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Grant Green: An Analysis of the Blue Note Guitarist's Musical Vocabulary

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GRANT GREEN: AN ANALYSIS OF THE BLUE NOTE GUITARIST'S MUSICAL VOCABULARY

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ABSTRACT

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This study examines the musical vocabulary of Blue Note Records guitarist Grant Green. By analyzing transcribed solos recorded between the years 1961 to 1965, this study seeks to establish a consensus of rhythmic and harmonic vocabulary that can be attributed to the jazz guitarist. Green's harmonic vocabulary has been discussed in relation to elements outlined in the Jerry Coker book, "Elements of the Jazz Language for the Developing Improviser." Elements of rhythmic vocabulary, time feel, phrasing, and sound concept have been discussed as stand-alone subjects. Sections are addressed with a foundation of theoretical and historical context, as well as with musical examples. Detailed analysis of the transcriptions seeks to secure Green's place in jazz history alongside his contemporaries.

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CHAPTER I

INTRODUCTION

Biographical Sketch

Grant Green became a rising star for Blue Note Records in 1961. Discovered in an East St. Louis bar by alto saxophonist Lou Donaldson, Green quickly established himself as one of the elite jazz musicians of the era. From 1961 to 1965, Grant Green "recorded with almost every Blue Note musician, on more albums than any other artist at the label."[1] Green also became a fan favorite in 1962, winning the Downbeat Rising Star award and making his debut in the 27th annual Downbeat Readers' Best Guitarist Poll at number seven.[2] However, as Green developed his reputation as one of the top jazz guitarists, his struggle with addiction began to strain his personal and professional relationships. By 1965, Green's association with Blue Note was over and he had begun to fade from the jazz world. Today, aided by the release of numerous previously unissued recordings, Green is again gaining traction as one of the great musicians of jazz history.

One night in 1959, alto saxophonist Lou Donaldson was performing in an East St. Louis bar called The Church's Chamber. On a set break, he walked down Missouri Avenue to another local music venue, The Blue Note Club. Donaldson remembers, "I just went down there on my break because they said there was a bad guitar player. So I went

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[1] "Grant Green: Contemporary Black Biography," *Encyclopedia.com*, 2006, Accessed October 25, 2017. http://www.encyclopedia.com/doc/1G2-3482400025.html
[2] Downbeat Readers, "Readers Poll," *Downbeat*, December 20, 1962, 18.

to hear him and he was. He was bad!"[3] Donaldson had a strong relationship with the founder and owner of Blue Note Records, Alfred Lion, and served as an unofficial talent recruiter for the label. Donaldson talked to Green about the opportunity to come to New York and record for the label. Green first wanted Donaldson to meet with his manager, Leo Gooden. Gooden was the owner of The Blue Note Club on Missouri Avenue where Green frequently appeared. After Gooden and Donaldson met, Gooden bought Green a bus ticket to New York City.[4] Once there, Green was introduced to Alfred Lion, and a short time later, on January 23rd, 1961, appeared on his first Blue Note recording session, Lou Donaldson's *Here 'Tis*.[5]

Grant Green began a very fruitful relationship with Blue Note Records in 1961, recording seventeen times for the label that year. Each recording session captured Green's musical vocabulary and exceptional time feel. In an interview with Michael Cuscuna, the owner of Mosaic Records and the leading discographer of Blue Note Records, he discussed Green's studio work:

> Grant's playing ranged from either completely professional and very good, to unbelievable. Except for the very first sessions that someone convinced me to put out toward the end of my time at Blue Note, except for that, where he was kind of nervous and hesitant, he was never anything less than professional, and usually exceptional and inspired no matter what the context.[6]

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[3] Lou Donaldson, interview by the author, October 25, 2017.
[4] Ibid.
[5] Sharony Andrews Green, *Grant Green: Rediscovering the Forgotten Genius of Jazz Guitar* (San Francisco, CA. Miller Freeman Books, 1999), 8.
[6] Michael Cuscuna, interview by the author, October 23, 2017.

Lou Donaldson recorded with Green on six different Blue Note albums and performed live with him countless times. He also remembers Green as an outstanding guitarist and musician:

> The man was a guitar genius. He could pick up anything and play anything and didn't need much rehearsal. We'd run stuff one or two times down and record it, ya know? He was great, he was a great guitar player. He's not just the average guy playin' the guitar.[7]

Green recorded multiple times as a sideman in 1961, appearing on albums such as Hank Mobley's *Workout* and Baby Face Willette's *Stop and Listen.* That same year, Green recorded alongside tenor saxophonist Ike Quebec on *Blue and Sentimental*, an album comprised of jazz ballads. The date included well-known Miles Davis sidemen Paul Chambers and Philly Joe Jones. Having Green on this record date bolstered the album, as he was well known for his skillful ballad work. Dan Morgenstern of the jazz magazine *DownBeat* commented on Green's playing in an interview with him, writing, "his improvisations proved him to be a ballad player of the first rank."[8]

Green recorded eight times as a session leader in 1961. His first two dates became the Blue Note albums *Grant's First Stand* and *First Session*. Another session from that year, *Green Street*, features Green performing in a trio setting with no other comping instrument for the first time. Included on this recording is the Thelonious Monk ballad "'Round Midnight." Richard Cook, a respected music critic, best captured the mood of this piece when he wrote, "[Green] works simple, guileful variations out of the theme and reinstates the lovely sonority of Monk's original inspiration."[9] Later in 1961, Green

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[7] Lou Donaldson, interview.
[8] Dan Morgenstern, "The New Guitar in Town," *Downbeat*, July 19, 1962, 23.
[9] Richard Cook, *Blue Note Records: The Biography* (Boston, MA. Justin, Charles & Co., 2004), 155.

recorded *Grantstand* with saxophonist Yusef Lateef, organist "Brother" Jack McDuff, and drummer Al Harewood. The album featured Green in the organ group format with which he would become so commonly associated.

Other sessions that Green led in 1961 include *Sunday Mornin'* (June 4th, 1961), an unnamed 3-track session with pianist Sonny Clark (October 27th, 1961 – unissued) and *Gooden's Corner* (December 23rd, 1961 – unissued).[10] Alfred Lion developed a deep trust in Green as a musician, and the two also began to develop a friendship. Sharony Andrews Green, Grant Green's daughter-in-law, interviewed Lion's widow, and she remembered the relationship that developed between the two men:

> Alfred, as you probably knew and know, liked the real. He didn't like sophistication. And he didn't like pop. And somehow when George Benson came along he had a lot going, but he was maybe…more sophisticated, more polished in a way, so he didn't get in Alfred's heart. He didn't get there the way Grant [did]. Grant got nicely established, especially with Alfred, and that meant a lot in those days. If Al liked you that meant that other people were going to like you, too.[11]

The year 1962 opened for Green much the way 1961 had left off – back in the studio. In January, Green returned to Rudy Van Gelder's studio twice to record the albums *Nigeria* (with Sonny Clark, bassist Sam Jones, and Jazz Messengers co-founder Art Blakey) and *Oleo* (with Clark, Jones, and drummer Louis Hayes). Both albums consist of jazz standards in which Green works his way through the harmony with bop-inspired horn lines.

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[10] Tom Lord, "TJD-Online: Grant Green," *The Jazz Discography Online,* Accessed October 25, 2017, http://0-www.lordisco.com.source.unco.edu/tjd/MusicianDetail?mid=16915.
[11] Sharony Andrews Green, *Grant Green: Rediscovering the Forgotten Genius of Jazz Guitar,* 83.

Recording sessions in 1962 also produced several themed albums: *The Latin Bit* in September, *Goin' West* in November, and *Feelin' the Spirit* in December. *The Latin Bit* is a collection of Spanish tunes taken from two separate recording dates in April and November of 1962. The album features a jazz rhythm section aided by percussionists Carlos "Patato" Valdes (congas) and Garvin Masseaux (chekere). *Goin' West*, a collection of western-themed compositions, and *Feelin' the Spirit*, a collection of Negro spirituals, feature Green alongside Miles Davis sideman and legendary pianist Herbie Hancock, as well as drummer Billy Higgins. These albums did not prove to be great sellers in the Blue Note catalog, but they do capture the musical interactions of these artists during the peak of Green's career. *Feelin' the Spirit* appears on a list of "required" albums in *Guitar Player* magazine, as "Green engages Herbie Hancock's piano in a heated call-and-response like a gospel preacher witnessing to his congregation."[12] His playing is melodic and engaging from beginning to end.

By 1963, Green's career was still on the rise. However, away from the spotlight, Green was struggling with addiction. Lou Donaldson, who had been so instrumental in bringing Green to Blue Note, soon realized how severe the issue was. "Grant Green was a problem, as good as he was." Donaldson remembered the first time he took Green out on the road to play a string of club dates. "He had to have his stuff with him on the road. If they had pulled us over and found his drugs, we could all get hit with a $10,000 fine and we might do time if we crossed state lines. Grant was a liability for a touring band."[13] By

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[12] Vincent DeMasi, "Riffs Ouevre Easy: Grant Green," *Guitar Player,* May, 2006, 48.
[13] Mark Myers, "Interview: Lou Donaldson," *JazzWax*. June 23, 2010, Accessed October 25, 2017, http://www.jazzwax.com/2010/06/interview-lou-donaldson-part-3.html.

his third year at Blue Note, it was common knowledge that Green was dealing with a serious chemical dependency.

Cracks were also developing in his relationship with the executives at Blue Note, including Alfred Lion. When Green moved to New York, he left his wife and young children behind, promising to send money to them. Having not received any kind of financial support for months, Ann, Green's wife, reached out to Green's manager Leo Gooden. Gooden knew that Grant was spending his money on heroin, but made excuses for his client. Grant often signed up for Blue Note recording sessions to receive the small retainer fee that was paid in advance, but his earnings never made it to Ann. To sustain his habit, Green constantly borrowed against his future earnings with the label; Blue Note executives kept Gooden apprised of how much money Green owed the studio, but this debt became so serious that when Green would complete a session, all the money would go back to the label and he would have to leave without a paycheck. Lou Donaldson remembers, "When we made a date, he never got paid because he owed the company. He'd go down there every day tryin' to get some money. And every time he got paid he'd owe money."[14] It resulted in ferocious outbursts from Green. Bassist Bob Cranshaw, who worked with Green in the studio and considered him a great friend, talked about seeing Green throw one of these tantrums. "I just remember going in there one day and Grant was there waving, ranting, really, really angry, wanting to rip the place apart, hoping they would give him some money."[15] There was no money, only Green's worsening debt to the studio.

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[14] Sharony Andrews Green, *Grant Green: Rediscovering the Forgotten Genius of Jazz Guitar*, 103.
[15] Ibid., 104.

Blue Note executives bore some of the responsibility for Green's behavior. It was common knowledge that Green had substance abuse issues, but studio policies did not take this into consideration. According to Cranshaw, there was always alcohol available in the studio for musicians who wanted it, "assuming they would take just a little bit at a time. They wanted you to be comfortable."[16]

Despite the access to alcohol in the studio, Green continued to make the session dates and rehearsals playing at a very high level. In 1963, Grant Green recorded 16 times as a sideman at Rudy Van Gelder's studio. This included albums such as *I'm Movin' On* with the legendary organist Jimmy Smith, and *My Point of View* with Herbie Hancock. Green recorded funk and soul albums with saxophonist Don Wilkerson (*Shoutin'*) and organist Big John Patton (*Along Came John*) that were followed by straight ahead jazz albums like *The Kicker* with Bobby Hutcherson. The amount of recorded material during this period is immense and could have been fueled by Grant's debts to Blue Note Records. Green may have either been requesting as many sessions as possible, or was being placed on as many as possible by studio management to recoup their loans to the artist.

Green recorded three albums as a leader for Blue Note in 1963. In February he recorded *Blues for Lou* as an organ trio with Big John Patton and drummer Ben Dixon. His interaction with Patton on this album showcases the musical relationship that these two had developed over the previous year for Blue Note. Patton always had the perfect response to Green's call. "Don't Let the Sun Catch You Crying" is a slow ballad in which

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[16] Sharony Andrews Green, *Grant Green: Rediscovering the Forgotten Genius of Jazz Guitar*, 104.

Green relaxes the melody far to the backside of the beat, but the two never break communication. The interplay between them reaches a climax during Green's double time solo that is imbued with gospel and soul feeling.

Green also recorded *Am I Blue?,* a collection of gospel ballads, with Patton in 1963. At the time, it was unusual for a guitarist to release an album comprised entirely of slow compositions, despite other instrumentalists such as John Coltrane (*Ballads*) and Chet Baker (*Chet*) having done so during this period. Two of the tracks on Green's album, "Take These Chains from My Heart" and the title track "Am I Blue?", capture dynamic musical interplay between Green, Patton, and legendary jazz saxophonist Joe Henderson, yet the album still struggled commercially. Alfred Lion liked Green in the organ group setting and felt that it was good for Blue Note sales, but *Am I Blue?* would be the only time that Green would record in the organ format with Henderson.

Composer and pianist Duke Pearson was given the opportunity to put together a few recording projects of his own in 1963. Pearson knew vibraphonist Bobby Hutcherson through a mutual acquaintance and wanted him to meet Green. One night, the pair went to Harlem to hear Green perform. Upon hearing him they knew they wanted to include him on one of Pearson's projects. In an NEA Jazz Masters interview, Hutcherson remembers what it was like walking into the club where Green was performing:

> As soon as I walked through the door – you know, sometimes when you walk through a door and the music is so captivating, as soon as you walk through the door you say, ooooo, this is special. You don't even have to sit down. Grant was playing, hunched over the guitar, and I said, oh man, there is something special going on here. So we started doing some things. I started doing some things with Grant Green and Joe Henderson.[17]

[17] Bobby Hutcherson, Interview by Anthony Brown with recording engineer Ken Kimery, December 8-9, 2010, Transcript, Smithsonian Jazz Oral History Program, National Endowment for the Arts, Washington D.C., 25.

Pearson's recording session for *Idle Moments* began on November 4th of 1963. Green, Pearson, and Hutcherson were joined by Joe Henderson, Bob Cranshaw, and Al Harewood for the date. Harewood talked about the session with Sharony Green in 1999, calling it "just a real happy date, really a happy date….I believe it was the first time we all recorded together, and Grant – the minute he put his fingers on the guitar, that was it. That's how bad he was."[18] In the same interview, Harewood sums up Green's playing perfectly: "He had so much soul. Like I said, when we went to the club in East St. Louis, the place was packed. It was like a revival meeting."[19] Bob Cranshaw's take on the session was equally as positive: "Groove, groove, groove. Got a heavy pocket. It was wonderful working with Grant when we played.…he could play his butt off."[20] The Rudy Van Gelder edition of *Idle Moments*, released in 1998, features previously unissued takes of "Django" and Green's own composition, "Jean De Fleur."[21] Green's unissued solos are strikingly similar to the previously released versions, a testament to the consistency of his improvisational approach.

The result of this recording session was an album that, even in the face of new movements in jazz, became the most popular of Green's recordings. Michael Cuscuna described the album as "pre-New Age New Age. But because it was harmonically

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[18] Sharony Andrews Green, *Grant Green: Rediscovering the Forgotten Genius of Jazz Guitar*, 89.
[19] Ibid., 89.
[20] Bob Cranshaw, Personal Interview Conducted by Ethan Iverson, *Do The Right Thing*, May 24, 2014, Accessed October 25, 2017, http://dothemath.typepad.com/dtm/interview-with-bob-cranshaw.html
[21] Tom Lord, "TJD-Online: Grant Green," *The Jazz Discography Online*, Accessed October 25, 2017.

brilliant. It was an album that was very hypnotic in the way later Miles Davis records like *In a Silent Way* would be. It was very riveting and very lyrical."[22] *Idle Moments* is possibly one of the greatest hard bop guitar albums of the era.

Grant Green would only record nine times for the label in 1964. Each recording captures an artist who had evolved into a studio veteran. Unfortunately, due to circumstances beyond his control, two of his greatest sessions, *Matador* and *Solid*, would go unreleased for years. The tracks of these albums were recorded over several days during May and June of that year. Some of the most notable musicians of the era were hired for these sessions, including pianist McCoy Tyner and drummer Elvin Jones, who at the time were members of John Coltrane's famed quartet. Green's playing shines on both albums with bop-inspired horn lines that utilize his idiomatic improvisational formulae. Elvin Jones recounted the *Matador* session with Sharony Green. "For me, I thought it was his peak. He surpassed himself. He did everything absolutely flawlessly….I don't think he had any peers."[23] Green's playing is magnificent from beginning to end on the two recordings. There is no weak link in any member of the group and they constantly push each other to new heights.

Unfortunately, by 1965, Green's star was beginning to fade. Years of addiction had taken their toll on personal relationships at the label. He had also become frustrated with Blue Note operations and his inability to reach a wider audience. Green felt that he needed to make a change to renew his career. Sharony Green wrote that "Grant was

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[22] Sharony Andrews Green, *Grant Green: Rediscovering the Forgotten Genius of Jazz Guitar*, 89.
[23] Ibid., 111.

anxious for acceptance on a wider scale, and despite his obvious achievements, few people outside the jazz circuit knew of him."[24] Later that spring, a recording date with Blue Note competitor Verve Records yielded *His Majesty King Funk*. Recorded in May of 1965, the collection of funk tunes signaled Green's move in a new direction. This would be the musical style that prevailed throughout the coming years of his career until his untimely death in 1979.

Green's consistent high-level of performance for Blue Note resulted in a large amount of recorded material. In what remains somewhat of a mystery today, many of these sessions went unreleased. The most common theory for this is that Blue Note executives did not believe certain sessions were commercially viable. Many of these lost recordings feature Green in situations outside of the organ group format that sold so well, but Michael Cuscuna points out that

> The Grant Green records that did come out while he was alive and active on the label had a great wide variety, I mean one minute it was an organ sound record with John Patton, the next record would be with Herbie Hancock doing a traditional Gospel hymns, so it was a wide range of material that Grant Green came out with.[25]

After years of buyouts and mergers, the tapes from these lost Blue Note sessions were placed, unmarked, into the recording vault of United Artists. In 1975, Cuscuna, working on a project for Blue Note, received access to the vault and unearthed numerous sessions featuring Green. Cuscuna was astounded by the amount and quality of the recorded material:

> What was left behind was some unbelievably high-quality stuff, and the stuff that really came to mind for me was the…there were 4 or 5 sessions with Sonny Clark

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[24] Sharony Andrews Green, *Grant Green: Rediscovering the Forgotten Genius of Jazz Guitar*, 112.
[25] Michael Cuscuna, interview.

> on piano and Sam Jones on bass, Louis Hayes on drums, on all but one of them, the other had Art Blakey on drums. Then there were two albums with McCoy Tyner and Elvin Jones. One was just a quartet session and the other had Joe Henderson on tenor and James Spaulding on alto. Those were really exceptional records by any standard by anybody, at any time. I was quite amazed that they didn't come out.[26]

The lost sessions discussed in this interview were released by Cuscuna under the titles, *The Complete Quartets with Sonny Clark* (U.S. 1997), *Matador* (U.S. 1990), and *Solid* (U.S. LP 1979; U.S. CD 1995).[27] These albums re-energized interest in Green's playing and began influencing a new generation of jazz musicians in the 1990s. It has been a return to Green's Blue Note peak, an era which Green reflected on in a 1972 interview, remembering, "I met [Kenny Burrell] right after I came to New York. We used to give concerts right off 142nd and Broadway in a little club there…Battle of the guitars. Me and Kenny, and of course Wes Montgomery used to stop there for a minute. Three of the world's top guitar players…just a little bitty place, and it would be packed."[28]

Purpose of the Study

The purpose of this study was to create an in-depth analysis of the improvisational material used by Grant Green. Green's playing was heavily influenced by the early bebop master, Charlie Parker. Green synthesized key elements of Parker's musical vocabulary into a unique style that was more readily adapted to the guitar neck. This allowed Green to become one of only a handful of early jazz guitarists to excel in the jazz idiom by playing clear horn-like phrases with a precise time feel. By analyzing transcribed solos of

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[26] Michael Cuscuna, interview.
[27] Discogs, "Grant Green Discography," *Discogs*, 2017, Accessed November 14, 2017, https://www.discogs.com/artist/12633-Grant-Green?page=1
[28] Leonard Feather, "Blindfold Test," *Downbeat*, February 17, 1972, 24.

Green's improvisations, this study established the key characteristics of his musical vocabulary.

Limitations and Scope

The scope of this project was confined to the years 1960 to 1965. This was his most prolific recording period and the height of his career as a jazz musician. Green's first recording date at Blue Note studios resulted in an unreleased album on November 26th, 1960, essentially marking the start of his career as a Blue Note recording artist.[29] By late 1965 Green had become frustrated with his earnings from the company. The original founders of the company, who had chosen to use him on so many recordings, were no longer in control and faced an impending move of company headquarters to Los Angeles. Green likely felt he had been forced to the sidelines and began seeking other recording opportunities. Due to these factors, Green's last recording date as a Blue Note artist was December 11th, 1965.[30]

Need for Study

Despite his rapid rise in popularity in the early 1960s and high praise within the community of jazz legends, much of Grant Green's life remains a mystery. In the years since his death his popularity and appeal have again been on the rise, yet only a handful of texts address his use of the jazz language. The most thorough of these, *The Best of Grant Green: A Step-by-Step Breakdown of the Guitar Styles and Techniques of the Jazz*

[29] Tom Lord, "TJD-Online: Grant Green," *The Jazz Discography Online*, Accessed October 27, 2017.
[30] Ibid.

Groove Master by Wolf Marshall, is a collection of 13 Green transcriptions that provides a brief discussion of interesting aspects of each solo. Other limited discussions of Green's playing are found in periodicals such as *DownBeat* and *Guitar Player.* However, these are scarce and offer only a brief dissection of a single chorus of Green's work. Guitarist Corey Christiansen has issued an Essential Jazz Lines publication, *In the Style of Grant Green.* This book does not include transcriptions or analysis of Green's musical language.

This in-depth analysis of the musical language of Grant Green serves as the first of its kind. His adaptation of the jazz language, rhythmic vocabulary, and precise time feel make him one of the greats in jazz guitar history. Analysis of the musical vocabulary used by his contemporaries, such as Wes Montgomery, Joe Pass, and Jimmy Raney, exists, but not for Green. This study seeks to fill that void and preserve Green's place in jazz history.

CHAPTER II

METHODOLOGY

For this study I transcribed twenty-five solos from Grant Green's Blue Note collection. These solos were selected from Green's recording dates as a leader and from several notable recordings as a sideman. I chose solos that incorporated a range of tempos and styles, as well as varying song forms in order to capture Green's vocabulary on harmonic progressions common in the jazz idiom. Selection was further based on historical significance of the performance, critical acclaim, and quality of the recorded material.

To establish Green's musical vocabulary, I used nomenclature from the text *Elements of the Jazz Language for the Developing Improviser* by Jerry Coker. This book is commonly accepted in the jazz field as the leading text to define the most prevalent elements of the jazz language. The root of this language has been derived from the influential musical vocabulary of Charlie Parker, whose playing codified the improvisational devices of the jazz idiom. Coker developed the first system that clearly organizes these devices into one text.

In accordance with this text, I established 5 elements from Green's transcriptions identified as improvisational devices that he uniquely adapted to the guitar. I divided the most prominent elements of Green's musical vocabulary into the following major categories of the jazz language:

- Reoccurring Phrases: (“Honeysuckle Rose,” 3-b9, CESH)
- Use of The Blues
- Digital Patterns

I then established how these devices are utilized and manipulated in his playing to suit harmonic progressions common in jazz.

Three of Green’s most unique and identifiable characteristics are his time feel, rhythmic vocabulary, and sound concept. His time feel is discussed in relation to the musicians that he most often recorded with. Comparative analysis is achieved by transcribing the playing of Green alongside the pianist and drummer of three separate recordings. This allows for an examination of Green’s time feel and beat placement. Rhythmic vocabulary is discussed in terms of the use of polyrhythm and rhythmic displacement. Green’s sound concept is examined through a comparison with his contemporaries. Through the analysis of photographs and the limited amount of video available, I establish how this unique sound concept was produced through Green’s use of equipment and technique.

CHAPTER III

REVIEW OF LITERATURE AND RELATED MEDIA

The literature and media pertaining to Grant Green's life and career, while scarce, may be broken down into the following categories:

- Dissertations and other academic documents
- Musical publications
- Other interviews with Grant Green
- Biographies
- Recordings

One dissertation and one academic article mentioning Grant Green have been published. What follows is a brief listing and description of each work.

- Jago, Tim. *The Role of the Jazz Guitarist in Adapting to the Jazz Trio, the Jazz Quartet, and the Jazz Quintet.* D.M.A. Dissertation, University of Miami, 2015.
    - This dissertation mentions Green in the role of the development of the jazz guitar trio. There is a brief discussion of Green's time feel and his ability to outline the harmony as a single note soloist, but there is no biographical information or transcription analysis.
- Scott, Andrew. "Exploring the Use of a Single Formula in Grant Green First Chorus Improvisation on 'I'll Remember April' (1961)." *Current Research in*

Jazz. November 5, 2009. Accessed November 4, 2017. http://www.crj-online.org/v1/CRJ-GrantGreenSolo.php

- Scott is a well-respected jazz scholar who produced this article for an online, peer-reviewed academic journal. Scott analyzed Green's usage of the "Honeysuckle Rose" lick as a starting point for other improvisational material in his playing. This analysis is conducted only on the opening chorus of the jazz standard, "I'll Remember April".

Analysis of Grant Green's improvisation style has been the subject of articles in musical periodicals *DownBeat* and *Guitar Player*. As previously mentioned, these pieces do not involve in-depth transcription analysis of Green's improvisational language or style. Two more substantial works do exist: *The Best of Grant Green: A Step-by-Step Breakdown of the Guitar Styles and Techniques of the Jazz Groove Master* by Wolf Marshall, and the Essential Jazz Lines publication *In the Style of Grant Green* by Corey Christiansen. Marshall provides 13 transcriptions, but no academic analysis of the improvisational language. Christiansen offers students a method book for creating ideas in the style of Green, but the publication forgoes direct information regarding his playing.

Several interviews with Green appear in the musical periodicals *DownBeat* and *Crescendo,* in which Green himself offers brief insight into his improvisational approach. These interviews proved to be helpful in developing context and specificity towards the improvisational language analyzed in Green's transcriptions.

A biography by Sharony Andrews Green, *Grant Green: Rediscovering the Forgotten Genius of Jazz Guitar,* provides a brief four-page analysis of his sound, style,

and technique. This information is analytical in nature and does discusses the improvisational approach of Green. However, this analysis does not include transcriptions and is written with a wider, non-musical audience in mind.

The *Tom Lord Jazz Discography* proved to be an invaluable resource to this project. According to this catalog, Green took part in 125 recording sessions during his career. Tracking down and cataloging the recordings relevant to this study would be a nearly impossible task without access to this resource.

Summary

After reviewing past and current literature, it is readily apparent that this study fills a need in the jazz community. Green has recently started to gain traction as an important figure in jazz history as an influential guitarist. This document is intended to stand on its own as a service to the jazz community and provide an in-depth musical analysis of Green's musical vocabulary.

CHAPTER IV

HARMONIC VOCABULARY

3-b9 Motif

The harmonic vocabulary utilized by Grant Green is based upon the development and variation of several fundamental building blocks essential to the bebop idiom. The first of these building blocks is commonly referred to as a "3-b9 lick". This motif is defined by jazz educator Jerry Coker:

> 3-b9 refers to melodic motion from the 3rd of a dominant seventh chord to the flatted 9th of the same chord, an extremely common occurrence in improvised solos. Sometimes the soloist will move from the 3rd up to the b9, sometimes from the 3rd down to the b9. [31]

For jazz improvisers, this device can be used to outline the harmony of a dominant seventh chord resolving by an interval of a fifth, a V7-I relationship. This resolution can occur on major, minor, or dominant harmonies. It also serves as a connection point for other pieces of musical vocabulary to create longer phrases of improvised melodic material. The following examples are taken from the melodies of Charlie Parker compositions "Donna Lee" and "Ornithology." Parker is widely considered to be the seminal figure in developing the bebop language, and extremely influential to Grant Green.

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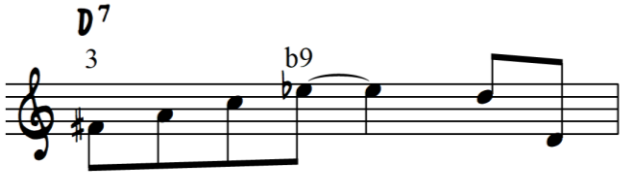
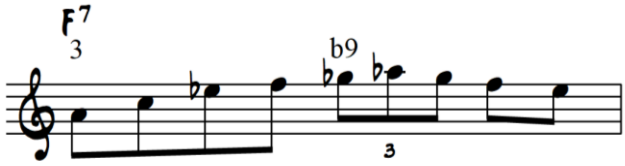
[31] Jerry Coker, *Elements of the Jazz Language for the Developing Improviser* (Miami: Alfred Publishing Co. Inc., 1991), 26.

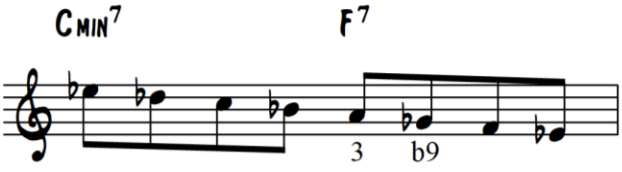
In the following examples, there are three different variations of this motif. The first (Ex. 4.1), taken from "Ornithology," features an F# diminished seventh arpeggio ascending from the third of the dominant D7 chord and resolving down chromatically to the root of the chord. Example 4.2, taken from "Donna Lee," also features an ascending diminished seventh arpeggio from the third, but with an additional two notes: the root and sharp ninth of the dominant F7. Example 4.3 is a descending scalar passage in which the third and flatted ninth of the dominant F7 occur consecutively, creating a minor third interval.[32]



Ex. 4.1. Charlie Parker, *Ornithology.*



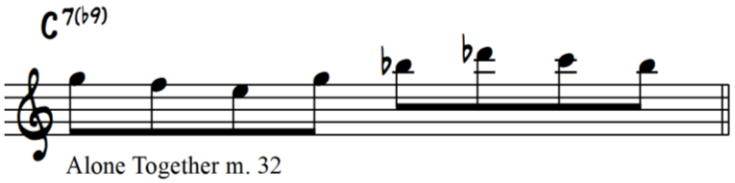
Ex. 4.2. Charlie Parker, *Donna Lee.*



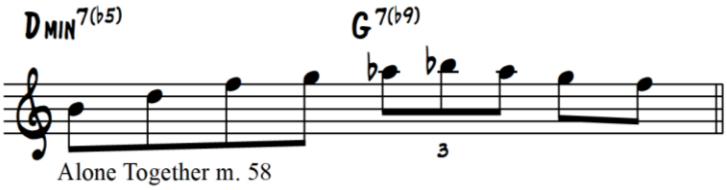
Ex. 4.3. Charlie Parker, *Donna Lee.*

[32] Jerry Coker, *Elements of the Jazz Language for the Developing Improviser*, 27-28.

By analyzing Green's improvised solos and searching for this motif it becomes apparent that he readily used this motif in areas of dominant to tonic harmony. In some cases, Green's usage of the 3-b9 motif is identical to that of the Charlie Parker examples. Two examples, taken from Green's solo on "Alone Together," contain an ascending diminished pattern identical to examples 4.1 and 4.2. Example 4.4 features an E diminished seventh arpeggio ascending to the flatted ninth of the dominant C7 chord that then resolves down chromatically to the root of the chord. Example 4.5 features the same diminished seventh arpeggio from the third of the G7(b9) chord, but with the additional pitches of the root and sharp ninth. Referencing back to example 4.2, the triplet figure at the top of the arpeggio, consisting of the pitches Ab and Bb, shows the direct influence of Charlie Parker on Green's usage of the motif.



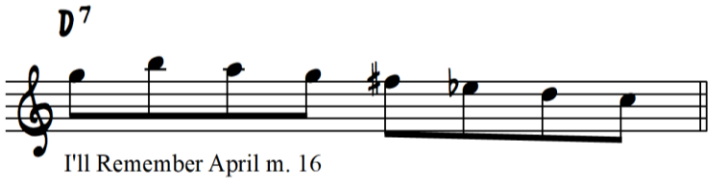
Ex. 4.4. *Alone Together*, m. 32



Ex. 4.5. *Alone Together*, m. 58

Example 4.6 is a descending scalar line that includes a skip of a minor third between the third of the D7 chord and the flatted ninth resolving down a half step to the root of the chord. This use of the motif is identical to example 4.3 in which the minor

third interval occurring between F# and Eb, the third and flatted ninth of the chord, is uninterrupted by other notes.



Ex. 4.6. *I'll Remember April*, m. 16

The three examples of the 3-b9 motif outlined above are the clearest and most commonly used among jazz improvisers. A jazz musician expresses individual creativity through the variation of this motif. That variation can occur in many different ways; it can be melodic, rhythmic, or harmonic. The solos transcribed for this study contain many examples of the 3-b9 motif, the majority of which are based on variations of the Charlie Parker examples 4.1, 4.2, and 4.3. Figure 4.1 shows how prevalent Green's usage of these previous examples are: example 4.1 appears a total of 50 times, example 4.2 appears 21 times, and example 4.3 appears 25 times. Outside of these most common versions of the 3-b9 motif, there are four other variation categories in Figure 4.1 that will be discussed later in this chapter.

Green's solo on "Alone Together" provides a number of opportunities to examine his use of the 3-b9 motif. The idea appears eleven times over the course of his three-chorus solo. All eleven uses of the motif are rhythmic variations of either example 4.1 or 4.2.

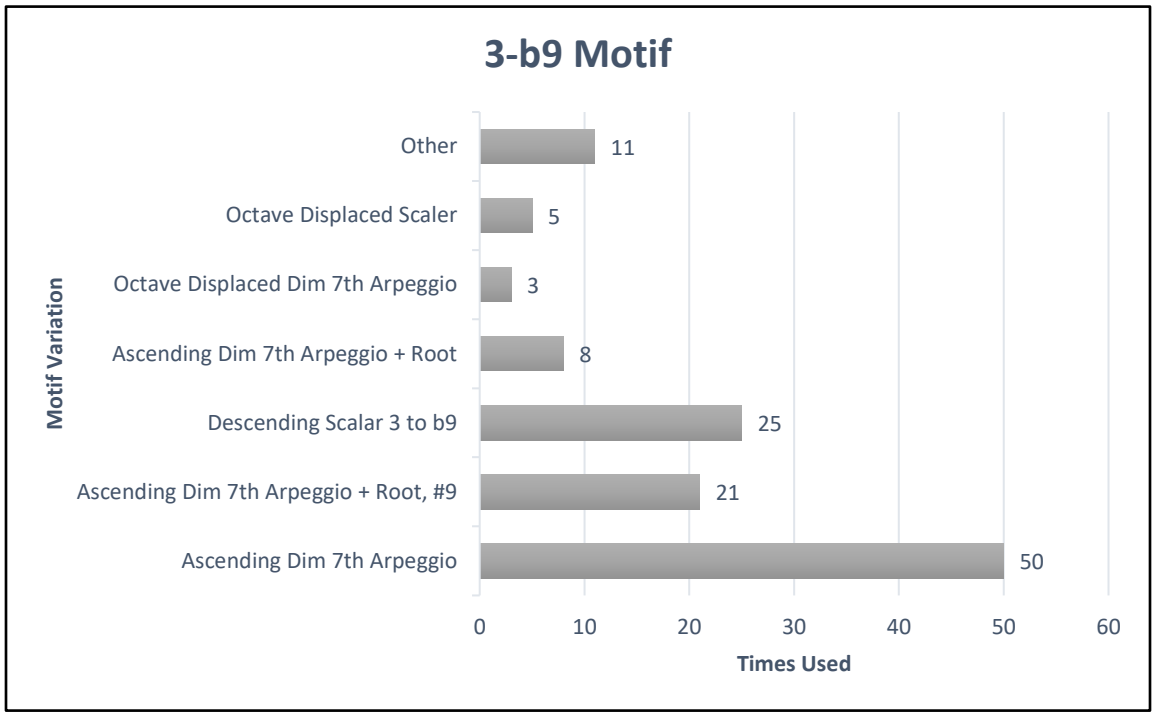
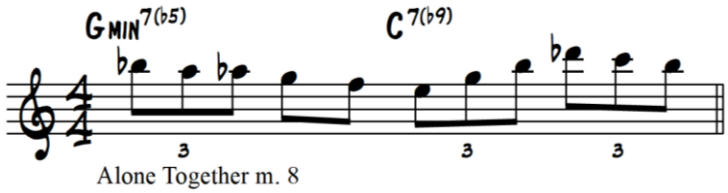


Figure 4.1. 3-b9 Motif.

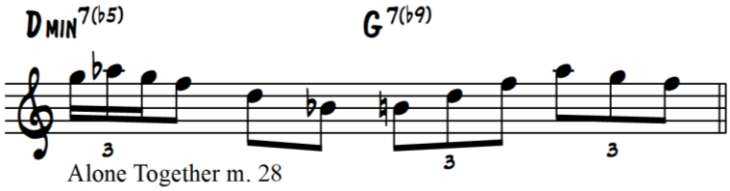
Examples 4.7 and 4.8 are rhythmic variations of the ascending diminished seventh arpeggio. Green utilizes two sets of eighth note triplets to ascend from the third of the dominant chord to the flatted ninth. In both cases he resolves the motif down chromatically to the root of the dominant chord as part of the second triplet figure that occurs on beat four. In each example, Green varies the melodic content of his approach to the ascending diminished seventh arpeggio.

In Example 4.7, Green descends chromatically from the flatted third of Gmin7(b5) on beat one of measure 8 to the root of the chord on beat two. This is followed by chromatic voice leading from the flatted seventh of Gmin7(b5) to the third of C7(b9) on beat three of measure 8. Example 4.8 illustrates a different melodic approach to the triplet based 3-b9 motif. On beat one, Green plays a sixteenth note turn that is

followed by the third and root of the Dmin7(b5) chord. From there, he approaches the third of the G7(b9) chord with a Bb. This note functions as the flatted sixth of the Dmin7(b5) chord and creates chromatic voice leading from below to the third of the G7(b9) chord on beat three of measure 28.



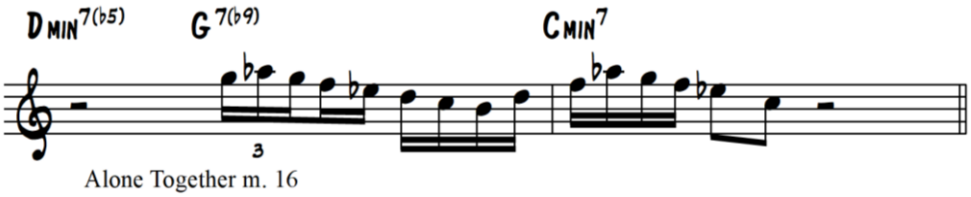
Ex. 4.7. *Alone Together*, m. 8



Ex. 4.8. *Alone Together*, m. 28

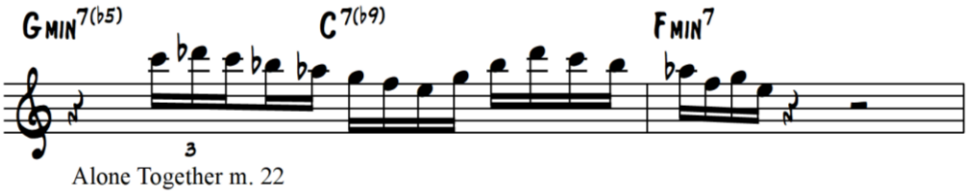
Examples 4.9 and 4.10 are identical in their melodic content, despite being played over different harmonic sequences in the composition. Each example consists primarily of sixteenth notes and begins with a turn that incorporates the flatted fifth of the IImin7(b5) chord. Each example observes the chromatic voice leading from the flatted seventh of the IImin7(b5) to the third of the V7(b9) in a descending scalar approach. Green phrases the two examples differently by placing them on different beats within the measure. Example 4.10 begins on beat three of measure 16, where the G7(b9) chord is sounded by the bass. In this instance, Green delays the expected start of the motif by a

full two beats. This results in a delayed resolution of the motif to beat two of measure 17.



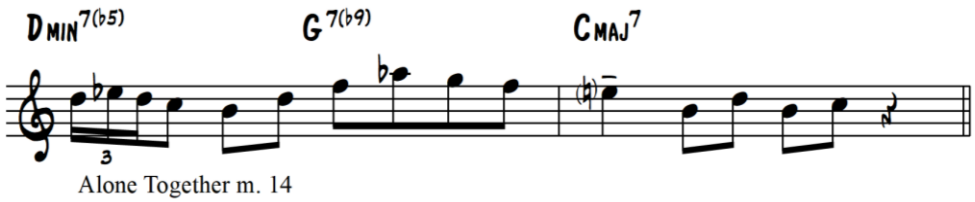
Ex. 4.9. *Alone Together*, mm. 16-17

Example 4.10 involves a similar delay to the start of the motif. This time, Green starts the idea on beat two of measure 22, where the bass is still sounding the harmony of Gmin7(b5). The result of this rhythmic variation is that the motif resolves to the third of Fmin7 on beat one of measure 23. The subtle variation of delaying the motif by an extra beat in example 4.9 creates musical tension for the listener. The result is that Green can play identical pieces of improvised melodic material five measures apart, yet is still able to create interest in his solo.



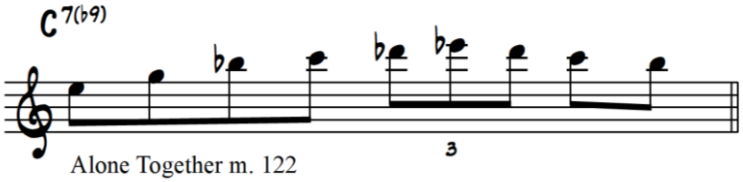
Ex. 4.10. *Alone Together*, mm. 22-23

Example 4.11 is similar to example 4.4. The ascending diminished seventh arpeggio motif begins on beat two of the measure, approached from above by half step (the flatted seventh of the Dmin7(b5) chord) and resolves down by half step to the root of the G7(b9) chord. By starting the eighth note based motif on beat two, Green assures resolution of the figure to the third of the targeted chord on beat one of the next measure. This development can be seen in example 4.11.



Ex. 4.11. *Alone Together*, mm. 14-15

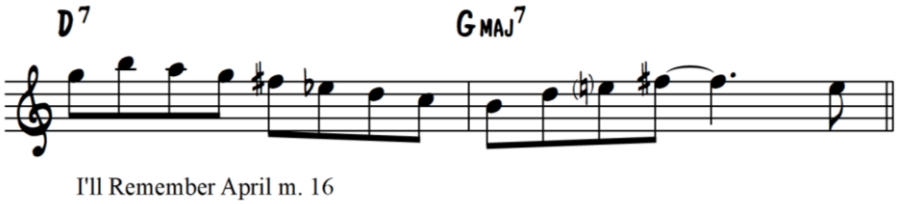
Example 4.12 is similar to example 4.5, though in a different harmonic context. Green places the motif on the same part of the beat in both examples and uses the same eighth note based rhythm, culminating in a triplet turn at the high point of the idea. By placing the third of the dominant chord on beat one of the measure, this variation of the 3-b9 motif resolves to the third of the targeted chord on the downbeat of the next measure, as heard in measure 123 of "Alone Together."



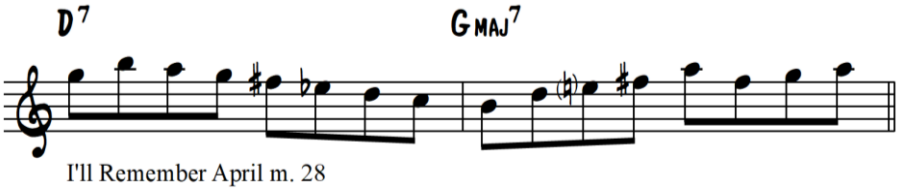
Ex. 4.12. *Alone Together*, m. 122

The descending 3-b9 motives shown in examples 4.13 and 4.14 are taken from the same chorus of "I'll Remember April" and are both directly related to example 4.3. Each example is identical through beat two of the second measure. The first two beats of the phrase are a continuation of the Amin7 chord from the previous measure. The third of the D7 chord on beat three is approached chromatically from the flatted seventh of the Amin7. This is followed by an interval of a minor third between the F# of the D7 chord and the flatted ninth (Eb). The motif resolves chromatically to the third of Gmaj7 in measure 17 and measure 29. From here, Green plays an ascending figure into the seventh of Gmaj7, completing the phrase on the offbeat of two in measure 17, landing on an

eighth note tied to a dotted quarter note. The phrase in example 4.14 continues with a digital pattern starting on beat three of measure 29.

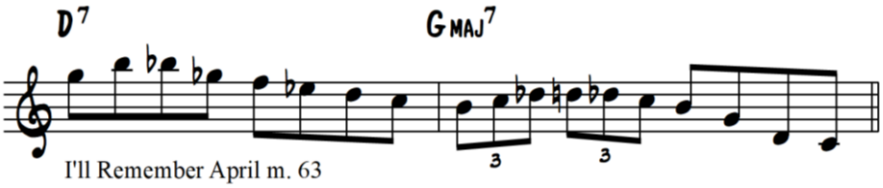


Ex. 4.13. *I'll Remember April*, mm. 16-17



Ex. 4.14. *I'll Remember April*, mm. 28-29

Example 4.15 is the most commonly observed variation of the descending 3-b9 motif found in the solos transcribed for this study. In this example, Green approaches the third of D7, F# (Gb as written), by the interval of a major third and between the third and flatted ninth of D7 he includes an F natural, the sharp ninth. These extra notes create a 5-b3-2-1 digital pattern. This digital pattern represents Eb minor and produces the sharp five (Bb), third (Gb), sharp nine (F), and flatted nine (Eb) of D7. This collection of pitches is represented in the altered scale. By starting this variation of the motif on beat two of measure 63 the resolution of the target note, the third of Gmaj7, occurs on the downbeat of measure 64.

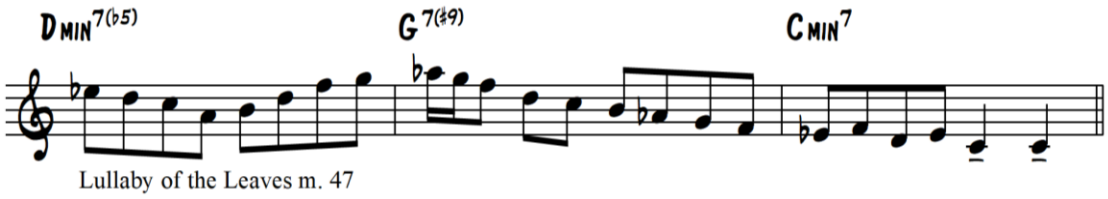


Ex 4.15. *I'll Remember April*, mm. 63-64

As analyzed in the solos transcribed for this study, Green utilizes the 3-b9 motif as a fundamental building block of longer improvised phrases. The comparison of examples 4.13 and 4.14, as well as 4.9 and 4.10, provide ample evidence that Green often used and reused the same musical vocabulary within one chorus of a solo. By manipulating the melodic material that surrounds these three most prominent examples of the 3-b9 motif, Green maintains the interest of the listener while specifically outlining the harmony of the compositions.

The most extensive example of repetitive usage occurs in the second chorus of "Lullaby of the Leaves." Between measures 31 and 49, Green plays variations of the 3-b9 motif from example 4.1 a total of six times. Each occurrence demonstrates voice leading from the flatted seventh of the preceding minor chord to the third of the dominant chord, which subsequently resolves to the third of the next chord. Green varies the motif rhythmically in each occurrence, though the resolution points remain the same. Four of the six motifs resolve on the downbeat of the next measure (mm. 41, 43, 46, and 49), offering little in the way of anticipated or delayed resolutions.

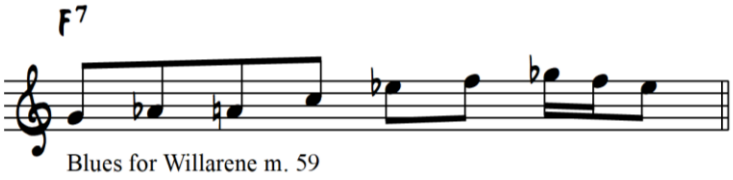
Example 4.16 is a three-measure sequence taken from "Lullaby of the Leaves." This is the final few measures of the section discussed above. Here, Green plays two different 3-b9 motifs over one dominant chord. As previously mentioned, beat three of measure 47 is a variation of example 4.1, in which Green includes the root as part of the turn at the highest point of the motif. From there, he descends to the third of the G7(b9) chord on beat three of measure 48. This is followed by a minor third interval to the flatted ninth, resolving by step to the target note Eb, the flatted third of Cmin7, on beat one of measure 49.



Ex 4.16. *Lullaby of the Leaves*, mm. 47-49

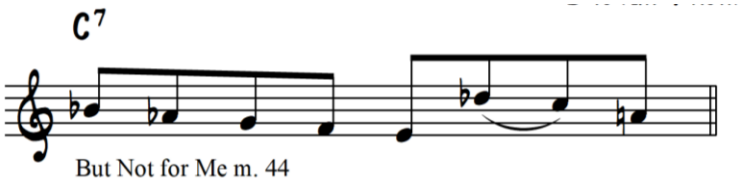
Green articulates the harmony of these measures by stringing together two different versions of the 3-b9 motif found in the melodies of two Charlie Parker compositions. By analyzing Green's usage of the motifs from examples 4.1, 4.2, and 4.3, it is clear that Parker exhibited direct influence on the guitarist. Green's variations of the motif show that these ideas were an integral part of his musical vocabulary and were easily manipulated to fit varying harmonic contexts.

There are other variations of the 3-b9 motif used by Green that are part of the data in figure 4.1, but have not yet been discussed. In example 4.17, categorized as an "Ascending Dim 7th Arpeggio + Root" in figure 4.1, Green is anticipating the harmony by a full bar. The composition, "Blues for Willarene," is a blues in the key of Bb. This motif is taken from the tenth measure of the form. Here Green is outlining the dominant V7(b9) harmony as it resolves back to the tonic, Bb7. In this variation of the 3-b9 motif, Green inserts the root of the intended dominant chord between the flatted seventh and flatted ninth, or in this case between the notes Eb and Gb. Most often, this results in a turn at the highest point of the motif, a slight deviation from the strict ascending diminished seventh arpeggio of example 4.1.

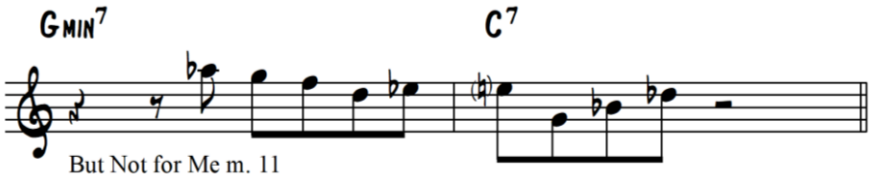


Ex. 4.17. *Blues for Willarene*, m. 59

Examples 4.18 and 4.19 show Green's use of octave displacement in the 3-b9 motif. This is one of Green's least common variations of the motif. In analyzing the solos transcribed for this study, Green used octave displacement a total of seven times. In example 4.18, Green displaces the flatted ninth of the descending motif up an octave from the anticipated register. This creates an inverted interval of a major sixth between the third and flatted ninth of the motif. In example 4.19, Green displaces the ascending diminished seventh arpeggio, creating an inverted interval of a major sixth between the third and the fifth of the arpeggio. These examples of octave displacement are commonly found in Charlie Parker's improvisations, as well as the melodies of some of his compositions. The well-known Parker composition "Billie's Bounce" utilizes this type of octave displacement.



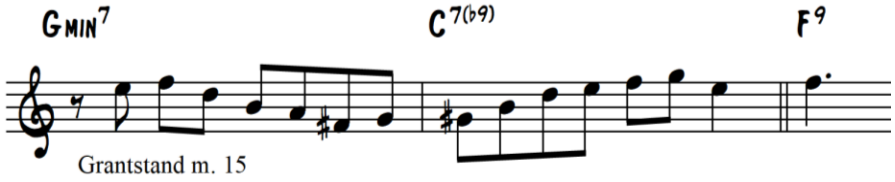
Ex. 4.18. *But Not for Me*, m. 44



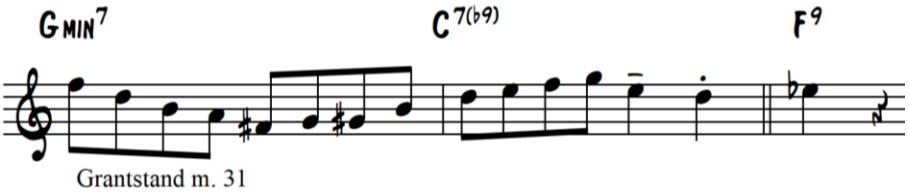
Ex. 4.19. *But Not for Me*, mm. 11-12

Green occasionally implies alternate harmony with the 3-b9 motif as in mm. 27-28 of "Blues for Willarene." The most common occurrence of implied harmony is found in his solo on "Grantstand." Green takes ten choruses of solo over the 16 measure composition. In seven of those ten, he resolves to the top of the form by implying a #IIdim7 over the given V7(b9) harmony.

Examples 4.20 and 4.21 are similar variations of the motif that begin on different beats. In example 4.20, Green encloses a G# on the downbeat of measure 15 before beginning an ascending diminished seventh arpeggio consisting of the notes G#, B, D, E, F, and G. It is most common to hear the #IIdim7 precede the I chord, in this case, I7. The most recognizable feature of this implied harmony is the use of the major seventh and natural fourth against the given V7 chord. In this instance Green plays a B on the offbeat of one in measure 16 and an F on beat 3 of measure 16. Of the seven occasions in "Grantstand" where Green implies #IIdim7 harmony, six are nearly identical in melodic material to examples 4.20 and 4.21.

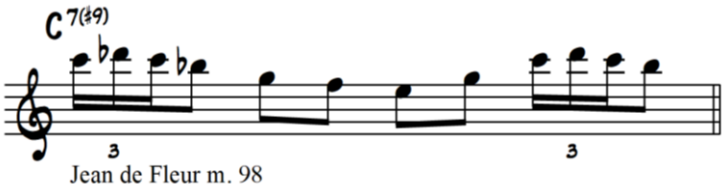


Ex. 4.20. *Grantstand*, mm.15-17

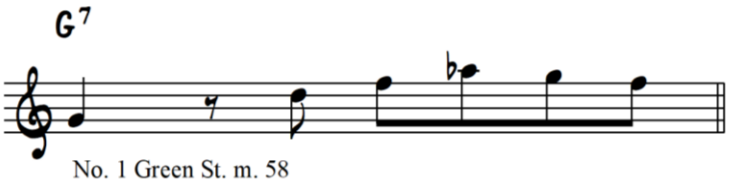


Ex. 4.21. *Grantstand*, mm. 31-33

The final category from figure 4.1, labeled “Other”, includes eleven occasions where the third of a dominant chord is followed by the flatted ninth in an unusual variation of the motif, or a note has been omitted from the diminished seventh arpeggio. Examples 4.22 and 4.23 are familiar-looking motifs; however, they are missing essential notes from the ascending diminished seventh arpeggio to complete the motif. Example 4.22 is missing a Bb on beat four of measure 98, and example 4.23 is missing a B on beat two of measure 58.



Ex. 4.22. *Jean de Fleur*, m. 98



Ex. 4.23. *No. 1 Green St.*, m. 58

Analysis of the solos transcribed for this study reveal no discernable evidence to support the idea that Green favored the motif on resolutions to one particular chord quality over another. In the solos analyzed for this study, 109 of the 123 times that Green used a variation of the 3-b9 motif, the target chord is an interval of a fifth below the dominant chord, commonly known as a V7-I resolution. This type of harmonic resolution is based on the standard practices of tonic-dominant harmony prevalent in western music of all styles. Green masterfully uses the 3-b9 motif to provide the tension and release that is expected based on centuries of practical usage within western music theory.

Honeysuckle Rose Motif

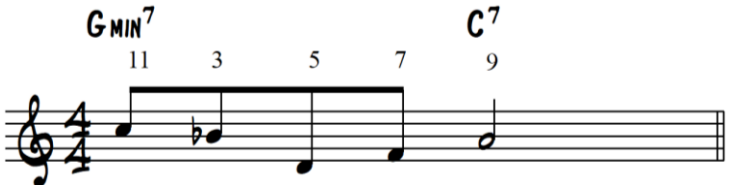
In analyzing the solos transcribed for this study, one of the most commonly found motives in the improvisations of Grant Green is a quote from the popular song "Honeysuckle Rose," composed by Fats Waller in 1929. This motif is an integral building block of Green's musical vocabulary. The use of quotes is not an uncommon practice for skilled jazz improvisers. A chapter entirely devoted to the motif in "Elements of the Jazz Language for the Developing Improviser," discusses this practice in detail:

> Quote is a term used to label a phrase which comes from a known tune. It can take place at any moment when the chord of progression cell of the tune being improvised agrees with the harmonic setting in which the phrase originally occurred….Nearly all improvisers use quotes in their solos, but some players use them to an exaggerated degree. One such player is Horace Silver, who not only uses quotes in his solos, but even works them into his compositions. [33]

The initial statement of the melody, the origin of the quote, is shown in Example 4.24, as recorded by Fats Waller in 1934. The melodic fragment can be analyzed as a whole step approach from above into a Bbmaj7 arpeggio in which the third, fifth, and seventh of the arpeggio are displaced an octave lower. However, for the purposes of this study, in most instances the motif will be analyzed as a two-part minor device. With this method, the motif can be analyzed against the transcribed minor harmony. In this context, example 4.24 begins with a whole step approach from the eleventh of the chord on beat one of mm. 13 to a Bb, the flatted third of Gmin7. The second part of the motif consists of an ascending D minor triad beginning on the fifth of Gmin7 (D, F, and A). Played against a IImin7 chord, this motif provides the essential harmonic information of the guide tones (the flatted third and flatted seventh) along with two color tones (the eleventh

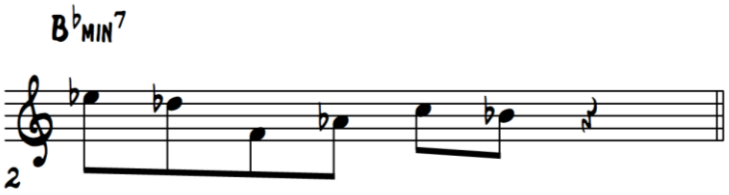
[33] Jerry Coker, *Elements of the Jazz Language for the Developing Improviser*, 26.

and ninth). Honeysuckle Rose was often quoted by Charlie Parker and even appears in the melody of “Donna Lee,” one of his most famous compositions.



Ex. 4.24. *Honeysuckle Rose*, mm. 13

Parker used this quote harmonically over the Bbmin7 chord in measure 15 of the melody to “Donna Lee,” as seen in example 4.25. The whole step approach from above to the flatted third of Bbmin7 is followed by an ascending minor triad from the fifth. The result is a displaced Dbmaj7 arpeggio that outlines the harmony of a minor seventh chord with the added color of a ninth and eleventh.

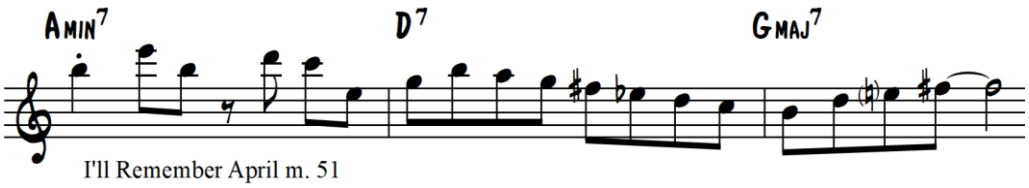


Ex. 4.25. *Donna Lee*, m. 15

This small piece of musical vocabulary is manipulated rhythmically and melodically in Green’s playing. It is often connected with other pieces of musical vocabulary to form longer sections of improvised material. Guitarist Andrew Scott analyzed Green’s usage of the Honeysuckle Rose motif in the first chorus of “I’ll Remember April.” He concluded that “Green is able to make considerable music using

this formula, and his repeated usage of it here and elsewhere affords him an effective strategy with which to navigate musically in any number of contexts."[34]

The following examples (4.26-4.30) are the most common rhythmic and melodic variations of the Honeysuckle Rose motif found in the transcriptions analyzed for this study. The most audible difference between the original melody and Green's usage of the quote is his rhythmic phrasing. In nearly every occasion analyzed, the motif contains syncopation. Referring back to example 4.25, Parker plays the quote rhythmically identical to that of the original that appears in example 4.24. The flatted third of Bbmin7, Db, appears on the offbeat of one in measure 15, placing the ascending minor triad on the beat. Examination of example 4.26 reveals that the flatted third of Amin7 appears on beat four in measure 51. The fourth of Amin7, D, actually appears on the offbeat of three, the motif starting not on the beat as in examples 4.24 and 4.25, but instead on the offbeat, adding syncopation and rhythmic interest to the quote.



Ex. 4.26. *I'll Remember April*, mm. 51-53

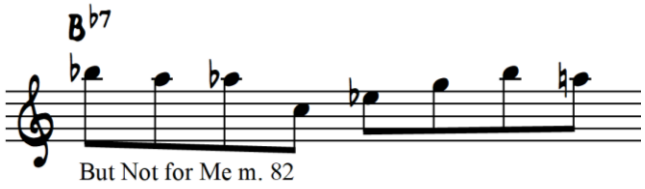
Melodically, example 4.26 is similar to example 4.24. The motif begins on the fourth of Amin7 and descends by whole step to the flatted third of the chord before its completion with an ascending E minor triad, generating the fifth, flatted seventh, and

[34] Andrew Scott, "Exploring the Use of a Single Formula in Grant Green's First Chorus Improvisation on 'I'll Remember April' (1961)," *Current Research in Jazz*, (November 52009): Accessed November 4, 2017, http://www.crj-online.org/v1/CRJ-GrantGreenSolo.php

ninth of Amin7. Two common melodic variations of this example are found in examples 4.27 and 4.28.

In example 4.27, Green's use of the motif implies the harmony of Fmin7 against the Bb7 sounded in measure 82. The motif also contains an additional chromatic passing tone between the Bb on beat one (the eleventh of Fmin7) and the Ab on beat two of the measure (the flatted third of Fmin7). This subtle melodic change has two effects. First, it allows Green to begin the motive on the downbeat of the measure and still interject syncopation by starting the ascending minor triad on the offbeat. Second, the chromatic passing tone, A, can be interpreted as either the major third against the minor chord, or the major seventh against the dominant chord. This melodic deviation from the original quote is an implementation of a fragment of the bebop scale. In this case, it can be considered either the minor or dominant bebop scale, in which the added note is

> the perfect anachronism to the chord quality with which it is used; this is, a major third against a minor seventh chord, or a major seventh against a dominant seventh are precisely the notes we generally consider to be contrary to the chord quality.[35]

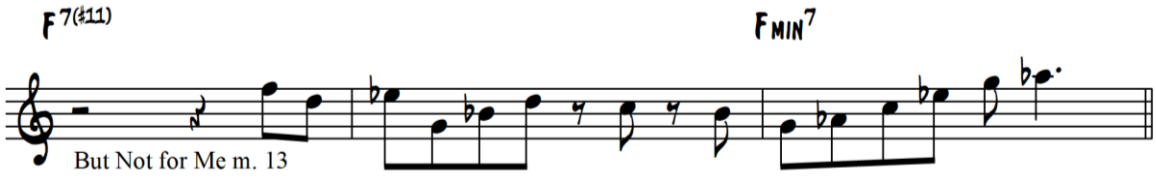


Ex. 4.27. *But Not for Me,* m. 82

Example 4.28 is another common melodic variation of the Honeysuckle Rose motif found in the solos analyzed for this study. It shares the same rhythmic principle as example 4.27, and Green is again implying the related minor harmony of Cmin7 against

[35] Jerry Coker, *Elements of the Jazz Language for the Developing Improviser*, 26.

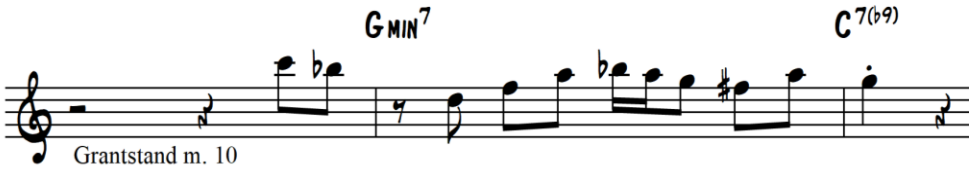
the F7(#11) chord in mm. 13-14. This is deduced from the F on beat four of measure 13 and the Eb on beat one of measure 14, notes which respectively are the eleventh and flatted third of Cmin7. In this variation of the motif, the chromatic passing tone, indicative of the bebop scale, has been replaced by a lower chromatic neighbor tone, D.



Ex. 4.28. *But Not for Me*, mm. 13-15

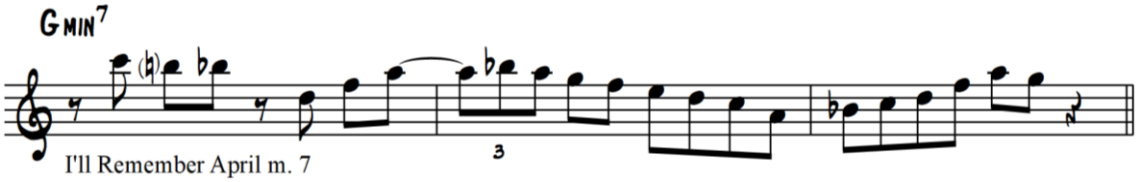
Green freely uses the motif on both strong and weak beats within a measure. The most common form of rhythmic displacement concerning this piece of musical vocabulary is the use of an eighth note rest between the third of the minor seventh chord to which the motif is applied and the ascending minor triad. In previous examples, Green immediately followed the third scale degree with the minor triad, but in examples 4.29 and 4.30, there is an audible pause between these parts of the motif.

Example 4.29 is similar in its melodic content to example 4.28, which demonstrates Green's use of the motif on the weak part of the beat, allowing him to play the ascending minor triad immediately following the flatted third of the Amin7 chord. In example 4.29, Green begins the motif on beat four of measure 10, neglecting the syncopated pickup note. The eighth note rest on beat one of measure 11 allows Green to begin the ascending minor triad on the offbeat of one, reintroducing syncopation and rhythmic interest to the motif.



Ex. 4.29. *Grantstand*, mm. 10-12

Green applies this same principle to example 4.30. Here, he begins the three note chromatic bebop line discussed in example 4.27 on the offbeat of beat one in measure 7. Like example 4.29, the eighth note rest on beat three of measure 7 forces the ascending minor triad to the weak part of beat three, interjecting more rhythmic interest and syncopation to the motif.



Ex. 4.30. *I'll Remember April*, mm. 7-9

Figure 4.2 divides the 98 total occurrences of the motif into six categories representing its use over different harmonic structures found in the solos analyzed for this study. For the purposes of this study, figure 4.2 only includes variations of the motif that represent a complete form of the ascending minor triad. On occasions where the third of the triad is absent, quality of the motif cannot be assumed and has therefore been omitted.

Because the melodic content of the quote so clearly represents the harmony of the IImin7 chord, Green most frequently uses the motif in areas of IImin7-V7 harmony. The next most common usage occurs over dominant seventh chords that do not resolve down by a fifth (which implies natural extensions). Use of the motif on major seventh chords, dominant seventh chords with a suspended fourth, and areas of IImin7(b5)-V7 were also observed in the solos transcribed for this study.

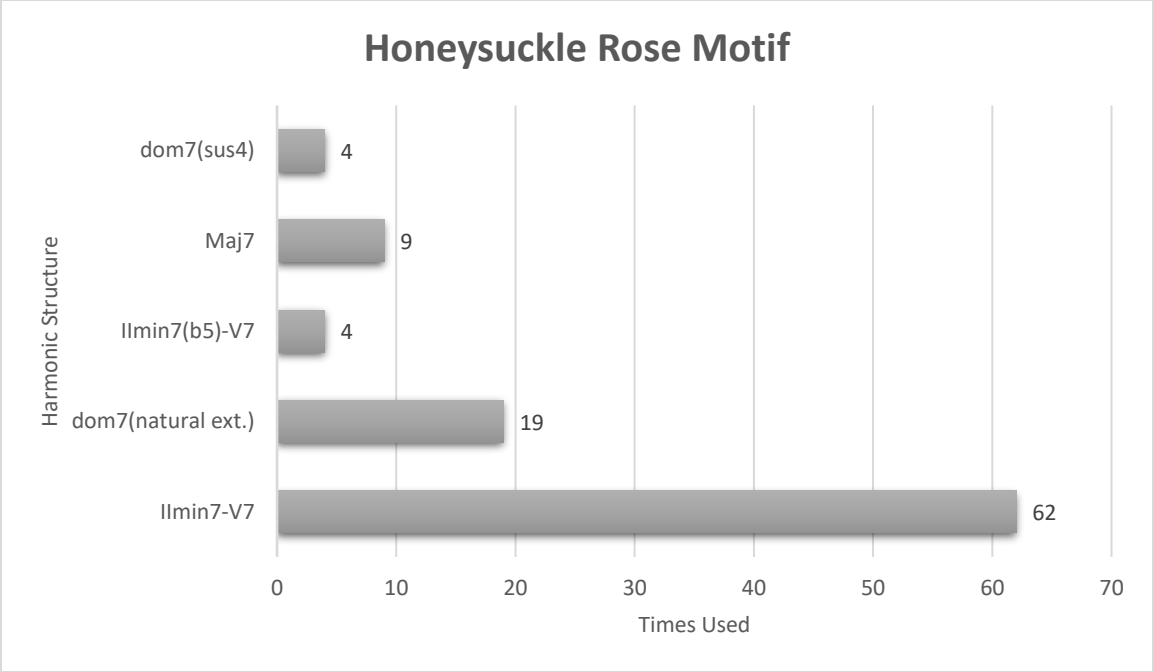
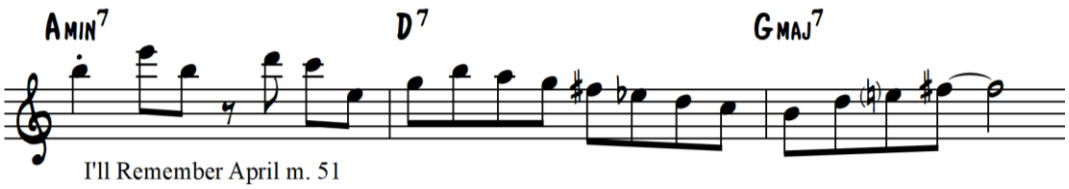


Figure 4.2. Honeysuckle Rose Motif.

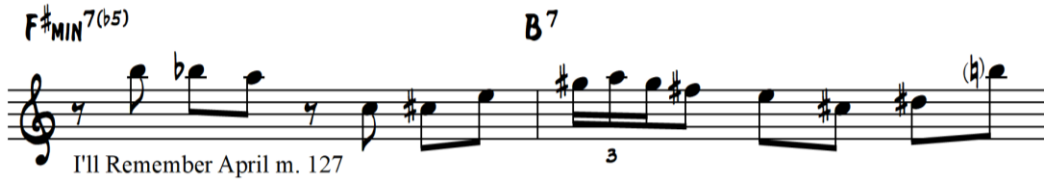
On two different occasions in "I'll Remember April," Green utilizes the Honeysuckle Rose motif over static minor seventh chords. The data for these have been recorded in figure 4.2 under IImin7-V7. The reasoning behind this becomes clear upon inspection of example 4.30. In this example, Green plays a Bb, the flatted third of Gmin7, on beat one of measure 9, leading to the conclusion that this entire three measure section is being played against the written harmony. In measure 8, he plays an F and an E, the flatted seventh and natural sixth of Gmin7, or the seventh and sixth scale degrees of the G dorian minor mode, in the descending minor scale. The dorian minor mode is harmonically specific to the IImin7 chord and is not typically used in instances where the improviser is considering the minor chord the tonic. In jazz harmony, IImin7 and V7 are harmonically interchangeable, therefore it is just as plausible to conclude that he is considering this harmonic area a IImin7-V7 as it is to say he is playing over the static harmony of Gmin7.

Green regularly uses this approach to address areas of IImin7-V7 harmony resolving to the tonic Imaj7. Example 4.31 shows a similar approach to that of example 4.30. In example 4.31, Green approaches the third of the Amin7 by whole step from above before playing an ascending E minor triad, outlining the harmony of IImin7. In the continuation of this line, he plays a G on the offbeat of two and an F# on beat three of measure 52, the seventh and sixth scale degrees of the A dorian minor mode. Conversely this can be analyzed as the flatted seventh of Amin7 resolving chromatically to the third of D7 on beat three of measure 52. This phrase resolves to the third of Gmaj7 on beat one of measure 53 through a descending 3-b9 motif.



Ex. 4.31. *I'll Remember April*, mm. 51-53

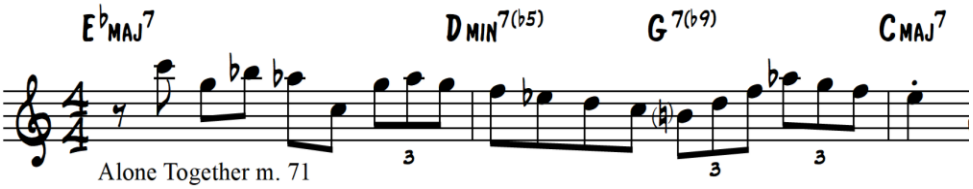
Green very rarely uses this motif over IImin7(b5)-V7(b9) harmony. In the solos analyzed for this study, it occurs only four times. In three of those four occasions, Green utilizes the motif in the same context that he uses it on IImin7-V7 harmony. He approaches the flatted third of the IImin7(b5) before playing the ascending minor triad from the fifth of the chord. An example of this is found in measure 127 of "I'll Remember April" (example 4.32). The clash of the natural fifth on beat four of measure 127 played against the flatted fifth of the IImin7(b5) chord makes this an undesirable usage. Analysis of examples 4.33 and 4.34 provides his solution to this issue.



Ex. 4.32. *I'll Remember April*, mm. 127-128

Example 4.33 has been omitted from figure 4.2. The ascending minor triad on the offbeat of three in measure 71 is incomplete and therefore relies on the assumption that Green might have played an Eb to complete a C minor triad. However, this example does provide the necessary information to examine Green's approach to IImin7(b5)-V7(b9) harmony.

The Honeysuckle Rose motif specifically articulates the harmony in example 4.33 by targeting Ab on beat three of measure 71, the flatted fifth of the Dmin7(b5). This harmonic concept places the ascending minor triad on the flatted seventh of the IImin7(b5) chord, alleviating the clash of the natural fifth played against the flatted fifth of the chord. It also provides for a scalar descent into a 3-b9 motif in measure 72. In this particular example, Green is anticipating the arrival of Dmin7(b5) by a full two beats.

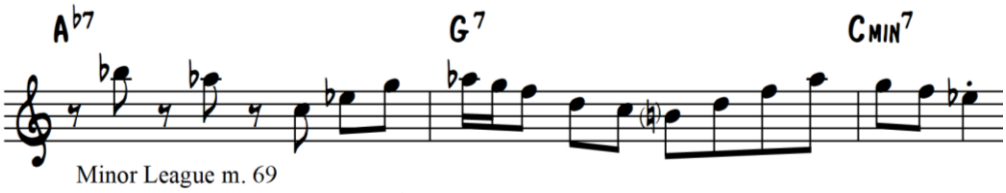


Ex. 4.33. *Alone Together*, mm. 71-73

The principle behind this harmonic approach is that a IImin7(b5) chord can also be considered a min6 chord with the sixth in the bass. By spelling out Dmin7(b5) (D, F, Ab, C) and Fmin6 with the sixth degree in the bass (D, F, Ab, C) it is apparent that the two chords are harmonically interchangeable. Jazz improvisers commonly use a IImin7

sound in these instances to provide the melodic voice leading found on the offbeat of one in measure 72. In this example the flatted seventh (Eb) of Fmin7 leads chromatically to the fifth (D) of G7b9. Therefore, Green's use of the Honeysuckle Rose motif to imply Fmin7 (or IImin7 harmony) specifically articulates the harmony of Dmin7(b5)-G7b9.

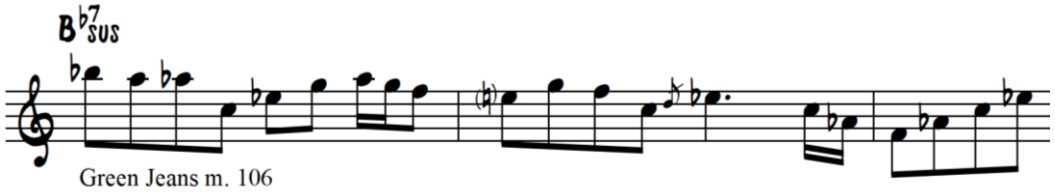
Analyzing example 4.34 in this context, it becomes clear that Green is implying a Dmin7(b5) chord against the Ab7 that is sounded by the bass in measure 69. In this situation, the Ab7 chord can be considered a tri-tone substitution of the Dmin7(b5). Here, Green attacks the Ab on the offbeat of two, leading to an ascending C minor triad. This use of the motif implies the harmony of Fmin6 or Dmin7(b5) against the Ab7 of measure 69. Green proceeds to outline the harmony of Dmin7(b5) in measure 70 by playing the descending arpeggio of the chord. This results in chromatic voice leading from the flatted seventh of the Dmin7(b5) to the third of the G7 chord, then up the ascending diminished seventh arpeggio of the 3-b9 motif.



Ex. 4.34. *Minor League*, mm. 69-71

Green applies a similar logic of implied related minor harmony to suspended chords. In example 4.35, the Honeysuckle Rose motif is used over the modal composition, "Green Jeans." The composition is based on a 32-measure AABA form, with the eight measure A sections comprised of a Bbsus7 chord. This chord is also closely related to Fmin7. Between a Bbsus7 chord (Bb, Eb, F, Ab) and an Fmin7 chord (F, Ab, C, Eb), the only difference is the Bb versus the C. By implying the harmony of

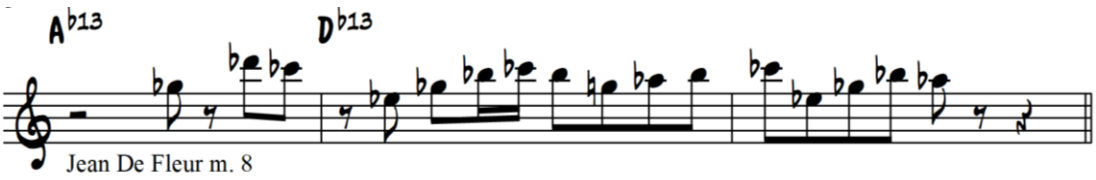
Fmin7 against the Bbsus7 chord, Green is able to add the color of a ninth to the sus7 chord with the fifth of the Fmin7 chord, C.



Ex. 4.35. *Green Jeans*, mm. 106-108

In example 4.35, Green plays an Ab, the flatted third of an implied Fmin7, on beat two of measure 106, before attacking the ascending C minor triad on the offbeat of two. Green continues the phrase with a turn on beat four of measure 106, and develops a melodic idea with the chord tones of an Fmin7 chord. By approaching the Vsus7 chord not as itself, but as its related IImin7 chord, Green is able to provide color and variety with one of his most identifiable motifs. It also provides the impetus to develop a melodic line that continues for several measures.

In his composition "Jean De Fleur," Green applies the Honeysuckle Rose motif a total of eighteen times. Twelve of those times, the motif occurs over the A section of the tune. This section of the composition consists of dominant seventh chords moving by whole step every two measures. Analysis of example 4.36 examines Green's use of the motif against non-resolving dominant seventh chords that feature natural extensions: the ninth, sharp eleventh, and thirteenth.

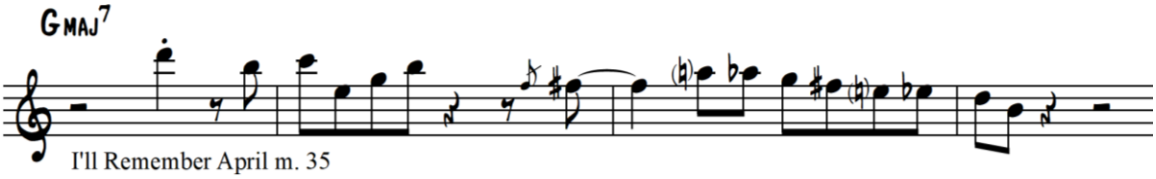


Ex. 4.36. *Jean De Fleur*, mm. 8-10

Green anticipates the arrival of the Db13 in measure 9 by playing the notes Db and Cb on beat four of measure 8. An ascending Eb minor triad begins on the offbeat of one in measure 9. Relating this information to previous examples, Green again uses the related IImin7 chord to apply the motif to Db13. The Db and Cb are the fourth and flatted third of Abmin7, and the ascending minor triad begins on Eb, the fifth of Abmin7. The Gb contained in the ascending triad of the motif creates a clash of a minor 9th interval with the third included in the Db13 chord. Green rectifies this by developing a melodic idea that includes a G natural, the #11 (natural extension) of Db13, on the offbeat of three, before repeating an abridged version of the motif in measure 10.

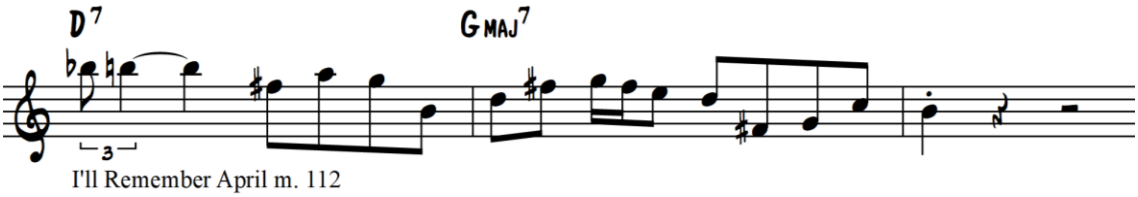
Examples 4.37 and 4.38 demonstrate Green's approach to major chords using the Honeysuckle Rose motif. In example 4.37, taken from Green's solo on "I'll Remember April," the harmony during the four measure section is the tonic, Gmaj7. Over this, Green uses the motif to imply the IImin7-V7 chord progression, Amin7-D7. The D on beat three of measure 35 and C, approached chromatically from below, on beat one of measure 36, are the fourth and flatted third of Amin7. These are followed by an ascending E minor triad. Green rests for a beat and a half before sliding into an F#, the third of D7, and chromatically descending to the root of Gmaj7 on beat three of measure 37. The end of this phrase introduces Green's use of the major bebop scale. This variation of the bebop scale utilizes a chromatic passing tone between the sixth and fifth scale degrees, rather than the root and flatted seventh, to ensure that chord tones are accented on the strong beats of the measure.[36] Green punctuates the end of the implied IImin7-V7-Imaj7 phrase by playing the important chord tones of Gmaj7 on the strong beats of mm. 37-38.

[36] Jerry Coker, *Elements of the Jazz Language for the Developing Improviser*, 26.



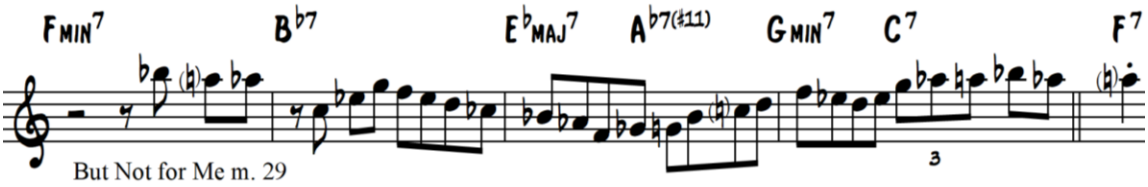
Ex. 4.37. *I'll Remember April*, mm. 35-38

Also taken from "I'll Remember April," example 4.38 examines Green's use of the motif with the tonic sound over a Imaj7 chord. The A on the offbeat of three and the G on beat four of measure 112 signal the start of the motif, which is completed by the ascending B minor triad on the offbeat of four. This example of the motif, with the notes A, G, B, D, and F#, is recognized as an octave-displaced arpeggio of the tonic chord. Green anticipates the arrival of the Gmaj7 in measure 112 slightly before completing the motif with the familiar turn on beat two of measure 113.



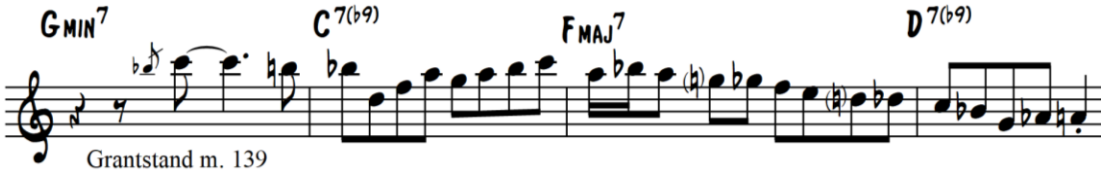
Ex. 4.38. *I'll Remember April,* mm. 112-114

As has been briefly discussed in the previous examples, this motif provides a metaphorical springboard for Green's longer improvised melodic lines. An example of this is found in his solo on "But Not for Me" (ex. 4.39). Green begins this phrase with the Honeysuckle Rose motif over the Fmin7 in measure 29. On beat four of measure 30, Green uses the 3-b9 motif, leading to a four note enclosure of G, the third of Ebmaj7, on beat three of measure 31. He then ascends a G minor digital pattern before completing the phrase with a two note enclosure of A, the third of F7, on beat one of measure 33.



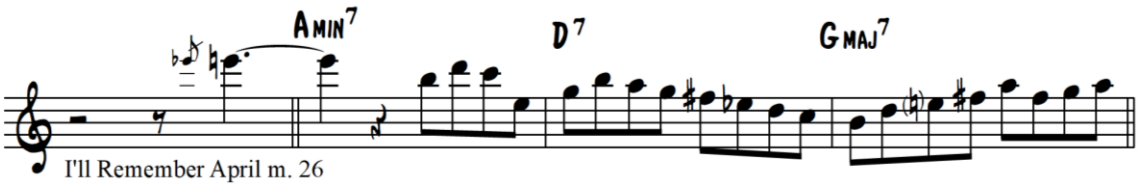
Ex. 4.39. *But Not for Me*, mm. 29-33

In example 4.40, Green uses the Honeysuckle Rose motif to approach a major seventh chord. Following the application of the motif over IImin7-V7 harmony in mm. 139-140, Green descends chromatically to the root of the Imaj7 chord in measure 141. The chromatic notes D, Db, and C, indicative of the F major bebop scale, are followed by a four note enclosure of A, a delayed resolution of the harmony from measure 141.



Ex. 4.40. *Grantstand*, mm. 139-142

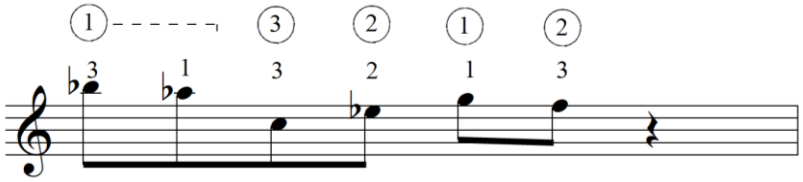
An example of Green connecting the Honeysuckle Rose motif to the descending 3-b9 motif is found in example 4.41. The chromatic voice leading between the flatted seventh of Amin7 and the third of D7 occurs in measure 28. This same chromatic 7-3 voice leading occurs between the D7 and Gmaj7 in mm. 28-29.



Ex. 4.41. *I'll Remember April*, mm 26-29

The in-depth analysis of the Honeysuckle Rose motif in this section of the study categorizes the ways in which Green was able to manipulate the motif to fit a variety of

chord progressions. This motif proved to be an integral part of his musical vocabulary over the course of his time as a recording artist for the Blue Note label. The most iconic example of this is found in Green's solo on "I'll Remember April." The motif appears in its strict form a total of twenty times, in each different type of harmonic context that the composition presents. Of those twenty total appearances, sixteen of them begin new phrases. The manipulation of this motif, the move of the ascending minor triad to the offbeat, and the consistent use make it one of the most characteristic improvisational aspects of Green's playing.



Ex. 4.42. Honeysuckle Rose Motif with string notation

Because of the nature of the instrument and the mechanical aspects of the fretboard, the guitar is shape-oriented, and guitarists tend to play ideas based on physical shapes that fall comfortably on the guitar neck. The Honeysuckle Rose motif clearly illustrates this aspect of the instrument. Example 4.42 shows a recreation of the physical pattern from which Green often played the motif, based on analysis of audio and video recordings of his improvisations. Green utilized a three finger approach to his left hand, similar to that of Wes Montgomery, in which his left thumb hung over the top of the fretboard. This caused a slight rotation of his left hand and limited the use of the fourth finger.[37] It is a technical approach commonly associated with self-taught guitarists due to

[37] Grant Green, "Grant Green Trio" (live performance footage, France, 1969), accessed January 19, 2018, https://www.youtube.com/watch?v=OdFYaK_nUCs.

the high level of comfort that it provides. Therefore, this reconstruction shows only the use of fingers 1, 2, and 3.

Through this analysis, the shape Green utilizes on the guitar neck becomes recognizable. In every example discussed in this study, Green plays the motif relatively high in the guitar range, taking advantage of the tuning of the upper strings. Standard tuning on a guitar, from low to high, is E, A, D, G, B, E, creating 4 intervals of a perfect fourth and one interval of a third between the G and B strings. It is this deviation in the tuning that makes minor triads lie in a much more comfortable, one-finger-per-string pattern in the higher range of the guitar. This alleviates the need to bar multiple strings with one finger, and creates the shape illustrated in example 4.42. For Green, this made the motif fall comfortably on the instrument at virtually any tempo.

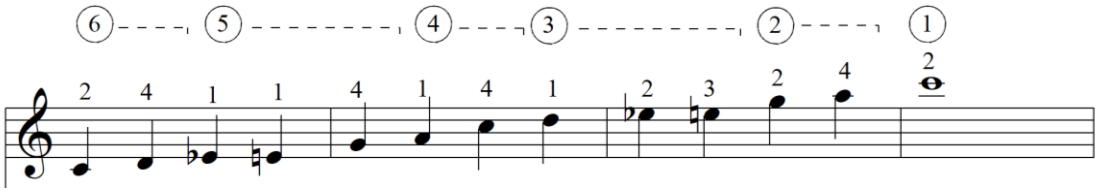
Use of the Blues

Use of the blues is found extensively in Grant Green's improvisational vocabulary. Green developed as a musician playing in the blues clubs of East St. Louis. This connection with the blues and R&B music was an essential part of his playing throughout his career. The distinctive sound of the blues involves the blending of major and minor tonality, which is accomplished by combining the notes from two different scales: the major blues scale and the minor blues scale.[38] The major blues scale is based on the major pentatonic with an additional flatted third, the minor blues scale in based on the minor pentatonic with an additional flatted fifth. The sound of these scales is

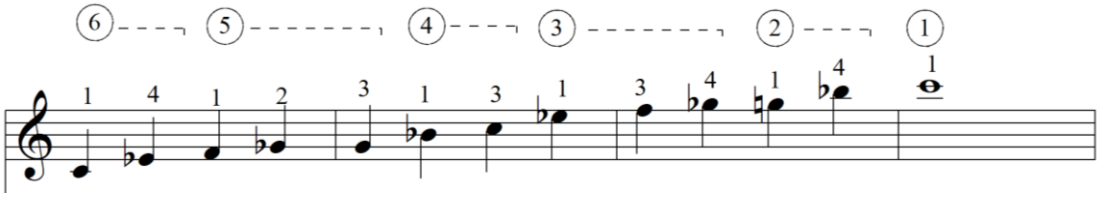
[38] Steve Treseler, *The Living Jazz Tradition: A Creative Guide to Improvisation and Harmony*, 105.

entwined with African-American culture and invokes the feeling of the blues. As a piece of jazz vocabulary, this is described by Jerry Coker as a form of harmonic generalization. In this case, "because we are accustomed to hearing a single blues scale over the various chords of a blues, that phenomenon can be transferred to other non-blues progressions."[39]

Written in C, the two different blues scales are shown below in examples 4.43 and 4.44. These examples are shown with fingering patterns to visually represent the shape that each scale forms on the guitar neck. These are very important patterns for developing guitar players and are typically some of the first scales that they learn. More importantly, they form a consistent shape in any position on the guitar neck. Therefore, the pattern in example 4.44 can be moved to any key by shifting the player's hand to the root of the new key on the sixth (lowest) string of the guitar. A shift to the third fret of the lowest string on the guitar neck places the scale in G, where the same minor blues scale pattern will generate the G blues scale.



Ex. 4.43. C Major Blues Scale

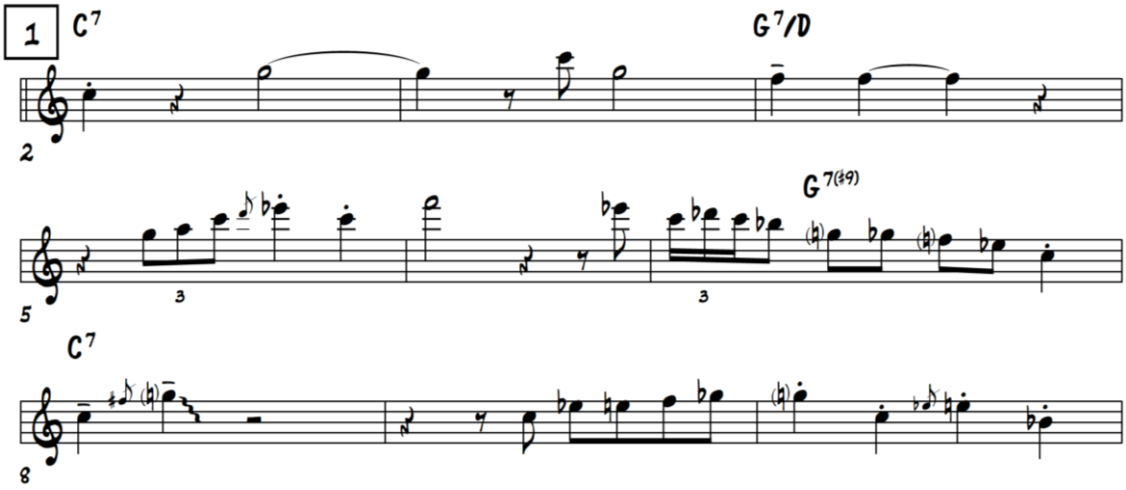


Ex. 4.44. C Minor Blues Scale

[39] Jerry Coker, *Elements of the Jazz Language for the Developing Improviser*, 45.

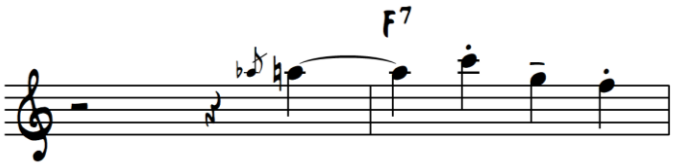
By considering these two scales as mechanical patterns, they become key elements of vocabulary for many jazz guitarists. Green capitalizes on this by using these blues scale patterns often in his improvisations. In some instances, his entire improvisation can be entirely blues based. Of the solos analyzed for this study, improvisations on “Just a Closer Walk with Thee,” “Wagon Wheels,” and “Take These Chains from my Heart” are in this mold, drawing from the patterns in examples 4.43 and 4.44.

In example 4.45, taken from “Just a Closer Walk with Thee,” Green relies on the C minor blues shape as shown in example 4.44. In mm. 2-4, he uses only the notes from the minor form of the scale. In measures 5, 7, and 9, he interjects notes foreign to the strict form of the scale. In measure 5, Green plays an A natural as part of the triplet figure on beat two, and in measure 7 he uses a sixteenth note turn on beat one that includes a Db. In measure 9, Green combines the major and minor blues scales into a blues motif common in jazz. The ascending motif incorporates the flatted third and major third as well the flatted fifth and natural fifth. These deviations from the shape in example 4.44 are merely passing tones and do not take away from the feeling of the blues being implied, nor do they cause Green to physically move his hand from the C minor shape. They are instead examples of the kind of vocal inflection that is historically part of the blues tradition.



Ex. 4.45. *Just a Closer Walk with Thee*, mm. 2-10

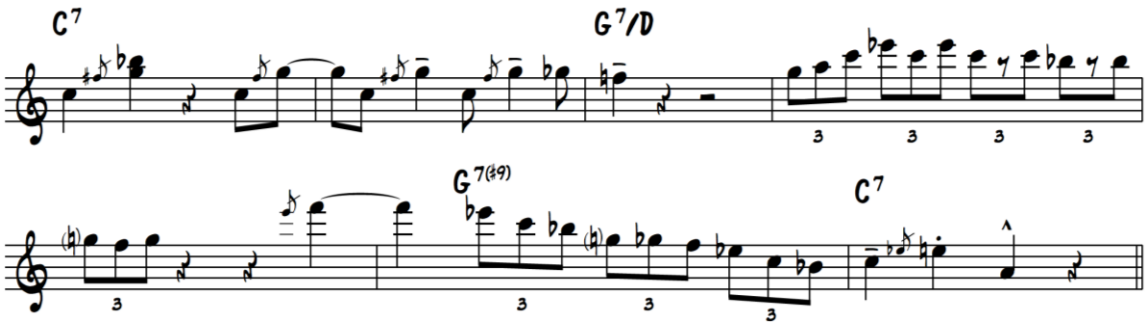
In mm. 11-12, Green shifts to the F major blues scale (example 4.46). The brief inflection of Ab before the A natural emphasized on beat four of measure 11 causes an audible shift in key. This is followed by the fifth, second and root of the F major blues scale in measure 12.



Ex. 4.46. *Just a Closer Walk with Thee*, mm. 11-12

Example 4.47 is taken from mm. 34-40 of the same solo. This excerpt finds Green using the same minor blues form as in example 4.45. In mm. 34-35, Green invokes the feeling of the blues by sliding into the natural fifth from the flatted fifth of the C minor blues scale (seen here as F# grace notes). Beginning on beat two of measure 39, the following triplet figure is an exact representation of the blues scale discussed in example 4.44. He completes the phrase in measure 40 by adding the color of the major blues scale

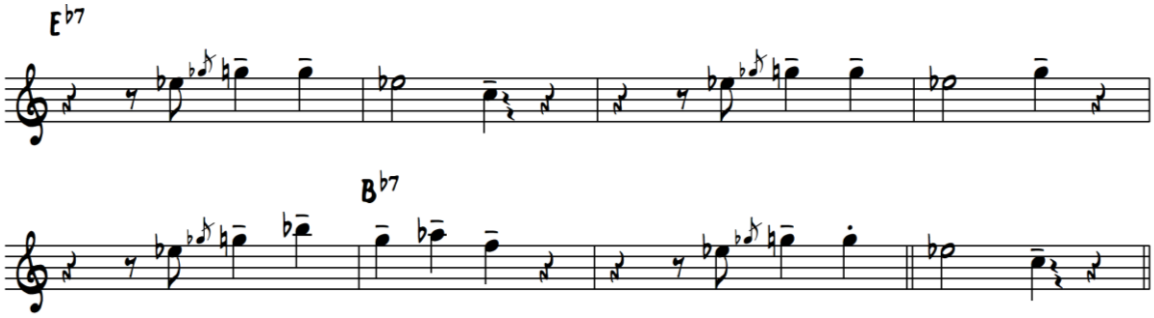
on beats two and three by sliding into the major third from the flatted third, ending the phrase on the sixth, A.



Ex. 4.47. *Just a Closer Walk with Thee,* mm. 34-40

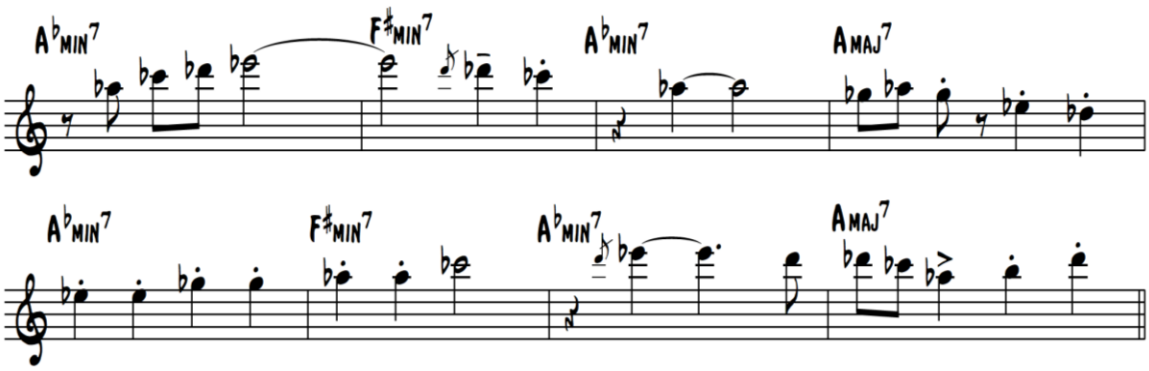
Green rarely uses the major blues scale for extended periods in his solos. It is much more common in his playing to find a blending of the major and minor tonality of the two scales. This typically occurs in the fashion mentioned in the previous examples, where Green combines the third and sixth degrees of the major blues scales with those pitches associated with the minor blues scale.

The most extensive use of the major blues scale found in the solos transcribed for this study occurs in Green's solo on "Wagon Wheels." In example 4.48, he utilizes the complete set of pitches from the Eb major blues scale (Eb, F, Gb, G, Bb, and C). The blending of major and minor tonality is heard in the slides between the Gb and G in measure 3. The sixth of Eb, C, is played in measure 4, and the second of the scale, F, is played in measure 8. The anomaly in this section is the Ab that occurs in measure 8, when the composition moves to Bb7, the IV of Eb. Here, Green borrows a pitch from the Eb minor blues scale. This sonic relationship of the tonic minor blues scale being played over the related IV chord is something that is aurally familiar to listeners as part of the blues tradition.



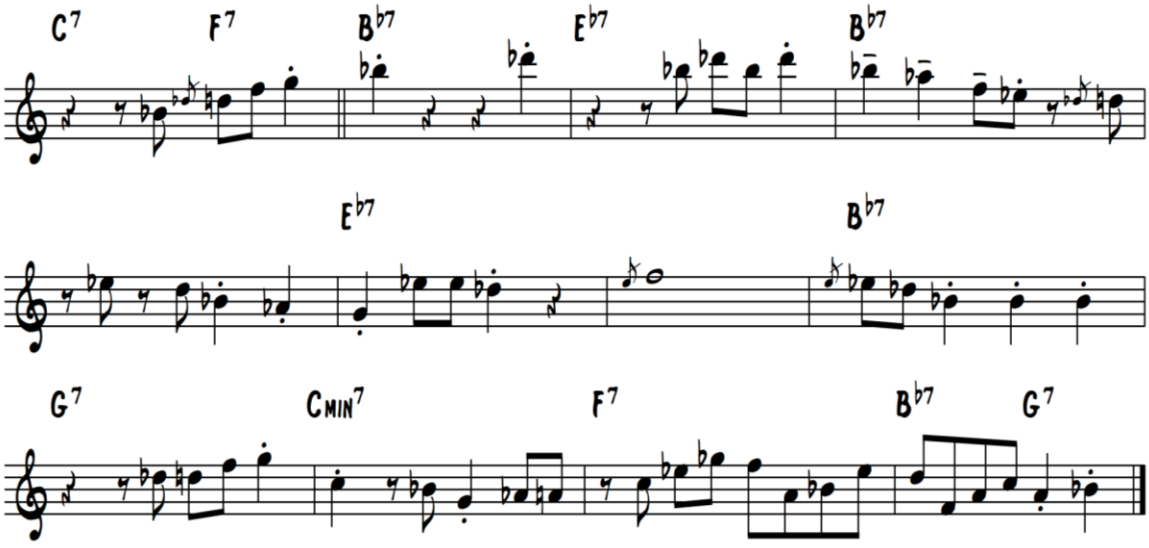
Ex. 4.48. *Wagon Wheels*, mm. 3-10

While Green was capable of playing entire solos based on the use of the blues scale, he also interjects the feeling of the blues into improvisations on compositions that lend themselves more to bebop-inspired musical vocabulary. The clearest delineation between horn-inspired lines and blues phrases occurs in his solo on “Jean de Fleur.” The form is ABCAB, which is somewhat atypical for a jazz composition. The harmony of the A sections consists of dominant seventh chords moving by whole step, while the C section is comprised of IImin7-V7-Imaj7 harmony. In these sections of the piece, Green utilizes a more horn-like approach to play linear musical vocabulary specific to the chord changes. However, examination of example 4.49 reveals Green’s approach to the B sections. At each arrival point, he uses the idea of harmonic generalization by playing the Ab minor blues scale over the entire eight measure section. This approach provides contrasting melodic material to the other sections, as well as a contrasting phrasing model to the primarily eighth note based A and C sections.



Ex. 4.49. *Jean de Fleur*, mm. 15-22

Example 4.50 examines Green's approach to the blues form. His ten chorus solo on "Blues for Willarene" features extensive use of blues inflections. In this example, Green anticipates the top of his second chorus of solo (measure 14) with the Bb major blues scale. Green continues with this sound through measure 17 before targeting a G on beat one and a Db on beat three of measure 18. These two notes are the third and seventh of Eb7, the IV7 chord in the blues form. In mm. 21-24, Green accesses his jazz vocabulary and articulates the more complex harmony in the last measures of the form. In measure 22, he approaches the third of F7 with a four note enclosure before playing an ascending diminished seventh arpeggio, the 3-b9 of F7. Green carries this dominant V7 harmony through the next two measures before resolving to the root of the tonic chord on beat four of measure 24.



Ex. 4.50. *Blues for Willarene*, mm. 13-24

In general terms, Green's solo on "Blues for Willarene" is a common melodic phrasing model for his blues improvisations. During the first eight measures of the blues form, he typically confines his playing to more blues scale-oriented vocabulary. He is more harmonically specific in mm. 9-12 of the form, playing more jazz inspired musical vocabulary.

In nearly every solo transcribed for this study, Green uses some form of blues inflection in his improvisation. The solo break and first several measures on "Alone Together" feature the use of the C minor blues scale. In "Green Jeans," he develops melodic ideas based around the use of the major and minor blues scales in mm. 40-43 and mm. 64-71. Green's solo on "Minor League" features the minor blues scale used rhythmically to develop melodic material and build energy within the larger scope of the complete solo (mm. 37-48).

Use of the blues in jazz is an essential part of the musical tradition. Both evolved from similar roots in African-American culture and history, but due to circumstances

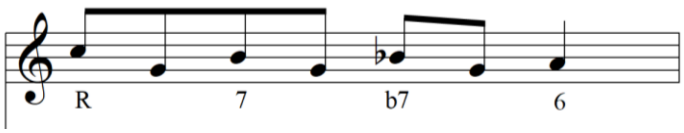
surrounding geographic locations, they grew into two different styles of music. The roots of blues music as a genre stems from a single male singer on the Mississippi delta accompanying himself with a guitar. Early jazz musicians in New Orleans began to incorporate the feeling and nuances of this music into their own playing. The use of elements such as repetition, call and response, and motivic development, so prevalent in Green's playing, draw direct influence from this important precursor. Green's association as a jazz guitarist with deep ties to blues music are not only part of the guitar tradition, but a part of the heritage of jazz music.

Contrapuntal Elaboration of Static Harmony

In areas of minor harmony, Green often develops interest within his lines by using contrapuntal elaboration of static harmony, or C.E.S.H. This piece of musical vocabulary occurs when a musician plays a chromatically moving melodic line over a single chord to create a sense of motion against a static harmony.[40]

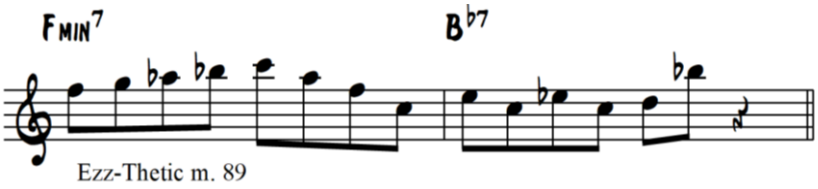
A C.E.S.H. can occur over either major or minor harmony and can utilize different sets of pitches and rhythms. However, in the solos analyzed for this study, Green uses the C.E.S.H. a total of twenty-four times, each occurring over minor harmony utilizing the pitch set found in example 4.51. This example would most frequently be applied over a Cmin7 chord with the chromatically moving melody heard on each downbeat of the measure.

[40] Jerry Coker, *Elements of the Jazz Language for the Developing Improviser*, 61.



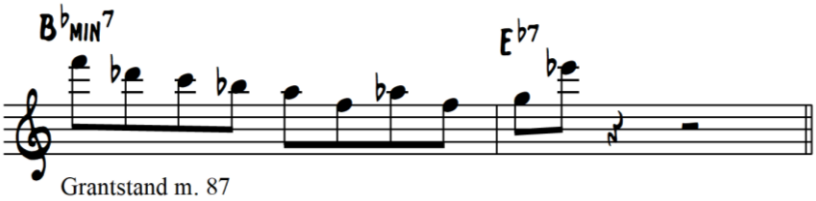
Ex. 4.51. The chromatically moving melody line in a C.E.S.H.

Green's use of C.E.S.H. in example 4.52 occurs over the Fmin7 chord in measure 89. The motif begins on beat four, resulting in a delayed resolution to the Bb7 chord on beat three of measure 90. This chromatic melodic line is identical to the one examined in example 4.51. Green uses the root, seventh, flatted seventh, and sixth of the F minor chord on downbeats to create motion, and deflects from the fifth of the chord on the offbeats.



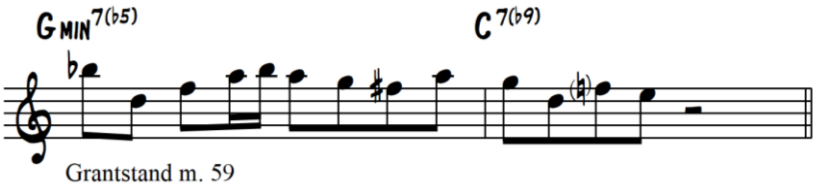
Ex. 4.52. *Ezz-Thetic*, mm. 89-90

A rhythmic variation, seen in example 4.53, occasionally occurs in Green's usage of C.E.S.H. In this instance, the motif occurs on a Bbmin7 chord. The variation occurs between the offbeat of two and the downbeat of three in measure 87. It is common for improvisers to place the chromatic melodic line on downbeats, but here he begins by playing the root, the first note of the C.E.S.H., on an offbeat. However, Green is able to quickly rectify this by playing the root and seventh of the Bbmin7 chord consecutively.



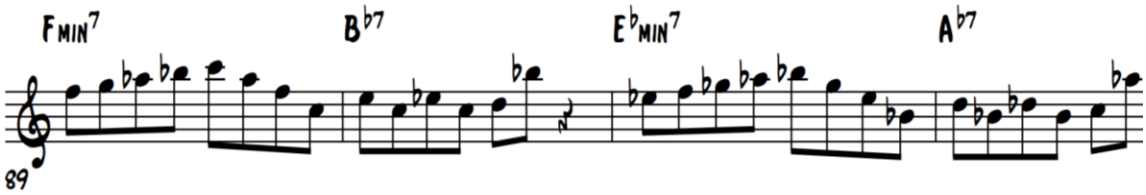
Ex. 4.53. *Grantstand*, mm. 87-88

The melodic content in examples 4.52 and 4.53 accounts for a total of twenty-one uses of the C.E.S.H. motif in the solos transcribed for this study. The other two occurrences are represented by example 4.54, and are both found in the recording of "Grantstand." Here, and in mm. 75-80, Green embellishes the motif with several additional notes between the F# on beat four of measure 59 and the F natural on beat two of measure 60, but the chromatic voice leading from the root to the sixth (G-E) is still clear throughout the motif. In this instance Green is not being specific to the IImin7(b5)-V7(b9) harmony, but is instead taking a more generic IImin7-V7 harmonic approach. The melodic strength of the C.E.S.H. creates a forward momentum that overcomes the lack of harmonic specificity.



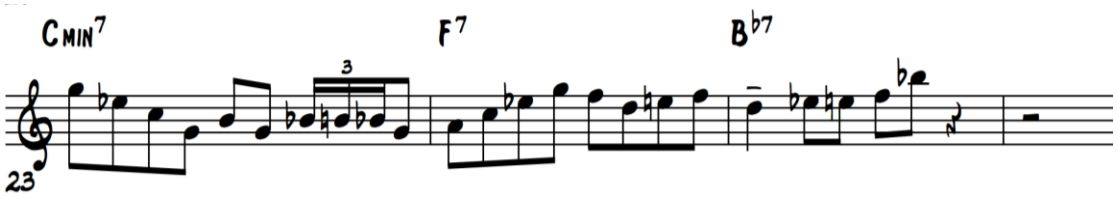
Ex. 4.54. *Grantstand*, mm. 59-60

For Green, the C.E.S.H. does not serve as the starting point of a phrase, but instead is used in the middle of longer ideas, or as the end of a melodic line. In example 4.55, he uses the motif at the end of a phrase over consecutive IImin7-V7 harmonic areas. In measure 89, the motif occurs over the Fmin7, as discussed in example 4.52. The delayed resolution to the Bb7 chord on beat three of measure 90 is marked by a leap from the third of the chord to the root on the offbeat, a commonly used phrase ending in Green's playing. This idea is sequenced in its entirety in mm. 91-92, including the phrase ending.



Ex. 4.55. *Ezz-Thetic*, mm. 89-92

Example 4.56 is taken from a longer improvised line in which Green uses the C.E.S.H. in measure 23 to connect the Cmin7 to the F7 in measure 24, creating an extended phrase. In this instance, Green has embellished the melody from example 4.51 by adding a turn on the flatted seventh on beat four of measure 23. This slight embellishment does not audibly detract from the clarity of the descending chromatic melody.



Ex. 4.56. *I'll Remember April*, mm. 23-26

While this piece of musical vocabulary can be used a number of different ways to create melodic motion against a static chord, Green confines its use to two harmonic contexts. In every solo transcribed for this study the C.E.S.H. is used as a device representing either static minor harmony or as part of a IImin7-V7 to create forward motion towards the V7 chord. Further, the chromatic melodic line is confined to the descending notes of the root, seventh, flatted seventh, and sixth of the minor chord.

Digital Patterns

Digital patterns are a common piece of musical vocabulary for jazz improvisers. They are by definition "cells of notes, usually numbering 4-8 notes per cell, that are structured according to the numerical value of each note to the root of a chord or scale."[41] Some of the most commonly used digital patterns are 1-2-3-1, 1-2-3-5, and 1-3-5-3.

> Of course there are many other possibilities, and improvisers often invent their own digital patterns….Many of the above examples also sound well when placed on another note of the chord, especially the fifth, as in 5-6-7-9, which is the same as 1-2-3-5 but placed on the fifth of the chord. All digital patterns may be altered to accommodate any needed scale/chord-type. For example, a 1-3-5-3 pattern can be adjusted to 1-b3-5-b3 to accommodate a minor chord. Generally speaking, digital patterns usually occur at one rhythmic level for the entire cell (as opposed to a mixture of rhythmic values), and that level is most often the eighth-note level.[42]

Based on the solos analyzed, digital patterns play an important role in Green's musical vocabulary. The following examples are the most common digital patterns found in his solos. For numerical reference, C is considered the root and is therefore labeled as the number 1. Each digital pattern listed in the example below does appear in both its natural form and in retrograde (the digital pattern numbers reversed: ex. 1-2-b3-5 is the natural state; 5-b3-2-1 is the pattern in retrograde) throughout the solos.

The 1-6-b7-1 pattern in example 4.57 and the 1-b3-4-5 pattern from example 4.58, are not digital patterns listed as possible options in the text by Jerry Coker. However, there are many variations other than those listed in the Coker text, and based on frequency of occurrence, these cells can be considered digital patterns inherent to Green's vocabulary. Example 4.59 (1-2-3-5), 4.60 (1-3-5-3), and 4.61 (1-2-3-1) are all

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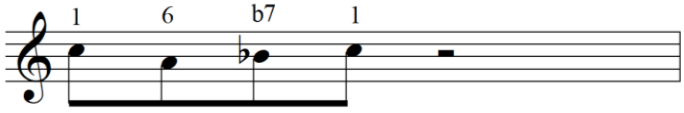
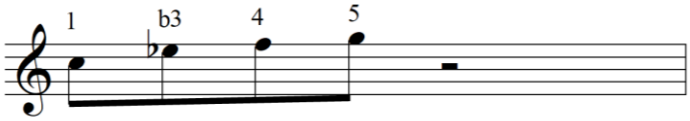
[41] Jerry Coker, *Elements of the Jazz Language for the Developing Improviser*, 8.
[42] Ibid., 8.

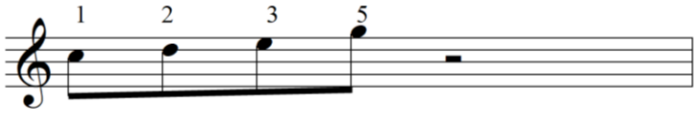
labeled as common digital patterns in the Coker text, and regularly appear in the playing of Green. Example 4.62 is an eight note digital pattern that is commonly found in the solos transcribed for this study.



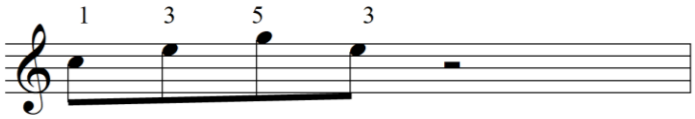
Ex. 4.57. Digital Pattern 1-6-b7-1 (This pattern is typically applied as a 5-3-4-5 digital pattern on both major and dominant seventh chords)



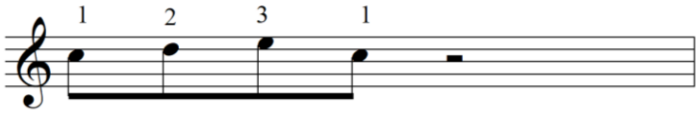
Ex. 4.58. Digital Pattern 1-b3-4-5



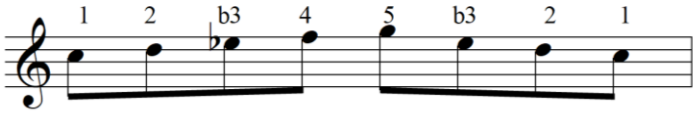
Ex. 4.59. Digital Pattern 1-2-3-5



Ex. 4.60. Digital Pattern 1-3-5-3

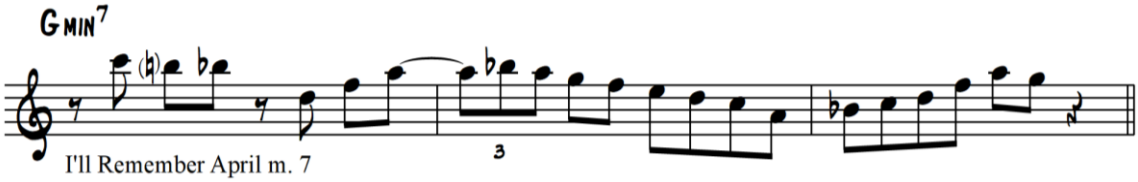


Ex. 4.61. Digital Pattern 1-2-3-1



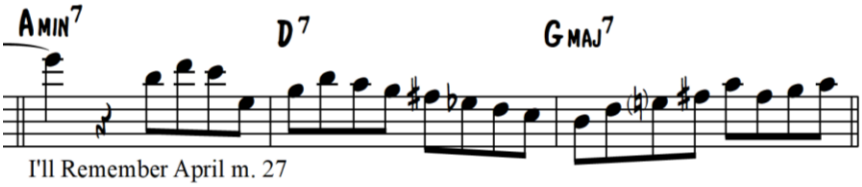
Ex. 4.62. Eight Note Digital Pattern 1-2-b3-4-5-b3-2-1

In example 4.63, Green uses a 5-4-b3-1 digital pattern on beat three of measure 8, and a 1-2-3-5 digital pattern on beat one of measure 9. It is important to remember that because digital patterns can be played from virtually any chord tone, the numerical representation is not referencing the scale degrees against the chord being played, but instead the pattern itself. In this instance, the 1-2-3-5 pattern that begins on beat one of measure 9 is actually played from the third of Gmin7. The 1-b3-4-5 pattern in measure 8 is an example of the pattern being altered to fit a scale. If the root of the pattern is considered A (the ninth of Gmin7) we would expect the third to be a C#. However, this passage represents the G dorian scale, and within that context, C is natural and therefore flatted in relationship to the digital pattern.



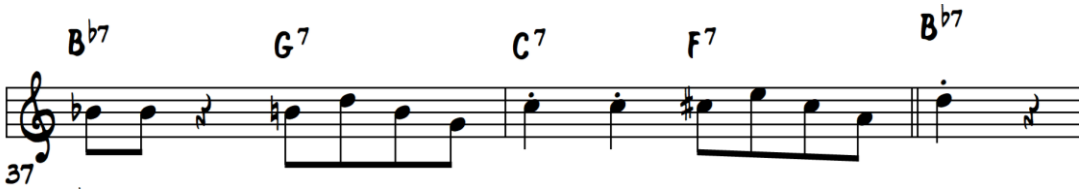
Ex. 4.63. *I'll Remember April*, mm. 7-9

Example 4.64 contains three digital patterns. The first, a 1-3-2-1 on beat one of measure 28, is played from the flatted seventh of Amin7. The second, a 1-b3-4-5 on beat one of measure 29, begins on the third of Gmaj7, specifically articulating the harmony of that chord. Finally, a 1-6-b7-1 on beat two of measure 29 extends the phrase and adds the color of an A, the ninth of Gmaj7.



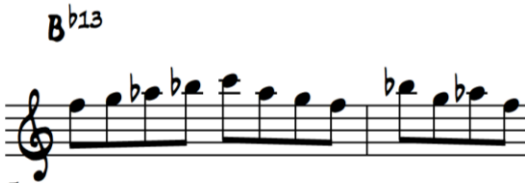
Ex. 4.64. *I'll Remember April*, mm. 27-29

On beat three of measures 37 and 38 in example 4.65, Green uses 3-5-3-1, effectively playing a G triad in measure 37 and an A triad in measure 38, approaching the Bb7 in measure 39 chromatically from below. This produces an ascending chromatic line of Bb, B, C, C#, and D. The melodic strength of this phrase reduces the audible minor 2nd clash of the E on the offbeat of two in measure 38 against the Eb of the F7 chord.



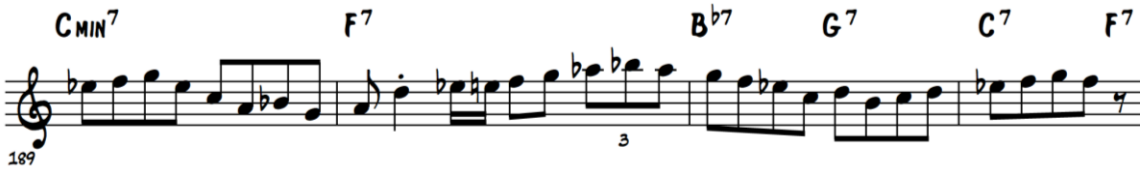
Ex. 4.65. *No.1 Green St.*, mm. 37-39

The most common eight note digital pattern found in the solos transcribed for this study is 1-2-b3-4-5-b3-2-1, which is found in example 4.66. Here, Green begins the pattern on the fifth of Bb13 with ascending an F minor scale, which is a IImin7-V7 relationship. As examined in previous sections of this study, Green routinely takes advantage of this harmonic relationship in his improvisations, and digital patterns are no exception.



Ex. 4.66. *Jean de Fleur*, mm. 5-6

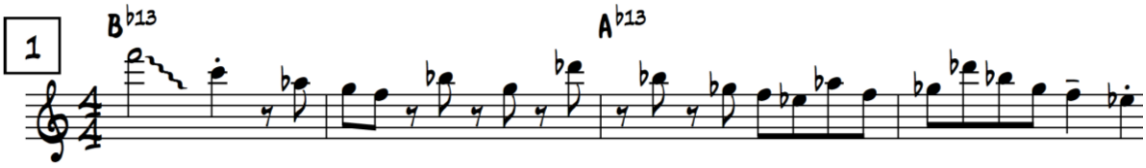
In example 4.67, Green plays a 1-2-3-1 digital pattern from the third of Cmin7 on beat one of measure 189. This same pattern appears on beat one of measure 192, the twelfth bar of the blues form. Here, a V7 of I7 is expected to resolve to the beginning of the form, in this case an F7. Starting on beat one of measure 191, Green uses a 5-4-b3-1 digital pattern, a 1-6-b7-1 digital pattern and a 1-2-3-1 digital pattern to imply Cmin7, the IImin7 of F7. The 5-4-b3-1 pattern on beat one of measure 191 appears starting from the fifth of the Cmin7 chord. The 1-6-b7-1 pattern on beat three of measure 191 is played from the ninth of Cmin7. This incorporates the chord tones D, B, and C. The addition of the major seventh (B) against the IImin7 chord does little to affect the function of the chord as it is merely a chromatic leading tone on the offbeat of three. The 1-6-b7-1 pattern is one of Green's most used digital patterns on minor chords, appearing a total of 39 times in the solos transcribed for this study. In this example, he uses the IImin7 of F7 over the eleventh and twelfth measures of the blues form, effectively implying V7 over this entire section.



Ex. 4.67. *Sonnymoon for Two*, mm. 189-192

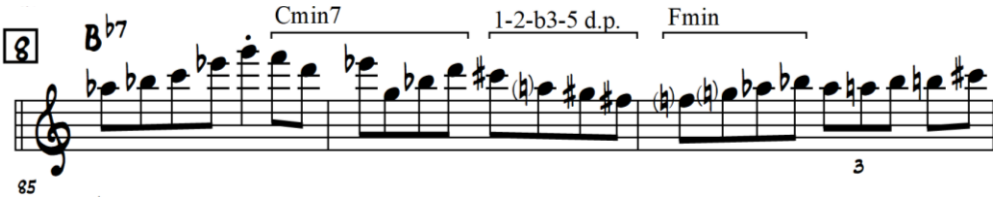
In example 4.68, Green uses syncopation to break up the digital patterns, though the application remains the same. On beat three of measure 1, Green plays C, Ab, G and F, a 5-b3-2-1 digital pattern outlining the harmony of Fmin7. In measure 3, the 5-b3-2-1 digital pattern begins on the offbeat of one, outlining the harmony of Ebmin7. In most instances observed in the transcriptions completed for this study, Green uses the 1-2-b3-5

digital pattern in its natural state and in retrograde to imply minor harmony against the related V7 chord.



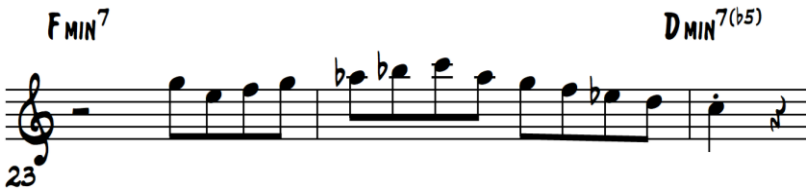
Ex. 4.68. *Jean de Fleur*, mm. 1-4

As stated above, Green mostly uses the 1-2-b3-5 digital pattern to imply minor harmony; this is because, regardless of key, it is a minor triad with an added color tone of the ninth. However, by using this minor pattern a half step above the dominant chord, the altered tones #5, #9, and b9 are sounded, along with the third of the chord. This collection of pitches only exists together in the altered scale and can therefore be considered an altered digital pattern. An instance of this usage is examined in example 4.69. On beat three of measure 86, Green plays an F# altered 5-b3-2-1 digital pattern. This is against an implied IImin7-V7 chord progression that is set up by the Honeysuckle Rose motif on beat one. Green resolves this tension chromatically to an F minor sound, the IImin7 of I7 (Bb7), on beat one of measure 87.



Ex. 4.69. *Sonnymoon for Two*, mm. 85-87

It is not uncommon to find digital patterns in the middle of Green's longer, scalar phrases, as shown in example 4.70. Here, an eighth note 1-2-b3-4-5-b3-2-1 digital pattern occurs starting on beat four of measure 23, which is followed by several other digital patterns.



Ex. 4.70. *Lullaby of the Leaves*, mm. 23-25

For Green, the collection of digital patterns commonly used in his improvisations allowed him to achieve harmonic clarity with relatively simple linear ideas. Because he developed as a musician in the pre-*Giant Steps* era, it can be assumed that Green did not make a conscious effort to focus on the specific characteristics or repetition of these patterns in his improvising. However, due to the high rate of occurrences in the solos transcribed for this study it is clear that these patterns are integral improvisational devices in Green's harmonic vocabulary.

CHAPTER V

RHYTHMIC VOCABULARY

Despite its subjective nature, a sense of time-feel and groove is considered one of an improviser's most important traits. To his credit, this is the strongest aspect of Grant Green's musical vocabulary. In an interview with jazz guitarist and educator Peter Bernstein, he discussed Green's connection with the beat:

> I think he's one of those people that…his playing is for the groove. I mean he plays things that are about the groove and are about the time, that come from the time. I don't think he's about trying to float a bunch of stuff over the rhythm….He's the kind of player that locks in with the rhythm section, he wants to play with the rhythm section. I remember Bob Cranshaw telling me about, all the guys loved Grant 'cause he just grooved, and he wanted to play stuff that felt good. He put stuff at the right tempo and what he played was in the pocket.[43]

Discussing a musician's ability to groove is a difficult task. However, it is in an essential component of any jazz musician's playing and is of special importance in any discussion of Green. Music notation displays pitches and rhythms, but it doesn't offer the ability to show a musician's connection with the beat or with the rest of an ensemble. This limitation makes it difficult to definitively claim that one musician plays with a better sense of the groove than another.

More specific elements related to the groove are a musician's sense of time feel and relationship to the beat. "In musical terms, 'beat' is referred to as the rhythmic pulse

[43] Peter Bernstein, interview by the author, December 18, 2018.

that continuously progresses forward through time."[44] How a musician relates to that beat affects their ability to connect with other musicians. By thinking about each beat as a number line from negative ten to positive ten, with the center of the beat being zero, rhythmic elements can be placed directly in the center of that beat, or slightly ahead or behind it.[45] According to Rick Finlay, "a member of the rhythm section who plays with rhythmic accuracy, consistency, and fluency is often said to have 'good time.'"[46] It would seem obvious that a musician who consistently places the beat on zero would be thought of as having good time. While this is true, it is not uncommon to find musicians who historically play with good time, yet still fluctuate in their beat placement. In these instances, it is the fluency and consistency with which they are able to accomplish this that is responsible for their reputation. Examples of musicians who earned this distinction include Dexter Gordon, who famously played behind the center of the beat, and Wes Montgomery, who would intentionally play ahead of or behind the beat.

During his career with Blue Note Records, Green recorded with some of the most influential jazz musicians of all time. His recordings with drummers Elvin Jones and Al Harewood, pianists McCoy Tyner and Herbie Hancock, organist Larry Young, bassist Bob Cranshaw, and saxophonists Stanley Turrentine and Hank Mobley are widely considered to be some of the strongest recordings of his overall body of work. By

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[44] Johnathan M. Campbell, "Beyond Harmony: Incorporating Rhythmic Elements of Jazz Improvising Through Pedagogy and Curriculum," D.A. diss., University of Northern Colorado, 2015, 32. Accessed December 31, 2017, ProQuest Dissertations & Theses.
[45] Ibid., 32.
[46] Rick Finlay, "Time (i)," *The New Grove Dictionary of Jazz*, 2nd ed., Ed. Barry Kernfeld. *Grove Music Online, Oxford Music Online*, (online version, accessed December 31, 2017), *http://www.oxfordmusiconline.com/subscriber/article/grove/music/J449900.*

historical standards, these musicians all demonstrate a great sense of time and groove. Green's interaction with them on recordings provides the opportunity to analyze his connection to the beat in relation to these jazz greats.

Time Feel

As mentioned in the opening of this chapter, discussing a musician's groove, or their ability to groove, presents some challenges. However, it is possible to analyze their relationship to the beat in regards to the musicians with whom they perform and record. A study conducted by author Mark Russell Doffman involving musicians from three separate jazz trios resulted in the following conclusion:

> When musicians talk of the groove being "loose" or "tight," these are not just spatial metaphors; they are informed by the same sort of image schema that underpins our feelings of sociability. When musicians…speak of groove being like "walking arm in arm," this has resonance because both groove and walking down the street require a shared image schema of "togetherness" to be meaningful.[47]

More than any other factor, the consistency and evenness between beats defines a musician's time feel. "Inconsistent beat placement creates ambiguity within the pulse and causes difficulty for accompanying musicians."[48] That fundamental relationship to the beat separates great musicians from those who "float" melodic ideas over the beat, or who play outside of the collective time feel of the group.

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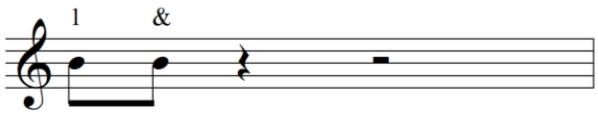
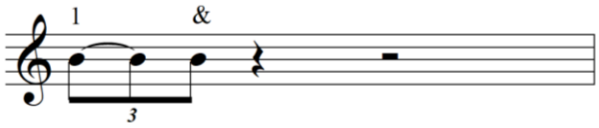
[47] Mark Russell Doffman, *Feeling the groove: shared time and its meaning for three jazz trios* (Ph.D. Diss., The Open University, 2008), 279.
[48] Johnathan M. Campbell, "Beyond Harmony: Incorporating Rhythmic Elements of Jazz Improvising Through Pedagogy and Curriculum," 33. Accessed December 31, 2017.

Green’s most important musical trait is his consistent beat placement in relation to the center of the drummer’s ride cymbal pattern. His specific articulation of the time feel is most definable in his use of three quarter note durations: short, separated, and long. These articulations are characteristic of his sound and the varying rhythmic values are performed with precision. There is no instance of Green playing a strict form of straight eighth notes in the solos transcribed for this study, but he does utilize two different swing values, shown in examples 5.1 and 5.2. Example 5.1 is a notational approximation of what is referred to as a straight feel, in which each individual beat is divided evenly between two eighth notes. This usually occurs at faster tempos. Example 5.2 is the closest notational approximation of what is referred to as a swing feel, in which each individual beat is divided unevenly into the tied triplet figure seen below. Green's time feel in “Jean de Fleur” is closer to the straight value in example 5.1. Green’s interpretation of the melody on the composition “Old Folks,” as well as his solo on “Alone Together,” more closely resemble example 5.2. In addition to these rhythmic values, Green would occasionally relax the time feel to the backside of the beat (closer to negative 10 on the imaginary number line). However, this is typically confined to blues motives and the ends of phrases within larger improvisations.



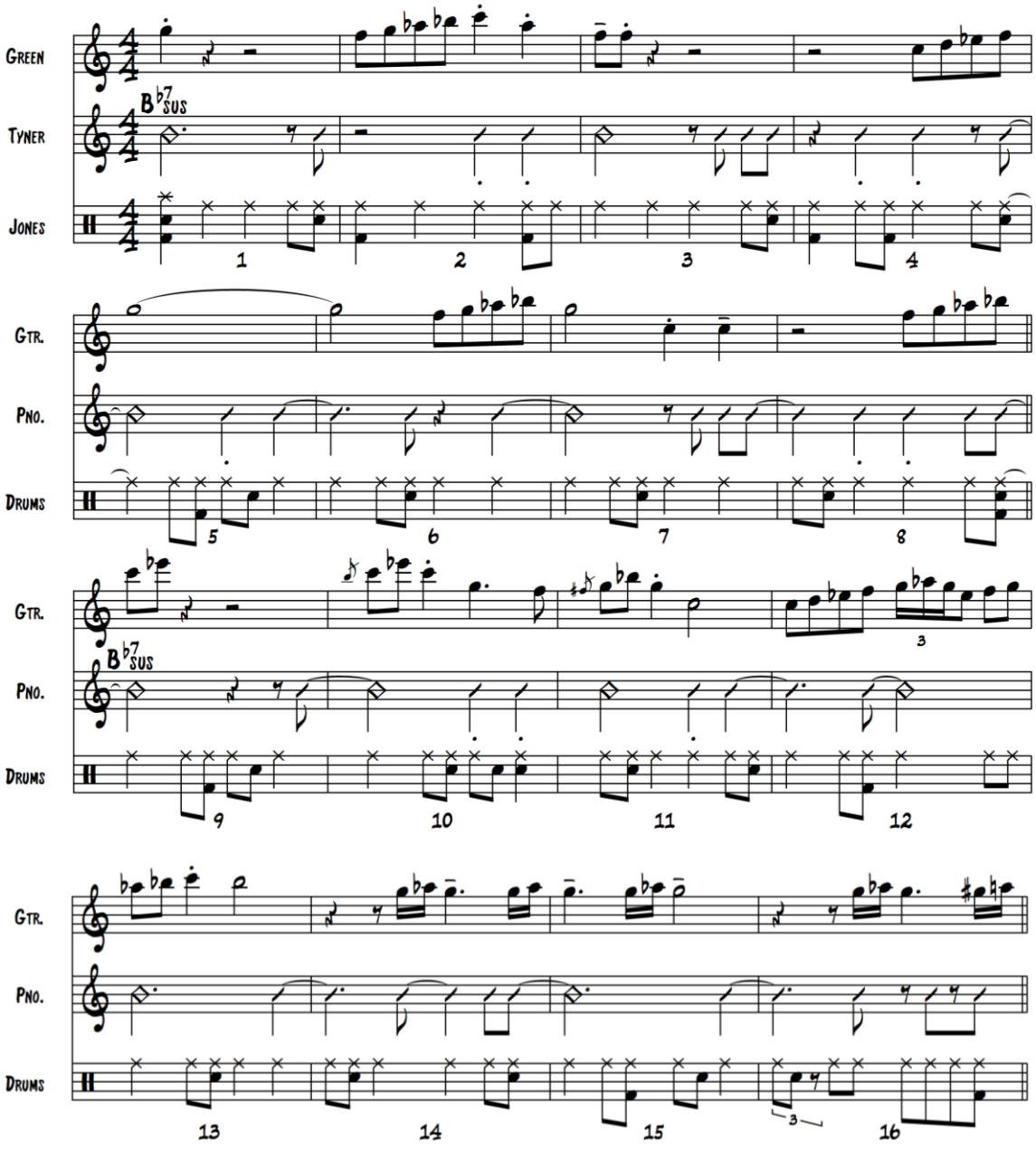
Ex. 5.1. Straight Eighth Note



Ex. 5.2. Swung Eighth Note

To pursue a discussion of Green's connection to the beat, it is necessary to analyze his playing in relationship to the historically significant rhythm sections with which he recorded. The albums *Solid* and *Matador* feature a rhythm section comprised of some of the most highly regarded jazz musicians of all time: McCoy Tyner, Elvin Jones and Bob Cranshaw. Green's interaction with these musicians offers an opportunity to examine his rhythmic accuracy and consistency.

Transcriptions of "Green Jeans," "Wives and Lovers," "Ezz-thetic," and "Minor League," completed for this study, come from the two releases mentioned above. Example 5.3 presents the transcribed parts of Elvin Jones, McCoy Tyner and Grant Green on "Green Jeans" (Jones's snare drum comping pattern has been simplified for clarity). Comparative analysis of the first sixteen measures of this recording provides insight into the musical conversation that occurs between the group members. This provides an opportunity to examine Green's sense of rhythmic phrasing and beat placement. Examination of example 5.3 reveals the high level of musical connection that occurs between these three musicians.



Ex. 5.3. *Green Jeans*, mm. 1-16

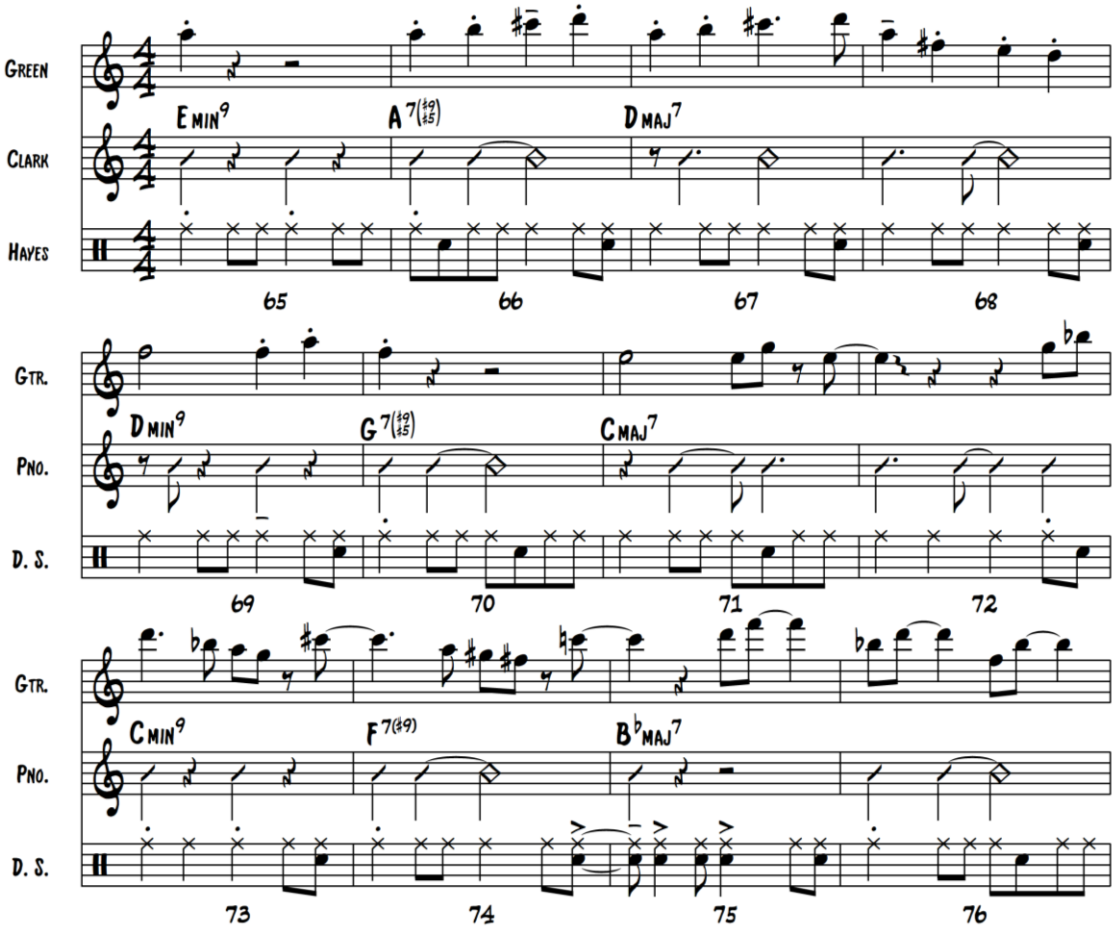
The staccato quarter note on beat one of measure 1 (example 5.3) occurs simultaneously between all three musicians. Jones and Tyner prod Green on the offbeat of four in measure 1, which he answers with an eighth note line. In measure 2, Green plays staccato quarter notes on beat three and four that are simultaneously answered by Jones and Tyner with a pronounced hit on beat four, referred to by jazz musicians as a

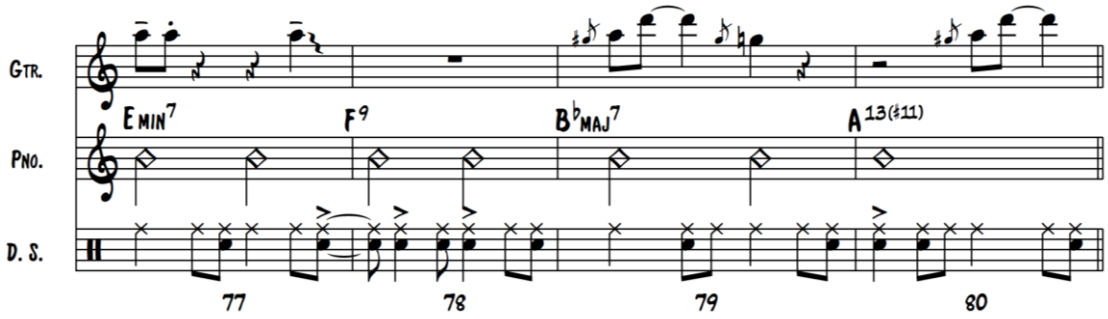
"dropping a bomb." Rhythmic phrasing between the three musicians in measures 4 and 8 is very similar. Hits on the offbeat of four in both measures provides forward momentum to Green's eighth note-based lines and serve as form demarcations. In mm. 14-16 the rhythmic activity becomes more pronounced as the group approaches the bridge of the composition. Here, Green's phrasing builds tension while staying rhythmically connected to Jones and Tyner. Sixteenth note pairs beginning on the offbeat of two and four in measure 14, the offbeat of two in measure 15, and the offbeat of two and four in measure 16 are all directly answered in the piano and drums.

The comping patterns of Tyner and Jones display a high level of rhythmic connection throughout this recording. Tyner's comping rhythms on the piano derive much of their rhythmic impetus from the melody of the composition, and occur precisely with the ride cymbal pattern of Jones. Jones answers many of these rhythmic ideas with offbeat jabs from the kick drum and the comping pattern provided on his snare drum. The consistency of beat placement displayed by the two results in numerous occasions where their improvised comping patterns align rhythmically, as in example 5.3. In common jazz vernacular this is referred to as their "hookup." This connection in the rhythm section provides support for Green's improvisations that take advantage of the strength of his rhythmic vocabulary.

Another collection of Green's recorded material that is of interest in a discussion of time feel is *The Complete Quartets with Sonny Clark*. Green had several opportunities to record with Clark while both were part of the Blue Note roster. This collection finds him working with a rhythm section consisting of Sonny Clark on piano, Sam Jones on bass, and drummers Art Blakey and Louis Hayes. Example 5.4, from "Tune Up," is taken

from these recordings and features Louis Hayes on drums. By comparing Green's playing, especially his separated quarter notes in mm. 65-70, to the comping patterns of Sonny Clark and the cymbal beat of Louis Hayes, further support is provided to his consistency of beat and time feel. The rhythmic phrasing of Clark's comping patterns in this passage is also of interest. Underpinned by the rhythmic motif in measures 66, 70, 74, and 76, Clark plays rhythms that both directly support Green's improvisations and time feel while still maintaining a relationship to the melody of the composition.





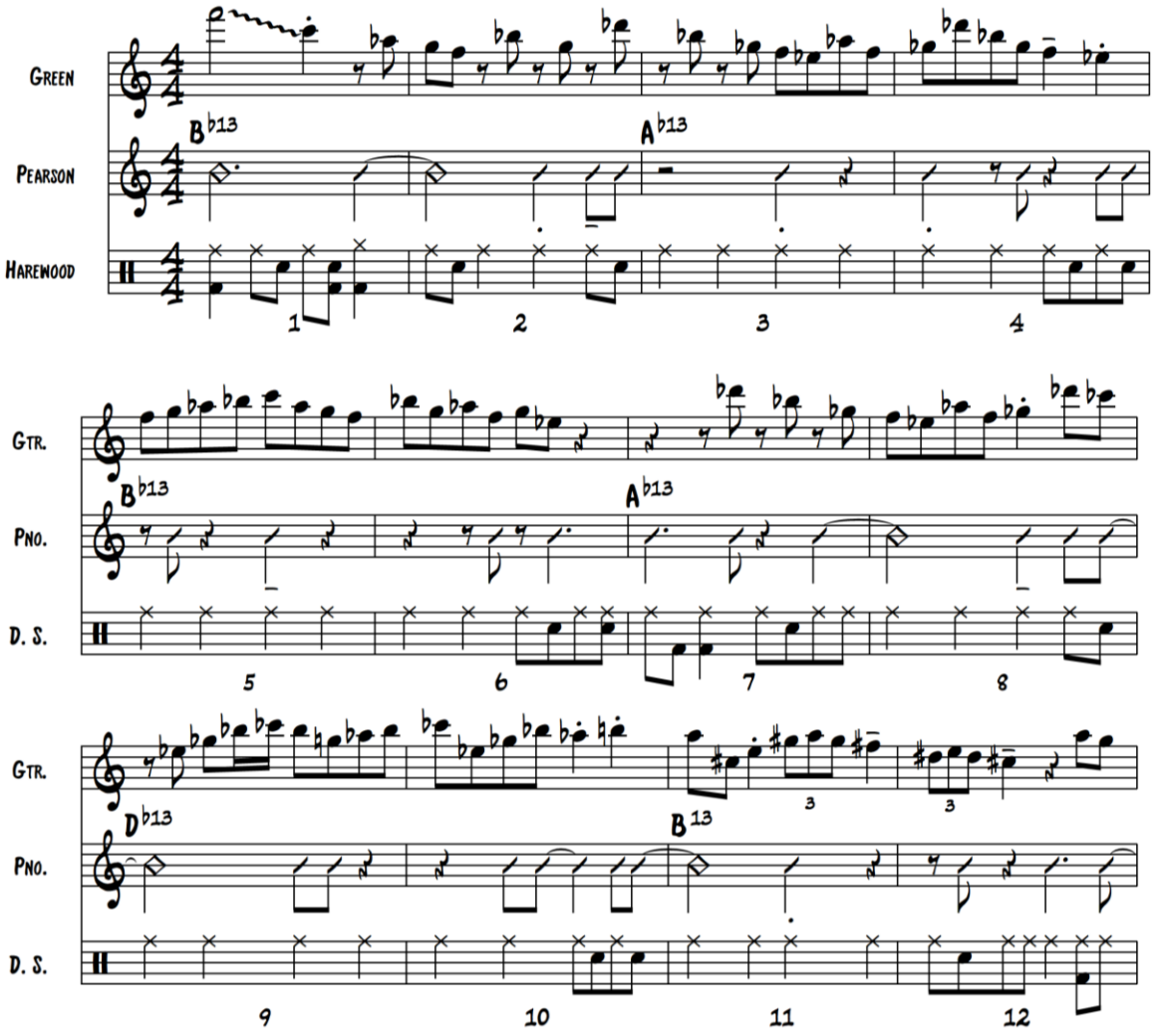
Ex. 5.4. *Tune Up,* mm. 65-80

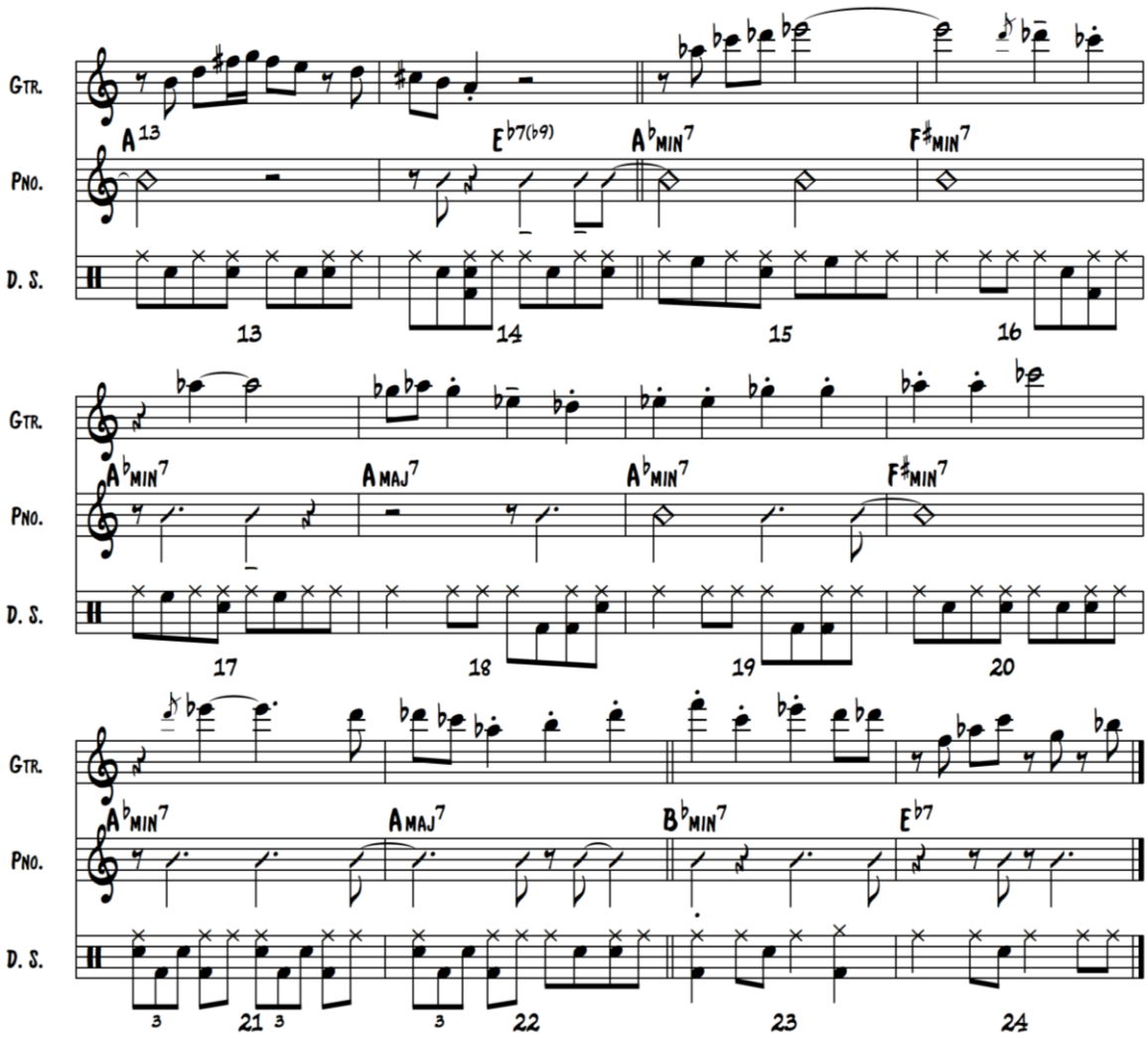
Green's relationship to Al Harewood's time feel is also worth examining. Harewood is another well-respected, but lesser known jazz drummer from the era. While he never reached the level of notoriety of some of his peers he still performed with numerous jazz luminaries including Stan Getz, Dexter Gordon, and Stanley Turrentine. He appeared on Green's recording sessions *Idle Moments*, *Grantstand,* and *Remembering*.[49] The recording of "Jean de Fleur" from *Idle Moments* captures a heightened amount of interaction between these two musicians. Green's solo includes an exceptional amount of rhythmic variety, as shown in example 5.5. By examining the beat placement of quarter notes and syncopated rhythms in relation to Harewood's quarter note time feel on the ride cymbal and Pearson's comping patterns, Green's consistency of time feel becomes clear.

Green uses the three different quarter note values between mm. 15-22 of this solo. The staccato quarter notes, of shortest value, are played consecutively in mm. 19-20. Each of these is impeccably placed within the beat with an evenness of spacing and relaxed attack. They fall precisely in the center of Harewood's cymbal beat. The

[49] Tom Lord, "TJD-Online: Grant Green," *The Jazz Discography Online,* Accessed January 10, 2018.

separated quarter notes that appear in measure 22 are not quite as short as the staccato notes, though they still maintain a relaxed evenness of beat. Finally, legato, connected quarter notes also appear in this section in measures 16 and 18. Each of these quarter note variations demonstrates Green's rhythmic accuracy. Quarter notes on beats two and four of each measure can be examined against the prominent hi-hat snapping shut. This also reveals Green's playing to be consistently in the center of the beat.

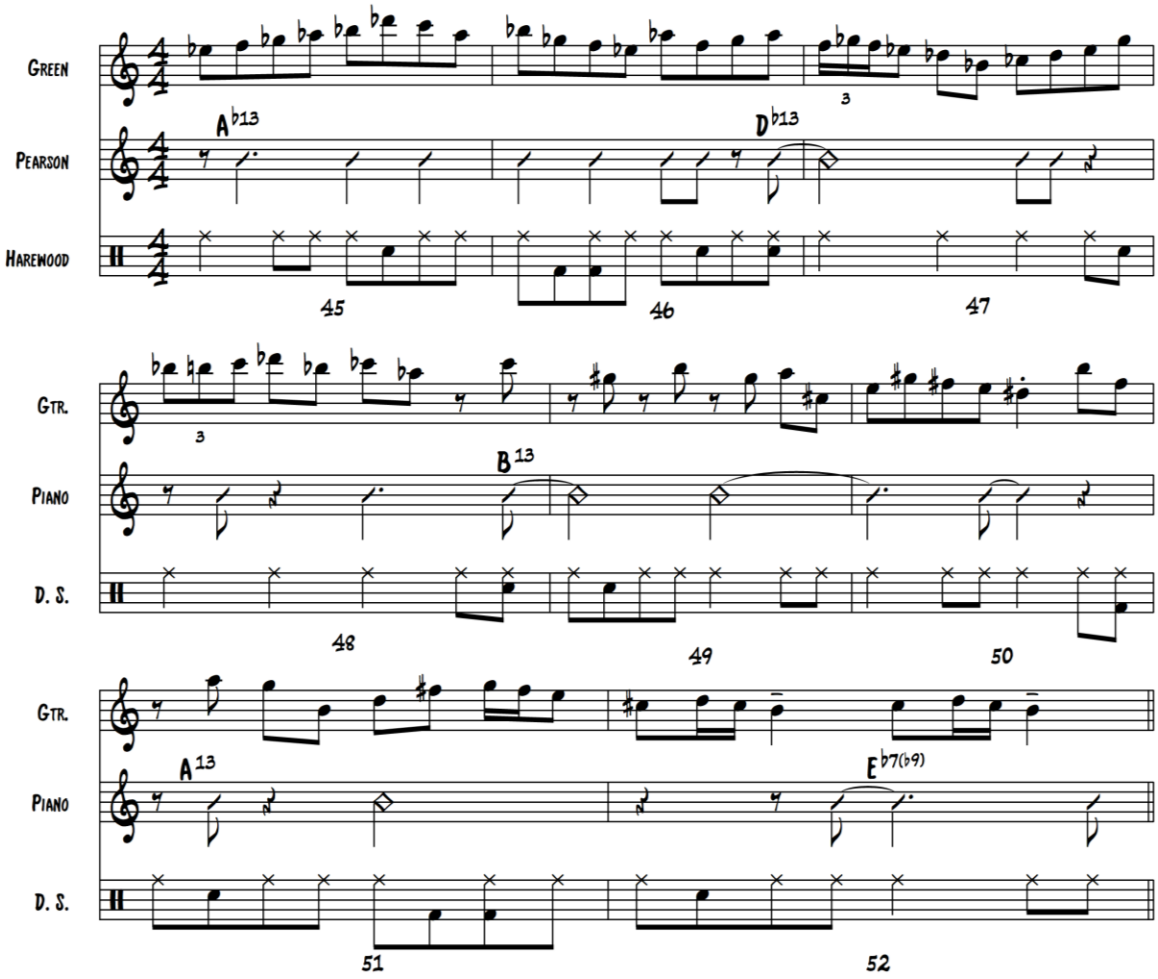




Ex. 5.5. *Jean de Fleur*, mm. 1-24

In mm. 1-3, Green plays several consecutive offbeat eighth notes. For many improvisers, this type of rhythmic syncopation can tend to be towards the front of beat, verging on rushing. This causes a rhythm section to gradually increase the tempo, or in other instances, can detract from the overall time feel of the group. In contrast, Green places these offbeat eighth notes precisely within the beat provided by the rhythm section. After five consecutive offbeat eighth notes, Green, Pearson, and Harewood connect on beat

three of measure 3. The connection between members of the rhythm section examined in this excerpt suggests that they are feeling the beat as a singular unit.



Ex. 5.6. *Jean De Fleur*, mm. 45-52.

Later in this same recording, Harewood interjects snare hits that coincide with Green's rhythms, shown in example 5.6. Harewood and pianist Duke Pearson engage Green in musical conversation as he flows through primarily eighth note lines. Harewood and Pearson answer Green's melodic statements with rhythmic jabs on and off the beat with absolute precision. Specific example of these interactions are found on the offbeat of four in measure 48 and the offbeat of one in measure 51. Referring back to the Doffman quote earlier in this chapter, this is an example of the musicians "walking arm in arm."

However, without Green's consistent beat placement, the musical conversation would be severely limited and would most likely restrict the members of the rhythm section purely to time keeping duties. Trust in the time feel between all members of the group is what permits this conversation to take place. It is precisely this aspect of time feel and groove that made Green such a popular choice among other musicians.

Rhythmic Motives

The rhythmic tension that is such an integral part of jazz music is derived from West African heritage. Elements of polyrhythm and syncopation came to the U.S. through the African slave trade and became the rhythmic fabric of the earliest precursors of jazz music:

> In African music, in both is original and its various Americanized forms, different beats are frequently superimposed, creating powerful polyrhythms that are perhaps the most striking and moving element of African music. In the same way that Bach might intermingle different but interrelated melodies in creating a fugue, an African ensemble would construct layer upon layer of rhythmic patterns. Forging a counterpoint of time signatures, a polyphony of percussion. We will encounter this multiplicity of rhythm again and again in our study of African-American music, from the lilting syncopations of ragtime, to the diverse offbeat accents of the bebop drummer, to the jarring cross-rhythms of the jazz avant-garde.[50]

The solos transcribed for this study show Green as an improviser who took full advantage of these elements in his solos. Through repetition, Green developed polyrhythmic ideas that engage the rhythm section and build energy. Through variation and rhythmic displacement, he increased interest in sequenced melodic material and created rhythmic motifs that build tension between himself and the rhythm section.

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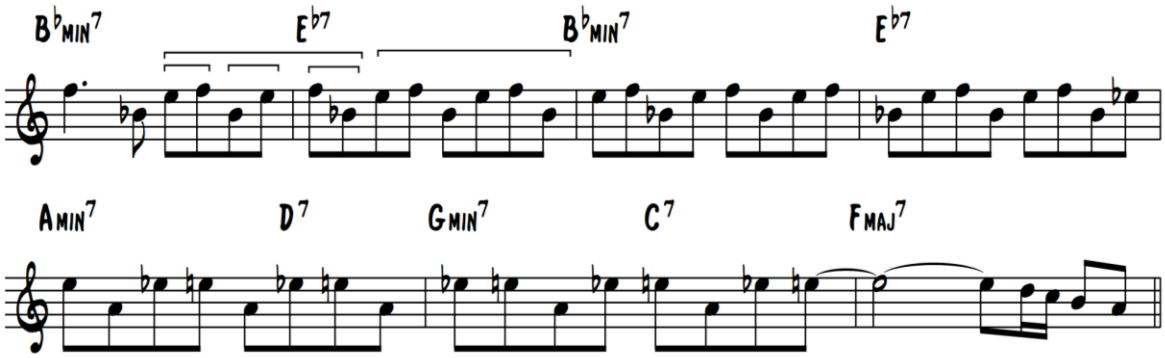
[50] Ted Gioia, *The History of Jazz* (New York: Oxford University Press., 1997), 11.

Typically, Green develops polyrhythmic ideas over extended phrases in his improvisations. His most common method for achieving rhythmic juxtaposition occurs by implying 3/4 meter against the 4/4 meter played by the rhythm section. In example 5.5 Green uses a simple melodic idea to develop a 3/4 polyrhythmic feel. Brackets have been placed over pairs of eighth notes beginning in measure 65 showing the regrouping of eighth notes, making the implied rhythm much easier to visualize.

The polyrhythmic idea in this example begins on beat three of measure 65; the Bb on the offbeat of two serves as a pickup to this idea. Brackets in example 5.7 show notes grouped into three pairs and a larger grouping of six. On beat two of measure 66 the pattern repeats and the larger grouping of six eighth notes is again bracketed. This repetitive pattern causes the strongly emphasized beat, what can be considered the first beat in a measure of 3/4, to cycle through the 4/4 measure. This is first felt on beat three of measure 65, then beat two of measure 66, followed by beat one of measure 67.

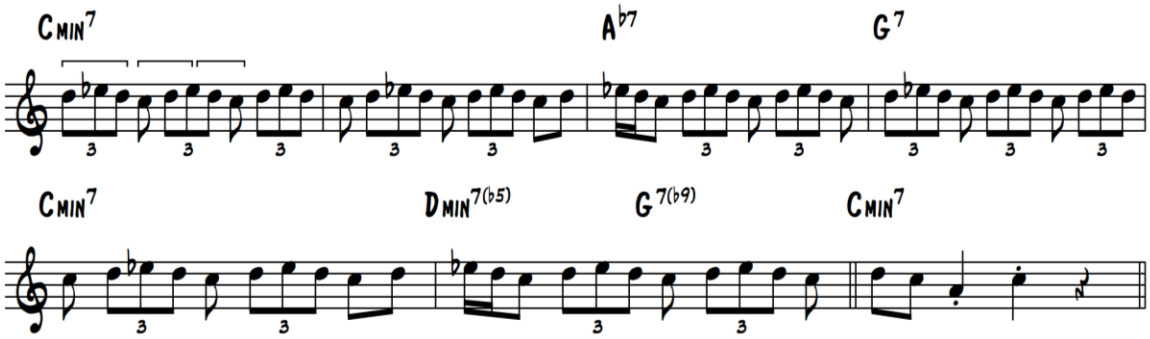


Ex. 5.7. *Speak Low*, mm. 65-71

In every solo transcribed for this study in which Green plays with drummer Elvin Jones, considered by many to be a master of polyrhythm, he develops a rhythmic motif based on the triplet. Jones's drumming patterns constantly imply a 12/8 meter by

positioning four sets of triplets against each measure of 4/4 time. This became the platform for much of Green's polyrhythmic improvising.

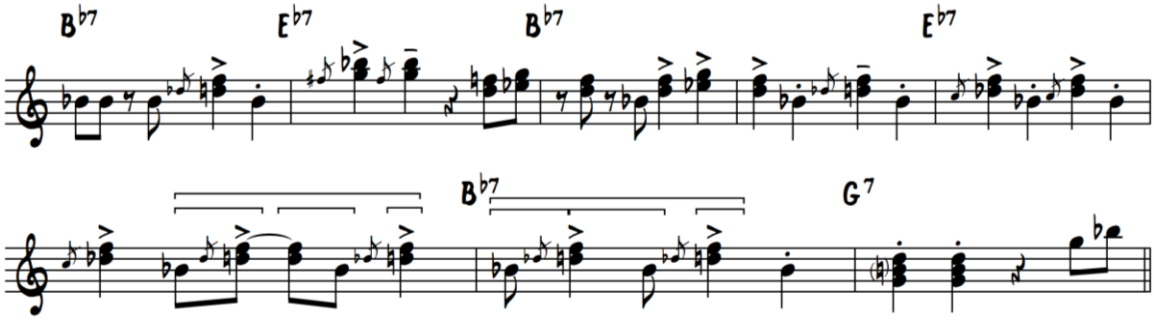
In example 5.8, Green uses triplet figures to imply 3/4 meter against the 4/4 meter of the rhythm section. The combination of triplets and eighth notes makes the implied meter more difficult to visualize, but results in Green aurally engaging the polyrhythmic pulse of Jones's drumming. Brackets placed above measure 55 show pairs of eighth notes obscured by the triplets. The second and third pairs, representing beats two and three of the implied 3/4 meter, require that the second triplet figure of measure 55 be divided evenly between the beats. The third triplet figure in measure 55 is the beginning of the new implied measure of 3/4. This example is one of the most recognizable rhythmic motives heard in Green's playing.



Ex. 5.8. *Minor League*, mm. 55-61

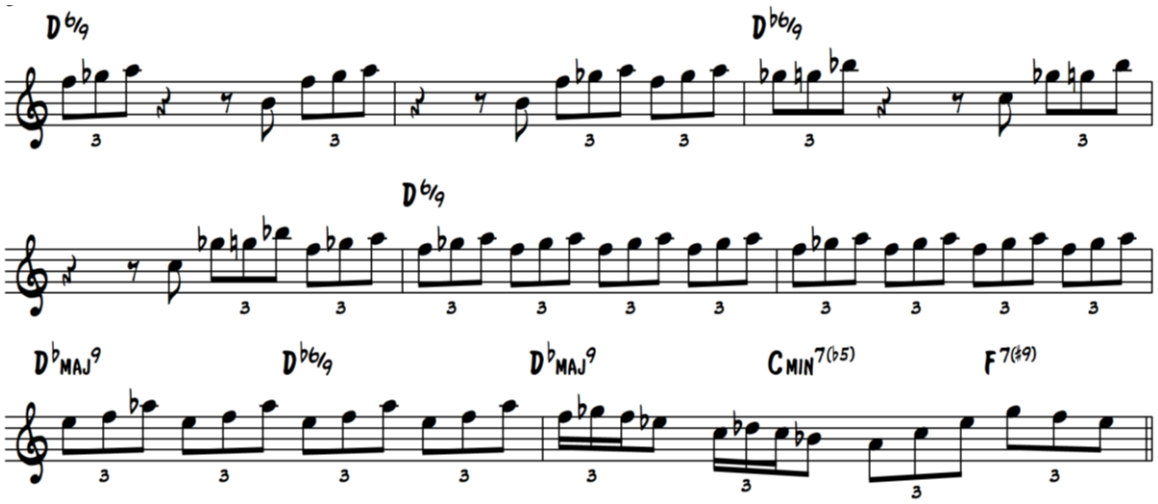
In example 5.9, taken from the final chorus of his solo on the blues, "No. 1 Green Street," Green utilizes a combination of quarter notes and eighth notes to imply 3/4 meter over 4/4. In the first five measures, mm. 147-151, Green consistently places sets of quarter note double stops on the downbeat (D and F on beat three of measure 147, G and Bb on beats one and three of measure 148). In measure 150, Green begins to alternate between a quarter note double stop and a quarter note Bb, with each note squarely

accenting the downbeat of each measure. Having firmly established 4/4 meter, Green increases the tension in this rhythmic motif on beat two of measure 152 by implying 3/4 against the 4/4 meter being played by the rhythm section. By regrouping the notes in measure 152 as pairs of eighth notes, the implied meter becomes easier to visualize in mm. 152-154.



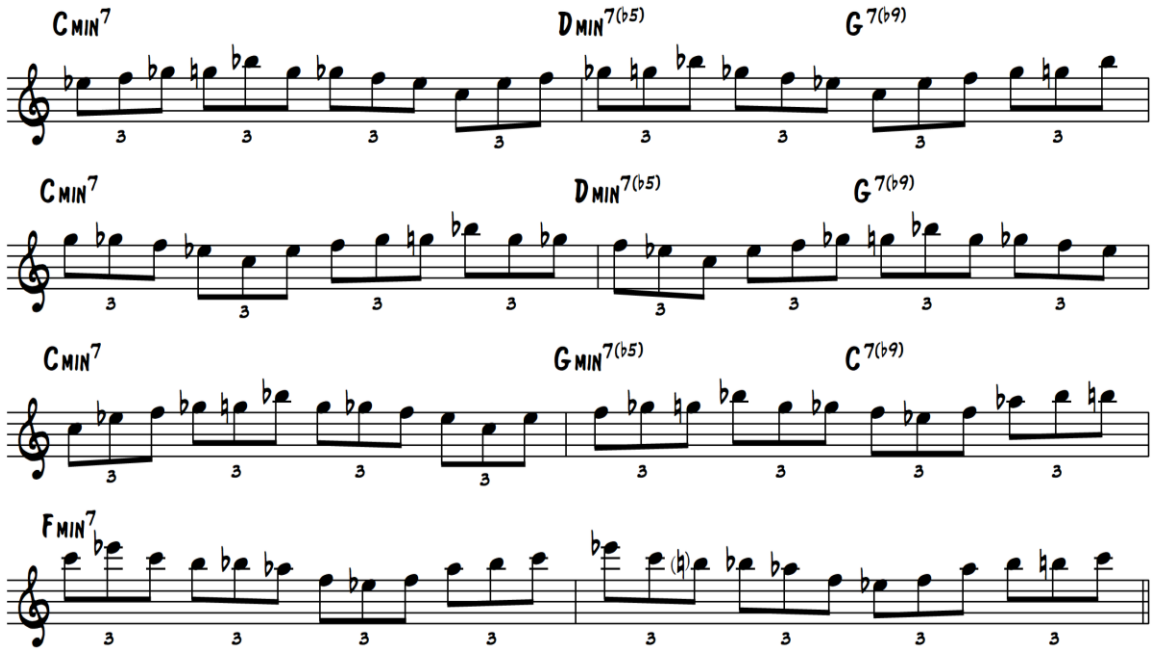
Ex. 5.9. *No. 1 Green Street*, mm. 147-154

Example 5.10 is another triplet rhythmic motif often employed by Green when playing with Elvin Jones. As discussed earlier, Jones constantly invokes the feeling of 12/8 meter in his triplet based drumming patterns. In this example, instead of developing a polyrhythmic texture against it, Green plays the rhythm with Jones. In mm. 34-36 he hints at playing the implied 12/8 meter with Jones by utilizing a combination of rests and eighth note pickups into triplet figures, developing rhythmic tension. In measure 37 Green intensifies the rhythmic tension by matching Jones's triplet groupings. This builds energy by intensifying the 12/8 polyrhythmic pulse.



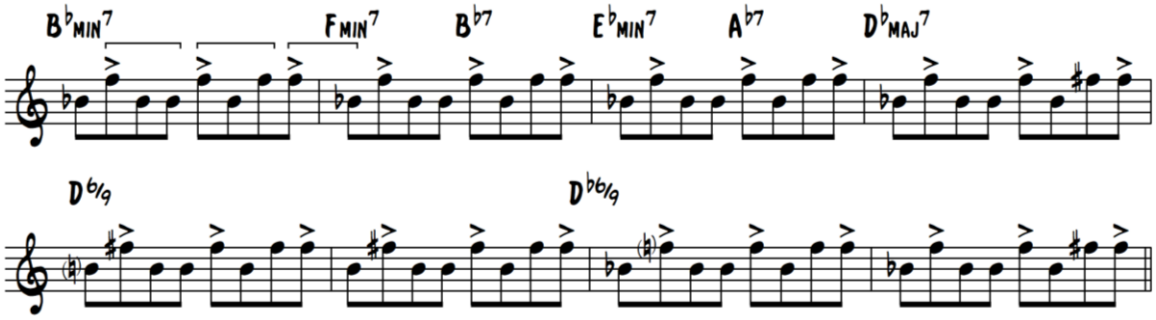
Ex. 5.10. *I'm an Old Cowhand*, mm. 34-41

Example 5.11 is taken from "Alone Together" on the album *Green Street*. In this example, Green is implying 12/8 meter against the 4/4 meter played by the rhythm section, but in this instance the drummer is Dave Bailey, not Elvin Jones. The desired effect of rhythmic tension is achieved and Bailey interacts with the implied meter, but the level of intensity is diminished in comparison to what is heard between Jones and Green.

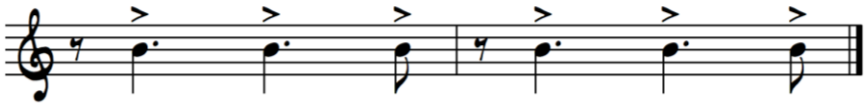


Ex. 5.11. *Alone Together*, mm. 61-68

Example 5.12, also taken from “I’m an old Cowhand,” is an eight measure section of a longer thirteen measure rhythmic motive (mm. 76-88). The phrase is a repeating one-measure cell of consecutive eighth notes in which the accented note moves from the offbeat of one to beat three, and finally to the offbeat of four. With these accented notes he is able to imply a polyrhythmic pulse. Brackets above the notes show the regrouping of eighth notes based on the accented beat. Example 5.13 is the rhythm of the accented notes written out in order to more accurately visualize the implied polyrhythm.



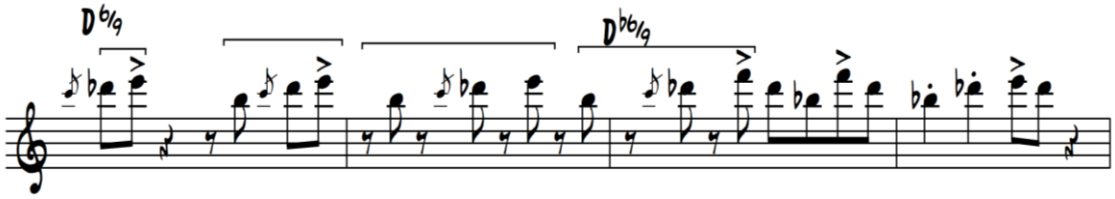
Ex. 5.12. *I’m an Old Cowhand*, mm. 78-85



Ex. 5.13. Regrouping of Beats from example 5.10

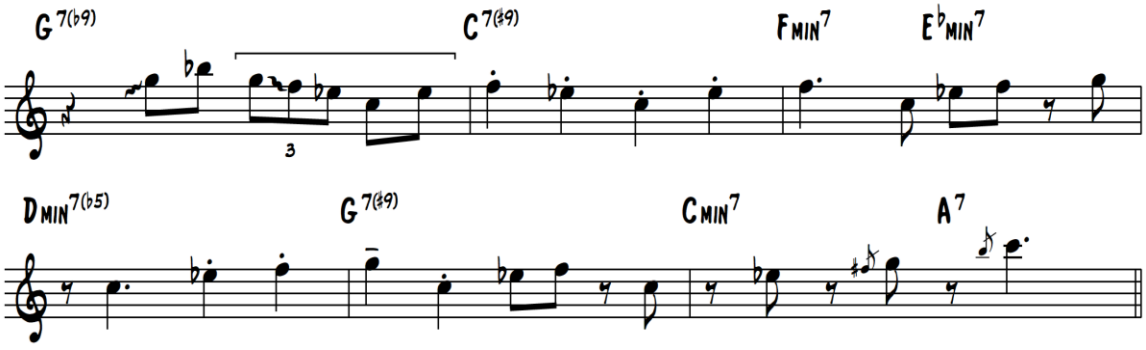
Often in his solos, Green uses rhythmic displacement to add syncopation to repetitive melodic material. These ideas are typically comprised of small melodic fragments or sequenced cells of notes. In example 5.14 the first cell of two eighth notes is shown in brackets on beat one of measure 18. This is followed by a similar rhythmic cell later in the measure, with a pickup note on the offbeat of three. In measure 19, this three-note bracketed cell is now broken up with eighth rests, placing each note on the offbeat. Interestingly enough, Green bookends this four measure section on beat three of measure.

21 with an eighth note figure that is a mirror image of the figure on beat one of measure 18.



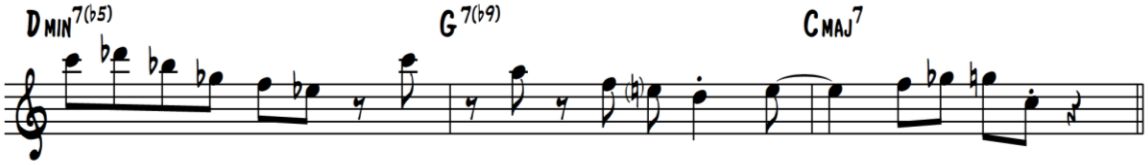
Ex. 5.14. *I'm an Old Cowhand*, mm. 18-21

The syncopated melodic content in example 5.15 is a four-note cell comprised of the root, third, fourth, and fifth of the C minor scale (the notes bracketed in measure 60 of example 5.15). Green shifts this melodic fragment on and off the beat, creating syncopation and rhythmic interest. In measure 61, each of the four quarter notes is played directly on the strong beats. Green changes the rhythmic duration in measure 62 by playing a dotted quarter note on beat one, thus shifting the rhythmic emphasis to the offbeat with the following eighth notes. He continues to accent the offbeat in measure 63 with a dotted quarter note on the offbeat of one. This is followed by four consecutive quarter notes played on the downbeat, before Green cycles the fragment back to the offbeat of four in measure 64.



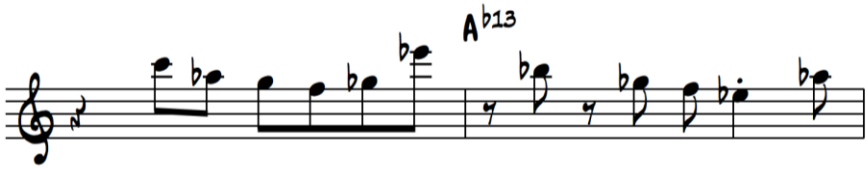
Ex. 5.15. *Lullaby of the Leaves*, mm. 60-65

In example 5.16, Green sequences an Eb minor scalar pattern beginning on the offbeat of one in measure 7, and follows with the same concept a half step lower (D minor) beginning on the offbeat of four in measure 7. Each occurrence of the minor pattern begins on an offbeat, but the initial pattern consists of five consecutive eighth notes. Green builds tension in the repetition of the pattern by interjecting eighth note rests on beat one and two of measure 8, thereby strongly emphasizing the offbeat.



Ex. 5.16. *What is this Thing Called Love?*, mm. 7-9

Example 5.17, taken from "Jean de Fleur," utilizes a rhythmic pattern identical to that in example 5.16. The melodic content is also very similar to the previous example. Green uses a descending minor scalar pattern beginning on beat 2 in measure 100 that consists of four consecutive eighth notes. The Gb that appears on beat four of measure 100 is very lightly attacked, achieving a similar effect to the eighth rest that appears on beat four of measure 7 in example 5.16. With that in mind, beginning on beat two of measure 100, the two examples are identical rhythmic variations of sequential material.



Ex. 5.17. *Jean de Fleur*, mm. 100-101

It is important to realize that the polyrhythms examined in this section are an example of Green's connection to the beat and to the roots of jazz music. It is not

possible to say with any certainty that he intentionally or unintentionally developed and practiced these rhythmic patterns. However, the rhythms examined here are prevalent in the precursors of jazz music that migrated with the slave populations from West Africa. These syncopated rhythmic patterns are part of the swing feel inherent in jazz music. They developed from the drum circles that populated Congo Square in 19th century New Orleans and they have permeated the music since its development. A strength of Green's improvisational approach was his connection to the polyrhythmic patterns in jazz music. His playing exhibited a unique rhythmic vocabulary, allowing him opportunities for musical communication with members of the rhythm section.

CHAPTER VI

MINOR LEAGUE

By combining the rhythmic and harmonic vocabulary discussed in the previous chapters, Green constructed coherent, energetic solos with a minimal amount of material. Combined with his impeccable time feel, his use of phrasing and melodic development created very lyrical solos. The first time that Peter Bernstein encountered Green's playing was hearing the album *Solid*. He believes that young musicians can learn a lot from the way that Green approached improvisation:

> Grant had a way with playing the tune, he would personalize the tune….You have to think about what you can do with what you [have] got right now. Do you know enough words to tell a story? If so, then start thinking about the construction of those words into a cohesive story, that's the point. To me Grant is about that without a lot of extra frills and stuff like that. The directness of his playing is a powerful thing. If you have an idea of how this song or this melody should go, then you can phrase it, and you can do it. That's music![51]

In jazz music, phrasing refers to the way a musician articulates and accents notes, and how they use rhythms and dynamics. In general terms, phrasing is how a musician personalizes the music. Most characteristics associated with jazz phrasing are "related to the rhythm and that one's feeling for the rhythm accounts for his or her phrasing."[52] This feeling is manifested in Green's improvisations through his use of rhythmic phrases and

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[51] Peter Bernstein, interview.

[52] Haruko Yoshizawa, "A Study of Bebop Piano Phrasing and Pedagogy," D.E. diss., Columbia University, 1999, 84. Accessed January 24, 2018, ProQuest Dissertations & Theses.

development, his eighth note swing feel, the articulation and durations of his quarter notes, and his mix of melodic ideas starting both on and off the beat.

A clear example of Green's phrasing comes from his solo on the Duke Pearson composition, "Minor League." This transcription is taken from *Solid*, the album that first caught Bernstein's attention. Over the course of the six-chorus solo on the minor blues form, Green uses his characteristic devices to construct a solo and engage the rhythm section.

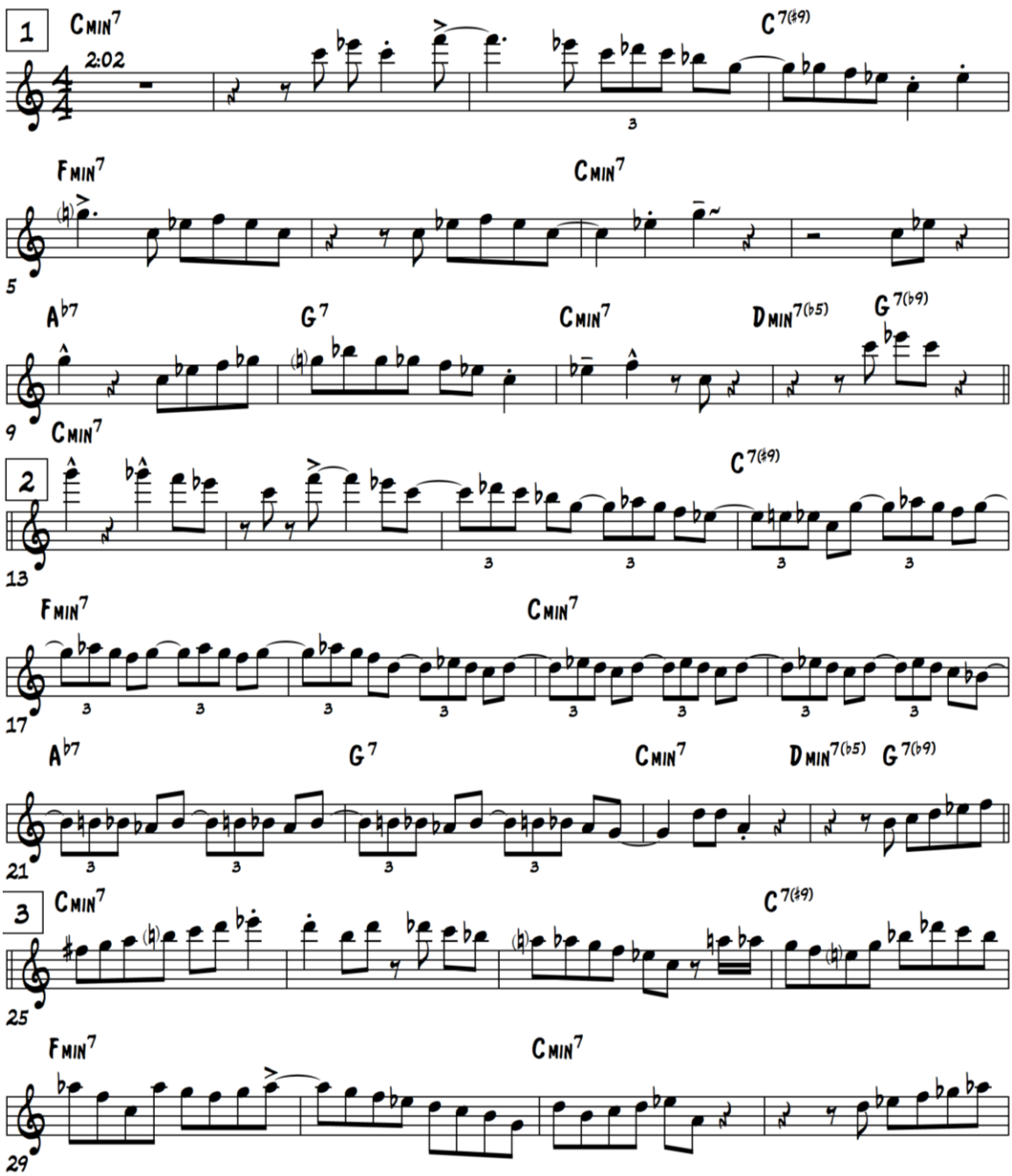
In example 6.1 Green begins the solo with the minor blues scale. Except for a triplet turn on beat three of measure 3, the first chorus is constructed using only the C minor blues scale. Green begins the second chorus playing a high G on beat one of measure 12. This is this highest note in the solo and descends into a rhythmic motif that carries through the end of the second chorus. This rhythmic idea is different than any discussed in Chapter V, and of the solos analyzed for this study, it only appears in this transcription. The figure consists of the triplet rhythm that is featured so prominently in drummer Elvin Jones's playing, but in this case, unlike example 5.3, the rhythm is not implying 3/4 meter against the 4/4 meter of the rhythm section. In this instance, this rhythmic motif becomes part of the prominent time feel being played by the members of the rhythm section.

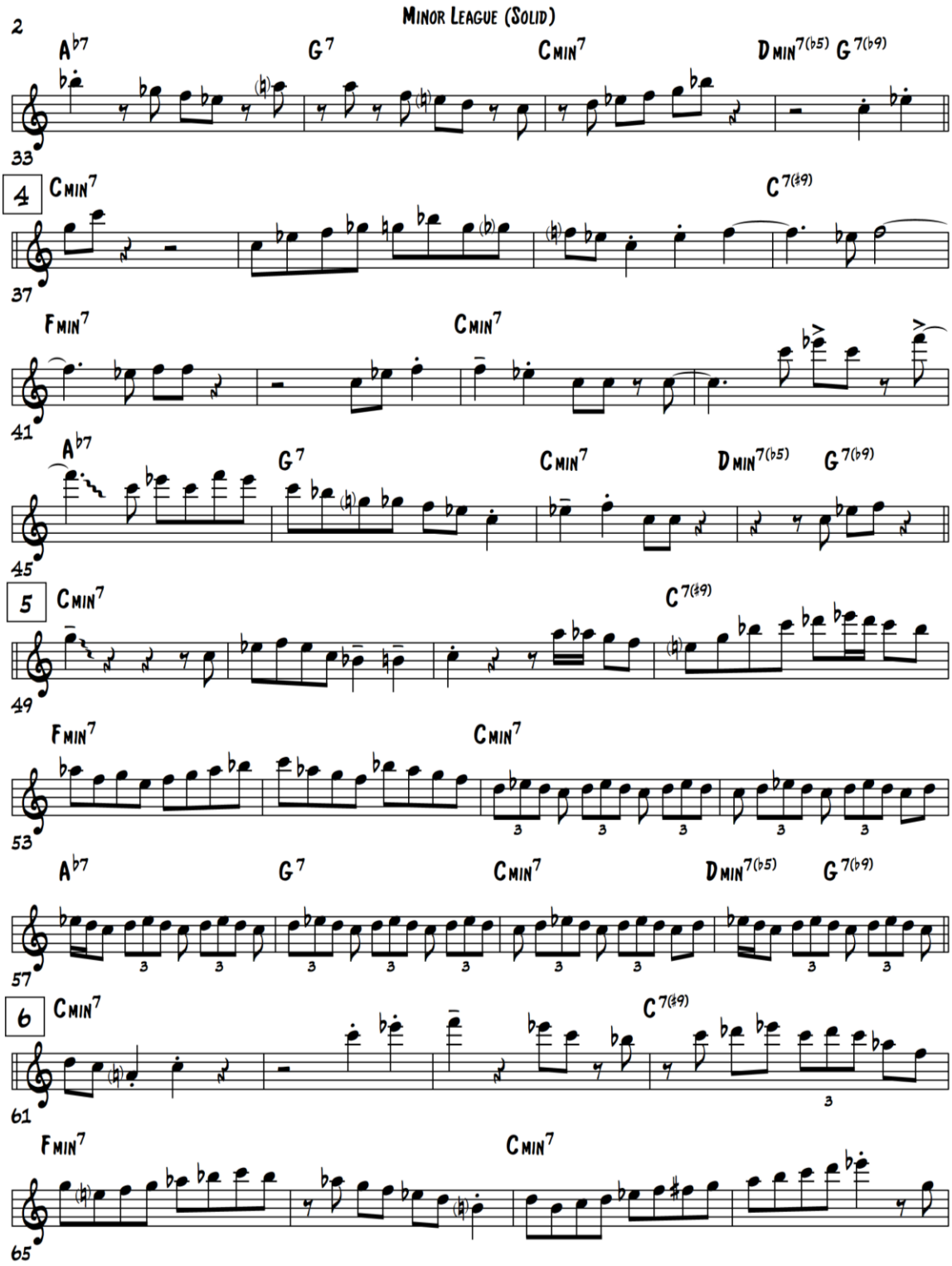
Minor League (Solid)

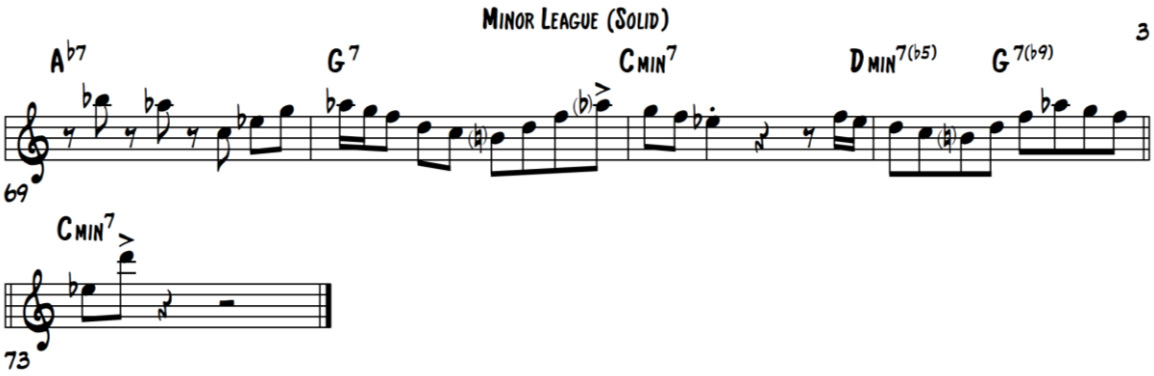
Guitar

Grant Green

Transcription




Minor League (Solid)
2
A♭7
G7
Cmin7
Dmin7(♭5)
G7(♭9)
33
4
Cmin7
C7(♯9)
37
Fmin7
Cmin7
41
A♭7
G7
Cmin7
Dmin7(♭5)
G7(♭9)
45
5
Cmin7
C7(♯9)
49
Fmin7
Cmin7
53
A♭7
G7
Cmin7
Dmin7(♭5)
G7(♭9)
57
6
Cmin7
C7(♯9)
61
Fmin7
Cmin7
65

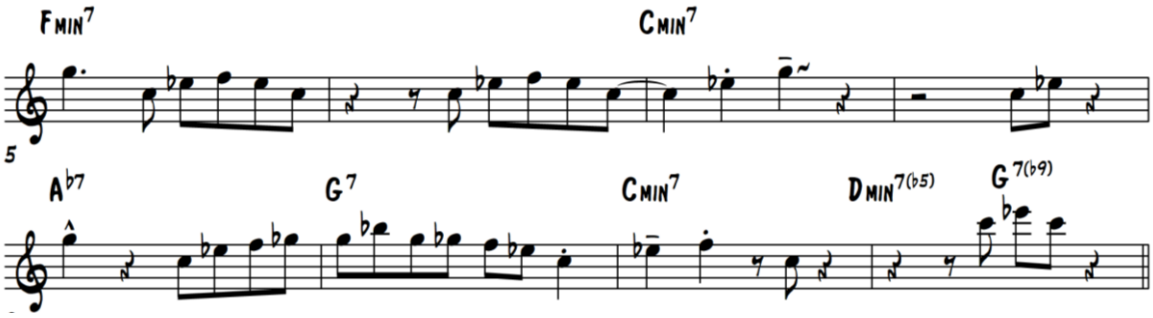


Ex. 6.1. *Minor League* mm. 1-73

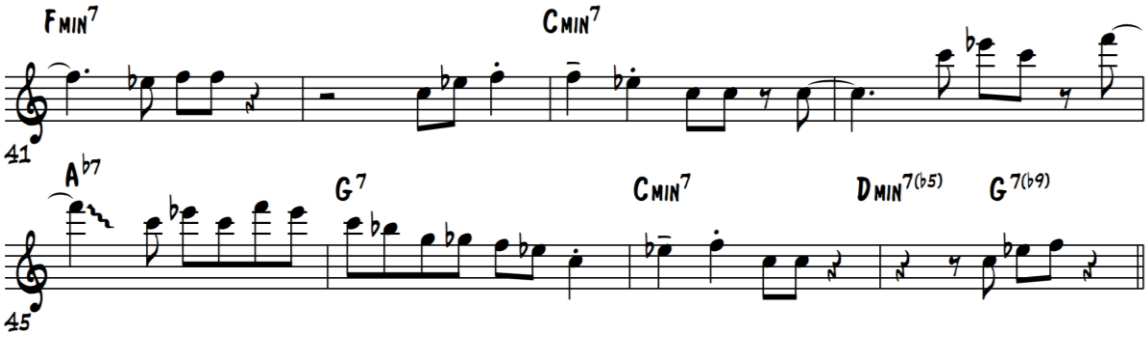
In the third chorus of this solo Green begins to feature single note, bebop influenced lines. In measure 24, Green ascends the C minor dorian scale with an added F# chromatic passing tone on beat one of measure 25. This note is also the flatted fifth of the C minor blues scale featured so prominently in the first chorus. In measure 28 Green plays a 3-b9 motif that resolves to the third of Fmin7 on beat one of measure 29. In measure 32 Green anticipates the arrival of the Ab7 chord in measure 33 with the use of the Eb melodic minor scale. In mm. 33-34 he continues using the related IImin7 of V7 chords with a 5-b3-2-1 digital pattern, implying Eb minor in measure 33 and D minor in measure 34, each with a rhythm very similar to that in example 5.11.

In the fourth chorus of solo, Green begins re-introducing melodic material from the previous three choruses starting in measure 37 with the return of the C minor blues scale. There are also distinct similarities in phrasing between the first and fourth chorus that occur in the last eight measures of each section. Examples 6.2 and 6.3 show the two eight measure sections side-by-side. The fifth measure of each chorus begins with a dotted quarter note followed by a repeated eighth note figure. In both cases the eighth note figure is relatively simplistic, but very melodic. The ninth bar of each chorus contains a much more active blues melody followed by three ascending quarter notes on

beat four of measure 10 of example 6.2 and measure 46 of example 6.3 (the tenth measure of the blues form). The phrasing in each of these choruses is extremely strong, so much so that Green is able to avoid directly playing the given harmony, and instead uses the blues to construct a very lyrical jazz line.

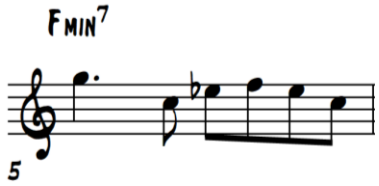


Ex. 6.2. *Minor League,* mm. 5-12

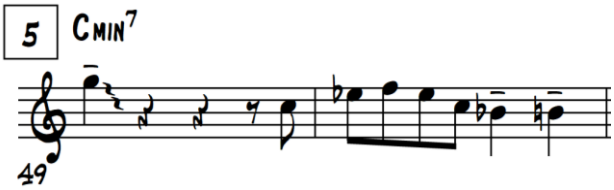


Ex. 6.3. *Minor League,* mm. 41-48

At the start of chorus five, Green re-introduces melodic material from the first chorus. The melodic motif that appears on the offbeat of two in measure 5, shown in example 6.4, returns on the offbeat of four in measure 49, shown in example 6.5. This leads to a 3-b9 motif in measure 52 that Green resolves to the third of Fmin7 on beat one of measure 53. In measure 55, the polyrhythmic example of 3/4 meter played against 4/4 meter from example 5.3 is seen in the context of the complete solo.

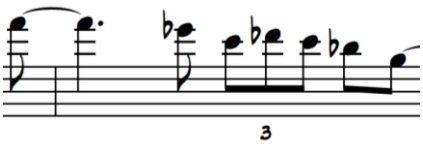


Ex. 6.4, *Minor League*, m. 5

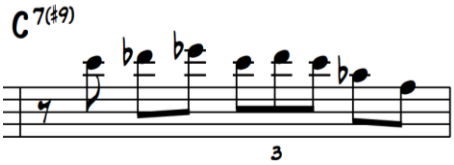


Ex. 6.5 *Minor League*, mm. 49-50

Green plays a very similar melodic phrase to that of mm. 3-4, featuring the same triplet turn, in mm. 63-64, which is shown in examples 6.6 and 6.7. In m. 65 he uses the same melodic minor scalar passage as in m. 32, this time in the key of F minor. In measure 67 he re-introduces the C minor dorian scale from mm. 24-25 with the added flatted fifth. In measure 69, Green plays the Honeysuckle Rose motif into a 3-b9 motif which is resolved to the third of Cmin7 on beat two of measure 71. Green finishes the solo by playing another 3-b9 motif into the top of the form in measure 73 by resolving to the third of Cmin7.



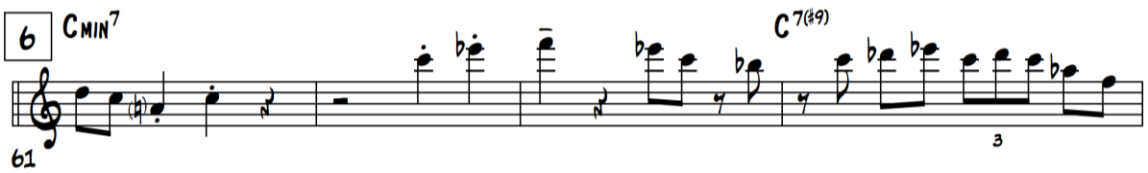
Ex. 6.6. *Minor League*, m. 4



Ex. 6.7. *Minor League*, m. 64

Analysis of the melodic content of this solo shows a minimal amount of musical vocabulary being manipulated into a longer improvisational statement. The solo can be broken into two larger sections: the first three choruses and the last three choruses. Green begins each larger phrase section with the C minor blues scale, develops a rhythmic idea that builds energy and tension, and finally releases that energy and tension in the form of longer, flowing lines that specifically outline the harmony of the composition.

Green's solo on "Minor League" is consistent with the musical vocabulary found in the other transcriptions analyzed for this study. While he does not employ the more advanced harmonic concepts of his contemporaries from the era, he compensates with his relaxed time feel and accurate beat placement. The extended triplet-based rhythmic figures heard in the second and fifth chorus of this solo engage drummer Elvin Jones in a musical conversation. Green consistently maintains an exact beat placement with Jones's ride cymbal pattern throughout these figures. This strong beat placement is also clearly heard in Green's use of quarter notes. As discussed earlier in Chapter V, Green employees three different quarter note articulations: short, long, and separated. In mm. 61-63 (example 6.8), these different articulations are utilized in very specific ways. In measure 61, Green completes his phrase with two separated quarter notes; in measure 62, he begins the phrase with two short quarter notes followed by one long. Despite the varied articulations, each quarter note is consistently placed within the cymbal beat as played by Jones.



Ex. 6.8. *Minor League*, mm 61-64

Green's attention to the time feel and beat placement is the essential characteristic of his playing that cannot be stressed enough. It is this element that is referred to as "groove." It is the element that subconsciously draws listeners in and encourages other musicians to interact. It is a very subjective topic, but it is the difference between music that is described as feeling good and music that is described as not grooving.

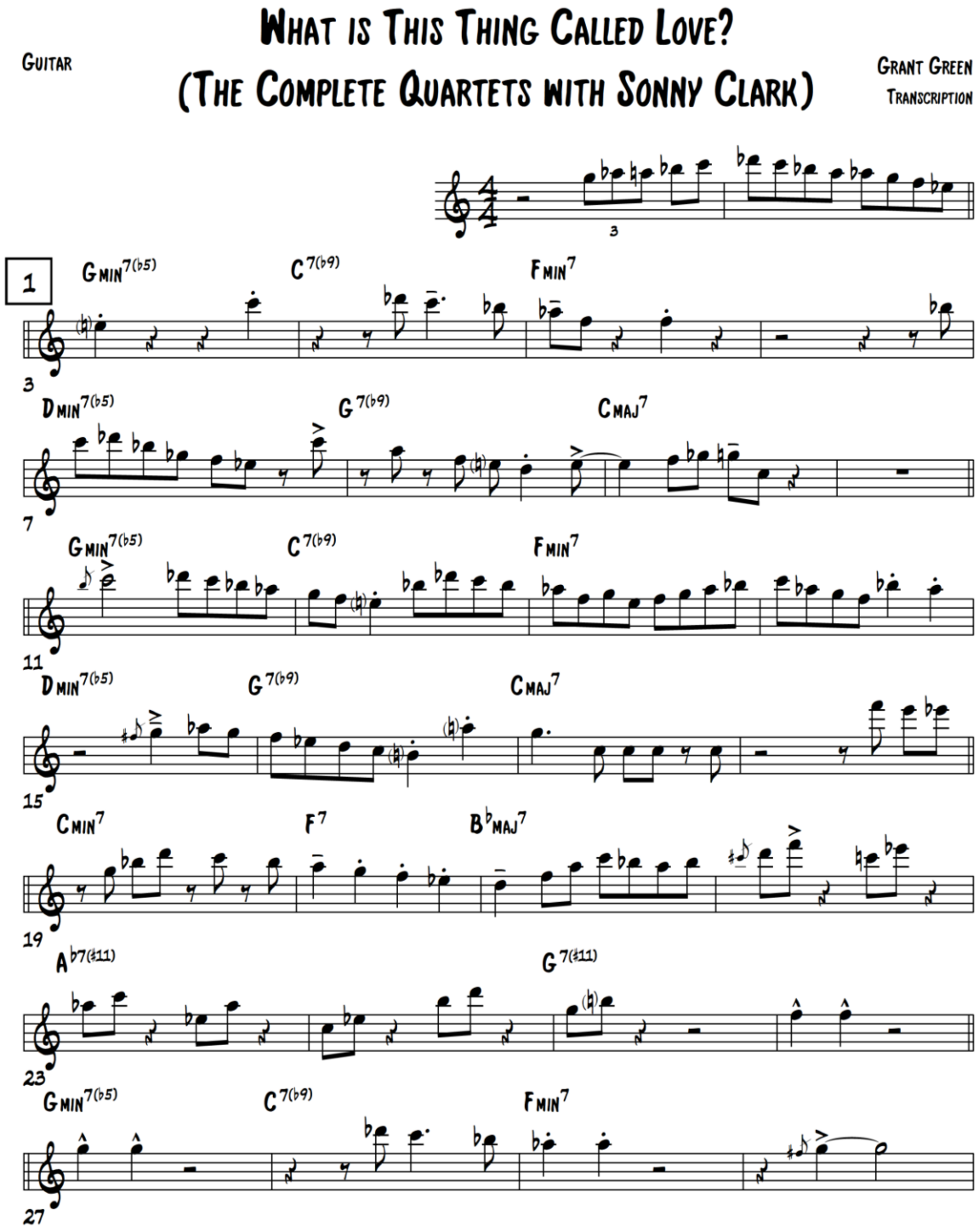
CHAPTER VII

WHAT IS THIS THING CALLED LOVE?

Green's solo on the Cole Porter composition "What is This Thing Called Love?" is another example of clear jazz phrasing. Green constructs his four chorus solo by utilizing each of the aspects of his playing discussed in this study.

Green begins his solo with a two-measure solo break: a clean, even eighth note line that encloses a staccato quarter note E, the third of C7, on beat one of measure 3. He continues to the root of the chord on beat four of the measure with another staccato quarter note. On the offbeat of two in measure 4, Green plays the flatted ninth of C7 and returns to the root of the chord with a legato quarter note on beat three. Green completes this melodic statement with a standard jazz phrase in measure 5. He uses the Bb on the offbeat of four in measure 4 as a pickup note to the pair of eighth notes on beat one of measure 5. Harmonically, this is the seventh of C7 leading to the third and root of Fmin7. Rhythmically, Green plays this pair of eighth notes on beat one with a defined long-short articulation. This type of rhythmic phrasing is characteristic of the bebop idiom and extremely prevalent as the ending of a jazz line.

In mm. 6-10 Green propels the improvisation forward by continually phrasing his solo with offbeat eighth notes. In mm. 7-8, Green uses sequential minor digital patterns. He completes this phrase in measure 9 with the long-short rhythmic articulation on beat three.

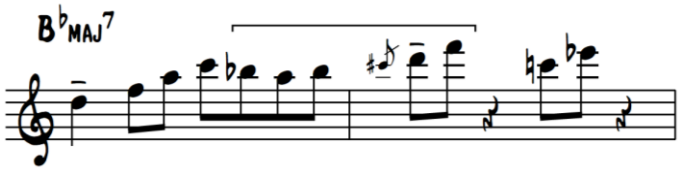


Ex. 7.1. *What is This Thing Called Love?*, mm. 1-30

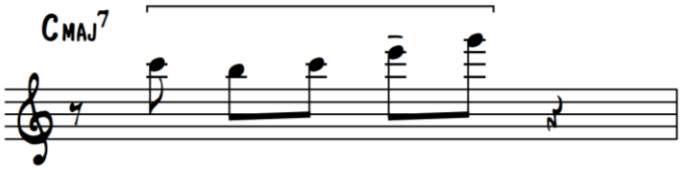
Beginning in measure 11, Green answers the rhythmic motives of the previous measures with an eighth note driven line that is harmonically specific to the given chord

progression. He concludes this line with an eight-note digital pattern that begins on beat three of measure 13 and concludes with two staccato quarter notes on beats three and four of measure 14.

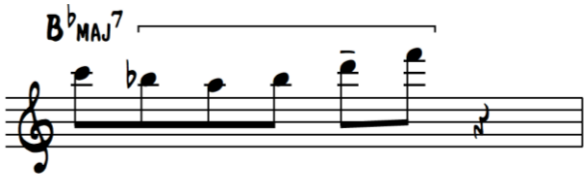
Green utilizes the Honeysuckle Rose motif beginning on the offbeat of three in measure 18 to enter the bridge. He completes the phrase in measure 21 with the five note melodic motif shown in brackets in example 7.2. This motif is used on three different occasions in this solo over major seventh chords, shown in examples 7.2, 7.3, and 7.4. Each occurrence concludes with the long-short eighth note rhythm.



Ex. 7.2. *What is This This Called Love?*, mm. 21-22



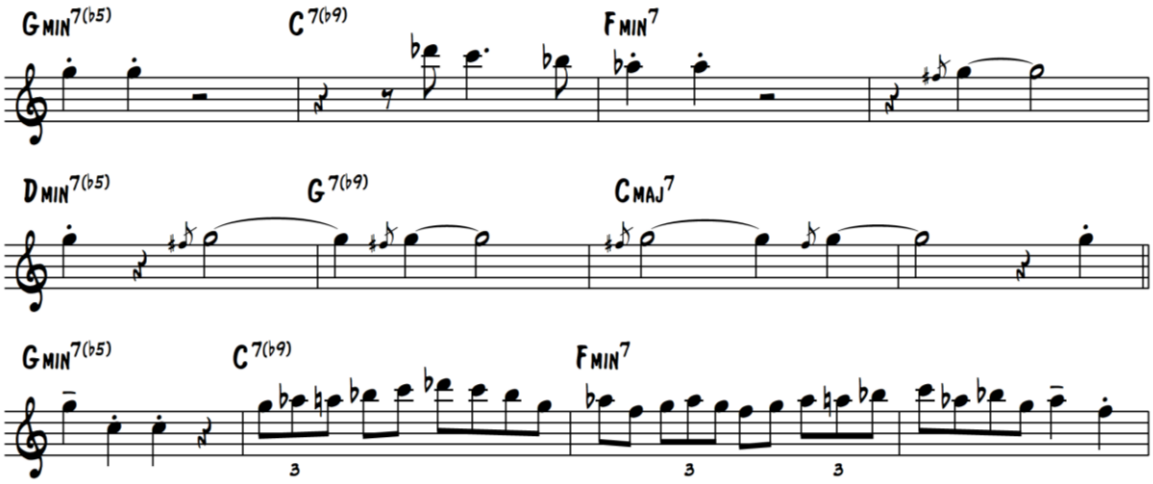
Ex. 7.3. *What is This This Called Love?*, m. 65



Ex. 7.4. *What is This This Called Love?*, m. 118

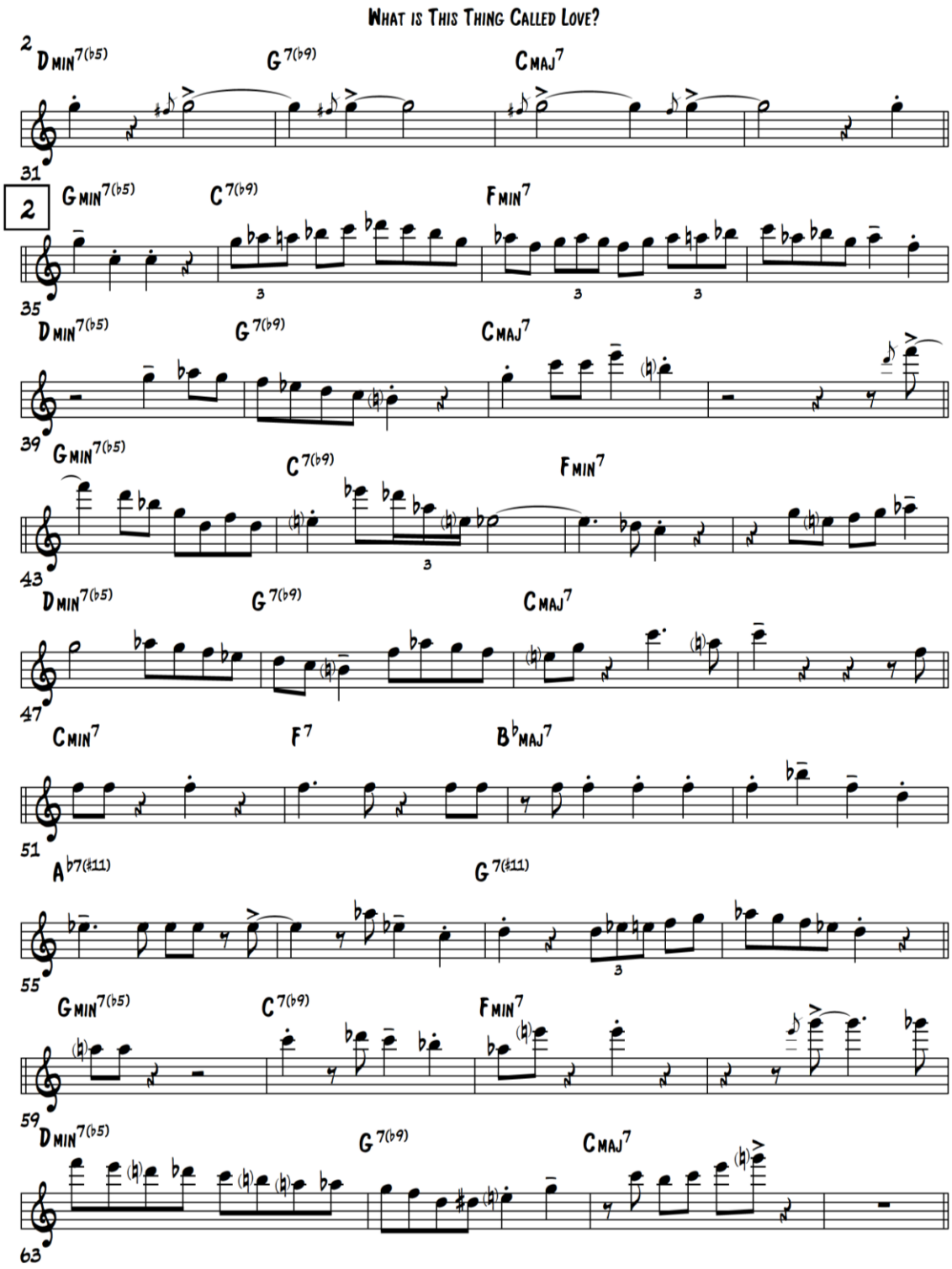
The end of the motif in example 7.2 is sequenced throughout the final measures of the bridge. In mm. 22-25 Green plays the long-short eighth note motif on beats one and three of each measure, adjusting the notes harmonically to fit the chords Bbmaj7,

Ab7(#11), and G7(#11). In measures 26, 27, and 29, Green plays two separated quarter notes on beats one and two of the measure. In measure 28 he deviates from this rhythmic idea to repeat the melodic motif from measure 4. These repetitive rhythmic phrases firmly placed on the down beats of each measure increase the effectiveness of the polyrhythmic idea that occurs in mm. 31-34. Beginning on beat three of measure 31, Green superimposes 3/4 meter over the 4/4 meter played by the rhythm section. He does this by playing half notes tied to quarter notes on beat three of measure 31, beat two of measure 32, and beats one and four of measure 33. Green uses the tension created by this polyrhythmic idea to propel himself into an extended eighth note phrase in measure 36.



Ex. 7.5. *What is This Thing Called Love?*, mm. 27-38.

Green alternates between starting on and off the beat: the phrase in measure 39 begins on beat three, the phrase in measure 43 on the offbeat of four of the previous measure, and the phrase in measure 46 on beat two. Green uses a variety of articulations through these phrases shown in example 7.6. These are most recognizable in the duration and separation of quarter note values heard in mm. 39-45.

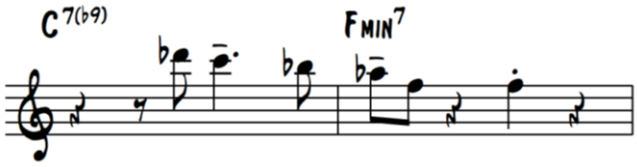


Ex. 7.6. *What is This Thing Called Love?*, mm. 31-66

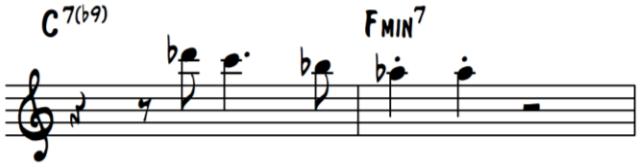
Green continues to alternate starting phrases on and off the beat in measure 50 with a pickup to the bridge on the offbeat of four. His improvisational idea through the

bridge (mm. 51-58) is almost entirely rhythmic. There is very little variation in pitch throughout the first six measures, but the strength of the rhythmic phrasing and articulation propels the musical idea forward. This is a prime example of Green achieving maximum effect with minimal melodic material.

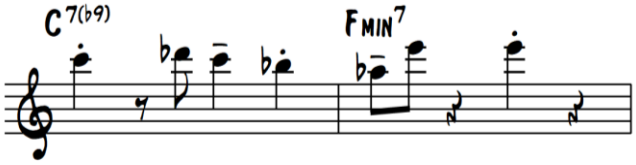
Green begins the last eight measure section of his second solo chorus with the melodic fragment shown in example 7.9. Examples 7.7 and 7.8 show earlier uses of this melodic fragment that are nearly identical. Green phrases this same idea slightly differently in example 7.9 by replacing the dotted quarter to eighth note rhythm on beat three of examples 7.7 and 7.8 with two quarter notes on beats three and four of measure 60. Green completes the idea with a long-short eighth note pair on beat one of measure 61, similar to example 7.7.



Ex. 7.7. *What is This Thing Called Love?*, mm. 4-5

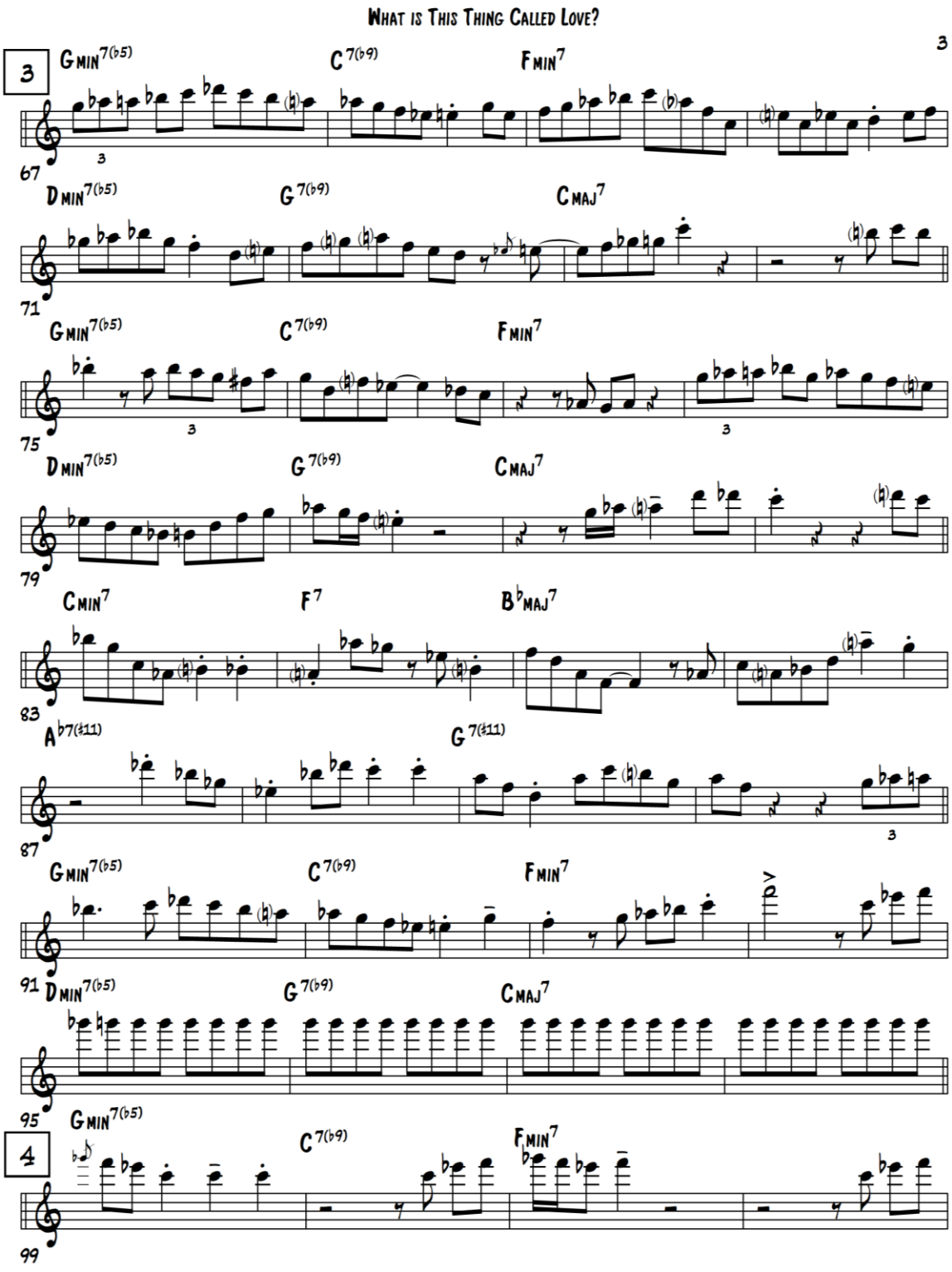


Ex. 7.8. *What is This Thing Called Love?*, mm. 28-29



Ex. 7.9. *What is This Thing Called Love?*, mm. 60-61

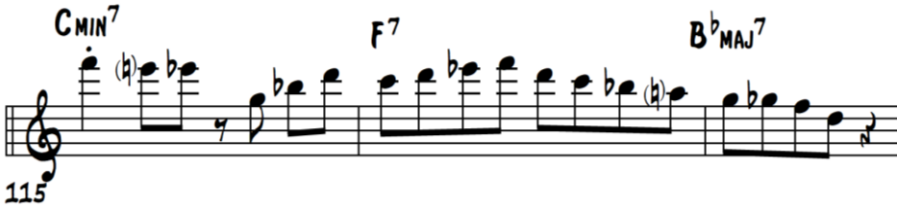
Green's third chorus of solo dramatically builds in intensity. His bebop influenced lines become more active and the eighth note articulations become more intense. Much of this is due to the phrasing model of the third chorus. In the previous two choruses, Green plays two and three measure phrases that fit neatly into the harmonic phrasing of the composition. Examples of this are found in mm. 3-6, mm. 7-10, mm. 39-42, mm. 43-46, and mm. 59-62. The third chorus breaks from these constraints as he begins phrasing longer lines across the four measure structures of the composition. The high level of rhythmic activity and phrasing found earlier, in mm. 39-66, is used to set up these longer, more fluid, eighth note-based lines. As examined in this solo, and in "Minor League," Green commonly uses rhythmic vocabulary to propel himself into these more active areas of his improvisations. In this solo, Green uses it to drive towards the climax that occurs between mm. 95-105, shown in example 7.10. The sustained high G eighth notes in mm. 95-98 are the sonic peak of the solo and find Green playing with the most dynamic intensity.



Ex. 7.10. *What is This Thing Called Love?*, mm. 67-102

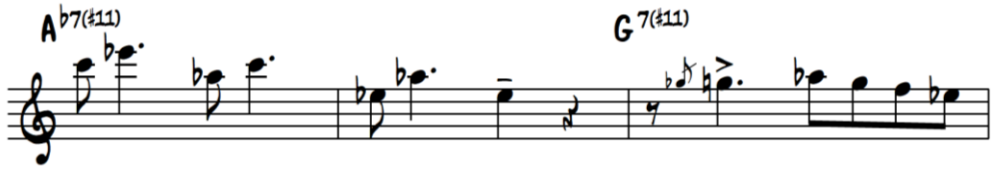
In the final chorus of solo from “What is This Thing Called Love?” Green begins to repeat melodic content from the first chorus of solo, similar to his treatment of “Minor League.” This is common for Green; it creates an arc in the overall solo structure. His high comfort level with rhythmic variation and phrasing unifies the entirety of the improvisation by reintroducing the earlier melodic motifs.

In example 7.11, Green reuses the Honeysuckle Rose motif over the bridge of the tune, as in the first chorus (mm. 18-20). In this instance, the motif begins on beat one of the bridge in measure 115, as opposed to serving as an anticipation of the bridge harmony. Green also varies the melodic material both rhythmically and harmonically afterwards.



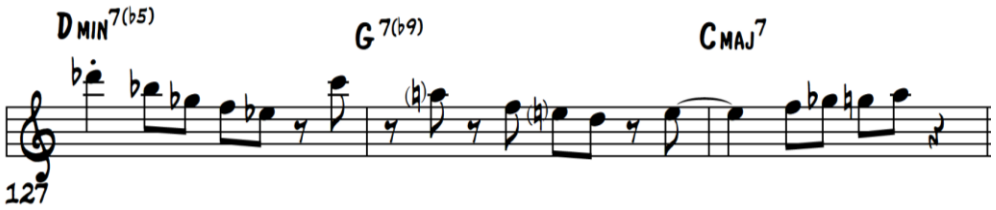
Ex. 7.11. *What is This Thing Called Love?*, mm. 115-117

Example 7.12 is a development of the long-short eighth note motif that is used in mm. 22-25. Green still plays on beats one and three in measures 119 and 120, but the rhythmic values are slightly different. Instead of the long-short eighth note motif, by pairing an eighth note and a dotted quarter note, Green has reversed the rhythmic motif of long-short to short-long.



Ex. 7.12. *What is This Thing Called Love?*, mm. 119-120

The phrase in example 7.13 is nearly identical to what Green plays in mm. 7-9. The lone variation occurs over the Cmaj7 chord in measure 129. Green ends the motif in measure 9 by a leap down to C on the offbeat of three. In measure 129 Green continues to ascend by step to an A, the sixth of Cmaj7, on the offbeat of three.



Ex. 7.13. *What is This Thing Called Love?*, mm. 127-129

Green's improvisational vocabulary, as examined in these solos, includes the rhythmic development of melodic material, rhythmic interaction with group members, and the use of implied polyrhythms. He is also able to manipulate the harmonic vocabulary discussed in Chapter IV to fit a wide variety of jazz harmonies and phrase melodic statements that added value to the composition. Finally, Green's phrasing over the course of multi-chorus solos provides the listener with a sense of arrangement. His ideas develop through the solo before finally reaching a peak of energy and then finally recalling ideas from earlier in the solo as he releases tension leading to the conclusion of his improvisation.

CHAPTER VIII

SOUND CONCEPT

The most instantly identifiable characteristic of Grant Green's playing is his sound. Green's sound concept, much like his musical vocabulary, bears the influence of Charlie Parker. In an interview, Green recounted the influence Parker had on him as a young musician:

> Listening to Charlie Parker was like listening to a different man every night....I also like Kenny Burrell very much and, of course, Charlie Christian. You can't get around him. But I don't listen to guitar players a lot. I dig horn players.[53]

Green utilized the guitar in a way that is very similar to that of an alto saxophone. The overwhelming majority of his improvisations occur between the concert pitches Db(3) and Ab(5), the range of the alto saxophone. Green also commonly played single note lines, and did not often use other guitar techniques such as Wes Montgomery's octaves or Joe Pass's chord melodies. His sound is bright and cutting. In the context of the groups in which he recorded, Green functions as either the lead soloist or one of several soloists. His role is often the same as that of a horn player in many of the groups that he recorded with. Green's particular sound concept perfectly fits the requirements of this role. It stands in contrast to his contemporaries who were developing warm, round sounds on the instrument, which provided tonal support for expressive chordal work.

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[53] Grant Green, (1975): quoted in Sharony Andrews Green, *Grant Green: Rediscovering the Forgotten Genius of Jazz Guitar* (San Francisco, CA. Miller Freeman Books, 1999), 223.

Green's bright sound is not conducive to playing chords or solo guitar. His sound instead amplifies even the slightest mistake and provides little cushion for any type of imperfection.

The sound concept of a jazz soloist is a personal development that is shaped by physical attributes, equipment, and the settings in which a musician performs. Another jazz musician with a uniquely identifiable sound is saxophonist John Coltrane. Coltrane's evolution on the saxophone is broken into three distinct periods: his early hard-bop period, his middle period, which included *Giant Steps* and his famed quartet, and his later spiritually influenced period. With each of these periods came a different sound concept to match the musical environment. During Coltrane's middle period his sound "is very focused and dark with lots of overtones and a metallic edge."[54] The later spiritually influenced period is best summed up by saxophonist Dave Liebman. "His sound is the biggest on *Interstellar Space*, where it is like God...I mean it's like the voice of the planet. It's beyond a tenor saxophone. It's so big and so warm."[55]

Coltrane's continually developing sound concept serves as a comparative example. He is a jazz musician who had several distinct periods of evolution, with each period demanding a change in sound to capture the emotional context of the music. For Green, that emotional context was rooted in the blues and the groove. Green's sound was a dynamic addition to the groups that he played with. Elvin Jones commented on Green's

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[54] Robert Aman Gardiner, "Stylistic Evolution of Jazz Saxophone Performance as Illustrated Through Selected Improvisations by Ten Master Improvisers" (D.A. diss., University of South Carolina, 2008), 65, accessed February 25, 2018, ProQuest Dissertations & Theses.
[55] Ibid., 64.

sound; “He had such a delicate touch. I’ve never seen anyone who could get that kind of tone quality from an electric guitar. He just had that ability more than anyone else.”[56]

Research by author and UCLA guitar professor Wolf Marshall provides much needed insight on the gear that produced such a unique and identifiable sound. By carefully examining pictures of Green taken by Lewis Wolff during recording sessions, Marshall was able to determine that during these early days at Blue Note, Green played a Gibson ES-330TD. This was a somewhat inexpensive archtop electric guitar that fell between Gibson’s entry-level ES-175 and other semi-hollow thinline guitars like the ES-335. This hollow body guitar was produced by Gibson between the years 1959 and 1972. Green’s guitar was an earlier model, manufactured somewhere between 1959 and 1962, with a stock sunburst finish, dot inlay neck, trapeze bridge, and black plastic pickup covers that concealed two P-90 pickups. The double cutaway body was joined to the neck of the guitar at the 16th fret.[57] Marshall also determined possible amplification models. Conclusions drawn from the Blue Note photographs seem to indicate that Green most often played through either an Ampeg combo amp or a “larger Fender narrow-panel, tweed combo amp (most likely a late 1950’s Pro, Bandmaster, or Bassman).”[58]

Other guitarists at this time used similar equipment. Kenny Burrell also played single coil P-90 style pickups, as did Tal Farlow and Barney Kessel, but Green’s tone was much brighter. The use of a semi-hollow ES-330TD style guitar would have been

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[56] Sharony Andrews Green, *Grant Green: Rediscovering the Forgotten Genius of Jazz Guitar*, 111.
[57] Wolf Marshall, *The Best of Grant Green: A Step-by-Step Breakdown of the Guitar Styles and Techniques of the Jazz Groove Master*, (Milwaukee, WI: Hal Leonard, 2004), 4.
[58] Ibid., 4.

partly responsible for this difference in sound, considering that virtually all of his contemporaries were using larger, orchestral style hollow body guitars. This gives the instrument a natural warmth that takes advantage of the acoustic elements of the guitar, something that is lacking in a smaller semi-hollow instrument.

Greg Green, Grant's eldest son, discussed how his father adjusted the equalization on his amps in a recent interview. In general terms, the equalization on guitar amps is divided equally into three broad frequency spectrums, bass, middle, and high. These are typically controlled by three labeled knobs with values ranging from 0 (lowest, or in this case, off) to 10 (highest). Green is rumored to have turned the high and low equalization off while turning the mid-range dial to maximum value. The mid-range, or middle, contains the frequency spectrum that is typically associated with the tonal range of the guitar. In response to this, Greg Green offered information on his father's distinct sound. "Now, his tone, a lot of people thought he did certain things to his amp, and he did do certain things, but a lot of it was just his guitar and how he played. He had really huge hands; he could attack the guitar differently, very physical."[59] It's this type of physical attack of the instrument that causes the crisp articulations and natural distortion heard in recordings like *The Complete Quartets with Sonny Clark*.

Combined analysis of audio recordings and the limited amount of live video that exists provides the opportunity to examine the technique associated with Green's picking style.[60] Based on the use of primarily down strokes, his picking style gave him the attack

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[59] Zachariah O'Hara, "Bright Moments: Grant Green Jr. [Greg Green] Reflects on His Father's Signature Sound," *Wax Poetics*, Vol. 31, 2008, 96.
[60] Grant Green, "Grant Green Trio" (live performance footage, France, 1969), accessed January 19, 2018.

that is so often associated with that of other early jazz guitarists. However, Green combined this with the more modern techniques of sweeping downward through ascending arpeggiated figures, and raking upward through descending figures. Much of this is achieved through the rotation of his wrist combined with the necessary pick slant angle. Green consistently locked his forearm to the body of the guitar, eliminating the ability to initiate any picking motion at the elbow. Green utilized alternate picking in instances where eighth note-based lines become extended or are repeated on a single string. Jazz guitar players during this era, most notably George Benson, were developing more advanced alternate picking techniques in their playing, something that Green never completely adopted.

The signature sound concept that immediately identifies Green was cemented by recording engineer Rudy Van Gelder. On earlier recordings with the Delmark Records label, Green's sound is thin and lacking clarity. It is significantly different than what is heard on Green's Blue Note recording sessions. This is due in part to Van Gelder's skill as an engineer, but also because of the sheer number of times that he recorded Green and his familiarity with the guitarist. "Grant sort of fell into getting a beautiful, groovy, mellow sound," said Van Gelder. "I had no problems with him. I knew what to expect when he came in."[61] The great body of Green's recorded work was tracked at Van Gelder Studios, producing a sound concept that listeners readily associate with Green, even today, more than fifty years later.

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[61] Sharony Andrews Green, *Grant Green: Rediscovering the Forgotten Genius of Jazz Guitar*, 94.

CHAPTER IX

CONCLUSION

Grant Green's recorded material has seen a resurgence of interest over the last two decades. Much of this is due to the rediscovery of many Blue Note recording sessions that went unreleased during his lifetime. The high quality of musicianship on albums including *Solid, Matador,* and *The Complete Quartets with Sonny Clark* introduced Green to a whole new generation of jazz audiences.

In some ways, Green's career can be considered a cautionary tale, one that ended prematurely due to hard living and substance abuse. Despite this, during his peak years at Blue Note, no guitarist recorded more frequently. He appeared on albums with a wide variety of instrumentation with some of the most creative and talented musicians in jazz history. This was not by chance. Green had a formidable reputation as one of the best guitar players on the New York jazz scene. He played with a great sense of time and groove. What he lacked in harmonic complexity, he compensated for with an ability to play what the musical moment required. It is this aspect of his musicianship that endeared him to the founders of the Blue Note Records, and the musicians who recorded with him.

This study attempts to provide scholarly analysis of Green's musical contribution to jazz history. His musical vocabulary was a raw combination of the blues language and bebop elements derived from the recordings of Charlie Parker. Green manipulated this language into ideas that physically fit the guitar neck in uncomplicated ways. His comfort

with these pieces of musical vocabulary allowed him to conceptualize them in any harmonic context and consistently phrase strong melodic statements with his uniquely identifiable sound concept on the instrument.

Rhythmically, Green's playing is imbued with the intricacy of the West African heritage of jazz music. The rhythmic vocabulary so commonly employed in his improvisations is not part of a conscious effort to create polyrhythm and syncopation, but is instead a collection of the evolutionary aspects of jazz music. Green learned jazz aurally by listening to records and playing with East St. Louis jazz musicians, absorbing all the rhythmic idiosyncrasies. The dynamic interactions heard on his Blue Note-era recordings are the culmination of this early training period. According to those who knew him from St. Louis, the 1960s recordings of Grant Green capture the same musician they heard in the Missouri Ave. nightclubs.

Green's strong sense of rhythm and connection to the beat provide a model for young improvisers to emulate. His time feel and ability to groove are what musicians most consistently admire about his playing. It is in large part what makes him a significant figure in jazz history. Most importantly, Green never stopped being who he was. Green grew up playing the blues and never let that integral part of his musicianship go. The blues is, and forever will be, tied to the guitar. Green embraced the roots of the instrument and made them a part of his musical voice.

Grant Green deserves to be remembered as one of the pioneers of jazz guitar. This study is intended to secure Green's place in jazz history alongside his contemporaries. It is intended to provide an analysis of his musical vocabulary and serve as a starting point for further discussion of his career.

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APPENDIX A

CHORD NOMENCLATURE

Maj7, Maj9 – Major 7th chord

7, 9, 13 – Dominant 7th chord

7(#11), 9(#11), 13(#11) – Dominant 7th chord with an augmented fourth scale degree (natural extensions stemming from the melodic minor scale)

7sus, 9sus, 13sus – Dominant 7th chord with the fourth scale degree in place of the third

7(b9) – Dominant 7th chord with a flatted ninth scale degree

7(#9) – Dominant 7th chord with a raised ninth scale degree

min7(b5) – Minor 7th chord with a flatted fifth scale degree

dim7 – Fully diminished 7th chord

APPENDIX B

DISCOGRAPHY

Transcriptions taken from the following Blue Note recordings. Discography includes original U.S. release date.

Green, Grant. *Am I Blue?*. Blue Note, LP, BST 84139, 1963.

Green, Grant. *Feelin' The Spirit*. Blue Note, LP, BLP 4132, 1963.

Green, Grant. *First Session*. Blue Note, CD, 1243 5 27548 2 3, 2001.

Green, Grant. *Goin' West*. Blue Note, LP, BST 84310, 1969.

Green, Grant. *Grantstand*. Blue Note, LP, BLP 4086, 1961.

Green, Grant. *Grant's First Stand*. Blue Note, LP, BLP 4064, 1961.

Green, Grant. *Green Street*. Blue Note, LP, BLP 4071, 1961.

Green, Grant. *Idle Moments*. Blue Note, LP, BLP 4154, 1964.

Green, Grant. *I Want to Hold Your Hand*. Blue Note, LP, BLP 4202, 1965.

Green, Grant. *Matador*. Blue Note, CD, CDP 7 84442 2, 1990.

Green, Grant. *Solid*. Blue Note, LP, LT-990, 1979.

Green, Grant. *Standards*. Blue Note, CD, CDP 521284, 1998.

Green, Grant. *Street of Dreams*. Blue Note, LP, BLP 4253, 1967.

Green, Grant. *Talkin' About*. Blue Note, LP, BLP 4183, 1964.

Green, Grant. *The Complete Quartets with Sonny Clark*. Blue Note, CD, CDP 7243 8 57194 2 4, 1997.

Turrentine, Stanley. *Up at "Minton's", Vol. 1*. Blue Note, LP, BST 84069, 1961.

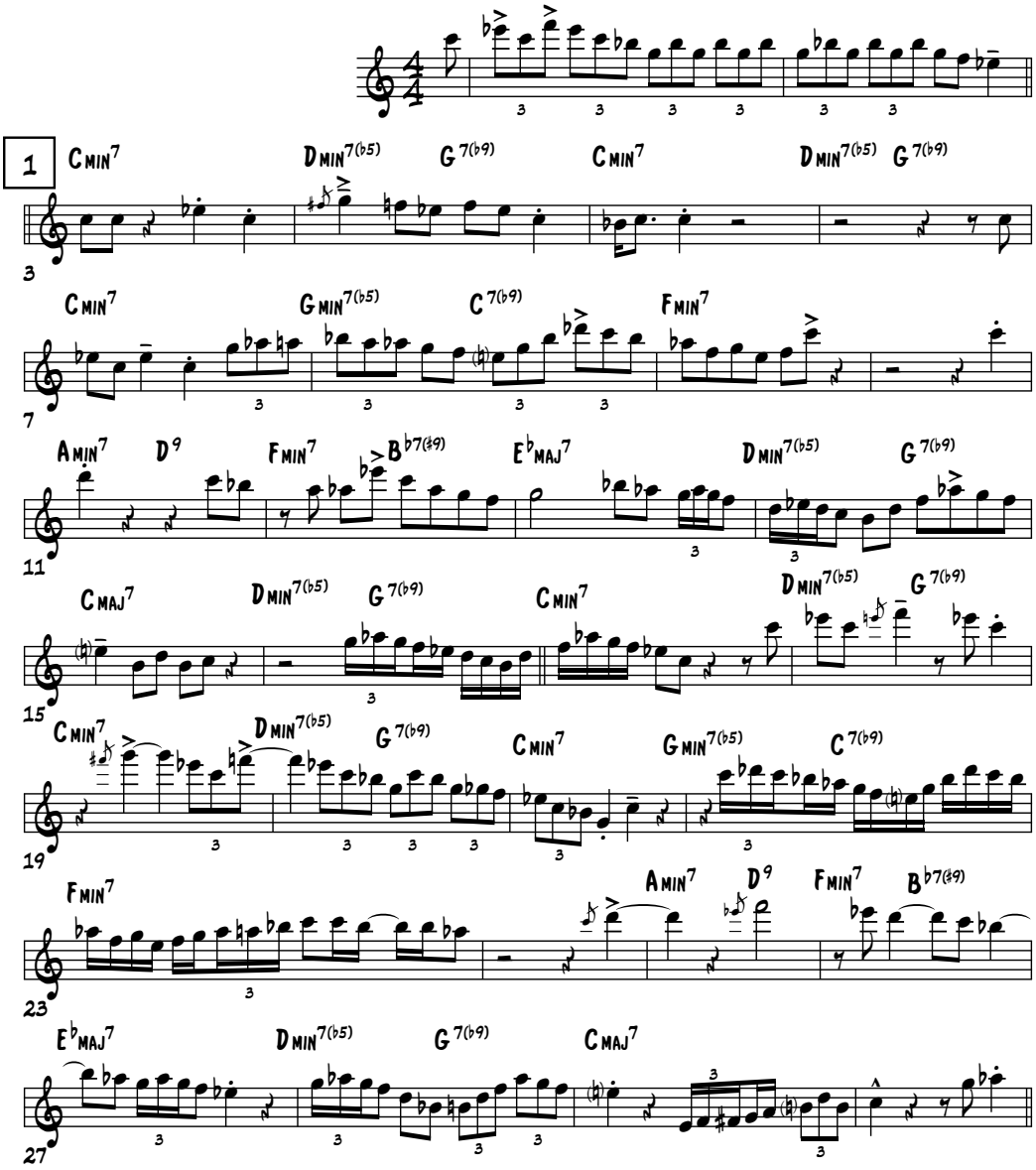
APPENDIX C

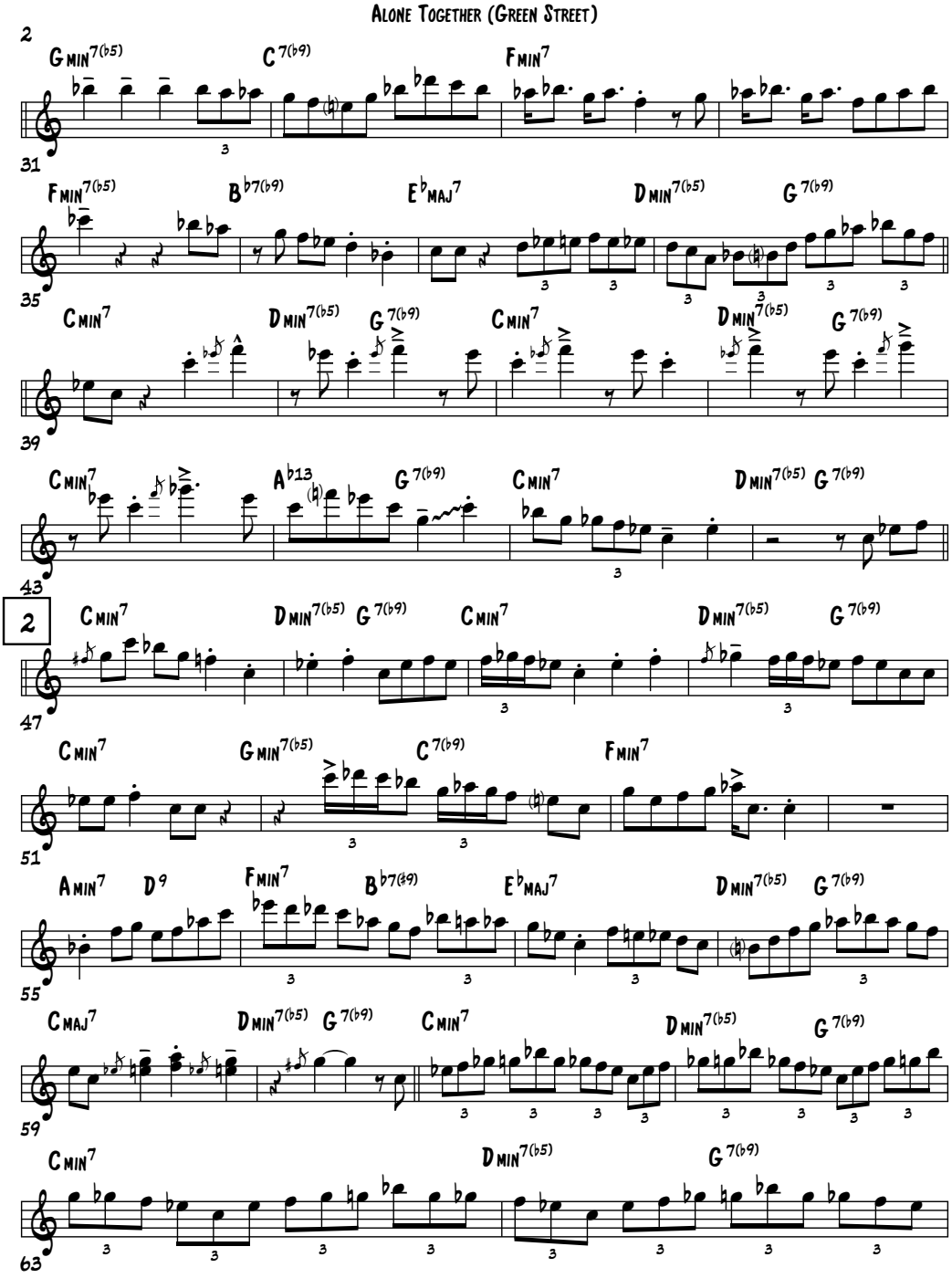
TRANSCRIPTIONS

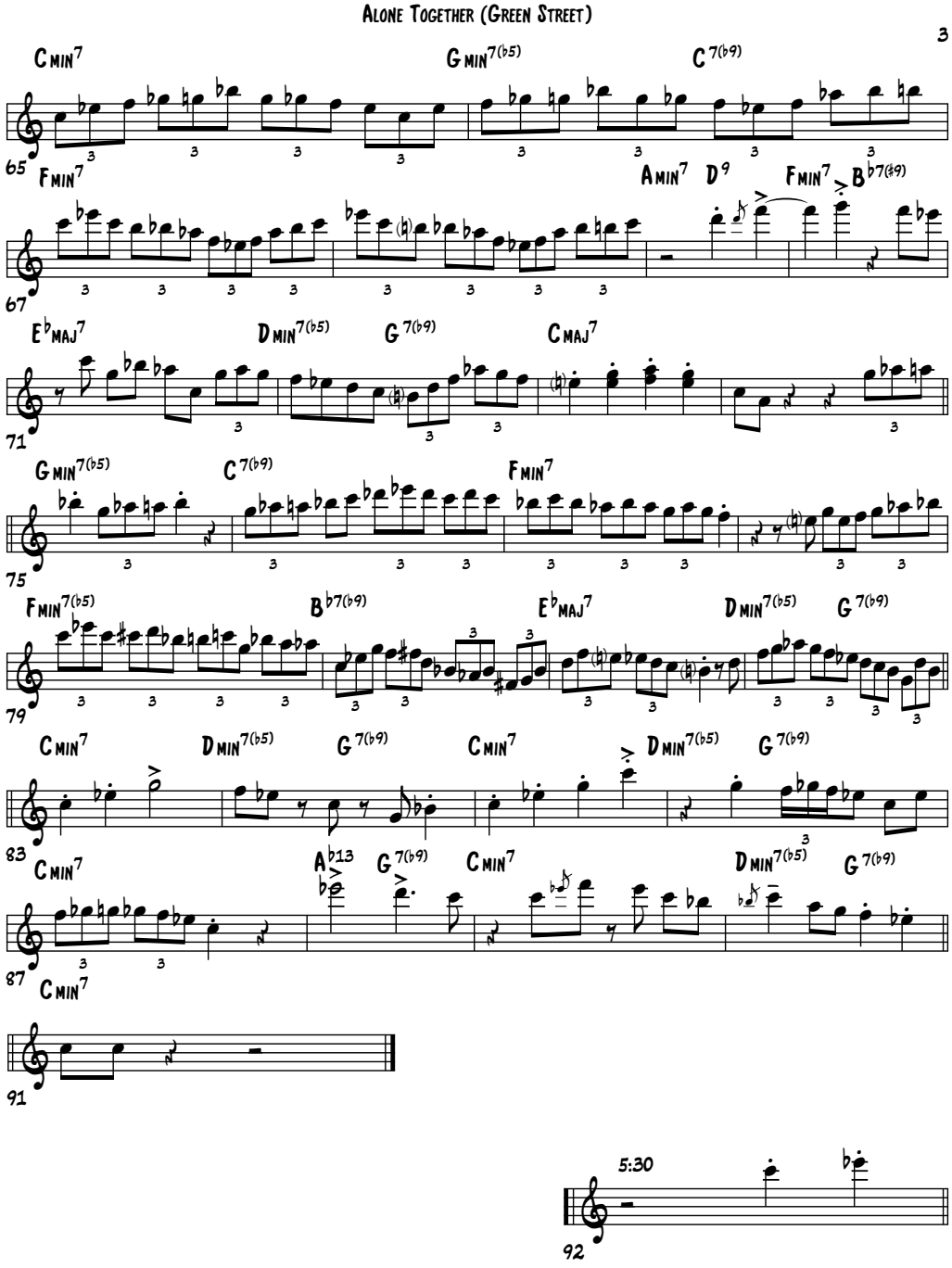
Alone Together (Green Street)

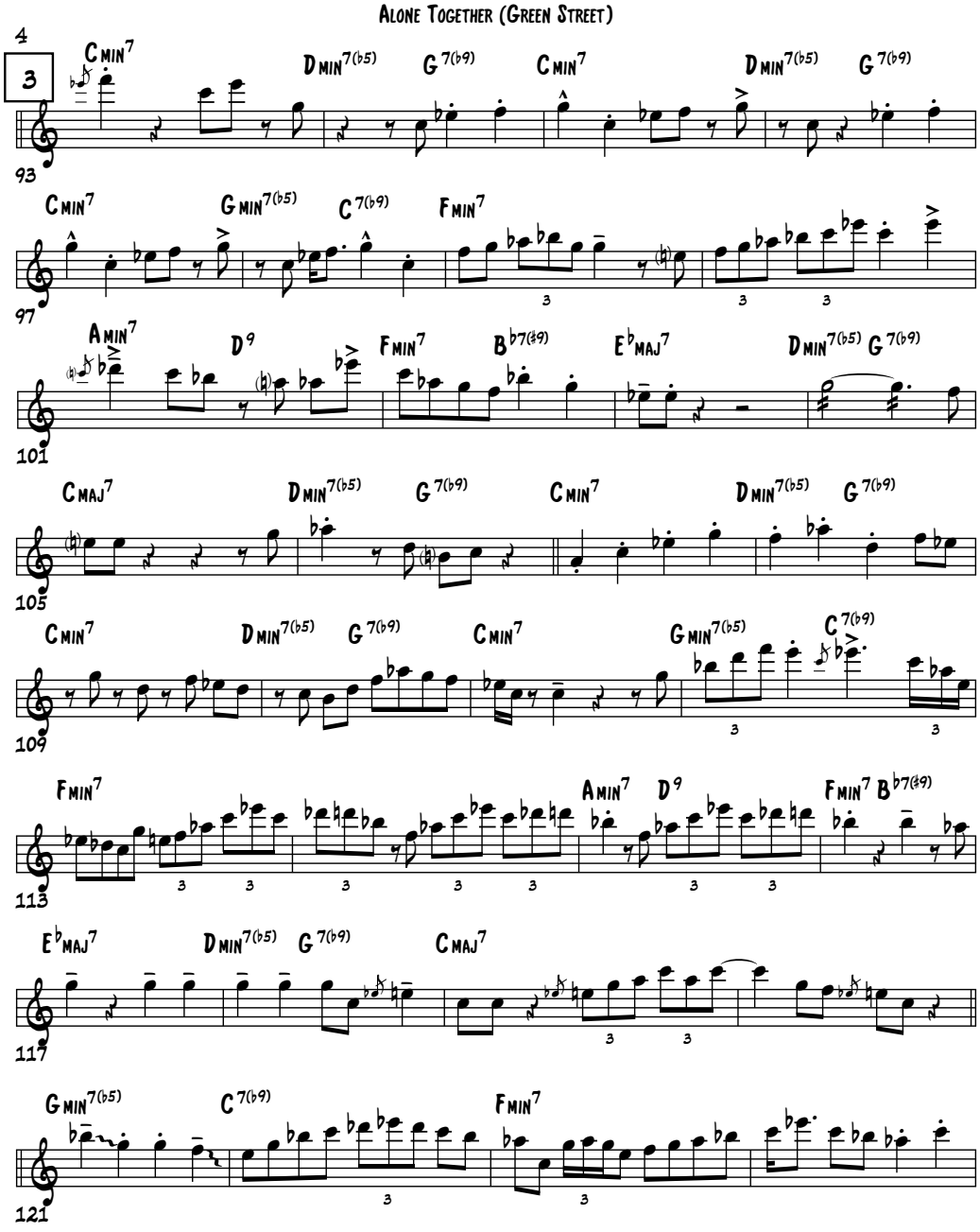
Guitar

Grant Green
Transcription




Alone Together (Green Street)
2
Gmin7(b5) C7(b9) Fmin7
31
Fmin7(b5) Bb7(b9) Eb maj7 Dmin7(b5) G7(b9)
35
Cmin7 Dmin7(b5) G7(b9) Cmin7 Dmin7(b5) G7(b9)
39
Cmin7 Ab13 G7(b9) Cmin7 Dmin7(b5) G7(b9)
43
2
Cmin7 Dmin7(b5) G7(b9) Cmin7 Dmin7(b5) G7(b9)
47
Cmin7 Gmin7(b5) C7(b9) Fmin7
51
Amin7 D9 Fmin7 Bb7(#9) Eb maj7 Dmin7(b5) G7(b9)
55
Cmaj7 Dmin7(b5) G7(b9) Cmin7 Dmin7(b5) G7(b9)
59
Cmin7 Dmin7(b5) G7(b9)
63


Alone Together (Green Street)
3
Cmin7
Gmin7(b5)
C7(b9)
65
Fmin7
Amin7
D9
Fmin7
Bb7(b9)
67
Ebmaj7
Dmin7(b5)
G7(b9)
Cmaj7
71
Gmin7(b5)
C7(b9)
Fmin7
75
Fmin7(b5)
Bb7(b9)
Ebmaj7
Dmin7(b5)
G7(b9)
79
Cmin7
Dmin7(b5)
G7(b9)
Cmin7
Dmin7(b5)
G7(b9)
83
Cmin7
Ab13
G7(b9)
Cmin7
Dmin7(b5)
G7(b9)
87
Cmin7
91
5:30
92


Alone Together (Green Street)
4
3
Cmin7
Dmin7(b5)
G7(b9)
Cmin7
Dmin7(b5)
G7(b9)
93
Cmin7
Gmin7(b5)
C7(b9)
Fmin7
97
Amin7
D9
Fmin7
Bb7(#9)
Ebmaj7
Dmin7(b5)
G7(b9)
101
Cmaj7
Dmin7(b5)
G7(b9)
Cmin7
Dmin7(b5)
G7(b9)
105
Cmin7
Dmin7(b5)
G7(b9)
Cmin7
Gmin7(b5)
C7(b9)
109
Fmin7
Amin7
D9
Fmin7
Bb7(#9)
113
Ebmaj7
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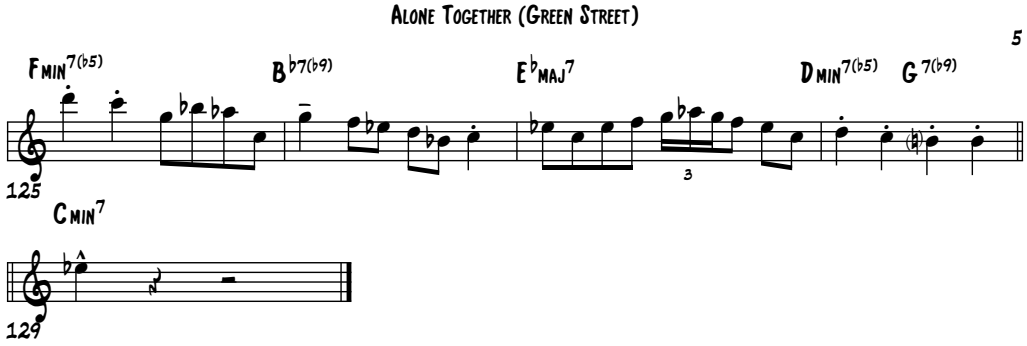
G7(b9)
Cmaj7
117
Gmin7(b5)
C7(b9)
Fmin7
121

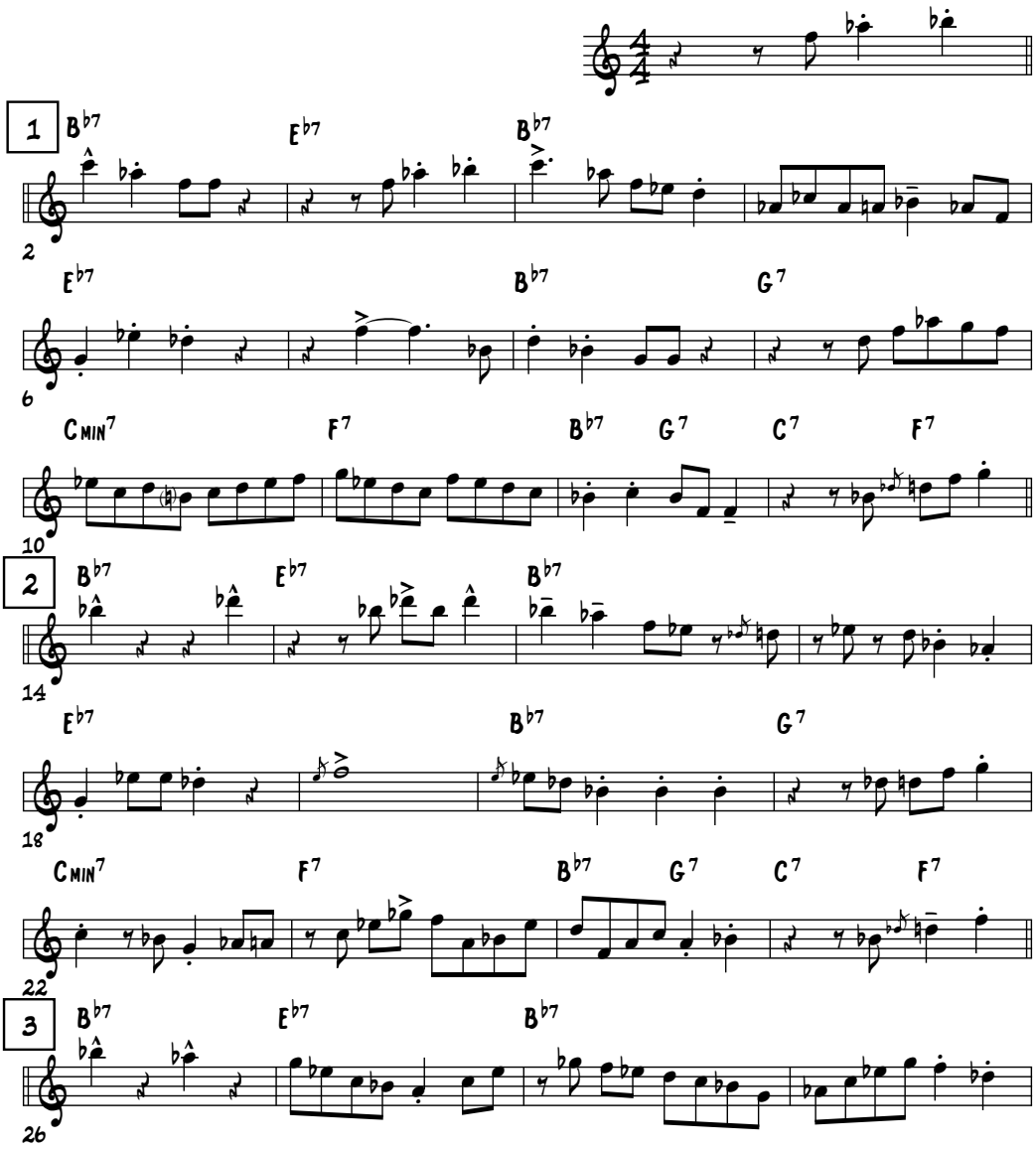

Alone Together (Green Street)
5
Fmin7(b5)
B♭7(b9)
E♭maj7
Dmin7(b5)
G7(b9)
125
3
Cmin7
129

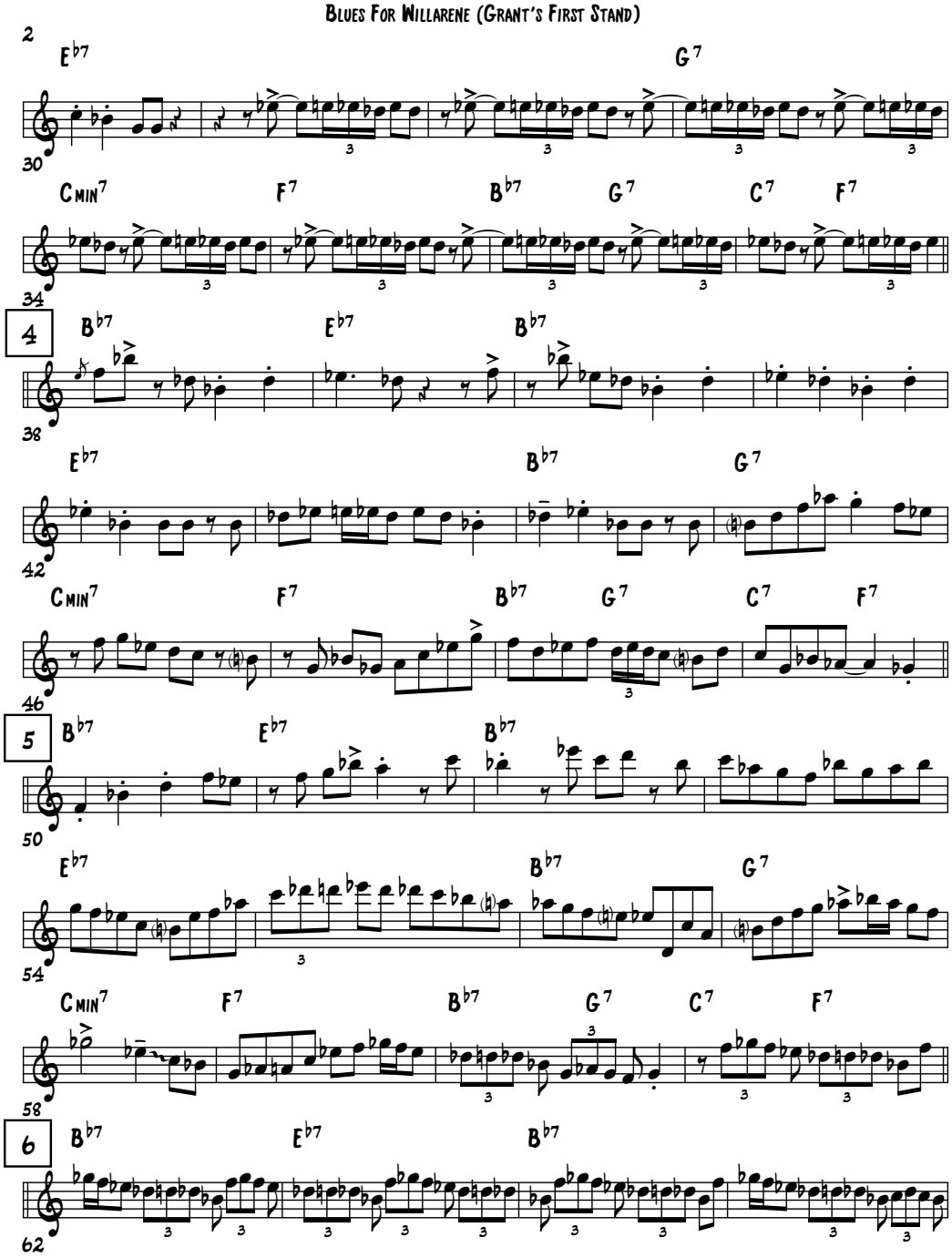
Guitar

Blues For Willarene (Grant's First Stand)

Grant Green

Transcription




Blues For Willarene (Grant's First Stand)
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E♭7
G7
30
Cmin7
F7
B♭7
G7
C7
F7
34
4
B♭7
E♭7
B♭7
38
E♭7
B♭7
G7
42
Cmin7
F7
B♭7
G7
C7
F7
46
5
B♭7
E♭7
B♭7
50
E♭7
B♭7
G7
54
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G7
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F7
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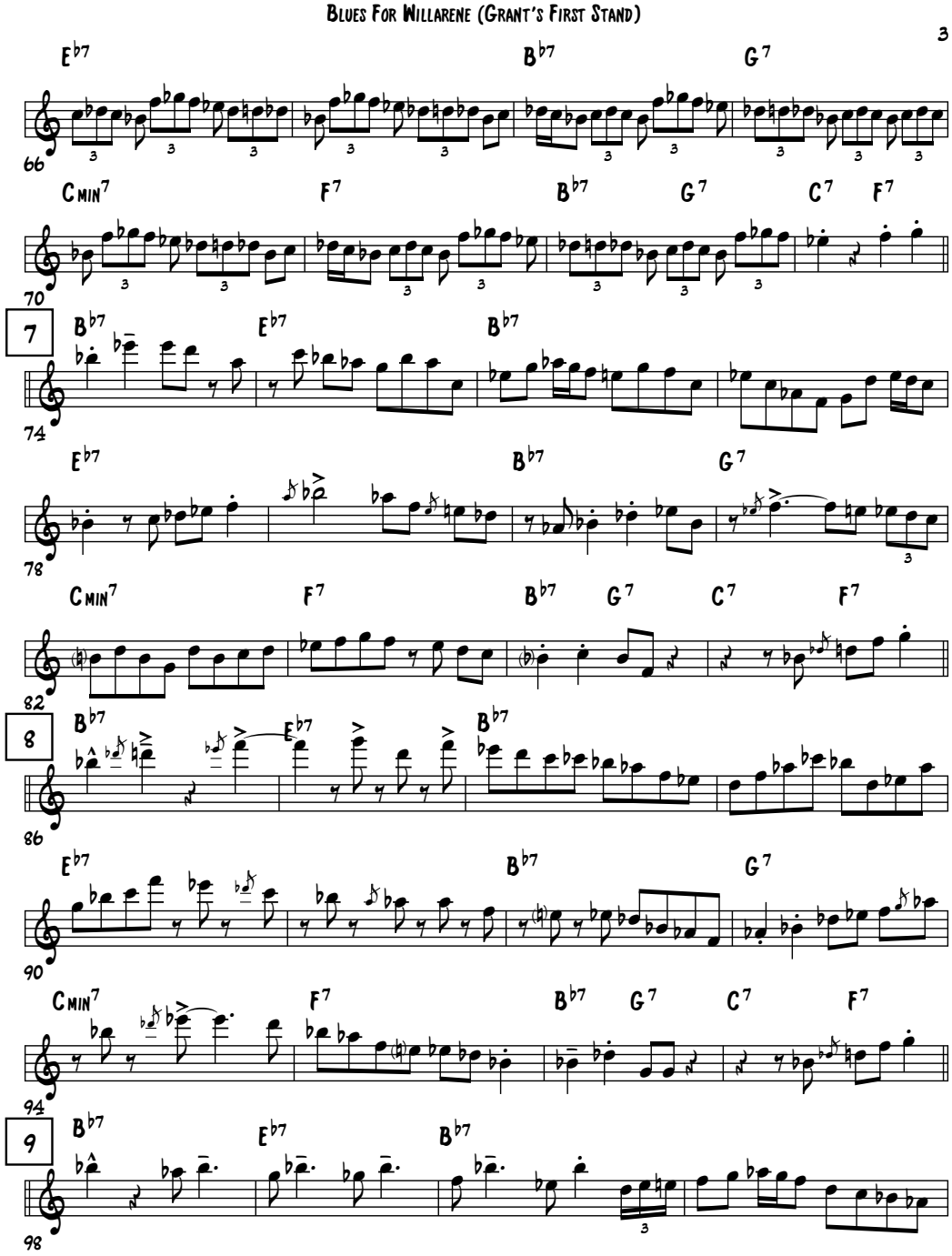
6
B♭7
E♭7
B♭7
62


Blues For Willarene (Grant's First Stand)
3
E♭7
B♭7
G7
66
Cmin7
F7
B♭7
G7
C7
F7
70
7
B♭7
E♭7
B♭7
74
E♭7
B♭7
G7
78
Cmin7
F7
B♭7
G7
C7
F7
82
8
B♭7
E♭7
B♭7
86
E♭7
B♭7
G7
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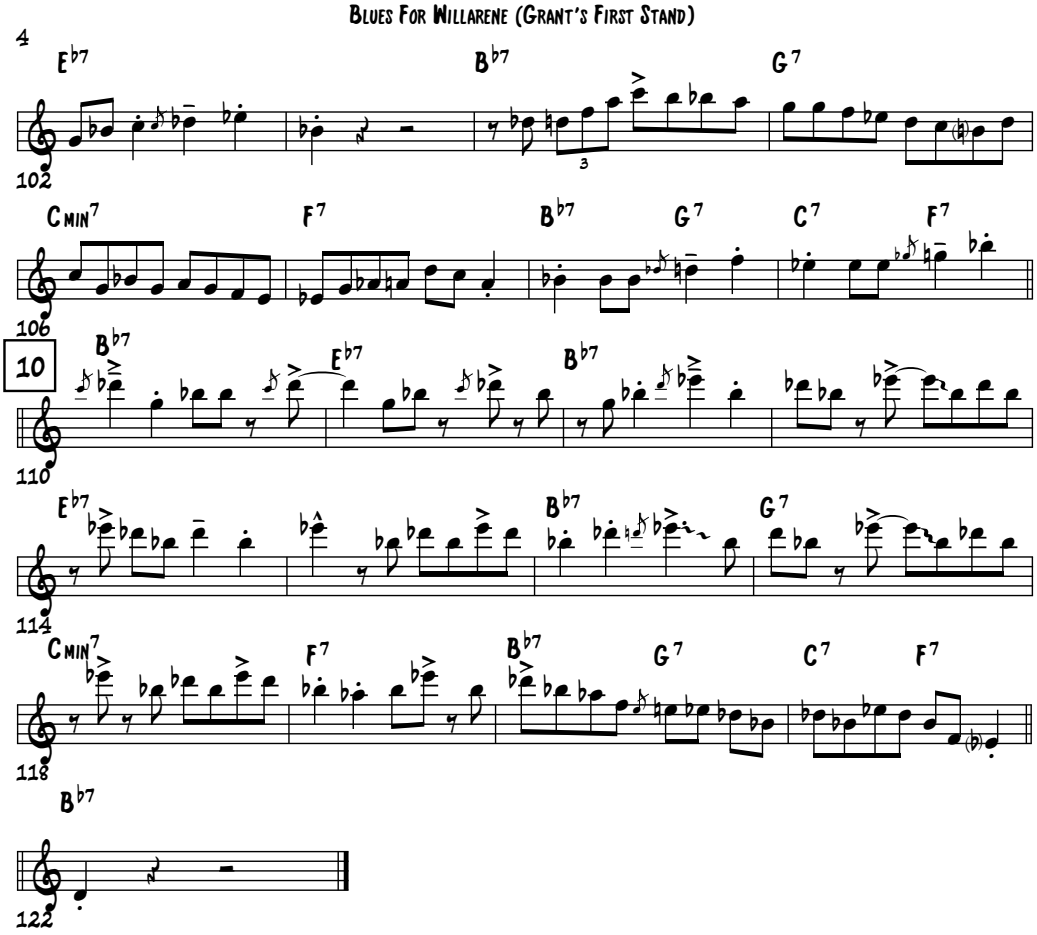
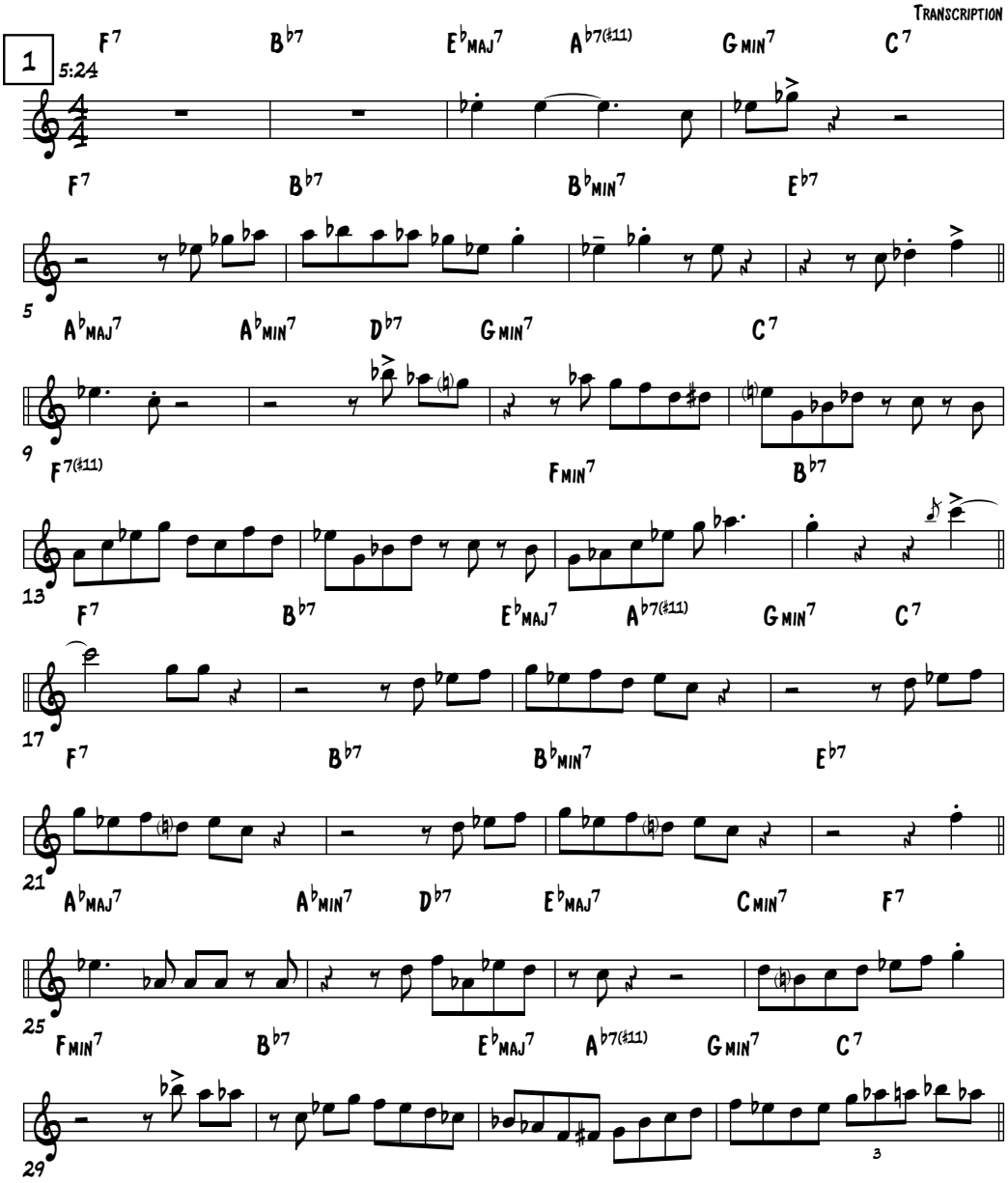
B♭7
98

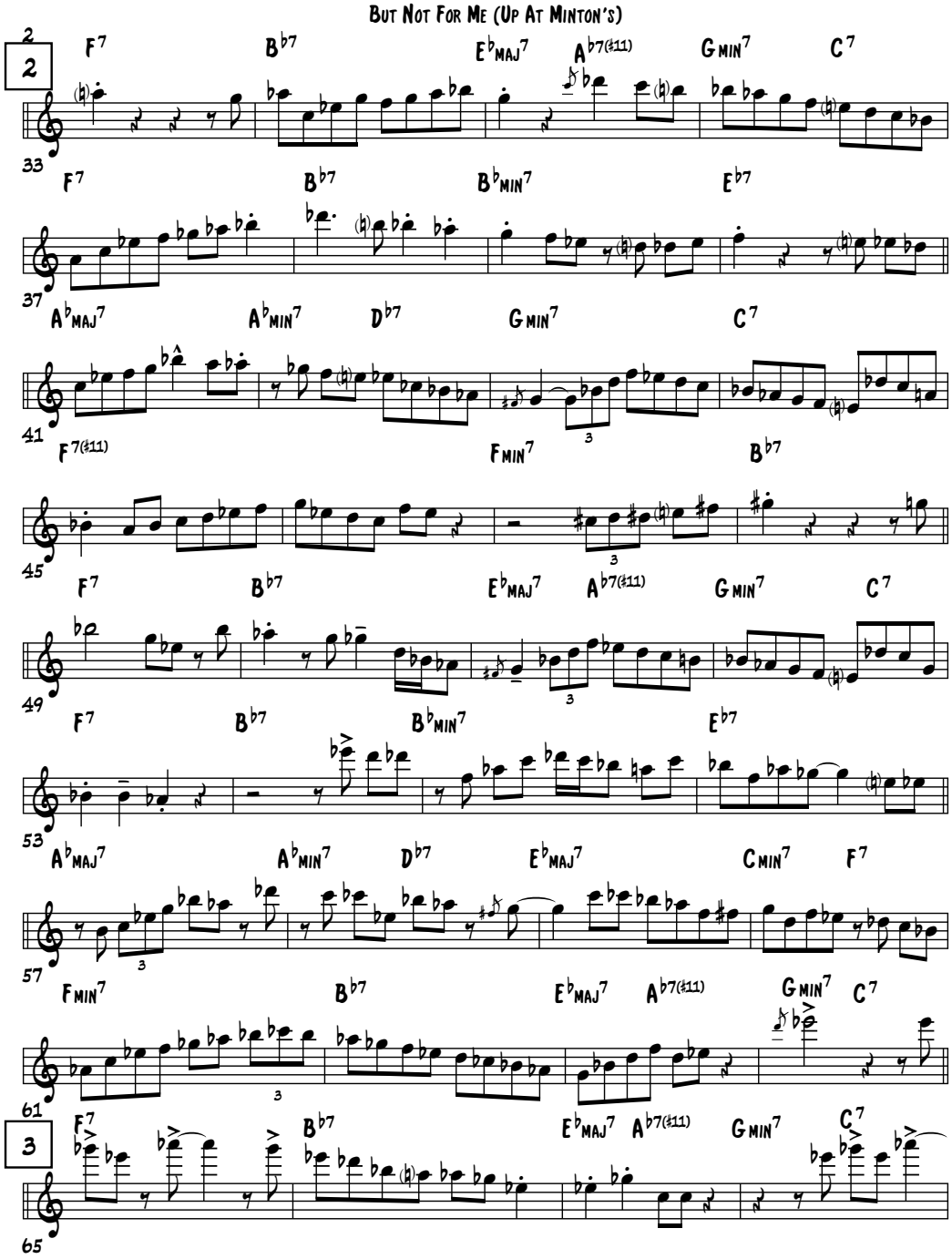

Blues For Willarene (Grant's First Stand)
4
E♭7
B♭7
G7
102
Cmin7
F7
B♭7
G7
C7
F7
106
10
B♭7
E♭7
B♭7
110
E♭7
B♭7
G7
114
Cmin7
F7
B♭7
G7
C7
F7
118
B♭7
122

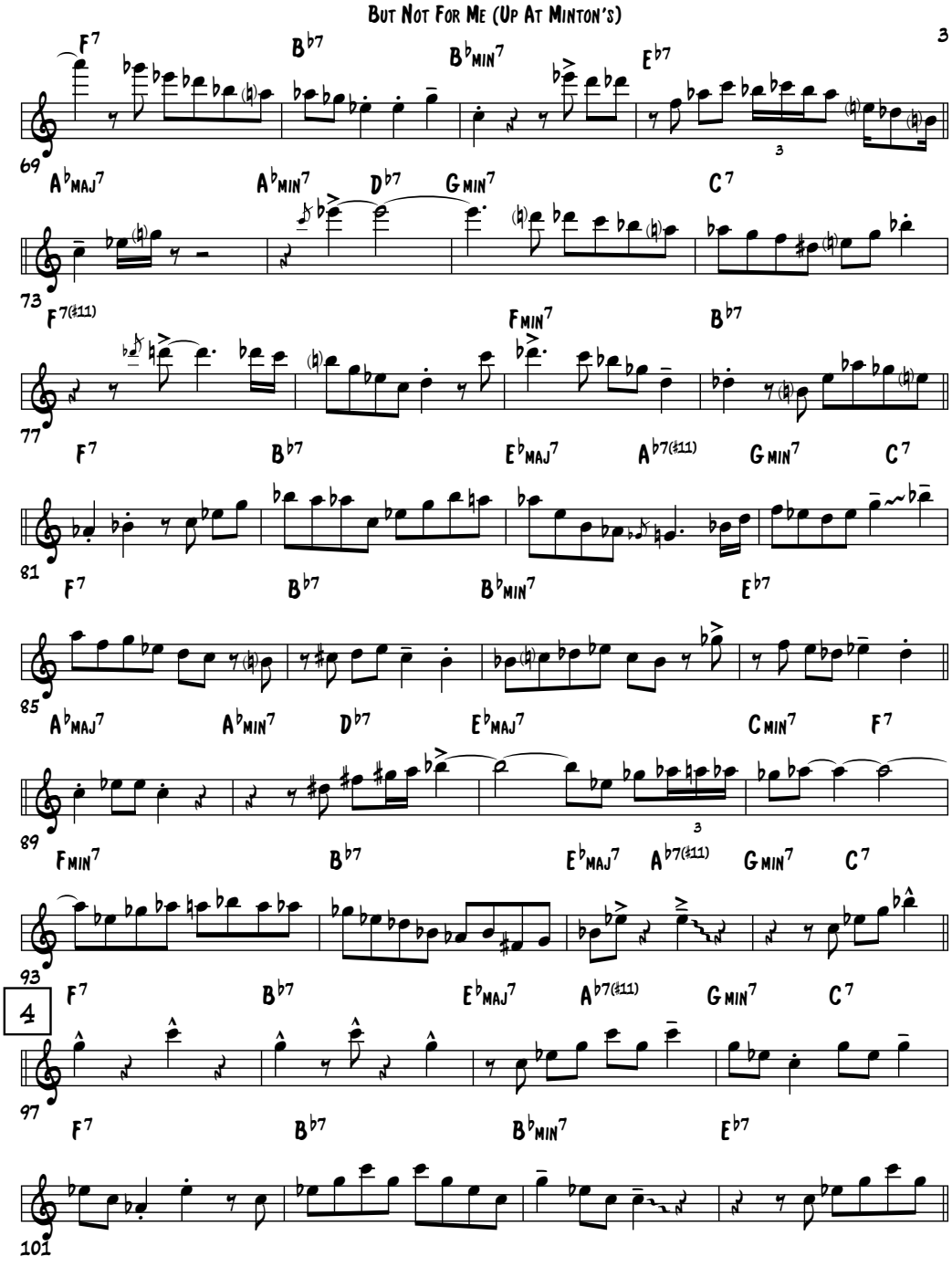
But Not For Me (Up At Minton's)

Guitar

Grant Green
Transcription




But Not For Me (Up At Minton's)
2
F7 Bb7 Eb maj7 Ab7(#11) G min7 C7
33
F7 Bb7 Bb min7 Eb7
37
Ab maj7 Ab min7 Db7 G min7 C7
41
F7(#11) F min7 Bb7
45
F7 Bb7 Eb maj7 Ab7(#11) G min7 C7
49
F7 Bb7 Bb min7 Eb7
53
Ab maj7 Ab min7 Db7 Eb maj7 C min7 F7
57
F min7 Bb7 Eb maj7 Ab7(#11) G min7 C7
61
3
F7 Bb7 Eb maj7 Ab7(#11) G min7 C7
65


But Not For Me (Up At Minton's)
3
69
F7 Bb7 BbMIN7 Eb7
AbMAJ7 AbMIN7 Db7 GMIN7 C7
73
F7(♯11) FMIN7 Bb7
77
F7 Bb7 EbMAJ7 Ab7(♯11) GMIN7 C7
81
F7 Bb7 BbMIN7 Eb7
85
AbMAJ7 AbMIN7 Db7 EbMAJ7 CMIN7 F7
89
FMIN7 Bb7 EbMAJ7 Ab7(♯11) GMIN7 C7
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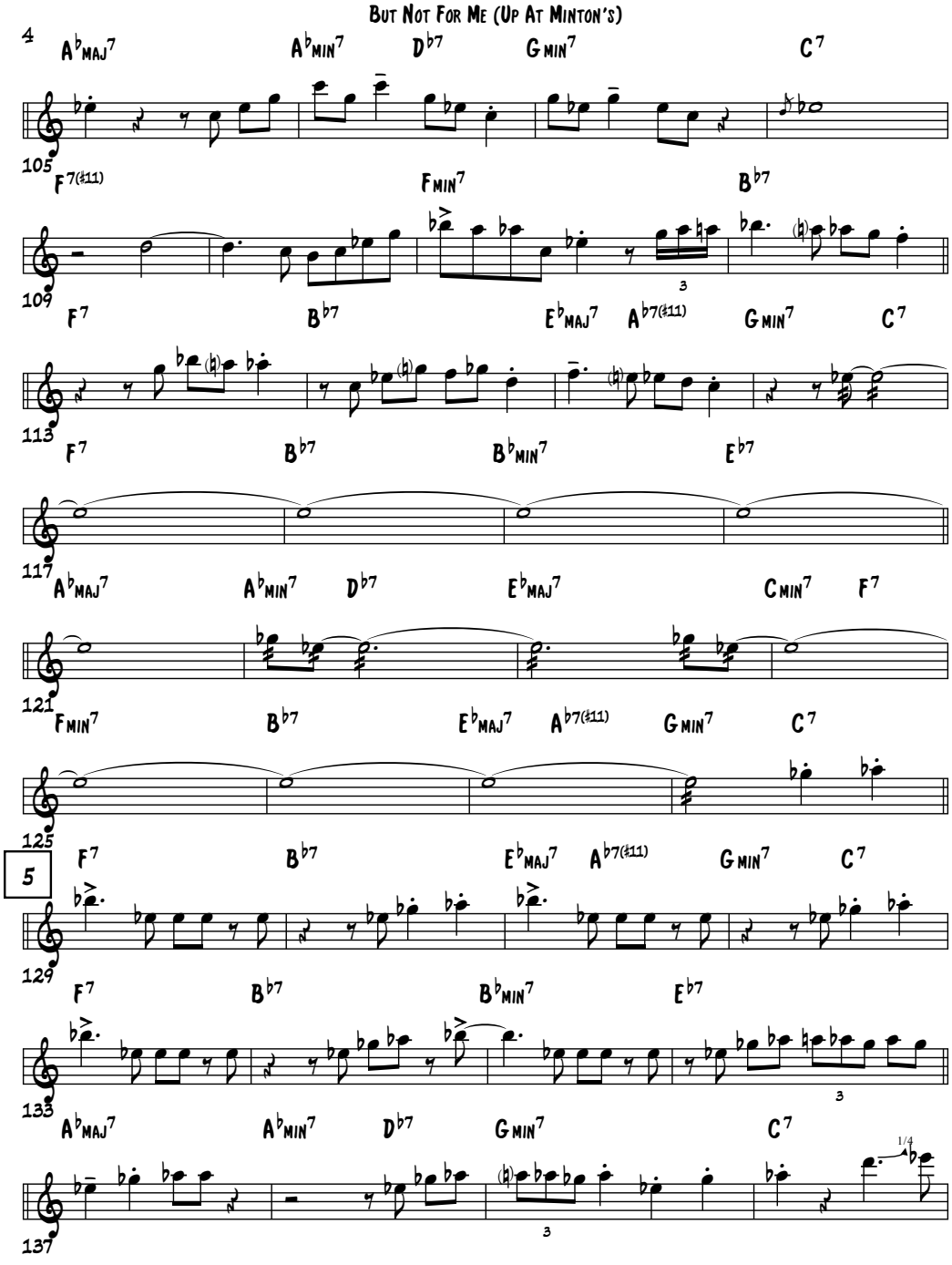
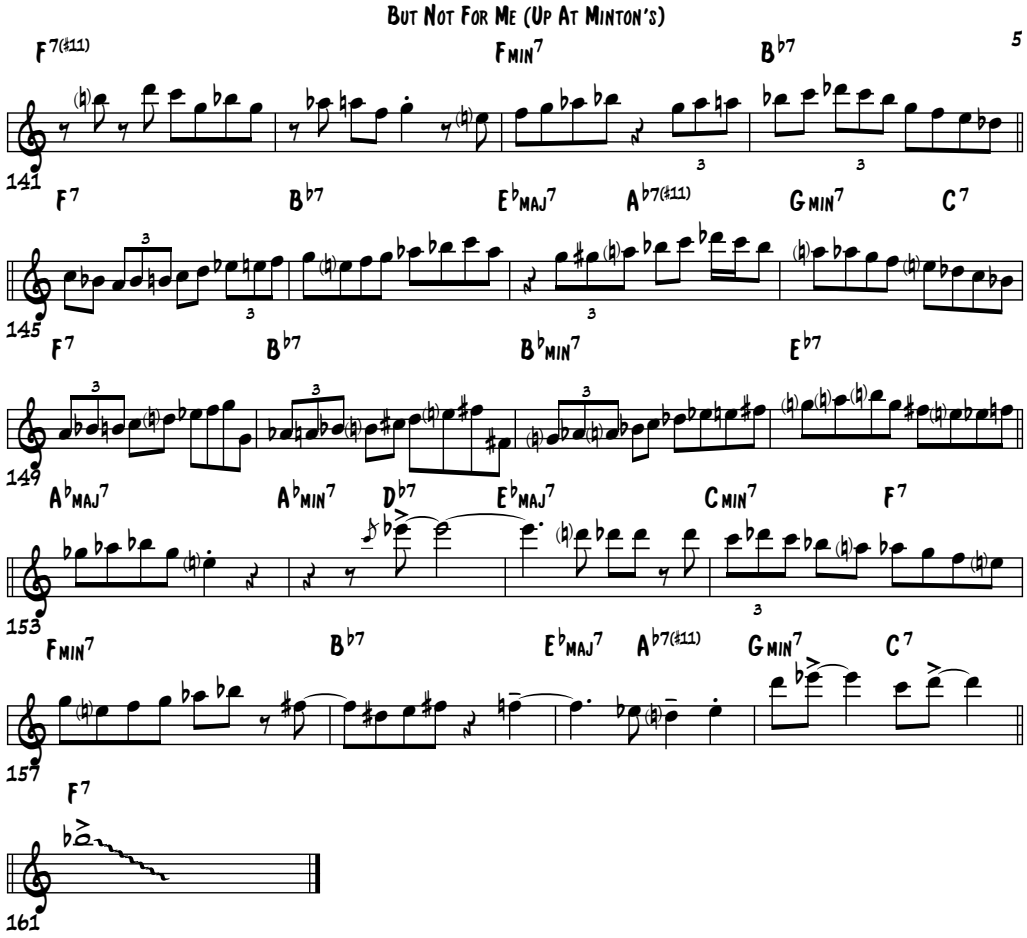
4
97
F7 Bb7 BbMIN7 Eb7
101

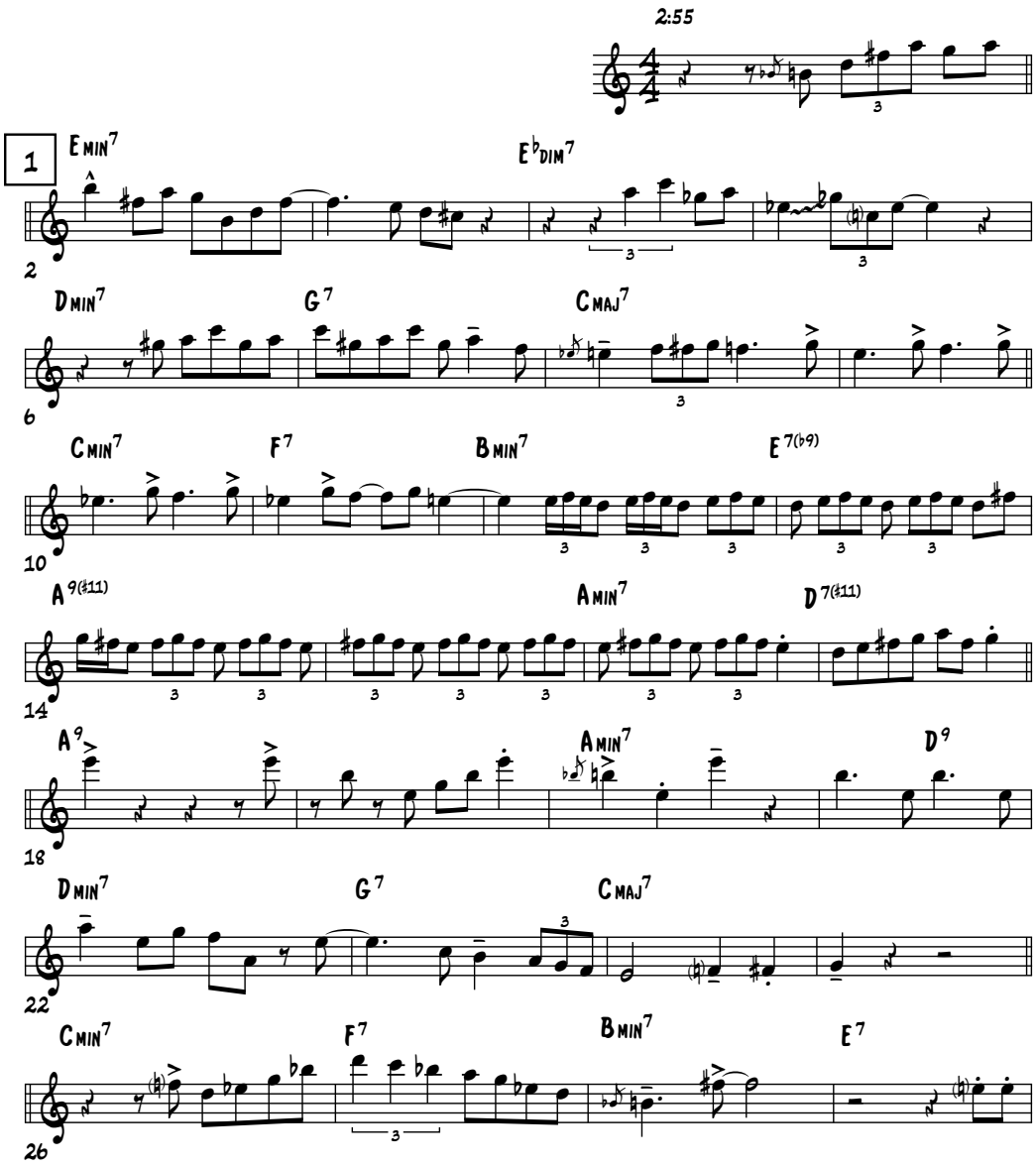

But Not For Me (Up At Minton's)
4
A♭MAJ7
A♭MIN7
D♭7
GMIN7
C7
105
F7(♯11)
FMIN7
B♭7
109
F7
B♭7
E♭MAJ7
A♭7(♯11)
GMIN7
C7
113
F7
B♭7
B♭MIN7
E♭7
117
A♭MAJ7
A♭MIN7
D♭7
E♭MAJ7
CMIN7
F7
121
FMIN7
B♭7
E♭MAJ7
A♭7(♯11)
GMIN7
C7
125
F7
B♭7
E♭MAJ7
A♭7(♯11)
GMIN7
C7
5
129
F7
B♭7
B♭MIN7
E♭7
133
A♭MAJ7
A♭MIN7
D♭7
GMIN7
C7
137
1/4

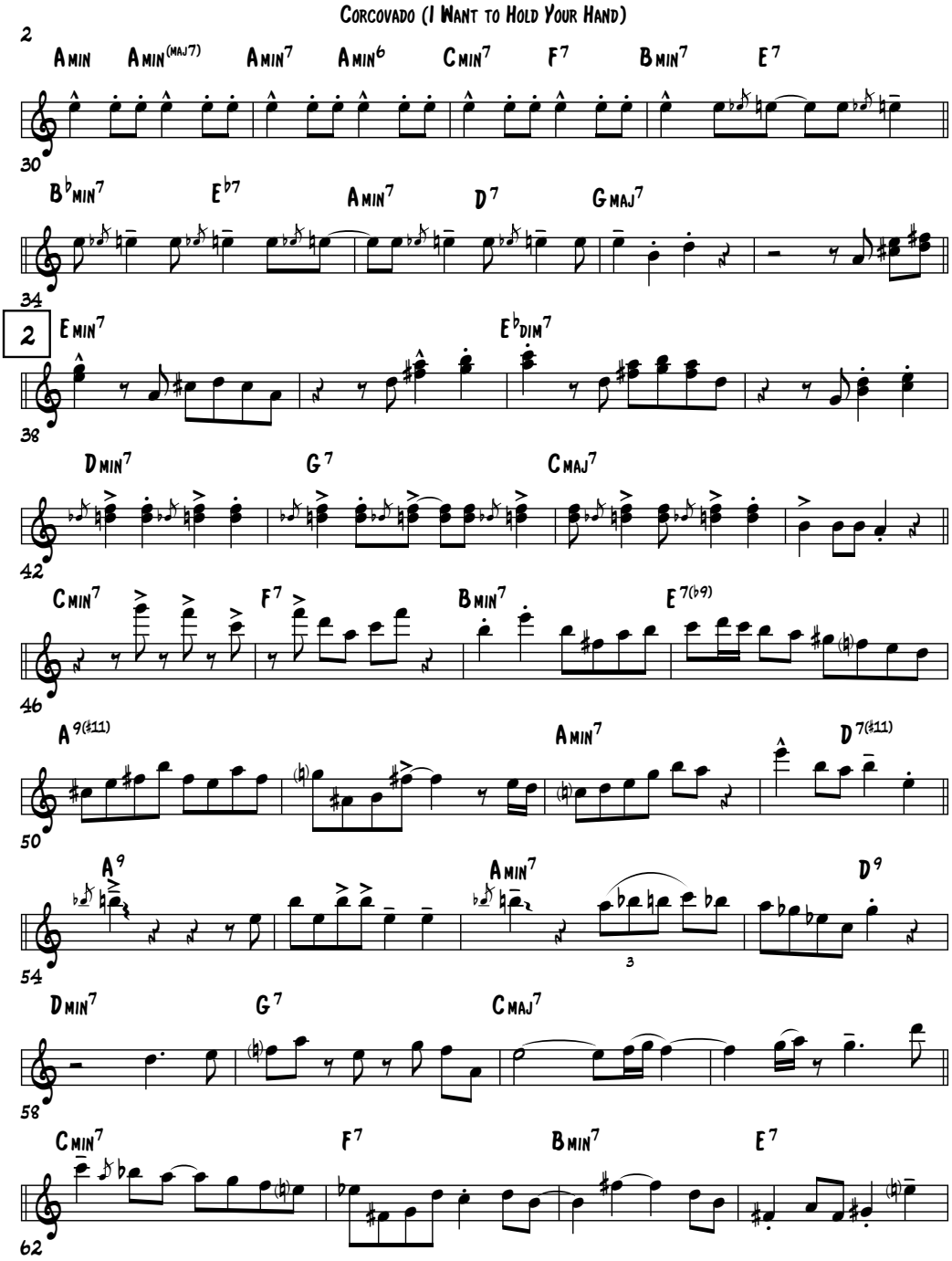

But Not For Me (Up At Minton's)
5
141
145
149
153
157
161

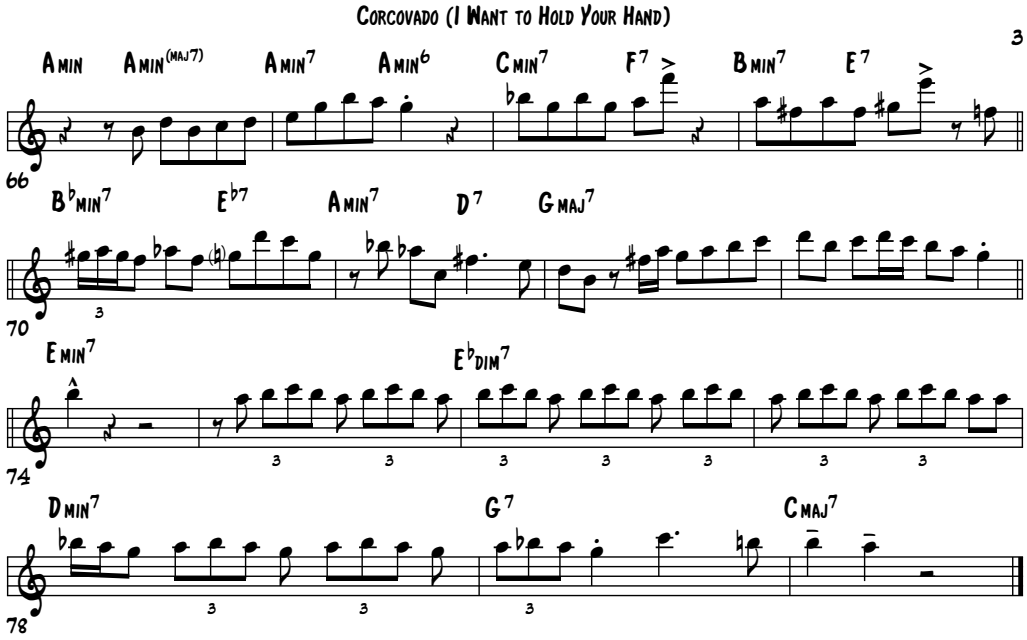
Corcovado (I Want to Hold Your Hand)

Guitar

Grant Green
Transcription



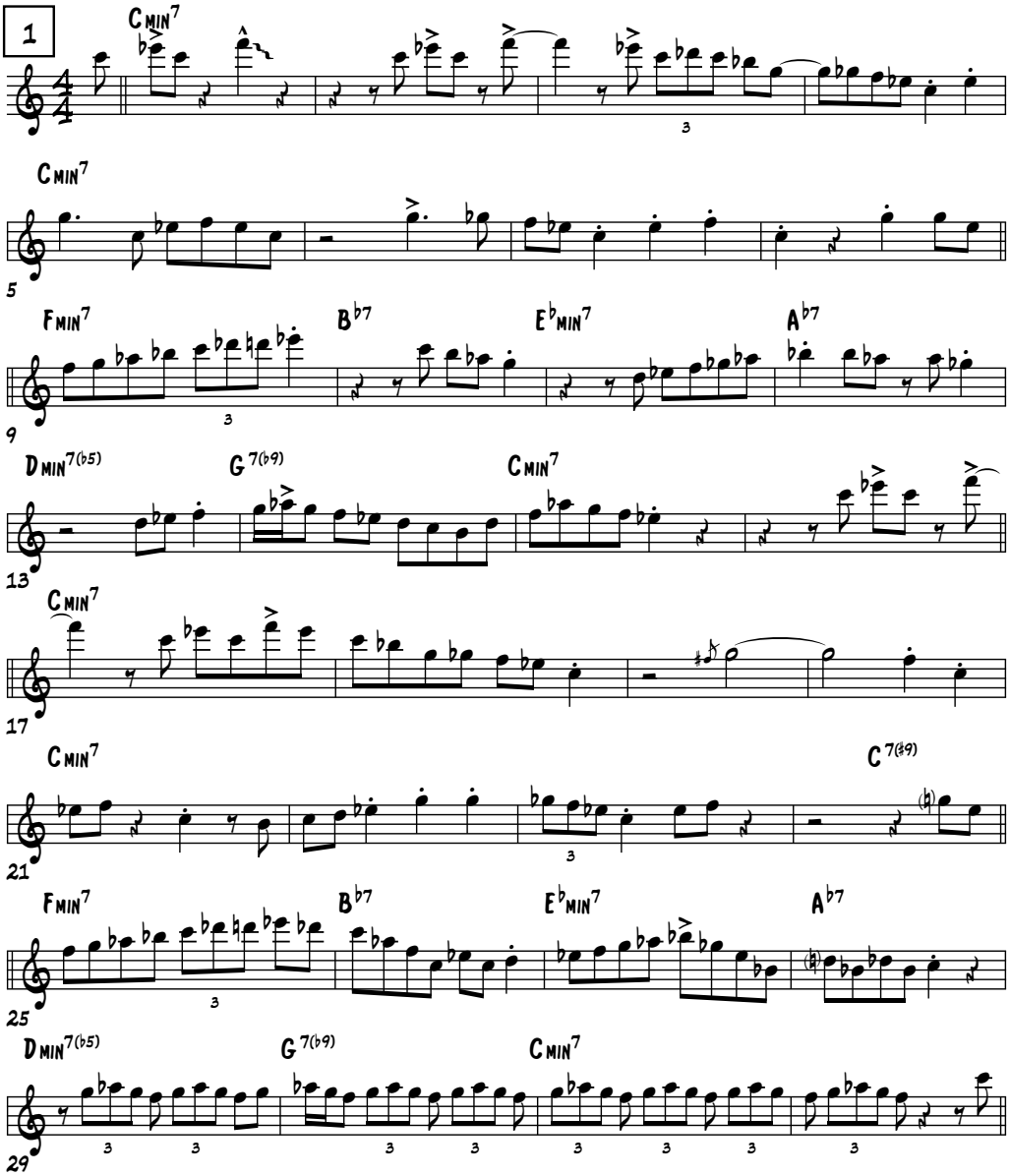

Corcovado (I Want to Hold Your Hand)
2
A min
A min(maj7)
A min7
A min6
C min7
F7
B min7
E7
30
B♭min7
E♭7
A min7
D7
G maj7
34
2
E min7
E♭dim7
38
D min7
G7
C maj7
42
C min7
F7
B min7
E7(♭9)
46
A9(♯11)
A min7
D7(♯11)
50
A9
A min7
D9
54
3
D min7
G7
C maj7
58
C min7
F7
B min7
E7
62

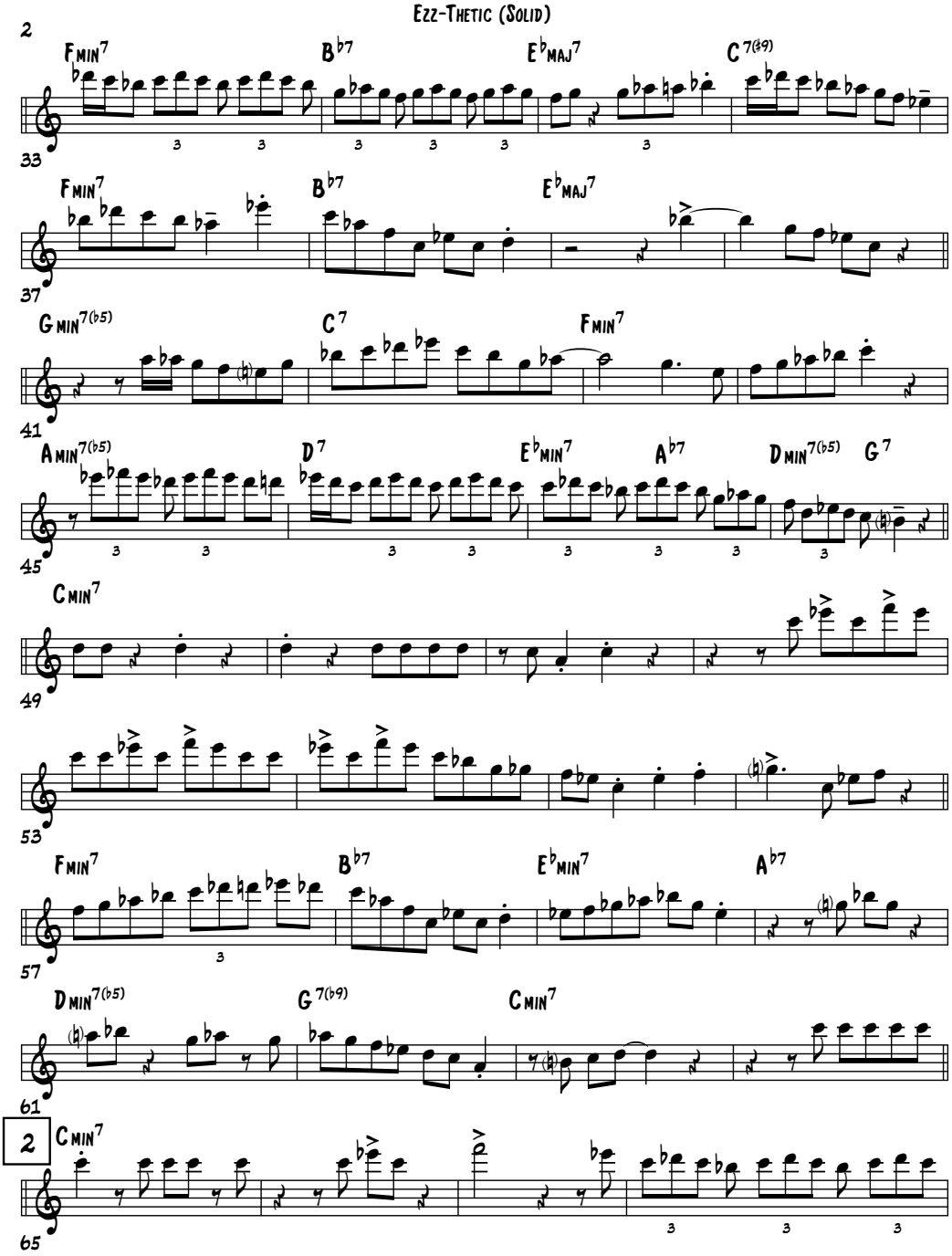

Corcovado (I Want to Hold Your Hand)
Amin
Amin(maj7)
Amin7
Amin6
Cmin7
F7
Bmin7
E7
66
Bbmin7
Eb7
Amin7
D7
Gmaj7
70
Emin7
Ebdim7
74
Dmin7
G7
Cmaj7
78

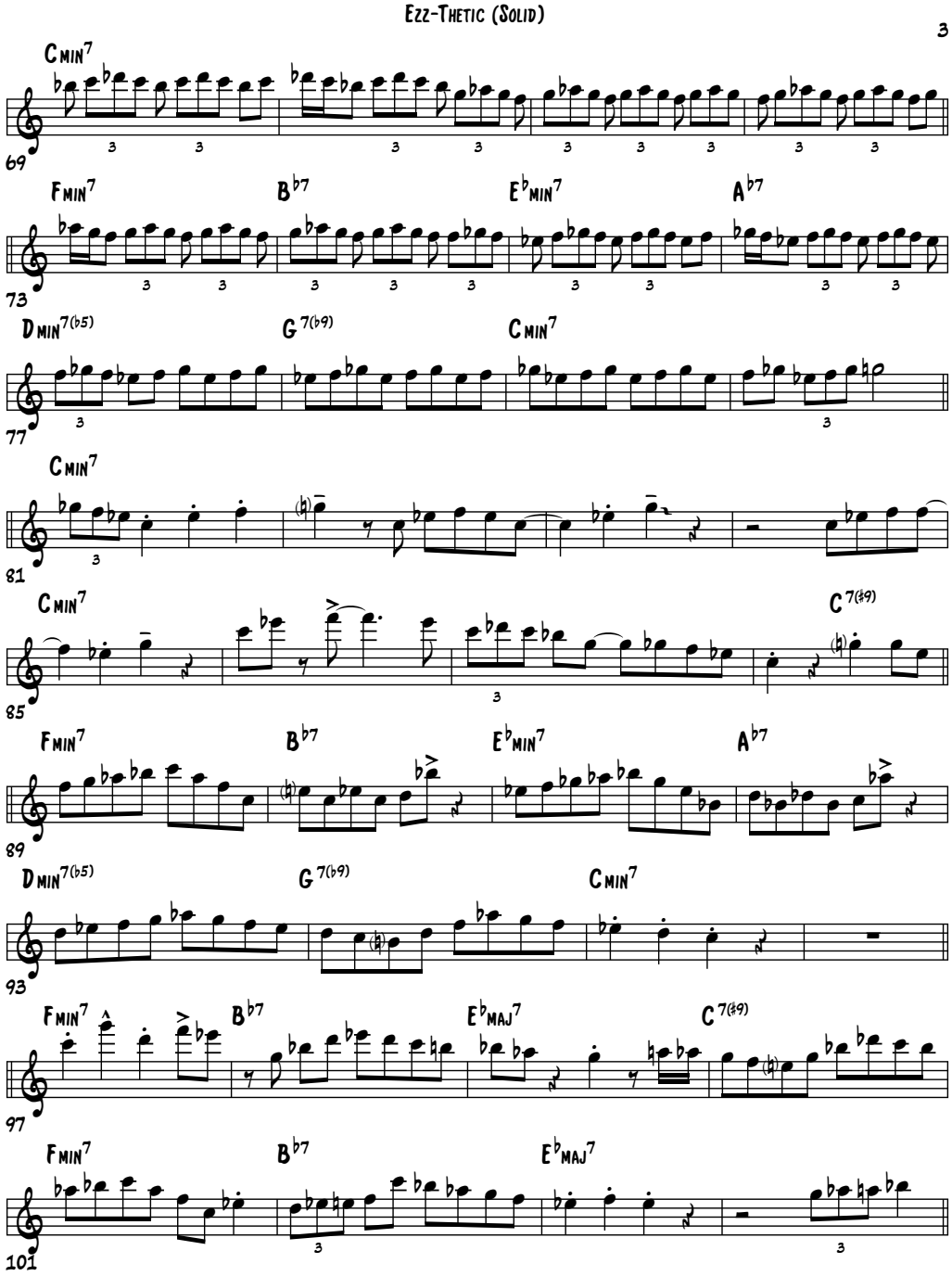
Ezz-Thetic (Solid)

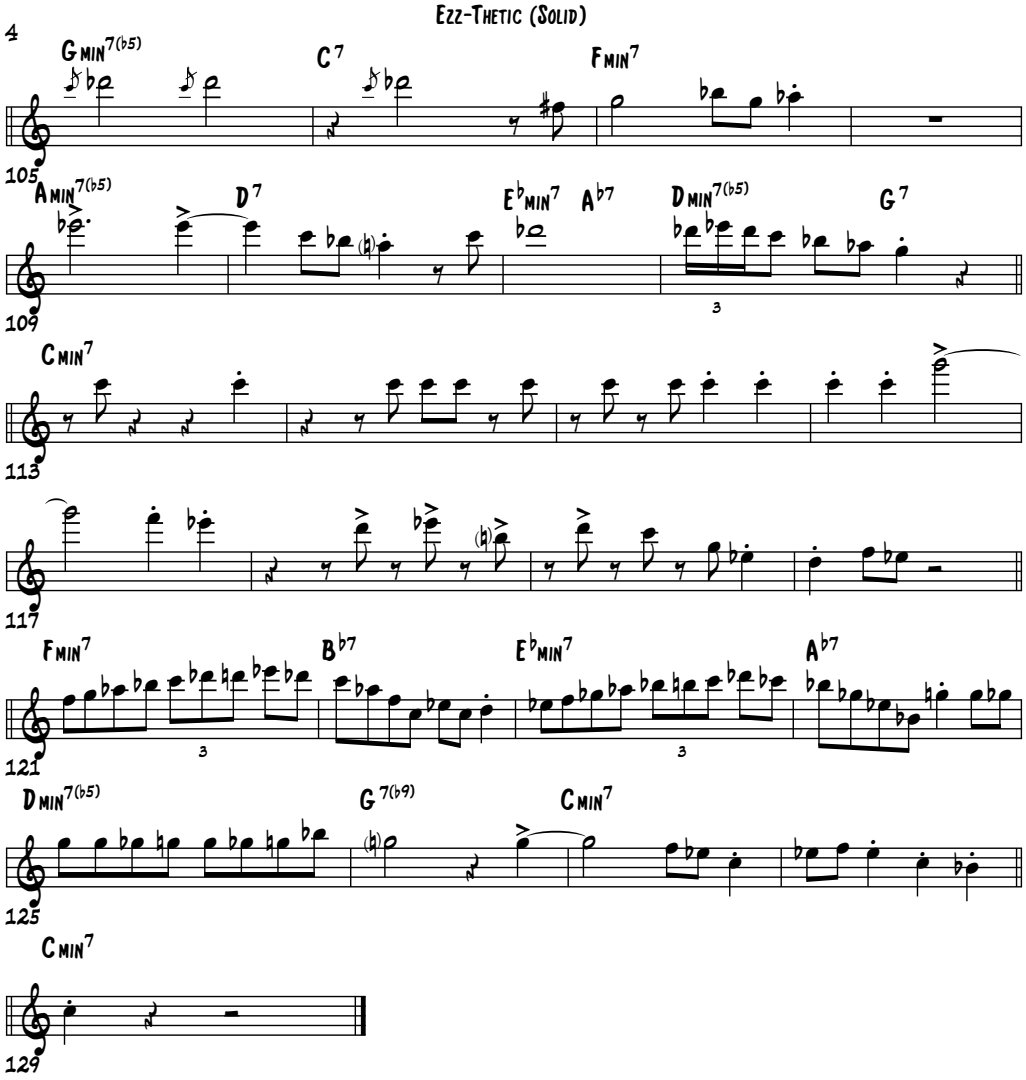
Guitar

Grant Green
Transcription




Ezz-Thetic (Solid)
2
Fmin7
B♭7
E♭maj7
C7(♯9)
33
Fmin7
B♭7
E♭maj7
37
Gmin7(♭5)
C7
Fmin7
41
Amin7(♭5)
D7
E♭min7
A♭7
Dmin7(♭5)
G7
45
Cmin7
49
53
Fmin7
B♭7
E♭min7
A♭7
57
Dmin7(♭5)
G7(♭9)
Cmin7
61
2
Cmin7
65


Ezz-Thetic (Solid)
3
Cmin7
69
Fmin7
B♭7
E♭min7
A♭7
73
Dmin7(♭5)
G7(♭9)
Cmin7
77
Cmin7
81
Cmin7
C7(♯9)
85
Fmin7
B♭7
E♭min7
A♭7
89
Dmin7(♭5)
G7(♭9)
Cmin7
93
Fmin7
B♭7
E♭maj7
C7(♯9)
97
Fmin7
B♭7
E♭maj7
101

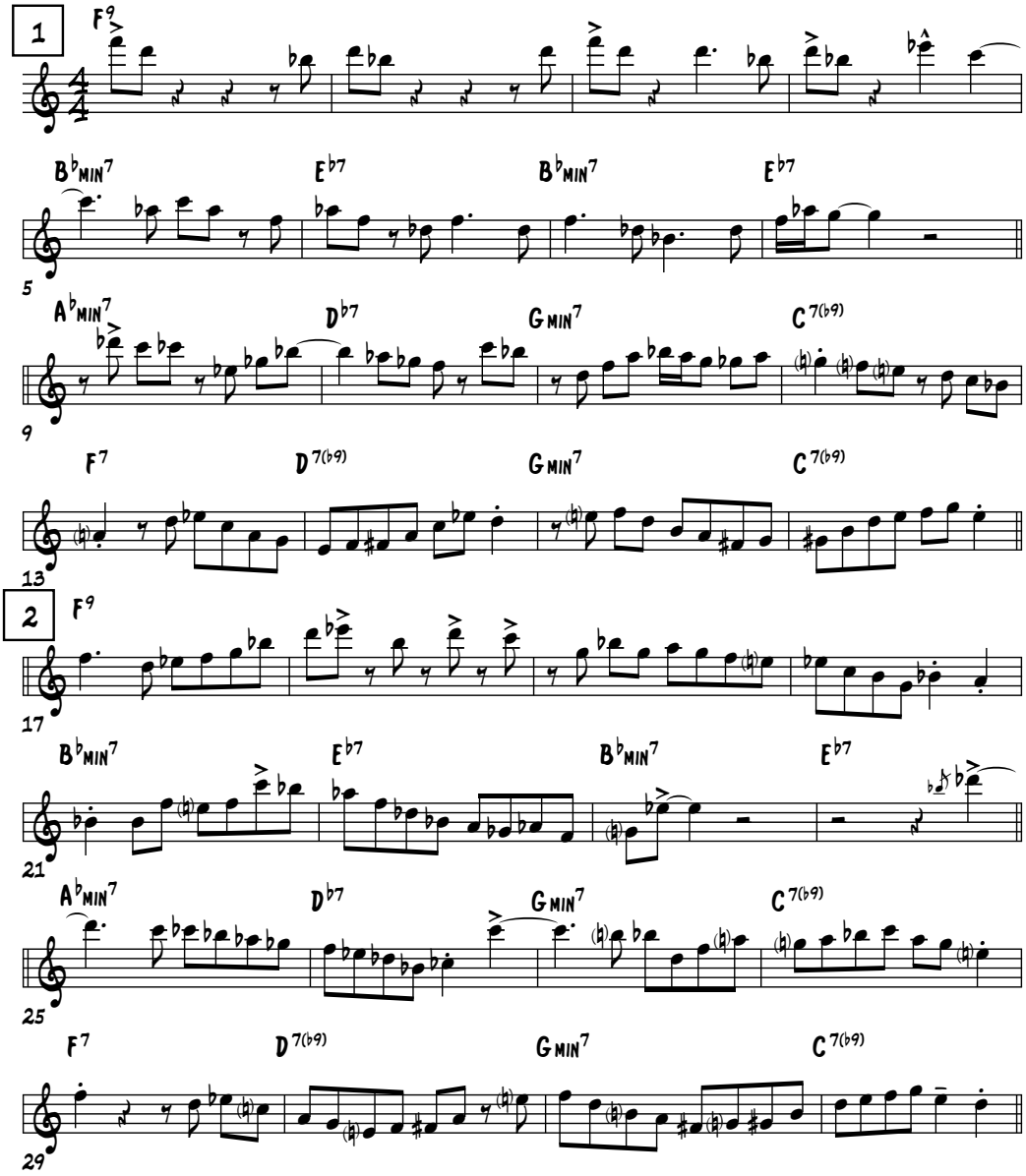

Ezz-Thetic (Solid)
4
Gmin7(b5)
C7
Fmin7
105
Amin7(b5)
D7
Eb min7
Ab7
Dmin7(b5)
G7
109
3
Cmin7
113
117
Fmin7
Bb7
Eb min7
Ab7
121
3
3
Dmin7(b5)
G7(b9)
Cmin7
125
Cmin7
129

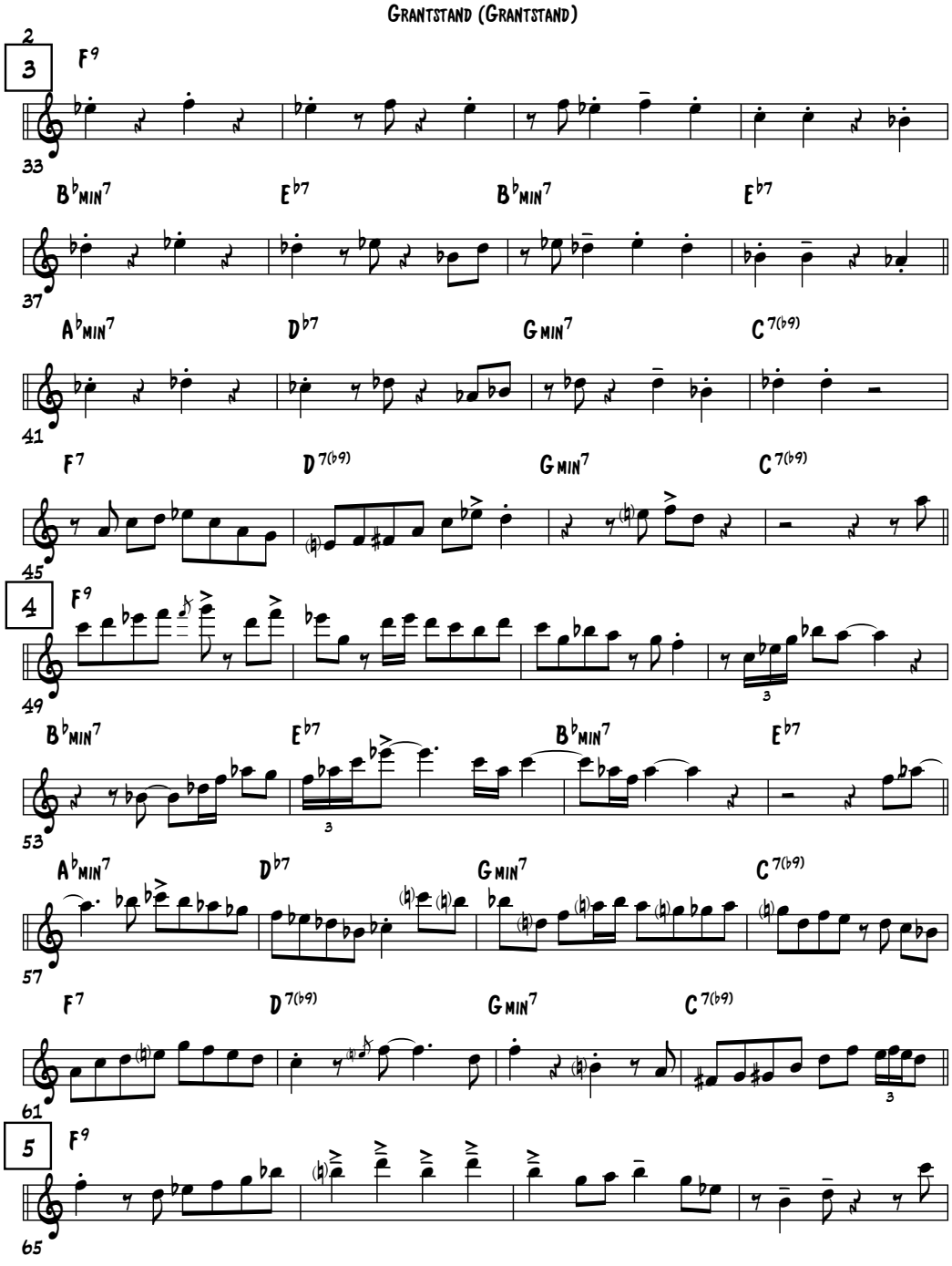
Grantstand (Grantstand)

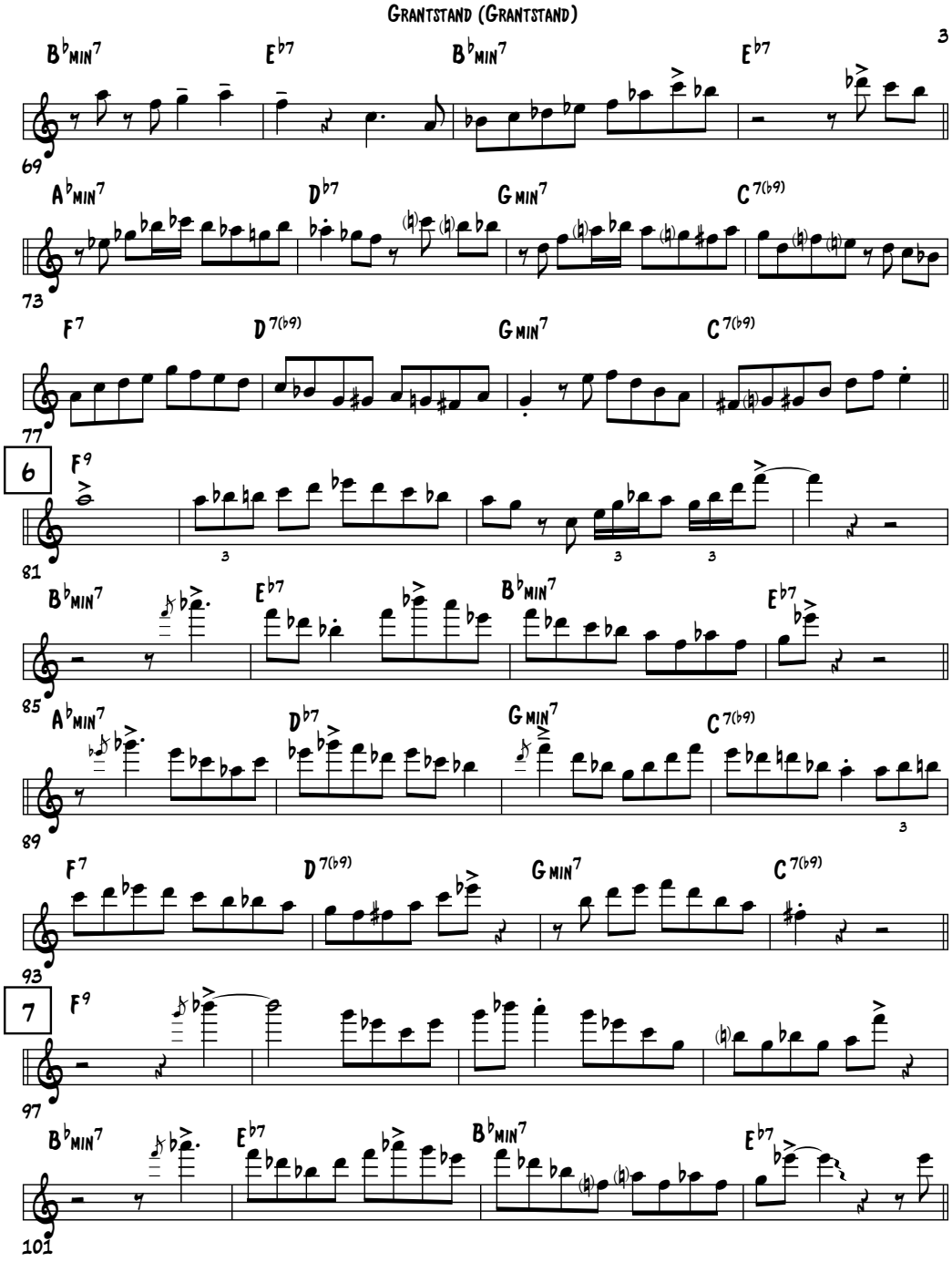
Guitar

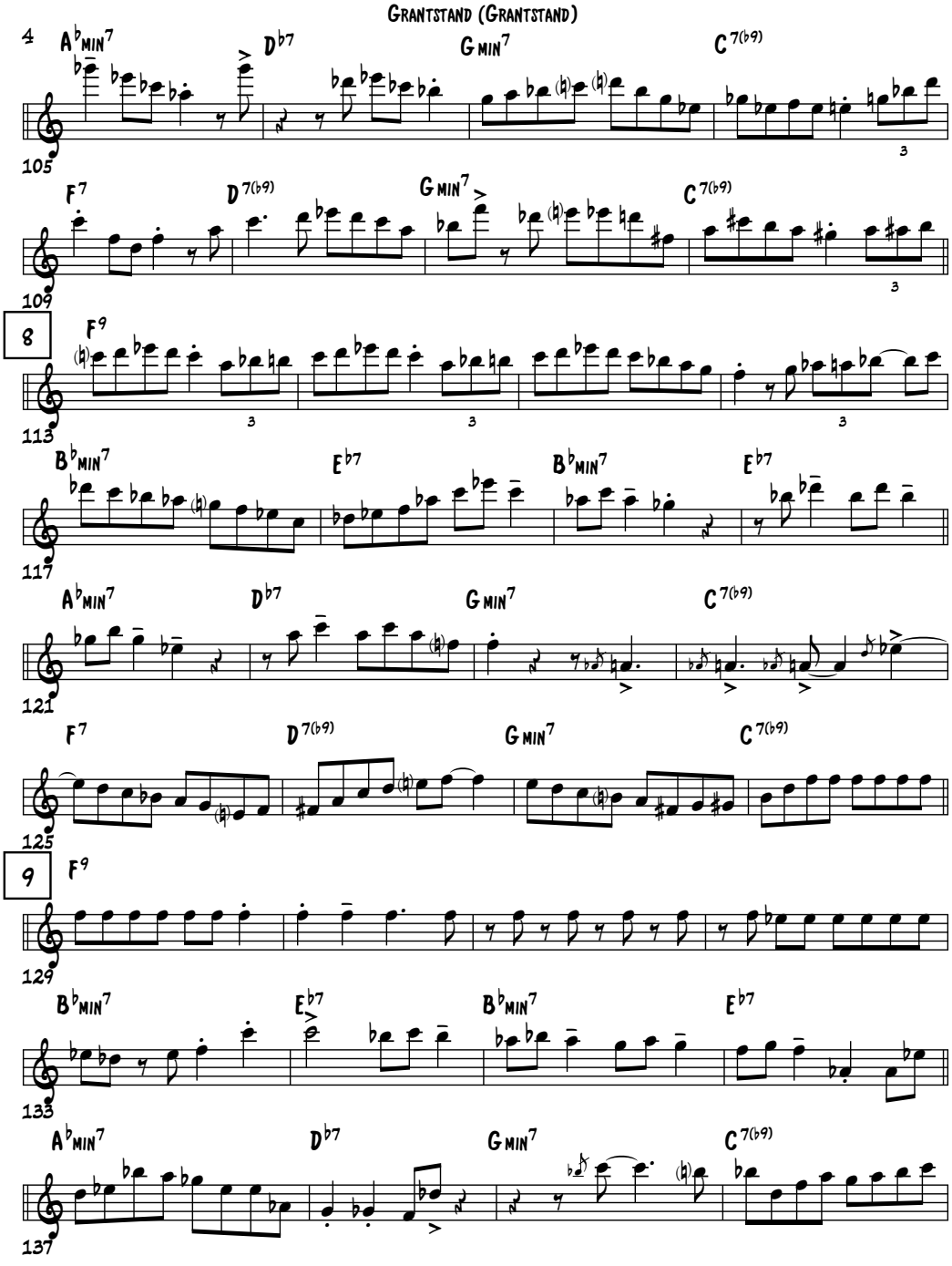
Grant Green

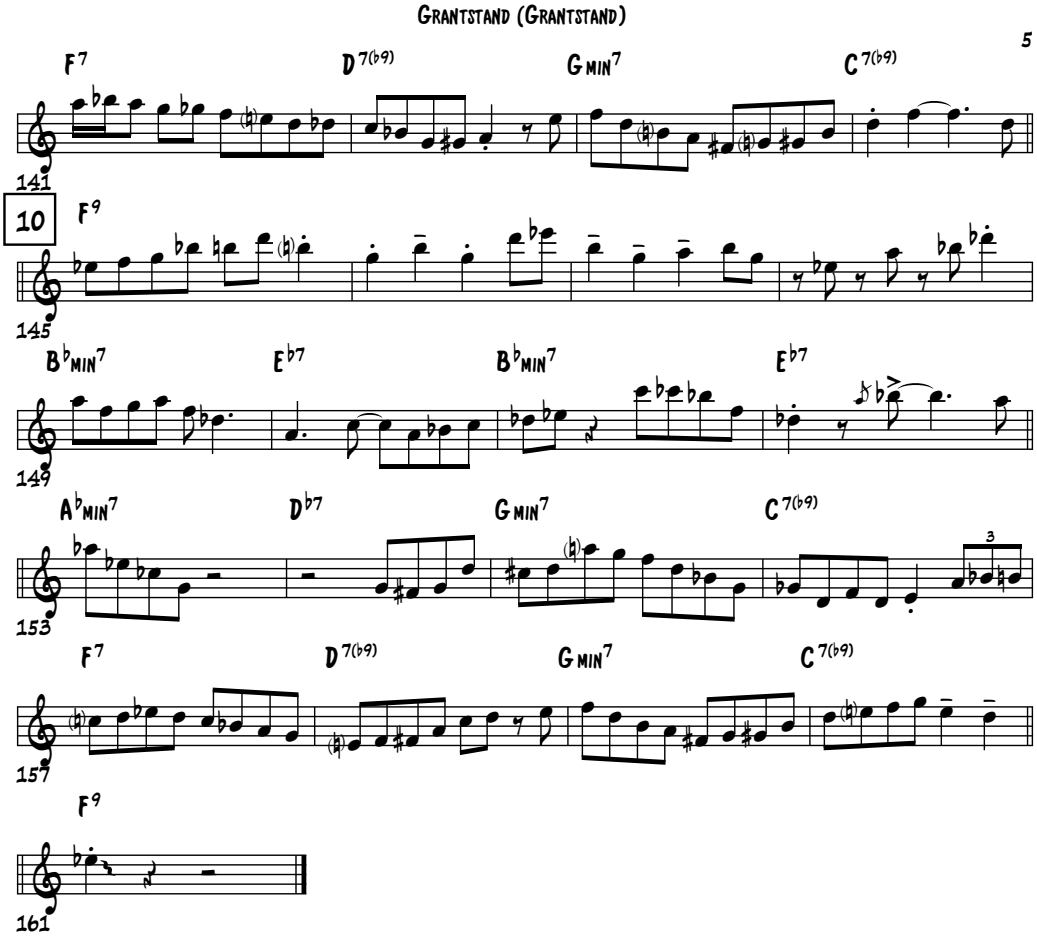
Transcription

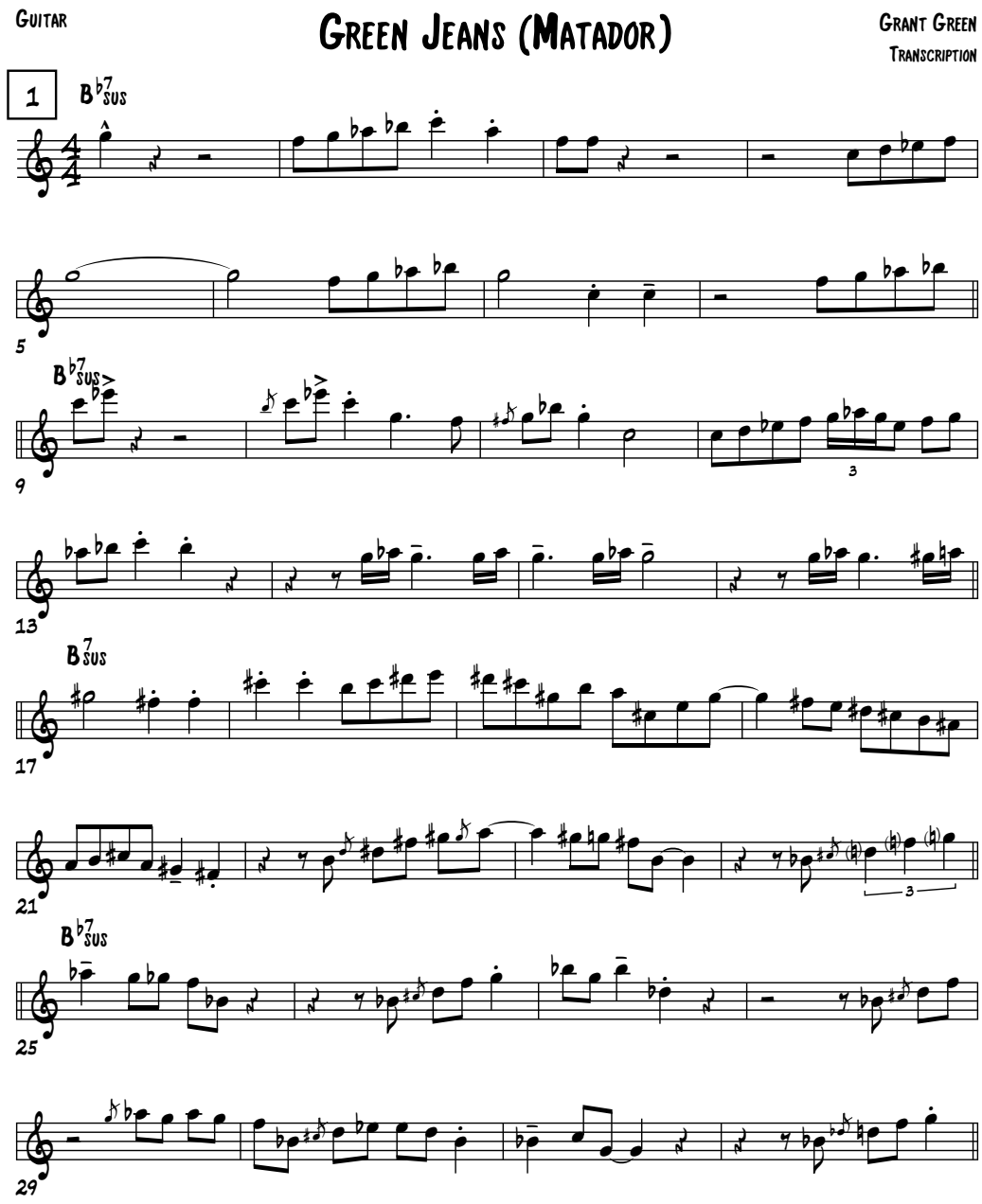


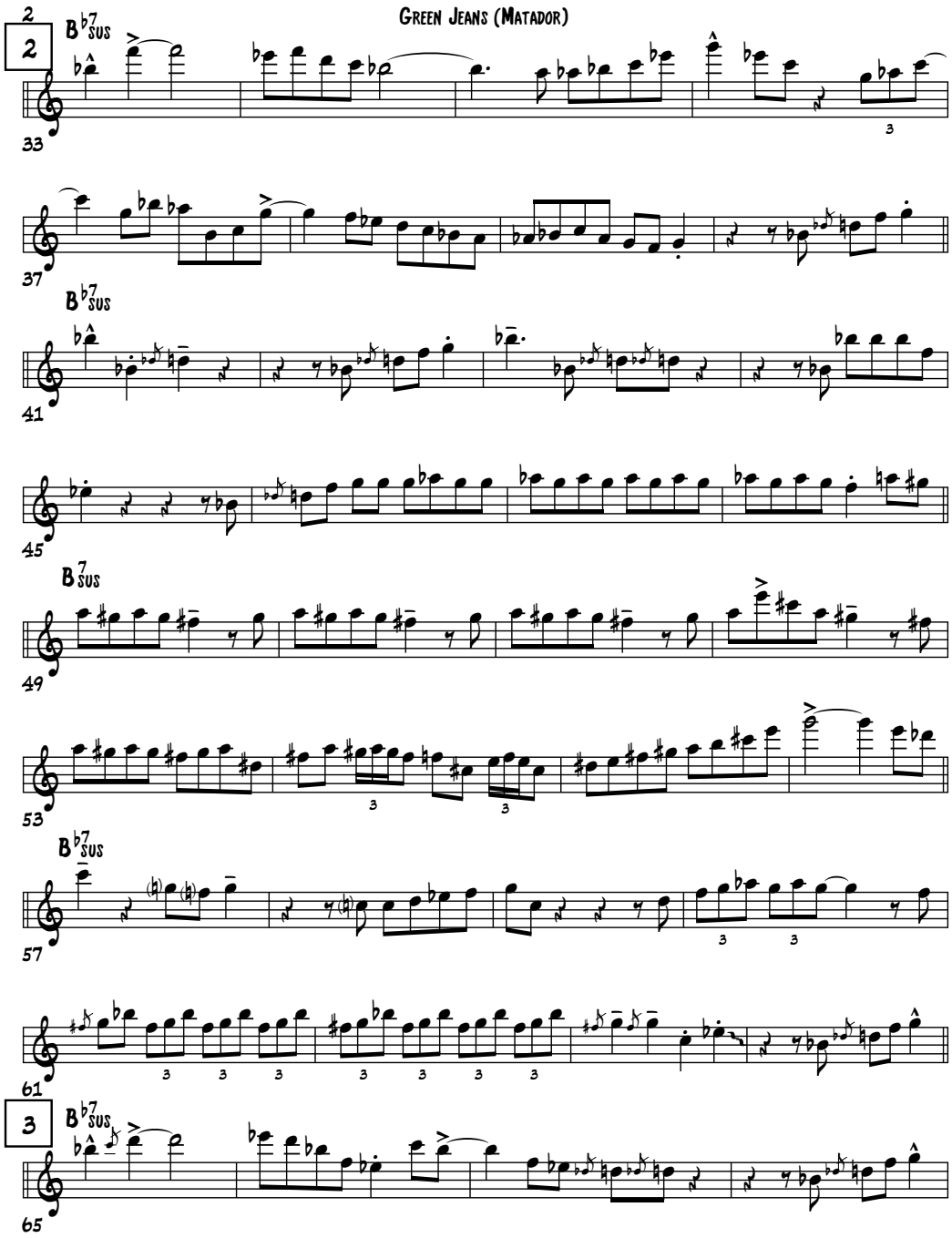

Grantstand (Grantstand)
2
3
F9
33
B♭min7
E♭7
B♭min7
E♭7
37
A♭min7
D♭7
Gmin7
C7(♭9)
41
F7
D7(♭9)
Gmin7
C7(♭9)
45
4
F9
49
B♭min7
E♭7
B♭min7
E♭7
53
A♭min7
D♭7
Gmin7
C7(♭9)
57
F7
D7(♭9)
Gmin7
C7(♭9)
61
5
F9
65

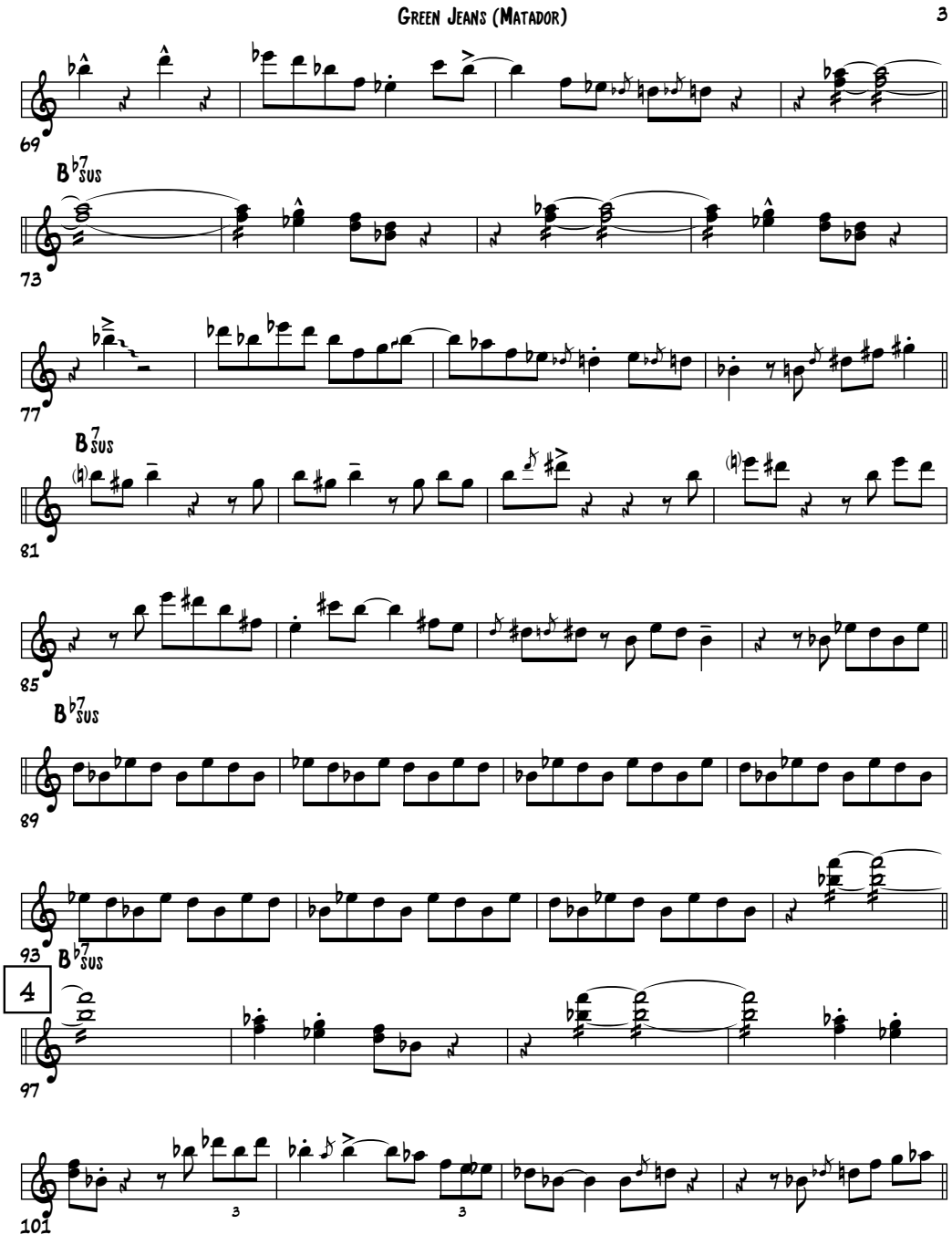

Grantstand (Grantstand)
3
69
B♭min7
E♭7
B♭min7
E♭7
73
A♭min7
D♭7
Gmin7
C7(♭9)
77
F7
D7(♭9)
Gmin7
C7(♭9)
6
81
F9
85
B♭min7
E♭7
B♭min7
E♭7
89
A♭min7
D♭7
Gmin7
C7(♭9)
93
F7
D7(♭9)
Gmin7
C7(♭9)
7
97
F9
101
B♭min7
E♭7
B♭min7
E♭7

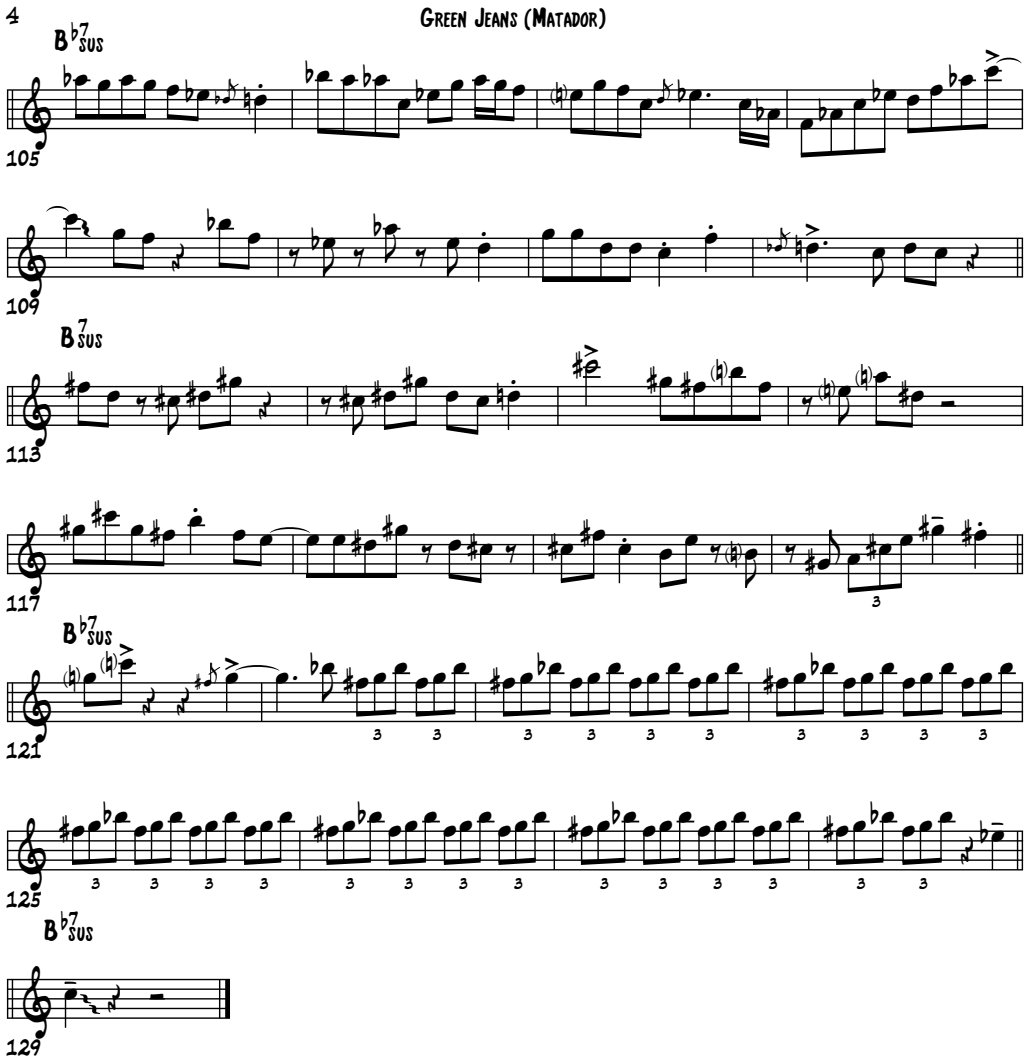

Grantstand (Grantstand)
4
A♭min7
D♭7
G min7
C7(♭9)
105
F7
D7(♭9)
G min7
C7(♭9)
109
8
F9
113
B♭min7
E♭7
B♭min7
E♭7
117
A♭min7
D♭7
G min7
C7(♭9)
121
F7
D7(♭9)
G min7
C7(♭9)
125
9
F9
129
B♭min7
E♭7
B♭min7
E♭7
133
A♭min7
D♭7
G min7
C7(♭9)
137


Grantstand (Grantstand)
5
F7
D7(b9)
Gmin7
C7(b9)
141
10
F9
145
Bbmin7
Eb7
Bbmin7
Eb7
149
Abmin7
Db7
Gmin7
C7(b9)
153
F7
D7(b9)
Gmin7
C7(b9)
157
F9
161


Guitar
Green Jeans (Matador)
Grant Green
Transcription
1
B♭7sus
5
B♭7sus
9
13
B7sus
17
21
B♭7sus
25
29


Green Jeans (Matador)
2
2
B♭7sus
33
37
B♭7sus
41
45
B7sus
49
53
B♭7sus
57
61
3
B♭7sus
65

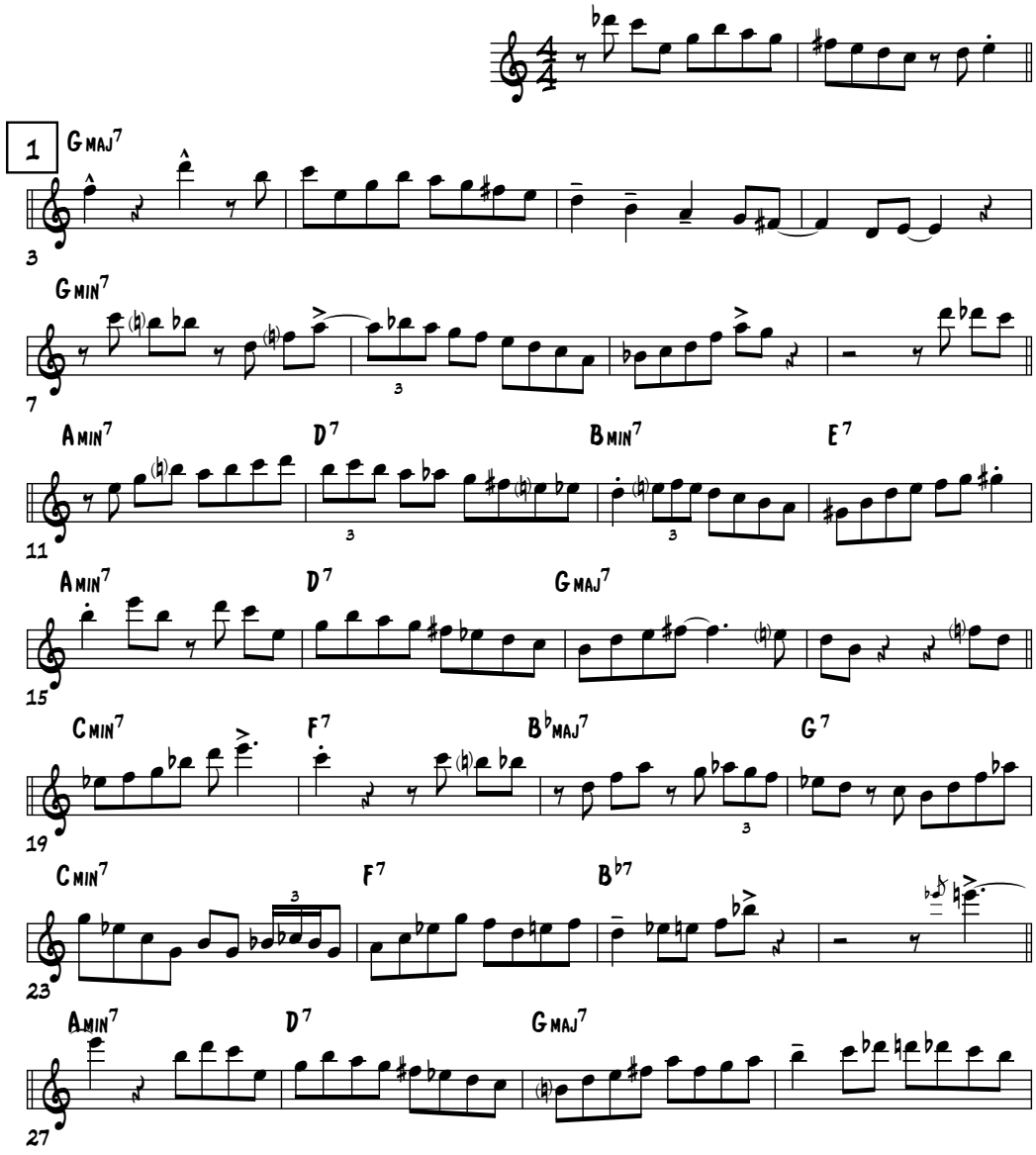

Green Jeans (Matador)
3
69
B♭7sus
73
77
B7sus
81
85
B♭7sus
89
93
B♭7sus
4
97
101

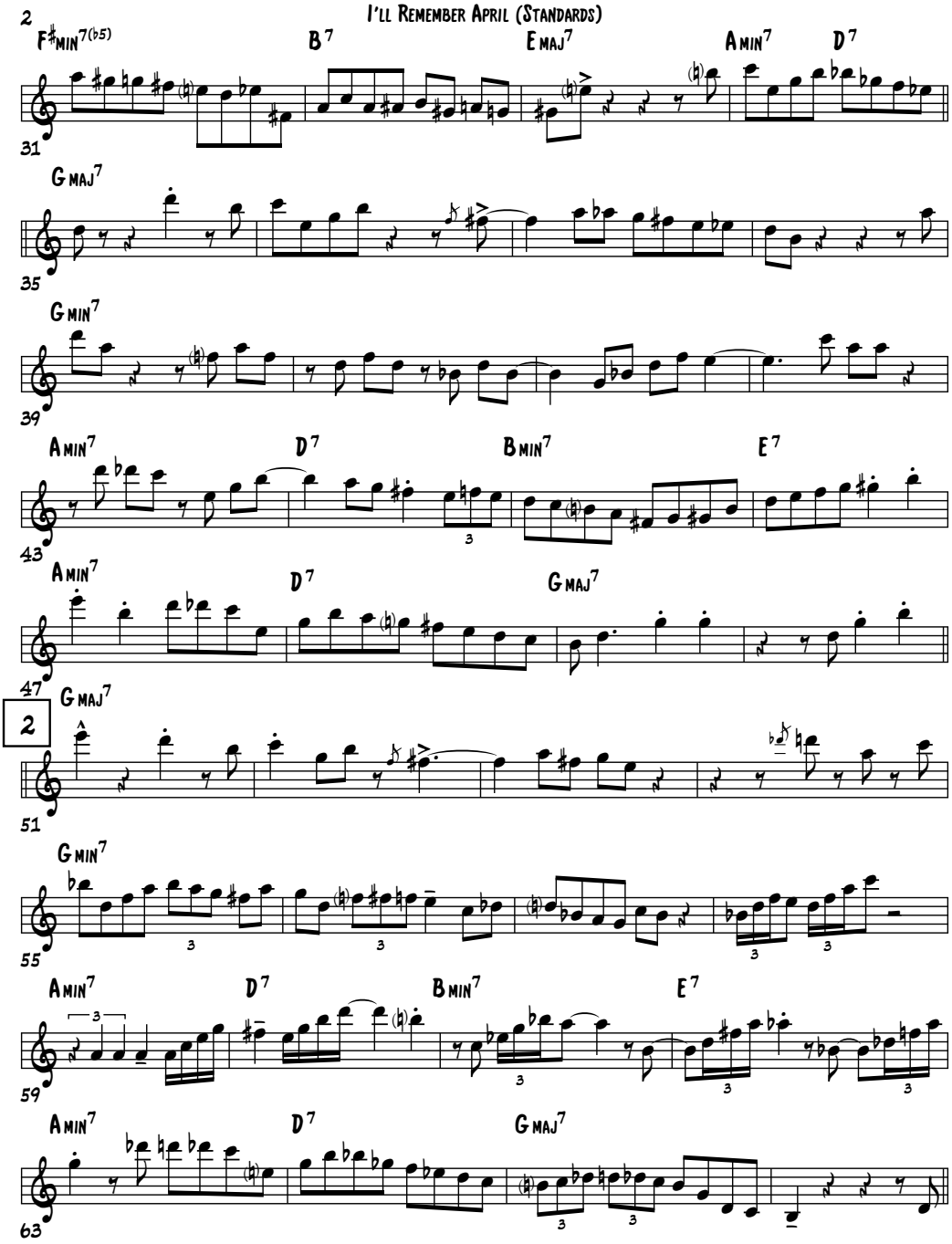

4
Green Jeans (Matador)
B♭7sus
105
109
B7sus
113
117
B♭7sus
121
125
B♭7sus
129

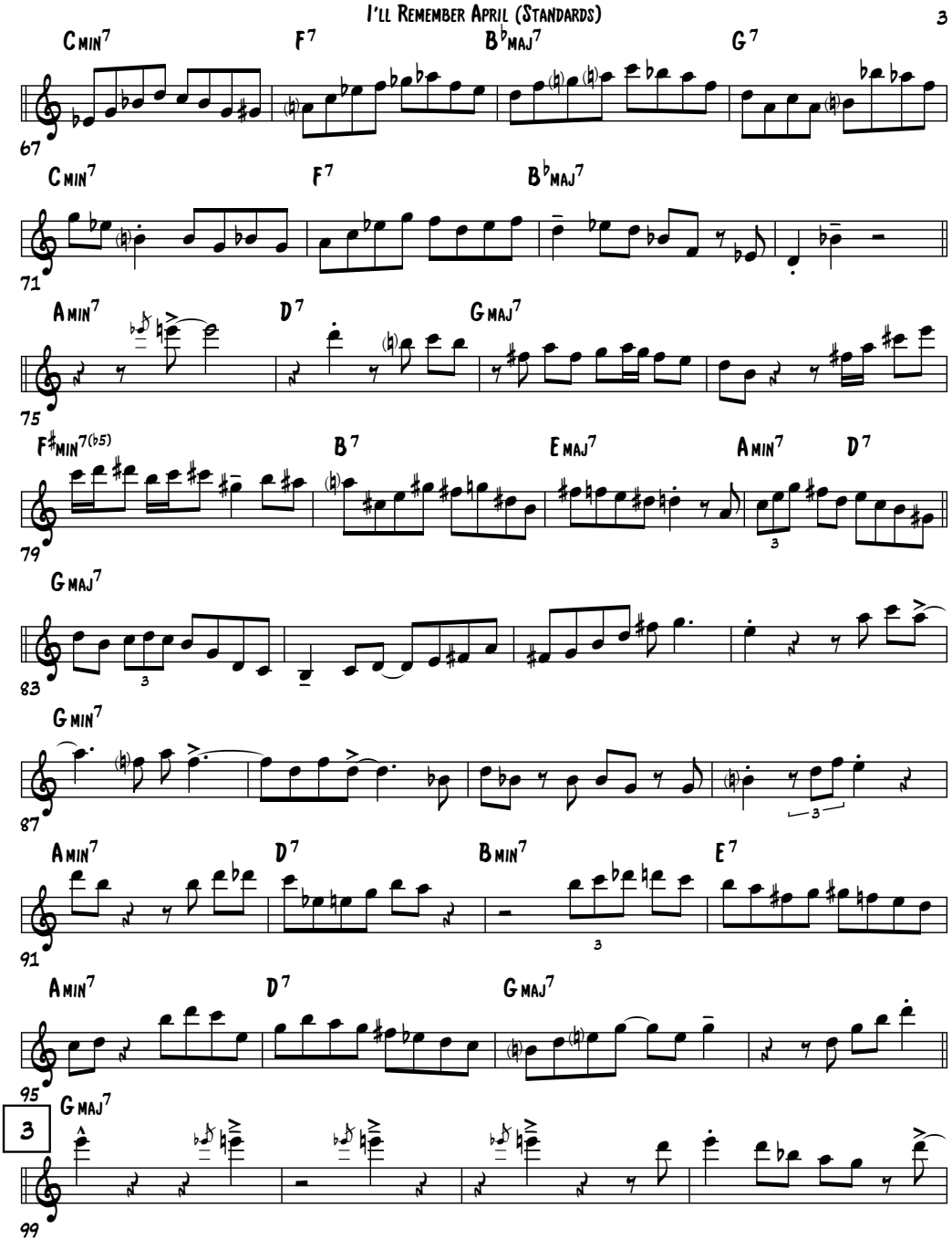
Guitar

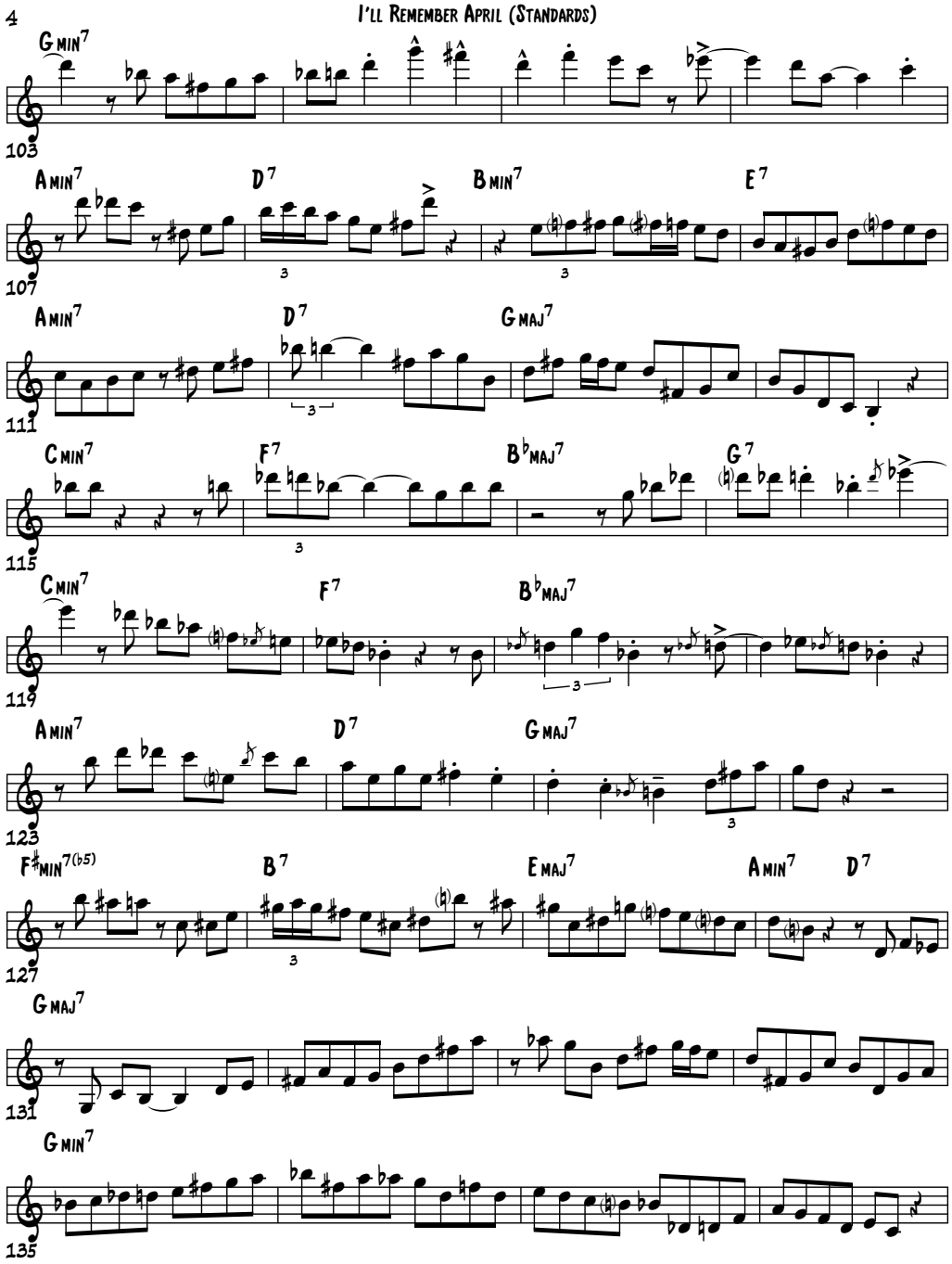
I'll Remember April (Standards)

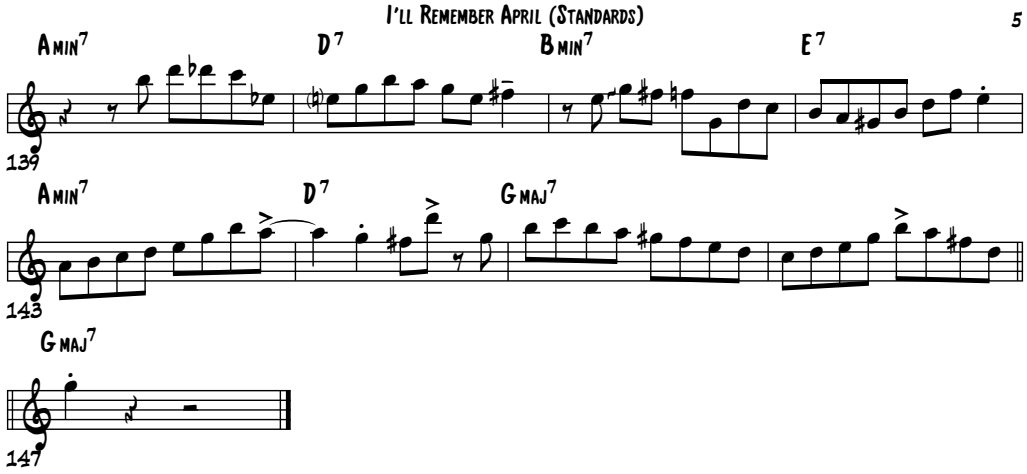
Grant Green
Transcription




2
I'll Remember April (Standards)
F♯min7(♭5)
B7
Emaj7
Amin7
D7
31
Gmaj7
35
Gmin7
39
Amin7
D7
Bmin7
E7
43
Amin7
D7
Gmaj7
47
2
Gmaj7
51
Gmin7
55
Amin7
D7
Bmin7
E7
59
Amin7
D7
Gmaj7
63


I'll Remember April (Standards)
3
Cmin7
F7
B♭maj7
G7
67
Cmin7
F7
B♭maj7
71
Amin7
D7
Gmaj7
75
F♯min7(♭5)
B7
Emaj7
Amin7
D7
79
Gmaj7
83
Gmin7
87
Amin7
D7
Bmin7
E7
91
Amin7
D7
Gmaj7
95
3
Gmaj7
99

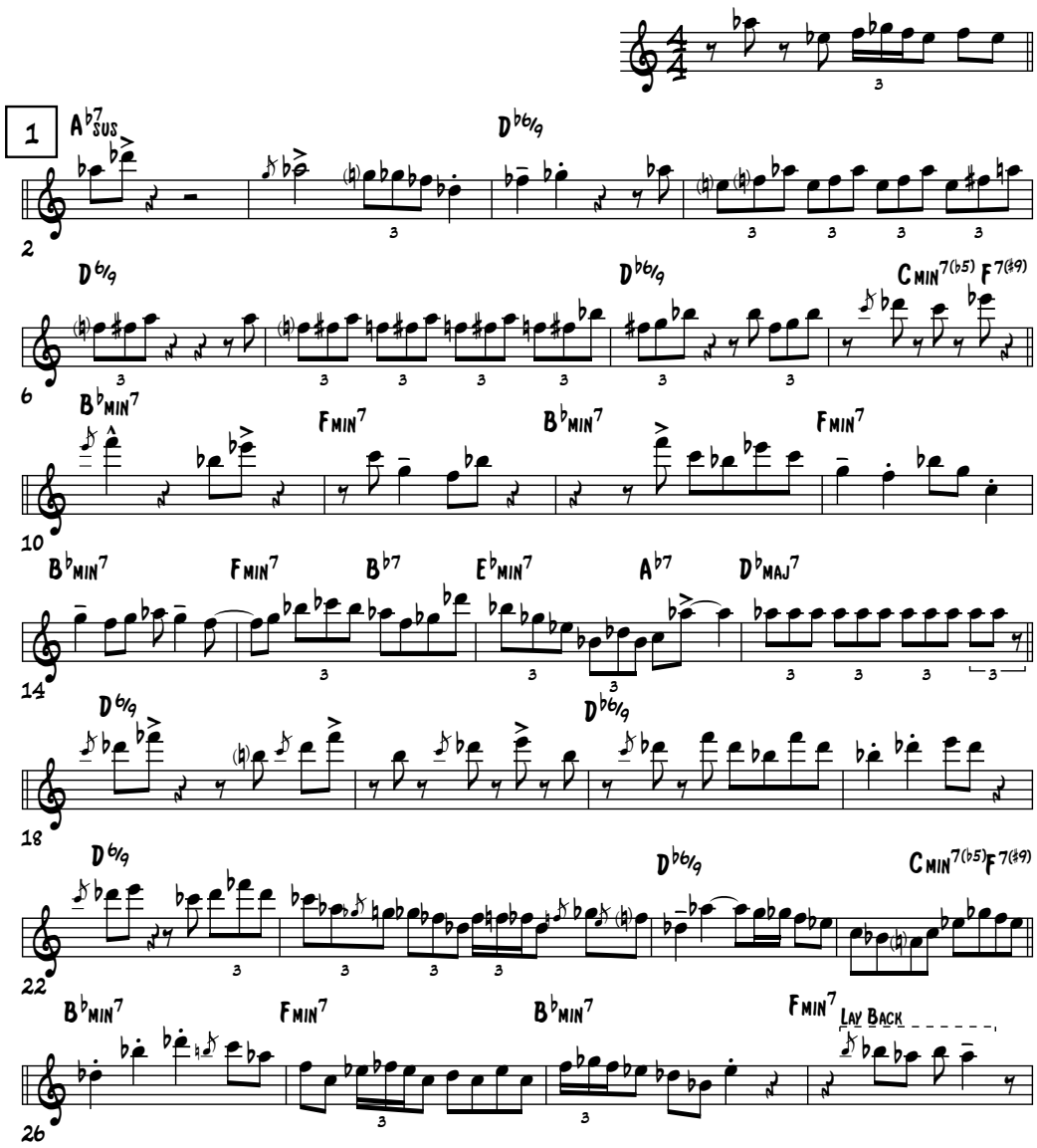

4
I'll Remember April (Standards)
Gmin7
103
Amin7
D7
Bmin7
E7
107
Amin7
D7
Gmaj7
111
Cmin7
F7
B♭maj7
G7
115
Cmin7
F7
B♭maj7
119
Amin7
D7
Gmaj7
123
F♯min7(♭5)
B7
Emaj7
Amin7
D7
127
Gmaj7
131
Gmin7
135

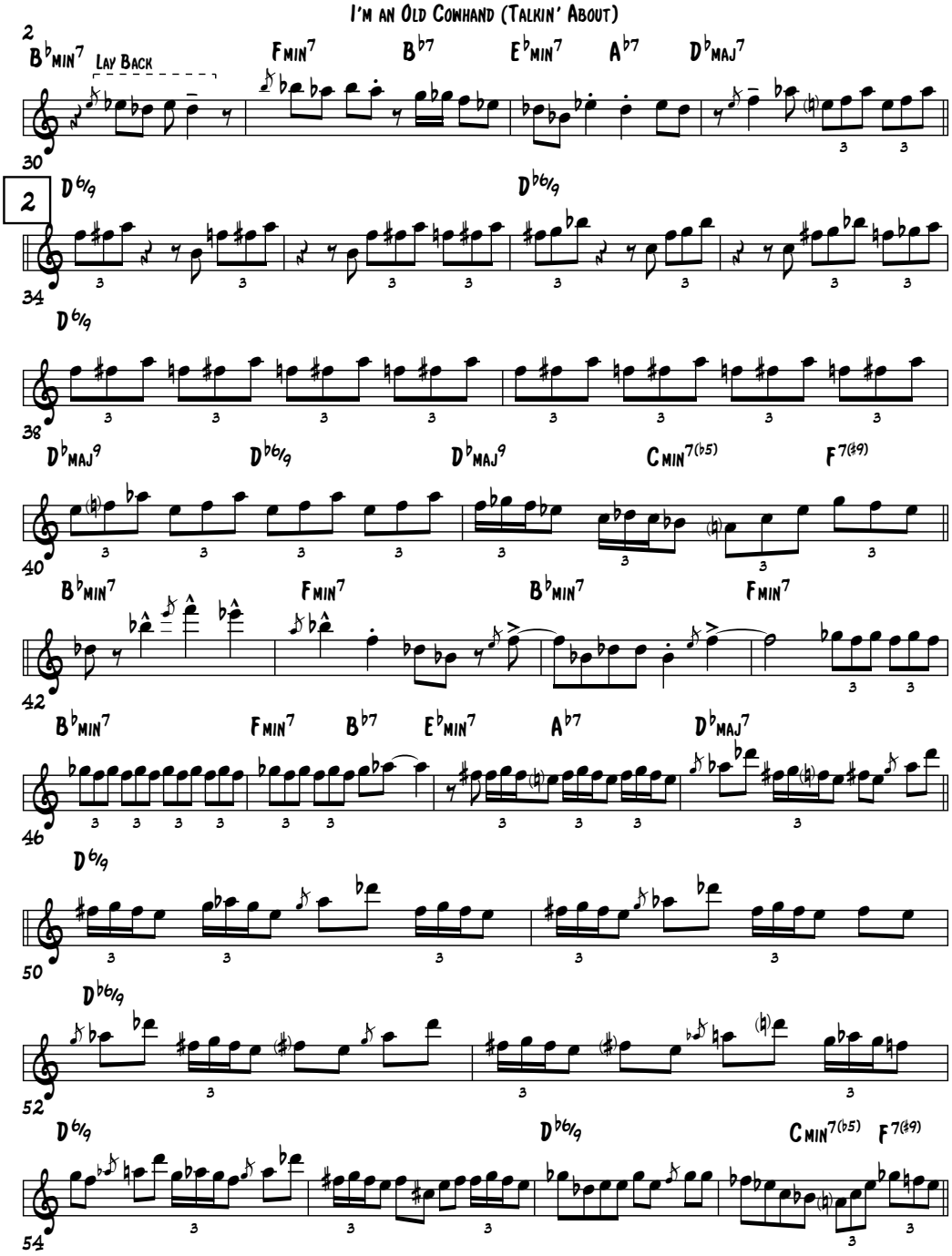

I'll Remember April (Standards)
5
Amin7
D7
Bmin7
E7
139
Amin7
D7
Gmaj7
143
Gmaj7
147

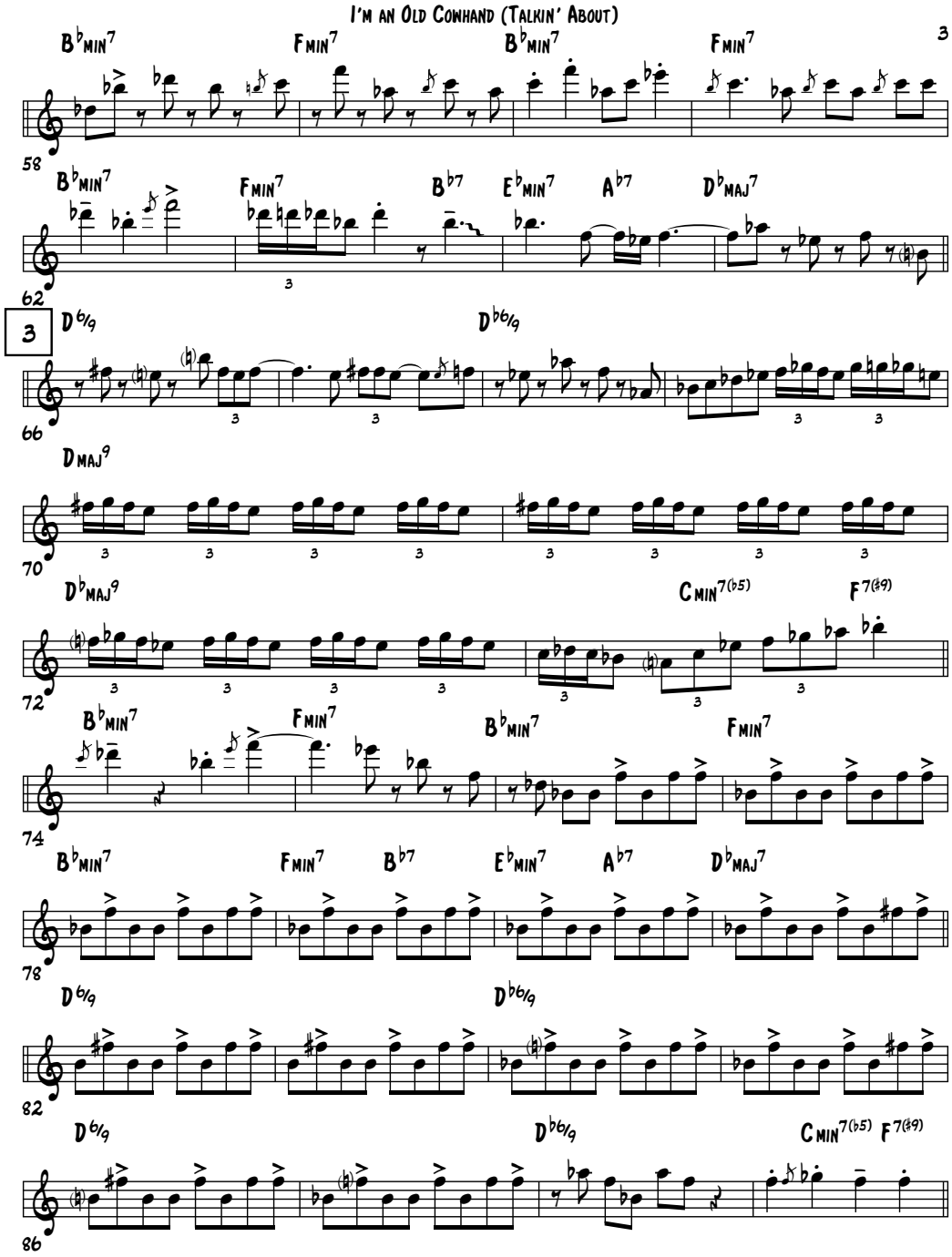
Guitar

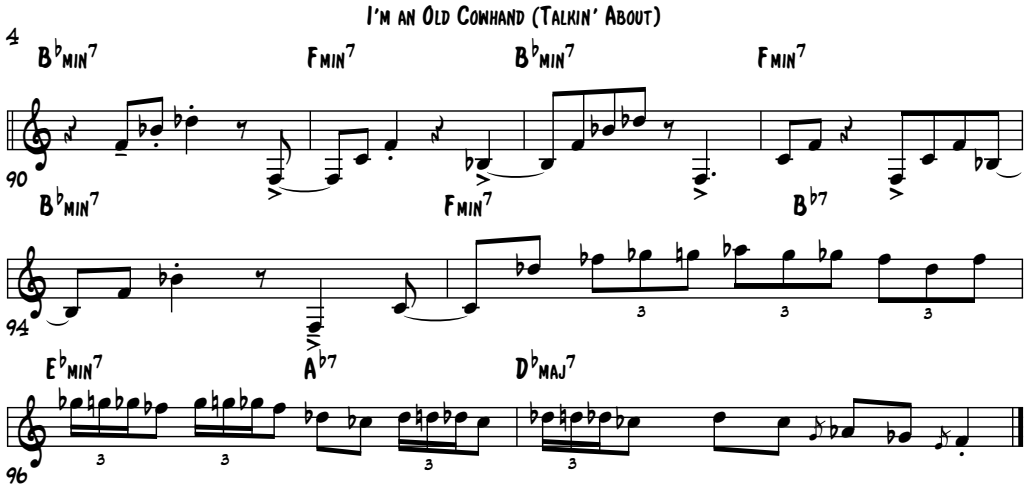
I'm an Old Cowhand (Talkin' About)

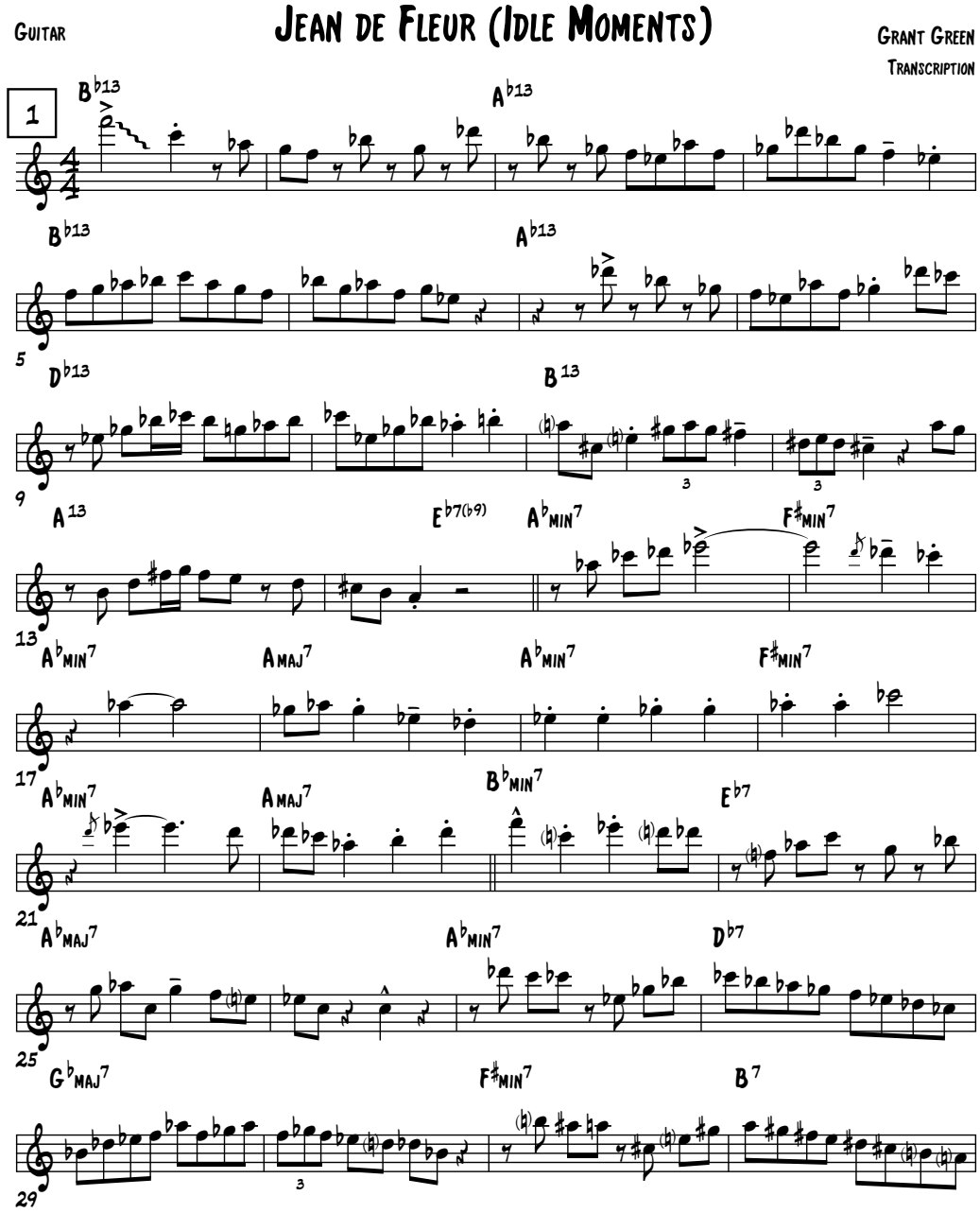
Grant Green
Transcription

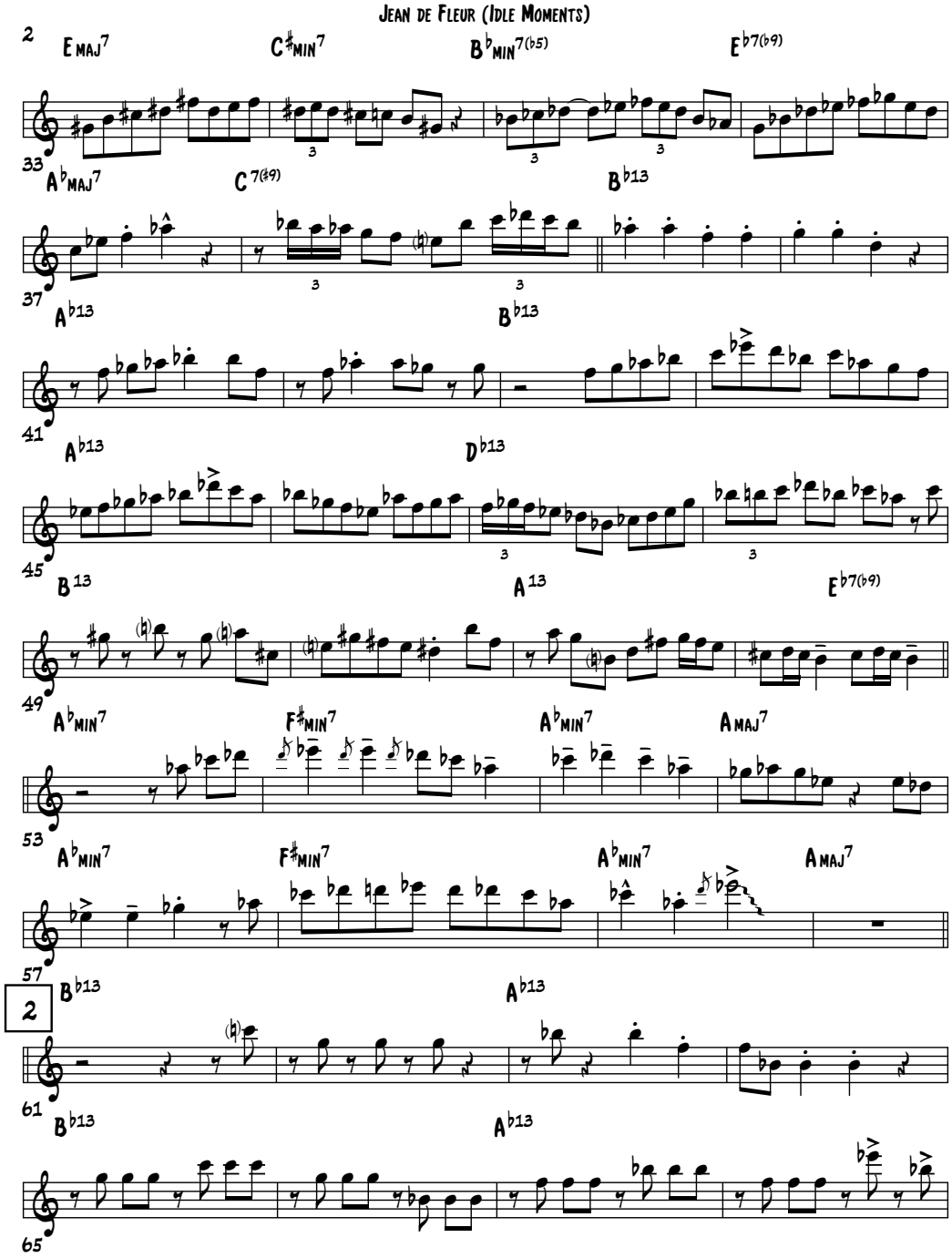


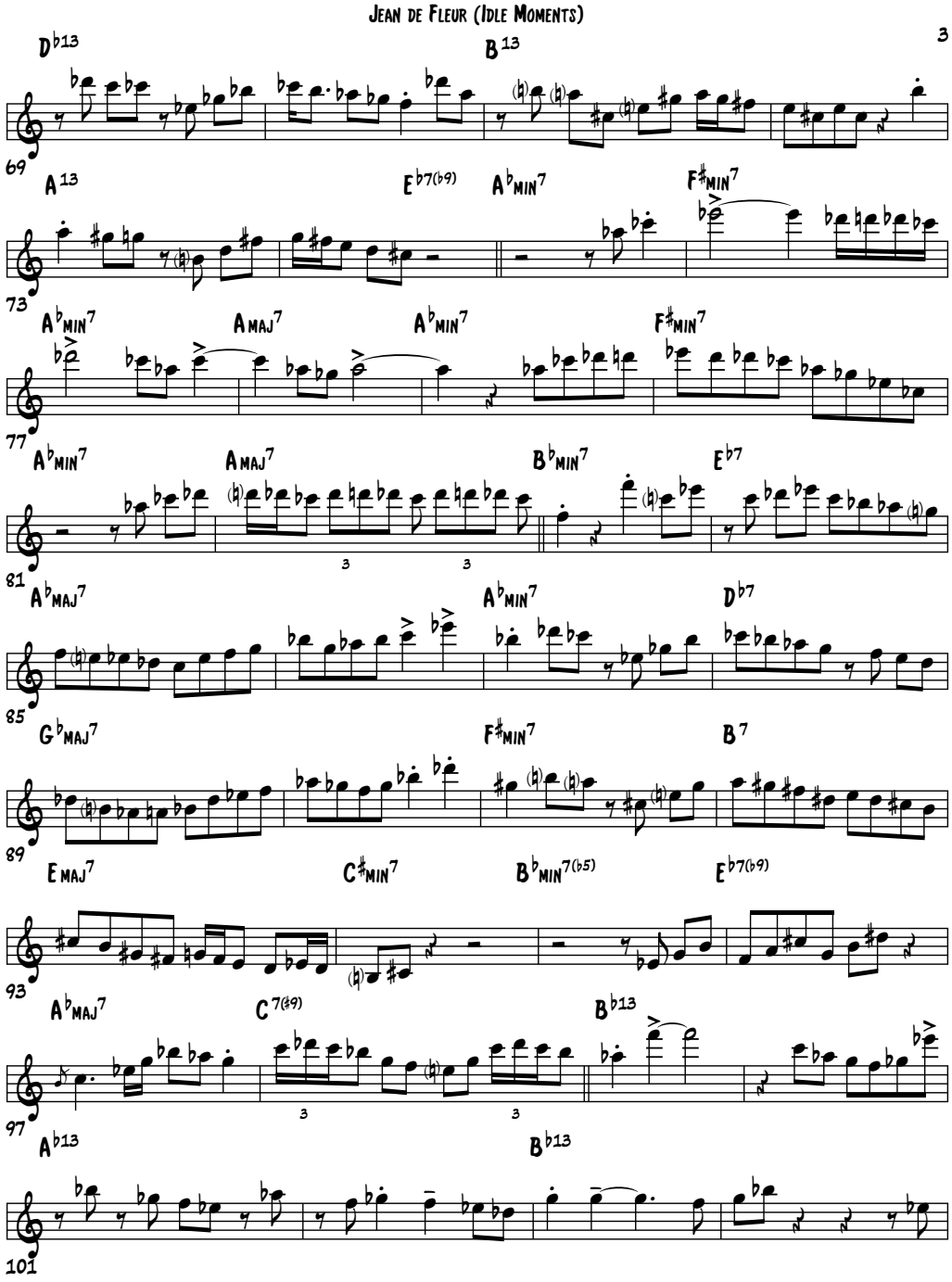

I'm an Old Cowhand (Talkin' About)
2
B♭min7
Lay Back
Fmin7
B♭7
E♭min7
A♭7
D♭maj7
30
2
D6/9
D♭6/9
34
D6/9
38
D♭maj9
D♭6/9
D♭maj9
Cmin7(♭5)
F7(♭9)
40
B♭min7
Fmin7
B♭min7
Fmin7
42
B♭min7
Fmin7
B♭7
E♭min7
A♭7
D♭maj7
46
D6/9
50
D♭6/9
52
D6/9
D♭6/9
Cmin7(♭5)
F7(♭9)
54

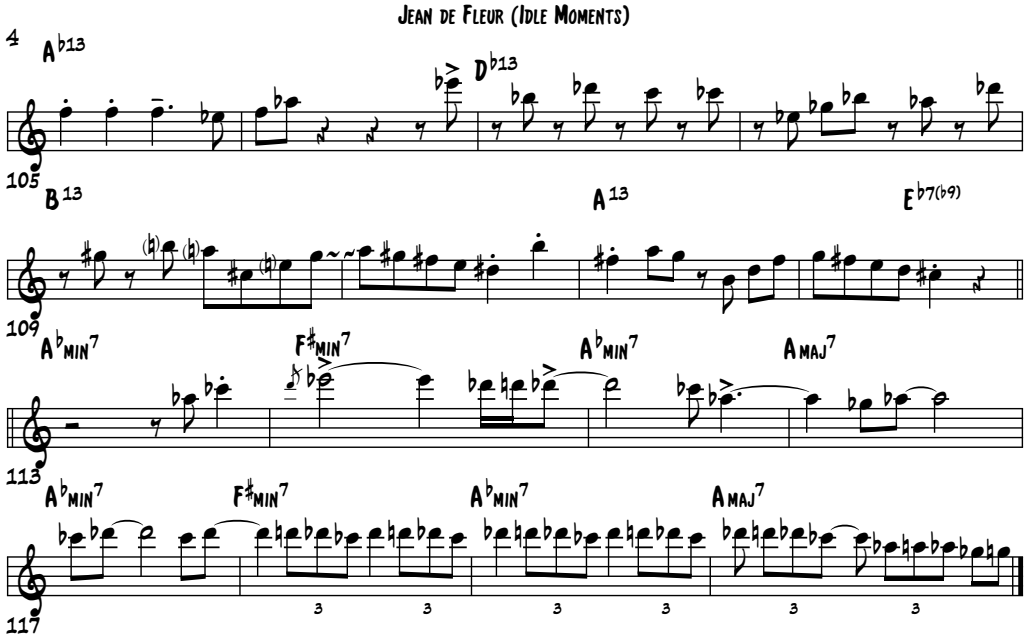

I'm an Old Conhand (Talkin' About)
B♭min7
Fmin7
B♭min7
Fmin7
3
58
B♭min7
Fmin7
B♭7
E♭min7
A♭7
D♭maj7
62
3
D♭6/9
D♭b6/9
66
Dmaj9
70
D♭maj9
Cmin7(b5)
F7(#9)
72
B♭min7
Fmin7
B♭min7
Fmin7
74
B♭min7
Fmin7
B♭7
E♭min7
A♭7
D♭maj7
78
D♭6/9
D♭b6/9
82
D♭6/9
D♭b6/9
Cmin7(b5)
F7(#9)
86


I'm an Old Conhand (Talkin' About)
4
B♭min7
Fmin7
B♭min7
Fmin7
90
B♭min7
Fmin7
B♭7
94
E♭min7
A♭7
D♭maj7
96


Guitar
Jean de Fleur (Idle Moments)
Grant Green
Transcription
1
B♭13
A♭13
5
B♭13
A♭13
9
D♭13
B13
13
A13
E♭7(♭9)
A♭MIN7
F♯MIN7
17
A♭MIN7
AMAJ7
A♭MIN7
F♯MIN7
21
A♭MIN7
AMAJ7
B♭MIN7
E♭7
25
A♭MAJ7
A♭MIN7
D♭7
29
G♭MAJ7
F♯MIN7
B7


Jean de Fleur (Idle Moments)
2
E maj7
C♯min7
B♭min7(♭5)
E♭7(♭9)
33
A♭maj7
C7(♯9)
B♭13
37
A♭13
B♭13
41
A♭13
D♭13
45
B13
A13
E♭7(♭9)
49
A♭min7
F♯min7
A♭min7
Amaj7
53
A♭min7
F♯min7
A♭min7
Amaj7
57
2
B♭13
A♭13
61
B♭13
A♭13
65


Jean de Fleur (Idle Moments)
3
69
D♭13
B13
A13
E♭7(♭9)
A♭MIN7
F♯MIN7
73
A♭MIN7
AMAJ7
A♭MIN7
F♯MIN7
77
A♭MIN7
AMAJ7
B♭MIN7
E♭7
81
A♭MAJ7
A♭MIN7
D♭7
85
G♭MAJ7
F♯MIN7
B7
89
EMAJ7
C♯MIN7
B♭MIN7(♭5)
E♭7(♭9)
93
A♭MAJ7
C7(♯9)
B♭13
97
A♭13
B♭13
101

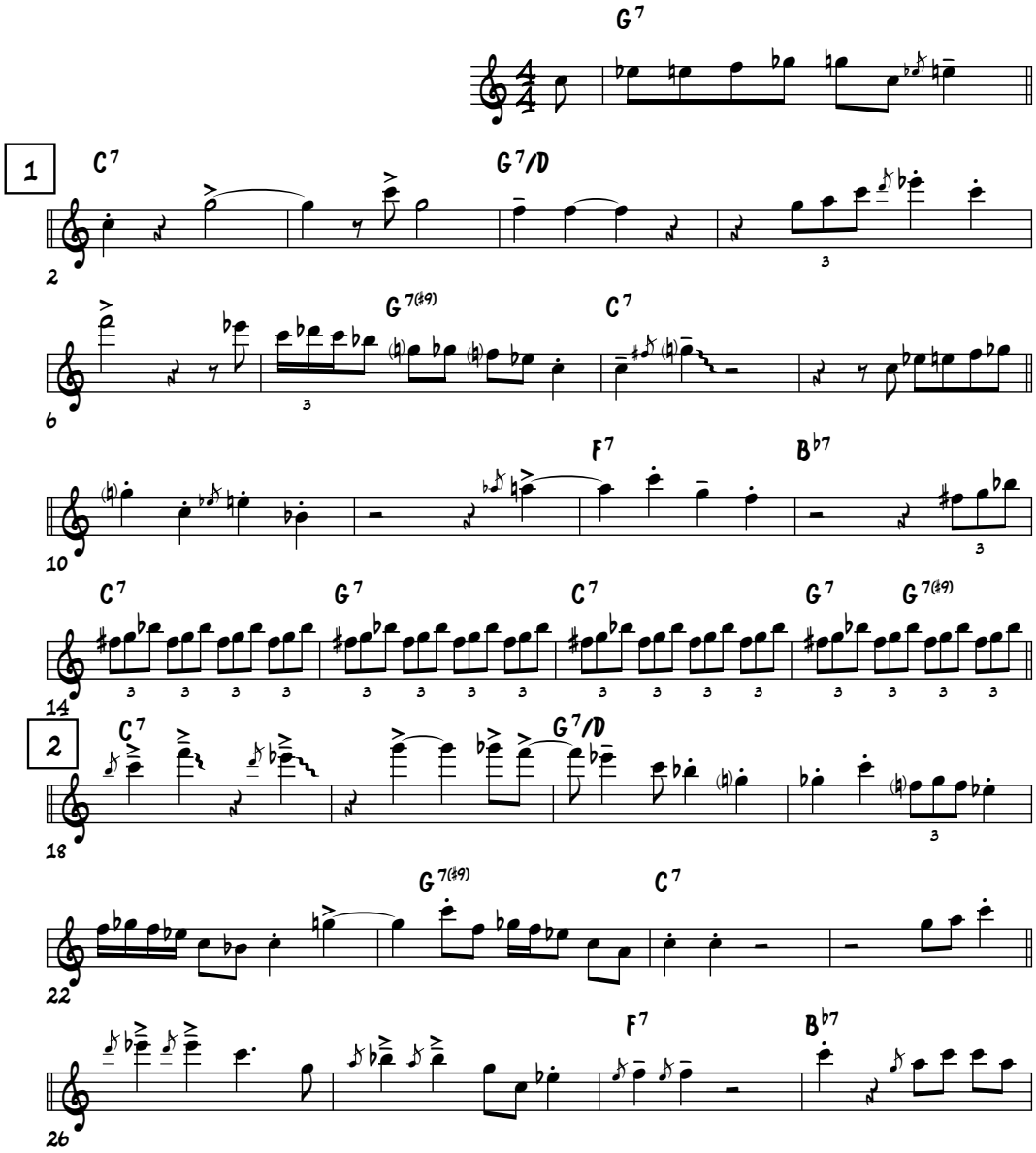

Jean de Fleur (Idle Moments)
4
A♭13
D♭13
105
B13
A13
E♭7(♭9)
109
A♭MIN7
F♯MIN7
A♭MIN7
AMAJ7
113
A♭MIN7
F♯MIN7
A♭MIN7
AMAJ7
117

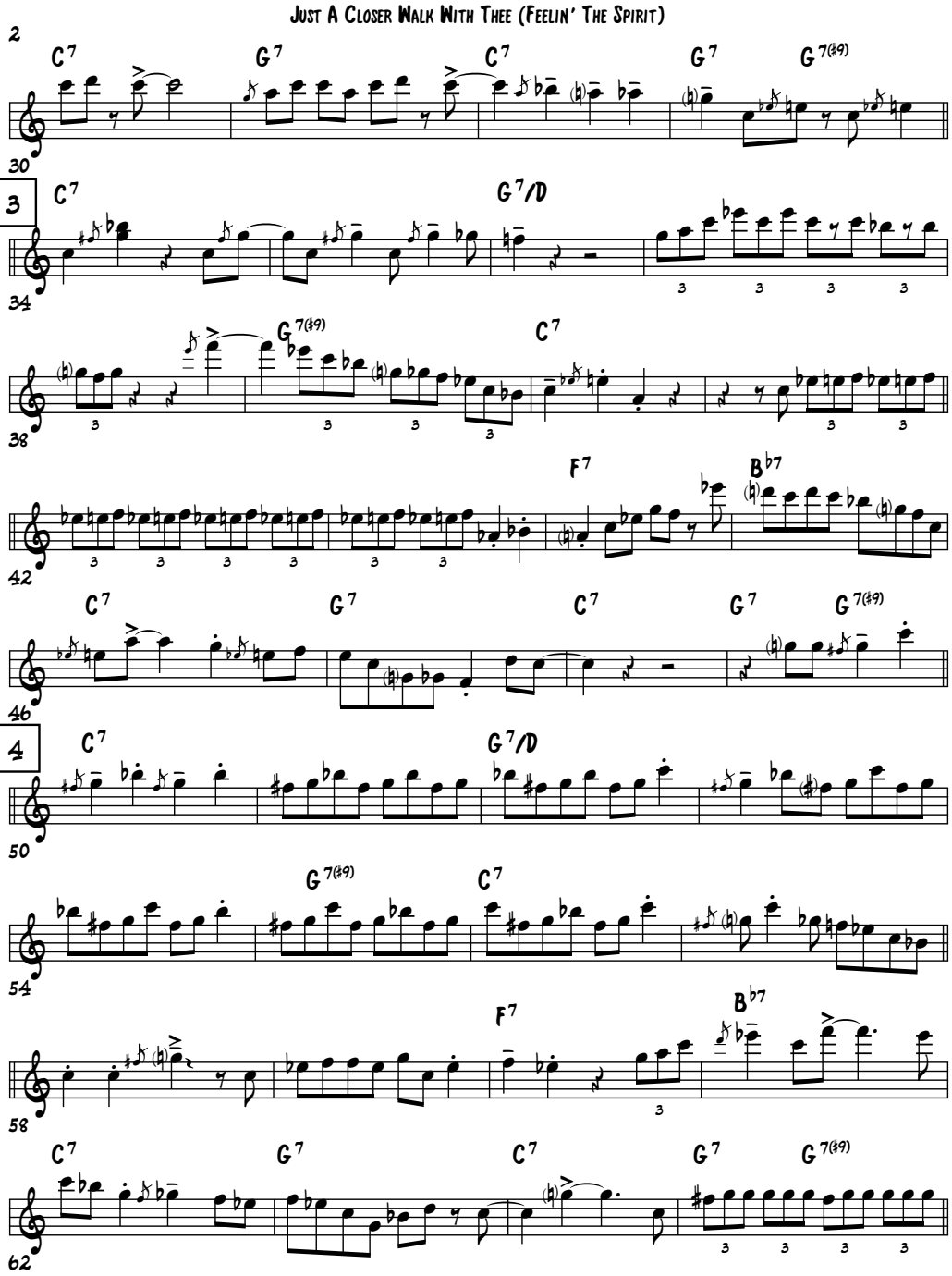
Guitar

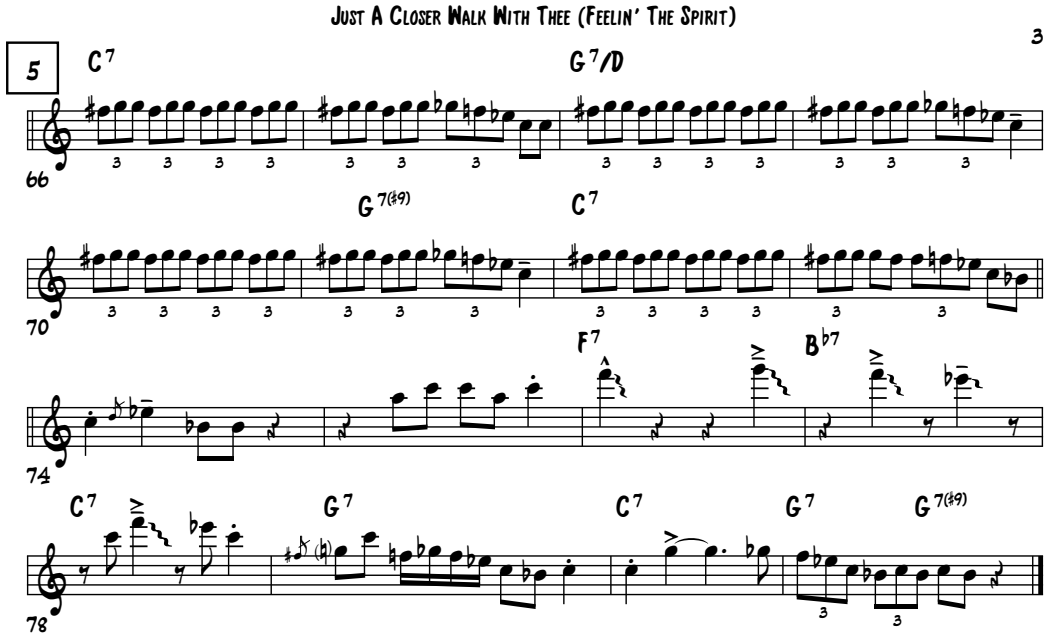
Just A Closer Walk With Thee (Feelin' The Spirit)

Grant Green

Transcription



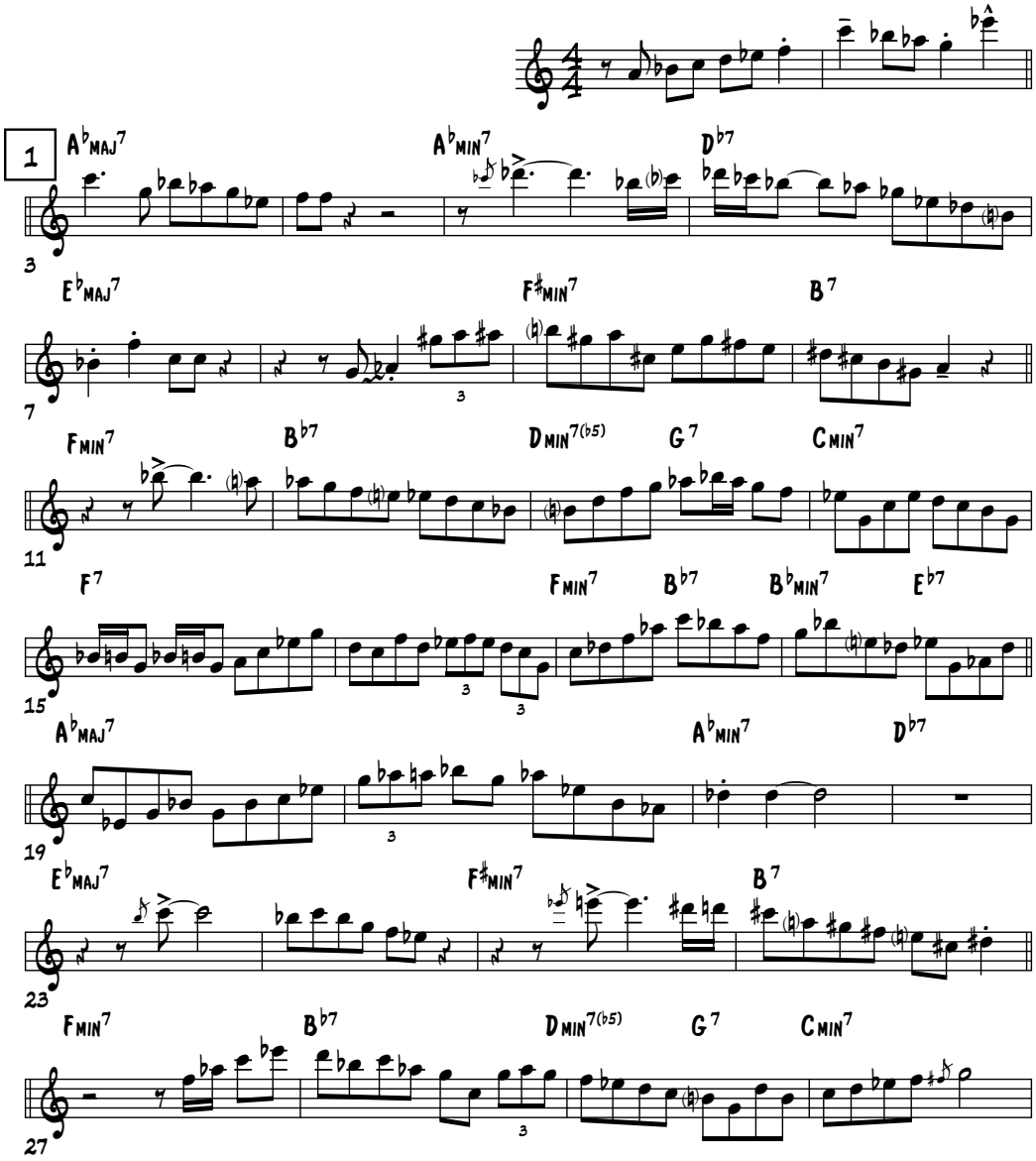

Just A Closer Walk With Thee (Feelin' The Spirit)
2
C7
G7
C7
G7
G7(♯9)
30
3
C7
G7/D
34
G7(♯9)
C7
38
F7
B♭7
42
C7
G7
C7
G7
G7(♯9)
46
4
C7
G7/D
50
G7(♯9)
C7
54
F7
B♭7
58
C7
G7
C7
G7
G7(♯9)
62

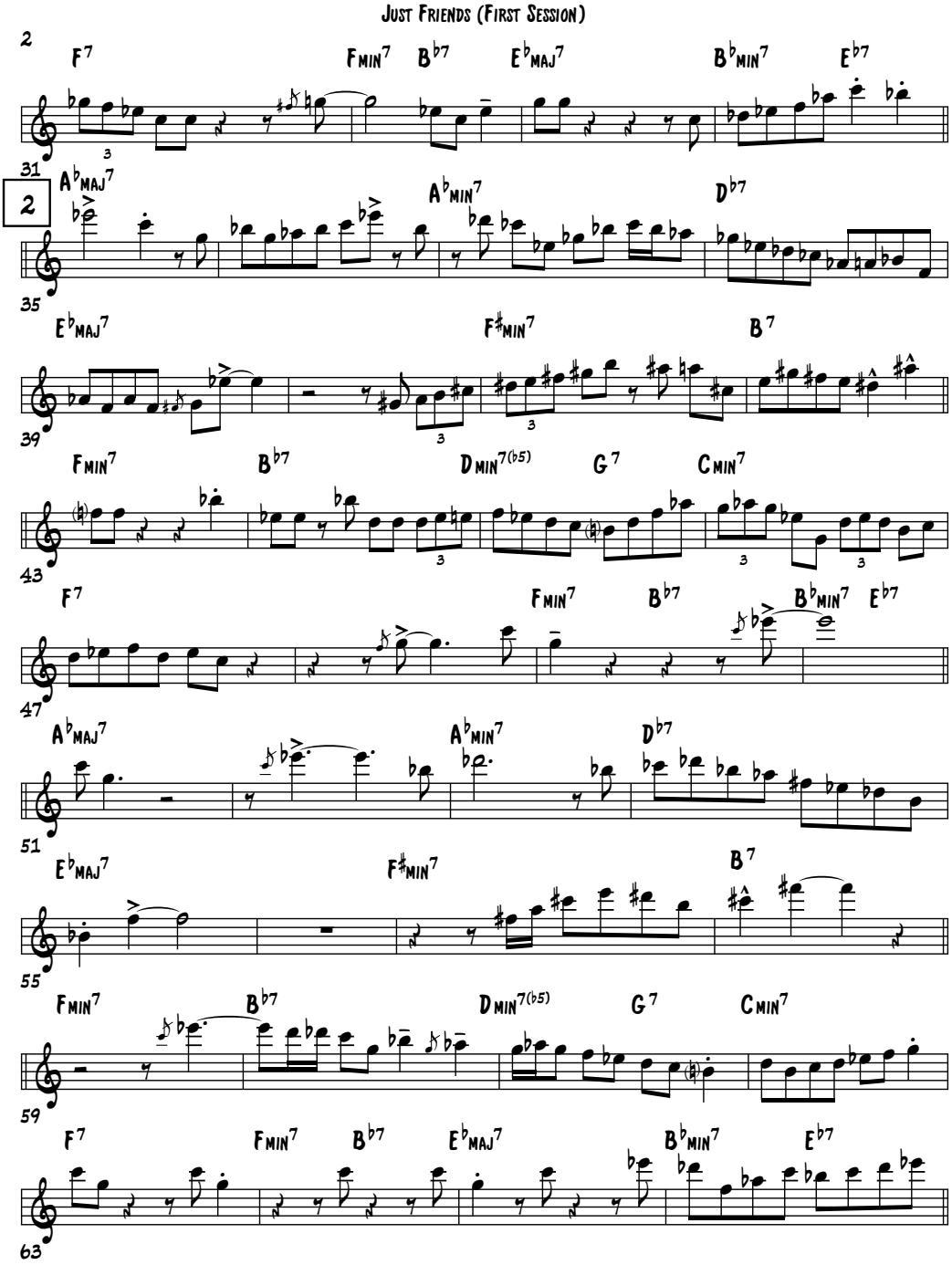

Just A Closer Walk With Thee (Feelin' The Spirit)
3
5
C7
G7/D
66
G7(♯9)
C7
70
F7
B♭7
74
C7
G7
C7
G7
G7(♯9)
78

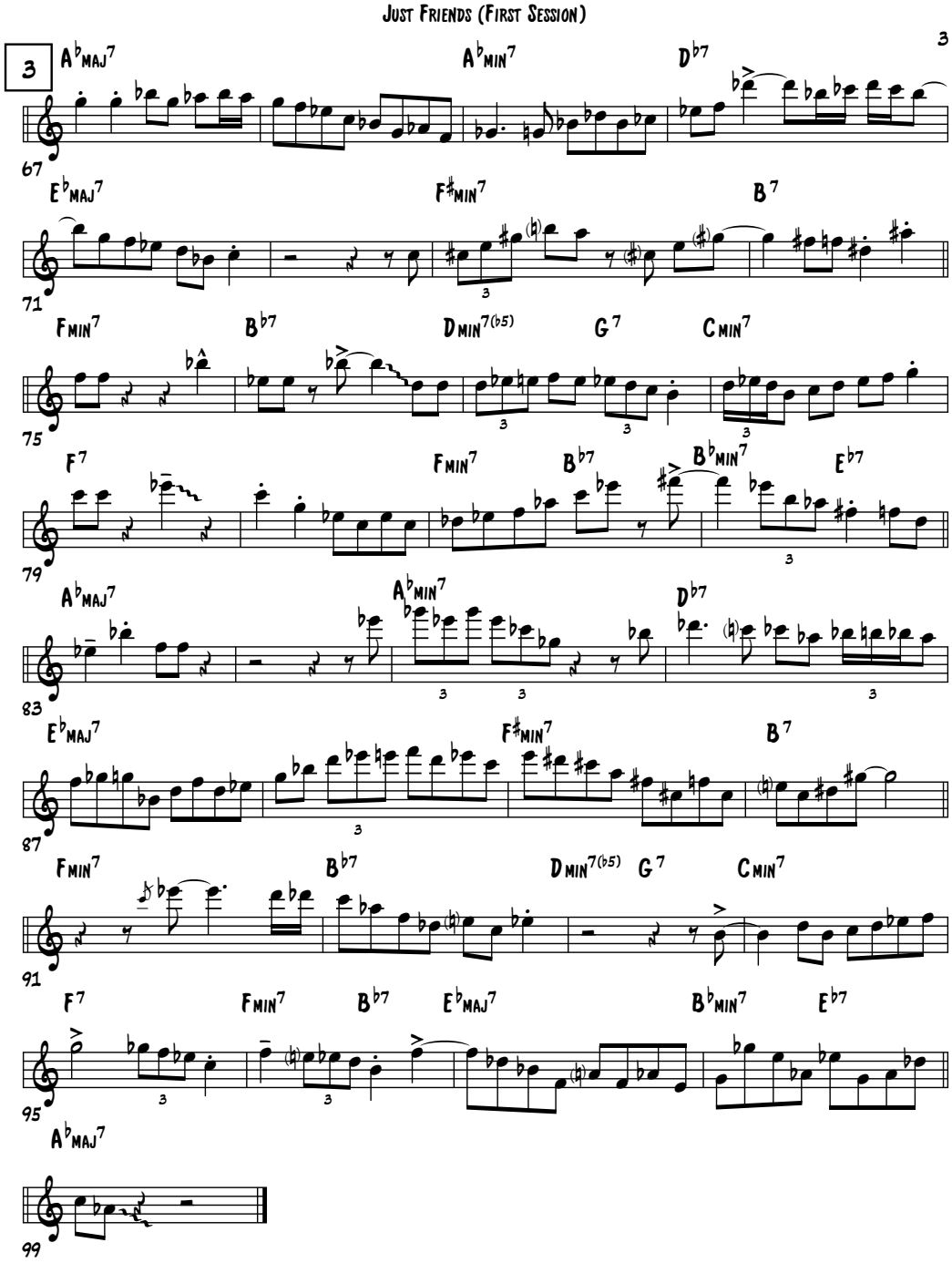
Guitar

Just Friends (First Session)

Grant Green
Transcription



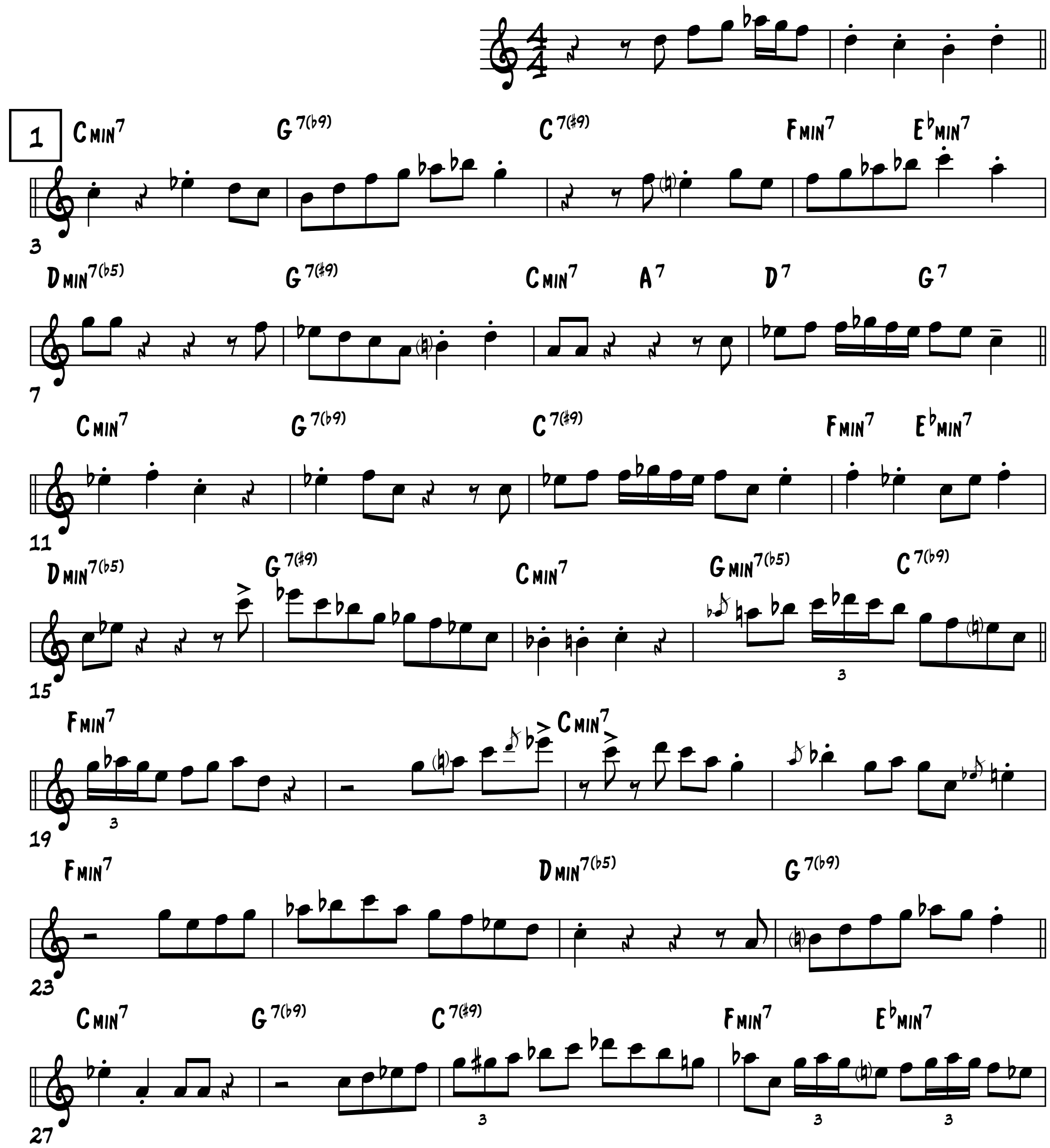

Just Friends (First Session)
2
F7
Fmin7
B♭7
E♭maj7
B♭min7
E♭7
31
2
A♭maj7
A♭min7
D♭7
35
E♭maj7
F♯min7
B7
39
Fmin7
B♭7
Dmin7(♭5)
G7
Cmin7
43
F7
Fmin7
B♭7
B♭min7
E♭7
47
A♭maj7
A♭min7
D♭7
51
E♭maj7
F♯min7
B7
55
Fmin7
B♭7
Dmin7(♭5)
G7
Cmin7
59
F7
Fmin7
B♭7
E♭maj7
B♭min7
E♭7
63

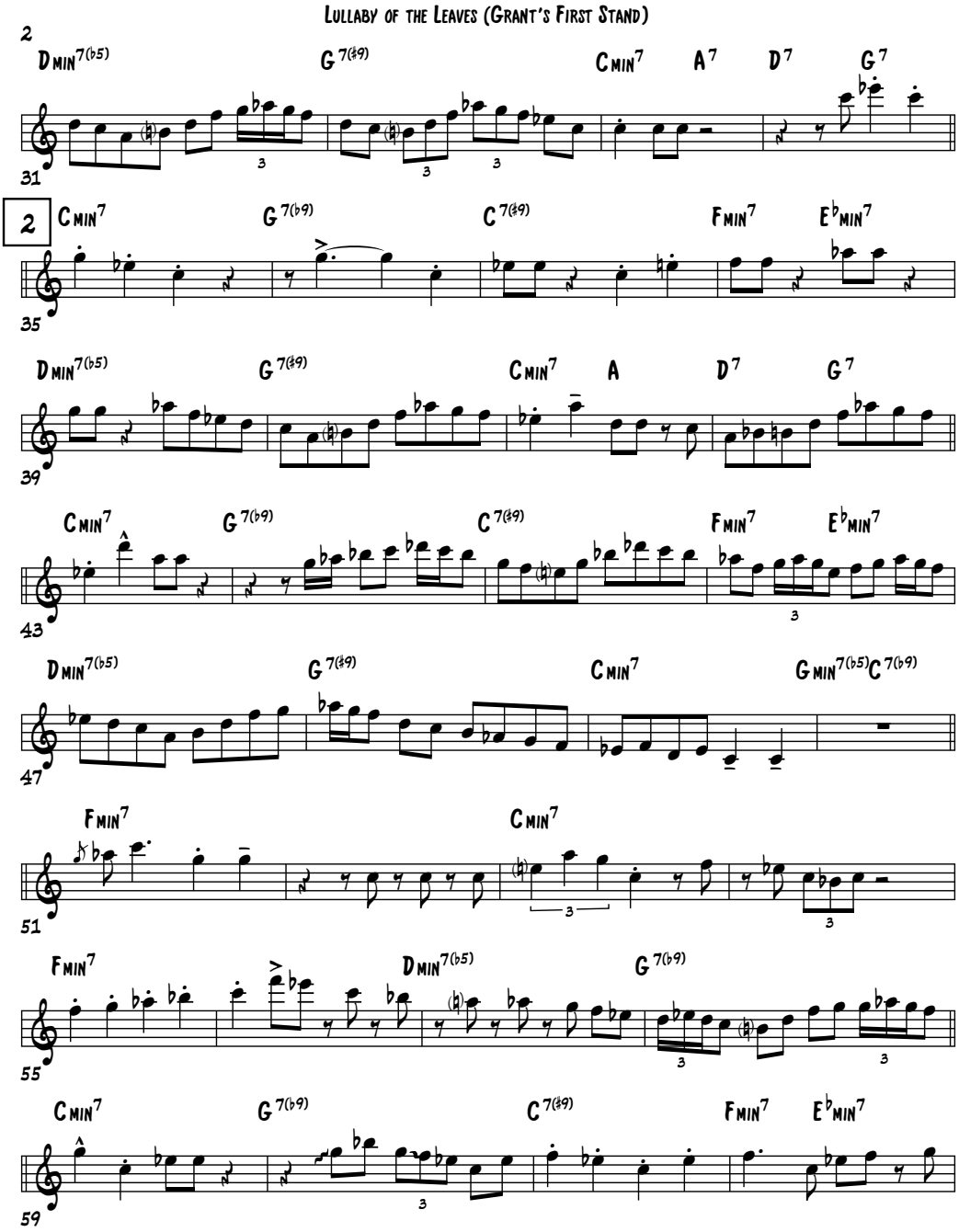

Just Friends (First Session)
3
A♭maj7
A♭min7
D♭7
67
E♭maj7
F♯min7
B7
71
Fmin7
B♭7
Dmin7(♭5)
G7
Cmin7
75
F7
Fmin7
B♭7
B♭min7
E♭7
79
A♭maj7
A♭min7
D♭7
83
E♭maj7
F♯min7
B7
87
Fmin7
B♭7
Dmin7(♭5)
G7
Cmin7
91
F7
Fmin7
B♭7
E♭maj7
B♭min7
E♭7
95
A♭maj7
99

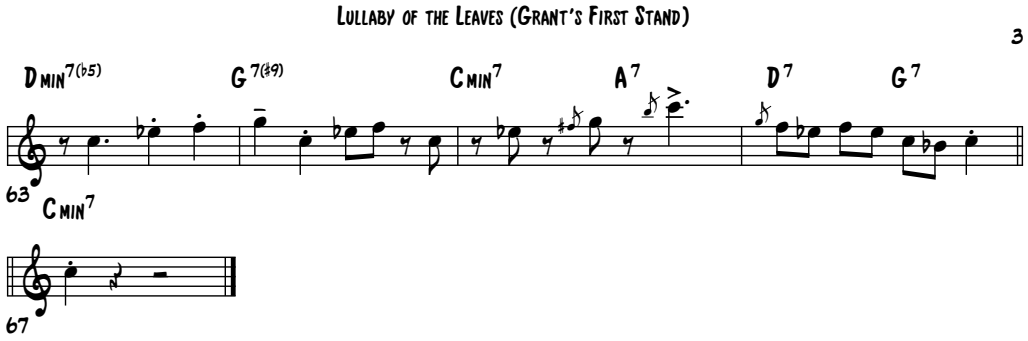
Guitar

Lullaby Of The Leaves (Grant's First Stand)

Grant Green
Transcription



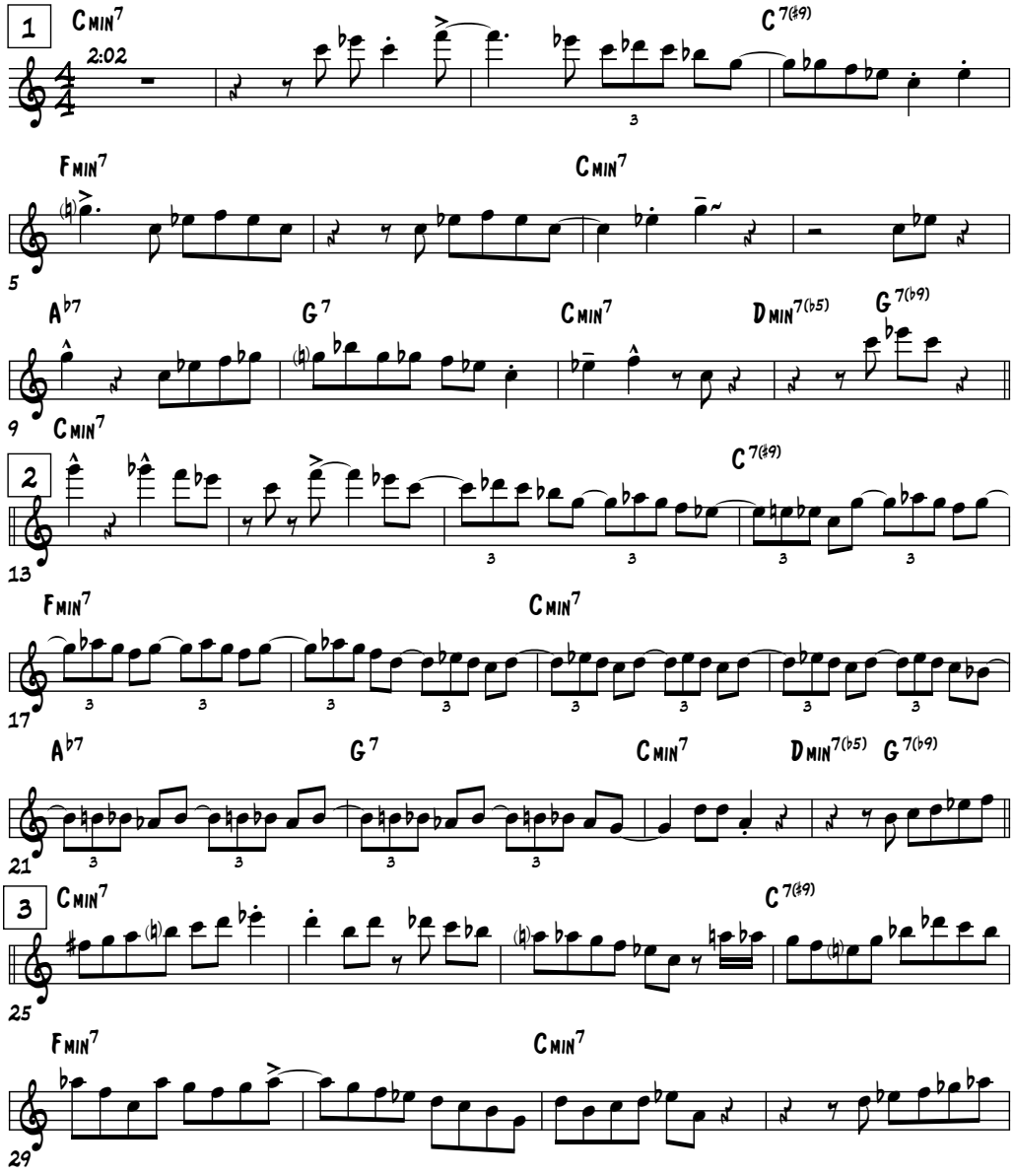

Lullaby of the Leaves (Grant's First Stand)
2
Dmin7(b5)
G7(#9)
Cmin7
A7
D7
G7
31
2
Cmin7
G7(b9)
C7(#9)
Fmin7
Eb min7
35
Dmin7(b5)
G7(#9)
Cmin7
A
D7
G7
39
Cmin7
G7(b9)
C7(#9)
Fmin7
Eb min7
43
Dmin7(b5)
G7(#9)
Cmin7
Gmin7(b5)
C7(b9)
47
Fmin7
Cmin7
51
Fmin7
Dmin7(b5)
G7(b9)
55
Cmin7
G7(b9)
C7(#9)
Fmin7
Eb min7
59

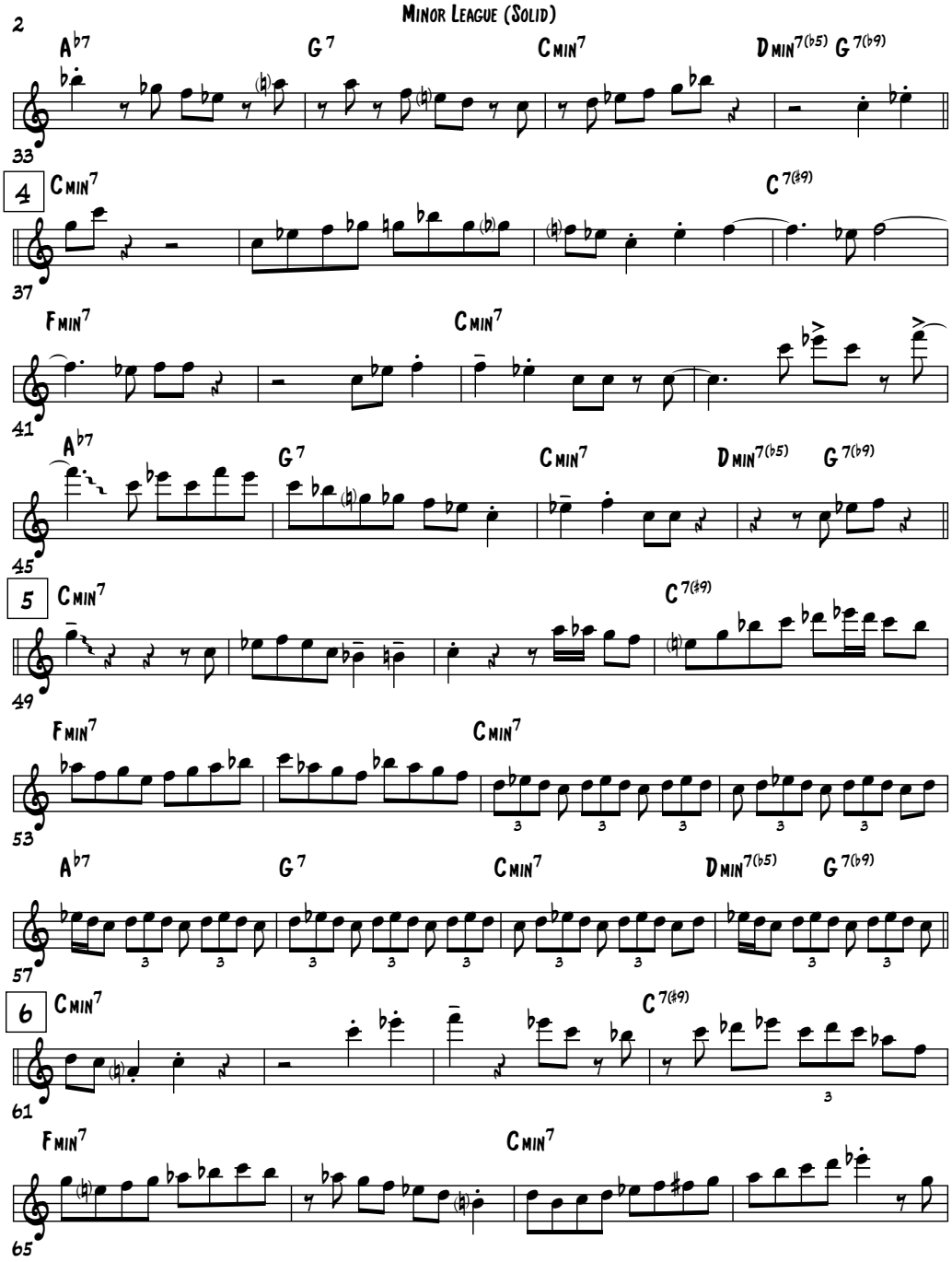

Lullaby of the Leaves (Grant's First Stand)
3
Dmin7(b5)
G7(b9)
Cmin7
A7
D7
G7
63
Cmin7
67

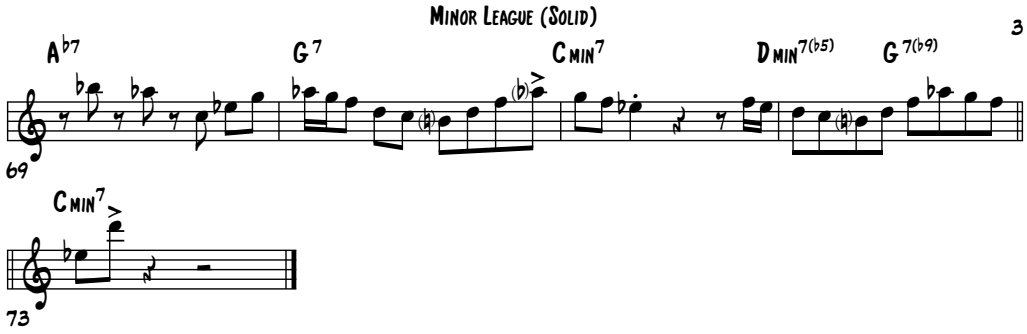
Minor League (Solid)

Guitar

Grant Green
Transcription



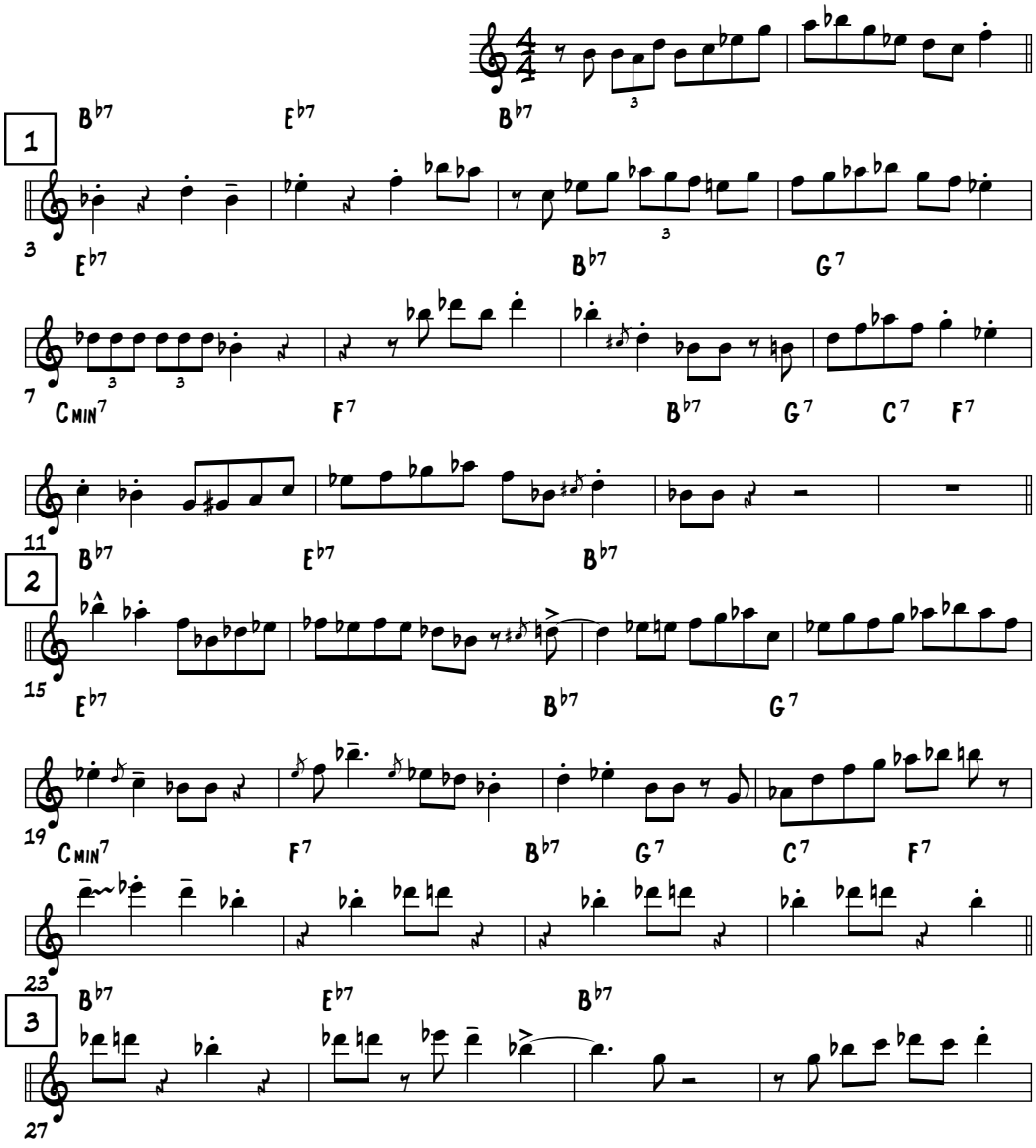

Minor League (Solid)
2
A♭7
G7
Cmin7
Dmin7(♭5)
G7(♭9)
33
4
Cmin7
C7(♯9)
37
Fmin7
Cmin7
41
A♭7
G7
Cmin7
Dmin7(♭5)
G7(♭9)
45
5
Cmin7
C7(♯9)
49
Fmin7
Cmin7
53
A♭7
G7
Cmin7
Dmin7(♭5)
G7(♭9)
57
6
Cmin7
C7(♯9)
61
Fmin7
Cmin7
65

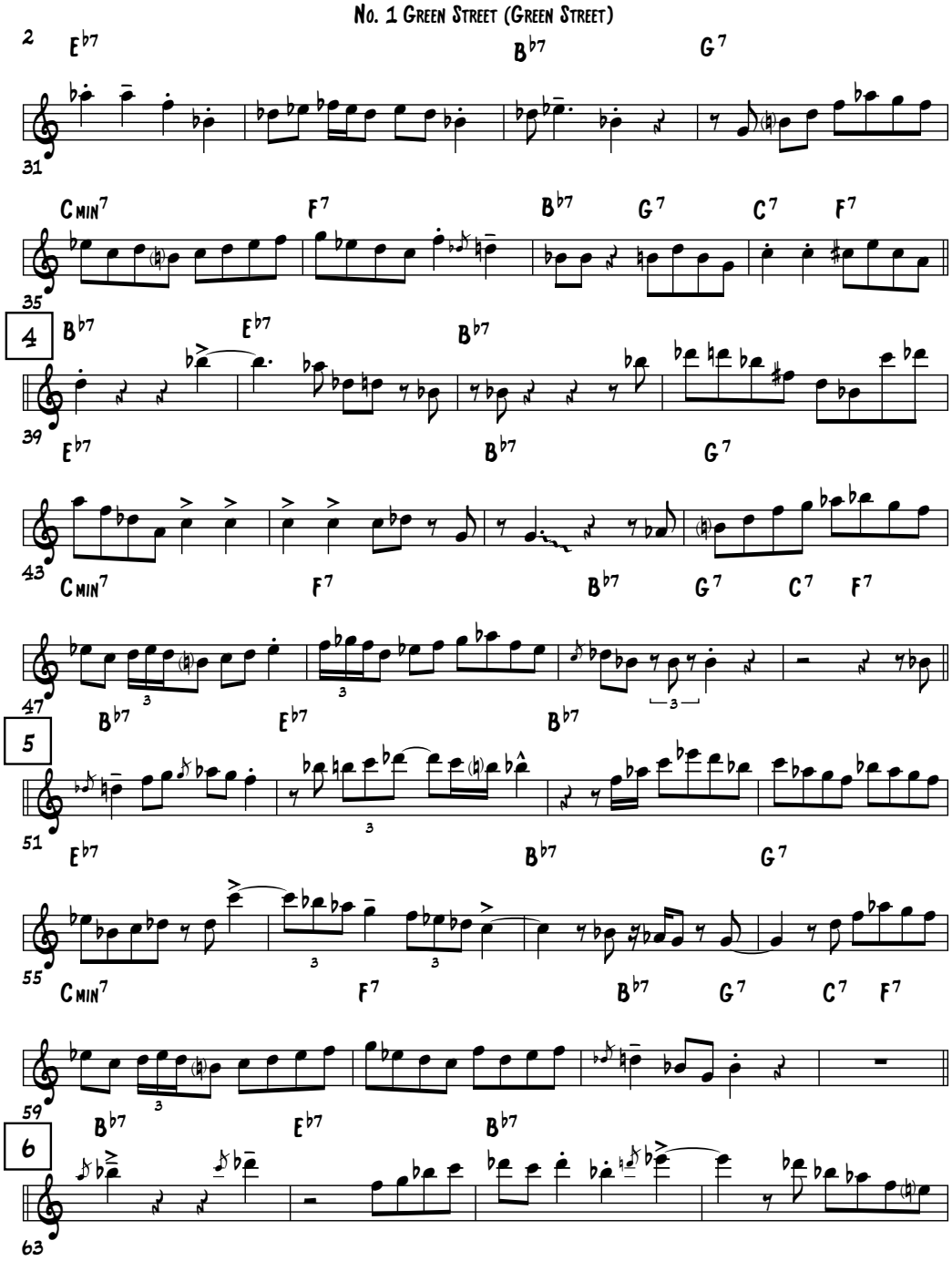

Minor League (Solid)
3
A♭7
G7
Cmin7
Dmin7(♭5)
G7(♭9)
69
Cmin7
73

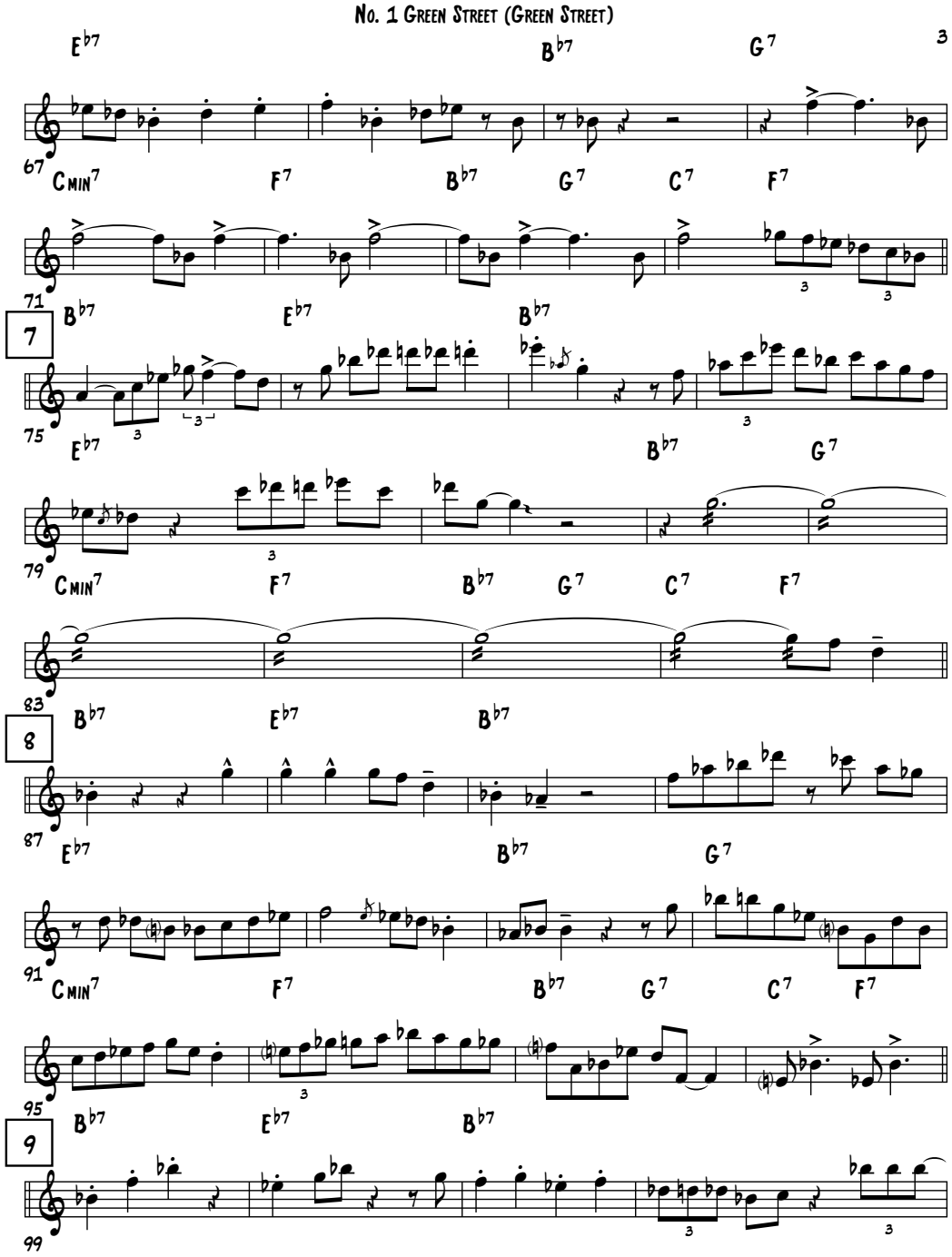
Guitar

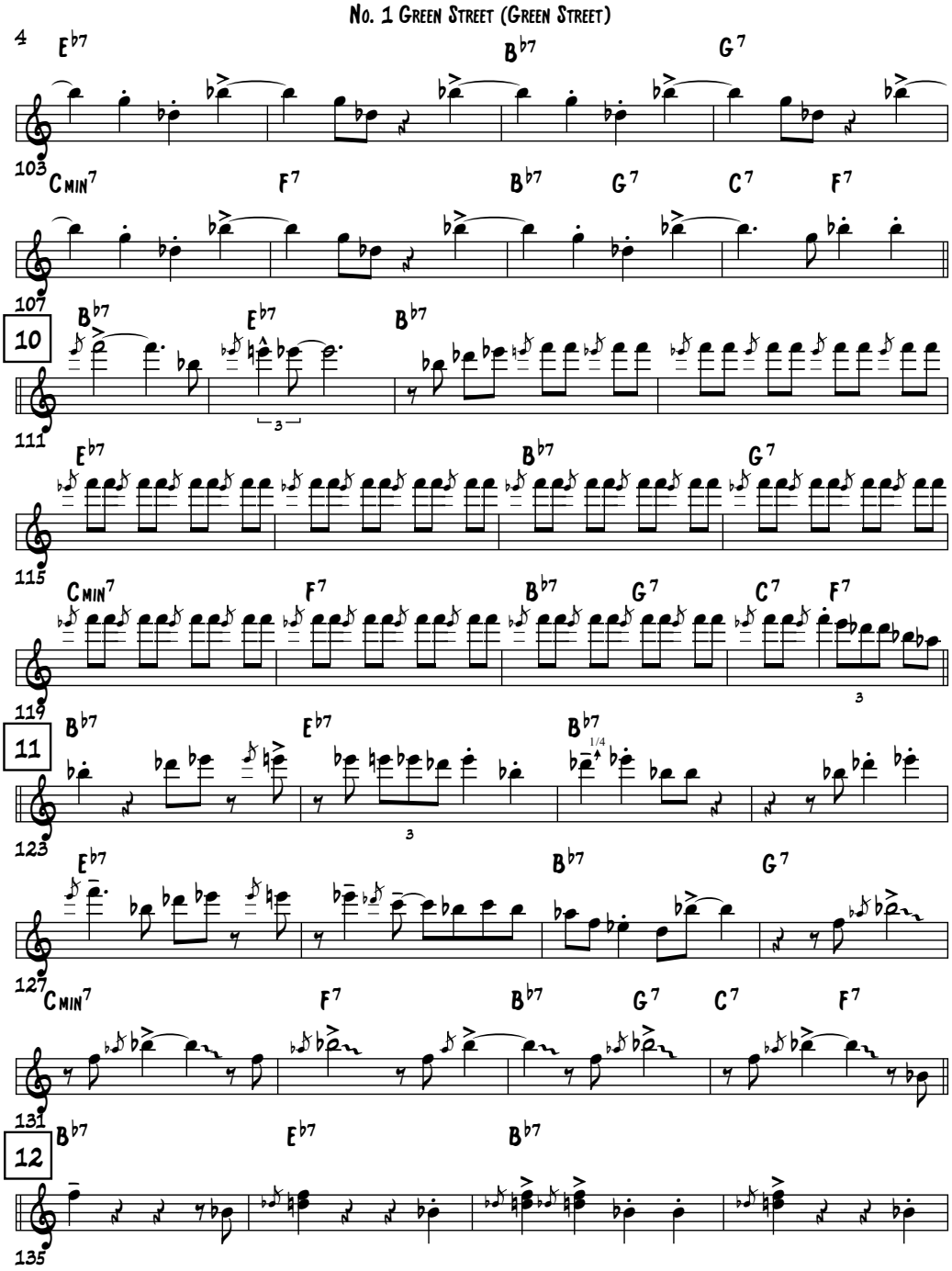
No. 1 Green Street (Green Street)

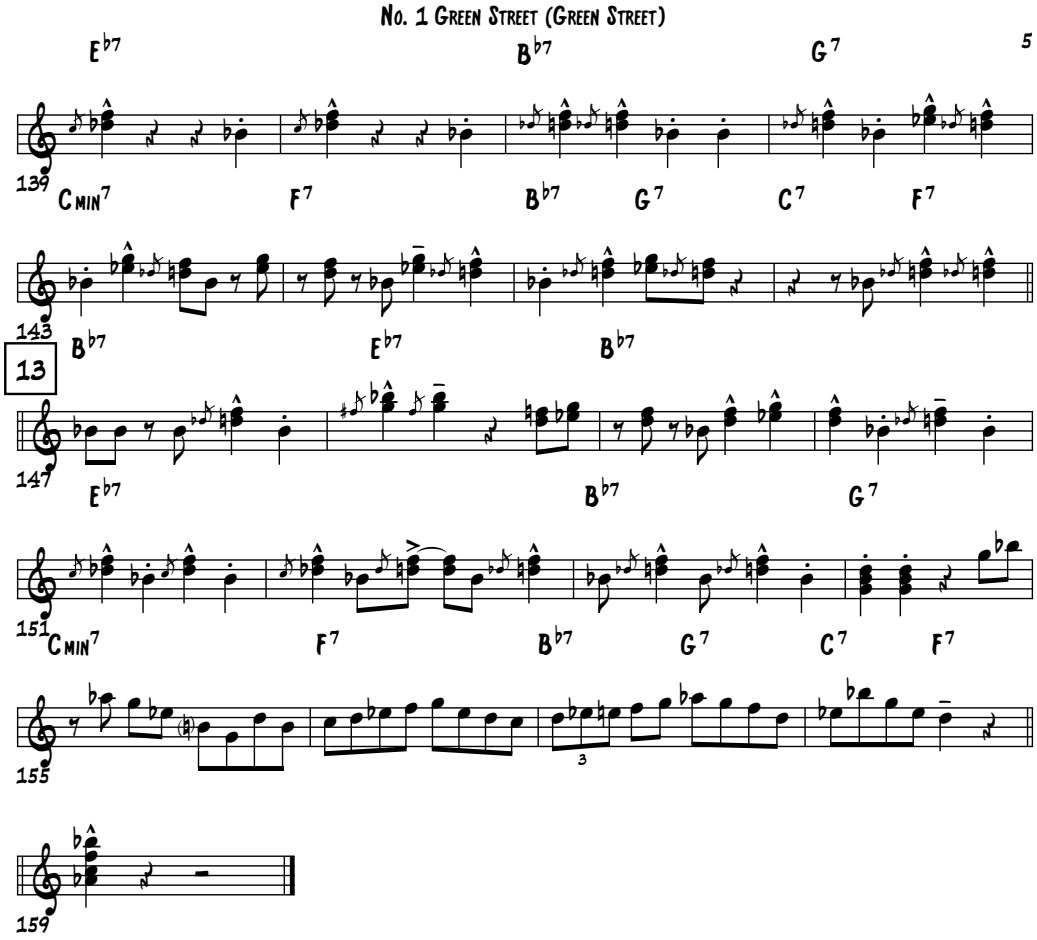
Grant Green
Transcription




No. 1 Green Street (Green Street)
2
E♭7
B♭7
G7
31
Cmin7
F7
B♭7
G7
C7
F7
35
4
B♭7
E♭7
B♭7
39
E♭7
B♭7
G7
43
Cmin7
F7
B♭7
G7
C7
F7
47
B♭7
E♭7
B♭7
5
51
E♭7
B♭7
G7
55
Cmin7
F7
B♭7
G7
C7
F7
59
B♭7
E♭7
B♭7
6
63


No. 1 Green Street (Green Street)
E♭7
B♭7
G7
3
67
Cmin7
F7
B♭7
G7
C7
F7
71
B♭7
E♭7
B♭7
7
75
E♭7
B♭7
G7
79
Cmin7
F7
B♭7
G7
C7
F7
83
B♭7
E♭7
B♭7
8
87
E♭7
B♭7
G7
91
Cmin7
F7
B♭7
G7
C7
F7
95
B♭7
E♭7
B♭7
9
99

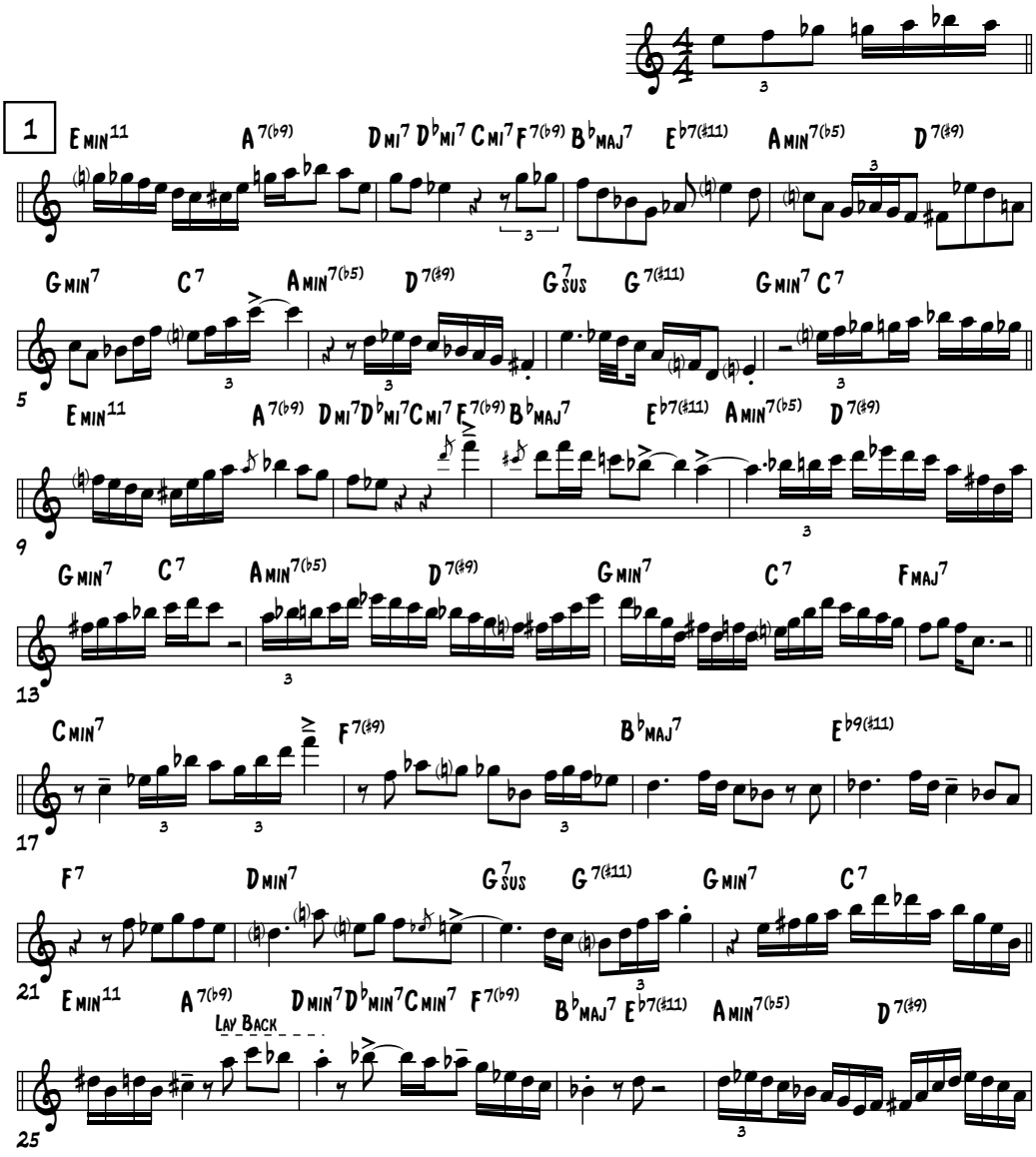

No. 1 Green Street (Green Street)
4
E♭7
B♭7
G7
103
Cmin7
F7
B♭7
G7
C7
F7
107
10
B♭7
E♭7
B♭7
111
E♭7
B♭7
G7
115
Cmin7
F7
B♭7
G7
C7
F7
119
11
B♭7
E♭7
B♭7
123
E♭7
B♭7
G7
127
Cmin7
F7
B♭7
G7
C7
F7
131
12
B♭7
E♭7
B♭7
135

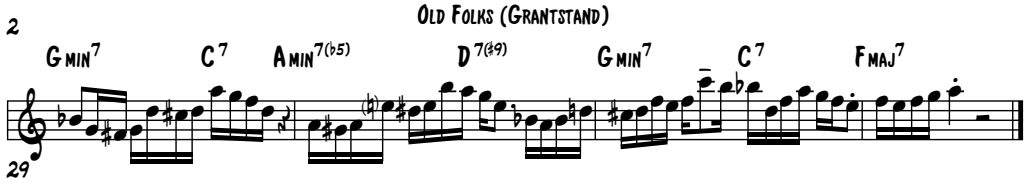

No. 1 Green Street (Green Street)
5
139
143
147
151
155
159
13

Guitar

Old Folks (Grantstand)

Grant Green
Transcription

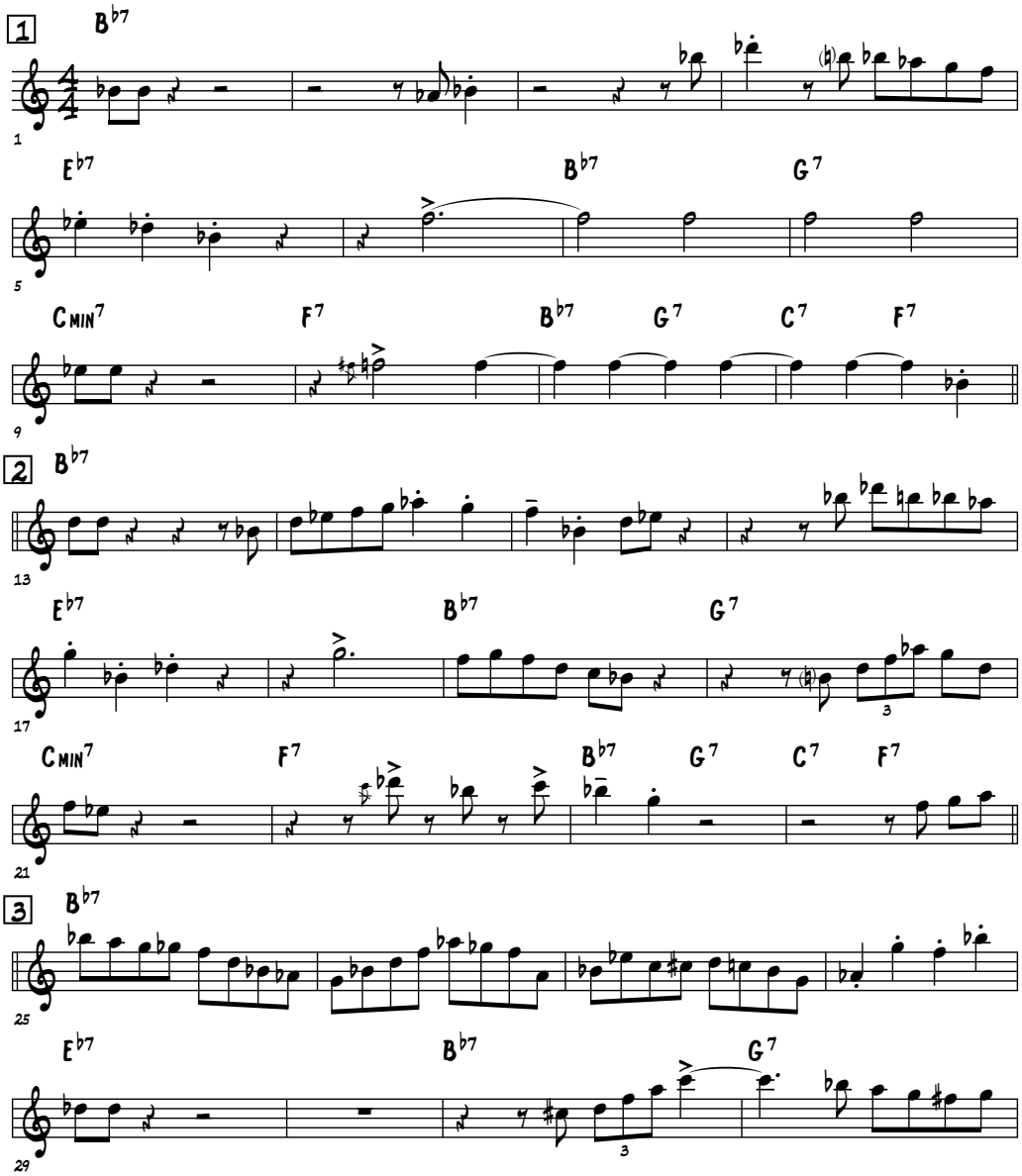


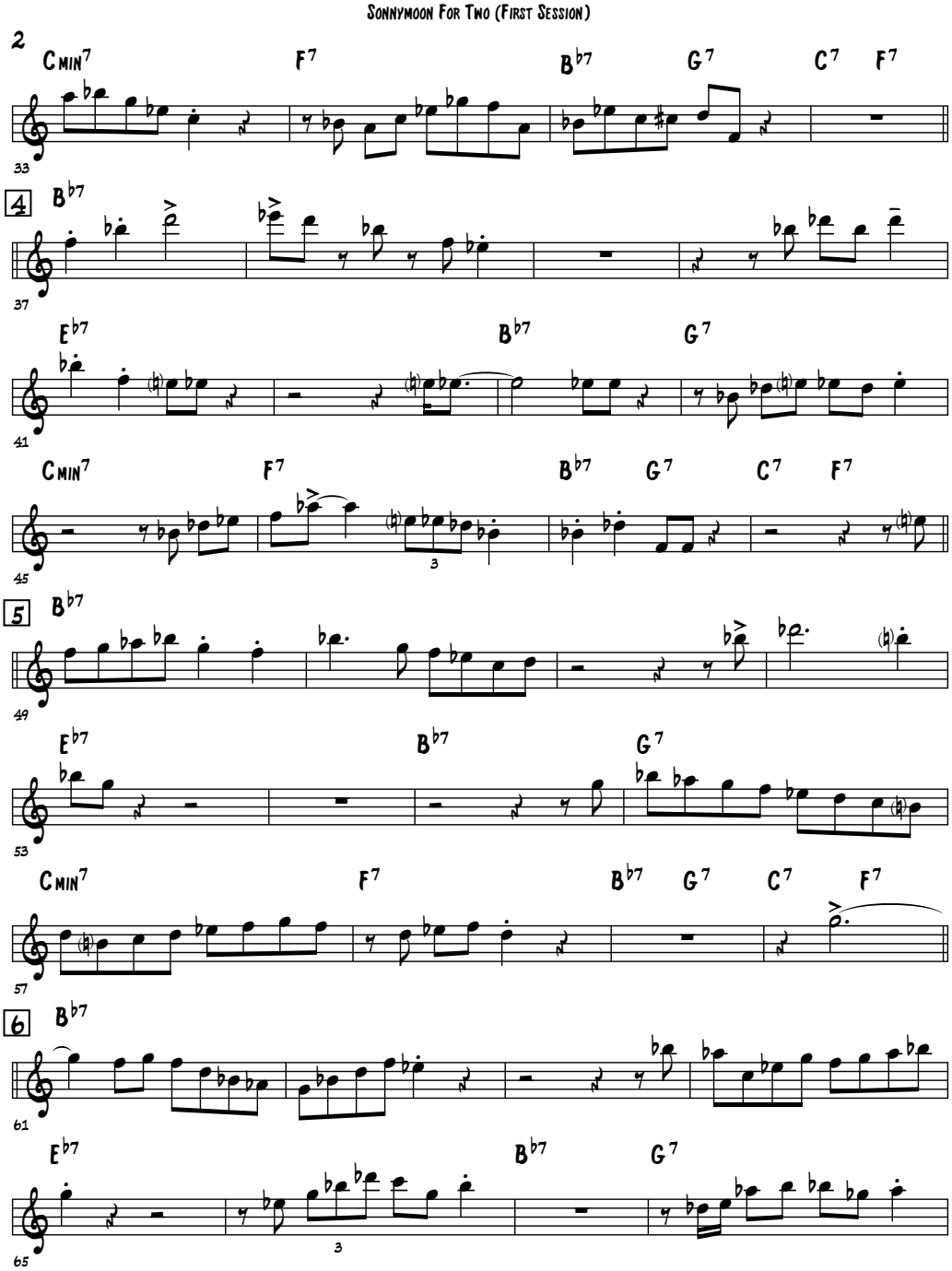

Old Folks (Grantstand)
2
Gmin7
C7
Amin7(b5)
D7(#9)
Gmin7
C7
Fmaj7
29

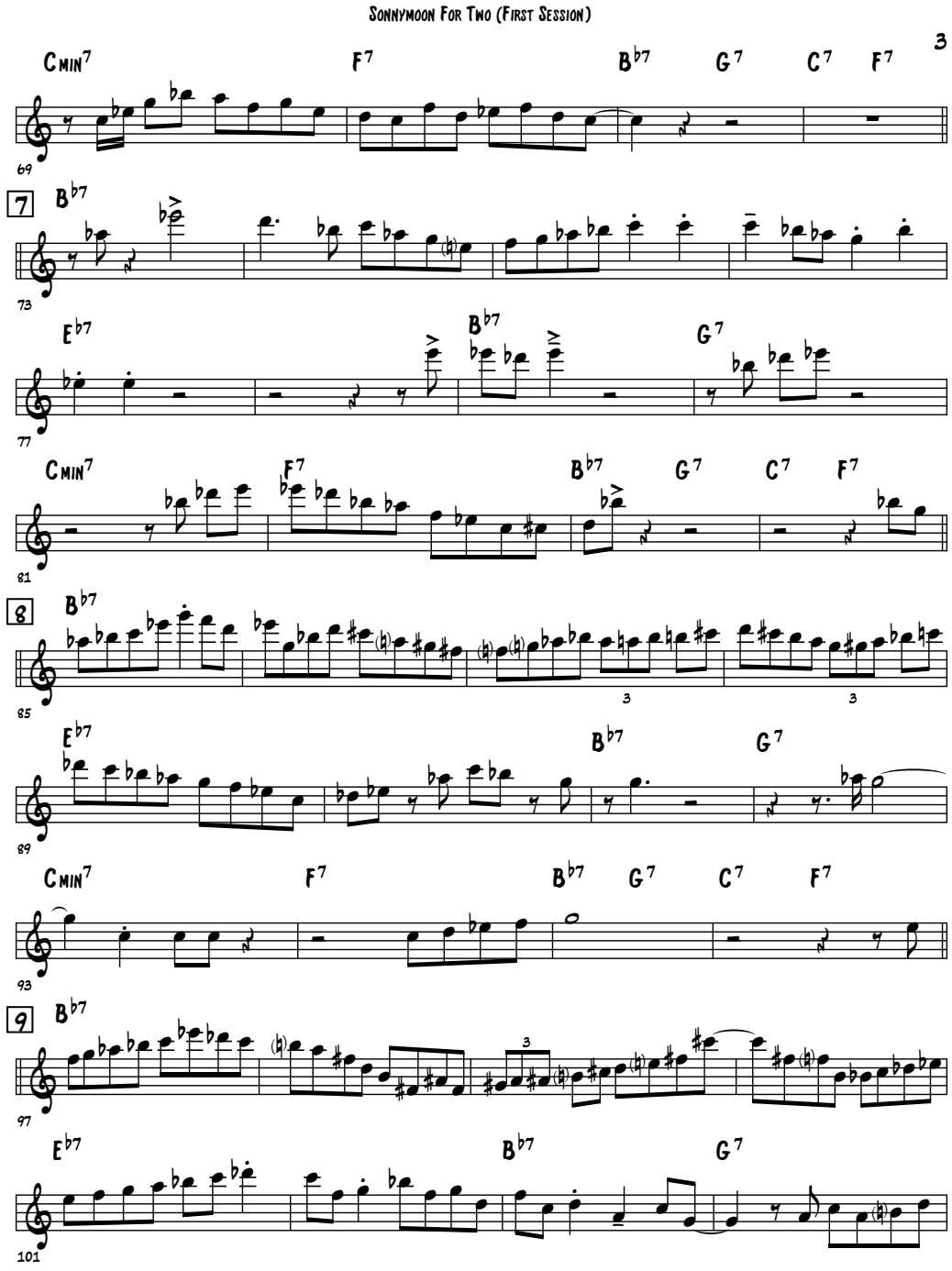
Sonnymoon For Two (First Session)

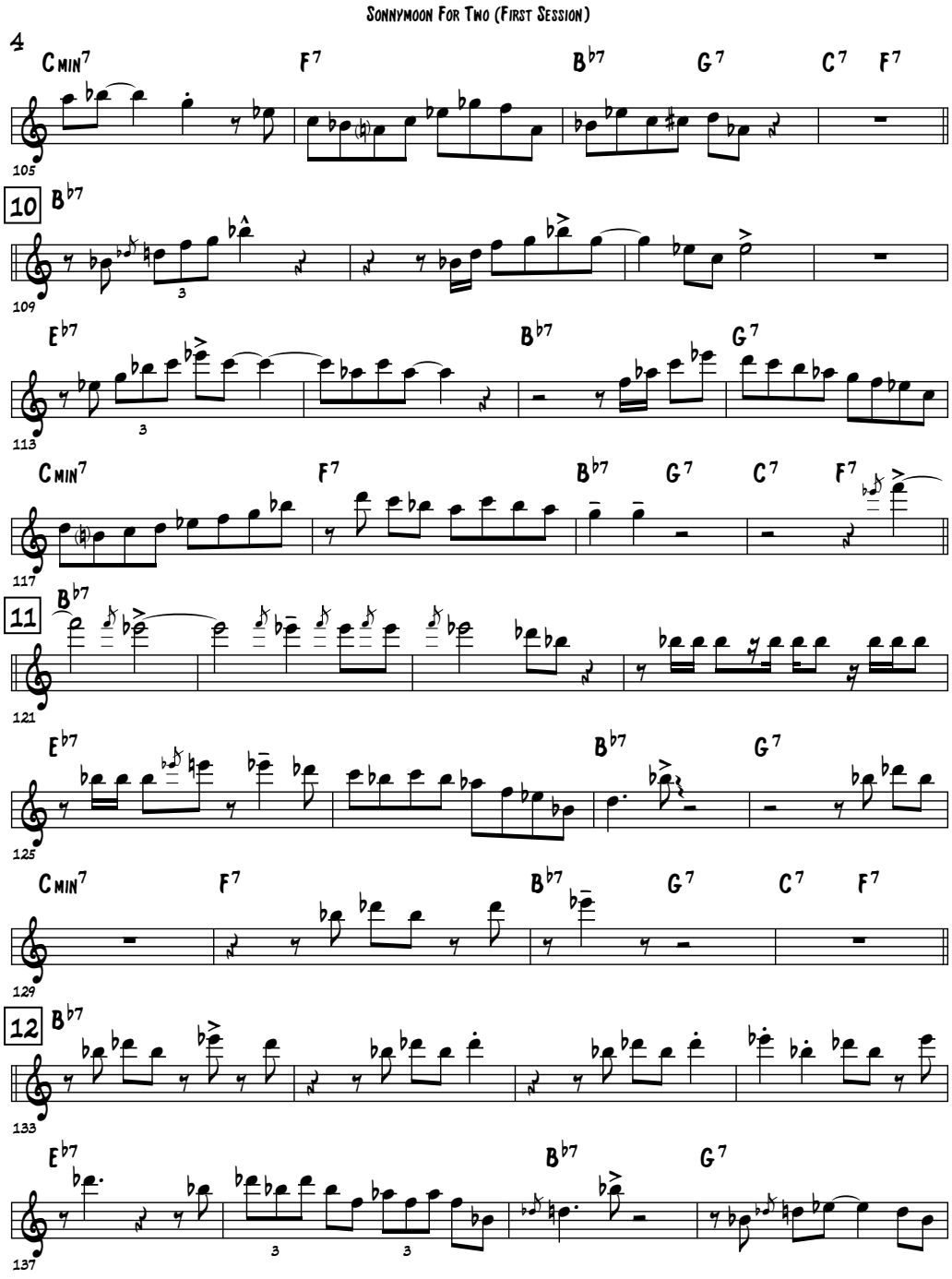
Guitar

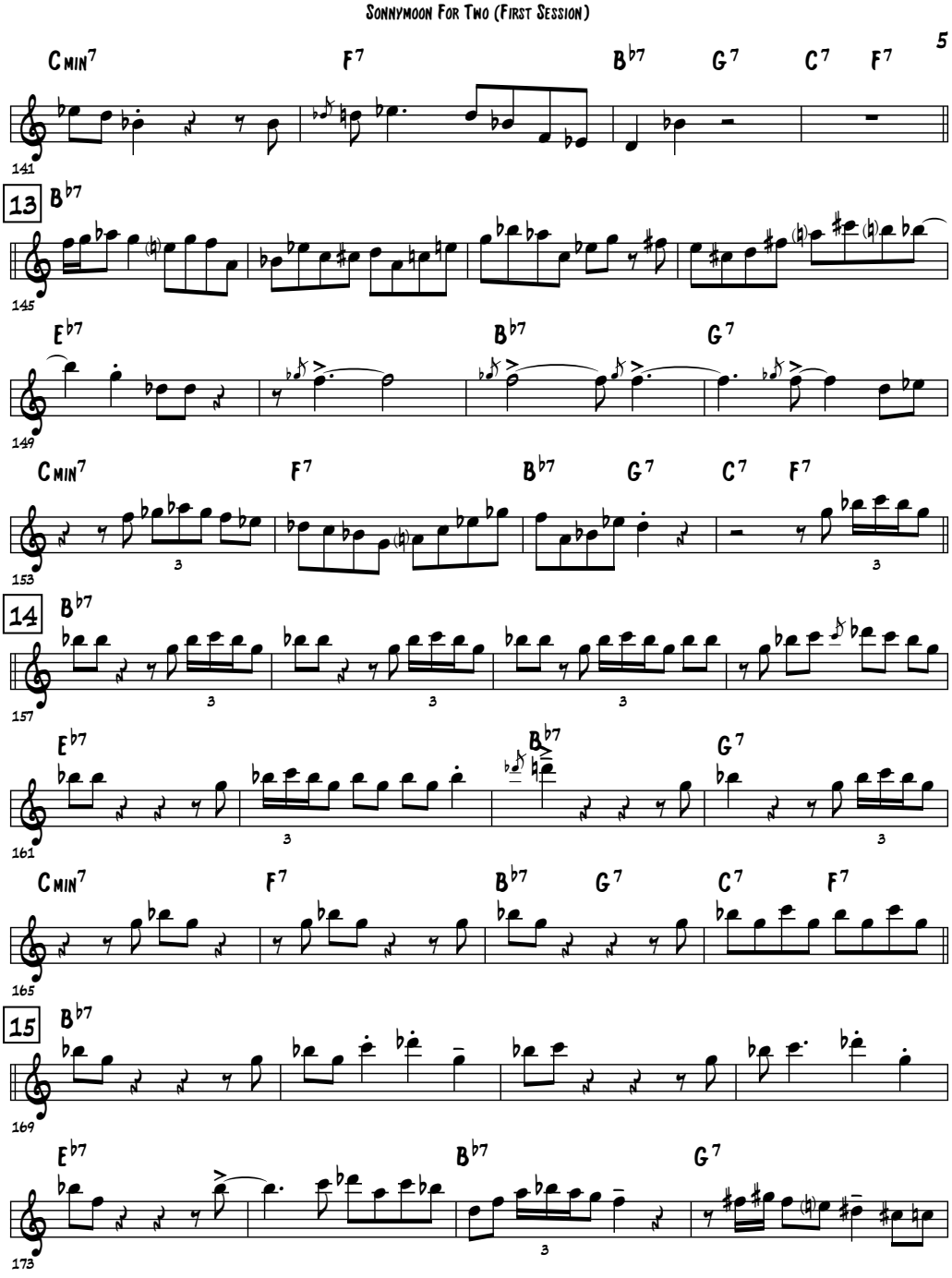
Grant Green
Transcription

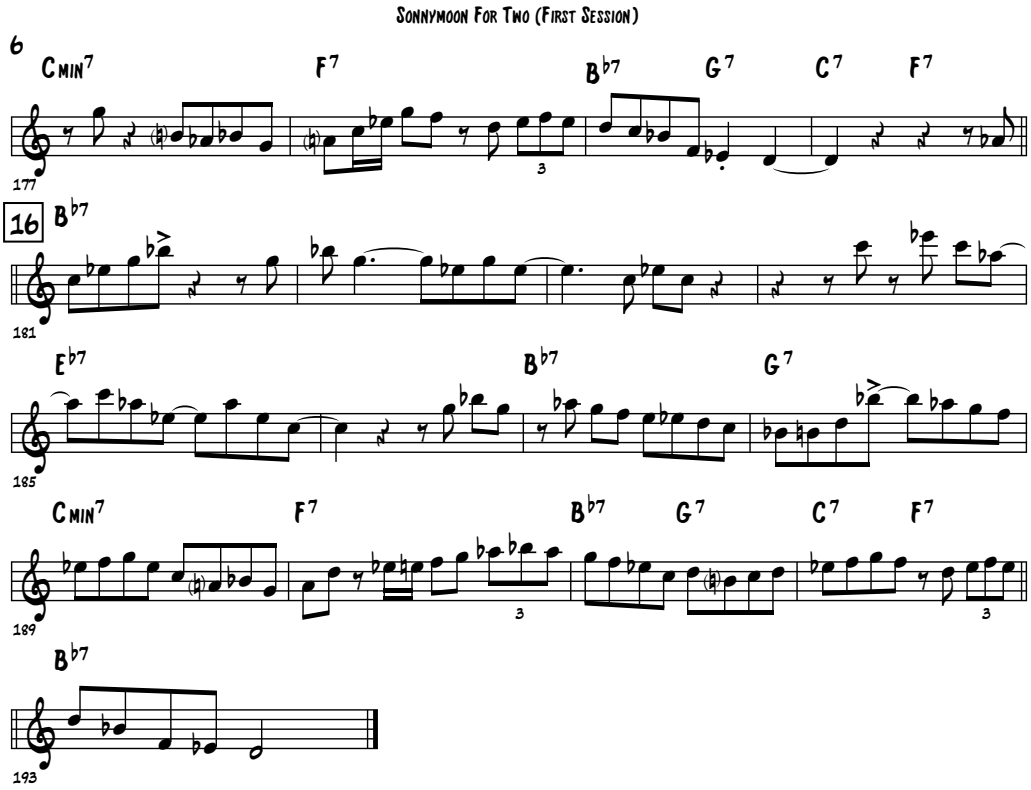



Sonnymoon For Two (First Session)
2
Cmin7
F7
B♭7
G7
C7
F7
33
4
B♭7
37
E♭7
B♭7
G7
41
Cmin7
F7
B♭7
G7
C7
F7
45
3
5
B♭7
49
E♭7
B♭7
G7
53
Cmin7
F7
B♭7
G7
C7
F7
57
6
B♭7
61
E♭7
B♭7
G7
65
3


Sonnymoon For Two (First Session)
3
Cmin7
F7
B♭7
G7
C7
F7
69
7
B♭7
73
E♭7
B♭7
G7
77
Cmin7
F7
B♭7
G7
C7
F7
81
8
B♭7
85
E♭7
B♭7
G7
89
Cmin7
F7
B♭7
G7
C7
F7
93
9
B♭7
97
E♭7
B♭7
G7
101


Sonnymoon For Two (First Session)
4
Cmin7
F7
B♭7
G7
C7
F7
105
10
B♭7
109
E♭7
B♭7
G7
113
Cmin7
F7
B♭7
G7
C7
F7
117
11
B♭7
121
E♭7
B♭7
G7
125
Cmin7
F7
B♭7
G7
C7
F7
129
12
B♭7
133
E♭7
B♭7
G7
137

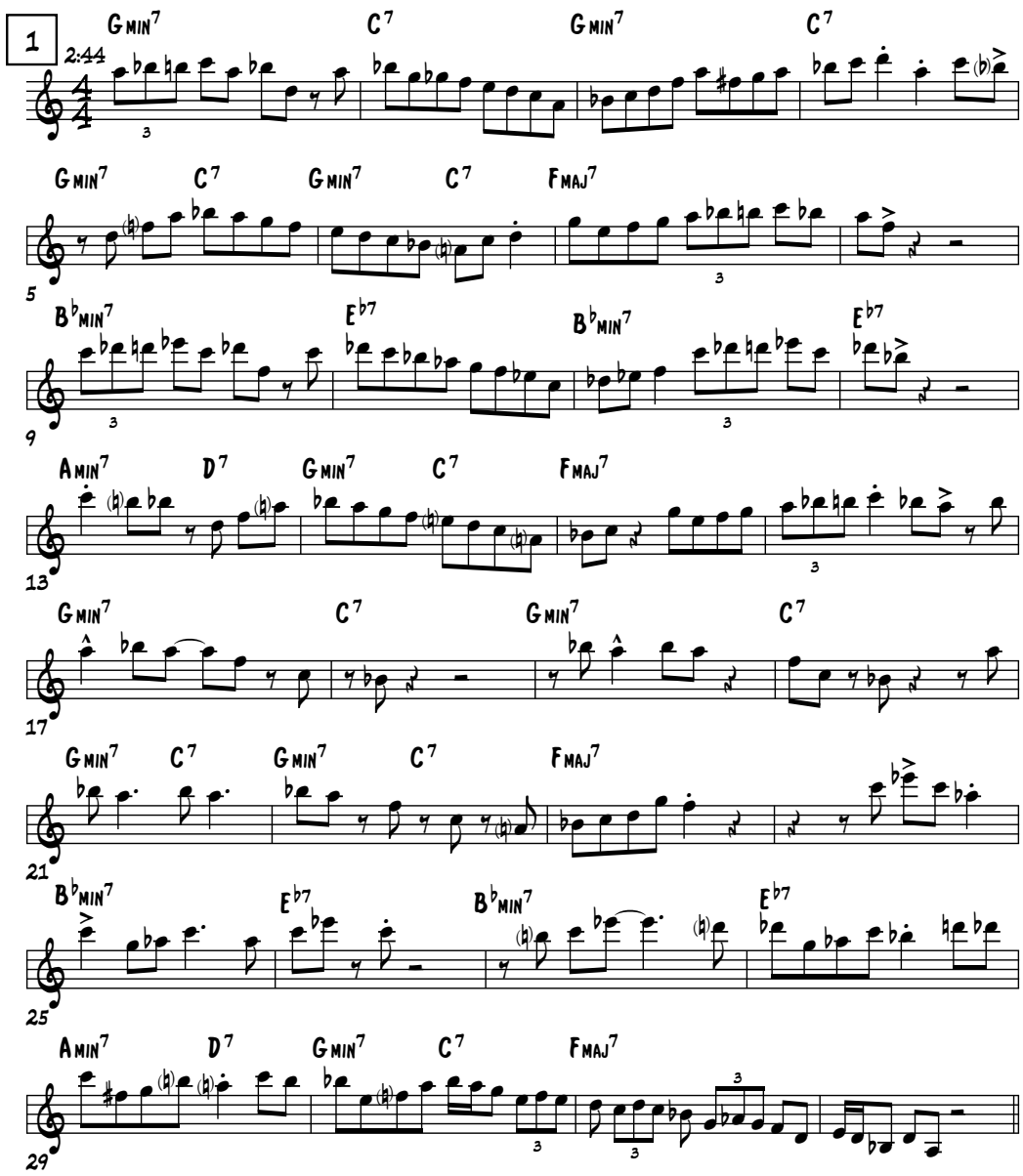

Sonnymoon For Two (First Session)
5
Cmin7
F7
B♭7
G7
C7
F7
141
13
B♭7
145
E♭7
B♭7
G7
149
Cmin7
F7
B♭7
G7
C7
F7
153
14
B♭7
157
E♭7
B♭7
G7
161
Cmin7
F7
B♭7
G7
C7
F7
165
15
B♭7
169
E♭7
B♭7
G7
173

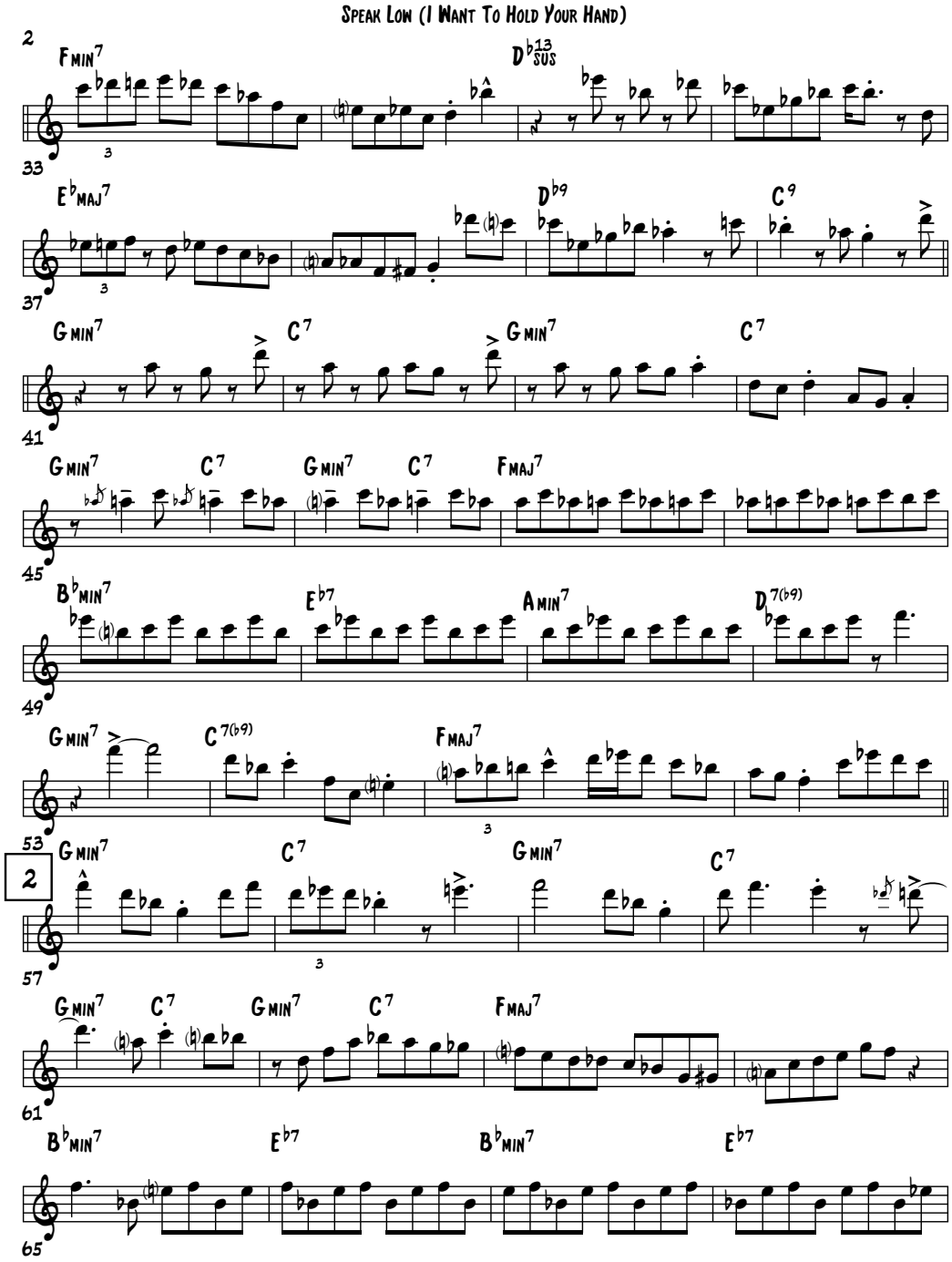

Sonnymoon For Two (First Session)
6
Cmin7
F7
B♭7
G7
C7
F7
177
16
B♭7
181
E♭7
B♭7
G7
185
Cmin7
F7
B♭7
G7
C7
F7
189
B♭7
193

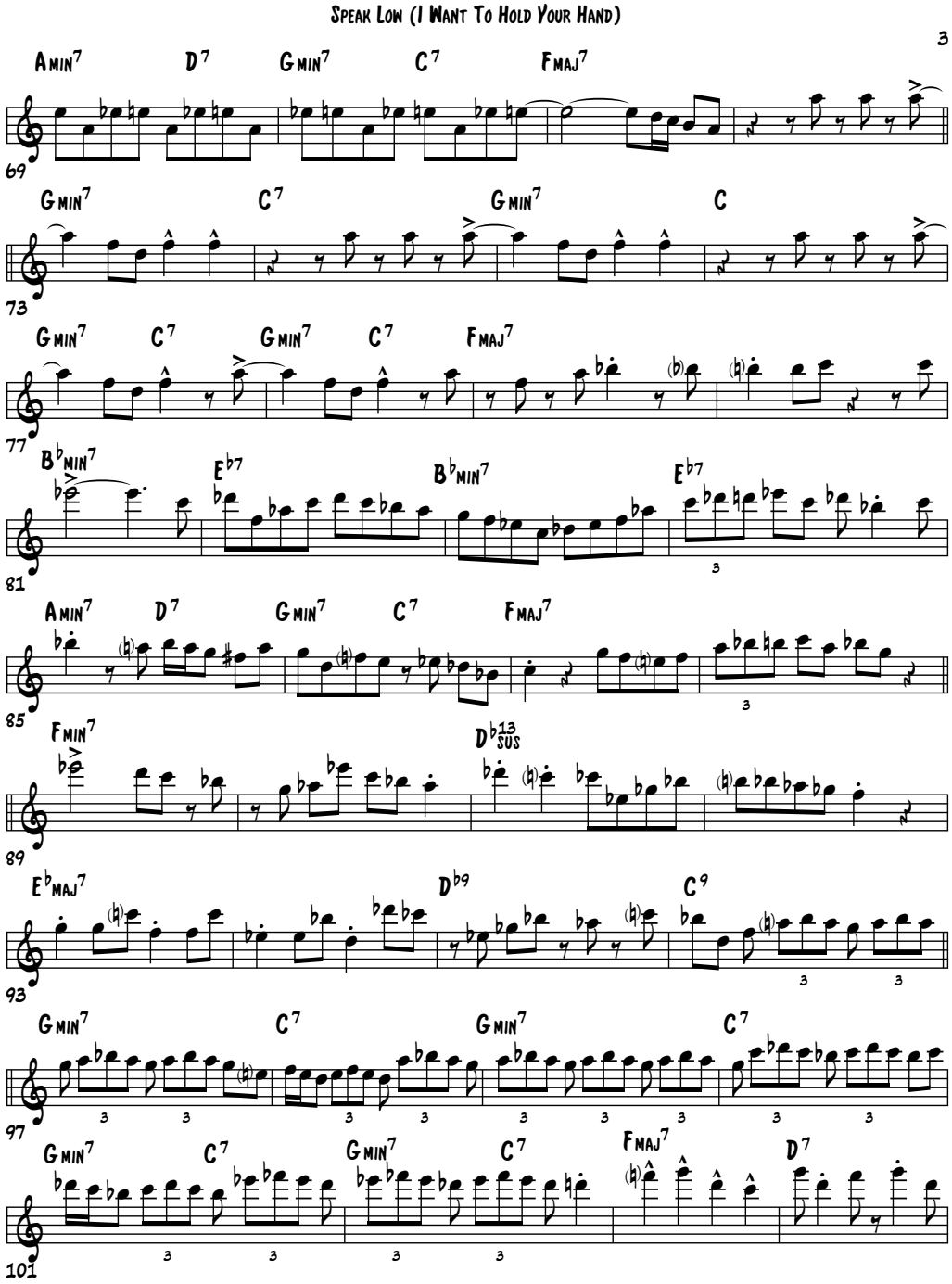
Speak Low (I Want To Hold Your Hand)

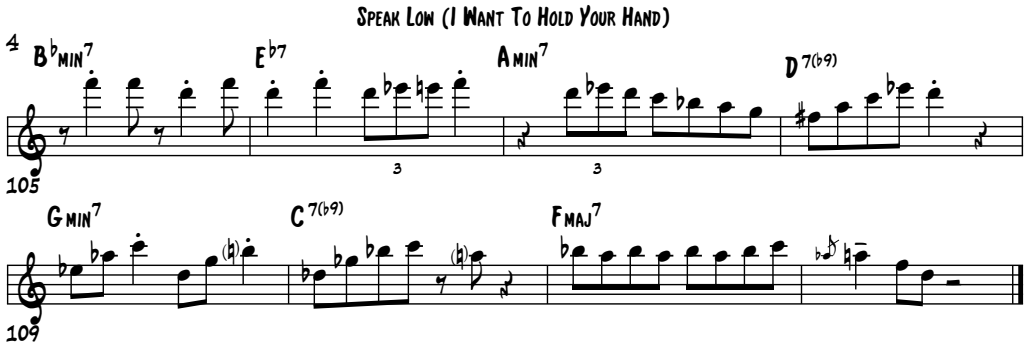
Guitar

Grant Green
Transcription




Speak Low (I Want To Hold Your Hand)
2
Fmin7
Db13sus
33
Ebmaj7
Db9
C9
37
Gmin7
C7
Gmin7
C7
41
Gmin7
C7
Gmin7
C7
Fmaj7
45
Bbmin7
Eb7
Amin7
D7(b9)
49
Gmin7
C7(b9)
Fmaj7
53
2
Gmin7
C7
Gmin7
C7
57
Gmin7
C7
Gmin7
C7
Fmaj7
61
Bbmin7
Eb7
Bbmin7
Eb7
65

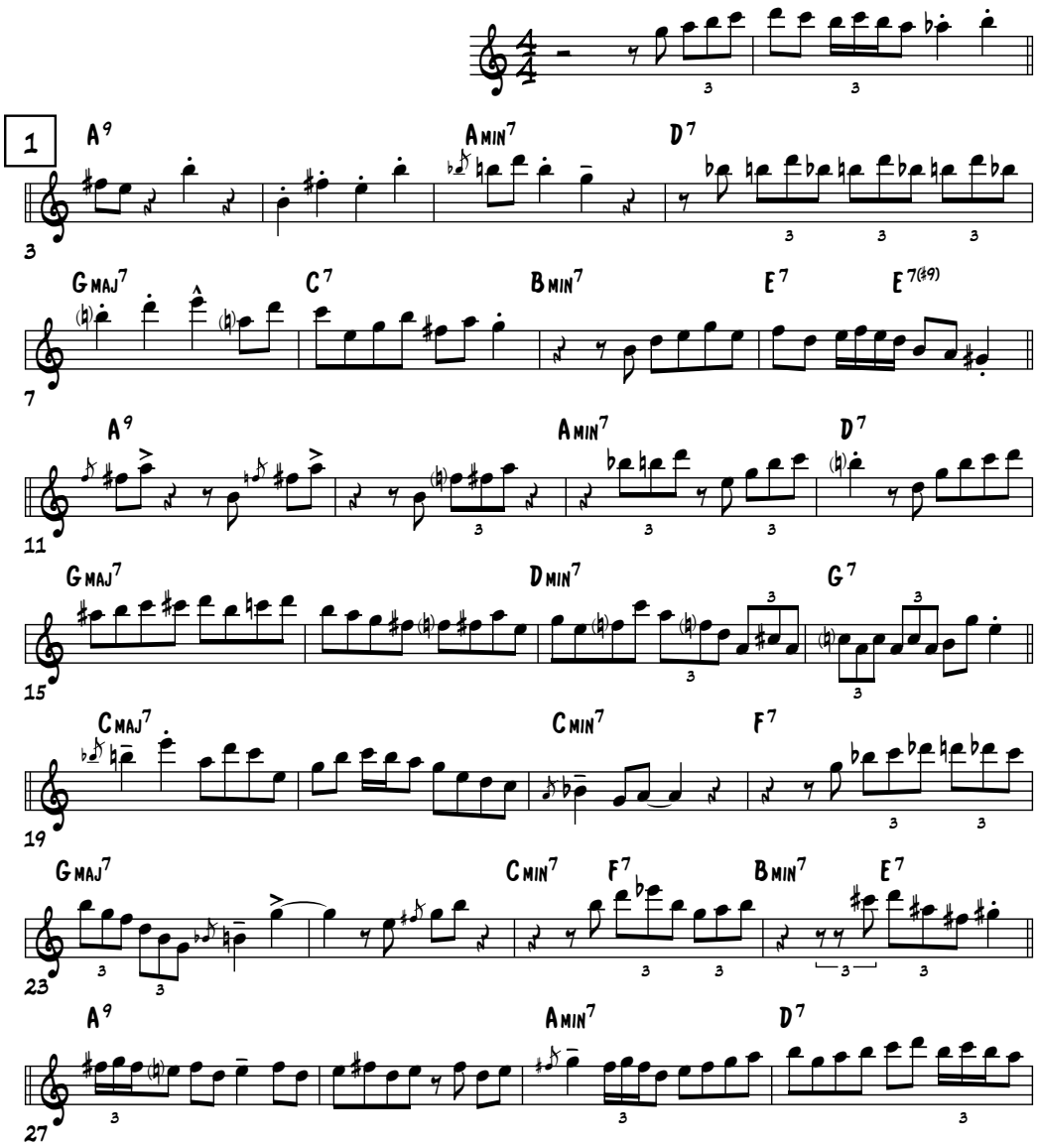

Speak Low (I Want To Hold Your Hand)
3
Amin7 D7 Gmin7 C7 Fmaj7
69
Gmin7 C7 Gmin7 C
73
Gmin7 C7 Gmin7 C7 Fmaj7
77
Bbmin7 Eb7 Bbmin7 Eb7
81
Amin7 D7 Gmin7 C7 Fmaj7
85
Fmin7 Db13sus
89
Ebmaj7 Db9 C9
93
Gmin7 C7 Gmin7 C7
97
Gmin7 C7 Gmin7 C7 Fmaj7 D7
101

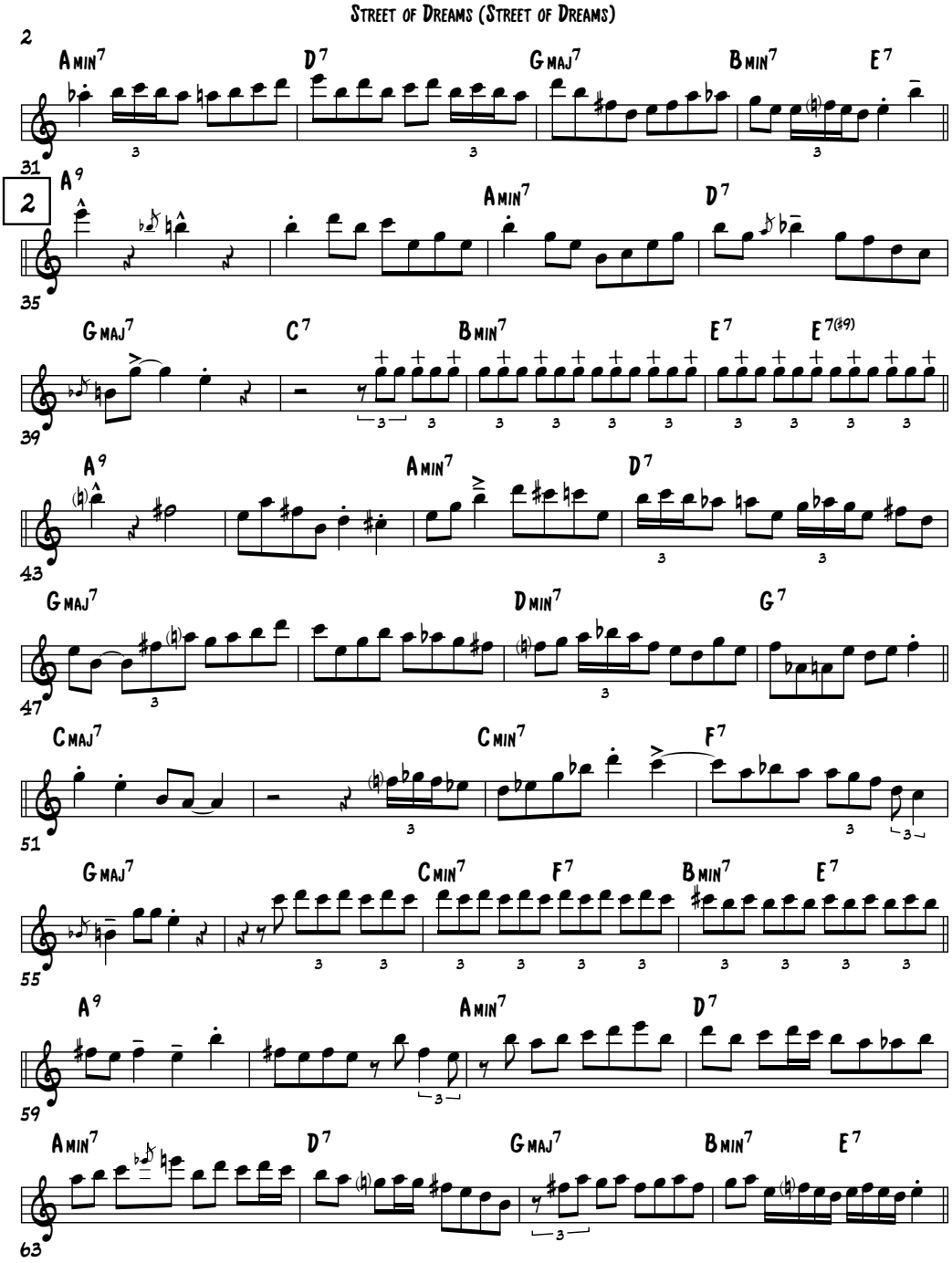

Speak Low (I Want To Hold Your Hand)
4
B♭min7
E♭7
Amin7
D7(♭9)
105
Gmin7
C7(♭9)
Fmaj7
109

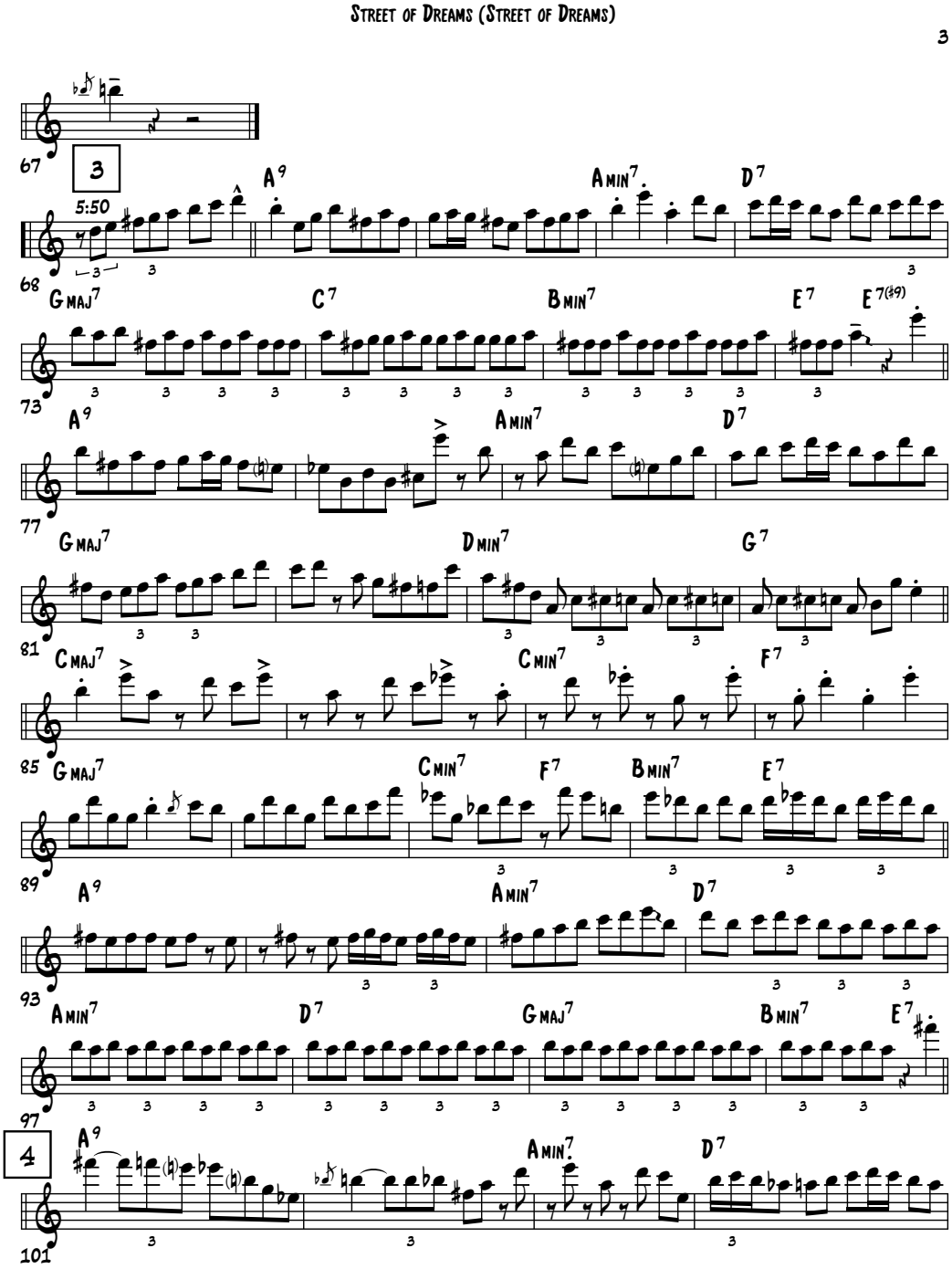
Guitar

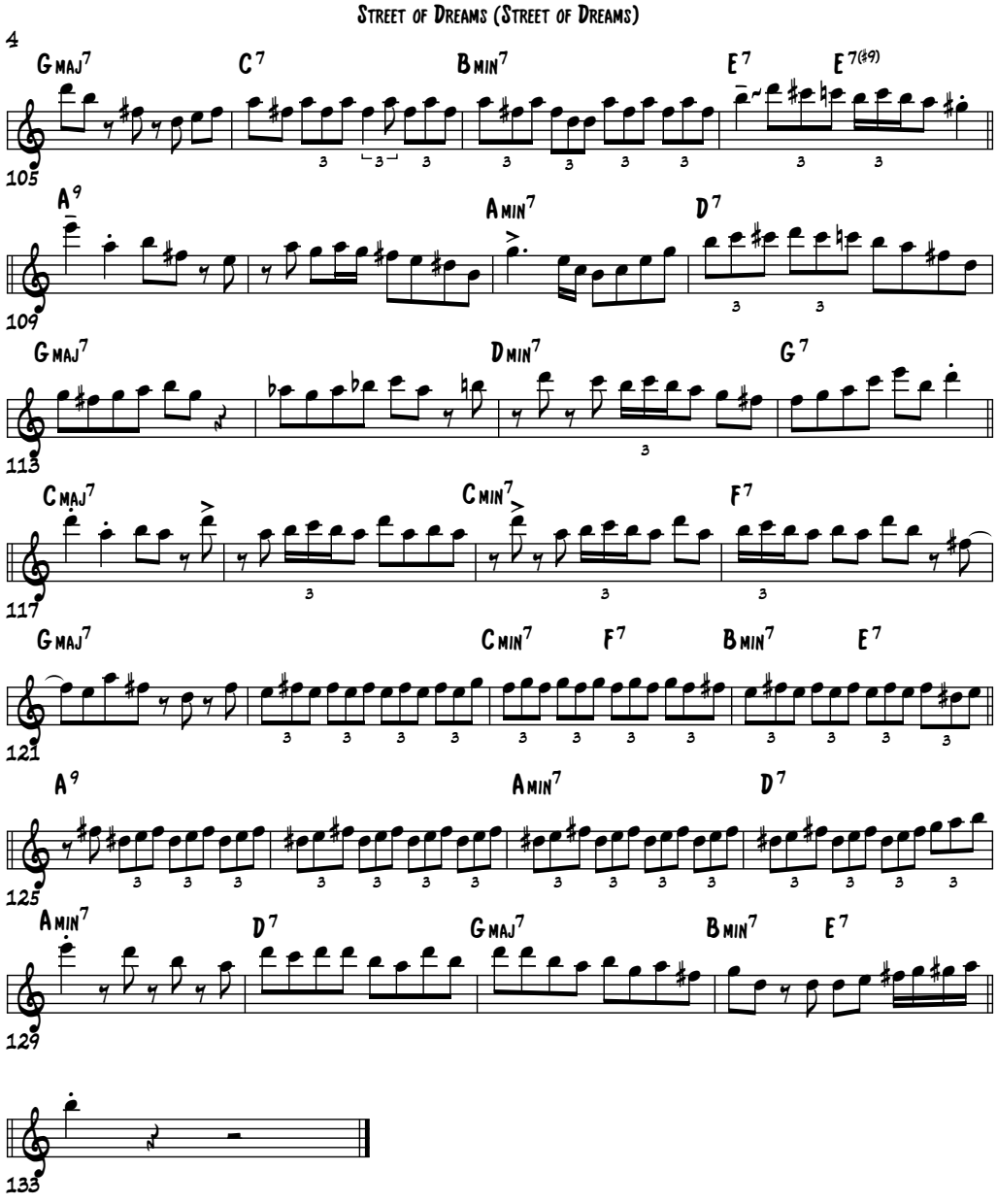
Street of Dreams (Street of Dreams)

Grant Green
Transciption




Street of Dreams (Street of Dreams)
2
Amin7
D7
Gmaj7
Bmin7
E7
31
2
A9
Amin7
D7
35
Gmaj7
C7
Bmin7
E7
E7(b9)
39
A9
Amin7
D7
43
Gmaj7
Dmin7
G7
47
Cmaj7
Cmin7
F7
51
Gmaj7
Cmin7
F7
Bmin7
E7
55
A9
Amin7
D7
59
Amin7
D7
Gmaj7
Bmin7
E7
63

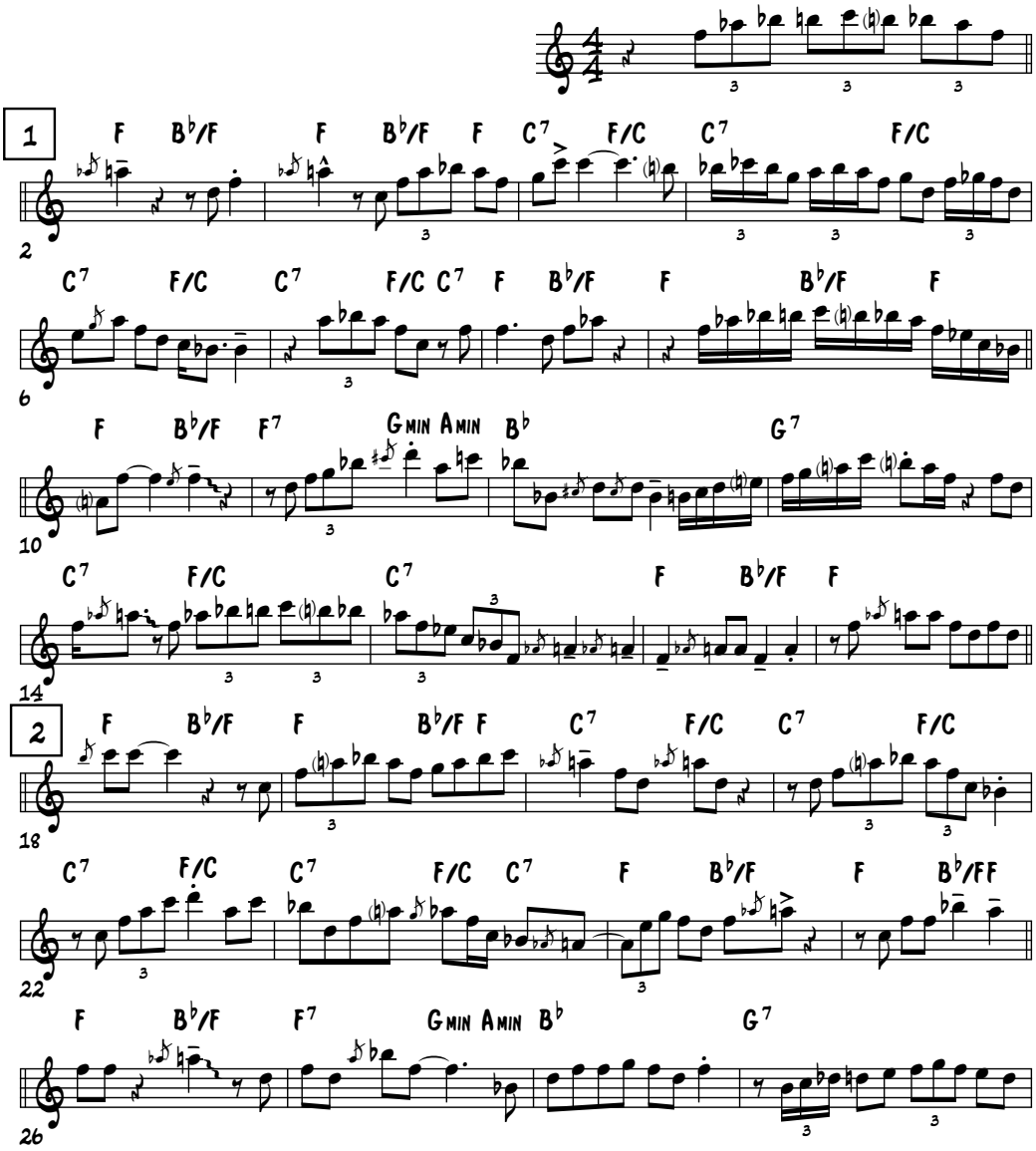

Street of Dreams (Street of Dreams)
3
67
3
5:50
A9
Amin7
D7
68
Gmaj7
C7
Bmin7
E7
E7(b9)
73
A9
Amin7
D7
77
Gmaj7
Dmin7
G7
81
Cmaj7
Cmin7
F7
85
Gmaj7
Cmin7
F7
Bmin7
E7
89
A9
Amin7
D7
93
Amin7
D7
Gmaj7
Bmin7
E7
97
4
A9
Amin7
D7
101

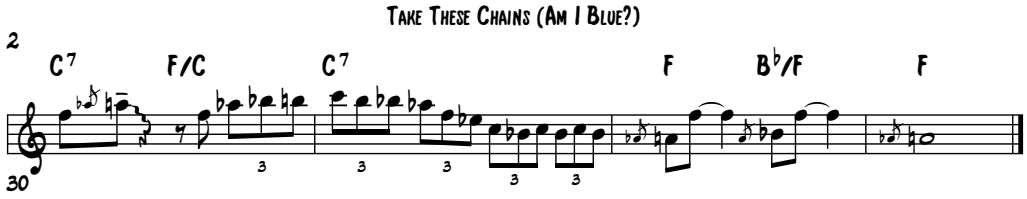

Street of Dreams (Street of Dreams)
4
Gmaj7
C7
Bmin7
E7
E7(b9)
105
A9
Amin7
D7
109
Gmaj7
Dmin7
G7
113
Cmaj7
Cmin7
F7
117
Gmaj7
Cmin7
F7
Bmin7
E7
121
A9
Amin7
D7
125
Amin7
D7
Gmaj7
Bmin7
E7
129
133

Take These Chains From My Heart (Am I Blue?)

Guitar

Grant Green
Transcription



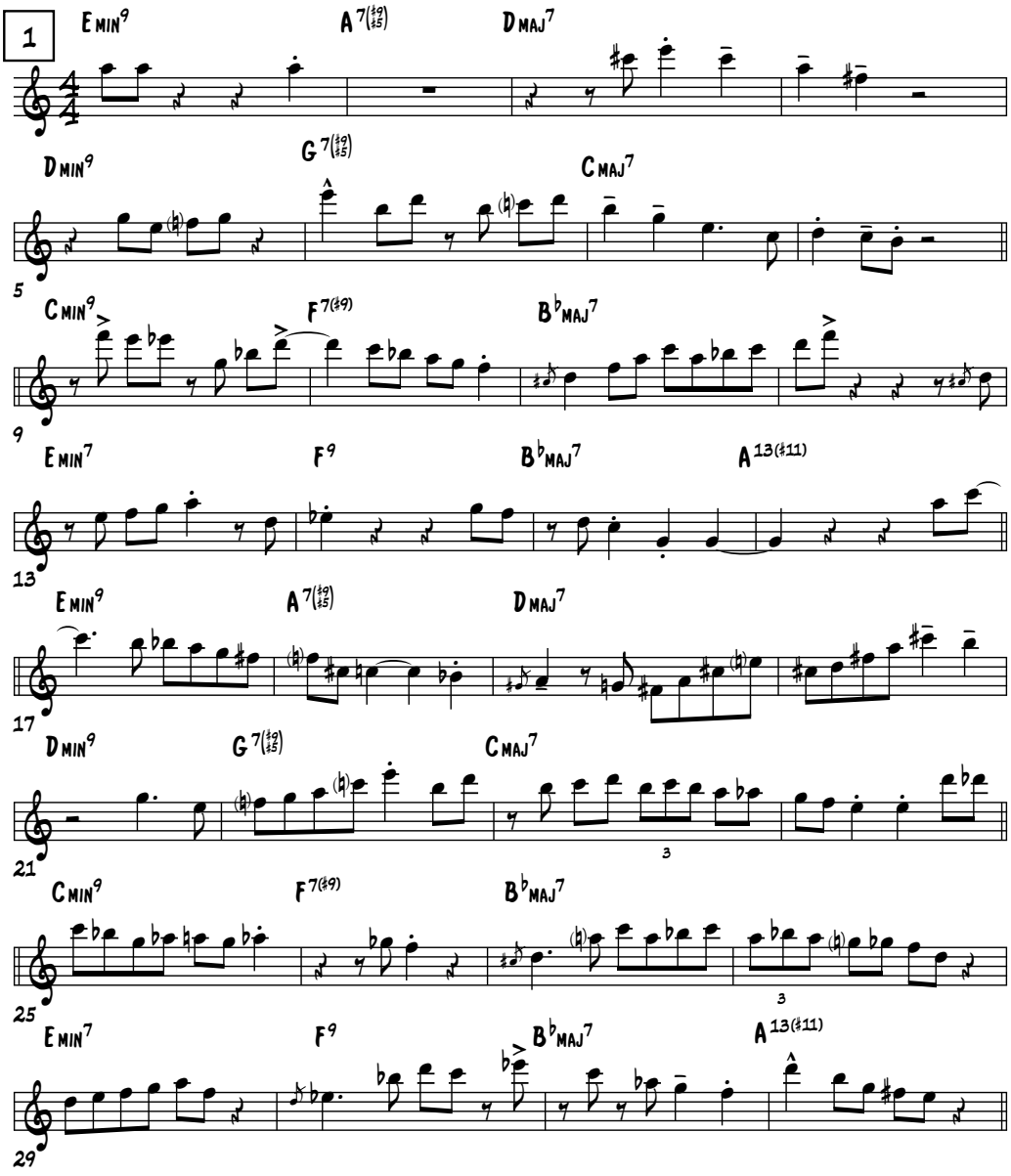

Take These Chains (Am I Blue?)
2
C7
F/C
C7
F
B♭/F
F
30

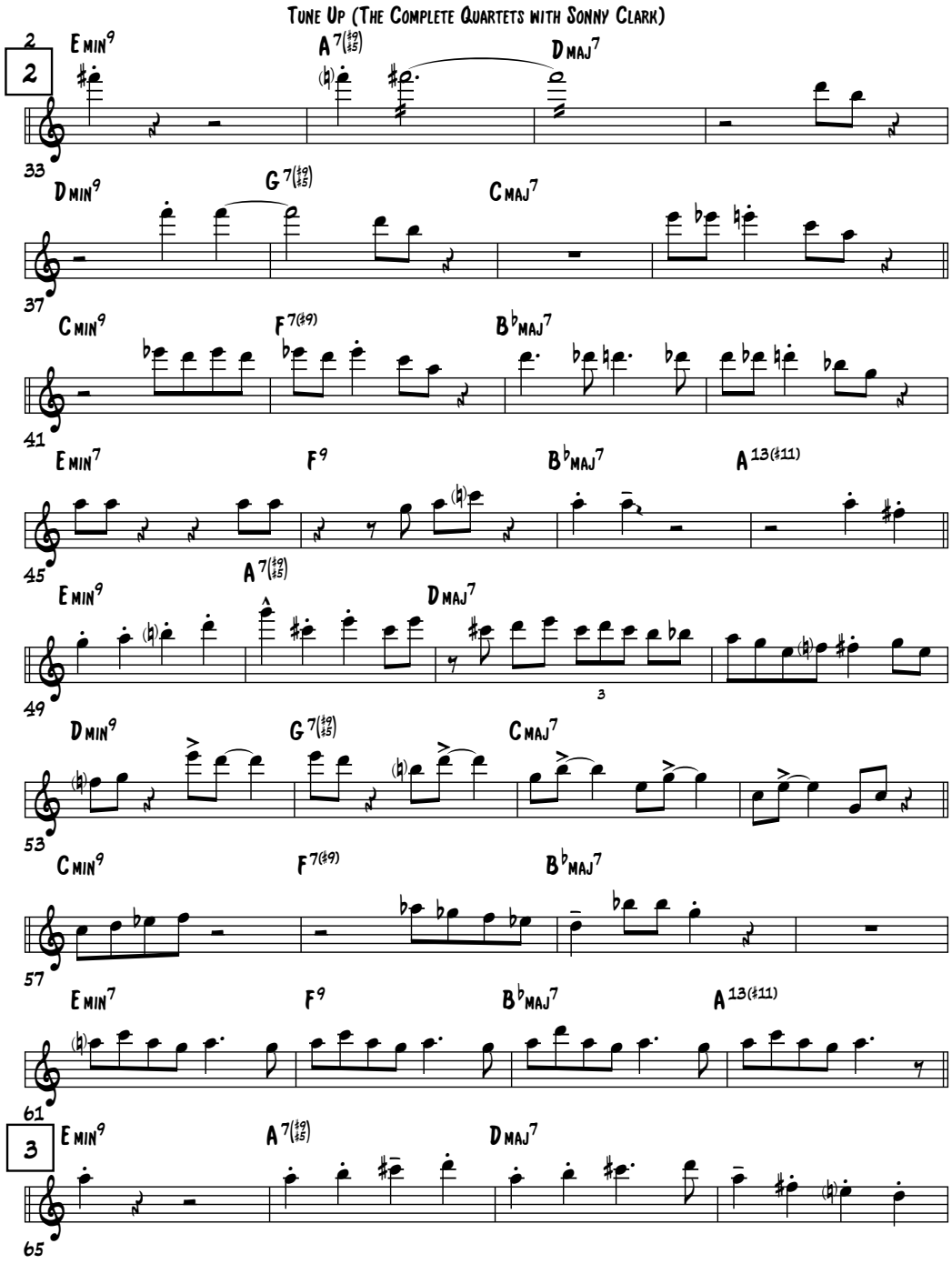
Guitar

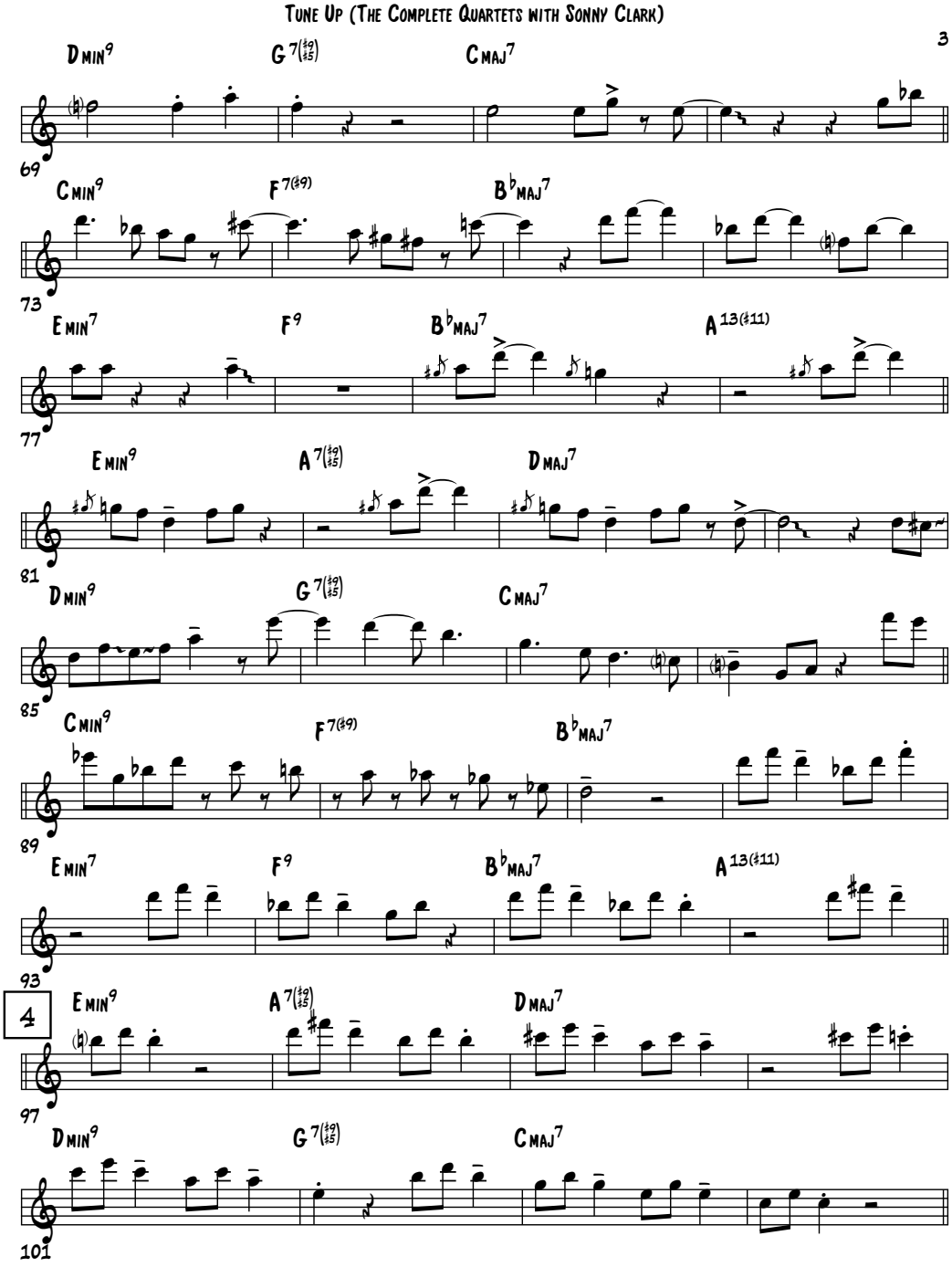
Tune Up (The Complete Quartets with Sonny Clark)

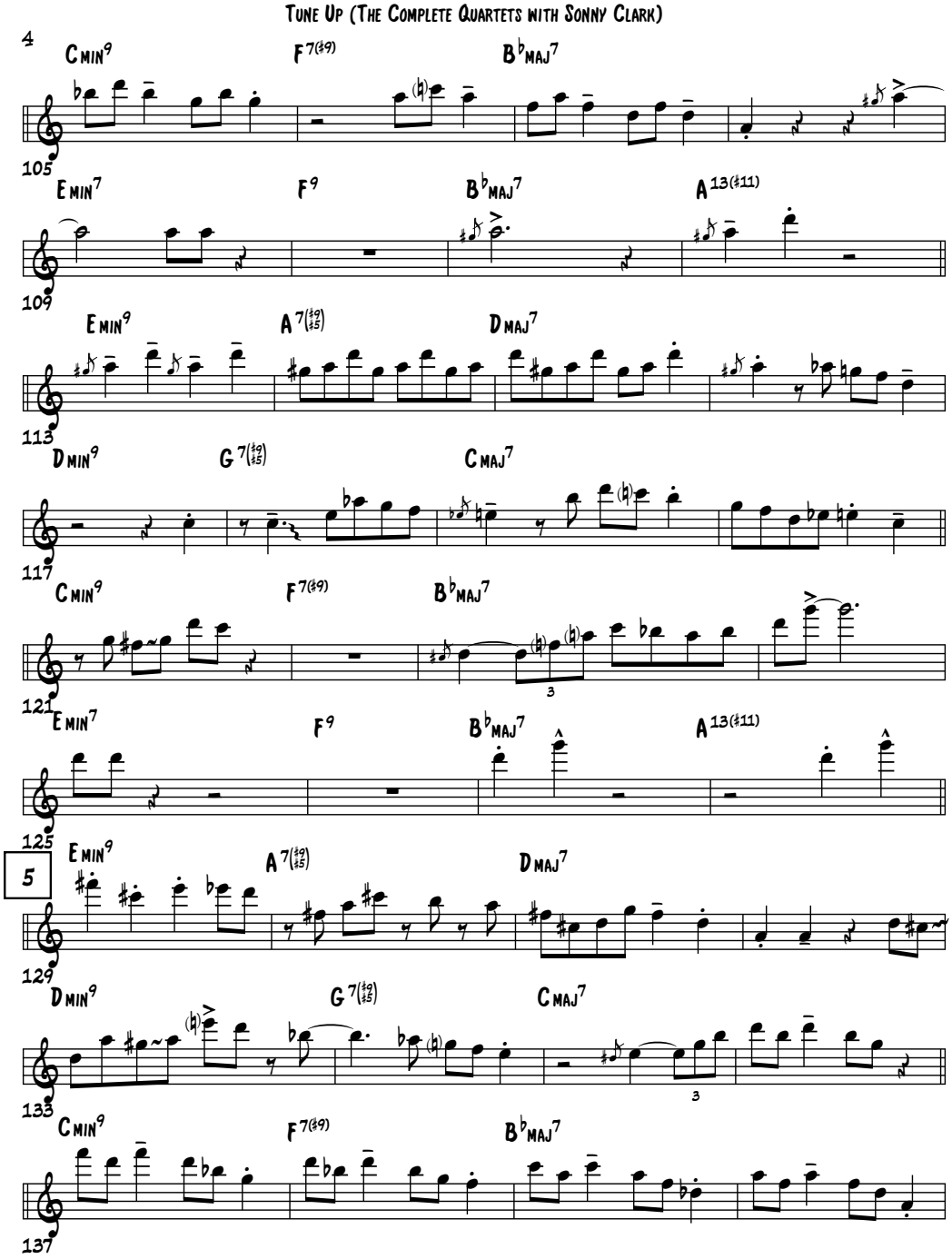
Grant Green

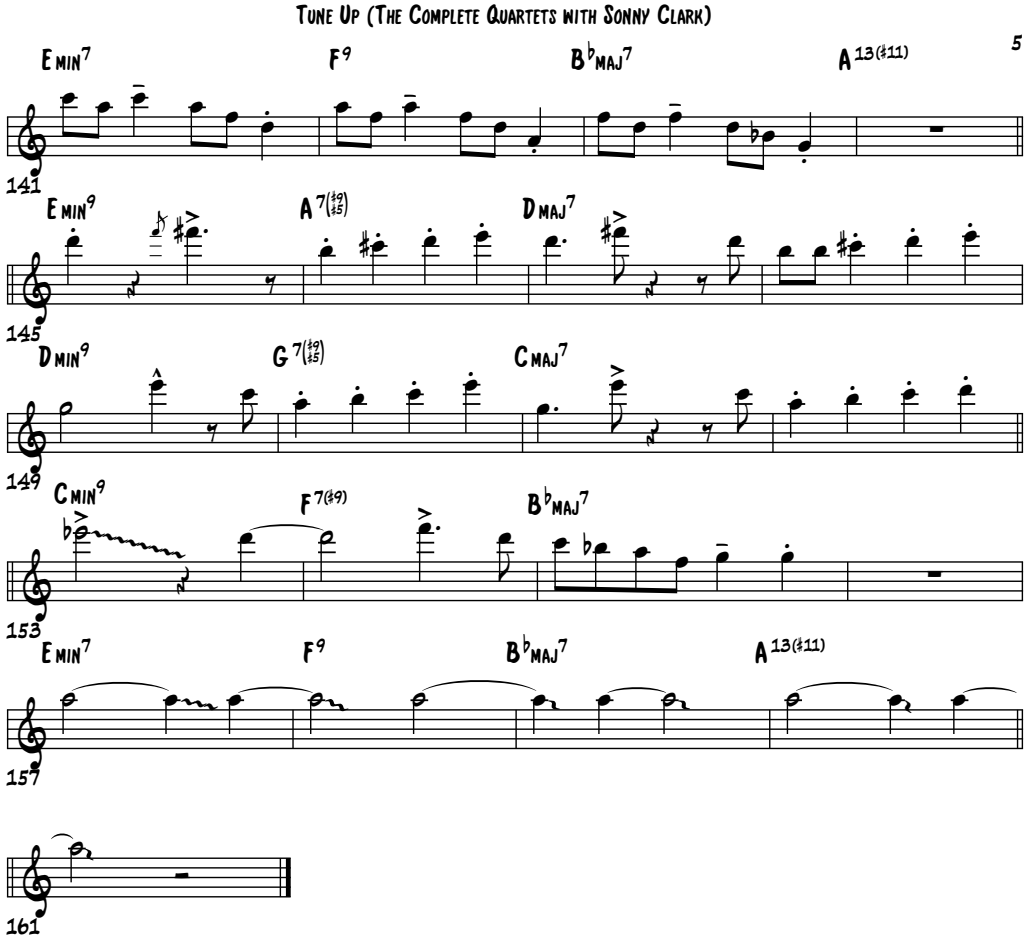
Transcription




Tune Up (The Complete Quartets with Sonny Clark)
2
2
E min9
A 7(♭9♯5)
D maj7
33
D min9
G 7(♭9♯5)
C maj7
37
C min9
F 7(♯9)
B♭ maj7
41
E min7
F 9
B♭ maj7
A 13(♯11)
45
E min9
A 7(♭9♯5)
D maj7
49
3
D min9
G 7(♭9♯5)
C maj7
53
C min9
F 7(♯9)
B♭ maj7
57
E min7
F 9
B♭ maj7
A 13(♯11)
61
3
E min9
A 7(♭9♯5)
D maj7
65


Tune Up (The Complete Quartets with Sonny Clark)
3
Dmin9
G7(♭9♯5)
Cmaj7
69
Cmin9
F7(♭9)
B♭maj7
73
Emin7
F9
B♭maj7
A13(♯11)
77
Emin9
A7(♭9♯5)
Dmaj7
81
Dmin9
G7(♭9♯5)
Cmaj7
85
Cmin9
F7(♭9)
B♭maj7
89
Emin7
F9
B♭maj7
A13(♯11)
93
4
Emin9
A7(♭9♯5)
Dmaj7
97
Dmin9
G7(♭9♯5)
Cmaj7
101

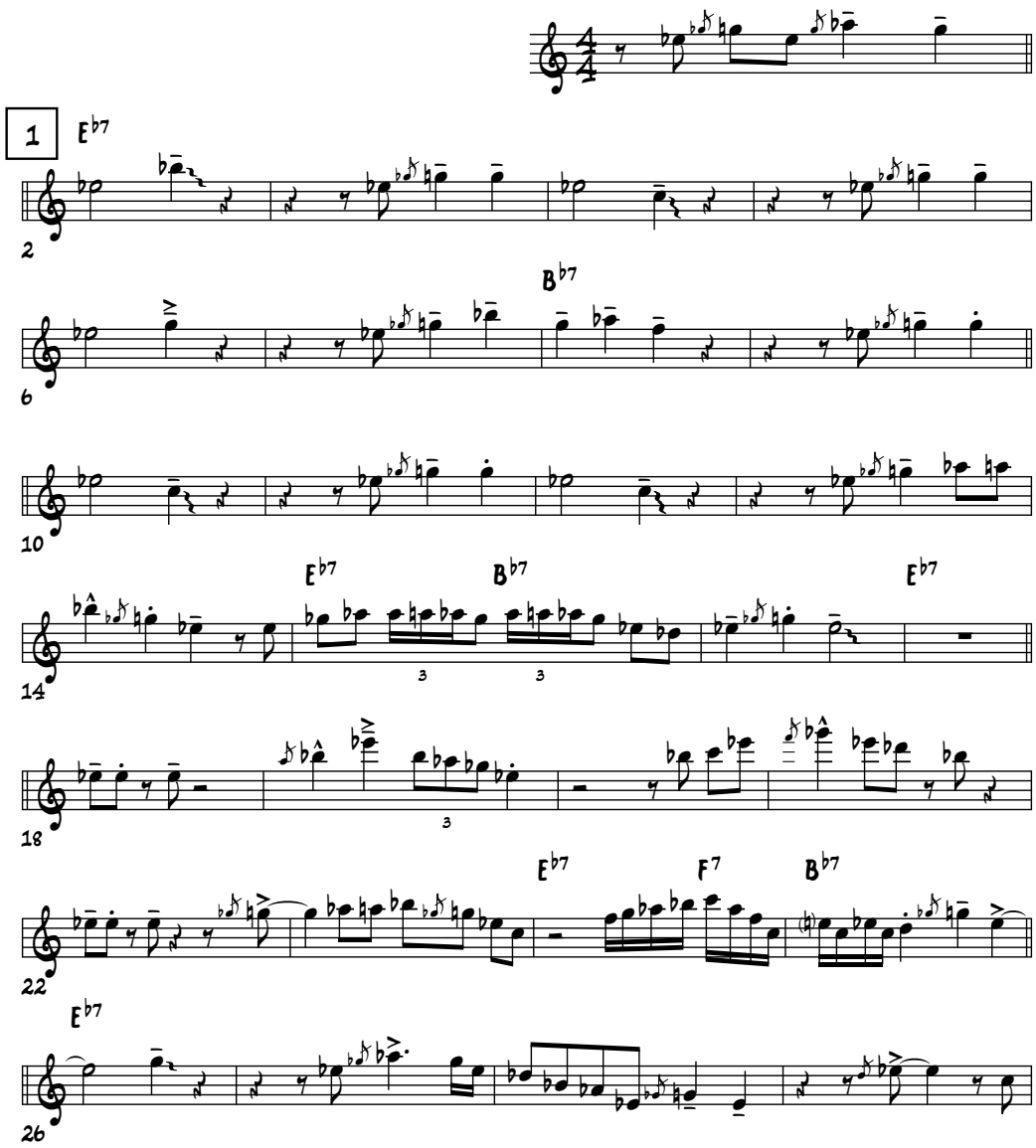

Tune Up (The Complete Quartets with Sonny Clark)
4
Cmin9
F7(♯9)
B♭maj7
105
Emin7
F9
B♭maj7
A13(♯11)
109
Emin9
A7(♯9♯5)
Dmaj7
113
Dmin9
G7(♯9♯5)
Cmaj7
117
Cmin9
F7(♯9)
B♭maj7
121
Emin7
F9
B♭maj7
A13(♯11)
125
5
Emin9
A7(♯9♯5)
Dmaj7
129
Dmin9
G7(♯9♯5)
Cmaj7
133
Cmin9
F7(♯9)
B♭maj7
137

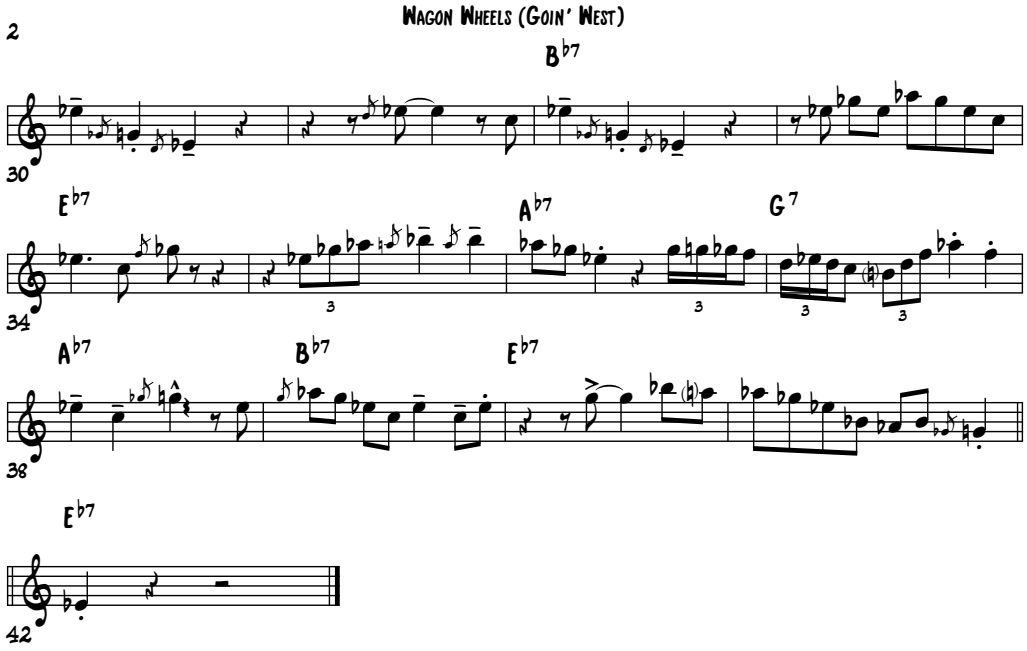

Tune Up (The Complete Quartets with Sonny Clark)
5
E min7
F9
B♭maj7
A 13(♯11)
141
E min9
A 7(♭9 ♯5)
D maj7
145
D min9
G 7(♭9 ♯5)
C maj7
149
C min9
F 7(♭9)
B♭maj7
153
E min7
F9
B♭maj7
A 13(♯11)
157
161

Guitar

Wagon Wheels (Goin' West)

Grant Green
Transcription

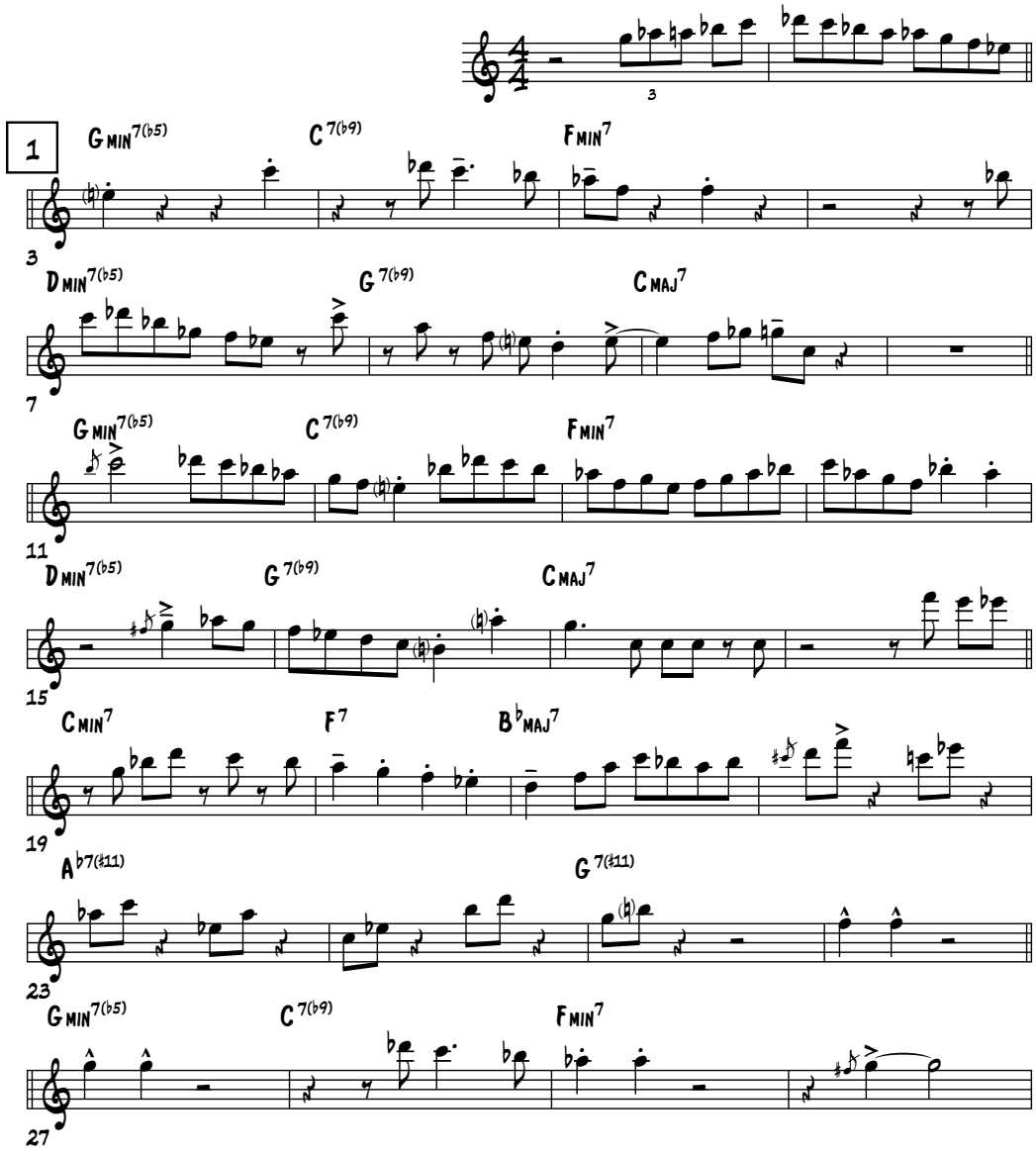


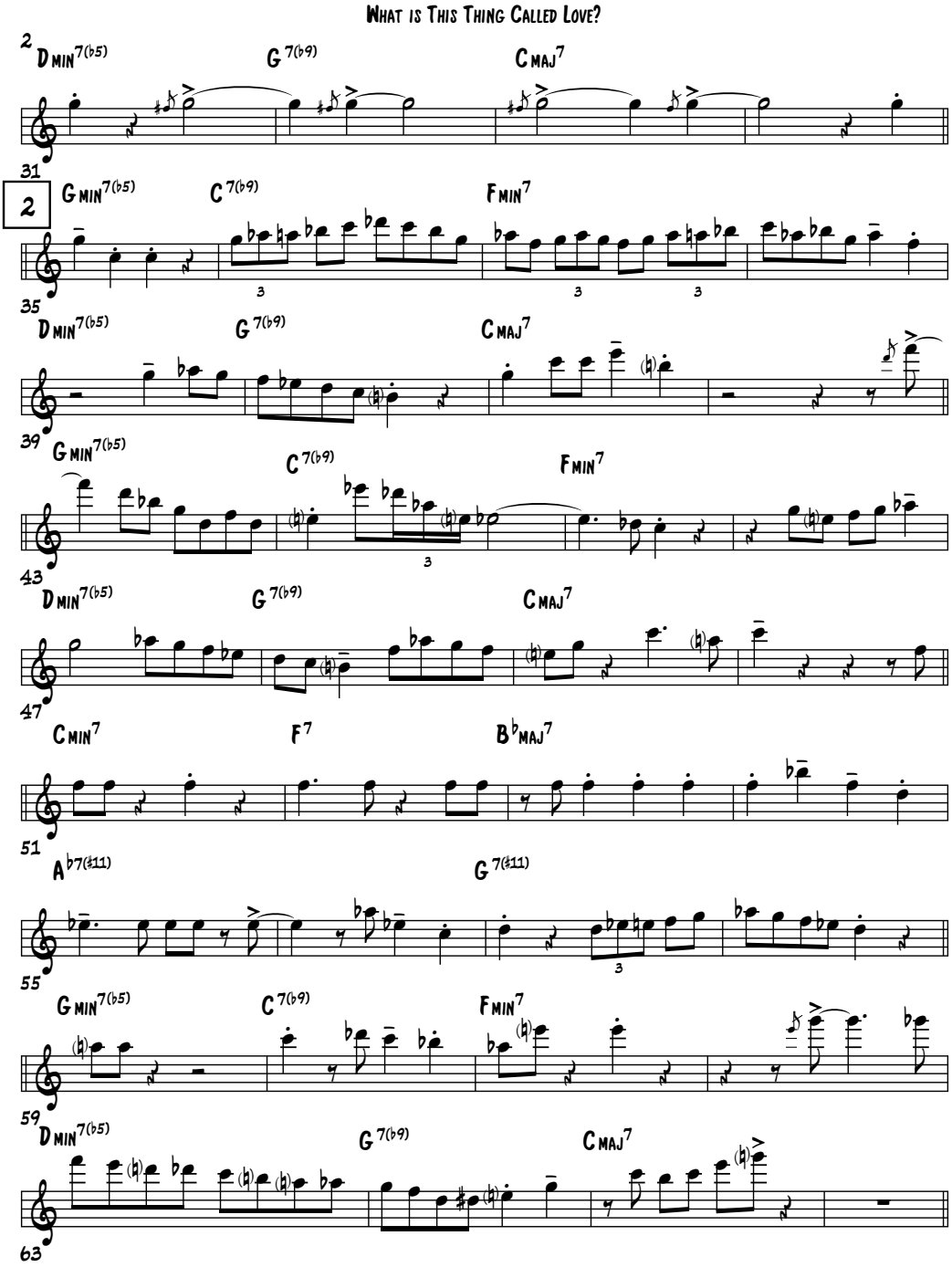

Wagon Wheels (Goin' West)
2
B♭7
30
E♭7
A♭7
G7
34
A♭7
B♭7
E♭7
38
E♭7
42

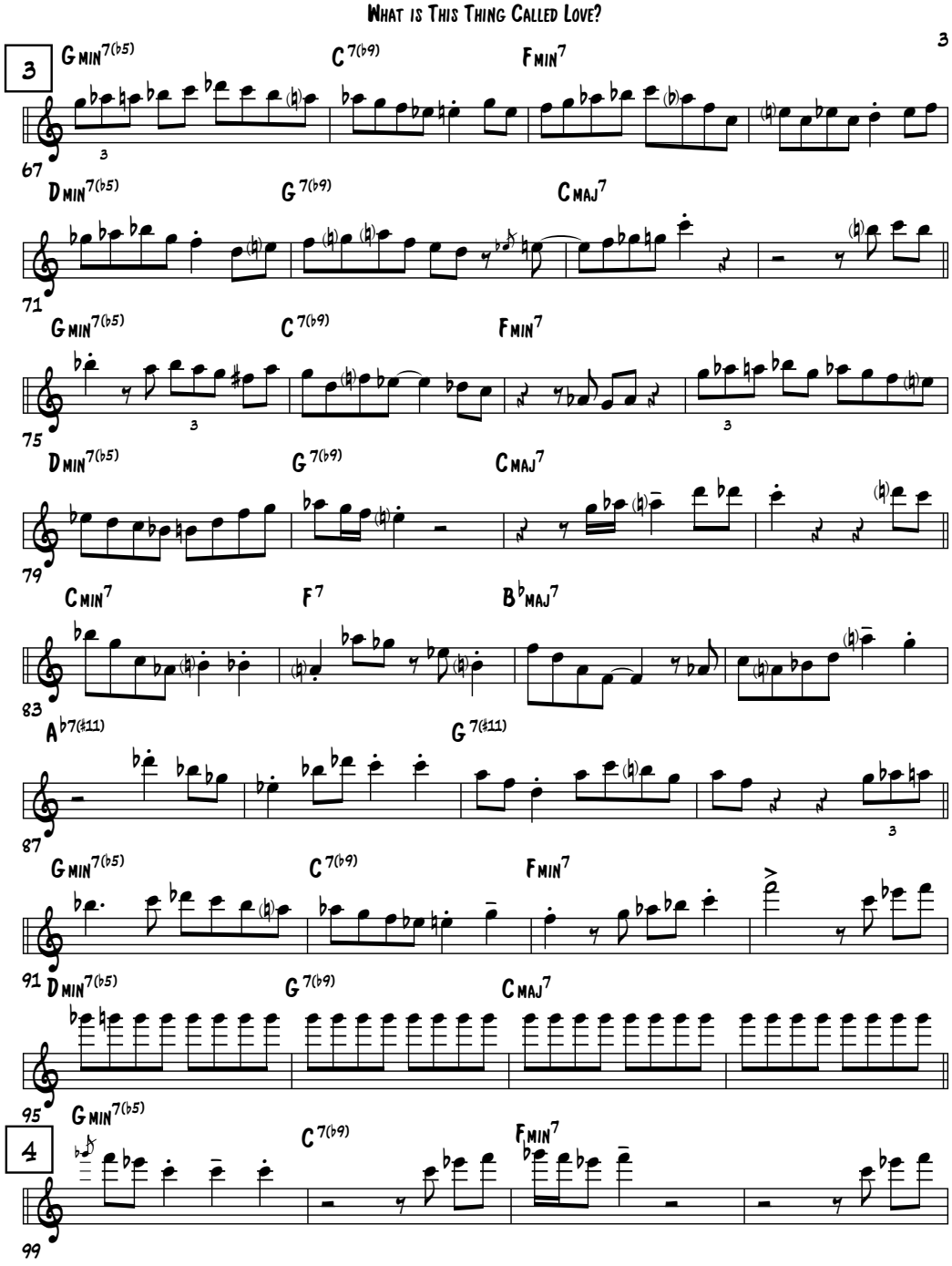
What is This Thing Called Love?
(The Complete Quartets with Sonny Clark)

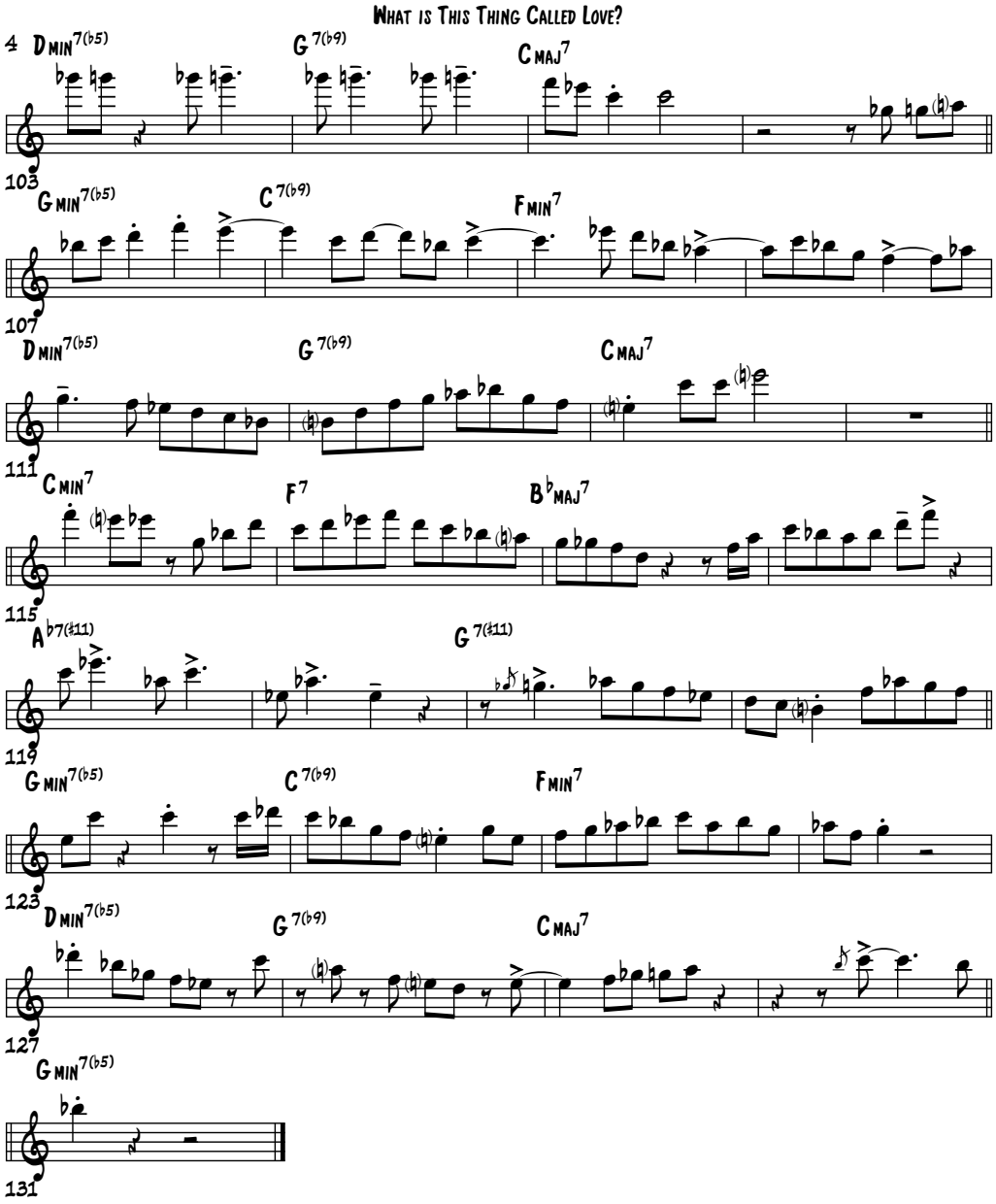
Guitar

Grant Green
Transcription




What is This Thing Called Love?
2
Dmin7(b5)
G7(b9)
Cmaj7
31
2
Gmin7(b5)
C7(b9)
Fmin7
35
Dmin7(b5)
G7(b9)
Cmaj7
39
Gmin7(b5)
C7(b9)
Fmin7
43
Dmin7(b5)
G7(b9)
Cmaj7
47
Cmin7
F7
Bbmaj7
51
Ab7(#11)
G7(#11)
55
Gmin7(b5)
C7(b9)
Fmin7
59
Dmin7(b5)
G7(b9)
Cmaj7
63

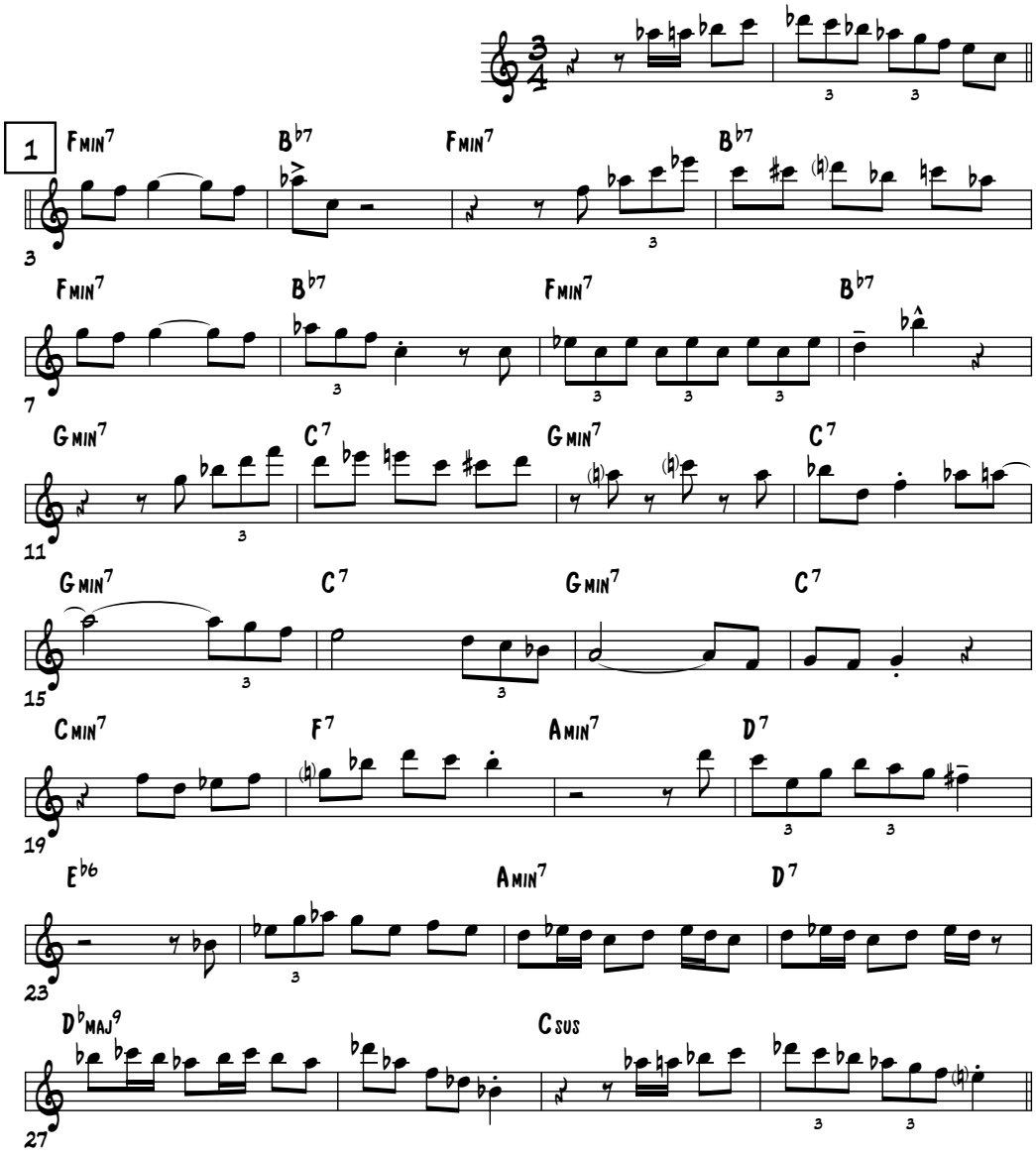

What is This Thing Called Love?
3
Gmin7(b5)
C7(b9)
Fmin7
67
Dmin7(b5)
G7(b9)
Cmaj7
71
Gmin7(b5)
C7(b9)
Fmin7
75
Dmin7(b5)
G7(b9)
Cmaj7
79
Cmin7
F7
Bbmaj7
83
Ab7(#11)
G7(#11)
87
Gmin7(b5)
C7(b9)
Fmin7
91
Dmin7(b5)
G7(b9)
Cmaj7
95
4
Gmin7(b5)
C7(b9)
Fmin7
99

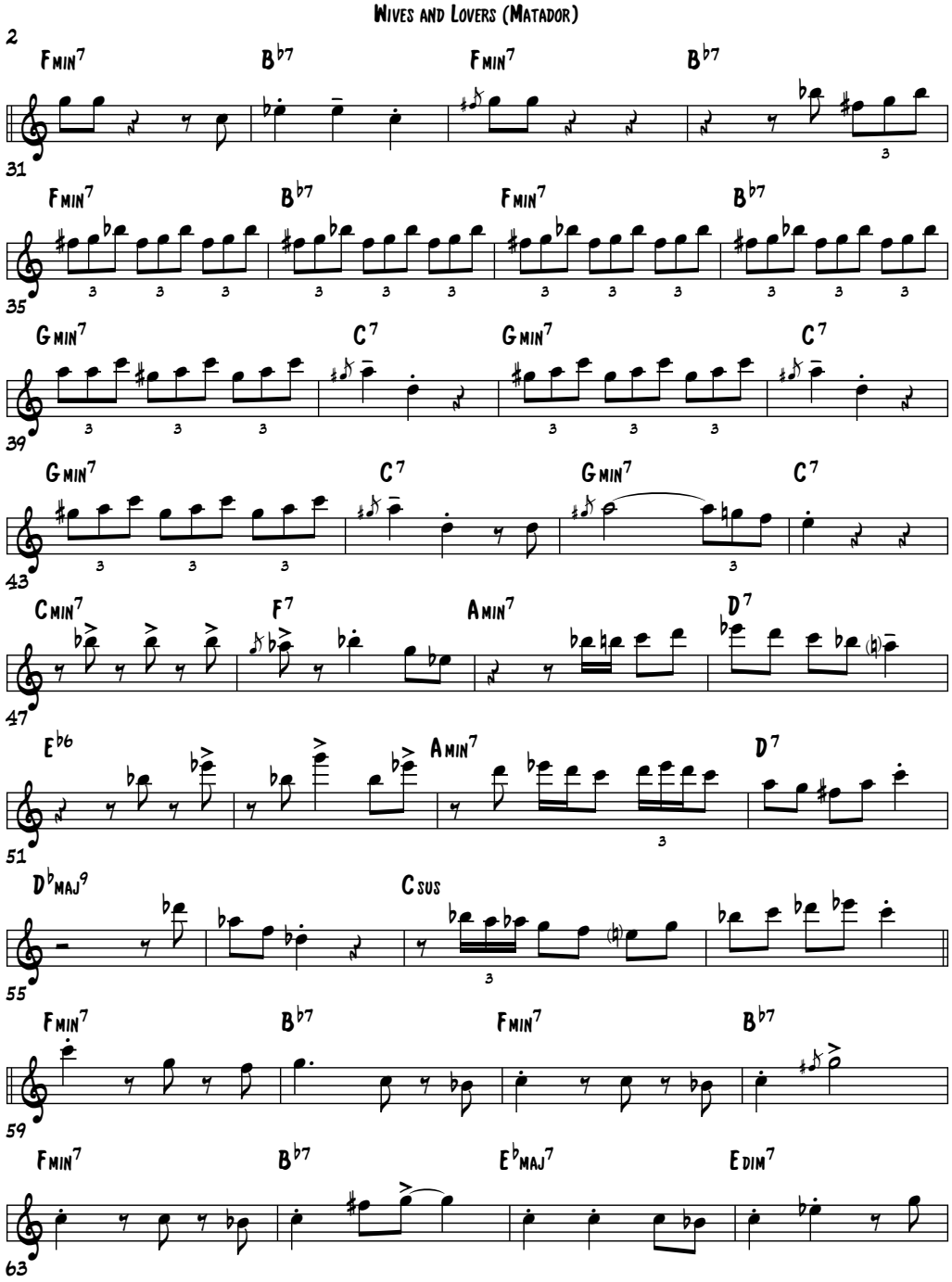

What is This Thing Called Love?
4
Dmin7(b5)
G7(b9)
Cmaj7
103
Gmin7(b5)
C7(b9)
Fmin7
107
Dmin7(b5)
G7(b9)
Cmaj7
111
Cmin7
F7
Bbmaj7
115
Ab7(#11)
G7(#11)
119
Gmin7(b5)
C7(b9)
Fmin7
123
Dmin7(b5)
G7(b9)
Cmaj7
127
Gmin7(b5)
131

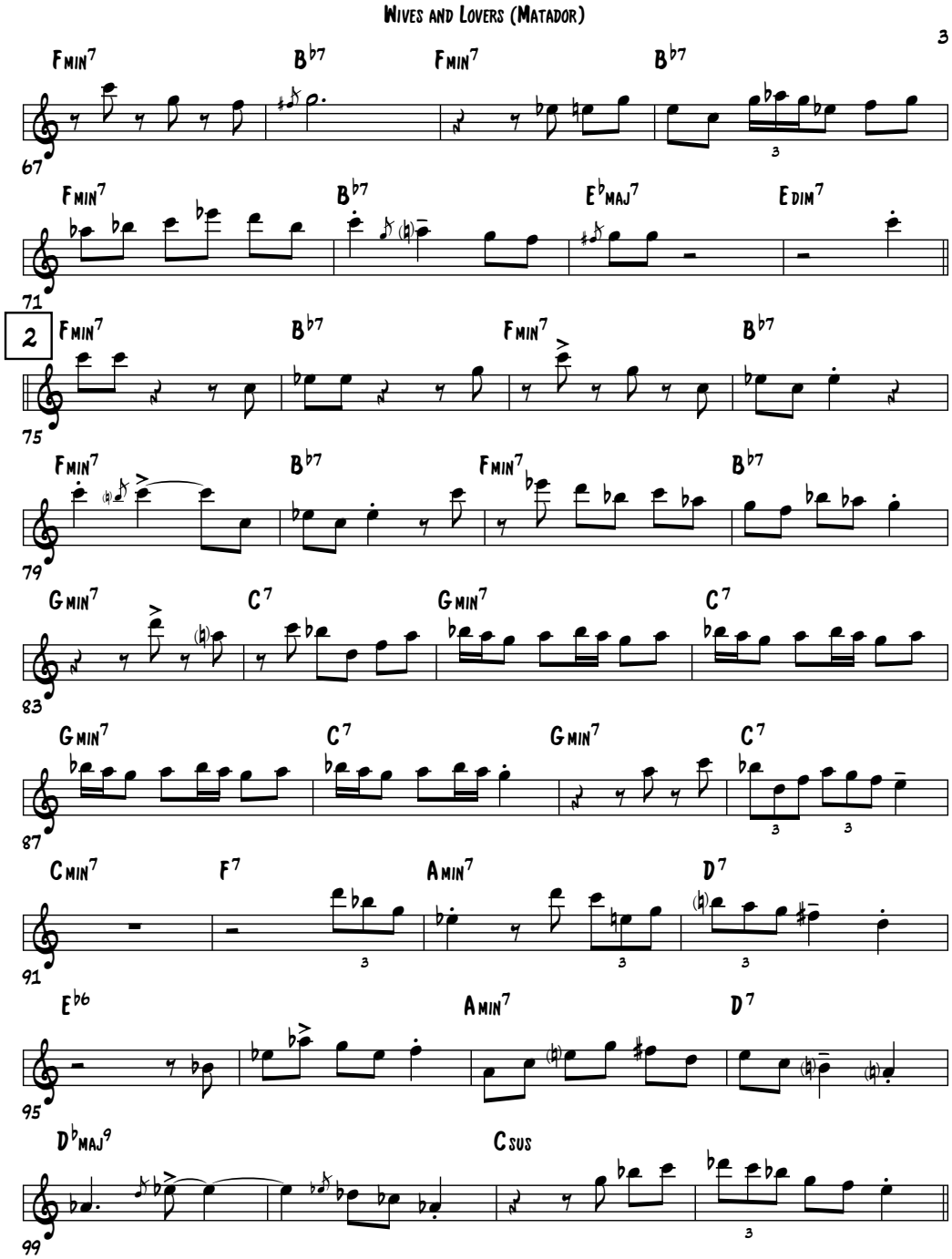
Wives and Lovers (Matador)

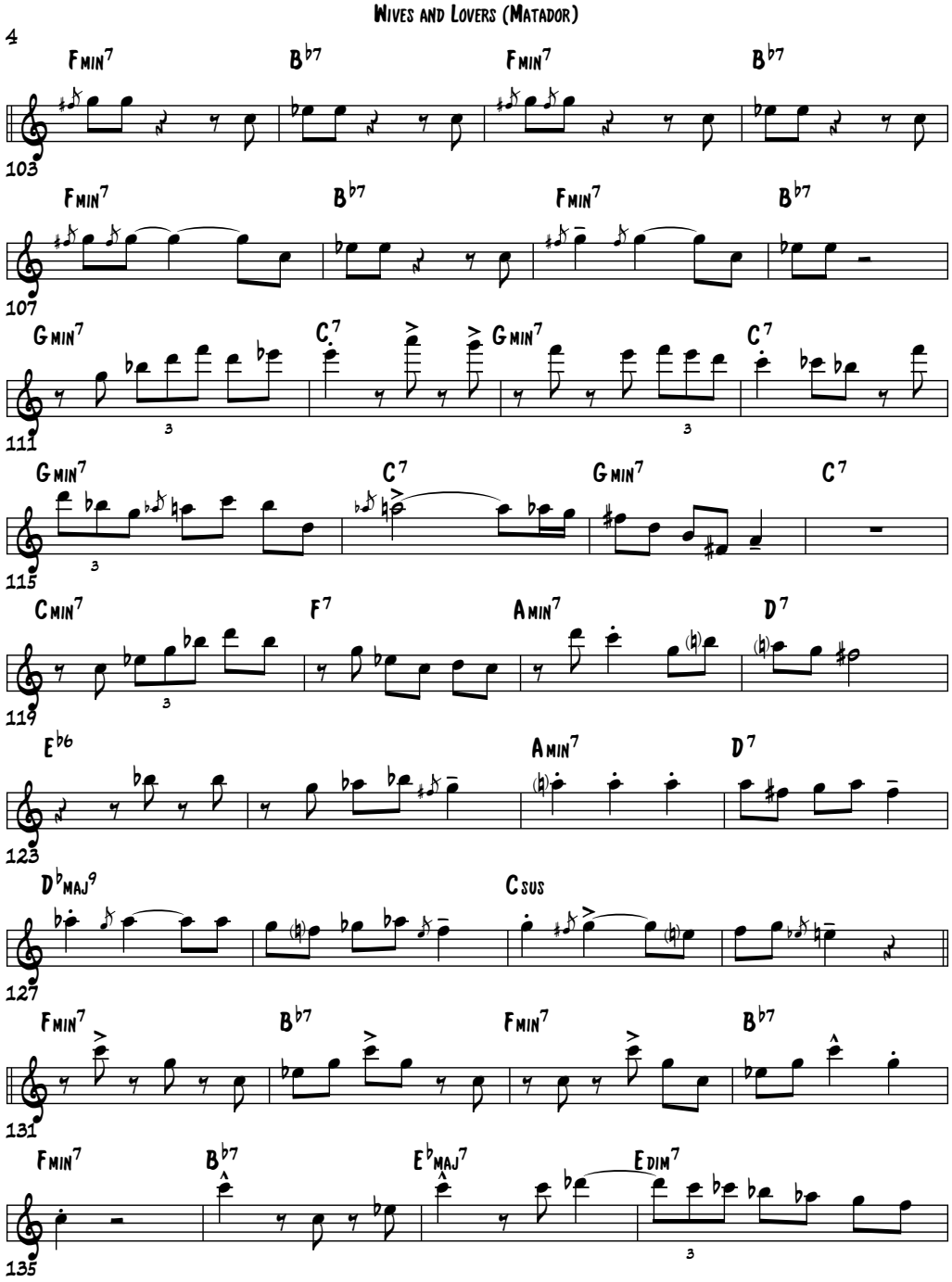
Guitar

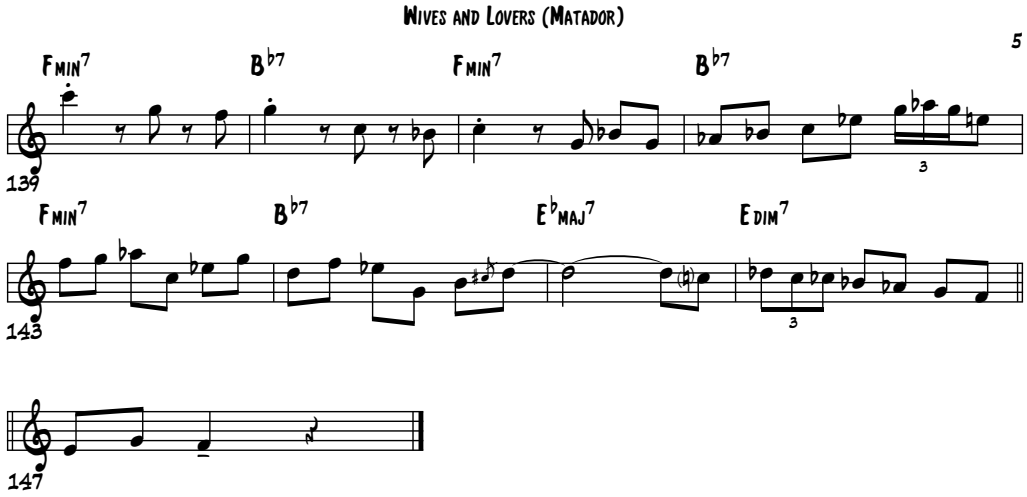
Grant Green
Transcription




Wives and Lovers (Matador)
2
Fmin7
B♭7
Fmin7
B♭7
31
Fmin7
B♭7
Fmin7
B♭7
35
Gmin7
C7
Gmin7
C7
39
Gmin7
C7
Gmin7
C7
43
Cmin7
F7
Amin7
D7
47
E♭6
Amin7
D7
51
D♭maj9
Csus
55
Fmin7
B♭7
Fmin7
B♭7
59
Fmin7
B♭7
E♭maj7
Edim7
63


Wives and Lovers (Matador)
3
Fmin7
Bb7
Fmin7
Bb7
67
Fmin7
Bb7
Ebmaj7
Edim7
71
2
Fmin7
Bb7
Fmin7
Bb7
75
Fmin7
Bb7
Fmin7
Bb7
79
Gmin7
C7
Gmin7
C7
83
Gmin7
C7
Gmin7
C7
87
Cmin7
F7
Amin7
D7
91
Eb6
Amin7
D7
95
Dbmaj9
Csus
99

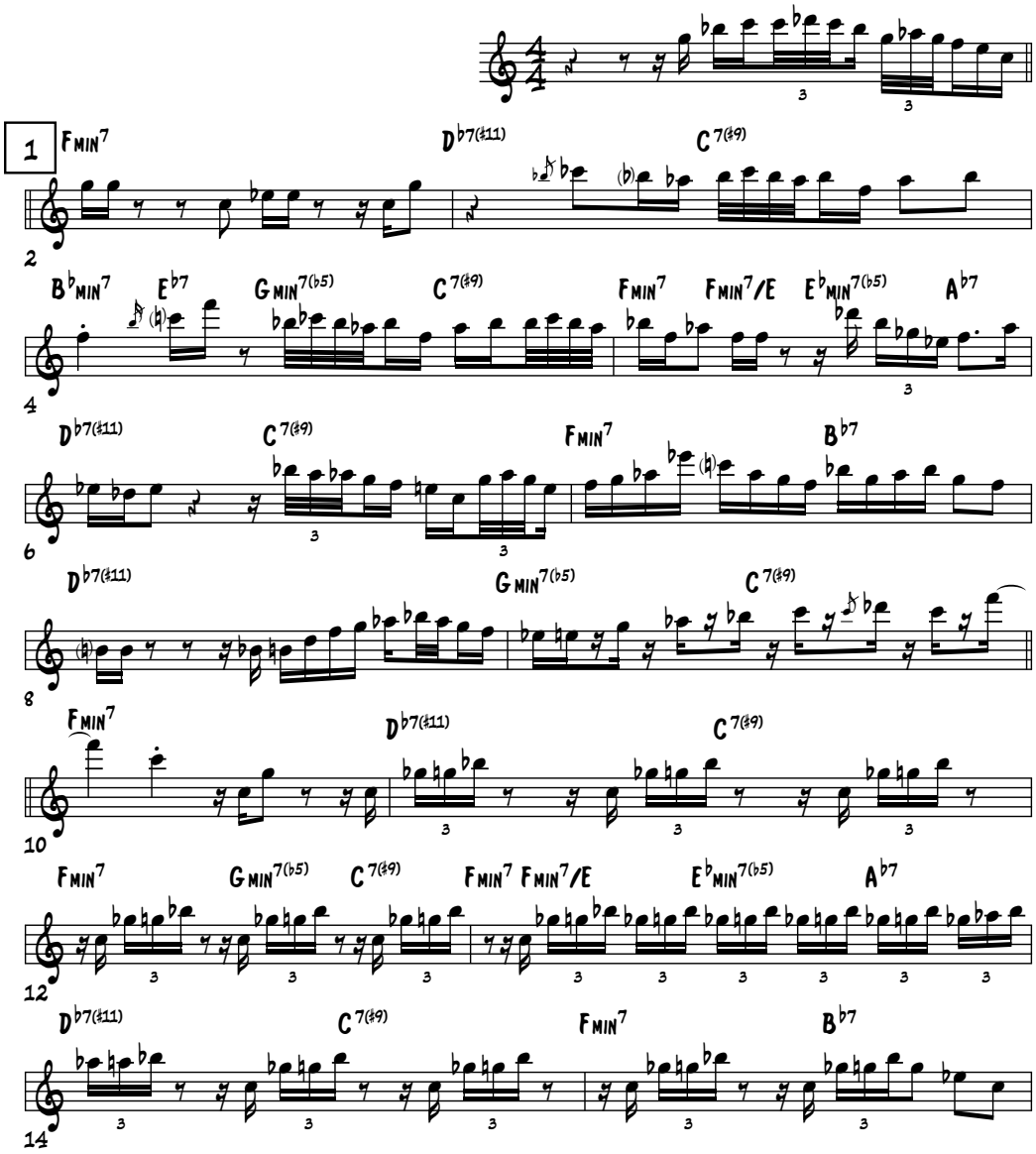

Wives and Lovers (Matador)
4
Fmin7
B♭7
Fmin7
B♭7
103
Fmin7
B♭7
Fmin7
B♭7
107
Gmin7
C7
Gmin7
C7
111
Gmin7
C7
Gmin7
C7
115
Cmin7
F7
Amin7
D7
119
E♭6
Amin7
D7
123
D♭maj9
Csus
127
Fmin7
B♭7
Fmin7
B♭7
131
Fmin7
B♭7
E♭maj7
Edim7
135

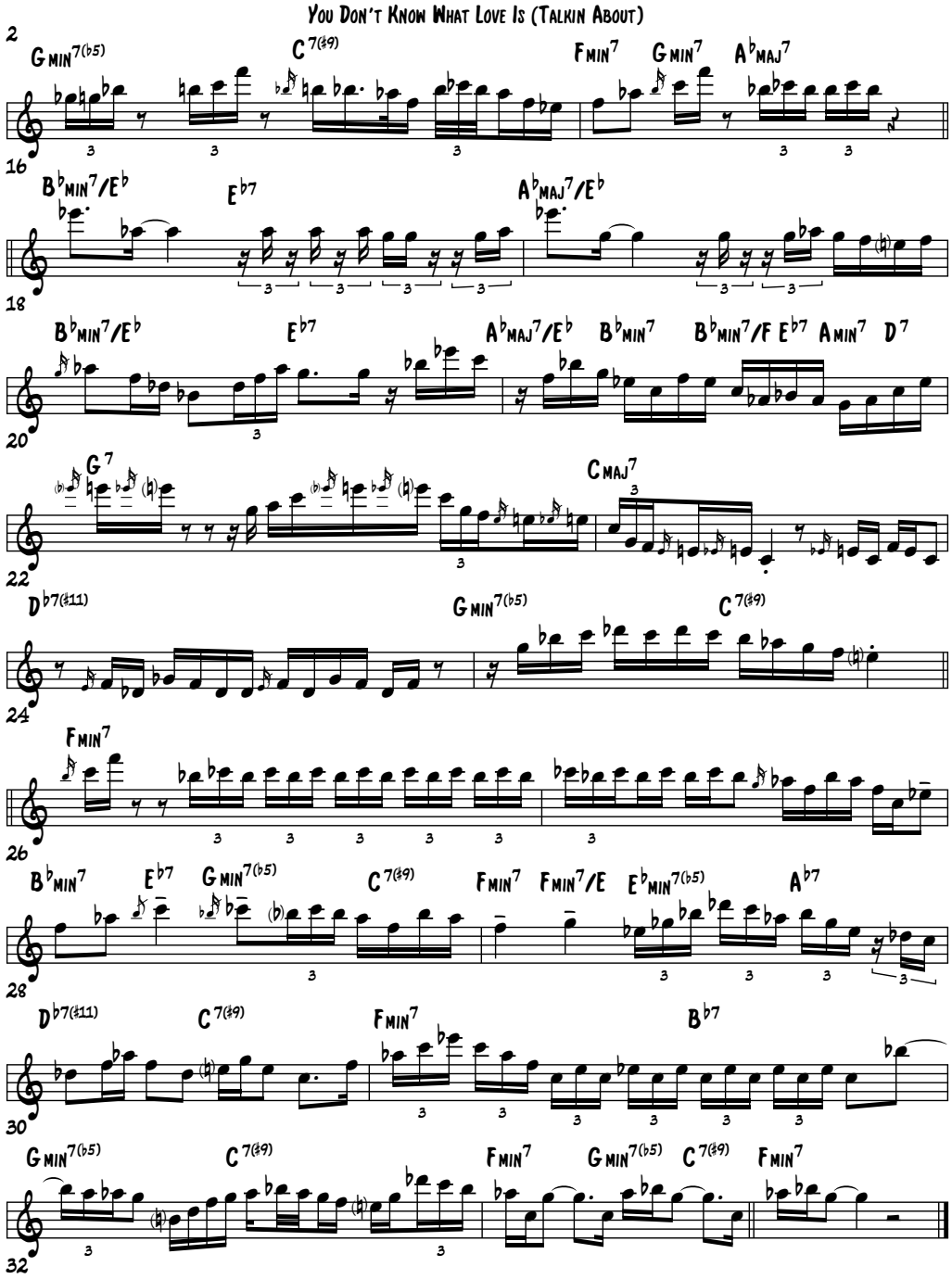

Wives and Lovers (Matador)
5
Fmin7
B♭7
Fmin7
B♭7
139
3
Fmin7
B♭7
E♭maj7
Edim7
143
3
147

You Don't Know What Love Is (Talkin About)

Guitar

Grant Green
Transcription




You Don't Know What Love Is (Talkin About)
2
Gmin7(b5)
C7(#9)
Fmin7
Gmin7
Abmaj7
16
Bbmin7/Eb
Eb7
Abmaj7/Eb
18
Bbmin7/Eb
Eb7
Abmaj7/Eb
Bbmin7
Bbmin7/F
Eb7
Amin7
D7
20
G7
Cmaj7
22
Db7(#11)
Gmin7(b5)
C7(#9)
24
Fmin7
26
Bbmin7
Eb7
Gmin7(b5)
C7(#9)
Fmin7
Fmin7/E
Ebmin7(b5)
Ab7
28
Db7(#11)
C7(#9)
Fmin7
Bb7
30
Gmin7(b5)
C7(#9)
Fmin7
Gmin7(b5)
C7(#9)
Fmin7
32

APPENDIX D

INSTITUTIONAL REVIEW BOARD APPROVAL

UNIVERSITY OF
NORTHERN COLORADO

Institutional Review Board

DATE:	October 9, 2017
TO:	Teague Bechtel
FROM:	University of Northern Colorado (UNCO) IRB
PROJECT TITLE:	[1107945-2] An Analysis of the Jazz Language of Blue Note Guitarist, Grant Green
SUBMISSION TYPE:	Amendment/Modification
ACTION:	APPROVED
APPROVAL DATE:	September 27, 2017
EXPIRATION DATE:	September 27, 2018
REVIEW TYPE:	Expedited Review

Thank you for your submission of Amendment/Modification materials for this project. The University of Northern Colorado (UNCO) IRB has APPROVED your submission. All research must be conducted in accordance with this approved submission.

This submission has received Expedited Review based on applicable federal regulations.

Please remember that informed consent is a process beginning with a description of the project and insurance of participant understanding. Informed consent must continue throughout the project via a dialogue between the researcher and research participant. Federal regulations require that each participant receives a copy of the consent document.

Please note that any revision to previously approved materials must be approved by this committee prior to initiation. Please use the appropriate revision forms for this procedure.

All UNANTICIPATED PROBLEMS involving risks to subjects or others and SERIOUS and UNEXPECTED adverse events must be reported promptly to this office.

All NON-COMPLIANCE issues or COMPLAINTS regarding this project must be reported promptly to this office.

Based on the risks, this project requires continuing review by this committee on an annual basis. Please use the appropriate forms for this procedure. Your documentation for continuing review must be received with sufficient time for review and continued approval before the expiration date of September 27, 2018.

Please note that all research records must be retained for a minimum of three years after the completion of the project.

If you have any questions, please contact Sherry May at 970-351-1910 or Sherry.May@unco.edu. Please include your project title and reference number in all correspondence with this committee.

This letter has been electronically signed in accordance with all applicable regulations, and a copy is retained within University of Northern Colorado (UNCO) IRB's records.