

**JAZZ RECORDINGS BY ED BICKERT
AND PROBLEMS OF STYLISTIC ANALYSIS**

THOMAS JAMES FORSYTH

A DISSERTATION SUBMITTED TO
THE FACULTY OF GRADUATE STUDIES
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF
DOCTOR OF PHILOSOPHY

GRADUATE PROGRAM IN MUSIC
YORK UNIVERSITY
TORONTO, ONTARIO

JANUARY 2024

© THOMAS JAMES FORSYTH
JANUARY 2024

Abstract

Edward “Ed” Bickert was a fixture in the Toronto jazz scene for almost 50 years, becoming a pervasive influence on both Canadian and international guitarists. This dissertation is an attempt to position Bickert as a unique and masterful improviser. His development as a musician, beginning with his participation in a family band and myriad of playing opportunities in Toronto, mirrors the manner in what I suspect most jazz musicians learn their craft: through performance and continuous home study of challenging music. After a lengthy review of stylistic and musical analysis concepts, the categories in Jan LaRue’s *Guidelines for Style Analysis* provided an heuristic framework that enabled an exploratory examination of Bickert’s style. The problems of stylistic and musical analysis are many and varied. Primarily, both domains seem suffer from inadequate or ill-defined terminology. Insights into Bickert’s style were organized into LaRue’s categories: Sound, Harmony, Melody, Rhythm, Growth. In the category of Sound, changes in equipment and technique had a significant effect on his style. Bickert’s highly developed harmonic approach involves the use of unusual chord voicings, implying chords with a small number of notes, a flexible approach to chord type, chromatic “planing” and 2/3 note punctuation chords. Paraphrasing and motive/motivic development are important melodic aspects of Bickert’s style, though both usually involve other categories and required the most research due to the inadequacy or lack of consensus of definitions in the existing literature. In the category of rhythm, Bickert’s ability to swing is universally recognized. He is also able to pull against pulse, seamlessly switch between various note values, effectively employ expressive or rubato timing, and shift the metric accents to suggest a different time signature (cross rhythm). LaRue’s concept of lulls: “a condition of relative stability,” seems to have some relevance to Bickert’s employment of punctuation chords in the development of his solos. These basic elements combine to create the effect of structure — or in LaRue’s lexicon, Growth. Three predominant categories of Growth in Bickert’s solos are Paraphrasing; Motivic Development; and Textural Variation.

Dedication

To Eleri, Chloé and Shelby.

ACKNOWLEDGEMENTS

This document represents the culmination of a lifetime of engagement with the improvisational style of Ed Bickert. The completion of this work would not have been possible if not for the support of several individuals. First, I would like to thank my wife, **Eleri Anne Taylor-Forsyth**, for her unconditional support and patience, especially her encouragement of a recently retired teacher to return to university to attempt to attain his PhD — a lifelong, but delayed, goal. This dissertation is dedicated to her and my two children, **Chloé and Shelby**, who also displayed great patience in allowing their dad the space and time in which to work. Very little of my academic success could have been achieved without the insistence of my mother, **Molly Anne Forsyth**, who coaxed me to attend University, despite a less than stellar high school career. My father, **James Forsyth**, instilled in me a lifelong love of jazz. I will always be grateful to professors **Stephen Blum** and **Robert Witmer** who, despite my almost 30-year absence from an institute of higher learning, agreed to be my referees and wrote supportive letters. Similarly, a former colleague of mine in high school teaching, **Jeremy Russel** is thanked for his supportive letter of reference. I am indebted to **Ron Westray** for agreeing to be my supervisor despite my lengthy absence from post-graduate studies. The other committee members: **Alan Henderson** and **Jay Rahn** are also due thanks for their patience and help in the crafting of this dissertation. Several musicians who have performed with Ed Bickert are to be lauded for their extreme patience in allowing this candidate to “bounce ideas off of them” and offering input to clarify issues involving improvisation and expert knowledge of the Toronto jazz scene in the ‘50s and ‘60s. These include: **Bobby Brough, John Capon, Dave Field, Al Henderson, Lorne Lofsky, Mark McCarron, Glenn and Keith Murch** and **Don Thompson**. **Jeff Bickert** is also thanked

for providing insight into Ed Bickert's life through responding to my emails and telephone calls.

Table of Contents

Abstract	ii
Dedication	iii
Acknowledgements	iv
Table of Contents	vi
List of Tables	vii
List of Plates	x
List of Examples	xi
Glossary	xxii
1 Introduction	1
1.1 The Problem	4
1.2 Methodology/Scope.....	7
1.3 Transcription	13
2 Biography and Career Overview	20
2.1 Aspects of Bickert’s Early Style.....	34
3 Literature Review	53
3.1 Jazz Analysis vs Theory vs Pedagogy	53
3.2 Jazz Guitar Pedagogy	56
3.3 Improvisation vs Preplanning	58
3.4 Stylistic Analysis	59
3.5 Jan LaRue Guidelines for Stylistic Analysis	62
4 Sound	72
4.1 Timbre	72
4.2 Range	74
4.3 Surface Articulation/Idiom	75
4.4 Dynamics	82
4.5 Texture/Fabric	84
4.6 Texture and Textural Types	86
4.7 Monophonic Textures	87
4.8 Homophonic Textures	90
4.9 Contrapuntal Textures	93
4.10 Block chord Textures	95
5 Harmony.....	100
5.1 Implication and Flexibility of Chord Type or Form.....	104
5.2 Voice Leading	112
5.3 Unusual Chord Voicings	116
5.4 Chromatic Planing.....	123
5.5 Punctuation Chords	127
5.6 “A Sunday Kind of Love” Analysis	131
5.6.1 Punctuation Chords	131
5.6.2 Chord Implication with Triads	133
5.6.3 Unusual Voicings.....	136

5.6.4 Unusual Voicings 2nd Inversion Triad Shape	139
5.6.5 Unusual Chord Voicing/Chromatic Planing	141
6 Melody	146
6.1 Formula and Formulaic Improvisation	146
6.2 Paraphrases, Quotes, Allusions	156
6.3 The Trope of Paraphrasing and Early Jazz	165
6.4 Paraphrase Improvisation Overview	166
6.5 Motive	180
7 Rhythm	191
7.1 Tempo	191
7.2 Sense of Swing	195
7.3 Participatory Discrepancies, Micro-timing and Swing Ratios	196
7.4 Introductions	203
7.4.1 Vamps and Pedals	203
7.4.2 Introduction Paraphrases: Rubato and In Tempo	207
7.5 Meter and Polyrhythm	214
7.6 Lulls	218
8 Growth/Form/Structure	223
8.1 Paraphrasing	225
8.1.1 “Just Squeeze Me, Don’t Tease Me” Quotes.....	226
8.1.2 “Just Squeeze Me, Don’t Tease Me” Paraphrases.....	233
8.1.3 “Just Squeeze Me, Don’t Tease Me” Paraphrases Chorus I.....	234
8.1.4 “Just Squeeze Me, Don’t Tease Me” Paraphrases Chorus II.....	239
8.2 Motives and Motivic Development	246
8.3 Textural Contrast and Variation	258
8.4 “Come Rain or Come Shine” and “What Is This Thing Called Love”	266
8.4.1 Formal Schemes	266
8.4.2 Punctuation Chords	267
8.4.3 Textural Variation and Increasing Vertical Textural Density	269
8.4.4 Motivic Development	269
Summary	283
Bibliography	288
Discography/Videography.....	304

List Of Tables

Table 1 Lawrence Gushee’s Typology of Analytical Methods.....	5
Table 2 LaRue’s Elements and Their Components	68
Table 3 Dimensions	70
Table 4 Range of Solos	75
Table 5 Horizontal Textural density of C.T.A	90
Table 6 Gradual Increase and Decrease of Voices	114
Table 7 Online Paraphrase Tools	159
Table 8 Paraphrase Variation Techniques — Jazz	171
Table 9 Melodic/Rhythmic Paraphrase Techniques	172
Table 10 Summary of Lee Konitz’s 10 Levels of Jazz	174
Table 11 Paraphrase Symbol Key	176
Table 12 Variation and Paraphrasing Techniques	183
Table 13 Total Spectrum of Tempos	192
Table 14 Lulls and Punctuation Chords	219
Table 15 Paraphrase Typology	226
Table 16 Quotes	231
Table 17 Bickert Paraphrases	245
Table 18 “Bluebird” Motivic Variation/Development	251
Table 19 Motivic Development in Bickert Solos	256
Table 20 Punctuation Chords in AABA	259
Table 21 Punctuation Chords in ABAC	260

Table 22 Frequency of Punctuation Chords by Chorus	261
Table 23 Frequency of Block chord Texture	265

List of Plates

Plate 1 Bickert's 1956 Gibson ES 175. Picture courtesy of Glenn Murch	26
Plate 2 The 1956 Gibson ES 175 on <i>The Canadian All-Star Jazz Show-Part 2</i>	27
Plate 3 Bickert's 1963 Gibson L5C. Picture courtesy of Keith Murch.....	27

List of Examples

Example 1 Comparison: “Just Squeeze Me, Don’t Tease Me” by Stewart and Ellington	9
Example 2 Introduction Riff Ellington/Stewart	10
Example 3 Bickert’s Introductory Riff “Just Squeeze Me, Don’t Tease Me”	11
Example 4 Ellington Coda	11
Example 5 Desmond Coda	11
Example 6 x and (x) notation	14
Example 7 Hammer-on as grace note	15
Example 8 Pull off as grace note	15
Example 9 Hammer-on with Discrete Time Values	15
Example 10 Pull-off with Discrete Time Values	16
Example 11 Ascending Slide with Grace Notes or Discrete Time Values	16
Example 12 Ascending Chord Slide	16
Example 13 Ascending Slide with Grace Note	16
Example 14 Descending Chord Slide and Glissando	17
Example 15 Arpeggio	17
Example 16 Bending Notes	17
Example 17 Adjacent String Unisons	18
Example 18 Adjacent String Unison with Grace Note	18
Example 19 Adjacent String Unison with Grace Note and Different Decay Rates	18
Example 20 Ed Bickert/Wilbur Wynne Comparison of “The Swinging Shepherd Blues”	36
Example 21 “The Swinging Shepherd Blues” Unison	37

Example 22 Alternate Notation of Ex. 21	38
Example 23 Wilbur Wynne Minor Second	38
Example 24 Bickert “Opus de Funk” quote in “The Swinging Shepherd Blues”	38
Example 25 “The Swinging Shepherd Blues” Motive a	39
Example 26 “The Swinging Shepherd Blues” Motive b	39
Example 27 “The Swinging Shepherd Blues” Motive c	40
Example 28 “The Swinging Shepherd Blues” Motive d	40
Example 29 “Time Piece” A Section Melody.....	40
Example 30 “Time Piece” Solo	41
Example 31 Rhythmic Paraphrase in Bickert’s solo in opening credits	42
Example 32 Rhythmic Paraphrase in opening credits solo continued.....	42
Example 33 Repetition of Cell or Motive.....	43
Example 34 Cell Development	44
Example 35 Cell Development continued	44
Example 36 Bickert’s Solo on "Toth Contrafact" motive a	45
Example 37 Bickert’s Solo on "Toth Contrafact" motive b.....	45
Example 38 “Sku-ba-doo” 2nd Chorus.....	46
Example 39 “Satin Doll” Solo	47
Example 40 “Satin Doll” 2 and 3 note Punctuation Chords	48
Example 41 “Satin Doll” 2 and 3 note Punctuation Chords continued	48
Example 42 “Satin Doll” Paraphrase paradigmatically aligned with the original melody.....	49
Example 43 “Satin Doll” Shifting Metrical Accent.....	50

Example 44 “Satin Doll” Motivic Map	51
Example 45 “Windows” Intro.....	52
Example 46 “Just Squeeze Me, Don’t Tease Me” Range	74
Example 47 “Con Alma” Range	74
Example 48 “Circus” and "JSMDTM" Slurs	76
Example 49 Double Grace Note	77
Example 50 “C.T.A.” Slurs.....	78
Example 51 Chord Slur “A Face Like Yours”	79
Example 52 Box diagram sliding chord	79
Example 53 Descending Chord Slur “Stain Doll”	79
Example 54 Upward Bend “The Swinging Shepherd Blues”	80
Example 55 Unison “The Swinging Shepherd Blues”	81
Example 56 Unison “Oleo”	81
Example 57 Unison “Crazeology”	82
Example 58 Dynamic Levels “Sweet and Lovely”	83
Example 59 Dynamic Levels “Strollin’”	84
Example 60 “Strollin’” alternate notation	84
Example 61 Monophonic Texture “A Handful of Stars”	89
Example 62 Homophonic Texture 1 “Nuages”	91
Example 63 Homophonic Texture 2 “Black Orpheus”	91
Example 64 “Black Orpheus” Contrapuntal or Homophonic	92
Example 65 Internal Punctuation “I Thought About You”	92

Example 66 External Punctuation “Oleo”	92
Example 67 Homophonic plus punctuation “Do Nothin’ ’Til You Hear From Me.”	93
Example 68 Block chord plus punctuation “Come Rain or Come Shine.”	93
Example 69 Similar Motion “A Sunday Kind of Love.”	94
Example 70 Contrary Motion “A Handful of Stars.”	94
Example 71 Contrary Motion “Black Orpheus”	94
Example 72 Oblique Motion “Back Orpheus”	94
Example 73 Hocket? “A Face Like Yours”	95
Example 74 George Shearing’s “Locked Hands”	96
Example 75 Bill Evan’s “Block chords”	96
Example 76 Red Garland’s “Block chords”	96
Example 77 Wes Montgomery Chord Scale	97
Example 78 Wes Montgomery “Round Midnight” solo	98
Example 79 Ed Bickert’s “Block chords”	99
Example 80 Bickert Voicing Techniques “Too Late Now”	104
Example 81 Bickert #11 voicing on II	106
Example 82 Bickert #11 voicing continued	107
Example 83 Tonic Chord Variations “Come Rain or Come Shine” (CROCS)	109
Example 84 Minor 7b5 Chord Variations CROCS	110
Example 85 Minor 7b5 monophonic CROCS	110
Example 86 Minor 7b5 Chord Variations “Alone Together”	111
Example 87 CROCS Harmonic Sketch	112

Example 88 “You'd Be So Nice to Come Home To Voice-leading.....	113
Example 89 Additive and Reductive Transitions between number of Voices	115
Example 90 “Come Rain or Come Shine” Unusual Voicing	117
Example 91 2nd Inversion Major Triad Shape	118
Example 92 “A Face Like Yours” H.A.8	118
Example 93 “A Face Like Yours” 2nd Inversion Major Triad Shape Examples	119
Example 94 “You'd Be So Nice to Come Home To” I.A ¹ .20	120
Example 95 “You'd Be So Nice to Come Home To” Box Diagrams	121
Example 96 “I Thought About You” Unusual Chord Voicing III.A ¹ .7-8 (23-24).....	122
Example 97 “I Thought About You” Unusual Chord Voicing continued H.A ¹ .23-23	122
Example 98 Box Diagrams “I Thought About You”.....	123
Example 99 “Turnaround” Voicing I.12	123
Example 100 “Just Squeeze Me, Don't Tease Me” Chromatic Planing	124
Example 101 “Just Squeeze Me, Don't Tease Me” Chromatic Planing continued	124
Example 102 #9 Shape.....	125
Example 103 “Just Squeeze Me, Don't Tease Me” Chromatic Planing continued	126
Example 104 Bass Line for Ex.104	127
Example 105 Tri-tone Punctuation Voicings “Just Squeeze Me Don't Tease Me”	128
Example 106 Tri-tone Punctuation Voicings “Street of Dreams”	128
Example 107 Perfect 4th Punctuation Voicings	129
Example 108 Perfect 5th Punctuation Voicings	129
Example 109 Punctuation Chords Typical Usage.....	130

Example 110 “A Sunday Kind of Love” Punctuation Chords	133
Example 111 “A Sunday Kind of Love” Chord Implication	134
Example 112 “A Sunday Kind of Love” Melodic/Harmonic Paraphrase.....	135
Example 113 “A Sunday Kind of Love” Melodic/Harmonic Paraphrase continued.....	136
Example 114 Unusual Voicing or Two parts “A Sunday Kind of Love” I.B.6.....	137
Example 115 “Nuages” Two Part Texture I.A ¹ .6.....	137
Example 116 “A Sunday Kind of Love” Possible Diminished Voicing	138
Example 117 “A Sunday Kind of Love” Eb sus2 voicing	139
Example 118 “A Sunday Kind of Love” 2nd Inversion Shapes	140
Example 119 “A Sunday Kind of Love” 2nd Inversion Shapes continued	140
Example 120 “A Sunday Kind of Love” 2nd Inversion Shapes continued	141
Example 121 “A Sunday Kind of Love” Dominant Shape.....	142
Example 122 “A Sunday Kind of Love” Dominant add 3.....	142
Example 123 “A Sunday Kind of Love” Tension.....	143
Example 124 “A Sunday Kind of Love” Tension continued	144
Example 125 “A Sunday Kind of Love” Voice-leading	144
Example 126 “Oleo” Possible Formulaic System	149
Example 127 “Oleo” Possible Formulaic System continued.....	149
Example 128 “Oleo” Possible Formulaic System continued.....	150
Example 129 “Oleo” A Section Comparison	151
Example 130 “Oleo” A ¹ Section Comparison	152
Example 131 “Oleo” A ¹ Section Comparison continued.....	153

Example 132 “Oleo” A ² Section Comparison	154
Example 133 “Oleo” Bridge Section Comparison.....	155
Example 134 "JSMDTM" Konitz Treatment	175
Example 135 Gaines to <i>Pure Desmond</i> comparison	177
Example 136 "JSMDTM" Paraphrases	178
Example 137 "JSMDTM" Paraphrases continued	179
Example 138 Bickert “Satin Doll” Paraphrasing/Motivic Development	186
Example 139 "JSMDTM" Motive a	186
Example 140 "JSMDTM" Motive a variations	187
Example 141 “Bluebird” 2-note motive/cell	188
Example 142 “Bluebird” 2-note motive/cell continued	188
Example 143 “Bluebird” 2-note motive/cell continued	188
Example 144 “Bluebird” 2-note motive/cell continued	189
Example 145 “Bluebird” 2-note motive/cell continued	189
Example 146 “Bluebird” 2-note motive/cell continued	189
Example 147 “The Swinging Shepherd Blues” pulling against pulse	200
Example 148 “Come Rain or Come Shine” pulling against pulse	201
Example 149 “Bluebird” pulling against pulse	201
Example 150 “Bluebird” alternate notation	202
Example 151 “You're in Love With Someone” pulling against the pulse	202
Example 152 “Street of Dreams” Intro	204
Example 153 “Sometime Ago” Intro	204

Example 154 “Alone Together” Intro	205
Example 155 “Circus” Intro	205
Example 156 “Little Girl Blue” Intro	206
Example 157 “Nuages” Intro	207
Example 158 “You're in Love With Someone” Intro	209
Example 159 “You're in Love With Someone” Lead Sheet	210
Example 160 “A Face Like Yours” Intro	211
Example 161 “Everything I Love” Intro	212
Example 162 “Con Alma” Intro	213
Example 163 “A Face Like Yours” Polyrhythm	215
Example 164 “A Face Like Yours” Polyrhythm cont' d	215
Example 165 “Alone Together” Polyrhythm	216
Example 166 “Oleo” polyrhythm	217
Example 167 “Hemiolas”	218
Example 168 “Joy Spring” Quote	227
Example 169 “Star Eyes” Quote	228
Example 170 “Sidewinder” Quote	228
Example 171 “The Swinging Shepherd Blues” Quote	229
Example 172 “Thanks for the Memory” Quote	229
Example 173 “Opus De Funk” Quote	230
Example 174 “Close to You” Quote	230
Example 175 “Sonnymoon for Two” Quote	231

Example 176 "JSMDTM" First Move	235
Example 177 "JSMDTM" Paraphrase	236
Example 178 "JSMDTM" Paraphrase continued	237
Example 179 "JSMDTM" Monophonic continuation	237
Example 180 "JSMDTM" Bridge Paraphrase Chorus I	238
Example 181 "JSMDTM" Chorus I A ² Section Paraphrases	238
Example 182 "JSMDTM" Chorus II A Section Paraphrases	240
Example 183 <i>Pure Desmond</i> II.A.1-3.....	240
Example 184 "JSMDTM" <i>Pure Desmond</i> II.A ¹ .1-4.....	242
Example 185 "JSMDTM" <i>Pure Desmond</i> Alternate Take I.A ² .1-4.....	242
Example 186 "JSMDTM" A ² Section Paraphrases	243
Example 187 "JSMDTM" Bridge Paraphrase Chorus II	244
Example 188 "Bluebird" Motivic Map continued	247
Example 189 "Bluebird" Motivic Map continued	248
Example 190 "Bluebird" Motivic Map continued.....	249
Example 191 "Bluebird" Motive a	249
Example 192 "Bluebird" Motive b	250
Example 193 "Bluebird" Motive c	251
Example 194 "Bluebird" Motive d	252
Example 195 "Bluebird" Motive e	252
Example 196 "Bluebird" Motive f	252
Example 197 "Bluebird" Motive g	253

Example 198 “Bluebird” Motive h	253
Example 199 “Bluebird” Motive i	254
Example 200 “Bluebird” Motive j	254
Example 201 “Bluebird” Motive k	254
Example 202 “Bluebird” Motive k continued	255
Example 203 “Bluebird” Motive l	255
Example 204 “Bluebird” Motive m	255
Example 205 WITTCL Punctuation Chords	262
Example 206 6-note punctuation chords "JSMDTM"	262
Example 207 Bass Note Punctuation “Oleo” and “Crazeology”	263
Example 208 WTTLC Textural Variation	264
Example 209 CROCS First 4 measures	267
Example 210 WITTCL First 4 measures	268
Example 211 CROCS Head	268
Example 212 CROCS Head alternate take	268
Example 213 CROCS cell a	270
Example 214 CROCS cell a continued	270
Example 215 CROCS Motive a	271
Example 216 CROCS Motive b	271
Example 217 CROCS Motive c	272
Example 218 CROCS Motive d	272
Example 219 CROCS Motive e	272

Example 220 CROCS Motive Map273

Example 221 WITTCL Motive Map277

Glossary

Articulation: In LaRue’s framework it is an indicator or symptom of change. In general usage it refers to techniques or ways of playing things that can be conveyed by diacritical marks. To avoid confusion, LaRue refers to these as surface articulations.

Allusive paraphrase: A musical segment that may reference another piece of music, though that reference may not be as obvious as in quotes and other types of paraphrases.

Augmentation: an increase in rhythmic values.

Background: First stage of LaRue’s Style Analysis. Also called “first preparation.”

Bent notes: variations in pitch — often microtonal — that are achieved on the guitar by stretching the string length. Accomplished by moving the string vertically.

Block chord texture: A homophonic texture in which the top note of the chord is part of a melodic line, and the chord accompanies it in a homorhythmic relationship.

Cell: A melodic fragment that is considered to be a smaller unit than a motive by some writers.

Chromatic/Diatonic “planing”: “Planing basically involves “freezing” a chord structure and then moving it as if it were a single melodic line. Harmonies become a by-product of melodic movement. (Cope 1989, 32)

Chord: All types of concurrent sounds (LaRue) or the simultaneous sounding of a number of notes (e.g., Delamont 1965, 38).

Colour: harmonic property that is most instantaneously affective. Many contrasts between may and min, light/dark. Open/close etc.

Comping: short for accompaniment and to indicate when Bickert is either supporting another instrumentalist or inserting chords in his own solos that serve an accompaniment function like punctuation chords.

Contrapuntal: A fabric of two or more lines that give some evidence of interdependence, though not necessarily with melodic relationship.

Controlling Element: structural elements are revealed by the confirmation of one element by another. For instance, the importance of harmonies that appear in positions of rhythmic stress.

Density: A vertical and horizontal aspect of texture. Wallace Berry utilizes density to refer to the number of components (notes or parts) sounding concurrently, indicating a vertical relationship

(Berry 1987, 184). This notion has been adapted to describe the amount of melodic activity in a single-line monophonic texture.

Dialogic: the features that a work shares with other works give rise to its relational meaning. (“interpreting a work as participating in a dialogue with established traditions”)

Dimension: divided into three general categories (see Rule of Three).

Small Dimensions: Motive, Subphrase, Phrase

Middle Dimensions: Sentence, Paragraph, Section, Part

Large Dimensions: Movement, Work, Groups of Works

Downbeat: typically referring to activity that takes place on the beat, regardless of position within the measure.

Dynamics: Heading in the Sound Group. Includes all aspects of intensity of sound. Associated aspects: types, degree of contrast, procedures = terrace or block, tapered

Elements or categorical Headings: The Four Contributing Elements: Sound, Harmony, Melody, Rhythm (SHMR). The Fifth, Combining and Resultant Element: Growth.

Embellishment: This term is used to describe a variety of techniques or ornaments in Western Art Music with an emphasis on the decorative rather than structural nature of the embellishment. However, in jazz improvisation it seems less than a description of pre-ordained “techniques” than the practice of adding things to a melody which may not have a clear referent.

Fabric: refers to “the whole continuous web of combined textures and dynamic levels” (1992, 27)

Formulas: Melodic, harmonic and/or rhythmic figures that tend to appear in response to harmonic, structural and architectural concerns that are “more or less literal motive or phrase repetitions” (Gushee 1977, 160)

Formulaic system: a more generalized structural outline embracing many specific formulas.

Growth: combining, controlling element, sub-divisions are Movement and Shape.

Grips; In several interviews, Bickert referred to “chords” as grips (Miller 1985, 22; 1978, 35; 1976, 36; O’Reilly 1982, 16).

Hammer-on: Guitar technique for achieving an ascending slur between pitches. The right articulates or plucks the first note and then another finger of the left-hand hammers down on to another fret.

Harmony: a style-analytical element that comprises not only the chordal phenomena ordinarily associated with the term but also all other relationships of successive vertical combinations, including counterpoint, less organized forms of polyphony, and dissonant procedures that do not make use of familiar chord structures or relationships. (LaRue 1992, 39)

Head: The theme on which a jazz performance is based.

Improvising/Improvisation: the act of composing in the moment or the creation of something unique in the moment.

Intro: A passage at the beginning of the piece that may or may not be related to the theme. An abbreviation of introduction.

Intertextuality: Applied to music since the 1980s, it is a broader term than Borrowing, which typically focuses on the use in one piece of one or more elements taken from another. Thus, intertextuality embraces the use of a general style or language as well as of a borrowed melody.

Melody: (LaRue 1992, 69) For purposes of style analysis Melody refers to the profile formed by any collection of pitches.

Melodic Density: Related to both LaRue's notion of melodic activity (LaRue 1992, 73) and horizontal textural density or successive events.

Motive: A brief melodic figure or phrase that generally is repeated immediately, though with some kind of alteration or variation.

Movement: sub-division of Growth, momentary impressions that we feel, synonym motion.

Musical Analysis: analysis that tends to focus one or a small number of musical elements or portions thereof.

Outro: refers to a particular way of ending a composition that can include tags and codas.

Paraphrase: A reworking of the melody of the tune currently being performed.

Paraphrase Typology: A preliminary taxonomy of types of paraphrases, including quotes, formulaic, rhythmic, harmonic.

Punctuation chord: Typically, a 2 or 3 note chord inserted between phrases or melodic fragments. Usually, the 3rd and 7th of the underlying chords. Other note combinations are also utilized.

Pull-off: Considered by some to be the opposite of a hammer-on that enables the successive sounding of notes in a descending motion. Achieved by slightly pulling or plucking the second or lower note with the left-hand (for right-handed guitarists)

Quote: A melodic fragment in an improvisation that references another melody distinct from the piece being performed.

Rhythm: results from changing combinations of duration and intensity within all elements and dimensions of Growth (90)

Riff: Schuller defined riff as a relatively short phrase that is repeated and it developed from a background to foreground device in the Swing era (Schuller 1968, 48). In this study, riffs are repeated phrases that maybe part of the arrangement of certain compositions, as well as, characteristic genre-based phrases — blues or jazz — that are part of the particular lexicon.

Sequencing: transposing a section of phrase by an interval other than an octave.

Shape: Cumulative effects of movement. Contributions to the processes of articulation and continuation. Will emerge as a spectrum of evasions from the obvious.

Small, Middle and Large dimensions: Three general dimensions posited by LaRue for exploring pieces.

Sound: One of the core elements of music outlined Jan LaRue's *Guidelines for Style Analysis* and several other sources. Includes: timbre, dynamic, texture and fabric (23)

Stylistic Analysis: musical analysis that seeks to include the whole gamut of musical elements, not just focusing on a single element.

Texture: momentary combinations of sounds.

Theory, Music: Field or body of work that seeks to explain how music works. The intended audience can govern the aims, goals, content and delivery of the theory. A broad separation in jazz is the viewpoints of the musician/composer and the listener. The musician/composer focused theory is further divided into two categories based on the level of the audience. Basic level theory is labelled pedagogical, and it concentrates on the rudiments musicians need to know. Higher level theory is labelled speculative and “purports to suggest creative strategies musicians may wish to pursue...” The listener-based theory is called analytical and “explicates ‘what is heard’ by showing elements of structure, general stylistic trends, or connections to other pieces...” (Martin 1996)

Upbeat: typically referring to activity that takes place between downbeats.

Vamp: a brief repeated harmonic/rhythmic passage that can be used to introduce a song or soloist and provide an ending to a performance.

1 Introduction

This dissertation examines the style of a well-regarded and admired Canadian jazz guitarist, Edward “Ed” Bickert. Paul Desmond praised Bickert in the liner notes to his *Paul Desmond Quartet Live* album: “Ed Bickert is unique. Chords, for example... When I work with Ed, I find myself turning around several times a night to count the strings on his guitar” (Desmond, 1975). Desmond’s decision to work with Bickert was the result of a recommendation from Jim Hall, who, according to Desmond, said that Bickert was “one of the few guitar players who scare him when he sees him come into a room” (Cerra 2019). Another anecdote regarding the effect of hearing Ed for the first time was related by Don Thompson from Hall, who had run into Percy Heath of the Modern Jazz Quartet. “Percy said to him, 'Man, I just heard the Desmond record, and that's the best I ever heard you play.' And Jim says, 'Well, thanks, man. But that wasn't me – that was Ed Bickert'” (Considine 2012).¹ Countless musicians extolled his skill, particularly, as Desmond commented, his use of chords. Tributes poured in after his death on Feb. 28, 2019, in several Canadian newspapers.² It is hardly an exaggeration to suggest that his

¹ Confirmed in private conversation with Don Thompson

² Peter Hum relayed the some of the postings from Facebook in a tribute. Andre Lachance wrote: “There literally is a little bit (or a lot) of Ed in every jazz guitar player in this country.” Mike Rud added: “Jazz guitarists around the world rightly revere Ed Bickert, ...But for Canadian jazz guitarists, I think he was the very voice of impeccable musical judgement...(*The Ottawa Citizen* (March 2, 2019)” Brad Wheeler collected a number of accolades in *The Globe And Mail*: He had the ability to “combine in his solos the logic of a mathematician and the grace of an angel,” *The Globe’s* Jack Batten wrote in 1976.” “When he had a concept in his head, it was his,” Mr. Thompson (Don Thompson) told *The Globe* after Mr. Bickert’s death. “Other guitarists would try to figure out what Ed was doing, but Ed never tried to play like anyone else.” He was a pure artist, and he was himself all the time.” Reg Schwager, spoke to *The Globe*: “He changed everything for me. Nobody sounded like him before he came around, and nobody has sounded like him since. *Globe and Mail*, March 22, 2019”

influence upon a generation of Canadian guitarists is just as prevalent (if not more so) as musicians who form the canon of jazz guitarists such as Charlie Christian and Wes Montgomery.

Dave Barton, a jazz guitarist from Kingston, Ont., was playing once at a club in Paris. Afterward, a French guitarist who had heard him asked, “Does every Canadian jazz guitarist sound like Ed Bickert?” “We try,” Barton said (Hum 2019).

I also share Desmond’s view of Bickert as unique. I first heard him on a cable TV show in the mid 1970s. During that time, I had been listening to a lot of Charlie Christian, Django Reinhardt, Wes Montgomery, Pat Martino, Kenny Burrell, Joe Pass and George Benson, while trying to upgrade my jazz guitar skills through rote learning of arrangements by guitarists such as George Van Eps, Johnny Smith and Charlie Byrd. Bickert’s playing struck me as something completely different. Since that time, I have transcribed many solos from many different jazz musicians. This required repeated listening and careful attention and sometimes my interest in the solo did not survive this process. Bickert’s solos never failed to delight and intrigue. There seems to be something familiar, yet original in his improvisations. This dissertation is my attempt to convey what I have learned and to position Bickert as a unique and masterful improviser.

It is tempting to characterize the inherent sense of logic in Bickert’s solos as evidence of some kind of structure. This is not to imply that they are preconceived or that Bickert would not respond to sounds around him during a performance. Even when “comping” behind a soloist, his harmonic and rhythmic choices show evidence of reacting to the soloist, bassist and drummer.³ When discussing one aspect of a musician’s style there is a tendency to reduce a

³ This suggestion is based on carefully listening to and transcribing these other parts — particularly the bass and soloist — in many of the compositions that inform this study. Several musicians have also offered anecdotal evidence of Bickert reacting, both physically and musically, to events or note choices.

complex process to a single and/or simple notion. That is contrary to the aim of this dissertation. It is assumed that Bickert is a master improviser and that he has a many strategies for building solos that may or may not be present in any one of his performances. The notion posited here is that there are a variety of ways of improvising on standard compositions that cannot simply be explained through exploring chord/scale relationships, motives, formulas or chord voicings.

A pertinent question that should be considered in undertaking a project such as this, is “Why is it important?” There are several answers to such a query, involving issues of Bickert’s importance and/or influence on jazz guitar, aural learning versus pedagogy and the problems of style analysis. The previous paragraphs suggest the importance and influence of Bickert’s style on the jazz guitar world, both in Canada and the United States. It is also reasonable to state that this importance is extended internationally. He is an improviser of some importance and his style is the result of a variety of musical experiences in his youth, an unofficial apprenticeship in the thriving studio scene in Toronto and numerous physical and musical gifts, including perfect pitch. This combination of experience and talent resulted in a unique approach to chord voicings, an innate capacity for the development of phrases and an ability to judiciously employ paraphrasing/quoting to evoke the air of familiarity in an improvised solo.

It is difficult to find pedagogical resources that adequately address the above topics. In fact, there seems to be little relationship between the concepts in pedagogical materials and the strategies or techniques with which master improvisors create. This is an issue that has long occupied my thoughts. It is perhaps wishful thinking to hope that studies such as this dissertation could lead to a better understanding of the kinds of things that could be taught to enable musicians to become better improvisers. The issue of style analysis, particularly in the jazz

realm, is somewhat fragmented, and materials devoted to it are sparse. In fact, Heen (1981,16) claimed that “Nowhere in the literature is an approach suggested for the solution of the problem of style analysis in jazz.”

1.1 The Problem

The problem of stylistic analysis of successful or accomplished improvisers is crafting a framework that will convey insights that can be used in both pedagogical and analytical domains. Some of the traditional approaches require repetition as a key component of performance. For instance, two of Gushee’s types (Table 1, page 5) — motivic, formulaic — are easily observable when the improviser consistently repeats things. This repetition may be in evidence in a single performance or might be observable over a number of performances and/or tune types. Bickert has described his playing as “living note-to-note” without pre-planning of things (Barth 2006, 61).⁴ As a result, catalogues of recurrent formulas or motives might not be very informative in uncovering elements of Bickert’s improvisational style. Similarly, producing a vocabulary of chords obfuscates the way in which they are used in delineating the abstract architecture of a composition. Though Bickert rarely repeats phrases that show evidence of an inculcated formulaic system, he does engage in motivic and schematic (Gushee’s term) improvisation, particularly in his use of paraphrasing, quoting and harmonic/melodic variation of short rhythmic/melodic cells.

⁴ This notion of “pre-planning” seems to refer to the habitualizing of patterns or stereotypical melodic phrases to negotiate particular harmonies or compositional structures. As will be seen in Bickert’s career overview, he quite often engaged in homework to learn difficult compositions. An overarching theme in many of Bickert’s interviews is a self-effacing regret of not practicing more. However, as Jeff Bickert (2022) related to me, there were times in the Bickert household when “mum said ‘gotta be quiet, your father’s practicing’ and we knew that was serious.”

It has been clear that a single type of analysis would not suffice to explore Bickert's improvisational style. This revelation was not much of a surprise as Gushee (1977) and Heen (1981) had posited that same conclusion in their exploration of Lester Young and jazz stylistic analysis, respectively. Gushee's typology of analytical methods is based on the methods/objectives/content, assumptions and boundaries of the type of analysis (Table 1). Motivic and Schematic overlap in this current study. There are passages in which Bickert develops motives or cells in a variety of textures. Additionally, Bickert often paraphrases the melody and/or inserts quotations into his solos that give the previously mentioned air of familiarity. Dauer and Hodeir extensively discuss paraphrasing, and this is part of what Gushee means by the "transformation of fundamental structures" (Gushee 1977, 158).

Table 1 Lawrence Gushee's Typology of Analytical Methods

Type of Analysis	Methods/Objectives/ Content	Assumptions	Boundaries
Motivic Tirro (Constructive) Schuller (Early Jazz)	Demonstration of organic relations, development, climactic (tension-release) structure. Logically - connected ideas	Criteria of logic. Esthetic merit of work.	The work Itself
Formulaic Owens	Labelling of phrases according to the lexicon. Appropriate choice of compatible formulas, with relaxed logical requirements.	Learning and performance by rote or imitation.	The collective style
Schematic Alphons M. Dauer Improvisation Jazzforschung/Jazz Research 1969 Hodeir	Generation of specific expression by transformation of fundamental structures (including a tune or chord progression as well as other patterns)	Separable levels of mental activity.	The process of forming
Semiotic popular jazz literature	Meaning as given by the system of signs. Decoding a mythic structure.	The apparatus of general semiotics; or socio-political theory	The culture

Those methods that utilize graphs, fractal plotting and Schenkerian mapping, in addition

to the specialized knowledge that is needed to understand them, tend to produce results that average musicians and/or musicologists have difficulty comprehending. Stylistic analysis tends to drown the reader in copious amounts of data and technical descriptions, rather than penetrating insight. Concepts universally recognized in musicological circles — motives, formulas, schema, texture — are often poorly defined. As this project progressed, it became clear that the terminology utilized would have to be clearly defined — not something easily accomplished when there are so many conflicting and nebulous conceptions.

The definitions are based upon a comprehensive examination of the available writing on particular concepts. For instance, paraphrasing emerged as a useful concept to describe an important facet of Bickert's improvisational style. The attempt to develop a clearer understanding of paraphrasing lead down some interesting paths. These included: dialogism and intertextuality in music; rhetorical pedagogy; university style guidelines; online paraphrasing software; plagiarism detection software; a variety of musical genres and eras; paraphrasing of biblical texts and ontology. Despite this broad exploration, it still proved difficult to identify and characterize the relationships between paraphrase and model, particularly in music.

These insights gained from extensive research into terms and concepts has led to an attempt to utilize analysis that has been culled from the motivic, formulaic and schematic traditions in combination with Jan LaRue's style guidelines. This enables an exploratory examination of Bickert's style employing the LaRue Guidelines as a heuristic framework. Not always a perfect fit, but with enough overlap to provide descriptions and a framework to describe insights into a significant improviser's style of improvisation.

The dissertation is divided into eight chapters, including this introductory chapter.

Chapter 2 is divided into two sections. The first providing a brief biography and the second focusing on Bickert's development as a musician. Some musical examples are provided to demonstrate techniques and strategies that remained consistent throughout his career. Chapter 3 is a literature review that includes topics such as: pedagogy, theory, improvisation and stylistic analysis. The following five chapters organize insights into Bickert's improvisational style utilizing LaRue's 5 elements: Sound (Chapter 4), Harmony (5), Melody (6), Rhythm (7) and Growth (8). These sections include literature reviews that deal with related analytical issues like: motives, texture, formulas, etc.

1.2 Methodology/Scope

As intimated earlier, the research for this project has been ongoing since first hearing Ed Bickert in the mid '70s. It has involved repeated listening, attempts at transcribing some his solos, watching and recording live performances, analyzing the relevant theoretical resources and interviewing or speaking with many people who have collaborated with him. This includes Dave Field, Alan Henderson, Jack McFadden, Lorne Lofsky, Mark McCarron and Don Thompson. For biographical data, Bickert's son Jeff proved to be an invaluable resource. Therefore, it could be stated that this study incorporates an emic perspective with an ethnographic influence. This perspective and influence are evident in my association with jazz guitar (teaching and performing) and Toronto jazz artists, many of whom played with Ed Bickert. In addition, I consider myself a lifelong student of the guitar and recently completed a lengthy annotated bibliography of Jazz Guitar pedagogy. The historical frame of reference for Ed Bickert's style analysis is obviously jazz guitar, but also concentrated on "the great pop songs of the '30s and '40s — from Hollywood and Broadway, from the Gershwins, Rogers and Hart or Hammerstein,

Carmichael, Mercer, Allen...”(Miller 1987, 55). This not to suggest that Bickert did not play in many other styles or genres. Given a free hand in association, he identified “with the older tunes, which are from a more sentimental era” (Miller 1987, 55).

Significant effort has been expended to ascertain the melodic and harmonic models of the songs that are analyzed in this dissertation. Due to their sporadic reliability, this effort did not merely consist of checking available fake books. In fact, the ear was relied upon to transcribe Bickert’s recordings. Checking video for fingerings and visual cues came much later, partially due to the increasing availability of these resources. After transcribing Bickert’s performance, some combination of listening and transcribing original source materials from recordings and/or movie soundtracks, as well as checking fake book renditions was utilized to provide a clearer picture of the chord changes and melody. For instance, the chord changes for “I Thought About You” were checked in ten\ sources: 557 Jazz Standards, Classic Real Book Vol.II, Dick Hyman’s Professional Chord Changes, Fakebook of Swing, Great Gig Blue Book, Real Jazz Book, Real Book Vol II 2nd Edition, The New Real Book Vol I, Jazz Standards Real Book, Jazz of the 50s.

Melodic models for paraphrases were checked against a variety of sources. As an example, “ Just Squeeze Me, Don’t Tease Me” is a 32-bar composition organized in eight bar sections that can be indicated as follows: A, A¹, B, A². Similar to other Duke Ellington compositions, for instance “Do Nothin’ ’Til You Hear from Me (Concerto for Cootie),” “Just Squeeze Me, Don’t Tease Me” is first rendered as an instrumental number with a different title: “Subtle Slough.” It was included in the musical *Jump for Joy* in 1941 in Los Angeles (Cawthra 2016; Collier 1987; Davidson 2008; Franceschina 2001; Rattenbury 1993). It is listed in the program in Act 1, number nine as “Comic Speciality” along with “Bugle Break” (Franceschina,

2001, 33). The first recording of “Subtle Slough” is under the leadership of Rex Stewart on July 3, 1941 (Rex Stewart and His Orchestra 1941). In 1946, Lee Gaines wrote the lyrics to the composition now titled as “Just Squeeze Me, Don’t Tease Me.”⁵ The first vocal performance is by Ray Nance with Duke Ellington on July 9, 1946 (Duke Ellington and His Orchestra 1946). The following is a representation of the eight measures of the A section of the Stewart (1941) and Ellington/Nance vocal version (1946).

Example 1 Comparison of Stewart (1:38 <https://youtu.be/eYGs9PhyIMM?si=TSWQhw95CJ9bpDIH>) and Ellington (0:46 <https://www.youtube.com/watch?v=iw7bO7qJrlw>) recordings of “Just Squeeze Me, Don’t Tease Me.”

The image shows a musical score for the first eight measures of the A section of the song "Just Squeeze Me, Don't Tease Me". It is presented in two staves. The top staff is labeled "STEWART" and the bottom staff is labeled "ELLINGTON". Both staves are in 4/4 time and have a key signature of two flats (B-flat and E-flat). The notation includes various note values, rests, and articulation marks. The measures are numbered 1 through 8. In measure 4, there is a difference in the rhythm: Stewart's version has a dotted quarter note, while Ellington's version has an eighth note. In measure 6, Stewart's version has a dotted quarter note, while Ellington's version has an eighth note.

Ellington is credited as the composer and the two recordings are within five years of the debut of the musical. The Stewart version was recorded in the same year. There is a slight rhythmic difference between the two versions in measure four and in measure six the dotted quarter is shortened to an 1/8 note in the Ellington version. The lyric at that point is “but,” necessitating a shorter note because of the hard consonant at the end.

Establishing the model that informs an artist’s work is a tricky proposition, because the musician’s model may be an amalgam of cursory remembrances from a variety of sources that likely changes over time. In seven performances of “Just Squeeze Me, Don’t Tease Me,” Paul

⁵ It’s not clear when the title transformation actually took place. The Jazz Discography (Lord 1992) indicates Subtle Slough [Just Squeeze Me] in the years between 1941 and 1946.

Desmond never plays the head or theme in its entirety. The melody is often only heard in the very first two A sections— sometimes only the first A section — and in the final chorus it is heard in the very last A section. The melody in the bridge, if it is referred to, is often subject to considerable rhythmic variation. There are several lead sheets in fake-books that do not seem to provide a comprehensive model for the Desmond/Bickert performances. Looking at the Ellington and Stewart versions, as well as subsequent popularized versions, the Desmond versions retain key characteristic elements of the Ellington and Stewart recordings, particularly the introduction and coda.⁶

The introduction features a characteristic riff with a prominent major seventh interval. It is heard at the beginning of the song, making it also possible to perceive it as the main theme. It is also used in the instrumental backgrounds.⁷ The Ellington and Stewart versions are in F major. The Bickert/Desmond versions are in Eb major.

Example 2 Introduction Riff Ellington/Stewart (<https://www.youtube.com/watch?v=Qz3uzkO6KFo>)



Bickert begins each recording with an altered version of this riff. The major 7 is inverted, though

⁶ Often colloquially referred to as Intro and Outro: refer to xxiv

⁷ This riff is not included in subsequent popularized versions such as: Paul Weston and His Orchestra with vocalist Matt Dennis which entered the popular music charts on December 28, 1946, where it remained for four weeks, peaking at number 21. The Four Aces also had a version which remained on the charts for two weeks and peaked at number 20. The popular chart information is provided by JazzStandards.com, which, in turn, relied on Joel Whitburn's *Pop Memories 1890-1954: The History of American Popular Music* (1986).

the chord includes the minor ninth. (1976 Edmonton Jazz Festival, Gambit 96280).

Example 3 Bickert's Introductory Riff "Just Squeeze Me, Don't Tease Me" (<https://www.youtube.com/watch?v=EfgmcmgUVHo4>) mm.1-4

Similarly, the Stewart and Ellington versions have a characteristic coda or tag which Desmond and Bickert play in unison with a slight difference at the end.

Example 4. Stewart/Ellington Coda (3:11 <https://www.youtube.com/watch?v=EfgmcmgUVHo4>)

Example 5 Desmond/Bickert Coda (4:25 <https://www.youtube.com/watch?v=x04Rkp0ZQIQ>)

Doug Ramsey, in the liner notes for Mosaic MD7-269, states that this ending was borrowed from Johnny Hodges (2019, 4). "Desmond employed the classic tag ending used by the

great Ellington alto saxophonist Johnny Hodges. The tag has long been accepted by most musicians as part of the tune.” The reason for this acceptance is the fact that it was part of the composition from the very beginning. As previously mentioned, it was first recorded by Rex Stewart in 1941 and the “tag” is clearly evident, though Hodges is not on the session. (Lord, Tom. *The Jazz Discography. Online*. West Vancouver, B.C.: Lord Music Reference, 1992.)

The preceding is intended to demonstrate an example of the amount of effort that went into ascertaining the harmonic progressions and melodies of the songs that comprise this study. Where possible, original sources are referenced. Also, the role of the bass in relation to the harmonic progression has been extensively inspected.

The insights gathered over this lengthy period in this research are organized according to Jan LaRue’s five categories of stylistic analysis: Sound, Harmony, Melody, Rhythm and Growth (SHMRG). LaRue’s *Guidelines for Stylistic Analysis* has been subject to both praise and criticism, which will be detailed in chapter 3, section 5. This dissertation does not slavishly follow his framework, but attempts to adapt its categories with current methods of jazz analysis.

The scope of this dissertation includes Bickert’s stylistic development throughout his career, while concentrating on recorded performances during the mid ‘70s to ‘80s. This period mirrors my own developmental period and availability of recordings that, until recently, did not facilitate the comparisons of solos on the same pieces. The arrival of *Paul Desmond — The Complete 1975 Recordings* (Mosaic MD7-269) and the release by Doug Watson of numerous unauthorized bootleg recordings have provided many sources for cross-referencing and support the notion of Bickert as a pure improviser. The many ways of improvising over the same

tune or tune-type are awe inspiring.

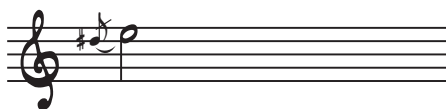
1.3 Transcription

Otto Abraham and Erich M. von Hornbostel recognized the inadequacy of the European notational system to portray or represent “exotic musics” in 1909-1910. Charles Seeger (1957) reported on a system of instantaneous graphing of musical sound. The graphs are lined up with the same excerpts rendered in regular notation in order to make them readable to the musicologist. Seeger eloquently discussed the problems inherent in utilizing a prescriptive notational music to describe musics other than “Occidental fine and popular arts” (1958, 186). Prescriptive notational systems presume that the reader possesses certain kinds of idiomatic knowledge. The aim of descriptive notation is to provide a reader—who may or may not have access to or knowledge of the recording—with comprehensive account of the aural parameters involved in a particular performance. It is probably best to consider these two notational systems as ideal types that occupy the extremes of a continuum that represents the level of “insider” or “outsider” knowledge that the reader may have. The transcriptions in this paper tend towards the prescriptive side, hopefully not excluding non-initiates and facilitating the kinds of comparisons this paper seeks to illustrate.

I have transcribed all the musical examples unless otherwise attributed. Ergo, these samples represent my opinion of what I hear in these recordings. Part of this process included playing along with the solos in real time on a Telecaster. Most of the performances are from readily available professional recordings; however, some are from recordings made by me personally or other interested musicians. Over the years, I have transcribed many Bickert performances. The examples contained herein are taken from approximately 40 complete solo

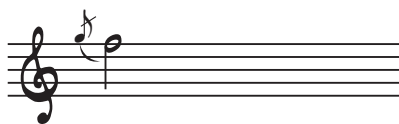
Guitar slurs can be achieved by utilizing a number of techniques. A hammer-on, which is indicated with a traditional slur mark, involves two separate fingers. The lower note is articulated with a plectrum or finger of the right hand. The second finger slams down on the target fret without the articulation of the right hand. The first note can have an indeterminate time value and be indicated by a grace note.

Example 7 Hammer-on with Grace Note



The opposite technique — a descending slur or pull-off — also involves two fingers of the left hand. The first is articulated by the right hand and then lifts off the fretboard while articulating the following note.

Example 8 Pull-off with Grace Note



Both techniques can be used between notes with ascertainable time values.

Example 9 Hammer-on with Discrete Time Values

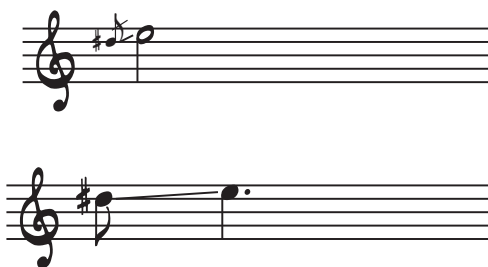


Example 10 Pull-off with Discrete Time Values



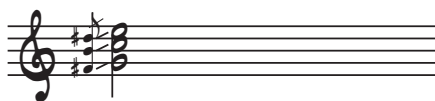
Slides occur when the same finger or fingers are used to move between notes and chords. These can also be notated as grace notes or notes with actual time values.

Example 11 Ascending Slides as Grace Note or Discrete Time Values



Chord shapes can also incorporate slides. Usually, the slide consists of the sounding of a single chord shape which is then moved in ascending or descending fashion with no interruption of sound.

Example 12 Ascending Chord Slide



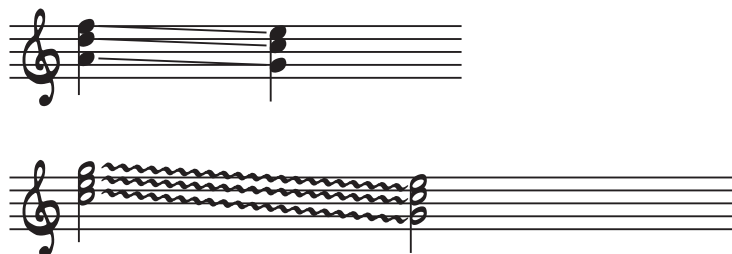
In more traditional notation this might be written as a grace note slur, however, this does not seem to describe the simultaneous movement of multiple notes at the same time and distance.

Example 13 Chord Slide Grace Note



Descending chord slurs that move the exact same chord shape are notated with the slide symbol rather than the traditional glissando symbol, which more accurately reflects the movement between two different chord shapes.

Example 14 Descending Chord slide and Glissando



The glissando symbol — with an arrow indicating direction — is occasionally used when the notes in the chord enter in a rapid upward or downward motion — sometimes referred to as an arpeggio.

Example 15 Chord Arpeggio



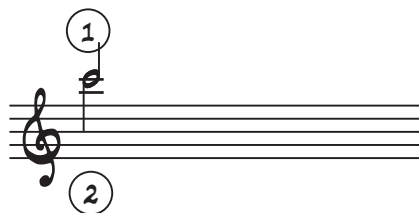
“Bending” notes is a difficult aural phenomenon to notate. The string is moved vertically in regard to the fretboard and this changes the string length, resulting in variations in pitch. The result is often heard as an ascending or descending single note, rather than discrete pitches.

Example 16 Bending Notes



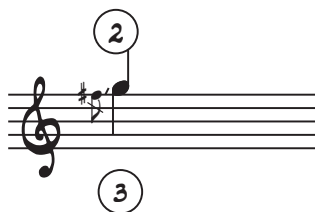
Bickert makes use of a guitar technique in which the same pitch is sounded on two adjacent strings. Differences in intonation fatten up the sound due to the beats created by the slight difference in frequency of the two notes. These may include an open string or not.

Example 17 Adjacent String Unison



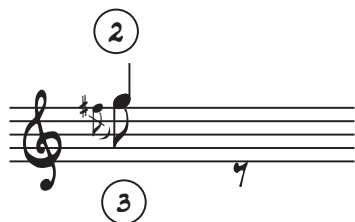
Occasionally, the note on the lower string is approached from a semi-tone below as a grace note.

Example 18 Adjacent String Unison with Grace Note



In one particular instance, the note on the lower string has a shorter time value than the other note.⁸

Example 19 Adjacent String Unison with Grace Note Slur and Different Decay Rates



An alphanumeric system that employs letters, Roman and Arabic numerals, and

⁸ Bickert's guitar solo on "The Swinging Shepherd Blues," mm. 9-10.

superscripts is used to indicate the location of the examples within the solo and song structure of the performances. Uppercase Roman numerals indicate the chorus. For instance, I, II, III indicates the first, second and third chorus of Bickert's solo. The letter H stands for the Head or opening chorus in which the melody might be played by Ed or another instrumentalist. The letter A will usually refer to the first eight measures of the song structure. Superscripts will indicate subsequent repetitions or variations of this section: A¹, A². The letter B will indicate the Bridge of a song, sometimes referred to as the middle eight in a song with an A, A¹, B, A² form. Therefore, an excerpt labelled III.A².1-2 indicates the third chorus of Bickert's solo, the last A section and measures one and two of this eight-measure section. There are other forms in this study, including eight and twelve-bar blues form, as well as the A, B, A¹, C form. Other abbreviations that appear in the transcriptions inform the reader of the presence of development techniques. These include PC (Punctuation chord or chords), MD (Motivic development), P (paraphrase), and Q (Quote).

Finally, as demonstrated in Chapter 7, "rhythmic feel" or "pulling against the pulse" and other aspects of swing are not easily transcribed in regular notation. The apparent privileging of European-derived notation in this study stems from a number of factors explained in that chapter. The intent of the examples is to give a rough guide to aspects of Bickert's style. Swing-eighths are often transcribed as such, especially when in close proximity to other note values. Staccatos are often written as a shorter (and therefore approximate) note values.

2 Biography and Career Overview

Edward Isaac Bickert, more commonly known as Ed, was born in Hochfeld, Manitoba on November 29, 1932 (Cerra 2018; Kernfeld 2002; Miller 1987, 49). Hochfeld is a community that was first settled by the Mennonites in 1875 (Groening n.d.). Depending on the source, Bickert's father, Heinrich (Unger 2019) or Harry (Wikipedia 2022), was an immigrant to Canada from Russia or the Ukraine.⁹ Helen Dyck, Bickert's mother, was from Plum Coulee, Manitoba, a Mennonite community located roughly twenty minutes northeast of Hochfeld. The family name may have originally had a different spelling. Unger (2019) suggests Bueckert, while Jeff Bickert thought there may have been an umlaut over the u: Bückert.¹⁰ Ed had four siblings: John (the older brother on who supplied Ed with a guitar and rudimentary instruction), Francis, Gladys and Jeanne.¹¹

The Bickert family moved to Vernon, British Columbia when Ed was two years old. It was here that he picked up his elder brother's guitar. There is some discrepancy over whether this occurred at age 8 (Batten 1978; Kernfeld 2002) or age 11 (Miller 1987, 51; 1978, 35; O'Reilly 1982, 16) or age 12 (Miller 1984, 21; O'Reilly 1982, 16). His older brother, John, "played a bit of chord-style guitar" and taught him the "first few grips and basic chords" (Miller 1978, 35).¹² He joined the family dance band in which his mother played piano, and his father played fiddle.

⁹ Erin Unger suggests Alexanderthal in Russia, Wikipedia offers Molotschna (which is in a contested part of the Ukraine currently), while Jeff Bickert (Ed's son) thought there might be connection to Prussia.

¹⁰ Jeff Bickert, telephone conversation with author, September 23, 2022.

¹¹ Ibid

¹² Bickert often referred to the chords he plays as "grips." (Miller 1985, 22; 1978, 35; 1976, 36; O'Reilly 1982, 16).

The band played a variety of: “polkas, Viennese waltz type things, one-steps, two-steps and schottisches” (Miller 1978, 35; 1987, 51). The playing in the family band was accomplished by what musicians routinely refer to as “by ear.” In fact, Ed said that, “nobody in my family was able to read music, including me until later on” (AB 2021). Also, as related in the same interview, there was not a lot of opportunity to experiment with the harmony of the repertoire of the family dance band. “I suppose I would probably try and, uh, uh mess with the basic harmonies a bit as we were playing these — some of these old basic tunes, but, um, my dad certainly, he wouldn’t have approved of that”.¹³

Vernon also provided a variety of informal sources that enriched Bickert’s musical progress. In addition to participation in the family dance band, the two in-town movie houses offered musicals and Westerns (Miller 1978, 35) and at least one article claimed he was a member of the high school band (Wheeler 2019). Bickert mentions “checking out” Bob Willis and Spade Cooley, as well as other guitarists (Miller 1978, 35). His father also listened to jazz at home, featuring artists such as: The Mills Brothers; The Ink Spots; Louis Armstrong; Count Basie; and Duke Ellington (Miller 1978, 35; 1984, 21; O’Reilly 1982, 17). Bickert cites Oscar Moore (of the Nat King Cole Trio) and Les Paul as early influences (Miller 1978, 35; 1984, 21). Perhaps the most important influences, particularly regarding his choosing to become a professional musician, came from guitarists such as Ernie Blunt and Gordie Brant (Miller 1978, 35; 1987, 51) who passed through Vernon in various Canadian dance bands possibly lead by Carl DeSantis, Wilf Wylie and Ernie Molar (Strutt et al. 2015). This rich variety of musical

¹³ A B, “Ed Bickert Trio - Night Mist Blues,” February 2, 2021, <https://www.youtube.com/watch?v=Ya0SceS6rDw>.

experiences in Vernon shaped his proclivity for songs from his formative years. “I learned an awful lot of tunes between the ages of 10 and 20” (Miller 1978, 108).

At the tail end of this “learning,” he moved to Toronto, Ontario in 1952 (Barth 2006, 55; Miller 1978, 35; 1987, 51). “Adopting a cautious approach to entering the music scene there, he worked at a radio station before accepting an offer from Jimmy Amaro Sr. in 1955” (Miller 1987, 52). It appears that Ed’s membership in several bands in the 1950s had a significant impact on his playing style. These included Norman Symonds, Ron Collier and Phil Nimmons (Macintosh 2020).

... it was Symonds’ extended harmonic and textural vocabulary that demanded of Bickert a different approach to the guitar: first to cope with the composer’s written three and four-note chords — “not like any basic chords I’ve heard before” — and then to develop a right-hand technique with a flat pick and three fingers, to pluck each note simultaneously rather than strum in succession (Miller 1987, 52-53).

In a series of interviews with Jeff Bickert, Ed, while talking about the need to address these issues with the music of certain composers, also suggests that his work with Phil Nimmons necessitated some home study and different technique.¹⁴ Further, he mentions Billy Bauer as potential inspiration for playing with his fingers, though he is quick to add that he was not trying to copy Bauer, just that he was aware that this type of playing was possible.¹⁵

Billy Bauer has been lauded for his finger style approach to playing chords by a variety of writers (Beck 2014; Britt 1984; 72 Peckar 2019; Ulanov 1948, 2). One of the aims of Beck’s thesis is to promote Bauer as a pioneer of the finger-style approach to jazz guitar.

¹⁴ Jeff Bickert: On Kenny Wheeler, Phil Nimmons: Ed Bickert, Guitar Player. <https://vimeo.com/97335789>

¹⁵ Jeff Bickert: On Picking and Plucking: Ed Bickert, Guitar Player. <https://vimeo.com/user25681287>

The precision of Bauer's pick technique, the inventiveness of his single line soloing, and his innovative incorporation of right hand fingerstyle techniques and unusual chord voicings (usually in a piano-less group with Konitz) distinguished him among his peers (Beck 2014, 2).

Bauer, among others, also cites Zeb Julian as not only an inspiration for this approach, but as teacher or mentor (Beck 2014, Heberman n.d. "Accessed October 22, 2022; Mongan 1983, 124; Ulanov 1948, 2). There is little recorded evidence to assess Julian's efforts, since he appears to have had some kind of industrial accident in 1946 which resulted in some lost fingers (Herberman n.d.). Both Bauer and Julian were responding to the changing roles of the rhythm section brought on by the emergence of bebop, moving away from traditional four beat strumming associated with Freddie Green. As previously mentioned, Bickert's use of the fingers of the right hand was a problem-solving response to the necessity of playing charts of various composers in Toronto.

Toronto provided a steady stream of work, but also invaluable on-the-job training that included the aforementioned home study of challenging music.¹⁶ Formal training or study did not seem to be an integral part of his stylistic development. At some point, Bickert took lessons with Tony Braden or Bradan, depending on the source (Canadian Encyclopedia 2021; Macintosh 2020; Miller 1978, 35). The lessons involved scales, exercises and shifting positions which Ed found difficult (Miller 1978, 35). Braden's lessons or method can be found online¹⁷ and a quick perusal will reveal a progressive set of exercises to inculcate the fretboard, chord/

¹⁶ Jeff Bickert: On Kenny Wheeler, Phil Nimmons: Ed Bickert, Guitar Player. <https://vimeo.com/97335789>

¹⁷ <https://ecampusontario.pressbooks.pub/learningprocessforplayingtheguitarbook1/front-matter/foreword-to-online-version/>

scale relationships, patterns, chord voicings and inversions. It seems reasonable to suggest that Bickert's difficulty with these lessons may stem from the fact that they have a narrow focus on the technical issues of playing the guitar and little to do with playing music or improvising.

In fairness to Braden, had Bickert turned to other pedagogical sources, he may well have found them lacking in the same way. Bash, speaking of jazz pedagogy in general, suggests that it concentrates on the "more easily objectified aspects of music performance" (Bash 1983, 1). He identifies these aspects as correct pitches within the harmonic chord structure, appropriate harmonic changes as indicated in the harmonic progression, and logical rhythms within the context of the given tempo" (Ibid). Other writers have also found that pedagogical resources focus on a narrow set of aspects that vary according to instrumental focus and author (Herzig 1997; Spice 2010; Witmer and Robbins 1988). Herzig (1997), based on her extensive literature review, stated that "all of the reviewed research agrees on including instruction on scales and patterns in teaching jazz improvisation (46) and other frequently suggested components of teaching jazz were harmonic studies and improvising on standard harmonic chord progressions (47)." Herzig found only one study, Zwick (1987), that mentioned some instruction on the special roles of the rhythm section.

While Bickert is working extensively in a variety of musical settings, studying difficult music at home and listening, he was receiving positive reviews from south of the border early in his Toronto residency. Leonard Feather, attending several jam sessions in Toronto at the behest of Benny Winestone, wrote glowingly of the guitarist in 1955. "There was Ed Bickert, a guitarist who may well be Toronto's best jazz-man irrespective of instrument" (Feather 1955, 23). In another section of the article, Feather refers to him as "brilliant." Helen McNamara of the

Toronto Telegram and contributor to *Downbeat*, voted for Ed in the 1959 International Jazz Critics Poll (35).

One of Bickert's longest and successful associations began in 1956 with his admission into Moe Koffman's band (Macintosh 2020). Koffman took his septet into the RCA Victor Studio in Toronto on February 7, 1957 (Leblanc 2001, 59) and recorded a series of tunes that would be released as an album entitled *Cool and Hot Sax* (Jubilee JLP1037). One of the pieces, "The Swinging Shepherd Blues," became an international hit in 1958 (Leblanc 2001, 59). It received its title from producer Morty Palitz (King 2019; LeBlanc 2001, 59) and was released as a single (Jubilee 5311). When *Cool and Hot Sax* was reviewed by *Downbeat* in 1957, Bickert was once again singled out for being "a fine guitarist...who shows the most promise of anyone on this date (Maher 1957, 24)." Maher's summary further cemented this image, "Nothing from this group is really exceptional, except for the previously mentioned guitarist who shows a solid jazz feeling, some inventiveness and what could be a fine future (Maher 1957, 24)."

Bickert's arrival in Toronto also coincided with the emergence of the nascent television industry. Television broadcasting began in Toronto in September 1952¹⁸ and by 1954 a million television sets had been sold in Canada (Filon 1996). Ed participated in a three-part broadcast entitled *The Canadian All-Star Jazz Show* in 1959. Once again, Ed's contributions — specifically in Part 2 — received praise in pages of *Downbeat* Magazine: "Ed Bickert, blew one of the best solos of the night on a new Koffman item called "Time Piece' " (McNamara 1959, 34). The announcer states that this composition was written specifically "for our show tonight." The title

¹⁸ "CBC Makes Its First Television Broadcast." n.d. Your Museum. Your Stories. (blog). Accessed October 23, 2022. [https://www.historymuseum.ca/blog/cbc-makes-its-first-television-broadcast/.](https://www.historymuseum.ca/blog/cbc-makes-its-first-television-broadcast/))

is to be a tribute to the sponsor of the show, Timex.

In Part 3, Bickert, in addition to his comping role in the rhythm section of the big band, solos during the opening credits on a blues in Ab major. Later, he performs as a part of the Jerry Toth Quintet.¹⁹ Ed can be seen strumming a Gibson arch top and improvising solos that consist of single notes.²⁰ The solos and chords are strummed with a pick rather than plucked with the fingers. The use of fingers in addition to the pick become an integral part of Bickert's sound and style.

Plate 1 Bickert's 1956 Gibson ES 175. Picture courtesy of Glenn Murch



¹⁹ <https://www.youtube.com/watch?v=9xiwtlZu5ug> The Ab blues is at 0:26 - 1:10. The Jerry Toth Quintet appears at 45:34 - 50:05. Ed's solo is at 46:47 - 47:20.

²⁰ Glenn and Keith Murch suggest that guitar is possibly a Gibson Super 400, but they do not think he ever owned one. However, Ed told them he played an Epiphone before the purchase of a Gibson ES175. Glenn now owns Ed's 175 which was built in 1956. Keith owns Bickert's L5C which was built in 1963.

Plate 2 1956 Gibson ES 175 used on *The Canadian All-Star Jazz Show-Part 2*.²¹



Plate 3 1963 Gibson L5C. Picture courtesy of Keith Murch



²¹ Macpherson, Guy. "Vancouver Vintage: Moe Koffman." *Vancouver Vintage* (blog), August 2, 2009. <http://vancouvervintage.blogspot.com/2009/08/moe-koffman.html>.

As implicit in the preceding, the 1950s appear to have been a significant period of apprenticeship, learning and experimentation. The Lord discography lists 6 recording sessions from 1957-59: two each with Ron Collier, Moe Koffman and Phil Nimmons.²² The experimentation includes Bickert's development of a right-hand technique to ameliorate technical issues faced in certain composers' music (particularly Collier, Nimmons and Symonds), as well as investigating various models and types of guitars and amps. Large bodied arch-top guitars like the Gibson L5 and ES175 appear to be the models of choice during this decade and would continue to be utilized into the 1960s, until Ed's purchase of his Fender Telecaster in 1965.²³ This radical change in body type was partially a response to the continuing studio work in the 1960s and the durability of the colloquially referred to "Tele."²⁴

In addition to extensive studio work as a guitarist, Bickert also found work playing a variety of other string instruments including: Gibson electric 6 string bass, Pan banjo, Tamura classical (nylon string guitar), Kent ukulele, Ovation 6 and 12 string. (Bickert, J 2022; Miller 1978, 108) Amplifiers included a Standel Custom 15 (Miller 1978, 108), Roland Cube 60 (Miller 1984, 22) and a Fender amp that Jeff Bickert (2022) remembers. The Telecaster/Fender amplifier combo can be seen in an episode of the television show entitled *Nightcap* which broadcast from

²² The Lord discography has been relied upon for most of the discographical information in this dissertation.

²³ (<https://www.12fret.com/instruments/ed-bickerts-blonde-fender-telecaster-1965/>)

²⁴ Engaged more and more in studio work in Toronto during the '60s, he found in the Telecaster an instrument that met the demands of both commercial music and jazz. "It could have been any other kind of solid-body, I guess," he said. "It's just one of these things where I got used to it, felt comfortable with it and it's certainly very hard to smash it." (Haga 2019)

1963 to 1967 (Allan 2015). This particular show is probably after 1965 due to the appearance of the Telecaster; however, Jeff Bickert cautions that drawing firm conclusions based on videographic evidence is problematic because Ed was always trying out “new gear” from local music stores.

The positive exposure in *Downbeat* continued in the early ‘60s. Helen McNamara continued to vote for Bickert in The International Critics Polls (1962-1965). Ira Gitler reviewed *Nimmons “N” Nine* (Verve 8376) and stated that, “Bickert is a first-class soloist” (1961, 44). Along with this positive exposure, his presence is ubiquitous in advertisements for ASCM (Advanced School of Contemporary Music)²⁵, reviews of recordings and mentions in the Ad Lib section about tours, gigs and festivals. Two videos from 1963 show Ed playing the Gibson ES175 through what appears to be a Fender amplifier.²⁶ In both videos, Bickert’s right hand technique is visible, demonstrating his use of the fingers of the right hand to pluck the individual strings in a chord. The chord voicings seem slightly different from the recordings in the ‘50s, though these are often difficult to hear in the recordings.²⁷

The Lord Discography lists over 40 sessions in the decade of the ‘60s that included Bickert’s participation. This list would not include the frequent recording sessions for jingles and TV shows. A majority of the sessions were for the CBC (particularly air checks for Phil

²⁵ Opened by Oscar Peterson in 1960 (Scott, 2005), (<https://www.nicholasjennings.com/oscar-peterson-s-jazz-school>)

²⁶ <https://www.youtube.com/watch?v=MPmf1pOKY5U>,
“Happy Music:” <https://www.youtube.com/watch?v=XsdH2H4vq5Q>

²⁷ Gitler appears to refer to this as “under-recorded (sic)” (1961, 44)

Nimmons²⁸) and The Canadian Talent Library. The Canadian Talent Library Trust produced many Canadian recordings from 1962-85. “Its productions typically comprised popular and light classical music in formats suitable for AM broadcast (i.e. brief performances in an easy-listening or middle-of-the-road style)” (Moogk 2007). These recordings feature strict arrangements that provided few opportunities for improvising — especially for sidemen. That consideration aside, Bickert appears to have been particularly busy during the 1960s. Grant MacNeill, who worked on Ed’s Telecaster, claimed that “Ed put in 50 hours a week” on that instrument, requiring it to be re-fretted on several occasions (2017)²⁹. However, MacNeill first met Bickert in 1977, a time in which Bickert admits to cutting back on studio work.

The CBC air checks provide some insight into Bickert’s emerging style. As mentioned earlier, the right-hand technique is clearly visible in two television shows from 1963. In “Sku-ba-doo” from April 23, 1964 (Sackville SK2CD-5010), Bickert solos for approximately four choruses on a blues in B Major played at approximately 110 bpm.³⁰ The 2nd chorus features a texture in which four-note chord voicings — with a melodic note as the highest note — are employed for almost an entire chorus. This block chord texture is rare in previous recordings, though “Francesca” from *Cool and Hot Sax* employs this texture at the end of his solo. However, the “Francesca” excerpt is much shorter (4 measures) and sounds as if the chords are strummed with a pick.

²⁸ These have been released in 2003 on *Vintage Nimmons 'n' Nine: CBC Air Checks '59-'64* Sackville Recordings SKCD 25010.

²⁹ Re-fretting involves re-moving the worn-out fret wire from the neck of the guitar and replacing it with new fret wire and then leveling the frets by dressing or crowning.

³⁰ <https://www.youtube.com/watch?v=fx46oy4pe8w> Bickert’s solo begins at 0:56.

The major components of Bickert's improvisational style were well in place by at least 1963. The sessions after 1963 are usually with large ensembles that sometimes include at least one other comping instrument and/or other guitarists. As such, it is difficult to find performances in which Bickert solos after 1963, particularly in the latter half of the decade and particularly those that demonstrate his use of chords.

The 1970s continues in the same manner with recordings in large ensembles which seem to be playing fewer and fewer jazz compositions. Some are clearly intended for the middle-of-the-road radio stations that may have been clamouring for Canadian material in 1970 when the CRTC introduced its regulations requiring the increased use, on radio, of music composed and/or performed by Canadians (Moogk 2007). One early session that stands out is Don Thompson's Quintet recording entitled *Secret Love* (CBC CanLM 78). Bickert receives ample solo time on a variety of pieces that facilitate improvising. Thompson comps for Bickert in most of his solos on vibraphone, while Bickert returns the favour when Thompson is soloing.

Bickert's first session as a leader — at least according to the Lord Discography — is in February of 1972. It is for the CBC (Can LM184) and produces a single with Chick Corea's "Windows" on one side and "The Dreamer" by Gene Lees and A.C. Jobim on the other. Both tracks feature a twelve-piece band plus strings, as well as Bickert's electric guitar (probably the aforementioned Tele) on "Windows" and a classical nylon string guitar on "The Dreamer."

The mid-70s would see an increase in Bickert's international reputation through an association with Paul Desmond that began in 1974. Bickert began to concentrate on playing jazz as "studio calls" had been decreasing in the early '70s (Miller 1984, 21). Ed suggested that it was a "mutual parting" due to the kinds of things being asked to play and his lack of familiarity and/

or interest in them. (Miller 1987, 54). Three albums emerged from sessions in 1974-75 that influenced many musicians, particularly those in my circle: *Pure Desmond* (CTI 6059S1, New York, September 24, & 26, 1974); *The Paul Desmond Quartet Live* (A7M Horizon SP850, Toronto, October 27-29, 1975); *Ed Bickert Trio* (PMR-010, Toronto, June 1975 released in 1976). These recordings also invited praise of Bickert's talent south of the border. For instance, "*Pure Desmond* also brings to the spotlight the considerable talents of Canadian guitarist Ed Bickert" (Berg 1975, 21). In another review of *Pure Desmond* in the *Buffalo Jazz Report*, Bill Wall called him "an exceptional guitarist" (1975, 2). Accolades continued for Ed's performances on *Live: The Paul Desmond Quartet*. "The album belongs to Bickert and Thompson...Bickert's restraint masks a complicated sense of harmony and rhythm. Listen to his solo on 'Nancy', for example. Pure Gold" (Ray 1976, 21). Similarly, Russell Shaw opined, "Guitarist Ed Bickert, who played so brilliantly on *Pure Desmond* (CTI 6059) again demonstrates an understated eloquence matched only by masters such as Jim Hall" (1976, 22). Lastly, Bob Rusch, writing in *Cadence* magazine, succinctly summed up Bickert's contributions to jazz guitar as evidenced on the trio album, "Ed Bickert strikes another blow for guitar sanity" (1977, 41).

Along with this acclaim in the reviews of the recordings, Bickert's name surfaces in the the "*Downbeat* International Critic's Polls" of 1976, 1978 and 1979. In each of those years, he was included in the group of guitarists that were recognized as "talent deserving wider recognition" (TDWR). *Downbeat* also conducted a "Reader's Poll" every year and it did not always include the TDWR category. Bickert first appears there in 1981. Questions regarding the methodology and bias of these polls aside, it seems reasonable to posit that Bickert's international reputation was well established at this point.

Several of the performances on these albums will be utilized to demonstrate various aspects of Bickert's style. With the latest release of *Paul Desmond — The Complete 1975 Recordings* (Mosaic MD7-269) and other recordings, it is possible to compare multiple versions of the same song, which confirms Bickert's improvisatory prowess.

Opportunities for recording sessions as leader or co-leader increased in the late 1970s. 1977 and 1978 saw the release of *I Like to Recognize the Tune* (Canadian Talent Library/United Artists) and *Ed Bickert/Don Thompson: The Garden Party* - (Sackville). Other sessions from this time period have recently been released: 1979 *Jazz Canada Europe '79 - Ed Bickert Trio*; 1 LP in 4-LP boxed set (Radio Canada International) (reissued as part of *The Guitar Mastery of Ed Bickert*, Unidisc, 1996); *Days Gone By*: Sonny Greenwich and Ed Bickert (first released in 2000 Sackville). He also made records with Frank Rosolino: *Thinking of You* (1979) and Ruby Braff (*Ruby Braff With the Ed Bickert Trio*). These were in addition to the well over forty sessions listed in the Lord Discography for the 1970s decade.

This pace continued in the 1980s as Lord listed at least 30 recordings with various Canadian leaders such as: Rob McConnell, Moe Koffman, Jerry Toth, Trudy Desmond, Fraser MacPherson, Joe Coughlin, Hagood Hardy, Peter Appleyard, Don Thompson and Oscar Peterson. In addition, he recorded with a variety of international jazz artists including: Buddy Tate (1981); Rosemary Clooney (1983,1984,1985,1986,1987); Humphrey Lyttelton (1983); Sammy Nestico (1985); Benny Carter (1985); The Concord Jazz All-Stars (1987); Ken Peplowski (1987); and Dick Hyman (1988). He also managed to fit in eight recordings as a leader or co-leader. His profile with the readers of *Downbeat* was increasing as he was selected as one of the "Talents Deserving Wider Recognition" in 1981,1982, 1983, 1986, 1987 and 1988.

Bickert also received a rather prominent feature in a *Downbeat* issue from November 1984, part of which lamented the “quiet time for jazzmen and studio musicians alike in Toronto” (Miller 1984, 21).

Recording opportunities were still available over the decade of the ‘90s. The Lord Discography lists 31 recordings; however, these seem to taper off after 1995 — a time period that accounts for 11 of those recordings. He is only listed as a leader on 3 recordings in the ‘90s. This “tapering off” may have been due to a fall on some ice in February of 1995. Bickert “broke his left wrist and fractured his right elbow” (Chapman 1995). His return was announced in the *Toronto Star* on August 22, 1995, though he cautioned, “It's still sore and stiff but I'm getting there” (Chapman 2019). He retired in 2000 because of a variety of issues including, his wife’s passing, injuries and arthritis (Considine 2012; Feible 2019; Haga 2019). Finally, Edward “Ed” Isaac Bickert passed away on February 28, 2019, 9 months shy of his 87th birthday.

2.1 Aspects of Bickert’s Early Style

It is difficult to write about Bickert’s career without mentioning some of the concepts that will be more robustly discussed in later chapters. The reader can refer to the glossary for unfamiliar terms or those that need further clarification. Later chapters can also be used as a resource. The material presented here is intended to demonstrate some of the elements of style that were evident in Bickert’s early recordings. The bulk of the dissertation relies on recordings that were made in the mid 1970s forward. Therefore, the performances discussed here encompass recordings from 1957 to 1972.

“The Swinging Shepherd Blues” rose to No. 23 on *Billboard's* singles chart in the U.S. and hit the same position on the U.K. singles chart in 1958 (King 2019; LeBlanc 2001, 59). It has

been recorded by hundreds of other jazz and non-jazz musicians. One of these versions was recorded by bassist Johnny Pate on November 29 1957, and released as a single on Federal (Federal 12312). It reached 17 on the *Billboard R&B* chart in the spring of 1958.³¹ This particular version is of interest because, in addition to showing the respect American musicians had for their Canadian counterparts, it provides an example of what has been labelled “hijacking a hit” as described by Michael Coyle (2002, 136). However, unlike other examples cited in the article in which the music of black artists is hijacked by white artists in order to make them more palatable to their respective audiences, this is an example of a black ensemble re-creating the work of a white ensemble to target the Rhythm and Blues market. Pate’s version seemed to eclipse Koffman’s in the annals of *Downbeat* as it was voted 3rd “Best Instrumental Single of Last Year (1958, 14).” Coyle might disagree with this categorization of hijacking, opining that one would be “hard-pressed to find any example of a black performer proving able to hijack the success of a white original (2002, 144).”

It is beyond the scope of this work to continue to explore the socio-historical implications of that observation, but the Pate version also exhibits some useful ancillary issues for exploration in this inquiry. The use of the word “cover” to describe Pate’s version is wholly inadequate, certainly from a jazz perspective. Standards are a consistent staple of many jazz musicians; however, it is expected that their performance of these pieces will reflect some kind of personal exploration of the work. In the Pate version the solos are taken directly from the Koffman album version. There are slight differences in articulations and rhythms, but it is clear Lennie Druss (flute) and Wilbur Wynne (guitar) have learned Koffman and Bickert’s solos and recreate them in

³¹ <https://www.allmusic.com/artist/johnny-pate-mn0000210868>

the recording.

Example 20 “The Swinging Shepherd Blues” Ed Bickert (1:46 <https://www.youtube.com/watch?v=MQsFpX1c7Ac>) Wilbur Wynne Comparison (1:46 <https://www.youtube.com/watch?v=okANDYW-Euc>) Chorus I, mm.1-12.

The image displays a musical score for the song "The Swinging Shepherd Blues". It is divided into two systems. The first system features two staves: the top staff is labeled "Ed Bickert" and the bottom staff is labeled "Wilbur Wynne". Both staves show a melodic line in 4/4 time. The second system continues the melodic line, with the top staff showing Bickert's original and the bottom staff showing Wynne's version. The second system includes triplets and slurs, indicating a more complex or improvised melodic structure.

Wilbur Wynne is a guitarist whom precious little has been written about. His entry in the Lord Discography encompasses the years 1955 to 1961. He recorded several times with Tate, as well as, most notably, Buddy Rich on an album entitled *Playtime: Buddy Rich and His Buddies* (Argo LP676). He also worked with Stuff Smith (Tynan 1958, 32) and Ahmad Jamal (Pruter 2020). It seems reasonable to suggest, based upon an aural examination of several of his performances, that Wynne was a capable improviser who had no need to rely upon a memorized solo.³² It is tempting to speculate several reasons for this “copying.” These include commercial pressures, a respect for the creations of the Canadian musicians on the original recording, or the intent to present the song to an audience that was unlikely to hear the original.

Bickert’s solo demonstrates some of aspects of his style that are consistent throughout his

³² For example: *Johnny Pate at The Blue Note* (Salem SL2P) provides many examples of Wynne soloing and comping. His role in the Rich recording tends to focus on comping.

long career. One of the facets that is difficult to illustrate with a transcription is his solid sense of time and swing. There is also a certain subtlety in playing with the time that Keil referred to as “pulling against the pulse (1966, 341)” and Stewart described as “leaving the takt³³ and returning to it without losing contact with it” (Stewart 1982, 5). This flexibility with the basic pulse is often referred to as “laying back” or “back-phrasing.” Further, Bickert switches seamlessly between swing eighth notes, straight eighth notes, triplets and combinations thereof. The true rhythmic nature of these figures can also be obscured by grace notes and bent notes.³⁴ For instance, the figure in measures nine and ten of the first chorus is particularly difficult to transcribe.

Example 21 Bickert “The Swinging Shepherd Blues” Unison with Grace Note mm. 9-10 (2:03 <https://www.youtube.com/watch?v=MQsFpX1c7Ac>)



The basic cell or motive of C-A-C-E is repeated, but shifted onto beat four of measure nine in the second iteration. On beat three of measure nine and the upbeat of beat one in measure ten a D# and E are played together on adjacent strings. The D# slides into an E that stops sounding before the note on the other string. Notating the D#s with discrete time values, such as eighth notes, obscures the unisons (E) which seem to be the focus of this passage.

³³ Takt or stroke indicates the ictus of a beat or pulse.

³⁴ Bent notes are microtonal variations in pitch produced by manipulating the string length through moving a string vertically.

Example 22 Alternate Notation of Example 21



One of the significant differences between Bickert's solo and Wynne's is this motive.

Example 23 Wilbur Wynne's Treatment of the Unison in mm. 9-10 (2:02 <https://www.youtube.com/watch?v=okANDYW-Euc>)



The Wynne version has lost its motivic identity and the subtle movement of the D# to E on the other string is left out.

Bent notes are often difficult to transcribe. In measures seven and eight of the second chorus, a phrase, which might be considered a paraphrase of Horace Silver's "Opus De Funk,"³⁵ is completed with a Gb that is bent upwards to a G which releases to the Gb. It is arguable whether the Gb ever fully raises to G or releases all the way back down to Gb.

Example 24 "Opus de Funk" Bent Notes in "The Swinging Shepherd Blues" Chorus II mm.7-8 (2:24 <https://www.youtube.com/watch?v=MQsFpX1c7Ac>)



It is also difficult to depict the rhythm of bent notes in regular notation. To be clear, these issues in attempting to transcribe Bickert's solos are not raised here to indicate a failing of some sort on Bickert's part or to engage in a discussion of other notational systems. In addition to being "in

³⁵ 0:11 <https://www.youtube.com/watch?v=FKJHAIq1dw>

time” and swinging, there are many articulations/techniques that add interest to these lines and are difficult to replicate on paper.

LaRue might argue that these articulations/techniques belong in the category of small dimension events. One might also wonder about their uniqueness to Bickert’s style, because it certainly would be easy to find examples of other guitarists utilizing these techniques. However, they are emblematic of Bickert’s manner of manipulating melodic fragments that continued throughout his career.

Another way in which Bickert organizes his solo is by employing brief moments of motivic development. This feature is covered more comprehensively in sections 6.5 and 8.2, and it includes a discussion of the nature of motives and the ways in which they might be developed. The following illustrates four possible motives and their variations in “The Swinging Shepherd Blues.”

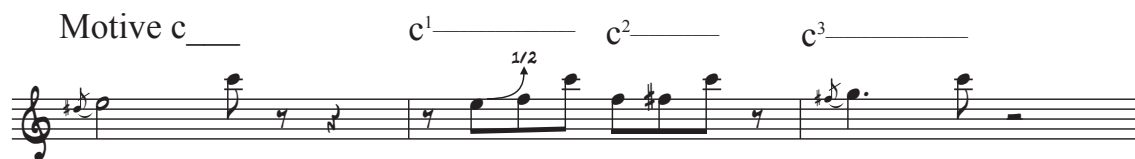
Example 25 I.5-6 (1:54 <https://www.youtube.com/watch?v=MQsFpX1c7Ac>)



Example 26 I.9-10 (2:03 <https://www.youtube.com/watch?v=MQsFpX1c7Ac>)



Example 27 II.1-2 (13-14) (2:12) <https://www.youtube.com/watch?v=MQsFpX1c7Ac>



Example 28 II.5-6 (17-18) (2:20 <https://www.youtube.com/watch?v=MQsFpX1c7Ac>)



Another Bickert solo that received praise in the annals of *Downbeat* is entitled “Time Piece.” This performance is from Part 2 of *The Canadian All-Star Jazz Show* in 1959. “Time Piece” is a 32 measure AA¹BA² composition in F minor. The melody in the A section is performed by the alto sax and guitar in harmony. The blend between the two instruments and the cohesion of the articulations suggests a well-rehearsed ensemble, or, at the very least, a group of musicians intimately familiar with each other’s playing.

Example 29 “Time Piece” A Section (<http://vancouvervintage.blogspot.com/2009/08/moe-koffman.html>)

A F^{MIN} F^{MIN}/E^b D^{b7} C⁷ F^{MIN} F^{MIN}/E^b D^{b7} C⁷

F^{MIN} F^{MIN}/E^b D^{b7} C⁷ C⁷ F^{MIN}

Bickert takes the first solo which comprises the first two A sections. Various blues guitar-type riffs are in evidence in measures eight to ten. Bent notes and blues tremolo add to the bluesy nature of this performance.

Example 30 Bickert's Solo on "Time Piece" (1:15 <http://vancouvervintage.blogspot.com/2009/08/moe-koffman.html>)

The musical score for Bickert's solo on "Time Piece" is presented in five staves of music. The key signature is Ab major (three flats) and the time signature is 4/4. The chords are indicated above the notes:

- Staff 1: FMIN, FMIN/E^b, D^b7, C⁷, FMIN, FMIN/E^b, D^b7, C⁷
- Staff 2: FMIN, FMIN/E^b, D^b7, C⁷, FMIN ^{1/2}, C⁷
- Staff 3: FMIN, FMIN/E^b, D^b7, C⁷, FMIN, FMIN/E^b, D^b7, C⁷
- Staff 4: FMIN, FMIN/E^b, D^b7, C⁷, FMIN

The score includes various musical notations such as triplets, bent notes (marked with a 'b'), and blues tremolo (marked with a '7').

Bickert also receives significant airtime in Part 3 of *The Canadian All-Star Jazz Show*. During the opening credits, he solos over a twelve-bar blues in Ab major. Despite the announcer talking over the solo, it is possible to hear hallmarks of Bickert's motivic organization of his solo. For instance, the first phrase in measure three references the rhythmic figure played by the

rest of the band in measure one. This rhythmic paraphrase appears again in measures thirteen, fifteen and sixteen or measures one, three and four of the 2nd chorus.

Example 31 Rhythmic Paraphrase in Bickert's solo in opening credits (0:33 <https://www.youtube.com/watch?v=9xiwtlZu5ug>)

Example 32 Rhythmic Paraphrase in opening credits solo continued (0:33, 0:50, 0:55, 0:57)

The importance of paraphrasing in Bickert's solos is covered in chapters 6 and 8.

Bickert's reliance on the melody of a composition for solo material has been ably captured by

Steve Wallace:

One night before the first set we were sitting around and Scott said he felt like playing “I Love You Samantha”, an esoteric Cole Porter tune that Bing Crosby sang to Grace Kelly in “High Society”. Ed said he didn’t know it – this was the first and only time I’d seen him stumped by a tune, but it wasn’t that surprising, nobody around town ever played it. What was surprising was that by some fluke miracle, I did know it – I was usually on the other end of this stick. I’d heard and liked it on one of Scott’s records and had played it many times with Fraser MacPherson. I offered to jot out the chord changes on the back of a paper place-mat so we could play it, and Ed reluctantly agreed. He did his usual masterful job of comping armed with this scratchy chart, but when it came time for a guitar solo, he shook his head and pointed to me – “You got it.” (Wallace 2015)

Bickert later adds that he “couldn’t hear anything meaningful to play” (ibid.) without knowing the melody of a composition. It is not surprising to hear phrases or figures related to the opening figure in this solo, despite the fact that it is being used as a background to the announcer.

Several of the other phrases in the blues in the opening credits display the utilization of short motives or cells that are developed through repetition, augmentation and rhythmic alteration.³⁶ Exact repetition is rare in Bickert’s solo style. In fact, repetitive figures sometime dovetail into other phrases which may be altered rhythmically. Quite often this alteration shifts the metrical accent in subsequent iterations. The repeated figure in example 33 is essentially a two-note cell: C and Eb. The Bb and B draw attention to the C.

Example 33 Opening Credits Blues Repetition of Cell or Motive Chorus I, mm 8 (0:40 <https://www.youtube.com/watch?v=9xiwtlZu5ug>)



In example 34, this cell is two-note cell is embellished through the addition of other notes

³⁶ These terms are discussed in Chapter 6, section 5 and/or The Glossary.

title is mentioned in the broadcast. The solo provides further evidence of Bickert's affinity for developing short cells or motives. Bickert's solo begins with a 6-note motive that crosses the bar line between measures one and two. It repeats with slight variations, including note substitution to reflect harmonic (a¹) progression and additional notes (a²).

Example 36 Bickert's solo on "Toth Contrafact" motive a I.A.1-4 (46:47 <https://www.youtube.com/watch?v=9xiwtlZu5ug>)

Motive a _____ a¹ _____ a² _____

Motive b is repeated at least three times and possibly four. It is subject to considerable variation in subsequent repetitions. For instance, b¹ is stretched to four beats, rather than the previous three in motive b. It is also altered rhythmically. It is debatable whether b³ would be heard as a variant of b without the context provided by the preceding iterations.

Example 37 Bickert's solo on "Toth Contrafact" motive b I.C.1-4 (47:11 <https://www.youtube.com/watch?v=9xiwtlZu5ug>)

Motive b__ b¹ _____ b² _____ b³ _____?

As previously mentioned, "Sku-ba-doo" from April 23, 1961 (Sackville SK2CD-5010) features a block chord texture that is rare in previous recordings. The composition is based on a 12 bar blues in B major. The top or highest note in the voicing can often be considered as a melodic line (mm 4-5, 7-9), though this distinction is less clear in some measures (m.6).

Increasing the vertical textural density or number of notes sounded simultaneously is an important feature of developing a solo, as the block chord texture often appears in the last segments of choruses or the overall solo.

Example 38 “Sku-ba-doo” Chorus 2³⁷ (1:19 <https://www.youtube.com/watch?v=fx46oy4pe8w>)

The G/F is an interesting choice for what is usually an F diminished chord, though one could certainly see the possibility in the diminished scale: F G Ab Bb B C# D E.

Another example from 1963 showcases Bickert’s harmony and comping style to good measure: *The Moe Koffman Quintet* CTL (Can) M-1029. “Satin Doll” (Ellington/Strayhorn and Mercer) provides some clear examples of stylistic traits that he would continue to exploit throughout his career. These include increasing the vertical textural density as the solo progresses (block chord texture); two and three note punctuation chords; paraphrasing of the melodic model; quoting melodic material from other melodic models; cross rhythmic accents; and repeated and sequenced motives (usually two measures). The following transcription illustrates

³⁷ Root names reflect the notes the string bass plays.

the increase in the vertical textural density beginning in the bridge (measure seventeen) of “Satin Doll.” This is a common, but not obligatory, way in which Bickert organizes his solo material at the chorus and overall solo levels.

Example 39 “Satin Doll” Solo Transcription (2:06 <https://www.youtube.com/watch?v=RvjVb-vuhxo>)

The musical score for "Satin Doll" Solo Transcription is presented in eight staves. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various chords and melodic lines, with measure numbers 5, 9, 13, 17, 21, 25, and 29 marked at the beginning of their respective lines.

Chords and melodic lines are as follows:

- Staff 1: Measures 1-4. Chords: A_{mi}^7 , D^7 , B_{mi}^7 , E^{13} . Melody includes triplets.
- Staff 2: Measures 5-8. Chords: A^7 , A^{b7} , G . Melody includes triplets.
- Staff 3: Measures 9-12. Chords: A_{mi}^7 , D^7 , B_{mi}^7 , E^7 . Melody includes a quartuplet and triplets.
- Staff 4: Measures 13-16. Chords: A^7 , A^{bMA^7} , G , C^b , $C^{\#o}$, G .
- Staff 5: Measures 17-20. Chords: D_{mi}^9 , G^{13} , C_{MA}^7 , C^b_9 , $F^{13}E^{7(\frac{13}{12})}$. Melody includes a complex rhythmic pattern.
- Staff 6: Measures 21-24. Chords: E_{mi}^9 , B^{b7} , A^7 , $A^{7(13)}$, $A^{7(b13)}$, $A^7A_{mi}^7$, B^o , A_{mi}^{11} , D^{b9} , D^9 , $G^{\#mi}^9$.
- Staff 7: Measures 25-28. Chords: A_{mi}^9 , A_{mi}^7 , A_{mi}^9 , D^7 , B_{mi}^9 , B_{mi}^{11} , B_{mi}^7 , E^{13} , $E^{7(b13)}$.
- Staff 8: Measures 29-32. Chords: A_{mi}^7 , A^{b13} , G .

Punctuation chords are so named because they emphasize the lulls in

particular phrases or tie separate phrases together.³⁸ Many other guitarists have used chords consisting of primarily the 3rd and 7th while improvising. Lenny Breau was a master and used them in a variety of ways. In Bickert's style of playing, this punctuation often occurs in similar places of the form. In "Satin Doll," they appear in measures two and ten or the second measure of consecutive A sections (Example 40). On paper, it's tempting to also include the three note chords in measure 21; however, these sound like they are a continuation of the melodic line. The main difference seems to be the level of separation from the single note phrase, as well as the dynamic level of the chord.

Example 40 Two/Three Note Punctuation Chord (2:24 <https://www.youtube.com/watch?v=RvjVb-vuhxo>)

Example 40 consists of two staves of musical notation in 4/4 time, key of D major. The top staff is labeled 'M2' and 'D7'. It shows a melodic line starting with a quarter note D4, followed by a quarter note E4, a quarter note F#4, and a quarter note G4. A slur covers the last three notes. A 'PUNCTUATION' chord is shown as a quarter note chord with notes F#4, A4, and D5. The bottom staff is labeled 'M10' and 'D7'. It shows a melodic line starting with a quarter note D4, followed by a quarter note E4, a quarter note F#4, and a quarter note G4. A slur covers the last three notes. A 'PUNCTUATION' chord is shown as a quarter note chord with notes F#4, A4, and D5.

Example 41 Punctuation continued (2:45)

Example 41 consists of a single staff of musical notation in 4/4 time, key of D major. It shows three chords: 'E m11' (E4, G4, B4, D5), 'B b7' (B4, D5, F#4, G4), and 'A 7' (A4, C#4, E4, G4). The word 'PUNCTUATION?' is written above the staff.

³⁸ In casual conversation with Lorne Lofsky, I asked about these chords which he also labelled punctuation before I had mentioned the term. Lull is a term from LaRue to denote a period of relative inactivity.

A very important aspect of Bickert's improvisational style involves paraphrasing the original melody of the piece being performed. This is dealt with extensively in Chapter 6 of the dissertation. The paraphrases tend to be short excerpts that are usually highly altered in various melodic, harmonic and rhythmic ways. The first four measures of the solo on "Satin Doll" showcases a melodic paraphrase that is altered in the previously mentioned ways. The phrase in the solo begins on beat three of measure one — rather than beat one — and the second half begins on beat two. Punctuation chords, which are removed in the following example, tie both halves together. Notes are left out or altered, particularly the high B and C#.

Example 42 Bickert's Paraphrase Paradigmatically Aligned with the Original Melody. (2:06 <https://www.youtube.com/watch?v=RvjVb-vuhxo>)

MM. 1-4

The musical notation for Example 42 consists of two staves in 4/4 time. The top staff shows a paraphrased melody with four measures. The first measure is a whole rest, followed by a quarter note G4, an eighth note F#4, a quarter note E4, and a quarter note D4. The second measure is a quarter note C4, an eighth note B3, a quarter note A3, and a quarter note G3. The third measure is a quarter note F#3, an eighth note E3, a quarter note D3, and a quarter note C3. The fourth measure is a quarter note B2, an eighth note A2, a quarter note G2, and a quarter note F#2. The bottom staff shows the original melody with four measures. The first measure is a quarter note G4, an eighth note F#4, a quarter note E4, and a quarter note D4. The second measure is a quarter note C4, an eighth note B3, a quarter note A3, and a quarter note G3. The third measure is a quarter note F#3, an eighth note E3, a quarter note D3, and a quarter note C3. The fourth measure is a quarter note B2, an eighth note A2, a quarter note G2, and a quarter note F#2. The paraphrase starts on beat three of measure one and ends on beat two of measure four. The original melody starts on beat one of measure one and ends on beat four of measure four. The paraphrase uses a different rhythm and melodic contour than the original melody.

The rhythm of the second staff is adapted from *The Colorado Cookbook*. There are no discernible (at least to my ears) quotes of other melodic material in the solo; however, Bickert quotes "Rockin' in Rhythm"³⁹ in measures seven and eight of the head: something he does not repeat in the rendering of the head in the last chorus. It seems reasonable to posit its inclusion at the beginning of the piece was not part of an arrangement.

Bickert is able to move between metrical divisions of three and four (and others) quite

³⁹ A composition credited to Duke Ellington, Harry Carney and Irving Mills that was first recorded in 1931.

seamlessly. In this particular solo, this occurs in measures 23 and 24. At the eighth-note level the chords occupy a space of three eighth-notes — either a dotted quarter-note (quarter-note tied to an eighth-note) or an eighth note with a quarter-rest. The repeated pattern of a sustained sound followed by a short sound implies a grouping of three quarter-notes. In the following the same phrase is re-written in the second stave in 3/4.

Example 43 “Satin Doll” Shifting Metrical Accents mm. 23-24 (2:48)

The image shows two staves of musical notation. The top staff is in 4/4 time, and the bottom staff is in 3/4 time. Both staves show a sequence of chords and eighth notes, illustrating the shifting metrical accents. The top staff has a key signature of one sharp (F#) and a time signature of 4/4. The bottom staff has a key signature of one sharp (F#) and a time signature of 3/4. The notation includes various chord symbols and rhythmic markings, such as dotted quarter notes and eighth notes with quarter rests.

The following example (44) shows the one and two bar motives with intervening punctuation chords or other material stripped away. About half of the solo or 16 measures is constructed out of these distinctive phrases whose development may involve the elements of melody, harmony and rhythm. The possible paraphrase that constitutes motive a is transposed up a major 2nd, reflecting the transposition of the chord changes in measures three and four. It is also altered rhythmically and the vertical textural density is increased with the addition of the four note chord at the end. The other motives are developed in similar ways: sequencing (pitch transposition), slight rhythmic alteration and occasionally a change in vertical textural density. Motive d is accompanied by a question mark in the transcription because it is not developed in any of these ways. Its brevity, lack of other unique features and exact repetition might warrant its identification as a cell or other fragment. The issues of motivic identification and development are central to chapters 6.5 and 8.2.

Example 44 “Satin Doll” Motives

Example 44 “Satin Doll” Motives. The notation shows five staves of music in 4/4 time, G major. The motives are labeled as follows:

- Staff 1: Motive A (A⁷, D⁷) and Motive A1 (B^{m7}, E¹³)
- Staff 2: Motive B (A⁷) and Motive B1 (A^{b7}, G)
- Staff 3: Motive C (A^{m7}, D⁷) and Motive C1 (B^{m7}, E⁷)
- Staff 4: Motive D? (A⁷, A^{bma7}) and Motive D? (G, C^b, C^{#o}, G)
- Staff 5: Motive E (D^{mi9}) and Motive E1 (G¹³, C^{ma7}, C^{b9})

Bickert’s first session as a leader in 1972 (Can LM184) produces a single with “Windows” on one side.⁴⁰ The unaccompanied intro to “Windows” is of interest because it reflects one strategy that Bickert employs when playing an unaccompanied intro. He will play material that seems to reference the last or prominent section of the piece being performed — perhaps another kind of paraphrase — that employs rubato timing, interesting harmonies and different melodic choices. Some of these passages introduce pieces such as: “A Face Like Yours,” “Con Alma,” “Do Nothin’ ’Til You Hear from Me,” “East of the Sun,” “Embraceable You,” “Emily,” “Everything I Love,” “Like Someone in Love,” “You’re In Love With Someone.”

The following example is a sketch of the intro to “Windows.” The suggested timing is my

⁴⁰ The *Lord Discography* lists him as leader, though he may just have been featured.

best guess on how to render the performance in regular notation. The upper layer of chords is taken from *The Real Book 6th Edition* (p.443). The other chords are derived from my knowledge of the tune and how this intro appears to mirror the original tune. The main point is that part of Bickert's playing style sometimes incorporates material from the original piece in the unaccompanied intros.

Example 45 "Windows" Intro (https://www.youtube.com/watch?v=8xjso_KcKIY)

RUBATO

EMA7 B/D# C#MI7 C#MI7/B B^bMIN7(b5) E^b7/G E^b7 A^bMIN7 A^bMIN7/G^b

EMA7 C#MI7 A[#]MIN7(b5) D[#]7(9) D[#]7(13) G#MI7

IN TIME

D^b/F D^b7

C[#]7(13) E MAJ7 D[#]MIN7 C[#]MIN11 C7(11)

The examination of the preceding solos demonstrates some of the elements of style that were evident in Bickert's early recordings and continued to be important facets of his style of improvisation. These include, but are not limited to, characteristic employment of surface articulations, motivic development, punctuation chords, paraphrasing and textural variation — particularly increasing the vertical textural density at the end of solos.

3 Literature review

3.1 Jazz Analysis vs Theory vs Pedagogy

These three terms are often used interchangeably in jazz research. Several authors have attempted a system of classification based on things like purpose and audience. Martin (1996, 1-2) posits that there are “two principal ways that jazz theory can be pursued.” These ways are separated by the viewpoint of the intended audience. One is intended for the musician or composer, the other is intended for the listener. The musician/composer focused theory is further divided into two categories based on the level of the audience. Basic level theory is labelled pedagogical and it concentrates on the rudiments musicians need to know. Higher level theory is labelled speculative and “purports to suggest creative strategies musicians may wish to pursue...” The listener-based theory is called analytical and “explicates ‘what is heard’ by showing elements of structure, general stylistic trends, or connections to other pieces...” Kahr (2008) adds a fourth type or kind to this list: “...a profound body of theoretical knowledge that has never been put into words. It exists only in the minds of these musicians and its only representation is abstract” (114). Brownell (1994), though speaking of analytical models, divides jazz research into two categories based on their focus on the product or process of improvisation. Robbins and Witmer (1998) completed a survey of jazz pedagogy and found — among other things — that the materials concentrate on the easily objectified, deal with rhythm in a cursory and ineffective manner, and lack consideration of “phrase placement within the cyclic chorus structure” (18).

Along with the nebulous connections between potentially different domains of activity, it is not clear which activity informs the other or others. For instance, does theory illuminate or

influence pedagogical process or vice versa? Perhaps it is not possible to adequately address such a query. It's inclusion here is only intended to highlight the suggestion of the synonymous relationship between the above three terms.

Many methods, most of which have been borrowed from other disciplines or genres of music, have been used to explain jazz improvisation. Quite often, the analytical methods that are utilized are difficult for the average musician or music student to understand. A brief perusal of articles will yield a variety of analytical methods such as: Schenkerian Analysis (Larson 1998; Martin 1996; Pellegrin 2013; Strunk 2016); Forte's Set Theory (Strunk 2016; Waters 2005, 2011) Motivic and/or Formulaic analysis (Owens 1974; Koch 1975; Kernfeld 1983; Porter 1983); Syntactical analysis (Rinzler 1983; Butterfield 2006); sub-syntactical analysis (Ashley 2002; Butterfield 2006, 2010; Friberg/Sundström 2002; Progler 1995); and metaphor (Monson 1991; Such 1985).

Regardless of the attached label or method, one of the fundamental problems of analysis in jazz is the utilization of sheet music or fake book charts as a reference point for analyzing musical performance. For instance, Richard Ashley (2002) explores the notion of "expressive timing" in several performances of two jazz standards. This notion rests upon a great deal of literature that focused on Western Art Music, particularly solo piano music. After a brief summation of the "robust effects" that classical pianists employ to make their performance more expressive, he turns his attention three versions of "My Funny Valentine." Most of this analysis focuses on "Patterns of Attack Displacement (317-322)." This "displacement" is the difference between the jazz musician's rhythmic placement of notes in recordings from 1954-1958 and the rendering of the same from sheet music that was copyrighted in 1937. From this admittedly small

sample size, Ashley extrapolates that “notes belonging to the underlying harmonies tend to be displaced more than non-harmonic tones” (311). This harmonic or non-harmonic status is determined by the progression outlined in the sheet music. The recording suggests that some of Ashley’s non-harmonic tones could be considered harmonic tones, though the lack of notational examples make it hard to judge the accuracy of Ashley’s assertions.

The preceding perhaps unfairly singles out Ashley for relying on sheet music versions of compositions with a questionable connection to the jazz performances he is seeking to explicate. The utilization of tenuous models to posit strongly worded conclusions seems to pervade a great deal of jazz theory/analysis. This reliance also reduces the importance of the contributions of the accompanying instrumentalists in governing the melodic, rhythmic, harmonic activity of the soloist. Finally, it seems to completely ignore, perhaps unintentionally, the way in which jazz musicians learn songs, which involves, particularly in Bickert’s case, more emphasis on aural activity. This learning process also seems to be inimical to the copious amount of pedagogical materials that are used in the teaching of jazz.

As previously mentioned Witmer and Robbins (1988) found that jazz pedagogical materials focus on the “more easily objectified aspects of musical performance.” It would seem that theorists and analysts focus on the same or similar aspects: things that can easily be measured or written down. As a result, there is a strong perception that jazz musicians habituate, through practice and performance, a number of motives or formulae that they can employ to satisfy chord/scale relationships on which the tunes in their repertoire are based. Part of the problem of exploring the aspects of jazz performance that are not easily objectified stem from trying to notate the music and/or discuss it in easily understandable terms. Bowen aptly

summarizes the issue: "...it (jazz) so clearly demonstrates that even the most sophisticated scores do not alone contain musical works...so there is little or no temptation to confuse the score with the musical work" (Bowen 1993, 141). Despite this acknowledged difficulty, it would seem that demystifying the process of improvisation might benefit from attempts to elucidate the less easily objectified aspects of jazz improvisation.

3.2 Jazz Guitar Pedagogy

It is difficult, if not impossible, to find definitive figures for the number of jazz guitar pedagogical materials that have been published, but a quick perusal at a library or music store would leave one with the impression that it is and continues to be quite extensive: perhaps second only to piano in terms of the sheer volume of materials available. Book sales numbers are virtually impossible to attain. I suspect that one of reasons for this is that publishing rights change hands often. Take the example of the Hal Leonard company. It has absorbed many other publishing companies, such as: Jensen 1989, Homespun 1995, Applause Theatre and Cinema Books 2004, Amadeus Press and Limelight Editions 2006, Backbeat Books 2006, Shawnee Press from Music Sales Group 2009, Noteflight 2014, Sheet Music Plus 2017. It, in turn, was taken over by a private equity firm in 2016, which subsequently (2018) sold off many of the names of the above acquired companies (Wikipedia 2023).

The superfluous number of resources available through YouTube instruction and various other media mirrors the material in print, but with the added bonus of being able to watch a musician's hands at slower tempos in order to facilitate skill acquisition. Evidence of jazz guitarists — or other instrumentalists — using any particular method are rare. In fact, Don Thompson stated that he could not "imagine most guys doing that." It seems that this vast body

of pedagogy does not reflect the way in which actual musicians learn: through listening and trial-and-error.

Spice (2010, 2-3) suggests there are 5 general instruction methods in jazz texts: scales and modes, patterns, harmony and chordal ideas, melodic embellishments, and transcription. Witmer and Robbins (1988) posited 6 salient features of method books: chord/scale, rhythm, progressions, transcriptions, ear training, and author's choice (23). Herzig (1997, 15) outlined 7 elements of jazz piano pedagogy: theory (i.e., notation, intervals, scale and chord structure); technique (i.e., scale exercises, touch, pedaling, fingerings); melodic improvisation (i.e., creating lines, patterns); creating harmonic accompaniment (i.e., voicings, comping); rhythmic improvisation (i.e., timing, swing); style characteristics (i.e., Bebop, Shearing style); aural training (i.e., ear training, listening suggestions). Herzig (1997), based on her extensive literature review, stated that "all of the reviewed research agrees on including instruction on scales and patterns in teaching jazz improvisation (46) and other frequently suggested components of teaching jazz were harmonic studies and improvising on standard harmonic chord progressions (47)." Herzig found only one study, Zwick (1987), that mentioned some instruction on the special roles of the rhythm section.

The majority of the instruction in jazz guitar pedagogical materials can be divided into the following broad areas:

- Licks
- Technique/Fingering
- Transcribed Solos and/or Etudes
- Chords
- Texture/Voice leading
- Solo Structure
- Rhythm

It is acknowledged that there is some overlap in these categories, like chords and texture/voice leading. However, the latter is not routinely discussed or even implicitly considered. When it is introduced it is often only mentioned in passing. Anderson (2000), Gooderick (1987) and Khan (1997) are unique in this focus and not representative of the vast majority of pedagogical materials.

3.3 Improvisation vs Preplanning

It would seem prudent at this point to briefly point out some characterizations and biases concerning the concept of improvisation, particularly in the performance of jazz standards. There are a variety of views concerning the amount of “planning” in an improvisation. “It is well known that some celebrated jazz improvisers have worked out plans in the back of their minds for a number of their improvisations...”(Knauer 1990, 31). On the one hand, there is this notion of continuously refreshing creativity and, on the other, an acknowledgement of pre-planning. As with most human activities, the true nature of improvisation is a probably a combination of both these notions.

Further characterizations of the nature of improvisation suggests the idea of an underlying structure on which the extemporizations are based. Bruno Nettl promoted the idea of a model that is inherent in all types of improvisation: “A common feature of improvised music is a point of departure used as the basis of performance. (Nettl, 2001)” Kernfeld (2001) referred to this as the predetermined framework. These views accord nicely with the view of Bill Evans: “I always have, in anything that I play, an absolutely basic structure in mind. Now, I can work around that differently, or between the strong structural points differently, but I find the most

fundamental structure, and then I work from there” (Bill Evans 1979).⁴¹

3.4 Stylistic Analysis

Still speaking softly, he backs into the admission that, yes, he has what has become ‘a recognizable way of playing... a style, I suppose you could call it’ (Ed Bickert to Miller 1987, 50).

Style —as a concept — is prevalent in the discussion of many things, particularly the Arts. The emergence of musical stylistic analysis seems to parallel the developments in other artistic areas, particularly visual arts (Bryant and Daley 2015). An analytical method for identifying the components of style is solidified in the early 20th century by Arthur Wesley Dow, in his book: *Composition; A Series Of Exercises In Art Structure For The Use Of Students and Teachers* (1913). Analysis is conducted by identifying a core group of elements and examining the ways in which these are utilized and combined.⁴² In music, Adler suggests that there had “been no extensive examination of the problem (style)” and “it had not...been treated in a penetrating or comprehensive way” until the publication of Heinrich Wölfflin’s *Kunstgeschichtliche Grundbegriffe* in 1915. (Adler 1934, 172) On the other hand, musical analysis “...existed as a scholarly tool, albeit an auxiliary one, from the Middle Ages onwards” and it emerged as “a pursuit in its own right” in the late 19th century. (Bent and Pople 2001) This

⁴¹ Evans is describing to Marion McPartland, during an interview on National Public Radio, the process he utilizes to learn standard songs, particularly in response to pedagogical issues McPartland has raised.

⁴² This influence exists to this day as evidenced by the inclusion of these concepts in Ontario Visual Arts Curriculums (curriculum/secondary/arts910curr2010.pdf). Students are expected to identify a core group of elements — line, shape, form, colour, texture, space — and discuss the ways in which these are utilized and combined. These are referred to the principles of art and include: balance, movement, rhythm, emphasis, unity and variety.

is an important distinction as it foreshadows questions surrounding the aim or intended audience for these works. It appears that there is pedagogical focus to the earlier forms of analysis, while the emergence of notions of style expands the examination of music, as well as the intended audience.

There is a cluster of overlapping interests that determines the focus of particular analytical works. A cursory perusal of musical analysis texts would reveal a rough division of interests into pedagogical, critical and theoretical concerns. Some of these interests may in turn foster further subdivisions. For instance, pedagogical material may differ in approach and focus based on the particular audience: composer, performer or student. A fourth interest might be attempting to understand the work on its own merits, though this is routinely given as the main purpose behind any analysis (Ackerman 1962, 227; Bent and Pople 2001).

Despite the copious number of labels to describe this activity, the historical development of these traditions and the variety of genres to which they are attached, they seem to share similar aims and/or goals, terminology and methodology. Put plainly, the goal is to uncover something interesting about the way the music is put together by tearing it apart and looking for the ways in which these components are assembled to create something almost mystical. Thomson referred to the theorist's proclivity for this process as "musical razing and relating" (Thomson 1970, 191). Thomson also posits that there are inherent problems — or what he refers to as "perils of pigeonholes" — in this process that can lead to the "comparison (analysis) becoming the goal rather than the work itself, ...slovenly listening habits...and a unidimensional view of the music" (1970, 200-202). I would like to suggest a fourth "peril" that is perhaps the implicit result of the previous three: the analysis makes the products of the artist appear to be simplistic, uninteresting

and ordinary. This of course is probably the opposite goal of the analyst, because it is hard to contemplate a writer devoting time and energy to examining something he/she thought was inferior.

Two seminal works seem to dominant the discussion of stylistic analysis in music: *Guidelines for Style Analysis* (LaRue 1970); and *Sonic Design* (Cogan & Escott 1976). Like the aforementioned stylistic analysis in the visual arts, both of these methods focus on a core group of elements or what have been called categories (Bent and Pople 2001). LaRue initially calls these categories elements, though in his 1992 reprint suggests that these might be better thought of as perspectives (xv). These perspectives are: Sound, Harmony, Melody, Rhythm and Growth.⁴³ Logan & Escott suggest the analytical discussion be centred around four points of view: musical space, language, time, and colour. There is some obvious and not so obvious overlap between these categories. For instance, the correlation between the viewpoint of time and the perspective of rhythm seems clear. Conversely, the viewpoint of language is explained or elucidated by employing language associated with melody and harmony: scales, intervals, etc. The important distinction between these two methods is that *Sonic Design* is “conceptually indebted to the work of Heinrich Schenker” (Lewin 1978, 56).

Stylistic analysis in jazz seems to be underrepresented, particularly when compared to the vast trove of dissertations and theses that have been produced that seek to explore “styles” that have emerged out of the Western Art music tradition. In fact, a brief — but perhaps unscientific

⁴³ In both the inside covers of the 1970 book and 1992 reprint, LaRue also lists Text Influence as a basic component for analytical hypotheses. However, unlike the elements it does not have a chapter devoted to it and, beyond a few initial explanatory notes, occupies five pages in the chapter on Growth.

— perusal of these documents in ProQuest will produce only three jazz related studies in the list of the first two hundred. Ergo, stylistic analysis in jazz is dependent on the methodology utilized in the Western Art Music Tradition, which is also dependent on Aesthetics and Art Criticism. This dependency is problematic due to the importance of improvisation in jazz. Improvisation is a feature of many genres and cultures, but is rarely examined in the Western Art Music Tradition, perhaps because the knowledge of it is based on anecdotal evidence of the work of the great composers. Despite this wide variety of use, it seems that all types of improvisation revolve around the notion of “something unique happening ... at that moment of performance” (Blum 1998, 27). In my experience, the studies that attempt analysis of improvisation in jazz tend to obscure this sense of immediacy by concentrating on the minutiae of performance. A familiar theme of the studies that do examine stylistic analysis in jazz is the suggestion that “research has usually been restricted to a concentrated study of one element” (Heen 1981, 30). The word element is not being used generically in the above sentence; it refers to particular components of analysis that will be discussed below.

3.5 Jan LaRue *Guidelines for Style Analysis*

Published in 1970, *Guidelines for Style Analysis* presented a comprehensive method for analyzing music. The first edition went out of print after selling more than 13,000 copies (LaRue 1992, xiii). Continued interest, especially amongst teachers, led to the publishing of a second edition in 1992, which included some extra material and clarification of the terminology, though the framework had not changed in any fundamental way (LaRue 1992, xiv). It influenced all levels of teaching and research, all types of musicians, music students, composers, ethnomusicologists and music theoreticians (Churgin 1994, 1429) and “spread rapidly as

LaRue's students and followers began their own teaching careers equipped with his methodology" (Morrow 2013, 4). As further evidence of its broadening appeal Churgin stated that it had been translated into Japanese, Spanish and Italian by the early '90s (Churgin 1994, 1429), though Morrow could not find any evidence of the Italian translation (Morrow 2013, 4). The framework has been utilized to explore style in many different genres, time periods, musicians and composers.

In the preface to the second edition, LaRue, recognizing that "'stylistic' analysis had emerged as the preferred term to describe the full spectrum of a music experience," suggests "comprehensive analysis as a useful alternative to describe the framework" (1992, xv). The work has been both praised and criticized for this comprehensiveness. Jackson, who on the whole is quite critical of the guidelines, posits that the "wide variety of suggestions of things to look for" opens up for the student "innumerable possibilities that might not otherwise have occurred to him" (Jackson 1971, 490). Raney felt that the framework was applicable to a wide variety of musical genres, praising it for approaching "universal validity" for analyzing "musical styles from the Gregorian chant to the electric composition" (Raney 1971, 73). However, the work has also been criticized for producing copious amounts of observation at the expense of insight. Jackson states that this leads to "a tendency to regard analysis as a mere compiling of data" (Jackson 1971, 490). Eric Sams postulates that the "analysis" that is produced is "not analysis at all but just technical verbal description" (Sams 1981, 244). LaRue, perhaps responding to some criticism, trumpets the need for discretion in choosing observations, "Otherwise we will quickly accumulate such quantities of observations that we will drown in our own data" (LaRue 1992, 4). I have to agree with Raney who opined: "It is not easy to read this work" (Raney 1971, 74). The

difficulty lies in the lengthy descriptions and the vast number of parameters to consider in examining a piece of music. There is also the issue of a Western Art Music bias which tends to “view all of music from the vantage point of the Classic period” (Jackson 1971, 490). In perhaps a tacit admission of this bias, LaRue suggests focusing on Large and Small dimensions, since “Middle Dimensions occur rarely outside of the Classical and Romantic Periods” (LaRue 1992, xv).

This criticism and praise aside, *Guidelines for Style Analysis* has provided the framework for the analysis of a wide variety of music performers, musicians and composers. A quick search of the ProQuest data base produces thirty-three dissertations/thesis from a keyword search of: LaRue Style Guidelines. Three dissertations that analyze the style of jazz musicians appear in the above list. Reno De Stefano investigates Wes Montgomery’s improvisational style through an integration of LaRue’s guidelines and other types of analysis (1995, iii). William R. Bauer aims to provide a “detailed analysis of (Betty) Carter’s musical style,” by using LaRue’s guidelines to raise “questions about the creative process and the aesthetics of jazz and jazz singing” (Bauer 1996, iv-v). Aaron Stroessner’s stylistic analysis of John McLaughlin and Pat Metheny details the creation of a methodology inspired by LaRue’s work (Stroessner 2016, abstract). Accepting that LaRue’s framework is widely used for stylistic analysis and useful in organizing a project such as this, it seems prudent to briefly discuss some of the concepts and terminology contained therein.

LaRue’s analytical process has three stages: I Background; II Observation; and III Evaluation (LaRue 1992, 3). Stage I, Background, might prove to be a particularly time-consuming sticking point for most students using LaRue’s system. It presumes an intimate

knowledge of the genre, composition, musician, composer or time period of the object of the analysis. In fact, LaRue suggests that consistently relevant observations cannot be made without some frame of historical reference or some idea of conventional procedures of similar pieces (LaRue 1992, 4). This would seem to indicate that the analysis (Observation and Evaluation) will not produce any previously unseen or unheard insights, but merely confirm the analyst's preconceived evaluations of the object of study. Therefore, someone attempting to utilize the framework without the necessary frame of reference might "impute originality or importance to what maybe be a matter of common convention" (LaRue 1992, 4). Despite the cogency of this observation, it seems to be a point that gets lost in the compiling of data. In fact, the notion of *a priori* knowledge conflicts with the view of some critics of LaRue. Jackson characterizes the "basic attitude of the book" as "scientific or a *posteriori* (Jackson 1971, 491).

In jazz oriented stylistic studies, the "Background Stage" is thought to be accomplished through providing the artists' biography, and/or historical socio-cultural background (Bauer 1996; De Stefano 1995; Moore 2022; Stroessner 2016). Some writers attempt to describe the historical frame of reference required to undertake the analysis in their work:

Background involves familiarity with the artist's influences, contemporary associations, extended repertoire and legacy...More than a collection of dates and names, the analyst should have an intimate familiarity with the genre and the artist's music to be able to discern trends and developments (Stroessner 2016,1).

In other words, it requires a complete knowledge of the artist's past, present and future, as well as an understanding of jazz history and the artist's place in it. Similarly, De Stefano suggests that the frame of reference is "conventional jazz procedures and standard vocabulary" (1995, 94).

Again, these seem like such enormous topics that are subject to a number of different factors, not

the least of which is whether there is any agreement on what is conventional or standard. Upon the review of many examples of jazz stylistic analysis — those that utilize LaRue’s framework or not — it seems reasonable to posit that the “significant observations” occurred long before any formal analysis took place.

The Observation Stage is where various elements are examined in three dimensions. As perhaps implicit in the previous discussion of the *apriori* knowledge required for Stage I, the Observation Stage is an opportunity to “compile data” to support preconceived notions of style. In fact, almost all would agree — LaRue, his critics and supporters — significant observation is impossible without this knowledge. LaRue posits that significance can be uncovered by sorting and organizing conceptual extremes: simple/complex, thin/dense, etc (LaRue 1992, 18). However, Stroessner found that not only did LaRue not explicitly do this in *Guidelines for Style Analysis*, neither did any of the other sources he researched (Stroessner 2016, 11). De Stefano compared Montgomery’s solos looking for consistencies and irregularities (De Stefano 1995, 94). Clearly, evaluation is taking place in the determination of such things as these.

Despite my reservations regarding the artificial order implicit in the Background versus Observation stages, it is within the Observation stage that some of LaRue’s most important conceptualizations occur. His work in outlining the three dimensions and five elements is both informative and comprehensive. As stated earlier it is certainly geared toward the Western Art Music tradition, but still provides a robust catalogue of things to consider. LaRue’s framework is intended to be flexible enough to adjust the number and kinds of things considered in each element to reflect the object of study. Therefore, the brief description of the elements and dimensions provided here is only meant to offer a preliminary glimpse of the concepts. They

will be dealt with more specificity in subsequent chapters.

The first four contributing elements in LaRue's model are: Sound; Harmony; Melody; Rhythm (LaRue 1970, 3). A fifth combining element is labelled Growth and it "has a dual existence as the merging product and the adjusting matrix of the other four elements" (LaRue 1970, 11). The other elements "cannot successfully maintain successful musical structure." (LaRue 1970, 11) In other words, they require the incorporation of other elements, whereas Growth is a result of this incorporation. It is generally accepted that Growth is a flexible synonym for form (De Stefano 1995, 93; Grave 2014; Jackson 1971, 490; LaRue 1992, 2; Stroessner 2016, 29).

Table 2 illustrates the four contributing elements and their components as outlined on the inside cover of both the 1970 and 1992 versions of *Guidelines for Style Analysis*. Texture and fabric, individually and in combination, are suggested components of Sound and Rhythm. Similarly, range is both a component of Sound and Melody. These duplications suggest that the elemental divisions that seem to provide a useful way of organizing the analysis are not that clear cut. Reading further, motives and phrases are considered activity under the Rhythm paradigm. Since, there seems to be an inherent bias towards larger dimension activity as being more valuable to the analysis, one quickly wades into the quagmire of attempting to discuss activity subsumed under one category without talking about the other contributing elements, because these combinations contribute to Growth through Movement and Shape.

Table 2 LaRue's Elements and Their Components

Element	Components
Sound	Timbre, range, texture and fabric, dynamics
Harmony	Stages of Tonality, movement relationships, chord vocabulary, part exchange
Melody	Range, motion, patterns, new or derived
Rhythm	Surface rhythm, continuum, interactions, patterns of change, fabrics

There is an explicit hierarchy in LaRue's categories in which the other four elements are combined and controlled by Growth. It has already been noted that form is considered a reasonable synonym by many writers, including LaRue (1992, n12). LaRue's preference for Growth seems to be partially based on avoiding "the rigidities suggested by the unfortunately static word 'form'" (1992, 115). These "rigidities" probably arise from the theoretical constructs that have emerged to categorize various types of song and other musical vehicles. In other words, there are sets of prescribed rules specific to these types and these presumptions may not be beneficial to analyzing musics separate from the Western Art Music tradition.

Another reason LaRue may prefer Growth over form is that he is describing a process rather than a fixed element such as Sound, Harmony, Melody and Rhythm. Each of these comes with their own terminology that aids in the description of musical activity. They also incorporate a language that is easily understood by other musicians, theorists and analysts. Growth is perhaps more difficult to describe or understand, in comparison to the other elements, because of this lack of available terminology. LaRue's descriptions become much more metaphorical and nebulous when discussing Growth:

The fluidity of music must always be perceived as a stream (whether a spring, brook, or river) with tributaries of many sizes from many directions, never as a scattering of ponds

and lakes, or worse still, as buckets and boxes into which a compose pours his thoughts. (1992, 115-116)

The two parallel functions of Growth, Movement and Shape, are also subject to some less than clear language, “musical Shape is the memory of Movement” (1992, 115). Despite these criticisms, the notion of Growth is close to describing what Bill Evans referred to as “the absolute basic structure” or the “abstract architecture” of a piece of music. Also, it attempts to explicate how composers create structure in their compositions and, I think, explain the ways in which Ed Bickert crafts a solo that seems to reflect some kind of syntactical structure.

The elements are examined in three dimensions: large, middle and small (LaRue 1992, 6). Stroessner equates dimensions with “time frames,” producing the following hierarchy: momentary sounds (small); the relationship of phrases (medium); and the song (large) (2016, 22). LaRue’s temporal hierarchy is: Small — motive, subphrase, phrase and phrase group; Middle — sentence, clause, paragraph, section, segment, part; Large — Movement, work, groups of works (LaRue 1992, 6). De Stefano delimitates his dimensions as: Large — select choruses, a complete improvised solo, or vehicle type; Middle — one chorus or sub-sections; Small — complete idea, motive, phrase, subphrase (1995, 93). All three of the authors in the following table seem to concur that motives or phrases belong in the small dimension category and Stroessner suggests that “only two of the Five Elements can be usefully considered in the smallest dimension, Sound and Harmony” (2016, 22). Yet, LaRue suggested that these items be considered in the element of Rhythm.

Table 3 Comparison of LaRue's Dimensions

	Small	Middle	Large
LaRue	motive, subphrase, phrase and phrase group	sentence, clause, paragraph, section, segment, part	Movement, work, groups of works
De Stefano (1995)	Complete idea, motive, phrase, subphrase	One-chorus or subsections	Select Choruses, a complete improvised solo, or vehicle type
Stroessner (2016)	Momentary sounds and the identification of phrases	The relationship of phrases that contribute to the large dimension.	The song

A cursory examination of these dimensions would suggest that some jazz analysis concentrates on small dimension activity and it would be easy to dismiss the findings because they ostensibly do not contribute to a better understanding of larger dimensions. However, that contention is untenable even when employing the ideologies of the many writers. For instance, Thomas Owens detailed the characteristic use of motives by Charlie Parker over his entire career (1974).⁴⁴ LaRue states that “middle dimension analysis should illuminate the handling of ideas within the parts of a piece” (1992, 8). Owens organizes the motives by type of piece and key over the entire — up until that point in time — recorded output of Parker. It is not unreasonable to suggest that examining the use of these phrases over an entire career is analogous to providing insight into the style of a classical composer by examining “groups of works.”

David Baker is an American jazz musician and educator that adapted some of LaRue's ideas to organize style sheets for examining the style of significant jazz musicians like John

⁴⁴ Owens used the word motive; however, most would agree that these characteristic phrases are better labelled formulas.

Coltrane (1980, 34-35). The style sheets he uses are two pages long and the first section details the discographical data. Then the musical elements that are documented are: tune type; tempo; key; dramatic devices (including slurs, rips, etc.); tessitura; scale preference; prevailing scale patterns; and recurrent patterns (harmonic, melodic, rhythmic and other formulae). The next section is labelled Performance Practice which has a sub-heading entitled Developmental techniques. This section adapts LaRue's conceptual extremes such as simple/complex for purposes of sorting and organizing of observations (1992,18).

Despite some of the well-founded criticisms of LaRue's *Guidelines for Style Analysis*, I found the ideas to consider in each element extremely helpful in examining Bickert's solos. Also, I think they produce some insights that are useful to pedagogical and analytical interests. For instance, in the next chapter Sound, it is suggested that the role of range and dynamics in Bickert's solo style is extremely important. This contention was re-awakened upon thoroughly investigating LaRue and utilizing Baker's style sheets.

4 Sound

In the Observation phase, the focus in this element is to establish typologies for timbre, dynamics and textures/fabric (LaRue 1992, 23). The typology for timbre includes: choices of timbres, range, degree and frequency of contrast, idiom — “the recognition of the special capacities of instruments” (ibid). Some observations of timbre and range seem particularly apropos to Bickert’s style of guitar playing. Jeff Bickert stated that his dad was always aiming for a warmer sound and over the years experimented with his equipment and technique (2022). The changes in equipment and technique are covered more extensively in his career overview in chapter 2, but the broad outline is that changing to a Fender Telecaster in 1965, after having altered his technique in response to challenges from composers like Nelson Symonds and Phil Nimmons, had a significant effect on his sound. The Tele became his main instrument, though a Gibson hollow-body might be selected for particular types of playing situations. Miller described one such instance: a recording session in a “Glen Miller-ish vein” that had Bickert getting “his hollow-body Gibson L5 out of the closet to play a little four-to-the-bar rhythm guitar” (Miller, 1984, 21).

4.1 Timbre

The Telecaster was his instrument, and I don’t think he could have done it on another guitar. It had a lot to do with that sound. It was so dark, giving the illusion the chords were way bigger than they were. It was that sustain, and he was so in tune that set him apart (Don Thompson to Bill King 2019).

As intimated by Don Thompson above, the timbre and overtones that a Fender Telecaster produces and Bickert’s technique often make it seem like there are more notes than Ed was

actually playing.⁴⁵ Paul Desmond alluded to this phenomenon when he facetiously suggests the necessity of counting the number of strings on Ed's guitar. The right-hand technique of producing chords is accomplished with the tip of the fingers, rather than the fingernails, contributing to a warmer sound. The pick, held between the thumb and first finger, tends to produce quieter sounds on the bottom of chords. Additionally, certain combinations of notes tend to reproduce other partials. For instance, the combination tones produced by the use of the third and seventh in combination with the root that the bass player plays could reinforce and/or reproduce other partials from the harmonic series of the acoustic root.

Several amplifiers are mentioned in various articles and conversations, though these seem less crucial to the production of his sound. Don Thompson and Jeff Bickert both have fond memories of the Stadel amplifier that Bickert used.

He has this great big Stadel amp that weighed about a hundred pounds. During winters he'd leave it in the garage because it was so heavy. He'd get to the gig, plug in and it would take fifteen or twenty minutes before it would warm up enough to even work (Don Thompson to Bill King 2019).

Jeff chuckled at the memory of that amp and its storage in the garage, as well as the fact that the Tele often spent cold winter nights in the trunk of the car.⁴⁶ Other notable amplifiers included a

⁴⁵ In an earlier research project attempting to find a scientific or musical explanation for the theory of lower limits in arranging, I encountered the concepts of difference and combination tones and critical bandwidth. The math requires further understanding on my part, but my initial impression is that it only seems to explain the resultant tones when two notes are combined in isolation and the notion of consonance and dissonance among physicists seems to differ from that of musicians. https://www.phys.uconn.edu/~gibson/Notes/Section7_3/Sec7_3.htm provides a decent summary.

⁴⁶ Jeff Bickert, Sept 23, 2022.

Fender, Roland Cube 60 and an Evans.⁴⁷

4.2 Range

Another aspect of timbre that LaRue posits as an important consideration of style is range (1992, 24). In a complete performance of a piece, it appears that Bickert utilizes almost the entire range of the guitar. A complete performance includes introductions, comping and soloing. For instance, in “Just Squeeze Me, Don’t Tease Me” from *Pure Desmond*, there is a Bb² in the intro and Bb⁵ in the solo.

Example 46 “Just Squeeze Me, Don’t Tease Me” Range

This approximate three octave range over the entire tune is also evident in other pieces. For example, a performance of “Con Alma”⁴⁸ features a range over three octaves from E² to G^{#5}.

Example 47 “Con Alma” Range

However, a cursory examination of the solo sections indicates a narrower range of over two octaves. It might be pertinent at this juncture to question whether these observations are capable of producing any insight into Bickert’s style. The answer depends on the meaning

⁴⁷ Glenn Murch gave him the Evans, which Ed returned upon his retirement, in 2000. Keith Murch has Bickert’s Roland Cube 60

⁴⁸ Private recording at O’Ryans in Burlington in 1984.

attributed to the word insight. Typically, it means deeper understanding or uncovering something new or unique. The gaining of this insight would seem contingent on the level of understanding of the reader. Range is seldom ever discussed in the vast array of jazz guitar pedagogical materials available to students. On the other hand, jazz guitarists seem to inculcate a system of soloing in which notes on the lower two strings are judiciously employed. I had not recently thought about this notion, until examining the range of these solos, but it was something I followed and taught. Therefore, this insight may be particularly important to students, but may not reveal something new to the accomplished player.

Table 4 Range of Some Solos

Tune (Key)	Low	High	Octaves
“A Sunday Kind of Love” (F)	C ³	F ⁵	2 + P4
“A Handful of Stars” (Eb)	C ³	F ⁵	2 + P4
“Bluebird” (Bb)	D ³	F ⁵	2 + m3
“Crazeology” (Bb)	F ²	E ⁵	2 + maj7
“C.T.A.” (F)	D ³	F ⁵	2 + m3
“Everything I Love” (F)	E ³	G ⁵	2 + m3
“Fungii Mama” (F)	B ²	F ⁵	2 + dim5
“Fungii Mama” (F) OW	E ³	F ^{#5}	2 + maj2
“If You could See Me Now”	C ³	G ⁵	2 + P5

4.3 Surface Articulations/Idiom

LaRue suggests that the importance of surface articulations, such as slurs and staccatos, to Movement and Shape may “with nearly equal justification” warrant their inclusion in those categories, “rather than under the sub-division of timbre in the rubric of Sound” (1992, 29). It is

also possible that they could be included in the other three contributing elements. David Baker labels these kinds of things as dramatic devices (1980, 17) and they seem to reflect the possibilities and/or limitations of the particular instrument that is being played. Bickert uses a variety of surface articulations that draw attention to important structural tones — both melodically and harmonically — and produce interesting rhythmic effects. These include slurs, glissandos, bent notes⁴⁹ and micro-manipulation of unisons.

Slurs draw attention to important structural pitches that may relate to the melody or to the key or a chord.

Example 48 Slurs “Circus” (private recording) “Just Squeeze Me, Don’t Tease Me” (1:18 <https://www.youtube.com/watch?v=x04Rkp0ZQIQ>)

CIRCUS CHORUS 1.1-2

C_{MA}⁷ **F⁷**

JUST SQUEEZE ME CHORUS 1.2-4

B^b_{SUS}⁷ **E^b_{MA}⁷** **A^b⁷** **G_{mi}⁷** **C⁷**

In both cases, the important note occurs at the beginning of the solo. In “Circus,” the 9th (D) also happens to be the first note of the melody. In “Just Squeeze Me, Don’t Tease Me” (“JSMDTM”: *Pure Desmond*) a slur draws attention to the third of the key (G) in measure two, also the first

⁴⁹ See glossary page xxii

note of the melody. G is also stressed in measures three and four. In measures two and four the important structural tone is approached from a semi-tone below with either a slide or hammer-on.⁵⁰ Measure three is an example of a variation on this technique where the important pitch is approached with two lower neighbours. This variation of is evident throughout Bickert's recorded history as demonstrated in "The Swinging Shepherd Blues" and "Just Squeeze Me, Don't Tease Me."

Example 49 Double Grace Note Slurs (2:18 <https://www.youtube.com/watch?v=MQsFpX1c7Ac>) and "JSMDTM" (Take 30, CBC 1975 23:30 <https://www.youtube.com/watch?v=gU17RqSET5I&t=2s>).



"C.T.A." (*I Wished On the Moon*) demonstrates this consistent usage over a complete chorus. (Example 50) The solo begins on the same note as the original melody: the tonic. Attention is drawn to it by the repetition in the first measure. The semitone slur from below occurs in measure eight, the beginning of an outline of the tonic triad. The C# in measures sixteen and seventeen is approached from below and stresses the third of the chord — A7. This idea is repeated and transposed in measures eighteen and nineteen on C, the third of the Ab7 chord. Measure 31 also features this characteristic slur into the third of the key.

⁵⁰ See glossary page xxiii

Example 50 C.T.A. Slurs (0:47 <https://www.youtube.com/watch?v=fBrFMea3Eqo>)

A FMA^7 Dm^7 Gm^7 C^7 FMA^7 $D^{7(b9)}$ Gm^7 C^7

5 F^7 Bb^7 Bb° F/C D^7 Gm^7 C^7

A¹ F $D^{7(b9)}$ Gm^7 C^7 F D^7 Gm^7 C^7

9 F^7 Bb^7 B° F

13

B A^7 A^b7

17 G^7 G^b7

21 A^2 F $D^{7(b9)}$ Gm^7 C^7 F D^7 Gm^7 C^7

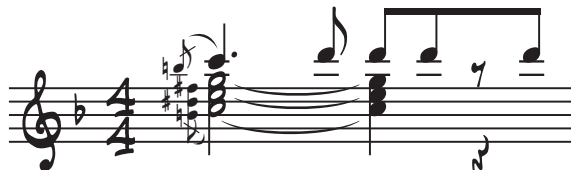
25 F^7 Bb^7 B° F

29

Slurs and glissandos of chords are articulations that are well suited to string instruments.

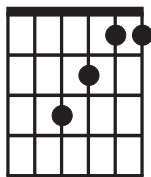
Typically, Bickert will approach the target chord from a semi-tone below.

Example 51 “A Face Like Yours” Chord Slur m.1 (<https://www.youtube.com/watch?v=OwF9wxdPqxY>)



The chord on the first beat is approached from a semi-tone below. This is indicated with a grace note. The chord shape that slides from the seventh to the eighth fret is the shown below.

Example 52 “A Face Like Yours” Box Diagram at the first fret



Glissandos or slurs that descend are also a feature of Bickert’s style. In the following example, the chords are not always the same shape, but the illusion created is that all voices are falling at the same rate. Measure 27 from “Satin Doll” provides an example. Sometimes, only the highest or melodic note is slurred, reflective of perhaps a different texture — melody plus accompaniment.

Example 53 Chord Slides “Satin Doll” mm. 27-28 (2:56 <https://www.youtube.com/watch?v=RvjVb-vuhxo>)

As previously mentioned (Ex.24, pp.38-39), bending notes on a guitar is a difficult technique to transcribe and can be found in many different genres of guitar-oriented music. This technique produces variations in pitch which are often microtonal, but can be as much as a minor 3rd. The latter is facilitated by very thin string gauges and shorter scale guitars, neither of which is applicable to Bickert's playing. He may have used the following string gauges: .012 to .052s. or .010 to .046. The Fender Telecaster has a scale length of 25.5" compared to the 24.75 of most Gibson guitars (Matthies 2019). The longer scale and thicker strings make it likely that the pitch variation is in the range of a semitone. The listener will probably hear all the microtonal variations as a portamentos, not unlike the human voice. There are primarily two types of bending that produce ascending and descending portamentos. The ascending version is achieved by grabbing the neck of the guitar and stretching the string length by moving the string in a vertical upward or downward motion. The descending version is produced by silently "pre-bending" a note and then releasing. Along with altering the pitch, bending produces difference in timbre and rhythmic effects.

Example 54 Upward bend with release: "The Swinging Shepherd Blues" II.7-8 (2:23 <https://www.youtube.com/watch?v=MQsFpX1c7Ac>)



Microtonal manipulation of unisons is another idiosyncratic technique of stringed instruments. It involves playing the same note on two — usually adjacent — strings. One of the notes (usually the one on the lower string) can be bent or slurred, producing microtonal variations in pitch. Even without these ancillary techniques, the two notes can be subject to

intonation variations. A unison fattens up the sound on a particular pitch, once again drawing attention to important structural tones.

Bickert's solo on "The Swinging Shepherd Blues" received a fuller examination in chapter 2. Of interest to this section of the chapter, is his use of this unison technique in measures 9 and 10 of the first chorus.

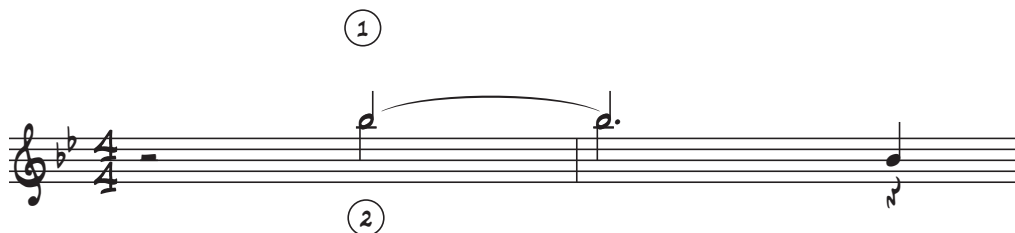
Example 55 Manipulation of Unisons: "The Swinging Shepherd Blues" (2:03 <https://www.youtube.com/watch?v=MQsFpX1c7Ac>)



The E on beat 3 in the first measure and the upbeat of one in measure 2, is probably played on the 2nd and 3rd strings. The note on the 3rd string is approached from a semitone below (D#). Both the D# and E are sounded together, but the D#, almost imperceptibly slides into an E which is shorter in duration than the note on the second string.

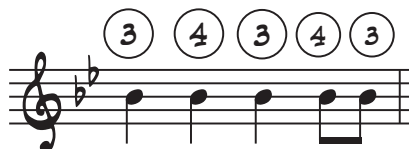
The simultaneous sounding of the same pitch produces a rather dramatic effect by "fattening up" the sound and, once again, drawing attention to an important structural tone. In "Oleo" (York University 1978), this technique stressed the tonic in the sixth chorus in measures 5 and 6.

Example 56 "Oleo" Chorus VI.5-6 (Private Recording, York University 1978)



Another way in which this technique is used is to play the same pitch but alternate the strings.⁵¹

Example 57 “Crazeology” Chorus II.A².1 (1:52 <https://www.youtube.com/watch?v=ehul5NYeEGk>)



4.4 Dynamics

The typology for dynamics includes types of dynamics and the degree of contrast (LaRue 1992, 26). Since some of the evidence of Bickert’s style comes from recordings made with varying degrees of sophistication of equipment and subject to the influence of a variety of engineers, examining dynamics could prove to be somewhat of a fool’s errand. However, it is possible to make the following general observations. There is a large dynamic range in the solos. Notes on the first string — usually the highest note in a phrase — are often struck with some force. Punctuation chords⁵² — inserted between a variety of textures — are often extremely quiet, perhaps an example of what LaRue referred to as terraced dynamics, indicating a sharp contrast between parts. Finale was utilized to provide a rough estimate of this contrast in some of the transcriptions included in this study. I set the single notes to *mf* and then the comping part or grips were written in another layer and assigned to another midi channel. After some experimentation, it was found that the punctuation chords have to be set to *pp* or, more accurately, *ppp* to approximate the contrasts in the recording.

Even the notes in a chord are not equal in terms of dynamics. Peter Bernstein recognized

⁵¹ A technique comparable to saxophonists’ false fingerings.

⁵² Typically, a 2 or 3 note chord inserted between phrases or melodic fragments. Usually, the 3rd and 7th of the underlying chords. Other note combinations are also utilized.

this in Bickert's playing as relayed in conversation with Barth (2022): "Every note in his chord is not the same volume. He has such control." The top or highest note is often the loudest, usually because it is conveying a melody or melodic passage. The bottom note, usually in four-note chords, can be very quiet and often operates with some degree of independence from the rhythm of the rest of the notes. This can impart an even greater sense of swing, especially when comping. The following example is the first eight measures of Bickert's accompaniment on the tune, "Sweet and Lovely" from *Frank Rosolino: Thinking About You* (SackvilleSK2CD-5007).

The bottom notes, or those with downward stems, are much quieter than the other four notes.

These are the notes that are played with the pick between the thumb and index finger.

Example 58 "Sweet and Lovely" Dynamics mm 1-6 Head (0:14 <https://www.youtube.com/watch?v=j6NzxCM4GSw>)

The image displays a musical score for the first six measures of the head of "Sweet and Lovely" in 4/4 time. The score is written in treble clef with a key signature of one flat (Bb). Above the staff, guitar chord diagrams are provided for each measure, with dynamic markings such as *pp* or *ppp* indicating the volume of the bottom notes. The chords and their dynamics are:

- Measure 1: F^{13}_{sus} (*pp* OR *ppp*)
- Measure 2: $C7\#9$ (*pp*)
- Measure 3: $F^{7(13)}_{sus}$ (*pp*)
- Measure 4: E^b/F (*pp*)
- Measure 5: F^9 (*pp*)
- Measure 6: Cm^9 (*pp*)
- Measure 7: $F7^{(9)}_{(b13)}$ (*pp*)
- Measure 8: B^b13 (*pp*)
- Measure 9: $E^b13(9)$ (*pp*)
- Measure 10: $A^b7^{(9)}_{(13)}$ (*pp*)

The notation includes stems for the bottom notes, with downward stems indicating a softer dynamic compared to the upward stems of the other notes in the chords.

There are also passages in which a middle voice or voices move independently in terms

of rhythm and dynamics. In measures 11 and 12 of “Strollin,” the four voices in the chords exhibit this phenomenon.

Example 59 “Strollin” Dynamics (York University private recording)

Example 59 shows a single staff of music in 4/4 time, measures 11-12. The key signature has three flats (B-flat, E-flat, A-flat). The notation includes dynamic markings *mf* and *pp*. Chord symbols above the staff are $E^b_{MI}^9$, $E^b_{MI}^{11}$, $E^b_{MI}^{(MA7)}$, $E^b_{MI}^{11}$, and $A^{b7(b13)}$. The music consists of a series of chords and melodic lines.

The aforementioned independence is perhaps easier to observe when all four voices are written on their own staff with the suggested dynamic markings.

Example 60 “Strollin” Alternate Notation

Example 60 shows four staves of music in 4/4 time, measures 11-12. The key signature has three flats. The notation includes dynamic markings *mf* and *pp*. The music is written for four voices, showing independent movement and dynamics.

4.5 Texture/Fabric

Separating musical observations into discrete elements invariably leads to certain complications in deciding what types of observations belong in which category (LaRue 1992, 10). Determining the controlling element is particularly challenging in observations of texture. In LaRue’s view, texture and fabric could also be relevant to Harmony (1992, 10) and Rhythm

(1992, 109). The determinant of which heading texture should be associated with is “whatever category appears to control a situation” (1992, 11). Textural contrast and variation are ubiquitous in many Bickert’s solos, contributing to a sense of Growth or structure. The types of textures that are discussed in this chapter on Sound demonstrate the interactions between various parts of the chords Bickert plays and provide some definition of the terminology. The actual chords are examined in the chapter 5 on Harmony, while texture’s contributions to Growth are explored in chapter 8.

LaRue distinguishes between texture and fabric by suggesting limiting the use of the word texture to refer to “momentary combinations of sounds” and fabric to refer to “the whole continuous web of combined textures and dynamic levels” (1992, 27). It is not clear that this distinction is always preserved in the work. It seems that the terms are used synonymously or in combination. For example, it is stated that “In the course of music history various type of musical fabrics have emerged and survived as successful conventions of textural extension” (LaRue 1992, 27). The five textures or fabrics that have emerged are:

- 1) Homophonic, homorhythmic, chordal
- 2) Polyphonic, contrapuntal, fugal
- 3) Melody/bass polarity
- 4) Melody plus accompaniment
- 5) Sectionally specialized textures (LaRue 1992, 27-28)

This division of types seems to unnecessarily add distinctions between types that have traditionally been subsumed under the same category. For example, a homophonic texture is defined as a “predominant melody...supported by an essentially chordal accompaniment” (Christ et al. 1966, 113) It seems prudent to attempt to codify the essence of textural types by describing the interactions or relationships between the voices of parts.

4.6 Texture and Textural Types

In fact texture as a musical term belongs principally to the modern age. It does not appear as a separate entry in the 1954 edition of Grove's Dictionary of Music and Musicians, and even its treatment in *The New Grove* (1980) is innocent of much information or indeed the conviction that the term has any important meaning. (Dunsby 1989, 46).

According to Berry (1987, 184-185) there are a number of factors that affect sound within and between textural types. First, there are vertical or simultaneous aspects of a musical passage. Second, the horizontal or successive aspects. Third, the density or number of components (notes or parts) sounding simultaneously or successively. Fourth, the compression of the texture, which refers to the intervallic relationships between the components in a texture. The vertical aspects of texture are often cited as a defining quality. "A term (texture) used loosely when referring to any of the vertical aspects of a musical structure, usually with regard to the way in which individual parts are put together" (Sadie 1982, 709). The "way in which the individual parts are put together" would seem to include rhythmic (horizontal) and intervallic (compression) relationships between parts. Another definition appears to accommodate the density and compression aspects of texture. "It (texture) refers to the number of voices in a composition or section, but also denotes the relationships of the parts to each other" (Christ et al. 1966, 113). The number of parts in a texture has been quantified as light (few) or heavy (many) (Apel 1972, 842). Similarly, the spacing of intervals in a chord has been subjectively quantified as light (large intervals) or heavy (small intervals) (Sadie 1982, 709).

Traditionally in jazz guitar, chords are viewed as vertical structures, rather than as a combination of individual parts. The notion of chords as "grabbed places" or "grips" is related to this conception. This view can be referred to as a chordal texture — a key component of which is

the homorhythmic relationship between the parts or strings. However, there are points in Bickert's solos in which one part is predominate, indicating its importance to a melodic line and suggesting a "melody plus accompaniment" texture. As previously mentioned, this type of relationship has been traditionally labelled homophonic (Apel 1972, 390; Berry 1987, 192; Christ et al. 1966, 113). Polyphonic textures are those in which a number of parts interact in various, usually prescribed ways, and it is difficult to establish the predominance of a single part. Berry's dichotomy of independence and interdependence between parts suggests that polyphonic textures tend towards the rhythmic independence of parts and homophonic textures tend towards the rhythmic interdependence of parts (1987, 185). Monophonic, homophonic and polyphonic textures are present in Bickert's improvisations. The next section explores each textural type with illustrations of their presence in examples from Bickert's solos.

4.7 Monophonic Textures

Generally, texture is characterized by the number of voices or parts and the way in which these interact. Some theorists posit the assertion that texture was a result of doubling, thickening or increasing the number of parts for melodic, dynamic or structural reasons (Stein 1979, 234). In other words, a notion of progressive development or "historical evolution" from essentially a monophonic to polyphonic texture (Dunsby 1989, 49). Monophony can indicate a mono-linear or multi-linear fabric, where additional parts are in a relationship of unison or octave (Berry 1976, 192- 193). The relationships involve notions of motive and activity or stasis (Berry 1976, 191).

In Bickert's improvisations monophonic textures predominate: when another "comping" instrument is present; at or near the beginning of solos; and in performances that feature quicker tempos. As previously indicated in the overview of Bickert's career, some solos are constructed

out of repeated, and usually altered, one and two bar motives. In a previous section entitled surface articulations (4.3), the importance of unisons (or the microtonal manipulation of these) was noted.

Unlike other textures that feature two or more parts, monophonic textures create growth or structure by varying — increasing or decreasing — the horizontal, rather than vertical, density of the musical line. In the composition “A Handful of Stars,” a monophonic texture is employed for approximately the first 14 measures, before the vertical textural density increases in measures 14-16 (Example 61). The melodic cells in the first two measures are separated by some rests and there are some notes of longer duration than the prevalent sixteenth note — quarter notes and eighth notes. The horizontal textural density is gradually increased, peaking in measure 5 before slightly dipping and then increasing again.⁵³ This increase/decrease in horizontal texture is replicated in the next A section with a more abrupt increase, peaking in measure 11.

Similarly, Bickert’s solo on “C.T.A.” is primarily in a monophonic texture though there is an increase in the vertical textural density in the second and third or final chorus. Bickert takes 3 choruses and the horizontal textural density (number of single notes in each measure) is mapped out in the following table (5). The measures that are marked n/a are those in which the vertical textural density increases. These primarily occur later in the solo, lending credence to the notion that an increase in the use of chords plays an important role in building form into a solo. Choruses I and II exhibit an undulating contour in terms of the number of notes in each measure that peaks in or around measures four and/or five. Some measures display a remarkable

⁵³ Horizontal textural density refers to the number of notes in a phrase or measure.

congruity in the number of notes, particularly measure 8 and 24 in all three choruses.

Example 61 Monophonic Texture “A Handful of Stars” Tempo @ 66bpm (2:24 <https://www.youtube.com/watch?v=XQ5pcHzZpWo>)

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, with measure numbers 3, 5, 7, 9, 11, 12, and 14 indicated at the beginning of their respective staves. The score features a variety of chords and melodic lines, including several triplet markings.

Staff 1 (Measures 1-4): Chords: E^b6/9, E^{DIM}, F^{MIN}7, F[#]^{DIM}. Includes triplet markings.

Staff 2 (Measures 5-8): Chords: E^bMAJ7, E^b7, A^bMAJ7, D^b7. Includes triplet markings.

Staff 3 (Measures 9-12): Chords: E^bMAJ7, D7, G^{MIN}7, C7#9. Includes triplet markings.

Staff 4 (Measures 13-16): Chords: F7#11, B^b7(b9), G^{MIN}7, C7, F7, B^b7(b9). Includes triplet markings.

Staff 5 (Measures 17-20): Chords: E^bMAJ7, E^{DIM}, F^{MIN}7, F[#]^{DIM}. Includes triplet markings.

Staff 6 (Measures 21-24): Chords: E^bMAJ7, B^bMIN7, E^b7. Includes triplet markings.

Staff 7 (Measures 25-28): Chords: A^bMAJ7, D^b7, E^bMAJ7, D7, D7. Includes triplet markings.

Staff 8 (Measures 29-32): Chords: G^{MIN}7, C7, F7#11, B^b7, E^bMAJ7, A^{MIN}7^b5, D7. Includes triplet markings.

Table 5 Horizontal Textural Density “C.T.A.”

Measure A	1	2	3	4	5	6	7	8	Total
Chorus I	6	4	5	3	7	6	5	2	38
Chorus II	5	4	6	8	4	6	6	2	41
Chorus III	n/a	n/a	3	4	3	4	6	3	23
Measure A ¹	9	10	11	12	13	14	15	16	
Chorus I	4	4	3	6	7	7	3	5	39
Chorus II	2	3	3	7	5	5	2	5	32
Chorus III	2	2	8	4	5	4	8	8	41
Measure B	17	18	19	20	21	22	23	24	
Chorus I	2	1	6	5	6	4	6	3	33
Chorus II	n/a	n/a	3	5	4	4	4	2	22
Chorus III	8	1	3	n/a	4	6	6	2	30
Measure A ²	25	26	27	28	29	30	31	32	
Chorus I	4	5	5	7	8	6	2	2	39
Chorus II	4	5	7	6	3	4	5	n/a	34
Chorus III	2	3	3	2	n/a	n/a	n/a	n/a	10

4.8 Homophonic Textures

As stated earlier, the predominance of a single part as a melodic line is important in the delineation of this type of texture. The rhythmic relationship of the subordinate parts, usually organized as a chord voicing, is variable. The division between melody and accompaniment is fairly clear when one part sustains and the other moves, as illustrated in the next example.

Example 62 Homophonic Texture “Nuages” (Private Recording York University 1978)



Similarly, this division is also clear when the two parts have contrasting rhythmic accents.

Example 63 Homophonic Texture “Black Orpheus” I.A.5-8 (1:30 <https://www.youtube.com/watch?v=HMwm2tcsI4s>)



The extra dynamic weight given to the descending melodic line, which albeit is difficult to sense from a transcription, coupled with sustaining the top voice over the chord interjections, creates the effect of two distinct parts, even though Bickert may conceive — at least initially — of the melodic note and chord interjection as a single grip.

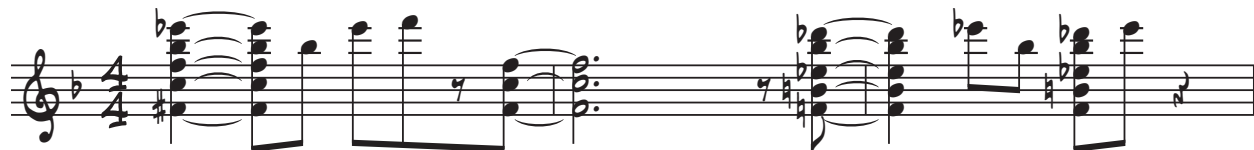
Contrastively, examples in which the melody sustains and the chordal accompaniment moves tend to sound similar to contrapuntal textures. In example 64, the descending line in the lower voice (G — F# — F—natural) in measures five and six draws attention away from the sustained upper voice. Realizing that it is possible to aurally perceive this passage as either homophonic or contrapuntal, I am not prepared to emphatically posit either interpretation. It is important to note that numerous passages can have alternative interpretations.

Example 67 Homophonic + Punctuation “Do Nothin’ ’Til You Hear From Me” m32 2nd solo chorus (O’Ryans 1984)



The same is true of block chord passages. The close relationship between some examples of homophonic and contrapuntal textures have already been mentioned.

Example 68 Block chord + Punctuation Chords “Come Rain or Come Shine” IV.A¹.25-27 (4:27 <https://www.youtube.com/watch?v=GXX5HVy20I4>)



As mentioned earlier in the section on dynamics, punctuation chords are significantly quieter than the activity they surround. That is one of the reasons it is difficult to ascertain how many notes are actually sounding. Their rhythmic function is as important as the harmonic function. It seems they are important to developing the solo in the initial stages when shorter phrases are played.

4.9 Contrapuntal Textures

These textures are so designated because of the apparent rhythmic independence of the parts or notes, as well as the difficulty of establishing the predominance of a single part.

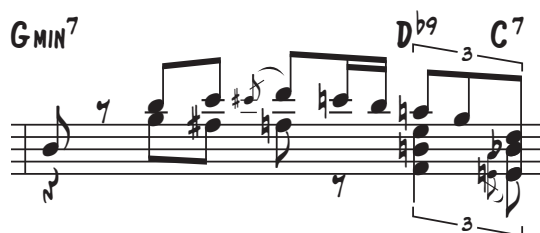
Although there are similarities between this aspect of Bickert’s guitar style and the traditional concept of counterpoint, the tenets of voice-leading are perhaps less restrictive. It seems that the nature of the bassist’s part fulfills certain conditions that are necessary to the introduction of this texture. “Grooves” in which the quarter-beat is not constantly reiterated, for instance “latin” and ballad grooves, tend to be more conducive to the inclusion of contrapuntal textures.

Typically, this type of texture is only employed for short periods of time — one to four measures. It also involves only two notes or parts. The physical nature of the guitar makes it difficult to play three or more rhythmically independent parts, though three-part textures can be implied. In the brief two-part passages, the two notes interact in similar motion (Example 69), contrary motion (Examples 70 and 71) and oblique motion (Example 72).

Example 69 Similar Motion “A Sunday Kind of Love” H.A.25 (1:51 <https://www.youtube.com/watch?v=S6Ktag1LbAQ>)



Example 70 Contrary Motion “A Handful of Stars” I.B.19 (3:40 <https://www.youtube.com/watch?v=XQ5pcHzZpWo>)



Example 71 Contrary Motion “Black Orpheus” II.A.1.23-24 (3:03 <https://www.youtube.com/watch?v=HMwm2tcsI4s>)



Example 72 Oblique Motion “Black Orpheus” I.A.4-5 (1:25 <https://www.youtube.com/watch?v=HMwm2tcsI4s>)



It is reasonable to wonder if a passage like the following is indicative of a contrapuntal texture

with three parts.

Example 73 “A Face Like Yours” I.B.1-4 (1:16 <https://www.youtube.com/watch?v=OwF9wxdPqxY>)

The image displays guitar chord diagrams for the first four measures of Example 73. The chords are: C^MI, C^MI^(MA7), C^MI⁷, F⁹, F^{7(b9)}, B^bMA⁷, B^b7, A^{7(b13)}, and A⁷. Each diagram is labeled with its chord name and a voicing indicator (e.g., ΔF2., 5F2., 6F2.). Below the diagrams is a musical score in 4/4 time, consisting of three staves. The top staff is the melody, the middle staff is a harmonic accompaniment, and the bottom staff is a bass line. The score shows a series of eighth-note chords in the right hand and eighth-note patterns in the left hand, illustrating the 'hocket-like' texture described in the text.

Conceptually, there is a series of chords or grabbed places, however, the arpeggiation of the individual notes create this interesting hocket-like pattern.

4.10 Block chord Textures

Dan Cross stated that “In an age where, 40 years after the death of Wes Montgomery, most guitarists are still resorting to Wes' block chord voicings in their solos, Bickert's more intricate approach to this style of playing is refreshing” (Cerra 2018). In various descriptions of chordal, block, or block chordal textures there is a consistent notion that the parts “move in the same rhythm” (Oxford Music Online 2001). In jazz, the block chords maybe a “series of chords rich in added dissonance in melodically unadorned voicings” or a “pianistic voicing popularized by George Shearing and known as ‘locked hands’” in which the melody is doubled in the left hand (Strunk 2002). Shearing's locked hands usually involve a different chord on every melodic note and the melody is doubled in the left hand as illustrated in Example 74. Two possible variations of this kind of texture are notable in the style of Bill Evans and Red Garland. Bill

Evans will double the melodic rhythm of the right hand with a chord in the left that does not change with each melodic note (Example 75).

Example 74 George Shearing Locked Hands ⁵⁴

Example 75⁵⁵ Bill Evans Block Chords

Red Garland will do something very similar, although the right hand maintains a constant structure of an octave mediated by a perfect fifth.

Example 76 Red Garland Block Chords

⁵⁴ May, Jonny. "Block chords - The Complete Guide." *Piano With Jonny* (blog). Accessed June 8, 2023. <https://pianowithjonny.com/piano-lessons/block-chords-the-complete-guide/>.

⁵⁵ Dreyfuss, Peter. *Bill Evans 4*. Trudlow Music, n.d.

My first experience with “block chords” on the guitar came from listening and trying to learn some of Wes Montgomery’s solos. Wes would play these voicings near the end of his solo in a strict homorhythmic fashion. It was possible to generate chord scales for particular solos. For example, the following is a series of voicings he would use in a Bb7 area (Example 77). There is some flexibility in the voicings used in the scale — based on most likely position on the guitar and function of chord. The highest note seemed to be the melody of the passages he was playing and its melodic role seemed to be more important than voice-leading considerations between chords.

Example 77 Wes Montgomery Chord Scale

Montgomery's solo on “Round Midnight” provides a particularly clear example of his use of these chords. The first 4 measures of the bridge are treated as a Cb7 moving to Bb7 twice. The box diagrams are included to demonstrate the connection with the above chord scale. The first phrase (pickup and first measure) utilizes the voicings above from the eleventh, seventh, sixth, fifth and third measures. The third phrase (pickup and last measure in the example) include voicings from the sixth, seventh, eleventh, twelfth, seventh, eleventh, sixth and eighth measures above.

Example 78 Wes Montgomery “Round Midnight” Solo (3:31 <https://www.youtube.com/watch?v=IdHgRWqQo3M>)

Block chord seems to be a flexible enough term to describe an aspect of style in Bickert’s playing that may shift between many types of chords or ways of playing them. For instance, in “Do Nothin’ ’Til You Hear From Me,” Bickert employs a variety of different looking and sounding shapes in the last 8 measures of his solo (Example 79). Part of the reason for this may be the switching between textures that seem to contain two parts and those that seem to employ block chords. The high F natural is approached from a semi-tone below with a grace note slur, independent of the chord. Hence, the writing of two parts similar to what one would find in classical notation. Even in the next two measures the melodic line moves in oblique motion to the chord. The bottom note of the chord in measure 28 has a slight rhythmic difference,

necessitating the change in notation. Measure 25 appears to feature a texture that can be rendered with stems in the same direction, appearing to be a true block chord texture. The issue that arises here is whether or not the entire section can be labelled as a block chord texture. If we consider the slurs, the slight differences in rhythm as characteristic features of Bickert's sound, it appears reasonable to consider sections such as these as block chord.

Example 79 Bickert's Block chords "Do Nothin' 'Til You Hear From Me" (O'Ryans 1984)

II. A^{II}. 25-32

26

The examination of this texture in Bickert's playing involves other elements, particularly, but not exclusively, Harmony. It will be encountered in chapter 5. It also is a key factor in the structure of solos in Bickert's style. This notion aligns with what LaRue has called Growth (or Form) and musicians like Bill Evans have referred to as the abstract architecture. Therefore, the forgoing was intended as a brief introduction to the kinds of textures Bickert sometimes employs, exclusively looking at the interaction of parts without regard to Harmony and abstract architecture.

5 Harmony

Harmony as a style-analytical element comprises not only the chordal phenomena ordinarily associated with the term but also all other relationships of successive vertical combination, including counterpoint, less organized forms of polyphony, and dissonant procedures that do not make use of familiar chord structures or relationships. (LaRue 1992, 39)

A previously acknowledged problem of LaRue's method is the bias towards Western Art Music (Jackson 1971, 490). LaRue recognized this issue in admitting that activity in all three dimensions is rarely encountered outside of the Classical and Romantic Periods" (LaRue 1992, xv). However, as observed in the above quotation LaRue's description of harmonic activity seeks to include phenomena that might not be adequately addressed by the tenets of the Common Practice Period, particularly less organized forms of polyphony and dissonance that incorporate unfamiliar chord structures or relationships. The last point seems particularly *apropos* in examining Bickert's use of chords. The term unusual is used as a label for these structures due to their familiarity to the average guitarist. The intent is to suggest the notion of unexpected or unique, especially regarding the ways in which they are utilized. After examining Bickert's method of implying chords and the flexibility of chord type in his performances, these unusual structures are dealt with in the second section of this chapter. Section 3 briefly outlines chromatic planing and its appearance in a number of solos, while section 4 discusses two and three note punctuation chords. Finally, a closer examination of Bickert's performance of "A Sunday Kind of Love" provides multiple examples of unusual chord structures.

Many writers argue that jazz harmony is adapted from other sources. For instance, Hodeir stated that jazz's harmonic language largely borrowed from popular American Music and European Art Music (1956, 141). However, Stunk, in 2002, was still lamenting the fact that

“a complete understanding of jazz harmony has yet to be arrived at.” Dimitri Tymoczko suggests “basic jazz harmony derives from an elementary voice-leading schema...in which fifth-related diatonic seventh chords are connected by stepwise voice-leading” (2011, 353). Curiously, voice-leading is not routinely discussed or even implicitly considered in jazz guitar pedagogy.⁵⁶ Voice-leading considerations are fundamental to understanding some of the structures in Bickert’s solos.

Bickert improvises on songs in which the harmony is influenced by the tenets of tonality established in the Common Practice Period. These songs, as indicated by Miller, “are the great pop songs of the ‘30s and ‘40s — from Hollywood and Broadway, from the Gershwins, Rodgers and Hart or Hammerstein, Carmichael, Mercer, Allen...”(1987, 55). As previously mentioned, Paul Desmond praised Bickert uniqueness, particularly in regard to the chords he plays (Desmond, 1975). Miller even suggested “that the Bickert identity lies in the chords he plays” (Miller 1984, 22). Dan Cross opined that:

...entire courses in music schools could be devoted to Bickert's use of passing chords, contrary motion, and deceptive resolution within his chord solos. Many of the voicings Bickert uses just don't get used by a lot of other guitarists, save perhaps in the music of fellow Canadian jazz guitarist Lenny Breau (Cerra 2018).

Clearly, many listeners think that Bickert has a unique way of creating and using chords. However, the word chord utilized in these references seems to refer to Bickert’s unique arrangement of chord components (voicing), rather than the idealized concept of the aural phenomenon. A chord is often defined as the simultaneous sounding of a number of notes (e.g. Delamont 1965, 38), or as LaRue stated above, “successive vertical combinations.” Traditional

⁵⁶ As stated earlier, Anderson (2000), Gooderick (1987) and Khan (1997) are unique in this regard and not representative of the vast majority of pedagogical materials.

definitions then describe the intervallic relationships between notes — invariably posited as the piling up of intervals of a third.

Fundamentally and traditionally, the formation of chord structures is accomplished by piling up intervals of the third, one on top of the other, until the desired harmony is achieved (Brandt 1983, 9).

The tones in these vertical structures can be rearranged, and these rearrangements constitute the voicings of the chord (e.g., Greene 1971, 9). Thus, the definition of chord hinges on the methods of construction, while voicing is the actual observable arrangement of notes. In other words, on the one hand, there is this theoretical entity that is build out of alternating major and minor thirds, usually from a particular scale, and, on the other hand, there are these reified constructs that rearrange the elements of the theoretical entity according to the capabilities and/or limitations of the performing forces or the particular instrument.

This delineation between chord and voicing is not always an apparent sacrosanct principle in jazz discourse. In fact, other synonyms for playing chords such as “running changes” appear with enough frequency to be allotted its own definition (Coker 1978, 140; Gillespie 1979, 51). Running denotes the practice of playing through the scales, usually with a considerable degree of speed, that are related to the chords in the progression of the song being played. Coker calls this practice “spelling out the notes of each chord in a rather continuous non-lyrical fashion” (1978, 140).

Instrumentalists playing chordal instruments have perhaps a different or another conceptualization of chord. David Sudnow suggests that, in spite of a chord’s “theoretical organization, a pianist will consider the physical realization of that combinations as a chord or “grabbed place.”

However a chord may be described in terms of its theoretical organization as a constellation of named notes located on a keyboard with geometric and measured properties, in song play a chord is a grabbed place (1979, 8).

The grabbed place description accords well with Bickert's own view of chords. In several interviews he referred to them as "grips" (Miller 1985, 22; 1978, 35; 1976, 36; O'Reilly 1982, 16). The types of ideas he has used in describing his approach to chords is often a description of how to voice them. He speaks of implying chords with just a few notes — often only three (Miller 1978, 104). In the same interview, he describes his proclivity for playing with bass players, because of their role in playing the root of a chord, which frees him to play other partials like the 5th, 7th and 9th, resulting in a G triad over the root of C. "I rely very heavily on a bass player to pick out the root notes" (O'Reilly 1982, 18). Apparently, Ed had at least one subtle way of indicating to bassist whether or not the root they were playing was correct. A raised eyebrow conveyed the relevant information.⁵⁷

LaRue, in attempting to diminish the reliance on conventions of the "common practice" period, posits two basic functions of Harmony: Colour and Tension (1992, 41). Colour seems to revolve around notions of changes of form (minor to major), intervallic structure, higher complexities of vertical structure (upper partials) and key relationships. The characteristics of tension are less clear, partially because "colour values may also function tensionally" (LaRue, 1992 41), but, depending on the dimension observed in, involves resolution, dissonance and areas of stability and instability. The ambiguous relationship between Colour and Tension is evidenced when examining Bickert's proclivity for changing the form of a chord.

⁵⁷ In conversation with Dave Field, Al Henderson and Don Thompson.

5.1 Implication and Flexibility of Chord Type or Form

Bickert's performance on "Too Late Now" demonstrates some of the aforementioned voicing techniques. The following segment is the 2nd and 3rd measures of the first A section of the head. The bassist plays D-G-C-A, in half notes — indicative of a ii - V - I - vi progression. The F major 7 and F triad on beats one and two of the first measure in the following example and the D in the bass result in a D minor 9 and D minor 7 sounds. G7sus b9 is accomplished through playing an F minor triad.

Example 80 Bickert's Voicing "Too Late Now" (0:04 <https://www.youtube.com/watch?v=VqM5qxxXIOc>)

In the second measure of the above example, Bickert slurs into B and D, while an open E is sounding, implying a C major 9. One aspect of harmony's colouristic function is changes in the "higher complexities of vertical structure" (LaRue 1992, 41). It's not clear if LaRue is referring to adding or altering the higher partials of a chord, primarily because higher partials receive scant attention. In fact, the added sixth chord is considered a dissonance and, therefore, likely a source of tension (1992, 44, 54). To be fair to LaRue, he quickly pivots to posit that "we should be able to adjust our analysis to differing conventions in which various dissonances may function as consonances (1992, 44). Mark Miller shrewdly applied the metaphor of colour to

Ed's chordal style: "...the kind of vivid harmonic colour that Bickert finds in the traditionally limited palette of the guitar — the chordal extensions that, by judicious selection and elimination, he creates with just three or four notes..." (1987, 50).

The next voicings in the second half of the second measure in the above example could be considered an E minor 9 or an A7sus 9 13, followed by E7#9#5 and A7b13. At least two "fake books" (*Jazz of the 50s* and *Real Jazz Book*) indicate that the chord at that particular point in the composition is an A minor 7. Bickert's version adds some tension by changing it to a secondary dominant that is preceded by its dominant. This may be considered an example of the overlapping functions of Colour and Tension. It also highlights the ambiguous relationship between the two terms and, in light of the differing conceptions of Jazz and Western Art Music of consonance and dissonance render this division of functions perhaps unnecessary.

There is typically a marked difference between the analytical treatment of higher partials of chords/voicings in Jazz and Western Art Music. For example, there are numerous accounts of Charlie Parker's revelation in discovering ways of playing the higher intervals or partials of chords — 9ths, 11ths, 13ths and their alterations (e.g., Koch 1975, 68).⁵⁸ It's not unreasonable to suggest that, prior to Debussy, theorists were more comfortable with conceiving of these intervals apart from the chord structure. Hence, the existence of terms such as: appoggiaturas, suspensions, cambiatas, echapees, pedal points, non-chord tones, neighbour tones, and passing tones (Christ 1966, 248-275; Piston 1941, 112-125). Vertical constructs in which these higher

⁵⁸ This seems to be a well-worn trope of Parker's contributions to jazz and bebop specifically. Other musicians, including those that preceded Parker, also utilized upper partials. The quote above is intended to serve as a point of comparison between Western Art Music's view of upper partials and that of jazz.

partials appear are the product of voice leading, rather than concerns for outlining a particular harmonic aggregate. In relation to Bickert's use of chords it is necessary to consider both possibilities.

Bickert frequently adds diatonic and chromatic upper partials when comping or soloing. In the following example ("I Thought About You"), the II7 (G7) chord has the #11th (C#) and 13th (E) included. Out of 11 fake books, not a single example of suggesting the #11 was found.⁵⁹ This may be a reflection of what Kahr called "...a profound body of theoretical knowledge that has never been put into words. It exists only in the minds of these musicians and its only representation is abstract" (2008, 114). In other words, most jazz musicians would not think it was highly unusual to add a #11 to a dominant chord on II, because of this shared body of knowledge. In this song, Bickert seems to utilize the #11 voicing in 3 instances when the melodic or top note is the 13th.

Example 81 Bickert's #11 voicing on II (<https://www.youtube.com/watch?v=uRLRmct3trs>)

The image shows three musical examples of Bickert's #11 voicing on II. Each example is on a single staff with a treble clef and a key signature of one sharp (F#). The first example, labeled I.A.2-3, shows a G7 chord with a #11 (C#) and a 13th (E). The second example, labeled II.A'.19, shows a G7 chord with a #11 (C#) and a 13th (E). The third example, labeled III.A'.19-20, shows a G7 chord with a #11 (C#) and a 13th (E). The notation includes stems, beams, and a triplet marking under the final chord.

This voicing is utilized in same context, II7 in F major, in at least two other solos transcribed for this study: "A Face Like Yours" and "Come Rain Or Come Shine."

⁵⁹ 557 Jazz Standards, Classic Real Book Vol II, Dick Hymans Professional Chord Changes, Fakebook of Swing Jazz, Great Gig Blue Book, Real Jazz Book, Jazz of the 50s, Real Book Vol II 2nd edition, The New Real Book Vol.1, The Standards Real Book, The New Real Book Vol.2

Example 82 Bickert's #11 voicing on II continued⁶⁰

A FACE LIKE YOURS

COME RAIN OR COME SHINE

The musical notation consists of two phrases. The first phrase, 'A FACE LIKE YOURS', is in 4/4 time and features four measures of music. The first measure is labeled H.A.6 and contains a chord voicing with notes G, B, and D. The second measure is labeled TII.A.6 and contains a chord voicing with notes G, B, and D. The third measure is labeled III.A.6 and contains a chord voicing with notes G, B, and D. The fourth measure is labeled III.A.5 and contains a chord voicing with notes G, B, and D. The second phrase, 'COME RAIN OR COME SHINE', is in 4/4 time and features four measures of music. The first measure is labeled III.A.5 and contains a chord voicing with notes G, B, and D. The second measure is labeled III.A.5 and contains a chord voicing with notes G, B, and D. The third measure is labeled III.A.5 and contains a chord voicing with notes G, B, and D. The fourth measure is labeled III.A.5 and contains a chord voicing with notes G, B, and D.

Whether this chord variation is embellishment, substitution or reharmonization is a question that is in search of a definitive answer, though one may not be forthcoming in guitar pedagogy anytime soon. The authors who attempt an explanation keep it brief and sometimes differ in the terminology they employ. Bredice (1983, 94) defines the concept of substitution as “a chord that can be used in place of another and still sound correct.” Subsequent perusal of his examples show this to be the adding of diatonic partials (6ths, 9ths, 11ths, 13ths) to basic triads and seventh chords. Ellis (1996, 17) echoes the notion of similarity by stating that substitution involves “chords that are so similar that they can be used to replace each other,” though he is referring to what Khan called superimposition (1997, 8) of a minor 7 or dominant minor chord on a dominant seventh (D minor 7 and G7). Pass (1970, 2) refers to the addition of diatonic partials as “chord embellishment.” Bredice later expands the notion of adding altered partials to dominant chords (102-103). Several authors, though they eschew a thorough discussion of functional harmony, posit replacing chords with diatonically similar chords as a form of substitution (Anderson 2000, 115; Hart 1999, 6; Pass 1970, 3). In other words A min and E min (called relative minor and secondary relative minor by Anderson 2000, 115 and Martino 1983, 51) can be used in addition to or as a replacement of C major. Similarly, the following pairs, F major and D minor, B diminished and G7, are interchangeable or can supplement one another.

⁶⁰ T stands for Don Thompson. Bickert is comping for the bassist.

There is agreement on the use of dominant chords separated by a tri-tone interval as a form of substitution.

Another type of alteration in Bickert's playing involves the quality, type or form of the chord. As previously mentioned, this "change of form" is one of the characteristics of the colour function of Harmony in LaRue's Guidelines. In the following example, Bickert alternates between tonic major seventh (6/9, maj9, maj13) and tonic dominant seventh chords (7, 13) in the same song. A quick perusal of 9 different fake books reveals unanimity of thought on the tonic chord being a maj7,⁶¹ however the two versions of "Come Rain or Come Shine," demonstrate some pliability in the tonic chord in measures one and seventeen (Example 83). This suggests that Bickert freely alternates between voicings that state or imply a maj7 or a dominant 7. This alternating can be found in other songs in Bickert's repertoire. Especially prominent in this study are the seven versions of "Just Squeeze Me, Don't Tease Me" where a dominant 7 or a dominant 7#9 is alternated as a tonic chord at least once in each version.⁶²

There may be several theoretical explanations for this, including borrowing from a parallel mode. It is also possible to speculate that because the bass often outlines a progression of F to Bb in the first measure, the F7 is acting like a secondary dominant. However, based on the switching between chord qualities in other examples, it seems reasonable to posit the notion that Bickert has a flexible approach to chord quality in specific sections of compositions. This insight

⁶¹ 557 Jazz Standards, Classic Real Book Vol II, Fakebook of Swing Jazz, Classic Real Vocal Book, Great Gig Blue Book, This is the Ultimate Fakebook 2nd ed., Jazz Fakebook (Ultimate), Real Book Vol II 2nd edition, Just Standards Real Book

⁶² Version 1: II.A.1-3, II.A².1-3; Version 2: II.A.1-3, II. A².2-3; Version 3: II.A².1-3; Version 4: I.A².1-3; Version 5: II.A². 2-3; Version 6: I.A².1-3; Version 7: I.A².1,3.

might not seem significant to experienced musicians, but I speak from experience when I say that to a teenage guitarist this notion of having the flexibility to play a dominant seventh when the lead sheet calls for an maj7 was both an epiphany and cause of many misunderstandings during performances.

Example 83 Tonic Chord Variations “Come Rain or Come Shine (CROCS) (<https://www.youtube.com/watch?v=GXX5HVy20I4>)

The image displays three musical staves for the piece "Come Rain or Come Shine".

- 1st VERSION:** Shows a melodic line with chords H.A.1 (F7), I.A.1 (F^b9), and III.A.17 (F13 and B^bMAJ⁹).
- 2ND VERSION:** Shows a melodic line with chords H.A.1 (F13) and H.A.17 (FMAJ⁹ and B^bMAJ⁷).
- 3rd VERSION:** Shows a melodic line with chords I.A.1 (FMAJ⁷), I.A.17 (FMAJ⁷), II.A.1 (FMAJ⁷), and II.A.17 (FMAJ⁷, FMAJ¹³, F⁷, B^b9).

“Come Rain or Come Shine” provides other examples of Bickert’s flexible approach to chord quality or type. The following (Example 84) illustrates the variety of chord types or embellishments that are heard in the measures where a ii min7b5 chord (B minor7b5) of the secondary relative minor or iii (A minor) is typically heard. This chord occurs in measure thirteen and measure twenty-one of the form. It is often replaced with a B7#9(F13), B7#913 (F913) or a B7b5 (F7b5). In fact, of the eleven times a voicing appears in these measures the dominant 7 chord is used 6 times. In the other instances of this chord when a monophonic texture is being employed, the notes suggest a B minor 7b5 — B, D, E, F, G, A (Example 85).

Example 84 Minor 7b5 Chord Variations CROCS

VERSION 1 H.A.13

B7#9 H.A'.21 B7FLAT 5 III.A.13 B7#9

IV.A'.21 B7#9 VERSION 2 H.A.13 B7#9FLAT13 H.A'.21 B7FLAT5

I.A.13 BMIN7FLAT5 II.A.13 BMIN7FLAT5 11 II.A'.21 BMIN7FLAT5 11

H.O.A.13 BMIN7FLAT13 H.O.A'.21 BMIN7FLAT13

The image displays four staves of musical notation for Example 84. The first staff, labeled 'VERSION 1 H.A.13', shows a melodic line with chords B7#9, H.A'.21, B7FLAT 5, and III.A.13 B7#9. The second staff, labeled 'VERSION 2 H.A.13', features chords IV.A'.21 B7#9, B7#9FLAT13 (with triplets), H.A'.21, and B7FLAT5. The third staff shows I.A.13 BMIN7FLAT5, II.A.13 BMIN7FLAT5 11 (with a triplet), and II.A'.21 BMIN7FLAT5 11. The fourth staff includes H.O.A.13 BMIN7FLAT13 and H.O.A'.21 BMIN7FLAT13 (with triplets).

Example 85 Minor 7b5 Chord Monophonic Texture CROCS

VERSION 1 I.A.13 I.A'.21 II.A.13

II.A'.21 IV.A.13 VERSION 2 I.A'.21

The image displays two staves of musical notation for Example 85. The first staff, labeled 'VERSION 1', shows a melodic line with chords I.A.13, I.A'.21, and II.A.13. The second staff shows II.A'.21, IV.A.13, and VERSION 2 I.A'.21. The notation includes various rhythmic patterns and triplets.

This flexibility of chord type is found throughout Bickert's discography. For instance, in "Alone Together" (*Garden Party*) the comping behind Don Thompson's playing of the head and solo, reveal a treatment of the ii chord in G minor — usually an A minor 7b5 — that shifts

between the aforementioned minor 7b5, minor 7 or a 7 13 voicing.

Example 86 Minor 7b5 Chord Variations “Alone Together”

The musical notation for Example 86 consists of two staves of music in 4/4 time, showing various chord voicings and substitutions for the minor 7b5 chord. The first staff contains five measures with the following chords and voicings: H.A.2 (Amin7), H.A.4 (Amin7(b5)), H.A'.2 (A13), H.A'.4 (Amin7(b5)), and H.A''.2 (Amin7). The second staff contains five measures with the following chords and voicings: H.A''.4 (Amin7/D), DI.A.4 (Amin7), DI.A'.4 (A13), DII.A'.4 (Amin7), and DIII.A'.4 (Amin7).

The intent of this brief excursion into the embellishments and substitutions that Bickert employs to imply the harmonic structure of the tune, rather than being immutable, is considerably flexible. Lead sheets certainly will not convey the complexity of the aural phenomena, because of the seemingly limitless number of options available. Example 87 provides a brief harmonic sketch of “Come Rain or Come Shine” based on Ed’s two performances. It does not include the many passing chords or altered partials that are heard. The main intent of its inclusion is to highlight the flexibility in changing between chord types or forms and variety of embellishments and substitutions.

The distinction between Colour and Tension is somewhat less evident when analyzing harmony in a jazz performance. In Bickert’s style it’s possible to view chords in light of both functions. Perhaps more important are the notions of implication and embellishment: using a small number of notes to suggest a chord and adding both unaltered and altered higher partials. Substitution is difficult to ascertain in light of Bickert’s propensity to alternate between different chord types or forms. Some of the vertical entities challenge the notion of traditional voicing

techniques. Bickert, as Miller suggested, was not restricted the guitar's "limited palette" (1987, 50) and developed a highly sophisticated sense of harmony and an uncanny manner of voicing chords that seem to suggest much more complex structures.

Example 87 Harmonic Sketch CROCS

The musical score for Example 87 Harmonic Sketch CROCS is written in a key signature of one flat (Bb) and consists of five staves of music. The chords are as follows:

- Staff 1: F^{6/9}, F⁷, B^{b9}, E^{MIN7}, A^{7ALT}, D^{MIN6}, E^{b9}, D^{MIN6}, A^{b13}, G¹³⁽¹¹⁾, G^{7sus}, D^{b9}, C^{7(b9)}.
- Staff 2: C^{MIN7}, F¹³, D^{b9}, C^{MIN7}, F^{7(b9)}, B^{bMIN7}, B^{bMIN}, F^{MIN9}, F^{MIN}, B^{bMIN7}, A^{bMIN7}, G^{MIN7}, C⁷.
- Staff 3: B^{7(b5)}, B⁷⁽¹³⁾, E⁷⁽⁴⁹⁾, B^{MIN7(b5)}, E⁷, B^{bMIN7}, E^{b7}, E^{b7(49)}, A^{MIN7(b5)}, D^{7(b9)}, G¹³, C^{7(b9)}, F^{6/9}, F⁷, B^{b9}, E^{MIN7}, A^{7ALT}.
- Staff 4: D^{MIN6}, E^{b9}, D^{MIN6}, D^{MIN7}, A^{b13}, B^{7(b5)}, B⁷⁽¹³⁾, B^{b13}, B⁷⁽⁴⁹⁾, E⁷⁽⁴⁹⁾, F^{b9}, A^{b7(13)}, D⁷⁽⁴⁹⁾, D⁷⁽¹³⁾.
- Staff 5: A^{b7(13)}, D⁷⁽⁴⁹⁾, A^{b7(13)}, D⁷⁽¹³⁾, G⁷, B^{b7(13)}, D^{MIN6}, B⁹, B^{b7(13)}, E⁷⁽⁴⁹⁾, A^{7(b13)}, D^{MIN6}, G⁷, C⁷.

5.2 Voice Leading

As perhaps implicit in the discussion of textural variation, juxtaposition in the number of voices, as well as the intervallic structure of chords is to be expected. This does happen throughout performances, however, at the phrase level, Bickert typically moves between chords with an economy of motion that can be characterized by voicings with a consistent number of voices and a similar intervallic structure. As previously pointed out in the chapter on Sound, the number and identity of individual voices is often hard to ascertain because of the abrupt differences in dynamic levels. This uncertainty is exacerbated by the likelihood of the combination or difference tones produced by the interaction of the Telecaster and an acoustic bass. Also, considering chords in terms of individual voices seems somewhat inconsistent with

the notion of chords as “grabbed places,” yet the ways in which the individual voices move is certainly indicative of “good voice leading” from a jazz perspective.

The following example illustrates the voice leading in a brief excerpt from “You'd Be So Nice to Come Home To.” The parallel perfect fourths and major thirds might be emblematic of what LaRue called “less organized forms of polyphony.” This particular passage is examined in more depth in the section of this chapter entitled “Unusual Chord Voicings.” The identity of the second chord is challenging. Out of context, it might look like a simple second inversion D7 chord. However, the underlying harmony (or at least the root) conveys a B minor 7 sonority. If the top note is considered a separate part, like a melody, the other voices convey a C minor 7 - B minor 7 - Bb minor 7 progression.

Example 88 “You’d Be So Nice To Come Home To” Voice Leading measures 20-21 (1:55
https://www.youtube.com/watch?v=mz_knJy1p1E

OBLIQUE MOTION

PARALLEL MAJOR 3RDS

PARALLEL PERFECT 4THS

One way in which Bickert sometimes achieves a smooth transition between the number of voices in a chord is through the gradual accretion or erosion of the number of parts at the

beginning or end of phrases. This may be a function of the contour of the melodic line, as well as the range limitations of the guitar, but it seems to provide a logical increase or decrease of intensity in the phrase structure. In other words, ascending contours are accomplished through a gradual increase in voices, while descending contours are accomplished through a gradual decrease. Table 6 outlines the locations of passages as described above.

Table 6 Gradual Increase and Decrease of Voices

Title	Addition	Subtraction	Combination
"A Face Like Yours"			III.A ² .3-8
"A Handful of Stars"	I.A ¹ .7-8		
A Sunday Kind of Love	II.B.4		
"Alone Together"	II.A ² .1-7	III.A ² .5-8	
"Black Orpheus"		II.B.5-8	
"Bluebird"		VII.9-12	
"C.T.A."	III.A ² .5 -8		
"Circus"	IV.B.5-7		
"Come Rain or Come Shine" ¹	III.B.5-7		
"Con Alma"	H.P.1-2		
"Con Alma" 2	II.A ¹ .1-7	III.A ² .5-8	
"Easy to Love"	I.C.1-4	I.C.5-8	
"I've Never Been in Love Before"	II.A ² .5-7		
" Just Squeeze Me, Don't Tease Me" ⁶	I.A ² .1-4		
"Nuages" 2		I.A ¹ .3-4, 7-8	
"Turnaround"	V.11-12		
"When Sunny Gets Blue"	H.B.7-8		
"Where are You"	H.B.1-2, 5-6	I.A ¹ .7-8	
"Who Can I Turn To" (Garden Party)	HP.A ¹ .8 HP.C.3		

Example 89 provides notational evidence of 6 of the excerpts in Table 6. The excerpt from “A Face Like Yours” begins with 3 notes in the voicing, increasing to 4 and, then decreasing to 3. The next 3 excerpts contain phrases in which the voices in the chord are increasing from 2 or 3 to 4, while the final 2 excerpts illustrate a gradual decline from 4 to 2 notes.

Example 89 Addition and Decline in Number of Voices in Chord

A Face Like Yours III.A¹.3-8



A Handful Of Stars I.A¹.7-8



F B^bM⁷ E^b7 A M⁹

A Sunday Kind of Love II.B.4



Alone Together II.A¹.1-7



Alone Together III.A¹.5-8



Black Orpheus II.B.4-8



Voice leading is not routinely discussed or even implicitly considered in the vast array of pedagogical materials available to the beginning guitarist. When it is introduced, it is often only mentioned in passing. Anderson (2000), Gooderick (1987) and Khan (1997) are unique in this

focus and not representative of the majority of pedagogical materials.⁶³ Anderson, Bredice (1983, 102) and Khan suggest keeping a consistent number of notes in the voicing and using common tones or stepwise motion to connect series of chords. All of these resources were published well after Bickert's developmental stage, so it is tempting to suggest that he inculcated voice leading and, perhaps, counterpoint through his previously mentioned home study of the music of Symonds, Collier and Nimmons.

5.3 Unusual Chord Voicings

The practice of implying chords with a small number of notes in conjunction with a flexible approach to chord type and an emphasis on voice leading can make it difficult to ascertain or label some of the vertical structures in a Bickert performance. Even when the implied chord is deducible, the voicing often seems like an unusual choice due to a variety of factors, including, but not limited to, the absence of a 7th and/or a 3rd or the presence of a min 9 interval between two intervals — one of which is crucial to the identity of the chord type. In terms of the guitar fretboard, part or all of the voicing in question is often chromatically approached from above or below and followed in the same direction by a similar “grip.” This parallelism perhaps suggests that voice-leading is an important consideration in these segments. Notes on the first string usually have a melodic function that often contradicts the implied chord creating some unusual vertical structures.

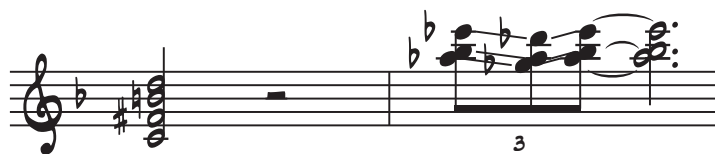
These vertical structures typically appear in segments in which the underlying harmony is a dominant 7 or in which dominant harmony is temporarily inserted to perhaps create some kind

⁶³ Gooderick (2001) devoted 3 volumes to this topic, though the type of notation is difficult to read and puts a lot of onus on the student to learn this system.

of motion or tension. They are examined in several ways: additional higher and sometimes altered partials; changes of form or type; the confluence or result of voice-leading considerations or chromatic planing and the notion of two parts — melody and accompaniment. As previously mentioned, the timbre and overtones of a Fender Telecaster create difference and/or combination tones that the ear perceives. Regardless of the scientific or harmonic explanation, these voicings are somewhat ineffective or unpleasing as substitutions or embellishments. In other words, the context they are used in (surrounding chords, voice-leading and/or melodic considerations) is central to their effectiveness.

The following example demonstrates some of the difficulty in attempting to identify these structures as recognizable chords. Measure 25 outlines a fairly clear D7(13) chord, but the next measure begins with a voicing of three notes: Ab-Bb-Eb.⁶⁴ It might be implying an Ab7(9) chord or a D7b9(b13,b5). Another aspect that makes this passage even less clear is that this chord shape slides down two frets to Gb-Ab-Db, perhaps suggesting an Ab7sus. It may also be an example of chromatic planing that will be discussed shortly. This particular structure, especially with a connection to a D7 or Ab7, has proven difficult to find in guitar pedagogical resources.⁶⁵

Example 90 “Come Rain or Come Shine” Unusual Chord Voicing (0:44 <https://www.youtube.com/watch?v=GXXK5HVy2014>)



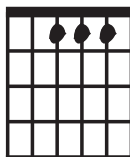
⁶⁴ Despite repeated listening and playing along, my certainty as to the rendering of this passage waxes and wanes over time.

⁶⁵ A quick perusal of sources such as Ted Greene’s *Chord Chemistry* (1971), Barry Galbraith’s *Guitar Comping* (1986), Rick Beato’s *The Beato Book* (1990), Phil Capone’s *Guitar Chord Bible* (2006) produced no such sonorities.

Bickert, in the development of his right-hand technique, studied the music of composers such as Norman Symonds in which he encountered chords that were unlike any basic chords he had heard before (Miller 1987, 52). Perhaps these types of structures are further evidence of this influence.

The following example incorporates a 2nd inversion major triad shape that is approached from a half step above. It appears to be played on the 4th, 3rd and 2nd strings which enables the use of one finger, the index, to finger all three notes.

Example 91 2nd Inversion Major Triad Shape



The partials it conveys in a dominant 7th setting are: 3, 13, b9. The characteristic approach from a semi-tone above is demonstrated in the following passage from “A Face Like Yours.”

Example 92 “A Face Like Yours” H.A.8 (0:21 <https://www.youtube.com/watch?v=OwF9wxdPqxY>)

Using the index finger to play the three notes of this voicing enables the use of other fingers to add other notes. Typically, these are played on the first string. This shape with an additional note on the first string appears in 6 other places of this Bickert’s performance H.A¹.8;

H.B.8; H.A².6; Don Thompson's Solo II.A.8; Final Chorus A¹.8 and B.8.

Example 93 "A Face Like Yours" 2nd Inversion Triad Examples (<https://www.youtube.com/watch?v=OwF9wxdPqxY>)

In four of these segments the 13th (A) has been doubled an octave higher and in one other instance the 5th has been added. In 5 of the seven examples the Db resolves to a C in the next chord which, along with the E and A, form an F major 7 chord. The only two exceptions occurring in the A¹ section which leads to a Cmin7 chord.

There seems to be a unique resonance that this voicing produces in combination with a bassist playing C³ and a Telecaster guitar. As previously mentioned, I suspect it has something to do with the combination or difference tones produced, as well as the Telecaster's unique sonic profile. I have experimented on the bandstand with different guitars, most notably a Gibson Es175 and the same effect is not replicated. As stated earlier in this chapter, many of the voicings Bickert utilizes seem to be unique to his style (Cerra 2018). It is unlikely to find pedagogical resources that would suggest leaving the 7th out of a voicing. A quick perusal of internet resources of drop (2, 3, 2 and 4) and rootless voicings confirms this suspicion.

Despite the absence of the 7th in the preceding examples, the underlying harmony is clearly the dominant of the key. In other examples this assertion is less tenable, particularly in segments that appear to insert a passing chord or in which the progression utilizes a secondary dominant. This is especially true in excerpts that employ or imply a vi-bVI7-v-I7 progression. A performance of "You'd Be So Nice to Come Home To" provides an example of a passing chord

that is not easily identified. In measures twenty and twenty-one an apparent passing chord between C minor to a Bb minor appears. There are few notational examples that indicate a passing chord between what appears to be a vi - v progression in this composition.⁶⁶ The bass and guitar clearly insert a chromatic passing note or chord between these two structural points in measures 4 and 20. In Bickert's solo he plays the following in measure 20. Is the intervening chord a F7b913, B7b9 or a B minor 7 with a b9?

Example 94: "You'd Be So Nice to Come Home To" I.A¹.20 (1:55 https://www.youtube.com/watch?v=mz_knJy1p1E also heard and seen at 3:14-15)



There seems to be no clear answer to this question. In view of the interpretation of the basic shape in example 92, it might seem reasonable to posit that this voicing is implying an F7b913 or its tri-tone substitution B7b9. However, the lack of the 7th or 3rd in these views is somewhat problematic in conclusively determining the chord. Also, the interplay between the bass and guitar throughout the performance suggests a B minor 7. In example 95, the melodic note (C) on the first string is a minor 9th. Alternatively, this segment could be considered as two different parts; melody and accompaniment. The melody or highest note is a repeated C, while the accompaniment utilizes the aforementioned 2nd inversion major triad shape on frets 8, 7, 6, providing the C minor 7 - B minor 7 - Bb minor 7 harmony. This interpretation perhaps lessens

⁶⁶ No passing chord is indicated in: Great Gig Book, Movie Fake Book 4th Ed., Real Book Vol II, Real Book Vol. II 2nd ed., The Standards Real Book, Ultimate Jazz Fake Book. 557 Jazz Standards suggests a II9, however this unfolds over a longer period of time and Fake Book Of Swing Jazz suggests a bvi diminished.

the exigent demand of describing the melodic note as a partial of the chord and also suggests the importance of voice-leading as outlined in example 88.

Example 95 “You’d Be So Nice” Box Diagrams

The image shows a musical excerpt in 4/4 time, spanning measures 19, 20, and 21. Above the staff are three guitar box diagrams for the chords CMI^7 , $BMI^{7(b9)}$, and B^bMI^9 . The first diagram for CMI^7 has notes on strings 1-4 (F, C, G, C) and string 5 (G). The second for $BMI^{7(b9)}$ has notes on strings 1-4 (F, C, G, C) and string 5 (B). The third for B^bMI^9 has notes on strings 1-4 (F, C, G, C) and string 5 (Bb). The melodic line starts in measure 19 with a quarter note G4, followed by quarter notes A4, B4, and C5 in measure 20. In measure 21, it features a dotted quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. The accompaniment consists of chords in measures 20 and 21, with the $BMI^{7(b9)}$ chord in measure 20 and the B^bMI^9 chord in measure 21.

The two-part textural interpretation — melody and accompaniment — in conjunction with a focus on voice-leading aids in the explanation of several performances where the harmonic progression is some variant of $vi-bVI^7/II^7-v-I^7$. Depending on the fake book consulted, measures seven and eight (as well as 23-24) in “I Thought About You” are rendered as some version or variant of $vi-bVI^7-v-I^7$.⁶⁷ Transposed to F, that means $Dmin^7 - Db^7/G^7 - Cmin^7 - F^7$. The following excerpt (Example 96) is from the third chorus of Bickert’s solo from the album *Frank Rosolino: Thinking About You*. The transcribed section displays the guitar and bass parts in measures 23 and 24. The G played by the bass on beat 3 may suggest spelling the voicing as B-E-Ab-F, indicating a $G7b9$ with a natural 13. This is an unusual voicing for that chord and, out of context, the minor 9th interval between the E and F is really accentuated. It is even a more unusual voicing for a $Db^7\#9$ chord, because of the placement of the major third above the sharp ninth. Thompson consistently plays G on that particular beat in the Head and

⁶⁷ 557 *Jazz Standards*, *Classic Real Book Vol. II*, Dick Hyman’s *Professional Chord Changes*, *Fakebook of Swing Jazz*, *Great Gig Blue Book*, *Real Jazz Book*, *Real book Vol II 2nd Edition*, *The New Real Book Vol I*, *Jazz Standards Real Book*. *Jazz of the 50s* suggests G^7 .

Rosolino's solo. Bickert uses this particular voicing for G7 or Db in at least one other section of this performance: measure 23 in the "head" chorus (Example 97).

Example 96: "I Thought About You" Unusual Chord Voicing III.A¹.7-8 (23-24) (6:37 <https://www.youtube.com/watch?v=uRLRmct3trs>)⁶⁸

Example 96 shows four chord voicings: **D MIN¹¹** (5fr.), **G 7⁽¹³⁾** (9fr.), **C MIN⁹** (8fr.), and **F 7^(b9)** (7fr.). The fretboard diagrams show the fingerings for each chord. The musical notation below shows the chords in a 4/4 time signature, with the bass line in the second staff and the treble line in the first staff.

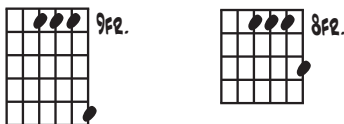
Example 97: "I Thought About You" Unusual Chord Voicing continued H.A¹.23-24 (0:46 <https://www.youtube.com/watch?v=uRLRmct3trs>)

Example 97 shows four chord voicings: **D MIN¹¹** (5fr.), **G 7⁽¹³⁾** (9fr.), **C MIN⁹** (8fr.), and **F 7^(b9)** (7fr.). The fretboard diagrams show the fingerings for each chord. The musical notation below shows the chords in a 4/4 time signature, with the bass line in the second staff and the treble line in the first staff.

An alternative interpretation that may be considered is based on the voice leading between the altered G7 moving to the Cmin7, as well as Bickert's flexibility in changing the chord form or type. Rather than an altered dominant 7th with a root of G or Db, perhaps the voicing is intended to suggest a Db minor 7. For a guitarist, the fretboard diagrams show a bar chord on fret number 9 moving to chromatically down a half-step. However, the note on the first string is major 3rd. Perhaps the highest note is part of a diatonic phrase that is supported by a chromatic progression, suggesting once again two parts — chord/melody or accompaniment/melody — rather than a discrete voicing with problematic additional partials.

⁶⁸ The bass is in the second or lower staff and written in bass clef in standard bass transposition.

Example 98 Box Diagram “I Thought About You”



In a solo on the song “Turnaround,” Bickert implies another chord that defies easily labelling. It could be considered a D9 with an added 11th, but most theorists suggest that the major third should be removed in such a chord. Mark Levine (1989) uses the term “avoid note” to describe what Tymoczko called forbidden tones. Briefly these are a leading-note on the ii chord (a 13th); a tonic on the V chord (basically an 11th on a dominant seventh chord); and the fourth degree or 11th on the tonic chord (2011, 354). Once again, the context also suggests a chromatically descending shape with a diatonic melodic note as the highest partial

Example 99: Turnaround I.12 (York University 1978)

5.4 Chromatic Planing

Another facet of Bickert’s approach to chordal playing that features voicings that are not easily labelled is chromatic planing. David Cope, in examining chromatic planing in the music of Debussy (and other composers), suggested that evaluating vertical structures in relation to functions (such as tonic and dominant) is to “ignore the real meaning in the music ... The vertical sonorities are simply a by-product of the melodic line and the resulting chords and

chromaticism formed by this planing” (1989, 32). A particularly persuasive example in Bickert’s playing is found in “Just Squeeze Me, Don’t Tease Me” from *Pure Desmond*.

Example 100: “Just Squeeze Me, Don’t Tease Me” Chromatic Planing II.A.1-3 (2:16 <https://www.youtube.com/watch?v=x04Rkp0ZQIQ>)

The image shows six guitar fretboard diagrams and a corresponding musical staff. The diagrams are arranged in two rows of three. The first row diagrams are labeled 15 fret, 16 fret, and 17 fret. The second row diagrams are labeled 15 fret, 16 fret, and 17 fret. The musical staff below shows a sequence of chords and notes, with a bracket under the final two measures. The staff is in a key with two flats (B-flat and E-flat) and a common time signature.

The relation of the voicing on beat 4 of the first measure in example 100 (mm1-4 of the 2nd Chorus) to the underlying harmony is not easily explained. The progression may be distilled in its most basic form as: I ii | iii (ii) | I IV | iii VI⁷ |. Part of the rationale for the original chord spelling (C# - F# - B - Ab) is to once again suggest that there are two parts at play here: the melody in the upper voice — which is ascending diatonically; and the voicing — which is rising chromatically. On paper, the addition of the bass part seems to suggest an Amaj7 chord, particularly if the melody note Ab is rendered as a G#.

Example 101 “Just Squeeze Me, Don’t Tease Me” Chromatic Planing continued

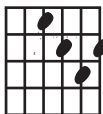
The image shows a musical staff with two systems of notation. The top system has a treble clef and a key signature of two flats. The bottom system has a bass clef. The notation shows a sequence of chords and notes, with a bracket under the final two measures. The staff is in a key with two flats (B-flat and E-flat) and a common time signature.

However, this view is perhaps more complicated than it needs to be, particularly if we consider just the bass and the underlying voicing. The chord is passing chromatically to the next

downbeat, while the bass is employing a lower chromatic neighbour.⁶⁹ To a guitar player, the underlying voicing is the same grip or shape that mimics the contour and/or intervallic structure of the original melody. The first finger barres A, D, and G strings on the 15th, 16th, and 17th frets.

Another solo, *Paul Desmond — The Complete 1975 Recordings* (Mosaic MD7-269 DISC V, Track 2) also has a fairly clear planing example in the first A section of the second chorus. It features parallel voicings that support the melody and also challenge the notion of functional harmonic analysis. These voicings tend to evoke different moods or gestures. For instance, what I am calling #9 shape (Example 102) seems to signal a blues gesture. Bickert moves this shape freely up and down, perhaps defying notions of harmonic substitution.

Example 102 “Just Squeeze Me, Don’t Tease Me” #9 chord



The #9 voicing appears in the second measure likely implying an Eb7#9 (Example 103). The relationship of these voicings to the underlying harmony is somewhat nebulous as is their connection to the notes the bassist plays (Example 104). There are several ways to interpret the voicing and bass note combination, yet some of these interpretations suggest a complex harmonic structure that obscures the importance of the melody. The first chord in example 103 (Eb-G-C-D-G) is clearly a tonic chord, perhaps rendered as an Eb major 7 13. The next chord

⁶⁹ Then there is the complication of intonation. The Bbs in the bass in the second measure of Example 6 are quite flat so the preceding A on beat 4 sounds flat as well. Also, I suspect that Ron Carter was anticipating Bickert employing the #9 chord as support for the melody. This happens in the next A section and Carter plays several A notes to support this chord. It also occurs in the alternate take of *Pure Desmond* in the last A section.

(Bb-Ab-Db-Eb-Ab) resembles a Bb minor 11 chord, however this is a fairly remote substitution for a dominant chord. As is clear from the chord diagrams in example 103, the voicing is moved up a semi-tone from the previous chord. A reasonable contention is that harmonic label/function of the chord is less important than the melody of the upper voice in the structure of this phrase. Continuing to label the various chords in this section yields more harmonic complexity and options. The chord (G-G-Db-Gb-Bb) on beat 1 of the second measure might be an Eb7#9 chord with G in the bass and, though this might seem a less than typical choice for a tonic chord, it is not unusual in many styles and is reflective of Bickert's general approach to harmony. The following chords though present some challenges. The chord (E-Bb-Eb-G) on beat one of measure three coincides with an Eb in the bass. Is it a tonic chord with a b9 or a C7#9/Eb, among other possibilities? In my opinion, the best view is that the melody is the important unifying factor of the entire phrase and these voicings should not be considered individually and out of context, but as exploiting a feature of the guitar — the ease of chromatic parallel movement — to add tension and interest.

Example 103 “Just Squeeze Me, Don't Tease Me” Chromatic Planing II.A.1-4 (Mosaic CD 5-02)

The image displays two staves of musical notation for Example 103. The first staff contains four measures of music. Above each measure is a guitar chord diagram. The diagrams are labeled as follows: $b9$, $4\#9$, $5\#9$, and $6\#9$. The second staff contains three measures of music. Above each measure is a guitar chord diagram labeled as follows: $2\#9$, $3\#9$, and $4\#9$. The notation includes a treble clef, a key signature of two flats, and a 4/4 time signature.

Example 104 Bass Line for Example 103



- 1) There are three main shapes used on two different string combinations, yielding a variety of potential voicings for a number of chords.
- 2) Typically the notes are the 3rd and/seventh of the chord, which can be inverted.
- 3) Probably played on the third and fourth string or the fourth and fifth.
- 4) Rhythmic importance seems as important as harmonic role.
- 5) Acts as a kind of punctuation to join or end phrases.
- 6) The dynamic level of the comping is drastically lower than the surrounding material (*mf* vs *ppp*).
- 7) Usually appear early in the solo at the chorus and overall solo levels.
- 8) Occur most often in measures two and three (also ten, eleven, twenty-five and twenty-six in AA¹BA² tunes and eighteen and nineteen ABA¹C tunes).

The tri-tone voicing is utilized in situations where the underlying harmony is a dominant seventh. In the following example the same shape or grip descends chromatically from the second fret. Two of the chords place the seventh above the third of the chord (C7, Bb7). The F7 places the third above the seventh, though this could also be considered a B7.

Example 105 Tri-tone Voicing “Just Squeeze Me, Don’t Tease Me”

“Just Squeeze Me” *Pure Desmond* I.A.7-8

Occasionally this voicing is probably played on the fourth and fifth strings as in the following example.

Example 106 Tri-tone Voicing “Street of Dreams”

“Street of Dreams” II.B.1-2

This voicing can be used to imply a number of different chords, such as a minor 6th and a minor

The perfect fourth voicing is often employed in situations outlining a minor 7th chord.

Its idiomatic usage in two different Bickert solos is illustrated in the following example.

Example 107 Perfect 4th Voicing

The diagram shows two guitar fretboard diagrams for perfect fourth voicings. The first is for B^bMIN⁷ (6fr.) and the second is for E^b7 (5fr.). Below the diagrams is a musical staff in B-flat major (two flats) showing the corresponding notes: B^b (3rd fret, 5th string), D^b (4th fret, 5th string), F^b (5th fret, 5th string), and G^b (6th fret, 5th string). The staff includes a treble clef, a key signature of two flats, and a double bar line at the end.

“Just Squeeze Me” *Pure Desmond* I.B.1

The diagram shows five guitar fretboard diagrams for perfect fifth voicings: B^bMIN⁷ (6fr.), A^bMIN⁷ (5fr.), A^bMIN⁷ (4fr.), G^bMIN⁷ (3fr.), and C⁷ (7fr.). Below the diagrams is a musical staff in B-flat major (two flats) showing the corresponding notes: B^b (3rd fret, 5th string), D^b (4th fret, 5th string), F^b (5th fret, 5th string), G^b (6th fret, 5th string), and A^b (7th fret, 5th string). The staff includes a treble clef, a key signature of two flats, and a double bar line at the end.

“Come Rain or Come Shine” H.B.2-4

The perfect fifth voicing, while technically the inversion of the perfect fourth, is often used by as minor 7th or a 7sus4 chord. From the perspective of a guitar player, it really seems like a different “grabbed place on the fretboard.” In the following example it is used to imply a min7b5, a minor7 and a 7sus chord.

Example 108 Perfect 5th Voicing

The diagram shows three guitar fretboard diagrams for perfect fifth voicings: E^bMIN^{7(b5)} (5fr.), D^bMIN⁷ (5fr.), and G^b7^{sus} (5fr.). Below the diagrams is a musical staff in B-flat major (two flats) showing the corresponding notes: E^b (5th fret, 5th string), F^b (6th fret, 5th string), G^b (7th fret, 5th string), and A^b (8th fret, 5th string). The staff includes a treble clef, a key signature of two flats, and a double bar line at the end.

“Come Rain or Come Shine” H.A.1-5

The following example is typical of the way in which Bickert employs these voicings to comp for himself. In the list of characteristics of these grips I suggested that their rhythmic role is as important as their harmonic role. In other words, the way in which they are played in relation to the basic pulse is as important to the harmony they imply. There may be some connection between this aspect and their role as a kind of punctuation between phrases. Punctuation is used to loosely describe the way in which these grips are interjected between monophonic melodic lines. This rhythmic importance and the juxtaposition of the dynamic levels of these voicings and the melodic line suggest two parts — melody and accompaniment.

Example 109 Punctuate Chords Typical Usage “I’m Old Fashioned” (2:07 https://youtu.be/itDE_YWL0lw?si=RGxtROZcAXVSmc0Y)

The image displays a musical score for the piece "I'm Old Fashioned". It features a treble clef and a key signature of one flat (B-flat). The score is divided into two measures. Above the first measure, there are two chord diagrams: E MIN^{7(b5)} and A⁷. Above the second measure, there are four chord diagrams: D MIN⁷, G⁷, D MIN⁷, and G⁷. The melodic line consists of eighth and quarter notes, with some notes beamed together. The accompaniment is represented by the chord diagrams and their corresponding notes on the staff.

“I’m Old Fashioned” I.A.7-I.B.3

In summary, many musicians admire Bickert’s use of chords. In fact, Mark Miller’s contention that his “identity lies in the chords he plays” would probably be shared by many jazz musicians. That identity is established in the unique ways in which he employs variation, substitution, embellishment and implication to give the illusion of complex chord forms. His view of the harmonic structure of the pieces he plays seems quite flexible in relation to the types of chords he seems to freely alternate between. For instance, major 7 chords can be alternated with dominant 7th voicings. Some chordal passages exhibit voicings that may be the result of voice-leading and are difficult to rationalize as functional harmonic substitutes. Finally, chords

seem to play an integral role in the structure of some solos, hence, the frequency of two note punctuation chords in the initial stages of a solo and block chords near or at the end of a solo.

5.6 “A Sunday Kind of Love” Analysis

This song was composed by Barbara Belle, Anita Leonard, Stan Rhodes and Louis Prima and first published in 1946. It appears to have been recorded at two sessions under the leadership of Louis Prima (New York February 1946 and September 1946), but both of these recordings were unissued. The first released recording is by Claude Thornhill and his Orchestra on November 11, 1946. It is a ballad that features the vocals of Fran Warren in the key of D major. The performance by Ed Bickert originally appeared on *Jazz Canada Europe '79* CBC (Can)RCI503E/F. It was re-released in 1996 on *The Guitar Mastery of Ed Bickert* DSM (Can) DSM2-3004 CD.

This performance has many of the hallmarks of Bickert’s style, including a rubato intro, extensive use of paraphrasing (including a possible quote of “Bluebird”), chord implication, flexible harmony, unusual chord voicings, motivic development and textural variation. Its inclusion here is to demonstrate many of the previously discussed facets of his harmonic approach. These include: punctuation chords; chord implication (particularly with triads); unusual voicings and chromatic planing.

5.6.1 Punctuation Chords

Punctuation chords appear in approximately ten measures of this performance. Of the eleven two-note voicings, nine utilize the third and seventh of the chord, particularly the previously mentioned tri-tone grip (dominant 7) and perfect fourth grip (minor 7). The perfect fifth grip is used to imply a G7sus or perhaps Dmin7. A perfect 4th (F# - B) is also used to imply

the chord labelled D7#9. This label seems reasonable because of the location in the song, where a dominant 7th regularly appears, and the F natural in the melody. Also, as demonstrated in the section devoted to unusual chord voicings, Bickert is not averse to leaving the seventh out of a voicing and instead utilizing the natural thirteenth.

The punctuation chords in “A Sunday Kind of Love” also support a contention that will be posited in the category of Growth: their appearance is used in phrases or between phrases in the early portions of the cyclical chorus structure, as well as the overall solo. The form of this composition is AA¹BA² and Bickert paraphrases or solos for three choruses. These are labelled Head, I chorus and II chorus. Chorus I and II are separated by a 32-measure bass solo. Almost all of the punctuation appearances are in the first three sections (AA¹B) and the Head and Chorus I. Chorus II could be considered the beginning of another solo or head chorus. Therefore, the presence of punctuation chords is not inconsistent with their characteristic use to develop Growth in a solo.

Bickert makes judicious use of the three main shapes as outlined previously in section 5.5. They have an harmonic function, as well as a rhythmic function. Further, they act as a kind of punctuation to begin (H.A¹.6, I.A¹.2) join (H.B.1-2, H.A¹.1-2, I.A.3-5, II.A.1-2) or end phrases (I.A.1). This is consistent with the notion of internal and external punctuation as outlined in section 4.8. The dynamic level of these shapes is drastically quieter than the single lines (*mf* vs *ppp*) and their appearance early in the chorus structure and overall solo appears to be one of the ways in which Bickert develops a solo.

Example 110 “A Sunday Kind of Love” Punctuation Chords (<https://www.youtube.com/watch?v=S6Ktag1LbAQ>)

♩=65 H.B.1-2 Punctuation Chord(s) = PC

H.A'.1-2

H.A'.6 I.A.1

I.A.3-5

I.A'.2 II.A.1-2

PC PC PC PC PC PC PC PC PC PC PC PC

5.6.2 Chord Implication with Triads

The following excerpt (Example 111) illustrates some of the ways in which Bickert implies chords with few notes. He expressed to Mark Miller in 1978 (104) the notion of using a G triad to imply a C major 9 chord. This passage from “A Sunday Kind of Love” has been labelled to specifically show the use of triads to imply various chords, as indicated by triads over roots, which are supplied by the bassist. The aforementioned G major triad to imply C major 9 is replicated with D major to imply G major 9 (I.A'.1). This is followed by an E minor triad which

conveys a G6 sonority. Dominant harmony is implied by an F minor over D (I.A.8), Bb major triad over E (I.A¹.1) and an Ab major over D (I.A¹.2). A minor7 is implied by a C major triad (I.A¹.2). With the exception of the 6th and minor 7th chord, the other chords are implied without a 3rd in the voicing. Still it is possible to deduce that the progression in I.A¹.1-2 is G major 7 - E7b9b5 - A minor 7th - D7b9b5.

Bickert's dexterity with three and four note shapes to imply chords is not limited to familiar structures such as triads. This particular passage also demonstrates the role of chords in motivic sequencing and paraphrasing. The phrase consists of two sections (I.A¹.1-2), the second of which is transposed down a major 2nd, in addition to slight rhythmic alteration. Motivic identity is not only established by melodic and rhythmic similarity, but by harmonic cohesion in terms of the number of voices in the vertical structures and their intervallic makeup.

Example 111 "A Sunday Kind of Love" Chord Implication⁷⁰ (2:48 <https://www.youtube.com/watch?v=S6Ktag1LbAQ>)

I.A.8

I.A¹.1

I.A¹.2

The image displays three staves of musical notation in treble clef with a key signature of one sharp (F#). The first staff, labeled I.A.8, contains five measures with chord labels above: D⁷_{sus}, A⁷(b13), A^m7, F^m/D, and D/G. The second staff, labeled I.A¹.1, contains six measures with chord labels: D/G, E^m/G, D/G, E^m/G, B^b/E, and E⁷(b9). The third staff, labeled I.A¹.2, contains four measures with chord labels: A^m7, C/A, A^b/D, and A^b7_{sus}. The notation includes various voicings and articulations such as slurs and accents.

⁷⁰ These three measures are contiguous. Placing them on 3 separate lines ameliorates spacing problems with the chord labels.

This cohesion of voices and intervallic structure is further demonstrated in the paraphrases in H.A.1, H.A¹.1 and II.A².1. Example 112 illustrates their connection to the original melody and the consistent number of voices and intervallic makeup. Example 113 outlines the techniques used to develop the paraphrase in I.A¹.1-2 and II.A².1-2 in which the melodic cell is truncated, sequenced and rhythmically altered. In each example, Bickert's use of chords appears to be an important unifying factor in paraphrase or melodic identity, as well as development. The variety of textures, textural densities and voicing structures is quite remarkable.

Example 112 "A Sunday Kind of Love" Melodic/Harmonic Paraphrases

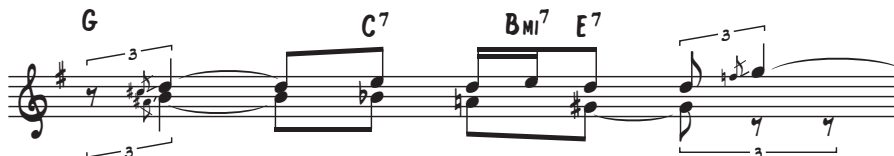
Potential Original Melody



H.A.1



H.A¹.1



II.A¹.1



Example 113 “A Sunday Kind of Love” Melodic/Harmonic Paraphrases continued

I.A¹.1-2

D/G G^b D/G B^b/E E^{7(b9)} A^{mi}7 A^b/D A^b7_{3US}

Paraphrase Sequence, Truncation, Diminution

I.A¹¹.1-2

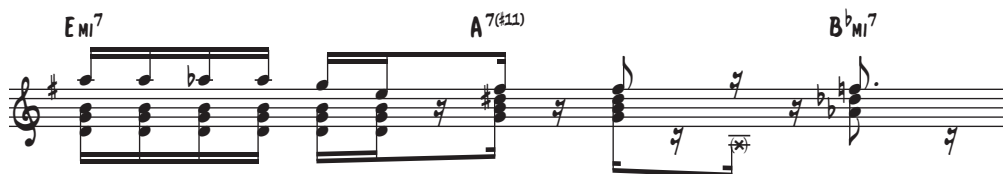
G⁹ C^{9(b13)} F⁹ E^{9(b13)} A^{9(b13)} A^{mi}7 D^{7(b9)}

Truncation, Sequence Sequence, Diminution

5.6.3 Unusual Chord Voicings

There are voicings in which the harmonic implication is not clear and, in fact, contain note conflicts that make the identification of chords difficult. Sometimes, it helps to regard these conflicts as the result of voice-leading and/or melodic concerns of two separate parts. For instance, the following passage has a 2nd inversion major triad shape to imply E minor 7 in the accompaniment part (stems down). The melody is a chromatic phrase that descends through the 11th, major 3rd, minor 3rd, tonic without any change in the underlying harmony. Texturally, it resembles the block chord examples by Bill Evans (Example 76) and Red Garland (Example 77). The Ab over the E minor 7 chord creates a noticeable dissonance with the minor 3rd in the chord. It requires all kinds of twists of logic to rationalize it as a chord partial, yet, like the Evans and Garland examples, suggests the presence of two separate parts with different objectives. The top part's integrity as a melodic line is more important than its relation to the underlying chord.

Example 114 Unusual Voicing or Two parts “A Sunday Kind of Love” I.B.6 (2:37 <https://www.youtube.com/watch?v=S6Ktag1LbAQ>)



A similar passage occurs in a performance of “Nuages” from York University in 1978. It lends support to the idea that the integrity of the melodic line — always the highest note — in these two-part homophonic textures is more important than its harmonic function. In this example, the underlying chord is a Bb major of some sort, most likely a Bb 6/9. This is implied through the voicing that contains the major 3rd, major 6th and major 9th. The melodic line descends chromatically from a major 7th through the minor 7th, major 6th, minor 6th to a perfect 5th above the root of the chord.

Example 115 “Nuages” Two Part Texture I.A¹.6 (York University 1978)

The image shows a musical score for Example 115. It consists of a single staff with a treble clef and a key signature of two flats (Bb). The music is divided into four measures. The first measure is labeled B^b and features a descending melodic line: G4, F4, E4, D4. The second measure is labeled $C\ m_i7$ and continues: C4, B3, A3, G3. The third measure is labeled F^7 and continues: F3, E3, D3, C3. The fourth measure is labeled $B^b\ M_A6$ and continues: Bb2, A2, G2, F2. The lower voice consists of block chords: Bb2-D2-F2 in the first measure, C2-E2-G2 in the second, F2-A2-C2 in the third, and Bb2-D2-F2 in the fourth.

MA7 M_i7 MA6 M_i6 P5

The dissonance in these two previous examples is transitory, resolves fairly quickly and makes sense when examined in the context of two separate parts in a common textural setting. In contrast, sometimes the vertical structure seems like a common chord, yet the context may suggest a different interpretation. In measure 6 of “A Sunday Kind of Love” a voicing that appears to be a C# major 7 is arrived at on beat 3 in both the A and A¹ sections of the head. In the

following example it has been left unlabelled and written with a Bb — as opposed to A# — in the upper voice. The Bb seems appropriate because of the apparent blues-like scalar passage that immediately follows.

Example 116 “A Sunday Kind of Love” Possible Diminished Voicing

The image displays two musical staves for Example 116. The top staff is labeled 'H.A.6' and 'Rit.' and shows a chord progression of A mi7, B mi7, and C MA7. The bottom staff is labeled 'H.A!6' and 'Rit.' and shows a chord progression of A mi7, B mi7, and C b. Both staves feature a melodic line with triplets and a bass line with a scalar passage.

In most fake book sources, this measure is written as a ii - V7 in the home key, which in this performance is A minor 7 - D7. Initially it appears that Bickert is “substituting” a familiar chord sequence: A minor 7 - B minor 7 - C major 7 - C# diminished - D7, however he never arrives at the dominant. The voicing C# - C - F - A#/Bb also seems an unlikely choice for a C# diminished. In at least one other performance examined in this study, Bickert uses a major 7 (#11) voicing in a section where the chord is likely #4 diminished. A G/F is played in “Sku-ba-do” in measure six of a twelve measure blues in the key of B major (Example 38). Transposed to G major this would be a D#/C# (C# - A# - D# - G).

As perhaps implicit in my reluctance to label the chord in the transcription, I am not entirely sure the above interpretation of this voicing is complete or definitive. At least three other

possibilities have been examined: a secondary dominant $A7b9\#9$; voice-leading considerations; and two-part homophonic texture. Each, like the $\#4$ major 7 interpretation, seem incomplete or inadequate in analyzing the entire passage. They also veer off into trying to determine Bickert's thinking, which is something I am assiduously trying to avoid. The purpose of mentioning them here is to demonstrate that, even when the implication of the vertical structure seems clear, traditional chord labels are difficult to determine.

In this next example, the implication of the vertical structure is less clear and has to be examined along with the note the bassist plays. Even though this shape is familiar, its use as some form of an E^b chord is fairly unexpected. The individual notes from low to high are $B^b - F - G - B^b$. As suggested previously, the resonance produced by this shape — in conjunction with the bass note — makes it appear as if there are additional notes being produced.

Example 117 “A Sunday Kind of Love” E^b sus2 Voicing

H.B.8

The musical notation shows a sequence of four chords in a treble clef with a key signature of one sharp (F#) and a common time signature. The first chord is labeled $A m^{11}$. The second chord is labeled D^7_{sus} and has a bracket with the number 3 underneath, indicating a triplet. The third chord is labeled $E^b_{sus} 2$ and has a bracket with the number 3 underneath, indicating a triplet. The fourth chord is labeled $D^7_{(b9)}$.

5.6.4 Unusual Voicings 2nd Inversion Triad Shape

There are 4 passages in which Bickert plays the aforementioned 2nd inversion triad shape (Example 91) to possibly convey or imply an altered dominant chord. This shape is also typically utilized by guitarists as a minor 7th chord, however examining these segments dialogically suggests the altered dominant. In the first two passages (H.A.5, H.A¹.5), the bass note on the sixth string supports the interpretation of this shape's function in implying an altered dominant.

The segment from H.A¹.5 has the additional melodic note on the first string and perhaps the 7th of the chord on the fifth string.

Example 118 “A Sunday Kind of Love” 2nd inversion shape examples

H.A.5

Bm7

C#2ND/E

6fr.

H.A.1.5

G

E7^b5^b9

6fr.

Another example of this shape with an additional melodic note on the first string occurs in the sixth measure of the bridge in chorus II. The harmonic progression is E minor 7 to A7 and the downward stems on the voicing indicate the accompaniment part. As in previous examples, the shape moves down a 1/2 step from the twelfth to eleventh fret to convey the minor 7 moving to an altered dominant. The melody (stems up) is an ascending line that moves from C# - D - E - F# to a G# before turning back to F#. It is difficult to rationalize the G# as an upper partial of A7. As has been suggested extensively in this chapter and the previous examinations of texture and paraphrasing, the melodic line can have some degree of independence from the accompaniment.

Example 119 “A Sunday Kind of Love” 2nd inversion shape examples continued

10fr.

12fr.

11fr.

12

II.B.6

At first glance the shapes in the next passage might seem like minor 7 voicings and they are labelled as such in the transcription. However, as demonstrated in the previous example and through dialogic reference to other instances, they may be implying altered dominants. To accommodate both possibilities that have been labelled as a minor 7 over a root a tritone away.

Example 120 “A Sunday Kind of Love” 2nd inversion shape examples continued

The image displays two staves of musical notation for guitar. The first staff, labeled 'II.A.1-2' and 'G6/9', shows a sequence of chords: G6/9, Bm7, and Bbm7/E. The second staff shows Am7 and Abm7/D. Each chord is accompanied by a fretboard diagram showing fingerings and fret numbers. The diagrams for Bm7 and Bbm7/E are labeled '7fr.' and '6fr.' respectively. The diagrams for Am7 and Abm7/D are labeled '5fr.' and '4fr.' respectively. The notation includes treble clefs, a key signature of one sharp (F#), and various musical symbols such as slurs, ties, and fret numbers.

5.6.5 Unusual Chord Voicing/Chromatic Planing

Finally, there are several moments where an unusual voicing appears that may imply a dominant or temporary dominant. An examination of this voicing in terms of a melody/accompaniment texture and/or chromatic planing might be helpful in rationalizing some of the melodic notes on the first string. The clearest aural indication that this shape may be implying a D7 chord is in I.A.6 where the bassist plays an open string D root at the same time. Also, Bickert slides into the shape from a semi-tone below, which, as suggested in the section on surface articulations, is one of the ways in which Bickert draws attention to important structural tones or, as in this case, chord.

If this is a D7 chord, the partials conveyed by the voicing are 7 (C) - #9 (F) - b13 (Bb) -

tonic (D). The 3rd is omitted and makes it possible to suggest that this usage is an aspect of the colour function of Harmony in LaRue’s Guidelines — change of form. This shift from the major or dominant form to minor seems unlikely, especially in light of Bickert’s propensity for implying chords with a small number of notes or omitting the 3rd or the 7th. Also, a common voicing for this chord places the third on the 5th string.⁷¹

Example 121 “A Sunday Kind of Love” Dominant Shape

The image shows a musical score for Example 121. At the top, a guitar chord diagram is labeled $D 7 \begin{smallmatrix} (19) \\ (13) \end{smallmatrix}$. The diagram shows a 6-string guitar fretboard with dots on the 2nd, 3rd, 4th, 5th, and 6th strings at the 10th fret, and an 'x' on the 1st string. To the right of the diagram is the marking '10Fr.'. Below the diagram is a musical staff in G major (one sharp) with a treble clef. The staff is labeled 'I.A.6' and contains a melodic line with several chords. The first chord is a D7 chord with a natural E on the first string. The second chord is a D7 chord with a natural E on the first string. The third chord is a D7 chord with a natural E on the first string. The fourth chord is a D7 chord with a natural E on the first string. The fifth chord is a D7 chord with a natural E on the first string. The sixth chord is a D7 chord with a natural E on the first string. The seventh chord is a D7 chord with a natural E on the first string. The eighth chord is a D7 chord with a natural E on the first string. The ninth chord is a D7 chord with a natural E on the first string. The tenth chord is a D7 chord with a natural E on the first string.

Example 122 “A Sunday Kind of Love” Dominant Shape with 3rd.

The image shows a guitar chord diagram for Example 122. The diagram shows a 6-string guitar fretboard with dots on the 2nd, 3rd, 4th, 5th, and 6th strings at the 9th fret, and an 'x' on the 1st string. Above the dots are the numbers 1, 2, 2, 4, 3. To the right of the diagram is the marking '9Fr.'.

At the risk of performing a *volte-face*, the subsequent examples challenge the notion of this shape as an implication of a dominant chord. This is due to a number of factors, particularly unexpected melodic notes on the first string and the appearance of these shapes as temporary insertions of a chromatic upper-neighbour chord. Regarding the latter, the voicing lasts for an eighth note, is on the weak portion of a beat and quickly resolves. The first two examples are likely paraphrases of the original melody. The unexpected melodic note is an E natural on a

⁷¹ Or the 7th of an $A_b7\#11$.

D7#9b13 chord. Perhaps this could be a #5 on an Ab7#11 chord.

Example 123 “A Sunday Kind of Love” Tension

"Original Melody"

H.A.3

H.A'.5

The melody on the first string in the next example is an F# which presents further challenges to the notion of this shape as a D7 or Ab7 voicing. It would be unusual to voice a D7#9b13 chord with the major 3rd above the #9. Also, taken out of context, it has a particularly jarring sound: at least to my ears. LaRue suggested that Harmony has two functions: colour and tension. This structure would seem to qualify as an example of the tension function; however, that description does not necessarily illuminate the role it plays in the phrase and seems to ignore the importance of the melodic line on the first string. Passages like these have instilled within me the idea that perhaps there are two parts represented — melody and accompaniment — and these parts are somewhat independent of each other in terms of harmony and rhythm.

Example 124 “A Sunday Kind of Love” Tension continued

Example 124 shows a piano accompaniment for the piece "A Sunday Kind of Love". The notation is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. Above the staff, two guitar chord diagrams are provided: G^b9 and D⁷(¹³/₉). The G^b9 diagram shows a barre on the 9th fret, with notes on strings 1, 2, 3, and 4. The D⁷(¹³/₉) diagram shows a barre on the 10th fret, with notes on strings 1, 2, 3, and 4. The piano accompaniment starts with a dynamic marking of *ff* and includes various rhythmic patterns and articulations.

Example 125 illustrates the voice-leading and the of the bottom 3 notes in each example.

Example 125 Voice Leading Accompaniment

Example 125 shows a piano accompaniment for the piece "A Sunday Kind of Love". The notation is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. Above the staff, two guitar chord diagrams are provided: G^b9 and A^b9. The G^b9 diagram shows a barre on the 9th fret, with notes on strings 1, 2, 3, and 4. The A^b9 diagram shows a barre on the 10th fret, with notes on strings 1, 2, 3, and 4. The piano accompaniment starts with a dynamic marking of *ff* and includes various rhythmic patterns and articulations.

This type of motion in which a shape is moved chromatically, particularly in an ascending fashion, occurs throughout the performances in this dissertation. It has been suggested that this could be an example of chromatic planing. Adding further interest, the melody often moves diatonically, hence the description of these passages as consisting of two parts. This characteristic use of chromatically ascending shapes and diatonically moving melodies is often utilized in passages that also paraphrase the original melody or parts thereof.

The intent of this brief examination of certain passages in Bickert’s performance of “A Sunday Kind of Love” is to demonstrate some of the facets of his harmonic approach.

Punctuation chords are predominant in early sections of the piece and the overall solo to begin,

join and end phrases. Chord implication is accomplished with a variety of structures with a small number of notes. Triads are particularly present in this performance. Unusual voicings — so named for their unexpected and unique usage — appear throughout the performance, elude definitive description and challenge notions of traditional chord voicing. Melody and accompaniment, a two-part homophonic texture —and chromatic planing may provide further explanation.

6 Melody

LaRue states that, “For the purposes of style analysis Melody refers to the profile formed by any collection of pitches” (1992, 69). Melody’s contributions to movement result from two functions: profile and density (71). Density seems fairly easy to comprehend: the amount of activity or lack thereof in a section. Profile, on the other hand is not quite as clear. From LaRue’s descriptions of works by Brahms, Wagner and Debussy, profile seems to refer to range/register and peaks and lows. It has already been discussed as to how the range Bickert employs in his solos is contracted in comparison to “comping” sections and introductions. Ancillary topics that are subsumed under this category are formulas, motive, paraphrases and quotes.

6.1 Formula and Formulaic Improvisation

The formula is a concept that emerged in the work of Milman Parry, who defined it as “a group of words which is regularly employed under the same metrical conditions to express a given essential idea” (Parry 1930, 80). Parry, and later Albert Barry Lord⁷², posited that these repeated patterns or groups of words in Homeric verse were evidence of a process of oral transmission. In other words, the epic poems of Homer (and other cultures) were the product of extensive oral transmission before they were — if ever — written down. This theory was not universally accepted within oral poetry scholarship. Indeed, Lord backed away from the importance of the formula in oral composition: “he prefers to speak of composition by theme

⁷² Lord became an adherent and champion of Parry’s work, partly due to Parry’s tragic death caused by an accidental discharge of a loaded handgun in his luggage in 1935 (Llyod-Jones 1992; Reece 2019, 115)

rather than of improvisation” (Lloyd-Jones 1992).⁷³ Another critique revolved around the idea that simply regurgitating a stock of pre-existing phrases inhibited creativity (Lloyd-Jones 1992).

The formula emerged as a handy analytical tool in exploring comparable processes in music transmission in oral traditions. Leo Treitler introduced formulas and formulaic system in his examination of plainchant. In particular, he was attempting to account for the invention, transmission and retention of plainchants “prior to the use of musical notation” (Treitler 1974, 333). Treitler referred to a formulaic system as the system of constraints of a melody or phrase (Treitler 1974, 352). The text of psalm verse tends to dictate the number of phrases and their length. The standard (uniform, intact) passages are referred to as formulas (Treitler 1974, 352). Formulaic system is further refined as “a construct that is a way of referring to the singer's assimilated sense of the pattern of a melodic phrase” (1974, 359). Rather than simply memorizing whole melodies, the system reflects the singer’s knowledge of the overall strategy for melodies of a particular type (Treitler 1974, 353). Treitler’s methodology for comparing melodic phrases takes into consideration range, pitch goals and centers, and surface melodic features (1974, 358). It is Treitler's main contention that formulas become habitualized through practice under the control of formulaic systems (1974, 352). Both Treitler and Lord are suggesting that the process of oral transmission accounts for variations in written versions of plainchant and epic poetry. Implicit in their argument is that the process is not based on the extemporizations of unknown and uncouneted singers, but on their ability to recall features or constraints of various models and pass these down to succeeding generations.

⁷³ The theme is less clearly defined as Lord stated it “is not any fixed set of words, but a grouping of ideas (Lord 1971, 69).”

In the same year that Treitler was offering his examination of plainchant, Thomas Owens completed his doctoral training with a dissertation entitled, “Charlie Parker: Techniques of Improvisation” (1974). Owens referred to Parker’s collection of idiosyncratic phrases as motives; however, the use of these phrases seems to arise in response to melodic, harmonic or structural challenges and appear quite regularly, often with only minor modifications. Motivic improvisation, on the other hand, is dependent on the notion of development or variation. “The motif is developed or varied through such processes as ornamentation, transposition, rhythmic displacement, diminution, augmentation and inversion” (Kernfeld 2001). Lawrence Gushee distinguished between formulas, which are “more or less literal motive or phrase repetitions,” and formulaic systems, which are “a more generalized structural outline embracing many specific formulas” (Gushee 1974, 160). Kernfeld considers formulaic a separate type of improvisation:

The essence of formulaic improvisation is that the formulae used do not call attention to themselves, but are artfully hidden, through variation, in the improvised lines; the challenge presented by this type of improvisation is to mould diverse fragments into a coherent whole. (Kernfeld 2001)

In both of these views, the formula seems to remain intact, though in Kernfeld’s rendering they are not easily perceived.

This kind of analysis seems to have limited applicability in exploring the improvisatory style of a musician such as Ed Bickert, because “literal motive or phrase repetitions” are difficult to find. For example, an analysis of Bickert’s performance of “Oleo⁷⁴” seems to initially support the notion of possible habitualized formulas in response to structural and harmonic

⁷⁴ York University circa 1978, private recording.

considerations. The following segment from the A¹ section in the first and second choruses appears to provide a way of negotiating the harmonic structure at this point in the tune. After the first two notes, the segments are more or less identical, satisfying the criteria of Gushee and Kernfeld. The fact that they occur at exactly the same point in the chorus structure strengthens the contention that these may be examples of a single formula.

Example 126 “Oleo” Possible Formulaic System

The musical notation for Example 126 shows a four-measure phrase in 4/4 time. The first two measures are identical. The first measure is labeled with a B^b_{MA7} chord, and the second with a $G^{7(b9)}$ chord. The third measure is labeled with a C_{mi7} chord, and the fourth with an F^7 chord. The melody consists of eighth and quarter notes, and the bass line consists of quarter notes.

The measures preceding this phrase also share some melodic affinities, though they begin in different measures.

Example 127 “Oleo” Formulaic System continued

The musical notation for Example 127 shows a continuation of the phrase in 4/4 time. The first two measures are identical to the previous example. The third measure is identical to the previous example. The fourth measure is identical to the previous example. The fifth measure is identical to the previous example. The sixth measure is identical to the previous example. The seventh measure is identical to the previous example. The eighth measure is identical to the previous example. The melody consists of eighth and quarter notes, and the bass line consists of quarter notes.

A potential variation of this formula occurs in the fourth chorus in measures three and four. The contour, the starting note (D) and the target note (Eb) on beat one of measure four demonstrate the similarity between this phrase and the previous two.

Example 128 “Oleo” Formulaic System continued



However, a similar looking phrase does not appear in the other three choruses of this performance or in any of the other A sections. Further, it did not appear or re-appear in other versions of “Oleo” (or related Rhythm Changes pieces), including the following recordings; *Days Gone By* Bickert/Greenwich; *Kathryn Moses*; *McMichael Gallery June 25, 1989*; *The Canadian National Exhibition (C.N.E.), Toronto. August 22, 1989*.

The appearance of certain pitch complexes and/or harmonies in particular sections or measures also initially suggested some evidence of a formulaic system — with relaxed expectations of literal repetition — or an outer plan for the solo at the chorus level. For instance, in the first A sections of choruses I and II, Bickert utilizes pitch complexes that emphasize the duality of the major and minor third, perhaps derived from a blues scale and without necessarily implying an underlying harmonic progression. Pitch complex is used in much the same manner as by Berry: “...a generically understood collection of pitches, perhaps hierarchically ordered” (1987, 27). Most jazz musicians would recognize the pitch material in these sections as being derived from some sort of blues scale. They might also recognize that chord progressions such as Bb7 - Eb - E diminished (III.A:1-2; VI.A¹-2) can also be derived from the blues — this is an option in measures one and two, and measures four, five, and six of a blues. It is tempting to suggest that the formulaic system (if there is one) in the first A section choruses I, II, III, and VI can be described as: the presentation of blues-oriented material; the centering of pitches around

Bb and Db; a plagal range of F to F with occasional octave transference of the Bb and Db; and an optional turnaround in measures seven and eight. Accepting this contention might therefore then suggest that choruses IV and V can be considered variations of another option, perhaps indicating paradigmatic substitution.

Example 129 "Oleo" A Section Comparison

I.A.1-4

II.A.1-4

III.A.1-4

IV.A.1-4

V.A.1-4

VI.A.1-4

Detailed description: This musical score shows six staves of music for measures 1-4. The key signature has two flats (Bb, Eb) and the time signature is 4/4. Staff I.A.1-4 is a simple melody. Staff II.A.1-4 has a melodic line with a 1/2 note and a 3/4 note. Staff III.A.1-4 features a bass line with a triplet of eighth notes. Staff IV.A.1-4 has a melodic line with a triplet of eighth notes. Staff V.A.1-4 has a bass line with a triplet of eighth notes. Staff VI.A.1-4 has a melodic line with a triplet of eighth notes.

2 I.A.5-8

OLEO YORK U A SECTIONS

II.A.5-8

III.A.5-8

IV.A.5-8

V.A.5-8

VI.A.5-8

Detailed description: This musical score shows six staves of music for measures 5-8. The key signature has two flats (Bb, Eb) and the time signature is 4/4. Staff I.A.5-8 starts with a 5-measure rest followed by a melodic line. Staff II.A.5-8 has a melodic line with a 1/2 note and a 3/4 note. Staff III.A.5-8 has a melodic line with a 1/2 note and a 3/4 note. Staff IV.A.5-8 has a melodic line with a 1/2 note and a 3/4 note. Staff V.A.5-8 has a melodic line with a 1/2 note and a 3/4 note. Staff VI.A.5-8 has a melodic line with a 1/2 note and a 3/4 note.

At one time, I thought these observations were quite convincing in proving the existence of an outer plan or structure and/or the presence of a formulaic system. This supposition was furthered by the perception that there seemed to be differences in terms of melodic or scalar resources between the various A sections — A, A¹, A². The first two choruses of the second A section — A¹ — utilize major scale material: at least initially. There is a descent from B \flat (4) to F (4) or D(4) that is prolonged over two bars in various ways, but the important components are from the upper tetrachord of a B \flat major scale. Measures three and four are remarkably similar in contour, melodic fragments, and implied progression in choruses I, II, IV and VI.

Example 130 “Oleo” A¹ Section Comparison ⁷⁵

The musical score for Example 130, "Oleo" A¹ Section Comparison, is presented in six staves. The key signature is B-flat major and the time signature is 4/4. The first staff shows the melody with measures 1 through 4 numbered above. The second staff is a vocal line. The third staff is a piano accompaniment with a "DUKE QUOTE" in measure 1. The fourth staff is a piano accompaniment with triplets. The fifth staff is a piano accompaniment with triplets. The sixth staff is a piano accompaniment with triplets.

⁷⁵ Chorus III is constructed out of major scale material, but it also seems to be a quotation of Duke Ellington's "I Let A Song Go Out Of My Heart" in the first 3 measures. Bickert also employs a quote in Chorus IV m8 into the Bridge of "Laura."

Example 131 “Oleo” A¹ Section Comparison continued

The musical score consists of six staves. The first four staves are in treble clef, and the last two are in bass clef. The key signature has two flats. Measures 5, 6, 7, and 8 are labeled above the staff. Measure 8 is labeled 'BRIDGE 1'. A 'LAURA QUOTE' is indicated in measure 8. The score shows various musical notations including triplets, slurs, and dynamic markings.

The similarities in the second half of this section are the quarter notes on beat one of measure seven in choruses I, II, III and IV and the tendency of the material in measure eight to setup the melodic material in the bridge.

The only consistencies in the last A section — A² — appear to be the outlining of an Bb7-Eb-Eb dim progression in measures one and two. Metrical modulation is evident in measures one and two of chorus V, while Chorus VI is entirely made up of block chords (Example 132). Examining the bridge sections of the six choruses suggests the same kind of living-note-to-note variety of ideas rather than the reliance on stock phrases or formulas in response to certain chord combinations and/or structural concerns. There are perhaps several “consistencies,” but these do not seem indicative of a formulaic system. For example, there appears to be a moment of repose in measure five, which can clearly be seen in choruses I, III, IV, V. Each bridge section has an anacrusis or series of pickup notes that, in some cases, take up

the last two measures of the A¹ section. Similarly, the last phrase of the bridge elides into the next A section or acts as a pick-up to the last A section. Finally, major seconds involving the #11 of the chord or it's tri-tone substitution feature prominently in half of the choruses.

Example 132 “Oleo” A² Section Comparison

The musical score for Example 132, "Oleo" A² Section Comparison, is presented in two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The score is written in 4/4 time and features six staves, labeled with Roman numerals I through VI. The key signature consists of two flats (B-flat and E-flat). The music includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Measure 4 and measure 8 contain triplet markings. The score is a comparison of two different phrasings for the A² section.

Example 133 “Oleo” Bridge Comparison

Al.15-16 D⁷ G⁷

II CHORUS

III

IV "LAURA"

V

VI

B.5-8 C⁷ F⁷ A||.1

As stated earlier, formulaic analysis appears to have limited applicability in exploring Ed Bickert’s improvisatory style. This is primarily because “literal motive or phrase repetitions” are difficult to find. This is as true within a single performance as it is with examining several different versions of the same tune type. This solo from an appearance at York University was

compared to other versions of “Oleo” on which Bickert performed, notably with Sonny Greenwich on *Days Gone By*, Kathryn Moses on her eponymously titled recording, with Doug Watson at the *McMichael Gallery June 25, 1989*, and *The Canadian National Exhibition (C.N.E.), Toronto. August 22, 1989*. Further, versions of other rhythm-changes based tunes such “Lester Leaps In” Doug Watson *The Canadian National Exhibition (C.N.E.), Toronto, August 22, 1989*, “Crazeology” Doug Watson *Live at George's Spaghetti House, Toronto. July 19, 1991*, “C.T.A” Ed Bickert *I Wished On the Moon* (Concord Jazz - CJ-284, 1989), "Fungii Mama" (York University 1978 and The Concord All Stars).

Paraphrasing is an area that proved to be more fruitful in providing insights into Bickert’s solo style. However, the nature of paraphrasing, though often used to describe phrases that musicians play, is subject to some conjecture. In Bickert’s solos it is often combined with harmony and motivic development — and those will be dealt in turn — but the intent of its inclusion in the category of Melody is to illustrate the search for understanding that, at first, was conducted purely as a melodic pursuit.

6.2 Paraphrases, Quotes, Allusions

I was introduced to the concept of paraphrase variation (improvisation) — many years ago — through examining the work of André Hodeir (1956) and have seen it utilized to describe aspects of a particular musician’s solo style or as an analytical tool in explaining improvising technique. Despite its lengthy and widespread usage, paraphrasing and the techniques used to achieve it are rarely or incompletely defined or explained. The prevailing assumption appears to be that there is a common understanding and its applicability is universal. The extensive literature review suggested that there is often confusion regarding the process of paraphrasing

and the paraphrase. Without delving too extensively into the etymology, semantics and history of the word paraphrase, it is important to recognize its dual nature as either a verb or a noun.

Definitions usually include the notion that the paraphrase provides greater clarity or fuller understanding. Implicit in this notion is the idea that this clarity can be achieved by adding to the statement or stripping it down to its vital elements.

The attempt to develop a clearer understanding of paraphrasing lead down some interesting paths, including: dialogism and intertextuality in music; rhetorical pedagogy; university style guidelines; online paraphrasing software; plagiarism detection software; a variety of musical genres and eras; paraphrasing of biblical texts and ontology. The necessity of the examination of texts that explore dialogism and intertextuality in music is warranted due to the nebulous nature of “the model” in a tradition — like jazz — in which oral/aural transmission of shared knowledge is an important factor in learning tunes. The lack of an authoritative or written model is a trait of many styles or genres of music. In Irish fiddle music, Johansson (2017), preceding from an ethnomusicological perspective and drawing upon the earlier work of Cowdery (1990), accounts for the lack of an authoritative version by stating “there is no original form subject to alterations, only different versions played out against each other” (2017, 28). Cowdery characterizes “the continuous recasting of the same material in different versions” as the tune model (1990, 44). This continuous recasting could also be viewed as “individual musicians engaged in a dialogue with their tradition” (Johansson 2009, 36). Further, Johansson suggests that the affinity between some versions can only established in “dialogic reference to other versions” (2017, 37). As part of the methodology of this project, this dialogic reference is provided by examining multiple versions of Bickert’s solos on the same pieces.

The notion of paraphrasing as a rhetorical device and its importance to language pedagogy can be traced back to scholars such as: Quintilian, a Latin writer who contributed the “Education of the Orator” in A.D. 94; and Aelius Theon, a Greek writer thought to have contributed a treatise on prose compositions and elementary rhetoric (Kennedy 2003, ix). Kennedy (2003, 70) compared Theon’s and Quintilian’s pedagogical exercises for paraphrasing and summarized the following four ways (and combinations thereof) in which paraphrase could be achieved: variation in syntax, addition, subtraction, substitution. In the first two, the original words remain intact in the paraphrase — the order is changed (syntax) or words are added. Implicit in the notion of substitution is a word for word exchange of some of the components of the original phrase. Subtraction is the only technique that conceivably results in a paraphrase with fewer words than the original phrase. Interestingly, Kennedy remarks — parenthetically — that Theon provided no examples of paraphrasing utilizing subtraction. Similarly, D’Angelo posited three ways in which to paraphrase: varying the phrase (transposition from one grammatical form to another), employ synonyms, change the figurative to literal (1979, 255-256). The “intactness” and length of the original phrase is an important component of this view and its influence can be seen in contemporary style guidelines and online paraphrasing or plagiarism detection software.

The main purpose of the study guidelines and online software seems to concern avoiding, detecting or eliminating plagiarism. The definitions offered in some University style guidelines seem to suggest that addition, substitution and/or syntactical techniques are paramount in paraphrasing, whereas summaries should show evidence of subtraction. For instance the style guideline from Mohawk Valley Community College (MVCC) states that :“A paraphrase restates the source material in new language. A paraphrase uses approximately the same number of words

as the original.” This is contrasted with a summary which: “condenses the source material to reflect its main idea(s). A summary uses significantly less words than the original” (MVCC). The Perdue Online Writing Lab (POWL) similarly offers a distinction between a paraphrase and a summary: “A paraphrase is a more detailed restatement than a summary, which focuses concisely on a single main idea.”

This notion that a paraphrase preserves or adds to the length of the original phrase is reinforced by cursory examination of the multitude of online paraphrase generators. These, depending on the level of sophistication, appear to primarily operate by providing synonyms for words. The following table displays the definition from POWL paraphrased by two online generators.

Table 7 Online Paraphrasing Tools

Original phrase from POWL Style Guideline	https://www.paraphraser.io/	https://www.paraphrase-online.com/
A paraphrase is a more detailed restatement than a summary, which focuses concisely on a single main idea.	In other words, it's a more detailed iteration than a concisely focused summary of a single key idea.	A summarizing is a more nitty gritty rehashing than a rundown, which centers concisely on a single primary idea.
18 words	18 words	19 words

This adherence to the original number of words in a string is further supported by uploading any number of phrases into these generators. They often return a paraphrase with the same number of words.

Plagiarism detection tools — by their own admission — have difficulty with the identification of paraphrases: “where the ideas and meaning may have been copied--but the text is different enough that it doesn't get identified as a match” (Turnitin). As an experiment, I

uploaded an 85-word quotation into Grammarly and <https://plagiarismdetector.net/> that correctly identified possible plagiarism issues. The same quote was then paraphrased by paraphrase.io and neither of the aforementioned checkers found any evidence of plagiarism. A more sophisticated checker — like Turnitin — employs other features such as “style” and “fingerprinting,” however, even with these additional tools, there is an admission on their site that “plagiarism detection software doesn't specifically identify plagiarism.” The problem is in determining intent. In the musical view of paraphrase, it seems clear that the composer or improviser intends to utilize previous content as a compositional or improvisatorial technique and probably expects the listener to recognize it.

This intention, as a compositional and/or improvisatory device, has been explored in a variety of different musical styles, genres and periods. Paraphrasing, as a compositional technique, emerges in the fifteenth and sixteenth centuries (Sherr 2001). A pre-existing melody is subjected to rhythmic and melodic ornamentation but is not obscured (*ibid*). Several writers have contributed to our understanding of paraphrasing in The Renaissance. These include: George R. Boyd, “The Development of Paraphrase Technique in the Fifteenth Century” (1988); Irving Godt, “The Restoration of Josquin's ‘Ave mundi spes, Maria,’ and Some Observations on Restoration” (1976) and “Renaissance Paraphrase Technique: A Descriptive Tool” (1980); Robert L. Marshall, “The Paraphrase Technique of Palestrina in His Masses Based on Hymns” (1963); and Christopher A. Reynolds, “The Counterpoint of Allusion in Fifteenth-Century Masses” (1992).

Paraphrase is also used to label a genre of piano music from the 19th century. This genre is also referred to as Fantasy or as a type of transcription. It involves the arranging of orchestral,

as well as other types of compositions for piano. Distinctions are made between pianistic pieces that range from the literal transcription to the freer paraphrase. Several writers have informed our notion of this form of paraphrase: Maurice Hinson (*The Pianist's Guide to Transcriptions, Arrangements, and Paraphrases*, 2001) ; Yoon Ju Lee (“Selected operatic paraphrases of Franz Liszt (1811–1886): Compositional style and performance perspectives,” 2000); Lino Rivera Rivera (“Transcriptions, arrangements, paraphrases, and metamorphoses for solo piano, 1997); Axel Schmitt (“Franz Liszt and the Don Juan Fantasy: An interpretive study of meaning and dramatic narrative,” 2004); and Mathew Walton (“Issues of narrativity in the Romantic piano opera paraphrase,” 2012). This genre has been the object of much criticism regarding the “originality” of the compositions. Perhaps put another way, it has been dismissed because of the borrowing of pre-existent monuments of composition that have been transmogrified to the whims of a less creative instrumentalist.

Less controversial has been the use of paraphrasing by composers as disparate as Charles Ives and Erik Satie. Peter J. Burkholder discussed Ives’s use of paraphrase in an article entitled, “‘Quotation’ and Paraphrase in Ives's Second Symphony”(1987). The distinction between quotation and paraphrase rests on the significant reworking of the original material in the paraphrase. András Wilhelm explored Satie’s allusion to Gregorian chant in a number of pieces (1983). As in the Ives article, the “significant re-working” of the original model seems to be valued and expected. In fact, Satie’s paraphrases cannot be linked to a particular example of Gregorian chant. There are references to “certain melodic steps and turns of pairs of notes” (Wilhelm 1983, 233) that the composer undoubtedly heard from his first piano teacher Vinot who was schooled in a curriculum that focused on Gregorian chant and instrumental

accompaniment.

In terms of what these sources reveal about the nature of paraphrases or paraphrasing techniques, a reasonable starting point is Reynolds characterization of allusion, paraphrase and quotation in literary circles: “analyses of literature commonly distinguish different types of reference to an earlier work by the terms allusion, paraphrase and quotation. An exact reuse of a text is a quotation, while citations that are varied may constitute allusions or paraphrases depending on their length and context” (1992, 228). He then claims that “fifteenth century composers, as well as artists and writers, often alluded, paraphrased and quoted” and, despite the difficulty in identifying them, “musical paraphrases... are thought to have been the normal practice for students emulating established masters” (Ibid). In other words, these compositional practices were widespread at the time and there was a pedagogical element to paraphrasing.

The issue of length as an identifying element of quotes, allusions and paraphrases in music is not as clear as in literature. For instance, Burkholder defines quotations in music as “the incorporation of a relatively brief segment of existing music in another work” (2001). Similarly, Reynolds posits that in fifteenth century Masses a length of “not more than four notes” may prove the existence of an allusive quotation (1992, 247). Boyd, writing about the development of paraphrasing technique in the fifteenth century, suggests a “general definition...of the use of a pre-existent tune as the basis for a work when the tune is manipulated by techniques of melodic variation or contrapuntal development of the tune itself” (1988, 24). In the first three examples the paraphrases are approximately four measures in length.

The concept of paraphrasing changes over time. Marshall suggested that the fifteenth century notion of paraphrase is understood as “an embellishment of the borrowed melody” that is

treated in various ways contrapuntally, whereas, in the sixteenth century “the pre-existent melody permeates all the voices of the texture in accordance with the paramount principle of imitation” (1963, 4). He also suggests that in Palestrina’s masses, the hymns on which the former are based, “remain quite true to the model until the complete hymn theme has been stated” (1963, 358). However, Irving Godt raised some particularly salient questions in regard to the length of a paraphrase: “How many notes may we safely sweep under the carpet? How many missing notes may we responsibly wink at? How do we distinguish between structural and ornamental notes in the model or in the derivative? What relationship must prevail between them?” (1980, 111).

An advantage that writers discussing fifteenth and sixteenth century paraphrase, allusion or quotation in literature have over writers dealing with instrumental music is the textual ties between the model and the paraphrase. Reynolds suggested it “makes it correspondingly more difficult to assess the importance of the musical similarities” without the benefit of these “textual ties” (1992, 230). Burkholder attempts to clear up the distinction between quotation and paraphrase in Charles Ives 2nd Symphony. The paraphrase is a “reworking of existing music through variation, ornamentation, omission, repetition, transposition, elision, and interpolation. If little is changed, the resulting tune or passage may strike someone familiar with the source as a direct ‘quotation,’ which it almost never is; there is almost always some significant alteration” (1987, 4). The examples illustrated in this article are typically two and a half to three and a half measures long. Longer examples usually combine two models.

The notion of paraphrase improvisation in jazz has a long history, beginning with Andre Hodeir’s seminal work: *Jazz: Its Evolution and Its Essence* (1956). The value of paraphrasing appears to be flexible and perhaps subject to the capacity of the particular musicians utilizing it.

For instance, Hodeir seems to contradict himself:

...the paraphrase, which by obliging the melody to follow the theme, nine times out of ten makes it remain unattractive (Hodeir 1956, 157).

Among the jazz musician's means of expression, the paraphrase is one of the richest and most frequently used (Hodeir 1956, 161-162).

Earlier, Panassié (1936) and Sargent (1938) discussed ways in which to alter the melody to produce "hot" rhythm and melodic variation, though they never used the word "paraphrase."

Alfons M. Dauer (1969) explored paraphrasing techniques in early jazz improvisation and the term paraphrase pervades a great deal of analytical writing on jazz. For instance, perusing Grove Music Online will yield mentions by Anderson (2013), Kernfeld (2001, 2003), Kinzer (2013), Owens (2002), Porter (2001), Shim (2015).

While transcribing a number of Ed Bickert solos, it appeared that paraphrasing the melody at various points in the song's structure was a technique he sometimes used. Specifically, Bickert's solos on "Just Squeeze Me, Don't Tease Me" appear to utilize this technique several times. The aim of the following analysis is not to suggest what Bickert might have been thinking, but to discuss ways in which the original melody appears to be transformed and demonstrate the importance of the melody to his solo style.

However, as mentioned earlier, it is difficult to isolate the melodic notion of paraphrase from many of LaRue's other elements. Paraphrases are often altered through the manipulation of multiple elements and they contribute to the idea of Growth (form or architecture) by suggesting an outer plan or progression of intensity. A working definition of paraphrase that governs their examination here is alterations of fragments of the original melody of the piece being played. The limits to which a melody can be altered are not clearly articulated in the available resources,

however employing a dialogical approach in considering all the solos in reference to one another provides some evidence to support some of the less clear fragments as paraphrases.⁷⁶

6.3 The Trope of Paraphrasing and Early Jazz

Several authors associate paraphrasing with earlier forms of jazz (Berendt and Huesmann 1992, 154; Dauer 1969; Gushee 1977, 164-165; Kernfeld 2001; Schuller 1958, 86-87; Yurochko 2001, 287). Implicit in this association is the reinforcement, perhaps unintentionally, of a trope that earlier jazz musicians were less skilled or sophisticated and, therefore, had to rely on paraphrase for their main means of expression. There seems to be an inherent notion of chronological “progress” and this progress is associated with an alleged growth in harmonic sophistication that allows the musician more freedom to improvise with and on the harmonic progression of the tune. The notion of “progress” or “evolution” is a central theme in Andre Hodeir’s work (1956). It is not a governing principle here. That earlier forms of jazz may have utilized paraphrasing is not an indication of lack of sophistication. In fact, it is hoped that illustrating Bickert’s use of it in his solos will demonstrate just how rich and important a technique it can be. Further, this view of paraphrasing as an improvisatory technique aligns with the importance musicians place on knowing the melody of a tune. In fact, many have indicated that knowing the melody and/or words to the song are central to their improvising. Louis Armstrong noted, “The first chorus I plays the melody. The second chorus I plays the

⁷⁶ This referencing other versions draws upon ideas surrounding dialogism and intertextuality as expressed in the ideas of Bahtkin, Hepokoski and Darcy (2006), Garber (1995), Kluth (2019) — among others. The main point is that some of the paraphrases in Bickert’s solos may be better understood when situated in the context of the seven recorded versions. Most musical studies attempt to situate an artist or particular work in the broader context of the “history” of music or a particular genre. The existence of seven solos on the same tune seemed to present a unique opportunity to apply a more local level approach and analyze the solos in reference to each other.

melody round the melody, and the third chorus I routines” (Sudhalter-Evans 1974, 192). Jim Hall, in his book *Exploring Jazz Guitar*, noted the importance of knowing the words to the songs in order to distinguish one song from another (1990, 48). Ed Bickert said “he just wouldn’t play a solo on a tune from the chords alone, he had to know the melody, otherwise he felt he was flying blind, couldn’t hear anything meaningful to play (Wallace 2015).” Lee Konitz, first in an interview in the *New Yorker* (Balliet 1982), and then in *Downbeat* (Kastin 1985), outlined his idea for what he perceived as the ten levels of improvisation. The first 8 refer to or utilize the melody as the important underlying structure (Balliet 1982, 82).

6.4 Paraphrase Improvisation Overview

Hodeir (1956), Dauer (1969) and Johansson (2017) provide the most comprehensive examinations of improvisation utilizing paraphrasing techniques.⁷⁷ Hodeir divided the jazz phrase into two different types: theme phrase and variation phrase (1956, 144).⁷⁸ The variation or improvised phrase is further divided into paraphrase and chorus-phrase. Paraphrase variation “retains definite melodic affinities with the theme phrase,” while chorus-phrase is a “free variation” based on the harmonic progression (1956, 144). Fragments of Coleman Hawkins’s solo on “Body and Soul” are offered as exemplars of the two types of variation phrases (1956, 145). Lengthier discussions of Louis Armstrong’s solos on “Jeepers Creepers (ibid, 159)” and “I Can’t Give You Anything But Love” (ibid, 161-167) follow. Dauer explores the notion of paraphrasing and other techniques in analyzing Bunk Johnson’s solo on “Panama” (1969, 119-127) and Louis

⁷⁷ Panassié and Sargent also provided fairly extensive thoughts on melodic elaboration techniques without using the term paraphrase.

⁷⁸ It appears that this proposed dichotomy separates theme statements (heads) from improvised solos — though this distinction is not always clear.

Armstrong's solo on "Savoyagers Stomp" (1969, 129-131). Johansson, building upon the earlier work of Hodeir and Kernfeld (among others), posits insights into paraphrase improvisation in traditional Irish fiddle music. He proposes two types of variation — gradient and categorical (2017, 27) — which seem similar to paraphrase and chorus-phrase.

Both Hodeir and Dauer rarely provide some written form of the melody that is being paraphrased, making it difficult to understand some of their observations or gauge the accuracy of them. Johansson (2017) relied on a large number of recordings (248) and suggested affinities between the nebulous model and the paraphrase can be determined "contextually" by comparing phrases from the same performance or performer. The inclusion of 7 different solos is intended to provide the contextuality necessary to establish the affinities between parts of Bickert's solos and the melody of "Just Squeeze Me, Don't Tease Me". Some of the paraphrases are easily perceptible, while others may require reference to phrases in previous performances or sections of the same solo.⁷⁹ The lack of authoritative versions or "models" in Hodeir and Dauer's analyses does not invalidate their conclusions regarding paraphrasing techniques, though their work would have been strengthened by less resolute assertions in view of the paucity of evidence.⁸⁰ Johansson's approach avoids this problem as his suggestions for variation techniques are based on the analysis of a single performer and his documentation (in the footnotes) of a large number of alternate recordings. Also, the work in traditional fiddle music supports the notion that paraphrase is the appropriate term to use in a tradition — like jazz — in which oral/

⁷⁹ The model that is being paraphrased in these solos and how it was arrived at is illustrated in Chapter 1, p.30.

⁸⁰ There seems to be the assumption that the reader and the musicians possess knowledge of the same model.

aural transmission of shared knowledge is an important factor in learning tunes.

In terms of paraphrasing or “playing off the melody” (Berliner 1994, 172) there is some confusion, at least in the early writing on jazz, between head statements and paraphrasing and/or playing off the melody. It could be argued that the vast majority of theme statements — in performances of songs commonly called standards — are paraphrases. Hodeir recognizes this possibility on at least two occasions when he states that the theme phrase (also referred to as the exposition phrase) is often rendered as a paraphrase (1956, 162) and paraphrases can also be arranged or written out (1956, 144). Later writers expand on the utility of paraphrasing as an improvising technique. For instance, Gunther Schuller (1958) calls Hodeir’s two types of variation phrases “improvisatory procedures” (86)” and Kernfeld (2001) echoed this distinction when he similarly labelled melodic and harmonic paraphrase as “procedures.” Inherent in these views is that paraphrasing the melody somewhere in the improvised solo — not just when the head is played — is a technique or procedure that improvisors can use at some point during their solo. Schuller introduced the labels: thematic (1958); and referential (1968) which seem to relabel Hodeir’s paraphrase. Kernfeld (1983) attempted to clear up the distinction between paraphrase and thematic improvisation:

... Schuller’s conceptual contribution is clear: in the process of ‘thematic’ improvisation, a new melody might take shape through the modification of certain intervals and rhythms drawn from the theme. As opposed to paraphrase (consistent melodic variation of the theme as a whole)... (8)

However, he appears to have dropped this distinction as evidenced by the omission of thematic improvising in the entry for Jazz Improvisation (2001) in Grove Music Online and his dismissal of it in describing Sonny Rollin’s solo process (2001). Similarly, Henry Martin felt it necessary

to propose the following distinction:

- (1) Paraphrase improvisation is the obvious relationship to the head in which the underlying melody is accounted for much of the time: more simply, embellishment. (2) Thematic Improvisation: relationship to the head, which at sometimes may be clearly discernible, but at other times more abstruse. (1996, xlv)

Martin's aim is to demonstrate that there are clear connections between Charlie Parker's improvisations and the heads or themes of the songs he is playing by demonstrating long term connections or hierarchical levels of voice-leading. This is in response to Owens' contention that Parker's solos were "normally organized without reference to the theme of the piece being performed" (1974, 1, 269).

Paraphrasing techniques are often reflective of other variation techniques that have been used to describe activity in which melodic material is altered. Often these techniques receive a rudimentary treatment or are not accompanied by any kind of explanation. Unique in this regard is Godt's exploration of Josquin's "Ave mundi spes, Maria" in which he enumerates, through apparently empirical observation, fourteen core "paraphrasing procedures" that can be extended twenty-five (1980, 110-111). These include:

- 1) Congruence (note-for-note correspondence between the model and its derivative without rhythmic differentiation).
- 2) Simple rhythmicization.
- 3) Neumatic congruence (syllable-for-syllable correspondence).
- 4) Text displacement with respect to the model.
- 5) Ellipsis (omission of one or more chant notes).
- 6) Ornamentation and/or accidentalization of a note of the model.
- 7) Functional extension (elaboration) of a note of the model.
- 8) Interpolation of a note which modifies the basic intervallic structure of an interval of the model.
- 9) Scalar farsing of an interval of the model
- 10) Overlapping of two phrases of the model.
- 11) Extension of a phrase with free material.
- 12) Migration of paraphrase to other voices.

- 13) Transposition of the model.
- 14) Simultaneous paraphrase (several voices in imitation).
- 15) Saturation: all voices in imitation
- 16) Augmentation.
- 17) Diminution.
- 18) Luxuriant ornamentation.
- 19) Complex rhythmicization.
- 20) Fragmentation of the model.
- 21) Repetition of a phrase or motive.
- 22) Sequential treatment of a motive.
- 23) Combination with another *cantus prius factus*.
- 24) Combination with other techniques.
- 25) Structural redistribution of parts of the model.

He then suggests that is reasonable to speculate about:

- 26) Inversion.
- 27) Retrograde)
- 28) Retrograde inversion.
- 29) Metathesis (changing the position of a note or notes).
- 30) Intervallic distortion.

The variety and copious number of terms used to describe paraphrasing techniques in jazz is presented in the following table (8). One of the problems with the terminology that writers use to discuss the techniques of variation is that they are often ambiguous and/or metaphorical. Embellishment is ubiquitous in the discussion of paraphrase (Berendt and Huesmann 2009, 154; Hodeir 1956, 165; Johansson 2017, 26; Kinzer 2013; Martin 1996, xl; Schuller 1958, 89; 1968, 81; Yurochko 2001, 137), yet it is seldom clearly defined and is often used synonymously with terms like ornamentation, decorative commentary, additional and repeated notes. Another problematic concept is that of note substitution. Panassié, Hodeir, Dauer and Johansson include this as a paraphrasing technique.⁸¹ This is a concept that should be

⁸¹ Hodeir posits diatonic and/or upper partial substitution, while Dauer's system, which he calls variational heterophony, allows for tone-skipping procedures within a given scale. In a diatonic system, this would be equivalent to using tones a third above or below.

employed judiciously otherwise almost every note in a solo can be justified as a diatonic or chromatic substitution or embellishment. The acceptance of additional or freely substituted notes as part of a paraphrase seems to invite the “possibility for self-deception” that Gushee suggests happens with increased familiarity with a tune (Gushee 1977, 165). After repeated listening, there is a tendency to hear every phrase in some relation to the original melody.

Table 8 Paraphrase Variation Techniques — Jazz

Author	Paraphrase Variation Techniques
Panassié 1934	Shorten, lengthen notes Repeat notes Stylistic inflections (bending attacking pitches) More elaborate technique = note substitution
Hodeir 1956	Lengthen notes, rhythmic liberties (contraction, condensed) more syncopated attacks, precision of syncopation, vibrato, flexibility of articulation, rhythmic relief, addition or suppression of sounds and motives, spreads out melodic content with long rests embellish (add), substitute or lengthen notes, change notes (upper partials) decorative commentary (add notes based on arpeggio) modify contour, melodic-rhythmic variation displacing the rhythm, contrast between chromatic alterations of important notes, chromatic passing tones
Schuller 1958	diminution, rhythmic displacement embellishment, sequencing
Schuller 1968	embellishment, fill-ins
Dauer 1969	linear or simultaneous tone substitution(closely related harmonically, tone-skipping, thirds) Rhythmic variation: anticipation, retardation, off-beat accentuation and phrasing, rhythmic diminution and augmentation
Gushee 1977	follows phrasing of original in terms of length, duration of notes. longer phrases marked by rests shorter 4 bar change in direction and ghost notes
Kernfeld 1983	maintain pitches and rhythm, ornamental variation, overlap, rhythmically displaced, melodic variation
Martin 1996	embellishment
Kernfeld 2001	ornamental variation, preserve outline or distinctive turn of phrase or figure. ornamentation of harmony
Yurochko 2001	closely follows the melody, chords were used in a vertical fashion. slight melodic extensions embellishment

Berendt and Huesmann 2009	decorative embellishment or slight alterations
Kinzer 2013	embellishment-oriented improvising set-piece
Johansson 2017	Melodic variations (Diatonic note substitution), Variation in rhythmic structuring/beat subdivision (diminution) Variation in bowing patterns (articulation), Ornamental variation (looks like additional notes) akin to jazz turn), Harmonic variation/double stops (adding notes vertically), Variation in timing, Variation in onset/attack, Dynamic variation, Microtonal variations

The terms from Table eight were further divided into two categories: 1) techniques that vary pitches or notes; 2) techniques that vary rhythm (Table 9). Admittedly, there may be some overlap. For instance, the inclusion of “more syncopated attacks” might also be an example of embellishment or any of the other additive terms subsumed under the melodic rubric. Melodic techniques seem to focus on adding “things” (though Hodeir also suggests suppression) to the original melody through repetition, note substitution, passing tones, diminution, ornaments and harmony (or increasing the vertical textural density), whereas rhythmic techniques seem to focus on changing or varying things.

Table 9 Melodic/Rhythmic Paraphrase Techniques

Melodic	Rhythmic
Embellish (add), Repeat notes Note substitution Chromatic/Diatonic passing tones, Decorative commentary (add notes based on arpeggio) Diminution Repeat notes Ornamental variation Harmonic variation/double stops (adding notes vertically) Omission Techniques (vibrato, bowing, etc.) Contour	Shorten, lengthen notes Rhythmic liberties (contraction, condensed, rhythmic relief) Displacing the rhythm (onset/attack) More syncopated attacks Follow phrasing of original in terms of length, duration of notes. Longer phrases marked by rests Shorter 4 bar change in direction and ghost notes Variation in rhythmic structuring/beat subdivision Variation in timing

Lee Konitz's ten levels of improvisation provided the basis for Paul Berliner's discussion of the progress of a jazz improviser in *Thinking in Jazz: the Infinite Art of Improvisation* (1994). Konitz's first outlined the levels in an interview with Whitney Balliett in 1982 and later expounded upon them in *Downbeat* with Kastin (1985). The levels provide guidelines on how to use the melody as an important underlying structure in creating more and more intense improvisations (Balliet 1982, 82), Konitz however stresses — perhaps in opposition to the notion of hierarchical levels — that “no one level is more important than any other” (83). It is reasonable to suggest that they provide a comprehensive set of instructions for paraphrasing the melody.

The *Downbeat* interview (1985) provided a two-page hand-written rendering of “All The Things You Are” in the ten levels. (It's not clear who the transcriber is, but it's probably safe to assume that if it's not Konitz himself, it was dictated to the writer). The melody is an extremely important determinant of the improvised line. In fact, in the first six levels, melody seems to predominate over the harmonic structure of the tune. It is paraphrased by rhythmic alteration, but the melodic notes of each bar are important targets for the improvised line. Konitz, though he often used this as a teaching tool, seemed to also posit its utility in structuring a solo.

The goal of having to unfold a completely new melody on the spot and appraise it as you go the closer you look at it, can be frightening! So I think that first and foremost you have to adhere to the song for a much, much longer period of time. You have to find out the meaning of embellishment before going on to try to create new melodies. I believe that the security of the song itself can relieve much of the anxiety of jumping into the unknown. (Kastin, 1985: 54)

A brief summary of my own analysis of Konitz's handwritten exercises (Kastin 1985, 82) and Seguin's notes (<https://www.jazzguitarlessons.net/blog/lee-konitz>) are provided in the following

table:

Table 10 Summary Of Lee Konitz’s Ten Levels of Jazz

Level 1	Original melody, unadorned
Level 2	Shorten duration of some notes of melody to allow passing notes to other harmonic notes. Harmonic embellishments. Triplet with neighbour or repeated
Level 3	Adding more notes to line, neighbours, change of direction, skips, Arpeggio, chromatic neighbours, rests, displaced
Level 4	Stream of eighth notes or triplets using important melody notes as guide tones, repeated figures, melody with pass or neighbour, chromatic passing
Level 5	Same as 4 but chromatic neighbours, arpeggiation of underlying chords, rhythmic displacement of guide tones (not always on downbeats)
Level 6	Target tones are short and on the beat they occur but may be subsidiary. Ornaments take over, more higher chord extensions 9ths, 11ths, 13ths.
Level 7	More chromaticism, altered higher chord extensions, melody note sometimes not present
Level 8	Original melody or intervals may still be present but ingrained (not noticeable, or not very obvious) most melodic notes where they occur.
Level 9	Almost no reference to the original target tones anymore (but the improvised line is still very anchored in the harmony of the tune and has grown from the original melody)
Level 10	Pure inspiration

Before examining Bickert’s use of paraphrasing in several performances of “Just Squeeze Me, Don’t Tease Me (JSMDTM),” the above summary and hand-written rendering of “All the Things You Are” provided a useful guide for paraphrasing the first eight bar section of "JSMDTM". It was thought it would be a useful exercise to determine at which level the melody would be difficult to perceive. To my ears, much like Konitz’s “All the Things You Are” examples, this difficulty begins at level four. In fact, without the context provided by the preceding levels, it would be difficult for the average listener to hear the connection between subsequent iterations and the original melody.

The first line or level one contains a reduction of the original melody transcribed from the first recording (Stewart) of the tune “Subtle Slough,” the instrumental precursor of "JSMDTM".

The completion of the first seven levels demonstrates that there is a limit to how much embellishment or how many extra notes can be added before the melody becomes less perceptible. Also, chromatic embellishments, passing and neighbour tones can similarly obscure the melody. Maintaining the melodic rhythm with only slight alterations is conducive to melodic identity and is an important hallmark of the examples from Bickert solos.

Example 134 Konitz's Levels applied to "Just Squeeze Me, Don't Tease Me"

Stewart Melody "Subtle Slough" 1941

Konitz Level 1



Konitz Level 2



Konitz Level 3



Konitz Level 4



Konitz Level 5



Konitz Level 6



Konitz Level 7



Initially, it was thought that ranking the "JSMDTM" paraphrases by their closeness to the Ellington/Nance melody (first vocal version) could provide an objective basis for identifying paraphrases. This "closeness" is illustrated by providing a label (sometimes multiple labels) for each note in the paraphrase, demonstrating its relationship to the melodic model. The labels indicate whether a note from the original melody is altered in the paraphrase by adding or

subtracting notes, lengthening or shortening the note value, delaying or anticipating its entry, substituting the pitch diatonically or chromatically. However, the notion of closeness proved to be more difficult to ascertain than thought at the outset of this research. Not surprisingly, the addition or subtraction of notes and diatonic or chromatic substitution affirmed the incisiveness of the questions raised by Godt (1980, 111)⁸² and the insights gained in applying the Konitz levels to the melodic model. Table 11 provides the key to the symbol system that was employed to rank the paraphrases in Bickert's solos on seven performances of "JSMDTM".

Table 11 Symbol Key for Paraphrases

◇	Notes from original melody, regardless of octave, in roughly the same location they occur
Chrom	Chromatic substitution of melody note or notes
+	Additional notes (embellishment, decorative commentary)
Dia	Diatonic substitution
Om	Omitted notes
Sh	Shorten note value
L	Lengthen note value
Del	Rhythmic displacement -delay
Ant	Rhythmic displacement - anticipation

The following examples illustrate the results of this analysis. The paraphrases are notated in the same octave as the original melody and are extracted from the chord voicing in which they are the top note. The “closest” paraphrase to the original melody is outlined in example 135. The relationship between the Ellington/Nance vocal version and Bickert's paraphrase is clearly demonstrated in at least the first four measures. It then becomes a matter of conjecture whether the next two measures are a continuation of paraphrasing or new material.

⁸² They are included in this dissertation on page 164.

Example 135 Ellington/Nance Melody compared to *Pure Desmond* II.A.1-8

Ellington/Nance vocal version (1946).

"Just Squeeze Me" *Pure Desmond* II.A.1-6

L Om SH ANT SH SH DIA ANTI/L

ASCENDING CONTOUR----- ASCENDING CONTOUR----- DIA. SUBS-----

The number of apparent paraphrases in Bickert's solos on "JSMDTM" evolved during this process. The ranking system using the symbols from Table 11 supported twelve in the A sections of the compositions and four in the bridge or B section. This suggests that paraphrasing is an important process in these solos. Paraphrases two to five (Example 136) demonstrate some affinity with the first four measures of the Ellington/Nance melody, though the number of note substitutions and additional notes increase as the paraphrase gets further away from the original. These examples maintain the rhythmic identity and melodic contour of the model with only slight alterations with the exception of number four which "spread out the melodic content" which is derived from one of Hodeir's variation techniques (1979, 165). This is achieved by lengthening the note values but maintaining the first six pitches and the melodic contour.

As the paraphrases get further away from the melodic model, the diatonic and chromatic substitution symbols (Dia/Chrom) as well as the additional notes symbols (+) are employed more often. Concomitantly, the \diamond symbol appears a lot less often. This is particularly evident in example 137 which displays paraphrases six to twelve. For instance, paraphrase twelve consists entirely of diatonic or chromatic substitutions and additional notes. Gushee's previously mentioned possibility for self-deception (1977, 165) seemed to be enabled by the ubiquitous

use of these symbols.

Example 136 "JSMDTM" Paraphrases 2-5

Ellington/Nance vocal version (1946).

The Complete 1975 Toronto Recordings (Mosiatic MD7-269 CD5-02) II.A.1-4

Edmonton Jazz Festival '76 (Gambit (And) 69280) I.A².1-4

The Complete 1975 Toronto Recordings (Mosiatic MD7-269 CD5-02) II.A².1-4

The Complete 1975 Toronto Recordings (Mosiatic MD7-269 CD2-01) II.A².1-4

These twelve paraphrases (Examples 135-137) all occur in the first three to five measures of the A sections of the composition. Paraphrasing is used in the second or last chorus eight times.⁸³ Half of the twelve appear in the last A (A²) section of either chorus. These observations tend to support the notion this reference to the original melody is akin the Gushee's final move of rhetorical plan — "wrapping it up" (Gushee 1977, 167). Further, this notion of providing a summary by returning to the familiar lends credence to viewing these excerpts as paraphrases, even when they reverse or reduce the contour and utilize many chromatic and

⁸³ The example from the alternate take of Pure Desmond I.A².1-4 is the last section of that one chorus solo. All other versions come from two chorus solos.

diatonic note substitutions. This contention is strengthened when the paraphrases are examined in concert with the concept of chromatic planing.

Example 137 "JSMDTM" Paraphrases 6-12

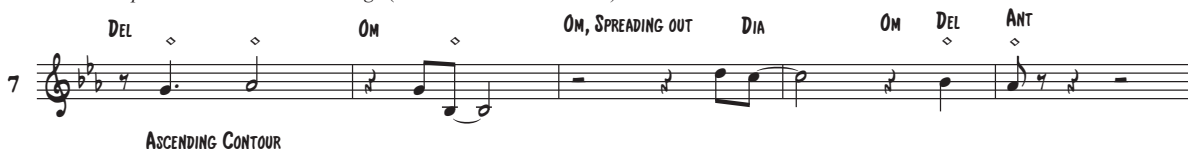
Ellington/Nance vocal version (1946).



The Complete 1975 Toronto Recordings (Mosiatic MD7-269 CD1-05) II.A².1-4



The Complete 1975 Toronto Recordings (Mosiatic MD7-269 CD2-01) I.A.1-4



Edmonton Jazz Festival '76 (Gambit (And) 69280) I.A¹.1-4



Pure Desmond I.A¹.1-3



Pure Desmond II.A¹.1-5



Pure Desmond Alternate Take I.A².1-4



Pure Desmond II.A².1-5



6.5 Motive

Motive — or motif — is a word that is used to describe a short musical idea. Drabkin describes the motive as the “shortest subdivision of a theme or phrase that still maintains its identity as an idea” (2001). The hallmarks of this idea and its identity are not always clearly delineated in musical analysis, however, most writers agree on the brevity of the motive. Schoenberg stated that it could be considered the “smallest common multiple” (1970, 8). Coker opines that it is the “smallest melodic entity” (1964, 12): a characterization that is shared by Sato (1996, 12), as well as Sigusmund (2021, 9). Perhaps contradictorily, other sources claim that this shortest or smallest entity can be further subdivided into cells (Coolman 1997, 63; Drabkin 2001; Viswanathan 2003, xxxvi) and figures (Stein 1979, 3). Motives may be combined to form phrases and/or themes.

The hierarchical stratification of melodic entities can be represented as follows:

Cell/Figures
 Motives
 Sub-phrases
 Phrases
 Themes

Additional terminology has been added in jazz analysis to perhaps suggest a variety of melodic, harmonic or rhythmic ideas. In addition, the aforementioned formula, these include terms such as: licks (Heyer 2011, 19), patterns (Coker 1970) and riffs (Schuller 1968, 48).

Motive is another of those musical terms on which there is a tacit agreement among writers as to its delineation and this eliminates the need for lengthy description or definition. For example, there are at least 27 references to the word “motive” in *Guidelines for Style Analysis* (1992). A working definition is never included and, in fact, there are at least two occasions in

which a notated example is not even provided. These are Tchaikovsky's "Black Swan" motive (67) and Mozart's "Jupiter Symphony" (142). This caused some consternation for a reader with a mere passing acquaintance of Western Art Music. In other examples with musical notation the motives are extremely short: six notes in Debussy's "Iberia" (72); four notes in Beethoven's "Violin Concerto: II" (81); a hypothetical 3 note rhythmic motive (144); Purcell's "Golden Sonata" varies from one measure to two eighth notes (234); and four notes in Beethoven's "Scherzando Quartet op.56, no.1" (269). A perusal of these examples suggests motives have a length of two to six notes and their identity is primarily established by the characteristic rhythmic pattern, though intervallic relationships are close second. Drabkin, on the other hand, states that motives can "be of any size", though his two examples are nine and four notes in length (2001). He also distinguishes between melodic and rhythmic motives (*ibid.*). The examples in Schoenberg's book appear to range from two notes to seven or eight, though they are rarely longer than one measure (1970, 11-15).

Schoenberg evokes most of the elements in explicating the characteristics of a motive: "intervals and rhythms, combine to produce a memorable shape or contour which usually implies an inherent harmony" (1970, 8). Sato also suggests that motives "contain a mixture of short fragments of melody, rhythmic gesture or harmony" (1996, 12). Perhaps more important to the delineation of motives are two important processes: repetition and development/variation. This repetition or recurrence can appear somewhere else in a piece or in a musician/composer's body of work. David Beach (2012) referred to this notion of a "recurring musical figure" as the traditional view of the motive. It is often "identified by its rhythmic articulation" (Beach 2012, xvii).

Many of these same “identifiers” could be applied to formulas which are also repeated and may vary in length. However, these seem to emerge in a jazz musician’s improvisations as ways of negotiating chord/scale relationships and/or structural points in a given piece of music. The distinguishing feature between formulas and motives may lie in the notion that motives are utilized for development in specific performances. In other words, they are unique to that performance and are repeated and altered in a variety of ways. Gushee characterized this as a “demonstration of organic relations or logically connected ideas,” as opposed to “more or less literal phrase repetitions” (1977, 160). This dissertation considers motives or motivic improvising to be unique to a particular performance and subject to immediate repetition and variation. In other words, motives, if they do occur in jazz improvisation, tend to be short and subject to some kind of development. Tracing long term connections between fragments — either in subsequent choruses or solos — seems to indicate the presence of formulas, rather than motives.⁸⁴

Another issue that involves the overlap of terminology occurs when writers identify motivic material for improvisation that comes from the melody of the song being performed. In this dissertation, segments that reference the melody in this way are typically regarded as paraphrases, though usually these are usually longer than two or three notes. Therefore, there is no contradiction with assertions like Berardinelli’s that Bill Evans frequently drew “upon material from the melody for motivic development within the improvised passages” ... repeated

⁸⁴ For a particularly comprehensive rebuttal to “thematic improvising” as characterized by Schuller, “Sonny Rollins and the Challenge of Thematic Improvising (1958),” see Givan “Gunther Schuller and the Challenge of Sonny Rollins: Stylistic Context, Intentionality, and Jazz Analysis (2014).”

“a three-note motive loosely borrowed from the melody” ...drew “exclusively from the opening motive of the song” ... and based the melodic material “on the melody of the song” (1992, 137, 153, 193, 219).

Techniques to develop or vary motives are similar to those for altering paraphrases. Schoenberg organized motivic variation techniques in four categories: rhythmic changes; intervallic changes; harmonic changes; and melodic changes (1970, 10). In these categories he illustrates nineteen techniques which are referenced by at least one notated example (1970, 10-15). David Baker is one of the few (maybe the only one) writers to detail techniques to “develop a melody” in jazz improvisation (1988). There is some degree of congruence between melodic variation techniques posited by Godt (1976, 1980), Schoenberg (1970) and Baker (1988) as exhibited in table 12.

Table 12 Variation Techniques

Godt’s Paraphrasing Techniques	Schoenberg	Baker
Congruence: note for note correspondence between model and derivative without rhythmic differentiation.	Repetition without variation	Straight repetition, Isolating rhythmic aspects
Simple rhythmicization	Shifting rhythms to different beats	Rhythmic and melodic displacement
Neumatic Congruence: syllable-for-syllable correspondence	n/a	n/a
Text placement with respect to model	n/a	n/a
Ellipsis: omission of one or more chant notes	Addition or omission of intervals, reduction through omission or condensation	Truncation*
Ornamentation and/or accidentalization of a note in model.		Change mode? Tonal Shift?
Functional extension (elaboration) of note in model		

Interpolation of a note: modifies basic intervallic structure	Changing order or direction of notes	Inversion
Scalar farsing of an interval in model: insertion of other notes from scale		
Paraphrase overlap of two phrases		Juxtaposition?
Extension with free material	Filling up with ancillary notes, addition of passing harmonies	Extension
Migration to other voices	n/a	n/a
Transposition	Transposition	
Simultaneous: several voices in imitation	n/a	n/a
Saturation: all voices in imitation	n/a	n/a
Augmentation	Modifying length of the notes, addition of upbeats	Augmentation
Diminution		Diminution
Luxuriant ornamentation		
Complex Rhythmicization	Changing meter? Shifting features to other beats.	Truncation
Fragmentation	Insertions in middle of phrase	Fragmentation
Repetition	Note repetition or rhythmic repetition, repetition of features	
Sequential treatment		Sequence
Combination with other cantus prius factus	n/a	n/a
Combination of techniques		Combining elements of the composition at random
Structural redistribution		Octave displacement
Inversion	Harmonic inversion, Change order or directions of notes	Inversion
Retrograde	Change order or directions of notes	Retrograde
Retrograde Inversion	Change order or directions of notes	Retrograde inversion
Metathesis: changing a position of a note or notes	Changing the original order of notes	

Intervallic Distortion		Alteration of shape/contour
------------------------	--	-----------------------------

Baker's list of techniques (1988):

- 1) Octave displacement of all or part of a line (75)
- 2) Sequence: transposing a section of phrase by an interval other than an octave (75)
- 3) Extension: extended to include more measures than original form (76)
- 4) Truncation: omitting a note or notes from the end of a musical phrase (77)
- 5) Augmentation: increase rhythmic values (77)
- 6) Diminution: decrease rhythmic values (77)
- 7) Fragmentation: present theme or phrase in parts, usually separated by other material (77)
- 8) Inversion: changing intervallic relationships (78)
- 9) Retrograde: play phrase backward. This has not been found in this study (78)
- 10) Retrograde Inversion: backwards and upside down. See above (78)
- 11) Rhythmic and Melodic displacement (78)
- 12) Contextual placement for consonance and dissonance (79)
- 13) Tonal shift; arbitrarily moving theme or phrase to another key area irrespective of harmony (79)
- 14) Change of Mode (79)
- 15) Juxtaposition of tune sections (79)
- 16) Simplifying or complicating the line: removing or adding embellishment (80)
- 17) Alteration of shape: change size of interval or change contour of line (80)
- 18) Combining elements at random (80)
- 19) Isolating and using rhythmic aspects (80)

In summary, the length of a motive is variable, but can be as few as two notes. The identity is ascertained through characteristic rhythmic figures, intervallic relationships and distinctive shapes or contours that may have harmonic implications. Two processes are critical to the delineation of motives: repetition and variation. Variation is often referred to as development. Some developmental techniques are applicable to particular genres, styles or eras of music — some are universal as evidence by table 12. Motives in jazz improvisation tend to be short and subject to immediate repetition or variation

Bickert's use of motives has been established in chapter 2, particularly with regard to the

solo on “Satin Doll” in example 44. Motive a and its variant also appear to be a paraphrase of the melody. The techniques utilized to vary it are: sequencing with rhythmic changes, diminution, and rhythmic displacement.

Example 138 “Satin Doll” Paraphrase Motive (2:06 <https://www.youtube.com/watch?v=RvjVb-vuhxo>)

Moe Koffman. “Satin Doll” *The Moe Koffman Quartet* Canadian Talent Library CTL (Can) M-1029 August 6, 1963
I.A.1-4

Possible Melodic Model

A particularly distinctive motive appears right at the beginning of the “Just Squeeze Me, Don’t Tease Me” (“JSM DTM”) solo from *Pure Desmond* (CTI 6059S1). It is immediately repeated with a slight change in the triplet figure on beat 3, slight truncation and 3 note substitutions.

Example 139 “Just Squeeze Me, Don’t Tease Me” Motive a (1:18 <https://www.youtube.com/watch?v=x04Rkp0ZQ1Q>)

Pure Desmond (CTI 6059S1) a I.A.1-3

Pure Desmond a¹ I.A.4-5

Variants of this motive appear in two of the other solos on “JSM DTM”: Solo 3 from *The Complete 1975 Toronto Recordings* (Mosaic, MD7-269, CD 1-05); and Solo 7 from *Take 30* (aired Jan 1, 1976, CBC Television). Many of the variation techniques posited by Baker (Godt/

Shoenberg) are observable. These include but are not restricted to: truncation (a3, a5); octave displacement (a4); fragmentation (a2); and augmentation (a2). The placement in measures one to three is also indicative of the role of motivic development in Bickert's solo style.

Example 140 "Just Squeeze Me, Don't Tease Me" Motive a Variations

Take 30
(aired Jan 1, 1976, CBC Television) a^2 solo7.II.A¹.1-3 $a_{2.1}?$



Take 30 a^3 solos7.I.A¹.1-3



Take 30 a^4 solo7.I.A.1-3

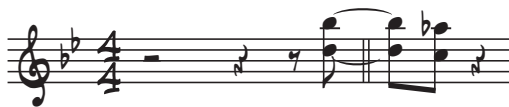


The Complete 1975 Toronto Recordings
(Mosaic, MD7-269, CD 1-05) a^5 solo3.I.A.2-3



As stated earlier, some examples from various authors suggest that a motive can be as few as two notes, though some might argue that is perhaps better labelled as a cell or figure. Most would agree that the way in which the idea is developed or altered is much more important than the label. An example from Bickert's performance of Charlie Parker's "Bluebird" from Frank Rosolino's *Thinking About You* (SK2CD-5007) is indicative of the development of a brief idea. The piece is a blues in the key of Bb played at around 152 bpm. Bickert improvises for seven choruses or 84 measures. A two-note idea voiced in a major sixth emerges on the upbeat of beat four in the last measure of the first chorus.

Example 141 “Bluebird” two-note motive/cell (https://www.youtube.com/watch?v=O_fkjX7Fcos)



The important characteristics of this motive are the consecutive upbeats (rhythmic), the major sixth interval between the top and bottom note (harmonic/textural) and the descending major second (melodic). Regardless of the terminology used to describe this fragment — motive, cell or figure — it recurs with variations typical of motivic development. In the second half of measure one there is a change in the descending interval (minor second) and the position in the measure (upbeats of beats three and four).

Example 142 “Bluebird” two-note motive/cell continued



In measure two, the first upbeat is shortened and the interval between the top and bottom notes changes to a minor and major 7. It has also moved to the upbeats of beat two and three.

Example 143 “Bluebird” two-note motive/cell continued



This contracting of time between each recurrence might foreshadow an appearance on the upbeats of beat one and two in measure three. This does not occur perhaps signalling the end of the development of this fragment. It's possible that the figure is continued but on the downbeat of beats three and four.

Example 144 “Bluebird” two-note motive/cell continued



Further stretching the notion of motivic development is the figure in measure four. It's still two notes, but the texture, placement and contour have changed.

Example 145 “Bluebird” 2-note motive/cell continued



In its entirety the section looks like this:

Example 146 “Bluebird” two-note motive/cell continued (5:56 https://www.youtube.com/watch?v=O_fkjX7Fcos)



It is clear that the development of ideas —whether motives, cells or figures — are an important element of Bickert’s solo style. They appear with some regularity and are often varied in ways that incorporate other elements such as harmony and rhythm. As such, their contributions to the growth process are extremely important and are outlined in that chapter 8 accordingly.

In summary, formulaic analysis is of little utility in examining Ed Bickert’s improvisational style. Literal repetition rarely occurs in the same performance or across several performances. Paraphrasing seems to be a more fruitful avenue of inquiry, though the exact nature of it is unsettled. Among resources that deal with paraphrasing in language, there seems to

be some consensus as to the length of paraphrases — being more or less equal to the original phrase or model. In musical analysis, this consensus is not evident and, in fact, often involves fragments of the original melody. A similar lack of consensus is encountered in material that examines motives and these can also be short passages. Perhaps more important than the label is the notion of development. In jazz, these passages tend to be brief and subject to immediate development.

7 Rhythm

There are three “layers of action” in LaRue’s discussion of Rhythm: 1) continuum or vertical hierarchy; 2) durational elements or surface rhythm; 3) interactions with Sound, Harmony and Melody (1992, 90). Continuum is described as ‘the individual pulse and the grouping of pulses into a consistent meter’ in which tempo is the speed of the continuum (ibid). “Surface rhythm includes all relationships of durations, assumed to be approximated by the symbols of notation” ... “Interactions result when the events in other events in other elements approach a condition of regularity” (1992, 91).

7.1 Tempo

LaRue’s rhythmic typology in large dimensions list two concepts that are given limited consideration in this dissertation. These involve preferred tempo association with particular movements and tempo planning between movements (1992, 105-106). It is reasonable to suggest that planning between movements is akin to the “sets” of live performances or overall patterns of jazz recordings. This might prove a fruitful avenue for further study, however the other three concepts yielded insights into Bickert’s solo style. These are the total spectrum of tempos, preferred tempos and internal alterations of tempo. The latter is one of those terms that appears in the ubiquitous typologies in LaRue’s guidelines, but then is never defined or explored, leaving the reader to formulate their own ideas regarding the nature of such things as internal alterations of tempo. It seems reasonable to suggest that internal alterations of tempo could refer to concepts such as: sense of swing, micro-timing, and rubato.

It is also reasonable to question whether it’s possible to posit firm conclusions in these areas regarding Bickert’s preferences. His lengthy playing career (@ 50 years) and the

prodigious number of recordings that have surfaced makes it difficult to say one has listened to his entire oeuvre. The tempos in approximately 80 performances that have been relied upon in this dissertation range from 56 bpm ("A Handful of Stars") to 333 bpm ("No More Blues").⁸⁵ The total spectrum of tempos for these can be found in Table 13.

Table 13 Total Spectrum of Tempos

Song	Tempo bpm	Tempo alterations	Song	Tempo bpm	Tempo alterations
"A Face Like Yours"	180		"Crazy, She Calls Me"	67	
"A Handful of Stars"	56	Rubato Intro	"Darn That Dream"	91	
"Alone Together"	220		"Do Nothin' 'Til You Hear From Me" 1	113	
"Black Orpheus" 1	124		"Do Nothin' 'Til You Hear From Me" 2	120	
"Black Orpheus" 2	130		"East of the Sun"	203	
"Bluebird"	154		"Easy to Love"	240	Rubato Intro
"Chega de Saudade" 1	261		"Embraceable You"	96	Rubato Intro
"Chega de Saudade" 2	253		"Emily"	101	
"Circus" 1 O'Ryan's	231		"Everything Happens to Me"	59	
"C.T.A."	256		"Everything I Love"	180	
"Come Rain or Come Shine" 1	135		"Fungii Mama" 2	245	
"Come Rain or Come Shine" 2	128		"Have You Met Miss Jones"	235	
"Con Alma" 1	119		"How Deep Is the Ocean"	157	

⁸⁵ The tempo of each performance was obtained by tapping with an iPad pencil into Pro Metronome designed by EUM. Then, listening to the recording with the metronome playing and making fine adjustments until a tempo that fits for the longest period of time is found.

"Con Alma" 2	128		"I Should Care"	158	
"Crazeology"	234		"I Thought About You" 1 O-Ryans	104	
"I Thought About You" 2	157		"Oleo" 2 Moses	194	
"I'll Never Stop Loving You"	60	Rubato Intro	"Oleo" 3 Greenwich	270	
"I'm Old Fashioned"	155		"One Morning in May"	180	
"I've Never Been in Love Before"	209		"Round Midnight"	61	
"If You Could See Me Now"	75		"Satin Doll"	124	
"It Might as Well Be Spring"	198		"Sku-ba-doo"	113	
"Just Squeeze Me, Don't Tease Me" 1	130		"Sometime Ago"	91	
"Just Squeeze Me, Don't Tease Me" 2	124		"Somewhere Along the Way"	107	
"Just Squeeze Me, Don't Tease Me" 3	128		"Street of Dreams"	106	
"Just Squeeze Me, Don't Tease Me" 4	115		"Strollin'"	149	
"Just Squeeze Me, Don't Tease Me" 5	124		"A Sunday Kind of Love"	66	Rubato Intro
"Just Squeeze Me, Don't Tease Me" 6	118		"Sweet and Lovely"	140	
"Just Squeeze Me, Don't Tease Me" 7	114		"The Swinging Shepherd Blues"	113	
"Like Someone In Love"	175		"Things Ain't What They Used to Be"	122	
"Little Girl Blue" 1 O'Ryans	63	Rubato Intro	"Toth Contrafact"	224	
"Little Girl Blue" 2	70	Rubato Intro	"Too Late Now"	71	
"Nancy with the Laughing Face"	64		"Turnaround"	122	
"Nica's Dream"	231		"What Is This Thing Called Love"	243	

"Night Mist Blues"	114		"When Sunny Gets Blue"	140	Rubato Intro
"No More Blues"	333		"Where are You"	60	Rubato Intro
"Nuages" 1	70	Rubato Intro	"Who Can I Turn To" 1	73	Rubato Intro
"Nuages" 2	77		"Who Can I Turn To" 2	61	
"Oleo" 1 York U	250		"You Are Too Beautiful"	65	Rubato Intro
"You Stepped Out of a Dream"	190				
"You'd Be So Nice to Come Home To"	194				
"You're In Love With Someone"	132				
"Young and Foolish"	191				

Even within this sample, there does not appear to be a preferred tempo range for Ed Bickert. I have always been impressed by his ballad playing, but it would be a mistake to suggest his favoured tempos are in the lower range. His style has been stereotypically referred to as “understated” (Bliss 2019; King 2019; Macintosh 2020; Seguin 2016; Wallace 2019), suggesting an affinity with subtlety and eschewing an aggressive approach to playing jazz. Mark Miller responds to the inadequacy of this characterization by pointing to Bickert’s “sensitivity to changing situations. It is a different Ed Bickert who swings freely behind Milt Jackson than the one who nudges Red Norvo along, a gentler spirit who accompanied the late Paul Desmond than the one who pushes Rick Wilkins” (1987, 50). Further, the communal nature of interaction in jazz might mitigate the idea that Bickert alone is responsible for the tempo in every playing situation. It is clear that he excelled in a wide range of tempos, including those at the upper limit for speed.

7.2 Sense of Swing

LaRue called Rhythm “the single most mysterious and problematic of musical elements” (1992, 88). It could be argued that it is even more mysterious and problematic in jazz, primarily because of the inadequacy of language and notation to describe the nature of swing. Winthrop Sargeant stated that notation was incapable of expressing the “subtlety of form in hot jazz improvisation” (1938, 82). Hodeir ventured that, “No effort at rationalization seems capable of catching this notion (swing) that defies explanation and cannot be put down on paper” (1956, 196). Schuller felt that rhythm and inflection are the elements that most obviously distinguish jazz from the rest of Western music” (1968, 6).⁸⁶ His efforts to explain “swing” begins with an oft quoted (mis-quoted?)⁸⁷ Louis Armstrong aphorism about swing, “if you don’t feel it, you’ll never know what it is” (ibid) and continues with an elucidation into its African antecedents. These early and serious jazz writers recognized the nebulosity of the concept of swing and felt it necessary to add the above caveats before undertaking a comprehensive examination of the same.

This examination, by both Hodeir and Schuller, touts the importance of a regular (steady) beat or pulse to the creation of swing (Hodeir 1956, 198; Schuller 1968, 6). Similarly, they are in agreement on some kind of forward motion (Hodeir 1956, 198; Schuller 1968, 7). One of Hodeir’s five optimal conditions for the production of swing is relaxation (1956, 7). Don Thompson echoes these characterizations in his appraisal of Bickert’s ability to swing, “Ed was perfect with the time thing, always relaxed. He could swing like mad, and there was never any

⁸⁶ Inflection is related to accentuation (7)

⁸⁷ Actual evidence of Armstrong saying this is sketchy and not well documented.

tension or sense of urgency, much like George Shearing” (King 2019).⁸⁸ In the liner notes to *Pure Desmond*, Gene Lees stated that Bickert was “one of the most thoughtful, sensitive and quietly swinging jazz guitarists” (CBS Associated ZK 40806). Similarly, Jimmy Bruno, a well-known American guitarist, complemented Bickert’s feel and offered the ultimate praise, “he is really swinging” (Barth 2022).

7.3 Participatory Discrepancies, Micro-timing and Swing Ratios

The existence of swing is recognized by both insider and outsiders, yet attempts to provide discrete notational evidence of this phenomenon have proved elusive. Notions of swing also seem to reflect the personal tastes of both musicians and listeners. However, there seems to be some common understanding in written descriptions of swing. Hodeir and Schuller attempted to outline its elements and produced descriptive terms such as “vital drive” (Hodeir 1956, 206-207) and “forward-propelling directionality” (Schuller 1968, 7). Hodeir’s vital drive and Schuller’s forward propulsion appear — at least initially — to contradict one of Hodeir’s optional conditions for swing: relaxation. The conflation of movement and relaxation is what Charles Keil was referring to in 1966: “pulling against the pulse” (341). Milton Stewart similarly described Clifford Brown’s creation of swing “by leaving the takt⁸⁹ and returning to it without losing contact with it” (Stewart 1982, 5). Alternating between periods of rhythmic displacement and confirmation “creates swing and propels the music forward to the end of the phrase” (6).

Keil later suggested, “it is the little discrepancies within a jazz drummer's beat, between bass and drums, between rhythm section and soloists, that create ‘swing’ and invite us to

⁸⁸ Don reiterated Ed’s perfect sense of time in a phone call on: Jan.26, 2023

⁸⁹ Takt or stroke indicates the ictus of a beat or pulse.

participate” (1987, 277). Keil coined the term Participatory Discrepancies or PDs to describe this phenomenon. Butterfield characterized these discrepancies as “expressive microtiming (sic) at the sub-syntactical level” (2006) and “asynchronous timing at the microrhythmic (sic) level within an ensemble” (Butterfield 2010, 157). For Butterfield, syntactical and sub-syntactical are two domains of rhythmic experience, where the former indicates “things that can be represented in music notation” (2010, 167) and the latter can be examined utilizing Christopher Hasty’s analytical framework and notation (2006). Friberg and Sundström (2002) employ spectrograms to measure the ratio between the long and short notes of the swing eighth note pattern in a variety of recorded performances.

Butterfield and Stewart add diacritical marks to transcriptions to approximate a note’s position with respect to the basic pulse. Additionally, Butterfield, like Friberg and Sundström, incorporated computer software to aid in the examination of swing rhythm. Based on my experience of attempting to duplicate the methods of these studies, it is reasonable to question whether discrete rhythmic events can be separated from the fabric of a musical recording. For instance, experiment 2 of Butterfield’s “Participatory Discrepancies and the Perception of Beats in Jazz” (2010) employs the software “Audacity” to reveal the variations from the basic pulse of the bass and drums (specifically the cymbal) in “Now’s The Time” from *Jamey Aebersold Volume 6 — Charlie Parker* (1976). Table 2 (164) asserts that the drums lead the bass 78% of the time, however there is a clearly audible “click” before the sound of each of Ron Carter’s bass notes — most likely his finger hitting the string before the sound is produced. To my ears, it masks both the “let” of the triplet and the succeeding downbeat. Despite utilizing “Audacity” to slow down the recording, I could not confidently identify which of the peaks were associated

with which instrument.

There are a number of reasons I was unable to duplicate Butterfield's results with regards to this specific recording. First, he claims that his lead times between bass and cymbal are averages based on careful estimates of specific excerpts (2010, 163). Ergo, I might not be examining the same excerpts. Second, the claim that the "recording quality was high enough to discern onsets with clarity," is — in my opinion — quite charitable (2010, 163). There is significant "bleed or leakage" between all instruments in the recording. In fact, if you listen closely enough with headphones, you can hear Aebersold's alto saxophone performance, which has been removed to allow the listener to play along. Third, the close proximity of the microphone to the bass and/or recording the bass directly transmits the audible click of the finger hitting the string before producing sound.

These criticisms aside, it appears that the findings of these studies confirm previously known insights into swing and the nature of jazz rhythm. In chapter 1, section 3, it was indicated that this dissertation incorporates an emic perspective with an ethnographic influence, ostensibly because of my life-long immersion into the study of jazz guitar. Therefore, it did not seem particularly insightful when Friberg and Sundström — in discussing the pedagogical implications of their conclusions — state that the triple-feel of the swing eighth — a swing ratio of 2 — was not favored in their measurements and that swing ratio varied linearly with the tempo (2002, 348). In my experience, this would seem to be common knowledge amongst musicians and it was certainly something I encountered early in my jazz studies in the 1970s.

The limits of human perception and motor performance are other issues that cloud the description and notation of sub-syntactical discrepancies, micro-timing and swing ratios. For

instance, Hirsh (1959, 767) found that seventeen ms between sounds enable the listener to identify which came first. Subsequent studies suggest the number 20 ms to allow perception of “onset orders.” These results are attained in laboratory type settings with no other sounds to distract the listener. Even if the true nature of swing could be notated and/or taught, “perfect synchronization is not possible in a live performance,” most importantly because of “restricted accuracy of human motor performance and time perception” (Rasch 1988,71).

The preceding explains my reluctance in employing the above analytical methods and my apparent privileging of European-derived notation. Chapter 1 devoted a whole section to discussing problems with transcription and I am trying to avoid making comprehensive statements based on their appearance. It is recognized that traditional or European-derived notation does not always accurately depict what one hears. Its inclusion here is intended only to give the reader a rough guide and demonstrate the frustrations in attempting to accurately depict rhythm in various passages in Bickert’s solos.

Questions regarding the nature of swing and Ed Bickert’s noted ability to swing aside, there are passages in his solos that demonstrate the push or pull against the basic pulse. I have suggested that the lines he plays seamlessly switch between swing eighth notes, straight eighth notes, triplets and combinations thereof, though the true nature of these figures can be obscured by grace notes and bent notes. The following two measure segment from “The Swinging Shepherd Blues” (1957) illustrates the difficulty in rendering this flexibility in notation.

Example 147 “The Swinging Shepherd Blues” Pulling Against the Pulse II.5 (2:20 <https://www.youtube.com/watch?v=MQsFpX1c7Ac>)



This is the closest approximation I could achieve with Finale.⁹⁰ The segment consists of two versions of what appears to be the same motive. The first of which takes 4 beats to complete and the second takes 3 beats. The effect is akin to “falling behind and catching up.”

As the preceding example suggests, the innate ability to switch between various note values is in evidence at the beginning of Bickert’s recording career. This would continue to be a feature of many other performances. One such performance is found in the solo on “Come Rain or Come Shine (PMR-101).” The durational values include: swing eights, straight eights, sixteenth notes, eighth note triplets, quarter note triplets, sixteenth note triplets, and combinations. The notation in the first 3 measures is, once again, my best guess, as it really appears to “pull against the pulse.” The phrase “returns to the takt” in the 4th measure where the quarter note triplets appear.

⁹⁰ This ascertained by trying different rhythmic combinations until the ear accepts the midi performance as being close to the recorded performance.

Example 148 “Come Rain or Come Shine” Pulling Against the Pulse (3:36 <https://www.youtube.com/watch?v=MQsFpX1c7Ac>)

III.C.8

IV.A.

F MAJ E^ø E^{b7} D MIN⁶ A^{b13}

G⁷ G MIN⁷ C⁷ F F⁷ STRAIGHT 8's -----

IV.B.

B^b MIN STRAIGHT 8's F MIN B^b MIN⁷ A^b MIN⁷ G MIN⁷ C⁷

B^ø E⁷ A^ø D⁷ C⁷

Detailed description: The image shows musical notation for Example 148. It consists of three systems of music. The first system, labeled IV.A., shows a melodic line with chords F MAJ, E^ø, E^{b7}, D MIN⁶, and A^{b13}. The second system continues with G⁷, G MIN⁷, C⁷, F, F⁷, and STRAIGHT 8's. The third system, labeled IV.B., shows chords B^b MIN, F MIN, B^b MIN⁷, A^b MIN⁷, G MIN⁷, C⁷, B^ø, E⁷, A^ø, D⁷, and C⁷. The notation includes various rhythmic values, including triplets and straight eighth notes, and dynamic markings like *mp* and *mf*.

Similar to the first two measures in the preceding example, there is a phrase that has resisted my repeated attempts to notate it. I eventually settled, though somewhat uneasily, with this rendering. This segment is from measures nine to twelve of the third chorus of Bickert's solo on “Bluebird” (Sackville 2014).

Example 149 “Bluebird” Pulling Against the Pulse (6:27 https://www.youtube.com/watch?v=O_fkjX7Fcos)

Detailed description: The image shows musical notation for Example 149. It consists of a single system of music. The notation includes various rhythmic values, including triplets and straight eighth notes, and dynamic markings like *mp* and *mf*.

The first issue could be the ratio between the long and short notes of the swing eighths in measures one and two of this example. Setting the swing percentage in Finale to fifteen percent gives a close approximation. The dynamic level of the short note is significantly different as

well, which affects its perception. The Ab in the third measure is much quieter than the notes around it and sounds like it is slightly early compared to the downbeat of beat one. The three notes — G, Gb, F — almost sound like a quarter note triplet beginning on the second eighth note of a triplet on beat one. The passage has been slowed down by as much as 50% and, at various times, I have tried syncing it with the variations outlined in example 150.

This type of rhythmic complexity is abundant in Bickert’s solos. Whether it is a product of pulling against the pulse or deviation from the takt or some combination of durational values is certainly open to question. It is also reasonable to wonder whether my repeated listening is causing me to impose my own notion of the rhythmic identity of these passages. As a further example, this segment from “You’re In Love With Someone” is explored (Example 151).

Example 150 “Bluebird” Pulling Against the Pulse Alternate Notation

Example 151 “You’re In Love With Someone” Pulling Against the Pulse (3:07 <https://www.youtube.com/watch?v=zMvwi9riukg>)

I.C.32

It will be well established in the section on polyrhythm (7.7), that Bickert often plays figures that suggest a metrical grouping that conflicts with that of the piece. Typically, this involves three versus four or vice versa. My transcription of the above passage suggests that the D-F-F-G-D cell is played in the time of three quarter notes. However, the rhythm of that figure suggests a four against those three beats.

The foregoing was an attempt to demonstrate Bickert's sense of swing, ability to switch between various note values and an apparent inclination to pull against the basic pulse. Another facet of his style that can involve "expressive timing" is found in the introductions of several of the performances analyzed in this dissertation.

7.4 Introductions

Unaccompanied intros in many Bickert performances exhibit a wide range of approaches: from extreme tempo manipulation (*rubato*) or what LaRue referred to as internal alterations of tempo to the immediate establishment of a solid tempo. Often the melodic, rhythmic or harmonic material is drawn from the piece itself, suggesting a paraphrase of a particular section or sections of the song. Pedals and/or vamps that establish the key and tempo are also present. Sometimes the intro is a recognized part of the piece like a verse or particular lick. Intros tend to be longer in live performance and studio recordings of the same piece may have no introduction at all, suggesting that these need not be an obligatory feature of each performance. The following will provide examples of the various types of introductions.

7.4.1 Vamps and Pedals

A vamp is a brief passage that typically establishes the key, tempo and/or meter of a

performance. A duo performance of “Street of Dreams”⁹¹ features a four-measure intro with bass and guitar. It draws the harmonic material from measures thirteen and fourteen of the song. In the key of C major this is D7 to Bb7.

Example 152 “Street of Dreams” Intro (<https://www.youtube.com/watch?v=FuLPZ6HoP2s>)

Similarly, the introduction to “Sometime Ago” features the repetition of two chords — Gmaj7 and Fmaj7 — that foreshadows the reharmonization of measures one to six of the piece.

Typically, this is rendered as a I to V7sus movement in alternating measures, whereas the Bickert performance will utilize Imaj7 to bVIIImaj7. Another interesting aspect of the way in which this tune is played involves the meter. The consensus of fake book versions⁹² and the authoritative version — at least in jazz circles — by Art Farmer⁹³ is that the song is in 3/4. However, Bickert exploits the tension between grouping in two and three and performs this piece in 6/8.

Example 153 “Sometime Ago” Intro (O’Ryans 1984)

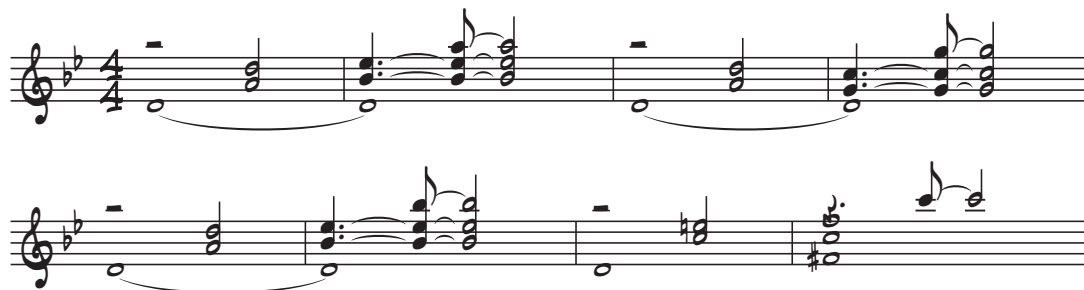
⁹¹ <https://www.youtube.com/watch?v=FuLPZ6HoP2s>

⁹² Classic Real Book, Great Gig Book and Real Book 6th edition.

⁹³ Atlantic SD 1412

Occasionally the introduction of a piece involves the use of a pedal point. In this case — “Alone Together” — the pedal point is the dominant of the key of G minor.

Example 154 “Alone Together” Intro (<https://www.youtube.com/watch?v=M2kvEquqI5E>)



There are examples of introductions in which the introductory riff is part of a particular arrangement or version of the piece. The connection between the intros of the various versions of “Just Squeeze Me, Don’t Tease Me” and the original Ellington composition “Subtle Slough” was highlighted on pages ten and eleven. This can be a useful tool in determining the model that influences or guides Bickert’s performance. Another example is provided by the piece “Circus.” Two versions of this piece were analyzed in this paper; one from a private recording at O’Ryans in Burlington in 1984, the other from the album *Third Floor Richard* (Concord CJ 380). The intro in the private recording version bears a remarkable resemblance to Art Blakey’s version on *Art Blakey Jazz Messengers* (Impulse AS 7), recorded June 1961.

Example 155 “Circus” Intro (Blakey <https://www.youtube.com/watch?v=M2kvEquqI5E>)

Bickert Intro

Blakey Intro

The verses of many songs are not typically included in a typical jazz performance. In Bickert's oeuvre one particular example of an included verse is found in performances of "Little Girl Blue." In both versions (York University and O'Ryans), Bickert paraphrases the verse, employs rubato or flexible timing and may even extend or contract some phrases. Those performances that involve this flexibility of pulse are often difficult to replicate in notation. The following example reflects my attempt to rationalize Bickert's intro with the lead sheet from Classic Real Book Vol. III, 174-175.

Example 156 "Little Girl Blue" Intro York University compared to Lead Sheet

The musical score is presented in four systems, each with a top staff (melody) and a bottom staff (bass line). The key signature is one flat (B-flat major) and the time signature is 3/4. The score includes various jazz chords and melodic lines with articulation marks.

System 1:

- Top staff: Chords C^{7sus} , $C^{7(b9)}$, A^{b13} . Melody includes a triplet of eighth notes.
- Bottom staff: Chords G^{MIN7} , $C^{7\#11}$, F^{MAJ7} , A^{b7} .

System 2:

- Top staff: Chords G^{MIN11} , $C^{7(b9)}$, $G^{bMAJ13(\#11)}$, G° . Melody includes a triplet of eighth notes.
- Bottom staff: Chords G^{MIN7} , C^7 , F , G^{MIN7} , $C^{7\#11}$.

System 3:

- Top staff: Chords F , A^7 , D^7 , G^{MIN9} , $C^{7(b9)}$. Melody includes a triplet of eighth notes.
- Bottom staff: Chords F , A^{b13} , G^{MIN7} , C^7 .

System 4:

- Top staff: Chords G^{bMAJ7} , F^{MAJ7} , E^{MIN11} , A^7 . Melody includes a triplet of eighth notes.
- Bottom staff: Chords F , E^{MIN7} , A^7 .

Example 156 Cont'd

Chord symbols for Example 156 Cont'd:

Staff 1 (top): D^{MIN}7, D⁷, G⁷_{SUS}, D^{b9}, C⁷_{SUS}, G^b MAJ⁹(^{b11}), G⁷, C⁷(^{b9})

Staff 2 (bottom): D^{MIN}, D^{MIN}(MAJ⁷), D^{MIN}7, G⁷, G^{MIN}/F, C⁷

7.4.2 Intro Paraphrases: Rubato and In Tempo

As stated earlier, the introductions to songs in live performances tend to be longer. For instance, Bickert's intro to "Nuages" (York University 1978, private recording) is over a full chorus and approximately two minutes and ten seconds. The two versions from *Pure Desmond* have no intro. Like the verse from "Little Girl Blue," there are many instances of delaying and accelerating.

Example 157 "Nuages" Intro

Chord symbols for Example 157 "Nuages" Intro:

Staff 1: C⁷(^{b9})_{SUS}, G⁷(^{b9}), ?, D^b MAJ⁷(^{b11}), G^{MIN}¹¹, C⁷(^{b9}), F^b/₉

Staff 2 (H.A.): A^b MIN⁷, D^{b7}, G[∞], C⁷(^{b9}), F, G^b MAJ⁷, A^{MIN}7, D⁷

Staff 3: A^b MIN⁷, D^{b9}, G[∞], C⁷(^{b9}), F

Staff 4 (H.B.): E[∞], E^b¹³, D^{MIN}, A⁷

Example 157 Cont'd

Richard Ashley attempted to illustrate the ways in which the delay-accelerate strategy of jazz rubato is modulated: 1) the nominal rhythm of motives is modified; 2) there is a strong tendency for melodies to align with the accompaniment at cadential locations; 3) notes belonging to the underlying harmonies tend to be displaced more than non-harmonic tones (2002, 311). Ashley's reliance on a stock notational examples of the pieces in his study is problematic in that there is no evidence the particular musicians were either aware of them or using them as their model. He also never makes clear the actual harmonic structure that Baker, Davis or Farmer are playing over. The term "expressive timing" is utilized to describe "flexibility of melodic timing over a steady underlying beat" (ibid). There's little difference between this notion and participatory discrepancies or asynchronous micro timing at the sub syntactical level.

A more useful description of rubato in this study is: “the expressive alteration of rhythm or tempo” (Hudson 2001). This accords well with Folio’s “Type C” polyrhythm: fluctuation of tempo against a steady tempo (or differently fluctuating tempi); this could also be called “polytempo,” a specific case of polyrhythm (1995, 106). The rubato introductions are typically unaccompanied and the lack of a steady underlying beat makes them difficult to render in notation. The harmonic and melodic models in some cases are also unclear; however, Bickert references melodic/harmonic material from the piece. For example, the intro for “You’re in Love With Someone” is approximately nine measures and just under twenty seconds long. There is a clear connection with the harmony of measures 8 to 16 of the model .

Example 158 “You're In Love With Someone” Intro (<https://www.youtube.com/watch?v=M2kvEquqI5E>)

The image displays a musical score for the introduction of the piece "You're In Love With Someone". The score is written in treble clef with a key signature of two flats (B-flat and E-flat) and a time signature of 4/4. It consists of three staves of music. The first staff shows a melodic line starting with a quarter rest, followed by a triplet of eighth notes (F4, G4, A4) and a quarter note (B4). The second staff contains a complex melodic line with triplets and slurs, accompanied by a series of chords: A minor 7, D7(b9), G minor 7, C7(b9), F major 7, and B-flat major 7. The third staff continues the melodic line with chords: E7(b9), A7(b9)13, D minor 7, D7(b9), C minor 11, and B7(b9)11. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Example 159 “You're In Love With Someone” Lead Sheet

SING CROSSBYAN HEUSEN

VOICE

B^b G^7 $C-7$ A^7sus

B^b $D^7(\#9)$ E^bMA^7 A^ϕ $D^7(\#9)$

5 $G-7$ C^7 FMA^7 B^bMA^7

9 E^ϕ A^7b^9 $D-7$ G^7 $C-7$ F^7

13

YOU'RE IN LOVE WITH SOME - ONE AN - Y - ONE WOULD KNOW - - -
 TAKES UP ALL YOUR DREAM - ING MAKES YOU SORT OF GLOW - - - I
 GUESS YOU THINK YOUR LAUGH TER CO VERS UP YOUR SIGHS BUT YOU'VE GOT A
 LOVE LOOK IN YOUR LOVE LY EYES - - -

The introduction of “A Face Like Yours” exhibits less expressive timing than others in this study. The referent appears to be the bridge of the song, though the harmony is changed. The following example shows Bickert’s rendering of the introduction and the bridge aligned paradigmatically (Example 160). Measures five to eight are virtually identical in terms of the underlying harmony. Measure one of the intro is a rhythmic paraphrase of the way in which Bickert phrases the melody in the bridge of the head.

Example 160 “A Face Like Yours” Intro (<https://www.youtube.com/watch?v=OwF9wxdPqxY>)

The musical score is written in 4/4 time and consists of two systems of two staves each. The top staff contains the melody, and the bottom staff contains the harmonic accompaniment. The key signature has one flat (Bb) and the time signature is 4/4. The score is labeled 'INTRO' at the beginning. The chords and their durations are as follows:

- System 1, Staff 1: AMIN7? (4 measures), B/D? (4 measures), C7sus9 (4 measures), Bb7(ADD MAJ 7) (4 measures).
- System 1, Staff 2: CMIN7 (4 measures), C7b9 (4 measures), BbMAJ7 (4 measures), Emin11 (4 measures).
- System 2, Staff 1: Amin11 (4 measures), AbDIM (4 measures), ? (4 measures), GMIN7 (4 measures), A/C (4 measures).
- System 2, Staff 2: Amin11 (4 measures), D7(b13) (4 measures), GMIN7 (4 measures), D7 (4 measures), GMIN7 (4 measures), A/C (4 measures).

Another example of this type of paraphrase is in the introduction to “Everything I Love.”

The following demonstrates the melodic and harmonic affinities with the last eight measures of the form. The melodic voice in the top staff is extracted and transposed down an octave to facilitate comparison with the original melody and harmony as outlined in *The Colorado Cookbook* (Example 161).

Example 161 “Everything I Love” Intro (<https://www.youtube.com/watch?v=i5hL2JHfp70>)

Top Voice down an Octave

Transposed from “The Colorado Cookbook”, Page 70

The recording of “Con Alma” at O’Ryans in Burlington showcases a lengthy unaccompanied intro. The opening section seems to reflect a triple time signature, though that is not certain. I have attempted writing this passage with an underlying pulse in three, four and twelve and the latter sounds more like the recording. The first three measures appear to reference the beginning of the harmony in the bridge: Cmin7b5 - F7. The harmony in measure four is difficult to ascertain, but measures five and six reference the next chords in the bridge F#min7b5 -B7. Clear references to the bridge or any other section of the tune are not evident in the rest of this portion of the introduction.

Example 162 “Con Alma” Intro (O’Ryans 1984)

Intro (Bridge?)

5

8

10

14

The unaccompanied intro continues with a paraphrase of the entire song — A, A¹, B, A² — before an eight-measure pedal on E in a 12/8 afro-cuban groove.

Introductions to songs are often a feature of a Bickert performance and these are frequently unaccompanied. In other words, no other instruments are present — at least initially.

There are a variety of approaches that include vamps, pedals, verses and paraphrases. The

paraphrases are typically — though not exclusively — performed with flexible timing that reflects many of the aspects of rubato playing. Bickert’s strong sense of swing and solid time enables him to craft these intros. These same attributes enable him to employ polyrhythms and play with the metrical accents of various songs.

7.5 Meter, Polyrhythm

A large portion of Bickert’s repertoire consists of songs in duple (2/2), quadruple (4/4) and triple (3/4) time signatures.⁹⁴ Many of the solos in this study illustrate Bickert’s facility at playing phrases that shift the metric accents to suggest a different time signature. Cynthia Folio labelled this as a “Type A” polyrhythm: “interaction of two or more rhythmic strings in which the grouping of regularly recurring attacks of each string is in a non-integer ratio (or one that cannot be reduced to an integer) to the other string(s); a special case of this occurs when a timespan is divided into two or more regular divisions (e.g. a bar of 4/4 divided into three’s)” (1995, 106). This has also been called a cross rhythm, specifically dividing a measure of 4/4 into 3+3+2 quavers.⁹⁵ The following example from measures seven and eight of the first A section of the Head of “A Face Like Yours” outlines this type of polyrhythm. The bottom stave indicates the groupings in three at the eighth note and quarter note levels.

⁹⁴ Curiously, despite the numerous times he played “Take Five” with Paul Desmond he does not appear to have taken a solo on the song.

⁹⁵ Oxford Music Online, s.v. “Cross-rhythm,” 2001, <https://www-oxfordmusiconline-com.ezproxy.library.yorku.ca/grovemusic/display/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000006882?rskey=cOZIbD&result=1>

Example 163 “A Face Like Yours” Polyrhythm (0:20 <https://www.youtube.com/watch?v=OwF9wxdPqxY>)

There are at least three other examples in Bickert’s performance of “A Face Like Yours.”

Example 164 “A Face Like Yours” Polyrhythms continued

Sometimes the presence of polyrhythms at a particular moment in the cyclical chorus structure can be indicative of the way in which Bickert views playing that particular piece. For instance, while comping for Don Thompson’s statement of the head and two chorus solo, Bickert often plays a chordal figure that suggest a metrical grouping of three quarter notes or three eighth notes. This type of polyrhythm regularly appears at the end of an A section in the piece, “Alone Together.” The first two A sections (A and A¹) are 14 measures in length, and the final A section (A²) is 8 measures.

Example 165 “Alone Together” Polyrhythms (<https://www.youtube.com/watch?v=M2kvEquqI5E>)

H.A¹.13-14

D.I.A.13.14

D.I.A¹.13-14

D.I.A².7-8

D.II.A.13-14

D.II.A².13-14

D.II.A².7-8

The musical score is presented in four systems, each with two staves. The first system, labeled H.A¹.13-14 and D.I.A.13.14, shows a melody in the upper staff and a bass line with 'x' marks in the lower staff. The second system, labeled D.I.A¹.13-14 and D.I.A².7-8, continues the melody and bass line. The third system, labeled D.II.A.13-14 and D.II.A².13-14, features a more complex melody with slurs and a bass line with eighth notes. The fourth system, labeled D.II.A².7-8, continues the complex melody and bass line. The key signature has two flats (Bb and Eb).

This metrical shifting seems to be more conducive to creating swing in faster tempos. The tempo for "Oleo" from *Kathryn Moses* (CBC Can LM437) is approximately 194 bpm. Bickert employs this technique in each chorus of his solo.

Example 166 "Oleo" Kathryn Moses Version Metrical Groupings (<https://www.youtube.com/watch?v=f7R4tVUDxEE>)

I.A'.1-3

Musical notation for I.A'.1-3, showing a melody line and a bass line. The melody line is in 4/4 time, starting with a sharp sign, and features eighth and quarter notes. The bass line consists of eighth notes marked with an 'x'.

II.A.8-II.A'.3,

Musical notation for II.A.8-II.A'.3, showing a melody line and a bass line. The melody line is in 4/4 time and features eighth and quarter notes. The bass line consists of eighth notes marked with an 'x'.

III.A'.1-4

Musical notation for III.A'.1-4, showing a melody line and a bass line. The melody line is in 4/4 time and features eighth and quarter notes. The bass line consists of eighth notes marked with an 'x'.

There are a variety of hemiola-like figures in some of the solos. In the following examples, triplets are grouped into two note cells.

Example 167 Hemiolas

"Bluebird" III.5-6

"Come Rain or Come Shine 2" I.A'.4

"Circus" I.C.9-12

7.6 Lulls

A particularly interesting section of LaRue's work on Rhythm involves the three states of the rhythmic spectrum (1992, 97): stress (95); lull (97) and transition (102). "High levels of activity from any source may produce stress of any duration" (1992, 95). Lull is "a condition of relative stability," and he feels the word is more effective than rest (97). "Transitions are mainly preparations" to move between stress and lull (102). The idea of identifying periods of activity and periods of stability resonated with some of the things I was examining in Bickert's solos. Some periods of lull seem to occur at the same locations as punctuation chords. Table 14 demonstrates this correlation.

I am certain this is not necessarily an original idea, but I have not seen it ever indicated in jazz pedagogy. As a teacher, I would often offer guidance to the students on "when to play" and "when not to play." The melodic/rhythmic structure of the songs is often a good starting point. In

the initial choruses of Bickert's solos there appears to be lulls in certain locations within the form. These are usually in the first or second chorus, depending on the length of the solo. This concept will be returned to in chapter 8, since it is one way in which structure is developed in a Bickert solo.

Table 14 Lulls And Punctuation Chords

Song	Lull	Punctuation
"A Face Like Yours"	I.A.3,6, I.A ¹ .3-4, 5-6, II.A ¹ .5-6, III.A.6	I.A.3-4, 6, I.A ¹ .3-4, 5-6, I.B.5, II.A ¹ .5-6, III.B.6
"A Handful of Stars"	n/a	I.A.6-7, I.A ¹ .7
"Alone Together"	I.A.1-2, I.AII.2-3	I.AII.2,4
"Black Orpheus" 1	I.A.3-4,I.AI.3-4, II.A.3, II.AI.7-8,	I.A.2-3, 6-7, I.C.2-3, II.A.4-5, II.B.8, II.AI.5-6, II.C.5-6,8, III.B.6-8
"Black Orpheus" 2	Intro.2, H.A.1,4, I.A.3-4	intro.2, Intro.5, I.A.3-4
"Bluebird"	I.1-3, 7-8, IV.6,	I.7-8, IV.6
"Circus" 1 O'Ryans	I.A.2-4, I.B.1-2, I.AI.6-7, II.A.6-7, II.B.6-7, II.A ¹ .2,3,4, III.A.2.3.4, 6,7 -8, IV.A.2,7-8, IV.B.5,8,	I.A.2-4, II.A ¹ .2-4,III.A.7, IV.A.1-5
"C.T.A."	I.A.2,4,8, I.A ¹ .7, I.B.2,8, I.A ² .7-8, II.A.5,6,8, II.A ¹ .7, II.B.1-3, II.A ² .7-8, II.A.5-6,8, III.A ¹ .2, III.B.2 ,3-4, 7-8,	II.B.1-3, III.B.3-4
Come Rain or Come Shine 1	I.A.2-3, 8, I.B.7-8, I.A ¹ .4,6, I.C.2, II.A.3-4, II.A ¹ .2, III.A.3-4, III.B.2-3, III.AI.4,	I.A.2-3, I.B.7-8, I.A ¹ .6, II.A.3-4,5, II.A ¹ .2
Come Rain or Come Shine 2	I.A.4-5, I.A ¹ .1-2, II.A.3-4,	I.A.4-5, II.A.3-4,
"Do Nothin' 'Til You Hear From Me" 1	I.A.4, I.B.7, II.A.2, II.B.1, II.B.3-4	II.A.2, II.B.1
"Do Nothin' 'Til You Hear From Me" 2	I.A.2-3, I.B.2,3	1.A.2-3, I.B.2,3

"Easy to Love"	I.A.1,3?,8, I.B.3, I.A ¹ .3, II.A.1,2,4, II.B.2,4	II.A ¹ .1-4
"Everything I Love"	I.A.1-2,8, I.B.2-3,4,8, I.A ¹ .4, I.C.2-3, II.A.3-4, II.B.6-7, II.A ¹ .3-4, 6,7,8	I.B.2-3,4, I.C.2-3, II.A.3-4, II.A ¹ .3-8
"Fungii Mama" 1	I.A.8, I.B.4,5, 7-8, II.A.3-4, 6, II.B.4,8, II.A.2,6,7, III.A ¹ .1-2, 5, 8, III.B.4,1, III,A ² .5,8, IV.A.4, IV.B.1, IV.A ² .2,4, V.AI.5	I.B.4,5, II.A.3-4, IIIA ¹ .1-2, III.B.4, IV.A ² .2,4
"Fungii Mama" 2	I.A.1,4,5,6, I.A ¹ .3,8, I.B.2,6,8, I.AII.4, II.A.2-4, 7-8, II.A ¹ .2-3,8, III.A.4,5,7-8, III.A ¹ .2,4, III.B.1-2,3-4,6	II.A.2-4, 7-8, II.A ¹ .2-3, II.B.6-7, III.A.4,5,7-8, III.B.2,3-4
"I Thought About You"	Sackville 2014 I.A. I.A ¹ .5-6, 8, II.A.3,4,8, II.B.2-3,7, III.A.4, 5,6	I.A ¹ .8, II.B.2-3, III.A.5,6, III.B.2-6
"I'll Never Stop Loving You"	I.A ¹ .4	I.A ¹ .4
"I'm Old Fashioned"	I.A.7-8, I.B.1-2,3,5 I.C.1-2, I.A ¹ .2-3	I.A.5,7-8, I.B.1-2,3
"I've Never Been in Love Before"	I.A.3-4, 7, IA ¹ .1, I.B.6, I.AII.2, II.A.2,5, II.A ¹ .7, II.B.4-5	II.A ¹ .7, II.B.4-5
"If You Could See Me Now"	I.A.2,4, I.A ¹ .1-2 (1/2), I.A ² .2	I.A.2, I.A ² .2, I.A ² .5
"It Might as Well Be Spring"	I.A.3-4, 7-8, I.A ¹ .8, 12-13, 16, I.B.7, I.A ² .5, 11-12, 16	I.A.7-8, I.AI.12, I.A ² .11-12, 23-24
" Just Squeeze Me, Don't Tease Me" 1	I.A.1,3,4,5,7-8, I.B.1, II.B.4-5	I.A.7-8, I.B.1, II.B.3 (6 notes)
"Just Squeeze Me, Don't Tease Me" 2	I.A.3,4, I.A ¹ .1, I.A ¹ .3-4, I.A ² .5, 7-8, II.A ¹ .5-6, II.B.5-6	I.A ¹ .3-4, I.A ² .5, 7-8, II.B.5-6
"Just Squeeze Me, Don't Tease Me" 3	I.A.3, 7-8, I.A ¹ .8, I.B.5, II.B.4, 8	I.A ¹ .3
"Just Squeeze Me, Don't Tease Me" 4	I.A.7-8, I.A ¹ .2-3,	I.A.7-8, I.A ¹ .2-3, I.B.4 (6 note)
"Just Squeeze Me, Don't Tease Me" 5	I.A.1-4, I.B.2-3, I.B.6, I.A ² .1,2	I.A.5-6, I.B.2-3,II.B.2-3

"Just Squeeze Me, Don't Tease Me" 6	I.A.6, I.B.2-3, II.A.1,3	I.B.3, Internal punctuation II.B.1-2
"Just Squeeze Me, Don't Tease Me" 7	I.A ¹ .2-3, II.B.3-4	I.A ¹ .2-3, II.B.3-4 (inc 6 note)
"Nancy with the Laughing Face"	I.A.1,3,5,8, I.AI.5, I.B.2-3, 5, I.A ² .1,2	I.A.8, I.A ¹ .1, I.B.6-7, I.A ² .5, I.A ² .6
"Nica's Dream"	I.A.2,4,6-7,12,16, I.A ¹ .5,8,10, I.B.1,3-4,16	I.A.6-7, I.B.1, 3-4, 16
"Nuages" 1	I.A ¹ .6	I.A.3-4 (?), I.A ¹ .1,6, I.B
"Nuages" 2	I.B.6	I.B.6
"Oleo" 1	I.A.4,5,6,7, I.A ¹ .1, I.B.2-3,4,5, I.A ² .5,7, II.A.1,3,4,8, II.B.3-4,6, II.2,6,8, III.A.2,3,5, III.B.3-4,5, IV.A.8, IV.A ¹ .7-8, IV.B.3-4,5, V.A.2, V.A ² .8, V ¹ .A.4,5, VI.B.8	I.B.4-5, III.B.4, III.A ² .1-2, 4,5 IV.B.1, IV.B.3-4 IV.A ² .1-2. V.A.2 Bass note punctuation VI.A ² .6-7
"Satin Doll"		I.A.2-3,4, I.A ¹ .2,5,6
"Street of Dreams"	I.16, III.5	1.1,5, II.9-10
"Things Ain't What They Used to Be"	I.3,5,6,7,8, II.2,7,9,III. 2-3,9-10, IV.2-3.6, V.3,5	II.2-3, III.9-10, IV.2-3, VI.11-12
"What Is This Thing Called Love"	II.A.4, II.A ¹ .4, II.B.1, III.A ² .2-3, IV.A.1,3,4,6,7, IV.A ¹ .2-3,4,8, IV.B.8, IV.3-4, V.A.4, VI.A ¹ .3,4,5,6,7,8	I.A ² .3,5-6, III.A ² .2, IV.A.1, IV.A ² .2 Internal V.B.5-6, V.A ² .5-7
"When Sunny Gets Blue"	I.A.2,3	I.A.2,3,4,5, I.A ¹ .7-8, I.B.1-2,6,8
"You'd Be So Nice to Come Home To"	I.A.1-2, I.A.8,	I.B.2

As evidenced by the above list there is some correlation between lulls and the presence of two and three note punctuation chords. This notion is a little tricky though because the punctuation chords mask or obscure the lull. The basic point is that one of the places in which Bickert inserts these punctuation chords is at the end of phrases or sub-phrases. Also, these are typically more frequent in the initial stages of a solo. Further, though not an obligatory facet of

every solo, phrase lengths at the beginning of solos are typically shorter than in subsequent choruses.

In summary, Bickert's ability to swing is universally recognized. His solid sense of time enables him to pull against the pulse, shift metrical accents and employ various polyrhythmic devices. The rubato introductions in many performances draw material from the piece, while inserting long scalar passages, employing flexible timing and interjecting many additional harmonies. There is some correlation between lulls and the presence of punctuation chords in the early sections of solos.

8 Growth/Form/Structure

As previously mentioned, Bill Evans suggested that his concept of improvisation involved the elaboration of an absolutely basic or fundamental structure which he also called the “abstract architecture” of a composition (Bill Evans 1979).⁹⁶ This structure seems to crystallize through repeated practicing or exploration of the piece. It is, or should be, a highly personalized understanding or interpretation of the composition. Gene Lees, commenting on an Evans performance of an overdubbed arrangement of a piece, suggested he was playing the tune based on an idea of its structure that he had crafted in his own mind (Lees 1988, 159). Elaborating this structure can involve working around or between important or strong points of structural significance. This suggests that similar kinds of melodic, harmonic and or rhythmic activity might reappear at these significant points and ways of working around or between them reflect elements of personal style.

Evans notion of structure seems to describe the fundamental model of a composition at the chorus level. This notion is not incompatible with the efforts of some scholars to elucidate the model improvisers utilize by uncovering its basic structure through a reductive process. Schenkerian analysis aims to reveal the points of structural significance and the ways in which the musician moves between them, though the criteria utilized to determine these points is the object of some disagreement between analysts. Pellegrin (2013), based on a thorough exploration of formalist and intuitionist approaches to reductive analysis, characterizes this argument in terms of the opposition between Schenkerian and Salzerian traditions. Crudely summarizing the

⁹⁶ For a compelling and thorough explication of this fundamental structure in Evans’ performance of the “Touch of Your Lips” see Larson, Steve. “Schenkerian Analysis of Modern Jazz: Questions about Method.” *Music Theory Spectrum* 20, no. 2 (Autumn 1998): 209–41.

differences, the former attempts to produce a more scientific (formalist) analysis, while the latter is a result of relaxing the reliance on a descending *Urlinie*.⁹⁷ David Neumeyer, in fact, suggests that Salzer, presumes the existence of ascending *Urlinie* (1987, 279).

Leaving aside the opposing views, my reservation in utilizing Schenkerian or other reductive analytical methods rests on two presumptions: the results seem to be of limited pedagogical value; and the insights gleaned draw correlations of primarily harmonic and melodic activity between choruses. The first is based upon a lifetime of attempting to teach — and concomitantly learn — jazz improvisation. The structure(s) uncovered in these reductive processes seem to be aligned with the notion of “guide-tones” that has some prevalence in jazz theory. Smither (2019) attributes some of the earliest mentions of this notion to Nettles (1987). Once again attempting a crude summary, this notion rests on the use of the third and seventh of chords (as well as other chord tones) as guideposts to develop single lines. This emphasis on moving between these points causes most, if not all, jazz guitar pedagogy to focus on providing seemingly uninterrupted streams of eighth notes to negotiate the space between these essential points.⁹⁸

Secondly, the insights gleaned are based on uncovering repetitive hidden structures at the chorus level. In other words, there seems to be a lacuna in the explication of development over the course of the entire solo. This is an admittedly nebulous topic and, as a result, rarely receives any kind of comprehensive treatment. Lawrence Gushee suggested a three-part rhetorical plan

⁹⁷ The *Urlinie* (or fundamental line) is the top line of the two-part *Ursatz*. In the Schenkerian tradition it is a step-wise descent from 3, 5 or 8.

⁹⁸ This assertion is based on an extensive study of jazz — particularly guitar — pedagogy during the pursuit of this PhD.

that Lester Young — and by implication jazz musicians as whole — utilize to add “meaning” to their performances (Gushee 1977, 167). Rob Van der Blik mentioned a similar idea in examining Wes Montgomery’s solo style (1987, 15). Some performances support the notion of an “outer plan” in which Montgomery increases the vertical textural density as the solo develops by moving from single-note lines to lines in octaves and, finally, block chords.

In addition to perhaps the subconscious inculcation of outer plans, my own research suggested that great improvisers, develop a way, or perhaps more accurately many ways, of playing a solo on particular compositions — though the ephemerality of these “ways” makes them difficult to clearly elucidate. This suspicion emanated from the examination of many improvisations on standard songs by many different jazz artists. Similar musical events sometimes occurred at certain points in the cyclical chorus structure of a performance. These events are not easily explained as repetitive patterns such as formulas or the product of a chord/scale negotiation. They may include, but are not limited to: lulls or positions of rest, characteristic rhythmic figures and contours of phrases or lines. In Ed Bickert’s solo style, basic elements such as Sound, Harmony, Melody and Rhythm combine to create this effect of structure — or in LaRue’s lexicon, Growth. Three predominant categories of Growth in Bickert’s solos are: Paraphrasing; Motivic Development; and Textural Variation.

8.1 Paraphrasing

The theoretical underpinnings of paraphrasing were outlined in section 6.2. An explicit issue with paraphrases involves the notion of length. In language and rhetoric sources it appeared that paraphrases were usually the same length as the model. However, in musical applications this notion seems much more relaxed and the entire melody or significant sections of it were not

necessary to qualify as a paraphrase. The ballad performances of Bickert tend toward paraphrasing, obviously in the head, but also in the solo sections. In fact, it seems reasonable to suggest that the ballad melodies are seldom reiterated in their entirety.

Initially, it appeared that it might be useful to compile a typology of paraphrases based on all of the research into its musical usage.

Table 15 Paraphrase Typology

Allusive	<ul style="list-style-type: none"> • Short entries: 1 or 2 bars that allude to the original melody
Formulaic	<ul style="list-style-type: none"> • Phrases that share some affinities with the original melody, have textural similarities (chromatic planing) and may appear in specific sections of the piece.
Gradient/Referential	<ul style="list-style-type: none"> • This is the typical view of musical paraphrase improvisation in which the original melody is transformed through embellishment, ornamentation and other variation techniques.
Quote/Borrowing	<ul style="list-style-type: none"> • The incorporation of a relatively brief segment of existing music in another work.
Rhythmic	<ul style="list-style-type: none"> • Phrases that replicate the characteristic rhythm of the model, but not necessarily the pitch material or intervallic relationships.

Analyzing their use in Bickert’s solos proved the difficulty in separating paraphrases into discrete categories. This study primarily refers to gradient or referential paraphrases, though many of these exhibit characteristics that would place them in multiple categories. One distinction I have assiduously maintained is the delineation between paraphrases and quotes. Bickert is a master at quoting or borrowing fragments from other compositions into his solos. Some might consider this an act of showing off, but Bickert’s use of this technique seems to emerge organically. The quotes are short and dovetail into other phrases. It’s quite possible to “miss them” without repeated listening. It seems every time I listen to one of his performances, I hear another quote.

8.1.1 “*Just Squeeze Me, Don’t Tease Me*” Quotes

A particularly rich trove of quotes can be found in the seven performances of “Just Squeeze Me, Don’t Tease Me” (“JSMDTM”). There are approximately eight in the seven

date of November 24, 1942, well before the 1974 recording of Bickert and Desmond's performance.⁹⁹ The model has been transposed an octave higher to make the relationship to the paraphrase clearer. Some rhythmic values have been altered, but the overall shape and the location in terms of the cyclical song structure are the same.

Example 169 "Star Eyes" Quote (3:35 <https://www.youtube.com/watch?v=HLVLq3IIW6w>)

I.A'.1-3 (CD 2-01, Telarc 83319)

Colorado Cookbook, 220

"Sidewinder," a composition written by Lee Morgan in 1964, seems to appear in Bickert's solo from *Pure Desmond*. The rhythmic figure is the same in both excerpts, however, the first chord in Morgan's original begins a semi-tone below the tonic. Bickert starts on the tonic and moves up a semi-tone. It also adds notes to the voicing in subsequent iterations. Ron Carter's bass line incorporates the tritone substitution of the tonic Eb.

Example 170 "Sidewinder" Quote (2:32 <https://www.youtube.com/watch?v=x04Rkp0ZQIQ>)

Pure Desmond Solo I.A'.1-2

The Real Book 5th Ed., 382

Ed Bickert played on the original version of "The Swinging Shepherd Blues" in 1957. He played it many times afterwards due to his lengthy association with Moe Koffman. In 1975, it

⁹⁹ <https://secondhandsongs.com/work/114613>

emerged in his solo from CD 1-05 Mosaic MD7-269. It is compared to the notated version in *The Real Book Vol.II* (2004) which has been transposed from C major to Eb major.

Example 171 “The Swinging Shepherd Blues” Quote (39:15 <https://www.youtube.com/watch?v=0cyllIV7WHA>)

CD 1-05 Mosaic MD7-269 II.A¹.5-6



The Real Book Vol.II, 2004, 323



It was only after repeated listening and playing of the transcription that I thought Bickert had quoted “Thanks For The Memory” in one of the solos (CD 5-02 Mosaic MD7-269). The model — for comparative purposes — is transposed to from F major to Eb major and then raised an octave. There are clear melodic affinities in the second measure of this excerpt. The additional notes in the first and third measure obscure the melodic/rhythmic relationship to the model.

Example 172 “Thanks For The Memory” Quote

CD 5-02 Mosaic MD7-269 I.A.6-8



557 Jazz Standards: Swing to Bop n.d., 365



"Opus De Funk" seems to make an appearance in the second chorus of the solo from the Edmonton Jazz Festival. It is compared with the *Real Book Vol IV* version. The paraphrase

changes the texture from monophonic to two-note homophonic. Bickert transposes the second half of the melody down a perfect fifth. This is the variation technique labelled sequencing by David Baker.

Example 173 “Opus De Funk” Quote (4:52 <https://www.youtube.com/watch?v=EfgmcgUVHo4>)

Edmonton Jazz Festival '76 Gambit (And) 69280 II.A.6-8



The Real Book Vol.IV 2010 , 332



"Close to You" seems to make an appearance in the solo from the CBC television show *Take 30*. Page 92 from *The Great Gig Book* provides a reference for comparison. Along with the different textural setting in the paraphrase, the melody has been rhythmically displaced (starting on beat two) and the second measure of the segment omits a note before introducing a new phrase.

Example 174 “Close To You” Quote (24:13 <https://www.youtube.com/watch?v=gU17RqSET5I&t=2s>)

Take 30 1976 I.A².5-6



The Great Gig Book 1996, 92



Finally, a quote of “Sonny Moon For Two” is evident in “JSMDTM” from CD 5-02 Mosaic MD7-269. This fragment is aligned with *The Colorado Cookbook’s* rendering of the same (205).

Example 175 “Sonny Moon for Two” Quote

CD 5-02 Mosaic MD7-269 II.A².5-6

The Colorado Cookbook, 205

This appears to be an optional component of Bickert’s improvisational style — not unlike many of things discussed in this dissertation. The following table highlights the numerous examples that appear to be quotes of other compositions. A few caveats are in order: there are probably many more; and my own biases and experience might influence the labelling of these fragments as quotations. In other words, I might be perceiving things that others might not. Nonetheless, some points that are clearly evident from the data compiled in Table 16 are: quotations are usually very brief, two measures or less; they rarely, if ever, begin a solo (the earliest appearances are in measure six); and many solos have multiple examples.

Table 16 Quotes

Song	Quotes
"Black Orpheus"	"It Ain't Necessarily So" I.A ¹ .1-2(?)
"C.T.A."	"Sister Sadie" I.B.5-7
"Chega de Saudade"	"Any Time You're Feeling Lonely" II.A ¹ .1-3 G major
"Chega de Saudade" 2	"String of Pearls" I.B.2-4 G major, "A Sleeping Bee" I.A ¹ .1-2 G major
"Circus"	"St. Thomas" I.B.2-3
"Come Rain or Come Shine"	"Moonlight in Vermont" II.A ¹ .1-2
"Come Rain or Come Shine" 2	"Blue Trane" I.A.3, "Birk's Works" I.C.1-4

"Con Alma" O'Ryans	"Jitterbug Waltz" H.B.3-4
"Con Alma" Out of the Past	"When Lights Are Low"
"Crazeology"	"Tis Autumn" quote in 3 I.A ¹ .5-6, "Lester Leaps In" quote II.A ² .2-3, "I'm Old Fashioned" quote II.A ¹ .1-7 "Rhythm-A-Ning" quote IV.A ² .1-2
"Easy to Love"	"Call Me Irresponsible" ? I.B.1-2
"Fungii Mama" York	"Salt Peanuts" II.A ² .1-2
"Fungii Mama" 2	"Ornithology" Quote I.A ¹ .6-7 "All God's Chillin Got Rhythm" I.A ² .1-3, "My Favorite Things" II.B.3-4, "Candy"? III.B.1-2, "I've Never Been in Love Before" III.A ² .2
"Have You Met Miss Jones"	"Button and Bows" I.A ¹ .1-2 "Exactly Like You" I.A ¹ .4-6 ? III.A ² .1-4
"I'll Never Stop Loving You"	"Things Ain't What They Used to Be" I.A.3
"I've Never Been in Love Before"	"Star Eyes" I.A.8 - I.A ¹ .1, "Allen's Alley/Wee" II.B.8 - II.A ² .2
"If You Could See Me Now"	"Midnight Sun" quote I.A ² .1-2
"It Might as Well Be Spring"	"Cast Your Fate to the Wind"? I.A.1-3, "Peanut Vendor" quote I.A ¹ .1-3
"Just Squeeze Me, Don't Tease Me" 1 Pure Desmond CTI 6059S1	Pure Desmond CTI 6059S1 "Joy Spring" quote I.A.6-7 "Sidewinder" II.A ¹ .1-4
"JSMDTM" 2 CD 2-01, Telarc 83319	"Star Eyes" I.A ¹ .1-3
"JSMDTM" 3 CD 1-05	"The Swinging Shepherd Blues" II.A ¹ .5-6
"JSMDTM" 5 CD 5-02	"Thanks For The Memory" I.A.7-8 "Sonny Moon For Two" II.A ² .5-6
"JSMDTM" 6 Edmonton Jazz Festival	"Opus de Fun II.A.7-8
"JSMDTM" 7 Take 30 CBC 1975	"Close to You" I.A ¹ .5-6
"Nuages" York	"I Cover the Waterfront" ? I.B.5
"Nuages" 2	"String of Pearls" quote ? I.A.1-4
"Oleo" 1 York U	"I Let a Song Go Out Of My Heart" III.A ¹ .1-2 "Laura" IV.A ¹ .8 - IV.B.3
"Oleo" 2 with Sonny Greenwich	"Sleigh Ride" I.A ¹ .1-3 "Tenor Madness" IV.A ¹ .6-7
"One Morning in May"	"Singing in The Rain"? II.A.13-14

"Street of Dreams"	"Hot House" I.4 "Brasil" I.9 "Birk's Works" I.12-13
"Strollin'"	"Crazy He Calls Me"
"The Swinging Shepherd Blues"	"Opus de Funk" quote II.7-8
"You Are Too Beautiful"	"Fools Rush In" I.A.1-2
"You Stepped Out of a Dream"	"Crazy He Calls Me" III.A ¹ .7-8

As demonstrated in the examples from "JSMDTM" and table 16, Bickert freely incorporates brief segments of existing music into other works. These segments emerge organically, which is to say that they do not draw attention to themselves because of their connections to other phrases and placement in the cyclical chorus structure. In fact this placement suggests a structural function in terms of spurring further melodic development or completing sections.

8.1.2 "*Just Squeeze Me, Don't Tease Me*" Paraphrases

"Just Squeeze Me, Don't Tease Me (JSMDTM)"¹⁰⁰ also provides multiple examples of paraphrases. Some of these were discussed as melodic activity in chapter 6, however it seems their appearance serves some kind of function in terms of solo architecture or tune structure. Also, these paraphrases share harmonic and textural connections. These connections and structural components necessitate an exploration in LaRue's category Growth. In fact, the way in which Bickert also employs texture and harmony in conjunction with paraphrasing makes it better suited to an examination in this category.

The following is a list of characteristics of the paraphrases that will be presented in the following examination of "JSMDTM."

¹⁰⁰ 32 bar tune organized in eight bar sections that can be indicated as follows: A, A¹, B, A².

- 2 to 5 measures in length.
- the “melody” is the highest note in a 3 or 4 note chordal texture (A sections).
- harmonic function is sometimes less important than employing parallel chords or grips and supporting the melody (Chromatic planing).
- often in the second chorus of a 2-chorus solo.
- occur with some regularity in the first half of an A section or somewhere in the B section
- there is some chromatic and/or diatonic substitution of important melodic notes.
- the fragment follows the contour/shape of the original melody.
- slight rhythmic transformations — lengthening and shortening notes.
- displacing notes by anticipating or delaying.
- omitting notes/suppression of sounds/motifs/adding rests .
- adding notes/decorative commentary/embellishment.

8.1.3 “Just Squeeze Me, Don’t Tease Me” Paraphrases Chorus I

All the solos begin in a manner that seems to reflect “move one” of Gushee’s three part “rhetorical plan” for describing Lester Young’s solos on “Shoeshine Boy” (1977, 167). “The first move is a move out of the band.” In the Bickert solos, this move is marked by a decrease in harmonic or rhythmic activity, usually a single chord or repetitions of the same in measure one. Example 176 is the first four measures of each of the seven solos and provides a snapshot of this first move. Even in the solos that feature single note textures, the first move is a sustained chord and — with the exception of solos four and seven — followed by several rests and or sustained chords.¹⁰¹

There is one phrase in the first move of CD 2-01 solo that references the original melody in pitch material and rhythm. This two-note cell also begins with the same chord voicing used in two clear paraphrases in solo CD 5-02 II.A.1-4A and II.A¹.104. A pertinent question that arises when confronted with these relationships is whether that is enough material to label that segment a paraphrase. Referring to the typology in Table 15, it is tempting to label this an allusive

¹⁰¹ Solo 4 is the aforementioned alternate take from *Pure Desmond* and, therefore, the increase in melodic activity earlier in the solo does not seem that unusual, because of its single chords in length.

paraphrase: 1 or 2 bars that allude to the original melody.

Example 176 “Just Squeeze Me, Don’t Tease Me (JSMDTM)” First Move

There are two short phrases in the second A (A¹) section of the first chorus of two solos that allude to the original melody. Unlike all the other examples uncovered in this study, the phrases are set in a two-note homophonic texture. The examples are from the *Pure Desmond* (Example 177) and *Edmonton Jazz Festival* (Example 178) recordings. The phrase shown in example 177 is aligned with a rendering of the melody extracted from the two-note texture and transposed down an octave to facilitate comparison with the Gaines (Ellington/Nance) melody. This phrase might be familiar to many guitarists as a blues riff that they have encountered at some point in their listening or playing. I think both interpretations are valid and they do not necessarily cancel out one another. There will be other instances of this dual — or more — nature of phrases in later sections. Originally, I thought it might be prudent to employ Hodeir and Dauer’s concept of note substitution to rationalize the top note as the paraphrase. This, however,

does not seem necessary, particularly because of the presence of another fragment with an identical texture, at the same point in the tune and sharing other characteristics.

Example 177 "JSMDTM" Paraphrase *Pure Desmond* I.A¹.1-3 (1:31 <https://www.youtube.com/watch?v=x04Rkp0ZQIQ>)

The other example (*Edmonton Jazz Festival*, Gambit 96280) has additional notes and diatonic and chromatic note substitutions. For instance, the Gs in the second measure of this segment could be considered diatonic substitutions for the Bbs of the original melody. Both Hodeir (1956, 164) and Dauer (1969, 115) posit the notion of tone substitution. Dauer's "variant heterophony" or "tone skipping" seems to suggest freely substituting tones above or below the original notes with those that skip over the preceding or succeeding note in Heptatonic and Pentatonic scale systems (1969, 115, 132). In the diatonic system this appears to be substitution a third above or below. Hodeir also suggests note substitution with upper partials of chords.

The concept of note substitution is clearly supported in the documentation examined during this research. It can be a useful tool for demonstrating connections between the model and paraphrase when these connections may not be readily apparent. However, a problem arises when this notion is used too often. Every phrase, segment or fragment can be rationalized as a paraphrase.

Example 178 "JSMDTM" *Edmonton Jazz Festival Paraphrase I.A¹.1-4* continued (3:51 <https://www.youtube.com/watch?v=EfgmcgUVHo4>)

One of the more difficult decisions in the analysis of these paraphrases involves determining where they end or when the paraphrasing has stopped. Often, they dovetail into further melodic material that may not share affinities with the original melody. Both paraphrases dovetail into single note phrases that are alike in contour or shape, as well as reach important notes or what might be called target tones in the same measures. For instance, the Dbs and Cs in measure twelve (Exs. 177 and 178) are a particularly prominent part of the melodic line by virtue of being the highest note in the entire eight measure section. Example 179 illustrates the monophonic continuation of both paraphrases in examples 177 and 178.

Example 179 "JSMDTM" Monophonic Continuation

As stated previously, these two paraphrases are the only examples that use a two-note homophonic texture that dovetails into a monophonic texture with increased rhythmic activity.

There is one paraphrase of the bridge in the first chorus of the solo from *The Complete*

1975 Recordings (Mosaic MD7-269 CD 1-05). It is in the second half or measures four to eight.

It is rhythmically displaced and just over one measure in length, perhaps qualifying it as an allusive paraphrase. However, the pitches and rhythm clearly show the connection to the model.

Example 180 "JSMDTM" Chorus I Bridge Paraphrase

1975 Toronto Recordings (Mosaic, MD7-269, CD 1-05) I.B.5-8

The musical notation for Example 180 consists of three staves. The first staff is labeled "Ellington Horns" and shows a melodic line with a triplet of eighth notes. The second staff is labeled "Nance Vocal/Gaines Lyrics" and shows a similar melodic line with triplets. The third staff shows a melodic line with triplets and a final cadence.

Depending on how liberally one interprets the notions of tone substitution and rhythmic paraphrase, it is possible to suggest that there are three solos that have paraphrases in the last A or A² section of the first chorus,

Example 181 "JSMDTM" Chorus I A² Section Paraphrases

The musical notation for Example 181 consists of three staves. The first staff is labeled "Edmonton Jazz Festival I.A².1-4 Referential" and shows a harmonic progression with "Chromatic Tone Substitution" indicated. The second staff is labeled "Pure Desmond Alternate Take I.A².1-4 Diatonic/Chromatic Tone Substitution" and shows a similar harmonic progression. The third staff is labeled "Pure Desmond I.A².1-4 Rhythmic Paraphrase" and shows a rhythmic variation of the harmonic progression.

These are short excerpts, probably only one to two measures. The *Edmonton Jazz Festival* solo

faithfully recreates the pitch content and rhythm of the model before the emergence of notes that reflect some notion of tone substitution. The *Pure Desmond* alternate take solo is the very last section of the solo. It will be mentioned again in the discussion of the second chorus A² sections because of its placement near the end of the solo and the chromatic planing in the first two and a half measures. Finally the brief fragment from *Pure Desmond* reverses the contour of the model and diatonically alters some of the pitches.

8.1.4 “Just Squeeze Me, Don’t Tease Me” Paraphrases Chorus II

Many of the paraphrases in the second chorus maintain the melodic/rhythmic structure of the model. Earlier in the dissertation I applied seven of Lee Konitz’s ten levels to the melody of “Subtle Slough” the instrumental precursor to “Just Squeeze Me, Don’t Tease Me.” It was determined that maintaining the melodic rhythm with only slight alterations is vital to melodic identity. Later, in attempting to apply analytical labels that demonstrated the relationship between the model and the paraphrase, it was found that the notion of diatonic or chromatic tone substitution and additional notes had to be employed judiciously.

The following example shows five of the paraphrases in the second chorus that adhere to the above findings regarding melodic identity and judicious use of some concepts. The melodic rhythm is slightly altered, but the pitch content ascending from G confirms the connection with the original model. The tension in the harmony is increased in the second, fourth and fifth examples. The rising harmonic tension and increase in the vertical textural density is important in the development or growth of these solos.

Example 182 "JSMDTM" Chorus II A Section Paraphrases

Pure Desmond II.A.1-3

1975 Toronto Recordings (Mosaic, MD7-2695 CD 5-02) II.A.1-4

1975 Toronto Recordings (CD 5-02) II.A¹.1-4

1975 Toronto Recordings (CD 2-01) II.A².1-4

1975 Toronto Recordings (CD 1-05) II.A³.1-4

The excerpt from *Pure Desmond* II.A.1-3 is one of the clearest examples of a paraphrase due to its adherence to the melodic and rhythmic identity of the model.

Example 183 *Pure Desmond* II.A.1-3 (2:16 <https://www.youtube.com/watch?v=x04Rkp0ZQIQ>)

REDUCTION

GAINES MELODY

The three lowest notes of the vertical structures ascend chromatically: an example of chromatic planing. The above paraphrase and the *Paul Desmond — The Complete 1975 Recordings* Mosaic MD7-269 CD5-02 II.A.1-4 example (also above) were showcased earlier as exemplars of

chromatic planing (Examples 100 and 103). This is an important facet of many of the paraphrases in these solos and suggests a connection to other possible paraphrases in which the relationship to the model is less clear.

One such paraphrase is found in the A¹ of the 2nd chorus of the *Pure Desmond* recording (Example 184). Part of the rationale for suggesting this phrase might be an example of paraphrasing is due to the previous “utterance”¹⁰² of the melody in the preceding A section. Further, the chromatic movement of the #9 grips (and variants) is similar to some of the other recordings. These include: Mosaic MD7-269 CD 5-02 II.A.1-4; *Pure Desmond* II.A².1-4; *Pure Desmond* alternate take I.A².1-4 (Example 184); and Mosaic MD7-269 CD 2-01 II.A².1-4.

To accept the segment in example 184 as an example of paraphrasing requires the recognition of the Gb, B and Cb in measures one to three as chromatic tone substitutions. There is also some question regarding the length of this paraphrase — two or four measures. Complicating matters further, this particular phrase might also be considered a paraphrase of the initial groove — particularly the piano shots — of Lee Morgan’s “Sidewinder.” These factors call into question the notion of “easily perceptible” that is one of the guiding principles in determining whether a fragment or phrase is a paraphrase.

However, it has also been suggested that by dialogically or, perhaps, intertextually comparing all the fragments to each other a clearer connection between phrases emerges. For instance, the alternate take from *Pure Desmond* in example 185 incorporates a clear example of paraphrasing, even though the top note in the voicing is a minor third above the original melodic

¹⁰² I am borrowing this concept from Mikhail Bakhtin to suggest that the relationship between some of these paraphrases and the model are better understood when referencing all of Bickert’s solos on this tune.

note. The rhythm is slightly altered in measure one through omission (rest on beat one), but the contour over the two bars and the dotted quarter to eighth note rhythm in measure two convey the original melody. The voicings suggest a tonic to dominant move within in each first two measures. Measures three and four seem to reflect a Eb7 - Ab7 - G7 - C7 progression with voicings that descend chromatically.

Example 184 "JSMDTM" Paraphrase continued (2:31 <https://www.youtube.com/watch?v=x04Rkp0ZQIQ>)

Example 184 shows a musical score with guitar chord diagrams and three staves of music. The chord diagrams are labeled with fret numbers: 5fr., 6fr., 5fr., 6fr., 5fr., 4fr., 3fr., and 2fr. The music is in 4/4 time and features a melodic line in the upper staff, a bass line in the middle staff, and a piano accompaniment in the lower staff.

Example 185 "JSMDTM" Paraphrase *Pure Desmond* Alternate Take I.A².1-4 (2:15 <https://www.youtube.com/watch?app=desktop&v=xdXTHWme8S4&vl=en>)

Example 185 shows a musical score with guitar chord diagrams and three staves of music. The chord diagrams are labeled with fret numbers: 5fr., 6fr., 5fr., 6fr., 5fr., 4fr., 3fr., and 2fr. The music is in 4/4 time and features a melodic line in the upper staff, a bass line in the middle staff, and a piano accompaniment in the lower staff.

Five of the solos feature paraphrases with chromatic planing and increased harmonic tension in the final A section of the cyclical chorus structure. It seems reasonable to

posit that this reference to the original melody and the employment of the parallel chromatic grips is akin to Gushee's final move of his rhetorical plan — “wrapping it up (Gushee 1977, 167).” Further, this notion of providing a summary by returning to the familiar lends credence to viewing these excerpts as paraphrases, even when they reverse or reduce the contour and/or utilize many chromatic and diatonic note substitutions.

Example 186 "JSMDTM" Paraphrases in A²

The image displays five staves of musical notation, each representing a different recording of the same piece. The notation is in 4/4 time and the key signature has two flats (B-flat major). The staves are labeled as follows:

- Edmonton Jazz Festival I.A².1-4
- Pure Desmond Alternate Take I.A².1-4
- Pure Desmond II..A².1-4
- 1975 Toronto Recordings (CD 2-01) II.A².1-4
- 1975 Toronto Recordings (CD 1-05) II.A².1-4

The notation includes various rhythmic values, accidentals, and dynamic markings, illustrating the paraphrasing of the original melody through different recordings.

There are possibly three paraphrases in the first half of the bridge in the second chorus. Two of the defining characteristics are the triplet rhythm and the chromatic ascension of a minor 3rd. The triplet rhythm is present in the last phrase Mosaic MD7-269 CD 1-05; however maintains the chromatic ascension. It is notated twice in the following example. First, as a reduction that changes the octave and removes the textual setting. Second, as it appears in the final transcription.

Example 187 Chorus II Bridge Paraphrases II.B.1-4

1975 Toronto Recordings (Mosaic, MD7-269, CD 2-01) II.B.1-4



1975 Toronto Recordings (Mosaic, MD7-269, CD 5-02) II.B.1-4



1975 Toronto Recordings (Mosaic, MD7-269, CD 1-05) II.B.1-4 Reduction



1975 Toronto Recordings (Mosaic, MD7-269, CD 1-05) II.B.1-4



Nance Vocal/Gaines Lyrics



The recurrence of these paraphrases in later choruses and within the cyclical chorus structure suggests a strategy of utilizing references to the original melody as material for continued development, as well as to end the solo. Quotations may serve a similar function. As mentioned earlier, these are not obligatory strategies, but they do occur in other solos and performances. Table 17 provides an overview of the frequency of paraphrases in the solos. Also, the discussion of the introductions to songs demonstrated that paraphrasing is an important component. Similarly, Table 16 produced evidence of the ubiquity of quotations throughout Bickert's solos. Both paraphrases and quotes are more likely to be heard in solos that are longer than one chorus. Live performance seems to facilitate the inclusion of this type of material. The introductions of songs are heavily paraphrased, as are the melodies of performances in which Bickert performs the head or melody. *"Nica's Dream"* is one example of where the melody is only tangentially referred to, raising the issue of whether the first chorus should be considered a

paraphrase.

Table 17 Bickert Paraphrases

Song	Paraphrases in solo
"A Handful of Stars"	I.A.1(?), I.B.8
"Black Orpheus" 1	IV.A ¹ .1-3
"Bluebird"	II.5-6
"Chega de Saudade"	II.B.3-4, 16-24
"Come Rain or Come Shine" 1	III.B.1-4
"Con Alma" 1	Introduction
"Easy to Love"	I.A ¹ .5-8
"Everything I Love"	Intro
"Fungii Mama" 1	IV.A ² .8-V.A.1-2 (similar to background riff on Blue Mitchell recording)
"Fungii Mama" 2	I.A.5-6
"I'll Never Stop Loving You"	I.A.1-3, I.A ¹ .3-4, I.B, I.A ²
"I'm Old Fashioned"	II.A.1-4
If You Could See Me Now	Paraphrase throughout head, I.A ² .5, I.B.1-3
"It Might as Well Be Spring"	I.A ¹ .9-11, I.B.1-7(?), I.A ² .9-12, I.A ² .13-16
"Just Squeeze Me, Don't Tease Me" 1	I.A ¹ .1-2, II.A.1-4, II.A ¹ .1-4, II.A ² .1-4,
"Just Squeeze Me, Don't Tease Me" 2	II.A ² .1-4, II.B.1-4
"Just Squeeze Me, Don't Tease Me" 3	II.A ² .1-4, I.B.5-8, II,B,1-3
"Just Squeeze Me, Don't Tease Me" 4	I.A ² .1-4,
"Just Squeeze Me, Don't Tease Me" 5	II.A.1-4, II.B.2-4
"Just Squeeze Me, Don't Tease Me" 6	I.A ¹ .1-4, II.A ² .1-4,
"Nancy with the Laughing Face"	this entire performance might be heard as one long paraphrase.
"Nica's Dream"	Entirely a paraphrase? I.A.13-14, I.B.12-13
"Nuages" 1	I.A.4-5, I.B.8 - I.A ¹ .1, I.A ¹ .4-5
"Nuages" 2	I.A.4-5, I.B.8 - I.A ¹ .1, I.B.5-6

"Oleo" 1	I.A.1-4
"Satin Doll"	I.A.1-4
"Street of Dreams"	H.B.8 - I.A.1
"Things Ain't What They Used to Be"	II.1-2, III.4-5
"When Sunny Gets Blue"	I.B.1-2, 5-6, I.A ² .1-2, 5-7
"You Are Too Beautiful"	I.B.1?, I.A ² .1
"You Stepped Out of a Dream"	III.A.8 - B.6, III.C
"You're In Love With Someone"	II.B.3-4, II.A ¹ .1-2 (head out)

8.2 Motives and Motivic Development

Motives were discussed earlier in chapter 6, section 5. The contention of the importance of motives, cells or figures to Bickert's solo style is based on the regularity of their appearance, the ways in which they are varied or developed, and the ways in which they incorporate other elements such as harmony and rhythm. To distinguish motives from formulas it was suggested that motives or motivic improvising are unique to a particular performance and subject to immediate repetition and variation. The length of a motive is variable, but can be as few as two notes and they are identified by characteristic rhythmic figures, intervallic relationships and distinctive shapes or contours that may have harmonic implications.

One of the opening cells, figures or motives from "Bluebird" (Sackville SK2CD-5007) has already been discussed in 6.5. There are approximately thirteen such passages in this performance. The following example provides — in essence — a "motivic map" of the seven chorus solo. As the solo develops, there are more repetitions and the involvement of more of the elements, particularly harmony and rhythm. The vertical textural density is also increased.

Example 188 “Bluebird” Motivic Map (https://www.youtube.com/watch?v=O_fkjX7Fcos)

I

Motive a

a¹ Punctuation Chords (PC)

b

II b¹ b² b³ b⁴

Paraphrase (P)

STRAIGHT J's C ^{1/2}

C¹ SWING J's C²

III d d¹ d²

Formula a (F)

F.a¹ e e¹

mp mf

Example 189 "Bluebird" Motivic Map continued

2 IV f ----- f¹ ^{1/2} -----
 37
 g (PC) ----- g¹ (PC) g² -----
 41
 (PC) g³ -----
 45
 v h ----- h¹ ----- h² ----- h³ ----- h⁴ ----- i -----
 49
 i¹ ----- j -----
 53
 j¹ ----- k -----
 57
 VI ----- k¹ ----- k² ----- k³ ----- k⁴ ----- k⁵? -----
 61
 or l ----- l¹ ----- k⁵ -----
 65
 k⁶ ----- k⁷ ----- k⁸ -----
 69

The musical score consists of ten staves of music in a single system. The notation includes treble clefs, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Above the staves, there are labels for different motifs and their occurrences, such as f, f¹, g, g¹, g², g³, h, h¹, h², h³, h⁴, i, i¹, j, j¹, k, k¹, k², k³, k⁴, k⁵?, k⁵, k⁶, k⁷, k⁸, and l. Some motifs are marked with "(PC)" for phrase completion. Measure numbers 37, 41, 45, 49, 53, 57, 61, 65, and 69 are indicated at the beginning of their respective staves. The notation includes various accidentals (sharps, flats, naturals) and articulation marks like slurs and accents.

Example 190 “Bluebird” Motivic Map continued

VII m ----- m¹ ----- 3

The identity of “motive a” is established by the characteristic 16th note triplet figure and overall contour. The ending of the phrase has the same four pitches Bb-F-Ab-Bb. The techniques used to vary the motive appear to reflect David Baker’s number 4 “Truncation: omitting a note or notes from the end of a musical phrase: (1988, 77) and number 11 “Rhythmic and Melodic displacement” (1988, 78). In the second instance the phrase begins on beat 2 as opposed to beat three in the original and its length has even shortened from five beats to four beats.

Example 191 “Bluebird” Motive a (5:41 https://www.youtube.com/watch?v=O_fkjX7Fcos)

Motive a

The next motive (b) has already been discussed on pages 194-196. It is positioned as an example of a two-note motive, though, as discussed earlier, some might consider it a cell or figure. The variation of this motive utilized: Sequence: transposing a section of phrase by an interval other than an octave (Baker 1988, 75); Augmentation: increase rhythmic values (77); and Alteration of shape: change size of interval or change contour of line (80). It also changed the texture from two-note homophonic to melody plus accompaniment or chordal. At the very least, the vertical density of the texture increased from two to four notes. Textural variation and/or increasing vertical textural density seem important to developing an improvisation in Bickert's solo style. As mentioned earlier, Wes Montgomery also utilized this strategy in some of his solos. It's curious that Godt (1976, 1980), Schoenberg (1970) and Baker (1988), despite their lengthy and well thought out lists of variation techniques, do not mention anything that directly relates to texture.

Example 192 "Bluebird" Motive b (5:55 https://www.youtube.com/watch?v=O_fkjX7Fcos)

The image displays five musical staves illustrating variations of Motive b. The first staff, labeled 'b', shows a two-note homophonic motive in G major (one sharp) on a treble clef staff. The second staff, labeled 'b¹', shows the motive transposed to D major (two sharps) on a treble clef staff. The third staff, labeled 'b²', shows the motive in G major on a treble clef staff with a longer note value (augmentation). The fourth staff, labeled 'b³', shows the motive in G major on a treble clef staff with a different contour. The fifth staff, labeled 'b⁴', shows the motive in G major on a bass clef staff with a different contour and a longer note value.

The following table (18) lists the remaining motives and the ways in which they have been developed. Examples 192 - 203 provide the motives and their variations in paradigmatically aligned transcription format.

Table 18 Bluebird Motivic Variation Techniques

Motive	Variation Techniques
c	Sequence, extension
d	Sequence, Diminution, extension
e	Sequence
f	Sequence (1note), surface articulation variation
g	Sequence, Extension, Rhythmic displacement
h	Sequence, Rhythmic displacement, Alteration of shape: change size of interval or change contour of line
i	Sequence, Rhythmic displacement
j	Sequence
k	Sequence, Rhythmic displacement, Extension
l	Already a variation of k?, Sequence
m	Rhythmic displacement, Extension

Example 193 “Bluebird” Motive c (6:07 https://www.youtube.com/watch?v=O_fkjX7Fcos)

The image displays three musical staves illustrating variations of Motive c. The first staff, labeled 'C', shows a sequence of notes with a half-note (1/2) and a quarter note. The second staff, labeled 'C¹', shows a variation with a flat sign and a triplet of three eighth notes. The third staff, labeled 'C²', shows a variation with a sharp sign and a triplet of three eighth notes.

Example 194 “Bluebird” Motive d (6:19 https://www.youtube.com/watch?v=O_fkjX7Fcos)

d



d¹



d²



Example 195 “Bluebird” Motive e (6:30 https://www.youtube.com/watch?v=O_fkjX7Fcos)

e



mp *mf*

e¹



Example 196 “Bluebird” Motive f (6:33 https://www.youtube.com/watch?v=O_fkjX7Fcos)

f



f¹ $\frac{1}{2}$



Example 197 “Bluebird” Motive g (6:40 https://www.youtube.com/watch?v=O_fkjX7Fcos)

Motive g is presented in four variants (g, g¹, g², g³) on a single staff. The notation includes a key signature of one flat (B-flat) and a common time signature. Each variant consists of a sequence of chords and notes, with a '3' indicating a triplet. The variants show different rhythmic and melodic groupings of the same basic material.

Example 198 “Bluebird” Motive h (6:52 https://www.youtube.com/watch?v=O_fkjX7Fcos)

Motive h is presented in four variants (h, h¹, h², h³, h⁴) on a single staff. The notation includes a key signature of one flat (B-flat) and a common time signature. Each variant consists of a sequence of chords and notes, with a '3' indicating a triplet. The variants show different rhythmic and melodic groupings of the same basic material.

The identity of motive h is shaped by the polyrhythmic grouping of 3 beats. The variants of motive k 5-8 share this rhythm and it does not seem unreasonable to suggest that they could

also be labelled as variants of h. However, repeated listening and playing the transcription has lead me to believe that they are appropriately labelled k.

Example 199 “Bluebird” Motive i (6:59 https://www.youtube.com/watch?v=O_fkjX7Fcos)

Example 200 “Bluebird” Motive j (7:03 https://www.youtube.com/watch?v=O_fkjX7Fcos)

Example 201 “Bluebird” Motive k (7:11 https://www.youtube.com/watch?v=O_fkjX7Fcos)

Example 202 “Bluebird” Motive k continued (7:22 https://www.youtube.com/watch?v=O_fkjX7Fcos)

k⁵

k⁶

k⁷

k⁸

Example 203 “Bluebird” Motive l (7:18 https://www.youtube.com/watch?v=O_fkjX7Fcos)

l

l¹

Example 204 “Bluebird” Motive m (7:30 https://www.youtube.com/watch?v=O_fkjX7Fcos)

m

m¹

Table 19 lists the examples of motivic development that can be found in some of the solos.

Table 19 Motivic Development in Bickert Solos

Song	Motivic development
"A Face Like Yours"	I.A.5-8?, I.A. ² .3-4, II.A.1-4, 5-7, II.B.5-6, III.A ¹ .1-2
"A Handful of Stars"	I.A.1.3(?),5-6, I.A. ² .1-2
"Alone Together"	I.A.5-7, I.A ¹ .1-4, I.B.1-4
"Black Orpheus" 1	I.B.1-4, IV.A.1-4,
"Bluebird"	I.12 - II.4, II.8-13, II.11-12, IV.1-2, IV.5-11, V.1-3, V.5-7, V.8-10, VI.1-4, VI.7-10, VII.1-4
"C.T.A."	I.A ¹ .1-4, 4-7, I.B.5-8, II.A.1-3, II.A ¹ .1-3, II.A ² .1-4
"Chega de Saudade"	I.A.1-4, 9-14, I.B.9-12, 30-33, II.A.17-20
"Chega de Saudade"	I.B.13-16, II.A.1-6, 8-14
"Circus" 1 O'Ryans	I.B.5-8, II.A.1-8, III.C.5-7
"Come Rain or Come Shine" 1	I.B.6-8 (Octave displacement and Alteration of Shape), I.A ¹ .4-7, I.C.5-6 (Octave Dis.), II.C.7 - III.A.3, III.A ¹ .4-8, IV.A.1-4, IV.A ¹ .5-8, IV.C.1-3
"Come Rain or Come Shine" 2	II.A ¹ .1-4, I.C.1-4, II.A.5-6
"Crazeology"	II.A ² .7 - III.A.3
"Do Nothin' 'Til You Hear From Me" 1	I.A.2-4, I.A.1.2-3, 5-6, I.A.2.1-4, II.A.5-7, II.A.2.2-3
"Do Nothin' 'Til You Hear From Me" 2	Solo Break, I.B.6-8, I.A.2.5-6
"Easy to Love"	II.A ¹ .1-4
"Everything I Love"	I.A.2-8, I.A ¹ .1-2, I.A ¹ .4-7, I.A ¹ .8 - I.C.3,
"Fungii Mama" 1	I.A.5-7, V.I.A ¹ .1-4, V.B.1-8
"Fungii Mama" 2	I.A ² .1-3, II.B.2-4, II.B.5-6.
"I Thought About You" (Sackville)	I.A.3-5, 7-8, I.B.1-2, 3-4, I.A ¹ .1-3, I.C.1-2, II.A ¹ .1-2, III.B.1-6, III.A ¹ .2-8, III.C.1-2
"I'll Never Stop Loving You"	I.A.5-6, I.B.1-2
"I'll Wait and Pray"	I.A.2, I.B.2-3, 4, I.A ² .1-2
"I'm Old Fashioned"	I.A.2-4, I.D.1-4, I.D.5-6, II.C.5-8, II.D.1-4, 5-8

"I've Never Been in Love Before"	I.A.2-5, I.B.7-8, II.A.7-8
If You Could See Me Now	I.B.1-4
"It Might as Well Be Spring"	I.B.9-11, I.A ² .1-4, I.A ² .13-16
" Just Squeeze Me, Don't Tease Me" 1	I.A.2-3, 4-5
"Just Squeeze Me, Don't Tease Me" 3	I.A.3-4
"Just Squeeze Me, Don't Tease Me" 7	I.A.1-3, I.A ¹ .1-2, II.A ¹ 1-4,
"Nancy with the Laughing Face"	2 note homophonic riff H.A.7, H.AI.8 - H.B.1, H.A ² .5-6, I.A.3, I.A ¹ .5-6 H.A ¹ .5-7 (sequence, truncation), H.A ² .7 - I.A.1 (sequence)
"Nica's Dream"	I.A ¹ .5-8, I.A ² .9-12
"Nuages" 1 (York U)	I.A.1-4, I.B.1-3
"Nuages" 2 <i>Pure Desmond</i>	I.B.1-2, I.C.3-4 (8ve Dis)
"Oleo" 1 (York U)	I.A ² .1-4, II.A ¹ .8 - II.B.4, IV.A.1-3 (possible formula)
"Oleo" 2 Kathryn Moses	I.B.1-3 (Seq), II.B.1-3, II.B.8 - II.A ² .2 (Sequence of rare formula), Seq of polyrhythm III.A ² .1-4
"Oleo" 3 with Sonny Greenwich	Pickup measures - I.A.4, I.A ² .1-4, II.A.5-7 (Seq), II.A ² .6 - II.B.2, III.A.8 - III.A ¹ .3 (Seq), III.A ¹ .8 - III.B.3, III.A ² .1-4 (seq)
"One Morning in May"	I.A.1-4 (seq), I.A ¹ .7-8, III.A.1-8, 13-16,
"Satin Doll"	I.A.1-4, I.A.5-6, I.A ¹ .1-4, I.A ¹ .5-6, I.B.1-4
"Street of Dreams"	II.A.5-6 (seq), III.B.1-4 (seq, prolongation, textural variation)
"The Swinging Shepherd Blues"	I.5-6, I.9-10, II.17-18
"Things Ain't What They Used to Be"	I.2-4(seq, truncation) dovetails into 8-9?, II.1-4, II.5-8 (seq), II.1-2, Two note cell (seq) III.7-8, IV.8-12, V.4-5, V.10 - VI.4, VI.5-8, VI.8-10
"Toth Contrafact"	I.A.1-3, I.A ¹ .5-6(21-22), I.C.1-4 (25-28)
"Turnaround"	V.1-2, V.8-10 (Sequence, rhythmic alteration, V.11-12 (Seq., Rhy. Dis.), VI.5-8
"What Is This Thing Called Love"	I.A.1-4, I.A ¹ .1-4, 5-6, I.B.4-5, 6-8, II.B.3-4, III.A ¹ .1-4, III.B.1-6, V.B.1-6, V.A ² .1-7, VI.5-8, VI.B.1-3, 4-7
"When Sunny Gets Blue"	I.A.1-4, 5-6, I.A ¹ .1-3

"You Are Too Beautiful"	I.A.4, I.A.8, I.A ¹ .1-2
"You Stepped Out of a Dream"	I.B.1-5, II.A.1-2, II.A ¹ .1-4, II.C.1-4
"You'd Be So Nice to Come Home To"	I.A. 5-7, I.B.9-11, I.A ¹ .17-18
"You're In Love With Someone"	I.A.1-4(?),5-7,I.B.14-16,I.A ¹ .5-6, I.A ¹ .8 - C.3, I.C.6-7
"Young and Foolish"	I.A.1-4,

8.3 Textural Contrast and Variation

Texture was introduced in the chapter (4) that explored LaRue's category of Sound. It was noted that — even for LaRue — observations of texture present particular difficulties in determining the controlling element. In other words, in which category should it be explored. Texture and fabric could be relevant to Harmony (1992, 10) and Rhythm (1992, 109). Textural contrast and variation appear to be an important developmental technique in many Bickert's solos, contributing to a sense of Growth or structure. As implicit in the previous statement, varying textures is one aspect of Bickert's solo style that may not be present in every solo, particularly those performances in which another "comping" instrument may be present. This caveat aside, three points emerged from the elucidation of the textural types in chapter 4: 1) Homophonic textures, particularly melody with chord interjections or punctuation, are normally employed at the beginning of choruses and solos; 2) Contrapuntal textures seem more prevalent in latin songs and ballads; 3) Block chord textures often appear at the end of particular sections within the formal scheme and overall structure of the solo.

The ways in which contrast or variation are achieved can be abrupt or gradual and is dependent on the aspect of texture that is being altered: vertical, horizontal, density or

compression.¹⁰³ A recurring feature of some Bickert's solos is the contrast between monophonic lines and punctuation chords. This could be classified as an abrupt change that involves contrast between the vertical and horizontal aspects of the texture. The two note voicings appear with some regularity in the first chorus of a solo. The following tables (20, 21) provide a cursory overview of the occurrences of punctuation chords in songs with an AA¹BA² form or an ABA¹C form.

Table 20 Punctuation Chords AABA

Section	1	2	3	4	5	6	7	8	Totals	Chorus
I.A.	1	7	10	6	4	5	3	3	39	
I.A ¹ .	4	5	7	3	3	4	2	1	29	
I.B	2	5	4	3	3	3	1	1	22	
I.A ² .		3	3	1	3	2			12	102
II.A		2	2	2	1		2	2	11	
II.A ¹ .		2	2	1	1	1			7	
II.B	3	4	5	1	1	3	2	1	20	
II.A ² .									0	38
III.A			1	1	1		2	1	6	
III.A ¹ .	1	1							2	
III.B		2	2	4					8	
III.A ²	1	3	1	1	1				7	23
IV.A.	1	1	1	1	1				5	
IV.A ¹	1	1							2	
IV.B	1		1	1					3	
IV.A ² .	1	3		1					5	15

¹⁰³ Density has both vertical and horizontal dimensions. Compression refers to the intervallic relationships between components.

V.A		1							1	
V.A ¹										
V.B					1	1			2	
V.A ²					1	1	1		3	6
Totals	16	40	39	26	21	20	13	9		184

Table 21 Punctuation Chords ABAC

Section	1	2	3	4	5	6	7	8		
I.A		2	4	3	2	1	2	1	15	
I.B	1	2	2	1		1	1	1	9	
I.A ¹ .	1					2		1	4	
I.C		2	2						4	32
II.A			3	4	2				9	
II.B		1	1					1	3	
II.A ¹ .	1	2	2	2	2	2	1	1	13	
II.C					1	1		1	3	28
III.A					1	1			2	
III.B		1	1	1	1	1	1	1	7	9
Totals	3	10	15	11	9	9	5	7	69	

The drop-off between chorus I and II is quite abrupt in AABA songs. Over half of the appearances of punctuation chords occur in the first chorus. There also seems to be a tendency for punctuation to occur in measures two to four in all sections. Despite the apparently clear and conclusive evidence of early utilization of punctuation chords provided by these tables, a few caveats are in order. First, 50% of the songs transcribed in Part 2 are one (28%) or two (22%) choruses in length. The remainder are approximately divided as follows: three choruses (6%), four choruses (6%), five choruses (4%), six choruses (6%) and seven choruses (2%). However,

when the songs that are three choruses or longer are compared there still is a tendency towards punctuation chords being utilized in the initial stages of the solo (Table 22). Second, as pointed out earlier, the dynamic level of these chords is significantly lower than the surrounding melodic material. That often makes it difficult to ascertain the number of notes in the voicing and perhaps even its existence. Upon repeated listening of some of these performances, I have found that my transcription needed to be updated to include previously missed occurrences.

Table 22 Frequency of Punctuation Chords by Chorus

Song	Chorus I	Chorus II	Chorus III	Chorus IV	Chorus V	Chorus VI	Chorus VII
"A Face Like Yours"	6		1	n/a	n/a	n/a	n/a
"Black Orpheus"	3	5	1		n/a	n/a	n/a
"Bluebird"	1			1			
C.T.A		1	1	n/a	n/a	n/a	n/a
"Come Rain or Come Shine"	3	3			n/a	n/a	n/a
"Fungii Mama" York		4	5			n/a	n/a
"Have You Met Miss Jones"	4		2	1	1		n/a
"I Thought About You"	1	1	3	n/a	n/a	n/a	n/a
"I've Never Been in Love Before"		2		n/a	n/a	n/a	n/a
"Oleo" York	1		3	2	1	1	n/a
"Things Ain't What They Used To Be"		1	1	1		1	n/a
"What is This Thing Called Love"	2		1	2	2		n/a
"You Stepped Out of a Dream"	2			n/a	n/a	n/a	n/a
Totals	23	17	18	7	4	2	0

The difference between internal and external punctuation is based on its placement in or between phrases. In chorus I of "What Is This Thing Called Love" the two types appear

contiguously.

Example 205 Punctuation Chords “What Is This Thing Called Love” (0:24 <https://www.youtube.com/watch?v=cg9Ydwj1oi0>)

I.A''

Punctuation chords (PC)

25

(PC)

29

In both examples, the top note of the voicing does not appear to have a melodic function.

The density of punctuation chords is typically two or three notes. Occasionally, other voicings appear to serve the same function and are significantly denser. For instance, there is a voicing that appears in the bridge of two versions of “Just Squeeze Me, Don’t Tease Me:” *Pure Desmond* (II.B.3-4) and *Take 30* (II.B.3-4).

Example 206 “Just Squeeze Me, Don’t Tease Me” 6-note Punctuation Chord

A^{b7}

A^{b7}(¹³)

14ff.

Pure Desmond II.B.3-4

A^{b7}

A^{b7}(¹³)

G^{b7}

F¹³

14ff.

Take 30 II.B.3-4

Another type of punctuation may entail the insertion of a bass note. This happens rarely, at least in the solos I have transcribed.

Example 207 Bass Note Punctuation

"Oleo" VI.A.5-7



"Crazeology" II.A.5-6



The image contains two musical staves. The first staff, titled '"Oleo" VI.A.5-7', shows a treble clef with a key signature of one flat (B-flat). The melody consists of quarter notes: B-flat, A, G, F, E, D, C, B-flat. A bass note (C) is written below the staff, tied to the C in the melody. The second staff, titled '"Crazeology" II.A.5-6', also has a treble clef and one flat key signature. The melody consists of quarter notes: B-flat, A, G, F, E, D, C, B-flat. A bass note (C) is written below the staff, tied to the C in the melody.

According to Don Thompson, Ed was not averse to providing bassists with the occasional, helpful bass note and this may be the scenario in the example from “Crazeology.”

Similar to Bickert’s facility with moving seamlessly through a variety of different rhythmic values is his ability to shift between textures, particularly the aforementioned punctuation chords, but also between monophonic lines and two-note homophonic textures. In the following example, the monophonic texture of the first eight measures is contrasted with a passage rendered in a 2-note homophonic texture that unfolds over six measures. The two note density is maintained, but the compression is altered in III.A¹.5-6 to Maj6 (dim7), Min6, P5, P4, and #4.

Example 208 Textural Variation “What Is This Thing Called Love” (1:04 <https://www.youtube.com/watch?v=cg9Ydwj1oi0>)

III.A.1. C^7 F^{MIN}

III.A.1

D^{MIN7} G^7 C^{MAJ7}

III.A.1

C^7 F^{MIN} D^7

D^7 D^{b7} C^{MAJ7}

Maj6 (dim7) Min6 P5 P4 #4

Increasing the vertical textural density plays an important role in many of the solos in this study. This is not surprising considering that these pieces were selected based on their use of chords and the number of complete — or nearly complete — transcriptions I have been able to finish. The bulk of these performances come from ensembles in which Ed is the only comping instrument. The two versions of “Chega de Saudade” were recorded by Rob McConnell and the Boss Brass. Similarly, the ensemble that recorded “You’re In Love With Someone” also had a pianist. In these types of ensembles, textural variation is not typically a contributing factor to the development of the solo. However, most of the duo and trio performances the last section is

usually rendered in a block chord texture. The following table illustrates the frequency with which this happens.

Table 23 Frequency of Block chord Texture

Song	Block chord
"A Face Like Yours"	II.A ² .4-8, III.A ² .3-8 (Last 6)
"A Handful of Stars"	I.A ¹ .7-8, I.B.8 - IA ² .8 (Last 9)
"Black Orpheus"	I.B.1-8, II.A.1-8, II.C.1-5, III.A ¹ . - III.C.5, IV.A ¹ .1 -IV.C.8 (Last 16)
"Bluebird"	IV.5,7-12, V.1. - VI.9 (8 of last 12)
C.T.A	III.A ² .4-8 (Last 4)
"Come Rain or Come Shine"	III.A.5-III.C.4 (24 measures), IV.A ¹ .5 - IV.C.8 (Last 12)
"Come Rain or Come Shine" 2	II.B.3 - II.C.8 (last 23 measures)
"Crazeology"	II.A.6 - II.B.2
"Do Nothin' 'Til You Hear From Me"	I.A ¹ .2-4, IA ² .2-5, II.A ¹ .3-7, II.B.7 - II.A ² .8 (Last 9 measures)
"Do Nothin' 'Til You Hear From Me" 2	I.A.6 - I.A ¹ .5, I.B.6 - I.A ² .8 (Last 10)
"Easy to Love"	I.A ¹ .2-3, I.A ¹ .6 - I.C.8 (Last 10)
"Everything I Love"	II.C (8 measures)
"Fungii Mama" York	V.B.1-V.A ² .8 (Last 15)
"I Thought About You"	III.B.7 - III.C.8 (18 measures)
I'll Wait and Pray	I.B.8 - I.A ² .8 (Last 9)
"I'm Old Fashioned"	I.D.5-12, II.A.1 - II.C.5 (24 measures), II.C.7 - II.D.12 (Last 14 measures)
"I've Never Been in Love Before"	I.A ¹ .7-8, II.A ² .3-8, III.B. (Last 8 before head out)
"If You Could See Me Now"	I.A.7, I.A ¹ .2, I.B.1-8, I.A ² .6-8 (last 2)
"It Might as Well Be Spring"	IA.1-2, I.A ¹ .9 - I.A ² .4, I.A ² .13 - to the end (Last 16)
"JSMDTM" all versions	The last 8 is consistently block chord (Except for solo 5)
"Nica's Dream"	I.A ² .13-16 (last 4)
"Oleo" York	IV.B.5-8, VI.B.5 - VI.A ² .8 (Last 11)
"Satin Doll"	I.B.1 - I.A ² .6 (14 of last 16)

"Street of Dreams"	II.A.1-8, III.B.3-6 (4 of last 8)
Things Ain't What	V.1-VI.12 (last 24)
"Turnaround"	Last 16
"What Is This Thing Called Love"	(Last 16)
"Where are You"	I.A ¹ .6 - end (@ Last 18)
"When Sunny Gets Blue"	From Bridge out (@ Last 22 with outro)
"You Are Too Beautiful"	I.B.1 - I.A ² .8 (Last 16)
"You Stepped Out of a Dream"	I.A.5-8, II.B.1-8, II.A ¹ .5-8, III.A ¹ .5-8, III.C.1-8 (Last 8)
"You'd Be So Nice to Come Home To"	Last 8

In solos where Bickert employs block chord textures these passages are utilized to provide some kind of structure or growth. Textures can be varied and contrasted throughout the solo structure, but the denser block chord textures invariably appear near the end of the solo. The monophonic textures punctuated with two or three note voicings tend to appear early in the solo structure. Growth is achieved by eventually increasing the vertical textural density.

8.4 “Come Rain or Come Shine” and “What Is This Thing Called Love”

Two of Bickert's solos demonstrate some of the aforementioned notions of growth. These are “Come Rain or Come Shine” (*Ed Bickert* PMR-101) and “What Is This Thing Called Love” (*At the Garden Party* Sackville 4005). It seems prudent to examine these more closely. They are all on the lengthier side when it comes to the number of choruses of the solos and therefore provide a fairly compelling case for drawing certain conclusions regarding growth.

8.4.1 Formal Scheme

A significant number of the pieces in Bickert's repertoire are 32 measures long and are organized into an AABA or ABAC formal scheme. In this instance, form is being used to denote

the repeated cyclical structure of these pieces, as opposed to the notion of form that is synonymous with Growth. “Come Rain or Come Shine” (CROCS) is an example of the latter, while “What Is This Thing Called Love” (WITTCL) is an example of the former.

8.4.2 Punctuation Chords

As evident most of the examples in which punctuation chords are utilized to separate phrases or parts of phrases, these types of voicings primarily appear in the first two choruses, though they are rarely employed in WITTCL. They appear a total of 6 times in the first chorus and 8 in the second when combining both solos. In terms of the tendency to appear in certain measures of the eight measure sections, these voicings frequently appear in measure 2 (6 times). The other occurrences are measure three (three times), measure four (two times), measure five (four times) and measure six (once). Their use drops off significantly after the second chorus. Some of the reasons that have been suggested for this early use involve the use of brief monophonic phrases early in the solo and the inclusion of other textures.

In the typical rendering of the melody of these songs, the lull is usually in measure three or four.

Example 209 *Classic Real Book Vol.II*, 63

COME RAIN OR COME SHINE MM 1-4 AND 17-20

The musical notation shows a single line of music in treble clef with a key signature of one flat (Bb). Above the staff, four chords are indicated: F MAJ7, E♭, A7, and D MIN. The melody consists of quarter notes in the first three measures and a half note in the fourth measure.

A lull in the first two measures is not reflected in Bickert's playing of the head. The above issues aside, both CROCS and WITTCL demonstrate early usage of punctuation chords to separate short phrases.

8.4.3 Textural Variation and Increasing Vertical Textural Density

Both solos increase the vertical textural density in the last section. In WITTCL, the entire last chorus (VI) is in a block chord or chordal texture. The last twelve measures of the CROCS solo is the same. Table 23 demonstrated this consistency in a large portion of the solos considered in this dissertation. Block chords do not make an appearance in either solo until the last two choruses. This consistency suggests that the way in which Bickert utilizes chordal textures is at least as important as how he voices chords.

8.4.4 Motivic Development

From a strictly numerical viewpoint, the number of developed motives in the four choruses of these solos are remarkable similar. "CROCS" has ten and "WITTCL" has eight. I will admit to struggling with identifying motives, or at least labelling them. Even though Schoenberg — among others — suggested the motive could be as few as notes, it seems these repeated things are better labelled cell or figure. Regardless, they are treated in the same way in which their recurrences display some kind of variation.

I have primarily relied on David Baker's typology of variation in describing the ways in which motives, cells and or paraphrases are developed, though I have altered some of the descriptions and added others, especially textural change and surface articulation change. The most common techniques are: Sequencing (S), in which a section of the phrase is transposed by an interval other than an octave (1988, 75); Extension (E) or embellishment adding notes/chords

(76); Truncation (T) omitting notes (77); Diminution (D) decrease rhythmic values (77); Augmentation (A) increase rhythmic values; Rhythmic Displacement (RD) shifting phrase to other points in the metrical structure; Textural Change (TC); Octave displacement (8V); Surface Articulation (SA) change; Compression of Texture Change (CT) intervallic relationships change in components of texture; and Alteration of Shape (AS) change size of interval or change contour of line (80).

A closer examination of the first cell in “CROCS” reveals the use of several the above techniques. Example 213 shows the phrase in its entirety, while example 214 reveals the cell variations paradigmatically aligned and labelled with the above abbreviations.

Example 213 CROCS I.B.6 Cell a (1:22 <https://www.youtube.com/watch?v=G XK5HVy2014>)

Cell a a¹ a² a³

Example 214 CROCS Cell a continued

Beat 2

RD SA 8V
Beat 1

RD S
Beat 3

RD SA A TC
Beat 1

The variation techniques employed include: rhythmic displacement (RD, moved to different beats); change in surface articulations (SA, omitting grace notes); octave displacement (8V, second iteration is transposed down an octave); sequence (S, transposing cell up a fourth/down a fifth); and textural change (TC) from two note homophonic to monophonic. The following examples display the possible motives in this solo with the apparent variation techniques indicated.

Example 215 “CROCS” Motive a (1:33 <https://www.youtube.com/watch?v=G XK5HVy20I4>)

I.A'.4-5 Motive a

I.A'.6-7 a¹ RD S D

Example 216 “CROCS” Cell/Motive b (1:44 <https://www.youtube.com/watch?v=G XK5HVy20I4>)

Motive b

I.C.2-4

I.C.5-6 b¹ RD S, SA S E

Example 217 “CROCS” Motive c (2:47 <https://www.youtube.com/watch?v=GXX5HVy20I4>)

II.C.7 Motive c

c Exact repetition

II.C.8

c Exact repetition

II.C.8

III.A.1 c¹ A, RD, E

Example 218 “CROCS” Motive d (2:58 <https://www.youtube.com/watch?v=GXX5HVy20I4>)

III.A.5 Motive d

III.A.6 d¹ S, TC, CT

III.A.7 d²

Example 219 “CROCS” Motive e (3:26 <https://www.youtube.com/watch?v=GXX5HVy20I4>)

Motive e

III.A'.5-6

III.A'.7-8 e¹ S, TC, CT

As stated earlier, both “CROCS” and “WITTCL” exhibit the development of cells or

motives throughout the solos. The motives are repeated with variation at least once and perhaps as many as four times. With the exception of motive c — above — the recurrences are altered in a number of ways. The following examples are in essence motivic maps of these two solos.

Example 220 “Come Rain or Come Shine” Motivic Map with Punctuation Chords

I.A. Punctuation Chords (PC)

(PC)

I.B. C⁷

(PC) Cell a a¹ a² a³

I.A'. Motive a

(PC) a¹-----

I.C. Motive b -----

b¹-----

2 II.A (PC) ----- (PC) -----

33

(PC)

37

II.B

41

43

45

II.A' (PC) -----

49

53

II.C

57

Motive c c c c

61

III.A C¹

65

Motive d ___ d¹ _____ d² _____

69

III.B Paraphrase (P) _____

73

77

III.A'

81

Motive e _____ e¹ _____

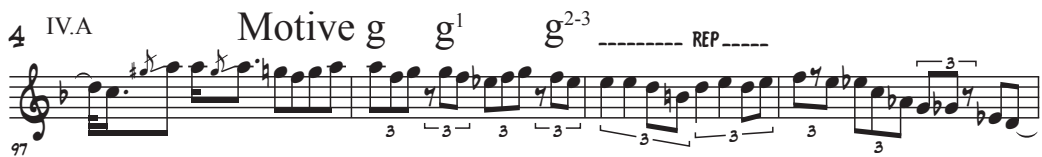
85

III.C Motive f _____ f¹ _____

89

93

4 IV.A Motive g g¹ g²⁻³ ----- REP-----



97

STRAIGHT *h*'s
Motive h



101

IV.B ----- h¹ -----



105



108



111

IV.A'



113

Motive i ----- i¹ ----- i² -----



117

IV.C Motive j (PC) j¹



121



125

Example 221 "What Is This Thing Called Love" Motivic Map

I.A Motive a a¹

5

I.A¹ b b¹

9

c c¹

13

I.B d d¹

17

d² d³ e e¹

21

I.A² Punctuation chords (PC)

25

(PC)

29

2 II.A

Musical staff 1 for II.A, measures 33-36. The staff contains a melodic line starting with a quarter rest, followed by eighth and quarter notes, and ending with a quarter rest.

Musical staff 2 for II.A, measures 37-40. The staff contains a melodic line with eighth and quarter notes, ending with a half note.

II.A¹

Musical staff 3 for II.A¹, measures 41-44. The staff contains a melodic line starting with a half note, followed by eighth and quarter notes, and ending with a quarter rest. A triplet of eighth notes is marked with a '3'.

Musical staff 4 for II.A¹, measures 45-48. The staff contains a melodic line with eighth and quarter notes, ending with a quarter rest. A triplet of eighth notes is marked with a '3'.

Musical staff 5 for II.Bb, measures 49-52. The staff contains a melodic line starting with a half note, followed by eighth and quarter notes. Above the staff, the word "Quote?" is written, and dynamic markings *f*, *f*¹, and *f*² are placed over the measures. The staff ends with a quarter rest.

Musical staff 6 for II.Bb, measures 53-56. The staff contains a melodic line with eighth and quarter notes, ending with a quarter rest. A triplet of eighth notes is marked with a '3'.

II.A²

Musical staff 7 for II.A², measures 57-60. The staff contains a melodic line with eighth and quarter notes, ending with a quarter rest.

Musical staff 8 for II.A², measures 61-64. The staff contains a melodic line with eighth and quarter notes, ending with a quarter rest. A triplet of eighth notes is marked with a '3'.

III.A ^b 3

65

Detailed description: Musical staff starting at measure 65. It contains a sequence of eighth and sixteenth notes with various accidentals (flats and naturals). A '3' is written above the staff at the end of the line.

3----- 3----- Part of g?

69

Detailed description: Musical staff starting at measure 69. It features two triplet markings ('3') over groups of notes. The staff ends with a double bar line. The text 'Part of g?' is positioned to the right of the staff.

III.A' ^g ----- Part of g¹ g¹ -----

73

Detailed description: Musical staff starting at measure 73. It contains a series of chords and notes. A 'g' is written above the staff at the beginning, and 'Part of g¹ g¹' is written above the staff in the middle. A dashed line connects the 'g' to the first 'g¹'.

h -----

77

Detailed description: Musical staff starting at measure 77. It contains notes with various accidentals. An 'h' is written above the staff at the beginning, with a dashed line extending to the right.

III.B ^{h¹} ----- ^{h²} ----- ^{h³} -----

81

Detailed description: Musical staff starting at measure 81. It contains notes with various accidentals. Three 'h' markings with superscripts (h¹, h², h³) are placed above the staff, each with a dashed line extending to the right.

^{h³} ----- ^{h⁴} -----

85

Detailed description: Musical staff starting at measure 85. It contains notes with various accidentals. Two 'h' markings with superscripts (h³, h⁴) are placed above the staff, each with a dashed line extending to the right.

III.A² (PC)

89

Detailed description: Musical staff starting at measure 89. It contains notes with various accidentals. '(PC)' is written above the staff in the middle.

Formula a

93

Detailed description: Musical staff starting at measure 93. It contains notes with various accidentals. 'Formula a' is written above the staff at the end.

V.A

129

133

V.A¹ 3 -----

137

141

V.B i ----- i¹ -----

145

149

V.A² j ----- j¹ -----

153

157

VI.A
6
161

k ----- k¹ ----- k² ----- k³ -----
165

VI.A¹ CELL----- CELL IN 3----- CELL IN 3-----
169

CELL IN 3----- CELL IN 3-----
173

VI.B 1 ----- 1¹ ----- 1² ----- 1³ ----- m -----
177

m¹ -----
181

VI.A² 3 ----- 3 ----- 3 ----- 3 ----- 3 ----- 3
185

2 -----
189

The foregoing was intended to illustrate some of the possible ways in which Ed Bickert created form or growth in his solos. There are a variety of ways in which this is accomplished. In this chapter, paraphrasing, motivic improvising and textural variation received a particular focus. “Just Squeeze Me, Don’t Tease Me” demonstrated the use of quotes and paraphrases in building form. “Come Rain or Come Shine” and “What Is This Thing Called Love” showcased motivic improvising. In all three solos, textural variation is an important facet of growth. Short phrases punctuated with two and three note chord voicings tend to appear in the initial stages of the solos. Texture is varied throughout the solos, but block chord or chordal textures seem to predominate in the final sections of the solo.

Summary

Edward “Ed” Bickert was a fixture in the Toronto jazz scene for almost 50 years. His entry into this scene began in 1952 and continued until he retired in 2000. Before moving to Toronto, his development as a musician was shaped by a variety of musical experiences in Vernon, British Columbia, including participation in a family band and exposure to professional dance bands that would pass through the area. After moving to Toronto — and after a brief stint as a radio engineer — Bickert continued to develop his musical style through his inclusion in bands under the leadership of Norman Symonds, Ron Collier and Phil Nimmons. His home study of this music had a significant impact on his technique and approach to harmony. Toronto also provided steady work, the opportunity to play with visiting American musicians and exposure on national television and in magazines such as *Downbeat*.

Bickert has had a pervasive influence on generations of Canadian guitarists. He is also admired internationally, particularly through his recordings with Paul Desmond. In addition to

his recordings as a leader and with a veritable “Who’s Who” of Canadian jazz musicians, he recorded with many international jazz musicians. His harmonic approach has typically been cited as being unique and interesting.

The aim of this dissertation is to examine the style of Ed Bickert to demonstrate his uniqueness and showcase his mastery as an improviser. Considerable effort was spent attempting to utilize or develop a framework for this analysis. This necessitated a lengthy literature review of analytical techniques utilized in a variety of musical genres. This review demonstrated that many concepts were ill or incompletely defined. The categories in Jan LaRue’s *Guidelines for Style Analysis* provided a heuristic framework that enabled an exploratory examination of Bickert’s style.

In the category of Sound, changes in equipment and technique had a significant effect on his style. His right-hand technique involved a pick, held between the thumb and first finger, and the tips of the other 3 fingers. The flesh of the fingers, rather than the fingernails, contributed to a warmer sound. In terms of dynamic levels, the notes in a chord are not always equal. This right hand technique was developed to an extent where Bickert seemed to have control of the volume levels of each voice in a chord. There is also a large dynamic range in the solos. Notes on the first string — usually the highest note in a phrase — are often struck with some force. Punctuation chords — inserted between a variety of textures — are often extremely quiet.

In a complete performance of a piece, it appears that Bickert utilizes almost the entire range of the guitar. However, examination of the solo sections indicates a narrower range of around two octaves. Bickert has a variety of surface articulations that draw attention to important structural tones — both melodically and harmonically — and produce interesting

rhythmic effects. Finally, textural contrast and variation is ubiquitous in many Bickert's solos, including monophonic, homophonic, contrapuntal, block chord and/or melody/accompaniment textures.

Harmony in LaRue's framework is deeply indebted to the tenets of the Common Practice Period. However, his description seeks to include other phenomena, particularly less organized forms of polyphony and dissonance that incorporate unfamiliar chord structures or relationships. The last point seems particularly *apropos* in examining Bickert's use of chords. Rather than label these structures as unfamiliar — because they would certainly be familiar to a guitarist — it was decided to use the term unusual to denote the notion of unexpected or unique. Bickert's method of implying chords with a small number of notes, a flexible approach to chord type and the omission of the third or seventh tends to make it appear as though there are more notes than actually being played. Other interesting aspects of Bickert's harmonic approach include: chromatic planing and two or three note punctuation chords. The latter seem to be an important way of developing a solo as they occur primarily in the early sections of the chorus structure and the overall solo.

In the category of Melody, aspects of Bickert's style were examined through the lenses of formulas/formulaic improvisation, paraphrasing and motive/motivic development. These analytical approaches required the most research due to the inadequacy or lack of consensus of definitions in the existing literature. Formulaic analysis proved to be of little utility in examining Ed Bickert's improvisational style. Literal repetition rarely occurs in the same performance or across several performances. Paraphrasing appeared to be more important and ubiquitous, but only when the notion of the length of paraphrases is different than that of other domains

(rhetoric/language), Musical paraphrases are much shorter and typically only utilize fragments of the melody. Head statements and introductions can also be considered paraphrases. Similarly, motives can be as few as two notes and their identity is ascertained through characteristic rhythmic figures, intervallic relationships and distinctive shapes or contours that may have harmonic implications. Two processes are critical to the delineation of motives: repetition and variation/development. In jazz, these passages tend to be brief and subject to immediate development.

LaRue called Rhythm “the single most mysterious and problematic of musical elements” (1992, 88). My own bias enabled me to suggest that it is even more mysterious and problematic in Jazz, primarily because of the inadequacy of language and notation to describe the nature of swing. Anecdotal evidence from a variety of accomplished jazz musicians established that Bickert’s ability to swing is universally recognized. He was also able to pull against pulse, seamlessly switch between various note values, effectively employ expressive or rubato timing and shift the metric accents to suggest a different time signature (cross rhythm). LaRue’s concept of lulls: “a condition of relative stability,” seems to have some relevance to Bickert’s employment of punctuation chords in the developing his solos.

There is an explicit hierarchy in LaRue’s categories in which the other four elements are combined and controlled by Growth. The other elements “cannot successfully maintain successful musical structure,” because they require the incorporation of other elements, whereas Growth is a result of this incorporation. It also seems to describe a process, rather than a fixed element. However, Sound, Harmony, Melody and Rhythm come with their own terminology that aids in the description of musical activity that is easily understood by other musicians, theorists

and analysts. Growth is perhaps more difficult to describe or understand, in comparison to the other elements, because of this lack of available terminology.

Growth seems to have an affinity with what Bill Evans referred to as “the absolute basic structure” or the “abstract architecture” of a piece of music. Growth is accomplished through the elaboration of this structure. Musicians develop this highly personalized understanding of a composition’s structure through repeated practice or exploration and develop ways of working around or between important or strong points of structural significance. These “ways” reflect elements of personal style and may consist of similar kinds of melodic, harmonic and or rhythmic activity.

This subconscious inculcation of outer plans or structure is perhaps elucidated by the appearance of these similar musical events at certain points in the cyclical chorus structure and/or the overall solo structure. In Ed Bickert’s solo style, the basic elements Sound, Harmony, Melody and Rhythm combine to create this effect of structure — or in LaRue’s lexicon, Growth. Three predominant categories of Growth in Bickert’s solos are: Paraphrasing; Motivic Development; and Textural Variation.

Bibliography

- Abraham, Otto, and Erich M. von Hornbostel. 1994. "Suggested Methods for the Transcription of Exotic Music." Translated by George List and Eve List. *Ethnomusicology* 38 (3): 425–56. <https://doi.org/10.2307/852110>.
- Adler, Guido, and W. Oliver Strunk. 1934. "Style-Criticism." *The Musical Quarterly* 20 (2): 172–76.
- Allan. 2015. "CBC Television Series 1952 to 1982, New-Nur." June 29, 2015. <https://web.archive.org/web/20150629005746/http://www.film.queensu.ca/CBC/>
- Anderson, Stephen, and Ronald Cid. 2000. *Visions: A Personal Tribute to Jazz Guitarist Lenny Breau*. Montreal Jazz Guitar.
- Apel, Willi. 1972. "Texture, Chordal, Homophony." In *The Harvard Dictionary of Music*, 842, 390, 162. Cambridge, Mass: The Belknap Press.
- Baker, David N. 1980. *The Jazz Style of John Coltrane*. Giants of Jazz. Indiana, U.S.A.: Studio 244.
- — —. 1988. *Jazz Improvisation: A Comprehensive Method for All Musicians*. Second. U.S.A.: Alfred Music Publishing Co., Inc.
- Baker, Mickey. 1955. *Mickey Baker's Complete Course in Jazz Guitar Volume 1*. Lewis Music Publishing Co., Inc. <https://www.scribd.com/doc/28251200/Mickey-Baker-s-Jazz-Guitar>.
- — —. 1959. *Mickey Baker's Complete Course in Jazz Guitar Volume 2*. 2 vols. New Jersey: Lewis Music Publishing Co., Inc.
- — —. 1969. *Jazz and Rhythm 'n Blues*. The Personal Instruction 10. New York: Amsco Music PubCo.
- Balliet, Whitney. 1982. "Jazz: Ten Levels." *The New Yorker*, August 16, 1982.
- Barth, Joe. 2006. *Voices in Jazz Guitar: Great Performers Talk About Their Approach to Playing*. Fenton, Missouri: Mel Bay Publications.
- — —. 2022. "A Tribute To Guitarist Ed Bickert." November 28, 2022. <https://jazzguitartoday.com/2022/11/a-tribute-to-guitarist-ed-bickert/>.
- Batten, Jack. 1977. "Playing It Safe: Ed Bickert Sticks to His Own Style of Guitar -- Jazz Guitar." *The Canadian*, December 31, 1977.

- Bauer, William R. n.d. "Betty Carter: A Biography and Style Analysis." Ph.D., United States -- New York: City University of New York. Accessed November 15, 2022.
<https://www.proquest.com/docview/304289441/abstract/949515BEEDBF4354PQ/1>.
- "BC Archives." n.d. Accessed October 2, 2022.
<https://search-bcarchives.royalbcmuseum.bc.ca/informationobject/browse?page=2&subjects=3367&names=24149&showAdvanced=1&topLod=0&sort=alphabetic&sortDir=asc>.
- Beach, David. 2012. *Advanced Schenkerian Analysis: Perspectives on Phrase Rhythm, Motive, and Form*. New York, NY: Routledge.
<https://web-p-ebshost-com.ezproxy.library.yorku.ca/ehost/ebookviewer/ebook/bmx1YmtfXzQ1NjExMF9fQU41?sid=237a2fdf-50e8-4fb0-ba2f-0e532d9f574d@redis&vid=0&format=EB&rid=1>.
- Beato, Rick. 1990. *The Beato Book: A Creative Approach to Jazz Improvisation for Guitar and Other Instruments*.
- Beck, Steven P. 2014. "Billy Bauer: A Life in the Bebop Guitar Business." Newark, New Jersey: Rutgers, The State University of New Jersey.
- Bent, Ian D., and Anthony Pople. 2001. "Analysis." Grove Music Online. January 20, 2001.
<http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000041862>.
- Berardinelli, Paula. 1992. "Bill Evans: His Contributions as a Jazz Pianist and an Analysis of His Musical Style." Ph.D., United States -- New York: New York University.
<http://www.proquest.com/docview/303998103/abstract/52E517F531B34A74PQ/1>.
- Berg, Chuck. 1975. "Pure Desmond: Review." *Downbeat Magazine*, September 11, 1975.
- Berliner, Paul. 1994. *Thinking in Jazz: The Infinite Art of Improvisation*. Chicago Studies in Ethnomusicology. Chicago: University of Chicago Press.
- Berry, Wallace. 1976. *Structural Functions in Music*. New York: Dover Publications, Inc.
- "Bickert, Ed." n.d. Accessed September 13, 2022.
<http://citizenfreak.com/artists/91469-bickert-ed>.
- "Bickert, Ed(Ward Isaac)." n.d. Grove Music Online. Accessed September 13, 2022.
<http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-2000041400>.
- Bickert, Jeff, dir. 2014. *On Harmony / Ed Bickert, Guitar Player – A Project in Process*.
<https://vimeo.com/90783620>.

- . 2022. “Ed Bickert’s History,” September 24, 2022.
- , dir. n.d. *On Kenny Wheeler, Phil Nimmons: Ed Bickert, Guitar Player*. Feb 2014. Accessed October 17, 2022a. <https://vimeo.com/97335789>.
- . n.d. “On Picking and Plucking.” Vimeo. Accessed October 17, 2022b. <https://vimeo.com/user25681287>.
- Bilawsky, Dan. 2020. “Jimmy Heath: 1926 – 2020.” TIDAL Magazine. January 20, 2020. <https://tidal.com/magazine/article/jimmy-heath/1-70595>.
- The Billboard*. 1949. “The Retailer’s Pick,” July 30, 1949.
- Bliss, Karen. 2019. “Canadian Jazz Great and ‘Musical Force’ Ed Bickert Remembered By His Son – Billboard.” Billboard. March 9, 2019. <https://www.billboard.com/music/music-news/ed-bickert-remembered-by-son-canadian-jazz-guitarist-8501794/>.
- Blum, Stephen. 1998. “Recognizing Improvisation.” In *In the Course of Performance: Studies in the World of Musical Improvisation*, edited by Bruno Nettl and Melinda Russell, 27–45. Chicago: University of Chicago Press.
- Boyd, George R. 1988. “The Development of Paraphrase Technique in the Fifteenth Century.” *Indiana Theory Review* 9 (1): 23–62.
- Bradán, Tony. n.d. “Learning Process for Playing the Guitar.” Accessed October 16, 2022. <https://ecampusontario.pressbooks.pub/guitarfundamentalsbook2/front-matter/foreword-to-online-version/>.
- Bredice, Vincent. 1969. *Guitar Improvising Vol. 1*. Vol. 1. 2 vols. Mel Bay Publications.
- . 1970. *Guitar Improvising Vol. 2*. Mel Bay Publications.
- . 1983. *Mel Bay’s Complete Improvisation Book*. Mel Bay Publications, Inc.
- Britt, Stan. 1984. *The Jazz Guitarists*. United Kingdom: Blanfor Press.
- Brownell, John. 1994. “Analytical Models of Jazz Improvisation.” *Jazzforschung: Jazz Research*, no. 26: 9–29.
- Burkholder, J. Peter. 1987. “Quotation and Paraphrase in Ives’s Second Symphony.” *19th-Century Music* 11 (1): 3–25. <https://doi.org/10.2307/746629>.
- . 2001. “Modeling.” Grove Music Online. 2001. <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000053082>.

- Burton, Jack. 1950. "The Honor Roll Of Popular Songwriters: Part XIII." *The Billboard*, June 24, 1950.
- Butterfield, Matthew W. 2006. "The Power of Anacrusis: Engendered Feeling in Groove-Based Musics." *Music Theory Online* 12 (4).
<https://mtosmt.org/issues/mto.06.12.4/mto.06.12.4.butterfield.html>.
- — —. 2010. "Participatory Discrepancies and the Perception of Beats in Jazz." *Music Perception: An Interdisciplinary Journal* 27 (3): 157–76.
<https://doi.org/10.1525/mp.2010.27.3.157>.
- Canadian Cult Classics, dir. 2022. *The Ron Collier Orchestra With Duke Ellington - Aurora Borealis (1968)*. <https://www.youtube.com/watch?v=ceovAHJeOWw>.
- Capone, Phil. 2006. *Guitar Chord Bible*. Edison, New Jersey: Chartwell Books, Inc.
- Cawthra, Benjamin. 2016. "Duke Ellington's Jump For Joy And The Fight For Equality In Wartime Los Angeles." *Southern California Quarterly* 98 (1): 5–58.
- "CBC Makes Its First Television Broadcast." n.d. *Your Museum. Your Stories*. (blog). Accessed October 23, 2022.
<https://www.historymuseum.ca/blog/cbc-makes-its-first-television-broadcast/>.
- Cerra, Steven. 2018. "Jazz Profiles: Ed Bickert: - The Views of Other Musicians." *Jazz Profiles* (blog). January 19, 2018.
<https://jazzprofiles.blogspot.com/2018/01/ed-bickert-part-2-views-of-other.html>.
- — —. 2019. February 2019. "Paul Desmond — Another Perspective." *Jazz Profiles* (blog). February 4, 2019
<https://jazzprofiles.blogspot.com/2019/02/paul-desmond-another-perspective.html>.
- Chapman, Geoff Chapman Toronto. 1995. "Bickert's Back after Fall on Ice: Final Edition." *Toronto Star*, August 22, 1995, sec. Entertainment.
- Choi, Yulee. 1992. "The Problem of Musical Style: Analysis of Selected Instrumental Music of the Korean-Born Composer Isang Yun." Ph.D., United States -- New York: New York University.
<https://www.proquest.com/docview/304031490/abstract/6F84DD089D30493CPQ/1>.
- "Chordal Style." 2001. In *Oxford Music Online*.
- Christ, William, Richard DeLone, Vernon Kliever, Lewis Rowell, and William Thomson. 1966. *Materials and Structure Of Music*. Englewood Cliffs, N.J: Prentice-Hall.
- Churgin, Bathia. 1994. Review of *Review of Guidelines for Style Analysis*, by Jan LaRue. *Notes* 50 (4): 1429–30. <https://doi.org/10.2307/898333>.

- Cogan, Robert. 1976. *Sonic Design: The Nature of Sound and Music*. Englewood Cliffs, N.J.: Prentice-Hall.
- Coker, Jerry. 1964. *Improvising Jazz*. Englewood Cliffs, New Jersey: Prentice-hall, Inc.
- — —. 1970. *Patterns for Jazz*. Miami Florida: Studio P/R.
- Collier, James Lincoln. 1987. *Duke Ellington*. New York; Oxford University Press.
- “Concerto Grosso.” n.d. *Canadian Music Centre* (blog). Accessed October 2, 2022. <https://cmccanada.org/shop/7626/>.
- Considine, J.D. 2018. “Celebrating Jazz Guitarist Ed Bickert’s Eight Decades.” *The Globe And Mail*, May 9, 2018. <https://www.theglobeandmail.com/arts/music/celebrating-jazz-guitarist-ed-bickerts-eight-decades/article5739832/>.
- Coolman, Todd F. 1997. “The Miles Davis Quintet of the Mid-1960s: Synthesis of Improvisational and Compositional Elements.” Ph.D., United States -- New York: New York University. <http://www.proquest.com/docview/304366728/abstract/1A6BDB4B291240D2PQ/1>.
- Coyle, Michael. 2002. “Hijacked Hits and Antic Authenticity: Cover Songs, Race, and Postwar Marketing.” In *Rock Over the Edge: Transformations in Popular Music Culture*, edited by Roger Beebe, Denise Fulbrook, and Ben Saunders, 133–57. U.S.A: Duke University Press.
- Cunniffe, Thomas. 2020. “Paul Desmond and the Canadians.” *Jazz History Online* (blog). May 31, 2020. <https://jazzhistoryonline.com/paul-desmond-canadians/>.
- D’Angelo, Frank J. 1979. “The Art of Paraphrase.” *College Composition and Communication* 30 (3): 255–59. <https://doi.org/10.2307/356389>.
- De Stefano, Reno. 1996. “Wes Montgomery’s Improvisational Style (1959-1963): The Riverside Years.” Université de Montréal.
- Drabkin, William. 2001. “Motif.” Grove Music Online. 2001. <http://www.oxfordmusiconline.com/grovemusic/display/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000019221>.
- Dreyfuss, Peter. n.d. *Bill Evans 4*. Trudlow Music.
- DuBoff, Rob, ed. 1999. *Jazz of the 50s*. Hal Leonard Corporation.
- “Ed Bickert: Canada’s Secret.” 2015. JAZZ.FM91. April 8, 2015. <https://jazz.fm/ed-bickert-canadas-secret/>.

- Ellis, Herb, and Harry Hess. 1996. *Herb Ellis Jazz Guitar Method. Rhythm Shapes*. Miami, FL: Warner Bros Publications.
- Feather, Leonard. 1955. "Feather's Nest." *Downbeat Magazine*, November 1955.
- Feather, Roger. 1957. "Toronto." *Downbeat*, February 1957.
- Feibel, Adam. 2019. "In Memory of Ed Bickert, Canada's Most Renowned Jazz Guitarist." JAZZ.FM91. March 4, 2019.
<https://jazz.fm/in-memory-of-ed-bickert-canadas-most-renowned-jazz-guitarist/>.
- Ferguson, Jim. 1987. "Canadian Guitar Summit: Rik Emmett, Liona Boyd, Alex Lifeson, Ed Bickert - Document - Gale OneFile: CPI.Q." *Guitar Player*, July 1987.
https://go-gale-com.ezproxy.library.yorku.ca/ps/retrieve.do?tabID=T003&resultListType=RESULT_LIST&searchResultsType=SingleTab&hitCount=48&searchType=AdvancedSearchForm¤tPosition=2&docId=GALE%7CA5028245&docType=Biography%2C+Interview&sort=Relevance&contentSegment=ZCPQ-MOD1&prodId=CPI&pageNum=1&contentSet=GALE%7CA5028245&searchId=R2&userGroupName=yorku_main&inPS=true.
- Filon, Michel. 1996. *Media, Culture & Society* 18 (3): 447–67.
- Folio, Cynthia. 1995. "An Analysis of Polyrythm in Selected Improvised Jazz Solos." In *Concert Music, Rock, and Jazz since 1945: Essays and Analytical Studies*. Eastman Studies in Music; v. 2. Rochester, NY: University of Rochester Press.
http://web.a.ebscohost.com.ezproxy.library.yorku.ca/ehost/ebookviewer/ebook/bmxLYmtfXzMOMjAxX19BTg2?sid=79740ae5-9051-4e48-ae73-6ca8ec54e91e@sessionmgr4006&vid=0&format=EB&lpid=lp_103&rid=0.
- Franceschina, Professor Emeritus of Music John. 2001. *Duke Ellington's Music for the Theatre*. Illustrated edition. Jefferson, N.C: McFarland Publishing.
- Freeze, Sandy. n.d. "Part II: Ed Bickert, Pluck If Not Adventure." Accessed October 16, 2022.
<http://www.geocities.ws/strumdabiz/edissacbickert/edit.html>.
- Galbraith, Barry. 1986. *Guitar Comping*. New Albany, IN: Jamie Aebersold.
- Garber, Frederick. 1995. "Fabulating Jazz." In *Fabulating Jazz*, 70–103. Duke University Press.
<https://doi.org/10.1515/9780822397847-005>.
- Genge, Tony. n.d. *The Jazz Piano Solos of Red Garland*.
- Gitler, Ira. 1961. "Review of Nimmons 'N' Nine." *Downbeat Magazine*, April 27, 1961.

- Givan, Benjamin. 2014. "Gunther Schuller and the Challenge of Sonny Rollins: Stylistic Context, Intentionality, and Jazz Analysis." *Journal of the American Musicological Society* 67 (1): 167–237. <https://doi.org/10.1525/jams.2014.67.1.167>.
- Godt, Irving. 1976. "The Restoration of Josquin's 'Ave Mundi Spes, Maria,' and Some Observations on Restoration." *Tijdschrift van de Vereniging Voor Nederlandse Muziekgeschiedenis* 26 (2): 53–83. <https://doi.org/10.2307/938932>.
- — — . 1980. "Renaissance Paraphrase Technique: A Descriptive Tool." *Music Theory Spectrum* 2: 110–18. <https://doi.org/10.2307/746182>.
- Gooderick, Mick. 1987. *The Advancing Guitarist*. Hal Leonard. <https://www.halleonard.com/product/603009/the-advancing-guitarist>.
- Grave, Floyd. 2014. "Book Review: Guidelines for Style Analysis, Expanded Second Edition, by Jan LaRue." *Min-Ad: Israel Studies in Musicology Online* 12.
- Greene, Ted. 1971. *Chord Chemistry*. Westlake Village, California: Dale Zdenek Publications.
- Groening, M. n.d. "Hochfeld." Accessed September 24, 2022. <https://www.rmofstanley.ca/p/hochfeld>.
- Gushee, Lawrence. 1977. "Lester Young's Shoeshine Boy." Edited by Daniel Heartz and Bonnie Wade. *International Musicological Society: Report Of the Twelfth Congress, Berkeley 1977*, 151–69.
- Haga, Evan. 2019. "Remembering Ed Bickert, Who Helped Turn the Fender Telecaster into an Expressive Jazz Voice." WBGO. March 5, 2019. <https://www.wbgo.org/music/2019-03-05/remembering-ed-bickert-who-helped-turn-the-fender-telecaster-into-an-expressive-jazz-voice>.
- Hall, Jim. 1990. *Exploring Jazz Guitar*. Artist Transcriptions. Guitar. Milwaukee, WI: HLeonard PubCorp.
- Hart, Billy. 1999. *Solo Jazz Guitar: The Complete Chord Melody Method*. Hal Leonard.
- Heberman, Steve. n.d. "Steve Heberman - Zeb Julian (Guitarist)." Accessed October 22, 2022. <https://steveherberman.com/zeb-julian-guitarist>.
- Heen, Carol Louise. 1981. "Procedures for Style Analysis of Jazz: A Beginning Approach." Ph.D., United States -- Minnesota: University of Minnesota. <http://www.proquest.com/docview/303144460/abstract/5E9C26F98BE8462FPQ/1>.

- Hepokoski, James A., and Warren Darcy. 2006. *Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth-Century Sonata*. AcIs Humanities E-Book. New York, NY: Oxford University Press.
<https://doi.org/10.1093/acprof:oso/9780195146400.001.0001>.
- Heyer, David J. 2011. "Vocabulary, Voice Leading, and Motivic Coherence in Chet Baker's Jazz Improvisations." Ph.D., United States -- Oregon: University of Oregon. Accessed November 27, 2022.
<http://www.proquest.com/docview/917243281/abstract/AB3C787BFEB74C9BPQ/1>.
- Hinson, Maurice. 2001. *The Pianist's Guide to Transcriptions, Arrangements, and Paraphrases*. Indiana University Press.
- Hirsh, Ira J. 1959. "Auditory Perception of Temporal Order." *The Journal of the Acoustical Society of America* 31 (6): 760–67.
- Hodeir, André. 1956. *Jazz, its evolution and essence*. Updated ed.--. New York: Grove Press.
- Hoefler, George. 1958. "The Hot Box." *Downbeat*, 1958.
- Hum, Peter. 2019. "RIP, Ed Bickert | Ottawa Citizen." *Ottawa Citizen*, March.
<https://ottawacitizen.com/entertainment/jazzblog/rip-ed-bickert>.
- Hyman, Dick. 2005. *Dick Hyman's Professional Chord Changes*. Alfred Music Publishing.
- INVIGORATION, dir. 2021. *The Ron Collier Tentet 1963 Canadian Talent Library – M 1059 Jazz*. <https://www.youtube.com/watch?v=IIVshQlt4NA>.
- Jackson, Roland. 1971. Review of *Review of Guidelines for Style Analysis*, by Jan LaRue. *Journal of the American Musicological Society* 24 (3): 489–92.
<https://doi.org/10.2307/830286>.
- "Jazz Improvisation." n.d. Accessed June 8, 2023.
<https://www.apassion4jazz.net/improvisation.html>.
- Jim Dixon, dir. 2022. *Ron Collier Tentet Feat. Ed Bickert - "Hockey Theme" (1964)*.
<https://www.youtube.com/watch?v=kYKNxvqXCb8>.
- "Johnny Pate Songs, Albums, Reviews, Bio & More | AllMusic." n.d. Accessed January 5, 2023.
<https://www.allmusic.com/artist/johnny-pate-mn0000210868>.
- Kahr, Michael. 2008. "Current Tendencies in Jazz Theory, In: Jazzforschung/Jazz Research, Nr. 40, S. 113–124," July.
- Kastin, David. 1985. "Lee Konitz: Back to Basics." *Downbeat Magazine*, December 1985.

- Keil, Charles. 1966. "Charles M. H. Keil. 'Motion and Feeling through Music.' *The Journal of Aesthetics and Art Criticism* 24, No. 3 (1966): 337–49. <https://doi.org/10.2307/427969>."
- — —. 1987. "Participatory Discrepancies and the Power of Music." *Cultural Anthropology* 2 (3): 275–83.
- Keil, Charles, and Steven Feld. 1994. *Music Grooves: Essays and Dialogues*. Chicago: University of Chicago Press.
- Keillor, Elaine. n.d. "Moe Koffman." n.d. Accessed January 4, 2023. http://www.galarecords.ca/master_w/koffman.htm.
- Kernfeld, Barry 1981. n.d. "Adderley, Coltrane, and Davis at the Twilight of Bebop: The Search for Melodic Coherence (1958-59). (Volumes I and II)." Ph.D., United States -- New York: Cornell University. Accessed November 27, 2022. <http://www.proquest.com/docview/303096220/abstract/C648893300E94353PQ/1>
- — —. 2002a. "Bickert, Ed (Ward Isaac) | Grove Music." 2002. <http://www.oxfordmusiconline.com/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-2000041400>.
- — —. 2002b. *The New Grove Dictionary of Jazz*. 2nd ed. New York: Grove's Dictionaries.
- Khan, Steve. 1997. *Contemporary Chord Concepts*. New York; Van Nuys, CA: Alfred Music.
- King, Betty Nygaard. 2019. "The Swinging Shepherd Blues." *Canadian Encyclopedia, English Ed*. Toronto, Canada: Historica Canada. <http://www.proquest.com/docview/2316320230/abstract/84A18C5A6144548PQ/1>.
- King, Bill. 2019. "A Musician's Guide to Ed Bickert." *Fyimusicnews.ca*, March. <https://www.fyimusicnews.ca/articles/2019/03/08/musician%E2%80%99s-guide-ed-bickert>.
- Kluth, Andrew J. 2019. "Intertextuality and the Construction of Meaning in Jazz Worlds: A Case Study of Joe Farrell's 'Moon Germs.'" *Journal of Jazz Studies* 12 (1): 51–71. <https://doi.org/10.14713/jjs.v12i1.117>.
- Larson, Steve. 1998. "Schenkerian Analysis of Modern Jazz: Questions about Method." *Music Theory Spectrum* 20 (2): 209–41.
- LaRue, Jan. 1970. *Guidelines For Style Analysis*. New York: W.W. Norton & Company.
- — —. 1992. *Guidelines for Style Analysis*. Warren, Mich.: Harmonie Park Press. <http://archive.org/details/guidelinesforsty0000laru>.

- . n.d. “The Quadrant Framework for Style Analysis in Music - College Music Symposium.” Accessed November 17, 2022.
<https://symposium.music.org/index.php/21/item/1902-the-quadrant-framework-for-style-analysis-in-music>.
- LeBlanc, Larry. 2001. “Universal Canada Gives Priority to Veteran Jazzer Moe Koffman.” *Billboard* 113 (8): 58–59.
- Lee, Yoon Ju. 2000. “Selected Operatic Paraphrases of Franz Liszt (1811-1886): Compositional Style and Performance Perspectives.” The University of Arizona.
- Lees, Gene. 1988. “The Poet: Bill Evans.” In *Meet Me at Jim & Andy’s: Jazz Musicians and Their World*, 142–75. New York: Oxford University Press.
- Levine, Mark. 1989. *The Jazz Piano Book*. Petaluma, California: Sher Music Co.
- Lewin, Harold F. 1978. Review of *Review of Sonic Design. The Nature Of Sound And Music*, by Robert Cogan and Pozzi Escot. *Theory and Practice* 3 (1): 55–58.
- Lloyd-Jones, Hugh. 1992. “Becoming Homer.” *The New York Review of Books*, March 5, 1992.
<https://www-nybooks-com.ezproxy.library.yorku.ca/articles/1992/03/05/becoming-homer/>.
- Lord, Albert Bates. 1953. “Homer’s Originality: Oral Dictated Texts.” *Transactions and Proceedings of the American Philological Association* 84: 124–34.
<https://doi.org/10.2307/283403>.
- Lord, Tom. 1992. *The Jazz Discography*. West Vancouver, B.C.: Lord Music Reference.
- Lyttle, David. 2008. “Modern Approaches to Swing Jazz Drumming: A Stylistic Analysis of Twelve American Jazz Drummers, 1980-2008.” Ph.D., Northern Ireland: University of Ulster (United Kingdom). Accessed November 13, 2022.
<http://www.proquest.com/docview/899800265/C6E380B2F5AD4A8BPQ/87>.
- MacNeill, Grant. 2017. *Legendary Ed Bickert Tribute Fender Telecaster*.
<https://web.archive.org/web/20180816103153/https://www.12fret.com/sold/legendary-ed-bickert/>.
- Maher, Jack. 1957. “Moe Koffman: Cool and Hot Sax Review.” *Downbeat Magazine*, August 1957.
- Marshall, Robert L. 1963. “The Paraphrase Technique of Palestrina in His Masses Based on Hymns.” *Journal of the American Musicological Society* 16 (3): 347–72.
<https://doi.org/10.2307/829827>.
- Martino, Pat. 1983. *Linear expressions*. Milwaukee, WI: HLeonard.

- Matthies, Aaron. 2019. "Ultimate Guide to Guitar Scale Length." *Guitar Gear Finder* (blog). September 10, 2019. <https://guitargearfinder.com/guides/ultimate-guide-to-guitar-scale-length/>.
- May, Jonny. n.d. "Block chords - The Complete Guide." *Piano With Jonny* (blog). Accessed June 8, 2023. <https://pianowithjonny.com/piano-lessons/block-chords-the-complete-guide/>.
- McIntosh, Andrew. 2013. "Ed Bickert | The Canadian Encyclopedia." The Canadian Encyclopedia. August 27, 2013. <https://thecanadianencyclopedia.ca/en/article/ed-bickert>.
- McNamara, Helen. 1959a. "How They Voted." *Downbeat Magazine*, 1959.
- — —. 1959b. "Caught in the Act: Canadian Timex Tv Show." *Downbeat*, July 23, 1959.
- Miller, Mark. 1976. "Profile: Ed Bickert." *Downbeat*, May 20, 1976.
- — —. 1978. "Ed Bickert: Toronto's Premiere Session and Jazz Guitarist." *Guitar Player; New York*, September 1978.
- — —. 1984. "In a Mellow Tone." *Downbeat*, 1984.
- — —. 1987. *Boogie, Pete & the Senator: Canadian Musicians in Jazz: The Eighties*. Toronto: Nightwood Editions.
- Miller, Mark, Betty Nygard King, and Clifford Ford. 2008. "Norman Symonds | The Canadian Encyclopedia." The Canadian Encyclopedia. June 12, 2008. <https://www.thecanadianencyclopedia.ca/en/article/norman-symonds>.
- Mongan, Norman. 1983. *The History of the Guitar in Jazz*. New York: Oak Publications.
- Moogk, Edward B. 2006. "Canadian Talent Library Trust | The Canadian Encyclopedia." last edited 2013 2006. <https://www.thecanadianencyclopedia.ca/en/article/canadian-talent-library-trust-emc>.
- Moore, David Michael. 2022. "Blue: A Stylistic Analysis of Blue Mitchell." D.A., United States -- Colourado: University of Northern Colourado. <http://www.proquest.com/docview/2665564590/abstract/1A5208D8A6174B56PQ/1>.
- Morrow, Mary Sue. 2013. "Haydn and the Analysis Wars: A View from the Sidelines." *HAYDN: Online Journal of the Haydn Society of North America* 3 (2): 33.
- "Music Feature: Oscar Peterson's Jazz School." n.d. Nicholas Jennings. Accessed January 19, 2023. <https://www.nicholasjennings.com/oscar-peterson-s-jazz-school>.
- Nettles, Barrie. 1987. *Harmony 2 Workbook*. Berklee Press.

- O'Reilly, Ted. 1982. "Ed Bickert; Radio (CJRT) Radio." *Coda*, June 1, 1982.
- Owens, Thomas. 1974. "Charlie Parker: Techniques of Improvisation. (Volumes I and II)." Ph.D., United States -- California: University of California, Los Angeles.
<http://www.proquest.com/docview/288504206/citation/E7630CEB7FC34A67PQ/1>.
- Panassié, Hugues. 1934. *Hot jazz: the guide to swing music*. Westport, Conn.: Negro Universities Press, 1970: Westport, Conn: Negro Universities Press
- Parry, Milman. 1930. "Studies in the Epic Technique of Oral Verse-Making. I. Homer and Homeric Style." *Harvard Studies in Classical Philology* 41: 73–147.
<https://doi.org/10.2307/310626>.
- Pass, Joe. 1970. *Joe Pass Guitar Style*. New York, NY: Gwyn Publishing Co.
- — —. 1977. *The Joe Pass Guitar Method*. Chappell & Co., Inc.
- Pekar, Harvey. 2019. "Billy Bauer." *JazzTimes*. Accessed October 19, 2022.
<https://jazztimes.com/archives/billy-bauer/>.
- Pellegrin, Richard S. 2013. "On Jazz Analysis: Schenker, Salzer, and Salience." Seattle, Washington: University of Washington.
- Piston, Walter. 1941. *Harmony*. New York: W.W. Norton & Company.
- Pruter, Robert, and Robert L. Campbell. 2020. "The Club 51 Label." February 2020.
<https://campber.people.clemson.edu/club51.html>.
- Raney, Carolyn. 1971. Review of *Review of Guidelines for Style Analysis*, by Jan LaRue. *Music Educators Journal* 58 (1): 73–75. <https://doi.org/10.2307/3400480>.
- Rattenbury, Ken. 1993. *Duke Ellington, Jazz Composer*. London New Haven: Yale University Press.
- Ray, Joel. 1976. "Paul Desmond Quartet: Live." *Cadence*, July 1976.
- Reece, Steve. 2019 "The Myth of Milman Parry: Ajax or Elpenor" *Oral Tradition Journal at Harvard University*. Accessed November 24, 2022.
<https://journal.oraltradition.org/the-myth-of-milman-parry-ajax-or-elpenor/>.
- Reynolds, Christopher A. 1992. "The Counterpoint of Allusion in Fifteenth-Century Masses." *Journal of the American Musicological Society* 45 (2): 228–60.
<https://doi.org/10.2307/831448>.

- Rivera, Lino Rivera. n.d. "Transcriptions, Arrangements, Paraphrases, and Metamorphoses for Solo Piano." D.M.A., United States -- Maryland: University of Maryland, College Park. Accessed March 6, 2022.
<https://www.proquest.com/docview/304356727/abstract/33BFB2B4DB814683PQ/1>.
- Rusch, Bob. 1977. "Ed Bickert PMR-010." *Cadence*, August 1977.
- Sadie, Stanley. 1982. "Texture." In *The New Grove Dictionary of Music and Musicians*, K8:709. London: MacMillan_Washington Grove's Dictionaries of Music Inc.
- Sams, Eric. 1981. "Loose Ends." Edited by Jan LaRue. *The Musical Times* 122 (1658): 243–44.
<https://doi.org/10.2307/962716>.
- Sargeant, Winthrop. 1975. *Jazz, Hot and Hybrid*. 3d ed., enl. New York: Da Capo Press.
- Sato, Sumiko. 1996. "Motivic Improvisation: Approach and Analyses of Two Selected Works." D.M.A., United States -- Washington: University of Washington. Accessed December 1, 2022.
<https://www.proquest.com/docview/304324869/abstract/671D4A36B733443EPQ/1>.
- Schmitt, Axel. 2004. "Franz Liszt and the Don Juan Fantasy: An Interpretive Study of Meaning and Dramatic Narrative." D.M.A., United States -- California: University of California, Los Angeles.
<https://www.proquest.com/docview/305217689/abstract/A021898B1DE54FD7PQ/9>.
- Schoenberg, Arnold. 1970. *Fundamentals of Musical Composition*. Faber Paperbacks. London: Faber and Faber.
- Schuller, Gunther. 1968. *Early Jazz: Its Roots and Musical Development*. New York: Oxford University Press.
- Scott, Andrew. 2005. "Oscar Peterson's Advanced School of Contemporary Music [ASCM]." *Jazz Education Journal* 37 (6): 34–37.
- "Search Awards." n.d. *The JUNO Awards*.
<https://junoawards.ca/awards/?from-year=1970&to-year=2018&nomination-category=&wins-only=no&artist=Ed+Bickert>.
- Seeger, Charles. 1957. "Toward a Universal Music Sound-Writing for Musicology." *Journal of the International Folk Music Council* 9: 63–66. <https://doi.org/10.2307/834983>.
- — —. 1958. "Prescriptive and Descriptive Music Writing." *The Musical Quarterly* 44 (No. 2): 184–95.
- Shaw, Russell. 1976. "Paul Desmond Quartet Live." *Downbeat Magazine*, October 7, 1976.

- Sher, Chuck. 1998. *The New Real Book Vol I*. Sher Music Co.
- Smither, Sean. 2019. "Guide-Tone Space: Navigating Voice-Leading Syntax in Tonal Jazz." *Music Theory Online* 25 (2). <https://www.mtosmt.org/ojs/index.php/mto/article/view/339>.
- "SOLD!! Ed Bickert's Blonde Fender Telecaster, 1965." n.d. *The Twelfth Fret • Guitarists' Pro Shop* (blog). Accessed October 8, 2022. <https://www.12fret.com/instruments/ed-bickerts-blonde-fender-telecaster-1965/>.
- Solstad, Stein Helge. 2015. "Strategies in Jazz Guitar Improvisation." Oslo, Norway: Norwegian Academy of Music. https://nmh.brage.unit.no/nmh-xmlui/bitstream/handle/11250/2358576/Solstad_%20Avhandling.pdf?sequence=5&isAllowed=y.
- Spice, Graham. 2010. "Literature Review of Jazz Improvisation Pedagogy." https://www.academia.edu/1980578/Literature_Review_of_Jazz_Improvisation_Pedagogy.
- Stein, Leon. 1979. *Structure & Style: The Study and Analysis of Musical Forms*. Miami, Florida: Summy-Birchard Music.
- Stroessner, Aaron. 2016. "Evaluating Jazz: A Methodology Developed for the Stylistic Analysis of Modern Jazz Artists John McLaughlin and Pat Metheny." D.M.A., United States -- Nebraska: The University of Nebraska - Lincoln. <http://www.proquest.com/docview/1786678522/abstract/5157DA1D46FF439CPQ/1>.
- Strunk, Steven. 2002. "Harmony, Jazz." In *Grove Music Online*. <https://doi-org.ezproxy.library.yorku.ca/10.1093/gmo/9781561592630.article.J990085>.
- Strutt, Michael, Betty Nygard King, and Norma Macsween. 2013. "Guitar | The Canadian Encyclopedia." September 3, 2013. <https://www.thecanadianencyclopedia.ca/en/article/guitar-emc>.
- Thomson, William. 1970. "Style Analysis: Or the Perils of Pigeonholes." *Journal of Music Theory* 14 (2): 191–208. <https://doi.org/10.2307/842966>.
- . 1979. Review of *Review of Sonic Design*, by Robert Cogan and Pozzi Escot. *Journal of Music Theory* 23 (1): 125–34. <https://doi.org/10.2307/843697>.
- "TJD-Online: Ed Bickert." n.d. Accessed October 2, 2022. <https://www.lordisco-com.ezproxy.library.yorku.ca/tjd/MusicianDetail?mid=6317>.
- "Tony Bradan | The Canadian Encyclopedia." n.d. Accessed October 17, 2022. <https://www.thecanadianencyclopedia.ca/en/article/tony-bradan-emc>.

- Treitler, Leo. 1974. "Homer and Gregory: The Transmission of Epic Poetry and Plainchant." *The Musical Quarterly* LX (3): 333–72. <https://doi.org/10.1093/mq/LX.3.333>.
- Tymoczko, Dimitri. 2011. *A Geometry of Music: Harmony and Counterpoint in the Extended Common Practice*. New York: Oxford University Press.
- Tynan, John A. 1958. "Moe Koffman: The Swinging 'Shepherd' Swings Again." *Downbeat Magazine*, October 30, 1958.
- Ulanov, Barry. 1948. "Wm. Henry Bauer, The Man." *Metronome*, February 1948.
— — —. 1952. "Hail! The Guitar." *Metronome*, August 1952.
- Unger, Erin. 2019. "Remembering Ed Bickert, Jazz Legend from Hochfeld, Manitoba." *Mennotoba* (blog). March 6, 2019. <https://www.mennotoba.com/remembering-ed-bickert-jazz-legend-from-hochfeld-manitoba/>.
- Viswanathan, Sundar. 2003. "An Analysis of the Jazz Improvisation and Composition in Selected Works From the Blue Note Records Period of Tenor Saxophonist Joe Henderson From 1963-1966." New York: The Steinhardt School of Education, New York University.
- Wall, Bill. 1975. "Recordings." *Buffalo Jazz Report*, August 1975.
- Wallace, Steve. 2015. *Flyin' Blind With Mr. Ed At the OK Corral*. <https://wallacebass.com/flyin-blind-with-mr-ed-at-the-ok-coral/>.
— — —. 2019. *So Long, Ed: A Remembrance*. <https://wallacebass.com/so-long-ed-a-remembrance/>.
- Walton, Mathew. 2012. "Issues of Narrativity in the Romantic Piano Opera Paraphrase." M.A., Canada: University of Ottawa (Canada). <https://www.proquest.com/docview/1355768978/Record/7F00729862E34216PQ/4>.
- Waxman, Ken. 1976. "Ed Bickert Guitarist." *Audio Scene Canada*, June 1976.
- Wikipedia. 2022. "Ed Bickert." Wikimedia Foundation. Last modified April 30, 2023. https://en.wikipedia.org/w/index.php?title=Ed_Bickert&oldid=1107175327.
- Wheeler, Brad. 2019. "Jazz Virtuoso Ed Bickert Influenced a Generation of Canadian Guitarists." *Globe and Mail*, March 22, 2019. <https://www.theglobeandmail.com/arts/music/article-jazz-virtuoso-ed-bickert-influenced-a-generation-of-canadian/?fbclid=IwAR2G27JI2weyr6JcJHGGUGG6sncWNsM3UoHoHvPzkqbh2lFmlAlaVNtkplw>.

Whitburn, Joel. 1986. *Joel Whitburn's Pop Memories 1890-1954: The History of American Popular Music*. Music Reference Series. The University of Michigan: Record Research.

Wilheim, András. 1983. "Erik Satie's Gregorian Paraphrases." *Studia Musicologica Academiae Scientiarum Hungaricae* 25 (1/4): 229–37. <https://doi.org/10.2307/901975>.

Wikipedia contributors, "Hal Leonard," Wikipedia, The Free Encyclopedia, https://en.wikipedia.org/w/index.php?title=Hal_Leonard&oldid=1166322616 (accessed July 29, 2023).

Witmer, Robert. n.d. "Bend." In *Oxford Music Online*.

Witmer, Robert, and James Robbins. 1988. "A Historical and Critical Survey of Recent Pedagogical Materials for the Teaching and Learning of Jazz." *Bulletin of the Council for Research in Music Education*, no. 96: 7–29.

Zwick, R. 1987. "Jazz Improvisation: A Recommended Sequential Format of Instruction. (Doctoral Dissertation)." University of North Texas.

557 Jazz Standards: Swing to Bop. n.d.

Fake Book of Swing Jazz. n.d.

Just Standards Real Book. 2001. Alfred Music.

The Colorado Cookbook. n.d.

The Great Gig Book; "Blue" Book. 1996.

The Hal Leonard Real Jazz Book. 1998. Hal Leonard Corporation.

The Real Book 5th Edition, 1988

The Real Book Vol.II. 2004. Hal Leonard Corporation.

The Real Book Vol.II 2nd Edition. 2006. Hal Leonard.

The Real Book Vol.IV. 2010. Hal Leonard.

Discography/Videography

- A B. "Ed Bickert Trio - Night Mist Blues," February 2, 2021.
<https://www.youtube.com/watch?v=Ya0SceS6rDw>.
- Bassey, Shirley. 1964. *Who Can I Turn To?* Great Britain: Columbia DB 7337.
- Berkeley, Busby, and Norman Taurog, dirs. 1943. *Girl Crazy*. Metro-Goldwyn-Mayer.
- Bickert, Ed. 1972. *Ed Bickert*. Toronto, Ont., Canada: CBC (Can) LM184.
- — —. 1976. *Out Of the Past*. Toronto: Sackville (Can) SKCD2-2065.
- — —. 1977. *I Like to Recognize the Tune*. Ajax, Ontario: Canadian Talent Library CTL 5206.
- — —. 1978a. *At the Garden Party*. Toronto: Sackville (Can) SK2CD-4005.
- — —. 1978b. *Ed Bickert, Bob Price and Don Vickery: York University 1978*. Cd transferred from cassette. York University.
- — —. 1979. *Jazz Canada Europe '79*. The Hague, The Netherlands: CBC (Can) RCI503E/F; DSM (Can) DSM2-3004 CD.
- — —. 1983a. *Ed Bickert 5 -- At Toronto's Bourbon Street*. Toronto, Canada: Concord Jazz CJ216.
- — —. 1983b. *Bye Bye Baby*. San Francisco, CA: Concord Jazz CJ232.
- — —. 1984. *Ed Bickert, Rick Homme and Jerry Fuller: O'Ryans 1984. Private Recording*. O'Ryans.
- — —. 1985. *I Wished on the Moon*. Concord, CA: Concord Jazz CJ-284.
- — —. 1987. Bickert, Ed.. *Fungii Mama: The Concord All-Stars with Ernestine Anderson - Ow!* Tokyo, Jaan: Concord Jazz CJ438.
- — —. 1989. *Third Floor Richard*. Concord, CA: Concord Jazz CJ380, CCD4380.
- — —. 1996. *The Guitar Mastery of Ed Bickert*. The Hague, The Netherlands: Dominic Sciscente Music DSM2-3004.
- Bickert, Ed, and Lorne Lofsky. 1989. *This Is New: Ed Bickert/Lorne Lofsky*. Toronto, Canada: Concord CD 4414.
- Bickert, Ed, Don Thompson, and Terry Clarke. 1976. *Ed Bickert*. PMR-010.

- Bickert, Ed. 1984. *Ed Bickert, Rick Homme and Jerry Fuller: O’Ryans 1984. Private Recording*. O’Ryans.
- Bickert, Jeff, dir. 2014. *On Harmony / Ed Bickert, Guitar Player – A Project in Process*. <https://vimeo.com/90783620>.
- — —, dir. 2014. *On Kenny Wheeler, Phil Nimmons: Ed Bickert, Guitar Player*. Feb 2014. Accessed October 17, 2022a. <https://vimeo.com/97335789>.
- — —. 2014. “On Picking and Plucking.” Vimeo. Accessed October 17, 2022b. <https://vimeo.com/user25681287>.
- Blakey, Art. 1961. *Art Blakey Jazz Messengers*. Impulse AS 7.
- Camus, Marcel, dir. 1959. *Orfeu Negro*. Ilya Lopert.
- Cardoso, Elizete. 1958. *Canção Do Amo Demais*. Festa LDV 6.002.
- Carlisle, Elsie. 1929. *What Is This Thing Called Love*. London: Dominion Records A. 125.
- Collier, Ron. 1965. *The Ron Collier Tentet*. Canadian Talent Library CTL (Can) M-1059.
- Coleman, Ornette. 1959. *Tomorrow Is The Question*. Los Angeles: Contemporary Records M 3569.
- Columbo, Russ. 1932. *Street of Dreams*. Victor 24184-A.
- Day, Doris. 1955. *I’ll Never Stop Loving You*. Columbia CL 710.
- Davis, Miles. 1964. “All of You” *My Funny Valentine*. New York: Columbia CL 2306 (mono).
- Davis, Miles. 1954. *Bag’s Groove*. Hackensack, New Jersey: Prestige 7109.
- Davis, Miles. 1953. *Miles Davis All Stars*. New York: Blue Note BLP1501.
- Dearie, Blossom. 1975. *Meticulous to the Sublime*. Daffodil Records BMD 102.
- Del Ruth, Roy, dir. 1936. *Born to Dance*. Metro-Goldwyn-Mayer.
- Desmond, Paul. 1974. *Pure Desmond*. Engelwood Cliffs, New Jersey: CTI 6059S1.
- — —. 1975a. *Like Someone in Love*. Toronto, Canada: Telarc CD-83319; Mosaic MD7-269.
- — —. 1975b. *Live: The Paul Desmond Quartet*. A&M/Horizon SP-850; Verve 543501-2.

— — —. 1975c. *The Complete 1975 Toronto Recordings (Mosaic, Released 2020, . Mosaic MD7-269.*

— — —. 1976. *Edmonton Jazz Festival '76.* Edmonton, Canada: Gambit (And) 69280.

Donen, Stanley, dir. 1951. *Royal Wedding.* Loew's Inc.

Dorsey, Jimmy. 1936. *Easy to Love.* Los Angeles: Decca 940.

Dorsey, Tommy. 1946. *Come Rain or Come Shine.* New York: Victor 20-1819.

Ed Bickert at The Bern Jazz Festival "Street of Dreams." 1992.

<https://www.youtube.com/watch?v=FuLPZ6HoP2s>.

Ed Bickert Interview & Embraceable You. n.d.

<https://www.youtube.com/watch?v=iLLIJgCuYK4>.

Eckstine, Billy. 1944. *I'll Wait and Pray.* New York: De Luxe 2003.

Ellington, Duke. 1940. *Concerto For Cootie.* Chicago, IL: Victor 256598.

Ellington, Duke. 1943. *Do Nothin' 'Til You Hear From Me.* New York: Hurricane HC6002.

Ellington, Duke/Lee Gaines/ Ray Nance. July 9, 1946. *Just Squeeze Me, Don't Tease Me.* Hollywood, CA: RCA Victor 20-1992.

Fields, Herbert, and Dorothy Fields. 1941. *Let's Face It.*

Gillespie, Dizzy. 1954. *Con Alma: Dizzy Gillespie and His Latin American Rhythm.* New York: Verve MGV8191 unreleased, released on Norgran MGN-1003.

Greenwich, Sonny, and Ed Bickert. 1979. *Days Gone By: Sonny Greenwich and Ed Bickert.* Sackville (Can) SK2CD-2052.

Hecht, Ben, and Charles MacArthur. 1935. *Jumbo.* Universal Polygram International Publishing.

"Happy Music." 1963. CBC. <https://www.youtube.com/watch?v=XsdH2H4vq5Q>.

"Jazz Canada: Ed Bickert Quartet 'You'd Be So Nice to Come Home To.'" 1980. CBC. https://www.youtube.com/watch?v=mz_knJy1p1E.

"Jazz Canada: Ed Bickert Trio "Do Nothin' 'Til You Hear from Me.'" 1980. CBC. <https://www.youtube.com/watch?v=wQ0FdyxuG4U>.

Jordan, Sheila. 1962. *If You Could See Me Now: Portrait of Sheila.* New Jersey: Blue Note BLP9002.

- Jurgens, Dick. 1942. *"You'd Be So Nice to Come Home To."* Columbia 36669.
- Koffman, Moe. 1963. *The Moe Koffman Quartet*. Toronto, Ont., Canada: Canadian Talent Library CTL (Can)M-1029.
- Koffman, Moe, Jack Long, Rob McConnell, Eddie Karam, Ed Bickert, Hugh Currie, and Ron Rully. 1957. *Cool and Hot Sax: Moe Koffman Septet*. Toronto, Ont., Canada: Jubilee JLP1037.
- Kyne, Terry, dir. 1965. "Nightcap." Toronto, Ont: CBC Television.
<https://www.youtube.com/watch?v=DwhrdU0BcDw>.
- Lang, Walter, dir. 1945. *State Fair*. 20th Century Fox.
- Lofsky, Lorne. 1985. *The Quartet of Lorne Lofsky and Friend/The Quartet of Ed Bickert and Friend*. Unisson (Can) DDA1002.
- Marin, Edwin L., dir. 1940. *Hullabaloo*. Loew's Inc.
- Martin, Tony. 1949. *Circus*. Victor 20-3483.
- Mathis, Johnny. 1956. *When Sunny Gets Blue*. New York: Columbia 40784.
- MacDonald, Glenn. 1978. *Glenn MacDonald at George's Spaghetti House*. Toronto, Ont., Canada: Private recording.
- MacPherson, Fraser. 1984. *Jazz Prose: Fraser MacPherson Quintet*. Concord, CA: Concord Jazz CJ269.
- McConnell, Rob. 1977. *Big Band Jazz: Rob McConnell and the Boss Brass*. Umbrella UMBDD4; Pausa 7140; PCD7140.
- — — . 1990. *The Rob McConnell Jive 5*. Toronto, Ont., Canada: Concord Jazz CCD4437.
- — — . 1996. *Three For the Road*. Toronto, Ont., Canada: Concord Jazz CCD-4765-2.
- Miller, David, dir. 1949. *Top o' The Morning*. Paramount Pictures.
- Miller, Glenn. 1940. *A Handful of Stars*. New York: Bluebird B-10893-A.
- — — . 1941. *You Stepped Out of a Dream*. New York: Bluebird AXM2-5574.
- — — . 1941. *Ev'rything I Love*. New York: RCA RA817.
- — — . 1942. *I'm Old Fashioned*. Chicago: Victor 27953.

- Milestone, Lewis, dir. 1933. *Hallelujah, I'm A Bum*. United Artists.
- Mitchell, Blue. 1964. *Fungii Mama*. Engelwood Cliffs, New Jersey: Blue Note.
- Moses, Kathryn. 1976. *Kathryn Moses*. Toronto, Ont., Canada: CBC (Can) LM437.
- Murley, Mike. 1999a. *Test of Time: Murley, Bickert & Wallace*. Toronto, Ont., Canada: Cornerstone (Can) CRSTCD140.
- — —. 1999b. *Live at the Senator*. Toronto, Ont., Canada: Cornerstone (Can) CRSTCD113.
- Murphy, Ralph, Sam White, and Walter Lang, dirs. 1937. *Top of the Town*. Universal Pictures.
- Nimmons, Phil. 1964. *Vintage Nimmons "N" Nine - CBC Air Checks '59-'64*. Toronto, Ont., Canada: CBC (Can)RM34; Sackville (Can) SK2CD-5010.
- NyJazzGuit, dir. 2008. *Ed Bickert Trio - "Easy To Love."*
<https://www.youtube.com/watch?v=bxPBvDYVX2w>.
- Parker, Charlie. 1947. *Charlie Parker Sextet*. New York: Dial 1034.
- Parker, Charlie. 1947. *Charlie Parker All Stars*. Detroit: Savoy G12000.
- Pate, Johnny, Wilbur Wynne, and Lennie Druss. 1957. *Swingin' Shepherd Blues*. Chicago, Ill.: Federal 12312.
- Pate, Johnny. 1958. *Johnny Pate At the Blue Note*. New York: (Salem SL2P).
- Ratoff, George, dir. n.d. *Something To Shout About*. Columbia Pictures.
- Reinhardt, Django. 1940. *Nuages*. Paris, France: Disques Swing SW8420.
- Reisman, Leo. 1942. *Alone Together*. New York: Victor 24131.
- Rich, Buddy. 1960. *Playtime: Buddy Rich and His Buddies*. Chicago, IL: Argo LP676.
- Rosolino, Frank. 1976. *Thinking About You: Frank Rosolino Featuring Ed Bickert, Don Thompson and Terry Clarke*. Toronto, Ont., Canada: Sackville (Can) SK2CD-5007.
- Seiter, William A., dir. 1942. *You Were Never Lovelier*. Columbia Pictures.
- Shore, Dinah. 1939. *I Thought About You*. Bluebird B-10473-A.
- Swerling, Jo, and Abe Burrows. 1950. *Guys and Dolls*.

Stewart, Rex. 1941. *Rex Stewart and His Orchestra*. July 3, 1941. Hollywood, CA: Bluebird. B-11258

“Take 30: Paul Desmond.” 1976. CBC.

<https://www.youtube.com/watch?v=gU17RqSET5I&t=5s>.

Tate, Buddy. 1981. *The Ballad Artistry of Buddy Tate*. Toronto, Ont: Sackville (Can) 3034, SKCD2-3034.

“The Canadian All Star Jazz Show (CBC Part 3, 1959).” 1959. CBC.

[https://www.google.com/search?](https://www.google.com/search?client=safari&rls=en&q=Canadian+All+Star+jazz&ie=UTF-8&oe=UTF-8#fpstate=ive&vld=cid:8a10e0a8,vid:9xiwtlZu5ug)

[client=safari&rls=en&q=Canadian+All+Star+jazz&ie=UTF-8&oe=UTF-8#fpstate=ive&vld=cid:8a10e0a8,vid:9xiwtlZu5ug](https://www.google.com/search?client=safari&rls=en&q=Canadian+All+Star+jazz&ie=UTF-8&oe=UTF-8#fpstate=ive&vld=cid:8a10e0a8,vid:9xiwtlZu5ug).

The Concord All Stars. 1987a. *Ow!: The Concord Jazz All Stars*. Tokyo, Japan: Concord Jazz CJ348, CCD4348.

— — — . 1987b. *Take 8: The Concord All Stars*. Tokyo, Japan: Concord Jazz CJ347, CCD4347.

Thompson, Don. 1970. *Secret Love: Don Thompson Quartet*. Toronto, Ont., Canada: CBC (Can) LM78.

Thornhill, Claude. 1946. *A Sunday Kind of Love*. New York: Columbia Col 37219.

Vaughan, Sarah. 1946. *If You Could See Me Now*. New York: Musicraft 380.

Vidor, Charles, dir. 1955. *Love Me or Leave Me*. Loew's Inc.