

THE IMPROVISATIONAL VOCABULARY OF PEPPER ADAMS: A COMPARISON  
OF THE RELATIONSHIP OF SELECTED MOTIVES TO  
HARMONY IN FOUR IMPROVISED SOLOS

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Pepper Adams, III (1930-1986) is one of the most influential baritone saxophonists in the history of modern jazz. In addition to his time feel, his timbre, and other conceptual techniques, a great deal of Adams's improvisational style and vocabulary can be illustrated by his use of three motivic devices. These three motivic devices are: (1) his utilization of the sixth degree of the major scale as an important melodic pitch; (2) his use of a paraphrased portion of the melody of the popular song "Cry Me a River;" and (3) his use of the half-whole octatonic scale when the rhythm section sounds a dominant chord.

This dissertation traces the way in which Adams applies these three motivic devices through four of his original compositions, "Enchilada Baby," "Bossallegro," "Lovers of Their Time," and "Rue Serpente." All four of these compositions were recorded by Adams on his 1980 album, *The Master*. In addition to the motivic analysis, a biography of Adams is included. Complete transcriptions by the author of Adams's improvised solos on the four compositions are included in the appendices.

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## CHAPTER 1

### PARK “PEPPER” ADAMS

#### Introduction

Park “Pepper” Adams, III (1930-1986) is arguably the most influential baritone saxophone stylist in modern jazz. Despite being overshadowed in various musical polls for most of his career by fellow baritone saxophonist Gerry Mulligan, Adams’s approach to the baritone saxophone has proven to be the style favored by the most influential baritone saxophonists in recent jazz history, including Ronnie Cuber, Gary Smulyan, Scott Robinson, Glenn Wilson, and Nick Brignola. Through his associations with Benny Goodman (1958-1959), Charles Mingus (1959-1963), Donald Byrd (1958-1962), and his longtime membership in the Thad Jones/Mel Lewis Orchestra (1965-1978), Adams gained status and influence in the jazz community as prominent soloist. However, it is his sound and harmonic approach that have been the most influential aspects of his playing. Adams was able to successfully fuse the big robust tone preferred by Duke Ellington’s longtime baritone saxophonist Harry Carney with the harmonic and melodic language pioneered by alto saxophonist Charlie Parker, thus propelling the baritone saxophone into a leading soloistic role in modern jazz. In addition, Adams was able to bring an incredibly strong sense of swing feel into his playing style—a feat that Adams himself felt led critics to misunderstand his goals as a jazz soloist. When making an attempt to describe his playing, Adams was quoted as saying:

My feeling is to play with a strong swing sense, a really strong rhythmic base, and also to play with a sophisticated harmonic approach. And I think to many critics, these were supposed to be two antithetical things. The people that played with a real strong swing are supposed to be the very straightahead, basic players, and the people that play with a sophisticated harmonic approach are supposed to be the intellectual players who don't swing. So if you get someone doing these two things at once, there's obviously something very wrong with him!<sup>1</sup>

It is undoubtedly Adams's ability to play both with an exceptional swing feeling and with a sophisticated harmonic approach that has prompted so many baritone saxophonists of the current generation to emulate his style. Furthermore, it is the importance of this influence that necessitates a formal study and analysis of his improvisational style and musical aesthetic.

### Biographical Sketch

Pepper Adams was born on October 8, 1930 in Highland Park, Michigan. After relocating to Rochester, New York at the age of seven, Adams became involved in the music programs at the local public schools. By twelve years of age he was playing clarinet and soprano saxophone in local dance bands and had taken tenor saxophone lessons from the legendary Skippy Williams, who later had replaced Ben Webster in the Ellington Band in 1943.<sup>2</sup> Adams and his mother moved back to the Detroit area in 1947—a move that proved to be one of the most crucial events in his musical career.

Adams considered the musicians and musical scene in Detroit as incredibly important in his early musical development. He was surrounded by other musicians of similar age and ability who were eager to exchange ideas and experiment. Several of the musicians Adams met throughout his years in Detroit were the same musicians he

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<sup>1</sup>Gary Carner, "Pepper Adams's 'Rue Serpente'," *Jazzforschung/Jazz Research* 22 (1990): 122.

<sup>2</sup>*Ibid.*, 119.

worked with for the better part of his career: Elvin Jones, Thad Jones, Tommy Flanagan, Curtis Fuller, Frank Foster, and Donald Byrd. In addition, saxophonists Sonny Stitt and Wardell Gray were active in the Detroit musical scene and provided Adams with an excellent example by which he stylized his approach to the baritone saxophone. Although Stitt and Gray are generally regarded as tenor saxophonists, they were also extremely accomplished baritone saxophonists. Adams had personal relationships with both men and was quoted as saying:

Wardell was one of the finest baritone saxophonists I have ever heard in my life. If I had to think of any influence on a baritone saxophone, I would have to say Wardell Gray. I think it's a common tendency for uninformed people to think of me as a bebop baritone player influenced by Serge Chaloff. But I don't care for Serge Chaloff at all. That nanny-goat vibrato, the flabby rhythmic approach to playing turned me off something terrible, particularly contrasted with the way I heard Wardell playing.

Someone else who played baritone really well was Sonny Stitt. And he would never touch it again after that period of time when he was with Gene Ammons, that powerhouse little band. I heard them several times in person. Only three years later Sonny and I worked together, and I tried to get him interested in playing my horn, but he said he didn't play baritone anymore. He just wouldn't touch it, wouldn't even consider it.<sup>3</sup>

It was during this time in Detroit that Adams attended Wayne State University for two years, supporting himself by playing gigs on baritone saxophone in the greater Detroit area. A short time later in 1951, Adams enlisted in the Army, with the desire to join the Army band. His experiences with the Army band were very positive and he found himself as one of the most talented and knowledgeable musicians in the band.<sup>4</sup> After a

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<sup>3</sup> Peter Danson, "Pepper Adams," *Coda* 191 (August 1, 1983): 5-6.

<sup>4</sup> Lee Jeske, "Pepper Adams," *Downbeat* 49 (August 1982): 29.

brief tour of duty in Korea, Adams returned to Detroit in 1953 to begin pursuing a career as a professional jazz musician.

For the next three years, Adams worked in and around Detroit area, primarily with Yusef Lateef, Kenny Burrell, and Donald Byrd. But Adams, along with many other Detroit-based jazz musicians, left Michigan for New York City in 1956 and shortly thereafter joined Stan Kenton's band. It was during his time with the Stan Kenton band that Adams received his nickname "The Knife." This nickname was aptly chosen because of the way Adams "carved up" established members of the Kenton band such as Carl Fontana, Sam Noto, and Lennie Niehaus.<sup>5</sup> Despite his acceptance by fellow musicians, Adams's hard-driving approach to the baritone saxophone was not accepted initially by music critics. His full, bright, and edgy timbre coupled with his astonishing technical facility set him apart from most other baritone saxophonists, most notably Gerry Mulligan. Critical reviews of his playing at this time were generally unfavorable and many critics were genuinely unimpressed with his style; however, in the 1980s Adams suddenly began to receive critical praise.

Although musicians admired and appreciated the way he played, critics continuously scoffed at his improvisational style and compared him in an unfavorable way to Mulligan. On the subject of the Adams/Mulligan comparison, Adams was quoted as saying:

...the fact that Gerry Mulligan is the famous baritone saxophone player, and *I'm* playing baritone saxophone yet I don't sound a bit like him...people would take this as being that I can't play very good [sic]! Because if I was any good, I'd play like this fella who everybody says is great! And I enjoy what Gerry plays and he

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<sup>5</sup>Carner, "Pepper Adams's 'Rue Serpente'," 121.

plays it very well, but that's not the way I want to play at all! I've got a whole different thing I want to do. We've got two levels of appreciation here: critics like who they like and then musicians like who they like. Sometimes there's a wide differentiation.<sup>6</sup>

After his tenure with the Kenton band, Adams formed a group with Detroit trumpeter Donald Byrd. From 1958-1963 Adams and Byrd recorded several albums together, employing the piano skills of both Duke Pearson and Herbie Hancock. In 1964, Adams created a new group with trumpeter Thad Jones and drummer Mel Lewis—a group that would start the momentum for the 1965 creation of the Thad Jones-Mel Lewis Orchestra.<sup>7</sup> It was during his years with the Jones-Lewis Orchestra that Adams began to record the first of a number of albums that featured his own compositions: *Encounter* (1968), *Ephemera* (1973), *Julian*, and *Twelfth and Pingree* (1975).

In addition to jazz, Adams was extremely knowledgeable on a wide variety of subjects, including classical music, art history, and literature. Adams's interest in contemporary twentieth-century composers, especially the works of Arthur Honegger, influenced his compositions with regard to his use of distant modulations and controlled dissonance. These devices are then further exploited and varied within the scope of his improvisations. In the late 1970s he was invited to discuss the compositions of Jacques Ibert, Igor Stravinsky, Thad Jones, and others at a lecture entitled "Humor in Music,"

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<sup>6</sup>Gary Carner, "Pepper Adams: Interview Part 3," *Cadence* 12 (March 1986): 12.

<sup>7</sup>The Thad Jones-Mel Lewis orchestra is now known as the Vanguard Jazz Orchestra. Following Thad Jones's departure for Europe and Mel Lewis's death, the orchestra continued to play at one of New York City's premiere jazz clubs, The Village Vanguard—thus the orchestra's name. The Vanguard Jazz Orchestra is still an active performing ensemble and is led by composer and pianist Jim McNeely.



underwritten by the New York Chapter of the National Association of Recording Arts and Sciences.<sup>8</sup>

Shortly before taking his leave from the Jones-Lewis Orchestra in 1977, Adams married Claudette Hill and spent the last decade of his life touring as a soloist, using only local rhythm sections. His national and international reputation as a soloist grew exponentially at this time, due in large part to a busy touring schedule at home and abroad and the release of several more albums as a leader: *Live in Europe* (1977), *Reflectory* (1978), *The Master* (1980), *Urban Dreams* (1981), *Live at Fat Tuesday's* (1983), and *The Adams Effect* (1989, posthumously). It was during this period of his career that he was nominated for four Grammy Awards, even making a special appearance on the 1982 Grammy Awards show as a performer. Adams developed lung cancer and died on September 10, 1986, in Brooklyn, New York.

#### Overview of the Improvisational Style of Pepper Adams

Throughout his career, Adams developed a logical improvisational vocabulary containing several patterns and devices which became closely identifiable with his style. Many of the current generation of baritone saxophonists who emulate Adams's style can be heard utilizing these same patterns and devices. These improvisational patterns and devices are directly related to melodic material Adams would use in his compositions. His compositions are generally very lyrical, highly melodic, and reflect the sophisticated harmonies he utilizes in his improvisations. When writing original compositions—especially ballads—Adams likes “to use a strong melody which does not relate to the

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<sup>8</sup>Carner, “Pepper Adams’s ‘Rue Serpente,’” 123.

chords, but gives that feeling of tension across the chord which in the end gives it a very bittersweet kind of quality.”<sup>9</sup> Adams’s improvisations on his original compositions draw heavily from the material used in the melody of the tune, thus imparting a sense of logic, form, and structure throughout the improvisation. By alluding to the melody of a composition, Adams is able to aurally guide the listener through the creative improvisational process, using the melody to guide his forays into musically unexpected territory.

There are three specific devices used by Adams which will be the focus of this dissertation. These devices may be heard consistently in his improvisations throughout his career and in many ways comprise the defining characteristics of his improvisational style. Although the utilization of these devices within the context of jazz improvisation may be recognized in the improvisations of other jazz musicians, it is Adams’s persistent and compelling use of these devices, in congruence with the *way* in which he uses them, that distinguishes his improvisational style from others. In order to trace the use of these devices in context of Adams’s improvisations, an analysis of their use in four of his compositions will be included. These four compositions are “Enchilada Baby” (1979), “Bossallegro” (1980), “Lovers of Their Time” (1980), and “Rue Serpente” (1979). All four of these compositions may be found on the Adams recording *The Master*, recorded on the Muse record label on March 11, 1980. This album and the original compositions penned by Adams were chosen for discussion due to Adams’s personal feelings about these recordings. He stated in 1984 that the albums *Reflectory* and *The Master* “are the

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<sup>9</sup>Danson, “Pepper Adams,” 9.



Example 2: Emphasis of the melodic sixth scale degree in the midst of a phrase



Adams's use of the sixth scale degree as an emphasized melodic pitch is not unique, as it can also be heard in the melody of many jazz standards such as in the opening measures of George Gershwin's "Mine" and in the eighth measure of the first phrase of Cole Porter's "I Love You." It is the frequent and insistent manner in which Adams utilizes the melodic sixth scale degree throughout his improvisations on the baritone saxophone that creates a recognizable style.

The second recurring device is Adams's use of a paraphrased portion of the popular song "Cry Me a River," written by Arthur Hamilton in 1953.<sup>11</sup> The first two measures of "Cry Me a River" feature a descending melody incorporating a variety of intervals (Example 3).

Example 3: "Cry Me a River," mm. 1-2



<sup>11</sup>For further information concerning the "Cry Me a River" melodic device, consult Jerry Coker, *Elements of the Jazz Language for the Developing Improvisor* (Miami: Belwin, Inc., 1991), 74-76.

This melody outlines a minor tonality due to the relationship between the individual pitches in the melody and the implied pitch in the bass provided by the chord symbol. An intervallic analysis demonstrates this relationship (Example 4).

Example 4: “Cry Me a River,” minor tonality interval relationship

Handwritten musical notation for Example 4. It shows a melody in 4/4 time at 120 bpm, in C minor (C MIN). The notes are G4, A4, Bb4, C5, Bb4, A4, and G4. Fingerings are indicated below the notes: 9, 1, 5, b3, 2, 1.

The intervals created between each note of the melody and the bass (a ninth, the root, a fifth, a flat/minor third, another ninth and another root) help to strengthen the minor quality of this melody when it is played in the context of a minor chord.

In many of his improvised solos, however, Adams uses this portion of the melody from “Cry Me a River” in contexts other than the minor tonality found in its original form. By superimposing the melody of “Cry Me a River” over different root pitches, Adams is able to outline or imply a wide variety of chord qualities and functions. A major tonality is created when this melody is played in context of an E-flat major chord (Example 5).

Example 5: “Cry Me a River,” major tonality interval relationship

Handwritten musical notation for Example 5. It shows the same melody as Example 4, but in E-flat major (Eb MAJ). The notes are G4, A4, Bb4, C5, Bb4, A4, and G4. Fingerings are indicated below the notes: 7, 6, 3, 1, 7, 6.

When this melody is played in context of an F dominant chord, an F dominant thirteenth chord is outlined (Example 6).

Example 6: “Cry Me a River,” dominant tonality interval relationship

In addition, this melody may also be used to outline a half-diminished chord (Example 7).

Example 7: “Cry Me a River,” half-diminished tonality interval relationship

Furthermore, when a B altered-dominant chord<sup>12</sup> is sounded in the rhythm section, this same melody will outline the important pitches in a B altered-dominant chord (Example 8).

<sup>12</sup>An altered-dominant chord is a dominant chord that includes the following alterations: a flat-ninth, a sharp-ninth, a sharp-eleventh, and a sharp-fifth/flat-thirteenth. Thus, a B altered-dominant chord would be spelled vertically as:

Example 8: “Cry Me a River,” altered-dominant tonality interval relationship

♩ = 120 B7 (#9)

#9 b9 b13 3 (ENHARM.) #9 b9

When used in the context of an improvised solo, this melody may be transposed or rhythmically varied. It can be utilized in any location within a measure and may be found either as an isolated melodic statement or as a part of a longer, complex improvised line. The only common intervallic variation that Adams makes to the original structure of the melody is changing the interval between the first two pitches from a major second to a major third. Thus, in the previous examples the second pitch, the C, would have been changed to a Bb. This variation is shown below in its minor function; although in practice it can be applied to all of the aforementioned chord qualities (Example 9).

Example 9: “Cry Me a River” variation minor function

♩ = 120 C MIN

The third improvisational device that Adams overwhelmingly incorporates into his solos is the use of the half-whole octatonic scale when the rhythm section is sounding a dominant seventh chord. The octatonic scale is often referred to as the “diminished” scale by jazz musicians due to the fact that every other note in the scale makes up a fully

diminished seventh chord.<sup>13</sup> The use of this scale in jazz contexts was popularized by John Coltrane, Sonny Stitt, and other jazz soloists in the 1950s and it is very characteristic of much of Adams's playing through the 1970s and 1980s.<sup>14</sup> The octatonic scale is an eight-pitch symmetrical scale comprised of a repeating pattern of whole-steps and half-steps (Example 10).

Example 10: C whole-half octatonic scale



Or, it alternatively appears as a repeating pattern of half-steps and whole-steps (Example 11).

Example 11: C half-whole octatonic scale



Jazz musicians frequently use the half-whole octatonic scale's pitch content to succinctly outline the sound and function of a dominant seventh flat-ninth chord.<sup>15</sup> Because the intervals created between each pitch in the C half-whole octatonic scale and the root of

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<sup>13</sup>For further information on the octatonic scale and its numerous patterns and permutations, consult Nicolas Slonimsky, *Thesaurus of Scales and Melodic Patterns* (New York: Macmillan Publishing Company, 1947), 51-73.

<sup>14</sup>Carner, "Pepper Adams's 'Rue Serpente,'" 133.

<sup>15</sup>In his compositions, Adams frequently substitutes the chord symbol of dominant seventh *sharp*-ninth for the chord symbol of dominant seventh *flat*-ninth. Many times he leaves out any mention of the ninth—using only the chord symbol of dominant seventh.



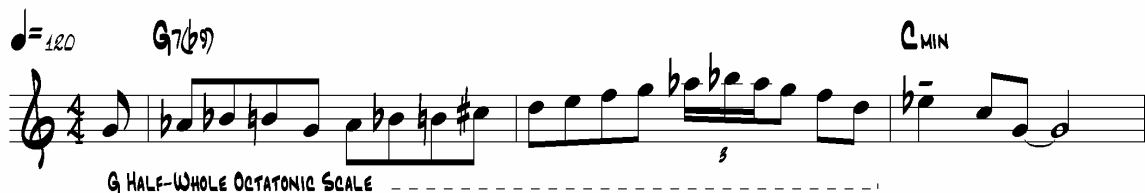
the C dominant seventh flat-ninth chord are functional within its harmonic context, every pitch may be used effectively for improvisation (Example 12).

Example 12: the C half-whole octatonic scale and its interval relationship to a C dominant seventh flat-ninth chord



As an example of this improvisational device, an improvising musician could use the G half-whole octatonic scale to outline a G dominant seventh flat-ninth chord—ultimately resolving into either a C major or C minor chord (Example 13).

Example 13: G half-whole octatonic scale resolving to a C minor chord



In addition to its use over a dominant chord, the half-whole octatonic scale may be utilized over a supertonic chord when it functions as a ii7 in the common ii7-V7-I chord progression. In the following example, the D minor scale is utilized in the first measure and the G half-whole octatonic scale is utilized in the second measure. However, when examining the entire pitch content of the first two measures as a collection of pitches, it is evident that *both* measures draw their pitch content from the G half-whole octatonic scale. This technique is frequently used by Adams throughout the four solo improvisations that will be discussed in this dissertation (Example 14).

Example 14: G half-whole octatonic scale utilized across a ii7-V7-I chord progression

The musical notation for Example 14 is written on a single staff in 4/4 time with a tempo marking of 120. It features three chords: Dm7, G7(b9), and CΔ7. The Dm7 chord is associated with the D minor scale. The G7(b9) chord is associated with the G half-whole octatonic scale, which is indicated by a dashed line below the staff. The CΔ7 chord is the tonic. The melody consists of eighth and quarter notes, with an upward leap of an augmented fifth (from Ab to E) highlighted by a dashed line and an arrow.

Another motivic device associated with and drawn from the pitch content of the half-whole octatonic scale is the upward leap of an interval of an augmented fifth. This interval is located between the flat-ninth and thirteenth scale degrees of the half-whole octatonic scale. Adams uses this specific intervallic ascending leap not only to draw attention to important pitches in the half-whole octatonic scale, but also as a dramatic melodic effect. As an example of this technique, an improvising musician could use the G half-whole octatonic scale when the rhythm section is sounding a G dominant seventh flat-ninth chord and leap upwards from the flat-ninth (the Ab) to the thirteenth (the E). The dominant chord could then be resolved to the tonic in any manner the improviser wished (Example 15).

Example 15: G half-whole octatonic scale and the upward leap of an interval of an augmented fifth

The musical notation for Example 15 is written on a single staff in 4/4 time with a tempo marking of 120. It features three chords: G7(b9), AUG. 5TH, and CMA7. The G7(b9) chord is associated with the G half-whole octatonic scale, which is indicated by a dashed line below the staff. The AUG. 5TH interval is highlighted by a dashed line and an arrow, showing a leap from Ab to E. The CMA7 chord is the tonic. The melody consists of eighth and quarter notes.

Due to its symmetrical nature, many improvising musicians frequently apply the half-whole octatonic scale to dominant chords in a pattern-oriented manner. The

following example demonstrates a symmetrical pattern based on the C half-whole octatonic scale (Example 16).

Example 16: A pattern drawn from the C half-whole octatonic scale



Adams occasionally incorporates these symmetrical patterns into his improvisations; however, he often will utilize the half-whole octatonic scale in a more linear and melodic fashion. He uses the half-whole octatonic scale harmonically, treating every pitch in the scale as one equal part of a collection of pitches. Adams is then able to strategically choose specific pitches from this collection by which he is able to create a personal harmonic identity.

#### Analytical Method

There are many different and effective ways to analyze improvised music. Music scholar Gary Potter makes reference to six possible analytical approaches in his article “Analyzing Improvised Jazz.”<sup>16</sup> The first approach mentioned by Potter is comparing every pitch in an improvisation to the root of the chord being sounded by the rhythm section as that pitch is played. The second approach is for the analyst to notice larger patterns, formulas, or motives played by the improviser within the confines of a single solo or among several solos of the same artist. The third approach is applying the techniques of Schenkerian analysis to the improvised solo. Analytical approach number

<sup>16</sup>Gary Potter, “Analyzing Improvised Jazz,” *College Music Symposium* 30, no. 1 (Spring 1990): 64-74.

four looks at the melody of a jazz composition as a seed from which all subsequent improvisation grows organically—tracing its development through the entirety of the solo. The fifth approach studies similarities between improvised jazz and spoken language. Lastly, the sixth approach involves the application of pitch class set analysis.

The analytical method used in this dissertation will be the second approach suggested by Potter—studying larger patterns, formulas, or motives played by the improviser within the confines of a single solo or among several solos of the same artist. Due to Adams’s repeated use of many of the same motivic devices among several different improvised solos, this analytical method is very enlightening and applicable. Potter makes the following statement concerning the study and analysis of patterns, motives, and formulas within an improvised solo:

Formula identification and cataloguing is a fruitful analytical pursuit. And it also adds a new aspect to improvisation pedagogy: the student learns not only scales which fit various chords, but also a series of melodic formulas which can be plugged in appropriate spots in the chord progressions...Many jazz improvisers *do* make use of recurrent melodic ideas, and a study of these recurrences leads to clearer understanding of the improvisation process, helps us understand coherence and continuity in a solo (or in several solos of the same musician), or possibly exposes uncreative redundancy in a solo. It can therefore be an important aspect of jazz analysis.<sup>17</sup>

#### State of Research

While many sources of information pertaining to influential alto and tenor saxophonists, such as Charlie Parker, Julian “Cannonball” Adderley, John Coltrane, Lester Young, and Michael Brecker exist, very few sources of information pertaining to baritone saxophonists are in print. Perhaps the only baritone saxophonist who has had

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<sup>17</sup>Potter, “Analyzing Improvised Jazz,” 65-66.

much attention given to him is Gerry Mulligan, but it is Adams's style and not Mulligan's that influences the current generation of baritone saxophonists. Due to his somewhat subdued presence in the jazz scene throughout much of his career, Adams participated in a meager amount of interviews, many of which touched at his playing style and improvisational approach only superficially. The only sources of serious import are those written by noted jazz historian/scholar Gary Carner. Carner conducted an extended interview with Adams which was printed in installments for the January, February, March, and April 1986 editions of *Cadence* magazine. This interview gives some deeper detail into Adams's life and it provides some insight into how he felt about many of the musicians with whom he played over the course of his career. It does not, however, give much indication to Adams's improvisational approach nor how he structured his improvisations motivically or harmonically. Carner also wrote an M.A. thesis in 1985 at the City College of New York entitled "The Life and Musical Times of Pepper Adams" which deals primarily with Adams's life, career, musical goals, and professional associations—an informal biography of sorts. The source written by Carner that most closely deals with Adams's improvisational style is entitled "Pepper Adams's 'Rue Serpente'" and was published in 1990 in volume twenty-two of the journal *Jazzforschung/Jazz Research*. This source gives a description of the formal aspects of the composition itself along with constructive elements of the melody. It also investigates some the melodic and rhythmic motives used by Adams throughout his improvisation on this composition and the manner in which these motives relate to materials found in the harmonic and melodic language of the composition itself. Although the aforementioned

sources provide an informative basis on Adams's musical life, a detailed analytical comparison of several of Adams's improvised solos from a performer's perspective has yet to be conducted. The result of such a comparison would be an invaluable asset not only to jazz scholars and educators, but also to numerous jazz baritone saxophonists who could incorporate Adams's sophisticated and logical improvisational techniques into their own improvisational endeavors. It is the hope of this author that this study will be a valuable and pertinent source by which improvisers can better understand the improvisational style and aesthetic of Pepper Adams.

## CHAPTER 2

### “ENCHILADA BABY”

#### Introduction

“Enchilada Baby” is an original composition written by Adams in 1979. It is forty measures in length, preceded by a brief eight measure introduction, and its form follows the structure of ABAB’. The A and B’ sections are eight measures in length and the B section is slightly expanded, spanning a length of ten measures. Stylistically, this composition is a medium-up tempo swing (quarter-note at 176 beats per minute) although the second half of the A sections utilize a Latin style in the rhythm section. This Latin style is used during the melody of the composition and is not utilized in the solo sections.

During the course of his improvisation on this composition, Adams displays extraordinary technical virtuosity as the majority of his improvised lines are executed in sixteenth-notes.<sup>18</sup> His lines are logical and musically phrased, yet he leaves very little space throughout the course of his improvisation. From the outset of his solo, Adams fills most every measure with flowing improvised lines and maintains this intense pace throughout the improvisation. Adams’s tone is edgy and intense and he executes articulations with an urgent, aggressive quality. Adams frequently utilizes the three formulaic devices discussed in Chapter One in the melodic substance of the composition

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<sup>18</sup>Jazz musicians generally refer to playing sixteenth-note improvised lines as playing “double-time.”

as well as in the improvised solo on “Enchilada Baby.” The use of these devices gives the composition and resulting improvisation a quality that is distinctive of Adams’s style.

### Application of the Three Motives

The transcriptions of Adams’s improvisations referred to in this and all successive chapters were done by this author. All of these transcriptions are included in their entirety in the appendices of this dissertation for reference by the reader. The transcriptions are given without key signatures and are presented in the key of the Eb baritone saxophone, which sounds one octave and a major sixth below the written pitch. It is important to mention that the chord symbols that are notated in the transcriptions are the original chord symbols written by Pepper Adams in his manuscripts and not necessarily the actual chord quality played by the rhythm section or by Adams during the course of his solo. The chord symbols from the manuscripts are included to provide the reader with information by which he/she can make a comparison between Adams’s initial harmonic intent, and how he and the rhythm section actually interpreted these chord symbols in the context of his improvised solos.

The use of the melodic sixth scale degree is initially displayed in measure 21 and then in variation in measure 23 of the melody of “Enchilada Baby” (Example 17).

Example 17: “Enchilada Baby,” mm. 21-24—melodic sixth scale degree



One finds the melodic sixth scale degree used again in measures 93, 95, 97, and 99. In this instance it is utilized during Adams’s improvised solo and is directly related to the melody that appears in measures 21 and 23. It is directly referenced in measures 93 and 95, then transposed down a whole step in measure 97 and again by an additional whole step in measure 99 (Example 18).

Example 18: “Enchilada Baby,” mm. 93-100—melodic sixth scale degree

A relatively isolated usage of the melodic sixth scale degree is displayed in measure 121 (Example 19).

Example 19: “Enchilada Baby,” mm. 120-122—melodic sixth scale degree

Then, in measures 129, 131, and 135 one again finds reference to the initial usage of the melodic sixth scale degree found in measures 21 and 23. It is found here at its original pitch level in measures 129 and 131, and subsequently transposed down a major third to a Bb in measure 135 (Example 20).

Example 20: “Enchilada Baby,” mm. 129-135—melodic sixth scale degree

Adams also uses the paraphrased melody of “Cry Me a River” in various contexts throughout his improvised solo on “Enchilada Baby.” The first occurrence of this device is found in measure 92. In this measure, the melody of “Cry Me a River” fits both the minor function of the G minor chord on beats one and two and the dominant function of the C dominant chord on beats three and four (Example 21).

Example 21: “Enchilada Baby,” mm. 90-93—“Cry Me a River” minor/dominant function

In measures 113 and 114, this device occurs two times quickly in succession—once utilizing the dominant function over the B dominant chord in measure 113 and once utilizing the minor function over the E minor chord in measure 114. The variation to the “Cry Me a River” motive mentioned in Chapter One is utilized here in this melodic sequence. In addition, the example presented in measure 114 is in augmentation, as an additional pitch is added on the second sixteenth-note of beat three (Example 22).

Example 22: “Enchilada Baby,” mm. 112-114—“Cry Me a River” variation  
dominant and minor functions

Finally, a striking and climactic use of the aforementioned variation to the melody of “Cry Me a River” is used in its minor context in measure 134 (Example 23).

Example 23: “Enchilada Baby,” mm. 133-135—“Cry Me a River” variation  
minor function

Adams’s use of the half-whole octatonic scale throughout the melody and his solo improvisation on “Enchilada Baby” is extensive. Although used only on dominant chords, the implementation of this device is more frequent than that of the two previously mentioned devices. Adams does not always use the scale in its entirety; rather, he often uses a fragment of it—only enough to impart the characteristic of the half-whole octatonic scale upon the sounding dominant chord. This author recognizes the fragmented use of the half-whole octatonic scale in instances where Adams utilizes at least four notes of the scale. In instances where three or fewer notes of the half-whole octatonic scale are utilized, no mention of the implementation of this device is made as there are too few pitches present to make a definitive analytical decision.

One first sees this device used in the melody in measure 14 and again when the melody is repeated in measure 34 (Example 24).

Example 24: “Enchilada Baby,” mm. 13-16—A half-whole octatonic scale

In an exact transposition of this example, Adams again uses this fragment of the half-whole octatonic scale in measure 40 (Example 25).

Example 25: “Enchilada Baby,” mm. 40-43—C half-whole octatonic scale

The interval of an augmented fifth, which Adams so closely associated with the sound of the half-whole octatonic scale, is utilized in measure 42 at the end of the melody of the composition (Example 26).

Example 26: “Enchilada Baby,” mm. 40-43—use of the interval of an augmented fifth

Shortly after the improvisation itself begins, the implementation of the half-whole octatonic scale is demonstrated in measure 84 (Example 27).

Example 27: “Enchilada Baby,” mm. 82-85—B half-whole octatonic scale

This same scale is heard again in measure 90, despite the conflicting chord symbol found in the manuscript (Example 28).

Example 28: “Enchilada Baby,” mm. 89-92—B half-whole octatonic scale

Corresponding with the Ab found on beat three of measure 28 of the melody, Adams uses the G half-whole octatonic scale to arrive on an Ab on beat three of measure 100 of his solo. Measures 28 and 100 are found in the same place within the form of the composition (Example 29).

Example 29: “Enchilada Baby,” mm. 97-100—G half-whole octatonic scale

A sixteenth-note passage in measure 108 utilizes the D half-whole octatonic scale and its corresponding interval of an augmented fifth between the pitches of Eb and B (Example 30).

Example 30: “Enchilada Baby,” mm. 107-108—D half-whole octatonic scale

An eighth-note triplet pattern utilizing neighbor tones as embellishment in measure 110 provides rhythmic contrast to the previous examples of eighth or sixteenth-notes. As in measure 90, Adams uses the B half-whole octatonic scale despite the conflicting chord symbol (Example 31).

Example 31: “Enchilada Baby,” mm. 109-111—B half-whole octatonic scale

One finds another usage of the half-whole octatonic scale in a brief sixteenth-note passage in measure 114 (Example 32).

Example 32: “Enchilada Baby,” mm. 113-115—A half-whole octatonic scale

In order to slow down the forward motion at a cadential point, Adams employs the G half-whole octatonic scale in measure 116, utilizing sixteenth-notes and eighth-note triplets (Example 33).

Example 33: “Enchilada Baby,” mm. 115-117—G half-whole octatonic scale

Musical notation for Example 33, measures 115-117. The notation is in treble clef with a key signature of one sharp (F#). Measure 115 starts with a D chord and contains an eighth-note triplet. Measure 116 contains a Dm7 chord and an eighth-note triplet. Measure 117 contains a G7(b9) chord and an eighth-note triplet. A dashed line spans measures 116 and 117. A fermata is placed over the final note of measure 117. Dynamic markings 's' are present under the triplets.

The B half-whole octatonic scale is used in measure 120 in a long ascending pattern of eighth-note triplets—similar to the approach taken by Adams in measure 110 (Example 34).

Example 34: “Enchilada Baby,” mm. 119-121—B half-whole octatonic scale

Musical notation for Example 34, measures 119-121. The notation is in treble clef with a key signature of one sharp (F#). Measure 119 starts with a C chord and contains an eighth-note triplet. Measure 120 contains a B7 chord and an eighth-note triplet. Measure 121 contains an E chord and an eighth-note triplet. A dashed line spans measures 120 and 121. Dynamic markings 's' are present under the triplets.

A rhythmically slower, more lyrical approach of the half-whole octatonic scale can be seen in measure 128 (Example 35).

Example 35: “Enchilada Baby,” mm. 128-130—C half-whole octatonic scale

Musical notation for Example 35, measures 128-130. The notation is in treble clef with a key signature of one sharp (F#). Measure 128 starts with a Gm7 chord and contains a half-whole octatonic scale. Measure 129 contains an F chord and a half-whole octatonic scale. Measure 130 contains a Gm7 chord and a half-whole octatonic scale. A dashed line spans measures 128 and 129. Dynamic markings 's' are present under the octatonic scales.

A transposition of measure 128 can be found four measures later as a variation in measure 132 (Example 36).

Example 36: “Enchilada Baby,” mm. 131-133—Bb half-whole octatonic scale

A striking use of this device can be seen in measure 136 as Adams uses the G half-whole octatonic scale in its entirety (Example 37).

Example 37: “Enchilada Baby,” mm. 135-137—G half-whole octatonic scale

Another scalar usage of this device may be found in measure 142 (Example 38).

Example 38: “Enchilada Baby,” mm. 142-143—A half-whole octatonic scale

A truncated version of the scalar form of this device is utilized in measure 144 (Example 39).

Example 39: “Enchilada Baby,” mm. 144-145—D half-whole octatonic scale

Adams uses eighth-note triplets when implementing the B half-whole octatonic scale in measure 146. This is rhythmically related to the way he utilized this scale in measure



110. In addition, as in measures 90 and 110, Adams utilized the B half-whole octatonic scale despite the conflicting chord symbol (Example 40).

Example 40: “Enchilada Baby,” mm. 146-147—B half-whole octatonic scale

Musical notation for Example 40, measures 146-147. The notation is in treble clef and 7/8 time. Measure 146 starts with a  $F\#m7$  chord. The melody consists of eighth notes:  $F\#$ ,  $G$ ,  $A$ ,  $B$ ,  $C$ ,  $D$ ,  $E$ ,  $F$ . A dashed line underlines the notes  $F\#$  through  $F$ . Measure 147 starts with an  $E m7$  chord. The melody continues with eighth notes:  $G$ ,  $A$ ,  $B$ ,  $C$ ,  $D$ ,  $E$ ,  $F$ ,  $G$ . A dashed line underlines the notes  $G$  through  $F$ . Chord symbols  $B9(\#11)$  and  $E m7$  are written above the staff in measures 146 and 147 respectively.

Lastly, Adams quotes a variation of the melody originally found in measure 40 near the conclusion to his improvised solo in measure 148 (Example 41).

Example 41: “Enchilada Baby,” mm. 148-149—C half-whole octatonic scale

Musical notation for Example 41, measures 148-149. The notation is in treble clef and 7/8 time. Measure 148 starts with a  $G m7$  chord. The melody consists of eighth notes:  $G$ ,  $A$ ,  $B$ ,  $C$ ,  $D$ ,  $E$ ,  $F$ . A dashed line underlines the notes  $G$  through  $F$ . Measure 149 starts with a  $C7$  chord. The melody continues with eighth notes:  $G$ ,  $A$ ,  $B$ ,  $C$ ,  $D$ ,  $E$ ,  $F$ ,  $G$ . A dashed line underlines the notes  $G$  through  $F$ . Chord symbols  $G m7$ ,  $C7$ ,  $F\#m7$ , and  $B7$  are written above the staff in measures 148 and 149 respectively.

## CHAPTER 3

### “BOSSALLEGRO”

#### Introduction

“Bossallegro” is an original composition written by Adams in 1980. Following a forty-eight measure form, it has a longer structure than that of “Enchilada Baby.” Its structure falls into a pattern of ABCABD, wherein each section is comprised of eight measures. An eight measure drum introduction begins the composition, but these eight measures are not repeated as part of the form of the composition. The stylistic marking Adams gave on the manuscript is that of “fast bossa”—although the tempo at which it was recorded (half-note at 120 beats per minute) makes the style sound more like that of a samba. The samba or “fast bossa” is utilized throughout the melody of the composition as well as throughout the solo choruses.

Adams utilizes primarily eighth-notes during the course of his solo improvisation, only including an extended sixteenth-note passage in measures 62, and 67 through 72. As compared to his solo on “Enchilada Baby,” Adams uses much more space in the course of this solo, which gives the improvisation a slightly more relaxed and less urgent quality. Of the four solos to be discussed within the scope of this dissertation, this solo shows Adams playing at his most lyrical. His improvised lines are very melodic and slightly less virtuosic than those demonstrated on the other three compositions. In addition, his timbre is highly stylized as he continues to favor a bright, edgy tone quality. Adams

continues to utilize his three trademark motivic devices within the course of this solo improvisation. They are executed flawlessly and are used in a very musical and logical manner.

### Application of the Three Motives

The emphasis on the melodic sixth scale degree is demonstrated early in this composition, as it plays an important role in the melody in measures 17 and 18 and again when the B section repeats in measures 41 and 42 (Example 42).

Example 42: “Bossallegro,” mm. 17-20—melodic sixth scale degree



Two more occurrences of the melodic sixth scale degree are heard in quick succession after the solo begins. In measure 61, the sixth is heard as the final note of the phrase. Then, in measure 62, the sixth is heard again at the end of a quick flurry of sixteenth notes one octave higher (Example 43).

Example 43: “Bossallegro,” mm. 59-62—melodic sixth scale degree



In measure 66, a reference to the melody in measures 17 and 18 is utilized by Adams (Example 44).

Example 44: “Bossallegro,” mm. 65-68—melodic sixth scale degree

Another use of the melodic sixth scale degree occurs in measure 69 at the end of a virtuosic sixteenth-note passage (Example 45).

Example 45: “Bossallegro,” mm. 67-69—melodic sixth scale degree

In measures 77 and 78 one hears a utilization of the melodic sixth scale degree displaced by an octave in two successive measures (Example 46).

Example 46: “Bossallegro,” mm. 77-80—melodic sixth scale degree

In measure 90, Adams again references the melody found in measures 17 and 18 by emphasizing the D within the context of an F major chord (Example 47).

Example 47: “Bossallegro,” mm. 89-92—melodic sixth scale degree

Three measures later, the final example of the melodic sixth scale degree in “Bossallegro” is demonstrated. Adams plays and emphasizes an F# when the rhythm section sounds an A major chord (Example 48).

Example 48: “Bossallegro,” mm. 93-96—melodic sixth scale degree



Adams utilizes the paraphrased melody from “Cry Me a River” in his improvised solo on “Bossallegro,” although the manner in which he implements it is not as dramatic as are the examples of it in his improvised solo on “Enchilada Baby.” The first occurrence of this motive appears in measure 59, shortly after his solo begins. An embellishment to the typical “Cry Me a River” motive is added in this example by Adams—an E is inserted between the G# and F# in measure 60, effectively putting the motive in augmentation (Example 49).

Example 49: “Bossallegro,” mm. 57-60—“Cry Me a River” minor/dominant function



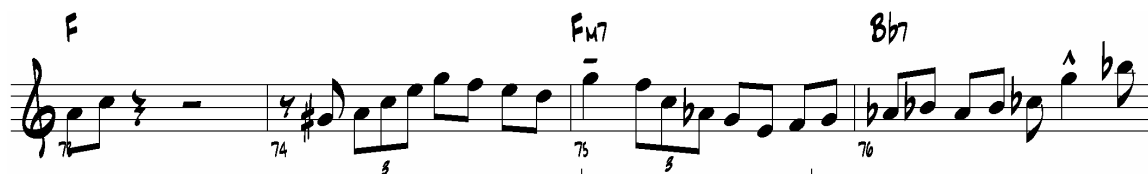
The next example of this device occurs in measure 72. Adams uses the altered-dominant function of the “Cry Me a River” motive to conclude a virtuosic passage of sixteenth-notes (Example 50).

Example 50: “Bossallegro,” mm. 71-72—“Cry Me a River” altered-dominant function



Another occurrence of this device is heard three measures later in measure 75. Here, the minor function of the “Cry Me a River” motive is utilized and as before, Adams places the motive in augmentation by inserting an E on the upbeat of three between the G and F on beats three and four (Example 51).

Example 51: “Bossallegro,” mm. 73-76—“Cry Me a River” minor function



The minor function of the “Cry Me a River” melodic fragment is carried across the barline in measures 83 and 84, thus imparting a dual function to the motive—that of minor and dominant. In this example, the motive is in augmentation due to the E added by Adams on the upbeat of beat two (Example 52).

Example 52: “Bossallegro,” mm. 81-84—“Cry Me a River” variation minor/dominant function



The use of the half-whole octatonic scale in “Bossallegro” is quite prevalent. It is an important part of the melodic character of the melody and is used frequently throughout the improvised solo. In addition, the characteristic interval of an augmented fifth which Adams associates so closely to the half-whole octatonic scale is commonly utilized. The first occurrence of this device is heard in measure 16 on a C dominant chord. Here, the melodic and harmonic structure of the half-whole octatonic scale aid in the strong dominant to tonic resolution of the C dominant chord in measure 16 to the F major chord in measure 17 (Example 53).

Example 53: “Bossallegro,” mm. 14-17—C half-whole octatonic scale



This use of the half-whole octatonic scale is heard again verbatim in measures 24 and 40, and then transposed down a major second in measure 28.

The other overt use of the half-whole octatonic scale during the melody of “Bossallegro” can be heard in measures 20 and 44. These two measures occur in the same place within the form of the composition and therefore contain identical melodic and harmonic material. This particular example also contains Adams’s trademark implementation of the interval of an augmented fifth within the context of a half-whole octatonic scale (Example 54).

Example 54: “Bossallegro,” mm. 18-21—E half-whole octatonic scale

During Adams’s lead-in to his improvised solo, he utilizes the interval of an augmented fifth over a G dominant chord in measure 56. There are not enough pitches present in this example to accurately determine if Adams was drawing his pitch content from the half-whole octatonic scale. However, the use of the interval of an augmented fifth is consistent with his concept of the half-whole octatonic scale and will thus be included in this example (Example 55).

Example 55: “Bossallegro,” mm. 54-57—implied G half-whole octatonic scale

Measure 56 is repeated identically at the end of Adams’s improvised solo in measure 104. The fact that he utilizes the same improvisational material the measure immediately before his solo begins and again the measure immediately before his solo ends provides an excellent arc characteristic to his improvisation.

The next use of the half-whole octatonic scale occurs in measure 68 during a virtuosic passage of sixteenth notes (Example 56).

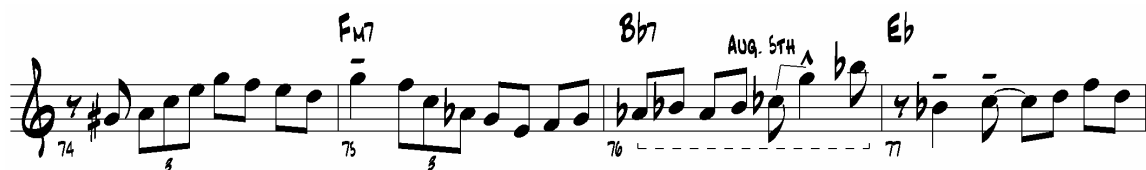


Example 56: “Bossallegro,” mm. 67-69—E half-whole octatonic scale



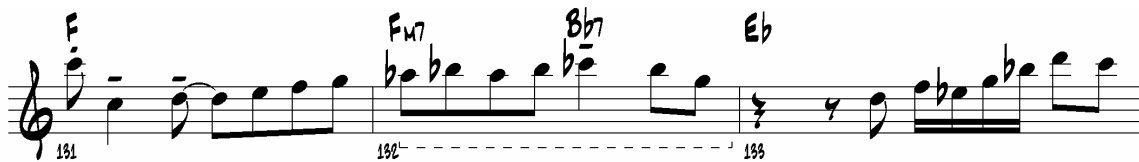
Shortly thereafter, Adams again utilizes the half-whole octatonic scale and its characteristic interval of an augmented fifth during a Bb dominant chord in measure 76 (Example 57).

Example 57: “Bossallegro,” mm. 74-77—Bb half-whole octatonic scale



The manner in which Adams uses the Bb half-whole octatonic scale in measure 76 is almost identical to the way in which he uses it in measure 132 in his solo on “Enchilada Baby” (Example 58).

Example 58: “Enchilada Baby,” mm. 131-133—Bb half-whole octatonic scale



In this example, the pattern is heard one octave higher than in measure 76. However, this is an excellent model by which one can see the way an improviser uses small variations of the same material from one solo to another.

The final example of the half-whole octatonic scale in “Bossallegro” occurs in measure 96. Here, Adams utilizes the C half-whole octatonic scale while the rhythm section sounds a C dominant chord (Example 59).

Example 59: “Bossallegro,” mm. 95-98—C half-whole octatonic scale

The image shows a musical score for Example 59, spanning measures 95 to 98. The notation is in treble clef with a key signature of one flat (B-flat). Measure 95 begins with a Gm7 chord and contains a half-whole octatonic scale starting on G4. Measure 96 features a C7 chord and continues the scale. Measure 97 has an F chord and the scale continues. Measure 98 concludes the passage with a half-whole octatonic scale starting on F4. A dashed line is drawn under measures 96 and 97.

## CHAPTER 4

### “LOVERS OF THEIR TIME”

#### Introduction

“Lovers of Their Time” is an original composition written by Adams in 1980. It is a traditional thirty-two measure song form, following the structure of ABAB’. A brief four measure introduction provided by the rhythm section is heard at the beginning of the composition and is not repeated during any of the solo choruses. The harmonic rhythm is moderate, with the majority of the measures containing one or two chords. The single exception to this is that the first measure of the A sections contains four chords—one chord per beat. “Lovers of Their Time” is marked as a ballad (quarter-note at 72 beats per minute) and this style is maintained by the rhythm section throughout the duration of the recording.

Adams utilizes double, triple, and even quadruple-time passages during the entire course of his improvised solo on “Lovers of Their Time,” with the exception of measure 35 which serves as a bridge between the slower rhythm of the melody and the faster rhythm of the improvised solo. Adams utilizes very little space during the course of his solo on this composition. He plays with verve through almost every beat of his solo chorus which gives his improvisation a very urgent and intense quality. The improvised lines are executed with breathtaking virtuosity and he utilizes the entire range of the baritone—from low B up to an altissimo A. His timbre is soft and gentle during

the melody of this composition, but it quickly takes on its usual edgy characteristic as the intensity of the improvised solo increases. The three motivic devices under discussion are implemented by Adams in a variety of ways in this composition. He is able to incorporate them throughout the entire piece in a melodic, linear, and logical manner.

#### Application of the Three Motives

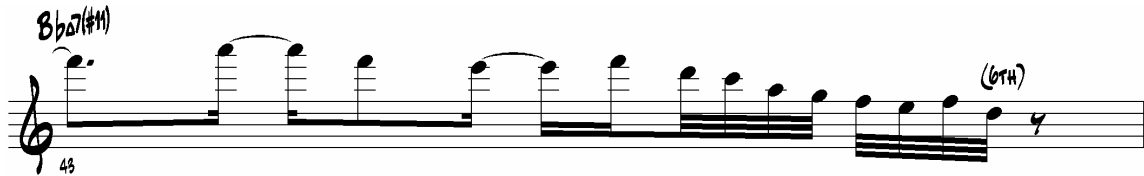
Unlike “Enchilada Baby” and “Bossallegro,” “Lovers of Their Time” does not utilize the melodic sixth scale degree as an important pitch within the melody of the composition. However, the melodic sixth scale degree is used in three locations during the course of Adams’s single improvised chorus. The first occurrence of the melodic sixth scale degree can be heard in measure 41, at the end of a descending, diatonic phrase in B major (Example 60).

Example 60: “Lovers of Their Time,” m. 41—melodic sixth scale degree



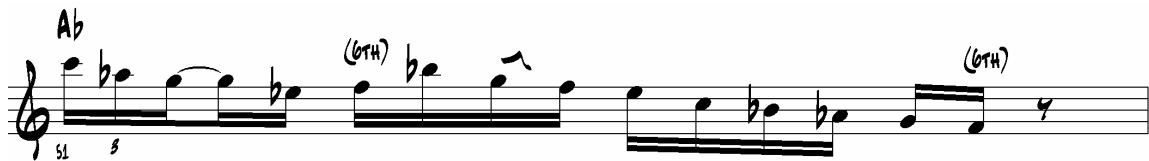
The second example of the melodic sixth scale degree in Adams’s solo on “Lovers of Their Time” appears in measure 43. As in measure 41, this occurrence is placed as the final pitch at the end of a descending, diatonic passage. The difference here, however, is that Adams uses the F major scale and its subsequent sixth scale degree (D natural) to emphasize the Lydian chord quality dictated by the chord symbol in this measure (Example 61).

Example 61: “Lovers of Their Time,” m. 43—melodic sixth scale degree in a Lydian context



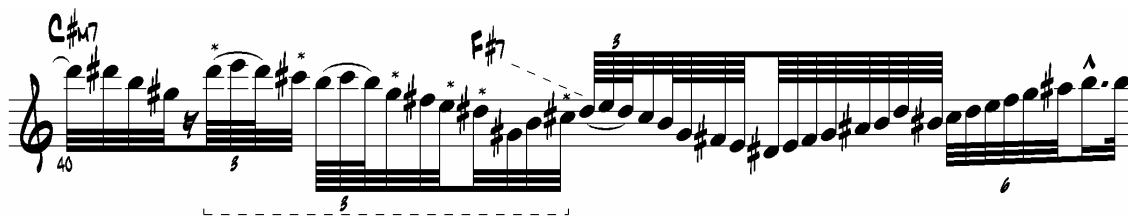
The final example of the use of the melodic sixth scale degree in this particular solo can be heard in measure 51. Adams emphasizes the sixth scale degree in two octaves—once in the middle of the sixteenth-note passage, and again at the end of the phrase, one octave lower (Example 62).

Example 62: “Lovers of Their Time,” m. 51—melodic sixth scale degree



Adams utilizes the paraphrased melodic fragment from “Cry Me a River” only twice within this improvised solo. The first appearance of the “Cry Me a River” motive can be heard in measure 40. In this instance, the motive is used in its minor function and it is highly embellished by Adams. In the following example, the primary notes of the “Cry Me a River” motive are indicated by asterisks within the embellished passage (Example 63).

Example 63: “Lovers of Their Time,” m. 40—“Cry Me a River” minor function



The second use of the “Cry Me a River” motive is heard in measure 41. In this instance, Adams utilizes the variation of the motive in its major function twice in quick succession. The first occurrence of the motive is incomplete, due to the fact that Adams omits the final G# of the pattern. However, Adams completes the motive by including the G# at the end of its second occurrence. Both occurrences of the motive are in augmentation as Adams inserts a C# between the D# and B. In addition, Adams further embellishes the line by adding a B before the G# in the second occurrence of the motive. In the following example, the dashed bracket is used to delineate the first occurrence of the motive and the solid bracket is used to delineate the second occurrence (Example 64).

Example 64: “Lovers of Their Time,” m. 41—“Cry Me a River” variation major function



Adams’s use of the half-whole octatonic scale in “Lovers of Their Time” is quite frequent. It has a recurring and important role in the character of the melody of this composition as well as in the improvised solo. One first notices the use of the half-whole octatonic scale in measure 6 (Example 65).

Example 65: “Lovers of Their Time,” mm. 5-8—G half-whole octatonic scale

This example is heard again verbatim in measure 22 when the A section of the composition repeats. Shortly thereafter, the half-whole octatonic scale is employed in measure 14 (Example 66).

Example 66: “Lovers of Their Time,” mm. 13-16—D half-whole octatonic scale

A slight variation of this example is heard again in measure 30 when the B' section occurs (Example 67).

Example 67: “Lovers of Their Time,” mm. 29-32—D half-whole octatonic scale

Near the end of the melody, the F half-whole octatonic scale is utilized in measures 31 and 32 (Example 68).

Example 68: “Lovers of Their Time,” mm. 30-33—F half-whole octatonic scale

Leading into his improvised solo, Adams applies the D half-whole octatonic scale with its characteristic leap of an interval of an augmented fifth in measure 36 (Example 69).

Example 69: “Lovers of Their Time,” mm. 35-36—D half-whole octatonic scale

In a triple-time passage in measure 38, Adams demonstrates a very linear and virtuosic use of the G half-whole octatonic scale. Although in this example the fourth thirty-second-note of beat four is not in the G half-whole octatonic scale (a C# would have been the “correct” pitch), the overall effect and quality of the passage is that of an octatonic scale. If Adams had utilized a C# instead of a C-natural, the difference it would have made to the aural quality of the passage would have been microscopic and would not have changed the harmonic intent of the line (Example 70).

Example 70: “Lovers of Their Time,” m. 38—G half-whole octatonic scale

In measure 42, Adams ascends into a higher tessitura of the instrument to build tension and mark the climactic point of the improvisation. Here, he utilizes the F half-whole octatonic scale and its related interval of an augmented fifth (Example 71).



Example 71: “Lovers of Their Time,” m. 42—F half-whole octatonic scale

Four measures later, Adams employs the ascending D half-whole octatonic scale in a scalar sixteenth-note passage (Example 72).

Example 72: “Lovers of Their Time,” m. 46—D half-whole octatonic scale

Measure 48 contains an application of the F half-whole octatonic scale that is a rhythmic variation of the way in which it was used previously in measure 42 (Example 73).

Example 73: “Lovers of Their Time,” m. 48—F half-whole octatonic scale

The last five pitches in the previous example are transposed down a major second in measure 50 as the Eb half-whole octatonic scale is utilized over an Eb dominant chord (Example 74).

Example 74: “Lovers of Their Time,” m. 50—Eb half-whole octatonic scale

The final application of the half-whole octatonic scale in “Lovers of Their Time” is a striking, virtuosic ascending scalar passage that Adams uses to provide an exciting conclusion to his improvised solo. In this example, Adams utilizes the D half-whole octatonic scale over the entirety of measure 52—even superimposing it over the A minor chord (Example 75).

Example 75: “Lovers of Their Time,” mm. 52-53—D half-whole octatonic scale



## CHAPTER 5

### “RUE SERPENTE”

#### Introduction

“Rue Serpente” is an original composition written by Adams in 1979. It is a traditional thirty-two measures in length and follows the form of ABAB’. As in the previous three Adams originals, the rhythm section plays a brief introduction at the beginning of the composition which is not included as part of the form in subsequent choruses. The harmonic rhythm of “Rue Serpente” is moderate, with every measure containing one to two chords. On the manuscript, Adams marked the tempo of this composition as *moderato* (quarter-note at 108 beats per minute), and the rhythm section stays true to this tempo marking as a medium swing feel is maintained throughout the piece’s entirety.

Due to the *moderato* tempo of “Rue Serpente,” Adams is able to improvise in sixteenth-notes for the vast majority of his improvised solo. This persistent double-time is broken occasionally by brief bursts of sixteenth-note sextuplets or septuplets, or fast and aggressive scalar passages used to climatically emphasize an important pitch. Adams fills most of the measures with improvised material, yet his phrasing does not feel rushed or cramped. As in the previously discussed solos, Adams utilizes the entire range of the baritone saxophone with aplomb. During the melody of “Rue Serpente,” Adams’s tone quality is soft and relaxed, but once his improvised solo begins, his characteristic

edgy and urgent timbre is readily apparent. Following the precedent set by “Enchilada Baby,” “Bossallegro,” and “Lovers of Their Time,” Adams frequently uses the three motives under discussion in this dissertation to stylize “Rue Serpente.”

#### Application of the Three Motives

The melody of “Rue Serpente” is somewhat of an anomaly when compared to the melodies of the other three compositions discussed in this dissertation. Whereas the other compositions use the three aforementioned motives throughout the melody *and* the improvised solo, the melody of “Rue Serpente” is curiously lacking in the application of the three motives. The improvised solo played by Adams on “Rue Serpente” does indeed make frequent and effective use of the three motivic devices, but the melody is written in such a way that the devices are not utilized very often. The melodic sixth scale degree and the paraphrased melodic fragment of “Cry Me a River” are not utilized in the melody and the half-whole octatonic scale appears only on three occasions. There are several instances (see measures 18, 20, and 34) where it seems that Adams is *implying* the half-whole octatonic scale, but due to a lack of evidence it is difficult to make an informed analysis about the exact scale from which the melodic material is drawn.<sup>19</sup>

Adams’s solo improvisation on “Rue Serpente” provides many instances of the application of the three motives. The melodic sixth scale degree is first heard in measure 77, at the end of a double-time phrase of sixteenth-notes (Example 76).

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<sup>19</sup>As was stated in Chapter 2, this author requires the presence of at least four pitches of the half-whole octatonic scale to make an informed analytical decision. If only three or fewer pitches are present, there is not enough evidence available to accurately analyze the melody as being drawn from a specific scale.

Example 76: “Rue Serpente,” mm. 76-77—melodic sixth scale degree

The next occurrence of the melodic sixth scale degree appears three times in quick succession within the space of two measures. In measure 87, Adams emphasizes a C when the rhythm section is sounding an Eb major chord. The two occurrences of the C can be heard on the second sixteenth-note of beat one and again on the second sixteenth-note of beat four. The second appearance of the C is notated with an “x” in the transcription of the improvised solo because the pitch did not speak properly due to the large leap immediately following it. The third occurrence of the melodic sixth scale degree in this example can be heard in measure 88 on the fourth sixteenth-note of beat one. Here, Adams plays a C# in the context of a C# minor chord. This is not a strict definition of the melodic sixth scale degree that has been demonstrated thus far; however, the melodic structure of Adams’s improvised passage suggests that he was implying the key of E major during the C# minor chord—in which case the pitch C# would indeed be the sixth degree of the scale (Example 77).

Example 77: “Rue Serpente,” mm. 87-88—melodic sixth scale degree, both in tonic and in implied major contexts

This implied relative major use of the melodic sixth scale degree occurs again in measure 104 in virtually the same context (Example 78).

Example 78: “Rue Serpente,” mm. 104-105—melodic sixth scale degree in an implied major context

Musical notation for Example 78, measures 103-105. The key signature is Bb. Chords are Bb, C#m7, F#7, and Cm7. Measure 104 features a melodic line with a circled G# marked '(6TH)'. Measure 105 is marked 'PIANO SOLO---'.

The melodic sixth scale degree is utilized twice in measure 101 in two different rhythmic contexts (Example 79).

Example 79: “Rue Serpente,” mm. 101-102—melodic sixth scale degree

Musical notation for Example 79, measures 101-102. The key signature is C#. Chords are C#, C#m7, and F7(b9). Measure 101 features two circled G#s marked '(6TH)'. Measure 102 features a circled G# marked '(6TH)'.

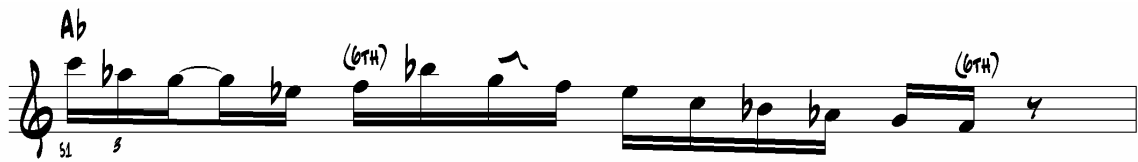
Near the conclusion of his first chorus of improvised solo in measure 103, Adams uses the melodic sixth scale degree in two different octaves. In this example, the G on the fourth sixteenth-note of beat two is not heard as a melodic sixth scale degree. Rather, it is heard simply as a passing tone between the pitches A and F (Example 80).

Example 80: “Rue Serpente,” mm. 103-104—melodic sixth scale degree

Musical notation for Example 80, measures 103-104. The key signature is Bb. Chords are Bb, C#m7, F#7, and Cm7. Measure 103 features a circled G marked '(6TH)'. Measure 104 features a circled G marked '(6TH)'.

Adams's usage of the melodic sixth scale degree in measure 103 is related to and can be heard as a variation of how he used it in measure 51 of "Lovers of Their Time" (Example 81).

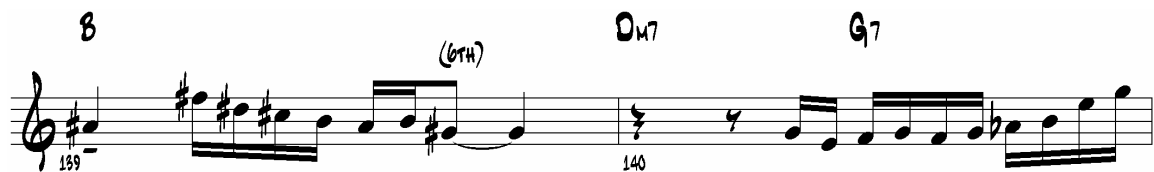
Example 81: "Lovers of Their Time," m. 51—melodic sixth scale degree



To see the relationship between the two examples, compare beats two, three, and four of the above example to what Adams played on beats two, three, and four in measure 103 of "Rue Serpente."

Adams further implements the melodic sixth scale degree when he continues his improvisation with a half-chorus immediately following the piano solo. In measure 139, the melodic sixth scale degree is utilized at the end of a diatonic passage in B major (Example 82).

Example 82: "Rue Serpente," mm. 139-140—melodic sixth scale degree



Shortly thereafter, in measure 141, he uses the melodic sixth scale degree at the end of a sixteenth-note phrase. The way he uses it here is identical to the way he used it in measure 77 (Example 83).

Example 83: “Rue Serpente,” mm. 140-141—melodic sixth scale degree

Two measures later, he utilizes the melodic sixth scale degree by playing a low C# when the rhythm section sounds an E major chord (Example 84).

Example 84: “Rue Serpente,” mm. 143-144—melodic sixth scale degree

Adams’s use of the “Cry Me a River” melodic fragment is quite prevalent within his solo improvisation on “Rue Serpente.” In the very first measure of his improvisation he uses the “Cry Me a River” motive, although it is presented in the variation discussed in Chapter One (Example 85).

Example 85: “Rue Serpente,” mm. 73-74—“Cry Me a River” variation minor function

In measure 84, Adams utilizes the half-diminished function of the “Cry Me a River” motive at the end of a phrase. In this example, Adams states the motive in augmentation



by inserting an Ab between the pitches C and Bb on beat two of measure 84 (Example 86).

Example 86: “Rue Serpente,” mm. 83-84—“Cry Me a River” variation half-diminished function

The image shows a musical staff with two measures. Measure 83 is marked with a C MIN chord. Measure 84 is marked with a Gm7(b9) chord. A dashed bracket is placed under measure 84, and a solid bracket is placed under the first half of measure 84.

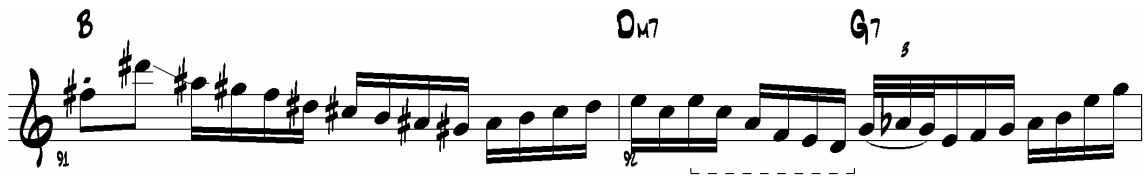
The variation of the “Cry Me a River” motive is used twice in quick succession in measures 87 and 88—the first time in its major function and the second time in its minor function. The major function is marked with a dashed bracket and a minor function is marked with the solid bracket (Example 87).

Example 87: “Rue Serpente,” mm. 87-88—“Cry Me a River” variation major and minor functions

The image shows a musical staff with two measures. Measure 87 is marked with an Eb chord. Measure 88 is marked with a C#m7 chord. A dashed bracket is placed under measure 87, and a solid bracket is placed under the first half of measure 88.

The minor function of the “Cry Me a River” motive is used again in measure 92, in the midst of sixteenth-note passage (Example 88).

Example 88: “Rue Serpente,” mm. 91-92—“Cry Me a River” variation minor function



In a climatic moment within Adams’s solo improvisation, the dominant function of the variation of the “Cry Me a River” motive is used despite the conflicting chord symbol of an altered-dominant chord (Example 89).

Example 89: “Rue Serpente,” m. 100—“Cry Me a River” variation dominant function



Two measures later, the minor function of the motive appears again (Example 90).

Example 90: “Rue Serpente,” mm. 101-102—“Cry Me a River” variation minor function



Two measures before the end of his first improvised chorus, Adams applies the minor function of the motive with two embellishments—the D# on the upbeat of four in measure 103 is embellished with an E as an upper neighbor and a B on the second

sixteenth-note of beat one in measure 104 is inserted between the pitches C# and G# (Example 91).

Example 91: “Rue Serpente,” mm. 103-105—“Cry Me a River” minor function

The altered-dominant function of the “Cry Me a River” motive is utilized in measure 148 (Example 92).

Example 92: “Rue Serpente,” mm. 148-149—“Cry Me a River” altered-dominant function

The final occurrence of the “Cry Me a River” motive appears in a truncated form in measure 152, immediately before the baritone saxophone and bass duet begins (Example 93).

Example 93: “Rue Serpente,” mm. 151-152—“Cry Me a River” truncated minor function

The first occurrence of the half-whole octatonic scale in “Rue Serpente” appears in measure 6 of the introduction (Example 94).

Example 94: “Rue Serpente,” mm. 5-8—G half-whole octatonic scale

The next application of the half-whole octatonic scale is heard in measure 36 of the melody (Example 95).

Example 95: “Rue Serpente,” mm. 34-37—G# half-whole octatonic scale

The third and final occurrence of the half-whole octatonic scale in the melody of “Rue Serpente” is found in the last three measures of the form, immediately before the bass solo (Example 96).

Example 96: “Rue Serpente,” mm. 37-40—F half-whole octatonic scale

The application of the half-whole octatonic scale occurs very frequently within Adams’s improvised solo on “Rue Serpente.” The first occurrence of this device appears

in a short two beat fragment. In measure 74, the F# half-whole octatonic scale is employed on beats three and four (Example 97).

Example 97: “Rue Serpente,” mm. 73-74—F# half-whole octatonic scale

Musical notation for Example 97. It shows two measures of music in treble clef. Measure 73 starts with a C#m7 chord and contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4. Measure 74 starts with a C#m7 chord and contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F#4. The notes G4, A4, B4, C5, B4, A4, G4, F#4 in measure 74 are grouped by a dashed line, indicating the F# half-whole octatonic scale.

Two measures later, the G half-whole octatonic scale is utilized on beats two, three, and four of measure 76 (Example 98).

Example 98: “Rue Serpente,” mm. 75-76—G half-whole octatonic scale

Musical notation for Example 98. It shows two measures of music in treble clef. Measure 75 starts with a B chord and contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4. Measure 76 starts with a Dm7 chord and contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F#4. The notes G4, A4, B4, C5, B4, A4, G4, F#4 in measure 76 are grouped by a dashed line, indicating the G half-whole octatonic scale.

A longer application of the half-whole octatonic scale is utilized in measure 82. In this example, the G half-whole octatonic scale is used in its entirety (Example 99).

Example 99: “Rue Serpente,” mm. 81-82—G half-whole octatonic scale

Musical notation for Example 99. It shows two measures of music in treble clef. Measure 81 starts with a Dm7(b9) chord and contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4. Measure 82 starts with a G7(#9) chord and contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F#4. The notes G4, A4, B4, C5, B4, A4, G4, F#4 in measure 82 are grouped by a dashed line, indicating the G half-whole octatonic scale.

A rhythmically syncopated utilization of the Bb half-whole octatonic scale is demonstrated in measure 86 (Example 100).

Example 100: “Rue Serpente,” mm. 86-87—Bb half-whole octatonic scale

Adams utilizes a G diminished seventh arpeggio on beat four of measure 90. The G diminished seventh arpeggio in this context outlines the important pitches in an F# dominant flat-ninth chord, and implies the F# half-whole octatonic scale (Example 101).

Example 101: “Rue Serpente,” mm. 90-91—F# half-whole octatonic scale

Shortly following the previous example, Adams utilizes the G half-whole octatonic scale on beats three and four on measure 92 (Example 102).

Example 102: “Rue Serpente,” mm. 92-93—G half-whole octatonic scale

A lengthy, virtuosic implementation of the G half-whole octatonic scale can be heard in measures 97 and 98. In this example, it is played over the barline on both the D half-diminished chord in measure 97 and G altered-dominant chord in measure 98 (Example 103).

Example 103: “Rue Serpente,” mm. 97-98—G half-whole octatonic scale

After the piano solo, Adams continues to use the half-whole octatonic scale frequently. In measure 140, he utilizes the G half-whole octatonic scale in a variation of how he applied it in measure 92 (Example 104).

Example 104: “Rue Serpente,” mm. 140-141—G half-whole octatonic scale

In measures 145 and 146, Adams utilizes the G half-whole octatonic scale across the barline—using it both over a D half-diminished chord and a G altered-dominant chord. This example is very similar to the way in which Adams utilized the G half-whole octatonic scale in measures 97 and 98 (Example 105).

Example 105: “Rue Serpente,” mm. 145-146—G half-whole octatonic scale

The final example of Adams’s use of the half-whole octatonic scale is found in measure 150. In this instance, the Bb half-whole octatonic scale is utilized when the rhythm

section is sounding a Bb dominant chord. In addition, the characteristic interval of an augmented fifth can also be heard (Example 106).

Example 106: "Rue Serpente," mm. 150-151—Bb half-whole octatonic scale

The image shows a musical staff in treble clef with a key signature of two flats (Bb). The music is in 7/8 time. The first measure (mm. 150) contains the notes Bb, A, G, F, E, D, C, Bb. A dashed line underlines the notes from A to Bb, with the label "Aug. 5th" above it. The second measure (mm. 151) contains the notes Bb, A, G, F, E, D, C, Bb. A slur above the notes from Bb to G is labeled "Eb" above it. The notes from A to Bb are also slurred. The measure ends with a fermata over the final Bb note.



## CONCLUSION

It is through the frequent use of three motivic devices—the melodic sixth scale degree, the paraphrased melody of “Cry Me a River,” and the half-whole octatonic scale—that Pepper Adams was able to forge a distinctly identifiable style. This dissertation does not intend to assert that Adams’s style can be summarized simply into the use of the aforementioned three devices. Indeed it cannot. The three motives *are* however a very integral part of Adams’s improvisational approach. They generally find a way into every one of Adams’s recorded solos and allow listeners to easily identify his style. Of course, many other factors are important elements of his style as well, including his personal experiences, his time feel, his timbre, his wit<sup>20</sup>, his use of dynamics, and the way in which he ordered and structured the melodic materials within his improvised solos. The aggregate of all of these factors is what truly comprises Adams’s style.

A close study of this dissertation will allow the student to gain insight into a large portion of the melodic and motivic materials that Adams used as important elements of his improvisational style. Further study of his timbre, articulations, dynamic shading, and the other more conceptual aspects of his style must be accomplished by careful and frequent listening to his recordings. Adams was not the first improvising musician to utilize the motives discussed in this dissertation; however, it was his persistent

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<sup>20</sup>Adams was well-known for his ability to insert “quotes” into his improvised solos. These “quotes” generally consist of fragments of other popular songs, jazz standards, themes from classical music, and other various musical sources.

use of them throughout his recording career that causes many listeners of jazz to associate them with his improvisational style.

Pepper Adams is perhaps the most influential and important baritone saxophonist in the history of modern jazz. His stylistic approach has been the primary influence on the vast majority of the current generation of jazz baritone saxophonists. It is the hope of this author that this dissertation will be a resource by which interested students of improvisation and of the baritone saxophone will be able to study Adams's improvisational style and approach and in turn, also improve upon their own endeavors in the field of jazz improvisation.

APPENDIX A  
TRANSCRIPTION OF “ENCHILADA BABY”

KEY TO THE ABBREVIATIONS USED IN THE TRANSCRIPTIONS:

(6<sup>th</sup>) – Melodic Sixth Scale Degree

Oct – Half-whole Octatonic Scale

Cmr – “Cry Me a River” Melodic Fragment

Cmrv – “Cry Me a River” Variation Melodic Fragment

# ENCHILADA BABY

PEPPER ADAMS

SWING  $\text{♩} = 176$

INTRO. 1 2 3 4

5 6 (ENHARM.) 7 8

9 MELODY 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

25 26 27 28

Chord symbols:  $E_{m7}$ ,  $E_{b7}$ ,  $D_{m7}$ ,  $D_{b9}(\#11)$ ,  $C_{m7}$ ,  $B_9(\#11)$ ,  $A_{b9}(\#11)$ ,  $G_9(\#11)$ ,  $C$ ,  $D_{m7}$ ,  $G_7$ ,  $C$ ,  $B_7$ ,  $E$ ,  $E_{m7}$ ,  $A_7$ ,  $D$ ,  $A_{m7}$ ,  $D_7$ ,  $G$ ,  $F\#_7$ ,  $B_9(\#11)$ ,  $E_{m7}$ ,  $G_{m7}$ ,  $C_7$ ,  $F$ ,  $F_{m7}$ ,  $B_{b7}$ ,  $E_b$ ,  $E_{b_{m7}}$ ,  $A_{b7}$ ,  $D_b$ ,  $D_{m7}$ ,  $G_7(b9)$

C Dm7 G7 C B7  
 29 30 31 32

E Em7 A7 D Am7 D7  
 33 34 OCT 35 36

G F#m7 B9(#11) Em7 Gm7 C7  
 37 38 39 40 OCT

F#m7 B7 Em7 A7 D Dm7 G7(b9)  
 41 42 AUG. 5TH 43 BASS SOLO--- 44

Dm7 G7(b9)  
 45 35 80

C Dm7 G7 C B7  
 81 s 82 83 84 s OCT

E Em7 A7 D Am7 D7  
 85 86 87 88 s

G F#m7 B9(#11) Em7 Gm7 C7  
 89 s 90 OCT 91 92 CM2 s

F Gm7 C7 F Fm7 Bb7  
 93 s (OTH) 94 95 (OTH) 96 s

Musical notation for guitar, featuring ten staves of music. The notation includes various chords and techniques. The chords are:  $E_b$ ,  $E_b m7$ ,  $A_b7$ ,  $D_b$ ,  $D m7$ ,  $G7(b9)$ ,  $C$ ,  $D m7$ ,  $G7$ ,  $B7$ ,  $E$ ,  $E m7$ ,  $A7$ ,  $D$ ,  $A m7$ ,  $D7$ ,  $AUG. 5TH$ ,  $G\# m7$ ,  $F\# m7$ ,  $B9(\#11)$ ,  $E m7$ ,  $G m7$ ,  $C7$ ,  $F\# m7$ ,  $B7$ ,  $E m7$ ,  $A7$ ,  $D m7$ ,  $G7(b9)$ ,  $C$ ,  $D m7$ ,  $G7$ ,  $C$ ,  $B7$ ,  $E$ ,  $E m7$ , and  $A7$ . The notation includes measures 97-122, with some measures marked "OCT" and "AUG. 5TH". Techniques like "s" (slide) and "tr" (trill) are indicated.

D  
 123 s 124  
 G F#m7 B9(11) Em7  
 125 126 127 s s  
 Gm7 C7 F (6TH) Gm7 C7  
 128 Oct 129 130  
 F (6TH) Fm7 Bb7 Eb  
 131 132 Oct 133  
 Ebm7 Ab7 Db (6TH) Dm7 G7(9)  
 134 CMEV 135 136 Oct 137  
 C Dm7 G7  
 138 139  
 C B7  
 139 140  
 E Em7 A7  
 141 142 Oct 143  
 Dm7 Am7 D7  
 144 Oct 145



Handwritten musical score for guitar, measures 145-152. The score is written on four staves in treble clef. It includes various chords such as G, F#m7, B9(#11), Em7, Gm7, C7, F#m7, B7, Em7, A7, Dm7, and G7(b9). Measure numbers 145, 146, 147, 148, 149, 150, 151, and 152 are indicated below the notes. Dynamic markings like 's' and 'Oct' are present.

APPENDIX B  
TRANSCRIPTION OF “BOSSALLEGRO”

KEY TO THE ABBREVIATIONS USED IN THE TRANSCRIPTIONS:

(6<sup>th</sup>) – Melodic Sixth Scale Degree

Oct – Half-whole Octatonic Scale

Cmr – “Cry Me a River” Melodic Fragment

Cmrv – “Cry Me a River” Variation Melodic Fragment

# BOSSALLEGRO

PEPPER ADAMS

FAST BOSSA  $\text{♩} = 120$

1 INTRO. - DRUMS

7

8

9

10

11

12

13

14

15

16

OCT

17

(GTH)

(GTH)

(GTH)

18

19

Bm7

E7

AUG. 5TH

20

OCT

21

A

22

23

Gm7

C

24

OCT

25

F

26

27

Fm7

Bb7

28

OCT

29

Eb

30

31

Dm7

G7(b9)

32

Musical notation for guitar, featuring ten staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and a common time signature (C). Chords are labeled above the notes, and techniques like "GTH" (guitar harmonics) and "Aug. 5th" (augmented fifth) are indicated. Measure numbers 93 through 68 are shown at the bottom of each staff. The page ends with a dashed line labeled "Oct".

**Staff 1:** Measures 93-96. Chords: C, F#m7, B7.

**Staff 2:** Measures 97-40. Chords: E, Gm7, C7. Includes "Oct" label.

**Staff 3:** Measures 41-44. Chords: F, Bm7, E7. Includes "GTH" and "Aug. 5th" annotations.

**Staff 4:** Measures 45-48. Chords: A, Gm7, C7.

**Staff 5:** Measures 49-52. Chords: F, Bb.

**Staff 6:** Measures 53-56. Chords: B, C, Dm7, G7. Includes "Aug. 5th" annotation.

**Staff 7:** Measures 57-60. Chords: C, F#m7, B7.

**Staff 8:** Measures 61-64. Chords: E, Gm7, C7. Includes "GTH" annotation.

**Staff 9:** Measures 65-68. Chords: F, Bm7, E7. Includes "GTH" annotations.

The page concludes with a dashed line labeled "Oct".

**A** (OTH)   
 67   
 G<sup>M7</sup> C<sup>7</sup>   
 71   
**F** F<sup>M7</sup> B<sup>b7</sup>   
 74 75 76 Oct   
 Aug. 5TH   
**E<sup>b</sup>** (OTH) D<sup>M7</sup> G<sup>7(b9)</sup>   
 77 78 79 80   
**C** F<sup>#M7</sup> B<sup>7</sup>   
 82 83 84   
**E** G<sup>M7</sup> C<sup>7</sup>   
 85 86 87 88   
**F** B<sup>M7</sup> E<sup>7</sup>   
 89 90 91 92   
**A** (OTH) G<sup>M7</sup> C<sup>7</sup>   
 93 94 95 96 Oct   
**F** B<sup>b</sup>   
 97 98 99 100

Musical notation for guitar, measures 101-105. The notation is in treble clef with a 3/4 time signature. The notes are: 101: G4, A4, B4, C5, B4, A4, G4; 102: G4, A4, B4, C5, B4, A4, G4; 103: G4, A4, B4, C5, B4, A4, G4; 104: G4, A4, B4, C5, B4, A4, G4; 105: G4, A4, B4, C5, B4, A4, G4. Chord symbols are placed above the staff: B (measure 101), C (measure 103), Dm7 (measure 104), G7(b9) (measure 104), and C (measure 105). A 'v' symbol is placed below the staff in measure 104, and 'Aug. 5TH' is written above the staff in measure 104, pointing to the B4 note.

APPENDIX C  
TRANSCRIPTION OF “LOVERS OF THEIR TIME”



KEY TO THE ABBREVIATIONS USED IN THE TRANSCRIPTIONS:

(6<sup>th</sup>) – Melodic Sixth Scale Degree

Oct – Half-whole Octatonic Scale

Cmr – “Cry Me a River” Melodic Fragment

Cmrv – “Cry Me a River” Variation Melodic Fragment

# LOVERS OF THEIR TIME

PEPPER ADAMS

MED. BALLAD  $\text{♩} = 72$

1 RHYTHM SECTION INTRO.

3 4 ST.

Chords: G, F#(♯11), F13(♯11), Eb, Dm7, G7, C, C#m7, F#7, ST.

5 6 7 8

Chords: B, Cm7, F7, Bb7(♯11), Ab9(♯11)

9 10 11 12

Chords: Am7, D7, G, Cm7, F7

13 14 15 16

Chords: Bb, Bbm7, Eb7, Ab, Am7, D7, ST.

17 18 19 20

Chords: G, F#(♯11), F13(♯11), Eb, Dm7, G7, C, C#m7, F#7, ST.

21 22 23 24

Chords: B, Cm7, F7, Bb7(♯11), Ab9(♯11)

25 26 27 28

AM7                      D7                      Cm7                      F7(b9)

89                      90                      Oct                      91                      92 Oct

Bb                      Ab13(#11)                      G                      Am7                      D7                      AUG. 5TH

93                      94                      LAY BACK                      95                      96

G                      F#(#11)                      F#(#11)                      Eb                      Oct                      (6TH)

97

Dm7                      G7

98                      Oct

C                      s

99                      s                      s

C#m7                      F#7                      s

40                      s                      6

B                      CM2V

41                      s                      s                      (6TH)

Cm7                      CM2V - INCOMPLETE                      F7 AUG. 5TH                      CM2V

42                      s                      Oct                      s

Bb7(#11)                      (6TH - LYONIAN CONTEXT)

43

Musical score for guitar, showing measures 44 through 53. The score is written in treble clef with a 4/4 time signature. Chord changes are indicated above the staff, and fingering numbers (1-5) are shown below the notes.

**Measure 44:** Chord: Ab9(#11). Notes: G4, A4, Bb4, C5, D5, E5, F5, G5. Fingering: 1, 2, 3, 4, 5.

**Measure 45:** Chord: A7. Notes: A4, B4, C5, D5, E5, F5, G5. Fingering: 1, 2, 3, 4, 5.

**Measure 46:** Chord: D7. Notes: D4, E4, F4, G4, A4, B4, C5, D5. Fingering: 1, 2, 3, 4, 5.

**Measure 47:** Chord: G. Notes: G4, A4, B4, C5, D5, E5, F5, G5. Fingering: 1, 2, 3, 4, 5.

**Measure 48:** Chord: C7. Notes: C4, D4, E4, F4, G4, A4, B4, C5. Fingering: 1, 2, 3, 4, 5.

**Measure 49:** Chord: Bb. Notes: Bb3, C4, D4, Eb4, F4, G4, Ab4, Bb4. Fingering: 1, 2, 3, 4, 5.

**Measure 50:** Chord: Bbm7. Notes: Bb3, C4, D4, Eb4, F4, G4, Ab4, Bb4. Fingering: 1, 2, 3, 4, 5.

**Measure 51:** Chord: Ab. Notes: Ab3, Bb3, C4, D4, Eb4, F4, G4, Ab4. Fingering: 1, 2, 3, 4, 5.

**Measure 52:** Chord: A7. Notes: A4, B4, C5, D5, E5, F5, G5. Fingering: 1, 2, 3, 4, 5.

**Measure 53:** Chord: G. Notes: G4, A4, B4, C5, D5, E5, F5, G5. Fingering: 1, 2, 3, 4, 5.

Additional markings include "OCT" and "LAY BACK" with dashed lines indicating octave shifts and phrasing.

APPENDIX D  
TRANSCRIPTION OF “RUE SERPENTE”

KEY TO THE ABBREVIATIONS USED IN THE TRANSCRIPTIONS:

(6<sup>th</sup>) – Melodic Sixth Scale Degree

Oct – Half-whole Octatonic Scale

Cmr – “Cry Me a River” Melodic Fragment

Cmrv – “Cry Me a River” Variation Melodic Fragment

# RUE SERPENTE

PEPPER ADAMS

MODERATO  $\text{♩} = 108$

$B\flat\Delta 9$   $C\sharp\Delta 9$   $G\sharp\Delta 9$   $B\Delta 9$

BASS PICKUPS

1 INTRO.

$E\Delta 7$   $E\flat$   $D\Delta 9$   $G7(\flat 9)$   $C\Delta 7$   $F13$   $C\sharp\Delta 7$   $F\sharp 7$

5  $\text{Oct}$  7 8

$C\Delta 7$   $C\sharp\Delta 7$   $F\sharp 7$   $B$   $D\Delta 7$   $G7$

9 MELODY 10 11 12

$C$   $F\flat(\sharp 11)$   $E$   $A\flat(\sharp 11)$

13 14 15 16 17 18

$D\Delta 7(\flat 9)$   $G7(\sharp 9)$   $C\text{MIN}$   $G\Delta 7(\flat 9)$   $C7(\sharp 9)$

17 18 19 20

$F\Delta 7$   $B\flat 7$   $E\flat$   $C\sharp\Delta 7$   $F\sharp 7$

21 22 23 24

$C\Delta 7$   $C\sharp\Delta 7$   $F\sharp 7$   $B$   $D\Delta 7$   $G7$

25 26 27 28

C F9(#11) E A9(#11)  
 29 30 31 32  
 Dm7(b9) G7(#9) D#m9 G#7(#9)  
 33 34 35 36 Oct  
 C# Cm7 F7(b9) Bb C#m7 F#7  
 37 38 Oct 39 40

Bass Solo 32  
 41  
 Cm7 C#m7 F#7  
 73 Cm7 Oct 74 Dm7 G7  
 75 C F9(#11) Oct  
 76  
 (OTH) E A9(#11)  
 77 78 79 80  
 Dm7(b9) G7(#9)  
 81 82 Oct



This page of musical notation contains ten staves of music, likely for guitar, with various chords and performance instructions. The notation includes:

- Staff 1:** Chords C<sup>MIN</sup>, G<sup>7(b9)</sup>, C<sup>7(b9)</sup>. Instruction: LAY BACK. Measure numbers: 83, 84.
- Staff 2:** Chords F<sup>M7</sup>, B<sup>b7</sup>, C<sup>M7</sup>. Measure numbers: 85, 86 OCT.
- Staff 3:** Chords E<sup>b</sup>, C<sup>#M7</sup>, F<sup>#7</sup>. Annotations: (6TH), (6TH - MAJOR CONTEXT). Measure numbers: 87, 88.
- Staff 4:** Chords C<sup>M7</sup>, C<sup>#M7</sup>, F<sup>#7</sup>. Measure numbers: 89, 90, OCT.
- Staff 5:** Chords B, D<sup>M7</sup>, G<sup>7</sup>. Measure numbers: 91, 92, OCT.
- Staff 6:** Chords C, F<sup>9(#11)</sup>. Measure numbers: 93, 94.
- Staff 7:** Chords E, A<sup>9(#11)</sup>. Measure numbers: 95, 96.
- Staff 8:** Chords D<sup>M7(b9)</sup>, G<sup>7(b9)</sup>. Measure numbers: 97, 98.
- Staff 9:** Chords D<sup>#M7</sup>. Measure numbers: 99, 7.



Handwritten musical score for three staves, measures 147-152. The score includes chord symbols and performance markings.

**Staff 1 (Measures 147-148):**

- Measure 147: Chord  $C_{MIN}$ . Notes:  $F_4$ ,  $A_4$ ,  $B_4$ ,  $C_5$ . Marking:  $F_{M7}$ .
- Measure 148: Chord  $G_{M7}(b9)$ . Notes:  $G_4$ ,  $B_4$ ,  $C_5$ ,  $B_4$ . Marking:  $Bb7$ .

**Staff 2 (Measures 149-150):**

- Measure 149: Notes:  $F_4$ ,  $A_4$ ,  $B_4$ ,  $C_5$ . Marking:  $F_{M7}$ .
- Measure 150: Notes:  $G_4$ ,  $B_4$ ,  $C_5$ ,  $B_4$ . Chord  $C_{M7}$  with a dashed line. Marking:  $Bb7$ .

**Staff 3 (Measures 151-152):**

- Measure 151: Notes:  $E_4$ ,  $G_4$ ,  $A_4$ ,  $B_4$ . Chord  $E_b$ . Marking:  $E_b$ .
- Measure 152: Notes:  $C_5$ ,  $E_5$ ,  $F_5$ ,  $G_5$ . Chord  $C_{M7}$  with a dashed line. Marking:  $C_{M7}$ .

**Additional markings and notes:**

- Measure 148: Chord  $C_{M7}(b9)$  above the staff.
- Measure 149: Chord  $F_{M7}$  below the staff.
- Measure 150: Chord  $Bb7$  below the staff.
- Measure 151: Chord  $E_b$  above the staff.
- Measure 152: Chord  $C_{M7}$  above the staff.
- Measure 152: Chord  $F_{M7}$  below the staff.
- Measure 152: Marking "TO BASS DUET---" below the staff.
- Measure 152: Marking "CME - TRUNCATED" below the staff.
- Measure 150: Marking "AUG. 5TH" above the staff.
- Measure 150: Marking "OCT" below the staff.
- Measure 150: Marking "CME" below the staff.
- Measure 150: Marking "CME - TRUNCATED" below the staff.

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