

The Analysis of Jazz Improvisational Language and its use in Generating New Composition and Improvisation.

**A case study involving bebop jazz guitarist
Jimmy Raney (20/8/27 – 9/5/95).**

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Summary

This project approaches the improvised music-learning environment from both practical and academic perspectives. It explores the content of Jimmy Raney's improvisational language and how this knowledge can be utilized practically in the development of new musical material. Raney, while always noted for his technical proficiency, is now, belatedly, gaining recognition, as a most influential bebop stylist. To date, relatively little of depth has been published on his unique style.

The project is divided into three sections coinciding with the conceptual framework. The first involves the selection, learning and transcription of Jimmy Raney's improvised solos. A representative selection of twenty two of Raney's solos was transcribed. The second is the analysis and investigation of these solos and the selection of idioms appropriate for compositional genesis. Six solos were analyzed in detail and evaluated as to style, idioms, improvisational language and technique. The third section provides practical and creative outcomes for the thesis and involves the composition and recording of eight pieces whose primary melodic motifs are derived from key idioms identified in Raney's improvisational language. They are constructed to derive the most benefit from important aspects of Raney's style.

Both musical composition (usually with written commentary) and analysis of existing musical works have traditionally been accepted as valid research products. The composition of new works based on knowledge gained from the absorption of preexistent material consequently represents a true research outcome combining both activities. The composition and recording components ensure a focus on the artistic outcome rather than just the musicological. The works are scored in lead sheet format but are recorded in jazz style with solos and improvised extensions. Notes on the compositional process, with analysis, are included.

Throughout the study a number of points of reference have been used. First, written material relating to Raney's style and place in the development of jazz was referred to with preeminence given to sources that had close artistic association with the guitarist. After this the transcriptions and their analysis were subject to the scrutiny of proponents of jazz guitar. Lastly, the author consulted with and interviewed musicians who had a close musical association with Raney.

Declarations

I certify that this work has not been submitted for a higher degree to any other university or institution. The work herein is entirely my own, except where acknowledged. Ethics committee approval has been obtained for this research: HE28OCT2005-D04334

Glen Hodges
July 2008

Publications

The following publications have been contributed by the author to the jazz field:

Hodges, G & Kerr, D (2003) *Developing a Successful Jazz Program in a Regional Centre*. in Hayward, P & Hodges, G (ed), *Jazz in the Asia Pacific region: Proceedings of the Inaugural Asia Pacific Jazz Conference*. Mackay: Central Queensland University

Whateley, G & Bofinger, I & Kerr, D & Hodges, G (2003) *Jazz Studies – A Vehicle For Edutourism*. in Hayward, P & Hodges, G (ed), *Jazz in the Asia Pacific region: Proceedings of the Inaugural Asia Pacific Jazz Conference*. Mackay: Central Queensland University

Hodges, G & Kerr, D (2003) *Creating Cultural and Professional Environments for Industry Focused Performing Arts Education*. in Bartlett, B & Bryer, F & Roebuck, D (ed), *Proceedings of the 1st International Conference on Cognition, Language and Special Education Research [Vol. 3]*. Surfers Paradise, Australia: Griffith University

Hodges, G (2004) *An Integrated Approach to Fretboard Concepts: technical material for jazz and contemporary guitarists*, Mackay, Queensland, Australia: self published

Kerr, D & Hodges, G & Knight, B (2006) *An Unlikely Symbiotic Relationship - A Unique Jazz Education / Island Resort Partnership*. in Garcia, A (ed) *Jazz Education Journal*, Richmond, Virginia: International Assoc. of Jazz Educators

Kerr, D & Hodges, G & Knight, B (in print) *Jazz Education Performance Training: Contemporary Jazz Educators and Performers Perceptions of Performance Training in the 21st Century* [edited book chapter] Central Queensland University, Rockhampton, Australia

Invited Speaker

Glen Hodges presented, by invitation, an address relating to this thesis at University of Louisville *Jazz Week*, Louisville, USA on February 21st 2006.

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Introduction

I. Key Concepts and Thesis Organization

a. Outline

The purpose of this study is to explore the improvisational language of jazz guitarist Jimmy Raney and to utilize key elements of this material as germinal ideas for the generation of new compositions. This is achieved by the transcription of a representative number of solos from his recordings and analyzing these with a view to selecting a number of important idioms. These idioms are used as primary thematic material in the composition of a number of new works. This thesis is based on the premise that this process is at least sympathetic to if not wholly synonymous with some aspects of the traditional transference of improvisational language in jazz. This premise provides both a conceptual and a structural framework for the thesis. Consequently the following concepts reflect on the thesis content and structure.

b. The use of improvisational idioms

One of the key elements in jazz improvisation is the improvisational idiom or ‘lick’. (see under ‘Definitions’ on page 80) Comparisons of musical statements with components of language, while fraught with difficulties, are sometimes useful for describing conceptual ideas. Berliner states of his book, *Thinking in Jazz* that: “the presentation of material emphasizes the aural absorption of jazz before the study of music theory” (Berliner, 1994:16) and that this was: “In accord with this work’s view of jazz as a language”. Accordingly the current study utilizes the word ‘idiom’ as probably the most appropriate for describing a jazz artist’s characteristic improvisational phrases. The *Macquarie Dictionary* offers the following definition, confirming this application: “**idiom**...n...**3.** a distinct style or character, as in music, art, etc.: *the idiom of Bach*. [LL, from Gk: a peculiarity]” (Delbridge, Bernard, 1998:560)

Jimmy Raney’s son, Doug, uses the analogy of language.

The analogy is very good, you know... they always use artists painting as a reference to music... but really... writing... is much more, lets say writing a novel or prose or something is a lot more like music, you know, because it’s an alphabet, it’s a language, it’s got rules... and all that... and the ideas to communicate what it is you’re trying to say. (interview with the author, 2006)¹

I have narrowed this broad term to define musical statements that are peculiar to the improvisation style of a particular artist and to infer the concept of small segments of musical material rather than whole solo passages. It is these motifs and statements, often referred to in jazz and pop circles as ‘licks’, which will constitute the generative

¹ As described in “Referencing and Interviews” on page 73 the majority of the quotations in this thesis are taken from personal interviews recorded by the author in 2006. All other personal communications are indicated.

material for the compositions constituting the creative component of this study. While improvisational material from an artist of high caliber is expected to contain and conform to certain ideas and formulae common to the jazz style in general, their motivic ideas and improvisational statements display unique characteristics and personal creative ideas. These ideas and statements will be referred to throughout as idioms.

c. The traditional learning culture

The process of learning the art of improvisation involves a number of complex factors, not the least of which is assimilation of the important idioms and stylistic traits of recognized proponents of the art. It can to some extent be compared to the learning of a language. Generally speaking those most comfortable with the language are those that learn imitatively, at least in the initial stages.

In aurally transmitted musical genres the instructional link between elementary and proficient performers is, even if not of a formal or organized nature, at least founded on some form of regular sessions of imitative learning. Throughout the development of jazz this relationship usually involved, in some form or other, the “student” (recognized or not) attending performances, formal and informal, of the more capable performer he/she wished to emulate. These interactions may involve, in the more informal environments, the beginner’s inclusion in performances. Many jazz musicians will provide anecdotal evidence of their religious attendance of ‘jams’, rehearsals and performances of more experienced players in their formative years.

One of the main hallmarks of jazz is the improvised solo in which the artist extemporizes over a largely predetermined harmonic foundation. The assimilation of improvised idioms from the solos of players regarded, by the playing community, as “expert” has been the major focus in the self-imposed learning regimes of developing players. The essence and to some degree the substance of these idioms are absorbed into the disciple’s musical vocabulary in a developmental context and are often aurally visible markers of their lineage. Also, insofar as the selected experienced player, or players, represents in themselves a vignette of the tradition of aural and oral transmission it links the “student” in with the process of the evolution of the jazz style and places them in a historical continuum.

The centrality of the improvised solo to the overall realization of a jazz performance means that while Raney and many other jazz performers were also composers it was primarily their improvisation that qualified them to also be recognized as proponents of the jazz art. Certainly, jazz composition over time has reflected the changes and development of the genre itself but the catalyst of stylistic change is as often the solo as the composition. Reflections on the relative importance of these two interrelated components in the influencing of stylistic changes is beyond the scope of this thesis but it is the solo’s preeminence in the jazz culture that dictated the current study’s focus on this aspect of Raney’s art. The decision to follow the transcriptions and analysis of Raney’s improvisational style with a compositional outcome was based on the benefit of composition as a way of codifying the material extracted by the analysis of the improvised solos and thereby creating a set of stylistic studies. The argument that improvisation is actually a form of composition is also noted but the requirement for the realization of a jazz solo in “real time” sets this activity firmly in another

realm. In this domain the language of musical expression must be able to be transferred instantly to an instrument.

With the development of sound recordings and, subsequently, their ready and affordable access by the general public, the opportunity was created for devotees to follow the musical development of their ‘heroes’ on a more comprehensive scale. It also enabled access to performances and performers from further afield. Almost without exception players will attest to their absorption, by imitation, of material and style from these sources. Jazz (along with other forms of modern western pop music) is somewhat unique in the broad field of improvised music in that much of its history is comprehensively documented with sound recordings. The opportunity this creates for practical and academic study of major artists in their context is therefore unparalleled.

While imitative learning is still the main component of most of the simpler pop/rock genres, the complexities of the jazz style are such that most players undertake some form of theoretical training (formal or informal) as well. While many jazz musicians will use jargon that does not correlate with that in use for current classical musicological analysis, many have a high degree of theoretical, as well as practical, knowledge. Often the results of music analysis in academic studies remain theoretical. However, in jazz the learning of theoretical concepts is almost always linked with practical music making and serves the greater end of assimilation of accepted idioms and subsequent genesis of new material.

For the budding jazz musician the theoretical knowledge has often, in the past, been learned from more senior performers or mentors in an oral tradition. In the last fifteen to twenty years the publication of a number of jazz theory books has enabled many players to access this tradition without being attached to the kind of vibrant and challenging playing/training community that was originally associated with this kind of music making and learning.

New York jazz lofts were an example of the kind of venues in which young players could gain experience and informal musical training during the fifties and sixties. David X. Young’s comments on the liner notes for the album *David X. Young’s Jazz Loft* (1965), which includes some Raney tracks, are enlightening regarding the jazz learning environment. Young was intimately involved with the New York scene and contributed to the jazz culture as a visual artist and commentator. He says,

Jazz lofts actually have a natural educational function – young musicians just starting out had the opportunity to woodshed² with the older accomplished players in a freeforall [sic] context that could only encourage the jazz spirit of spontaneity. (Young, c1965:np)

Interestingly he goes on to refer to institutional music tuition. This was probably classical as at that stage there was little in the way of jazz education in colleges. He jibes, “No college vibe here, no theory, no academics; the real thing!” (ibid)

² As defined on page 67, ‘woodshedding’ is an intense period of personal practice often focused on specific technical or musical hurdles that the artist or student is intent on overcoming to progress to the next level of expertise and artistic skill.

These playing communities are not as prevalent as they once were in the United States and certainly very scarce in Australia. Don Burrows, Australian jazz icon, says of the Australian situation,

There is nothing like the kind of jazz performance opportunities around that I had access to in my formative playing years. I certainly happened to be around at the right time for a chance to get a good crack at a jazz performance career. There was a lot happening then. People would go out to dances and the like. There was quite a lot of music making going on. (Burrows, 2002:pc)

Don Rader an expatriate American, who has kept up an active international performing career while living in Sydney, says

The scene is pretty non-existent here in Australia. I would hate to be a young player trying to get any valuable jazz experience in a gigging environment. There just aren't the same opportunities as there was when I was starting out. Even in the U.S. now there are limited chances for young players to get on the job training outside of colleges and universities. (Rader, 2003:pc)

This is confirmed by a number of other American jazz performers and educators such as Professor Michael Davison from the University of Richmond, Virginia, who remarks that,

It's quite hard to get many of the students into active playing-learning, as there just isn't a strong culture of this type of training any more. It may be a little better in some centers but I hear and see a lot of evidence that leads me to have a fairly gloomy outlook on the chances for young players to get caught up in a naturally occurring active and vibrant music learning culture. There are, of course, some more or less successful contrived environments. (Davison, 2004:pc)

Former head of the Queensland Conservatorium of Music jazz department, educator and performer Viv Middleton adds, concerning the Australian scene, that

Even in larger cities, like Brisbane there is not the training environment there was years ago. Young guns either cut it on artistically elite gigs or are relegated to playing with rock bands. Young players from the Brisbane Conservatorium are finding it hard to develop their talents in practical applications – there just aren't the gigs and certainly no culture of fostering young players. (Middleton, 2004:pc)

In the United States and Australia the reduction in live jazz music in anything other than a concert format (along with a number of other factors) has limited the opportunities for this kind of transfer. It is therefore fortunate that new transmission modes and environments have come into existence. This lends credence to the view that jazz is still a vibrant art form in that proponents have found ways to overcome the changing circumstances. A strong link has developed between educational organizations and jazz performance research and practice. Two of the most

prestigious education and research focused organizations based in the United States are the Institute of Jazz Studies at Rutgers University³ and the International Association for Jazz Education⁴ (both in New York).

This scenario may not be true of other countries where the developing institutional culture seems to be more of an adjunct to either a continuum of live jazz or a resurgence of interest in jazz not directly connected with learning institutions themselves. Live jazz music playing has significantly expanded in a number of Asian countries over the last few decades. Western Europe has long had an active jazz performance culture. However even in these countries it would appear that more institutionalized learning and research are occurring. It is interesting to note in this context that a large number of jazz education and research organizations are based in Europe and a number now in Asia. Many of these institutions combine active performance training with scholarship and this would appear to be a growing trend. The International Association of Schools of Jazz started by American saxophonist David Liebman has its headquarters in The Hague, Holland.⁵ Others include the Institute for Jazz Research and the International Society for Jazz Research at the University of Music and Dramatic Arts in Graz, Austria⁶ and the Jazz Institute in Darmstadt, Germany.⁷ Leeds College of Music offers Britain's first International Jazz Conference.⁸ This event is strongly linked to their performance and training program.

Educational organizations have been at the forefront of not only preserving the performance of traditional jazz styles but also in providing an environment where those styles are passed on and evolved. Jazz trumpeter Don Rader asserts that,

Universities and colleges have become repositories for this type of music and to a large degree the majority of training for this type of music is provided by these places...if it wasn't for the institutions then the art form could very well die... (Rader in Hodges, Kerr, 2003:2)

Berliner expands on this,

At the same time, most stress the importance of jazz performance in college. In the face of the jam session's decline and of decreasing employment opportunities with road bands, colleges provide an environment where students can interact with peers who share their concerns. (Berliner, 1994:56)

Also reflecting the trend toward more formal jazz education since the sixties are private organizations.....all providing master classes in jazz for their surrounding populations. Traveling workshops by Jamey Aebersold, have also found national and international followings, Within regional jazz communities, musicians increasingly offer private

³ Rutgers University 185 University Avenue Newark, New Jersey, USA

⁴ International Association for Jazz Education PO Box 724 Manhattan, KS 66505 U.S.A.

⁵ International Association of Schools of Jazz, Juliana van Stolberglaan I 2595 The Hague Holland

⁶ University of Music and Dramatic Arts in Graz, Leonhardstraße 15 A-8010 Graz, Austria

⁷ Jazz Institute, Bessunger Straße 88d, D64285 Darmstadt, Germany

⁸ Leeds International Jazz Conference, Leeds College of Music 3 Quarry Hill, Leeds LS2 7PD, UK

improvisation lessons, formalizing the dissemination of information acquired themselves through traditional learning practices. (ibid:57)

Jazz performer, Paul Grabowsky asserts that,

Up to ninety percent of the professional players making a name for themselves on the Australian scene in the last few years have come from, or at least through, institutional jazz courses in colleges and universities. (Grabowsky, 2006:pc)

Saxophonist, David Liebman relates his own learning experiences and eventual acceptance of the paradigm shift in an article on the world wide web,

Teaching jazz was completely foreign to me during my early musical life. Musicians from my era (basically the 1960s) for the most part did not go to school for jazz although there were some places such as Berklee, University of Miami, North Texas and others. But in the New York area there were no schools nor were there any teachers of jazz around, except for Lennie Tristano with whom I took some lessons with. As is said, I learned "from the street", by trial and error, observation and a lot of luck. In fact the idea of teaching jazz was an anathema to me and many musicians of that period. (Liebman, 2002:np)

He continues, telling of his exposure to the Jamey Aebersold jazz clinics,

It was at these clinics that I met David Baker, Jerry Coker, Dan Haerle and others who were the pioneer authors of jazz education texts. I was very impressed by their musicianship and teaching skills which transformed the learning of jazz from what appeared to me to be a mystery to a discipline. It was an awakening and the idea of teaching jazz became acceptable. (ibid)

The use of both theory training and imitative, practical learning in these contexts has provided something of a replacement for the more informal but nevertheless effective, loose associations of past times. The combination of these two aspects of learning is essential for the development of new work of a compositional nature, both written and improvised. While these new environments boast varying degrees of success and can fall prey to the tendency to 'over-formulate' artistic processes, they still represent one of the best chances of keeping this style of music making within the reach of many interested players who would otherwise not have the opportunity to develop a working knowledge of jazz performance, composition and improvisation.

In recognizing the unique importance of both the imitative and analytical processes this thesis endeavors to provide an outcome that reflects the true aim of such endeavors, the realization of a creative product. It is hoped that past tendencies to reduce the pedagogy of improvisatory music forms to mere mathematical or procedural formulae are behind us and that further research will continue to address the full picture of improvisatory learning.

d. Learning process as method and structure

This thesis attempts to simulate aspects of the traditional jazz learning environment outlined previously to aid in the development of the author's own skills, utilizing a conceptual learning framework that is most succinctly expressed by the graphic phrase,

Imitation ➡ *Assimilation* ➡ *Innovation*

While the justification for this model is expounded upon in the methodology it is worth noting here that the concept also provides a structural framework for the organization of the thesis. The main body of the thesis (aside from the introduction, literature survey and methodology) is therefore conceived around these concepts. "Imitation" is analogous with the selection, learning and transcription of Raney's improvisational solos. "Assimilation" equates with the analysis and categorization of these solos and the identification of key idioms in Raney's playing and "Innovation" is realized in the composition and recording components of the work.

e. The artist

As an introduction to Jimmy Raney I have included a short biography. This is not exhaustive but is designed to give the main points of his professional life and career and also a sense of his character and personality. Further information and commentary can be found in the section on 'Jazz Style, History and Biography' and in 'Sound and Vision Recordings'. The latter is organized chronologically to present the material in a more coherent format.

The choice of Jimmy Raney as the subject of this thesis was not an immediate one mainly because of his relative obscurity but as I investigated a number of his recordings it became obvious that his improvisational style had a number of elements that both inspired and challenged me creatively. I had heard in other players certain aspects of what I was looking for but Raney appeared to bring a number of important characteristics together. He incorporates a remarkable technique, arguably greater than that of his compatriot, Tal Farlow, the melodic sensitivity of Jim Hall, the strong sense of swing found in Herb Ellis' playing, the understated subtlety of expression of Barney Kessel, the confidence of Joe Pass and the timbral clarity of Wes Montgomery.

He is not just a montage however. His long improvised phrases while reminiscent of Farlow are as unique as his subtlety. In bebop the improvised line tends to extend over normal harmonic phrase points and resolves in irregular places. Raney extends this concept close to its limits without creating the musical equivalent of verbosity. He is also one of the most melodic of the bop players. He manages to keep the melodic content clear and purposeful while weaving the obligatory web of approach notes, ornament tones and chromaticisms, altered notes and substitutions.

To notice that he appears second on the list in *Jazz Times*, July/August 2002 edition (Cole, 2002:44) of the ten most underrated jazz guitarists supports my contention that he has been neglected in previous histories. I hope with this study to make a valuable contribution to the knowledge and appreciation of this highly accomplished musician.

II. Jimmy Raney; A Brief Biography

James Elbert Raney was born on the 20th of August 1927 in Louisville, Kentucky. Early influences on him taking up the guitar included his mother, who played and allegedly “taught him chords” (Clarke [ed], undated:np).

His son, Doug, maintains that his father’s ability was obvious from an early age,⁹

He was very talented... [Ola Miracle]¹⁰ was telling me that when they were kids... they played together when they were kids... she was performing with her accordion... there used to be a funny picture of them together actually and a guy in front of them doing the split[s] or some shit and... she told me a story about how before my Dad showed up she had another guitar player and he was kind of a ‘show-off’y’ guy, you know, but my Dad played way better, you know, so this guy got really jealous and it turned into a big stink, you know, and... they were like ten years old, [or possibly] eleven and twelve years old. (interview with the author, 2006)

Raney learned guitar from Hayden Causey who played in Jerry Wald’s band (and later replaced him in the line-up). Causey played some Charlie Christian records to Raney. Reportedly, he said later of this revelation; “I almost fainted” (Clarke [ed], undated:np).

Long time Louisville duo partner Scott Henderson confirms this reaction,

He was so... blown away by Charlie Christian... he... told me he almost like fainted the first time he heard him. It was like, “This is it!” He said when he first heard him he... felt like walking out in the street and he said... “It felt like Archimedes.” He said, “Eureka! I’ve found it.” (interview with author, 2006)

Doug Raney elaborates,

He heard Charlie Christian. In the beginning he... tried to copy Charlie Christian, you know, and you can hear that on his very earliest records..... his phrasing was different in those days it was more like Charlie Christian but he was still playing a lot of his own stuff. I could hear that... I mean he wasn’t a direct copy of Christian... he played a lot of stuff that you could hear in his playing later... so he had already even at that point begun to develop a style... but I mean the approach and the sound and... all that was basically [Christian]... I mean he had the same guitar, the same amp as Charlie Christian ‘n all that... he had a good teacher too that was very fond of Charlie Christian... his name was Hayden

⁹ Doug’s observations have a unique credibility. Not only due to his personal relationship with his father but also due to his own internationally recognized performance and recording career as a jazz guitarist.

¹⁰ According to Jon Raney (pc. 2007) Ola was Raney’s last partner but he never divorced his wife Lee Raney, Jon’s mother.

Causey..... and he knew Charlie Christian's stuff real well. (interview with author, 2006)

Guitarist and educator Jeff Sherman had a long association with Raney in his later years particularly through a series of jazz guitar clinics he produced at Bellarmine College in Louisville. He comments that while Charlie Parker's influence was profound, Christian was to first to impact on Raney,

One of his [Raney's] buddies here in town..... went to high school with Jimmy... he was a very fine guitar player too..... apparently they were kinda like playin'... country and western type stuff and then he [Raney] heard Charlie Christian and he said Charlie Christian just blew Jimmy's mind. Yeah so... you don't think about that 'cause... you hear all the Parker influences but initially it was Charlie Christian. That was his man. (interview with the author, 2006)

It's interesting that some commentators now place Raney as the equivalent of Christian in the next period of jazz development. Scott Henderson says,

What Charlie Christian was to say... Louis Armstrong and... Lester Young... Jimmy was sort'a the counterpart to Charlie Parker. (interview with the author, 2006)

The next band Raney worked with was Lou Levy's after he moved to Chicago in 1944. He was seventeen years old. Raney himself says of this move,

Chicago turned out OK. There were a lot of talented young musicians, and they all played bebop. ... I finally found a place where I got paid to play. It was called Elmers and it was on State Street too. Not on South State Street, but right in the heart of the Loop. The Leader of the trio was a man named Max Miller. (Raney, 1993:np)

Raney quickly gained some exposure to a number of respected players but did not appear to be troubled by performance nerves. Stan Moon asked him about this,

He [Raney] thought for a minute and he said, "The only time I ever, was ever really nervous performing was the first time I played with Charlie Parker..." (interview with the author, 2006)

He returned briefly to Louisville after his exposure to bebop in Chicago to hone his skills. Doug refers to this,

and then he... hooked up with all those be-bop guys, you know, and... realized that he had some work to do... so he got a hold of as many records as he could and he went back to Louisville for, I don't know, six months or a year or some shit, you know, and worked on it. (interview with the author, 2006)

He comments on the extent of Raney's private study,

He told me he studied all the solos... if there was a Charlie Parker, Miles Davis and Bud Powell... he learned all their solos... and that was kind of difficult to do in those days because you had 78's... there was no slowing down without changing the pitch thing then... they didn't even have 33 rpm then. (ibid)

Raney's other son, Jon adds,

You know when he went to... 'wood-shed'..... Al [Haig] took him under his wing and... he gave him a whole bunch of records to go home and study. I think he was living in Chicago at the time and he gave him... the Savoy records and some other records and basically he just... took... all of them and took the best solos from there and some of the other instrumentalists as well..... in his words he wanted to be, his only goal was to be... a great Charlie Parker interpreter on guitar. (interview with the author, 2006)

Raney joined the Max Miller trio in late 1945 and played with a number of local Chicago groups from 1946 – 47. A major break came when he joined the Woody Herman band early in 1948. But while the gig may have increased his notoriety it did little for him musically. He says of this tour,

It was a great band but there wasn't much for me to do. I scratched around on my old rhythm guitar while my electric Charlie Christian model Gibson sat idly by. There weren't many guitar solos for me to play. Finally Ralph Burns and Al Cohn took pity on me and wrote a few things. (Raney, 1993:np)

During this year he also recorded for first time with Stan Getz. He then began to get recording calls with some big jazz names such as, Al Haig and Buddy DeFranco and spent time in a number of bands such as Terry Gibbs'. His next, more satisfying, Big Band stint was with Artie Shaw.

Artie Shaw came to my rescue by hiring me for what was to be his last big band. It was such a fine band, as good as Woody's and I got much more to play. I was afraid of him because I had heard how tough he was to work for, but it wasn't true. If you could play he didn't bother you. He seemed to care only about the music. (ibid)

In 1951 he joined the Stan Getz Quintet and over the next three years produced some of his most critically acclaimed work. From March 1953 to 1954 he became part of the Red Norvo Trio, replacing Tal Farlow. The other member of the trio was bassist Red Mitchell whom he went on to work with on a number of other occasions most notably the recordings made under his own name during January-February 1954 in Stockholm and in Paris later in the same year.

He joined trumpeter Les Elgart and played from 1955-60 at the "Blue Angel", New York in a trio led by pianist Jimmy Lyon. Raney had a number of associations with horn players over his career. Stan Getz, Buddy De Franco, Urbie Green, Bobby Jasper, Zoot Sims, Gigi Gryce, and Al Cohn are some of the luminaries. Bob

Brookmeyer was another important collaborator. World wide web site, *Classic Jazz Guitar* states,

Although his association with Getz attained legendary status, his association with Bob Brookmeyer was equally productive and noteworthy. On the recordings he made with Brookmeyer, Raney employed many of the same techniques he used so well on the Getz recordings; voicing his guitar with, or playing in unison with the horn, playing a counter melody behind the horn, providing a solid rhythm for the horn solos and of course, example after example of Raney spinning out his long solo lines. (unattributed¹¹)

Doug confirms this, asserting that,

It's some of the best stuff he ever did, especially the... first one, the "Jimmy Raney Featuring Bob Brookmeyer". I mean they just play so amazing together. I'm surprised it's not been re-released.¹² (interview with the author, 2006)

Raney rejoined Getz in 1962 but remained only until the following year. It would appear the relationship was strained. Henderson tells of an incident that Raney related to him.

He [Raney] wrote a tune called "Parker 51" and actually the Parker pen company really did issue a pen called the "Parker 51" and they thought that Jimmy had written that tune for them and so in appreciation they sent Jimmy like a letter and... a new Parker 51 fountain pen and Stan Getz like took it from him. He [Getz] said, "Well you're playin' in my band... so I'm gonna' take that pen"..... People... couldn't believe... that Stan did that to Jimmy. (interview with the author, 2006)

Ironically Henderson says, that Raney had actually written the tune for the visual artist Ray Parker¹³ not the Parker pen company or Charlie Parker as is commonly supposed. (ibid)

In the mid 60s he played some Broadway shows and was active as a studio musician in New York on radio and television. He was discouraged by the meager living he was making and the lack of straight jazz playing opportunities saying, "I started doing other things in order to get by. TV jingles, club dates, recordings-both commercial and jazz-along with other stuff." (Raney, 1993:np) and described the work as "the nearest thing in music to stuffing mattresses for a living." (ibid). He had an alcohol problem, possibly exacerbated by these factors and he returned to Louisville in 1968. There, he took on work outside the music field but continued to compose and taught himself cello. He recorded *Two Jims and Zoot* (1964) with Jim Hall and Zoot Sims in 1964 but the following decade was to be scarce for major jazz recording sessions. Web site *Classic Jazz Guitar* states,

¹¹ Unattributed (undated) *Classic Jazz Guitar*:

http://www.classicjazzguitar.com/artists/artists_page.jsp?artist=25 [accessed 16/9/06]

¹² This observation was borne out by its re-release shortly after this (February, 2006) on Verve.

¹³ Ray Parker was an Abstract Expressionist painter of the period.

Between a 1965 Shirley Scott date, and the 1974 Momentum session under his own name, he didn't make any jazz recordings. However, four titles from a 1967 concert in Louisville with hometown musicians later appeared as one side of "Jimmy Raney Strings and Swings" on Muse. (unattributed¹⁴)

Raney appeared in this concert with Louisville musicians Bobby Jones, Bob Lam, Jack Brengle and John Roy. The 'strings' component of the *Jimmy Raney, Strings and Swings* (1972) album was recorded on September 5 1957, ten years earlier than the Louisville concert and fifteen years before the final release of the album in 1972.

Greg Walker another Louisville musician first saw Raney after he came back from New York in the late 60s, early 70s.

There was a place here in Louisville called the "Arts in Louisville" I'll never forget it because it was a 'key' club, you know you couldn't get in it if you didn't have a key but actually, that's a lie [laughs] 'cause you could if... you went up and knocked on the door... it was just like a speakeasy I mean a little thing would open up. "D'yer... have a membership?" "No. Gee... can we come in?" And they'd have types of people like the "Inkspots". Whoa! [But]... it was a dump!.. when I say it was a dump... it was an old gymnasium actually I think, on the second floor, it was crazy. But underneath of it was someplace called the "Port O' Call"¹⁵ But the "Port O' Call" was owned by a guy named Hal Tenney. Hal Tenney was a big jazz fan here... and... that's the first time I ever saw Jimmy. It was at one of those concerts..... so I went in to hear this guy Jimmy Raney that I heard so much about..... it was... an eye opener when you have not watched somebody do that, you know what I mean. Now I've heard a lot of guys play and play well but to hear somebody play like that! It was a very different thing..... I remember it to this day. (interview with the author, 2006)

Raney returned to wider prominence with a 1974 recital at Carnegie Hall with Al Haig and recorded the album *Special Brew* with Haig in November of that year. Doug Raney says that there were a scattered number of recording dates, gigs and regular club spots that led up to this.

He actually did "come back" a few times earlier just for short things, you know, but that was more of a visit. I mean the first real gig that he did after that, after like '68 in New York was this gig... at "The Guitar" and that would be around '72, I think... He played there for a month. (interview with the author, 2006)

Dan Morgenstern may have been referring to this event in his liner notes to the *Jimmy Raney, Strings and Swings* (1972) album,

¹⁴ Unattributed (undated) *Classic Jazz Guitar*:

http://www.classicjazzguitar.com/artists/artists_page.jsp?artist=25 [accessed 16/9/06]

¹⁵ This is the venue where the second side of the *String and Swings* album was recorded in 1967

When the guitarist visited New York in the summer of 1971, it was one of the key events of a season that also brought the return of Sonny Rollins and the first Newport Jazz festival to be held in the city. Not much fanfare was attendant upon Raney's visit, but when he played at "The Guitar" and "Bradley's", two off-the-beaten path clubs, the best musicians in town dropped in to check him out, and they came away with renewed respect for an artist who has never compromised his talent. (Morgenstern, 1972:np)

Doug Raney adds,

It was Kenny Burrell had a hand in rounding him up for it. Jim Hall used to play there and Kenny Burrell and all the guys and I thought... "What the hell"... I thought I'd talk to them and see if they were interested and they were... but things started getting going for him, pretty well... [around that time] he did a couple record dates... he did this "Momentum" date. (interview with the author, 2006)

Jon (2007:pc) and Doug Raney (interview with the author, 2006) indicate that through this period Jimmy established a personal contact with Don Schlitten who co-founded Muse records and went on to own the Xanadu label which Raney recorded for a number of times in the next few years. It would appear from a number of the *Aebersold* and *Music Minus One* recordings¹⁶ that Raney was also open to educational activities. This is confirmed by a comment from Doug,

I remember... especially one concert that he did where he went to Washington DC and he did kind of a clinic-concert together with Bill Evans and Clark Terry... which was a pretty good success. That was around the same time, probably '73. (ibid)

Raney then went on to tour with Haig internationally. In 1976 he toured Japan where he recorded *Live in Tokyo*. (1976) Jon Raney says,

It was basically 3 groups with the same rhythm section. Barry Harris Trio, Jimmy Raney Trio and Charles McPherson Quartet. Then the final wrap up with all of them. (Raney, Jon, 2007:pc)

From the mid 70s Raney performed and recorded frequently with his son Doug, making a number of albums together. From the 80s he toured internationally and recorded as leader of his own groups, some of which included Doug. Interest in Raney increased and he appeared frequently in Europe and New York during the decade 1975 to 1985. In 1981 he began recording with Criss Cross records. Titles, *Raney '81* (1981), *The Master* (1983), *Wisteria* (1985, released 1990) and *But Beautiful* (1990) came from this label.

While he was gaining some wider exposure, Raney nevertheless was not to gain the recognition accorded many other players. This is somewhat inexplicable given that he

¹⁶ These companies produce a range of "play-along" recordings. The examples featuring Raney are described in the literature survey section entitled "Interactive Practice Works".

was often referred to by other major players as one of their primary influences and/or cited by them as one of the major figures in the development of jazz guitar. Doug Raney lists Jimmy Gourley, Rene Thomas, Grant Green and John Scofield, as players who recognize Raney as a personal influence. (interview with the author, 2006) Jon Raney includes Pat Metheny in the list, quoting an email from Metheny,

first of all – i have to tell you how important your dad’s playing was for me. there were really only a handful of guys who really got to me like that – really just wes, jim hall, kenny burrell and later billy bean – but when I heard your dad on those stan getz records, it was so far beyond what almost anyone had been doing around him. he was such an incredibly beautiful player. i never had the chance to meet him and that is something i really regret. (Metheny in Raney, Jon, 2007:pc)

Raney lived with his mother for some time after his return to Louisville but according to Stan Moon she may have lost him at least one gig. Sometime in the early 80s Raney told him of a humorous incident in which Benny Goodman had called to book him for a overseas tour. Moon recounts,

Jimmy’s mother answered the phone and Benny said, ah, “This is Benny Goodman, is Jimmy there?” and she said, “Benny Goodman? I thought he was dead”! I’m not sure if Jimmy got that gig or not. (interview with the author, 2006)

During this period as well as touring nationally and internationally he was active in his hometown, performing regularly with local musicians at small venues and participating occasionally in university activities, particularly guitar clinics and concerts at Bellarmine College and the University of Louisville as well as occasional work for Jamey Aebersold¹⁷. Bass player and guitarist Sonny Stephens remembers playing local gigs with Raney “during the time that he made *The Influence* (1975) and the... live Tokyo [*Live in Tokyo* (1976)] record.” (interview with the author, 2006) Louisville musician, Roger Dane recollects that until the resurgence of interest in jazz in the eighties he would often play at gigs where the authentic jazz content had to be surreptitiously included. Raney’s playing, however, was inextricably linked to the standards.

[the real jazz content was] whatever you could slip by and whatever you could sneak in the middle of... [sets with tunes like] “New York New York”... but not Jimmy... he played “Stella by Starlight” and “Body and Soul”, “There’ll Never Be Another You” and... “Autumn Leaves” and all that... those were his tunes and you... could bet you were gonna hear ‘em just about on every job. (interview with the author, 2006)

Raney was well known for his dry sense of humor. Henderson remarks, “The guy had a hell of a sense of humor.” (interview with the author, 2006) And those that knew him well often commented on his wit and intellectual abilities. Dane refers to this obliquely,

¹⁷ Jamey Aebersold is the director of the *Summer Jazz Workshops*, an intensive training program that has a thirty year history and owner of *Jamey Aebersold Jazz* ® a jazz education supplies and publishing company.

Such an unassuming looking guy, you know... but once he started [to] open up and [start] talkin' he had a wealth of knowledge and experience. (interview with the author, 2006)

Greg Walker recalls that he was “a great guy... and actually a very philosophical cat.” (interview with the author, 2006) Examples of Raney’s writing feature good penmanship and a satirical flavor. In ‘How Did I Become A Living Legend?’ he describes the convening of a mythical group of jazz critics searching for descriptive phrases to replace the hackneyed favorites in their description of Raney’s playing. As the meeting progresses,

a fellow pipes up, “Have you seen the new Afran software? I mean, it’s really great. It doesn’t just give you synonyms; it’s really creative. I fed in ‘crystal clear, deft and logical lines,’ and I got ‘taut, luminous and penetrating structures.’” (Raney, undated (a):np)

With insight Raney has the critics conclude that they will follow the advice on “page 23 of Braintrees [sic] new book, *Jazz and Jazz Criticism*.” and merely label him a “Living Legend” as,

“ [...]... It makes further comments unnecessary. It’s a truism.’ Don’t you get it? Now the ball’s in the reader’s court. He feels like a dumbbell [sic] because he’s never heard of him.’ (ibid)

Another piece entitled *Rhee Khoris* (Raney, undated (b):1) (most likely a pseudonym for Lee Konitz) humorously describes aspects of the avant-garde jazz scene.

When it came time for us to open at the Village Vanguard, Rhee had worked out a contract which held that I was to play only if I really “felt” it. I was to be paid, however, only if I didn’t play. If I decided to play, I would be paid nothing. The way my lawyer interpreted the contract – it was very arcane – I could end up owing Rhee money if I played too many notes. Being the crass, commercial person I am, I opted to lay out. I listened to Rhee for most of the week, sorry that his enigmatic rules had made it financially impossible for me to play with him. (Raney, undated (b):1)

Jon Raney states that the actual events that inspired this piece of creative writing probably relate to a gig at the “Vanguard” and indicate that Jimmy was not comfortable with the more experimental jazz styles. (interview with the author, 2006)

Guitarist and educator, Jack Wilkins adds a list of abilities and achievements that round out the picture of Raney,

He had tons of stuff that he was working on. He was like a brilliant scientist. The guy could talk about anything when he felt like it. He was interested in everything it seemed. His writing was just another part of his genius. (Fisch, 1997:np)

In spite of his sharp wit and intellectual ability Raney had a gentle manner without ‘airs and graces’. Stephens recalls that when Raney had cause to correct him on his time keeping,

he was great about it and... as I matured I was able to realize how important it was.... He couldn't have been nicer about such a delicate issue. (interview with the author, 2006)

Unpublished video footage of Raney held by jazz educator Jeff Sherman (see page 64) shows a player that was sometimes quite informal about his approach to performance situations. Raney ambles around a little absent-mindedly before he finally settles to play. Bruce Morrow, another Louisville musician confirms this slightly casual attitude. “He’d be on the bandstand and he’d get there and turn around and start talking to y’all. Not paying attention to the audience really.” (interview with the author, 2006) Alluding to Raney’s dry wit, he adds,

He'd come out and seemed like it would take him forever to get situated and we're all waiting... [he] fooled around with the amp and all that stuff... [then] he'd sit down in front of my drums and say "Well, you wanna play some?!" (ibid)

Jeff Sherman recalls,

Jimmy was kind of the absent minded professor... he was in the house [Sherman's] maybe fifty or sixty times, 'n every time he'd drive out here I'd have to give him directions. (interview with the author, 2006)

Raney was held in high esteem by his students and peers. Jon recalls his father prizing a letter from a student as one of the best compliments he had been given over his career. Jon says the student,

wrote him a long letter... [saying] "You always played great but your playing seemed to evolve through the years and get deeper and longer and more cohesive. How did you do that?" (interview with the author, 2006)

Bruce Morrow had been out in Las Vegas and had come back to Louisville around the mid 70s. He met Raney through Jack Brengle, a guitarist/bassist who had featured on the ‘B’ side of *Strings and Swings*. Morrow says he remembers even later in Raney’s life many well-known jazz guitar players would still exhibit a high degree of professional respect for his playing.

All the name guitar players that came in, I mean they all used to just sit and listen to just what he was playin' [unclear] I mean all of them! (interview with the author, 2006)

Morrow expands,

I played a lot of the guitar clinics that Jeff Sherman had over at Bellarmine and... did that for several years. He'd bring in... two or three 'name' guitarists... I think Herb Ellis was over there and... Howard

Roberts... and Jimmy was usually on the bill with all those guys... and of course they... all loved Jimmy. He'd come in and play you know and he was always the last one to play. (ibid)

While, by all accounts, Raney had a healthy ego he was not at all mean spirited when it came to praise of his peers. Greg Walker recalls,

We were at Jeff Sherman's house after one of [those] jazz guitar clinic[s] [he has] here every year..... Tal Farlow was in. 'Course Jimmy lived here so they were both there and we... went to this party afterwards and... Tal had played a solo version of "Stardust" on this concert and somebody had video taped it and they were running it at this party OK. So I was standing with Tal Farlow in the kitchen and Jimmy was in this room where they were running this video, watching this performance and so I'm standing there talking to Tal and Jimmy walks up to us and he says, "Hey Tal" he says, "When I first heard you play in 1940" ([or] whatever it was)... "I wanted to quit." He said "And now it's too late!" (interview with the author, 2006)

Raney had an enduring interest in composition and classical music. Morrow adds "You can tell that in his playin'... he filtered it into the jazz notes that he played". (interview with the author, 2006) Sonny Stephens remembers,

When I was taking lessons from him... was foolin' around with the... cello..... and... he could get around on it pretty good. It was pretty amazing. So he... always had that... interest... in the classical music. (interview with the author, 2006)

Jack Wilkins elaborates,

He liked to write, and wrote some classical music and some string quartets. Do you know that record Strings & Swings? That's all his writing. When I was with him in Louisville I saw a lot of his manuscripts. (Fisch, 1997:np)

Towards the mid 80s, Raney began to suffer from Meniere's disease.¹⁸ Phil Bailey, a Louisville musician and Radio Host on WFPK Louisville recollects,

In 1987 our quintet had two nights at a local jazz club on Kentucky Derby weekend, the busiest time of the year in Louisville, and Jimmy went totally tone deaf. I'd call chord changes to him and he got most of them by feel, but it was pretty tortuous. ... Jimmy went home early. Jimmy's hearing would go into remission for weeks at a time, but it could return without warning. In the early 90's he played solo guitar a lot so that he could deal with it without having to fit into a group. (Bailey, P. 1995:np)

Raney had other ways of coping with his hearing problem. Sherman says that "on most gigs he would sit right next to the bass so that when he wasn't playing he could

¹⁸ Meniere's disease is a debilitating condition of the inner ear which affects hearing and balance

put his hand on the bass and feel the time.” (interview with the author, 2006) Roger Dane recalls a gig that was “outside, ‘n everything’s way too loud”. (interview with the author, 2006) With Raney right next to a good but nonetheless aggressive drummer he was finding it difficult to hear above the cacophony. When the band leader called Duke Ellington’s *Caravan*, known for its intense and constant drum pattern, Raney says “I don’t know it!” Dane remembers thinking “Well hell! It was only three chords! How can you not know it.” He continues, “But I guess that...[was] Jimmy’s way of saying, ‘I ain’t gonna play *Caravan*!’ ” Stan Moon says that Raney told him regarding his hearing that,

“The worst”, he said, The worst of it wasn’t that he, when he couldn’t hear at all, it was that when the pitch got distorted so what he was actually hearing with his ears didn’t match up with what he knew it was gonna sound like. That was amazing. I mean, he could still play... the most amazing musician I ever worked with I’m sure. (interview with the author, 2006)

While describing the problem of keeping the ensemble together, Walker conveys a sense of the respect that other musicians had for Raney’s ability to transcend his affliction,

So you would have to sometimes... adjust to get to where he [Raney] is but... every note was perfect... Everything was beautiful. It’s just sometimes it wasn’t with everybody else... Because everybody else was probably flawed! (interview with the author, 2006)

Jeff Sherman relates an occurrence that reveals how profound the problem was on occasions. Raney was playing at a local venue and,

when he came up for the second set and started to play a guy came out of the audience and turned the distortion knob off on his... amp. He had distortion on and didn’t even know it. (interview with the author, 2006)

On a humorous note, he goes on to recall a radio program¹⁹ that guitarist Jim Hall contributed to, indicating the extent to which Raney’s skill masked his disability.

Jim... Hall was talking about during this concert that... he and Gene Bertoncini were sitting back stage and Jimmy was so deaf that... you couldn’t even talk to him, you had to yell... and... Jim Hall said, “Gene and I are sitting back stage and we’re looking at Jimmy out there playing and everything he’s doing is perfect”. And Jim Hall said, “I leaned over to Gene Bertoncini” I said “If Raney’s putting us on, there’s going to be hell to pay”. (ibid)

In spite of these immense difficulties Raney continued to be quite prolific in his playing, recording at least eight albums between 1980 and 1990 when he recorded his last album as leader, *But Beautiful* (1990). These are; the four Criss Cross releases,

¹⁹ A copy of the original broadcast can be found at Jon Raney’s blog August 20, 2006 entitled *Jimmy Raney: NPR Jimmy Raney Memorial show*. Raney, Jon. <http://jonraneyblog.blogspot.com/> [accessed 9/12/07]

Here's That Raney Day (1980) on the Black and Blue label, the collaborations *The Date* (1981) with Martial Solal and *Good Company* (1985) with Ted Brown and the duo album, *Nardis* (1983) with son Doug.

In November of 1993 Raney suffered a paralyzing stroke and died in May of 1995 in a Louisville nursing home. *Grove Music Online* states that, “published obituaries are in disagreement over the exact date of his death ... however, Kentucky death records give his date of death as 9 May” (Mongan, N and Kernfeld, B, undated)

Jon Raney recalls that Jimmy had his own humble view of his place in the history of jazz that is quite enlightening.

He said that... (he was being modest) but he felt like he was in [on] the ground floor and in the right place at the right time... that there were no guitar players really truly doing it to that extent. Like truly getting the message and bringing to the guitar. (interview with the author, 2006)

He adds his own thoughts,

There... was one fellow that could have been... named Ronnie Singer. No one is ever gonna hear of him but he played with Sonny Stitt and he was of equal level but he died. It'd be interesting. But he was another guy who was getting the message on the guitar. I don't think... anybody [else] was really getting the message. I mean Tal was great but still even Tal had said... “Jimmy Raney was ahead of everybody”.(ibid)

Jon gives Bob Brookmeyer's opinion of the importance of Jimmy's place in the development of be-bop guitar quoting Brookmeyer's comments on web chat archive from 1999,

Raney was BEFORE the three mentioned guitarists [Wes Montgomery, Kenny Burrell and George Benson] and far more sophisticated, musical and accomplished. Benson was always a question, Kenny is “good” and Wes made a style out of octave melodic playing. None of these had the ability or gifts of Jimmy. (Raney, Jon, 2007:pc)

And again from 2001,

SOMEDAY, y'all will wake up and re-discover Jimmy Raney, the link between Charlie Christian and everyone else who followed. Just ask Jim Hall – we both just sat in awe with Jimmy at the “Loft Sessions” now being sold. Nobody has yet fully comprehended his importance. No Raney, no anyone else. (ibid)

After hearing Raney's solo on *Samba Para Dos*²⁰ from Lalo Schifrin's *Bossa Nova Groove* (1962) album, a track he had not heard before, Jon exclaimed “He's just a ‘monster’!” This reaction and his comments on his July 27, 2006 blog *Growing Up Raney*, are an appropriate conclusion.

²⁰ This solo is one of the transcriptions undertaken for this thesis.

Growing up the son of a musician is a unique experience. But growing up the son of a universally accepted genius in jazz is life defining... He just didn't have it in him to let you down musically. For us Raney children, it was, "Of course, why would anybody play any other way?" Not realizing (at least at the time) how incredibly difficult and rare to do something "that right" was.²¹ (Raney, Jon, 2006)

²¹ Jon is an accomplished and critically acclaimed jazz performer, recording artist and composer in his own right. His observations consequently represent informed opinion as well as the insight gained from close association.

Chapter 1

Literature Survey

This project involves the transcription and analysis of motivic material from jazz improvisations as the genesis of new composition and further improvised performance. The motivic ideas have been selected on the basis of extensive listening, transcription and analysis of the solo improvisations of bebop jazz guitarist, Jimmy Raney. Consequently, the literature surveyed covers a number of broad but related areas. The scope of these is narrowed down, as the topics become more defined. For example, while a broad survey of improvisational tutors and methods is referred to initially, when it comes to works focused on transcriptions of individual artists only those featuring jazz guitarists (with a couple of exceptions) are covered. It is beyond the scope of this thesis to discuss all published instructional manuals for jazz guitar, fretboard materials and approaches to improvisation. These are not only exceedingly numerous but often contain little of direct bearing on the current study. I have, however, listed a representative sample of such works in the footnotes as these are related insofar as they indicate the range of approaches to the codification and dissemination of guitar based jazz improvisation.

While I have also attempted to group the works into broad categories it should be noted that many have multiple roles (by either accident or design). However, I have tried to delineate each work based on its primary focus. Also, most works are grouped by content rather than type, for example; some magazines reflect an improvisational focus, such as *Jazz Player* and *Jazz Improv Magazine* and are grouped accordingly. Magazines such as *Jazz Times* and *Downbeat* include criticism, coverage of current events and a biographical approach to jazz in general and are grouped in another category. As a consequence of their diverse content, web sites are also mentioned in different contexts rather than being grouped together. In referencing the general site I list the homepage address. For actual quotes the full url. for the specific page concerned is referenced with a last access date. Electronic/software media such as interactive CD ROMs etc are also referred to by content rather than grouped together. Due to the jazz emphasis of this study I have included only passing reference to the massive publishing output that covers rock and pop styles. Those I have included are pertinent due to content, methodology or areas of special interest.

In contemplating the gamut of literature for this topic it has been necessary to refer initially and briefly to the more relevant works associated with the broader area of improvisation in music generally (page 24). Passing reference to those works which seek to address broader aspects of the conceptualization of improvisation in the jazz tradition (page 25) has also been made. It should be noted that this study does not seek to develop those ideas. Equally, comparison of jazz with other forms of improvised traditions has been avoided.

Jazz style, history and biographical works, (page 31) particularly those incorporating references to Raney, have been comprehensively surveyed. These help establish Raney's place in the history and development of jazz. Related reference works are the bibliographies, discographies, surveys, encyclopedias and dictionaries. (page 39)

The criticism, reviews and news media (page 40) literature mostly comprises journals and periodicals though, as stated previously, some of these fit a little uneasily in any single category and I have included some of them under materials of improvisation or transcription based material. Again the categorization is based on a reflection of their major content. Many periodicals and magazines, as well as some web sites, are more focused on general interest, interviews and reviews. A number of these contain transcriptions but these rarely constitute much more than five to ten percent of the publication.

On the more practical side there are a number of guitar instructional works. (page 41) These are not necessarily improvisation-focused but, because of the specific difficulties associated with guitar materials and fretboard logic, these are very pertinent.

With regards to these it should be noted firstly that the guitar is, at least potentially, a harmonic instrument. This potential is hampered by its two-dimensional nature. Whereas, keyboard instruments have notes laid out in one plane only, the pitch rising in one direction and lowering in the other, the guitar has pitch rise and fall up and down the strings and also across the sets of strings. This affects the decision to play a note because not only may it occur in more than one position on the fingerboard but also the selection needs to be based on preceding, concurrent and following notes. The instrument can also have a change in pitch facilitated but moving either up and down the fingerboard or across the fingerboard or various combinations of the two. It is possible, for example, to play a note higher in pitch by moving down the board and across. Second, the guitar is not color coded. On a piano, for example, a g# is always surrounded by two white notes (g and a) and then two black notes (f# and a#). There is no other note that has this “pattern”. The guitar has little in the way of such reference points. Third, the tuning across the strings of the instrument is not consistent. Whereas all the other strings are tuned in intervals of a perfect fourth, the second (b) string is a major third higher than the third string (g). Lastly the guitarist has only four fingers (though occasionally the thumb is included) with which to access notes on the fretboard. Keyboard players are able to utilize all ten. While members of the orchestral string families face similar issues they are not routinely called upon to play vertical harmonies. Bill Edwards has contributed a set of books that cover this area comprehensively. His *Fretboard Logic* series (Edwards, 1983, 1993, 1998) with accompanying video, (Edwards, undated) represent a major study of the guitar and its unique system. A number of other books incorporate aspects of fretboard logic concepts but due to the main focus of their content are mentioned elsewhere.

An area of comprehensive reference is the body of material relating to the material of improvisation. (page 44) There has been a huge increase in the number of improvisation related publications in the last fifteen years. Much of the mushrooming publishing effort is in books of aficionado status and not weighty academic tomes. They are, however, essential to this study for two reasons – they contain some attempt to present the material concerned and many non-academic jazz performers have a highly developed and complex conceptual frame work for their musical knowledge. To map the improvisational style of any artist like Raney with enough clarity to generate both intuitively and cognitively derived composition material is a major task.

The approach of many of the works in this area is useful in establishing a methodology that will be recognized, understood and accessible for future reference.

There is a sub-category of material of improvisational patterns/licks that could be placed equally in this section or the more specific transcription based category. With regards to this sub-category I have chosen to leave works that present mostly scales and patterns in this section and works that present ‘licks’ (i.e. idioms, however generic they may be) in the transcription section.

The more specific field of transcription based works (page 49) is important for the same reasons It also provides a comparative benchmark for transcription material. Within this field, mention is made, in passing, of the growing body of rock and pop related works as these confirm the place of transcription as a recognized format for the aid of transmission of stylistic idioms for “popular” genres. I mention the growth in this area because accurate transcriptions of important improvisational and compositional material are becoming the norm and indeed are expected by even the average player. Seminal artists in the rock and pop area have sizeable portions of their output available in accurate transcription. While these are often focused on the riffs (pop composition motifs) that are associated with a particular piece, they do include important improvised passages as well. Depending on the player, these are more or less significant as a notated catalog of the development of style and language in this genre. Of some significance at this juncture is the body of research, in the form of theses, monograms and articles relating to transcriptions and analysis. (page 53) This is reviewed primarily for methodology, as most works in this category do not feature a creative component. For the few works that do attempt something similar to the current study there is a separate section discussed later

The improvisations of Jimmy Raney represent an existing body of material highly regarded by his fellow musicians. The analyses of these solos focus on aspects of the material that are most conducive to transference and development. New York based Rick Stone speaks for many jazz performers/educators when he warns of the dangers of too much intense academic dissection of material that must in the end be assessed and utilized aurally. He says:

I've transcribed some of Jimmy's solo's, but as an educator I don't believe much in the usefulness of overanalyzing this sort of thing (they're much more valuable to be simply listened to and played).
(Stone, 2003:pc)

This doctoral thesis culminates with the expression of the analysis in new creative work. Research material relating to this aspect is scarce but is covered under; Theses, monograms and articles relating to use of transcribed jazz improvisational material in the generation of new compositions. (page 56) There appear to be few examples of studies documenting this activity in the manner in which it is attempted here. It should be noted, however, that this process in various permutations, often non-academic, is arguably one of the most important means of idiom transfer in the jazz tradition.

Obviously, for any style, the analysis of idioms cannot be accomplished successfully without either primarily or secondarily referring to aural sources. In the area of sound and audio-visual recordings (page 57) there is a representative and reasonably large

sample of Raney's sound output that is accessible, if not readily available. Unfortunately this does not extend to audio-visual recordings which would appear to be virtually non-existent, at least in the public domain. Raney's recordings exist within the stylistic context of jazz performance history and while it is essential to acknowledge this context it is beyond the parameters of this project to extend the survey beyond those recordings that include Raney himself, regardless of their influence on him and his music.

I. Improvisation In Music Generally

In his work *Free Play: Improvisation in Life and Art*, Stephen Nachmanovitch (2002) uses a massive canvas, dealing with creativity in all spheres of life. Recommended by the violinist Yehudi Menuhin he, "would that it found its way into every school, office, hospital, and factory. It is a most exciting book and a most important one" (Menuhin, 2003:np). Derek Bailey (1993) narrows the field to music with *Improvisation: Its Nature and Practice in Music*. This is a work that discusses the broader concepts of the topic and is not a method or materials book. Jazz is allocated two chapters. Some other styles or periods covered are Indian, Rock, Flamenco, Baroque and Organ music. In spite of the title and the implication of its chapter headings it is not an attempt at a comprehensive or systematic coverage of improvised music styles, lacking a framework for its breakdown of this immense subject. The chapters are instead interesting vignettes covering unrelated aspects of a number of traditions. It is nevertheless a readable volume and would be an appropriate primer on this broad topic.

Nettl's (1998) *In the Course of Performance – Studies in the World of Musical Improvisation* is a compilation of studies on the subject. What is helpful about this otherwise loose collection is the summary of musicological and methodological approaches to improvisation and the history of research on the topic contained in the introduction. However, the genres covered are varied and the scope, broad, consequently the suitability of the text is limited in its application to studies such as the current one. Of a similar nature is Sloboda's (2001) edited anthology *Generative Processes in Music: The Psychology of Performance, Improvisation, and Composition*. This work claims to focus on the way musical performances are generated. The contributors, experts in music psychology, offer chapters that due to the work's large scope sometimes appear to bear obtuse relationship to the overall title of generative processes. Eric Clarke's introductory chapter *Generative Principles in Music Performance* is perhaps the most applicable to this thesis. He says,

Playing music is an activity that is comparable in cognitive complexity to speaking a language, and comparable in its demands on motor control to playing a sport like tennis (Clarke, 2001:1)

And of the range of improvisational styles or paradigms states,

improvisation itself varies from the comparatively constrained conditions found in traditional jazz, where a harmonic sequence and metrical structure must be closely adhered to, to the almost entirely undetermined format of free improvisation. (ibid:6)

Another contributor of note, with an impressive output in this field is Jeff Pressing. His chapter “Improvisation: methods and models” (Pressing, 2001:129) provides an insightful summary of improvisatory processes.

Sloboda (1986) has also contributed *The Musical Mind: The Cognitive Psychology of Music* in which he looks at various musical activities such as composing and performing and discusses the processes involved and the skills required rather than simply reviewing existing research. The book is of interest to both psychologists for its attention to a previously neglected area of human cognitive skill and to musicians who are interested in establishing a psychological paradigm for their activities.

A work which continues with the focus on music making and with some more specific reference to improvisation in the broad sense of the word is Benson’s (2003) *The Improvisation of Musical Dialogue: A Phenomenology of Music*. An *amazon.com* online review indicates “He offers a radical thesis that improvisation is of primary importance at the moment of music making.” (unattributed²²) A strength of the work is its reference to a wide variety of styles including jazz and the fact that it incorporates practical performance issues. His elevation of the art of musical interpretation in performance practice, regardless of the level of improvisational expectation attached to the particular musical style, challenges the replication style approach to music making and consequently reinforces the general premise of this thesis. However, the reviewer’s assertion that this is a radical view is somewhat overstated given the emphasis of much of the current literature.

A work that is extremely broad in scope and with a gamut of styles from essays to artist profiles and interviews is Corbett’s (1994) *Extended Play: Sounding Off from John Cage to Dr. Funkenstein*. While Corbett could be accused here of merely indulging his admittedly eclectic interests in the experimental and improvisational performers and composers that feature in this work, the depth of insight and investigation turn such concerns around. The artists covered range from well-known icons, John Cage and Sun Ra to the relatively obscure Derek Bailey and Anthony Braxton. The work is a well-rounded insight into the wider world of experimental and improvisational music applying the broadest definitions to the latter but applicable to the current study insofar as it confirms the large range of conceptual approaches allowed by the generic term.

II. The Conceptualization Of Improvisation - In The Jazz Tradition

Berliner’s (1994) poetically named, monumental work *Thinking in Jazz* deals in great depth and clarity with the conception of jazz improvisation. It provides details of the sub-cultural context and illuminates the performer’s conceptual development. While preparing to undertake his study he resolved to:

²² Unattributed (undated) *amazon.com* [book description]: http://www.amazon.com/Improvisation-Musical-Dialogue-Phenomenology-Music/dp/0521009324/ref=sr_11_1/102-4710400-1613764?ie=UTF8 [accessed 17/9/06]

...focus initially on close observation and description of the full range of musical activities that occupied active members of a community known for its expertise in improvisation. (Berliner 1994:4)

The manner of transmission in jazz learning is at the forefront of Berliner's work. He says:

I became convinced that, despite stylistic changes over time, jazz retains the continuity of certain underlying practices and values associated with improvisation, learning and transmission. These factors of continuity, moreover, rest at the very core of the tradition, contributing to its integrity as a music system. (ibid:14)

He deals in detail with the jazz learning environment in Part I, recognizing the place of imitative learning in the culture. Part II deals with the individual's developmental journey, addressing formal and informal cognitive learning and Part III deals with collective jazz improvisation. The author refers to Berliner's insights in more depth in the methodology.

The volume by Monson (1996), *Saying Something*, is an important adjunct to Berliner's. Monson deals less with the materials of improvisation but elaborates comprehensively on the areas of group interaction in jazz. Musical validation, appropriateness of musical language and its transfer, ensemble communication and recognition of common musical patterns among jazz musicians are some of the subtopics within this area.

One of jazz's most respected advocates, performers and educators is Jerry Coker. Among a number of publications to his credit, three are applicable here, *Improvising Jazz* (1987), *How to Practice Jazz* (1990) and *The Teaching of Jazz* (1989). The later, while generally outside the scope of this study, gives some general insight into the complexities of improvisation training in the jazz genre. Sam Most's (1996) *Jazz Improvisation* provides another less academic publication.

It is difficult to categorize Birkett's (1995) comprehensive and educationally focused thesis *Gaining Access to the Inner Mechanisms of Jazz Improvisation* as it provides a thorough overview of the context and the content of jazz improvisation, an analysis and assessment of current pedagogical practices and the material, methodology and model for future improvisational teaching and learning practices. The key axioms of his thesis indicate its relevance to the current study.

Axiom 1: Jazz improvisation is a language. ...

Axiom 2: Language must be internalized, mastery of a language being achieved when one can think with it. ...

Axiom 3: An individual's musical personality drives the use of the language.

Axiom 4: The most relevant way to access this language in the above terms is through awareness of its inner mechanisms. (Birkett, 1995:4-7)

Before the presentation of his improvisational material, Birkett summarizes the task for the learning improviser.

A fundamental task for the student of improvisation is therefore the training, or sensitizing of the inner ear. As the mathematical possibilities of musical sound are limitless there is a need to build awareness from manageable aural building blocks. The following material represents an attempt to identify those aural building blocks which give rise to the general vocabulary of the language of jazz. This vocabulary represents the operating system of the language which is to be aurally (and visually, i.e. through transcription) observed in improvised solos. Once this operating system has been identified the isolation of specific mechanisms of artistic expression becomes feasible. (ibid:93)

Johnson-Laird's (2002) *How Jazz Musicians Improvise* would appear from its title to be a comprehensive and exhaustive study but is in fact a mathematical outline with a formulaic approach and takes the view that,

theories of creativity should be computable and that only three sorts of algorithm can be creative. It proposes a central principle of algorithmic demands for jazz improvisation: a division of labor in terms of computational power occurs between the creation of chord sequences for improvisation and the creation of melodic improvisations in real time. (Johnson and Laird, 2002:abstract)

As such it bears little upon the current study and is more applicable to the development of generative music software such as *Band in a Box* (Gannon, 2004).²³ David Sudnow's and Hubert Dreyfus' (2001) *Ways of the Hand: A Rewritten Account*, a phenomenological study of his own journey to learn jazz piano receives vastly polarized responses, from the anonymous *amazon.com* review,

As a casual reader of some of the major existential and phenomenological writers, it strikes me that Sudnow, more than anyone, shows us the phenomenological perspective at work. (unattributed²⁴)

to,

Sudnow's book reads like a manual of how to convolute language beyond its capacity to render meaning. That this occurs in a book about music--arguably the most emotionally expressive of the arts--makes Sudnow's literary idiosyncrasies unforgivable. Expecting enlightenment, the hapless reader instead encounters turbid gems like this: "A rapidly paced entry into a way thus known could take it with a sure availability for a numerical articulation commitment, and with no prefigured digit

²³ This computer program generates a MIDI (musical instrument digital interface) accompaniment for entered chord progressions.

²⁴ Unattributed (undated) *amazon.com* [book review]: http://www.amazon.com/Ways-Hand-Rewritten-David-Sudnow/dp/0262194678/ref=dp_return_2/102-4710400-1613764?ie=UTF8&n=283155&s=books [accessed 17/9/06]

counting. Its paceable availability, here and now, afforded securely paced entries whose soundfully targeted particular places would now be found in course, doing improvisation."..... Let me save you some money:.... Have faith in yourself to find your own insights, and let Mr. Sudnow wander in the fog. (Weber, 2004:np)

The Library Journal appears guarded in its review of the work's second edition,

The premise of that edition, as well as this update, is that the author's hands, apart from his conscious direction, learned to improvise jazz: "I sing with my fingers, so to speak, and only so to speak, for there's a new being, my body, and it is this being (here too, so to speak) that sings." This new version represents Sudnow's attempt to reach a broader, less academic audience with his findings. Although it features less scholarly diction, the text is still painstakingly detailed, which will limit the book's appeal. (Pappas, 2002:np)

Suffice to add that Sudnow's exploration is couched in language that does not reflect the majority of jazz musicians' description of the improvisational learning process. Likewise both the theoretical and practical constructs would find little common ground with most practicing musicians conceptual view. There are other works that are more likely to be referenced by and have the respect of the general jazz community.

The current study chooses to focus on melodic/harmonic relationships but there are works that deal with aspects of soloing more related to musicianship and expression. In the introduction to one such study, *Jazz Under Construction: Blueprints for Building Interesting and Expressive Solos*, Bruce Babad states,

few authors have written a method for improvisation that deals with the nonharmonic [sic] elements of a good, improvised solo. This paper focuses on considerations such as context, creativity, and shape of a solo. (Babad, 1999: iv)

It is clear that there is room for more work in this area but it would seem that those writing in this discipline should be careful to relate theoretical and philosophical aspects to the practical, aural product of jazz if they are to gain the respect of jazz practitioners and make any worthwhile contribution to the understanding of the art form.

A number of works surveyed in this section relate to the conceptual framework used in this thesis. Jeff Pressing has produced an impressive volume of work on improvisation related topics (Pressing, 1984, 1988, 1999). *Compositions for Improvisers: An Australian Perspective* (Pressing (ed), 1994) is an anthology of scores from Australian composers that rely, in an integral way, on improvisation, for their realization. It has little to do with the current study in its content but the introduction from Pressing is of some significance:

On the one hand improvisation rides in tandem with intuition and indeterminacy in service of the exploration of poorly charted musical

territory. On the other hand, improvisation can develop as a rigorous and systemic criterion of musicianship, with formalized institutional schooling or immersive apprenticeship with a master performer.

Despite this great variety, improvisation virtually always occurs bound to a tradition of fixed music with which it shares materials and processes. It is often of secondary importance whether the fixed music is notated or passed on by aural tradition; in either case it establishes a context for evaluation – a perceptual reference point for the listener, a generative reference point for the performer. Indeed there are advantages to each alternative. Aural traditions encourage a self-contained authenticity and unfettered spontaneity, and these are well-represented in both modern and traditional culture. (Pressing, 1984:i)

Berliner concurs with this in *Thinking in Jazz*:

...despite stylistic changes over time, jazz retains the continuity of certain underlying practices and values associated with improvisation, learning and transmission. These factors of continuity, moreover, rest at the very core of the tradition, contributing to its integrity as a musical system. (Berliner, 1994:14)

Pressing gives a sound overview of the scope and complexity of the topic and while the resultant definition is justifiable, it is worth adding that in both notated traditions and aural traditions the aural transmission of stylistic attributes (even those that are non-improvisational) whose detail is nearly impossible to fix in notation, are of supreme importance to the final performance outcome. The jazz tradition is a complex marriage of these concepts and traditions. That this current study focuses on elements that are capable of notation in no way diminishes the imperative to hear and imitate creatively rather than merely see and replicate mechanically.

The importance of the aural nature of the jazz tradition cannot be overemphasized. This applies not only to the more obvious area of improvisation but also to composition. The balance of notation to aural skills in improvisation is heavily weighted on the side of the aural but in the compositional area there is a wider range of possible combination weightings. It is outside the scope of the current study to explore these but it should be noted that the notation of the compositions in this thesis is subsequent to the formulation of the musical material itself. Comment on the possible process of Raney's compositional process would be conjecture but may form the basis of some further study into his overall style that incorporates his compositional technique as well as his improvisational style. In the current study the use of notation is primarily as a means of visual representation, the benefits of which include the removal of 'time'. This removes the disadvantages presented by the transitory nature of sound artefacts when analyzing and describing.

Doug Raney, in discussing his own inspiration and the assimilation of ideas in the jazz learning process may be also giving some insight to his father's approach.

You know, I've been listening to music for years and I've been listening to guys that are good and I've heard them play and they inspire me and I

hear phrases and ideas that I like and I don't necessarily think, oh that's this scale or this form, you know, I just think oh that's a great phrase and it works in this spot on the tune, that's it, that's how I think. (interview with the author, 2006)

New York guitarist, Rick Stone says about different player's distinctive sound,

You started noticing as you were transcribing different guys that they each have like a kind of vocabulary that they had built around these chords, the lines (interview with the author, 2006)

While this thesis's creative component is derived from Raney's solos and built upon an imitative process the object is for Raney's idioms to inspire the author's own creativity and work as seeds for further melodic developments. It is to be hoped the stylistic influence will be evident but not in such a way as a simple replication of Raney's style. The purpose is not to imitate directly but to allow his material to influence the generation of new compositions and improvisations. It is also understood that the study cannot hope to replicate the 'authentic' historic jazz learning environment. Rather it is an attempt to utilize the benefits of some aspects of 'osmotic' learning in creative musical development and therefore balance the cognitive and analytical aspects of this type of study with the intuitive and imitative learning that typified the traditional transference of jazz idioms. Green recognizes the problem in *How Popular Musicians Learn* (Green, 2002):

In the case of many vernacular and art 'world musics', and much jazz, there are also other reasons why it is difficult or even impossible for Western formal music educators to bring into their studios and classrooms accurate replications of the learning practices associated with many such musics. For these learning practices often rely on the presence of an adult 'community of practice' (Lave and Wenger (1991), and Chapter 1, p.16) that is steeped in the relevant musical tradition, or that offers apprenticeship training to young musicians, often through a guru but such musical communities and apprenticeships are increasingly rare. The relevant learning practices are also deeply interwoven with the cultural roots of the societies and communities in which the musics have developed, roots that are often very different from those of Western music education contexts and western societies.² (Green, 2002:185)

Rather than seeing this as a complete obstacle for the utilization of other modes of learning she goes on to say (albeit with particular reference to "Western popular music" [ibid:185]):

...young popular musicians, rather than relying on an adult 'community of practice' for their musical enculturation and training, rely on two other main resources, both of which are readily available to young people in many countries. One involves their solitary, close attention to recordings of music they like and identify with; the other involves interacting with their friends and peers. On top of these learning practices, popular music learners have a number of attitudes and values which are not far removed

from some of those already recognized by several formal music educators.
(ibid:185)

Aspects of these modes of musical transference relevant to the current study are discussed in more detail in the methodology.

III. Jazz Style, History And Biography

There are a number of history texts in common use in tertiary institutions throughout North America, Europe and Australia. Gridley's (1997) *Jazz Styles: History & Analysis*, Porter and Ullman's (1993) *Jazz: From Its Origins to the Present* and Tirro's (1993) *Jazz, A History* are the stalwarts. My colleague Derrin Kerr, who lectures in jazz history, comments on their content and layout:

Gridley takes a more generalist, overview approach. This text would be good as an introduction to the subject area, suitable even for non- music majors. The other two works have a little more depth with the main difference being a different emphasis on various components of the field.
(Kerr, 2004:pc)

All approaches have much to recommend them but Kerr's advice is that the coverage of the topic for tertiary jazz tuition is more thorough if they are used in conjunction. These texts are unanimous in omitting Raney from their admittedly overview style treatment of the field. Leonard Feather has also contributed extensively to the field of jazz history and criticism. However, his *Biographical Encyclopedia of Jazz* written with another highly regarded jazz commentator, Ira Gitler, is also lacking with respect to information on Raney. Feather has also authored a number of jazz history books and biographies including, *The Encyclopedia of Jazz in the Sixties* (1966), *The Encyclopedia of Jazz in the Seventies* (1976) with Gitler, *The Passion for Jazz* (1990) and *The Encyclopedia Yearbooks of Jazz* (1993). *The New Grove Dictionary of Jazz* (Kernfeld (ed), 2002) is as comprehensive as its parent, *The New Grove Dictionary of Music and Musicians* (Sadie (ed), 1995) and its online manifestation *Grove Music Online* (world wide web²⁵) but obviously is devoted to the jazz field. It does this by extending the material not just separating existing entries from its encyclopedic parent. The listing on Raney in the former is not exhaustive but is consistent with other entries. The same is true of *The Oxford Companion to Jazz*. (Kirchner (ed), 2000)

Some of the other reference works, like Shipton's (2001) *A New History of Jazz* leave Raney out altogether or mention him only in reference to his relationship to another players. This is often a result of a particular focus in the work. However, one wonders if the more superficial 'coffee-table' publications that tend to describe jazz history only in terms of its few commercial or notorious 'stars' have influenced the listing of artists that make it into the more substantial works. It comes as no surprise that *The Chronicle of Jazz* (Cooke, 1997) fails to include him in its pages. There are many light-reading books like this, which demonstrate Raney's lack of profile at that level.

²⁵ World Wide Web, (undated) *Grove Music Online*:
<http://www.grovemusic.com/shared/views/home.html?authstatuscode=200> [accessed 17/9/06]

However one would expect that lists compiled with regard to an artist's musical contribution and achievements may look substantially different to the regular 'who's who of jazz' found in such works. However, even in the more substantial and specific works Raney seems to be somewhat neglected. Yanow's (2000) *Bebop (The Essential Listening Companion)* is a case in point.

A more substantial offering is Gary Giddins' (1998) *Visions of Jazz*. In this much acclaimed work, Raney is first mentioned by name only as part of commentary on Stan Getz's line-up for the 1951 "Storyville" recordings. In fact, it is widely recognized that Raney was an integral part of the musical chemistry that made this one of Getz's most important periods. Tom Cole says in his *Jazz Times* article,

when the records came out, many thought they were among the finest jazz recordings ever made. Many still do. Raney's unique sound, by then pretty much developed, helped define the group's sound. (Cole, 2002:44)

He is mentioned again by Giddins only as part of Artie Shaw's 1949 line-up.

Sallis's (1996) *The Guitar in Jazz* is, on his own assertion, an anthology of essays relating to jazz guitar. None of the considerable number of articles gives any space to Raney's style and importance. In five references he is referred to only lightly in passing. These include; mentions in line-ups as a sideman; his reaction to Charlie Christian; a passing quote from Joe Pass (though again just referring to a line-up) and a reference to him only playing single line style as opposed to Tal Farlow's more frequent use of chord melody sections. In Sallis's other work on the topic, *The Guitar Players* (1982), there is a chance to redress the omission (however inadvertent) but here again he makes only cursory reference to Raney, obliquely noting that he was one of Wes Montgomery's favorites.

Shadwick's (1998) book features one page cameos/biographies on well-known jazz artists. Given its lighter approach, Raney's absence is not unexpected. Barry McRae comments pertinently in the foreword/introduction "Inevitably every reader will find reason to carp at the absence of certain personal favorites". (McRae, 1998:6) This point is well taken but confirming, yet again, the lack of recognition afforded this player.

While a substantial portion of the general jazz history and biographical dictionaries neglect Raney one would think that a volume dedicated to the contribution of white jazz players would profile him. Sudhalter's *Lost Chords* (1999), given its frame of reference (1915-1945), sees him as an emerging figure, "young and precocious" (Sudhalter, 1999:610) but even at this level, in such an extensive work, he rates only those two adjectives in listing him, as Giddins does, as one of Artie Shaw's side-men in 1949.

Despite these omissions, Raney's importance is now being belatedly recognized. *Jazz Times*, July/Aug 2002 ran an article entitled *The 10 Most Underrated Jazz Guitarists in the History of Jazz*. Interestingly, Raney is the second artist in the list. The contributor, Tom Cole, mentions Jim Hall's description of Raney as "a cross between Charlie Parker and Bela Bartok" (Cole, 2002:44) due to aspects of his style and his competency at both performance and composition. He goes on to say, "Raney played

long legato melodic lines that seemed to ignore measures, took surprising twists and turns and often resolved in unexpected places.” (ibid) In Alexander’s *Masters of Jazz Guitar* Raney gets further recognition. Alexander cites him as one of the “two major figures of the [bebop] genre”. (Alexander, 1999:47)

In his *The Jazz Guitarists*, Britt (1984) selects twelve artists for more detailed treatment at the start of the work. He does not include Raney in this section but the entry in the main body of the book is telling:

*The importance of Raney in the context of post-Christian guitar-playing should never be underestimated. Indeed there is much to be said that he should have been included in the Top Twelve jazz guitarists. His technique is well nigh flawless. His harmonic and melodic skills are never less than exceptional. In terms of transferring the bop language to the guitar there has been no-one more talented. In fact the only – most important – aspect of bebop that Raney fails to transmit is in the noble art of emotional projection. His is an essentially low-profile approach to jazz – gentle, even, with the accent of the subtlety in performance, enhanced by superb articulation, rather than one of red-hot blowing. (Britt, 1984:107)
[emphases mine]*

The generalization, at least implied, by Britt that delicate nuance is somehow a failure to emotionally project would be contested by devotees of musicians from Bach to Bill Evans, however, the otherwise clear recognition of the importance of Raney’s contribution is obvious. Doug Raney comments on his father’s focus on the ‘music’ rather than the process or technique,

although he’s got a lot, or had a lot of technique... he didn’t play in... a technical fashion... I mean, he wasn’t trying to... impress anybody. He... just used technique in order to play what he wanted to play. (interview with the author, 2006)

Jim Fisch’s web interview with Jack Wilkins is informative regarding a number of aspects of Raney’s work and life. Wilkins’ remarks reinforce the view of Raney as musician first and guitarist second.

He was another guitar player who was a great musician first, and just happened to play the guitar. Do you know what I mean? He could have played the same thing if he was playing the piano, the trumpet... any instrument. (Fisch, 1997:np)

He goes on to add,

He never really sought the limelight with his guitar playing, although for my taste he was surely one of the best players ever. (ibid)

Raney’s more delicately nuanced approach tends to mask a complexity and musical intensity that may be more apparent in a more flamboyant performer. Jon Raney suggests that Jimmy’s more introspective style may have been one of the reasons for

his father's lack of notoriety saying, "People looking on the surface, you know, may not be drawn into his world." (interview with the author, 2006) Later he adds,

My father is on the understated vein, like more along the Stan Getz [line]... even though... I think he's much more... harmonically... complex than Getz, he's still... along those lines. (ibid)

Another book that has a specific entry for Raney is Summerfield's (1978) *The Jazz Guitar – Its evolution and Its Players*. This work chooses to present the players alphabetically thereby avoiding, to some degree, the perception of a ranking of the relative importance of various performers. However, Summerfield also makes some emphatic statements regarding Raney that go beyond an obligatory reference to a minor player.

Jimmy Raney reached world wide recognition in the nineteen fifties as one of the few really great jazz guitarists..... There is no doubt that his melodic, inventive and lyrical style has proved to be one of the most influential in jazz history to-date..... his strong single note playing makes him one of the most musically creative and brilliant jazz guitarists to-date, having directly inspired many other leading guitarists such as Rene Thomas, Jimmy Gourley, and Joe Puma. (Summerfield, 1978:167)

Summerfield includes a table that names Raney as the winner of both the 1954 and 1955 *Down Beat* jazz critic's poll²⁶ (Summerfield, 1978:23), an important detail not referred to in most other sources except for Mongan who adds that the poll was for the "World's Best Guitarist" (Mongan, 1983:132). Raney is also featured in a succinct and informative list at the start of Summerfield's book. (Summerfield, 1978:12) This list indicates the major jazz guitar styles and players in table form. Raney is included as the first name in the 1950s 'Modern/West Coast' style. This label may be as much due to his association with Stan Getz as to his playing style, which is firmly grounded in the bebop tradition albeit with some of the understatement of the West Coast "Cool". Regardless of style categorizations, for which many viewpoints could be found, his inclusion in this list, reference to him in the brief chapter on the evolution of the jazz guitar (Summerfield, 1978:20), the biographical entry in the main body of the work and the table of *Down Beat* critic's poll results attest to his place as an important proponent of the art.

Doug Raney notes that many modern players give his father credit as a major influence. "Ask [John] Scofield", he says, "even though he plays a completely different style... he puts my father on top... as far as guys that play that style." He continues,

there's several guys who really tried to play a lot like him, Jimmy Gourley, this guy, Belgian guy, Rene Thomas... Grant Green was very influenced... I've seen it on one of his albums where he acknowledges my Dad as... his primary influence and not Wes Montgomery or somebody you might

²⁶ Jon Raney states that, ironically, Jimmy also won the "Talent Deserving Wider Recognition" around 1967. (Raney, Jon, 2007:pc)

[normally] *think* [of]... *I... can hear it in his playing... in his sound and his touch.* (interview with the author, 2006)

Jon Raney also mentions the influence Jimmy had on Rene Thomas. “Rene Thomas... transcribed²⁷ a lot of Jimmy Raney”, he says and referring to Thomas’s album *Guitar Groove* adds,

Interestingly enough it’s one of my brother’s favorite records because for him Rene Thomas is... aggressive. It’s... like a more aggressive Jimmy Raney. Doug’s approach is similar. (interview with the author, 2006)

New York based, Canadian born guitarist Peter Leitch also refers to this link on his web site,

Rene was a giant! Because his career took place mostly in Europe and Canada, he did not become as well known as he should have been. The musicians knew! They always do. Rene was influenced by Jimmy Raney, but by what he did with that language rhythmically, and in terms of his attack, he made it his own. (Leitch, undated:np)

A number of other artists have commented publicly on Raney’s work and influence. Critically acclaimed guitarist and composer Pat Metheny says on his group web site,

Billy Bean and Jimmy Raney - the two guys in the 50's that really figured out how to get inside a modern rhythm section and make it feel as good as any of a hundred horn players of the day could do. They were also (not coincidentally) the two guys who were really dealing with bebop in a non-pattern, truly improvised kind of way on the guitar. (Metheny, 2006:np)

Eminent guitarist, Allan Holdsworth states in an interview,

*I was extremely fond of Jimmy Raney. Of course there was Joe Pass, Tal Farlow and Barney Kessel. My dad bought lots of records to expose me to all this great music. Joe Pass' album *Catch Me* was mind boggling. But there was something about Jimmy Raney's sound that I loved. My favorite was a recording called *Jimmy Raney In Three Attitudes* which I lost during my move from England. I'm still trying to find the recording. He played a tune called "So In Love" and his solo is absolutely amazing.* (Adelson, 2000:np)

Jack Wilkins comments on the *Stan Getz at Storyville* recording,

That stuff is enormous. When I first heard that I just said, "What in the world?! Who is this guy who can play lines like that?" There was no sense of difficulty about it. Very few guys were able to do that. (Fisch, 1997:np)

²⁷ Jon is possibly referring to the practice of learning a solo from the record and studying it on the guitar fingerboard rather than necessarily a notated transcription. There is no record of Thomas having published any transcriptions.

There is, to date, no substantial biographical work dedicated specifically to Jimmy Raney or for that matter even one that features him to any great extent. There are however a small number of articles that include some biographical or auto-biographical material. These are Ira Gitler's (1961) in *Down Beat*, Valerie Wilmer's (1962) piece in *Melody Maker*, Morgan's (1963) *Jazz Monthly* article, one by Gourley (1972) in *Jazz-hot*, Berle's (1977) *Guitar Player* entry, an interview by George Clinton (1977) in *Guitar* and Tomkins' (1977) *Crescendo International* article. One of the more substantial pieces is Jean Metcalfe's 'Jimmy Raney, Louisville's Legendary Jazz Guitarist' (1990) from her *Louisville Music News* column.

The Watrous' (1995) *New York Times* obituary and Gilbert's (1995) in the *Jazz Journal International* also add weight to the conviction that among the informed he was a highly regarded musician. Jon Raney mentions the radio program (see page 18) which aired after his father's death in which Jim Hall was involved.

They played a little of his "Strings And Swings". That "Homage To Bartok" [track]... I mean, man, composed in fifty seven,²⁸ I mean no jazz musician was doing anything like that... studying Bartok and the cello and writing a guitar suite. I don't think he intended it to be a guitar suite... as the final product, I think he really wanted it to be a serious piece but it ended up being a suite for guitar and quintet. (interview with the author, 2006)

More recently, in the May 2006 edition of *Just Jazz Guitar* Ken Wilson (2006) interviewed Jeff Sherman on the annual Bellarmine Guitar Clinics that have been running since 1976. The interview contains a number of anecdotes involving Raney as well as some adjunct biographical information. In Jerry Jenson's (2005) interview with Doug Raney in the August, 2005 edition of *Just Jazz Guitar* Doug talks primarily about his own career but includes some observations on his father's influence.

Yeah, I went to Louisville every summer and hung out with him; we played together. I really didn't get so many lessons from him, I was studying with a guy named Barry Galbraith. I probably learned more from his records than I did from him personally. I transcribed most of his solos.²⁹ And I used to sit [and] play along with him just for fun, just getting a big kick out of rhythm and phrasing. And my father has this beautiful sound, old bar pickup guitar, he had. I finally got one of those. (Jenson, 2005:87)

Mongan's (1983) *History of the Guitar in Jazz* contains one of the more informative biographical pieces on Raney. It also includes a couple of quotes from Raney himself that are enlightening as to his ideas on the guitar and improvisation. Mongan says:

²⁸ *Homage to Bartok* was a movement of the *Suite for Guitar Quintet* which was recorded in 1957, fifteen years before its final release on the album *Strings and Swings* (Raney, J. 1972) on the Muse label .

²⁹ Doug was possibly referring to the practice of learning a solo from the record rather than necessarily a notated transcription. If he had a notated collection of Jimmy's solos he made no mention of it during the author's interviews with him in 2006. In fact, he seemed very pleased to receive a copy of the notated transcriptions from the current project indicating that he would use them with his students.

Melodic musicality was the main characteristic of Raney's work. Raney added melody to the abstract, serpentine lines of Bauer [Billy], and brought rhythmic vitality and harmonic audacity, supported by his buoyant, instinctive sense of swing, to Smith's [Johnny] academic approach. (Mongan, 1983:127)

He also provides a number of references from other commentators and players. He quotes Jimmy Gourley's (1972) *Jazz-hot* article on Raney's style and importance:

Since the disappearance of Charlie Christian, Raney was certainly the greatest innovator on the scene. Kessel [Barney] knew the modern harmonies but he had a certain difficulty in "running" them. Whereas Raney had them under his fingers perfectly. Raney was a fantastic swinger. It was his swing that created a great feeling. Jimmy was easily the most advanced guitarist of the time. (Gourley in Mongan, 1983:128)

Mongan also includes a quote from Wes Montgomery, referred to also by Jon Raney in a conversation with the author (Raney, Jon, 2005:pc).

Now, Jimmy Raney is just the opposite of Tal Farlow. It seems like they have the same ideas, the same type runs, the same feeling but Jimmy Raney is so smooth he does it without a mistake, a real soft touch, it's the touch he's got. (Mongan, 1983:167)

Montgomery's place as one of the most critically acclaimed guitarists in the history of jazz could give this quote a sense of 'master' player commenting the work of a lesser artist. The actual relationship may in fact have been the reverse with both Doug and Jon asserting that Farlow and Montgomery followed Raney's performances quite closely, paying tacit homage to him as the preeminent practitioner of the time.

Album liner notes contain not only biographical information (though not often credited or referenced) but also reviews and analysis of the material on the recording. In this respect LP's are often more useful than CD re-releases as the CD sometimes have truncated or absent liner notes compared to the original vinyl. One of the most in-depth is the notes on the *Jimmy Raney, Strings and Swings* (1972) album. In them, Dan Morgenstern (1972) offers a short biography and some succinct observations on Raney's style and contribution to jazz guitar as well as commentary on the works and recorded performances. Another source for biographical information on Raney's life before 1962 are the original cover notes to *For Guitarists Only! (Jimmy Raney Small Band Arrangements)* (Raney (1996[b])), a "Music Minus One" play-along publication.

The world wide web contains some information, though usually no more detailed than encyclopaedia or dictionary listings. One of the more informative and well designed sites is Olav Torvund's *Jimmy Raney* web page (Torvund, undated:np). Torvund also lists works that contain transcriptions of Raney's solos. This was most helpful in tracking down transcriptions for comparison in the current study. One of the many less detailed sites is the *Music Web Encyclopaedia of Popular Music*. The *Jimmy Raney* page (Clarke, undated:np) on this site succinctly states the salient points of his career and includes a brief integrated discography. A less thorough biography but

more comprehensive discography exists on the *Jimmy Raney* page on *theiceberg* web site (world wide web³⁰). *Classic Jazz Guitar* is another web site with a page on Raney (world wide web³¹) containing a short biographical entry. It has a lengthy discography on a linked page but without any detail such as recording label, CD number etc. This makes tracking down recording sessions quite difficult and it is therefore possible that some of the listings that seem to appear only here are in fact no more than different releases of the same material mentioned elsewhere. This site also contained a personal tribute by Louisville radio host Phil Bailey (Bailey, P. 1995:np). A website specifically dedicated to Raney has recently come on-line (world wide web³²) which attests to a recent surge of interest in this player.

There are an increasing number of jazz guitar videos on the market that fit in the historical or biographical category. Unfortunately, due probably to Raney's previously mentioned lack of recognition and in part to his retiring nature, to the best of the author's knowledge he features in none of those currently available. A representative sample of the available material includes *Legends of Jazz Guitar Vol. 1, 2 & 3* (unattributed, 2002) and with a focus on a particular artist there are a number like, *Gypsy Guitar: Legacy of Django* (unattributed, 1992), *Jim Hall – A Life in Progress* (Ricker, 1999), *Talmage Farlow* (unattributed, 1989) and *The Genius of Joe Pass* (unattributed, 2002).

Autobiographical material on Raney is scarce. In an article written for the *Louisville Music News* (Raney, 1993), Raney reveals attitudes and lessons he learned from circumstances of his life and musical career. Another rare piece is his *Jimmy Raney's ballad test* from *Guitar Player* (Raney, 1998). The title is self-explanatory and the only regrettable feature of the article is its short length. Hughes' (Hughes, 1988) *Guitar Player* contribution of Raney's personal reminiscences is full of insights, albeit superficial, into his life and career. Album liner notes also provide limited but informative autobiographical material. The most interesting musically are the notes to the *Solo* album (Raney, 1976). Here, Raney gives some insight into his compositional mind. Of a more personal nature are the notes from both Jimmy and Doug Raney on *Duets* (Raney, J and Raney, D, 1979). The article *How Did I Become a Living Legend* (Raney, undated [a]) by Raney is in a typically humorous vein as are a couple of unpublished short stories both of which contain allusions to actual events and certainly reveal Raney's mind on a number of musical and artistic issues. *The Composer* (Raney, undated [c]) and *Rhee Khoris* (Raney, undated [b]) feature a mildly satirical style and sharp wit. According to Wilkins (Fisch, 1997) and others, Raney wrote a considerable amount of material of this nature but very little has been published.

³⁰ Unattributed (undated) *Jimmy Raney*: http://www.theiceberg.com/artist/27590/jimmy_raney/ [accessed 17/2/03]

³¹ Unattributed (undated) *Classic Jazz Guitar*: http://www.classicjazzguitar.com/artists/artists_page.jsp?artist=25 [accessed 16/9/06]

³² World Wide Web, *Jimmy Raney*: <http://www.jimmyraney.com/> [accessed 4/8/06]

IV. Bibliographies, Discographies, Surveys, Encyclopedias And Dictionaries.

A number of works in this category were invaluable in compiling this survey. Kuzmich's (1990) *An Annotated Survey of Teaching Materials for Jazz Improvisation and Volume II* (1997) which contains a comprehensive list of print, recordings, video and interactive pedagogical materials with brief annotations, and Lord's (1992) exhaustive *Jazz Discography*, now available on CD-ROM (2005), are notable. The search capabilities of the Lord CD-ROM database are flexible and aided greatly in gaining information on Raney's recording career and in the search for extant recordings. *The Complete Encyclopedia of Popular Music and Jazz* (Kinkle, 1974) while limited, covering only 1900-1950, has a useful reference to Raney in Vol. III (biographies). *Downbeat; 60 years of Jazz* (Alkyer (ed), 1995) and *The Penguin Guide to Jazz on CD* (Cook and Morton, 2000) were likewise suitable for confirming other sources. One guide by Donald Kennington (1971), *The Literature of Jazz, A Critical Guide*, though very much out of date was useful as a general reference and comparison of literature coverage. The *Encyclopedia of Popular Music*, (Larkin (ed), 1998) a Grove publication, has a wider frame of reference than the *New Grove Dictionary of Jazz* (Kernfeld (ed), 2002) and includes an ample reference to Raney in its coverage. The main feature of Gary Carner's (1990) *Jazz Performers: An Annotated Bibliography of Biographical Materials* is its alphabetical listing of jazz musicians and ensembles. Basic biographical data is provided for a comprehensive list of jazz musicians. Each entry then lists sources of biographical information, including material in all languages and unpublished academic works.

This work puts together in one volume all the book and scholarly materials related to jazz lives and organizes them in such a way that the reader, at a glance, can see the entire sweep of writings on a given artist and grasp the nature of their contents. The bibliography includes many different kinds of biographical source material published in all languages from 1921 to the present. (unattributed, world wide web³³)

There are a number of discographies to be found on the World Wide Web. A number of these have been included in other sections of this survey (most under 'Jazz Style, History And Biography' on page 31) due to the major content of the site. One that provides an exhaustive and comprehensive range of information is on the *Yahoo Shopping* site (world wide web³⁴). Each album is listed with information relating to Raney's credited role on the album as a leader, sideman or band member. This list was useful in developing a comprehensive view of his work and in the search for extant recordings. Track titles, other performers, recording dates, record label details and current availability are all provided. This information has been most useful in sourcing recordings of Raney's work with other artists.

³³ Unattributed (undated) *amazon.com* [book description]: http://www.amazon.com/Jazz-Performers-Bibliography-Biographical-Collection/dp/0313262500/sr=8-2/qid=1158487786/ref=sr_1_2/102-4710400-1613764?ie=UTF8&s=books [accessed 17/9/06]

³⁴ World Wide Web, *Yahoo Shopping*:

http://shopping.yahoo.com/p:Jimmy%20Raney:1927006271:page=discography:subpage=all;_ylt=AqPFcChwDhsj7Qtxy38DBO9UvQcF;_ylu=X3oDMTBudjZmdTkzBF9zAzg0MzkzMzAwBHNIYwNhcR0b29s [accessed 17/9/06]

V. Criticism, Reviews And News Media

Works listed here are not only those specific to guitar. Specific articles from journals relating to Raney are listed at other points in this survey, depending on their content. In the general jazz vein, the *Jazz Education Journal* (Garcia [ed]) is a highly regarded source for educational institutions and as a publication forum for jazz research, particularly that relating to educational issues. *Jazz Times* (Porter [ed]) and *Down Beat* (Koransky [ed]) are more focused on issues and current events, with some criticism though generally few scholarly articles. However a *Down Beat* article by Silverman (2006) on Raney's style featuring a transcription appeared in the July 2006 edition. *OffBeat Magazine* (world wide web³⁵) and *Cadence Magazine* (Rusch [ed]) both present a more academic and research emphasis with *Cadence* focusing on the more avant-garde elements of current jazz practice. In the guitar specific area, *Guitar Player*, (world wide web³⁶) *Guitarist*, (world wide web³⁷) *Acoustic Guitar* (world wide web³⁸) and *Guitar World* (world wide web³⁹) all feature music news, product and artist/recording reviews, transcriptions, 'lessons', articles and interviews. There are a number of similar magazines of varying quality and credibility. One that is quite specifically jazz focused is *Just Jazz Guitar* (Benson [ed]). This periodical has tended in the past to err a little on the side of a picture bulletin board of 'who's who' at various guitar shows or schools. More recently it has increased the sections that are aimed at dissemination of knowledge and is now one of the most specific and useful of the guitar magazines for the jazz specialist. *Guitar Techniques* (Mead [ed]) has a pronounced focus on transcriptions and "lessons", a number of which are jazz orientated. The major percentage of this periodical is devoted to these components with little in the way of advertising and sponsored product reviews. In this respect, in spite of the claims of competitors, it is quite unique.

The web-based magazine *Jazz Guitar International* (world wide web⁴⁰) is a specialist site that also provides a useful forum. As with many other special interest groups, there are a growing number of jazz guitar web sites. These range from the serious to the idiosyncratic and/or inane. To cover these comprehensively and with any attempt to categorize is beyond the scope of the present study, however some of the more credible are; *20th Century Guitar Magazine* (world wide web⁴¹), *Virtual Guitar Magazine* (world wide web⁴²), *Guitar One* (world wide web⁴³), *Jazz Guitar Online* (world wide web⁴⁴), *Total Guitar* (world wide web⁴⁵) and *GuitarBase* (world wide web⁴⁶). Some of these publications are available in print form as well. The few web sites that include specific references to Raney are referred to in other sections of this survey.

³⁵ World Wide Web, *OffBeat Magazine*: www.offbeat.com [accessed 2/2/04]

³⁶ World Wide Web, *Guitar Player*: www.guitarplayer.com [accessed 2/2/04]

³⁷ World Wide Web, *Guitarist*: www.guitarist.co.uk [accessed 2/2/04]

³⁸ World Wide Web, *Acoustic Guitar*: www.acguitar.com [accessed 2/2/04]

³⁹ World Wide Web, *Guitar World*: www.guitarworld.com [accessed 2/2/04]

⁴⁰ World Wide Web, *Jazz Guitar International*: www.musicweb-uk.com [accessed 2/2/04]

⁴¹ World Wide Web, *20th Century Guitar Magazine*: www.tcguitar.com [accessed 2/2/04]

⁴² World Wide Web, *Virtual Guitar*: www.virtualguitarmagazine.com [accessed 2/2/04]

⁴³ World Wide Web, *Guitar One*: www.guitaronemag.com [accessed 2/2/04]

⁴⁴ World Wide Web, *Jazz Guitar Online*: www.jazzguitar.com [accessed 2/2/04]

⁴⁵ World Wide Web, *Total Guitar*: www.totalguitar.com.uk [accessed 2/2/04]

⁴⁶ World Wide Web, *GuitarBase*: www.gbase.com [accessed 2/2/04]

VI. Guitar Instructional Works.

a. Method

Works that exhibit a comprehensive coverage, even when that coverage is of a limited area or topic, and methodical approach I have classed as method type works. The three Howard Roberts guitar manuals (Roberts, 1972, 1978) and (Roberts and Grebb, 1972) certainly qualify. Roberts also collaborated with Garry Hagberg on a massive conceptual method based work in three volumes, *The Praxis System*. (Roberts and Hagberg, 1989) With a more harmonic emphasis, George Van Epps (1981) also contributed a similar exhaustive three-volume work. Another author of the same ilk is Sal Salvador who has published a number of instructional works (Salvador, 1988(a), 1988[b]) and (Salvador and Giordano, 1988, 1991). They are a comprehensive set, covering the full gamut of single line instruction to chord voicing presented in a clear framework.

Grassel's books (1984(a), 1984(b), 1995) also involve a degree of graded instruction in their presentation of some specific advanced guitar techniques (walking bass-line and two-line improvisation) and so are included here. Des Reid's *Walk This Way* (1991) is one of the easier to follow books of this type (and is the current author's text of choice, in his educational practice, for bass line techniques). Wymble's *The Art of Two Line Improvisation* (2001) is superficially similar with a handful of pages on techniques followed by a number of etudes but with no explanation or instructional notes. If one was looking for a progressive technique and materials book for one of the more complex improvisational styles capable on guitar it could be disappointing. Perhaps all that is needed is a change of title to reflect the well-crafted, two-part, guitar arrangements that represent the bulk of the book's material. Peter O'Mara (1996) on the other hand presents what at first appears to be a simple chord book but is, in fact, a very well developed instructional framework for guitar chord voicings. He includes some 'concept' style instructional material at the end of the book. A similar work is the 'method' like *Chord Khancepts* by Steve Khan (1996) that deals with guitar fretboard idiosyncrasies and presents the material in units for study.

Along the same lines are the two volumes by Brett Willmott entitled, *Mel Bays' Complete Book of Harmonic Extensions for Guitar* (Willmott, 1996) and *Mel Bays' Complete Book of Harmony, Theory and Voicing* (Willmott, 1994). These are suitable only for the advanced player. Challenging and well-presented works with an obvious harmonic focus, this is one set that largely fulfils its 'complete' tag. The *Herb Ellis Jazz Guitar Method* (Ellis and Stang, 1996), (Ellis and Stang and Holmes, 1996) and (Ellis, 2000), again a three-volume set, utilizes three common jazz chord progressions as the basis for each volume of the trilogy. The William Leavitt (Berklee College) set of texts *A Modern Method for Guitar* (Leavitt, 1966) is no longer 'modern' (if by that we mean recent) but it is still the epitome of the complete jazz guitar tutor. The styles used and the presentation is somewhat dated but the material is suitably thorough with all important areas covered. Another offering from Berklee is the *Get Your Band Together* series (Baione, 2001), which covers the basics for each band instrument in a number of styles. Each volume covers rock, blues, swing and funk, dealing with technique, groove, improvisation and reading as well as a practice regime in each

style. One that is designed from the Musicians Institute (USA) core curriculum programs is *Advanced Guitar Soloing: The Professional Guide to Improvisation*. (Gilbert and Marlis, 2002)

A number of jazz guitar performers have added works to the instructional catalogue.⁴⁷ Steve Rochinski in his *The Motivic Basis for Jazz Guitar Improvisation* (Rochinski, 1998) provides a method for constructing jazz solos in the style of numerous artists including Raney. Rockhampton guitarist, James Woodward has produced an overview of guitar materials in a method style (Woodward, 2002). This book was self-published but to a high standard with assistance by the Regional Arts Development Fund, Queensland.

Jimmy Stewart's *Mel Bay's Complete Jazz Guitarist* (1994) has the first two thirds presented as a set of very brief compositions in the style of some seminal players, Jimmy Raney included. While this is interesting and there are a few books of this nature, they offer, almost without exception, no real explanation as to how the material was derived from the original player's style. The last quarter is a jumbled concoction of ideas, all of stylistic validity, but with little instructional continuity. Stewart also authored *The Evolution of Jazz Guitar: A Thorough Study of the Guitar in Jazz* (1988).

Raney himself was in the process of writing a book when he died. (see pages 56, 181, 200) Jon Raney who has a copy of the manuscript has indicated that he is completing the work and should publish it shortly. (interview with the author, 2006) Jon has posted some information from and concerning this important work on his blog and web pages.⁴⁸ This will be a welcome addition to the available literature. Louisville jazz educator and guitarist, Jeff Sherman indicates some of its original content saying,

That's what Jimmy does in his [unfinished] improvisation method book 'cause... he takes like a... 'one, six, two, five' [chord progression]... and plays a simple little line over it, primarily arpeggios and he adds in some neighbor notes and then he starts doing some rhythmic displacement, approach tones and all of a sudden you've got this full fledged solo that you watch him [develop] in slow motion. (interview with the author, 2006)

Jon Raney indicates that the work has some useful information of Jimmy's approach to improvisation,

I'm... just trying to... get this book of his... going and fleshing and adding stuff and one of the things about it is... understanding the... nuggets, the pieces of improvisation. And so... you see a lot of that... like

⁴⁷ The better-known jazz examples are Don Andrews (c1970), Larry Coryell (1998), Ron Eschete (1986), Ted Greene (1985), Martin Taylor (1990), and the perennial Mickey Baker (1955, 1973). Others, better known as instructors, are Doug Munro (1999), Les Wise (2001), Adrian Ingram (1980), Steve Sutton and Gary Turner (1992), Fred Sokolow (Sokolow and Schiff and Schwartz, 1980) and Mike Christiansen (1995). Jody Fisher (1995(a), 1995(b), 1995(c), 1996, 2000, 2002) is one of the more prolific and the full range of his material can be found at his World Wide Web site: www.jodyfisher.com [accessed 1/2/04].

⁴⁸ Raney, Jon. <http://www.garageband.com/artist/jraney> [accessed 26/7/06]

Raney, Jon. <http://jonraney.com/> [accessed 26/7/06]

Raney, Jon. <http://jonraneyblog.blogspot.com/> [accessed 9/12/07]

interconnection of three... elements... The scale fragments, the arpeggios and the auxiliary tones as well. (interview with the author, 2006)

For jazz guitar in general there are a growing number of jazz ‘instructional’ videos; however, there are very few which have a true systematic ‘method’ style approach to the presentation of the material they purport to cover. Most of the videos currently available are covered in the concept section of this survey but a few that qualify in varying degrees for the method label are those by Jody Fisher (1997), Ronny Lee (c1993), Paul Mehling (undated) and Mike DeMicco (1993).

b. Concept

Some publications I have labeled as concept works. In these a loose conglomeration of ‘concepts’ is presented in a less organized way than a method book but often the ideas are of a highly complex nature and reflect a kind of master class/lesson smorgasbord for the reader. Jim Kelly has a range of self-published works, *Jazz Improvisation* (Kelly, undated), *Guitar Concepts* (Kelly, undated) and *The Dominant Seventh Chord and Then the Blues* (Kelly, undated). These works could be categorized either here or in the method section. They are well thought out with advanced concepts and the respect among musicians for Kelly’s work is such that there would probably be wide support for more formal publication of these works.

Ike Isaacs, an Australian player, largely unrecognized at home in spite of some success in the USA (a fate common to all but a few high profile Australian jazz performers), epitomizes the ‘concept’ approach in his *Jazz Guitar School* (Isaacs, 1987). *The Jazz Guitarist’s Handbook* by Bruce Forman (1991) also presents a number of loosely linked advanced concepts and then offers some transcribed solos and compositions. The pieces don’t appear to be connected with the previous text. If there was meant to be a follow on of ideas or a presentation of practical exercises for the preceding theory material then this is not communicated. Jim Hall’s *Exploring Jazz Guitar* (1990) has a major focus on original compositions with the ‘concept’ ideas presented with each piece.

Session guitarist Tommy Tedesco specializes in the concepts department. His books *An Improvisational Concept for the Jazz Guitar* (Tedesco, 2002) and *For Guitar Players Only* (Tedesco, c1975) are a reflection of a lifetime in the music industry. George Golla’s *Improvisation for Guitar* (1975) probably fits best into the concept category but has a strong and evolutionary flow to the information making a method label possible. Another work capable of registration in either category is Fewell’s (2005) *Jazz Improvisation for Guitar: A Melodic Approach*. Like most Berklee Press publications it is methodical and well structured in its presentation of fairly advanced concepts. The categories that Fewell presents for guide tone embellishment and soloing concepts have contributed to the transcription analysis in the current study. In spite of their specific titles, works by authors like Diorio (1992, 2000, 2001(a), 2001(b)) are also best described by this category. Some of these works focus on specific topics but still have a ‘concept’ approach such as Don Mock’s (1998(a), 1998[b]) books *Harmonic Minor Revealed* and *Melodic Minor Revealed*. There are a few ‘lessons with the greats’, style books that feature tips or concepts from respected performers. One of the seminal works in this category is *Joe Pass Guitar Style*. (Pass and Thrasher, 1986) In spite of the title this book is more about jazz guitar concepts as

taught by Pass than a direct expose of his style. Another example is Jody Fisher's *Jazz Guitar: Master Class* (Fisher (ed), 1996) that compiles input from a number of artists. Nathaniel Gunod (Gunod (ed), 1996) also compiles input from a number of different artists. In this work each artist presents a concept and matching study/etude. Contributors are: Steve Kahn, Ron Eschete, Scott Henderson, Joe Diorio, Mark Whitfield and Jodie Fisher. Self published works from guitar teachers and 'in-house' publications from educational institutions represent an enormous resource but often difficult to source. An example would be the works of Jim Kelly (mentioned previously) and Fred Hamilton (Hamilton, undated) who is based at North Texas University. Some of Hamilton's other books are included in later sections.

The majority of jazz guitar video recordings usually tend to fit the concept label best. They are often very informative, presenting technically and theoretically advanced information but frequently without a deliberately organized flow of information or pedagogically sound curriculum. Recognizing the difficulty a short tape presents in this regard, this is more a statement of fact than a criticism. Also the market demand is often for 'tips' and insights into particular artists' techniques rather than lengthy step-by-step instructional material. Sometimes the presentations have no specific focus in spite of somewhat misleading titles.⁴⁹

VII. The Material Of Improvisation

Due to the jazz tradition's strong link to notated music traditions, in spite of its improvisational emphasis, most players accept the value of score type presentations of material. It should be noted however that almost without exception the importance of reference to recording and live performances is considered by jazz artists as essential for a complete assimilation of the style.

a. General

There are many volumes that deal with general jazz improvisation materials.⁵⁰ Two of the most succinct are Dan Haerle's *The Jazz Language* (1980) and *The Jazz Sound* (1989). A similar work is Schenkel's *The Tools of Jazz* (1983). Mike Steinel's volume *Building a Jazz Vocabulary* (1995) is more detailed and presents patterns and idioms

⁴⁹ Emily Remler is a case in point, with titles: *Advanced Jazz and Latin Improvisation* (c1986[a]) and *Bebop and Swing* (c1986[b]) shedding little light on the real content which, while of very high standard, is nonetheless a smorgasbord. Larry Coryell (1990), Joe Pass (1986), Herb Ellis (Ellis, undated), Pat Martino (1996), Joe Diorio (1992), Barney Kessel (1981), John Scofield (1993), Frank Gambale (1988) and John Abercrombie (Abercrombie, undated) are among the other luminaries with output in this category. Still others aim to expose a particular player's style. These might be presented by the artist themselves or by other players or commentators. A representative is *The legendary guitar of Tal Farlow* (Farlow, 1994), *Jim Hall: Master Sessions* (Hall, undated) and *Joe Pass – Jazz Lines* (Pass, 2000).

⁵⁰ Some highly regarded serials contribute to this body of material. Two of the key publications are *Jazz Player Magazine*, now out of print, and *Jazz Improv Magazine*. The latter, in spite of the practical sounding title, has tended towards more interviews and feature articles of a biographical, social and ethnomusicological nature rather than the implied emphasis on improvisational theory, practice, transcription and analysis. While obviously not guitar-focused the *Saxophone Journal* also has a high-level jazz and improvisation emphasis due to the instrument's place in the genre. These magazines all feature presentation of advanced improvisational concepts together with play-alongs and demonstrations on accompanying CDs.

in a theoretical or conceptual framework that while a little elusive is nevertheless comprehensive.

A book similar to Haerle's *Jazz Language* is the one by Jerry Coker, *The jazz idiom* (1975). Interestingly enough, Steinel, Haerle and Coker have used words like language, vocabulary and idiom in their titles. Coker, a respected player and educator has a number of publications to his name. Kynaston and Ricci combine theory and patterns convincingly in their *Jazz Improvisation* (Kynaston and Ricci, 1978) while Mark Levine's (1995) *The Jazz Theory Book* is more harmonically focused. Nevertheless, it presents a very comprehensive view of the setting for jazz improvisation. It should be noted at this point that chord/scale approaches are a major part of the body of work that tries to place jazz improvisation in appropriate frameworks. Levine's book and *The Chord Scale Theory and Jazz Harmony* by Nettles and Graf (1997) are the best known of these works.

Galper has contributed a work that could have been included under the earlier heading, "The conceptualization of improvisation - in the jazz tradition" due to its investigation of the processes as well as the material of improvisation. *Forward Motion* (Galper, 2005) provokes mixed reactions amongst jazz educators due to its skepticism of approaches to jazz improvisation that emphasize scale and note choice rather than the macro aspects of resolution and directed phrases. This focus, however, causes it to have wider acceptance from performers and artists. It also explores concepts of jazz phrasing, melodic material and development and the improvisational process. Aspects of Galper's concepts have been used in the analysis of the transcriptions in this study. In particular, the prevalence of central chord tones on strong beats of otherwise chromatic or dissonant solo passages. This concept is also central to the presentation of material in Sam Most's important demonstration of the development of melodic material in jazz improvisation. Originally entitled *Metamorphosis: Transformation of the Jazz Solo* this book has been republished after a number of years out of print as *Jazz Improvisation: The Best Way to Develop Solos Over Classic Changes* (Most, 1996).

b. Method

There are some that actually present a method approach to improvisation,⁵¹ such as those by Copeland (1977) and Mehegan (1974), whose work is separated into four volumes and is mainly focused on piano application. David Baker has been most prolific in this area having written works in most categories. Technical (Baker, 1971), licks and patterns, (Baker, 1987) conceptual (Baker, 1990) and method-based works have all issued from his prolific hand. *Jazz Improvisation: A Comprehensive Method*

⁵¹ Many works in this category claim either panacea or comprehensivity, claims which are largely over-inflated and certainly misleading. Titles like *The complete guide to jazz improvisation: (for all instruments)* (Stephan and Stephan, 1992) are unfortunate. Even Baker falls into this trap with the previously mentioned *David Baker's jazz improvisation, a comprehensive method for all musicians*. Similarly, the over-simplified titles of books like Bunky Green's *Jazz in a nutshell: a short cut to jazz improvisation* (Green, 1985) misrepresent the complexity of both the material and learning process. Some appropriate the method approach such as Lowery's grandiose sounding *The Robert "Boysie" Lowery method for jazz improvisation* (Lowery, 1994) but others are more realistically portrayed; *A guide to jazz improvisation*, (LaPorta, 2000) *Jazz improvisation: in theory and practice* (Benward and Wildman, 1984), *Jazz Improv: How to Play It and Teach It* (Amadie, 1991) and *Jazz improvisation I & II* (Sandole, 1977).

of Study for All Players (Baker, 1988) was first published in 1969 (Chicago: Maher Publications) and revised in 1983 (Bloomington, Indiana: Frangipani Press) before its current edition, an indication of how far Baker was ahead of his time and what a major contribution he has made.

Reeves' *Creative Jazz Improvisation* (2000) is fairly broad in approach, utilizing actual player's solos to develop a presentation methodology for improvisation then moving on to the improvisational material itself. In a similar way Dave Pozzi, in his *Approach to Jazz Improvisation* (1998), presents a guide to jazz improvisation that is based on the exploration of seminal artist's styles.

Without an overstated title, Bergonzi's four volume set, *Inside Improvisation* (1992) has a very comprehensive approach. It starts, however, at a fairly advanced level without much preparation and assumes considerable prior knowledge. It has a concept similar to Steinel's (1995) similarly understated book and delivers a well thought out conceptual framework in appropriately sized serves. Eloquent in their simplicity, the jazz theory books by Michael Furstner (1993) contain some of the clearest explanations of the jazz improvisational and harmonic language at the introductory and intermediate levels. Another work with notable clarity, this time from the Aebersold stable, is George Bouchard's *Intermediate Jazz Improvisation*, (Bouchard, 2000) which has, as its appropriate sub-title, *a study guide for developing soloists*.

One unique improvisation method that has both a "play-along" component and methodically introduced improvisational material is the *Beginning improvisation* series by Genova and Quiggley (1997). This was to be published with a guitar specific booklet which, to the author's knowledge, never eventuated but I was able to obtain a copy of the unpublished transcript from author/guitarist Jim Kelly. Like Kelly's other self-published teaching materials mentioned in the concept section it has an inspirational quality with clear presentation and methodology.

George Russell's seminal *Lydian Chromatic Concept of Tonal Organization* (1959) is an advanced conceptual work. It has been included here rather than with the more academic studies primarily due to its practical focus. It is, however, a work of high scholarship that contributed to the credibility of advanced jazz harmony research in both academic and performance circles.

c. Patterns; chords, arpeggios and scales

In the area of patterns and scales there are a growing number of well-presented works. Coker's book, *Patterns For Jazz* (1970) in this heading is perhaps the best known but there are many others, some of a very specific nature, like Ricker's *Pentatonic Scales for Jazz Improvisation* (1976) and Weiskopf's and Ricker's *The Augmented Scale in Jazz* (1993).

Others include Mantooth's *Patterns for Improvisation: From the Beginning* (1996), an elementary primer and Dan Haerle's succinct *Scales for Jazz Improvisation* (1983). One book that is quite unique is the previously mentioned *Jazz Improvisation: The Best Way to Develop Solos Over Classic Changes* (Most, 1996). In this work Most takes a more evolutionary and developmental approach to the material of jazz improvisation.

Some of these patterns and scales books focus on guitar or at least provide an approach to dealing with its particular idiosyncrasies and difficulties. Due to the guitar's peculiarities, works like Volpe and Dale's (1970) are not uncommon. Others are totally aimed at the guitarist. Ted Greene (1975(a), 1975(b), 1975(c), 1985(a), 1985(b), 2000) has a large set of published material. Some of his works, mostly originally published by Dale Zdenek in the 70s, are now available through Alfred's and Warner. This continued popularity and republication by a major firm confirms his place as an important contributor to the field. His books tend to be extremely comprehensive but sometimes lack clarity or order in the presentation of material. Joe Pass's *Joe Pass Guitar Chords* (1986) has much the same problem. Unlike O'Mara's (1996) clear conceptual framework (see page 41) it is essentially just a chord-voicing list, albeit categorized into broad groups.

Don Andrews's works have been the backbone of many Australian guitar studios for years. Interestingly, classical as well as pop and jazz teachers have used his scale syllabus (Andrews, 1967). Some highly recognized players have also put out works that present the material of jazz. One of the most notable of these is Scofield's *On Improvisation* (1983) video, which is essentially a high level scale and pattern workout. The *Jazz Guitar Study Series* by Barry Galbraith⁵² (1979(a), 1979(b), 1986) like Raney, another underrated player, are used as texts in many jazz guitar programs. The fingering studies are not self-explanatory but the training is built into the exercises. His *Guitar Comping* (Galbraith, 1986[a]) book is a set of studies of chords in context. This is deservedly a frequently referred to text. Like Ted Green the popularity of his works is attested to by their recent republication by a major jazz publisher and distributor, in this case, Jamey Aebersold. Fred Hamilton, from the University of North Texas, has an "in-house" series entitled *Jazz Guitar Fundamentals* (Hamilton, 1991, 1992). These works have a degree of instructional material included and a succinct bibliography and discography. Interestingly Raney is included in the list of "Single String Electric Innovators" (Hamilton, 1991:40). The current author has a self-published work, *An Integrated Approach to Fretboard Concepts: Technical Material for Jazz and Contemporary Guitarists* (Hodges, 2004) that covers the full gamut of guitar fretboard materials with the addition of a conceptual approach for integrating melodic and harmonic concepts on the instrument.

Fretboard Roadmaps by Fred Sokolow (2000) could almost be in the method section, due to its very clear progressive presentation of the whole gamut of jazz materials in guitar specific forms and patterns. This book is reasonably elementary but does deal with conceptualizing the fretboard in a sensible and thorough way. It covers all the basic concepts with clear explanations of why as well as how. A series that claims a 'lesson' style approach while containing well presented and clearly categorized guitar materials are the "Mel Bay Private Lessons Series". Two titles of note are, *The Changes: Guide Tones for Jazz Chords, Lines & Comping for Guitar* (Jacobs, 2004)

⁵² Galbraith's overall approach includes the use of "classical" patterns in his two-part Bach studies (Galbraith, 1986[b]), a penchant he shares with Robert Conti who advocates the use of violin studies in his *The Precision Technique of Robert Conti* (Conti, 2001[a]). Conti has self-published a series of jazz guitar works, entitled *Source Code*. They include *Jazz Lines* (Conti, 2001[b]), *Precision Technique* (Conti, 2001[c]), *Intros – Endings – Turn - Arounds* (Conti, 2001[d]) and *The Formula* (Conti, 2001[e]).

and *Guitar: Arpeggio Studies on Jazz Standards* (Fox, 2004). Other technique-based works are Andrew Green's *Jazz Guitar Technique* (2000) and *Jazz Guitar Structures* (2002).

d. Interactive practice works

One of the most important bodies of work in the materials of jazz improvisation category is the play-along style. The importance of improvisational practice over stylistically accurate accompaniments is assumed by a number of educators and publishers. The Jamey Aebersold multi volume series, *A New Approach to Jazz Improvisation* (Aebersold [series], multiple dates), in its basic form, provides recorded accompaniments of standards and important pieces utilizing accomplished players as the rhythm section together with a book of the melodies and chord changes. Beyond this simple platform, some of the volumes are devoted to concepts and materials, particular chord changes or tunes and others have useful instructional sections. In some instances the bass lines, piano parts and even the drums are transcribed subsequently and provided as study material in separate books.⁵³ While these are, strictly speaking, transcriptions, I have included them here due to their link with the play-along material.

Other approaches make use of etudes/studies as in the ones Baker prepared for Aebersold Volumes 5 and 6 (Baker, 1979) Further to this, some volumes have recorded improvisations by major artists, which are then transcribed and made available in the same way. Jimmy Raney himself is a good example of this in Volumes 20 (Raney, 1979) and 29 (Raney, 1983). The material in Volume 20, *Jimmy Raney* is a set of study preparations/improvisations based on the chord changes of various jazz standards. The titles have been slightly disguised, one assumes for copyright purposes. The cover notes state that: "The Jimmy Raney Volume 20 book and record set contains Jimmy's original solos (transcribed) based on the chord progressions to these standards: ..." It would appear from this explanation that these improvisations were transcribed from complete Raney solos rather than representing reworked or partly composed material.⁵⁴ Volume 29, *Play Duets With Jimmy Raney* is a set of Raney compositions for guitar duet. The improvisational material associated with it takes the form of a second volume, *Jimmy Raney Solos* (Raney, 1985). This features transcriptions of the solos that were part of the performance recorded in the adjunct recording to Volume 29. Raney explains in his own statement from the cover notes,

The Volume 29 book contains the written duets, while this book contains all the improvised solos that I played on the Volume 29 record. These transcribed solos should be very useful in learning to improvise and for teaching improvisation. I learned this way: from

⁵³ Some examples include; piano voicings by Mark Levine in Volume 50 (Levine, 1992) and Jamey Aebersold in Volume 70 (Aebersold, 1996) and Volume 54 (Aebersold, 1996). Ron Carter bass lines in Volume 15 (Carter and Stephens and Aebersold and Fisher (ed), 1983) and Volume 35 (Carter and Boaden and Aebersold, 1988) and Steve Davis drum parts for Volume 54 (Davis, 1992), Volume 70 (Davis, 1997), and *Masters of Time* (Davis, 1986) featuring transcriptions of Davis from various play-along volumes.

⁵⁴ This point is of some significance, as improvised material that is conceived in real time may vary substantially from "improvisations" that represent contemplative and reworked compositions. Raney himself alludes to the difference in his introduction to *Jimmy Raney Solos* (Raney, 1985:i)

material my teacher wrote for me and, later, from solos that I transcribed from records and from published folios of established artist. All the transcribing of the solos that follow was done by me.
(Raney 1985:i)

It should be noted that Raney is the only guitarist featured, to date, with published transcriptions of his improvisations, in the Aebersold series. While this may have reflected an interest on his own part in the educational benefits of such works and his geographical association with Aebersold (both based in Louisville, Kentucky) it also indicates that the jazz publishing community reciprocated this interest.

Confirming this, Raney also features in a number of works from Music Minus One. *For Guitarists Only* (Raney, 1996[a]), a book and CD package, features a line up of Stan Getz, Hal McCusick, George Duvivier and Ed Shaughnessy (rec. August 21, 23 1962). On the original recording Raney provides the backing with the book including a 1st guitar part that he comments on.

All ten arrangements have a first guitar part included with the album in the form of a booklet. For the use of guitarists who are only beginning to improvise, there are example solos on each tune (in smaller notes) to serve as a guide. These may be used or ignored as desired. The large notes should always be played, as they constitute the lead part. (Raney, 1996[b])

Whether these written out parts represent actual solos transcribed or a ‘composed’ solo for instructional purposes is not indicated. The most recently released version of the recording has alternate tracks of performance with and without a lead part that was recorded at a later date by Jack Wilkins (rec. January 18 1996).

Ed Xiques has used the same accompaniment recordings to produce another “Music Minus One” interactive practice product. *Take A Chorus* (Xiques, 1996) adapts the original for use by B \flat and E \flat instruments and includes in the score the original sample solos from Raney. However, on the recording the example solos are played by Xiques with only the Raney comping and second voice parts retained.

Also from Music Minus One with Raney as an accompanist are, *12 Classic Jazz Standards* (Unattributed, 1998[a]) and *12 More Classic Jazz Standards* (Unattributed, 1998[b]) both recorded at Judson Hall in Manhattan in 1951. They feature three line-ups between the two volumes. Raney’s line-up included Nat Pierce, Oscar Pettiford and Kenny Clarke. As well as a recording of the accompaniment only, the current releases of this material include a more recently recorded soloist playing the melodies which are written for E \flat , B \flat and bass clef instruments. These tracks include some solo sections from the original artists, including a number from Raney.

VIII. Transcription Based Works

There are a growing number of “lick” or idiom based books. Many of these are randomly organized sets of “licks” with little or no referencing to either player or

style/period but a number contain authentic condensed jazz language and stylistic idioms. Titles like *101 Must Know Jazz Licks* (Marshall, 2000) can be misleading in its generality, however, this work tends to fit the latter category as its material is organized in periods and styles and a thorough analysis is provided with each lick or pattern to aid assimilation of the material.⁵⁵ Some publications take a scales and arpeggios approach. Works by Ferguson (2001), Berle (1994) and Halbig (1994) fit this category.

David Baker's comprehensive catalogue of "licks" in his *How to Play Bebop* three-volume set (Baker, 1987) is a stylistically more defined work. The set is otherwise marred by a lack of form in its pedagogy. This criticism could be leveled at a number of the jazz instruction books surveyed though many are probably more concerned with presenting material than a curriculum. Les Wise, who wrote *The Bebop Bible* (Wise, 1982), another catalogue of bebop⁵⁶ idioms, has also dealt with the guitar's idiosyncrasies, in *Bebop Licks for Guitar: A Dictionary of Melodic Ideas for Improvisation* (Wise, 2002).

There are a number of works that feature transcriptions of ensembles. Some are accurate transcriptions of all instruments; others are focused on the riffs or licks peculiar to the group or piece of music. Many use a mix of tablature and chord symbols as well as standard notation. A few publishers have produced a series of books in this genre covering different bands. As mentioned previously, I have not listed the extensive selection that is now available for rock and pop groups but a few are worth mentioning here due to their methodology, quality or content.⁵⁷

The Hal Leonard "Recorded Versions, Guitar" series currently covers artists from Aerosmith to Muddy Waters. Robin Ford, Frank Gambale and Eric Johnson are about as close to jazz players as they get. These artists certainly could be classed as jazz capable and sometime jazz stylists but there is no attempt to cover the classic artists in the jazz genre in this series. However, Hal Leonard also publishes the "Artists Transcription" series, which appears to be entirely jazz focused and is discussed later.

⁵⁵ Other works of this type include *132 Hot Jazz Licks for guitar* (Smith, 1986), *Guitar jazz licks* (Friedman, 1979) and *Mel Bay's 101 Jazz Guitar licks* (deMause, 1983). Some works that are marred only by their use of superlative titles are *Mel Bay's complete book of jazz guitar lines & phrases* (Jacobs, 1996) and *Mel Bay's deluxe encyclopedia of jazz guitar runs, fills, licks, & lines* (Rector, 1984).

⁵⁶ Bebop, in particular, with its fast tempos and intricate melismatic style, presents problems for the aspiring guitarist and a number of books now present specially annotated bebop tunes. *Charlie Parker for Guitar* (Voelpel, 2001) and *50 Essential Bebop Heads; arranged for guitar* (Unattributed, 1996) are a couple of examples. The *Be-Bopper's Method Book* by Wendell Harrison (1997) is another book that deals with this area though not with an exclusive guitar focus.

⁵⁷ Cherry Lane publishes a 'Play it like it is / Note-For Note Transcriptions' series; for example, *Steely Dan's greatest songs* (Unattributed, 2000). Cherry Lane also publishes "The Art of..." series. An example of this series is David Pearl's *The Art of Steely Dan* (Pearl, 2002). As the name implies there is a comprehensive analysis and overview of the band's style as well as the transcriptions. Hal Leonard publishes the "Transcribed Scores" series; for example, *The best of Blood Sweat and Tears* (Unattributed, 1989) and "Recorded Versions, Guitar"; for example *Santana's greatest Hits* (Unattributed, 1996) and *Hendrix Radio One* (Redding and Mitchell, 1995). This last work contains transcriptions for guitar, bass, and drums. Performance notes are also included.

The number and range of more jazz focused⁵⁸ works is large and growing. A sampling of some of the non-guitar, transcription based works are, *Jazz Transcription for Trumpet* (Unattributed, 1989), and *Jazz Transcriptions for Tenor Sax* (Unattributed, 1990). Others are artist specific like, *Buddy Rich: Jazz Legend 1917-1987: Transcriptions and Analysis of the World's Greatest Drummer* (Unattributed 1997), *Stan Getz B Flat Tenor Saxophone Artist Transcriptions* (Unattributed, 1993), *Clifford Brown; Complete Transcriptions* (Lewis, 1991) and *Oscar Peterson: Note-for-Note Transcriptions of Classic Recordings* (Unattributed, 2000). Of particular note are two works both generated by jazz educator and trumpeter Dr Michael Davison. Both feature transcriptions of critically acclaimed jazz trumpeter Randy Brecker. *Randy Brecker* (Davison, 1994) from the Hal Leonard "Artist Transcription" series and *The Music of Randy Brecker: Solo Transcriptions and Performing Artist Master Class CD* (Davison, 2003) are both products of Davison's long association with Brecker. The Hal Leonard publication is clearly a product of Davison's PhD dissertation, *A Motivic Study of Twenty Improvised Solos of Randy Brecker Between the Years of 1970-1980* (Davison, 1987) with duplication of a number of the transcriptions and the inclusion of part of an interview with Brecker providing some insights into the improviser's thought processes. This dissertation is discussed in more detail under "Theses/monographs/articles relating to transcriptions and analysis".

It is worth noting, at this point, the improvisation generative software *Band in a Box* (Gannon, 2004). I have included reference to this genre in this section, as the solos generated by such programs are the result of original programming of a number of jazz improvisation clichés or idioms into the interactive software. The more advanced examples can generate solos 'in the style of' well-known jazz artists whose work has been 'sampled' into the software. It is outside the scope of this study to explore arguments relating to the validity or otherwise of computer generated jazz solos but it is interesting that at least some of the essence of the style of a certain player can be recognized by generating material by this method which would indicate that even at the basic pitch and rhythm selection level there is enough of a signature to identify an artist's idioms.

In the books that focus on jazz guitar there are a number of anthologies, these include; *Famous Jazz Guitar Solos; As Played and Recorded by...*, (Mairants, 1989) *Jazz Guitar Standards: Artist Transcriptions Play-Alongs* (Unattributed, 1998), *Jazz Guitar Standards* (Grassel, 1998) and *Great Jazz Guitarists* (Vol. 1& 2)

⁵⁸ The range of rock material is extensive and growing. Music Sales publish a "Rock Score" Series; for example *The Rolling Stones* (Unattributed, 1986) and a 'Guitar Tablature Edition'; for example *AC/DC – Ballbreaker* (unattributed, 2002). Others seem to be without any link to a series like *The Classic Songs and Solos of Eric Clapton* (Unattributed, 1996). Warner Brothers have a number of series in this genre including the "Guitar Anthology" series; for example *John Mayall: Authentic Guitar-Tab Edition* (Unattributed, 1997), the "Guitar Tab edition"; for example *Steve Howe / Guitar Pieces* (Unattributed, 1999) and the "Rock Legends" series; for example *Grateful Dead: Authentic Guitar Tab* (Unattributed, 2001). Many of these publications come with a CD recording, most of which include play-along tracks. An example of these is the "Jam with..." series from Wise publications. *Dire Straits* (Unattributed, 1999) is one from this series, which exhibits high quality, live-recorded backing. One of the better full band transcription works available is the *Beatles Complete Scores* (Unattributed, 1993) in which all the band parts are completely transcribed. It is worth noting that a large number of instructional videos in the rock style are now available that, due to their 'in the style of...' approach, could be classed in this section. Curt Mitchell's *In the Style of Stevie Ray Vaughan* (1995) and *In the Style of Van Halen* (1994) are good examples.

(Unattributed, undated). *Mel Bays Master Anthology of Jazz Guitar Solos* (Unattributed, 2001) demonstrates the problem with some of the terminology used in titles. The word ‘solos’ in this publication refers, for the most part, to guitar features or arrangements, not transcribed improvisations. This book also tends to showcase more contemporary players, but the title doesn’t convey this narrower outlook. Barney Kessel’s book, *The Jazz Guitar Artistry of Barney Kessel* (Kessel, 1992) is another one that is, in spite of its title, really a set of composed solo guitar works not improvised solos. On the other hand, Schiff’s *Solos for Jazz Guitar* (Schiff (ed), 1988) contains transcriptions of actual improvised solos of seminal players. It also claims to include a catalog of jazz phrases by each artist. This assertion is a little grandiose but the set of idiosyncratic idioms for each of the artists at the end of the book is interesting and useful, if brief.

Artist specific titles are numerous. The following are representative only, *John Abercrombie* (Workman and Jentsch, c1993), *Pat Martino: The Early Years: Jazz Guitar Solos* (Khan, 1991) and *Larry Coryell: Jazz Guitar Solos: Transcriptions & Adaptations from the Original Recordings* (Pritchard and Rahn, 1980). Some artists receive more attention. From four different publishers come the following works on Wes Montgomery; *Mel Bay Presents Wes Montgomery, Jazz Guitar Artistry* (Saalik Saood, 1995), *Wes Montgomery, Artist: Transcriptions for Guitar* (Unattributed, 1988), *Wes Montgomery Jazz Guitar Solos* (Sokolow, 1976) and Wolf Marshall’s contribution from the Hal Leonard “Guitar Signature Licks” series; *Best of Wes Montgomery* (Marshall, 2001) which contains a very brief history, cursory discography and a short description of the Montgomery style. The transcriptions, though, as usual from this author, are of high quality. Some works have a method type approach like *Learn to Play Django-Style Gypsy Jazz Guitar* (Mehling, undated). Ayeroff’s *Django Reinhardt* (Ayeroff (ed), 1978) includes transcriptions of solos plus a very brief ‘analysis’ of his style. This book is part of Consolidated Music’s “Jazz Masters” series. The author’s tips for improvisation at the rear of the book are quite comprehensive and amount to a further set of examples of Django’s improvisational devices. Other works include *Famous Jazz Guitar Solos/Eddie Lang* (Unattributed, 1985), *Charlie Christian* (Ayeroff (ed), 1979), *Eric Johnson: Guitar Transcriptions* (Johnson, 1990) which is part of another Hal Leonard series; the “Recorded Version [guitar] Series”, *Jazz Guitar Solos/Mike Stern* (Kynaston and Kynaston (ed), 1992), and *John Scofield Guitar Transcriptions* (Scofield, 1987). *The Jazz Style of Tal Farlow* (Rochinski, 1994) is part of the “Artist Transcription” series from Hal Leonard. This series covers a number of those musicians considered to be jazz ‘legends’, such as Charley Christian and also current high profile players like Mike Stern. *Jazz Guitar Environments* (Hall and Jones, 1994) is a title from this series that features compositions, in this case Jim Hall’s, not solo improvisations making the series title somewhat misleading in that most players would assume the term transcription in this context applied to solo improvisations. Though there may be improvised sections in the pieces, these do not constitute solos as defined by this study.

There are a few publications that include transcriptions of Raney solos. Publisher Hal Leonard makes good use of Grassel’s transcription of Raney’s solo over *Tangerine*, from the album *The Master* (1983) recorded on February 16, 1983 in Holland. It is included in Grassel’s own *Jazz Guitar Classics* (Grassel, 1996:10), *Guitar Standards* (Unattributed, 1989:92) and in the misleadingly titled *Jazz Guitar Bible* (unattributed,

undated:228) which is a compilation of transcriptions rather than an instructional or encyclopedic volume. James Birkett, who has contributed a PhD thesis to the jazz improvisation field, referred to later, has published *Jazz Guitar* (Birkett, 1987), a set of transcriptions of jazz guitarists including one from Raney, *Indian Summer* (Birkett, 1987:38) from the album *Jimmy Raney in Three Attitudes*. (1956) This track was recorded on June 15, 1956 in New York and is not currently commercially available. Petersen's *Jazz Styles and Analysis: Guitar: A History of the Jazz Guitar via Recorded Solos* (Petersen, 1979) is based on analysis of a selection of artists and makes an effort to draw some stylistic applications. It includes Raney's solo over *Gone with the Wind* (Petersen, 1979:64) from the album *The Fourmost Guitars* (1956), recorded on May 4 1956 in Hackensack, New Jersey. This recording is also not currently available. Another title that, unusually for a reference work, features a number of transcriptions including a Raney solo is Mongan's (1983) *History of the Guitar in Jazz*. The transcription (Mongan, 1983:130) is the solo from the Raney composition, *Parker 51* from the album *Immortal Concerts: Stan Getz and Jimmy Raney* (1951) recorded October 28, 1951.

As mentioned previously, Aebersold Volume 20; *Jimmy Raney* (Raney, 1979) and *Jimmy Raney Solos* (Raney, 1985), the transcriptions published as an adjunct to Aebersold Volume 29; *Play duets with Jimmy Raney* (Raney, 1983), are examples of transcriptions that while having their purpose as study material also give an insight into Raney's improvisations. The Music Minus One offerings, *Take a Chorus* (Xiques, 1996), *Twelve Classic Jazz Standards* (Unattributed, 1998[a]) and *Twelve More Classic Jazz Standards* (Unattributed, 1998[b]) mentioned under 'Interactive Practice Works' on pages 48, 49 are further examples of Raney's educational approach.

There are also a handful of Raney transcriptions available for purchase from websites. Most notable of these are Shoemake's *Talsan Music* (Shoemake, S and Shoemake, C, world wide web, undated) and the tablature transcriptions available for download from *Digital Sounds*. (world wide web, unattributed)

IX. Theses/Monographs/Articles Relating To Transcriptions And Analysis

While this thesis does not attempt to deal with the overall conceptual concerns of jazz improvisation, it attempts on a secondary level to document the links between all three components of improvisational learning: imitation, assimilation and innovation (these are discussed at more length in the methodology). Obviously it is impossible for purely written works to fully link these three components. Consequently many studies are limited to transcription and analysis with creative outcomes absent or separately assessed. In contrast, the current project attempts to formalize creative outcomes in score and recording and map the transfer of idioms more cogently from transcribed solo to composition and performance.

This goal has, of necessity, directed not only the review of the literature in this area but also the resultant formulation of an appropriate approach to the analysis of the solos and the presentation of that information. It should be noted that (as discussed in Selection of transcriptions for analysis, page 76-78) informed synthesis of a number

of analytical approaches was a distinguishing mark of a majority of works relating to the analysis of the jazz language especially when dealing with the idiosyncrasies of a particular artist's style. Owens (1974), (Weston, 2005), Martin (2001) and Davison (1987) are notable examples among a large and diverse field.

The lack of a recognized standard or overarching protocol in the analysis of this type of material indicated the appropriateness of fashioning a chimera of sorts to serve the purposes of the study and the desired outcomes. This was not, however, an ad hoc conglomeration. Not only was each aspect of the analysis benchmarked against other studies that utilized the same analytical device or component but the amalgam itself has precedent as indicated above. The components used are discussed further in the Selection of transcriptions for analysis. (page 76-78) and in the General Analysis (page 158).

While many of Baker's works are not considered academic in the true sense they are widely respected by jazz educators and performers. Of interest to the current study due to its analytical approach to presented transcriptions is his series *The Jazz Style of..., A Musical and Historical Perspective* (Baker, 1980) which includes volumes on the solos of Miles Davis, John Coltrane and Sonny Rollins. These are presented with a loose form and style analysis rather than detailed technical or melodic/harmonic comparisons and serve here to demonstrate the range of approaches to this complex area.

Several theses produced at Australian National University in the last few years are examples of the transcription and analysis style project. Some of the ANU examples include Johnson (1995), Piper (1998), Barlow (1997), Scott (1994-1995) and Chamberlain (1998). These present transcriptions and analysis but without any formally presented creative work linked directly with the thesis. These projects each present transcriptions of a number of performers. This may be to enhance a perceived educational benefit of analyzing a range of styles rather than focusing on only one artist.

In contrast, works like Rask's (2001) and Borthwick's (2000) narrow the field of study. One that has generated commercial product from its material is the previously mentioned work by Davison on Randy Brecker's solos (1987). This study presents a number of transcriptions that the author acknowledges are not deeply or extensively analyzed. However, it has the advantage of close association of the author with the original artist. This collaboration produces a work that rightly claims substantial validation of the transcriptions and commentary.

Henry Martin's *Charlie Parker and Thematic Improvisation* (2001) is aimed at a broader range of jazz improvisational concepts. The study links Parker's improvisations to original melodic material from the 'head' of the tune and also assesses his place in the history of western music. Martin's observations on Parker's approach to improvisation illuminate deep thematic correlations and interrelations between the composed tunes and Parkers subsequent improvisations. By comparison, Thomas Owen's earlier study, *Charlie Parker: Techniques of Improvisation* (1974) is more formulaic in its analytical focus and deals more tightly with the improvised solos themselves. This approach is more relevant to outcomes of the current work. The issues of organic development of the solo are still dealt with but not as the

primary focus of the analyses. Using the language analogy, this thesis could be said to focus more on vocabulary, syntax and grammar than on plot and character development. Obviously both methodologies have their place, producing a different understanding of the work. As with literary analysis both approaches can be utilized to clarify different aspects of an authors or performers style and abilities.

Karim Adim Al-Zand's thesis, *Theoretical Observations on Jazz Improvisation: The Solos of Julian "Cannonball" Adderley* (2000) offers not only extensive analysis of the selected artist's solos but a comprehensive introduction to the issues involved in addressing improvisation analysis both on what he calls the 'reactive' and the 'reflective' levels. The reactive level covers areas that relate to the musician's interaction with their immediate environment, particularly the ensemble dynamic, while the reflective level relates to the musician's skill, facility and personal musicality. Of relevance to this study is his clear description of the differences (and congruences) between motivic, organic and formulaic approaches to both improvisation and its analysis. He states, "Formulaic analyses in turn are usually made in contradistinction to analyses that focus on motivic development or organic growth in a solo." (Al-Zand, 2000:115) He goes on, "While it may seem as though the formulaic/motivic distinction is an absolute one, in fact the boundary between the two is indistinct at best." (ibid:116) Another two studies that are relevant here due to their wider scope are those by Dickert (1994) and Kerry (1996). Both provide examples of in-depth analysis of a specific artist's style.

A previous student of the author's, Ian Weston, has produced one of the most applicable studies of this nature as part of his work for a Master of Music at Queensland Conservatorium of Music. Weston's dissertation, *But Beautiful: A Study of the Harmonic and Melodic Elements of Jazz Guitarist Jimmy Raney's Improvisational Style* (Weston, 2005) explores Raney's improvisational style after transcribing and analyzing a number of solos. The result is a major contribution to the understanding of Raney's work. Weston separates some of his analysis from the transcriptions providing an analytical discussion subsequent to the annotated scores. It is a detailed and meticulous work that offers a number of analytical insights. Weston's study does not explore any of the assimilation concepts, compositional or otherwise that this thesis addresses or produce any creative outcome comparable to the study/compositions and recording of this current study but has been useful for analytical comparison. The current work also goes further in its consultation with Raney's sons and peers and involves the transcription of more than twice the number of solos, duplicating only three; *Billie's Bounce*, *Stella by Starlight* and *West Coast Blues*. None of the transcriptions selected for analysis are duplicated. Of most relevance to this study is the clear and concise analysis that Weston offers for his transcriptions and the extensive description of bebop improvisational devices and their use in Raney's soloing style.

One recent specific contribution to the study of Raney's style is Steve Silverman's article in July 2006 edition of *Down Beat* (Silverman, 2006). This piece offers a transcription, complete with fingerings, of the Raney solo on *Motion*. Silverman indicates the source as the 1953 album entitled "*Jimmy Raney* (Prestige)" (Silverman, 2006:64). The full title of the original release was *Jimmy Raney Plays: Jimmy Raney Quintet* later released as *Early Stan* (1953). The track is also currently available on *Jimmy Raney – Woody Herman's Cool Guitar Player* (1949-1955) and *Complete*

Studio Sessions, Stan Getz and Jimmy Raney (1948-1953). Silverman discusses aspects of Raney's phrasing, further dealt with in the 'Rhythmic Devices' section of the current study on page 187 and points out as one of the "hallmarks" of Raney's style "his use of harmonic and rhythmic tension". (Silverman, 2006:64) Of interest is his reference to "hidden sequences" a phrase coined by Raney that clarifies and gives nomenclature to a number of devices exposed by the author's analysis.

Some of the most important material relating to Raney's improvisational style is that available on his son Jon's web and blog pages. (see page 42) These sites showcase the growing amount of material Jon is compiling to finish his father's incomplete book. (see page 42, 181, 200) Some of the topics referred to in my interview with Jon are covered in more detail on these sites. Jon deals with examples of Jimmy's rhythmic concepts and various improvisational devices on his blog.

X. Theses/Monographs/Articles Relating To Use Of Transcribed Jazz Improvisational Material In The Generation Of New Compositions

While Porter's study of Coltrane, *John Coltrane's Music of 1960 through 1967: Jazz Improvisation as Composition* (Porter, 1985) deals more with the issue of the intrinsic compositional aspects and components of improvisation it does focus on the link between improvisation and composition. Another work of surprising relevance is Evans's elementarily aimed *Improvise by Learning How to Compose* (Evans, 1984). In spite of its level the concepts are pertinent to the compositional aspects of the current study. Evans published, in the 1980s, an extensive series of jazz instructional books ranging from keyboard harmony to patterns and exercises.

Another work that has information pertinent to the improvisation-composition nexus is Lan Doky's and Gardner's *Jazz Transcription: Developing Jazz Improvisational Skills Through Solo Transcription and Analysis* (Lan Doky and Gardner, 1992). This work is a beneficial introduction to the use of transcription and analysis in developing jazz improvisation skills. Of particular use is the initial discussion of approaches to maximizing the benefit of such study along with a number of suggestions for where to concentrate one's attention. From here, Doky moves straight into the practical application of the transcription and analysis of a number of solos from recognized players. These are also useful as a methodological comparison.

Montgomery's *Studies in the Jazz Style for the Double Bassist: Twelve Original Etudes Derived from Twenty-Two Transcribed Solos* (1984) takes a similar approach to the current study, allowing the transcribed work to generate a set of etudes for practical study. While he mentions the stylistic characteristics of some of the pieces transcribed, there is no clear attempt in his work to indicate a process whereby the material is selected and utilized compositionally.

A commercially available instruction series from Jim Snidero, *Easy Jazz Conception - Solo Etudes for Jazz Phrasing, Interpretation and Improvisation* (c2000) has recently been published that incorporates elements of the concept for the purpose of instruction in jazz improvisational technique and style. The series features volumes for each instrument including voice. Comparison with Raney's own Abersold sets,

Volumes 20 (Raney, 1979) and 29 (Raney, 1983) imply that such material has been considered a useful instructional tool for some time.

XI. Sound And Vision Recordings

Raney's recordings were numerous and comprehensively represent approximately five decades of work in spite of the fact that he was relatively inactive in the recording studio for a number of years in the middle of his career. In this survey, the author has chosen to emphasize those recordings that profile Raney as either a leader or as an equal participant in an evenly matched ensemble. There are a number of recordings where Raney is utilized as a session player, sideman or member of a big band that offer less fruitful fields when it comes to researching his soloing style and therefore only a representative sample of these was included. The Lord discography on CDROM (Lord, 2005) provides a comprehensive survey with advanced search options making complete lists of such material in the current context redundant. I have also made some attempt to present the recordings as they integrate with his performance career and wider activities.

For the most part, the recordings surveyed are those that are commercially available on CD or obtained easily from second hand or specialist dealers. These include re-releases of vinyl or earlier CD recordings as well as later recordings. There are a number of vinyl recordings that are now almost impossible to procure. One useful contact for rare and out of print material is the web-based *cdBBQ*.⁵⁹ This company procures high quality vinyl records for the buyer and supplies them with a CD mastered from the vinyl. Options for varying levels of sound processing allow the purchaser to obtain a high quality digital copy of the recording along with the original vinyl.

In the text referencing of the sound recordings, the author has indicated the year (or span of years) in brackets. This overall date is also the primary date used in the discography. Later copyright or re-release dates, if provided on album covers, are indicated after the recording company name at the end of the discography reference. Where applicable the name of the company that re-released the album is also included in brackets. These are provided as an aid for others who may wish to obtain copies of the recordings. Please note that the recording dates may not bear any relationship to the dates of album release, re-release, re-mastering and any subsequent compilations made by any companies. These are often extremely difficult to establish and in many cases are not cited in either discographies or on the album sleeves or liner notes themselves. On re-released recordings the company cited is the one currently holding copyright or distribution rights. On recordings, often LP/vinyl, that are not readily available commercially, the original company at the time of initial release is the one listed. Some of these rare recordings are still available from specialist dealers, both new ("mint") and second hand. A few of these have been referred to but the list is not exhaustive, as the pursuit of rare recordings is a difficult process and may take many years without substantive results. Based on the Lord discography (Lord, 2005), the recordings surveyed are comprehensive, representative and, for the most part, realistically if not readily procurable.

⁵⁹ *cdBBQ* <http://www.cdbbq.com/> [accessed 22/5/06]

The date convention of indicating inclusive periods of time with a dash (e.g. 1954-56) and individual events with a comma (e.g. 1954, 56) has been used in the references. In the text the same applies but the longhand version of each date is used (e.g. 1954 – 1956; 1954, 1956). Personnel line-ups are generally presented in the order; voice, trumpet, trombone, sax, piano, guitar, bass, drums.

The author has discovered a number of recording sessions that do not appear in Lord's reference work. These are the two Aebersold 'play-along' recordings, Vol. 20 (Raney, 1979) and Vol. 29 (Raney, 1985), the 'Music Minus One' products *12 Classic Jazz Standards* (Unattributed, 1998) and *12 More Classic Jazz Standards* (Unattributed, 1998) recorded in 1951 and the 1960 Mabel Mercer recording *Merely Marvellous*. The Mercer sessions are now available on a CD that combines an original Jimmy Guiffre release *Trav'lin' Light* and Mercer's album (Guiffre and Mercer, 1958, 1960). This recording however is at best unclear as to Raney's involvement with the liner notes crediting the Jimmy Lyon Trio with Jimmy Raney "or" Joe Puma as the guitarist. For that reason this album has not been included on the recordings source list table in Appendix 1 on page 263. Raney also recorded at least two commercially released albums with guitarist Atilla Zoller that are not listed or currently available. Theatre singer Sidney Eden's album *Then & Now* (2006) compiled from a number of sessions including three tracks in 1968 with Raney, Zoot Sims, Clark Terry, Joe Albany, Richard Davis and Mel Lewis is also not included in the Lord listing as it has only recently been produced in a limited release.⁶⁰ There are also a number of single tracks and short sessions such as those for Mahalia Jackson that are not listed in Lord. These are indicated with an asterisk in the recordings source list (see Appendix 1, page 263).

Raney began his recording career with sessions for Jerry Wald in 1944 and 1945 and Dave Lambert and Buddy Stewart in 1948. He also joined Woody Herman's band and recorded with them number of times during 1948. However it was in October 1948 at the age of twenty-one that his career gained important impetus and direction away from the large band format, in a session with Stan Getz. He joined the band proper in 1950/51 after a period with the Artie Shaw Orchestra. The time with Getz was a remarkable one not only because of its boost to Raney's profile but also because he contributed so profoundly to the unique Getz ensemble sound. The anonymous liner notes to *Two Jims and Zoot* (1964) state,

From 1950-1954 he joined forces with Stan Getz and was responsible for the unique combo sound achieved by the Getz group, still considered classic. (Unattributed, c1964:np)

A number of currently available recordings profile this partnership; *Immortal Concerts: Stan Getz and Jimmy Raney* (1951); the Prestige CD release *Early Stan* (1953). Two multiple CD sets of the Getz, Raney collaboration are; *Stan Getz, The Complete Roost Recordings* (1950 – 1954) and *Complete Studio Sessions, Stan Getz and Jimmy Raney* (1948 - 1953). The recording *Stan Getz, Birdland Sessions* (1948 - 1952) was achieved in an unorthodox way. Jeff Sherman recalls,

⁶⁰ World Wide Web, <http://www.sideden.com/cd.htm> [accessed 23/07/06]

John Scofield came through town and he had a CD that he had bought in Spain... and Jimmy had no recollection of this recording at all, done live... with Stan Getz and it was done at Birdland and Jimmy didn't remember them recording [it] so he called some friends in New York and found out that back in the fifties when Birdland was going, well there was... some people who'd bought an office right above Birdland and they put a little hole in the floor and they dropped a mike down and they recorded all these people playing there and... he said the recording was... really good because it was... like above the crowd noise and it didn't come out until the nineties... the early nineteen nineties. It sat around for forty some odd years. (interview with the author, 2006)

In 1953 Raney recorded for the first time as a leader. The album was originally entitled *Jimmy Raney Plays: Jimmy Raney Quintet* (1953) and Getz appears under the pseudonym "Sven Coolson". All the titles from this album are now available on the previously mentioned *Early Stan* (1953). Interestingly this is further confirmation of the lack of recognition of Raney in that the current marketing of an album made under his leadership is released with a misleading title that implies that Stan Getz was the leader for those sessions. Doug Raney confirms this and adds that the order and length of the solos are indicators of his father's headline role on that recording. (Raney, D, 2006:pc)

A brief but important job as a sideman and band-member was with Artie Shaw. Raney regarded this as much more personally fulfilling than the time with Woody Herman. A number of these sessions are available on *Artie Shaw and His Orchestra – '1949'* (1949). Shaw also recorded a number of sessions with Raney as the guitarist in his smaller sub-group "Artie Shaw and his Gramercy Five". Unfortunately with these types of groups the line-up can change frequently and any of the currently available recordings procured by the author featured other guitarists. Raney also recorded during this period as a sideman with Herbie Steward (1950), Teddy Charles (1952), and Edmond Hall (1959). Some sessions⁶¹ with Ralph Burns are now available on *Bijou* (1954 -1955). Raney's other big band engagements include orchestras led or fronted by Al Cohn, Andy Kirk, Teddy Charles, Irene Kral and Larry Wilcox. He also recorded with Buddy De Franco's Orchestra. As with Artie Shaw he recorded some sessions in a smaller ensemble with De Franco. Tracks from these are currently available on *Buddy De Franco and His Orchestra* (1949-1952). Two tracks on *Jazz Workshop - The Arrangers* (1956) involve Raney playing with the RCA Victor Jazz Orchestra directed by Hal McKusick.

An important collaboration for Raney was with Red Norvo whose trio he joined in 1953, replacing Tal Farlow. This started a productive association in small ensembles with Red Mitchell (bass). The Red Norvo album, *Dancing on the Ceiling* (1952-1953)

⁶¹ There is some disagreement over the details of these sessions. Liner notes on the re-mastered *Bijou* claim the year 1955 while Lord (2005) indicates 1954-55. According to Lord, the line-up includes Raney in both sessions (all tracks) whereas liner notes on the re-release indicate that Tal Farlow was the guitarist. The original liner notes state only that, the guitarist was "another young poll-winning musician whose name, for the usual contractual reasons, cannot be revealed". Lord's position is supported by the comprehensive list on the Yahoo shopping site:
http://shopping.yahoo.com/p:Jimmy%20Raney:1927006271:page=discography:subpage=all;_ylt=AqPFcChwDhsj7Qtxy38DBO9UvQcF;_ylu=X3oDMTBudjZmdTkzBF9zAzg0MzkzMzAwBHNIYwNhcR0b29s [accessed 17/9/06]

involved four sessions from July 1952 to April 1953, two sessions from each guitarist. Raney's two sessions were April 21, 1953 and April 24, 1953 though the Decca label discography incorrectly lists Farlow for the former. The CD release *Red Norvo Trios* (1953 - 1955⁶²) also showcases these ensembles with sessions from September 14, 1953 and March 1954 involving Raney. Another CD release, *Red Norvo Trio* (1954) includes only the March sessions.

A currently available compilation features Raney's work from 1949-1955. *Jimmy Raney – Woody Herman's Cool Guitar Player* (1949-1955) contains a representative selection from those years on a Japanese CD box set. Again this title is indicative of the marketing need to align Raney with better known names, perhaps to facilitate sales. Ironically there are no tracks from Raney's time with the Woody Herman Band on the compilation.

Raney now began to feature frequently as a leader in a number of ensembles. In 1954 he recorded with two different line-ups, featuring Sonny Clark, in Stockholm and Paris. These sessions were fitted into a European tour in which Billie Holiday was the star billing. Part of these sessions are available on *Together!* (1954⁶³). The Paris sessions are now available on *Jimmy Raney Visits Paris Vol. 1* (1954). They have been variously released under the titles, *Jimmy Raney and Sonny Clark - Together, Guitaristic*, and *Jimmy Raney with Sonny Clark*. A subsequent session, recorded just four days later with Bobby Jasper, was with a local line-up and lacks a little of the finesse and fire of the first batch due most probably, in part, to the less capable local rhythm section. They are now available as *Jimmy Raney Visits Paris Vol. 2* (1954).

Raney also appeared in an impromptu or at least minimally rehearsed concert performance with Billie Holiday as part of the tour. The performance on either January 5 or January 23 1954⁶⁴ was introduced as a "jam session" by the compere and resulted in the recording of two tracks with Raney. Originally available on *Billie's Blues* (1942-1954), these are now available as twin release with a Cassandra Wilson disc as *Billie's Blues/Blue Light* (1942-1954, 1993, released as set 2003). The track numbers are incorrect on this release and the two featuring Raney are tracks 10 and 11 with track 9 being the compere's intro.

There are other recordings from that period that have not been commercially released. Doug Raney says,

I know Tal [Farlow] had a wire recorder in the early fifties and he... did a lot of recordings of them playing together and stuff and... I used to have few of them, they were like on 78's. (interview with the author, 2006)

Raney recorded, with either a quintet or quartet, a number of times over 1954 – 1955. The quartet with Hall Overton, Teddy Kotick and Art Mardigan recorded on May 28,

⁶² It should be noted that Lord (2005) does not include the 1955 recording session.

⁶³ Liner notes on *Together!* claim February 14 1954 as the recording date for these tracks. Lord (2005) and liner notes on *Visits Paris Vol. 1* claim February 6 1954.

⁶⁴ Cover notes to *Billie's Blues*, (1942-54) states this performance occurred on January 5 1954 whereas Lord (2005:) records two January dates, the 5th, a radio broadcast that recorded only *Lover Come Back to Me* and the 23rd, a concert in Cologne, Germany that recorded both *Billie's Blues* and *Lover Come Back to Me*.

1954; one quintet, dropping Art Mardigan from the quartet line-up and adding John Wilson and Nick Stabulas recorded on February 18, 1955 and March 8, 1955. The album 'A' (1954-55) features the work of these groups. Another Raney quintet consisted of John Wilson, Phil Woods, Bill Crow and Joe Morello. Tracks from this session can now be found on *Phil Woods – Early Quintets* (1954).

The late 50s and early 60s were a productive period of collaborations for Raney. He recorded three separate sessions with Bob Brookmeyer, Al Cohn and Hall Overton for the album, *Jimmy Raney in Three Attitudes* (1956). As the name suggests it features Raney with three different line-ups. This recording is not currently commercially available.⁶⁵ At the time of writing it was available from cdBBQ. Raney also appears on *The Dual Role of Bob Brookmeyer* (1954, 1955) and Brookmeyer reciprocates on *Jimmy Raney - Featuring Bob Brookmeyer* (1956) with Dick Katz, Hank Jones, Teddy Kotick and Osie Johnson. This recording has been re-released on CD in 2006 by Verve. The Brookmeyer partnership also produced *Street Swingers* (1957), now available on the Mosaic compilation entitled *Bob Brookmeyer* (1954-58); *Trombone Jazz Samba* (1962) and *Samba Para Dos* (1963) which also featured Lalo Schiffrin. Other collaborations were with Kenny Burrell on *2 Guitars* (1957) and Zoot Sims and Jim Hall on *Two Jims and Zoot* (1964). Doug Raney relates further information that confirms his father's lack of recognition stating that for a number of years the album was only available under a name that implied Zoot Sims was the leader. "They re-released it, like, in the seventies, and called it [unclear] and they had to knock out a couple of tunes because he [Sims] didn't play on [them]." (interview with the author, 2006)

Of interest from this period is the live recording *On Campus! Ivy League Jazz Concert!* (1960) from a Yale University concert by the Teddy Charles Septet. This, along with a Washington, DC university clinic concert in the 70s mentioned by Doug Raney (interview with the author, 2006) (see page 13) are premonitions of Raney's later involvement in university workshops and jazz summer schools at the University of Louisville and Bellarmine college, Kentucky.

Recordings that demonstrate Raney's work as a side-man, band member or session player are⁶⁶, Urbie Green *Blues and Other Shades of Green*⁶⁷ (1955), Teddy Charles *Teddy Charles Tentet* (1956), Lalo Schiffrin *Bossa Nova Groove* (1962⁶⁸), Oliver Nelson *Verve Jazz Masters 48 - Oliver Nelson* (1962-67), Dave Pike *Carnivals* (1962), Aaron Sachs *Clarinet and Co.* (1957), Wardell Gray *Wardell Gray – Complete Sunset and New Jazz Masters* (1949), Barbara Lea *Lea in Love* (1957) and Shirley Scott *talkin' verve - Shirley Scott* (1965). Mabel Mercer's album, *Merely Marvelous* (1960) features the Jimmy Lyon trio but the credits are not clear as to

⁶⁵ The author obtained a digital copy of this 'out of press' recording from Joe Bourne in Louisville, February, 2006.

⁶⁶ Unfortunately many of the original albums are no longer procurable and only some of the tracks from sessions which included Raney are available on various compilations, 'best of's', and retrospectives of the original major artists. However, these still represent a valuable resource in completing a representative sample of Raney's output.

⁶⁷ The author obtained a digital copy of this 'out of press' recording from Joe Bourne in Louisville, February, 2006.

⁶⁸ Recording date from liner notes given but according to Lord (2005) these tracks were actually originally released as an Eddie Harris album called *Bossa Nova* with a recording date of 1963 in Chicago.

whether the guitar work is Joe Puma's, Jimmy Raney's or both. Raney is reported to have recorded with Cal Tjader also but the Verve compilation release *Jazz 'Round Midnight – Cal Tjader* (1961-1968) is similarly confused regarding the line-up. On track five the liner notes list "Kenny Burrell or Jimmy Raney". (unattributed, 1996:np)

The Lord discography on CDROM (2005) facilitates a comprehensive search of Raney's achievements in this area and should be consulted for a definitive list. Doug Raney says that his father's jazz session work also included recording dates with players such as Eddie Harris and singers Tony Bennett and Helen Merrill. (interview with the author, 2006) Harry Belafonte is one of the better known non-jazz artists he did sessions for. (Lord, 2005:B3361-5) He also appeared as a minor session player on recordings by Mahalia Jackson. One of these tracks, *I Found The Answer*, was re-released later by gospel singer Tramaine Hawkins with herself overdubbed to provide a posthumous 'duet' a'la Natalie Cole.

Raney's work as a minor sideman or commercial session player largely falls outside the parameters of this study due to the small scope of solo features, if any, on such albums but for an overview of this area of his work the World Wide Web site *AMG All Music Guide*⁶⁹ provides an extensive list. The *Yahoo Shopping* site,⁷⁰ as mentioned previously, has an exhaustive list of Raney recordings (only some of which are currently available) including many that mention him as a side-man or as a credited performer. I have made an effort to procure some examples of this work and a small number of transcriptions of improvised solos from this body of material have been included in this study.

Raney also recorded with "The Sextet of Orchestra USA" on *Mack the Knife - And Other Berlin Theatre Songs of Kurt Weil* (1966). The album, recorded at two separate concerts in January 1964 and June 1965, features two 'all star' line-ups. One including Eric Dolphy and John Lewis the second, Thad Jones and Raney. Also interesting from the point of view of the range of Raney's work are the "Manhattan Jazz All Stars" recording of *Swinging "Guys and Dolls"* (1959), and the John Carisi arranged *The New Jazz Sound of "Showboat"* (1959). Chicago theater singer Sidney Eden has recently released sessions recorded in 1968 entitled *Then & Now*⁷¹ that have Raney in the line-up along with Zoot Sims, Clark Terry, Joe Albany, Richard Davis and Mel Lewis.⁷²

Other recordings from the period were, *The Fourmost Guitars* (1956), which featured four tracks with the Wilson, Overton, Kotick, Stabulas quintet (the rest of the album was filled by Chuck Wayne and Dick Garcia) and a suite written by Raney for guitar, violin, viola, cello, double bass and drums recorded in New York on September 5 1957. Other jazz artists around this time were composing and playing works incorporating elements of classical and other genres but the strong references to the

⁶⁹ World Wide Web, *AMG All Music Guide*: www.allmusic.com/cg/amg [accessed 29/3/03]

⁷⁰ World Wide Web, *Yahoo Shopping*:

http://shopping.yahoo.com/p:Jimmy%20Raney:1927006271:page=discography:subpage=all;_ylt=AqPFcChwDhsj7Qtxy38DBO9UvQcF;_ylu=X3oDMTBudjZmdTkzBF9zAzg0MzkzMzAwBHNIYwNhcR0b29s [accessed 17/9/06]

⁷¹ World Wide Web, www.sideden.com [accessed 23/07/06]

⁷² These sessions are not listed by Lord (2005)

traditional string quartet repertoire in compositional style created a unique work. Jon Raney comments,

I mean, man, composed in '57,⁷³ I mean no jazz musician was doing anything like that... studying Bartok and the cello and writing a guitar suite. (interview with the author, 2006)

This was released at a later date by Muse as part of the *Jimmy Raney, Strings and Swings* (1972) album. A copy of this recording was obtained by the author from cdBBQ⁷⁴. The other component of that release was four tracks from the “Port O’Call Gallery” Louisville concert on April 11 1967. A further eleven tracks from that date were never released.

Copies of recordings from the late 50s to the mid 60s are hard to acquire. To add to this, apart from the “Port O’Call Gallery” concert recording, Raney recorded no jazz sessions from 1965 to 1974.⁷⁵ After 1974 there was a resurgence of Raney’s recording career. He recorded *Momentum* (1974) on July 21, 1974 with Richard Davis and Alan Dawson. As noted before this session was advantageous to Raney’s career as the producer Don Schlitten, who was impressed with Raney’s skill, went on to set up the Xanadu label. (see page 13) Other albums followed quickly, *The Influence* (1975) with Sam Jones and Billy Higgins; *Live in Tokyo* (1976) with Jones again and Leroy Williams and the slightly misleadingly titled *Solo* (1976) in which all but one track involves Raney overdubbing himself. This illuminates an interesting aspect of Raney’s style in that he rarely focused on chord solo work in his recordings. At the end of the decade and into the 80s his son Doug’s developing career seemed to help him with focus and recording output, much of which featured collaborations with Doug.⁷⁶ The result was a number of duo albums, *Duets* (1979), *Stolen Moments* (1979) and *Nardis* (1983). *Stolen Moments* and *Duets* were also released in 1997 on Steeplechase as a double CD entitled *Guitar Moments* (1979).

Albums from the 80s featuring Raney as the leader of quartets or quintets were; *Here’s that Raney Day* (1980) with Hank Jones, Pierre Michelot and Jimmy Cobb; *Raney ’81* (1981) with Doug Raney, Jesper Lundgaard and Eric Ineke; *The Master* (1983) with Kirk Lightsey, Lundgaard, and Eddie Gladden; *Wisteria* (recorded 1985, CD released 1990)⁷⁷ with Tommy Flanagan and George Mraz and *But Beautiful* (1990) with George Mraz and Lewis Nash. Of the track “The Way You Look Tonight” from *But Beautiful* Jon Raney recalls,

That tune I think was my suggestion, as far as I recall... I think he was trying to think of other tunes to play... he was a little out of practice on that album because he was living in Kentucky... and he had a lot of solo guitar gigs and so he was bringing in tunes that he was playing on his

⁷³ The Suite for Guitar Quintet was recorded in 1957, fifteen years before it’s final release on Muse

⁷⁴ World Wide Web cdBBQ, <http://www.cdbbq.com/> [accessed 22 /5/06]

⁷⁵ The *Classic Jazz Guitar* web site provides information regarding the so-called “missing years” when Raney’s recording activities waned. World Wide Web, unattributed *Classic Jazz Guitar*: <http://www.classicjazzguitar.com/artists> [accessed 15/2/03]

⁷⁶ It is worth noting how active Doug Raney has been in recording also. Not content to let the playing he exhibited on the duo albums with his father be his only statement he has gone on to record a number of highly regarded albums with various sidemen.

⁷⁷ An additional track recorded on December 5, 1990 was added to the CD release of the album.

solo guitar. So we got him in the trio and he had these little things worked out, like little clusters worked out on the guitar... on the heads and such... and he was like missing on it so I finally just said, "Well just play single notes"... and so he ended up doing that but that date was interesting... I mean he played great... but he was not in practice. (interview with the author, 2006)

Collaborations from this decade were with guitarist Atilla Zoller, *Jim and I* (1980) pianist Martial Solal, *The Date* (1981) and tenor saxophonist Ted Brown, *Good Company* (1985). Raney finished his recording career with his participation in *Project G5 – A Tribute to Wes Montgomery* (1992). This recording was compiled in 1993 to commemorate the 25th anniversary of the death of Wes Montgomery and features the work of a number of prominent jazz guitarists, such as Tal Farlow and Herb Ellis in both duo and solo configurations.

There are some unreleased recordings of Raney's earlier work, mentioned previously. Relevant to this later period of Raney's life, Scott Henderson mentions that Louisville Public Library has some recordings of Raney from concerts that Henderson and he were involved in. These would not have been commercially released though Henderson believes they had been broadcast at some stage. (interview with the author, 2006)

Unfortunately while some video and film material of Raney exists in private collections such as Jeff Sherman's (Wilson, 2006:106) there seems to be currently no publicly available audiovisual recordings of a performance (or instructional) nature featuring his playing or teaching. There is some material featuring Raney at Bellarmine College⁷⁸ guitar clinics but some sources are unable to make it available for study at this time due to possible contractual issues with other artists that appear on the footage. However, Bob Patterson (Patterson, 1998:np) indicates this material may soon be available on his web site for performers and researchers to study. In an online obituary to Tal Farlow entitled *So Long Tal* he says,

From then on, Tal recorded infrequently (mostly for Concord) and played gigs and clinics here and there. I was fortunate enough to see Tal at the Bellarmine Jazz Guitar Clinic in 1993, playing with Jimmy Raney and Atilla Zoller. This fantastic experience was videotaped and I may put some excerpts online at a future date. (Patterson, 1998:np)

The value of video footage to researchers would be considerable. It is hoped further work in the context of more extended research may be able to resolve these issues and make the material available at least for research purposes. Paul Brown a guitar performer and educator based in Sydney, Australia states,

I'd be curious to know if any film exists of Raney performing. There seems to be nothing in the public domain. Watching players like Wes Montgomery and Tal Farlow can be very informative to see how they negotiate phrases. I remember being shocked when I first saw footage of

⁷⁸ Bellarmine College, Louisville, Kentucky USA

Wes to find that he spent so much of his time playing in lower positions utilising open strings! (Brown, 2006:pc)

A number of Raney's peers such as Joe Pass (1991, 2002), Tal Farlow (1990), Wes Montgomery (1965) and Barney Kessel (Kessel, undated) have documented performances, as do many of the more modern players like Pat Methany (Methany, undated), John Abercrombie (Various artists, undated), George Benson (2001) and Pat Martino (Martino, undated). The misleadingly titled *Great Guitars of Jazz* (1998) is not a history/biography presentation, as the name implies, but a concert featuring Herb Ellis, Tal Farlow and Charlie Byrd. *The Legends of Jazz Guitar* (Various artists, 2002) is a three-volume set of jazz guitar performances, with artists ranging from Wes Montgomery to Pat Martino but with no footage of Jimmy Raney. There were, according to Doug Raney, a number of television performances featuring Jimmy that may have been taped in Europe, London and the United States (interview with the author, 2006) but these are not currently listed on any database. The value of such archival footage may warrant a more extensive search in the context of further research.

While it outside the scope of this study to list and annotate the availability of the various recordings relating to Jimmy Raney the list (Appendix 1 on page 263) of commercial recordings sourced by the author is provided as a reference of material that was obtained from regular sources in Australia, the United States and Europe. Track titles and durations, main artists, album names and recording dates are indicated for others who may wish to pursue further work on this artist. The list is in chronological order. Duplicate tracks are shown in bold italics. Track durations are the actual playing time given by 'iTunes'⁷⁹ and most CD players. These may differ slightly from the duration indicated on the CD album cover that is sometimes based on the length of the recorded music only, with no start and end silences or applause. There are therefore, also some minor discrepancies between some of the duplicate track time details as different masterings may have different lead or end spaces.

⁷⁹ iTunes™, Apple Macintosh audio file management software

Chapter 2 Methodology

I. Style

a. Non-notatable elements

Whiteoak, in his *Playing Ad Lib* (1999) recognizes the importance of the question of elements of musical expression that are not easily notatable. He also deals comprehensively with aspects of music performance that involve more generalized principles of improvisation. He includes any area of performer's liberty within the performance of a work and utilizes the term "improvisatory". Bruno Nettl also provides pertinent comments on aspects of improvisatory components in musical performance in his introduction to a series of loosely connected papers entitled *In the Course of Performance – Studies in the World of Musical Improvisation* (Nettl, 1998). Another feature of this excellent commentary is the comprehensive list of definitions of improvisation. (Nettl, 1998:10) Both writers recognize a problem with the blurred distinction between "improvisation as an aspect of the interpretation of established compositions and as an independent art" (ibid:12).

In this thesis, (jazz) improvisation has already been defined as the practice of extemporizing a melody using scales, arpeggios and various chromaticisms appropriate to (and concurrently with) the harmonic progression of a preexistent popular song or original composition. Consequently, the micro-structural aspects of the musical interpretation of established compositions are not relevant. Reference could be made to many aspects of micro-structure that are important to jazz improvisation in the context of this definition such as minute aspects of: feel or groove and other micro-rhythmic variations; tone; articulation; phrasing etc. However, the notation of these is outside the interest of this study for reasons of complexity in transcription and due to the predominant interest of this thesis in the content of the improvisational motivic material or idioms.

b. Notation style

Throughout this study, transcriptions will be presented in 'lead sheet' style (single stave, treble clef melody line featuring equal tempered pitch and quantized rhythm with jazz chord symbols above the stave). For a comprehensive coverage of this system refer to Dan Haerle's straightforward and thorough volumes *The Jazz Language* (1980) and *The Jazz Sound* (1989).

The reasons for presenting material in this style include the fact that this is the manner in which most jazz players pass on the written idioms, with many interpretive factors (what Jeff Pressing calls "micro-structure" [Pressing, 1987]) taken as understood. Most jazz transcription books and compositions are presented in this form unless they are in an arranged style as in big band charts or similar scores. Interestingly, even then, there is an assumed body of knowledge that composers and arrangers rely on for interpretation of their work with major components essential to a correct stylistic performance not indicated in the notation. The lead sheet format also provides the simplest presentation for the analysis of the solos. In this regard the introduction to

Lewis Porter's 1983 thesis, *John Coltrane's Music of 1960 through 1967: Jazz Improvisation as Composition* (Porter, 1983) is very pertinent. I have adopted his style in notation and transcription (ibid:9-18) as the standard for this thesis.

Porter's style is largely based on traditionally accepted jazz music presentation but he offers a clear rationale for each concept and justifies deviations from the norm with concise explanations. His style standards concur for the most part with Haerle who has been involved in jazz education at university level for many years and is highly regarded as both a performer and pedagogue.

A summary of relevant style and presentation parameters is as follows:

(i) Chords

In this thesis, chords are presented in letter name format. Porter states:

Since I generally use standard Roman numeral harmonic analysis, it is only necessary to mention here that jazz musicians prefer to identify chords by letter name, with the use of Arabic numerals to identify additions and alterations. (ibid:8)

He then explains the details of the protocols regarding this system of nomenclature. These can also be found in a more 'text book' format in Haerle's work. The letter name system is designed for ease of playing and does not necessarily divulge great detail regarding harmonic function. This information will be presented in notes and annotations when required. Other approaches use roman numerals to include information on chord function. Mehegan presents his version in *Jazz Improvisation Vol. I* (1974). Salvatore's *Jazz Improvisation: Principles and Practices Relating to Harmonic and Scalic Resources* (1970) uses this method but is more relevant to the current study due to its comprehensive explanation of jazz harmonic theory.

For the current study the following will serve as a useful summary. The letter name denotes the triad. The default being a major triad: E.g. C = C major triad. A lower case 'm' following the letter denotes a minor triad. E.g. Cm = C minor triad. While C^o and C⁺ are often used to denote diminished and augmented triads respectively, I prefer, for reasons of clarity, to continue the protocol of indicating the triad type without resorting to superscript symbols. Consequently, Cdim = a minor triad with a diminished fifth and C^{aug} = a major triad with an augmented fifth. It is generally accepted that there is no need in triads to redundantly indicate in the chord name the usual concurrence of the diminished fifth with the minor third and the augmented fifth with the major third. The inclusion of diminished and augmented fifths in seventh chords is usually indicated as a superscript and does not necessarily follow the minor/diminished and major/augmented combination.

Superscript numerals denote extensions to the triad. A seventh is assumed to be a minor seventh unless otherwise stated. E.g. C⁷ = C major triad with a minor seventh, Cm⁷ = a minor triad with a minor seventh. The major seventh is indicated as ^{MA7}. Therefore, C^{MA7} = C major triad with a major seventh. The only exception to the minor seventh default is in the case of the chord commonly notated as Cdim⁷ which =

C diminished triad with a diminished seventh. The full notation of $Cdim^{dim7}$ being considered redundant.

When the superscript numeral is higher than a seventh (e.g. a thirteenth), a minor seventh is assumed to be present. E.g. C^{13} = C major triad with a minor seventh and a major thirteenth. When the superscript numeral is a sixth, it replaces the seventh unless otherwise stated. E.g. C^6 = C major triad with a sixth added. When the superscript numeral is marked as a suspension it usually replaces the note directly below it in the triad. E.g. C^{sus4} = C major triad with the third replaced by the fourth, C^{sus2} = C major triad with the tonic replaced by the second.

One unique chord, sometimes referred to as half diminished, due to its diminished fifth and minor seventh (rather than fully diminished seventh as in the $Cdim^7$), is Cm^{7b5} which = C minor triad with a diminished fifth and a minor seventh. The reasons for not notating this in the manner of some books and scores as a C half dim⁽⁷⁾ or $C^{\circ(7)}$ is for reasons of clarity, both of form and function.

Other alterations and extensions to the chords are usually self-explanatory if these basic principles are followed. In this work flattened (minor or diminished) and raised (augmented) extensions are denoted with a music notation flat and sharp signs. E.g. C^{7b9b5} = C major triad with a minor seventh, a minor ninth and diminished fifth.

For the common chords the following are examples of extensions and alterations;

Major triad; 6, 9, #11, sus2 (no tonic), sus4 (no third)

Minor triad; 6, 9, 11, sus2 (no tonic), sus4 (no third)

Diminished triad; 9, 11, b13, ♯(MA)7

Diminished seven; 9, 11, b13, ♯(MA)7

Minor seven; 9, 11, 13

Minor seven; b5; #5, 9, 11, 13

Major seven; 9, #11, 13

Dominant seven; b9, 9, #9, #11/ b5, #5/ b13, 13,
sus2 (no tonic), sus4 (no third)

It should be noted that only basic chord guide charts are provided with the transcriptions. I have not attempted to transcribe the full detail of chord alterations, substitutions, reharmonizations or passing harmonies introduced by the rhythm section players. While these may sometimes reflect the material of the solo or contribute to the generation of its content in the first instance, it is outside the scope of this study to explore this complex and adjunct field. For some standard tunes jazz performers recognize the occurrence of a number of alternative chord changes and openly or tacitly agree to a certain set for any given performance. Where the bass line and comping indicates this to be the case I have endeavored to use the changes on the recording rather than the set usually found in so-called 'real' books. (see under "Definitions" page 80)

In discussions on the analysis and in the compositional notes it was often necessary to refer to the function of a particular chord or progression. When this is done the standard protocol of roman numerals is followed with major chords indicated by capitals and minor by small case. Any other added qualitative indicators such as superscript numerals utilize the same protocols as discussed previously. There are a number of music theory texts which deal with this system of nomenclature. While this thesis makes only the most elementary use of this system it conforms to its use as presented by Furstner (1993), Nettles and Graf (1997) and Levine (1995).

(ii) Melody

In this thesis, all melodic notation assumes a ‘swing’ feel unless otherwise stated. Porter summarizes this concept admirably.

Jazz musicians interpret a pair of eighth notes approximately as,



exaggerating this effect at medium and medium-slow tempos (about ♩ = 120) and approaching more even eighth notes at very fast tempos. The swing sensation is heightened by subtly accenting the second rather than the first eighth note, creating a constantly forward-tripping momentum, as in,



Jazz musicians, then, do not play triplets instead of eighth notes. Rather they interpret eighths somewhat like triplets, in gradations too subtle to be expressed by standard Western notation. (Porter 1983:9)

Literal triplets are notated and played in the standard way, as are dotted eighth notes. Eighth notes that are not to be swung, are notated with equal accents on both, thus:



Regarding transcription format, Porter states,

Jazz performances cannot be exactly represented with our standard notational system. In this respect they are not unique, but like all other performances..... An attempt to record exactly what one heard would require extremely arcane rhythmic notation..... A much better rendering of the recorded performance may be achieved by taking the original score [here he is referring to a classical piece] and annotating it..... If we need to use standard Western notation for purposes of conciseness, communicability and performability, we will do better to say of a particularly free rhythmic passage, “here the performer is placing his notes freely with respect to the beat,” than to say “here he plays a double-dotted sixteenth tied to (whatever).” The latter method is pointless because such passages can never be exactly transcribed with Western

notation. The first approach is simpler, easier to read, and more true to the mental constructs of the performer. (ibid:10-12)

Porter goes on to discuss issues of rubato and to give examples of problematic notation.

(iii) Diacritical markings

Porter's list of diacritical markings is, as he states, "currently in common use among ethnomusicologists and jazz scholars" (ibid:17). I have used a number of his succinct and accurate definitions but have modified the list extensively. Not all are applicable to guitar transcription and there are some important guitaristic markings that I have included in the list.



Less audible, 'ghosted' note



Barely audible note of indefinite pitch



Indefinite pitch, percussive note



Note or phrase delayed



Note or phrase anticipated



Hammer-on, an upward pitch slur on guitar



Pull-off, a downward pitch slur on guitar



A note is bent by the left hand to the second pitch



A note is bent and let return to its original pitch



Slide - the first note is struck then the left hand finger is slid to the second pitch, which is then plucked. Note slides are the equivalent of a small glissando on guitar.



Legato slide – same as the slide except that the second note is not plucked



Pitch slide of indeterminate finish



String indication



Fingering indication



Sharpened pitch



Flattened pitch

Figure 1 - Diacritical Markings

Most of Raney's playing lacks the complex techniques that attach to many modern guitar playing styles and so there are rarely any unusual notational devices needed. Any other technical items will be explained on the scores.

c. Referencing and Interviews

As this thesis deals not only with written literature but references to scores, transcriptions and recordings as well as personal interviews that include musical transcriptions there is a wide diversity of material presented. It is often necessary for the benefit of the reader to have the reference 'at hand' to best understand the material being presented. For clarity and to preserve the flow of the document I have consistently applied 'in text' referencing and included specific designations for quotes from interviews and from transcriptions. I have also indicated where examples are played or sung by the interviewee. Footnotes are provided for secondary references or to provide clarification of examples or other material.

The majority of the quotations are taken from personal interviews recorded by the author in February 2006. All other personal communications are indicated. The interviews with various artists, peers and acquaintances of Raney have not been transcribed in full. Those sections relevant to this thesis have been transcribed as accurately as possible given idiosyncrasies with accent and colloquialisms. Where possible these have been submitted to the person concerned for proofing and/or correction or confirmed by personal communication. Non-verbal utterances and word and short phrase repetitions are excluded and their omission indicated by three punctuation points. Where their lack of relevance requires longer phrases or sentences to be omitted the gap is indicated with five punctuation points. Words that are

His work is pertinent to the current study in so far as he deals with the complexities of musical knowledge as a whole and with various attempts (including his own) to codify those concepts.

In essence, intuitive knowledge is the bridge of imagination between sensation and analysis. It is pre-analytical. But, left to itself, untended, not taken up into symbolic forms, intuition cannot thrive. As soon as intuitive insight is shared with other people as symbolic form it is inevitably drawn into the analytical processes of sifting, selecting, filtering and reconstitution. (ibid:42)

Through a matrix of images, metaphors and other conventions of shared meaning, participation in an art object or event pushes us beyond the merely intuitive towards analytical frames of reference – seeing or hearing in this way or that. Learning can indeed feel like loss, as intuition is probed and stretched, as ideas are traced through into new formulations. In this way music generates new knowledge; we come to see things differently as intuitive understanding is redefined. (ibid:43)

His comments on improvisation later in the work are also pertinent. After summarizing the ideas of a number of jazz players he had encountered he goes on,

...once again we can identify the intuition/analysis dialectic. Improvising is the development and demonstration of a retrieval system and intuition is its essential process. The spotlight of the mind that searches what we already know for what is relevant at this time is guided, not by conscious thought, but by intuitive scanning. But as we know, intuitive knowledge can only grow if it is complemented by analytical mapping; and this includes identifying the 'fixed something', both channeling and extending the way we listen. 'Copying', imitating, are themselves acts of analysis where we sift out certain elements for attention – those things we want to emulate. Varied practice is also analytical, a way of consciously extending the dynamic library, cataloguing, classifying, building up a schema, an action pattern. (ibid:155)

Swanwick's Figure 9 'The developmental spiral' (ibid:90) is also of interest and while relating more to traditional or 'classical' music, shows a similar progression from repetition to creativity as that outlined above in the concept of 'imitation, assimilation and innovation'.

Berliner's work also suggests that this model is valid. Of his own study he says,

In accord with this work's view of jazz as a language and its emphasis on traditional learning methods, the presentation of material emphasizes the aural absorption of jazz before the study of music theory, a relationship that, within the contemporary pedagogy of jazz is sometimes reversed. (Berliner 1994:16)

The current study seeks to both provide academic substance and at the same time emulate the previously mentioned ubiquitous jazz learning culture. A set of neat

buzzwords, or even a single academic project, however sound its methodology, cannot of course replicate the learning processes encapsulated by this culture. However, the concept is a useful condensation in that it provides a framework for taking the analytical process to its creative conclusion. This is most true when the process has, as its focus, not merely the musicological expose of a player's style but the recognition of the power of that style for generating further musically creative activities.

Jimmy Raney himself refers to the importance of transcription and imitation in his own learning experience:

I learned this way: from material my teacher wrote for me and, later, from solos that I transcribed from records and from published folios of established artists. (Raney 1985:i)

His son Doug, also a jazz performer, confirms the need for assimilation. He observes that educational institutions while speeding up the process cannot replace the essential part that listening plays in the process,

Basically what I'm saying is it just comes from listening a lot... to other people and... getting ideas from them... and gradually start getting your own ideas, you know, and you start finding stuff that, that you haven't heard somebody else do it's just something you come up with yourself... it's... kind of a long process, you know, learning it I mean. Nowadays they learn it a lot faster because... the teaching system has gotten so good... for jazz... But there's also an awful lot of young players that don't have much personality but [have] a lot of technique. (interview with the author, 2006)

Jon Raney also makes some comments relevant to the transfer of the jazz language on a web site interview with Geetan,

I think the most successful artists are generally those who have mastered a particular idiom but also have a restless, searching quality in them. They might be inclined to investigate wholly different music's and integrate them within their style. Although the less conscious this process the better. Not all artists' experiments are successful, but we sometimes forget that artists are human beings. Another artists' unsuccessful experiment might be perfected by someone else and the time may be more ripe for it to flower. (Raney, Jon, undated)

In stressing the imitative process as an essential part of the improviser's artistic growth most players are careful to stipulate that the processes of imitation and assimilation are not an end in themselves but have creative innovation as the ultimate goal. Jon states,

How much imitation do you do? And my father had an interesting kind of take on that. It's like you imitate but don't go too far..... do you take off five records or thirty records? Or these days will you take five records of this guy and five records of another guy and you end up being almost like a chameleon after a while?..... Like once you have enough structure and

coherence based on the lessons that you've learned I think you really need to try to pursue something for your own take on the language or take the materials and do something else with them or something and I think that's true of him [Raney]. (interview with the author, 2006)

In spite of his focus on assimilating Charlie Christian and later Charlie Parker, Raney had his own unique sound, even at the beginning of his recording career. Jon confirms this and commenting on the 'intelligence' of processing the aural material says,

I mean, there's enough core personality there... I mean that's the ideal way to do things is that you have... "informed theft" you understand the idea behind the thing that's there, that way you can... incorporate it. If you don't have... great ideas about what you wanna do then those ideas aren't gonna do very much because what you'll end up doing is imitating them for a bar and then going back to boring stuff and then imitating them... so... you really have to have an intelligence behind the choices. It's really sort of sticking the stuff in the... storehouse consciousness of ideas... and hoping that they come out. (ibid)

Green (2002) confirms the practice of imitating recordings, which continues to the present day amongst popular musicians:

By far the overriding learning practice for the beginner popular musician, as is already well known, is to copy recordings by ear (Green, 2002:60)

She also notes that both creativity and longevity in the professional popular music field show correlations with copying recordings or learning 'covers' as a developing player⁸⁰ (ibid:73-76).

In my reply to Emily's email I pointed out that originality is born of imitation, and suggested that covers are essential for future development, to which she expressed relief. (ibid:75)

Copying recordings and playing covers are not only related to the development of performance skills but also form fundamental building-blocks in compositional skills. Without the experience gained from copying and covering, original work is unlikely to be convincingly situated within a style recognized as music: music is not a natural phenomenon but has to conform to historically constructed norms, both concerning its intra-musical processes, forms and sound qualities, and its modes of production, distribution and reception. Otherwise it is unlikely to be recognized as music at all (which I argue more fully in Green 1988). What is learnt from playing covers can be adapted to fit new musical contexts, and thus provides a precursor to original invention. (ibid:75)

However all the professional musicians in this study had a good grounding in copying recordings or playing covers, and it is not

⁸⁰ This is a term that denotes learning and performing a popular piece, verbatim. Hence to 'cover a tune' or play in a 'covers' band

unreasonable to suggest that this is the prime method of learning...
(ibid:74)

Thus, to summarize, in this thesis, the ‘imitation’ is analogous with transcription and memorization of Raney’s idioms, the ‘assimilation’ equates with analysis and the ‘innovation’ is realized in the composition and recording components of the work.

b. Selection of solos for transcription

For this project a relatively large number of solos have been transcribed. The primary reasons for this were to provide a range of transcriptions for reference and comparison but also so that the necessarily lengthy transcription process might serve to fully familiarize the author with Raney’s sound and style. A useful byproduct of this work is that it provides a data-base to facilitate and encourage further study.

In transcribing a suitably representative cross section of solos the approach I have taken with the recorded material is predominantly chronological and style based. Solos have been selected from all of his major productive periods, incorporating as many stylistic and ensemble variations as possible. It could be argued that some differences may exist between live and studio performances. Mongan quotes Jimmy Gourley; “In public, he played even better than on his records, and his records were really first class.” (Mongan 1983:128) The selection will therefore include a small number of live performances for thorough representation. However, it should be noted that most commentators agree that Raney is nothing if not consistent. Louisville musician, Stan Moon confirms the reliability of Raney’s creativity and skill, saying,

I think the consistency of his playing was amazing... I never heard him play badly. It was always right up there at the top. Just amazing.
(interview with the author, 2006)

A cursory glance at the recording dates for Raney in Lord’s (2005) discography will reveal that most of Raney’s albums were recorded in one session. This is a further confirmation of his technical and creative capabilities. Also, his improvisations tend to focus on melodic subtleties rather than flamboyant statements and so the influence of an audience is probably not as noticeable as with some other artists. In any case, the subtleties of performance nuance and variation don’t play an important part in the considerations of this thesis, which focuses predominantly on the motivic material of Raney’s improvisations. While it could be assumed that comments on Raney’s lack of flamboyance infer a somewhat clinical quality to his playing, it is clear from the recorded material that Raney’s forte is a delicacy and technical proficiency that creates the sense of effortless complexity and scope.

c. Selection of transcriptions for analysis

From the larger body of transcribed solos a number were selected for detailed analysis. Australian guitarist and educator Jim Kelly concurs with the selection of a smaller number of solos for analysis saying,

I’m sure you’ve chosen the ones carefully that you wanted to do the full analysis with. The rest will, honestly it’ll just be that again... ‘cause I

mean he's human. He's... not going to reinvent himself on every tune, he's just gunna keep doing his thing. That's... who he is. (interview with the author, 2006)

When first beginning this study I envisaged completing a separate commentary on each of the transcriptions selected for analysis as well as elementary on-score annotations. It became clear that this would not serve the interests of the current study well in that the analysis is most convenient when presented as an annotation on the score itself. Kelly supports the basic concept of analysis on the score for its immediacy and pertinence to the observed music. He says of the option of completely separated analysis,

that's like trying to read a chart where someone... like a singer will write... down here [points to bottom of page] 'A, A, B, B, B, A, A, A, B, B, B, A' and you're supposed to somehow fix that to that! [points back to body of score] (ibid)

Further, the categorization of idioms and the detailed analysis of those selected as motivic material, in particular, are more appropriately presented later to show their link with the compositional material. From study of a number of projects involving improvisational analysis it is apparent that diversity in style and methodology is the only common factor. The analysis formats range from sparse, broad observational commentaries in the case of Baker's series *The Jazz Style of... , A Musical and Historical Perspective* (Baker, 1980) to detailed, narrowly focused studies such as Owens' *Charlie Parker: Techniques of Improvisation* (Owens, 1974). In each case the purpose and desired outcomes of the study dictate the analytical style and presentation used.

Galper (2005), Babad (1999) and Martin (2001) indicate that, even in detailed analytical studies, the important information in artists' solos is often not best represented by analyzing melody/harmony relations solely, without reference to other factors such as chord substitutions, individual concepts of tension and resolution, melodic ideas that focus on forward direction and anticipated or delayed resolutions. Consequently studies that have regard for these areas often use descriptive analysis and/or utilize unique formats that best expound the relevant area being covered.

Davison argues in his study of Michael Brecker's soloing style that transcriptions represent a valuable outcome of research in their own right especially if some consultation with the artist concerned is included. (Davison, 1987:70) Of course consultation with Jimmy Raney is not possible but input from Raney's sons and other artists such as Scott Henderson and Jeff Sherman, that had extended professional contact with Jimmy Raney during his career, has been sought and included in the current study.

The selection of solos for analysis was undertaken using similar parameters to the selection of the overall body of transcriptions. A solo from each of the decades of his recording career was selected from the larger group of transcriptions. An effort was made to include a range of styles from ballads, blues, latin and 'standards' in the selections. Then solos were then confirmed as to their appropriate and representative nature by consultancy with a number of the jazz performers and educators

interviewed as part of this project. An example of some of the feedback from the consultations follows.

Scott Henderson says of the earliest selection *Sugar Hill Bop* from *Wardell Gray – Complete Sunset and New Jazz Masters* (1949) “That’s... the most Charlie Christian-esque thing I’ve heard [Raney play].” (interview with the author, 2006) adding “He got away from that in a big way.” He expands on this by stating that Raney would rarely begin a phrase on beat one after that early period and that the triplet devices were typically Christian. When questioned as to the validity of the selection he affirms its choice as representative of that period saying, “Oh, no! it’s a great one... because I mean he was so... blown away by Charlie Christian.”

Samba Para Dos from Lalo Schifrin’s *Bossa Nova Groove* (1962) album was selected as an example of a Latin groove. The chronology of this selection is interesting as the Bossa Nova sound gained widespread popularity during the 1960s. As previously mentioned, Jon Raney’s reaction to Jimmy’s solo was enthusiastic, exclaiming, “He’s just a ‘monster’!” adding, “when you’re growing up with that.... like when you say your father’s the best.... in our case he really was.” (interview with the author, 2006)

Selected originally as a representative of a ballad, consultation with Jon confirmed the choice of *Round About Midnight* from the *Stan Getz, Birdland Sessions* (1948-1952) He suggests that as far as Raney himself was concerned these sessions contained his best and most representative work.

He thought that the best example of his playing was off of the “Birdland” bootleg that came out... he felt like that was... closer to the way he really played. (ibid)

As many of Raney’s recordings feature his skill at bebop tunes or fast tempo bebop interpretations of standards a selection of a number of faster tempo pieces was considered appropriate for a true representation of his work.

To achieve the outcomes proposed for this study I have taken the following approach to the analysis. Each selected transcription will contain a detailed on-score analysis and annotation. The key for this is presented directly prior to the scores in chapter three. The analysis is presented in this format so that observations on content and material are presented adjunct to the score itself to facilitate comparison and ease of observation and to separate this information from the discussion of the selected idioms.

Adjunct to this on-score analysis will be a discussion of various aspects of Raney’s style and approach that have become obvious from the transcription process, the analytical study and the interviews and consultancy process. It is not intended that this will provide a bar by bar commentary on each solo but rather will endeavor to highlight certain key elements of Raney’s unique stylistic contribution to jazz and also address certain technical and theoretical aspects of his work.

d. Selection of idioms from analyzed solos

From the annotated transcriptions and subsequent analytical discussion a number of smaller melodic fragments have been chosen for further investigation and discussion. These motifs serve as the thematic material for the original compositions. Doug Raney confirms the efficacy of this selection process in the current project,

Well what you could do is just take certain phrases... a lot of them, like you said yourself they come again and again and so... you just pick out certain things... instead of like trying to learn all the solos. Well... you won't be able to digest it that way..... my Dad, he told me when... I was learning from him that... playing the things yourself and [assimilating] good ideas and [learning to] know that this [or that] works... is the thing. (interview with the author, 2006)

The idioms that have been selected for use as motivic material had to satisfy a number of criteria. The melodic fragment must have elements in it that reflect something of Raney's style and distinct way of melodically treating a given harmonic situation. This need not be strictly in the vertical sense of chord scale relationships but possibly and or concurrently in the direction or "forward motion" of the line. Preference is given to those idioms that display some frequency of occurrence thereby demonstrating the importance of the idiom, or derived forms of it in Raney's improvisational vocabulary. Another criteria is that their selection arises from the analytical and consultation process, either directly or indirectly. Consequently the idioms chosen are all linked in some way to the discussion of the material of Raney's improvisation.

Further parameters considered in idiom selection included; a diversity of improvisational devices, a diversity of styles of piece from which the idiom was selected, a diversity of technical complexity, variety of texture, usefulness of the idiom for compositional treatment and the suitability of the idiom for extending and enhancing the improvisational capabilities of the author as a performing artist. As one of the outcomes of this project is to begin to assimilate key elements of the bop style into my own playing, the idioms must provide a cross section of the various licks appropriate to the needs of the developing jazz player. For each of the compositions I have appropriated at least two licks so that there is a range of material to develop in the works and to provide some balancing or juxtaposition of material.

e. The harmonic basis of the original works

In considering the style of composition for the works that complete this study two main options were available. The first was to compose completely new works in respect to harmony. The second option was to borrow chord progressions from existing tunes and write the melodies to fit this framework. Since the melodic material came, at least partially, from Raney's licks it could hardly be considered to be completely original and so the second option was looked at more closely. It presents some advantages. The object of the process of this study is not merely to write new works but to investigate the melodic material of Raney's solos. This is best applied in harmonic contexts similar to those from which they were drawn. The material can then be developed with an emphasis on the application of the melodic material to a predetermined foundation which is the basis of most jazz improvisation. This method also has historic precedent, as the use of contrafacts (see 'Definitions' on page 80) in

jazz composition is not infrequent, particularly during the bebop period. Consequently, the harmonic progressions for the compositions utilize sections of standard chord progressions. Some of these are related to the tunes from which the licks were originally selected others were chosen on the basis of their common use in the jazz repertoire. Borrowed harmonic fragments have been extended or developed to either better suite the development of the melodic material or to mark the composition with some originality. Two of the compositions feature complete common forms. The 'blues' and 'rhythm changes' have both been subject to widespread and frequent usage. Any significant harmonic borrowings used in the remaining compositions are indicated in the compositional notes on page 210.

It should be noted that the evaluation of the comparative weighting of components and outcomes is common in artistic endeavors that face issues of utility and creative balance. While in this study the melodies are intentionally derivative (see pages 235-238) and, as discussed above, the harmonies have been selected in the first instance for their utility in the role of supporting the exploration of the melodic material the scope of the compositional process was considered capable of allowing sufficient freedom to develop the concepts at a creative as well as an analytical level. This dual purpose dictated the amount of freedom available to the compositional process, however, this was not seen as detrimental as the imposition of boundaries to any artistic process often frees the practitioner from a gamut of options, the exploration of which can often introduce a lack of coherence or focus to the work.

f. Creative exegesis, further research

One other important question that arises is; which component of the project is the exegesis and therefore how is the project culminated? It could be argued that the creative work, in this case, is the exegesis, as it "explains", or at least represents, the culmination of the analytical work (albeit in sonic form). The investigation of the concept of appropriateness (or otherwise) of allowing sonic data to speak for itself represents another complete and often parallel line of research outside the scope of this study. However, it is worth noting at this point that while composition has been accepted as 'new knowledge' in the research quantum of many universities (and indeed has held that place historically), improvisation is often not so regarded in spite of its arguably more rigorous 'real time' expectations. Consideration is being given by some academics and institutions to the current expectation of solely language-based exegeses in creative arts related studies. The use of other forms of 'data' presentation, specifically creative aural product, is gaining wider acceptance. It is hoped that the current thesis may contribute to a broadening of the activities in this type of research study in the performing arts.

III. Definitions

Although traditional terms have been used, parameters for this study will include an acceptance of the following specific definitions. The glossary in Birkett's thesis (1995) is comprehensive and contains a number of succinct definitions that have been utilized in this section:

Alterations- Non diatonic chord tones or extensions. i.e. #9, b9, #5, b5, b13, #11.

'Blue' note - "The b3, b5 and b7 of a major scale. Generally used alongside the major scale, giving potentially a ten note scale." (Birkett, 1995:viii)

Bridge, the – This is usually the 'B' section of an AABA structure; most often being bars 17 – 24. It is sometimes referred to as the 'middle eight'.

Changes - The chord progression or harmonic sequence of a jazz tune or standard or section thereof.

Chords – see under 'Style' on page 67

Chorus - Delineates one complete form of a particular piece. This name probably derives from the fact that many jazz standards are the chorus of a longer music theatre or film form. Usually the recitative-like verse is omitted in jazz performances.

Contrafact – "A contrafact is a tune which is based on an extant set of chord changes (harmonic progression) and it was this type of tune which comprised a large portion of the bebop repertoire". (Baker, 1987 Vol. 3:1) The most recognized example is *I Got Rhythm* the chord progression of which has been used for a number of newer, particularly bebop, jazz compositions.

Comping – Jazz chordal accompaniment; the harmony player has considerable liberty to improvise varied chord voicings, rhythms and style over the basic harmonic framework.

Extensions – "The constituent pitches of a harmony which occur beyond the octave, i.e. the ninth, eleventh and thirteenth." (Birkett, 1995:x)

Feel – An often non-notatable (in standard western notation) rhythmic nuance that gives a genre its specific sound. Sometimes referred to as 'groove'. Each type is described by specific jargon that can be expressed as a noun or adjective, e.g. Swing, swing feel; Funk, funk feel. Some genres have distinctive notatable elements (e.g. samba, shuffle) but still usually exhibit unique non-notatable "micro-structures". (Pressing, 1987)

Front-'man' – The performer who interacts most with the audience. Usually the lead performer or star act on a performance. Thus the front-man may be a female singer performing with a band even though the band's leader is the more well known 'name'. Can be, though not always, the same as the 'head-line' act.

Ghost(ed) notes – A note that is articulated in such a way that the dynamic is considerably lower and the sound is sometimes slightly percussive. Its purpose is to provide emphasis or accent to the note that follows. "Raney liked to call them 'swallowed' notes." (Silverman, 2006:64). All ghosted notes are indicated in the transcriptions of this study with a bracket around the note head. Ghosted notes of

indeterminate pitch are indicated by brackets and a cross note head. Purely percussive notes are indicated by cross note heads only. See ‘Diacritical Markings’ on page 70.

Head – The original composition (melody and harmony) on which a jazz performance is based.

Head-line act – The top billed name for a particular performance.

Idiom – A improvised musical motif or statement that is peculiar to the improvisation style of a particular artist, often referred to in jazz and pop circles as ‘licks’. Martin claims that licks are the more generic, ‘trans-artist’ form of idioms. (Martin, 2001:116-117) However, while it is true that the term is used of shared improvisational formulae its use to denote an improvisational motif of a particular artist is also widespread.

Improvisation – (abbrev. ‘improv’) While the definitions for this term are as almost many and varied as the occurrences of its use the iteration used broadly in jazz circles is the one appropriate to this study. Improvisation in this context is accepted to refer to the practice of extemporizing a melody using scales, arpeggios and various chromaticisms appropriate to (and concurrently with) the harmonic progression of a preexistent popular song or original composition.

Lead sheet – A score style that utilizes a single staff with the melody notated and chords expressed in letter name format above the staff.

Lick – (see “Idiom”, above) This term can be applied more broadly to motifs or statements that are not necessarily peculiar to the improvisation style of a particular artist. Some licks have become so commonly used (with minute variations) that they scarcely qualify for the term ‘improvisation’.

Line-up – The performers utilized on a particular performance or recording.

Line – An improvised melodic phrase or phrases.

Pick-up – An anacrusis. Not only applied to that found at the beginning of a piece or major section; it can denote a melodic lead-in to a phrase.

Pitch set – The group of pitches peculiar to a given scale or arpeggio.

Real Book – A term used to describe the many publications (some not clearly legal) that contain standard and jazz tunes in a lead sheet format. While many are useful and often adequately accurate, the chords and/or melody in some are not true to either the original composition or later accepted interpretations.

Riff – “A short rhythmic/melodic line which is designed in such a way that it can be repeated (often exactly) against a succession of chords.” (Birkett, 1995:xiv)

Scales - The following nomenclature is used throughout. For a detailed commentary on scales, their applications and usage refer to Hearle (1980, 1989), Schenkel (1983) and Coker (1975). Salvatore’s *Jazz Improvisation: Principles and Practices Relating*

to Harmonic and Scalic Resources (1970) previously mentioned for its coverage of harmonic theory is similarly comprehensive in dealing with scale theory and nomenclature. Abbreviations used in the annotations are listed in the glossary in chapter three.

Major modes

ionian; 1, 2, 3, 4, 5, 6, 7
 dorian; 1, 2, ♭3, 4, 5, 6, ♭7
 phrygian; 1, ♭2, ♭3, 4, 5, ♭6, ♭7
 lydian; 1, 2, 3, #4, 5, 6, 7,
 mixolydian; 1, 2, 3, 4, 5, 6, ♭7
 aeolian; 1, 2, ♭3, 4, 5, ♭6, ♭7
 locrian; 1, ♭2, ♭3, 4, ♭5, ♭6, ♭7

Melodic minor modes

melodic minor; 1, 2, ♭3, 4, 5, 6, 7
 dorian flat two; 1, ♭2, ♭3, 4, 5, 6, ♭7
 lydian augmented; 1, 2, 3, #4, #5, 6, 7
 lydian dominant; 1, 2, 3, #4, 5, 6, ♭7
 mixolydian flat thirteen; 1, 2, 3, 4, 5, ♭6, ♭7
 locrian sharp/natural two; 1, 2, ♭3, 4, ♭5, ♭6, ♭7
 altered dominant; 1, ♭2, #2, 3, ♭5, #5, ♭7

Octatonic scales

spanish phrygian; 1, ♭2, ♭3, 3, 4, 5, ♭6, ♭7
 (note: this is a 'mode' of the major bebop scale starting on 3)
 bebop major; 1, 2, 3, 4, 5, #5, 6, 7
 bebop minor; 1, 2, ♭3, 3, 4, 5, 6, 7
 bebop dominant; 1, 2, 3, 4, 5, 6, ♭7, 7
 diminished whole/half; 1, 2, ♭3, 4, ♭5, ♭6, 6/♭♭7, 7
 diminished half/whole; 1, ♭2, ♭3, 3, ♭5, 5, 6/♭♭7, ♭7

Others

harmonic minor; 1, 2, ♭3, 4, 5, ♭6, 7
 blues scale; 1, ♭3, 4, #4/♭5, 5, ♭7
 minor pentatonic; 1, ♭3, 4, 5, ♭7
 major pentatonic; 1, 2, 3, 5, 6
 additive extension scales

Schenkel (1983) describes these scales as common forms with extra tones added on a 'needs' basis to provide particular

extensions or alterations. They occur most commonly on the major modes.

additive chromatic scales

these scales are common forms with extra tones added on a ‘needs’ basis to provide resolution to a particular tone on an appropriate beat. The bebop scales are examples of this type. They can occur on all scale types. Viv Middleton, jazz educator and performer, suggests the term “random significant chromaticism” (Middleton, 2005:pc) used by himself in his own teaching as a means of categorizing a number of devices that use chromaticism to achieve resolution in appropriate places in the metre.

Session – A recording date or engagement.

Session player – A musician employed to record a particular session, not a regular member of the main ensemble.

Sideman – A accompanying performer (as opposed to a leader or equal collaborator).

Solo – (as distinct from solo [traditional] = unaccompanied) The complete improvised section delivered by any one performer in a given piece.

Soloing - The act of improvising.

Standard - A piece (often a song or original composition) that is recognized as suitable and stable fare for jazz performance.

Tag – A coda; often spontaneously composed, based on generally accepted guidelines and patterns.

Turnaround – “A harmonic progression, which prepares the return of a repeated section with a perfect cadence” (Birkett, 1995:xv)

Woodshed – (also, ‘woodshedding’ or ‘shedding’) An intense period of personal practice often focused on specific technical or musical hurdles that the artist or student is intent on overcoming to progress to the next level of expertise and artistic skill.

X, ‘x’ – In keeping with the annotations used on the analyzed transcriptions and to prevent confusion I have chosen to use large case letters when referring to chords (eg. G, D E), general harmonic context or key and small case letters (‘g’, ‘d’, ‘e’) when referring to individual pitches. I have also followed this in transcriptions of interviews as this enables the meaning of the speaker to more readily understood. Notes that were made on the scores during interviews and the context ensure the accuracy of these indications.

Chapter 3

Transcriptions and Analyses

I. Transcriptions

a.

INTERLUDE IN BE BOP
 GETZ, S & RANEY, J "COMPLETE STUDIO SESSIONS"
 TRACK 3 @ 1:38 (REC. OCTOBER 25-26, 1948)

JIM RANEY SOLO
 TRANSCRIBED BY:
 G.HODGES, 2005

SWING **1ST CHORUS**
 ♩ = 240 $B^b M7$ $C M7(b9)$ $F7(b9)$ $B^b M7$

5 $B^b M7$ $C M7(b9)$ $F7(b9)$ $B^b M7$

9 $B^b M7$ $C M7(b9)$ $F7(b9)$ $B^b M7$

13 $B^b M7$ $C M7(b9)$ $F7(b9)$ $B^b M7$

17 $D7$ $G7$

21 $C7$ $G M7$ $C7$ $F7$ $C M7$ $F7$

25 $B^b M7$ $C M7(b9)$ $F7(b9)$ $B^b M7$

29 $B^b M7$ $C M7(b9)$ $F7(b9)$ $B^b M7$ **END OF FORM**

33

b.

SUGAR HILL BOP

GRAY, W & RANEY, J "COMPLETE SUNSET & NEW JAZZ MASTERS"

TRACK 13 @ 1:40 (REC. APRIL, 1949)

JIM RANEY SOLO

TRANSCRIBED BY:

G. HODGES, 2005

SWING = 240 **1ST CHORUS**

5 **2ND CHORUS**

13 **END OF FORM**

17

21

c.

THE SONG IS YOU

GETZ, S & RANEY, J "COMPLETE ROOST RECORDINGS 2"
 TRACK 2 @ 4:04 (REC. OCTOBER 28, 1951)

JIM RANEY SOLO
 TRANSCRIBED BY:
 G.HODGES, 2005

SWING
 ♩ = 256 1ST CHORUS

5 GMA7 B^bDIM7 Am7 D7

9 F7 Bm7 E7 Am7 D7

13 F7 Cm7 F7 A7 Bm7 E7 Am7 D7

17 GMA7 B^bDIM7 Am7 D7

21 Bm7 B^bDIM7 B^b9 E^b9(b9) D7

25 F7 GMA7 E7 Em7 E7 Am7 D7(#9)

29 G⁶ C[#]m7(b9) F[#]7(b9)

33 B_{MA}^7 C_{DIM}^7 B_{MA}^7 C_{M}^7

36 $F\#^7$ B_{MA}^7

39 $F_{M}^7(\flat 5)$ $B^7(\flat 9)$ D_{M}^7

42 $G\#^9$

45 $C\#^7$ $G^7(\flat 5)$ $F\#^7$ D^7

49 G_{MA}^7 B_{DIM}^7 A_{M}^7 D^7

53 G_{MA}^7 D_{M}^7 G^9 C^6 F^7

57 B_{M}^7 E^7 A_{M}^7 D^7

61 G^6 C^7 G^6 **END OF FORM**

65

d.

JUMPIN' WITH SYMPHONY SID

GEZT, S & RANEY, J "IMMORTAL CONCERTS" TRACK 7 @ 3:04 (REC. OCT 28, 1951)

JIM RANEY SOLO

TRANSCRIBED BY:

G. HODGES, 2005

F#9/A#

SWING **1ST CHORUS**

♩ = 186



4TH CHORUS

37 C^7 F^7/C C^7 $F^{\#9}/A^{\#}$

41 F^7 C^7 A^7

45 Dm^7 G^7 C^7 A^7 Dm^7 G^7

5TH CHORUS

49 C^7 F^7/C C^7 $F^{\#9}/A^{\#}$

53 F^7

55 C^7 A^7

57 Dm^7 G^7

59 C^7 A^7 Dm^7 G^7

6TH CHORUS

61 C^7 F^7/C C^7 $F^{\#9}/A^{\#}$

65 F^7 C^7 A^7

69 D_M^7 G^7 C^7 A^7 D_M^7 G^7

73

e.

'ROUND ABOUT MIDNIGHT
 GETZ, S & RANEY, J "STAN GETZ QUINTET - BIRDLAND SESSIONS"
 TRACK 5 @ 0:23 (REC. MAY 31, 1952)

JIM RANEY SOLO
 TRANSCRIBED BY:
 G.HODGES, 2005

BALLAD
 ♩ = 74

END OF INTRO

1ST CHORUS - INCORPORATING HEAD

4

6

8

10

11

13

14

15

17 $E^b M7$ $C M7(b9)$ $F7(b9)$

19 B^b7 $C M7(b9)$ $F7(b9)$

21 B^b7 $A^b M7$ D^b7 $G^b M A7$

23 C^b7 B^b7 E^b7 D^b7

25 C^b7 B^b7

26 $E^b M7$ $C M7(b9)$

27 $F M7(b9)$ $B^b7(b9)$

28 $E^b M7$ A^b7

29 $B M7$ $E7$ $B^b M7$ E^b7

30 $A^b M7$ D^b7

31 $E^b M^7$ $A^b 7$ $C^b 7$ $B^b 7$

33 $E^b M^7$ $E^b M^7$ $C M^7(b^9)$ 3

2ND CHORUS

35 $F M^7(b^9)$ $B^b 7(\#9)$ $E^b M^7$ $A^b 7$

37 $B M^7$ $E 7$ $B^b M^7$ $E^b 7$

38 $A^b M^7$ 3 $D^b 7$

39 $E^b M^7$ $A^b 7$ $B^b 7$ $B^b 7(b^9)$ 3

41 $B^b 7$

42 $E^b M^7$ $C M^7(b^9)$

43 $F M^7(b^9)$ $B^b 7(\#9)$

44 $E^b M^7$ $A^b 7$

45 B^{\flat}_M7 E^7 B^{\flat}_M7 $E^{\flat}7$

46 A^{\flat}_M7 $D^{\flat}7$

47 E^{\flat}_M7 $A^{\flat}7$ B^7 $B^{\flat}7$

49 E^{\flat}_M7 $F^7(b9)$ $C^{\flat}_M7(b9)$

DOUBLE TIME LATIN
TACET
STANDARD CHANGES END

53 $F^7(b9)$ D^{\flat}_M7 $G^{\flat}7$

56 D^{\flat}_M7 $G^{\flat}7$

58 B^{\flat}_M7 E^7 C^{\flat}_M7

61 F^7 $B^{\flat}7_{ALT}$ $E^{\flat}_M(ma7)$

RIT. RALL.

f.

A NIGHT IN TUNISIA

CHARLES, T & RANEY, J "COLLABORATION WEST"
 TRACK 10 @ 3:13 (REC. DECEMBER 23, 1952)

JIM RANEY SOLO
 TRANSCRIBED BY:
 G. HODGES, 2005

LATIN
 ♩ = 96

1ST CHORUS

5

9

13

16

20

24

27

2ND CHORUS

30

34 D_M7 E^b7 D_M7 E^b7

38 D_M7 $E_M7(b9)$ $A7(b9)$ D_M7 E^b7

42 D_M7 E^b7 D_M7 E^b7

45 E^b7 D_M7 $E_M7(b9)$ $A7(b9)$ D_M7

49 $A_M7(b9)$ $D7(b9)$ G_M7 G_M7 $C7$

53 $G_M7(b9)$ $C7(b9)$ F^b *tr*

56 $E_M7(b9)$ $A7(b9)$ E^b7 D_M7 E^b7

60 D_M7 E^b7 D_M7 $E_M7(b9)$ $A7(b9)$

64 D_M7 E^b7 D_M7 E^b7

3RD CHORUS

68 D_M7 E^b7 D_M7 $E_M7(b9)$ $A7(b9)$

72 D_M7 E^b7 D_M7 E^b7

76 D_M7 E^b7 D_M7 $E_M7(\flat 9)$ $A7(\flat 9)$

80 D_M7 $A_M7(\flat 9)$ $D7(\flat 9)$ G_M7

84 G_M7 $C7$ $G_M7(\flat 9)$ $C7(\flat 9)$ F^6

88 $E_M7(\flat 9)$ $A7(\flat 9)$ E^b7 D_M7 E^b7

92 D_M7 E^b7 D_M7

95 $E_M7(\flat 9)$ $A7(\flat 9)$ D_M7 **END OF FORM**

g.

STELLA BY STARLIGHT

RANEY, J "VISITS PARIS VOL. 1" TRACK 4 @ 0:40 (REC. FEBRUARY 6, 1954)

JIM RANEY SOLO
TRANSCRIBED BY:
G.HODGES, 2005

SWING
♩ = 204

1ST CHORUS

5

9

13

17

21

25

29

33

END OF FORM

h.

FASCINATIN' RHYTHM

RANEY, J "VISITS PARIS VOL. 2" TRACK 1 @ 0:39 (REC. FEBRUARY 10, 1954)

JIM RANEY SOLO
TRANSCRIBED BY:
G.HODGES, 2005

SWING $\text{♩} = 246$

1ST CHORUS A
Cm7 F7 Cm7 F7

5 Cm7 F7 Cm7 F7 FM7 B^b7 FM7 B^b7

9 FM7 B^b7 FM7 B^b7 E^bMA7 Cm7 F7

13 B^bMA7 (D7) GM7 C7

1ST CHORUS B
17 Cm7 (Dm7(b9)) F7 (G7(b9)) Cm7 F7 Cm7 F7

21 Cm7 F7 Cm7 F7 FM7 B^b7 FM7 B^b7

25 FM7 B^b7 FM7 B^b7 E^bMA7 Edim7 B^bMA7

30 C7 Cm7 F7 B^bMA7 Dm7 G7

2ND CHORUS A
35 Cm7 F7 Cm7 F7 Cm7 F7 Cm7 F7 FM7 B^b7

40 F_M^7 B^b7 F_M^7 B^b7 F_M^7 B^b7 $E^b_M A^7$ C_M^7 $E_D I M^7$ F^7

45 $B^b_M A^7$ (D^7) G_M^7 C^7

49 C_M^7 $(D_M^7(b^9))$ $(G^7(b^9))$ **2ND CHORUS B** F^7 C_M^7 F^7 C_M^7 F^7

53 C_M^7 F^7 C_M^7 F^7 F_M^7 B^b7 F_M^7 B^b7

57 F_M^7 B^b7 F_M^7 B^b7 $E^b_M A^7$ $E_D I M^7$

61 $B^b_M A^7$ C^7 C_M^7

64 F^7 $B^b_M A^7$ D_M^7 G^7 **END OF FORM** C_M^7

i.

OUT OF NOWHERE

NORVO, R & RANEY, J "RED NORVO TRIO" TRACK 3 @ 0:47 (REC. MARCH, 1954)

JIM RANEY SOLO
TRANSCRIBED BY:
G.HODGES, 2005

SWING
♩ = 152

1ST CHORUS

5

9

13

17

21

25

29

32

END OF FORM

j.

GORME HAS HER DAY

SACHS, A & RANEY, J "CLARINET AND Co." TRACK 2 © 1:52 (REC. MARCH 4, 1957)

JIM RANEY SOLO

TRANSCRIBED BY:

G.HODGES, 2005

1ST CHORUS

♩ SWING = 138

4/4

1 C⁶ A⁷ D^{M7} D^{#DIM7} E^{M7} A⁷ D^{M7} G⁷

5 → C⁶ C⁷ F^{M7} F^{#DIM7} C^{M7} F^{M7}

8 D^{M7} G⁷ C⁶ F⁶ F^{#DIM7} G^{M7} G^{#DIM7}

11 A^{M7} D⁷ G^{M7} C⁷

13 F⁶ F⁷ B^bM⁷ B^oIM⁷

15 A^{M7} D⁷(#5) D^{M7} G⁷ C⁶ C^{#DIM7} D^{M7} D^{#DIM7}

19 E^{M7} A⁷(#5) D^{M7} G⁷ C⁶ C⁷ F^{M7} F^{#DIM7}

23 E^{M7} A⁷(#5) D^{M7} G⁷ C⁶ F⁶ F^{#DIM7} G^{M7} G^{#DIM7}

27 A^{M7} D⁷ G^{M7} C⁷ F⁶ F⁷

30 B^bMA^7 B^bDIM^7 Am^7 $D^7(\#5)$ Dm^7 G^7 **END OF FORM**

The musical notation is on a single staff with a treble clef. It consists of six measures. The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The third measure contains a quarter rest, a quarter note G4, and a quarter note F4. The fourth measure contains a quarter note E4, a quarter note D4, and a quarter note C4. The fifth measure contains a quarter note B3, a quarter note A3, and a quarter note G3. The sixth measure contains a quarter note F3, a quarter note E3, and a quarter note D3. The piece ends with a double bar line.

k.

SAMBA PARA DOS

SCHIFRIN, L & RANEY, J "BOSSA NOVA GROOVE" TRACK 2 @ 4:04 (REC. NOVEMBER, 1962)

(NOTE: TRACK WAS RECORDED 30/100THS SHARP)

JIM RANEY SOLO
TRANSCRIBED BY:
G.HODGES, 2005

BOSSA 1ST CHORUS
♩ = 204

HEAD CHORDS CMA7

SOLO CHORDS C7

1 CAUG/G# AM7 C7

5 FMA7 FM7 Bb7 EM7 A7

9 DM7 G7 CMA7/G A7 DM7 G7

13 CMA7 Bm7(b5) E7(b9) AM7 A7m7 Gm7 C7

17 FMA7 FM7 Bb7 EM7 A7

21 DM7 G7 CMA7/G A7 DM7 G7

25 C7 F7 C7

29 F7 C7 A7

33 DM7 G7 C7 A7 DM7 G7 END OF FORM

I.

A PRIMERA VEZ

RANEY, J AND SIMS, Z "TWO JIMS AND ZOOT"
 TRACK 2 @ 1:32 (REC. MAY 11-12, 1964)

JIM RANEY SOLO
 TRANSCRIBED BY:
 G.HODGES, 2005

SWING

♩ = 252

1ST CHORUS

1 **C⁶** **D⁷**

5 **D_M⁷** **G⁷** **C⁶** **D_M⁷** **G⁷**

9 **E_M⁷** **F_M⁷(b5)** **B⁷(b9)** **E_M⁷**

13 **F_M⁷(b5)** **B⁷(b9)** **E_M⁷** **E_b^M⁷** **D_M⁷** **G⁷** **C⁶**

18 **D⁷** **D_M⁷** **G⁷**

2ND CHORUS

22 **C⁶** **D_M⁷** **G⁷** **C⁶**

26 **D⁷** **D_M⁷** **G⁷**

31 **C⁶** **D_M⁷** **G⁷** **E_M⁷** **F_M⁷(b5)** **B⁷(b9)** **E_M⁷**

36 **F_M⁷(b5)** **B⁷(b9)** **E_M⁷** **E_b^M⁷**

Musical score for guitar, measures 40-48. The score is written in treble clef and includes chord diagrams and a double bar line labeled "END OF FORM".

Measures 40-43: Chords D_M^7 , G^7 , C^6 , D^7 .
Measures 44-46: Chords D_M^7 , G^7 .
Measures 47-48: Chords C^6 , D_M^7 , G^7 , C^6 . The score ends with a double bar line labeled "END OF FORM".

m.

IT COULD HAPPEN TO YOU

RANEY, J "THE INFLUENCE" TRACK 3 @ 1:28 (REC. SEPTEMBER 2, 1975)

JIM RANEY SOLO
TRANSCRIBED BY:
G.HODGES, 2005

SWING
♩ = 160

1ST CHORUS

1 GMA7 EM7 AM7 D7 GMA7 BM7(b9) E7(b9) AM7

6 C#M7(b9) F#7(b9) GMA7 CMA7 BM7(b9)

10 E7 (AM7) C#M7 CM7 F7 GMA7

14 F#M7(b9) B7 EM7 A7 AM7

18 D7 GMA7 BM7(b9) E7(b9) AM7

22 C#M7(b9) F#7(b9) GMA7 CMA7 BM7(b9)

26 E7 (AM7) C#M7 CM7 F7

29 GMA7 BM7(b9) E7 AM7

32 D^7 GMA^7 Am^7 D^7 **2ND CHORUS** GMA^7

36 $Bm^7(b^5)$ $E7(b^9)$ Am^7 $C\#m^7(b^5)$ $F\#7(b^9)$ GMA^7

40 CMA^7 $Bm^7(b^5)$ E^7 (Am^7)
 $C\#m^7$

44 Cm^7 F^7 GMA^7 $F\#m^7(b^5)$ B^7 Em^7

48 A^7 Am^7 D^7 GMA^7

52 $Bm^7(b^5)$ $E7(b^9)$ Am^7 $C\#m^7(b^5)$ $F\#7(b^9)$ GMA^7

56 CMA^7 $Bm^7(b^5)$ E^7 (Am^7)
 $C\#m^7$

60 Cm^7 F^7 GMA^7 $Bm^7(b^5)$ E^7

63 Am^7 D^7

65 **3RD CHORUS** GMA^7 Am^7 D^7 GMA^7 $Bm^7(b^5)$ $E7(b^9)$

69 A_m7 $C\sharp_m7(\flat 5)$ $F\sharp7(\flat 9)$ $GMA7$ $CMA7$

73 $B_m7(\flat 5)$ $E7$ (A_m7) $C\sharp_m7$ C_m7 $F7$

77 $GMA7$ $F\sharp_m7(\flat 5)$ $B7$ E_m7 $A7$

81 A_m7 $D7$ $GMA7$ $B_m7(\flat 5)$ $E7(\flat 9)$

85 A_m7 $C\sharp_m7(\flat 5)$ $F\sharp7(\flat 9)$ $GMA7$ $CMA7$

89 $B_m7(\flat 5)$ $E7$ (A_m7) $C\sharp_m7$ C_m7 $F7$

93 $GMA7$ $B_m7(\flat 5)$ $E7$ A_m7

96 $D7$ $GMA7$ A_m7 $D7$ **END OF FORM** $GMA7$

n.

HOW ABOUT YOU

RANEY, J "LIVE IN TOKYO" TRACK 2 @ 0:43 (REC. APRIL 12-14, 1976)

JIM RANEY SOLO
TRANSCRIBED BY:
G.HODGES, 2005

SWING
♩ = 172

1ST CHORUS

5 Gm^7 G^bdim^7 Fm^7 B^b7 E^bma^7 A^b7

9 Gm^7 G^bdim^7 $Gm^7(\flat^5)$ $C7(\flat^5)$

12 Fm^7 A^bm^6 Gm^7 Cm^7

15 $Am^7(\flat^5)$ $D7(\flat^9)$ Gma^7 Em^7 Am^7 $D7(\flat^5)$ Gma^7

19 Fm^7 B^b7 E^bma^7 A^b7 Gm^7 G^bdim^7 Fm^7

23 B^b7 B^bm^7 E^b9sus^4

26 A^bma^7 D^b7 E^b/G

29 G^bm^7 D^b7 Fm^7 E^bm^7 Dm^7 $G7(\flat^9)$ Cm^7 F^7

33 F_M^7 B^b7 $E^b\flat_6$ **2ND CHORUS** $E^b_M A^7$ A^b7

37 G_M^7 $G^b\text{DIM}^7$ F_M^7

39 B^b7 $E^b_M A^7$ A^b7

41 G_M^7 $G^b\text{DIM}^7$ $G_M^7(\flat 5)$

43 $C^7(\sharp 5)$ F_M^7

45 $A^b_M \flat 6$ G_M^7 C_M^7

47 $A_M^7(\flat 5)$ $D^7(\sharp 5)$ $G_M A^7$ E_M^7 A_M^7 $D^7(\sharp 5)$

50 $G_M A^7$ F_M^7 B^b7 $E^b_M A^7$ A^b7

53 G_M^7 $G^b\text{DIM}^7$ F_M^7 B^b7 $B^b_M^7$

57 $E^b_9 \text{SUS}^4$ $A^b_M A^7$ D^b7

60 E^b/G G^bM7 D^b7 F^bM7 E^bM7 D^bM7 $G^b7(b9)$

64 C^bM7 F^b7 F^bM7 B^b7 E^b9

3RD CHORUS

68 E^bMA7 A^b7 G^bM7 G^bDIM7 F^bM7 B^b7

72 E^bMA7 A^b7 G^bM7 G^bDIM7 $G^bM7(b9)$

75 $C^b7(\sharp 5)$

76 F^bM7 A^b7

78 G^bM7 C^bM7 $A^bM7(b9)$ $D^b7(\sharp 5)$

80 G^bMA7 E^bM7 A^bM7 $D^b7(\sharp 5)$ GLISS

82 G^bMA7 F^bM7 B^b7 E^bMA7 A^b7

85 G^bM7 G^bDIM7 F^bM7 B^b7 E^bM7

89 E^b_{sus4} A^b_{M7} D^b7

92 E^b/G *GLISS* G^b_{M7} D^b7 F_{M7} E^b_{M7} D_{M7} $G^7(b9)$

96 C_{M7} $F7$ F_{M7} B^b7

98 $E^b_{6/9}$ **END OF FORM**

0.

THE WAY YOU LOOK TONIGHT

RANEY, J "SOLO" TRACK 4 @ 1:02 (REC. DECEMBER 20, 1976)

JIM RANEY SOLO
TRANSCRIBED BY:
G.HODGES, 2005

SWING
♩ = 256

1ST CHORUS

5 **Gm7** **C7** **Fm7** **D7**

9 **Gm7** **C7** **Cm7** **F7**

13 **Gm7** **C7** **Fm7** **Dm7** **Gm7** **C7** **Fm7** **Dm7**

18 **Gm7** **C7** **Fm7** **Dm7** **Gm7**

22 **C7** **Fm7** **D7** **Gm7**

26 **C7** **Cm7** **F7** **Bbm7**

30 **Gm7** **C7** **Fm7** **Dm7** **Gm7** **C7** **Fm7** **Dm7**

34 **Bbm7** → **Eb7** **Abm7** **Adim7/F7** **Bbm7**

38 E^b7 A^bMA7 $Fm7$ B^bM7

42 E^b7 A^bMA7 $AoIM7$ B^bM7

46 E^b7 A^bMA7 $Gm7$

50 $C7$ $FMA7$ $\rightarrow 3 \rightarrow \rightarrow \rightarrow Dm7$ $Gm7$

54 $C7$ $FMA7$ $D7$ $Gm7$

58 $C7$ $Cm7$ $F7$ B^bMA7

62 $Gm7$ $C7$ $FMA7$ $Dm7$ $Gm7$ $C7$ $FMA7$ $Dm7$ $Gm7$ $C7$

67 $Gm7$ $C7$ $FMA7$ $Dm7$ $Gm7$ $C7$

2ND CHORUS 2ND GUITAR TAKES OVER IMPROV
71 $FMA7$ $Dm7$ $Gm7$ $C7$
1ST GUITAR BEGINS BASS LINE

75 E^bMA7 $D7$ $Gm7$ $C7$

79 C_M^7 F^7 $B^b_{MA}7$ G_M^7 C^7

83 $F_{MA}7$ D_M^7 G_M^7 C^7 $F_{MA}7$ D_M^7 G_M^7 bC^7

87 $F_{MA}7$ D_M^7 G_M^7 C^7 bC^7

91 $F_{MA}7$ D^7 G_M^7 C^7 C_M^7

96 F^7 G_M^7 C^7 $F_{MA}7$ D_M^7 G_M^7

100 C^7 $F_{MA}7$ D_M^7 B^b_M7 E^b7 $A^b_{MA}7$

104 A_{QIM}^7/F^7 B^b_M7 E^b7 $A^b_{MA}7$

108 F_M^7 B^b_M7 E^b7 $A^b_{MA}7$

112 A_{QIM}^7 A_{QIM}^7 B^b_M7 E^b7

115 $A^b_{MA}7$ G_M^7 bC^7

119 FMA^7 DM^7 Gm^7 C^7

123 FMA^7 D^7 Gm^7

126 C^7 Cm^7 F^7

129 B^bMA^7 Gm^7 C^7 FMA^7 DM^7 Gm^7 C^7 FMA^7 DM^7

134 Gm^7 C^7 Gm^7 C^7

137 FMA^7 DM^7 Gm^7 C^7 **END OF FORM** FMA^7

BOTH GUITAR 1 & 2 BEGIN
SIMULTANEOUS IMPROV IN FOLLOWING CHORUS

p.

SCRAPPLE FROM THE APPLE

RANEY, J "HERE'S THAT RANEY DAY" TRACK 4 © 3:29 (REC. JULY 21, 1980)

JIM RANEY SOLO
TRANSCRIBED BY:
G. HODGES, 2005

♩ SWING
♩ = 184

1ST CHORUS

4 C7 Fm7 B^b Bdim7 Fm7 Gm7

8 Am7 D7 Gm7 C7 Gm7

12 C7 Fm7 B^b Bdim7 Fm7 C7

16 Fm7 A7 D7

20 G7 C7

24 Gm7 C7

27 Gm7 C7 Fm7 B^b Bdim7

31 Fm7 Am7 D7 **2ND CHORUS** Gm7 C7

35 Gm^7 C^7 Fm^7 B^b $Bdim^7$ Fm^7 Gm^7

40 Am^7 D^7 Gm^7 C^7

43 Gm^7 C^7 Fm^7 B^b $Bdim^7$

47 Fm^7 C^7 Fm^7 A^7

51 D^7 G^7

54 C^7

57 Gm^7 C^7 Gm^7

60 C^7 Fm^7

62 B^b $Bdim^7$ Fm^7

64 Am^7 D^7 **END OF FORM** **START OF FOURS**

q.

WHAT IS THIS THING CALLED LOVE

RANEY, J "RANEY '81" TRACK 1 @ 0:33 (REC. FEBRUARY 27, 1981)

JIM RANEY SOLO
TRANSCRIBED BY:
G.HODGES, 2004

SWING
♩ = 280

1ST CHORUS

7 $Gm7(b5)$ $C7$ $Fm7$

12 $Dm7(b5)$ $G7ALT$ $CMA7$ $Gm7(b5)$

16 $C7$ $Fm7$ $Dm7(b5)$

20 $G7ALT$ $CMA7$ $Cm7$

24 $F7$ $BbMA7$ $Ab7$

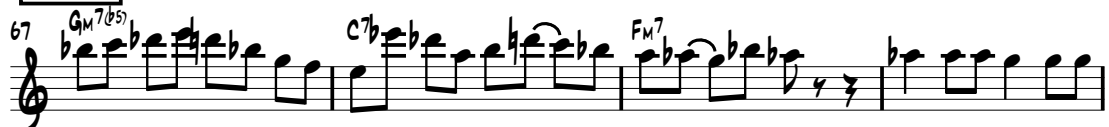
28 $C7$ $Fm7$ $Dm7(b5)$

32 $G7(b5)$ $C6$ $D7$ 2ND CHORUS

35 $Gm7(b5)$ b^4 $C7$ $Fm7$ $Dm7(b5)$



3RD CHORUS



84 F^7 $B^b_{MA}7$ A^b7

88 D_M7 G^7 $G_M7(b5)$

92 C^7 F_M7 D^b7

96 $G^7(b5)$ C^6 **END OF FORM.**

The musical score consists of four staves of music in treble clef. The first staff (measures 84-87) features a sequence of chords: F^7 , $B^b_{MA}7$, and A^b7 . The second staff (measures 88-91) includes D_M7 , G^7 , and $G_M7(b5)$. The third staff (measures 92-95) contains C^7 , F_M7 , and D^b7 . The fourth staff (measures 96-99) starts with $G^7(b5)$ and C^6 , and concludes with a double bar line and the text "END OF FORM." in a box.

r.

BILLIE'S BOUNCE

RANEY, J "THE MASTER" TRACK 2 @ 0:52 (REC. FEBRUARY 16, 1983)

JIM RANEY SOLO
TRANSCRIBED BY:
G. HODGES, 2004

♩ SWING = 164

1ST CHORUS

7

2ND CHORUS

17

21

3RD CHORUS

25

29

33

4TH CHORUS

37

41 B^b7 $F7$ $Gm7$

46 $C7$ $F7$ 5TH CHORUS $F7$

50 B^b7 $F7$

53 B^b7 $F7$

56 $Gm7$ $C7$ $F7$

60 6TH CHORUS $F7$ B^b7 $F7$

64 B^b7 $F7$

68 $Gm7$ $C7$ $F7$

72 7TH CHORUS $F7$ B^b7 $F7$

76 B^b7 $F7$

80 $G^{\flat}M^7$ C^7

83 F^7 **8TH CHORUS** F^7 $B^{\flat}7$

87 F^7 $B^{\flat}7$

91 F^7 $G^{\flat}M^7$ C^7

95 F^7 **END OF FORM** F^7

98 $B^{\flat}7$ F^7 \rightarrow **PIANO SOLO STARTS** $B^{\flat}7$

S.

I COULD WRITE A BOOK

RANEY, J "WISTERIA" TRACK 5 @ 2:25 (REC. DECEMBER 30, 1985)

JIM RANEY SOLO
TRANSCRIBED BY:
G.HODGES, 2004

1ST CHORUS

♩ SWING = 224

4/4

1 CMA⁷ Am⁷ Dm⁷ G⁷ CMA⁷ G⁷ CMA⁷ G⁷

6 CMA⁷ C[#]DIM⁷ Dm⁷ G⁷ C/E A^b7/E^b

10 Dm⁷ G⁷ Am⁷ D7(b9) GMA⁷ B⁷ Em⁷

14 Am⁷ D⁷ Dm⁷ G⁷ CMA⁷ Am⁷ Dm⁷ G⁷

19 CMA⁷ G⁷ CMA⁷ G⁷ CMA⁷ C[#]DIM⁷ Dm⁷

24 G⁷ Am⁷ Am^(ma)7 Am⁷ Am⁶ Gm⁷ C⁷

28 Fm⁷ Fm⁷ B^b7 CMA⁷ A⁷ Dm⁷ G⁷ CMA⁷

32 **2ND CHORUS** Dm⁷ G⁷ CMA⁷ Am⁷ Dm⁷ G⁷ CMA⁷ G⁷

37 CMA⁷ G⁷ CMA⁷ C[#]DIM⁷ Dm⁷ G⁷ C/E A^b7/E^b

42 DM^7 G^7 Am^7 $D^7(b9)$ GMA^7 B^7 EM^7

46 Am^7 D^7 DM^7 G^7 CMA^7 Am^7

50 DM^7 G^7 CMA^7 G^7 CMA^7 G^7 CMA^7 $C\#DIM^7$

55 DM^7 G^7 Am^7 $Am(MA^7)$ Am^7 Am^6

59 Gm^7 C^7 FMA^7 Fm^7 B^7 CMA^7 A^7 DM^7 G^7

63 CMA^7 DM^7 G^7 **3RD CHORUS** CMA^7 Am^7 DM^7 G^7 CMA^7

68 G^7 CMA^7 G^7 CMA^7 $C\#DIM^7$ DM^7 G^7

73 C/E A^7/E^b DM^7 G^7 Am^7 $D^7(b9)$ GMA^7 B^7

77 EM^7 Am^7 D^7 DM^7 G^7

81 CMA^7 Am^7 DM^7 G^7 CMA^7 G^7

85 C MA^7 G 7 C MA^7 C \sharp $\text{D}\text{I}\text{M}^7$ D M^7 G 7

89 A M^7 A $\text{M}(\text{M}\text{A}^7)$ A M^7 A M^b b G M^7 C 7 F MA^7 F M^7 B b7

93 C MA^7 A 7 D M^7 G 7 C MA^7 D M^7 G 7 **END OF FORM**

t.

INSTANT BLUE

BROWN, T & RANEY, J "GOOD COMPANY" TRACK 5 @ 3:21 (REC. DECEMBER 23, 1985)

JIM RANEY SOLO

TRANSCRIBED BY:

G. HODGES, 2004

SWING
♩ = 170

1ST CHORUS

1 **C7** **F7/C** **C7** **F#9/A#** **F7**

6 **F#DIM7** **C7** **A7** **Dm7**

10 **G7** **C7** **A7** **Dm7** **G7** **C7** **2ND CHORUS**

14 **F7/C** **C7** **F#9/A#** **F7**

18 **F#DIM7** **C7** **A7** **Dm7**

22 **G7** **C7** **A7** **Dm7** **G7** **C7** **3RD CHORUS**

26 **F7/C** **C7** **F#9/A#** **F7**

30 **F#DIM7** **C7** **A7** **Dm7**

34 **G7** **C7** **A7** **Dm7** **G7** **END OF FORM**

u.

SOMEONE TO WATCH OVER ME

RANEY, J "BUT BEAUTIFUL" TRACK 4 @ 2:17 (REC. DECEMBER 5, 1990)

JIM RANEY SOLO
TRANSCRIBED BY:
G.HODGES, 2004

TWO CHORUSES TO THIS POINT, ONE SOLO GUITAR HEAD
AND ONE HIGHLY EMBELISHED HEAD/SOLO IN TWO FEEL

1ST CHORUS

SWING = 108

4 (A^bMA⁷) AM⁷(b⁵) (G[#]M⁷) A^bDiM⁷ (G^M7) E^b/G G^bDiM⁷ G^M7 (E^oDiM⁷) C⁷ F^M7 3

8 (F⁷) A^oDiM⁷ B^b7 G^M7 C⁷ F^M7 B^b7 3 3 3

11 E^bMA⁷ E^b7 (A^bMA⁷) AM⁷(b⁵) (G[#]M⁷) A^bDiM⁷ (G^M7) E^b/G G^bDiM⁷ G^M7 (E^oDiM⁷) C⁷

15 F^M7 (F⁷) A^oDiM⁷ B^b7 E^bMA⁷ A^bM⁷ E^bMA⁷ E^b7 3 3

19 A^bMA⁷ A^bM⁷ D^b7 3

22 E^bMA⁷ AM⁷(b⁵) D⁷(b⁹) G⁷ 3

25 C⁷ F^M7 B^b7 E^bMA⁷ E^b7 3 3

28 (A^bMA7) $AM7(b5)$ A^bDIM7 $(GM7)$ E^b/G G^bDIM7 $GM7$ $(EDIM7)$ $C7$

31 $FM7$ $(F7)$ $B7$ B^b7 E^bMA7 $C7$

34 $FM7$ B^b7 E^bMA7 E^b7 **2ND CHORUS**

36 (A^bMA7) $AM7(b5)$ A^bDIM7 $(GM7)$ E^b/G G^bDIM7 $GM7$ $(EDIM7)$ $C7$

39 $FM7$ $(F7)$ A^bDIM7 B^b7 $GM7$ $C7$

42 $FM7$ B^b7 E^bMA7 E^b7 (A^bMA7) $AM7(b5)$ A^bDIM7

45 $(GM7)$ E^b/G G^bDIM7 $GM7$ $(EDIM7)$ $C7$ $FM7$ $(F7)$

48 A^bDIM7 B^b7 E^bMA7 A^bM7 E^bMA7 E^b7

51 A^bMA7 A^bM7 D^b7 E^bMA7

55 $A_{M7}(\flat 5)$ $D7(\flat 9)$ $G7$ $C7$ F_{M7} $B^{\flat}7$

59 $E^{\flat}M_{A7}$ $E^{\flat}7$ $(A^{\flat}M_{A7})$ $A^{\flat}DIM7$ (G_{M7}) E^{\flat}/G $G^{\flat}DIM7$ G_{M7} (E_{DIM7}) $C7$

63 F_{M7} $(F7)$ $B^{\flat}7$ $B^{\flat}7$

65 $E^{\flat}M_{A7}$ $C7$ F_{M7} $B^{\flat}7$ **END OF FORM**

v.

WEST COAST BLUES

RANEY, J "G5 PROJECT" TRACK 7 @ 0:28 (REC. APRIL 6, 1992)

JIM RANEY SOLO
TRANSCRIBED BY:
G.HODGES, 2004

SWING

♩ = 150

1ST CHORUS

Musical notation for measures 1-3. Measure 1 starts with a whole rest. Measure 2 has a sharp sign above the staff. Chords: B^b7, A^b7.

Musical notation for measures 4-5. Chords: B^b7, B^bM7, E7, B^bM7, E^b7.

Musical notation for measures 6-7. Chords: E^bM7, A^b7, D^bM7, G7.

Musical notation for measures 8-9. Chords: D^bM7, G^b7, C^bM7, F7.

Musical notation for measures 10-11. Chords: C^bM7, F7, B^b7, D^b7.

Musical notation for measures 12-13. Chords: G^bM7 L.V., B^bM7, B^b7. Section labeled 2ND CHORUS.

Musical notation for measures 14-15. Chords: B^b7, B^bM7, E^b7. Measure 15 has an 'x' above the staff.

Musical notation for measures 16-17. Chords: B^bM7, E^b7, E^bM7, A^b7. Measure 17 has an 'x' above the staff.

Musical notation for measures 18-19. Chords: D^bM7, G7, D^bM7, G^b7, C^bM7, F7.

23 C_M^7 F^7 B^b7 D^b7 G^bM^7 B^bM^7

26 **3RD CHORUS** B^b7 A^b7 B^b7

29 B^bM^7 E^7 B^bM^7 E^b7

31 E^bM^7 A^b7 D^bM^7 G^7

33 D^bM^7 G^b7 C_M^7 F^7

35 C_M^7 F^7 B^b7 D^b7

37 G^bM^7 B^bM^7 **END OF FORM**

II. Annotation, Analysis And Composition Glossary

The following abbreviations, markings and terms apply specifically to the annotation and analysis of the selected transcriptions and compositions. Other general definitions can be found on page 80.

 - Brackets. These are used to delineate arpeggios, scales and other related groups of notes.

┌───┐ - Broken brackets. These are used to delineate harmonic anticipations, delays and substitutions. In these sections the notes are labeled as belonging to the anticipated, delayed or substituted harmony.

□ - Boxes – these are used to more clearly delineate; enclosures and turns (red), sequential devices (green), thematic repetition and quotes (blue) and other devices such as bebop idioms and derived licks (orange).

①, ② etc – String indication. This is a guide only and does not represent a categorical indicator of the original fingering. Its main use occurs in the general analysis where commentators advise certain fingering.

1, 2 etc – Fingering indication. The above caveat applies here also. Galbraith's *Guitar Improv* (1986) fingering protocol is followed in this study. String and fingering annotations indicate the place/position at which a section is played. "Stay in position (one finger to each consecutive fret) until another fingering moves you to a new position, except where extended fingering is indicated" (Galbraith, 1986: introduction.)

1, 3, ♯7, ♭9, #5 etc. – Numerals designating relationship of notes with the root of the indicated harmony. Accidentals attached to the numerals reflect deviation from major scale intervals. I.e. the major scale is the default with no accidentals (1, 3, 5, 7, 9 [2], 11 [4], 13 [6]). While this sometimes results in extended annotations for other chord types it clarifies the nature of the melody/harmony relationships especially when substitutions or anticipations are involved. The exception to the default is the use of the natural sign to indicate an interval that is not normally associated with a chord type. An example would be the use of '♮7' to denote a major seventh when it's associated with minor or dominant harmony. This could occur, for example, in the case of melodic minor pitch material over a minor seventh chord. In this case its use is as a reminder in much the same way as an accidental sign is sometimes used redundantly. Note that numerals in the annotations that denote scale tones 2, 4 and 6 are usually indicted as chord extensions 9, 11 and 13 except in the case of the major (I) or minor (ii) chord where the 6 is used instead of 13 when there is no 7. In sections that occur under a broken line with end bracket, the notes are labeled as belonging to the anticipated (ant.), extended (ext.) or substituted harmony (sub.) so indicated, rather than the original chart harmony. This is distinct from substitutes indicated with a solid bracket, where the original chords remain the reference for the numeral analysis. This differentiation is made as some of the substitute indications are more

conjectural and because it is considered that these examples are more likely aimed at producing pitches that impact the original harmony by producing color and tension notes. It is appropriate, therefore, to indicate these colors and tensions. I have also chosen not to numerically label all notes. For example, scale tone numbers are usually not given to notes that occur as part of an encl., cat., cr. or cpt. designation as such descriptions offer little insight. The exception is the chromaticisms introduced over dominant chords that often indicate the performer's conception of the harmonic movement. Other descriptive groupings such as arpeggio and scale also often obviate the need for individual labeling of pitches. The numerals for notes occurring on strong beats (one and three) are labeled in red. This is to aid in the recognition of the chord tones in focusing melodic direction in these solos. Refer to the analysis under 'Harmony and Substitution' on page 191 for detail on strong-beat tones.

after. – The thematic material so indicated in the composition is not a direct quote of the original solo but is more derivational.

ant. – Anticipatory harmony. These note/s anticipate the following harmony and are best described as relating to that harmony. See 'Extended harmony' on page 139. Longer anticipations are indicated by broken brackets.

arp. – Arpeggio. Arpeggios are designated with a letter name to indicate the root and a chord name to indicate modality/type. Refer to the explanation for chord nomenclature under 'chords' on page 67. The description of arpeggios is the same as that used for chords. The difference is indicated by the arp. designation, the font ('Times New Roman' rather than 'Ink Pen') and by the use of brackets to delineate the arpeggio. The arp. designation is necessary due to congruencies in certain names, for example diminished scales and arpeggios which would both be abbreviated 'dim'. Triad arpeggios are indicated by the lack of an extension designation (i.e. Cm rather than Cm7) as is the case for chords. Major arpeggios use the same nomenclature default as chords (i.e. C arp. = C major arpeggio)

barre – (~~BARRE IX~~) Fretboard bar with the first finger placed at the fret indicated by the following roman numeral.

cat. – Chromatic approach tone. Steinel labels these simply, "approach tones" though he includes them in the chapter entitled "Chromatic Ornamentation" stating, "Any target tone can be approached from a half step below or above. The approach tone may or may not be a member of the chord/scale that is sounding" (Steinel, 1995:68)

Chords - Refer to the section 'chords' on page 67 for explanation of the nomenclature used in describing chords.

cr. - Chromatic run. This is different from a chromatic approach tone in that it involves a number of notes. It is usually, though not always, concerned with the note that is being approached. It could include a filling device between two scale tones

ct. – Chord tones. This designation is used for tones synonymous with primary chord tones when there are insufficient representatives of a pitch set to enable naming it as a particular arpeggio or scale.

cpt. – Chromatic passing tone. A chromatic pitch between two scale tones.

encl. – Enclosure device. These involve the approach of a note, usually chord tone with variations of tones and semitones from above and below. There are a number of different enclosure devices. Steinel describes them as “chromatic rotations” and lists the common variants as,

- A. *Chromatic from above and below*
- B. *Diatonic from above and below*
- C. *Chromatic from below and above*
- D. *Diatonic from below and above* (Steinel, 1995:68)

Steinel defines two further types as “telescopes and deflections” stating, “These two types of ornaments are nothing more than extended or compound rotations” (ibid:71)

ext. – Extended harmony. These note/s extend the preceding harmony and are best described as relating to that harmony. See also ‘Anticipatory harmony’ on page 138. Longer extensions are further indicated by broken brackets.

from. – The thematic material so indicated in the composition is, sometimes with minor variations, a direct quote of the original solo.

nt. - Neighbor tones. “A neighbor tone is a tone that leaves a note by a step and returns to the same note”(ibid:69). These can be chromatic, upper (above), lower (below) and/or double (leaving a note and returning by two other tones).

pred. – Predominantly. The indicated scale or arpeggio is predominantly of a certain type but may include passing notes or other tones.

Scales - Refer to page 82 for scale nomenclature. In the annotations, scales are designated with a letter name to indicate the root prior to the scale name. As many scalar passages are incomplete examples of any particular mode or scale they are usually named only when it is clear they are incapable of being some other scale. For example a scalar passage utilizing pitches; d, e, f, g, a, c, d could be named as either D dorian or D aeolian. On occasions the prefix pred. (predominantly) may be used if the scale is likely to be of a certain kind due to it’s context. For example the previous scale could be labeled, “pred. dor.” if it preceded a G⁷ chord. The following scale abbreviations are used throughout the annotations.

Major modes

- ion.** – ionian
- dor.** – dorian
- phr.** – phrygian
- lyd.** – lydian
- mixo.** – mixolydian
- aeol.** – aeolian
- loc.** – locrian

Melodic minor modes

- mel min.** – melodic minor

dor ♭ 2. – dorian flat two
lyd aug. – lydian augmented
lyd dom. – lydian dominant
mix ♭ 13. – mixolydian flat thirteen
loc ♮ 2. – locrian natural two
alt dom. – altered dominant

Octatonic scales

sp ph. – spanish phrygian
bb maj. – bebop major
bb min. – bebop minor
bb dom. – bebop dominant
wh dim. – diminished whole/half
hw dim. – diminished half/whole

Others

har min. – harmonic minor
blu. – blues scale
min pent. – minor pentatonic
maj pent. – major pentatonic

sequ. (1a), (1b), (2a), (2b) etc – Sequential device. This applies to melodic sequences. They may be simple or disguised by rhythmic displacement. They may internally rigid or tonally adjusted. They are a form of thematic device but specifically occur in close proximity and involve some intervallic movement between the iterations of the motif. The numeral designates the complete sequence group and the letter, its iterations.

sub. – Substituted harmony. Harmony indicated by improvisational melodic material that differs from charted chords or accompanying harmony. This harmonic implication has a clear substitution explanation.

th. (1), (2) etc – Theme (1), (2) etc. This annotation is used to delineate general thematic devices and the use of repeated phrases. Like sequences they may be disguised by rhythmic displacement or tonally adjusted. The numeral designates each discreet theme.

X, 'x' - Large case letters refer to chords (eg. G, D E), general harmonic context or key and small case letters ('g', 'd', 'e') to individual pitches.

III. Selected Transcriptions (annotated)

a.

SUGAR HILL BOP

GRAY, W & RANEY, J "COMPLETE SUNSET & NEW JAZZ MASTERS"
 TRACK 13 @ 1:40 (REC. APRIL, 1949)

JIM RANEY SOLO
 TRANSCRIBED BY:
 G.HODGES, 2005

SWING 1ST CHORUS
 ♩ = 240

Chord progressions and annotations include: $E^{\flat}7$, A^7 , $E^{\flat}7$, $E^{\flat}m$ arp., $E^{\flat}m$ mixo, Cm^7b5 arp., $A^{\flat}m$ mixo, $E^{\flat}7$, C^7 , $E^{\flat}dim$ arp, Fm^7 , $B^{\flat}7$, $E^{\flat}7$, Cm^7 (quote, Ornithology), Fm^7 , $B^{\flat}7$, Fm^7 , $B^{\flat}m^7$ arp., $E^{\flat}7$, $A^{\flat}7$, $B^{\flat}m^7$ arp., $E^{\flat}7$, C^7 , $F^{\sharp}m^7b5$, Fm^7 , $B^{\flat}7$, $E^{\flat}7$, $E^{\flat}7$, Cm^7 , Fm^7 , $B^{\flat}7$.

Performance instructions include: *encl.*, *cr.*, *cat.*, *blu.*, *nt.*, *pred.*, *ant.*, *sequ. (1a)*, *sequ. (1b)*, *END OF FORM*.

b.

FASCINATIN' RHYTHM

RANEY, J "VISITS PARIS VOL. 2"

TRACK 1 @ 0:39 (REC. FEBRUARY 10, 1954)

JIM RANEY SOLO

TRANSCRIBED BY:

G.HODGES, 2005

SWING
♩ = 246

NOTE: HEAD ADDS EXTRA FOUR BARS TO FORM

1ST CHORUS A

Cm7 F7 Cm7 F7

5

th. (1)

CmMA7 arp.

5

1 b7 9 11 5 1 1 9 1 11 9 b7 1 11 b3 3 13

dor/aeo. Cm7 arp. ct. Fm7 arp. Bb7 ct. encl.

9

Fm7 Bb7 Fm7 Bb7 EbMA7 Cm7 F7

encl. ct. 5 Cm7 arp. th. (1) F7 ant. nt. encl. ant.

13

BbMA7 (D7) Gm7 C7

G dor/aeo. BbMA7 ext. C7 ant. #11 nt. D maj arp. Gm7 arp.

17

Cm7 (Dm7(b9)) (G7(b9)) 1ST CHORUS B Cm7 F7 Cm7 F7

C dor/aeol. cr. G7 sub. C7 ant. #11 nt. C harm. min. cat.

21

Cm7 F7 Cm7 F7 Fm7 Bb7 Fm7 Bb7

Cm7 ext. C dor/aeol. cat. F7 ant. encl. F aeo/dor. Fm7 arp. cat. ct.

25

Fm7 Bb7 Fm7 Bb7 EbMA7 EDIM7 BbMA7

enc. Bb7 ant har. cr. ant. b3 Getz device see pg. 207 pred C#dim7 (Edim7) arp. Dm arp.

30 C7 G7 sub. Cm7 F7 BbMA7 Dm7 G7 cat.

G phry. encl. EbMA7 arp. F7 arp. cat.

2ND CHORUS A

35 Cm7 F7 Cm7 F7 Cm7 F7 Cm7 F7 Fm7 Bb7

CmMA7 arp. cat. F arp.

40 Fm7 Bb7 Fm7 Bb7 Fm7 Bb7 EbMA7 Cm7 F7

Gm7 arp. Fm arp. Bb9 arp. AbMA7 arp. EbMA7 arp.

45 BbMA7 E dim7 ext. (D7) E dim7 arp. Gm7 C7 Cm7/F#7 sub./ant.

BbMA7 arp. encl. quote, Afternoon In Paris Gfm arp.

2ND CHORUS B

49 Cm7 F7 Cm7 F7 Fm7 Bb7 Fm7 Bb7 Cm7 F7

blu. cat. BbMA7 arp. Dm arp. Cm arp. Bb arp.

53 Cm7 F7 Cm7 F7 Fm7 Bb7 Fm7 Bb7

cat. sequ. (1c) fragment Bb7 ant. Bb7 ant.

57 Fm7 Bb7 Fm7 Bb7 EbMA7 Edim7

pred. F dor. ct. Fdim7 arp. EbMA7 ant. BbM7 ant.

61 B^bMA7 $C7$ $CM7$

1 FMA7 arp. 5 11 $G7$ sub. $b9$ $\sharp 9$ 1 $b9$ 1 $b7$

cat. $G7$ arp. nt. $F7$ ant.

64 $F7$ B^bMA7 $G7$ ant. $DM7$ $G7$ **END OF FORM** $CM7$

$b7$ 13 5 1 5 1 $b9$ $b9$ 3 5 $b7$ $b3$

ct. cht. A^bdim7 arp. encl.

Detailed description: The image shows two staves of musical notation in a key with two flats (B-flat major/D-flat minor). The first staff starts at measure 61. It features a B^bMA7 chord with a first-finger arpeggio (FMA7 arp.) and a 5th fret. The melody includes notes at the 11th fret. A $C7$ chord is indicated above the staff, with a $G7$ substitution (sub.) and a $b9$ note. The second staff starts at measure 64. It features an $F7$ chord with a $b7$ note, followed by a B^bMA7 chord. The melody includes notes at the 13th and 5th frets. A $G7$ ant. (antecedent) chord is shown, followed by $DM7$ and $G7$ chords. A red box highlights a sequence of notes: $b9$, 3, 5, $b7$, and $b3$, with the label 'encl.' (enclave). The piece concludes with a $CM7$ chord and the instruction 'END OF FORM'. A A^bdim7 arpeggio is also indicated at the end.

c.

SAMBA PARA DOS

SCHIFRIN, L & RANEY, J "BOSSA NOVA GROOVE" TRACK 2 @ 4:04 (REC. NOVEMBER, 1962)

BOSSA
♩ = 204

(NOTE: TRACK WAS RECORDED 30/100THS SHARP)

JIM RANEY SOLO
TRANSCRIBED BY:
G.HODGES, 2005

HEAD CHORDS CMA7
SOLO CHORDS C7
(BLUES)

1ST CHORUS

Am7 arp. cr. encl. C mixo.

FMA7 FM7 Bb7 EM7 A7
F7 (F7 ext.) C#dim7 arp.

DM7 G7 CMA7/G A7 DM7 G7
encl. quote, Afternoon In Paris
A7 ext. FMA7 arp. blu. Bdim7 arp.

CMA7 BM7(b9) E7(b9) AM7 AbM7 GM7 C7
blu. cat. pred. F mixo. blu. cr. C arp.

FMA7 FM7 Bb7 EM7 A7
Am7(b5) arp. encl. EbMA7 arp. sequ. (1a) sequ. (1b) GMA7 arp. cat.

DM7 G7 CMA7/G A7 DM7 G7
nt. cat. sequ. (1c) sequ. (1d) encl. Dm arp. Cm arp. G7 ext.

C7 lyd. dom. F7 C7
cat. cat. C7 ext. blu. th. (1) C7 arp.

29 **F7** 3 5 6 $\flat 7$ → **C7** $\sharp 9$ 1 \flat $\flat 7$ **A7** 5 ant. 5 cr. 5 11 3 5
 Am7 $\flat 5$ arp. Cm7 arp. encl. 3

33 **Dm7** 1 $\flat 3$ 5 6 **G7** $\flat 9$ 13 9 1 $\sharp 5$ 3 $\flat 7$ **C7** 9 3 $\flat 7$ ant. 5 $\flat 3$ **Dm7** 3 1 **G7** END OF FORM
 dor. encl. cr. cr. cr.

d.

IT COULD HAPPEN TO YOU

RANEY, J "THE INFLUENCE" TRACK 3 @ 1:28 (REC. SEPTEMBER 2, 1975)

JIM RANEY SOLO
TRANSCRIBED BY:
G.HODGES, 2005

SWING

♩ = 160

1ST CHORUS

Chords: GMA7, EM7, AM7, D7, GMA7, Bm7(b5), E7(b9), AM7

Chords: C#m7(b5), F#7(b9), GMA7, CMA7, Bm7(b5)

Chords: E7, (AM7), C#m7, Cm7, F7, Cm ext., GMA7

Chords: F#m7(b5), B7, EM7, A7, AM7

Chords: D7, GMA7, Bm7(b5), E7(b9), AM7

Chords: C#m7(b5), F#7(b9), GMA7, CMA7, Bm7(b5)

Chords: E7(b9), Bm7(b5), (AM7), C#m7, Cm7, F7

29 **GMA7** **B \flat 7(b \flat)** **E7** **Am7**
 3 11 5 **b7** **b \flat 13** **b \flat 9** **sub.** **b \flat 9** **b7** **b3** **b9**
 car. E H/W dim. pred. Cm7 arp.

32 **D7** **GMA7** **Am7** **D7** **GMA7**
 5 11 3 9 **b9** **b7** **#9** **b9** **5** **3** **6** **3** **3** **b3** **b9** **#9** **b9** **b7** **1** **9** **5** **3**
 cht. cat. th. (2) sequ. (4a) GMA7 ext. sequ. (4b) sequ. (4c) 2ND CHORUS GMA7 pred. G maj pent. GMA7 arp.

36 **B \flat 7(b \flat)** **E7(b \flat)** **Am7** **C \sharp 7(b \flat)** **F \sharp 7(b \flat)** **GMA7**
b5 3 1 **b7** 5 1 9 **b3** 11 **5** **b7** 6 11 **b3** **b5** **b9** 1 **b7** **G7(b \flat) sub.**
 E7 ant. E7 arp. A dor. th. (3) cht. Ddim arp.

40 **Cm7** **B \flat 7(b \flat)** **E7** **C \sharp 7**
 3 5 6 5 **b7** 5 **b5** **#9** 11 **#** **b9** 1 1 9 **b3** **#**
 cht. Cm7/F7 sub. encl. C \sharp m add9 arp.

44 **Cm7** **F7** **GMA7** **F \sharp 7(b \flat)** **B7** **EM7**
 5 **b7** 11 3 **ant.** 7 5 3 6 **b7** **ant.** 3 5 1 **b7** 5 **b3** 5 **b7** 9
E \flat arp. mixo. ion. B7 arp. encl. B7 ext. GMA7 arp.

48 **A7** **Am7** **D7** **GMA7**
 5 3 **b7** 9 13 1 **b7** 5 6 **F \sharp m7(b \flat) arp.** **D7** 1 **b7** 5 11 3 **b9** 1 **b7** 3 5
 C \sharp m7(b \flat) arp.3 car. 5 dor. pred. G har. min.

52 **B \flat 7(b \flat)** **E7(b \flat)** **Am7** **C \sharp 7(b \flat)** **F \sharp 7(b \flat)** **GMA7**
E7 ant. **b7** **b3** 1 **b7** **ant.** **b7** **b5** 9 1 **b7**
E7(b \flat) arp. Am7 arp. Am7 ext. G7 sub har.

56 **CMA7** **B \flat 7(b \flat)** **E7** **(Am7)** **C \sharp 7**
 3 5 6 7 1 1 **b7** 1 3 **G \sharp dim7 arp.** **C \sharp m arp.** **cat.**
CMA9 arp. th. (3) var. A harm min. **b9**

89 $B_M7(b_9)$ $E7$ (A_M7) $C\#_M7$ C_M7 $F7$

b_3 b_9 b_3 1 5 11 3 b_7 b_3 b_5 5 b_3 1 b_7

cht./loc. cht. Em arp. Cm arp.

93 $G_M A7$ $B_M7(b_9)$ $E7$ A_M7

b_3 3 1 9 7 1 b_7 1 b_7 cat.

blu. sequ. (5a) sequ. (5b) sequ. (5c)

$G_M A7$ $B_M7(b_9)$ $E7$ A_M7

$G_M A7$ (A_M7) $D7$ $G_M A7$

Am7 ext. GMA9 arp. G#dim arp. Am7 arp. END OF FORM

96 $D7$ A_M7 b_7 3 9 5 b_7 3 5 3 5 $\#5$ 1 5 1 b_5 1

encl. Am7 ext. blu. cr. $D7$ ant. 5 b_5 1

e.

WHAT IS THIS THING CALLED LOVE

RANEY, J "RANEY '81" TRACK 1 @ 0:33 (REC. FEBRUARY 27, 1981)

JIM RANEY SOLO
TRANSCRIBED BY:
G.HODGES, 2005

SWING
♩ = 280

1st Chorus

The score is written in 4/4 time with a tempo of 280. It features a variety of guitar techniques and chord progressions:

- Measures 1-3:** Chords CMA7, D7, GM7(b5), C7, FM7. Techniques include "encl.", "sequ. (1a)", "th. (1)", "C7 ext.", "sequ. (1b)", "encl.", "sequ. (1c)", and "Dm7 ant.".
- Measures 4-6:** Chords DM7(b5), G7ALT, GM7(b5), CMA7, D7, GM7(b5). Techniques include "encl.", "sequ. (1d)", "G mixo.", "G7 arp.", "pred. G H/W dim", "G7 ext.", and "Gm7 ct.".
- Measures 7-9:** Chords C7, FM7, Dm7(b5). Techniques include "pred. F dor.", "encl.", "th. (2)", "encl.", "Fm7 arp.", and "Gm7 ext.".
- Measures 10-12:** Chords G7ALT, CMA7, G7ALT, CMA7, G7ALT, CMA7. Techniques include "pred. Eb arp./shape", "CMA7 pred. D arp.", "encl.", "th. (2) var.", "cr.", "th. (3)", "G H/W dim", "C lyd.", "Gmaj arp.", "C7 sub.", "Cm7 arp.", and "G7 sub.".
- Measures 13-15:** Chords F7, BbMA7, Ab7. Techniques include "F7 quote, Afternoon in Paris", "AbMA7 arp.", "Em7 arp.", "Bb lyd.", "Bb ion.", "Ab H/W dim.", and "encl.".
- Measures 16-18:** Chords Ebm7, Dm7, G7, GM7(b5). Techniques include "Eb m7 arp.", "encl.", "G7 ant.", "Gm7(b5)", "sequ. (3a)", and "Gmin ct.".
- Measures 19-21:** Chords C7, FM7, Dm7(b5). Techniques include "C7 ct.", "sequ. (3b)", "Fmin ct.", "sequ. (3c) var.", and "Dm7(b5)".

f.

SOMEONE TO WATCH OVER ME

RANEY, J "BUT BEAUTIFUL" TRACK 4 @ 2:17 (REC. DECEMBER 5, 1990)

TWO CHORUSES TO THIS POINT. ONE SOLO GUITAR HEAD
AND ONE HIGHLY EMBELISHED HEAD/SOLO IN TWO FEEL

JIM RANEY SOLO
TRANSCRIBED BY:
G.HODGES, 2005

SWING = 108

1ST CHORUS

Chord progressions and techniques shown in the score include: Eb^bMA⁷, C⁷, F^M7, B^b7, Eb^bMA⁷, E^b7, (A^bMA⁷) AM⁷(b5), (G[#]M⁷) A^bDiM⁷, (G^M7) E^b/G, G^bDiM⁷, G^M7, (E^{Di}M⁷) C⁷, F^M7, (F⁷) A^{Di}M⁷, F[#]m7/B7 sub., B^b7 arp., G^M7, C⁷, Edim⁷ arp., C⁷ ext., C[#]m pent., E⁷ sub., Eb lyd., Cm arp., sequ. (2a), G[#]m7 sub., sequ. (2b), G phr., G^M7 ext., F^M7 th. (a), F^M7 arp., C[#]m pent., E⁷ sub., encl., A[#]m7, D⁷(b⁹), D⁷(b⁹) cr., Bdim arp., G arp.

25 $C7$ cat. $\#9$ $b9$ 1 $Fm7$ $b7$ $b3$ $Bb7$ 1 $\#9$ $b7$ 13 5 $EbMA7$ 3 $Eb7$ 9 1
[Em7 arp.] [E7 sub.]

28 $(AbMA7)$ $Am7(b5)$ $AbDIM7$ $b3$ ant. $(Gm7)$ Eb/G $GbDIM7$ $b7$ ant. $Gm7$ $(EoIM7)$ $C7$ 3 5 $\#7$ $b9$ 1 $b7$
[G phr.] [cat.] [Gm7 arp.] [EmMA7 arp.] [D7 ion.]

31 quote, $(F7)$ $B7$ 3 5 $b7$ 5 $EbMA7$ 5
Afternoon In Paris [encl.] [Ddim7 arp.] [C7 arp.] Getz device see pg. 207
[AbMA7 arp.] [encl.] [C7 arp.]

34 $Fm7$ $b7$ $b3$ $Bb7$ $\#9$ $b9$ 13 $EbMA7$ 2ND CHORUS $Eb7$ $blu.$ $B7$ arp.
[C7 ext.] [cat.] [pred. Eb arp.] [cat.] [3]

36 $(AbMA7)$ $Am7(b5)$ 11 $b3$ $b7$ $b5$ $AbDIM7$ $b3$ $(Gm7)$ Eb/G $GbDIM7$ $Gm7$ 5 $(EoIM7)$ $C7$ $\#9$ 1 $b7$
[encl.] [Cm arp.] [pred. Eb arp.] [cat.]

39 $Fm7$ $b3$ 1 $Bb7$ ant. $\#5$ $b7$ $(F7)$ $ADIM7$ $b5$ $\#5$ 11 $b5$ $\#9$ 11 $b9$ $b3$ 1 $Gm7$ $C7$
[F dor.] [pred. B ion/mixo.] [encl.] [cat.]

42 $Fm7$ $b3$ $Bb7$ $\#9$ $b9$ $cat.$ 5 \rightarrow 9 $\#5$ 3 $b7$
[car.] [car.] [cat.] [3]

45 $(Gm7)$ Eb/G $GbDIM7$ $Gm7$ $(EoIM7)$ $C7$ $Fm7$ $b3$ $b3$ [Cm7 arp.]
[Eb ext.] [C7 ant.] [C7 arp.] [blu.]

48 $A^{\flat}dim7$ $B^{\flat}7$ $E^{\flat}MA7$ $A^{\flat}M7$ $E^{\flat}MA7$ $E^{\flat}7$ $E^{\flat}aug$ arp.

51 $A^{\flat}MA7$ $E^{\flat}7$ $A^{\flat}M7$ $D^{\flat}7$ $E^{\flat}MA7$ $E^{\flat}dim7$ sub.

55 $A^{\flat}M7(b5)$ $D7(b9)$ $G7$ $C7$ $F^{\flat}M7$ $B^{\flat}7$ $E7$ sub. cat.

59 $E^{\flat}MA7$ $E^{\flat}7$ $(A^{\flat}MA7)$ $A^{\flat}dim7$ $(G^{\flat}M7)$ E^{\flat}/G $G^{\flat}dim7$ $G^{\flat}M7$ $(E^{\flat}dim7)$ $C7$

63 $F^{\flat}M7$ $B^{\flat}7$ $E^{\flat}MA7$ $C7$ $b9$

66 $F^{\flat}M7$ $B^{\flat}7$ $E^{\flat}7$ $E^{\flat}69$ **END OF FORM**

IV. General Analysis

a. Overview

As mentioned previously, the style of analysis and the presentation of information in this study utilizes a number of amalgamated techniques. The identification of chord scale relationships, harmonic analysis and musical devices form the core of the on-score annotations. This is in keeping with a number of related studies such as Weston's (2005). The current work, however, places more emphasis on the on-score annotations relating to musical devices and groups the subsequent written analytical observations and commentary around topic areas rather than treating each transcription in isolation. This is supported by works such as Martin's (2001) thematic based study and more generally by Galper (2005).

A number of themes relating to Raney's work have crystallized from the research undertaken for this study. The following broad overview is provided to place these in perspective before discussing them in detail. The discussion and analysis is subsequently divided into three broad categories, Raney as; Musician, Guitarist and Improvisor. Obviously it is difficult to categorize some items. For example, some aspects of Raney's improvisation are inextricably bound to his approach to the guitar. In these cases I have placed the subject under the heading to which the majority of its material relates. It should be noted that some topic areas are not exhaustive as they only represent the data the author has currently acquired. It is hoped the further research will uncover resources to extend some of these fields. In commenting on Raney's work reference is made to the transcriptions, annotated and analyzed transcriptions as well as to other sources such as interviews and works referred to in the literature survey.

Jimmy Raney exhibited a level of creative and technical mastery that is well recognized by informed players and critics. His primary commitment to the repertoire and improvisatory language of bebop saw him become regarded as a unique exponent of this style on guitar. In fact he was probably the first to present a fully-fledged realization of the bebop language on guitar. He is consequently given credit, by a number of the sources accessed by this study, as having made a major innovative contribution to the development of jazz in general and the guitar in particular. As indicated by a number of commentators, one aspect of Raney's playing that makes him stand out in the period is his ability to compete timbrally with horn players. This is not to say that his volume was loud or his actual tone was horn-like but that the confidence of his legato and slurring enabled him to match their sound in strength and presence. Scott Henderson states, "That was Jimmy's... thing. He was like one of the first guys to get sort of... a horn-like quality in his playing." (interview with the author, 2006) Jon adds that Jimmy expressed it this way,

he said... "Don't imitate [on] your own instrument [type], imitate [on] another because... a phrase on another instrument, pulls your instrument, sounds totally different!" (interview with the author, 2006)

Raney demonstrated through his playing a deep understanding of compositional structure and motivic development. His eclectic music interests and wide listening are

considered to have played a major part in this. It was also arguably a product of his keen intellect and investigative mind. Commentators all agree on the clarity of this parameter of his musical expression and many indicate its depth as being a defining characteristic of his work.

His technique was unique in its ability to express the nuances of bebop phrasing and articulation. A number of performers who had opportunity to observe Raney at close quarters indicate that his early focus on Charlie Parker's playing and in particular his articulation, equipped Raney with a sound that had not, until then, been achieved on guitar. The clarity and accuracy in his playing is possibly only surpassed by his meticulous attention to the slurs, accents, 'ghosted' notes and other articulations that set his sound apart.

His style and expression matured over the years and his skill and facility had no obvious troughs. In spite of his hearing affliction, later in life, there would appear to be few examples on record in which there is any indication of a performer unable to fully express his musicality in his chosen field. Interestingly, it would appear to be the less harmonically complex music styles that found him, on rare occasions, apparently 'out of his depth'.

While his theoretical understanding may have been, according to Jon Raney, "after the fact" (interview with the author, 2006) he nevertheless displayed a deep understanding of complex harmony and sophisticated rhythmic ideas. He was able to express these concepts in 'real time' with a creative power that went well beyond a player who has learned a series of devices verbatim. As Doug Raney humorously asserts, "they might as well learn to type instead if that's all they're interested in." (interview with the author, 2006) Raney certainly felt he got to the point on numerous occasions where his improvisations were transcendent of cerebral or academic processes. Sherman recalls Raney telling him, "on a good night you don't have any idea what the chords are, you don't even have to worry about it." (interview with the author, 2006) He constantly aimed to expand his musical horizons and absorbed ideas from a number of sources. That his particular interest in the music of Bach, Bartok and Stravinsky went beyond aficionado to serious student status is evidenced by his own compositional excursions as well as the development of his improvisational language.

The essence of Raney's improvisation is all about the motion and power of the melodic line. He achieved this with an ingenuity and variety that was unique. He had a number of concepts and some devices such as "hidden sequences" (Silverman, 2006:64) and "suspensions" (Raney, Jon, interview with the author, 2006) that assisted him in achieving this goal but his machinations were rarely formulaic or without either harmonic or thematic purpose.

b. Raney as musician

(i) Style

It is not the intention of this project to offer a comparative study between Raney and other players such as Tal Farlow, arguably the player closest in style to him. However it is worth noting that they are the two names most commonly associated with this style of guitar playing. Of the two, Farlow has had considerably more exposure than Raney in the public arena. Discussing their similarity, Sherman recalls an incident that is also recorded in *Just Jazz Guitar* (Wilson, 2006:106) magazine.

You know that Atilla [Zoller] told me that... when he was in Vienna, he was playin' violin in this group and he heard his first jazz. He heard the Red Norvo Trio and he just loved Tal Farlow's playing. They were coming to Paris so he saved up his money and he went to Paris and he found the club and he walked in. Tal wasn't there... and he sat down and started listening... Jimmy Raney was playin' guitar and in about three bars he [Zoller] said, "Oh!" he said "I've gotta go to the United States, everybody plays like Tal Farlow!" (interview with the author, 2006)

There were similarities between Tal Farlow's and Raney's playing. However, Atilla Zoller's first exposure to Raney was as a fairly inexperienced player himself and it is likely that hearing the virtuosic bebop style capably expounded by both players was enough for him to assume they were somewhat identical. Typical of the bebop style Raney has a melodic facility that delivers rapid 'flows' of notes with sweeping harmonic references rather than either overt punctuated statements such as the earlier 'Swing' players or sparse more restrained statements like the later 'Cool' advocates. However it is interesting that Raney was capable of objective evaluation of this aspect of his own playing. Jon states,

Even in himself... he felt that his playing was a little busy maybe or it used a lot of language to get to the point shall we say... It's not a value judgment, just, like he recognized that there was a certain amount of... 'Bach-ian' linear thing to complete what he had to say. (interview with the author, 2006)

In an interview Raney had with Louisville radio host, Phil Bailey concerning the album *Two Jims and Zoot* (c1964), Jon recalls him saying,

"Well... you should be able to reco[gnise] me. I'm the one that goes on and on and on and... Jim [Hall] is the one that plays these short concise things." (interview with the author, 2006)

Raney was most comfortable within the mainstream jazz and bebop genres. Jon recalls,

I was 'wood-shedding' and I was trying to get it together and I tried to play "Dolphin Dance" with him and I thought he knew it because he recorded it with Al [Haig] and Al really just foisted that tune on them...

[Jimmy] said... *“it’s a wonderful tune but it’s not in my system. I wish I could have written it.”* he said. You know because there is that kind of... *simplicity* [in tunes like that] and [by contrast] *the tunes that my father writes are very similar to way he plays* [improvises]. Like, *“The Flag Is Up”*... *like all these counter lines, I mean that’s him all over the place. I mean it’s melodic and predictable but it does have a certain amount of... complexity there.* (ibid)

Even within his chosen genre Raney had occasional tunes that he was not totally at ease with. Of *What Is This Thing Called Love*⁸¹ duo partner Scott Henderson says, “I’ll tell you something else. He [Raney] never liked playin’ this tune. He didn’t like it. He said, ‘I just never know what to play on it.’” (interview with the author, 2006)

A recorded example of Raney attempting to cope with simple changes occurs on the Dave Pike album *Carnivals* (1962). The tune *La Bamba* has a basic progression of triadic primary chords. Raney’s solo seems to flounder for a connection with the foundational harmony and lacks the usual emphatic melodic statements. This style of tune requires more of a pop ‘riff’ approach and Raney is unable to develop his usual melodic focus in this environment. After discussing this unusual occurrence Jon adds,

The way he described being confronted with simple changes [was].... “I need a tune... with changes, you know, the guide,... put some of my direction [in]”... He in a self deprecating way says, “You know, if it’s just a simple change it’s like argh! I don’t know... what to do with that... I only have so much material, I need some sign posts to [relate to]”. So in terms of... being confronted with... ‘one four five’... or ‘one’... interminable ‘one’! I wouldn’t doubt that he would be like, “Shit, what do I do here?”... ‘Cause part of his style is about being driven into the changes and there’s no one better at it ... But again... he was also aware of the world... within he was speaking... that’s why he made that comment about... “Dolphin Dance”. (see page 160)... It’s like “it’s not in my system” he said. Which is a complicated statement but... it does mean that there is a system that he thinks. And you know... that world is very vast but... it’s very... grand and small at the same time... Within the world that he was speaking... he knew what that world was. He was phenomenal, you know, but... he realized to start speaking in another world would be another lifetime. He spoke well enough. (interview with the author, 2006)

(ii) Eclecticism

Raney had a keen interest in classical music. While he was drawn to composers that had some similarity to his field, such as Bach, he also had an interest in those who offered a challenge to his compositional mind. The dissonance of Bartok and the rhythmic inventiveness of Stravinsky both held considerable fascination for him. This was either shared with or passed on to many of the musicians he came in contact with. Henderson relates,

⁸¹ Raney recorded ‘What Is This Thing Called Love’ on Raney, J (1981) *Raney ’81*, Criss Cross Jazz

Actually Charlie Parker used to stay with him. He'd... live at his apartment... He had one with... Jim Hall, And... he said... you never knew when Charlie Parker would show up. At... two in the morning... out of his mind either wanting to borrow money or play chess. He said he'd come over and they'd listen to Bartok and play chess. (interview with the author, 2006)

Roger Dane confirms Raney's interest in classical music and his enjoyment of sharing this with others,

Every time I ever talked to him, ever, we never talked about jazz. We talked about classical music. He loved everything from Bach to Bartok. I mean, and that's what he would talk about. He'd talk more about that than he would jazz. (interview with the author, 2006)

The ideas Raney absorbed from his study of classical composers did more than just inspire his general creativity. A number of sources indicate that aspects of style and technique were not only assimilated into Raney's compositions but also his jazz playing. Henderson indicates that "He got a lot of this... sort of phrasing thing... from Bartok. Yes, especially... the fifth... string quartet... That was his favorite piece." (interview with the author, 2006) Sherman points out another classical connection, "This is what he actually told me too, that... he got a lot of his ideas from Bach." (interview with the author, 2006) Dane adds,

That classical thing was evident in his... two guitars... with... [Doug] or Scott [Henderson] or Jack [Brenge] or whoever, because he loved to do that polyphony, where you're just keeping a line going back and forward... at the same time... it's like a two part fugue... he loved that. (interview with the author, 2006)

(iii) Compositions

Raney's bebop compositions pepper the first two decades of his recording career, particularly his time with Stan Getz. It is not intended in this study to discuss or categorize these. However, it should be noted that he also wrote a number of pieces for solo guitar and various types of ensemble configurations that are not currently in the public domain either as recordings or scores. These works range from guitar solo to string quartet and guitar ensemble through to big band. Jeff Sherman says that an original big band piece called *81st Street Waltz* was rearranged by Raney for five guitars and recorded at a later date though the title does not appear to be commercially available. (interview with the author, 2006)

Stan Moon once asked Raney if he ever wrote any, " 'standard'⁸² kind of tunes and he [Raney] said, 'No', everything he wrote was... like a bebop head or... quartet type... you know, guitar quartet or quintets." (interview with the author, 2006) It would appear that Raney wrote more than once for strings as well⁸³. Sonny Stephens says,

⁸² Stan is referring to tunes that have a vocal style melody as per a jazz 'standard' which are usually songs taken originally from the music theatre, 'tin pan alley' or parlor song repertoire. (see definitions)

⁸³ The recorded work *Strings and Swings* (Raney, J. 1972) was probably not an isolated excursion into this field.

I recall that he..... was working on... [a piece] for string quartet, it was like "Wait 'Till You See Her"..... I don't know whether he ever recorded that but I sure remember being over at his mother's house, you know, looking over those... parts... When he would get moved... he could definitely put it down completely. (interview with the author, 2006)

Composition was an important part of Raney's musical expression. Sherman confirms that early on "he studied composition with Hal Overton and he was very serious about that and he loved Bartok." (interview with the author, 2006) It is hoped that more of Raney's works come to light and are able to be accessed by researchers and performers.

(iv) Ensemble

Raney was most comfortable in the smaller ensemble. His recordings as leader feature him in everything from guitar duo to quintet/sextet with piano, bass, drums and horn player(s). It would appear that Raney never pursued large ensemble or solo guitar work out of choice and he also made few excursions into the bass line/chord accompaniment style of players like Joe Pass. These aspects are covered in more depth under the section 'Raney As Guitarist', page 164. Stan Moon confirms Raney's stylistic focus,

He was so used to... having a bass play with him that whenever it was just two of us he'd still... stayed off'a the bass... quite a bit and he never did a walking bass line like say a Joe Pass. (interview with the author, 2006)

Roger Dane points to reasons for Raney's preference for the small ensemble,

I think he liked the freedom, like... in Bill Evans's Group with his bass players and drummers... I think he liked the... group improvisation and kinda' feel even though it might be the bass [or someone else's] solo. The... interplay... I think that's what I think about with Jimmy. 'Cause I think... that's what he was trying to achieve, especially when it was a smaller group. (interview with the author, 2006)

While the desire for spontaneous interaction was important in Raney's playing it would seem Raney had an 'arranger' like mentality about his ensemble work. Many of the contrapuntal lines used in the heads he played with Getz as part of that unique texture must have been worked out ahead of time as they were repeated on other recording dates as well as on alternate takes in the same session. Moon recollects his arrangements of other parts of the tune.

One of the things that I noticed about... playing with him... and I thought was a very wise thing to do... 'cause... over a period of years we would play a lot of the same tunes, many times together and I noticed that he would usually have the same intro and the same ending that he had determined ahead of time for that tune. Which made it very safe. (interview with the author, 2006)

c. Raney as guitarist

(i) Instruments and equipment

As mentioned previously, Raney was regarded by himself and others as a musician who played guitar rather than a guitarist who played music. It is interesting that this mindset produced a technician who was so highly regarded by his peers and who achieved so much in the development of guitar performance. It is likely that it was this approach that also enabled him to produce a consistency of sound that is noted by a number of commentators. Sherman comments that Raney “always sounded the same, it didn’t matter what guitar he was playing or who he was playing with.” (interview with the author, 2006) Stan Moon elaborates,

Interesting thing about him... you’ll probably hear this from... several of the other guys. It always seemed to me regardless of what kind of guitar he had and over the years he had several different kind of guitars, he always got almost the same sound regardless of what the guitar was. I mean it was just his way of playing and it came through, his personality came [through] not only his style but the sound of the guitar... He set his strings up higher than a lot of guitar, jazz guitar players. Lot of jazz guitarists like their strings real low, you know, so you’ve got that quick action but... he would set ‘em up high. (interview with the author, 2006)

Moon continues, recalling one of his own gigs that Raney showed up to. He loaned his instrument to Raney so he could get up to play a set and noticed,

When Jimmy played my guitar, and I had it, the strings set fairly low, I could hear some string rattles ‘cause he was used to high action and he really picked hard. (interview with the author, 2006)

This firm pick action was not a recipe for high volume performances. It would appear that part of the recipe for the clarity of his playing, aside from his exacting technique, was the combination of strong picking with little amplification. A number of players recall his insistence on fairly low volume levels. Bruce Morrow believes this influenced his own playing,

I learned in the short time that I was with him, really how to play for guitar players in the style. To play with brushes... and... not to be overbearing and even when I go to sticks or something like that... you could just tell [the correct approach] because Jimmy was... so laid back... nothing was ‘blarey’... it was just not like that. (interview with the author, 2006)

Raney’s sound was not only consistent in timbre but consistently in quality and while he didn’t place a priority on equipment, commentators note the set up he used at various stages. Doug says “And my father has this beautiful sound, old bar pickup guitar, he had. I finally got one of those.” (Jenson, 2005:87) Stephens mentions his amplification,

I just remember standing... next to that... single twelve "Polytone", (amplifier) that's what he used, and... being affected by what I was hearing. That was a distinct feeling [being there]... it was better than the records... amazing... that was probably the most thrilling part... I was... right there. I mean it was unbelievable. (interview with the author, 2006)

Raney was almost nonchalant regarding his instrument and equipment. Doug indicated that Jimmy had to loan a guitar for the Japanese tour in 1976. (Raney, D 2006:pc) Greg Walker states,

Jimmy, he never really cared a lot about equipment... You know, he just played a guitar. And when I... [was] out buying guitars every week [unclear] and he said, "But, well Greg you've got a guitar! All you need is one!" (interview with the author, 2006)

He also recalls a conversation about equipment that is revealing as to Raney's attitude,

So I was talking to Tal about it and... Jimmy just interrupts and he says "You know, Tal, Greg's a guitar nut" he said... "There are guitar nuts and then there are guitar players and usually guitar nuts can't play but Greg's a guitar nut but he can play!" (ibid)

(ii) Single line focus

Jimmy Raney was known for his focus on single line improvisation. Asked by interviewer Jim Fisch about Raney's lack of chordal work Jack Wilkins says,

Jimmy never really got too much into that area. That's O.K. though, nobody can do it all. He could do it, but that's not how he heard the music. It's not where he wanted to go with it. (Fisch, 1997:np)

Other commentators who note this emphasis in Raney's playing include Summerfield (1978), Sallis (1996), Hamilton (1991) and Jon Raney (interview with the author, 2006). While this may not be noteworthy for performers whose instruments offer no other choice it is at least worth mentioning for a player whose instrument offers chordal options. In fact much of the folk and even some classical repertoire for guitar is based more on a chordal (or arpeggio in the case of classical) approach to the instrument than a freely melodic one. This focus by Raney on melody may well be one of the reasons for his success in the particular niche in which he made his unique contribution to the development of jazz guitar. While his talent was such that solo guitar and chord solo style improvisations were not beyond his reach his major contribution was to the elevation of the jazz guitar as a virtuosic melodic instrument.

While acknowledging Raney's main preference and contribution to the development of jazz guitar as being that of a single line player he was more than capable of excursions into chordal work. Some of this was of necessity due to his hearing problems in later life but he was also involved in arranging tunes for solo guitar before that need arose. Jeff Sherman says of some solo guitar arrangements that

Raney wrote out for him⁸⁴ in the sixties that “You’ll find it’s like that, a lot of it’s real obvious... chords, but later on... he started involving more counterpoint and voice leading, sort of.” (interview with the author, 2006)

Sonny Stephens started taking guitar lessons from Raney in Louisville around 1974 and began playing bass for him shortly after this in a local ensemble. He recalls that Raney showed him a few things on bass. (interview with the author, 2006) Raney must have had some skills in this area, which is interesting given that he didn’t make any excursions into bass-line/chord style playing. Stephens spent some time studying chord solos with Raney that he had prepared and notated. He remembers there were “several of them” and that “I think *Autumn In New York* was one, *Autumn In New York... How About You* and *Smoke Gets In Your Eyes*.” (ibid) He adds that Raney used to play my *My Shining Hour* as a solo arrangement as well but recollects that it was not notated. Jeff Sherman says that deafness contributed to Raney playing more solo repertoire at least on local gigs for a while.

And then when he started going deaf. Before that he... never did any solo stuff. He did... he had a version of “Smoke Gets In Your Eyes” and he... played it on a bunch of concerts and Ola [Miracle, Raney’s partner] even finally told him “Jimmy, you’re going to have to learn another one,.. solo guitar tune”. And then when Jimmy started going deaf and he figured he couldn’t play with people he took this gig in this restaurant and started playing and of course all of a sudden all this innate musical genius just started working. (interview with the author, 2006)

Sherman recalls it wasn’t his permanent focus though, Raney telling him in the late eighties at a guitar clinic, “Well, I don’t really do it anymore.” (ibid)

(iii) Technique

The work that Raney put into his early rise as a guitar virtuoso remains largely hidden. As is true of a number of players, his attitude to practice later in his career seems almost nonchalant. However, comments from artists regarding their lack of practice are often misleading as what they sometimes mean by practice is ‘woodshedding’ (see under ‘Definitions’ on page 84). This is a process undertaken more regularly and for more extended periods during formative years. The reality is that older musicians are often in some kind of contact with their instrument on a regular basis either through gigs or arranging and composing. The gigging jazz musician may well play up to four or five times a week for three to four hours at a time making the traditional practice session paradigm somewhat redundant. Stan Moon remembers asking Raney about his practice routine. He relates the conversation,

He said, “I don’t practice much.” and I said “Well, what does that mean?” and he said, “Well, sometimes I won’t even play the guitar for weeks” but he was writing, composing all during this time, see, so it was in here (points to his head) even though he didn’t... have to have the

⁸⁴ While they are outside the scope of this study the author was given copies of some of these. They may be the same as or similar to the ones that Sonny Stephens describes in his interview.

guitar in his hands that much. And I... remember seeing him a few times where probably he hadn't played much in a... week or two and he'd play a little bit and then he'd... just kind of shake his hand out... like this, to loosen it up... and he'd be right there. (interview with the author, 2006)

Raney did have an alcohol problem that effectively took him out of circulation for extended periods. This would have also affected whatever practice regime he had but it seemed to have little real effect on his performance ability as he was able to rise to concert standard with very little notice. Stephens remembers Raney's ability to play at a high level after a period of no practice,

One thing I recall was one time we were going down to play at the "Hearthstone" and... Jimmy hadn't touched the guitar in, like, two months... and I swear there was... just a little tell-tale thing the first set and after that it was like he'd never set it down. (interview with the author, 2006)

Apart from the very end of his career and in spite of his health issues Raney's technique showed steady consolidation and improving technical confidence after his initial rapid rise to prominence in the late 40s. Referring to Jimmy's solo on *Samba Para Dos* from *Bossa Nova Groove* (1962) Jon Raney remarks,

His playing continually improved I think... I mean that's a 'sixty two [recording]... his playing in the late 'forties was great but it wasn't on that level... of development... its on the way there..... but... yeah... that's a great solo. It sure is something. (interview with the author, 2006)

While many of Raney's licks or idioms can be fingered without major technical problems it is the sheer speed and fluency of linkage and the apparent ease of motivic development and creative resourcefulness that attracts the attention of commentators. After listening to *Fascinatin' Rhythm* from *Jimmy Raney Visits Paris Vol. 2* (1954) Henderson exclaims, "1954 he did this? Wow! Man nobody was playin' guitar like that in '54. They barely are now." (interview with the author, 2006) Raney's focus on the dictates of the music itself rather than the idiosyncrasies of the guitar may in some ways have freed him to accomplish technical advances which until that time had been considered out of the guitar's bailiwick. Raney's technique was developed as a by-product of the ultimate goal of aural creativity. Jon Raney states that,

But his technically involved phrases were really more about trying to create the most interesting inner line. He pursued those darker tones just to create a little more edge. (interview with the author, 2006)

He goes on

But another thing he was influenced in from the technical aspect was that he found it extremely difficult to translate bebop to the guitar... He was trying to figure do I 'up pick', 'down pick'... do I slur this riff and finally he decided... that the best way to do it would be to shut his mind off about it and just play and aim for emulating the sounds, [rather than] worrying about technically... 'up pick' here, 'down pick' there, slur here, slur

there... It's almost like that "Inner Game Of Tennis" thing where you don't think about... whether you raise your elbow or bring your arm back... you just think about where you want the ball to go on the other side and so the same analogy. I think... he was thinking along the same lines for the guitar in that he just wanted to see, "Well how am I going to achieve that particular sound on the guitar... and that actually worked for him 'cause he felt like... the unconscious mind... or semi conscious mind is much more adept, or the instinctive mind maybe we call it, is much more adept at... solving physical issues. It knows what to do if you just let it do it. And that was his principle.

So a lot of people are sort of mystified at his picking... and it's really just that he was trying to emulate the sound so one of the things you notice is... for saxophone he would use a lot more slurring and then he was picking the piano he wanted to get a little more like 'marcato' kinda sound or something like that and he'd find himself picking more notes when he was imitating Bud Powell solos and things like that. So... in terms of his technique... it was a really... practically... driven, by his ear and 'solutioning' trying to come to the best solution organically. (ibid)

Jon indicates that this achievement was not lost on Raney himself,

In terms of... the music... he did eventually come to grips with the technical aspect, the technical achievement of what [he had done] because the people that are going in after the fact are going; "Well look, look at this!" He wasn't so conscious of it in his creation but he became aware of it after the fact... and he was also aware of it in the players that he liked. (interview with the author, 2006)

A mark of Raney's advanced technique is the apparent ease with which he handled fast tempos. Jeff Sherman confirms that this was not an aural illusion saying,

He never ever struggled with... tempo... if you listen to transcriptions and see all these notes and then you see... like a Jimmy Raney solo in like a book or something and then you realize the tempi is like three hundred and fifty beats! And [also]... where most guys tend to... drive the rhythm section, he never did. (interview with the author, 2006)

Raney was known not only for his ability at extreme tempos but his consistency of time regardless of the style or speed of the piece. Henderson says, "You know his time is just impeccable... he... used to say, "Some people have perfect pitch"... he thought he had perfect time." (interview with the author, 2006) Sonny Stephens adds,

The main thing that I remember... was... he could tell any fluctuation in the time... I remember that... That's the main thing that stuck with me my whole time. (interview with the author, 2006)

In spite of Jon's and others comments concerning Raney's technique being mainly a by-product of his musical quest it should not be assumed that Raney paid no attention to technical issues such as pick control. It would appear that at certain times he

applied the same rigor to this aspect of his development as he did in other technical areas particularly those to do with rhythmic phrasing techniques. (see ‘Rhythmic Devices’ on page 187) Jon says he heard from Doug that,

Dad actually worked out lots of different picking schemes for the same ideas... Well this is what he [Doug] told me and I believe him. And I watched a little and I think you see that. He took the same idea and put it on different strings. The point of that being that... wherever he was on the neck he wanted to have access to ideas he could hear. So... he consciously took an idea and did it on this and then did it in a different position... Which makes sense because you know, he tries to play by ear but if you're out of position n' you wanna reach for your idea and if it doesn't feel right... it can [stop the flow]. (interview with the author, 2006)

(iv) Articulation

A number of different articulations are used in jazz guitar generally. Raney has his own unique palette of devices, commentators agreeing that he made a considerable contribution to the field with his approach. A guitarist uses ‘pull-offs’ and ‘hammer-ons’ along with slides to achieve the illusion of true legato. While each note must be articulated in some way on the guitar to produce a note the attack can be lessened by these devices to simulate the flowing sound that can be made by non-tongued lines on a woodwind instrument or single bow stroke on a violin. Each of these effects are indicated in notation by a slur. The annotated solos have major slurs indicated. Regarding legato phrasing on guitar Jim Kelly notes,

I reckon there is a lot to be said for the... legato thing... and he's [Raney] got a great balance of it... Wes had a great balance of it. (interview with author, 2006)

Sherman indicates that Raney got his feel by emulating Charlie Parker. “He’ll articulate the note on the ‘off’ beat and slur the note on the beat which takes the accent off the beat”. This is achieved by “hammer-ons, pull-offs and slides” adding, “he liked to do a lot of on slides, one finger slides” (interview with the author, 2006)

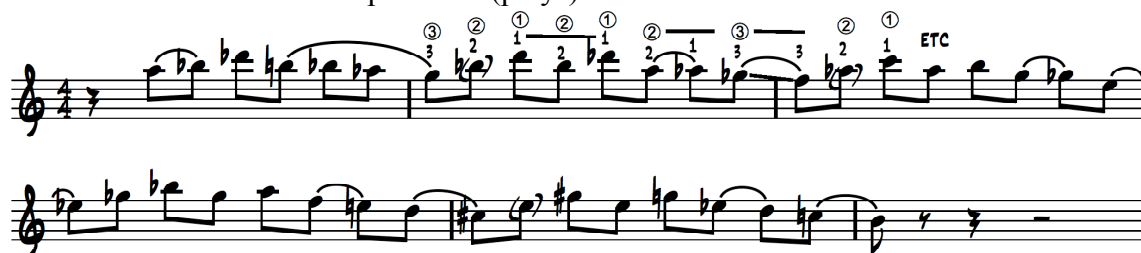
This articulation is so important to the bebop style that when Raney wrote for strings he had to score the work in a unique way. Sherman remembers Raney telling him that,

He told me when he did that string writing, of course now he wouldn't have that problem as string players are pretty good these days but string players [back then] didn't understand that kinda' phrasing at all so he would do a divisi and he'd ... have half the violins playing [unclear] on the beat and the full string section playing on the 'and' so you get that natural accent. (interview with the author, 2006)

The individual slurs in Raney’s lines are fairly clear on most recordings. Henderson states that the listener should look out for them, “*whenever you see a half step going down like that... like right here at the beginning.*” (points to change between bars 4-5 of *How About You* (transcribed solo from *Live in Tokyo*, [1976]), he continues,

That was kinda' sorta' his genius... not pickin' every note. And a lot of it was picking... on the 'and' of four or the 'and' of three and doing a 'pull-off', either a 'pull-off' or a slide into basically a strong chord tone on a strong beat, thirds and sevenths. (interview with the author, 2006)

Henderson notes that in bar 5 of the same solo, the chromatic line from 'f' through 'e'[♯] to 'e'[♭] would usually involve a 'pull-off' from the 'e'[♯] to 'e'[♭]. (ibid) He demonstrates a slurring exercise that facilitates development of the concept of slurring onto the downbeat 'a la' Raney, utilizing the structure of a chord shape to generate lines with built in harmonic pressure. (plays)⁸⁵



(ibid)

He works the basic concept through other chord shapes and harmony forms such as diminished and pentatonic and demonstrates the exercise descending as well as ascending. He refers to a similar line that he recollects Raney doing in a tune called *Dancing In The Dark*, (plays)



He demonstrates the harmonic concept behind the run,

So I'm playin' it up, (plays),



those chords. Yep, but he always would slur into it. (ibid)

It would appear that Raney may have used segments of these type of digital devices to compile his longer lines. An example occurs in bar 32 of *Someone To Watch Over Me* (transcribed solo from *But Beautiful*, 1990).

As previously indicated, another articulation device is 'ghosting'. Silverman states in *Down Beat* that "Raney liked to call them 'swallowed' notes." (Silverman, 2006:64). This device has a similar function to a slur in creating accents. It enables an accent to be implied by removing the emphasis from the previous note by 'ghosting' it (see

⁸⁵ This designation indicates the interviewee is playing/demonstrating the transcription which follows on their instrument.

under ‘Definitions’ on page 80 and ‘Diacritical Markings’ on page 70). A slur is different in that it implies an accent on the preceding note by removing the articulation from the note that follows.

There were a few peculiarly guitaristic articulations that occur in Raney’s playing. One of these is the sweep arpeggio. A good example of this can be found in bars 27-29 of *It Could Happen To You* (transcribed solo from *The Influence*, 1975) though there are many other examples in the transcriptions. Scott Henderson says, “Every time you see anything like that he’s gonna do ‘sweep’ pick.” (interview with the author, 2006)

(v) Fretboard approach and fingering

Various performers interviewed indicated that Raney’s left hand technique played an important part in the generation of his particular sound. However, it wasn’t just the legato devices that impacted his style. Rick Stone says,

You know, the way most of the... ‘cats’ that I... saw that played out of that traditional jazz approach that really had a great sound and stuff [played mostly with three fingers]... Like you, I was trained to use the fourth finger man... I used to play with three fingers when I was a kid, when I didn’t know anything and then somebody said “Oh! You should really be using your fourth finger” and I relearned... all my rock licks and stuff, all my Jimmy Page licks I relearned to play everything using my fourth finger..... But a lot of guys that I saw play rarely used that finger. It’s like an auxiliary finger almost. I saw Jimmy Raney play. I saw Jimmy play mainly with these three fingers. I was amazed ‘cause I had already learned from the records, I had learned a bunch of his solos. I had transcribed a bunch of his stuff but... I was playing it with my fingering system! When I saw how Jimmy did it, it looked so different, I said; “Damn, that’s not how I’m fingering any of that stuff” ... I could get the same sound, I learned how to make it work but... I realized I wasn’t doing it the way he was doing it... The way he was doing it was so much simpler than what I had come up with. (interview with the author, 2006)

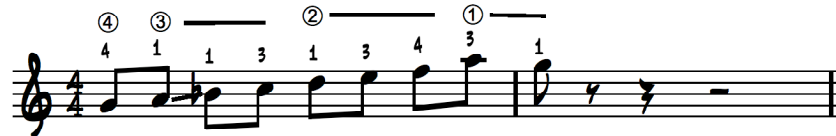
Without the advantage of being able to study the small amount of extant video footage that features Raney, definitive comments regarding his fingering of certain passages remain somewhat conjectural. However, consulting with professional jazz guitarists has produced valuable insights into Raney’s approach to the board and his fingering concepts for various devices. Of particular benefit has been the consultation with Scott Henderson who played with Raney for around a decade. Henderson asserts that, “I can tell from the sound and the... note choices. I know exactly what was in that hand. I watched it for ten years!” (interview with the author, 2006) A combination of Henderson’s insights and access to video footage of Raney may yet produce a definitive study of this particular facet of his work. It is not the intention of this study to exhaustively explore Raney’s fingering options but information on this topic can help inform areas such as his concept of fretboard layout, slurs created by finger slides and the use of chord shapes as a basis for single lines. These in turn affect the concept of melodic and harmonic relationships used in improvising on the instrument.

Henderson adds weight to Stone's observations on the predominance of the use of the first three fingers in Raney's style, saying as he plays through the transcriptions, "And do you notice... I barely use my fourth finger and everything's like right in... right there. The 'meat and potatoes' part of the guitar." (ibid) He continues,

You know, rule of thumb; if you're really reaching, going crazy you're probably not there... It's also part of the phrasing too. The fingering helps you to get the phrasing out. (ibid)

According to Henderson Raney had a particular way of approaching runs using the dorian scale.

And another thing that Jimmy would do. He always uses (plays)



that... for a dorian scale... When you see that in there... more than often that's the fingering he's gonna use. (ibid)

He then gives a specific example from one of the transcriptions. In bar 11-12 of *What Is This Thing Called Love* (transcribed solo from *Raney '81*, 1981) Henderson indicates that Raney's fingering is most likely as indicated below. (plays bar 11-13, demonstrating fingering as below),



(ibid)

Another possible fingering for this line arises out of the concept of solo lines being derived from chord shapes. Henderson's case is substantial for this specific line due to his involvement with Raney, however, Kelly raises some interesting possibilities that also fit well with available evidence and may apply to other solo sections. He notes, indicating that the C⁷ extensions 9, 11, 13 occur at the end of the phrase as a B \flat ^{MA7} arpeggio, "You can see 'guitaristically' he's really sticking to... a very... kind'a pure... C⁷ isn't he there." (interview with the author, 2006) The use here of the B \flat ^{MA7} arpeggio over the C⁷ provides the standard upper extensions of the dominant chord and is a device Raney used quite often. Kelly adds that the common fingering of this chord with one note per string,



is a possible scenario and could well lend fluency to this line. He adds that this is a device that Wes Montgomery used. Given the anecdotal evidence that Wes and other guitarists of the period followed Raney's lead in a number of ways, there is the possibility that the idea originated with Raney. The following fingering option while conjectural is equally utilitarian and utilizes the device that Jim Kelly claims is a Wes Montgomery approach. (ibid) The B \flat ^{MA7} chord in root position

across four strings is used over the C^7 harmony. The example is extended to show its usefulness in approaching the next phrase.

While not having the advantage of Henderson's direct connection to Raney, Kelly's insights into aspects of improvisational concept are useful and are referred to more extensively in the section 'Raney As Improvisor' on page 174.

Henderson again demonstrates Raney's common fingering approach to dorian licks, referring to bar 5-6 of *Fascinatin' Rhythm* (transcribed solo from *Jimmy Raney Visits Paris Vol. 2*, 1954).

And that I can pretty much assure you he's fingering... (plays),

(interview with the author, 2006)

In bar 1-2 of the same transcription Henderson demonstrates a similar dorian fingering that demonstrates Raney's preference for using the 3rd finger where possible. As it starts on a higher fret the 3rd finger can be used instead of the 4th on the starting note of the phrase.

And this first thing right here, this is how he's fingering that. (plays),

(ibid)

This excerpt could equally as well be fingered as follows. Given Raney's tendency to work things out in various positions this a possibility. It is also built around fairly simple chord shape positions.

This fingering option would most likely suggest the following changes to the fingering of bar 5-6. Once again, however, this possibility sits well with the principle of close fingering around basic chord shapes.

Raney makes considerable use of intervallic leaps that aid in accenting rhythmic subdivisions or as a means to remove the accent from the harmonic beats (1 and 3) or the down beats. Fingering these presents some dilemmas. Looking at bars 18-19 of *It Could Happen To You* (transcribed solo from *The Influence*, 1975). Henderson clarifies,

See what he's doin' there. That's a real typical kind'a Jim thing. (plays bars 18-19) and that would be played, (plays) he would finger it that way, (plays) slide down on the third finger (plays),



... he didn't really do a lot of like big wide fingerings. If you're reaching a lot you're probably not getting it... But if you keep it in tight [you are usually correct]. (interview with the author, 2006)

He then indicates that close finger positions are the norm in Raney's style, providing the following scenario for the whole phrase,

See how everything is really tight in there, (plays bars 17-19, demonstrating fingering as below)



and there's another slur right here, you can now be sure, finger one goes down there, yep, finger one goes down. [onto the first beat of bar 19] (plays phrase again) Positive that's how he did it. (ibid)

d. Raney as improviser

(i) Bebop language

It should be noted that Raney's style incorporates many of the common elements of the be-bop era. Many of the licks have equivalencies in other players of the period. Some of the broader characteristics and their relation to Raney's work were raised by the players interviewed for this study and it is these comments that have been used in the following discussion. There has been no attempt here to cover the extensive topic of bebop style. For detailed information, texts such as David Baker's three-volume set *How to Play Bebop* (1987), Les Wise's *The Bebop Bible* (1982) and *Bebop Licks for Guitar: A Dictionary of Melodic Ideas for Improvisation* (2002) as well as Wendell Harrison's *The Be-Bopper's Method Book* (1997) provide comprehensive information. For a wider discussion of bebop devices used in Raney's work see Weston's dissertation, *But Beautiful: A Study of the Harmonic and Melodic Elements of Jazz Guitarist Jimmy Raney's Improvisational Style* (Weston, 2005).

⁸⁶ This is a composite of a number of fragments that he demonstrates in the interview.

In relation to bebop lines in general and Raney's style in particular, Henderson indicates where the chromaticisms should generally occur. He also asserts that phrases "tend to go up on arpeggios and down on scale tones and chromatics." (interview with the author, 2006) He then adds that in simple terms the primary points of chromaticism in bebop lines are between the 6th and 5th scale degrees in major or ionian scale lines. In dominant scales they usually fall between the tonic and the \flat 7th and in the dorian, between the 4th and \flat 3rd. He also demonstrates where the slurs are best placed for appropriate phrasing. The placement of the chromaticisms allows the chord tones to occur on strong beats and the overall phrase to resolve on beat one rather than beat four. In the case of the dorian example it is linked to its dominant partner (in this example, F⁷) and as such supports chord tones from that chord.

(ibid)

Obviously this is a simple formulaic summary and the reality of the application of this and other such concepts is much more complex. However, it does provide some clarification of the principles underlying Raney's concepts especially when it is combined with other characteristics of Raney's approach such as slurring onto strong beats and rhythmic phrase displacement. (discussed under 'Rhythmic Devices' on page 187) Henderson, who studied with Hal Galper reiterates the focus of beat one and to a lesser degree beat three as resolution points for harmonic pressure in improvised lines or melodies. Galper's work, *Forward Motion* (2005) deals with this and wider theories of melodic and harmonic motion in music. Henderson crystallizes one aspect of the concept saying,

The main idea here is that whole tension and release thing is achieved by placing the half step on an up beat leading chromatically to a strong chord tone on the down beat. That's really where you're going to get the, this bebop dynamic thing happening. (interview with the author, 2006)

Another characteristic of the bebop style that was raised by Henderson was in the context of discussing one of the transcriptions of Raney's early playing. Henderson noted that when his bebop language was more mature Raney would rarely start phrases on the first beat of the bar and often on 'up' beats. (ibid)

Other general characteristics of bebop apparent in Raney's solo lines are; unusual phrase lengths, harmonic anticipations and delays and a focus on the overall melodic strength and forward direction rather than the harmonic validity of pitches at a purely vertical level. An example that demonstrates these concepts is found in bar 13 of *What Is This Thing Called Love* (transcribed solo from Raney '81, 1981). Kelly notes

that the ‘a’⁴ over the Fm chord is appropriately explained as a continuation of the previous C⁷ harmony. He sees Raney,

doing a typical bebop thing where... he carries it over... and not worrying about... the fact that you’re hearing an ‘a’ on an Fm because here’s the line It’s got its own... forward motion and integrity,... melodic integrity. (interview with the author, 2006)

(ii) Compositional approach

Commentators agree that Raney’s improvisations exhibit a high degree of structural development and compositional style. This is demonstrated in a number of ways. The form and overall contour of the solos can be seen in aspects of thematic coherence, motivic development, rhythmic density and harmonic complexity. Doug Raney describes the solo from *What Is This Thing Called Love* (transcribed solo from Raney ’81, 1981) in terms of its compositional structure,

If you want to build up like a solo... and my father was into this a lot too... you kind of try to think of it as a sort of a composition if possible... so in other words... it’s got an ‘A’ (a beginning), a middle and an end. So maybe start out like he does... here in the beginning with those short simple phrases and... it gets more and more complex... and the lines get longer and longer... but then he mixes it up with more... rhythmic stuff, like those triplet phrases he had over here... so. And you can see the end is more or less... all of a sudden going back to a simple solution at the end... So... it is like that... You can see that just by looking at it without even knowing what it is... you can see... Look how simple that is and see the lines are maybe two bars long in the beginning mostly... with a lot of breaks... and then it gets [more complex] and then... it’s back to kind of simple stuff again here... Really he’s got a lot of long lines, here [in the centre]... and you can also see he’s... got a lot of variation in descending lines and ascending lines... and repeated phrases... Gradually he sort of winds down and then all of a sudden he’s playing... half notes here... and... straight quarter notes there so it’s... very compositional you could say. (interview with the author, 2006)

Another compositional characteristic of Raney’s solos is the strong use of motifs and themes. These are usually developed through the solo and play a part in creating melodic strength and direction in the solo. Themes and motifs can occur at a micro or macro level. Silverman points out one of the motivic rhythmic devices, “that of two dotted quarters followed by a quarter” (Silverman, 2006:64) in his transcription of Raney’s *Motion* solo in *Down Beat*. He points out various permutations of the motif. This motif also occurs in other Raney solos. On the subject of Jimmy’s use of themes and his development of thematic material Doug Raney observes,

He’ll [Jimmy] play one phrase and then, like Sonny Rollins did a lot of... taking one phrase and then developing that and running it through the different permutations... he did a lot of that... he studied composition... that’s how he wrote that great piece [Suite For Guitar Quintet] you were asking about..... he listened to classical music through all his life... so of

course he had a certain compositional element in his playing. (interview with the author, 2006)

As mentioned previously, one of the defining characteristics of the early Stan Getz Quintet sound was the unique interplay between Getz and Raney. Much of this was focused on Raney's ability to create lines that complemented Getz's melodies in various contrapuntal textures. Raney continued to apply this ability, though not as powerfully, in other ensembles. Stan Moon remembers playing a number of venues with Raney but,

As far as I can remember... every time that I played with him it was just two guitars, Ah, he really enjoyed doin' that and... one of the things that I enjoyed the most with him in doin' the two guitar thing was the counterpoint that we would do... He had incredible ability to listen to me or whoever he was playing with and match his counterpoint with what I was doing... Better than anybody I've ever played with. (interview with the author, 2006)

Roger Dane adds, "he loved to do that polyphony, where you're just keeping a line going back and forward... at the same time... it's like a two part fugue... he loved that." (interview with the author, 2006)

(iii) Scale choice

From both interview sources and analysis of Raney's solos it is clear that he didn't conceive his melodic lines primarily from the perspective of scalar resources. The transcriptions rarely have prolonged scalar sections that can be conveniently categorized into any of the standard scale or mode pitch sets. The lines also seldom move for more than a few beats in straight step wise motion. Henderson explains,

He never really thought about things in those terms, you know... in one respect he was very much an ear player. He told me he never practiced scales. (interview with the author, 2006)

He mentions playing a tune called *Dancing In The Dark* one night with Raney and at one point during Henderson's solo Raney stopped him and demanded, "Show me what you just did there." (ibid) Henderson continues,

'Cause he had never really... dealt with... [the] whole step half step diminished scale before. He'd been playing it, you know, it comes out but... he never really thought about it. So it's like the only thing I ever showed Jimmy Raney. (ibid)

Jon Raney's comments in relation to Jimmy's approach to scalar material are enlightening,

There are times when he'll... do the altered [scale] but he claims to not know the scales... necessarily. He... happened upon the scales but... the ideas are sort of dictating it, not the other way round... Licks that happen

to fall in it he would hear it as a familiar sound so... it wouldn't be sort of this road-block for him. (interview with the author, 2006)

Jon continues, referring to Jimmy's overall concept as being aurally driven. He indicates that Jimmy's familiarity with the overall harmonic effect of certain groups of notes enabled him to transcend a pedestrian adherence to conservative harmonic/melodic relationships.

And that, you know, also makes plain... certain contradictions in terms of chords and things like that... It's about... getting to the overall solution, which leads to contradictions in terms of scales which are fixed snapshots... of sounds and colors along the way... I mean he can be thinking in a scale at a [certain] time but he can also at the same time be thinking of a particular note that he wants to get to... and using a quote, 'avoid' note in there... It's similar to a scale, the sound has a similar 'bearance'... but... it can be [that there is] some room there for the overall [effect]. Or... you might be looking... at a particular note, "Well why did he pick that note" and it's like... he's not hearing the G altered there. He's hearing Dm, G at that particular point... and the more simple thing..... It's like "Oh well, the altered scale doesn't have the 'c' in it so... where did that come from"... "Well it's D minor, G"... There's... a fair amount of that in his concept I think. (ibid)

This 'sound scape' concept seems to apply to other scalar material. After discussing bar 17 of *What Is This Thing Called Love* (transcribed solo from Raney '81, 1981) Jon observes, "He seems to like lydian on C". (interview with the author, 2006) Scott Henderson agrees that Raney conceived his lines very much as certain sound palettes associated with broad harmonic structures and that this was organic rather than analytical. When asked if Raney related this aural approach and concept to the fingerboard through chord shapes he says,

I think so. There was probably a lot of that. Playing off the shape and then just taking it, you know, beyond there. He also studied composition with Hal Overton and... so he kinda had... a background. In fact... he did a lot of composing. (interview with the author, 2006)

Another way of placing Raney's scale concept in a theoretical framework is to align it with what Schenkel (1983) describes as 'additive extension scales'. (see page 83) This use of scale material adds extensions or color notes to existing scales treating them as more of a framework rather than a discreet and unalterable entity. A similar concept occurs in 'additive chromatic scales' where chromaticisms are added at key points in scale frameworks to facilitate resolutions and harmonic emphasis. These terms are appropriate as a general description of some of Raney's scalar lines but fail to provide a means of more detailed analysis and categorization. As such they have not been used in the annotations to the transcriptions.

The harmonic direction or resolution of the line often seemed to concern Raney more than the particular pitch set associated with the current chord. A good example of this is that Raney's minor runs sometimes contain the major as well as the minor sixth thereby producing what appears to be an ambiguity of mode (aeolian or dorian). A

specific example occurs in bar 17 of *It Could Happen To You* (transcribed solo from *The Influence*, 1975). Henderson points out the probable reason, “What he’s doing here is he’s thinking there’s a D⁷ right there”. (interview with the author, 2006) In this instance the ‘f[#] occurs on the down beat of three producing an anticipated dominant. This device occurs again in bar 81 though this time the anticipation is pushed ahead further to beat two. This apparent awareness of the harmonic implications of complex melodic lines permeates Raney’s solos.

(iv) Intervallic leaps

Leaps are usually defined as being an interval that exceeds the usual range expected between notes in triadic chords. This would usually mean any interval greater than a fourth. As Silverman points out briefly, (Silverman, 2006:64) Raney makes use of intervallic leaps as a means accenting rhythmic subdivisions. It would appear though, that this device was used more pervasively for another reason. Study of the transcriptions shows that intervallic leaps occur predominantly onto ‘off’ beats and when this is not the case the leap will usually be onto a harmonically weak beat (2 or 4). This could mean the device was also used to take the overt accent off the strong or harmonic beats (1 and 3). As previously explained this has the effect of a reverse accent. In other words the very fact that rhythmic, articulation and tessitura induced accents are removed from the strong beat allows the focus to be placed on what is happening melodically. The chromatic resolution at points of harmonic movement is thereby made obvious by understatement. The following example from bar 18-21 of *It Could Happen To You* (transcribed solo from *The Influence*, 1975) demonstrates this well,



The first leap of a fifth in bar 18 accents the offbeat of two. The second leap in bar 18 of a minor seventh while occurring onto a downbeat is onto beat four which is a weak harmonic beat. The leap in bar 20 again occurs onto the offbeat, this time of three but the returning leap takes the focus onto beat four, again a weak harmonic beat.

Demonstrating the harmonic source of some of the more regular intervallic inclusions Rick Stone indicates that,

When you’re hitting the third of the chord [as a melody note]... the sixth above... always the root and the sixth below... is always the fifth. So there’s an important chord tone a sixth away and I utilize that one a lot... and sometimes I... play the ninth because it’s a major seventh away like if I’m on a minor chord, I like that sound (plays)⁸⁷



Right... see I’m on Fm. (plays),

⁸⁷ These pitches are applied over a Fm and a B b m chord.



*There's Fm, you see what I'm doin' I'm playing the third and the ninth.
And the B ♭ m. (plays)*



And I know Jimmy loved to play those major seventh intervals. Go listen to Jimmy's solos. Jimmy likes that... melodic major seven a lot. (interview with the author, 2006)

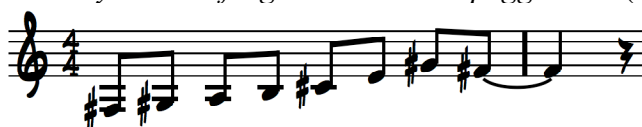
While the major seventh leap does figure in Raney's playing it would appear that a range of options are reflected somewhat evenly in Raney's lines. If anything, the sixth (major and minor) and the flat or minor seventh seem to predominate.

(v) Arpeggios

One of the characteristics of bebop is the tendency to use arpeggios on ascending lines and scalar runs on the descending lines. This has the musical outcome of producing smoother runs to cadential points. This can occur within phrases as well over longer melodic structures. Raney, as with many bebop players, uses arpeggios not only to overtly outline the current harmony but also to produce substitute harmony. This has the result of creating extensions or alterations to the underlying chord as well as creating subsidiary harmonic tension and therefore motion. This aspect of Raney's use of arpeggios is discussed under 'Harmony And Substitution' on page 191.

Without verification from visual sources it is difficult to postulate peculiar shapes or positions in Raney's use of arpeggios from the transcriptions. Doug Raney does make note of Jimmy's preference of the minor seven arpeggio saying, "He really runs the chords a lot of times too... does a lot of arpeggios, the minor seventh arpeggio constantly" (interview with the author, 2006) but doesn't indicate if certain fingerings were important. Referring to Jimmy's incomplete book (see pages 42, 56, 200) Jon Raney sets his use of arpeggios into context

I'm... just trying to... get this book of his... going and fleshing and adding stuff and one of the things about it is... understanding the... nuggets, the pieces of improvisation. And so... you see a lot of that... like interconnection of three... elements... The scale fragments, the arpeggios and the auxiliary tones as well. Auxiliary tones; neighbor tones, passing tones, everything else that doesn't fall into that. But... a lot of his phrases are... definitely [about that]... I mean it's influenced me. It's a lot of that combining creatively... scale fragments and... arpeggios..... (sings),



(sings),



(sings),⁸⁸ ... and then learning creative ways to invert them... (sings),



That phrase, right, it's an inversion of, (sings),



... you'll see a lot of... what he does and... it's varying the same material in different ways... (sings),



Same phrase!⁸⁹ Dropped down... so instead of going... straight up to the ninth, say you're on a B \flat m,⁹⁰ (sings),



... (sings),



... You go up and you come back down... a lot of his... stuff can be [understood in this context]. You'll see a fair amount of that inversion of chords. (interview with the author, 2006)

Another aspect of Raney's arpeggio fingering deserves further research. Arpeggios are generally slower to finger than scales if they are played vertically up and down the fret board. This could be a clue as to the fingering of various sections. It may be beneficial to find the simplest 'across' the board fingering for any arpeggios used in a particular line and work out the scalar section of the passage from that foundation.

(vi) Chromatic devices

Raney's improvisation is typical of bebop in its use of chromatic ornamentation. In his volume *Building a Jazz Vocabulary: A Resource for Learning Jazz Improvisation* Steinel indicates that,

As a general rule, chromatic tones will lead into target tones from:

⁸⁸ Jon stops this fragment mid phrase and so it was not transcribed.

⁸⁹ Jon pitches the next phrases almost a semitone lower than the previous examples but the material is the same.

⁹⁰ Jon originally says, "Gm". Since he sang it as a B \flat minor chord with 'c' being the ninth I have adjusted the chord to reflect the transcribed line.

1. *A half step below or above.*
2. *A whole step above.* (Steinel, 1995:66)

He then categorizes the common variants as approach tones, chromatic neighbor tones, chromatic rotations and telescopes and deflections. (ibid:68-71) Some of these terms are, in the author's experience, not used as commonly as the ones I have selected. For comparison of the nomenclature used refer to 'Enclosure device' under the glossary on page 139. It is not intended here to comprehensively catalogue Raney's use of chromaticism, however, each of these devices has been labeled on the annotated transcriptions and material arising from interviews and consultation is discussed below.

One of the most frequently used chromatic devices in Raney's solos is the enclosure or "rotation". (ibid:68) As with intervallic leaps this device is actually a form of embellishment of the line to the target tone. It postpones harmonic resolution and also serves as an emphasis of resolution itself. As indicated in the glossary it usually consists of an approach to a note, usually a chord tone, by means of notes a step above and below the target pitch. The actual intervals of approach can vary. The harmony at any point can inform the choice of enclosure though it is not definitive. Enclosures can also be extended to include a longer approach, a device Steinel labels "telescopes" or deflections" (ibid:71).

Confirming Raney's use of enclosures, Rick Stone demonstrates the concept,

And another thing that Jimmy loves to do is he loves to do enclosures
(plays)



... (then plays),



... If I want to put that note on the beat, I go 'and four and one'. If... you're going to get to a note too soon, enclose it! (interview with the author, 2006)

Stone indicates their versatility and points out again that the device can be used to postpone resolution of a melodic line.

See these can be combined so many different ways... you can run up a chord and if you don't want to resolve to the note right [away...] (plays),



(plays),



You know, that's one Raney does. (ibid)

Talking about how to develop longer phrases from this he says,

You could go anyway you want to off of that note 'cause once you're on that 'f' you're on a chord tone of G⁷... you could come down the scale from the seventh. (plays),



(then plays),



(and)



... You could run up... a chord. You could run down the scale. (plays),



(then plays),



... You could combine these..... (plays),



All I did, look I ran up the chord on the third, came down the scale with a chromatic to the fifth, ran up that chord came down the scale with a chromatic to the seventh, ran up that chord came down the scale with a chromatic, went all the way down to the root. (ibid)

Doug Raney refers to Jimmy's use of the device to delay the resolution onto a chord tone. He describes the approach as,

just circling one note... I mean just... going out of the scale and back into it, by playing the note below and the note above and then the note itself, you know that kind of thing... I think he just doesn't want to go straight to... the tonic or the third or the fifth or the seventh directly. (interview with the author, 2006)

According to Jon, Jimmy had his own terminology, naming them "suspensions". For Raney this was apparently a wider category than defined above. It would appear that he considered other embellishments conceptually in the same category as enclosures. Referring to bar 9 of *What Is This Thing Called Love* (transcribed solo from Raney '81, 1981),



Jon indicated that Jimmy called the A \flat and B \flat “suspensions”, implying that Raney saw them as an embellishment of the chord tone rather than as part of say a half/whole diminished scale.

He calls them suspensions... He uses that lick a lot. The flat nine, sharp nine... back to the... tone a... minor third below and... he called them suspensions. So it's interesting that he calls them suspensions because really... it's like... he's not... so much thinking... the chord as much as the target tones. (interview with the author, 2006)

Paul Brown, a Sydney based guitar performer and educator, comments on a common motif that he has noticed in Raney's solos. This device is an extended form of enclosure. The initial chord tone focus is the 5th approached by upper neighbor tones (\flat 7, \flat 6), in Raney's terminology probably called “suspensions”. The color note of \flat 3 (or \sharp 9) is then followed by an enclosure, this time to the \flat 5 by way of a semitone below and a tone above (\flat 5, 6,) before ending on the 3rd.

I'd be interested to know which tunes you have transcribed for your thesis. I've just completed a transcription of 'The Song Is You' from 'The Master'. Amongst the standard bop runs are quite a few figures that were peculiar to Raney, although other students of his playing (Rene Thomas, for instance) regularly reinterpreted them. His method of chromatic enclosure (e.g. \flat 7, \flat 6, 5, \flat 3, \flat 5, 6, 5, 3) is particularly distinctive. (Brown, 2006:pc)

Rick Stone refers to one enclosure device (over a G7 chord) that is from Raney's vocabulary,

I know that's a thing that Jimmy did, that I got from Jimmy (plays),



That was the double chromatic enclosure of the seventh. (interview with the author, 2006)

Raney used a number of other chromatic devices to achieve his particular sound. As indicated already many of these are common to the language of bebop but Raney was an innovator in that he attempted to apply them in a truly linear manner. Explaining Jimmy's use of approach tones and other chromatics Jon says,

In a way... some of the chromatics that he uses and things like that... it's easier to think of as... tones that [are] used to getting to... another tone which sometimes resists... chordal analysis... Chordal analysis likes to fix it in space in a particular place... and... the horizontal analysis tends to

potential here that this is the upper part of C major, C^{MA9}. I don't know... I'd have to hear him play it to see how he sort of connected that. If I'm thinking right it's almost like this is, the sixth of C and this is a little bit of G goin' on here. (ibid)

(vii) Rhythmic devices

Raney was noted for his exacting approach to time and innovative rhythmic concepts. This was not just a focus on rhythmic complexity or variety but also the application of concepts of micro-meter and cross rhythm at a number of strata. Silverman discusses some of these in his *Down Beat* article. Silverman states Raney “would strategically place accents in a line of eighths” (Silverman, 2006:64) indicating that he did this by means of; rhythmic groupings, changes in direction, intervallic leaps and cross rhythms. These observations are borne out by the present study but it is Raney’s articulations themselves that provide the means by which these devices are implemented. Silverman adds separately “Another technique worth mentioning would be ghost notes. Barely audible, Raney liked to call them ‘swallowed’ notes.” (ibid) Silverman gives two examples in his transcription to illustrate his point but has not marked on the score where any others might fall. In this study the author has indicated all ‘ghosted’ notes. (see pages 70 and 81). It can be seen from the transcriptions in the current work that this device was pervasive in Raney’s playing, however, Silverman’s article does not fully connect the importance of this device and others like it to his more weighty observations on rhythmic accents within the phrase. Of more weight in this discussion is Jon Raney’s work on Jimmy’s unfinished book. (see pages 42, 56, 181, 200) Some material is now appearing on Jon’s blog (see page 42) but the eventual release of the book will clarify this discussion and add greatly to the understanding of Jimmy’s style.

Ghosted notes and slurs play a major part in Raney’s ability to create accents that are used to achieve two apparently disparate goals. On one level he uses these to create interest and syncopated rhythmic punctuations and on another (aided by the first) to propel the line to points of resolution by means of a sense of energized motion. In fact, on the micro level, by ghosting the down beat or slurring onto beats one and sometimes three which are usually the points of harmonic change he removes the articulation from the strong beat. This has the effect of producing a kind of reverse or ‘negative’ accent. By regularly not articulating onto the strong beat he emphasizes it by understatement. This is discussed further under ‘Articulation’ on page 169.

Jon Raney points out that the concept of rhythmic displacement was something Jimmy heard in other players,

He did do that kind of thing where [he would be] taking every phrase and moving it round the beat. But... it's really under the influence of... the players that he admired most. Charlie Parker in particular..... he idolized him for... just the sense of like, his whole system [which] is so complete in terms of you take one value and you can see it in totally different contexts, different speeds. (interview with the author, 2006)

Doug confirms this,

He also did a lot of... things that he used to tell me to... check out like especially when Charlie Parker was disposed to a certain freedom of where you start and where you finish and things like that, and across the bar phrases and... things like that and starting the same phrase on 'one' or starting it on 'one and' or starting the same phrase on 'two' and ending it on... the 'one' of the next bar... that kind of stuff. All that stuff he did and basically he got the idea from Charlie Parker. (interview with the author, 2006)

Jon indicates that Jimmy may have taken the concept further than those whom he was inspired by.

He perhaps was even more inventive with rhythm than Parker. Perhaps! You know, I mean just in the... the amount of... that type of thing that he had done, you know. (interview with the author, 2006)

Stan Getz was also interested in rhythmic displacement. Working with Raney in his early career it is likely that some cross fertilization of ideas occurred. Jon comments one of Getz's solos,

There was also a really exceptional solo that Stan did on "Mosquito Knees" from "Parker 51"... that solo's nuts man... And it's got a lot of the Parker displacement 'n all that but another thing it has that Parker didn't... was... groupings. He's doing fives in there... It's funny... that solo on "Mosquito Knees". He starts with... that Bolero... He starts with... Ravel's "Bolero". Yeah that solo he's doing fives and all kinds'a stuff. (ibid)

Raney's phrasing concepts included the incorporation of a number of odd numbered phrase lengths such as five and seven beats into his solos. Because 4/4 meter dominates in jazz repertoire Raney's use of groupings of six is also noteworthy. Doug and Jon both refer to these concepts in their father's playing. Jon points out examples in the *Fascinatin' Rhythm* (transcribed solo from *Jimmy Raney Visits Paris Vol. 2*, 1954) transcription.

This is what I was talking about, "Fascinatin' Rhythm". That's the phrase in seven right there (referring to the two bar pick-up). In my ear, that's what I'm hearing..... and five in particular as well (bar 5, 6)... he does five a fair amount, in fact it's part of the way he phrases sometimes. (interview with the author, 2006)

He continues, pointing out that the phrases might be delineated by accents rather than rests,

... it's right in there all of a sudden there's a phrase and when you write it out on this paper you don't see it. But then clearly where you put the accents [reveals it]. Like there it is. (ibid)

Sherman confirms this and demonstrates how Raney instructs its initial incorporation into melodic material,



In this example Raney has produced the cross rhythm by starting the eighth note triplet grouping on the ‘off’ beat of ‘one’ in bar 34. Dane comments on this aspect of Raney’s rhythmic invention,

One of the things I think about Jimmy, I think about his polyrhythmic nature... twos against threes, threes against fours... I remember having a conversation with him about when he would write that kind of stuff out he would... beam over the bar line and... that was the first time I’d seen that... I know Stravinsky did it... and prob’ly some others, but... he was into that and like I say he was into classical anyway. (interview with the author, 2006)

It is possible that a certain amount of Raney’s rhythmic concepts were intuitive, gained from exhaustive listening to Parker and his time in Stan Getz’s band. Whatever the extent of this infusion Jon Raney indicates that considerable work went into the final realization of Jimmy’s concepts,

You know my father did a lot more work on... fives and things like that. He really did actually work on that technical aspect at some point, you know, like I even have... a lesson... somewhere in one of those reel-to-reel tapes that... he’s given my brother. (interview with the author, 2006)

He goes on,

And in particular he was into... [in] let’s say the middle period... working out phrases in fives and accents and things like that. And he did seven, I don’t know if he actually worked on phrases in seven... [But] he... commented that other players did that. Like Lee Konitz for example... But I don’t... know if he [Jimmy] actually did that but definitely fives... he had certain phrases that he did, you know, like scalar things. (ibid)

Jon provides some insight into Jimmy’s concept of ‘swing’ feel, indicating that accents on the eighth notes and placement of the attack play a major part in the production of the sound,

When he would teach... students about how to play in terms of swing... they [the students] would get into this whole kinda quasi swing thing and his whole concept was [not so much, swinging but] very much about... at least in terms of your line, thinking about accented eighths... and then also... depending on... what was going on either dropping it back, is how he referred to it. Like dropping it back behind the beat or up on top so that in general... his lines... [are] a little bit more squared towards the... eighth, especially as the tempo speeds up..... So like when... he’d get a student in that’d be all over the place he would say, “Well let’s just... do it in eighth notes. Now accent the eighth notes”... And then in terms of trying to get the swing feel, instead of like... (sings a set of dotted eighths)

which sounds like a child skipping... He would say, ... "Try to drop it back behind the beat while still maintaining... the eighth note line or accented eighth note line." (ibid)

In this as well as other areas it appears that Raney conceptualized his playing "after the fact". Jon describes his father as being,

... an unconscious theorist and... he could explain it after the fact..... and at that point in his life, I guess that was circa eighty two, eighty three, he was sort of reflecting on his own work and... he realized that he was thinking about larger meters and that he thought in larger meters like a very large... six four and things like that and constructed phrases with that. But he had done it in a way that was sort of unconscious. He was attracted to phrases that just happened to work out that way. So it was sort of like... there was a method to the madness, sort of... after the fact. (ibid)

(viii) Harmony and substitution

The information gathered from the various commentators presents a somewhat contradictory picture of Raney's approach to this subject. Some emphasize his intuitive and aural focus and present the view that he gave little consideration to matters of chord superimposition and substitution in his improvisational lines. Others indicate that he consciously applied advanced concepts in the development of his solos. Many present both points of view in paradoxical juxtaposition. A balanced picture of Raney's position probably lies with a synthesis of both extremes. The dichotomy that Raney was at once highly evolved in his improvisational concepts but at the same time not preemptively analytical is most likely also applicable in the area of the harmonic aspect of his lines.

It is obvious that, intuitively or not, Raney manages to move through numerous harmonic implications in any given phrase. Due to the inherent intelligence of the melodic material these can usually be understood and explained in terms of sound harmonic principles, reinforcing the idea that players such as Raney had advanced aural abilities and that these abilities were informed by discerning and analytical listening practices. Jon Raney indicates that in some ways Jimmy dictated his own harmonic mantle onto the existing framework of tunes,

Because that's another thing..... as technical as he is in a way he's not so much a book player. He's a book player in the sense that... his harmony is well defined in his line but he looks at it more as... the fact that he's defining the harmony, not that he's looking at the harmony as a construct and playing over that... That's also Bird's [Charlie Parker's] concept... in some different ways. But I mean essentially, Bird... had overall harmony... going on, so like maybe the change would call for Dm, G⁷ and Bird is playing on C major. (interview with the author, 2006)

He goes on,

(transcribed solo from *Jimmy Raney Visits Paris Vol. 2*, 1954) Jon remarks, while listening to the recording,

You know what's really confusing on that album is that he was playing different changes than the piano. Did you notice that? The pianist, I think he was playing like dominant sevenths against it and... Dad was playing a lot of very defined changes... I bet you he was bugged. I mean he wasn't happy with the chords he was hearing. I mean if I were to guess. Because you listen to it there's a... disjunct. It's like he's in this modern territory and... they're not. Not to say the pianist wasn't good, he was, but... the chords there, the chords he was feeding sounded like dominant seventh to me. (interview with the author, 2006)

By the last eight bars of the first chorus (bars 35-42) he adds,

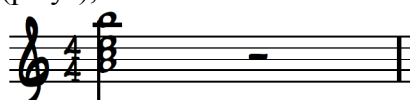
Ah yeah, that's sounding a little better. But the first's not good..... You know on that second chorus it's kinda like the... piano... was playing sus, suspension chords. (ibid)

Henderson's observations are also indicative of the difficulty faced in categorizing Raney's conceptualization of this area. When asked if Raney used conscious chord substitution to generate his lines he replies, "On occasion but not much... He was more into... just outlining the chords and having really wild sort of phrasing." (interview with the author, 2006) but adds later, "His idea of substitutions was sort of like taking things that he already could play and just using them... in very different ways." (ibid) He elaborates,

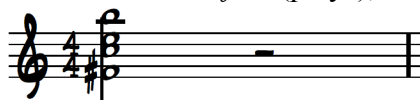
Taking an idea like this, he would play, (plays),



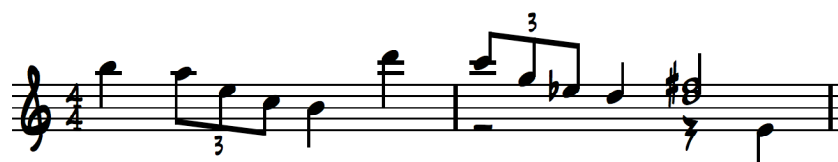
Which he would use, (plays),



for an Am... Well he would also use it for, (plays),



F# half diminished⁹³ (plays),



(ibid)

⁹³ Another name for a minor seven flat five chord. In this case usually written F#^{⊖(7)} or F#m^{7b5}.

The harmonic interpretation of the last phrase is of a ii/V in E minor. $F\sharp m^{7b5}$ moving to a B^{7alt} ($B^{7b9\sharp5}$) and resolving to an Em^9 . Not only does Henderson show the possibility of the Am lick functioning as $F\sharp m^{7b5}$ he then shows the same motif implying dominant harmony by transposing it up a minor third.⁹⁴ It would appear from this that Raney did use harmonic cells in multiple functions which is a common form of chord substitution and that this process could have involved the use of basic chord shapes as the framework for the melodic material.

Looking at the sequenced theme in bars 27-29 of *It Could Happen To You* (transcribed solo from *The Influence*, 1975) Henderson confirms that they are typical m^7 guitar chord shapes. He adds, “He’ll superimpose that. Right here he’s thinking $C\sharp m$ ” (interview with the author, 2006)

From investigation of the transcriptions it would appear that Raney often seems to be allowing a sense of harmonic ‘approximation’ into his lines. This could be connected to the aural basis of his improvisational approach or it could be that there is a certain freedom associated with conceptualizing the harmony in ‘broad brush strokes’ rather than tight vertical constructs. If this is the case it is interesting that the freedom created by a more panoramic view of the harmony has actually given Raney the space to create his own uniquely complex structures.

Jim Kelly comments on the essential simplicity of Raney’s conceptual framework, noticing Raney’s liberality with the strict harmony. He refers to the Gm^{7b5} in bar 11 of *What Is This Thing Called Love* (transcribed solo from *Raney ’81*, 1981) saying, “What I’ve noticed too... he’s really not playing... it as a half diminished a lot.” offering the explanation, “You don’t have to always... have half diminisheds going... to... minor centers if you like.” (interview with the author, 2006)

The phrase in bars 13-14 beginning with the ‘f’ on beat 3 of bar 13 can be viewed as either a partial diminished scale or at least built around the diminished arpeggio off ‘f’. Again, Raney is free with the harmonic consequences of the phrase given that he is soloing over an Fm^7 chord at that point. Kelly indicates the device is not uncommon saying, “Well we do, we play that on a minor chord don’t we sometimes... Like a diminished scale. I do.” He concludes of the overall phrase “How great does that sound on the minor chord!” (ibid)

The transcriptions also show Raney utilizing a number of standard substitutions in his improvisations. While commentators generally agree on the intuitive implementation of these they do confirm their presence and frequency, Jeff Sherman says that Raney used,

Kind of a lot of the traditional substitutions... say if it’s... a ‘one’ chord in the key and going to two. He would play like ‘one’, ‘four’ dominant, ‘three’ to ‘six’ dominant to get to the ‘two’ chord. So you have Bb^7 , Am, D^7 to get to the Gm. [in the key of F] So he did a lot of those kinds of

⁹⁴ As a matter of interest the sequence could also function as an Am^7 , D^{7b9} in which case the chord of resolution would be a G^{MA7}

things and they were just sort of automatic for him. (interview with the author, 2006)

Another common device is his treatment of the ii/V progression Doug Raney says,

I mean you can also goof around with the two chord let's say... you can change it to a [dominant] seventh... my father did that a lot... he would take a minor seventh, he would change it to a seventh, you know, things like that. (interview with the author, 2006)

Rick Stone asserts that Raney's lines incorporate a number of triadic structures. Again, these may have been arrived at by imitative and intuitive rather than cognitive means.

It seemed like Jimmy was really into that too, man, the upper structure triad things... Like you learn... certain chords... (plays $G^{13\flat 9}$) you think of... G^7 like a thirteen flat nine (plays),



Right, (repeats phrase) see! (plays),



He would play things like that... I remember he would do things like that all the time. 'Cause look. (plays),



'Cause look... play a $G^{13\flat 9}$, what major triad's sitting on top of that? There's an E triad. (plays)



Just like... when you play a Dm^7 chord there's an F triad, (plays),



Look at how easy that is, a 'two, five, one'.



There you go, you know.



... Jimmy was always doing stuff like that. (interview with the author, 2006)

In bar 23 of *What Is This Thing Called Love* (transcribed solo from Raney '81, 1981) the use of an A \natural on beat 4 over an A \flat ⁷ chord could come from the use of a tritone substitute to create the line rather than just the insertion of a \flat 9 either as a chromaticism or because of scale choice. Analyzing this in retrospect presents us with a “chicken or egg” scenario in trying to determine what the causal factors were in the line’s genesis. Jon Raney offers valuable insight that at least clarifies Jimmy’s utilization of such concepts,

It’s like he’s not really hearing A \flat there, on the change... You know what it is, I guess that he’s thinking of it more... like D⁷ but it’s moved, you know A \flat , D⁷... although... I mean again you’ve got this thing going where it’s almost... got as much in common with Dm as well..... but then it... breaks it here. This is definitely A \flat ⁷ here. (interview with the author, 2006)

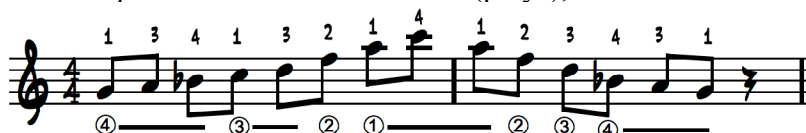
The paradox of Raney’s theoretical process is illustrated by Henderson’s comments regarding another example of tritone harmony at bar 18 of *It Could Happen To You* (transcribed solo from *The Influence*, 1975).

In fact... you got ‘g’ sharp there, you’re right, see he’s thinking... the A \flat triad which is the tritone sub. of D⁷... That’s the way Jimmy would operate. (interview with the author, 2006)

He qualifies the statement with “I don’t think he really thought about things in those terms.” (ibid)

As mentioned previously, Jim Kelly doesn’t have the advantage of close association with Raney however his experience and aural objectivity produce some astute observations on improvisation. On bar 12-13 of *What Is This Thing Called Love* (transcribed solo from Raney '81, 1981) he points out the possible use of a B \flat ^{MA7} shape to generate the basic extensions of C⁷. He reinforces the view that Raney probably perceived the harmonic texture as broad and free of restrictive legislation.

I’ve noticed they do that... he seems to want to really stick with it just being..... a simple C^{7th} to him but it’s like, (plays),



Which is just G dorian. Dorian for the whole lot you know, so he’s not being encumbered by the chords too much. (interview with the author, 2006)

He plays an example of the type of application of this idea over a longer harmonic progression,

and goes on to explain that the $B\flat^{MA7}$ shape which produces, as he puts it, “simple” C dominant melodic material can then be used down a tone ($A\flat^{MA7}$) over the Fm tonic.

So it means ‘guitaristically’ you’d have like a shape... I’m just saying that... because it’s like a ‘guitaristic’ shape... You can hear that the guy’s not really playing off that... chord by chord thing and thinking more like... the harmonic minor sort of sound. Which you might tend to do... at tempo. (ibid)

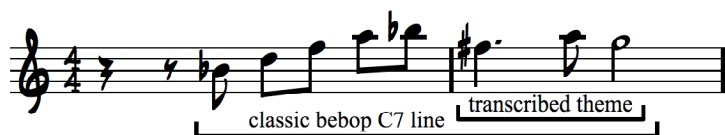
Kelly here is referring to the tendency in jazz soloing to use extended harmonic centers over chord progressions at faster tempos. For example, over a $Gm^{7\flat5}$, $C^{7\flat9}$, Fm^7 the soloist might play F harmonic minor or over a Gm^7 , C^7 , F^{MA7} an F major scale as opposed to the option of playing a different scale or mode type over each chord. Raney seems to imply the combination of both approaches in many of his lines by the judicious use of chromatic approach tones and the careful placement of chord or ‘guide’ tones.

The use of the major triad or major seven arpeggio down a step from the root of the dominant (i.e. the four or subdominant chord) is quite common in Raney’s lines. Kelly elaborates,

I reckon it’s the Wes (Montgomery) idea you know..... I reckon he heard C^{7th} like that. Yeah, he heard it like that. And... I’ve maintained that like when... Wes was playing a simple three chord blues in the key of C, you could actually strip the band away and play a simple three chord minor blues in G minor and every thing would sound absolutely perfect to it... Because... the... sound... of C^{7th} was... more like Gm to him because that produced the upper... partials, the nine, eleven, thirteen sound. (ibid)

Looking at bar three of *What Is This Thing Called Love* (transcribed solo from Raney ’81, 1981) (the start of the solo chorus) Kelly again points out the possible use of the four string major seven shape as a basis for the improvised line. Even though the arpeggio is not played in this instance he indicates that the transcribed theme of ‘f#’, ‘a’, ‘g’ is often part of a longer bebop lick that starts with that arpeggio.

Well, see... again to me, now the addition to that (refers to the three note theme in bar 3) is,



... a classic... Wes and classic bop theme like when you're playing C^{7th} ...
 In other words... I just say that he's just thinking of simple C^{7th} . (interview
 with the author, 2006)

Variations on the same theme are repeated until bar 7. In bar 6-7 Kelly suggests a simple approach to the harmony behind the improvised line confirming Stone's observations (see page 175) regarding the redundancy of the 'two' chord in certain situations.

And then here it's simple. It's a G^{7th} ... they just keep going five, one all the time and not, where we might tend to pay a bit more attention to... [question] "Is it a half diminished two, preceding the five?" When I was with Joe [Pass] he said "I don't know what all this is about, the two chord," he says, "It's just the five chord to [its resolution, one]" (ibid)

Kelly has his own unique illustration on the place of the 'two' chord preceding the dominant or 'five'. Given Raney's sense of humor he may have appreciated this description,

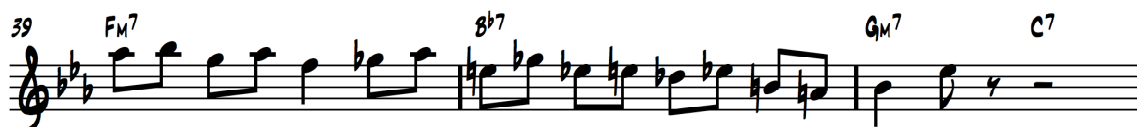
I reckon... the two chord... on the five is just pretty well like a guy in a dinner suit and... the 'two' chord's the bowtie. It's just a little bit of a dress up... of the dinner suit. The dinner suit is the five chord. (ibid)

While this paradigm changes at slower tempos such as in ballads where the full subtleties of each chord movement can be fully explored, at higher tempos Kelly suggests,

I reckon... they release themselves from the chords. They just... as much as they can go five, one, that's what they're trying to do with their thinking. So that they can get about the business of playing something without being too caught up. (ibid)

Another option Kelly suggests to look for is the same major seven arpeggio device applied more chromatically. Over a Gm^7 , C^7 , Fm^7 chord progression for example the line might involve a $B \flat^{MA7}$ arpeggio (implying a Gm^9 or C^7 with standard extensions), an A^{MA7} or A major triad (implying a $C^{13 \flat 9 \# 5}$ or a $C^{13 \flat 9}$) and an $A \flat^{MA7}$ arpeggio (implying a Fm^9). It is probable that groups of devices like these are built into lines that Raney uses at fast tempos but that they are thought of and played as a conglomerate or homogeneous structure.

A similar style substitution is achieved by replacing the dominant chord with major seven arpeggio off the flat 'two'. An example in the above key might take the form of a $B \flat^{MA7}$ arpeggio over the Gm^7 , a $D \flat^{MA7}$ arpeggio over the C^7 (implying a $C^7 \flat 9 \# 5$) and the $A \flat^{MA7}$ arpeggio over the tonic Fm . Referring to bar 39-41 of *Someone To Watch Over Me* (transcribed solo from *But Beautiful*, 1990),



Henderson says,

*He's just... (plays)*⁹⁵



[playing] *sorta like an altered... In his world that would be like a... kind of a B^b altered sound.* (interview with the author, 2006)

The pitch material for last beat of bar 39 (with a Fm⁷ harmony) and all of bar 40 (with a B^b 7 harmony), except for the chromatic approach tone on four 'and' is all B major scale. This device over a dominant chord a half step down comes very close to the pitch set of a melodic minor off the same root, a scale that would produce the B^b 'altered' or super locrian mode.

It is not the intension of the author to explore any of Raney's comping or chord solo style and therefore discussion regarding vertical harmonic structures is not undertaken here. However, Stan Moon recalls Raney using parallel harmony in his chord solo work which may indicate his familiarity with these concepts in a different scenario to his single line solos. This may point to the possibility of deliberate and cognitive use of devices like these in his improvising. Stan says

I remember working on a piece... he did... "Dancing In The Dark"
(sings),



Where he takes like a diminished chord... and just moves the whole chord up, (sings),



*You know, kinda' in parallel*⁹⁶. *I don't know what you'd call it exactly but I think that was... the thing that he did a lot... Just take a form and move it in different locations.* (interview with the author, 2006)

Hal Galper's work *Forward Motion* (2005) and Sam Most's *Jazz Improvisation* (Most and Cavalier (ed), 1996) both address the topic of the structural foundations of melody. Galper's is a more theoretical coverage and refers to the fundamental

⁹⁵ Henderson merely plays a line here that implies the same kind of harmonic concept that Raney uses. It is not an attempt to replicate Raney's line.

⁹⁶ Moon is referring to the not uncommon practice, in jazz guitar in particular, of harmonizing a scalar run with a intervallically parallel chord with the top note as the melody. This produces a non-diatonic harmonization.

building blocks as “inactive melodies” (Galper, 2005:29) and defines these as “composed of mostly whole notes, half notes and sometimes quarter notes and constructed using basic chord tones (roots, 3rds., 5ths., and 7ths.[sic]”. (ibid:29) He contrasts these with embellishments or “active melodies” which he defines as “rhythmically active (8th. notes, triplets, and 16th. notes etc.) and constructed of non-chord-tones (either in the key or “tension” notes outside the key)”. (ibid:29) He adds further that inactive melodies utilize mostly unanticipated (“on beat”) rhythms whereas embellishments tend to have a predominance of anticipated (“off beat”) rhythms. Galper asserts,

You’ve probably been hearing this aspect of soloing while listening to the Masters improvise..... each player has his or her own particular mix of active and inactive content. Their styles can even be partially defined by each players particular individual mix of melodic and embellished lines.
(ibid:30)

Sam Most’s book is a practical work providing exercises for the development of this skill. It would appear from Jeff Sherman’s comments that Raney’s yet to be published work has some similar exercises in it. (see pages 42, 56, 181) Galper states that appropriately utilizing the inactive melody as the basis and focus of melodic construction is fundamental to the development of improvisational skills.

The application of this principle is evident in the analysis of Raney’s solos. The main chord tones of 1, 3, 5 and 7 are consistently placed on the strong beats of the bar. Consequently the placement of color tones and the focus of rhythmic and melodic embellishments are centered around the weak and “off” beats. While Raney centers his improvisational lines around these inactive melodies it is his ability to insert embellishments at speed on to this framework and the uniqueness of the embellishments and the way in which they are derived which set him apart. The framework or inactive notes are also sometimes drawn from sources other than the set chords to the pieces and this sets up another level of complexity to his soloing.

The annotated solos in this study were analyzed as to what chord tone fell on the strong beats (1 and 3). These were labeled in red. Note the frequent occurrence of basic chord tones as a melodic reference point at the focus of harmonic movement in the annotated transcriptions. A table indicating the frequency of occurrence of each chord tone/strong beat correlation for each solo is provided on page 202. The table indicates that there is an underlying simplicity to what at first appears to be complex, convoluted and often dense melodic material. The analysis did account for sections that represented obvious substituted, anticipated or extended harmony, taking the chord tone designation from the substituted harmony. However, simple anticipated or delayed resolutions were not included in the frequency calculations for the table as arguably the deliberate intention is for them not to coincide with the strong beat. These occur when a resolution is merely anticipated or delayed by an eighth note (quaver). Examples include, bar 6 of *Sugar Hill Bop* (transcribed solo from *Wardell Gray – Complete Sunset and New Jazz Masters*, 1949), bar 52 of *Fascinatin’ Rhythm* (transcribed solo from *Jimmy Raney Visits Paris Vol. 2*, 1954), bar 19 of *Someone To Watch Over Me* (transcribed solo from *But Beautiful*, 1990) and bar 81-86 of *What Is This Thing Called Love* (transcribed solo from *Raney ’81*, 1981). Also, instances of modal ambiguity such as a minor third played over a major chord (or visa versa) were

counted as ‘miscellaneous’ tones rather than as fundamental chord tones. In spite of disallowing these possible inclusions the results are quite compelling. It can be observed that the frequency of the phenomenon of strong beat/chord tone resolution is profound both in extent (in all solos) and depth (prevalence within each solo).

Consultation confirmed these results and generated some pertinent observations. Scott Henderson notes Raney’s strong beat focus on chord tones in *How About You* (transcribed solo from *Live in Tokyo*, 1976), “You go through this, how many times do you see the third or the seventh!” (interview with the author, 2006)

Doug Raney comments on the function of this characteristic,

That’s probably to keep... it rooted in [the harmony] to give him the freedom to do other things... he wants to have a certain inner logic in what he’s doing... Lee Konitz used to call my father “Mister Changes” you know... he really runs the chords a lot of times too... does a lot of arpeggios, the minor seventh arpeggio constantly... but then... he combines that with all these intricate... things that we were talking about,... alterations and... circling notes and stuff like that... but there has to be a certain reference point. (interview with the author, 2006)

Most jazz improvisation texts point to the 3rd and 7th being the most common of the chord tones used to anchor the melodic line. This is due to the modal clarity and harmonic pressure that is characteristic of these two notes. In the analysis of Raney’s solos it would initially appear that the 5th and sometimes the 1st are at least as common as the 3rd and 7th. This may be as a result of a substitution, intuitive or cognitive. With regard to the 5th, Jon Raney points out that it may occur more in bars in which it, for example, represents a dominant pedal tone, dominant anticipation or an attempt to reduce the predictability of the line.

Further to this, Raney’s use of substitutes may create secondary sets of chord tones in which what appears to be the fifth may be functioning as a third. For example, ‘g’ is the fifth of Cm but the third of E ♭. So if Raney is thinking of an E ♭^{MA7} substitute over the Cm⁷ chord change (in effect a Cm⁹) his use of ‘g’ is actually conceived by him as the third of E ♭ rather than, as it superficially appears, the fifth of Cm. Jon elaborates,

Plus the fact that when you’re a player like him and you play on the ninths then in a way... you might be thinking of the third as a fifth, you see. In other words, like if you’re on a Cm chord... your fifth is ‘g’ but to E ♭^{MA7} it’s a third. So if you’ve got licks and such... that are sort of built in the extensions, ... in his own mind it carries a fifth but it feels like a third from the harmony that he’s detailing..... Like even horn players will be... thinking about... maybe connecting upper extensions. So like, for instance a change like Cm, F⁷... you might see it possibly as Gm, F^{#dim} or something, right? In a way... at that particular moment you’re seeing that particular group or... you’re seeing [it] from that perspective like. Your

Cm, F⁷ you might be seeing it as E ♭^{MA7}, E ♭ dim #7⁹⁷. You know what I'm saying... so... it could all be frame of reference. (ibid)

Table 1 – Strong beat/chord tone correlation in Raney solos

<i>Sugar Hill Bop</i>	
Chord degree	Frequency
1	2
3	8
5	5
7	9
9	0
#11/11	3
6/13	5
Alt	2
Other/Misc.	0
Bars in solo	24

<i>Fascinatin' Rhythm</i>	
Chord degree	Frequency
1	17
3	21
5	15
7	11
9	4
#11/11	1
6/13	2
Alt	9
Other/Misc.	6
Bars in solo	64

<i>Samba Para Dos</i>	
Chord degree	Frequency
1	6
3	14
5	16
7	12
9	4
#11/11	1
6/13	1
Alt	3
Other/Misc.	0
Bars in solo	36

<i>It Could Happen To You</i>	
Chord degree	Frequency
1	20
3	49
5	40
7	25
9	7
#11/11	7
6/13	7
Alt	9
Other/Misc.	4
Bars in solo	96

<i>What Is This Thing Called Love</i>	
Chord degree	Frequency
1	31
3	29
5	26
7	16
9	6
#11/11	14
6/13	8
Alt	8
Other/Misc.	16
Bars in solo	96

<i>Someone To Watch Over Me</i>	
Chord degree	Frequency
1	11
3	24
5	28
7	12
9	4
#11/11	12
6/13	3
Alt	9
Other/Misc.	1
Bars in solo	64

⁹⁷ This chord functions as a F⁷ ♭^{9,13}. The designation #7 is sometimes used interchangeably with ♯7 or MA7.

Here's what he's doing... I know exactly what he's doing. (plays),

... He's thinkin' $C\#m^7$ to $F\#^7$... here. He's thinkin' $C\#m^7$ this whole measure, $C\#m^7$ to $F\#^7$ and then down a half step to what you [have] got there. 'Cause he did that a lot. (interview with the author, 2006)

At the surface level this device is a simple semitone side-slip of the harmony, producing a strong extra tension to the basic chord progression. This movement produces substantial color to this section of the line. At a deeper level the $F\#^7$ is itself a substitute dominant harmony (moving to the F^7) being a tritone substitute for C^7 (V of V). In other words Raney is preceding the ii/V package of Cm^7 , F^7 which as discussed previously is often viewed simply as the V chord (F^7) with a secondary dominant (C^7). This line then has a sense of movement onto the end of the eight bar phrase.

The chords under the example above refer to the possible harmonic concept that Raney is using. This may be in spite of the rhythm section that is following simpler chord movements. Henderson mentions that the line in bar 49 from beat 'two and' (11, 9, $\flat 3/\#9$, 3, 1 relating to F^7) is a common device of Raney's. (ibid) Again the complexity of the line implies greater harmonic movement. The first two notes could be $\flat 7$ and 5 of Cm and the 'a' \flat a chromaticism leading to the third of the F^7 , 'a'4. This is a variant of a wider concept, that of small cells gravitating to chord tones but also containing chromatic colors and pressure tones.

Henderson elaborates on the chromatic two/five device, (plays)

When you ever hear that kind of thing, he's doing... (plays),

Even though it's written, (plays),

(interview with the author, 2006)

Another example of this device in the annotated transcriptions occurs with the $F\#m^7$ to B^7 substitution in bar 8 of *Someone To Watch Over Me* (transcribed solo from *But Beautiful*, 1990). In bars 9-10 of *It Could Happen To You* (transcribed solo from *The Influence*, 1975) the use is less obvious. Nevertheless, the Cm^9 arpeggio followed by a Bm^7 arpeggio over the $Bm^7 \flat 5$, E^7 cadence is clearly the same device masked both rhythmically and by its emphasis on the ii component of the ii/V progression.

Raney's playing has a number of stylistic ties to previous players and styles. Jon refers to one lick that links Jimmy to the pre bebop era.

One of the... thing[s] that marks his playing is the slight tie to the swing era, (sings),



... Like... on the sixth, you know... like that... it's [a] Louis Armstrong phrase, (sings),



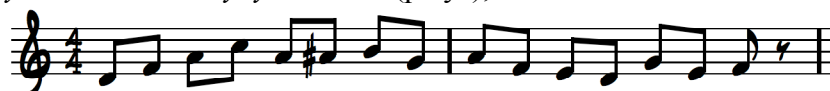
(interview with the author, 2006)

When asked what chord tone the phrase approached Jon says,

I think it's actually to the sixth... Yeah it's on the sixth. It's like... a Louis 'Armstrong-ish' kind of phrase... I'm trying to think of, is it "West End Blues"? You know that old solo of Louis, very famous, where he scat solos. Simple blues, it's called "West End Blues". That's an example of that kind of architecture. (ibid)

Deciding on a musical idea's lineage can be fraught with difficulties. Proving or disproving connections is complex and inconclusive. However commentators agree that a number of devices are passed around various players and generally mutate as they travel from artist to artist. Rick Stone obliquely and inadvertently refers to this as he describes a Raney idiom,

Jimmy has his own way, you know. (plays),



I mean... it's like 'Bird' (Charlie Parker), some of those are like 'Bird' licks too, I think... I don't know if that's a Jimmy or a 'Bird'. That may be even a 'Bird' lick. (plays),



Oh that's a... 'Bird' lick. (interview with the author, 2006)

Jon describes one of the specific motivic ideas that Raney appropriated from his time with Stan Getz.

I think he [Jimmy] transcribed some Stan Getz... He was very influenced by him, especially early. Some of the phrases he took from him like... that double noted phrase. (sings),





..... He's doing drum breaks with Leroy Williams and then he plays it right there..... That's from the bridge..... He's on the D^7 at that point in the bridge of rhythm changes.¹⁰⁷ (ibid)

The overall structure of this lick is similar to the side-step ii/V in that it adds a secondary or substituted dominant tension to the run that doesn't exist in the written or accompanying harmony. Using the written example that Jon Raney provides (see page 207) the theoretical basis can be viewed as substitution based on a tritone. The regular ii/V of C (Dm^7 , G^7) is followed by ii/V based around $D\flat^7$, the tritone substitute of G^7 . This provides a final resolution of $D\flat^7$ to C. On the micro level it is also interesting that in the written example's application the arpeggio that starts each bar is an arpeggio of the four chord. In the bar of G^7 the line starts with an F major arpeggio. In the next bar ($A\flat m^7$, $D\flat^7$) the arpeggio is a $C\flat$ major triad. This device is described more fully on pages 196-198.

The generation of lines may be inspired by things that a player is currently exposed to. They may also be a deliberate attempt to create a 'new' sound around pre-established principles. This mix of appropriated and reworked material as well as ideas that represent a type of pre-composition are often difficult to separate. Nevertheless, it is often the mark of fresh creativity that has a player's peers in the industry noting a 'new' sound. Jon remembers,

There's that one, great solo he did. It's like... a chorus on a "Music Minus One" record, you know, (sings),



That there! That one phrase, (sings),



... He definitely... that was a worked out phrase... It has to be. 'Cause I've heard it and it just... Howie Collins was pressing for that and it just, like, knocked him over...when he [Jimmy] recorded that, 'cause like the

¹⁰⁵ Jon Raney is referring to the album *Live in Tokyo* (1976)

¹⁰⁶ This sung example differs from the original only slightly in intervallic content but substantially in its key centre. Transposing it up a fifth places its third bar appropriately over the D^7 chord that starts the bridge of 'Rhythm Changes'. The ' $\flat\flat$ ' that begins the last full bar should be a ' \flat^{\flat} ' to maintain the appropriate tritone relationship with the ' f ' that begins the previous bar.

¹⁰⁷ The chord progression to Gershwin's *I Got Rhythm*. This a common contrafact from the bebop period.

rest of the record was just comping but... that's one of his big phrases.
(ibid)

The 'new' ideas that infuse the repertoire of performers like Raney are themselves partially a product of a soloist's own aural heritage and therefore informed to some degree by their past and current musical influences. With Raney the influences were very broad. He absorbed material from across the available jazz spectrum as well as a number of diverse sources from classical music. This background was by no means merely intuitively incorporated as it is clear that he made considerable effort to enhance and expand his own language by transferring numerous improvisational concepts to the guitar. This in itself produced both musical and technical innovation. It would be wrong to assume, however, that Raney was merely regurgitating other preexistent material on his chosen instrument. While it is nearly impossible to indicate the line of demarcation between new work and reworked or assimilated material in jazz improvisation, commentators agree that Raney added a considerable range of innovative material to the jazz language and expanded the possibilities for the improvisational role of the guitar in particular.

Chapter 4

Eight Jazz Compositions

I. Selected Idioms and Compositional Notes

As discussed in ‘Selection of Idioms From Analyzed Solos’ (page 78) the choice of idioms was based on their reflection of Raney’s style confirmed by the analytical and consultation process. A deliberate attempt to represent a diversity of material was made as well as taking into account the requirement to be compositionally functional. The idioms were selected exclusively from the analyzed solos so that their application would be more informed. Finally the motifs were reviewed as to their overall educational benefit as well as their usefulness in enhancing the author’s own playing and developing sound. As indicated I have chosen to use a number of licks per composition. I have included the discussion of each idiom with the notes on the compositional process as these are closely related in both process and outcome. The source of the selections used are indicated on the composition scores with the prefix “after” or “from” to indicate the degree of derivation. (see under ‘Glossary’ on pages 138, 139)

The relationship of the analysis of Raney’s improvised solos to the compositional process can be traced through the delineation, analysis and discussion of the idioms themselves. The improvisational material is subjected to an investigative process in the annotations and the information from this is combined with the observations of the artists consulted in the study and the author’s own analysis. The results of this process form the basis for the discussion in the General Analysis (page 158). It is this discussion and resultant codification of a number of key elements of Raney’s style that informed the selection of material used in the compositions. The link between this material and the compositions is further clarified by specific discussion in the compositional notes regarding the particular idioms being utilized for each composition. Further, the compositional notes refer to and discuss not only this specific melodic material but also more general compositional approaches, processes and elements of Raney’s style that have been observed in the improvised solos and subsequently used in the development of the new works.

e. Composition #1

I decided that at least two of the tunes would utilize existing progressions. One of these was the blues. Due to the short length of this form two examples were composed.

The first blues-based composition was written using material predominantly from one of Raney’s blues, *Sugar Hill Bop* (transcribed solo from *Wardell Gray – Complete Sunset and New Jazz Masters*, 1949). *Sugar Hill Bop* is an example of Raney’s earlier style and the composition reflects this with the use of simple repetition and the regular metric placement of the main theme. This theme was taken from a lick Raney uses over the IV chord (A \flat 7) in bar 17-18 of his solo.

The composition is in the same key as the solo ($E\flat$) but as the theme is initially applied to the tonic chord in the composition it was transposed down a perfect fourth. For the initial two iterations of the main theme only the first four beats of the lick were used, with the material from the second bar of the lick added in bar 6 of the composition as a natural climax to the line's direction. Rhythmic elements of the lick were adjusted to suit the new melodic position and importance of the line and to emulate the use of the triplet elsewhere in the original solo. The triplet also provides a link to the secondary material used in the piece. This material occurs in bars 7-8 of the composition, leading up to the cadential section of the tune and also uses a lick from *Sugar Hill Bop* (ibid), this time bars 19-20. This time the quote is direct.

The theme for the final four bars is taken from the pick-up (bar 1-2) to the solo from *Fascinatin' Rhythm* (transcribed solo from *Jimmy Raney Visits Paris Vol. 2, 1954*).

SWING
 ♩ = 246

NOTE: HEAD ADDS EXTRA FOUR BARS TO FORM

1ST CHORUS A Cm^7

As the original occurred over the cadence for Cm (Dm^7 , G^7) the lick was transposed up a minor third to fit the Fm^7 , $B\flat^7$ cadence. The lick was also rhythmically displaced to place the resolution to the third of the dominant chord on beat 1 of bar 10. The line is harmonically colorful as it starts with the consonant sounds of a straight minor seven arpeggio on the ii chord and moves to a range of altered notes and extensions ($\sharp 9$, $\flat 9$, $\flat 13$, $\flat 7$ and 9) over the V chord. Permutations of this basic idea occur in a number of Raney's improvisations. Other similar examples from the transcriptions include bars 11-12 of the *Fascinatin' Rhythm* (ibid) solo,

in the pick up from *Someone To Watch Over Me* (transcribed solo from *But Beautiful*, 1990)

and in bars 67-68 of *What Is This Thing Called Love* (transcribed solo from Raney '81, 1981).

f. Composition #2

The form of piece #2 is based on an 'A, B¹, A, B²' structure. The theme for the 'A' section was derived from bars 19-22 of *It Could Happen To You* (transcribed solo from *The Influence*, 1975).

This line is linked quite strongly to the harmonic progression so the original harmony was also utilized in the 'A' section of the composition. Based on Galper's concept regarding the active and inactive components of solo lines (2005) the material was rhythmically augmented and a number of passing and/or active tones removed to create the final melody for the piece. It is not suggested that this was the only possible interpretation of the skeletal foundation of the initial lick. While a number of color tones were left in place to give the melody some impetus the resultant material with its predominance of half and quarter notes has more of the elements of a jazz standard

melody than the original be-bop line. The rhythmic augmentation also affected the implementation of the harmonic progression.

The 'B' section is loosely derived from bars 22-24 of *Someone To Watch Over Me* (transcribed solo from *But Beautiful*, 1990).

In the composition the sustained $\flat 5$ over the $A m^{7 \flat 5}$ chord is followed by a triplet of chord tones moving to the dominant chord in the next bar. Due the extended harmonic rhythm of the piece I elected to extend the tension of the dominant with the use of both 9th colour tones ($\sharp 9$, $\flat 9$) in bar 15. These often occur together in Raney's dominant lines and in the composition resolve to chord tones in bar 16. The second iteration of the 'B' section has a similar harmonic base to the first occurrence except for the required cadence to G. The melodic material begins again with a sustained note but its tessitura is higher, pre-empted by a slight change to the end of the second 'A'. This time the pitch selection centres on basic chord tones to facilitate the more consonant focus of final section.

g. Composition #3

This composition was an attempt to apply Raney's idioms in a more modern environment. The chord progression and form are loosely modeled on the 'Cool' style with relatively static m^7 chords and a lack of overt tonal harmonic markers. It has an 'A, B, tag' structure that is repeated when the head is played in the same way as a jazz blues. The initial theme is derived from the concept occurring in bars 9-10 of *It Could Happen To You* (transcribed solo from *The Influence*, 1975).

This line is an example of the use of side-slip harmony referred to by Henderson on page 203-205. In this instance the harmonic package $B m^{7 \flat 5}$, E^7 is treated as a single entity and improvised over using a $C m^9$ arpeggio which provides a range of tension or color tones. It is followed by the consonant $B m^7$ arpeggio. In the composition this idea is removed from its original cadential application and placed over static m^7 harmony where it's sideslip produces an implied dominant a half step higher. This chord is noted in the chord progression for the piece but is not necessarily played by

the accompaniment on every iteration. The overall effect of a line that moves from consonance to dissonance and back against the relatively static background is the key element of the theme.

The concept for the second eight bars which occurs over MA7 harmony develops the basic rhythm of the initial theme while adding lydian melodic material. The analyses indicate Raney favored this color over MA7 chords. The initial occurrence of the #11 in bar 10 is only brief and anticipates the harmony of the next chord. To link the two occurrences of this idea an ascending dorian line similar to that found in bar 21 of *Fascinatin' Rhythm* (transcribed solo from *Jimmy Raney Visits Paris Vol. 2, 1954*)

Musical notation for bar 21 of *Fascinatin' Rhythm*. The staff shows a melodic line in G minor. Above the staff, chords are indicated: Cm7, F7, Cm7, F7, Fm7, Bb7, Fm7, Bb7. The notation includes various ornaments and techniques: 'Cm7 ext.', 'C dor/aeol.', 'cat.', 'F7 ant.', 'encl.', 'F aeo/dor.', 'Fm7 arp.', 'cat.', and 'ct.'. Fingerings are marked with numbers 1, 3, 5, 9, 13. The bar is numbered 21.

is added in bar 12 of the composition. The lydian sound returns more strongly in bar 15. The final section of the piece is a series of rhythmic stops followed by a lick from bars 30-32 of *Samba Para Dos* (transcribed solo from *Bossa Nova Groove, 1962*).

Musical notation for bars 30-32 of *Samba Para Dos*. The staff shows a melodic line in G minor. Above the staff, chords are indicated: F7, C7 #9, Cm7 #9, A7, Am7b5 arp. The notation includes various ornaments and techniques: 'Am7b5 arp.', 'Cm7 arp.', 'encl.', 'ant.', 'cr.', '3', '5', '11', '3', '5'. The bar is numbered 29.

This lick is an example of Raney's use of juxtaposed arpeggios to create the sense of movement out of an otherwise fairly short melodic fragment. It also supports the idea that he seems to reconstruct licks by altering one or more components of the original phrase. With this approach, pitch, rhythm, line shape or metrical placement are altered to gain a larger resource out of the original concept. Other permutations of this same simple melodic arch include ascending arpeggio followed by descending scale and visa versa.

h. Composition #4

Composition #4 was produced to provide a vehicle for Raney's use of major scale material a half step above the dominant chord. A clear example of this occurs in bar 39-41 of *Someone To Watch Over Me* (transcribed solo from *But Beautiful, 1990*).

Musical notation for bars 39-41 of *Someone To Watch Over Me*. The staff shows a melodic line in G minor. Above the staff, chords are indicated: Fm7, Bb7 ant., (F7) Adim7, Bb7, Gm7, C7. The notation includes various ornaments and techniques: 'F dor.', 'pred. B ion/mixo.', 'cat.', 'encl.', 'b3', '1', '#5', 'b7', 'b5', '#5', '11', 'b5', '#9', '11', 'b9', 'b3', '1'. The bar is numbered 39.

So that the lick could be utilized as a main theme and not merely as cadential or turnaround material the composition begins with a ii, V progression. This progression enabled the Raney lick to be fully utilized as the primary theme. In the composition the lick is transposed down a tone to place it in the key of D b. The lick is initially

broken up and rhythmically displaced to increase the melodic interest and harmonic variety. The first full iteration of the original phrase doesn't occur until bars 5-7.

The form of the composition is similar to composition #3 but the last section is sufficiently different to describe it as an 'A, B, A, C' form. The 'B' section uses as it's initial theme a lick from bars 11-14 of *What Is this Thing Called Love* (transcribed solo from *Raney '81*, 1981).

This line has a clear emphasis of the placement of basic chord tones on the strong beats but adds interest by delaying the resolution over the dominant until the third beat and by the use of intervallic skips on the 'off' beats. In its application in the composition it is transposed up a perfect fourth.

For the second part of the 'B' section this line is extended with material derived from bar 5 of *Fascinatin' Rhythm* (transcribed solo from *Jimmy Raney Visits Paris Vol. 2*, 1954).

This lick has a similar shape to the main theme of the piece and so leads to the return of the original idea as well as conferring a sense of melodic development or evolution. In this line the scalar run starting on the tonic of the minor chord is followed by a descending arpeggio. In the composition only the basic elements of the line are retained. The addition of a chromaticism on the ascending line and the adjustment of the descending arpeggio to imply a harmonic shift to the major chord a tone lower help to give the line added impetus. Further interest is added to the line by the use of rhythmic displacement.

A number of licks were combined for the melody of the 'C' section. These were selected for their ability to maintain a sense of forward pressure. First, in bars 25-26 of the composition a line from bars 17-18 of *Samba Para Dos* (transcribed solo from *Bossa Nova Groove*, 1962) was employed.

bridge is punctuated with a loose derivation of the line from bars 12-13 of *It Could Happen To You* (transcribed solo from *The Influence*, 1975).

This is a further application of the side-slip device used in Composition #3. (see page 213) The metric displacement in the composition adds to harmonic tension of the line. The 'A' section returns with a minor change of the last note to more adequately cadence the melody.

j. Composition #6

This is the only Latin groove tune in the set of compositions and in keeping with the style consequently involves a little more syncopation than the others with perhaps the exception of #3. Like composition #4 it is also based on a 'A, B, A, C' form. The pick-up uses bar 7 from *It Could Happen To You* (transcribed solo from *The Influence*, 1975).

The use of long anacrusis is a little unusual in latin tunes but the standard *Recordame* sets a precedent. Like *Recordame* this composition treats the anacrusis with considerable melodic importance as it is intended to be an integral part of the overall effect of the primary theme. The body of the theme follows in bars 2-4 which is inspired by the falling line found in bars 47-48 of *What Is this Thing Called Love* (transcribed solo from *Raney '81*, 1981).

This concept is extended to fill the three bars by the use of two basic enclosure devices and by breaking the phrase with a shift in metric placement. This idea returns two bars later in bar 6 after a joining phrase taken from bar 8-9 of *Samba Para Dos* (transcribed solo from *Bossa Nova Groove*, 1962).

5 FMA7 F7 b7 9 3 b7 cat. 3 5 3 9 A7 [blu.] b3 3 5 b7 b9 1 b5
 F7 arp. (F7 ext.) 3 C#dim7 arp.

9 DM7 DM7 [encl.] b3 quote, Afternoon In Paris 1 b7 b3 3 5 b7 b9 9 nt. cat. 5 3 11 b7 1 5 1 9
 A7 ext. FMA7 arp. blu. Bdim7 arp.

The return of the falling line in bar 6 is the iteration most similar to the original lick from *What Is this Thing Called Love* (transcribed solo from *Raney '81*, 1981) and utilizes the $b9$ over the dominant chord to add pressure to the final resolution to the third of C^{MA7} . However, in the composition the line is placed squarely over the dominant chord rather than over the ii , V as occurred in the original solo. A similar device in a different harmonic context occurs in bars 1-3 from *It Could Happen To You* (transcribed solo from *The Influence*, 1975).

SWING

$\text{♩} = 160$ G_{MA7} E_{M7} A_{M7} $D7$ **1ST CHORUS** G_{MA7}

The 'B' section uses a derivation of another falling style phrase, this time chromatic, which occurs in bars 4-5 of *Someone To Watch Over Me* (transcribed solo from *But Beautiful*, 1990)

4 (AbMA7) AM7(b5) 11 b5 b3 sequ. (1a) (G#M7) AbDIM7 5 b3 sequ. (1b) (GM7) Eb/G 1 5 sequ. (1c) GbDIM7 GM7 cat. 9 b7 b9 #9 1 b7 b31 (Edim7) C7 3 Fm7 3
 C7 ant. Fm7 arp. th. (a)

Another version of this device occurs in bar 28 of the same solo.

28 (AbMA7) AM7(b5) 11 b5 b3 b5 b5 b3 ant. b3 → GbDIM7 47 ant. GM7 5 (Edim7) C7 11 3 5 b7 #9 b9 1 b7
 G phr. cat. Gm7 arp. EmMA7 arp. Db ion.

The composition concludes with a return to the basic material of the 'B' section but it is modified to fit the cliché $IV, iv, iii, vi, ii, V, I$ ending.

k. Composition #7

This was the second blues form and the complexity of the work was increased by the use of a more intricate main theme and the application of rhythmic displacement and sequencing of the material. The theme was taken from bars 15-16 of *Samba Para Dos* (transcribed solo from *Bossa Nova Groove*, 1962) where it is used over a C^7 .

The lick was transposed down a tone to fit with the $B\flat$ key of the piece. The line resolves to the fifth of the chord on the third beat in the original solo and was used similarly in its initial occurrence in the piece. In subsequent occurrences, the idea is rhythmically shifted so that the resolution occurs on beat 2 of bar 4, beat 1 of bar 6 and finally on beat 2 of bar 8. Its second iteration is transposed to fit the subdominant harmony of bar 6.

The cadential section of this blues was loosely derived from two sources of dominant substitution found in the analyses. In bar 10 over the ii chord, which as previously discussed is considered part of the dominant harmonic package, the MA^7 arpeggio one tone lower than the dominant was used. An example of this is found in bar 32 of *Fascinatin' Rhythm* (transcribed solo from *Jimmy Raney Visits Paris Vol. 2*, 1954).

Over the dominant chord itself the arpeggio was repeated a semitone higher before resolving to chord tones. This unusual tension creating effect is found in bar 73 of *It Could Happen To You* (transcribed solo from *The Influence*, 1975).

The complete idea with both arpeggios combined also occurs in the pick-up to *Someone To Watch Over Me* (transcribed solo from *But Beautiful*, 1990) two bars before the actual transcription begins.

I. Composition #8

Composition #8 was built on the chord progression from *I Got Rhythm*. This progression is used as a contrafact in a number of be-bop compositions such as *Oleo* and *Anthropology*. It has the form ‘A, A, B, A’, also know as ‘song form’ or ‘32 bar form’.

The main theme involves the use of the ‘ $\flat 5$ ’ or ‘ $\sharp 11$ ’ device Jon Raney refers to on page 207. I have used here the example from bar 81-86 of *What Is This Thing Called Love* (transcribed solo from *Raney '81*, 1981). Of interest in this lick is the hemiola effect achieved with the note grouping and slurring.

It has other permutations such as the one in the same solo in bars 39-41 where it uses an augmented fifth.

Another example occurs in bars 20-21 of *Someone To Watch Over Me* (transcribed solo from *But Beautiful*, 1990).

The rest of the ‘A’ section of the tune was derived from the lick from bars 27-29 of *Fascinatin’ Rhythm* (transcribed solo from *Jimmy Raney Visits Paris Vol. 2*, 1954).

This was applied over a slightly different and more harmonically active version of the same progression. Once again the concept of forward motion and resolution permitted the use of material in different context from its original occurrence. While the individual tones may change in their hierarchical importance against a given chord the overall line achieves its directional goal and so maintains melodic integrity.

The bridge of the tune begins with an idea from bars 19-21 of *It Could Happen To You* (transcribed solo from *The Influence*, 1975).

It is transposed down a tone and truncated so that it begins on the off beat of beat 3 in bar 11. This use of unusual placement of phrases mirrors much of Raney's idioms and helps to continue the sense of forward motion. It is followed by a phrase from bars 41-42 of *Fascinatin' Rhythm* (transcribed solo from *Jimmy Raney Visits Paris Vol. 2*, 1954)

which again uses the concept of a MA7 arpeggio starting a tone below the dominant. In the composition it is transposed to an F^{MA7} arpeggio over a G⁷ chord. The phrase is then extended by the repetition of the same concept over the next chord, a C7. This time the lick is taken from bar 12-13 of *What Is this Thing Called Love* (transcribed solo from *Raney '81*, 1981) and involves a variation in rhythm and metric placement.

The final lead back to the return of the 'A' section utilizes a complex enclosure with an internal chromatic sequence. This is loosely modeled on the line from bar 36 of *Someone To Watch Over Me* (transcribed solo from *But Beautiful*, 1990).

II. Lead Sheets

a.

COMPOSITION #1

G.HODGES, 2007

SWING
♩ = 175

E^b7 *A^b7* *E^b7*

after: *Sugar Hill Bop* (bar 17)

5 *A^b7* *E^b7* *C⁷*

after: *Sugar Hill Bop* (bar 18) from: *Sugar Hill Bop* (bar 19-20)

9 *F_M⁷* *B^b7* *E^b7* *C_M⁷* *F_M⁷* *B^b7*

from: *Fascinatin' Rhythm* (bar 1-2)

b.

COMPOSITION #2

G.HODGES, 2007

SWING
♩ = 175

4

GMA7

B_M7(♭9)

E7(♭9)

after: *It Could Happen To You* (Bar 19-22)

5

AM7

C#_M7(♭9)

F#7(♭9)

9

B_M7

E7

after: *Someone To Watch Over Me* (Bar 22-24)

13

A_M7(♭9)

D7(♭9)

17

GMA7

B_M7(♭9)

E7(♭9)

21

AM7

C#_M7(♭9)

F#7(♭9)

25

B_M7

E7

29

A_M7

D7

GMA7

c.

COMPOSITION #3

G.HODGES, 2007

SWING
♩ = 240

G_M7 $A^b7(\flat9)$ G_M7

after: *It Could Happen To You* (bars 9-10)

5 B^b_M7 $B^b7(\flat9)$ B^b_M7

9 A^b_M7 A^b_M7

after: *Fascinatin' Rhythm* (bar 21)

13 G^b_M7 $C^b_M7(\sharp11)$

17 $F^{\sharp7}(\sharp9)$ $F^{\sharp7}(\sharp9)$

from: *Samba Para Dos* (bars 30-32)

21 $F^{\sharp7}(\sharp9)$

d.

COMPOSITION #4

G.HODGES, 2007

SWING
♩ = 160

$E^b M^7$ $A^b 7(b^9)$ $D^b M A^7$

from: *Someone To Watch Over Me* (bars 39-41)

5 $B^b 7$ $E^b M^7$ $A^b 7(b^9)$ $D^b M A^7$

from: *What Is This Thing Called Love* (bars 11-14)

9 $C M^7(b^9)$ F^7 $B^b M^7$

after: *Fascinatn' Rhythm* (bar 5)

13 $E M^7$ $E^b M^7$

after: *Fascinatn' Rhythm* (bar 5)

17 $A^b 7(b^9)$ $E^b M^7$ $A^b 7(b^9)$ $D^b M A^7$

21 $B^b 7$ $E^b M^7$ $A^b 7(b^9)$ E^7

25 $E^b 7$ $E^b M^7$ $E^b D M^7$ $F M^7$

from: *Samba Para Dos* (bars 17-18)

29

B^b7 E^bM7

from: *Samba Para Dos* (bars 22-23)

3

3

from: *Someone To Watch Over Me*
(pick-up, before transcription starts)

31

A^b7 D^bMA7

3

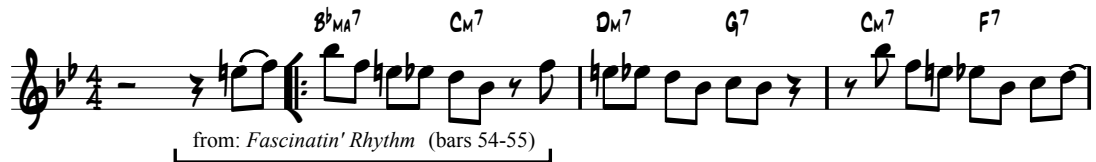
e.

COMPOSITION #5

G. HODGES, 2007

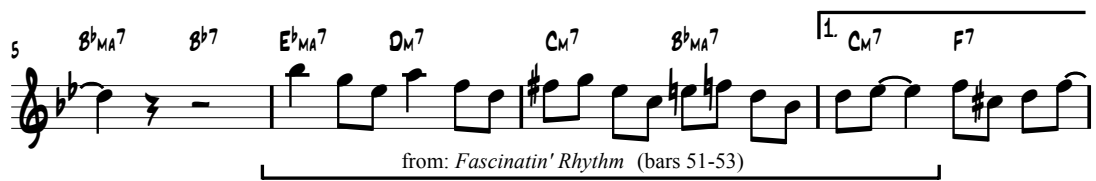
SWING
♩ = 200

B^bMA7 $CM7$ $DM7$ $G7$ $CM7$ $F7$



from: *Fascinatin' Rhythm* (bars 54-55)

B^bMA7 B^b7 E^bMA7 $DM7$ $CM7$ B^bMA7 1. $CM7$ $F7$



from: *Fascinatin' Rhythm* (bars 51-53)

B^bMA7 2. $Am7$ $D7$ $Gm7$



$Am7(b9)$ $D7$ $Gm7$



after: *It Could Happen To You* (Bar 12-13)

$C7$ $CM7$ $F7$ B^bMA7 $CM7$



$DM7$ $G7$ $CM7$ $F7$ B^bMA7 B^b7 E^bMA7 $DM7$



$CM7$ B^bMA7 $CM7$ $F7$ B^bMA7



f.

COMPOSITION #6

G. HODGES, 2007

LATIN
♩ = 160

from: *It Could Happen To You* (bar 7) after: *What Is This Thing Called Love* (bars 46-48)

from: *Samba Para Dos* (bars 8-9)

after: *Someone To Watch Over Me* (bars 4-5)

g.

COMPOSITION #7

G.HODGES, 2007

SWING
♩ = 175

$B^{\flat}7$ $E^{\flat}7$ $B^{\flat}7$
 from: *Samba Para Dos* (bar 15-16)

$E^{\flat}7$ $B^{\flat}7$

$G7$ $Cm7(b9)$ $F7_{ALT}$ $B^{\flat}7$ $Gm7$
 after: *Fascinatin' Rhythm* (bar 32) after: *It Could Happen To You* (bar 73)

$Cm7$ $F7$

h.

COMPOSITION #8

G.HODGES, 2007

SWING
♩ = 200

8^b G⁷ C_M⁷ F⁷ D_M⁷ G⁷ C_M⁷ F⁷

after: *What Is This Thing Called Love* (bars 81-86)

5 8^b 8^b⁷ E^b_MA⁷ E_{DIM}⁷ 1. 8^b G_M⁷ C_M⁷ F⁷

from: *Someone to Watch Over Me* (bar 3) from: *Fascinatin' Rhythm* (bars 27-29)

9 2. 8^b F⁷ 8^b D⁷

from: *It Could Happen To You* (bars 19-21)

13 G⁷ 3 C⁷

from: *Fascinatin' Rhythm* (bars 41-42) after: bar 12-13 of *What Is This Thing Called Love*

17 F⁷ 8^b G⁷ C_M⁷ F⁷

after: bar 36 of *Someone To Watch Over Me*

21 D_M⁷ G⁷ C_M⁷ F⁷ 8^b 8^b⁷ E^b_MA⁷ E_{DIM}⁷

25 8^b

III. The Recording – “*Raney Season*”

Attached to this thesis is a recording of the compositions derived from Raney’s idioms. While it presents the material as a jazz performance its main purpose is as an aural record of the process undertaken as part of this project and to showcase the original compositions in their appropriate context.

The recording was done in a home studio using Pro Tools LE™¹⁰⁸ (2006) recording software and a Digi 002® Factory¹⁰⁹ audio interface with a Behringer¹¹⁰ *Ultragain Pro-8*, eight channel A/D & D/A converter. The computer platform was a Macintosh G5¹¹¹ computer running system software Mac OS version 10.4.8. (2006).

The bass was miked directly at the instrument using a large diaphragm mike. No extra amplification was added to this. Piano was recorded using two overhead mikes. Both piano and bass were recorded in the same room. The drums were placed in a separate room and were miked with two condenser mikes overhead for the overall sound and cymbals. The bass drum was miked separately. The snare and hi-hat were captured using one mike placed above and between. Guitar was also recorded separately and was recorded using a miked amplifier.

The recording sessions were undertaken with pianist Viv Middleton (Brisbane), double bassist Peter Walters (Brisbane) and drummer Paul Hudson (Brisbane). Charts were supplied a month before the first session and rehearsed briefly on the day of the session. The guitar, piano bass and drums were recorded simultaneously but in discreet sound environments. Guitar tracks were redone later due to technical difficulties with the amplifier used on the original recording. The recording was mixed and mastered at a later date by Laurence Maddy in Melbourne.

Audio Compact Disks were produced with a LaCie CD burner. The disk artwork was added with the aid of *LaCie Light Scribe*¹¹² (2005). This equipment was used to produce copies of the recordings of the original compositions and copies of the recordings that the transcriptions were taken from.

¹⁰⁸ Pro Tools LE™ is the registered trademark of Digidesign®, Avid Technology, Daly City California, USA

¹⁰⁹ Digi002™ is the registered trademark of Digidesign®, Avid Technology, Daly City California, USA

¹¹⁰ Behringer International GmbH, Willich, Germany

¹¹¹ Macintosh™ is the registered trademark of Apple Computer Corp, USA

¹¹² Light Scribe™ is the registered trademark of LaCie USA, Hillsboro, Oregon, USA

Chapter 5

Conclusions

I. Summary

The project was begun with the primary goal of the utilization of jazz improvisatory material to generate new compositions and performance. A number of secondary aims were also identified, some at the start of the project and some as the project progressed. The secondary aims included a contribution to the reappraisal of Jimmy Raney's place in jazz history, additions to the knowledge of his improvisational style and biographical information, an enhancement of the author's own compositional and improvisational language and the development of a new model for research into jazz improvisation with practical outcomes.

As stated previously the project was divided into three main sections. The first involved primarily developing an aural familiarity with the improvised solos of Jimmy Raney and the subsequent transcription of a representative sample. The second section was centered around the investigation and analysis of a subset of this body of material. The third section provided practical and creative outcomes for the thesis with original compositions and recording.

These sections coincide with the conceptual framework discussed in the methodology. The premise of 'Imitation, Assimilation and Innovation' is linked to the sections of the study as outlined in the introduction and methodology. (see pages 7 and 72) A number of outcomes are identified in the following discussion. Discussion of both the process and outcomes of the study are presented under the above groupings.

Some outcomes outside this framework are also identified. The biographical information on Raney gained from the interviews was largely an unintentional product of the research but provides a secondary source of validation of the study and may contribute to the generation of further research. The exploration of a new methodological model while intentional is also discussed as an extra outcome.

II. Process

a. The transcriptions

The transcriptions were presented in simple lead sheet format and this aided in their production. Had the work required more detailed rhythmic and harmonic transcription the process would not only have been more time consuming but resulted in major notational dilemmas. Even the detail finally presented in the current study elicited some remarks from the consultants. Many commented positively on the quality and quantity of the work surveyed. Doug Raney indicated that some of the detail was unnecessary and was beyond the usual requirements of such work. (interview with the author, 2006) However, his comments were delivered in the context of ease of reading and the more usual application of such transcriptions to general imitative study. In such applications the aural recording is the reference point with the transcriptions

acting as a guide. While this is also true of the current study the balance is towards a slightly more accurate notational record. Some of the accidentals used in the transcriptions may also be debated but in the end it was the visual clarity of the underlying melodic/harmonic relationships that was important for the current study and so ease of reading and performance related notational rules may suffer with some sections of the scores.

While the consultations were primarily aimed at gaining information on the analytical component of the study, input from the musicians interviewed also added to the validation of the transcriptions. In particular, clarification of some harmonic ambiguities and assistance on notational presentation was useful. This enabled some adjustments such as a simplification of some rhythms where appropriate.

b. The analyses and selection of idioms

The initial approach to the analysis was to harmonically reference the pitches and label distinct occurrences of scales and arpeggios after the style of Weston (2005). This elucidated a number of devices and concepts in the improvisations. Simple substitutions and repeated figures were immediately apparent. Reference to Galper's (2005) book enabled the harmonic foundation of the lines and their melodic integrity to be interpreted and Steinel's (1995) work confirmed the pervasive use of devices such as enclosures. The next process was to label a number of the more obvious sequential and thematic devices which also confirmed the compositional foundation of Raney's approach.

The process of analyzing the transcriptions illuminated a number of devices or lines that were difficult to assess by any of the standard scale, arpeggio or substitution forms known to the author. Therefore, in many of the interviews, questions regarding these enigmatic points served as a starting place for discussions regarding the analytical component of the study. Often material that initially appeared too complex or lacking in apparent coherence was simplified or clarified by the interviewees observations. This often enabled contributors to offer insight based on personal knowledge of Raney's playing or reveal relevant information relayed by Raney directly to them. After the consultations a number of the harmonic and substitutional concepts were then labeled as by this time many of the more obscure lines had been given an analytical explanation.

The contributions from the interviews had a major impact on the subsequent selection of idioms. As this was to provide a representative selection of some of Raney's lines the input from this process was an important reference. While consideration was initially given to the labeling of licks apparently influenced by fretboard geometry or fingering constraints this was ultimately regarded as too conjectural without reference to visual archives.

c. The compositions and recording

Interestingly, the works proved to be more difficult to compose than was originally envisaged. This was due to a number of factors. After the lengthy scrutiny of Raney's solos both aurally and analytically and the resultant increased appreciation for his skills it was quite daunting to try to utilize his material in a way that was considered

appropriate and sufficiently respectful to the original works. The inevitable personal comparison did impact on the author's ability to relax initially with the process of composing and indeed recording the final product. Another issue was that by this stage in the process Raney's solos had become so familiar that it was difficult to separate out components from a solo that had such organic integrity. Also, many of the lines that had appealed due to their harmonic color, what Jon Raney calls "his darker tones" (interview with the author, 2006), were built on dominant harmony. This material while useful later in compositions for tension and development is not easily suited to initial motifs. Consequently, I occasionally used a 'cut and paste' approach to certain sections of the compositions so that I could include more of this material rather than developing all the ideas from the more introductory style motifs that occur at the start of Raney's solos. In spite of this occasional conjunction of ideas from different source solos it was interesting that due to the essential concord of his improvisations this didn't appear to impact too negatively on the compositions. In fact this tended to enhance the 'study' aspect of the pieces. After observing this problem I consciously chose progressions for at least two of the compositions that would enable this type of idiom to be used at the start of the piece as primary thematic material.

One of the problems that emerged was the direction of the compositions in respect to whether they were merely an 'in the style of' work or a more developed evolutionary structure that merely utilized Raney's licks as an inspirational nexus and took the compositional process to harmonic and melodic realms well beyond the style of the genre in which his solos were conceived and implemented. It was decided to err slightly on the side of the former as the purpose of the project was to attempt to assimilate Raney's idioms and it was clear that this would not occur to the same extent if a freer approach to the compositions was followed. However, in an effort to explore a wider range of outcomes at least one of the compositions was given a more modern style. It is hoped that the idioms used for this work are still clear within a slightly different framework.

Another compositional approach used was to look deeper into the structures of the lines to find material in the denser sections that would stand 'teasing out' or extending rhythmically to serve as melodic material over the more harmonically static sections of the compositions. This process was also useful in that many of the inner structures started to reveal themselves in ways that were not apparent in the initial analysis. I have referred to some of these in the compositional notes. I also attempted to consciously apply devices that had been revealed by the study itself as being used by Raney in extending and developing the material. 'Hidden sequences' (Silverman, 2006), enclosures (Steinel, 1995), active and inactive melodies (Galper, 2005), chromaticisms and other substitution devices were all used to extend or develop various motifs.

It was occasionally difficult to decide whether the chord progression from the original solo should be used and how much of it to appropriate. The risk was that the exercise would degenerate into compositional montage. Composition #2 was a case in point as the line used as the initial theme, unlike some of the other idioms, was inextricably bound to the chord progression even after modification. The compositional process of harmonic and melodic augmentation and the distillation of the melodic material provided a solution. Further contrast was provided by the selection of material for the 'B' section from a separate solo and the subsequent opportunity to move in a new

harmonic direction. This composition also utilized material in a heavily modified format so that a jazz 'standard' style of melody could be achieved. Because Raney's solos are bebop in style even his improvisations over slower tempos are complex and dense. For this tune the selected phrase was teased out heavily to release its inner guide tones. This proved to be a good vehicle for the demonstration of Galper's (ibid) concept of forward motion and a confirmation of Most's (1996) practical approach.

For a number of the compositions it was difficult not to rework the material into a style that was not overtly be-bop in character. A conscious effort was made to refrain from this approach as it was thought this may have tended to produce a final product that was little different from the initial solos in overall impression and style. However, since it was considered that the process of developing small germs of thematic material was also applicable to bebop composition it was decided to compose #5 and #8 in a more direct homage to the period. Like the other compositions, the melody for these pieces is not just 'cut and pasted' from various solos. In each a relatively small amount of Raney's original material is used demonstrating its suitability for extended thematic treatment. In these pieces there is a deliberate attempt to extend the length of the melodic line and place it in more metrically active areas of the chord progression.

The recording component provided a vehicle for intensive attention to the selected idioms and their application to a practical performance situation. The resultant familiarity with the material was consequently an opportunity to realize the imitation, assimilation and innovation paradigm. It became clear, however, that the time frame of the project reduced the effectiveness of a fuller more organic absorption of Raney's style. While this was considered a negative aspect it may result in an adjustment of the model to allow more time for certain components and to establish other activities or tasks that would aid in this process.

III. Outcomes

a. The transcriptions

Davison's assertion that transcriptions represent a valid research outcome (Davison, 1987:70) is supported in his own study by the input of the artist concerned. While the current study was not able to include consultation at that level it is arguable that the input from artists with close artistic and/or personal association with Raney adds a level of credibility to the production of these scores. There has been to date no large publication of Raney's solos. This is a significant deficiency considering the importance many commentators place on his contribution the field. That this project produced such a substantial body of material and that it contributed to a relatively scant published repository was considered by the consultants to be a positive aspect of the study.

b. The analysis

As can be seen from the relevant section of the literature survey (pages 53-56) there is considerable variation in analytical approaches to jazz improvisation. Most studies develop an approach based on the needs of a particular project. (see under 'Selection of transcriptions for analysis' pages 76-78) There are a number of aspects of the

current study that build on related work such as Weston (2005) and Silverman (2006). Due primarily to consultation with Raney's sons and some of his peers many of these parameters have been explored further. The ultimate compositional goal of the analysis also helped to illuminate more global aspects of Raney's improvisational style as well as exploring the practical results of the application of many of his conceptual principles. Considerable and substantiated additional knowledge regarding Raney's rhythmic and phrasing concepts, substitution devices, melodic direction, articulation and scale and arpeggio choice has been added to that already published.

Previously undocumented components of Raney's style that were addressed by this study include details of his concept of chord substitution and the harmonic implications of melodic lines, rationale and source for some components of his rhythmic variation and metric displacement and his compositional focus as well as some aspects of his technical approach to the instrument and fretboard. The interviews not only clarified features of Raney's conceptual framework but enabled some postulation concerning the rationale for such devices as chord substitution and stylistic elements of his technique, phrasing and tone. The realm of exact fingering approaches remains currently conjectural but it is hoped that this may change in the near future with publication of Raney's book by his son Jon and video footage of Raney's performances becoming available to researchers.

c. The compositions and recording

Some of the direct analytical benefits of the application of Raney's material to the compositions have already been discussed but it is important to note the wider value of this process. The requirement to address compositional issues by reworking some of the selected idioms actually aided in a better understanding of their content and initial contextual application. Concepts illuminated by this process included the active and inactive components of improvised phrases (Galper, 2005), forward motion in the melodic line, transference of substitution concepts, the use of color notes to generate tension on a macro and micro level and the use rhythmic development as part of phrase extension.

The analysis and discussion of improvisatory language remains theoretical unless realized in some form of practical application. While some deficiencies in the use of composition and performance to achieve this outcome are acknowledged there would appear to be a number of advantages compared to theoretical analysis only. The deficiencies mostly center on the extent of assimilation of material into the authors playing. While this did not appear to affect the composition as directly as the recording it must nevertheless be considered given the intuitive nature of some aspects of the compositional process.

Work on the analysis and composition did not produce as rapid an absorption of Raney's ideas into the author's playing as was hoped. However, the composition and learning of the heads did open up some of the intricacies of Raney's ideas in ways the transcription and analysis alone did not. Left to the first two processes the overall learning outcomes would have remained intellectual at best. While the possibility of further enrichment of the author's own soloing style will take more time than this study allowed for it would be true to say that attention to this component has produced a number of practical benefits. The author's improvisational approach now

includes in particular a number of chord and arpeggio based ideas not previously used and the investigation and application of some of the concepts has assisted in the practical understanding of developing both more coherent and yet more harmonically colorful improvisational phrases.

d. Other outcomes

(i) Biographical material

An unintentional outcome of this study was the contribution to the published biographical information on Raney's life and career. While not exhaustive it represents a major step forward in the quantity and quality of available material. The interviews and consultations were primarily aimed at gaining information on the analytical component of the study but secondarily contributed a considerable amount of new data of a biographical nature. Details of Raney's musical start, career, teaching and educational connections, musical and secondary artistic interests and various anecdotes and artifacts that cast light on his attitudes and character are some of the contributions of this project. The study has also consolidated much of the existing material and placed it in context. This also occurred with the survey of his recordings and jazz career. Some new data was also gained from the exhaustive search for available recordings undertaken for this study and the subsequent investigation of various discographical details. This has been recorded in detail in the relevant sections of this thesis.

(ii) The model

The conceptual model used as the framework and methodological basis for this thesis has a number of advantages that have become clear from the project. In the first instance the goal of producing a creative outcome produced benefits to the analysis itself. Removing the analytical process from the purely cognitive and written domain profoundly affected the analytical approach taken. The focus on practical outcomes in the descriptions used is more aligned with the process of music making and therefore arguably presents a more organic study. The 'feedback' of information into the analytical nexus from the creative activity helped inform the discussion of the material at another level producing insights into the improvisational process and mindset.

Traditional cultural emersion and curricula within designated learning institutions both effectively produce jazz practitioners, however, many of the processes of such transmission and learning are not clearly understood or documented. It was not the goal of this study to duplicate those practices, aim to replicate those outcomes or to study the learning process itself. Rather, the process was seen to be an opportunity to pursue a similar learning goal using a related methodology and to be able to document its outcomes with practical product. As well as this it was seen as an opportunity to attempt to move discussions of theory and analysis to some level of practical application especially in the area of the area of jazz improvisation.

While it has been demonstrated that the use of existing jazz idioms in the generation of new material produces a greater understanding of the original material and a clearer view of possible applications of the concepts that gave rise to them there are some

aspects of the application of this framework which have proved to be problematic. It has been pointed out on pages 72-73 that Swanwick's (1994) work delineates intuitive/aesthetic and logical/analytical forms of knowledge in music learning. While his definition of terms is not exactly synonymous with the current study his comments do help explain the issues facing the current work. He states, referring to imitation, that,

'Copying', imitating, are themselves acts of analysis where we sift out certain elements for attention – those things we want to emulate. Varied practice is also analytical, a way of consciously extending the dynamic library, cataloguing, classifying, building up a schema, an action pattern.
(ibid:155)

Regardless of the categorization of activities as either intuitive or analytical the process itself is clearly a prolonged or even continuous one. This made it difficult to realize the full possibilities of the process within a limited timeframe. In this respect, the performance and recording which focuses more on the author's own playing and attendant possible lack of observable assimilation was the most problematic. Assessing the extent to which any assimilation had taken place was difficult and without means of ensuring objectivity. A longer study format or one that mapped the absorption of smaller amounts of information into a player's vocabulary might be one way of overcoming the problems caused by time constraints. This being said the benefits of the composition and the discipline of applying this material to a performance/recording situation was seen as positive both aesthetically and analytically.

IV. Further Research

The research model used in this study deserves further assessment. With some modifications the model may be able to be applied to other stylistic studies. As it has in the current study, the model may function as one means of assisting the analysis and investigation of a particular artist's work with the creative product working as a means of clarifying and exploring the analysis and theoretical information at a different and possibly deeper level. The benefits of this approach have been outlined above. The other possible avenue is to evaluate the model as a tool in the training of developing improvisers. In this context the model may serve as a way of formalizing some of the processes that occur in jazz learning environments, both cultural and institutional. As indicated previously, there were some deficiencies observed that may impact this approach such as the time needed for true assimilation and the evaluation of innovation in the final product. Nevertheless, these are not seen as insurmountable and further work should be able to delineate the issues further and propose possible solutions.

As can be seen from the literature surveyed for this study there is a significant lack of published biographical material on Jimmy Raney. (see pages 31-38) This study has not only surveyed much of what little is available in the literature but added to that with the interviews and research of recordings and other aspects of Raney's career. It is hoped that this work may inspire the production of a more exhaustive biography involving wider consultation with other musicians who worked with him professionally. The existence of major private collections of memorabilia should also

be surveyed and an effort made to source the rarer recordings, unpublished audio material and composition, arranging and literary works produced by Raney.

Two other areas of further research opportunities were identified by this study. The first is visual archival material and its use in establishing other aspects of Raney's style and technique. Fingering determined from such an investigation would enable not only establishment of technical aspects of Raney's fingerboard approach but also enable deeper conclusions to be drawn on his improvisational concepts. Technique related facts such as chord and arpeggio shapes often reveal secondary levels of information of a theoretical or conceptual nature. Jon Raney advises close observation of audio-visual material to unravel the peculiar licks that may be based on geographic movements but that still seem to defy basic or simplistic fingering positions. (interview with the author, 2006) Any work on this area should be further referenced by the few guitarists like Jeff Sherman, Scott Henderson and Jack Wilkins that had a close playing association with Raney. With a study of this nature other aspects of Raney's instrumental technique such as pick placement and posture would also be able to be evaluated as to their impact on his style. It is hoped that possible access to the audio-visual material that is extant would encourage not only research into the areas outlined but also the compilation and conservation of this valuable resource.

The second area of opportunity is consultation with a wider range of people who had personal and professional contact with Raney. The benefits of further work in this area are twofold. First, it is important that more data is collected on practical aspects of Raney's musical legacy from fellow musicians before this information is lost. There are still a number of musicians who performed with him during his career that were not able to be interviewed for this study and it would be beneficial to add their input into further research into his individual improvisational style and his overall contribution to the development of jazz. It is suggested that interviews that focus on practical research would be most effective if work was first done on any visual material available by then. The second benefit of such interviews would be to extend the depth of available biographical information on this artist. More detailed interviews of a biographical focus with Raney's sons Doug and Jon, among others, would be beneficial.

Other research opportunities could see a partnership of classical and jazz focused researchers investigate aspects of Raney's utilization of concepts from classic composers such as Bartok and Stravinsky who many of the consultants refer to as being major influences on Raney's playing. The range and diversity of further research possibilities resulting from this thesis helps confirm the depth of Raney's legacy and it is hoped that this study and others will contribute to the knowledge of this artist and a reevaluation of his place in the history and development of jazz.

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- Holiday, B and Wilson, C (1942-1954, 1993) *Billie's Blues/Blue Light*, Phantom, released as set 2003
- Jackson, M (1954-69) *Gospels Spirituals and Hymns*, Columbia, 1998
- Lea, B (1957) *Lea in Love*, Prestige - Fantasy, 1990
- Mercer, M (1960) *Merely Marvelous*, Atlantic, 1999
- Nelson, O (1962-67) *Jazz Masters 48 Oliver Nelson*, Verve - Polygram, 1995

- Norvo, R (1952-53) *Dancing on the Ceiling*, Decca
- Norvo, R (1953-55) *Red Norvo Trios*, Prestige – Fantasy Records, 1995
- Norvo, R (1954) *Red Norvo Trio*, Fantasy Records, 1991
- Pike, D (1962) *Carnivals*, Prestige – Fantasy records, 2000
- Raney, J (1949-55) *Woody Herman's Cool Guitar Player*, Membran Music, 2005
- Raney, J (1954) *Jimmy Raney Visits Paris Vol. 2*, RCA Victor - BMG, 1996
- Raney, J (1954) *Jimmy Raney Visits Paris Vol.1*, RCA Victor - BMG, 1996
- Raney, J (1954) *Together*, Xanadu, 1994
- Raney, J 'A' (1954-55) Prestige – Fantasy Records, 1991
- Raney, J (1954-1956) *Jimmy Raney Raney Quintet Complete 1954-1956*, Fresh Sound, 2006
- Raney, J (1956) *Jimmy Raney Featuring Bob Brookmeyer*, Verve, 2006
- Raney, J. (1956) *Jimmy Raney in Three Attitudes*, ABC Paramount
- Raney, J (1956) *The Fourmost Guitars*, ABC Paramount
- Raney, J (1972) *Strings and Swings*, Muse
- Raney, J (1974) *Live At Bradley's, 1974*, Gambit Records, 2007
- Raney, J (1974) *Momentum*, MPS
- Raney, J (1975) *The Influence*, Xanadu, (Prevue) 1998
- Raney, J (1976) *Live in Tokyo*: Xanadu, (Prevue) 1998
- Raney, J (1976) *Solo*, Xanadu, (Prevue) 1998
- Raney, J (1980) *Here's that Raney Day*, Black and Blue, 1990
- Raney, J. (1981) *Raney '81*, Criss Cross Jazz
- Raney, J (1983) *The Master*, Criss Cross Jazz
- Raney, J. (1985) *Wisteria*, Criss Cross Jazz 1990
- Raney, J. (1990) *But Beautiful*, Criss Cross Jazz
- Raney, J & Hall, J & Sims, Z (1964) *Two Jims and Zoot*, Mainstream Records, (re-released, undated)
- Raney, J and Raney, D (1979) *Duets*, SteepleChase, 1986
- Raney, J and Raney, D (1979) *Guitar Moments*, SteepleChase
- Raney, J and Raney, D (1979) *Stolen Moments*, SteepleChase, 1986
- Raney, J and Raney, D (1983) *Nardis*, SteepleChase, 1997
- Sachs, A (1957) *Clarinet and Co.*, Fresh Sound, 1990

- Schifrin, L (1962) *Bossa Nova Groove*, Ubatuqui, 1999
- Schifrin, L and Brookmeyer, B (1963) *Samba Para Dos*, Verve
- Scott, S (1965) *Talkin' Verve - Shirley Scott*, Verve, 2001
- Shaw, A (1949) *Artie Shaw and His Orchestra – '1949' Musicmasters*, 1990
- Solal, M and Raney, J (1981) *The Date*, Recorded Stil
- The Sextet of Orchestra USA (1966) *Mack the Knife - And Other Berlin Theatre Songs of Kurt Weil*, BMG, 1998
- Tjader, C (1961-68) *Jazz 'Round Midnight – Cal Tjader*, Verve - Polygram, 1996
- Various artists (1956) *Jazz Workshop - The Arrangers*, RCA Victor – BMG, 1987
- Various artists (1989) *Jazz Club; Guitar*, Verve
- Various artists (1998) *The Jazz Experience; Guitar*, Verve
- Various artists (1992) *Project G5 – A Tribute To Wes Montgomery*, Evidence Music
- Various artists (1965) *David X. Young's Jazz Loft*, Jazz Magnet Records, 2000
- Woods, P (1954) *Phil Woods – Early Quintets*, Prestige – Fantasy Records, 1995
- Zoller, A and Raney, J (1980) *Jim and I*, L+R

III. Video and Film

- Abercrombie, J (undated) [video recording] *John Abercrombie Teaches Jazz Guitar Improvisation*
- Benson, G (2001) [digital video recording] *Absolutely Live*: Pioneer Video
- Coryell, L (1990) [video recording] *Advanced Jazz Guitar*, Pound Ridge, New York: Hot Licks Productions
- DeMicco, M (1993) [video recording] *You Can Play Jazz Guitar*, Woodstock, New York: Homespun
- Diorio, J (1992) [video recording] *Joe Diorio: Creative Jazz Guitar*, Miami, Florida: Warner
- Edwards, B (undated) [video recording] *Fretboard Logic - The Companion Video to the Book*: Tampa, Florida USA, Bill Edwards Publishing
- Ellis, H (undated) [video recording] *Swing Jazz, Soloing and Comping*, Washington: REH
- Farlow, T (1990) [video recording] *Jazz at the Smithsonian: Red Norvo* [with Tal Farlow]: Kultur Video
- Farlow, T (1994) [video recording] *The Legendary Guitar of Tal Farlow*, Pound Ridge, New York: Hot Licks Productions
- Fisher, J (1997) [video recording] *Beginning Jazz Guitar*, Van Nuys, California: Alfred
- Gambale, F (1988) [video recording] *Monster Licks and Speed Picking*, New York: DCI Music Video Productions
- Hall, J (undated) [video recording] *Jim Hall: Master Sessions*: Star Licks

- Kessel, B (1981) [video recording] *Elementary Guitar with Barney Kessel*: Kultur Video
- Kessel, B (undated) [video recording] *Barney Kessel, Rare Performances (1962 – 1991)*:
- Martino, P (1996) [video recording] *Quantum Guitar - Advanced Concepts*, Miami, Florida: Warner
- Martino, P (undated) [video recording] *Open Road*: company unknown
- Mehling, P (undated) [video recording] *Learn To Play Django-Style Gypsy Jazz Guitar Vol. 1 & 2*, Milwaukee, Wisconsin: Hal Leonard
- Methany, P (undated) [video recording] *More Travels*: company unknown
- Methany, P (undated) [video recording] *Pat Methany Group, We Live Here*: company unknown
- Methany, P (undated) [video recording] *Pat Methany, Herbie Hancock, Jack DeJohnette and Dave Holland in Concert*: company unknown
- Methany, P (undated) [video recording] *Secret Story*: company unknown
- Mitchell, C (1994) [video recording] *Guitar Method: In the Style of Van Halen*: MVP
- Mitchell, C (1995) [video recording] *Guitar Method: In the Style of Stevie Ray Vaughan*: MVP
- Montgomery, W (1965) [video recording] *Wes Montgomery, Belgium 1965*: Vestapol Videos
- Pass, J (1986) [video recording] *Solo Jazz Guitar*, Pound Ridge, New York: Hot Licks Productions
- Pass, J (2000) [video recording] *Joe Pass – Jazz Lines*, Miami, Florida: Warner
- Pass, P (1991) [video recording] *Joe Pass in Concert - Brecon Jazz Festival 1991*: Vestapol Videos
- Pass, P (2002) [video recording] *The Genius of Joe Pass*: Vestapol Videos
- Remler, E (c1986[a]) [video recording] *Advanced Jazz and Latin Improvisation with Emily Remler*, Pound Ridge, New York: Hot Licks Productions
- Remler, E (c1986[b]) [video recording] *Bebop and Swing Guitar*, Pound Ridge, New York: Hot Licks Productions
- Ricker, B (director) [video recording] (1999) *Jim Hall, A Life in Progress*: Rhapsody Films
- Scofield, J (1983) [video recording] *On Improvisation*, New York: DCI Music Video
- Unattributed [video recording] (1989) *Talmage Farlow*: Rhapsody Films
- Unattributed [video recording] (1992) *Gypsy Guitar: Legacy of Django*: Koch International
- Unattributed [video recording] (2002) *The Genius of Joe Pass*: Vestapol Videos
- Various (1998) [video recording] *Great Guitars of Jazz*: Vestapol Videos
- Various (2002) [digital video recording] *Legends of Jazz Guitar*, [Vols. 1, 2 & 3]: Vestapol Videos
- Various (undated) [video recording] *The Abercrombie, Erskine, Mintzer, Patitucci Band*:

IV. Computer Software

Gannon, P (2004) [computer software] *Band in a Box - Macintosh version 12*, Victoria, Canada: PG Music

iTunes™, Apple Macintosh audio file management software, Apple Computers, Cupertino, CA, USA

Digidesign *Pro Tools LE* version 7.1.2 (2006) [digital recording software] Avid Technology, Daly City California, USA

Digidesign *Music Production Toolkit* (2006) [digital recording production software] Avid Technology, Daly City California, USA

LaCie LightScribe Labeler (2005) LaCie USA, Hillsboro, Oregon, USA

V. Computer and Electrical Hardware

Digidesign, *Digi 002* (2006) Avid Technology, Daly City California, USA

Macintosh G5 computer running Mac OS X 10.4.6, Apple Computers, Cupertino, CA, USA

Focusrite *Liquid Mix* (2006) Focusrite Audio Engineering Ltd, Bucks, UK

LaCie d2 DVD±RW with *LightScribe* (2005) LaCie USA, Hillsboro, Oregon, USA

Behringer *Ultragain Pro-8* (2005) Behringer International GmbH, Willich, Germany

Appendix 1: Source list of Jimmy Raney recordings

Table 1 – Source list of Jimmy Raney Recordings

Track	Time	Main Artist	Album	Rec. date
Pardon My Bop	2:35	Getz/Raney	Complete Studio Sessions 1 ¹¹³	Oct. 25-26 1948
As I Live And I Bop	3:03	Getz/Raney	Complete Studio Sessions 1	Oct. 25-26 1948
(Tr.) ¹¹⁴ Interlude In Be Bop	2:45	Getz/Raney	Complete Studio Sessions 1	Oct. 25-26 1948
Diaper Pin	2:42	Getz/Raney	Complete Studio Sessions 1	Oct. 25-26 1948
Five Star	2:53	Gray/Raney	Complete Sunset	April 1949
(Tr.) Sugar Hill Bop	2:31	Gray/Raney	Complete Sunset	April 1949
It's The Talk Of The Town	3:09	Gray/Raney	Complete Sunset	April 1949
In A Pinch	3:07	Gray/Raney	Complete Sunset	April 1949
Stan Getz Along	2:56	Getz/Raney	Complete Studio Sessions 1	May 2 1949
Stan's Mood	2:42	Getz/Raney	Complete Studio Sessions 1	May 2 1949
Slow	2:53	Getz/Raney	Complete Studio Sessions 1	May 2 1949
Fast	3:06	Getz/Raney	Complete Studio Sessions 1	May 2 1949
Skull Buster	2:27	Getz/Raney	Complete Studio Sessions 1	May 5 1949
Ante Room	2:46	Getz/Raney	Complete Studio Sessions 1	May 5 1949
Poop Deck	2:51	Getz/Raney	Complete Studio Sessions 1	May 5 1949
Pennies From Heaven	3:22	Getz/Raney	Complete Studio Sessions 1	May 5 1949
Pinch Bootle	3:03	Getz/Raney	Complete Studio Sessions 1	July 28 1949
Earless Engineering	2:56	Getz/Raney	Complete Studio Sessions 1	July 28 1949
Be Still, TV	3:10	Getz/Raney	Complete Studio Sessions 1	July 28 1949
Short P, Not LP	3:20	Getz/Raney	Complete Studio Sessions 1	July 28 1949
<i>Pinch Bottle</i>	3:01	<i>Getz/Raney</i>	<i>W. Herman's Cool Guitar 1</i>	<i>July 28 1949</i> ¹¹⁵
<i>Earless Engineering</i>	2:54	<i>Getz/Raney</i>	<i>W. Herman's Cool Guitar 1</i>	<i>July 28 1949</i>
<i>Be Still, TV</i>	3:09	<i>Getz/Raney</i>	<i>W. Herman's Cool Guitar 1</i>	<i>July 28 1949</i>
<i>Short P, Not LP</i>	3:19	<i>Getz/Raney</i>	<i>W. Herman's Cool Guitar 1</i>	<i>July 28 1949</i>
Krazy Kat	3:23	Artie Shaw	and his orchestra 1949	1949
I Cover The Waterfront	3:18	Artie Shaw	and his orchestra 1949	1949
Fred's Delight	4:12	Artie Shaw	and his orchestra 1949	1949
Stardust	3:45	Artie Shaw	and his orchestra 1949	1949
Aesop's Fables* ¹¹⁶	3:46	Artie Shaw	and his orchestra 1949	1949
Orinoco	2:45	Artie Shaw	and his orchestra 1949	1949
They Can't Take That Away From Me	2:57	Artie Shaw	and his orchestra 1949	1949
Smooth 'n Easy	3:25	Artie Shaw	and his orchestra 1949	1949
I Get A Kick Out Of You	3:31	Artie Shaw	and his orchestra 1949	1949
Afro-Cubana*	3:47	Artie Shaw	and his orchestra 1949	1949
So Easy	3:27	Artie Shaw	and his orchestra 1949	1949
'S Wonderful	3:05	Artie Shaw	and his orchestra 1949	1949
Innuendo	4:36	Artie Shaw	and his orchestra 1949	1949
Similau	3:31	Artie Shaw	and his orchestra 1949	1949
Carnival	3:11	Artie Shaw	and his orchestra 1949	1949
Mucho De Nada	3:49	Artie Shaw	and his orchestra 1949	1949
Oh, Lady Be Good*	2:56	B. Shaw/Raney	12 Classic Jazz Standards	1951
Poor Butterfly*	2:33	B. Shaw/Raney	12 Classic Jazz Standards	1951
Embraceable You*	3:05	B. Shaw/Raney	12 Classic Jazz Standards	1951
Three Little Words*	2:32	B. Shaw/Raney	12 Classic Jazz Standards	1951
I May Be Wrong*	2:21	B. Shaw/Raney	12 More Classic Jazz Standards	1951
Too Marvelous For Words*	4:38	B. Shaw/Raney	12 More Classic Jazz Standards	1951
I Cover The Waterfront*	2:54	B. Shaw/Raney	12 More Classic Jazz Standards	1951
Fine And Dandy*	1:59	B. Shaw/Raney	12 More Classic Jazz Standards	1951
Out Of Nowhere	3:06	Buddy De Franco	and His Orchestra	Feb. 19 1951
Dancing On The Ceiling	3:00	Buddy De Franco	and His Orchestra	Feb. 19 1951
Rumpus Room	2:49	Buddy De Franco	and His Orchestra	Feb. 19 1951
Melody Express	2:48	Getz/Raney	Complete Studio Sessions 1	August 15 1951
Yvette	2:59	Getz/Raney	Complete Studio Sessions 1	August 15 1951
Potter's Luck	2:42	Getz/Raney	Complete Studio Sessions 1	August 15 1951
The Song Is You	2:49	Getz/Raney	Complete Studio Sessions 1	August 15 1951
Wildwood	3:05	Getz/Raney	Complete Studio Sessions 1	August 15 1951
<i>Melody Express</i>	2:47	<i>Getz/Raney</i>	<i>Complete Roost 3</i>	<i>August 15 1951</i>
<i>Yvette</i>	2:58	<i>Getz/Raney</i>	<i>Complete Roost 3</i>	<i>August 15 1951</i>
<i>Potter's Luck</i>	2:41	<i>Getz/Raney</i>	<i>Complete Roost 3</i>	<i>August 15 1951</i>
<i>The Song Is You</i>	2:49	<i>Getz/Raney</i>	<i>Complete Roost 3</i>	<i>August 15 1951</i>
<i>Wildwood</i>	3:06	<i>Getz/Raney</i>	<i>Complete Roost 3</i>	<i>August 15 1951</i>

¹¹³ Numerals after the album name indicate which disk the track is found on of a multi disk set.

¹¹⁴ **(Tr.)** Indicates Raney's solo from this track has been transcribed for this study

¹¹⁵ Duplicate tracks are shown in bold italics

¹¹⁶ * Indicates titles/tracks that do not appear in the Lord Discography (2005)

<i>Melody Express</i>	2:48	<i>Getz/Raney</i>	<i>Complete Getz/Raney Quintet 2</i>	<i>August 15 1951</i>
<i>Yvette</i>	2:58	<i>Getz/Raney</i>	<i>Complete Getz/Raney Quintet 2</i>	<i>August 15 1951</i>
<i>Potter's Luck</i>	2:42	<i>Getz/Raney</i>	<i>Complete Getz/Raney Quintet 2</i>	<i>August 15 1951</i>
<i>The Song Is You</i>	2:49	<i>Getz/Raney</i>	<i>Complete Getz/Raney Quintet 2</i>	<i>August 15 1951</i>
<i>Wildwood</i>	3:06	<i>Getz/Raney</i>	<i>Complete Getz/Raney Quintet 2</i>	<i>August 15 1951</i>
Budo	5:11	Getz/Raney	Immortal Concerts	October 28 1951
(Tr.) <i>The Song Is You</i>	7:06	Getz/Raney	Immortal Concerts	October 28 1951
Parker 51	6:06	Getz/Raney	Immortal Concerts	October 28 1951
Mosquito Knees	5:20	Getz/Raney	Immortal Concerts	October 28 1951
Thou Swell	4:25	Getz/Raney	Immortal Concerts	October 28 1951
Yesterdays	2:56	Getz/Raney	Immortal Concerts	October 28 1951
(Tr.) <i>Jumpin' With Symphony Sid</i>	7:24	Getz/Raney	Immortal Concerts	October 28 1951
Pennies From Heaven	5:03	Getz/Raney	Immortal Concerts	October 28 1951
Move	6:00	Getz/Raney	Immortal Concerts	October 28 1951
Rubberneck	4:23	Getz/Raney	Immortal Concerts	October 28 1951
Hershey Bar	3:29	Getz/Raney	Immortal Concerts	October 28 1951
Signal	5:52	Getz/Raney	Immortal Concerts	October 28 1951
Everything Happens To Me	3:20	Getz/Raney	Immortal Concerts	October 28 1951
(Tr.) <i>The Song Is You</i>	7:07	<i>Getz/Raney</i>	<i>W. Herman's Cool Guitar 1</i>	<i>October 28 1951</i>
<i>Parker 51</i>	6:06	<i>Getz/Raney</i>	<i>W. Herman's Cool Guitar 1</i>	<i>October 28 1951</i>
<i>Thou Swell</i>	4:26	<i>Getz/Raney</i>	<i>W. Herman's Cool Guitar 1</i>	<i>October 28 1951</i>
Signal (alt)*	5:37	Getz/Raney	Complete Roost 1	October 28 1951
Budo (alt)*	4:39	Getz/Raney	Complete Roost 1	October 28 1951
<i>Thou Swell</i>	4:26	<i>Getz/Raney</i>	<i>Complete Roost 2</i>	<i>October 28 1951</i>
(Tr.) <i>The Song Is You</i>	7:11	<i>Getz/Raney</i>	<i>Complete Roost 2</i>	<i>October 28 1951</i>
<i>Mosquito Knees</i>	5:24	<i>Getz/Raney</i>	<i>Complete Roost 2</i>	<i>October 28 1951</i>
<i>Pennies From Heaven</i>	5:09	<i>Getz/Raney</i>	<i>Complete Roost 2</i>	<i>October 28 1951</i>
<i>Move</i>	6:05	<i>Getz/Raney</i>	<i>Complete Roost 2</i>	<i>October 28 1951</i>
<i>Parker (51)</i>	6:09	<i>Getz/Raney</i>	<i>Complete Roost 2</i>	<i>October 28 1951</i>
<i>Hershey Bar</i>	3:35	<i>Getz/Raney</i>	<i>Complete Roost 2</i>	<i>October 28 1951</i>
<i>Rubber Neck</i>	4:27	<i>Getz/Raney</i>	<i>Complete Roost 2</i>	<i>October 28 1951</i>
<i>Signal</i>	5:54	<i>Getz/Raney</i>	<i>Complete Roost 2</i>	<i>October 28 1951</i>
<i>Everything Happens To Me</i>	3:24	<i>Getz/Raney</i>	<i>Complete Roost 2</i>	<i>October 28 1951</i>
(Tr.) <i>Jumpin' With Symphony Sid</i>	7:28	<i>Getz/Raney</i>	<i>Complete Roost 2</i>	<i>October 28 1951</i>
<i>Yesterdays</i>	3:01	<i>Getz/Raney</i>	<i>Complete Roost 2</i>	<i>October 28 1951</i>
<i>Budo</i>	5:14	<i>Getz/Raney</i>	<i>Complete Roost 2</i>	<i>October 28 1951</i>
<i>Wildwood*</i>	4:57	Getz/Raney	Complete Roost 2	October 28 1951
<i>Thou Swell</i>	4:26	<i>Getz/Raney</i>	<i>Complete Getz/Raney Quintet 1</i>	<i>October 28 1951</i>
(Tr.) <i>The Song Is You</i>	7:11	<i>Getz/Raney</i>	<i>Complete Getz/Raney Quintet 1</i>	<i>October 28 1951</i>
<i>Mosquito Knees</i>	5:24	<i>Getz/Raney</i>	<i>Complete Getz/Raney Quintet 1</i>	<i>October 28 1951</i>
<i>Pennies From Heaven</i>	5:10	<i>Getz/Raney</i>	<i>Complete Getz/Raney Quintet 1</i>	<i>October 28 1951</i>
<i>Move</i>	6:05	<i>Getz/Raney</i>	<i>Complete Getz/Raney Quintet 1</i>	<i>October 28 1951</i>
<i>Parker 51</i>	6:09	<i>Getz/Raney</i>	<i>Complete Getz/Raney Quintet 1</i>	<i>October 28 1951</i>
<i>Hershey Bar</i>	3:35	<i>Getz/Raney</i>	<i>Complete Getz/Raney Quintet 1</i>	<i>October 28 1951</i>
<i>Rubberneck</i>	4:27	<i>Getz/Raney</i>	<i>Complete Getz/Raney Quintet 1</i>	<i>October 28 1951</i>
<i>Signal</i>	5:54	<i>Getz/Raney</i>	<i>Complete Getz/Raney Quintet 1</i>	<i>October 28 1951</i>
<i>Everything Happens To Me</i>	3:24	<i>Getz/Raney</i>	<i>Complete Getz/Raney Quintet 1</i>	<i>October 28 1951</i>
(Tr.) <i>Jumping With Symphony Sid</i>	7:28	<i>Getz/Raney</i>	<i>Complete Getz/Raney Quintet 1</i>	<i>October 28 1951</i>
<i>Yesterdays</i>	3:01	<i>Getz/Raney</i>	<i>Complete Getz/Raney Quintet 1</i>	<i>October 28 1951</i>
<i>Budo</i>	5:10	<i>Getz/Raney</i>	<i>Complete Getz/Raney Quintet 1</i>	<i>October 28 1951</i>
Lady Be Good	2:18	De Franco/Raney	and His Orchestra	Feb. 27 1952
Buddy's Blues	3:21	De Franco/Raney	and His Orchestra	Feb. 27 1952
Gone With The Wind	2:52	De Franco/Raney	and His Orchestra	Feb. 27 1952
Sweet Georgia Brown	2:49	De Franco/Raney	and His Orchestra	Feb. 27 1952
Get Happy	2:50	De Franco/Raney	and His Orchestra	March 3 1952
Cairo	2:51	De Franco/Raney	and His Orchestra	March 3 1952
Potter's Luck	5:09	Getz/Raney	Stan Getz Quintet – Birdland	April 5 1952
I Can't Get Started	3:01	Getz/Raney	Stan Getz Quintet – Birdland	April 5 1952
Parker 51	5:13	Getz/Raney	Stan Getz Quintet – Birdland	April 5 1952
Long Island Sound	7:43	Getz/Raney	Stan Getz Quintet – Birdland	May 31 1952
(Tr.) <i>'Round About Midnight</i>	3:54	Getz/Raney	Stan Getz Quintet – Birdland	May 31 1952
Spotlite*	6:37	Getz/Raney	Stan Getz Quintet – Birdland	May 31 1952
Yesterdays	4:35	Getz/Raney	Stan Getz Quintet – Birdland	May 31 1952
Woody'n You	5:00	Getz/Raney	Stan Getz Quintet – Birdland	August 9 1952
Yesterdays	3:58	Getz/Raney	Stan Getz Quintet – Birdland	August 9 1952
The Song Is You	6:04	Getz/Raney	Stan Getz Quintet – Birdland	August 9 1952
I Only Have Eyes For You	3:05	Getz/Raney	Stan Getz Quintet – Birdland	August 9 1952
Move	6:18	Getz/Raney	Stan Getz Quintet – Birdland	August 9 1952
My Old Flame	2:51	Getz/Raney	Stan Getz Quintet – Birdland	August 16 1952
Move	5:45	Getz/Raney	Stan Getz Quintet – Birdland	August 16 1952
I'll Remember April (incomplete)	5:53	Getz/Raney	Stan Getz Quintet – Birdland	August 16 1952
Stella By Starlight	2:45	Getz/Raney	Complete Studio Sessions 2	Dec. 12 1952
Time On My Hands	2:58	Getz/Raney	Complete Studio Sessions 2	Dec. 12 1952
'Tis Autumn	3:15	Getz/Raney	Complete Studio Sessions 2	Dec. 12 1952
The Way You Look Tonight	3:04	Getz/Raney	Complete Studio Sessions 2	Dec. 12 1952

Lover Come Back To Me	2:58	Getz/Raney	Complete Studio Sessions 2	Dec. 12 1952
Body And Soul	3:17	Getz/Raney	Complete Studio Sessions 2	Dec. 12 1952
Stars Fell On Alabama	3:24	Getz/Raney	Complete Studio Sessions 2	Dec. 12 1952
You Turned The Tables On Me	2:58	Getz/Raney	Complete Studio Sessions 2	Dec. 12 1952
<i>Stella By Starlight</i>	2:44	Getz/Raney	Complete Getz/Raney Quintet 2	Dec. 12 1952
<i>Time On My Hands</i>	2:58	Getz/Raney	Complete Getz/Raney Quintet 2	Dec. 12 1952
<i>'Tis Autumn</i>	3:14	Getz/Raney	Complete Getz/Raney Quintet 2	Dec. 12 1952
<i>The Way You Look Tonight</i>	3:03	Getz/Raney	Complete Getz/Raney Quintet 2	Dec. 12 1952
<i>Lover Come Back O Me</i>	2:57	Getz/Raney	Complete Getz/Raney Quintet 2	Dec. 12 1952
<i>Body And Soul</i>	3:17	Getz/Raney	Complete Getz/Raney Quintet 2	Dec. 12 1952
<i>Stars Fell On Alabama</i>	3:23	Getz/Raney	Complete Getz/Raney Quintet 2	Dec. 12 1952
<i>You Turned The Tables On Me</i>	2:55	Getz/Raney	Complete Getz/Raney Quintet 2	Dec. 12 1952
Lullaby Of Birdland	2:25	Getz/Raney	Complete Roost 3	Dec. 19 1952
Autumn Leaves	3:01	Getz/Raney	Complete Roost 3	Dec. 19 1952
Autumn Leaves (alt)	3:07	Getz/Raney	Complete Roost 3	Dec. 19 1952
Fools Rush In	2:27	Getz/Raney	Complete Roost 3	Dec. 19 1952
Fools Rush In (alt)	2:32	Getz/Raney	Complete Roost 3	Dec. 19 1952
These Foolish Things	3:01	Getz/Raney	Complete Roost 3	Dec. 19 1952
<i>Lullaby Of Birdland</i>	2:26	Getz/Raney	Complete Studio Sessions 2	Dec. 19 1952
<i>Autumn Leaves</i>	3:02	Getz/Raney	Complete Studio Sessions 2	Dec. 19 1952
<i>Fools Rush In</i>	2:28	Getz/Raney	Complete Studio Sessions 2	Dec. 19 1952
<i>These Foolish Things</i>	2:33	Getz/Raney	Complete Studio Sessions 2	Dec. 19 1952
<i>Lullaby Of Birdland</i>	2:26	Getz/Raney	Complete Getz/Raney Quintet 3	Dec. 19 1952
<i>Autumn Leaves</i>	3:01	Getz/Raney	Complete Getz/Raney Quintet 3	Dec. 19 1952
<i>Autumn Leaves (Alt)</i>	3:07	Getz/Raney	Complete Getz/Raney Quintet 3	Dec. 19 1952
<i>Fools Rush In</i>	2:27	Getz/Raney	Complete Getz/Raney Quintet 3	Dec. 19 1952
<i>Fools Rush In (Alt)</i>	2:33	Getz/Raney	Complete Getz/Raney Quintet 3	Dec. 19 1952
<i>These Foolish Things</i>	3:02	Getz/Raney	Complete Getz/Raney Quintet 3	Dec. 19 1952
Edging Out	4:13	Charles/Raney	Collaboration West	Dec. 23 1952
Nocturne	2:52	Charles/Raney	Collaboration West	Dec. 23 1952
Composition For Four Pieces	1:35	Charles/Raney	Collaboration West	Dec. 23 1952
(Tr.) A Night In Tunisia	6:45	Charles/Raney	Collaboration West	Dec. 23 1952
Thanks For The Memory	3:20	Getz/Raney	Complete Studio Sessions 2	Dec. 29 1952
How Deep is the Ocean	2:51	Getz/Raney	Complete Studio Sessions 2	Dec. 29 1952
Hymn of the Orient	2:56	Getz/Raney	Complete Studio Sessions 2	Dec. 29 1952
These Foolish Things	3:23	Getz/Raney	Complete Studio Sessions 2	Dec. 29 1952
<i>Thanks For The Memory</i>	3:20	Getz/Raney	Complete Getz/Raney Quintet 3	Dec 29 1952
<i>How Deep Is The Ocean</i>	2:51	Getz/Raney	Complete Getz/Raney Quintet 3	Dec 29 1952
<i>Hymn Of The Orient</i>	2:56	Getz/Raney	Complete Getz/Raney Quintet 3	Dec 29 1952
<i>These Foolish Things</i>	3:23	Getz/Raney	Complete Getz/Raney Quintet 3	Dec 29 1952
Signal	5:40	Getz/Raney	Complete Studio Sessions 2	April 23 1953
Lee	4:20	Getz/Raney	Complete Studio Sessions 2	April 23 1953
'Round Midnight	5:21	Getz/Raney	Complete Studio Sessions 2	April 23 1953
Motion ¹¹⁷	5:21	Getz/Raney	Complete Studio Sessions 2	April 23 1953
<i>Motion</i>	5:22	Getz/Raney	Early Stan	April 23 1953
<i>Lee</i>	4:19	Getz/Raney	Early Stan	April 23 1953
<i>Signal</i>	5:40	Getz/Raney	Early Stan	April 23 1953
<i>'Round Midnight</i>	5:20	Getz/Raney	Early Stan	April 23 1953
<i>Motion</i>	5:21	Getz/Raney	W. Herman's Cool Guitar 1	April 23 1953
<i>Lee</i>	4:19	Getz/Raney	W. Herman's Cool Guitar 1	April 23 1953
<i>Signal</i>	5:39	Getz/Raney	W. Herman's Cool Guitar 1	April 23 1953
Can't We Be Friends	3:28	Norvo/Raney	Red Norvo Trios	Sept. 14 1953
Blues For Tiny	3:27	Norvo/Raney	Red Norvo Trios	Sept. 14 1953
Somebody Loves Me	3:36	Norvo/Raney	Red Norvo Trios	Sept. 14 1953
'Deed I Do	3:08	Norvo/Raney	Red Norvo Trios	Sept. 14 1953
Our Love is Here to Stay	2:59	Norvo/Raney	Red Norvo Trios	Sept. 14 1953
Signal	3:06	Norvo/Raney	Red Norvo Trios	Sept. 14 1953
You Are Too Beautiful	5:17	Norvo/Raney	Red Norvo Trios	Sept. 14 1953
The Best Thing For You	2:55	Norvo/Raney	Red Norvo Trios	Sept. 14 1953
<i>Can't We Be Friends</i>	3:26	Norvo/Raney	W. Herman's Cool Guitar 1	Sept. 14 1953
<i>Blues For Tiny</i>	3:23	Norvo/Raney	W. Herman's Cool Guitar 1	Sept. 14 1953
<i>Somebody Loves Me</i>	3:34	Norvo/Raney	W. Herman's Cool Guitar 2	Sept. 14 1953
<i>'Deed I Do</i>	3:05	Norvo/Raney	W. Herman's Cool Guitar 2	Sept. 14 1953
<i>Our Love is Here To Stay</i>	2:58	Norvo/Raney	W. Herman's Cool Guitar 2	Sept. 14 1953
<i>Signal</i>	3:04	Norvo/Raney	W. Herman's Cool Guitar 2	Sept. 14 1953
<i>You Are Too Beautiful</i>	5:15	Norvo/Raney	W. Herman's Cool Guitar 2	Sept. 14 1953
<i>The Best Thing For You</i>	2:52	Norvo/Raney	W. Herman's Cool Guitar 2	Sept. 14 1953
Spring Sequence	6:12	Ralph Burns	Bijou ^{118 119}	1954/55

¹¹⁷ Raney recorded this tune under the title *Momentum* on the album of the same name in 1974.

¹¹⁸ Liner notes on *Bijou* claim 1955 as the recording date for these tracks. Lord (2005) claims 1954-55. Tracks 1-5 were originally released as *Spring Sequence* and tracks 6-11 as *Bijou*.

¹¹⁹ Liner notes on the 1999 Fantasy re-release of this album credit Tal Farlow on guitar. Lord (2005) lists Raney on these sessions. The original Leonard Feather liner notes only refer to the guitarist as

It Might As Well Be Spring	4:53	Ralph Burns	Bijou	1954/55
Spring Is Here	3:36	Ralph Burns	Bijou	1954/55
Sprang	3:58	Ralph Burns	Bijou	1954/55
Echo Of Spring	3:47	Ralph Burns	Bijou	1954/55
Spring In Naples	3:20	Ralph Burns	Bijou	1954/55
Gina	5:12	Ralph Burns	Bijou	1954/55
Autobahn Blues	3:49	Ralph Burns	Bijou	1954/55
Lover, Come Back To Me	5:37	Ralph Burns	Bijou	1954/55
Perpetual Motion	4:05	Ralph Burns	Bijou	1954/55
Bijou	4:03	Ralph Burns	Bijou	1954/55
Billie's Blues/Intro	0:20	Holiday/Raney	Billie's Blues	Jan. 5or23 1954 ¹²⁰
Billie's Blues	11:35	Holiday/Raney	Billie's Blues	Jan. 5or23 1954
Lover Come Back To Me	6:39	Holiday/Raney	Billie's Blues	Jan. 5or23 1954
Jumping For Jane	3:08	Raney/Clark	Together	January 13 1954
Invention	5:28	Raney/Clark	Together	January 13 1954
Jumping For Jane	3:06	Raney/Clark	W. Herman's Cool Guitar 2	Jan. 13 1954
Invention	5:27	Raney/Clark	W. Herman's Cool Guitar 2	Jan. 13 1954
Body and Soul	3:40	Jimmy Raney	Visits Paris Vol. 1	Feb. 6 1954 ¹²¹
Once in a While ¹²²	4:33	Jimmy Raney	Visits Paris Vol. 1	February 6 1954
Pennies from Heaven	3:19	Jimmy Raney	Visits Paris Vol. 1	February 6 1954
(Tr.) Stella by Starlight	4:32	Jimmy Raney	Visits Paris Vol. 1	February 6 1954
Another You ¹²³	4:30	Jimmy Raney	Visits Paris Vol. 1	February 6 1954
Yesterdays	3:03	Jimmy Raney	Visits Paris Vol. 1	February 6 1954
You go to my Head	6:56	Jimmy Raney	Visits Paris Vol. 1	February 6 1954
Body and Soul (alt)	3:38	Jimmy Raney	Visits Paris Vol. 1	February 6 1954
Stella by starlight (alt1)	4:59	Jimmy Raney	Visits Paris Vol. 1	February 6 1954
Stella by Starlight (alt2)	4:04	Jimmy Raney	Visits Paris Vol. 1	February 6 1954
Another You (alt)	4:46	Jimmy Raney	Visits Paris Vol. 1	February 6 1954
Yesterdays (alt)	2:47	Jimmy Raney	Visits Paris Vol. 1	February 6 1954
(Tr.) Fascinating Rhythm	4:20	Jimmy Raney	Visits Paris Vol. 2	Feb. 10 1954
Everything Happens To Me	4:07	Jimmy Raney	Visits Paris Vol. 2	Feb. 10 1954
Someone To Watch Over Me	4:02	Jimmy Raney	Visits Paris Vol. 2	Feb. 10 1954
Tres Chouette	4:32	Jimmy Raney	Visits Paris Vol. 2	Feb. 10 1954
Imagination	4:40	Jimmy Raney	Visits Paris Vol. 2	Feb. 10 1954
Have You Met Miss Jones	5:26	Jimmy Raney	Visits Paris Vol. 2	Feb. 10 1954
What's New	4:23	Jimmy Raney	Visits Paris Vol. 2	Feb. 10 1954
Love For Sale	3:03	Jimmy Raney	Visits Paris Vol. 2	Feb. 10 1954
Night And Day	4:26	Jimmy Raney	Visits Paris Vol. 2	Feb. 10 1954
Dinah	4:03	Jimmy Raney	Visits Paris Vol. 2	Feb. 10 1954
Too Marvelous For Words	4:48	Jimmy Raney	Visits Paris Vol. 2	Feb. 10 1954
Cherokee	2:36	Jimmy Raney	Visits Paris Vol. 2	Feb. 10 1954
Once in a While	4:33	Raney/Clark	Together	Feb. 14 1954¹²⁴
Pennies From Heaven	3:18	Raney/Clark	Together	Feb. 14 1954
Yesterdays	3:03	Raney/Clark	Together	Feb. 14 1954
There Will Never Be Another You	4:29	Raney/Clark	Together	Feb. 14 1954
Body And Soul	3:39	Raney/Clark	Together	Feb. 14 1954
(Tr.) Stella By Starlight	4:31	Raney/Clark	Together	Feb. 14 1954
You Go To My Head	6:54	Raney/Clark	Together	Feb. 14 1954
Once In A While	4:30	Raney/Clark	W. Herman's Cool Guitar 2	Feb. 14 1954¹²⁵
Pennies From Heaven	3:16	Raney/Clark	W. Herman's Cool Guitar 2	Feb. 14 1954
Yesterdays	3:01	Raney/Clark	W. Herman's Cool Guitar 2	Feb. 14 1954
There Will Never Be Another You	4:27	Raney/Clark	W. Herman's Cool Guitar 2	Feb. 14 1954
Body And Soul	3:35	Raney/Clark	W. Herman's Cool Guitar 2	Feb. 14 1954
(Tr.) Stella By Starlight	4:29	Raney/Clark	W. Herman's Cool Guitar 3	Feb. 14 1954
You Go To My Head	6:51	Raney/Clark	W. Herman's Cool Guitar 3	Feb. 14 1954
Bernie's Tune	5:32	Norvo/Raney	Red Norvo Trio	March 1954
J9 Hate K9	3:15	Norvo/Raney	Red Norvo Trio	March 1954
(Tr.) Out Of Nowhere	4:17	Norvo/Raney	Red Norvo Trio	March 1954

“another young poll-winning musician whose name, for the usual contractual reasons, cannot be revealed”.

¹²⁰ There is disagreement about this date between Feather (1988?) and Lord (2005)

¹²¹ Liner notes on *Together!* and *Woody Herman's Herman's Cool Guitarist* claim February 14 1954 as the recording date for these tracks. Lord (2005) and liner notes on *Visits Paris Vol. 1* claim February 6 1954

¹²² Raney does not play on this track

¹²³ *Another You* is a standard abbreviation for *There Will Never Be Another You*

¹²⁴ Liner notes on *Together!* and *Woody Herman's Herman's Cool Guitarist* claim February 14 1954 as the recording date for these tracks. Lord (2005) and liner notes on *Visits Paris Vol. 1* claim February 6 1954

¹²⁵ These are the same tracks as those from *Visits Paris Vol. 1* and *Together!* and therefore the same discrepancy applies to the listed recording date.

Crazy Rhythm	4:26	Norvo/Raney	Red Norvo Trio	March 1954
Prelude To A Kiss	4:04	Norvo/Raney	Red Norvo Trio	March 1954
Puby La Keg	5:02	Norvo/Raney	Red Norvo Trio	March 1954
Everything I've Got Belongs To You	5:37	Norvo/Raney	Red Norvo Trio	March 1954
Just One Of Those Things	3:17	Norvo/Raney	Red Norvo Trio	March 1954
<i>Bernie's Tune</i>	<i>5:32</i>	<i>Norvo/Raney</i>	<i>Red Norvo Trios</i>	<i>March 1954</i>
<i>J9 Hate K9</i>	<i>3:15</i>	<i>Norvo/Raney</i>	<i>Red Norvo Trios</i>	<i>March 1954</i>
<i>(Tr.) Out of Nowhere</i>	<i>4:16</i>	<i>Norvo/Raney</i>	<i>Red Norvo Trios</i>	<i>March 1954</i>
<i>Crazy Rhythm</i>	<i>4:26</i>	<i>Norvo/Raney</i>	<i>Red Norvo Trios</i>	<i>March 1954</i>
<i>Prelude to a Kiss</i>	<i>4:04</i>	<i>Norvo/Raney</i>	<i>Red Norvo Trios</i>	<i>March 1954</i>
<i>Everything I've Got (Belongs To You)</i>	<i>5:37</i>	<i>Norvo/Raney</i>	<i>Red Norvo Trios</i>	<i>March 1954</i>
<i>Just One of Those Things</i>	<i>3:20</i>	<i>Norvo/Raney</i>	<i>Red Norvo Trios</i>	<i>March 1954</i>
<i>Bernie's Tune</i>	<i>5:32</i>	<i>Norvo/Raney</i>	<i>W. Herman's Cool Guitar 3</i>	<i>March 1954</i>
<i>J9 Hate K9</i>	<i>3:14</i>	<i>Norvo/Raney</i>	<i>W. Herman's Cool Guitar 3</i>	<i>March 1954</i>
<i>(Tr.) Out Of Nowhere</i>	<i>4:15</i>	<i>Norvo/Raney</i>	<i>W. Herman's Cool Guitar 3</i>	<i>March 1954</i>
<i>Crazy Rhythm</i>	<i>4:24</i>	<i>Norvo/Raney</i>	<i>W. Herman's Cool Guitar 3</i>	<i>March 1954</i>
<i>Prelude To A Kiss</i>	<i>4:03</i>	<i>Norvo/Raney</i>	<i>W. Herman's Cool Guitar 3</i>	<i>March 1954</i>
<i>Everything I've Got (Belongs To You)</i>	<i>5:35</i>	<i>Norvo/Raney</i>	<i>W. Herman's Cool Guitar 3</i>	<i>March 1954</i>
<i>Just One Of Those Things</i>	<i>3:18</i>	<i>Norvo/Raney</i>	<i>W. Herman's Cool Guitar 3</i>	<i>March 1954</i>
Minor	4:34	Jimmy Raney	'A'	May 28 1954
Some Other Spring	5:03	Jimmy Raney	'A'	May 28 1954
Double Image	4:32	Jimmy Raney	'A'	May 28 1954
On the Square	4:31	Jimmy Raney	'A'	May 28 1954
<i>Minor</i>	<i>4:33</i>	<i>Jimmy Raney</i>	<i>W. Herman's Cool Guitar 4</i>	<i>May 28 1954</i>
<i>Some Other Spring</i>	<i>5:02</i>	<i>Jimmy Raney</i>	<i>W. Herman's Cool Guitar 4</i>	<i>May 28 1954</i>
<i>Double Image</i>	<i>4:30</i>	<i>Jimmy Raney</i>	<i>W. Herman's Cool Guitar 4</i>	<i>May 28 1954</i>
<i>On The Square</i>	<i>4:29</i>	<i>Jimmy Raney</i>	<i>W. Herman's Cool Guitar 4</i>	<i>May 28 1954</i>
Stella by Starlight	5:14	Woods/Raney	Phil Woods - early quintets	August 11 1954
Five	4:17	Woods/Raney	Phil Woods - early quintets	August 11 1954
Joanne	4:42	Woods/Raney	Phil Woods - early quintets	August 11 1954
Back and Blow	5:58	Woods/Raney	Phil Woods - early quintets	August 11 1954
<i>Stella By Starlight</i>	<i>5:12</i>	<i>Woods/Raney</i>	<i>W. Herman's Cool Guitar 3</i>	<i>August 11 1954</i>
<i>Five</i>	<i>4:15</i>	<i>Woods/Raney</i>	<i>W. Herman's Cool Guitar 3</i>	<i>August 11 1954</i>
<i>Joanne</i>	<i>4:39</i>	<i>Woods/Raney</i>	<i>W. Herman's Cool Guitar 3</i>	<i>August 11 1954</i>
<i>Back And Blow</i>	<i>5:55</i>	<i>Woods/Raney</i>	<i>W. Herman's Cool Guitar 4</i>	<i>August 11 1954</i>
Little Pony*	2:36	Basie/Raney	Complete Roost 3	Dec. 16 1954
Easy Living*	4:20	Basie/Raney	Complete Roost 3	Dec. 16 1954
Nails*	3:53	Basie/Raney	Complete Roost 3	Dec. 16 1954
Spring is Here	2:55	Jimmy Raney	'A'	Feb. 18 1955
One More for the Mode	3:49	Jimmy Raney	'A'	Feb. 18 1955
What's New	2:46	Jimmy Raney	'A'	Feb. 18 1955
Tomorrow, Fairly Cloudy	3:31	Jimmy Raney	'A'	Feb. 18 1955
<i>Spring Is Here</i>	<i>2:53</i>	<i>Jimmy Raney</i>	<i>W. Herman's Cool Guitar 4</i>	<i>Feb. 18 1955</i>
<i>One More For The Mode</i>	<i>3:48</i>	<i>Jimmy Raney</i>	<i>W. Herman's Cool Guitar 4</i>	<i>Feb. 18 1955</i>
<i>What's New</i>	<i>2:45</i>	<i>Jimmy Raney</i>	<i>W. Herman's Cool Guitar 4</i>	<i>Feb. 18 1955</i>
<i>Tomorrow, Fairly Cloudy</i>	<i>3:28</i>	<i>Jimmy Raney</i>	<i>W. Herman's Cool Guitar 4</i>	<i>Feb. 18 1955</i>
A Foggy Day	4:07	Jimmy Raney	'A'	March 8 1955
Someone To Watch Over Me	3:14	Jimmy Raney	'A'	March 8 1955
Cross Your Heart	3:57	Jimmy Raney	'A'	March 8 1955
You Don't Know What Love Is	3:39	Jimmy Raney	'A'	March 8 1955
<i>A Foggy Day</i>	<i>4:05</i>	<i>Jimmy Raney</i>	<i>W. Herman's Cool Guitar 4</i>	<i>March 8 1955</i>
<i>Someone To Watch Over Me</i>	<i>3:13</i>	<i>Jimmy Raney</i>	<i>W. Herman's Cool Guitar 4</i>	<i>March 8 1955</i>
<i>Cross Your Heart</i>	<i>3:54</i>	<i>Jimmy Raney</i>	<i>W. Herman's Cool Guitar 4</i>	<i>March 8 1955</i>
<i>You Don't Know What Love Is</i>	<i>3:38</i>	<i>Jimmy Raney</i>	<i>W. Herman's Cool Guitar 4</i>	<i>March 8 1955</i>
Rocky Scotch	4:40	Brookmeyer/Raney	Dual Role Of Bob Brookmeyer	June 30 1955 ¹²⁶
Under The Lilacs	5:07	Brookmeyer/Raney	Dual Role Of Bob Brookmeyer	June 30 1955
They Say It's Wonderful	5:49	Brookmeyer/Raney	Dual Role Of Bob Brookmeyer	June 30 1955
Potrzebie	4:49	Brookmeyer/Raney	Dual Role Of Bob Brookmeyer	June 30 1955
Reminiscent Blues	3:14	Green/Raney	Blues & Other Shades Of Green	October 12 1955
Thou Swell	3:18	Green/Raney	Blues & Other Shades Of Green	October 12 1955
You Are Too Beautiful	4:20	Green/Raney	Blues & Other Shades Of Green	October 12 1955
Paradise	2:58	Green/Raney	Blues & Other Shades Of Green	October 12 1955
Warm Valley	2:45	Green/Raney	Blues & Other Shades Of Green	October 12 1955
Frankie And Johnny	1:49	Green/Raney	Blues & Other Shades Of Green	October 12 1955
One For Dee	2:44	Green/Raney	Blues & Other Shades Of Green	October 12 1955
Limehouse Blues	2:01	Green/Raney	Blues & Other Shades Of Green	October 12 1955
Am I Blue	3:01	Green/Raney	Blues & Other Shades Of Green	October 12 1955
Dirty Dan	2:42	Green/Raney	Blues & Other Shades Of Green	October 12 1955
It's Too Late Now	3:08	Green/Raney	Blues & Other Shades Of Green	October 12 1955
The Quiet Time	5:52	Charles/Raney	The Teddy Charles Tentet	January 6 1956
Nature Boy	6:24	Charles/Raney	The Teddy Charles Tentet	January 6 1956

¹²⁶ www.amazon.com has the release date as January 6 1954. The date given is from Lord (2005) and the liner notes.

Green Blues	4:09	Charles/Raney	The Teddy Charles Tentet	January 11 1956
You Go To My Head	4:27	Charles/Raney	The Teddy Charles Tentet	January 11 1956
Lydian-M1	4:25	Charles/Raney	The Teddy Charles Tentet	January 17 1956
Vibrations	6:16	Charles/Raney	The Teddy Charles Tentet	January 17 1956
The Emperor	8:07	Charles/Raney	The Teddy Charles Tentet	January 17 1956
Blues For Pablo	4:52	McKusick/Raney	The Arrangers	April 3 1956
Jambangle	4:05	McKusick/Raney	The Arrangers	April 3 1956
Two Dreams Of Soma	3:47	Jimmy Raney	Raney Quintet 1954-1956	May 4 1956
Scholar's Mte	3:56	Jimmy Raney	Raney Quintet 1954-1956	May 4 1956
Gone With The Wind	3:28	Jimmy Raney	Raney Quintet 1954-1956	May 4 1956
Yesterdays	4:24	Jimmy Raney	Raney Quintet 1954-1956	May 4 1956
So In Love	5:29	Jimmy Raney	In Three Attitudes	May 14 1956
Last Night	5:11	Jimmy Raney	In Three Attitudes	May 14 1956
Up In Quincy's Room	5:21	Jimmy Raney	In Three Attitudes	May 14 1956
Fanfare	3:55	Jimmy Raney	In Three Attitudes	May 23 1956
Passport To Pimlico	4:07	Jimmy Raney	In Three Attitudes	May 23 1956
Indian Summer	4:22	Jimmy Raney	In Three Attitudes	June 15 1956
On The Rocks	4:53	Jimmy Raney	In Three Attitudes	June 15 1956
Strike Up The Band	4:45	Jimmy Raney	In Three Attitudes	June 15 1956
Isn't It Romantic	4:09	Jimmy Raney	featuring Bob Brookmeyer	July 23 1956
How Long Has This Been Going On?	4:34	Jimmy Raney	featuring Bob Brookmeyer	July 23 1956
No Male For Me	4:22	Jimmy Raney	featuring Bob Brookmeyer	July 23 1956
The Flag Is Up	4:13	Jimmy Raney	featuring Bob Brookmeyer	July 23 1956
Get Off That Roof	4:10	Jimmy Raney	featuring Bob Brookmeyer	August 1 1956
Jim's Tune	4:05	Jimmy Raney	featuring Bob Brookmeyer	August 1 1956
Nobody Else But Me	5:01	Jimmy Raney	featuring Bob Brookmeyer	August 1 1956
Too Late Now	4:17	Jimmy Raney	featuring Bob Brookmeyer	August 1 1956
There Will Never Be Another You	15:45	Raney/Hall	David X. Young's Jazz Loft	1957
Wildwood	8:40	Raney/Hall	David X. Young's Jazz Loft	1957
(Tr.) Gorme Has Her Day	3:07	Sachs/Raney	Clarinet and Co.	March 4 1957
I Can't Believe	2:58	Sachs/Raney	Clarinet and Co.	March 4 1957
Hall's Loft	2:43	Sachs/Raney	Clarinet and Co.	March 4 1957
Nancy	3:21	Sachs/Raney	Clarinet and Co.	March 4 1957
Blue Duke	8:50	Burrell/Raney	2 Guitars	March 5 1957
Dead Heat	4:07	Burrell/Raney	2 Guitars	March 5 1957
Pivot	5:13	Burrell/Raney	2 Guitars	March 5 1957
Close Your Eyes	4:50	Burrell/Raney	2 Guitars	March 5 1957
Little Melonae	9:29	Burrell/Raney	2 Guitars	March 5 1957
This Way	12:25	Burrell/Raney	2 Guitars	March 5 1957
Out Of Nowhere	4:31	Burrell/Raney	2 Guitars	March 5 1957
The Very Thought of You	3:11	Lea/Raney	Lea in Love	April 24 1957
I've Got My Eyes On You	2:18	Lea/Raney	Lea in Love	April 24 1957
Sleep Peaceful, Mr. Used-To-Be	3:20	Lea/Raney	Lea in Love	April 24 1957
You'd Be So Nice To Come Home To	3:24	Lea/Raney	Lea in Love	May 1 1957
True Love	3:00	Lea/Raney	Lea in Love	May 1 1957
Homage To Bartok	4:43	Jimmy Raney	Strings and Swings	Sept. 5 1957
Miracle On Main Street	5:01	Jimmy Raney	Strings and Swings	Sept. 5 1957
Pari Passu	3:52	Jimmy Raney	Strings and Swings	Sept. 5 1957
A La Belle Etoile	5:15	Jimmy Raney	Strings and Swings	Sept. 5 1957
Finale: Presto	3:59	Jimmy Raney	Strings and Swings	Sept. 5 1957
Arrowhead	7:00	Brookmeyer/Raney	Bob Brookmeyer 1	Dec.13,16 1957
Street Swingers	6:21	Brookmeyer/Raney	Bob Brookmeyer 1	Dec. 13,16 1957
Hot Buttered Noodling	6:04	Brookmeyer/Raney	Bob Brookmeyer 1	Dec. 13,16 1957
Musicale Du Jour	8:50	Brookmeyer/Raney	Bob Brookmeyer 1	Dec. 13,16 1957
Raney Day	5:26	Brookmeyer/Raney	Bob Brookmeyer 1	Dec. 13,16 1957
Jupiter	5:06	Brookmeyer/Raney	Bob Brookmeyer 1	Dec. 13,16 1957
I Found The Answer*	4:19	Mahalia Jackson	Gospels, Spirituals & Hymns 1	March 11 1959
<i>I Found The Answer*</i>	4:11	<i>Jackson/Hawkins</i>	<i>To A Higher Place</i>	<i>Mar. 11 1959¹²⁷</i>
God Put a Rainbow In The Sky*	3:10	Mahalia Jackson	Gospels, Spirituals & Hymns 2	March 11 1959
Come On Children, Let's Sing*	1:56	Mahalia Jackson	Gospels, Spirituals & Hymns 1	Nov. 17 1959
You Must Be Born Again*	2:01	Mahalia Jackson	Gospels, Spirituals & Hymns 1	Nov. 17 1959
The Christian's Testimony*	2:35	Mahalia Jackson	Gospels, Spirituals & Hymns 2	Nov. 17 1959
If We Never Needed The Lord Before*	4:22	Mahalia Jackson	Gospels, Spirituals & Hymns 2	Nov. 17 1959
Yale Blue	5:00	Charles/Raney	On Campus!	1960
Whiffenpoof Song	3:28	Charles/Raney	On Campus!	1960
That Old Black Magic	4:31	Charles/Raney	On Campus!	1960
Nigerian Walk	3:54	Charles/Raney	On Campus!	1960
Riffride	3:29	Charles/Raney	On Campus!	1960
Too Close For Comfort	6:07	Charles/Raney	On Campus!	1960
These Foolish Things	4:10	Charles/Raney	On Campus!	1960
Struttin' With Some Barbeque	3:48	Charles/Raney	On Campus!	1960

¹²⁷ This track was used as a backing and overdubbed by Tramaine Hawkins (vocals) on December 27 1993 producing a posthumous duet with Mahalia Jackson.

Yesterdays	5:39	Charles/Raney	On Campus!	1960
How About You	2:59	Wilkins/Raney	For Guitarists Only	Aug. 21,23 1962 ¹²⁸
Darn That Dream	3:24	Wilkins/Raney	For Guitarists Only	Aug. 21,23 1962
Spring Is Here	3:16	Wilkins/Raney	For Guitarists Only	Aug. 21,23 1962
Sunday	3:21	Wilkins/Raney	For Guitarists Only	Aug. 21,23 1962
Just You, Just Me	3:01	Wilkins/Raney	For Guitarists Only	Aug. 21,23 1962
Beta Minus	1:57	Wilkins/Raney	For Guitarists Only	Aug. 21,23 1962
This Heart Of Mine	2:34	Wilkins/Raney	For Guitarists Only	Aug. 21,23 1962
Fools Rush In	3:13	Wilkins/Raney	For Guitarists Only	Aug. 21,23 1962
I Got It Bad	4:14	Wilkins/Raney	For Guitarists Only	Aug. 21,23 1962
Jupiter	2:49	Wilkins/Raney	For Guitarists Only	Aug. 21,23 1962
Mima	7:42	Schifrin/Raney	Bossa Nova Groove	November 1962 ¹²⁹
(Tr.) Samba Para Dos	5:32	Schifrin/Raney	Bossa Nova Groove	November 1962
Tel Eco Teco No2	3:31	Schifrin/Raney	Bossa Nova Groove	November 1962
Lolita Marie	4:57	Schifrin/Raney	Bossa Nova Groove	November 1962
Ceu E Mar	8:32	Schifrin/Raney	Bossa Nova Groove	November 1962
Whispering Bossa Nova	5:45	Schifrin/Raney	Bossa Nova Groove	November 1962
Hoe Down	2:53	Oliver Nelson	Jazz Masters 48	Nov. 19 1962
Full Nelson	2:50	Oliver Nelson	Jazz Masters 48	Nov. 19 1962
Ballad for Benny	2:37	Oliver Nelson	Jazz Masters 48	Nov. 19 1962
La Bamba	7:46	Pike/Raney	Carnivals ¹³⁰	Dec. 12 1962
Matilda Matilda	3:59	Pike/Raney	Carnivals	Dec. 12 1962
Limbo Rock	2:26	Pike/Raney	Carnivals	Dec. 12 1962
Jamaica Farewell	4:57	Pike/Raney	Carnivals	Dec. 12 1962
Samba Para Dos	10:07	Schifrin/Brookmeyer	Samba Para Dos	February 7 1963
What Kind Of Fool Am I	3:05	Schifrin/Brookmeyer	Samba Para Dos	February 7 1963
I Get A Kick Out Of You	3:36	Schifrin/Brookmeyer	Samba Para Dos	February 7 1963
Just One Of Those Things	3:22	Schifrin/Brookmeyer	Samba Para Dos	February 7 1963
Time After Time	3:31	Schifrin/Brookmeyer	Samba Para Dos	February 7 1963
It's All Right With Me	2:32	Schifrin/Brookmeyer	Samba Para Dos	February 7 1963
My Funny Valentine	2:03	Schifrin/Brookmeyer	Samba Para Dos	February 7 1963
But Not For Me	3:05	Schifrin/Brookmeyer	Samba Para Dos	February 7 1963
Hold Me	2:55	Sims/Raney	Two Jim's and Zoot	May 11,12 1964
(Tr.) A Primera Vez	4:19	Sims/Raney	Two Jim's and Zoot	May 11,12 1964
Presente de Natal	3:06	Sims/Raney	Two Jim's and Zoot	May 11,12 1964
Morning of the Carnival	4:34	Sims/Raney	Two Jim's and Zoot	May 11,12 1964
Este Seu Olhar	4:35	Sims/Raney	Two Jim's and Zoot	May 11,12 1964
Betaminus	3:18	Sims/Raney	Two Jim's and Zoot	May 11,12 1964
Move It	4:25	Sims/Raney	Two Jim's and Zoot	May 11,12 1964
All Across the City	4:48	Sims/Raney	Two Jim's and Zoot	May 11,12 1964
Coisa Mais Linda	4:20	Sims/Raney	Two Jim's and Zoot	May 11,12 1964
How About You	3:52	Sims/Raney	Two Jim's and Zoot	May 11,12 1964
Spuds	11:33	Raney/Hall	David X. Young's Jazz Loft	April 1965
Mack the Knife	5:07	6tet of Orch USA	Mack the Knife	June 10 1965 ¹³¹
Bilbao Song	3:49	6tet of Orch USA	Mack the Knife	June 10 1965
Barbara Song	5:07	6tet of Orch USA	Mack the Knife	June 10 1965
Pirate Jenny	3:37	6tet of Orch USA	Mack the Knife	June 10 1965
Mack the Knife (alt)	4:52	6tet of Orch USA	Mack the Knife	June 10 1965
Bilbao Song (alt)	3:47	6tet of Orch USA	Mack the Knife	June 10 1965
Pirate Jenny (alt)	4:25	6tet of Orch USA	Mack the Knife	June 10 1965
Feeling Good	3:41	Scott/Raney	talkin' verve - Shirley Scott	July 22 1965
Downtown	3:22	Scott/Raney	talkin' verve - Shirley Scott	July 21 1965
Bernie's Tune	6:23	Jimmy Raney	Strings and Swings	April 11 1969
Darn That Dream	4:28	Jimmy Raney	Strings and Swings	April 11 1969
Stella By Starlight	7:43	Jimmy Raney	Strings and Swings	April 11 1969
'Round Midnight	5:37	Jimmy Raney	Strings and Swings	April 11 1969
Momentum ¹³²	5:00	Jimmy Raney	Momentum	July 21 1974
We'll Be Together	10:29	Jimmy Raney	Momentum	July 21 1974
The Best Thing For You Is Me	4:38	Jimmy Raney	Momentum	July 21 1974
Nobody Else But Me	4:36	Jimmy Raney	Momentum	July 21 1974
<i>Nobody Else But Me</i>	4:36	<i>Various/Raney</i>	<i>Jazz Club; Guitar</i>	<i>July 21 1974</i>
Autumn In New York ¹³³	10:03	Jimmy Raney	Momentum	July 21 1974
<i>Autumn In New York</i>	9:56	<i>Various/Raney</i>	<i>The Jazz Experience; Guitar</i>	<i>July 21 1974</i>

¹²⁸ *For Guitarists Only* features original Raney recordings with overdubbing of some guitar parts by Jack Wilkins (guitar) on January 18 1996.

¹²⁹ Liner notes recording date given but according to Lord (2005) these tracks were originally released as a Eddie Harris album called *Bossa Nova* with a recording date of 1963 in Chicago.

¹³⁰ Lord (2005) states that the original release of this album was called *Limbo Carnival*.

¹³¹ Liner notes date given. Lord (2005) has this session as June 1 1964 in New York

¹³² Raney previously recorded this tune under the title *Motion* on April 23 1953.

¹³³ Lord (2005) names this track as *Autumn Leaves* but the above listing of *Autumn In New York* is correct.

Just Friends	5:19	Jimmy Raney	Momentum	July 21 1974
Blues For Alice	4:32	Haig/Raney	Special Brew	Nov. 27 1974
Dolphin Dance	7:06	Haig/Raney	Special Brew	Nov.27 1974
Don't You Know I Care	6:32	Haig/Raney	Special Brew	Nov.27 1974
Freedom Jazz Dance	4:41	Haig/Raney	Special Brew	Nov. 27 1974
Just Friends	6:01	Haig/Raney	Special Brew	Nov. 27 1974
Marmaduke	4:18	Haig/Raney	Special Brew	Nov. 27 1974
Shaw'nuff	3:47	Haig/Raney	Special Brew	Nov. 27 1974
We'll Be Together	6:03	Haig/Raney	Special Brew	Nov. 27 1974
I Remember You	8:50	Jimmy Raney	Live At Bradley's 1974 1	Dec. 17 1974
Dancing On The Ceiling	9:59	Jimmy Raney	Live At Bradley's 1974 1	Dec.17 1974
How About You	8:09	Jimmy Raney	Live At Bradley's 1974 1	Dec.17 1974
I Love You	6:20	Jimmy Raney	Live At Bradley's 1974 1	Dec.17 1974
It Could Happen To You	7:25	Jimmy Raney	Live At Bradley's 1974 1	Dec.17 1974
Like Someone In Love	11:35	Jimmy Raney	Live At Bradley's 1974 1	Dec.17 1974
Indiana/Donna Lee	8:33	Jimmy Raney	Live At Bradley's 1974 1	Dec.17 1974
Days Of Wine And Roses	9:34	Jimmy Raney	Live At Bradley's 1974 1	Dec.18 1974
Darn That Dream	7:57	Jimmy Raney	Live At Bradley's 1974 2	Dec.18 1974
Billie's Bounce	8:19	Jimmy Raney	Live At Bradley's 1974 2	Dec.18 1974
I Remember You (Version #2)	9:24	Jimmy Raney	Live At Bradley's 1974 2	Dec.18 1974
Body And Soul	11:57	Jimmy Raney	Live At Bradley's 1974 2	Dec.18 1974
Indiana/Donna Lee (Version #2)	8:14	Jimmy Raney	Live At Bradley's 1974 2	Dec.18 1974
Out Of Nowhere	8:58	Jimmy Raney	Live At Bradley's 1974 2	Dec.18 1974
On Green Dolphin Street	7:40	Jimmy Raney	Live At Bradley's 1974 2	Dec.18 1974
Motion	7:24	Jimmy Raney	Live At Bradley's 1974 2	Dec.18 1974
I Love you	2:46	Jimmy Raney	The Influence	Sept. 2 1975
Body and Soul	7:53	Jimmy Raney	The Influence	Sept. 2 1975
(Tr.) It Could Happen to You	5:37	Jimmy Raney	The Influence	Sept. 2 1975
Suzanne	4:54	Jimmy Raney	The Influence	Sept. 2 1975
Get Out of Town	5:46	Jimmy Raney	The Influence	Sept. 2 1975
There Will Never be Another You	4:14	Jimmy Raney	The Influence	Sept. 2 1975
The End of a Love Affair	2:54	Jimmy Raney	The Influence	Sept. 2 1975
Dancing in the Dark	4:08	Jimmy Raney	The Influence	Sept. 2 1975
Just Friends	4:23	Jimmy Raney	Live in Tokyo	April 12-14 1976
(Tr.) How About You	5:22	Jimmy Raney	Live in Tokyo	April 12-14 1976
Darn That Dream	5:01	Jimmy Raney	Live in Tokyo	April 12-14 1976
Anthropology	4:06	Jimmy Raney	Live in Tokyo	April 12-14 1976
Watch What Happens	3:47	Jimmy Raney	Live in Tokyo	April 12-14 1976
Autumn Leaves	4:15	Jimmy Raney	Live in Tokyo	April 12-14 1976
Stella by Starlight	3:46	Jimmy Raney	Live in Tokyo	April 12-14 1976
Here's That Rainy Day	6:02	Jimmy Raney	Live in Tokyo	April 12-14 1976
Cherokee	5:17	Jimmy Raney	Live in Tokyo	April 12-14 1976
The Fugue	7:00	Jimmy Raney	Solo (1977)	Dec. 20 1976
New Signal	6:44	Jimmy Raney	Solo (1977)	Dec. 20 1976
How Deep Is The Ocean	6:56	Jimmy Raney	Solo (1977)	Dec. 20 1976
(Tr.) The Way You Look Tonight	4:30	Jimmy Raney	Solo (1977)	Dec. 20 1976
Wait Till You See Her	5:55	Jimmy Raney	Solo (1977)	Dec. 20 1976
Smoke Gets In Your Eyes	6:05	Jimmy Raney	Solo (1977)	Dec. 20 1976
Blues Variations	6:29	Jimmy Raney	Solo (1977)	Dec. 20 1976
Jonathan's Waltz	3:55	Jimmy/Doug Raney	Stolen Moments	April 19 1979
Chelsea Bridge	5:12	Jimmy/Doug Raney	Stolen Moments	April 19 1979
Stolen Moments	5:54	Jimmy/Doug Raney	Stolen Moments	April 19 1979
How My Heart Sings	4:52	Jimmy/Doug Raney	Stolen Moments	April 19 1979
I Should Care	6:41	Jimmy/Doug Raney	Stolen Moments	April 19 1979
Samba Teekens	6:10	Jimmy/Doug Raney	Stolen Moments	April 19 1979
Alone Together	7:01	Jimmy/Doug Raney	Stolen Moments	April 19 1979
Have You Met Miss Jones	4:06	Jimmy/Doug Raney	Duets	April 21 1979
My One and Only Love	5:26	Jimmy/Doug Raney	Duets	April 21 1979
Action	5:13	Jimmy/Doug Raney	Duets	April 21 1979
Invitation	6:35	Jimmy/Doug Raney	Duets	April 21 1979
It Might As Well Be Spring	5:18	Jimmy/Doug Raney	Duets	April 21 1979
Days of Wine and Roses	5:26	Jimmy/Doug Raney	Duets	April 21 1979
Oleo	4:22	Jimmy/Doug Raney	Duets	April 21 1979
My Funny Valentine	6:23	Jimmy/Doug Raney	Duets	April 21 1979
Chewish Chive And English	5:12	Jimmy Raney	Here's That Raney Day	July 21 1980
Back Home Again In Indiana	4:40	Jimmy Raney	Here's That Raney Day	July 21 1980
Au Privave	5:45	Jimmy Raney	Here's That Raney Day	July 21 1980
(Tr.) Scrapple From The Apple	7:10	Jimmy Raney	Here's That Raney Day	July 21 1980
You Don't Know What Love Is	7:34	Jimmy Raney	Here's That Raney Day	July 21 1980
All The Things You Are	7:32	Jimmy Raney	Here's That Raney Day	July 21 1980
Chasin' The Bird	7:13	Jimmy Raney	Here's That Raney Day	July 21 1980
Back Home Again In Indiana Take 2	5:35	Jimmy Raney	Here's That Raney Day	July 21 1980
Chewish Chive And English Take 3	4:32	Jimmy Raney	Here's That Raney Day	July 21 1980
(Tr.) What is This Thing Called Love	5:40	Jimmy Raney	Raney '81	Feb. 27 1981
This is New	6:01	Jimmy Raney	Raney '81	Feb. 27 1981

My Shining Hour	4:55	Jimmy Raney	Raney '81	Feb. 27 1981
Peri's Scope	5:15	Jimmy Raney	Raney '81	Feb. 27 1981
Sweet and Lovely	6:29	Jimmy Raney	Raney '81	Feb. 27 1981
Chewish Chive and English Brick	4:49	Jimmy Raney	Raney '81	Feb. 27 1981
If I Should Lose You	6:40	Jimmy Raney	Raney '81	Feb. 27 1981
What is This Thing Called Love (alt)	5:40	Jimmy Raney	Raney '81	Feb. 27 1981
Peri's Scope (alt)	5:27	Jimmy Raney	Raney '81	Feb. 27 1981
My Shining Hour (alt)	5:02	Jimmy Raney	Raney '81	Feb. 27 1981
Sweet and Lovely (alt)	6:32	Jimmy Raney	Raney '81	Feb. 27 1981
If I Should Lose You (alt)	6:38	Jimmy Raney	Raney '81	Feb. 27 1981
Chewish Chive and English Brick alt	4:48	Jimmy Raney	Raney '81	Feb. 27 1981
The Song is You	5:58	Jimmy Raney	The Master	Feb. 16 1983
(Tr.) Billie's Bounce	6:34	Jimmy Raney	The Master	Feb. 16 1983
Along Came Betty	6:21	Jimmy Raney	The Master	Feb. 16 1983
Just One of Those Things	3:59	Jimmy Raney	The Master	Feb. 16 1983
It's Allright With Me	8:26	Jimmy Raney	The Master	Feb. 16 1983
Lament	7:59	Jimmy Raney	The Master	Feb. 16 1983
Tangerine	6:57	Jimmy Raney	The Master	Feb. 16 1983
The Song is You (take 1)	6:02	Jimmy Raney	The Master	Feb. 16 1983
Tangerine (take 2)	6:47	Jimmy Raney	The Master	Feb. 16 1983
There'll Never be Another You	5:46	Jimmy/Doug Raney	Nardis	March 7 1983
I Can't Get Started	10:11	Jimmy/Doug Raney	Nardis	March 7 1983
All God's Children Got Rhythm	6:01	Jimmy/Doug Raney	Nardis	March 7 1983
What's New	6:38	Jimmy/Doug Raney	Nardis	March 7 1983
Nardis	7:05	Jimmy/Doug Raney	Nardis	March 7 1983
Easy to Love	6:21	Jimmy/Doug Raney	Nardis	March 7 1983
Canon*	5:17	Jimmy/Doug Raney	Nardis	March 7 1983
Blimey	4:49	Jimmy Raney	Good Company	Dec. 23 1985
We'll Be Together Again	5:56	Jimmy Raney	Good Company	Dec. 23 1985
Lost and Found	6:40	Jimmy Raney	Good Company	Dec. 23 1985
Sir Felix	4:37	Jimmy Raney	Good Company	Dec. 23 1985
(Tr.) Instant Blue	7:01	Jimmy Raney	Good Company	Dec. 23 1985
Gee Baby Ain't I Good to You	4:49	Jimmy Raney	Good Company	Dec. 23 1985
People Will Say We're in Love	6:13	Jimmy Raney	Good Company	Dec. 23 1985
Lost and Found (alt)	6:24	Jimmy Raney	Good Company	Dec. 23 1985
We'll Be Together Again (alt)	6:29	Jimmy Raney	Good Company	Dec. 23 1985
Blimey (alt)	5:09	Jimmy Raney	Good Company	Dec. 23 1985
Sir Felix (alt)	4:35	Jimmy Raney	Good Company	Dec. 23 1985
People Will Say We're in Love (alt)	6:48	Jimmy Raney	Good Company	Dec. 23 1985
Hassan's Dream	7:19	Jimmy Raney	Wisteria	Dec. 30 1985
Wisteria	5:32	Jimmy Raney	Wisteria	Dec. 30 1985
Ovals	6:27	Jimmy Raney	Wisteria	Dec. 30 1985
Out of the Past	7:03	Jimmy Raney	Wisteria	Dec. 30 1985
(Tr.) I Could Write a Book	6:15	Jimmy Raney	Wisteria	Dec. 30 1985
Everything I Love	7:19	Jimmy Raney	Wisteria	Dec. 30 1985
All the Things You Are	7:05	Jimmy Raney	Wisteria	Dec. 30 1985
Long Ago and Far Away	5:08	Jimmy Raney	But Beautiful	Dec. 5 1990
But Beautiful	7:13	Jimmy Raney	But Beautiful	Dec. 5 1990
Indian Summer	5:26	Jimmy Raney	But Beautiful	Dec. 5 1990
(Tr.) Someone To Watch Over Me	8:44	Jimmy Raney	But Beautiful	Dec. 5 1990
I Get a Kick Out of You	6:38	Jimmy Raney	But Beautiful	Dec. 5 1990
Elergy for Ray Parker	8:05	Jimmy Raney	But Beautiful	Dec. 5 1990
He Loves and She Loves	7:27	Jimmy Raney	But Beautiful	Dec. 5 1990
The Way You Look Tonight	6:51	Jimmy Raney	But Beautiful	Dec. 5 1990
Long Ago and Far Away	5:21	Jimmy Raney	But Beautiful	Dec. 5 1990
Blues Cycle	6:57	Jimmy Raney	But Beautiful	Dec. 5 1990
Wes	6:11	Raney/Campbell	G5 project	April 6 1992
(Tr.) West Coast Blues	4:15	Raney	G5 project	April 6 1992
Yesterdays	6:00	Raney/Campbell	G5 project	April 6 1992
The End of a Love Affair	4:09	Raney	G5 project	April 6 1992

Appendix 2: Recordings from which transcriptions were made

Note: CD pockets are attached to the back fly and cover of the thesis.

CD 1 *Jimmy Raney Transcriptions*¹³⁴

- | | | |
|----|---|------|
| 1 | <i>Interlude In Be Bop</i> [Complete Studio Sessions] Oct. 25-26 1948 | 2:45 |
| 2 | <i>Sugar Hill Bop</i> [Wardell Gray, Complete Sunset] April 1949 | 2:31 |
| 3 | <i>The Song Is You</i> [Immortal Concerts] October 28 1951 | 7:06 |
| | <i>Also on:</i>
Woody Herman's Cool Guitarist
Stan Getz, Complete Roost recordings
Complete Getz/Raney Quintet | |
| 4 | <i>Jumpin' With Symphony Sid</i> [Immortal Concerts] October 28 1951 | 7:24 |
| | <i>Also on:</i>
Stan Getz, Complete Roost recordings
Complete Getz/Raney Quintet | |
| 5 | <i>'Round About Midnight</i> [Stan Getz Quintet, Birdland] May 31 1952 | 3:54 |
| 6 | <i>A Night In Tunisia</i> [Collaboration West] Dec. 23 1952 | 6:45 |
| 7 | <i>Stella by Starlight</i> [Visits Paris Vol. 1] February 6 1954 | 4:32 |
| | <i>Also on:</i>
Together!
Woody Herman's Cool Guitarist | |
| 8 | <i>Fascinating Rhythm</i> [Visits Paris Vol. 2] Feb. 10 1954 | 4:20 |
| 9 | <i>Out Of Nowhere</i> [Red Norvo Trio] March 1954 | 4:17 |
| | <i>Also on:</i>
Red Norvo Trios
Woody Herman's Cool Guitarist | |
| 10 | <i>Gorme Has Her Day</i> [Clarinet and Co.] March 4 1957 | 3:07 |
| 11 | <i>Samba Para Dos</i> [Bossa Nova Groove] November 1962 | 5:32 |

CD 2 *Jimmy Raney Transcriptions*

- | | | |
|----|---|------|
| 1 | <i>A Primera Vez</i> [Two Jim's and Zoot] May 11,12 1964 | 4:19 |
| 2 | <i>It Could Happen to You</i> [The Influence] Sept. 2 1975 | 5:37 |
| 3 | <i>How About You</i> [Live in Tokyo April] 12-14 1976 | 5:22 |
| 4 | <i>The Way You Look Tonight</i> [Solo (1977)] Dec. 20 1976 | 4:30 |
| 5 | <i>Scrapple From The Apple</i> [Here's That Raney Day] July 21 1980 | 7:10 |
| 6 | <i>What is This Thing Called Love</i> [Raney '81] Feb. 27 1981 | 5:40 |
| 7 | <i>Billie's Bounce</i> [The Master] Feb. 16 1983 | 6:34 |
| 8 | <i>Instant Blue</i> [Good Company] Dec. 23 1985 | 7:01 |
| 9 | <i>I Could Write a Book</i> [Wisteria] Dec. 30 1985 | 6:15 |
| 10 | <i>Someone To Watch Over Me</i> [But Beautiful] Dec. 5 1990 | 8:44 |
| 11 | <i>West Coast Blues</i> [G5 project] April 6 1992 | 4:15 |

¹³⁴ The photograph used as the background for the two transcription CD's is from Mongan (1983:122)

Appendix 3: Recording of original compositions**CD 1 *Raney Season***

1	<i>Composition One</i>	2:56
2	<i>Composition Two</i>	3:48
3	<i>Composition Three</i>	3:40
4	<i>Composition Four</i>	2:41
5	<i>Composition Five</i>	3:17
6	<i>Composition Six</i>	4:21
7	<i>Composition Seven</i>	3:27
8	<i>Composition Eight</i>	3:11