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In Genius-Lee : An analysis of the improvisational style of Lee Konitz

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EDITH COWAN UNIVERSITY



WEST AUSTRALIAN ACADEMY OF PERFORMING ARTS

JAZZ DEPARTMENT

Dissertation

IN GENIUS-LEE:

AN ANALYSIS OF THE IMPROVISATIONAL STYLE OF LEE KONITZ

By

Andrew Brooks

Bachelor of Music – Jazz (Performance) with Honors

November 30, 2007

USE OF THESIS

The Use of Thesis statement is not included in this version of the thesis.

Abstract

The following dissertation seeks to provide a detailed introduction to the musical language and body of work of the American saxophonist Lee Konitz. It aims to investigate and gain an understanding of the musical language of one of the jazz idioms most unique improvisers, and will do this by firstly discussing Konitz's life and career in order to contextualize his music. The work will then examine his major musical influences in some detail, to gain an understanding of how his highly original style developed. Finally, through transcription and analysis, it will investigate the techniques of Konitz's musical language and will examine his influence upon the jazz idiom. Being a dissertation that relates to a performance degree, the work will include some reflections on how Konitz has influenced my own playing.

Declaration

I certify that this dissertation does not, to the best of my knowledge and belief:

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Andrew Brooks

10 / 12 / 2007

Acknowledgements

Firstly, I would like to pay homage to the man that this dissertation focuses on, Lee Konitz, for creating such beautiful music and upholding his artistic ideals.

I would like to express my deepest gratitude to my mentor, Graeme Lyall, for his help, insight and encouragement with not only this project but also my entire musical development.

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Andrew Brooks

2007

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Introduction

This dissertation seeks to provide a detailed introduction to the musical language and body of work of the American saxophonist Lee Konitz. It further aims to investigate and gain an understanding of the musical language of one of the jazz's idioms most unique improvisers. Chapter 1 discusses Konitz's life and career in order to contextualize his music. Chapter 2 will examine his major musical influences in some detail, to gain an understanding of how his highly original style developed. Chapter 3, through transcription and analysis, will investigate the techniques of Konitz's musical language and will examine his influence upon the jazz idiom. Being a dissertation that relates to a performance degree, the work will include some personal reflections on how Konitz has influenced my own playing, in reference to a recent recital that was put together to demonstrate the practical outcomes of this research. That performance will be included as Appendix C.

Chapter I

Lee Konitz: contextualizing Konitz's life and music

Lee Konitz was born Leon Konitz on October 13, 1927, in Chicago, of Austrian/Russian Jewish parentage. Raised by non-musical parents, Konitz was however encouraged to pursue his musical interests and took up the clarinet at the age of eleven, receiving classical clarinet lessons from the Chicago-based musician Lou Honig. The following year he took up the tenor saxophone and some years later when he was offered a job in a show band, moved to the alto saxophone. From that point onwards, Konitz would be known as a saxophonist rather than a clarinetist and the alto saxophone would become Konitz's most distinctive saxophone voice. Although he would continue to occasionally play tenor and soprano saxophone throughout his career, Konitz has commented, "I liked the alto sound, and it became my instrument of choice."¹

In 1943 Lee Konitz began studying with the seminal personal and musical influence of his life, the blind pianist and teacher, Lennie Tristano. His association with Tristano played a significant role in Konitz forging an individual voice on the alto saxophone at a time when most jazz musicians were unable to escape the pervasive influence of Parker, imitating his tone, melodic, harmonic and rhythmic concepts.²

¹ Andy Hamilton, *Lee Konitz – Conversations on the Improviser's Art*, (The University of Michigan Press, 2007): 8

² Andy Hamilton, *Lee Konitz – Conversations on the Improviser's Art*, (The University of Michigan Press, 2007): xxiii

Tristano had ideas of extending the harmonies and the rhythmic permutations. That was very intriguing at the time and kept me from really getting very involved, as everyone else was, with Charlie Parker's influence.³

From 1947 until 1948, Konitz was a member of The Claude Thornhill orchestra, and it was with this band that he made his first recordings. His work with this band gained the attention of Thornhill's arranger, Gil Evans and established Konitz's contact with Miles Davis as Thornhill's orchestra was an important predecessor to the Miles Davis Birth of the Cool nonet (1948-50), which Konitz went on to join. It is for this association that Konitz gained widespread recognition and for which he remains best known. Alongside Miles Davis and Lennie Tristano, he is widely regarded as one of the founders of the "cool" style of modern jazz.⁴

In 1949, Konitz recorded his first album as a leader, *Subconscious-Lee*, with fellow Tristano pupils Billy Bauer, Arnold Fishkin, Shelly Manne and Tristano himself and over the next few years continued to record and work extensively with Tristano and musicians of the Tristano school, including the highly original tenor saxophonist Warne Marsh, with whom Konitz had a very close playing relationship.⁵

In May of the same year that Konitz recorded *Subconscious-Lee*, he went into the studio as a member of the Lennie Tristano sextet, which featured Tristano on piano, Konitz on alto, Warne Marsh on tenor, Billy Bauer on guitar, Arnold Fishkin on bass and Denzil Best on drums. The group recorded a series of more conventional numbers, most of which were original melodies written in a loose 'twelve-tone style' over

³ Lee Konitz, "A Fireside Chat with Lee Konitz" (Accessed [12/05/07]), <<http://www.jazzweekly.com/interviews/konitz.htm>>

⁴ Andy Hamilton, *Lee Konitz – Conversations on the Improviser's Art*, (The University of Michigan Press, 2007): xxiii

⁵ Lee Konitz, "*Subconscious-Lee*", Prestige Records

standard 'tin-pan alley' progressions. After recording these tunes, the group, with the exception of drummer Denzil Best, recorded four tracks of free improvisation, without fixed chord progressions or any preconceived notion of meter, tempo or feel. Two of the four tracks, titled 'Intuition' and 'Digression' (later released on the album *Intuition*) survived, and these tracks go down as the first recorded examples of free improvisation, an important precursor to the avant-garde movement of the 1960's.⁶ The Journalist Barry Ulanov wrote of the numbers, 'the experiment was to create a spontaneous music, out of skill and intuition, which should be at once atonal, contrapuntal and improvised on a jazz base.'⁷ Whilst Ulanov's reference to atonality is exaggerated, as the two tracks have a strong sense of a tonal centre, there is an unusual amount of dissonance for that time, achieved on the 1949 sides and this is probably what Ulanov is describing.

In his book *Free Jazz*, Ekkehard Jost comments on the practice of Tristano school musicians playing Bach Inventions and studying counterpoint, commenting that 'Intuition' is based exclusively on group improvisation, but it is oriented not so much on jazz practices as it is on contrapuntal techniques of European Baroque music.'⁸

August of 1952 saw Konitz broaden his playing horizons by taking a position playing lead alto in the Stan Kenton Orchestra. Staying with the band until 1953 and then rejoining for a brief tour in 1954, Konitz's style continued to mature, 'his tone became richer and more expressive; his lines became smoother, and his rhythmic conception diverged from Tristano's overt complexity.'⁹

⁶ Lennie Tristano and Warne Marsh: *Intuition*, Capitol Records, 1949

⁷ Andy Hamilton, *Lee Konitz – Conversations on the Improviser's Art*, (The University of Michigan Press, 2007): 209

⁸ Ekkehard Jost, *Free Jazz*, (New York: Da Capo, 1994): 41

⁹ Andy Hamilton, *Lee Konitz – Conversations on the Improviser's Art*, (The University of Michigan Press, 2007): 80

From the early fifties onwards, Konitz recorded prolifically and his brief experience with the Kenton orchestra would lay the groundwork for Konitz's forays into "Third Stream" music. A term coined by Gunther Schuller in his landmark 1957 Brandeis University lecture, "Third Stream" music contained a new synthesis in which the 'formal concerns of European concert music and the improvisational discoveries of America's musical art form produced a true hybrid.'¹⁰ The Kenton orchestra of the 50's was at the forefront of the "Third Stream" movement, creating a 'distinctive band style that is immediately recognizable... it [much of the Kenton repertory] is essentially twentieth century concert music scored for trumpets, trombones and saxophones plus rhythm section.'¹¹ It was Konitz's time in this band as well as his study with Tristano, who had his students study Bach inventions for their contrapuntal ingenuity and listen 'to the Bartok string quartets' as 'an important part of their ear-stretching exercises', that would lay the groundwork for 'Third Stream' projects that would consistently appear on the creative landscape of Konitz's career.¹² From the 1952 proto-third stream project with Charles Mingus¹³, right up to present day projects such as his 2006 album with the Axis String Quartet¹⁴, Konitz has been one of the leading improvisers to absorb western classical music influences and translate them into coherent musical statements.

¹⁰ Bob Blumenthal, "New World Symphonies – A Survey of Modern Third Stream," *Jazztimes* (Jan-Feb 2001): 50-56

¹¹ Mark Gridley, *Jazz Styles*, 7th Ed.. (New Jersey: Prentice Hall, 1999): 181

¹² Art Lange, "Changing The Shape of Music: Another View of Lennie Tristano, Lee Konitz, and Warne Marsh" (Accessed [27/05/07]) <<http://www.jazzhouse.org/library/?read=lange3>> .

¹³ Charles Mingus, *The Young Rebel*, Proper 1945 - 53

¹⁴ Lee Konitz, *Inventions*, Omnitone, 2006

The 1960's was a period of great artistic creativity for Konitz, even though his career was "at its lowest ebb commercially."¹⁵ He spent a large part of the early 1960's living in country California, not performing. In 1961 however, Konitz recorded what many still consider one of his finest albums, *Motion*, with John Coltrane's drummer Elvin Jones and bassist Sonny Dallas. The album which features five renditions of tunes from the 'standard' jazz repertory, showcases Konitz as a player who has not only absorbed the influences of Charlie Parker and Lester Young but has also developed his own way of "personalizing the jazz language."¹⁶ The combination of Jones, whose "altering accents and shifting beats... sometimes gives the impression of two drummers playing at once", and Dallas, whose walking line move "around and through the chords without overly asserting them", provided Konitz with a solid foundation and a particular musical sensitivity that allowed the three men to collectively search for new levels of spontaneous invention.¹⁷ Of the trio setting, Konitz commented "playing with bass and drums gives me the most room to go in whichever direction I choose; a chordal instrument is restricting to me."¹⁸

The critic Nat Hentoff, in the liner notes to the album, comments on Konitz's increasing individuality in a way that describes the aesthetic of much of Konitz's creative output that has followed.

He [Konitz] avoids standardized "licks and limp clichés with persistent determination and instead constructs so personal and imaginatively flowing a series of thematic variations that the five standards he has chosen become organically revived. Konitz goes far inside a tune, and unlike many jazz men who skate on the chord changes or "wail" on the melodic surface of a song, Konitz reshapes each piece entirely so that it emerges as a newly integrated work with

¹⁵ Andy Hamilton, *Lee Konitz - Conversations on the Improviser's Art*, (The University of Michigan Press, 2007): xxiv

¹⁶ Nat Hentoff, "*Motion*", Verve Records, 1961

¹⁷ Art Lange, "*Changing The Shape of Music: Another View of Lennie Tristano, Lee Konitz, and Warne Marsh*" (Accessed [27/05/07]) <<http://www.jazzhouse.org/library/?read=lange3>> .

¹⁸ Lee Konitz, "*Motion*", Verve Records, 1961

permutations of form and expanded emotional connotations that are uniquely different from the results obtained by any previous jazz treatment of the piece.¹⁹

Returning to New York from California in 1964, Konitz involved himself in the experimental jazz movement, establishing links with Paul and Carla Bley, working and recording as part of a trio with Paul Bley on piano and Bill Connors on guitar.²⁰

Rejecting the principles of avant-garde jazz, Konitz returned to improvising over chord sequences, refining his earlier playing style of the 1950's. However throughout his career he would continue to involve himself in free improvisation, usually within the sphere of tonal music but occasionally in experimental contexts, such as his 1987 inclusion in Derek Bailey's 'Company Week', an annual festival of avant-garde music.²¹

In 1967, Konitz recorded his *Duets* album, a series of duets with leading musicians of the day, laying the groundwork for a format that would become a specialty of Konitz. The duets album established Konitz as a musician who "dares to expose his musical soul" as he and his partners "avoid the pitfall of most jazz duet improvisations: the tedium of contrapuntal and canonic imitations"²², instead simultaneously exploring the material and finding new ways to communicate as a duo. The duo format would continue to be a regular setting for Konitz and from the 70's to the present he would work and record in that setting with such artists as Sal Mosca, Red Mitchell, Hal

¹⁹ Nat Hentoff, *"Motion"*, Verve Records, 1961

²⁰ Bradford Robinson, "Konitz, Lee", *Grove Music Online* (Accessed [26/07/2007]), <www.grovemusic.com>

²¹ Derek Bailey, *"Improvisation: Its nature and Practice in Music"*, (London: Da Capo, 1993):

²² Gunther Schuller, *"The Lee Konitz Duets"*, Milestone Records, 1967

Galper, Jimmy Giuffre, Michel Petrucciani, Clark Terry, Gerry Mulligan, Kenny Werner, John Scofield and Alan Broadbent, to name but a few.

Konitz would also explore timbral, textural and structural variety by working in groups with conventional line-ups, such as a trio with Brad Mehldau on piano and Charlie Haden on bass²³, Kenny Wheeler's *Angel Song* ensemble which featured Wheeler on trumpet, Konitz on alto, Bill Frissel on guitar and Dave Holland on bass²⁴ or the albums *Rhapsody* and *Rhapsody II*, which feature Konitz playing a collection of different unconventional duos, trios and quartets.²⁵

Since the 1960's, Konitz has spent a great deal of time living and working in Europe and has "played a decisive role in the emergence of European jazz",²⁶ a jazz scene and sound distinct from the American scene in that it is rooted in the European classical tradition rather than in the African-American tradition. The American saxophonist and educator, Dave Liebman has described the 'European' sound in the following way:

There is a melancholy and stark flavor in the harmonic realm, something quite different yet related to the blues tinge that Americans recognize. Other characteristics include a great deal of minor-based tonality, a pronounced folk-song influence, sparseness of texture, long melodic lines, much rubato phrasing, an eighth-note-based pulse with a sprinkling of uneven meter... all of which contribute to a definite, singular atmosphere or color to their music in general.²⁷

²³ The 1996 album *Alone Together* and the 1997 album *Another Shade of Blue* feature this group. (Blue Note Records)

²⁴ Kenny Wheeler, *Angel Song*, ECM Records, 1997

²⁵ Lee Konitz, *Rhapsody* and *Rhapsody II*, Evidence Music Inc, 1993 and 1994.

²⁶ Bradford Robinson, "Konitz, Lee", *Grove Music Online* (Accessed [26/07/2007]), <www.grovemusic.com>

²⁷ David Liebman, "Jazz in Europe: My Own Impressions", *Jazz Educators Journal* (May 1999): 28-37

Liebman goes on to comment that “there is a remarkable openness on both the part of the audience and the artists to playing in a less traditional manner”²⁸ and it is to this scene that Konitz has been an important contributor. He has spent considerable amounts of time playing to the open and willing audiences of Europe whilst in America, for much of the 60’s and 70’s, he struggled to find the same level of receptiveness. In 1992 however, the Danish Jazz Society awarded Konitz their prestigious “Jazz Par” prize, making Konitz the first white musician to win the prize, and bestowing upon him long overdue recognition.²⁹

He currently resides both in Cologne and New York, where, in recent years, he has enjoyed greater recognition. As he moves into his 80’s, Konitz is still performing, recording and working with much younger players such as Matt Wilson, Joey Baron, Ben Monder and Greg Cohen, as well as many European players.

²⁸ Ibid

²⁹ The Jazz Par Prize, “*Prize Winners*”, (Accessed [25/062007]) <<http://www.jazzpar.dk/start.html>>

Chapter II

Influences

Introduction

The following chapter will present a concise overview of Lee Konitz's major musical influences, thereby aiming to contextualize his improvisational style and approach. Konitz's unique approach to jazz improvisation and his highly individual style on the alto saxophone came from a mixture of influences, the exact proportions of which are hard to determine. This chapter, however, will discuss Konitz's three major influences within the jazz idiom, Lennie Tristano, Charlie Parker and Lester Young. The chapter will also briefly discuss how western classical music, initially through his study with Tristano, has influenced the playing style of Konitz.

Lennie Tristano

The most significant musical influence upon Konitz's playing style was that of blind pianist and teacher, Leonard Joseph (Lennie) Tristano. Konitz began studying with Tristano as a teenager in 1943 and continued to study with him until 1946 when Tristano moved from Chicago to New York City. Konitz followed Tristano to New York in 1948 and continued to work and study with Tristano until Konitz joined the Stan Kenton orchestra in 1952. He rejoined Tristano for a brief time in 1955, of which a live recording from the Confucius Restaurant in New York City is a testament, but began to distance himself from his mentor in order to pursue his own musical endeavors. A 1964 engagement at the Half Note, a music club in New York City, was

the last collaboration between Konitz and Tristano.³⁰ Yet the impact the latter had on Konitz can hardly be underestimated when discussing the originality and individuality apparent in Konitz's playing.

Tristano's approach to improvisation "stands apart from the main tradition of modern jazz", representing an alternative to bebop in the 1940's.³¹ His conception posed "severe demands of ensemble precision, intellectual rigor, and instrumental virtuosity", and brought together an unusual mixture of influences, from Bach to Art Tatum.³² His piano style brought together the virtuosity of Art Tatum, the lyricism of Lester Young, the locked-hands style of Milt Buckner and the contrapuntal ingenuity of J.S Bach.³³

"Tristano's music was harmonically complex" and employed long streams of eighth notes that "often seemed not to stem directly from the chords" and his "lines often seemed a step or a half step away, creating an unresolved feeling."³⁴ Indeed, Tristano's writing and playing strongly reflected classical music influences and Gridley has commented that, "Tristano was as much a product of twentieth-century classical music as of swing styles."³⁵

³⁰ Andy Hamilton, *Lee Konitz - Conversations on the Improviser's Art*, (The University of Michigan Press, 2007): 28

³¹ Bradford Robinson/Kernfeld, "Tristano, Lennie", *Grove Music Online* (Accessed [26/07/2007]), <www.grovemusic.com>

³² Ibid

³³ Mark Gridley, *Jazz Styles*, 7th Ed.. (New Jersey: Prentice Hall, 1999): 147-49

³⁴ Ibid

³⁵ Ibid

The influence of the serialist composers such as Schoenberg, Berg and Webern can be seen in the atonal melodic lines that Tristano, Konitz, Marsh and others were writing over 'standard' progressions in the 40's and 50's. Compositions such as Tristano's 'Line Up'³⁶ (based on 'All of Me'), Konitz's 'Subconscious-Lee'³⁷ (based on 'What Is This Thing Called Love?') and Marsh's 'Marshmallow'³⁸ (based on 'Cherokee') display this influence of atonality. These compositions do not strictly adhere to the principles of 'twelve-tone' composition, defined as "a method of composition in which the 12 notes of the equal-tempered chromatic scale, presented in a fixed ordering (or series) determined by the composer, form a structural basis for the music"³⁹. Whilst they do not employ a fixed ordering of 12-tones, they featured an unusual amount of dissonance and frequently used all 12 semitones in an unordered fashion. The compositions that Konitz, Tristano and Marsh were writing at this time strike an interesting balance between tonality and atonality. The melodic lines are often atonal yet they were written over strongly tonal harmonic progressions, the progressions of the 'tin-pan' alley songs. The improvisations that followed these melodies, which featured harmonically adventurous note-choices and complex cross-rhythms, further demonstrate this contemporary classical influence.

In relation to Konitz's composition 'Tautology', based on the chord progression of jazz standard 'Lullaby in Rhythm' and composed whilst Konitz was a pupil of Tristano's, the author Frank Tirro comments:

The contrapuntal opening displays not only careful simultaneous linear writing, but also a melodic style that somewhat approximates serial composition. In the

³⁶ Lennie Tristano, *Lennie Tristano*, Atlantic Records, 1955

³⁷ Lee Konitz, "*Motion*", Verve Records, 1961

³⁸ Konitz, Lee. *Lee Konitz with Warne Marsh*. Atlantic Records, 1955

³⁹ Lansky/Perle, "Twelve-note composition", *Grove Music Online* (Accessed [24/09/2007]), <www.grovemusic.com>

first three measures, the two saxophone lines, considered as a unit, use all twelve of the chromatic half steps that fill an octave.⁴⁰

Furthermore, Tristano's regard for Bach was so high that "he required his students to practice Bach compositions and learn to improvise in that style."⁴¹ Music journalist Art Lange comments on the blend of classical and jazz influences in Tristano's playing:

the influence of Bach (and, by extension, Paul Hindemith, who adapted aspects of Bach's harmonic and melodic relationships to 20th century compositional strategies) is an indisputable presence in Tristano's own playing. Echoes of the technical and harmonic advances of Earl Hines, Art Tatum, Bud Powell, and jazz stylists are equally audible.⁴²

The result of these influences was the development of a highly contrapuntal and harmonically advanced improvising style, which is embodied in the joint improvisations of Konitz and Marsh. Gridley comments that "some Marsh and Konitz playing resembled the Bach fugue style"⁴³, and this is apparent on such albums as *Live at the Half Note*⁴⁴. Of the improvised counterpoint that Konitz and Marsh were able to create on such albums, Konitz commented:

I think that two simultaneous lines that are strong will form a good counterpoint. Sometimes it connects magically, sometimes it's just two independent lines, but a chord progression holds it in common.⁴⁵

Studying weekly with Tristano, Konitz received a comprehensive schooling and his philosophy toward improvising as well as many of the specifics of the art can be traced back to the pianist. Konitz described a weekly lesson with Tristano:

⁴⁰ Frank Tirro, *Jazz: A History*, 2nd ed., (London: W.W. Norton and Company, Inc): 339

⁴¹ Mark Gridley, *Concise Guide to Jazz*, 5th Ed.. (New Jersey: Prentice Hall, 2007): 123

⁴² Art Lange, "Changing The Shape of Music: Another View of Lennie Tristano, Lee Konitz, and Warne Marsh" (Accessed [27/05/07]) <<http://www.jazzhouse.org/library/?read=lange3>> .

⁴³ Mark Gridley, *Jazz Styles*, 7th Ed.. (New Jersey: Prentice Hall, 1999): 149

⁴⁴ Lee Konitz, "Live at the Half Note", Verve Records, 1959

⁴⁵ Andy Hamilton, *Lee Konitz - Conversations on the Improviser's Art*, (The University of Michigan Press, 2007): 57

It would mean playing arpeggios of all chords, plus inversions, through the major and minor scales, and playing on a tune, and talking about and trying different sequences to experience different rhythm patterns – tapping 3 over 2, or 4 over 3, or 5 over 4. Learning harmonic theory, and conceptual training. Non-legato and legato articulations; accents; dynamics. Listening closely to the people who were serious players – I had to sing recorded solos, play them, and write them down and analyze them. We talked about what was involved, besides hard work, in developing meaningful expression.

Tristano's rhythmic conception and phrasing were key influences upon Konitz's style. His "polyrhythmic intensity played off one meter against another, for example 7/4 against 4/4"⁴⁶, and it is this freedom to create cross-accents within lines or effortlessly displace the beat that is a hallmark of Konitz's style and can be heard with great clarity throughout albums such as *Motion*.⁴⁷

Konitz concept of phrasing, a concept that strived to disguise standard 12- and 32- bar forms as well as bar lines, was a concept that many musicians of the Tristano School, such as Warne Marsh and Billy Bauer strived towards. Konitz has a great feeling for starting and finishing a phrase anywhere in the bar and he comments that it was "part of the fun of playing around in the structure like that – to be able to start and stop where you want, without being inhibited by the basic structure."⁴⁸ Tristano was a master of playing long, flowing eighth-note lines that phrased across the bar line and Konitz has applied that principle not only to individual phrases but also to the way he approaches the form of tune. In an interview with Barry Ulanov, Konitz states:

Let's say we change the punctuation of the 32-bar structure, like carrying the second eight bars over into the bridge, making our breaks sometime within the second eight and in the middle of the bridge instead of at the conventional points. We re-paragraph the chorus... that leads to the next logical point, to continuity

⁴⁶ Andy Hamilton, *Lee Konitz - Conversations on the Improviser's Art*, (The University of Michigan Press, 2007): 42

⁴⁷ Lee Konitz, "*Motion*", Verve Records, 1961

⁴⁸ Andy Hamilton, *Lee Konitz - Conversations on the Improviser's Art*, (The University of Michigan Press, 2007): 113

and development... so that you get not four choruses, but a four-chorus statement.⁴⁹

Despite Tristano's unique musical conception, there is very little recorded documentation of his playing style as from the beginning of the 1950's he turned increasingly away from playing in favor of teaching. This was partly due to his uncompromising artistic ideals, for Tristano considered jazz to be a high art form and consistently refused to bow to the pressure of record companies and club owners who looked for a marketable and easily reproducible product. He took the view that a jazz musician should be completely dedicated to their own artistic visions, free from the commercial pressures that the music industry applies. Lee Konitz applied this philosophy to his own career and for more than 50 years has practiced jazz as an art form, pursuing improvisation from an intuitive and compositional standpoint.

Lester Young

The other major influence on Konitz's playing style was that of the Swing Era tenor saxophonist, Lester Young. Young, who was a generation senior to Konitz, achieved wide-spread acclaim as a star soloist of the Count Basie Orchestra in the mid-1930's, presenting a highly original alternative to the predominant tenor style of the time, that of Coleman Hawkins.⁵⁰ Whilst Hawkins employed a "voluminous, extroverted sound with a heavy, husky and gutty tone" that utilized a "wider and faster

⁴⁹ Barry Ulanov, "Conscious Lee: A Thoughtful Musician Demonstrates the Large Value of Thinking Musicianship. Lee Konitz Has Arrived," *Metronome*, December 1948, 35

⁵⁰ Lewis Porter, "Young, Lester (Willis)", *The New Grove Dictionary of Jazz, Vol. 2*, (London: Macmillan Press Ltd): 649

vibrato than what other tenor players used”⁵¹, Young opted for a “light tone and a slower vibrato.”⁵² The writer Lewis Porter explains Young’ contribution to jazz:

Young’s impact on the course of jazz was profound. His superb melodic gift and logical phrasing were the envy of musicians on all instruments, and his long, flowing lines set the standard for all modern jazz.⁵³

Young’s impact on Konitz is immediately apparent in terms of tone, melodic conception and rhythmic sense. Tonally, Gridley has commented that “Konitz played with a dry, light tone and a slow vibrato reminiscent of Lester Young”⁵⁴, and Konitz has explained that “the first thing that pulled me in... was the sound – it was just extraordinarily interesting.”⁵⁵

Aside from tone, the influence of Young’s improvisational style is at once apparent in Konitz’s playing. Young’s elastic rhythmic sense was a definite precursor to the advanced rhythmic sense of Tristano, Marsh and Konitz. Rhythmically his approach was highly original, Konitz explains that it is “complex in its simplicity... polyrhythmic.”⁵⁶ Young’s time feel when improvising has also had a significant impact on Konitz, as Konitz elaborates:

It’s possible to get maximum intensity in your playing and still relax... [Lester Young’s work with Basie] is a perfect example of the essence of what I’m trying to do. He never sounded frantic, nor did he sound as if it were an effort to play. He sounded as if he were sitting back and putting everything in the right groove where it’s supposed to be. It was pretty and at the same time, it was very intense.⁵⁷

⁵¹ J Webb, “A Study of the Stylistic Innovations of Five Major Saxophonists.” *Thee 1990 IAJE Jazz Research Papers*, (Nebraska: IAJE): 173

⁵² Lewis Porter, *Lester Young*, (London: ,1985): 33

⁵³ Ibid: 650

⁵⁴ Mark Gridley, *Concise Guide to Jazz*, 5th Ed.. (New Jersey: Prentice Hall, 2007): 123

⁵⁵ Andy Hamilton, *Lee Konitz - Conversations on the Improviser’s Art*, (The University of Michigan Press, 2007): 19

⁵⁶ Andy Hamilton, *Lee Konitz - Conversations on the Improviser’s Art*, (The University of Michigan Press, 2007): 18

⁵⁷ Ibid

Young's 'horizontal' approach to melody is another area in which he is an obvious precursor to Konitz. His melodic sense emphasized linear melodic construction, rather than being strictly derived from the underlying harmony.

Young thought more in terms of the horizontal line and developed his patterns and sequences in a logical manner even if they clashed momentarily with the underlying chord progression.⁵⁸

As a result of this approach, Young employed a greater amount of harmonic tension in his improvising than was commonly used by targeting such color tones as the 6th, major 7th, 9th, #11 and flattened or 'blue' thirds on major chords in non-blues tunes. His improvisations also display an advanced approach to the development of musical motives:

He would frequently develop a whole phrase out of one motive, adding a few notes to it each time, or connect each phrase with the preceding one by reusing material. He was always aware of the total length of his solos instead of just thinking chorus-by-chorus or phrase-by-phrase.⁵⁹

This melodic style of improvisation that Young pioneered has become the foundation of Konitz's style. As an improviser, he is a highly compositional player, an improviser who develops motifs and always attempts to improvise in what he describes as a "theme and variations" method, using the melody rather than the harmony as a starting point for his improvisations.

The first step to improvising as I understand it is stretching the rhythm, and the expression of the melody notes. So before adding anything I play the song... There are infinite possibilities, rhythmically, on these melodies and that's improvising already. Not adding a note. Then I suggest adding a grace note, or something to dress up the melody little by little before making a new melody. I came to harmony later in my life... So I'm certainly more concerned with moving from note to note, and interval to interval.⁶⁰

⁵⁸ Porter, 1985, 74

⁵⁹ Ibid: 87

⁶⁰ Andy Hamilton, *Lee Konitz - Conversations on the Improviser's Art*, (The University of Michigan Press, 2007): 116

One of Young's most significant contributions to the improvisational style of the jazz saxophone was his method of phrasing. Young moved away from the predictable symmetrical two and four bar phrases that characterized most improvisation of the time. He used phrasing as a device to build solos and would often construct asymmetrical phrases, which gave his solos a strong sense of forward motion and a certain structural angularity.

On twelve-bar blues solos, Young generally divided the chorus into three phrases, but frequently avoided the predictable four bar units."⁶¹

Konitz has also looked to disguise the standard 12 or 32-bar framework and frequently does so by varying the lengths of phrases. In an interview with the writer Andy Hamilton, Konitz comments:

To use this very obvious structure, and make it less obvious in some way – just in terms of an ongoing composition that is more or less seamless, so that you're not pointing out the A section and the B section so specifically. I think that would be one ideal. Yet someone who listens to the music should be aware of the structure.⁶²

Charlie Parker

The bebop revolution of the 1940's marked one of the most significant developments in the history of jazz. The intense and hard-edged style of bebop developed as a reaction to the swing era, and was led by such musicians as Charlie Parker and Dizzy Gillespie. The author Frank Tirro describes the impetus for the bebop revolution, commenting that the bebop musicians felt that swing music as a style was "harmonically empty"⁶³, and further comments that:

⁶¹ Porter, 1985, 76

⁶² Andy Hamilton, *Lee Konitz - Conversations on the Improviser's Art*, (The University of Michigan Press, 2007): 28

⁶³ Frank Tirro, *Jazz: A History*, 2nd ed., (London: W.W. Norton and Company, Inc): 286

Chord progressions were limited to triads, seventh chords, and occasional diminished and augmented chords with perhaps an added note; rhythms were too stereotyped and consisted only of formula mixtures of simple syncopations; and melodies were too tradition-bound to the four- and eight-measure phrase structure of dance music.⁶⁴

The bebop musicians rejected the elaborate written arrangements that characterize swing music, instead generally opting for the unison statement of a theme, followed by a series of improvised solos and concluding with the restatement of the first unison theme. The style rejected the big band, instead establishing small groups such as quartets or quintets as its preferred instrumentation and furthermore demanded technical virtuosity from its exponents as improvisation was often at lightning fast tempos.⁶⁵ The bebop revolution saw jazz musicians employing enriched harmony that “made far more frequent use than earlier jazz of altered 9th, 11th and 13th chords.”⁶⁶ As a result of the advances in the complexity of harmony, with many bebop themes and improvisations being based on these enriched harmonies, a corner stone of the style was the heightened use of chromaticism.

One of the most influential figures in jazz is that of the bebop saxophonist Charlie Parker. The writer Andy Hamilton asserts that “at his peak, for a few years in the late 1940’s, Parker was probably the most phenomenal improviser jazz has ever seen.”⁶⁷ His tone on alto saxophone was a radical departure from his Swing Era predecessors such as Johnny Hodges and Benny Carter, and almost every saxophonist since Parker, including Konitz, has in some way been affected by his conception. Carl

⁶⁴ Ibid

⁶⁵ Thomas Owens, “Bop”, *Grove Music Online* (Accessed [18/06/2007]), <www.grovemusic.com>

⁶⁶ Ibid

⁶⁷ Andy Hamilton, *Lee Konitz - Conversations on the Improviser's Art*, (The University of Michigan Press, 2007): 21

Woideck writes of Parker's tone, "Critics of it considered it shrill and edgy, while adherents found it fittingly stripped down and unsentimental."⁶⁸ Although Konitz initially distanced himself from the influence of Parker, the composer Gunther Schuller has commented that "Lee's tone is original, but it comes out of Charlie Parker – that's the heritage."⁶⁹

The 1940's and 50's was a period in which Parker's influence was almost impossible to escape, and like all players of his generation Konitz was obliged to respond to Parker's style. When Parker came to prominence however, Konitz was already studying with Lennie Tristano and as a result, Konitz was able to develop independently of Parker. Of this time, Konitz commented:

Because I was associated with Tristano, and going in that direction, I wasn't totally pulled into Bird's influence. It was very fortunate that I started with Tristano before hearing Bird – I would have gone the way of all the others, the imitators. Bird was the man, unequivocally.⁷⁰

But perhaps because Konitz was able to develop his own playing style, it is not generally acknowledged just how immersed he became in Parker's music. From around 1945, as part of his study with Tristano, Konitz learned to duplicate Parker's solos from records and on such records as *Motion*⁷¹, the influence of Parker can be heard in Konitz's line construction. Konitz can also be heard to quote musical phrases of Parker's and use them as motives to be further developed. Yet despite his recognition of Parker as a modern genius, Konitz would continue to develop his own style of playing,

⁶⁸ Carl Woideck, *Charlie Parker: His Music and Life*. (Ann Arbor: University of Michigan Press): 96

⁶⁹ Andy Hamilton, *Lee Konitz - Conversations on the Improviser's Art*, (The University of Michigan Press, 2007): 171

⁷⁰ Andy Hamilton, *Lee Konitz - Conversations on the Improviser's Art*, (The University of Michigan Press, 2007): 23

⁷¹ Motion, 1961

pursuing an “intuitive” ideal with his improvising rather than the “compositional” approach of Parker, which Hamilton describes as an “approach between prepared playing and intuitive improvisation.”⁷² Of Parker’s influence upon himself and the differences in their playing, Konitz explains:

I’ve not denied his influence; when a phrase [like one of his] comes out, I just enjoy doing it, but for the most part I never adapted his vocabulary. I was playing more intervallicly, rather than scalar – when I was able to be free, it was more in terms of going from one interval to another, rather than from scale or chord to another.⁷³

Summary

The musical style of Lee Konitz was shaped undoubtedly by the distinct musical voices of Lennie Tristano, Lester Young and Charlie Parker. Konitz was able to successfully fuse three distinctly different approaches to improvisation into a language of his own. Whilst these influences appear to be vastly different, Tristano being a pianist of the ‘cool’ school, Young a saxophonist of the ‘swing’ era and Parker, the founding father of ‘bebop’, they share many similarities. Young’s approach to phrasing, his use of upper extensions and his linear style of line construction influenced Tristano, Parker and Konitz. Konitz has recalled that Tristano had him learn Lester Young solos, commenting, “he [Tristano] always started with Roy Eldridge, Charlie Christian, and especially Lester Young.”⁷⁴

⁷² Andy Hamilton, *Lee Konitz - Conversations on the Improviser's Art*, (The University of Michigan Press, 2007): 102

⁷³ Andy Hamilton, *Lee Konitz - Conversations on the Improviser's Art*, (The University of Michigan Press, 2007): 23

⁷⁴ Andy Hamilton, *Lee Konitz - Conversations on the Improviser's Art*, (The University of Michigan Press, 2007): 14

Whilst Tristano and his pupils strived to develop their own sound, independently of bebop, the influence of the language that Charlie Parker and the bebop musicians developed was too pervasive not to have an impact on the Tristano School. The increased use of chromaticism, the use of the eighth-note as the most basic rhythmic unit and the increased virtuosity in the music can be attributed to Parker and these elements impacted on Tristano and Konitz's music. Konitz has commented on the mutual respect between Tristano and Parker, stating that Tristano thought of Parker as "a master player."⁷⁵

Whilst there is a degree of overlap in the approaches of Konitz's major influences, they are also strikingly different musicians and he has been influenced by each of these players in specific ways. Konitz's sound seems to be directly influenced by the "ethereal, feathery quality"⁷⁶ of Lester Young, although there is an edge to his sound that prompted the composer Gunther Schuller to state: "Lee's tone is original, but it does come out of Charlie Parker – that's the heritage."⁷⁷

His concept of phrasing and the use of irregular phrase lengths can be traced back to Lester Young, as can his melodic approach, which is built around the development of musical motives and always takes the original melody rather than the harmony as a starting point for his improvisations. This influence is however filtered through the dominant musical influence of Konitz's life, Lennie Tristano who

⁷⁵ Ibid: 23

⁷⁶ Lewis Porter, *Lester Young*, (The University of Michigan Press, 1985): 44

⁷⁷ Andy Hamilton, *Lee Konitz - Conversations on the Improviser's Art*, (The University of Michigan Press, 2007): 171

advocated Konitz approach improvisation from an intuitive and spontaneous standpoint, rather than taking the approach of re-arranging already developed musical vocabulary.

More directly, Tristano influenced Konitz's melodic and harmonic conceptions, pushing him to develop a style that balanced the harmonically adventurous note choices of 20th century atonal composers with the structure and logic of Bach. He directly influenced his line construction, with Konitz translating Tristano's style of playing long lines of eighth-notes that involved shifting accents from the piano to the saxophone. Tristano's use of poly-rhythms would influence Konitz's improvising, with cross-accents within lines and rhythmic displacement becoming a key feature of his playing style.

Finally, even though Konitz was able to develop a saxophone style largely independent to that of Charlie Parker's, he was unable to escape that influence. Parker's rhythmic conception can be heard in almost every jazz musician that followed him, including Konitz. His line construction also had a significant impact on Konitz and from the 1960's onwards, fragments of Parker can be heard in Konitz's improvisations, with Konitz usually using these phrases as musical motives rather than simply mimicking Parker.

Whilst Konitz has developed a unique and original sound and style, this chapter has demonstrated that it is a style firmly rooted in the jazz tradition. Konitz was able to absorb his musical influences and translate them into a style that is distinctly his own.

Chapter III

Konitz the Improviser

“Lee has always tried to be the most creative and spontaneous of improvisers, and has influenced all of us in the most positive way with his passionate and free-flowing approach to standard songs as well as more exploratory forms.” - Joe Lovano⁷⁸

This chapter is divided into two parts; Part I will focus on Konitz’s performance style through transcription and analysis, while Part II will examine the influence of his playing style on the jazz style and musicians operating within it.

Part 1

The Improvisational Style of Konitz

This chapter will present a detailed analysis of the improvisational style of Lee Konitz through an examination of six transcriptions, representing a broad cross-section of Konitz’s career. The selected solos will serve as a basis for the investigation of Konitz’s Melodic, Rhythmic and Phrasing conceptions, and the pieces from which they are taken are: ‘Subconscious-Lee’, a Konitz original based on the chord changes to the jazz ‘standard’ ‘What Is This Thing Called Love?’ from the 1949 quintet album, *Subconscious-Lee*; ‘Subconscious-Lee’ from the 1959 quintet album, *Live at the Half Note*; ‘I Remember You’, a ‘standard’ from the 1961 chordless trio album *Motion*, ‘What Is This Thing Called Love?’ from the 1996 drum-less trio album *Alone Together*, ‘Unti’, an original contemporary jazz piece by Kenny Wheeler from the 1997 album

⁷⁸ Andy Hamilton (Forward by Joe Lovano), *Conversations on the Improviser’s Art*, (The University of Michigan Press, 2007): xix

Angel Song and 'Outward', an original blues piece by Konitz from the 2006 nonet album, *Lee Konitz New Nonet*.

The selected transcriptions feature him, as is his general preference, playing predominately over standard progressions, which provide material upon which to improvise in a variety of different contexts from trio to the larger ensemble of a nonet. The two versions of 'Subconscious-Lee' and the version of 'What IS This Thing Called Love?', feature Konitz playing over the same harmonic progression, that of 'What Is This Thing Called Love?'. These transcriptions have been included to demonstrate both his originality, in that each version has completely different musical content, and also the evolution of his style, as they each come from different periods of his career. One transcription of Konitz playing over an original contemporary jazz composition by Kenny Wheeler, 'Unti', is included to demonstrate both how his style remains constant and how it subtly adapts to the different harmonic setting. Aiming to demonstrate the economy of expression and clarity of thought that is apparent in Konitz's playing, each section will highlight the sense of structure that is inherent in all facets of his improvising.

Furthermore, the transcriptions selected will also give an outline of the evolution of Konitz's improvisational style as they represent almost every decade that he has been a recording artist.

According to *New Grove*, the central analytical act is "the test for identity", arising from three fundamental processes, "recurrence, contrast and variation."⁷⁹

⁷⁹ Ian D Bent and Anthony Pople, "Analysis", *Grove Music Online* (Accessed [04/06/2007]) <www.grovemusic.com>

Therefore, in analyzing the selected Konitz solos, improvisational concepts that were found to reoccur in his playing and thus comprise part of his musical ‘identity’ will be included in the following section.

The full transcriptions of solos are included for reference in Appendix A.

‘Theme and Variations’

Konitz has described his approach to improvisation as the art of “theme and variations”⁸⁰ His improvisational style attempts to create new and spontaneous variations on the theme he is playing, whether that theme be an original composition or a tune from the ‘standard’ jazz repertoire. In a 1985 interview with David Katsin, Konitz described his approach in terms of a “10-level system”⁸¹, asserting:

The first, and most important, level is the song itself. It then progresses incrementally through more sophisticated stages of embellishment, gradually displacing the original theme with new ones. The process culminates in the creation of an entirely new melodic structure.⁸²

Konitz goes on to explain the process with the following example:

⁸⁰ Andy Hamilton, *Lee Konitz - Conversations on the Improviser's Art*, (The University of Michigan Press, 2007): 102

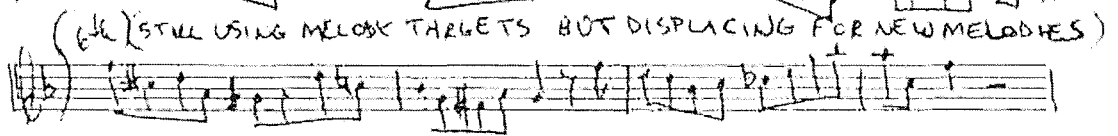
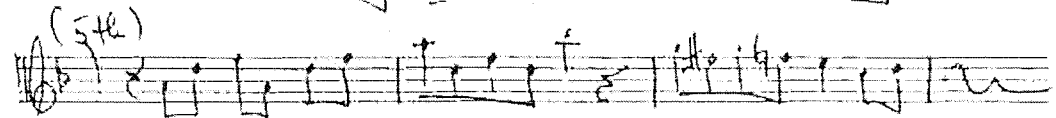
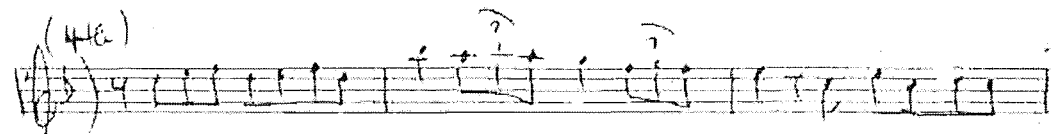
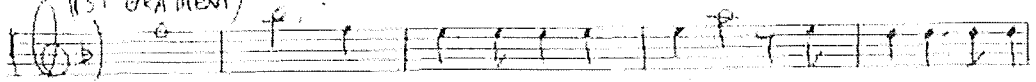
⁸¹ David Katsin, “Lee Konitz: Back to Basics.” *Down Beat*, December 1985, 12-14.

⁸² *Ibid*

ALTO KEY

ALL THE THINGS YOU ARE

(1st GRAMENT) (10 GRADIENT 8 BAR SECTIONS)



7th NICE NEW MELODIES

8th STILL A SUBTLE REFERENCE TO THE ORIGINAL SONG

9th TOTALLY NEW THEME

10th PURE AN ACT OF INSPIRATION

83

Understanding that this is the underlying principle that governs Konitz's approach toward improvisation, it is important to realize that he has developed a highly compositional style of improvisation. The analysis below aims to demonstrate the recurring devices Konitz uses in his playing. These devices are applied to musical themes in his improvisations that he develops and manipulates to create structure and unity in his solos. Whilst many improvisers employ the sorts of devices discussed below, very few use them not as specific, pre-determined vocabulary but as musical motives in the way that Konitz does. His approach can be likened to that of a great composer, in that he has melodic, rhythmic and phrasing concepts at his disposal,

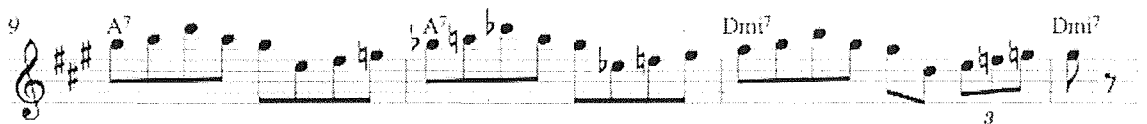
⁸³ Ibid

concepts that make him instantly identifiable as they recur in much of his work. His striking originality however, comes from the way in which he can generate a entire solo from one theme or concept. His solos become compositions as he manipulates motives, developing themes by employing the concepts of melody, rhythm and phrasing discussed below.

Melodic Concept

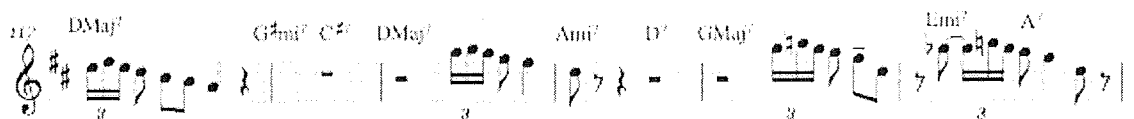
A recurring feature throughout all of the selected recordings is Konitz's development of musical motifs. This is a device that gives his improvisations a strong compositional sense and indeed it is a defining characteristic of Konitz's style. The following six musical examples demonstrate this concept.

Example 1.a – Subconscious-Lee (bars 9 - 12)



This example, taken from the 1949 version of 'Subconscious-Lee', shows how Konitz develops an eight note phrase shape, sequencing the shape before once in bar 10 before developing it rhythmically in bar 11 by changing the last two quavers to a quaver triplet. As this solo is a single chorus statement, the development of motifs occurs on a small scale, such as the example above.

Example 1.b – I Remember You (bars 117 - 122)



Example 1.b demonstrates Konitz's use of space in developing motives. He introduces a simple motif in bar 117 then develops it both rhythmically and melodically,

displacing it by 2 beats in bar 119, transposing it up a fourth and changing the rhythm of the last 2 beats of the phrase from 2 quavers and a crotchet to a crotchet, a quaver and a quaver rest. In bar 121 he sequences the motif presented in 117 and a quaver beat later, in bar 122, he sequences his development of this motif (bar 119).

Example 1.c – Unti (bars 1 – 16)

Example 1.c is one of the clearest examples of Konitz's technique of developing motives. In bar 3 he presents a seven-note motif that he proceeds to develop over the next 13 bars. He applies rhythmic and melodic devices to this motif, expanding and diminishing the length of it and constantly changing the subdivisions he uses from semiquavers to quaver triplets grouped in four.

Example 1.d - What Is This Thing Called Love? (bars 129 – 136)

The above example, 1.d, again demonstrates how each short phrase is directly related to the previous one and in the following examples, 1.e and 1.f, we can see this on a slightly larger scale. Example 1.e, shows Konitz present an initial theme in bar 3/4, based on the D altered scale, which he develops in bar 5/6, before introducing a new

theme based on a quaver triplet and a crotchet in bar seven, which he manipulates both rhythmically and melodically until the end of the first chorus, bar 12. Example 1.f, demonstrates how Konitz is able to develop a theme for longer than one chorus, using the theme he introduces in bar 24 as the basis of his improvisations until bar 40.

Example 1.e – Onward (bars 1 – 12)

Example 1.f – Onward (bars 24 – 41)

The transcriptions of ‘Subconscious-Lee’ (both versions) and ‘I Remember You’ (Appendix A), from the early part of Konitz’s career, show Konitz’s command of the ‘bebop language’. His line construction is mainly in eighth-note subdivisions and he employs many ‘bebop’ devices, such as surrounding and targeting techniques, high levels of chromaticism and arpeggios in the specific language, and he occasionally directly quotes musical phrases of Charlie Parker’s.

Example 2.a – Parker quote from I Remember You (bars 72 – 74)

Example 2.b – I Remember You (bars 154 – 157) - line

Example 2.c – Subconscious-Lee 1949 (bars 25 – 27)

The above example demonstrates the use of arpeggios to the seventh and the combination of quaver and quaver triplet subdivisions, both of which are features of the ‘bebop’ language. He begins by outlining a straight A7 chord on beat 2 of bar 25 and then superimposes an Emi7 chord, outlining the 5th, 7th, 9th and 11th of A7, on beat 4; and an FMaj7(#5) arpeggio, which outlines the #5, tonic, 3rd and 5th of A7, on beats 2 and 4 of bar 26. Example 2.d demonstrates Konitz employing a ‘surrounding’ technique, another technique pioneered by the ‘bebop’ musicians. In the example, Konitz approaches the 7th of E7 on beat 1 of bar 62 with a chromatic turn; he then targets the 5th on beat three, surrounding it with two notes above and two notes below.

Example 2.d – Subconscious-Lee 1959 (bars 61 - 63)

Since Konitz's emergence onto the jazz scene in the late 1940's, his playing has been characterized by adventurous note choices. A major stylistic factor that separated the musicians of the Tristano School from their 'bebop' counterparts was the use of dissonance and 'outside' (non-diatonic) notes in their improvisations. Unlike many musicians, Konitz does not commonly achieve this through the technique of 'side-slipping' (playing temporarily in the key centre on semitone above or below the key of the piece) but employs a much 'freer' approach to playing outside. He often targets 'outside' notes, enjoying the dissonance they create and resolving his melodic lines with natural ease. Examples 3.a-d demonstrate this device.

Example 3.a – Subconscious-Lee 1949 (bars 1 – 3)

Example 3.b – What Is This Thing Called Love? (bars 9 – 16)

Example 3.c – Outward (bars 26 – 28)

Example 3.d – Outward (bars 42 – 44)

42 G⁷ D⁷ F[#]min⁷(^b5) B⁷^b9

A device that reoccurs in Konitz's improvising is the use of wide intervals. From the 1960's onwards, Konitz began to incorporate an intervallic concept into his playing. Example 4.a and 4.8 demonstrate how he uses wide intervallic jumps to break up linear lines.

Example 4.a – I Remember You (bars 114 – 115)

Gmi⁷ C⁷ DMaj⁷

Example 4.b – Remember You (bars 78 – 80)

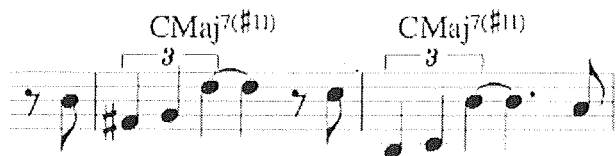
Gmi⁷ C⁷ DMaj⁷ Emi⁷ A⁷

In the later part of his career, he has used wider intervals as a more consistent device in his melodic conception, often basing melodic motives around such intervals as in examples 4.c, 4.d and 4.e.

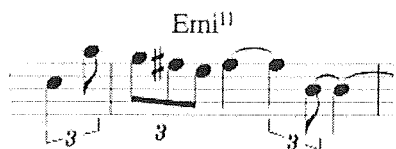
Example 4.c – What Is This Thing Called Love? (bars 75 – 79)

Dmi⁷ Bmi⁷(^b5) E⁷ AMaj⁷

Example 4.d – Unti (bars 22 – 24)



Example 4.e – Unti (bars 28 – 29)

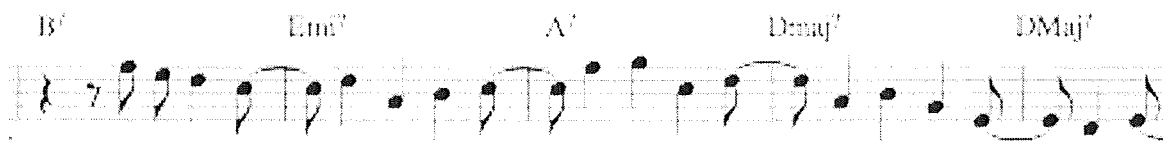


Rhythmic Concept

Whilst the rhythmic conception of Lee Konitz displays an obvious preference for the eighth-note as his basic rhythmic unit, close examination of his improvisations reveal a complex and varied rhythmic sense, one that features the use of devices such as rhythmic displacement, rhythmic sequences, high levels of syncopation and the freedom to move between different subdivisions of the quarter note pulse. His time-feel is as subtle as it is unique, laying his eighth-note lines back yet always staying in the ‘groove’ of the music and never slowing down.

One of the most common ‘rhythmic devices’ occurring in the selected transcriptions is the use of syncopation. Examples 5.a-d, shows how Konitz offsets the basic eighth-note unit with a long syncopated phrase.

Example 5.a – I Remember You (bars 248 – 252)



Example 5.b – What Is This Thing Called Love? (bars 35 – 38)

Musical notation for Example 5.b, bars 35–38. The notation is on a single staff with a treble clef. Above the staff, the following chords are indicated: A7(b9), Dmi7, Dmi7, Bmi7(b5), and E7(b9). The melody consists of eighth and quarter notes, with some beamed eighth notes.

Example 5.c – What Is This Thing Called Love? (bars 43 – 47)

Musical notation for Example 5.c, bars 43–47. The notation is on a single staff with a treble clef. Above the staff, the following chords are indicated: Dmi7, Dmi7, Bmi7(b5), and E7(b9). The melody features eighth notes and quarter notes, with a dynamic accent (>) over a note in the fourth measure.

Example 5.d – Outward (bars 111 – 116)

Musical notation for Example 5.d, bars 111–116. The notation is on a single staff with a treble clef. Above the staff, the following chords are indicated: D7, D7, G7, G7, D7, F#min7(b5), and Bb9. The melody includes eighth notes, quarter notes, and a half note, with a fermata over the final note.

Another device Konitz employs is that of rhythmic displacement. Example 6.a shows Konitz quoting a ‘Coltrane turnaround’. The phrase, which would usually begin on beat 1, has been displaced by one beat and now begins on beat 4. This creates both harmonic and rhythmic tension, as Konitz anticipates the ‘turnaround’ by one beat and subsequently delays the resolution until beat 3 of bar 45. Rhythmic tension is created by shifting accents, with Konitz initially stressing the harmonically weak beats of the bar, 2 and 4, before resolving the line and shifting the stress onto beat three in bar 45.

Example 6.a – I Remember You (bars 43 – 46)

Musical notation for Example 6.a, bars 43–46. The notation is on a single staff with a treble clef. Above the staff, the following chords are indicated: Emi7, A7, DMaj7, and G7mi7. The melody consists of eighth and quarter notes.

Example 6.b again demonstrates Konitz displacing a musical quotation. In the below example, Konitz directly quotes a musical phrase of Charlie Parker’s but again,

displaces the phrase by 1 beat, beginning with a quaver ‘pick up’ into beat four rather than beat 1.

Example 6.b – I Remember You (bars 72 – 74)



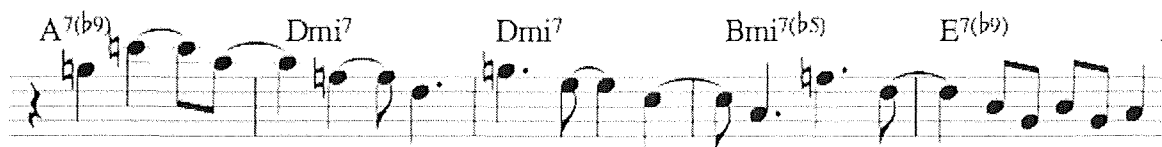
Example 6.c demonstrates Konitz performing a simple rhythmic displacement of a two bar theme. Introducing the theme on beat 2 in the below example, he then displaces it by one beat, beginning the second phrase on beat 3 of bar 3.

Example 6.c – Subconscious-Lee (1959)



A device that was found to recur in the selected transcriptions was Konitz’s use of rhythmic sequences. Example 7.a demonstrates Konitz’s use of the dotted crotchet as a rhythmic ‘cell’. Against the time signature of 4/4, the continued use of the dotted crotchet rhythm creates the feeling of a 3/8 or 6/8 time signature in Konitz’s melodic line.

Example 7.a – What Is This Thing Called Love? (bars 106 – 110)



Example 7.b demonstrates Konitz developing a melodic line based on a rhythmic motif that begins on the 8th quaver pulse of the bar and creates the feeling of 2/8, 3/8, 3/8.

Example 7.b – What Is This Thing Called Love? (bars 149 – 153)

One of the most common ‘rhythmic devices’ in Konitz’s vocabulary is the effortless way in which he moves between different subdivisions of the quarter-note pulse. The following examples demonstrate how he mixes up eighth notes, eighth-note triplets and sixteenth-notes within one line, or from phrase to phrase.

Example 8.a – Subconscious-Lee (1949)

Example 8.b – Unti (bars 6 – 14)

Example 8.c – Outward (bars 52 – 55)

Phrasing

The saxophonist Dave Liebman described Konitz's phrasing in the following way:

He turns the time around, and it comes out right. He just has a way of starting and ending phrases on unusual or unaccustomed places in the bar – things you could never plan!⁸⁴

The selected transcriptions demonstrate a marked change in Konitz's phrasing from his early recordings to his later ones. His early recordings feature long, weaving lines of eighth notes and phrases that have little regard for conforming to the 'standard' 8- or 4-bar phrase lengths. Examples 9.a and 9.b demonstrate such lines that disguise the form with a lengthy string of notes.

Example 9.a – Subconscious-Lee 1959 (bars 70 – 77)

Example 9.b – I Remember You (bars 103 – 115)

⁸⁴ Andy Hamilton, *Lee Konitz - Conversations on the Improviser's Art*, (The University of Michigan Press, 2007): 183

Konitz's later work displays a far greater economy of expression, featuring shorter phrases with more rhythmic variation in them. It is almost like a refined version of his early concept toward phrasing, with only the essential notes being included in his phrases. One element that has remained constant however, is his ability to disguise the form and phrase across bar lines and sections. The following examples demonstrate Konitz phrasing in the later part of his career.

Example 9.c – What Is This Thing Called Love? (bars 47 – 52)

Musical notation for Example 9.c, bars 47-52. The notation is in treble clef with a key signature of two sharps (F# and C#). The notes are: bar 47 (rest), bar 48 (G4, A4, B4), bar 49 (B4, A4, G4, F#4), bar 50 (F#4, E4, D4, C#4), bar 51 (C#4, B3, A3, G3), bar 52 (G3, F#3, E3, D3). Chord markings above the staff are: AMaj7 (bars 47-48), AMaj7 (bar 49), Ami7 (bar 50), D7 (bar 51), GMaj7 (bar 52), and GMaj7 (bar 52).

Example 9.d – Outward (bars 119 – 122)

Musical notation for Example 9.d, bars 119-122. The notation is in treble clef with a key signature of one sharp (F#). The notes are: bar 119 (rest), bar 120 (G4, A4, B4, C5), bar 121 (C5, B4, A4, G4), bar 122 (G4, F#4, E4, D4), bar 123 (D4, C4, B3, A3), bar 124 (A3, G3, F#3, E3), bar 125 (E3, D3, C3, B2), bar 126 (B2, A2, G2, F#2), bar 127 (F#2, E2, D2, C2), bar 128 (C2, B1, A1, G1). Chord markings above the staff are: Emin7 (bar 119), A7 (bar 120), D7 (bar 121), B7 (bar 122), Emin7 (bar 123), A7 (bar 124), D7 (bar 125), and G7 (bar 126).

One element that has been apparent through all of the transcriptions, and therefore throughout Konitz's entire playing career, is his use of space.

Example 10.a – I Remember You (bars 45 – 72)

Note how he breaks up long lines with bars of space, as in bar 46-48, 57, 62-64 and 71-72. Not only does this help to ‘pace’ the solo, it also gives the musical statements he has just played time to breathe and the musicians he is playing with time to respond and interact. Examples 10b and 10.c further illustrate this device.

Example 10.b – Subconscious-Lee 1959 (bars 25 – 40)

Example 10.c – What Is This Thing Called Love? (bars 129 – 144)

The image shows three staves of musical notation for the piece 'What Is This Thing Called Love?' (bars 129-144). The key signature is two sharps (F# and C#). The first staff (bars 129-133) has chord symbols: Emi7(b5), A7(b9), Dmi7, Dmi7, and Bmi7(b5). The second staff (bars 134-140) has chord symbols: E7(b9), AMaj7, AMaj7, Emi7(b5), A7(b9), Dmi7, and Dmi7. The third staff (bars 141-144) has chord symbols: Bmi7(b5), E7(b9), AMaj7, and AMaj7. The notation includes various rhythmic values, accidentals, and phrasing slurs.

Summary

As an improviser, Konitz is a player who is devoid of patterns, clichés and predetermined vocabulary. He approaches improvisation from an intuitive standpoint, and yet his solos have a remarkable sense of structure and logic. Applying the principle of ‘theme and variations’ improvisation, Konitz’s solos read as mini-compositions, extensions of the original theme, with each new motif unfolding organically from thematic material that has come before it. His improvisations have a sense of exploration about them and whilst they are far from predictable, they are instantly recognizable as Konitz. In the opinion of this writer, this is because Konitz, like any great composer, has compositional tools that are specific to him. Certain melodic, rhythmic and phrasing concepts are seen to recur in his playing, which contribute to his individual musical voice. These concepts however, rarely appear as prescribed content, instead Konitz uses these as musical motifs or develops existing motifs with such concepts.

The use of melodic motifs, as already mentioned is a corner stone of his style. As a modern jazz artist however, Konitz’s playing also exhibits the influence of bebop

vocabulary, both melodic and rhythmic. He employs devices such as 'surrounding' and his improvisations demonstrate a high level of chromaticism, yet he avoids the piecing together of pre-determined vocabulary that defines most bebop musicians. His basic rhythmic unit is the eighth-note, although in the later part of his career he has employed much more variety in his sub-division of the quarter-note.

Dissonance and the use of 'outside' notes in his melodic statements is another device that has characterized Konitz. He is particularly original with his use of this concept as unlike many musicians, Konitz does not commonly achieve this through the technique of 'side-slipping' but employs a much 'freer' approach to playing outside. Focusing on developing motifs, he often targets 'outside' notes, enjoying the dissonance they create and resolving his melodic lines with natural ease. He also frequently creates intervallic motifs rather than linear ones, and often develops linear motifs by gradually introducing wider intervals into them.

Rhythmically Konitz is complex and highly varied. His improvisations feature rhythmic displacement, rhythmic sequences, high levels of syncopation and the freedom to move between different subdivisions of the quarter note pulse. He will often develop melodic motives by applying rhythmic concepts to them or as in the case of 'Unti', he will develop a musical and rhythmic motif simultaneously. His time-feel is as subtle as it is unique, laying his eighth-note lines back yet always staying in the 'groove' of the music.

Konitz has a unique concept toward phrasing, with his improvisations often disguising standard jazz forms, such as 12- or 32-bars. Early in his career, his

improvisations featured long, weaving lines that often create the feeling that there are no bar lines, rarely phrasing in 4- or 8-bars. His later work demonstrates a far greater economy of expression, featuring shorter phrases with more rhythmic variation to them. Again, his concept toward phrasing is defined by the 'theme and variations' approach, with his phrases serving the development of a musical motif and therefore not always conforming to the set phrase lengths of a standard 'jazz' progression. He also effectively employs space in his solos, which aids the overall 'pace' or structure of the solo by giving his musical statements time to breathe. This element also gives the other musicians time to respond to his statements creating an environment where true dialogue can take place.

Part 2

The Influence of Konitz

As a saxophonist and as an improviser Konitz has had a major impact on the jazz idiom and musicians within it. Initially revered as a 'cool' school player, "his influence is immediately apparent in the work of in the work of West Coast alto saxophonists Art Pepper, Bud Shank and Paul Desmond".⁸⁵ It his tonal conception and his emphasis on melodic improvisation rather than improvisations based primarily on chord changes that had the greatest impact on the West Coast musicians of his generation. But his influence is not limited to saxophonists only. In his book, *Jazz Styles*, Mark Gridley writes of Konitz's influence on the influential pianist Bill Evans:

His long, fast, smoothly contoured eighth-note lines were reminiscent of alto saxophonist Lee Konitz, one of his early favorites.⁸⁶

⁸⁵ Bradford Robinson, "Konitz, Lee", *Grove Music Online* (Accessed [26/07/2007]), <www.grovemusic.com>

⁸⁶ Mark Gridley, *Jazz Styles*, 7th Ed.. (New Jersey: Prentice Hall, 1999): 206

As a front-runner of the 'third-stream' and 'free' or 'avant-garde' movements, Konitz has also had a considerable impact. Third-stream projects such as his work on Charles Mingus' 1952 album, *The Young Rebel*, or his own 1958 album *An Image* laid the groundwork for successful fusions of jazz and classical music and influenced an entire movement of music in the 50's and 60's.

His early experiments in 'free' music with the Lennie Tristano group in the late 1940's paved the way for the avant-garde movement and Konitz continued involvement with experimental improvisation has influenced not only jazz musicians but improvisers and composers from the avant-garde tradition, such as the British saxophonist, Evan Parker, who comments:

More recently I have been thinking a lot about 'Subconscious-Lee'. It is said to be written as a response to an exercise set by Tristano when Lee was studying with him. It's interesting how Lee's assignment, completed in a week, can contain enough ideas to keep me busy for years. It flows so beautifully and is intensely chromatic, but retains its relationship to 'What is This Thing Called Love?' [which it is based on], while taking nothing from 'Hot House' [based on the same song]... He has an extraordinary musical mind which continues to create beautiful lines beautiful. ⁸⁷

As an improviser who prefers to tour the world as a solo artist, picking up different bands to play with as he travels, he has left his mark on almost every jazz scene in the world. As a frequent visitor to Europe and now a resident of Cologne, Konitz has "played a decisive role in the emergence of European jazz".⁸⁸ Furthermore, his influence upon other musicians has not diminished over time, as his preference for playing with young musicians and their eagerness to work with him demonstrates. His compositional approach to improvisation and the economy of expression that is

⁸⁷ Andy Hamilton, *Lee Konitz - Conversations on the Improviser's Art*, (The University of Michigan Press, 2007): 208-209

⁸⁸ Bradford Robinson, "Konitz, Lee", *Grove Music Online* (Accessed [26/07/2007]), <www.grovemusic.com>

apparent in his playing has influenced such younger musicians as the saxophonist Greg Osby, who commented:

I saw a concert with him and Paul Bley, six months ago [in 2004]... The concert was amazing – Lee was reaching, he was probing. He's devoid of patterns, clichés, prescribed content... He recognizes that standards are little more than an environment for improvisation. He transcends that environment. He's honoring the composer by making references and recapitulations, but after a while it becomes a Lee Konitz composition.⁸⁹

The prominent and highly individual guitarist Bill Frissel, who has worked with Konitz in a number of different situations, has commented similarly:

In about just one phrase of his playing, there's so much information. It's like looking at a plant, something growing in nature. There's so much possibility for other things to happen in all these little kernels. There's possibilities for him to develop them, and it gives you something to go off from. In the moment, it gives you a lot to deal with, but also just thinking about music in general, it makes me want to rethink what I'm doing. It goes back so deep, but it's not confining in any way.⁹⁰

⁸⁹ Andy Hamilton, *Lee Konitz - Conversations on the Improviser's Art*, (The University of Michigan Press, 2007): 229

⁹⁰ Andy Hamilton, *Lee Konitz - Conversations on the Improviser's Art*, (The University of Michigan Press, 2007): 232

Research Outcomes

This dissertation has presented a detailed overview of the musical language of Konitz. Chapter I presented an overview of Konitz's life, contextualizing his life by tracing the major musical periods and associations of his career. This led to Chapter II, a thorough examination of Konitz's seminal influences, Lennie Tristano, Lester Young and Charlie Parker. This chapter presented a deeper insight into where Konitz's improvisational style and philosophy came from, how his major influences interacted and what elements he took from each of them. The specific study of his musical language, through transcription and analysis in Chapter III, aims to lift the veil of mystery that often surrounds the playing style of such innovative performers as Konitz, instead revealing the inner logic, economy of expression and sense of structure that is so apparent in his playing.

As a performer, this dissertation has pushed me into new musical territory in encouraging me to pursue an improvisational style that avoids 'fixed functions' and aspires to achieve an economy of expression and compositional sense in a similar manner to that of Konitz. It has further pushed me to explore 'free' and 'experimental' improvisation and to look at classical music as inspiration for improvised projects. As part of a recent recital (included here as Appendix C) featuring music composed and inspired by Lee Konitz, I included a 'free' piece in which the musicians involved played a musical representation of a graphically notated chart. The work, which forced the musicians to get away from fixed functions by making them interpret unfamiliar and unseen symbols, yielded interesting results, creating sparse textures, a soundscape-like quality and a sense of structure and form unusual to jazz.

The program also included two arrangements of Bartok's Microcosmos pieces, *No. 61 – Pentatonic Melody*, and *No. 128. Peasant Dance*. In the spirit of influence rather than derivation, I tried to put my own stamp on these pieces, which I arranged for a standard jazz quartet of saxophone, piano, bass and drums. It was however the study of Konitz that led me to the genius of Bartok, as Konitz has recorded Microcosmos works previously and lists Bartok as a significant influence.

Undoubtedly this study of Konitz has had a significant impact on my own playing. Reflecting on the recital (Appendix C), I feel that I have begun to absorb much of Konitz's approach toward improvisation. I am striving to play as intuitively as possible, to develop motives in an organic fashion, to avoid cheap sensationalism, to pursue a purity of tone and ideas, and to achieve an economy of expression. My study of Konitz however, has reaffirmed the notion that the pursuit of these things in my own playing will be a long process, far longer than one year of study allows.

In reflecting on the recital I feel that these principles are finding their way into my playing, however, the pursuit of such ideals will be life long. My use and development of motives is developing yet it is often too hurried and the transition from one motive to another is sometimes disjointed and unrelated. Rhythmically, my time feel does not match the same 'laid-back' feel as Konitz achieves and there is a comparative lack of rhythmic freedom, leaving room to develop such devices as rhythmic displacement, shifting accents within lines and poly-rhythmic elements. My sense of phrasing has developed during the course of this study and it is starting to move away from the obvious 4- and 8-bar statements, however, it often becomes

hurried as I try to build a musical statement. The overall statements need to develop a greater sense of structure and 'pace', which is a definite yet long-term goal.

This study of Konitz has laid the groundwork for further musical development by providing me an insight into the musical workings of one of the jazz idioms master improvisers. I hope to apply the guiding principle of trying to play beautiful and honest variations on a theme to my musical development. I further hope to absorb into my playing the more specific musical influences of Konitz, as discussed in this paper. Finally, I hope to achieve this in a fashion that contributes to my own original voice rather than through imitation.

In the spirit of jazz, Konitz is a true innovator, an artist constantly searching for an honest and original means of expression. This dissertation has both attempted to explain and provide me a greater understanding of his innovations and to pay homage to this ideal.

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Appendix A

Selected Konitz Transcriptions

1. Subconscious-Lee (Konitz)
Source: *Subconscious-Lee*, 1949, Prestige
2. Subconscious-Lee (Konitz)
Source: *Live at the Half Note*, 1959, Verve
3. I Remember You (Schertzinger/Mercer)
Source: *Motion*, 1961, Verve
4. What Is This Thing Called Love? (Porter)
Source: *Alone Together*, 1996, Blue Note
5. Unti (Wheeler)
Source: *Angel Song*, 1997, ECM
6. Onward (Konitz)
Source: *Lee Konitz New Nonet*, 2006, Omnitone

Transcribed by Andrew Brooks

Subconscious-Lee

Konitz Solo (1949)

Musical score for 'Subconscious-Lee' by Thelonious Monk. The score is written in treble clef, key of D major (two sharps), and 4/4 time. It consists of six staves of music, each with chord symbols and some triplet markings.

Staff 1 (Measures 1-4):
Chords: A⁷, A⁷, Dmi⁷, Dmi⁷

Staff 2 (Measures 5-8):
Chords: E⁷, E⁷, AMaj⁷, AMaj⁷

Staff 3 (Measures 9-12):
Chords: A⁷, A⁷, Dmi⁷, Dmi⁷
Triplet markings: 3 (measures 10, 11, 12)

Staff 4 (Measures 13-18):
Chords: E⁷, E⁷, AMaj⁷, AMaj⁷, D⁷, D⁷
Triplet markings: 3 (measures 13, 14)

Staff 5 (Measures 19-23):
Chords: GMaj⁷, GMaj⁷, F⁷, F⁷, E⁷

Staff 6 (Measures 24-28):
Chords: E⁷, A⁷, A⁷, Dmi⁷, Dmi⁷
Triplet markings: 3 (measures 24, 25, 26, 27)

Staff 7 (Measures 29-32):
Chords: E⁷, E⁷, AMaj⁷, AMaj⁷, A⁷

Subconscious-Lee

Konitz Solo (Live at the Half-Note)

Chord progressions and measure numbers:

- 1-6: A⁷, A⁷, Dmi⁷, Dmi⁷, E⁷, E⁷
- 7-13: AMaj⁷, AMaj⁷, A⁷, A⁷, Dmi⁷, Dmi⁷, E⁷
- 14-18: E⁷, AMaj⁷, AMaj⁷, D⁷, D⁷
- 19-23: GMaj⁷, GMaj⁷, F⁷, F⁷, E⁷
- 24-28: E⁷, A⁷, A⁷, Dmi⁷, Dmi⁷
- 29-35: E⁷, E⁷, AMaj⁷, AMaj⁷, A⁷, A⁷, Dmi⁷
- 36-40: Dmi⁷, E⁷, E⁷, AMaj⁷, AMaj⁷
- 41-46: A⁷, A⁷, Dmi⁷, Dmi⁷, E⁷, E⁷
- 47-52: AMaj⁷, AMaj⁷, D⁷, D⁷, GMaj⁷, GMaj⁷
- 53-57: F⁷, F⁷, E⁷, E⁷, A⁷
- 58-63: A⁷, Dmi⁷, Dmi⁷, E⁷, E⁷, AMaj⁷
- 64-69: AMaj⁷, A⁷, A⁷, Dmi⁷, Dmi⁷, E⁷
- 70: E⁷, AMaj⁷, AMaj⁷, A⁷, A⁷

75 Dmi7 Dmi7 E7 AMaj7

80 AMaj7 D7 D7 GMaj7 GMaj7 F7

86 F7 E7 E7 A7 A7

91 Dmi7 Dmi7 E7 E7 AMaj7 AMaj7

97 A7 A7 Dmi7 Dmi7 E7

102 E7 AMaj7 AMaj7 A7 A7 Dmi7

108 Dmi7 E7 E7 AMaj7 AMaj7

113 D7 D7 GMaj7 GMaj7 smear smear

117 F7 F7 E7 E7 A7

122 A7 Dmi7 Dmi7 E7

126 E7 AMaj7 AMaj7

I Remember You

Konitz Solo (Motion)

DMaj7 G#mi7 C#7 DMaj7 Ami7 D7 GMaj7 Gmi7 C7 DMaj7



8 Emi7 A7 DMaj7 G#mi7 C#7 DMaj7 Ami7 D7 GMaj7 Gmi7 C7



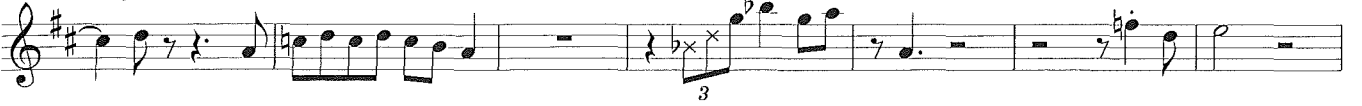
15 DMaj7 Ami7 D7 GMaj7 C#mi7 F#7 BMaj7 C#mi7 F#7



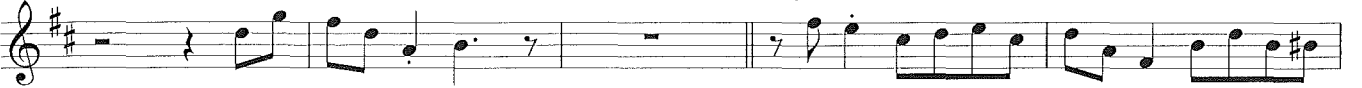
21 BMaj7 Bmi7 E7 AMaj7 Emi7 A7 DMaj7 G#mi7 C#7



27 DMaj7 F#mi7(b5) B#7(b9) Emi7 Gmi7 C7 F#mi7 B7 Emi7



34 A7 DMaj7 B7 Emi7 A7 Dmaj7 G#mi7 C#7



39 DMaj7 Ami7 D7 GMaj7 Gmi7 C7



43 DMaj7 Emi7 A7



45 DMaj7 G#mi7 C#7 DMaj7 Ami7 D7 GMaj7 Gmi7 C7



51 DMaj7 Ami7 D7 GMaj7 C#mi7 F#7 BMaj7



56 C#mi7 F#7 BMaj7 Bmi7 E7 AMaj7 smear Emi7 A7



61 DMaj7 G#mi7 C#7 DMaj7 F#mi7(b5) B7(b9) Emi7 Gmi7 C7



67 F#mi7 B7 Emi7 A7 DMaj7 B7 Emi7 A7



73 DMaj7 G#mi7 C#7 DMaj7 Ami7 D7

77 GMaj7 Gmi7 C7 DMaj7 Emi7 A7 DMaj7

82 G#mi7 C#7 DMaj7 Ami7 D7 GMaj7 Gmi7 C7 DMaj7

88 Ami7 D7 GMaj7 C#mi7 F#7 BMaj7 C#mi7 F#7

93 BMaj7 Bmi7 E7 AMaj7 Emi7 A7 DMaj7

98 G#mi7 C#7 DMaj7 F#mi7(b5) B7(b9) Emi7 Gmi7 C7

103 F#mi7 B7 Emi7 A7 DMaj7 B7

108 Emi7 A7 Dmaj7 G#mi7 C#7 DMaj7

112 Ami7 D7 GMaj7 Gmi7 C7 DMaj7 Emi7 A7

117 DMaj7 G#mi7 C#7 DMaj7 Ami7 D7 GMaj7 Emi7 A7

123 DMaj7 Ami7 D7 GMaj7 C#mi7 F#7 BMaj7 C#mi7 F#7

129 BMaj7 Bmi7 E7 AMaj7 Emi7 A7 DMaj7

134 G#mi7 C#7 DMaj7 F#mi7(b5) B7(b9) Emi7 Gmi7 C7

139 F#mi7 B7 Emi7 A7 DMaj7 B7

144 Emi7 A7 DMaj7 G#mi7 C#7 DMaj7 Ami7 D7

149 GMaj7 Gmi7 C7 DMaj7 Emi7 A7 DMaj7

154 G#mi7 C#7 DMaj7 Ami7 D7 GMaj7 Gmi7 C7

159 DMaj7 Ami7 D7 GMaj7 C#mi7 F#7 BMaj7

164 C#mi7 F#7 BMaj7 Bmi7 E7 AMaj7 Emi7 A7 DMaj7

170 G#mi7 C#7 DMaj7 F#mi7(b5) B7(b9) Emi7 Gmi7 C7

175 F#mi7 B7 Emi7 A7 DMaj7 B7 Emi7 A7

181 DMaj7 G#mi7 C#7 DMaj7 Ami7 D7 GMaj7 Gmi7 C7

187 DMaj7 Emi7 A7 DMaj7 G#mi7 C#7 DMaj7 Ami7 D7

193 GMaj7 Gmi7 C7 DMaj7 Ami7 D7 GMaj7

198 C#mi7 F#7 BMaj7 C#mi7 F#7 BMaj7 Bmi7 E7 smear AMaj7

204 Emi7 A7 DMaj7 G#mi7 C#7 DMaj7 F#mi7(b5) B7 Emi7

210 Gmi⁷ C⁷ F#mi⁷ B⁷ Emi A⁷ DMaj⁷ B⁷

216 Emi⁷ A⁷ DMaj⁷ G#mi⁷C⁷ DMaj⁷ Ami⁷ D⁷ GMaj⁷

222 Gmi⁷ C⁷ DMaj⁷ Emi⁷ A⁷ DMaj⁷ G#mi⁷ C⁷

227 DMaj⁷ Ami⁷ D⁷ GMaj⁷ Gmi⁷ C⁷

231 DMaj⁷ Ami⁷ D⁷ GMaj⁷ C#mi⁷ F#⁷ BMaj⁷

236 C#mi⁷ F#⁷ BMaj⁷ Bmi⁷ E⁷ AMaj⁷ Emi⁷ A⁷

241 DMaj⁷ G#mi⁷ C⁷ DMaj⁷ F#mi⁷(b5) B⁷(b9) Emi⁷ Gmi⁷ C⁷

247 F#mi⁷ B⁷ Emi⁷ A⁷ Dmaj⁷ DMaj⁷

What Is This Thing Called Love?

Konitz Solo (Alone Together)

Emi7(b5) A7(b9) Dmi7 Dmi7 Bmi7(b5) E7(b9)

7 AMaj7 AMaj7 Emi7(b5) A7(b9) Dmi7 Dmi7

13 Bmi7(b5) E7(b9) AMaj7 AMaj7 Ami7 D7 GMaj7

20 GMaj7 F7 F7 E7 E7 Emi7(b5)

26 A7(b9) Dmi7 Dmi7 Bmi7(b5) E7(b9) AMaj7 AMaj7

33 Emi7(b5) A7(b9) Dmi7 Dmi7 Bmi7(b5) E7(b9)

39 AMaj7 AMaj7 Emi7(b5) A7(b9) Dmi7 Dmi7 Bmi7(b5) E7(b9)

47 AMaj7 AMaj7 Ami7 D7 GMaj7 GMaj7

53 F7 F7 E7 E7 Emi7(b5)

58 A7(b9) Dmi7 Dmi7 Bmi7(b5) E7(b9) AMaj7

64 AMaj7 Emi7(b5) A7(b9) Dmi7 Dmi7 Bmi7(b5)

70 E7 AMaj7 AMaj7 Emi7(b5) A7(b9) Dmi7

76 Dmi7 Bmi7(b5) E7 AMaj7 AMaj7 Ami7

82 *D7* *GMaj7* *GMaj7* *F7* *F7*

87 *E7* *E7* *Emi7(b5)* *A7(b9)* *Dmi7* *Dmi7*

93 *Bmi7(b5)* *E7(b9)* *AMaj7* *AMaj7* *Emi7(b5)* *A7(b9)*

99 *Dmi7* *Dmi7* *Bmi7(b5)* *E7(b9)* *AMaj7* *AMaj7*

105 *Emi7(b5)* *A7(b9)* *Dmi7* *Dmi7* *Bmi7(b5)* *E7(b9)* *AMaj7* *AMaj7*

113 *Ami7* *D7* *GMaj7* *GMaj7* *F7* *F7*

119 *E7* *Emi7(b5)* *A7(b9)* *Dmi7* *Dmi7*

125 *Bmi7(b5)* *E7(b9)* *AMaj7* *AMaj7* *Emi7(b5)* *A7(b9)*

131 *Dmi7* *Dmi7* *Bmi7(b5)* *E7(b9)* *AMaj7* *AMaj7* *Emi7(b5)*

138 *A7(b9)* *Dmi7* *Dmi7* *Bmi7(b5)* *E7(b9)* *AMaj7* *AMaj7*

145 *Ami7* *D7* *GMaj7* *GMaj7* *F7* *F7*

151 *E7* *E7* *Emi7(b5)* *A7(b9)* *Dmi7*

156 *Dmi7* *Bmi7(b5)* *E7(b9)* *AMaj7* *AMaj7*

Unti

Konitz Solo (Angel Song)

Emi¹¹ Emi¹¹ CMaj⁷(#11) CMaj⁷(#11) Emi¹¹

6 Emi¹¹ CMaj⁷(#11) CMaj⁷(#11) Emi¹¹ Emi¹¹

11 CMaj⁷(#11) CMaj⁷(#11) Emi¹¹ Emi¹¹

15 CMaj⁷(#11) CMaj⁷(#11) Emi¹¹ Emi¹¹ CMaj⁷(#11) CMaj⁷(#11) Emi¹¹

22 Emi¹¹ CMaj⁷(#11) CMaj⁷(#11) Emi¹¹ Emi¹¹ CMaj⁷(#11)

28 CMaj⁷(#11) Emi¹¹ Emi¹¹ CMaj⁷(#11) CMaj⁷(#11) Emi¹¹

34 Emi¹¹ CMaj⁷(#11) CMaj⁷(#11) Emi¹¹ Emi¹¹ CMaj⁷(#11)

40 CMaj⁷(#11) Emi¹¹ Emi¹¹ CMaj⁷(#11) CMaj⁷(#11)

45 Emi¹¹ Emi¹¹ CMaj⁷(#11) CMaj⁷(#11) Emi¹¹ Emi¹¹

51 CMaj⁷(#11) CMaj⁷(#11) Emi¹¹ Emi¹¹ CMaj⁷(#11) CMaj⁷(#11)

Outward

Konitz Solo

7
13
19
26
32
38
44
50
56
62
69
76
82

D7 G7 D7 D7 G7 F#min7(b5) B7b9 Emin7 A7 D7 B7 Emi7 A7 D7 G7 D7 D7 G7 G7 D7 F#min7(b5) B7b9 Emin7 A7 D7 B7 Emi7 A7 D7 G7 D7 D7 G7 G7 D7 F#min7(b5) B7b9 Emin7 A7 D7 B7 Emi7 A7 D7 D7 G7 D7 F#min7(b5) B7b9 Emin7 A7 D7 G7 D7 A7 D7 B7 Emi7 A7 D7 G7 D7

89 G⁷ G⁷ D⁷ F[#]min⁷(b⁵) B⁷b⁹ Emin⁷ A⁷

95 D⁷ B⁷ Emi⁷ A⁷ D⁷ G⁷ D⁷ D⁷

101 G⁷ G⁷ D⁷ F[#]min⁷(b⁵) B⁷b⁹ Emin⁷ A⁷

107 D⁷ B⁷ Emi⁷ A⁷ D⁷ G⁷ D⁷ D⁷

113 G⁷ G⁷ D⁷ F[#]min⁷(b⁵) B⁷b⁹ Emin⁷ A⁷

119 D⁷ B⁷ Emi⁷ A⁷ D⁷ G⁷ D⁷ D⁷

125 G⁷ G⁷ D⁷ F[#]min⁷(b⁵) B⁷b⁹

129 Emin⁷ A⁷ D⁷ B⁷ Emi⁷ A⁷

Appendix B

Recordings of Selected Konitz Transcriptions

1. Subconscious-Lee (Konitz)
Source: *Subconscious-Lee*, 1949, Prestige 2:51
2. Subconscious-Lee (Konitz)
Source: *Live at the Half Note*, 1959, Verve 7:41
3. I Remember You (Schertzinger/Mercer)
Source: *Motion*, 1961, Verve 4:30
4. What Is This Thing Called Love? (Porter)
Source: *Alone Together*, 1996, Blue Note 11:32
5. Unti (Wheeler)
Source: *Angel Song*, 1997, ECM 9:55
6. Onward (Konitz)
Source: *Lee Konitz New Nonet*, 2006, Omnitone 4:21

Appendix C

Andrew Brooks - BMus (Jazz Perf) Honours - Graduation Recital

1.	Subconscious-Lee (Konitz)	2:51
2.	Talking	2:30
3.	Pentatonic Melody (Bartok arr. Brooks)	3:58
4.	Talking	0:48
5.	Interpretation #1 (Brooks)	3:04
6.	You Don't Know What Love Is (Raye/DePaul)	10:48
7.	Chromatic-Lee (Konitz)	5:40
8.	Nicolette (Wheeler)	7:42
9.	Alone Together (Dietz/Schwartz)	10:48
10.	Slowly Please (Brooks)	9:54
11.	Talking	1:50
12.	Peasant Dance (Bartok arr. Brooks)	5:52

Andrew Brooks – Alto Saxophone

Chris Grant – Drums

Tim Jago – Guitar

Nick Abbey – Double Bass

Chris Foster – Piano

Callum G'Froerer – Trumpet

Recorded 24th October 2007, in the Geoff Gibbs Theatre, Western Australian Academy of Performing Arts.