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## A Musical Analysis of the Improvisational Bebop Style of Nat Adderley (1955-1964)

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A MUSICAL ANALYSIS OF THE IMPROVISATIONAL BEBOP STYLE OF NAT  
ADDERLEY (1955-1964)

by

Kyle M. Granville

A DOCTORAL DOCUMENT

Presented to the Faculty of

The Graduate College at the University of Nebraska

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Under the Supervision of Professor Darryl White

Lincoln, Nebraska

December, 2020

A MUSICAL ANALYSIS OF THE IMPROVISATIONAL BEBOP STYLE OF NAT  
ADDERLEY (1955-1964)

Kyle M. Granville, D.M.A.

University of Nebraska, 2020

Advisor: Darryl White

Nathaniel Carlyle Adderley was an American jazz artist active in New York City, Florida and Europe throughout his extensive musical career. A prominent cornet player and composer, Adderley was highly respected by many of his peers in New York City, Florida, as well as all over Europe. He spent a lot of time during his career performing with and composing for many renowned jazz musicians: Horace Silver, Oscar Pettiford, Johnny Griffin, Yusef Lateef and most notably his older brother, Cannonball Adderley. Collaborations with these notable musicians and many others, help cement Nat Adderley a well deserving spot in the jazz trumpet lineage.

This research analyzes his improvised solos and compositions to assess what characteristics left such an impression on those who were familiar with Adderley's work, as well as establish a base for future scholarly writings on his work and life. As this project unfolds, my hope and desire is that more musicians begin to explore the work of Nat Adderley's bebop language through thematic and motivic improvisation. The idea is to explore the early years of Adderley's career as he found his own musical voice. This can also be used as an educational tool by introducing young improvisers to a thematic and motivic approach in finding their own voice on the horn. I intend on using this

document as part of a larger comprehensive body of work on the playing style of Nat Adderley.

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## INTRODUCTION

Nat Adderley is one of many significant jazz cornet/trumpet musicians deserving of wider recognition. Little to no scholarly research of Adderley's bebop cornet solos and compositions have been explored, nor published. The only scholarly work on Adderley is a recent 2008 doctoral dissertation focused on solos Adderley played on his famous composition, "Work Song." The 2008 doctoral document entitled "Nat Adderley (1931-2000) And 'Work Song:.' An Analysis of Improvisational Style and Evolution" (Martin Saunders). The document covers Adderley's specific playing style over "Work Song," composed and released in 1960.

The document also examines transcriptions from 1960-1994 over his blues composition "Work Song;" thus tracing Adderley's improvisations over just one singular set of chord changes. The development of Adderley's solos on "Work Song" in this paper is helpful to see his progress on the blues and post-bop but does not dive deep into his early bebop language. "Work Song" is connected to the soul-jazz style that Nat Adderley and his brother Cannonball Adderley immersed themselves into during the mid-1960s. Though the soul-jazz/blues style is encapsulated in Adderley's style throughout his career, I will analyze and cover Adderley's cornet playing during his early bebop playing from 1955-1964. In my mind, this was the prime time of Adderley's musical

improvisations in the bebop style before shifting to the soul-jazz style and onward to modal jazz; just as his contemporary Miles Davis did in the mid-1960s.

This is not a document intended to diminish any aspect of Adderley's playing throughout his career (post-bop); rather, it is a fresh new look at his earlier playing style in the bebop language. A large part of this research, aside from the numerous recordings sifted through on his albums spanning throughout his career, was compiled utilizing two live recorded interviews/masterclasses with Nat Adderley. Adderley is noted in the interviews explaining his childhood, musical background, career, trumpet influences, improvisational and compositional influences, and the main reasoning for why he ultimately chose the cornet. Through my research of Adderley's life and music, I have compiled an extensive biography and thorough career timeline. All of this information gathered from the interviews/masterclasses, and solo's has not been documented in a scholarly document.

The purpose of this document is to analyze and discuss the early style of Nat Adderley and how he approached and developed his musical style during the bebop era. Adderley's improvisations were driven through the use of thematic and motivic improvisation. By showcasing Adderley's ability to develop a solo and utilize improvised themes and motives, all while navigating the harmonic structure of a tune; we can begin to follow his development as an improviser. Framing the analysis in this way will showcase Adderley's thematic and motivic improvisational elements aided by documents including, Gunther Schuller's, "Sonny Rollins and the Challenge of Thematic

Improvisation” and Clifford Kidman’s “Crisis Cross”: Motivic Construction in Composition and Improvisation.”

Throughout this process, I will be referencing Adderley’s many influences on the trumpet in the bebop language such as Dizzy Gillespie, Kenny Dorham, Chet Baker, Lee Morgan, Miles Davis, and Clifford Brown. In this document, Adderley’s musical influences on the trumpet will be explored through the use of the Trumpet Lineage Chart created by John McNeil in his book published in 1999 entitled “The Art of Jazz Trumpet.” This chart has been a useful tool while analyzing Adderley’s musical style throughout his early career. This chart also brings up a worthy argument as to why the timeline of trumpet players does not continue after Nat Adderley’s name is introduced. By analyzing Adderley’s improvisational style we can expand upon McNeil’s decision to stop the tree at Adderley.

I will analyze the numerous thematic and motivic elements of style, phrasing, melody, technique, range, musical development, and compositional approach in Adderley’s improvisations through the use of three prominent jazz solos. The reason why it is so important to analyze the various elements of Adderley’s style is to begin to understand his thought process and improvisational approach. In a live interview Adderley is quoted saying: “There is no time to work at it, one must do it immediately. It requires a lot of creative thought, instrumental facility, and a basic grounding in what musical ideals are...”<sup>1</sup> Adderley’s personal style was based on his musical background

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<sup>1</sup>“An Intimate Interview.” Nat Adderley Interview, June 17, 2013. <https://www.youtube.com/watch?v=c5dal14wGok>.

and ideals, and his approach to improvisation was through instant composition all while utilizing thematic and motivic ideas.

As a performer and composer, Adderley pieced together all of his early influences on the trumpet and created a style of his own. I believe that through this process we will begin to see why Adderley's musical background became his way of approaching improvisation. I believe it is critical to explore Adderley's improvisational style and lasting impact among trumpet players. Jazz critic Stanley Crouch is quoted saying:

“Nat didn't have the impact on other trumpet players that Cannonball had on saxophone players ... In one way, you can't tell people who to pick as influences; if they do, they do; if they don't, they don't.” Adderley was asked if he felt underrated, “Yes I (Nat) felt underrated. But I was fortunate that I was. Because then, when you do something, they say, ‘Hmmm ... I didn't know he could do that.’”<sup>2</sup>

Crouch's comment can be used to explain why Adderley does not have the recognition he deserves and in fact, can support the argument as to why Adderley's style should be studied and analyzed more. Adderley seemed to use the sense of feeling underrated to meld his creativity and personal style.

Nat's professional playing career started with his debut album presented in 1955, *Introducing Nat Adderley*. The first solo is on Adderley's tune, “Little Joanie Walks.” Adderley noted that he was beginning to be criticized by his African-American peers that he was developing a sound too much like the cool jazz musicians at the time, who were

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<sup>2</sup> Green, Tony. “Brother of Invention.” Tampa Bay Times, 2005. <https://www.tampabay.com/archive/1994/04/17/brother-of-invention/>.

predominantly white.<sup>3</sup> Adderley set out to prove his peers wrong and recorded this album with bebop lines, melodic playing, motivic development, and his signature bluesy/soulful style. Adderley's solo on "Little Joanie Walks" encapsulates the early melodic and motivic/thematic style similarities that both he and trumpeter Chet Baker shared, but also introduces a faster-moving, technical bebop style that Adderley began to incorporate into his improvisations.

The second solo that will be analyzed is from Adderley's album entitled *That's Right! Nat Adderley and the Big Sax Section: with Jimmy Heath, Yusef Lateef, Charlie Rouse (1960)*. This album features many different compositions and arrangements by both himself and other musicians that have been arranged for cornet, rhythm section, and saxophone section. The solo is on the tune entitled "E.S.P." Although this is not an original composition by Adderley, it still features prolific playing in the bebop style and language by Adderley. The depth of language, motivic development, range, style, and technique involved in Adderley's 1960 solo on "E.S.P" is something to be admired and studied deeply.

The final solo will be exploring Adderley's 1964 album entitled *Autobiography*. This was Adderley's final bop album before the shift into soul and modal jazz when he released *Sayin' Somethin'* in 1966. The album is comprised of a larger ensemble of musicians and encompasses new arrangements of Adderley's compositions. The solo is on a tune entitled "Jive Samba," an original composition by Nat Adderley. The solo

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<sup>3</sup> "Nat Adderley Interviewed by Monk Rowe and Michael Woods, Majesty of the Seas, May 29, 1995 [Video]." Fillius Jazz Archive, May 29, 1995. [https://jazzarchive.hamilton.edu/islandora/object/hamLibJaz:2531?solr\\_nav%5Bid%5D=1cbea5844330dfda1311](https://jazzarchive.hamilton.edu/islandora/object/hamLibJaz:2531?solr_nav%5Bid%5D=1cbea5844330dfda1311).

demonstrates his ability to explore Brazilian Samba while utilizing traditional bebop language and vocabulary. This solo resembles solos played by a few of his major influences, Dizzy Gillespie and Lee Morgan. This third and final solo shows off the depth of abilities that Adderley possesses in his style, technique, and development on the cornet itself both musically and technically.

## CHAPTER ONE: BIOGRAPHY

Nathaniel Carlyle Adderley was born November 25<sup>th</sup>, 1931 in Tampa, Florida. His father, Julian “Pops” Adderley, and mother, Jessie Lee “Sugar” Adderley moved the family from Tampa, Florida to Tallahassee, Florida when Adderley was still an infant. Adderley’s parents were very well educated and planned to start teaching at Florida A&M. Adderley’s brother, Julian ‘Cannonball’ Adderley was the older of the two siblings. The Adderley’s had a big tradition of utilizing nicknames throughout the entire family. As both Nat and Cannonball grew up, they were both immersed in academia in a university town. Both brothers excelled highly in academia and music throughout their entire childhood. They both attended a demonstration school at Florida A&M during their youth to study classical music, with the help of their parents who were professors at the university. Uncle Nathaniel Campbell Adderley started the first marching band at Florida A&M in 1910. While at the university demonstration school, both Nat and Cannonball were exposed to professional musicians such as Paul Roberson, Marian Anderson, and Jimmie Lunceford.

The Adderley family was Episcopalian and were exposed to Gregorian Chant music in the church that they attended. Nat Adderley was a soprano singer in his church choir up until his voice matured with age. Although the family went to an Episcopalian Church every Sunday morning, the brothers true musical ambitions were rooted at the Tabernacle Baptist Church located across the street from the Adderley family home.

Following the Episcopalian Church service, the Adderley family would head home.

However, the Adderley brothers' would walk across the street to the Tabernacle Baptist Church to immerse themselves in the music. Nat said the Tabernacle Baptist Church had a band:

“While we had the organ and European style Gregorian Chant music, the Tabernacle Baptist Church had a band, a one-legged drummer, piano player, guitar player and a trombone. They would open up and have tambourines and hand clappers.”<sup>4</sup>

This initial experience would pave the way for both brothers in their coming careers. As the Adderley brothers would walk to and from school they would have to walk through an area known as The Block. This area consisted of a barbershop, pool hall, juke joint, and the brothers would hear the jukeboxes playing many popular blues musicians such as T-Bone Walker and The Blues Boys.

Julian Adderley was a professional trumpet player in the state of Florida and performed with many different jazz combos and big bands. As Cannonball was the older of the two brothers, he began playing an instrument before Nat. Pops purchased a trumpet at the local Sears store for his son Cannonball. Originally, Cannonball was studying with his father to become a trumpet player but quickly decided to switch to the alto saxophone. Cannonball did not want to disappoint his father by not continuing to follow in his footsteps on the trumpet, so he began teaching Nat how to play the trumpet. In an

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<sup>4</sup> “Nat Adderley Interviewed”



interview with Nat, he is quoted saying: “Cannonball was a very good trumpet player at his age (10 years old).”<sup>5</sup>

Despite the early instrument change, this ultimately started both the careers of Nat on trumpet and Cannonball on alto saxophone. In the early years, Nat’s trumpet was stolen from the school auditorium where he would store it during his class periods. During this time Nat was about 8 or 9 years old and was already performing with a band that both he and Cannonball started named, The Royal Swingsters. The band would perform at school football games, basketball games, and pep rallies. After Nat discovered his trumpet was stolen, he quickly went to the school’s music room to borrow a trumpet for his upcoming gig with The Royal Swingsters that night. However, due to the popularity of the trumpet at the time, the school only had cornets to borrow.

In this interview with Nat Adderley he notes his transition to the cornet:

“Trumpet was becoming the popular instrument, cornet was relegated to much older men who played another style of jazz music.”<sup>6</sup> “But the next day when I went to concert band rehearsal, that’s when I found out the trumpet parts were all ruffles and flourishes. But the cornets had a different part, they had the melody line. As soon as I played that part, then I saw the girls were looking at me. And I said ‘Woah cancel the trumpet, I’m the cornet player.’ And that’s how I got to cornet. After a while in all seriousness, it became very obvious to me that I seemed to be more suited to the cornet rather than trumpet. For a long time in the early years in New York, I used to

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<sup>5</sup> “Nat Adderley Interviewed”

<sup>6</sup> Nat then checked-out a cornet from the school and took it to his gig that night

play trumpet when we were doing big band records. I would sit in the trumpet section playing trumpet as long as I was playing the music, but when it was time for my solo I would put that down and pick up my cornet to play my solo. Then I found out that you couldn't tell the difference in sound on a record, because the cornet sounded just like trumpet when you wanted to, sounded like a flugelhorn when you wanted to, sounded like a cornet when you wanted to, so I said 'why bother?' So, I stayed with cornet."<sup>7</sup>

Early on both Nat and Cannonball performed with Ray Charles in the early 1940s in Tallahassee, Florida. Both would begin to play many amateur gigs in the area as well, presumably through the help of their father. Nat went on to play locally in Florida until joining the U.S. Army Band in 1951. When Nat received his military draft notice in the mail, he promptly destroyed it and enlisted into the U.S. Army. This was to assure that he would be able to play with Cannonball at Fort Knox. Cannonball was already performing and directing the band at Fort Knox before Nat joining the Army. Both Nat and Cannonball served in the U.S. Army band during the Korean War. Nat would go on to serve and perform in this band up until the year 1953.

After being discharged in 1953, Nat enrolled in school at Florida A&M where both of his parents were employed as professors. Nat's mother urged him to pursue a law degree however, he went on to major in sociology with a minor in music. Nat dropped out of school and began singing and playing cornet at a local club alongside his brother Cannonball. During this summer performing at the local club, Nat decided to apply for

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<sup>7</sup> "Nat Adderley Interviewed"

work at a local county school system. His brother Cannonball was employed as a high school band director in an African American school system nearby in Fort Lauderdale. Nat planned to teach elementary music, groom, and educate the young students, to then send them on to Cannonball's high school band program. These plans quickly dissolved when Nat was offered a gig through a touring trombone player named Buster Cooper.

At the time, Cooper was touring and performing with the Lionel Hampton Orchestra. Coincidentally enough, the Lionel Hampton Orchestra was at Florida A&M performing a concert and Cooper heard Nat play the cornet. In 1954, Nat jumped on a plane with Lionel Hampton's band and toured Europe until around 1955. Nat was a touring professional musician before Cannonball rising up the jazz scene. By May of 1955, Nathaniel Adderley Jr. was born to Nat and his soon to be wife, Ann Adderley. Nat was able to be present to witness the birth of his son but was quickly en route to New York City following the birth. When Nat arrived in New York City, he arrived at the Apollo Theatre, late for a soundcheck, with the Lionel Hampton Orchestra. Unfortunately, Hampton's wife, and touring manager, promptly fired Nat due to his late arrival. However, Lionel Hampton re-hired Nat the following day after hearing the news from his wife and manager. In June of 1955, Nat decided to end his time touring with Lionel Hampton and fly to Florida to spend time with his son, Nat Jr.

Nat's time in New York City with the Hampton Orchestra provided him with many different opportunities, both to perform and listen. Nat visited many various jam sessions in NYC and was introduced to many upcoming saxophone players, as well as other musicians. After hearing many great musicians in NYC, Nat decided to visit his

brother, Cannonball, while in Florida following his departure from the Hampton Orchestra. At the time, Cannonball was teaching in his local high school music program, as well as pursuing a master's degree. Nat told Cannonball about the various saxophone players he heard in NYC, including Lou Donaldson, Phil Woods, Jackie McLean, Charlie Parker, and Sonny Stitt. He then told Cannonball to quit pursuing his master's degree and to follow him to NYC. Nat told Cannonball that he heard many great saxophone players, but "I didn't hear anybody that could play better than you."<sup>8</sup> Through Nat's confidence in his brother, the two left for NYC to start what would be the beginning of their career in the big city.

July of 1955, the Adderley brothers hopped in the car and drove to New York City to meet longtime friend, Buster Cooper. The very first night in the city, the Adderley brothers headed off to Café Bohemia located in Greenwich Village. Although Nat too would end up performing, Cannonball was the first of the two to take the stage at the jam session that evening. Cannonball joined the stage and performed a classic American jazz standard, "All the Things You Are." Cannonball made a huge impact on the musicians in the club that night, even though it is noted that he was extremely nervous to perform. After a while, both of the Adderley brothers would take the stage with a group of musicians that would notably become the band to record the album entitled, *Bohemia After Dark*. The album was published on Savoy Records and included musicians Oscar Pettiford on bass, Kenny Clarke on drums, Horace Silver on piano, Jerome Richardson on saxophone, Donald Byrd on trumpet, Nat Adderley on cornet, and Cannonball Adderley

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<sup>8</sup>"An Intimate Interview"

on saxophone. “The Adderley brothers hadn’t slept a single night in the city and before the end of the month, the freshly minted quintet recorded *Bohemia After Dark*.”<sup>9</sup> The success of the Adderley brothers on this night and the coming months leading to five years of success for the two in New York City.

At this point in Adderley’s career he was beginning to develop his own musical voice on the cornet and is quoted saying:

“In 1955, when I was very young, I used to imitate Chet Baker. And when we got to New York and I started playing my ‘Bakerisms,’ which was an affectation, it triggered off some racism among the players in the local scene who said, ‘Hey brother, what are you doin’ playin’ that white folk stuff.’ I [Nat] thought, ‘Oh shit, this ain’t goin’ down,’ and I began playin’ like Dizzy Gillespie in order to get everyone off my back.”<sup>10</sup>

Nat was beginning to introduce faster-moving bebop lines into his playing, imitating Dizzy Gillespie while also continuing to keep his melodic quality that stemmed from the trumpeter Chet Baker at the time. Nat was able to take these two qualities, both melodic and virtuosic bebop lines to form his voice on the cornet. Nat Adderley took these ideas and recorded his very first album as a professional musician in 1955, entitled *Introducing Nat Adderley*.

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<sup>9</sup> Sidran, Ben. “Jazz Profiles from NPR.” Accessed August 5, 2020. [https://www.npr.org/programs/jazzprofiles/archive/adderley\\_n.html](https://www.npr.org/programs/jazzprofiles/archive/adderley_n.html).

<sup>10</sup> Gannij, Joan. “Nat Adderley: A Players Player.” 2014 (1997 Interview). <https://www.allaboutjazz.com/nat-adderley-a-players-player-nat-adderley-by-joan-gannij.php>

After the untimely passing of Charlie ‘Bird’ Parker, there was an enormous void in the world of jazz saxophone players. However, as Cannonball and Nat were making themselves known in NYC, trumpeter “Miles Davis immediately recognized the Adderley brothers talent and urged his manager, John Levy, to handle their careers.”<sup>11</sup> Although the two brothers were playing and recording the Cannonball Adderley Quintet disbanded after a few years due to various tax and money issues. John Levy is noted saying: “They struggled financially ... Cannonball handled money poorly ... He believed in taking care of his musicians, so, we just didn’t make it ...” Shortly after disbanding, Nat Adderley went on to work with trombonist J.J. Johnson and bandleader Woody Herman. By the late 1950s, Nat had recorded five albums as a solo artist and was recording some of the best jazz playing of his career. Nat is quoted explaining music in the mid 1950’s:

“The popular music was cool and nobody announced the songs... no snapping, no animation because it was not cool. In Florida, if the music was good, you would hear people say ‘Hey baby, yeah!’ The cool people didn’t want to do that. Cannonball became the leader in the group and was a student of the English language; impressive and very fluent. Cannonball would announce and talk about the songs, so people knew what they were listening for in the music. That’s when I [Nat] knew when I had my own band, I would do the same. I’m ignorant too, so I’d tell a lot of jokes too.”<sup>12</sup>

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<sup>11</sup> Sidran, “Jazz Profiles NPR”

<sup>12</sup> “Nat Adderley Interviewed”

Nat's humorous nature and influence from Cannonball and the musicians around him gave him the confidence and fearless nature to take the music to new heights. At this time in the late 1950s, both brothers were working tirelessly to earn money to pay back debts owed from the Cannonball Adderley Quintet financial mishap. By 1959, the 'returning' quintet headed out to California to record *The Cannonball Adderley Quintet in San Francisco*, which was released on Riverside Records in 1960. "In 1959, the Cannonball Adderley Quintet reunited for another attempt at popularity. This time around the group was more successful and had its first hit, "This Here" (or "Dat Dere" as it would become known later on), written by pianist Bobby Timmons.

The group's soulful jazz was a hit and became known as soul-jazz, starting the newly coined genre. "A series of discs for Riverside, made from 1959 onward, show the blues-influenced character of the Adderley brothers' band..."<sup>13</sup> "Soul-jazz kept the group popular, while hard bop gave the musicians a chance to challenge themselves and demonstrate their abilities."<sup>14</sup> At this time, the brothers had coined the term soul-jazz as their own and began composing and performing all over. Nat had become a major contributor to the group and composed a majority of the songs that would eventually be recorded and performed. At the time Nat and Cannonball began recording music live at concerts and music producer Orrin Keepnews is quoted, "It was the birth of contemporary live recording. That it was such a phenomenal success that not only did I

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<sup>13</sup> Shipton, Alyn. *A New History of Jazz*. Bloomsbury Academic. 2013,2017. New York, NY. 502

<sup>14</sup> "Radio Swiss Jazz - Music Database - Musician." Wechsle zu Radio Swiss Jazz. Accessed December 1, 2020. <http://www.radioswissjazz.ch/en/music-database/musician/16954f23b19df62d40e41a82b2d485d458506/biography>.

do a lot of such live recordings afterward, but I think that virtually all jazz producers felt that it was a good thing to do (live recordings).”<sup>15</sup>

In 1960, Nat took over the responsibility of the finances for the Cannonball Adderley Quintet, due to the poorly handled finances of his brother in previous years. Nat became known to the group as the “straw boss” and handled the touring schedule as well as the finances. At his time, Nat was married to his wife Ann Adderley; the couple lived in Queens, NYC. Cannonball lived with Nat for a while in Queens sharing a room with Nat’s children. Nat and Ann would later move to Teaneck New Jersey all while raising son Nat Jr and daughter Allison. While managing the band for his brother Cannonball, Nat also went on to record nine solo albums between 1960 and 1970.

During these ten years, Nat would also contribute as a sideman to nine more albums for musicians including Cannonball Adderley, Woody Herman, Benny Green, J.J. Johnson, The Harry Arnold Orchestra, Louis Hayes, and The Mongo Santamaria Band. By 1966, the Cannonball Adderley Quintet had been touring and recording all over the world. The group recorded *Mercy, Mercy, Mercy* in 1966 which was composed by Pianist Joe Zawinul. This album alone sold over one million copies worldwide. At this time, the brothers were performing and sharing their soul-jazz sound around the world. However, rock and roll began to sweep the scene in the late 1960s. Nat took it upon himself to book the band at the famous Filmore East Music Festival in hopes that their soul-jazz would reach a wider audience base. Another wave of new music was hitting the scene in the late 1960s called modal jazz. Musicians like Miles Davis began introducing music

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15 “Radio Swiss Jazz”



with fewer chord changes, extended harmonies as well as the introduction of electronic instruments into jazz. Nat was influenced by this shift in music and began composing and recording various electronic and modal albums. In 1968 Nat released his album *You, Baby* which featured a full orchestra as well as an electronic attachment called the varitone. In 1969 Nat introduced another album in the same style and genre entitled *Calling Out Loud*, which had many similar elements to the 1970 album *Bitches Brew* recorded by trumpeter Miles Davis.

As the 1970s rolled around, Nat and Cannonball were recording albums together that fit into the current modal and groove-oriented music. Nat recorded on Cannonball's albums *Soul of the Bible* (1972) and *Soul Zodiac* (1972). The 1972 album *Soul Zodiac* featured spoken word throughout the tunes, which were all entitled according to each different astrological symbol. Nat's improvisations during this time were less oriented towards the virtuosic bebop phrasing as he played more sparsely and focused on immersing himself in the groove and feel. By the mid 1970s Nat and Cannonball had been touring throughout Europe, where a majority of their professional performances took place.

In the mid 1970s Cannonball had a stroke and had fallen into a coma. Before his stroke, the Adderley brothers were working on writing and recording a soundtrack for *Big Man* – The musical version of the legend John Henry. A brief history of John Henry can be seen below:

“John Henry, hero of a widely sung African American folk ballad. It describes his contest with a steam drill, in which John Henry crushed more rock than did the machine but died with his hammer in his hand. Writers and artists see in John Henry a symbol of the worker’s foredoomed struggle against the machine and of the Black man’s tragic subjugation to and defiance of white oppression.”<sup>16</sup>

Nat completed the musical during this time while Diane Lampert wrote lyrics and the book for the musical. “Lampert hopes to have the Adderley-scored soundtrack released on CD.”<sup>17</sup> After the musical was finished, Nat went to La Jolla Playhouse to help put together “Shout Up a Morning.” While in California, Nat received a phone call from a member of his quintet who shouted, “Hey, man, when you gonna cut out that nonsense and come to work?”<sup>18</sup>

Nat headed back home to New Jersey and moved his family down to Lakeland, Florida where he would eventually retire. Right after the move, Nat found out that Cannonball had passed away in Indiana on August 9, 1975. After Cannonball’s death, Nat finished up the tour with their band and also recorded with Charlie Byrd and Sam Jones. Once Nat released his 1976 album entitled *Hummin*, he took a hiatus from music. Nat had spent his entire career working with or around his brother Cannonball, so needless to say, his death was a heavy loss. Over their time together as brothers, Nat and

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<sup>16</sup> Britannica. “John Henry, Folk Hero.” Accessed December 1, 2020. <https://www.britannica.com/art/hero-literary-and-cultural-figure>.

<sup>17</sup> Dean, Bill. “Adderley Brothers Shook Up the World of Jazz.” 2005. <https://www.theledger.com/article/LK/20050619/News/608129814/LL/>

<sup>18</sup> “Nat Adderley Interviewed”

Cannonball recorded and released around 80 albums together. Some of the most prolific improvisations and compositions were recorded and performed by Nat and Cannonball during their twenty years together as professional musicians. Nat is noted saying, “We could almost anticipate the phrasing and harmonies of the other. Having grown up together, in many ways we were one as performers.”<sup>19</sup>

After a couple of years on hiatus, Nat began working again in 1978 and recorded an album with J.J. Johnson in West Germany entitled *The Yokohama Concert*. Nat is quoted saying, “I had a little trouble getting back into music because I had played with Cannonball literally all of my life.”<sup>20</sup> Despite the struggle to immerse himself in the world of music again following the loss of Cannonball, Nat released his album in 1979 entitled *A Little New York Midtown Music*. This album encapsulated the modal jazz genre from the early 1970s, as well as a wide range from slow to fast driving swing. Nat’s playing was not as prolific during this time as it was after the hiatus, but needless to say, he had not lost his drive and passion for jazz. During his career from 1980 through 1991, Nat recorded with many greats such as Gerry Mulligan, Noble Watts, and the Benny Carter All-Stars.

During this time, Nat also formed a quintet and toured with members Jimmy Cobb on drums, Walter Booker on bass, and Larry Willis on Piano. Young saxophone players Vincent Herring, Antonio Hart, and Mark Gross were often featured with the quintet whenever they were available. Nat started paying homage to his late brother

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<sup>19</sup> Dean, “World of Jazz”

<sup>20</sup> Ibid

Cannonball by featuring and mentoring young sax players that he felt were upcoming greats in jazz. There were complaints (not quoted) that Nat talked on stage more than he played, but at this time he was 56 years old and his cornet 'chops' were not as strong as they used to be, which could explain the complaints. In 1987, Nat was commissioned to produce and headline a jazz festival in his new hometown of Lakeland, Florida. In 1988, Nat had begun the Child of the Sun Festival and was the leader and headliner of this new jazz festival. He brought in many well-known musicians from his past such as Jimmy Heath, Barney Kessel and Ernie Watts, as well as many others.

Nat began teaching music theory in 1990 at Florida Southern College and would continue to do so for the next ten years. Over this time, Nat also released two albums entitled *The Old Country* (1992) and *Live Al Vapore* (Italy 1994). He also performed on a jazz cruise in 1994 and these such cruises still invite jazz musicians for weekly cruise performances even today. In 1996, Nat released *Nat Adderley Live at The 1994 Floating Jazz Festival* which was a live recorded album that resulted from his 1994 jazz cruise. A major big band in the industry, Chuck Owen and The Jazz Surge, invited Nat to perform on two tunes in the studio for an upcoming album recorded in 1995. In 1996, he was the artist in residence at Florida Southern College and worked with various jazz chamber ensembles, and also taught a jazz improvisation course.

By this time Nat had spent nearly 40 years as a professional touring jazz musician and educator. He had learned a lot along the way and experienced more than anyone can put into words. Nat was interviewed on his 1994 jazz cruise and was quoted saying, "I was very happy and was performing outside of the U.S. a lot, making more money than

in the U.S. and generally the audiences appreciated the music better than in the states.” Nat performed in Munich, Germany, and Zurich, Switzerland more times than in the U.S. (by his recollection and calculation). Nat mentioned in an interview, “Still when I play, I learn something every night. It makes life worth-while and I hear another way to approach something and I say, Oh yeah that’ll work! And you bet your bottom dollar tomorrow I’m gonna do it because it will enhance what’s happening.”<sup>21</sup> Nat never failed to look back and reflect on his life and remember the hard work and dedication he committed to his craft and artistry. He would go on to live out his days fishing, swimming, and writing music on his dock in Florida. Unfortunately, he was later forced to stop playing and teaching due to complications with his underlying diabetes and poor health. After a left leg amputation, Nat soon passed away at 68 years old on January 2, 2000.

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<sup>21</sup> “Nat Adderley Interviewed”

CHAPTER TWO: NAT ADDERLEY - THE TRUMPET LINEAGE

Although Nat Adderley was often overshadowed by not only his brother Cannonball but by the mainstream success of such trumpet players like Dizzy Gillespie and Miles Davis, many consider him to be a major contributor to the jazz genre and culture. This can be heard in his countless recordings with and without his brother; along with Nat's numerous compositions that are still performed to this day. The role of significant trumpet players and influences can be broken down by player to player. Educator and jazz trumpeter John McNeil has mapped out the trumpet lineage in his text *The Art of Jazz Trumpet*.

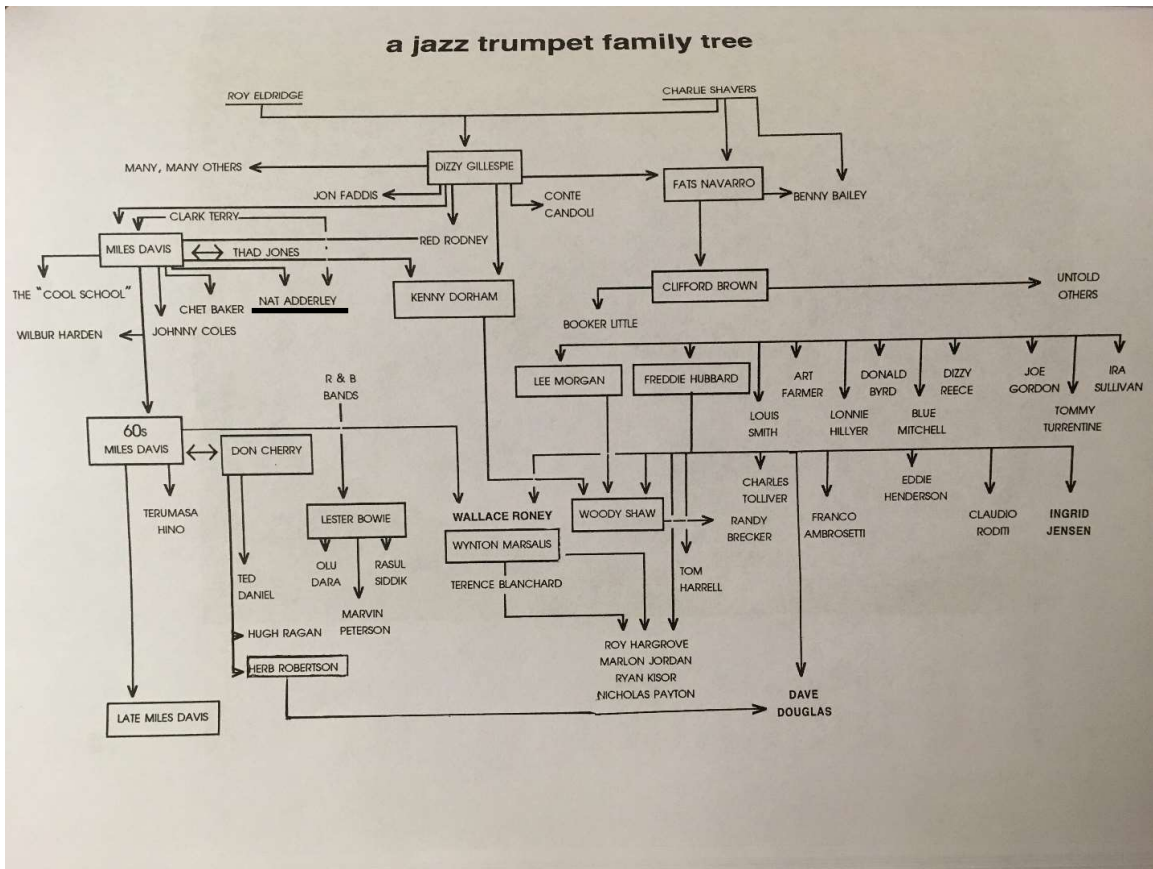


Figure 2.1

Nat Adderley's lineage is comprised of five historical trumpet players mapped out by John McNeil. I have underlined where Adderley's name lies on the 'family tree.' The five trumpet players in historical order that precede Nat on the lineage are Roy Eldridge, Charlie Shavers, John Birks 'Dizzy' Gillespie, Miles Davis, and Clark Terry. Through extensive transcription, analysis, and listening it is clear that the excellent visual representation of the trumpet lineage connecting many of Nat Adderley's influences to his playing and compositions. In the liner notes for Adderley's album *Autobiography* Cannonball noted Nat's influential trumpet players:

“He has long admired the playing of Dizzy Gillespie, Miles Davis and Clark Terry. He also digs major elements of Brownie [Clifford Brown], [Art] Farmer and Kenny Dorham. Nat is one of the few young trumpet players who understands the profound phrasing of traditionalists such as [Louis] Armstrong, Wild Bill Davison, and Red Allen; swing era giants “Sweets” [Harry Edison], Bobby Hackett and Roy [Eldridge]; and modernists Lee Morgan, Freddie Hubbard and Jack Sheldon. However, he respects the unique qualities of Maynard Ferguson and Ray Nance.”<sup>22</sup>

Many of these trumpet players shared similar qualities in melodic playing, innovation, a sense of harmonic complexity, and a fundamental control of the trumpet. Adderley incorporated all of these elements into his cornet playing and continued to excel throughout his extensive career. His creativity, outgoing personality, and sense of humor were all elements of his innovative improvisational and compositional style. Nat shared his thoughts on jazz music in his live 1995 interview:

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<sup>22</sup> Adderley, Nat. *Autobiography*. “Jive Samba.” Riverside Records. 1964. Vinyl EP.

“I think that people who listen to jazz and appreciate the complexity of the music are people who look for other things in life, that don’t just settle for something. I think these people are a different breed of people, that’s why I believe that people who like jazz, I like jazz because it’s a creative music, but I think these people are also creative thinkers in their own right.”<sup>23</sup>

On the chart, various trumpet players whose names have been surrounded by a box. These various trumpet players have been given special recognition from McNeil and are shown as major milestones in the trumpet lineage. All of these trumpet players have other players that stem from their boxes. As we explore Adderley’s name it is quite obvious that no other trumpet players stem from his name. I believe that Adderley developed a personal style that should be studied and analyzed by trumpet players today. Throughout this document, we will begin to see the various ways that Adderley develops his solos and integrates his personal style. This process of analysis contributes to the legacy of Adderley by connecting his influences to current trumpet players. I believe through transcription and analysis one can explore today’s modern trumpet players and begin to see the musical, and creative impact that Adderley left behind.

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<sup>23</sup> “An Intimate Interview”



### CHAPTER THREE: “LITTLE JOANIE WALKS”

“Little Joanie Walks” was an original composition written and performed by Nat Adderley on his premier album as a solo artist entitled *Introducing Nat Adderley*. The album was recorded in New York City on September 6, 1955, and was released through Wing Records. Adderley, as leader of this album, hired a stellar lineup of musicians to perform music mainly composed by Nat and Cannonball. The fourth tune on the album, “I Should Care”, was the only tune not written by the brothers and was composed by a trio of musicians; Sammy Cahn, Axel Stordahl, and Paul Weston. Through the research of Nat’s early life, many of the tune titles listed below can be linked to his early life.

“Two Brothers” without a doubt is a tribute to the Adderley brothers and their beginning success in New York City. “New Arrival” pertains to the brother’s arrival in New York City. “Fort Lauderdale” is located in Florida, the home state of the two brothers. “Blues for Bohemia” is a tune written to commemorate the brother’s first night in the big city where they began their careers, Café Bohemia. The backside of the 2001 Verve Master Edition re-release reads:

“As great a legend as Cannonball Adderley created in the jazz world from the time of his arrival in New York in the summer of 1955, that’s how large a shadow he cast over his little brother, Nat. Yet Nat also came to New York from Florida back then and together they stunned the crowd at a Greenwich Village nightclub (Café Bohemia) when, unannounced, they took the stage and burned it up. And so it’s time for Nat’s startling cornet sound to herald, at long last, this hitherto unheralded session.

With a flawless rhythm section and a program consisting almost entirely of originals by the Adderley Brothers, let's get properly introduced to the other brother."<sup>24</sup>

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<sup>24</sup> Yanow, Scott. "Nat Adderley: Album Discography." AllMusic. Accessed December 1, 2020. <https://www.allmusic.com/artist/nat-adderley-mn0000377060/discography>.

### Musicians

Nat Adderley – Cornet

Cannonball Adderley – Alto Saxophone

Horace Silver – Piano

Paul Chambers – Bass

Roy Haynes – Drums

### Track Listing

A1 Watermelon

A2 Little Joanie Walks

A3 Two Brothers

A4 I Should Care

A5 Crazy Baby

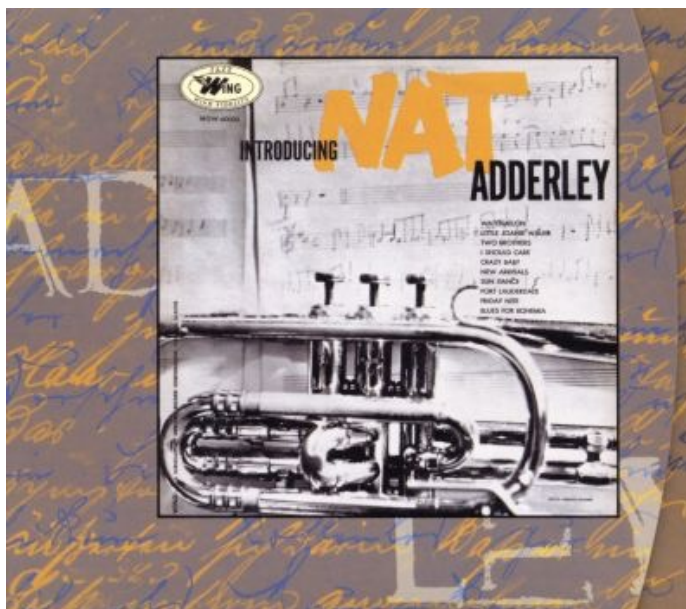
B1 New Arrival

B2 Sun Dance

B3 Fort Lauderdale

B4 Friday Nite

B5 Blues for Bohemia



**Figure 3.1**

<sup>25</sup> “Nat Adderley - Introducing Nat Adderley.” Discogs, January 1, 1970. <https://www.discogs.com/Nat-Adderley-Introducing-Nat-Adderley/release/3652096>.

# LITTLE JOANIE WALKS

NAT ADDERLEY

TRANSCRIPTION: KYLE GRANVILLE

CYMBAL CRASH

SAXS. TRUMPET ALONE

**A**

A-6 B<sub>Mi</sub>7(b5) E7(b9) A-6 B<sub>Mi</sub>7(b5) E7(b9)

A-6 C7 B7 E7 B<sub>Mi</sub>7(b5) A-6 E<sub>Mi</sub>7(b5)

CYMBAL CRASH

**B**

A7(b9) D-7 G7 C6 D-7 G7

C6 D-7 G7 C6 B<sub>Mi</sub>7(b5) D7(b9)

**A**

A-6 B<sub>Mi</sub>7(b5) E7(b9) A-6 B<sub>Mi</sub>7(b5) E7(b9)

A-6 C7 B7 E7 B<sub>Mi</sub>7(b5) A-6 E<sub>Mi</sub>7(b5)

CYMBAL CRASH

SOLOS OVER AABA

Figure 3.2

“Little Joanie Walks” Analysis

The tune, “Little Joanie Walks”, will be the first song and solo to be analyzed. Above is a transcription of the melody and chord changes to his composition. Through my transcription, I found that the musical form of the tune is an AABA song form. Each A and B section consists of eight bars making the tune a 32-bar song form. The improvised solos are played over the 32-bar AABA section, however, on the transcription, you will notice the three-bar musical introduction before the melody being introduced. On the recording, Roy Haynes begins by smashing a crash cymbal. The crash seems to be in the tempo of the tune, which is why I indicated it as a full measure. This cymbal crash is played in time during measures 10 and 26 of the melody and the chord change located over the cymbal crashes is only played during the improvised solos. The brothers enter with a playful melody which is bouncy.

The melody notes (eighth-notes) are spaced in fifths and octaves on beats 1, 2, and 4 with an ascending eighth-note triplet figure on beat 3. This entrance of the melody sets the tone for the tune. It can be assumed that Adderley was channeling a memory from his early days of a little girl walking and skipping along, hence the tune title “Little Joanie Walks.” As the melody is introduced we discover that the melody for the tune is only composed for the A sections. On the recording, Cannonball improvises over the B section of the melody. The melody starting in the A sections of the tune begins with an ascending A minor scale. There is a turn or mordent on beat one that moves up a half step and down a half step before the ascending A minor scale. As the melody reaches the top note, F, the note resolves to the flat fifth of the Bmin7(b5) chord on beat one.

The notes in the second measure of the A section consist of F, E, and D. These notes both work as the b5, 4 and 3 of the Bmin7(b5) chord on beats one and three. The notes also work as the root, b9, and 7 of the E7(b9) chord that is on beats three and four. The melody in measure three of the A section lands on the fifth scale degree of the Amin6 chord. The melody utilizes a lower neighboring tone<sup>26</sup>, Eb, before descending in thirds outlining an A minor triad, A, C, E. The melody in measure four of the A section begins on beat two in a descending motion beginning with a turn or mordent outlining the Bmin7(b5). The melody lands on a G# on beat three, which is the third scale degree of the E7(b9) chord. The melody ascends from G# to B in thirds and is followed from B to E which is a jump of a fourth upward. The final note on the upbeat of four resolves from the fifth scale degree of E7(b9) to the root note A, of Amin6 in measure five of the A section.

The melody jumps a full octave and then begins to descend on beats three and four. The rhythm section and horns accent the up-beat of beat one in both the fifth and sixth measure of the A sections. The melodic contour of these two measures descends melodically. The two measures are almost identical rhythmically, aside from beat one in the sixth measure. As the final two measures of the A section arrive, the beginning cymbal crash and playful melody is reintroduced to repeat back to the beginning of the A section. After the AABA song form has been introduced and played Cannonball takes the first solo, followed by his brother Nat. The tune ends with a flourish of cymbal crashes after the melody and AABA song form has been played following solos. Now that the

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<sup>26</sup> Notes that precede a half step below the following note (LNT)

melody of the A sections has been analyzed we can move on to the solo played by Nat Adderley. Nat plays a one chorus solo over the AABA song form and showcases his melodic nature and bebop language.

B<sup>b</sup> TRUMPET

## LITTLE JOANIE WALKS

NAT ADDERLEY

TRANSCRIPTION: KYLE GRANVILLE

A-6      B<sub>Mi</sub>7(b5)    E7(b9)    A-6      B<sub>Mi</sub>7(b5)    E7(b9)  
 A-6      G7      C7      B7      B<sub>Mi</sub>7(b5)  
 B<sup>b</sup>7      A-6      B<sub>Mi</sub>7(b5)    E7      A-6      B<sub>Mi</sub>7(b5)    E7  
 A-6      C7      B7      E7      B<sub>Mi</sub>7(b5)    E7      A-6      E<sub>Mi</sub>7(b5)  
 A7(b9)      D-7      G7      C<sup>6</sup>  
 D-7      G7      C<sup>6</sup>      D-7      G7  
 C<sup>6</sup>      B<sub>Mi</sub>7(b5)    D7(b9)    A-6      B<sub>Mi</sub>7(b5)    E7  
 A-6      B<sub>Mi</sub>7(b5)    E7      A-6    C7    B7    E7  
 B<sub>Mi</sub>7(b5)    E7      A-6      E7      A-6  
 A-6

Figure 3.3



### Solo Analysis

Adderley enters on beat one of the first 'A' section with an ascending melodic line. From measure one throughout measure 5, Adderley implies the key of A minor by using harmonic generalization. Bert Ligon defines harmonic generalization as: "Melodies that ignore the specific implications of the harmony and use the primary pitches of the tonic triad with some diatonic and chromatic embellishment are considered to be harmonically general."<sup>27</sup> This melodic line ascends in a scalar motion and outlines the key of A minor by playing chord tones from the root to the fifth (A, B, C, D, E).

He then lands on an F#, which is the sixth scale degree of A minor, or the upper extension<sup>28</sup> (13<sup>th</sup>). The chord changes in measures 1 and 2 outline a typical minor iiØ7-V7-i progression. The two chord is typically a half-diminished (iiØ7) also written as a minor7(b5) chord; both chords include the root, third, flat fifth, and seventh in the minor key. The same progression is utilized in measures 3 and 4. Measures 1 and 2 begin an antecedent and consequent phrase, by starting with the initial phrase. An antecedent is a short basic idea followed by a contrasting idea (consequent) that references or builds off of the antecedent. Adderley then leads into measure 3 starting on the upbeat of beat three he begins a melodic consequent phrase. Measure 3 clearly outlines the A-6 chord through the use of harmonic specificity<sup>29</sup> by playing a line descending from the root,

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<sup>27</sup> Ligon, Bert. *Jazz Theory Resources Vol. 2*. Houston Publishing Inc. 2000. Houston, TX. 179

<sup>28</sup> Chord tones related to the passing chord that extend past the root, 3rd, 5th and 7th. For example - 9th, 11th, 13th

<sup>29</sup> "Melodies that utilize the identifying pitches of individual chords as guide tones, arpeggiate the chords, and comply with voice leading principles are considered to be harmonically specific." Ligon, "Jazz Theory Resources" 179

seventh, fifth, and third. Adderley continues to harmonically generalize over measure 4 by playing notes from the key of A minor. As he lands on beat one of measure 5, he plays a short rhythmic statement starting on E and jumping a fourth to land on an A. This rhythmic statement is then built upon and repeated in measure seven starting on A and jumping up a fifth to land on an E. The two rhythmic statements is the use of motivic development preceded by the enclosed eighth-note line in measure 6. Adderley ghosts the notes on beats two, upbeat of three, and the upbeat of four.

Figure 3.4

The second 'A' section starts with Nat shifting into the upper register of the cornet, landing on a high C. Beat four of measure 8 resolves from the seventh of Bb7 to the third of A-6 on beat one of measure nine. This phrase he plays in measure 9 begins with a laid back swinging eighth-note phrase outlining A minor with the root and third. Adderley then plays a syncopated upbeat repeated G in measures 9 and 10 before playing a flip or turn to land on the E which is the root of the E7 chord in measure 10. As Adderley plays over measures 11 and 12 he harmonically generalizes in the key of A minor yet again. The rhythmic similarity of these two measures differs only on beats

three and four. Adderley plays swinging eighth-notes on beats one and two in each measure but alters the placement of the eighth-note triplet on beat three and the eighth-notes on beat four of measure 11. He switches the placement of these rhythms in measure 12 but creates a sense of sequential motion by developing this melodic and rhythmically driven line. As the 'A' section reaches the end, Adderley plays a descending pattern in the key of A minor to bring the section to a close. His rhythmic choice on beats one and three are identical in both measures 13 and 14, placing weighted accents on the downbeats. This creates forward momentum as the phrase descends; which has been indicated through sequential motion. Measure 15 ends the 'A' section of the swinging melodic playing before Adderley jumping into a double-time swing over the 'B' section. At this point in the solo, Adderley has developed a sense of melody, thematic development, harmonic generalization, and forward momentum to excite the listener as he proceeds to the bridge section of the tune.

The figure displays two staves of musical notation in treble clef. The first staff covers measures 8 through 12. Above the staff, chords are indicated: B<sup>b7</sup> (measure 8), A-6 (measures 9-10), B<sup>Mi7(b5)</sup> E<sup>7</sup> (measure 10), A-6 (measure 11), and B<sup>Mi7(b5)</sup> E<sup>7</sup> (measure 12). Annotations below the staff include: 'LAI D BACK' under measures 7-9, 'SYNCO PATION' under measure 10, and 'RHYTHMIC SIMILARITY/DEVELOPMENT' spanning measures 11 and 12. The second staff covers measures 13 through 16. Chords above the staff are: A-6 (measure 13), C<sup>7</sup> (measure 14), B<sup>7</sup> (measure 14), E<sup>7</sup> (measure 15), B<sup>Mi7(b5)</sup> E<sup>7</sup> (measure 16), A-6 (measure 16), and E<sup>Mi7(b5)</sup> (measure 16). Annotations below the staff include: 'SEQUE N TIAL MOTION' under measures 13-15, 'ENCLOSURE' under measure 16, 'SCALAR' under measure 16, and 'CHROMATIC' under measure 16. Measure numbers 8, 7, 9, 3, 10, 11, 12, 13, 14, 15, 16, and 9-7 are marked along the staves.

Figure 3.5

As Adderley enters the 'B' section of the tune he creates a sense of double-time by playing continuous sixteenth-notes, while harmonically navigating his way through the chord changes.

This bridge section is full of chromatic playing, upper extensions, enclosures<sup>30</sup>, side-slipping<sup>31</sup>, and harmonic resolutions over the bar line. Adderley begins his scalar ascent as he previously did at the beginning of his solo by playing the first four notes of the A minor scale; then proceeds chromatically up and down to create a sense of forward motion. As he descends from the flat nine of A7(b9) downward to the root at the end of measure 17, Adderley resolves harmonically from the seventh scale degree of the chord to the third scale degree of D-7 in measure 18.

A commonly utilized arpeggiated set of chord tones in the bebop language, utilized countless times by Charlie Parker, comes in measure eighteen. Adderley ascends harmonically in the key of D-, starting on the upper extension note E (9th) moving upward through a sixteenth-note triplet, starting on F (3rd), A (5th), and C (7th). Adderley arrives on beat three playing the E (9th) of D- and quickly jumps a minor third to resolve on the root of G7. Adderley descends harmonically and encloses the sixth of G7, E, before descending chromatically. Resolving from the flat five (Db) or sharp eleven of G7, Adderley lands on beat one of measure 19 on the root note of C7.

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<sup>30</sup> Surrounding the target note on both sides during a musical phrase by a whole step or half step.

<sup>31</sup> Creating tension in the harmony by shifting the tonal center up or down a half step in relation to the passing chord.

In measure 19, Adderley plays a sequential motion pattern consisting of ascending sixteenth-notes, slightly altered by the use of eighth-notes on the upbeat of two. This use of eighth-notes momentarily pauses his flowing sixteenth-note bebop phrase, before introducing an even longer phrase. He descends from the fifth (G) of C6 in measure 19 and harmonically resolves the fifth, with a chromatic passing tone in-between, to the third (F) of D-7. Measure twenty introduces a somewhat staggered melodic pattern that can be described as a sawtooth pattern. The first beat leaps upward a minor third from F to A, before descending a fourth to E followed by a whole step to D. This is referred to as a sawtooth pattern due to the 'jagged' up and down nature of the patterns sound and look. Many musicians such as trumpeter Woody Shaw would go on to utilize this sawtooth pattern to enhance his improvising and introduce wider and more harmonically complex intervals. As Adderley lands on a C# in measure 20 on beat two, he continues this jagged sawtooth pattern by leaping up a fourth to F#. At this point, Adderley has harmonically altered the sound by moving down a half step to create a sense of harmonic tension as the rhythm section plays a D-7 chord; this is known as side slipping.

Adderley quickly lands on the third chord tone (B) of the G7 chord. As the G7 chord does not come until beat three, Adderley has resolved the chord by flowing in and out of the tonal center prior to side slipping. On beat four, Adderley ascends from the seventh scale degree (F) to the third (A) resolving early by landing on the C which is the root of C6 in measure 21. Adderley enters measure 21 landing on the third, E, with a lower-neighboring tone preceding. Adderley descends on the notes E, C, A, and G which

are all notes of the C6 chord. This can also be interpreted as the parallel minor key, A minor, which is the sixth scale degree of C.

The image shows two staves of musical notation in treble clef. The first staff starts at measure 17 and ends at measure 19. It features a chromatic enclosure (A7(b9) at 17), an early resolution (b9 17-3 at 18), chord arpeggiation (D-7 9-3-5-7 G7 at 18), a chromatic flat 5-root (C6 at 19), and a passing tone (5-3 at 19). The second staff starts at measure 20 and ends at measure 22. It features a D-minor chord (D-7 DMINOR at 20), a C# note (C# at 20), an enclosure (ENCLOSURE at 20), an early resolution (EARLY RES. at 21), a scalar 7-5-#11 (SCALAR 7-5-#11 at 21), a passing tone (P.T. at 22), and a scalar enclosure (SCALAR ENCLOSURE at 22).

Figure 3.6

Adderley rushes through the end of the measure in 21 by playing a large grouping of sixteenth and thirty-second notes. He encloses the upper extension, F# (#11), to create some harmonic tension before slipping back into the key of C. Adderley then harmonically resolves his phrase from the end of measure twenty-one into measure twenty-two by playing a nine to seven resolution (D to C). There is a ghosted note G, on beat one of measure 22, however Adderley accents and emphasizes the upbeat, C. This is then repeated and syncopated heavily emphasizing the seventh (C) of D-7 on beat two. Enclosing the C on the upbeat of beat three, Adderley resolves to the passing chord tone G7 and descends harmonically downward. The last two measures of the bridge section (measures 23 & 24) slowly transition Adderley's solo out of the double-time figures. He does this by emphasizing each beat, repeating a chord tone preceded by a quick grace note. He does this by quickly flipping his valve upward to land on the desired note above.

The musical score consists of three staves of music in treble clef, with a 4/4 time signature. The first staff (measures 23-26) features chords C<sup>b</sup>, B<sub>Mi</sub><sup>7(b5)</sup>, D<sup>7(b9)</sup>, A-6, B<sub>Mi</sub><sup>7(b5)</sup>, and E<sup>7</sup>. It is annotated with 'SLOWING TIME' (measures 23-24), 'MOTIVIC DEVELOPMENT' (measures 25-26), and 'ANT. PHRASE' (measure 26). The second staff (measures 27-30) features chords A-6, B<sub>Mi</sub><sup>7(b5)</sup>, E<sup>7</sup>, A-6, C<sup>7</sup>, B<sup>7</sup>, and E<sup>7</sup>. It is annotated with 'CON. PHRASE' (measures 28-29), 'ENCLOSURES' (measures 28-29), and 'HARMONIC GENERALIZATION A MINOR' (measures 29-30). The third staff (measures 31-33) features chords B<sub>Mi</sub><sup>7(b5)</sup>, E<sup>7</sup>, A-6, E<sup>7</sup>, 9-7, and A-6. It is annotated with 'MOTIVIC DEVELOPMENT' (measures 31-32) and 'ENCLOSURES' (measures 32-33).

Figure 3.7

The beginning of the final ‘A’ section begins with Adderley playing a sixteen-note triplet figure, which could signal that he may be transitioning back into double-time, landing on the thirteenth chord tone, F#, of A-6. However, he adds two quick grace notes on beats three and four to signify that he is slowing down his time and not transitioning into more double-time figures. Starting on an upper partial, Adderley ‘scoops’ or ‘falls’ downward to land on beat three of measure 26.

He continues to play in a sense of harmonic generalization in the key of A minor while playing syncopated figures in measure twenty-seven. He creates a sense of ‘call and response’ (antecedent and consequence phrase) in measures 26 through 28 by altering his rhythm through the use of triplets; while playing almost all of the same notes. Adderley begins to bring the solo to a close in measure 29 by playing two half notes

followed by quarter notes on each beat in measure 30. He makes his final melodic statement in the last two measures, by emphasizing the key of A minor. He encloses many notes and melodically develops in the final measure as he descends to his final note, G, which is the seventh of the tonic chord A-6.



#### CHAPTER FOUR: "E.S.P."

"E.S.P" (Extra-Sensory Perception) was introduced on Adderley's album entitled *That's Right! Nat Adderley and the Big Sax Section*. The album was released on Riverside Records in 1960 after two recording sessions that took place on August 9th and September 15th, 1960. This album consisted of arrangements written by saxophonist Jimmy Heath, Jimmy Jones, and Nirman Simmons. The album showcased a larger selection of saxophone players, hence the title *Big Sax Section*. Below are some of the liner notes, written gracefully by Orrin Keepnews, from the original LP Vinyl:

"This unusual and richly inventive album should do much to emphasize the important fact that Nat Adderley is swiftly and steadily rising towards a position in the very front ranks of today's jazz artist. This rise can largely be credited to such basic factors as a sharp and continuing maturing of Nat's talents, to an ever-increasing fulfillment of the young star's vast promise, and heightened awareness by the jazz public of just how much Nat has to offer. The younger Adderley brother's playing contains a most uncommon degree of wit, warmth, imagination and power; and he has also a thorough command of his instrument - which, by choice, has always been the slightly sharper-pitched cornet rather than the trumpet - over an awesomely wide range... One of his remarkable musical inventiveness and what must be called 'creative curiosity'. The leaders on most of today's record dates (and yesterday's and tomorrow's dates, too, for that matter) tend either to stick to a routine formula or to reach out for gimmicks that all too often are 'different' merely for the sake of being

different. You can't criticize this too harshly; it is not at all easy to come up with legitimately different musical ideas. But Nat Adderley appears to have a decided fit for self-justifying departures from his routine. His 1959 "Much Brass" album featured a cornet-trombone-tuba front line; the "Work Song" LP, recorded early in '60, made striking use of guitar (Wes Montgomery) and cello (Sam Jones) in combination with Nat's horn. Now he has turned into reality another of his off-trail ideas - using the big, full sound of a group of saxophones, blended with his cornet in the ensembles and establishing a reed-choir background for the brass solos. Talented arrangers - for the most part tenor man Jimmy Heath, one of the most exciting new writers to arrive on the scene in a long time - have carried out Nat's ideas in brilliant and unique fashion... Nat Adderley, to put it plainly, is respected and enjoyed as a musician, and is admired and loved as a human being, by some of the finest players around. This can be a very concretely helpful state of affairs. For his hand-picked crew of associates here is not only a formidable array of jazz names; it is also a roster to whom this was not just another job. The album was important to Nat; Nat is important to them; therefore all concerned gave their very considerable best."<sup>32</sup>

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<sup>32</sup> Adderley, Nat. *That's Right! Nat Adderley and the Big Sax Section*. "E.S.P." Riverside Records. August 9, 1960. Vinyl EP.

Musicians

Nat Adderley - Cornet

Alto Saxophone - Julian 'Cannonball' Adderley

Tenor Saxophone - Charlie Rouse, Jimmy Heath, Yusef Lateef

Baritone Saxophone - Tate Houston

Guitar - Jim Hall

Piano - Wynton Kelly

Bass - Sam Jones

Drums - Jimmy Cobb

Track Listing

A1 The Old Country

A2 Chordnation

A3 The Folks Who Live On The Hill

A4 Tadd

B1 You Leave Me Breathless

B2 Night After Night

B3 E.S.P.

B4 That's Right! <sup>33</sup>

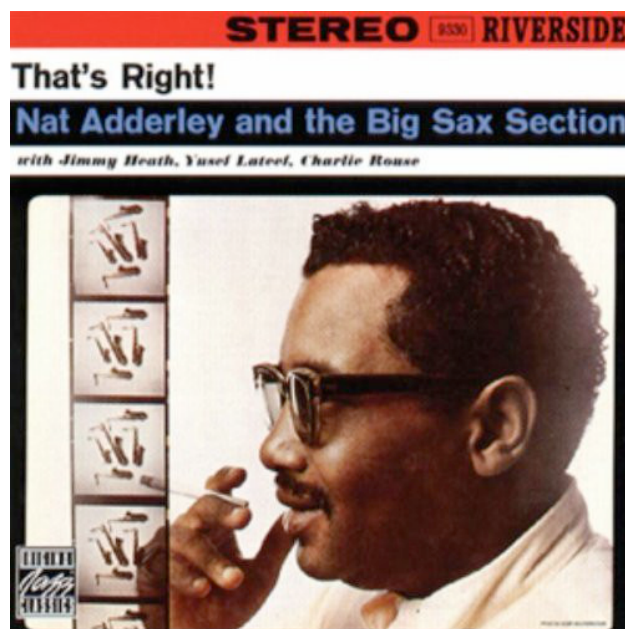


Figure 4.1

<sup>33</sup> "Nat Adderley And The Big Sax Section - That's Right!" Discogs, January 1, 1960.  
<https://www.discogs.com/Nat-Adderley-And-The-Big-Sax-Section-Thats-Right/release/3369936>.

# E.S.P.

BARRY HARRIS

TRANSCRIPTION: KYLE GRANVILLE

**A**      B-7                  E<sup>7</sup>                  A<sup>MA</sup><sup>7</sup>

**A-7**                  D<sup>7</sup>                  G<sup>MA</sup><sup>7</sup>

**B**      G-7                  C<sup>7</sup>                  F<sup>MA</sup><sup>7</sup>

**B<sub>Mi</sub><sup>7(b5)</sup>**      E<sup>7(ALT)</sup>                  A-6                  C<sup>7</sup>                  A<sup>Mi</sup><sup>7(b5)</sup>      F<sup>#7</sup>

5  
9  
13

Figure 4.2

### “E.S.P.” Analysis

The tune “E.S.P” or ‘Extra-Sensory Perception’ was composed by pianist Barry Harris for Nat Adderley’s 1960 record date. In 1965, Miles Davis introduced a studio album entitled E.S.P. containing a tune composed by saxophonist Wayne Shorter entitled “E.S.P.” Although the two tune titles are identical, the melody and chord changes are vastly different and in no way relate to one another. Miles Davis’s tune entitled “Tune Up” has a very similar chord progression. Both tunes consist of a series of ii-V-I chord progressions descending harmonically in whole steps for the first 12 measures of the tune. This further links and explains the connection and influence between the two trumpeters.

Harris’ tune “E.S.P” is structured as a 32-bar ABAB form. The recording begins with a 16 bar introduction followed by the 32-bar ABAB form of the tune. As we will be exploring Adderley’s improvised solo over the form of the tune, the introduction was not included in the tune shown above. The final 4 measures of the B section of the tune consists of a iiØ7-V7-i progression. The second ending shown in the B section of the tune above includes another iiØ7-V7-i progression which leads the band to the top of the form for the solo section. The melody of the tune consists of an ascending scalar pattern which is then transposed throughout in the same pattern as the chord changes in the first 12 measures. This melody is played by the saxophone section and in fact, Adderley does not play a single note until the final 4 measures of the form. Pianist Wynton Kelly takes the first improvised solo over the tune “E.S.P.” before Adderley’s solo.

B<sup>b</sup> TRUMPET

## E.S.P

BARRY HARRIS

TRANSCRIPTION: KYLE GRANVILLE

SOLO BREAK

B-7

E<sup>7</sup> A<sup>MA</sup><sup>7</sup>

A-7 D<sup>7</sup> G<sup>MA</sup><sup>7</sup>

LAY BACK

G-7 C<sup>7</sup> F<sup>MA</sup><sup>7</sup>

B<sup>M</sup><sup>7(b5)</sup> E<sup>7(ALT)</sup> A-6 C<sup>7</sup>

LAY BACK

B-7 E<sup>7</sup> A<sup>MA</sup><sup>7</sup>

A-7 D<sup>7</sup> G<sup>MA</sup><sup>7</sup>

G-7 C<sup>7</sup> F<sup>MA</sup><sup>7</sup>

B<sup>M</sup><sup>7(b5)</sup> E<sup>7(ALT)</sup> A<sup>MA</sup><sup>7</sup> A<sup>M</sup><sup>7(b5)</sup> F<sup>#7</sup>

2 E.S.P

The musical score consists of 12 staves of music in treble clef. The first staff (measures 35-38) features chords B-7, E7, and AMA7. The second staff (measures 39-42) features A-7, D7, and GMA7. The third staff (measures 43-46) features G-7, C7, and FMA7. The fourth staff (measures 47-50) features Bmi7(b5), E7(ALT), and A-6. The fifth staff (measures 51-54) features B-7, E7, and AMA7. The sixth staff (measures 55-58) features A-7, D7, and GMA7. The seventh staff (measures 59-62) features G-7, C7, and FMA7. The eighth staff (measures 63-64) features Bmi7(b5) with triplets. The ninth staff (measures 65-67) features AMA7, Ami7(b5), F#7, and B-7. Measure numbers 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, and 67 are indicated below the staves.

Figure 4.3

### Solo Analysis

As we begin to analyze Adderley's solo over "E.S.P." we will see many different elements of his improvisational style. Adderley begins his two choruses of improvisation over the ABAB form of the tune with a two-bar solo 'break.' With a heavy smack on the rim of the snare drum by Jimmy Cobb, Adderley's solo break begins. Adderley enters with a descending line to begin establishing what I will call motive one throughout this solo. He 'chips' or inadvertently misses the note on beat three; which is why I have notated the note B with parenthesis surrounding. As Adderley repeats the note C# on beat four of measure 1 followed by beats one and two in measure 2 he begins to establish motive one which we will continue to see develop throughout the first A section. Beats three and four of measure 2 consists of an upward moving eighth-note line including an enclosure around the note B natural. This line is then followed by a descending group of harmonically correct notes in the key of B minor. These three quarter notes move downward in a scalar motion consisting of chord tones 3, 2, 1 in the key of B minor.

Similarly measure four begins with an ascending eighth-note line moving upward harmonically through E7. The upbeat of four in this measure harmonically resolves from the chord tone of nine to beat one of measure 5 landing on the fifth of the A7 chord. Again we see this downward motion of three consecutive quarter notes in a scalar motion consisting of chord tones 5, 4 (13), 3. Adderley continues to use motive one in measures 6 and 7; all while harmonically resolving from chord tone nine (B) to the third (C) in measure 7. Adderley ascends in a scalar motion yet again in measure 7 landing on the ninth of D7 in measure 8. He 'bends' the pitch on beat one of measure seven (indicated



by the notation above the note C). Adderley also pulls the time back by ‘laying back’ behind the beat in the rhythm section in measure 8. I have noted that measures 7 and 8 incorporate motive one yet again thus proving that Adderley has stated and developed this motivic idea for eight measures to begin his solo. As Adderley descends downward in a scalar motion outlining the D7 chord in measure 7; he has stated his first antecedent and consequence phrase. Measure 9 begins in a similar way utilizing the fifth (D) and third (B) of GMA7 as the response phrase that follows. He then begins to develop and outline an eighth-note line that leads into the first B section of the tune. The second half of measure ten shows an early resolution to the upcoming G-7 chord as Adderley plays a descending figure starting on Bb, which is the third scale degree of G minor.

The musical notation in Figure 4.4 is written in 4/4 time and spans measures 7 through 10. It features several key elements:

- Measure 7:** Starts with a 'SOLO BREAK' annotation. The melody begins with a scalar descent (3, 2, 1) under a B-7 chord, followed by a 'MOTIVE ONE' phrase. A 'LAY BACK' annotation is placed below the staff.
- Measure 8:** Continues with the 'MOTIVE ONE' phrase, moving through scale degrees 4, 9-5, and 6. The chord changes to E7.
- Measure 9:** Features a 'MOTIVE ONE' phrase starting on scale degrees 9-5 and 6, with an A-7 chord.
- Measure 10:** Contains a 'MOTIVE ONE' phrase, followed by an 'ANTECEDENT PHRASE' (D7), a 'CONSEQUENT PHRASE' (GMA7), and an 'EARLY RESOLUTION' ending on scale degrees 9-3.

Figure 4.4

As Adderley begins his new bebop lines in measures 11 and 12 he clearly outlines the harmony (indicated by scale degrees). He leaps a major ninth in the latter part of measure 12 and indicates a quick tritone substitution. A tritone substitution is defined by Bert Ligon as:

“The dissonant augmented fourth interval between the fourth and seventh scale tones of a major or a harmonic minor scale ... Any dominant chord may be replaced in a progression by the dominant chord a tritone away if its resolution is down a half step to the tonic chord.”<sup>34</sup>

In this case, Adderley implies the chord F#, which is an augmented fourth away from C7. The implied F# chord is then resolved downward by a half step to the chord F7 (which is the tonic chord in the ii-V-I progression). By playing the notes F# and C#, Adderley has harmonically altered the sound creating tension and release from measures 12 to 13.

Measures 15 through 17 have been notated as an elongated and altered motive one. Adderley yet again brings back the short staccato repeated quarter notes followed by an upward and downward motion; resolving the line harmonically from the seventh to the third scale degree. The next phrase that Adderley plays in this A section from measures 18 to 22 utilizes the antecedent and consequence phrase technique, that we have seen in other points of his solos. He takes a simple set of three quarter notes, followed by two half notes (E and B), and responds to this simple phrase in measures 20 to 22 by syncopating the same two notes.

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<sup>34</sup> Ligon, “Jazz Theory Resources” 127

The musical score consists of three staves of music. The first staff (measures 11-14) features a melodic line with notes G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Chords above the staff are G-7, C7, FMA7, and C7. Annotations include 'ENCLOSURE' above measures 12-13 and 'TRITONE SUB' above measure 13. Fingering numbers 9-5, 12-5, 13-5, and 14 are shown below the notes. The second staff (measures 15-18) features a melodic line with notes G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Chords above the staff are Bmi7(b5), E7(ALT), A-6, and C7. Annotations include 'LAY BACK' above measure 16 and 'ELONGATED MOTIVE ONE' below measures 16-17. Fingering numbers 16, 17, and 18 are shown below the notes. The third staff (measures 19-22) features a melodic line with notes G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Chords above the staff are B-7, E7, and AMA7. Annotations include 'ANT. PHRASE' below measures 19-20 and 'CON PHRASE' below measures 21-22. Fingering numbers 20, 21, and 22 are shown below the notes.

Figure 4.5

The following measures, 23 up until 25, include faster-moving eighth-note lines. By following the antecedent and consequence phrase in the earlier measures with the eighth-note lines, Adderley has developed forward momentum in this solo before the next B section. Measures 26 and 27 include an upward-moving eighth-note line resolving from the ninth of GMA7 to the third of G-7. This is the first time that Adderley extends the range of his cornet above the staff; thus beginning to create forward momentum and energy to his solo. This eighth-note line and resolution to the short downward scalar motive will return at the same point in the form numerous times; as Adderley plays the same idea two more times later on. Measures 27 and 28 include an antecedent and consequence phrase that Adderley then builds off of in the following measure. Descending from the fifth (C) of FMA7 in measure 29, Adderley flows downward through a simple F major scale; ranging by an octave and a half. Adderley lands on the scale degree 4 (or 11) numerous times on the chord Bminor7(b5) throughout his solo. He

then shifts up an octave beginning a descending and ascending bebop line to finalize his first chorus.

The musical score consists of three staves of music in treble clef, 7/4 time signature. The first staff (measures 23-26) includes annotations: 'A-7 FORWARD MOMENTUM', 'D7', 'G MA7', 'ENCLOSURE', 'RHYTHMIC REPETITION', 'MM23', 'ENCLOSURE', and '9-3'. Fingerings are indicated as 'LNT' (23), '9-7' (24), '3-9-5' (25), and 'ENCLOSURE' (26). The second staff (measures 27-30) includes: 'G-7', 'C7', 'F MA7', 'F SCALE', and 'ENCLOSURE'. Phrases are labeled 'ANT. PHRASE' (27) and 'CON. PHRASE' (28-30). Fingerings are '3' (29) and '3' (30). The third staff (measures 31-34) includes: 'B Mi 7(b5)', 'E7(ALT)', 'AMA7', 'AMI 7(b5)', and 'F#7'. Fingerings are '3-13-5' (32), 'ENCLOSURE' (32), '5-3' (33), and '34'. Measure numbers 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, and 34 are marked at the beginning of their respective measures.

Figure 4.6

Much of Adderley's second chorus over "E.S.P." is played in the upper register as well as the extreme upper register of the cornet. He begins to build his solo and bring it to a climax by introducing faster-moving bebop lines and the upper register. Adderley begins this chorus by reaching into the upper register. The mordent that is shown in measure 35 is there to indicate that he did not have the note centered at first but would come to land on the G above the staff. When playing in the upper register, trumpet players can find themselves 'searching' for notes as it is sometimes difficult to play in this register. He does land on and establishes the note G in measure 36 which is not a chord tone of the E7 chord. It is not clear if this is the note Adderley intended on 'finding' in this register, but it can create a bit of tension while the rhythm section plays the E7 chord. Adderley finds his way downward on beat four harmonically resolving from the seventh (D) of E7 to the third (C#) of AMA7. He introduces yet again a short antecedent

and consequence phrase through this scalar segment. By repeating a similar downward scalar eighth-note line, Adderley has repeated the line from measure 36. However, he resolves early to the note C natural; which is the third of the following A-7 chord. Adderley descends in a scalar motion in measure 39, followed by a harmonic resolution from the fifth (E) of A-7 to the ninth (E) of D7. Measures 41 and 42 are played in a scalar upward motion outlining the key of GMA7. Adderley again repeats the same phrase in measures 42 and 43 as he did in measures 26 and 27. This is followed by Adderley reaching up into the upper register in measure 44, followed by a downward scale over the FMA7. Adderley slips in and out of the harmony in measure 46 by enclosing chord tones Bb and A. As he ascends into measure 47, Adderley yet again lands on the 11th scale degree (E) over the Bminor7(b5). He then reaches up an octave before re-introducing motive one; all while utilizing early resolution over the bar-line.

The musical score consists of three staves of music in treble clef, 7/8 time signature. The first staff covers measures 35-38. Measure 35 has a B-7 chord. Measure 36 has an E7 chord. Measure 37 has an AMA7 chord and is labeled 'ANT. PHRASE'. Measure 38 is labeled 'RES. PHRASE'. The second staff covers measures 39-42. Measure 39 has an A-7 chord and is labeled 'SCALAR'. Measure 40 has a D7 chord and is labeled '5 - 9'. Measure 41 has a GMA7 chord and is labeled 'ENCLOSURE'. Measure 42 is labeled 'SAME AS MM 26-27' and 'SCALAR'. The third staff covers measures 43-46. Measure 43 has a G-7 chord and is labeled 'SAME AS MM 27'. Measure 44 has a C7 chord. Measure 45 has an FMA7 chord and is labeled 'F SCALE'. Measure 46 is labeled 'OUT AND IN HARMONY'.

Figure 4.7

Adderley begins this next A section with a short syncopated set of two eighth-notes reaching up into the stratosphere; landing on the root note B of the B-7 chord. For cornet and trumpet players, this range is not common among everyone. However, Adderley frequently showcases his upper register on many solos throughout his career. It takes a great deal of embouchure strength and stamina to play in this extreme upper register. Adderley then seems to ‘chip’ or miss beat one of measure 52, but the note that sounds is not harmonically correct (G instead of a G# on the E7 chord). Despite this, he then moves downward in a scalar fashion all while harmonically making the changes. Adderley resolves harmonically over the carline into measure 55, where he then moves upward in a scalar motion outlining the A-7 chord. As we have seen numerous times, Adderley jumps from the F# on the top of the staff a full octave thus adding more momentum and brilliance to his solo. The F# resolves from the third of D7 to the seventh of GMA7 in measure 57. Adderley then moves upward in a scalar motion outlining the A-7 chord. As we have seen numerous times, Adderley jumps from the F# on the top of the staff a full octave thus adding more momentum and brilliance to his solo. The F# resolves from the third of D7 to the seventh of GMA7 in measure 57.

The musical score consists of three staves of music in treble clef, 7/8 time. The first staff (measures 47-50) starts with a Bmi 7(b5) chord and features a syncopated eighth-note pattern. Measure 48 has an E7(ALT) chord and a triplet of eighth notes. Measure 49 is labeled 'EARLY RESOLUTION' and 'MOTIVE ONE'. Measure 50 ends with a 5-1 fingering. The second staff (measures 51-54) begins with a B-7 chord and a descending eighth-note line. Measure 52 has an E7 chord and a 'SCALAR' annotation. Measure 53 has an A MA7 chord and a triplet of eighth notes. Measure 54 has a b9 chord and an 'ENCLOSURE 13-5-3' annotation. The third staff (measures 55-58) starts with an A-7 chord and an 'A MINOR SCALE' annotation. Measure 56 has a D7 chord. Measure 57 has a G MA7 chord and a b13 chord. Measure 58 has a b9 chord and an 'ENCLOSURE 9-3' annotation. The score also includes 'SCALAR' and '3-9' annotations in measures 57 and 58, and a reference to 'SAME AS MM 32' in measure 54.

Figure 4.8

Adderley repeats the same line and harmonic resolution that we have seen twice before in measures 58 and 59. At this point, we are in the final B section of Adderley's two-chorus improvised solo. He harmonically descends downward outlining the C7 chord, and; does so by playing in not a swing feel, yet a straight eighth-note feel. Measures 61 and 62 are extremely similar to motive one and begin to slow the solo down as he brings it to an end. Adderley utilizes a fast-moving technique in which trumpet players can use false-fingerings to repeat certain notes. In this case, Adderley utilizes the third valve alternate fingering on the note E and open fingering to repeat the note. Measures 63 and 64 showcase this technique and it adds a new sound and flare to the solo. As he reaches the final bar of the form, Adderley repeats four quarter notes to slow the solo. He does play over into the following solo, however, it is only two simple notes that conclude his solo.

The musical score consists of three staves of music in treble clef, spanning measures 59 to 67. The first staff (measures 59-62) features the following annotations: **G-7** above measure 59; **C7** above measure 60 with **ARPEGGIO** written above it; **FMA7** above measure 61; and **CHORD OUTLINE** above measure 62. Below the staff, there are four bracketed labels: **SAME AS MM.27** (measures 59-60), **STRAIGHT 8TH** (measures 60-61), **SIMILAR TO MOTIVE ONE** (measures 61-62), and **CHORD OUTLINE** (measures 62-63). The second staff (measures 63-64) features the annotation **Bm7(b5)** above measure 63. Below the staff, there are two bracketed labels: **3** (measures 63-64) and **3** (measures 64-65). The third staff (measures 65-67) features the following annotations: **Ama7** above measure 65; **Am7(b5)** above measure 66; **F#7** above measure 67; and **B-7** above measure 67. Below the staff, there are two bracketed labels: **SLOWING SOLO** (measures 66-67) and **9 - 7** (measures 67-68).

Figure 4.9

CHAPTER FIVE: “JIVE SAMBA”

“Jive Samba” was introduced on another solo album Nat Adderley introduced on December 21, 1964, entitled *Autobiography*. After the collapse of Riverside Records (July 1964), Adderley ended up moving over to Atlantic Records to record this new album. This was a somewhat different album and makeup of musicians than Adderley’s earlier records. This album included a trumpet, two trombones, tuba, flute, congas, and auxiliary percussion. All eight tunes on this album were composed by Adderley himself and pianist Joe Zawinul provided arrangements and conducted for all of the tunes to accommodate for the larger ensemble. Cannonball Adderley wrote the liner notes on the back of the vinyl for *Autobiography* noting –

“He has long admired the playing of Dizzy Gillespie, Miles Davis and Clark Terry. He also digs major elements of Brownie [Clifford Brown], [Art] Farmer and Kenny Dorham. Nat is one of the few young trumpet players who understands the profound phrasing of traditionalists such as [Louis] Armstrong, Wild Bill Davison, and Red Allen; swing era giants “Sweets” [Harry Edison], Bobby Hackett and Roy [Eldridge]; and modernists Lee Morgan, Freddie Hubbard and Jack Sheldon. However, he respects the unique qualities of Maynard Ferguson and Ray Nance. The only avant-garde players who I have known him to listen to at all are saxophonists John Coltrane and Ornette Coleman. Many artists from various camps of show business (from Milt Jackson to Tennessee Ernie) have recorded works by Nat Adderley and have requested special material written for them. Of course, Nat is



among the favorites of the great trumpet players such as Clark Terry, Jack Sheldon, etc., and is often referred to as the most underrated guy around. My reference to him is simple: “The Spirit of The Cannonball Adderley Sextet, I SHOULD KNOW” – Julian ‘Cannonball’ Adderley <sup>35</sup>

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<sup>35</sup> Adderley, Nat. *Autobiography*. “Jive Samba.” Riverside Records. 1964. Vinyl EP.

## **Musicians**

Nat Adderley – Cornet

Joe Zawinul – Piano

Ernie Royal – Trumpet

Sam Jones – Double Bass

Tony Studd – Trombone

Willie Bobo – Percussion

Benny Powell – Bass Trombone

Victor Pantoja – Congas

Don Butterfield – Tuba

Bruno Carr – Drums

Seldon Powell – Tenor Saxophone/Flute

Grady Tate – Drums

## **Track Listing**

A1 Sermonette

A2 Work Song

A3 The Old Country

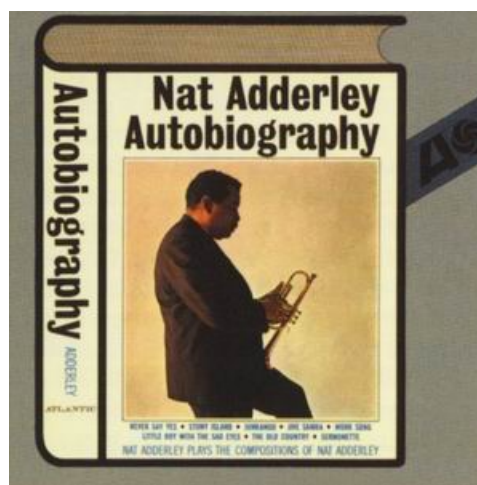
A4 Junkanoo

B1 Stony Island

B2 Little Boy With The Sad Eyes

B3 Never Say Yes

B4 Jive Samba <sup>36</sup>



**Figure 5.1**

<sup>36</sup> “Nat Adderley - Autobiography.” Discogs, January 1, 1965. <https://www.discogs.com/Nat-Adderley-Autobiography/master/303653>.

# JIVE SAMBA

NAT ADDERLEY  
TRANSCRIPTION: KYLE GRANVILLE

VAMP INTRO G<sup>7(9)</sup>

**A** G<sup>7(9)</sup>

5

9

**B** C<sup>7</sup> G<sup>7(9)</sup>

14

18

22

SOLOS AB (TAKE REPEATS)

26

FINE

Figure 5.2

### “Jive Samba” Analysis

“Jive Samba” is in a different rhythmic style than the other two transcriptions analyzed; it is in the style of Cuban bebop (Cu-bop). The movement of Latin jazz was lead by trumpeter Dizzy Gillespie in the late 1940s. Latin music star Tito Puente addresses this movement:

“As Latin rhythms and big band harmonies culminated in the flowering of the mambo and the cha cha cha at the Palladium, down the block from a smaller club called Birdland, a powerful new jazz movement was taking shape: bebop. The new small groups (quartets and quintets) were put together out of necessity when changing times made it harder economically to support the big bands. Jazz musicians were also fueled by a desire to experiment with more avant-garde harmonies and freer rhythms, unconstrained by the necessity to provide a steady foundation for dancing. ‘Bebop ignored the dancers,’ says Tito [Puente], and while many looked on this as a betrayal, others welcomed the excitement of the extended, adventurous solos and hot-peppered rhythmic improvisations. The brilliant trumpeter Dizzy Gillespie helped originate and give status to the Cu-bop movements, a cross between bebop and Latin. While in Cab Calloway’s band in the ’30s, Dizzy sat beside Mario Bauza, furthering his growing interest in Latin music. Dizzy founded his own band in the ’40s; his famed big-band concert at Carnegie Hall on September 29, 1947, was a watershed in the Cu-bop movement. In the late ’40s and ’50s, jazz and Latin were both alive and well, living close to each other, and continuing to evolve and merge together.”<sup>37</sup>

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<sup>37</sup> Payne, Jim. Tito Puente: King of Latin Music. Hudson Music. 2000. 59.

As we explore Adderley's composition "Jive Samba" the tune begins with a repeated or vamped section played by the rhythm section, all while a cowbell is played on each beat. The pianist, Joe Zawinul, plays the rhythmic notation written in the vamp throughout the melody. The band does a full break for the horn section in measure 14, the beginning of the 'B' section. At this point, the horns have been playing the melody in a straight eighth-note style and not swung; as is the rhythm section. In the first measure of the 'B' section the horns, alone, slightly swing the melody but only for that particular measure before transitioning back into a straight eighth-note feel. During the solo sections pianist, Zawinul plays an underlying montuno on the extended chord changes. In Latin music, Son Montuno is described as, "a 2-bar pattern, consisting of a phrase with two strong beats (on beats one and two) and seven up-beats following."<sup>38</sup> He does alter this rhythm and note choice, but the typical underlying rhythmic structure stands.

The melody of the tune consists of primarily leaps in melody harmonically between fifths (ex. Bb to F) and minor thirds (ex. G to Bb). The melody is long and extended and does not utilize many flowing eighth-note lines. The tunes form is structured in two separate eight-bar sections, 'A' and 'B'. Each section is repeated once during the melody and solos. The melody stays the same throughout the sections with the exception of the last four bars of the 'B' section where the melody varies slightly. On this recording Cannonball Adderley takes the first improvised solo; which I have found is the case for many recordings that both he and Nat did together. Nat Adderley takes the

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<sup>38</sup> "Typical Montuno Rhythm." The Music Workshop. Accessed December 1, 2020. <https://themusicworkshop.com/typical-montuno-rhythm>.

second solo and plays a full chorus of double-time licks, bluesy inflections, and melodic statements.

# JIVE SAMBA

NAT ADDERLEY

TRANSCRIPTION: KYLE GRANVILLE

**G<sup>7(9)</sup>**

2 3 3 3 3 4

5 6 3 **G<sup>7(9)</sup>**

7 8 3 9

10 11 12

13 **C<sup>7</sup>** 14 15 16

17 3 18 3 **G<sup>7(9)</sup>** 19 20

21 **C<sup>7</sup>** 22 23 3 24

25 26

27 **G<sup>7(49)</sup>** 3 28 29

30 31 32 33

Figure 5.3

### Solo Analysis

Adderley introduces a strong extended rhythmic statement comprised of triplets that enclose the root note G. He lands on the seventh chord tone of G7(#9) in measure 3 before resting for one full measure. His next entrance is the peak range of this solo, however, it is muddled by a ‘cracked’ note on what appears to be a high E, the 13th scale degree of G7(#9). Adderley’s next descending phrase is separated by syncopated notes. His articulation throughout the fast-moving double-time bebop lines to follow is difficult to pinpoint the exact notes in which he articulates and slurs at the fast-moving tempo; this is known to brass players as using a doodle-tongue articulation. Measure 6 includes a fast-flowing bebop line outlining the sounding chord G7 including many enclosures. Over bar lines 6 to 7 Adderley harmonically connects the phrase from the 9th of G7 to the 3rd (B) with a couple of rhythmic passing tones in between. The ascending phrase in measure 7 begins on this 3rd scale degree and flows upward through a chromatic enclosure which Adderley uses a few times in his solo. The notes Eb, E, F, and Eb surround E and are book-ended by the note Eb. The upbeat of measure 8 leads from a lower neighboring tone to another similar lower neighboring tone.

The figure displays two staves of musical notation in 4/4 time. The first staff begins with a  $G^{7(\#9)}$  chord symbol. The melodic line consists of eighth notes and quarter notes. A bracket labeled "MOTIVIC DEVELOPMENT" spans measures 2 and 3. Another bracket labeled "ENCLOSURES" spans measures 3, 4, and 5. Fingerings 2, 3, 3, 3, 3, and 4 are indicated below the notes. The second staff continues the melodic line. A bracket labeled "SYNCOPIATION" is above measures 5 and 6. A bracket labeled "ENCLOSURE" is below measures 6 and 7. A bracket labeled "CHROM. ENCLOSURE" is below measures 7 and 8. Fingerings 5, 6, 3, 7, and 7 are indicated below the notes. Rhythmic patterns "7-5-1-3" and "9-3" are written above the notes. The notation ends with "LNT" (Lower Neighboring Tone) above the final note.

Figure 5.4



Adderley plays a G on the top of the staff and displaces this downward by an octave; beginning his upward-moving phrase on the G in the staff. Adderley resolves his line harmonically from the 9th of G7 to the root over measures 8 to 9, with a lower neighboring tone splitting the resolution.

The image shows two staves of musical notation in treble clef. The first staff starts at measure 8 and ends at measure 11. It features a G on the top line of the staff at the beginning, which is then displaced downward. The notation includes various rhythmic patterns and fingerings. Annotations below the staff include: 'LNT' (Lower Neighboring Tone) under measure 8; '3' under measure 9; '9 - 1' under measure 9; 'CHORD ARPEGGIATION' under measure 10; 'SCALAR' under measure 11; and 'ENCLOSURES' under measure 11. The second staff starts at measure 12 and ends at measure 16. It features a G on the top line of the staff at the beginning, which is then displaced downward. The notation includes various rhythmic patterns and fingerings. Annotations below the staff include: '1-9' under measure 12; '7' under measure 12; 'SCALAR' under measure 13; '5' under measure 13; 'ENCLOSURES' under measure 13; '#11 5 3 9 3 5 #9 - 3' under measure 14; 'RHYTHMIC REPETITION SIMILAR TO MM9' under measure 15; 'LAY BACK' under measure 16; 'EARLY RES. TO C7' under measure 16; and 'CHORD ARPEGGIATION' under measure 16.

Figure 5.5

He begins the second 'A' section ascending eighth-notes on the root (G), third (B), fifth (D), and seventh (F) scale degrees of G7 while changing his articulation to a staccato nature. This short and simple shift to staccato eighth-notes will become a thematic idea that Adderley utilizes numerous times throughout this solo. Adderley quickly transitions back into a fast-flowing double-time descending bebop line outlining the given chord along with a wide range of enclosed notes. He begins to measure twelve ascending a G7 scale resolving from the root to the 9th scale degree in measure 13. Yet again, he plays a descending bebop line in measure 13 including many chord tones, extensions, and enclosures; followed by a resolution from the #9 (Bb), to the 3rd (B), in measure 14. Adderley again reintroduces staccato repeated eighth-notes in measure 14, which seems to slow the time in his solo after all of the double-time licks.

He resolves early in measure 16 to the C7 chord by playing an ascending bluesy laid back line. This line resolves from the #9, Bb [of G7#9] or the 7th, Bb [of C7] to the 5th of C7, G. Adderley has now introduced a larger element of the blues in his solo when entering the 'B' section. He continues this bluesy nature throughout the first eight measures of the 'B' section. He has now slowed his solo down from the fast double-time bebop lines to a slower laid-back blues. He plays numerous harmonic resolutions throughout while also maintaining a sense of G blues over the C7. His last four measures, 21 to 24, incorporates a short staccato bluesy antecedent and consequent phrase, while ending on a descending G blues scale.

Figure 5.6

Adderley channels his inner Dizzy Gillespie on his next ascending double-time bebop phrase in measure 25. Chromatic and utilizing many enclosures, Adderley plays in this nature over the next two measures. Another chromatic enclosure with the note Db, flat 9 of C7 as the bookends, is played on beat four of measure 26. Adderley scoops up to a high B in measure twenty-eight before descending through a whole-half scale (G, F#, E, Eb, Db, C) creating a diminished sound. He begins to wind down his solo with a descending G blues scale into a call and response phrase. Adderley yet again

reintroduces the short staccato sounding eighth-notes, which inevitably slows the time of his solo and brings it to a conclusion.

The musical score is divided into three systems, each with a treble clef and a 4/4 time signature.

- System 1 (Measures 25-27):** Labeled with a  $C^7$  chord symbol above measure 25 and a  $G^7(9)$  chord symbol above measure 27. Measure 25 contains a triplet of eighth notes. Brackets below the staff identify the following phrases: "CHROMATIC SCALAR" (measures 25-26), "ENCLOSURE" (measure 26), "ENCLOSURES" (measures 26-27), "INT" (measure 27), "CHROM. ENCLOSURE" (measures 27-28), and "CHROMATIC ENCLOSURE" (measures 28-29).
- System 2 (Measures 28-29):** Labeled "G BLUES" above measure 29. A bracket below the staff identifies the phrase as "WHOLE/HALF SCALE" (measures 28-29).
- System 3 (Measures 30-33):** Labeled "RHYTHMIC SIMILARITY TO MM 9 & 15" above measure 30. Brackets below the staff identify the phrases: "ANT. PHRASE" (measures 30-31), "CON. PHRASE" (measures 31-32), and "G BLUES & MOTIVIC DEVELOPMENT" (measures 32-33).

Figure 5.7

## CHAPTER SIX: IMPROVISATIONAL STYLE OF NAT ADDERLEY

After the analysis of Nat's improvisations on "Little Joanie Walks," "E.S.P." and "Jive Samba" I have been able to pinpoint many elements, similarities, and connections in his improvisational style. I have also gone through numerous live recordings and album recordings following my analysis to listen for and identify these elements in Nat Adderley's style. Adderley's immediate influences at a young age derived from the church music he and Cannonball would flock across the street to experience. He was surrounded by a musical and educational family. Opportunities arose to listen to the new and upcoming bands at the university in Florida gave their ears and mind new ideas and inspiration. Adderley sums up his musical background by stating:

"When you mix all that up, you got the Tabernacle Baptist Church, the Gregorian Chant, symphony orchestras, opera singers, and you got 'the block.' Well, you mix all that up and it forms your musical background. As a result, when you play, all of it comes out; not just the symphony orchestras, not just Cab Calloway's band. But, there's also BB King in there and there's also the Tabernacle Baptist Church. They (critics) made the term soul-jazz, we were just playing our musical background."<sup>39</sup>

While possessing many influences out of the Clark Terry/Miles Davis lineage of playing, his sound was somewhere in between the personal, nuanced approach of Miles

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<sup>39</sup> "Nat Adderley Interviewed"

Davis and the broad bravura possessed by Dizzy Gillespie, Nat's sound is full, but warm and compact. "You know, a jazz trumpeter said to me one time, if it sounds like Miles Davis but it's not, it's Nat Adderley"<sup>40</sup>

As we speak about his playing style we can sum it up into a few key elements that can then be explored further. Adderley incorporated many different musical elements into his playing including melody, motives, blues, bebop, chromaticism, range, inflections, virtuosity, and reckless abandonment. He interpreted each tune that he soloed over with creativity and melodic nature. In a 2013 masterclass Adderley explained improvising in his own words:

"Improvising is creating melodies over given sets of chords, finding approaches that are different in one's own mind. Jazz is the most creative music in the entire music spectrum because it requires instant composition from the player. There is no time to work at it, one must do it immediately. It requires a lot of creative thought, instrumental facility, and a basic grounding in what musical ideals are..."<sup>41</sup>

The aspect of creating melodies and instant composition mentioned by Adderley can be further driven home through the use of Gunther Schuller's document "Sonny Rollins and the Challenge of Thematic Improvisation." Schuller notes:

"There is now a tendency among a number of jazz musicians to bring thematic (or motivic) and structural unity into improvisation." Schuller also mentions that "Sonny Rollins has added conclusively to the scope of jazz improvisation is the idea

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<sup>40</sup> Sidran, "Jazz Profiles NPR"

<sup>41</sup> "Nat Adderley Interviewed"

of developing and varying a *main* theme, and not just a secondary motive or phrase which the player happens to hit upon in the course of his improvisation and which in itself is unrelated to the "head" of the tune."<sup>42</sup>

Adderley's entire improvisational style and compositional influences have lead him to develop his solos upon the use of melodic development, thematic ideas to 'instantly' compose while improvising. Cliff Korman notes:

"A short rhythmic and or melodic idea that is sufficiently well defined to retain its identity when elaborated or transformed and combined with other material and that thus lends itself to serving as the basic element from which a complex texture or even a whole composition is created ... A motive may consist of as few as two pitches, or it may be long enough to be seen to consist of smaller elements, themselves termed motives or perhaps cells. The potential for generating more extended material is most often regarded as essential ... Music characterized by the pervasive use of a motive is said to be highly or very motivic ..."<sup>43</sup>

Early on, Nat mentioned that many musicians were criticizing him for emulating the white players of the day, Chet Baker. Nat did enjoy playing in a melodic style but then set out to prove his fellow musicians wrong. By the emergence of his first album *Introducing Nat Adderley*, he showed the world that he could both combine melody,

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<sup>42</sup> Schuller, Gunther. "Sonny Rollins and the Challenge of Thematic Improvisation." *Sonny Rollins and the Challenge of Thematic Improvisation* | Jazz Studies Online, 1958. <https://www.jazzstudiesonline.org/resource/sonny-rollins-and-challenge-thematic-improvisation>. 4.

<sup>43</sup> Korman, Cliff. "Criss Cross": Motivic Construction in Composition and Improvisation. *Annual Review of Jazz Studies*", Vol. 10. 1999. 6.

creativity, and the advanced virtuosic bebop language into one voice. We can see this throughout the solo of “Little Joanie Walks” through his use of melodic development followed by his well-versed bebop language. Below are a few examples of motivic and melodic development and the development of his bebop language that Adderley utilized in the solo on “Little Joanie Walks.”

“Little Joanie Walks” Examples

Figure 6.1 shows a musical staff in 4/4 time. It starts with a treble clef and a key signature of one flat. The first measure is labeled '6.1' in a box. Above the staff, the chord 'A-6' is written. The first four notes (A, B, C, D) are grouped under a bracket labeled 'SCALAR'. The next two notes (E, F) are grouped under a bracket labeled 'ENCLOSURE'. The final note (G) is marked with an accent (^). Above the staff, the chord 'B MI 7(b5)' is written. The first four notes are also grouped under a bracket labeled 'ANTECEDENT PHRASE'. A '2' is written below the staff under the last two notes.

Figure 6.2 shows a musical staff in 4/4 time. It starts with a treble clef and a key signature of one flat. The first measure is labeled '6.2' in a box. Above the staff, the chord 'E MI 7(b5)' is written. The first four notes (E, F, G, A) are grouped under a bracket labeled 'SCALAR'. The next two notes (B, C) are grouped under a bracket labeled 'CHROMATIC'. The final note (D) is marked with an accent (^). Above the staff, the chord '9-7' is written. A '2' is written below the staff under the last two notes.

Figure 6.1 and 6.2 both show the use of melodic and thematic material throughout Adderley’s solo. In figure 6.1 Adderley utilizes the ascending A minor scale. He then utilizes the same scale and direction in figure 6.2. However, at this point in the solo Adderley is creating a sense of forward direction and shifting the speed in which he plays; all while referencing back to his initial melodic statement.

Figure 6.3 shows a musical staff in 4/4 time. It starts with a treble clef and a key signature of one flat. The first measure is labeled '6.3' in a box. Above the staff, the chords 'A-6', 'G7', and 'C7' are written. The first three notes (A, B, C) are grouped under a bracket labeled 'ANT. PHRASE'. The next three notes (D, E, F) are grouped under a bracket labeled 'ELONGATED CON. PHRASE'. Above the staff, the chord 'B7 ENCLOSURES' is written. The next three notes (G, A, B) are grouped under a bracket labeled 'ENCLOSURES'. The final note (C) is marked with an accent (^). Above the staff, the chord 'B MI 7(b5)' is written. A '5' is written below the staff under the first note, a '6' under the second note, and a '7' under the third note.

Figure 6.3 is a clear indication of Adderley’s usage of a short rhythmic and melodic idea. Adderley states his short three note idea in measure 5. He then builds off of this idea by constructing another melodic idea to precede his original idea.



6.4

A-6 Bm<sup>7(b5)</sup> E<sup>7</sup>

RHYTHMIC SIMILARITY/DEVELOPMENT

Figure 6.4 is yet again another indication of Adderley's usage of introducing a short rhythmic and melodic idea; and then developing this idea across the bar line.

6.5

A-6 C<sup>7</sup> B<sup>7</sup> E<sup>7</sup> Bm<sup>7(b5)</sup>

SEQUENTIAL MOTION

The development of a short melodic idea, combined with a sense of forward sequential motion is shown above in figure 6.5

6.6

D-7 9-3-5-7 G<sup>7</sup> C<sup>b</sup>

CHORD ARPEGGIATION CHROMATIC LNT LNT

FLAT 5 - ROOT

Figure 6.6 showcases the development of Adderley's bebop language by the use of common upward chord arpeggiation. This is followed by a downward chromatic line creating a sense of up and down flowing motion. He then introduces a short four note melodic figure in measure 19 and develops this idea. The idea may be short, but it still showcases his melodic development.

6.7

D-7  
DMINOR  
C#  
G7  
ENCLOSURE  
LNT  
C6

20  
SAWTOOTH SIDESLIPPING  
21  
EARLY RES.

Intensifying and driving forward flowing motion, both up and down, became a large addition to Adderley's improvisational language as seen in figure 6.7. Slipping in and out of the harmony while navigating the chord changes was popular during the bebop era.

6.8

Bmi7(b5)  
E7  
A-6  
Bmi7(b5)  
E7

26  
ANT. PHRASE  
27  
ENCLOSURES  
28  
CON. PHRASE

The final example of Adderley's melodic development on "Little Joanie Walks" is seen in figure 6.8. Adderley introduces an ascending grouping of eighth-notes outlining the harmony of E7; however he does resolve the line (early harmonic resolution) to A-6 by playing C on the upbeat of four. This antecedent phrase develops over measure 27 with a short syncopated melodic interjection. The following consequent phrase builds off of the antecedent phrase. Adderley does this by constructing a new phrase from the same four notes (E, F#, A, C); however does so by rhythmically altering the phrase and adding a few notes to navigate the harmonic structure.

By the time Adderley released the 1960 album *That's Right! Nat Adderley and the Big Sax Section* he had built a well-respected reputation. Motivic and thematic development had become cemented in both his improvisations and compositions. Adderley had moved past the initial criticism and developed his own voice on the cornet and in his compositions. Throughout the solo in "E.S.P" Adderley displays all of the qualities that he had developed up until the release of the album. Schuller states:

"The history of jazz gives every indication of following a parallel, course, although in an extraordinarily condensed form. In any case, the essential point is not that, with thematically related solos, jazz improvisation can now discard the great tradition established by the Young's and Parker's, but rather that by building on this tradition and enriching it with the new element of thematic relationships jazz is simply adding a new dimension. And I think we might all agree that renewal through tradition is the best assurance of a flourishing musical future."<sup>44</sup>

And flourish Adderley did with his career and development through the commitment to the traditional bebop style, all while developing and forming his own melodic nature. Below are musical examples from Adderley's solo over "E.S.P" that further drive home the melodic and developmental nature of his improvisations.

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<sup>44</sup> Schuller, "Thematic Improvisation" 5

“E.S.P.” Musical Examples

6.9

MOTIVE ONE B-7

6.10

E<sup>7</sup> A MA<sup>7</sup> 9-5

MOTIVE ONE

6.11

A-7 MOTIVE ONE

9-3 SCALAR

Detailed description: The image contains three musical examples, 6.9, 6.10, and 6.11, each on a single staff. Example 6.9 shows a sequence of notes: a quarter note G#4, a quarter note A4, a quarter note Bb4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G#4. A bracket labeled 'MOTIVE ONE' spans from the first Bb4 to the final G#4. A 'B-7' chord symbol is placed above the staff. Fingering numbers 2, 3, 3, 2, 1 are written below the notes. Example 6.10 shows a sequence of notes: a quarter note G#4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G#4. A bracket labeled 'MOTIVE ONE' spans from the first B4 to the final G#4. Chord symbols 'E7' and 'A MA7' are placed above the staff. Fingering numbers 4, 5, 9-5 are written below the notes. Example 6.11 shows a sequence of notes: a quarter note G#4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G#4. A bracket labeled 'MOTIVE ONE' spans from the first B4 to the final G#4. A chord symbol 'A-7' is placed above the staff. Fingering numbers 6, 7, 9-3 are written below the notes. A bracket labeled 'SCALAR' spans from the final G#4 back to the first G#4.

Motive one is the basis and main reasoning for utilizing this solo improvised by Nat Adderley. Initially in figure 6.9 Adderley introduces the original motive. It is constructed by two staccato quarter notes, a set of four eighth-notes, and followed by three quarter notes. He builds off of and utilizes this original motive throughout all examples shown above. Figures 6.9, 6.10 and 6.11 all resemble and connect motive one together through the similar structure both harmonically and rhythmically.

6.12

6.13

Figure 6.12 is very similar to the original motive, however Adderley has altered and elongated the motive; all while referencing his initial melodic statement. He begins the statement with two short quarter notes just as figure 6.9 begins. The elongation of the motive begins in the first full measure of figure 6.12. By slowing and elongating the eighth-note motive, Adderley has divided it into one quarter note, followed by two eighth-notes and a quarter note. The reference to the final three quarter notes in motive one begins on beat four of figure 6.12. Adderley plays two descending eighth-notes followed by a half note that he ‘drops’ off or falls downward. Figure 6.13 does not resemble the entirety of motive one, however Adderley again references the final three quarter notes of motive one. The direction of the quarter notes differs from motive one as it moves upward.

6.14 **FMA<sup>7</sup>**

61 SIMILAR TO MOTIVE ONE 62 CHORD OUTLINE

6.15

66 SLOWING SOLO

Figure 6.14 resembles motive one through the initial staccato quarter notes followed by the set of four eighth-notes. Figure 6.15 resembles motive one in the same way as figure 6.14; however the eighth-notes are played before the four quarter notes.

6.16 **D<sup>7</sup> ANTECEDENT PHRASE GMA<sup>7</sup> CONSEQUENT PHRASE**

8 LAY BACK 9 10

6.17

18 19 20 21 22

ANT. PHRASE CON PHRASE

The ability of Adderley to introduce an idea and develop off of that idea can be heard in many of his solos. Figure 6.16 shows Adderley play a descending four note antecedent phrase. He then plays a very similar descending consequent phrase starting on the same beat. Adderley develops this short phrase even more creating forward motion.

Figure 6.17 showcases Adderley's ability to take a short two note idea and create a short developmental phrase over four measures. He references motive one initially with the first three quarter notes, but then plays the two notes E and B. In the following measures Adderley again plays these two notes, E, and B but syncopates the rhythm in which they are presented.

6.18

MM 23 ENCLOSURE 9-3 ANT. PHRASE CON. PHRASE

6.19

SAME AS MM 26-27 9-3 G-7 SAME AS MM 27

6.20

9-3 G-7 SAME AS MM 26-27 SAME AS MM 27

Figure 6.18 showcases multiple ideas. First introduces a melodic idea that Adderley plays the bar before the first 'B' section. He also implements another antecedent and consequent phrase in the second two measures. This set of eighth-notes in the first measure resembles both examples 6.19 and 6.20. Adderley resolves the harmony from chord tones A (9th) to Bb (3rd) three out of the four times in this solo.

Adderley's use and diversity of the blues, melody, and bebop show his versatility playing over any style of music. Adderley's harmonic approach was steeped in the blues and bebop tradition. Nat was able to use his melodic sensibilities to create a balance of harmonic specificity and generalization. Nat was able to utilize this in a way that reinforced his keen knowledge of the chord changes. One way we can see this is through his use of chromatic bebop lines that subsequently outlined the underlying harmony in "Jive Samba." He was fluid at weaving in and out of harmony to create a sense of tension and release throughout phrases. Through a combination of his influences and individual harmonic and melodic characteristics, Nat became a significant bebop stylist. Nat is noted: "If one has freedom to alter a song melodically, harmonically and rhythmically ... that is the prime element in what makes it jazz."<sup>45</sup> Below showcases a few examples of Adderley's ability to develop and showcase his melodic nature, and bebop language over a cu-bop style tune.

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<sup>45</sup> "An Intimate Interview"



“Jive Samba” Musical Examples

6.21  $G 7(\#9)$

**MOTIVIC DEVELOPMENT**                      **ENCLOSURES**

Figure 6.21 showcases the initial melodic statement that Adderley uses to begin his solo on “Jive Samba.”

6.22  $G 7(\#9)$

**CHORD ARPEGGIATION**

6.23

**RHYTHMIC REPETITION**  
**SIMILAR TO MM9**

Adderley plays a lot of sixteenth-note lines over this solo. At times he inserts short staccato eighth-notes to slow the time. Both figures 6.22 and 6.23 showcase this short segment.

6.24

**ANTECEDENT PHRASE**                      **CONSEQUENCE PHRASE**                      **MOTIVIC/THEMATIC DEVELOPMENT**

**G BLUES SCALE**

6.25

30

ANT. PHRASE

CON. PHRASE

G BLUES & MOTIVIC DEVELOPMENT

Figure 6.25 showcases both Adderley's short staccato statement as well as his ability to construct and melodically develop a solo. He utilizes an antecedent and consequent phrase in both figures 6.24 and 6.25 followed by a bluesy inflection.

### Composition

After sifting through the history, recordings, and interviews of Adderley, I was able to compile an overview of his compositional style and process. As mentioned previously, he was a major contributor of compositions for both his solo albums as well as countless others. One of the largest influences on his compositional style derives from personal experiences; “We don’t just put some notes on the paper as vehicles for improvisation, there has to be some kind of stimulus in order for you to write something, I know it does for me.”<sup>46</sup> Adderley’s composition “Work Song” was derived from a childhood memory. He was asked to compose a couple of tunes for a record date with Nancy Wilson and Cannonball Adderley in late June 1961 for *Nancy Wilson and Cannonball Adderley (1962)*. At the time Adderley had thought all of the tunes were going to be vocal charts with instrumental accompaniment. Cannonball, who was notorious for meeting and talking about the music rather than rehearsing, instructed himself, Nat, and Joe Zawino to compose two charts each. “So when I [Nat] went to write the two that I was supposed to do, I thought I was writing a song that to me had elements of Broadway song style.”<sup>47</sup> The next day was a surprise, as he discovered he himself would be playing the melody on the tunes that he composed the night before. The two tunes were entitled “Teaneck” and “Never Say Yes”; his composition “The Old Country,” from Nat’s 1960 album entitled *That’s Right*, was also included to feature Nancy Wilson’s beautiful voice. Channeling his inner vocal and melodic quality, Nat played the melody

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<sup>46</sup> “Nat Adderley Interviewed”

<sup>47</sup> Ibid

on “Never Say Yes.” His vocal quality on the melody can be heard whispering through a harmon mute. The tune sounds as if it was originally written for Adderley to perform the melody; his melodic playing and use of multiple articulations made the tune come to life.

Adderley’s tune entitled “Hummin’” was later introduced on his album *Hummin’* in 1976 and was inspired by yet another childhood memory. He notes:

“Hummin’ was written about an old woman who lived on my street when I was a little boy down in Tallahassee. Miss Sally was her name, Miss Sally was about 80 years old and there was no man living there. She was this tall black woman and wore a long dress as long as an evening gown. She also wore an apron that was just as long as the evening gown. Miss Sally must have been about six feet tall, she was a tall black lookin’ African woman. Miss Sally sat in this rocking chair on her front porch. Her front porch, of course the houses were little wooden houses, was made of wood boards. She sat in this rocking chair on the front porch and she had a loose board where she had the rocking chair. Miss Sally would sit there and rock while for example shelling peas. She’d take the peas out the shell, drop the peas in the pot she was holding in her lap, and the hulls in her apron behind the pot. Now and then she’d move the pot and dump the shells on a piece of paper on the floor, and then go back to shellin’ peas. Meanwhile, she would rock on that loose board, and when she’d rock forward the board would hit ‘Boom.’ When she’d rock backwards the front end would hit the board ‘Buh Boom.’ So, she’d be rockin,’ ‘Boom – Buh Boom’ - ‘Boom – Buh Boom.’ Miss Sally used to sing little churchy sounding things, kinda gospel, as she rocked. All us little boys used to come by, we’d like to pick on Miss Sally. Miss Sally was a bit eccentric, at least I know now she

was eccentric; we just thought she was crazy (at the time). We'd go by and ask Miss Sally if she wanted us to fix that old board; she always replied 'get the hell outta here.' Now, years later when I was thinkin' about that again, I wrote that song [Hummin]. Now, a little later on, I was livin' in New Jersey and had this big house. My mother was visiting, and my mother came downstairs one mornin' and she had been listening to the radio at night. She said, "now listen, why don't you write a song that has some meaning like "Stardust"? You and your brother write them 'iddily-boobily' songs and they don't have no meaning. I said, "you know that song that I got called "Hummin"? Quincy Jones recorded it, Cannonball recorded it and I recorded it. That song is about old Miss Sally." The rhythm of the tune is based on the board hitting the chair as she rocked back and forth, and the melody is a gospel/bluesy melody influenced by the singing of old Miss Sally. One of Nat's most poignant quotes on his compositions states, "As far as I am concerned, most of the music that I have ever written all has a reason for it to be the way that it is."<sup>48</sup>

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<sup>48</sup> "Nat Adderley Interviewed"

## CHAPTER SEVEN: CONCLUSION

Nat Adderley spent a large part of his musical and professional career performing alongside his brother. Adderley set out to become a well-versed musician and composer during his extensive career. When speaking during a live interview on the 1994 jazz cruise, Nat mentioned that “Still when I play, I learn something every night. It makes life worthwhile and I hear another way to approach something. And, say ‘oh yeah, that’ll work!’ And you can bet your bottom dollar tomorrow I’m gonna’ do it because it’ll enhance what is happening.”<sup>49</sup> Adderley was always working on new and creative ideas when alongside Cannonball or during his solo albums and touring. After researching his history, cornet playing, and compositions I hope that other musicians and educators begin to explore the impressive creativity of Nat Adderley.

Adderley was always striving to create new musical ideas, integrate new approaches, and educate himself every day. McNeil’s decision to halt the family tree at Adderley seems to have been a decision based on the fact that trumpet players in later years just didn’t seem to possess similar qualities. After the analysis of Adderley’s solos however, it seems to me that it is not necessarily a poor decision but can be seen as recognition towards Adderley. Adderley sought out to find and form his own musical style and succeeded in doing so during his vast career. Even by choosing the cornet as his primary instrument he further succeeded in creating a personal musical voice through tone. As an avid composer, this contributed a large part of his creativity to his musical

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<sup>49</sup> “Nat Adderley Interviewed”

voice and approach. Adderley was always striving to find purpose and intent, all while paying homage to his upbringing.

We can find traces of Adderley's musical impact through instant composition, motivic development, and tone in a recent 2017 doctoral document entitled "The Compositional Style of Dave Douglas: Analysis of Select Pieces from a Spectrum of the Composer's Ensembles" (Scott Carter Dickinson). Dave Douglas is a world renowned trumpet player, composer and educator. In the document Dickinson states:

"One of the most striking elements of Douglas' compositional approach is his unmatched ability to incorporate musical elements, no matter how broad or meticulous, from a wide variety of inspirational sources... Douglas will also frequently use motivic development as well as restructuring of melodic material, favoring the inversion, retrograde, and transposition of melodic elements in ways more often associated with classical composers... Douglas' tone is easily one of the most readily identifiable trumpet sounds in the jazz world."<sup>50</sup>

Elements in Adderley's solo over "Little Joanie Walks" further encapsulates his ability to instantly compose melodies, utilize melodic development, and sequential motion to drive a solo. The musical elements included in his solo on "E.S.P." showcase Adderley's ability to build off of a short melodic/thematic motive (motive 1). He then utilizes this motive and constructs a solo with a sense of flow and creativity. He does not repeat this motive verbatim however, he instantly builds off of the idea each time. In

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<sup>50</sup> Dickinson, Scott Carter. "The Compositional Style of Dave Douglas: Analysis of Select Pieces from a Spectrum of the Composer's Ensembles." Doctoral Essay. University of Miami. 2017. 206

Adderley's solo on "Jive Samba," he creates a sense of thematic material through his use of rhythmic repetition and syncopation.

The techniques of utilizing short motives, sequential motion, and rhythmic repetition remind me of a solo by Ambrose Akinmusire. On an album entitled *Something Gold, Something Blue* both trumpeters Tom Harrell and Ambrose Akinmusire solo over a tune entitled "Travelin'." Harrell composed the tune "Travelin'" on this recent 2016 album release. Harrell takes the first solo followed by Akinmusire beginning at the time stamp 2:40. Harrell introduces a short melodic motive that descends downward beginning at the time stamp 2:35-2:40. This short statement is then utilized by Akinmusire in a solo that I believe encapsulates the very nature of this melodic and thematic improvisational technique. Below is a short excerpt I transcribed showing the motive that Harrell introduces, and the beginning of Akinmusire's solo. He builds his entire solo around this motive, however this is just a short segment to show the technique.

**TRAVELIN'**

TOM HARRELL

**TOM HARRELL MOTIVE**

**AMBROSE AKINMUSIRE MOTIVE**

3

5

The figure displays three staves of musical notation in 4/4 time. The first staff, titled 'TOM HARRELL MOTIVE', shows a descending melodic line starting on a whole note G4, followed by eighth notes F4, E4, D4, and C4. The second staff, titled 'AMBROSE AKINMUSIRE MOTIVE', begins with a triplet of eighth notes (G4, F4, E4) and continues with a complex rhythmic pattern of eighth and sixteenth notes, including a triplet of eighth notes (G4, F4, E4) and a triplet of sixteenth notes (D4, C4, B3). The third staff continues the solo with a similar rhythmic pattern, including a triplet of eighth notes (G4, F4, E4) and a triplet of sixteenth notes (D4, C4, B3).

Figure 7.1



Akinmusire has taken a very short motive consisting of three chord tones and a short rhythmic pattern, and creates a melody that he builds upon throughout the solo. This is a very small segment of a solo yet it begins to strengthen the impact of Adderley's style and legacy. Akinmusire's solo should be transcribed and analyzed for further research in motivic development. Ambrose Akinmusire is one of the world's most innovative trumpet players and composers of the modern era.

As Adderley does not directly stem outward to any proceeding trumpet players on McNeil's family tree, he seems to have left a lasting impact on trumpet players today. Despite the lack of branches stemming from Adderley's name he still holds significant artistic value in the world of music. The melodic and thematic quality of Adderley is something to be explored and can be found in many of today's modern trumpet players. This research hopes to inspire further exploration on the lasting impact of Adderley's personal style in the vast realm of trumpet players.

“I will always think of myself as that kid who walked into Cafe Bohemia”<sup>51</sup>

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Nat Adderley

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<sup>51</sup> “Nat Adderley Interviewed”

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