

Improvisational Devices of Jazz Guitarist Adam Rogers on the Thelonious Monk Composition

“Let’s Cool One”

by

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ABSTRACT

Adam Rogers is one of the most influential jazz guitarists in the world today. This thesis offers a transcription and analysis of his improvisation on the Thelonious Monk composition “Let’s Cool One” which demonstrates five improvisational devices that define Rogers’s approach over this composition: micro-harmonization, rhythmic displacement, motivic development, thematic improvisation, and phrase rhythm. This thesis presents a window into the aesthetics of contemporary jazz improvisation and offers a prism for conceptualizing not only the work of Adam Rogers, but that of many contemporary improvisers working in the post-bop idiom.

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Introduction

Adam Rogers is a New York City-based jazz guitarist at the forefront of the evolution of the jazz language. He is widely respected for the sophistication of his improvised melodic lines and his astonishing technique.

For the last fifteen years, Rogers has worked with many prominent musicians including Michael Brecker, Randy Brecker, Chris Potter, Ravi Coltrane, Bill Stewart, John Patitucci, Norah Jones, Brian Blade, The Gil Evans Orchestra, The Mingus Orchestra, Walter Becker, and The New York Voices. As a sideman, he appears on over fifty recordings; a number of which have received Grammy nominations and awards. As a band leader, Rogers has recorded five albums for the Criss Cross label: *Art of the Invisible* (2002), *Allegory* (2003), *Apparitions* (2005), *Time and the Infinite* (2007) and *Sight* (2009). These albums feature Rogers playing in a variety of different settings, including trio, quartet, and quintet.

While working as a jazz guitarist in the 1990s, Rogers began to explore other musical idioms. For eleven years, he co-led the fusion group Lost Tribe, which featured saxophonist David Binney and bassist Fima Ephron. He produced and arranged three albums of The Beatles's music for the Japanese label OMG and recorded Johann Sebastian Bach's "Prelude from the Lute Suite in E minor" for Windham Hill's *The Bach Variations*. Currently, Rogers's rock-fusion group, Dice, featuring Ephron and drummer Nate Smith, has been his main focus.

This thesis presents an analysis of Rogers's recorded solo on "Let's Cool One," a composition by Thelonious Monk, which appears on Rogers's most current release, *Sight*; recorded December 19, 2008 at Systems Two Recording Studios in Brooklyn, New

York for the Criss Cross label. This trio album features his long time collaborator Clarence Penn on drums, as well as bassist John Patitucci. *Sight* features six arrangements including “Yesterdays,” “Dexterity,” and “Beautiful Love,” plus four of Rogers’s own compositions.

Through examination of the transcription, this thesis proves Rogers’s use of five main improvisational devices that structure his approach to improvising on “Let’s Cool One.” These five devices are micro-harmonization, displacement, motivic development, thematic development, and phrase rhythm. By examining these devices, we are able to have an insight into how, where, and when Rogers incorporates each device within his improvisation of “Let’s Cool One.”

CHAPTER 1

TERMINOLOGY

This chapter defines the five improvisational devices discussed throughout this thesis including various approaches to jazz analysis and an in-depth explanation of jazz theorist Gary Potter's method of analyzing jazz improvisation. My application of Potter's method of analysis to Adam Rogers's improvisation on "Let's Cool One" is found in Appendix 2 of this thesis. The devices discussed within this chapter include musical examples by Adam Rogers, John Coltrane, Charlie Parker, and Ludwig Van Beethoven.

Micro-harmonization

Micro-harmonization is the device for interpolating a harmonic progression over a given harmony. Jazz arrangers use it as a compositional device, employed by the rhythm section, or simply implied by the improvised melodic line. For example, it is common in bop improvisation to outline the dominant or secondary dominant before resolving giving the listener the sense of V7-I motion over a single harmony. This technique can be extended with the addition of the ii chord, creating an interpolated ii-V7-I or ii-V7. Example 1 shows Adam Rogers furthering the aforementioned concept of micro-harmonization by interpolating a iii-vi-ii-V7 over a two-bar ii-V7-I progression in his recording of Charlie Parker's tune "Dexterity" from the album *Sight*.

Example 1: Adam Rogers's use of micro-harmonization in "Dexterity" (1:53-56)

The musical notation shows a melodic line in C minor over a two-bar ii-V7-I progression. The chords are Cmin7, Dmin7, Gmin7, Cmin7, and F7#5.

Another common micro-harmonization technique is the use of *side slips*.

Improvisers create side slips by adding notes that suggest a chord a half step above or below the given harmony and which is usually resolved to chord tones from the harmony outlined by the rhythm section. The side slip a half step above the prevailing harmony can also be analyzed as a tritone substitution. When an improviser uses a micro-harmonization of V-I, he may utilize a tritone substitution over the V chord. By applying this substitution, the improviser outlines a harmony one half step above the tonic.

In Example 2, Rogers demonstrates the use of a tritone side slip found in “Let’s Cool One.” In the first two beats of m. 119, Rogers incorporates a micro-harmonization of C7b9,#9 over the Fmin7 harmony. Instead of continuing with a C7 or Fmin7 harmony in beats three and four, Rogers incorporates an F#min7 tritone substitution of the implied C7b9,#9. By implying this tritone harmony, he creates a side slip one half step above the Fmin7 harmony outlined by bassist John Patitucci.

Example 2: Adam Rogers’s use of a tritone side slip in “Let’s Cool One”

The image shows a musical staff in treble clef with a key signature of two flats (Bb and Eb). The measure number '119' is written above the staff. The first two beats are marked with 'F-7' above the staff. The notes in these two beats are: G4 (quarter), Ab4 (quarter), Bb4 (quarter), C5 (quarter), D5 (quarter), Eb5 (quarter), F5 (quarter), G5 (quarter). The next two beats are marked with 'F#min7 side slip' below the staff. The notes in these two beats are: G#4 (quarter), Ab4 (quarter), Bb4 (quarter), C5 (quarter), D5 (quarter), Eb5 (quarter), F5 (quarter), G5 (quarter). Brackets below the staff indicate the first two beats are grouped under 'C7b9,#9' and the last two beats are grouped under 'F#min7 side slip'.

Displacement

Another device that creates harmonic tension is rhythmic *displacement*: the use of melodic material out of phase with a composition’s assumed harmonic rhythm. A well-known example of displacement is the opening of Charlie Parker’s tune “Donna Lee”

shown in Example 3a.¹ In the first four measures of the theme, Parker displaces the melody by two beats, delaying the chords of m. 2 and m. 3 until beat three. Example 3b normalizes the same four measures of Parker’s theme, demonstrating how the melody would sound without the displacement.

Example 3a: Charlie Parker, “Donna Lee,” mm. 1-4



Example 3b: “Donna Lee,” mm. 1-4, normalized

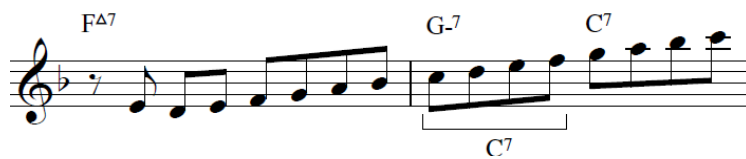


Improvisers often anticipate a harmony in their improvised lines, implying a chord change before that given harmony is played by the rhythm section. This anticipation creates tension that is resolved once the rhythm section plays the improviser’s implied anticipated harmony in accordance with the assumed lead sheet or chart. Example 4 demonstrates Rogers anticipating the C7 two beats early over the Gmin7 harmony in his recording of the Jerome Kern and Ira Gershwin composition “Long Ago and Far Away” from his album *Art of the Invisible*. The tension is resolved when the C7 harmony is outlined on beat three by bassist Scott Colley. Example 5 demonstrates Rogers employing a six-beat anticipation over the F7 harmony in “Dexterity.” The first five beats outline an F13 over the Bb and G7 harmonies. On beat

¹ Charlie Parker, *Charlie Parker Omnibook* (Studio City, CA: Atlantic Music, 2009), 48.

two of the second measure, Rogers incorporates the note C# implying an F7#5 over the Cmin7 harmony. The tension is finally resolved on beat three of the second measure when bassist John Patitucci outlines the F7 harmony while Rogers elaborates the harmony with an F7#9,b9.

Example 4: Adam Rogers's use of anticipation in "Long Ago and Far Away" (1:13-15)



Example 5: Adam Rogers's use of anticipation in "Dexterity" (1:49-51)



Equally common is the use of delayed resolution, a device in which an improviser plays a melody that prolongs the harmony of the previous beat or measure. The tension between the rhythm section and improviser is resolved once the improviser begins to imply the harmony outlined by the rhythm section. Example 6 demonstrates Rogers's use of a two-beat delayed resolution in "Long Ago and Far Away." Rogers begins the C7 harmony on beats three and four of m. 1 continuing the harmony (now embellished as a C7#9) over the first two beats of the Fmaj7 harmony found in m. 2. The C7#9 harmony is resolved when Rogers plays the E and A (the \wedge 7 and \wedge 3 of Fmaj) on beats three and four of m. 2.

Example 8: Excerpt from John Coltrane's solo on "Acknowledgement" (4:52-5:15)



Thematic Development

Thematic development is a particular type of motivic development where a jazz improviser takes elements of the theme or "head" as a subject for development.

Thematic development became a focal point in jazz analysis after Gunther Schuller published his seminal article, "Sonny Rollins and the Challenge of Thematic Improvisation."² In the article, Schuller examines Rollins's extensive use of thematic development on his recording of the blues composition, "Blue 7." Schuller examines how Rollins's use of thematic development unifies his improvisation.

Phrase Rhythm

Any piece a jazz improviser chooses to play contains different lengths of phrase rhythm. The longest phrase rhythm found in "Let's Cool One" is one complete sequence of the 32-bar (AABA) harmonic time cycle.³ In a tune such as "Let's Cool One," there are different lengths of phrase rhythm built every eight bars. These sections usually contain a natural phrase structure of 4+4, or 2+2+4. The analyst needs to address how much the soloist adheres to these built-in structural divisions, and how much he goes

² Gunther Schuller, "Sonny Rollins and the Challenge of Thematic Improvisation," *The Jazz Review* 1, no. 1 (1958): 6-11, 21.

³ Jazz vernacular for a complete sequence through the harmonic time cycle is chorus. This term will be used throughout the thesis.

against them while playing through natural structural divisions of the form to create different phrase lengths out of phase with the underlying phrase structure. Great jazz improvisers, such as Adam Rogers, tend to utilize both concepts. These improvisers have a great sense of the structure but can also play across the divisions in a satisfying way. Throughout this thesis, both concepts are discussed.

Two adjacent musical phrases often combine to form a period. One type of periodic phrase structure found in classical music is known as an antecedent and consequent relationship. The antecedent phrase introduces material ending on a weaker cadence (typically I-V) while the consequent phrase is a response or resolution of the antecedent phrase often having same or similar rhythms and phrase lengths concluding on a stronger cadence (V-I).⁴ An example of an antecedent and consequent phrase is found in the opening eight bars of Ludwig van Beethoven's String Quartet Op. 18, No. 2, IV (Example 9). The first four measures performed by the cellist introduce the antecedent phrase. In the subsequent four measures, the first violinist plays the consequent phrase that contains similar pitches, rhythms and phrase lengths.

Example 9: First eight bars of Beethoven's String Quartet Op. 18, No. 2, IV

The image shows a musical score for Violin I and Violoncello. The key signature is one sharp (F#) and the time signature is 2/4. The Violoncello part (bottom staff) plays the antecedent phrase in the first four measures, starting with a half note G2 and a quarter note A2, followed by a quarter note B2, and then a quarter note C3. The Violin I part (top staff) plays the consequent phrase in the last four measures, starting with a quarter note D3, followed by a quarter note E3, and then a quarter note F#3. The score ends with a double bar line.

Throughout my analysis of Rogers's improvisation, I will utilize the concept of antecedent and consequent phrase relationship by examining contrasting adjacent phrases

⁴ Bruce Benward and Marilyn Saker, *Music in Theory and Practice*. Vol. 1. (New York, McGraw-Hill, 2003), 114.

predominantly found within eight-bar sections of the AABA form. These phrases will have contrasting use of chromaticism vs. diatonic playing and/or different rhythmic subdivisions such as eighth-note and sixteenth-note subdivisions vs. implied 12/8 by subdividing quarter notes into eighth-note triplets. Example 10 demonstrates Rogers’s use of an antecedent and consequent phrase relationship in his recording of the Wayne King, Victor Young, Egbert Van Alstyne and Haven Gillespie composition “Beautiful Love” found on the album *Sight*. The antecedent is a three-bar phrase consisting primarily of triplets giving an implied 12/8. The antecedent is answered by a five-measure consequent that begins with an anacrusis on beat two of m. 4. In the consequent phrase, Rogers switches to a primarily sixteenth-note based rhythm contrasting the implied 12/8 found in the antecedent.

Example 10: Adam Rogers’s use of an antecedent and consequent phrase in “Beautiful Love” (1:32-44)

The musical notation for Example 10 is presented in two staves. The first staff shows the antecedent phrase, which is a three-measure sequence of eighth-note triplets. Above the notes are the chord symbols *Emin7^{b5}*, *A7^{#5}*, and *Dmin7*. The second staff shows the consequent phrase, which is a five-measure sequence starting with an anacrusis on beat two of measure 4. Above the notes are the chord symbols *Gmin7*, *C7*, *Fmaj7*, *Emin7^{b5}*, and *A7*.

Another way phrase rhythm can be developed is through the use of elision.

Elision is a device used in jazz where the improviser is able to connect two phrases seamlessly to give the illusion of one longer phrase. This technique is found frequently between two different sections within a chorus or between the end of one chorus and the beginning of the next. Connecting phrases between sections creates a sense of ambiguity between formal divisions. In Example 11, Rogers demonstrates elision by the illusion of

a ten-bar phrase connected over the second A section and beginning of the bridge during the third chorus found on his solo in “Dexterity.”

Example 11: Adam Rogers’s use of elision in “Dexterity” (2:05-17)

The image displays three staves of musical notation in treble clef, set in a key with two flats (B-flat major or D-flat minor). The notation consists of eighth and quarter notes, with some beamed eighth notes. Above the notes are chord symbols: B^b, C^{min}7, F7, B^b, G7, C^{min}7, F7 on the first staff; B^b, B^b7, E^b, E^{dim}, C^{min}7, F7, B^b on the second staff; and A^{min}7, D7, A^{min}7, D7 on the third staff. The music is written in a style typical of jazz notation, with a focus on melodic lines and harmonic structure.

Various Approaches to Jazz Analysis

Throughout the last sixty years, music theorists have been applying different analytical techniques to find the best method for analyzing improvised jazz solos. However, each of these was seen as problematic on various levels leaving no single technique to be unsurpassed. In 1992, jazz theorist Gary Potter published the article “Analyzing Improvised Jazz” where he discussed various types of jazz analyses, the problems each of those methods contained, and how he was able to synthesize different analytical techniques to create a new method of jazz analysis. Each of the various methods and their problems stated by Potter will be discussed following a summary at his synthetic method.

Potter first examines the relationship between each pitch within a solo to the root of the chord as the pitch is being performed. This type of analysis has been used frequently in academic settings and is found throughout many publications including

Downbeat. Problems initially occur when deciding which chords will be used for the analysis. Potter also explains that problems can continue when the bassist and the chordal instrument are playing two different harmonies at any single moment. At that point, which harmony do we relate with the pitch? This idea can also be applied to the improviser who may not be relating their pitches to the bassist or chordal instrument but is applying a micro-harmonization.

A second method of analysis explains that many solos are not constructed in terms of each single pitch relating to the chord, but are examined by full melodic patterns or formulas that can fit over a certain chord or chord progression. Thomas Owens's dissertation, "Charlie Parker: Techniques of Improvisation," examines roughly 100 reoccurring formulas used by Parker on over 250 transcriptions. The problem derived from this method is deciding what exactly qualifies as a formula. Does the formula have to be unique or a certain length? The idea of formulaic analysis continued with Gregory Smith's dissertation "Homer, Gregory, and Bill Evans? The Theory of Formulaic Composition in the Context of Jazz Piano Improvisation" where he identified 190 formulas dividing each of these into different groups where different generalizations and conclusions could be drawn. Barry Kernfeld's article "Two Coltranes" expands the formulaic approach by showing reoccurring patterns in John Coltrane's playing but does not define the formula.

The third method examined by Potter is the application of Heinrich Schenker's analytical techniques in improvised jazz solos. Two major publications on the use of Schenkerian analysis in jazz improvisation are Milton Stewart's article "Some Characteristics of Clifford Brown's Improvisational Style" and Steve Larson's

dissertation “Schenkerian Analysis of Modern Jazz.”⁵ Potter claims that problems have persisted with this method of analysis because improvisers are not expected to think in such long terms of their improvisation.⁶

Reductive techniques continue in the fourth method with Kent Williams’s dissertation “Themes Composed by Jazz Musicians of the Bebop Era: A Study of Harmony, Rhythm, and Melody.” This dissertation discussed the application of implication-realization theories of Leonard Meyer and Eugene Narmour by stating that bebop melodies and the improvisations differ slightly from each other. Potter explains that these musical gestures introduced throughout the melody create ideas for continuation throughout the improvisation.

In the fifth method, Potter discusses Alan Perlman and Daniel Greenblatt’s “Miles Davis Meets Noam Chomsky: Some Observations in Jazz Improvisation and Language Structure.” In this method, Perlman and Greenblatt discuss the similarities between jazz and spoken language by examining ii-V-I formulas and spoken phrases. Potter believes that even though parallels can be seen between spoken language and improvisation, a

⁵ Thomas Owen’s dissertation and book also includes several Parker solos using Schenkerian graphs.

⁶ This comment (also stated similarly by Gregory Smith in his dissertation) was later discussed in Larson’s 1998 follow-up article “Schenkerian Analysis of Modern Jazz: Questions About Method” in which Larson provides a transcript of dialogue between Bill Evans and jazz pianist Marian McPartland. In this discussion, Evans explains how he thinks of his improvisation as a whole from beginning to end instead of from chorus to chorus or phrase to phrase.

“successful application of linguistic techniques to jazz analysis has, to my knowledge, yet to be made.”⁷

The final method discussed involves the use of pitch class set analysis. Jeff Pressing’s article “Pitch Class Set Structures in Contemporary Jazz” incorporates set analysis in melodic segments of John Coltrane as well as vertical structures found in Thad Jones’s arrangements. Continuing along with the pitch class set analysis in jazz improvisation, Steven Block’s article entitled “Pitch Class Transformation in Free Jazz” has helped to decode some of free jazz’s most influential players including Anthony Braxton, John Coltrane, Cecil Taylor, and Ornette Coleman.

Gary Potter’s Methodology

Potter’s approach to analyzing jazz improvisation incorporates a synthesis of the aforementioned methods. In the article, Potter states that his method of analysis adheres to three guidelines:

1. The analytic perspective should be eclectic, holistic, using whatever approaches help explain a solo’s effectiveness.
2. The improvised solo should be transcribed in “playable” notation, that is, without elaborate additional symbols which can clutter the notation by striving to include every expressive nuance.
3. As much of the analysis as possible should be displayed in musical notation. Some verbal description is inevitable, but it should be kept to a minimum.⁸

⁷ Gary Potter, “Analyzing Improvised Jazz,” *College Music Symposium* 32 (1992): 68.

⁸ *Ibid.*, 69-70.

For Potter's method of analysis, he incorporates as much information aligned with the solo in a three or four-line score.⁹ The top line of the analysis contains the transcribed solo at concert pitch including chord changes.¹⁰ These chord changes should be negotiated from a list of sources including published books such as *The Real Book* as well as educated guesses made by the transcriber. The top line can also include the relationship of individual pitches to the chords as well as the use of particular scales.¹¹

The second line can incorporate four different aspects including pitch continuity, any repeating pitches, resolution of the tendency tones, and stepwise motion found in the middleground level. If any of these aspects at any time disappear or conclude, the staff will be left blank.

The third line focuses on motivic patterns. These can include motives from the melody now included in the solo, new motives repeated and developed, formulas and patterns repeated throughout the solo, and quotations of the melody or any other sources.¹² If any of these aspects are not executed by the improviser at a given time, this staff will also be left blank.

⁹ A fourth line is completely optional and usually only found in preliminary work of the analysis. My use of the method (found in Appendix 2) will only include a three-line score.

¹⁰ On the top line of my analysis, I include Rogers's use of antecedent and consequent relationships as well as his use of implied 12/8.

¹¹ Similar to the first methodology noted above.

¹² For my analysis, I also include Rogers's use of micro-harmonizations and side slips on the third line.

CHAPTER 2

SOLO ANALYSIS AND CONCLUSIONS

This chapter gives a detailed analysis of Adam Rogers's four chorus improvisation on "Let's Cool One." Following the analysis, the conclusion section provides a look into how, where, and when Rogers incorporates each of the five improvisational devices as well as repeated uses of the devices within certain sections of the form.

"LET'S COOL ONE"

SOLO CHORUS ONE (mm. 33-64)

The improvisation over the first A section of the first chorus consists of a period. The antecedent is a three-bar phrase that uses pitches exclusive to the Eb-major scale collection. The phrase begins with a two-note motive derived from the opening gesture of Monk's theme, the descending M2, D-C. This two-note motive (motive a) is a structural element throughout the solo. A prominent, middleground linear motion of the opening phrase outlines the stepwise descent D-C-Bb.

Example 12: MM. 33-35

The musical notation shows a three-measure phrase in Eb major. The first measure contains a whole note Eb with an accent (^) above it. The second measure contains a quarter note D and a quarter note C, with a slur over them and the label "motive a" underneath. The third measure contains a quarter note Bb and a quarter note Bb, with a slur over them. Chord symbols Eb, F-7, Bb7, and Eb are placed above the staff. The phrase ends with a fermata over the final Bb note.

The antecedent is answered in the second half of the first A section by a four-measure consequent that begins with an anacrusis on beat four of m. 36. On the surface, this phrase sequences a three-note motive (motive b) consisting of a descending second followed by a descending third. (On beat four of m. 39, the descending third is expanded

to a descending sixth.) Sequences of motive a are embedded within this phrase at various structural levels. At the surface level, the first two notes of each pattern are a descending second. At the level of the measure, the first note of each pair of three-note motives also forms a descending second. At the level of the phrase, we can hear the opening pitch of the phrase, C, finally resolve down to Bb on beat three of m. 40. A primary middleground linear motion of this second phrase is the stepwise descent C-Bb-Ab, itself a sequence of the motion of the first phrase, with the final pitches of each, Bb-Ab, sounding a statement of motive a at the level of the eight-bar section.

Example 13: MM. 37-40

Also of interest in this consequent phrase is the rhythmic placement of motive b. Rather than simply playing a quarter note followed by two eighth notes, Rogers increases rhythmic interest by subdividing each beat into eighth-note triplets implying 12/8, and then placing the first note of each statement of the pattern on the second eight-note triplet of the beat rather than the first. This gives the illusion of “playing behind the beat,” adds to the relaxed feeling at the beginning of the solo, and foreshadows frequent implied 12/8 passages throughout the solo.

The pitch content is significant as well. After embellishing the C pickup note in m. 36 with its lower chromatic neighbor, Rogers resumes playing diatonically during mm. 37 through the first half of m. 39, save for the E natural in m. 38. The E natural can be heard as either combining with the G on beat three to form a surround-tone figure of

the chord tone F on beat four, or functioning as the #11 of an implied Bb7,#11 harmony. Since the 7,#11, or Lydian dominant, sound is more commonly used as an alteration of V/V chords than on V chords, perhaps the first explanation is more accurate. The material over the I-vi-ii-V of the last two measures of the first A section is much more chromatic. On the third beat of m. 39, Rogers implies V/ii, C7,b9,#9, with his Db on beat four. In the first half of m. 40 he implies V/V, F9,#5, by sounding the pitches Db (enharmonically the #5), Cb (#11), and G (9).

Rather than conclude this phrase with a cadence, Rogers elides the end of the phrase with the beginning of the first phrase of the second A section, resolving the seventh of Bb7, the Ab on beat four of m. 40, to the third of the Eb chord, the G on the downbeat of m. 41. This G is prolonged through m. 41 by arpeggiation of the tonic triad, signaling a return to diatonic, horizontal material. Imbedded within this two-measure phrase is a reiteration of the three-note motive b that characterized the previous phrase, specifically the G-F-D that begins on the offbeat of beat four (m. 41). More significantly, the phrase concludes with an embellishment of the thematic motive a, D-C. An audible middleground line of this phrase is the stepwise descent Eb-D-C.

The improvised phrases in the second A section mirrors the phrase structure of Monk's theme. A longer opening phrase in the first half of the second A section is followed by two shorter phrases. Rogers artfully obscures the underlying phrase structure by preceding both of the two shorter phrases with an extended anacrusis beginning on beat two of the preceding measure.

The first sixteen bars of the first improvised chorus provide clear examples of phrases that are displaced with the basic metrical structure of the song form. The second

phrase of the first A section elides with the first phrase of the second A section, creating a six-measure phrase that obscures the sectional division. Likewise, the two shorter phrases of the second A section are two-bar phrases that start on the fourth and sixth measures of the section respectively, rather than on the fifth and seventh measures, which would be more in phase with the form of the piece.

The first six pitches in m. 44 provide the R, b9, #9, and 3 of the C7 harmony. The Cb within the fourth beat allows us to retrospectively hear the material in beats three and four (enharmonically Fb, Eb, Db, B, Ab) as a Gb minor side slip into the F minor chord at m. 45. M. 45 contains the first example of a micro-harmonization in the solo; against the Fmi7 harmony, the melody implies the progression Fmi7-C7,#9-F7. The F7 functions as V/V, and the A on beat three of m. 45 eventually resolves to the Ab on beat two of m. 46. The material in mm. 46-47 is another micro-harmonization, as the progression Fmi9-Bb7#9,#5-Ebma7-Bb7,#9,b9,#5-Ebma7 is implied against the V7-I progression. The thematic motive a is, perhaps coincidentally, embedded into this phrase on beat two of m. 47. Like the first A section, the phrase ends on the pitch Bb. The background voice leading of the eight-measure section is C-Bb, a transposition of motive a.

Example 14: MM. 45-47

Analogous to the second A section, the phrase structure of the solo during the bridge of the first chorus begins with an initial longer phrase and the following two shorter phrases are again each preceded by extended anacrusis. The anacrusis leading

into the bridge uses B minor pitch material, functioning as a side slip into the Bbmi7 harmony that begins the bridge. Rogers lands on a high Eb half note at m. 49, the first bar of the bridge, paraphrasing the high Eb that begins the bridge in Monk's theme. On beat four of m. 49, Eb7 is anticipated by melodic material implying Eb7#9,b9,#5. In m. 50, Rogers utilizes a micro-harmonization of ii-V-ii-V over the Eb7 harmony, resulting in the progression of Bbmin11 on beat one, Eb7,#9 on beat two, Bbmin7 on beat three, and Eb7,#5 on beat four. The #5 of Eb7 resolves to the 9th of Abma7, a characteristic voice-leading convention in bop harmony. The secondary dominant pedal point Eb is prolonged throughout the phrase, and the middleground descent C-Cb-Bb (9-#5-9) is prominent.

Example 15: MM. 48-51

For the last five measures of the bridge (mm. 52-56) Rogers once again implies 12/8 by his use of eighth-note triplets. The two-bar phrase at m. 52 begins with an ascending Ab major arpeggio with chromatic lower neighbors. The high Ab in m. 53 assumes a double meaning, as it can be heard as both the root of the preceding Abma7 chord, and as the b9 of the secondary dominant G7,b9,#5 that is implied over the Cmi7 harmony. In m. 54 through the first half of m. 55, Rogers once again implies an applied dominant, outlining important pitches of the C7,#9,#5 over the F7 harmony. These pitches are the members of the upper-structure bVI triad, Ab major, which provide the #5, R, and #9, along with E natural, the third of the chord, and Db, the b9.

Rogers anticipates the Bb7 harmony by outlining the Bb triad beginning on beat three of m. 55. For the last measure of the bridge (m.56) Rogers uses mode mixture to imply a Bb13,b9 harmony. This mode mixture includes an arpeggiation of an upper structure VI triad (G major) over beats two and three of m. 56, providing the 3, b9, and 13.

Example 16: MM. 54-56

The last phrase of the bridge elides with the beginning of the first phrase of the last A section. The phrase structure of the last A section of the first chorus is almost identical to that of the first A section, consisting of a period. The beginning of the last A section is signaled by chord tone, the 5th, on the downbeat, initiating another primarily diatonic phrase. The antecedent phrase (mm. 57-59) continues the implied 12/8 initiated back at m. 52, and the stepwise descending sequence of a three-note motive recalls the initial 12/8 phrase of mm. 37-40. Here Rogers plays the three-note motive as quarter-note triplets. While quarter-note triplets in 4/4 time most commonly begin on beats one and three of a 4/4 measure, at m. 57 Rogers initiates the quarter-note triplet pattern on beat two. Because the pattern begins on beat two, the second statement starts on beat four and obscures the bar line going into m. 58. Rogers creates a delightful sense of symmetry by beginning the phrase at m. 57 with an ascending sixth (5th up to the 3rd) and concluding with a descending 6th, 5th down to the 7th. The ^7 that ends the phrase once again recalls the thematic D natural that begins each A section of Monk's theme.

“LET’S COOL ONE”

SOLO CHORUS TWO, mm. 65-96

The first A section of the second chorus once again features a period. The consequent phrase is anticipated by an anacrusis in bar four of the section. It was noted that the melodic material in the final phrase of the first chorus is displaced two beats. In order to “catch up” rhythmically at the beginning of the second chorus, Rogers sequences a three-beat pattern beginning on beat three of m. 65, briefly implying 3/4 meter superimposed against the 4/4. It is also essential to note that because the final phrase of the first chorus elides with the first phrase of the second chorus, Rogers creates one long, seven and one-half bar phrase, which obscures the formal division between choruses. This obfuscation between the choruses is heightened by the rhythmic displacement that results from the altered dominant seventh material that does not resolve to the tonic until the third beat of the first measure of the new section.

Example 19: MM. 65-66

The musical notation shows a melodic line in G-flat major (two flats) and 4/4 time. The first measure begins with an anacrusis of two eighth notes (E-flat and B-flat) followed by a quarter note (A-flat). The second measure contains a quarter note (G) and a half note (F) with an F-7 chord symbol above. The third measure contains a quarter note (E) and a half note (D) with a B-flat7 chord symbol above. Brackets below the staff indicate that the second and third measures are grouped as 3/4 meter.

The most prevalent middleground voice-leading strand of the first phrase is $\wedge 5$ - $\wedge 4$ - $\wedge 3$. The $\wedge 5$ is prolonged at the deepest level of structure, as it both begins and ends the phrase. Like the initial A section of the first chorus, Rogers concludes his first phrase on the pitch Bb, and begins his second on the pitch C. Once again relatively simple rhythmic material in the antecedent is followed by more complex material implying 12/8 in the consequent.

The consequent phrase begins with Rogers's grouping triplet eighth notes into sets of four. This grouping pattern results in three groups of four triplet eighth notes that fill the space of four full beats, creating a 3:4 superimposition. Because the arpeggiated C major triad across the bar best reflects the harmony in m. 68, it is another rhythmic displacement, starting two beats later than its "normal" version. In m. 70, Rogers arpeggiates upper structure chords over the Bb7 harmony, first a G major triad, implying Bb13,b9, then Fmi9, implying Bb13sus4. At m. 71, the rhythmic device of eighth-note triplet patterns in groupings of four returns. The material in m. 71 is another sequence of motive b material.¹³ In m. 72, Rogers weaves a melody built from Bb Phrygian material over the ii-V progression, suggesting a Bbsus,b9 harmony. The entire consequent phrase can be heard as prolonging the pitch C, which is an upper diatonic neighbor of Bb prolonged in the antecedent. The large-scale upper neighbor can be heard as returning to Bb on beat two of m. 73.

Example 20: MM. 68-73

68 G-7b5 C7b9 F-7 Bb7
 3:4 Superimposition Bb13b9 Bb13sus4

71 Eb motive b C7 motive b F-7 Bb7
 3:4 Superimposition Bbsusb9

73 Eb Bb7b9 F-7 Bb7
 Eb

¹³ Motive b was first heard in mm. 37-40.

Rogers extends this antecedent phrase across a sectional divide by again prolonging the implication of the dominant through the first measure of the second A section of this chorus, and not resolving until the downbeat of the second bar of the section. While it appears visually that the line ends on the 9th of the Fmi7 chord in m. 74, listening to the melody divorced from its harmonic context clearly sounds like a resolution to the 3rd of a tonic Eb major harmony.

Rogers initiates a long phrase at the beginning of the third bar of the second A section (m. 75) that extends through the end of the section and elides with the beginning of the phrase that begins the bridge. This phrase accelerates into a higher degree of rhythmic subdivision, the sixteenth-note, and it is filled with implied harmonies and rhythmic displacement. The material in m. 75 anticipates the Gmi7,b5-C7 harmony of m. 76. The first six pitches of m. 76 are from the A major scale suggesting a side slip, perhaps F#mi7 or Bmi7. This is followed by a brief implication of V-I in Eb resolving to the tonic on beat three of m. 76, followed by a full measure of material that suggests C7,b9 and resolves to Fmi7 on beat three of m. 77. Hence, C7 material is once again displaced by two beats. The material at m. 78 can be heard as reflecting the Bb7 harmony, and resolves to Eb major at m. 79.

Example 21: MM. 75-79

The line over the tonic chord in mm. 79-80 that ends the second A section implies a great deal of micro-harmonization. The tonic material on beat one of m. 79 gives way to a strong dominant implication on beats two through four, highlighted by the emphasis on the seventh, Ab, and third, D, of the Bb7 harmony. The tonic is reaffirmed by the third, G, on the downbeat, but quickly gives way to a descending scale passage suggesting Bb7,alt., resolving to the third of Eb major on beat three of m. 80. This tonicization of Eb only lasts for the duration of a sixteenth note, because Bmi9 is outlined for the remainder of the measure to lead into the bridge. In fact, Rogers uses the exact melodic figure he used to side slip into the bridge of the first chorus, displacing it by a mere sixteenth note.

Example 22: MM. 79-80

Once again the thematic high Eb is emphasized to begin the bridge, this time occurring on beat two, and the ensuing sixteenth-note line includes micro-harmonization that alternates between Bbmi7 and Eb7,alt. The material from the last beat of the first

measure and the entire second measure of the bridge of the second chorus repeats the material from the same part of the first chorus almost verbatim. Once again a prominent middleground voice leading over the ii-V-I of first three bars of the bridge is 9-#5-9, while the background voice leading of this phrase prolongs Eb, the fifth degree of the local tonic.

For the last four measures of the bridge (mm. 85-88) Rogers shifts back to the implied 12/8. In m. 85, Rogers uses an applied dominant of G7,#5 over the Cmin7 harmony, not resolving to C minor until beat two of m. 86. A lengthy F#mi7 side slip beginning on beat four of m. 86 is played over Fmi7 in m. 87. This side slip does not resolve down to Fmi7 until the last note of m. 87. On beat four of m. 87, Rogers uses chordal soloing for the first time. He continues the chordal texture in m. 88, where he suggests an Emaj7 chord, a tritone substitute for the Bb7 harmony.

Example 23: MM. 85-88

Implied $\frac{12}{8}$ throughout the four bars

85 C-7 G7#5 F7

87 F-7 F#min7 Bb7 Emaj7

The last A section of the second chorus is once again a period, with an elegant, highly-symmetrical antecedent followed by a more complex and chromatic consequent. The antecedent prolongs the tonic pitch, Eb, while emphasizing a middleground descent

of $\wedge^8 \wedge^7 \wedge^6 \wedge^5$. In the consequent phrase Rogers returns to an implied 12/8. Over the Fmi7 in m. 93, he again incorporates micro harmonization by arpeggiating the secondary dominant C7,b9 over beats two and three, before resolving to Fmin7 on beat four. The material in mm. 94-96 sequences the three-note motive b originally introduced in m. 37. M. 94 reprises the four eighth-note triplet grouping pattern used in mm. 68-69 and m. 71 of the first A section of the chorus. Throughout this phrase Rogers uses mode mixture implying a dark Bb Phrygian sound, reminiscent of m. 72.

“LET’S COOL ONE”

SOLO CHORUS THREE (mm. 97-128)

Similar to the first two choruses, the first A section of the third chorus features a period. The antecedent phrase employs horizontal, primarily diatonic material, based on eighth-note subdivision, while the consequent phrase follows with more chromatic vertical material based on the eighth-note triplet subdivision. The antecedent is a four-bar phrase comprising altered repetitions of a four-beat motive. This motive prolongs the third scale degree, G, and emphasizes pitches exclusive to the Eb-major scale collection with the exception of the chromatic lower neighbor F#. At m. 100, Rogers concludes the phrase on the upbeat of two by landing on Db, the flat nine of the C7,b9 harmony.

The consequent phrase begins in m. 101 with F# minor pitch material functioning as a side slip to the Fmi7 harmony. On beat one of m. 102, Rogers outlines the Bb7 harmony, but quickly slips up to B6/9 for the remainder of the measure. An arpeggiation of Bb7 begins on the last eighth-note triplet of m. 102, with the resolution to Ebma7 delayed until beat two of m. 103. The melody continues to prolong the tonic Eb harmony through beat three of m. 104. While outlining the Ebmaj7 harmony, Rogers implies chromatic voice leading of an inner voice spanning $\hat{3}$ to $\hat{\#5}$, while the pedal notes D and Eb remain constant.¹⁴

¹⁴ This passage can also be heard as a quote of the first four bars of the well-known standard “Bewitched” by Richard Rogers and Lorenz Hart.

Example 24: MM. 101-104

The second A section once again features a period with the consequent phrase anticipated by an anacrusis in bar four of the section. The antecedent phrase employs primarily quarter-note rhythmic values, while the consequent phrase consists mostly of sixteenth notes. The rhythm of the antecedent is exactly the same as that of the first three measures of Monk's theme. In the first two bars of this section (mm. 105-106) Rogers returns to diatonic playing, with the exception of the lower chromatic neighbor, F#, found on beat two of m. 105. This phrase is analogous to the antecedent phrase found in the first A section of the third chorus, due to the use of F# as a lower chromatic neighbor and the prolonging of ^3, G, throughout the phrase.

In m. 107, Rogers thickens the texture by playing dyads in perfect fourths. The dyad on the upbeat of beat four in m. 107 is F and Bb, the seventh and third of the anticipated Gmin7,b5 chord of m. 108. In retrospect, we can interpret the preceding dyads as representing Bbmin7 on beat two, Amin7 on beat three, and F#min7 on the downbeat of four, surrounding the goal harmony Gmi7,b5. Like the first solo chorus, the final phrase of the first A section elides seamlessly with the first phrase of the second A section, creating the effect of one long, seven-bar phrase and obscuring the formal division between the A sections.

Example 25: M. 107

The musical notation shows a single line in treble clef with a key signature of two flats. The notes are Bb, Ab, G, F, Eb, D, C. Above the first note is the chord symbol Bb7. Below the first two notes is Bbmin7. Below the second and third notes is Amin7. Below the fourth and fifth notes is Gbmin7b5. Below the fifth and sixth notes is Gmin7b5.

The consequent phrase begins on beat four of m. 108, with Rogers implying C7,#9,b9, delaying the resolution to Fmin9 harmony until beat three of m. 109. In m. 110, he utilizes a micro-harmonization of ii-V over the V chord, outlining Fmin9 through the first half of the measure, followed by Bb7,#5,#9,b9 in the second half of the measure. The melody embellishes the underlying voice leading of the seventh of Bb7, Ab, which resolves to the third of Eb, G, on the downbeat of m. 111. In m. 111, the tonic harmony is expressed by an Eb-major scale, ascending from the third degree. Once the tonic pitch is reached on beat four, Rogers incorporates chromaticism into the sixteenth-note line, implying altered F7 material leading towards the Bbmi7 chord that marks the beginning of the bridge. Similar to the first A section, the second phrase of the second A section elides seamlessly into the first phrase of the bridge, creating another seven-bar phrase, which obscures the division between the second A section and the bridge.

The bridge begins in mm. 113-114 with a micro-harmonization. Against the Bbmin7 harmony in m. 113, the melody implies the progression Bbmin7, ii, on beats one and two, F7, V/ii, on beat three, and Bb7, V/V, on beat four. Rogers prolongs the Bb7 harmony into m. 114 by implying a Bb7#5,b5 on beat one before resolving to Eb7 on beat two. On beats three and four of m. 114, Rogers uses A major pitch material, which functions as a side slip into the Abmaj7 harmony found in m. 115. In m. 115, he

completes the seven-bar phrase by introducing eighth notes into the sixteenth-note based texture to slow the harmonic rhythm.

Example 26: MM. 113-114

The second phrase of the bridge begins with an anacrusis on the upbeat of two in m. 116 that outlines Eb7 over the Abmaj7 harmony. Anticipating the harmony of the following measure, Fmin7 is then arpeggiated over the Cmin7 harmony. The anticipation of the harmony by a full measure continues into the next measure and prolongs the Fmin7 over the F7 harmony on beat one of m. 118, moving to the applied dominant, C7,#9,b9,#5 on beats two and three, and returning to Fmin7 on beat four. In m. 119, Rogers outlines C7,b9,#9 on beats one and two against the Fmin7 harmony. He concludes the measure by utilizing a side slip of F#min7 on beats three and four. In m. 120, Rogers outlines the secondary dominant, F7,#9,b9,b5 starting on the second sixteenth-note of beat one to the second sixteenth-note of beat four resolving to Bb7 on the upbeat of four.

Example 27: MM. 116-120

The last A section of the third chorus begins with a three-note diatonic motive stated in m. 121, comprising $\hat{3}$, $\hat{5}$, and the thematic $\hat{6}$ in quarter notes. M. 122 is an altered sequence of the motive, while m. 123 begins by rhythmically displacing this altered sequence. By m. 122, Rogers once again implies 12/8 by introducing eighth-note triplets and continues this subdivision through m. 130. Bassist John Patitucci introduces a dominant pedal point at the beginning of this section.

Example 28: MM. 121-123

In m. 124, C13,b9 is outlined with emphasis on the upper structure VI triad, A major. The pitch content of this measure is based upon the C/Db octatonic scale. For the first three beats of m. 125, Rogers implies an Fmin9 over the Fmin7 harmony. He then utilizes a single chord on beat four which carries over into beat one of m. 126. This three-note chord (Ab, Bb, F), can be heard as either Fmin11 or Bb7.

On beat two of m. 126, Rogers includes the Ab from the Bb blues scale, followed on beat four through beat one of m. 127 by two dyads built in major 6th intervals. The dyad found on beat four contains the notes Gb and Eb which could be considered a side slip to the E-natural and Db found on the third triplet eighth-note of beat four through the downbeat of one in m. 127. The second dyad could imply a dissonant Eb7,b9 harmony over the existing Eb harmony. On beats three and four of m. 127, Rogers uses an E triad, preceded by its dominant, B7.

Example 29: MM. 126-127

He continues to create tension by outlining an F# triad on beat one of m. 128, followed by C#7 on beat two, F# triad on beat three, and finally resolving the tension to implying Ebma7 on beat four, anticipating the tonic harmony at the beginning of the next chorus. The E and F# triads create upper-structure #IV and upper-structure bVI triads over the dominant pedal Bb that Patitucci plays at the beginning of this eight-bar section. Rogers seems to be treating the last two-bars of the section as a single altered dominant seventh chord. The underlying voice leading of mm. 127-128 is the first five notes of the Gb major scale, (^#2 ^#3 ^#4 ^#5 ^#6 in the home key), finally resolving to the major seventh, D, on beat four in m. 128. Analogous to the first two A sections, the second phrase of the third A section elides seamlessly with the first phrase of the first A section of the fourth chorus, creating a nine-bar phrase, and once again obscuring the formal division between the chorus.

“LET’S COOL ONE”

SOLO CHORUS FOUR (mm. 129-160)

The first A section of the fourth solo chorus features a period. The antecedent phrase employs horizontal, primarily diatonic material based eighth-note triplet subdivision, while the consequent phrase follows with highly chromatic, vertical material based on sixteenth-note subdivisions. The three-bar antecedent phrase begins with an arpeggiation of Eb6 in m. 129 and Fmi9 in m. 130. In m. 129, motive a is stated twice, the first beginning on beat one and the second on beat three, at which point the motive is slightly altered by interpolating an eighth-note lower neighbor tone. Starting on beat two of m. 131, Rogers returns to chordal soloing, outlining Eb6/9 on beat two, a side slip down to D6/9 on beat three, and Gmin13,b5 on the third triplet eighth-note of beat four, anticipating the Gmin7,b5 harmony of m. 132.

The consequent phrase begins in m. 133 with a lengthy F#min7 side slip that does not resolve to the Fmin7 harmony until the second sixteenth-note of beat four. M. 134 begins by outlining the Bb7 for the first three-sixteenth notes of beat one, before side slipping up to F#min7 starting on the fourth sixteenth-note of beat one through beat three, then returning to Bb7,b5 on beat four. In m. 135, micro-harmonization returns, as Eb is outlined on beat one, followed by a side slip of B7 on beat that resolves to the dominant, Bb7,#9,b9, over beats three and four. M. 136 commences with an ascending F# Dorian scale on beats one and two over the Fmin7 harmony creating an F#min11 sound. Over beats three and four of the Bb7 harmony in m.136, Rogers outlines the secondary dominant, F7,#9, over beat three, resolving to Bb7 on beat four.

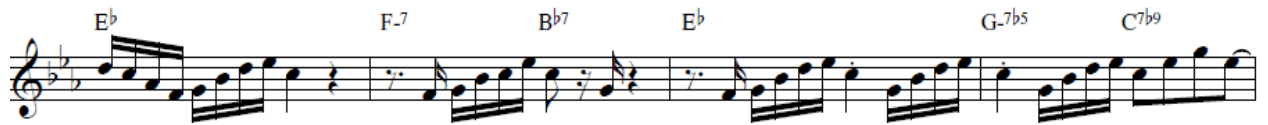
Example 30: MM. 133-136

The image displays two staves of musical notation. The first staff, labeled '133', shows a melodic line in a key signature of two flats. Above the staff are chord symbols: F-7, F#min11, F#min7, and Bb7. Brackets below the staff group the notes under these chords. The second staff, labeled '135', continues the melodic line. Above the staff are chord symbols: Eb, B7, C7, Bb7#9b9, F-7, F#min11, and F7#9. Brackets below the staff group the notes under these chords.

The end of the first A section of this chorus elides with the beginning of the second A section. The second A section of the fourth chorus (mm. 137-144) begins with a delayed resolution of the previous Bb7 to Ebmaj13 on beat two. Analogous to the first A section of the fourth chorus, motive a is stated twice, beginning on the first two sixteenth-note of beat one and on the third sixteenth-note of beat, with the two notes embellished by an intervening upper neighbor sixteenth-note.

The first four measures of the second A section, mm. 137-140, also contain a phrase built from repetitions of a five-note motive. This motive prolongs the thematic note, C, and uses pitches within the Eb major scale collection. In m. 142, Rogers implies Bb7,#5 over the Bb7 harmony and continues to imply this harmony through the first two beats of m. 143 before resolving to Eb on beat three. On beat two and four of m. 143, the thematic note, C, is played, giving the illusion that the note has been prolonged throughout the entire second A section. An audible middleground in mm. 142-143 is G-F#-F (3-#9-3 of the progression Fmi9, Bb7,#5, Ebmaj6/9).

Example 31: MM. 137-140



The bridge of the fourth chorus features a period containing distinct rhythms between the antecedent and consequent. The antecedent phrase implies 12/8 by the use of eighth-note triplets, while the consequent phrase incorporates material based on sixteenth-note subdivisions. The four-measure antecedent phrase begins with an anacrusis on beat three of m. 144. Rogers utilizes a side slip of Bmin9 beginning on beat three of m. 144 through the first two eighth-notes of beat two, before landing on the thematic landmark, Eb. This is the exact device used leading into the bridge during the first two solo choruses. Here, however, Rogers creates extra tension and suspense by delaying the arrival of the thematic Eb until the third triplet eighth-note of beat two.

Example 32: M. 145



In m. 146, the 3-#9-3 middleground voice-leading model is once again employed over the secondary ii-V-I progression. Here, however, the model is compressed rhythmically, with the 9th of Bbmi9 from m. 145 prolonged through the downbeat of m. 146, and the 9th of the Abma7 arriving a beat early, on beat four of m. 146. Rogers continues outlining Abma9 through beat two of m. 147, before implying G7b9,#5, secondary dominant of the upcoming Cmi7 from beat three of m. 147 through beat two of m. 148.

The consequent phrase begins in m. 149 with Rogers outlining Cmin11 over the Cmin7 harmony. In m. 150, Rogers uses side slips on beats one and two over the F7 harmony by moving up a half step on beat one outlining a Gb triad and moving down a half step from F7 to imply an Emin9 sound on beat two. Rogers concludes this measure by outlining an F7,#9,#5,b5 over beats three and four.

Example 33: M. 150



On beats one and two of m. 151, Rogers outlines the dominant of F7, C7,#9,b9, resolving to Fmin9 on beats three and four. Reminiscent of m. 72 and m. 94, Rogers utilizes Bb Phrygian over the first two beats to create a Bbsus,b9,b13 sound. On beats three and four of m. 152, he implies the secondary dominant, F7,#9,b9,#5,b5, over the Bb7 harmony. Similar to other phrases throughout this improvisation, the consequent phrase of the bridge elides seamlessly into the first phrase of the last A section to create a six-bar phrase, again out of phase with the formal division of the two sections.

The last A section of chorus four (mm. 153-160) begins in m. 153 with Rogers utilizing a micro-harmonization of the Eb harmony, with the applied dominant Bb7,#9,b9,#5 on beat one resolving to Eb on beat two, quickly followed by the secondary dominant, F7,#5.#9,b9, on beats three and four. During the next three measures (mm. 154-156) Rogers implies the final use of 12/8 in his solo by subdividing each beat into the eighth-note triplet subdivision.

From m. 154 through beat one of m. 156, he employs horizontal, primarily diatonic material prolonging the thematic C. Starting on the upbeat of two in m. 156, Rogers uses chordal soloing and outlines the applied dominant, C7, b9 into Fmin11, anticipating the Fmin7 harmony found in m. 157, on the third triplet eighth-note of beat four. In m. 157, Rogers continues the idea of chordal soloing by implying a side slip of Emin9 on the upbeat of one, Fmin9 on beat two, and Bb7,b9 on beat three.

Example 34: MM. 156-157

During the first half of m. 158, Rogers uses Bdim7 voicings to imply Bb7,b9. He concludes this measure by playing an Eb6/9 chord on the upbeat of four, anticipating the Eb harmony found in m. 159. For the final two measures of the A section (mm.159-160) Rogers employs diatonic, horizontal playing. He implies Bb7 over the Eb harmony in m. 159 resolving to Eb on beats one and two of m. 160. On beats three and four, the applied dominant Bb7 is outlined, resolving to an Eb dyad on beat one of m. 161. Rogers concludes his improvisation by playing the thematic C on beats three and four of m. 161.

CONCLUSIONS

Micro-harmonization

The concept of micro-harmonization is the most frequently used device throughout Rogers's improvisation appearing thirty-one times. The most popular use found within this improvisation is interpolating a V7-I progression over the harmony. This appears ten times throughout the A sections and four times in the bridge sections. Examining this idea closely, Rogers typically implies the V7 for two beats (typically on beats one and two) before outlining the harmony (I) on beats three and four of the measure. Over the Cmin7 harmony found in m. 117, Rogers incorporates this concept backwards by outlining Cmin7 on beat one and implying a micro-harmonization Fmin7 harmony on beats two and three. In two other instances (mm. 112 and 147), Rogers anticipates the tonic by implying V7 one measure earlier.

The second most popular use of micro-harmonization within the improvisation is an interpolation of V7 over the harmony. This appears nine times with seven of these instances occurring within the bridge. On closer inspection, Rogers uses this concept twice in two specific locations of the form. Over the Cmin7 harmony found in mm. 35 and 85, Rogers outlines a G7 while in mm. 55 and 119 a C7 line is implied over the Fmin7 harmony.

Rogers's frequent use of micro-harmonization in the bridge continues by interpolating a ii-V7 progression over a harmony. This appears seven times throughout the improvisation with five of these found within sections of the bridge. In the first two measures of the bridge found in the first and second chorus, (mm. 49-50 and 81-82) Rogers interpolates a similar progression of Bbmin7-Eb7. The final use of micro-

harmonization by Rogers is implying an entire ii-V7-I over a harmony. This appears only once in the improvisation (m. 46) when Rogers implies Fmin7-Bb7-Ebmaj over the Bb7 harmony.

Throughout the improvisation, side slips are utilized by Rogers fourteen times. By examining each instance that a side slip occurs, we see that Rogers uses this device in three different ways throughout his improvisation. The most frequent use of the device is a side slip one-whole or half step above or below the anticipated harmony a measure before that harmony occurs. Three of these appear one measure before the bridge in the first, second and fourth choruses (mm. 48, 80 and 144). Two other instances appear in m. 44 as a one beat F#min7 side slip to the Fmin7 harmony found in m. 45 and an Amaj side slip found in m. 114 resolving to the Abmaj7 in m. 115.¹⁵ The last two instances of this appear within Rogers's chordal soloing in mm. 107 as a longer dyad side slip outlining the Gmin7b5 and m. 126 as an F7b9 eighth-note side slip into the Eb7 harmony of the following measure.

The next use of side slips found throughout Rogers's improvisation is playing one-half step above or below the harmony being outlined by bassist John Patitucci. Four of the six times that this occurs (mm. 87, 101, 119, and 133) Rogers plays an F#min7 over the Fmin7 harmony. Examining these four measures closely, we see that Rogers incorporates side slips on specific sections of the form. In mm. 87 and 119, he utilizes an F#min7 harmony on the seventh bar of the bridge. Likewise, in mm. 101 and 133,

¹⁵ Unlike the first, second, and fourth choruses, Rogers does not use a Bmin7 side slip to enter the bridge of the third chorus. The Amaj side slip found two bars into the bridge of the third chorus could be seen as Rogers still incorporating the concept found in the other three choruses but delaying the concept by two bars.

Rogers incorporates an F#min7 harmony on the fifth bar of the first A section. This concept also appears in m. 150 when Rogers implies a Gb over beat one and Emin9 on beat two of the F7 harmony.

The last use of side slips occurs when Rogers interpolates a micro-harmonization of ii-V7-I or V7-I over a harmony. To increase tension, Rogers implies a tritone substitution over the ii to create half step root motion to the V7. This concept appears twice throughout the improvisation in m. 76, when Rogers interpolates a Bmin11-Bb13-Eb over the Eb harmony and in mm. 135-136 when B7-Bb7 and F#min11-F7#9 are implied over the Eb-C7-Fmin7-Bb7 harmony.

Displacement

Anticipation is found throughout Rogers's improvisation a total of fourteen times. Throughout the form, it is used nine times in the A sections and four times throughout the bridge sections. The length of the anticipations range from one triplet eighth-note to three and a half beats. Typically, the anticipation occurs in the measure preceding the anticipated harmony with only three of the instances occurring within the actual measure the harmony appears. One frequent use of the device is found when Rogers employs chordal soloing. The chordal anticipation is generally short only lasting no more than an eighth-note triplet or eighth note.

Delayed resolution is found less throughout the improvisation appearing only seven times exclusively in the A sections of the form. The lengths of the delayed resolutions vary from one to four beats. Throughout the improvisation, Rogers uses rhythmic displacement twice in the first and second chorus (mm. 60-64 and 68-69). By using rhythmic displacement, Rogers creates two separate lines that delay the harmony

by two beats. One technique that Rogers includes with both of these displacements is the implication of 3/4 against 4/4.

Motivic Development

Rogers uses motivic development six times and exclusively within the A sections of the form. Examining these uses closely, we see that Rogers combines the different motivic development concepts as discussed within Chapter 1. The first use of motivic development by Rogers is incorporating the concept of diatonic and true sequencing to intervallic motives. One motive that Rogers develops frequently throughout the A sections of the first and second chorus is motive b. This intervallic motive appears in mm. 37-40, 41-42, 57-59, 71, and 94-96. Typically, motive b integrates diatonic sequencing, however in m. 71 and 94, Rogers employs true sequencing. Two other sets of motives found throughout the A sections of the first and third chorus (MM. 60-64 and 97-99) shows Rogers combining true and diatonic sequencing within each of the phrases.

The second use of motivic development by Rogers is taking a collection of pitches and repeating them as the rhythms are altered. In mm. 122-123, Rogers utilizes a five-note motive (C, Bb, G, E, and F) altering the rhythm from quarter-notes and quarter-note triplets to eighth-note triplets. In mm. 137-140, Rogers takes a six-note motive (F, G, Bb, D, E, and C) and repeats this motive five times displacing it on different beats.

Thematic Development

Throughout the improvisation, Rogers incorporates thematic development in two different contexts. The most frequent use of thematic development is incorporating notes of the theme within the improvisation. Three of these thematic notes appear in the first measure of the first, second and fourth bridge when Rogers lands on the Eb, the first note

of the theme's bridge, following his Bmin7 side slip. MM. 59, 121, and 161 incorporate the thematic notes D or C found within the A sections of the theme. While the preceding examples focus on pitches, the last example (mm. 105-107) shows Rogers utilizing the rhythm found in the first three measures of the theme within his improvisation.

The other use of thematic development is with the incorporation of motive a. This motive, derived from the whole-step interval found within the first measure of the theme, is exclusive to the A sections of the first and fourth chorus (mm. 34, 37-40, 42, 47, 129, and 137). Excluding mm. 37-40, Rogers uses the pitches D and C within the two-note motive.¹⁶ Rhythmically, Rogers develops motive a by using longer note values of quarter and quarter-note triplets. As he continues his improvisation and development of motive a, Rogers uses shorter note values (eighth-note triplets and sixteenth-notes).

Phrase Rhythm

Within the improvisation, Rogers's integrates antecedent and consequent periodic phrase relationships eight different times. Seven of these appear throughout the A sections of the form. Each chorus contains two periodic phrase relationships; one of which is always found in the first A section of the form. The first and second choruses are built similarly using this concept on the first and last A sections while the third chorus utilizes this on the first and second A sections. The fourth chorus is the only time that Rogers utilizes this concept on the bridge.

Rogers always begins the antecedent phrase with longer note values (typically eighth and quarter-notes) moving to shorter note values in the consequent (sixteenth-

¹⁶ The notes D and C are the first two pitches found within the opening measure of the theme.

notes or triplets). In four of these instances, Rogers begins with diatonic phrases in the antecedent moving to more chromatic phrases within the consequent.¹⁷

Elision is used frequently throughout the improvisation by Rogers appearing nine times. It is utilized three times in both the first and third choruses in the exact same sections of the form; it appears once in the second chorus and twice in the fourth chorus. The most frequent use of the concept by Rogers is between the first and second A sections; this appears in the first, third and fourth choruses. Most of the phrases are generally six to seven bars long with the longest phrase being nine and a half bars found within the second A section and bridge of the second chorus.

The preceding analysis and conclusions demonstrates the sophisticated use of micro-harmonization, displacement, motivic development, thematic development, and phrase rhythm developed by Adam Rogers throughout his improvisation on “Let’s Cool One.” Rogers has not only assimilated the conventions of the jazz language, but has expanded upon these conventions to create a sophisticated personal language.

Though Adam Rogers has been an influential musician for the last fifteen years, academic research pertaining to his improvisational approach is non-existent. This thesis will hopefully contribute to the fields of guitar pedagogy and jazz analysis by demonstrating the depth and sophistication of Rogers’s improvisational language.

¹⁷ These four instances are found within the A sections of the form.

APPENDIX 1

Transcription of Adam Rogers's Theme and Solo on "Let's Cool One" Transcribed by John Anthony

Chord symbols: Eb6, F-7, Bb7, EbΔ7, G-7b5, C7b9, F-7, Bb7, Eb, C7, F-7, Bb7, EbΔ7, F-7, Bb7, EbΔ7, G-7b5, C7b9, F-7, Bb7, Eb, Bb-11, Eb7, AbΔ7, C-7, F7, F-11, Bb7, EbΔ7, F-7, Bb7, EbΔ7, F-7, G-7, G-7b5, C7b9, F-7, Bb7, EbΔ7.

33 E^b $F-7$ B^b7 E^b $G-7b5$ $C7b9$

37 $F-7$ B^b7 E^b $C7b9$ $F-7$ B^b7

41 $E^b\Delta9$ $F-7$ B^b7 E^b $G-7b5$ $C7b9$

45 $F-7$ B^b7

47 E^b

49 B^b-7 E^b7 $A^b\Delta7$

53 $C-7$ $F7$

55 $F-7$ B^b7

57 $E^b\Delta9$ $F-7$ B^b7 E^b $G-7b5$ $C7b9$

61 $F-7$ B^b7 E^b

65 E^b $F-7$ B^b7 E^b

68 $G-7b5$ $C7b9$ $F-7$ B^b7

71 E^b $C7$ $F-7$ B^b7

73 E^b $F-7$ B^b7

75 E^b $G-7b5$ $C7b9$

77 $F-7$ B^b7

79 E^b

81 B^b7 E^b7

83 $A^b\Delta7$

85 $C-7$ $F7$

87 $F-7$ B^b7

89 E^b $C-7$ $F-7$ B^b7 E^b $G-7b5$ $C7b9$ $F-7$ B^b7

95 E^b

97 E^b F^{-7} B^b7 E^b

100 G^{-7b5} C^{7b9} F^{-7} B^b7

103 E^b C^7 F^{-7} B^b7

105 E^b F^{-7} B^b7 G^{-7b5} C^{7b9}

109 F^{-7} B^b7

111 E^b

113 B^b7 E^b7

115 $A^{b\Delta7}$

117 C^{-7} F^7

119 F^{-7} B^b7

121 E^b C^{-7} F^{-7} B^b7

123 E^b G^{-7b5} C^{7b9}

125 F^{-7} B^b7

127 E^b

129 E^b F^{-7} B^b7 E^b G^{-7b5} C^{7b9}

133 F^{-7} B^b7

135 E^b C^7 F^{-7} B^b7

137 E^b F^{-7} B^b7 E^b G^{-7b5} C^{7b9}

141 F^{-7} B^b7 E^b

145 B^b7 E^b7 A^b47

148 C^{-7} F^7

151 F^{-7} B^b7

153 E^b C^{-7} F^{-7} B^b7

155 E^b G^{-7b5}

157 F^{-7} B^b7 E^b

161 E^b6 F-7 B^b7

APPENDIX 2

“Let’s Cool One” Improvisation using Gary Potter’s Method of Analysis

34 E^b F-7 B^{b7} E^b G-7^{b5} C7^{b9} 12

Antecedent Phrase Consequent Phrase...

motive a

37 F-7 B^{b7} E^b C7^{b9} F-7 B^{b7}

motive b motive b m. a. m. a. m. a. m. a. motive b

m. a. m. a. m. a. m. a. m. a. m. a. m. a. m. a.

41 E^{b9} F-7 B^{b7} E^b G-7^{b5} C7^{b9}

motive b motive a

C7^{b9}9 F[#]min side slip

45 F-7 B^{b7} E^b

motive a

C7^{#9}b9 F7 Fmin⁹ B^{b7}#9b9#5 E^bmaj7 B^{b7}#9b9#5 E^bmaj⁹

48

B^b7 Eb7 A^b47

Bmin⁹ Thematic Note Eb7#5#9 B^bmin¹¹ Eb7#9 B^bmin⁷ Eb7#5

52

12 8

C7 F7 F7^b

G7^b9#5 C7#5#9b9 B^b7 Fmin7

56

B^b7 Eb49 F7 B^b7 Eb

B¹³b9 Antecedent Phrase Three Note Motive Thematic Notes

60

G-7^b5 C7^b9 F-7 B^b7 Eb

Fmin7 B^b7 Eb

12

Musical score for measures 65-68. The system consists of three staves. The top staff is the melody, the middle staff is the alto line, and the bottom staff is the bass line. Chords are indicated above the top staff: E^b7, F-7, B^b7, E^b, G-7^b5, and C7^b9. The bottom staff includes annotations: B^b7^b9#9, 3/4, 3/4, B^b9, and 3:4 Superimposition. The phrase is divided into an Antecedent Phrase (measures 65-67) and a Consequent Phrase (measures 68-69).

Musical score for measures 69-72. The system consists of three staves. The top staff is the melody, the middle staff is the alto line, and the bottom staff is the bass line. Chords are indicated above the top staff: F-7, B^b7, E^b, C7, F-7, and B^b7. The bottom staff includes annotations: B^b13^b9, B^b13sus⁴, 3:4 Superimposition, and B^bsus⁹. The phrase is divided into an Antecedent Phrase (measures 69-71) and a Consequent Phrase (measures 72-73).

Musical score for measures 73-75. The system consists of three staves. The top staff is the melody, the middle staff is the alto line, and the bottom staff is the bass line. Chords are indicated above the top staff: E^b, F-7, B^b7, and E^b. The bottom staff includes annotations: B^b7^b9, E^b, and Gmin⁷b⁵.

Musical score for measures 76-78. The system consists of three staves. The top staff is the melody, the middle staff is the alto line, and the bottom staff is the bass line. Chords are indicated above the top staff: G-7^b5, C7^b9, and F-7. The bottom staff includes annotations: Bmin¹¹, F#min⁹, B^b13, E^b, and C7^b9.

78

B^b7 E^b B^b7alt E^b Bmin⁹

Same side slip appears at m. 48

81

B^b-7 E^b7 A^b7

thematic E^b7#5#9 B^bmin¹¹ E^b7#9 B^b7 E^b7#5

12/8

85

C-7 F7 F-7

G7#5 F#min7

88

B^b7 E^b C-7 F-7 B^b7 E^b G-7b5 C7b9

Antecedent Phrase

Emaj7 F#min7

93 $\frac{12}{8}$ F-7 B^b7 E^b

Consequent Phrase

C⁷b⁹ motive b m. b. m. b. m. b. m. b. m. b.

3:4 Superimposition

97 E^b F-7 B^b7 E^b G-7b5 C⁷b⁹ F-7

Antecedent Phrase

Consequent Phrase

Repeated Motive

F[#]min⁷

102 B^b7 E^b C⁷ F-7 B^b7 E^b F-7 B^b7

Antecedent Phrase

B⁶/⁹ B^b7

Exact rhythm found in the first three measures of the theme's A section

107 G-7b5 C⁷b⁹ F-7 B^b7

Consequent Phrase

B^bmin⁷ Amin⁷ Gmin⁷b5 C⁷#b⁹ Fmin⁹ B^b7#5#9b⁹

111 E^b $B^b.7$

E^b7 $F7\#9b9\#5$ $F7\#5$ $F7$ B^b7

114 E^b7 $A^b\#7$ $C.7$

$B^b7\#5b5$ Amaj Side Slip E^b7 $Fmin7$

118 $F7$ $F.7$ $B^b\#$

$C7\#9b9\#5$ $C7b9\#9$ $F\#min7$ side slip $F7\#9b9b5$

12

121 E^b $C.7$ $F.7$ B^b7 E^b $G.7b5$ $C7b9$

Thematic
Three note motive $C13b9$

125

F-7 3 3 3 3 3 3 3 3 3 3 3

B^b7

Fmin¹¹
or
B^b7

F7^{b9} E^b7^{b9}

127

E^b 3 3 3 3 3 3 3 3 3 3 3 3

E^b

129

E^b 3 3 3 3 3 3 3 3 3 3 3 3

F-7 3 3 3 3 3 3 3 3 3 3 3 3

B^b7

E^b

G-7^{b5} C7^{b9}

Antecedent Phrase

motive a m. a.

Gmin^{13b5}

133

F-7 3 3 3 3 3 3 3 3 3 3 3 3

B^b7

F[#]min¹¹

F[#]min⁷ B^b7^{b5}

Consequent Phrase

135 E^b C⁷ F⁻⁷ B^{b7}

B⁷ B^{b7}#⁹ F[#]min¹¹ F[#]⁹

137 E^b F⁻⁷ B^{b7} E^b G^{-7b5} C^{7b9}

m. a. m. a. Five note motive

141 F⁻⁷ B^{b7} E^b ¹²/₈

B^{b7}#⁵ B^{b7}

145 B^{b7} E^{b7} A^{b7}

Antecedent Phrase thematic Bmin⁷ G⁷b⁹#⁵

149 C-7 F7

G^b Emin⁹

151 F-7 Bb7

C7^{b9}#9 B^bsus^{b9}b13 F7^{#9}b9#5b5

153 E^b C-7 F-7 Bb7

$\frac{12}{8}$

B^b7^{#9}b9#5 F7^{#5}#9b9

155 E^b G-7b5

C7^{b9} Fmin¹¹

157

Chord symbols: F-7, B^b7, E^b, Emin⁹, Fmin⁹, B^b7^b9, B^b7^b9, E^b6⁹, B^b7, B^b7

161

Chord symbols: E^b6, F-7, B^b7

Thematic

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