

**Stringing it all together: A study in harmony and
counterpoint for solo jazz guitar**

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of requirements for the degree of
Master of Music (Performance)

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Declaration

I, Jeremy Sawkins, hereby declare that this submission is my own work and that it contains no material previously published or written by another person except for the co-authored publication submitted and where acknowledged in the text. This thesis contains no material that has been accepted for the award of a higher degree.

Ethical approval has been granted for the study presented in this thesis from The University Human Ethics Committee. Participating Subjects and Perceptual Judges were required to read and to sign an information document. Informed consent was given individually prior to the collection of data and to the collection of the judges' results.

Signed: _____ Date: _____

Acknowledgments

Having not been an institution supervised student for the greater part of thirty years ensured that embarking on a course of postgraduate study back in 2012 (at the age of 52) was always going to be a challenge. Anticipating the commitment of time and energy required to successfully complete a Master of Music degree, I cautiously chose a part-time candidature. This would be as much as I could realistically handle.

At that time I was still navigating my recent marriage separation and reframed parenting responsibilities. My living situation was restricted and temporary and my financial commitments had naturally increased. I was also guardian for my younger disabled brother Adam who had lost his primary carer (mother Anne) only four years earlier back in 2009. Unfortunately, Adam passed away quite suddenly in 2014 (during my candidature).

I'd especially like to thank the participants in this study. They were George Golla, Jim Kelly and James Muller and special thanks to Peter O'Mara. They all came on board willingly and gave me so much interesting data to process. I appreciate the respect that they showed to me, reflected in their contributions.

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This thesis is dedicated to my late brother Chris (1958 - 1987) and to Steve McKenna (who passed away suddenly in 2017), two passionate and talented guitarists who dreamt of a more ideal existence on another world.

Abstract

How do Australian jazz guitarists create their unique arrangements of jazz songs in the context of solo performance?

This research focuses on the methods of three prominent Australian jazz guitarists – George Golla, Jim Kelly and James Muller. They are representatives of three different generations and their music reflects trends and stylistic influences in the evolution of jazz music.

Through the analysis of their song interpretations and interviews I have revealed a range of methods for the juxtaposition of melody and harmony on the guitar.

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1 Introduction

The guitar has had a presence in jazz music since the style emerged in the late 19th century. The performance practice of the instrument has evolved in parallel to the stylistic changes of the music. Since the 1950's many jazz guitarists began focusing on developing solo performance of standard repertoire. This activity became an intrinsic skill for the professional guitarist who sought to develop a personal response to the harmonic, melodic and rhythmic challenges presented by the compositions commonly used by all jazz artists. A typical song performed by a jazz musician (if not a specific jazz composition) will be taken from the "Great American Songbook". These popular songs were usually debuted on the stage in Broadway musicals or in Hollywood movies and were composed by musicians that were well versed in all aspects of Western classical music theory.

As a professional performing guitarist and educator, I have had a specific focus on jazz music for over forty years. Incidentally, I have developed a strong interest in harmony and its application to jazz repertoire. This focus has strengthened my skills as an accompanist and as a consequence, I have had the opportunity to perform with many of Australia's finest jazz singers including Kristen Cornwell, Lily Dior, Trish Delaney-Brown, Katie Noonan, Nicky Crayson and Justine Bradley.

Typical to the jazz musicians enduring apprenticeship, I have regularly researched the methods and techniques used by other musicians as a way to

inform my own creative practice. This thesis focuses on the application of methods and techniques to solo guitar performances of standard jazz repertoire. The solo guitarist will begin with a melody and a prescribed harmonic structure organised into a set form, then proceed to weave the melody and chords together in their own way. A substantial theoretical and practical knowledge of harmony coupled with a fertile musical imagination creates a greater opportunity to express musical ideas in the performance of the song. This harmonic facility will in turn promote a greater opportunity to forge a unique musical personality.

Australia has produced many fine jazz guitarists and I have listened to and watched many of them perform since I began playing the instrument. These include more traditional swing players such as Don Andrews (late), George Golla, Bruce Clarke (late), Ike Isaacs (late), Tony Barnard, Ian Date and Graham Conlon. There are those that have explored rhythm and blues, rock, fusion and avant-garde styles such as Ned Sutherland (late), Peter Boothman (late), Jim Kelly, Steve Murphy (retired), David Colton, David Smith, Peter O'Mara, Steve McKenna (late), Tim Rollinson, Carl Orr, Guy Le Claire, Guy Strazzullo, Steve Brien, Mike Price, Greg Stott, Doug DeVries, Geoff Hughes, James Muller, Steve Magnusson, Sam Rollings, James Sherlock, Ren Walters and Carl Dewhurst.

With the advantage of a nuanced understanding of the field, the three players that I selected for this study were George Golla, Jim Kelly and James Muller. They are all highly regarded, not just as melodic improvisers but

as exceptional chordal players on the instrument. They represent three different generations in the evolution of jazz music and are considered to be forefront practitioners of their respective generations. The trends and influences that inspired them as young and developing musicians are reflected in their art. Although jazz music began in North America, it is now represented globally, and the three guitarists examined here are part of that broader fraternity and tradition. While their musical contributions might not be considered uniquely ‘Australian’ their virtuosity and unique ‘voices’ on the instrument have given them international recognition.

The pursuit of this proposed topic was consolidated by the fact that all three artists are all widely acknowledged for their musical virtuosity and individuality, yet apart from recorded music and interviews, there is very little existing literature on their methods. This research aims to consolidate their collective musical legacy and contributes new knowledge to the field of contemporary Australian musicology. The significance of this research is enabled by my position in the profession and the access that gave me to the artists. It provides technical and aesthetic insights to those that are curious about jazz music in Australia, especially pertaining to harmony and more specifically, to solo jazz guitar performance.

Through interviews, the artists were asked a uniform set of questions concerning their methods for harmonising jazz melodies on the guitar. They each

performed their unique solo arrangements of the song “Body and Soul,” which were recorded and subsequently transcribed and analysed.

Although there is an obvious intergenerational element in the selection of the three artists investigated, this is not a comparative dissertation. The scope is limited to that of an enquiry into the methods of different musicians interpreting the same composition, revealing diversity within the art form. The reader is at liberty to make their own comparisons and draw their own conclusions, should they wish to compare.

2 Literature review

A general survey of the existing literature on jazz music reveals a diverse range of formats adopted by the many authors worldwide, including:

- Jazz history books
- Alphabetical encyclopaedias (of artists)
- Biographies / autobiographies
- Transcriptions of improvised solos / analyses of styles
- Theory / method books (general and instrument specific)
- Recording and performance reviews in jazz periodicals, newspapers and internet
- Interviews with musicians in books and periodicals (hard-copy and internet)
- Ethnographic studies
- Repertoire collections
- Photo collections
- Research papers / theses / dissertations

A major publication in the field of jazz ethnography is the book “*Thinking in jazz: The infinite art of improvisation*” by Paul Berliner (1994). In her book “*Saying Something – Jazz Improvisation and Interaction*” (1996), jazz musician and musicologist Ingrid Monson describes Berliner’s book as “an ethnographic study of jazz improvisation, provides the most comprehensive and detailed account of jazz improvisation currently in existence, as well as the most detailed exposition of ethnotheory in ethnomusicology.” (p.4)

Berliner (1994) presents a detailed handbook covering all aspects of an improvising jazz musicians daily life. Unfortunately, the book contains very little specific information about the guitar in jazz. This is not surprising as the instrument has always struggled to assert itself as a mainstream jazz instrument,

despite some favourable press espoused by luminaries such as Miles Davis, “I think (be)bop branched off from (guitarist) Charlie Christian.” (Feather, 1964)

A more focussed survey across all forms of ‘literature’ pertaining to ‘unaccompanied jazz guitar performance in Australia’ revealed very little specific research or reporting apart from interviews in books, magazines and on the internet. There are however, some self-published guitar method books by George Golla and Jim Kelly respectively, and the many music recordings available by all three artists in this study.

A journal article that was particularly relevant to my own research is titled “*What is this thing called love? as conceptualized by nine jazz pianists*” by Garth Alper (2011). It’s an intergenerational study featuring jazz performers of the same instrument playing the same tune. The research draws on commercially released audio recordings of nine prominent jazz pianists performing the standard “What is this thing called love” by Cole Porter. Each pianist represents a different (often slightly) era or style of jazz and all the pianists are American. There is an implied stylistic developmental chronology to the selection of the artists, reflecting “contemporaneous trends”(2011) in the jazz continuum. Some of the performances were solo while others were accompanied.

The pianists studied were Teddy Wilson, Art Tatum, Bud Powell, Erroll Garner, Marian McPartland, Ahmad Jamal, Bill Evans, Keith Jarrett and Richie

Beirach and the range of their musical activity extends from the 1930s until the present day.

Alper's (2011) strategy was to "highlight the diversity of approaches taken by different jazz pianists as they built upon the traditions of their art form" (2011, p. 134). He presents the initial arrangement aspects of the song in each example by considering the 'free' introduction, which usually sets the tone of the ensuing performance (i.e. tempo, dynamics, orchestration). The focus of his paper is the preferred harmonic choices used by each artist to support the melody of the song. Notated examples are included, followed by some general conceptual/stylistic discussion of the subsequent improvisations.

Alper (2011) uses a comparative analysis style; as each version of the song is introduced he refers back to his previous analyses. As this is just an article, it doesn't delve too deeply. The transcriptions and analyses are only excerpts. The subject has merit, because the interpretation of the melody (using the composer's original harmonies or the artist's preferred substitute chord changes) sets the tone and framework for the entire performance, including the improvisation.

In spite of the obvious similarities to my research topic there are also some considerable differences. Alper (2011) used comparative analysis from one example to another. My study does not compare the three complete versions of "Body and Soul". Venturing into detailed comparisons of the three complete versions would most certainly have expanded the analytical findings exponentially.

“The jazz guitar: Its evolution and its player” by Maurice J. Summerfield (1998) is an alphabetical encyclopaedia of jazz guitarists from all over the world. It focuses on all the important players and many obscure names are mentioned also, eschewing any Australian artists. The great ‘chord solo’ guitarists (George Van Eps, Johnny Smith, Jim Hall, Joe Pass) are all represented.

“The Oxford Companion to Australian Jazz” (1987) by Bruce Johnson is a thoroughly researched document and is a substantial reference book. The introductory section of the book is dedicated to the history and development of jazz music in Australia. The remainder is alphabetical biographies of different generations of key players. Facts and rare photographs illuminate the names of some now obscure Australian jazz guitarists including Charlie Lees (b. 1913 – d. 1981) described by trumpeter Frank Coughlan in 1936 as “the most outstanding guitar stylist in the antipodes” and from guitarist Bruce Clarke “(Lees was) among the three or four world class guitarists that Australia has produced.”(p.195)

Johnson (1987) opines, “Compared with more academically accommodated subjects, Australian jazz scholarship is negligible. This is not to demean what there is, but to note that there is so little. There is comparatively little mediating the raw primary data and this volume. This companion therefore occupies a slightly uneasy position between an extended inventory and finished cultural analysis, of its subject.”(p.viii)

“Black roots white flowers: A history of jazz in Australia” (1979) by Andrew Bisset mainly focuses on Australian jazz prior to 1960. It provides a survey of important names and trends across the country since the earliest times. It is full of rare facts, anecdotes and photographs and although lacking in academic rigour and laden with opinion, it an invaluable resource for any study of the history and development of Australian jazz.

Describing George Golla’s association with Don Burrows, Bisset (1979) observes “Golla tends to play slightly hotter than Burrows and his harmonic capabilities on his seven-string guitar keep Burrows right on his toes. Musically they are a quick and witty pair and they have been together so long that the sounds they make are virtually musical ESP.” (p.149)

“Don’t worry baby, they’ll swing their arses off” (2001) by John Sharpe is a collection of interviews with sixteen prominent Australian jazz players, including George Golla. It includes a chapter on the expansion of jazz education in Australia and the interviewees are asked for their thoughts on Institution based jazz education. Naturally, there were mixed responses but Golla’s stands out, “Look I am knee deep in it and I wish it wasn’t there. I am personally grateful that I didn’t have to go through that – being taught by someone like me. It’s like having flavours explained to you.” (p.280)

Australian guitarist Christopher Komorowski’s thesis (Master of Music) titled *“A study of the counterpoint techniques employed by the jazz guitarist*

Martin Taylor in his arrangements for the unaccompanied guitar”(2005) focuses on the unaccompanied solo playing of the virtuoso British guitarist Martin Taylor, known mainly for his solo playing. Komorowski (2005) has transcribed five of Taylor’s solo performances and presented a thorough analysis using a system of codifying the melodic and accompanying layers and another for the style of counterpoint used within each piece.

Martin Taylor’s virtuosic style of solo guitar playing is unique for its ‘orchestral’ fullness. His ability to present a predictably seamless performance of the melody, the bass line and accompanying harmonies played simultaneously has given him a worldwide reputation as the forefront practitioner in this style. Although useful, the counterpoint taxonomies used here have had limited relevance to my own study, mainly because the three artists I’ve covered do not pursue the consistently ‘dense’ guitar style of Taylor. Collectively, all three explore a more diverse range of textural possibilities.

Apart from interviews and biographies, most jazz guitar literature exists as transcriptions or method books. Rarely will the transcriptions actually include any analysis, and rarely will the method books include specific musical examples. Jim Kelly’s self-published guitar (supplementary) method book *“The Dominant Seventh Chord and then the Blues”*(1993) provides invaluable insights into the way he thinks about harmony and its application to the fingerboard. For his approach to harmonic pedagogy Kelly gets strong endorsements from Rick Peckham (Berklee College of Music) and Randall Dollahon (Uni. of Miami).

Kelly's focus is "construction of strong inversions and musical voice leading". This philosophy is evident throughout his version of "Body and Soul". He explains many of the harmonic devices he uses – polychords, tri-tone substitution and extended dominant 7 chords. The last two chapters are more specific in terms of musical examples, but only represented as chord symbols and devoid of detailed theoretical explanation.

3 The artists

3.1 Background – George Golla

From the 1960s to the 1990s, George Golla was widely acknowledged as Australia's most prolific jazz guitarist, largely due to his duo performances with woodwind specialist Don Burrows. Their names were synonymous with Australian jazz. The duo spent many years touring countrywide and overseas, performing for a variety of audiences in diverse situations.

Throughout the 1970s and 1980s Golla's pedagogical activities included teaching at the Academy of Guitar in Bondi (Sydney), the N.S.W. Conservatorium of Music (Jazz Department) and the Australian Institute of Music (Sydney), eventually retiring in the early 1990s.

The son of Polish parents, Golla was born in 1935 in Chorzów. The family emigrated to Australia after WWII in 1950. At the time Golla was fifteen and they settled in Bowral (NSW) shortly thereafter.

Golla's musical interests began with the clarinet followed by the saxophone, trumpet and eventually acoustic bass. "It just didn't satisfy, because what I realised a little later is that I really wanted to do harmony. I really wanted to play chords. If I'd had a piano in the house, that would have been it" (G. Golla, personal communication, May 25, 2015).

There was a guitar in the home but Golla had only a vague understanding of its potential until he witnessed an all-American group performing in Sydney in 1956.

I eventually heard the Red Norvo Trio at the Leichhardt Stadium or something. They came with Bill Dillard on guitar. He didn't live much longer than that. Sensational! He died in a fire on the way home. He smoked in bed and burned himself to death, in Honolulu or somewhere.¹ Tal Farlow had been the previous guitarist. Norvo was very, very big. So, Bill Dillard was like a Tal Farlow type guitar player. (It was) absolutely marvellous, and Eugene Wright on bass. And the scales fell from my eyes, you know? I didn't know the guitar could do that! All I'd heard was cowboys (G. Golla, personal communication, May 25, 2015).

Golla was 21 years old and was now committed to playing the guitar. At that time there were very few potential guitarist mentors in Australia and certainly no opportunity for any formal study of jazz music. Unexpectedly, his primary source of jazz knowledge came from American bassist Ed Gaston and Sydney based guitarist Don Andrews. "As for the guitar players, the only guy I really respected for his ability to play was Don. He always could play. There was Bruce Clarke in Melbourne, and Don up here." (G. Golla, personal communication, May 25, 2015). Andrews was six years Golla's senior. He didn't provide any formal guitar lessons, but he did field questions after Golla would watch and listen to him performing.

¹ There is very little information available on Bill Dillard. Anecdotal evidence suggests that after touring Australia he went back to the U.S.A. and was killed in a fire several weeks after returning.

3.2 Background – Jim Kelly

Jim Kelly was born in 1950 and grew up on the northern beaches of Sydney. Having started on ukulele, he began playing guitar at the age of fifteen. Since then he has progressed to become one of Australia's most versatile and skilled guitarists in jazz, jazz-fusion and blues.

Kelly was a founding member of the band Crossfire (1974 – 1991). They released seven albums in total and performed nationally and internationally, including tours with American jazz artists: trumpeter Randy Brecker, pianist Don Grusin, guitarist Lee Ritenour and singer/songwriter Michael Franks. Kelly wrote music for the band, establishing him as a composer.

For many years Kelly was a lecturer for the Contemporary Music course at Southern Cross University (Lismore – NSW). He continues to perform and is the owner, audio engineer and music producer for Tone Ranger recording studios at his home near Lismore.

Kelly's earliest musical interests were the surf-rock sounds of the Shadows, followed by the Yardbirds and the Rolling Stones. By the late 1960s and early 1970s Kelly was an aspiring young guitar player with a keen desire for musical knowledge. He eventually discovered jazz and jazz-fusion. At that time there was no opportunity for a formal jazz music education. A young player had to rely on older, more experienced musicians for advice or did their own research through listening and transcribing recordings. Kelly did not have a teacher or mentor. "I think you'd have to say I found it all for myself. I mean, I did have a

couple of lessons when I was a super-duper young bloke with George Golla but I think it might only have been two lessons” (J. Kelly, personal communication, December 15, 2015).

An invaluable educational opportunity arose for Kelly in 1980 when American jazz guitarist Joe Pass came to Australia to participate in a two-week string symposium held at Sydney’s Seymour Centre².

I hung out with him (Joe) a lot. I was the only guy that turned up every afternoon for two weeks. I got to know him a little bit and he said to me, he always called me Kelly, “Hey Kelly, those chords you play, you know when I tell you not to do that because they’re too difficult, you do that because you like that. I want you to understand that. You like it so you do it. I just don’t do it, they’re too hard” (J. Kelly, personal communication, December 15, 2015).

Kelly has a highly developed chordal facility on the guitar and has authored and self-published a guitar reference book titled “*The Dominant Seventh Chord and then the Blues*”.

² Pass was the first guitarist in jazz to establish his reputation as a solo performer and spent the last three decades of his life performing and touring in this manner. “The Art Tatum of the guitar. Certainly his unique style of solo playing can be linked to the virtuoso piano style of the late Art Tatum.” (Summerfield, 1978)

3.3 Background – James Muller

In 2005 the American guitarist John Scofield said in an interview with music writer Barry Cleveland for “*Guitar Player*” magazine, “But now I think we've come to a point where jazz is moving on. It's fantastic music, but there's no focal point anymore. There are still geniuses, and I've heard some great young players like this guy in Australia named James Muller who is in his 20s – but it's not like with Coltrane, where everybody heard him and started to play like that” (Cleveland, 2005).

Three years later Cleveland asked English guitarist Allan Holdsworth, “Are there any guitarists that have caught your attention lately?” Holdsworth replied, “I really love James Muller, the guy who plays with Chad Wackerman sometimes. He's a great guitar player” (Cleveland, 2008).

James Muller was born into a musical family in 1974 and grew up in Adelaide. His musical education began at the age of ten, learning piano for about six months. By age 12 he was playing guitar. His early music influences were rock bands – the Beatles, Led Zeppelin, Deep Purple and Cream. Jazz music featured on the home radio and there was a small selection of vinyl jazz records. Around the age of 16 Muller decided that he wanted to understand this music.

“I always liked the sound of jazz when I heard it, it sounded so mysterious, cool and sophisticated. My favourite thing about jazz is the risk element. Something I pride myself on is that I do take a lot of risks” (Shand, 2009, pp. 191–192).

Muller won the Wangaratta National Jazz Award in 2000 and was awarded the Freedman Fellowship in 2004.

He was soon one of the most in demand players in the country, and has worked with Vince Jones, James Morrison, Dale Barlow, Mike Nock, Renee Geyer, Bernie McGann, Don Burrows, Mark Isaacs, Sean Wayland, Steve Hunter, Theaktet, Jazzgroove Mothership Orchestra, Jamie Oehlers and Scott Tinkler, as well as international artists Chad Wackerman, Bill Stewart, Vinnie Colaiuta, Adam Nussbaum, Jay Anderson, Steve Tavaglione, Maria Schneider, Tim Ries, Tony Monaco, Donny McCaslin, Bob Sheppard, Jim Gordon, Matt Penman and Jochen Rueckert (Shand, 2009, p. 193).

In 2008 Muller shared the stage at Wangaratta Jazz Festival with one of his biggest influences, American guitarist John Scofield.

In 2015 through 2016 Muller toured the east coast of Australia with the Jazzgroove Mothership Orchestra featuring his own compositions arranged by German composer/pianist Florian Ross.

4 The song – “Body and Soul”

Choosing the song “Body and Soul” for this study was based on its popularity with jazz musicians. I assumed that the participating artists would be intimately familiar with it and consequently, I wouldn’t be asking too much of them in the procurement of the music recordings. The song features harmonic formulae typical to many of the tunes performed in jazz. Coupled with its ubiquity as standard jazz repertoire, this made “Body and Soul” an appropriate choice.

“Body and Soul” was consolidated as a jazz standard by the American tenor saxophonist Coleman Hawkins in 1939. His recorded version is revered by many and is referred to in most jazz history literature: “A pinnacle in jazz improvisation. Recorded entirely off the cuff, it has the weight and logic of formal composition and the tension and energy of spontaneous invention. John Green had composed the 32 bar AABA melody for a Broadway revue (*Three’s a Crowd*) in 1930, and it quickly became a favourite among ‘torch’ singers, women who specialised in ‘heart on sleeve’ laments” (DeVeaux and Giddins, 2009, p. 231).

Since Hawkins’s definitive version was recorded the song has endured and become a mainstay of the popular jazz ballad repertoire.

Body and Soul

Johnny Green

The musical score for "Body and Soul" is written in 4/4 time and consists of eight staves of piano accompaniment. The key signature has two flats (B-flat and E-flat). The score includes various chords and melodic lines with articulation marks such as slurs and accents. Measure numbers 5, 9, 13, 17, 21, 25, and 29 are indicated at the beginning of their respective staves. The chord progressions are as follows:

- Staff 1: Eb-7, Bb7, Eb-7, Ab9, DbΔ7, Gb9, F-7, E°7
- Staff 2: Eb-7, Cø7, F7, Bb-7, Eb-7, Ab7, Db6, Fø7, Bb7
- Staff 3: Eb-7, Bb7, Eb-7, Ab9, DbΔ7, Gb9, F-7, E°7
- Staff 4: Eb-7, Cø7, F7, Bb-7, Eb-7, Ab7, Db6, E-7, A7
- Staff 5: DΔ7, E-7, F#-7, G-6, F#-7, B-7, E-7, A7, DΔ7
- Staff 6: D-7, G7, E-7, Eb°7, D-7, G7, C7, B7, Bb7
- Staff 7: Eb-7, Bb7, Eb-7, Ab9, DbΔ7, Gb9, F-7, E°7
- Staff 8: Eb-7, Cø7, F7, Bb-7, Eb-7, Ab7, Db6

Figure 1. "Body and Soul" – Score

5 Methodology

The first stage of the research involved acquiring participant consent. All of the artists reacted favourably when requested to contribute to the study. As the intended data collection required direct contact with individuals, ‘human ethics’ approval was required from the Sydney University Ethics Department. Once it was granted the meetings for interviews and music recordings were scheduled. These meetings occurred in Sydney, Munich (Germany), Adelaide and Lismore (NSW).

During the process of applying for ethics clearance I decided that the focus of the dissertation would be the transcriptions and analyses of the three individual interpretations of the song “Body and Soul”. This would be supported by ideas extracted from the interviews. None of the artists had released nor participated in commercially available recordings performing this song in a solo context. As a consequence, it became necessary to acquire audio recordings of the individual performances. These recordings were intended as research data and would not be included with the final thesis. Non-studio quality recordings of the artists performing could be misrepresentative if publicly available. All the recordings would be relegated to the status of ‘research data’.

Being a professional player myself put me in a position of ‘participant observer ethnographer’ so it was paramount that the artists were put at ease in whatever way they chose in the preparation, performance and the recording of the music.

5.1 The interview questions

The interviews comprised a specific set of questions, consistent for each participant. As each interview unfolded, further questions arose.

- When confronted with the task of learning a new tune, what is the process that you use for learning that tune on the guitar?
- When arranging a tune on the guitar are there ever specific musicians that you consciously defer to as a source of inspiration?
- What aesthetic motivations or considerations are involved?
- What harmonic devices do you employ when creating your arrangement?
- When performing a solo arrangement of a jazz standard, is it spontaneous or pre-arranged?
- What advice would you give the novice (or less experienced) guitarist on the subject of creating solo guitar arrangements of tunes?

5.2 The music recordings

The second part of the data collection process was the procurement of audio recordings of each artist performing “Body and Soul.” This inquiry is limited to the ‘head’ (melody) arrangement only. Although improvisation informs and appears in the arrangements, it is not the focus of this study.

The full transcriptions can be found in the appendices. Rather than giving a detailed account of every note and chord performed by each artist, I have presented the song in sections and have focussed on and discussed the more interesting aspects uncovered within those sections.

To fully understand and appreciate the content of the analyses, the reader must be familiar with notated music. Chord symbols, nomenclature, and definitions associated with jazz theory are explained in Chapter 6.

In the analyses of the three interpretations of “Body and Soul” the following elements were examined:

- Embellishment of the melody
- How harmony is used to support the melody
- Substitutions and harmonic risks (leaving the usual harmonic map of the tune)
- Styles of chord voicing
- ‘Guitaristic’ nuances - Open string chord voicings, choice of key, use of harmonics
- Tonicizations and modulations
- Free areas within the arrangement – introductions and endings
- Improvised melodic sections within the arrangement
- The overall arrangement from an aesthetic viewpoint

6 Definition of terms and nomenclature

For the interpretation of musical symbols and terms, examples, definitions and explanations are provided below.

Chord names are written in capital letters – i.e. C

Minor chords are indicated using the minus sign – i.e. C-

Diminished chords are indicated as a small circle – i.e. B°

Augmented chords are written as a plus sign – i.e. G+ (may also be written as #5 in 7th chords)

Major 7 chords (1, 3, 5, 7) are written as Δ7

Dominant 7 chords (1, 3, 5, b7) are as 7

Minor 7 chords (1, b3, 5, b7) are written as -7

Minor 7b5 chords (or half-diminished - 1, b3, b5, b7) are written as ø7

Chord function is described with Roman numerals.

- Upper case Roman numerals show major chords – i.e. F major triad in the key of C is IV
- Lower case Roman numerals show minor chords – i.e. F#- (minor) in the key of D is iii
- Upper case Roman numerals show augmented chords also – i.e. III+ (chord three in harmonic or melodic minor harmony)
- Lower case Roman numerals show diminished chords also – i.e. ii° (chord two in harmonic minor harmony)

- Secondary dominant 7 chords are written accordingly – V7 is placed before the chord it is aligned with – i.e. V7/ii in the key of C would be A7/D-7.

Sevenths and extensions are indicated using Arabic numerals and follow the capital letter chord name – i.e. Bb7, G#-9

This also applies to chords indicated with Roman numerals – i.e. V7, vii°7

Arabic numerals immediately following the chord name indicate embellished dominant 7th chords, (D9 = 1, 3, 5, b7, 9 or G9#11 = 1, 3, 5, b7, 9, #11) unless there is a symbol (- ° Δ +) in between the name and the numeral (FΔ13#11 = 1, 3, 5, 7, 9, #11, 13)

Alterations to fifths and ninths are marked as – b5 (#11), #5 (b13), b9 and #9.

Suspended 7th chords are written as 7sus4 (1, 4, 5, b7).

- Throughout the analysis individual pitches are referenced using inverted commas - i.e. ‘A’, in order to distinguish them from major triads or section markers.
- Any reference to ‘melodic minor scale/harmony/modes’ assumes the ‘ascending’ form of the scale only (‘jazz minor’).

7 Three interpretations of “Body and Soul”

7.1 George Golla’s interpretation (overview and introduction)

Typical of jazz musicians of his generation, Golla has memorised hundreds of tunes from the repertoire. It is an essential component of the craft. Explicit knowledge of all compositional components facilitates a stronger performance for the improvising musician. This knowledge also enables the ability to transpose the song into any key with minimal preparation.

Golla’s performance of “Body and Soul” for the research data was not prepared in advance. This is typically how a professional ‘working’ jazz musician approaches performing the repertoire and although a lot less active as a performer in recent times Golla would have played “Body and Soul” countless times throughout his long career.

The introduction for a solo performance of a jazz tune is essentially a ‘free’ part of the song, its contents, length and direction being entirely dictated by the performer. It can be an extract from the song itself, either based on a full section or part thereof. It is generally more focussed on harmony, reserving melodic emphasis for the actual song. The performer will either plan the introduction ahead of the performance or maybe establish a starting point and improvise until arriving at a place where the commencement of the melody would seem logical.

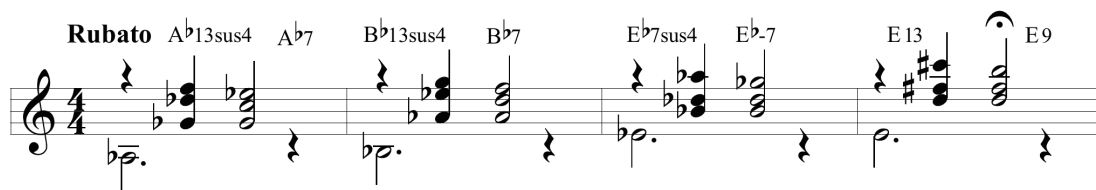


Figure 2. Golla's introduction

The first four bars of Golla's arrangement is an improvised harmonic introduction (see Figure 2). It is one of the few rhythmically consistent areas evident in the entire arrangement. It begins on the dominant in the key of Db. The 'Ab' root was played on beat one, then sustained throughout the bar. Beat two introduced the suspended form of the dominant 7 chord, followed by a resolution to the major 3rd on beat three. This simple rhythmic and harmonic motif was maintained throughout the introduction.

Using mainly cadences, the entire A section of the tune was summarised in this four-bar section. The first chord is V7 of the tonic key of Db. This Ab13sus4 chord resolved to its standard dominant 7 form, featuring a double suspended movement within – 13th to 5th and 4th to 3rd. The contents of this bar were then transposed up a tone – Bb13sus4 resolving to Bb7. The double suspension movement was replicated. Because of the natural 13th present, a major I chord destination is anticipated. However, the following bar is a minor chord. This tonicization (V7/ii) is also an example of **modal interchange**³, an extended dominant 7 chord borrowed from Eb major but resulting in an Eb minor chord.

³ Borrowing chords from parallel tonalities/modalities for use in the primary key (Nettles/Graf, 1997)

Bar three commenced with an Eb-7 (11) chord. The 11th (sus4) resolved to the minor 3rd. This is chord ii in the tonic key of Db and represents the first chord in the imminent A section.

The introduction was completed with an E13 chord, the 13th moving to the 5th, reducing the chord to an E9. This chord is a dominant 7 tri-tone substitute for Bb7 (V7 of the Eb-7 ii chord). The E13 chord with a Bb tonic would now be named as Bb7#5#9. Both dominant 7th forms are derived from the B melodic minor scale harmony.

7.2 Jim Kelly's interpretation (overview and introduction)

In contrast to the standard key of Db, Kelly chose to play the first A section and the C section in a more conducive 'guitar' key. He chose the key of C.

Well, one of the things for me playing standards, not that I do a lot of them these days I have to say, I'm always painfully aware that I'm playing the guitar. A lot of the pieces, especially like "Body and Soul", if you're playing in the written key, you're starting in Db. But then there's a friendly key in the bridge, two friendlies, goes up to D and then back to C and then gets back to Db. So I thought about that and then went, 'I'm going to change the key so I can get more ring out of the verses'. But then I realised that if I do that, then I'll lose the ring in the chorus bridge. So I got sneaky and thought, 'I'll try and sneak in a couple of extra key changes and see whether it's kind of really noticeable or not'. When I did it, it was almost like, I couldn't really tell that I'd changed key where normally you wouldn't. So that's what I'm saying. Let's just say it's in Db and then D, I've added

another key to it. And the reason was to utilise harmonics, and get more of a ring, a ringing sound that I like because I don't like the really closed-down jazz kind of guitar solo sound. I like it when other people are doing it. I'm not saying I don't like listening to it. I'm saying I don't like it when I'm doing it that way. After all the years I've been playing guitar, in a way wanting to make everything as easy as I can make it to play, because if you're playing it in the open-key, that's the ringing key, you can close it down if you want to. But you have the opportunity, the choice to open it up, and let some other things drift through or bring some harmonics into it. You don't get to do that in a lot of the other flat keys. Purely 'guitaristic' (Kelly, J. personal communication, December 15, 2015).

7.2.1 Kelly's introduction

The musical notation for Kelly's introduction is written in 4/4 time. The first bar contains a descending chromatic chord run: E6 (Δ7), E♭Δ7 (6), D6 (Δ7), and D♭Δ7 (6). The second bar continues with C6 (Δ7), FΔ7#11, E♭7, A7#9, and A7b9. The third bar features a single chord, Harm.12f, which is a natural harmonic at the 12th fret. The melody in the first bar is a descending chromatic line: G4, F#4, F4, E4, D4, C4.

Figure 3. Kelly's introduction

In Kelly's introduction, the first bar (see Figure 3) featured a descending chromatic chord run from an E major down to a C major (the tonic chord). The qualities are alternate major 6 to major 7, voiced in 2nd inversion – 'drop 2' style. The top voice forms a sequential melody. The melody features some chromatic encirclement but the focus is the chords. This sequence was repeated twice and continues a third time into the second bar. The pattern was subsequently broken when the chord sequence became diatonic in the next bar.

Bar two contained the diatonic chords I – IV (in C), then ii \emptyset 7 (E \emptyset 7) – V7 (A7) of ii (D-7). The melody note C followed the Bb (b5th of the E \emptyset 7 chord) and was held as the A7 triad formed beneath it. The result was an A7#9 chord (V7/ii). An austere form of A7b9 followed, reduced to a tonic, b9th and natural 5th. The V7 (A7) was further reduced to an open string harmonic of the root ('A'). This natural harmonic set up the A section, functioning as the dominant 7 tonic (V7/ii).

7.3 James Muller's interpretation (overview and introduction)

Muller's interpretation of "Body and Soul" was full of harmonic and melodic inventiveness. It was executed with a strong pulse from the introduction right up until the final four bars.

Another consideration for me too is – in time or out of time? That's what I was trying to think about. I sort of copped out and have a bit of both. I find that it is obviously a lot harder to play in time than it is out of time for me. And to keep it going, rather than just going with the sort of free approach, all in your own time. To actually play a solo guitar piece where you are keeping the time, keeping a pulse going through it is really tricky. So that is always a consideration for me. Am I going to play this in time, or kind of freely, you know? (Muller, J., personal communication, October 21, 2015).

7.3.1 Muller's introduction

Figure 4. Muller's introduction

Muller's introductory statement (see Figure 4) featured a $\Delta 7$ 'drop 2' voicing descending in parallel from $G\flat\Delta 7$ (IV) to $D\flat\Delta 7$ (I). It moved in two whole tone intervals, then down a semitone from $D\Delta 7$ to $D\flat\Delta 7$. There was no obvious melody featured. The chords were played in a broken arpeggio style. The second bar also involved whole tone intervals, but the chord qualities were augmented triads. The first chord is $F+/A\flat$ or $A\flat 13sus4(b9)$. It is functioning as a suspended V7 chord in $D\flat$, extracted from $G\flat$ melodic minor scale (common in contemporary jazz harmony). The augmented triads then ascended in parallel through a whole tone root movement – $G+/B\flat$ and $A+/C$. The intriguing aspect of this particular harmonic sequence is the juxtaposition of the two contrasting whole tone scales between each triad and bass note. The top voice in this sequence reveals the closing phrase of the actual "Body and Soul" melody, subjugated by the dissonance of the harmony. The sequence climaxed with a $C+/E\flat$ chord. Located a minor 3rd above the previous chord ($A+/C$), it broke from the previous whole tone root pattern. It represents V7 in the key of $D\flat$ ($A\flat+/E\flat$). The 'E \flat '

bass (natural 5th) is unusual, especially with the augmented 5th ('E') present an octave above. The more obvious Ab9+5 (V7) chord then unfolded as the 'Eb' bass was abandoned.

Bar three of the introduction shows an elaborate harmonic sequence focussed around DbΔ7. It began with a 2nd inversion open voiced triad (Db/Ab). The 'Db' tonic was maintained on top as the chords beneath ascended through DΔ7/A, Eb7/Bb, E6/B and finally a 3rd inversion DbΔ7/C. This sequence resembled a turnaround or an ending, but played in reverse.

7.4 “Body and Soul” – (the song) Sections A1, A2 and C

The musical notation is in 4/4 time. The first staff contains measures 1 through 8. Measure 1 has a quaver rest followed by three quavers. The chords above the notes are Eb-7, Bb7, Eb-7, Ab9, DbΔ7, Gb9, F-7, and E°7. The second staff starts at measure 5. Measure 5 has a quaver rest followed by three quavers. The chords above the notes are Eb-7, Cø7, F7, Bb-7, Eb-7, Ab7 (with a 3), Db6, Fø7, and Bb7.

Figure 5. “Body and Soul” – Sections A1, A2 and C

7.4.1 The melody

There is obvious rhythmic motivic consistency throughout the melody (see Figure 5). The quaver rest on beat one followed by three quavers is recurrent throughout the tune.

- The melody begins on 'Eb' (the root of chord ii) and alternates with the note 'F' (the 9th degree) which becomes the 5th degree of the Bb7 chord.
- In bar two the melody sits on a 'Bb' note. This is set against the ii - V7 in the key of Db. The melody is the 5th degree of Eb-7, becoming the 9th degree of the Ab7.
- In bar three the melody moves between 'Ab' and 'Bb' notes in a motivic contour akin to the events in the previous two bars (representing the 5th and 13th degrees of the chord).
- Bar four – The 'Eb' is added to the F minor triad to complete the F-7 chord. This note also represents the 9th of the DbΔ7. The melody then descends to 'Db'.
- Bar five – the melody forms the descending Eb-7 (ii) arpeggio, from the b7th to the 5th an octave lower (avoiding the tonic).
- Bar seven – the melody begins on the minor 3rd of the Bb-7 chord and moves up through the scale to the note 'Ab', which coincides with the Eb-7 chord (forming Eb-11). The cadence progresses to Ab7, embellished by the 9th and augmented 5th in the melody.

- Bar eight is the resolution to a ‘Db’ melody note against the tonic chord. In section A1 this chord is then followed by the chords F \emptyset 7 – Bb7 (ii \emptyset 7 – V7) representing the cadence into Eb-7 (ii). This is the beginning of the second A section (A2). The same bar at the end of A2 features E-7 – A7 in the latter half. This is the cadence into D major. The final bar of section C resolves to the key of Db for the entire bar, unless the form is to be repeated (replicating the harmony in bar eight of section A1).

7.4.2 The harmony

- The A section begins with an Eb-7 chord in bar one. This is chord ii in Db major. A tonicization occurs as Bb7 is introduced, functioning as V7/ii.
- Bar two is Eb-7 to Ab7; the melody is a ‘Bb’ note (5th to 9th). This is ii - V7 in Db.
- Bar three introduces the tonic chord (Db Δ 7) for the first time. The bar is shared with a Gb7(9) chord. This could be expressed simply as IV7, which is common in jazz harmony. It could also be interpreted as a substitute for Db-6 (in Db melodic minor harmony), or as a dominant 7 tri-tone substitution for C7 (V7/iii, it’s destination in bar four). The C7 could then be interpreted as an ‘altered’ dominant 7 chord, aligned with mode seven in the aforementioned Db melodic minor scale. This would be V7/ii (F-7).

- Bar four commences with an F-7 chord. This is chord iii in Db, and commonly used as a diatonic substitute for the tonic chord. Both chords share the notes 'F', 'Ab' and 'C'. The melody note 'Eb' is added to the F minor triad to complete the F-7 chord. This note also represents the 9th of the DbΔ7. The melody descends to a 'Db' note. Lead sheets are often crude in their harmonic preferences and in this instance a Db/F chord symbol would better serve the melody. Bar four is shared with an E°7, the biii°7 chord. The written melody moves from the b13th to the b5th.

Since the time of J.S. Bach, diminished 7th chords with primary and secondary dominant function had been employed. They are called leading tone chords because the root is the tone leading to the root of the diatonic resolution chord. The diminished 7th chord represents the upper structure of the corresponding dominant chord (i.e. G7b9 = G B D F Ab / B°7 = B D F Ab). Although the diminished 7th chord has diatonic origin (chord vii in harmonic minor), its application in the 18th and 19th century as a non-diatonic structure with diatonic function was important for the development of chromaticism and the extension of tonality. This is related to the symmetrical structure of diminished chords (Nettles and Graf, 1997, p. 110).

Non-dominant diminished 7th chords are prolific in jazz and usually function as embellishment. They share a common root either with I or V. They often move between the diatonic chord and the diminished version of the same chord. They can be called 'common tone' or 'auxiliary diminished' chords.

There are other situations where non-dominant diminished 7th chords are used. They have at least one tone (aside from the root) in common with the diatonic resolution chord. The biii°7 chord in “Body and Soul” falls into this category. The E°7 sits between F-7(iii) and Eb-7(ii). It shares the notes ‘Bb’ and ‘Db’ with the Eb-7 chord.

Due to the obvious versatility of the diminished 7th chord, the specific function of the E°7 in “Body and Soul” is ambiguous. It could be a leading tone chord representing the upper structure of C7b9. In this case it would be a V7/iii tonicization of F-7. It could also be viewed as a 1st inversion substitute for a diminished 7th form of the tonic Db major chord. As F-7 (iii) is also a diatonic substitute for DbΔ7 this would mean that chord iii represents I and the biii°7 is equivalent to i°7. As a consequence, the original two contrasting chords are now viewed with the same tonic.

- Bar five is occupied by Eb-7 (ii). It is common for the bass to drop to the note Db (b7th) in the latter half of the bar (Eb-7/Db) creating a 3rd inversion Eb-7 chord. This is an obvious choice as the chord descends towards vii (Cø7).
- Bar six commences with the diatonic vii chord (Cø7). The bar is shared with F7. This secondary dominant chord redefines the Cø7 from being a

viiø7 chord to a iiø7 chord, co-existing in a iiø7– V7 relationship in the key of Bb minor (relative to Db).

- Bar seven begins with Bb-7 chord. This is the resolution of iiø7 – V7, but it's presence is short lived. Beats three and four are subsequently occupied by ii – V7 in the tonic key (Eb-7 – Ab7).
- Bar eight resolves to a 'Db' tonic melody note against the tonic major chord, followed by Fø7 – Bb7 (iiø7 – V7) into Eb-7. This is the beginning of the 2nd A section or A2.

7.5 Section A1 (bars 1-8)

7.5.1 George Golla (Section A1)

7.5.1.1 Section A1 – Golla – Melodic interpretation

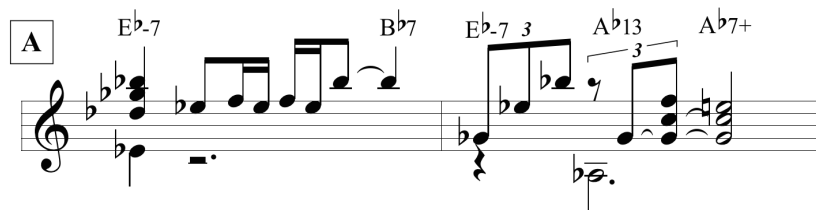


Figure 6. Section A1 – Golla – Melody – Bars 5-6

The A section (see Figure 6) commenced with Eb-7 chord (ii). The Bb7 chord (V7/ii) was not stated. The melody was hurried and compressed into the first three beats of the bar. The ‘Bb’ normally occurs at the beginning of the next measure. Here it was anticipated a beat and a half early. It was then referenced in the next measure but only for the value of a triplet quaver at the end of the first beat. It was not emphasised as a melody note but was positioned as the top voice in an arpeggiated Eb-7 (ii) chord.

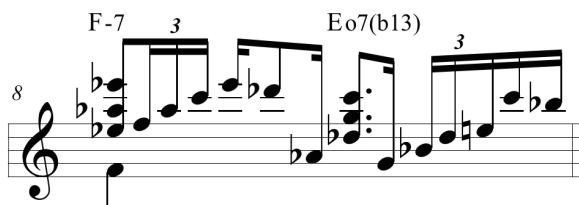


Figure 7. Section A1 – Golla – Melody – Bar 8

Bar eight (four in the original form) began with F-7 (see Figure 7). The original melody descends as crotchets from ‘Eb’ to ‘Db’ over the F-7 chord. The

bar is divided evenly with the E°7 chord, the melody continues down to ‘C’ then on to ‘Bb’. Golla used this melodic austerity to improvise. The ‘Eb’ melody note was played but immediately followed by an F-7 arpeggio from an octave lower, returning to the ‘Eb’ and on to ‘Db’. This idea is mirrored with the subsequent E°7 (b13) chord. The ‘C’ melody note was stated on top of the chord; the arpeggio was played from the lower minor 3rd and the original melody was resumed in the last two semiquavers in the bar. This bar describes the melody and the chords together, the latter presented as arpeggios.

Figure 8. Section A1 – Golla – Melody – Bar 9

The melody at bar nine is originally written as a descending Eb-7 chord. It begins from the b7th and moves through the 5th and minor 3rd to the 5th below. Golla replaced it with an improvised passage (see Figure 8). In the subsequent bar he reintroduced the authentic notes, but they weren't prominent. The ‘F’ melody (11th of Cø7) was played as the last crotchet in a triplet followed by ‘Eb’ (D#) as the top note of a B major triad (a tri-tone substitution of F7).

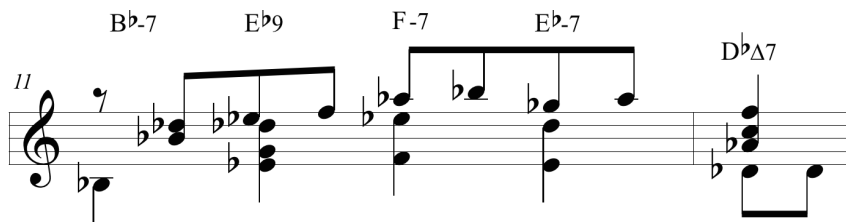


Figure 9. Section A1 – Golla – Melody – Bar 11

Bar 11 marks the end of section A1 (see Figure 9). Golla observed the melody for the first half but then improvised the conclusion of the section. Consequently, he avoided the finality that comes from resolving to the tonic. He chose to play the note ‘F’ (major 3rd) instead.

7.5.1.2 Section A1 – Golla – Harmony – Substitutions

Apart from two instances of harmonic substitution, Golla adhered to the original chords in this first section. Overall, there is not a lot of substitution used throughout the entire arrangement. “I like the composer’s original chords. I’ll often ignore them in the 2nd chorus, but I want to know them. And maybe there’s something in there that’s better than what I could think of. If you’re going to alter it, it better be good.” (G. Golla, personal communication, May 25, 2015)

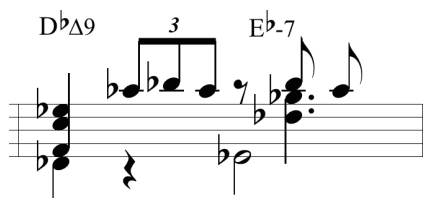


Figure 10. Section A1 – Golla – Harmony – Bar 7

The first substitute occurred at the beginning of bar seven (see Figure 10). Having stated the $\text{Db}\Delta 9$ (I) chord, Golla played the true melody. An Eb-7 chord completed the bar. This area is usually occupied by a Gb7 (9,13) chord. The Eb-7 is a more benign diatonic (ii) option. Also, an inversion of a Gb6 chord, it has less colour than the Gb7 due to the absence of the b7th ('E'). This chord was treated differently in subsequent sections A2 and C.

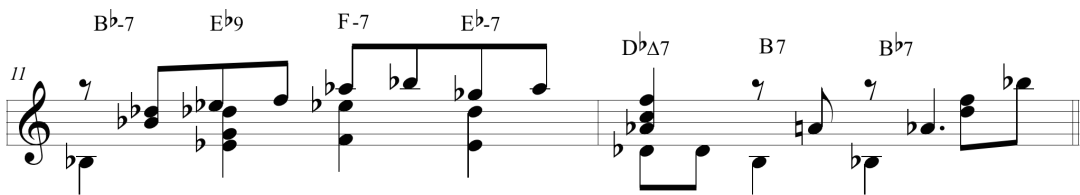


Figure 11. Section A1 – Golla – Harmony – Bars 11-12

Bars eleven and twelve mark the end of section A1 (see Figure 11). The Bb-7-Eb7 (ii –V7 of Ab) is usual, Golla then played F-7 (iii) instead of Eb-7 (ii) on beat three. It was delayed until beat four, eschewing the Ab7 (V7) altogether, although it could be interpreted as Ab9sus4 (no root). While re-imagining the harmonic nature of this bar, he also reinvented the melody. His choice of consecutive diatonic chords created a much softer sounding cadence.

7.5.2 Jim Kelly (Section A1)

7.5.2.1 Section A1 – Kelly – Melodic interpretation

One of the things that I realised in my solo efforts when I was younger was, I think this is a fairly common thing that the young, aspiring, solo jazz guitar player creates a situation for themselves where the casualty in their

performance is the melody. It's the thing that actually kind of evaporates as they're trying to do so much underneath it. It took me a while to realise that I've got the horse and the cart around the wrong way. The melody first and everything that supports it, instead of the other way around. Just knowing it in a very simplistic way (Kelly, J. personal communication, December 15, 2015).

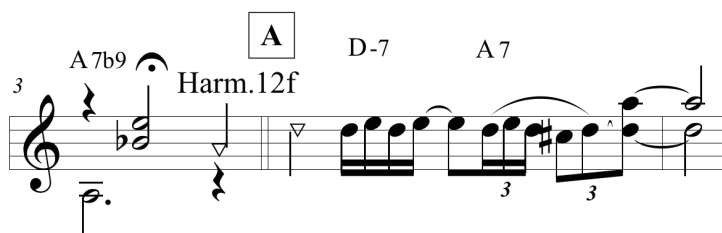


Figure 12. Section A1 – Kelly – Melody – Bars 3-4

Kelly's first statement of the melody was devoid of any harmonic support. At the end of the third bar in the introduction an open 5th string 'A' harmonic was played (see Figure 12). This is the V7 tonic, followed by an open 'D' harmonic at the start of section A1. This is a subtle statement of the ii chord (D-7). The entire first phrase is an example of **monophonic texture**⁴. The A7 chord is implied in a 'turn' which encircled 'C#' (the 3rd of A7). The 'D' melody was sustained while 'A' was introduced, continuing into the next bar. The resulting dyad implied the return to D-7 chord in the subsequent bar.

⁴ A single line melody with no accompanying parts. Most passages of monophonic texture are brief and tend to occur at the opening of a composition or at a later climactic point. (Gauldin, R. p 67-68)

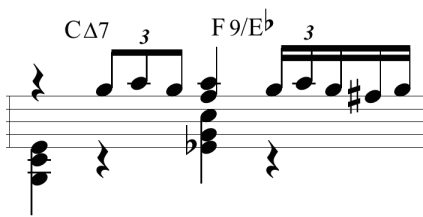


Figure 13. Section A1 – Kelly – Melody – Bar 6

The melody in the third bar of section A was played authentically, the latter half embellished with the same style of turn as used in the first bar. It featured a scale tone above and a semitone below the ‘G’ target note (see Figure 13).

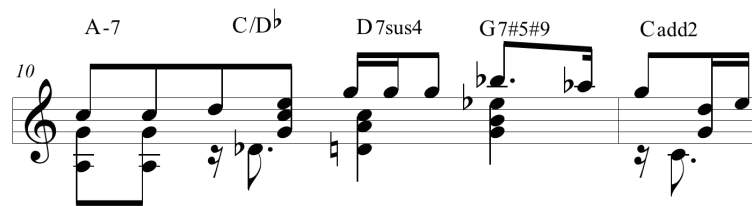


Figure 14. Section A1 – Kelly – Melody – Bar 10

Bar 10 (see Figure 14) shows a deviation from the authentic melody on beat four (V7). The usual G9#5 (where the melody is represented by the 9th and #5th) was replaced with a #9 to b9 melody. This chord is a G7#5#9b9, an altered dominant 7th chord sourced from Ab melodic minor scale. This new melody finished on the note ‘G’ (5th of C major – chord I), abandoning the usual tonic resolution.

7.5.2.2 Section A1 – Kelly - Harmony – Substitutions

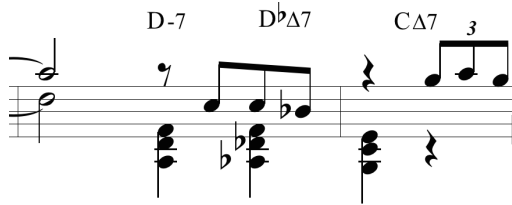


Figure 15. Section A1 – Kelly – Harmonic substitutions – Bar 5

The second bar of section A is ii – V7 in the key of C (see Figure15).

Kelly played a 2nd inversion ‘drop 2’ D-7 chord followed by DbΔ7 to Db6, then resolved to CΔ7 (I). Although not dominant 7 in quality, the DbΔ7 is a form of tri-tone substitute for the original G7 (V7). This adjustment to the 7th is not uncommon, especially in ‘ballad’ endings. When the major 7th interval descended to the major 6th the chord became more ambiguous in its 7th chord status. It could then be interpreted as Db13 (no 7th).



Figure 16. Section A1 – “Body and Soul” – Score – Bar 4

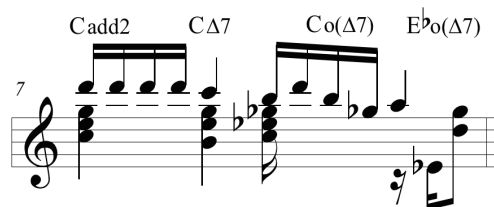


Figure 17. Section A1 – Kelly – Harmonic substitutions – Bar 7

Bar four in the original score (bar seven in Kelly’s arrangement) is often played as E-7 - iii chord (see Figure 16). Kelly played chord I instead (see Figure 17), which better supports the ‘C’ melody. The chord that usually follows is Eb°7 (biii°7) but Kelly retained the ‘C’ tonic by playing C°(Δ7). This is a minor 3rd below the original Eb° so it is consistent with diminished minor 3rd substitution harmony. The simple melody was expanded with notes from the diminished 7th arpeggio, targeting the ‘A’ note. The Eb°(Δ7) unfolded beneath. This chord can also be named as D/Eb.



Figure 18. Section A1 – Kelly – Harmonic Substitutions – Bar 9

Bar nine is usually evenly divided between Bø7 – E7, representing a iiø7 – V7 tonicization of the key of A minor (see Figure 18). The melody is the 11th of B-7. Kelly played FΔ7#5 on the second beat, a worthy substitute for the Bø7 because it features the b5th, b7th, 9th and the 11th. Both the Bø7 and FΔ7#5 can be sourced from D melodic minor scale (chords viø7 and III+ respectively). The chord could be called Bø7(9,11)/F. The expected E7 chord featuring the ‘D’ melody note did not occur. It did occur later (with less emphasis) as the lead voice in a parallel chromatic run from B-7 to A-7 chords.

The image shows a musical staff for Bar 10. Above the staff, four chords are labeled: A-7, C/D \flat , D7sus4, and G7#5#9. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody consists of quarter notes: A4, B4, C5, B4, A4. The bass line consists of quarter notes: C3, E3, G3, F3, E3. The A-7 chord is in the first inversion (E3, G3, A3, C4). The C/D \flat chord is in the first inversion (C3, D \flat 3, E3, G3). The D7sus4 chord is in the first inversion (D3, F3, A3, C4). The G7#5#9 chord is in the first inversion (G3, B \flat 3, D \flat 4, F \flat 4).

Figure 19. Section A1 – Kelly – Harmonic substitutions – Bar 10

Bar 10 is the turnaround back to the key of C (I) at the end of section A1 (see Figure 19). The A-7 chord (vi) is standard but the next chord is less obvious. It is written as a C/D \flat . It is a tonicization, being a first inversion A7#9 (V7/ii). Standard chord changes for this bar are vi – II7 – ii – V7.

The image shows a musical staff for Bar 11. Above the staff, four chords are labeled: Cadd2, F Δ 7 (7), E Δ 7 (7), and B \flat 7 \flat 9. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody consists of quarter notes: C4, D4, E4, D4, C4. The bass line consists of quarter notes: C3, E3, G3, F3, E3. The Cadd2 chord is in the first inversion (C3, E3, G3, A3). The F Δ 7 (7) chord is in the first inversion (F3, A3, C4, E4). The E Δ 7 (7) chord is in the first inversion (E3, G3, B3, D4). The B \flat 7 \flat 9 chord is in the first inversion (B \flat 3, D \flat 4, F \flat 4, G \flat 4).

Figure 20. Section A1 – Kelly – Harmonic substitutions – Bar 11

Bar 11 is the resolution to the tonic chord (see Figure 20). In contrast to the G7#5#9 (V7) chord that preceded it, a simple C triad with an added 9th was played. This style of embellished triad is commonly associated with folk or pop music.

Kelly played F Δ 7 (IV), the 7th then dropped a semitone to form a dominant 7 chord. This pattern was replicated down a semitone through an ‘E’ tonality. The ‘drop 2’ 2nd inversion voicing used here is the same as those used in the

introduction. The E7 then set up Bb7, its tri-tone substitute (V7/ii in the new key of Db). This relatively austere voicing of Bb7 was then embellished with a b9th.

7.5.3 James Muller (Section A1)

7.5.3.1 Section A1 – Muller – Melodic interpretation

“Getting the melody to be the strongest thing, rather than the chord progression, which is also very important. But to me when I play “Body and Soul”, I want to hear the tune above anything else. I am always trying to make the melody come out the strongest” (Muller, J., personal communication, October 21, 2015).

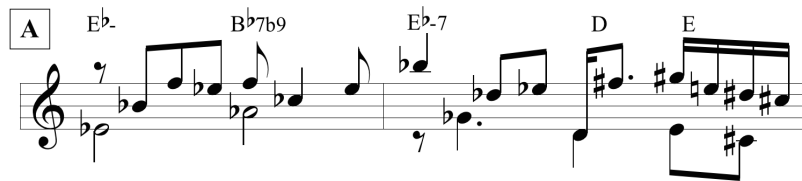


Figure 21. Section A1 – Muller – Melody – Bars 6-7

The opening phrase at letter A (see Figure 21) was played authentically. Muller used only one chord tone for each of the two chords to support the melody, the tonic for Eb- (ii) and the b7th of Bb7. This two-voice style of counterpoint is featured throughout his arrangement.

Having stated the simple ‘Bb’ melody in the second bar, a melodic pattern was played implying the V7 chord. It resolved to the 7th of the DbΔ7 (I). The

notes were taken from a C# harmonic minor scale (G# phrygian dominant - mode V) implying a G#7 chord, an example of modal interchange.

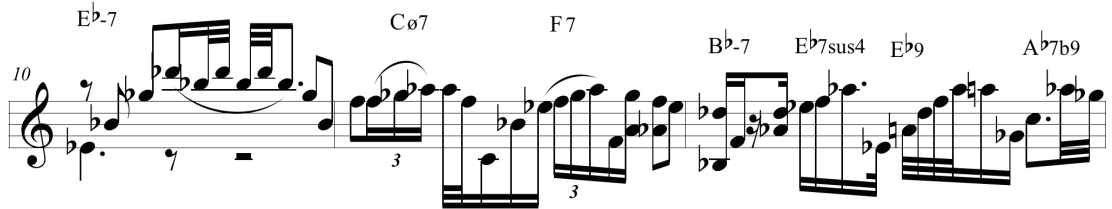


Figure 22. Section A1 – Muller – Melody – Bars 10-12

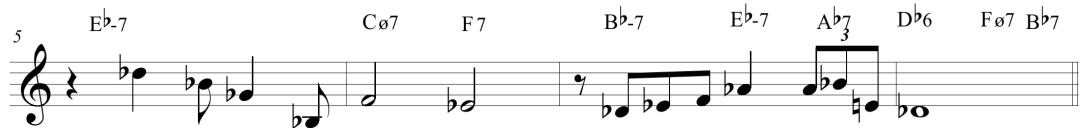


Figure 23. Section A1 – “Body and Soul” – Score – Bars 5-8

Between bars 10-12 (see Figure 22) the melody was substantially embellished when compared to the original (see Figure 23). The appropriate Eb-7 chord tones that form the melody were present in bar 10 but the first two notes were played as an ornamental legato trill. The statement of the broken chord and the melody formed a continuous line.

In bar 11 the note ‘F’ (11th of Cø7) was enhanced with scale tones. The ‘Eb’ (b7th of F7) was then treated similarly. The chords were interspersed as arpeggios, creating a continuous line with wide contours. The F7 was embellished with tensions b9 and #9 as double-stops were introduced.

The staggered Bb-7 chord occupied the first beat of bar 12, followed by a compressed statement of the melody over the Eb7sus4. This set up an improvised melodic passage which alluded to Eb9#11(II7) and Ab7(V7) chords.

The final note of the cadence was ‘Gb’ (b7th of Ab7) resolving to ‘F’ (3rd of the tonic chord – DbΔ7) in place of the standard tonic resolution.

7.5.3.2 Section A1 – Muller – Harmony - Substitutions

But when it comes back to the nitty gritty of what I am playing, voice leading is really important to me when doing anything chordal. Rather than voicings, I’m not particularly interested in going “Oh wow, check out my amazing voicings for G major 7” (Muller, J., personal communication, October 21, 2015)

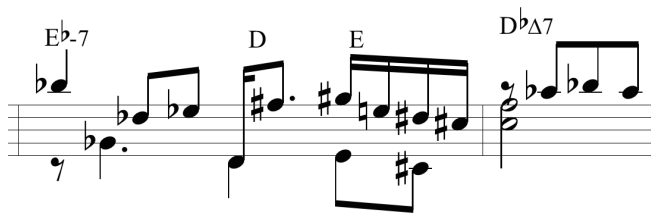


Figure 24. Section A1 – Muller – Harmonic substitutions – Bar 7

Bar two of section A1 is typically ii – V7 (see Figure 24). The Eb-7 was stated in 1st inversion form, but Ab7 was replaced with a D chord (no 5th) and a two-part motif that suggested E major scale. The suggested D major triad could be rationalised as a tri-tone substitute for Ab7. If the underlying tonality was a G# (Ab) altered scale, E7 chord and E mixolydian b13 mode (mode V of A melodic minor) would be relevant. The ‘D#’ note negates E7 unless there is the

implication of another chord intended over the last quaver value. The first two bars of section A1 introduced Muller’s proclivity for two-part counterpoint.



Figure 25. Section A1 – “Body and Soul” – Score – Bar 4



Figure 26. Section A1 – Muller – Harmonic substitutions – Bar 9

Bar four in the original composition is either interpreted as F-7, Db/F or DbΔ7 (see Figure 25). Muller chose the latter, using a 3rd inversion voicing for DbΔ7 (see Figure 26). This form has the tension of the b9th interval created between the major 7th and the root on top. It is the most dissonant of the four common forms. This bar is typically shared with the E°7 (Figure 25). Rather than playing this chord, Muller transposed the Δ7 voicing down a semitone to CΔ7. The ‘C’ melody authentically descended to ‘Bb’. Relative to the CΔ7 chord the ‘Bb’ note is the b7th. The chord and melody were then transposed down a minor 3rd to AΔ7. The CΔ7 and AΔ7 chords have no obvious theoretical relationship to the E°7 chord, nor the E diminished (whole step/half step) scale unless they were

played as simple major triads. The melody does however, as does the minor 3rd transposition.⁵

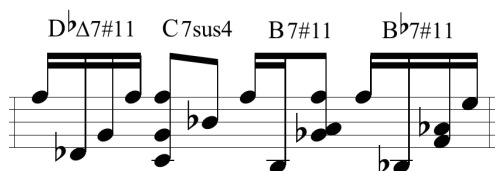


Figure 27. Section A1 – Muller – Harmonic substitutions – Bar 13

The eighth bar (see Figure 27) in the first A section (Bar 13) represents DbΔ7 (I) with a turnaround to Eb-7 (start of section A2). The standard path is Fø7 – Bb7 (iiø – V7 / ii). Instead of playing the ‘Db’ tonic melody, Muller chose ‘F’ (3rd). This note was then featured as the upper voice on each of the four chromatic chords in the turnaround (see Figure 25) representing the 3rd of DbΔ7, the suspended 4th of C7sus4, the #11th of B7(#11) and the 5th of Bb7.

⁵ While transcribing this interpretation I had the opportunity to talk to James Muller again personally. I asked him what his intention was in this bar - how he related it to the original E°7 chord. He informed me that it was an ‘impressionistic’ idea, transcending theory and inspired by Debussy. An adventurous risk, no less.

7.6 Section A2 (bars 9-16)

7.6.1 George Golla (Section A2)

7.6.1.1 Section A2 – Golla – Melodic interpretation

The musical notation for Figure 28 shows two measures of music in treble clef with a key signature of two flats (Bb and Eb). The first measure (bar 13) begins with a chord Eb-7. The melody consists of a quarter note Bb, followed by a quarter note Bb, then a quarter note Bb with a slur and a triplet marking (3) over the next two notes (Bb and Ab). The second measure (bar 14) begins with a chord Bb7, followed by a quarter note Bb, then a quarter note Bb with a slur and a triplet marking (3) over the next two notes (Bb and Ab). The melody then moves to a quarter note Bb, followed by a quarter note Bb, then a quarter note Bb, and finally a quarter note Bb. The notation includes various accidentals and articulation marks.

Figure 28. Section A2 – Golla – Melody – Bars 13-14

Section A2 (see Figure 28) began with a root position drop 2 voicing of Eb-7 (ii). As in A1, Golla made no harmonic reference to the Bb7 (V7) chord. The melody was embellished with an elaborate turn. The only indication of the V7 was the note ‘D’, (the 3rd) and the leading note of the Eb-7 destination. The Eb-7 (ii) chord in bar 14 was stated as an arpeggio. Having played the ‘Bb’ melody Golla played an Eb-11 arpeggio starting from the same degree an octave lower (5th). The 9th and 11th encircled the ‘Gb’ note (-3rd), defining the chord. The subsequent Ab7 chord (V7) began with the 13th and the 3rd played in succession before the tonic and b7th completed the chord. In this bar the chord change was executed subtly from the top voice down using an extension (13th). The full chord unfolded across the fourth beat.

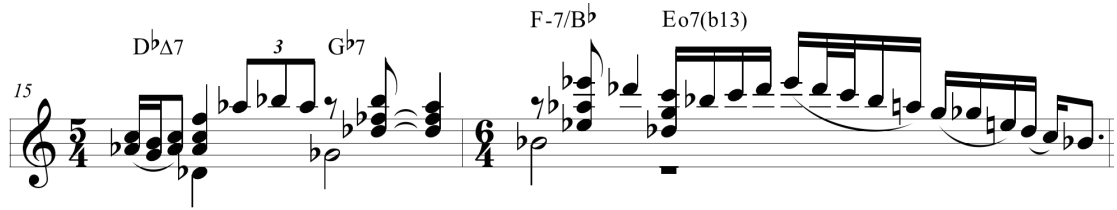


Figure 29. Section A2 – Golla – Melody – Bars 15-16

Bar 15 began with DbΔ7 (I), the original melody was played as the harmony shifted to the expected Gb7(9) chord (see Figure 29).

In bar 16 the melody was compressed into the first two beats of an expanded 6/4 bar. The remainder was filled with an improvised melodic passage based on the notes of an E diminished scale (whole step/half step).

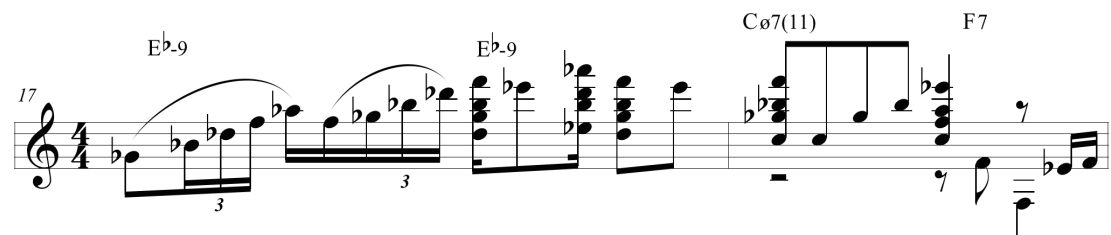


Figure 30. Section A2 – Golla – Melody – Bars 17-18

As in bar nine of section A1, at bar 17 the melody was abandoned in favour of an improvised passage (see Figure 30). Golla substituted the descending Eb-7 arpeggio (ii chord) with an ascending GbΔ9 arpeggio (suggesting Eb-9). This melody featured the extensions of the 9th and 11th.

The following bar saw the authentic melody restored, the ascending arpeggios in the previous bar offering a trajectory to the repositioning of the

melody an octave higher. The F7 was stated with the usual ‘Eb’ voice on top of the chord. The root of the chord then dropped through two octaves to resume the melody in the original register.

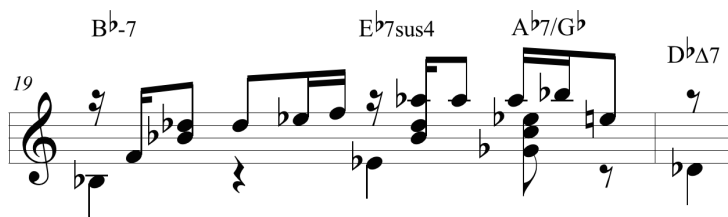


Figure 31. Section A2 – Golla – Melody – Bar 19

The final two bars of section A2 (see Figure 31) mark the resolution to the tonic chord of Db and the modulation into the B (bridge) section of the song. Unlike the same relative point (bar eleven) in section A1, Golla played the original melody here, supported by authentic harmonic structures. Having played the ‘E’ melody (being the augmented 5th) of Ab7+, Golla then played the tonic an octave lower suggesting a focus on the bass and the harmony in the imminent cadence into D major.

I learnt to play the guitar with “oh that’s the melody, that’s the chord. What if the melody was on the bottom? What could I get away with?” One of the first songs I ever learned was “Stompin’ at the Savoy” on the guitar. Even the first chord is interesting, it’s not in the normal beginners guitar book. It’s a (dominant 7)13b9, it won’t be in there. I can handle that, but if I want that an octave lower then I’ve got a problem. Because you don’t on the guitar, it’s like the low voicings on the piano, you keep them simple and open, so I can’t really do that. Now if I want to play the melody on the bottom of that, and that used to occupy me, my thoughts. I said I need a ‘Bb’ in there somewhere, the melody is an ‘A’, so I’m in the key of F,

right? Now I need a ‘Bb’ and I need a ‘C#’ and I need an ‘E’ and a ‘G’, I can’t actually do it without using the ‘A’ harmonic. We won’t do that, but in some songs it works (G. Golla, personal communication, May 25, 2015).

7.6.1.2 Section A2 – Golla – Harmony – Substitutions

Golla’s interpretation in section A2 saw less chords being played, while more melody, improvisation and implied harmony was featured. There was no unexpected or unusual harmony used. Bar 17 features an example of extended diatonic substitution.

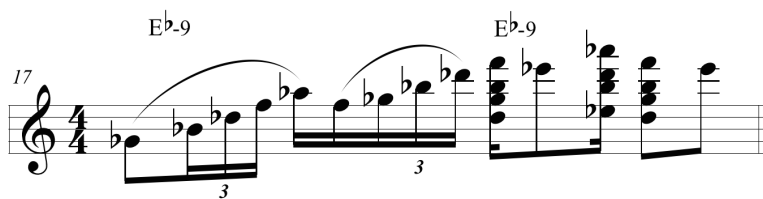


Figure 32. Section A2 – Golla – Harmony – Bar 17

Golla interpreted the Eb-7 chord (ii chord) as an ascending GbΔ9 arpeggio played through two octaves (see Figure 32). The Eb-7(11) and GbΔ9 chords share five notes (Gb, Bb, Db, F and Ab). This melodic passage climaxed with a 3rd inversion Eb-9 chord, then moved to a root position Eb-11 (no 3rd) and returned to the Eb-9 with a robust melody on the top of these chords.

7.6.2 Jim Kelly (Section A2)

7.6.2.1 Section A2 – Kelly – Melodic interpretation

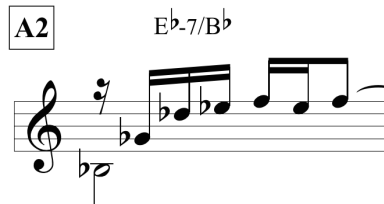


Figure 33. Section A2 – Kelly – Melody – Bar 12

Having modulated into the standard key of Db major, Kelly played an arpeggiated form of Eb-7 chord (ii) in 2nd inversion (see Figure 33). The notes were sustained while the melody became a continuation of the arpeggio. This technique tends to make the statement of chord and melody merge. The prominence of the melody is compromised, being tempered by the supporting harmonic structure.

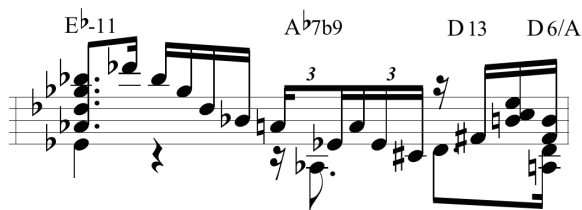


Figure 34. Section A2 – Kelly – Melody – Bar 13

Bar 13 began with a strong statement of an Eb-11 chord, voiced in 5-part quartal harmony with the Bb melody on top (see Figure 34). Consistent with the tuning of the guitar (predominantly 4ths), a chord voiced in this way is simply achieved, often with a minimal amount of fingers. A complex improvised passage ensued. A descending arpeggio cascaded from the chord, beginning on the b7th

and ending on the 5th an octave lower. The last note ('Bb') dropped to 'A' (the b9th of the Ab7 chord). The lower 'Ab' tonic was played in quick succession followed by the 5th, b9th, 5th and 4th. The 4th ('Db', but notated as 'C#') is a leading note to the subsequent chord. This D13 chord is a tri-tone substitute for Ab7. These dramatic events are describing ii – V7 (in Db). The 2nd inversion D6 on the last semiquaver could be considered as a benign form of a Db13 chord.



Figure 35. Section A2 – Kelly – Melody – Bar 15

At bar 15 Kelly embellished the simple 'C' to 'Bb' melody over the $E^o 7(b13)$ chord with a 'bebop' style phrase using chromaticism (see Figure 35). The chord $E^b 7(b13)$ moved in **parallel motion**⁶ through G^7 , E^7 , $E^b 7$ arriving at D^7 with the appropriate 'Bb' melody on top.



Figure 36. Section A2 – Kelly – Melody – Bar 18

⁶ Parallel motion is a special type of motion in which the voices move not only in the same direction but also by the same interval (Gauldin, R., p 83-84)

Bar 18 (see Figure 36) was authentic melodically and harmonically for the most part, however the original melody was abandoned over the V7 chord (Ab7). Chord I was first indicated with the natural 9th ('Eb') followed by a diminished triad. This created a Db°9, which in turn resolved to a Db6 chord (I).

7.6.2.2 Section A2 – Kelly – Harmony – Substitutions

“And I’ve got a lot of unusual, I know I have, unusual chord voicings that maybe in a way, no one else has actually found” (Kelly, J. personal communication, December 15, 2015).

Figure 37. Section A2 – Kelly – Harmonic substitutions – Bar 12

Section A2 commenced with an arpeggiated form of Eb-7/Bb chord (ii) in 2nd inversion (see Figure 37). The ‘Bb’ bass was continued through the subsequent Ab-13/Bb chord. This is a difficult chord to name. According to its function, it should be a Bb7 chord (V7/ii), in which case there is a b13th, a b9th and a natural 5th on top. However, apart from the root and 5th there are no chord tones that describe Bb7. It is a subtle and unexpected sound in this dominant 7th context. Viewed as an Ab-13 reveals a b7th, -3rd and a 13th. With the exception of the root, the essential chord tones are present.

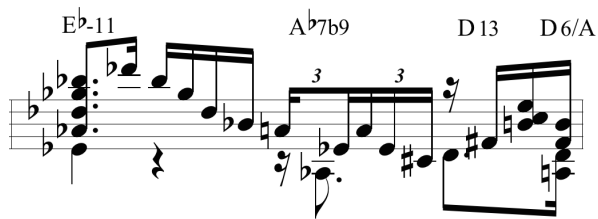


Figure 38. Section A2 – Kelly – Harmonic substitutions – Bar 13

Bar 13 represents the ii – V7 of Db key (see Figure 39). There was an improvised passage through the Eb-11 and Ab7b9 chords. The last crotchet featured D13 and D6 chords. The D13 is a tri-tone substitute for Ab7 chord.



Figure 39. Section A2 – Kelly – Harmonic substitutions – Bar 15

As discussed in the previous section (melodic interpretation), at bar 15 Kelly embellished the simple ‘C’ to ‘Bb’ melody over the E°7 (biii°7) with a ‘bebop’ style phrase (see Figure 39). Using parallel harmony, he played a minor 3rd substitute (G°7) before landing on a D°7 with the appropriate ‘Bb’ melody on top. The D°7 resolution was an adventurous and complimentary substitute. This is a result of the melodic strength of the phrase as well as the contextual versatility and harmonic ambiguity that diminished chords often present. There was an Eb°7 before the D°7. This is merely a passing chord in a chromatic sequence. It was an inspired and original idea, executed with conviction and featuring the appropriate melody note on top of the destination chord.

Figure 40. Section A2 – “Body and Soul” – Score – Bars 13-14

Figure 41. Section A2 – Kelly – Harmonic substitutions – Bars 16-17

Bar 16 (bar 13 in the original composition) is Eb-7 (ii) with a descending arpeggio forming the melody (see Figure 40). Kelly simplified the melody rhythmically, reducing it to four crotchets. Each one was assigned a descending chromatic bass note (see Figure 41). The first chord (Eb-7 with the b7th melody) is obvious. The ‘Bb’ melody was supported by a Bb9 chord (no 7th) in 1st inversion. The function of this chord is V7/ii. The following ‘Gb’ note became the 11th on a Db-7 chord. This harmonic shift is a commonly used device in jazz; when the minor 7th chord moves to 3rd inversion (b7th in the bass) the whole chord moves down a tone to form a new minor 7th chord (melody permitting). It creates more harmonic interest and offers more challenge for the improviser. The fourth melody note in this bar is ‘Bb’, played an octave lower than the first. It sits above a ‘Gb’ (b5th) and the ‘C’ tonic. It can be interpreted as a b7th of a Cø7 chord (no 3rd). This chord normally occurs at the start of the next bar, but here it arrived one

beat early.

Bar 17 began with the expected Cø7 chord, the 11th representing the melody. This bar is usually shared with F7 to complete the iiø7 – V7/vi with an ‘Eb’ melody occupying the full minim length of the F7. Kelly played this note for the value of a quaver only – it became the starting note of a three-note ascending chromatic line. The F7 is a triad comprising tonic, b5th and b7th. Specifically, it could be called F7b5 (no 3rd). As the melody passed through ‘E’ (natural) the chord became FΔ7b5 (no 3rd). The B9#11 chord is a tri-tone substitute for V7 - F7#5(b5). The FΔ7b5 passing chord was a consequence of the chromatically ascending melody.

7.6.2.3 Section A2 – Kelly – Harmonic devices

7.6.2.3.1 Open string chord voicings

Part of Kelly’s rationale for playing sections A and C of the song in the key of C major (in preference to Db) was the opportunity to play chords incorporating the open strings. Any chord voiced this way is peculiar to a single key. Once the shape moves horizontally across the fingerboard into another position, the open string becomes a new interval relative to the tonic, resulting in a change to the chord quality and name.



Figure 42. Section A2 – Kelly – Harmonic devices – Bar 13

The D13 falling on the last crotchet of bar 13 (see Figure 43) featured two open strings – ‘E’ (1st) and ‘B’ (2nd). The ‘D’, ‘F#’ and ‘C’ are played on the 5th, 4th and 3rd strings in the 4th position. The semitone interval between notes ‘B’ and ‘C’ formed a **cluster**⁷.

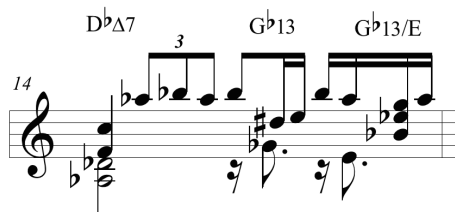


Figure 43. Section A2 – Kelly – Harmonic devices – Bar 14

The Gb13 chord played on beat three in bar 14 (see Figure 43) featured an open ‘E’ (1st) string. The ‘Gb’, ‘D#’ and ‘Bb’ were played on the 5th, 3rd and 2nd strings respectively. This chord is played in the 8th position.

⁷ Three or more pitches in secundal relationship played simultaneously (secundal harmony). The term ‘cluster’ was coined by the American composer Henry Cowell. (*Nettles/Graf, 1997*).

Because of the tuning of the guitar, minor second intervals between string pairs are difficult to play. A chord featuring only two pitches in secundal relationship is often considered a ‘cluster’.

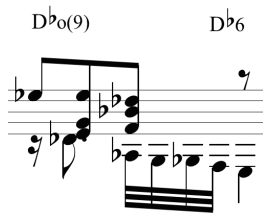


Figure 44. Section A2 – Kelly – Harmonic devices – Bar 19

Bar 19 (see Figure 44) commenced with a diminished form of chord I (a non-dominant diminished) with the 9th as the melody. This voicing uses the open 3rd string (‘G’) and is played in the 2nd position. The ‘Eb’, ‘Db’ and ‘E’ notes are played on the 2nd, 5th and 4th strings.

7.6.2.3.2 Contrary motion

There are at least three examples of **contrary motion**⁸ used throughout Kelly’s arrangement. There are other less obvious examples where the inner voices of the chords moved in opposing direction to the melody (bar 17).

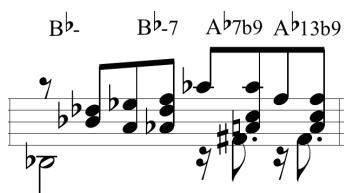


Figure 45. Section A2 – Kelly – Harmonic devices – Bar 18

Bar 18 is authentic melodically and harmonically until the ‘F’ note on the

⁸ Both voices move in opposite directions. Contrary motion creates the greatest contrast between the two voices and helps to give each an individual contour (Aldwell/Schacter, p71-72)

4th beat (see Figure 45). The chord is Bb-7 (vi). The contrary motion occurred as the 'Bb' descended chromatically through 'A' and 'Ab' while the melody was ascending. An F7 was implied on the second beat. Eventually the lower descending line found the note 'Gb', having eschewed the 'G' note ('F#' – the b7th of the Ab7 chord).

7.6.3 James Muller – (Section A2)

7.6.3.1 Section A2 – Muller - Melodic interpretation



Figure 46. Section A2 – Muller – Melody – Bar 18



Figure 47. Section A2 – Muller – Melody and harmony – Bar 18

Bar five (see Figure 46) of section A2 – Unlike the elaborate melodic embellishment seen in the same bar in section A1 (see Figure 23) Muller took a simpler approach, enhancing the melody with chromatic approach notes from a semitone below. Each note was then harmonised with lower 6th intervals (see Figure 47). The first two quaver triplets played on the fourth beat are alluding to an F/C chord or D-7/C. This is a semitone chromatic approach chord to the usual

Eb-7/Db. This 3rd inversion form commonly precedes the Cø7 (iiø/vi) in the next bar.

7.6.3.2 Section A2 – Muller – Harmony – Substitutions

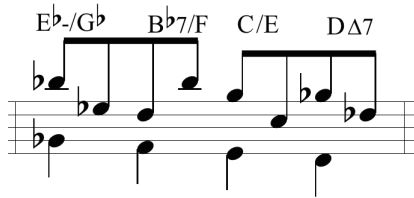


Figure 48. Section A2 – Muller – Harmonic substitutions – Bar 15

Bar 15 (see Figure 48) is ii – V7 to DbΔ7 (I). As in A1, Muller substituted the Ab7 with two new chords (see Figure 25). He used triads only. The Eb- was played in 1st inversion, followed by its V chord – Bb/F. The C/E seems to defy standard substitution rules but was probably generated from the chromatic bass line. The DbΔ7 is non-dominant tri-tone substitute for Ab7 (it would normally be Db7). The bass line dictated the harmonic choices evident in this bar.



Figure 49. Section A2 – Muller – Harmonic substitutions – Bar 21

Typically, the final bar of A2 resolves to Db6 (I) on the first crotchet. In its place Muller played a Bbsus2 chord followed by 2nd inversion Db diminished and Db major triads (see Figure 49). The Bbsus2 is a pared back form of B9, a

commonly used chord in this context. B9 (Cb9) is a substitute for Gb-6, a minor plagal cadence (Gb-6 and B9 are i and IV7 respectively in Gb melodic minor harmony). The Db°/G is a non-dominant diminished chord, which promptly resolved to the major form (Db/Ab).

7.6.3.2.1 Miscellaneous harmonic devices



Figure 50. Section A2 – Muller – Harmonic devices – Bar 17

Bar 17 shows the melody interspersed with the harmony in a strong rhythm pattern (see Figure 50). It is almost an example of **figured chordal texture** but the break in the rhythm freed the melody, allowing it to stand out above the harmony. There were two consecutive clusters played in this bar. The fourth semiquaver of beat one is Db (add2) chord featuring a tone interval between the major 2nd and 3rd of the chord. This was immediately followed by $E^{\circ}(\Delta 7)$ with a semitone between the 7th and the tonic, the melody represented as the b13th.

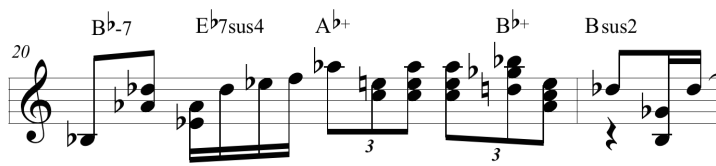


Figure 51. Section A2 – Muller – Harmonic devices – Bar 20

The final cadence in section A2 is an A^b+(7) chord (V7). Each melody note was harmonised as an augmented triad (see Figure 51). The melody notes are suggestive of an A^b whole tone scale, which can be harmonised with an augmented triad from any note within the scale.

7.7 Section B (The bridge)

17 DΔ7 E-7 F#-7 G-6 F#-7 B-7 E-7 A7 DΔ7

21 D-7 G7 E-7 Eb°7 D-7 G7 C7 B7 Bb7

Figure 52. Section B – “Body and Soul” – Score – Bars 17-24

7.7.1 The melody

For the first four bars of the bridge (B) the melody has modulated into D major. The section commences with a transposed (up a semitone) version of the last phrase of A2. The latter half of this section is in C major. The fifth bar has a minor version of the first part of the bridge, consolidating the motivic approach used throughout the song.

7.7.2 The harmony

- Section B begins on DΔ7, the tonic chord of the new key. It ascends diatonically through E-7 and F#-7.
- The second bar is completed with a G-6 chord, a minor form of chord IV. The chords then move through the cycle of 4ths – F#-7 (iii) B-7 (vi) E-7 (ii) A7 (V7) resolving to DΔ7.
- The second half of the ‘bridge’ (B) modulates to C major. Bar five begins with D-7 (ii) and moves through G7 (V7) to either CΔ7 (I) or its diatonic substitute of E-7(iii). The two chords share the notes ‘E’, ‘G’ and ‘B’.

Similar to the A and C sections, the sixth bar features a $\text{biii}^{\circ}7$ ($\text{Eb}^{\circ}7$) between chords iii and ii .

- The final two bars of the bridge return to the key of Db major. Bar seven is D-7 (ii) to G7 (V7), but instead of resolving to I ($\Delta 7$) in bar eight, there is a descending chromatic sequence from C7 through B7, then to Bb7 for two beats. This is the secondary dominant V7 of ii (Eb-7) in the original key of Db.

7.7.3 George Golla (Section B)

7.7.3.1 Section B – Golla – Melodic interpretation



Figure 53. Section B – “Body and Soul” – Score – Bar 17



Figure 54. Section B – Golla – Melody – Bar 17 (21)

Letter B marks the beginning of the bridge. Golla played D Δ 7 chord across the first beat, delaying the start of the initial phrase (see Figure 54). He repositioned the melody in the higher register and compressed the first three notes

into triplet semiquavers then continued from the second quaver of beat one (compare to Figure 53).

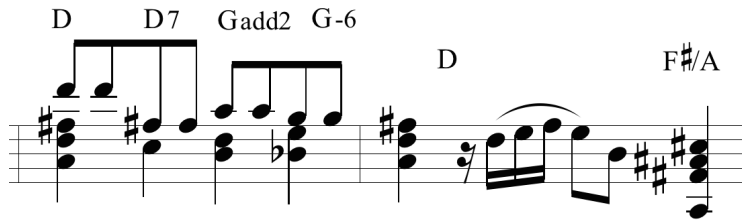


Figure 55. Section B – Golla – Melody – Bars 22-23

The melody at bar 22 (see Figure 55) shows the authentic notes doubled as even quavers, disregarding the original rhythm of this phrase. The counterpoint created with the accompaniment takes the focus here.

At bar 23 the initial ‘F#’ melody is original, then Golla redesigned it across the remainder of the bar, while implying chords vi and ii with simple dyads (B-7 = ‘D’, ‘F#’ and ‘A’, E-7 = ‘E’ and ‘B’).

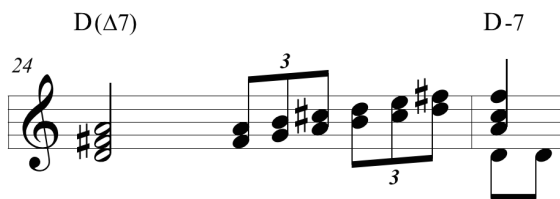


Figure 56. Section B – Golla – Melody – Bar 24

Bar 24 marks the resolution to D major, the fourth bar of the bridge (see Figure 56). In the original tune this bar is melodically sparse, the ‘A’ note

covering the entire measure as a semibreve. Golla extemporised with an ascending D major scale harmonised in 3rds, climaxing into the D-7 chord.

7.7.3.2 Section B – Golla – Harmony - Substitutions

Figure 57. Section B – Golla – Harmonic substitutions – Bars 21-23

Figure 58. Section B – “Body and Soul” – Score – Bars 17-19

The bridge commenced at bar 21 (see Figure 57). The new key is D major, stated with a root position DΔ7 chord followed by the authentic melody. Golla played the usual E-7 (ii) chord. Rather than continuing the harmonic ascent to the F#-7 (iii) Golla played A (7) on beat 4, leading into a 2nd inversion D major triad at bar 21.

In bar 22 Golla initiated an interesting lower counter melody, referencing additional chords. The ‘C’ note adjusted the D major triad to become D7 (3rd inversion), it continued chromatically down to ‘B’, suggesting a G (add2) chord

on beat three. This was followed by a further descent to ‘Bb’. The G-6/Bb chord was then established. This harmonic sequence can be defined numerically as I-I7-IV-iv. The following D triad (2nd inversion) is logical in the voice leading, but often written or played as F#-7, followed by B-7, E-7 to A7 (iii – vi – ii – V7), each of crotchet value. Golla paired back this sequence to two chord sounds only, D major (I) and A7 (V7). The bar was finalised with an F# triad/A or A13b9 (no 7th), extracted from an A half/whole diminished scale.

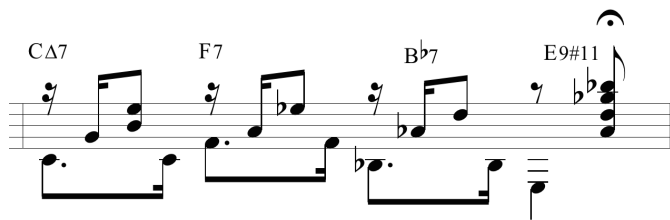


Figure 59. Section B – Golla – Harmonic substitutions – Bar 28

The harmony in bar 28 shows variations on the expected chords (see Figure 59). Golla played CΔ7 instead of the usual C7. He followed with F7, tri-tone substitute for B7. The Bb7 is typical - it is V7 of the imminent ii chord, marking the new section. He then finalised the section with an E9#11 chord. This is also a tri-tone substitute, but for Bb7. From the ‘Bb’ tonic it would read as Bb7#5(#11), both chords extracted from B melodic minor (ascending) scale (chords IV and vii respectively).

7.7.4 Jim Kelly (Section B)

7.7.4.1 Section B – Kelly – Melodic interpretations

The musical notation for Figure 60 shows a treble clef staff with a melody line and a bass line. The melody starts with a D4 note, followed by a series of eighth notes: E4, F#4, G4, A4, B4, C5, D5. The bass line starts with a D3 note, followed by a series of chords: Dadd2/A, C13/A, D/A, B/A, G-13/A, C13/A, D/A, F#/A, and D. The number 21 is written above the first bar.

Figure 60. Section B – Kelly – Melody – Bars 21-23

The bridge (B section) featured an open ‘A’ string (5th) pedalled through the first four bars (until the latter half of the 4th bar). All harmonic and melodic events took place above this bass note (‘A’ being the root of the dominant in the new key of D). The melody was retained in the first two bars, but then the usual diatonic harmony was forsaken for some unique triad sounds, positioned beneath the new melody (see Figure 60). This melody represents a substantial departure from the original.

7.7.4.2 Section B – Kelly - Harmony – Substitutions

The open ‘A’ string (5th) pedal note for the first four bars (see Figure 60) is the root of the dominant in the key of D and provided a context for harmonic and melodic events occurring within these bars. The original melody was played but by bar 22 it had been abandoned along with the harmony. The C13/A in bar 21 is an alternative view of the original G-6 chord. It could also be named as

G-69/A. In the original song, the third bar of the B section contains a diatonic 4th cycle, played as F#-7 (iii) B-7 (vi) E-7 (ii) A7 (V7). Kelly reinvented the melody and continued into the next bar. The original chords were re-shaped to compliment the new melody. There is a resemblance to the originals, if slightly obscure. The F#-7 and D chords are diatonic substitutes. The B/A is a 3rd inversion B7 chord, a common adjustment (B-7) making it a secondary dominant for chord ii. The G-13/A could imply E7alt (Bb/E), a dominant 7th variation on E-7. The C13/A could also be interpreted as A7b9 (no 7th).

7.7.5 James Muller (Section B)

7.7.5.1 Section B – Muller - Melodic interpretation

Figure 61. Section B – Muller – Melody – Bars 22-25

Muller’s interpretation of the melody throughout the bridge was authentic (see Figure 61). Unlike the previous sections, there was no improvisation. The

intriguing aspect of it is the rhythmic variation. The first bar commenced with quavers for one beat, moving seamlessly into semiquavers while the melody was harmonised in 3rds. By the second bar the semiquavers had been replaced with triplet quavers (the bass notes falling on all the downbeats – omitted in Fig. 61, see Fig.62). By the third bar the quaver subdivisions had returned, followed by semiquavers in the fourth bar. The melody notes in the third bar were authentic, until the expected ‘C#’ on the A7 chord is replaced with a ‘B#’(#9). This was a continuation of the melodic/harmonic events occurring immediately beforehand. The expected ‘A’ melody in the fourth bar was present, but only for the value of a quaver. It became the top voice ascending chromatically in a series of chords leading to the V7/ii in C major (the latter half of the section B). The real melody in this bar is only one note (‘A’) for its entirety. It is another ‘free area’ opportunity for improvisation.

7.7.5.2 Section B – Muller – Harmony – Substitutions

Figure 62. Section B – Muller – Harmonic substitutions – Bars 23-25

The second bar of the bridge (B section) is usually played as either F#-7 (iii) or DΔ7 (I) followed by G-6 (iv min.), often interpreted as G-7 – C7 (ii – V7

in F major – Figure 62). Muller played a first inversion D Δ 7 with the dissonant b9th interval between the lower 7th and the leading voice tonic. He then played a second inversion G-9/D followed by C \sharp ^o7 chord. The latter is also C7b9 in fourth inversion. The ‘C \sharp ’ (‘Db’) bass note was unexpected in this context but became part of a chromatically descending line which began at the root position D Δ 7 chord and continued right through to the note ‘F \sharp ’. Bar 24 usually contains F \sharp -7 – B-7 – E-7 – A7 (iii – vi – ii – V7 – I). Modal interchange occurred as the second inversion F \sharp \emptyset 7 adjusted F \sharp -7, B7 \sharp 9 replaced B-7 and E \emptyset 7 (second inversion) replaced E-7. The chromatic bass line continued its descent to F \sharp , facilitating a first inversion D (add2) chord (I). This chord normally occupies the entire bar. Muller then reversed direction with the bass line while three of the four voices ascended chromatically in parallel with the ‘D’ note (situated 2nd from the bottom) as a common tone in each chord. The chords generated are D (add2)/F \sharp , G-7 and G \sharp \emptyset 7. As the voice leading continued into A-7, the ‘D’ note was finally released, ascending to ‘E’, then the ‘C’ (the top voice) became the leading note (‘C \sharp ’), completing the A7 chord.

C6 B Δ 7 B \flat 7b5 E9 \sharp 11

Figure 63. Section B – Muller – Harmonic substitution – Bar 29

The last bar of the bridge is the modulation from C major to Db major (see Figure 63). It is usually played as three dominant 7th chords, descending

chromatically from C7 to Bb7. Muller maintained the roots but modified the qualities of two of the chords - C6 instead of C7 and BΔ7 for B7. The Bb7(b5) is authentic and the E9#11 is a tri-tone substitute for Bb7 chord.

7.7.5.3 Harmonic devices - Open string voicings

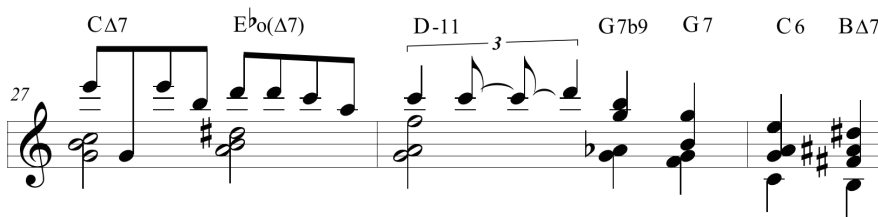


Figure 64. Section B – Muller – Harmonic devices – Bars 27-29

Bars 27 – 29 are the last three bars of letter B (see Figure 64). The harmonic sequence is in the key of C. Muller chose to play all of the chord voicings in bars 27 and 28 incorporating open strings. The ‘G’ is prevalent throughout, representing the dominant tonic for the key of C. CΔ7 (I) was played in the 10th position using open ‘G’ and ‘B’ strings. The Eb°Δ7 (biii° - played in the 7th position) used an open ‘B’ string (b13th). The open ‘G’ was abandoned here, avoiding dissonance as a major 3rd against the Eb° chord. The D-11 (ii - played in the 6th position) used the open ‘G’ string (11th). The G7b9 (V7 – played in the 6th position) used the open ‘G’ followed by a simple G7 using both open ‘G’ and ‘B’ strings, played in the 3rd position.

7.8 Section C

7.8.1 George Golla (Section C)

7.8.1.1 Section C – Golla – Melodic interpretation

Figure 65. Section C – Golla – Melody – Bars 29-31

Towards the end of section B (bars 26 – 27) Golla established a pattern of playing the root of the accompanying chords on the downbeat as each chord changed. This approach continued into section C (see Figure 65). The second half of the first bar sees the melody delayed as an Ab-13 was played on the 3rd beat. This recurred two bars later as the ‘Db’ tonic chord occupied the first beat, delaying the melodic entry.

Figure 66. Section C – Golla – Melody – Bars 32-33

Bar 32 is the F-7 chord (iii) or Db/F as in previous A sections (see Figure 66). As in sections A1 and A2, the simplicity of the written melody facilitates improvisation without it being compromised. Golla played a ‘bebop’ style

arpeggio motif using the ‘Eb’ melody and chromatic approach to ‘Db’. The E°7 (biii°7) chord was stated with the ‘C’ melody on top (as in earlier A sections) and a similarly contoured motif was then played over it. The appropriate ‘Bb’ melody was referenced only as passing note through the descending pattern.

In bar 33 Golla used the first two and half beats to spread the Eb-7 harmony, delaying the execution of the melody (which then commenced on the second half of beat three). By comparison, the real melody commences on the second beat of the bar (see Figure 67).



Figure 67. Section C – “Body and Soul” – Score – Bar 29

7.8.1.2 Section C – Golla – Harmony – Substitutions

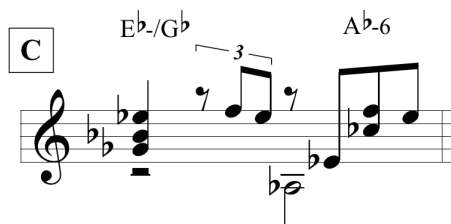


Figure 68. Section C – Golla – Harmonic substitutions – Bar 29

Section C (or A3) commenced with a simple 1st inversion triad form of Eb- (see Figure 68). Unlike the previous two A sections in the arrangement Golla

stated a chord in response to the usual Bb7 chord (V7/ii) symbol. His choice of an Ab-6 (iv/ii) voicing is unexpected but compliments the melody.⁹

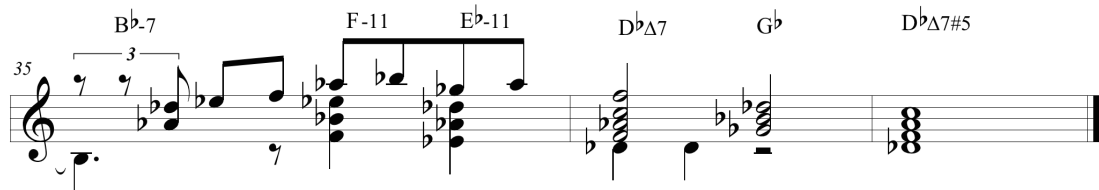


Figure 69. Section C – Golla – Harmonic substitutions – Bars 35-37

For the final cadence (see Figure 69) Golla played an almost identical harmonic/melodic sequence as in bar 11 of section A1. In preference to the standard ii – V7 chords he played the more benign iii – ii sequence, avoiding the statement of a leading note. The F-11 and Eb-11 chords are examples of quartal harmony, obtained by stacking diatonic 4ths intervals. As in the ending of section A1, a DbΔ7 chord was played. The top voice of the chord is the ‘F’ (3rd). There was a penultimate statement of the IV chord (Gb), a simple root position triad. The three voices then descended a semitone to create the final chord, DbΔ7#5 (F/Db) in root position. Compared to most of the harmony used throughout the arrangement, the colour and tension of this ‘modern’ chord sounded slightly incongruous. It concluded the arrangement with a feeling of tension.

⁹ Golla actually played this same chord on different A sections in the two abandoned takes of the tune. This convinced me that it is one of his preferred harmonic substitutes associated with this tune.

7.8.2 Jim Kelly (Section C)

A lot of little moving lines, and I like a lot of small chords at times, just maybe having a bit of a Bach-like approach to it where you're just using two notes to hold it together. Like say for example, Barney Kessel's a 'fistful of chords' guy. That's not my preferred way, I prefer the Jim Hall lighter area, or you finish painting the picture, if you like. Implication more than exploration. But I think everybody would have sorts of things that they kind of do (Kelly, J. personal communication, December 15, 2015).

7.8.2.1 Section C – Kelly – Melodic interpretation

The musical notation shows a melodic line in treble clef across four measures. Above the staff, the chords are labeled: D- (with Harm. 12f), A7, D-7, and G13b9. The melody starts with a whole note D4, followed by a quarter note E4, a quarter note F#4, and a quarter note G4. The second measure has a half note A4 and a half note B4. The third measure has a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The fourth measure has a quarter note F#4, a quarter note E4, a quarter note D4, and a quarter note C4. Above the staff, there are also labels for 'Harm. 7f' and 'Harm. 12f'.

Figure 70. Section C – Kelly – Melody – Bars 28-29

For the final section Kelly returned to the key of C major (as in A1). He also revisited the use of natural harmonics (see Figure 70). The 'D' harmonic was played but this time as the first note of the melody, not as a statement of the ii chord tonic. The 'E' melody note followed and the 'D' harmonic was reiterated. Unlike the first A section, some harmony was added this time, a 'C#' note (the major 3rd) representing the A7 (V7/ii) and then a 'C' which implied D-7 (b7th) in the next bar. The following V7 chord is an example of fingerboard ingenuity and reflects a profound understanding of jazz harmony. The basic G7 has been embellished to form a G13b9(b5) or Db/G13. The chord unfolded as a consequence of the melodic line, each note was sustained from the b7th down to

the b5th and on to the b9th. The 13th ('E') and the 3rd ('B') concluded the chord as natural harmonics played at the 7th fret. It is a strong point of interest in the entire arrangement. The combination of sustained notes and harmonics formed a unique harmonic structure.

For the final phrase of the melody Kelly remained authentic for the first two beats but then he deviated. This will be examined in the next section.

7.8.2.2 Section C – Kelly – Harmonic devices

7.8.2.2.1 Modulation

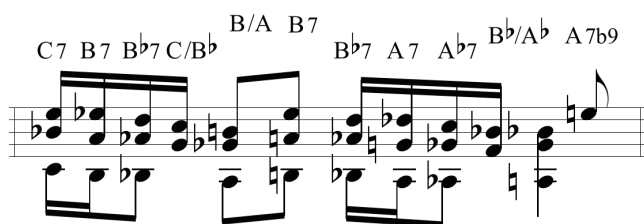


Figure 71. Section C – Kelly – Harmonic devices – Bar 27



Figure 72. Section C – “Body and Soul” – Score – Bar 24

Bar 27 is the point of modulation into C major. The original composition returns to Eb-7 using three chromatic dominant 7 chords (see Figure 72). Using an

descending lower voice then settled on an open string ‘G’ note and was pedalled (implying the dominant) until the D-/G (V7sus4) was played. This is the destination, shortly followed by a sustained arpeggio of an E/G (G13b9 – no 7th) chord. A six-voice DbΔ13 chord followed. This is a variation on a tri-tone substitute of G7 (also used in bar two of section A1). The advantage of choosing a major 7 chord over a dominant 7 is that the interval of the 7th (when situated on top of the chord) anticipates the tonic resolution. Kelly then played a lower version of a related chord (DbΔ7#11/Ab) while maintaining the ‘C’ note on top and situated an octave lower than the previous chord. His final statement featured a relatively benign embellished major chord – Cadd2/G.

7.8.2.2.3 Figured chordal texture

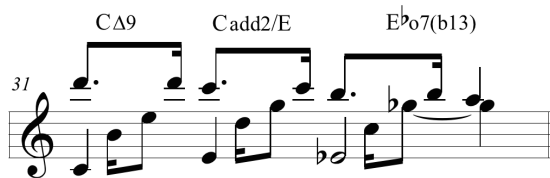


Figure 74. Section C – Kelly – Harmonic devices – Bar 31

At bar 31 Kelly once again chose the C major chord (I) over the E-7 (iii) option, ascending to a Cadd2/E on the second beat (see Figure 74). In contrast to the variety of contrapuntal devices used throughout the arrangement, Kelly presented this measure as **figured chordal texture**¹⁰. For one bar only the

¹⁰ Block chords where the harmonies are arpeggiated with a consistent figuration. The sense of a real melody is weakened by the continual arpeggiation, but the upper notes of the broken chords are still heard as the principal melodic line. (Gauldin, R. p69)

performance sounded almost 'Baroque'. The melody was authentic while the supporting harmonies lacked any non-essential colour or tension. Contrasting with the modern style of harmony that prevailed throughout the arrangement, this deviation sounded almost 'tongue in cheek'.

7.8.3 James Muller (Section C)

7.8.3.1 Section C – Muller – Melodic interpretation

The musical score for Section C – Muller – Melody – Bars 30-33 is presented in three staves. The first staff (bars 30-31) begins with a box labeled 'C' and features a staggered Eb-9 cluster followed by a Bb7 chord. The second staff (bar 31) continues the melody with an Eb-9 cluster and an Ab7alt chord. The third staff (bar 32) shows a sequence of chords: DbΔ7, Gb13, DbΔ7, CΔ7 (7), and AΔ7 (7). The melody is characterized by semi-quaver based improvisation and a mix of straight and staggered rhythms.

Figure 75. Section C – Muller – Melody – Bars 30-33

The final section (letter C) saw Muller interspersing the melody with a substantial amount of linear improvisation (see Figure 75). The meter became freer as the improvised lines took precedence over the melody and harmony. As a consequence, the time signatures for bars 30 and 31 have been extended in order to maintain the correct harmonic rhythm of the tune while accommodating the notes that were played.

Muller commenced the section with a staggered Eb-9 cluster followed by the Bb7 chord. This V7 chord provides the context for the semi-quaver based improvisation. The first four notes can be sourced from a Bb7b9 arpeggio. Then an ‘E’ (b5th) and ‘Db’ (#9th) was introduced, demonstrating that Muller was

thinking beyond the arpeggio and expanding into a Bb half step/whole step diminished scale.

At bar 31 the chord (Eb-9) was stated as an arpeggio, the ‘F’ melody is given no greater status than a mere passing note on the ii minor chord. Muller chose to improvise the V7 chord (Ab7alt.). The notes in the ensuing line are taken from the G# (Ab) altered scale (mode vii of A ascending melodic minor). It began with a D major triad arpeggio. This is chord IV in A melodic minor harmony, or it could be interpreted as a tri-tone substitute chord for G#7 (Ab7). The D major triad could be further extended to a D13#11 using other notes from the G# altered scale.

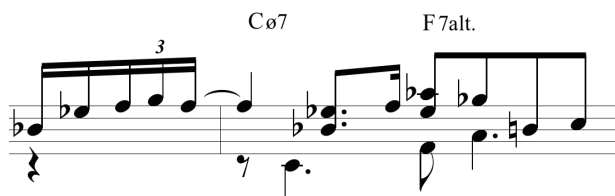


Figure 76. Section C – Muller – Melody – Bars 34-35

At bar 35 (see Figure 76) the usual ‘F’ melody note was played on the Cø7 chord but was then abandoned in favour of an altered scale motif over F7 involving the #9, b9 and b5. The ‘C’ note softens the dissonance before the motif resolves to the 11th of Bb-7.

Figure 77. Section C – Muller – Melody – Bars 36-41

The final statement of the melody (see Figure 77) is authentic until the Ab13 (V7) chord where it was abandoned. A suspended dominant chord ascended in parallel up a minor 3rd. The subsequent ‘E’ note is the upper voice on D69 (9th). This chord then descended in parallel by a semitone to a Db69 resolution.

Muller played a final improvised cadenza, an arpeggio comprising a **polychord**¹¹. It commenced on the major 3rd followed by the 5th of a Db major triad, consolidating the tonic chord. It ascended to the 7th (‘C’) assuming the tonic of a complete CΔ7 arpeggio. It climaxed on an ‘Eb’, the #9 of the CΔ7 arpeggio or the 9th of the original Db tonality. Muller then descended from the note ‘G’, through the C major triad culminating in the Db major triad while referencing the ‘Eb’ note. This arpeggio represents a polychord (CΔ7/Db add2).

¹¹ *Polychords* are related to upper structure triads. A *polychord* is a structure that has two complete chords (Nettles,B./Graf, R. p141)

7.8.3.2 Section C – Muller – Harmonic interpretation

Muller played very few chords in this last section. There is a much greater emphasis on improvisation. Having already harmonised the two previous A sections and consequently establishing the tune, Muller was ready to extemporise through this last (A) section right through to the final bar. The few chords that were stated were generally played in a broken arpeggio style.

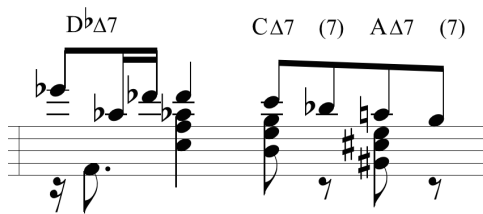


Figure 78. Section C – Muller – Harmonic substitutions – Bar 33

At bar 33 (see Figure 78) Muller interpreted the $\text{Db}\Delta 7$ and the $\text{E}^\circ 7$ chords in an almost identical manner to bar nine (bar four in the composition – see Figure 27). Once again, he used a 3rd inversion voicing of $\text{Db}\Delta 7$ - the most dissonant of the four common forms. Unlike the previous example however, the chords now featured four voices (the ‘E’ and ‘C#’ were added to the two chords respectively) instead of three.

The $\text{E}^\circ 7$ was played as $\text{C}\Delta 7$ and once again, the ‘C’ melody descended to the b7th (‘Bb’) then down a minor 3rd to $\text{A}\Delta 7$, the ‘A’ note continuing on to ‘G’ (b7th).

8 Conclusion

8.1 George Golla

For most of his career Golla used either a right hand ‘plectrum’ technique, or used his fingers in a more legitimate ‘classical’ method. Recently he has abandoned the plectrum almost completely in favour of finger style. At the time of the recording he informed me that he was suffering from arthritis in both index fingers. He was 80 years old then and was still active as a player but has since retired from performing. He still plays the guitar daily.

Due to the combination of age related physical obstacles and relative inactivity as a performing player, it is assumed that Golla was probably not at the peak of his performing capabilities at the time of recording “Body and Soul”. There was a sense of delicateness in the performance, occasionally verging on precariousness. However, in spite of these factors, his musical ideas were clear and the logic is revealed in the transcription and analysis.

Golla’s treatment of “Body and Soul” was eloquent and thoughtful. It wasn’t elaborate or overlaid with chord substitutions or improvisation, although there were elements of both present. He relied on ‘block’ style chords when playing four part, played as either ‘drop 2’ or ‘drop 3’ voicings. Only two chords in the entire arrangement contained five voices (see bars 28 and 36).

‘Shell’ voicings of 7th chords proliferated (7th chords voiced in 3 parts – either 1, 3, 7 or 1, 7, 10). These chords are particularly useful when accompanying

in a duo setting. Not surprising as Golla has spent a substantial proportion of his professional career performing in this situation, either with another instrument or a singer. He also favours them for their sonic qualities.

I've simplified a lot of things, you know? Not because they're easier, but because they sound better. The old 'Van Eps'¹² three-note chords, I'm in great favour of those now, a great enthusiast. The harmonic resonance of the guitar, even an electric guitar, it will do the same thing. The overtones that come from low notes. Don't ignore them, Beethoven didn't ignore them, Mozart didn't ignore them. If you play a low fundamental you get a 5th and a 9th. It's in there. All you need is a 3rd and a 7th and it sounds marvellous. Now you put those other notes in that are harmonics and it weakens the chord (G. Golla, personal communication, May 25, 2015).

Golla did not emphasise the melody anywhere in the arrangement. In the first A section it was almost abandoned for five bars (bars 8 -13) or substituted with an improvised passage (bars 8, 16, 17 and 32). It was also modified to suit the harmony used (see bars 11 and 35). On occasion it was compressed or expanded, which made the rhythmic notation challenging at times.

The arrangement was performed in rubato tempo. There were sections where pulse was almost established, and the subdivisions were more defined (see bars 11, 12, 19, 20, 28 and 35) but it never continued for any more than two consecutive bars. To facilitate reading of the final transcription the correct harmonic rhythm of the tune was observed (although at times the performance

¹² American guitarist George Van Eps (1913-1998). Famous for his chordal facility on the instrument as well as publishing several instructional books explaining his methods.

suggested otherwise). The metre was varied when necessary, in order to organise the content in a logical way.

George Golla began playing the guitar in the mid 1950's, around the time that solo guitar playing was becoming more prominent in jazz. His early influences left an indelible mark on his style and he progressed to become arguably Australia's leading exponent in this style.

My past experience is a 'hodge podge' of all the things I've heard, you know. I can't separate it. It depends on the tempo of the thing and the mood I'm in. I can't forget the way say people like Johnny Smith voice, or George Van Eps voice. The way (Barney) Kessel voices (G. Golla, personal communication, May 25, 2015).

Golla's solo style has been compared by many to the late American guitarist Joe Pass. Pass' version of "Here's That Rainy Day" from his "Virtuoso" album (Pablo, 1974) demonstrates that like Golla, he relied on the efficiency of small and portable chord voicings to support his melodies.

8.2 Jim Kelly

Kelly used a hybrid form of right hand picking for his solo. This involves holding the plectrum between the thumb and index finger while utilising the middle and ring fingers (and occasionally the little finger), to pluck individual strings. This technique is mainly used for articulating chords or arpeggios. The advantage of this style is that the player can move seamlessly from plectrum-driven single note melodic playing to a finger style, without actually discarding the plectrum.

Kelly's arrangement of "Body and Soul" contained a full range of harmonic devices. He explored the guitar's nuances in a highly efficient manner, facilitated by his decision to play two complete sections of the song in the key of C.

True to his own philosophy, the melody was prominent throughout the arrangement, even when the harmony beneath it was distractingly dense or dissonant.

Find the real melody on the tune, and then the next step is play that melody and put the bass notes in the root notes of all the chords. Once you do that you may start to see, on the guitar, opportunity and lack of opportunity that exists on that (expletive) instrument we try and play well. So in other words you've got the top and the bottom, and then you're starting to get a sense of physically, and in your ear, what's left in the middle to actually flesh it out. We want to hear what the chord is; we need to hear what the melody actually is. Well, those two things give it to you. Then you start to become concerned about 'what I can do in between' (Kelly, J. personal communication, December 15, 2015).

Kelly's vigilance with voice leading is evident throughout the arrangement. Apart from the frequent use of moving three and four-part harmony, a variety of other harmonic devices are used to support the melody throughout.

- Natural harmonics to make chordal and melodic statements (bars 3, 4, 28 and 29)
- Dyads or 'double stops' (bars 5, 28 and 29)
- Extended harmony (bars 6, 13, 17, 30, 32, 35 and 36)
- Clusters (bars 8, 13, 14 and 19)
- Quartal harmony (chords voiced in 4ths - bars 6, 13, 20, 24, 30, 32 and 35)
- Contrary motion
- Open string chord voicings

Jim Kelly is a guitarist whose style has evolved over many years. Although he began as a rock and blues player, his interest in jazz and other styles of music have impacted his own style and as a consequence, he has found a unique voice on the instrument. He talks about the harmonic influence of pianists – Bill Evans, Red Garland, Herbie Hancock and guitarists Joe Pass and Jim Hall. This influence has enabled Kelly to create a unique harmonic approach to his guitar playing.

8.3 James Muller

Muller used a highly developed ‘hybrid’ right hand method in the execution of his arrangement (plectrum and fingers). There are sections in the arrangement that require exceptional right and left-hand technique to execute. He was able to move between chords and single-note lines with remarkable ease and dexterity. Apart from his obvious musical output this is an aspect of Muller’s guitar playing that has enhanced his reputation. He indicated that he had prepared elements of the arrangement ahead of the recording.

So it was interesting when I was working out something to play on “Body and Soul.” I began by actually trying to compose something. And I thought hang on this isn’t going to work – I mean ‘compose’ as in to actually have a fixed arrangement. But I thought fuck, I’m not going to.

a) Because I just can’t play that way, I get too nervous and I fuck things up. I could never play classical music for that reason, I just think “if I make a mistake”, and I do.

b) It just doesn’t feel right to me to play jazz and not have some spontaneity. I have basically just given myself a map of where I could possibly go and a couple of things that I thought sound nice so I’ll put that in (Muller, J., personal communication, October 21, 2015).

The melody was stated clearly throughout the arrangement. It was substantially embellished on occasion and at other times interspersed with extended improvised passages. Muller used a broad range of harmonic techniques to support it throughout, ranging from two voices up to five. The two-part approach features in the first A section through bars 6 – 10 and in bar 15.

The voice-leading throughout is clearly consistent. Whether playing in two, three or four-part harmony, each voice was retained and accounted for within the chordal shifting.

I'm really interested in voice leading. John Scofield is probably my biggest hero. He's got that thing he does where he will play a bass note and then it's almost like a counterpoint, like a rough Bach or something. It is also an easy way to play too. It is beautiful but it is a simple way to do it (Muller, J., personal communication, October 21, 2015).

Muller's decision to play most of his arrangement 'to tempo' reflected his fearlessness and desire for challenge. It also indicated confidence in his own technique. Although he had partially prepared it, committing it's execution to a pulse put more pressure on the overall performance. For the improvising musician the 'safety net' in this situation is their tacit knowledge of the song and their instrument. Muller maintained a strong sense of pulse throughout, even in the last section (C) when melodic improvisation became more of a feature. His consistency of pulse facilitated rhythmic interpretation and subsequent notation. There are examples of seamless metric modulation (bars 17 – 23) where Muller moves from quaver and semiquaver patterns into quaver triplets and back while negotiating intricate melodic and harmonic manoeuvres across the fingerboard.

There were instances when he abandoned the usual harmony of the tune, substituting the chords for some unique alternatives (bars 9, 17, 33).

James Muller's far reaching reputation as an exceptional jazz guitarist is well founded and is not just based on his skills as a melodic improviser, composer and band leader. He has a remarkable chordal facility on the instrument, reflected in his treatment of "Body and Soul".

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Appendices

Appendix A – Ethics application approval



Research Integrity
Human Research Ethics Committee

Thursday, 16 April 2015

Mr Simon Barker
Jazz Studies Unit; Sydney Conservatorium of Music
Email: s.barker@sydney.edu.au

Dear Simon

I am pleased to inform you that the University of Sydney Human Research Ethics Committee (HREC) has approved your project entitled "**Stringing it all together - A study in harmony and counterpoint for Jazz guitar**".

Details of the approval are as follows:

Project No.: 2015/255
Approval Date: 7th April 2015
First Annual Report Due: 7th April 2016
Authorised Personnel: Barker Simon; Sawkins Jeremy;

Documents Approved:

Date Uploaded	Type	Document Name
18/03/2015	Recruitment Letter/Email	Attachment 1
18/03/2015	Safety Protocol	Attachment 2
18/03/2015	Participant Info Statement	Attachment 3
18/03/2015	Participant Consent Form	Attachment 4
18/03/2015	Interview Questions	Attachment 5

HREC approval is valid for four (4) years from the approval date stated in this letter and is granted pending the following conditions being met:

Special Condition/s of Approval

- (1) It is recommended that the safety protocol include that the supervisor has a schedule of the meetings and a phone call (or email) to supervisor is sent after meeting with each musician.
- (2) It is also recommended that the researcher negotiate the copyright and discuss intellectual property of creative material produced prior to recordings.

Condition/s of Approval

- Continuing compliance with the National Statement on Ethical Conduct in Research Involving Humans.
- Provision of an annual report on this research to the Human Research Ethics Committee from the approval date and at the completion of the study. Failure to submit reports will result in withdrawal of ethics approval for the project.
- All serious and unexpected adverse events should be reported to the HREC within 72 hours.


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Appendix B – Participant consent forms

George Golla



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PARTICIPANT CONSENT FORM

I, GEORGE GOLLA.....[PRINT NAME], give consent to my participation in the research project

TITLE: Stringing it all together – A study of harmony and counterpoint for jazz guitar

In giving my consent I acknowledge that:

1. The procedures required for the project and the time involved has been explained to me, and any questions I have about the project have been answered to my satisfaction.
2. I have read the Participant Information Statement and have been given the opportunity to discuss the information and my involvement in the project with the researcher/s.
3. I understand that being in this study is completely voluntary – I am not under any obligation to consent.
4. I understand that my involvement is strictly confidential, should I wish to do so. I understand that any research data gathered from the results of the study may be published however no information about me will be used in any way that is identifiable.
5. I understand that I can withdraw from the study at any time, without affecting my relationship with the researcher(s) or the University of Sydney and the Sydney Conservatorium of Music now or in the future.

Stringing it all together 1

Page 1 of 2

Jim Kelly



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PARTICIPANT CONSENT FORM

I, JIM KELLY.....[PRINT NAME], give consent to
my participation in the research project

TITLE: Stringing it all together – A study of harmony and counterpoint for jazz guitar

In giving my consent I acknowledge that:

1. The procedures required for the project and the time involved has been explained to me, and any questions I have about the project have been answered to my satisfaction.
2. I have read the Participant Information Statement and have been given the opportunity to discuss the information and my involvement in the project with the researcher/s.
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Stringing it all together 1

James Muller



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PARTICIPANT CONSENT FORM

I, JAMES MULLER.....[PRINT NAME], give consent to
my participation in the research project

TITLE: Stringing it all together – A study of harmony and counterpoint for jazz guitar

In giving my consent I acknowledge that:

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2. I have read the Participant Information Statement and have been given the opportunity to discuss the information and my involvement in the project with the researcher/s.
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Stringing it all together 1 |

Peter O'Mara



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PARTICIPANT CONSENT FORM

I, PETER O'MARA [PRINT NAME], give consent to
my participation in the research project

TITLE: Stringing it all together – A study of harmony and counterpoint for jazz guitar

In giving my consent I acknowledge that:

1. The procedures required for the project and the time involved has been explained to me, and any questions I have about the project have been answered to my satisfaction.
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Stringing it all together 1

Appendix C – Transcriptions

“Body and Soul” – Full transcription – George Golla

Body and Soul

George Golla

Johnny Green

Rubato A^b13sus4 A^b7 B^b13sus4 B^b7 E^b7sus4 E^b.7 E13 E9

A E^b.7 B^b7 E^b.7 3 A^b13 A^b7+ D^bΔ9 3 E^b.7

8 F-7 3 E^b7(b13) 3 F-11 E^b.11 C^b7 3 B/F F7

11 B^b.7 E^b9 F-7 E^b.7 D^bΔ7 B7 B^b7

A2 E^b.7 3 B^b7 3 E^b.7 3 A^b7

15 D^bΔ7 3 G^b7 F-7/B^b E^b7(b13)

17 E^b.9 3 E^b.9 3 C^b7(11) F7

19 $B\flat-7$ $E\flat 7sus4$ $A\flat 7/G\flat$ $D\flat\Delta 7$ $A7$ G/A

B $D\Delta 7$ $E-11$ A D $D7$ $Gadd2$ $G-6$ D $F\#/A$

24 $D(\Delta 7)$ $D-7$ $G9$ $C\Delta 7$ $E\flat 7/A$

27 $D-7$ $G7$ $C\Delta 7$ $F7$ $B\flat 7$ $E9\#11$

C $E\flat-/G\flat$ $A\flat-6$ $E\flat-7$ $A\flat 7\#5$ $D\flat\Delta 7$ $G\flat 7$

32 $F-7$ $Eo7(b13)$ $E\flat-7$

34 $C\flat 7$ $F7/A$ $B\flat-7$ $F-11$ $E\flat-11$

36 $D\flat\Delta 7$ $G\flat$ $D\flat\Delta 7\#5$

“Body and Soul” – Full transcription – Jim Kelly

Body and Soul

Jim Kelly

Johnny Green

Rubato

E6 (Δ7) E^bΔ7 (6) D6 (Δ7) D^bΔ7 (6) C6 (Δ7) FΔ7#11 E_o7 A7#9 A7b9 Harm.12f

A Harm.12f D-7 A7 D-7 D^bΔ7 CΔ7 3 F9/E^b 3

7 Cadd2 CΔ7 Co(Δ7) E^bo(Δ7) D-9 B-11 FΔ7#5 E7#11 B-7 B^b-7

10 A-7 C/D^b D7sus4 G7#5#9 Cadd2 FΔ7 (7) EA7 (7) B^b7b9

A2 E^b-7/B^b A^b-13/B^b E^b-11 A^b7b9 D13 D6/A

14 D^bΔ7 3 G^b13 G^b13/E D^badd2 D^bΔ7 E_o7(b13) D_o7(b13) E^b-7 B^b9/D D^b-11 C_o7

17 C_o7(11) F7 FΔ7 B9#11 B^b- B^b-7 A^b7b9 A^b13b9 D^bo(9) D^b6 E-9 G/A A7b9

B D/A E-/A F#/A D⁶/A Dadd2/A C13/A D/A B/A G-13/A C13/A

23 D/A F#/A D F6 G6 Fadd2/A G9#5 C6 Co7(9)

26 D-9 G7 F#7sus4 G7#5/F B/A B7 C7 B7 Bb7 C/Bb Bb7 A7 Ab7 Bb/Ab A7b9

C D- A7 D-7 G13b9 C⁶ C-13/F Harm.12f Harm.7f

31 CA9 Cadd2/E Eb7(b13) D-11 G13b9

34 A- D-/G E/G DbΔ13 DbΔ7#11/Ab Cadd2/G

“Body and Soul” – Full transcription – James Muller

Body and Soul

James Muller

Johnny Green

Chords: $G^{\flat}\Delta 7$, $E A 7$, $D \Delta 7$, $D^{\flat}\Delta 7$, F^{+} , G^{+} , A^{+} , C^{+} , $A^{\flat 9+5}$, D^{\flat}/A^{\flat} , $D \Delta 7/A$, $E^{\flat} 7/B^{\flat}$, $E 6/B$, $D^{\flat}\Delta 7/C$, $B^{\flat} 7b 5$, $E^{\flat}-$, $B^{\flat} 7b 9$, $E^{\flat}-7$, D , E , $D^{\flat}\Delta 7$, $G^{\flat} 7b 5$, $F-7$, $C \Delta 7$, $A \Delta 7$, $E^{\flat}-7$, $C \emptyset 7$, $F 7$, $B^{\flat}-7$, $E^{\flat} 7sus 4$, $E^{\flat} 9$, $A^{\flat} 7b 9$, $D^{\flat}\Delta 7\# 11$, $C 7sus 4$, $B 7\# 11$, $B^{\flat} 7\# 11$, $E^{\flat}-9$, $B^{\flat} 7sus 4$, $B^{\flat} 7$, $E^{\flat}-/G^{\flat}$, $B^{\flat} 7/F$, C/E , $D \Delta 7$, $D^{\flat}\Delta 7$, $G^{\flat} 9\# 11$, $D^{\flat}\Delta 9$, $E o(\Delta 7)$, $G^{\circ} 7$, $E^{\flat}-11$, $C \emptyset 7$, $F 7b 5$.

20 $B\flat-7$ $E\flat7sus4$ $A\flat+$ $B\flat+$ $Bsus2$ $D\flat^\circ$ $D\flat/A\flat$ G/A $A7\flat9$

B $D\Delta7$ $E-7$ $D\Delta7$ $G-9$ $C\sharp7$

24 $F\sharp7$ $B7\sharp9$ $E\circ7$ $A7\sharp9$ $Dadd2/F\sharp$ $G-7$ $G\sharp7$ $A-7$ $A7$ $D-7$ $G7$

27 $C\Delta7$ $E\flat\Delta7$ $D-11$ $G7\flat9$ $G7$ $C6$ $B\Delta7$ $B\flat7\flat5$ $E9\sharp11$

C $E\flat-9$ $B\flat7$

31 $E\flat-9$ $A\flat7alt.$

32 $D\flat\Delta7$ $G\flat13$ $D\flat\Delta7$ $C\Delta7 (7)$ $A\Delta7 (7)$

34 E^b-7 $C\flat 7$ $F 7\text{alt.}$

36 B^b-11 A^b13/G^b $E^b7\text{sus4}$ $G^b7\text{sus4}$ D^9

39 D^b9 $D^b\Delta 13$

Full interview – George Golla

1

Jeremy Sawkins - Interview with George Golla - 25th May

2015

J: I believe that you started your musical career on the clarinet and/or the saxophone?

G: Clarinet first, I couldn't afford a saxophone. I bought a saxophone around about age 20, thereabouts. In fact it was the night that the Ted Heath Orchestra played at the Town Hall (Sydney). I bought the saxophone and my Dad came to Sydney and he took the saxophone back to Bowral with him, for me, and I went to the T.H. concert and was suitably knocked out. It was a beautiful big band.

J: So you'd already had a few years on the clarinet leading up to this?

G: Yeah, off and on. Also I played the recorder as a kid. I've dabbled in music all my life basically. As did my parents, you know. But they never got too serious about it. I did.

J: Did they actually do any gigs?

G: No, no

J: Just music in the household?

G: Yeah, and playing with friends, you know. No, no gigs, no, absolutely not. Actually, I don't think it was even possible in those days. You had your professional musicians in the big cities, but the other people. Everybody played something, either the accordion or the violin. If you wanted to hear music you had to either go to a concert or do it yourself. None of this stuff that we're surrounded by here (points to audio recording gear etc.)

J: It does worry me, the convenience of it. Nobody has to work for it (attaining music literacy) anymore.

G: It's a narcotic Jeremy. It's a narcotic, it really is. It's a 'feel good quick fix'. And unfortunately it stymies the development of the other faculties, you know. Careful what you say in these matters, but I don't like it.

J: Yeah, for sure. And so why did you move to the guitar?

G: My father always had one and he played 'oom cha cha oom cha cha', couple of chords, you know, and I learnt to do 'oom cha cha oom cha cha' when I was really little, because I thought it can't be a serious thing because my father did it. You know how you don't credit your parents with any real level of excellence, you know, until they're gone?

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J: Yeah, for sure.

G: So I wanted to play all these other things, the clarinet, the saxophone, and I also played the trumpet for a brief period.

J: “Oh really?”

G: Yeah, total failure at that! I bought a bass at one time.

J: An acoustic bass?

G: Yeah, but it just didn't satisfy, because what I realised a little later is that I really wanted to do harmony – I really wanted to play chords. If I'd had a piano in the house, that would have been it.

J: Oh right, so there was no piano?

G: No. We were desperately poor immigrants, we had three-fifths of bugger all, you know? So there was no such thing. Now I've lived with a piano for years and I'm not game to start playing it with all these pianists around, you know. So, I eventually heard the Red Norvo Trio at the Leichhardt Stadium or something they came, with Bill Dillard on guitar. He didn't live much longer than that.

J: “I've never heard of him”

G: No, well, you would of if he'd lived. Sensational. He died in a fire on the way home, he smoked in bed and burned himself to death, in Honolulu or somewhere.

J: So they toured?

G: Tal Farlow had been the previous guitarist.

J: (Talks about old e.p. of Norvo trio featuring Farlow and Mingus)

G: Norvo was very, very big. They did a lot of things, but when Norvo came here Farlow had already left and Mingus had already left. So, Bill Dillard was like a Tal Farlow type guitar player. Absolutely marvellous, and Eugene Wright on bass. And like the scales fell from my eyes, you know? I didn't know the guitar could do that! All I'd heard was cowboys, you know. And a bit of Les Paul multi-recording, which I didn't know how they did that. It was way beyond me, you know.

J: So it was actually seeing and hearing Bill Dillard play?

G: It made me decide that I really wanted to do that. So, being me, I flogged all the other stuff. I like things black and white, I didn't want to hang on just in case now I'd made the big decision. Very often I've made some dreadful mistakes being like that.

J: But you never have a bet both ways?

G: Never, ever. So that was it and I never flinched after that.

J: So what year was that?

G: I was 21 Jeremy, so this would have been 56'. I was born in 35'.

J: And was there any local guitar players?

G: Well by then I was living in Sydney, so Dave Tatana, a New Zealand guy played the guitar, but you weren't around, we had no bass players. Plenty of people who had basses and played, but until Ed Gaston came along, no one played the bass. What I call 'playing the bass'. Giving the right notes for the right chords in the right rhythm at the right time. And of course they heard Ed, "oh.....is that how it works?" And now we've got a lot of excellent bass players.

J: So what year did Ed come here?

G: Ed came here around the same time that I took up the guitar. In fact he married Diane, who was the daughter of a man who lent Ed his bass when he came here with the Australian Jazz Quartet. Arthur Dewar lent Ed his bass and Diane was Arthur's daughter. And Ed married her, they were very happy, had a couple of kids, and I played at Ed's wedding. And Ed took out the clarinet and played beautiful clarinet.

J: (relates Ed's story of being handed the bass one day)

G: And it (the bass) happened to be the ideal instrument for him. And that was him, all the way. He had a great sense of playing the right note at the right time. I learnt so much from Ed, like an enormous amount about chord progressions and things that were doubtful, you know, "I wonder how that works?" But then you hear it and you think "of course, why didn't I think of that?"

J: And did he (Ed) talk about the numbers (chords – Roman numerals)?

G: Never

J: So he wouldn't give you chords, in terms of Roman numerals?

G: Well if I asked him "what note did you play there?" He had no harmonic education, just an enormous talent, you know? Probably of all the people that taught me things about harmony in jazz, Ed was probably the number one. I really learnt where things go from him. Where they can go, plus being Ed the sort of guy he was. A lovely, generous man. Lovely, lovely fellow."

J: "So could he tell you about the chords? Or was he really talking about the root movement?"

G: Just bass notes.

As for the guitar players, the only guy I really respected for his ability to play was Don Andrews. And he always could play. There was Bruce Clarke in Melbourne, and Don up here. Those two were the players. As for a career in jazz, neither of them had

one because it didn't exist, really. They could improvise but they played in Big Bands. Don played in the ABC Dance Band, and when he left I got the job. I played there. So I followed him around.

J: What was the age difference between you and Don?

G: About 4 years. He died when he was 82 and I must have been about 78 at the time.

J: And was he one of those guys who always played the guitar?

G: Always played the guitar, Don had osteomyelitis. You might remember he had the funny leg? Well he fell off a horse as a kid, and it's before antibiotics. And he got this permanent infection in the leg which crippled his knee and all that, so he never went to school. It was a notifiable disease and he had to remain at home. The teachers came and taught him at home.

So he could play the guitar sitting on the side of the bed, he was playing Bach preludes at the age of 6, you know, more or less.

J: So did he actually teach you, officially?

G: No, I never had a lesson. I stole from people. Don married at the age of 18 you know? He's got sons almost the same age as him.

J: And did you ask him a lot of questions?

G: Oh yeah, and whatever he could he answered, you know? He'd met a lot of the American musicians. Nat Cole came here with John Collins, people like that, and Don knew them and Don wrote things down. I was very fortunate to be able to steal a lot of those things.

J: As we do.

G: Yeah, of course. Well you have to. I mean, that's how you learn, isn't it?

J: It's homage isn't it?

G: Of course it is, yeah.

J: Did you feel 'at home' when you'd found harmony on the guitar, having come from clarinet and saxophone? Had you always fantasised about (playing) harmony?

G: I think so. I was always able to whistle harmony parts to things and the guitar was, well, I felt that I should have been there all along. I wish I'd seen that earlier. Because I think it does things to your hands when you start really early. The people like Don Andrews, they have marvellous hands, they don't get cold. The hand is used to playing the guitar, you know? Me, by the time I got serious, started practicing, I was 21. And between you and me I think it's too late.

J. It is quite late, isn't it?

G. Yeah, it's too late. The only thing that got me by is that I had been in music for some years, so I was no 'gringo' you know?

J. There's some guitar players I've watched and their hands are so elegant on the instrument. I was watching a Wes (Montgomery) DVD.....etc and Louis Stewart.....

G. Louis is a great player, and my all time favourite of course is Martin Taylor. I know Martin reasonably well. He has no fear of heights mate! Nothing troubles him on the guitar, nothing. Pick (plectrum), fingers, whatever. It's incredible that someone should find it that easy to play the guitar. Many a time I've thought of murdering him!

J. (relates watching Martin's right hand technique – hiding the thumb behind the fingers)

G. Lute. Lute players play like that. (demonstrates)

G. Which means he approached the other strings with the sides of his fingers. No, I asked him about that and he plays the pick the same way. If you look at any of the paintings of ladies playing the lute, ancient paintings, you know, the little finger rests on the plate and that's Martin. I asked him about that, and he said "I don't know, I just started like that you know"

J. It's contrary to classical guitar technique.

G. Yeah, but how relaxed is it?

J. You can't criticise it.

G. Even John Williams has got a big apple on his wrist here, a ganglion from that.

J. (relates story about Peter Andrews teaching legitimate right hand technique)

G. Well God bless him, Segovia brought the instrument back from the dead but he also tried to make everybody play like him. Because Segovia was about 6'6" and built like the proverbial 'public lavatory' in the park and Ramirez actually widened the fingerboard because of Segovia, because the normal fingerboard was too small for him.

That's fine, but if you're a 5'2" little girl you had to put up with that, so if they bought a Ramirez guitar it murdered them. It's a beautiful guitar, as we know.

So Martin (Taylor) won't touch the nylon string guitar. He's got a collection of guitars that would make you weep. No nylon stuff.

I've played the L5 he's got, serial no.7. When I picked it up I almost threw it into the ceiling, it was so light. (George elaborates and gesticulates)

Questions

J. When confronted with the task of learning a new tune (form, melody and harmony), what is the process/processes that you utilise in learning that tune on the guitar?

G. The way I learn tunes is pretty much subliminally. You know, there's things I've heard and if I'm not sure, for argument sake, I did a thing from *West Side Story* yesterday. I was practicing, I said "yeah, I know that but I've never really played it so I just made sure I got all the right (chord) changes and that's it, that'll be it. There's no more. I can now play that in any key, in a million different ways.

J. Did you research the changes?

G. Not research, I knew what they sounded like, I just wasn't sure whether I had the right ones. I don't have 'perfect pitch'. Everything in music I do is relative, one to the other, you know?

The song I'm talking about is *Somewhere* (sings) "There's a place for us....da da da.... etc." It wanders about a bit, Bernstein's tunes do that.

And yes, I knew it, I could play it, I was happy then. It's part of the repertoire now. I don't know when I'll next play it. And that and about 17,000 other tunes.

J. And when you say you can put it in any key, do you use the numbers (Roman numerals – diatonic harmony) when you transpose?

G. Yeah, probably. The modes and the numbers, let's face it, that's the maths of music, you can't avoid that. If something is a chord I, it's going to be a chord I in every key. Provided you know what it is, I mean do you know chord vi in the harmonic minor scale in Ab minor?

J. Yeah, E major 7?

G. But even chord VI the notes an Eb, you see it would throw me too, I'd have to actually say "oh shit", so the numbers only go up so far and when you get into funny keys, for arguments sake, trying to play *All the things you are* in a wild key. If it wasn't for (sings – VI, II, V7, I, IV) I'd be lost.

Or *Girl from Ipanema* in B. What's the 3rd bar in the bridge? Oh, I know that! Well, I wonder.

But some people like Julian Lee, our great, famous blind pianist would just go whack! And there it is. Without any doubt, he couldn't possibly go wrong. I can't do that. I'm not that clever.

J. And what if someone booked you to record on their album and they had some original type tunes, and you hadn't actually heard them. They then want you to do a chordal arrangement, for instance. What's your process there?

G. It wouldn't be all that hard. It would depend how difficult the thing is. My process would be to first of all learn it in my head. Even if it's a case of 'I'll learn it but then I'll forget it the next time around', but I have gone through and analysed it. It's gone through the filter. I could do an arrangement because I've learnt to play the guitar that

way Jeremy. I learnt to play the guitar with 'oh that's the melody, that's the chord. What if the melody was on the bottom? What could I get away with? One of the first songs I ever learned was *Stompin' at the Savoy* on the guitar. Even the first chord, is interesting, it's not in the normal beginners guitar book. 13b9, it won't be in there. I can handle that, but if I want that an octave lower then I've got a problem. Because you don't on the guitar, it's like the low voicings on the piano, you keep them simple and open, so I can't really do that. Now if I want to play the melody on the bottom of that, and that used to occupy me, my thoughts. I said I need a Bb in there somewhere, the melody is an A, so I'm in the key of F, right? Now I need a Bb and I need a C# and I need an E and I need a G, I can't actually do it without using the A Harmonic. We won't do that, but in some songs it works.

Then I heard Johnny Smith, the 'great' Johnny Smith playing some ballads where he does the melody top and bottom. The harmonies will be in here (in the middle). Certain songs, 1 octave apart, like a (Glen) Miller voicing. And I thought "wow"! It must be possible. In some things you can do it. You can't do it in everything, the guitar is not 'all things to all men'. Probably on the piano you could do it. The irony is, that 4 note voicing on the guitar, if you duplicate that on the piano it'll sound nothing. Feeble. On the guitar it'll sound grand! Isn't that funny? I don't know why. So that's always occupied me. So if you write a tune and you give it to me, what am I supposed to do? Play the melody? Alright, I'll play it. You want me to play the chords? Oh, you want a chordal arrangement! Give me a couple of seconds and I'll do it. Sometimes I'll do it immediately, sometimes it'll take a little longer.

J: When you're arranging a tune on the guitar, are there specific musicians that you might consciously defer to as a source of inspiration?

G: I think that's unavoidable. My past experience is a hodge-podge of all the things I've heard, you know. I can't separate it. It depends on the tempo of the thing and the mood I'm in. I can't forget the way say people like Johnny Smith voice (chords), or George Van Eps voice. The way (Barney) Kessel voices. He doesn't worry much about that. He just goes in there and it swings.

And of course somebody mentioned the other day that B.B.King had died. Well the guy never played a chord in his life! What's that got to do with playing the guitar? Pray tell, you know? He's not the only one. Santana is another one. They don't count as far as I'm concerned. I'm sorry that the man is dead (B.B.King). He was probably a lovely man. But, it's not guitar playing, you know.

J: And I guess that also, if it's a tune that you associate with a particular version that you've listened to, then that will come into it.

G: Oh yes, of course. It has to. I mean, I'm a natural thief when it comes to music. You know if I hear something I like I subsume it and I may use it in a different place, like, it becomes a device. Not so much now, that I'm an old codger, but in my formative years I had to. There were no teachers, no books. There were no books when I started to play the guitar. There's a book called *Learning the guitar* by Alec Kershaw. I mean if you saw that now you would immediately set fire to it, you know? Like really, I don't know what they were on about. Everything was a barre chord, major, minor, 7's, diminished, all barre chords. I just know it's not true. There wasn't anything. They're harmonically wrong, 3 tonics, 2 x 5th's and a 3rd! Sometimes you do like 'brrruummm' at the end of something. You need that, everything is usable.

The open strings are usable, you know. There were no books like, say, the *Berklee Guitar Method*. And a few other things that are around now. There was nothing, nothing, nothing. (goes into details of B2 contents). I'm not in favour of the extended (finger stretching) because I've got a small hand, extremely uncomfortable, it hurts my hand. So I would rather do that (change position). But when you watch Tal Farlow, he hardly uses his little finger. It's amazing!

J: Huge hands.

G: I know! And so many guys play with 3 fingers. Jimmy Raney

J: George Benson, John McLaughlin

G: Why?

J: I guess it's because they didn't have teachers. A lot of these guys taught themselves.

G: That makes them so beautifully unique. The playing is so 'uninfluenced' by John Coltrane. You listen to a (any) black tenor player now, they all sound the same. Not similar, they sound the same. And I don't know who they are anymore. But you give me 4 bars of Stan Getz and I know who it is. Or Ben Webster, Paul Desmond. A lot has been lost through the technology and technique. People could write beautiful essays.

J: What aesthetic motivations or considerations are there when you're putting together a solo arrangement?

G: That's a hard one to answer. I wouldn't knowingly copy somebody's entire solo and play it. I wouldn't do that, even if I could.

J: That's not jazz though, is it?

G: We heard a guy, Don and I and other members of the quartet were walking down the street in Tokyo many years ago past a cellar, and so help me God, Joe Pass was playing down there! I said "I gotta go down there...." you know. It wasn't, it was a little Japanese guy who had it down to the last degree mate! To me, that's not jazz, but it's very good guitar playing (laughs).

J: Well it's like a classical approach to jazz.

G: Yeah, yeah, that's right! This guy had it down mate! A little mouse with big glasses, sitting there playing. Like the blues singer, a Japanese blues singer lady we heard. She was so good, I thought she must be American/Japanese. She didn't have a word of English mate. She aped this entire blues thing. She sounded like a black American you know? So that's something else. I can't do that, to me that's not ethical. By all means analyse the thing. I couldn't bring myself to do it, except maybe as a 'party trick', you know? But I don't think I could even really do that because I don't take the trouble. I've never learnt anybody's solo all the way down. I can sort of play little bits, "I know who that is...." You know?

J: I try and take the best bit's out, analyse them and try to assimilate them.

G: But I don't use them as my own, try to assimilate them, that's right. The body and the brain digest rather well, you know?

(follows with JS elaboration on the same topic)

Writing solos is not that uncommon, a lot of the great jazz artists have done that, just to make sure that they save on recording time, you know? But it's their own. It's ok, it's only keeping it 'in the fridge', isn't it. But you still cooked it!

J: What harmonic devices do you employ when creating your arrangement?

G: Whatever I can think of Jeremy, really. I wouldn't be able to answer that truthfully, except to say that whatever suits at the time. Once again, you can't not use what's in your head. So, if I've learnt X number of devices in the last few weeks, there's a chance that they'll appear there somewhere. Then I still learn new ones, you know, I still do. Not always complicated. I've simplified a lot of things, you know? Not because they're easier, but because they sound better. The old 'Van Eps' 3 note chords, I'm in great favour of those now, a great enthusiast.

J: They're so portable too, we only got 4 fingers working most of the time, if we can do it in 3, even better.

G: The harmonic resonance of the guitar, even an electric guitar, it will do the same thing. The overtones that come from low notes. Don't ignore them, Beethoven didn't ignore them, Mozart didn't ignore them. If you play a low fundamental you get a 5th and a 9th! It's in there! All you need is a 3rd and a 7th, and it sounds marvellous. Now you put those other notes in that are harmonics and it weakens the chord. So, I used to wonder why he suddenly put all the low instruments in a unison when he could have had all those other lovely notes. He knew, he knew. And he was deaf!

J: You were saying before that most of the work you do these days is with singers?

G: Almost all.

J: I was talking to Kristen Cornwell about this a few years ago, about her preference for working with guitar and she just loves the greater allowance for space that it offered.

G: I've worked with Kristen, she came to China with us. A long time ago. Well how many jazz singers have just recorded with a piano? But hundreds of them have recorded with guitar. Ella Fitzgerald has done it, Sarah Vaughan has done it. Julie London started me, that got me enthused about playing chords on the guitar. There's a record of Tony Bennett with Bill Evans, and you know, it's nice, it's nice, but it's like having too many spices in the fruit salad, you know? Evans puts everything in that opens and shuts. And to me, what Bennett sings would be better served by a guitar. Or a piano player of lesser ability. Like Hank Jones or someone like that.

J: Are you a fan of Jim Hall?

G: Very much so, very much so. Well he says himself in his book "I'm not a virtuoso, I've never been a virtuoso, I've got to make do with the music".

And he does, he finds some lovely things to play.

And he's had all sorts of guitars, solid body guitars, he became famous on a Les Paul. The first few records he made with Sonny Rollins and Chico Hamilton, it was all done on a black Les Paul. And then he bought Howard Roberts' 2nd hand ES175 and eventually something happened to it and he had this guitar made by some Polish guy in New York (tries to recall name). He might have had an D'Acquisto on a record cover.

A good regular D'Acquisto or D'Angelico brings that much in, not more. It shouldn't you know, but they do.

J: But the cost of guitars is nothing when compared to old classical guitars or basses...

G: Or a gold flute, which the 2 flute players in the symphony both have. 60 or 70 grand each! Just the gold alone, you know?

We're lucky, I can play my \$400- Epiphone SG quite happily. That's one of them.

J: So when performing a solo arrangement of a jazz standard, how much of it would be spontaneous?

G: All of it.

J: So you don't actually have set things?

G: No routines. All of it. I may even do it in a totally different key, just to wonder what it sounds like with the open strings available, E and A and so forth, you know? Or I might do it in Dd or F whatever. That comes from years of accompanying playing with Don (Burrows), because Don would play a tune on his various instruments which were pitched either in C, or in G, or in Bb, or in Eb! Now you figure out, if you want to play Misty and you want to be in C on your instrument, which you did. Now he picks up the alto flute, so I've got to be in F. Picks up the alto saxophone, shit I've got to be in A, or no, in Ab or Eb. Depending on what he picks up. And I got so used to that. And sometimes you're really, will I make it, you know?

J: And singers of course, calling keys.

G: There's all sorts of jokes about that, aren't there?
"I can't do that", well you did last night! (laughter from both)

J: What advice would you give the novice or less experienced guitarist on the subject of creating solo guitar arrangements of tunes, from the ground up?

G: At least try. Don't be one of those people that thinks "I can't do that". Have a go, and there are books where somebody else has done that for you. Play that and see if it springs anything in your mind, you know? See if you can do something like that. Say you get a solo like *A foggy day*, it'll usually be in F, you know? See how it works in G, where you've got open strings available. At least try.

There will always be people Jeremy as you very well know which will never ever achieve it, and they might have the most outstanding technique. You can play a wrong chord to some people and they don't feel the pain. It doesn't hurt. I've had dinner spoiled when I'm in a restaurant somewhere and somebody plays. I nearly bite through the fork! Could be anything, could be a singer, could even be like the big shopping centre in Ryde has a version of *The man I love* for big orchestra. It's the musak in the place, you know? Is it *The man I love*? It's a Gershwin thing. Anyway, in the bridge he gets the changes wrong, which means he's got to alter the melody not to fall off the table. I stopped going there, because I knew it was coming up. Do you know, there's four or five songs they play, and now this one comes. Let me get the hell out of here.

So those things bother me, and there will always be people who are not bothered by them. Yet, by the same token, I like the composers original chords.

But I'll often ignore them in the 2nd chorus, but I want to know them. And maybe there's something in there that's better than what I could think of. If you're going to alter it, it better be good. Like the 2nd chord in *Yesterdays* (J.Kern), nobody in Australia plays that correctly, they all play Emin7 to A7. Well it's Eb9. And it's the only chord that sounds right, to me, because that is the right chord, you know? And the next bit (sings the ascending D minor melody), people do a contra – motion. It was never there. It's just chord (4 beats long), chord, chord. And suddenly you think “ gee that's a lot easier to arrange, that makes a lot of sense”.

You listen to the great music arrangers for the movies , there are no funny bits. The guy with the cigar that pays for the movies says “I don't like that”. The people that write those things have all had deep classical training. All of those people, Previn, Newman etc, etc. John Williams, wow, fantastic stuff. You listen to all the music in *Star Wars*, there are no chords you couldn't play on the guitar. If only you had thought of them.

J: I guess what happens is, a jazz player will come along and add fancy bits and it'll become a definitive version.

G: *The Real Book* is full of them. Dizzy's *Con Alma*, Dizzy taught it to me himself. I'm very lucky. We were in the dressing room in the Stadium (Sydney). I was with Bryce Rohde, and I wanted to know how the interlude goes in *A Night in Tunisia* . And Diz says “I say this and you say that”. You don't play it, you say it on the guitar. And then I said *Con Alma*. Do you know the song? There is a 13b9 which makes my teeth hurt. It's actually a 1st inversion of a minor chord but they don't know about inversions, see? It's G minor with Bb bass. So make it Bb13, because it's Bb and G.

J: It's actually Bb6.

G: Well, there's no F. And Dizzy had a good Classical mind. He really did, the things he composed, the things he played. It was all black, it was all Bop, but he was a Classical piano player. Yeah, good one.

A lot of those older guys, black and white have Classical knowledge, Classical backgrounds. I mentioned Hank Jones before. Hank was a master of memory. He was incredible, play him an arrangement, then he'd have it. He joined Stan Getz, one time somebody got sick and Stan said “ I can't find the charts”. Hank said “that's alright, I've heard them”. I can do that up to a point, but not like him.

Full interview – Jim Kelly

Transcript of interview with Jim Kelly (Jeremy Sawkins - 15 / 12 /2015)

J: So Jim, you've recorded *Body and Soul* for me, so if you could just tell me a little bit about what you did without giving away too much.

K: Ok, so you've got to unravel the mystery?

J: I've got to unravel it, yeah... So maybe the motivation for what you did?

K: I'm not sure how specific I can go then. Well, one of the things for me playing standards, not that I do a lot of them these days I have to say, playing standards, I'm always painfully aware that I'm playing the guitar. A lot of the pieces, especially like *Body and Soul*, if you're playing in the written key, you're starting in Db.

J: It's not a great guitar key, is it...

K: Exactly. But then there's a friendly key in the bridge, two friendlies, goes up to D and then back to C and then gets back to Db. So I thought about that and then went, 'I'm going to change the key so I can get more ring out of the verses'. But then I realised that if I do that, then I'll lose the ring in the chorus bridge. So I got sneaky and thought, 'I'll try and sneak in a couple of extra key changes and see whether it's kind of really noticeable or not'. When I did it, it was almost like, I couldn't really tell that I'd changed key where normally you wouldn't. So that's what I'm saying; let's just say it's in Db and then D, I've added another key to it. And the reason was to utilise harmonics, and get more of a ring, a ringing sound that I like because I don't like the really closed-down jazz kind of guitar solo sound. I like it when other people are doing it. I'm not saying I don't like listening to it, I'm saying I don't like it when I'm doing it that way.

J: Yeah... ok, so maybe we can sort of jump to some later questions, off that. So when you're looking at this sort of style and talking about this 'ring' that you get from the more open sort of keys, where is that influence kind of coming from? Is that coming from a rock-guitar background or is it more country, possibly?

K: I don't know if it's country, I think it's just the guitar itself. After all the years I've been playing it, in a way wanting to make everything as easy as I can make it to play, because if you're playing it in the open-key, that's the ringing key, you shouldn't close it down if you want to. But you have the opportunity, the choice to open it up, and let some other things drift through or bring some harmonics into it. You don't get to do that in a lot of the other flat keys. But yeah, purely guitaristic.

J: And Db really is not an obvious key on the guitar at all, it's right in between two good ones.

K: Yeah, but then I know that there's the quality of the flat key too, the kind of darker feel. I think I'm sort of aware of that too, and that might be a consideration but that is becoming a very fine point there.

J: Yeah, right... cool, ok well we'll come back and develop that question a little bit further. So, first question, when confronted with the task of learning a new tune, which is the form, the melody and the harmony, what is the process or processes that you utilise in learning that tune on a guitar?

K: That's a good question. The ones that I use would be, number one, I really want to know what the melody is, that's the written one, therefore I probably would gravitate towards the Real Book, where it's just verbatim written out; that's what the composer wrote, well assuming that that's correct. I mean, they are, a lot of those resources now... we consider them to be fairly accurate. Because, if you go and listen to jazz players play it, horn players and stuff, you'll hear so much variation on it. It's really hard to tell what the bare bones melody of the thing is. If you go to singers, maybe I have gravitated towards people like Frank Sinatra before, just try to hear the tune. So it's the Real Book, to get the actual melodic line that was the creation of the composer; and what you find is, the melodic line, I've done it before, shown it to pupils (students), you can actually play all of these tunes with one finger. Play the guitar on your lap, and play above; it's that simple to do it, and I want to know it like that. I want to know just the most simplistic idea of the melody, it's really important to me. And then I'll look at the chordal thing, and then just simply looking at it in the Roman numeral system of where they key centres, the I VI V, the turn-arounds, all the usual stuff, and then whatever the tune is, I'll play it like a ballad, to really get to know it. Then I'll just play the chords quite simply, putting the melody on the top just so that I can get sort of a general feel for that. And then of course I will go to recordings of particular people playing the tune, which is really important.

J: On guitar, specifically?

K: Not guitar specifically, actually. I've gone to a lot of piano players. I would say that the majority of my research in that way, for solo guitar playing, would hinge on the chordal instruments.

J: Yeah right. Any particular piano players?

K: Yeah, I've listened to people like Bill Evans, Red Garland, people like that. A lot of Herbie (Hancock), a lot of cats really.

J: Yeah, Herbie really has his own sort of way of voicing things, hasn't he?

K: Yeah, and I mean trying to get something that's manageable, not something that's so bent, so that it's more confusing you rather than helping. And then I'll just set about the business of me trying to really play it, and look at the opportunities and some of the little turnarounds and extra things and jazz devices that we all use, and try and string it together. And then of course, it's just a matter of playing it a lot, and also when I was younger when I did these, I used to get them so intricate that it became sort of a little classical piece, if you like. And I

realised that it took me quite a few years to figure out that, then you're asking your great, big, fat, classical memory to remember everything, and then when you go and try and play with other people and you think you know the tune, but when you try and play it in a more dismembered way, you really find out that you don't know the tune. So I saw the pitfall of that and went, 'ah, I'm going to leave that alone. I just want to know where the melody is, what the basic chord progression is, and I'll improvise it'. And then that means, even if I can't know exactly what the melody is, I know enough of it to get through the whole thing to actually still get the sense of the tune.

J: Yeah, I get what you're saying. That kind of answers one of my later questions, which was, when performing a solo arrangement of jazz standard, how much of it would be spontaneous. Is it totally prearranged? I guess when you're playing with a band, obviously you'll be a bit more flexible because you're going to be playing a bit of bass normally on your own, and all of a sudden you can't because he's there... you know? If you're just doing like a solo arrangement, is there going to be certain areas where you're just going to throw caution to the wind and try something different?

K: Oh definitely, yeah. That's what I said previously, I've never been comfortable with the idea of trying to remember all these intricate kind of things. I mean, you could say it's in the Tommy Emmanuel way, not that he's playing jazz so much, but just how he remembers all of it is beyond my comprehension. My brain doesn't work like that. So I just have to know the tune enough, that I can kind of start it in a unfamiliar position, maybe not an another key so much, but an unfamiliar position and still manage to do it, so I'm trying desperately to improvise all of it, really. But having said that, I'd be a liar if I said that there weren't certain devices that I like, defaults I guess you could say that I fall back on. But I mean that's just style too. You can't just keep reinventing everything that you do every time you pick the damn thing up. You'd be dead at 30!

J: You don't want to throw away all the good stuff anyway, you know? It's about sort of collecting it and featuring it, you know?

K: But I do want it to be improvised, like Joe Pass said, so that it's got that sense, a bit more of a true sense of jazz as opposed to an arrangement like on a tune that becomes jazzy, or jazz-like.

J: Yeah. Just going back to something you talked about earlier, you talked about learning the melody in its most simple form, and all this 'laying your guitar down and playing it on one string with one finger'... is that kind of that horizontal, visibly horizontal approach, is that often a way that you'll start when it comes to harmonising the tune, on one string?

K: Yeah, I mean when I said that I didn't mean to play it like in the horizontal, like playing it on the one string, I'm just saying how little technique it takes to actually playing the melody. One of the things that I realised in my solo efforts when I was younger was, I think this is a fairly common thing, that the young, aspiring, solo jazz guitar player creates a situation for themselves where the casualty in their performance is the melody. It's the thing that actually kind of evaporates as they're trying to do so much underneath it. It took me a while to realise,

'I've got the horse and the cart around the wrong way'. The melody first, and everything that supports it, instead of the other way around. So I'm just saying that the melody is... just knowing it in a very simplistic way.

J: Although that could be a way of doing it, couldn't it? Just doing it on one string?

K: Yeah absolutely.

J: It shows movements, harmonically. That could also be a soloing device for practise too, can't it...

K: Yeah absolutely. Well you're talking about limitation there, yeah, practise by limitation.

J: It's always a good way to break out of the bad habits.

K: Oh yeah, it's a fantastic regime in practise, I suppose... practise by limitation.

J: Ok well, so when arranging a tune on a guitar, are there specific musicians that you consciously defer to, as a source of inspiration? I mean, you mentioned Bill Evans, but maybe more in the guitar sense.

K: OK yeah, I could tell you one straight away if I can find him playing it, is Jim Hall. He's kind of my main man, I'd have to say. Yeah, between Wes (Montgomery) and Jim, two very different players.

J: Yeah, Wes is sort of not really known for his chord playing.

K: Yeah, well that's right. He did a few nice chord arrangements, but not many, and so there's nowhere near the library to go to on Wes in that way, but there's quite a big one with Jim Hall. Another great thing about Jim Hall is his lovely thing of revisiting the same tune in a recorded sense many times. How many times he might have recorded *All the things you are*. It's immense. If you listen to them, none of them are alike. Not one thing that's in one shows up in any of the others. So he saw it like that, and I noticed that and I've tried to adopt that as well. It's like you're just playing it that way that one time, one night in a moment.

J: And any sort of modern guys who you sort of think about?

K: No, because in a way my desires and efforts about solo guitar playing have been sort of fairly minimal, given my long, musical life now. So I know that there are very interesting guys now, like Mike Moreno. People like that, and Julian Lage that are doing tremendously interesting sort of stuff. Because I'm not involved in this style, I might just listen to them on Youtube and enjoy it but I don't kind of indulge in trying. But if I was younger, I may well have been drawn to that. But I have to say that, my sensibilities are more towards the more simplistic kind of player. I mean, I listen to a lot of Joe Pass doing it too, and in a way Joe was almost the most simplistic out of all of them. If you analyse each chord that he played in a given moment, it was always just a basic grip. He hardly ever used anything that you'd call exotic in that way, it's just the way that he entered that chord and left it, and that just went on through the whole piece. So it was always his entry and exit, and the flow of the entry and

exit that made the thing be what it was... the flow of just basic guitar grips. But the flow was amazing! That's how I see it.

J: Yeah, and the thing is, also, he tended to focus on the top or the middle of the chord instead of the bass line. And something I didn't realise, that one of the interviewees pointed out to me, was that Joe Pass, whenever he did the solo guitar records, he always played everything in open keys... and I didn't know that.

K: Well there you go! He wanted it to be easier because you're playing the guitar; because the piano can do it. Once we close the key down, we're in all sorts of shit, technically. And that's why the thing with *Body and Soul*, same thing.

J: Yeah Db, Gb... who wants to go there?

K: Yeah totally! Because you can get pedal tones. Try on the guitar getting a pedal tone when you're in Db! Good luck!

J: Yeah I know, just got to keep going back there, don't you...?

K: Yeah or let it go, you hear the bass note once and you can't let it ring? You're out!

J: Yeah, it's like one soldier down, three to go! What sort of aesthetic motivations or considerations are there when you're doing a solo? Do you think visually at all? I guess there is probably a lot of space consideration, especially coming from a Jim Hall sort of perspective. It probably ties in a little bit with inspirations, and musical mentors.

K: Ok, the word aesthetically, so what does it precisely, exactly mean...

J: So, what makes it beautiful to you?

K: Given the word that you used, which is the appropriate word, my main concern is the sound of the guitar. It's the actual tonal thing of the guitar. But that's been my main concern about playing all of my life, actually; probably more than all the other aspects of it.

J: Yeah, and I guess which probably sets a player of your generation apart from the earlier guys. Their sound was a bit more generic. Herb Ellis and the Barney Kessel, guys of that generation, where they had their gear, and it was a guitar into an amp with a pick, and they had all this knowledge and facility. They all had their own way of navigating the tune, but there wasn't that sort of consideration of guitar tone. And even Joe, sometimes, when he picked up a pick...

K: It was shocking! I can tell you the best one, if anyone is interested, one of the best Joe Pass guitar sounds in a band setting was the *Intercontinental* album. You've got to hear that one, man!

J: Is that the one with Eberhard Weber?

K: Yes, it is. I haven't heard a better Joe sound.

J: I must listen to that again, I haven't heard that since the 70's!

K: Yeah, that pips the whole thing to the post. Because sometimes it was sort of quite rough, not what you would call beautiful. But Jim Hall was always beautiful, always.

J: And with a pick too... He had the ultimate control of the pick, didn't he...? He actually made the pick speak, which is a bit of a challenge.

K: So that's about the only, when you say aesthetic, that might be about the biggest thing that I can think to say. It's just the actual tone of the guitar. You know are you playing an acoustic instrument or are you playing it through an amplifier, do you want to use some reverb, or how do you want to enhance it?

J: Yeah, and that's probably a make or break thing for you, at the onset, isn't it?

K: Yeah, absolutely, because if I don't like the sound, I don't want to play it.

J: Yeah. I always thought of it like playing into the sound. You hear the sound, and without really being conscious of how you should play into it, you just sort of go into it, and adjust what you're doing to suit that tone.

K: Yeah. Well, Sam Rollings, does he teach down where you...?

J: Yeah, yeah, yeah.

K: He came up and did something for me years ago. He looked after my students while I was away for a while and we talked a lot about guitar playing.

J: Did he bring his L50 up or whatever it is?

K: I think so, yeah he did. We did a gig and that, we had a lot of talk, and he said something that stuck in my mind. We were talking about sound and he said, 'sound is the first thing that people hear', and it's true. And that means you as the player, too. So if you don't like it, how do you precede on?

J: Yeah, if you don't like it, no one else is going to like it!

K: Yeah or they might! It can be sort of subjective sometimes, they might! But if you don't...

J: Isn't it funny how with young students, that's actually their last consideration, they buy all the gear and everything, but when they're actually doing their lesson, they plug in, they don't touch anything on the amp and just start playing. You're kind of going, 'put it on the other pickup, for this song. That doesn't sound very good', you know?

K: Yeah, I know all about that.

J: And they keep buying boutique pedals, but it makes absolutely no difference.

Harmonic devices. So what sort of harmonic devices do you often employ when you're creating your arrangement? Do you have some sort of default chord substitution, plans or strategies?

K: Well yeah, because when you're talking about the repertoire that I assume we are talking about, the American songbook that we've attacked as jazz players, because the tunes lend themselves to lots of interpretations, I think people get kind of a grab bag of what they like to do to the I – VI – ii – V – ii – V – I's, and just even stationary chords... things that you develop over time.

J: Do you have favourites, like favourite things you know you would often pull out from one ballad to another?

K: I'd say so, yeah. A lot of little moving lines, and I like a lot of small chords at times, just maybe having a bit of a Bach-like approach to it where you're just using two notes to hold it together. Like say for example, Barney Kessel's a 'fistful of chords' guy. That's not my preferred way, I prefer the Jim Hall lighter area, or you finish painting the picture, if you like. Implication more than exploration... But I think everybody would have sort of things that they kind of do.

J: Yeah, their preferred sort of devices.

K: Absolutely. And I've got a lot of unusual, I know I have, unusual chord voicings that maybe in a way, no one else has actually found.

J: And did you find them yourself?

K: Absolutely.

J: Through doing tunes, learning tunes?

K: Through learning tunes, wanting it to sound different, wanting it to have perhaps less of the chord grip thing where a lot of 3rds are stacked all the time. I wanted more cluster sounds, and major seconds.

J: Or bigger intervals...

K: Or bigger intervals, yeah, that's right.

J: Which sort of comes back to Jim too, doesn't it, and the legacy of Jim?

K: Yeah, very much. And when I was with Joe doing the masterclass stuff that happened in Sydney in 1980.

J: Wow, I remember that... I wasn't there but the stories still...

K: I hung out with him a lot. I was the only guy that turned up every afternoon for two weeks. I got to know him a little bit and he said to me, he always called me Kelly, "Hey Kelly, those chords you play, you know when I tell you not to do that because they're too difficult, you do

that because you like that". He said, "I want you to understand that. You like it, you do it. I just don't do it, they're too hard".

J: But he was a bit of a bullshit artist because I remember on his video...

K: Oh, I'm sure man!

J: You know that instructional video he did... and he says with a gruff voice, you know, 'I never play anything that's too hard. I don't do any big stretches or anything like that'. And in the first solo, he does the big minor 11 stretch!

K: Yeah, yeah. He does it...

J: With the little hands...

K: Yeah, he's a diminutive dude.

J: But yeah, interesting character. So we've kind of talked about the performing solo arrangement, the level of sort of preconception versus spontaneity, because I think we sort of covered that a bit. So, what advice would you give to the novice or less experienced guitarist, on the subject of creating a solo guitar arrangement of a tune, from the ground up? So, if you had to sort of tell a guy who could play a bit already, to go away and learn a tune...

K: I would say, back to the old thing again about the actual written, melodic line, learn it...

J: So find the real melody...

K: Find the real melody on the tune, and then next step is play that melody and put the bass notes in the root notes of all the chords. Once you do that, you may start to see, on the guitar, opportunity and lack of opportunity that exists on that god motherfucking instrument we try and play well. You know what I mean? The guitar is very difficult to do at the solo guitar level.

J: And it makes no sense whatever...

K: Yeah, it is hard, you know, it is difficult. So I'd say do that. So in other words you've got the top and the bottom, and then you're starting to get a sense of physically, and in your ear, what's left in the middle to actually flesh it out. We want to hear what the chord is, we need to hear what the melody actually is... well those two things give it to you. Then you start to become concerned about 'what I can do in between'. Because in other words, if you hit the melody note and you hit the bass note, do I try and hang on to the bass note and complete the next 3 or 4 notes of the melody, just say it's on the tonic chord at the start of the tune... yes you can do that, but once you hit the bass note, it actually still lives. It's in the air, and now you actually can get rid of it and empty it out like Joe used to do a lot. People always thought he was playing walking bass lines. He wasn't, it was just kind of smoke and mirrors. He'd imply it, which gives you the impression that he was doing it, and say someone like Jim Hall

never did that. He never, ever did it. Jim played the best walking bass line stuff I've ever heard, on the *Undercurrent* album...

J: *My Funny Valentine*?

K: Yeah, that's it! That, to me, is the benchmark of groove and sound, and creating the 'Olympic Freddy King' kind of walking bass line thing...

J: Couldn't agree more...

K: Giving you the high-hat, the whole drum-kit, and the harmony at the same time... do you agree?

J: Absolutely!

K: I have not heard a better one, ever!

J: I transcribed it once to demonstrate to my students...

K: Oh god, help me...!

J: But if I don't practise it, I can't play it! It's hard shit, you know?

K: And he just improvised it, because there's two versions of the *Undercurrent*, I mean of *Valentine*.

J: It's a bit slower I think, on the other one, isn't it...?

K: Yeah, that's right. It's quite slow.

J: It doesn't cook as much, does it?

K: No, they went with the right one, really.

J: There is another really good example of that that he does on *Big Blues*, on one of those live albums.

K: Yeah, I love that tune...

J: And he goes into that bass solo, and it's blues in F, and he's doing all that stuff; just beautiful...

K: It's insane! Yeah, he was the guy. So anyway, back to... top, bottom and then start to investigate what can happen in the middle. Because if you actually play the tune with the top, the melody being correct, and the bass notes, it actually sounds quite nice!

J: Yeah, absolutely!

K: Already if you play it to your aunty, if they want you to play something, a tune that they know, they'll know the song. If you do some sort of twisted, messed up chordal version of it

where you're trying to put the chords first and all the manoeuvres you do, your aunty may go, "Was that *All of me*? You were trying to play *Meditation*? Sorry I missed that!"

J: Yeah, and then of course once you've done that then you can start looking at alternate paths for the bass line, which then opens up...

K: Oh yeah, that's what I mean. We're talking the foundation and the penthouse. You're trying to put the rest of the building, the block of units in between it.

J: Yeah, I mean that's kind of how I do it. And it just makes sense, you know? It's joining the dots, isn't it...?

K: I think a lot of us might, yeah. Well you've been talking to other guys specifically about too...

J: Well, it's interesting, I've had a few different, I mean you're probably the one whose mapped it out in the most logical way, but yeah it's not always that obvious. You know, some people just go straight to chord shapes, and they've got the melody but they just go straight to default chord shapes. I think I try and think of it more as well, 'I can see the chord symbol and I can see the melody and the bass note, but what else can I put inside there, as opposed to default chord shapes? D-7, oh yeah, but might do something else there.'

K: Yeah, and then of course you come to chord substitution which becomes a whole other... that could be re-harmonising it as well. But the other thing is, when I say this, to make no mistake, I'm not saying that I did this every time when I learned a tune, I'm just saying that I have done this.

J: It's a common strategy...

K: Yeah, and then the more you do it, the more you can actually go straight to it with all of the other moving parts more quickly as time rolls on. You just get better at the way of looking at it and being able to kind of do it almost immediately.

J: Yeah, for sure. Do you find yourself playing more with your fingers these days?

K: Oh I always play with my fingers.

J: Have you always played with your fingers?

K: No, no, I've always played hybrid but a few years ago, I did take up nylon string big time, and steel... and I started looking at Brazilian techniques with Doug DeVries and a Flamenco guy in Brisbane at the time, so I started to really practise a lot of it. I've just come back to the blues again, it's always going to end up here anyway.

J: Classical guitar?

K: No, not any of that, with that sort of discipline. But it did get this going a lot more, way more.

J: Yeah, it seems to be a bit of a common thing, also like the more we play the more we sort of come around to that. I mean, George (Golla) plays exclusively now with his fingers, he doesn't play with a pick at all. And I know just personally, in the last couple of years I've been doing a hell of a lot more finger playing... like if I do a duo gig, I'll do half the gig, if not more, with fingers, on the electric or the nylon. And the solos are always a bit weird, because it doesn't work for soloing so much for me, the thumb is good, but certainly for chord playing and comping, thumb and fingers are fantastic.

K: But then, having said that, here's a little thing and see if this resonates in you at all, one of the things that I've noticed in guys that want to be jazz players, whenever it comes to comping *Autumn Leaves*, or *Body and Soul*, the pick goes in the mouth for people always.

J: Yeah, finger style...

K: I reckon 95% of young players will do that, and I miss that. In other words, I'm not saying that they shouldn't do that, because sometimes that (pick) eats that (fingers) for breakfast. There's a thrust that comes with the Jim Hall, beautiful touch one that I call 'feathering' across the strings...

J: Well it's in time...

K: Yeah, that just the other one won't do it.

J: Yeah, well for a start, the thing that when you're comping with a band, you don't want to play with the bass... you don't want to be doing that. If anything, chop him off and play those guys. But then it's hard to get them with that same sort of effect.

K: Yeah, I know. It's kind of a casualty in jazz comping, that the pick is gone. And I'm not talking about playing the walking bass line, I'm just talking about rhythm, and the thrust that comes. That this (fingers) does not have that same thing, which is great... it makes them so different. So you choose, but all too often people choose that one at the expense but that one would have been way better to do that! That's the point I'm making.

J: Yeah, I get what you're saying. I agree. And I mean, the hybrid is always a good compromise, isn't it? You know, it kind of goes right down the middle there, doesn't it?

K: Absolutely.

J: So, who initially inspired you, or what motivated you to become such a highly skilled chordal player on the instrument? So I guess I'm talking guitar players here, because I know you kind of came from a rock/blues sort of background, so what was the turning point, or the epiphany for you in terms of harmony, or pursuing that as an approach on a guitar?

K: I think in lots of ways, might be two Canadian guitar players that could have done that more than others.

J: Visiting here, or...?

K: No, no, people on the international stage, Lenny Breau and Ed Bickert . I love Ed Bickert, I think it's really crafty what he's up to. I love that sound.

J: Yeah, for sure. And how did you find those two? How did they suddenly appear in your musical world?

K: Ah, I can't remember. Well, only because of having, being demonically driven about music and playing the instrument, you just follow one thread, one kernel, and keep following the trail. You kind of see everybody if you are into it. You'll see Jimi Hendrix and you'll see Jim Hall, if you're into it... and Carl Kress. You will bump everybody if you are really into it. And then you decide how much time you want to spend with the ones that you've bumped into.

J: It's a bit hard; you know what I find, it's a bit off-track but just talking to young students, they sometimes come to me and say, 'I'm kind of getting into jazz but I don't know who to listen to'. And it's almost like the internet has given them this massive pool of options and they don't actually know how to put it into order anymore. I mean, back in the day, there was a very logical path of guitar players.

K: Six people, four, six; that would do it, wouldn't it?

J: Yeah, absolutely! Well you know, you've got Django, Dick McDonough, Carl Kress, Eddie Lang, Charlie Christian, Wes Montgomery, Barney Kessel.

K: I know, that's it...

J: And then there's little offshoots along the way...

K: No, I kind of understand that. I feel for them too.

J: Because they're not going to get it from YouTube. They're going to get all the options of clips, but there is no order to it. It's like staring out into space.

K: Yeah, I have noticed that and thought about that.

J: This one is a little bit... I just thought of this one yesterday, because you know I was talking to Craig Scott, a couple years ago and he was going to do his PhD on jazz education in Australia, you know, say prior to Howie Smith coming here. You were obviously a young musician interested in jazz, did you actually have a mentor or teacher that was able to help you with harmony, jazz harmony on the guitar, or are you typical of your generation that maybe you had to do it all by yourself and find it all by yourself?

K: I think you'd have to say I found it all for myself. I mean, I did have a couple of lessons when I was a super-duper, young bloke with George Golla but I think it might only have been two lessons.

J: Was there a legacy from those lessons? Did it get you started on anything or did it open any doors?

K: Not so much, I mean I just can't remember now because when you're talking this long ago and you've really only had two lessons, it's hard to say. All that I know, I fairly much unearthed it myself.

J: Ah, right. There weren't any piano players that you sort of cornered and strangled for information?

K: I always asked older players, because when I was younger, they could see promise in me and they could see that I was dedicated. I must have had something that they liked. I always asked questions, always. I was never too shy or thinking that I shouldn't, or whatever... I asked a lot of guys about 'what was that you did'; I remember asking Col Nolan once, I thought the turnaround was (in the key of C) C, B, B flat, A, but he went C, F, E...

J: Tritone subs.

K: Yeah, which I didn't know! I asked, 'what's that?' He went a different way; he ended up at the same spot but he went another way. 'I don't know that one, what is that?' And he said, 'oh yeah, it's just this.'

J: What about, well knowing your history with Mick Kenny, and what a sort of brilliant mind he was harmonically as well, I mean were you guys sort of peers to each other, feeding each other ideas, discussing harmony? Was he older than you and a bit of a mentor or was it vice-versa? What was that sort of relationship?

K: No, he was younger by one year, but about twenty years older in drinking years!

J: Right! May god rest his soul!

K: No, but hopefully you'll like this. Mick was schooled, he actually went to the Conservatorium for his schooling, so he had an education on music was kind of combined for... I think that's how it works.

J: Was it composition that he studied? Or like concert pianist?

K: Well, I don't know if it was concert but he did his schooling with Herb Cannon. They actually were schooled there. I don't know whether it was after like school, or when they went... I can't remember that actually... So Mick new classical pieces, he could play Bach pieces by memory and Eric Satie and things. So anyway, Mick did become my harmonic mentor, if you like, because I remember asking Mick, 'I'm not sure how to write music out'.

J: Ah right, as in notating it?

K: Yeah, I didn't really know how to do it. So I asked him and said, 'if I break down a song, I'll choose a song and I'll break it down and write it out how I think it should be', I'd learnt a little bit about reading at this point, 'will you look at it and tell me?' And here I go, how mad am I... the tune I chose, 'oh this is easy', Lee Ritenour's version of *Wild rice*. One of those knuckle buster sort of ones, so when I attempted to write it out, and I did a reasonable job, but he looked at it and went, 'no, you don't write the chord symbol like that; you can't grip

across... what does that mean?' He showed me that invisible middle, imagined middle of the bar, ... sort of stuff. So he did help me tremendously, and every time he brought a piece to *Crossfire*, for example, the harmony just always mesmerised all of us... what he did with it. So, I don't know if he learned so much from me at all about anything like that, but I learnt a lot from him! But the weirdest thing was that we could play together. I remember once being in Melbourne with *Crossfire* and we ran a kind of little music class, if you like, in one of the pubs, where the punters turned up and talked to us about how we created that music. The one chord thing came up about 'how do you play on one chord' and 'how does the guitar and the keyboards... how do you do that?' We went, 'well we're not dead sure. One of the tunes is called *Fahannacookin*, it's in D minor, so play a bit of the groove Mick', and we played together, it was like this sort of little chordal symphony. It just worked somehow.

J: Just on one chord?

K: Yeah, just one chord, but moving around.

J: Yeah right, so it was just sort of a diatonic approach?

K: Absolutely, but still little surprises. Somehow or rather, it mostly seemed to work, and we weren't dead sure what it was.

J: Right. That's a little bit how Debussy used to think a bit too, when he was writing. You know, he would just sort of waft around, modally in a key, harmonically. And Mike Nock talked to me about that in a lesson I had with him last year; he likes to do that in his standards and his improvisations. But, he can't tell you what he's playing, he can tell you what key it's all in... and yeah, it's just a sort of Debussy waffle.

K: Yeah, it ends up being somehow. So yeah, Mick definitely a big influence on my chordal sort of understandings and also a big influence on dealing with chord structure, how to solo over it, because one of the *Crossfire* tunes, for example, were those personal, private chord progressions that had nothing to do with the jazz idiom of the I vi ii and the endless ii V I's.

J: The formula, yeah.

K: Yeah, the formula that a lot of them exhibit. It wasn't about that at all.

J: Was that a conscious thing? I mean, was that conscious to avoid that sort of stuff or was it just more naivety of that whole area?

K: I don't think I was avoiding that stuff, just that once you concoct tunes in that way, it has that particular sound. We were held bent on this fusion thing, with the Miles Davis sound and The Crusaders or some sort of marriage, you know... out there, but groove-orientated in a way. That was our kind of brief, if you like. And Mick excelled at that, expanded gospel chords. It's gospel music but the harmony is so rich.

J: He loved that gospel thing, didn't he?

K: He loved it! He was a kind of a king at it, I thought. And then, certain chord progressions that we all wrote, well Mick and I were the writers really, that you just go, 'oh I concocted it, now we're going to have to play a solo on it... now how do you do that?' So sometimes it would take weeks of mapping it out, months of experimenting in front of an audience, and sometimes two years later at a gig you'd finally realise what it really was. That happened a few times to me!

J: Well I reckon that's pretty good! So, just to wrap it up, so it wasn't any guitar players specifically that helped you apart from a couple of lessons with George? Was there any guys around that you kind of felt were playing in a direction that you wanted to go in and had maybe had some stuff to offer there? Possibly a little bit older?

K: Just trying to think, I mean if I bumped somebody for two weeks or they were in my life for six weeks, we could hardly say, and had a big influence on me, I'd have to say my main influences came from overseas via the records.

J: Right, okay... so a lot of transcribing?

K: Yeah, not writing it down.

J: Oh, just memory?

K: Yeah, I never wrote anything down.

J: So you assimilate it quickly, yeah?

K: Yeah, well just going to that, I never really wanted, I never took anybody's things, schtick or lick, never took it off to actually spew it out verbatim. I just wanted to know kind of what they would have been thinking or what the premise was. I've always worked in that way... I want the conceptual idea of why that worked and pleased me when you did it, then maybe I can do something like that in my own way. Not taking it off like I have heard other players do to actually, like put it in and then regurgitate it. I have really, basically never regurgitated anything. I'm the worst guitar player, if you ever want me to play say a concept then, and play Joe Walsh's solo on *Hotel California*, I'm definitely the wrong guy! I can't do any of that.

J: Yeah, it's funny that they're like a whole other breed, those session guys aren't they... who pride themselves of being able to replicate.

K: It's a different approach, that's all.

J: Alright, that's good! Thank you, Jim!

Full interview – James Muller

INTERVIEW WITH JAMES MULLER

Constructing a solo arrangement of a jazz tune on the guitar

J: When you are confronted with the task of learning a new tune... what is the process that you utilise in learning that tune on the guitar?

M: I guess it is just playing the melody, reading the melody, and playing the bass line if it's got a chord chart. The root movement and melody together. And then sort of filling in the harmony from there really I guess. I generally try and play it, not one part at a time – like I won't play the chords separately and the melody separately - I will try and do it all at once. I'll do really basic voicings, sort of skeleton type... So if I was learning *All The Things You Are* for the first time, I'd just be really doing that [plays]

J: And then filling the gaps in?

M: Yeah that is all I would really do. That just gives me a sense of what the tune is about. Then I'd go back and start adding.

J: Do you reckon you have always done it that way?

M: Yes.

J: Because I remember when I first started I used to just play the chords, so I never really learnt the tune. Did you ever go through a stage of doing that kind of thing?

M: Oh well, yes, probably. Maybe. Yes I probably did early on – especially when my reading was really appalling! Yes, so I probably did just sort of go through the chords just to hear what the chord structure sounded like. But I learned pretty quickly that that's not the whole story.

J: Did you have a teacher who prompted you in that area?

M: Not specifically. Just from when you start doing gigs - you definitely need to know what the melody is. Having said that, once I want to start getting in depth inside a piece of music, I will break it down into its components – usually just the melody and the chords – and I will see how the voice leading works in the tune, what the inner voices are doing.

J: Right, Does that become a component for comping?

M: Yeah sure, absolutely.

J: The bass line is obviously where a lot of options come from don't they, which can then dictate your harmony, cant it?

M: Yes that is actually an interesting thing. You know when you are learning a standard? Often the bass line that we read in those real books or whatever, they have

been conveniently been made into the cycle of fourths, and you go back and look at the original pieces and the root movement is nothing like that, you know what I mean? So maybe learning the chords would be better. I play the chord, and put the melody note on top of the chord basically. I just find it easier just to play just the root note initially, but I will go back and actually fill it in.

J: Will you spend time learning the melody in different places on the instrument? Set up the melody on different strings in different positions, set up different harmonic ideas?

M: Not specifically no.

J: Can that happen naturally?

M: Yes, I think so. But I guess I have never been that thorough with that type of thing, I just play it where it's easiest, where it sits most easily. Sometimes you will play these things and you will realise maybe it would have been easier if I had played it down there, and that is where it stays. You know what I mean? But then again once you actually want to work out a proper arrangement of something then I will start investigating other areas, other registers and keys sometimes.

In fact, I was wondering if I should change the key of *Body and Soul*, because D flat is such an awkward key on the guitar. But I thought maybe that is part of the challenge you wanted so I left it in that key.

J: It's up to you, because Peter (O'Mara) said "I am going to start in another key and finish it in D flat". So it is entirely up to you.

M: Oh no I'll just leave it where it was. That Joe Pass virtuoso record is in guitar keys, not much is in standard key. A lot of them are in D or G or....

J: Oh that is interesting because there is a Joe Pass blues in B flat that I take a lot of students through, because it is a really good lesson in voice leading. But it's all about the middle and the top (of the harmony), there is no bass line.

So, if it is a tune that you are unfamiliar with but there are aural references, like recordings or whatever, will you spend a fair bit of time trying to fill your head with that melody, getting to know it better? Is that part of it?

M: Like listening to versions of it? Yeah, sure. I like to look through the iTunes library these days and see oh Stan Getz did a version of that, I look for someone I like and go the way they play...

J: And trust as well?

M: Yes, that's it. Or investigate if there is a definitive version of it. That is if I've got the luxury of time to do that. Often if it's just learning it for a gig I don't have time to research the tune as well as learn it and it's about getting through it conveniently and how I get through it the easiest (way).

J: And developing that skill of being able to interpret that song as quickly as possible by staring at a piece of paper and reading hieroglyphics and make it sound musical.

M: Yep, that's it exactly.

J: So when you are arranging a tune on the guitar are there or have there been specific musicians that you might consciously defer to as a source of inspiration? Do you ever feel like you are channeling people?

M: Oh, as I say, it is not a genre I feel totally free in, like I would say with single note lines, I feel a lot freer. But having said that, Joe Pass is certainly one because I listen to that *Virtuoso* record, the first one he did as a fledgling muso. Plus there's people like Jim Hall – for some reason the way he plays really resonates with me. He's got that thing that I was talking about, he will just play that bare bones skeleton, like he will play the melody...

J: With an interesting counter line or something....

M: Yeah. I love that sort of thing. Rather than a big rich sound.... [plays]... with everything harmonised. Although that can be cool too. So Jim Hall's one. Then there are players like Ben Monder, but that is impossible what he does... he just has the most ridiculous chordal facility. So sometimes I will try and channel that kind of stuff but it is like forget it! The same with Holdsworth too, but I think Monder's even heavier at that chordal thing. But I love the sound of Allan Holdsworth's chordal approach so that's all there too. Bill Frisell, big time. He is so influential for everyone that is a contemporary guitarist. Those wider intervals and voice leading and all that sort of thing. I'm really interested in voice leading. Oh Sco (John Scofield), too! He is probably my biggest hero. He's got that thing he does where he will play a bass note [plays]... and then its almost like a counterpoint, like a rough Bach or something. It is also an easy way to play too, it is beautiful but it is a simple way to do it ... [plays]...

J: A lot of that is coming straight off the chord shapes too, isn't it. It is kind of like broken chord shapes?

M: Yeah, but it sounds great. And I have always gravitated toward that kind of thing. But I haven't gravitated towards people like George van Eps - which is incredible - but I just can't do it. And Johnny Smith. Incredible! But I just can't do it. He actually plays those four way close voicings... But I can't see how you can get your hand into those positions fast enough...

J: Sort of applying maybe the George Shearing approach to harmony?

M: Yes – I've checked all that stuff out and I use it sparingly.

J: But it's not your natural tendency?

M: No.

J: I'm kind of the same. As much as I love Joe Pass and admire people like Martin Taylor, to me it's not very improvisational and a lot of it is just rehearsed playing.

M: That is an interesting point. Joe Pass I reckon is improvising. But when I hear Martin Taylor play I definitely hear he has worked out arrangements.

J: Well it sort of has to be doesn't it, because who plays *I Got Rhythm* at that speed? You can't, you can't just pull that stuff out on the fly can you? Which then brings up the whole question 'Is it jazz?'

M: Yes, well exactly. That is a good point. So it was interesting when I was working out something to play on *Body and Soul*. I began by actually trying to compose something. And I thought hang on this isn't going to work – I mean compose as in to actually have a fixed arrangement. But I thought fuck, I'm not going to.

a) – because I just can't play that way, I get too nervous and I fuck things up. I could never play classical music for that reason, I just think if I make a mistake... and I do.
b) – it just doesn't feel right to me to play jazz and not have some (spontaneity) I have basically just given myself a map of where I could possibly go and a couple of things that I thought sound nice so I'll put that in...

J: That's a good way of putting it, isn't it – a map? So it is not like a photograph. It is a general sort of picture of the view, and you can go in from this angle or this angle, but the view is the song, or section of the song.

M: Yes, that's right. Plus you can just sort of tell when someone has worked something out. It just doesn't sound right. I want it to sound free and flowing.

J: Right. So aesthetic motivations or considerations? Is there any overriding shape? Like when you are doing a ballad or something?

M: It might depend on the basic feel I want for the piece, so again that might come back to having a model for it. But when it comes back to the nitty gritty of what I am playing, voice leading is really important to me when doing anything chordal. Rather than voicings. I'm not particularly interested in going 'Oh wow, check out my amazing voicings in G major 7'.

J: It's got to make sense in the context doesn't it?

M: Exactly. Of course there are voicings that I may be wanting to show, beautiful sounding voicings, but you can't just have that voicing and then go to another really nice sounding voicing. It just doesn't sound right. So that is what I try to do when I play this stuff, so at least the chord movements make sense internally - to a point.

J: Which as I was saying before, that does then become your comping fodder, doesn't it? Once you take the melody out and just focus on the middle voices, throw the bass notes away...

M: Yes, yes. That's right. Another consideration for me too is - in time or out of time? That's what I was trying to think about. I sort of copped out and have a bit of both. I find that it is obviously it is a lot harder to play in time than it is out of time for me. And to keep it going, rather than just going with the sort of free approach, all in your own time [plays]. To actually play a solo guitar piece where you are keeping the time,

keeping a pulse going through it, is really tricky. So that is always a consideration for me – am I going to play this in time, or kind of freely, you know?

J: You know what I've noticed? And you also probably pick this up with students too... you know, trying to get them to play a ballad or solo arrangement, they always want to play it in time and I always say to them, treat it freely and forget the pulse, because you are locking yourself into something that maybe you can't handle, until you can get your hands around all that stuff. But if you go free time, you've got some hard shapes there, so pull back a little before you get into it. But I guess that is a whole conceptual thing. It comes with confidence and playing over so many years, doesn't it? And you know you can execute that stuff and you actually want that space, you want a bigger canvas to paint on. But it's not about me! I shouldn't be talking!

J: This is a bit broad but we can narrow this one down. But what harmonic devices do you employ when you are creating your arrangement?

M: Again the voice leading thing is really what is going on mostly. In terms of the where the starting point will be for me with harmony, a lot of it is in the 'drop' voicings, like drop 2 and 3, and harmonizing the melody. That is a starting point. Also of course 'open voice' triads, harmonizing in thirds, or sixths, or fifths or fourths or whatever. I guess the orchestration of it, just being aware that you have one note, two notes, three notes or four notes – I rarely have more than four note chords. And then those sort of triad plus 'add' or 'sus' type chords. Then versions of all of those chords can be cool starting points as well.

The other thing I should have mentioned before is getting the melody to be the strongest thing, rather than the chord progression, which is also very important, but to me when I play *Body and Soul*, I want to hear the tune above anything else.

J: Yeah you don't want to hear someone playing all these amazing voicings and disregarding the melody.

M: Yes that's right, where the melody sort of sounds shit. Yes, so I am always trying to make the melody come out the strongest.

J: What advice would you give to the novice or the less experienced guitarist on the subject of creating solo guitar arrangements of tunes from the ground up? And I'm sure you have a lot of experience of this with your students.

M: Well not much actually. It is funny how much that doesn't come up. The first thing I'd say as with anything is to listen to other people who are really good at it – learn from the masters. And then, I guess maybe just start by melody and bass line, top note of chord. The basic thing I want to say is find one you like and learn it, or a bunch by different people and learn them. Just like you would with your single line stuff. Hear how other people do it and rip it off. You can't make music in a vacuum.

J: Who initially inspired you, or what motivated you to become such a highly skilled chordal player?

M: Just listening to other people do it. And also having lessons with those guys – asking how they do stuff. I've had lessons with Ben Monder and Wayne Krantz and other people on recordings I really like. Just asking their opinions on how they go about it. Lage Lund too! Have you heard him? His chords are really heavy [plays]...

J: Did you have a teacher when you were young who got you onto chordal playing?

M: No. I mean, I did have teachers but I sort of ignored a lot of the stuff. I just learned the really basic go to voicings that everyone did – not even knowing what they were, in terms of whether they were a drop 3 or a drop 2, just those shapes that you learn. And then as you know people show you some hip voicings. But it is actually only recently that I have begun studying chordal playing on the guitar. Systematising it. All of those voicings that I have played for so many years, so playing that [plays], then realizing that OK that is a drop 3 or drop 2. And if you invert them you get, this. I never did any of that! I didn't even know the voicings. All of that stuff. And then the chord with the third and seventh and a tension on top, whatever they are called, and learning all the versions of those [plays].

And then voice leading exercises. Do you know that voice leading exercise where you pick a number, so three voices, then pick a tune, like *All The Things You Are*. Just start with any voicing, so I have got C, A flat and G and each voice can move up to a minor third or it can stay still, whatever you want to do. So your next voicing might be [plays], you know what I mean? And then it could move like that [plays]. They are really cool things and you come up with voicings that you would never have even thought of, because all of the voices are moving.

