

September 16, 1995

This is a copy of the English language (original) draft of a lecture, entitled "The Development of Diminutions in American Jazz." that I delivered in various Amerika Häuser in Germany and Austria, under the aegis of the United States Information Agency, in spring 1958, before I came to Yale and while I was teaching in New York at Columbia Teachers College (Piano) and at the Mannes College of Music (Schenker).

The actual lectures were read from the German language translation of this paper, prepared by Ernst Oster. The little question marks in the margins here and there are his. The musical examples are all mine--I did the transcriptions from recordings. After I had finished them I asked Milton Babbitt to check them for accuracy, which he did. No corrections. There are, however, a few corrections here and there that I made later on, notably on Ex. 12.

Please bear in mind that this was intended for a particular audience, written at a particular time, and that the paper was intended to be read aloud.

I no longer have the recordings, although I am sure that they now exist on cds. Parker's improvisation on "I'm In The Mood For Love" is especially eloquent, and I wish I could hear the original. I don't even know where it is on the multiple reissues of his music. I thought about including it in my book on the American popular ballad, but discarded the idea.



Allen Forte

first stage are retained and which undergo transformation.

RECORD: Lester Young - Salute to Fats

Although this solo is similar in many respects to the Louis Armstrong solo, ^{development is apparent in the chromaticism of} the diminutions ~~are more chromatic~~ and in the ~~chordal accompaniment~~ ^{is more elaborate chord succession:}

~~SLIDE: Chord succession~~

Notice that in m. 2 the flatted 3rd has been incorporated absorbed into the chord, a IV7. And in m. 6 the chromatic passing tone, A flat, is also carried by the accompaniment. In m. 8, however, the accompaniment does not include the dissonances which arise in the solo diminutions. In more recent blues improvisations these are included.

The second example ⁱⁿ from this stage is by the same ~~soloist~~ player.

RECORD: Lester Young - Blues 'n Bells

~~Let us examine the notation of this improvisation.~~

#7

~~SLIDE: Young-Blues 'n Bells~~

I direct your attention to m. 8 where the accompaniment plays a chromatic passing chord, a chord of the seventh. Above this chord the soloist plays a diminution centering upon G, ~~xxxxxxxxxxxxxxxxxxxx~~ ^{This tone} which is dissonant in relation to the ^{chord in the} accompaniment, ~~chord~~ ^{purely by accident.} This situation is purely the result of accident. The soloist bases his diminution upon a C minor ^{diatonic passing} 7th chord while the ~~sax~~ accompanist plays, instead, a ^{B minor 7th} chromatic passing chord. Accidental conflicts

of this type characterize jazz at this intermediate stage when the basic chord succession is undergoing further elaboration. At the next stage of development diminutional events of some complexity can be traced back to these earlier accidents.

^{Here} I should like to take a moment to explain how the blues chord succession ^(was probably) ~~is~~ elaborated. ~~THE~~

^{#8} SLIDE: chord 'evolution'

The ^{inclusion} incorporation of chromatic ^{Chords} progressions in the blues chord succession begins with the cadence. ~~At A~~ This chordal elaboration is ^{its genesis is} melodically derived from the blue notes. At A we see the purely melodic blue third. At B we see how this occurs over a V-I cadence, which thus gives rise to a more complex chord. At C we see how ^{other blue notes, the} the flattened 7th is introduced ^{included in} within the I. At D we see a logical extension of these dissonant relationships in the form of chromatic adjacent tones in all voices.

Subsequently, chromatic successions of this type occur in other parts of the blues succession, and of course in non-blues jazz improvisations.

PART FIVE

Let us now turn to the third stage in the development of jazz diminution technique. Here is a recent blues recording:

RECORD - Modern Jazz Quartet - Bluesology

~~Now~~ the notation:

9

SLIDE: Bluesology

in m. 2
Observe how the characteristic flatted 7th persists in this highly stylized blues "theme". Notice also that it ~~is~~ ~~xxxxxxx~~ occurs both as a chord element (M. 4) and as a purely melodic dissonance (m. 1 and m. 5). ~~In m. 2 the flat 3 is presented first as a lower adjacent tone to A flat.~~

I direct your attention to the further elaboration of the blues chord succession ~~which now includes~~ ^{in the form of a} ~~here~~ a modified fifths progression in the bass; ~~the~~ ^{Original I⁷ is now preceded by II⁷;} ~~II⁷ - V⁷ - I.~~ ^{and in most recent blues} Here the V⁷ is elided. This progression was probably introduced from non-blues improvisations, ^{but} it was easily absorbed and retained, ^{in the blues} because it ^{provides better support than the V⁷ for} better supports the flatted third that frequently occurs ~~in the melodic diminutions~~ during those measures. ^{That is,} If the flatted third occurs ~~xxxx~~ above the V⁷, ~~xxxxxxx~~, a diminished fourth is formed with the leading tone. ~~that is carried by the V⁷.~~ This tends to force the flatted third to resolve instead of retaining its ^{"fixed"} idiomatic identity as a ^{stable} ~~melodic~~ dissonance, so to speak.

Again, I stress that the original blue notes have at every stage ~~xxxxxxxx~~ ^(conditioned) ~~conditions~~ the melodic as well as ^{the} chordal development of jazz, determining the acceptance or rejection of new elements as well as the transformation of old ones.

As a final example of blues diminutions I would like to play for you a recording of an improvisation by the Alto saxophone player, Charlie Parker, which represents the complexity ~~of~~ that diminution technique ^{struck in the mid-1940's and early 1950's}

RECORD: Parker - Blues, first chorus

~~Let us examine the notation, of this rather complicated example.~~

#10

~~#11~~
SLIDE: Parker, first chorus of Blues

I should like to draw your attention to certain general features. First, notice how the melodic line is unified by repetitions, for example, ^{by} the repeated upbeat at the beginning of each group and ^{by} the conclusion of each phrase on F.

Second, observe the long phrases employing notes of equal value, as compared to the many note values in the short phrase of Louis Armstrong heard earlier. These features probably represent the development ^{and exploitation} of instrumental technique, rather than purely ^{structural} ~~musical~~ development.

Third, observe the difference between the chord pattern used here and the pattern of the early blues.

#11

~~#12~~
SLIDE: comparing old and new progressions

The bare triad does not occur in the new version. ^{Here and in all recent jazz} The triad ~~is always~~ ^{includes} augmented ^{this} by a sixth above the root. In m. 4 of the new version we now have a chord of the 9th substituted for the original 7th chord. And ~~again~~ in m. 5 we see ~~the~~ a similar ~~same~~ substitution. In m. 9 we have a II9 introduced by parallel motion from the previous measure.

Here is the first variation on this blues "theme":

RECORD: Parker- Blues, 2nd chorus

~~And the notation:~~

#12

~~#13~~
Slide: Parker - Blues, 2nd chorus

~~I have notated here first the variation in full. Immediately below that I have given a simple reduction which shows the tones made~~
^{the fully notated improvisation}
^a

that receive diminutions, ~~in short, the melodic skeleton.~~

~~For example,~~ Thus, ^{of this reduction} in the first four measures, we have a fundamental

descending line that emphasizes the flatted 7th and 3rd.

The specific diminutions are as follows:

The diminution of B flat in m. 1 consists of lower and upper

adjacent tones. ^{In m. 2} The diminution of A flat, the flatted 7th,

~~in m. 2~~ consists of an upper adjacent tone followed by

passing tones which connect to the next tone in the fundamental

line, F. In m. 3 we find the tonic triad filled in with

passing tones and embellished by an accented adjacent tone, A.

In m. 4 the diminution ^{Centers} upon D flat (flatted 3rd) and consists

of a chord arpeggiation. In m. 5 ~~the~~ D flat is still the

main tone. Here it is preceded by ^{from G to D flat} ~~an~~ motion within the E flat

9th chord, ^{ascending} ~~The diminution here is in the form of a prefix.~~ ^{which lies re-}

Observe the complex of diatonic and chromatic adjacent tones

in mm. 6 and 7. ^{The reduction of} Measures 9 and 10 ^{reveals} ~~are based upon~~ a descending

arpeggiation of the II7, with emphasis upon the chromatic

passing tone, ^{C flat.} ~~B natural,~~ first introduced as an adjacent

~~tone to C on the second beat of m. 9.~~ ^{In these two measures} ~~The diminution~~

technique ^{Combines} ~~is based upon~~ the adjacent tone ^{and the passing tone} And finally in

m. 11 we have a complete adjacent tone figure centering

upon the 3.

This elaborate improvisation utilizes familiar techniques of diminution, but in complex and unusual combinations. Its variety and fluency are quite remarkable.

Aspects of the rhythm to observe are: the grouping of the melody according to a two-beat measure. Only the bass and drums carry the full four beats in each measure. The frequent offbeat accents on the sixteenth notes, ^{thus} which forms a rhythmic counterpoint to the metric accents.

A comparison of the fundamental line that underlies this improvisation with the Bessie Smith vocal line examined earlier would reveal their essential similarity and point up again the persistence of the basic melodic characteristics of the blues.

PART SIX

I have now briefly sketched the development of diminution technique in jazz from an early period up to the present time, using as examples only improvisations on the 12 bar blues. The question naturally arises: How do blues diminutions relate to diminutions upon other structures? To answer this question, let us now listen to an excerpt from a non-blues improvisation, based upon the second & eight measure period of a popular song.

RECORD: Lester Young - These Foolish Things

Slide #14

#13
And the notation:

Practice in Blues Improvisations.
Here we see many similarities to blues diminutions. First, the given original melody is not the underlying melodic structure for the diminutions, but -- as in the blues -- the improvised melody is based solely upon the chord succession. In order to show clearly the ^{nature} ~~structure~~ of the diminutions in this excerpt I have ^{again} constructed a rudimentary sketch of the fundamental line which underlies them. ~~This is shown directly below the improvised melody, which is given in full.~~ ^{This sketch} The sketch shows the polyphonic structure of the improvisation and its continuity. It also reveals clearly the original ^{and} ~~an~~ treatment of the dissonances.

^{They} ~~These~~ arise within the long ~~unfolding~~ descending progression ^{they occur} as appoggiaturas, suspensions, accented chromatic passing tones and chromatic adjacent tones. Observe the delayed resolutions of these dissonances. The origin of this ^{delay} ~~is~~, of course, the retention and repetition of the blue notes ^{above} ~~xxxx all the~~ chords in the ^{Early} blues succession.

Here is another example of a non-blues diminution, an improvisation by Charlie Parker on a standard popular song.

#14; RECORD: Parker - I'm in the Mood for Love

^{Slide #15} This very elaborate ^{improvisation} ~~diminution~~ has several features of interest. Observe the elided tone in m. 1 which is implied by the rhythm. In m. 2 ^{notice} the incomplete upper adjacent tone, ^{This occurs again} ~~is picked up~~ in m. 11 ^{where} it serves as the lower adjacent tone to A flat. Melodic connections of this kind ^{abound} ~~abound~~ here and provide a unity not often achieved by in an improvisation. ~~Rhythmically~~ ^{rhythm} the ~~diminution~~ is complex. ^{For example, that} ~~Notice~~ ^{now} in mm. 5-6 the arpeggiation is ~~first~~ stated, then contracted, and finally expanded again in the original form of a sextuplet, but ^{now} with a different metric placement. The accentual rhythm of the melody ^{is} ~~often~~ ^{opposite to} ~~does not match~~ the metric accents. ~~Care is taken to avoid squareness of this kind~~ ~~And the phrases are supplied with prefixes and suffixes~~ ^{Further,} in order to overcome any unwanted metric accents. ~~This is a stylistic consideration.~~

~~Here~~ we find several blues elements. For example, the flatted seventh occurs in m. 8 (C flat) above the V7. Amongst ~~in~~ other unusual events ~~inxxxxix~~ is the anticipation in m. 11. The actual chord in that measure is an E flat 7th.

~~but the melodic line belongs to an A flat 7th chord.~~

The individual diminution techniques themselves are familiar. They involve adjacent tones, ^{both} chromatic and diatonic (m. 14), arpeggiations (m. 7), and passing tones that span intervals of various sizes (note the octave in m. 13). The complexity of the improvisation ~~is~~ resides in the combination of these techniques as well as ~~their~~ in the rapidity and fluency with which they succeed one another.

The reduction indicates more specifically the nature of these diminutions and their continuity. I direct your attention particularly to the ~~diminution~~ technique in m. 7. Here the main tone is the chord 7th, D flat. It is prolonged first by a ^{descending} prefix from F through an implied E flat (shown at A), then by a chord arpeggiation below D flat (shown at B). The resolution of D flat then takes place through the chromatic lower adjacent tone, B. This tone of resolution ^{then functions in two ways: first} is, however, treated as a passing tone which leads ^{through} ~~to~~ the chromatic succession, B-A ^{-Gis - Fis} flat, to the chord third, F, on the downbeat of m. 8; ^{the} second, as, ^{the} ^{harmonic equivalent of the blue third, C^b, which occurs in m. 8}

There is also an interesting technique employed in mm. 9-12. The G flat which is introduced as an appoggiatura resolves downward as expected to F. ~~Simultaneously~~ Immediately following this resolution the A flat is superimposed and retained to become a suspension in m. 10, where it forms a fourth with the bass. A flat is then retained during the first part of m. 11 while ^C ~~another tone~~ is superimposed. Finally, instead of resolving downward

to G flat as expected when the bass changes to A flat, the upper voice A flat moves upward to B flat over the bass D flat. This elaborate technique ^{resembles} ~~is similar~~ to those found in late 19th century chromatic music.

CONCLUSION

Thus, in conclusion, we see that within its limited scope the development of jazz diminution technique in jazz parallels that in certain periods of Western European music. ^{For example,} The early vocal and instrumental blues, illustrated by the Bessie Smith and Louis Armstrong excerpts employs relatively simple techniques, analogous ~~like~~ ^{to} those of early tonal music, whereas in the improvisations of Charlie Parker we ^{find} ~~witnessed~~ complex techniques similar to those found in music of the later 19th century.

^{Emphasis again that} The unique features of jazz diminutions, as distinct from those which it shares with ^{composed} European music, ^{all} stem from the original blue notes, ~~which~~ ^{the development of} These opened the way for ^{more} elaborate chromatic events in the melody as well as for an elaboration of ^{the} chord succession through the ^{inclusion} ~~incorporation~~ of dissonant melodic elements.

Current diminution practices in jazz, curiously enough, tend toward conservatism. Chromaticism is much less prevalent now than ten years ago. This may reflect the consciously accepted influence of composed contemporary music of the so-called "neo-classic" school, since jazz players have made a determined effort to achieve respectability in recent years by attempting to associate themselves with the main stream of contemporary musical development. Their ^{efforts} in this

direction are usually futile and often pathetic. What is considered "progressive" technique in modern jazz circles is invariably outdated in serious music circles.

It is my feeling that the main interest in jazz lies in the development of improvisation technique. And the apex of this development may well lie in the ~~past~~ rather than in the future.

Formal close

Formal Greeting

INTRODUCTION

I have selected jazz as the topic of this brief talk not from any misguided feelings of national pride or because I believe that jazz offers any real solutions to the problems of either traditional or contemporary music, but for a much simpler and purely "musical" reason which I will now explain.

Jazz within its brief life span presents an interesting case of structural development that proceeds from a relatively simple to a relatively more complex stage. ^{And} Since the essential process of jazz, improvisation, ^{has also been} ~~was also~~ very important to the ~~past~~ development of European tonal music it would seem ^{worthy of} worthwhile ~~to give~~ consideration, ~~to the development of improvisation techniques in jazz.~~ That is to say, some additional light may be thrown upon improvisational and compositional practices in the tonal music of Western Europe by examining the development of jazz, which constitutes a relatively self-contained, though limited instance. ^{somewhat} An ^{analogous} situation exists in ~~descriptive~~ linguistics, where new insights regarding the structure of, say, the Romance languages ^{are} ~~have been~~ obtained through study of other language groups. In this connection, ^{simultaneously regrettable} it is ^{curious} that ^{Music theorists have not} ~~a recently republished~~ ^{yet interested themselves in the history of jazz-improvisation.} ~~treatise on improvisation practices, Ernest Ferand's "Die Improvisation in Beispielen aus neun Jahrhunderten", does not contain a single example of jazz improvisation, although it is generally recognized that jazz is the only existing branch of Western European music where improvisation is still widely practiced today.~~

I would therefore like to ~~sum up~~ ^{sum up} briefly

~~Before tracing the technical~~ development of jazz
^{Before I begin, however,}
 improvisation, it will be necessary to explain certain basic
 concepts and terms. All of these will be perfectly familiar
 to you, ^{and} I apologize in advance for stating the obvious, ~~but~~
 I do so only in order to achieve a firm basis from which to
 proceed. ~~and to avoid any possible misunderstanding~~

PART ONE

Jazz improvisation is essentially melodic in nature.
 Therefore, it can best be studied in terms of diminution
 techniques. By diminution technique is meant the melodic
 means (as distinct from, say, ^{the} rhythmic ~~and~~ or chordal) ^{means}
 by which a given basic tonal structure is varied so as to
 expand or prolong its content. Here is an example of such a
 basic structure, ^{not from jazz, but drawn} drawn from composed European music; ~~not from~~
 jazz.

#1
 SLIDE: Reduction of Handel Air in B flat

~~Let us examine the three aspects of this structure: harmony~~
 (chord succession), melody, and rhythm.

Let us examine the melody of this structure. ^{In m. 1} ~~At the beginning~~
 it rises from 1 to 3. The 3 is then embellished by lower and
 upper adjacent tones. ^{These tones} ~~This embellishment~~ prolongs the ^{main} melodic
 tone 3. Thus, ^{the embellishment} ~~it~~ is more than purely ornamental in purpose.
 In order to indicate ^{its} ~~the~~ structural significance ~~of~~ I shall
 use the traditional term, diminution. ^(rather than embellishment.) The term, diminution,
 therefore includes the notion of ~~an~~ embellishment, but goes
 beyond to stress ^{its} the structural purpose ~~of~~ prolongation.
^{probably} As you know, the concept of prolongation at
 specific structural levels is part of Heinrich Schenker's

theoretical work. This concept underlies the present lecture.

In m. 3, ^{there is} ~~we have~~ another type of diminution. This consists of a motion within the chord which extends a third above ^{main melodic tone,} the 3. ^{This short example thus illustrates two fundamental diminution techniques, the first involving the adjacent tone, the second involving the passing tone.}

Now let us see how the melodic content of this structure is ~~still~~ further expanded by diminution techniques.

#2
SLIDE: Air in entirety

You recognize, of course, the familiar Händel Air in B flat, a rudimentary reduction of which I ^{have} just presented to you in order to show the underlying structure. Observe how the rising line in m. 1 is now expanded. The passing tone, C, is expanded by its upper and lower adjacent tones which occur in the form of a trill with an afterbeat. The D on the third beat receives a diminution consisting of a descending and an ascending motion that spans the interval of a third within the chord. And rhythmically we now have a more elaborate structure.

The following example shows a further melodic expansion.

#3
SLIDE: Händel's Var. 3

The most striking transformation here is rhythmic: the subdivision of the original quarter notes into eighth note triplets. But this rhythmic subdivision ^{interval} is the result of the diminutional technique by which each tone in the rising line is supplied with its own three-note group which reflects the overall ~~motion~~ ascent of a third.

Now let us examine one of Brahms' variations on the same basic structure:

#4
SLIDE: Brahms' Var. 2

Insert on p. 4: (Save for Engl. version)

The ^{is} ~~main~~ reason for this is ^{partly because} ~~that~~ jazz diminution technique has existed
~~has been~~ ^{has} been applied only in
~~has found its application in improvisation~~ for the most part;
unlike its European counterpart it has not undergone ^{an} extensive
development ~~in composition~~ ^{by} ~~gifted~~ ^{gifted} composers over a period
of hundreds of years. Thus, ⁱⁿ jazz ~~lacks both~~ ^{we find neither the} the complexity
nor
and the finesse of diminution technique ^{of} ~~in~~ composed ^{music} ~~technique~~.

And yet, considering its humble beginnings, and its almost complete separation from the main stream of composed music, ~~jazz improvisation has achieved some remarkable~~ some of the achievements of jazz improvisation are quite remarkable.

Here as in the Händel variation, we have a rhythmic sub-division into triplets. However, the melodic diminutions are more elaborate, consisting of chromatic lower adjacent tones in the upper voice combined with chromatic passing tones in both the inner voices and bass line.

In comparing the Händel ~~with~~^{to} the Brahms variation it is evident that the ~~Brahms~~^{latter} exhibits a greater degree of complexity in terms of the number of different diminutional events which occur ~~within~~ⁱⁿ ~~all~~^{of} the component voices, ~~and also in terms of the extent to which he departs from the given basic structure.~~ ~~and also~~^{the variation} ~~and also~~^{Brahms' variation also} ~~and also~~^{therefore assert} ~~and also~~^{further} We can ~~thus~~^{therefore assert} assume that the Brahms variation represents a later stage in the development of diminution technique.

PART TWO

In jazz, a development of diminution technique comparable to that in the composed music of Europe does not occur. Nevertheless, ~~it is interesting to consider similarities and differences.~~

Insert

The beginnings of jazz are to be ~~seen~~^{found} in the American Negro's blues, which of course has its roots in Africa. Here is an example of this form:

RECORD: Blind Willie Johnson - Dark was the night

This primitive but expressive music was ~~initially~~^{slowly} shaped by the forces of Western European music ~~and~~ until it took on the specific form shown here:

^{#5} SLIDE: 12 bar blues in A flat

Insert on specific elements: intonation, rhythm, blues notes, etc.

Let us examine this structure more closely. It comprises twelve measures and is ^{accordingly} known ^{as} the twelve-bar blues. The chord succession is ^{rudimentary} elementary. The melody, however, is unique. I should say ~~the~~ melodic ^{elements} characteristics instead of melody, since there is no fixed melody in the blues. These unique melodic elements are the flatted third and flatted seventh degrees of the diatonic scale. ~~They~~ are known as "blue notes". ^{You will hear them frequently in} ~~They~~ ~~are~~ ~~heard~~ throughout the recording which I will play for you in a moment. They ^{occurred} ~~were~~ present in the recording which I just played, but in ^{the} fluid form ^{of} as quarter-tone inflections. And of course in that recording the ^{underlying} diatonic ^{structure} basis was not clear. As we proceed ^{to} ~~tracing~~ ^{trace} the development of jazz, it will become evident that these blue notes are central to ^{Jazz} diminution technique ^{and} also affect the chord ^{succession} structure, enabling it to incorporate naturally the complex chords ~~of~~ ~~the~~ ~~type~~ which are ^{also} characteristic of French Impressionism.

The essential rhythmic characteristic of the blues and of jazz is the subdivision of the beat into triplets. In the recording which I am about to play for you this will be heard in the guitar accompaniment, shown here:

#5
SLIDE: ^{#5} Guitar figuration

Note that this figuration also emphasizes the flatted 7th. ^{I should like to play a recording of a twelve bar (a fortissimo) of B} Now ~~let us hear a~~ ^{vocal} blues, which is representative of those that preceded the more complex instrumental blues.

RECORD: Bessie Smith - Mean Ol' Bedbug Blues

PART THREE

The twelve-bar blues is ^{the most important} basic ^{structure} for jazz improvisation. It persists ~~right~~ up to the present day. Therefore, by

Following its
~~tracing the~~ development we can at the same time achieve a
 clear picture of the development ^{of diminution} technique in jazz. ~~for~~ The
 basic blues structure remains the same, but undergoes considerable
 melodic, rhythmic, and chordal transformation. There are,
 roughly three main stages in the ^{later} development of jazz, - and I
 speak now ^{only} of instrumental jazz. The first stage covers the
 1920's, the "post-ragtime" period. I will now play a representative
 recorded blues from that period.

RECORD: Louis Armstrong - Bridewell Blues

This improvisation is particularly interesting because
 it illustrates how the melodic diminutions, with their emphasis
 upon the blue notes will eventually affect the basic chord
 succession. Here ⁱⁿ ~~is the~~ notation ~~of~~ is the improvisation
 we have just heard:

#6
 #7
 SLIDE: Armstrong - Bridewell Blues

Directly below the improvised melody, I have notated the main tones upon which the diminutions center.
 Observe the flatted 3rd in mm. 1 and 2 which serves as
 a diminution of 1. Then in m. 3 observe how the flatted 7th
 implies a change of chord. This change ^{does not occur in} ~~is not effected by~~
 the accompaniment until the following measure. Similarly,
 in m. 8 the chromatic passing tone, A flat, is not supported
 by the chord in the accompaniment. These events ~~point the~~
 way forecast later diminution practices as well as the
 elaboration of the chord succession.

Other diminutional characteristics to be observed are
 the abundance of upper adjacent tones and the use of chromatic
 adjacent and passing tones to prolong dissonances. Notice,
 for example, the bracketed figure in m. 4. ^{this} chromatic

and diatonic adjacent tone diminution of the flatted 7th ^{becomes}
~~is~~ common in later jazz improvisations. On the downbeat of
 m. 5 ~~6~~ we find an unresolved upper adjacent tone ^{that stands a 6th above the bass} ~~^~~ In ^{later} blues improvisations
~~from a later period~~ this dissonance is absorbed into the
 chord, the familiar chord of the added sixth.

In m. 6 ~~7~~ the diminution of B flat is an arpeggiation
 combined with passing tones. The chord is the basic E flat
 (IV) chord. The melodic diminution ^{which} takes the form of a prefix that begins
 chord fifth (B flat) ^{This} creates the effect of a seventh chord. ^{But here again}
~~Again here~~ the accompaniment ^{does not incorporate this dissonance, but} continues its rudimentary
 chord pattern.

In m. 9 the diminution of E flat takes the form of an
 arpeggiation of the V7 chord. ^{Notice} that at several
 points, for example in m. 10, the melody anticipates the
 chord change. ^{This} ~~Here again~~ is an early ^{example} version of what later
 becomes almost a mannerism in jazz improvisations.

Finally, observe the elaborate rhythmic ^{patterns} ~~figurations~~.
 The four 16th-note ^{groups} ~~patterns~~ are actually incomplete sextuplets
 as shown in parentheses ^{above} ~~below~~ the first ^{group} ~~measure~~, but I have
 simplified the notation here in accord with the usual practice.
 The rhythmic accent shifts constantly and moves freely above
 the strict metric pattern carried by the accompaniment. And
 frequently, expected accents are negated, which contributes
 further to the freedom of the melodic line.

PART FOUR

I will now play two ^{recorded} examples from the second stage in the
 development of jazz diminution technique. Then, with the
 aid of the notation we will determine which elements from the