The Afrological Soul of Jazz Organ

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Statement of Originality

This is to certify that the content of this thesis is my own work and that all the assistance received in preparing this thesis and sources have been acknowledged. This thesis has not been submitted for any degree or other purposes.

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Abstract

This research offers a practitioner's perspective of jazz performance on the Hammond organ in the areas of history, cultural location, improvisational vocabularies & performance paradigms. George E. Lewis' Afrological/Eurological ideology provides a framework for understanding the function of the organ in African-American society and its relevance to the chitlin' circuit. Afrological values are defined, supported by interviews with Lou Donaldson, Ben Dixon, Larry Goldings, Caesar Frazier, Nate Lucas, Radam Schwartz, Don Williams, Michael Cuscuna, Bruce Forman and Bill Heid. Beginning with the progenitors of jazz organ, analysis of detailed original transcriptions document early performance styles on the Hammond organ, revealing an inherent link to big-band arrangements and sonorities. These provide stark contrast to the paradigm shift caused by Jimmy Smith's application of hard bop and rhythm 'n' blues styles to the organ in the mid-1950s, which creates a new musical movement within African-American culture. As the central character in this research, Smith's improvisational vocabulary is codified, exposing unique rhythmic features such as *Smithtuplets*, melodic features including *succedent blues grace notes*, and sonic considerations inherent in the Hammond organ such as *harmonic foldback*. Further supported by interviews with organists Dr. Lonnie Smith, Wil Blades, Mike Flanigin and Jay Denson, Smith's new performance paradigm is described in terms of groove and creative co-ordination, dispelling some myths regarding the use of bass pedals. Finally, using Afrological values as a guiding principle, Smith's vocabulary and performance paradigm is converted into a personal pedagogy. This pedagogy is documented using performance videos and transcribed examples, and is further supported by recordings of new original compositions and jazz standards in organ/guitar/drums format.

Table of Contents

Table of Figures

Preface

> So you know people say, you play piano, should be able to play organ right? You've got both feet going, both hands, and while all this is happening, you're still reaching up, doing things…that's gotta take some mean training! (R. Lewis)

While my experience as a professional musician prior to my undergraduate studies was largely based around jazz piano, I was heavily influenced for many years by the jazz organ music of Jimmy Smith. Fortunately, circumstances evolved during my undergraduate degree program that enabled me to expand into performing as a jazz organist with professional musicians well versed in the genre. I was able to channel this experience into my studies, travelling to the U.S.A. to study with leading organist Tony Monaco in Columbus, Ohio (historically a significant 'organ town') for a month at the beginning of 2006. This led to my Honours thesis, in which I compared the performance styles of organists Jimmy Smith and Larry Young. Since that time, some eleven years later, the Hammond B3 organ and the style of jazz performed on this 200kg instrument has become central to my musical expression. I am one of many musicians of my generation who have quite happily 'caught the bug'. I am constantly trying to master this instrument and the music associated with it.

I have long benefitted from the process of transcription. Learning the music from the 'inside' and making it one's own vocabulary is a very potent way of becoming literate in the language of jazz. It is the documenting, analysis and *practice* of jazz organ music that is the focus of this study. I am confident that this will yield the results that I desire - to be a more creative, more informed and skilled jazz organist, who knows 'the tradition', yet speaks with his own voice.

The musicians who pioneered the use of the Hammond B3 in jazz, and the fabulous music they made, have almost completely been ignored or denigrated by critics, historians, academics and educators. This is certainly true in its 'home country' of the U.S.A., and it's also true from my perspective as an Australian, where jazz organ is very rare, barely an underground movement. This paper is my attempt to give jazz organ music and its progenitors the recognition they deserve.

Introduction

The research presented in this thesis offers a practitioner's perspective of jazz performance on the Hammond organ in the areas of history, cultural location, improvisational vocabularies and performance paradigms. Through a focus on documenting, analysis and practice of jazz organ music, I aim to make a contribution to the epistemology of jazz organ that illuminates the use of the Hammond organ in jazz by its earliest progenitors and then, its most important architect, Jimmy Smith.

In **Chapter 1** I introduce George E. Lewis' concept of *Afrological/Eurological* ideology, which describes the vastly different musical behaviours engendered by these disparate ideologies. Outlining the value system that is the Afrological, I show how this ideology is an inherent feature of both jazz organ music and the loose coalition of clubs in which it was performed, known as the *Chitlin' Circuit*. Through extensive interviews with leading practitioners in the jazz organ field, I reveal how their attitudes and performance practice align with values identified by Lewis as being Afrological in nature. The symbiotic relationship between the improviser and their audience is also framed in Afrological terms, and referred to in association with the organ being the primary instrument of worship used in African-American churches.

My interpretation of Afrological ideology and values are used throughout this thesis in two distinct ways:

1. As a means to prioritise the direction of my analysis of jazz organ music
2. As a guiding set of principles to my performance practice

To contrast with the Afrological, Eurological musical values are defined and then used to highlight two significant issues within jazz analysis and performance practice. First, issues surrounding the analysis of jazz improvisations using criteria aligned with Eurological values are revealed. Then, the perceived negative effects of Eurological ideology on jazz education, jazz performers and their audiences are also discussed with several interviewees.

Demonstrating the need for this research, the distinct lack of attention given to practitioners of organ jazz is revealed through an examination of the racial divide as it pertains in historical terms to jazz audiences and the Hammond organ. This is further supported by highlighting potential bias within jazz scholarship and criticism, especially as jazz evolves into concert music in the same period as the organ becomes dominant in the chitlin' circuit. Finally, the central figure of this study, organist Jimmy Smith, is introduced and discussed in terms of his status within the African-American community.

Chapter 2 reviews the previous academic research in the areas of jazz organ music, its history and the significant performers on the Hammond organ. The academic writings of Schwartz, Mattock and Richardson are appraised, both to acknowledge their contributions to the epistemology, and to further highlight the need for research in this area. Given the scant amount of academic research available, it has proven both necessary and worthwhile to include some commercial publications in this literature review. Thus, the

commercial writings by Lodder, Vail, and Faragher are also reviewed here, as they contribute important information that is unavailable in the academic realm.

Chapter 3 contains a much-needed overview of jazz organ history and its progenitors, detailing the adoption of the Hammond organ by jazz big band arrangers and jump blues musicians. The transition of the Hammond organ from a novelty instrument for pianists, to a vehicle for serious jazz in a new instrumental format is discussed. Complete with biographical information, the playing styles of three highly influential early exponents of the Hammond organ in jazz are revealed via analysis of original transcriptions. These transcriptions demonstrate the direct translation of big-band arrangement techniques to the performance of jazz on the Hammond organ.

Chapter 4 begins with unique biographical information on Jimmy Smith and attempts to clear up some of the myths surrounding him. His early life, performance career and military service are discussed, before outlining his self-directed transition from pianist to genre-defining jazz organist. The differences in performance style from his predecessors is highlighted, alongside technical information regarding the sound-producing capabilities of the Hammond organ and Smith's unique approach to tone. The dramatic effect of Smith's new sound on the New York jazz scene in late 1955 is described in detail, including the ensuing awards and record sales. Using values inherent in the Afrological, I have identified aspects of Smith's improvisatory vocabulary by creating detailed original transcriptions of his historically important performances, codifying his unique improvisational vocabulary in the process. These include both studio and live recordings from his seminal period on Blue Note records between 1956-58, in which he defines the new paradigm of the Hammond organ in jazz. Later in this research, I demonstrate that my understanding of Smith's improvisatory vocabulary has enabled me to creatively develop my performance and composition of jazz organ music.

Chapter 5 summarises this new paradigm of jazz performance on the Hammond organ, and its implication for organists and their accompanists. Smith's unique use of the organ's bass pedals is described in detail, correcting many common misconceptions in the process. The concept of *groove* is introduced, defined, and linked to Afrological ideology. The physical challenges involved in playing jazz organ that are often discussed in terms of 'the independence of hands' are reframed in terms of *creative co-ordination*.

Chapter 6 describes the historical arc of the jazz organ movement. It is dedicated to clearing up a historical misconception that jazz organ disappeared completely, only to be revitalised by the 'young lions' of the 1980s. This chapter examines the effect on the jazz organ tradition of several socio-cultural factors, including: the decline of the chitlin' circuit; the erosion of music education in African-American communities; the rise of a 'New Black Middle Class'; Jazz Fusion music and modern keyboard instruments.

Chapter 7 provides a practitioner's perspective on the application of Afrological ideology to jazz organ and my resultant personal pedagogy. The creative processes that I have developed with the express desire to expand my improvisational and performance vocabularies are presented in detail. My methodology in-

volves the performance/practice of Smith's improvisational vocabulary (as revealed in Chapter 4) in several different repertoire settings. This methodology is directly in line with Afrological principles, and sits in stark contrast to common methods of note-based analysis that are often founded in Eurological ideology. This yields an authentic, efficient and personal approach to my jazz organ practice. This section includes video performances of my creative processes in action, and audio examples of new original compositions and live performances that are a direct result of the creative processes emanating from this research.

Chapter 1: Afrological

Defining Afrological

In *Improvised Music after 1950: Afrological and Eurological Perspectives*, George E. Lewis describes the intersection of two musical ideologies that belong to two distinct cultural groups. These two ideologies are labelled *Afrological* and *Eurological*, after the cultures to which they belong. The practice of either ideology results in profoundly different musical behaviour. Lewis manages to divorce these ideologies from race in practical terms, explaining that anyone can perform music using either ideology, if sufficiently well versed in its tenets (217). Lewis' central argument is that the highly skilled jazz improvisations of the bebop era challenged composers from the Eurological (i.e. Western Art Music) tradition to consider and include improvisation within the structure of their compositions. Additionally, Lewis (and other writers e.g. Finkelstein qtd. in Schwartz 50) makes a strong argument that jazz should be evaluated on its own terms.

Afrological musical practice prioritises an individual's voice and the 'expansion of self' within a collective and culture (G. E. Lewis 219). Therefore, the improvisation should tell us who is improvising (G. E. Lewis 241). The improvisatory concepts of freedom and spontaneity, are 'possible only through discipline' as it applies to the performer, their musical instrument and its place in the history of the music (G. E. Lewis 238). These ideals manifest in the expectation that the improviser and their improvisations will contain a personal distillation of the history of the music as it pertains to their chosen instrument. Charles Keil, when discussing the evolution of African-American music, emphasises the power each new stylistic iteration of 'the music' has for "in-group solidarity for the black masses and the more intellectual segments of the black bourgeoisie" (qtd. in O. Wilson 19).

Olly Wilson describes the West African roots of all African-American music, and that the basic creativity inherent in these roots is "buried deep in the collective psyche of black Americans" (19). In his discussion surrounding the soloists in Duke Ellington's band, organist Gerry Richardson identifies "an integral practice of Jazz musicians" in that "a player should 'sound like himself'". Like Wilson, Richardson identifies this habitude as being transferred "from West African cultural practice" (11). Eminent alto saxophonist, improviser, composer and academic Stephen Lehman, who positions his work firmly within the Afrological framework, describes this feature of the Afrological as a "preoccupation with the articulation of personality

and the assertion of individual agency through sound" (3).

In a stark contrast, George E. Lewis defines Eurological musical practice in terms of the 'traditional composer-to-performer hierarchy', which completely prioritises the voice of the composer above that of the performer (239). This ideal manifests in discussions on "the right way to play Schubert", or any other European composer, while Richardson describes this as "how an instrument should be played and sound (the conservatoire approach)" (11). As defined by Lewis, the Eurological situates the complete written form as specified by the composer as paramount. As such, this text-based form makes claims to legitimacy, implying that forms of music that are not text-based are less legitimate, and, possibly illiterate (G. E. Lewis 220).

Issues with Eurological critique

Two separate writers demonstrate the misunderstandings that can occur when values that Lewis defines as being Eurological in nature are used to evaluate a jazz improvisation - music created within cultural parameters that are distinctly Afrological in nature.

David Mattock examines how Gunther Schuller uses musical values aligned with the Eurological to analyse a Sonny Rollins solo. Attempting to find unity in Rollins' improvisation, Schuller expects the solo to "be related to the main theme of the song" (Mattock 38). Perhaps unwittingly, Schuller is evaluating the merits of jazz using Eurological criteria, requiring Rollins' improvisation to have characteristics akin to sonata form. Consequently he denies or ignores values inherent to the Afrological. Mattock argues that if Schuller were applying the values inherent in jazz, the unity he requires is actually in the history of the music itself (49).

Robert Walser summarises Schuller's analysis as simply proving the solo is coherent, but that it doesn't tell us two important things - why we find it meaningful or how it differs to other music we might evaluate the same way (349). In contrast to Schuller, an Afrological evaluation of the solo might discuss the uniqueness of Rollins 'voice' as a feature that makes it specifically identifiable as him. Additionally, do we hear identifiable jazz vocabulary that communicates a personal viewpoint within the history of jazz music?

Individual personality

The features of personality and tradition in the Afrological paradigm are expressed by many performers from the jazz organ tradition, some having a long association with the chitlin' circuit.[1]
These performance venues in African-American communities were "invaluable for the creation of common aesthetic and cultural sensibilities among the African-American Diaspora" (Neal 38).

In separate interviews, 'organ drummers'[2] Frank Wilson and Ben Dixon, both speak of putting themselves

1 The loose coalition of African-American clubs and bars, known as the 'chitlins' or 'chitlin circuit' formed a literal circuit that African American musicians could tour. For more information see "Chitlin' Circuit Requirements" later in this chapter.

2 Within the jazz organ genre, drummers who were particularly adept at accompanying organists are often referred to as 'organ drummers'.

into the music, all the while remaining 'true' to its origins. Wilson:

> …you have to try to stay true to whatever it is, but you also want to put yourself in it too. Stylistically you want to have your own kinda thing going.[3]

Ben Dixon's philosophy is along similar lines:

> I thought of it as, what I was bringing, was my understanding of myself, in terms of what I would produce. I would put something into the music. I never looked to just get into the music and follow somebody else's pattern - I look to bring out what was in me and put that in the music. I knew I had rhythm in me.[4]

Performer/Audience Relationship

The Afrological contains a symbiotic relationship between the improviser and the audience, with Lewis claiming that these roles were defined through the bebop movement of the 1940s and are still present today (218-19). Amiri Baraka equates the performer/audience interactions in a nightclub to the "Call and Response structure of Preacher and Congregation", and that this form "permeates the entire culture" ("The Phenomenon of Soul" 270). The roots of this African-American cultural feature come from West African musical practice where "…there are no observers…The same thing could be said of most Afro-American musical experiences" (O. Wilson 16). Radam Schwartz sees this interaction as the very definition of *folk music* - "music that has a sociological function" - that is, music eliciting a reaction or participation from an audience, adding: "It's important to identify that this is folk music versus aristocratic music".[5] And while this music is "folk music", it is also one in which the skills of the improviser are anchored to "careful preparation, formalism, and intellectual rigor" (Lehman 3). Audible examples of the Afrological performer-audience relationship within jazz organ music can be heard on songs such as "A Real Goodun'", from organist Jack McDuff's highly influential (Mason) album *Live!* Recorded at the Front Room in Newark, New Jersey, we hear the audience actively engaged with the performance, clapping along and exhorting "Hey! Don't stop now Jack!" (McDuff).

The prevalence of the Hammond organ in African-American churches is important in both cultural and musical terms. Given that the African-American church was the dominant "social institution in the community for decades", it is inevitable that the organ is sonically linked and identified with a "major reservoir of cultural practices" (O. Wilson 18). The role of the organist in both responding to the preacher and leading the congregation is a potent social cue. The sound of the instrument and the rhythm that one can express on it, and its role in the religious service helps evoke a sense of catharsis in the members of a congregation (Pressing 286). Ben Dixon elaborates:

For more information, see Chapter Five.

3 Interview with the author.

4 Interview with the author.

5 Interview with the author.

> It's all folk music. The organ was prominent where? In the church. The blues come from where? From the people. The people were blue before they got into the house. They were working in the fields right? And they had the blues all day and all night long. I'm putting it in that context. So when we get to the organ, and what the organ was bringing, and the organ was bringing, you understand, the beat of the people. The people had been thoroughly cultivated in church, and the organ was the heart beat.[6]

Saxophonist Lou Donaldson led many organ based groups in the 1960s, and toured all over the U.S.A. on the chitlin' circuit. These groups included many prominent organists, including 'Big' John Patton, Dr. Lonnie Smith, Leon Spencer Jr., Charles Earland and Caesar Frazier[7]. When discussing the stylistic origins of jazz organ, Donaldson, much like Dixon, cites church and gospel music as:

> …basically where it came from. The sound, the rhythm, everything came from the gospel music.[8]

Organist Caesar Frazier[9] elaborates:

> There were a lot of clubs that were owned by African-Americans and when you played in those places, you had to get the house. And to get the house, was not about how many notes you can play in a bar. To get the house was about how consistent you could overwhelm 'em with a heck of a groove. And that groove was fundamentally out of the black church.

Chitlin' Circuit Requirements

Other writers stress the importance of this "musical and social interplay" between musicians and the chitlin' circuit audience, who had their own standards of judging the music from within their own culture (e.g. Outhwaite qtd. in Schwartz 73). Guitarist Dave Stryker, who toured this circuit with organist Jack McDuff, describes the common scene: "It was a more soulful interaction with the audience and musician".[10] The emphasis in African-American clubs across the U.S.A. was that music was for "bluesy dance and entertainment" (DeVeaux 26), not pious appreciation of the avant-garde. This required music with a rhythm and blues focus, not bebop (DeVeaux 26), music that was "open to the black popular tradition - especially blues and gospel" (Rosenthal "Jazz in the ghetto" 51). And while the hard bop and soul jazz of the 1950s

6 Interview with the author.

7 Caesar Frazier: "The use of the organ in jazz…definitely came out of the black culture baptist church". He cites Jimmy McGriff's recording of "I Got A Woman" as an example: "it was a big hit even in the juke-joints…the whole approach in that song is straight out of the black baptist churches…those influences are still there - the way we go down into the groove. Most non-African-American players, if you listen to them try to play what we call funk, it always sounds, to me, contrived…it's not what they're living. It's a world of difference in hearing Jimmy Smith playing 'Funky Broadway' or 'Mojo Workin' and hearing what he does, and living it…Jimmy would have never been able to play that way if it hadn't been for his 'dna' - you can't pull that off without feeling it." Interview with the author.

8 Interview with the author.

9 Interview with the author.

10 Interview with the author.

might not be as technical or intellectual as bebop, it was certainly expressive, cathartic and "both 'art' (in the Western sense of the term) and background music for partying" (Rosenthal "Jazz in the ghetto" 51).

> Black communities had their own heroes, and black fans of jazz had their own way of responding to the music. Those attitudes rarely reflected the values represented in the jazz press: most jazz writers of the fifties and sixties did not come to Harlem to hear music. (Porter ix)

Stanley Dance describes these audiences as uninfluenced by what was fashionable in Greenwich Village at the time (Liner notes to R. Wilson). Veteran organist Bill Heid highlights the social utility of these clubs: "Most of the organ clubs and jazz clubs in general, they were really not so much listening rooms but just places to hang, for people to hang."[11]

Saxophonist Lou Donaldson describes the demands of the audiences 'on the circuit':

> They want music that make 'em move, you know. We call it 'foot-pattin' music' - that's what they wanted. They wanted to jump up and down, and sometime they'd even dance.[12]

In true Afrological style, 'progress' in the music had to be framed by a reference to tradition, not a complete break from it - what Jeff Pressing refers to as "a culture of…historical reference and accommodation to innovation" (285). While musicians sought to develop their own voice and personal distillation of the music, moving the music toward the avant-garde on the chitlin' circuit was not easily achieved. Lou Donaldson relates what was required:[13]

> …you had to hit blues and rhythm. Rhythm and Blues and Funk, or you didn't have a job. You couldn't play 'outside' at all. If you did you'd be outside without a job.[14]

Appropriation-Revitalisation

Among the literature on the subject of jazz in the 1950s is a common theme of jazz returning to its roots as dance music (Porter xiii), absorbing the innovations of bebop but equally valuing and incorporating blues and gospel (Rosenthal "Jazz in the ghetto" 51). This was perhaps a reaction to bebop, which despite its triumphs of both rhythm and melody, wasn't dance music. Whether we label the style of jazz performed on the Hammond organ simply as organ jazz or soul jazz or place it historically as a subset of hard bop, it is another potent example of what Charles Keil terms the "appropriation-revitalization process":

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11 Interview with the author.

12 Interview with the author.

13 "Lou depended on his organ player more that anybody else. He actually treated me different. Melvin (Sparks) and those used to call me 'Lou's straw boss' (underboss)." - Caesar Frazier. Interview with the author.

14 Interview with the author.

> In every instance the new music has been an amalgamation of increased musical knowledge (technically speaking) [sic] and a re-emphasis on the most basic Afro-American resources (qtd. in O. Wilson 19).

Los Angeles-based guitarist Bruce Forman describes jazz organ music as being "club music" and is critical of what he describes as the effect of academic approaches to jazz:

> Where modern jazz is played it's being treated as an art, as opposed to a community experience. The way it's played - it's 100% intellectual. It's more about everybody's individual playing. In the old days they had a group unifying sound.[15]

Similarly to Forman, my interviews with professional organists Nate Lucas, Larry Goldings, Will Blades and Bill Heid reveal similar criticisms. All discussed issues surrounding the perceived effect of academic/conservatoire education on jazz performance practice, something that Neal refers to as a shift to "concert music, appropriated by the mainstream cultural elite and later the Academy" (35). Educated on the bandstand, Bill Heid contends: "That college vibe, you're not going to get the real deal from that, for the most part. It's almost like some kind of North Korean brain-washing centre."[16]

Nate Lucas is critical of how jazz is commonly presented, in a European-style concert environment:

> They pack in places like the Blue Note and say 'just sit here and be quiet and watch.' You can't dance, you can't talk, they don't want you to conversate. 'Just sit here and watch, just watch him be great.' That's not what this music is about. It's never been about that. Now they've cleaned it up - bleached it.[17]

Lucas describes the music as being divorced from its roots as entertainment, that "the music that is being put out here now is so based around academia…and that's not fun - who wants to sit and think?"[18]

The Negation of Jazz Organ

In the process of researching jazz organ and finding a dearth of academic material available, one inevitably must ask 'why?' Given that Jimmy Smith outsold Miles Davis (Porter, Bob. qtd. in DeFrancesco 50) and the strong representation of other organists on the Blue Note and Prestige labels (Rosenthal "Jazz in the ghetto" 52), how is it that these musicians often garner such little attention from historians, academics and educators - or worse still, not being mentioned at all? In a further work, Rosenthal devotes a mere 16 pages to *Tenors and Organs,* only half of which is actually on organ (*Hard Bop*). To his credit, Kenny Mathieson devotes a whole chapter to Jimmy Smith, while giving only passing mention of McGriff, McDuff et al in

15 Interview with the author.
16 Interview with the author.
17 Interview with the author.
18 Interview with the author.

his book *Cookin': Hard Bop and Soul Jazz* (53-66).

In yet another brief discussion of jazz organ, Joachim E. Berendt's viewpoint appears to be situated in what Lewis defines as the Eurological. When describing Fats Waller's early pipe organ recordings, Berendt paints a picture of legitimisation - of "hallowed cathedrals" - a world that due to racial factors was "unattainable" for Waller (292). As if the "great church organ of the European tradition" (Berendt 292) is somehow artistically superior, he places the relatively insignificant later pipe-organ efforts of white musicians (such as Clare Fischer, Keith Jarrett and Fred van Hove) in the text before those artists whose seminal rhythm and blues expressions from "the bars and cocktail lounges of America's black ghettos" are actually a much larger movement in the canon of jazz organ (Berendt 293).

Even a casual mention of Jimmy Smith amongst musicians of various styles usually yields an enthusiastic exchange, discussing his famous recordings and formidable technique. Much of the omission or negation of jazz organists and their music can be explained by cultural and racial factors. Before looking specifically at jazz organ, it is important to examine issues of authority and cultural viewpoint. In his writings about improvisation, George E. Lewis gives his view of the problems associated with authorship:

> Commentary on improvisation since 1950 has often centered around several key issues, the articulation of which differs markedly according to the cultural background of the commentators-even when two informants, each grounded in a different system of belief, are ostensibly discussing the same music. (217)

However, it is unlikely, that in many instances, there are two different systems of belief driving the criticism of jazz, as "Most jazz critics have been white Americans, but most important jazz musicians have not been" (Baraka "The White Critic"). Lewis' "critical tools" of the Afrological/Eurological offer a prism through which to view much of the commentary on jazz, and reveal its roots in Eurological ideology (217). He notes that amongst composers from the "European-based tradition" there existed a "narrative of dismissal…of the tenets of African-American improvisative forms" (G. E. Lewis 216). Amiri Baraka describes the oppressive effort to "make African-American music an appendage of European concert music" ("The Phenomenon of Soul" 274), having argued in an earlier piece that a Negro critic would "have to come from the black middle class" for whom jazz had only "recently lost some of its stigma" ("The White Critic").

In her survey of early articles on jazz, Maureen Anderson documents the "racial prejudice that white jazz critics had against African Americans" (135), whom she refers to as "racists in print" (144).

> In striving to analyze and to understand the concepts of jazz music, white critics…in utter contempt, wrote that jazz plagiarized and then mutilated the works of classical, white composers (Anderson 135).

In his thesis *Organ Jazz,* Radam Schwartz identifies who is the position of authority:

> …the story of jazz is told mainly from the perspective of black musicians performing for white audiences, occasionally from the perspective of white musicians performing for a white audience, seldom told from the perspective of black musicians performing for a black audience, and almost never from the perspective of white musicians performing in front of black audiences (58).

Given his experience playing in predominantly African-American groups in the clubs of New Jersey and Harlem, Schwartz, as a white organist, is in a particularly unique position to comment. Implicit in his quote above is this: *black musicians play differently for a black audience.* Schwartz elaborates:

> Every aspect of this music is defined by the writers and academics not wanting to address the fact that when black musicians played for a black audience, they played differently than when they played for a white audience.[19]

When subjected to critique or analysis, most jazz has been written about from a European viewpoint, by white men. Using Schwartz' arguments above, then, by extension, these white critics are not hearing authentic jazz to begin with.

Lewis clearly believes jazz should be judged and analysed on its own terms, and that applying the values of another musical system when critiquing jazz creates an "epistemological other" (227). Baraka describes these 'alien' values as "white middle-brow standards of excellence" and argues that critics are completely wrong to use these criteria as the music "is completely antithetical to such standards; in fact, quite often is in direct reaction against them" ("The White Critic"). Baraka argues that "this music cannot be completely understood (in critical terms) without some attention to the attitudes which produced it" ("The White Critic"). Charles D. Carson alleges that a Eurocentric focus can undermine the broad palette that encompasses all jazz styles. This is especially true for organ jazz, a style of jazz that exploits "the points of contact between blues, jazz, and popular music" (2-3).

Larry Goldings describes the intellectual approach of critics:

> …for years critics have fallen for artists that want to talk about and intellectualise their music and give it some kind of context, rather than music that's like the blues where you either feel it or you don't. It's music that relies mostly on feeling and isn't made up of a huge variety of chords and European-influenced harmony and stuff like that. It's mostly about rhythm and feeling. Especially these days, in order for critics to have anything to write about, it has to have some sort of intellectual element to it, maybe the artist has spoken about it in the liner notes and I think that's unfortunate…I think if you come out just swinging and wanting to play music that's unabashedly emotional and a lot of feeling and simple in its presentation and not highly arranged and doesn't have a novella's worth of explanation to

19 Interview with the author.

> it, that people who call themselves 'critics' feel like they don't have anything to grab onto, that there's nothing to say. I think that has been going on for a long time.[20]

The Organ and The Racial Divide

Given the organ's historical place in church, and in particular, the Hammond organ adopted and exploited to great musical effect by the African-American church, we unearth both the roots of jazz organ and the opposition to it. While mindful of the link between early hymns and blues, Jack Maher notes the common perception of the organ as a 'miscellaneous instrument' ("The Incredible Jimmy Smith (Blue Note)" 38). Early innovators such as 'Wild' Bill Davis were well aware of the negative church connotations (Dance 2). In the late 1940s/early 1950s some clubs, such as Birdland[21] were hesitant to turn their club "into a church" (Hoefer 27). Even advocates for Jimmy Smith charge that the organ is "a poor instrument for jazz" (Hoefer 44).

Readers of Down Beat expressed their opposition to the use of the Hammond organ in jazz: "An organ has no more place in jazz than a tenor sax has in church" (Kazmar 6). Album reviewers couldn't shake the organs association with weddings and funerals, even when reviewing one of Jimmy Smith's greatest albums (DeMichael "Crazy! Baby" 37) and a great many implied that much jazz organ "might have been ten times better had it been played on a piano" (Cooke 13). Even though he greatly appreciates the recordings of Jimmy Smith, as late as 1964 Leonard Feather seems to yearn for an avant-garde expression on the Hammond (8).

This ambivalence and hostility towards the organ was to have a direct effect on the lineups of musicians who played the 'white' clubs - even though Sonny Stitt had a long association with organists such as Don Patterson and Bobby Pierce, he used piano in these situations (Schwartz 10). Although long associated with the Organ/Guitar/Drums (O.G.D.) format, Guitarists Wes Montgomery and George Benson stopped using the organ in order to find 'crossover' success in the popular music charts (Schwartz 18, 20), something confirmed by Michael Cuscuna.[22]

Stanley Dance gives us a perspective on the racial divide as it pertains to the organ's acceptance into jazz circles: "So far, the support for organ jazz has come mostly from the Negro communities in the U.S., and criticism from white 'intellectual' critics, but it continues to grow in general popularity" (3). Bob Porter notes that the organ's function was central to religious worship in black communities and therefore "a sound most black people were well acquainted with" (158).

Joey DeFrancesco contends that the "white press" didn't often go to bars in African-American neighbourhoods, "choosing instead to follow the avant-garde" (50). What is perhaps the most telling, is that after the rise of Jimmy Smith in 1956, the Hammond B3 organ became a mainstay of the African-American

20 Interview with the author.
21 Birdland relented, often featuring 'Wild' Bill Davis and his trio.
22 Interview with the author.

jazz world - by this Dance means the chitlin' circuit or *jazz organ circuit* (emphasis Schwartz 4). As detailed above, this circuit fostered, developed and demanded a very Afrological version of jazz (i.e. steeped in the blues and for dancing), all the while being critiqued by people from outside the culture who are in a position of some authority, such as white critics. The sheer size of the movement created by Jimmy Smith cannot be underestimated, as organists with hit records "could work 52 weeks of the year without playing the same club twice" (DeFrancesco).

> Soul jazz was entertainment first. Within a short period, it became the preferred social music of big city black adults. The initial impact of soul jazz was felt strongest in the northeast. Philadelphia, Newark, and New York were favorite stops of the organ combos. Yet by the mid-'50s, there were plenty of organ bars in Chicago, Cleveland, Detroit, and Los Angeles as well. In fact, by that time, it was a rare urban community that did not have one or two clubs featuring the Hammond organ (Porter 158).

In the 1950s as jazz became more legitimised, evolving into concert music (Neal 35) (e.g. Modern Jazz Quartet, Jazz at the Philharmonic), it stands to reason that any music that retained the features of the Afrological would be the least understood and valued by critics whose values are underpinned by Eurological leanings. In fact, if the music mostly exists in small black-neighbourhood bars and clubs, it is most likely to be invisible (Schwartz 42). Stanley Dance paints a convincing picture of "…the fundamental difference between…jazz uptown and downtown":

> Uptown, the music is for partying, having a good time, and reducing tensions. Downtown, it is for furrowed brows, deep thoughts, analysis, and a game of frosty one-upmanship with the not-so-hip, the non-members of your cult (Liner notes to R. Wilson).

Musicians from the jazz organ genre and sympathetic writers blame the black/white racial divide in the U.S.A. for the sidelining of jazz organ. For example, organ jazz was largely absent from "clubs of mid-town Manhattan" (Dance, Stanley. Liner notes to R. Wilson). According to organist Jimmy McGriff's longtime drummer, Don Williams: "Most of that organ stuff was on the back-burner, the chitlins' circuit. A lot of white people didn't go to that stuff, so a lot of them weren't exposed to it".[23] In referring to the lack of exposure white people had to the music, Dance describes the organ circuit as "almost like an underground as far as the general masses are concerned", contrasting the "acute awareness of it within the black communities" (Liner notes to R. Wilson).

Organist Bill Heid goes into more detail on the black/white divide, describing the impact that the Civil Rights Era had on jazz audiences at the height of the jazz organ movement:

> You gotta remember too, we had some severe civil disturbances, race riots in the late 1960s, the Martin Luther King assassination and so forth in 1968. Suddenly the landscape real-

23 Interview with the author.

> ly changed, those little chitlin clubs and organ clubs disappeared, because the few white people, that went to those places, and traditionally and even still, sadly enough, had more spending power than blacks, those people were terrified to go in those neighbourhoods. The Martin Luther King assassination was kinda the nail in the coffin really that ended that whole era as far as jazz clubs in inner cities goes.[24]

Yet despite the lack of attention and appreciation from mainstream critics, many small jazz clubs in black communities had converted from featuring pianos to installing organs, favouring the dynamic sound of the Hammond organ connected to the Leslie Speaker (Schwartz 4). While white audiences might have negative associations with the organ, black audiences immediately recognised "the dominant musical instrument of the black sacred world" - both the tone of the Hammond and the style in which jazz was interpreted on it (Neal 37). Bill Heid describes what he sees as difficulty that white people have with the sound of the organ:

> The jazz organ thing really comes, in a certain distant way, out of the black church, the gospel, the sanctified church, and the white person, even who digs jazz, they might dig Oscar Peterson, or even go as far as digging Herbie or McCoy, the more deeper, outside kinda cats, they just don't get - they're not moved by that sound.[25]

Writer Gerald Early gives a view of the "acute awareness" within African-American communities when discussing the impact of Jimmy Smith and his importance as an icon, not only musically but *culturally*. Early eloquently summarises the points detailed above: the impact of Jimmy Smith, his influence on the musicians, the lack of acceptance by white people, the centrality of the Hammond organ to African-American music and culture:

> You know, when I was growing up, somebody like Jimmy Smith was like God. To black people he was God! It was like a Hammond B-3 was the thing! If Jimmy Smith was God, then he had some acolytes under him, like Richard "Groove" Holmes, and Brother Jack McDuff, and these people. And I didn't know any white people who really liked this music very much. I'm sure there were some because Jimmy Smith was pretty popular, but by and large this was black music.
>
> At any rate, while they certainly had their detractors and there were some who didn't like that sound, their importance culturally in the African-American community was quite apart from whatever their worth was as musicians. Those that had this groove style of playing (especially with a Hammond organ) occupied a kind of position that I think was quite apart from how any professional musicians might evaluate them based purely on their abilities as musicians. What they were expressing as musicians was deeply connected to the culture.

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24 Interview with the author.
25 Interview with the author.

> And I think that it's important for any musician that is interested in jazz – or anyone who really wants to understand this music – to understand that aspect of the musicians as well. How the first-generation fans decide how they're going to translate the music into their cultural lives may have nothing to do with how later listeners see it or what they think it's about. (qtd. in Iverson "Interview with Gerald Early")

Chapter 2: Previous Research

As a performer/practitioner, I am predominantly interested in jazz organ improvisation. What are its unique vocabularies and sonic features? What are the stylistic roots of the progenitors of jazz organ? What unique performance paradigms exist that give jazz organ a distinct milieu to that of jazz piano? Even a cursory investigation of these important topics reveals a significant gap in the literature surrounding jazz organ. To date, the three academic writers on this topic (Richardson, Mattock and Schwartz) make valuable contributions that highlight the express need for further research. Additionally, three commercially published books offer detailed information, but lack academic rigour and/or analysis of the music. It is these books that I first turn my attention to.

Commercial Publications

Mark Vail's *The Hammond Organ: Beauty in the B* is an excellent resource featuring technical and historical information regarding the Hammond organ. It also contains several jazz, rock and blues organ lessons and transcriptions that were previously published in Keyboard magazine. Notated musical examples from prominent jazz organists Joey DeFrancesco and Larry Goldings are valuable, but lack significant analysis due to the instructional format.

Steve Lodder's *Classic Hammond Organ: Know the Players, Play the Music* is another contemporary resource, somewhat similar in style to Vail's book. A historical and technical account of the Hammond organ and its development precedes clear descriptions of the instrument's use in various styles of music – jazz, blues, soul, gospel, rhythm & blues. Lodder then provides two sections of musical examples. The first section features generic guides to performance on the organ in the aforementioned styles. This is a good resource for showing the expressive capabilities of the instrument and documents the different approaches between styles. The second section contains brief stylistic musical examples of many important jazz organists – Jimmy Smith, Jack McDuff, Jimmy McGriff, Richard 'Groove' Holmes, Lonnie Smith et al. From Lodder's descriptions of these musical examples, it's possible these transcriptions are from commercially-available recordings, but unfortunately Lodder does not detail the source, perhaps due to copyright issues.

In terms of history and the operation/maintenance of the instrument, Scott Faragher's *The Hammond Organ: An Introduction to the Instrument and the Players Who Made It Famous* manages to fill many of the gaps in Vail's work. Faragher also provides an extensive discography and brief histories of many famous and obscure organists. Unfortunately, for my purposes, there are no written musical examples in this otherwise excellent resource.

Academic Literature

In their separate endeavours, Richardson, Mattock and Schwartz represent the primordial academic research into jazz organ. Informed by their performer/practitioner statuses, all three writers make significant contributions to the epistemology. It should be noted that the depth of information presented in two of these papers is constrained by the limits of a Masters dissertation.

Gerry Richardson's PhD thesis *Where Did the Music Come From? - Maintaining and Extending the 1960s Hard Bop Legacy of Hammond Organ Practice in a Large Ensemble Context at the Beginning of the 21st Century* is mostly centred around his personal history and musical self-analysis, with a significant number of original compositions and recordings on the organ. Richardson provides a useful general description of hard bop, describing it as a mix of bebop, rhythm and blues and gospel that he argues brought African-American audiences 'back to the nightclub' (43). Given that Richardson is British of Anglo-Saxon heritage, and describes himself and his musical activities in terms of being a 'stylistic butterfly', it is unclear as to how his personal story connects to the 'legacy' of the hard-bop tradition (55).

Perhaps the most useful element is Richardson's stylistic analysis of the compositional features of the soul jazz standard - "Mercy, Mercy, Mercy" by Joseph Zawinul. While the fact that this is not hard bop in style is a little bothersome, he links the harmony of this tune to important stylistic and cultural areas of African-American music, describing the first 8 bars as 'set in church' before Zawinul 'takes the tune to the nightclub for the next 4 bars'. Richardson has identified church music with its plagal cadences and antiphony; and then the riff features of blues guitar and boogie-woogie (50). His only brief melodic analysis is to state that 'the melody is pentatonic but makes use of blue-note smears' (50). In terms of his chosen instrument (Hammond organ) and stylistic area (hard bop), Richardson doesn't provide detailed information about jazz organ performance within this style. As a result, it is difficult to evaluate his creative output within the hard bop style.

More valuable information is to be found in David Mattock's Master's thesis *Dr Lonnie Smith: "Mean What You Say, Play What You Mean"*. Mattock begins his analysis section with a description of the melody and harmonic elements of Stanley Turrentine's "Minor Chant", then proceeds to analyse two transcriptions of solos by Dr Lonnie Smith on this tune. Interestingly, these solos are separated by 34 years, the 1966 version being just one chorus long, which contrasts with the 4 choruses of the solo from 2000.

Mattock finds that Smith is using 'motific material as the basis of his improvisation' (57), but seems unsure

if these motifs are a variation of the melody, or simply a use of the minor pentatonic scale of which the melody is constructed. Mattock also graphs the contour of Smith's solo, showing that it rises over the course of the 32-bar solo, but doesn't describe the dynamic effect of this.

The description and analysis here is admirable, however, despite describing Smith's eclectic repertoire choices, Mattock only concentrates on one style of tune here. In terms of harmony and melody, Minor Chant is somewhat typical fare for organ players, but Mattock doesn't link it to the genre or prove that Lonnie's approach here is unique in any way. In *Chapter III: Overview of Lonnie Smith's style*, Mattock details Smith's lack of formal training and its ramifications on how it might affect his general approach to music. Given my personal experiences of studying with Smith, Mattock is correct when he states that 'Smith believes strongly in how music feels' (28). I also agree with his description of Smith's 'three-fold rhythmic approach to funk tunes' (28) such as "Back Track" (rec. 2004), as this is how Smith taught it to me. Mattock's argument would be stronger with a short transcription of this and the other features he points out in this chapter.

In his wide-ranging Masters dissertation *ORGAN JAZZ*, Radam Schwartz provokes much thought for academics, educators and musicologists, suggesting new methods of analysis and areas to investigate for researchers interested in jazz organ. This is the most significant body of work in this area so far, as Schwartz manages to detail history, ethnic elements and serious analysis in this paper. He also provides a deep discussion of why jazz organ has been ignored by academics, educators and historians, some of which has already been referenced above.

While his brief description and analysis of three soul jazz solos (one tenor sax, two organ) mostly serve to prove the stylistic importance of blues-based lines mixed with outlining the harmony endemic to the genre, Schwartz' contribution doesn't end there. In detailing the West African origins of the minor pentatonic scale (22), he effectively quarantines this prominent melodic feature from Eurological analysis and criticism. In other words, the minor pentatonic is not a mere simplification or sub-set of the Western system of diatonic harmony - it is a melodic alphabet of African origin.

Building upon this African feature and making it African-American, Schwartz describes the addition of a flattened 5^{th} to the minor pentatonic. He then defines the first mode of the minor pentatonic and names it using terms from the bandstand - the *gospel scale*, *that good old thing* or *that funky stuff*. While Europeans might describe this scale as major pentatonic in origin, he reminds us of the non-academic environment in which jazz was developed (50). Schwartz is critical of what he perceives as a gulf between the learning environments of the bandstand and that presented by academia. He often uses jazz culture parlance, terms such as "came up" and "pulled my coat" to, at least in part, present a microcosm of this gulf.

In a further description of musical elements associated with this style, Schwartz links harmony and melody to the Afrological interaction of performer and audience when he states 'It is undeniable that the use of the blues scale in conjunction with blues chords (dominant 7ths that do not need to resolve) strikes a

resonance with the African-American audience' (23). Linking this to organ jazz:

> The two most definitive components in soul jazz, leading into the evolution of organ jazz, are the depth of the beat and the use of the blues scale. This combination is what the patrons of the chitlin circuit expected to hear and that was what the musicians of the 1940s and 50s were trained to deliver. (46)

Perhaps the most important theme from Schwartz is the purity of organ jazz. Given its almost complete confinement with African American communities (and their audiences requirements) versus the homogenising effect of conservatories and European influences, Schwartz argues that the genre has been allowed to maintain its original state (38).

Chapter 3: Jazz Organ History

Why not Fats?

While the seminal pipe and theatre organ recordings of Fats Waller are of interest historically, it's important to note they did not start a nationwide movement like Jimmy Smith did (Feather, Leonard. Liner notes to J. Smith *Bucket!*). Oscar Brown Jr contends that Waller and his protege at the organ console, Count Basie "adopted the organ as a sort of side-line, for 'kicks'", implying it wasn't a serious endeavour (J. Smith *Jazz Scene USA*). However, for Waller, the challenge of "how to make this cumbersome and grandiose instrument swing" *was* a serious endeavour, and he loved the organ more than the instrument he based his career on - the piano (Machlin 44, 47). Producer Michael Cuscuna, summarises a common attitude within the jazz organ community towards Waller:

> I think that Waller's stuff was ground-breaking but it's mostly pipe organ and it's mostly in the bagpipe category for me, frankly. I don't get it and it doesn't connect to me and it doesn't connect to my lineage of jazz like Fats Waller the singer/songwriter/piano player does.[26]

Reasons for Waller's lack of success at the organ can be explained by his place in time, in addition to the availability and technical aspects of pipe and theatre organs. In the 1920s when Waller made his first recordings on pipe organ, the Hammond organ was yet to be invented. Very few black churches had the finances to have a pipe organ installed, much less allow what was considered the immorality of jazz to be performed on an instrument intended for the sacred only (Machlin 42). For these reasons, the audiences who were exposed to Fats Waller's jazz organ performances are likely to be small at best. In addition to this, the organs that Waller used, due to their construction, have a short delay between the key being struck and the production of sound - "it would take three to five seconds for the sound to come out after you pressed the key. Can you imagine trying to swing under those conditions?" (Buckner, Milt. qtd. in liner notes to Buckner). Given this significant delay in sound production, it is conceivable that Waller was unable to connect to the most fundamental rhythmic aspect of the Afrological, the: "Musical pulse that is perceptually salient and encourages a psycho-physical response to music" (Lehman 3). Radam Schwartz describes it this way:

26 Interview with the author.

> When did Fats Waller die, in 1942? The organ wasn't really circulating in jazz then. Fats only did one recording on a (Hammond) Model A. There's a tradition of playing the Hammond organ and grooving that you can't do on the organs that Fats Waller played at, because there's a delay on them. A theatre or a pipe organ, like the pipe organ in France he played, had a delay - you can't play it with a drummer, you can't hook up with a drummer. You play it and *then* the sound comes out. Saying Fats was the father of jazz organ takes away from the original founders like Milt Buckner and Wild Bill Davis and Marlow Morris - people who paved the way and really deserve the credit.[27]

Upon its release in 1937, the Hammond organ was both relatively affordable and portable when compared to the large, complex, fixed installation of a pipe organ. These attributes allowed churches of more modest means to install organs, and they proliferated in churches from this time (Faragher 9).

The Pioneers of Jazz Organ

The jazz organ era begins in the late 1940s and there are several people and historical factors central to the story. Fats Waller's untimely passing in 1943 at the age of 39 left only a handful of stride-piano style recordings on the Hammond Model A organ, even though it was his preferred instrument:

> Well, I really love the organ. I can get so much more colour from it than the piano that it really sends me (Waller. qtd. in liner notes to J. Smith *Plays Fats Waller*).

Even if Waller's style had gained popularity with pianists wanting to try the organ, they would have to wait until after World War II ended to purchase a Hammond, or pay an exorbitant price for a second-hand one (Barry). During the war, the Hammond Instrument Company initially produced clocks for the armed forces and "an organ for just about every chapel at the army camps in the United States", before the U.S. Government requested they produce radio transmitters for the rest of the war (Barry). Instead of re-tooling his existing organ factory, Laurens Hammond had the foresight to find another factory in which to manufacture radio transmitters, with a view to re-commencing organ production immediately at war's end (Barry).

The decline of Big Band Swing that began in the mid-1940s was caused in part by changing public tastes, a shortage of musicians (who were serving in the military), and two Musicians' Union recording bans, which lasted from 1942-1944 then through almost the entirety of 1948 (Porter 1, 5, 34). As a result, small groups proliferate, playing new styles of music: bebop and jump blues. All the early pioneers of jazz organ had significant experience as jazz pianists, playing and arranging for big bands, performing blues and boogie-woogie and its offshoot: jump blues.

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27 Interview with the author.

> So much of what Wild Bill Davis, Bill Doggett, and Milt Buckner played focused on chords and a full orchestral sound. Each man was an accomplished arranger, so it was natural for them to think this way (Porter 165).

Two of the most prominent early organists, 'Wild' Bill Davis and Bill Doggett, both played piano and arranged for Louis Jordan, a highly successful and influential band leader, saxophonist and vocalist who was central to the jump blues genre. While bebop music had a strong intellectual direction and ethos, jump blues was for dancing and entertainment. Davis was experimenting with the organ while still performing with Jordan, and can be heard playing the Hammond alongside future members of his own organ trio, Bill Jennings (guitar) and Chris Columbus (drums) on Jordan's tunes "Tamburitza Boogie" and "Lemonade" (both recorded August 18, 1950). This genre of dance music, a mix of jazz, blues and boogie-woogie, perhaps cemented the relationship of the Hammond organ to Rhythm and Blues.

In this section I will be providing an overview of the performance style of three pioneering organists, their musical backgrounds and associations. As I intend to show that James Oscar Smith[28] was the major innovator and largely responsible for the jazz organ movement, I will only be referencing recordings from these pioneers prior to Smith's appearance in 1956, as these recordings will be uninfluenced by Smith. While these innovators continued to have productive careers after 1956, some of them doing their most creative work in the 1960s and 70s, my purpose here is to highlight their seminal achievements and give them the credit for tackling this challenging instrument and bringing it into the jazz world.

Both this chapter and the following chapter on Jimmy Smith contain a large number of original transcriptions of jazz organ performances. The purpose of these transcriptions is multifaceted. First, it is my desire to provide a practitioners perspective on the playing styles of the progenitors of jazz organ. I particularly hope to demonstrate how Jimmy Smith's performance style is revolutionary when compared to his predecessors. Then, through the use of Afrological criteria to catalog, analyse and codify these performance styles, I can create a personal pedagogy that supports my performance practice and artistic goals as a jazz organist.

28 J.O.S.

Explanation of Figures

To assist the reader in locating transcribed musical examples within a recording, the location will be identified by referring to the form of the music. The following nomenclature will apply:

H refers to the **HEAD** of the tune, i.e. the complete performance of the melody. As this usually occurs both at the start and the end of a jazz performance, these will specifically be referred to as HS (for 'start') and HE (for 'end'). In the rare case where the Head is restated in the middle of a performance (between soloists, for example), this will be referred to as HC (for 'centre')

IN refers to the **INTRODUCTION** to a musical performance and is generally separate to the **HEAD.**

EN refers to the **ENDING** to a musical performance and is sometimes separate material to the **HEAD.**

CH refers to **CHORUS**. In a jazz performance, a 'Chorus' represents the complete form of a tune and is often, but not limited to, 32 bars. Thus CH5 refers to the fifth chorus of an improvised solo. As a further example, one chorus of a 12-bar Blues form would comprise 12 bars.

As Choruses (except in Blues forms) are generally divided into sections, these will be referred to by the standard letter labelled system commonly found in jazz lead sheets. Sections that repeat are given a numerical suffix, thus the second A section would be labelled as **A2**. A sections that complete a Chorus (i.e. the 'last' A) will be referred to as **AL**.

Specific bars/measures within a section will be labelled by **M** and followed by a numerical suffix, thus bars 2-5 would be referred to as **M2-5.** Where an example resides within an anacrusis/pickup measure, the example will be labelled **MA**. Throughout this text the words bars and measures refer to the same thing and will be used interchangeably.

Complete Figure examples

Simple examples

While the text moves through the hierarchy from the large scale to the small - the CHORUS then SECTION and finally, specific MEASURE(S), the reader might prefer to read these right-to-left, thus:

CH2A1M6-7 refers to measures 6 through 7 of the first A section of the second Chorus.

CH8BM4-5 refers to measures 4 through 5 of the B section (which has no numerical reference as it only appears once in the form) in the eighth chorus.

HSA2M1 refers to the first measure in the second A section in the head of the tune at the start of a musical performance, .

INM5 refers to the fifth measure in the Introduction

Compound Examples

Some transcribed examples might traverse two or more sections of a specific CHORUS, or sections of two distinct CHORUSES

CH4A1M8BM1-3 refers to the eighth measure of the first A section in the fourth chorus, moving into measures 1-3 of the B section.

CH5ALM8-CH6A1M1-3 this hyphenated example refers to both Choruses 5 and 6, specifically the eighth measure of the last A section of the fifth chorus, moving into measures 1-3 of the first A section in the sixth chorus.

Milt Buckner

Raised in St. Louis and then Detroit, Milt Buckner (10th July, 1915 - 27th July 1977) appears to be somewhat of a child prodigy. He began formal piano lessons around the age of 9, learning to read music and then started his professional life as a pianist at the age of 13. After working with the Motor City bands of Don Cox and then Jimmy Rauschelle, Buckner joined Lionel Hampton as pianist and arranger in 1941, a tenure that lasted 7 years (Faragher 220). His arranging duties for Hampton were significant, with Buckner claiming "I think I wrote about 15 arrangements of Flying Home alone" (qtd. in liner notes to Buckner).

After leaving Hampton to start his own band in 1948, Buckner recorded as Milt Buckner and His Orchestra, and with short-lived projects such as The Beale St. Gang. Much of the material in this period is blues and boogie-woogie in style, recorded with small and medium-sized groups. Recordings such as "Back Alley Blues" (The Beale St. Gang, 1948. Savoy Records) and "Milt's Boogie" (Milt Buckner And His Orchestra, 1949. MGM) demonstrate his prowess at the piano in these genres. Milt Buckner & His Orchestra performed at the Apollo Theatre in Harlem in 1949 and "broke all records" for attendance (Büttner et al.). They also performed on radio broadcasts and recorded for other artists such as The Three Flames. His work as an arranger included writing for vocalists Dinah Washington and Florence Wright. Buckner's work as a session musician includes playing piano for William "Wild Bill" Moore, whose material is in the jump blues and early rock 'n' roll style.

After rejoining Lionel Hampton in 1950, Buckner was asked if he could play organ, after Hampton's organist Doug Duke quit. Buckner replied "I can't, but I'll try." (Faragher 220). He worked at the organ for a few weeks, figuring out the Hammond's controls by himself, but understandably struggled with the bass pedals, which were a new skill for the pianist (liner notes to Buckner). Most often "he preferred to record with a bass player" (Faragher 220), and given Buckner's propensity for playing two handed block-chords on the organ in a style that emulates both the tonality and content of big band arrangements, the presence of a bass player is essential. Buckner is credited with creating this 'locked hands style' while playing piano with Hampton, influencing other pianists such as George Shearing (Berendt 282). Buckner's performance style can best be described as a "one-man-ensemble" (Liner notes to Buckner). While not completely eschewing single-note lines, much of his conception stems from his skills as an arranger being transferred directly to the Hammond organ - "often at breakneck speed" (Faragher 219).

Buckner was actively promoting himself as an organist by 1951, and sought a recording contract with Savoy Records. Herman Lubinsky of Savoy Records was confused about the target audience for Buckner's organ music:

> I am not interested in organ as I am trying to sell records to coloured people and not to white people but I am openminded and will be glad to hear it (Lubinsky).

It is possible he is expecting organ music from the European pipe organ/classical tradition, and hence large-

ly a white audience. Buckner's own trio with Danny Turner (saxophone) and Sam Woodyard (drums) was formed in 1952 and performed in jazz clubs and lounges on the East Coast of the U.S.A. (Faragher 219). Along with Wild Bill Davis, Buckner is credited with establishing the organ trios popularity in "black neighbourhoods all over the country" (Berendt 293).

Buckner's first album on the Hammond organ for a major label was Rockin' with Milt, recorded on April 17, 1955 for Capitol Records (Compiled on Buckner). Like many pre-Jimmy Smith organists, he preferred the sound of the Leslie's moving speakers set to the fast rotation setting, known as "tremolo".

Buckner's performance of "Lean Baby" by Billy May & Roy Alfred, from his 1955 Capitol LP "Rock-in' with Milt"

Personnel on this album:

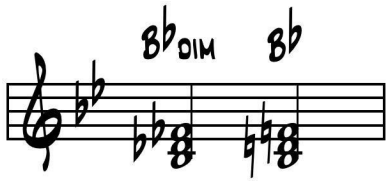
Milt Buckner - Organ
Danny Turner - Tenor Saxophone
Dick Garcia - Guitar
Wendell Marshall - Bass
Sam Woodyard - Drums

"Lean Baby" is a 32-bar tune in AABA form and uses common jazz language in its structures. The A section has a blues-based melody and the chord progression is borrowed from Gershwin's "I Got Rhythm" a.k.a *Rhythm Changes*. The bridge is similar to Ellington's "Satin Doll", approaching the subdominant via a II-V, which is subsequently transposed up a whole-step before resolving to the final A section.

In the following musical examples, Milt has transferred common blues language and big-band arranging techniques to the organ. The drawbars are set to 888868668, a loud, brassy tone. The organ's *chorus effect* is on and the Leslie is set to tremolo. However, before investigating Buckner's performances, I would like to introduce some concepts to frame my analysis.

Fundamental to blues tonality is the sound of a tonic diminished triad resolving to a tonic major tonality. It contains two important elements, the minor third moving to the major third and the flatted fifth moving to the natural fifth:

Figure 3.1 Blues Device no.1.

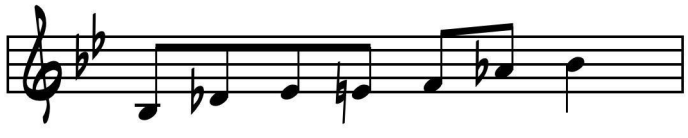


While many books such as The Jazz Theory Book (Levine *The Jazz Theory Book*) reduce melodic blues material to a single scale, known as 'The Blues Scale', this scale doesn't account for a great deal of melodic activity within many blues contexts. There are in fact *two* parallel scales, and many blues improvisations can be reduced to, and viewed in terms of, these two scales.

Minor Blues Scale

This is the scale mentioned above, and the important pitches are the minor third, and the flattened fifth and seventh. It can also be conceived as a minor pentatonic scale with the added flattened 5th - see Figure 3.2.

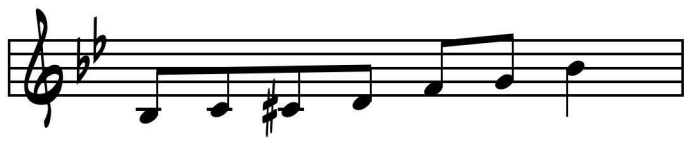
Figure 3.2 The Minor Blues Scale.



Major Blues Scale

This scale is equally common in the construction of blues melodies. As mentioned above, Radam Schwartz refers to it as the "gospel scale"[29]. Like the Minor Blues Scale, it can also be conceived as being based on a pentatonic scale. In this case it is based upon a major pentatonic scale with a minor 3rd (or #9) added - see Figure 3.3.

Figure 3.3 The Major Blues Scale.



In reference to Blues Device no. 1 (see Figure 3.1 above) it is interesting to note that both of these scales are required for its harmonic construction. The Minor Blues Scale provides the flatted fifth moving to the natural fifth, and the Major Blues Scale provides the minor third moving to the major third. This necessitates the creation of a composite scale:

The Greater Blues Scale

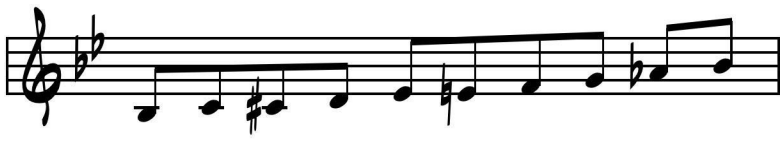
This scale is constructed by combining both Blues scales (Minor + Major)[30] - the term *Greater Blues Scale* (see Figure 3.4) is my own. We will see its direct usage later in the text. This scale consists of 9 notes: three-quarters of the chromatic scale, and consists of 5 chromatic steps traversing the 2nd to 5th degrees of the scale. While it is possible to add the leading tone (A natural), as this note is implied by the perfect ca-

29 Interview with the author.

30 For more information on these scales and their usage, Dan Greenblatt's book *The Blues Scales - Essential Tools for Jazz Improvisation* is an excellent resource (Sher Music).

dence inherent in the music, I have chosen to exclude it.

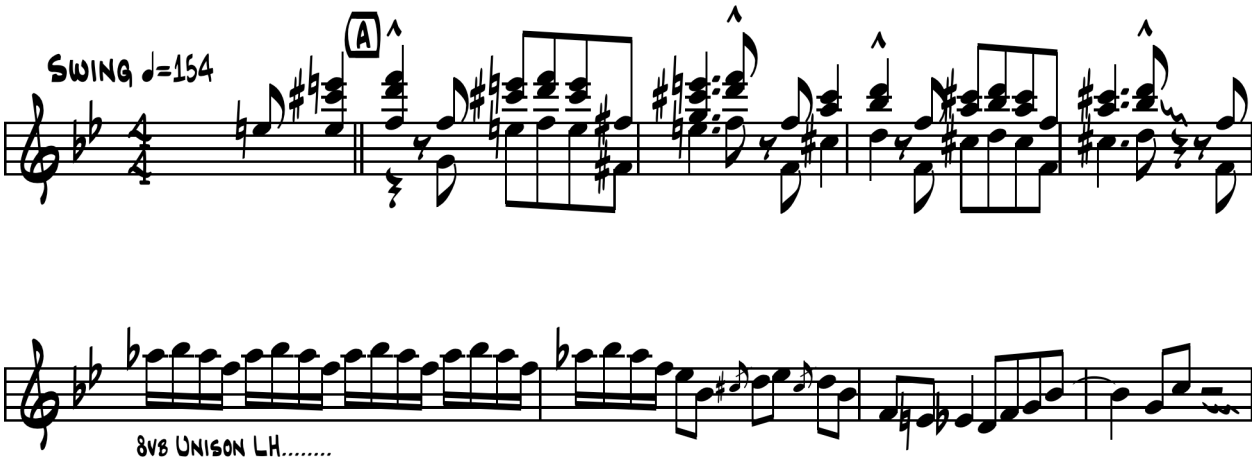
Figure 3.4 The Greater Blues Scale.



Blues Vocabulary example

In Figure 3.5, Buckner is improvising using Blues Device no. 1 in bars 1-2. This device and its rhythmic figure is repeated but transposed diatonically in bars 3-4. Bars 5-8 are constructed from both Major and Minor blues scales. Specifically, bar 5 into the first two beats of bar 6 can be viewed as minor blues scale elements, while the minor third grace note into the major third is specifically major blues in sound. The ascending line at the end of bar 7 into bar 8 as also Major blues/pentatonic. Note the 16th note line on the 2nd system is played in unison by the left hand.

Figure 3.5 CH1A2M1-8 Blues Vocabulary.

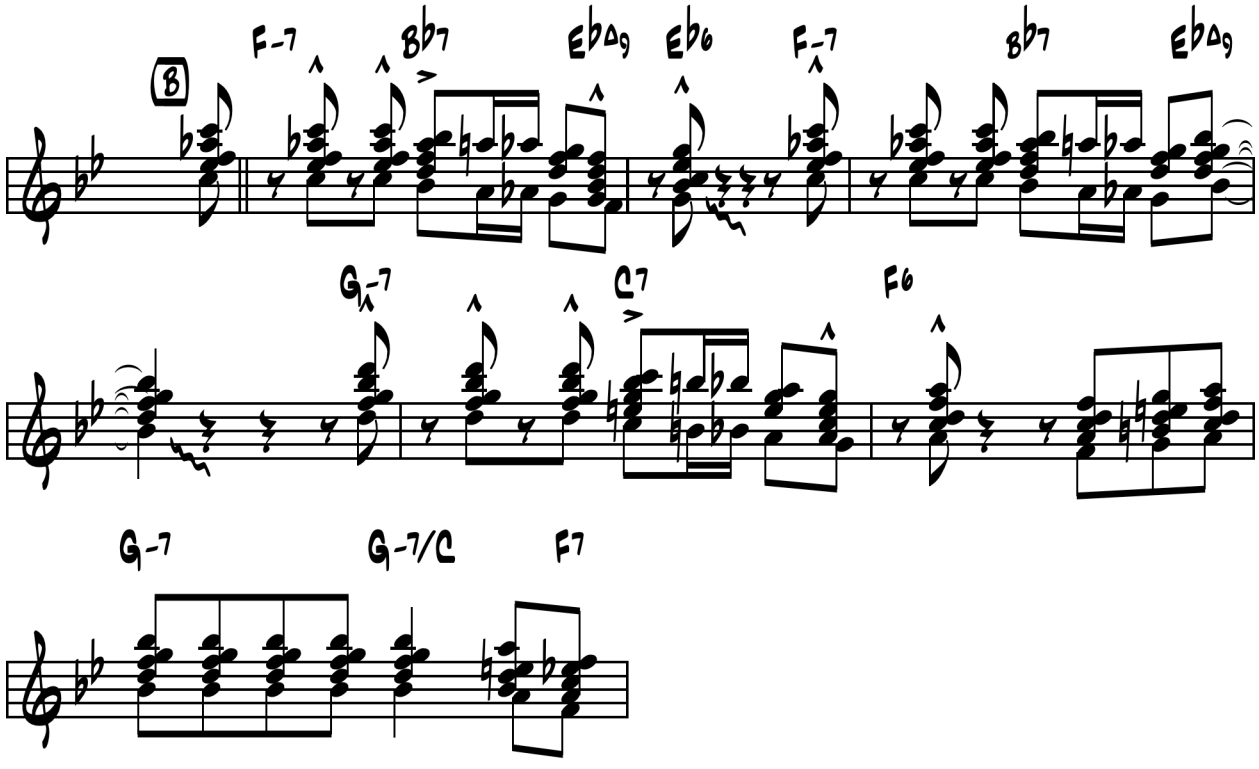


Block Chords

Buckner's block-chord arrangement of the Bridge melody (B section during the Head) to "Lean Baby" illustrates a technique common to professional arrangers called *four-way close*. It is named four-way close "because the four notes of each chord are bunched closely together" (Levine *The Drop 2 Book 3*). Buckner has harmonised the melody with this technique and doubles the melody an octave below using his left hand (stems down). This is the essence of his locked-hands style - see Figure 3.6. Given that the left-hand only plays a single-note line, a smooth legato can be obtained on step-wise melodic lines, such as the ascending line F-G-A-Bb that starts in the 7th bar of the Bridge. This is impossible for the right hand in the same section, but the left-hand legato creates the illusion of legato throughout. Buckner's five-note chords are combined with saxophonist Danny Turner, who is also playing the melody. Together, the effect is similar

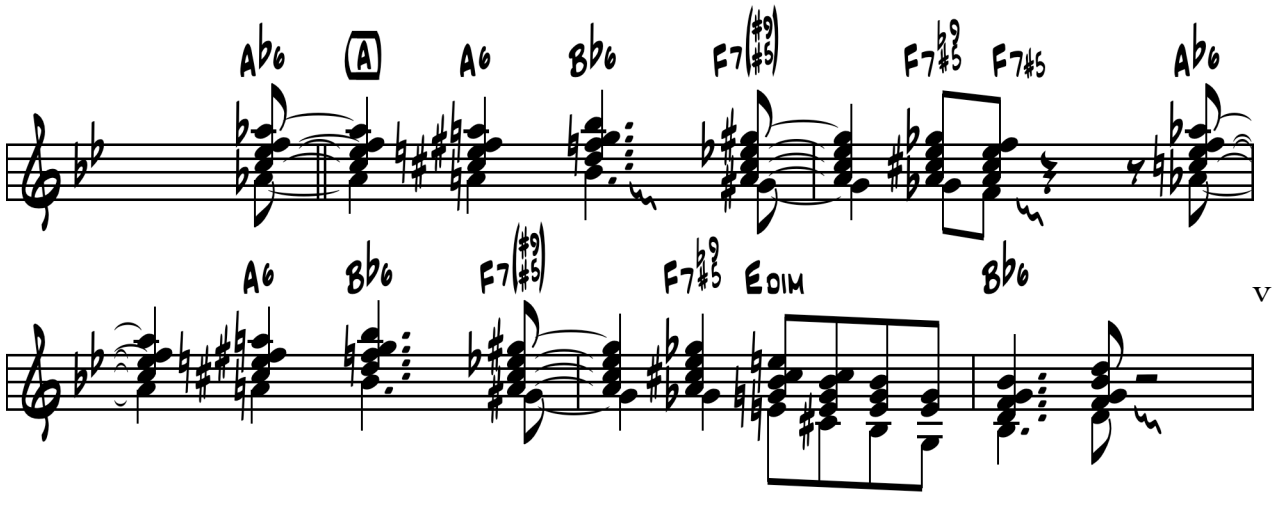
to a big-band sound[31].

Figure 3.6 HSBM1-7 Block Chords.



In the second chorus of his solo (see Figure 3.7), Buckner creates harmonic tension with syncopated chromatic approaches to the tonic chord (Bb6) and using altered dominants, mostly in four-way close voicing. As with the example above, the left-hand part contributes to the legato effect on the E diminished chord, even as the number of notes in the right-hand reduces to accommodate the line.

Figure 3.7 CH2A2M1-5 Block Chords.

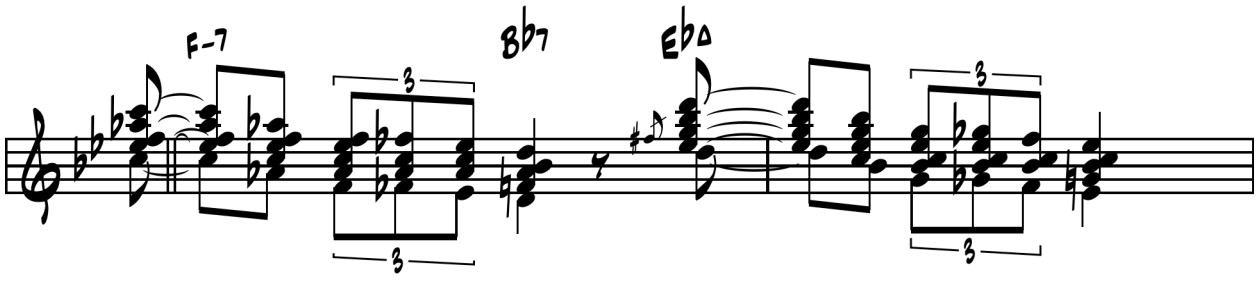


31 Note that the inner voices of the Bb7 chord and C7 chord are held for the entire 3rd beat of their respective bars, but not notated this way for ease of reading.

Note the use of glissando in the above examples, imitating the way a brass or saxophone section play what are commonly referred to as *fall-offs*. These downward glissandos are performed with both hands to create a greater *smear* effect.

The short example at Figure 3.8 shows Buckner's skilled approach to block-chord improvisation where chromaticism is part of a fast-moving melodic line. When the chromatic line begins (see beat 2), the chord inversion from the previous note is mostly retained, and once the line resolves (see beat 3 of each bar) a full 5-note chord is played. This gives the illusion that all voices are moving.

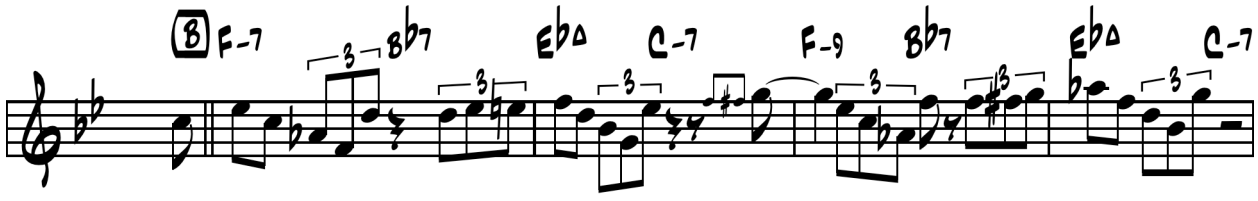
Figure 3.8 CH2BM1-2 Block Chords.



Single-note improvisation

Buckner's solo on "Lean Baby" also contains passages of single-note improvisation. Figure 3.9 shows him outlining the chords via their arpeggios, with a two-bar theme. The chromatic triplet lines increase the tension just before the release achieved by the tonic chord of Eb. The *time-feel* here also creates tension, as Buckner is playing in a laid-back fashion, a.k.a. *behind the beat*.

Figure 3.9 CH1BM1-4 Single-note improvisation.



'Wild' Bill Davis

> "Those who think of popular organ-playing as synonymous with ponderous droolings at mighty cinema organs are in for a happy surprise…" (liner notes to Davis *at Birdland*)

William Strethen Davis (24th November, 1918 - 17th August 1995) was born in Glasgow, Missouri and raised in Parsons, Kansas (liner notes to Davis *Organology Vol 1*). His mother was his first piano teacher, but he was uninspired by the piano until he heard Fats Waller's recordings. At this time he funded his lessons with a private teacher with an after-school job as an errand boy, and once he had acquired some of the basics of classical and jazz, began to play at parties (liner notes to Davis *Organology Vol 1*). After high school, Davis received a grant to study at Tuskegee Institute of Alabama (now Tuskegee University), later moving on to Wiley College in Texas, where he studied composition and arranging (liner notes to Davis *Organology Vol 1*).

In 1938 Davis joined Milt Larkin's Texas-based big band as composer and arranger, inexplicably appearing on stage as a Freddie Green-style guitarist. Unfortunately no recordings exist of this band: it is best remembered for the musicians it produced, including Arnett Cobb, Eddie Vinson and Illinois Jacquet (liner notes to Davis *Organology Vol 1*). Davis moved to Chicago in 1941 (with Larkin) and soon wrote arrangements for Lionel Hampton's big band, arrangements Milt Buckner is likely to have performed, given that Buckner joined Hampton in 1941. In 1942 Davis wrote arrangements for Earl Hines when future stars Charlie Parker and Sarah Vaughn were in Hines' band (liner notes to Davis *Organology Vol 1*).

Having already gained experience in the emerging jump blues genre in Chicago, (liner notes to Davis *Organology Vol 1*), Davis joined Louis Jordan & His Tympany Five as pianist and arranger in 1945, at the height of Jordan's fame (Harris). Davis arranged many of Jordan's hit tunes, including "Choo Choo Ch' Boogie" (liner notes to Davis *Organology Vol 1*). While performing a three-month residency at New York's Zanzibar Club with Jordan, Davis met Duke Ellington, and they "produced a couple of arrangements to order". Davis gradually extricated himself from Jordan's band between 1948-1950 in order to "experiment with the organ sound. A lot of people thought he was crazy."(Porter 158) His place was filled by pianist and future organist Bill Doggett (liner notes to Davis *Organology Vol 1*).

Faragher states Davis started practicing on a Hammond organ in 1949 (238). This organ was ordered from Hammond two years earlier, delayed due to a shortage of materials caused by World War II (liner notes to Davis *Organology Vol 1*). This organ is likely to be a BV model, produced between April 1946 and December 1949, one of several forerunners to the famous B-3 model (Faragher 50). Davis moves to New York and made his recording debut on organ in the same year (1949) for Mercury. This was a "technically complex session" (liner notes to Davis *Organology Vol 1*) as most recording engineers had not yet encountered the Hammond Organ/Leslie Speaker combination, and consists of four songs of solo organ, only two of which were released as Mercury 8136 (Ruppli and Novitsky 150).

In New York, Davis performed at Smalls Paradise and the Wells Club. The summer months were spent at Grace's Little Belmont Club in Atlantic City (liner notes to Davis *Organology Vol 1*) where they "produced a jubilee atmosphere night after night" (liner notes to Davis *at Birdland*), and the residency became an annual tradition for decades (liner notes to Davis *Organology Vol 1*). The Wild Bill Davis Trio, with Bill Jennings (guitar) and Chris Columbus (drums) performed for the first time on June 14, 1951 (likely to have been the Okeh recordings session, see below), initiating the Organ/Guitar/Drums (O.G.D.) format that is still the standard organ group lineup (liner notes to Davis *Organology Vol 1*). Davis' new conception signals the beginning of the soul jazz era (Porter 158).

Davis's performance of "Lullaby of Birdland" by George Shearing, from his LP "at Birdland"

Personnel on this album:

'Wild' Bill Davis - Hammond Organ
Bill Jennings - Guitar
Chris Columbus - Drums

Davis and his trio begin a "long relationship" with New York's Birdland jazz club in December 1951, which had to modify both the stage and the acoustics to cope with the sound of the organ - Davis had a penchant for using multiple Leslie speaker cabinets (liner notes to Davis *Organology Vol 1*). While some sources cite this album as either being recorded/released in 1951, others have it as late as 1955. Given the "long relationship" it is hard to be definitive, but the later date of 1955 seems somewhat likely as the repertoire on *at Birdland* also exists on studio recordings from the Okeh label. Five separate sessions between 1951 and 1953 yield 14 songs, of which 5 appear on *at Birdland* (liner notes to Davis *Organology Vol 1*) and these arrangements could have been in development over that period. Sanchez and Gonzalez, in their excellent liner notes to *Organology Vol.1,* allege that *at Birdland* wasn't even recorded in the famous club, the title being a "marketing ploy" (liner notes to Davis *Organology Vol 1*).[32]

Regardless of its origins, this album is an excellent example of Davis' organ-as-big-band style and the musical interaction within his trio. Davis was a master of the bass pedals, but also played bass lines on the organ's lower manual (keyboard). Like many Buckner, he favoured the impact of all drawbars out (888888888), vibrato set to 'on' and the Leslie speaker on its fast tremolo setting. This album contains several blues tunes, proving the link between the organ and the blues form has deep roots. Davis' arrangement of "April in Paris" that was made famous by Count Basie is the 2nd track, in all its original setting on the organ. Davis rehearsed it extensively with Basie's band prior to the July 28th, 1955 session, on which he was intended to perform, but missed the session, rumoured to be late (liner notes to Davis *Organology Vol 1*).

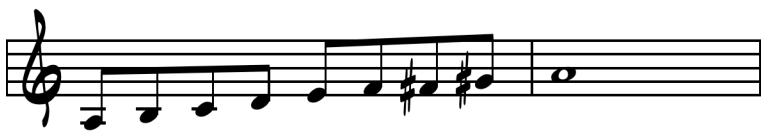
George Shearing's "Lullaby of Birdland" is dedicated to Charlie 'Bird' Parker, with the club named after

32 Jack McDuff's *Live!* is credited to being recorded at The Front Room, Newark, New Jersey, yet was recorded in the studio with "the club's regulars" (Benson and Goldsher 101).

him. Davis' introduction and arrangement is identical on both *at Birdland* and the studio version recorded for Okeh on January 8th, 1953. This Okeh version was referred to when the poor quality of the live recording made accurate transcription difficult.

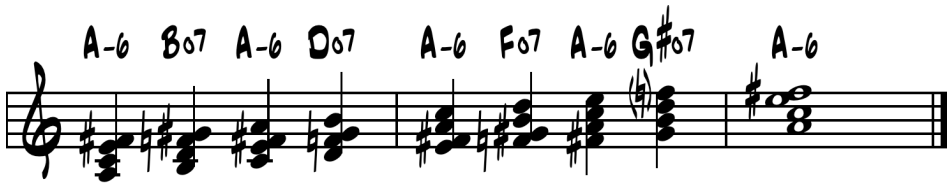
Using a different arranging technique to the examples above of Milt Buckner, Davis often employed another common technique used by big-band arrangers. "Lullaby of Birdland" starts in the key of A minor, and Davis created a block-chord arrangement here utilising the A bebop melodic minor scale (Levine *The Drop 2 Book 48*). This scale is the normal ascending melodic minor scale with an added half-step between the 5th and 6th degrees.

Figure 3.10 A Bebop Melodic Minor Scale.



Chords built from this scale can be reduced to just two alternating chords: the tonic chord of Amin6 and a diminished 7th chord, which functions as a rootless E7b9 chord.

Figure 3.11 Chords constructed from the A Bebop Melodic Minor Scale.

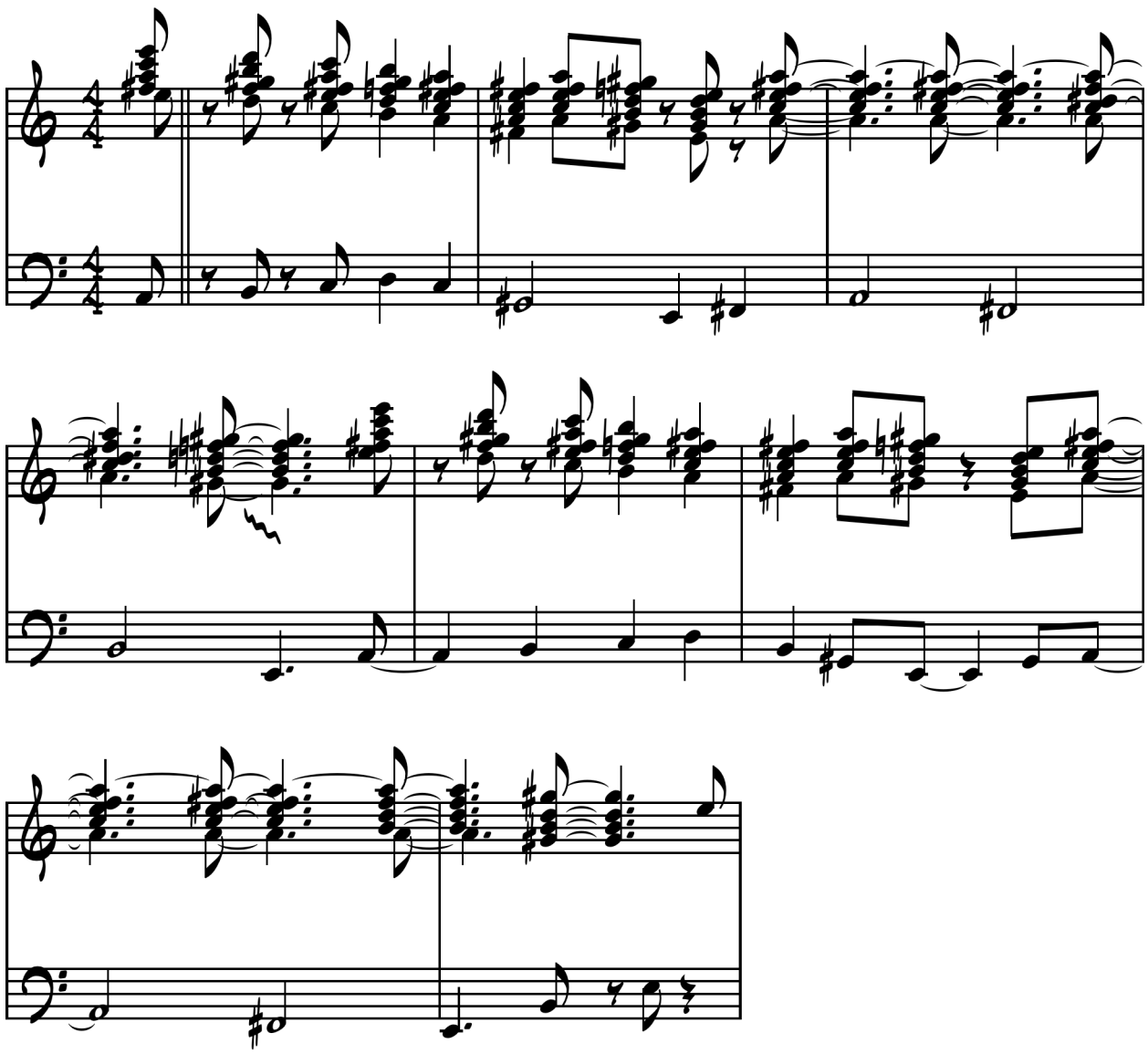


Block Chords

Figure 3.12 features Davis's introduction to "Lullaby of Birdland".[33] Using chords derived from the A bebop melodic minor scale, Davis paraphrases the actual melody to create this introduction. The treble clef notes with the steps down are played with the left hand and the bass clef is played on the bass pedals. Note the brass-like fall-off in the 4th bar.

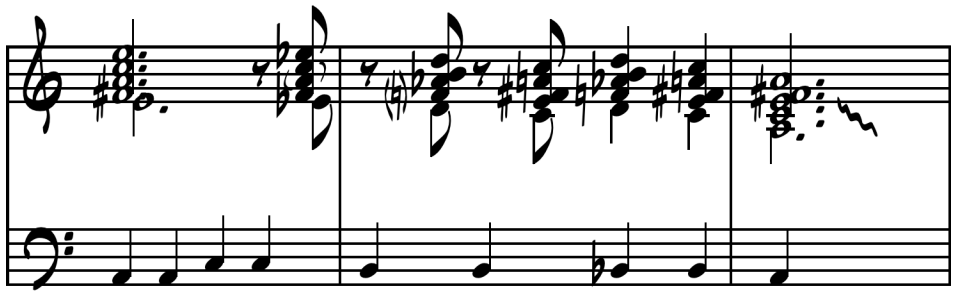
33 transcribed from the studio version.

Figure 3.12 INM1-8 Block Chords.



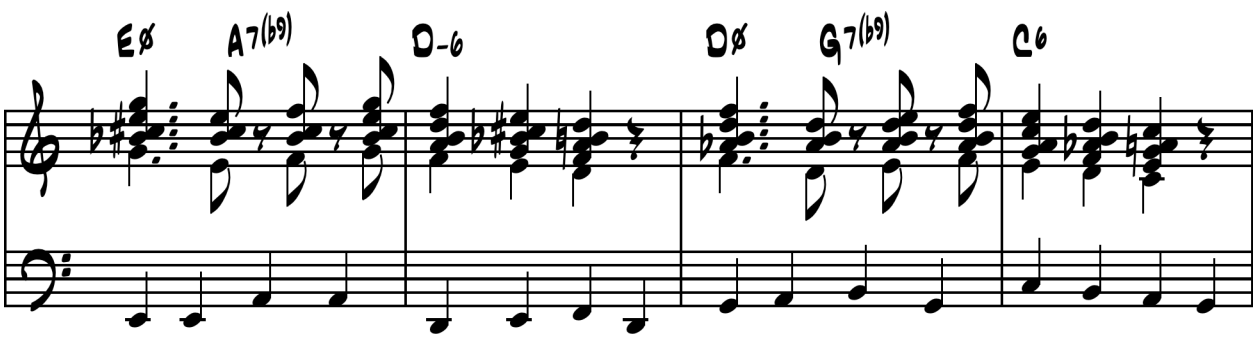
Davis uses the same harmonic technique again during his improvisation -see Figure 3.13. Note the b5th of the minor blues scale harmonised as a diminished 7th at the end of the first bar.

Figure 3.13 CH1A2M1-3 (Live version) Block Chords.



While bars 1 and 3 contain block chords in a similar style to Buckner's, the harmonic technique used in the introduction is used here in bar 2 and 4. The melody in bar 4 is harmonised using the same technique but with the C major bebop scale to match the chord quality - see Figure 3.14.

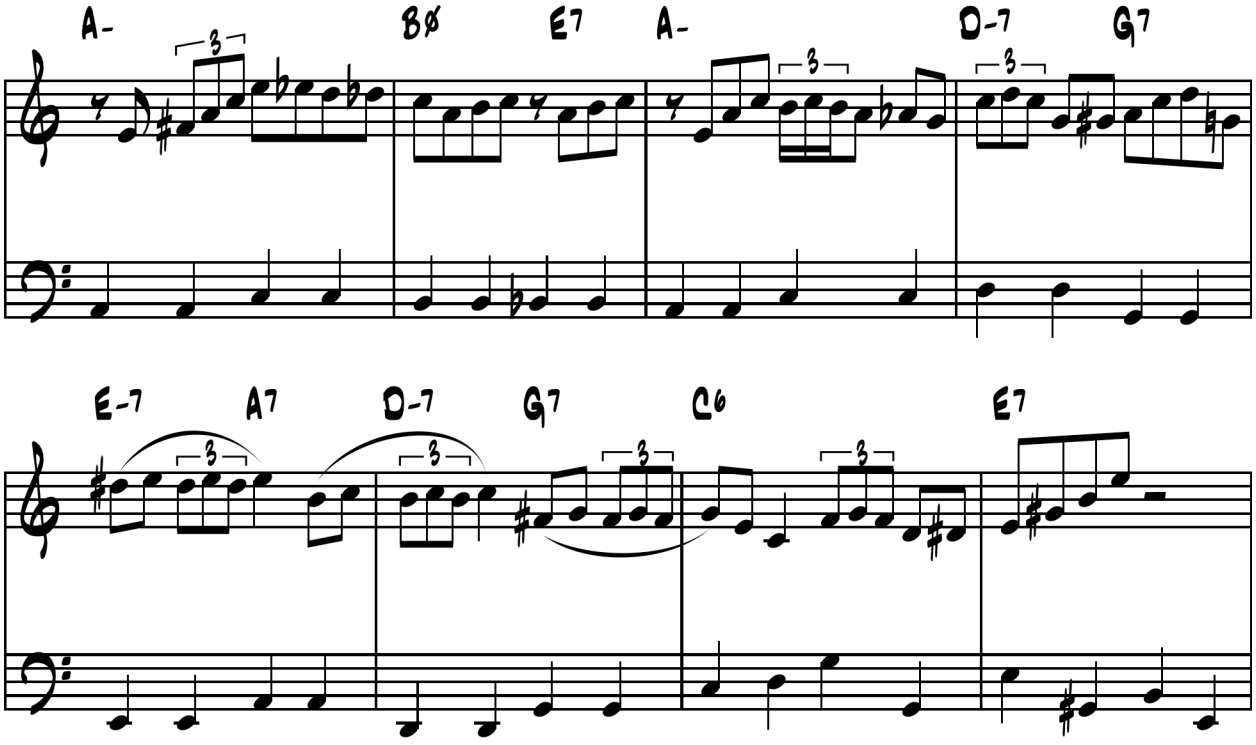
Figure 3.14 CH2BM1-4 (Live version) Block Chords.



Single-note improvisation

While Davis strongly favours chordal playing, he also improvises single-note phrases. The 8-bar example at Figure 3.15 features bebop-like chromaticism, and 3 -beat phrases (bars 5 to 7).

Figure 3.15 CH1A1M1-8 (Live version) Single-note improvisation.

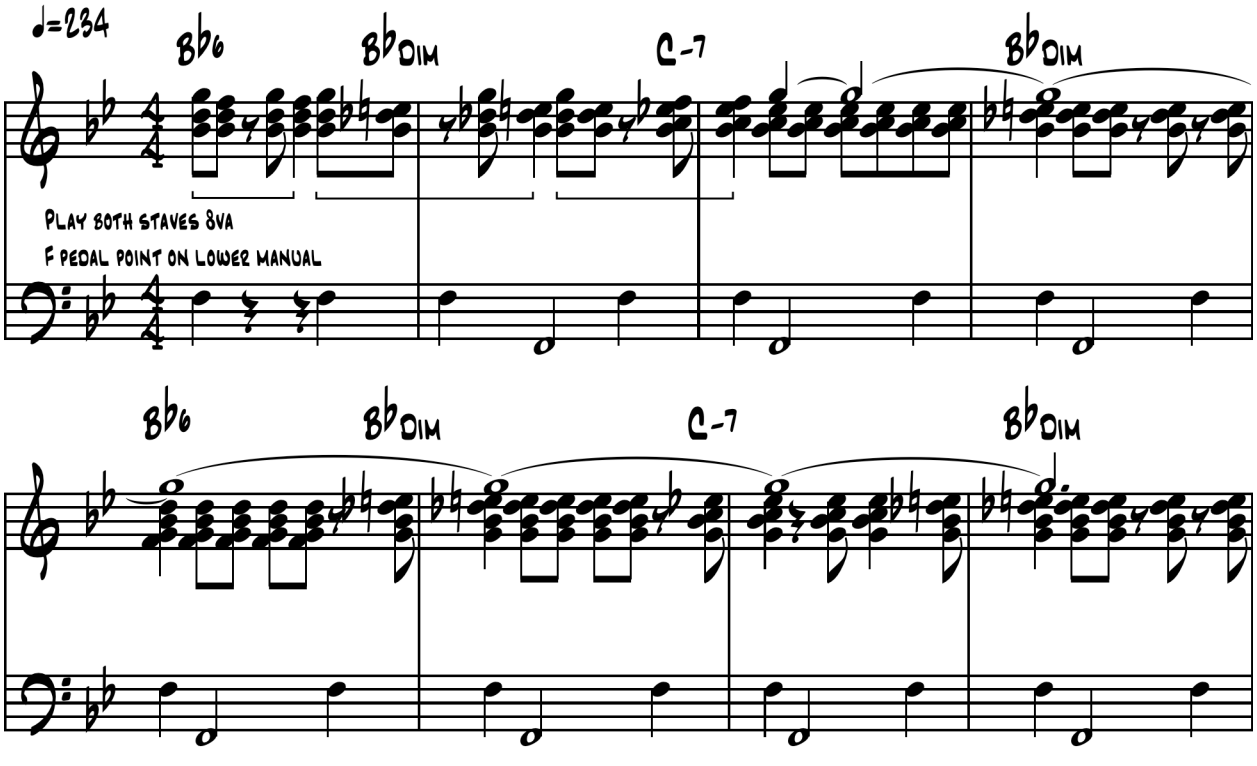


Davis's performance of "Jumpin' at the Woodside" by William "Count" Basie, from his LP "at Birdland"

Davis often employs the use of a dominant pedal-point in his introductions to tunes. The 3-beat phrases in bars 1-3 introduce rhythmic tension, and given that the chords don't line up with these phrases (changing after the pattern has restarted), harmonic tension is also present. The ability to sustain a note indefinitely is a hallmark of the organ, which Davis uses above the chords to great effect here. In contrast to the exam-

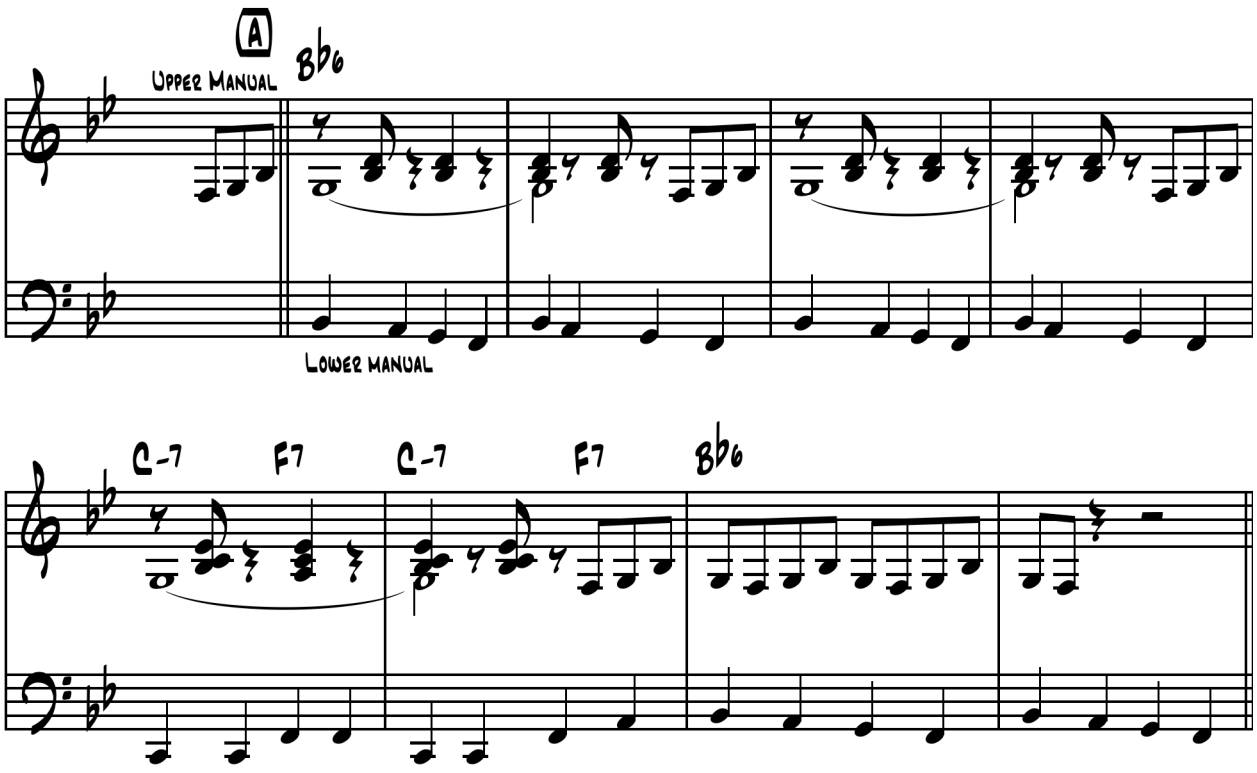
ples above, Davis is playing the bass line with his left-hand on the lower manual of the Hammond, possibly with a mellow drawbar setting of 808000000 or similar. Leslie is set to tremolo - see Figure 3.16 INM1-8.

Figure 3.16 INM1-8.



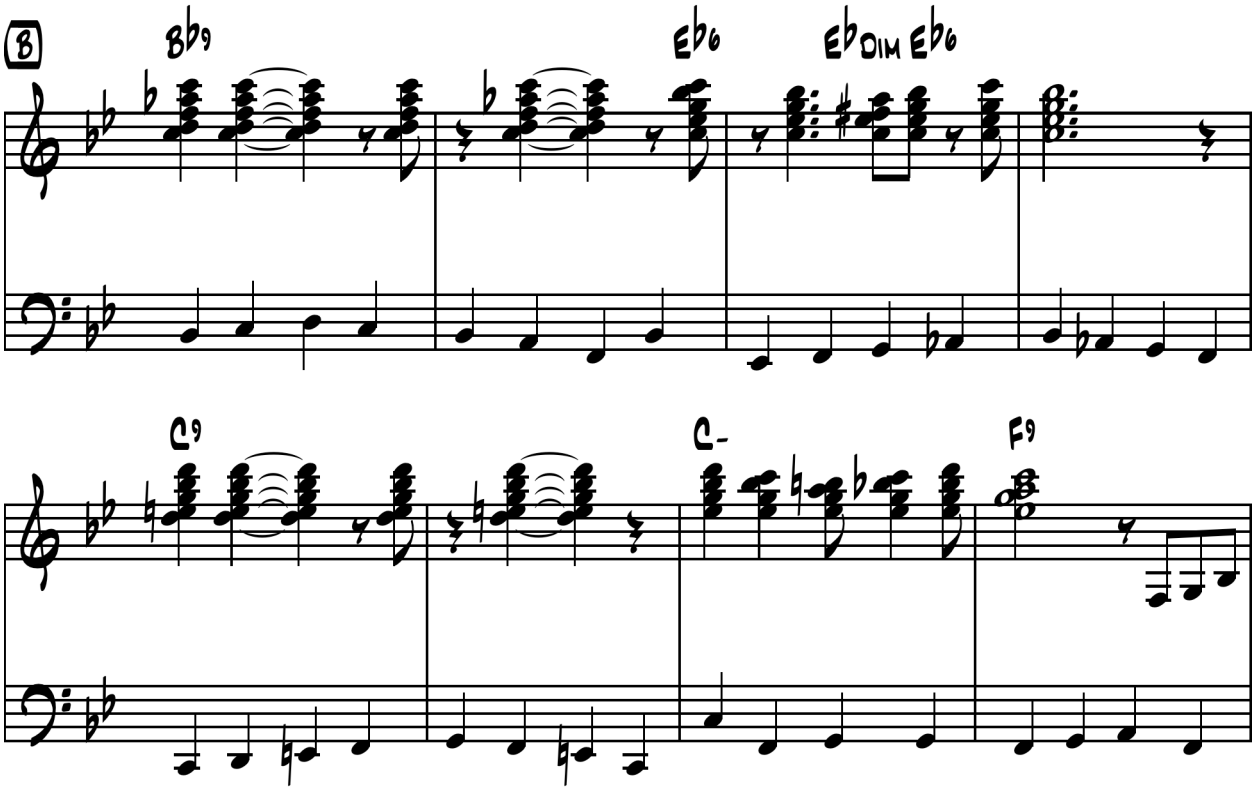
Davis' performance of the melody section (see Figure 3.17) emulates the Count Basie big-band arrangement, where the saxophones play the melody and the trumpets outline the chords with a syncopated two-bar figure. Again, the organ's ability to sustain notes is employed here, on the final note of each melodic phrase, leaving the other fingers of his right hand to play the two and three note chords. Note that the bass line is very simplistic, in that it is completely diatonic and mostly in step-wise motion - Basie's original version has the bass arpeggiating the chord. A segment from the 1st A section has been juxtaposed in this transcription, as there was an error in Davis' performance.

Figure 3.17 HSA2M1-8 ('fixed').



In contrast to the two-handed block chords used in "Lullaby of Birdland" (see Figure 3.12 above), Davis uses the right-hand thumb to encompass the octave in this chordal arrangement of the Bridge section melody of "Jumpin' at the Woodside", resulting in a very similar effect - see Figure 3.18. Note the simplistic bass line.

Figure 3.18 HSBM1-8.



Marlowe Morris

As an organist, Marlowe Morris (1915-1977) is less well-known than Wild Bill Davis and Milt Buckner. However, as a pianist he was regarded "very highly, as a protege and heir apparent" to Art Tatum (liner notes to Clayton and Morris). He worked with some of the greatest jazz stylists including saxophonists Ben Webster, Lester Young and Coleman Hawkins, and "boogie-woogie and classic blues artists such as Big Joe Turner and Jimmy Rushing" (Chadbourne).

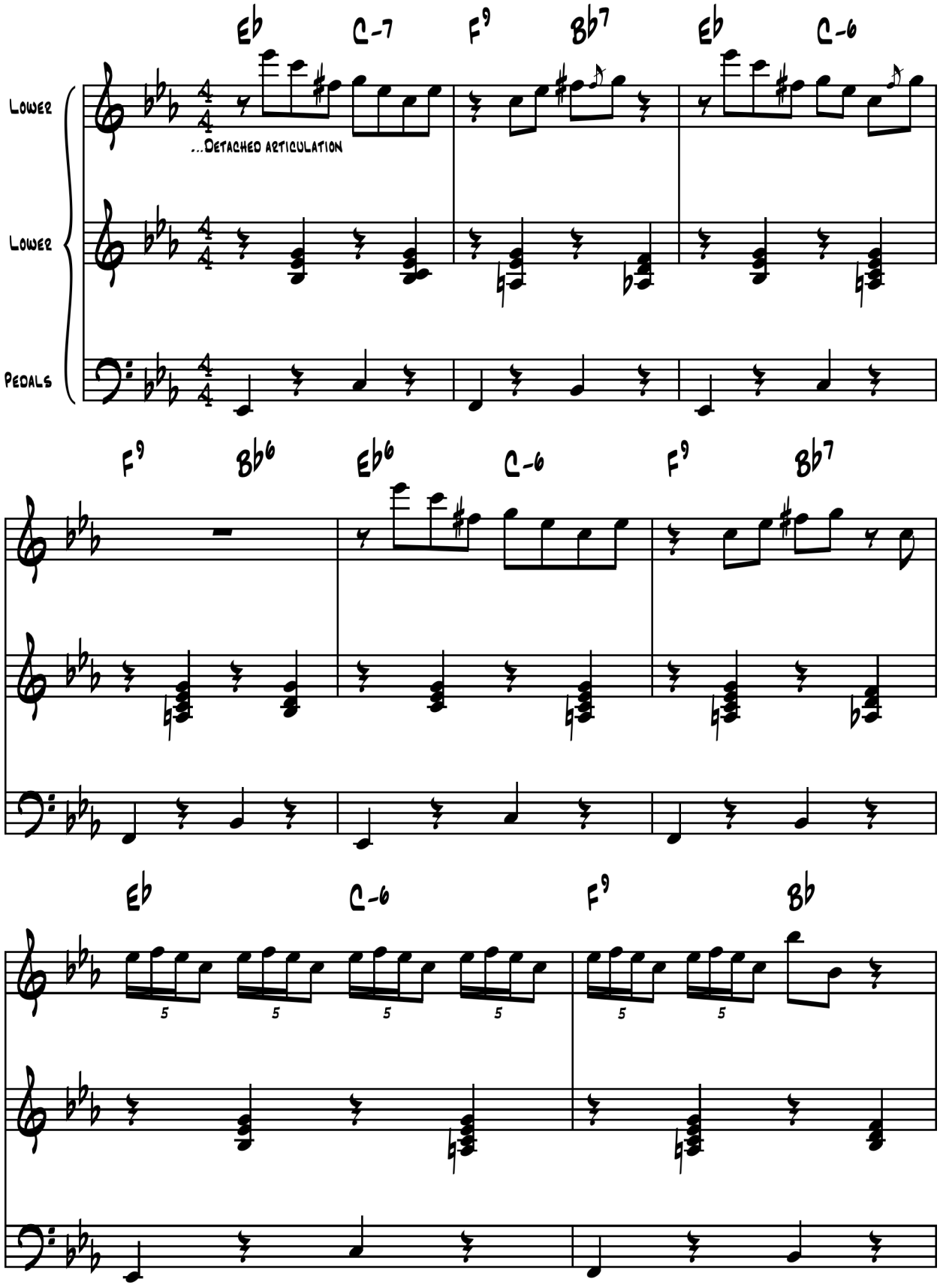
Morris was born in New York "and studied several unrelated instruments before coming to the piano (liner notes to Clayton and Morris). After completing his military service with the U.S. Army in WWII, he returns to performing on piano, leading his own trio and working with various artists such as "Toby Browne, Al Sears, drummer Sid Catlett, and the great guitarist Tiny Grimes" (Chadbourne). Sometime in the mid-1940s Morris switches to playing part-time, taking a job at the post office to "make ends meet", but returns to full-time status in 1949, when he mainly performs as an organist, and often as a solo act (Chadbourne). This information somewhat conflicts with the liner notes to the *Columbia Small Group Swing Sessions 1953-1962* which states that at the time of the recordings (1953, discussed below), Morris was playing only part-time (liner notes to Clayton and Morris).

The recordings analysed come from a Buck Clayton/Marlowe Morris recording session from 18th February 1953, compiled on the Columbia Small Group Swing Sessions 1953-1962. Epic Records was "pushing an R & B line" (Avakian, George. qtd. in liner notes to Clayton and Morris) and it's possible by this time they associated the Hammond organ with that sound and market. While renown for playing in the block-chord or "locked-hands style" with other stylistic features coming from Count Basie (liner notes to Clayton and Morris), Morris uses single-note lines more than any other organist of the pre-Jimmy Smith period.

Marlowe Morris: Introduction to "I Want a Little Girl" (1953)

This "broad organ vamp" (liner notes to Clayton and Morris), performed using a single 8' drawbar on the lower manual, is notable as 3 distinct parts are clearly audible (see Figure 3.19). Here Morris has transferred stride piano style to the organ, with the root notes being played on the bass pedals. The musical effect is reminiscent of a pump organ. His improvised melody is constructed entirely of the gospel scale or major blues scale. Note the use of quintuplets in bars 7-8, raising rhythmic tension before Buck Clayton enters with the melody. Due to Morris' arrangement, this recording reveals the unique tonality of the Hammond organ's bass pedals, which is more strident than the tone of the manuals.

Figure 3.19 INM1-8 Three distinct parts.



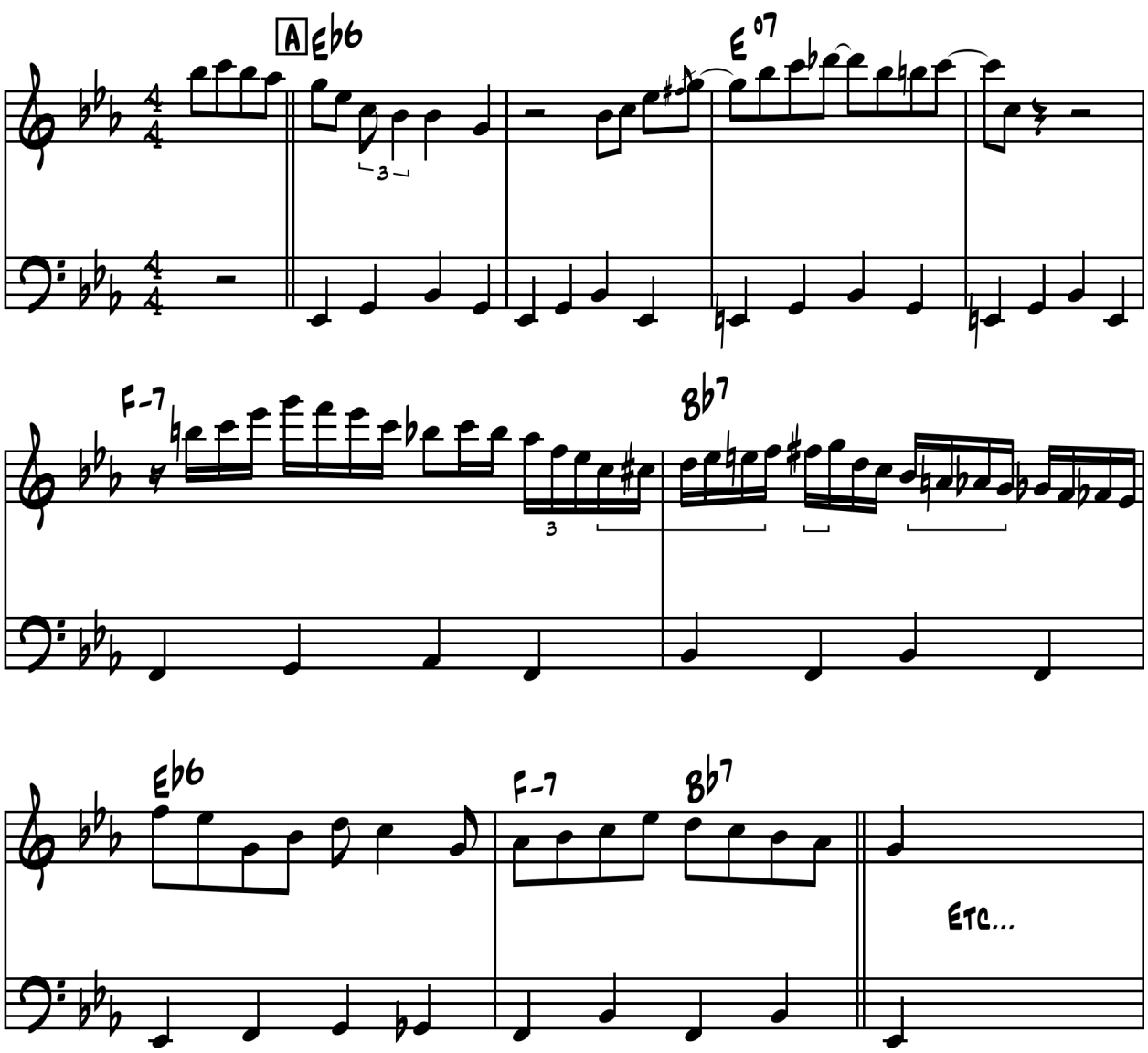
Marlowe Morris: Improvisation - 1st A section on "'S Wonderful" (1953)

While this improvisation on "'S Wonderful" (at Figure 3.20) also uses the Eb gospel scale (bars 1-2), it is more sophisticated via the use of chromaticism and 16th-note lines. Morris, displaying "some of the technique that must have impressed Tatum" (liner notes to Clayton and Morris), is perhaps the only organist prior to Jimmy Smith who often used 16th-note lines in his improvisations. While his use of chromaticism might appear to be gratuitous, it is actually skilfully employed. Usage of the Bb greater blues scale from the 2nd degree begins as a *pickup* to bar six (Bb7), continuing through beat one of that bar - see first brackets in the transcription. Notice that the 3rd of the Bb7 chord is on the beat here, clearly outlining the tonality. The

second bracketed example can be explained in terms of the tonic key Eb gospel scale, the minor 3rd into the major 3rd. The last example can either be explained in terms of the Bb bebop scale or the Eb greater blues scale, descending from the 5th degree.

Morris' bass pedal line is slightly more sophisticated than Davis' in that he favours triadic constructions compared to the repeated notes that Davis is prone to use. Even when the construction is only of the tonic and the fifth of a chord, Morris' keeps the line moving by alternating these notes - see bar 6.

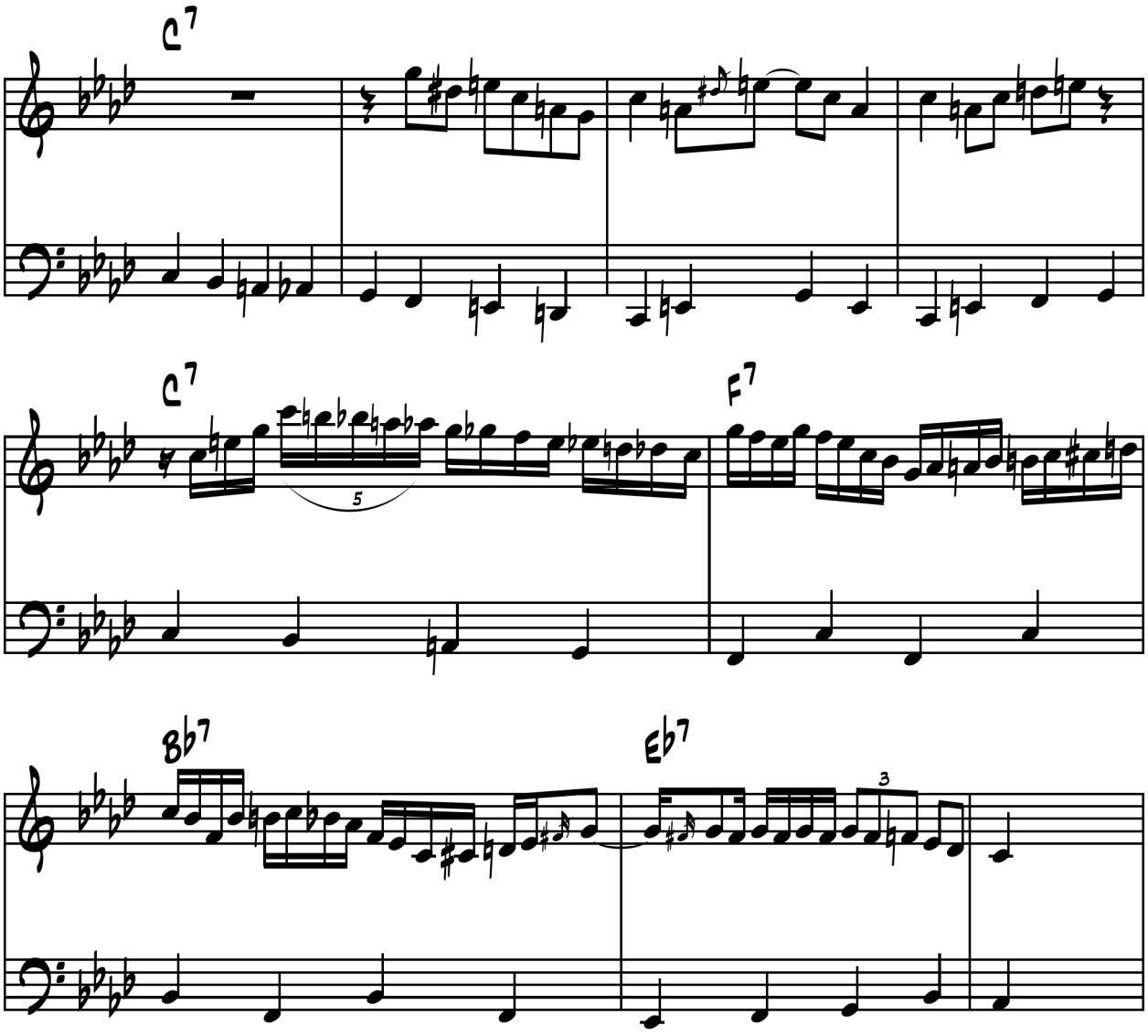
Figure 3.20 CH1A1M1-8 Single-note improvisation, chromaticism and 16th-note lines.



Marlowe Morris: Improvisation - 2nd Bridge section on "'S Wonderful" - (after the key change for Buck Clayton's solo)

On this recording, the song modulates to the key of Ab at the end of Morris' solo, and Buck Clayton takes a second solo, but gives the bridge section to Morris, who gives the harmony an unusual treatment (see Figure 3.21 CH2BM1-8). Instead of the usual I-VI-II-V style progression in the key of C, Morris reduces the first four bars to a single C7 chord. Combined with his improvised lines that are constructed from the *gospel scale*, he imposes the sound of the blues harmony and melody here before breaking into double-time lines once more.

Figure 3.21 CH2BM1-8 chromaticism and 16th-note lines.

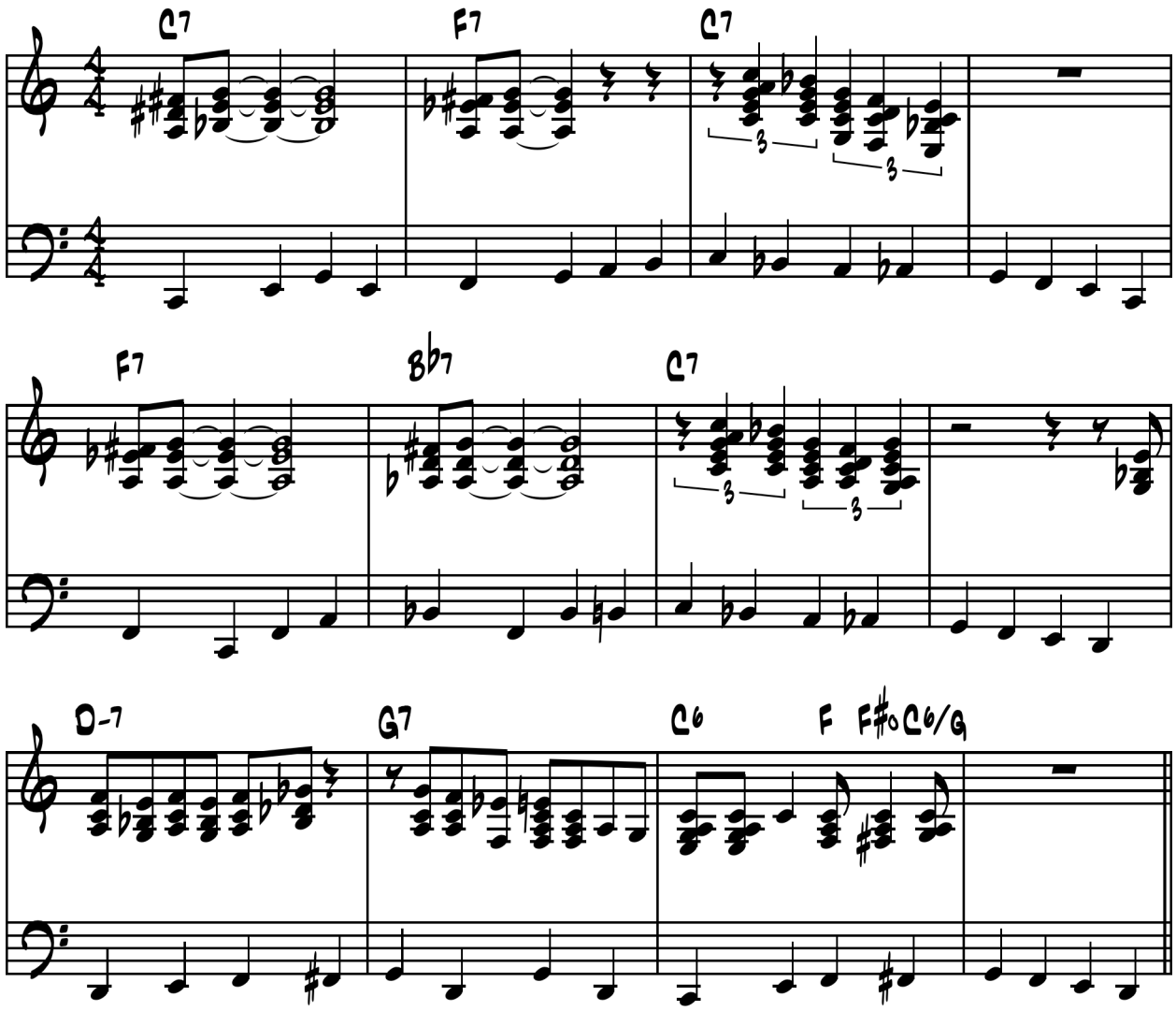


Marlowe Morris: "Basic Organ Blues" (1953)

While the block-chord approach is standard for organ players of this generation, Morris employs a much more subtle tone during the melodic statement of "Basic Organ Blues" (see Figure 3.22). Instead of the full brass-section effect of 'all stops out' 888888888, Morris is using the drawbar registration of 808000000 or 838000000 (or similar). This subtle tone is enhanced by the Leslie speaker being in stop mode (no tremolo) until later in the performance. Much of this performance is highly arranged rather than improvised, containing many sections where the guitar doubles the melodic line (top voice) of a block-chord performance on the organ. These first 12 bars are treated in this manner.

The bass line is the most linear examined so far, employing chromatic approach notes. Note that bars 3-4 are identical to bars 7-8, and bars 9 and 11 demonstrate standard methods of approaching the dominant pitch (G). While it is likely that these lines were already standard fare for acoustic bass players, it is possible that Morris is the first to transfer them to the Hammond organ.

Figure 3.22 HSM1-12 “Basic Organ Blues”.



Chapter 4: Jimmy Smith

> See on the stage, we are playing the truth…no gimmicks. - Jimmy Smith (qtd. in Wildenhahn)

> Jimmy Smith was the first one to set it on a platform to be a solo instrument, such as a Charlie Parker or somebody like that. Before that they played chordal style, they played big band style. - Caesar Frazier[34]

James Oscar Smith (8th Dec, 1925 - 8th February, 2005) was born in Norristown, Pennsylvania (Faragher 345), although other sources give his birth year as 1926 (Liner notes to J. Smith *Cool Blues*) or even 1928 (Holley). Both of his parents were pianists (J. Smith *A New Sound*) and Jimmy, (as he was commonly known), first studied with his father James Sr, who played in the stride piano style (Holley). Jimmy first came to the public's attention when he was awarded first prize for his performance of boogie-woogie piano (Bittan) on the *Major Bowes Amateur Hour* - an American radio talent show, in 1935 (J. Smith *Complete Feb. 1957 Sessions*). While still a child, Smith was directly influenced by Bud Powell, whom he would watch practice:

> I knew Bud and his brother well, in fact, Richie and I used to play cowboys together. I would go over to their place every day…I watched Bud, and dug his hands, and marvelled at that unique attack he always had (Smith, Jimmy. qtd. in liner notes to J. Smith *Complete Feb. 1957 Sessions*).

Smith's performance career started in 1942 at the Coconut Grove club in Norristown, where he and his father had a tap dance routine (J. Smith *A New Sound*). He credits this experience in assisting him playing the Hammond's bass pedals: "In the earlier days I was a tap dancer, so the transition to heel and toe playing was made without too much trouble…you have to have a relaxed ankle" (Mathieson 54). During World War II, Smith joined the Navy "where he played piano and bass in a segregated band" (Holley), touring with the U.S.O. as far away as Sydney, Australia and Pacific Islands such as Guam (Liner notes to J.

34 Interview with the author.

Smith *A New Sound*). After the war ended, Smith took advantage of free tuition via the G.I. Bill, studying piano and double bass at "Philadelphia's prestigious Hamilton and Ornstein schools of music" (Holley). This formal education contributed greatly to his eventual mastery of the Hammond:

> You know, you just don't sit down at the organ and play it simply because you happen to know how to play piano; because the main thing is keeping a good bass line, just like a good bass fiddle would play. I had two years of double bass in school, so I knew just how that bass line is supposed to run, and how to make it come out even with my solo. Everything has to tell a story, and the bass and the hands have to mesh. (Smith, Jimmy. qtd in liner notes to J. Smith *The Sounds of Jimmy Smith*)

Smith's career post-WWII consists of Philadelphia-area rhythm and blues gigs on piano, expanding into the greater eastern seaboard of the USA with Donald Gardner and the Sonotones (a.k.a. Don Gardner Trio), whom he performed with from 1951-54 (Liner notes to J. Smith *A New Sound*). As noted by Kenny Mathieson, the details and timing of Smith's transition from piano to organ are unclear, stating that Smith "tends to play fast and loose with dates in interviews" (Mathieson 54-55). However it is widely accepted that Wild Bill Davis "was the man whose work impelled him to make the switch to organ" (Feather, Leonard. Liner notes to J. Smith *Bucket!*) after Smith heard Davis "at Club Harlem in Atlantic City" (Holley). According to Leonard Feather, this happened in 1953 (Liner notes to J. Smith *A New Sound*). While Smith states in Mathieson's 1994 interview that "I heard Wild Bill Davis play the organ in 1955, and I brought myself an organ the next day - I had to have it", this account doesn't match Smith's own article in Hammond Times, which implies he starting playing organ in 1954 (Mathieson 55), or Smith's account of acquiring an organ (see below). It is possible Smith was somewhat embarrassed by his rhythm and blues roots and sought to rewrite his past.

While Smith initially played piano for Gardner, he can be heard playing organ on 16 tracks recorded between 1953-54 with Don Gardner's Sonotones (Yanow). These were recorded on the Bruce label, and apart from a couple of singles, went unreleased until the early 1960s, perhaps in an attempt to take advantage of Smith's high profile by that time. These 16 tracks have been reissued on CD as The Fantastic Jimmy Smith, and demonstrate Smith performing in Davis' and Buckner's style on the instrument. While reviewing these recordings, Scott Yanow states that Smith started to learn the organ in 1953, and that these recordings are prior to Smith developing his own sound and using a heavier touch than in later years (Yanow).

> He spent long hours working on the sound of the instrument, especially his bass lines. When he formed his own trio in September of 1955, the instrumentation may have been identical to Wild Bill Davis's group, but nothing else was (Porter 164).

Although acknowledging the conflicting historical information on Smith, Michael Cuscuna states "It was while playing in the rhythm and blues combo of Don Gardner" that Smith heard Davis, but dates Smith's

tenure with Gardner commencing in 1952 or 1954 (Liner notes to J. Smith *Complete Feb. 1957 Sessions*). During his introduction to Smith's performance for *Jazz Scene USA*, presenter Oscar Brown Jr. claims that Smith had only been practicing for "3 or 4 months" before making his debut as a leader on organ (J. Smith *Jazz Scene USA*). Although it is possible that after leaving Gardner, Smith was able to make the transition to leader relatively quickly, this must not be conflated with him only playing organ for this same amount of time. The recordings with Gardner prove Smith spent a longer period developing his skills on the instrument.

Despite being influenced and inspired by Davis, Smith gives himself credit for his transition to organ: "I tried to get others to teach me organ (but couldn't)… so I had no training at all, formal or informal. I taught myself" (Smith, Jimmy. qtd in liner notes to J. Smith *The Sounds of Jimmy Smith*). Before Smith could purchase an organ of his own, he paid a Philadelphia organ dealer "a dollar an hour" so he could practice, eventually getting his own Hammond B-2 for the price of $3600 - a huge amount at the time. He moved this organ into a warehouse (Liner notes to J. Smith *The Sounds of Jimmy Smith*) where he "locked himself away for a year" (DeFrancesco), a period of time confirmed by Michael Cuscuna in *Blue Note - A Story of Modern Jazz* (Benedikt and Morell), although Leonard Feather claims it was "close to three months' isolation in the warehouse" (Liner notes to J. Smith *The Sounds of Jimmy Smith*). Smith described his method of self-instruction (including the bass pedals) to Feather:

> Well, when I finally got my own organ I put it in a warehouse and I took a big sheet of paper and drew a floor plan of the pedals…Anytime I wanted to gauge the spaces and where to drop my foot down on which pedal, I'd look at the chart…I was paying a guy about five bucks to let me spend three hours stuck in the back of that warehouse, because I couldn't take the organ anywhere else in the neighbourhood. Sometimes I would stay there fours hours, or maybe all day long if I'd luck up on something and get some new ideas, using different stops. I was staying alone in a hotel in Philadelphia at Broad and Poplar. I'd eat breakfast and then take my lunch to the warehouse with me, and stay there until I was satisfied that I'd done what I needed to do for that day. (qtd. in liner notes to J. Smith *The Sounds of Jimmy Smith*)

While his predecessors emulated the big-band, Smith's conception, like many pianists in the post-Bebop era, was to sound like a horn player: "While others think of the organ as a full orchestra, I think of it as a horn. I've always been an admirer of Charlie Parker…and I try to sound like him. I wanted that single-line sound, like a trumpet, a tenor or an alto saxaphone (sic)" (J. Smith "Incredible!"). While Cuscuna writes that Jimmy Smith made his debut in a nightclub in Atlantic City during the summer of 1955, performing as a solo act (Liner notes to J. Smith *Complete Feb. 1957 Sessions*), Smith himself writes that his first outing with the organ was in a Philadelphia supper club, accompanied by drums (J. Smith "Incredible!"). Regardless of location, New York-based bebop vocalist Babs Gonzalez, who soon became Smith's manager describes the sensation that Smith caused amongst musicians:

> Within three days the news reached me about this "insane" organist and I drove down to "dig" for myself. What I heard was a "cat" playing forty choruses of *Georgia Brown* in pure "Nashua"[35] tempo and never repeating. I heard "futuristic stratospheric" sounds that were never before explored on the organ…every cat made it by Jimmy's gig that night. (qtd. in liner notes to J. Smith *A New Sound*)

Smith's trio consisting of guitarist Thornel Schwartz, who had been part of Gardner's Sonotones and drummer Bay Perry, was formed in September 1955. Gonzalez contacted Alfred Lion of Blue Note Records, who first heard Smith at Small's Paradise in Harlem during a one-week engagement in January 1956. Lion "was so impressed he decided to sign him after just one number" (Havers 91). Lion describes what he saw and heard:

> He was a stunning sight. A man in convulsions, face contorted, crouched over in apparent agony, his fingers flying, his foot dancing over the pedals. The air was filled with waves of sound I had never heard before. The noise was shattering. (qtd. in liner notes to J. Smith *A New Sound*)

Miles Davis witnessed Smith performing at Cafe Bohemia and said to Lion "'Alfred, he's going to make you a lot of money'", but Lion was simply interested in the new music that Smith was making (qtd. in Havers 94). The appearances at Small's Paradise, Cafe Bohemia and his early releases on the Blue Note label helped Smith become "the hottest new jazz sensation of 1956" (liner notes to J. Smith *Complete Feb. 1957 Sessions*). Indeed his impact on Alfred Lion was so great that Lion wanted to sell Blue Note and become Smith's road manager so he could listen to Jimmy Smith every night (Benedikt and Morell). Within a short period of time, Smith became a "phenomenally successful artist for Blue Note" (Havers 91), the sales of Smith's recordings helped Blue Note grow in size as a company, with Smith as one of its major stars (Benedikt and Morell), and given billing just below the label's leading artist, Horace Silver (Havers 99).

Jimmy Smith's revolutionary contribution to jazz organ encompasses both his unique playing style, formidable technique and the tone(s) that he used at the Hammond. Where his predecessors had transferred their block-chord big-band arrangements to the organ, playing sonorities that matched the brass or reed sections, Jimmy Smith, having no background as an arranger, transferred his rhythm and blues experience and Bud Powell-influenced piano style to the Hammond. Babs Gonzales observed: "His dexterity on the organ is comparable to Bud Powell's on the piano…the first organist who plays the instrument with a modern conception and he has developed a sound all his own" (original liner notes to J. Smith *A New Sound*). When discussing organists Wild Bill Davis, Milt Buckner, Jackie Davis, and Bill Doggett, and comparing them to Jimmy Smith's contribution, veteran saxophonist and bandleader Lou Donaldson said:

> They were standard organ players, but he (Smith) had a new set-up, a different setup, where he played the organ like a piano, and he played much better bass than they did. So it

35 A racehorse reference.

> was a different sound, the stops that he found on the organ were different than any of the organ players before him.[36]

Up until mid-1956, the 1' drawbar had contributed the high whistle-like partial to Smith's tone for single-note lines (for example, on The Champ, where he uses the drawbar setting of 888000008). Hammond released the B3 model in 1955, and Smith was the first organist to utilise its new 'percussion' feature available only on the B3. This feature gives the organist the ability to blend the sound of tuned percussion to the sustaining drawbar sound, the tone being a close emulation of a marimba. Additionally the percussion tab (switch) disables the 1' drawbar, and eventually the sound of 888000000 with percussion on and set to the 3rd harmonic, became *the* standard solo tone for jazz organists everywhere. On Smith's unique organ registration, organist Bill Heid adds "Count Basie, Fats Waller, Milt Buckner, great players to be sure - they never had that exact sound."[37]

Having worked closely with Jimmy Smith and been heavily involved in the relaunch of Blue Note Records and its massive CD re-issue project, producer Michael Cuscuna is in a unique position to comment on the Smith and the effect of his music:

> Just being up close and personal with him, it really hit home to me what an amazing musician he was and what he accomplished by reinventing the organ in jazz. The only jazz organ I would have heard of and thought about was Wild Bill Davis and then before him, Fats Waller. But what Jimmy Smith did brought it into the modern era and redefined it. They say 'he's a great blues player' and he absolutely is a great blues player, and the blues is at the core of the popularity of the organ and tenor groups. But he was on a Charlie Parker level as a bebop musician, what he played was frightening.[38]

Smith's predecessors deserve credit for the difficult task of introducing to the general public what was traditionally a non-jazz instrument, especially Wild Bill Davis, who defined the organ trio in 1951. Davis was active in the nightclub scene nationally and inspired Smith's switch from piano to organ in 1953. However, Jimmy Smith's unique conception spawned an entire movement in the jazz world of the 1950s and 60s, and beyond into soul, funk and rock music. Cuscuna elaborates:

> To go back to 1956, literally what Jimmy Smith did was not just redefine an instrument, and develop new ways of playing it and new sounds to project out of it, but he also gave birth to an entire industry. There was suddenly a whole string of jazz clubs in all of the urban areas in the United States that were booking organ groups. All the record companies starting with Blue Note and then it fanned out, were signing organ players. This became a brand new industry within the jazz world and the record business. Jimmy Smith had a

36 Interview with the author.
37 Interview with the author.
38 Interview with the author.

tremendous effect.[39]

Writer and critic Leonard Feather summarises the influence of Jimmy Smith's arrival on the jazz scene, causing "…a whole movement. He set a new improvisational trend in electric organ styles, a new concept for small jazz combos, and a new policy for hundreds of cocktail lounges, bars and grills all over the United States." (Feather, Leonard. Original liner notes to J. Smith *Softly*)

> In the *Metronome Year Book* for 1957, Smith was hailed as a New Star of 1956; without being seriously challenged, he had forced himself into a major position on the modern jazz scene and had, in addition to his musical and critical success, become an extremely popular figure with the jazz fans. His recordings of The Preacher and The Champ became considerable popular successes, precursors of a fairly steady stream of such hits (Cooke 11-13).

Bob Porter, who as a producer of many jazz organ albums, provides a unique insight into the status of Jimmy Smith amongst African-Americans in his book *Soul Jazz: Jazz In The Black Community, 1945-1975*:

> Jimmy Smith became the most popular jazz musician of this era and one of the most popular of all time. He was often ignored by the white press, but his record sales were phenomenal. His albums routinely sold in the 100,000-and-up range, and their chart results were quite astonishing (166).

39 Interview with the author.

The Champ

Smith's solo on "The Champ" by John 'Dizzy' Gillespie, from his 1956 Blue Note LP "A New Sound, A New Star. Vol.2"

Personnel on this album:

Jimmy Smith - Hammond Organ
Thornel Schwartz - Guitar
Donald Bailey - Drums

"The Champ", recorded towards the end of Smith's second recording session for Blue Note Records on the 27th March, 1956 (Togashi et al.), is a tour-de-force of invention and stamina on the 12 bar blues format. It is with this performance that Smith leads the way forward for jazz organists everywhere, and "The Champ" rightly became a staple part of his repertoire for live shows. This recording session also marks the beginning of Smith's long musical relationship with drummer Donald Bailey, "whose propulsive sound was a dynamic and indispensable part of the Smith phenomenon for eight happy years" (Feather, Leonard. Liner notes to J. Smith *Open House/Plain Talk*).

"The Champ" was performed up-tempo at 286 bpm, and Smith actually takes two solos, his first lasting 28 Choruses, and his second lasting 12. He had previously attempted to record "The Champ" at his first recording session on the 18th of February, but was apparently nervous (Liner notes to J. Smith *Complete Feb. 1957 Sessions*) and as a result considered substandard and rejected by Blue Note Records (Togashi et al.).

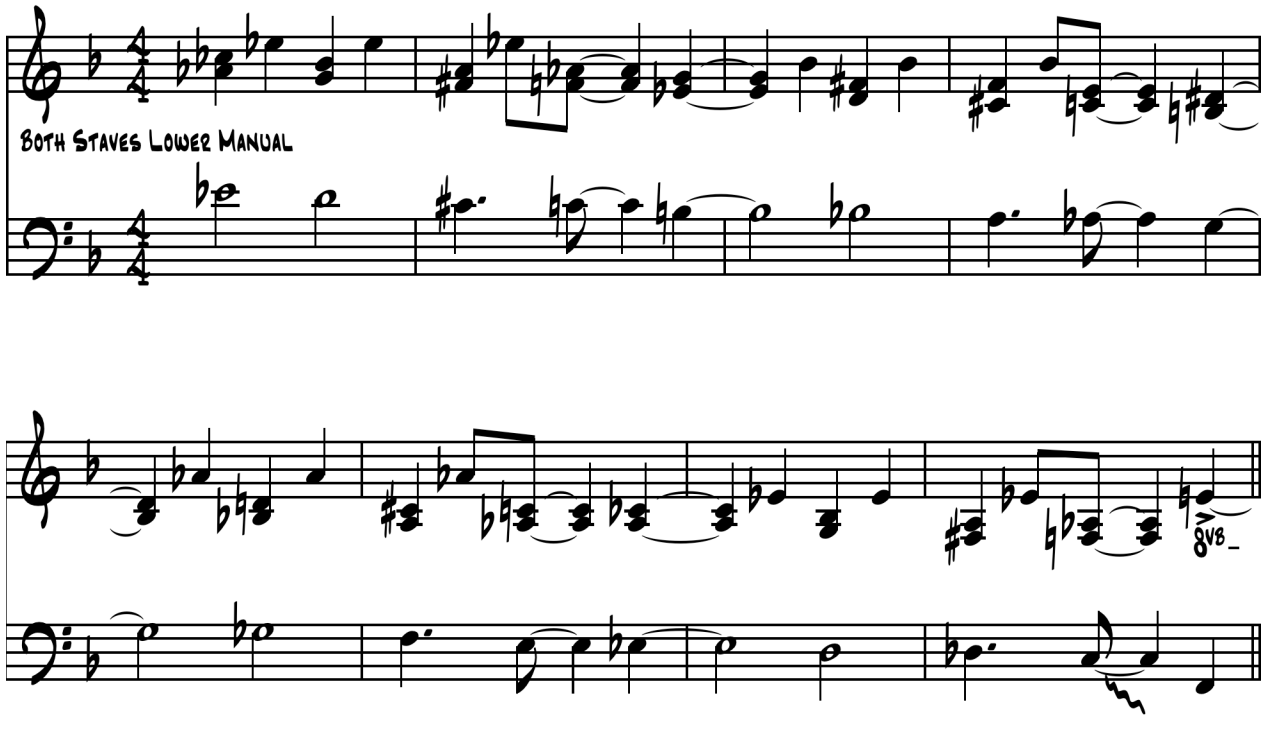
Smith's Introduction

Performed entirely on the lower manual of the Hammond, Smith's introduction (see Figure 4.1) to "The Champ" is a good example of his penchant for harmonically tense material at the start of a performance.[40] These 8 bars are completely unrelated to the blues form that follows, with the harmonic progression constructed of minor and augmented triads that descend chromatically, resolving to an F minor triad (in 2nd inversion). The tension is enhanced by the syncopated two-bar rhythmic figure that emphasises beat four instead of beat one every 2nd bar - the 1st beat of the bar effectively disappears. It is possible that Smith has

40 More examples of this can be heard on the following tunes:
From "A New Sound - A New Star Vol.1"
The Way You Look Tonight
But Not For Me
From "The Incredible Jimmy Smith at the Organ Volume Three"
Lover Come Back To Me
Fiddling' The Minors
From "At the Club Baby Grand (Vol.1)"
Rosetta
Sweet Georgia Brown

taken this rhythmic accent point from the melody of "The Champ", which also emphasises beat four.

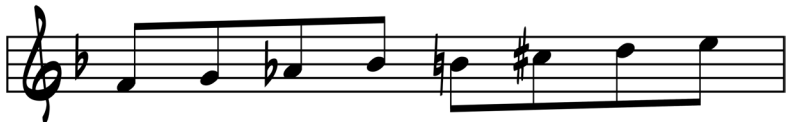
Figure 4.1 INM1-8 Introduction to "The Champ".



Melody Performance

While "The Champ" is a regular blues (i.e. dominant 7th harmony, not a minor blues), the melodic line, doubled by guitarist Thornel Schwartz (at Figure 4.3) actually describes an F Diminished Scale. This is a symmetrical construction consisting of whole-step/half-step (see Figure 4.2). Note that this scale contains 4 out of 6 pitches from the Minor Blues Scale (see Figure 3.2).

Figure 4.2 The F Diminished Scale.



Smith's arrangement of the melody includes an important feature of blues language in the Call and Response (antiphony) between the melody line (Call) and the subsequent right hand chords (Response). In Figure 4.3 the chords outlined by the bass line sit directly above the stave, while the chords above the melody line describe Smith's "Response" chords.

Figure 4.3 INM8 - HS1M1-12 1st iteration of the Head melody.

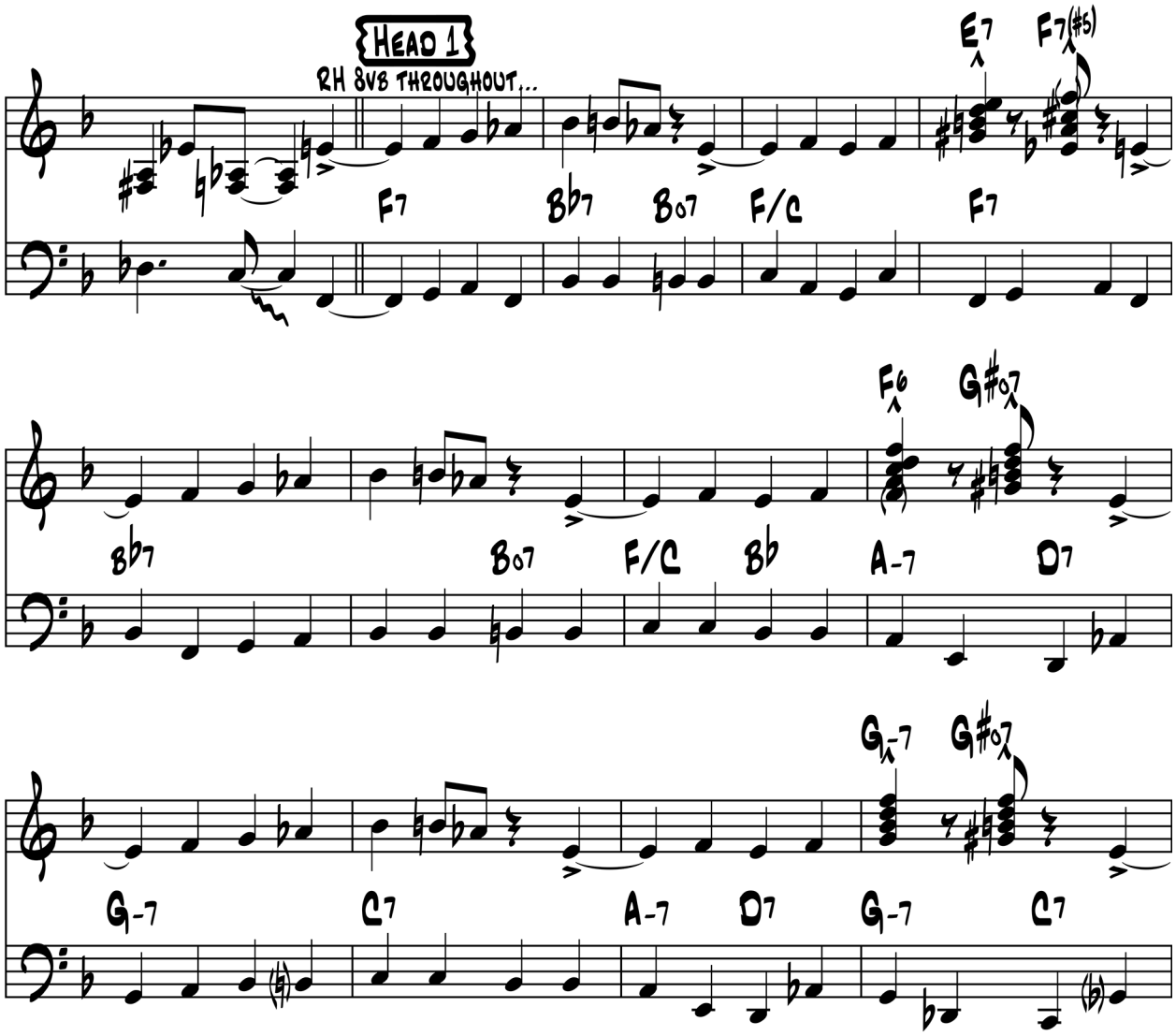
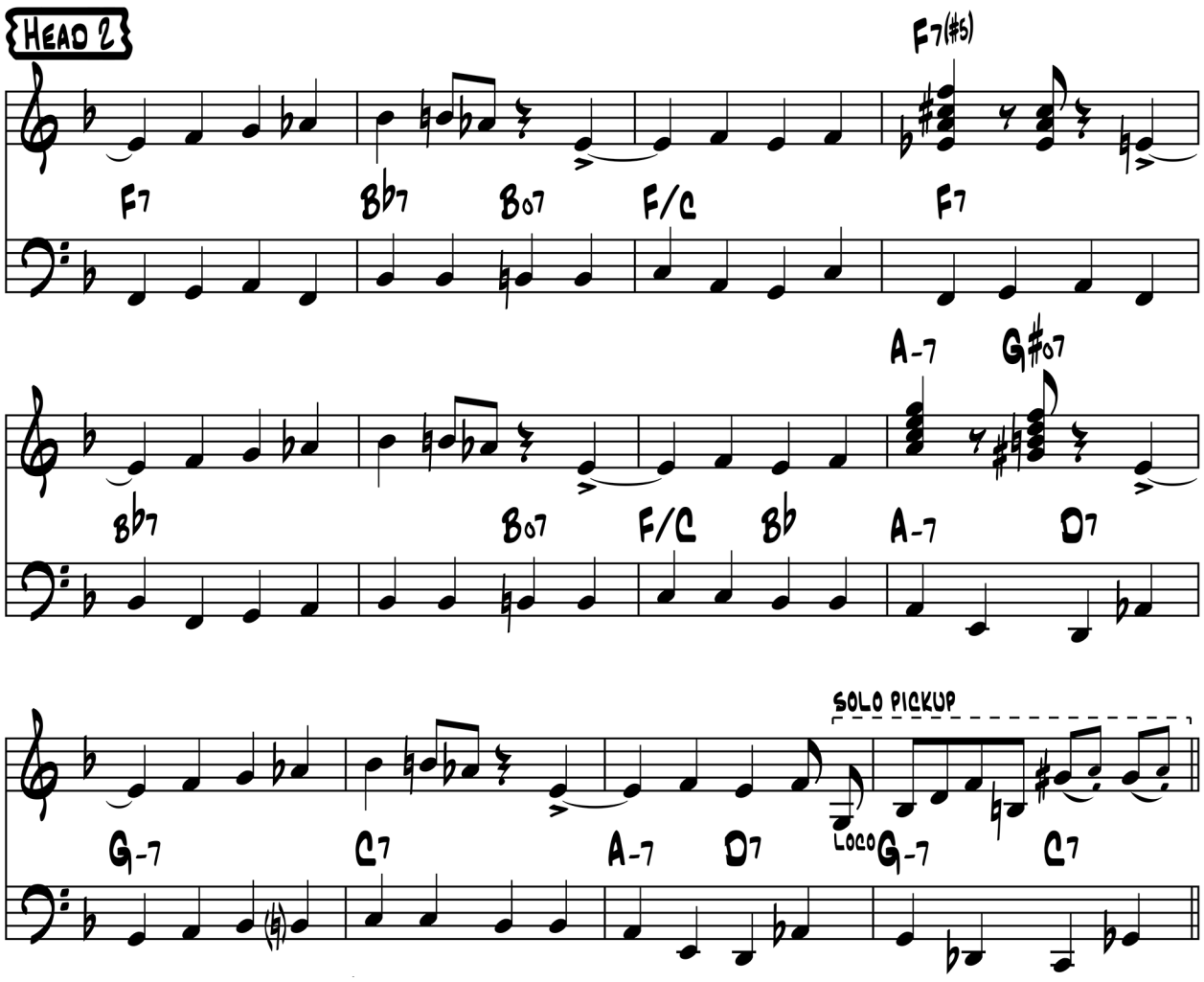


Figure 4.4 HS2M1-12 2nd iteration of the Head melody.



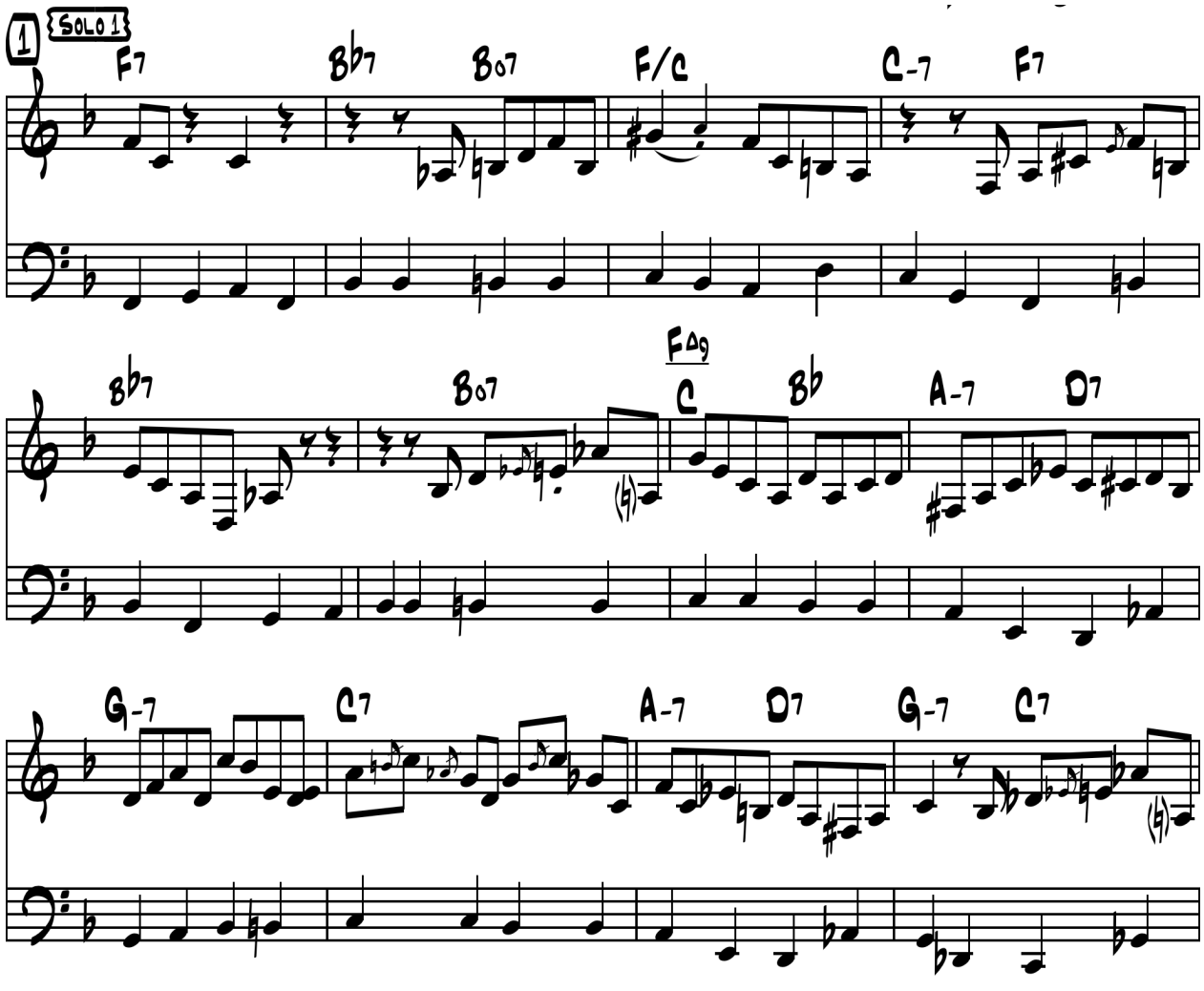
Bass line

> Playing a simple bass like that, that's so consistent it's almost like a machine, allowed him to be ferocious in his right hand. - Caesar Frazier.[41]

Smith's left-hand walking bass line is defined during the two iterations of the melody performance of "The Champ" (see Figures 4.3 and 4.4 above) and the first Chorus of his solo. The bracketed accidentals in the ninth and twelfth bars in Figure 4.3 are to indicate pitches that are indistinct on the recording. Conventional approaches to bass playing in general allows for either pitch to be used without negative consequences to harmony outlined by the bass line.

On the rare occasion the bass line varies during the 28 choruses of his first solo, the slight differences are largely inconsequential to the harmony and usually occur in bars 3-4 and 11-12 of the form. The only difference in the bass line presented so far between HS1/2 (see above) and CH1 (see Figure 4.5 below) is in the third bar where the contour is identical, and in the fourth bar, where in CH1 Smith is playing Cmin7 - F7 instead of just F7. However, one important exception will be discussed below.

Figure 4.5 CH1M1-12 Smith's bass line to "The Champ".



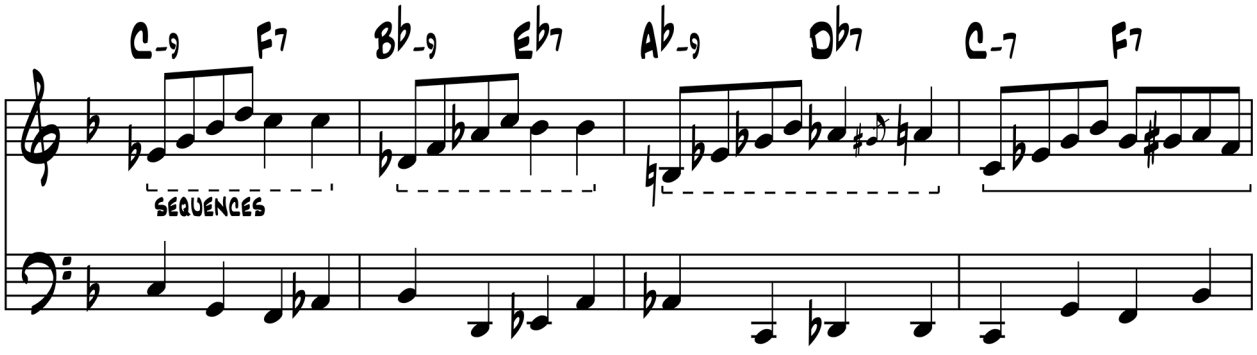
Smith's bass line here uses mostly diatonic step-wise movement and repeated tonics for the duration of a chord. His use of repeated notes is similar to that of Wild Bill Davis (see Figure 3.13) and adds weight to

41 Interview with the author.

the movement of the bass line.

The one notable variation that Smith gives to the bass line occurs during bars 1-4 of the 15th chorus of his first solo - see Figure 4.6. Known in organ parlance as "going up to the 5", Smith uses a common set of chord substitutions that provide an alternative harmonic path to the IV chord in bar 5. His bass line targets the tonics of each chord using standard methods (via whole or half-steps). Smith's improvised line in bars 1-3 uses a sequential arpeggio of each minor 9th chord see dashed brackets in 4.6. The phrase in the fourth bar that outlines C-7 to F7 appears a total of eight times in the first solo, and always in the same place - see solid brackets in 4.6.

Figure 4.6 CH15M1-4 Chord substitutions and sequences.



Rhythmic approach

Smith's performance at this bright tempo is rhythmically aggressive and relentlessly full of activity - he rarely takes more that 3 beats rest before commencing another melodic statement. Even though this is a 'swinging' performance, his articulation of 1/8th notes is particularly even ('straight'), only performed with swing articulation in a few places for a short duration. His time feel is definitely 'on top' (see 'Groove' definition in Chapter Five).

Blues Expressions

Blues vocabulary is expressed in two main ways during Smith's improvisation on "The Champ". His explicit use of the minor blues scale (see Figure 4.7) is limited to a single phrase, which appears 19 times throughout the 28 choruses, with slight variations. "The Champ Blues Lick" occurs at several points in the 12 bar form, but most commonly it is placed in bars 5-7 as in Figure 4.7. Most of the blues sound comes from his subtle but incessant use of blues grace notes. While many of these grace notes are played at the same time, or slightly before (precedent) as the main note, in the style of an acciaccatura, Smith's expressions contain an important feature of blues articulation - a grace note <u>after</u> the main note. There is no standard way of depicting these in musical notation, so here they will be written using a slur combined with the grace note having a smaller notehead, and be referred to as a *succedent* grace note. The effect is similar to an upward bend. These will be discussed below. All of the following examples are from Smith's first solo, unless otherwise noted.

Figure 4.7 CH5M5-7 The Champ Blues Lick archetype.

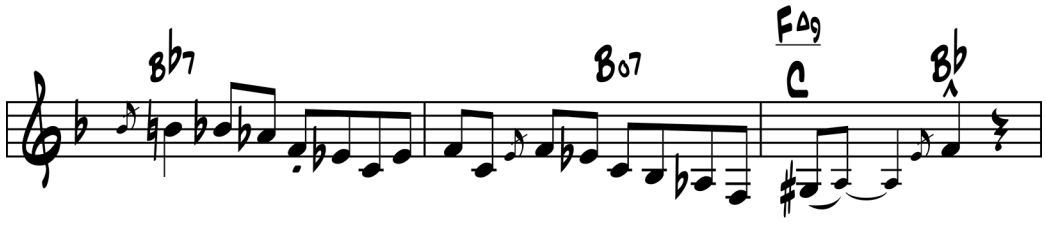


Figure 4.8 CH22M5-8 The Champ Blues Lick displaced by one bar to the 6th bar of the blues form, with preceding material.

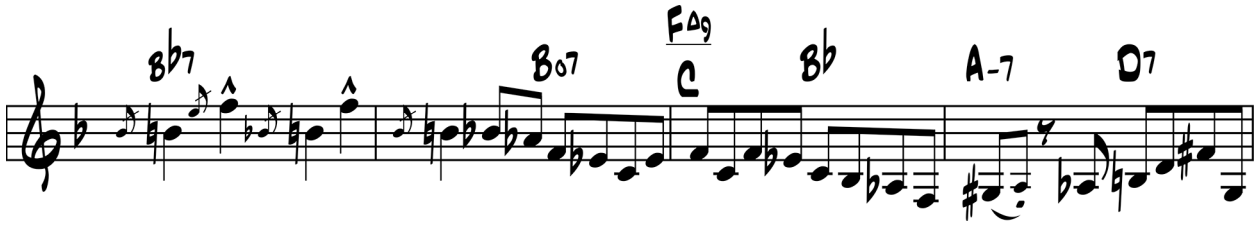
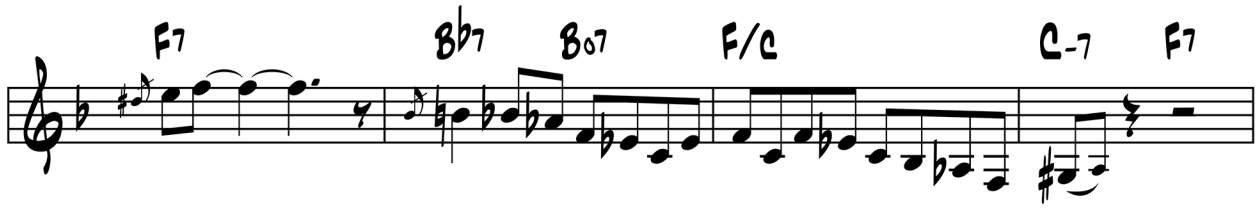


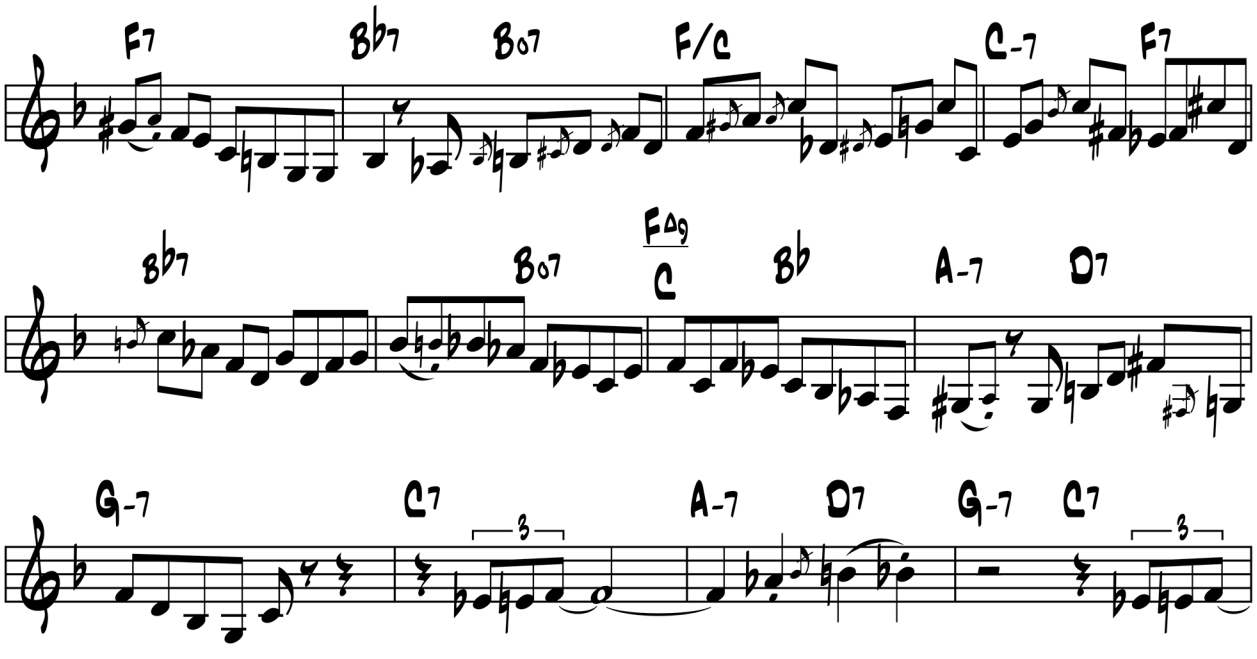
Figure 4.9 CH11M1-4 The Champ Blues Lick in the 2nd bar of the blues form, with preceding material



Smith's use of graces notes, especially from the minor 3rd to major 3rd and 4th to flattened 5th, are central to the blues tonality in his improvisation on "The Champ". At the brisk tempo of 286 b.p.m., the sheer technical demands of articulating his line with these grace notes is staggering. Many grace notes are not immediately obvious until the recording is slowed down using computer software as a transcription aid.

Smith's twelfth chorus at Figure 4.10, is a good example of his use of grace notes, both precedent and succedent. At times his line is densely packed with them, as in bars 2-3, while bars 5-10 feature mostly just a couple of succedent examples - note that this area also contains The Champ Blues Lick.

Figure 4.10 CH12M1-12 Grace notes.



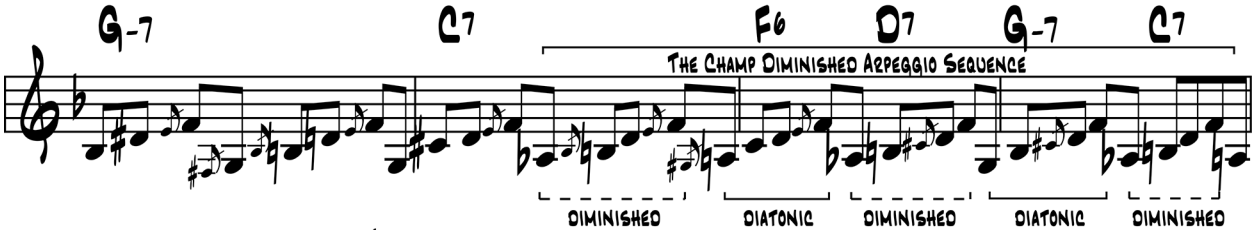
Arpeggios

In addition to the blues-based phrases discussed above, much of Smith's improvisation consists of arpeggiated material. Detailed below, the structure of his arpeggiated phrases form four distinct types:

1. The Champ Diminished Arpeggio Sequence
2. The Champ Descending Arpeggio Lick (short and long forms)
3. The Champ Pick-up Lick
4. Dominant 7th b9 Lick (short and long forms)

In the 4 bars leading up to Figure 4.10 above, Smith plays a dense passage of arpeggios (enhanced with numerous precedent grace notes). Note that the top note of each arpeggio is F, and the grace note attached is E. This is the least technically demanding part of this phrase, easily performed with a lazy articulation of fingers 4 and 5 on the right hand - see Figure 4.11. It is this passage that features diminished arpeggios alternating with diatonic arpeggios, labelled as "The Champ Diminished Arpeggio Sequence". The diminished arpeggios (F dim7) replace dominant 7th chords.

Figure 4.11 CH11M9-12 The Champ Diminished Arpeggio Sequence.



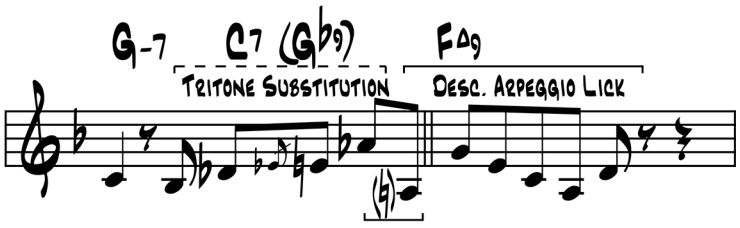
Chord Substitutions

In the blues progression that is "The Champ", harmonic movement back to the tonic chord occurs from two distinct places. The most obvious and traditional place is at the end of the 12th bar, moving into the next chorus, where there is a perfect cadence, i.e. V7 – I7. Less obvious is the movement of Bdim7 –F that occurs in bars 2-3 and 5-6 (See Figure 4.10). It is important to note that both of these instances represent harmonic tension and release. Smith uses these cadence points to improvise on substitute chords that create a greater release of tension than if just improvising in a more diatonic fashion.

Tritone substitution examples

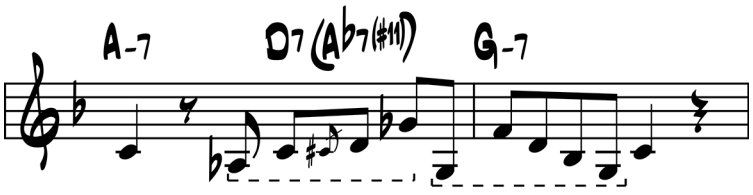
At Figure 4.12, Smith uses a text-book example of tritone substitution. The standard C7 chord is replaced by the arpeggio of Gb9, ascending chord tones from the 3rd to the 9th. Interestingly, Smith resolves to an Fmaj9 chord, where usually the chord is a dominant 7th (F7). The arpeggiated structure on the Fmaj9 chord is used often by Smith and is labelled as The Descending Arpeggio Lick (short form) - See Figure 4.12. The lower bracket draws attention to his common usage of a major 7th interval to set up a subsequent arpeggio.

Figure 4.12 CH1M12-CH2M1 Tritone Substitution and The Descending Arpeggio Lick (short form).



Smith employs another tritone substitution in his 6th Chorus. This time Ab7(#11) is used in place of D7 and characteristically he simply ascends the arpeggio of tension then descends the arpeggio of release – in this case Gmin7. Note how with both examples, the arpeggio of release anticipates the first beat of the bar by an 1/8th note.

Figure 4.13 CH6M8-9 Tritone Substitution and The Descending Arpeggio Lick (short form).



Later in Chorus 3 (see Figure 4.14), an identical Gb9 arpeggio is substituted for Bdim7 in the 6th - 7th bar movement of Bdim7. While Gb9 and Bdim7 are unrelated on a chord/scale basis, what they do have in common is harmonic tension relative to the key centre of F.

Smith exploits that relationship several times in his solo, often in exactly the same place within the 12 bar form - see Figures 4.14, 4.15, 4.16, 4.17. Also note how much of the other melodic material in bars 5 and 8 is identical between the four examples.

The third bracket in Figure 4.14 draws attention to Smith's D7b9 phrase, which also occurs often within this solo in both short and long forms. It is labelled here as The Dominant 7th b9 lick.

Figure 4.14 CH3M5-8 Alternate tension/release. Gb9 substituted for Bdim7 and The Descending Arpeggio Lick (long form).

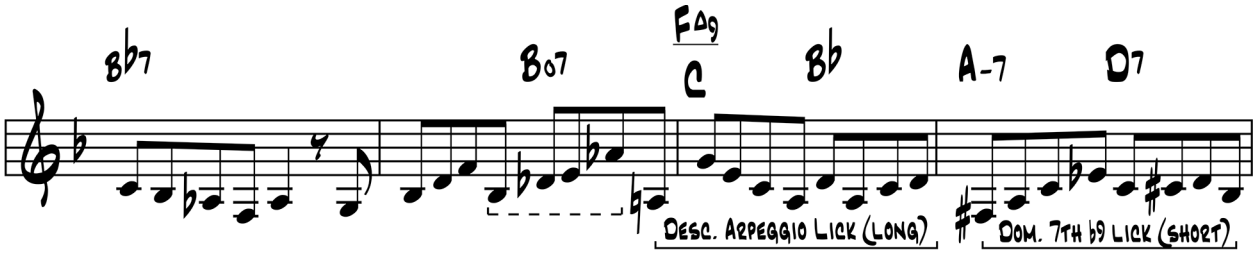


Figure 4.15 CH7M5-8 Alternate tension/release. Gb9 substituted for Bdim7 and The Descending Arpeggio Lick (long form).

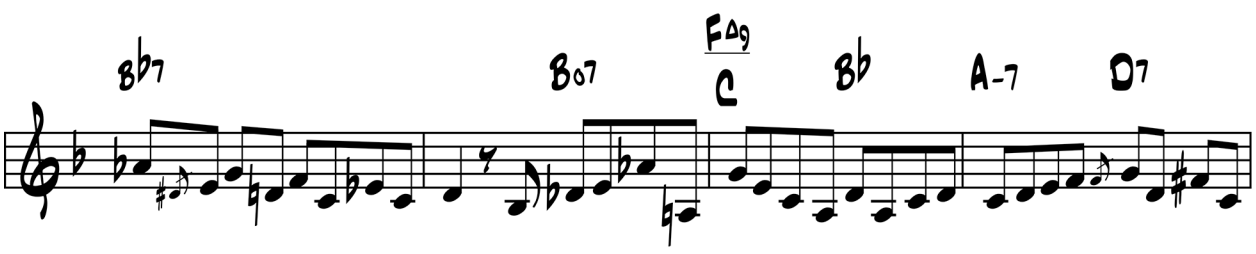


Figure 4.16 CH10M5-8 Alternate tension/release. Gb9 substituted for Bdim7 and The Descending Arpeggio Lick (long form).

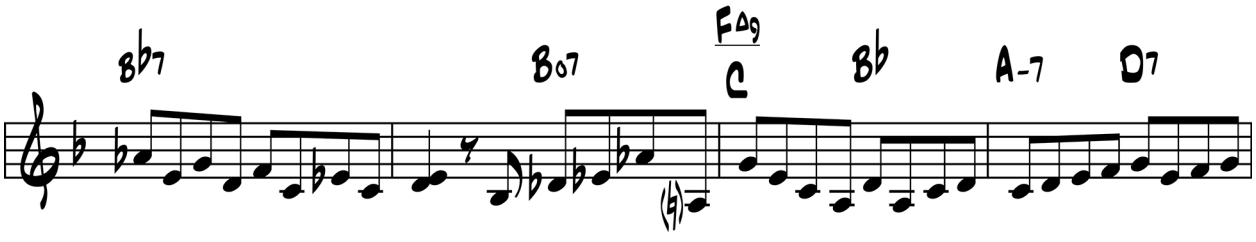
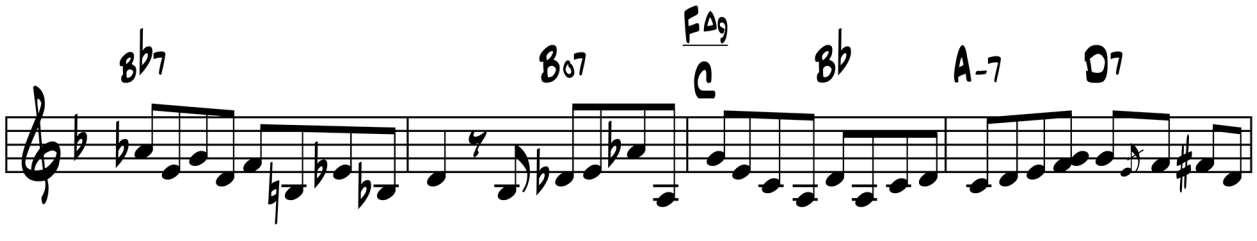


Figure 4.17 CH19M5-8 Alternate tension/release. Gb9 substituted for Bdim7 and The Descending Arpeggio Lick (long form).



The Champ Pick-up Lick

In terms of contour and rhythm, The Champ Pick-up Lick at Figure 4.18 is similar to the chord substitution examples above. This phrase is named as it is simply the first phrase in Smith's solo. Like much of Smith's improvisational vocabulary in The Champ, it is constructed of an ascending arpeggio but adds blues grace notes and resolves to the tonic then dominant pitches of F7.

Figure 4.18 HS2M11-12-CH1M1 The Champ Pick-up Lick.

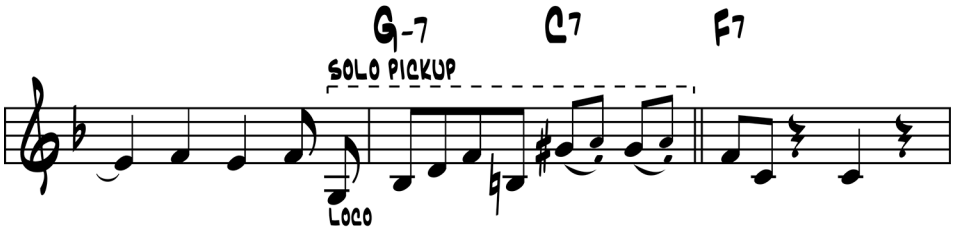
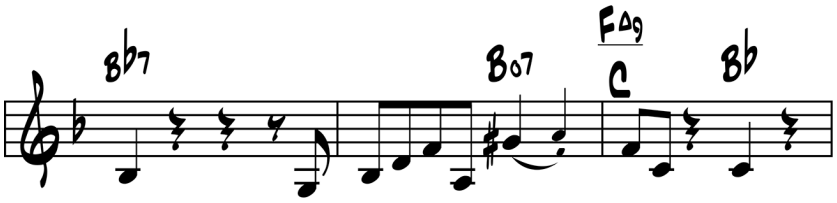


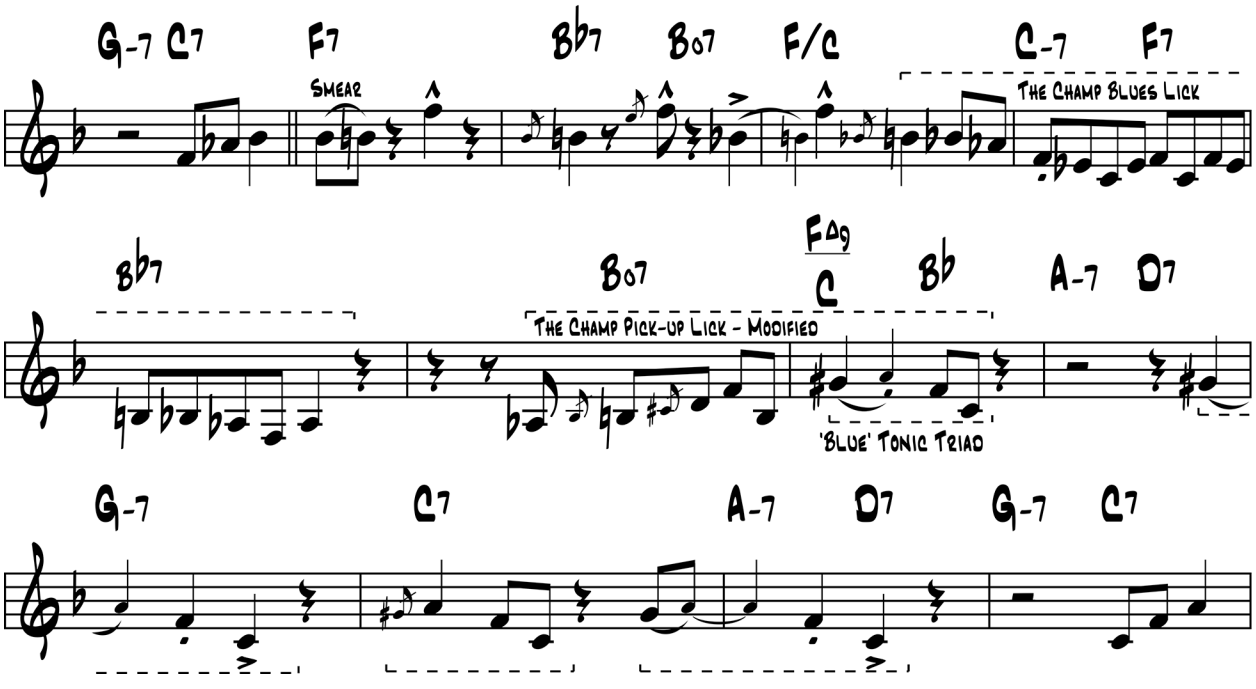
Figure 4.19 CH2M5-7 - another occurrence of The Champ Pick-up Lick, in a different part of the form.



'Blue' Tonic Triad

Smith's entire 8th chorus of solo at Figure 4.20, contains a broader viewpoint of his approach to improvisation. He often begins a chorus with a new rhythmic motif, which is followed by expressions of common parts of his vocabulary. In this 8th Chorus, Smith modifies both The Champ Blues Lick and The Champ Pick-up Lick to better fit the chords over which they are placed. The Champ Blues Lick finishes on Ab, the 7th degree of Bb7 (instead of ascending to A natural, a non-chord tone). The Champ Pick-up Lick is delayed by two beats to be placed where Smith often starts phrases (the '&' of 2) and the notes change to outline the Bdim7 chord. He then selects the last notes of this phrase for repetition and further rhythmic development - labelled as Blue Tonic Triad due to the inclusion of both the Major and Minor thirds, mostly performed as succedent grace notes.

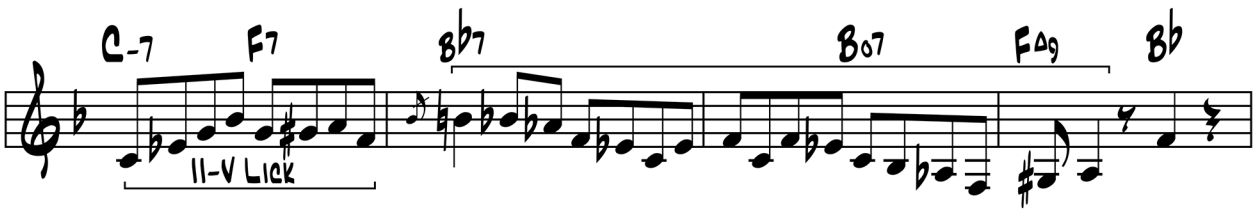
Figure 4.20 CH7M12-CH8M1-12 including Blue Tonic Triad.



The Champ II-V Lick

Another arpeggiated phrase, The Champ II-V Lick occurs eight times in this solo, always in the 4th bar of the form. It is shown here in context, preceding an iteration of The Champ Blues Lick - see Figure 4.21.

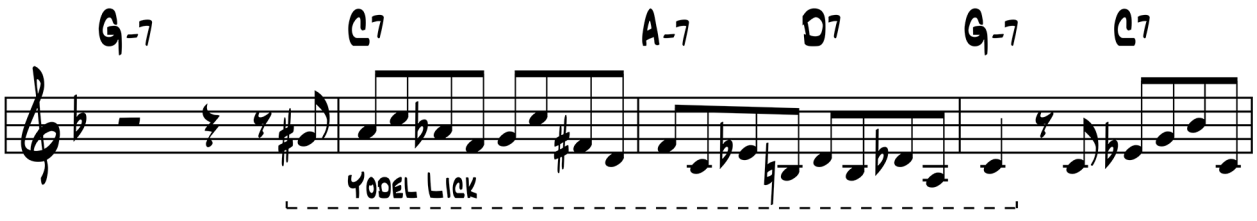
Figure 4.21 CH16M4-7 The Champ II-V Lick into The Champ Blues Lick.



The Champ Yodel Lick

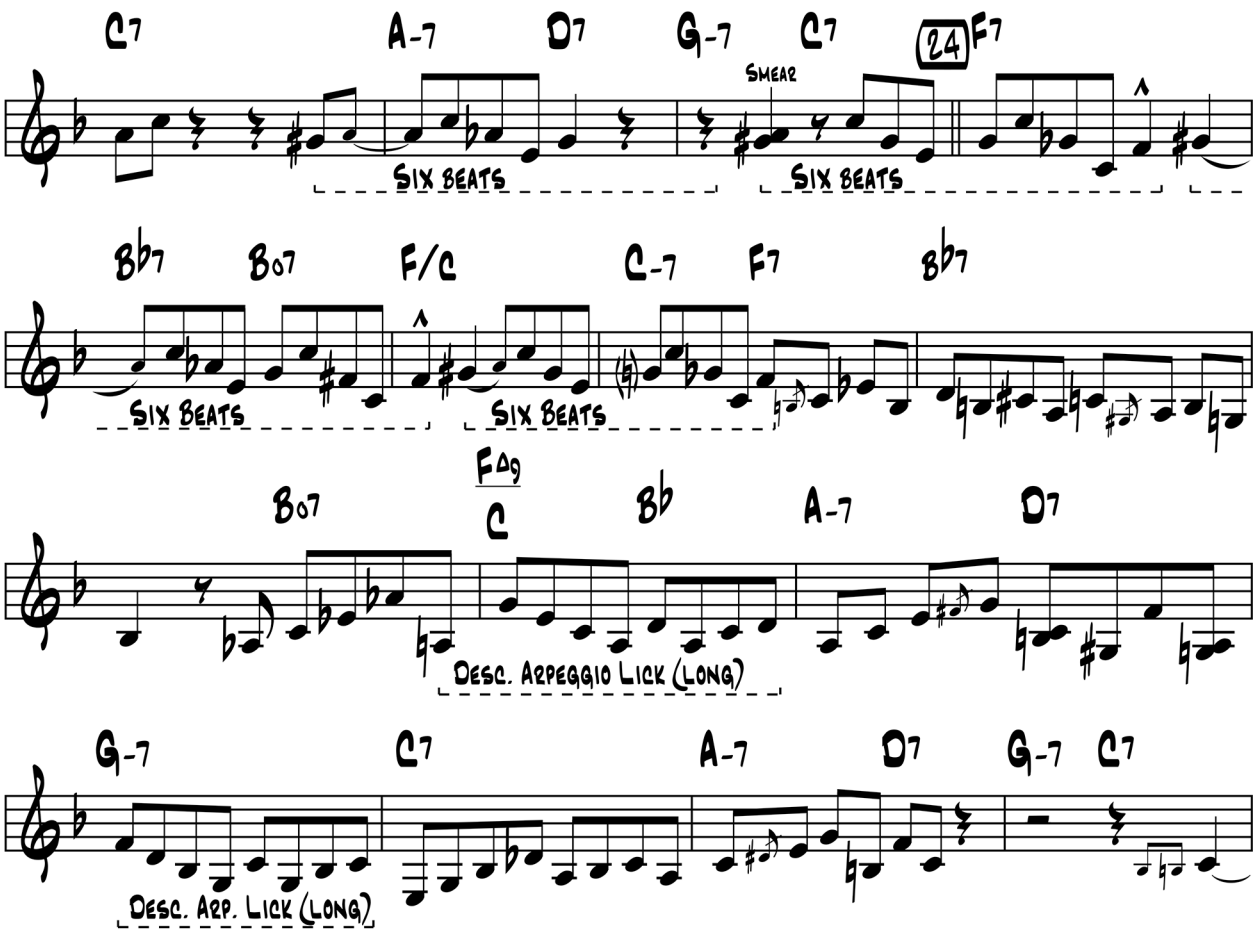
Variations of this phrase occur 9 times in Smith's solo, and in different parts of the 12 bar form. Figure 4.22 can be considered the archetype and variations can be see in Figures 4.5, 4.15, 4.16 and 4.17 above.

Figure 4.22 CH9M9-12 The Champ Yodel Lick.



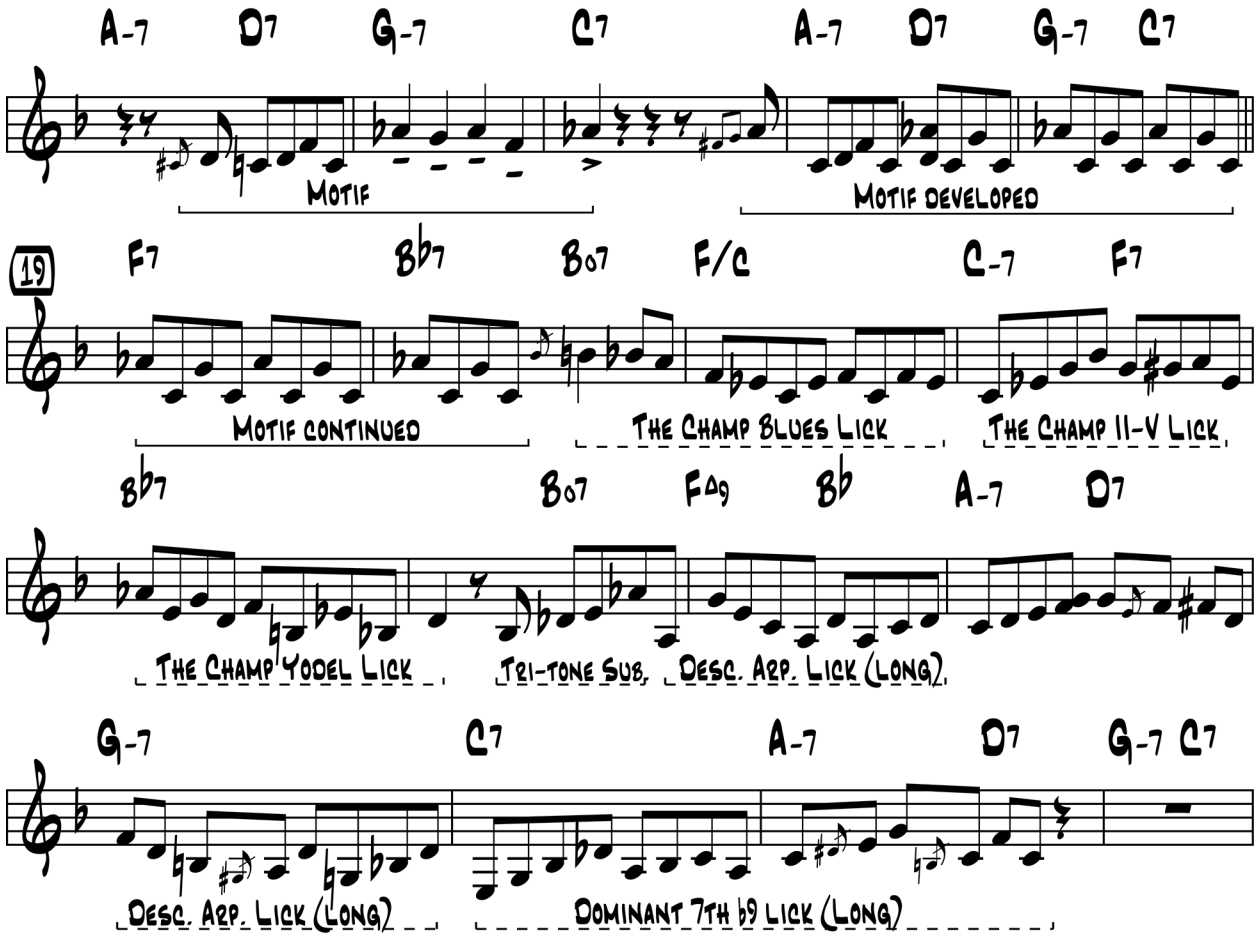
Perhaps the most interesting iteration of The Champ Yodel Lick occurs in the extended treatment leading into Smith's 24th Chorus. Using six-beat phrases (with succedent grace notes), he creates a lot of tension as the phrase alternates between starting on beat 2 and beat 4. Later in the 24th Chorus are two more iterations of The Descending Arpeggio Lick (long form). Note that in this example, Smith starts a new idea at the end of a chorus (23) and continues into the next (24) - see Figure 4.23.

Figure 4.23 CH23M10-CH24M1-12 The Champ Yodel Lick.



In a similar manner, Smith starts a new melodic phrase at the end of his 18th Chorus and continues into his 19th (see Figure 4.24). The motif is a simple one, enhanced upon repetition by a subdivision of the beat. The entire 19th Chorus can be considered archetypal as it contains many of Smith's phrases. Note that bars 10-11 of the 19th Chorus is almost exactly the same as bars 10-11 in the 24th Chorus (see 4.23). This arpeggio outlines a Dominant 7th b9 chord, thus the phrase is labelled the Dominant 7th b9 Lick (long form).

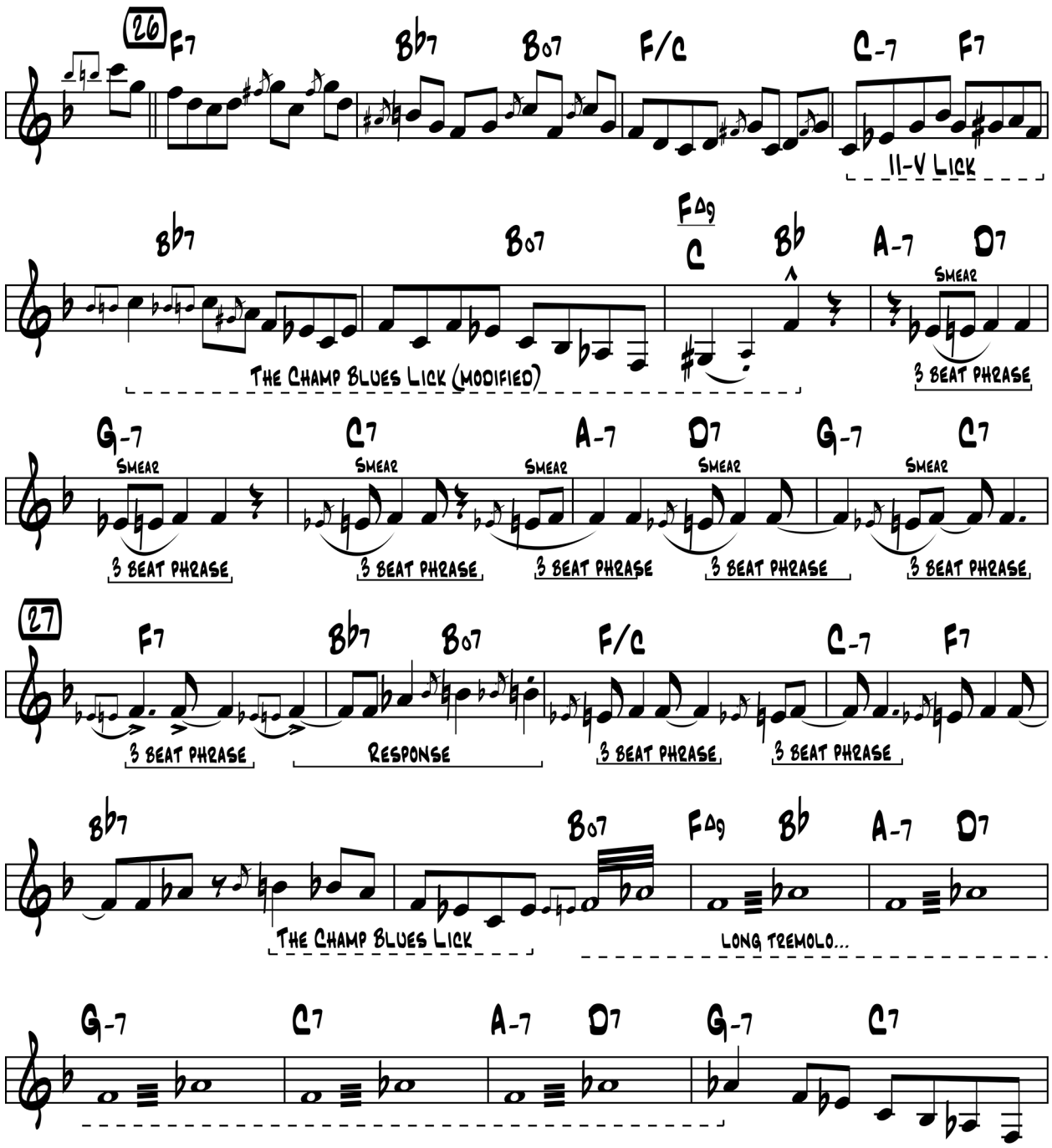
Figure 4.24 CH18M8-CH19M1-12 Archetypal Chorus with Dominant 7th b9 Lick (long form).



Some of Smith's most engaging playing comes from his ability to create, maintain and build tension over long stretches of time. Figure 4.25 details this over Choruses 26-27.

In Chorus 26 are 3-beat phrases whose starting point changes with each repetition. Melodic tension comes from precedent grace notes and the smearing of chromatic pitches, giving the phrase a blues vocal-like quality. This phrase (call) is repeated seven times before an answering phrase (response) is heard, with Smith returning to his 3 beat phrase to build tension again. To this he responds with a truncated version of The Champ Blues Lick, only to increase tension with a very long tremolo, returning to familiar material to end the chorus.

Figure 4.25 CH26M1-12 - CH27M1-12 3-beat phrases and tremolos.

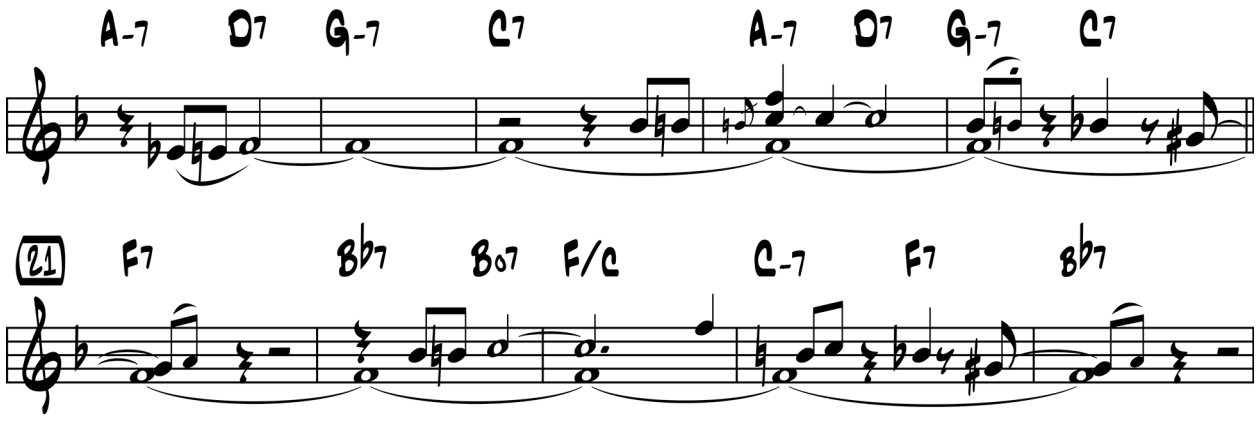


Drones

Smith often takes advantage of the note-sustaining capabilities of the Hammond B3. Unlike the piano, notes on the organ sustain at full volume until a key is released. Smith creates a high degree of tension by holding a long 'drone' note on the tonic, and uses his other fingers to add a second melodic voice. This second voice often uses blues material, including precedent and succedent grace notes. Porter describes it as creating "…a powerful groove that is best-exemplified in certain works by Jimmy Smith…" that was "… used by virtually all organists to rouse an audience" (261-62).

In the example at Figure 4.26, Smith adds blues phrases above the tonic. The tension this creates varies as the chords progress through the 12 bar form.

Figure 4.26 CH20M8-12 - CH21M1-5 Drone.

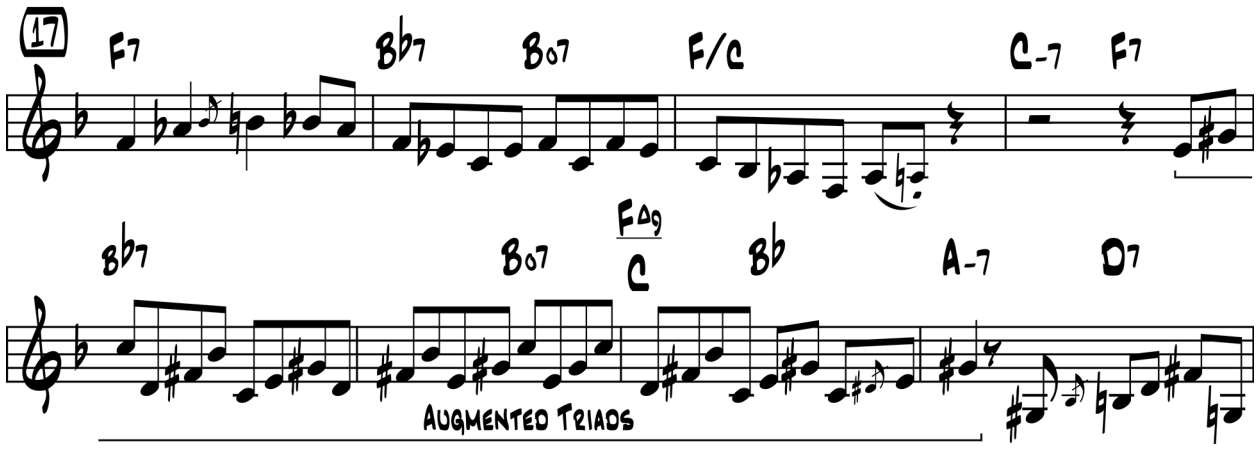


More examples of this technique can be found in the analysis of Smith's performance of "The Preacher" - see below.

Whole-tone scale harmony

In the 17th Chorus, Smith uses on augmented triads, built from the Bb whole-tone scale. Note how these don't resolve.

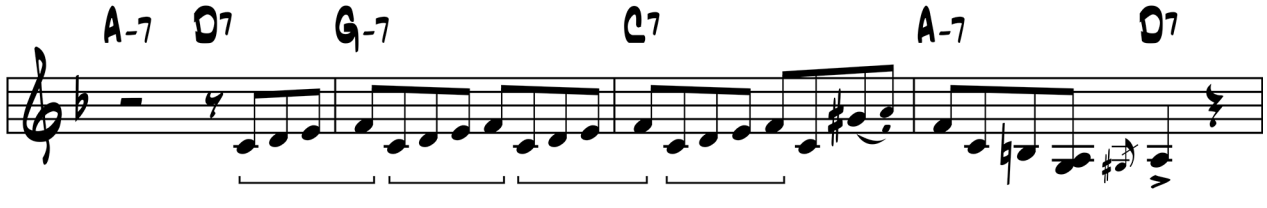
Figure 4.27 CH17M1-8 Augmented Triads.



Simple Diatonicism

Here Smith is using diatonic major scale targeting the tonic on the strong beats of 1 & 3. Brackets indicate each 4-note cell - see Figure 4.28

Figure 4.28 CH2M8-11 Simple Diatonicism.



Get Happy

Smith's solo on "Get Happy" by Harold Arlen & Ted Koehler, from his 1956 Blue Note LP "Live at Club Baby Grand Vol.2"

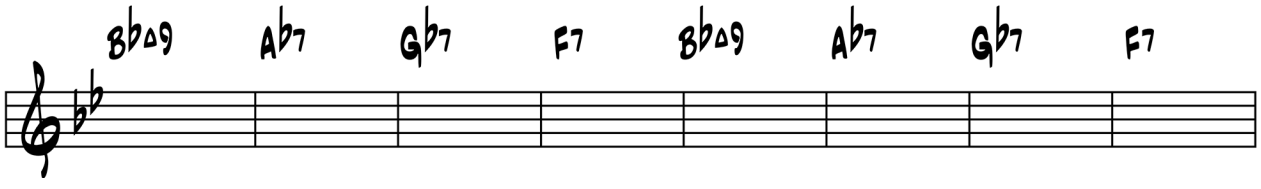
Personnel on this album:

Jimmy Smith - Hammond Organ
Thornel Schwartz - Guitar
Donald Bailey - Drums

Smith's 5-set performance at Club Baby Grand in Wilmington, Delaware on August 4th, 1956 was his fifth recording session for Blue Note Records. The material for both volumes of "Live at Club Baby Grand" was culled from sets 2-5, with material from the first set listed being as 'rejected' (Togashi et al.). According to Michael Cuscuna, it is possible that the first set was simply used to get the recording levels balanced, and as a result the recordings would not be sonically consistent.[42]

"Get Happy" from the fifth set, is a 32 bar tune in B flat, and like "Lean Baby" (see Milt Buckner in Chapter 3), based around Rhythm Changes, and performed up-tempo at 280 bpm. Structurally its form is ABCA and differs from Gershwin's formula in two ways. The B section has identical harmony to the A section, but is in the key of Eb. The Bridge (or C section, see Figure 4.29) has been recorded with various chord progressions, with Smith choosing the following:

Figure 4.29 Bridge (or C Section) to "Get Happy".



Organ Tone

By this time, Smith has upgraded to the Hammond B3 model, with the now famous percussion feature available on the upper manual. For most songs on Live at Club Baby Grand, Smith favours the sound of the percussion tab, and sets it to produce the 3rd harmonic, which sounds a perfect 12th above the fundamental. This sound eventually completely replaces the whistle-tone used on A New Sound, A New Star, but on other recordings from 1957 Smith can still be heard using the 1' drawbar almost exclusively. The following settings, featuring percussion, become the stock settings for jazz organists and are credited to Jimmy Smith.

42 Interview with the author.

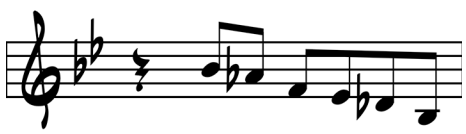
Drawbars: 888000000
Percussion: On/Soft/Fast/3rd
Chorus/Vibrato: C3 both manuals

The Get Happy Blues Lick

In a similar fashion to his solo on "The Champ", Smith's improvisatory vocabulary on "Get Happy" contains its own blues-based phrase that appears often throughout his solo. This phrase is the most reused material throughout this solo, and while it often starts on the second beat of the bar, this phrase structure can also be heard starting on other beats in the bar. Compared to The Champ Blues Lick, Smith uses more variations when playing The Get Happy Blues Lick.

The Get Happy Blues Lick (see archetype at Figure 4.30**)** is constructed as follows: Starting on the tonic, Smith descends either a Bb minor pentatonic or minor blues scale (omitting the 5th degree) to the next tonic.

Figure 4.30 The Get Happy Blues Lick archetype.



The Get Happy Blues Lick: examples starting on beat 2

The archetype is often preceded by a 'blued' major 3rd, i.e. articulated with a minor 3rd precedent grace note. Commonly, Smith continues the phrase by ascending the chromaticism of the Greater Blues scale (see Figure 4.4). Examples of The Get Happy Blues Lick starting on beat 2 are below - See Figures 4.31, 4.32, 4.33, Figure 4.34**.**

Figure 4.31 CH3A1M1-3 beat 2 example with blued major 3rd and Greater Blues Scale usage.

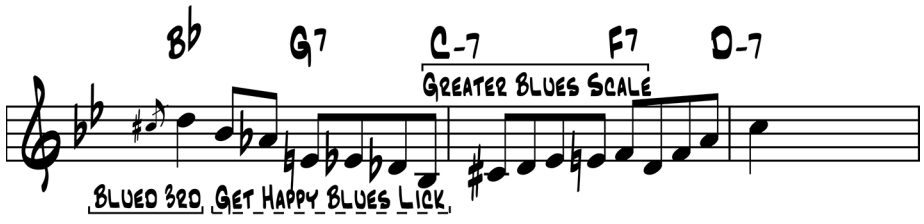


Figure 4.32 CH4A1M4-5 shorter beat 2 example with blued major 3rd and Greater Blues Scale usage.

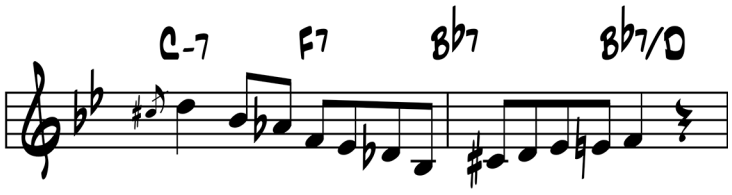


Figure 4.33 CH4A1M7-8 short beat 2 example.

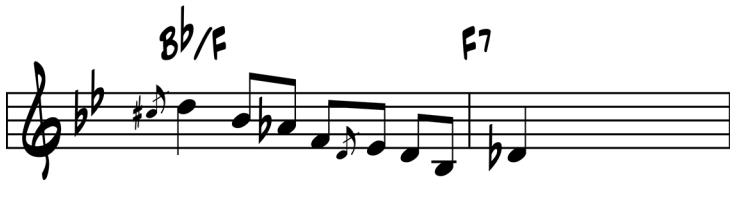
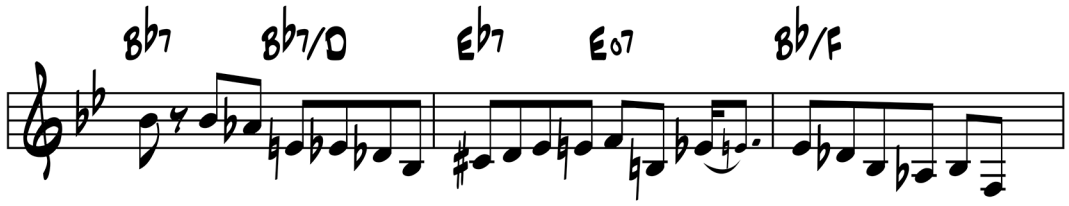


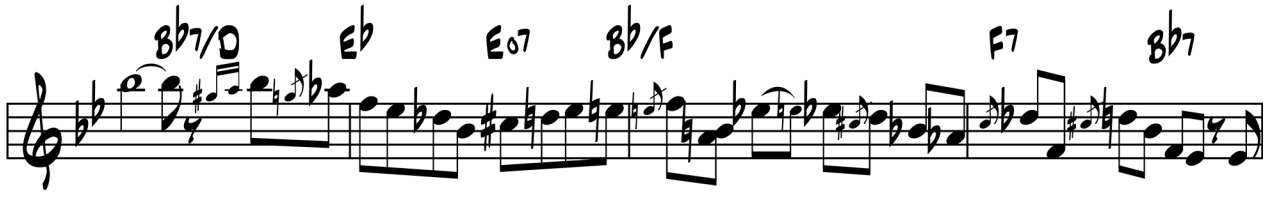
Figure 4.34 CH1ALM5-7 The Get Happy Blues Lick: an example with a succedent grace note - this time from the 4th to #4th degree of the Minor Blues scale.



The Get Happy Blues Lick: example starting on beat 4

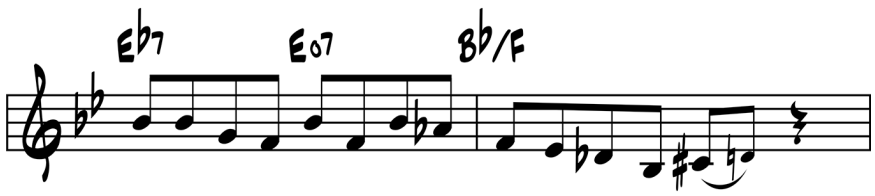
Figure 4.35 contains many blues grace notes, both precedent and succedent, a remarkable feat of articulation at this brisk tempo. Note the discordant interval of a harmonic major second in the 3rd bar - mostly like played with the thumb. This use of the b9/#1 occurs enough times within this solo that it is likely to be deliberate.

Figure 4.35 CH8A1M5-8 The Get Happy Blues Lick beat 4 example.



For comparison, Figure 4.36 is a much simpler example of Smith's Descending Blues Scale phrase examples starting on beat 4.

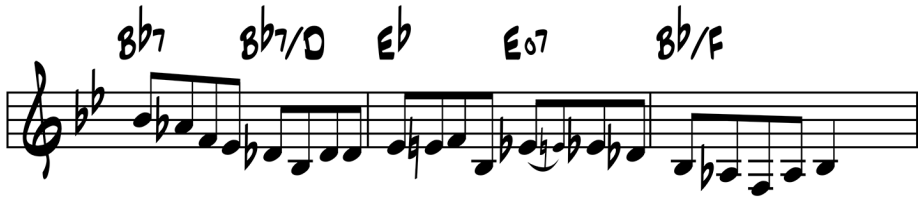
Figure 4.36 CH4ALM6-7 Beat 4 example.



Get Happy Blues Lick: example starting on beat 1

Figure 4.37 shows the Get Happy Blues Lick beginning on beat 1. using the minor pentatonic scale, before adding the #4 as a succedent grace note.

Figure 4.37 CH1A1M5-7 Get Happy Blues Lick beat 1 example.



Combinations

The opening phrase to Smith's solo (see Figure 4.38**)** consists of The Get Happy Blues lick archetype, followed by an iteration of 'Blue' Tonic Triad that also appears in The Champ (see Figure 4.20)

Figure 4.38 HSALM8-CH1A1M1 beat 2 example of The Get Happy Blues Lick with Blue Tonic Triad.

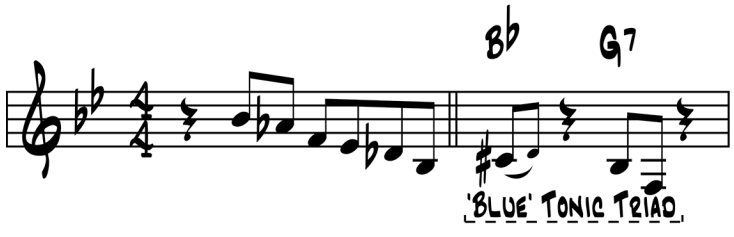
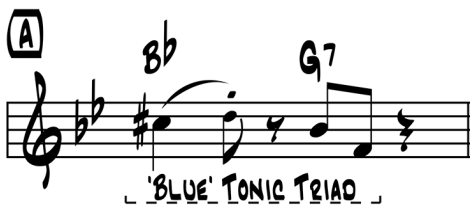


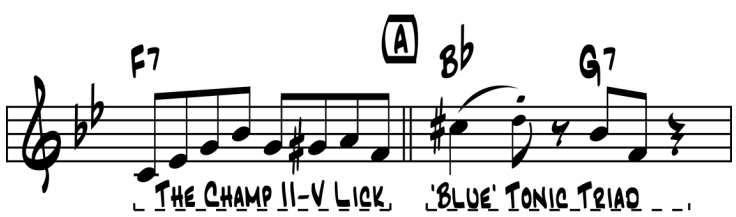
Figure 4.39 shows another example of Blue Tonic Triad, an octave higher than Figure 4.38, again in the first bar of a section.

Figure 4.39 CH3ALM1 Blue Tonic Triad.



In Figure 4.40 there is the combination of two items of Smith's vocabulary from The Champ: The Champ II-V Lick followed by Blue Tonic Triad

Figure 4.40 CH4CM8-ALM1 The Champ II-V Lick into Blue Tonic Triad.



Arpeggios

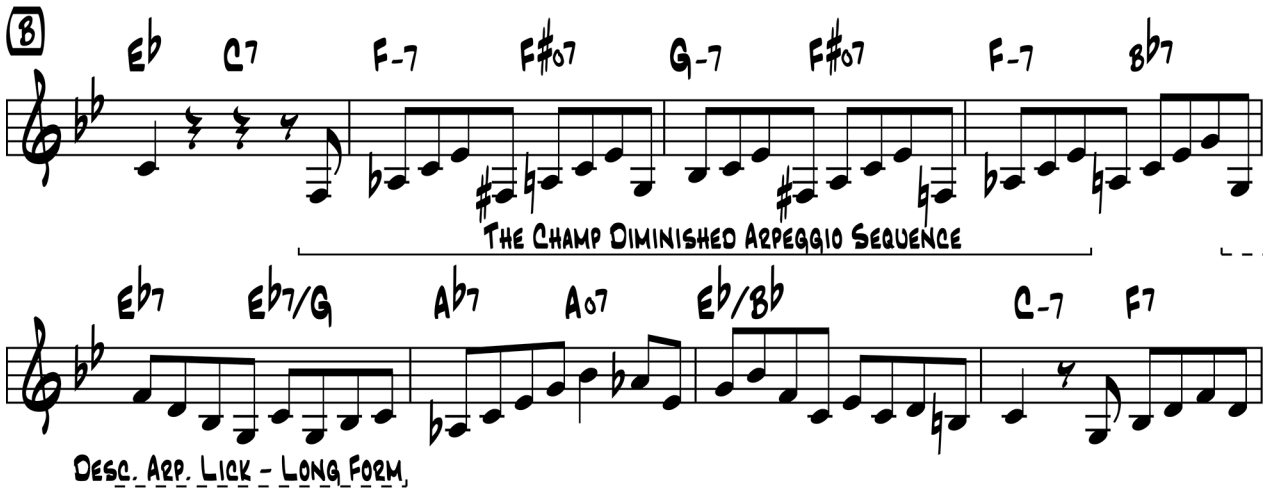
In addition to the blues-based phrases outlined above, much of Smith's material for improvisation on "Get Happy" consists of arpeggios that are identical to the ones heard in "The Champ". These appear throughout all sections of the form, but are most prevalent throughout the B and C sections.

1. The Champ Diminished Arpeggio Sequence
2. The Champ Descending Arpeggio Lick (short and long forms)
3. The Champ Pick-up Lick

The Champ Diminished Arpeggio Sequence

In his 8th Chorus, Smith plays The Champ Diminished Arpeggio Sequence in Eb. The diminished arpeggios (F# dim7) replace dominant 7th chords and then in bar 5 is an iteration of The Champ Descending Arpeggio Lick (long form)

Figure 4.41 CH8BM1-8 The Champ Diminished Arpeggio Sequence.



The Champ Descending Arpeggio Lick - short form examples

Figure 4.42 and Figure 4.43 contain examples of arpeggiation that Smith often uses to precede The Champ Descending Arpeggio Lick.

Figure 4.42 CH5BM6-7 short form example.

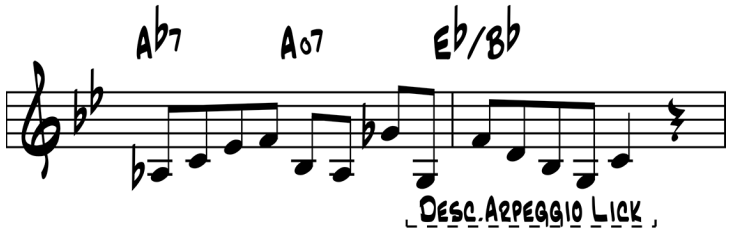


Figure 4.43 CH6A1M8-BM1 short form example.

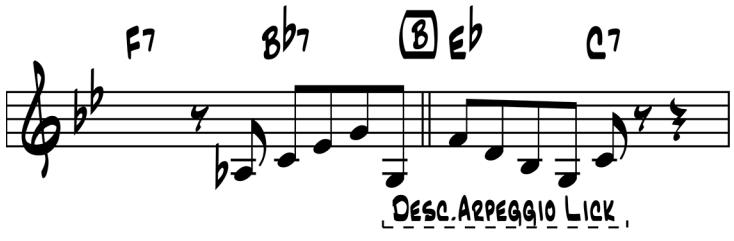
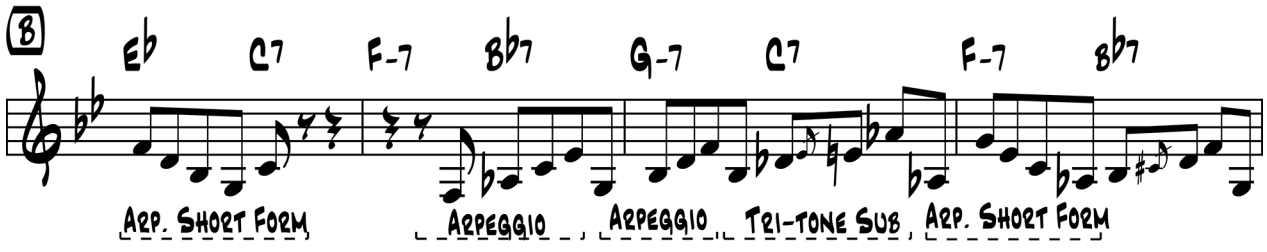


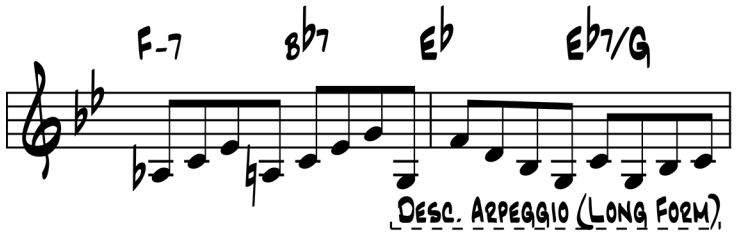
Figure 4.44 contains two iterations of the The Champ Descending Arpeggio Lick (short form) with other arpeggiation, including Smith's textbook example of tri-tone substitution that was used so much in his solo on The Champ (see Figure 4.12)

Figure 4.44 CH6BM1-4 Descending Arpeggio Lick (short form) with Tri-tone substitution.



The Champ Descending Arpeggio Lick - long form examples

Figure 4.45 CH8BM4-5 is a long form example with preceding arpeggios.



In Figure 4.46 the phrase is again setup with arpeggiation. Note the chord has changed and thus the phrase consists of chord tones 1, 7, 5, 3.

Figure 4.46 CH3BM2-3 long form example.

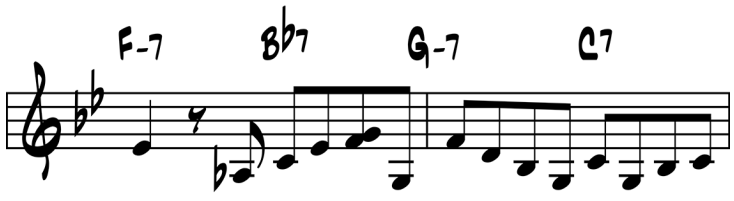
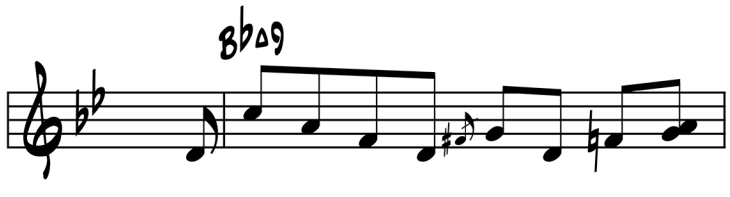


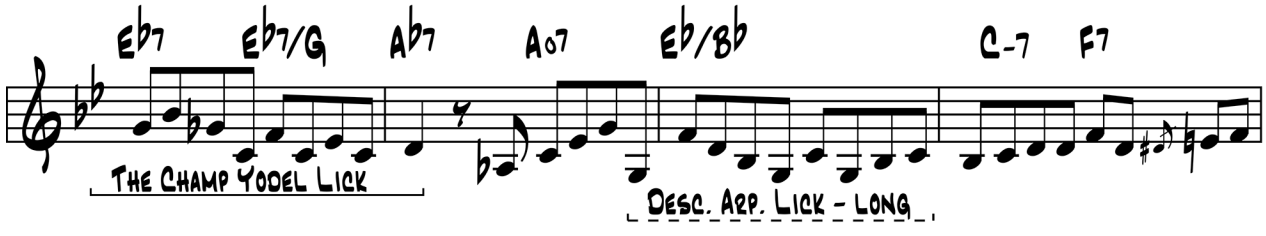
Figure 4.47 CH7CM5 is a long form example of The Champ Descending Arpeggio Lick in Bb, with precedent grace note.

Figure 4.47 CH7CM5 long form example of The Champ Descending Arpeggio Lick.



In Figure 4.48 the long form example of The Champ Descending Arpeggio Lick is preceded by the only iteration in Get Happy of The Champ Yodel Lick (short)

Figure 4.48 CH7BM5-8 Combinations.



The Champ Pick-up Lick

The Champ Pick-up Lick usually appears in the A section of "Get Happy", although it's not used as frequently as other parts of Smith's vocabulary. Often it is moved forward by two beats, starting on the '&' of beat 2.

At Figure 4.49 The Champ Pick-up Lick features a succedent grace note. The final note is different (usually would be an 'F' i.e. 'Blue' Tonic Triad).

Figure 4.49 CH2A1M6-*7* The Champ Pick-up Lick.

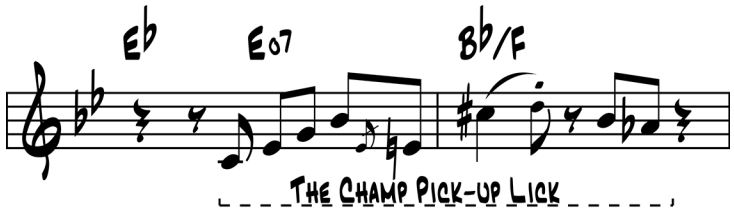
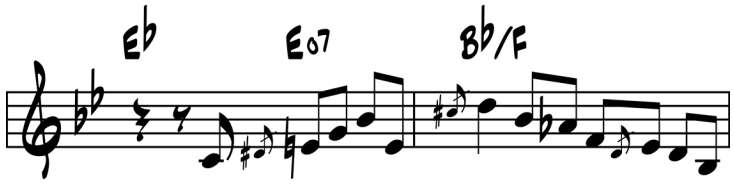


Figure 4.50 details a combination of The Champ Pick-up Lick, followed by the Get Happy Blues Lick.

Figure 4.50 CH4A1M6-*7* The Champ Pick-up Lick into the Get Happy Blues Lick.



The example in Figure 4.51 shows The Champ Pick-up Lick truncated in the second bar of the A section. Note the bebop-style use of non-diatonic note choices on upbeats over the G7 chord, leading to a slightly modified iteration of The Champ II-V Lick.

Figure 4.51 CH1A1M2-5 The Champ Pick-up Lick and The Champ II-V Lick.

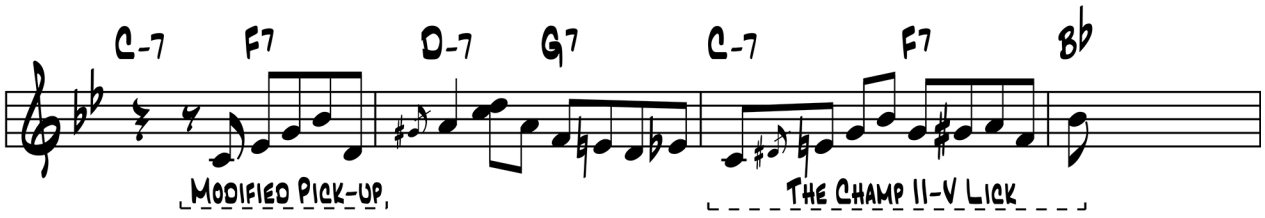


Figure 4.52 shows The Champ Pick-up Lick followed by The Get Happy Blues Lick.

Figure 4.52 CH6A1M5-8 Combinations

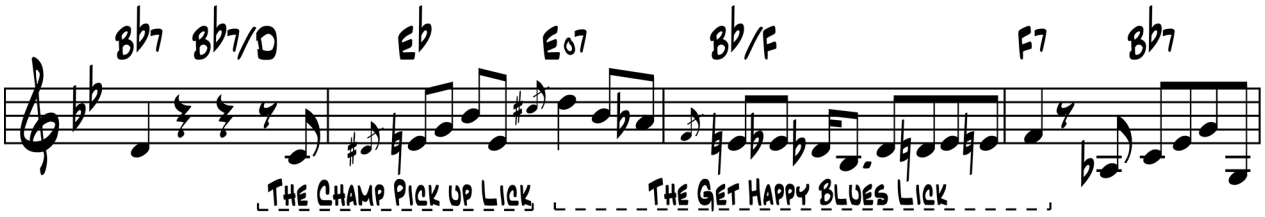


Figure 4.53 CH8ALM1-8 Three licks combined: The Champ Blues Lick; The Champ Pickup Lick; The Get Happy Blues Lick.

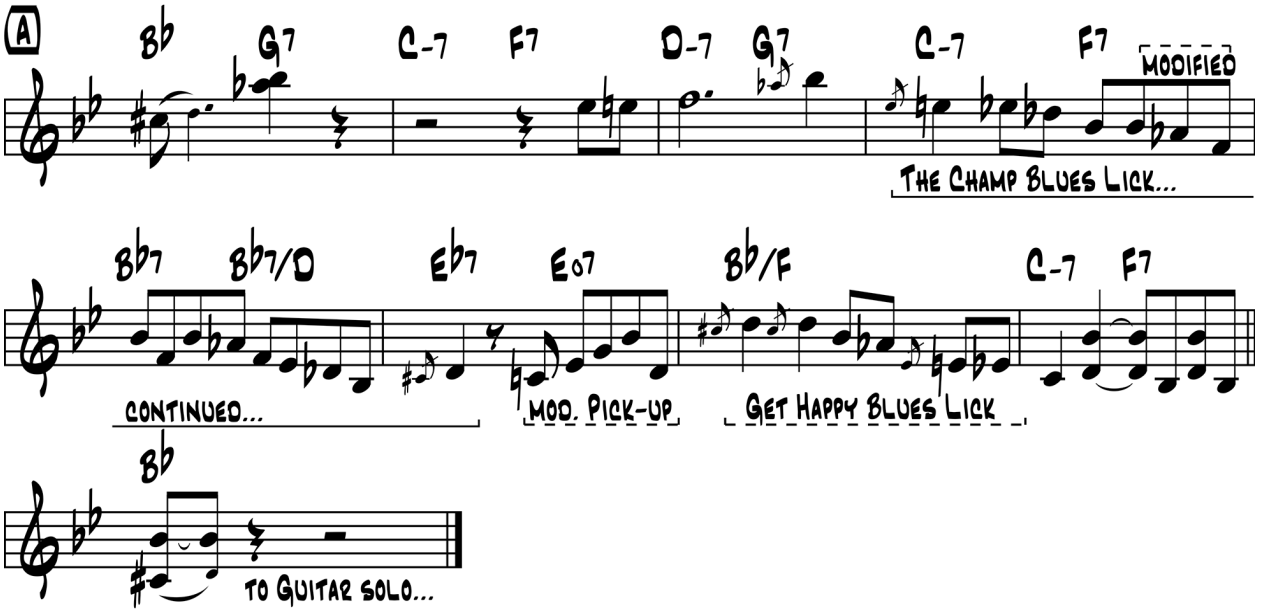
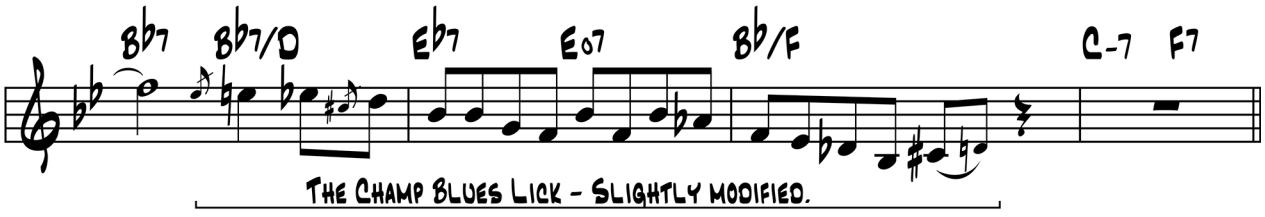
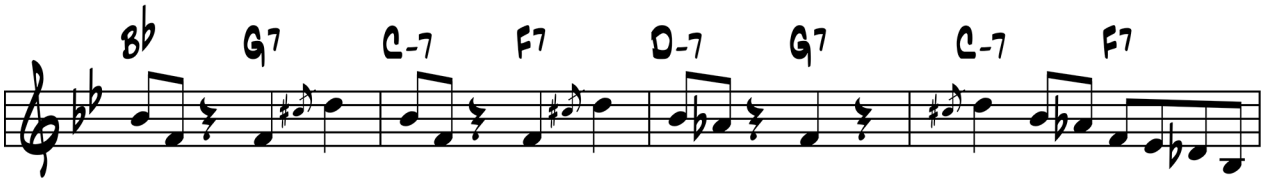


Figure 4.54 CH4ALM5-8 The Champ Blues Lick - slightly modified.



In Figure 4.55 Smith's simple repeated rhythmic figure uses the 'Blue' Tonic Triad lick, before concluding with Smith's oft-used Descending Blues Scale phrase.

Figure 4.55 CH4A1M1-4 'Blue' Tonic Triad lick.



Unique Phrases

While Smith certainly gets a lot of use from the material discussed so far, it is well balanced with other phrases that are only heard once throughout the course of his solo.

Smith outlines a common harmonic variation to Rhythm Changes (see Figure 4.56) that consists of a chromatically ascending root movement with diminished 7th chords – see bars 1-2. These chord substitutes imply perfect cadences:

Bo7 = G7b9, resolving to C min7
C#o7 = A7b9, resolving to D min7

Figure 4.56 CH2A1M1-4 diminished substitutions.

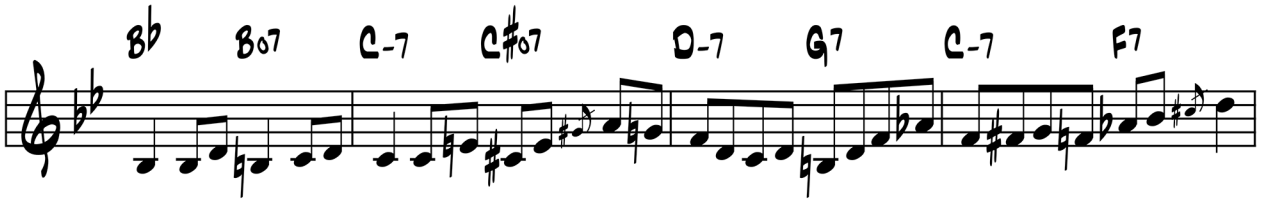
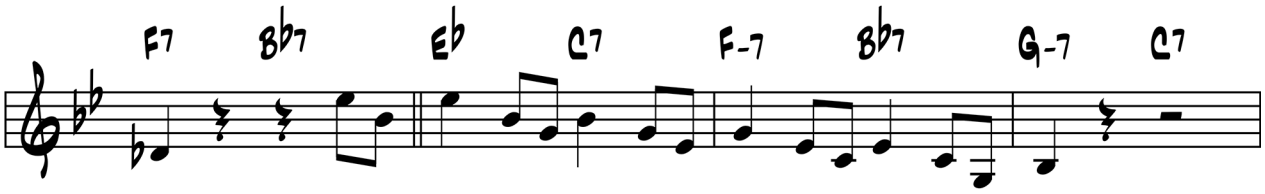


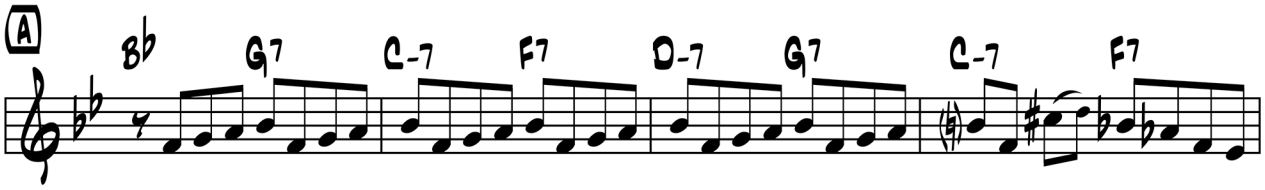
Figure 4.57 CH4A1M8BM1-3 another simple repeated rhythmic figure is used to highlight the tonic triad of the B section (Eb).



Simple Diatonicism

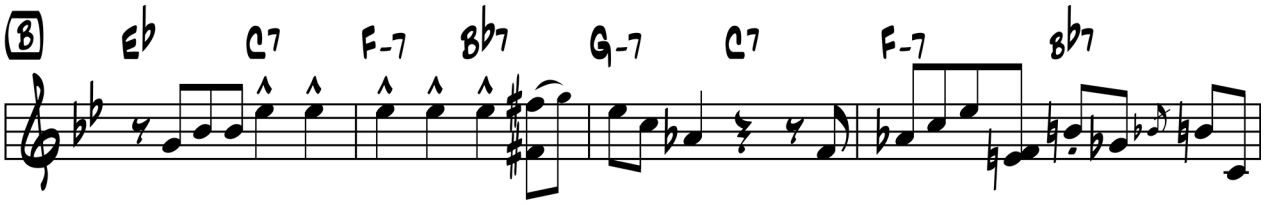
This 4-note repetitive phrase emphasises the tonic on beats 1 & 3 and consists of purely diatonic notes before concluding with blues material in the fourth bar - see Figure 4.58. Smith also plays this phrase in his solo on The Champ (see Figure 4.28)

Figure 4.58 CH5A1M1-4 4-note cell phrase.



More tonic downbeat emphasis (see Figure 4.59), before the familiar succedent grace note (minor 3rd to major 3rd).

Figure 4.59 CH5BM1-4 Tonic downbeat emphasis.



Diminished Superimposition

In Figure 4.60, Smith is superimposing the sound of a Bb diminished 7th over most of the first 4 bars. The chromatic approach notes anticipating the down beats and staggered groupings (see brackets) enhance the tension created by the diminished 7th before being resolved on the first beat of bar 5.

Figure 4.60 CH5ALM8-CH6A1M1-5 diminished superimposition.

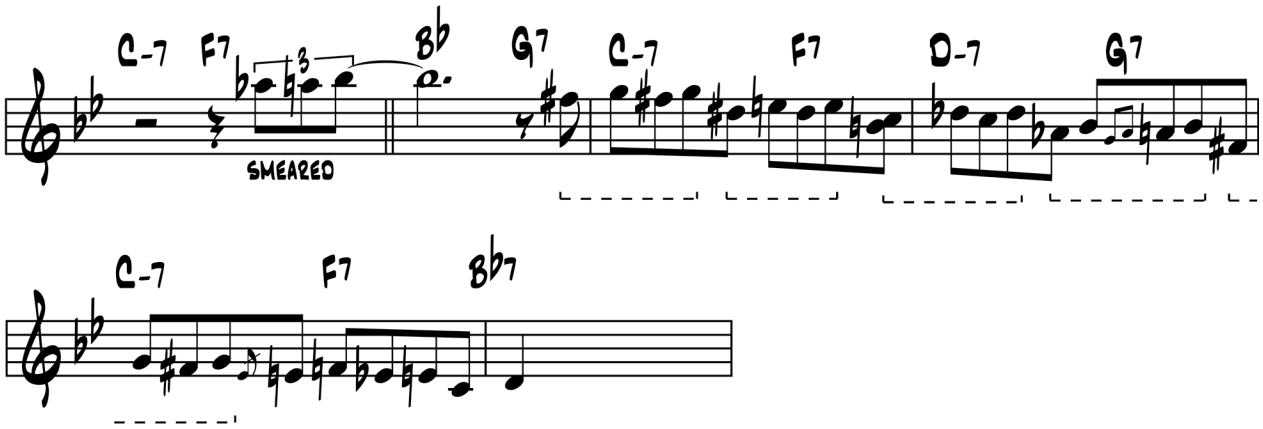
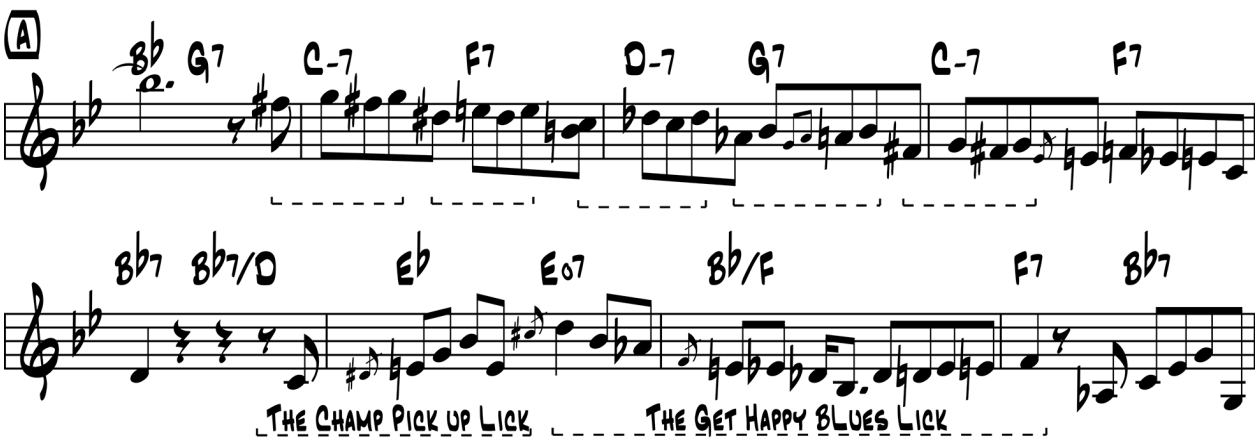


Figure 4.61 CH6A1M1-8 diminished superimposition, followed by The Champ Pick-up Lick and The Get Happy Blues Lick.



The Preacher

Smith's performance of "The Preacher" by Horace Silver, from his 1956 Blue Note LP "Live at Club Baby Grand Vol.1"

Personnel on this album:

Jimmy Smith - Hammond Organ
Thornel Schwartz - Guitar
Donald Bailey - Drums

While Smith had previously recorded Horace Silver's "The Preacher" in February, 1956 during his first Blue Note session with Bay Perry on Drums (Togashi et al.), it contains little of the energy of this version recorded at Club Baby Grand in August, 1956. This is partially due to the musical relationship Smith had built with drummer Donald Bailey over the intervening 6 months. Bailey was a more sophisticated accompanist, who "distilled something funky and flat-out" (Ballard, Jeff. qtd. in Wittet). He was heavily influenced by drummer Art Blakey, who, along with Silver, was one of the architects of the emerging Hard Bop style (liner notes to J. Smith *A New Sound*). Ethan Iverson describes Bailey as an "authentic Philadelphia Afro-American mystery" whose highly original beats, feel and dynamics suited the amplified organ and guitar perfectly (Iverson "Drums and Cymbals by Donald Bailey"). Bob Porter draws attention to "…the unique beat he supplied for Back at the Chicken Shack, one of Jimmy Smith's most enduring favorites." (166-67)

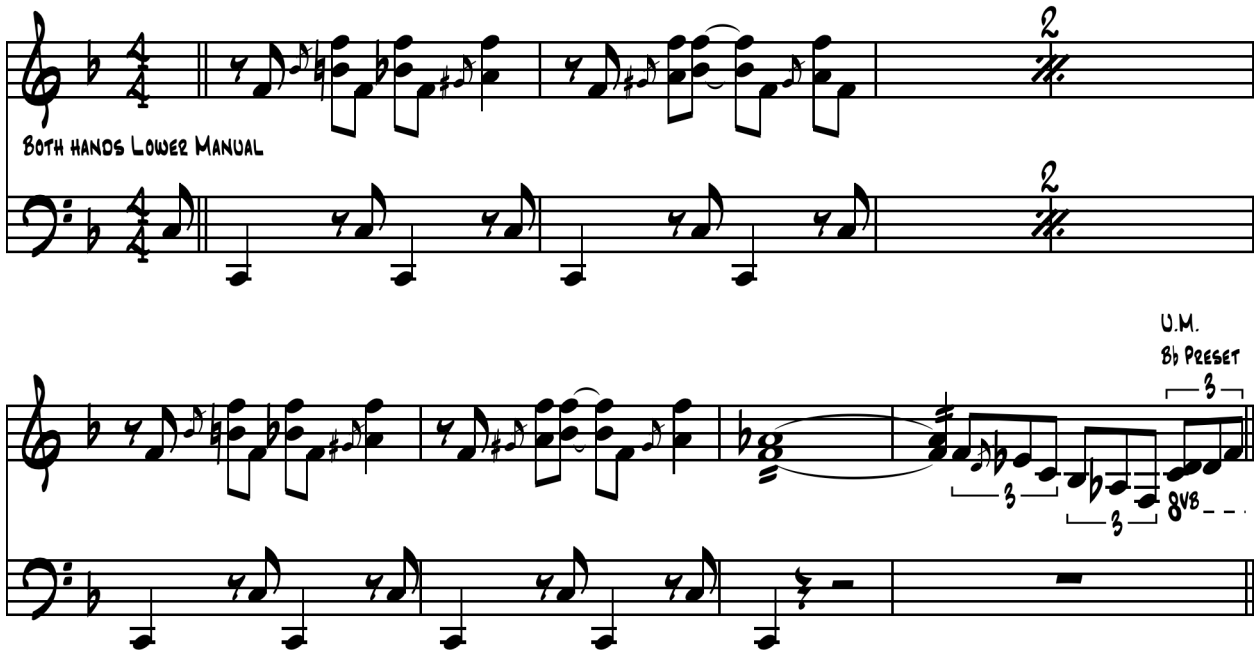
According to Bailey's brother Morris Bailey:

> My brother progressed very fast. He learned by playin with records, but he was a practice-aholic. I'd wake up in the middle of the night and he'd be bangin on his bed and stuff and he became (pause) one of the greatest drummers of all. Him and Elvin Jones were the ones that turned this whole drum thing around. (qtd. in Cloud Tapper 109)

Smith's Introduction

Smith's 8-bar introduction (see 4.62) consists of a dominant pedal point (left-hand) with a repeated two-bar blues riff based on the tonic (right-hand). This right-hand riff would become a staple part of his vocabulary, especially when accompanying a soloist (see analysis of Smith's accompaniment later in this chapter). Like Smith's introductions to "The Champ" (see Figure 4.1), it is played entirely on the lower manual (until the melody pickup on the last beat of the 8th bar). The cessation of the pedal point in the 7th bar gives way to Smith's tremolo, which, combined with Bailey's press roll, increases the impression of tension before the melody is performed.

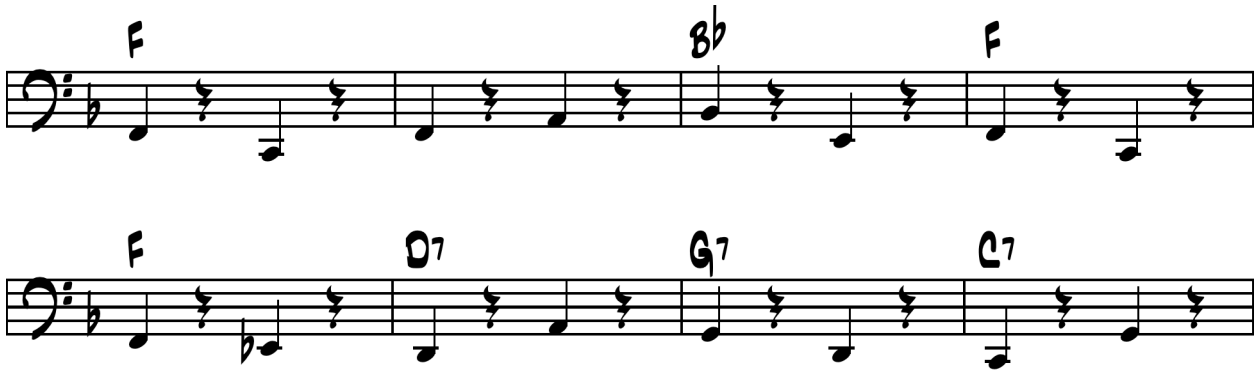
Figure 4.62 INM1-8 Smith's Introduction to "The Preacher".



Bass line and Melody Performance

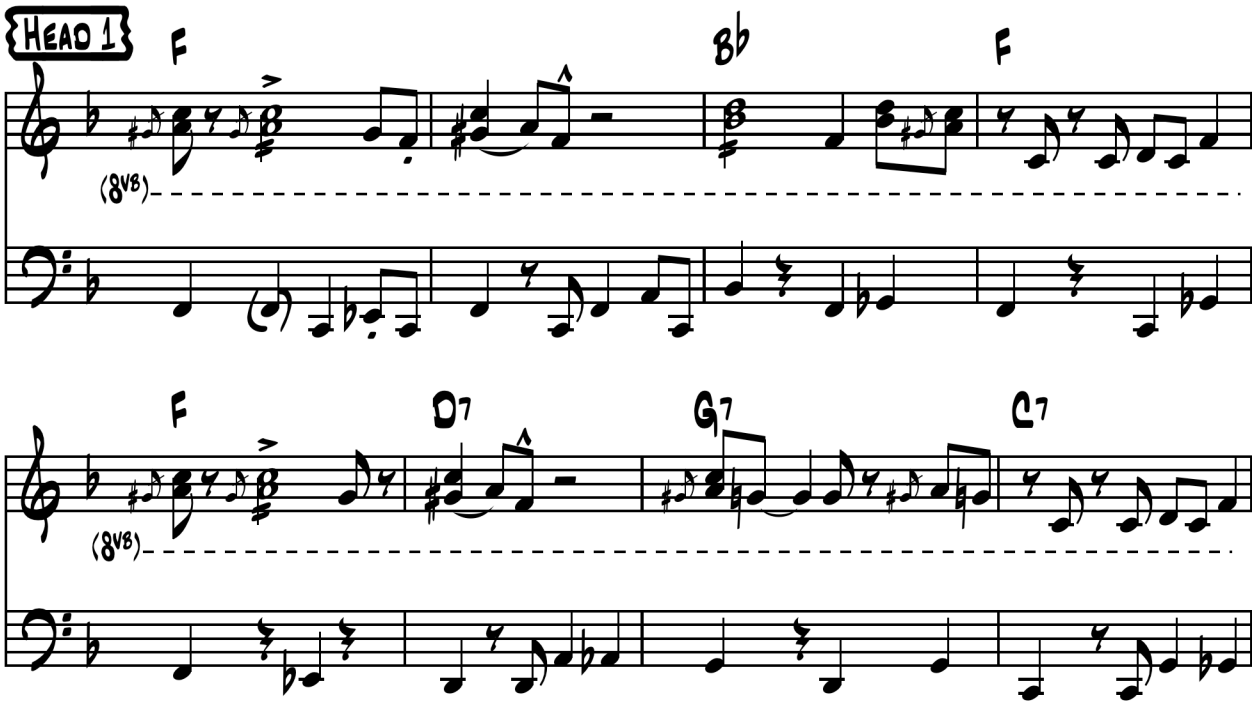
"The Preacher" is performed medium tempo (142 bpm) and in shuffle style. Smith's bass line during the Head is played as a 'decorated' two-feel: the simplicity of a standard two-feel (bass notes on beats 1 & 3, see Figure 4.63) is given more rhythmic momentum with the addition of extra notes, especially 8th notes. Note that Smith generally avoids beat 2, leaving space for the backbeat provided by the drums - see Figure 4.64.

Figure 4.63 A typical two-feel bass line to the chords of The Preacher.



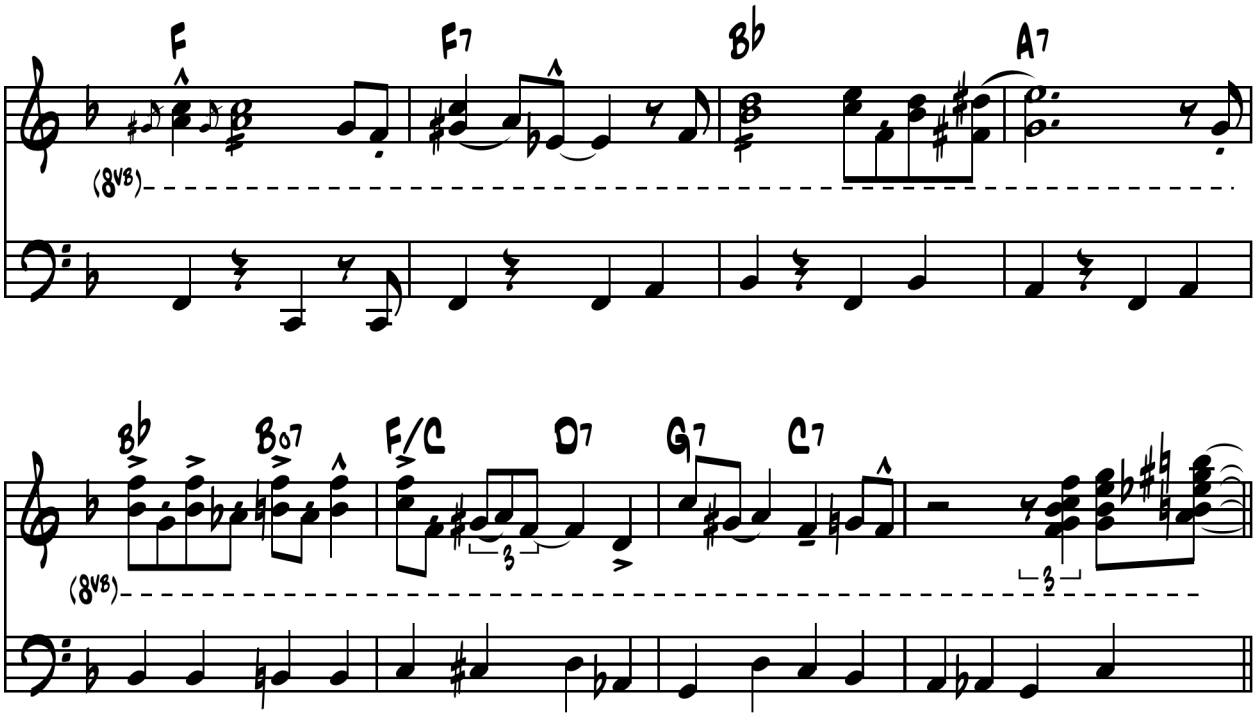
The melody of The Preacher is performed on the Hammond's upper manual, set to the dramatic brassy tone of "all stops out" or 888888888 in drawbar parlance (see photo at Figure 4.67). Note the heavy use of blues grace notes and tremolo - see Figure 4.64.

Figure 4.64 HS1M1-8 "The Preacher".



Smith plays the 16-bar melody of The Preacher twice at the start of the performance, and each time adds rhythmic drive by embellishing the melody with extra off-beat 1/8th notes (bar 13) and switching his bass line to a standard four notes to the bar (four feel) between bars 13 through 16 (see Figure 4.65).

Figure 4.65 HS2M9-16 "The Preacher".



Harmonic Foldback

Smith's bass line on The Preacher gives us an opportunity to explore and understand the feature of harmonic foldback on the Hammond B3 organ. The harmonics of the Hammond organ are generated by tonewheels - notched metallic discs which generate an almost pure sine wave as they spin past a magnetic pickup (see Figure 4.66).

Figure 4.66 Tonewheel and Pickup.

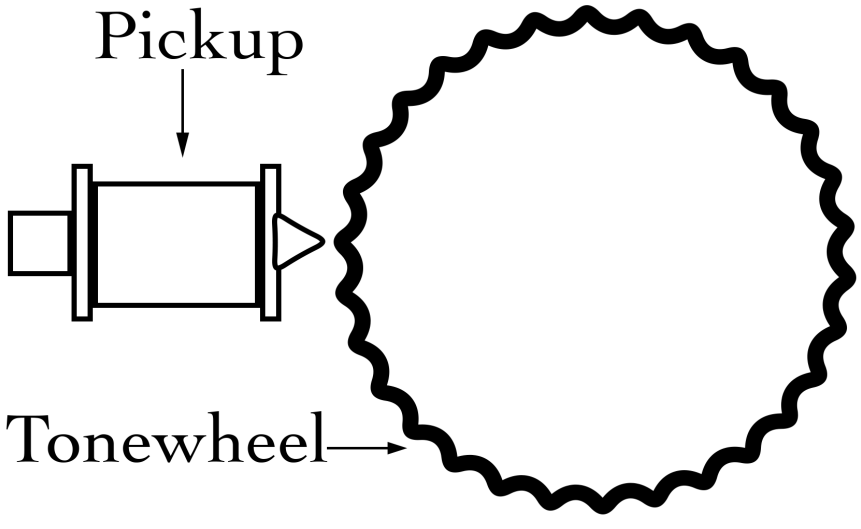


Image by the author.

These pure sine waves are organised into the harmonic series and various selections of harmonics are engaged by utilising the 9 drawbars on the Hammond organ - see Figure 4.67. Unlike conventional acoustic instruments, the harmonics of the Hammond organ are based on equal-tempered tuning. Note that the 7th harmonic is absent "because the equal tempered equivalent on the tone generator to the 7th harmonic is way off pitch" (Dairiki).

Figure 4.67 The 9 harmonic drawbars and their related pipe organ footages. This is the "all stops out" setting (888888888) and gives an aggressive, brass-like tone.

Image by the author.

In order to reduce construction size and cost of the tone wheel generator, a limited number of tonewheels were employed on the Hammond B3 model. As a result, not all harmonics have a 5 octave range across the entire 5 octave keyboard (manual). Some harmonics have a 4 octave range, with the missing octave being a duplicate of a neighbouring octave. This is true of the harmonic accessed by the 16' drawbar, also known as the sub-fundamental (a pitch one octave lower that the fundamental in the harmonic series). In practical terms, when using the 16' drawbar, the first octave (C-C) available on the keyboard (while slightly quieter) is identical in terms of pitch to the second octave - it is "folded back" - see Figure 4.68. Earlier models of Hammond organs, such as the original model A, B, and BC, did not have foldback and are often prized for their stronger bass response.

Figure 4.68 "Folded-back" octave on the 16' drawbar.

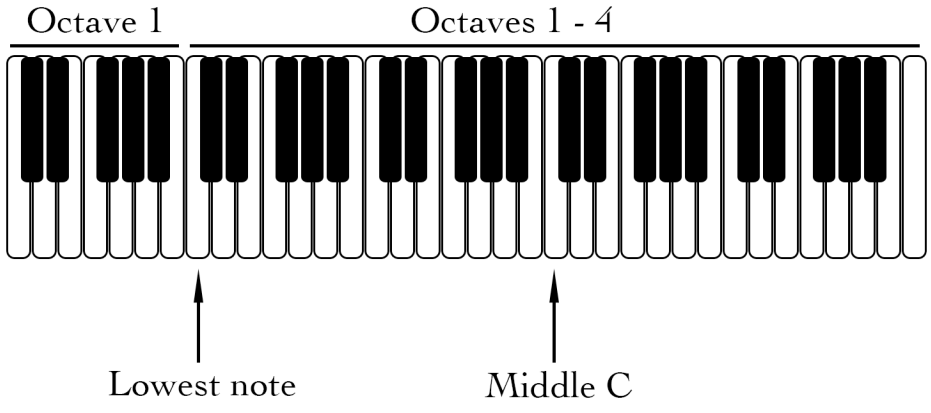


Image by the author.

Due to Smith's use of the 16' drawbar on the lower manual (838000000), where his bass lines and 'comping chords are played, the B3 has an effective range of 4 octaves - See figures 4.69 and 4.70.

Figure 4.69 Hammond B3 5 octave physical range if no harmonic foldback.

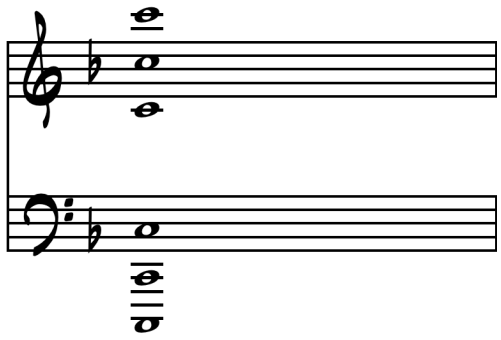
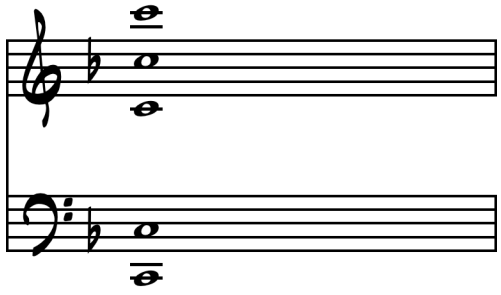


Figure 4.70 Hammond B3 4 octave actual range due to harmonic foldback on 16' drawbar.

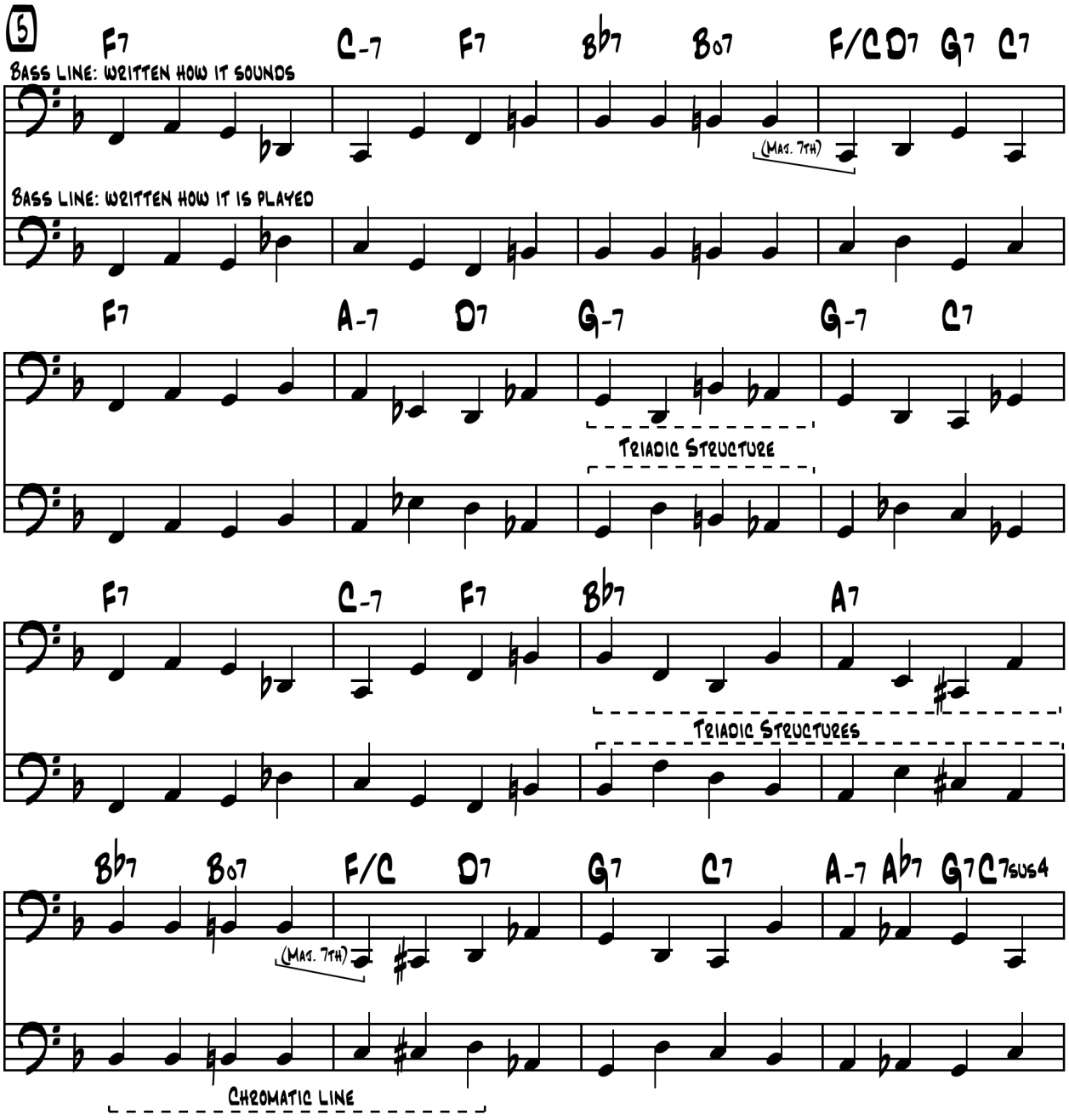


The pitch contour of the bass line employed on The Preacher seems somewhat unorthodox, illogical/inefficient until one takes into account the effect of harmonic foldback on the sound of Smith's bass line. This phenomena is best understood by comparing the actual sound of the bass line with what would constitute an ergonomically efficient bass line - making its construction more logical and easier to play than the awkward contours implied by the sound of the line.

The transcription of Smith's bass line during his 5th Chorus (see Figure 4.71) contains two staves. The upper stave contains the bass line how it sounds, and the lower stave how it was likely to be played. Note that due to the harmonic foldback feature, both bass lines sound identical. Smith played F1 (F below the bass clef) in the 1st octave of the 5 octave manual.

The physically awkward interval of a major 7th in bars 3-4 and 13-14 is a highly unlikely choice, but it makes sense when we consider that octaves 1 and 2 sound identical and that it is logical to continue the line in an ascending fashion and make the same sound. The contour of the triads in bars 7, 11-12 are technically much easier to play in root position (lower stave) than inversions of the upper stave. Likewise, the smooth chromatic line in bars 13-14 (lower stave) is much more logical than the broken line caused by the sound of harmonic foldback (upper stave). Note that the bass line in the lower stave fits into a single octave and is therefore very ergonomic to play.

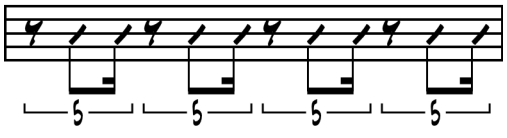
Figure 4.71 CH5M1-16 - Bassline isolated.



Smithtuplets

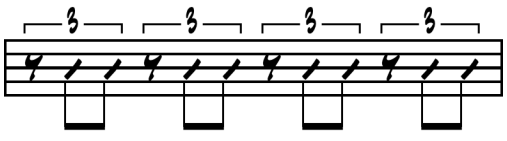
Smith's solo on The Preacher is particularly unique due to his use of quintuplet subdivisions, grouped as 2/2/1. These 3 asymmetrical events within the pulse can alternatively be conceived as Long/Long/Short or L/L/S (see Barker) - see Figure 4.72. The way in which he employs this subdivision consists of a rest, followed by two main notes (either of which is decorated by a blues grace note). These quintuplet groupings will be referred to as Smithtuplets.

Figure 4.72 Smithtuplet subdivision archetype (2/2/1).



Smith's improvised phrases that employ these Smithtuplets sound like they are consistently late or "behind-the-beat" - caused by the rest at the start of each grouping. It is possible to conceive of these groupings as triplets (see Figure 4.73), but triplets are an even subdivision of the pulse and do not have the sound or feel of Smith's unique rhythmic statement. Nor is he simply "laying back", as his delivery is very consistent throughout his solo, especially relative to the bass line, which delivers the quarter-note pulse. Historically, many published transcriptions have imposed false conceptual limits on the rhythmic expression of various improvisers by unfairly and inaccurately quantising their rhythms to subdivisions of 3 or 2. If we think about these Smithtuplets as simply triplets with a 'feel' or 'lilt' added, we risk inaccurately describing them and incorrectly transmitting the information. While some micro-timed musical events are non-notatable within the confines of Western musical notation, it is important to find the most accurate description where possible (see Iyer 15).

Figure 4.73 Incorrect triplet conceptions.



It is difficult to ascribe a source or technique to Smith's process of creating these quintuplet-based phrases. Are they the result of Smith deliberately studying specific rhythmic processes? Are they a rhythmic variant that is personal to him and lost with his passing? Unfortunately, we just can't know for sure but perhaps future researchers can investigate Smithtuplets and similarly unique rhythmic phrases that do not adhere to the more common "sheet music" paradigm of subdivisions of 3 or 2.

Regardless of the origin, he did hear the rhythm in this way, as an embodied rhythmic knowledge, evidenced by his consistent delivery. Smithtuplet-based phrases can be heard throughout "The Preacher" - see Figures 4.74, 4.75, 4.76, 4.77. It is possible for musicians to successfully recreate these phrases through study of the Smithtuplet subdivision (see Chapter 7 Creative Component).

Figure 4.74 Smithtuplet example from CH1M1-9.

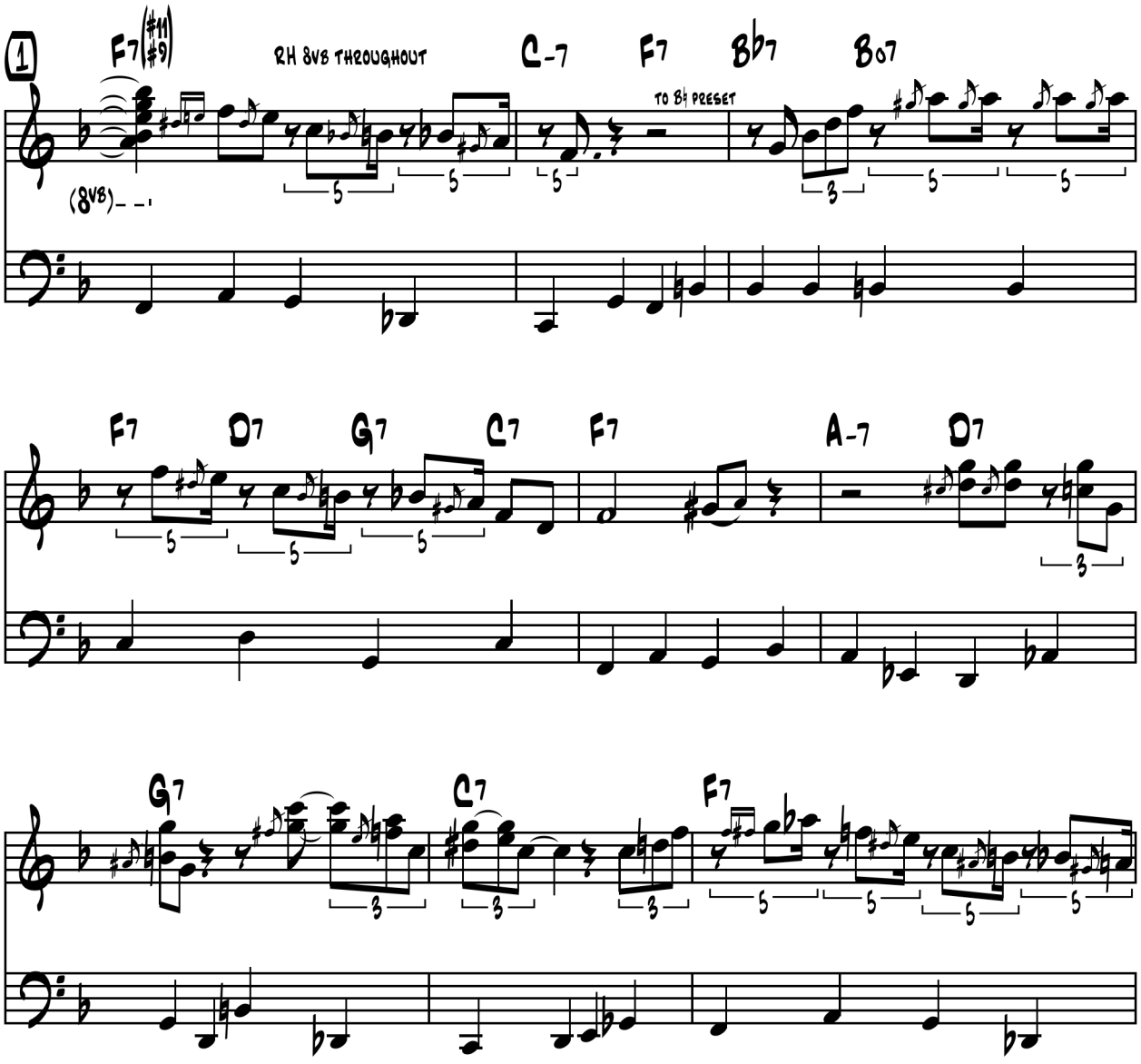


Figure 4.75 Smithtuplet example from CH3M2-6. Note the presence of The Champ Blues Lick, performed double-time in this example.

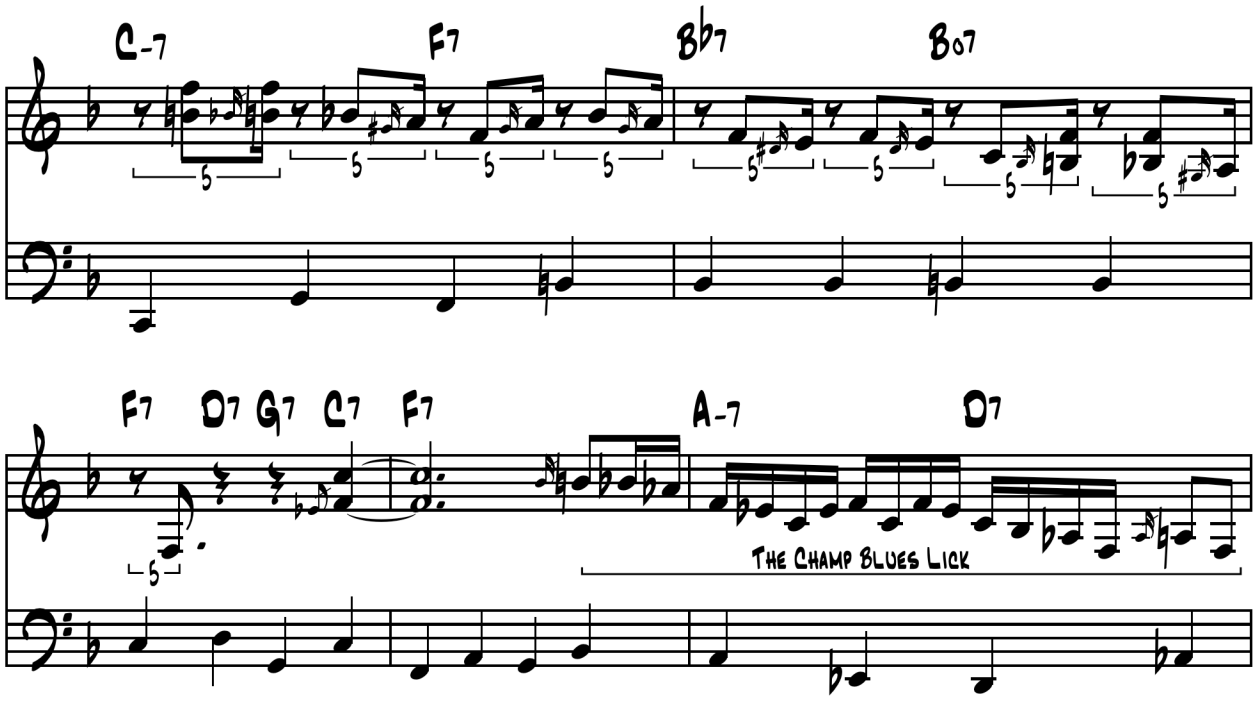


Figure 4.76 Smithtuplet example from CH4M16-CH5M1-4.

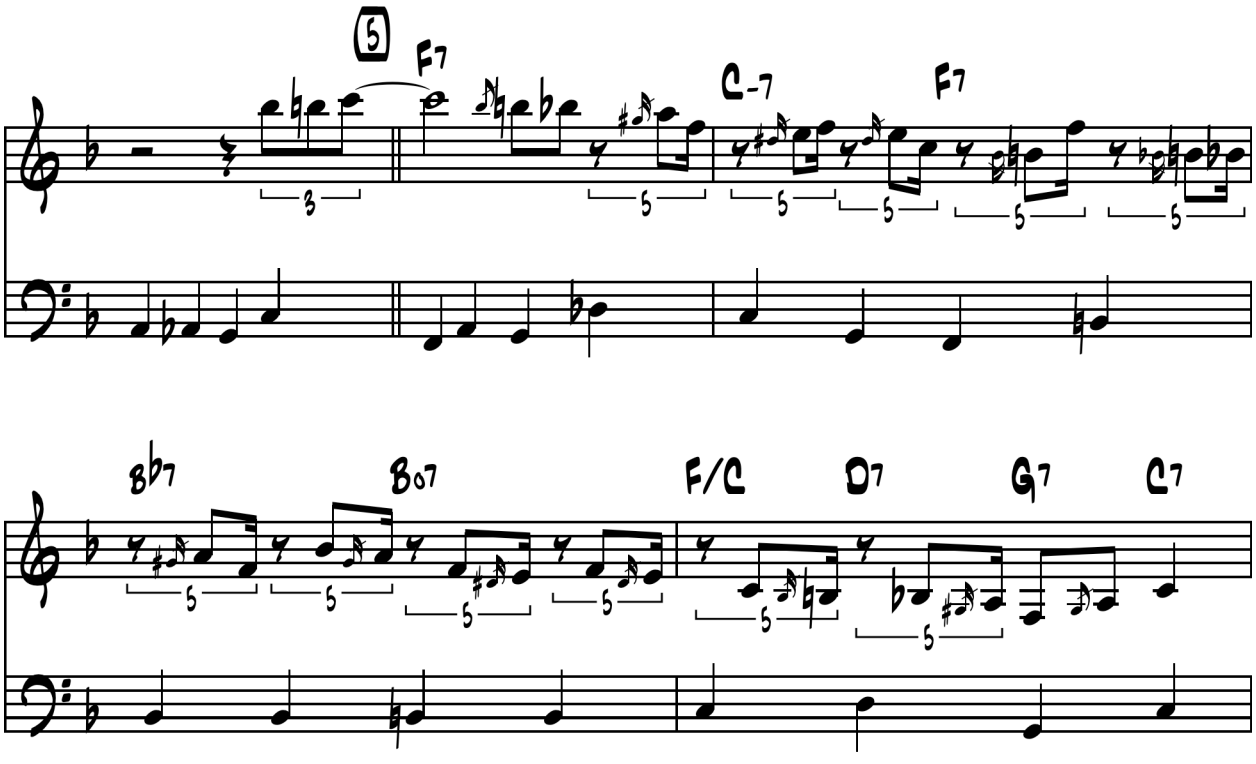
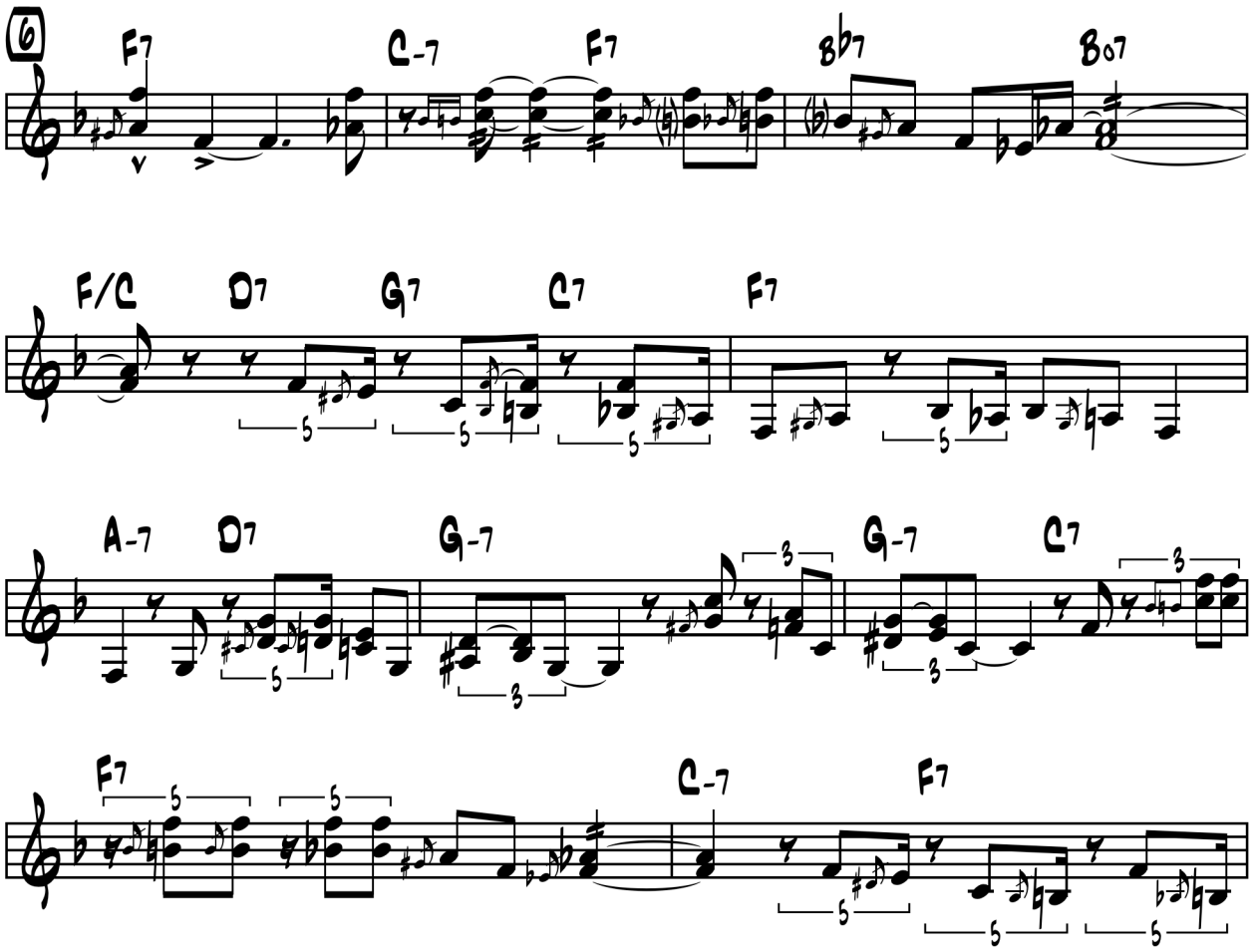


Figure 4.77 contains a Smithtuplet example from CH6M1-10, which also includes regular triplet groupings. The use of double stops and tremolo increases the dynamics and adds a sense of drama. Note that in bar 9 there is a variation to Smith's archetype: the subdivision is now 1/2/2.

Figure 4.77 Smithtuplet example from CH6M1-10.

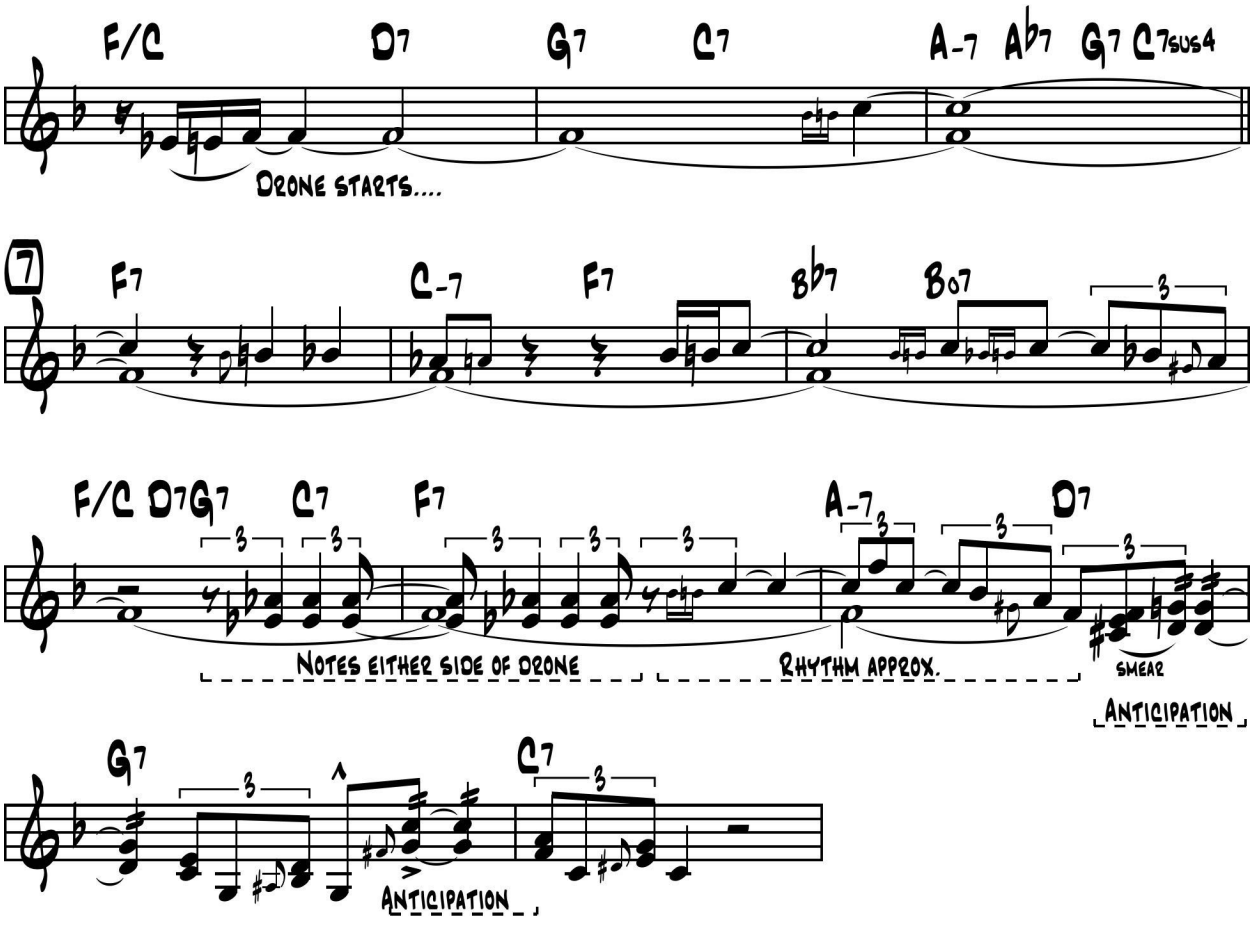


Drones

On three occasions during his solo on The Preacher, Smith creates a high degree of harmonic and melodic tension by holding a drone on the tonic (as described above at Figure 4.26). The examples below detail how Smith's use of drones are more sophisticated than the example from "The Champ".

In Figure 4.78 the drone lasts for almost 9 bars. In this example, the drone is played by the thumb, with the 2nd melodic voice mostly above the drone note. The tension this creates is only released by another kind of harmonic tension, as when the drone ceases, Smith anticipates the chords in the 7th and 8th bars of his 7th chorus. Note the dramatic use of tremolo here.

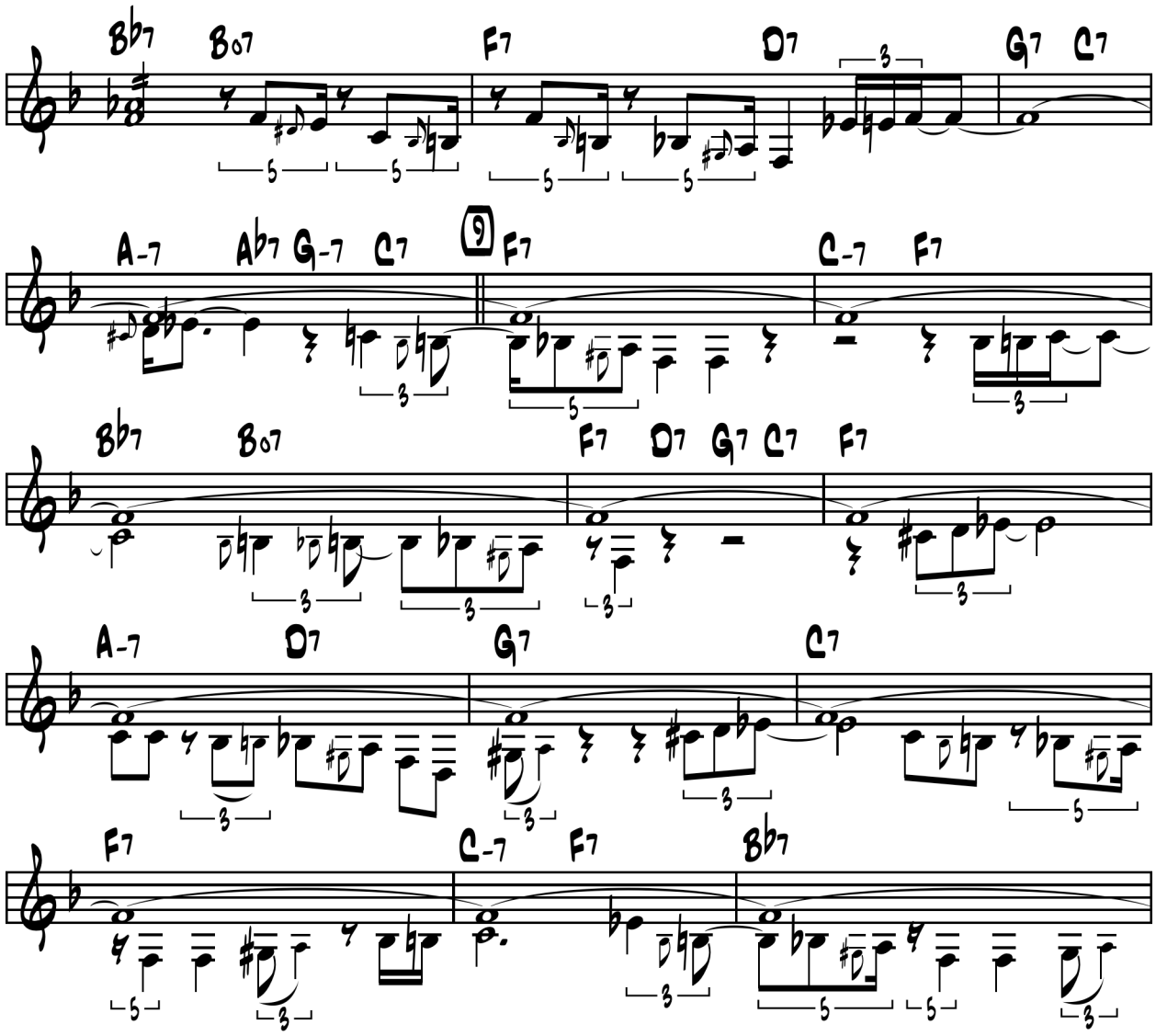
Figure 4.78 CH6M14-16CH7M1-8 Drone.



Smith's second (and longer) use of a drone note occurs across his 8th and 9th Choruses. In this instance, the drone is the highest voice, with the 2nd melodic voice appearing below it - see Figure 4.79.

After using tremolo and the familiar Smithtuplet phrase again, Smith starts the drone towards the end of the Chorus with another rapid ascent to the tonic (via the flat and natural 7ths). Smith's 2nd melodic voice is again blues-based, featuring a high level of ornamentation via grace notes. Perhaps the most striking feature is the rhythmic tension of triplets and quintuplets, which combine to give his phrases a behind-the-beat feel. Compared to the previous example, Smith sustains the 2nd melodic voice more often - effectively raising the harmonic tension, especially when this 2nd drone note is the flat 7th.

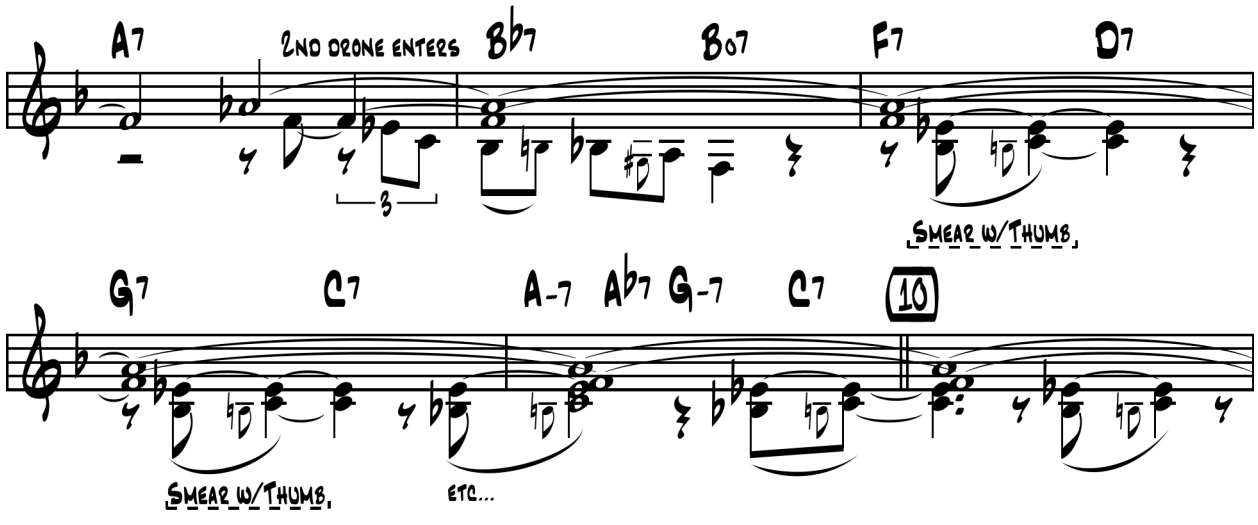
Figure 4.79 CH8M13-16-CH9M1-11 Drone.



Smith's penchant for building tension towards the end of the form is especially conspicuous in his 9th Chorus. The tonic drone is momentarily broken in measure 12, replaced with a min 3rd drone (Ab), before reintroducing the tonic drone via a descending blues phrase in which he *retains* the tonic that begins the line - see Figure 4.80. The break in the tonic drone was likely necessary in order to change hand/fingering position - up until this point the tonic drone would have been played by the 5th finger.

Even more tension is created when Smith adds two more voices in measure 14. After smearing through the 4th and #4th scale degrees, these voices form an Fmin7 chord - an incredibly tense sound against the major tonality of The Preacher. Note the way in which repetition and rhythmic displacement are used with these extra voices - Smith places the same phrase earlier in the bar by a quarter-note (end of measure 15) and then by an additional eighth-note (end of measure 16) - see Figure 4.80.

Figure 4.80 CH9M12-16CH10M1 Drone.



Double-time phrases

Another dynamic feature of Smith's solo on The Preacher is his use of 16th-note lines, often referred to as *playing double-time*. Smith's delivery of these technically demanding phrases is relentless, rarely breaking his lines with rests. Despite this high level of technical demand, the grace notes that ornament his 1/8th note lines are still present in his 1/16th note lines.

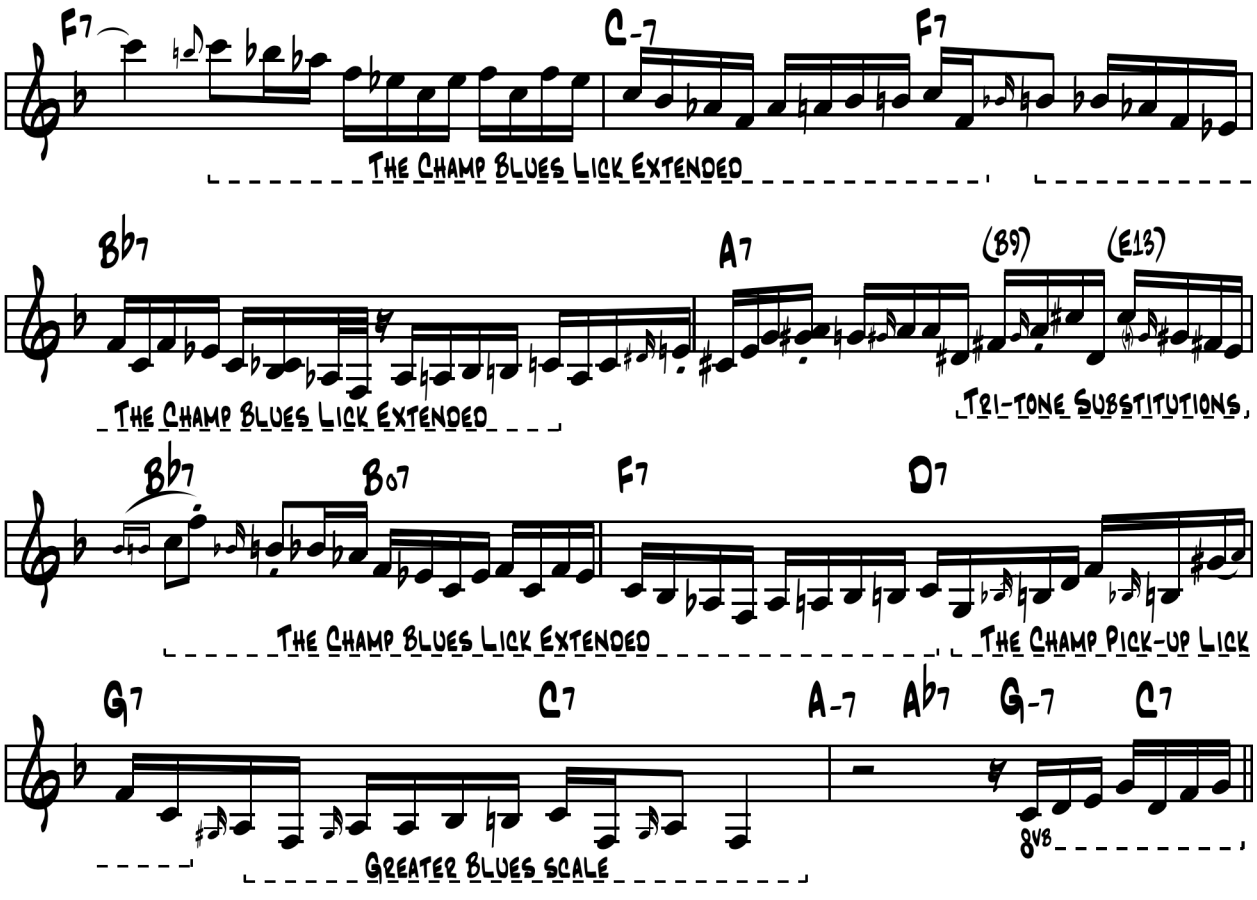
It is interesting to note that the tempo of The Preacher is half the tempo of The Champ, and therefore the technical demands of playing 16th-note lines at 142 bpm (The Preacher) or 8th-note lines at 286 bpm are identical. With both tunes in the same key of F, it is somewhat unsurprising that Smith's double-time phrases on The Preacher consist of the same material (vocabulary) as his phrases on The Champ, but performed with half the rhythmic value. While these double-time lines occur in his 3rd (7 bars) and 5th Choruses (10 bars), a more significant example stretches from the 15th through 17th Choruses - a total of 36 bars. This extended double-time section is a good example of Smith's advanced technique and stamina during performance.

The Champ Blues Lick - Extended

Smith's often-used blues-scale phrase from The Champ is recycled several times on The Preacher. It is extended with chromatic material from The Greater Blues Scale (see Figure 3.4). Note that The Get Happy Blues Lick was extended in the same manner (see Figure 4.31). The 8-bar excerpt from Chorus 15 at Figure 4.81 contains 3 iterations of The Champ Blues Lick Extended.

Note that during Smith's solo, he anticipates the Bb7 chord in measure 13 by its tritone substitution of E13, which in turn is preceded by its V chord of B9 (a sequential substitute dominant, replacing F7). Also note the presence of The Champ Pick-up Lick (see archetype at Figure 4.18) in measure 14.

Figure 4.81 CH15M9-16 Double-time phrases.

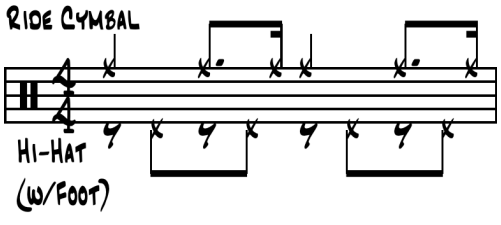


The musical effect of Smith's double-time phrases is intensified by Donald Bailey's accompaniment on the drums, as Bailey switches to a double-time groove at the start of the 16th Chorus. The example of this double-time groove at Figure 4.82 highlights the sophisticated way Bailey performs double-time on the cymbals, demonstrating that he has both explicit and implicit double-time inherent in his groove.

Bailey's performs explicit double-time on the hi-hat: the off-beat 1/8th notes at 142 bpm are metrically equivalent to beats 2 and 4 (the backbeat) at 284 bpm. The skip beat (the short note of a swung long/short pair)on the ride cymbal has moved from the swung 1/8th note to a 1/16th note. As the rest of his ride cymbal beat has not changed, it is this smaller subdivision of the skip beat that implies the double-time feel.[43]

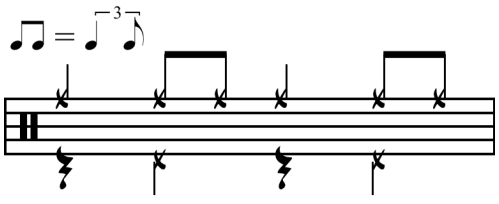
For comparison, Bailey's cymbal pattern during his regular-time performance is at Figure 4.83.

Figure 4.82 Donald Bailey Double Time Groove: Ride Cymbal and Hi-Hat detail.



43 Snare drum and bass drum omitted for clarity.

Figure 4.83 Bailey's regular-time cymbal pattern.



Smith's 16th Chorus (see Figure 4.84) is a detailed example of his double-time playing, its sheer density demonstrates his technical abilities. It contains the following features of his vocabulary:

- The Champ II-V Lick (see archetype at Figure 4.21) in bars 2 & 10. While the archetype starts on a down beat, the double-time iteration in bar 2 is displaced (early) by a 16th-note.

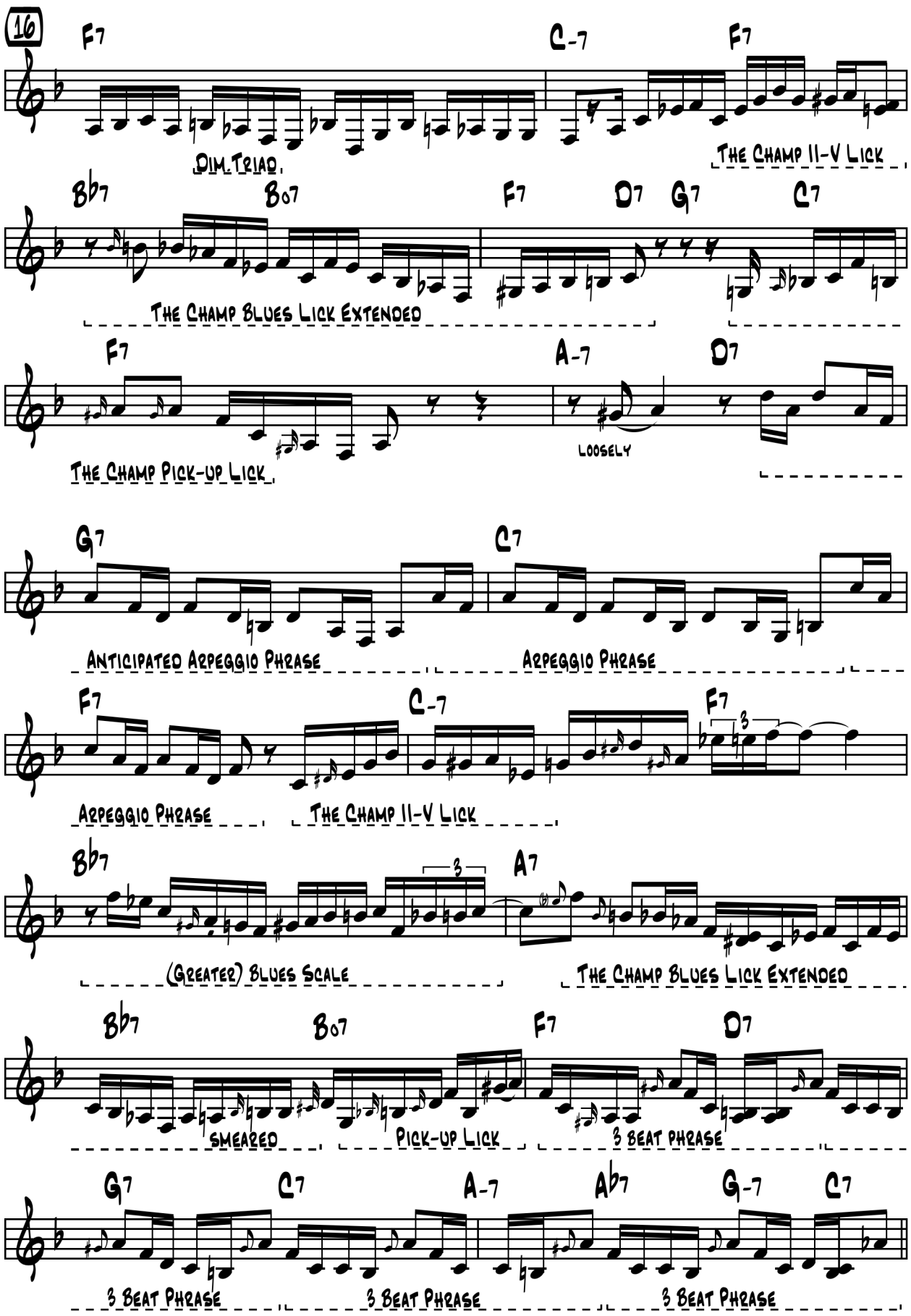
- The arpeggios that begin in bar 6 anticipate the chords in bars 7-9, creating a sense of forward motion. Note that these arpeggios are rhythmically identical (although double-time) to the arpeggios Smith played on Get Happy (see Figure 4.57)

- The Champ Blues Lick Extended: bars 3-4 then again during 12-13. Interestingly, this F blues scale phrase works over the A7 chord - III7. In contrast to this, Smith arpeggiates the A7 chord in CH15 (see Figure 4.81)

- The Champ Pick-up Lick in bar 13.

- 3-beat phrases - while melodically this particular phrase is unique to The Preacher, the technique of creating rhythmic tension by repeating a 3-beat phrase has been heard before in The Champ (see Figure 4.25). Smith commences this iteration 3 bars before the end of Chorus 16, allowing for 4 full repetitions before the down-beat of Chorus 17.

Figure 4.84 CH16M1-16 Double-time phrases.



Smith's 17th Chorus (see Figure 4.85) is notable for its return to simple diatonicism, especially after so many Blues-based phrases. However, the diatonic phrases here are longer and more syncopated than the examples from The Champ (see Figure 4.28) or Get Happy (see Figure 4.58).

Smith follows this with arpeggiation of extended chords G9(sus)/C13sus, which he treats in a similar manner to much earlier in his solo in Chorus 3 (see Figure 4.86)

Also present in this Chorus is an extended iteration of The Champ Yodel Lick (see archetype at Figure 4.22) and The Descending Arpeggio Lick (see archetype at Figure 4.45).

Figure 4.85 CH17M1-12 Double-time phrases.

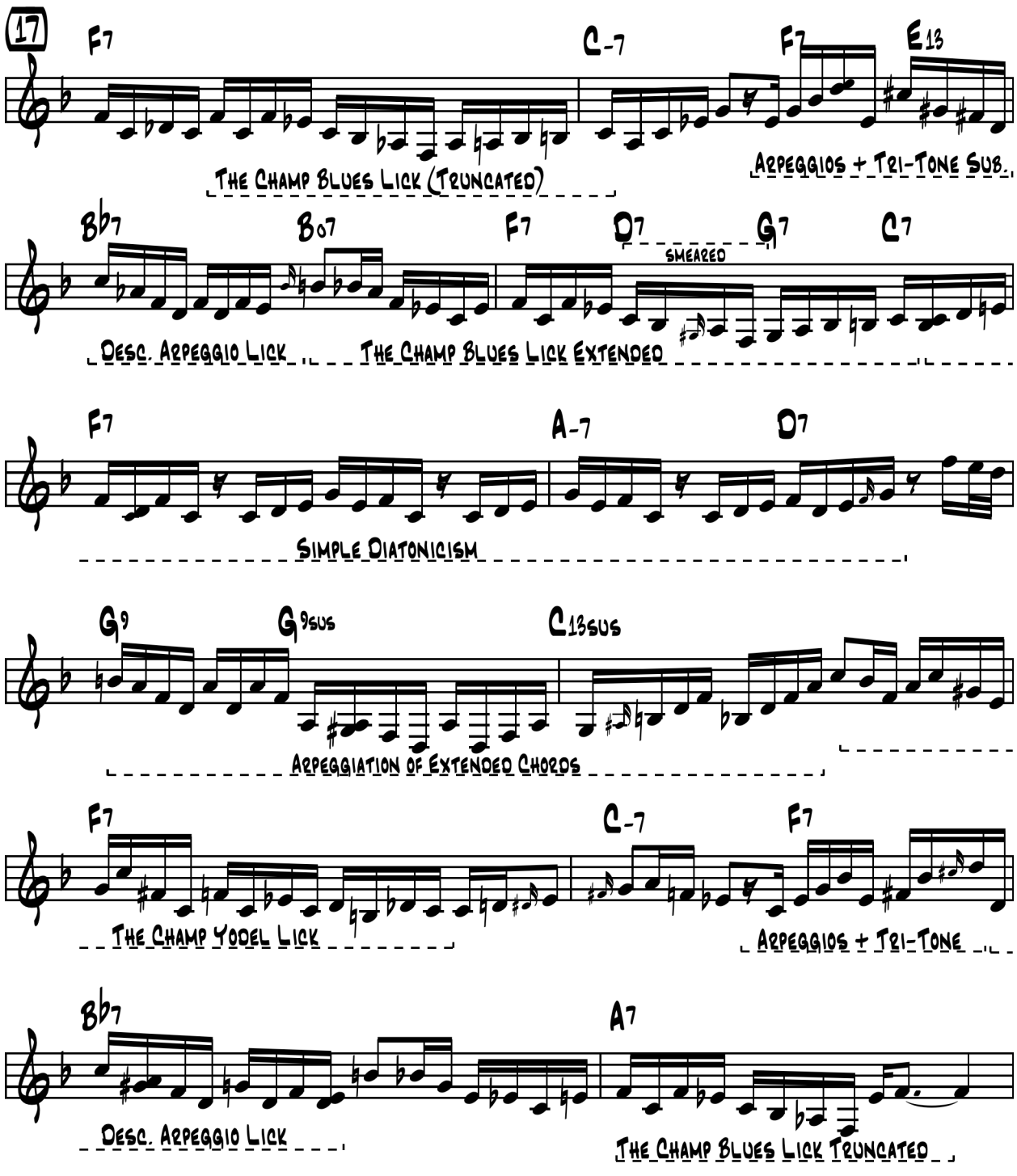
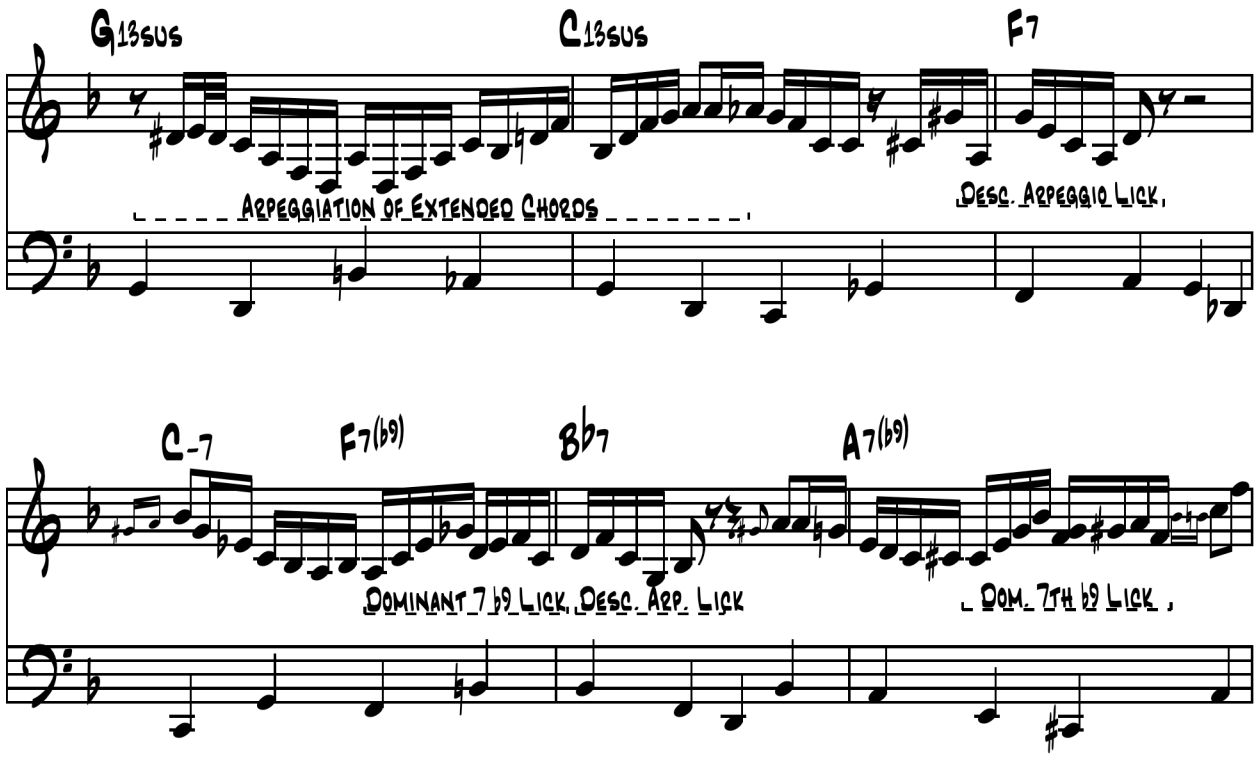


Figure 4.86 CH3M7-12: Arpeggiation of G13sus/C13sus and Descending Arpeggio Lick (short form). Two examples of The Dominant 7th b9 Lick.



Ballads

Smith's stylistic approach to playing ballads generally takes two forms and will be analysed via two distinct performances of ballads from his 1956 recordings.

1. Block-chording on "Moonlight In Vermont"
2. Single-note Melody with independent Chords and Pedal Bass on "My Funny Valentine"

Smith's performance of "Moonlight In Vermont" by Karl Suessdorf & John Blackburn, from his 1956 Blue Note LP "A New Sound, A New Star. Vol.2"

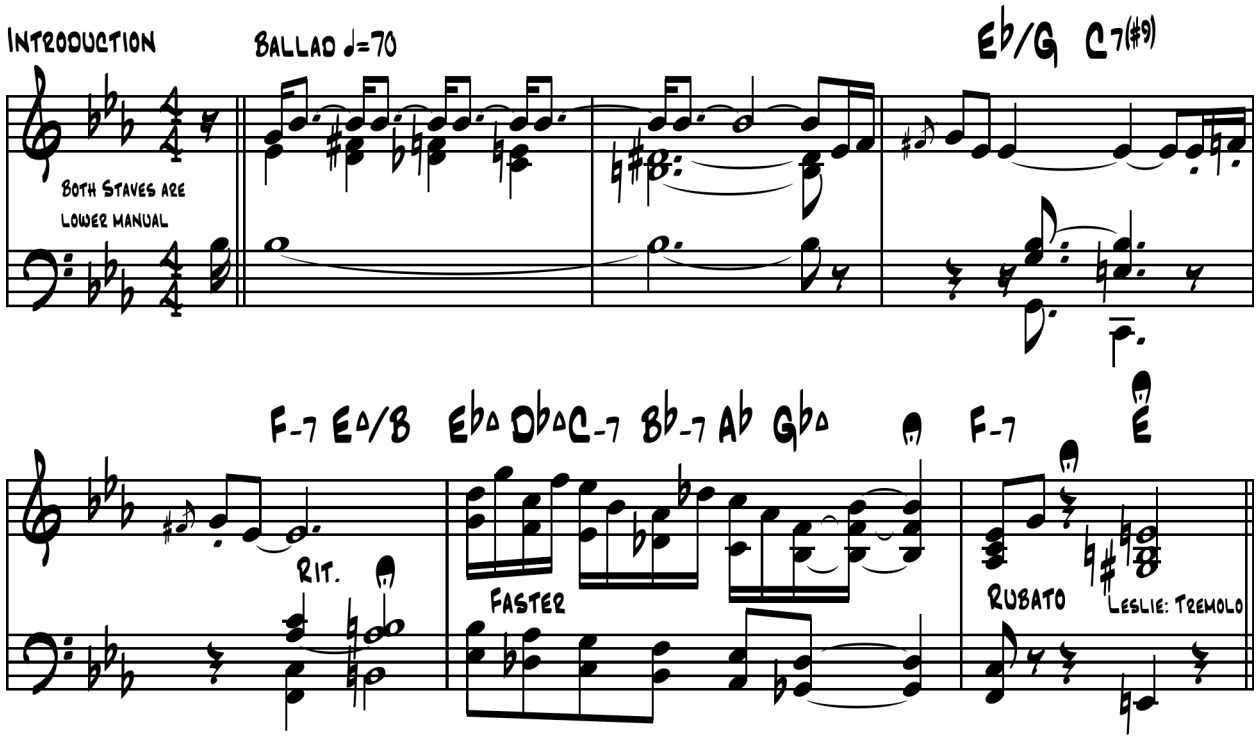
Personnel on this album:

Jimmy Smith - Hammond Organ
Thornel Schwartz - Guitar
Donald Bailey - Drums

Smith's Introduction

Smith's brief introduction to Moonlight In Vermont (see Figure 4.87) is reminiscent of his introduction to The Champ (see Figure 4.1), as it begins with moving inner voices: chromatically descending harmonic major 3rds, encased by the dominant pitch of the key (Bb). The chords in bars 3-4 imply the key centre (Eb major) via the progression I - VI7 - II - bIImaj7. Beneath the independent melody line, common tones between chords are sustained, instead of the note being restruck. The rapid sequence of chords in bar 5 obscures the tonal centre in two ways: the descending root movement describes the Eb dorian mode (parallel minor), while the chord qualities are not distinct to either tonal centre.

Figure 4.87 INM1-6 “Moonlight In Vermont”.



Melody Performance: Block Chords

Moonlight in Vermont is a good example of Smith’s block-chord approach to Ballads. While his harmonization of the (slightly paraphrased) melody during the 1st A section is a straightforward block-chord performance (using close-position chords and their inversions), he uses 3 techniques that are specific to organ playing, and often associated with him - see Figure 4.88. Note that he is playing the bass line on the lower manual in this performance, and not doubling the melody an octave lower using his left hand as Milt Buckner or ‘Wild’ Bill Davis would do (see Chapter 3).

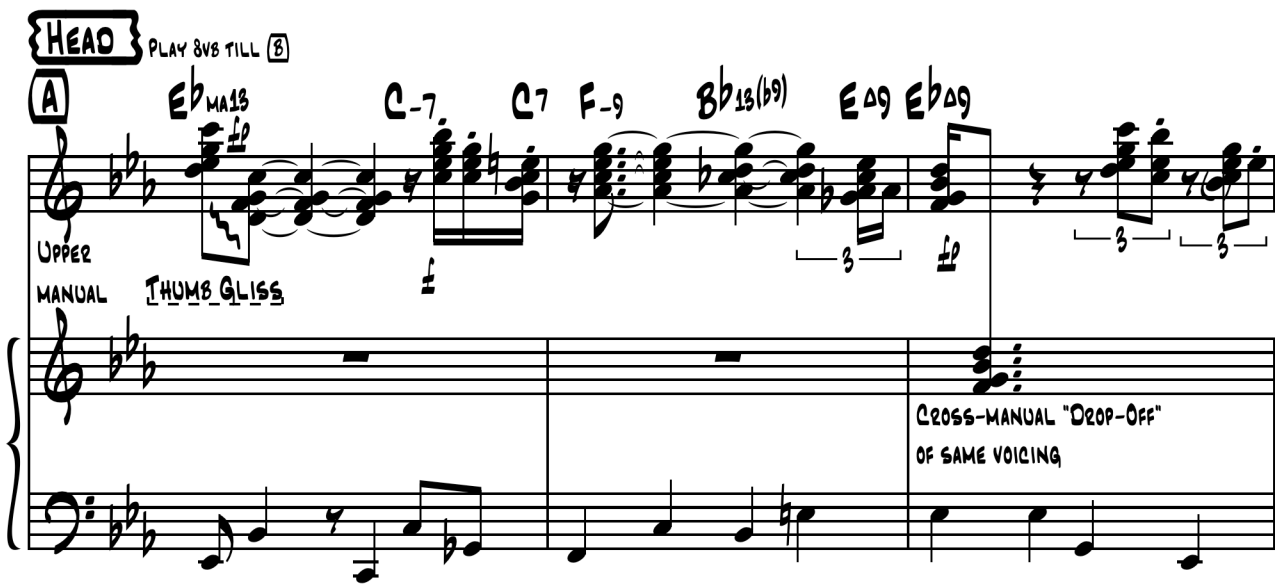
The *thumb glissando* in bar 1 is used throughout this performance. It is effective and ergonomic for two reasons. First, the organ’s keyboard action is lighter than a piano - attempting the same technique on a piano might result in an injury to the hand. Second, the Hammond organ’s sound is triggered at the top of the key travel, whereas, on the piano, the note is triggered at the bottom of the key travel. Therefore any slight pressure on the keyboard will cause the note to be triggered. Each of the Hammond’s nine drawbars are linked to nine key contacts that are triggered in succession as the key is depressed. These are triggered from the highest (1’) at the top of the key travel to the lowest (16’) at the bottom of the key travel. While the Hammond organ is not touch-sensitive in the same way a piano is (the organ’s dynamics being controlled by the expression pedal), some unique effects are possible when only slightly depressing a key, as only a subset of the drawbars are triggered.

As the Hammond organ has two keyboard manuals, it is possible to create very dynamic changes in timbre by rapidly switching from one manual to the other. This often performed by dropping the hand from the upper manual (in this case, with its bright, brassy tone of 888888888) to the lower manual (with its mellow tone of 838000000). This is referred to as cross-manual playing. The cross-manual drop-off in bar 3 fea-

tures the same voicing being "dropped" from the upper manual onto the lower.

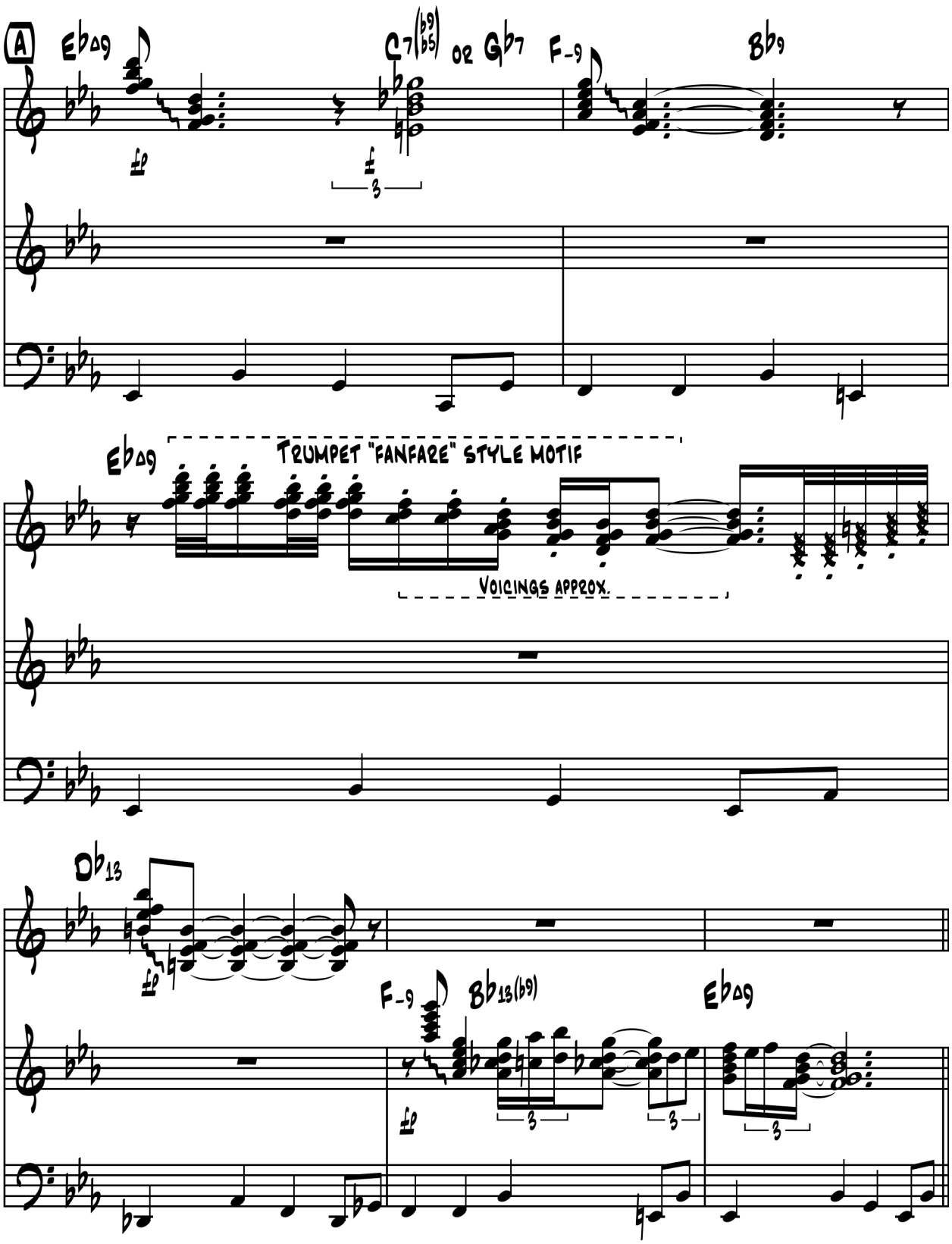
The rapid percussive key-slap in bar 6 is another dynamic feature of Smith's playing and it is used often in this performance. Generally these are played as indistinct chords: non-specific voicings that, due to the key contact system described above, combined with the bright sound of the upper manual and Smith's rapid staccato articulation, are perceived by the listener as an almost purely percussive sound.

Figure 4.88 HSA1M1-6 "Moonlight In Vermont".



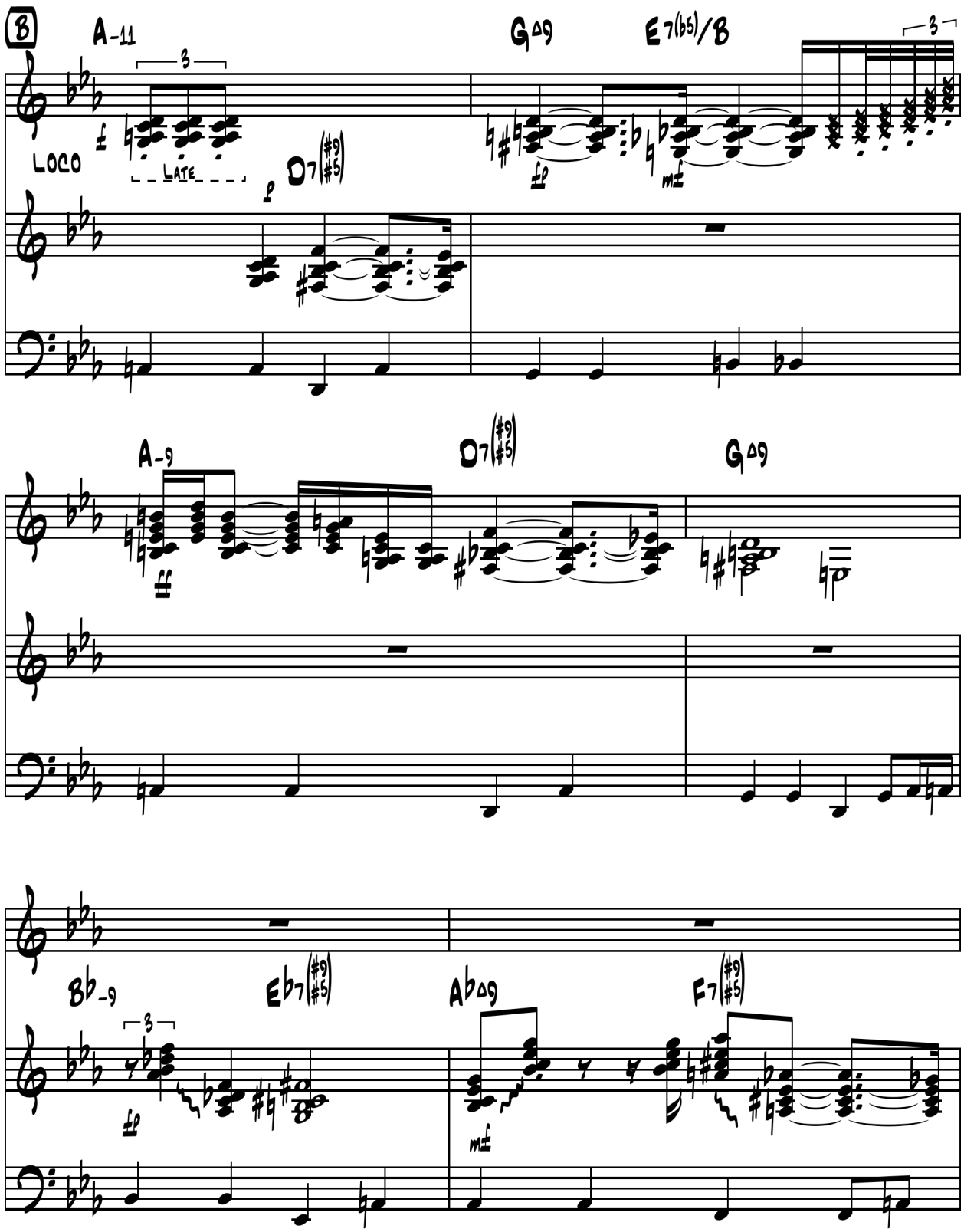
In the 2nd A section at Figure 4.89, Smith abandons the written melody to develop his thumb glissando motif. Some of the chords performed in this way are octave-apart duplicates (bar 1), others are inversions (bar 2). Note the fortepiano dynamics employed via the expression pedal to heighten the effect of these chords. In the 3rd bar Smith introduces a trumpet-fanfare style exploration of various inversions of Eb-maj9. Smith finishes this section at a softer dynamic, with last two bars performed on the subdued sounding lower manual.

Figure 4.89 HSA2M1-6 “Moonlight In Vermont”.



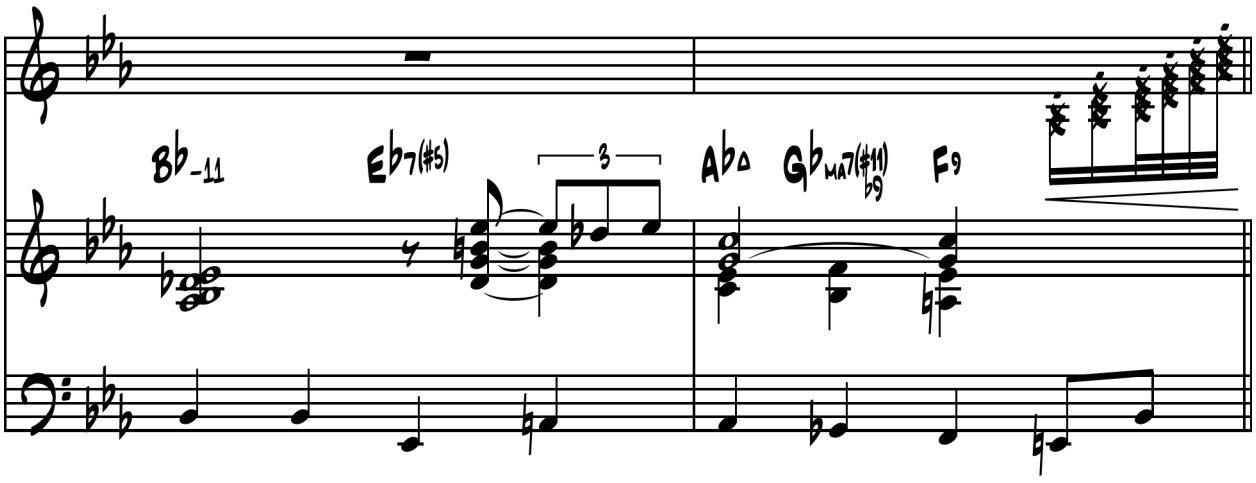
Smith returns to the Bridge melody (at Figure 4.90) in a highly paraphrased form. The written melody is mostly comprised of repetitions of the 7th scale degree (D), which Smith retains at the top of some of his voicings in bars 1-4. This is combined with improvised chording on both manuals, sometimes moving upper or lower voices while other voices are static. Most of the dominant chords are voiced as #9#5 (Altered). Note that the 5-note voicing of A-9 in bar 3 requires the two lowest notes to be played by the thumb. Also note the return of the thumb glissando at bar 5. The ascending glissando in bar 6 is likely played using the palm of the hand, know as a *palm smear,* but its sonic effect is similar to the thumb gliss.

Figure 4.90 HSBM1-6 “Moonlight In Vermont”.



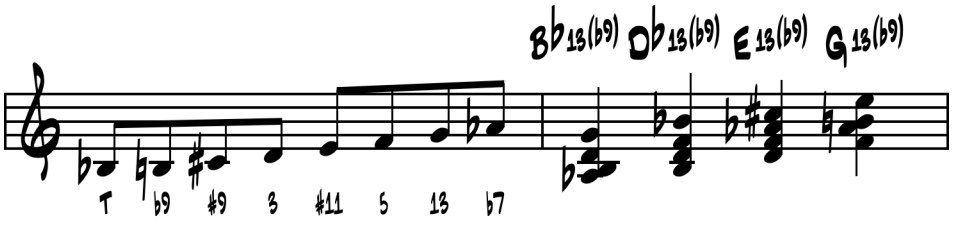
Smith returns closely to the written melody in the last two bars of the Bridge (see Figure 4.91). The voicings in the last bar are technically challenging and require a large hand to articulate. At a minimum, their construction spans an octave, with the F9 voicing spanning a minor 10th. Additionally, the upper voices are sustained while the lower voices move. Note the unusual alteration of b9 to the Gbmaj7 chord. This is not perceived as discordant due to the lack of higher harmonics on the lower manual (838000000).

Figure 4.91 HSBM7-8 “Moonlight In Vermont”.



Throughout this performance, Smith extends every final A section of the form with another cadential chord sequence (turnaround) of 2 bars duration. Due to this, the final A section is labelled as section C (see Figure 4.93). While most of this section of the Head performance is a standard block-chord performance of the melody (see Figure 4.94), the opening 2 bars are improvised and feature harmony built from the half-step/whole step Diminished Scale, sometimes referred to as the Symmetric Dominant Scale or Diminished Blues Scale. Dominant chords with many alterations can be constructed from this scale, and due to the symmetric nature of the scale, these repeat at minor 3rd intervals and can be used interchangeably - see Figure 4.92.

Figure 4.92 Bb Symmetric Dominant Scale and Chords.



While Smith plays the Bb13b9 chord earlier in the arrangement, the 2nd bar at Figure 4.93 shows this chord being preceded by Bb7b9#11, which is identical to the G13b9 voicing above at Figure 4.92. Note that the intervallic construction of these voicings is: Minor 3rd, Minor 3rd, Perfect 4th. This is the construction of Smith’s voicing for C7b9b5 in bar 1, built from the C Symmetric Dominant Scale.

Figure 4.93 HSCM1-2 “Moonlight In Vermont”.

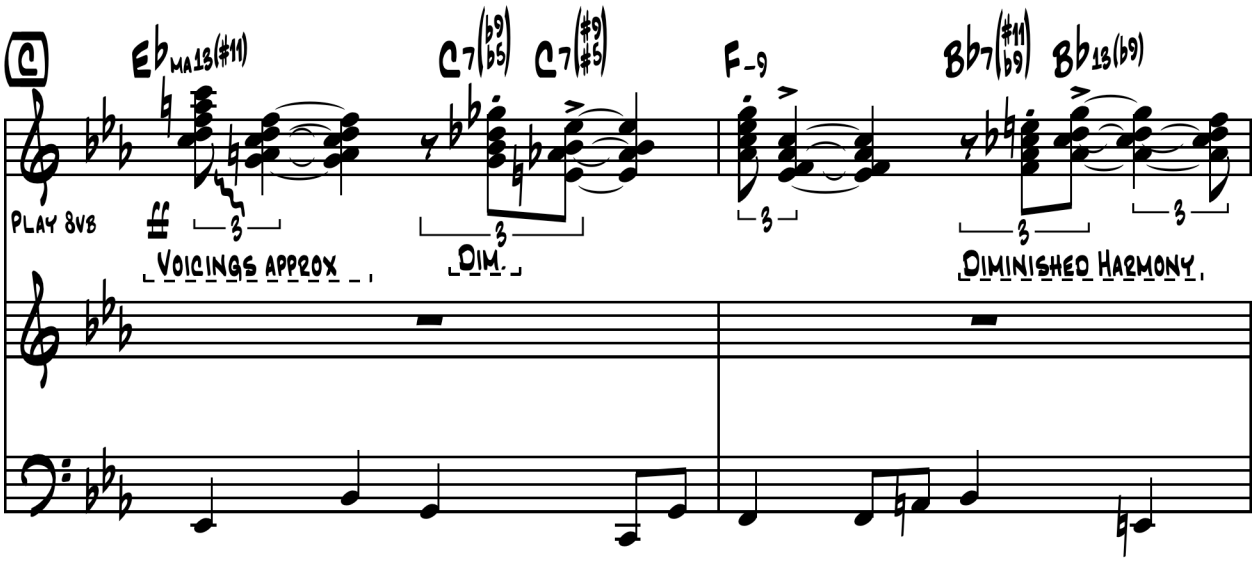
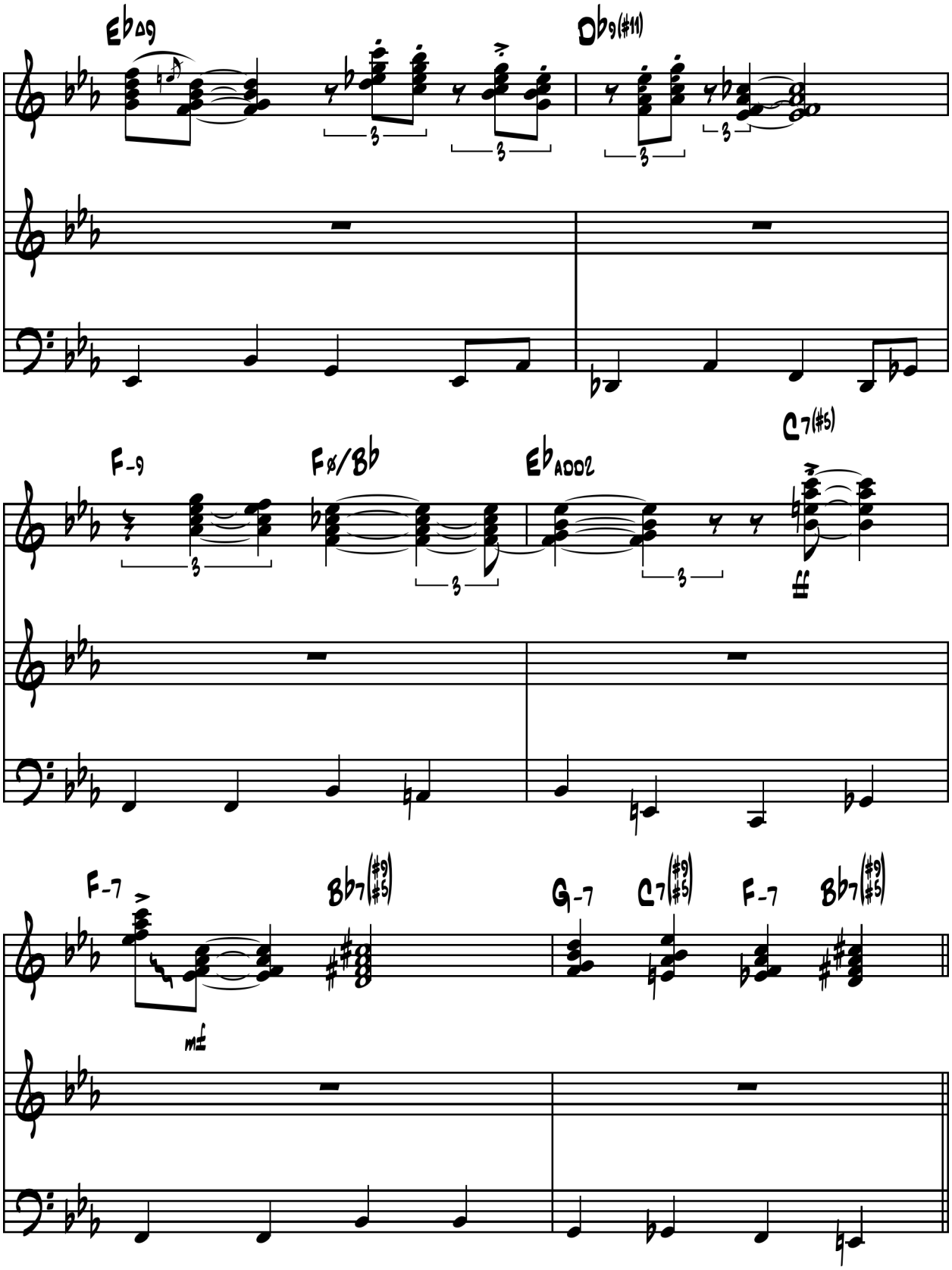


Figure 4.94 HSCM3-8 Straight-forward block-chord arrangement of the melody.



Smith's performance of "My Funny Valentine" by Richard Rodgers and Lorenz Hart, recorded June 17, 1956

Personnel on this performance:

Jimmy Smith - Hammond Organ
Thornel Schwartz - Guitar
Donald Bailey - Drums

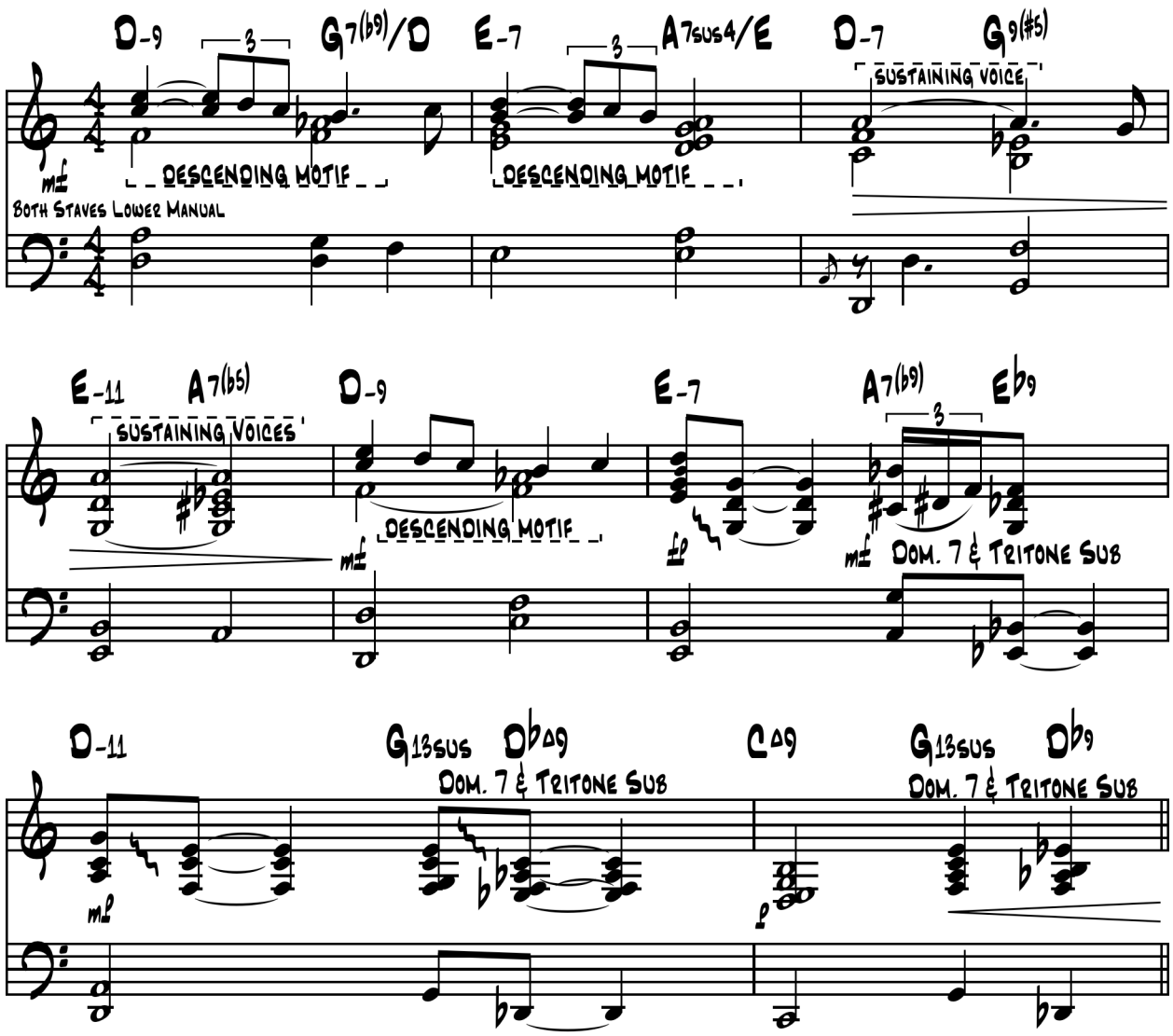
This performance was recorded at the Van Gelder studio on a session that spanned June 17th & 18th, 1956, yielding material for Smith's 3rd studio album "Jimmy Smith: At The Organ, Volume 3." My Funny Valentine was not included on the album, possibly due to the time constraints of vinyl records. It was first released in 1997 on CD.

Smith's Introduction

While he performs My Funny Valentine in the (common) key of C minor, Smith's 8-bar Introduction (see Figure 4.95) is based upon the progression II-V-III-VI in the parallel major key (C Major). Like the other introductions described above, it is performed on the mellow-sounding lower manual, where he develops a single motif. The sparse selection of harmonics on this manual, set to 838000000, make Smith's use of common piano voicings sonorous - the same voicings can sound too dense with more harmonic content from the drawbars.

Smith uses the expression pedal to control dynamics, with diminuendo from bars 3-4, and combines his descending thumb glissando with fortepiano dynamics in a similar fashion to Moonlight in Vermont (see Figure 4.88). Note the use of sustained common voices between chords. Smith provides extra harmonic movement in bars 6-8 by adding tritone substitutions after stating diatonic or secondary dominant chords. The Leslie speaker is not rotating in this section (Stop mode), giving a vibrato-less tone to the organ.

Figure 4.95 INM1-8 Piano voicings and Tritone substitutions.



Melody Performance: 3-part arrangement

Smith's Head performance of My Funny Valentine is a good example of his 3-part arrangement playing of ballads: Melody, Harmony and Bass Line - see Figure 4.96. It is during ballads that Smith uses the organs bass pedals exclusively for the bass line (for a detailed explanation of how the bass pedals are used in jazz see Bass Pedal Myths in Chapter 5: Performance Paradigms). While many organists might play the chords on the lower manual using the left hand, and melody on the upper manual using the right hand, perhaps counterintuitively, Jimmy Smith did the opposite. Joey DeFrancesco:

> He played the chords with his right hand, foot bass, and the melody with his left. You can't really reach the chords with your left hand that you can with your right. And when your left hand is playing the bass, the right hand is usually playing chords. So it's used to stretching - it's comfortable (qtd. in Vail 188).

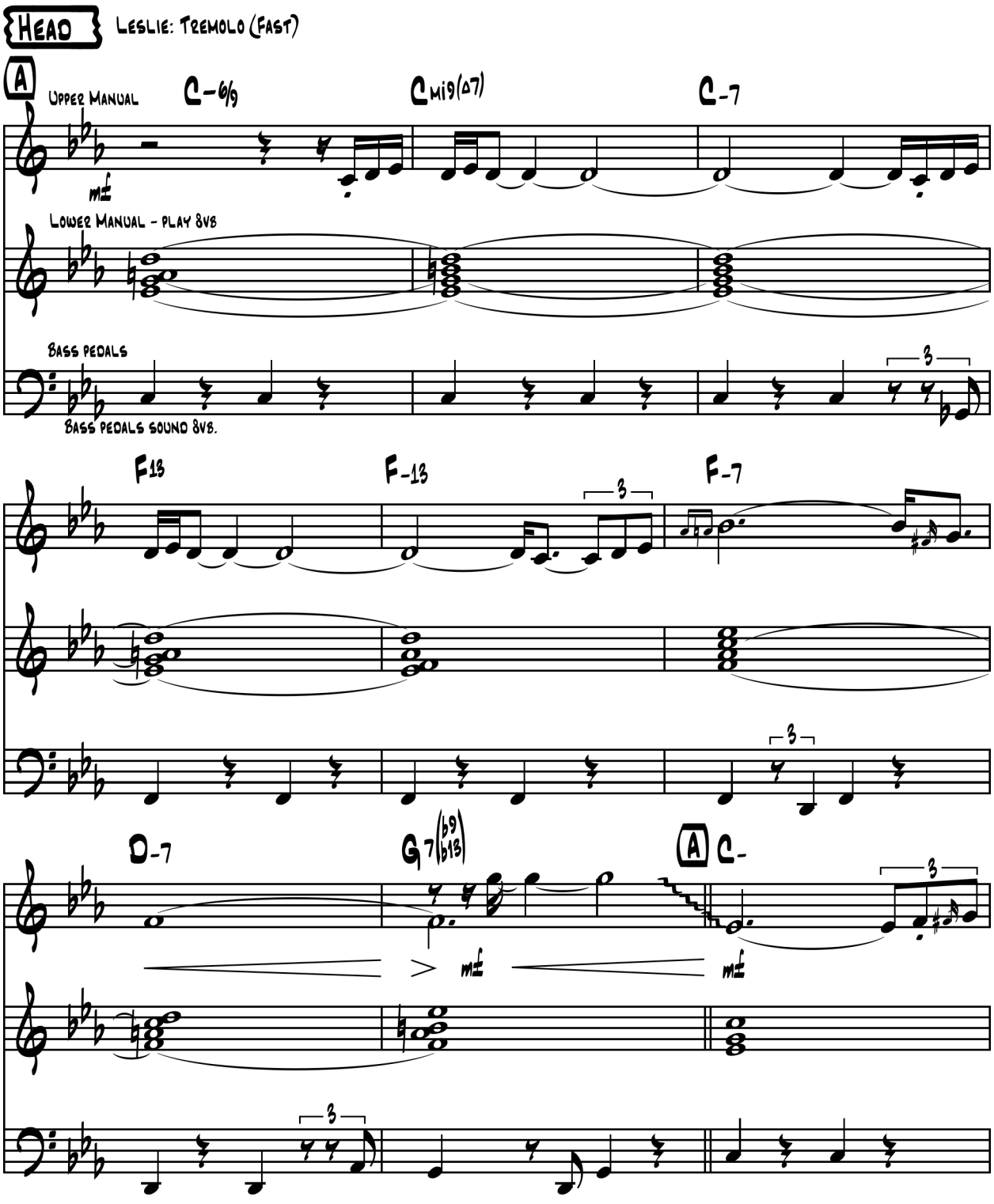
This technique often involves the left hand crossing over the right for extended periods, and can be physically uncomfortable until mastered. A great deal of creative coordination is required to produce the 3-part arrangement, as the left hand is de-coupled from its usual role of playing bass lines that are synchronised with the left foot, as DeFrancesco explains:

> Playing foot bass in unison with your left hand is really pretty natural…because your left hand and left foot are connected, they're on the same side of your brain.(qtd. in Vail 188).

Smith's left-hand melody performance features many long sustaining notes, with much of the melodic activity confined around every second barline, creating a sense of space. This melody on the upper manual is using the very powerful and bright setting known as 'full organ' or 'all-stops-out' - 888888888 in drawbar parlance. Note the entry of a second voice in bar 8, which Smith uses to set up the next melodic line via glissando.

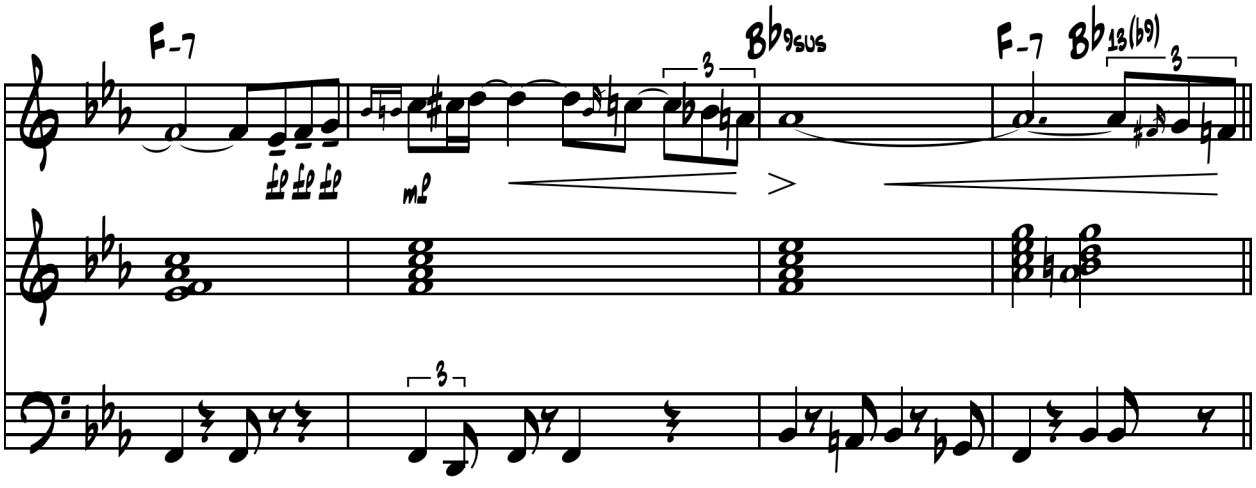
His right-hand chordal part uses rootless voicings to outline the minor key chord progression (cliche), which Smith has somewhat simplified, perhaps to reduce the amount of activity required on the bass pedals. The bass line, which sounds an octave lower than written, is performed as a two-feel, with a small number of swung approach notes decorating the line. The overall sound and dynamic of this 3-part arrangement is enhanced by the use of the Leslie Speaker set to 'tremolo', or fast rotation, which Smith switches on in bar 1.

Figure 4.96 HSA1M1-8A2M1 3-part Ballad performance.



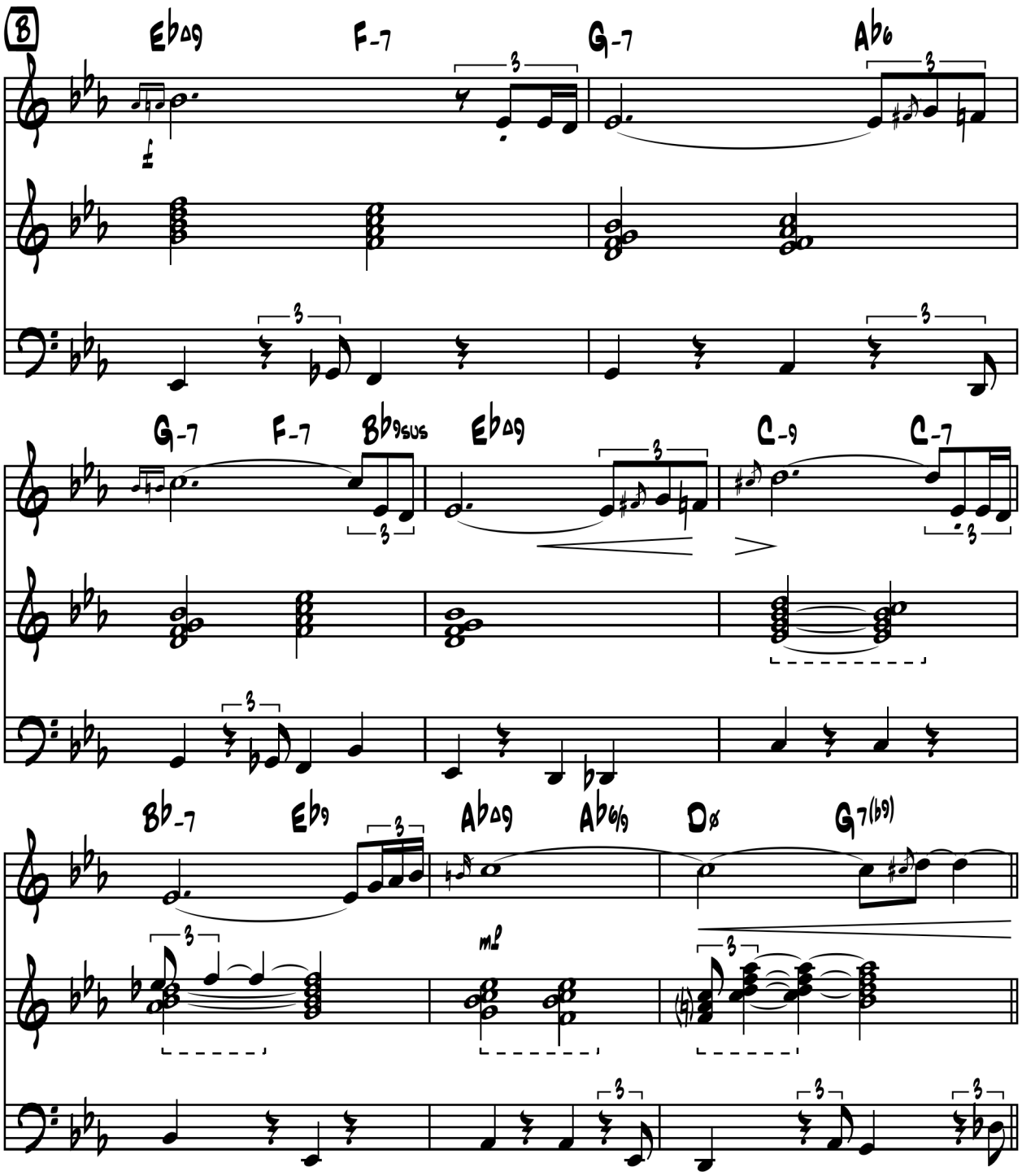
It is important to remember that the Hammond organ's keyboard and pedalboard are not sensitive to different dynamics of touch in the way a piano is. All dynamics must be performed using the right foot on the *expression* pedal. This adds yet another layer of creative coordination to the demands on the organist, with all four limbs engaged in the performance process. The short example at Figure 4.97 details not only the durations of crescendo/decrescendo possible but Smith's ability to execute rapid accenting via *fortepiano* articulation of the notes in first bar.

Figure 4.97 HSA2M5-8 Fortepiano dynamics.



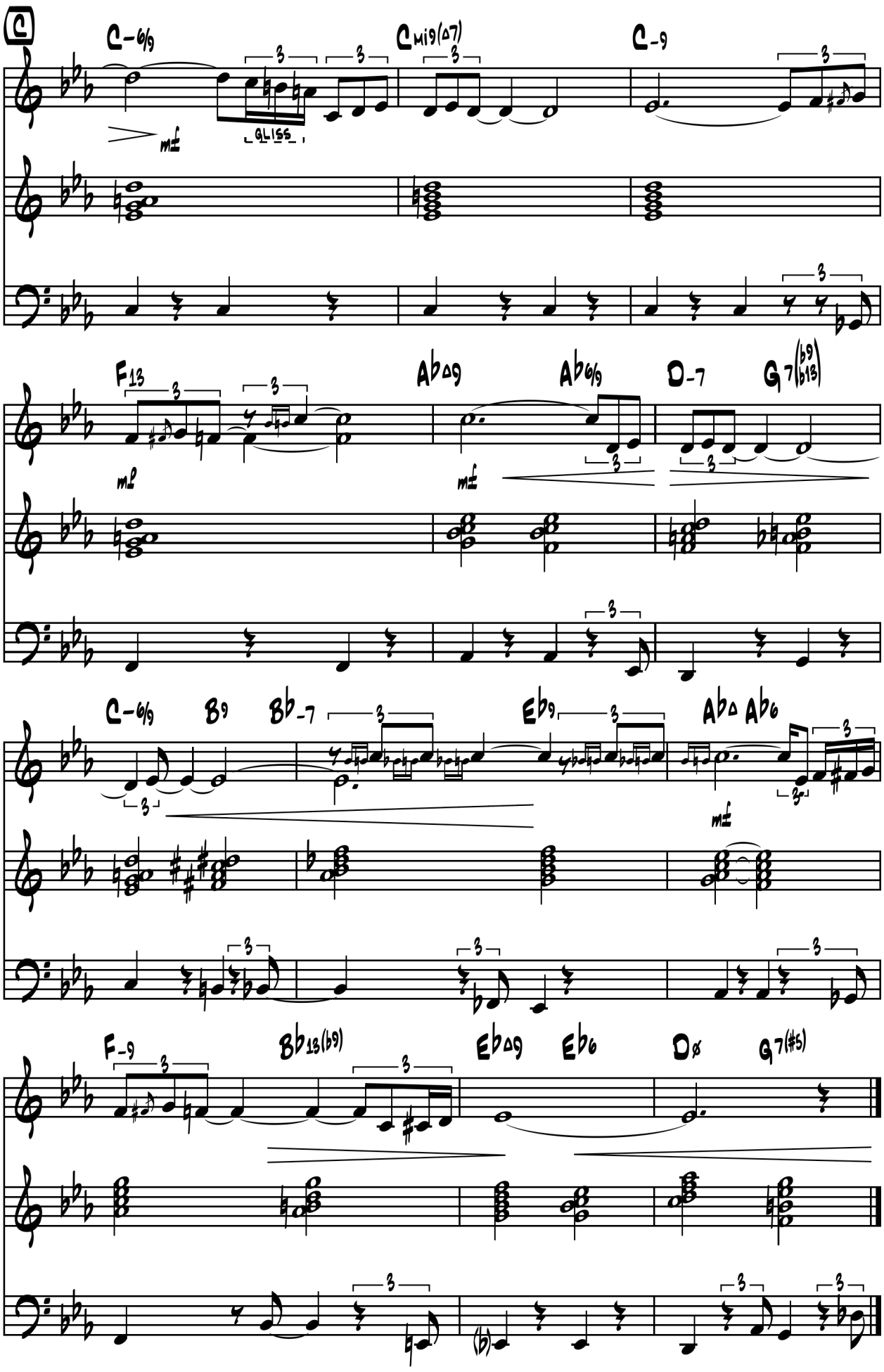
Performed mostly at a forte dynamic, the B section features the same sustaining melodic delivery, with much ornamentation via grace notes. Smith provides some simple contrapuntal movement, moving single voices of the chords while the melody is static - see bracketed examples in Figure 4.98.

Figure 4.98 HSBM1-8 Simple Contrapuntal movement.



Smith' performance of My Funny Valentine's C section demonstrates many of the stylistic features discussed above, but is noteworthy for the dynamic effect of his use of a 2nd melodic voice on the upper manual in 4th bar, then again in the 8th bar, where it is combined with much ornamentation and a crescendo via the expression pedal - see Figure 4.99.

Figure 4.99 HSCM1-12 2nd Melodic Voice activity.



'Blowing Session' Albums

Apart from accompanying vocalist Babs Gonzalez on 2 tunes, Blue Note Records had exclusively recorded Jimmy Smith during 1956 with his working trio. In contrast, Blue Note started Smith's recording schedule of 1957 by pairing him with soloists from their roster of jazz artists in 'blowing session' format - an informal setting akin to a jam session. The 3-day marathon recording sessions at Manhattan Towers during February 11th - 13th, 1957 produced enough material for several volumes:

"A Date with Jimmy Smith Vol. 1" (released May 1957)
"A Date with Jimmy Smith Vol. 2" (released September 1957)
"Jimmy Smith at the Organ Vol. 1" (released December 1957)
"Jimmy Smith at the Organ Vol. 2" (released June 1958)
"The Sounds of Jimmy Smith" (released June 1959)[44]

With the aim of achieving "textural variety", these albums feature various combinations of horn soloists and rhythm section players, yielding sextet, quintet, quartet, trio and extremely rare duo performances (Blumenthal, Bob. Liner notes to J. Smith *House Party*). Donald Byrd (trumpet), Lou Donaldson (alto sax), Hank Mobley (tenor sax) comprise the 'front line', and while Smith's working trio of Eddie McFadden (guitar) and Donald Bailey (drums) are a significant part these recordings, they had to share duties with Kenny Burrell (guitar) and Art Blakey (drums) - stars in their own right on Blue Note Records. While Burrell performs on just 4 songs (all released on "Jimmy Smith at the Organ Vol. 1"), Bailey found himself replaced on approximately half of the 24 songs recorded. These 5 albums were compiled and released in their entirety as The Complete February 1957 Jimmy Smith Blue Note Sessions on the Mosaic label. It must be noted that these recordings weren't necessarily well-received at the time. Writing in *Jazz Today* in 1957, Jack Maher summarises "A Date with Jimmy Smith Vol. 1" as a "Rather run of the mill presentation from the usually fiery Mr. Smith" while noting Jimmy Smith was "on his cute kick, squealing and bumping in appropriate places" ("A Date with Jimmy Smith (Blue Note)" 27).

The Sermon and House Party Albums

> If Horace Silver gave a lead to the soul jazz offshoot of hard bop with 'The Preacher', nobody took up that lead more resourcefully - or more successfully - than Smith (Mathieson 53).

While the February 1957 sessions "were harbingers of several such 'jam session' albums" (Mathieson 59), the albums they produced are nowhere near as influential when compared to two subsequent blowing sessions that produced some of Smith's most venerated work (Jesk, Joseph. Liner notes to J. Smith *The Complete Sermon Sessions*). The two albums "Jimmy Smith's House Party", released in 1958, and "The Sermon!", released December 1959, use material from recording sessions on August 25th, 1957 and February

44 (release dates from White)

25th, 1958. Both recorded in the highly reverberant Manhattan Towers in New York City, they feature Smith in sextet, quartet and trio combinations. Because material from both sessions is spread out across these two albums, they are treated here as one album - the total output of 13 tunes is compiled on "The Complete Sermon Sessions" (J. Smith *The Complete Sermon Sessions*).

While the instrumentation is almost identical to the sessions from February 1957, some soloists new to the Blue Note roster are employed. Lee Morgan (trumpet), who was only 19 years old at the time, features heavily on both sessions. George Coleman (alto sax) and Curtis Fuller (trombone) complete the frontline for the August 25th, 1957 session, while Lou Donaldson (alto sax) and Harold Floyd "Tina" Brooks (tenor sax) are featured on February 25th, 1958.[45] Once again, Bailey and McFadden share rhythm section duties with Burrell and Blakey on both sessions. Reflecting on the 1958 session, Lou Donaldson describes the informal atmosphere: "That was a great record. It was very casual, nobody was uptight on it, and we didn't have to do a lot of rehearsing to do it."[46]

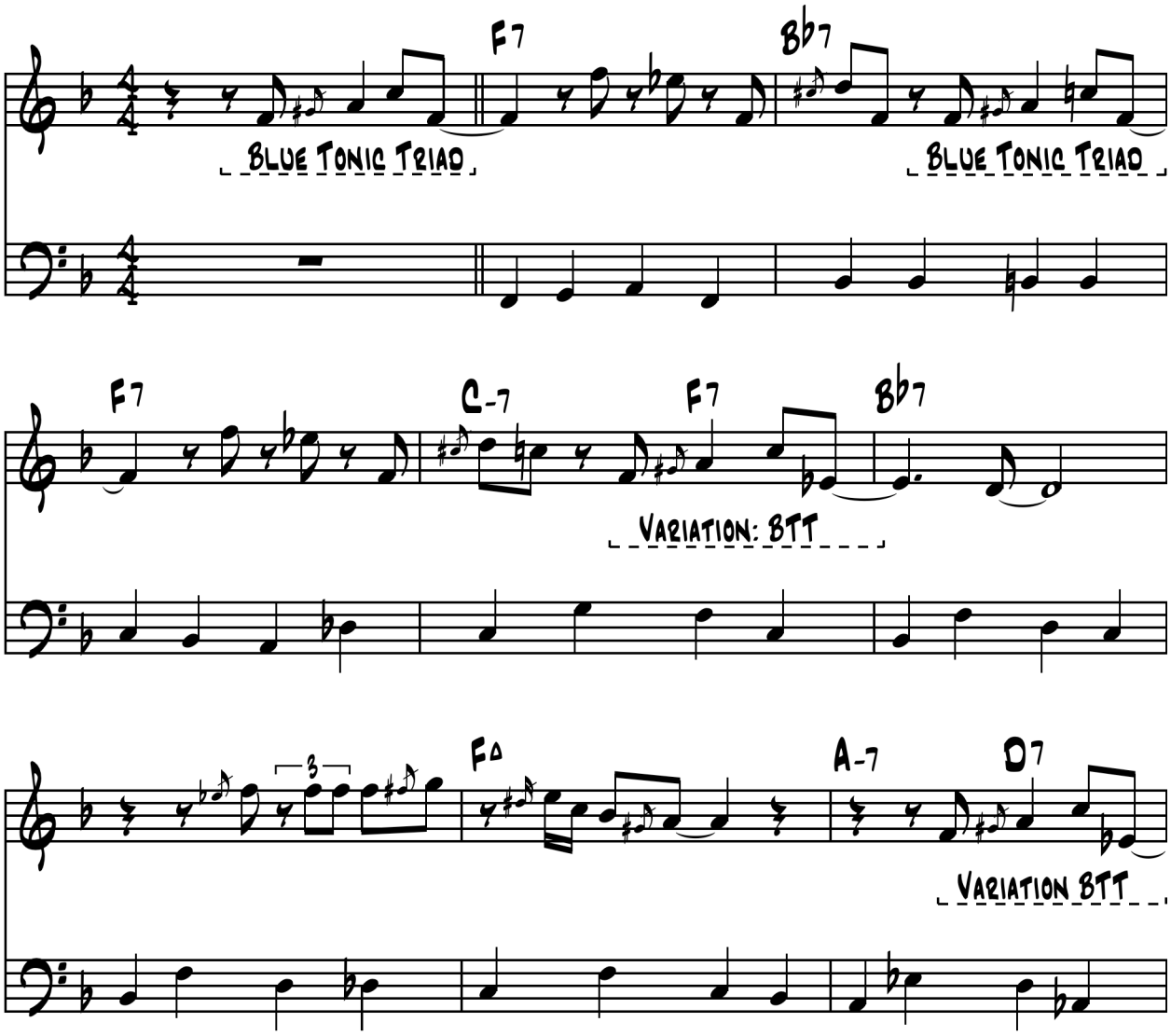
"The Sermon"

The 20-minute title track "The Sermon" (see Figure 4.100), is a 12-bar blues written by Smith and dedicated to pianist and bandleader Horace Silver. While the title itself continues Silver's church theme, Smith does not attempt to mimic Silver's compositional style (liner notes to J. Smith *The Sermon*). Smith's melody does, however consist of a "simple, funky theme" (Mathieson 60) that owes a lot of its blues tonality to Smith's use of the tonic major triad with an added minor 3rd - a root position variation of his Blue Tonic Triad lick (see Figure 4.39)

45 The nickname "Tina" is a "grade school nickname that came from his tiny, or teeny, size" (Jesk, Joseph. Liner notes to J. Smith *The Complete Sermon Sessions*).

46 Interview with the author.

Figure 4.100 The Sermon melody HS1M1-12.



The Sermon hasn't always enjoyed the lofty status accorded to it by writers such as Jesk and Mathieson. Instead, when released, it suffered the ire of critics hostile to jazz organ style. Writing in 1960, Don DeMichael is critical of the blowing session format of "The Sermon" yielding "Twenty minutes of blues has to be interesting to hold the listener's attention. Most of the blowing on this side is pretty run of the mill." He is also critical of the groove established by Blakey and Smith, which does accelerate: "To compound matters, the tempo rushes quite noticeably; whether it was Blakey's or Smith's fault is hard to tell, but they fight most of the way." (DeMichael "The Sermon"). DeMichael's viewpoint is totally contrary to Mathieson's, who describes it as "classic hard bop blowing: the blues form, a funky backbeat, a touch of gospel feel, and chorus after chorus of fresh, soulful, imaginative soloing" (60). Porter's viewpoint is similarly positive, drawing attention to "…one of the great sustained grooves in the history of jazz." - crediting Art Blakey's as its source (183).

Au Privave

Smith's Accompaniment

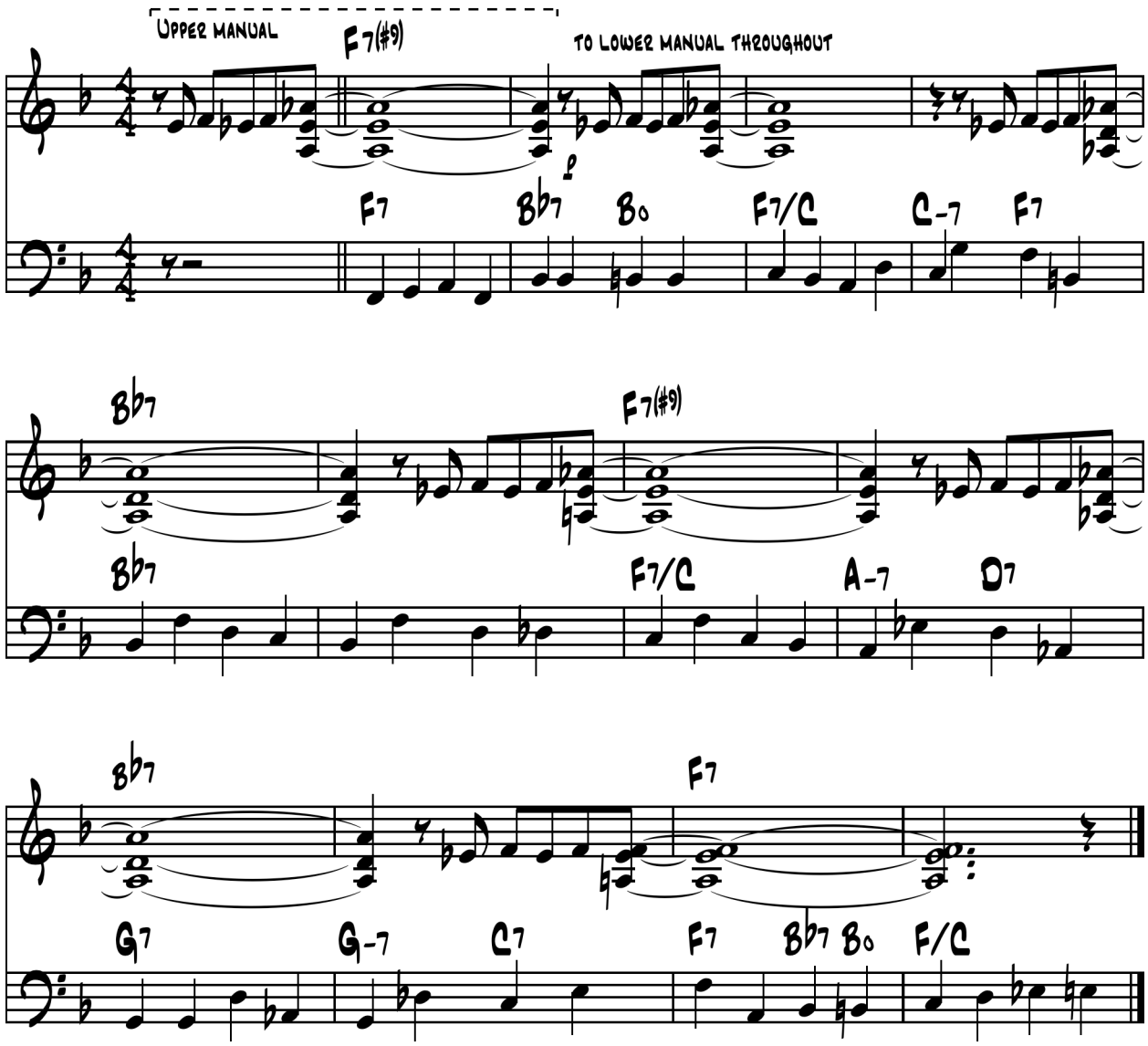
Robert Levin credits Smith's abilities as an accompanist with "constant percussiveness and rhythmic drive" as a primary reason for the "extraordinarily high level of excellent solos" on the blowing-session album House Party. "His seemingly inexhaustible rhythmic energy, combined with the intrinsic power of the organ itself, provides a consistently forceful and inspiring foundation that, in turn, could not help but provoke equally inspiring solos" (Levin, Robert. Liner notes to J. Smith *House Party*).

> One of the most important overall qualities of the blues system is its ambiguous nature. (Ripani 101)

Smith's accompaniment performance on the Charlie Parker blues composition "Au Privave" often has two distinct and *concurrent* harmonic progressions. His bass line traverses standard jazz-blues chord changes, while his right-hand chordal accompaniment (a.k.a. 'comp' or 'comping') outlines a slower and more sparse harmonic rhythm, one that is generally not associated with the performance of 12-bar blues in a jazz setting.

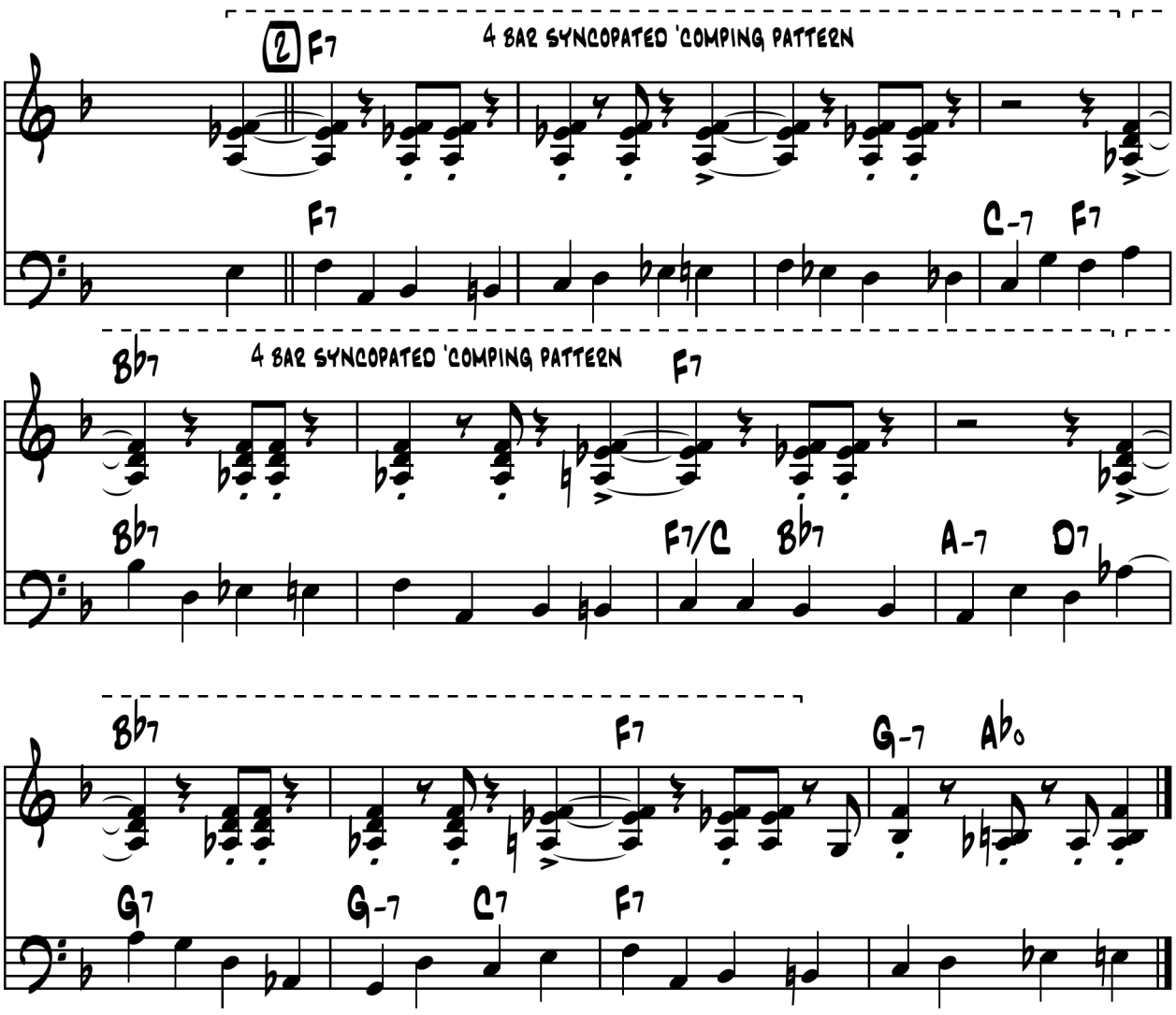
These two distinct and concurrent harmonic progressions start immediately, during Smith's single-chorus introduction, which consists of a two-bar riff. His right hand provides the two chords crucial to the sound of blues harmony: I7(#9) and IV7 (see treble clef Figure 4.101). While conventional analysis might argue that the harmony in bar 9 describes or implies G7b9, it does not have the *sound* of such a tense tonality - the tonality is one of *blues harmony*.

Figure 4.101 INM1-12 Introduction to “Au Privave”.



Smith's comping for Lee Morgan's solo at Figure 4.102 is a good example of his performance style on this album. His dual harmonic progression is combined with repetitive, syncopated rhythmic patterns that are usually associated with rhythm 'n' blues performances. By accenting beat 4 and sustaining across the barline, his blues-based chords create harmonic and rhythmic tension, and form a 4-bar pattern or 'riff'.

Figure 4.102 Smith's 'comping for Lee Morgan's 2nd chorus CH2M1-12.

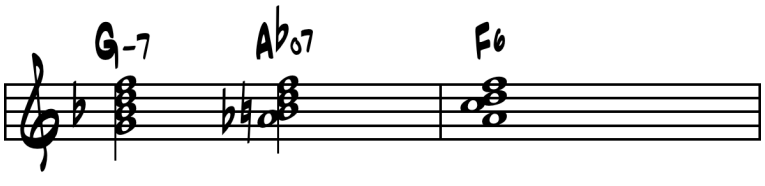


Blues Cadence

Music based on blues harmony lacks the sound of the perfect cadence from the Western Art Music tradition - "Chords in blues-system songs often do not resolve where they are 'supposed' to" (Ripani 101). While not having the sound of a perfect cadence, the Blues Cadence at Figure 4.103 does have the sound of harmonic finality.

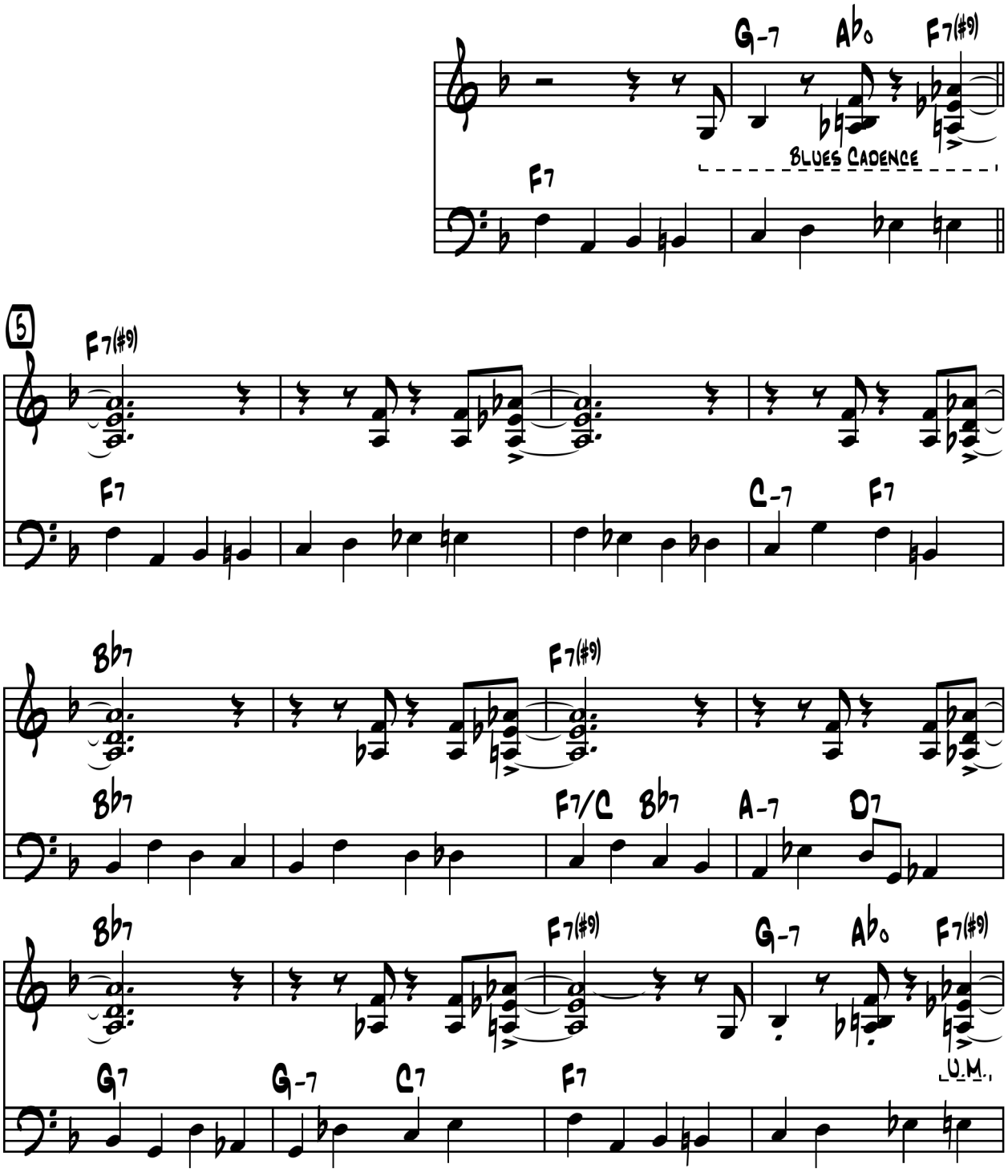
The Blues Cadence is an extension to Blues Device No.1 (see Figure 3.1), preceded by the II chord of the key (Ab diminished = F diminished).

Figure 4.103 Blues Cadence.



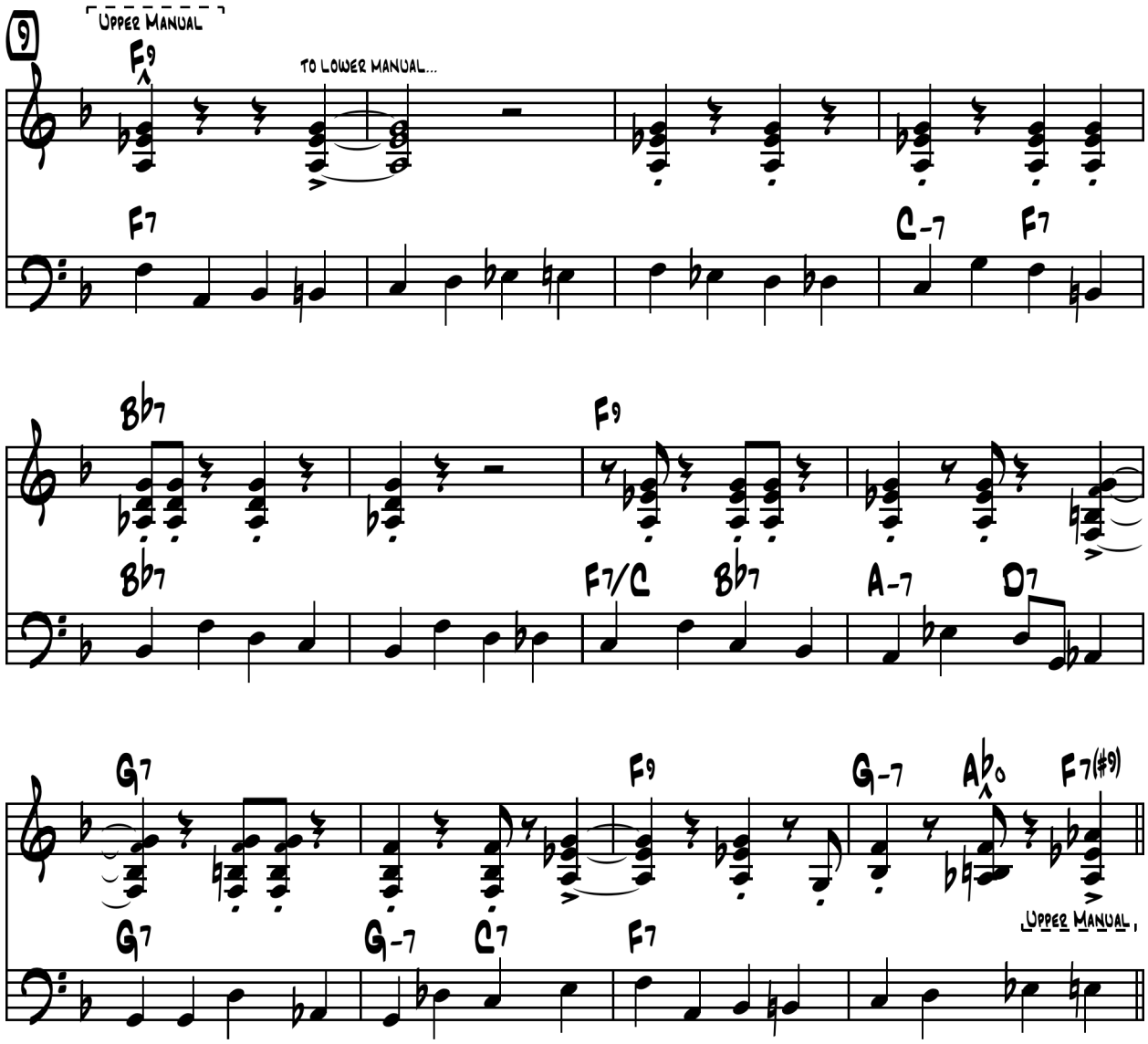
Smith's comp during Morgan's 5th Chorus contains examples of The Blues Cadence and a sparse paraphrase of his two-bar introduction riff, which he reuses during Tina Brooks 2nd Chorus. In the examples below at Figure 4.104 and Figure 4.105, Smith syncopates this cadence and adds the #9 tension to the tonic chord, which he plays on the upper manual for accent.

Figure 4.104 Paraphrase of the Introduction and The Blues Cadence - Morgan's 5th Chorus CH4M11-12 - CH5M1-12.



During Morgan's final (9th) Chorus (at Figure 4.105), Smith 'comps' in a more open manner, using less syncopated and less repetitive rhythmic material until the 6th bar, when the rhythmic figure from Morgan's 2nd Chorus reappears (see Figure 4.102 above). At this point he actually *plays* the G7 chord implied by the bassline, again creating rhythmic tension by accenting beat 4 of the bar until the end of the chorus. Note the dynamic use of the more strident-sounding upper manual of the organ in the 1st and last bars of Morgan's final (9th) Chorus.

Figure 4.105 'Comp' to Morgan's final (9th) Chorus CH9M1-12.

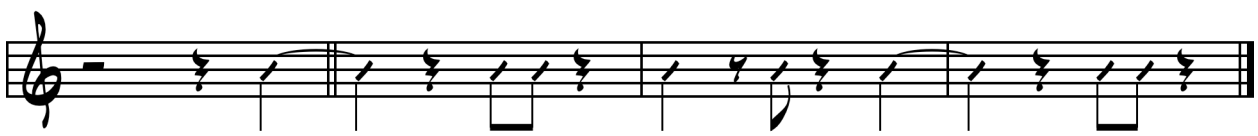


Smith's accompaniment to Lou Donaldson's 6th Chorus (at Figure 4.107 below) contains the same rhythmic comping pattern seen above at Figures 4.102 and 4.105. Given the frequency that Smith uses it on this tune and on Confirmation (to be analysed below - see Figure 4.110), it is named The House Party 'Comp'.

The House Party 'Comp'

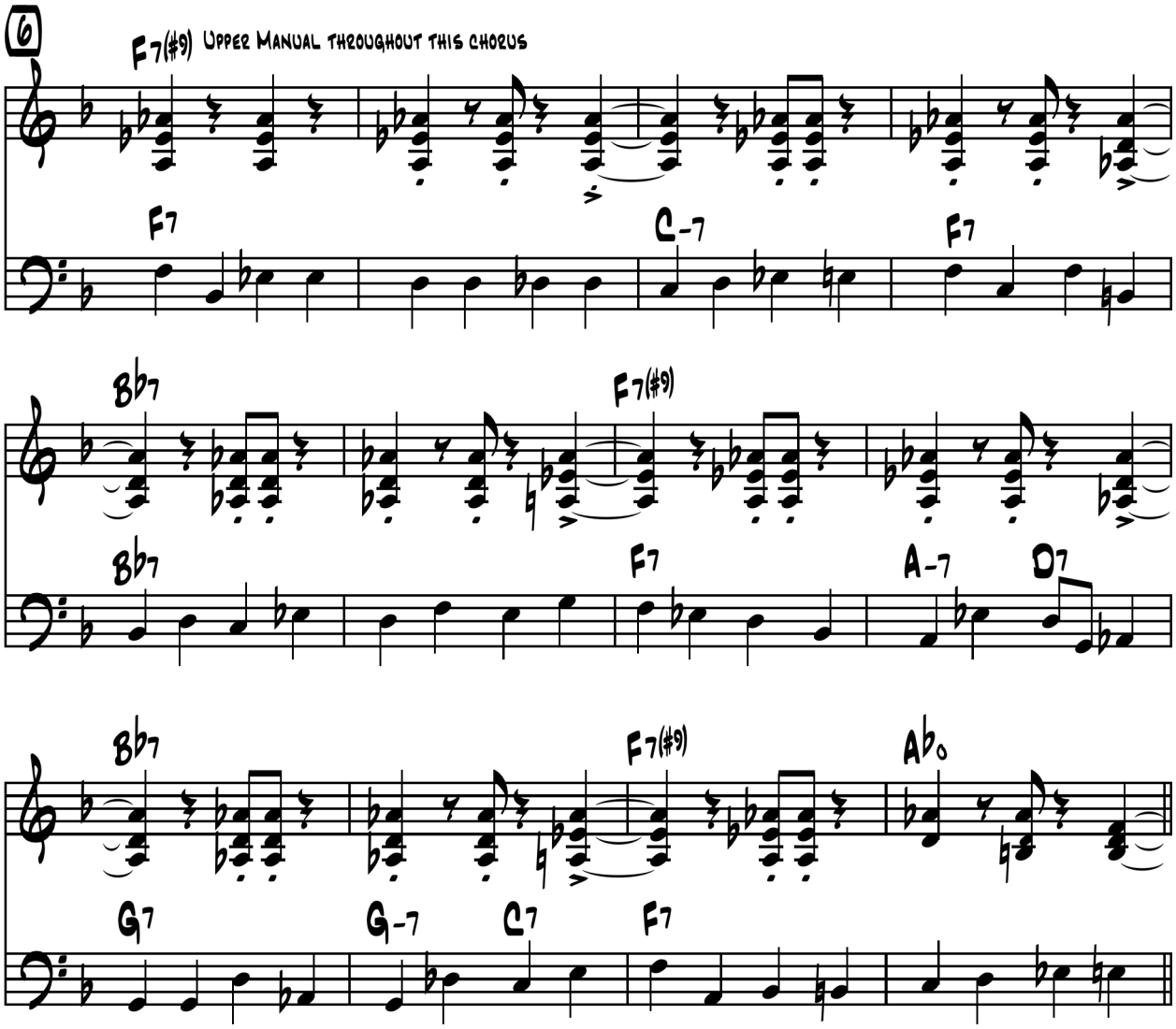
The rhythmic figure used on Au Privave and Confirmation can be reduced to a *clave*-type concept - see Figure 4.106.

Figure 4.106 The House Party Clave.



Smith's comp for Lou Donaldson's 6th Chorus (see Figure 4.107 below) can be considered archetypal for The House Party Comp. The clave pattern is explicit, as is the dual harmonic progression, using the same voicings as Smith's Introduction riff (see Figure 4.101)

Figure 4.107 The House Party 'Comp' behind Lou Donaldson 's 6th Chorus - CH6M1-12.

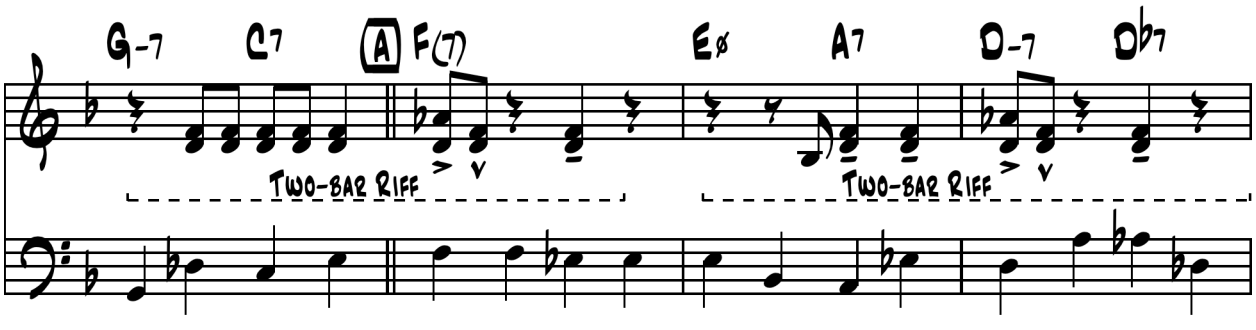


Confirmation

Accompaniment

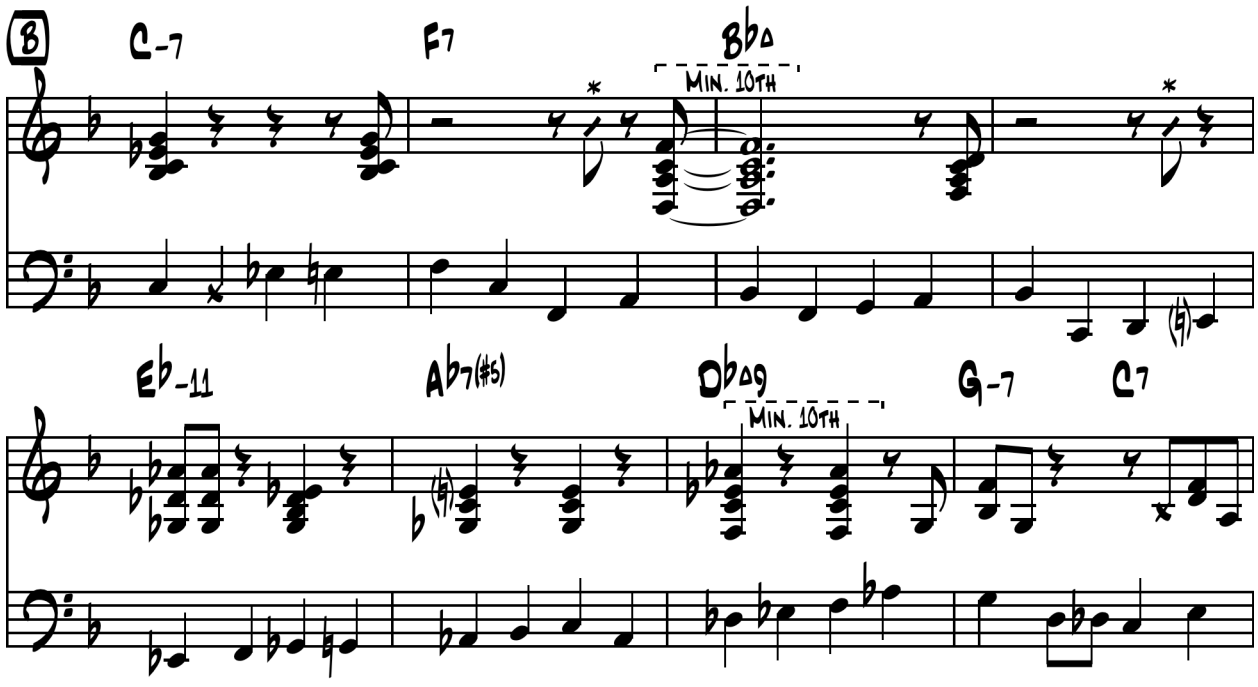
"Confirmation", another Charlie Parker composition recorded during the same session as Au Privave, is a good example of Smith's highly rhythmic comping. In a similarly ambiguous fashion to Au Privave, his right-hand chords often do not outline the chord progression implied by his bassline. Instead, Smith imparts a blues tonality via the frequent use of the #9 (relative to the key centre). Two-bar patterns are employed again, contributing to the rhythm and blues feeling. Smith's comping behind all A-sections of Tina Brooks' 2nd Chorus follow the same formula, transcribed at Figure 4.108.

Figure 4.108 The Tina Brooks' Comp CH1ALM8-CH2A1M1-7.



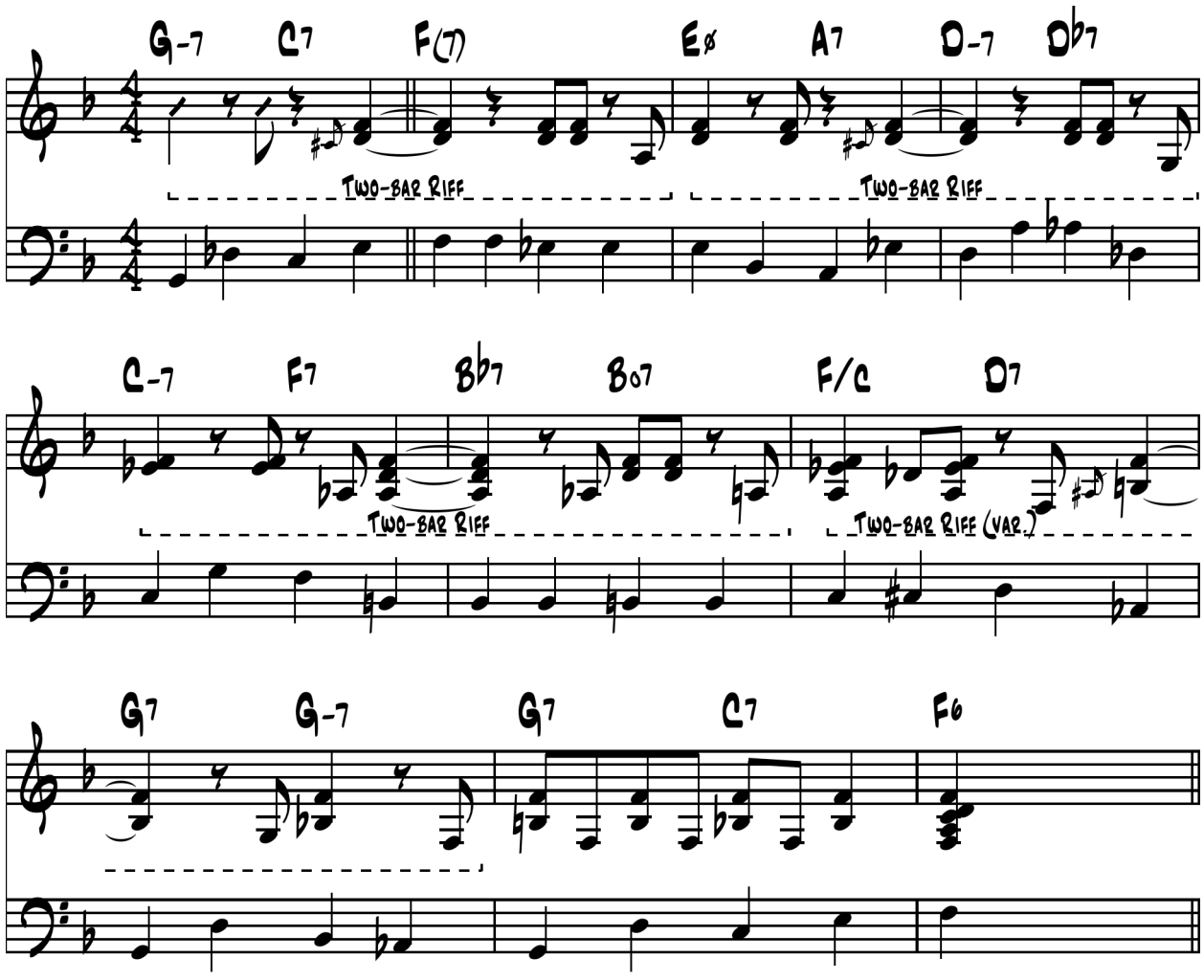
The repetitive nature of The Tina Brooks' Comp is broken by Smith's contrasting treatment of the B section (see Figure 4.109), which is more conventional in its harmonic and rhythmic approach to comping. Note the voicings for the major 7th chords are identical in their intervallic construction, requiring a large hand to execute as they span a Minor 10th. Note that Smith returns to The Tina Brooks' Comp in the 8th bar.

Figure 4.109 CH2BM1-8[47] comping variations.



Smith's comping during Confirmation also makes extensive use of The House Party Clave, most notably at the end of solos by Tina Brooks, Lee Morgan and Lou Donaldson. The transcribed example at Figure 4.110 is archetypal, and from Tina Brooks' solo.

Figure 4.110 The House Party 'Comp' on Tina Brooks' solo CH3BM8-ALM1-8.



47 Indistinct chord voicings are indicated using an asterix and rhythmic notation. Indistinct notes are indicated with an 'x' for the notehead.

The Blue Room

Recorded during the August 25th 1957 session, "The Blue Room" (a.k.a. "Blue Room") is a less well-known Rodgers & Hart composition, from their 1926 musical The Girl Friend. This song was not released on the original issues of either The Sermon or House Party albums: it was first released in 1979 on the Blue Note LP entitled Confirmation. While its omission might imply the recording of "The Blue Room" is of less value, Smith's solo is of great value regarding his improvisatory style. Unlike the extended instrumentation used on "Au Privave" or "Confirmation", this tune features the unusual guitar-less trio combination of:

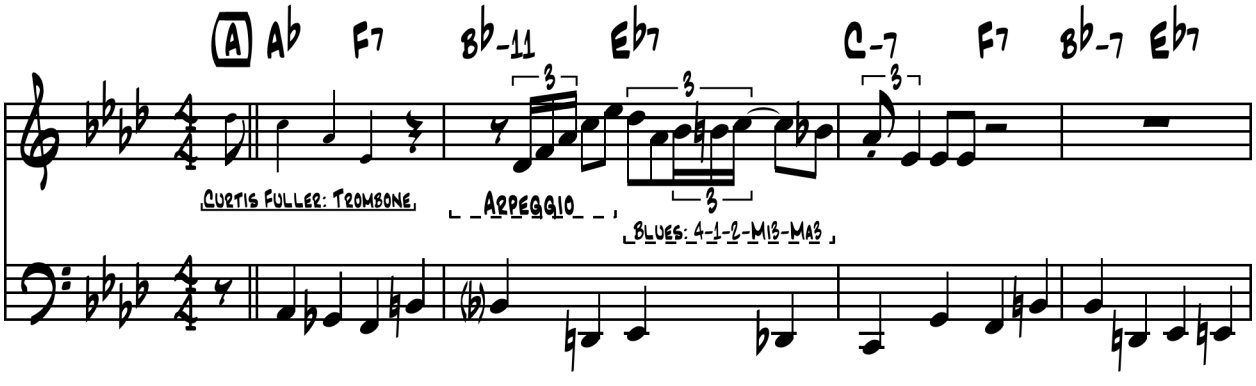
Jimmy Smith - Hammond Organ
Curtis Fuller - Trombone
Donald Bailey - Drums

On this song, Smith uses a percussion-less upper manual setting of 888000000. This organ tone is most associated with "The Sermon" (the song), simply because of the popularity of that tune. However, it's worth noting that Smith is using it here, 6 months before the session on which The Sermon was recorded.[48]

Smith's solo

Smith's solo on "The Blue Room" makes extended use of arpeggios, often performed as double-time phrases. These arpeggios usually traverse chord tones 3 - 5 - 7 - 9, with Smith's connecting material consisting of succedent grace notes and other ornaments that impart a blues tonality, without the obvious use of blues scales. Smith's opening phrase on "The Blue Room" is a good example - the Bb-7 chord is outlined as a minor-11th chord, then Smith plays a blues line consisting of scale tones 4-1-2-Min3rd - Maj3rd - played as a blues ornament - note the nested triplets - see Figure 4.111.

Figure 4.111 The Blue Room II-V Lick - Smith's opening phrase CH1A1M1-4.



48 This organ tone can also be heard on Au Privave.

Smith's 2nd phrase at Figure 4.112 consists almost entirely of arpeggios. As previously discussed elsewhere in this paper, the lowest note of the arpeggio often falls on an upbeat. Note the Ab13sus chord is followed by its tritone substitution (D9), and the anticipation of the Bb7 chord by two beats - Smith ignores the F7 chord.

Figure 4.112 CH1A1M5-7 Arpeggios.

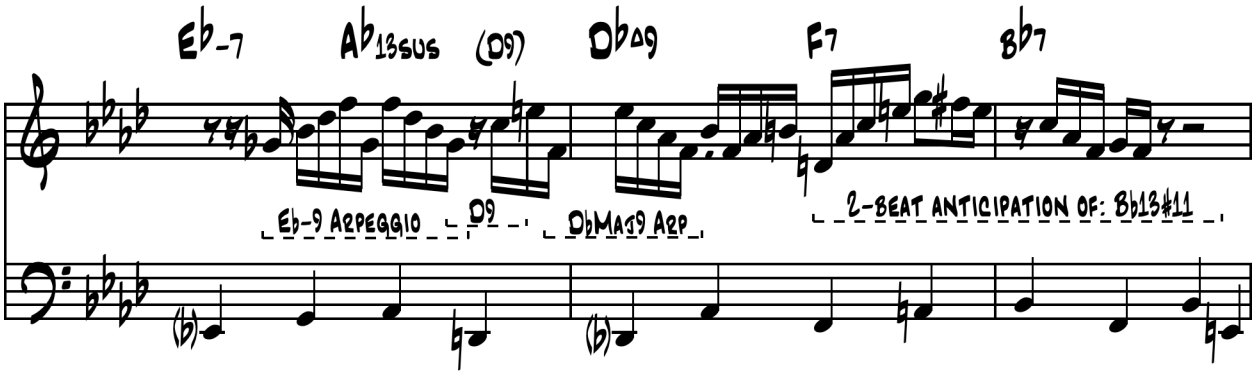
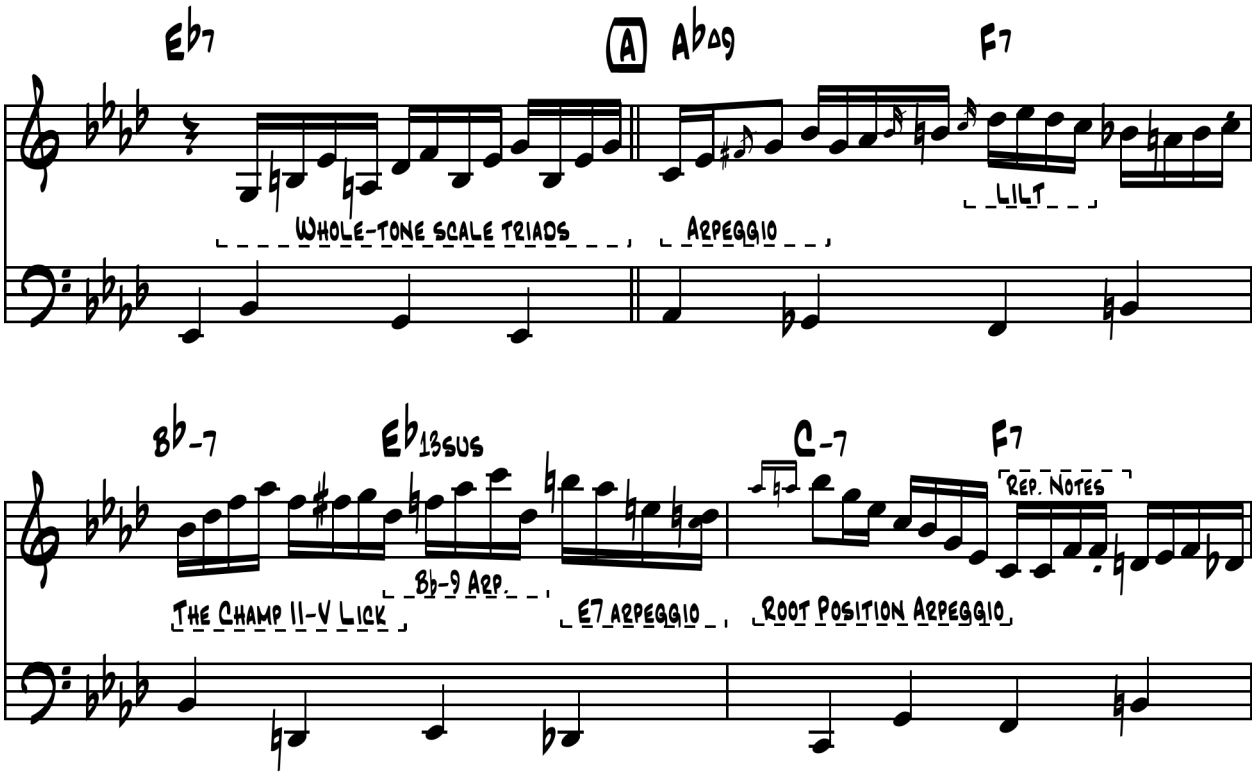


Figure 4.113 outlines one of the most technically demanding passages of Smith's solo on "The Blue Room". The articulation of the 2nd bar of this example, with the grace notes and rhythmic lilt at beat 3 are particularly demanding at the recorded tempo of 153 bpm, as are the repeated notes in the 4th bar. Note the presence of whole-tone scale triads and a reappearance of The Champ II-V Lick[49] (see Figure 4.21).

Figure 4.113 CH1A1M8-CH1A2M1-3 Arpeggios and The Champ II-V Lick.

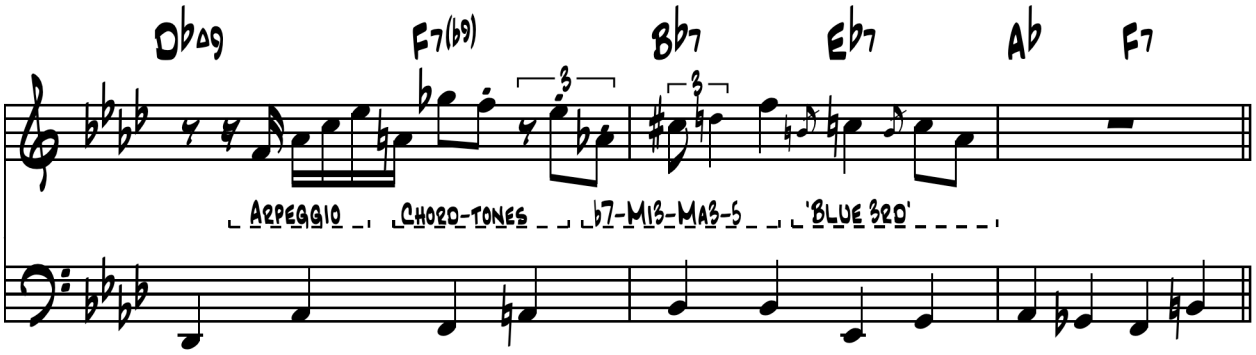


49 Smith plays this lick several times throughout this solo.

> Funky just means earthy, coming out of the blues and gospel thing, but it's not a style, it's a feel, an approach to playing. (Silver, Horace. qtd in Mathieson 41)

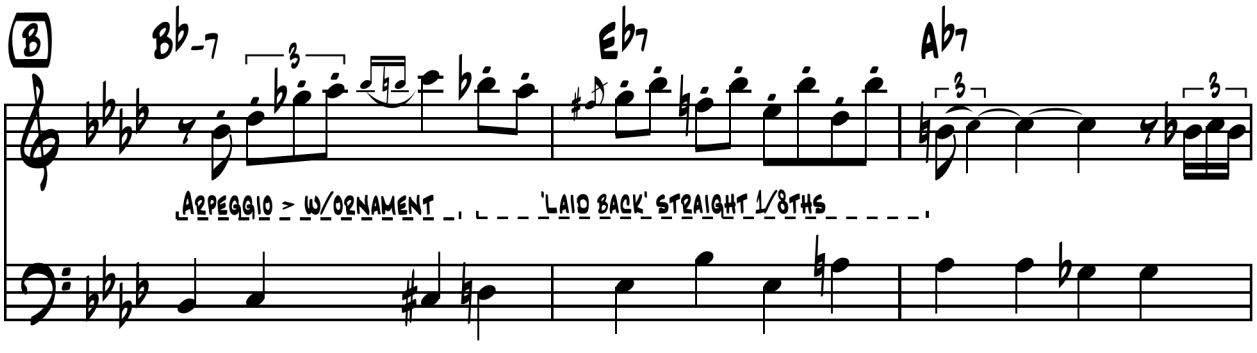
While the term 'funky' in modern times has a myriad of meanings, phrases such as Figure 4.114 fit Silver's and Mathieson's mid-1950's definition, the latter of whom uses phrases such as 'blues-rooted earthiness' and 'The combination of funky, folk-inflected themes with sophisticated bop' (Mathieson 39, 41). Smith's bop-like treatment of the first two chords is followed by a blues-treatment of the Bb7 chord then resolved with a 'Blue 3rd' of the tonic chord. The rhythmic mixture of 1/16ths, eighth-notes, triplets and grace notes contribute to the 'funky' feeling.

Figure 4.114 CH1A2M6-8 Funky Phrases.



The musical effect of Smith's staccato articulation during the B section at Figure 4.115 is heightened by his 'laid-back' rhythmic phrasing (i.e. late compared to the pulse). Note the 3rd of the key (C) is treated with blues grace notes, as is the 3rd of Eb7.

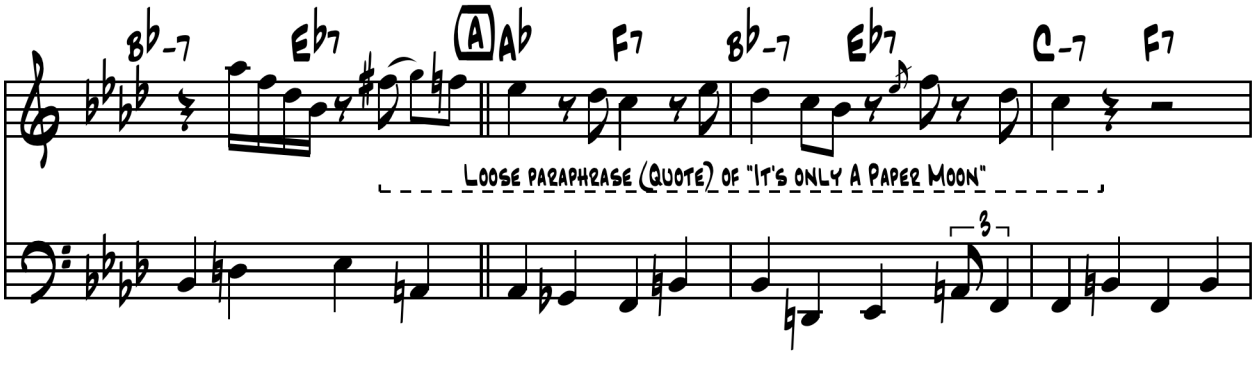
Figure 4.115 CH1BM1-3 Laid-back phrasing.



Melodic Quotations

Bob Blumenthal notes that "one interesting subplot" to these blowing sessions "is the various ways in which the soloists employ quotations" of other jazz standards (liner notes to J. Smith *The Sermon*). Smith participates in this 'subplot', quoting the melody from "Tea For Two" during Curtis Fuller's solo, then a loose paraphrase of "It's Only A Paper Moon", transcribed at Figure 4.116.

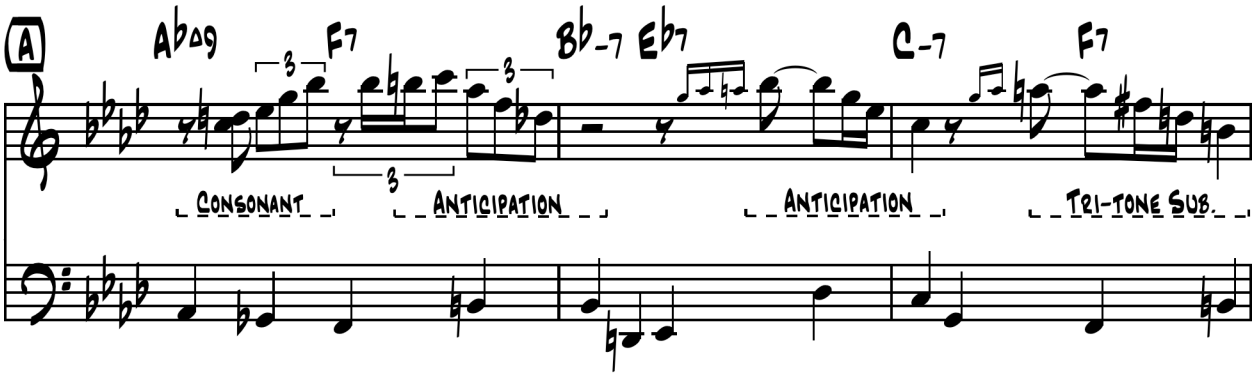
Figure 4.116 CH1BM8-ALM1-3 Quotations.



Chordal Anticipation

As seen previously at Figure 4.112, Smith's use of arpeggios is not restricted to the beats over which the chord falls (consonance). His 2nd Chorus features more anticipation of the chord changes, creating a sense of forward motion in the music - see Figure 4.117.

Figure 4.117 CH2A1M1-3 Chordal Anticipation.



Chapter 5: Performance Paradigms

> From the beginning, Milt Buckner and his contemporaries emphasized a strong, swinging beat, locking into a "groove" with the drummer. Establishing a rhythmic groove is regarded by many as the essence of organ jazz, whether the rhythmic pattern is "straight ahead," funk, rock, or Latin (Woodward 78-79).

This chapter describes the performance paradigms of playing the Hammond organ in a jazz performance setting, as established by Jimmy Smith, Milt Buckner, 'Wild' Bill Davis and Marlowe Morris. The challenges facing the jazz organist will be established via defining 'groove'; accurately describing the role of the bass pedals in the creation of both the bass line and the groove; the relationship between the organist and 'organ drummers'; the creative co-ordination required of the organist.

'Groove' definition

The technical definition of 'groove' as provided by Jeff Pressing in *Black Atlantic Rhythm* is clear and concise. To this I will add some further qualifications from personal experience, supported with a comparison between European and African-American forms of dance music from organist Radam Schwartz. Pressing:

> A groove or feel is taken here to be a cognitive temporal phenomenon emerging from one or more carefully aligned concurrent rhythmic patterns, characterized by:
>
> 1. perception of recurring pulses, and subdivision structure to such pulses,
> 2. perception of a cycle of time, of length 2 or more pulses, enabling identification of cycle locations, and
> 3. effectiveness in engaging synchronizing body responses (e.g., dance, foot-tapping). (288)

Given the interactive nature of the Afrological as discussed above, Pressing's 3rd point is of particular importance here, as he states that when comparing grooves, the most effective groove is the one that has the greater ability to "engage human movement and attention" (290). Pressing also distinguishes between Eu-

ropean forms of music that might fit the above criteria by stating that African diasporic rhythm i.e. Black Atlantic Rhythm has:

1. 'relatively high levels of syncopation' and
2. 'favours equal pulse durations', i.e. *4/4*, 12/8 and
3. Has a 'metronomic approach to timing' (288)

While Pressing provides clarity here, for the purposes of this study, it is important to note that he has not incorporated the uniquely American rhythmic feature of accents or stress points on beats 2 and *4*. This back beat can be heard and/or felt in many African-American forms of music and is especially salient as an organising factor in organ jazz. For example, organist Jack McDuff required the hi-hat cymbal "hard on two and four" (Petschauer, Rudy. qtd. in Landsberg). Similarly, when discussing the bigger backbeat in jazz organ music, Frank Wilson agrees: "…that's the foundation. You have to develop some kind of internal clock".[50]

Time Feel

While the metronomic approach is a major feature of both Pressing and Wilson's (O. Wilson) description of African-derived music, it is important to distinguish that is not necessarily a *quantised* phenomenon when it comes to its expression within a group performance. It is possible *and* common for two or more musicians to each be performing with a strong metronomic sense, but perceptually each individual having their own unique expression of this sense, and, crucially, where it is placed relative to another musicians' expression of the same. Common dialogues amongst contemporary musicians on this topic refer to three relative positions of this metronomic sense. The definition that follows here is my own, insofar as it is an understanding of time feel gained through years of rhythmic performance refinement in African-American music genres. However, my definitions are close to those of drummer Malcolm 'Mac' Santiago in the chapter entitled "Rhythmony and Time Feel" from *Beyond the Metronome* (35).

For the purposes of this study, an individual musician's time feel can be perceived as:

1. 'On Top' i.e. directly lined up with the salient metronomic pulse.
2. 'Behind' i.e. perceived as occurring after the salient metronomic pulse.
3. 'In Front' i.e. perceived as preceding the salient metronomic pulse.

While it might seem both logical and desirable for all members of an ensemble to be 'On Top' of the beat in a performance situation, the individual rhythmic expression of pulse is an important feature of the Afrological. The rhythmic tension created by an ensemble consisting of several different expressions of the pulse can create a very powerful effect, that can be pleasing and more likely to engage synchronized body responses, both within the ensemble and their audience.

50 Interview with the author.

It is important when considering the three expressions of time feel above that "the key is consistency relative to the pulse" (Santiago 35). Poor timekeeping, often by under-resourced musicians, is commonly referred to as *dragging* or *rushing*. This often results in undesirable changes in tempo. Santiago's definitions of these undesirable phenomena:

> If the performer is "dragging," she plays behind the beat a little more with each pulse. This eventually forces other performers to slow the pulse in order to coordinate with the "dragging" player. If the performer is "rushing," he plays slightly ahead of the beat a little more with each pulse. This eventually forces the other players to speed the pulse in order to coordinate with the "rushing" player (35-36).

The expressive capacity of a musician who has control of their personal time feel will have the ability to convey certain emotions. Santiago equates playing:

1. 'On Top' with creating "a rock-solid centred sound."
2. 'Behind' with "a cool, relaxed feeling."
3. 'In Front' with "an edgy or anxious mood." (35-36)

Vijay Iyer notes that "Groove has no correlate in European concert music, and is therefore indescribable by models derived from it" (17). When comparing European and African-American forms of dance music, Schwartz provides further clarity by comparing European dance music, with the metronomic effect of the Afrological. In European dance music:

> "…every time you get to the end of the phrase, there's a little lilt, that goes up and sort of suspends and comes back. It's not part of African-American rhythm. African-American sensuality is the rhythm being propelled."[51]

To summarise, for the purposes of this study, a 'groove' is a propulsive metronomic pulse expressed with high levels of syncopation, organised around stress points on beats 2 and 4, the effect of which is likely to "engage human movement and attention" (Pressing 290). Individual expressions of 'the groove' are an Afrological phenomena and can be placed On Top, Behind or In Front of the pulse to create a desired time feel.

> Groove concerns the animation and decoration of time as it is shared by musicians and audience. This relates to the functional role of African and African-American musics in their communities (Iyer 16).

51 Interview with the author.

Bass pedal myths

> Jimmy Smith is the inventor and creator of the left-hand bass. Jimmy found the best stops to play the bass, the best way to play the bass. He chose the best that the instrument had to offer. - Caesar Frazier[52]

In much of the writing and folklore surrounding jazz organ, a great deal of misconception, myth and half-truths exist regarding the use of the Hammond's bass pedals. Album liner notes often lionise a organist's abilities on the bass pedals, documenting their left-hand chords and right hand melodies, as if jazz organ is simply a modern jazz piano style to which a set of bass pedals are attached. For example, Robert Levin:

> "The jazz organist needs not only to play chordal and (when in solo) melodic lines - the ordinary role of the piano - but, with a foot pedal, must simultaneously sustain the bass line as well." (Liner notes to J. Smith *House Party*)

Then Joe Goldberg:

> "As usual, there is no bass, because Smith creates his own bass lines with the foot pedals of the organ" (Liner notes to J. Smith *Prayer Meeting*).

These misconceptions imply that there are 3 distinct musical components when performing on the Hammond - bass line, chords and melody. However, even a cursory audition of the albums House Party or Prayer Meeting reveal this is not the case. Most tunes of any significant tempo, apart from ballads will feature a bass line and one other part: a chordal accompaniment part (behind a soloist), or a single-note melodic solo part from the organist.

Indeed these erroneous liner notes "which eulogised the organists' consummate bass-pedal technique" led to many European organists playing all the bass parts on the pedals (Richardson 59). Richardson, who performs in this style, cites a lack of visual information as another culprit in this area. However, even when he saw Jimmy Smith perform in the 1990s, he misinterprets Smith's 'thumping' pedal technique (see below) as miming while his left hand was actually doing all the bass line. Tim Dean-Lewis, another British keyboardist, correctly documents the percussive effect of Smith's pedal tapping technique ('thumping'), while making the same false charge of miming against Jimmy Smith several times in his article *Treading the Board - a Pedal Play: The Artistry of Jimmy Smith in Performance* (206). Manchester-based organist Jay Denson maintains that the tradition in 1960s England was for pedal bass, and that his personal instrument was modified with a sustain unit to allow for a more legato bass line from the pedals. Additionally, stylistic demands for organ-as-big-band, combined with a guitar-less ensemble lineup of organ/drums/saxophone demanded that the bass line be provided by the pedals, enabling a chordal part to always be present.[53]

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52 Interview with the author.
53 Interview with the author.

Thumping

The most correct and clearly articulated description of the use of the bass pedals in jazz organ comes from Mattock:

> It is true that organists use the pedal board for bass extensively, but it is uncommon for them to use it exclusively. At medium to fast tempos, bass lines are almost always played with the left hand on the lower manual. The pedal board is used primarily in the same fashion as a drummer feathering their bass drum to add attack to an upright-bassists lines. A single pitch will be tapped very lightly in quarter notes with the left foot to provide attack, but the actually pitch being heard is that played with the left hand. (24)

The combination of left hand bass note and pedal attack sound ('thumping') is how many organists in the tradition of Jimmy Smith perform. They are not miming or cheating in anyway. It is an artistic choice, partially dictated by the sheer physical and musical limits of playing legato lines on the pedals, which is extremely difficult. As Richardson notes, the "heavy action of the Hammond bass pedal keyboard…makes up-tempo swing…very difficult" (60). The heavy action and lack of sustain of the bass pedal limits legato bass lines to step-wise construction and slower tempos. Additionally, the tone of the pedals is very dominating, not subtle like the lower manual. This also explains the common use of the pedals for all the bass notes of a ballad where the non-legato "two-feel", often tonic-to-fifth of the chord, is appropriate. "What's New" from Jimmy Smith's *Crazy! Baby* album is an example where one hears 3 distinct parts.

Mattock also clearly articulates the other major usage of the bass pedal in jazz:

> On occasion certain notes are played more clearly on the pedal board to accent pitches. Playing bass lines with their feet for short periods of time also allow the organist to take their left hand off the lower manual to manipulate the registrations, Leslie speed, chorus and percussion. (24)

Schwartz' own discussion on bass pedals concurs with Mattock. Additionally, I witnessed Jimmy Smith perform using this exact technique at The Basement (Sydney) in the 1990s. I have also seen many prominent organists use the bass pedals in the same fashion: Dr Lonnie Smith, Tony Monaco, Joey DeFrancesco, and Pat Bianchi, for example. Schwartz describes the musical effect that the pedals have on the groove - that each organists individual sound depends precisely on the amount of staccato articulation on the pedals, combined with a legato left-hand bass line. Organists:

> …stamped the identity on the group…by their individual style of grooving. Most of the groove can be attributed to the bass line, into which the organist has to put the majority of his concentration…the degree to which this is done defines the individual sound of an organist… For example, Jimmy McGriff's feel came about from a very light bounce on the

> pedals, Jack McDuff held the pedal down a little longer getting more of a plodding sound. (27)

Organ Drummers

In addition to the use of the bass pedals, and in the context of groove, the organ is rarely a solo instrument, the organist's musical output rarely occurs in a vacuum. While the rhythmic relationship between a bass player and a drummer in a more conventional jazz setting is crucial, the sound of the organ bass adds a further challenge for the drummer, who needs to be especially sensitive in order to create a rhythmically engaging groove. The sound of the organ bass is less clear than a double bass, even with the attack of the thumping technique described above. Dr. Lonnie Smith advises: "Playing the pedal will give a little more (definition) but… you're not going to sound like an acoustic bass player."[54] For this reason, according to Nate Lucas, a drummer cannot "…approach the organ-drum situation the same way they would approach playing with a piano and a bass, (as) it's completely different. With an organ you need to hear space."[55]

This skill among drummers is seen are a rare commodity in jazz circles, with experts known as 'organ drummers'. Bill Heid argues that "There's not many drummers who can pull it off. It is rare to find drummers who can lock in with it."[56]

Creative co-ordination

Given that at anytime in a performance, the jazz organist is fulfilling roles usually assigned to two (or more) musicians, to provide melody and/or harmony plus the bass line, a great deal of creative co-ordination between the hands and feet is required. In addition to this independence, a deep knowledge of jazz vocabulary in all three areas is layered with the propulsive rhythm of the African-American pulse to create the groove. Dr Lonnie Smith: "…you have to split your brain in half, because of the bass" (R. Lewis). Organists prepare and rehearse bass lines through common chord progressions until the skill is at the level of unconscious competence. Nate Lucas describes this high-order skill in spiritual terms:

> First of all you have to find a 'peace' within yourself, to be able to open up, to do something like that. It just takes a 'calm' where you stop telling yourself 'I can't do that' and you find a 'calm' - this is what the bass lines' doing, so this is what I'm doing, and I wanna 'do this' over here (gestures with his right-hand) so I'm going to do that (too). This (gestures with his left-hand) is doing what it's supposed to be doing, I'm not worried about that anymore.[57]

This bass line is integral to the music, and in true Afrological style, prominent organists are identifiable by the arc of their bass lines and they way they sound and feel. Don Williams describes the responsibility and

54 Interview with the author.
55 Interview with the author.
56 Interview with the author.
57 Interview with the author.

challenge well:

> It's not an easy instrument and everybody can't play it…That bassline has got to make you move. It's gotta be right in the pocket. The right hand has to be cool too, but the bassline is what moves the whole band.[58]

The challenge of the organist's multiple roles in the jazz organ trio/quartet setting is mentioned often amongst musicians experienced within the genre. Many pianists made the switch to organ successfully, riding the wave of popularity "directly traceable to" Jimmy Smith (Goldberg, Joe. Liner notes to J. Smith *Prayer Meeting*), but a great many highly skilled, prominent pianists tried and gave up (LeDonne, Mike. qtd. in DeFrancesco). Mike Flanigin admits that the B3 is "an instrument that is a very, very difficult instrument to play",[59] while Wil Blades expresses frustration at the lack of recognition for the enormous challenge involved:

> I don't know if people quite comprehend how hard of an instrument it is to play. I've always said even to be a decent organ player you have to be pretty good, if you're kicking bass. It's a freaking hard instrument to play![60]

Given this context of creative co-ordination, Jimmy Smith's description of the skills required of a jazz organist bears repeating :

> "You know, you just don't sit down at the organ and play it simply because you happen to know how to play piano; because the main thing is keeping a good bass line, just like a good bass fiddle would play. I had two years of double bass in school, so I knew just how that bass line is supposed to run, and how to make it come out even with my solo. Everything has to tell a story, and the bass and the hands have to mesh." (Smith, Jimmy. qtd in liner notes to J. Smith *The Sounds of Jimmy Smith*)

Despite all these challenges, contemporary organists such as Sam Yahel and Larry Goldings both express a common satisfaction with playing bass lines. Yahel: "I loved the way playing the bass allowed me to connect with drummers in a way that I hadn't done as a piano player" (Blogcritics). Goldings was attracted to bass lines early in his education, influenced by pianist Dave McKenna, who played his own bass lines. While it is unusual for a pianist to play in this fashion, it formed Goldings' initial concept. However "it was years between that initial interest in it and when I thought 'maybe I'll try organ'". Describing the experience of playing his own bass lines, Goldings adds that "the feeling of a complete, dual role was a nice powerful feeling for me."[61]

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58 Interview with the author.
59 Interview with the author.
60 Interview with the author.
61 Interview with the author.

Chapter 6
Jazz Organ: Decline and Resurgence

Like any artistic movement, the style of jazz crystallised by Jimmy Smith has waxed and waned over the decades since he appeared on the scene in 1956. Likewise, the "hundreds of cocktail lounges, bars and grills all over the United States" (Feather, Leonard. original liner notes to J. Smith *Softly*) that fostered soul jazz, were not immune to shifting audience tastes, musical evolutions, socio-economic factors or technological advances. A common folklore is that the jazz organ movement died out, only to be revived by the virtuosic talents of a very young (white) Joey DeFrancesco in the late 1980s. While there is some truth to this, the actual story is more nuanced and several factors may warrant discussion.

Chitlin' Circuit decline

Many interviewees speak of the number of chitlin' circuit clubs dwindling, first in the late 1960s, then again in the 1980s. As quoted above, Bill Heid cites the race riots of the late 1960s as affecting the jazz scene in inner city areas as one cause.[62] Guitarist Eric Johnson, who played with Jack McDuff in the early 1970s, speaks of music performances being moved to medium-sized theatres: "Maybe around '76…that's when the soul jazz and the nightclubs started to dip."[63] Organist Nate Lucas blames the scourge of the crack cocaine epidemic of the 1980s as ruining the cultural hub that small music clubs were to inner-city areas:

> …that's when the crack (cocaine) era hit America. Most Hammond organ joints were in bad neighbourhoods, it was the chitlin' circuit. People were afraid to go to Harlem, and certain parts of Brooklyn, or certain parts of Pittsburgh, or Cleveland. They were afraid - you had crack heads who were literally dragging you out of your car and almost killing you for ten dollars. So a lot of the Hammond organ spots closed up. Harlem was a war zone.[64]

Other researchers argue that an (unexpected) effect of the civil rights movement, and the resulting end of segregation, negated the need for separate public places for African-Americans. Matt Snorton:

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62 Interview with the author.
63 Interview with the author.
64 Interview with the author.

> That's what killed the chitlin circuit…more than anything else, was the evolution of…music and of the sociology of the time, which was integration, and that opened up the whole country…the need for a Chitlins Circuit, which was almost a necessity in its day, no longer existed (P. Smith).

Organist Caesar Frazier attributes the current lack of prominent African-American jazz organists directly to the decline of chitlin circuit, as "those places were the breeding ground for black organ players" and that "overall, black people have divorced themselves from jazz."[65]

Music education declines in African American communities

Noting that jazz education at the university and college level grew throughout the 1970s, changes to music education policy at high school level are regarded as a significant contributing factor in the numbers of African-American jazz organists and other instrumentalists entering the music scene post 1980. Two interviewees, organists Nate Lucas and Wil Blades allege that during the late 1970s and early 1980s, music education funding dried up in school districts in lower socio-economic areas. The effect was that lower numbers of African-American kids from urban areas had the opportunity to move into a career in music. While I can find no legislative documentation to verify that music funding declined in this specific period, Ruth Iana Gustafson's entire book *Race and Curriculum: Music in Childhood Education* is an attempt to explain the "near 100 percent attrition rate of African American students from public school music programs across the country" (Gustafson xii). Gustafson's work does not point to funding specifically, rather that the field of music education "became entangled with aesthetics associated with whiteness", discouraging African American students who couldn't relate to the way in which music was presented (Anonymous).

Nate Lucas was lucky to come from a musical family, with his father Max Lucas being a prominent professional saxophonist in Harlem for an astonishing 80 years. Still, Nate remembers the effects on classmates of reduced funding: "being one of those kids, there were no instruments to play…you couldn't play the piano or drums 'cos no-one taught you."[66] These lack of educational resources is confirmed by organist Wil Blades[67] and both he and Lucas cite the creation of Rap and Hip-Hop music as the result of the innate creativity and resourcefulness in African-American communities.

New Black Middle Class

Carson discusses the effects of the rising "New Black Middle Class" in the early 1970s, unlikely to identify with more authentic expressions of African-American Culture, preferring what was seen as the more sophisticated "Smooth Jazz" phenomenon that started around the same time (12). Organist Bill Heid describes a move away from traditional forms of black music culture: "The black people look upon that old

65 Interview with the author.
66 Interview with the author.
67 Interview with the author.

stuff, blues, bebop as 'that's some old plantation shit, we don't want to be associated with that anymore'".[68] Rosenthal cites the "collapse of black ghettos as viable cultural contexts" as one of a complex myriad of reasons why young blacks are more attracted to "rapping, dj-ing, and 'scratching'", rather than the serious pursuit of instrumental artistry ("Jazz in the ghetto" 55). It is during this time that jazz would "end its organic relationship with black working class communities and black vernacular culture" (Neal 35).

While jazz was relatively popular with white audiences in the late 1980s (Carson 12), Rosenthal contrasts the relative popularity of jazz in the late 1980s with the low numbers of young African-American musicians making their way into the jazz world. While "talented black teenagers" during the post-war years were attracted to jazz by its sheer prevalence in the ghetto, the changes in class structure and music education have drastically reduced the "flow" to a "trickle" (Rosenthal "Jazz in the ghetto" 51-52).

New Instruments, New Sounds

While the Hammond Organ was in many respects, the first synthesizer, it didn't hold its status as the only alternative to the acoustic piano for very long. Ray Charles pioneered the link between soul music and electric piano when he used an early Wurlitzer model on his hit "What I Say" on Atlantic records in 1959. The late 1960s saw many jazz pianists who were sick of out-of-tune pianos move over to the Rhodes electric piano (McCauley). Bob Moog's gargantuan modular synthesisers, once restricted to university music departments, saw widespread acceptance among jazz musicians with the release of the portable Minimoog in the early 1970s. These were just a few of the tonal options available to the modern keyboardist at the time.

In a time of changing styles and diminishing opportunities, it stands to reason that younger musicians might be reticent to carry the 200kg B3 and risk appearing old fashioned. Larry Goldings: "The whole idea of portable instruments that could mimic other instruments, people freaked out over that. I think that had a lot to do with (the decline of the B3)."[69] Bill Heid remembers seeing pioneering organist Richard 'Groove' Holmes performing on smaller, lighter digital instruments, having abandoned his B3 altogether.[70]

Rise of Jazz Fusion

These newer instruments, especially the Rhodes and the Minimoog were explored and exploited to great effect throughout the jazz-fusion era, becoming, along with the electric guitar, the main tonal voices of the style. Fusion's rock aesthetic was well suited the move to concert music in theatres, and all swinging jazz suffered as a result. "…Fusion was comin' in, and the soul jazz was on the back burner. Chick Corea and all that type of stuff started coming in and the masses really went crazy over that" argues Eric Johnson[71]. Organists Larry Goldings and Mike LeDonne both cite the stylistic move to Fusion and the perception of straight ahead swinging jazz as, according to Goldings "…old fashioned, corny and not with the times".[72]

68 Interview with the author.
69 Interview with the author.
70 Interview with the author.
71 Interview with the author.
72 Interview with the author.

LeDonne also points to the difficulties of marketing such music, especially the organ:

> …they didn't know how to market organ anymore, in a soulful situation, where it was just a straight-ahead instrument that just played tunes and sounded great. They didn't know how to do that until they had a new phenom on it, that gave them something to market. They were waiting for that and they got it with Joey (DeFrancesco) and then they had another chance with Larry (Goldings) and everything fell into place after that.[73]

Young Phenomenons: Joey DeFrancesco

During the 1980s, marketing and stylistic hurdles were brushed aside. While jazz organ had been out of the public eye for some time, record companies especially liked to sign and promote talented young musicians in the 1980s. Joey DeFrancesco, a young organist of Italian descent from Philadelphia, had absorbed the performance style and improvisatory vocabulary of Jimmy Smith et al by his late teens. On his first recordings and subsequent touring with Miles Davis, DeFrancesco introduced traditional jazz organ style to a new generation of musicians and music fans. Mike LeDonne: "It was the young phenom time, you know? It was the Monk competitions, Wynton Marsalis, and young phenomenal musicians getting the record date and being the new leaders on their instruments". Larry Goldings admits to riding this wave himself:

> In the mid 80s people like Joey and myself and Barbara Dennerlein - and of course, we were young and that was attractive to labels and still is - to sign the youngest possible person that's got some talent, seems to be easier for them to promote artists that way. There was definitely a resurgence around that time.[74]

Conclusion

For the reasons cited above, especially the lack of music education in the declining inner cities, it is perhaps not surprising that many of the 'young phenoms' are of caucasian background. Given that jazz organ style is an exclusive product of African-American culture, I feel it is a great loss that this tradition of jazz organ has largely died out within that community. Bill Heid laments that "young blacks do not respond to the B3 sound at all".[75] Will Blades believes all the young African-American organists are in the church: "You still have the black church organists, gospel organists, some of them are scary (good). But you're not seeing very many young, black jazz organ players."[76]

So to a great many people, it has been easy to assume that jazz organ completely died out as both a musical style and cultural feature during the 1970s. The argument against this folklore is centred around the visibility of the jazz organ veterans and their (apparent) lack of marketability. While there is some truth

73 Interview with the author.
74 Interview with the author.
75 Interview with the author.
76 Interview with the author.

to the jazz organ scene diminishing, many contend that the originators of the style were still very much active. Jack McDuff alumni guitarist Dave Stryker toured with McDuff in the 1980s and argues that, in addition to McDuff, Jimmy McGriff, Lonnie Smith and 'Groove' Holmes were still active, all the while admitting that "…it did die out a little bit".[77] Saxophonist Lou Donaldson provides a unique perspective, arguing that the accessible format of soul jazz and organ groups were essential to the viability of a touring circuit for jazz:

> Organ has always been there. It it hadn't been for organ, there wouldn't have been no jazz circuit. Organ kept the clubs alive. 'Cos when the musicians start to playin' avant-garde music, they couldn't play in these clubs. People would leave, they didn't want to hear.[78]

Organist Dr. Lonnie Smith sums up the prevalence of the veterans still on the scene during the years it was supposed to have died out:

> When it slowed up, it wasn't like they stopped playing, you had everybody out there, Johnny Hammond, Groove Holmes, they were still playing, Jack McDuff, Jimmy Smith, Jimmy McGriff, Don Patterson. You had so many great people out there. Shirley Scott. It was so much beautiful (music). A lot of us were still playing in the chitlin circuit, that was those little dives, in those little places. Places packed, it was still going, it was happening.[79]

77 Interview with the author.
78 Interview with the author.
79 Interview with the author.

Chapter 7: Creative Component

The purpose of this section is to describe and document the production of a personal pedagogy that is derived from my interpretation and application of Lewis' Afrological ideology to my creative processes. This pedagogy is constructed from the transcriptions analysed in this research, informed by the wisdom of my interviewees, and guided by Afrological priorities which include, for my purposes, the need for an individual expression of the vocabulary of jazz. Additionally, through the production of both studio and live performance recordings, this section documents my current artistic progress as an organist that is a direct result of this personal pedagogy.

The study of jazz improvisation often involves the application of Chord/Scale Theory (CST). This theory dictates that chords are derived from scales, and therefore an improviser can perform a 'successful' solo by employing the scale(s) that the chord(s) are derived from in their improvisation. Navigating the modal harmonies of modern tunes by composers such as Wayne Shorter and Herbie Hancock, for example, specifically require a strong knowledge of CST. While I found CST to be useful as a guiding principle and analysis method, for my creative purposes as a jazz organist, the application of CST did not yield all the results I desired.[80] Specifically, this is a desire to create performances and improvisations that display an authentic sonic link to the tradition established by Jimmy Smith et al. For me, it is an artistic priority to be able to perform in a style that expresses a personal viewpoint and a deep knowledge of, the jazz organ tradition.

While a major pedagogical feature of jazz education for decades now, some educators have become critical of CST and aim to instil better improvisational processes that are linked to tradition. Hal Galper contends that CST is "bogus - it's a closed in system, it's a short-cut."[81] As an alternative, Galper and others argue that *models* are required:

> …scales and chords, no matter how much you memorize them or run them up and down,

80 In terms of playing jazz organ, I found the application of CST resulted in improvisations that, in general terms, sonically resembled organist Larry Young, whose concept is, generally speaking, modal in nature and regarded as the only significant departure from the tradition established by Jimmy Smith et al.

81 from a lesson with Hal Galper.

> aren't going to magically turn into great stylistic improvisations full of long lines and interesting harmonies. To do that you need a model (O'Donnell).

Over a period of time, I developed significant skills in transcribing the improvised solos of prominent pianists and organists, which revealed a great deal of useful and inspiring melodic, rhythmic and stylistic material. This deeper exposure to material that I deemed valuable shaped my general playing, and certainly provided a visceral connection to the jazz tradition. However, what I learned from the transcriptions only moved my playing part-way in the direction of how I wanted to sound - something in my process was lacking.

My early education in jazz consisted of private lessons with Sydney-based pianist Paul MacNamara, who emphasised the study of the root movements/chord progressions found in jazz standards. Functionally, this translated to a form of proto-bass line, which contributed to my understanding of music being built 'from the bass line'. Alongside this was an ever growing CD collection that consisted of about 50% jazz organ music, mostly from the large number of organists signed to the Blue Note label. I was also fascinated by the single-note lines of bebop pianists, especially Red Garland and Wynton Kelly, who both incorporated a deep blues feeling in their musical expressions. To me, it seems inevitable that I'd be drawn to Jimmy Smith, whose horn-like melodic expression, combined with his own bass lines and deep groove, encapsulated everything I valued about music generally - not only as an enjoyable listening experience, but also as a means of self-expression.

The rewarding outcomes of my methods and practices for understanding the individual musical nuances and characteristics of the important jazz organists of the 1950-60s demonstrated throughout this research, continue to illustrate to me that it is these individual musical aspects that a student of jazz style needs to digest before they can feel free to create their own personalised interpretation of the style. It is quite clear to me, therefore, that individual characteristics of a foundational artist's style would need to be scrutinised and examined thoroughly by the student player wanting to learn to play the style. The musical motifs and dynamic expressions belonging to the foundational artist become the staple diet for the next generation of performers. The new performers learn by the absorption of what has come before, and only then can they experience the freedom of artistically interpreting the style in their way.

In terms of my creative processes and desired artistic outcomes, my interpretation of Lewis' Afrological ideology has the following implications:

- Prioritising a comprehension and assimilation of the performance styles and vocabularies of the leading exponents on my instrument.
- An acknowledgement that I will not, nor cannot, sound exactly the same as these leading exponents. This is viewed in positive terms.
- An acknowledgement of my desire to ultimately sound like myself.
- Prioritising a deep engagement with, and expression of, groove (Black Atlantic Rhythm).

I demonstrate in this research that it is through identifying a chosen artist's individual musical characteristics that the most important elements of a jazz style can be understood, practiced and absorbed. These individual characteristics are described here and in the introduction of this study, as being Afrological in nature.

> Crucial to the creation of a personal sound is the development of analytic skill on the part of an improviser. For the beginner, this process almost always commences with the emulation of other improvisers (G. E. Lewis 241).

If the Afrological ideology upon which jazz is based demands "a personal narrative" (G. E. Lewis 235), then the problem can be defined as: how does one arrive at a personal distillation of jazz? How does the aspiring performer acquire what Lewis describes as a:

> technical knowledge of music theory and of one's instrument as well as thorough attention to the background, history, and culture of one's music (238).

In their separate endeavours, two artistic mentors and innovators of jazz style, Clark Terry (trumpet) and Hal Galper (piano), have succinctly explained the processes for developing a personal distillation of jazz that align with Lewis' Afrological ideology. The application of their teachings has enabled me to develop a personal pedagogy and experience authentic artistic growth as an improviser.

Clark Terry's 3 Steps to Learning Improvisation

Clark Terry's 3 Steps to Learning Improvisation (O'Donnell) clearly outlines a traditional approach to learning jazz improvisation that has much in common ideologically to Lewis' Afrological concepts. It also has much in common with the teaching philosophies and practices of jazz pianist/educator Hal Galper, with whom I've studied. Terry's approach consists of 3 steps:

Imitate

Assimilate

Innovate.

Imitation: can be summarised as "Listening. Learning lines by ear. Transcribing solos. Absorbing a player's feel, articulation, and time" (O'Donnell).

In this step, the choice of *who* to imitate is up to the individual musician. This crucial step is "often overlooked by beginners because scales and theory are immediately thrown in their faces"(O'Donnell). Over a period of time, the student will naturally be drawn to several musicians that they seek to imitate, often for very different elements of musical expression. This will lead to the personal distillation required of the

performer. Galper refers to this step as *Modelling:*

> Models…are very important…I don't think that copying is the matter of taking external information and internalising it - I think it's the reverse. You're using external information to *bring out the way you hear*. The biggest mystery we face is 'how do I hear?' - and what do you need to solve a mystery? Clues…one of the definitions of art is that art is supposed to teach you something about yourself that you never knew before, not teach you about the arts…so that's the way I look at *modelling*. If I hear a lick in a solo that stands out to me and I say 'Wow! What was that?! - That's telling me a resonance was created between me and the player, because I already feel that way about the music - so it was a clue. So I'm not copying that lick to figure out what the player did, I'm copying that lick to find out what it is I'm hearing that I reacted so strongly to - it's a process of self-discovery, not a process of taking external information and internalising it. So that's when I developed my first rule of practicing, which was 'practice only what you like'.[82]

Assimilation: "means ingraining these stylistic nuances, harmonic devices, and lines that you've transcribed into your musical conception"(O'Donnell). This is a higher-order process in developmental terms that specifically requires Imitation as a pre-cursor. Assimilation requires a deeper connection to the chosen elements of jazz vocabulary, where the student not only comprehends the materials on a surface level, but genuinely connects the vocabulary to their "ear and body" (O'Donnell). Galper:

> What you're trying to do is bring to the playing situation what you got from having practiced - not what you practiced…every time you try to throw a lick in you worked on, it just stopped your solo right? That's thinking - the brain is too slow to think. The intuition makes decisions 20,000 times that the speed of the intellect. The brain is too slow - you can't use your brain to play - that's a smart person's problem…what you're trying to do when you practice these lines is to shape your hearing, to learn how to hear these lines, so that eventually, ten years from now…something similar to that might come out. You're not processing to get it out now, you're practicing long term - for ear-training[83].

This step requires great dedication and perseverance to convert the material learned through imitation from a conscious level to the sub-conscious level, to the level of an 'unconscious competence' (Neser). The processes that I have developed to facilitate Assimilation are documented in detail via transcriptions and video demonstrations below.

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82 from a lesson with Hal Galper.
83 from a lesson with Hal Galper.

Innovation:

> "The trick is to somehow evolve into *who you are*." Caesar Frazier[84]

Innovation "is the direct result of hours upon hours of imitation and assimilation" (O'Donnell) and being the highest order of creativity, perhaps the most nebulous to attempt to initiate or simply describe. Having enacted the processes of Imitation and Assimilation upon Smith's vocabulary identified in Chapter 4 for some time now, I have begun to view these processes as a continuum that I am constantly navigating. Certain pieces of jazz vocabulary will be at different stages of the process at any one point in time. In objective terms, it is difficult to self-assess my progress, or ascertain at which stage any piece of chosen vocabulary is located within this continuum. I have, however, noticed that some of the pieces of Smith's vocabulary are at the stage of unconscious competence. Additionally, while I believe some of the processes I have developed to Imitate and Assimilate are themselves somewhat innovative, I have no idea if I have incorporated any Innovation on my chosen vocabulary at this point of my development. Given that Galper describes this as a long-term project, it is likely that it is simply too soon to make any objective statement in this regard.

Afrological Processes

The following section illustrates the processes I have implemented in my own creative practice. These routines are based on the Afrological values I have identified, aiming to *imitate* and *assimilate* the specific pieces of Jimmy Smith's vocabulary that appeal to me, with the long-term goal of using them in *innovative* ways. Many of these routines were arrived at by acting on specific advice from both Clark Terry and Hal Galper.

In the past, I have often transcribed and learned to play from memory, several choruses of a favourite musician's solo. I found that this process yields results in learning their melodic & rhythmic vocabulary, alongside elements of an artists articulation and groove. It can be a very slow process depending on the amount of chosen material, its inherent sophistication and technical demands. I found that one drawback of this method is that the vocabulary learned is sometimes only available to me in a limited way - such as on the exact tune from which it was taken from, or on a similar tune. Perhaps this drawback is simply a manifestation of the problem that that Galper described above: "You're not processing to get it out now, you're practicing long term - for ear-training" Galper.[85]

The first 2 choruses of Jimmy Smith's solo on his blues composition "Open House" (see Figure 7.1) is something I have imitated, on-and-off, for years. I found it valuable as a warm-up routine and beneficial as a model for my own improvisations on an F blues - a form that, due to Jimmy Smith's blues expressions, is the cornerstone of organ jazz. However, I am aware that the process of copying, in an exacting manner, large chunks of musical information is somewhat Eurological in nature - akin to learning repertoire from the European Art Music tradition and committing it to memory.

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84 Interview with the author.
85 from a lesson with Hal Galper.

Figure 7.1 Smith's solo on "Open House" CH1-CH3M1-4.

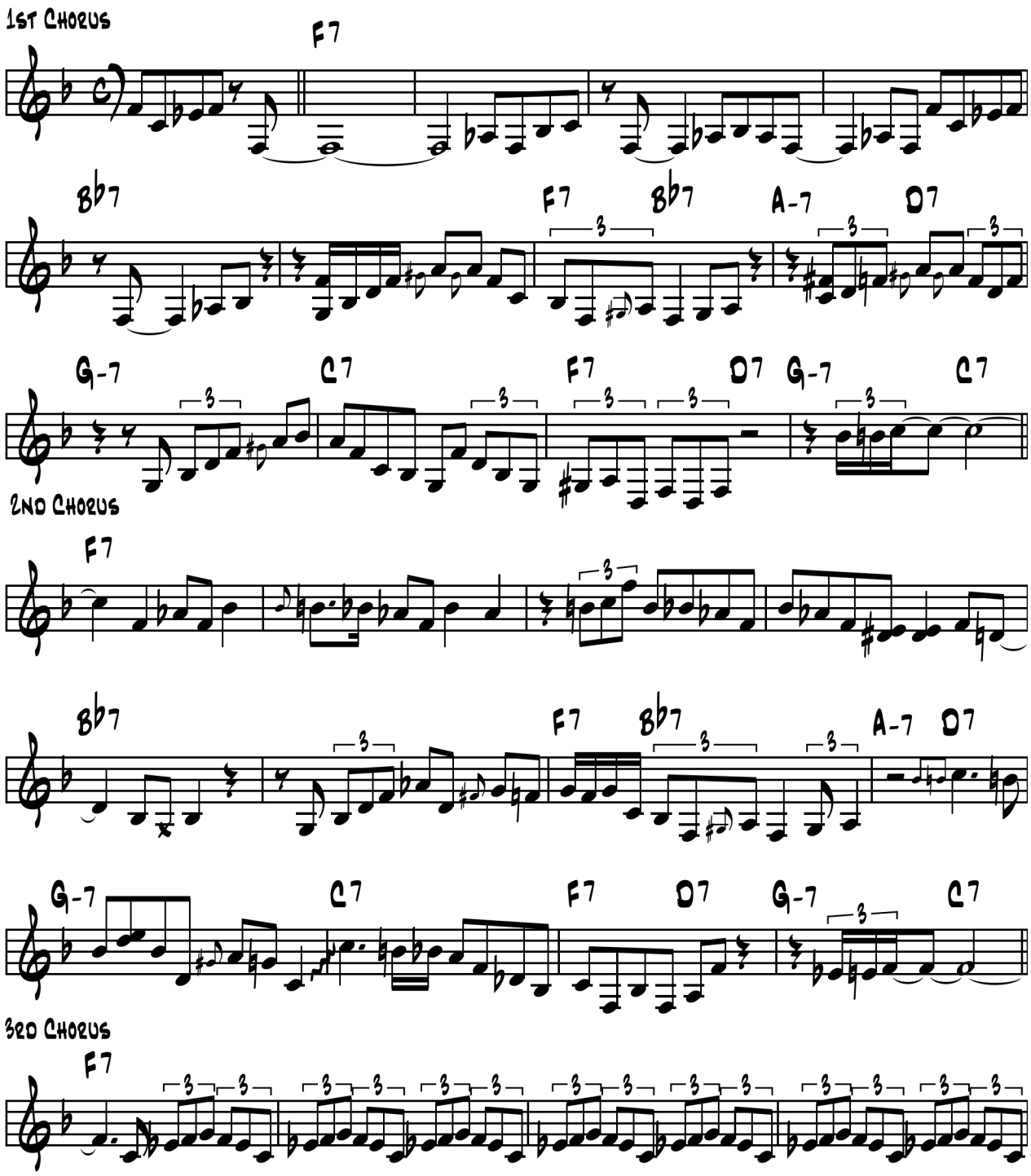
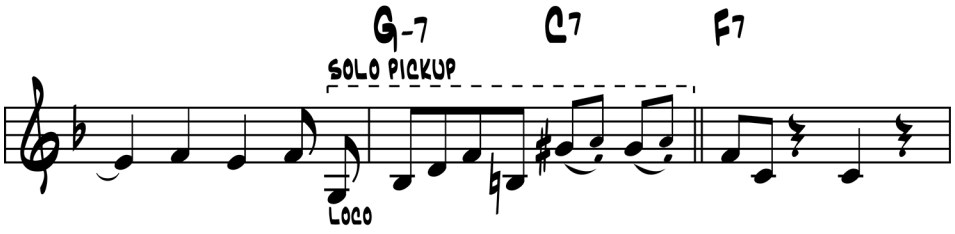


Figure 7.2 "Open House" CH1-CH3M1-4 video demonstration.

Galper's advice on the need for models is more closely aligned to the Afrological viewpoint, in that it encourages the player to directly work on their personal distillation of the music they're hearing. I interpret this as choosing a favourite phrase from a recording, investigating what makes it work, and exploring how to use it in various situations. As an example, I will detail my own processes aimed at imitating and assimilating The Champ Pickup Lick - see Figure 7.3. This phrase, in its original statement, is performed over a II-V-I progression in the final bar of the blues form that is "The Champ".

Figure 7.3 HS2M11-12-CH1M1 The Champ Pick-up Lick.



Process 1: Decontextualisation (Out of Context)

This video shows The Champ Pickup Lick removed from its original context of the 12-bar blues and performed over a cyclic I - VI - II - V progression, see notation at Figure 7.4. Given the frequency of this chord progression in various jazz forms, practicing this phrase in this way enabled me to reinterpret it - decontextualised from the blues form.

Figure 7.4 Process 1: Decontextualisation of The Champ Pickup Lick.

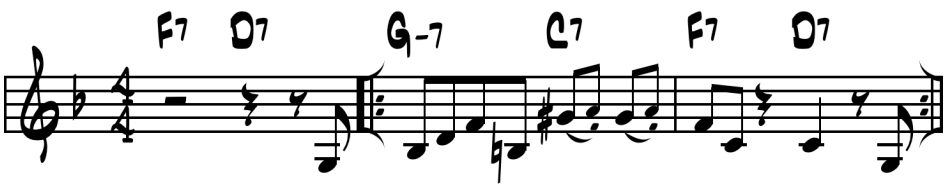


Figure 7.5 Process 1 video demonstration: Decontextualisation of The Champ Pickup Lick.

Process 2: Recontextualisation

In the process of extending my application of The Champ Pickup Lick, one of the more obvious places is over the other II-V-I progressions within the blues form, such as the one that occurs in the 4th bar. This requires the transposition of The Champ Pickup Lick to the key of Bb - see Figure 7.6. This further expands the use of the phrase and crucially demands the player to hear it in another context i.e over related chords in another part of the 12-bar form.

Figure 7.6 Process 2: Recontextualisation with transposition.

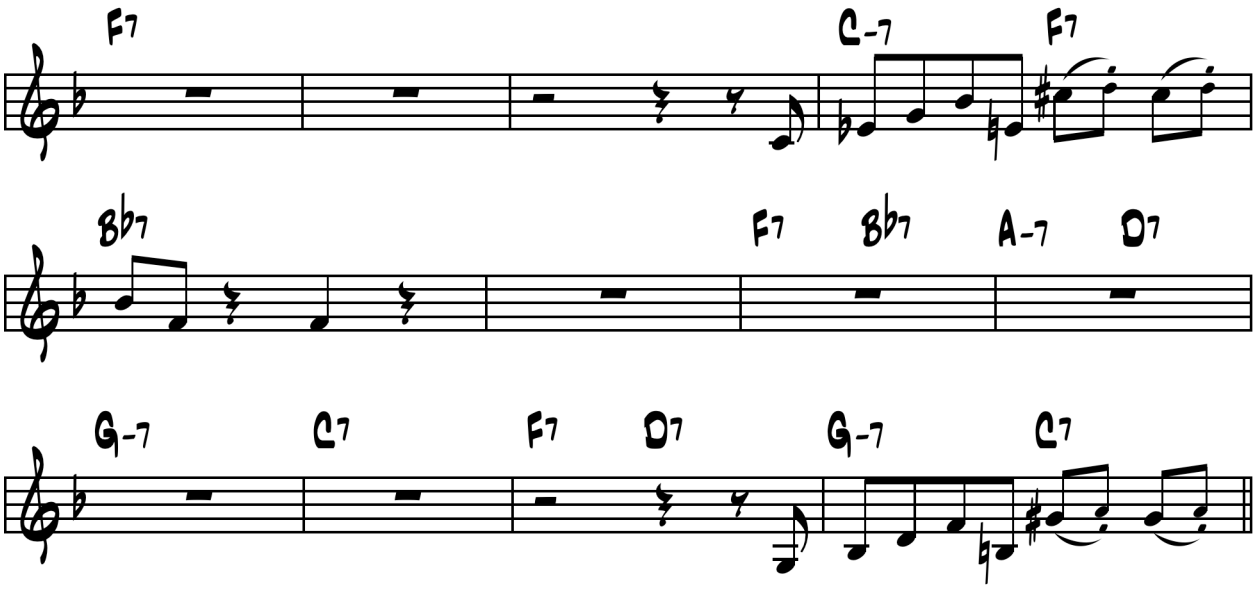


Figure 7.7 Process 2 video demonstration: Recontextualisation with transposition.

Process 3: Superimposition of The Champ Pickup Lick on Dominant 7th chords.

Given that the above example leaves a lot of space within the blues form, I wanted to see if I could make The Champ Pickup Lick fit elsewhere within the form - specifically over the Dominant 7th chords (see Figure 7.8). Smith himself gave me this clue, as he performs a modified version of The Champ Pickup Lick over the Bb7 chord during his solo on The Champ (see Figure 4.19 above) and also plays phrases constructed of near-identical material during both choruses on his solo on Open House - see Figure 7.1 above. Note that in a similar fashion to the 2-chord construction of The House Party Comp (see Figure 4.107), there are only two key centres to The Champ Pickup Lick in this example - similarly a fourth apart.

Figure 7.8 Process 3: Superimposition of The Champ Pickup Lick on Dominant 7th chords.

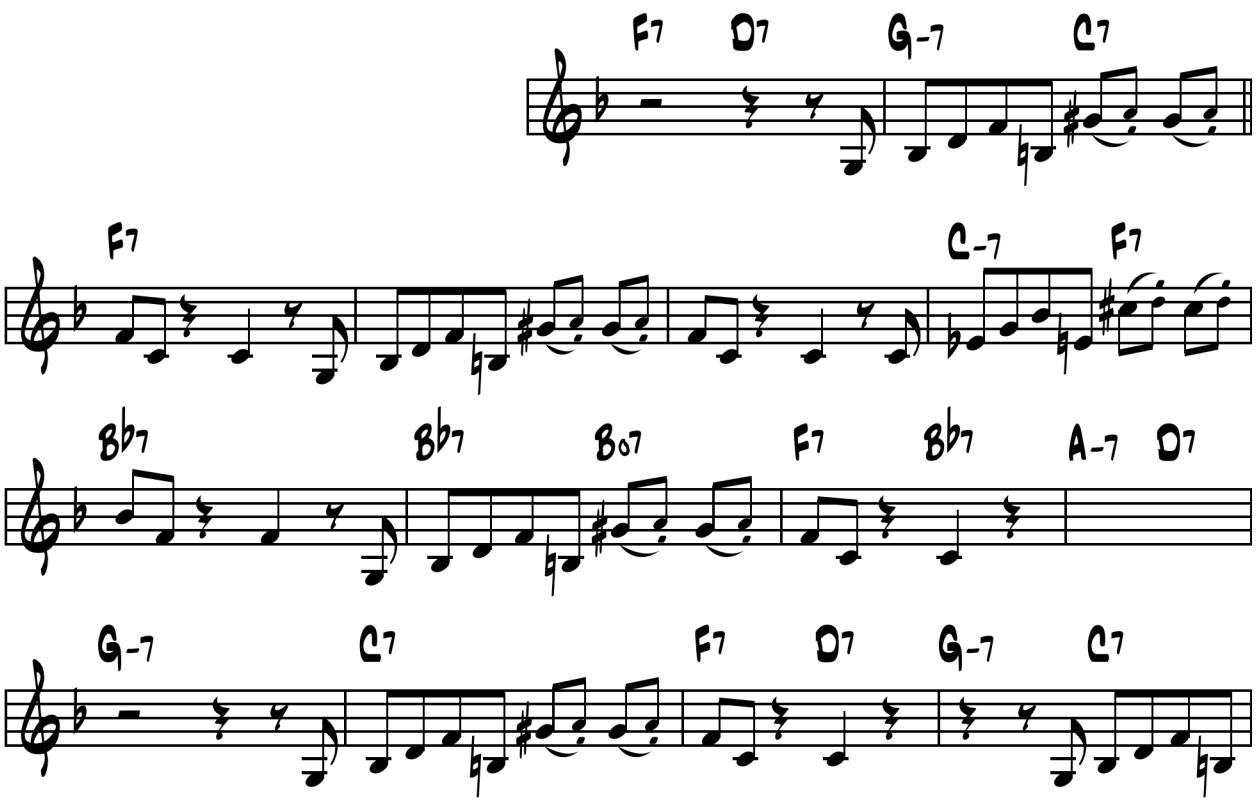


Figure 7.9 Process 3 video demonstration: Superimposition of The Champ Pickup Lick on Dominant 7th chords.

Process 4: 2-beat displacement

I found that displacing The Champ Pickup Lick by 2 beats worked quite well, resulting in a different feeling to the phrase by changing how its inherent resolution relates to the harmony at any one point within the form - see Figure 7.10. Note that this yields unusual note-choices in the 8th bar of the blues form - the performance of a G-7 arpeggio over a D7 chord. Whether one chooses to describe this as a form of *forward motion* or simply anticipating the next chord, it is unlikely that the application of CST would provide this good sounding phraseology. CST would dictate the use of either the D Mixolydian mode or the D Phrygian Dominant mode.

Figure 7.10 Process 4: 2-beat displacement of The Champ Pickup Lick.

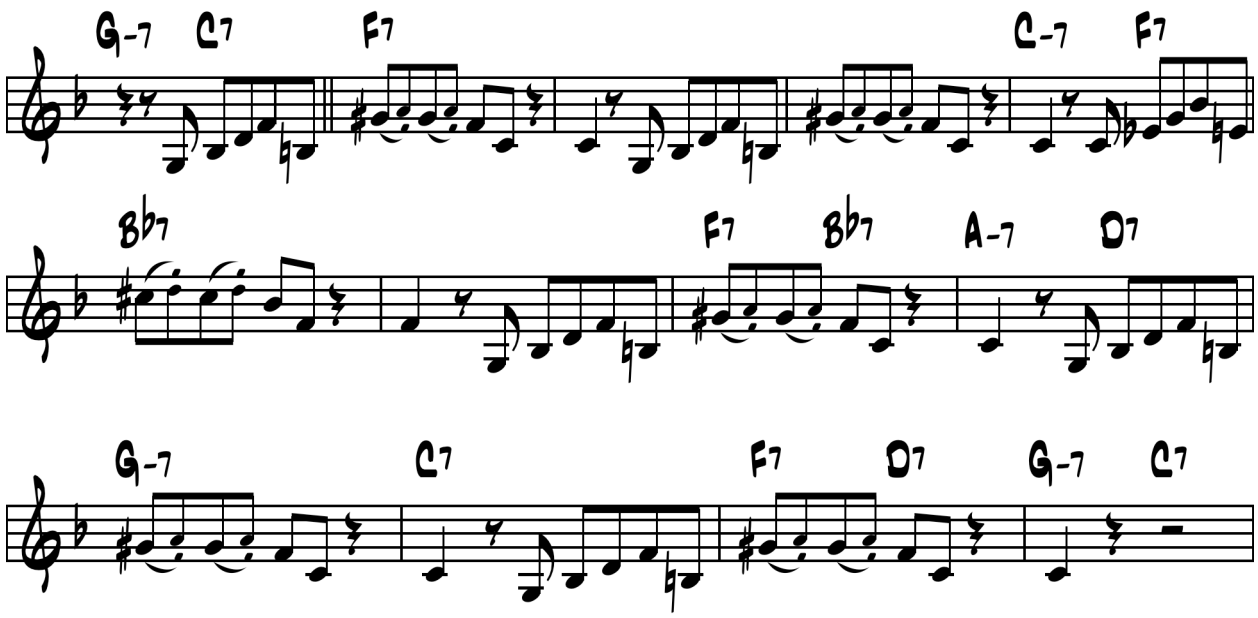


Figure 7.11 Process 4 video demonstration: 2-beat displacement of The Champ Pickup Lick.

Process 5: Decontextualisation - Double-time version of The Champ Pickup Lick

Throughout the analysis of Smith's vocabulary on "The Champ" and "The Preacher", I detailed how Smith performed iterations of his vocabulary in double-time *(*see Figure 4.84). This reuse of material in this way is entirely possible with The Champ Pickup Lick within the context of a medium-tempo cyclic chord progression or blues form. With the Afrological emphasis on a 'personal distillation', the fact that I find double-time playing exciting and rhythmically engaging informs me that this feature of Smith's vocabulary is something to incorporate into my improvisations - see 7.12.

Figure 7.12 Process 5: Decontextualised double-time version of The Champ Pickup Lick.

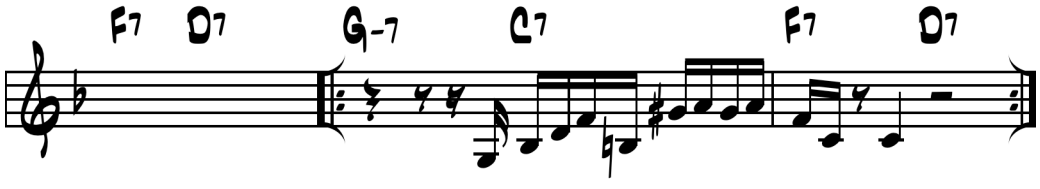


Figure 7.13 Process 5 video demonstration: Decontextualised double-time version of The Champ Pickup Lick.

Process 6: Recontextualisation - Double-time version of The Champ Pickup Lick

Figure 7.14 details the recontextualisation of the double-time version of The Champ Pickup Lick into the blues form. This involves a similar treatment to how the phrase is superimposed at Figure 7.8. Note the incorporation of a 2-beat displacement starting in bar 9.

Figure 7.14 Process 6: Recontextualisation - Double-time version of The Champ Pickup Lick.

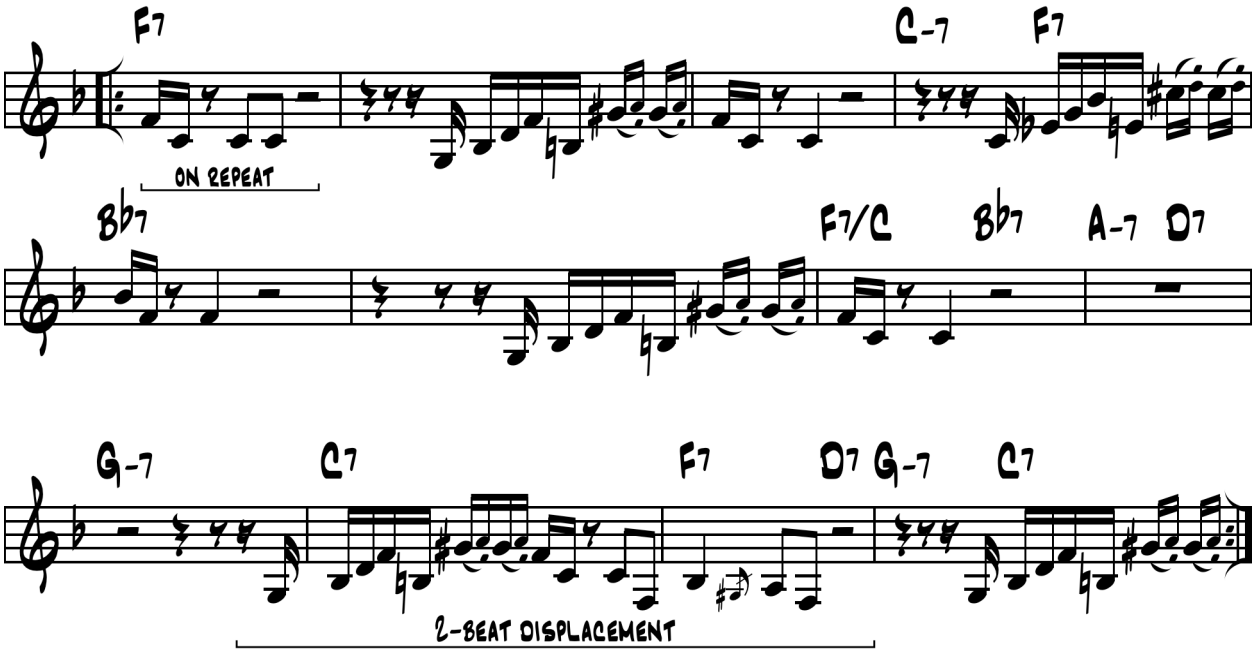


Figure 7.15 Process 6 video demonstration: Recontextualisation - Double-time version of The Champ Pickup Lick.

Who Can I Turn To?

In this section, I demonstrate my application of Afrological processes, i.e. the creation of a 'personal distillation' by incorporating four pieces of Jimmy Smith's vocabulary to my performance practice on a jazz standard.

"Who Can I Turn To?" by Leslie Bricusse and Anthony Newley is a 32-bar standard, often performed in the key of Eb. It is popular in the organ trio tradition, with groups such as Pat Martino's mid-60s trio (with Gene Ludwig on organ) and Peter Bernstein's trio (with Larry Goldings on organ). As with all jazz standards, the harmonic progression is flexible. I have incorporated chord changes from the above groups' recordings, in addition to referencing a published lead sheet.

Selected Vocabulary

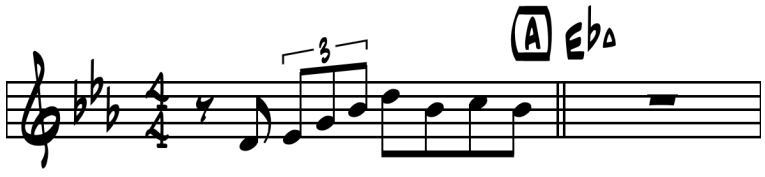
Four separate phrases of Smith's vocabulary are used in this process. For convenience, these will be presented in the target key of Eb major, instead of the key signatures of their respective sources. These phrases are:

1. The When Lights Are Low Pickup Lick
2. The Champ Pickup Lick - Double-time version
3. The When Lights Are Low Blues Lick
4. The Blue Room II-V Lick

The When Lights Are Low Pickup Lick

Smith's solo pickup phrase from his recording of "When Lights Are Low", from the album "Crazy! Baby"[86] consists of a Major 7th arpeggio in 3rd inversion. This phrase anticipates the chord change by a whole bar - see Figure 7.16.

Figure 7.16 "When Lights Are Low" - HSALM8: The When Lights Are Low Pickup Lick.



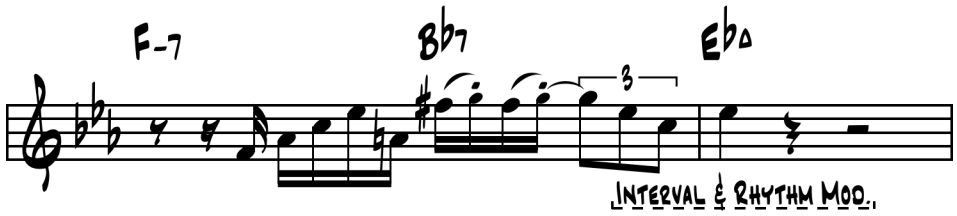
The Champ Pickup Lick - Double-time version

This phrase has been described above, however the reader is reminded that it is a phrase that outlines a major II-V progression. I chose to include this phrase in an effort to further my technical ability with dou-

86 Several anecdotal sources claim this was the trio album of which Jimmy Smith was most proud.

ble-time phrases. Possibly example of innovation, I have modified both the intervals and rhythm at the end of the phrase to suit my personal taste.

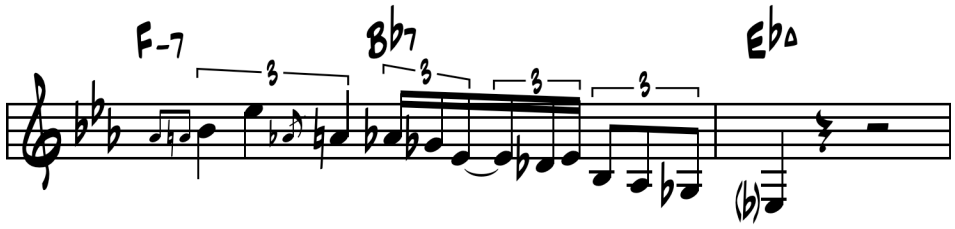
Figure 7.17 Modified Double time version of The Champ Pickup Lick.



The When Lights Are Low Blues Lick

In a similar fashion to Smith's oft-repeated The Champ Blues Lick, his solo on "When Lights Are Low" contains several iterations of the phrase at Figure 7.18, labelled as The When Lights Are Low Blues Lick. It is notable for its unique rhythmic construction, incorporating triplets of three distinct sub-divisions of the beat: quarter-note triplets, sixteenth-note triplets and eighth-note triplets.

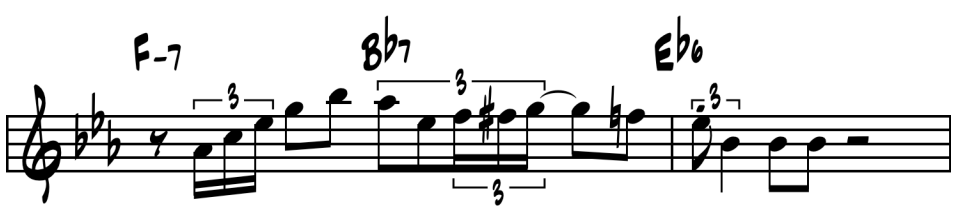
Figure 7.18 "When Lights Are Low" - CH2A1M8: The When Lights Are Low Blues Lick.



The Blue Room II-V Lick

Smith's opening phrase on his solo to "The Blue Room", is discussed above in detail at Figure 4.111. It is reproduced here in the target key of Eb Major - see Figure 7.19.

Figure 7.19 "The Blue Room" CH1A1M2-3: The Blue Room II-V Lick.



Application of the phrases

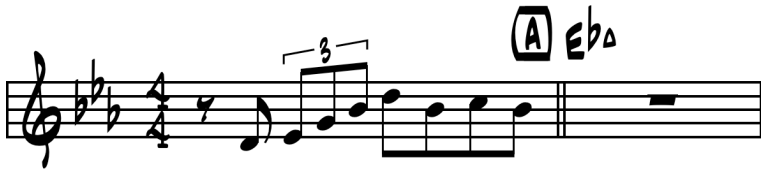
Directed by Afrological ideology and a desire to expand my improvisational vocabulary, I have developed the following processes with Smith's phrases. I found most of these phrases to be sonorous over chords and chord progressions that are different to context of their source. Some have been modified to better fit over the chords of "Who Can I Turn To?", with elements of Call & Response added, or simple phrase extensions

from my existing vocabulary.

Process 1

Process 1 is an exact replication (imitation) of Jimmy's use of The When Lights Are Low Pickup Lick - anticipating a Major 7th chord by a whole bar. See Figure 7.16 The When Lights Are Low Pickup Lick

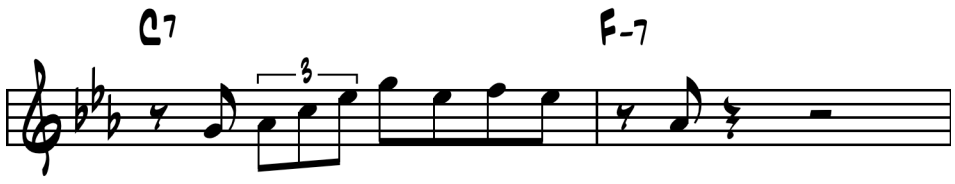
Figure 7.16 Process 1: The When Lights Are Low Pickup Lick.



Process 2

Process 2 expands the use of The When Lights Are Low Pickup Lick by anticipating Minor 7th chords by a whole bar. In the example at Figure 7.20, F-7 is anticipated with Smith's (Ab) Major 7th arpeggio - this functions via the relative minor relationship (Ab Major 7 = F Minor 7). Alternatively, the arpeggio can be conceived as the chord tones of F-9.

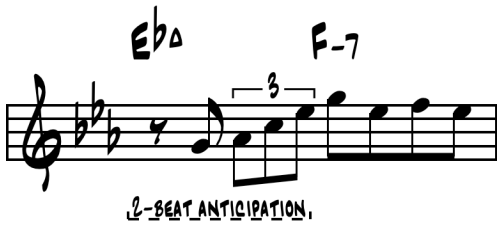
Figure 7.20 Process 2: Anticipating Minor 7th chords by a whole bar.



Process 3

Process 3 is similar to Process 2, but features a 2-beat anticipation of the chord change See Figure 7.21. This process was devised to deal with bars 5-6 where the harmonic rhythm is halved to 2 beats. Similar 2-beat anticipations can be heard in Smith's solo on the Blue Room.

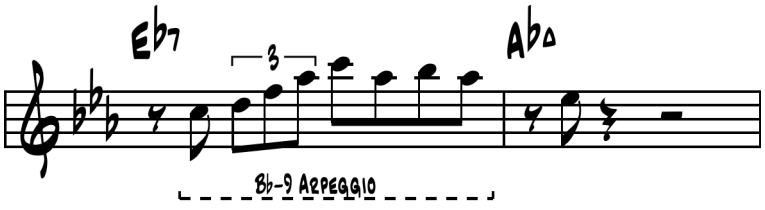
Figure 7.21 Process 3: 2-beat anticipation of the chord.



Process 4

Process 4 is related to Process 2 in that the superimposed chord is a Minor 7th chord. However, the phrase is performed 'in place', i.e. directly corresponding to the chord over which it is played, without an anticipation. While the chord here is Eb7, its partner II chord of Bb Minor 7th is superimposed - functionally, the chord symbol could Bb-9/Eb. See Figure 7.22

Figure 7.22 Process 4: Superimposed chord Minor 7th chord with no anticipation.



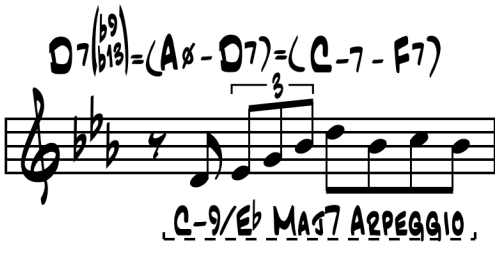
Process 5

Process 5 at Figure 7.23 is perhaps the most innovative repurposing of The When Lights Are Low Pickup Lick, devised to enable its use over the D7b9b13 chord in the 10th bar. This can be explained by the following analytical framework:

- Any dominant 7th chord can be preceded by its related II chord, i.e. Amin7b5 - D7b9b13.
- Any phrase based on a II-V chord progression will work over its relative minor and vice versa. Therefore, C-7 - F7 is functionally identical to Amin7b5 - D7b9b13 (Galper)[87].
- It is the II chord that is exploited here, i.e. C-7 = EbMaj7. Therefore, Smith's When Lights Are Low Pickup Lick can be superimposed on D7b9b13.

Note that Chord Scale Theory would *not* suggest an Ebmaj7 arpeggio as appropriate melodic material for a D7 chord!

Figure 7.23 Process 5: Superimposition of relative II Chord.



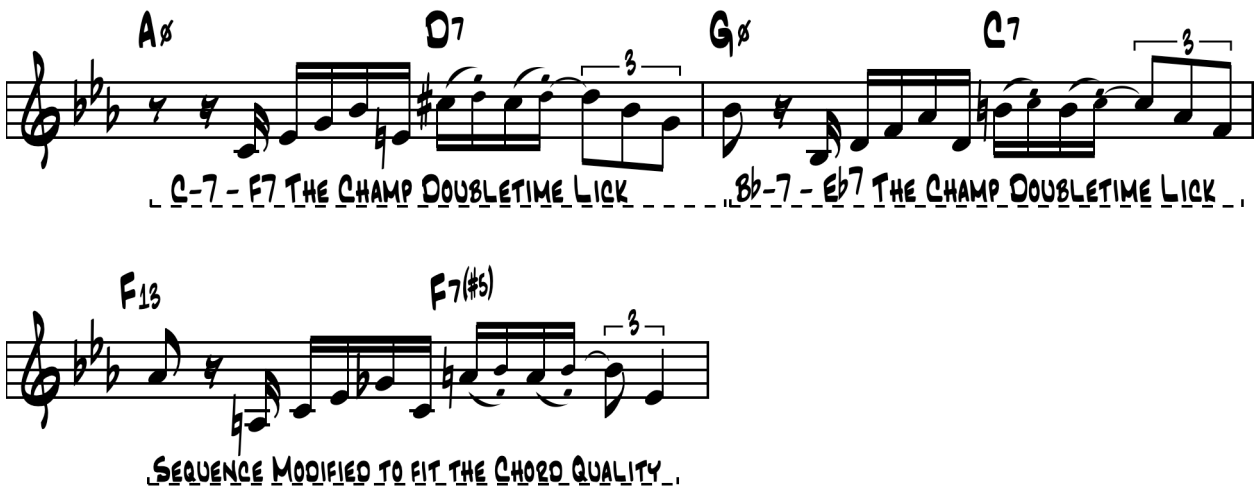
Process 6

Using the relationships between chord cycles discussed above in Process 5, Process 6 repurposes The Champ Pickup Lick - Double-time version. The sequential nature of the first two bars at Figure 7.24 sug-

87 from a lesson with Hal Galper.

gest the next chord sequence could be Fmin7b5 - Bb7. However, the actual chord is F13. As an example of innovation with Smith's phrases, this third repetition of The Champ Double-time lick during this section of the tune is still possible by modifying its pitches to better suit the chord sequence F13 - F7#5.

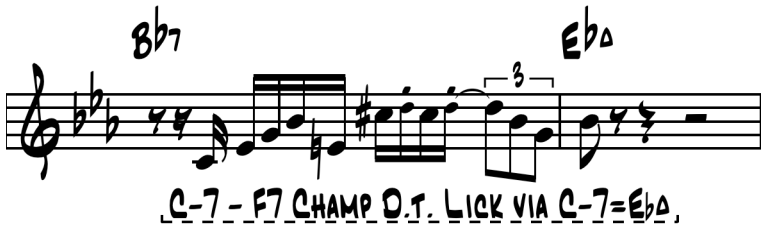
Figure 7.24 Process 6: Sequential use of The Champ Pickup Lick - Double-time version.



Process 7

Process 7 is another repurposing of the The Champ Pickup Lick - Double-time version, combining relative minor/major relationships with a whole bar anticipation of a chord change. Given the inherent relationship between EbMaj7 and C-7, it is possible to perform the C-7 version of this phrase over the chord sequence Bb7 - EbMaj7. See Figure 7.25

Figure 7.25 Process 7: Whole bar anticipation of chord change.



The analytical frameworks that allow the repurposing of Smith's phrases can be applied to other phrases. For example, Process 3, which involves a 2-beat anticipation of a chord, can be applied to The Champ Pickup Lick - Double-time version. Various permutations of my processes are labelled in the complete transcription at Figure 7.26.

Figure 7.26 Processes 1-7 on "Who Can I Turn To?"

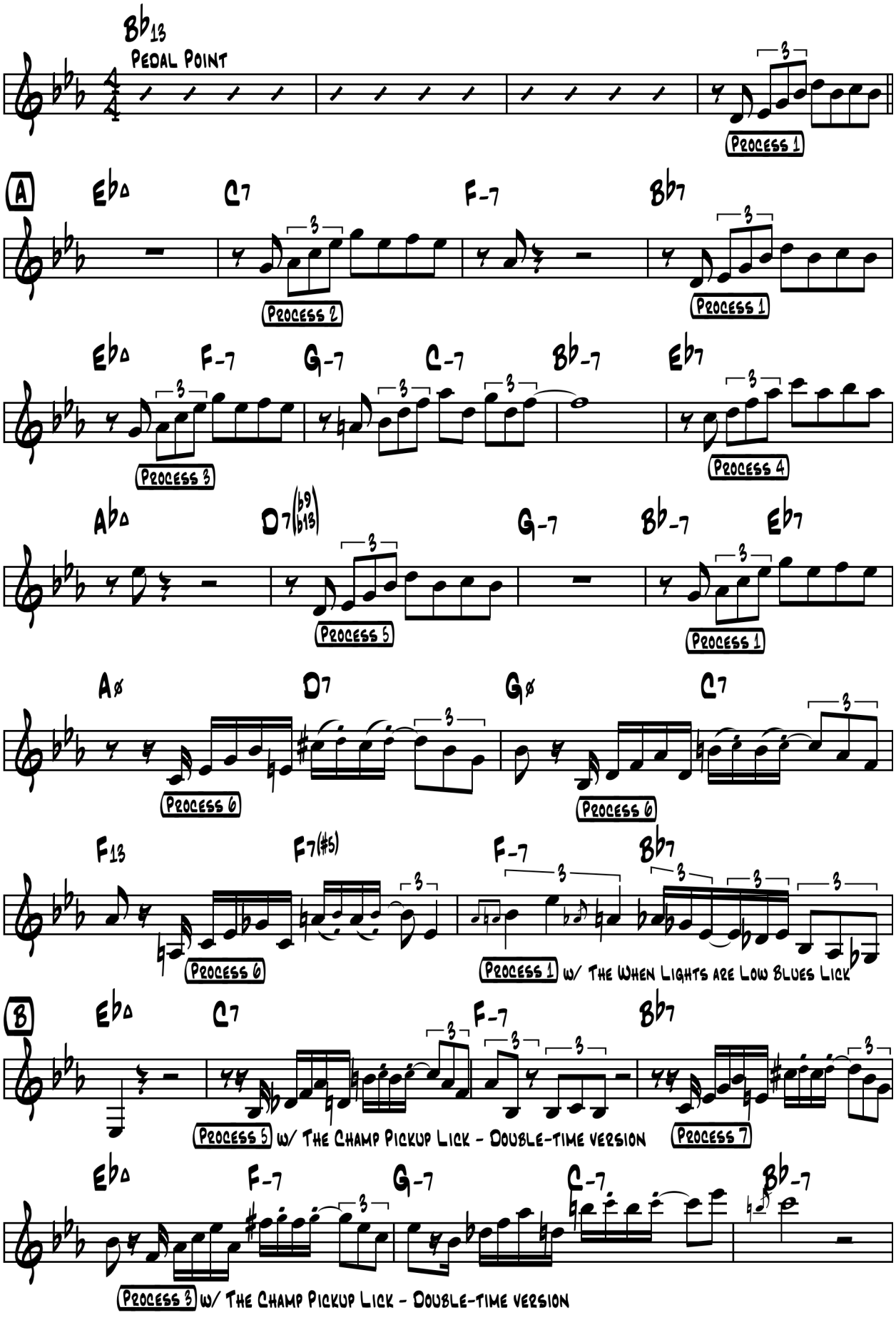


Figure 7.26 Processes 1-7 on "Who Can I Turn To?" continued.

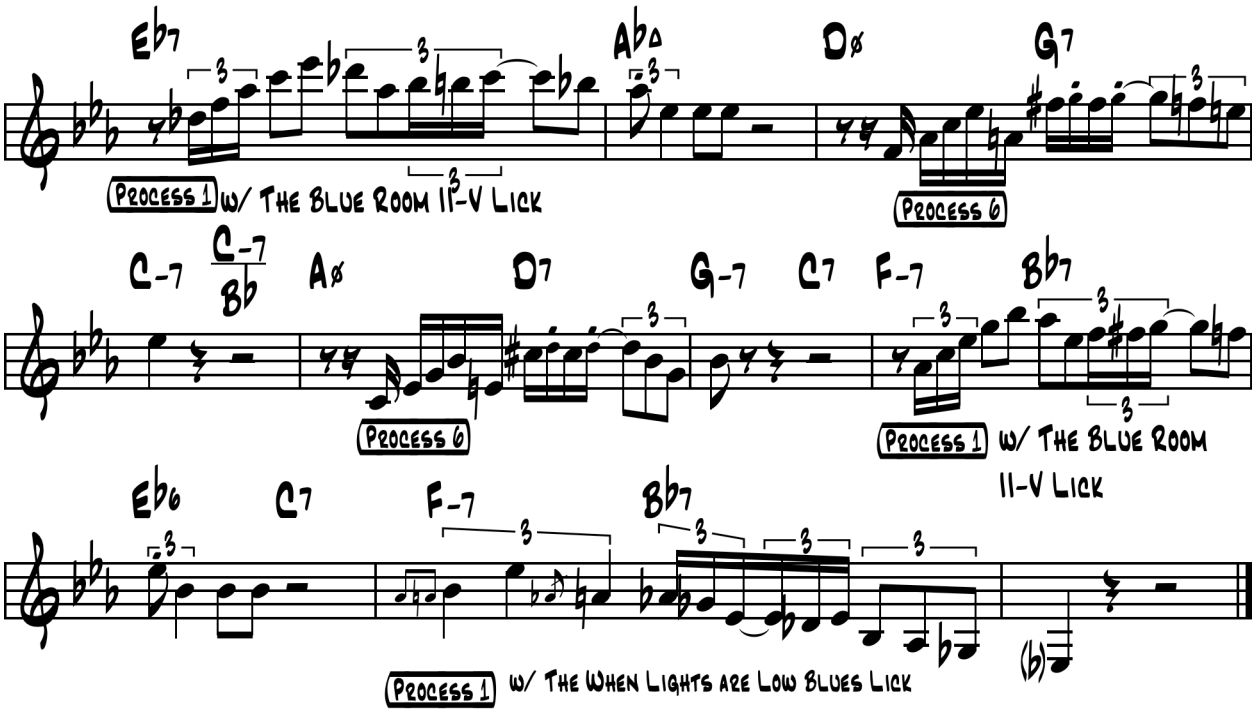


Figure 7.26a Video Demonstration of Processes 1-7 on "Who Can I Turn To?"

Rhythmic Transposition

My analyses in Chapter 4 detail Smith's reuse of improvisational vocabulary in multiple instances. These occur within a single tune, across multiple tunes within an album but also on performances separated by months or even years. I am intrigued by his ability to perform elements of his vocabulary in both regular and double-time. The presence of double-time iterations of his vocabulary are intrinsically linked to the tempo of the tune, in that a 16th note phrase or piece of Smith's vocabulary performed at 140 b.p.m. is effectively identical to 1/8th notes at 280 b.p.m. The main difference is the relationship and placement of the phrases relative to the pulse, which is expressed maintained by the bass line. This relationship can be conceived as Rhythmic Transposition of chosen phrases upon a Tempo Axis.

As detailed in Chapter 4, Smith performs The Champ Blues Lick, The Champ II-V Lick, The Champ Pickup Lick and The Champ Yodel Lick in double-time on "The Preacher" (see Figure 4.84 and Figure 4.85 above). These phrases were originally 1/8th notes performed at 286 b.p.m. during "The Champ", but performed as 1/16th notes at 142 b.p.m. during "The Preacher".

Selected Vocabulary

Given the ubiquity of Gershwin's "rhythm changes" expressed in numerous contrafacts within jazz repertoire, I developed the following routines to apply and assimilate the results of rhythmic transposition to chosen elements of Smith's vocabulary applied to "rhythm changes". My current technical ability in terms of tempo and creative co-ordination allowed for a tempo axis of 130/260 b.p.m. My chosen elements of Smith's vocabulary are:

- 'Blue' Tonic Triad
- The Get Happy Blues Lick
- The Champ Yodel Lick
- The Champ II-V Lick
- The Champ Blues Lick

As I had already been exploring these pieces of vocabulary for some time, the creation of these two routines was mostly intuitive, but the transitions between phrases sometimes required significant pre-hearing/cognition of how they would flow together. Both sides of the tempo axis presented their own challenges in this way. Additionally, I found there wasn't always direct analogy of my constructions at 130 b.p.m. available at 260 b.p.m. This is due to the amount of rhythmic space each phrase occupies within the form. If viewing the creation of these routines as a puzzle, my existing aural conception and musical intuitions often led me to other solutions.

Lower Tempo Axis - Rhythm Changes at 130 b.p.m.

The first two A sections at Figure 7.27 show a limited number of double-timed phrases applied to each 8-bar section. Being constructed of an even number of beats, 'Blue' Tonic Triad converts neatly to double-time. In a similar manner to Smith, The Get Happy Blues Lick is extended with Smith's own usage of 3-beat phrases applied to the Greater Blues Scale. The Champ Yodel Lick is truncated, repeated and then finally revealed in full. The Champ II-V Lick leads neatly into The Get Happy Blues Lick.

Note the 2-beat anticipation of D7 using The Champ Yodel lick in bar 16, leading into the Bridge (B section) and final A section detailed at Figure 7.28. This 2-beat anticipation using The Champ Yodel Lick continues throughout the Bridge. During the final A section, 3-beat phrases are applied using The Get Happy Bltues Lick, followed by The Champ Yodel Lick.

Figure 7.27 Lower Tempo Axis - Sections A1A2.

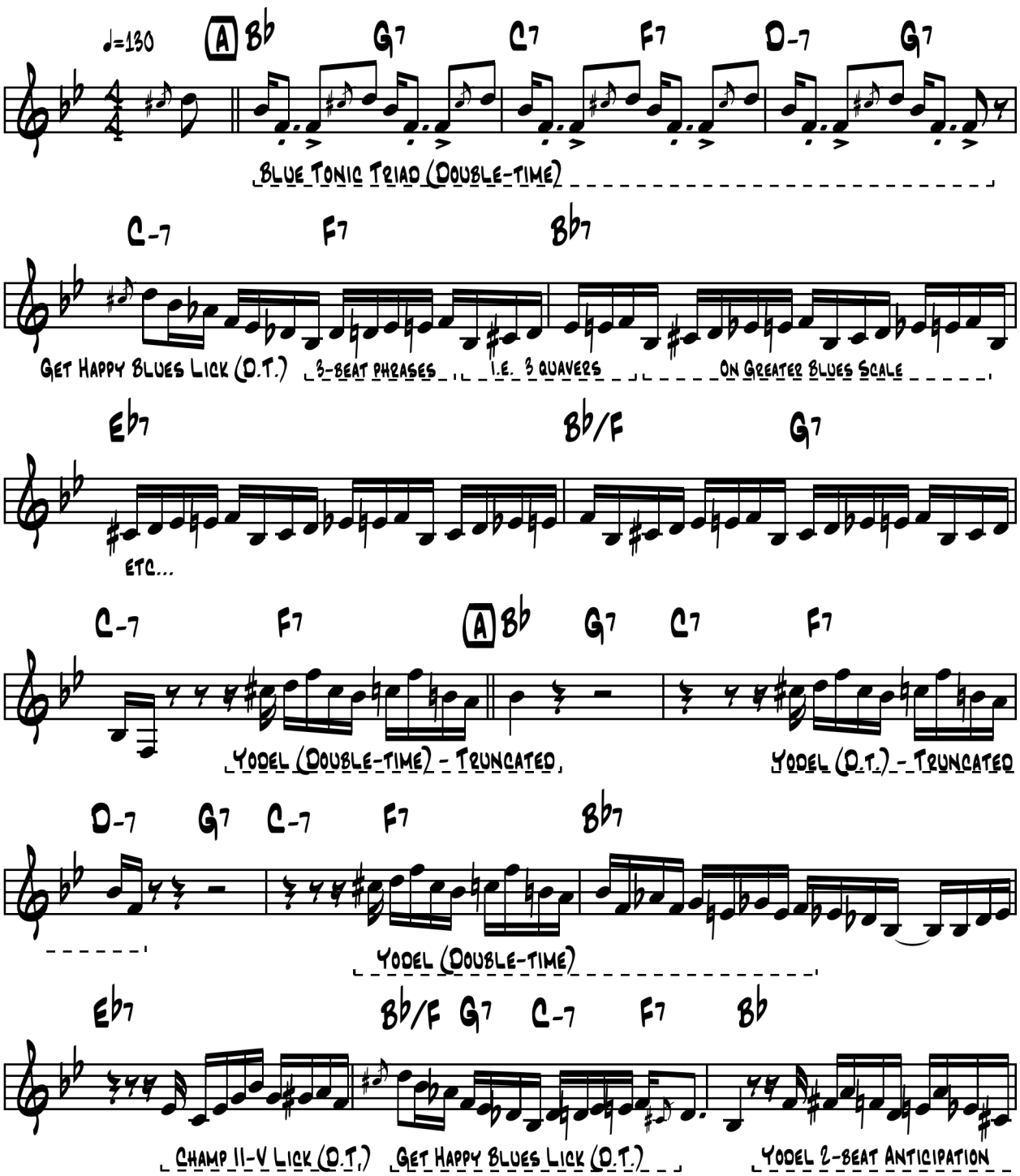


Figure 7.28 Lower Tempo Axis continued - Sections B, A3.

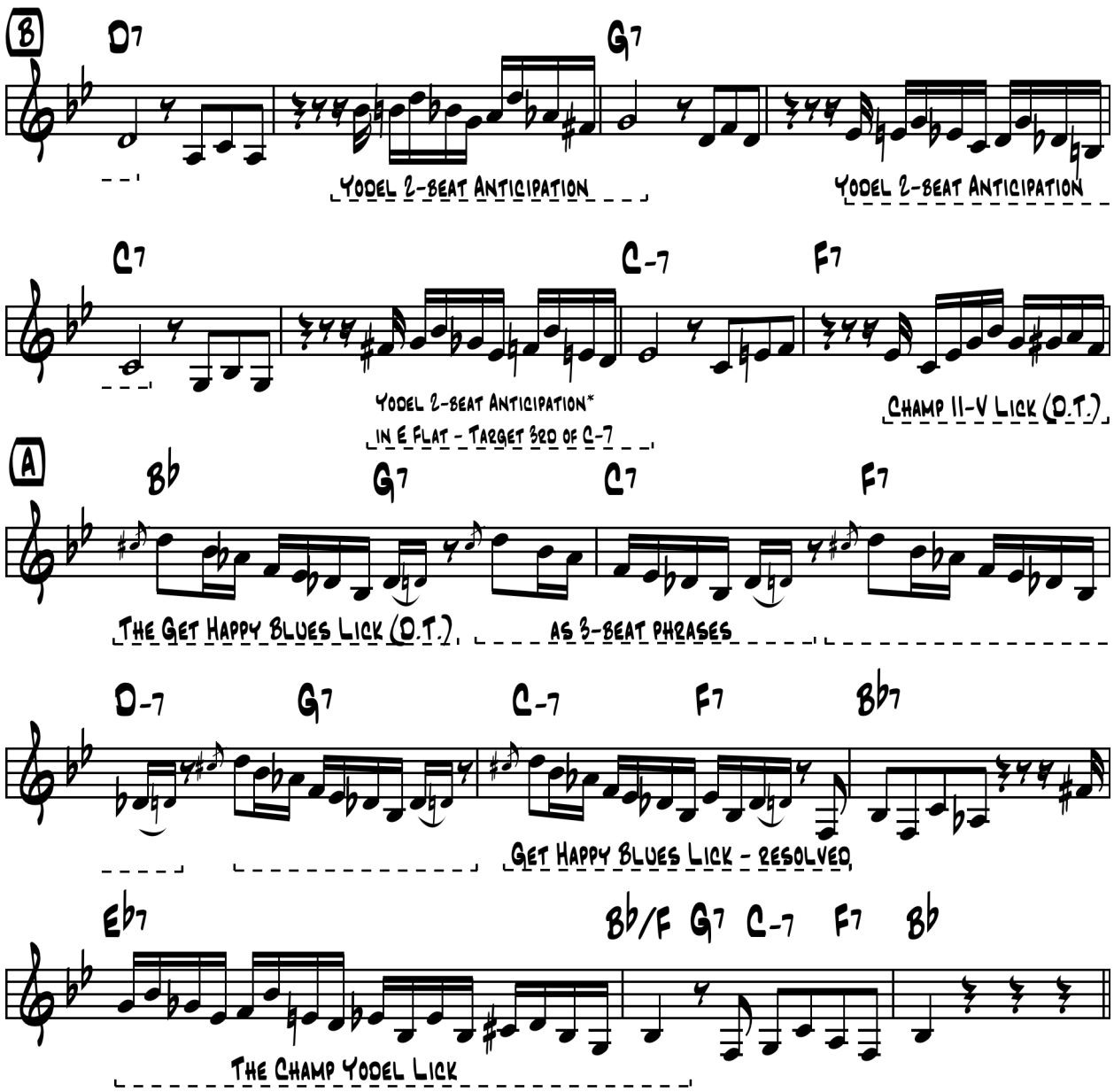


Figure 7.29 Video demonstration: Lower Tempo Axis

Higher Tempo Axis - Rhythm Changes at 260 b.p.m.

In similar locations within the form to the Lower Tempo Axis, Smith's 'Blue' Tonic Triad, The Get Happy Blues Lick and The Greater Blues Scale are applied to the first two A sections of rhythm changes - see Figure 7.30. The anticipation of the Bridge (see Figure 7.31) is dropped in favour of longer iterations and modifications of The Champ Yodel Lick during this section. The final A section features 3-beat phraseology applied to The Get Happy Blues Lick before the Champ II-V Lick leads neatly into The Champ Blues Lick.

Figure 7.30 Higher Tempo Axis - Sections A1A2.

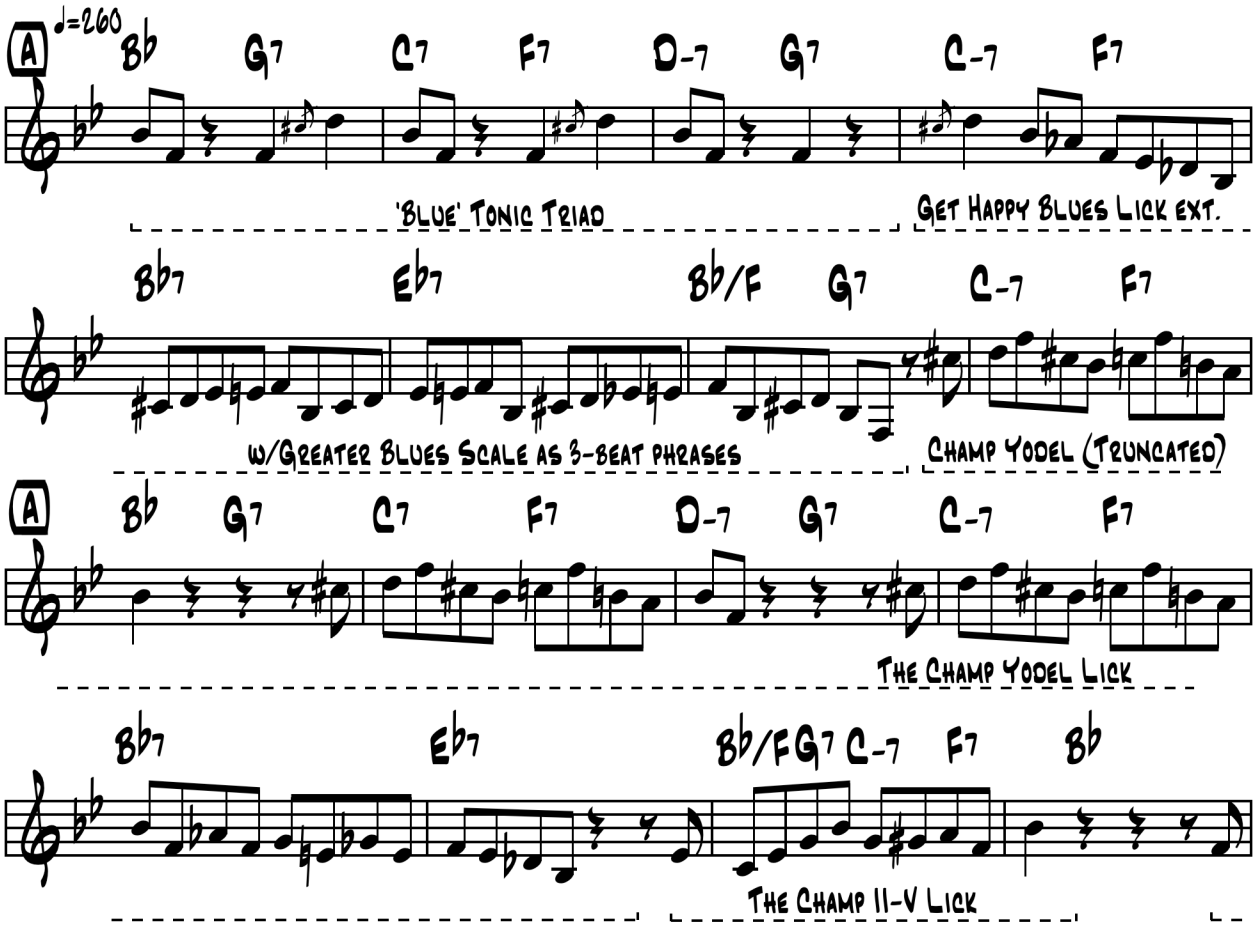


Figure 7.31 Higher Tempo Axis continued - Sections B, A3.

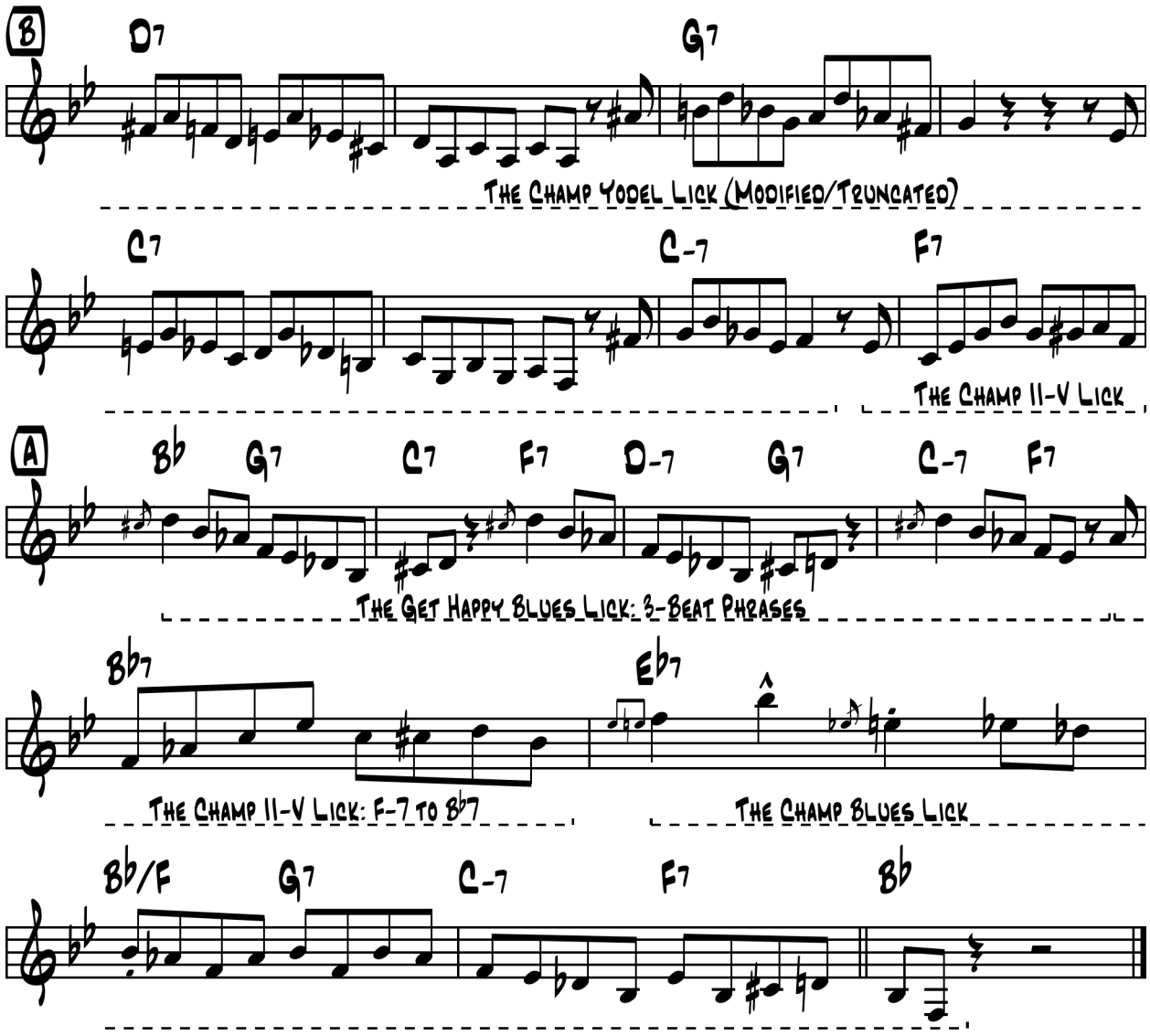


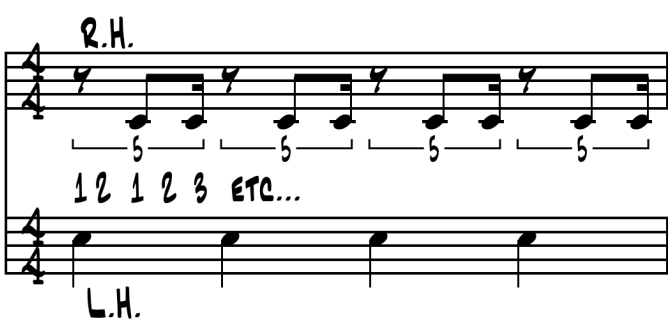
Figure 7.32 Video demonstration: Higher Tempo Axis

Smithtuplets

Process 1

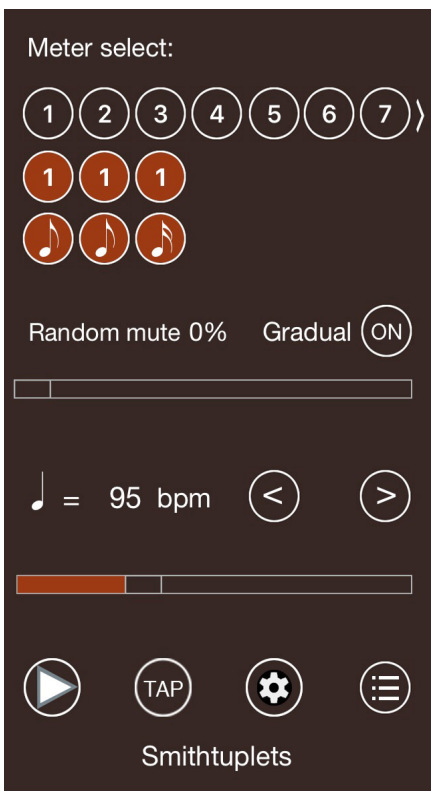
The incorporation of Smithtuplets into my performance practices presented a significant challenge to my existing rhythmic concept and abilities. Beyond knowing that quintuplets existed, I was unfamiliar with this subdivision, mostly because up until this point, I had no the need to perform them. The first process I enacted was tapping/drumming Smith's rhythmic archetype in a manner that mimicked what I would eventually be playing on the organ. Given Smith's rhythmic archetype is 2/2/1, with the first group of 2 assigned to the bass (left hand), then the two remaining events assigned to the actual melodic line (right hand), this process, at Figure 7.33 is a replica of the creative co-ordination required to play Smithtuplets. Removing the element of pitch proved a valuable decision in gaining control of these subdivisions of the pulse.

Figure 7.33 Smithtuplet tapping/drumming process.



I found it necessary to spend considerable time on the above process, using metronomic aids to ensure accuracy and check my progress. Advanced metronome software applications such as Time Guru (iOS) proved to be a valuable tool in this regard, as the exact subdivision can be created - see Figure 7.34

Figure 7.34 Time Guru providing Smithtuplets.

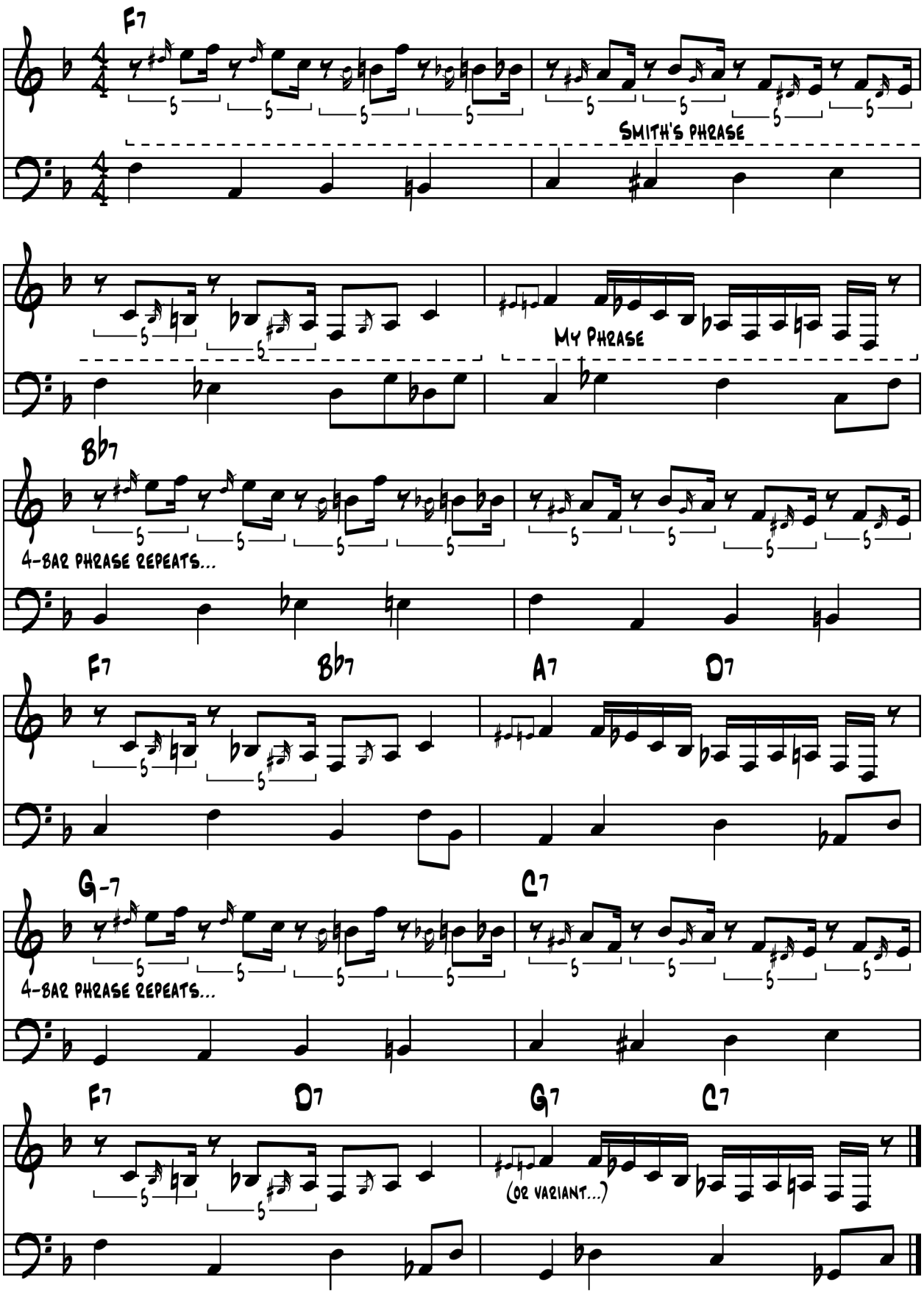


Process 2

Once I had acquired some ability in tapping these subdivisions, I found the process of applying these to the organ was, to my surprise, not a smooth one. Using Smith's first improvised chorus on "The Preacher" as an archetype proved frustrating: the feeling of these Smithtuplets would sometimes be present in my playing, only to revert to the incorrect triplet subdivision when my attention waned. Realising that the grace notes in Smith's right-hand phrases add another rhythmic challenge (see Figure 4.74 for example), I resumed another period of the Smithtuplet tapping/drumming process, which lasted, on-and-off, for several weeks. This helped build my control of these subdivisions to the level of unconscious competence: I no longer have to count or think about how these feel - I can reproduce these at will.

Having previously experienced the benefits of decontextualising Smith's vocabulary (for example see Figure 7.4) I recommenced work on Smithtuplets at the organ, using a 3-bar section taken from Smith's 5th Chorus on "The Preacher". To this I added a one-bar phrase of my own, constructed of blues material performed as 16th notes. The purpose of this addition is to reset the rhythmic landscape, so that upon repetition of the 4-bar cycle, I must once again create the sound and feeling of Smithtuplets. I applied this 4-bar cycle to a standard F-Blues form - see Figure 7.35.

Figure 7.35 Smithtuplet Blues Exercise.



After some practice, I was able to successfully create the feeling of Smithtuplets. The placement of grace notes still proved challenging, being manageable at slower tempos, with Smith's performance tempo of 142 b.p.m. still remaining difficult. The following 3 videos document my progress with the Smithtuplet Blues Exercise, each one increasing in tempo - see Figure *7.36*, Figure *7.37*, Figure *7.38*.

Figure *7.36* Video demonstration: Smithtuplet Blues Exercise - slow.

Figure *7.37* Video demonstration: Smithtuplet Blues Exercise at 100 b.p.m.

Figure 7.38 Video demonstration: Smithtuplet Blues Exercise at 120 b.p.m.

Ballads

"But Beautiful" - Block-chord arrangement

My arrangement of "But Beautiful" by Van Heusen/Burke is performed at the "walking ballad"[88] tempo of 65 b.p.m. The harmonic techniques of both Milt Buckner and 'Wild' Bill Davis are applied to create this locked hands/block chord treatment of the entire 32-bar tune. The transcription at Figure 7.39 reveals the use of passing diminished chords and takes advantage of the sustaining ability of the Hammond organ to create polyphonic textures. The video performance, however, reveals performance techniques that the transcription does not - the use of descending thumb glissando and ascending palm smears enable a legato connection between chord voicings that require a significant relocation of the hand. The bass line is performed exclusively on the bass pedals using a 'decorated' two-feel, as discussed in Chapter 4.

88 A ballad tempo suitable for dancing.

Figure 7.39 “But Beautiful” Block-chord arrangement. Bars 1-15.

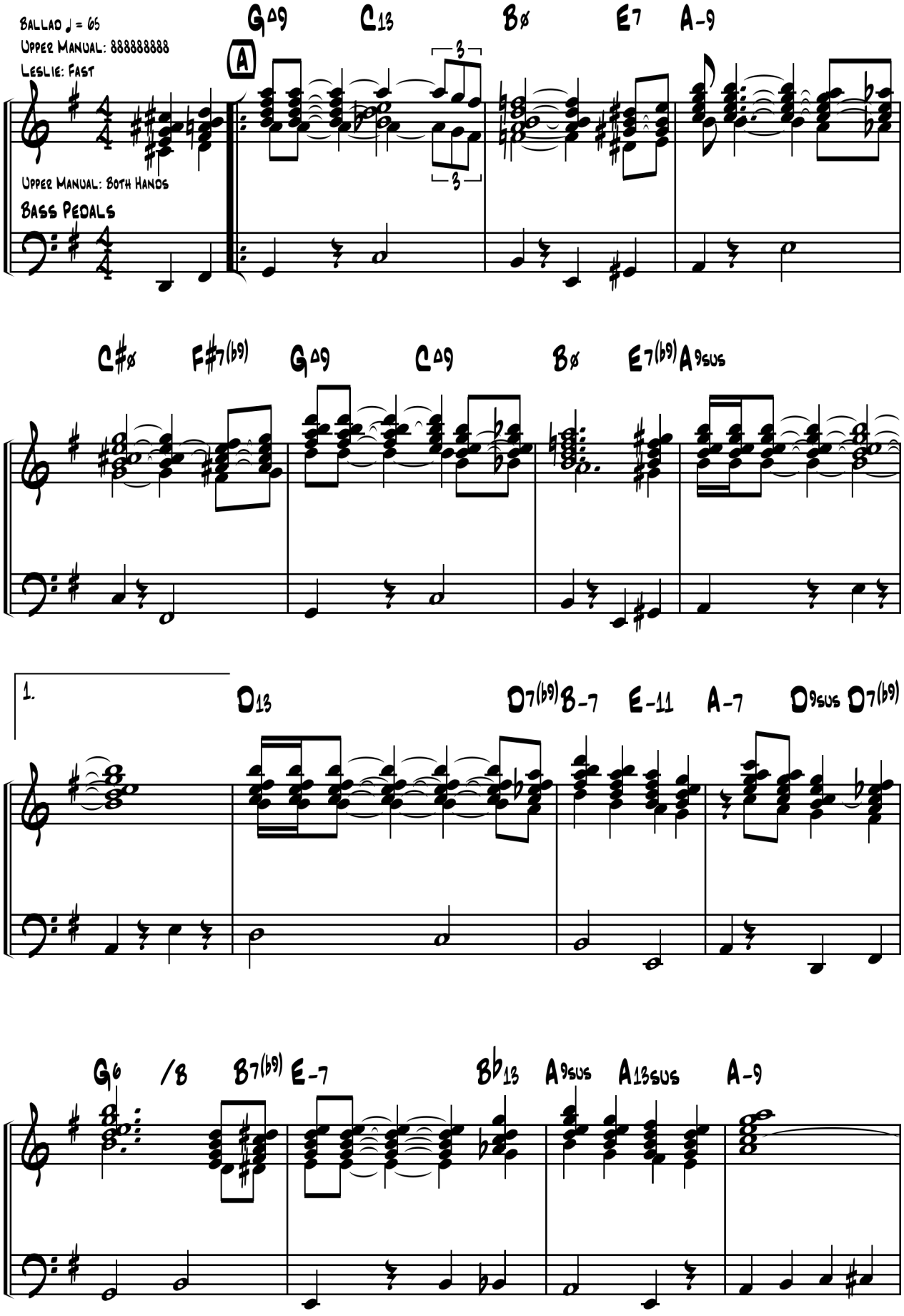
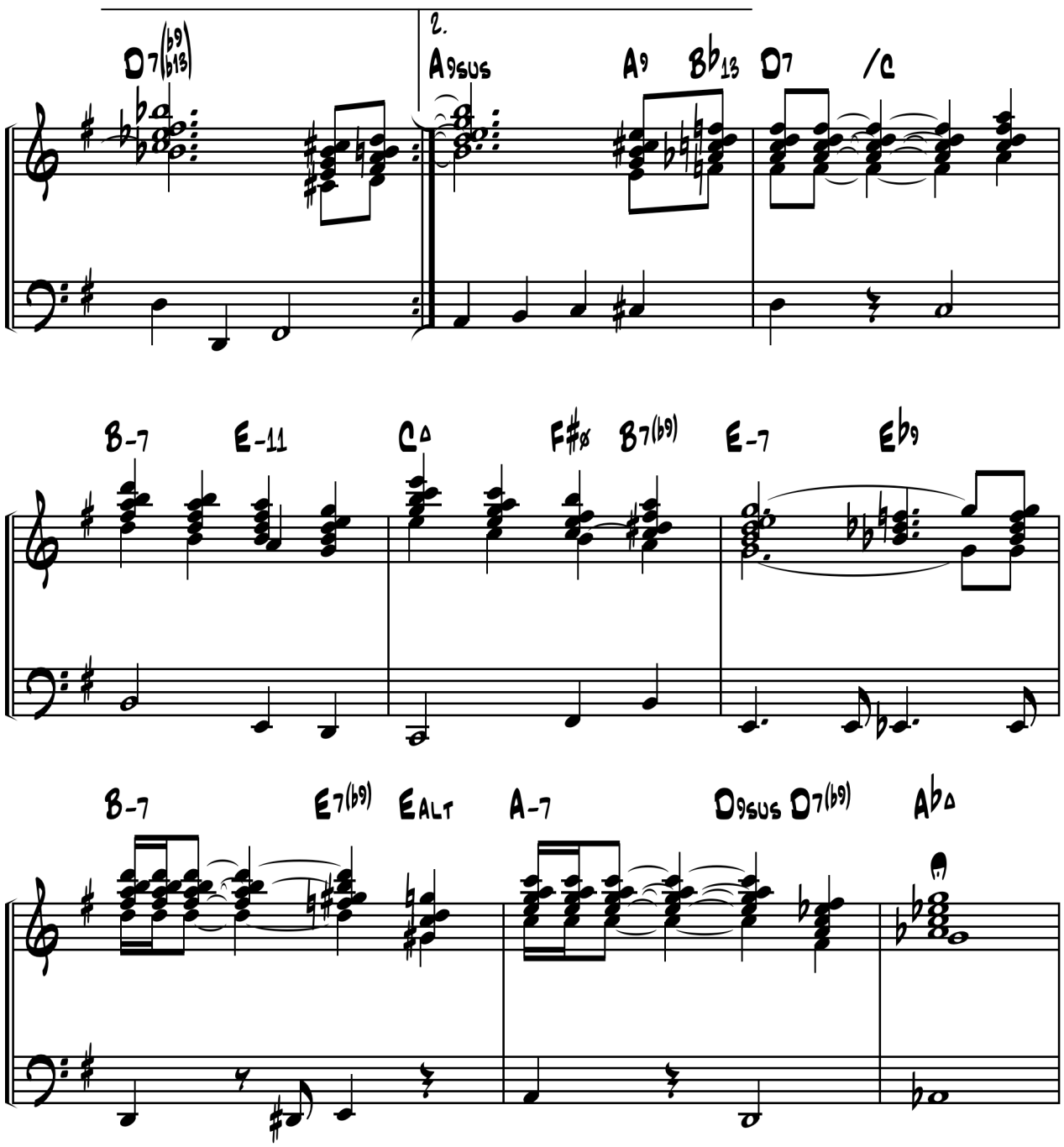
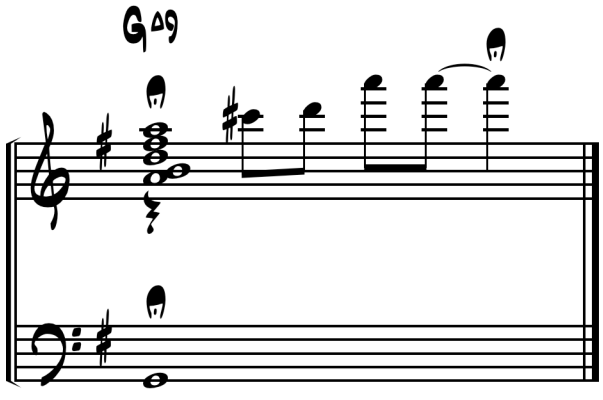


Figure 7.39 “But Beautiful” Block-chord arrangement continued. Bar 16 - 32.





In the Treble Clef, Stems down indicates notes for the left hand.

Figure 7.40 Video demonstration: “But Beautiful” Block-chord arrangement.

“But Beautiful” - Independent Lead arrangement

Using Jimmy Smith’s performance of “My Funny Valentine” as a model, I’ve emulated his ballad arrangement style that features an independent melodic voice, performed by the left hand. This can be achieved through a repurposing of the above arrangement, dropping the right hand to the lower manual and, if desired, reducing the amount of harmonic activity performed by the right-hand. The melodic material performed by the left-hand by an octave must be raised by an octave.

Figure 7.41 Video demonstration: “But Beautiful” - Semi-Independent Lead arrangement.

Original Compositions

The following audio recordings of my original compositions form part of the creative output of this research program. In true Afrological style, they are the result of a deeper understanding of the vocabulary of jazz organ music, but conceived and spoken with my own voice. Each one has a direct link to tradition, which is detailed below.

Darren Heinrich - Organ
Sam Rollings - Guitar
Tim Firth - Drums

Recorded, Mixed and Mastered by Darren Heinrich on March 7th & 8th, 2017.

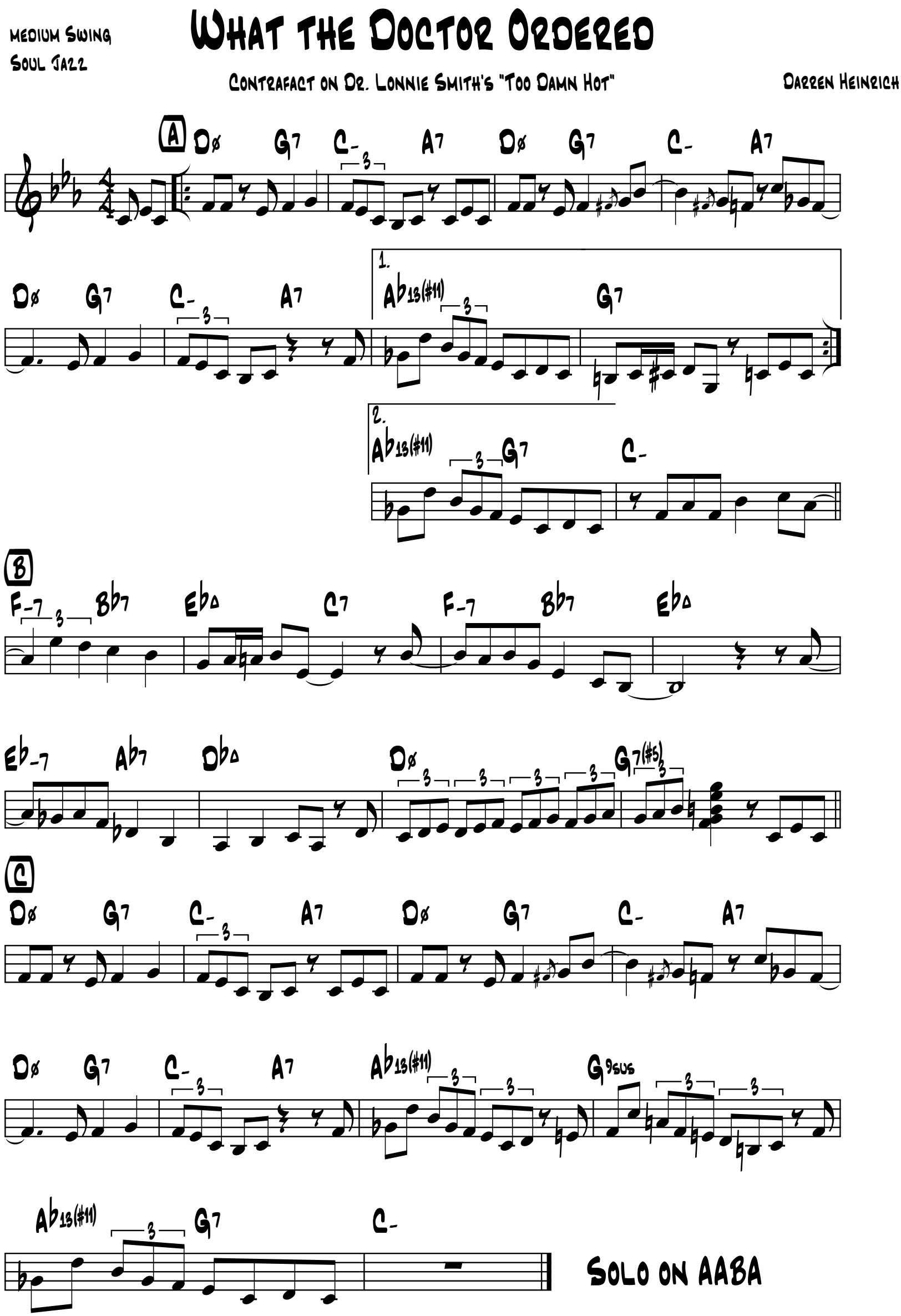
"What The Doctor Ordered"

In 2009 and 2014, I had a unique opportunity to study with eminent jazz organist, Dr. Lonnie Smith, at his home in Fort Lauderdale, Florida. The majority of this study consisted of long hours playing organ duets, on adjacent Hammond B3 organs. Through this study, I absorbed many elements of style that cannot be translated to written notation. Elements such as *groove* were transferred from master to student simply by the need to match Lonnie's timing and placement of phrases. For this I am extremely grateful, as it is somewhat doubtful I would have developed this aspect of performance simply by listening to his albums. We also spent considerable time on exact chord voicings, bass lines and the use of dynamics. Interestingly, we never discussed scales.

Lonnie taught me many of his famous and unique original compositions that have become standards of jazz organ repertoire. His minor-key swing tune, "Too Damn Hot" was one of these compositions. In "What The Doctor Ordered" I have used, with small modifications, the same basic chord progression (transposed to C minor) and composed my own melody using the similar melodic material - the minor blues scale (a contrafact).

Figure 7.42 Audio recording: "What The Doctor Ordered".

Figure 7.43 Leadsheet: “What The Doctor Ordered”.

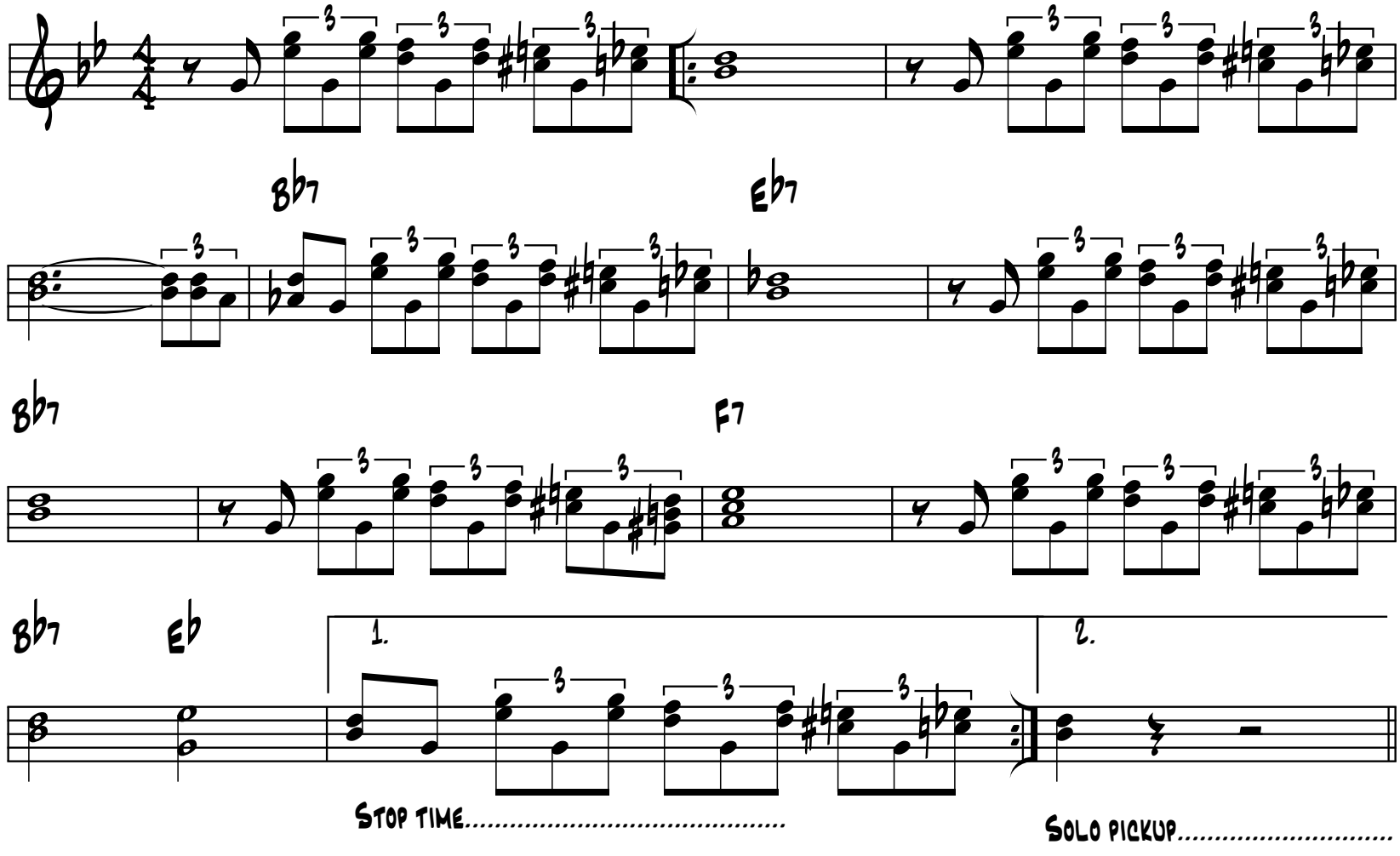


"Back Pocket Blues"

This medium-slow blues composition has its roots in the rhythm 'n' blues style of Jimmy Smith's highly influential early 1960s albums such as Back At The Chicken Shack and Midnight Special. This is evident in the loping bass line and the chordal riff that comprises the melody of "Back Pocket Blues". In jazz parlance, the term "pocket" is often interchangeable with "groove", and slower tempos can be referred to as being "back". Thus, the title refers directly to the slow groove of this composition - in a "Back Pocket".

Figure 7.44 Audio recording: "Back Pocket Blues".

Figure 7.45 Leadsheet: "Back Pocket Blues".

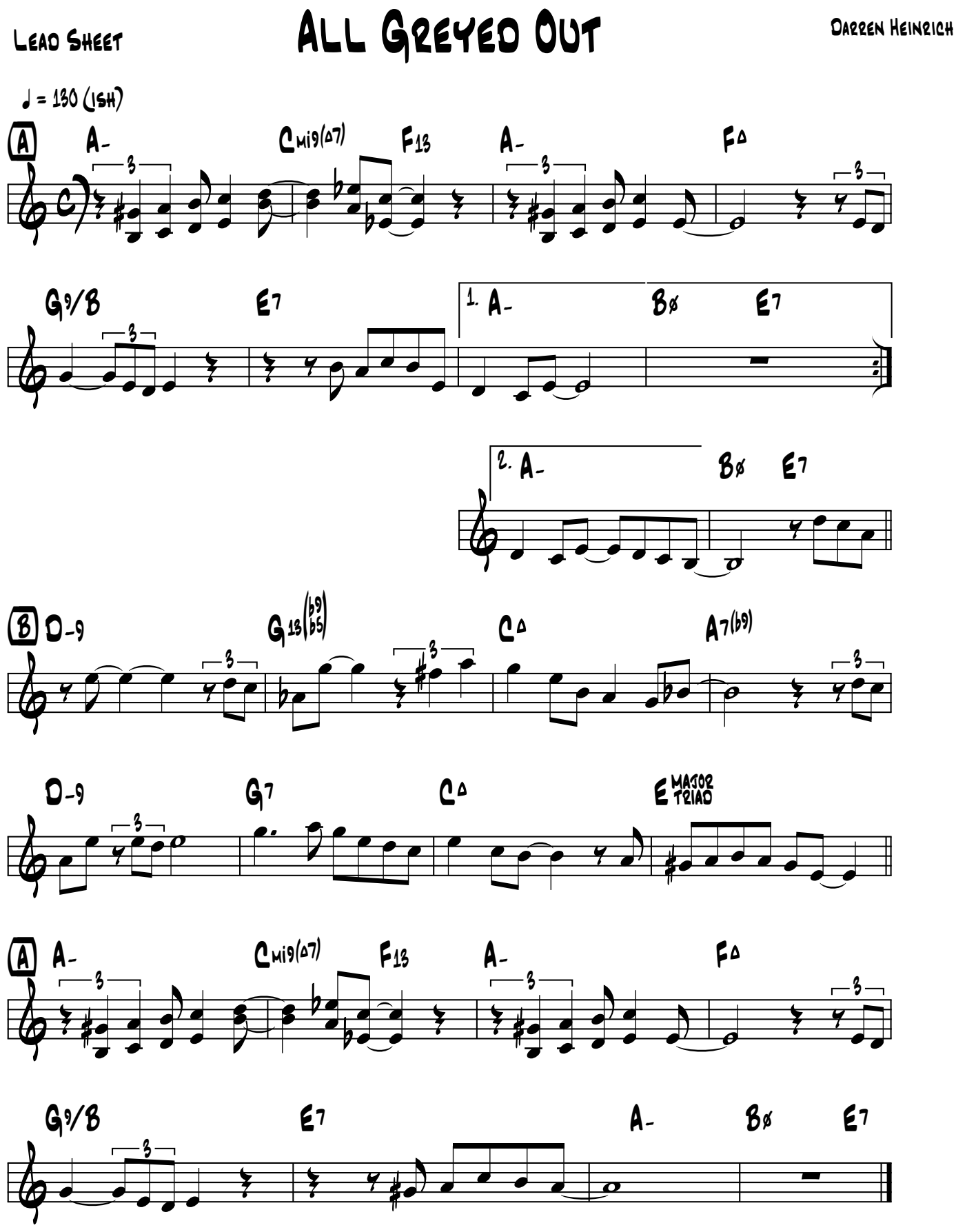


"All Greyed Out"

This composition, with its rubato introduction and slightly unconventional chord progression is influenced by the modern organ trio of Larry Goldings, Peter Bernstein and Bill Stewart.

Figure 7.46 Audio recording: "All Greyed Out"

Figure 7.47 Leadsheet: "All Greyed Out".



Live Performances

These following jazz organ trio recordings consist of various jazz standards and blues. These are all culled from a single performance at Lazybones Lounge, Marrickville, New South Wales, Australia on 19th July, 2017. The casual nature of this gig results in long performances in which the arrangement unfolds in real-time with little pre-conception.

Darren Heinrich - organ
Sam Rollings - guitar
Andrew Dickeson - drums

Recorded by Tim Laptev
Mastered by Darren Heinrich

"Softly As In A Morning Sunrise"

Figure 7.48 Audio recording: "Softly As In A Morning Sunrise" by Sigmund Romberg and Oscar Hammerstein.

"Darn That Dream"

Figure 7.49 Audio recording: "Darn That Dream" by Jimmy Van Heusen and Eddie DeLange.

"Chega de Saudade/No More Blues"

Figure 7.50 Audio recording: "Chega de Saudade/No More Blues" by Antonio Carlos Jobim and Vinícius de Moraes.

"Slow Blues"

This is a traditional slow-blues form, owing much of its style to Jimmy Smith

Figure 7.51 Audio recording: "Slow Blues" (traditional).

"When Lights Are Low"

Figure 7.52 Audio recording: "When Lights Are Low" by Benny Carter and Spencer Williams.

Conclusion

This thesis offers a practitioner's perspective on several facets of the art of jazz organ. An examination of the historical period in which pianist/arrangers adopt the Hammond organ and explore its use in jazz reveals the application of big-band music to the instrument. Perhaps the leading exponent of this style, 'Wild' Bill Davis creates the organ trio lineup of organ/guitar/drums in 1951. While inspired by Davis, James Oscar Smith redefines Davis' organ trio, applying the stylistic traits of hard bop, with its single-note phrases and deep rhythm and blues/gospel roots. Smith's improvisational and accompaniment vocabularies are revealed through detailed transcriptions, codifying his new style on organ that created a nation-wide movement within the African-American community. Interviews with leading organ trio practitioners give a deeper perspective of jazz organ's gospel music roots and intrinsic home in the chitlin' circuit. Smith's new paradigm of performance on the Hammond organ is described in terms of groove, the use of bass pedals and the creative-coordination required of the organist. Further historical perspective provides an overview of the arc of Smith's artistic movement, including the various forces acting upon it up to the present day.[89]

The material that I have transcribed and the processes I have developed to assimilate Jimmy Smith's vocabulary has given me a new perspective on the art of jazz improvisation. The value system of Lewis' Afrological ideology has helped frame the elements of Smith's vocabulary that were significant to me, leading to the creation of both a personal pedagogy and expansion of my improvisational vocabulary that is linked to the traditions of jazz organ. This resulting deeper connection to the music is both cathartic and liberating from old processes that did not yield the desired results. If the deeper purpose of my solo is to tell the listener who improvising, then it is logical that my musical expressions should contain personal viewpoint of the language of jazz, distilled from all of my influences.

As already highlighted, the jazz organ movement crystallised by Jimmy Smith has yet to be fully explored by writers and academics. The organists inspired by Jimmy Smith, especially those signed to the Blue Note label, have unique voices on the Hammond B3 that warrant significant scholarship. Jack McDuff's ensemble approach to the organ quartet, Jimmy McGriff's deep gospel expressions, Don Patterson's bebop stylings, 'Big' John Patton's funky modality, Larry Young's application of John Coltrane-isms to the organ, Dr. Lonnie Smith's deep funk, Richard 'Groove' Holmes' unique time-feel and solo style, Shirley Scott's unique accompaniment and soloing; these are just a small number of prominent organists who present fertile ground for a deep academic examination by performer-practitioners with scholarly leanings.

89 It is worth noting that it is still possible to hear jazz organ in African-American clubs such as the Legion Post and Showman's in Harlem, Lavender Blue in Los Angeles and The Green Mill in Chicago. These clubs are perhaps an anachronism when considering the size of the chitlin' circuit in the 1960s.

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Appendix:

Full Transcriptions

Jimmy Smith: "Au Privave"

Organ

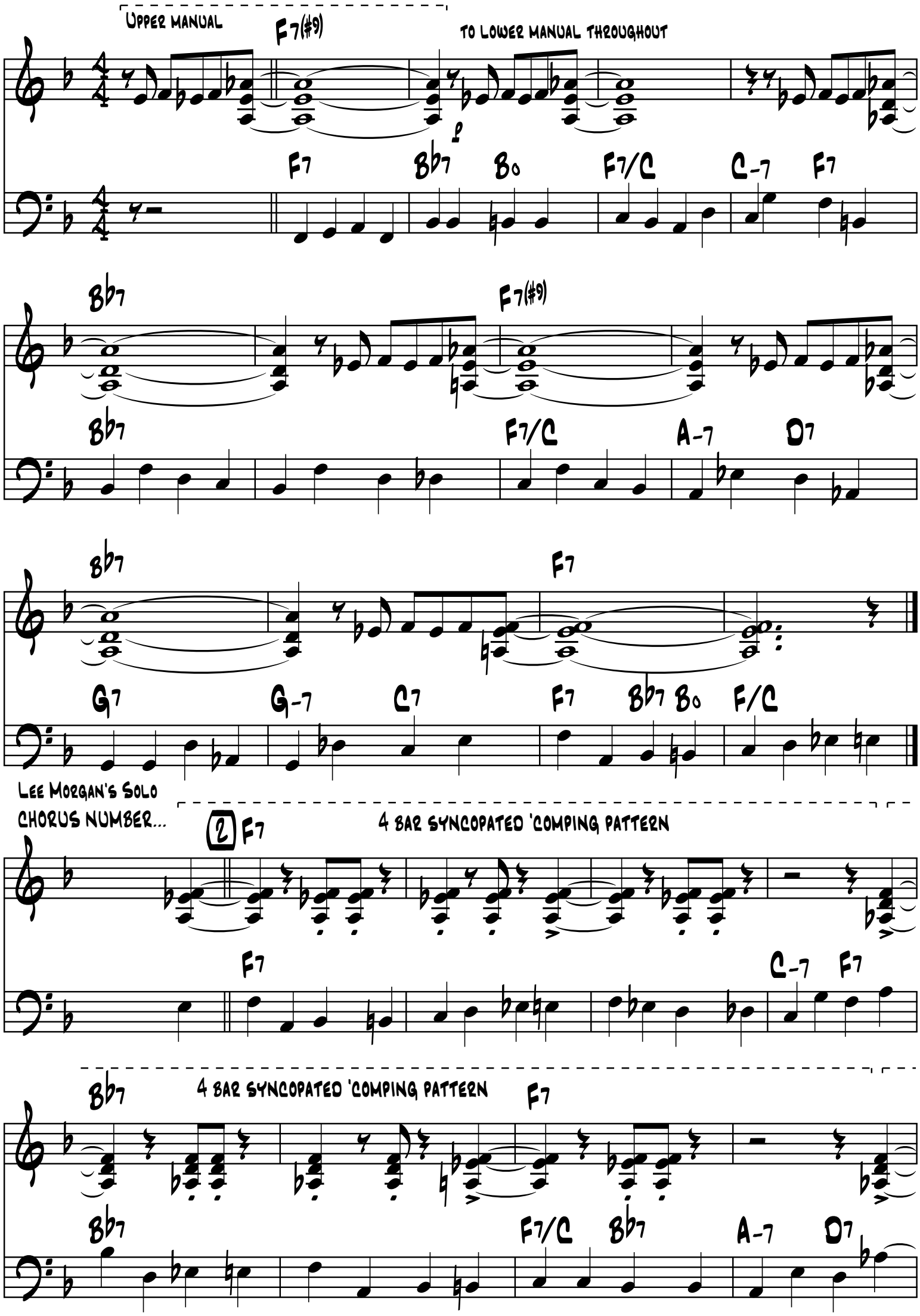
Au Privave

Charlie Parker

transcribed by Darren Heinrich

Introduction

'Comping as performed by Jimmy Smith



Bb7 F7 G-7 Ab°

G7 G-7 C7 F7

G-7 Ab° F7(#9)

Blues Cadence

F7

Paraphrases the intro melody -
also does this behind Tina Brooks

5

F7(#9)

F7 C-7 F7

Bb7 F7(#9)

Bb7 F7/C Bb7 A-7 D7

Bb7 F7(#9) G-7 Ab° F7(#9)

G7 G-7 C7 F7

U.M.

Au Privave p.3/5

9

Upper Manual

F9

to lower manual...

F7 C-7 F7

Bb7 F9

Bb7 F7/C Bb7 A-7 D7

G7 F9 G-7 Ab°7 F7(#9)

G7 G-7 C7 F7

Upper Manual,

Lou Donaldson's Solo

6

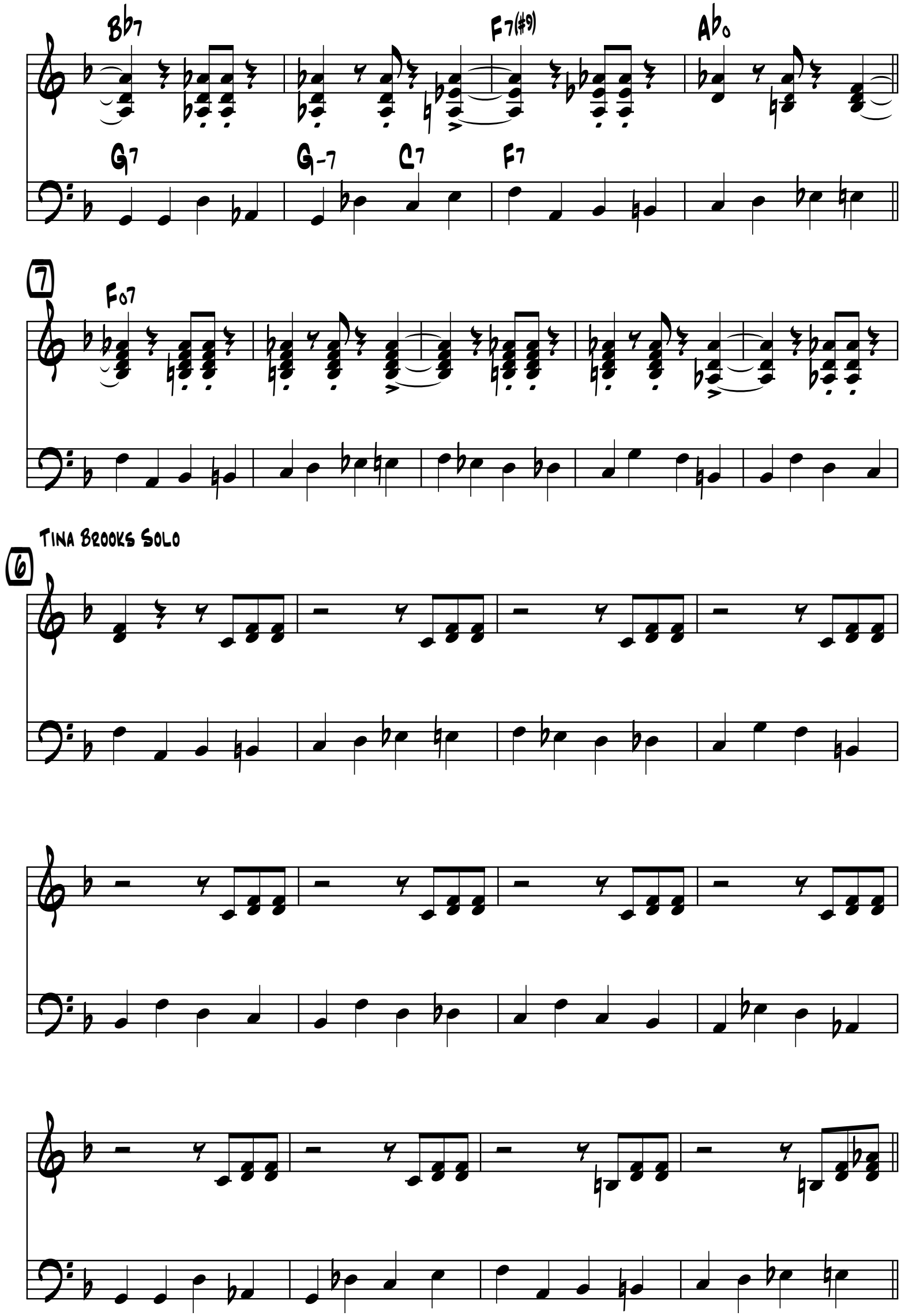
F7(#9) Upper Manual throughout this chorus

F7 C-7 F7

Bb7 F7(#9)

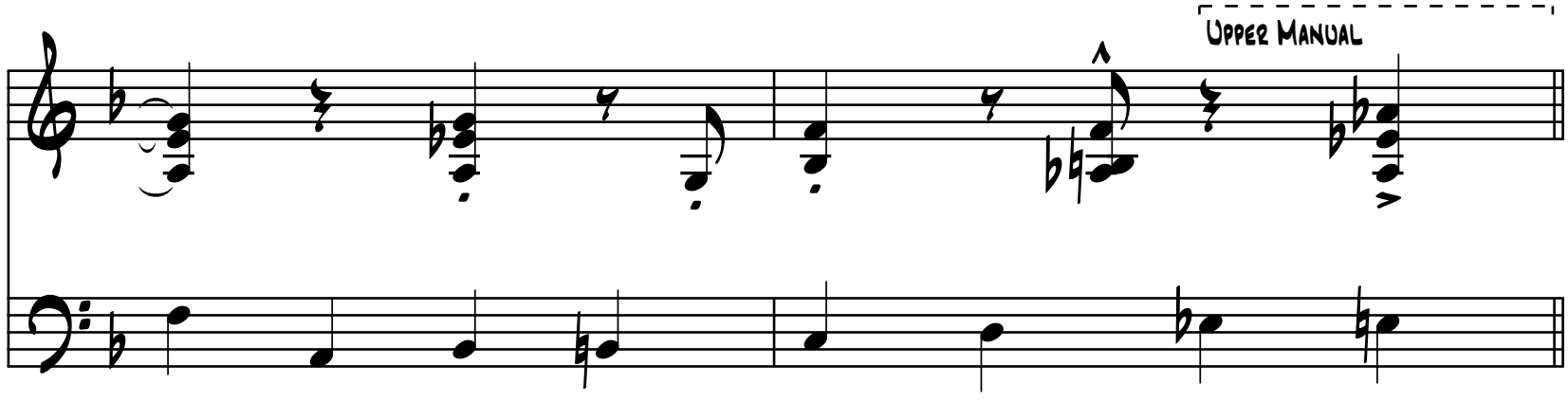
Bb7 F7 A-7 D7

Au Privave p.4/5



Au Privave p.5/5

Blues Cadence example



Jimmy Smith: "Confirmation"

Organ

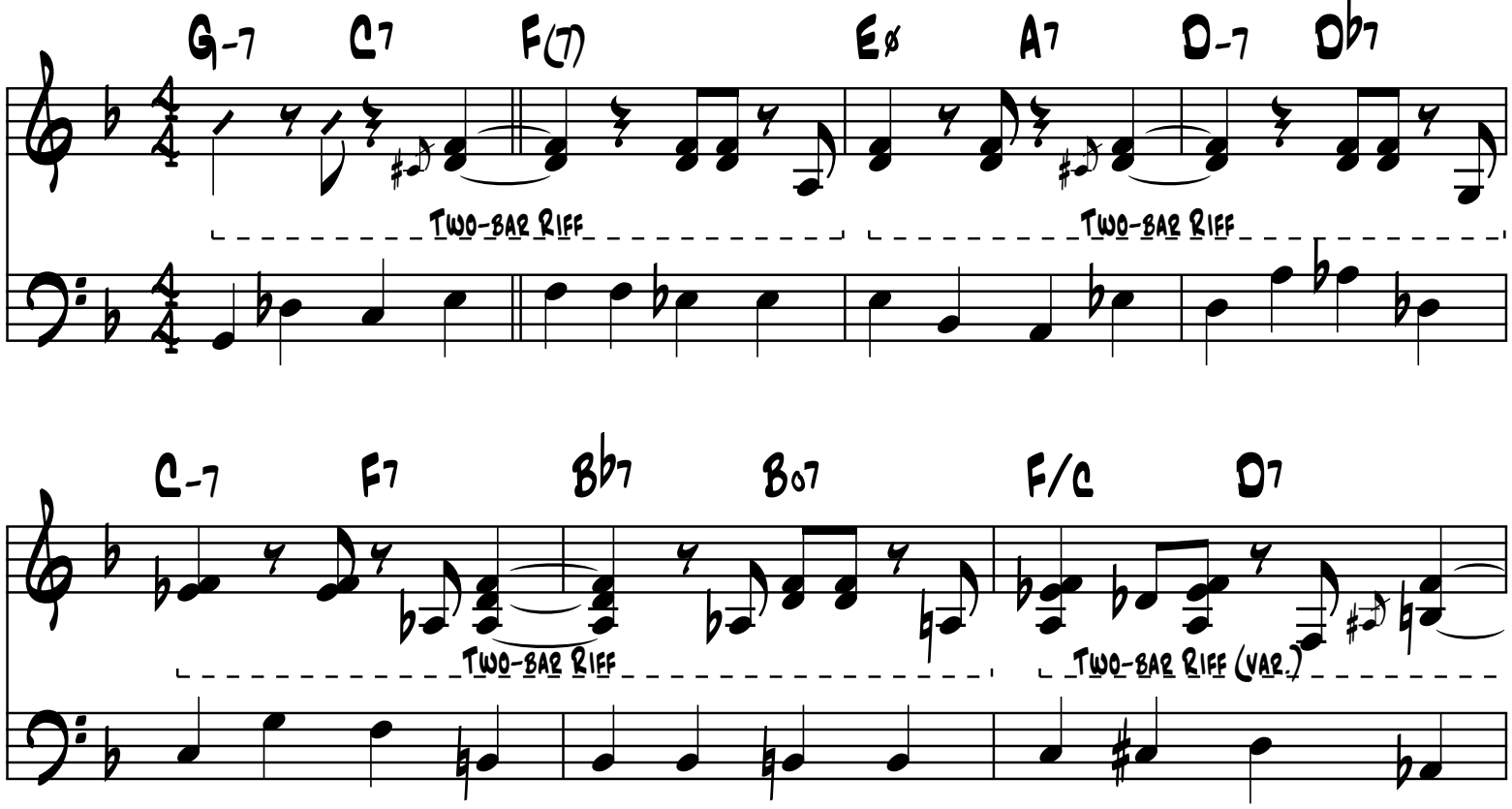
Confirmation

Charlie Parker

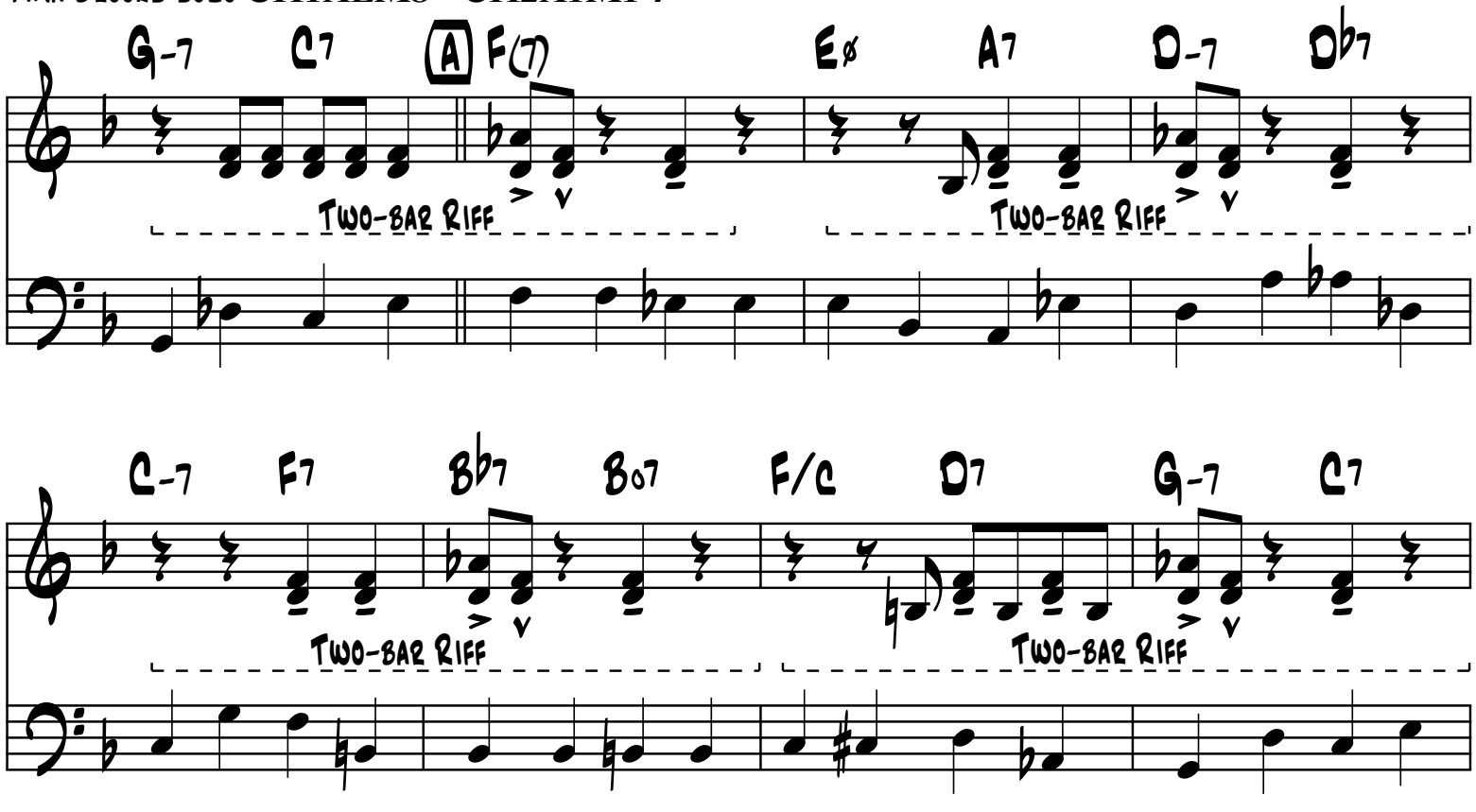
Transcribed by Darren Heinrich

Comping by Jimmy Smith

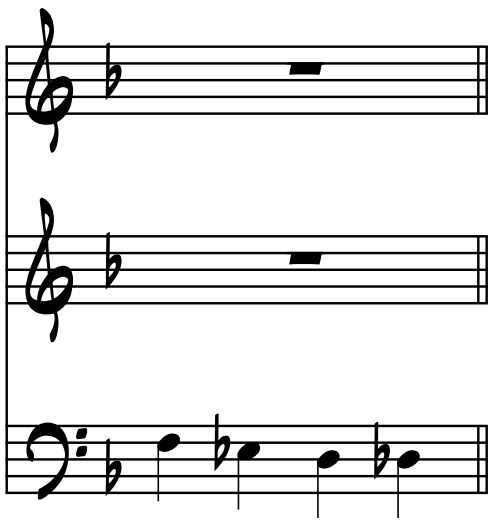
COMPING BEHIND TINA BROOKS CH3BM8-ALM1-8



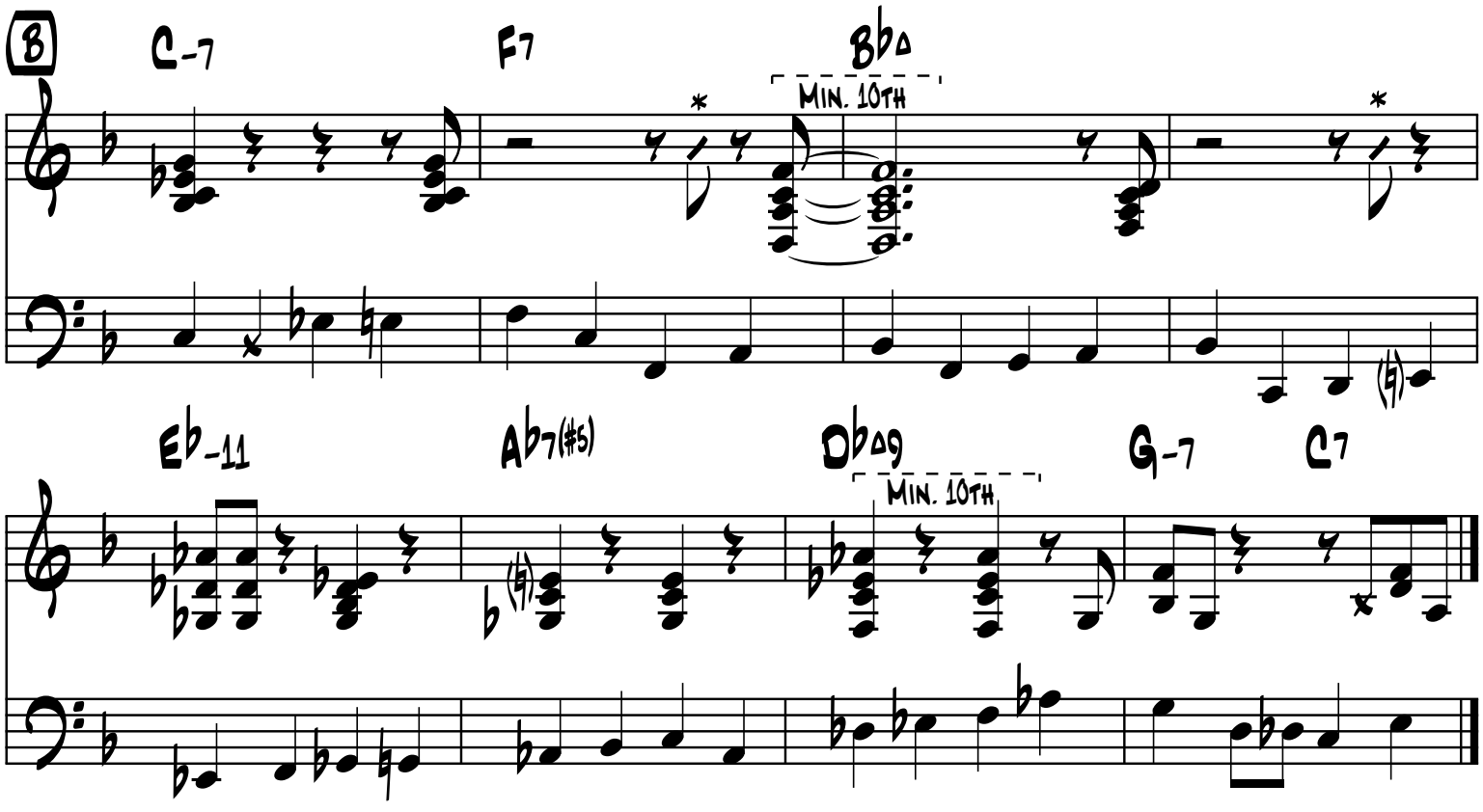
TINA BROOKS SOLO CH1ALM8 - CH2A1M1-7



Confirmation p.2/2



Tina Brooks CH2



Jimmy Smith: "Get Happy"

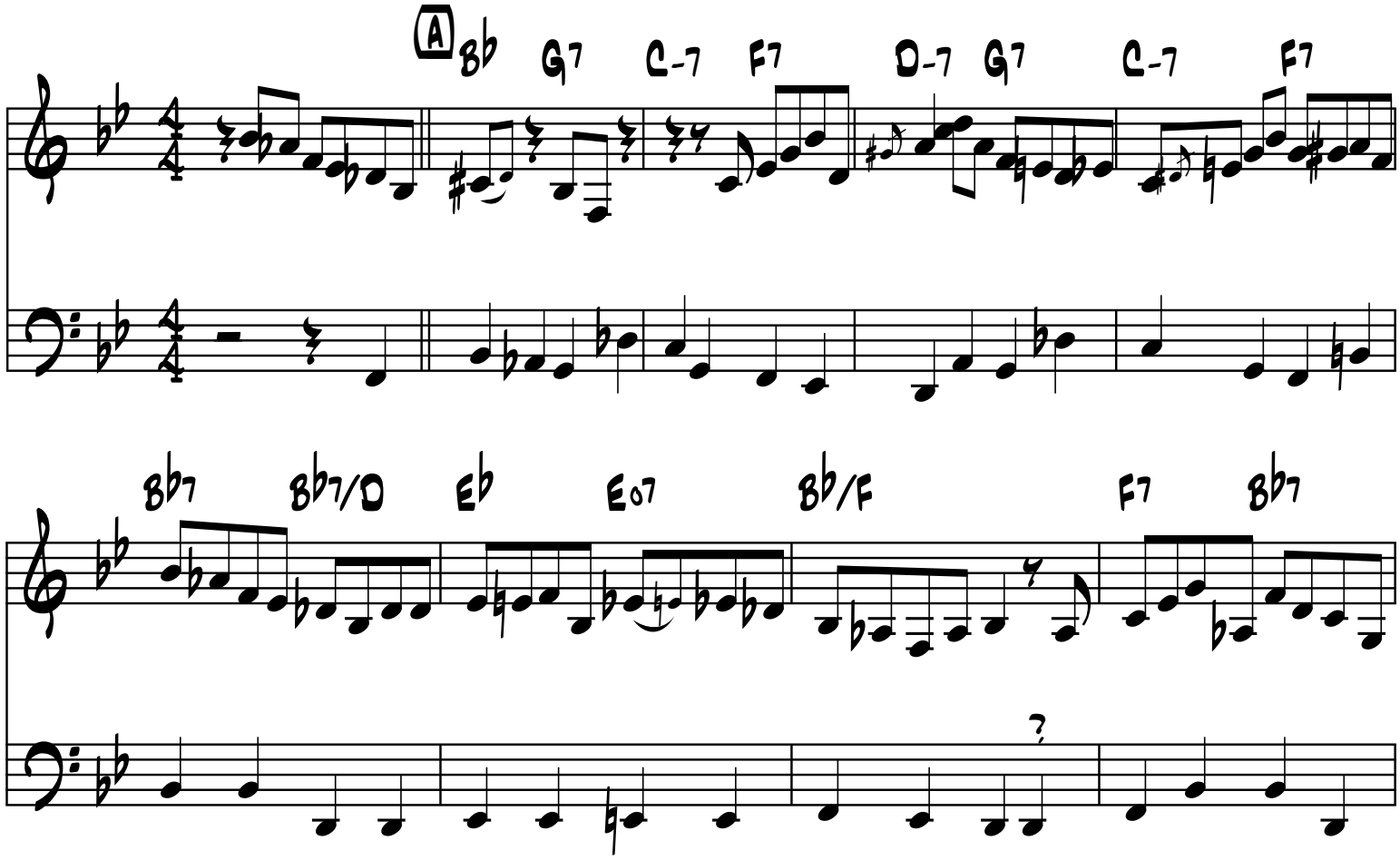
Jimmy Smith's Solo on

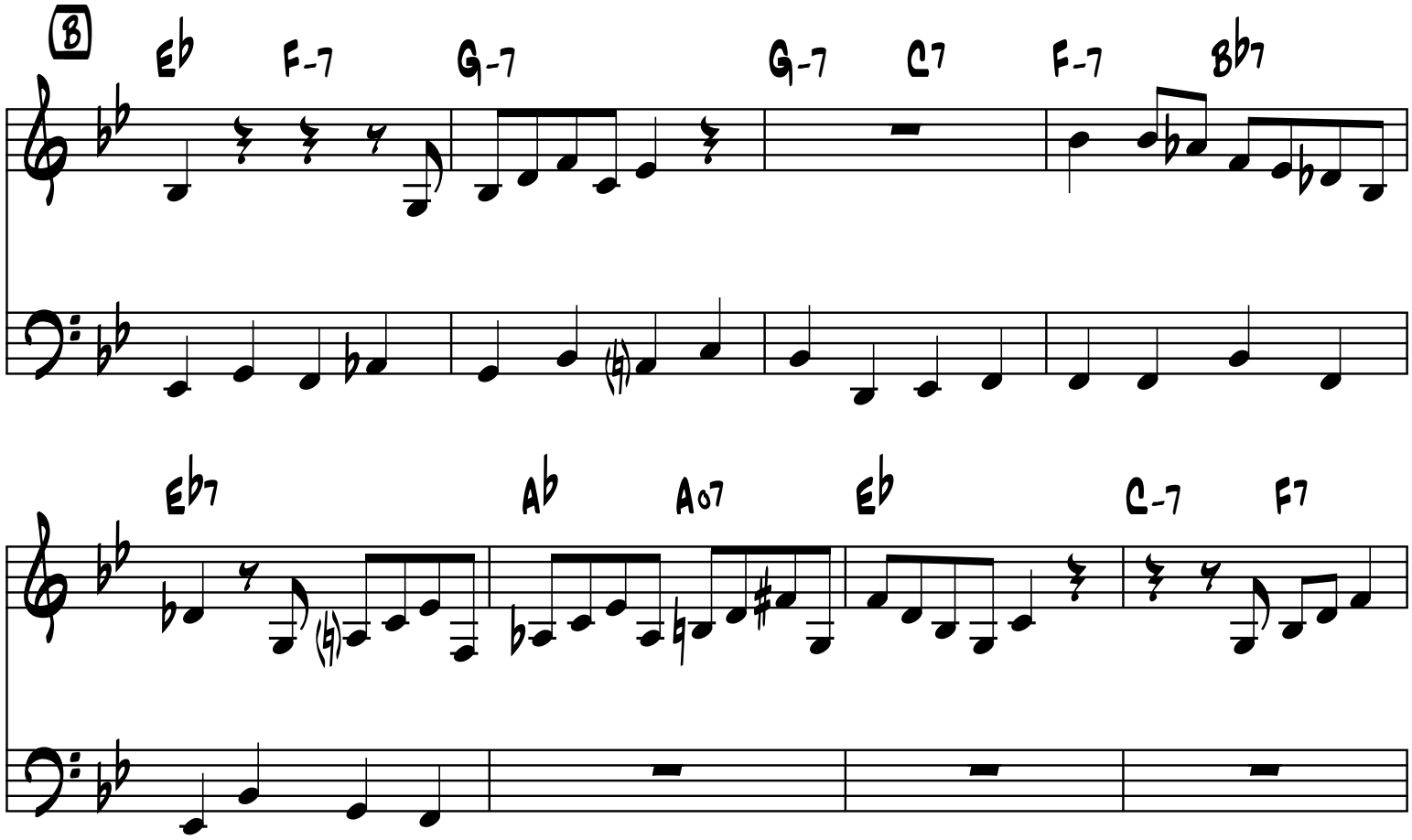
Get Happy

Arlen/Koehler

transcribed by D. Heinrich

from his 1956 Blue Note LP "Live at Club Baby Grand Vol.2"





2

Get Happy

C

B♭7 A♭13 G♭13 F7

B♭ A♭13 G♭13 F7

A

B♭ G7 C-7 F7 D-7 G7 C-7 F7

B♭7 B♭7/D E♭7 E07 B♭/F C-7 F7

2no Chorus

A

B♭ B07 C-7 C♯07 D-7 G7

C-7 F7 B♭7 B♭7/D E♭ E♭07

B♭/F B♭ E7 E♭ C7 F-7 B♭7

E♭ F-7 B♭7

E♭7 E♭7/G A♭7 A07 E♭/B♭ C-7 F7

B♭7 A♭7 G♭7 F7

B♭7 A♭7 G♭7 F7

Get Happy

D

Bb G7 C-7 F7 D-7 G7 C-7 F7

Bb7 Bb7/D Eb7 Eo7 Bb/F C-7 F7

A 3rd Chorus

Bb G7 C-7 F7 D-7 G7 C-7 F7

Bb7 Bb7/D Eb Eo7 Bb/F F7 Bb7

Loosely Loosely

B

Eb C7 F-7 Bb7 G-7 C7 F-7 Bb7

Eb7 Eb7/G Ab7 Ao7 Eb/Bb C-7 F7

C

Bb7 Ab7 Gb7 F7

Bb MA9 Ab7 Gb7 F7

D

Bb G7 C-7 F7 D-7 G7 C-7 F7

'Blue' Tonic Triad

Loosely

Bb7 Bb7/D Eb7 Eo7 Bb/F C-7 F7

4th Chorus

A

Bb G7 C-7 F7 D-7 G7 C-7 F7

Bb7 Bb7/D Eb Eo7 Bb/F F7 Bb7

B

Eb C7 F-7 Bb7 G-7 C7 F-7 Bb7

Eb7 Eb7/G Ab7 Ao7 Eb/Bb PLAY 8VB C-7 F7

C

Bb7 LOOSELY Ab7 3 Gb7 F7

Bb7 Ab7 Gb7 F7

THE CHAMP II-V LICK.

D

Bb G7 C-7 F7 D-7 G7 C-7 F7

'BLUE' TONIC TRIAD.

Bb7 Bb7/D Eb7 Eo7 Bb/F C-7 F7

THE CHAMP BLUES LICK - SLIGHTLY MODIFIED.

6

5th Chorus

Get Happy

A

Bb G7 C-7 F7 D-7 G7 C-7 F7

Bb7 Bb7/D Eb Eo7 Bb/F F7 Bb7

B

Eb C7 F-7 Bb7 G-7 C7 F-7 Bb7

Eb7 Eb7/G Ab7 Ao7 Eb/Bb C-7 F7

C

Bb7 Ab7 Gb7 F7

Bb7 Ab7 Gb7 F7

D

Bb G7 C-7 F7 D-7 G7 C-7 F7 Bb7 Bb7/D Eb7 Eo7 Bb/F C-7 F7

6th Chorus

LONG TACET....

SMEARED

A

Bb G7 C-7 F7 D-7 G7 C-7 F7

Bb7 Bb7/D Eb Eo7 Bb/F F7 Bb7

THE CHAMP PICK UP LICK

THE GET HAPPY BLUES LICK

B

Eb C7 F-7 Bb7 G-7 C7 F-7 Bb7

Arp. Short Form | Arpeggio | Arpeggio | Tri-tone Sub | Arp. Short Form

Eb7 Eb7/G Ab7 A07 Eb/Bb C-7 F7

C

Bb7 Ab7 Gb7 F7

Bb7 Ab7 Gb7 F7

D

Bb G7 C-7 F7 D-7 G7 C-7 F7

3

Loose

Bb7 Bb7/D Eb7 E07 Bb/F C-7 F7

3

7th Chorus

A

Bb G7 C-7 F7 D-7 G7 C-7 F7

Bb7 Bb7/D Eb E07 Bb/F F7 Bb7

Play 8vb

B

Eb C7 F-7 Bb7 G-7 C7 F-7 Bb7

8

Get Happy

Eb7 Eb7/G Ab7 A07 Eb/Bb C-7 F7

The Champ Yodel Lick

Desc. Arp. Lick - Long

C

Bb7 Ab7 Gb7 F7

Bb MA9 Ab7 Gb7 F7

D

Bb G7 C-7 F7 D-7 G7 C-7 F7

Bb7 Bb7/D Eb7 E07 Bb/F C-7 F7

8th Chorus

A

Bb G7 C-7 smeared F7 D-7 G7 C-7 F7 smeared

Bb7 Eb E07 Bb/F F7 Bb7

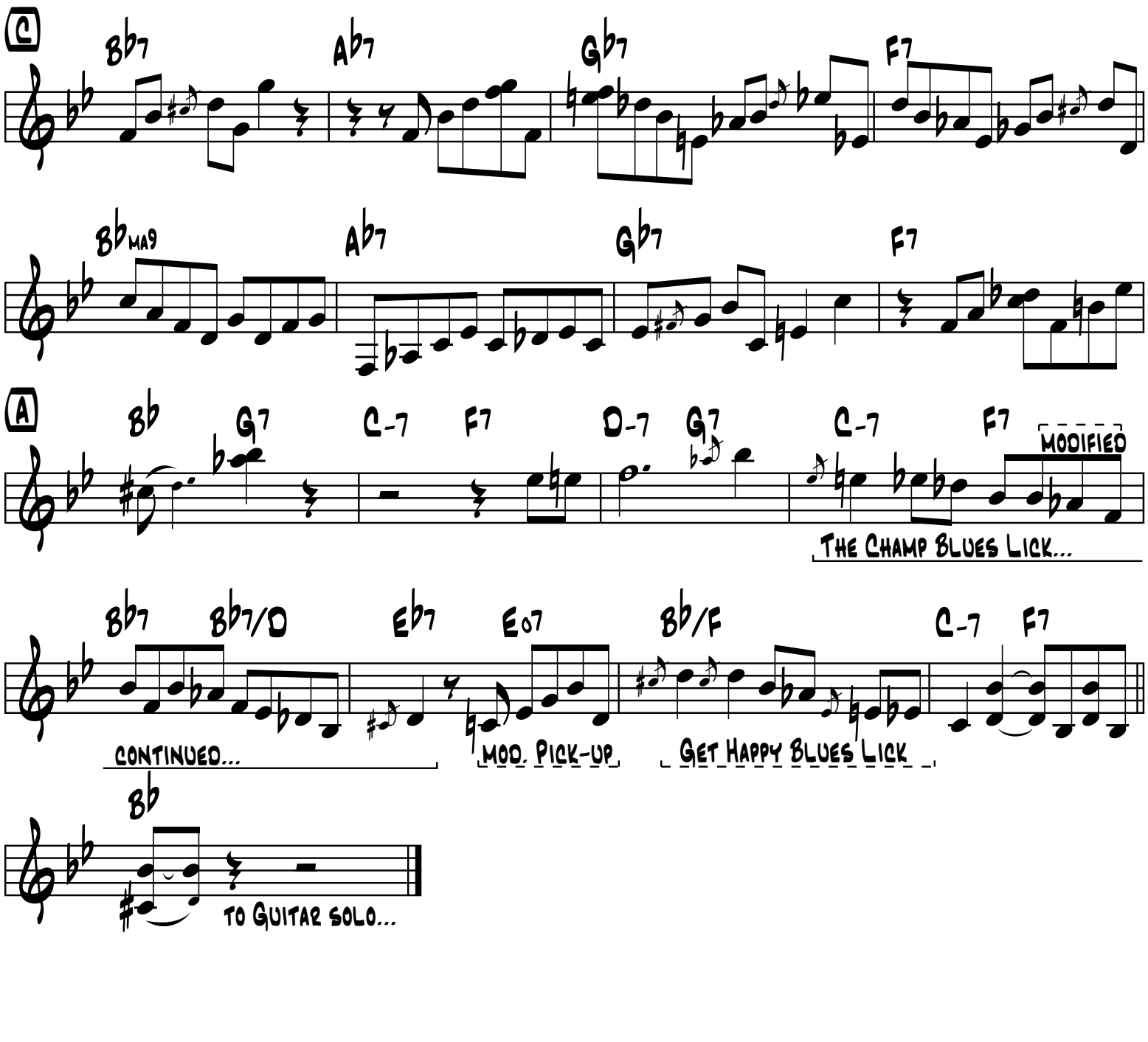
B

Eb C7 F-7 F#07 G-7 F#07 F-7 Bb7

The Champ Diminished Arpeggio Sequence

Eb7 Eb7/G Ab7 A07 Eb/Bb C-7 F7

Desc. Arp. Lick - Long Form


C
Bb7
Ab7
Gb7
F7
BbMA9
Ab7
Gb7
F7
A
Bb
G7
C-7
F7
D-7
G7
C-7
F7
MODIFIED
THE CHAMP BLUES LICK...
Bb7
Bb7/D
Eb7
E07
Bb/F
C-7
F7
CONTINUED...
MOD. PICK-UP
GET HAPPY BLUES LICK
Bb
TO GUITAR SOLO...

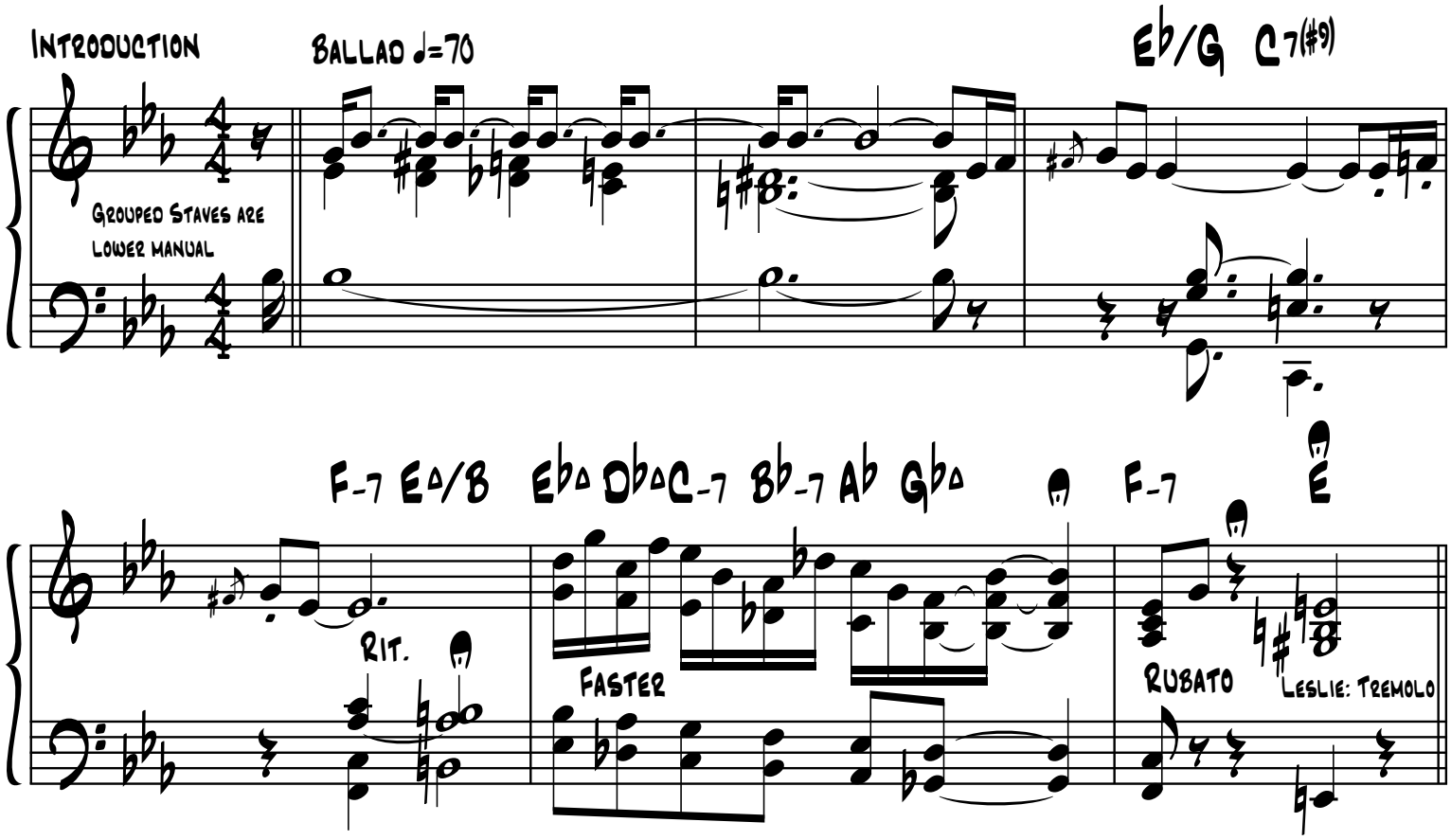
Jimmy Smith: "Moonlight In Vermont"

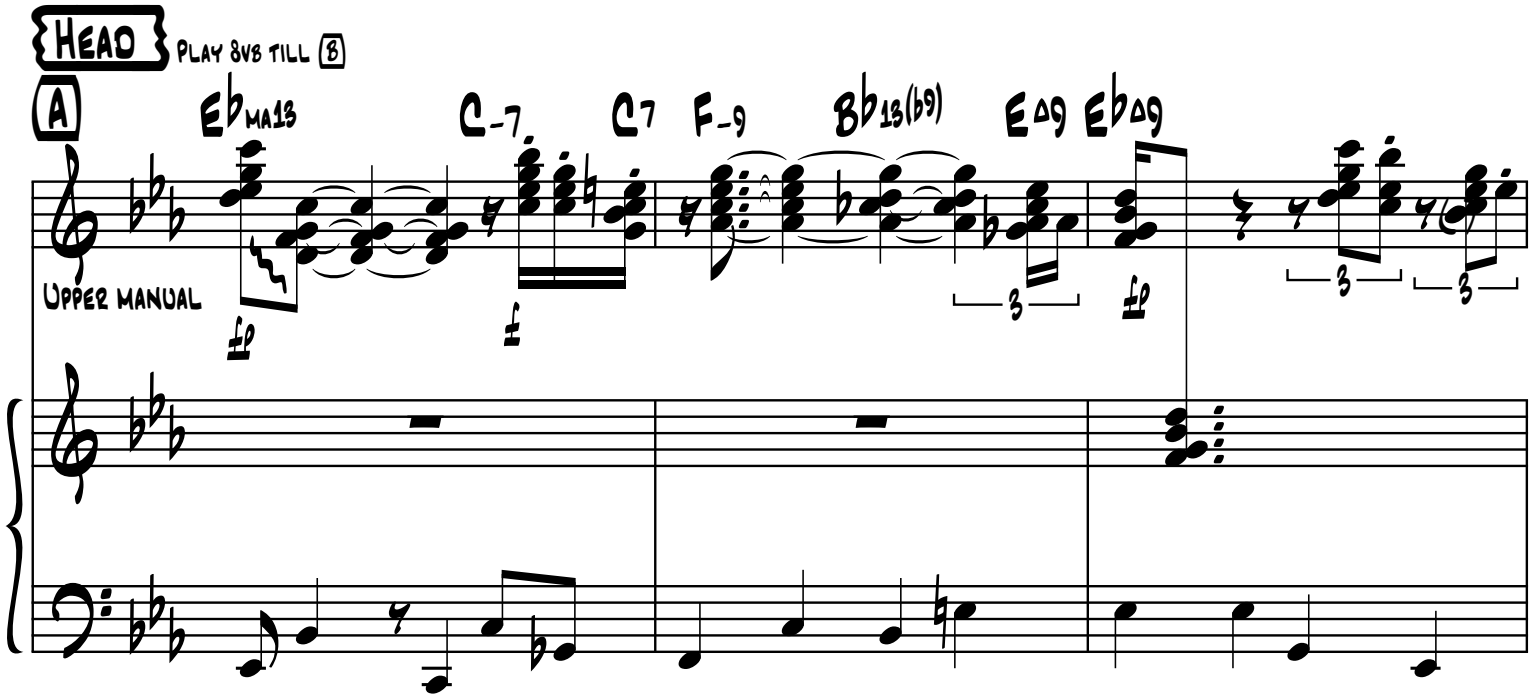
Organ
Upper: 888888888
Lower: 838000000
Chorus: C3
Leslie: Stop

Moonlight In Vermont

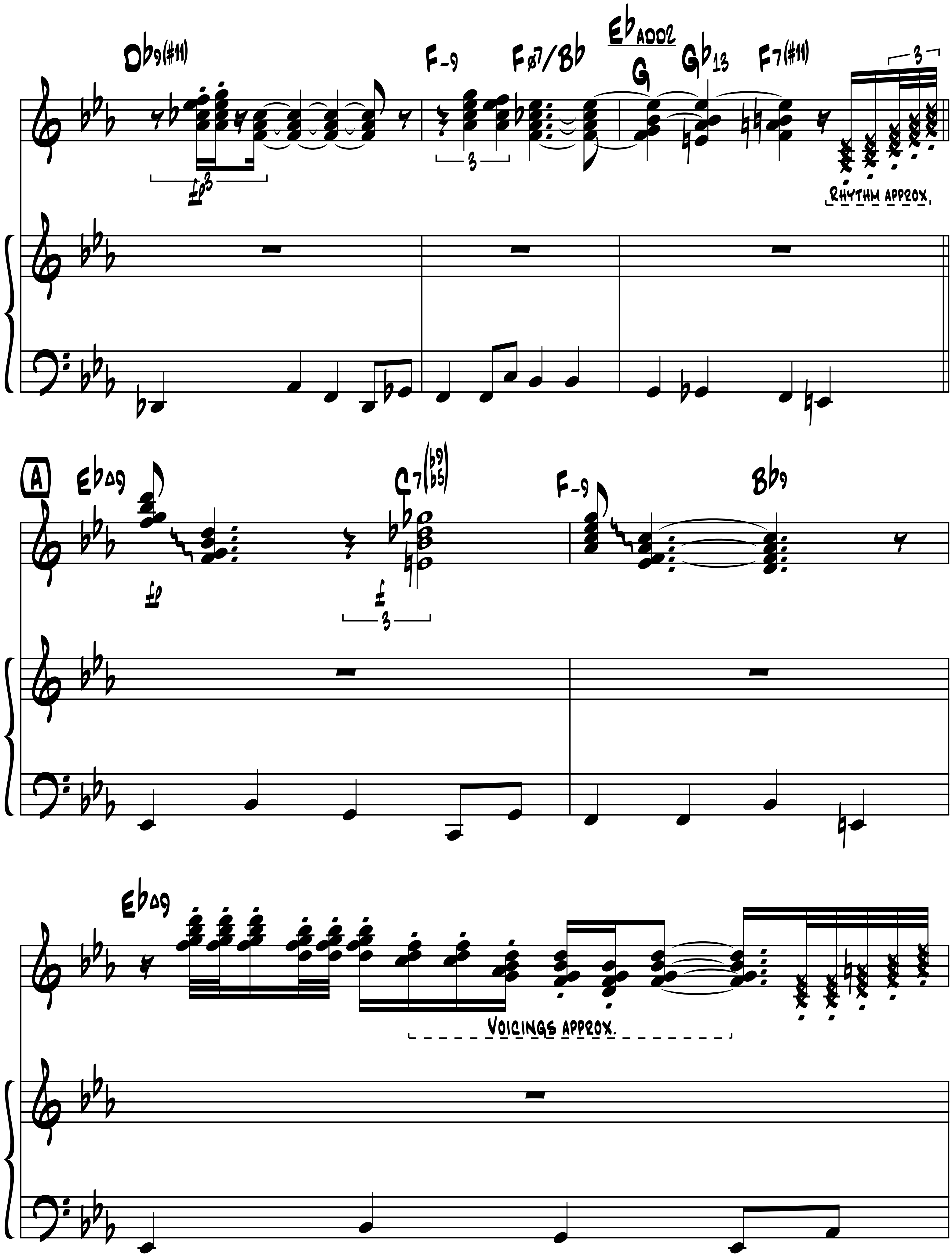
as performed by Jimmy Smith: "A New Sound, A New Star. Vol. 2"

Karl Suessdorf/John Blackburn
Transcribed by Darren Heinrich





Moonlight In Vermont p.2/5



Moonlight In Vermont p.3/5

Db13

F-9 Bb13(b9) Eb∆9

B

A-11 LOCO

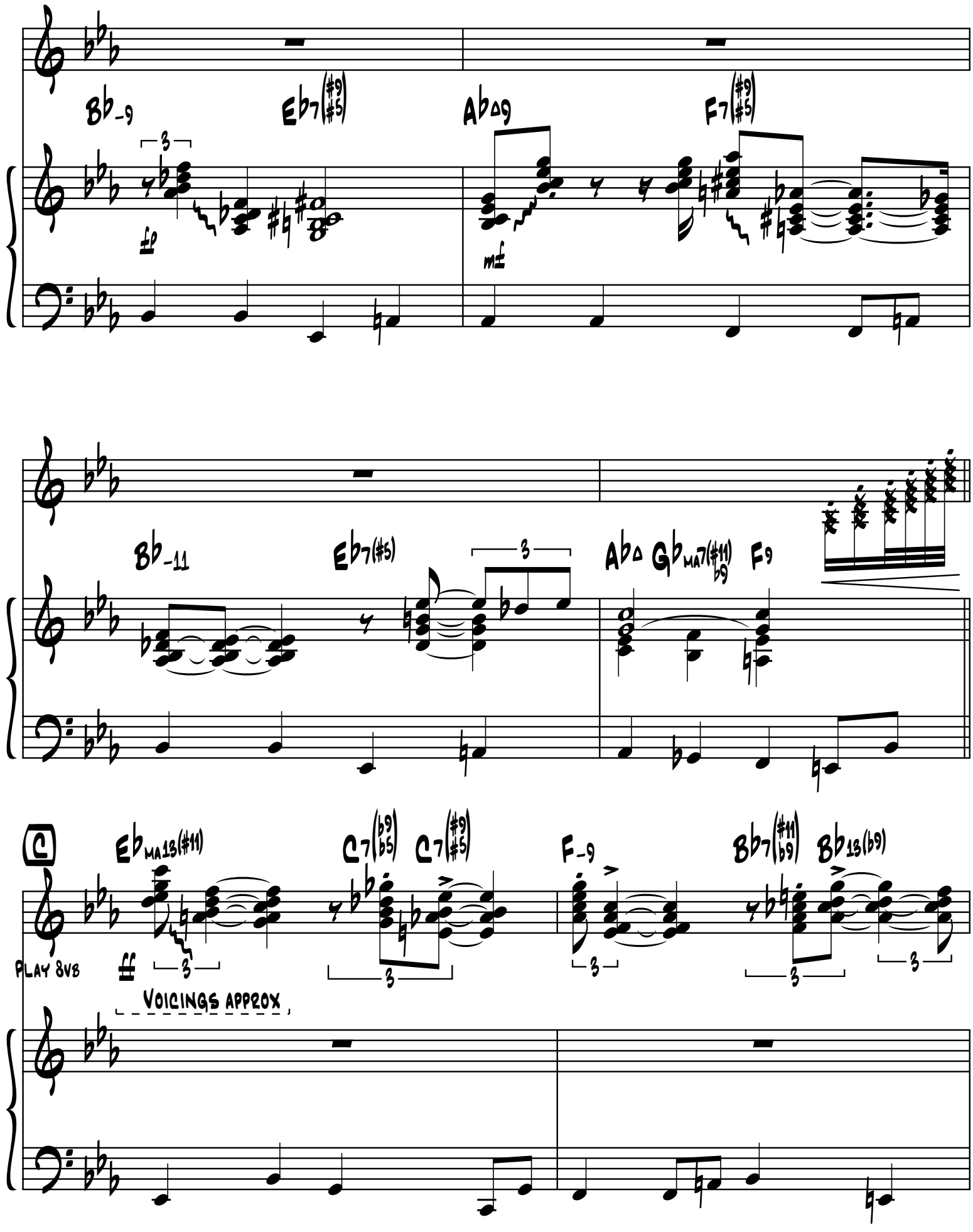
LATE

D7(#9 #5)

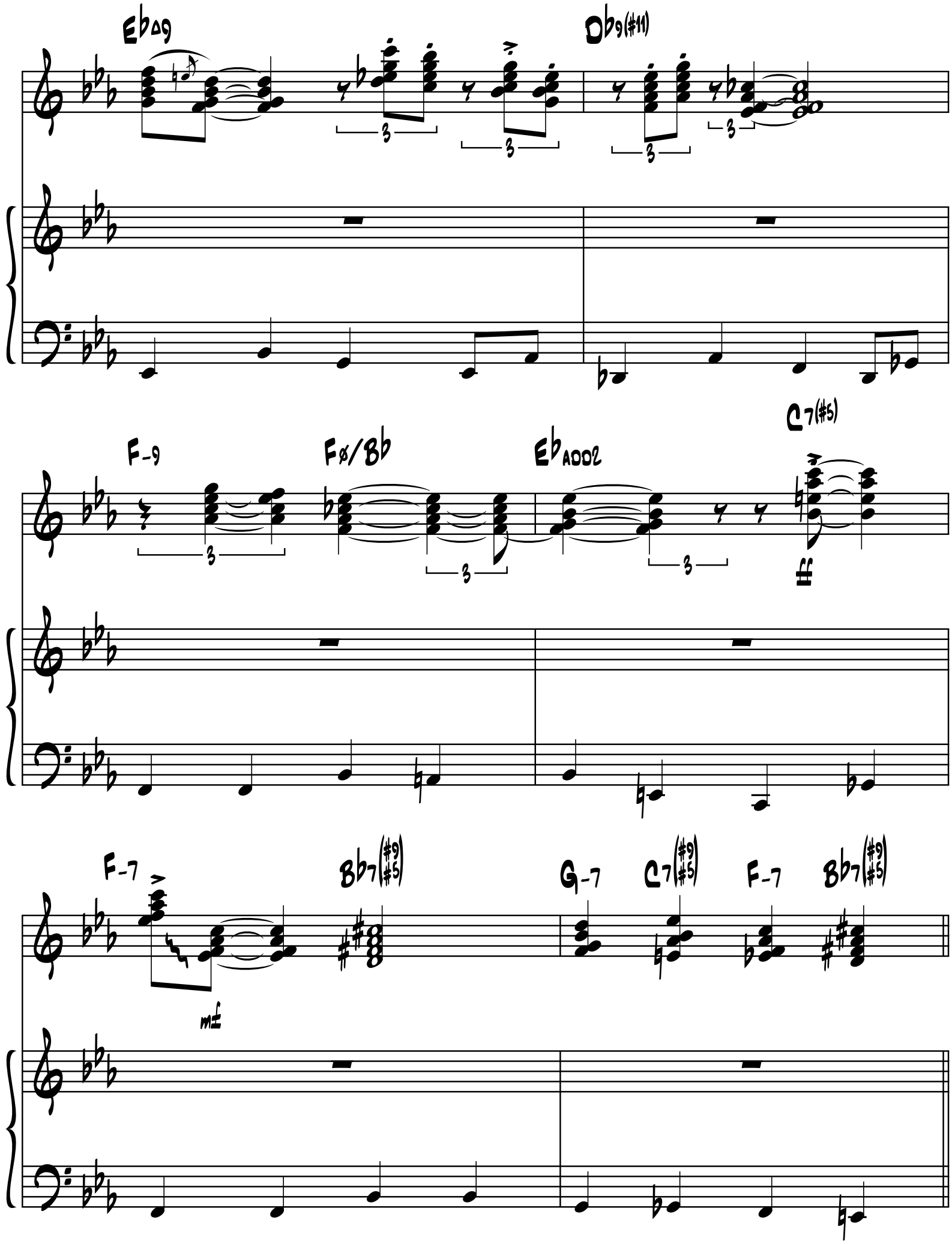
G∆9 E7(b5)/B

A-9 D7(#9 #5) G∆9

Moonlight In Vermont p.4/5



Moonlight In Vermont p.5/5



Jimmy Smith: "My Funny Valentine"

Upper: 888888888
Lower: 838000000
Chorus: C3
Leslie: Stop

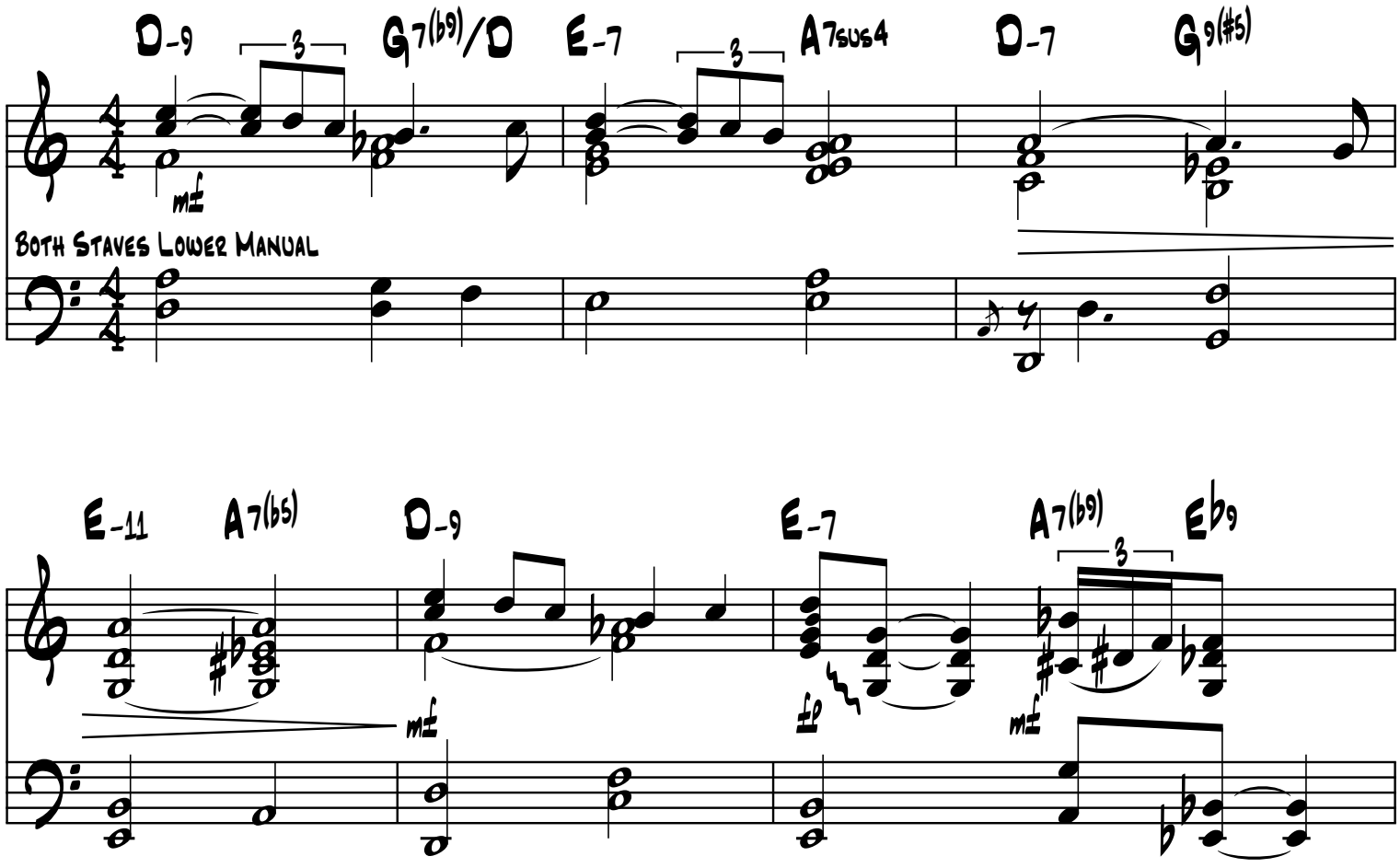
My Funny Valentine

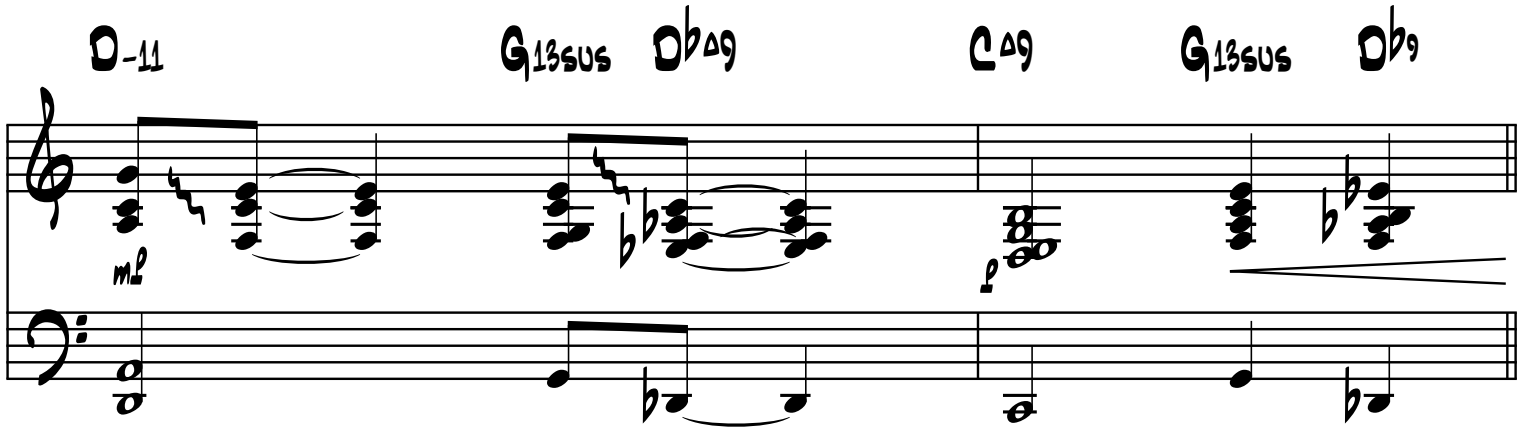
as performed by Jimmy Smith on June 17, 1956
(Jimmy Smith at the Organ Vol. 3 Session)

Rodgers/Hart

Transcribed by Darren Heinrich

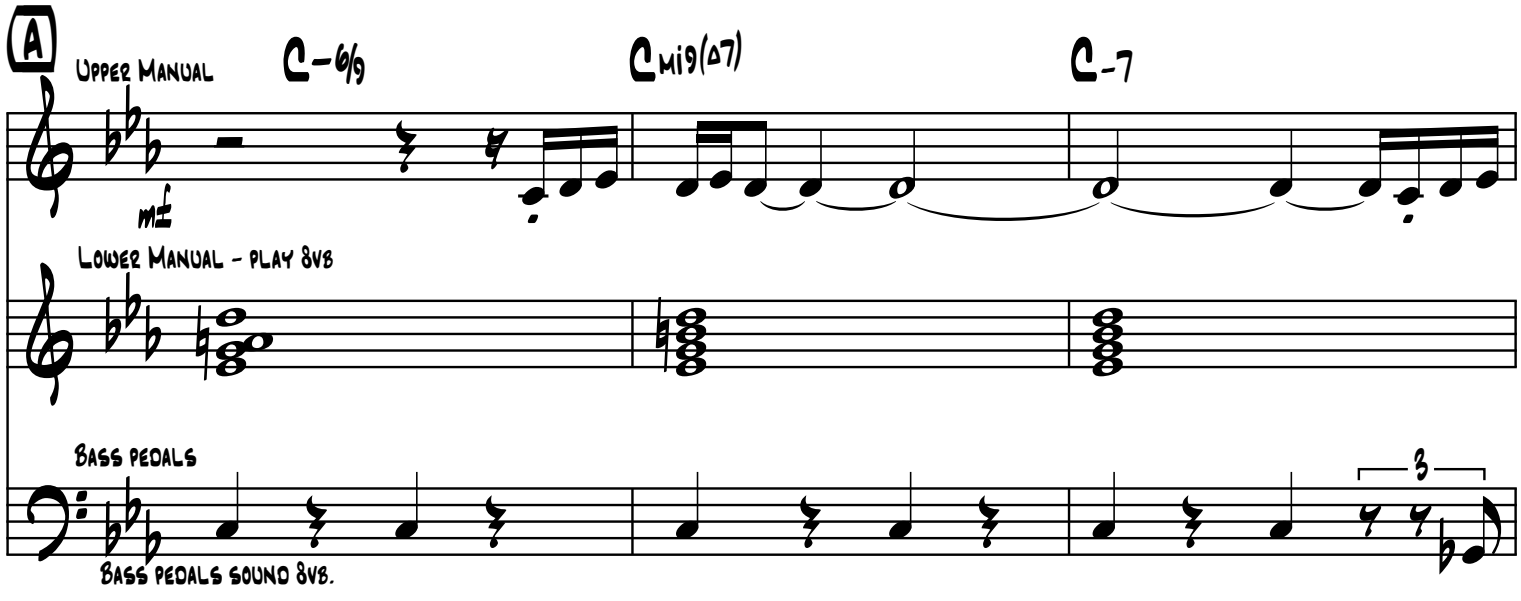
Introduction





Head

Leslie: Tremolo (Fast)



My Funny Valentine p.2/4

F13 F-13 F-7

D-7 G7(b9 b13) A C-

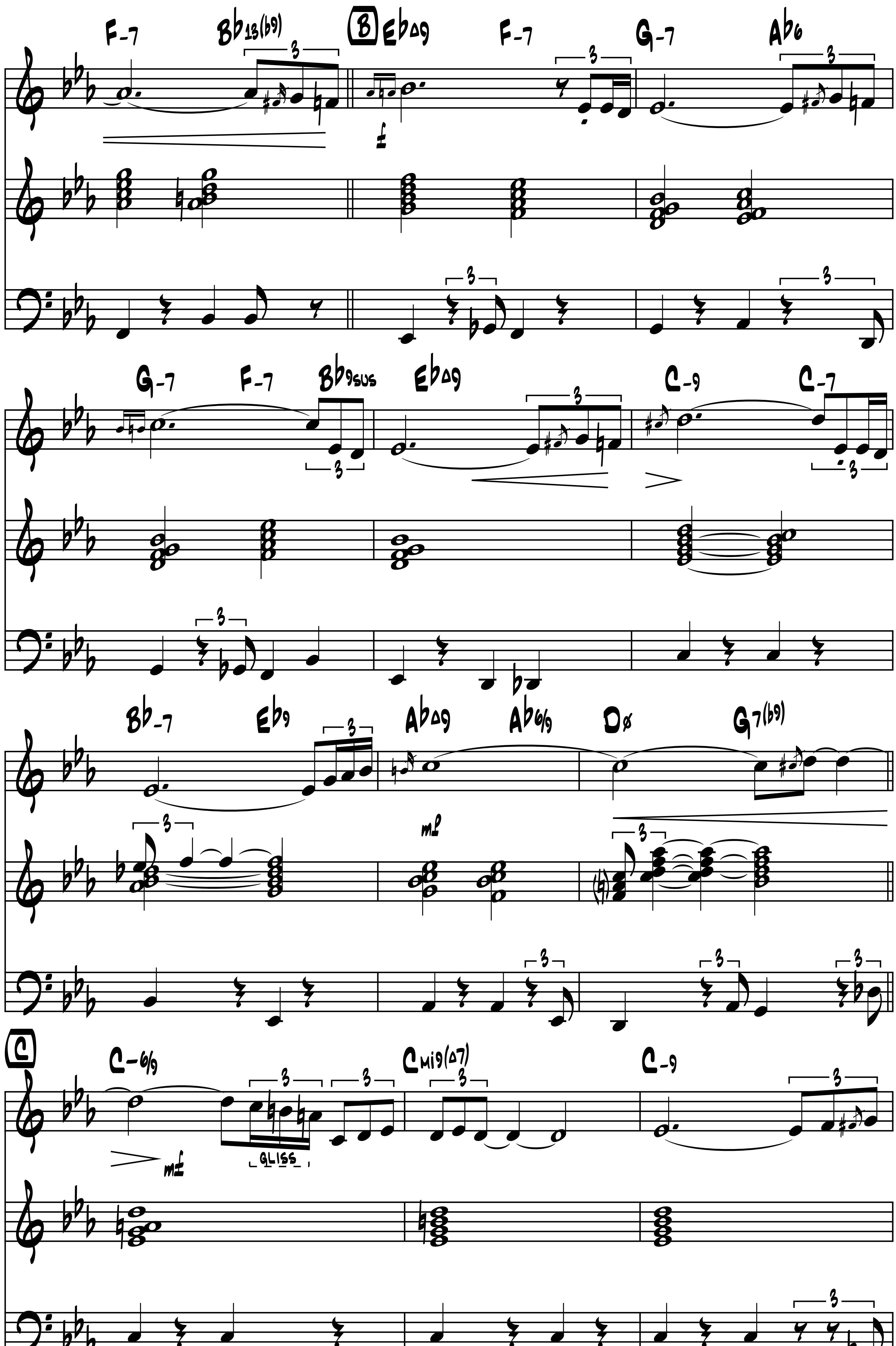
mf mf

Cmi(Δ7) C-7 F13

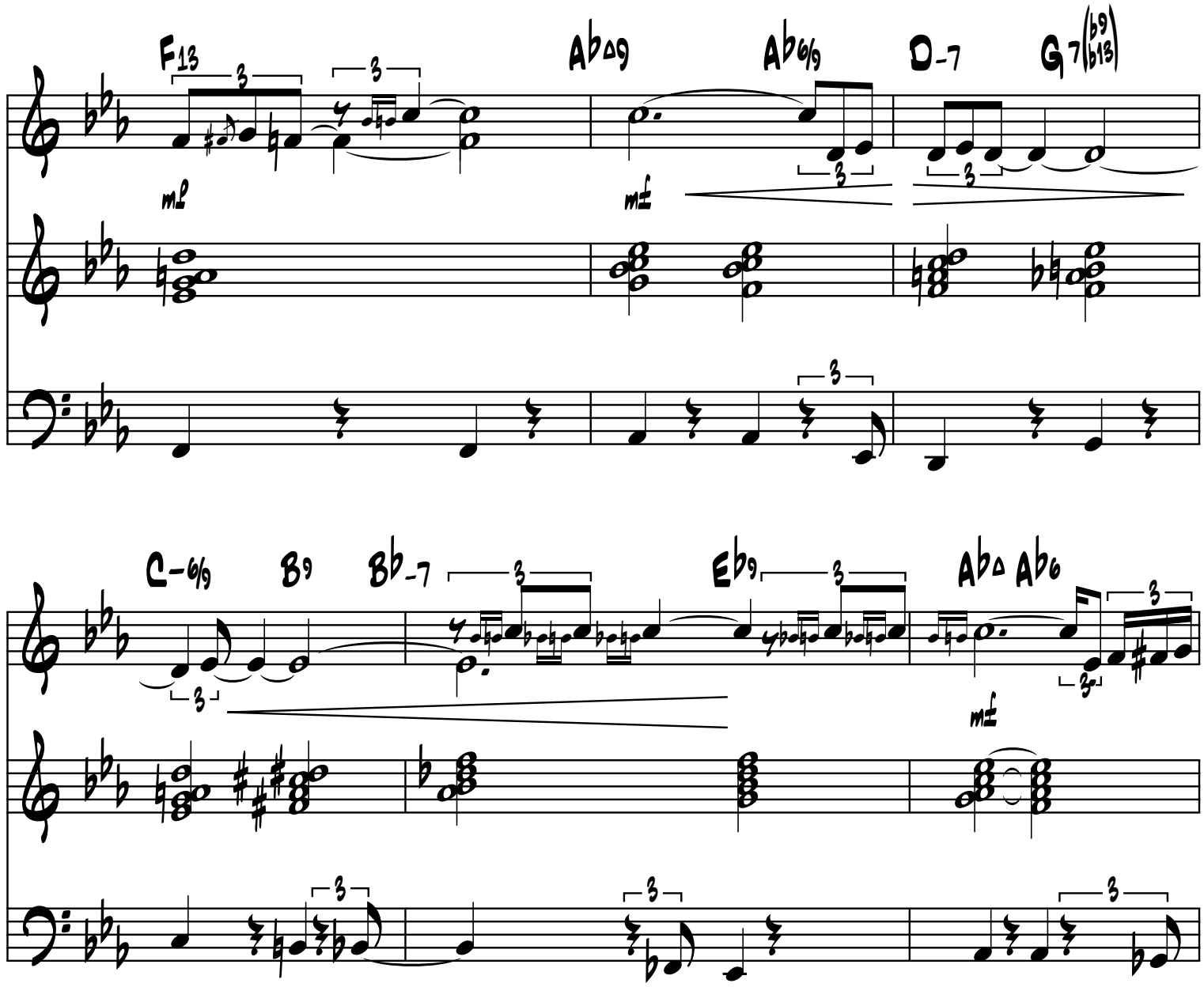
F-7 Bb9sus

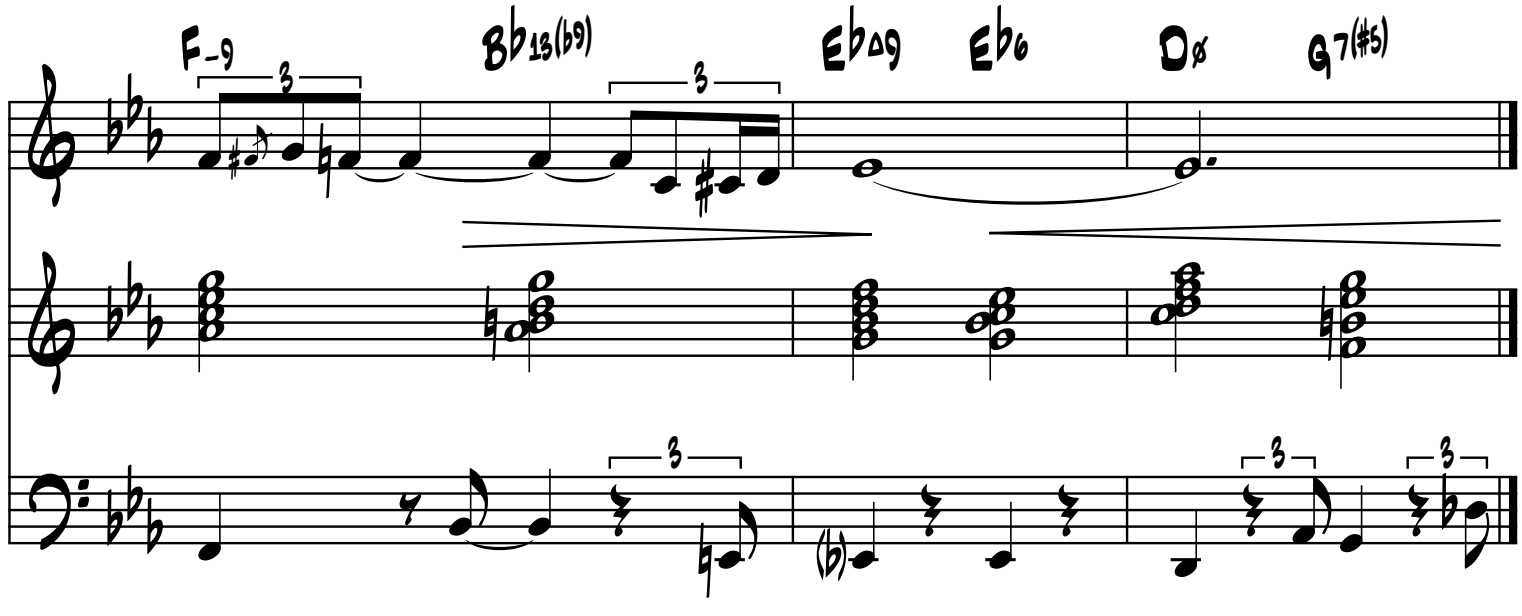
mp

My Funny Valentine p.3/4



My Funny Valentine p.4/4





Jimmy Smith: "The Blue Room"

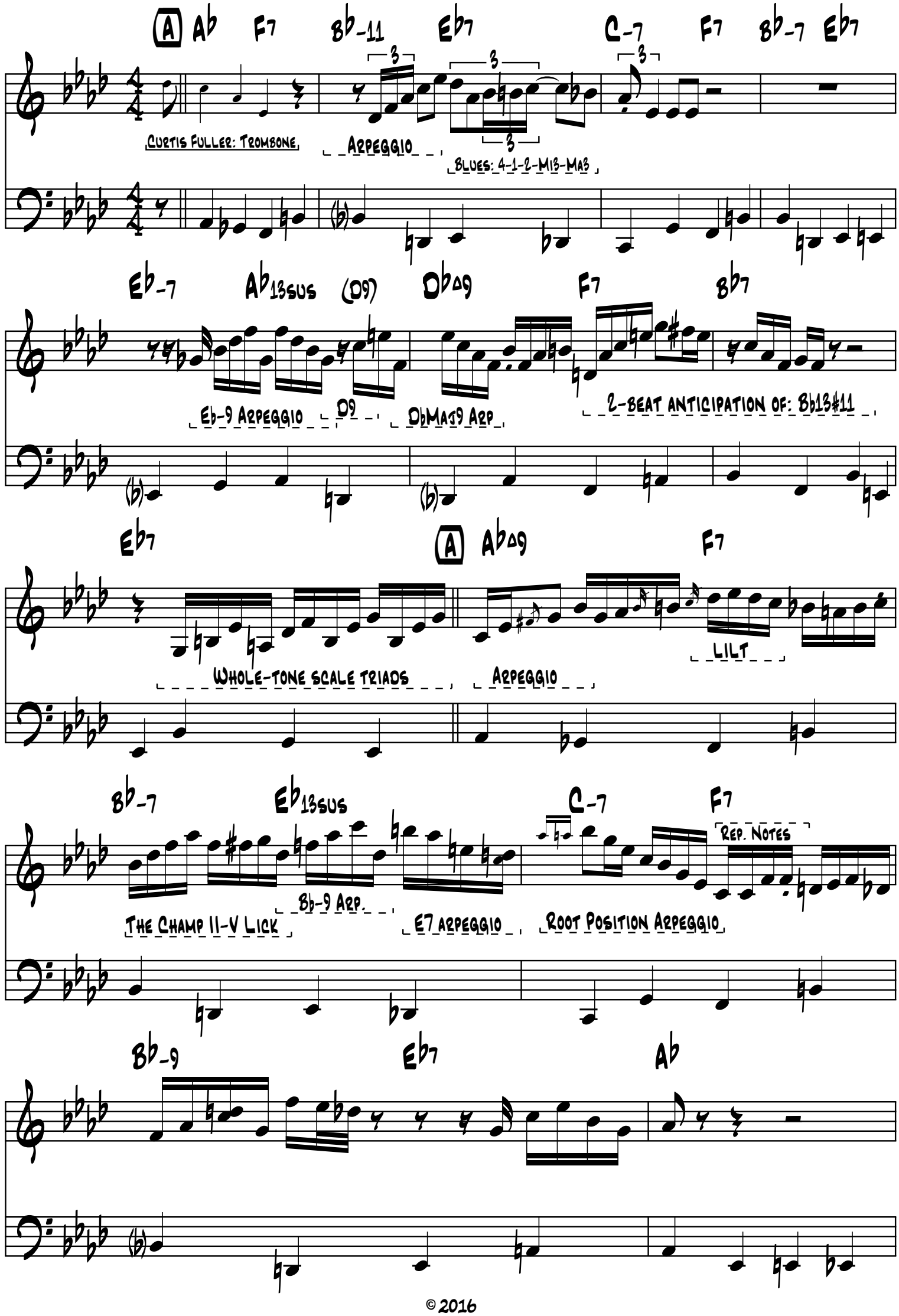
The Blue Room

Rodgers/Hart

Organ

Solo as played by Jimmy Smith on
"The Complete Sermon Sessions" August 25th 1957

Transcribed by Darren Heinrich



The Blue Room p.2/4

Db∆9 F7(b9) Bb7 Eb7 Ab F7

Arpeggio Chord-tones b7-Mi3-Ma3-5 'Blue 3rd'

B

Bb-7 Eb7 Ab7

Arpeggio > w/ornament 'Laid back' straight 1/8ths

F7(b9) Bb-7 Eb7

late

C-7 B-7 Bb-7 Eb7

A

Ab F7 Bb-7 Eb7 C-7 F7

Loose paraphrase (quote) of "It's only a Paper Moon"

The Blue Room p.3/4

Bb-7 Eb7 Eb-7 Ab7

Rushed. Rhythm Approx.

Db△ F7(b9) Bb7 Eb7 Ab

A

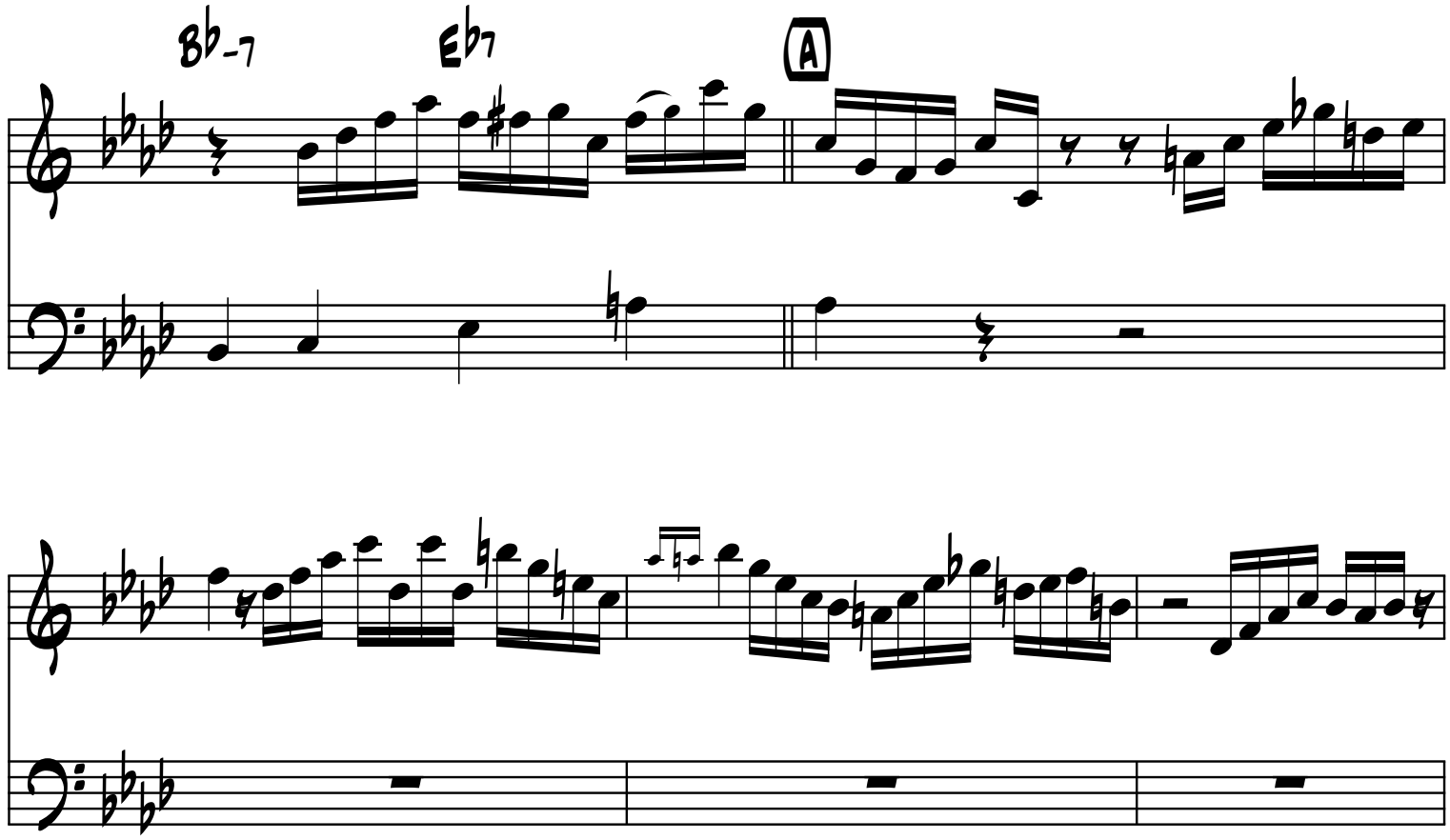
Ab△9 F7 Bb-7 Eb7 C-7 F7

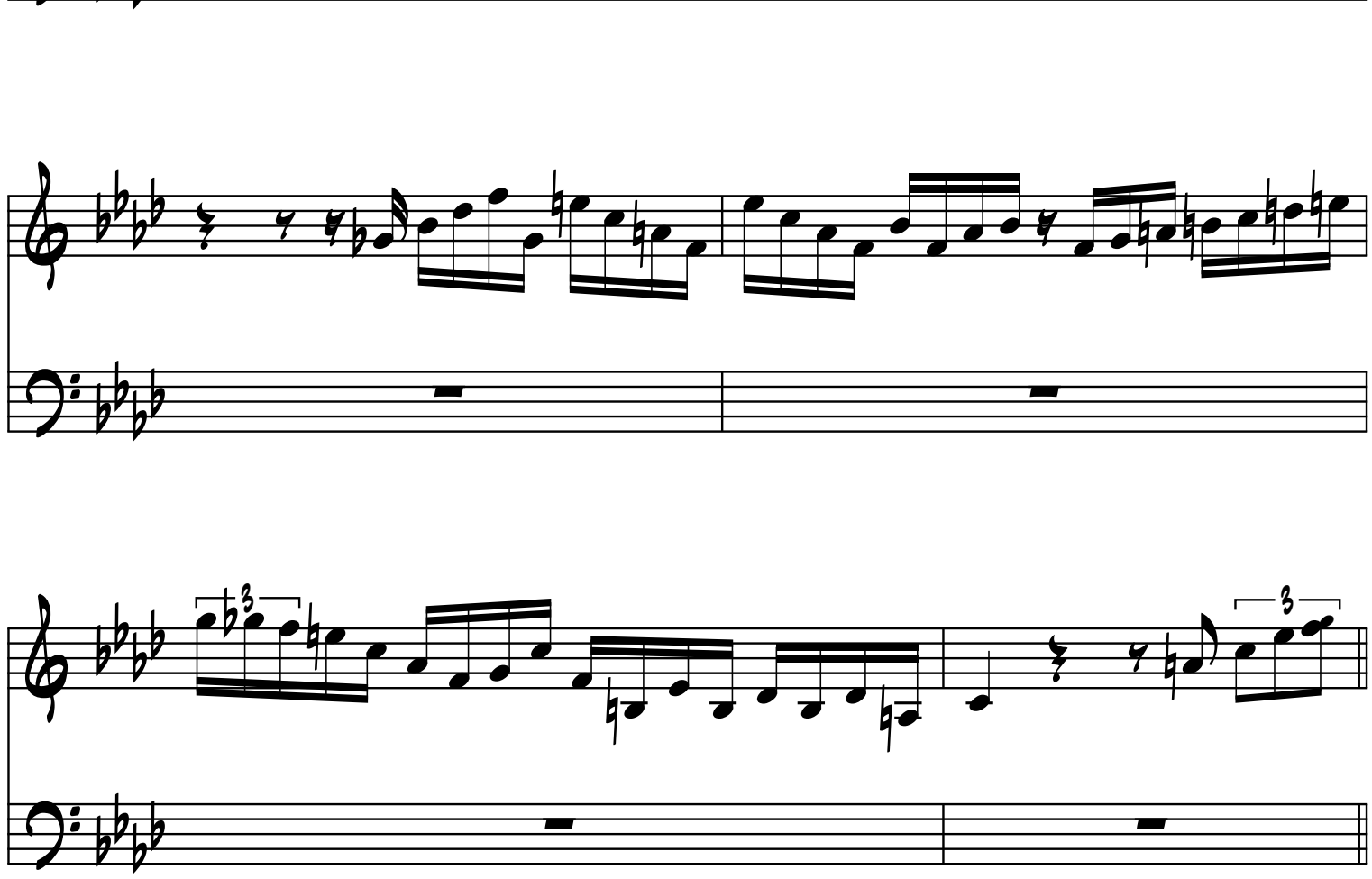
Consonant Anticipation Anticipation Tri-tone Sub.

Bb-7 Eb7 Eb-7 Ab7

Db F9 Bb7

The Blue Room p.4/4





Jimmy Smith: "The Champ"

The Champ

Organ

Blues ♩=286

As recorded by Jimmy Smith on "A New Sound...A New Star Vol. 2"

Dizzy Gillespie

Transcribed by Darren Heinrich

Introduction

Both Staves Lower Manual

R.H.to Upper Manual...

8va

Head 1

(8va)

F7 B♭7 B°7 F/C C-7 F7

E7 F7(♯5)

B♭7 B°7 C B♭ A-7 D7

F6 G♯°7

F♯ø9

G-7 C7 A-7 D7 G-7 C7

G-7 G♯°7

HEAD 2

F7(#5)

(8VB)

A-7 G#7

(8VB)

G-7 C7

(8VB) LOCO

1 SOLO 1

F7 B♭7 B07 F/C C-7 F7

B♭7 B07 FΔ9 C B♭ A-7 D7

G-7 C7 A-7 D7 G-7 C7

BASS LINE CONTINUES LARGELY
UNALTERED UNTIL CHORUS 15

2 F△9 B♭7 B○7 F/C C-7 F7

B♭7 B○7 F△9/C B♭ A-7 D7

G-7 C7 A-7 D7 G-7 C7

3 F7 B♭7 B○7 F/C C-7 F7

B♭7 B○7 F△9/C B♭ A-7 D7

G-7 C7 A-7 D7 G-7 C7

4 F7 B♭7 B○7 F/C C-7 F7

B♭7 B○7 F△9/C B♭ A-7 D7

G-7 C7 A-7 D7 G-7 C7

5 F7 B♭7 B°7 F/C C-7 F7

B♭7 B°7 F△9/C B♭ A-7 D7

G-7 C7 A-7 D7 G-7 C7

6 F7 B♭7 B°7 F/C C-7 F7

LOOSELY

B♭7 B°7 F△9/C B♭ A-7 D7

G-7 C7 A-7 D7 G-7 C7

7 F7 B♭7 B°7 F/C C-7 F7

SWUNG...../

B♭7 B°7 F△9/C B♭ A-7 D7

G-7 C7 A-7 D7 G-7 C7

8 F7 B♭7 B°7 F/C C-7 F7

SMEAR

B♭7 B°7 F∆9 C B♭ A-7 D7

G-7 C7 A-7 D7 G-7 C7

9 F7 B♭7 B°7 F/C C-7 F7

B♭7 B°7 F∆9 C B♭ A-7 D7

G-7 C7 A-7 D7 G-7 C7

10 F7 B♭7 B°7 F/C C-7 F7

B♭7 B°7 F∆9 C B♭ A-7 D7

G-7 C7 A-7 D7 G-7 C7

11 F7 B♭7 B°7 F/C C-7 F7

B♭7 B°7 F△9/C B♭ A-7 D7

G-7 C7 A-7 D7 G-7 C7

12 F7 B♭7 B°7 F/C C-7 F7

B♭7 B°7 F△9/C B♭ A-7 D7

G-7 C7 A-7 D7 G-7 C7

13 F7 B♭7 B°7 F/C C-7 F7

B♭7 B°7 F△9/C B♭ A-7 D7

G-7 C7 A-7 D7 G-7 C7

14 F7 B♭7 B°7 F/C C-7 F7

B♭7 B°7 FΔ9 C B♭ A-7 D7

G-7 C7 A-7 D7 G-7 C7

15 C-9 F7 B♭-9 E♭7 A♭-9 D♭7 C-7 F7

B♭7 B°7 FΔ9 C B♭ A-7 D7

G-7 C7 A-7 D7 G-7 C7

16 F7 B♭7 B°7 F/C C-7 F7

B♭7 B°7 FΔ9 C B♭ A-7 D7

G-7 C7 A-7 D7 G-7 C7

17 F7 B♭7 B°7 F/C C-7 F7

B♭7 B°7 F△9/C B♭ A-7 D7

G-7 C7 A-7 D7 G-7 C7

18 F7 B♭7 B°7 F/C C-7 F7

B♭7 B°7 F△9/C B♭ A-7 D7

G-7 C7 A-7 D7 G-7 C7

19 F7 B♭7 B°7 F/C C-7 F7

B♭7 B°7 F△9/C B♭ A-7 D7

G-7 C7 A-7 D7 G-7 C7

20

F7 B♭7 B°7 F/C C-7 F7

B♭7 B°7 F△9/C B♭ A-7 D7

SMEAR

G-7 C7 A-7 D7 G-7 C7

21

F7 B♭7 B°7 F/C C-7 F7

B♭7 B°7 F△9/C B♭ A-7 D7

G-7 C7 A-7 D7 G-7 C7

22

F7 B♭7 B°7 F/C C-7 F7

B♭7 B°7 F△9/C B♭ A-7 D7

G-7 C7 A-7 D7 G-7 C7

23 F7 B♭7 B°7 F/C C-7 F7

B♭7 B°7 F∆9/C B♭ A-7 D7

G-7 C7 A-7 D7 G-7 C7

SMEAR

24 F7 B♭7 B°7 F/C C-7 F7

B♭7 B°7 F∆9/C B♭ A-7 D7

G-7 C7 A-7 D7 G-7 C7

25 F7 B♭7 B°7 F/C C-7 F7

B♭7 B°7 F∆9/C B♭ A-7 D7

G-7 C7 A-7 D7 G-7 C7

26

F7 | B♭7 | B°7 | F/C | C-7 | F7

B♭7 | B°7 | F∆9 / C | B♭ | A-7 | D7

Smear

G-7 | C7 | A-7 | D7 | G-7 | C7

Smear | Smear | Smear | Smear | Smear

27

F7 | B♭7 | B°7 | F/C | C-7 | F7

B♭7 | B°7 | F∆9 / C | B♭ | A-7 | D7

Long tremolo...

G-7 | C7 | A-7 | D7 | G-7 | C7

28

F7 | B♭7 | B°7 | F/C | C-7 | F7

B♭7 | B°7 | F∆9 / C | B♭ | A-7 | D7

G-7 | C7 | A-7 | D7 | G-7 | C7 | C7(#5) | F7(#11 #9)

...to guitar solo

Jimmy Smith: "The Preacher"

Organ

U.M. B♭ preset 888888888
U.M. B♭ preset 888000000 Perc. On/Soft/Fast/3rd
L.M. B♭ Preset 858000000

The Preacher

Horace Silver

Transcribed by Darren Heinrich

As recorded by Jimmy Smith on "Live at Club Baby Grand, Vol. 1"

Both hands Lower Manual

U.M.
B♭ Preset

8va

Head 1

F

(8va)

B♭

F

F

D7

G7

C7

F

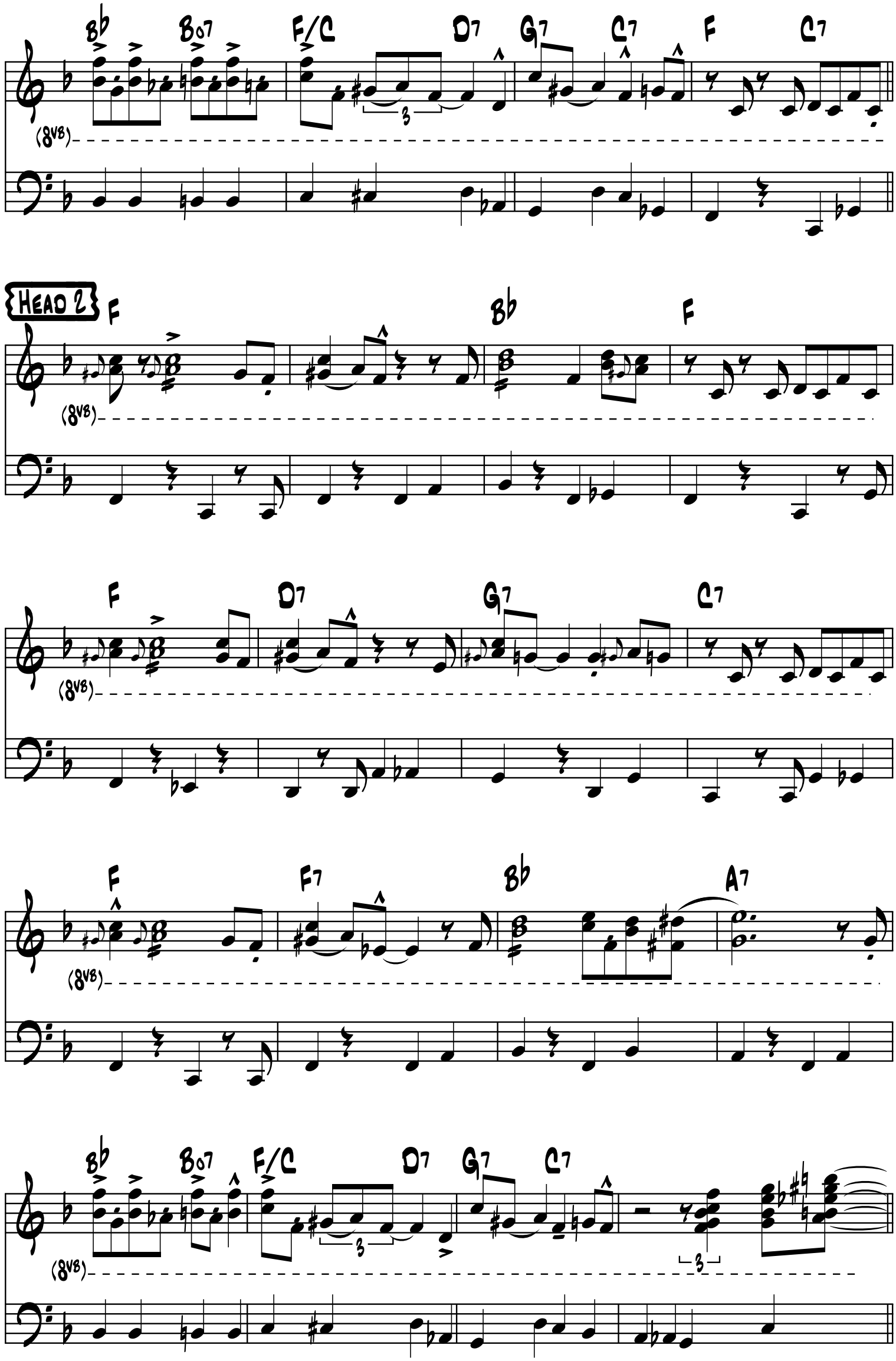
(8va)

B♭

A7

* Gtr plays the 3rd
i.e. C♯

The Preacher Page 2/12



The Preacher Page 3/12

1

F7(#11 #9) RH 8vb throughout C-7 F7 Bb7 Bo7

(8vb)

to Bb preset

F7 D7 G7 C7 F7 A-7 D7

G7 C7 F7

C-7 F7 Bb7 A7 Bb7 Bo7

F7 D7 G7 C7 A-7 Ab7 G-7 C7

straight

approx. rhythm

The Preacher Page 4/12

3 F

C-7 F7 Bb7 Bo7

F7 D7 G7 C7 F7 A-7 D7

The Champ Blues Lick

G13sus C13sus F7

Arpeggiation of Extended Chords

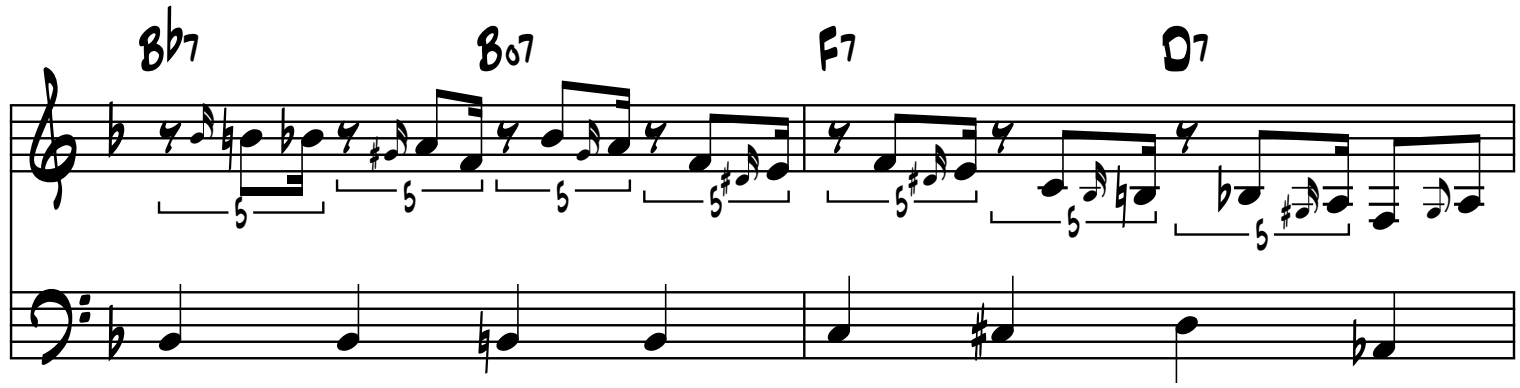
Desc. Arpeggio Lick

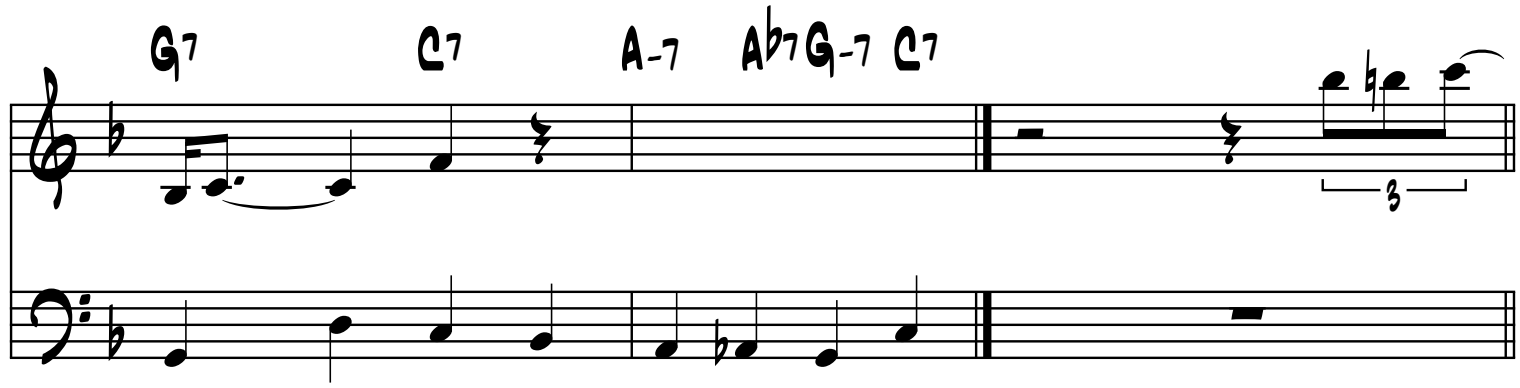
C-7 F7(b9) Bb7 A7(b9)

Dominant 7 b9 Lick, Desc. Arp. Lick

Dom. 7th b9 Lick

The Preacher Page 5/12





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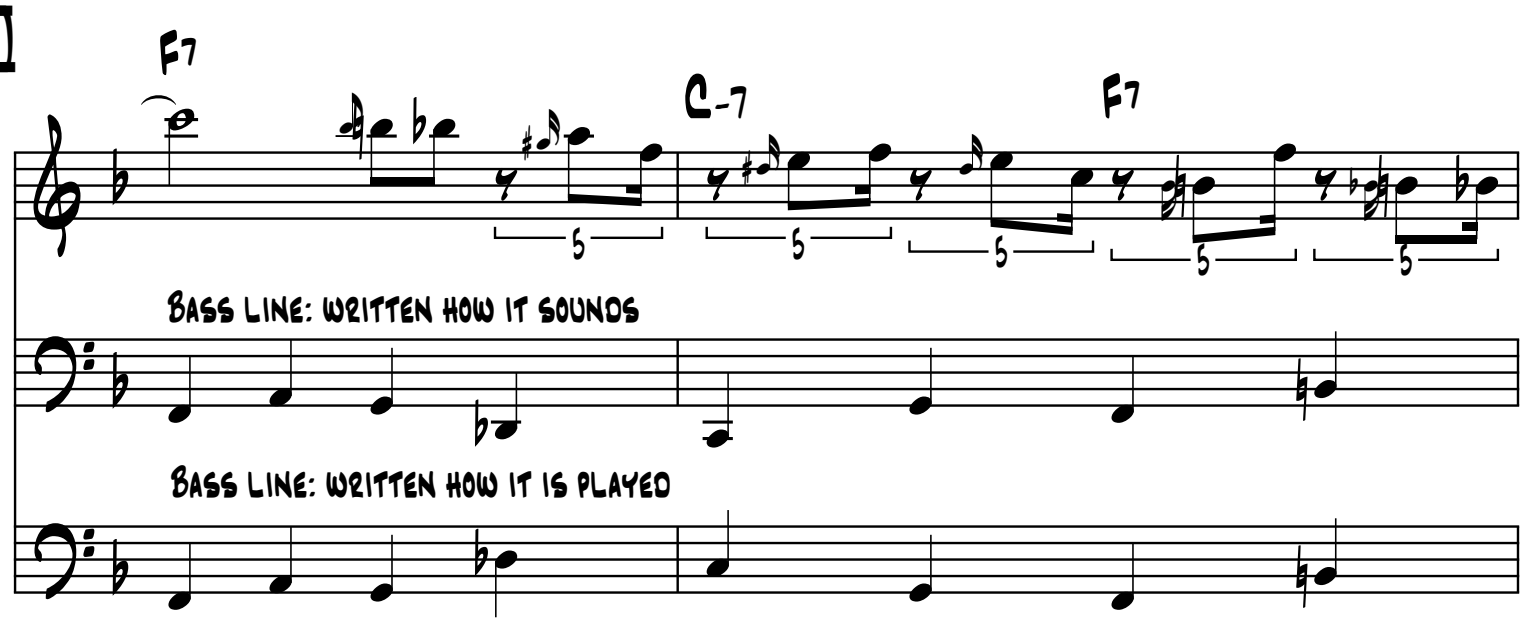
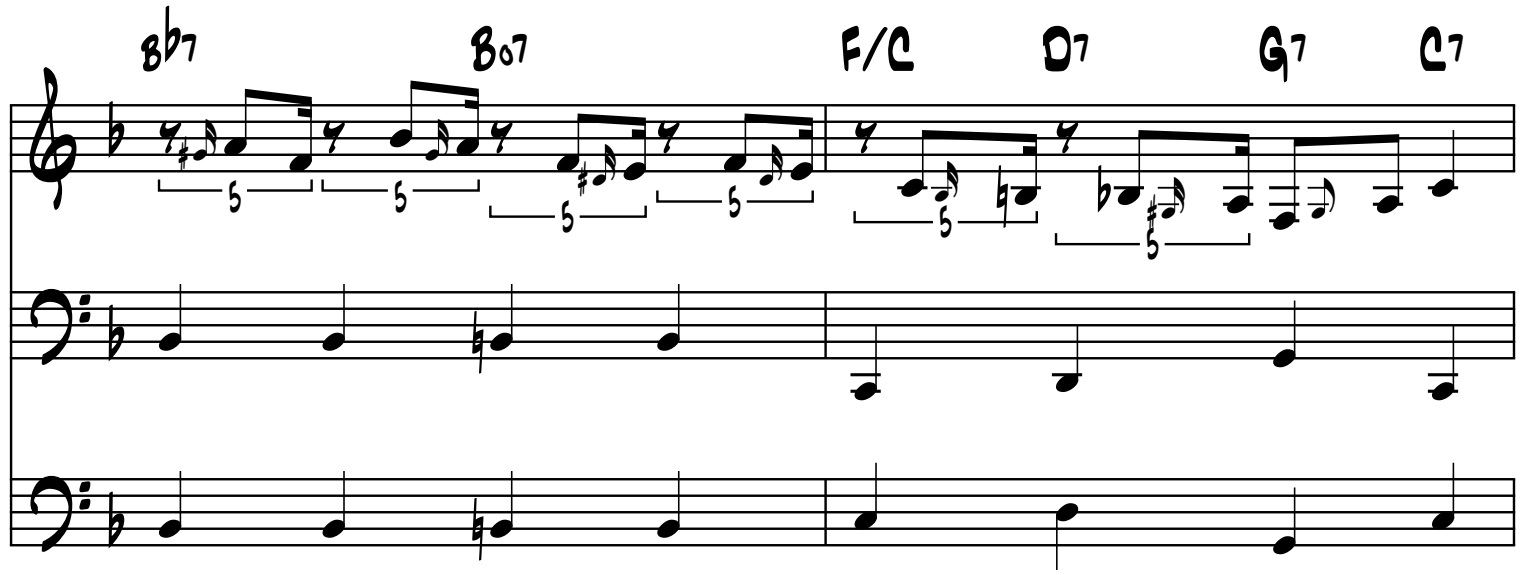




The Preacher Page 6/12

F7 A-7 D7

G-7 G-7 C7

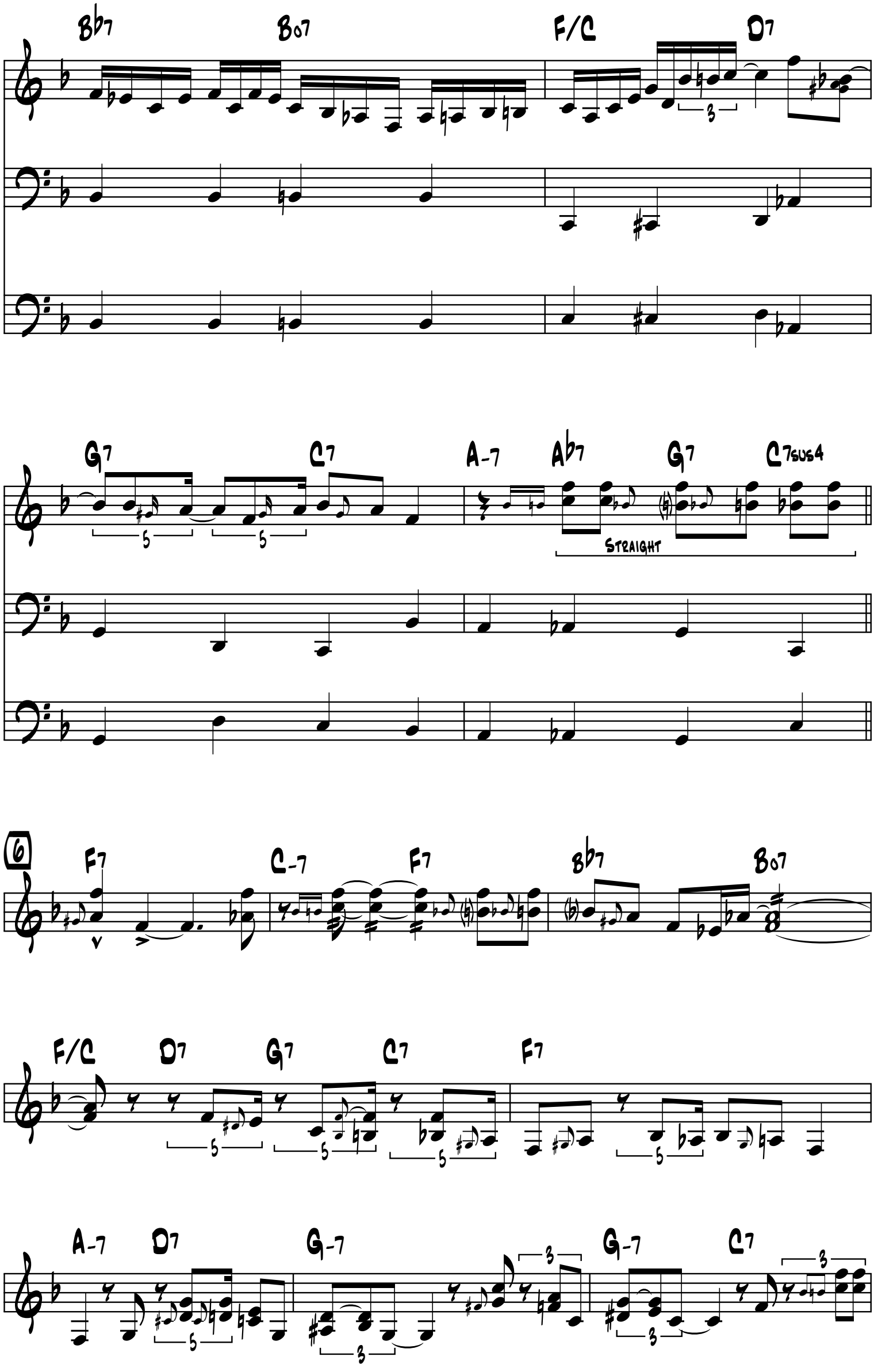
Rhythm approx.

F7 C-7 F7

3

Bb7 A7

The Preacher Page 7/12



The Preacher Page 8/12

F7 C-7 F7

Bb7 A7 Bb7 B07

F/C D7 G7 C7 A-7 Ab7 G7 C7sus4

7

F7 C-7 F7 Bb7 B07

F/C D7 G7 C7 F7 A-7 D7

RHYTHM APPROX.

SMEAR

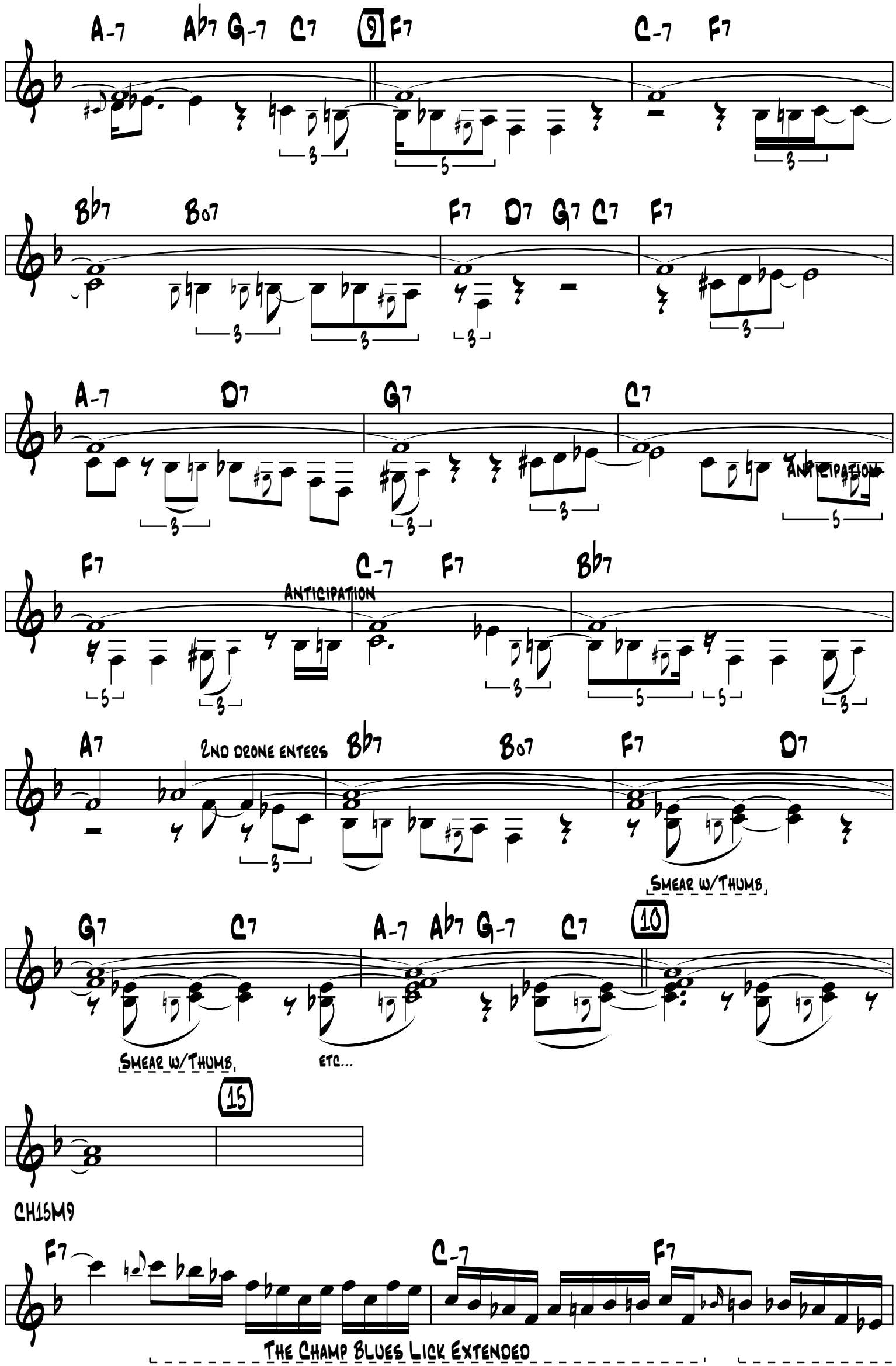
G7 C7

CH8M13

Bb7 B07 F7 D7 G7 C7

DRONE STARTS....

The Preacher Page 9/12



The Preacher Page 10/12

Bb7 A7 (B9) (E13)

The Champ Blues Lick Extended

Tri-tone Substitutions

Bb7 Bo7 F7 D7

The Champ Blues Lick Extended

The Champ Pick-up Lick

G7 C7 A-7 Ab7 G-7 C7

Greater Blues scale

8va

16

F7 C-7 F7

Dim. Triad

The Champ II-V Lick

Bb7 Bo7 F7 D7 G7 C7

The Champ Blues Lick Extended

F7 A-7 D7

The Champ Pick-up Lick

loosely

G7 C7

Anticipated Arpeggio Phrase

Arpeggio Phrase

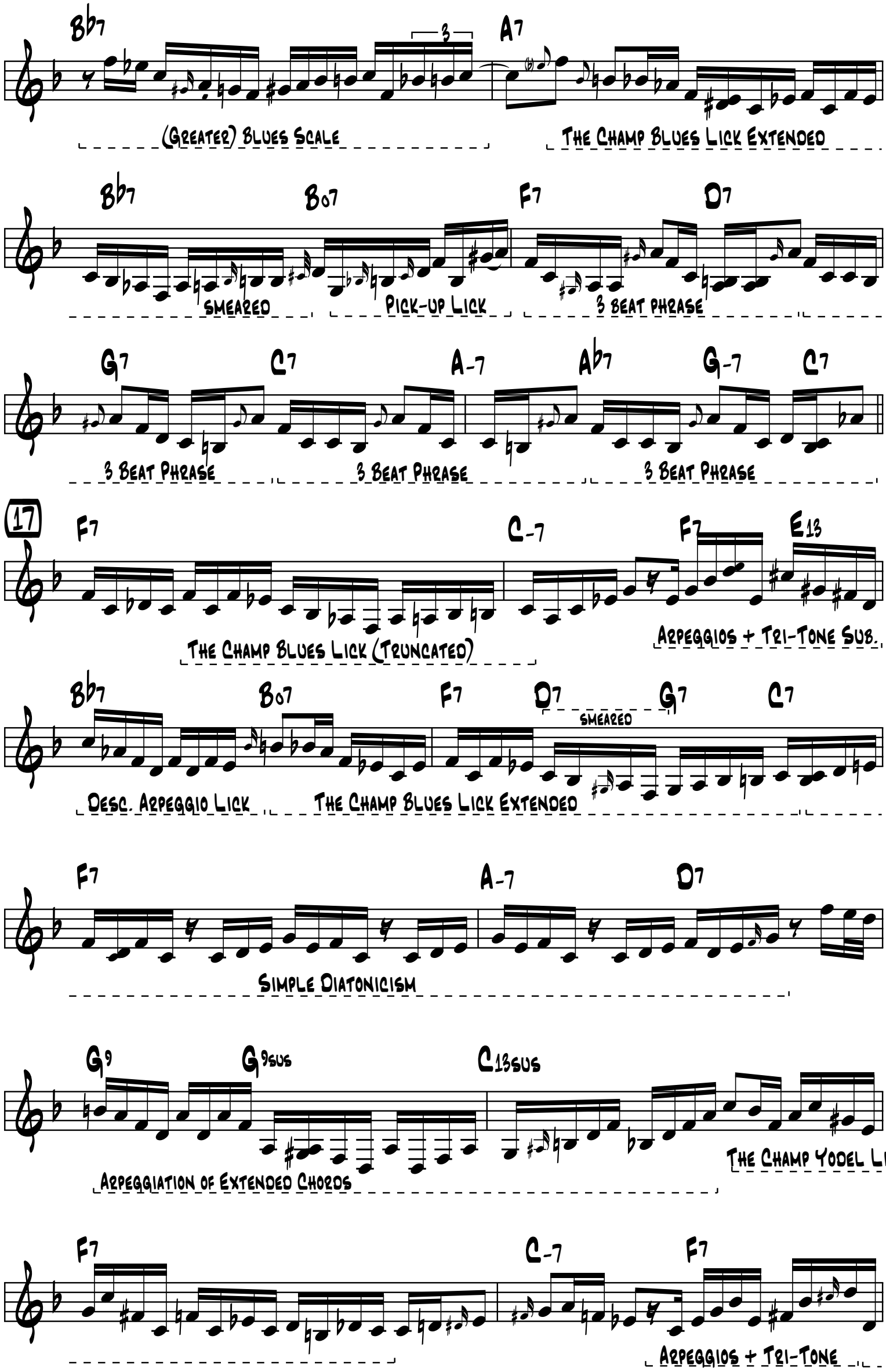
F7 C-7 F7

3

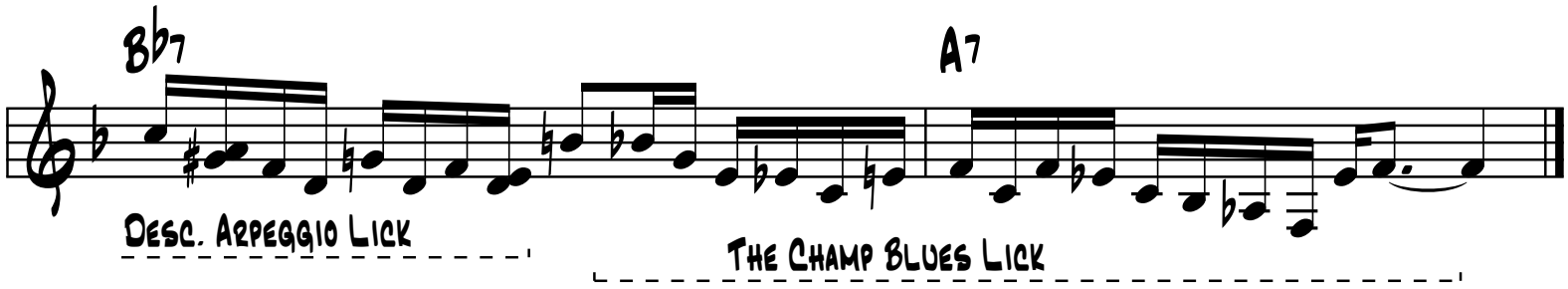
Arpeggio Phrase

The Champ II-V Lick

The Preacher Page 11/12



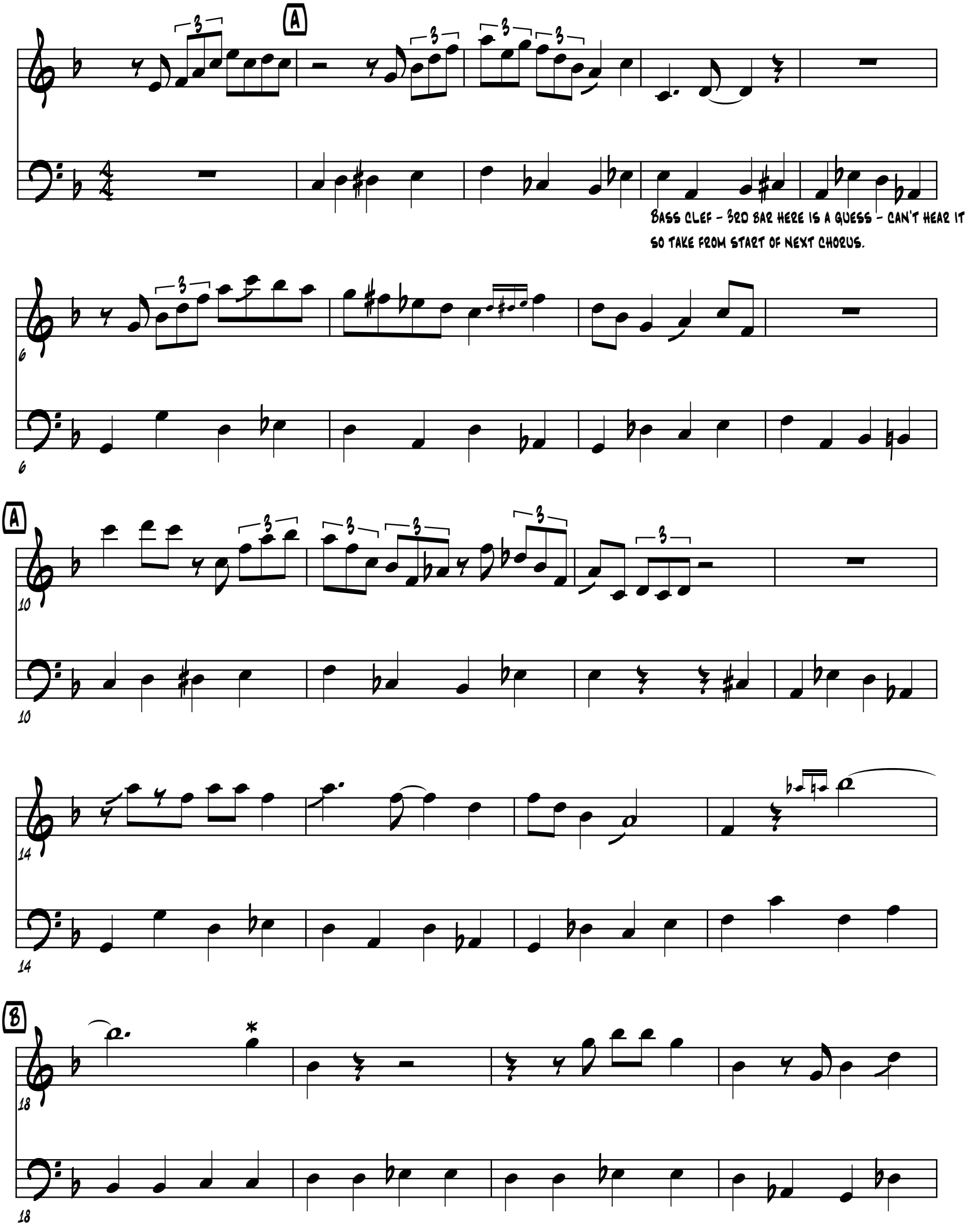
The Preacher Page 12/12



Jimmy Smith: "When Lights Are Low"

When Lights Are Low

Jimmy Smith's Solo from his Blue Note LP "Crazy! Baby"



When Lights Are Low

2

22

22

A

26

26

30

30

2nd Chorus

A

34

34

38

38

A

42

42

When Lights Are Low

46

46

B

50

50

54

54

A

58

58

62

62

3rd Chorus

A

66

66

When Lights Are Low

4

70

70

A

74

74

78

78

B

82

82

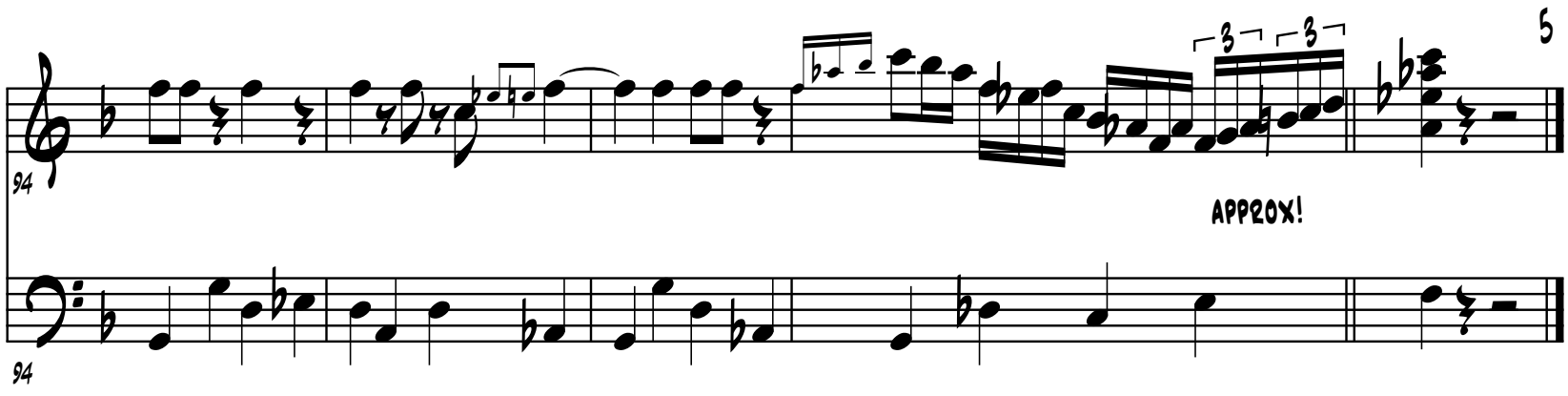
86

86

A

90

90


When Lights Are Low
5
94
APPROX!
94