

JAZZ VIBRAPHONE AS A CHORDAL INSTRUMENT: A COMPREHENSIVE GUIDE TO
COMPING AND BLOCK CHORD TECHNIQUES

BY

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DISSERTATION

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ABSTRACT

Although there are many jazz vibraphone method books available on the market, I have found that they do not cover the full spectrum of concepts that are necessary to play the vibraphone as a chordal or comping instrument within a group setting. Specifically, I found that there is no methodology for improvisation within this context. This dissertation explores chordal concepts that are frequently discussed in piano method books but have not been addressed in-depth in the vibraphone pedagogical materials currently available. An examination of block chord and other pianistic approaches to playing are discussed and applied to vibraphone performance. This includes analyses of solos by notable jazz pianists, including Milt Buckner, George Shearing, Oscar Peterson, Phineas Newborn, Red Garland, and McCoy Tyner. Vibraphone adaptations of these solos are included, as well as exercises and etudes to help demonstrate how these concepts can be used in a real musical context. Stefon Harris's four-mallet grip, which has not been addressed in previous publications, is also discussed in detail. While there are a handful of grips that have been accepted in the percussion community, including the Stevens grip, the Burton grip, and Traditional grip, this dissertation offers an alternative to these techniques that I have found particularly helpful in executing some of the more complex material that is included in this dissertation. This dissertation aims at providing the reader with the necessary skills to both fulfill the role of an accompanimental instrumentalist in a group setting, as well as become versed in the art of chordal improvisation.

ACKNOWLEDGEMENTS

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In addition, I would like to especially thank Stefon Harris, for his permission to include a description of his innovative four-mallet grip in Chapter 2 of my dissertation. I thank my family for helping to support me while I attended Graduate school. I thank Summer for her dedication and support for the many months that I spent writing my dissertation. I also want to thank all of my instructors at the University of Illinois at Urbana-Champaign for all of their guidance, including Professor Charles “Chip” McNeill, Professor Tito Carrillo, Professor Ricardo Flores, Professor Ron Bridgewater, Professor Jim Pugh, Professor Joan Hickey, and Professor Joel Spencer. I would also like to thank everyone that has helped me along the way in achieving my goals that I have not specifically mentioned. I have had so many great teachers and friends that have helped me reach this point in my life, and I would not be where I am today without their guidance and support.

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CHAPTER 1: INTRODUCTION

The vibraphone is a relatively young instrument. It was originally invented by Herman Winterhoff of the Leedy Manufacturing Company in the 1920s and later reworked by Henry Schluter of J. C. Deagan Inc. While companies were experimenting and manufacturing a variety of new percussion instruments during this time period, many of these fell out of use and became “extinct”. The vibraphone managed to survive thanks to its popularity in jazz.

The early players of the instrument, including Lionel Hampton and Red Norvo, treated it as a single line melodic instrument a majority of the time, though they would also use it as a chordal accompanying instrument on occasion. Influenced by his bebop peers Charlie Parker and Dizzy Gillespie, Milt Jackson had an approach that was strictly melodic-driven, like that of a horn player. Despite the fact that Jackson had a background playing both guitar and piano before switching to vibraphone, to my knowledge, he did not utilize a four-mallet technique in his professional career, committing to a two-mallet approach on the instrument. Many other vibraphonists took this two-mallet approach as well, but as time progressed, vibraphonists began to fulfill the role of a chordal instrument within the context of a rhythm section more often. Gary Burton gained popularity in the 1960s with his pianistic four-mallet approach to the instrument. He began playing in groups as the sole chordal instrument, which had not been done extensively previously. In 1964, Stan Getz hired a young Gary Burton to play in his group as the only chordal instrument. Bobby Hutcherson also began to experiment with providing chordal accompaniment, or comping, in group settings around this time. Most notable is his work with Jackie McLean, as well as with Eric Dolphy.

Although there is a history of the vibraphone being used solely to fill the role of a melodic instrument within a jazz setting by many players, with the advancements that have been made in the capabilities of the instrument, there is now an expectation that jazz vibraphonists be able to fill the role

of a chordal instrument within a jazz group. With limited examples of usage of vibraphone in this context on recordings however, especially prior to the 1960s, I believe that studying recordings of other chordal instruments, such as piano to be necessary and beneficial.

While vibraphonists have been using piano as a source of inspiration for quite a while, the pedagogical material on the subject of comping and chordal playing on the vibraphone is not very extensive. Although there are resources available, I have found that they only provide basic information on the subject. In the succeeding chapters of this book, I aim to fill the gap that current pedagogical materials don't include regarding chordal vibraphone practices. My goal is to provide intermediate students with an introduction to chordal playing, as well as more in-depth chordal concepts for advanced students.

My dissertation also contains a guide to using the Harris Grip. Stefon Harris, arguably the most important and influential jazz vibraphonist of today, has a unique four-mallet technique that until now has not been written about.

The materials in this book includes not only a methodological approach to comping within the context of a jazz group, but also the "block chord" approach to playing. This is an approach that is common practice on other chordal instruments, most notably used by pianists, but has not been written about or utilized by many vibraphone players. With this dissertation, I want to offer the percussion community with information on how the "block chord" approach can be utilized in jazz vibraphone applications. I have included transcriptions of solos by notable jazz pianists to demonstrate their own approach to "block chord" playing. I have also included vibraphone adaptations of their solos to demonstrate how the concepts that they use can be applied to vibraphone performance.

CHAPTER 2: TECHNICAL CONSIDERATIONS

2.1 THE HARRIS GRIP

In this section, I aim to offer percussion students an alternative to the four-mallet grips that are primarily used by performers. I have personally learned the Burton, Stevens, and Traditional Grips, however I have found that Stefon Harris's approach works best for my own approach to playing.

Stefon Harris told me that he created the grip in an attempt to combine the advantages offered by both cross-stick grips, like Burton and Traditional grips, as well as independent grips, like the Stevens grip. The Harris grip allows the performer the ability to play melodic lines with power, while still holding four mallets. I have also found that it is possible to play wider intervals with the grip than with Burton or Traditional Grips.

While the Harris grip is not an independent grip like the Stevens grips, where the two mallet shafts held in each hand do not touch, it is also not quite like other cross-stick grips either, like Burton or Traditional. The mallet shafts do cross, but only right at their ends. This maintains the stability typically found in cross-stick grips, while offering more independence.

2.1.1 HOLDING THE MALLETS

To begin, place the shaft of one mallet between your index and middle fingers. Next, curl your pinky, ring, and middle fingers around the shaft. I like to leave about half an inch of space at the end of the shaft. Your pinky finger should be gripping the end of the mallet shaft firmly. Your ring and middle fingers can be loosely wrapped for now. This mallet will function as your outside mallet (see figs. 1 and 2).

Figs. 1 and 2: Placement of the outside mallet.



With a second mallet, rest the end of the shaft at the base of your pinky, and wrap your ring and index fingers around the shaft. Then grip the shaft with your index finger and thumb (see fig. 3). When looking at the palm of your hand, this second mallet should be resting on top of the first mallet and will function as your inside mallet. The first, or outside mallet, should be resting between your hand and the second, or inside mallet (see fig. 4).

Fig. 3: Placement of the inside mallet.

Fig. 4: Placement of both inside and outside mallets.



2.1.2 PLAYING DIFFERENT INTERVALS

To extend the span of the grip to play wider intervals, loosen your grip on the inside mallet with your thumb, index, and middle fingers, then push the shaft of the inside mallet away from the outside mallet to create a larger gap between the mallet heads. Your thumb will be resting above the shaft of the inside mallet. For wider intervals, push both mallet shafts away from one another with your thumb and index fingers. To play closer intervals, loosen your grip on the inside mallet with your index finger, and push the shaft of the inside mallet inward with your thumb. When the mallet heads are at their closest, your index finger should be straight, with your fingertip resting on top of the inside mallet shaft (see figs. 5 and 6).

Figs. 5 and 6: Playing wider and shorter intervals.



As you try to play different intervals, use figures 7-16 for reference. Pay attention to the changes in index finger and thumb placement used to achieve each of the intervals. For close intervals, the index finger will be fully extended, with your fingertip resting on top of the inside mallet shaft, and the thumb pushing against the side of the mallet shaft. Typically, your index finger and thumb will be

pinching opposite sides of the mallet shaft for fourth intervals. To play wide intervals, the outside of your index finger will be pushing the outside mallet, while the outside of your thumb is pushing the inside mallet (see figs. 7-16).

Figs. 7-12: Playing 2nd, 3rd, 4th, 5th, 6th, and 7th intervals.



Figs. 13-16: Playing octaves and wider intervals.



2.1.3 PLAYING MELODIC LINES WHILE USING THE HARRIS GRIP

To play melodic lines while using the Harris grip, there are a few techniques to consider. On the following pages, I outline these options. Each option has its own advantages, and I recommend experimenting with them to find the approach that works best for you. In the descriptions below, note that “1” refers to the outer left mallet, “2” to the inner left mallet, “3” to the inner right mallet, and “4” to the outer right mallet.

The first option that I would like to discuss is to use mallets two and three to play melodic lines. Typically, when playing with both mallets in one hand with this grip, your wrists will be turned slightly outward. When playing melodic lines with mallets two and three however, you can turn your wrists inward. In this approach, your palms will be facing downward. While mallets two and three will be closer to the bars, mallets one and four will be farther away. This allows you to use full wrist strokes similar to how you would play when holding two mallets. I particularly like this approach, because it facilitates playing louder while holding four mallets.

Another option when playing melodic lines while holding four mallets, is to “choke up” on mallets one and four (see fig. 17). This moves mallet weight closer to your hands, and it can help make playing faster material easier. I do not use this approach regularly, but it can be helpful when you need to play fast lines at a louder volume.

Lastly, an approach that I do use frequently, is very similar to Gary Burton's approach to playing melodic lines while holding four mallets. Rather than playing with mallets two and three, with this approach, you play with mallets two and four. For this technique, in your right hand, you want to push mallet three close to your body and “lock” it in place perpendicular to the bars (see fig. 18). This gets the mallet out of the way, allowing you to use mallet four to play melodic lines. This approach is particularly useful when playing a combination of melodic lines and four-note chord voicings. This is

because mallet four is set up to play the top line of a chord, requiring less movement than if you were playing with mallet three.

Figs. 17 and 18: Techniques for playing melodic lines while holding four mallets.



2.2 SOUND PRODUCTION ON THE BARS

When playing the vibraphone, there are two striking places where you can get a good sound out of the instrument: the center of the bar and on the end of the bar (see figs. 19 and 20). Striking in the center of the bars produces the best sound, but there are instances where playing on the inner edges of the bars is necessary. When striking the end of a bar, it is important to strike the bar as close to the edge as possible in order to get the most tone out of the bar. When playing in a two-mallet context, I nearly always strike the center of the bars, in order to get the fullest sound that I can. With four-mallet playing however, there are times when striking the center of the bars is impossible or impractical. With certain chord voicings, playing on the ends of bars can be necessary.

Fig. 19: Drop 2 voicing of Ebmin9 in bar centers.

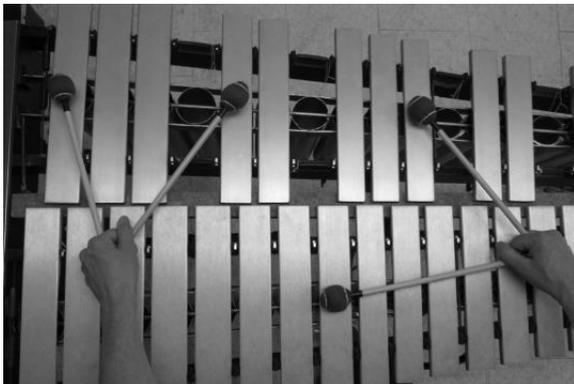
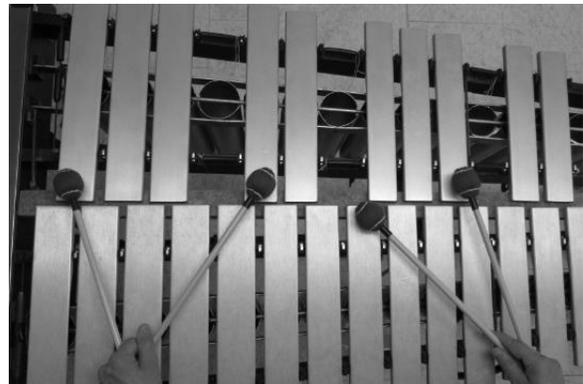


Fig. 20: Drop 2 voicing of Ebmin9 on bar ends.

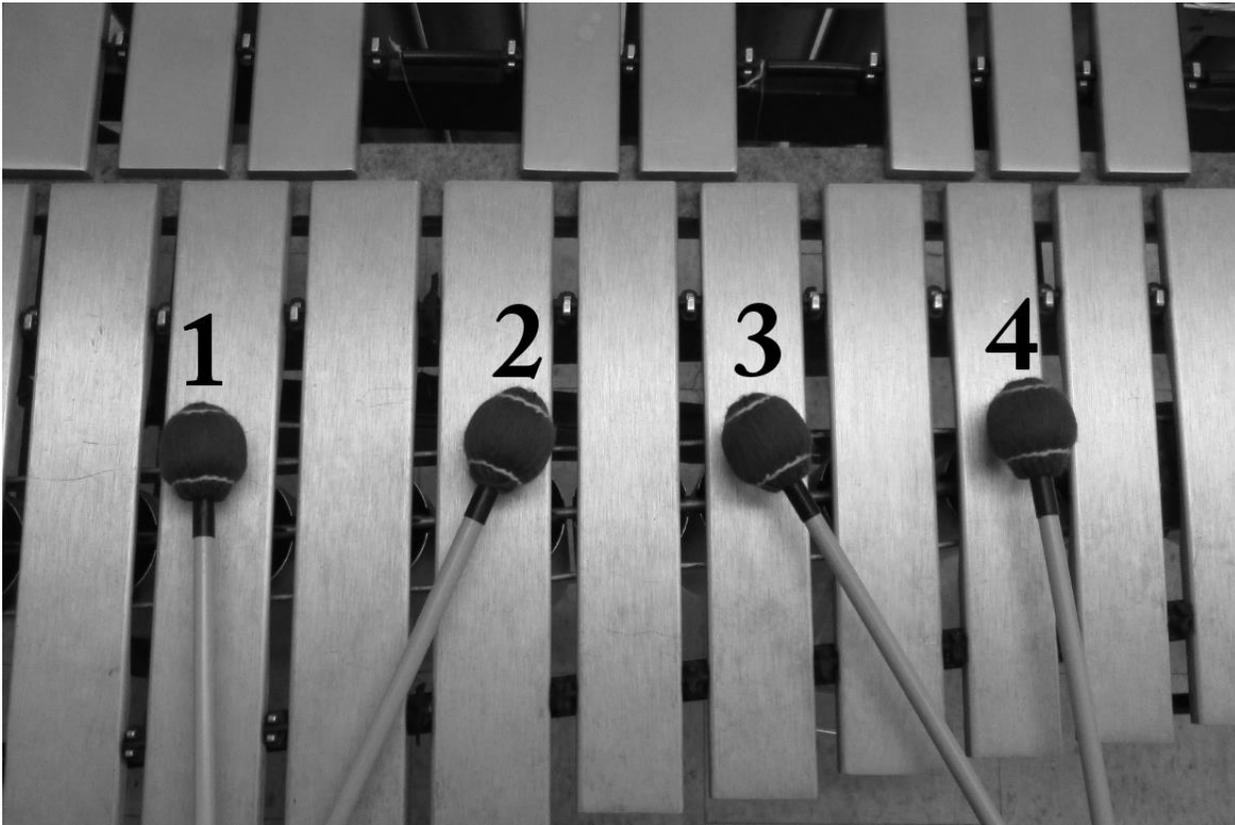


2.3 STICKING CHOICES

2.3.1 1-2-3-4 STICKINGS

When playing chords on the vibraphone, there are a variety of sticking options that can be used. In this section, when mentioning sticking choices, “1” will refer to the outer left mallet, “2” to the inner left mallet, “3” to the inner right mallet, and “4” to the outer right mallet (see fig. 21). When playing four-note chord voicings, using a 1-2-3-4 mallet sticking is the most practical, where the lowest note is played with mallet “1”, the second lowest note is played with mallet “2”, and so on. When utilizing a “block chord” approach, where several chord voicings are played in succession, the 1-2-3-4 sticking will usually be the best choice, as it allows you to play successive chords with the least amount of movement.

Fig. 21: Numbering system for mallets: 1 refers to the outer left mallet, 2 to the inner left mallet, 3 to the inner right mallet, and 4 to the outer right mallet.



2.3.2 1-3-2-4 STICKINGS

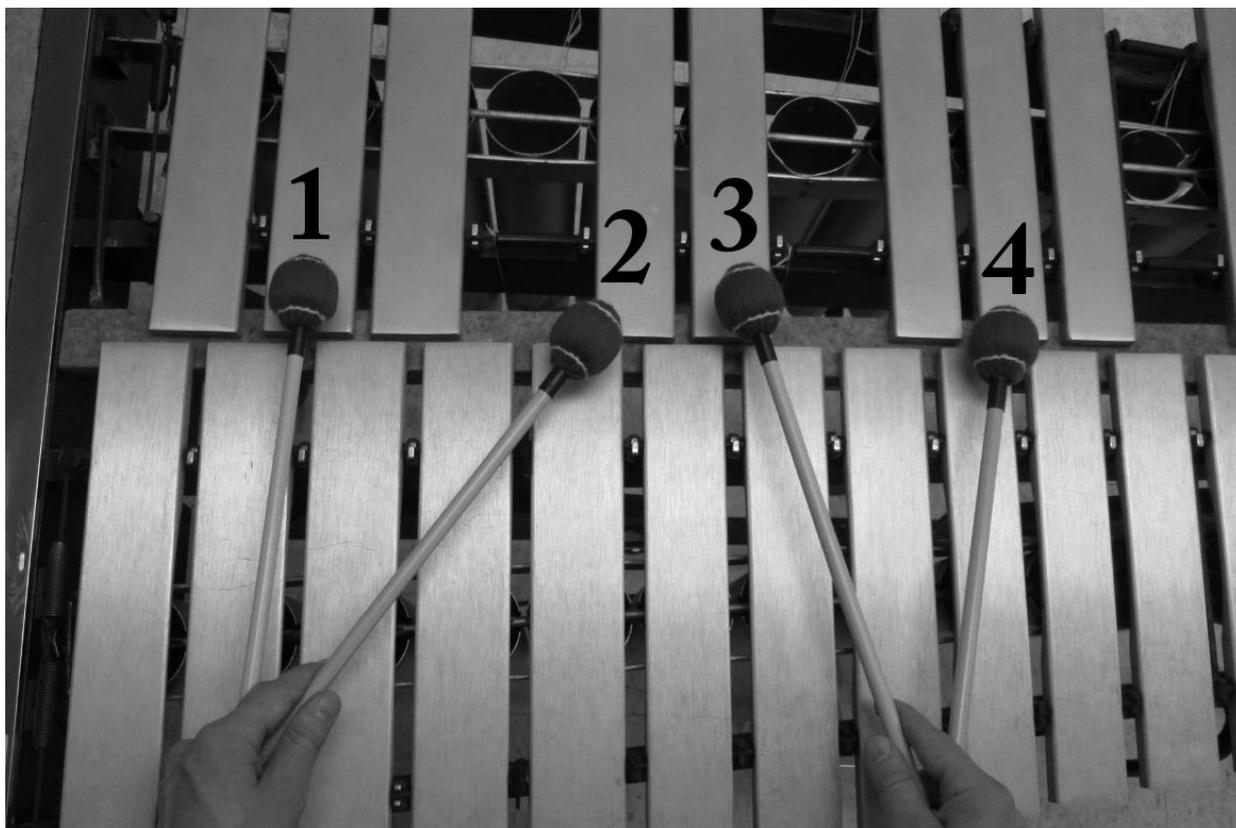
With certain chord shapes, crossing your inner two mallets, and utilizing a 1-3-2-4 sticking, is another option to consider (see fig. 22). The advantage of this sticking is that it allows you to play in the center of the bars in instances where a 1-2-3-4 sticking would force you to strike some or all of the bars on their ends. This is a good option for chord voicings where the pitches alternate between accidentals and naturals. While this will produce a better sound overall, it will also cause you to move your mallets a larger distance when switching between chord voicings.

Fig. 22: In this example, a closed position rootless voicing of Fmin9 is played using a 1-3-2-4 sticking, allowing the player to strike each bar in its center.



In situations where you will be playing successive chords, striking on the ends of all or most bars will make the passage easier to execute (see fig. 23). This choice will always mean that you are moving your mallets the least.

Fig. 23: Alternatively, the same Fmin9 voicing can be played on the bar ends when speed is a concern, making movement between chords easier.



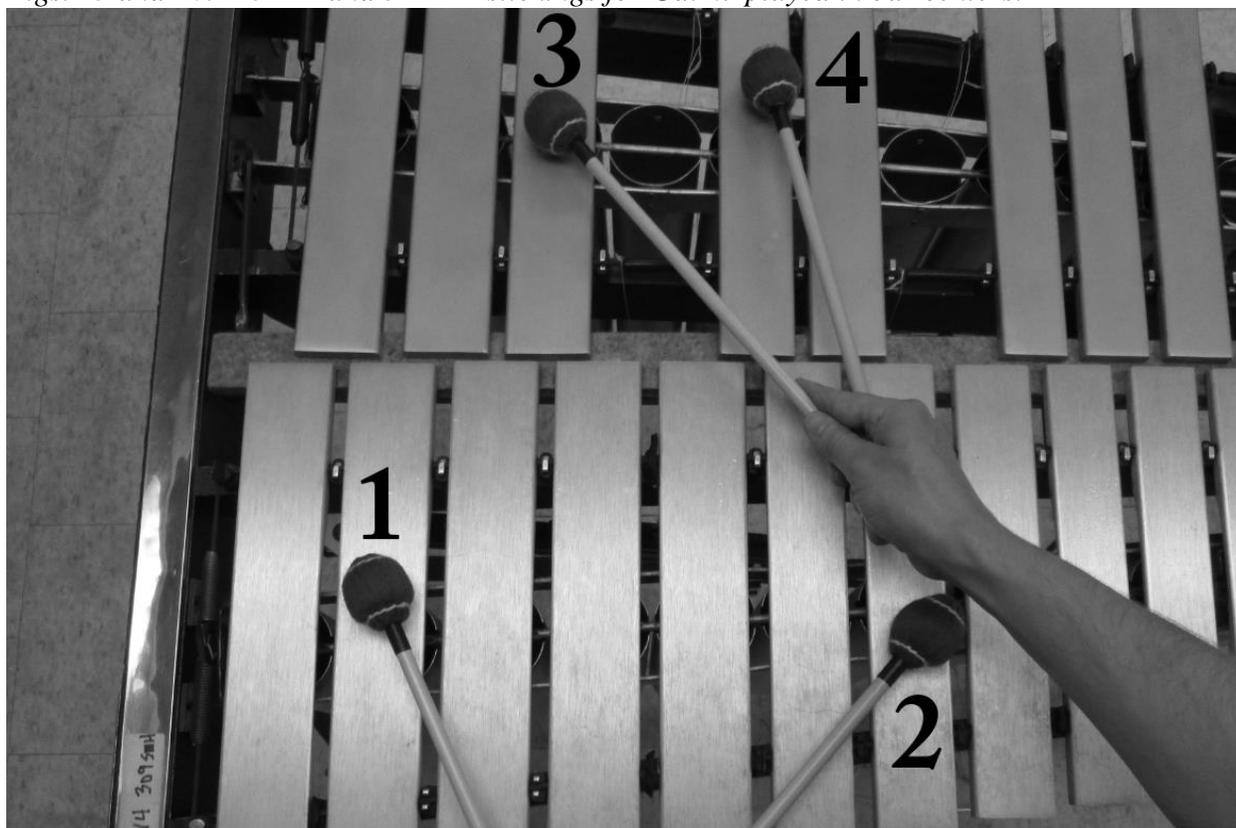
2.3.3 1-3-4-2 AND 3-1-2-4 STICKINGS

The remaining sticking permutations that we can use are 1-3-4-2 and 3-1-2-4 stickings. These options are specifically helpful when dealing with chord voicings where the center two voices are naturals and the outer voices are accidentals, or if the center two voices are accidentals and the outer voices are naturals. These stickings allow you to strike the bar centers in situations where a 1-2-3-4 sticking would need to be played on the bar ends, though they can be awkward to execute (see figs. 24-26).

Fig. 24: 1-2-3-4 sticking voicing for Gdim7 voicing, played on bar ends.



Figs. 25 and 26: 1-3-4-2 and 3-1-2-4 stickings for Gdim7 played in bar centers.



2.4 STICKING CHOICES WITH PRACTICAL APPLICATIONS

Each of the chordal exercises in this book should be practiced in two ways: by striking the center of the bars for as many notes as possible, and by striking all of the bars on their ends. This will help you develop the flexibility to adjust your striking positions for different musical situations. The number of bars that you will be able to strike in their centers will vary depending on the chord shape. Compare figs. 27 and 28 showing an Emin9 voicing first with all notes played in the center of the bars, and then with all notes played on the ends of the bars.

Fig. 27: Closed position rootless voicing, 1-2-3-4 voicing of Emin9 with all bars played in their center.

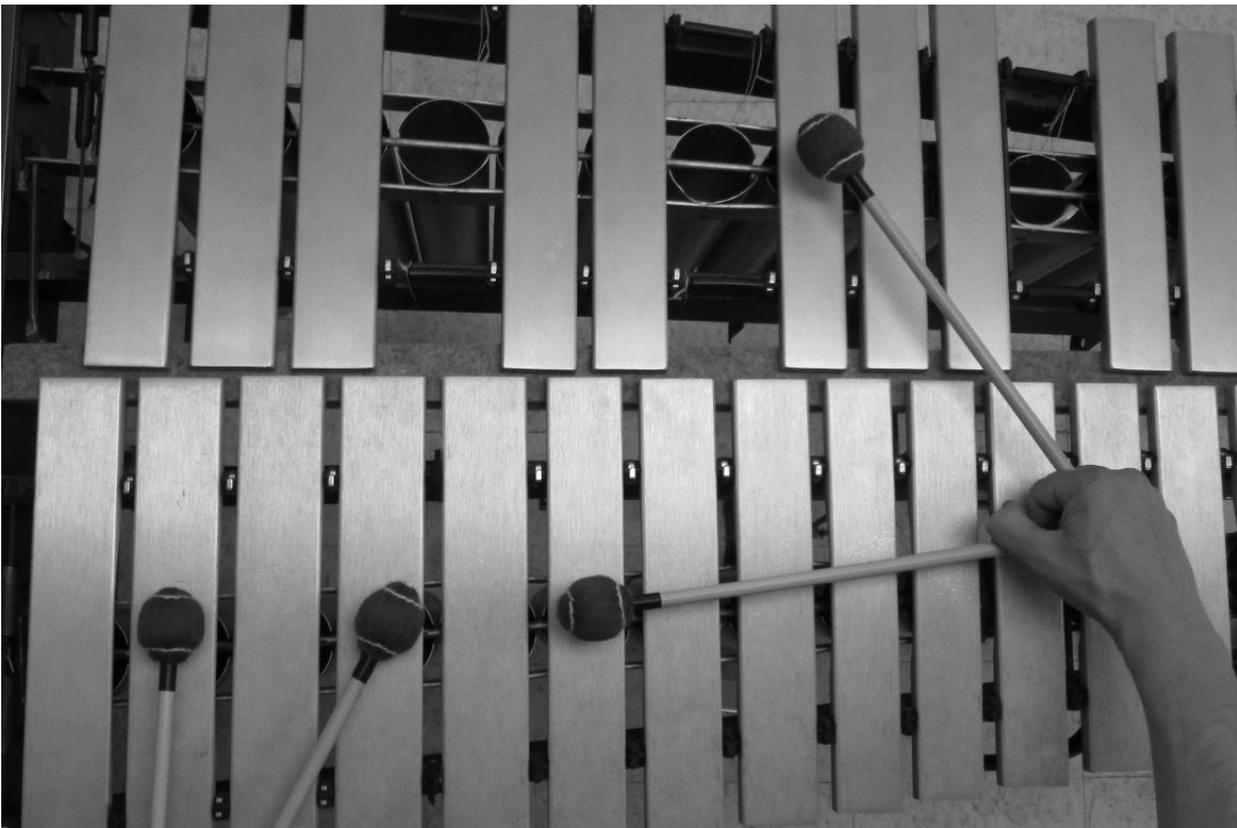
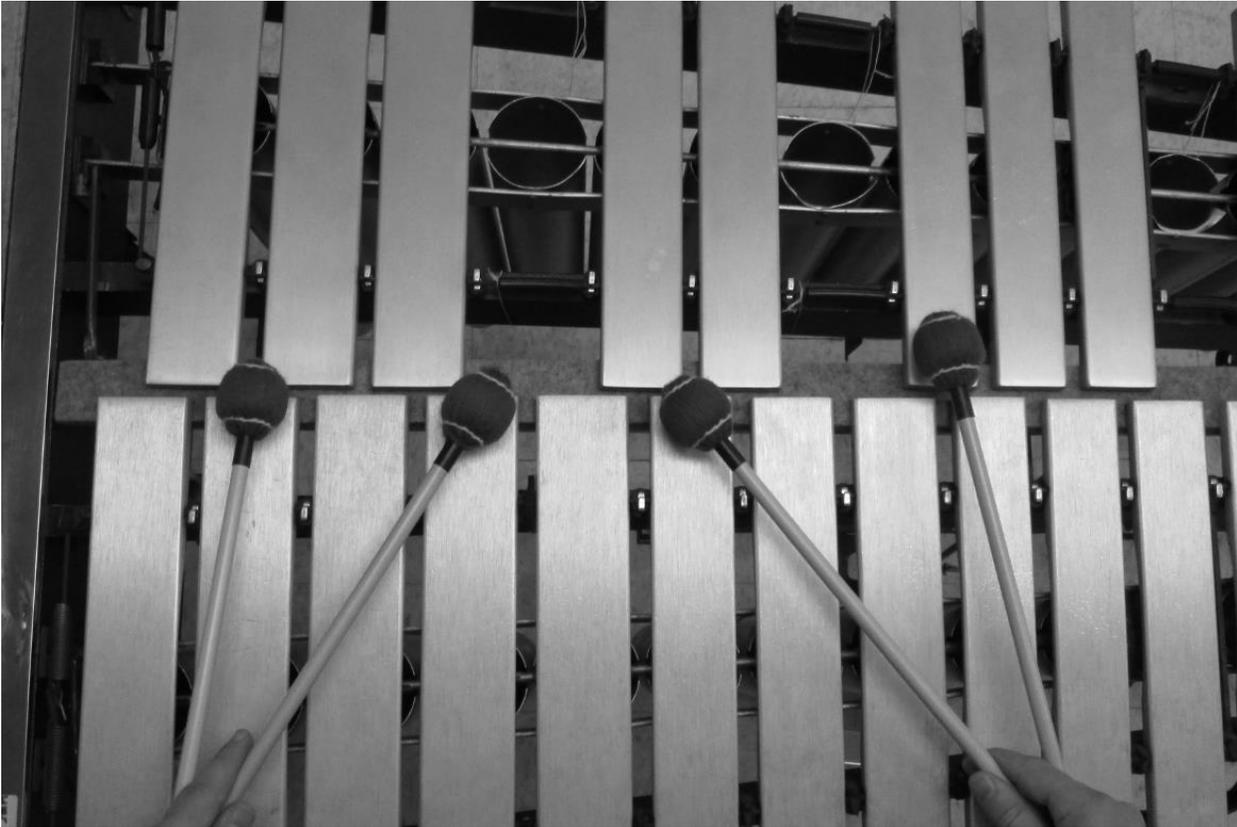
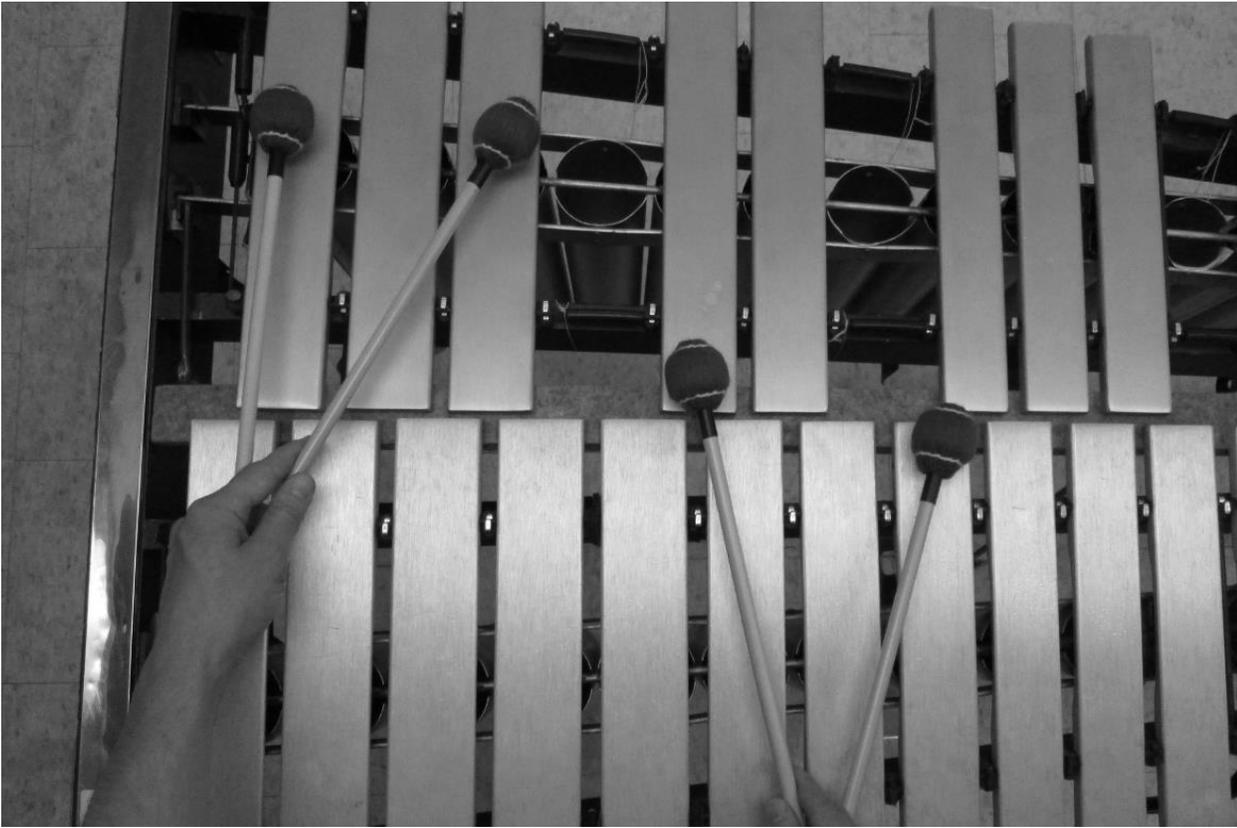


Fig. 28: Closed position rootless voicing of Emin9 played with all bars on their ends.



Because of the shape of certain chord voicings and the striking positions of each bar relative to others, it can sometimes be impossible to play all of the bars in the center. Notice the shape of the chord voicing in fig. 29, in which the Db and F notes played with the right hand can only be struck on the ends of the bars. The Gb and Bb notes played with the left hand, however, can be struck either in their centers or on their ends without any difficulty.

Fig. 29: Closed position rootless voicing of Ebmin9. Due to the shape of the chord, the Db and F bars played in the right hand can only be struck on the ends.



While striking the bar centers will produce a better sound, playing on the bar ends will allow you to play faster due to the closer proximity of bar ends to one another. I recommend using these two techniques interchangeably in your own playing, depending on how fast you need to play, as well as what you find most comfortable. If I am able to strike the bars in the center, I generally will. When playing a fast-moving chordal idea, however, I will opt for striking most or all of the bars on their ends in order to reduce the movement necessary between chords.

CHAPTER 3: CHORDAL VOICINGS AND CONCEPTS

3.1 CLOSED POSITION VOICINGS AND INVERSIONS

Closed position voicings are chordal voicings where the notes of the chord are played as close as possible. Typically, this type of voicing would be within the range of a single octave. Closed position voicings are a good starting point for the exercises covered in this book, as becoming familiar and comfortable with them will be a good primer for the topics discussed in the subsequent chapters of this book. This chapter examines inversions of closed position voicings and includes exercises that cover the entire range of the vibraphone.

The following exercises go through the inversions of major, minor, dominant, and half-diminished chords, and should be practiced slow first. I recommend using a metronome and starting at $\text{♩}=30$ bpm. Practice them using both mallet placement options that we have discussed: aiming for the bar centers wherever possible, as well as playing all of the bars on their ends. Gradually work up your tempo, increasing your metronome by a few beats per minute (bpm) at a time. Our goal is to work towards and increase our fastest comfortable tempo. Note that with chords that have no accidentals, such as Cmaj9 and Dmin9, striking all of the bars in their centers rather than on their ends does not require extra movement.

In the exercises on the subsequent pages, 9th chord inversions are shown ascending and descending an octave, starting with the 3rd voice of the chord as the lowest pitch. The exercises begin in the low register of the instrument and ascend chromatically to cover all twelve chords. Note that dominant 9th and half-diminished 7th chords are included in the same exercise. This is because the voicings accommodate both chords.

Exercise 1: Major 9th chord inversions.

Major 9th Inversions

D^bMA⁹ **DMA⁹**

E^bMA⁹ **E_bMA⁹**

FMA⁹ **G^bMA⁹**

GMA⁹ **A^bMA⁹**

A_bMA⁹ **B^bMA⁹**

BMA⁹ **CMA⁹**

Exercise 2: Minor 9th chord inversions.

Minor 9th Inversions

D_{mi}9 *E^b_{mi}9*

E_{mi}9 *F_{mi}9*

F[#]_{mi}9 *G_{mi}9*

A^b_{mi}9 *A_{mi}9*

B^b_{mi}9 *B_{mi}9*

C_{mi}9 *C[#]_{mi}9*

Exercise 3: Dominant 9th and half-diminished 7th chord inversions.

Dominant 9th and Half-Diminished 7th Inversions

The musical score consists of seven staves, each containing two measures of chords. The chords are as follows:

- Staff 1: $Bb9$, $Dm7b5$
- Staff 2: $B9$, $D\#m7b5$, $C9$, $E m7b5$
- Staff 3: $Db9$, $Fm7b5$, $D9$, $F\#m7b5$
- Staff 4: $Eb9$, $Gm7b5$, $E9$, $G\#m7b5$
- Staff 5: $F9$, $A m7b5$, $F\#9$, $A\#m7b5$
- Staff 6: $G9$, $Bm7b5$, $Ab9$, $Cm7b5$
- Staff 7: $A9$, $C\#m7b5$

3.2 CLOSED POSITION ii-V-I PROGRESSIONS

It is important to be comfortable playing ii-V-I progressions, as they are one of the most commonly used harmonic patterns in jazz. This chapter covers closed position voicings of both the major ii-V-I and minor ii $\bar{\flat}$ -V-i progressions. Two inversions are covered, one with the 3rd degree of the ii chord in the low voice (position A), and another with the 7th degree of the ii chord in the low voice (position B). Note the voice leading present between the 3rd and 7th degrees of each of the chords as you work through these exercises. The 3rd and 7th degrees act as leading tones and either resolve downward to or become the leading tone for the next chord.

To illustrate this, look at fig. 30 below. The 3rd degree of the Dmin9 chord (F) becomes the 7th of the G9 chord, which then resolves down to the 3rd degree of the Cmaj9 chord (E). The 7th degree of the Dmin9 chord (C) resolves down to the 3rd degree of the G9 chord (B), which becomes the 7th degree of the Cmaj9 chord. Similarly, the 3rd degree of the Dmin7(b5) chord (F) becomes the 7th of the G7(b9) chord, which then resolves down to the 3rd degree of the Cmin9 chord (Eb). The 7th degree of the Dmin7(b5) chord (C) resolves down to the 3rd degree of the G7(b9) chord (B), which then resolves down to the 7th degree of the Cmin9 chord (Bb). In the exercises of this chapter, practice with a metronome starting at $\text{♩}=30$ bpm, and gradually increase your metronome speed by a few beats per minute (bpm) at a time. Work towards and build upon your fastest comfortable tempo. Note that for dominant 7th chords, the 13th is interchangeable with the 5th. Additionally, for major 9th chords, the 5th is interchangeable with the 6th. These options are notated in the exercises.

Fig. 30: Major and minor closed position ii-V-I voicings.



Exercise 4: Major ii-V-I chord progression voicings (position A).

Major ii-V-I (Position A)

The image displays 12 different Major ii-V-I chord progression voicings, arranged in six rows of two staves each. Each progression is shown in a 4/4 time signature with a treble clef. The chords are represented by block chords with stems and flags. The progressions are as follows:

- Row 1: D_{mi}^9 G^9 C_{MA}^9 | $C\#_{mi}^9$ $F\#^9$ B_{MA}^9
- Row 2: C_{mi}^9 F^9 $B\flat_{MA}^9$ | B_{mi}^9 E^9 A_{MA}^9
- Row 3: $B\flat_{mi}^9$ $E\flat^9$ $A\flat_{MA}^9$ | A_{mi}^9 D^9 G_{MA}^9
- Row 4: $G\#_{mi}^9$ $C\#^9$ $F\#_{MA}^9$ | G_{mi}^9 C^9 F_{MA}^9
- Row 5: $F\#_{mi}^9$ B^9 E_{MA}^9 | F_{mi}^9 $B\flat^9$ $E\flat_{MA}^9$
- Row 6: E_{mi}^9 A^9 D_{MA}^9 | $E\flat_{mi}^9$ $A\flat^9$ $D\flat_{MA}^9$

Notes in parenthesis can be played instead of the 5th degree of the chord to create a 13th chord.

Exercise 5: Major ii-V-I chord progression voicings (position B).

Major ii-V-I (Position B)

System 1: G_{mi}^9 C^9 F_{MA}^9 | $F\#_{mi}^9$ B^9 E_{MA}^9

System 2: F_{mi}^9 Bb^9 E_{bMA}^9 | E_{mi}^9 A^9 D_{MA}^9

System 3: E_{bmi}^9 A^9 D_{bMA}^9 | D_{mi}^9 G^9 C_{MA}^9

System 4: $C\#_{mi}^9$ $F\#^9$ B_{MA}^9 | C_{mi}^9 F^9 B_{bMA}^9

System 5: B_{mi}^9 E^9 A_{MA}^9 | B_{bmi}^9 E^9 A_{bMA}^9

System 6: A_{mi}^9 D^9 G_{MA}^9 | A_{bmi}^9 D^9 G_{bMA}^9

Notes in parenthesis can be played instead of the 5th degree of the chord to create a 13th chord.

Exercise 6: Minor ii-V-i chord progression voicings (position A).

Minor ii-V-i (Position A)

$D\#_{mi}7b5$ $G\#7b9$ $C\#_{mi}9$ $D_{mi}7b5$ $G7b9$ $C_{mi}9$

$C\#_{mi}7b5$ $F\#7b9$ $B_{mi}9$ $C_{mi}7b5$ $F7b9$ $Bb_{mi}9$

$B_{mi}7b5$ $E7b9$ $A_{mi}9$ $Bb_{mi}7b5$ $Eb7b9$ $Ab_{mi}9$

$B_{mi}7b5$ $E7b9$ $A_{mi}9$ $G\#_{mi}7b5$ $C\#7b9$ $F\#_{mi}9$

$G_{mi}7b5$ $C7b9$ $F_{mi}9$ $F\#_{mi}7b5$ $B7b9$ $E_{mi}9$

$F_{mi}7b5$ $Bb7b9$ $Eb_{mi}9$ $E_{mi}7b5$ $A7b9$ $D_{mi}9$

Notes in parenthesis can be played instead of the 5th degree of the chord to create a $mi6/9$ chord.

Exercise 7: Minor ii-V-i chord progression voicings (position B).

Minor ii-V-i (Position B)

Line 1: A_{mi7b5} $D7b9$ G_{mi9} | $G\#_{mi7b5}$ $C\#7b9$ $F\#_{mi9}$

Line 2: G_{mi7b5} $C7b9$ F_{mi9} | $F\#_{mi7b5}$ $B7b9$ E_{mi9}

Line 3: F_{mi7b5} $Bb7b9$ Eb_{mi9} | E_{mi7b5} $A7b9$ D_{mi9}

Line 4: $D\#_{mi7b5}$ $G\#7b9$ $C\#_{mi9}$ | D_{mi7b5} $G7b9$ C_{mi9}

Line 5: $C\#_{mi7b5}$ $F\#7b9$ B_{mi9} | C_{mi7b5} $F7b9$ Bb_{mi9}

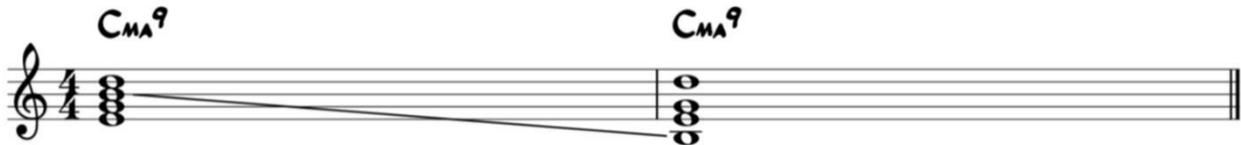
Line 6: B_{mi7b5} $E7b9$ A_{mi9} | Bb_{mi7b5} $Eb7b9$ Ab_{mi9}

Notes in parenthesis can be played instead of the 5th degree of the chord to create a $mi6/9$ chord.

3.3 DROP 2 VOICINGS AND INVERSIONS

This section covers drop 2 voicings. Unlike closed position voicings, which fit within the range of an octave, drop 2 voicings surpass the octave. The larger span of these voicings provides us with a different sound to work with and gives our four-mallet playing a higher level of sophistication. An easy way to form a drop 2 voicing is by dropping the second highest note of a closed position voicing an octave lower (see fig. 31). This closed position voicing of Cmaj9 becomes a drop 2 voicing when the second highest note (B) is lowered an octave.

Fig. 31: Cmaj9 voiced in closed position (on left) and in drop 2 (on right).



This exercises in this chapter cover drop 2 inversions of major, minor, dominant, and half-diminished chords. I recommend practicing them with a metronome starting ♩=30 bpm, and gradually increase your metronome speed. As with the exercises of previous chapters, our goal is to work towards and increase our fastest comfortable tempo. Practice them using both mallet placement options that we have discussed: striking as many bar centers as possible, as well as striking all of the bars on their ends. As in Chapter 1, chords that have no accidentals, like Cmaj9 and Dmin9, should be played in the bar centers. As you work through these exercises, note that these voicings can be applied to more than one chord when they have chord tones in common with one another. For example, voicings of Dmin9 can also be used for voicings of an Fmaj7 as well as a G13sus. Some of the following voicings illustrate this. Note that the voicings on the third page are for both dominant 9th and half-diminished chords, as they can be used interchangeably.

Exercise 8: Major 9th drop 2 chord voicing inversions.

Major 9th Drop 2 Inversions

Two musical staves showing the drop 2 voicing for Db MA9 and D MA9. The first staff is in Bb major (two flats) and contains two measures of Db MA9. The second staff is in D major (two sharps) and contains two measures of D MA9. Each measure consists of a pair of chords connected by a slash, with a double bar line and repeat dots at the end of each pair.

Two musical staves showing the drop 2 voicing for Eb MA9 and E MA9. The first staff is in Eb major (three flats) and contains two measures of Eb MA9. The second staff is in E major (one sharp) and contains two measures of E MA9. Each measure consists of a pair of chords connected by a slash, with a double bar line and repeat dots at the end of each pair.

Two musical staves showing the drop 2 voicing for F MA9 and Gb MA9. The first staff is in F major (one flat) and contains two measures of F MA9. The second staff is in Gb major (three flats) and contains two measures of Gb MA9. Each measure consists of a pair of chords connected by a slash, with a double bar line and repeat dots at the end of each pair.

Two musical staves showing the drop 2 voicing for G MA9 and Ab MA9. The first staff is in G major (one sharp) and contains two measures of G MA9. The second staff is in Ab major (three flats) and contains two measures of Ab MA9. Each measure consists of a pair of chords connected by a slash, with a double bar line and repeat dots at the end of each pair.

Two musical staves showing the drop 2 voicing for A MA9 and Bb MA9. The first staff is in A major (three sharps) and contains two measures of A MA9. The second staff is in Bb major (two flats) and contains two measures of Bb MA9. Each measure consists of a pair of chords connected by a slash, with a double bar line and repeat dots at the end of each pair.

Two musical staves showing the drop 2 voicing for C MA9 and Db MA9. The first staff is in C major (no sharps or flats) and contains two measures of C MA9. The second staff is in Db major (three flats) and contains two measures of Db MA9. Each measure consists of a pair of chords connected by a slash, with a double bar line and repeat dots at the end of each pair.

Exercise 9: Minor 9th drop 2 chord voicing inversions.

Minor 9th Drop 2 Inversions

The image displays twelve musical staves, each representing a different minor 9th drop 2 chord voicing inversion. The chords are arranged in two columns and six rows. Each staff begins with a double bar line and a repeat sign, followed by a sequence of four chords. The first chord of each staff is labeled with its name and a superscripted '9'. The chords are: D^{Mi}9, E^bMi⁹, E^{Mi}9, F^{Mi}9, F[#]Mi⁹, G^{Mi}9, G[#]Mi⁹, A^{Mi}9, B^bMi⁹, B^{Mi}9, C^{Mi}9, and C[#]Mi⁹. The notation uses a treble clef and a 4/4 time signature. The chords are written as block chords with stems and flags, and are connected by a series of eighth notes. The key signature for each chord is indicated by the number of sharps or flats in the chord name.

Exercise 10: Dominant 9th and half-diminished 7th drop 2 chord voicing inversions.

Dominant 9th and Half-Diminished 7th Drop 2 Inversions

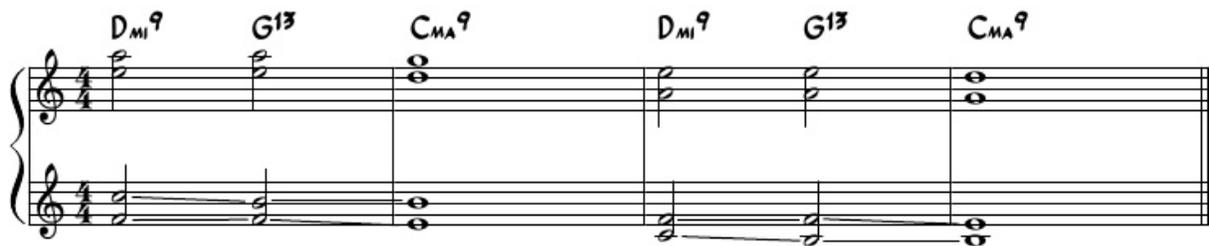
The image displays 12 pairs of chord voicing inversions for dominant 9th and half-diminished 7th chords, arranged in six rows. Each pair is written on a single treble clef staff in 4/4 time. The first measure of each pair shows the dominant 9th chord, and the second measure shows the half-diminished 7th drop 2 inversion. The chords are as follows:

- Row 1: $D^{\flat 9}$ and $F_{MI}7^{\flat 5}$ (first inversion)
- Row 2: $E^{\flat 9}$ and $G_{MI}7^{\flat 5}$ (first inversion)
- Row 3: F^9 and $A_{MI}7^{\flat 5}$ (first inversion)
- Row 4: G^9 and $B_{MI}7^{\flat 5}$ (first inversion)
- Row 5: A^9 and $C^{\sharp}_{MI}7^{\flat 5}$ (first inversion)
- Row 6: B^9 and $D^{\sharp}_{MI}7^{\flat 5}$ (first inversion)
- Row 7: D^9 and $F^{\sharp}_{MI}7^{\flat 5}$ (first inversion)
- Row 8: E^9 and $G^{\sharp}_{MI}7^{\flat 5}$ (first inversion)
- Row 9: $G^{\flat 9}$ and $B^{\flat}_{MI}7^{\flat 5}$ (first inversion)
- Row 10: $A^{\flat 9}$ and $C_{MI}7^{\flat 5}$ (first inversion)
- Row 11: $B^{\flat 9}$ and $D_{MI}7^{\flat 5}$ (first inversion)
- Row 12: C^9 and $E_{MI}7^{\flat 5}$ (first inversion)

3.4 DROP 2 ii-V-I PROGRESSIONS

In section 3 of this chapter, we introduced drop 2 voicings and became comfortable applying them to different types of chords. In this section, drop 2 voicings are applied to both Major ii-V-I and minor ii \bar{o} -V-i progressions. We will work through two inversions, starting with the 3rd degree of the chord in the low voice (position A), and then with the 7th degree in the low voice (position B). With these voicings, notice that the 3rd and 7th degrees of the chords will always be played in the left hand. In addition, the 7th degree of the chord will resolve down to or become the 3rd degree of the subsequent chord voicing, and the 3rd degree of the chord will resolve or become the 7th degree of the next chord in this progression (see fig. 32). Additionally, alternate voicings are notated for the tonic chords in the exercises. Practice these with a metronome starting at $\text{♩}=30$ bpm. Work towards and build upon your fastest comfortable tempo.

Fig. 32: Notice the voice leading occurring in the notes played with the left hand.



Exercise 11: Major ii-V-I drop 2 chord progression voicings (position A).

Major ii-V-I Drop 2 Voicings (Position A)

D_{mi}^9 G^{13} C_{MA}^9 $C\#_{mi}^9$ $F\#^{13}$ B_{MA}^9

C_{mi}^9 F^{13} Bb_{MA}^9 B_{mi}^9 E^{13} A_{MA}^9

Bb_{mi}^9 Eb^{13} A_{MA}^9 A_{mi}^9 D^{13} G_{MA}^9

A_{mi}^9 D^{13} G_{MA}^9 G_{mi}^9 C^{13} F_{MA}^9

$F\#_{mi}^9$ B^{13} E_{MA}^9 F_{mi}^9 Bb^{13} E_{MA}^9

E_{mi}^9 A^{13} D_{MA}^9 E_{mi}^9 A^{13} D_{MA}^9

Notes in parenthesis can be played instead of the 7th degree of the chord to create a quartal voicing.

Exercise 12: Major ii-V-I drop 2 chord progression voicings (position B).

Major ii-V-I Drop 2 Voicings (Position B)

G_{mi}^9 C^{13} F_{MA}^9 $F\#_{mi}^9$ B^{13} E_{MA}^9

F_{mi}^9 Bb^{13} Eb_{MA}^9 E_{mi}^9 A^{13} D_{MA}^9

Eb_{mi}^9 Ab^{13} Db_{MA}^9 D_{mi}^9 G^{13} C_{MA}^9

$C\#_{mi}^9$ $F\#^{13}$ B_{MA}^9 C_{mi}^9 F^{13} Bb_{MA}^9

B_{mi}^9 E^{13} A_{MA}^9 Bb_{mi}^9 Eb^{13} Ab_{MA}^9

A_{mi}^9 D^{13} G_{MA}^9 Ab_{mi}^9 Db^{13} Gb_{MA}^9

Notes in parenthesis can be played instead of the 5th degree of the chord to create a quartal voicing.

Exercise 13: Minor ii-V-i drop 2 chord progression voicings (position A).

Minor ii-V-i Drop 2 Voicings (Position A)

$D^{\#}_{mi}7^{\flat 5}$ $G^{\#}7^{\flat 9}$ $C^{\#}_{mi}9$ $D_{mi}7^{\flat 5}$ $G7^{\flat 9}$ $C_{mi}9$

$C^{\#}_{mi}7^{\flat 5}$ $F^{\#}7^{\flat 9}$ $B_{mi}9$ $C_{mi}7^{\flat 5}$ $F7^{\flat 9}$ $B^{\flat}_{mi}9$

$B_{mi}7^{\flat 5}$ $E7^{\flat 9}$ $A_{mi}9$ $B^{\flat}_{mi}7^{\flat 5}$ $E^{\flat}7^{\flat 9}$ $A^{\flat}_{mi}9$

$A_{mi}7^{\flat 5}$ $D7^{\flat 9}$ $G_{mi}9$ $G^{\#}_{mi}7^{\flat 5}$ $C^{\#}7^{\flat 9}$ $F^{\#}_{mi}9$

$G_{mi}7^{\flat 5}$ $C7^{\flat 9}$ $F_{mi}9$ $F^{\#}_{mi}7^{\flat 5}$ $B7^{\flat 9}$ $E_{mi}9$

$F_{mi}7^{\flat 5}$ $B^{\flat}7^{\flat 9}$ $E^{\flat}_{mi}9$ $E_{mi}7^{\flat 5}$ $A7^{\flat 9}$ $D_{mi}9$

Notes in parenthesis can be played instead of the 7th degree of the chord to create a mi6/9 chord.

Exercise 14: Minor ii-V-i drop 2 chord progression voicings (position B).

Minor ii-V-i Drop 2 Voicings (Position B)

Chord progressions shown in the image:

Row 1: $A_{mi}7b5$ $D7b9$ $G_{mi}9$ | $G\#_{mi}7b5$ $C\#7b9$ $F\#_{mi}9$

Row 2: $G_{mi}7b5$ $C7b9$ $F_{mi}9$ | $F\#_{mi}7b5$ $B7b9$ $E_{mi}9$

Row 3: $F_{mi}7b5$ $Bb7b9$ $Eb_{mi}9$ | $E_{mi}7b5$ $A7b9$ $D_{mi}9$

Row 4: $D\#_{mi}7b5$ $G\#7b9$ $C\#_{mi}9$ | $D_{mi}7b5$ $G7b9$ $C_{mi}9$

Row 5: $C\#_{mi}7b5$ $F\#7b9$ $B_{mi}9$ | $C_{mi}7b5$ $F7b9$ $Bb_{mi}9$

Row 6: $B_{mi}7b5$ $E7b9$ $A_{mi}9$ | $Bb_{mi}7b5$ $Eb7b9$ $Ab_{mi}9$

Notes in parenthesis can be played instead of the 7th degree of the chord to create a $mi6/9$ chord.

3.5 ALTERED DOMINANTS, MELODIC MINOR, AND DIMINISHED SCALES

Within this chapter, both diminished scales and melodic minor scales are introduced, and their applications in the context of dominant chords are addressed. In jazz, we think of the melodic minor scale as a minor scale that has natural (or raised) 6th and 7th degrees of the scale. You can construct a melodic minor scale by lowering the 3rd degree of a major scale, or by raising the 6th and 7th scale degrees of a natural (or Aeolian) minor scale (see fig. 33).

Fig. 33: C melodic minor. Notice the minor 3rd and natural or raised 6th and 7th scale degrees.



When building dominant chords, we have the option of using a melodic minor scale instead of the Mixolydian scale (or mode). Using a melodic minor scale will change some of the chord tones that would normally be present in the chord. The melodic minor scales that are most frequently applied to dominant function chords are the scale built starting a half step above the root of the chord, as well as the scale built starting a perfect 5th above the root. As an example, the scales relating to a G dominant chord would be A^b melodic minor and D melodic minor. Using the A^b melodic minor scale will result in a fully altered G dominant 7th chord. A^b and A[#] become voicing options as the b9th and #9th degrees of the chord, and D^b and D[#] become options as the b5th, #5th, or the #11 or b13 degrees of the chord. With the four altered notes to choose from, there are multiple possibilities for voicings built from this scale (see fig. 34). In addition to the chord symbols listed below, you may also see G7alt notated when referring to this specific chord-scale relationship.

Using the D melodic minor scale results in a G dominant 7th chord with only one altered note (C[#]). This is an upper altered extension of the chord, and functions as the #11th. Since this chord tone is the only altered note within the chord, it is what defines and makes this chord sound unique. The 9th

and 13th degrees of the chord remain unaltered and are also frequently used in voicings of this chord. With the limitations of four-mallet playing, we cannot play both leading tones as well as all of the upper extensions of this chord simultaneously. Instead, we must choose which chord voices to exclude in our voicings. See fig. 34 for some of these voicing options. In addition to its application over a V7 chord, this particular chord-scale relationship is also frequently used over the “back door” progression (a bVII7 chord resolving to the tonic chord).

Fig. 34: Ab and D melodic minor scales applied to a G7 chord, with resulting chord voicing possibilities.

The figure consists of four staves of musical notation in 4/4 time, all in the key of G major.

- Staff 1:** Shows the *Ab melodic minor scale* starting on G². The notes are G², A², B², C³, D³, E³, F³, G³.
- Staff 2:** Shows *Resulting chord possibilities and voicings* for the Ab scale. Four chords are shown: G7^{b5b9}, G7^{#5#9}, G7^{#5b9}, and G7^{b5#9}.
- Staff 3:** Shows the *D melodic minor scale* starting on G². The notes are G², A², B², C³, D³, E³, F³, G³. A *Resulting chord* G¹³^{#11} is shown at the end of the staff.
- Staff 4:** Shows *Some voicing options that include the #11*. Three chords are shown: G⁹^{#11}, G⁹^{#11}, and G¹³^{#11}.

Alternatively, if we wanted to play a voicing that included more than 4 notes, we could achieve this sound by holding down the pedal and playing the notes with a series of two or more attacks.

In addition to using melodic minor scales to build dominant chords, we can also use the diminished or octatonic scale. This scale is built with a series of whole and half steps, and because of

its symmetry, there are only 3 different diminished scales and chords. This is because every minor third repeats. Therefore, diminished scales built off of F, Ab, B, and D all share the same pitch collection. The same is true for F#, A, C, and Eb, as well as for G, Bb, Db, and E (see fig. 35).

Fig. 35: Diminished scales: Note that the F diminished scale is the same as the Ab diminished, B diminished, and D diminished scales. The F# diminished scale is the same as the A, C, and Eb diminished scales, and the G diminished scale is the same as the Bb, Db, and E diminished scales.



In the exercises of this chapter, we will apply these chord-scale relationships to ii-V-I progressions. We will also work through diminished chordal patterns in order to become comfortable playing diminished chords around the instrument. Practice these exercises with a metronome starting at ♩=30 bpm, and gradually increase your speed. Work towards increasing your fastest comfortable tempo.

Exercise 15: Major ii-V-I chord progression voicings with altered dominant (position A).

Major ii-V-I with Altered Dominant (Position A)

D_{mi}^9 $G7^{#5\#9}$ C_{MA}^9 $C\#_{mi}^9$ $F\#7^{5\#9}$ B_{MA}^9

C_{mi}^9 $F7^{5\#9}$ Bb_{MA}^9 B_{mi}^9 $E7^{5\#9}$ A_{MA}^9

Bb_{mi}^9 $Eb7^{5\#9}$ Ab_{MA}^9 A_{mi}^9 $D7^{5\#9}$ G_{MA}^9

Ab_{mi}^9 $Db7^{5\#9}$ Gb_{MA}^9 G_{mi}^9 $C7^{5\#9}$ F_{MA}^9

$F\#_{mi}^9$ $B7^{5\#9}$ E_{MA}^9 F_{mi}^9 $Bb7^{5\#9}$ Eb_{MA}^9

E_{mi}^9 $A7^{5\#9}$ D_{MA}^9 Eb_{mi}^9 $Ab7^{5\#9}$ Db_{MA}^9

Exercise 16: Major ii-V-I chord progression voicings with altered dominant (position B).

Major ii-V-I with Altered Dominant (Position B)

G_{mi}^9 $C7^{#5b9}$ F_{MA}^9 $F\#_{mi}^9$ $B7^{#5b9}$ E_{MA}^9

F_{mi}^9 $Bb7^{#5b9}$ Eb_{MA}^9 E_{mi}^9 $A7^{#5b9}$ D_{MA}^9

Eb_{mi}^9 $Ab7^{#5b9}$ Db_{MA}^9 D_{mi}^9 $G7^{#5b9}$ C_{MA}^9

$C\#_{mi}^9$ $F\#7^{#5b9}$ B_{MA}^9 C_{mi}^9 $F7^{#5b9}$ Bb_{MA}^9

B_{mi}^9 $E7^{#5b9}$ A_{MA}^9 Bb_{mi}^9 $Eb7^{#5b9}$ Ab_{MA}^9

A_{mi}^9 $D7^{#5b9}$ G_{MA}^9 Ab_{mi}^9 $Db7^{#5b9}$ Gb_{MA}^9

Exercise 17: Major ii-V-I chord progression voicings with 13b9 dominant (position A).

Major ii-V-I with 13b9 Dominant (Position A)

D_{mi}^9 G^{13b9} C_{MA}^9 $C\#_{mi}^9$ $F\#^{13b9}$ B_{MA}^9
 C_{mi}^9 F^{13b9} Bb_{MA}^9 B_{mi}^9 E^{13b9} A_{MA}^9
 Bb_{mi}^9 Eb^{13b9} Ab_{MA}^9 A_{mi}^9 D^{13b9} G_{MA}^9
 Ab_{mi}^9 Db^{13b9} Gb_{MA}^9 G_{mi}^9 C^{13b9} F_{MA}^9
 $F\#_{mi}^9$ B^{13b9} E_{MA}^9 F_{mi}^9 Bb^{13b9} Eb_{MA}^9
 E_{mi}^9 A^{13b9} D_{MA}^9 Eb_{mi}^9 Ab^{13b9} Db_{MA}^9

Notes in parenthesis can be played instead of the 7th degree in the major chord to create a major 6/9 chord.

Exercise 18: Major ii-V-I chord progression voicings with 13b9 dominant (position B).

Major ii-V-I with 13b9 Dominant (Position B)

G_{mi}^9 C^{13b9} F_{MA}^9 $F\#_{mi}^9$ B^{13b9} E_{MA}^9

F_{mi}^9 Bb^{13b9} Eb_{MA}^9 E_{mi}^9 A^{13b9} D_{MA}^9

Eb_{mi}^9 A^{13b9} D_{MA}^9 D_{mi}^9 G^{13b9} C_{MA}^9

$C\#_{mi}^9$ $F\#^{13b9}$ B_{MA}^9 C_{mi}^9 F^{13b9} Bb_{MA}^9

B_{mi}^9 E^{13b9} A_{MA}^9 Bb_{mi}^9 E^{13b9} A_{MA}^9

A_{mi}^9 D^{13b9} G_{MA}^9 A_{mi}^9 D^{13b9} G_{MA}^9

Notes in parenthesis can be played instead of the 7th degree in the major chord to create a major 6/9 chord.

Exercise 19: "Back door" ii-V-I (iv-bVII-I) chord progression voicings with 9#11 dominant.

Back Door ii-V-I

Chord progressions for Exercise 19:

Row 1: A_{mi}^9 $D^{9\#11}$ E_{MA}^7 | A_{bmi}^9 $D_{b9\#11}$ E_{bMA}^7

Row 2: G_{mi}^9 $C^{9\#11}$ D_{MA}^7 | $F_{\#mi}^9$ $B^{9\#11}$ $C_{\#MA}^7$

Row 3: F_{mi}^9 $B_{b9\#11}$ C_{MA}^7 | E_{mi}^9 $A^{9\#11}$ B_{MA}^7

Row 4: E_{bmi}^9 $A_{b9\#11}$ B_{bMA}^7 | D_{mi}^9 $G^{9\#11}$ A_{MA}^7

Row 5: $C_{\#mi}^9$ $F_{\#9\#11}$ A_{bMA}^7 | C_{mi}^9 $F^{9\#11}$ G_{MA}^7

Row 6: B_{mi}^9 $E^{9\#11}$ $F_{\#MA}^7$ | B_{bmi}^9 $E_{b9\#11}$ F_{MA}^7

Diminished Exercise 1

$D\flat 7 G7$
 $E7 B\flat 7$

$D7 A\flat 7$
 $F7 B7$

$E\flat 7 A7$
 $G\flat 7 C7$

Note that each line can be applied to four 7th chords, as listed above.

Diminished Exercise 2

The musical score consists of six staves of music, each with a set of four 7th chords listed above it. The chords are: **D^b7 G⁷ E⁷ B^b7** (Staff 1), **D⁷ A^b7 F⁷ B⁷** (Staff 2), and **E^b7 A⁷ G^b7 C⁷** (Staff 3). The music is written in 4/4 time and features a melodic line with eighth and sixteenth notes, and a bass line with chords. The exercise is divided into three systems of two staves each.

Note that each line can be applied to four 7th chords, as listed above .

CHAPTER 4: APPLYING PIANISTIC CHORDAL SOLO TECHNIQUES TO THE VIBRAPHONE

4.1 MILT BUCKNER: EARLY BLOCK CHORD SOLOING WITH AN ANALYSIS OF HIS SOLO ON EVIL GAL BLUES

Milt Buckner was born on July 10, 1915 in St. Louis, Missouri. At the age of nine, he moved to Detroit to live with his uncle John Tobias, who was a trombonist in the Earl Walton Orchestra. He began playing piano, and by his mid-teens, he was writing arrangements for his uncle's group. Buckner's talent for arranging did not go unnoticed, and in 1932, he joined a group led by drummer Don Cox. During this time, Milt Buckner began developing the “locked hand” or “block chord” style of playing, which would be adopted by countless jazz pianists.¹ Of note, Milt Buckner was the pianist and arranger for Lionel Hampton's big band from 1941-1948.

A great example of his “locked hands” style can be heard on Dinah Washington's 1943 recording of *Evil Gal Blues*. On the recording, Buckner begins the recording with an improvised intro. He plays three choruses, using his “locked hands” approach almost exclusively. Listening to the recording, his interest and experience in arranging for larger ensembles is apparent, as what he plays is very similar to what one might hear in a big band arrangement.

Buckner begins by playing descending chromatic minor thirds in his right hand, along with a descending bass line in his left hand in measures 1-3. In measure 4, Buckner begins to use a “locked hands” approach, playing a fast descending line of diminished seventh chords (see fig. 36). From this point on, his solo is composed almost entirely using this “locked hands” approach.

1. Mazurkiewicz, Margaret. *Contemporary Black Biography*. Vol. 110. Detroit: Gale, 2014.

Fig. 37: *Cmi6* inversions with a *D* half-diminished passing chord in Buckner's solo on *Evil Gal Blues* (mm. 6-7).



Another concept that Buckner uses frequently throughout this solo is chromaticism. An example of this can be heard in the turnaround, I-ii^m7-V7-I, of the first chorus. Looking at measure 10, Buckner plays a descending chromatic line starting on beat two. He also uses chromaticism starting on beat four, playing a voicing of B6 to lead into C6, as well as on the upbeat of beat 1 of the measure 11 (see fig. 38).

Fig. 38: Buckner's use of chromaticism in *Evil Gal Blues* (mm. 9-12).



Another notable use of passing chords can be heard in the turnaround of the second chorus. Starting in measure 21, Buckner plays an ascending, then descending line that incorporates inversions of *Cmi6*. In this particular example, he uses diminished 7ths as passing chords (see fig. 39).

Fig. 40: Excerpt of Norvo's soli from *I Can't Believe That You're in Love with Me*.

The musical score for Figure 40 consists of two staves. The top staff is for the Vibraphone, and the bottom staff is for the Guitar. Both are in 4/4 time. The Vibraphone part starts with a Dmi7 chord, followed by a G7 chord, and then a Db7 chord. The Guitar part features a melodic line with chromaticism, including a B6 chord leading into a C6 chord.

There are differences worth noting between the Buckner and Norvo examples however. In fig. 39, Buckner incorporates passing diminished 7th chords into his line. Norvo in contrast uses only chord voicings diatonic to the key of C major until the Db7 in the second measure (see fig. 40).

That being said, there are also some similarities between the two recordings. For example, both incorporate chromaticism into their lines (see figs. 41 and 42). In both of the examples, chromaticism is used, with a B6 chord leading into a C6 chord.

Fig. 41: Norvo's use of Chromaticism in *I Can't Believe That You're in Love with Me*.

The musical score for Figure 41 is a single staff in 4/4 time. It features a (B6)C6 chord in the first measure, followed by a B+ chord in the second measure. The score includes chromaticism and a triplet.

Fig. 42: Buckner's use of Chromaticism in *Evil Gal Blues* (mm. 13-14).

The musical score for Figure 42 is a piano accompaniment in 4/4 time. It features a (B6)C6 chord in the first measure, followed by a C6 chord in the second measure, and then a B6 chord in the third measure. The score includes chromaticism and a triplet.

A full transcription of Buckner's solo is included on the following pages. While his solo cannot be played on the vibraphone exactly as it is written, the concepts that Buckner utilizes in his solo can still be applied to the vibraphone. To explore this, I have also included an adaptation of his solo for the vibraphone, as well as insight into how to apply his “locked hands” style to the vibraphone

Example 1: Transcription of Milt Buckner's solo on Evil Gal Blues.

Evil Gal Blues (Intro)

Milt Buckner

Transcribed by Micah Rutschman

The musical score is written for piano in 4/4 time. It consists of five systems of music. The first system contains four measures with chords C7, B7, Bb7, and A7. The second system contains eight measures with chords Eb07, D07, Db07, C07, B07, Bb07, Ab07, G07, Gb07, F07, and E07. The third system contains four measures with chords F7, C6, and F6. The fourth system contains four measures with chords F7, F6, C6, and Dm7 G13b9. The fifth system contains three measures with chords C6 and A C6. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Example 1 (cont.)

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a sequence of chords: C7, F7, and another C7. The lower staff is in bass clef and contains a sequence of notes: C4, E4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8.

The second system of musical notation consists of two staves. The upper staff is in treble clef and contains a sequence of chords: C^{ma}7, C⁶, and another C⁶. The lower staff is in bass clef and contains a sequence of notes: C4, E4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8.

The third system of musical notation consists of two staves. The upper staff is in treble clef and contains a sequence of chords: (F^{ma}7), F^m7, and G7^b9. The lower staff is in bass clef and contains a sequence of notes: C4, E4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and contains a sequence of chords: C⁶, F⁶, C⁶, G7, and C⁶^B. The lower staff is in bass clef and contains a sequence of notes: C4, E4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and contains a sequence of chords: (C^m6) and C⁶. The lower staff is in bass clef and contains a sequence of notes: C4, E4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8.

Example 1 (cont.)

The musical score consists of three systems of piano accompaniment, each with a treble and bass staff. The first system features a treble staff with a melodic line and a bass staff with a bass line. Chords are indicated above the treble staff: F7, (Gb°7), and (F°7). The second system continues the piece with chords C7, C6, F6, and F7. The third system includes chords G7b9, C6, F7, Cm6, F6, F#°7, and G6. The score includes various musical notations such as triplets, slurs, and dynamic markings.

4.1.1 ADAPTING BUCKNER'S SOLO ON EVIL GAL BLUES TO THE VIBRAPHONE

A main purpose of this dissertation is to address the application of pianistic chordal concepts to the vibraphone, and with this in mind, I want to discuss how the concepts that Milt Buckner uses in his solo in *Evil Gal Blues* can be applied to the vibraphone. While the “locked hands” approach demonstrated in Buckner's example uses five notes, vibraphonists typically only hold four mallets, which limits the performer to four-note chord voicings when approaching “block chord” styles. Although excluding a note changes the sound of the chord voicing, the overall effect of the “locked hands” approach can convincingly be achieved on the vibraphone.

To apply this technique to the vibraphone, the simple solution is to exclude the lowest pitch, which is typically played by the pianist's left hand. The pitch is doubling the melody, and without it present, the fundamental chord sounds are still present. Red Norvo's example discussed and shown in fig. 40 takes this approach, with the addition of guitar to play the missing low voice. Buckner's ideas are very playable on the vibraphone, once the line played in his left hand is taken out.

One of the main issues when adapting a piano solo to vibraphone however, is the issue of range. The piano has a range of over seven octaves, from A0 to C8. A standard vibraphone however has a range of 3 octaves, from F3 to F6. Many of the chordal voicings in the piano solos that I discuss use pitches that go above and below the standard vibraphone range. In order to adapt these solos to vibraphone, I have either left notes out, or transposed sections of the solos up an octave.

Fig. 43 shows a phrase as Buckner played it, while fig. 44 shows how the same figure can be adapted to the vibraphone.

Fig. 43: Excerpt of Buckner's intro from *Evil Gal Blues*, showing Buckner's use of "locked hands" technique (mm. 4-7).

Fig. 44: Excerpt of Buckner's intro from *Evil Gal Blues*, adapted for vibraphone (mm.4-7).

In figure 44, I leave lower notes out of the voicings when they drop lower than the standard range of the vibraphone. I believe that there is enough chordal information to retain the harmonic sonority. Alternatively, you could also transpose the figure up an octave in order to play all of the notes in the voicing, with the exception of the lowest voice that doubles the melody. While playing the voicings an octave higher would allow you to play full four-note voicings, it extends out of the "sweet spot" on the vibraphone where chord voicings are typically considered to sound best.

Buckner's solo uses a “locked hands” approach for almost all of the material that he plays on the recording, with the exception of measures 1-3, and a few places throughout the solo where he plays one note instead of a chord voicing. (see figs. 45 and 46 below).

Fig. 45: Excerpt showing Buckner's block chord approach, with passing single melody notes (mm. 12-16).

The musical score for piano is written in 4/4 time. It consists of two systems of music. The first system covers measures 12-14 and is labeled with a C6 chord above the staff. The right hand plays block chords (triads) on the piano, while the left hand plays a simple eighth-note bass line. The second system covers measures 15-16 and is labeled with C7 and F7 chords above the staff. The right hand continues with block chords, and the left hand has a few notes, including a dotted half note in measure 15.

Fig. 46: Adaptation of excerpt above for vibraphone, with passing single melody notes (mm. 12-16).

The musical score for vibraphone is written in 4/4 time and is an adaptation of the piano score. It consists of two systems of music. The first system covers measures 12-14 and is labeled with a C6 chord above the staff. The right hand plays block chords, and the left hand plays a simple eighth-note bass line. The second system covers measures 15-16 and is labeled with C7 and F7 chords above the staff. The right hand continues with block chords, and the left hand has a few notes, including a dotted half note in measure 15.

The excerpt on the previous page, taken from the beginning of Buckner's second chorus, is a good example of how Buckner incorporated single melody notes into his “locked hands” lines. In this specific excerpt, Buckner's use of C as a passing note limits the movement necessary to play the line, making it easier to play. If he were to have played chords instead of single notes, he would have had to move his hands an entire octave within an eighth note's time. As vibraphone bars are spaced farther apart than piano keys, the mallets would need to travel even farther. This makes the incorporation of single melody notes into a block chord phrase a useful technique for vibraphone practice.

One last thought regarding Buckner's solo that translates well to the vibraphone is the use of rolls. There are a few instances throughout the solo where Buckner rolls a chord. This is a great way to vary the texture of lines, and it also works well on the vibraphone. Because of the difference in technique between piano and vibraphone performance, the notes that are being played in each hand of the roll will be different. This does not however change the overall effect of this technique in my opinion.

Milt Buckner's improvisation at the beginning of Dinah Washington's recording of *Evil Gal Blues* is a great example of the “locked hands” approach. Its simplicity and blues-oriented melodic content make it a great starting point for vibraphonists that are interested in learning and applying this approach to their own performance practice. It demonstrates how simpler melodies can be effective, and that using passing single melody notes can help make a line easier to play. Buckner's use of chordal rolls can also be applied to vibraphone, adding some variation to the overall texture. On the following pages, I have included an adaptation of Buckner's solo for the vibraphone.

Example 2: Vibes adaptation of Milt Buckner's solo on Evil Gal Blues.

Evil Gal Blues (Vibes Adaptation)

Milt Buckner

Arranged by Micah Rutschman

The musical score is presented in a standard staff format with a treble clef and a 4/4 time signature. The first staff features a vibraphone part with a series of triplet chords: C7, B7, Bb7, and A7. The second staff begins with a piano accompaniment, starting with Eb07 and D07 chords, followed by a sequence of chords: Db07, C07, B07, Bb07, A07, Ab07, G07, Gb07, F07, E07, and F7. The third staff continues the piano accompaniment with C6, F6, and F7 chords. The fourth staff includes F6, C6, Dm7, G13b9, and C6 chords. The fifth staff is marked with a boxed 'A' and contains C6 chords. The sixth staff features C7 and F7 chords. The seventh staff includes Cm7, C6, and (Fm7) chords. The final staff concludes with Fm7, G7b9, C6, F6, C6, G7, and C6 chords. The score is rich with musical notation, including triplets, slurs, and various chord voicings.

Example 2 (cont.)

The musical score consists of four staves of music. The first staff begins with a boxed letter 'B' and contains a sequence of chords including (Cm16). The second staff features chords C6, F7, (Gb07), and (F07), with a triplet of eighth notes. The third staff includes chords C7, C6, F6, and F7, with two triplet markings. The fourth staff contains chords G7b9, C6, F7, Cm16, F6, F#07, and G6, with a final double bar line.

4.2 GEORGE SHEARING: HIS APPROACH TO THE “LOCKED HANDS” STYLE AND AN ANALYSIS OF HIS SOLO ON LIKE SOMEONE IN LOVE

Of all jazz pianists, George Shearing may be the most synonymous with the “locked hands” approach, despite Milt Buckner being credited by many as the innovator of the style. Shearing himself credits Buckner with pioneering the idea of playing entire solos using this approach. Shearing addresses this when discussing the subject in his autobiography:

Milt Buckner pioneered the idea of playing entire solos with his hands configured the same way. He was most effective doing this on the blues chord sequence--both on piano and organ--but I realized that the style would transfer very easily to numbers that were not just a matter of simple blues.²

In addition to using a “locked hands” approach for soloing, Shearing also applied this sound to his group arrangements. When discussing his adaptation of Glenn Miller's arrangement of *Moonlight Serenade*, Shearing states that he gave the guitar the lowest voice, which was played by the baritone saxophone in Miller's arrangement, and he gave the vibraphone the highest voice, which was played by clarinet. Shearing then played the notes in between these two voices, which would have been played by the rest of the saxophone section.³

By combining the piano technique that Buckner pioneered with elements of Glenn Miller's saxophone section voicings, the “Shearing sound” was born, and he would become the definitive pianist of the “locked hands” style of playing. In this section, I will be discussing his use of the “locked hands” approach in his solo on *Like Someone in Love* from his 1962 album *Jazz Moments* released by Capitol Records.

The entire recording incorporates the “locked hands” style, including both the arrangement of the melody or head, as well as his solo. Shearing's solo is one chorus long, and he starts playing block chords in the last half of the solo. In the first 16 bars of the solo, Shearing improvises melodies in his

2. Shearing, George and Alyn Shipton. *Lullaby Of Birdland*. New York: Continuum, 2004.

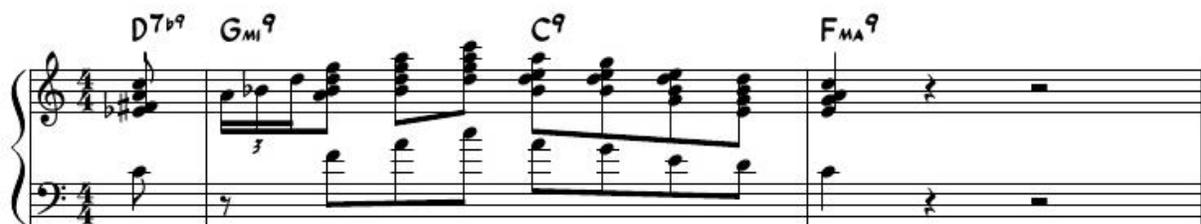
3. Shearing, George and Alyn Shipton. *Lullaby Of Birdland*. New York: Continuum, 2004.

right hand, while his left hand provides a steady pulse of leading tones every quarter note. There are some definite similarities between Shearing's solo, and Buckner's solo in *Evil Gal Blues*, but each pianist's musical vocabulary marks some of the differences between the two examples. While Milt Buckner's solo is full of bluesy ideas that float over the chord changes, Shearing takes an approach that outlines the harmony more clearly. Shearing's mastery of the bebop language is also accentuated in his soloing, with linear ideas that are longer than what can be heard in Buckner's solo. This echoes Shearing's comments regarding Buckner's mastery of the style within a blues chord sequence, and his own desire to incorporate the style of playing into more than just blues compositions.

Some notable characteristics in Shearing's solo on *Like Someone in Love* are his use of chordal inversions, as well as passing chords. The examples below demonstrate his use of both techniques (see figs. 47-48).

In measures 25-27, Shearing plays an ascending line, using inversions and voicings of Gmi9, C9, and Fma9 (see fig. 47). When playing an idea that is arpeggio based like this one, harmonizing the melody with chord inversions is a good approach. Also notice that he does not harmonize the first three pitches of the line. When playing faster ideas, this approach can be necessary to make the line playable. We have seen this previously in Buckner's use of passing melody notes in *Evil Gal Blues*. As we examine other “block chord” solos by other pianists, we will continue to see this approach utilized in order to make faster lines easier to play.

Fig. 47: Excerpt of Shearing's solo in *Like Someone in Love* using chord inversions (mm. 25-27).



In measure 21, Shearing uses diminished 7ths passing chords between voicings of F# half-diminished 7ths (see fig. 48). This technique is useful when harmonizing diatonic melodic lines with stepwise movement. This allows you to outline the harmony when a chord tone is present in the melody, and the diminished passing chords function as dominant chords, which aid in strengthening the overall harmony. The harmonic movement in this approach also creates a more interesting sound than if you were to just use diatonic chord voicings for the entire line.

Fig. 48: Excerpt of Shearing's solo in *Like Someone in Love* using passing diminished chords (mm. 21).



Shearing's talent for navigating through harmony while playing in the “locked hands” style is very apparent in *Like Someone in Love*, since the harmonic motion in the tune is fairly fast, frequently changing every two beats. In order to successfully maneuver through the composition, special attention needs to be given to outlining the fast-changing chordal structure. In fig. 49, Shearing combines techniques to navigate the fast chord progression. In the first two measures in the example, Shearing uses passing diminished 7th chords to enclose voicings of Dmi7. In the ii-V progressions starting in measure three, he uses a combination of chord inversions and passing diminished 7th chords.

Fig. 49: Shearing uses a combination of techniques to navigate the chord progression.

The musical score is written for piano in 4/4 time. It consists of two systems of music. The first system contains five measures with the following chords: E_m7, A_m7, D_m7, F#_m7, and B7. The second system contains five measures with the following chords: E_m7, A7, G_m9, C9, and F#_m9. The melody is primarily in the right hand, and the bass line is in the left hand. The score includes various musical notations such as slurs, accents, and dynamic markings.

In the example above, Shearing also plays the full melody in his left hand, instead of his right hand. He also does not harmonize every melody note. He harmonizes notes that are crucial to outlining the chord progression, while leaving less important notes unharmonized. Specifically, he plays chords where the harmony changes.

The technique of leaving some melody notes unharmonized is a concept that applies well to vibraphone when playing in a “block chord” style, as playing faster chordal lines can be challenging on the instrument. Shearing's approach of playing the full melody in the left hand, or lower octave is also an interesting technique. On the vibraphone, as we are only capable of playing four notes simultaneously (when using four-mallet technique), we have to choose which note to leave out when adopting the “locked hands” style. Previously, I have discussed leaving the lower octave of the melodic line out. By doing this, the melody can be heard in the highest voice. Shearing has pointed us in the direction of another option however. We can also leave the highest note out and lead the melodic line in the lowest pitch. This has a very different sound and gives us another technique that we can draw from when creating our own harmonizations.

There is another technique that Shearing uses in this solo example, and though it is not a “block chord” technique specifically, I do think that it is worth mentioning, as it can also be applied to vibraphone. In measures 3-18 of Shearing's solo, he plays two leading tones in his left hand, while playing a melody in his right hand (see fig. 50).

Fig. 50: Shearing plays two leading tones in his left hand while playing a melody in his right hand (mm. 3-18).

The musical score for Shearing's solo (measures 3-18) is presented in four systems, each with a right-hand melody and a left-hand accompaniment. The chord symbols above the right staff are as follows:

- System 1: C7, E7/B, Am7, (Am6/G), F#o7, Fo7, Em7, Am7
- System 2: Dmi7, F#mi7, B7, Em7, A7, Gmi7, C7
- System 3: F#m7, Bmi7, E13#11, Am7, Bmi7, C#mi7, Bmi7, Am7
- System 4: Am7, Am7, D7, Dmi7/G, Ab7#5, G7

Playing two leading tones in the left hand as accompaniment while playing a melodic line above can be done on the vibraphone with ease. This technique can be used as another way to add contrast to chordal playing on vibraphone. In the following pages, I have included a full transcription of George Shearing's solo on *Like Someone in Love*.

Example 3: Transcription of George Shearing's solo on Like Someone in Love.

Like Someone in Love (Solo)

George Shearing

Transcribed by Micah Rutschman

System 1: C \sharp M \flat 7, D \flat M \flat 7, G7, **A**C7, E7/B, A \flat M \flat 7 (A \flat M \flat 6/G)

System 2: F \sharp 07, F07, E \flat M \flat 7, A \flat M \flat 7, D \flat M \flat 7, F \sharp \flat M \flat 7, B7

System 3: E \flat M \flat 7, **A**7, G \flat M \flat 7, C7, **B**F \sharp M \flat 7, B \flat M \flat 7, E13 \sharp 11

System 4: A \flat M \flat 7, B \flat M \flat 7, C \sharp \flat M \flat 7/B \flat M \flat 7, A \flat M \flat 7, A \flat M \flat 7, A \flat M \flat 7, D7

System 5: D \flat M \flat 7/G \flat , A \flat 7 \sharp 5, G7, **C**C \sharp M \flat 7, E7 \flat 9/B, A \flat M \flat 7, (G \flat M \flat 7 C7)

Example 3 (cont.)

First system of musical notation. Chords: F#Ø7, FØ7, E_m7, A_m7, D_m7, F#_m7. The notation includes a treble and bass clef with various chord voicings and melodic lines.

Second system of musical notation. Chords: B7, E_m7, A7. The notation includes a treble and bass clef with various chord voicings and melodic lines.

Third system of musical notation. Chords: G_m9, C9, F_mA9, E_m7 D_m9 C_m11, BØ9 B_m7, E7. The notation includes a treble and bass clef with various chord voicings and melodic lines.

Fourth system of musical notation. Chords: A_mA9, D7, E_bØ7, E_m7, A_m7, D_m7, G7. The notation includes a treble and bass clef with various chord voicings and melodic lines.

Fifth system of musical notation. Chords: D_m9/G, D9, G13_b9. The notation includes a treble and bass clef with various chord voicings and melodic lines.

4.2.1 VIBRAPHONE ADAPTATION OF GEORGE SHEARING'S SOLO ON LIKE SOMEONE IN LOVE

While Milt Buckner's solo on *Evil Gal Blues* is a good starting point when adapting the “locked hands” approach to the vibraphone, Shearing's solo on *Like Someone in Love* is a good place to expand on the application of the concept. Perhaps the most notable aspects of this solo are Shearing's incorporation of bebop vocabulary, as well as his use of passing diminished chords. Although Buckner does incorporate some passing diminished chords, this is a concept that is explored in more depth by Shearing in his solo on *Like Someone in Love*. Buckner also does not use bebop vocabulary in his solo. These aspects of Shearing's playing can be seen in measures 21-23. Note that for this excerpt, adapting the example for vibraphone is as simple as removing the lowest voice (see figs. 51-52).

Fig. 51: Shearing's use of passing diminished chords and bebop vocabulary in measures 21-23 of *Like Someone in Love*.

The image shows a piano score for measures 21-23 of 'Like Someone in Love'. The music is in 4/4 time. The key signature has one sharp (F#). The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains chords and melodic lines. The bass staff contains a walking bass line. The chords are: F#°7, F°7, E_m7, F#_m7, A_m7, D_m7, A7, and F#_m7. There are also some melodic lines in the treble staff, including a triplet of eighth notes in measure 22.

Fig. 52: Vibraphone adaptation of measure 21-23 from Shearing's solo on *Like Someone in Love*.

The image shows a vibraphone adaptation of measures 21-23 of 'Like Someone in Love'. The music is in 4/4 time. The key signature has one sharp (F#). The score consists of a single treble clef staff. The chords are: F#°7, F°7, E_m7, F#_m7, A_m7, D_m7, and F#_m7. There are also some melodic lines in the treble staff, including a triplet of eighth notes in measure 22.

As mentioned earlier, in measures 3-18, Shearing's plays two-note chord voicings on every quarter note, while playing a melody in his right hand. Although this is not a block chord technique, it is a useful approach that can help add variety to one's playing. Notice that the notes that Shearing is playing in his left hand are the leading tones, or 3rds and 7ths for the most part. Although some chord tones are not being played, by using leading tones, the harmony is implied (see mm. 7-10 in figs. 53-54).

Fig. 53: Shearing playing leading tones in his left hand on every quarter note in measures 7-10.



Fig. 54: Vibraphone adaptation of measures 7-10.



There are some challenges to adapting measures 7-10 to the vibraphone. In parts where the accompaniment drops below the standard vibraphone range, I invert the leading tones. Another concern with this technique is that it requires the melodies to be played with just the left hand for a majority of the time. Although possible on the vibraphone, it is a challenge, and it certainly cannot be done at the

same speed as on the piano. It therefore would need to be slowed down. Additionally, the grace note figure on beat two of measure 10 is challenging to play on the vibraphone, so if the example were to be played at Shearing's tempo, the grace notes would most likely need to be left out (see fig. 54).

As we have observed from Buckner's solo on *Evil Gal Blues*, when adapting a “locked hands” approach to the vibraphone, omitting the lowest voice is typically the best option. There are circumstances where this can become problematic. Like Buckner's solo, Shearing also uses passing single melody notes in his lines. Note that Shearing plays many of these passing notes in the lowest voice and omitting these voices would disrupt the melody (see mm. 23-25 in fig. 55).

Fig. 55: Shearing's “locked hands” approach, with passing single melody notes in the lowest voice in measures 23-25.



To alleviate this issue, I have voiced the passing single melody notes an octave higher, so that they are parallel with the highest voice (see fig. 56). Alternatively, you could omit the top voice, leaving the melodic line in the lowest voice. With this option, because the melody is only played in the lowest voice, it should be played louder than the other voices so that it can be heard clearly (see fig. 57). A full adaptation of Shearing's solo on *Like Someone in Love* is included on the following pages.

Fig. 56: Shearing's "locked hands" approach in measures 23-25 adapted for vibraphone, with passing single melody notes voiced an octave higher.



Fig. 57: Shearing's "locked hands" approach in measures 23-25 adapted for vibraphone, with passing single melody notes voiced in the lower octave.



Example 4: Vibes adaptation of George Shearing's solo on Like Someone in Love.

Like Someone in Love (Vibes Adaptation)

George Shearing

Arranged by Micah Rutschman

Chord symbols: $C_{ma}7$, $D_{mi}7$, $G7$, $A C7$, $E7/B$, $A_{mi}7$, $(A_{mi}6/G)$, $F\#o7$, $Fo7$, $E_{mi}7$, $A_{mi}7$, $D_{mi}7$, $F\#_{mi}7$, $B7$, $E_{mi}7$, $A7$, $G_{mi}7$, $C7$, $B F_{ma}7$, $B_{mi}7$, $E13\#11$, $A_{ma}7$, $B_{mi}7$, $C\#_{mi}7$, $B_{mi}7$, $A_{ma}7$, $A_{mi}7$, $A_{mi}7$, $D7$, $D_{mi}7/G$, $A_{b}7\#5$, $G7$.

Example 4 (cont.)

The musical score consists of five systems of music, each primarily in treble clef. The first system begins with a common time signature 'C' in a square box. The chords and notes are as follows:

- System 1: C_{MA7} , $E7^{b9}/B$, A_{mi7} , $(G_{mi7} C7)$, $F\#\emptyset7$, $F\circ7$, E_{mi7}
- System 2: A_{mi7} , D_{mi7} , $F\#\#7$, $B7$
- System 3: E_{mi7} , $A7$, G_{mi9} , $C9$, F_{MA9} , $E_{mi7} D_{mi9} C_{mi11}$
- System 4: $B\emptyset9 B_{mi7}$, $E7$, A_{MA9} , $D7$, $Eb\circ7$, E_{mi7} , A_{mi7}
- System 5: D_{mi7} , $G7$, D_{mi9}/G , $D9$, $G13b9$

The bottom system includes a bass line with a steady eighth-note accompaniment.

4.3 OSCAR PETERSON: A VIRTUOSIC APPROACH TO CHORDAL SOLOING WITH AN ANALYSIS OF HIS SOLO ON DREAM OF YOU

Oscar Peterson is known for his mastery of the piano, as well as his virtuosic approach to soloing. This section will cover his block chord playing and looks specifically at his solo on *Dream of You*.

Dream of You is the second track from Oscar Peterson and Milt Jackson's 1972 album *Reunion Blues* released by MPS Records. The tune is a ballad written by Benny Carter, and Peterson's solo on it exemplifies his approach to block chord playing. Although Peterson's approach is similar to the Milt Buckner and George Shearing's examples that we have already looked at, there are some notable differences. Although Peterson utilizes the “locked hands” approach to block chord playing, unlike Buckner's examples previously discussed, Peterson does not play “locked hands” throughout the entire solo. Rather, he uses it as one tool in his arsenal for creating and building his solo. In some sections of his solo, he incorporates right hand melodies with left hand accompaniment (see fig. 58). He also plays two note ideas, or double stops in his right hand in some sections of his solo (see fig. 59).

Fig. 58: Example of Peterson's playing that incorporates right hand melodies with left hand accompaniment (mm. 21-24).

The image displays a musical score for Oscar Peterson's solo on "Dream of You," specifically measures 21 through 24. The score is written in 4/4 time and consists of two systems of music. Each system has a treble clef staff for the right hand and a bass clef staff for the left hand. The first system (measures 21-24) features the following chords: G/B, E7alt, A7alt, and D7alt. The second system (measures 25-28) features the following chords: GMA7, CMA7, B7alt, and E7alt. The right hand plays a melodic line with eighth and sixteenth notes, often using triplets. The left hand provides a steady accompaniment with block chords and moving bass lines. The notation includes various musical symbols such as slurs, accents, and dynamic markings.

Fig. 59: Example of Peterson's playing that incorporates two note ideas, or double stops in his right hand (mm. 17-20).

The image displays two systems of musical notation for a piano solo. The first system, measures 17-20, is in 4/4 time and features a right hand with double stops and a left hand with chordal accompaniment. Chords are labeled as A_m7, B7, D7, and A7. The second system, measures 21-24, continues with a right hand featuring a triplet and a left hand with chordal accompaniment. Chords are labeled as A7_{alt} and D7.

The variety of approaches used by Peterson is very effective in building a great solo, and we can learn from how he combines different techniques. The form of *Dream of You* is AABA, and Peterson improvises over an entire chorus of the form, beginning at the bridge instead of at the beginning of the form. He starts his solo with “locked hands”, utilizing this approach in measures 1-12 of his solo. In measures 13-26, he creates some contrast by playing with a more standard pianistic approach, where his right hand provides melodic content, and his left hand provides chordal accompaniment. His use of double stops in his right hand starting in measure 12 gives a very bluesy sound to the solo. He then ends his solo with “locked hands”, starting in measure 27.

Because of the slow tempo of the tune, Peterson is able to incorporate syncopated double-time rhythms into his solo, adding another level of complexity and interest to his solo. The use of rhythmic material this complex is not something that we have seen in Buckner's or Shearing's solos discussed previously (see fig. 60).

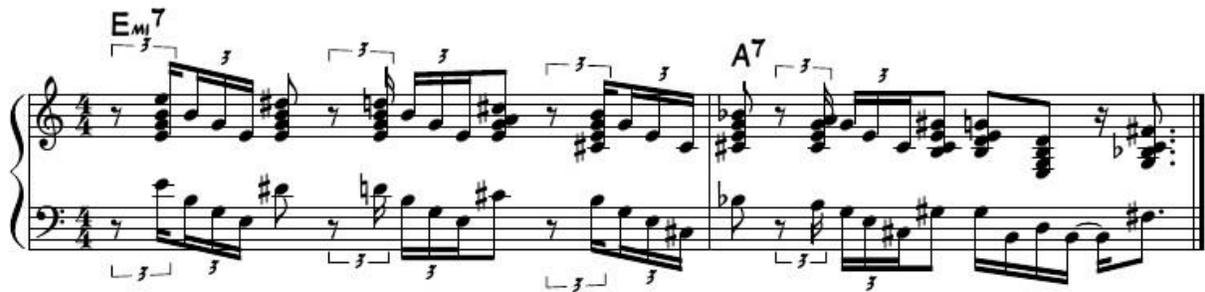
Fig. 60: Example of Peterson's use of syncopated rhythms in measures 1-4 of his solo.

The image shows a musical score for a piano solo in 4/4 time, consisting of two systems of two staves each. The first system covers measures 1 and 2. Measure 1 is marked with a D_{m7} chord. The right hand features a triplet of eighth notes (F#4, G4, A4) starting on the second beat, with a syncopated eighth note on the first beat. The left hand has a triplet of eighth notes (D3, E3, F3) starting on the second beat, with a syncopated eighth note on the first beat. Measure 2 is marked with a $G7$ chord. The right hand has a syncopated eighth note on the first beat followed by a quarter note on the second beat. The left hand has a syncopated eighth note on the first beat followed by a quarter note on the second beat. The second system covers measures 3 and 4. Measure 3 is marked with a C_{m7} chord. The right hand has a syncopated eighth note on the first beat followed by a quarter note on the second beat. The left hand has a syncopated eighth note on the first beat followed by a quarter note on the second beat. Measure 4 is marked with a $G7$ chord. The right hand has a syncopated eighth note on the first beat followed by a quarter note on the second beat. The left hand has a syncopated eighth note on the first beat followed by a quarter note on the second beat.

Some of the techniques that we saw in Buckner and Shearing's solos are also present in the excerpt shown in fig. 60. In the first measure, for example, Peterson uses passing diminished chords in his line. Peterson also uses chromaticism, leading into a $C6$ chord from a $B6$ chord from the pickup to measure 3. He does the same with an $F\#6$ and $G6$ chord in the 4th measure.

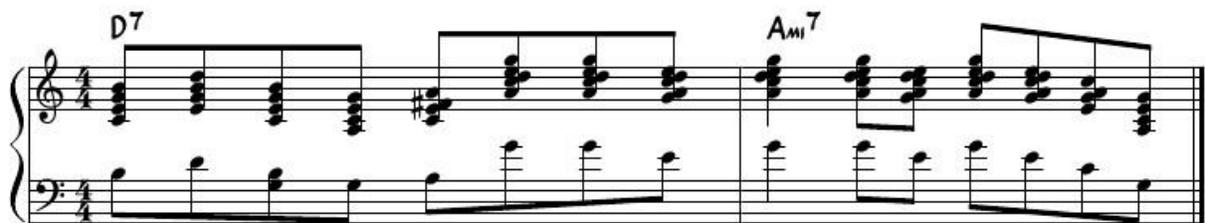
Peterson is fully capable of harmonizing every single one of his melodic notes, and for the most part he does. There are some moments however where he plays block chord ideas and leaves some notes unharmonized. An example of this can be seen in measures 5-6 of his solo (see fig. 61). Peterson alternates between playing block chords and melody notes in octaves. In measure 6, he also plays a couple of passing melody notes in his left hand, which we have seen in both Buckner's and Shearing's playing. This approach helps facilitate the execution of fast ideas, where harmonizing every melody note would be difficult.

Fig. 61: Peterson's combination of melody notes in octaves with the "locked hands" approach.



Another aspect of this solo that stands out is Peterson's use of six note voicings in measures 8-9. By adding an additional note to the typical "locked hands" voicing, he creates a fuller sound (see fig. 62).

Fig. 62: Peterson adds a 6th voice to "locked hands" voicings to create a fuller sound (mm. 8-9).



Oscar Peterson's use of the "locked hands" approach stands out from the two previous solos that we have looked at so far. Peterson uses the approach as one of many tools in order to build a solo. He weaves between block chord passages and virtuosic single melody lines in a very organic way. I have included a full transcription of his solo on *Dream of You* on the following pages.

Example 5: Transcription of Oscar Peterson's solo on Dream of You.

Dream of You (Solo)

Oscar Peterson

Transcribed by Micah Rutschman

The musical score is written in 4/4 time and consists of five systems of two staves each (treble and bass clef). The key signature has one sharp (F#). The score is marked with various chords and includes many triplet markings.

- System 1:** Starts with a boxed letter 'A'. Chords are D_{mi}7 and G7. Features a triplet of eighth notes in the bass line.
- System 2:** Chord is C_{ma}7. Features a triplet of eighth notes in the bass line.
- System 3:** Chords are E_{mi}7 and A7. Features multiple triplet markings throughout both staves.
- System 4:** Chords are A_{mi}7, D7, and A_{mi}7. A boxed letter 'B' is placed above the final A_{mi}7 chord. Features a triplet of eighth notes in the bass line.
- System 5:** Chords are D7, A_{mi}7, and D7. Features a triplet of eighth notes in the bass line.

Example 5 (cont.)

Chord symbols: $GMA7$, $D7\#5\#9$, $G7/B$, $C\#o7$. Instruction: Lay back.

Chord symbols: $D7$, C , $A_{mi}7$.

Chord symbols: $D7$, $A7alt$.

Chord symbols: $D7$, G/B , $E7alt$.

Chord symbols: $A7alt$, $D7alt$.

Example 5 (cont.)

Musical notation for the first system of Example 5 (cont.). The system consists of a treble staff and a bass staff. The treble staff contains a melodic line with triplets and slurs. The bass staff contains a harmonic accompaniment. Chord labels G_{MA7} , C_{MA7} , $B7_{alt}$, and $E7_{alt}$ are placed above the treble staff. A fermata is present over the final notes of the treble staff.

Musical notation for the second system of Example 5 (cont.). The system consists of a treble staff and a bass staff. The treble staff contains a melodic line with triplets and slurs. The bass staff contains a harmonic accompaniment. Chord labels $A7_{alt}$ and $D7$ are placed above the treble staff. A box labeled 'D' is in the top left corner.

Musical notation for the third system of Example 5 (cont.). The system consists of a treble staff and a bass staff. The treble staff contains a melodic line with triplets and slurs. The bass staff contains a harmonic accompaniment. Chord labels A_{mi7} and $D7$ are placed above the treble staff.

Musical notation for the fourth system of Example 5 (cont.). The system consists of a treble staff and a bass staff. The treble staff contains a melodic line with triplets and slurs. The bass staff contains a harmonic accompaniment. Chord labels G_{MA6} , $E7$, A_{mi7} , and $D7$ are placed above the treble staff.

Musical notation for the fifth system of Example 5 (cont.). The system consists of a treble staff and a bass staff. The treble staff contains a melodic line with triplets and slurs. The bass staff contains a harmonic accompaniment. Chord labels G_{MA7} are placed above the treble staff.

4.3.1 VIBRAPHONE ADAPTION OF OSCAR PETERSON'S SOLO ON DREAM OF YOU

Adapting this solo to the vibraphone, we run into some of the same dilemmas that we have dealt with in other solos. In certain sections, lines and voices need to be transposed in order to fit the range of the vibraphone. Peterson's fast phrases can be challenging to execute as well, meaning that the solo would need to be played slower on the vibraphone.

Looking at measures 1-4 again, although Peterson is playing sixteenth notes, the excerpt translates surprisingly well to the vibraphone. While playing a continuous phrase of sixteenth notes using blocks chords would be difficult on the vibraphone, the syncopated rhythms played by Peterson in this section are more playable. Peterson uses "locked hands" voicings throughout, with occasional passing notes in his left hand (see fig. 63). When adapting this excerpt to the vibraphone, omitting the lowest voice is the best option. Additionally, the passing notes that Peterson plays in his left hand need to be voiced an octave higher to maintain the melodic thread (see fig. 64).

Fig. 63: Peterson's use of "locked hands" voicings with syncopated rhythms in measures 1-4 of Dream of You.

The image displays a musical score for the first four measures of Oscar Peterson's solo on "Dream of You". The score is written in 4/4 time and consists of two systems of piano accompaniment. The first system covers measures 1 and 2, with a key signature of one flat (B-flat major/D minor). Measure 1 is marked with a $D_{mi}7$ chord, and measure 2 is marked with a $G7$ chord. Both measures feature "locked hands" voicings, where the right hand plays chords and the left hand plays a rhythmic pattern of eighth notes. Syncopated rhythms are indicated by eighth notes with beams and eighth rests. The second system covers measures 3 and 4, marked with a $C_{Ma}7$ chord. The right hand continues with complex chordal textures, while the left hand maintains a steady eighth-note accompaniment. The score concludes with a double bar line at the end of measure 4.

Fig. 64: Vibraphone adaptation of measures 1-4 from Dream of You.



A unique aspect in Peterson's solo is his inclusion of octave melodies in his block chord lines. A good example of this can be seen in measures 5-6 (see fig. 65). Although playing these octaves on the vibraphone is possible, it would be very challenging to play at a faster tempo. In order to make the execution of these ideas easier, I have omitted the lower octave note. Also note that I transposed the phrase up an octave so that it fits the standard range of the vibraphone (see fig. 66).

Fig. 65: Peterson mixes octave melodies into his block chord line in measure 5-6.



Fig. 66: Vibraphone adaptation of measures 5-6.



In measures 8-9 where Peterson plays six note voicings, two notes must be omitted in order to adapt the phrase to the vibraphone (see fig. 67). Below, I illustrate two voicing options. In the first example the lowest two voices are omitted. This preserves some of the “crunch” of the closely voiced pitches (see fig. 68). In the second example the lowest voice, as well as one of the middle voices has been omitted. This option retains more important chord tones at the cost of the “crunch” in Peterson's original voicing (see fig. 69). I have included a full vibraphone adaptation of the transcription on the following pages.

Fig. 67: Peterson's use of six note chords in measures 8-9.

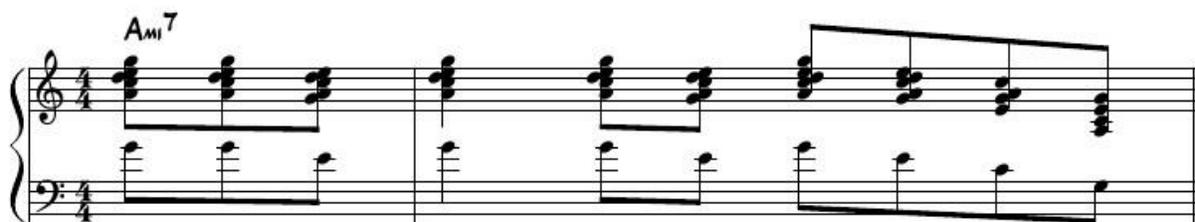


Fig. 68: Vibraphone adaptation of measures 8-9.



Fig. 69: Alternate voicing option for vibraphone adaptation of measures 8-9.



Example 6: Vibes adaptation of Oscar Peterson's solo on Dream of You.

Dream of You (Vibes Adaptation)

Oscar Peterson

Arranged by Micah Rutschman

A $D_{mi}7$ $G7$

$C_{ma}7$

$E_{mi}7$ $A7$

$A_{mi}7$ $D7$

B $A_{mi}7$ $D7$

$A_{mi}7$ $D7$

$G_{ma}7$ $D7\#5\#9$

Example 6 (cont.)

Musical notation for the first system, featuring chords **G7/B**, **C#07**, and **D7**. The instruction **Lay back** is written below the staff. The notation includes a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The melody consists of eighth and quarter notes, with triplets of eighth notes in the final measure. The bass line features a mix of quarter and eighth notes.

Musical notation for the second system, featuring chords **C** and **A_M7**. The notation includes a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The melody consists of eighth and quarter notes. The bass line features a mix of quarter and eighth notes, with a triplet of eighth notes in the final measure.

Musical notation for the third system, featuring chords **A7alt** and **D7**. The notation includes a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The melody consists of eighth and quarter notes, with a triplet of eighth notes in the final measure. The bass line features a mix of quarter and eighth notes.

Musical notation for the fourth system, featuring chords **G/B**, **E7alt**, **A7alt**, and **D7alt**. The notation includes a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The melody consists of eighth and quarter notes, with a triplet of eighth notes in the first measure. The bass line features a mix of quarter and eighth notes.

Musical notation for the fifth system, featuring chords **G_MA7**, **C_MA7**, **B7alt**, and **E7alt**. The notation includes a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The melody consists of eighth and quarter notes, with triplets of eighth notes in the first and second measures. The bass line features a mix of quarter and eighth notes.

Example 6 (cont.)

The musical score consists of four systems of guitar notation, each with a treble and bass staff. The first system starts with a **D** chord and features an **A7alt** chord with a melodic line in the treble staff. The second system includes **Ami7** and **D7** chords, with triplets (*3*) in the treble staff. The third system features **GMA6**, **E7**, **Ami7**, and **D7** chords, with triplets in the treble staff. The fourth system features **GMA7** chords with a triplet in the treble staff.

4.4 RED GARLAND: AN ALTERNATIVE TO THE “LOCKED HANDS” APPROACH TO BLOCK CHORD PLAYING WITH AN ANALYSIS OF HIS SOLO ON TRANEING IN

Red Garland's approach to block chord playing is significantly different from the other examples that we have discussed so far. While Shearing and Peterson adopted the “lock-hands” approach first utilized by Milt Buckner, Red Garland used a different technique altogether. In his left hand, Garland would play a closed position voicing, while his right hand would play octaves, often adding a note a perfect fourth below the highest voice. While his left hand would remain on the same voicing, his right hand would move to play the melody. Red apparently came across this specific approach on accident. Mentioned in the liner notes of Garland's record *A Garland of Red*, while he was practicing one day, out of frustration, he “dropped his hands on the keyboard in despair and they fell into place to produce a sound he instantly liked”.⁴

Red Garland's solo on *Traneing In* is a great example of his use of this technique. Of note is that Garland is not playing in a block chord style throughout the whole solo, but rather uses it as a tool for building his solo. Although his solo is three choruses long, Garland only begins using block chords in his 3rd chorus, at which point his solo is entirely made up of block chords until the end. In this way, his block chord playing is being used to build intensity and reach a climax in his solo.

There are three notable characteristics of this playing style that makes it stand out. With the “locked hands” style, both hands move in the same direction when playing a phrase. As mentioned earlier, with Garland's approach, the left hand typically remains on one voicing, while the right hand moves freely (see figs. 70-71).

4. Gitler, Ira. liner notes for *A Garland of Red*. The Red Garland Trio. Prestige PRLP 7064, 1957. LP.

Fig. 72: Garland's block chord style, using seven-note voicings that span more than three octaves at certain points. Note the use of non-chord tones in his right hand (mm. 100-104).

The image shows a musical score for a piano piece in 4/4 time, featuring a block chord style. The score is written for both the right and left hands. The right hand (treble clef) plays a series of chords, with some voicings spanning more than three octaves. The left hand (bass clef) plays a steady accompaniment of chords. The key signature is one flat (B-flat major or E-flat minor). The score is divided into four measures. The first measure contains a B-flat 7 chord. The second measure contains an E-flat 7 chord. The third measure contains an F major 7 chord. The fourth measure contains a B-flat 7 chord. The score includes various musical notations such as stems, beams, and accidentals. A fermata is placed over the final chord in the fourth measure. A '3' with a brace is located below the final chord in the right hand, indicating a triplet.

Example 7: Transcription of Red Garland's solo on Traneing In.

Traneing In (Solo)

Red Garland

Transcribed by Micah Rutschman

First system of musical notation. Treble clef, bass clef, 4/4 time signature. Chords: **A** Bb7, Eb7, Bb7. Includes triplets and slurs.

Second system of musical notation. Treble clef, bass clef, 4/4 time signature. Chord: Eb7. Includes triplets and slurs.

Third system of musical notation. Treble clef, bass clef, 4/4 time signature. Chords: Bb7, Dm7, G7, Cm7, F7, Bb7, G7. Includes triplets and slurs.

Fourth system of musical notation. Treble clef, bass clef, 4/4 time signature. Chords: Cm7, F7, **B** Bb7, Eb7, Bb7. Includes triplets and slurs.

Fifth system of musical notation. Treble clef, bass clef, 4/4 time signature. Chords: Eb7, Bb7. Includes triplets and slurs.

Example 7 (cont.)

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats (Bb and Eb). It features three triplet eighth notes in the first measure, followed by a quarter note and an eighth note in the second measure, and a quarter note in the third measure. The lower staff is in bass clef and is mostly empty, with a few notes in the second measure. Chord symbols $C_{mi}7$ and $F7$ are placed above the staff.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats. It contains triplet eighth notes in the first measure, a quarter rest in the second, and eighth notes in the third and fourth measures. The lower staff is in bass clef and contains chords and some notes. Chord symbols $Bb7$, $G7$, $C_{mi}7$, $(F7)$, C , and $Ab7$ are placed above the staff.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats. It features chords in the first measure and eighth notes in the second and third measures. The lower staff is in bass clef and contains chords and some notes. Chord symbols $G7$ and $Gb7$ are placed above the staff.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats. It contains eighth notes in the first and second measures, and eighth notes in the third, fourth, and fifth measures. The lower staff is in bass clef and contains chords and some notes. Chord symbols $C_{mi}7$, $F7$, D , $Bb7$, $Eb7$, and $Bb7$ are placed above the staff.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats. It contains eighth notes in the first measure, eighth notes in the second measure, and eighth notes in the third and fourth measures. The lower staff is in bass clef and contains chords and some notes. Chord symbols $Eb7$ and $Bb7$ are placed above the staff.

Example 7 (cont.)

D_m7 G7 C_m7 F7 B \flat 7 G7 C_m7 F7

E \flat 7 Eb7 B \flat 7

E \flat 7 B \flat 7 D_m7 G7

C_m7 F7 B \flat 7 G7 C_m7 F7 E \flat 7

E \flat 7 B \flat 7 E \flat 7

Example 7 (cont.)

Bb7 Dmi7 G7 Cmi7

F7 Bb7 G7 Cmi7 F7 Gb7 Bb7

Eb7 Bb7 Bb7

Eb7 Bb7 Dmi7 G7 Cmi7 Bb7

F7 Bb7 Eb7 Bb7 H Ab7 Bb7

Example 7 (cont.)

G7 Gb7

Cm7 F7 I Bb7 Eb7

Bb7 Eb7

Bb7 Dm7 G7 Cm7 F7

Bb7 G7 Cm7 F7 J Bb7 Eb7 Eo7

Example 7 (cont.)

First system of musical notation. Chords: $Bb7$, $Bb7_{sus}$, $Eb7$, E^o7 .

Second system of musical notation. Chords: $Bb7$, $G7_{alt}$, $C_{mi}7$, $C7$.

Third system of musical notation. Chords: $F13b9$, $D_{mi}7$, $G7b9$, $C_{mi}7$, $F13b9$.

Fourth system of musical notation. Chords: $Bb7$, $Eb7$, $F_{mi}7$, $Bb7$.

Fifth system of musical notation. Chords: $Eb7$, E^o7 .

Example 7 (cont.)

First system of musical notation. Chords: $Bb6$, $G7alt$, $Cm7$, $C7$.

Second system of musical notation. Chords: $F7$, $Bb7$, $Eo7$, $F13b9$, $Eb7$.

Third system of musical notation. Chords: $Ab13$ (marked with 'L'), $G13$.

Fourth system of musical notation. Chord: $Gb13$.

Fifth system of musical notation. Chords: $F13$, $F13b9$, $Bb7$, M .

Example 7 (cont.)

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (Bb and Eb). The first measure contains chords Eb7 and F7. The second measure contains Bb7. The third measure contains Bb7sus. The fourth measure contains Bb7#5. The notation includes various chord voicings and some grace notes.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The first measure contains Eb7. The second measure contains Eo7. The third measure contains Bb6. The notation includes various chord voicings and some grace notes.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The first measure contains G7b9. The second measure contains Cm7. The third measure contains F13b9. The fourth measure contains Bb7. The notation includes various chord voicings and some grace notes.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The first measure contains Cm7. The second measure contains F7. The notation includes various chord voicings and some grace notes.

4.4.1 VIBRAPHONE ADAPTATION OF RED GARLAND'S SOLO ON TRANEING IN

Applying Red Garland's block chord style to the vibraphone is a daunting task. Utilizing seven-note chords that span more than an octave is not something that transfers well to the vibraphone. Despite this, I would argue that there are elements of his approach that can be successfully applied to the vibraphone.

In order to adapt Garland's solo, his voicings need to be simplified and limited to four-note voicings. To adapt his left-hand voicings, the simple solution is to play only leading tones (3rds and 7ths). Alternatively, one leading tone could be played along with another chord tone, such as the 5th or 9th.

To adapt Garland's right-hand voicings, there are a few options. The lowest voice in the left hand could be omitted, creating a perfect 4th. The middle voicing could also be omitted. This would create an octave. Lastly, the top line could be played by itself. All of these options would work, and I suggest experimenting each of them to find which voicings you prefer. I find that playing leading tones in the left hand and perfect fourths in the right hand creates the richest texture. I also believe that it comes closest to recreating the sound of Garland's voicings. See figs. 73-76 demonstrating each of these options. I have also included a full vibraphone adaptation of his solo on the following pages.

Fig. 73: Excerpt of Garland's solo on *Traneing In*, utilizing block chords (mm. 88-92).

This musical score shows five measures of music in 4/4 time, featuring block chords. The key signature has two flats (B-flat and E-flat). The notes in the chords are: Measure 1: F7 (F, A-flat, C, E-flat); Measure 2: Bb7 (B-flat, D-flat, F, A-flat); Measure 3: Eb7 (E-flat, G-flat, B-flat, D-flat) and Eo7 (E, G, B, D); Measure 4: Bb7 (B-flat, D-flat, F, A-flat); Measure 5: Bb7sus (B-flat, D-flat, F, A-flat). The bass line consists of block chords in the left hand.

Fig. 74: Vibraphone adaptation of measures 88-92. Note that leading tones are played in the left hand while perfect fourths are played in the right hand (mm. 88-92).

This score adapts the five measures for vibraphone. The right hand plays perfect fourths, and the left hand plays leading tones. The notes are: Measure 1: F7 (F, A-flat); Measure 2: Bb7 (B-flat, D-flat); Measure 3: Eb7 (E-flat, G-flat) and Eo7 (E, G); Measure 4: Bb7 (B-flat, D-flat); Measure 5: Bb7sus (B-flat, D-flat). The bass line consists of block chords in the left hand.

Fig. 75: Vibraphone adaptation of measures 88-92 with octaves played in the right hand.

This score adapts the five measures for vibraphone with octaves in the right hand. The notes are: Measure 1: F7 (F, A-flat); Measure 2: Bb7 (B-flat, D-flat); Measure 3: Eb7 (E-flat, G-flat) and Eo7 (E, G); Measure 4: Bb7 (B-flat, D-flat); Measure 5: Bb7sus (B-flat, D-flat). The bass line consists of block chords in the left hand.

Fig. 76: Vibraphone adaptation of measures 88-92 with a single note melody played in the right hand (mm. 88-92).

This score adapts the five measures for vibraphone with a single note melody in the right hand. The notes are: Measure 1: F7 (F, A-flat); Measure 2: Bb7 (B-flat, D-flat); Measure 3: Eb7 (E-flat, G-flat) and Eo7 (E, G); Measure 4: Bb7 (B-flat, D-flat); Measure 5: Bb7sus (B-flat, D-flat). The bass line consists of block chords in the left hand.

Example 8: Vibes adaptation of Red Garland's solo on Traneing In.

Traneing In (Vibes Adaptation)

Red Garland

Arranged by Micah Rutschman

The musical score is written in 4/4 time and features a melodic line with triplets and a bass line with chords. The key signature has two flats (Bb and Eb). The score is divided into six systems, each with a treble and bass staff. Chords are indicated above the staff, and triplets are marked with a '3' and a bracket. The first system starts with a boxed 'A' and a Bb7 chord. The second system has an Eb7 chord. The third system has Bb7, Dmi7, G7, Cmi7, and F7 chords. The fourth system has Bb7, G7, Cmi7, F7, Bb7, Eb7, and Bb7 chords. The fifth system has Eb7 and Bb7 chords. The sixth system has Cmi7, F7, Bb7, and G7 chords.

Example 8 (cont.)

The musical score for Example 8 (cont.) is presented in a grand staff format, consisting of six systems of two staves each. The key signature is B-flat major (two flats). The score includes various chords and melodic lines with triplets.

System 1: Chords: C_{m7} (F7), C A_{b7} , $G7$. Features a triplet in the right hand.

System 2: Chords: G_{b7} , C_{m7} . Features a triplet in the right hand.

System 3: Chords: $F7$, D B_{b7} , E_{b7} , B_{b7} . Features a triplet in the right hand.

System 4: Chords: E_{b7} , B_{b7} . Features triplets in the right hand.

System 5: Chords: D_{m7} , $G7$, C_{m7} , $F7$, B_{b7} , $G7$, C_{m7} , $F7$. Features triplets in the right hand.

System 6: Chords: E_{b7} , E_{b7} , B_{b7} . Features triplets in the right hand.

Example 8 (cont.)

First system of musical notation. The key signature has two flats (Bb and Eb). The system consists of two staves. The upper staff contains a melodic line with a triplet of eighth notes in the first measure, followed by a quarter rest, a quarter note, and a quarter note. The lower staff contains a bass line with a quarter note, a quarter rest, and a quarter note. Chords are indicated above the staff: Eb7, Bb7, Dmi7, and G7.

Second system of musical notation. The key signature has two flats. The system consists of two staves. The upper staff contains a melodic line with a triplet of eighth notes in the first measure, followed by a quarter note, a quarter note, and a quarter note. The lower staff contains a bass line with a quarter note, a quarter rest, and a quarter note. Chords are indicated above the staff: Cm7, F7, Bb7, G7, Cm7, F7, and Bb7.

Third system of musical notation. The key signature has two flats. The system consists of two staves. The upper staff contains a melodic line with a triplet of eighth notes in the first measure, followed by a quarter note, a quarter note, and a quarter note. The lower staff contains a bass line with a quarter note, a quarter rest, and a quarter note. Chords are indicated above the staff: Eb7 and Bb7.

Fourth system of musical notation. The key signature has two flats. The system consists of two staves. The upper staff contains a melodic line with a triplet of eighth notes in the first measure, followed by a quarter note, a quarter note, and a quarter note. The lower staff contains a bass line with a quarter note, a quarter rest, and a quarter note. Chords are indicated above the staff: Eb7, Bb7, Dmi7, and G7.

Fifth system of musical notation. The key signature has two flats. The system consists of two staves. The upper staff contains a melodic line with a triplet of eighth notes in the first measure, followed by a quarter note, a quarter note, and a quarter note. The lower staff contains a bass line with a quarter note, a quarter rest, and a quarter note. Chords are indicated above the staff: Cm7, F7, Bb7, G7, Cm7, and F7.

Example 8 (cont.)

The musical score for Example 8 (cont.) is written in B-flat major and consists of two systems of piano accompaniment and a melodic line. The piano part is in the left hand, and the melodic line is in the right hand. The score is divided into measures by vertical bar lines. Chords are indicated by letters above the staff, and triplets are marked with a '3' and a bracket. The key signature has two flats (B-flat and E-flat).

System 1:

- Measure 1: Chord **G^bB^b7**. Melody: G^b4, A^b4, B^b4, C5.
- Measure 2: Chord **E^b7**. Melody: D5, C5, B^b4, A^b4.
- Measure 3: Chord **B^b7**. Melody: G^b4, A^b4, B^b4, C5.
- Measure 4: Chord **B^b7**. Melody: D5, C5, B^b4, A^b4.

System 2:

- Measure 5: Chord **E^b7**. Melody: G^b4, A^b4, B^b4, C5.
- Measure 6: Chord **B^b7**. Melody: D5, C5, B^b4, A^b4.
- Measure 7: Chord **D^m7**. Melody: G^b4, A^b4, B^b4, C5.
- Measure 8: Chord **G7**. Melody: D5, C5, B^b4, A^b4.

System 3:

- Measure 9: Chord **C^m7**. Melody: G^b4, A^b4, B^b4, C5.
- Measure 10: Chord **F7**. Melody: D5, C5, B^b4, A^b4.
- Measure 11: Chord **B^b7**. Melody: G^b4, A^b4, B^b4, C5.
- Measure 12: Chord **E^b7**. Melody: D5, C5, B^b4, A^b4.
- Measure 13: Chord **B^b7**. Melody: G^b4, A^b4, B^b4, C5.

System 4:

- Measure 14: Chord **H A^b7**. Melody: G^b4, A^b4, B^b4, C5.
- Measure 15: Chord **G7**. Melody: D5, C5, B^b4, A^b4.
- Measure 16: Chord **G7**. Melody: G^b4, A^b4, B^b4, C5.
- Measure 17: Chord **G7**. Melody: D5, C5, B^b4, A^b4.

System 5:

- Measure 18: Chord **G^b7**. Melody: G^b4, A^b4, B^b4, C5.
- Measure 19: Chord **C^m7**. Melody: D5, C5, B^b4, A^b4.
- Measure 20: Chord **F7**. Melody: G^b4, A^b4, B^b4, C5.
- Measure 21: Chord **F7**. Melody: D5, C5, B^b4, A^b4.

System 6:

- Measure 22: Chord **I B^b7**. Melody: G^b4, A^b4, B^b4, C5.
- Measure 23: Chord **E^b7**. Melody: D5, C5, B^b4, A^b4.
- Measure 24: Chord **B^b7**. Melody: G^b4, A^b4, B^b4, C5.
- Measure 25: Chord **B^b7**. Melody: D5, C5, B^b4, A^b4.

System 7:

- Measure 26: Chord **E^b7**. Melody: G^b4, A^b4, B^b4, C5.
- Measure 27: Chord **B^b7**. Melody: D5, C5, B^b4, A^b4.
- Measure 28: Chord **B^b7**. Melody: G^b4, A^b4, B^b4, C5.
- Measure 29: Chord **B^b7**. Melody: D5, C5, B^b4, A^b4.

Example 8 (cont.)

The musical score consists of five systems of piano accompaniment in B-flat major. Each system contains two staves (treble and bass clef) and is annotated with various chords and musical markings.

- System 1:** Chords: D_{m1}^7 , G^7 , C_{m1}^7 , F^7 , Bb^7 , G^7 . Includes a triplet marking (3) over the first measure.
- System 2:** Chords: C_{m1}^7 , F^7 , Bb^7 (marked with a box **J**), Eb^7 , $E^{\circ 7}$, Bb^7 .
- System 3:** Chords: Bb^7_{sus} , Eb^7 , $E^{\circ 7}$, Bb^7 .
- System 4:** Chords: G^7_{alt} , C_{m1}^7 , C^7 , F^{13b9} .
- System 5:** Chords: D_{m1}^7 , G^7b9 , C_{m1}^7 , F^{13b9} , Bb^7 (marked with a box **K**), Eb^7 .

Example 8 (cont.)

The image shows a piano score for Example 8 (cont.), consisting of five systems of music. Each system has a treble and bass staff. The key signature is B-flat major (two flats). The score includes various chords and musical notations:

- System 1:** Treble staff starts with $F_{mi}7$ and $Bb7$. A triplet of eighth notes is marked with a '3'. The bass staff has a steady eighth-note accompaniment.
- System 2:** Treble staff features $E^{\circ}7$, $Bb6$, $G7^{alt}$, $C_{mi}7$, and $C7$. The bass staff continues with eighth-note accompaniment.
- System 3:** Treble staff includes $F7$, $Bb7$, $E^{\circ}7$, $F13^{b9}$, $Eb7$, and $A^{\flat}13$. A first ending bracket labeled 'L' is placed over the $A^{\flat}13$ chord. The bass staff has eighth-note accompaniment.
- System 4:** Treble staff features $G13$ and $G^{\flat}13$. The bass staff has eighth-note accompaniment.
- System 5:** Treble staff includes $F13$, $F13^{b9}$, $Bb7^M$, $Eb7$, and $F7$. The bass staff has eighth-note accompaniment.

Example 8 (cont.)

The musical score consists of three systems of piano accompaniment, each with a treble and bass clef staff. The key signature is two flats (B-flat and E-flat). The first system contains four measures with chords: Bb7, Bb7sus, Bb7#5, Eb7, and Eb7. The second system contains four measures with chords: Bb6, G7b9, and Eb7. The third system contains four measures with chords: Cm7, F13b9, Bb7, Cm7, and F7. The bass line features a steady eighth-note accompaniment pattern throughout.

4.5 PHINEAS NEWBORN: AN ANALYSIS OF HIS SOLO ON CABU

Phineas Newborn is another great jazz pianist that adopted the “locked hands” style pioneered by Milt Buckner. In his playing on *Cabu*, although he uses similar voicings as Buckner, Shearing, and Peterson, I would argue that his approach to block chord playing is very unique.

In his solo on *Cabu*, Newborn uses the “locked hands” approach extensively, but there is a striking difference in the way that he utilizes it. Rather than playing lines that are entirely composed of “locked hands” voicings, he often adds only a few chords to his melodic ideas. A majority of his melodic phrases are played in octaves, with only a handful of chords added (see fig. 77). In other instances, Newborn plays “locked hands” chords mixed with left hand melodies (see fig. 78).

Fig. 77: Example of Newborn's mixture of “locked hands” voicings and notes played in octaves (mm. 49-52).

The musical score for measures 49-52 of Phineas Newborn's solo on *Cabu* is presented in a grand staff (treble and bass clefs). The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The score is divided into four measures, each with a chord symbol above the treble staff: G_{mi}7, C7, F_{MA}7, and B^b_{MA}7. In the first measure, the right hand plays a melodic phrase in octaves (G4-B4-G4-A4-B4) while the left hand plays a steady eighth-note accompaniment. The second measure features a similar octaved melodic line (B4-C5-B4-A4-G4) in the right hand and a more complex eighth-note accompaniment in the left hand. The third measure shows a melodic phrase in octaves (F4-G4-A4-B4) in the right hand with a simple eighth-note accompaniment in the left hand. The final measure contains a melodic phrase in octaves (B4-A4-G4-F4) in the right hand and a simple eighth-note accompaniment in the left hand.

Fig. 78: Example of Newborn's mixture of "locked hands" voicings and left-hand melodies (mm. 73-76).

The image displays two systems of musical notation for piano. The first system, corresponding to measures 73-76, consists of four measures. Above the staff, the chords are labeled as D_{mi}7, Bø7, Eø7, and Eø7. The second system, corresponding to measures 77-80, also consists of four measures, with chords labeled as D_{mi}7, Bø7, Eø7, and A7^{b9}. The notation shows a right-hand part with block chords and melodic fragments, and a left-hand part with a consistent eighth-note accompaniment.

Although we have seen both of these techniques used by Oscar Peterson in his solo on *Dream of You*, Newborn's use of chords in his phrases is far sparser. Although this could be attributed to the fact that *Cabu* is played at a significantly faster tempo than *Dream of You* is, I would argue that the difference lies in each of the pianists' styles and unique approach to block chord playing.

What I find fascinating about Newborn's playing on *Cabu* is that despite his sparse use of block chords, it still sounds like block chord playing. One of the reasons for this lies in where he decides to place chords in his lines. In many cases, he inserts them at the beginning and endings of phrases, which gives the listener just enough information to suggest that the whole line is comprised of chords (see fig. 79). I have included a full transcription of Newborn's solo from *Cabu* on the following pages.

Fig. 79: Example of Newborn's placement of chords at the beginning and end of phrases (mm. 44-47).

The image shows a musical score for piano in 4/4 time, consisting of two staves (treble and bass clef). The key signature has two flats (B-flat and E-flat). The score is divided into four measures. Above the treble staff, the following chords are indicated: E ϕ 7, A7 \flat 9, D m_1 7, B ϕ 7, E ϕ 7, A7 \flat 9, and D m_1 7. The melody in the treble staff begins with a quarter rest in the first measure, followed by eighth and quarter notes. The bass staff provides a steady accompaniment with eighth and quarter notes. The piece concludes with a double bar line at the end of the fourth measure.

Example 9: Transcription of Phineas Newborn's solo on Cabu.

Cabu (Solo)

Phineas Newborn Jr.

Transcribed by Micah Rutschman

A $D_{mi}7$ $B\emptyset7$ $E\emptyset7$ $A7^{b9}$ $D_{mi}7$ $B\emptyset7$

$E\emptyset7$ $A7^{b9}$ $D_{mi}7$ $B\emptyset7$ $E\emptyset7$ $A7^{b9}$ $D_{mi}7$ $E\emptyset7$ $A7^{b9}$

B $D_{mi}7$ $B\emptyset7$ $E\emptyset7$ $A7^{b9}$ $D_{mi}7$ $B\emptyset7$ $E\emptyset7$ $A7^{b9}$ $D_{mi}7$ $B\emptyset7$

$E\emptyset7$ $A7^{b9}$ $D_{mi}7$ **C** $G_{mi}7$

$C7$ $F_{ma}7$ $B^b_{ma}7$ $E^b_{ma}7$

Example 9 (cont.)

The musical score consists of five systems of piano accompaniment in B-flat major. Each system contains a grand staff with a treble and bass clef. The notation includes chords, eighth notes, and triplets. The chords are labeled as follows:

- System 1: $A^{\flat}m_7$, $E\emptyset_7$, $A7^{\flat 9}$, Dm_7 , $B\emptyset_7$
- System 2: $E\emptyset_7$, $A7^{\flat 9}$, Dm_7 , $B\emptyset_7$, $E\emptyset_7$, $A7^{\flat 9}$, Dm_7 , $B\emptyset_7$
- System 3: $E\emptyset_7$, $A7^{\flat 9}$, Dm_7 , $E\emptyset_7$, Dm_7 , $B\emptyset_7$, $E\emptyset_7$, $A7^{\flat 9}$
- System 4: Dm_7 , $B\emptyset_7$, $E\emptyset_7$, $A7^{\flat 9}$, Dm_7 , $B\emptyset_7$
- System 5: $E\emptyset_7$, $A7^{\flat 9}$, Dm_7 , $E\emptyset_7$, $A7^{\flat 9}$, Fm_7 , $B\emptyset_7$

Triplet markings (3) are present above several eighth-note groups in the treble clef of each system.

Example 9 (cont.)

First system of musical notation. The treble clef staff contains chords and melodic lines, while the bass clef staff contains a bass line. Chords are labeled above the staff: Eø7, A7b9, Dmi7, Bø7, Eø7, A7b9, Dmi7, and Bø7.

Second system of musical notation. The treble clef staff contains chords and melodic lines, while the bass clef staff contains a bass line. Chords are labeled above the staff: Eø7, A7b9, Dmi7, and Gmi7.

Third system of musical notation. The treble clef staff contains chords and melodic lines, while the bass clef staff contains a bass line. Chords are labeled above the staff: C7, Fma7, Bbma7, and Ebma7.

Fourth system of musical notation. The treble clef staff contains chords and melodic lines, while the bass clef staff contains a bass line. Chords are labeled above the staff: Abma7, Eø7, A7b9, Dmi7, and Bø7. A dynamic marking 'f' is present below the bass line.

Fifth system of musical notation. The treble clef staff contains chords and melodic lines, while the bass clef staff contains a bass line. Chords are labeled above the staff: Eø7, A7b9, Dmi7, Bø7, Eø7, and A7b9.

Example 9 (cont.)

The musical score consists of five systems of piano accompaniment, each with a treble and bass clef staff. The key signature is one flat (B-flat major/D minor). The systems are as follows:

- System 1:** Chords: $D_{mi}7$, $B\emptyset7$, $E\emptyset7$, $A7^{b9}$, $D_{mi}7$. Includes a triplet of eighth notes in the bass line.
- System 2:** Chords: $D_{mi}7$, $B\emptyset7$, $E\emptyset7$, $A7^{b9}$, $D_{mi}7$, $B\emptyset7$, $E\emptyset7$, $A7^{b9}$, $D_{mi}7$, $B\emptyset7$. Includes a half note chord in the treble line.
- System 3:** Chords: $E\emptyset7$, $A7^{b9}$, $D_{mi}7$, $E\emptyset7$, $A7^{b9}$.
- System 4:** Chords: $D_{mi}7$, $B\emptyset7$, $E\emptyset7$, $A7^{b9}$, $D_{mi}7$, $B\emptyset7$. Includes a half note chord in the treble line.
- System 5:** Chords: $E\emptyset7$, $A7^{b9}$, $D_{mi}7$, $B\emptyset7$, $E\emptyset7$, $A7^{b9}$, $D_{mi}7$. Includes triplets of eighth notes in the bass line.

Example 9 (cont.)

J $G_{mi}7$ $C7$ $F_{ma}7$

$Bb_{ma}7$ $Eb_{ma}7$ $Ab_{ma}7$ $E\emptyset7$

$A7b9$ K $D_{mi}7$ $B\emptyset7$ $E\emptyset7$ $A7b9$ $D_{mi}7$ $B\emptyset7$

$E\emptyset7$ $A7b9$ $D_{mi}7$ $B\emptyset7$ $E\emptyset7$ $A7b9$ $D_{mi}7$

L $D_{mi}7$ $B\emptyset7$ $E\emptyset7$ $A7b9$ $D_{mi}7$ $B\emptyset7$

Example 9 (cont.)

The musical score consists of five systems of piano accompaniment, each with a treble and bass clef staff. The key signature is one flat (B-flat major or D minor). The notation includes various chords and melodic lines with triplets.

System 1: Treble clef chords: E \emptyset 7, A7 \flat 9, D \flat 7, B \emptyset 7, E \emptyset 7, A7 \flat 9, D \flat 7. Bass clef features a melodic line with triplets.

System 2: Treble clef chords: E \emptyset 7, A7 \flat 9, **M**D \flat 7, B \emptyset 7, E \emptyset 7, A7 \flat 9, D \flat 7, B \emptyset 7, E \emptyset 7, A7 \flat 9. Bass clef features a melodic line with triplets.

System 3: Treble clef chords: D \flat 7, B \emptyset 7, E \emptyset 7, A7 \flat 9, D \flat 7, **N**G \flat 7. Bass clef features a melodic line with triplets.

System 4: Treble clef chords: C \flat 7, F \flat 7, B \flat 7. Bass clef features a melodic line with triplets.

System 5: Treble clef chords: E \flat 7, A \flat 7, E \emptyset 7. Bass clef features a melodic line with triplets.

Example 9 (cont.)

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with several triplet markings. The lower staff is in bass clef and contains a bass line with chords. Above the staves, the following chords are indicated: A7^{b9}, D^{mi}7, B^ø7, E^ø7, and A7^{b9}.

The second system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line with chords. Above the staves, the following chords are indicated: D^{mi}7, B^ø7, E^ø7, A7^{b9}, D^{mi}7, B^ø7, E^ø7, and A7^{b9}.

The third system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line with chords. Above the staves, the following chords are indicated: D^{mi}7, D^{mi}7, B^ø7, E^ø7, and A7^{b9}.

The fourth system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line with chords. Above the staves, the following chords are indicated: D^{mi}7, B^ø7, E^ø7, A7^{b9}, and D^{mi}7.

4.5.1 VIBRAPHONE ADAPTATION OF PHINEAS NEWBORN'S SOLO ON CABU

Phineas Newborn's use of block chords to punctuate melodic lines is an approach that works well on vibraphone. Because playing block chords at faster tempos is challenging on the vibraphone, adding chords to the beginning and ending of phrases can be a good solution in these situations. This approach can give the impression that a melodic line is composed entirely of chords, while making playing at faster tempos much easier.

In the example below, Newborn plays a three-measure phrase made up entirely of eighth notes. Note that he only plays block chords for five notes, and that he begins and ends his phrase with a chord (see fig. 80). To adapt this excerpt for vibraphone, I excluded the octaves for the melody, as well as the lowest voicing of the chords (see fig. 81). Although the octaves could be played on vibraphone, playing a single note melody instead makes is much easier.

Fig. 80: Newborn begins and ends his phrases with a chord (mm. 45-47).

Earlier I mentioned Newborn's use of chords mixed with melodic content played in the left hand in measures 73-76 (see fig. 82). To adapt “locked hands” voicings to the vibraphone, I have suggested omitting the lowest voice most of the time. Although this approach works well, in this specific case, the melodic thread is in the lowest voice. To maintain the shape of the melody in this excerpt, I have omitted the middle voice instead (see fig. 83). While this may seem a little unusual at first, I have found that it creates a very interesting sound. I have included a full vibraphone adaptation of Newborn's solo from *Cabu* on the following pages.

Fig. 82: Newborn's use of chords mixed with a left-hand melody (mm. 73-76).

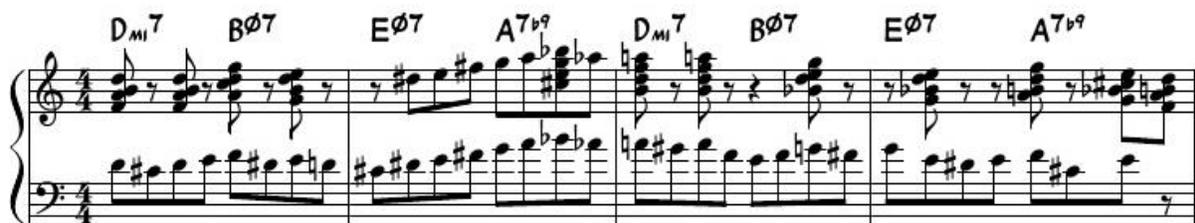


Fig. 83: Vibraphone adaptation of measures 73-76 on Newborn's solo on *Cabu*.



Example 10: Vibes adaptation of Phineas Newborn's solo on Cabu.

Cabu (Vibes Adaptation)

Phineas Newborn Jr.

Transcribed by Micah Rutschman

The musical score is organized into five systems, each with a treble and bass clef staff. Chord symbols are placed above the treble staff. The key signature has one flat (B-flat).

System 1: Treble clef: A $D_{mi}7$ $B\emptyset7$ $E\emptyset7$ $A7^{b9}$ $D_{mi}7$ $B\emptyset7$. Bass clef: $D_{mi}7$ $B\emptyset7$ $E\emptyset7$ $A7^{b9}$ $D_{mi}7$ $B\emptyset7$. Dynamic markings: f , f .

System 2: Treble clef: $E\emptyset7$ $A7^{b9}$ $D_{mi}7$ $B\emptyset7$ $E\emptyset7$ $A7^{b9}$ $D_{mi}7$. Bass clef: $E\emptyset7$ $A7^{b9}$ $D_{mi}7$ $B\emptyset7$ $E\emptyset7$ $A7^{b9}$ $D_{mi}7$.

System 3: Treble clef: $E\emptyset7$ $A7^{b9}$ B $D_{mi}7$ $B\emptyset7$ $E\emptyset7$ $A7^{b9}$ $D_{mi}7$ $B\emptyset7$ $E\emptyset7$ $A7^{b9}$. Bass clef: $E\emptyset7$ $A7^{b9}$ $D_{mi}7$ $B\emptyset7$ $E\emptyset7$ $A7^{b9}$ $D_{mi}7$ $B\emptyset7$ $E\emptyset7$ $A7^{b9}$. Dynamic markings: f , f .

System 4: Treble clef: $D_{mi}7$ $B\emptyset7$ $E\emptyset7$ $A7^{b9}$ $D_{mi}7$. Bass clef: $D_{mi}7$ $B\emptyset7$ $E\emptyset7$ $A7^{b9}$ $D_{mi}7$.

System 5: Treble clef: C $G_{mi}7$ $C7$ $F_{ma}7$ $Bb_{ma}7$. Bass clef: $G_{mi}7$ $C7$ $F_{ma}7$ $Bb_{ma}7$. Dynamic markings: f , f .

Example 10 (cont.)

The musical score consists of six systems of piano accompaniment, each with a treble and bass staff. The key signature is one flat (B-flat major or D minor). The systems are as follows:

- System 1:** Treble staff contains a melodic line with eighth notes. Chords above the staff are $E^b_{MA}7$, $A^b_{MA}7$, $E\emptyset7$, and $A7^{b9}$. A triplet of eighth notes is marked with a '3' above it.
- System 2:** Treble staff contains a melodic line with eighth notes. Chords above the staff are $D_{mi}7$, $B\emptyset7$, $E\emptyset7$, $A7^{b9}$, $D_{mi}7$, $B\emptyset7$, $E\emptyset7$, and $A7^{b9}$. Three triplet markings are present.
- System 3:** Treble staff contains a melodic line with eighth notes. Chords above the staff are $D_{mi}7$, $B\emptyset7$, $E\emptyset7$, $A7^{b9}$, and $D_{mi}7$.
- System 4:** Treble staff contains a melodic line with eighth notes. Chords above the staff are $E_{mi}7$, $B\emptyset7$, $E\emptyset7$, $A7^{b9}$, $D_{mi}7$, $B\emptyset7$, $E\emptyset7$, and $A7^{b9}$. Two triplet markings are present.
- System 5:** Treble staff contains a melodic line with eighth notes. Chords above the staff are $D_{mi}7$, $B\emptyset7$, $E\emptyset7$, $A7^{b9}$, $D_{mi}7$, $E\emptyset7$, and $A7^{b9}$.
- System 6:** Treble staff contains a melodic line with eighth notes. Chords above the staff are $F_{mi}7$, $B\emptyset7$, $E\emptyset7$, $A7^{b9}$, $D_{mi}7$, $B\emptyset7$, $E\emptyset7$, and $A7^{b9}$.

Example 10 (cont.)

The musical score consists of eight systems of music. The first four systems are guitar parts, and the last four are piano parts. Chord names are written above the notes, and chord diagrams are provided for the guitar parts.

System 1 (Guitar): Chords: $D_{mi}7$, $B\emptyset7$, $E\emptyset7$, $A7^{b9}$, $D_{mi}7$. Diagrams: $D_{mi}7$ (boxed), $B\emptyset7$ (boxed), $E\emptyset7$ (boxed), $A7^{b9}$ (boxed), $D_{mi}7$ (boxed).

System 2 (Guitar): Chords: $G_{mi}7$, $C7$, $F_{MA}7$, $B^b_{MA}7$. Diagrams: $G_{mi}7$ (boxed), $C7$ (boxed), $F_{MA}7$ (boxed), $B^b_{MA}7$ (boxed).

System 3 (Guitar): Chords: $E^b_{MA}7$, $A^b_{MA}7$, $E\emptyset7$, $A7^{b9}$. Diagrams: $E^b_{MA}7$ (boxed), $A^b_{MA}7$ (boxed), $E\emptyset7$ (boxed), $A7^{b9}$ (boxed).

System 4 (Guitar): Chords: $D_{mi}7$, $B\emptyset7$, $E\emptyset7$, $A7^{b9}$, $D_{mi}7$, $B\emptyset7$, $E\emptyset7$, $A7^{b9}$. Diagrams: $D_{mi}7$ (boxed), $B\emptyset7$ (boxed), $E\emptyset7$ (boxed), $A7^{b9}$ (boxed), $D_{mi}7$ (boxed), $B\emptyset7$ (boxed), $E\emptyset7$ (boxed), $A7^{b9}$ (boxed).

System 5 (Piano): Chords: $D_{mi}7$, $B\emptyset7$, $E\emptyset7$, $A7^{b9}$, $D_{mi}7$. Diagrams: $D_{mi}7$ (boxed), $B\emptyset7$ (boxed), $E\emptyset7$ (boxed), $A7^{b9}$ (boxed), $D_{mi}7$ (boxed).

System 6 (Piano): Chords: $D_{mi}7$, $B\emptyset7$, $E\emptyset7$, $A7^{b9}$, $D_{mi}7$, $B\emptyset7$, $E\emptyset7$, $A7^{b9}$. Diagrams: $D_{mi}7$ (boxed), $B\emptyset7$ (boxed), $E\emptyset7$ (boxed), $A7^{b9}$ (boxed), $D_{mi}7$ (boxed), $B\emptyset7$ (boxed), $E\emptyset7$ (boxed), $A7^{b9}$ (boxed).

System 7 (Piano): Chords: $D_{mi}7$, $B\emptyset7$, $E\emptyset7$, $A7^{b9}$, $D_{mi}7$, $E\emptyset7$, $A7^{b9}$. Diagrams: $D_{mi}7$ (boxed), $B\emptyset7$ (boxed), $E\emptyset7$ (boxed), $A7^{b9}$ (boxed), $D_{mi}7$ (boxed), $E\emptyset7$ (boxed), $A7^{b9}$ (boxed).

System 8 (Piano): Chords: $D_{mi}7$, $B\emptyset7$, $E\emptyset7$, $A7^{b9}$, $D_{mi}7$, $B\emptyset7$, $E\emptyset7$, $A7^{b9}$. Diagrams: $D_{mi}7$ (boxed), $B\emptyset7$ (boxed), $E\emptyset7$ (boxed), $A7^{b9}$ (boxed), $D_{mi}7$ (boxed), $B\emptyset7$ (boxed), $E\emptyset7$ (boxed), $A7^{b9}$ (boxed).

Example 10 (cont.)

The musical score consists of seven systems of piano accompaniment. Each system is written for a grand piano with a treble and bass clef. The key signature is one flat (B-flat major or D minor). The score includes various chords and articulations:

- System 1:** Chords: $D_{mi}7$, $B\emptyset7$, $E\emptyset7$, $A7b9$, $D_{mi}7$. Includes a fermata over the final chord.
- System 2:** Chords: $G_{mi}7$, $C7$, $F_{MA}7$, $Bb_{MA}7$. Includes a 'J' box above the first measure.
- System 3:** Chords: $Eb_{MA}7$, $Ab_{MA}7$, $E\emptyset7$, $A7b9$.
- System 4:** Chords: $D_{mi}7$, $B\emptyset7$, $E\emptyset7$, $A7b9$, $D_{mi}7$, $B\emptyset7$, $E\emptyset7$, $A7b9$. Includes a 'K' box above the first measure.
- System 5:** Chords: $D_{mi}7$, $B\emptyset7$, $E\emptyset7$, $A7b9$, $D_{mi}7$.
- System 6:** Chords: $D_{mi}7$, $B\emptyset7$, $E\emptyset7$, $A7b9$, $D_{mi}7$, $B\emptyset7$, $E\emptyset7$, $A7b9$. Includes an 'L' box above the first measure.
- System 7:** Chords: $D_{mi}7$, $B\emptyset7$, $E\emptyset7$, $A7b9$, $D_{mi}7$, $E\emptyset7$, $A7b9$.

Example 10 (cont.)

The musical score for Example 10 (cont.) is written in B-flat major and 4/4 time. It consists of seven systems of music, each with a treble and bass staff. The notation includes various chords and melodic lines with articulation marks.

System 1: Treble staff starts with a box labeled 'M'. Chords: $D_{mi}7$, $B\emptyset7$, $E\emptyset7$, $A7b9$, $D_{mi}7$, $B\emptyset7$, $E\emptyset7$, $A7b9$, $D_{mi}7$, $B\emptyset7$. A triplet of eighth notes is marked with a '3'.

System 2: Treble staff continues with $E\emptyset7$, $A7b9$, $D_{mi}7$. A box labeled 'N' is present. Chord: $G_{mi}7$. A triplet of eighth notes is marked with a '3'.

System 3: Treble staff continues with $C7$, $F_{ma}7$, $Bb_{ma}7$, $Eb_{ma}7$. Triplet markings '3' are present under several eighth notes.

System 4: Treble staff continues with $A_{bma}7$, $E\emptyset7$, $A7b9$. Triplet markings '3' are present under several eighth notes.

System 5: Treble staff starts with a box labeled 'O'. Chords: $D_{mi}7$, $B\emptyset7$, $E\emptyset7$, $A7b9$, $D_{mi}7$, $B\emptyset7$, $E\emptyset7$, $A7b9$, $D_{mi}7$, $B\emptyset7$. Triplet markings '3' are present under several eighth notes.

System 6: Treble staff continues with $E\emptyset7$, $A7b9$, $D_{mi}7$, $D_{mi}7$, $B\emptyset7$, $E\emptyset7$, $A7b9$. Triplet markings '3' are present under several eighth notes.

System 7: Treble staff continues with $D_{mi}7$, $B\emptyset7$, $E\emptyset7$, $A7b9$, $D_{mi}7$. Triplet markings '3' are present under several eighth notes.

4.6 MCCOY TYNER: AN ANALYSIS OF HIS SOLO ON SATIN DOLL

McCoy Tyner may seem like an unusual choice to discuss when studying block chord playing. There are not nearly as many recorded examples of McCoy Tyner playing in a block chord style as there are for the other pianists that have been discussed in previous sections. That being said, Tyner did use block chord techniques in his playing, and his approach offers insight into a less conventional way to utilize block chords when soloing.

Tyner's recording of *Satin Doll* from his album *Nights of Ballads & Blues* is a good example of his approach to block chord playing. He plays block chords for the melody in the A sections of the head, as well as during his solo. Interestingly, he does not commit to using just one block chord approach. He utilizes multiple types of block chord voicings throughout his solo.

Tyner begins his 2nd chorus with a four-measure long phrase of block chords (mm. 33-36). His left hand plays a closed position voicing while his right hand plays octaves for most of the phrase. In the third measure, he adds thirds below the top voice (see fig. 84). Note that these voicings are not that different from Red Garland's approach.

Fig. 84: McCoy Tyner utilizing a block chord approach similar to Red Garland's (mm. 33-36).

Tyner also uses block chords for the entire bridge of his second chorus (mm. 49-56). This particular excerpt demonstrates how Tyner's block chord approach is unconventional. In measure 49, he uses closed position voicings. Although his note choices are slightly different from typical “locked

hands” chords, the voices in both of his hands do move in the same direction. In measure 50, he repeats one chord voicing in his left hand while playing a single note melody in his right hand, moving away from parallel motion in his voicings. In measures 51-52, he uses quartal voicings. Tyner then uses thick altered dominant voicings in measure 53, and in measures 54-56 switches to an approach similar to Red Garland's (see fig. 85). Tyner's ability to combine all of these chordal approaches within the same section is remarkable, and it makes it clear that a performer does not need to commit to just one chordal approach. A full transcription of Tyner's solo from *Satin Doll* is included on the following pages.

Fig. 85: Tyner combines more than one block chord technique in measures 49-56 of his solo in *Satin Doll*.

The musical score for measures 49-56 of Tyner's solo in *Satin Doll* is presented in two systems. The first system (measures 49-52) features chords G_{m7} , G_{b7} , and F_{13} . The second system (measures 53-56) features chords $D_{13\#11}$, $B_{\emptyset 7}$, $E_{\emptyset 7}$, $G^9 A^7_{b9}$, $E_{m11} D_{m11}$, $B_{\emptyset 7}$, $E_{\emptyset 7}$, A^7_{alt} , A^7_{b9} , and A^9 . The notation includes various voicings and techniques such as block chords and quartal voicings.

Example 11: Transcription of McCoy Tyner's solo on *Satin Doll*.

Satin Doll (Solo)

McCoy Tyner

Transcribed by Micah Rutschman

The musical score is presented in a grand staff format, consisting of five systems of two staves each (treble and bass clef). The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The notation includes various chords and melodic lines with articulation marks such as slurs and accents. The chords are labeled as follows:

- System 1: D_{mi}^{11} , G^{13} , E_{mi}^{11} , A^9 , E_{mi}^7 , A^9
- System 2: A_{mi}^7 , D^9 , D_{b9} (with a 3-measure slur), C_{MA}^7
- System 3: E_{mi}^7 , A^{13b9} , $A_{D_{mi}^{11}}$ (in a box), G^7 , E_{mi}^{11}
- System 4: E_{mi}^7 , A^7 , D^{13}
- System 5: D_{b9} , C^9 , C^9_{sus} , C^9 , G_{mi}^{11}

Example 11 (cont.)

The musical score consists of five systems of piano accompaniment. Each system features a treble and bass clef staff. The first system begins with a key signature change to B-flat major, indicated by a 'B' in a box. The chords for this system are Gmi11, Ami7, Gmi7, Ami7, Gmi7, C7, F13, C7#5, and G7. The second system contains chords F13, Ami7, D9, Ami7, and D9. The third system contains chords Dmi11, Emi7, G13, Db7, Dmi11, and G9. The fourth system contains chords Emi7, A9, Emi7, A9, Ami7, and D7. The fifth system contains chords Db9, C13, Eø7, and A7alt. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Example 11 (cont.)

The musical score consists of five systems of piano accompaniment, each with a treble and bass clef staff. The chords and melodic lines are as follows:

- System 1:** Treble clef has a melodic line with eighth notes. Bass clef has a steady eighth-note accompaniment. Chords: $D_{mi}7$, G^9 , $E_{mi}11$.
- System 2:** Treble clef has a melodic line with eighth notes. Bass clef has a steady eighth-note accompaniment. Chords: A^9 , $A_{mi}11$, D^9 , $A^b_{mi}7$, D^b9 .
- System 3:** Treble clef has a melodic line with eighth notes. Bass clef has a steady eighth-note accompaniment. Chords: C^9 , A^9 , $E_{mi}11$, $E_{mi}7$.
- System 4:** Treble clef has a melodic line with eighth notes. Bass clef has a steady eighth-note accompaniment. Chords: $F_{MA}7$, $E_{mi}11$, $E_{mi}11$, A^{13} .
- System 5:** Treble clef has a melodic line with eighth notes. Bass clef has a steady eighth-note accompaniment. Chords: A^{13}_{sus} , D^9 .

Example 11 (cont.)

Db9 C13#11 G7#9#5

F Gm7 Gb7 F13

D13#11 Dm11

A7alt G Dm11 G9

Em11 A13 Em9 #A13 D9 Db9

Example 11 (cont.)

Musical notation for the first system of Example 11 (cont.). The system consists of a grand staff with treble and bass clefs. The treble clef contains a melodic line with various intervals and accidentals. The bass clef contains a harmonic accompaniment with chords and single notes. Above the staff, the chords C_{MA7} , C^9 , and C^9_{sus} are indicated.

Musical notation for the second system of Example 11 (cont.). The system consists of a grand staff with treble and bass clefs. The treble clef contains a melodic line with various intervals and accidentals. The bass clef contains a harmonic accompaniment with chords and single notes. Above the staff, the chords $H D_{mi11}$, G^9 , E_{mi11} , and A^{13} are indicated.

Musical notation for the third system of Example 11 (cont.). The system consists of a grand staff with treble and bass clefs. The treble clef contains a melodic line with various intervals and accidentals. The bass clef contains a harmonic accompaniment with chords and single notes. Above the staff, the chords D^9 and D^b7 are indicated.

Musical notation for the fourth system of Example 11 (cont.). The system consists of a grand staff with treble and bass clefs. The treble clef contains a melodic line with various intervals and accidentals. The bass clef contains a harmonic accompaniment with chords and single notes. Above the staff, the chords C_{MA6} and $A^{13\#9}$ are indicated.

Musical notation for the fifth system of Example 11 (cont.). The system consists of a grand staff with treble and bass clefs. The treble clef contains a melodic line with various intervals and accidentals. The bass clef contains a harmonic accompaniment with chords and single notes. Above the staff, the chords D_{mi7} , E_{mi7} , F_{MA7} , E_{mi11} , and A^{13} are indicated.

Example 11 (cont.)

Chord symbols: E_{m11} , A^9 , D^7_{sus} , D^b7_{sus}

Chord symbols: $C_{mA9\#11}$, E^b07 , E_{m17} , B^b7 , $A7\#5$

4.6.1 VIBRAPHONE ADAPTATION OF MCCOY TYNER'S SOLO ON SATIN DOLL

McCoy Tyner's uses a wide variety of voicing choices in his block chord playing on *Satin Doll*. While many of the voicings are similar to ones that we have seen used by other pianists, Tyner uses quartal voicings, which have not been used by the other pianists that we have studied. An example of this can be seen in measures 93-94 of his solo (see fig. 86). Tyner builds five-note voicings by stacking 4^{ths}, with a major 3rd in the top voices in some cases. To adapt these voicing to the vibraphone, we must omit a note. Leaving out the lowest voice works well (see fig. 87). A full vibraphone adaptation of Tyner's solo is included on the following pages.

Fig. 86: Tyner's use of quartal voicings in his solo on *Satin Doll* (mm. 93-94).

The image shows a musical score for measures 93-94 of McCoy Tyner's solo on "Satin Doll". The score is written in 4/4 time and consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The music features quartal voicings, which are chords built by stacking fourths. Above the treble staff, the chords are labeled as D7sus, Db7sus, and CMA9#11. The bass staff shows the corresponding voicings, with the lowest voice omitted in the adaptation shown in the next figure.

Fig. 87: Vibraphone adaptation of measures 93-94 with the lowest voice omitted.

The image shows a musical score for measures 93-94 of McCoy Tyner's solo on "Satin Doll", adapted for vibraphone. The score is written in 4/4 time and consists of a single treble clef staff. The key signature has one sharp (F#). The music features quartal voicings, which are chords built by stacking fourths. Above the staff, the chords are labeled as D7sus, Bø7, Db7sus, Eø7, A7b9, and CMA9#11. The lowest voice of the original voicings has been omitted to adapt the music for the vibraphone.

Example 12: Vibes adaptation of McCoy Tyner's solo on *Satin Doll*.

Satin Doll (Vibes Adaptation)

McCoy Tyner

Arranged by Micah Rutschman

The musical score is written for Vibes in 4/4 time. It consists of five systems of music, each with a treble and bass staff. The notes are primarily eighth and sixteenth notes, often grouped in triplets. Chord symbols are placed above the staff to indicate the harmonic structure. The progression of chords is as follows:

- System 1: D_{mi}11, G13, E_{mi}11, A9, E_{mi}7, A9
- System 2: A_{mi}7, D9, Db9, C_{MA}7
- System 3: E_{mi}7, A13b9, A D_{mi}11, G79, E_{mi}11
- System 4: E_{mi}7, A7, D13
- System 5: Db9, C9, C9sus, C9, G_{mi}11

Example 12 (cont.)

The musical score consists of five systems of piano accompaniment. Each system is written for a grand piano with a treble and bass clef. The notation includes various chords and melodic lines with triplets. The chords are labeled as follows:

- System 1: **B** G_m11, A_m7, G_m7, A_m7, G_m7, C7, F13, C7#5, G7
- System 2: F13, A_m7, D9, A_m7, D9
- System 3: D_m11, E_m7, G13, D_b7, **C** D_m11, G9
- System 4: E_m7, A9, E_m7, A9, A_m7, D7
- System 5: D_b9, C13, E \emptyset 7, A7_{alt}

Example 12 (cont.)

The musical score consists of six systems of piano and guitar parts. The piano part is written in treble clef, and the guitar part is written in bass clef. The key signature has one sharp (F#) and the time signature is 7/8. The score includes various chords and melodic lines, with some triplets indicated by a '3' over the notes.

Chords and notes in the systems:

- System 1: $D_{mi}7$, G^9 , $E_{mi}11$
- System 2: A^9 , $A_{mi}11$, D^9 , $A_{bmi}7$, D_{b9}
- System 3: C^9 , A^9 , $D_{mi}11$, $E_{mi}7$
- System 4: $F_{MA}7$, $E_{mi}11$, $E_{mi}11$, A^{13}
- System 5: A^{13}_{sus} , D^9
- System 6: D_{b9} , $C^{13}\#11$, $G7\#9\#5$

Example 12 (cont.)

The musical score consists of two systems, each with a guitar part (top staff) and a piano accompaniment (bottom two staves). The guitar part features various chord voicings, including triads and dyads, often with a flat sign indicating a lowered note. The piano accompaniment includes triplet patterns and arpeggiated figures.

System 1:

- Guitar: F $G_{mi}7$, $Gb7$, $F13$, $D13\#11$, $D_{mi}11$, $A7^{alt}$
- Piano: G $D_{mi}11$, $G9$, $E_{mi}11$, $A13$, $E_{mi}7$, $A13$

System 2:

- Guitar: $D9$, $D_{mi}11$, $G9$, $E_{mi}11$, $A13$, $D9$, $D_{mi}11$, $G9$, $E_{mi}11$, $A13$
- Piano: $D9$, $D_{mi}11$, $G9$, $E_{mi}11$, $A13$, $D9$, $D_{mi}11$, $G9$, $E_{mi}11$, $A13$

System 3:

- Guitar: C^9_{sus} , $D_{mi}11$, $G9$, $E_{mi}11$, $A13$
- Piano: $D9$, $D_{mi}11$, $G9$, $E_{mi}11$, $A13$

System 4:

- Guitar: $C_{mi}6$, $A13\#9$
- Piano: $C_{mi}6$, $A13\#9$

Example 12 (cont.)

The musical score consists of six systems of piano accompaniment. Each system is written for a grand piano with a treble and bass clef. The notation includes various chords and melodic lines with articulation marks such as slurs and accents.

System 1: Chords: $D_{mi}7$, $E_{mi}7$, $F_{MA}7$, $E_{mi}11$, $A13$, $A13$. Includes a first ending bracket labeled 'I'.

System 2: Chords: $D13\#11$, $D\flat9$, $C_{MA}9$, $F7\flat9$, $E_{mi}7$.

System 3: Chords: $A9_{sus}$, $G_{mi}11$, $G\flat9\#11$, $F13$. Includes a second ending bracket labeled 'J'.

System 4: Chords: $F13_{sus}$, $F7$, $A_{mi}11$.

System 5: Chords: $A_{mi}11$, $D13\flat9$, $D_{mi}7$, $D_{mi}11$, $A7$.

System 6: Chords: $D_{mi}11$, $E_{mi}11$, $A9$. Includes a key signature change bracket labeled 'K'.

Example 12 (cont.)

The image shows a musical staff with a treble clef and a key signature of one sharp (F#). The notation consists of a series of chords and some melodic fragments. The chords are labeled as follows: **D⁷_{sus}**, **D^{b7}_{sus}**, **C_{MA}9^{#11}**, **E^{b07}**, **E_{MI}7**, **B^{b7}**, and **A^{7#5}**. The first two chords are played as block chords in a rhythmic pattern. The subsequent chords are also block chords, with some having melodic lines above them. The piece ends with a double bar line.

CHAPTER 5: APPLYING WHAT WE HAVE LEARNED: MELODIC DRIVEN CHORDAL CONCEPTS

5.1 THE “LOCKED HANDS” STYLE

As we have learned, the “locked hands” style of block chord playing was pioneered by Milt Buckner and later popularized by George Shearing. Although pianists play a closed position voicing in their right hand while doubling the melody an octave lower, on vibraphone we must omit a note. In most cases, the best approach is to omit the lowest voice. In fig. 88, C major is harmonized using the “locked hands” style. The notes in parenthesis are notes that are excluded in our application of the technique to the vibraphone.

Fig. 88: C major harmonized using the “locked hand” approach as played on piano. The notes in parenthesis are excluded in our application of this technique to the vibraphone.



As we have seen in the solos discussed in the previous chapters, diminished 7th passing chords are often used in the “locked hands” style. Their use creates harmonic movement, which provides a more interesting sound. Harmonizations for both major and minor scales using diminished 7th passing chords are included on the following pages. There is also a minor pentatonic scale “locked hands” exercise, as pianists such as Milt Buckner would incorporate pentatonic block chord phrases in their playing. Practice these exercises with a metronome at ♩=30 bpm. Gradually increase your speed and work towards increasing your fastest comfortable tempo.

Exercise 22: Major scales harmonized using the “locked hands” approach with diminished 7th passing chords.

Major “Locked Hands” Block Chords

The image displays eight musical staves, each representing a major scale and its corresponding block chords. The scales are: C Major, F Major, B \flat Major, E \flat Major, A \flat Major, D \flat Major, G \flat Major, and B Major. Each staff begins with a treble clef and a 4/4 time signature. The block chords are shown as vertical groupings of notes, and the diminished 7th passing chords are shown as vertical groupings of notes with a flat sign above the seventh note. The scales are written in a sequence of eighth notes, and the block chords are placed above the notes they harmonize.

C $_M$ A

F $_M$ A

B \flat $_M$ A

E \flat $_M$ A

A \flat $_M$ A

D \flat $_M$ A

G \flat $_M$ A

B $_M$ A

Exercise 22 (cont.)

E_{MA}



Musical notation for Exercise 22 (cont.) in E major. The notation is on a single treble clef staff. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The music consists of a sequence of chords and intervals, primarily using eighth and quarter notes. The exercise is labeled "E_{MA}".

A_{MA}



Musical notation for Exercise 22 (cont.) in A major. The notation is on a single treble clef staff. It begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The music consists of a sequence of chords and intervals, primarily using eighth and quarter notes. The exercise is labeled "A_{MA}".

D_{MA}



Musical notation for Exercise 22 (cont.) in D major. The notation is on a single treble clef staff. It begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The music consists of a sequence of chords and intervals, primarily using eighth and quarter notes. The exercise is labeled "D_{MA}".

Exercise 23: Minor scales harmonized using the “locked hands” approach with diminished 7th passing chords.

Minor “Locked Hands” Block Chords

A_m



A musical staff in 4/4 time showing the A minor scale (A, B, C, D, E, F, G, A) harmonized with block chords. The chords are: A_m, B_{dim}, C_{dim}, D_{dim}, E_{dim}, F_{dim}, G_{dim}, and A_m. The notation uses a treble clef and a key signature of one flat.

D_m



A musical staff in 4/4 time showing the D minor scale (D, E, F, G, A, B, C, D) harmonized with block chords. The chords are: D_m, E_{dim}, F_{dim}, G_{dim}, A_{dim}, B_{dim}, C_{dim}, and D_m. The notation uses a treble clef and a key signature of two flats.

G_m



A musical staff in 4/4 time showing the G minor scale (G, A, B, C, D, E, F, G) harmonized with block chords. The chords are: G_m, A_{dim}, B_{dim}, C_{dim}, D_{dim}, E_{dim}, F_{dim}, and G_m. The notation uses a treble clef and a key signature of two flats.

C_m



A musical staff in 4/4 time showing the C minor scale (C, D, E, F, G, A, B, C) harmonized with block chords. The chords are: C_m, D_{dim}, E_{dim}, F_{dim}, G_{dim}, A_{dim}, B_{dim}, and C_m. The notation uses a treble clef and a key signature of three flats.

F_m



A musical staff in 4/4 time showing the F minor scale (F, G, A, B, C, D, E, F) harmonized with block chords. The chords are: F_m, G_{dim}, A_{dim}, B_{dim}, C_{dim}, D_{dim}, E_{dim}, and F_m. The notation uses a treble clef and a key signature of three flats.

B_b_m



A musical staff in 4/4 time showing the B_b minor scale (B_b, C, D, E, F, G, A, B_b) harmonized with block chords. The chords are: B_b_m, C_{dim}, D_{dim}, E_{dim}, F_{dim}, G_{dim}, A_{dim}, and B_b_m. The notation uses a treble clef and a key signature of three flats.

E_b_m



A musical staff in 4/4 time showing the E_b minor scale (E_b, F, G, A, B, C, D, E_b) harmonized with block chords. The chords are: E_b_m, F_{dim}, G_{dim}, A_{dim}, B_{dim}, C_{dim}, D_{dim}, and E_b_m. The notation uses a treble clef and a key signature of three flats.

G_#_m



A musical staff in 4/4 time showing the G_# minor scale (G_#, A, B, C, D, E, F, G_#) harmonized with block chords. The chords are: G_#_m, A_{dim}, B_{dim}, C_{dim}, D_{dim}, E_{dim}, F_{dim}, and G_#_m. The notation uses a treble clef and a key signature of two sharps.

Exercise 23 (cont.)

The image displays four staves of musical notation for Exercise 23 (cont.). Each staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). The first staff is labeled **C#m** and contains two measures of music. The second staff contains two measures of music. The third staff is labeled **F#m** and contains two measures of music. The fourth staff is labeled **Bm** and contains two measures of music. The notation consists of chords and dyads, with some notes beamed together. The music concludes with a double bar line and repeat dots.

Exercise 24: Minor pentatonic scale “locked hands” exercise.

Minor Pentatonic Blues Block Chord Exercise

The image displays a musical score for a "locked hands" exercise. It consists of ten staves of music, each featuring a different block chord. The chords are: F7, Bb7, E7, A7, Eb7, Ab7, D7, G7, and Db7. Each staff shows the chord in its root position, followed by a descending minor pentatonic scale. The notes of the scale are: F7 (F, Eb, D, C, Bb), Bb7 (Bb, Ab, G, F, Eb), E7 (E, D, C, B, Ab), A7 (A, G, F, E, D), Eb7 (Eb, D, C, B, Ab), Ab7 (Ab, G, F, E, D), D7 (D, C, B, A, G), G7 (G, F, E, D, C), and Db7 (Db, C, B, Ab, G). The music is written in 4/4 time and uses a variety of clefs (treble and bass) to accommodate the different chord roots.

Exercise 24 (cont.)

The image displays ten staves of musical notation for Exercise 24 (cont.). Each staff contains a sequence of chords and a melodic line. The chords are labeled as follows:

- Staff 1: G^b7
- Staff 2: $C7$
- Staff 3: $F7$, $F7$
- Staff 4: $B7$
- Staff 5: $E7$
- Staff 6: B^b7
- Staff 7: E^b7
- Staff 8: $A7$
- Staff 9: $D7$

The notation includes treble clefs, key signatures (one flat and one sharp), and various chord voicings and melodic fragments.

Exercise 24 (cont.)

The image displays a musical score for Exercise 24 (cont.), consisting of six staves of music. Each staff contains a sequence of chords and melodic lines. The chords are labeled as follows:

- Staff 1: A^b7
- Staff 2: D^b7
- Staff 3: $G7$
- Staff 4: $C7$
- Staff 5: $F\#7$
- Staff 6: $B7$

The music is written in treble clef and includes various rhythmic values and accidentals. The key signature changes from two flats to two sharps across the staves.

5.2 RED GARLAND AND HIS DISTINCTIVE BLOCK CHORD STYLE

As we have learned, Red Garland popularized a style of block chord playing on piano wherein a closed position rootless chord is played in the left hand, while the right hand plays the melody in octaves, along with a note between the voices a perfect 4th below the highest voice. Red Garland would move this three-note shape around in his right hand, while his left hand played in rhythmic unison (see fig. 89). Note that with this style of playing, the right hand occasionally plays notes that are “wrong” from a harmonic standpoint.

Fig. 89: An example of Red Garland's block chord style. Notice the G natural, a “wrong note” is played in the right hand over Ebmin9 and Ab13.



The image shows a musical score for piano in 4/4 time, featuring Red Garland's block chord style. The score is written for two staves: a treble clef staff (right hand) and a bass clef staff (left hand). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The left hand plays a steady, rhythmic pattern of block chords. The right hand plays a melody in octaves, with a note between the voices a perfect 4th below the highest voice. The score is divided into three measures by bar lines. Above the first measure, the chord is labeled Ebmin9. Above the second measure, the chord is labeled Ab13. Above the third measure, the chord is labeled DbMA9. The right hand plays a sequence of notes: G4, G5, A4, A5, Bb4, Bb5, C5, C6, D5, D6, Eb5, Eb6, F5, F6, G5, G6. The G5 and G6 notes are marked as “wrong notes” in the original image.

Since we are not capable of playing 7 notes simultaneously on the vibraphone, as with the “locked hands” approach, we must omit notes from our voicings in order to apply this technique to the vibraphone. The easiest solution is to simplify the left-hand voicing, playing just the 3^{rds} and 7^{ths}, and omit the lowest note voiced in the right hand. What we end up with is a two-note voicing of leading tones in the left hand, and perfect 4^{ths} in the right hand (see fig. 90). Alternatively, the middle voice in the right hand can be omitted, which creates octaves. A single note melody played in the right hand is also a viable option.

Fig. 90: Vibraphone adaptation of the Red Garland block chord example shown in fig. 89.



Although Red Garland played these voicings spread over a large range of the piano, because of the smaller range of the vibraphone, there will often be less distance between the right and left-hand voicings. Note that because the left-hand voicings are leading tones, these voicings are related to Drop 2 voicings. In fig. 90, if the right-hand notes were transposed down an octave, beat one of the 1st measure would be a Drop 2 voicing. With this in mind, we can apply this technique as an extension to Drop 2 voicings. In the exercises on the following pages, Garland's block chord approach is explored using Drop 2 voicings as the starting chord. Because of the limited register of the vibraphone, and in order to make full use of the instrument's range, there are different melodic ideas for the first and second halves of the exercise. Practice these with a metronome starting at ♩=30 bpm. Gradually increase your speed and work towards increasing your fastest comfortable tempo.

Exercise 25: Red Garland's block chord approach with perfect 4th voiced in the right hand.

Red Garland Block Chords

Major ii-V-iii-VI-ii-V-I Idea

The first system of musical notation shows a piano exercise. The right hand (treble clef) plays a sequence of block chords: D_m7, G¹³, E_m7, and A¹³. The left hand (bass clef) plays a steady eighth-note accompaniment. The key signature has one sharp (F#).

The second system of musical notation shows a piano exercise. The right hand (treble clef) plays a sequence of block chords: D_m7, G7, and C_M9. The left hand (bass clef) plays a steady eighth-note accompaniment. The key signature has one sharp (F#).

The third system of musical notation shows a piano exercise. The right hand (treble clef) plays a sequence of block chords: C_{#m}7, F¹³, D_{#m}7, and G¹³. The left hand (bass clef) plays a steady eighth-note accompaniment. The key signature has two sharps (F# and C#).

The fourth system of musical notation shows a piano exercise. The right hand (treble clef) plays a sequence of block chords: C_{#m}7, F⁷, and B_M9. The left hand (bass clef) plays a steady eighth-note accompaniment. The key signature has two sharps (F# and C#).

Exercise 25 (cont.)

Chord symbols: C_{mi7} , F^{13} , D_{mi7} , G^{13}

Chord symbols: C_{mi7} , F^7 , B^bMA^9

Chord symbols: B_{mi7} , E^{13} , $C^{\#}mi^7$, $F^{\#13}$

Chord symbols: B_{mi7} , E^7 , A^MA^9

Exercise 25 (cont.)

First system of musical notation for Exercise 25 (cont.). The system consists of two staves (treble and bass clef). The key signature is two flats. The first measure is labeled $Bb_{mi}7$, the second Eb^{13} , the third $C_{mi}7$, and the fourth F^{13} . The bass line consists of a steady eighth-note accompaniment.

Second system of musical notation for Exercise 25 (cont.). The system consists of two staves (treble and bass clef). The key signature is two flats. The first measure is labeled $Bb_{mi}7$, the second $Eb7$, and the third $A_{bMA}9$. The bass line consists of a steady eighth-note accompaniment.

Third system of musical notation for Exercise 25 (cont.). The system consists of two staves (treble and bass clef). The key signature is two flats. The first measure is labeled $A_{mi}7$, the second D^{13} , the third $B_{mi}7$, and the fourth E^{13} . The bass line consists of a steady eighth-note accompaniment.

Fourth system of musical notation for Exercise 25 (cont.). The system consists of two staves (treble and bass clef). The key signature is two flats. The first measure is labeled $A_{mi}7$, the second $D7$, and the third $G_{MA}9$. The bass line consists of a steady eighth-note accompaniment.

Exercise 25 (cont.)

Ab_{mi}7 Db¹³ Bb_{mi}7 Eb7alt

Ab_{mi}7 Db7alt Gb_{MA}9

G_{mi}7 C¹³ A_{mi}7 D7alt

G_{mi}7 C7alt F_{MA}9

Exercise 25 (cont.)

First system of musical notation for Exercise 25 (cont.). The system consists of two staves. The upper staff contains four measures of chords: F#m7, B13, G#m7, and C#7alt. The lower staff contains a corresponding bass line with eighth-note patterns.

Second system of musical notation for Exercise 25 (cont.). The system consists of two staves. The upper staff contains three measures of chords: F#m7, B7alt, and Ema9. The lower staff contains a corresponding bass line with eighth-note patterns.

Third system of musical notation for Exercise 25 (cont.). The system consists of two staves. The upper staff contains four measures of chords: Fm7, Bb13, Gm7, and C7alt. The lower staff contains a corresponding bass line with eighth-note patterns.

Fourth system of musical notation for Exercise 25 (cont.). The system consists of two staves. The upper staff contains three measures of chords: Fm7, Bb7alt, and Ebma9. The lower staff contains a corresponding bass line with eighth-note patterns.

Exercise 25 (cont.)

Chords: E_{m7} , A^{13} , $F\#_{m7}$, $B7alt$

Chords: E_{m7} , $A7alt$, D_{mA9}

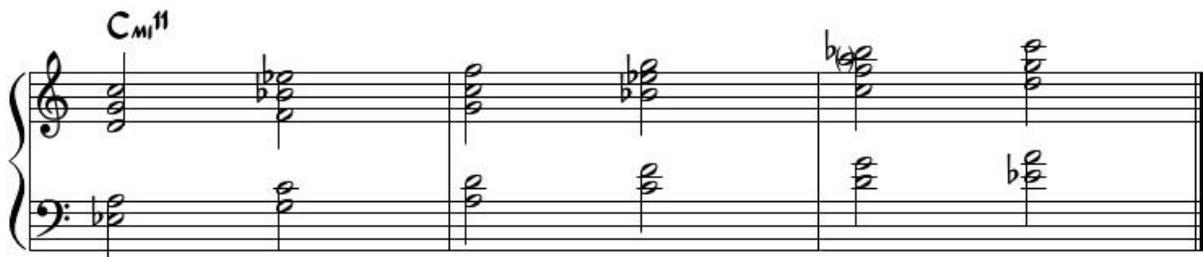
Chords: E_b_{m7} , A_b^{13} , F_{m7} , B_b7alt

Chords: E_b_{m7} , A_b7alt , D_b_{mA9}

5.3 MCCOY TYNER AND QUARTAL PLANING

McCoy Tyner popularized the use of quartal voicings in his comping as a way to generalize harmony. Quartal harmony is built using stacked fourths rather than thirds as traditional harmony does. As a result, it creates a static sound that works well in modal contexts. McCoy's two-hand voicings usually contained five notes, where the lower four notes were built using stacked perfect fourths and occasional augmented fourths, and the two highest notes created either a perfect fourth or a major third. When applying this technique to a minor chord, voicings can be built by harmonizing a minor pentatonic scale (see fig. 91). Note that the 4th voicing in this system, which is harmonizing the 5th scale degree of the C Dorian mode (G) has a major third interval between the top two voices. Additionally, the 5th voicing of this system can have either a perfect fourth between the top voicings, with the 7th scale degree on top (Bb), or alternatively, it can have a major third between the top two voices, with the 6th scale degree of the Dorian mode on top (A).

Fig. 91: Quartal voicings as played on piano for a C minor chord. Note the alternate melody note in parenthesis for the first chord of the third measure.



When applying this concept to the vibraphone, we can simply omit the lowest note of the voicings (see fig. 92). In practical use, this concept can be applied to major and dominant chords as well. For a major chord, you can build the voicings on the major pentatonic of the chord's root, which would be the same as a minor pentatonic built from the 6th of the chord. To apply these voicings to a dominant chord, you can build the voicings from a minor pentatonic starting on the 5th of the chord.

With major chords, this creates a Lydian sound, and with dominant chords it creates a suspended sound. In this way, the same voicings used in figs. 91-92 can be applied to both an EbMa7(#11), as well as a F7sus. In the exercise on the following pages, practice with a metronome set to ♩=30 bpm. Gradually increase your speed and work towards increasing your fastest comfortable tempo.

Fig. 92: Quartal voicings played for a C minor chord. These voicings can also be applied to EbMaj7(#11) and F7sus chords.



Exercise 26: McCoy Tyner's use of quartal voicings to generalize harmony.

Quartal Voicings

The image displays a musical score for Exercise 26, titled "Quartal Voicings". The score is written in 4/4 time and consists of four systems of music, each representing a different chord: G#m11, Am11, Bbm11, and Bm11. Each system contains two staves of music. The first staff of each system shows the initial voicing of the chord, while the second staff shows a sequence of voicings that move through the chord's structure. The G#m11 system starts with a voicing of G#4, B4, D#5, and F#5. The Am11 system starts with A3, C4, E4, and G4. The Bbm11 system starts with Bb3, D4, F4, and Ab4. The Bm11 system starts with B3, D4, F#4, and A4. The score uses treble clefs and includes various accidentals (sharps, flats, and naturals) to indicate the specific notes of each voicing.

Exercise 26 (cont.)



CHAPTER 6: CONCLUSION

In this dissertation I have provided pedagogical material on chordal playing for jazz vibraphone. While some of the material covered aims at providing intermediate level knowledge on the subject of comping within a jazz group setting, advanced block chord techniques adapted from jazz piano playing are also covered in depth. Technical considerations that relate to four-mallet playing are also addressed. By offering both intermediate, as well as advanced material, this dissertation offers valuable information to jazz vibraphone students, whether they have prior experience on the instrument or not.

Chapter one addresses technical considerations when playing with a four-mallet approach. This includes a guide to using the Harris grip, a technique developed by vibraphonist Stefon Harris. His grip offers an alternative to the four-mallet grips primarily used by percussionists, and it has not been discussed in other pedagogical works. Other technical considerations are also discussed, including sound production on the bars, as well as sticking choices when playing in a four-mallet context.

Chapter two covers four-note chordal voicings that can be played on vibraphone, including closed position voicings, as well as drop 2 voicings. Playing ii-V-I progressions with these voicings is also addressed. Exercises covering these voicings, as well as their use in ii-V-I progressions are included in this chapter.

Chapter three includes advanced material, with analyses of “block chord” solos by notable jazz pianists. Pianists covered include Milt Buckner, George Shearing, Oscar Peterson, Red Garland, Phineas Newborn, and McCoy Tyner. Transcriptions of their solos are included, with discussions regarding the specific techniques that each pianist utilizes in their solo. How to adapt the block chord techniques used by these pianists to vibraphone is then covered. Vibraphone adaptations of each of the solos are also included.

Chapter four discusses the “block chord” techniques that were used in the solos discussed in

chapter three and focuses on how these specific techniques can be used in jazz vibraphone performance. The “locked hands” approach that Buckner, Shearing, Peterson, and Newborn all used is discussed. Red Garland’s approach to block chord playing, as well as McCoy Tyner’s quartal planing are also covered. Exercises that demonstrate how these techniques can be applied to the vibraphone are also included in this chapter.

While this dissertation offers insight into how pianistic chordal techniques can be applied to the vibraphone, the material discussed is just a small sample of the resources that are available. I encourage students that are interested in working on four-mallet vibraphone playing to seek out recordings that they like and to transcribe. Transcribing is one of the best ways to learn and internalize ideas and concepts in my opinion. I also encourage students to find other musicians to perform with as much as possible, as this is an integral part to the learning process.

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