

**AN ANALYSIS OF RAY BROWN'S BEBOP IDIOM AND MODAL  
WALKING BASS LINE IN THREE SELECTED TUNES FROM  
WAY OUT WEST BY SONNY ROLLINS**




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**A THEMATIC PAPER SUBMITTED IN PARTIAL  
FULFILLMENT OF THE REQUIREMENTS FOR  
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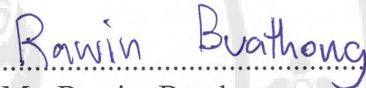
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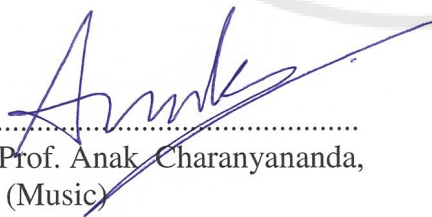
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ABSTRACT

Ray Brown was one of the most influential jazz bass players of all time. His contribution to the bebop scene in the 1940s still has a great impact on modern bassists. In 1957, Brown collaborated with Sonny Rollins in the Way Out West album. The concept of this album follows the term “pianoless trio”—a band that lacks accompaniment of a harmonic instrument—which caused bass players to have a more crucial role. This paper aims to study Brown’s playing throughout three selected compositions from the Way Out West album: *I’m An Old Cowhand*, *Solitude* and *There Is No Greater Love*.

For each composition, the following steps were taken : 1) analysis of Ray Brown’s implementation of the bebop idiom (bebop scales, melodic embellishment) in the improvisation. 2) comprehension of Ray Brown’s Mixolydian and Lydian Dominant modal usages in the walking bass line 3) application of Ray brown’s implementation of the bebop idiom in the improvisation and modal usages in walking bass lines to a new original composition in a master’s recital.

The first outcome is in regards to Brown’s bebop idiom approach. In Brown’s solo section, he connected various types of bebop scales in order to construct a long phrase and various types of melodic embellishment for his melodic framework. Secondly, he approached modal walking bass lines by constructing them from a tonic and directing them to the important notes of each mode. Moreover, these approaches can be utilized by musicians to improve their playing and composing by learning from the researcher’s approach to an original composition.

KEY WORDS : RAY BROWN / BEBOP IDIOM / MODAL / WALKING BASS /  
WAY OUT WEST / SONNY ROLLINS

52 pages

## CONTENTS

	<b>Page</b>
<b>ACKNOWLEDGEMENTS</b>	<b>iii</b>
<b>ABSTRACT</b>	<b>iv</b>
<b>LIST OF TABLES</b>	<b>vii</b>
<b>LIST OF EXAMPLES</b>	<b>viii</b>
<b>CHAPTER I INTRODUCTION</b>	<b>1</b>
1.1 Background information	1
1.2 Objectives	3
1.3 Scope of study	3
1.4 Expectations	3
<b>CHAPTER II REVIEW OF RELATED LITERATURE</b>	<b>5</b>
2.1 Background Information of Ray Brown	5
2.2 Pianoless Jazz Ensemble	6
2.3 Method Books	7
2.4 Theses and Dissertations	8
2.5 Online Articles	8
<b>CHAPTER III METHODOLOGY</b>	<b>10</b>
3.1 Bebop Idiom Analysis Techniques	10
3.2 Modal Analysis Techniques	13
3.3 Original Composition Development	14
3.4 Conceptual Framework	15
<b>CHAPTER IV ANALYSIS</b>	<b>17</b>
4.1 I'm An Old Cowhand	17
4.2 Solitude	23
4.3 There Is No Greater Love	32

## CONTENTS (cont.)

	<b>Page</b>
<b>CHAPTER V RECITAL PREPARATION AND ORIGINAL COMPOSITIONS</b>	<b>40</b>
5.1 Recital Process	40
5.2 Original Composition: So Sad Soul Says	42
<b>CHAPTER VI CONCLUSION AND RECOMMENDATION</b>	<b>46</b>
6.1 The Understanding of Bebop Idiom	46
6.2 The Understanding of Modal Usage	47
6.3 Benefits of the Study	48
6.4 Suggestions	49
<b>REFERENCES</b>	<b>50</b>
<b>BIOGRAPHY</b>	<b>52</b>

## LIST OF TABLES

<b>Table</b>		<b>Page</b>
3.1	Intervals between each degree in Mixolydian mode	13
3.2	Intervals between each degree in Lydian Dominant mode	14
4.1	Types of bebop scales appear on the analysis of three selected tunes from Way Out West	39
4.2	Types of melodic embellishment appear on the analysis of three selected tunes from Way Out West	39

## LIST OF EXAMPLES

<b>Example</b>	<b>Page</b>
3.1 Types of bebop scales with C as tonic	11
3.2 Mixolydian mode with C as tonic	14
3.3 Lydian Dominant mode with C as tonic	14
4.1 The form of I'm An Old Cowhand	17
4.2 Analysis Section of I'm An Old Cowhand	18
4.3 Bebop Dominant Scale on I'm An Old Cowhand	20
4.4 Melodic embellishment on I'm An Old Cowhand (1)	21
4.5 Melodic embellishment on I'm An Old Cowhand (2)	21
4.6 Melodic embellishment on I'm An Old Cowhand (3)	21
4.7 Mixolydian mode on I'm An Old Cowhand	22
4.8 Lydian Dominant mode on I'm An Old Cowhand	22
4.9 The form of Solitude	23
4.10 Analysis Section of Solitude	26
4.11 Bebop Scales on Solitude (1)	29
4.12 Bebop Scales on Solitude (2)	30
4.13 Melodic embellishment on Solitude (1)	30
4.14 Melodic embellishment on Solitude (2)	31
4.15 Melodic embellishment on Solitude (3)	31
4.16 Mixolydian Mode on Solitude (1)	31
4.17 Mixolydian Mode on Solitude (2)	32
4.18 Lydian Dominant Mode on Solitude (1)	32
4.19 The form of There Is No Greater Love	33
4.20 Analysis Section of There Is No Greater Love	34
4.21 Bebop scales on There is No Greater Love	36
4.22 Melodic Embellishment on There is No Greater Love (1)	36
4.23 Melodic Embellishment on There is No Greater Love (2)	37

## LIST OF EXAMPLES (cont.)

<b>Example</b>	<b>Page</b>
4.24 Melodic Embellishment on There is No Greater Love (3)	37
4.25 Mixolydian Mode on There is No Greater Love	38
4.26 Lydian Dominant Mode on There is No Greater Love	38
5.1 The form of So Sad Soul Says	43
5.2 Bass line of So Sad Soul Says	44
5.3 Melodic embellishment analysis of the melody of So Sad Soul Says	45

## CHAPTER I

### INTRODUCTION

#### 1.1 Background Information

*“For my money, Ray Brown is the greatest living bass player. Every great thing that's happened on bass since Ray Brown -- all of us point back to him. That's where it started, you know. Ray Brown is definitely a walking master, and to get to play with him is obviously an opportunity that no one should ever pass up.”*

- Christian McBride

Ray Brown was a prominent jazz pioneer that defined the role of bebop bassist in the 1940s. He was well known for the greatest accompanist and the first-rate soloist artist in the jazz history (Goldsby, 2002).

With the amalgamation of distinctive style and tone, Brown owned a great part in development of the bebop style. He had been directly collaborated with the bebop pioneers such as Charlie Parker, Dizzy Gillespie, Hank Jones and Kenny Clarke. A major influence on Brown's bass techniques was Jimmy Blanton, the bassist in the Duke Ellington band (Martin, 2012). He was an early bassist that developed the language of bebop to his own playing (Gridley, 1947).

One of the Brown's outstanding works was *SuperBass 2* (1997). The album is the collaboration of three great jazz bassists from three generations included Ray Brown, John Clayton and Christian McBride. In spite of the different techniques and styles each bassist expressed, they performed together on the same direction (Ferguson, 1997).

One of the remarkable years of Brown's career is 1957 as he released his first solo album called *Bass Hit!* with Verve Records and participated in another significant work by Sonny Rollins, *Way Out West* with Contemporary Records.

Sonny Rollins is one of the most influential figures of jazz scene and often called “the greatest living improviser” (Fordham, 2010). Rollins had been influenced

by the style of playing of Lester Young and Coleman Hawkins, two important saxophone giants in the Swing Era (Tirro, 1977). Rollins also started his career through the Bebop Era, learning deeply on Charlie Parker's recordings and had been mentored by pianist Thelonious Monk (Levy, 2012).

*Way Out West* was one of the first album together with *A Night at the Village Vanguard* to define a technique called "strolling" which Rollins described as to solo over bass and drums without harmony instrument accompanied (Ratliff, 2007). The ensemble includes Ray Brown on bass, Shelly Manne on drums and Sonny Rollins on tenor saxophone, which became the classic set of "Saxophone Trio" that inspires many of modern jazz artists such as Fly Trio (saxophonist Mark Turner, drummer Jeff Ballard and bassist Larry Grenadier).

This thesis will analyze three selected compositions from *Way Out West* album; *I'm An Old Cowhand*, *Solitude* and *There Is No Greater Love* respectively. The *I'm An Old Cowhand* is the opening composition of the album with an intersection between Latin groove and medium-up swing rhythm. Consisting with catchy melody, the bass part merges the bebop melodic ideas by performing call and responses in the Bebop context with the saxophone.

*Solitude* is the second composition of the album with slow tempo in jazz ballad style. The ensemble performs tightly with the clarity of the melody. The rhythm section plays simple role to make composition works with the ensemble setting. The third composition is *There Is No Greater Love*, a medium swing tune with interesting intervallic ideas on bass responding to the melody. The ensemble keeps the steady beat throughout the tune with the bow technique accompanying the sax improvisation at the ending.

In conclusion, this thesis is essential for musicians who are interested to improve their skill and implement their performance. The purpose of this thesis is to analyze and comprehend bebop idiom improvisation and modal walking bass line that Ray Brown uses in *Way Out West* album. Moreover, another goal is to apply the knowledge of this research to a new original composition that will perform at the master's recital.

## 1.2 Objectives

1.2.1 To analyze Ray Brown's implementation of bebop idiom (bebop scales, melodic embellishment) in the improvisation from *Way Out West* album through three selected compositions; *I'm An Old Cowhand*, *Solitude* and *There Is No Greater Love*.

1.2.2 To comprehend Ray Brown's Mixolydian and Lydian Dominant modal usages in walking bass line from *Way Out West* album through three selected compositions; *I'm An Old Cowhand*, *Solitude* and *There Is No Greater Love*.

1.2.3 To apply Ray Brown's implementation of bebop idiom in the improvisation and modal usages in walking bass line from *Way Out West* album to a new original composition in master's recital.

## 1.3 Scope of Study

The scopes of the thesis are

1.3.1 Focuses on three selected compositions from the *Way Out West* by Sonny Rollins; *I'm An Old Cowhand*, *Solitude* and *There Is No Greater Love*. These three compositions cover three different tempo and rhythm including Latin groove and medium-up swing rhythm, ballad and medium swing, respectively.

1.3.2 Focuses on Ray Brown's implementation of bebop idiom throughout three compositions including the improvisation and the accompaniment part.

1.3.3 Focuses on Ray Brown's modal usage in walking bass line throughout three compositions in the accompaniment part. Chooses only Mixolydian and Lydian Dominant mode that relates to the chord.

## 1.4 Expectations

The expectations of this research are

1.4.1 An approach to the bebop improvisation in the style of Ray Brown for bassist who are interested to improve their own solo.

1.4.2 A guideline for bassist who are interested to extend their walking bass line by using modes.

1.4.3 A better understanding of Ray Brown's playing from *Way Out West* album through the analysis of transcriptions (e.g., his choices of melodic and rhythmic ideas).



## **CHAPTER II**

### **REVIEW OF RELATED LITERATURE**

In behalf of studying on Ray Brown's bass playing, theoretical methods were necessary to describe essential elements that been focused. Numbers of method books, theses, dissertations and online articles have been used to analyze Brown's implementation of bebop idiom and modal usages in walking bass line from *Way Out West* album through three selected compositions. Additionally, historical studies also have an important part to achieve the understanding of jazz elements by its context such as how Brown's experience when he was a member of Dizzy Gillespie band reflexes on his bebop solo.

The review of related literatures is consisted of Ray Brown's background information, pianoless jazz ensemble and research materials that relates the objectives.

#### **2.1 Background Information of Ray Brown**

Ray Brown was born on October 13, 1926 in Pittsburgh, Pennsylvania. He started his piano lesson at a young age by learning from Fats Waller recordings. In the early years, Brown joined the school orchestra as a piano player and found himself frustrated by the numbers of his pianist classmates. Soon afterward, he moved to upright bass that provided by the school department since he couldn't afford the trombone. Brown fell in love with the bass after he heard Jimmy Blanton on the Duke Ellington records (Goldsby, 2002).

At the young age, Brown only performed at the local gigs because his mother refused to let him tour with bands. But after he graduated from high school in 1944, he had joined Jimmy Hinsley Sextet and Snookum Russell for short period. By that time, Brown fell under the influence of two famous jazz bassists: Leroy "Slam" Stewart and Oscar Pettiford (Goldsby, 2002).

At the age 19, he moved to New York City from the suggestion of the band members. Brown met up with pianist Hank Jones who introduced him to Dizzy Gillespie, the bebop innovator who fortunately looked for bassist at the time. Brown got the work without the audition and later performed with established musicians such as Charlie Parker and Art Tatum (Gillespie and Frazer, 1979). Brown took the bebop language and developed with the techniques of Jimmy Blanton and made out to his own style.

Brown played in Gillespie's band from 1946 to 1951 along with pianist John Lewis, vibraphonist Milt Jackson and drummer Kenny Clarke, the three members of Modern Jazz Quartet that formed subsequently. Many of the band compositions such as *One Bass Hit*, *Oop Bop Sh' Bam* and *That's Earl Brother* featuring Brown's bass talents, for example, his exceptional bebop counter melody playing that corresponds to leading instrument. Later, Brown was in close relationship with singer Ella Fitzgerald and both got married in 1947. They performed together until Brown had decided to pursue his career with Oscar Peterson. That choice led to a divorce but still Fitzgerald and Brown became good friends and performed together occasionally (Holden, 1996).

Thereafter, Brown appeared as sideman in countless albums, including Billie Holiday's *Lady Day* (1952), Charlie Parker's *Big Band* (1954), Milt Jackson's *Memphis Jackson* (1969) and Andre Previn's *After Hours* (1989). And also had a famous project as a co-leader such as The Poll Winners (with Kessel and Manne) and The L.A. Four (with Almeida, Shank, and Manne). Brown also won 3 Grammy awards through out his career with his own composition *Gravy Waltz* (1963), his performance in *The Legendary Oscar Peterson Trio Live At The Blue Note* (1990) and his live album called *Saturday Night At The Blue Note* (1991).

## 2.2 Pianoless Jazz Ensemble

The term 'pianoless' appears frequently in academic jazz literature to define ensembles that lack of chordal instrument to be a harmonic outline of the ensemble. The chordal of harmonic instruments refer to, not only piano, but also guitar, vibraphone etc. This ensemble format leads to more freedom of harmonic

framework, bassists are responsible for the role of outlining the harmony instead. By playing single lines as a harmonic outline, bassists could construct the harmony of the tune loosely; due to impossibility to spell out the whole chord quality and its extensions (Stedman, 2010).

The example of established pianoless ensembles, e.g., the ensembles those lead by Gerry Mulligan, Sonny Rollins, Ornette Coleman, Dave Holland, Charles Mingus, Jaco Pastorius, Paul Motian, Elvin Jones, Joe Henderson, Joe Lovano, Kenny Garrett, John Patitucci, Joshua Redman, Steve Swallow, Fly trio etc.

## 2.3 Method Books

There are three method books, which are relevant and helpful for this research.

2.3.1 *Elements of the Jazz Language for the Developing Improvisor* by Jerry Coker. A comprehensive book that focuses on jazz analysis and improvisation. Elements used in jazz improvisation are isolated for study: they are examined in recorded solos, suggestions are made for using each element in the jazz language, and specific exercises are provided. Those elements are digital/scalar patterns, harmonic resolution, bebop scale, bebop lick etc. Hence, this research uses Coker's approach to define bebop idiom from the content about bebop scale and bebop lick.

2.3.2 *How to Improvise: An Approach to Practicing Improvisation* by Hal Crook. This book rearranges jazz basic elements to numbers of examples that illustrate alternative ideas of improvising, for example, the usage of chromatic approach with most downbeat rhythmic patterns that seldom uses in jazz idiom to expand the possibilities of rhythmic choices. A chapter called *Melodic and rhythmic embellishment* illustrates how to develop embellishments in many possible ways to approaching the target note. This topic is one of the most noticeable elements in bebop and related to the objective of this research. Therefore, the method from this chapter will be used to analyze Ray Brown's bebop idiom.

2.3.3 *Lydian Chromatic Concept of Tonal Organization is a 1953 jazz music theory book written by George Russell*. This book postulates that all music is based on the tonal gravity of the Lydian mode that can derives to 7 Lydian Chromatic

Scales which are Lydian Scale, Lydian Augmented Scale, Lydian Diminished Scale, Lydian Flat Seventh Scale (Lydian Dominant), Auxiliary Augmented Scale, Auxiliary Diminished Scale and Auxiliary Diminished Blues Scale. This research will use the theory of Lydian Dominant Scale to analyze Ray Brown's walking bass lines.

## 2.4 Theses and Dissertations

2.4.1 *The Analysis of Walking Bass Line by Ray Brown*, this thesis was written by Siriwat Pliansanthia as a partial fulfillment for master's degree of Jazz Performance, Silpakorn University in 2017. This thesis contains the information from many aspects of Ray Brown such as the biography, techniques, modal usages in walking bass line, harmonic extension, and passing notes by analyzing Brown's playing from Oscar Peterson's *Tenderly* album.

2.4.2 *The Role of the Bass in Pianoless Jazz Ensembles: 1952-2004*, this dissertation was written by Nikki Joanna Stedman as a partial fulfillment for the degree of Doctor of Philosophy, the University of Adelaide in 2010. This dissertation's scope of the study consists pianoless jazz ensembles from Gerry Mulligan's cool jazz ensembles, Sonny Rollins' sax trios, Ornette Coleman's free jazz ensembles and modern jazz ensembles such as Fly Trio (saxophonist Mark Turner, drummer Jeff Ballard and bassist Larry Grenadier). This study has the essential information directly to the *Way Out West* album, containing Ray Brown's bass analyses from several compositions.

## 2.5 Online Articles

2.5.1 *James Blanton, Raymond Brown, and Charles Mingus: A study of the development of the double bass in modern jazz* by Taylor, Michael E. University of Pittsburgh. This article represents three of the most distinguished bassists in jazz. The purpose of the study is to analyze their individual styles and study their approaches to the jazz bass. Biographies of each performer are also consisted such as information about Blanton's role in swing era, Brown in swing and bebop era, and Mingus in the bebop and avant-garde era. Including the early history of the bass in

jazz, this study deals successively with the performance practices that have been observed during the interaction of the bass with various ensemble settings as well as solo playing, walking patterns, and other accompaniment techniques.

*2.5.2 The arrangement qualities and musical style of the Oscar Peterson Trio: 1959–1965* by Frank A. Hansen, Five Towns College. The Oscar Peterson trio was one of the remarkable ensembles in the history of jazz. The group's greater skill and well-organized arrangement engaged with numerous amounts of rehearsals. Through transcriptions, analysis and interviews, this article investigates the typical arrangement qualities and style techniques of the trio, for instance, Ray Brown and Ed Thigpen rhythmic incorporation and Peterson's left-hand movements. This study illustrates the ways that the Peterson trio incorporated timbre, texture, dynamics articulations, theme and development as significant to the musical growth process that was essential to their overall success.

## **CHAPTER III**

### **METHODOLOGY**

This research aims to analyze Ray Brown's playing in *Way Out West* album through three selected compositions; *I'm An Old Cowhand*, *Solitude* and *There Is No Greater Love*. The analysis will concentrate in two major topics. The first is the analysis of bebop idiom in the improvisation, the second is the analysis of Mixolydian and Lydian Dominant modal usages in walking bass line. Following content including music elements and music theories will be provided in order to analyze selected compositions.

#### **3.1 Bebop Idiom Analysis Techniques**

This research focuses on bebop idiom in two following topics: bebop scales, melodic embellishment.

##### **3.1.1 Bebop Scales**

The 'bebop scales' is jazz musical term coined by jazz educator, David Baker. The reason it had been called 'bebop scales' because jazz artists from the Bebop Era used them so often. Some of these artists were Charlie Christian, Charlie Parker, Lester Young, and Dizzy Gillespie (Christiansen, 2001). In general, bebop scales were developed from basic scales with an extra chromatic passing note that placed differently depends on which basic scale it built up from. If bebop scales have been played with chord tone on downbeats, the remaining tones in the scale will occur on the upbeat including the extra chromatic passing note.

Thus, there are five typical types of bebop scales including

- 1) Bebop Dominant scale
- 2) Bebop Dorian scale
- 3) Bebop Major scale

4) Bebop Melodic Minor scale

5) Bebop Harmonic Minor scale

Bebop Dominant Scale on C

4 Bebop Dorian Scale on C      Alternative Bebop Dorian Scale on C

10 Bebop Major Scale on C

13 Bebop Melodic Minor Scale on C

16 Bebop Harmonic Minor Scale on C

**Example 3.1 Types of bebop scales with C as tonic**

**3.1.2 Melodic Embellishment**

Melodic embellishment refers to addition or reduction of notes to the main melody. The result of this technique will be more complicated or simple version of the melody and changing of the melodic rhythm. There are 10 common types of melodic embellishment (Crook, 1991), which are:

1) Single Passing Note (SPN) is to connect two notes a 3<sup>rd</sup> apart by diatonic step (major or minor 2<sup>nd</sup> interval) in the direction of the target note.

29 Cmaj7 A7 Dm7 G7 Cmaj7 A7 Dm7 G7

2) Double Passing Note (DPN) is to connect two notes a major 3<sup>rd</sup>, perfect 4<sup>th</sup> or augmented 4<sup>th</sup> apart with two diatonic steps in the direction of the target note.

33 Cmaj7 A7 Dm7 G7 Cmaj7 A7 Dm7 G7

3) Octave Displacement (OCT) is when the first note is repeated one octave higher or lower.

37 C<sup>maj7</sup> A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C<sup>maj7</sup> A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

4) Upper and Lower Auxiliary (UA, LA) is to connect two notes of the same pitch from above or below by diatonic step.

41 C<sup>maj7</sup> A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C<sup>maj7</sup> A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

5) Échappé (ECH) is to connect two notes a 2<sup>nd</sup> or more apart by leaping from the first note to a note on the opposite side of the target note, which then resolves by step to the target note. [A leap is any melodic interval greater than a major 2<sup>nd</sup>.]

45 C<sup>maj7</sup> A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C<sup>maj7</sup> A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

6) Chromatic Approach (CH) is to connect two notes a major 2<sup>nd</sup> apart by 1/2 step (minor 2<sup>nd</sup> interval).

49 C<sup>maj7</sup> A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C<sup>maj7</sup> A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

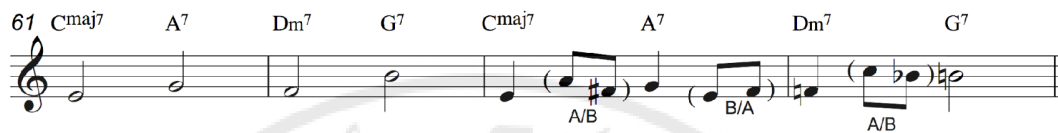
7) Double Chromatic Approach (DCH) is to connect two notes a minor 3<sup>rd</sup> apart by two chromatic notes (1/2 step, minor 2<sup>nd</sup> interval).

53 C<sup>maj7</sup> A<sup>7</sup> Dm<sup>7(b5)</sup> G<sup>7</sup> C<sup>maj7</sup> A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

8) Unprepared Approach (UAP) is to connect two notes a 3<sup>rd</sup> or more apart by leaping from the first note (in the direction of the 2<sup>nd</sup> note) to a note one step away from the 2<sup>nd</sup> note, which resolves in the same direction as the leap.

57 C<sup>maj7</sup> A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C<sup>maj7</sup> A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

9) Above/Below or Below/Above Approach (A/B or B/A) is to connect any two notes with one note from above and one note from below (or vice versa) the target note by step.



10) Chord Sound (CS) is to connect any two notes with reasonable amount of chord tones, tensions and/or non-harmonic tones properly resolved. [Non-harmonic means non-agreeable notes to the chord].



### 3.2 Modal Analysis Techniques

The modes primarily have been used by jazz improvisers are related to the ancient Greek and Church modes (Ligon, 2001). There are two modes that Ray Brown commonly used in his walking bass line when he played through dominant chords, which are Mixolydian and Lydian Dominant mode.

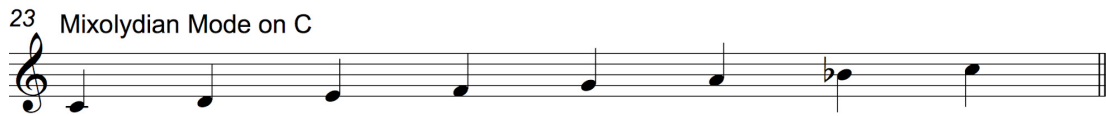
#### 3.2.1 Mixolydian mode

The Mixolydian mode is the fifth mode of the major scale. The seventh degree (b7) emphasizes the character of this mode. Intervals between each degree are shown in following table:

**Table 3.1 Intervals between each degree in Mixolydian mode**

Degree	1	2	3	4	5	6	7*	8
Interval from tonic	P1	M2	M3	P4	P5	M6	m7	P8

\* = The degree that points out the character of this mode



### Example 3.2 Mixolydian mode with C as tonic

#### 3.2.2 Lydian Dominant mode

The Lydian Dominant mode is the fourth mode of the melodic minor scale. The fourth (#4) and seventh degree (b7) emphasizes the character of this mode. Intervals between each degree are shown in following table:

**Table 3.2 Intervals between each degree in Lydian Dominant mode**

Degree	1	2	3	4*	5	6	7*	8
Interval from tonic	P1	M2	M3	A4	P5	M6	m7	P8

\* = The degree that points out the character of this mode



### Example 3.3 Lydian Dominant mode with C as tonic

## 3.3 Original Composition Development

The preceding analysis techniques are useful methods to reveal how Ray Brown approached to bebop idiom and modes. Thus, the third objective of this research is to develop the approaches to a new original composition that has these following music elements.

#### 3.3.1 Melody

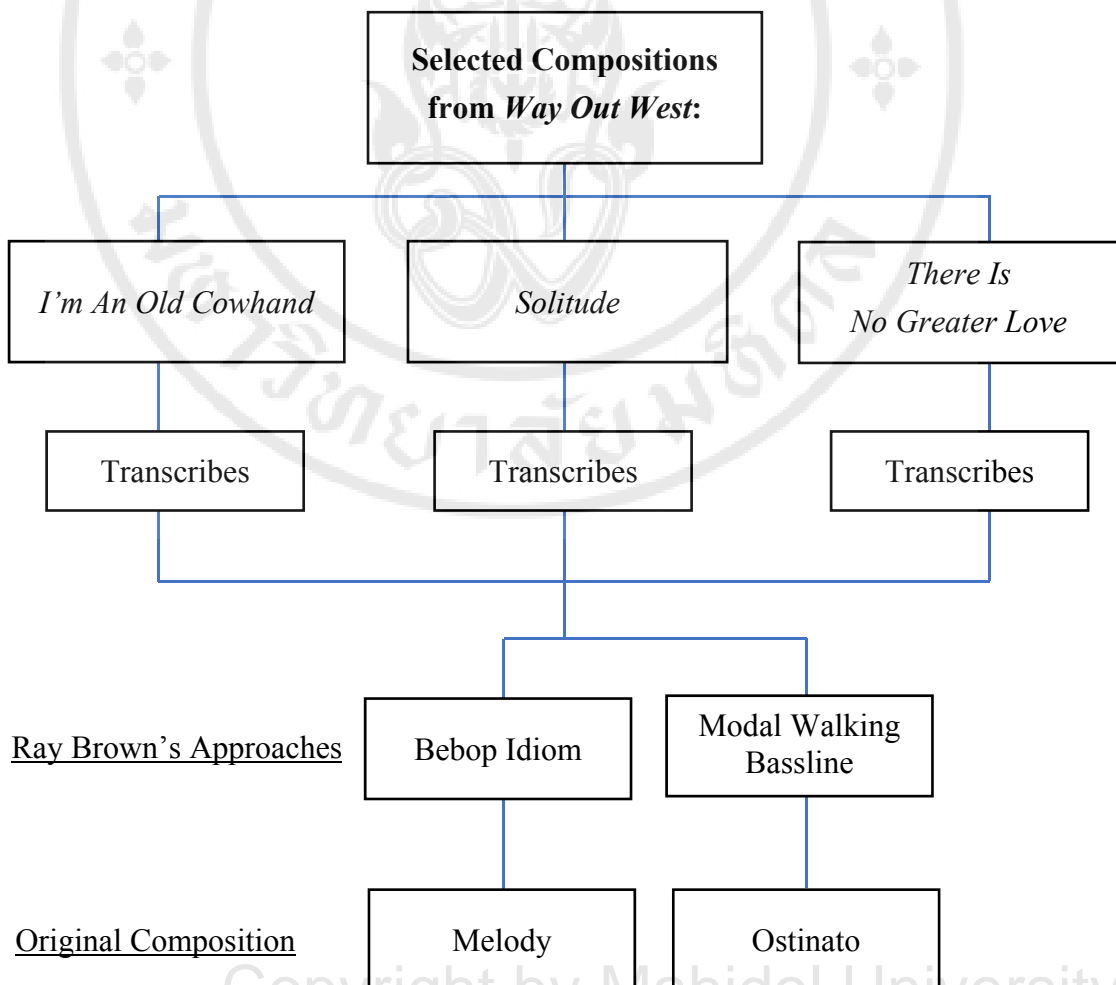
One of the most important elements in common music composition is melody. Thus, the original composition will consist the melody that constructs from bebop idiom. It is designated to bring bebop scales and melodic embellishments as an important part of the melody.

### 3.3.2 Ostinato

Ostinato is a musical idea or phrase that repeats continually in the same musical voice. Ostinato is frequently founded in improvised music, in which it is often called as a riff or a vamp (Rawlins & Bahha, 2005). The original composition will consist an ostinato bass line that derives from Ray Brown’s approaches to Mixolydian and Lydian Dominant modes.

### 3.4 Conceptual Framework

The researcher summarizes the research procedures to this following framework:



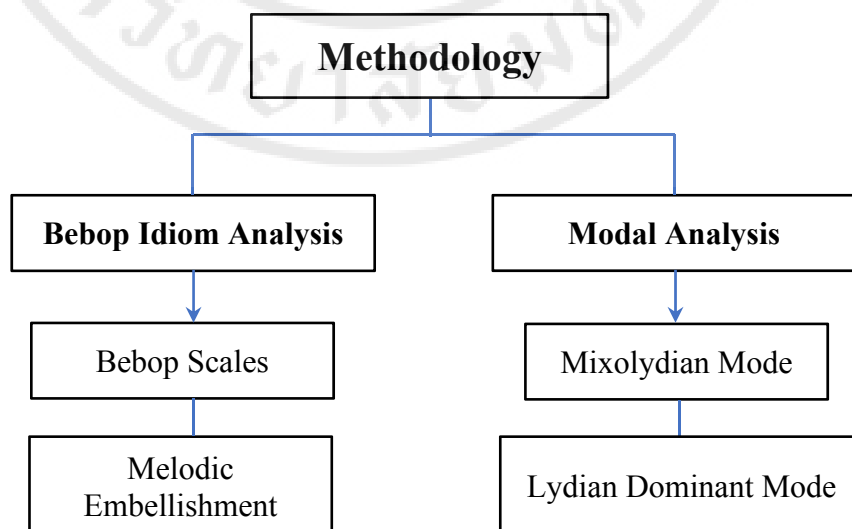
## CHAPTER IV

### ANALYSIS

In order to conceive the analysis procedure, the researcher have to provide a concise understanding of basic music theory, particularly scales, mode, and melodic embellishment. These knowledges are essential to achieve the objectives of this thesis.

Methodology in Chapter III are used to analyze Ray Brown's improvisation and walking bass lines. In general, the analysis is separated into two main topics: Bebop Idiom Analysis and Modal Analysis. Bebop Idiom consists of another two sub-topics which are Bebop Scales and Melodic Embellishment. Furthermore, Modal Analysis also contains another two sub-topics which are Mixolydian Mode and Lydian Dominant Mode.

#### Analytical Framework



## 4.1 I'm An Old Cowhand

### 4.1.1 Form and Analysis Section

The form of I'm An Old Cowhand is ABAC. Section A has 8 bars but consists of a pickup (a note or sequence of notes which comes before the first downbeat of the melody) at the beginning. Section B and C are similar to each other, they both have 10 bars but hold a difference in melody part at the last bar of both sections.

**I'm An Old Cowhand**

Medium Swing Sonny Rollins - Way Out West

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(\*The only difference from B section is the absence of melody in this measure)

**Example 4.1** The form of I'm An Old Cowhand

The analysis is conducted from the B section of the 1<sup>st</sup> chorus in the saxophone improvisation (1:17) until the ending of bass solo section (3:11). The whole transcription of the analysis is shown in example 4.2.

## I'm An Old Cowhand

Medium Swing

Sonny Rollins - Way Out West

### Saxophone Solo on B section, 1st Chorus (1:17)

The musical score is written in bass clef and consists of 36 measures. Chord symbols are placed above the staff, and fingering numbers (1-5) are placed below the notes. The solo line includes several chromatic and intervallic patterns, with some notes marked as 'CH' (chromatic) and 'OCT' (octave).

Chord symbols: Cm<sup>7</sup>, Gm<sup>7</sup>, Cm<sup>7</sup>, Gm<sup>7</sup>, Am<sup>7</sup>(b<sup>5</sup>), D<sup>7</sup>(b<sup>9</sup>), Gm<sup>7</sup>, C<sup>7</sup>, Fm<sup>7</sup>, B<sup>b</sup>7, E<sup>b</sup>maj<sup>7</sup>, Cm<sup>7</sup>, Fm<sup>7</sup>, B<sup>b</sup>7, E<sup>b</sup>maj<sup>7</sup>, B<sup>b</sup>7, E<sup>b</sup>7(#11), B<sup>b</sup>7, E<sup>b</sup>maj<sup>7</sup>, Cm<sup>7</sup>, Gm<sup>7</sup>, Cm<sup>7</sup>, Gm<sup>7</sup>, Am<sup>7</sup>(b<sup>5</sup>), D<sup>7</sup>(b<sup>9</sup>), Gm<sup>7</sup>, C<sup>7</sup>, Fm<sup>7</sup>, B<sup>b</sup>7, E<sup>b</sup>maj<sup>7</sup>, Cm<sup>7</sup>, Fm<sup>7</sup>, B<sup>b</sup>7, E<sup>b</sup>maj<sup>7</sup>, B<sup>b</sup>7, E<sup>b</sup>maj<sup>7</sup>, B<sup>b</sup>7, E<sup>b</sup>maj<sup>7</sup>, B<sup>b</sup>7, E<sup>b</sup>maj<sup>7</sup>, G<sup>7</sup>.

Fingering: 1, b7, 6, #11, 5, #11, 3, CH, 1, 2, 3, OCT.

Example 4.2 Analysis Section of I'm An Old Cowhand

2

37 Cm<sup>7</sup> Gm<sup>7</sup> Cm<sup>7</sup> Gm<sup>7</sup>

41 Am<sup>7</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Fm<sup>7</sup> Bb<sup>7</sup> Eb<sup>6</sup> Cm<sup>7</sup>

45 Fm<sup>7</sup> Bb<sup>7</sup> Eb<sup>6</sup>

47 Bb<sup>7</sup> Ebmaj<sup>7</sup>

51 Bb<sup>7</sup> Ebmaj<sup>7</sup>

55 Cm<sup>7</sup> Gm<sup>7</sup> Cm<sup>7</sup> Gm<sup>7</sup>

59 Am<sup>7</sup>(b5) D<sup>7</sup>(b9) Gm<sup>7</sup> C<sup>7</sup> Fm<sup>7</sup> Bb<sup>7</sup> Ebmaj<sup>7</sup> Cm<sup>7</sup>

63 Fm<sup>7</sup> Bb<sup>7</sup> Ebmaj<sup>7</sup>

**Bass Solo**

65 Bb<sup>7</sup>

69 Bb<sup>7</sup> Ebmaj<sup>7</sup>

73 Cm<sup>7</sup> Gm<sup>7</sup> Cm<sup>7</sup> Gm<sup>7</sup>

Example 4.2 Analysis Section of I'm An Old Cowhand (cont.)

77 A<sup>7</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Fm<sup>7</sup> Bb<sup>7</sup> Eb<sup>6</sup> Cm<sup>7</sup>

CS CH CH OCT

81 Fm<sup>7</sup> Bb<sup>7</sup> Eb<sup>6</sup>

**Example 4.2 Analysis Section of I’m An Old Cowhand (cont.)**

**4.1.2 Bebop Idiom Analysis**

**4.1.2.1 Bebop Scales**

In example 4.3, Brown uses Bb Bebop Dominant Scale (Bb C D Eb F G Ab A) on Bb7 chord. Starting the phrase with the note Ab, which is the b7th degree, ascends to the tonic and then move to the opposite direction. The rhythm is starting with an 8<sup>th</sup> note triplet in the first beat, then followed by a group of 8<sup>th</sup> note.

**Bass Solo**  
Bb<sup>7</sup>

65

b7 1 7 6 5 CH 4 3 2

3

**Example 4.3 Bebop Dominant Scale on I’m An Old Cowhand**

**4.1.2.2 Melodic Embellishment**

This part is constructed to be phrase-by-phrase analysis. Within one improvisation phrase consists of various types of melodic embellishment.

The example 4.4 shows 4 spots of embellishments. Firstly, the note E in measure 69 functions as a Chromatic Approach (CH) linking between the note F and Eb. Secondly, the note F in measure 70 functions as an Échapé (ECH) connecting between G and Gb. Thirdly, the note F# in measure 70 function as Chromatic Approach (CH) appearing between F and G. And finally, Gm7 arpeggios in measure 71 function as Chord Sound (CS) of Ebmaj7 chord.

**Example 4.4 Melodic embellishment on I'm An Old Cowhand (1)**

In example 4.5, the note Eb in measure 72 function as an Échappé (ECH) connecting between C and D. Other embellishments perform the same function as Chord Sound (CS): Bdim7 arpeggios as a secondary dominant within Cm7 Chord (measure 73), Ebmaj7 arpeggios as substitute within Gm7 Chord (measure 74), and D diminished triad arpeggios as a secondary dominant within Cm7 Chord (measure 75).

**Example 4.5 Melodic embellishment on I'm An Old Cowhand (2)**

The example 4.6 depicts 3 types of embellishments. The first is Chord Sound (CS) as noticed by C#m7b5 arpeggios in measure 77 within A7 Chord. The second is Double Chromatic Approach (CH) as noticed by: 1) the note F that appears in between the note E and F# (measure 77) and 2) the note Eb that appear in between the note D and E (measure 78). The last is Octave Displacement (OCT) as noticed by the double of the note C in the measure 78.

**Example 4.6 Melodic embellishment on I'm An Old Cowhand (3)**

### 4.1.3 Modal Analysis

#### 4.1.3.1 Mixolydian Mode

The beginning of the A section of this tune provides two bars space for Dominant Chord which refers to Bb7 chord. This led Brown developed his own idea of using Bb Mixolydian mode (Bb C D Eb F G Ab), which he started the phrase with the note Ab or the b7th degree of the mode. Later in beat 4 of measure 33, Brown shifted the range up to another octave and continuing evolving with the same mode. This could be considered as octave effect to make his walking bass line sounds more interesting.

33 Bb7 Ebmaj7 G7  
b7 6 5 2 CH 1 2 3  
OCT

#### Example 4.7 Mixolydian mode on I'm An Old Cowhand

#### 4.1.3.2 Lydian Dominant Mode

Brown rarely played Lydian Dominant mode in this tune. Only a passage to be discovered is Eb Lydian Dominant (Eb F G A Bb C Db) on Eb7#11 chord which he substituted for originally Ebmaj7 chord. Brown used the note A or the #11th degree of the mode to be a passing note between the 3<sup>rd</sup> and 5<sup>th</sup> degree, as shown in measure 14.

11 Bb7 Eb7(#11)  
1 b7 6 #11 5 #11 3 CH

#### Example 4.8 Lydian Dominant mode on I'm An Old Cowhand

## 4.2 Solitude

### 4.2.1 Form and Analysis Section

Solitude is in the song form of AABA. The whole form is 32 bars, both section A and B consist of 8 bars each. The tune starts in the key of Gb major. When the melody ends, there is a 4-bar transitional section which leads to a key shift to F major. Continuing by a solo section in the key of F major, the melody out section still holds the same key but changing back to Gb major in the last A section.

**Solitude**

Ballad Sonny Rollins - Way Out West

**Transition - Bass Solo**

Example 4.9 The form of Solitude

2

The musical score consists of ten staves of music, each containing a series of chords and rhythmic notation. The chords are as follows:

- Staff 1: Fmaj7, Gm7, Am7, D7(b9), G7
- Staff 2: Gm7, C7, Fmaj7, Dm7, Gm7, C7
- Staff 3: Fmaj7, Gm7, Am7, D7(b9), G7
- Staff 4: Gm7, C7, Fmaj7, F7
- Staff 5: Bb7, Bb7, Cm7, F7
- Staff 6: Bb7, Bb7, F/C, D7(b9), Gm7, C7
- Staff 7: Fmaj7, Gm7, Am7, D7(b9), G7
- Staff 8: Gm7, C7, Fmaj7, Am7, D7(b9), Gm7, C7

The rhythmic notation consists of a series of diagonal slashes on a five-line staff, indicating a consistent rhythmic pattern across all staves.

Example 4.9 The form of Solitude (cont.)

**A1** 3

Fmaj7 Gm7 Am7 D7 G7

Gm7 C7 Fmaj7 Dm7 Gm7 C7

**A2**

Fmaj7 Gm7 Am7 D7 G7

Gm7 C7 Fmaj7 F7

**B**

Bbmaj7 Ab<sup>o</sup>7 F/A C7 F7

Bbmaj7 B<sup>o</sup>7 F/C D7(b9) Gm7 Abm7 Db7

**A3**

Gbmaj7 Abm7 Bbm7 Eb7 Ab7

Abm7 Db7 Gbmaj7 B7(#11)

Example 4.9 The form of Solitude (cont.)

The analysis is conducted from the head in melody (0:00) until the A2 section of head out (6:20). The whole transcription of the analysis is shown in example 4.10.

## Solitude

Ballad

Sonny Rollins - Way Out West

**Head in (0:00)**

**A1**  
 G $\flat$ maj7 A $\flat$ m7 B $\flat$ m7 E $\flat$ 7 A $\flat$ 7

6 D $\flat$ 7 G $\flat$ maj7 E $\flat$ m7 A $\flat$ m7 D $\flat$ 7

**A2**  
 10 G $\flat$ maj7 A $\flat$ m7 B $\flat$ m7 E $\flat$ 7 A $\flat$ 7

14 A $\flat$ m7 D $\flat$ 7(#11) #11 #11 1 #11 G $\flat$ maj7 3 G $\flat$ 7

**B**  
 18 Bmaj7 A $\circ$ 7 G $\flat$ /B $\flat$  D $\flat$ 7 G $\flat$ 7

22 Bmaj7 C $\circ$ 7 G $\flat$ /D $\flat$  E $\flat$ 7(b9) A $\flat$ m7 D $\flat$ 7

**A3**  
 26 G $\flat$ maj7 A $\flat$ m7 B $\flat$ m7 E $\flat$ 7 A $\flat$ 7

30 A $\flat$ m7 D $\flat$ 7 G $\flat$ maj7 A $\flat$ m7 D $\flat$ 7

**Transition - Bass Solo**  
 34 G $\flat$ maj7 A $\flat$ m7 B $\flat$ m7 E $\flat$ 7

G $\flat$  Major Bebop Ab Alt. Dorian Bebop

Example 4.10 Analysis Section of Solitude



**Bass Solo** 3

72 Fmaj7 Gm7 Am7 D7(b9) G7 D7(b9) G7

76 Gm7 C7 Fmaj7 Dm7 Gm7 C7

80 Fmaj7 Gm7 Am7 D7(b9) G7

84 Gm7<sup>8va</sup> C7

G Dorian Bebop G Alt. Dorian Bebop G Dorian Bebop

86 Fmaj7 F7

88 Bb7 B07 CH Cm7 F7

92 Bb7 B07 F/C D7(b9) Gm7 C7

96 Fmaj7 Gm7 Am7 D7(b9) G7

100 Gm7 C7 Fmaj7 Am7 D7(b9) Gm7 C7

**A Head Out**

104 Fmaj7 Gm7 Am7 D7(b9) G7

108 G7(#11) C7 Fmaj7 Dm7 Gm7 C7

G Lydian Dominant

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Example 4.10 Analysis Section of Solitude (cont.)

4

Fmaj7 Gm7 Am7 D7(b9) G7(#11)

112 8<sup>va</sup> 2 2 1 b7 6 5 5 1 #11 5

G Lydian Dominant

116 Gm7 C7 Fmaj7

**Example 4.10 Analysis Section of Solitude (cont.)**

**4.2.2 Bebop Idiom Analysis**

**4.2.2.1 Bebop Scales**

In example 4.11, two bebop scales are used which are: 1) Gb bebop major scale (Gb Ab Bb Cb Db D Eb F) and 2) Ab Alternative Bebop Dorian Scale (Ab Bb Cb Db Eb F Gb G). Gb bebop major scale is used directly to the Gbmaj7, as same as the Ab Alternative Bebop Dorian Scale which is implemented directly to Abm7.

**Transition - Bass Solo**

Gbmaj7 Abm7 Bbm7 Eb7

Gb Major Bebop Ab Alt. Dorian Bebop

**Example 4.11 Bebop Scales on Solitude (1)**

Another example is the usage of two different types of bebop scales within one chord (Gm7). G Dorian bebop scale as shown in example 4.12 could be divided into two sub-scales which are: 1) G bebop Dorian scale (G A Bb B C D E F) and 2) G Alternative bebop Dorian scale (G A Bb C D E F F#).

84  $Gm^7$   $C^7$   
 b3 3 2 1 7 b7 b3 5 4 3 b3 5  
 G Dorian Bebop G Alt. Dorian Bebop G Dorian Bebop

**Example 4.12 Bebop Scales on Solitude (2)**

**4.2.2.2 Melodic Embellishment**

In the transitional section is a bass improvisational solo. Brown constructed bebop lines which include numbers of embellishments. First, Brown added an Upper Auxiliary (UA) in between the same pitch of Bb in measure 36. Second, while transposing the tune to the key of F in measure 37, Brown played G natural minor lick which contains the note Db as a Chromatic Approach (CH). Third, the addition of Double Passing Note (DPN) in measure 38 shows the diatonic linking between the note A and E. Fourth, the Échapé (ECH) present in two spots in measure 38: the note A which connects between the note C and Bb, and the note G which connects between the note A and F. Lastly, Unprepared Approach (UAP) links properly between the note D and A in measure 38.

2  
 36  $Bbm^7$  UA  $Eb^7$   $Abm^7$   $Gm^7$  CH  
 Key Changes to F -----  
 38  $Gm^7$  DPN  $C^7$  ECH UAP ECH

**Example 4.13 Melodic embellishment on Solitude (1)**

The next example illustrates Échapé (ECH) in  $Am^7$  chord which connects between dissimilar notes against the chord: F and C. The other embellishment is Chromatic Approach (CH) which has 3 chromatic notes (Ab, G, and Gb) between the note A and F. This could be considered as one Chromatic Approach (CH) and one Double Chromatic Approach (DCH).

**Bass Solo** 3

72 Fmaj7 Gm7 Am7 D7(b9) G7 D7(b9) G7

**Example 4.14 Melodic embellishment on Solitude (2)**

Within Bb7 chord consists of Bb Triads which could be implied to Chord Sound (CS). Following by Double Passing Note (DPN) that connects the note Bb and F. Another interesting embellishment is Unprepared Approach (UAP) which links each B<sup>o</sup>7 arpeggios together ascendingly.

88 Bb7 B<sup>o</sup>7 CH Cm7 F7

**Example 4.15 Melodic embellishment on Solitude (3)**

**4.2.3 Modal Analysis**

**4.2.3.1 Mixolydian Mode**

G Mixolydian mode (G A B C D E F) is generally used against G7 chord. Brown chose and arranged the note order interestingly as shown in example 4.16.

47 Fmaj7 Gm7 Am7 D7(b9) G7 Gm7

**Example 4.16 Mixolydian Mode on Solitude (1)**

Another example holds on F Mixolydian which are used directly on F7 chord. Brown played the mode in intervallic way and contains various rhythmic choices.

47 Fmaj7 Gm7 Am7 D7(b9) G<sup>7</sup> 8<sup>va</sup> Gm7

1 5 6 b7 1 3 2 1 6 5 5 3 3 2 1

**Example 4.17 Mixolydian Mode on Solitude (2)**

**4.2.3.2 Lydian Dominant Mode**

In example 4.18, This mode is applied to Db7#11 chord by using Db Lydian Dominant mode (Db Eb F G Ab Bb Cb). Brown emphasized on tritone interval between the tonic (Db) and the #11<sup>th</sup> degree (G). Brown also used harmonic effect on double bass to shift the pitch on the 4<sup>th</sup> beat in measure 14.

14 Abm7 Db7(#11) #11 #11b 1 #11 Gbmaj7 3 Gb7

**Example 4.18 Lydian Dominant Mode on Solitude (1)**

**4.3 There Is No Greater Love**

**4.3.1 Form and Analysis Section**

The form of There is No Greater Love could be considered as AABA. The whole form is 32 bars, both section A and B consist of 8 bars each. Brown performed this tune the key of Eb which commonly practices.

# There Is No Greater Love

**Medium Swing**

Isham Jones

Chord progression for the first staff: Ebmaj7, Ab7, Db7(b5), C7

Chord progression for the second staff: F7, Fm7, Bb7

Chord progression for the third staff: Ebmaj7, Ab7, Db7(b5), C7

Chord progression for the fourth staff: F7, Fm7, Bb7, Eb6

Chord progression for the fifth staff: Dm7(b5), G7, Cm, Dm7(b5), G7, Cm

Chord progression for the sixth staff: Dm7(b5), G7, Cm, F7, Bb7

Chord progression for the seventh staff: Ebmaj7, Ab7, Db7(b5), C7

Chord progression for the eighth staff: F7, Fm7, Bb7, Eb6, Fm7, Bb7

## Example 4.19 The form of There Is No Greater Love

The analysis is conducted from the beginning of the tune (0:00) until the ending of bass solo section (3:49). The whole transcription of the analysis is shown in example 4.20.

# There Is No Greater Love

Medium Swing

Isham Jones

**Head In (0:00)** Ebmaj7 Ab7 Db7 C7

Lydian Dominant Mode

6 F7 Ab7 Db7 C7

Mixolydian Mode

10 Ebmaj7 Ab7 Db7(b5) C7

14 F7 Fm7 Bb7 Eb6

18 Dm7(b5) G7 Cm Dm7(b5) G7 Cm

22 Dm7(b5) G7 Cm F7 Bb7

26 Ebmaj7 Ab7 Db7(b5) C7

30 F7 Fm7 Bb7 Eb6 Cm7 Fm7 Bb7

2 **Bass Solo**

66 Ebmaj7 Ab7 Db7 C7

CH CH DPN

70 F7

UAP UAP DPN CH

72 Fm7 F Dorian Bebop Bb7 Ebmaj7 Ab7

F Alt. Dorian Bebop

76 Db7(#11) C7

UAP ECH

78 F7 Fm7 Bb7

UAP UAP 3 3 3 3

80 Eb6

ECH ECH

82 Dm7(b5) G7

Example 4.20 Analysis Section of There Is No Greater Love (cont.)

### 4.3.2 Bebop Idiom Analysis

#### 4.3.2.1 Bebop Scales

Brown mainly improvised in bebop idiom throughout this tune, but seems to appear minimal amounts of bebop scales. Only example of this could be illustrate in example 4.21, while Brown used both F Bebop Dorian Scale (F G Ab A Bb C D Eb) and F Alternative Bebop Dorian Scale (F G Ab Bb C D Eb E) against Fm7 chord.

The musical notation shows a bass line starting at measure 72. The first measure has an Fm7 chord. The notes are: F (1), G (2), Ab (b3), A (4), Bb (5), C (6), D (b7), Eb (7). A bracket labeled 'F Dorian Bebop' spans from G to Bb. The second measure has an Ebmaj7 chord. The notes are: Eb (1), F (2), G (3), Ab (4), Bb (5), C (6), D (7), Eb (8va). A bracket labeled 'F Alt. Dorian Bebop' spans from G to Eb. The third measure has a Bb7 chord. The notes are: Bb (1), C (2), D (3), Eb (4), F (5), G (6), Ab (7), Bb (8). The fourth measure has an Ab7 chord. The notes are: Ab (1), Bb (2), C (3), D (4), Eb (5), F (6), G (7), Ab (8).

**Example 4.21** Bebop scales on There is No Greater Love

#### 4.3.2.2 Melodic Embellishment

Three types of melodic embellishment are founded in example 4.22. Firstly, Chromatic Approach (CH) appears in 3 places: the note D approaches Db in measure 68, B approaches Bb in measure 68, and Eb approaches E in measure 70. Secondly, Double Passing Note (DPN) appears in 2 places: the note G and F connect A and E together in measure 69, and the note F and G connect Eb and A together in measure 70. Finally, Unprepared Approach (UAP) appears in 2 places linking F7 arpeggios chromatically in measure 70.

The musical notation is divided into two systems. The first system starts at measure 66 with an Ebmaj7 chord. Measure 67 has an Ab7 chord. Measure 68 has a Db7 chord with a chromatic approach (CH) from C to Db, and another CH from B to Bb. Measure 69 has a C7 chord with a double passing note (DPN) G-F connecting A and E. The second system starts at measure 70 with an F7 chord. It shows unprepared approaches (UAP) between F7 arpeggios and a chromatic approach (CH) from Eb to A.

**Example 4.22** Melodic Embellishment on There is No Greater Love (1)

In example 4.23 contains 2 types of embellishments: Unprepared Approach (UAP) and Échapé (ECH). Unprepared Approach appears in three main spots. First spot, it connects the note Db and Bb with B. Second spot, it connects F7 arpeggios chromatically. And the last spot, it connects the note Eb and Bb with B.

Musical notation for Example 4.23. The first staff (measures 74-77) shows a bass line with a C7 chord. It features two instances of Unprepared Approach (UAP) and one instance of Échapé (ECH). The second staff (measures 78-81) shows a bass line with F7, Fm7, and Bb7 chords. It features two instances of UAP and two instances of Échapé (ECH). Triplet markings (3) are present under the Fm7 and Bb7 chords.

**Example 4.23 Melodic Embellishment on There is No Greater Love (2)**

Another example provides two usage of Échapé (ECH) in the bebop line. Firstly, it links the note D and E with F. Secondly, it links the note E and Eb with D.

Musical notation for Example 4.24. The first staff (measures 80-81) shows a bass line with an Eb6 chord. It features two instances of Échapé (ECH). The second staff (measures 82-83) shows a bass line with a Dm7(b5) chord and a G7 chord.

**Example 4.24 Melodic Embellishment on There is No Greater Love (3)**

**4.3.3 Modal Analysis**

**4.3.3.1 Mixolydian Mode**

F Mixolydian mode (F G A Bb C D Eb) is applied against F7 chord as commonly been used. Brown played the mode ascendingly from the note F to Eb, and then added the note C the produce harmonic effect. The phrase continues to ascend from the note C to G and then changed the direction immediately from the note G to low F in the first beat of measure 8.

**Example 4.25 Mixolydian Mode on There is No Greater Love**

**4.3.3.2 Lydian Dominant Mode**

Brown played this lick frequently at the melody to fulfil the space between the melodic phrases. This could be considered as a tritone interval between the note Db and G which derives from Db Lydian Dominant mode (Db Eb F G Ab Bb Cb).

**Example 4.26 Lydian Dominant Mode on There is No Greater Love**

**4.4 Summarized Tables**

According to the analysis of three selected tunes in above sections, the researcher collects the information referring to the analytical framework and presenting in two separated tables below.

**Table 4.1 Types of bebop scales appear on the analysis of three selected tunes from Way Out West**

<i>Bebop Scales</i>	<b>I'm Old Cowhand</b>	<b>Solitude</b>	<b>There Is No Greater Love</b>
<i>Bebop Dominant scale</i>	/		
<i>Bebop Dorian scale</i>			/
<i>Alternative Bebop Dorian scale</i>		/	/
<i>Bebop Major scale</i>		/	
<i>Bebop Melodic Minor scale</i>			
<i>Bebop Harmonic Minor scale</i>			

**Table 4.2 Types of melodic embellishment appear on the analysis of three selected tunes from Way Out West**

<i>Melodic Embellishments</i>	<b>I'm Old Cowhand</b>	<b>Solitude</b>	<b>There Is No Greater Love</b>
<i>Single Passing Note (SPN)</i>			
<i>Double Passing Note (DPN)</i>		/	/
<i>Octave Displacement (OCT)</i>	/		
<i>Upper and Lower Auxiliary (UA, LA)</i>		/	
<i>Échappé (ECH)</i>	/	/	/
<i>Chromatic Approach (CH)</i>	/	/	/
<i>Double Chromatic Approach (DCH)</i>		/	
<i>Unprepared Approach (UAP)</i>		/	/
<i>Above/Below or Below/Above Approach (A/B or B/A)</i>			
<i>Chord Sound (CS)</i>	/	/	

## **CHAPTER V**

### **RECITAL PREPARATION AND ORIGINAL COMPOSITIONS**

#### **5.1 Recital Process**

##### **5.1.1 Selected compositions**

Five compositions are listed to perform at the recital. Firstly, the researcher chooses three compositions from Way Out West album, which are analyzed in Chapter IV, consisting of I'm an Old Cowhand, Solitude, and There Is No Greater Love. Secondly, the researcher developed an arrangement of Meditation, a song composed by Antonio Carlos Jobim and Newton Mendonça. And finally, the last program of the recital is the researcher's original composition called So Sad Soul Says.

##### **5.1.2 Band format**

From the studying Ray Brown's role in Way Out West album, the researcher maintains original band format of the album, which is a pianoless trio. The instrumentation of the pianoless trio consists of saxophone, double bass, and drums.

##### **5.1.3 Rehearsal**

The total rehearsal was planned to be five separated sessions. Each session mainly focuses on the apparent of the melody and the unified of the rhythm section. The researcher firstly worked on compositions from Way Out West, preserving the original structures, but tried to rehearse at sufficient amounts in order to achieve the flow state where every musician could express their own ideas independently. After that, the arrangement of Meditation and the original composition were rehearsed cautiously in case there were any addition ideas from the band throughout the rehearsals.

The researcher also developed a peculiar bass approach based on Brown's playing on private practice. The process started from transcribing the essential elements from Brown's playing in Way Out West album. Then, the researcher played

the transcription effortlessly and analyzed the relationship between Brown's playing and the harmony of the tune. The last progress was to adapt the knowledge learned and developed into researcher's familiar style and techniques, and also have to consider the proper places in every composition in order to decide where to imply the knowledge.

#### **5.1.4 Performance**

The band members, apart from the researcher as a bassist, consist of Nattapon Fuangaugsorn; an established saxophone player who is familiar with this kind of band setting. In 2018, Fuangaugsorn released a pianoless trio album called *Pey Saxes & Chance Trio*. The album contains many jazz standards repertoires and various rhythms which gained him essential skill to lead a band without piano. Another member was Preedipat Kampan, a drummer who is highly skilled in straight-ahead jazz style. Kampan's drumming style is fulfilled with an energy and wide dynamic range. His skill is unconditionally suitable with the band format, to be a crucial point to make the performance sounds more interesting.

The recital occurred on September 26, 2019. The performance achieved the researcher's expectation of performing as musical as possible. Every band member accomplished the best work of their role, Fuangaugsorn as a band leader - constructed both melodic and harmonic outline, Kampan as a rhythmic decorator - embellished percussive layers of an ensemble, and the researcher as a supervisor of the whole group - glued with drummer and facilitated saxophone player to fully express his originative ideas.

#### **Musicians**

- 1) Rawin Buathong - Double Bass
- 2) Nattapon Fuangaugsorn - Saxophone
- 3) Preedipat Kampan - Drums

#### **Venue**

The Master Recital concert was performed on September 26th, 2019, Music Auditorium at the College of Music, Mahidol University (Salaya Campus).

**Program**

- 1) I'm an Old Cowhand/Johnny Mercer
- 2) Solitude/Duke Ellington
- 3) There Is No Greater Love/Isham Jones
- 4) Meditation/Antonio Carlos Jobim
- 5) So Sad Soul Says/Rawin Buathong

**5.1.5 Comment from committees**

Overall performance has satisfying feedbacks from the committees. The first suggestion was a lack of excitement in the accompanying part. This could be improved by adding up sequences and counter melody ideas in the researcher's playing. The second suggestion is the adaptation of bebop idiom. The committees stated that there were inadequate bebop elements in researcher's improvisation – a lack of bebop scale and melodic embellishment shows that the researcher should continue the progress of transcription and implementation.

**5.2 Original Compositions: So Sad Soul Says****5.2.1 Form**

This composition was inspired by the bebop idiom and modal usage of Brown's playing. Development of bebop idiom was projected through the melody of the tune, and Brown's modal usage resulted in the ostinato bass line and also affected the chord changes.

# So Sad Soul Says

Rawin Buathong

**Medium Swing**

1 F7(#11)

5 Bb7(#11) F7(#11)

10 Db7(#11) C7(#11) F7(#11)

**Solo Form**

14 F7(#11)

18 Bb7(#11) F7(#11)

22 Db7(#11) C7(#11) F7(#11)

**Example 5.1** The form of So Sad Soul Says

### 5.2.2 The relationship towards Ray Brown's approach

The notion of bass ostinato and harmony of this tune is based on Ray Brown's implementation of Lydian Dominant Mode. Firstly, Brown often used the tritone interval (A4) between the tonic and the 4<sup>th</sup> degree of the mode. Secondly, the harmony of this mode appears to be a Dominant 7<sup>th</sup> Sharp 11 (7#11) chord which is ubiquitous in every chord in this tune.

#### Example 5.2 Bass line of So Sad Soul Says

Another application of Brown's approach to the original composition is the bebop idiom of the melody. The researcher adapted only melodic embellishments to increase the fluid of the melody. The first is Chord Sound (CS), this implied to F7#11 in measure 1-2, 7-8, and 12. The second is Double Chromatic Approach (DCH), this occurs in measure 3 as an embellishment between the note F and A. The third is Upper Auxiliary (UA), this connects between the same pitch occurring in measure 3, 5, 10, and 11.

F7(#11)  
 1  
 CS  
 DCH  
 UA

5 Bb7(#11)  
 UA  
 F7(#11)  
 CS

10 Db7(#11)  
 UA  
 C7(#11)  
 UA  
 F7(#11)  
 CS

**Example 5.3 Melodic embellishment analysis of the melody of So Sad Soul Says**

## **CHAPTER VI**

### **CONCLUSION AND RECOMMENDATION**

The conclusion of this thematic paper; An analysis of Ray Brown's bebop idiom and modal walking bass line in three selected tunes from Way Out West by Sonny Rollins will be presented in two major topics in order to fulfill the first and the second objectives. The featured topics consists of

- The understanding of bebop idiom
- The understanding of modal usage
- Benefits of the study
- Suggestions

#### **6.1 The Understanding of Bebop Idiom**

In general, Ray Brown outstandingly applied bebop idiom through his playing in the role of soloing. Also, the band setting of Way Out West album gave Brown an adequate opportunity to develop his own ideas in the solo sections. The conclusion of bebop idiom divided into 2 topics, including bebop scales and melodic embellishment.

##### **6.1.1 Bebop Scales**

This element of bebop idiom mostly presented in the improvisational solo section. Brown used various types of bebop scales, i.e., Bebop Dominant, Bebop Major, Bebop Dorian, and Alternative Bebop Dorian to construct a long-phrase soloing. In the tune “Solitude”, Brown applied both Bebop Dorian and Alternative Bebop Dorian in the same phrase which brought an interesting sound out of the minor 7<sup>th</sup> chord he imposed from. The researcher embraced the approach to develop a long-phrase improvisational section in every tune performed at the recital. The process started from transcribing and practicing the transcription until achieve the fluency of bebop scales soloing.

### **6.1.2 Melodic embellishment**

From the analysis, all three compositions show many different types of melodic embellishment, including Chromatic Approach (CH), Double Chromatic Approach (DCH), Échappé (ECH), Chord Sound (CS), Octave Displacement (OCT), Upper Auxiliary (UA), Double Passing Note (DPN), and Unprepared Approach (UAP). This part of the study resulted in the melody of the original composition. The researcher applied Chord Sound (CS), Upper Auxiliary (UA), and Double Chromatic Approach (DCH) to interlink overall melodic outline of the composition, as been illustrated in Chapter V.

## **6.2 The Understanding of Modal Usage**

Brown's application of modal usage appears frequently throughout his walking bass line within accompanying role. According to pianoless band setting, Brown had to develop his playing to be not too complicated to be a harmonic foundation of the band. The conclusion of modal usage divided into 2 topics, including Mixolydian mode and Lydian Dominant mode.

### **6.2.1 Mixolydian mode**

A walking bass line from Mixolydian mode mainly appear ascending through three selected compositions. Commonly started from the tonic of the mode, Brown build up a mode by playing arpeggios and end up with the b7th degree which is the important note of the mode. Brown chose the mode to impose on the dominant 7<sup>th</sup> chord which is commonly practiced in jazz players. Brown sometimes changed the direction of his walking bass line to respond other players in the band.

### **6.2.2 Lydian Dominant mode**

Similar to Mixolydian mode, Brown constructed a walking bass line ascendingly from Lydian Dominant mode. The difference between modes are their important notes, which Lydian Dominant mode emphasizes on the #11<sup>th</sup> degree. In order to attain harmonic foundation of the band, Brown always play the tonic of the mode to establish an apparent harmony to both players and listeners. Brown's

occasion of using this mode is not quite often, but always provide intrigued ideas every moment he cautiously applied the mode.

### 6.3 Benefits of the Study

The designing process of the research method of an analysis of Ray Brown's bebop idiom and modal walking bass line requires music theories and methods to be attached with. The research chose the crucial methods from numbers of literature, e.g., *Elements of the Jazz Language for the Developing Improvisor* by Jerry Coker, *How to Improvise: An Approach to Practicing Improvisation* by Hal Crook, and *Lydian Chromatic Concept of Tonal Organization* by George Russell. Each book has its own approach which is necessary to this thematic work.

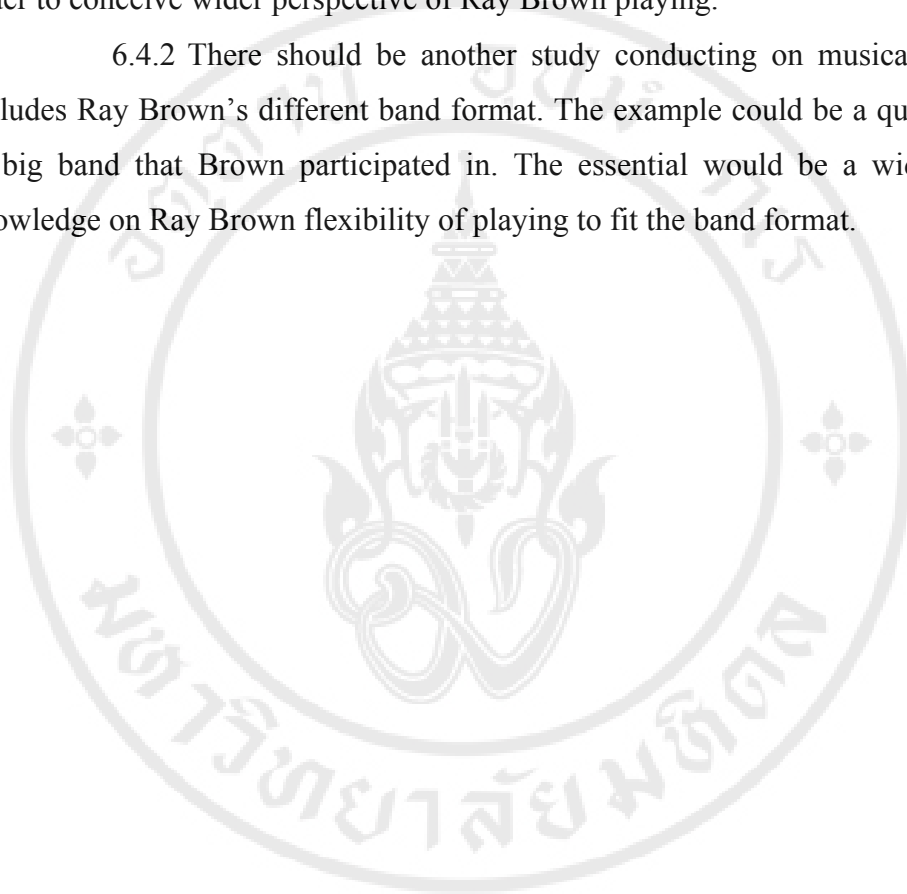
Due to the study of Ray Brown's bebop idiom and modal usage, the only concrete outcome is the process of original composition to perform at the master recital, Soul Sad Soul Says. This composition concludes all the knowledge and ideas receiving from the analysis in the chapter IV, and project as a piece and its own analysis in chapter V. Soul Sad Soul Says brings Brown's modal usage as an ostinato bass line and also the bebop idiom as the main melody of the composition. The researcher describes the whole process in chapter V in order to acknowledge an approach to anyone who is interested to apply their favorite artist style of playing to their own composition.

The main objective of the study is to improve the researcher's understanding and improvisation skills within the bassist role in a pianoless trio. To sum up, the outcome is satisfactory, leading to the benefits of the study which are: 1) an approach to the bebop idiom improvisation in the style of Ray 2) a guideline to extend walking bass line by using modes and 3) improving bass skills at the researcher's master recital.

## **6.4 Suggestions**

6.4.1 In this thematic paper, the researcher only focuses on two major topics of analysis: bebop idiom and modal usages. Therefore, in further study of Ray Brown playing should considers on the study of another essential music elements, in order to conceive wider perspective of Ray Brown playing.

6.4.2 There should be another study conducting on musical works that includes Ray Brown's different band format. The example could be a quartet, quintet or big band that Brown participated in. The essential would be a wider range of knowledge on Ray Brown flexibility of playing to fit the band format.



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