Tal Farlow and the American Popular Songbook:

An Exploration of Tal Farlow's Music, as Exemplary of the Place of Jazz Improvisation Within the Established Discipline of Taking Popular Tunes as the Basis for Improvised Performance.

A Thesis

Presented by Michael Joseph Wright

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Abstract

Talmage Holt 'Tal' Farlow (1921–1998), American jazz guitarist, is only mentioned briefly in general jazz histories but his exceptional talent meant that he worked from the mid-1940s at the heart of the New York's modern jazz world. His repertoire for such creative and virtuosic music drew upon a surprisingly narrow range of sources; the 'imaginary' American Popular Songbook was at his playing's core, alongside his own and other jazz artists' compositions. However, his radical approach to such familiar-sounding material was that of a true 20th century artist, and the various connections between jazz and Modernism are scrutinised here.

Close readings, transcriptions, comparisons, and analyses of Farlow's approach to this music allows us to examine the place of jazz improvisation within the established discipline of taking popular tunes as the basis for improvised performance, and his performances of three 'jazz standard' songs are transcribed in full. Another chapter explores Johnny Green's song, 'Body and Soul': Farlow's fascination with this standard illustrates well his harmonic innovations. Two solo guitar performances of this song are transcribed in the appendices.

A considerable amount of Farlow-related film material and recordings exist alongside his catalogue of commercially released recordings (1945–1997). Furthermore, in the 1980s and early 1990s I had the privilege of meeting this modest and affable musical genius several times, attending fifteen memorable concerts by Farlow during several UK tours. These resources and experiences offer other insights into his fascinating and complex playing techniques. A recognised virtuoso on the electric guitar, Farlow's guitar style and its extended techniques are examined in a technical chapter.

Finally, Farlow's compositions are considered: his original themes are only a small percentage of his output but these offer interesting comparisons of composer and jazz improviser, highlighting the common ground between original compositions, contrafacts, and the Songbook.

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Introduction

Extraordinary how potent cheap music is.
Noel Coward[1]

In 2007 the Avid Jazz Label released a CD compilation consisting of four mid-career Tal Farlow albums titled *The Heart & Soul of Tal Farlow.*[2] Strangely, this title refers to a very well-known Hoagy Carmichael tune that Farlow had never recorded: to have used one of Farlow's favourite songs, 'Body and Soul', might have had more relevance but could also sound a little odd, and this compromise solution is an effective one. Betty Carter would often combine these two songs in extended improvised explorations.[3] An in-depth study of Johnny Green's 'Body and Soul' follows (in Chapter 4) but reading these titles in more general terms, such descriptive binary pairings as 'body/soul' or 'heart/soul' draw attention to the connections and contrasts between the corporeal and the more intangible elements in any art form. In relation to jazz, these offer much to contemplate and the art of improvisation is a particularly rich field for this kind of discursive investigation.

The physical act of playing an instrument, and the many substantial creative choices made prior to the actual playing are at the physical centre or 'heart' of the work; the selection of repertoire and its preparation and arrangement, choice of venue, and instrumentation. Before playing even takes place, material 'givens' are brought to the performance or to the recording session, including the embodied musicians and

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[1] Noel Coward *Private Lives: An Intimate Comedy in Three Acts* (London: Samuel French, 1930), p.29.
[2] [Sound recording] Tal Farlow, *The Heart & Soul of Tal Farlow* (Avid AMSC923).
[3] William R. Bauer *Open the Door: The Life and Music of Betty Carter*, (Michigan: Jazz Perspectives, University of Michigan Press, 2003), p. 114.

listeners. The 'soul' of the jazz player's art is a more difficult thing to describe, however, and raises the complex issue of mind-body dualism: put at its simplest, one might differentiate between the momentary and intangible act of choosing to do something and the resultant material product that is the result of this mental decision to act. Thus, each tiny aesthetic decision made from moment to moment, in response to every detail of the musical environment, provides the 'soul' in the music: interacting with other individuals doing the same thing during ensemble work creates the complex collaborative product called 'jazz'. The metaphors of 'Heart and Soul' or 'Body and Soul' are useful ones, even though contradictions and complexities arise almost as soon as jazz artists begin to discuss what they are doing. Red Norvo described resuming, once again, a musical relationship with Tal Farlow in 1982 (together with Lennie Bush as a temporary bassist in the trio, at the time of the interview), playing a repertoire almost entirely made up of standards from the American Popular Songbook. Norvo describes a subtle mix of forward planning and the encouragement of improvisation in his trio:

> With the Trio now, Tal Farlow and I play new things every night – you know, you say: "How about this?" That's the way things usually did develop before with the Trio. We never tried to push ideas; it just normally happened, and we'd get into 'em. I think it flows a lot better that way too; if it's too thought out, too pat, it can be a little stiff. If what Tal and I play comes out intricate, it's not just off the cuff, so to speak.
>
> With Lennie Bush, we were getting into a lot of tunes we'd never done before. There were maybe two or three things that we had bass parts on; I had Tal write out things that he was doing on 'My Romance,' and we used to get so many requests for 'Fascinating Rhythm' that we wrote out a bass part for that, which Lennie played. Outside of that, everything was: "Do you know ... Let's play that."
>
> ...Tal is very creative; he can go into some things that are just wonderful to hear – sometimes I feel I'd just like to stop and listen to what he's doing. That's the exciting part in playing jazz – when you improvise like that.

> Every night it's different, nothing staid about it; so it's interesting to go to work every night. You play, it happens, you get a feeling from it.[4]

Norvo's final words in this passage offer a deceptively simple description of the jazz artist's passionate engagement with the music, 'the exciting part in playing jazz – when you improvise like that'. As such, this improvising may be described as the 'soul' in the music, the elusive, animating force that brings any art-form to life in the hands of a skilled practitioner, and which makes the arts such a vitally important aspect of our human condition. When Norvo says that the 'intricate' music is 'not just off the cuff ' he doesn't appear to be talking about pre-arranged tutti sections in the playing; rather, he implies that the intuitive logic in the communication between Farlow and him isn't simply producing licks; they are having a meaningful dialogue and 'saying something' with the intricacy of the playing.

With skilled performers, and with the participation of accommodating audiences, such musical events become cultural sites that allow us to explore and experience deeply what it is to be human, and to communicate this in the arts. The spontaneity of improvisation releases the 'soul' of the music, but this can also equally and effectively be grounded in the 'heart' or 'body' of its practice and repertoire. The canon of popular songs at the centre of jazz offers a 'body' of works, with a strong human emphasis on ('this thing called') love. From this starting point these songs describe, in hundreds of different ways, the interactions between people and the many feelings and experiences resulting from emotional and physical intimacy. The songs themselves often come from the storytelling traditions of musical theatre, and the importance of such well-known yet powerful material, as a vehicle for further creative work, is often seriously underestimated; despite its 'cheap' commercial and ephemeral

[4] Red Norvo: Interview 3 with Les Tomkins, 1982, from http://www.nationaljazzarchive.co.uk/stories?id=372. (Accessed 10th August 2014).

origins, the American Popular Songbook has a surprising and enduring potency, as Noel Coward correctly observed. Walter Pater[5] considered music to be the most sublime art because of its abstraction and lack of specific references, yet, at the same time, the sensuality and immediacy of playing and listening attentively to jazz allows it to take on an embodied, physical quality. This physicality enables artistic interaction in collective work while also intensifying artistic communication, through intellectual and emotional intimacy, between players and listeners. As with the other arts in their different ways, the 'Heart and Soul' (or 'Body and Soul') of jazz offers in these artists' work an intense complex interweaving of human experiences, communicating perhaps beyond language in a unique and enduring tradition of music making.

[5] 'All art constantly aspires towards the condition of music.' Walter Pater, 'The School of Giorgione', in *Renaissance: Studies in Art and Poetry*. (New York: Cosimo, 2005 [1895]), p.111.

Chapter 1. What's Modern About Modern Jazz?

'The music wasn't called bop at Minton's. In fact we had no name for the music. We called ourselves modern.'
Kenny Clarke [1]

'Il faut être absolument moderne.'
Arthur Rimbaud, *Une Saison en Enfer* 1873

A Biographical Sketch of Tal Farlow

Tal Farlow was born on June 7th 1921, and grew up in Revolution, a suburb of Greensboro, North Carolina. Mother Annice and younger sister Charlotte played piano at home, and Annice played organ in church. Tal's father, Clarence, was a mechanic at the Moses Cone Company Cotton Mill, where much of the denim cloth for Levi Strauss jeans was produced. Clarence Farlow was also an enthusiastic musician, playing numerous instruments and leading a small amateur band. Charlotte had perfect pitch and Farlow considered her an excellent classical pianist, despite the poor quality of the instrument that she practised on in the Farlow household. Although the large-scale cotton, flour, and tobacco industries meant that the Greensboro area escaped the worst privations of the Great Depression, there was little or no money for luxuries in the Farlow household, particularly during the considerable periods of time in the 1930s that his father spent away from his work though illness. Despite such hard times, Tal Farlow had constant exposure to various sorts of music, including his father's 'hillbilly' band playing rural dance music (in which Tal had very little interest), his mother and sister's classical and church music, and also the popular music of the day: 'I preferred the songs of that era that I used to

[1] Kenny Clarke quoted in Nat Shapiro and Nat Hentoff, *Hear Me Talkin' to Ya* (London: Penguin 1955), p. 338.

hear on the little radio that my father had made'[2] He became proficient at playing these songs, at first on a small four-stringed instrument and later on guitar, and he graduated from school with the music prize. Graduation from school was an achievement in itself, since as a child Tal Farlow had asthma and pleurisy and had missed a whole year of school.

Because of the risk to his son's weakened lungs, his father Clarence was reluctant for Tal to work in the dusty mill or factory environments. Tal had enjoyed art and drawing throughout his childhood, so it was arranged for him to be apprenticed to his father's friend Bob Lineberry, a local sign painter. In the late 1930s, Tal frequently worked late into the evening, alone in the sign shop, listening intently to 'remotes' – radio broadcasts of live music shows. Two significant epiphanies occurred at this time; when he heard Art Tatum, and also when he heard Charlie Christian. He had an immediate affinity for Tatum's approach to jazz and began enthusiastically collecting his records, ordering them from the local music shop. Christian's electric guitar playing inspired Farlow to electrify his own instrument, buying a Sears Roebuck & Co. amplifier and using magnets from an old radio headphones set to build himself a basic guitar pickup. He could then play amplified lead lines, in the style of Charlie Christian, as well as acoustic rhythm guitar in the amateur band that he was beginning to play with in his late teens and early twenties. The electric sound also allowed him to play effective bass lines in ensembles, when required.

Musical breaks came slowly but consistently throughout the 1940s, via encounters with visiting professional musicians. He did professional trio work in

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[2] Jean-Luc Katchoura & Michele Hyk-Farlow, *Tal Farlow, a life in Jazz Guitar* (Paris, Paris Jazz Corner, 2014) p.18.

Philadelphia during the mid 1940s, most significantly with Dardanelle Breckenridge, a singer-pianist who also played the vibraphone, which was highly fashionable in the hotel lounges and restaurants. Work with Dardanelle took Farlow to New York (where he first heard Charlie Parker) and later in the decade he began to establish himself as one of the most promising new electric players, alongside peers such as Sal Salvador and Jimmy Raney. His big break came when he joined Red Norvo's trio; within a short time the jazz press was commenting on Farlow's great facility, innovative ideas and advanced harmonic awareness. The Norvo Trio worked as far afield as Hawaii, and played residencies in California, leading to a few (rather unlikely) cameos in Hollywood movies such as MGM's 'Texas Carnival'.

The 1950s were the most productive decade for Farlow's recordings, and he made a series of remarkable albums as session leader, with first-rate sidemen such as Ray Brown, Joe Morello, Frank Wess, Oscar Pettiford, and Red Mitchell, as well as with his own working trio featuring Eddie Costa (piano) and Vinnie Burke (bass).

Between 1960 and 1975 the wider world heard less from Farlow, after his move to Sea Bright NJ at the start of the decade he was musically active only on his local New Jersey music scene. A steady stream of guitarists and private pupils also found their way to the Farlow household on the Shrewsbury River, where most days Tal could usually be found playing his guitar.

Tal Farlow's status as one of the all-time great jazz guitarists grew decade by decade. His later career from 1975 until his death in 1998 saw remarkable activity; there were excellent new recordings and re-releases of older ones, festival gigs, international tours, interviews, workshops, concert films, a documentary movie and teaching videos. A quiet, modest man who had time for anyone who approached him at his concerts, he was bemused by his fame even as he gracefully acknowledged it.

He never lost his southern accent that, coupled with his slow quiet speaking style, belied a sharp intellect informed by a lifetime of wide-ranging reading and a mischievous sense of humour. Tal Farlow would acknowledge his own achievements, especially working with players who were amongst the best in their profession, although, as Red Norvo observed, Tal appeared to have scant realisation of precisely *how* exceptional his playing was. Perhaps the scholarship that is now beginning to examine his legacy can offer some further insights into this wonderful and rare music.

Modern Worlds

Tal Farlow had a modern urban background despite being from North Carolina, in the American south. The very skyline of his hometown, Greensboro, was modern; The Moses Cone Company had built modern factories, and whole suburbs of new homes as accommodation for its workers. The culture of modernism influenced fashions in Farlow's favourite music and in the commercial advertising he was lettering and painting at work. Various other styles of modernism pervaded cinema, vehicle design, radio, recording, and the various domestic and electrical innovations distributed in the Sears Roebuck mail-order catalogues. Like other twentieth century artists Farlow's innovative approach to music is a product of modernism, its cultural currents helping shape him into a great musical artist. Jazz was the soundtrack to the modern American culture of the 1930s. The cover art of *The Tal Farlow Album* echoes the spirals of Dadaist Marcel Duchamp's 'Rotor Relief' paintings[3] while the orange, cream, and black colour scheme also alludes to Russian Constructivism.[4] After some parental disapproval, from the mid-1940s music became the predominant

[3] These were also shown in Hans Richter's film *Dreams That Money Can Buy*) (1948)
[4] It is also interesting to consider that Andy Warhol spent a similar period of time working in commercial art, as an illustrator of shoe catalogues, before he entered the world of fine art.

activity in his adult life. In his commercial sign-writing trade a stylish and highly intelligent young apprentice like Tal could also have had a promising creative career ahead of him in the arts. Although, he left Greensboro to work as a professional musician, he continued also to practise his sign-painting trade, particularly during his first days in New York and also when he moved back out of the city to Sea Bright, New Jersey, at the end of the 1950s. His painterly trade offered endless puns in album titles and fascinated music journalists, and Farlow himself also made comparisons between his musical and visual artistry in some interviews. (There is more examination of this topic in chapter 6.)

Tal Farlow heard the popular songs of the day from 'Tin Pan Alley' and the popular musical shows, on his family's radio set, and he learned at an early age to play their tunes as simple chord melodies on an old mandolin, strung and tuned by his father as a four-stringed ukulele. Moving onto guitar as he grew up, he found his large hands were capable of fretting (or 'notin' ' as Farlow preferred to call this) the lowest-sounding two strings with his left thumb, efficiently separating the bass and treble registers into chords and bass notes on the grid of the guitar's fingerboard. He took music for granted in a home where everyone played or sang, and it wasn't until he heard the radical, modern sound of the electric guitar, as played by Charlie Christian on radio broadcasts with Benny Goodman's big band in the late 1930s, that he began to acquire the greater enthusiasm that would enable him to develop his great talent for jazz. It is typical of his pragmatic approach to music that his reaction to hearing an electric guitar was to make his own electric pick-up from an old set of radio headphones. Modernism meant change, and Tal Farlow had the intelligence and ability to initiate such necessary change himself. He modified instruments using his skills with electronics and cultivated his music by migrating north to the urban centres

where the modern music that attracted him was being played; first moving to Philadelphia then later, in the mid-1940s, to New York.

Various increasingly powerful waves of modernism had passed through western culture at the end of the nineteenth century, with internationally significant and durable effects. Earlier in that century Jane Austen had described in *Mansfield Park*[5] 'the respectable, elegant, modernised, and occasional residence of a man of independent fortune'. Likewise, by the 1860s, the city centre of Paris itself had been leveled and modernised by Baron Haussmann. As modernism became a central theme of the newly industrialised western societies, it optimistically promised myriad improvements in almost every aspect of life, in a linear ascent from the nineteenth century's urban squalor towards a rational modern utopia. Artists aligned with various modernist movements in music, literature, and the visual arts, created works that provided a commentary on this changing world, and attempted to interpret the complexity of the new modes of living in the burgeoning cities. While the material, scientific, and technological innovations of the industrial revolution allowed modernism to offer rose-tinted visions of further innumerable benefits, the arts presented a different modern world, from Gaskell's 'Mary Barton' (1848) to Chaplin's 'Modern Times' (1936), where the individual was set against the dehumanising scale of industrial production. Baudelaire and Dickens both detailed the harsh realities of urban poverty and the paradoxical isolation of the individual in the city, while, in a more symbolic response to the modern condition, Rimbaud took his befuddled narrator into hell in *Une Saison en Enfer* (1873) with his acerbic imperative, 'Il faut être absolument moderne'.[6] A similarly equivocal response to the modern world is

[5] Jane Austen, *Mansfield Park* (Ware: Wordsworth Classics, 2007 [1814]), p.197.
[6] 'One must be absolutely modern.'

also visibly reflected in the dramatic distortions of the plastic arts of this period, from the post-Impressionists, via Picasso and Rodin, to the Dadaists and Surrealists. This radical move towards abstraction in the visual arts occurred at the moment when the widespread use of photography made 'realistic' representation a commonplace.

In the realm of art music too, similar radical departures from conventional harmony, and even from tonality itself, were taking place around the turn of the twentieth century. At this time American culture still looked closely at European cultural trends and fashions, even as it asserted its autonomy and independence from the old world. In these formative years of the music that Tal Farlow would later know as jazz, the cultural currents of modernism were public knowledge, even if the publicity given to them by the press of the day was largely intended either to amuse or *épater la bourgeoisie*.[7] Both of these effects were produced by the Armory Show of February 1913, a fine art exhibition that took place in New York only a few months before Stravinsky's 'The Rite of Spring' was premiered in Paris, with a similar scandalized reception. Contemporary to this, Schoenberg's challenging compositions were already notorious in New York, wholly on the strength of written reports, before the American premiere of the D minor String Quartet in 1914. With such a general febrile attitude to all things modern, the introduction of jazz into this mixture had explosive consequences. Ragtime and the African-American spiritual songs had already impinged upon art music both within and beyond the United States but, by 1920, the international impact of jazz was stronger again, since this happened at a time when gramophone record players and recordings were beginning to be made and distributed *en masse*. The exotic rhythms of jazz music, with their African inflections inherited from the New Orleans drumming traditions, had a similar impact on

[7] 'To prick the bourgeois.'

Western art music as the African masks, such as those painted by Picasso, had on the visual arts.[8] Mixing these new exotic materials from other very different cultures with the products of the Western art world had profound social repercussions. These were made more psychologically acute since the established Western culture was already being destabilised by huge industrial and urban metamorphoses. The tempos, sounds, and rhythms of jazz music were symptomatic expressions of these transformations, the reverberations of which we are still living through today.

By the end of 1917 the Original Dixieland Jazz Band had made their first records and were playing to enthusiastic audiences in New York, in part due to the assistance of comedian/musician Jimmy Durante. So widespread was the enthusiasm for this new musical fashion that this band were playing in London within two years, having been preceded there by their first hit records. Such international acclaim for jazz can be further measured by the number of art music composers who responded rapidly to jazz in the 1920s, such as Erwin Schulhoff (a protégé of Dvořák who had himself been enamoured of the African-American and Native-American music that he had heard during his long visit to New York in the 1890s). Other composers, such as Antheil, Ravel, Honegger, Milhaud, and Stravinsky, began to experiment with and incorporate various aspects of the new music into their own work. However, jazz also took centre stage on its own terms at this time, and, as the 'jazz age' epithet for the 1920s suggests, its influences proceeded to go far beyond music. Kathy Ogren[9] reproduces an austere advert from the 1926 Saturday Evening Post offering 'jazz proof home furnishings', and comments that this 'captures well the sense of jazz as an

[8] See Picasso's *Les Demoiselles d'Avignon,* 1907. For a discussion of Picasso's visits to the ethnographic exhibitions at the Trocadero Palace, see Peter Stepan, *Picasso's Collection of African and Oceanic Art: Masters of Metamorphosis* (Munich, London, Berlin, New York: Prestel, 2006), p.109.

[9] Kathy J. Ogren, *The Jazz Revolution: Twenties America and the Meaning of Jazz* (New York: Oxford University Press. 1992) p. 116.

invading social force.' Ogren is aligned with Alfred Appel in seeing the importance of the 1920s to the subsequent development of jazz. Modern movements arose in the various art forms within a few years of one another, affecting painting, sculpture, architecture, music, dance, and literature; the consequent threads within and between these different artistic disciplines are complex and fascinating to trace. Almost all were controversial, destabilising, and divided their audiences. Robert Hughes ascribes one cause of modernism's unprecedented upheavals as

> … a sense of an accelerated rate of change in all areas of human discourse, including art. From now on the rules would quaver, the fixed canons of knowledge fail, under the pressure of new experience and the demand for new forms to contain it. Without this heroic sense of cultural possibility, Arthur Rimbaud's injunction to be *absolument moderne* would have made no sense. With it, however, one could feel present at the end of one kind of history and the start of another.[10]

In a scientific context, modernism has largely positive connotations of improvement and orderly linear progress, offering fulfilment of the ideals of the Enlightenment, with all of the provisions for a salubrious urban (or utopian garden-city) life. In the humanities however, despite such optimism, the term 'modern art' more often takes as its subject matter alienation, rupture, fragmentation, a break with tradition, or even disintegration. Such powerful forces also map closely onto much modern jazz, as Burns' TV-film series correctly perceived with the chapter on post-war jazz entitled `Dedicated to Chaos'. The 'alienated-outsider-as-jazz-musician' image is a stereotype that fails to regard the social and political engagement of many individuals working within the community of jazz performers, record producers, and promoters. Norman Granz is only one example among many.[11] 'Fragmentation' and

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[10] Robert Hughes, *The Shock of the New* (New York: McGraw-Hill. Inc. 1991), p.15.
[11] Dempsey J Travis, *Norman Granz: The White Moses of Black Jazz,* (Chicago: Urban Research Press Inc., 2003).

'chaos' are useful single word descriptions of different aspects of many players' soloing techniques, but this is more to do with the intended meaning of the music than with a few individuals' hedonistic nihilism. 'Rupture' describes the heart-rending, viscerally expressive playing that jazz inherits from its close links to the blues, which might usefully be linked to Cathy Caruth's concepts of Trauma Theory.[12] Gil Evans described how every great jazz artist has a uniquely identifiable voice that he calls their personal 'cry'[13], and this physical embodiment of sound offers a stylistic link to the searing cries of the great blues singers, such as when Bessie Smith sings, 'My man's got a heart like a rock cast in the sea'. Additionally, the 'Spanish tinge' in jazz, highlighted by Ferdinand 'Jellyroll' Morton, carries with it the dark shards and wounds of the *Canto Jondo* and the associated concept of *duende*.

Susan Stanford Friedman[14] has investigated the inter-disciplinary contradictions arising from such uses of the word 'modern' and has explored how these oppositional definitions are fundamental to this 'contradictory dialogic' intrinsic to 'modernism'. Friedman also notes that the American and European counter-culture of the 1960s saw the darker chaotic side of modernism as a radical ally against the establishment of the day, while today's students are more likely to view modernism as a fashionably elitist province of an unfairly-privileged minority.

Modern jazz and modernism

Although its parallel evolution alongside recording technology might, in one

[12] Cathy Caruth (ed.): *Trauma: Explorations in Memory* (Baltimore: Johns Hopkins University Press, 1995).
[13] [film documentary] *Miles Ahead* dir. Mark Obenhaus, PBS 1986.
[14] Susan Stanford Friedman, 'Definitional Excursions: The Meanings of Modern/Modernity/Modernism', *Modernism/Modernity* 8/3 (2001)493-513. [http://muse.jhu.edu/journals/modernism-modernity/toc/mod8.3.html (accessed 10 June 2005)] Peter Childs, *Modernism* (London: Routledge, 2000) is also very useful for a more general overview of modernism and its origins.

sense, make all jazz 'modern', the term 'modernist' continues to be used in varying ways by more recent jazz critics: Gary Giddins refers to 'the traditional music of New Orleans - that is before modernists like Louis Armstrong and Jelly Roll Morton tricked it up'.[15] However, in a slightly different interpretation of the term, 'modern jazz' is regularly said to have begun around 1940, with the sense of cultural possibility articulated explicitly by so-called the 'bebop revolution', and to have ended or been superseded around twenty years later, in 1959, with the 'new thing' of Ornette Coleman and Cecil Taylor. (A case for a later date may also be made at the end of the 1960s with jazz's wholesale adoption of rock and funk rhythms and the synthesiser's electronic sounds. This would bring the acoustic Miles Davis groups into the set, together with the later work of Charles Mingus. Dates of historical periods are often slippery however and 'Bird Lives', as Ross Russell's title proclaims.)

The association of modernism with what Alfred Appel[16] delineates as 'classic jazz 1920-1950' leads us to a consideration of what constitutes 'modern jazz'. Gammond's definition is typical:

> Modern Jazz: Term widely used since the early 1940s when jazz … left behind the swinging beat and old fashioned harmonies of jazz up to then, to follow 20th century classical music into the world of atonality and experiment … since then the world has moved on … much that was modern jazz is hardly modern any more. It can be argued however that jazz itself is per se 'modern' and that the players themselves considered this to be the case. [17]

Assumptions within statements of this kind still frequently appear in much writing about jazz, particularly those giving overviews of jazz history, and raise many questions. Gammond correctly reports that 'jazz itself is per se "modern"' but did the

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[15] Gary Giddins, *Rhythm-a-ning: Jazz Tradition & Innovation in the '80s* (Oxford: O.U.P. 1986), p.184.
[16] Alfred Appel, Jr. *Jazz Modernism* (New York: Knopf, 2002), p.1.
[17] Peter Gammond, *The Oxford Companion to Popular Music* (Oxford: OUP, 1990) p. 392.

swinging beat of Fletcher Henderson, Duke Ellington, or Count Basie get 'left behind' by Charlie Parker's innovations or by the playing of Bud Powell, Dizzy Gillespie, and Thelonious Monk? Were 'experiments' so novel and were so-called 'old fashioned harmonies' left behind entirely when so much of post-1940 jazz based itself upon the blues or on variations borrowing the harmonic form of 'I Got Rhythm' or other American popular songs of a similar age? Contrary to the parallel Gammond tries to make with 20th century art music (perhaps taking his lead from Gunther Schuller's writing, discussed below), in contrast to the increasingly more complex atonality and serialism of the Second Viennese School and their successors, modern jazz from the 1940s and 1950s involved a notable simplification of the most frequently-used jazz forms, with a more streamlined approach to arranging and composing, where using more than two or three contrasting musical sections were exceptional and rare. This leaner, 'stripped-down' approach is in strong contrast to the more intricately-arranged and discursive styles of the 1920s and 1930s, when Duke Ellington and Bix Beiderbecke were each criticised for overburdening jazz with complexities deriving in part from the harmonies of Debussy and Ravel. In the 1930s both Beiderbecke and Ellington had been accused of reworking Debussy's harmony into their compositions: an early critical commentary on this issue appears in Sidney Finkelstein's 1948 work, *Jazz: A People's Music*: 'There are plenty of "Europeanisms" even in New Orleans music. There is no musical purity.'[18]

Gammond's use of the term 'atonality' is particularly questionable. None of Tal Farlow's music is atonal, although he uses much chromaticism and radical modulations within identifiable key centres; few of his peers took their experiments

[18] Sidney Finkelstein, *Jazz: A People's Music* (London, Jazz Book Club 1964 p.113 [Originally published by Citadel Press 1948]), p.113.

with music to this extreme either. Far from jazz entering the 'world of atonality', with only the rarest exceptions, the experiments made by the younger generation of players frequently relied as much, or even more, upon strong tonal centres as the previous generation: repertoire became more self-composed but this original material was still harmonically and structurally based upon the same popular songs and blues forms as before. Arrangements were more basic and tempos more extreme (with fast pieces often much faster and slow pieces, likewise, considerably slower) but the new pieces still had easily identifiable key centres, even if soloists made increasing use of chordal alterations, extensions, and substitutions to enhance or replace the original harmonies of the songs. However, a feature that modern jazz compositions shared with atonal music was the embracing of dissonance; the common use of highly varied and large jarring intervals gave the two musics a superficial similarity. The emphasis upon dissonant chord alterations to the dominant sevenths and secondary dominant chords, and the emphatic cultivation of these altered fifths and ninths in melodies such as Gillespie's 'A Night in Tunisia'[19] and Monk's 'Round Midnight',[20] gave these tunes a distinctive 'modern' quality. Ralph Burns' idea of 'chaos' may perhaps allude to this aspect of how the music sounded, with its practitioners 'dedicated' to such new and challenging music as much as to the chaotic 'jazz lifestyle' glamorised and sensationalised in the many lurid and stereotypical accounts of addiction and self-destruction in journalism, literature, and films.[21]

It is hard to find more than a handful of examples where 'modern jazz' moved wholeheartedly 'into the world of atonality' and, despite Charlie Parker's expressed

[19] [Sound recording] Dial 10020.
[20] [Sound recording] Blue Note 543.
[21] Only today do we hear scandalous stories about the more 'respectable' professions, similar to or worse than those told by Ross Russell about Charlie Parker, regarding the likes of televangelist Jimmy Swaggart, and of bankers such as Dominique Strauss-Kahn or Paul Flowers.

interest in Schoenberg and Stravinsky, their direct influence on him is melodic and perhaps rhythmic, even extending to a few attributable quotations of themes emerging from the improvised solos.[22] Parker's own influence on his peers and successors was huge, yet his innovations had as much to do with his all-round virtuosic abilities and blues-drenched phrasing as it had to any radical departure from the jazz styles that he had grown up playing in Kansas City: the great influence of Lester Young is also very clear throughout Parker's playing career. The title of Parker's 'Yardbird Suite' puns on Stravinsky's 'Firebird Suite' and other jazz composers also occasionally made explicit references to European modernism. This is exemplified by Boyd Raeburn's 'Boyd meets Stravinsky'[23] (recorded in1945/6), a big band arrangement of a sophisticated twelve-bar blues with an exceptional 'outside' piano solo from Michael 'Dodo' Marmarosa. The piece concludes with several rhythmic ensemble interludes that perhaps allude vaguely to *The Rite of Spring*. Atonality in modern jazz was thus a very small subset of common practice; Lennie Tristano's 'Intuition'[24] from 1949 is a rare early example of free improvisation in an atonal style that flourished ten years later in the work of Ornette Coleman (once again with a similarly prominent blues inflection to Parker's) and also in the playing of Cecil Taylor and his associates. McRae[25] describes this as music that 'avoided all use of pre-determined structure' (despite Taylor's 1966 album being called *Unit Structures*). Once again, the newer style led to a further jazz schism in the 1960s, in a manner similar to the arrival of bebop in the 1940s, and again by jazz fusion's espousal of rock music in the 1970s.

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[22] Carl Woideck *The Charlie Parker Companion: Six Decades of Commentary* (New York: Schirmer 1998), 67 and 80.
[23] [Sound recording] Boyd Raeburn 'Boyd Meets Stravinsky' (Savoy Records MG-12040).
[24] [Sound recording] Lennie Tristano 'Intuition' (Capitol 52771).
[25] Barry McRae *Ornette Coleman* (London: Apollo, 1998), p.7

The shift from big bands to combos

The major formal change, from larger to smaller jazz ensembles, resulted in increased creative demands upon each individual player within the smaller group. The big bands of the 1930s often featured large-scale works in their programmes, intending these to be heard as 'art music' rather than simply entertainment. Within the younger post-war generation of modern jazz players, the aspiration to be considered artists rather than entertainers continued and grew, even as the focus of the music seemed to be shifting away from composition and arrangement and onto the solos themselves. Thus, in smaller ensembles, more emphasis than ever was placed upon the artistry of improvisation and the powers of sustained invention of the various soloists. Gammond's final observation on modern jazz is perhaps his most useful one, as it points up the awkwardness of time-specific terms such as 'modern' or 'contemporary' if they then become firmly attached to a specific historical period. That 'the players themselves considered this to be the case' echoes Kenny Clarke's memory of the new music arising from the jam sessions at Minton's Playhouse: '...we called ourselves modern'.[26]

The modern jazz era

Both the beginning and ending of the 'modern jazz' era are problematic and models of jazz history are of limited use: an 'evolutionary' model of jazz history, where one style mutates into another, works simplistically from decade to decade; a 'genealogical' model, where one great player inspires a younger one is superficially attractive due, in part, to the short careers of many of the great players. However, this

[26] Kenny Clarke, quoted in Nat Shapiro and Nat Hentoff, *Hear Me Talkin' to Ya* (London: Penguin 1955), p. 338.

model very quickly becomes entangled in overlapping periods, with the longer musical careers of artists as Miles Davis, Red Norvo, or Duke Ellington. Although each of these players worked across five decades, a single jazz style rarely lasted for a whole decade before being replaced (or at least eclipsed) by another new music fashion; a state of affairs that made considerable demands upon musicians and the music industry as they tried to keep abreast of continuous change.

Critics often struggled to keep up and argued heatedly over labels and categorisation. Robert Hughes talks of an 'accelerated rate of change' [27] being a characteristic of modernism, and Gunther Schuller suggests that the development of jazz in the 20th century can be compared to a speeded up version of the development of western music through the second millennium, ranging from monody and polyphony through baroque and classical to romantic, chromatic, and atonal styles.[28] Philip Larkin makes a similar point, perceiving an even more condensed parallel with the visual arts: 'I had talked about *modern* jazz without realising the force of the adjective… hadn't realised that jazz had gone from Lascaux to Pollock in fifty years.'[29] Although these models have their uses, the problem that Larkin highlights, inherent in the casual application of so wide-ranging a term as 'modern', is only rarely discussed and the term has more to do with the aesthetic approach to the music than with the composition or recording date.

The multimedia extravaganza in 2001 that centred around Ken Burns' controvertial film series, *Jazz*,[30] is a case in point. The film pronounced that jazz

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[27] Robert Hughes, *The Shock of the New* (New York: McGraw-Hill. Inc. 1991), p.15.
[28] Gunther Schuller 'Sonny Rollins and the Challenge of Thematic Improvisation' in *Musings: The Musical World of Gunther Schuller* (Oxford: OUP, 1986), pp.86-97.
[29] Philip Larkin *All What Jazz*: *A Record Diary 1961–1971* pp.18-25 [Quoted in David Meltzer, *Reading Jazz* p.272].
[30] See, Geoffrey C. Ward and Ken Burns, *Jazz: A History of America's Music* (London:Pimlico) 2001.

'died' at the end of the 1960s, a statement supported in the episodes and the accompanying book by various neo-conservative critics and players (who are nevertheless healthy and actively pursuing careers in this apparently deceased artform). Any further 'evolutionary' possibilities for development are ruled out, in conjunction with a cursory mention of Cecil Taylor. Burns uses, then jettisons, the 'great man' linear sequence of styles that led to jazz-rock and to 'real' jazz's demise, and instead he disingenuously interprets various revivals and 'rebirths', as some kind of miraculous resurrection, in particular Dexter Gordon's career revival on his return to the United States from France in the 1970s (a detail where Burns' version of Gordon's biography blurs disturbingly with that of the composite film character 'Dale Turner', played by Gordon in Tavernier's 1985 movie, *'Round Midnight*).

Bebop

Although the bebop style followed on from the 1930s heyday of the swing bands, earlier occurrences of modernism can be identified, such as Beiderbecke's piano solo 'In a Mist'[31], which Finkelstein describes as 'the blues ... greatly transformed ... it hints at the piano playing of Thelonious Monk, Errol Garner, and in fact much of Bebop.'[32] Another example is the remarkable 'Dance of the Octopus' recorded by Red Norvo, with Benny Goodman on bass clarinet, in 1933. There are various moments in Louis Armstrong's early recordings where the lines and phrasing are strikingly modern, while the word itself is bandied about continually in the 1920s

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[Video Recording] Ken Burns, *Jazz: a Film by Ken Burns*. released on video and broadcast in the USA in 2001 on PBS The controversial film mini-series was part of his trilogy (Jazz, Baseball, and The Civil War) with contributions to *Jazz* by Stanley Crouch, Gerald Early, Gary Giddins, Wynton Marsalis, Dan Morgenstern and Albert Murray.

[31] [Sound recording] Okeh 40916.
[32] Sidney Finkelstein *Jazz: A People's Music* (London: Jazz Book Club 1964 [1948]), p.113.

and '30s, in programme notes and publicity material for jazz artists. Many other sophisticated jazz compositions were created and recorded during the inter-war years of the 1920s and '30s. The music industry was slow to recognise the commercial potential of bebop, vilified by the media as a degenerate cult.

The modern jazz period's 'end' is also problematic: the worldwide fashion for 1960s pop and rock music produced a marked decline in interest in jazz amongst young music enthusiasts. A core of committed enthusiasts continued to follow the further developments of the surviving jazz exponents, while the wholesale adoption of a rock approach to sound and instrumentation by established jazz practitioners (such as Miles Davis, Joe Zawinul, Herbie Hancock, Maynard Fergusson, and Donald Byrd) created a new contemporary-sounding style in marked contrast to what had gone before. This new music, with a distinctly different rhythmic pulse, became labelled 'jazz-rock' or 'fusion' and was no longer considered 'modern jazz' by most critics, even though many of the players had all previously played the older style, and these players' fans had followed their progress towards the newer style.

Modernist elements in jazz

We might ask what is it that is 'modern' about modern jazz? The pictorial cover for a late 1940s sheet music reissue of 'The Saint Louis Blues' (prominently subtitled 'The International Melody') asserts W.C. Handy's position and status in the history of jazz. The attractively illustrated cover of the sheet music incorporates a St. Louis cityscape/riverfront view with the SS Spread Eagle riverboat in dock, together with an insert photograph of Handy in middle age.[33] The text within the illustration makes reference to Handy's earlier composition, 'The Memphis Blues', '...in which he

[33] Mervin Cooke, *Jazz*, (Thames & Hudson London: 1998), p.20

wrote the first jazz break, ushering in modern jazz.' This assertion may be connected to the dispute over the origins of the first jazz compositions or performances and the claims made by Ferdinand 'Jellyroll' Morton to be 'the inventor of jazz'.[34] Morton wrote eloquently to *Down Beat* in August 1938 setting out his side of this argument and presenting the 'real facts':

> I played all Berlin's tunes in jazz, which helped their possibilities greatly. I am enclosing you one of my many write-ups hoping this may help you in the authenticity of my statements ... I barnstormed from coast to coast before Art Hickman made his first trip from San Francisco to New York. That was long before Handy's name was in the picture.[35]

The claim that Handy 'wrote the first jazz break' was made by his own publishing company, which had a more scrupulous reputation, regarding song attribution and composer credits, than many of its rivals. The text correctly associates 'modern' and 'international', and it is fascinating to see the word 'modern' deployed so early in jazz's history. With a publication date somewhere in the 1940s or '50s (to judge by Handy's photograph), this might also be a salvo from the traditionalists' camp in the 'Moldy Figs versus Modernists' debate[36] of the 1940s. Far from being a new thing, 'modern' was already being associated with jazz as early as 1930 when James P. Johnson, playing and composing in New York 'with a thorough grounding in European classical music',[37] recorded the stride piano hit 'You've got to be Modernistic'.[38] Similar associations are highlighted when Ben Pollack sings Dorothy Fields and Jimmy McHugh's 'Futuristic Rhythm'[39] with his Park Central Orchestra in 1928. A

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[34] Alyn Shipton, A New History of Jazz: Revised and Updated Edition (New York: Continuum, 2007), p.71.
[35] Frank Alkyer, *Down Beat: 60 Years of Jazz* (New York: Hal Leonard, 1995), p. 35.
[36] Alan Lomax and Lawrence Gushee *Mister Jelly Roll: The Fortunes of Jelly Roll Morton, New Orleans Creole and "Inventor of Jazz"* (London: Jazz Book Club 1960).
[37] Mervin Cooke *Jazz*, (Thames & Hudson London: 1998), p. 40., Ibid. pp..40-45.
[38] [Sound recording] Jimmie Johnson and his Orchestra 'You've got to be Modernistic', (Victor V-38099-A, Recorded in New York, 18th November 1929).
[39] [Sound recording] Ben Pollack & His Park Central Orchestra, 'Futuristic Rhythm' (Victor 21858 Recorded in New York, 24th December 1928).

few years later, in 1936, The Modernaires sang close-harmony vocals with the Charlie Barnett band before making their more famous recordings with Glen Miller, such as *Chattanooga Choo-choo.*[40]

The premier of Gershwin's *Rhapsody in Blue* in New York's Aeolian Hall on 12th February 1924 was a part of Paul Whiteman's 'Symphonic Jazz' concert, subtitled 'an experiment in modern music'. Seven similar concerts followed between 1925 and 1938.[41] Hugh C. Ernst, manager of the Paul Whiteman office, wrote in the program notes for the Aeolian Hall concert that

> Modern Jazz has invaded countless millions of homes in all parts of the world. It is being played and enjoyed where formerly no music at all was heard.[42]

An industrial-scale dissemination of radio, recordings, and record players was the cause of this 'invasion' of previously 'non-musical' spaces; the proliferation of mechanically-reproduced new music effecting a modernistic sonic urbanisation.

Kenny Clarke described to Hentoff and Shapiro[43] how, in the late 1930s, he had played 'modern' at Minton's Playhouse in New York with Thelonious Monk prior to the famous 1941 Minton's recordings with Charlie Christian and Don Byas. Clarke had lived in Paris for many years in his later life and told Art Taylor[44] that bebop was 'some European title' perhaps alluding to the writings of Charles Delaunay or Hugues Panassié. 'Re-bop' became 'be-bop' and the new style's name caught the imagination of the journalists, promoters, and record producers, as can be seen from the names given to many of the New York recording ensembles of the mid 1940s: a selection includes Bud Powell's Modernists**,** James Moody's Modernists**,** Charlie Parker's Re-

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[40] [Sound recording] Bluebird B-11230-B recorded 1941.
[41] Carl Johnson 'Paul Whiteman': in B. Kernfield ed. *The New Grove Dictionary of Jazz* (London: Macmillan 1994), p.1285.
[42] Robert Walser, *Keeping Time: Readings in Jazz History* (New York/Oxford: OUP, 1999), p.40.
[43] Nat Shapiro and Nat Hentoff, *Hear Me Talkin' to Ya: the classic story of jazz as told by the men who made it* (London: Penguin, 1955).
[44] Art Taylor: *Notes and Tones* (New York: Da Capo, 1993).

boppers, J. J. Johnson's Be-boppers, Alan Eager with the Be-bop boys, and Kenny Clarke and his 52nd Street Boys. Gendron writes of how

> *'Metronome* would castigate New Orleans jazz as technically backwards and 'corny', and the writers of the revivalist journals as hysterical cultists and musical ignoramuses, against whom it positioned itself as the defender of modernism and progress in jazz. The revivalists counterattacked with accusations of crass commercialism, faddism, and Eurocentrism.' [45]

This echo of the 'Eurocentricity' charge, levelled previously at Ellington and Bix Beiderbecke, was now also aimed at the modernists, mainly by journalists who were supporters of the traditional jazz revival in the early 1940s. It raises complex questions of race and cultural appropriation with regard to jazz, while also less specifically implying a detached, mimetic and bookish approach to a music wrongly-judged by some purists (usually critics rather than players) to be essentially an aural tradition in danger of being compromised by over-intellectualising.

The assumption was that modern equated to bebop, which equated to Europe. Modernism was seen as a European cultural import, yet was also synonymous with all things 'new and improved' or beneficial. The word was regularly associated with ideas of progress (as Gendron[46] uses it, above) and fashion-conscious New York embraced and consumed 'newness' and the 'modernistic' with relish. Modern jazz was often seen as synonymous with bebop and its subsequent varieties such as cool, West Coast, hard bop, free jazz and soul jazz. Gridley writes how ' ...musicians themselves often make no distinction between the bop styles that originated in the 1940s and later variants of these styles'. [47]

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[45] Bernard Gendron '"Moldy Figs" and Modernists: Jazz at War (1942-1946)' in Gabbard, Krin (ed.) *Jazz Amongst the Discourses,* (Durham & London: Duke, 1995), pp.31-56.
[46] Krin Gabbard, (ed.) *Jazz Amongst the Discourses,* (Durham & London: Duke, 1995), pp.31- 56.
[47] Mark C. Gridley 'Hard Bop': in *The New Grove Dictionary of Jazz* ed. B. Kernfield. (London: Macmillan 1994) p.481.

As with the word 'jazz' itself, the label 'bebop' was sometimes disapproved of by the musicians themselves, who came to regard the name as a limitation and a liability. It carried the associations of 'hot jazz overheated'.[48] Dizzy Gillespie described how he 'found it disturbing to have modern jazz musicians and their followers characterised in a way that was often sinister and downright vicious'. He resented the commercial exploitation and dilution of the music: 'No matter how bad the imitation sounded ... it sold well ... because it maintained a very danceable beat.'[49]

Unlike the titles 'be-bop' and 'jazz' the word 'modern' found more favour amongst musicians, perhaps by way of its strong associations with fine arts. The famous New York galleries were newsworthy enough to make the popular press regularly, reaching the attention of musicians even if they rarely crossed the gallery thresholds that were only a short walk from 52nd Street. There are frequent images of, or allusions to, modern art on the album covers of different jazz artists, while a famous William Claxton photograph[50] of John Coltrane, taken in 1959, shows him inside the Guggenheim Museum before Pierre Soulages's 'Painting, November 20, 1956'.

Alchemists of the vernacular

One of the defining features of Modernism was its transnational and inter-continental nature. Like Modernism, jazz spread around the world almost from its very inception. Alfred Appel Jr.[51] presents and considers the entire cultural package implied by the word 'jazz' and delivered by 'the jazz age', as it began the 1920s and

[48] *Time*, March 25th 1946 (quoted in Dizzy Gillespie and Al Fraser, *To Be or Not to Bop* (London, Quartet: 1982), p.279.
[49] Ibid. p.278.
[50] William Claxton *Jazz Seen* (Köln: Taschen, 1999).
[51] Alfred Appel, Jr. *Jazz Modernism* (New York: Knopf, 2002).

subsequently accrued various additional details to the basic form in the following decades. Appel coins the term 'jazz modernism' to examine and draw together some of the pieces of a multi-disciplinary cultural mosaic:

> To call Armstrong, Waller et al. 'modernists' is to appreciate their procedures as alchemists of the vernacular who have 'jazzed' the ordinary and given it new life. But 'Modernism' is too broad a term…T.S. Eliot[52] and Wallace Stevens…use vernacular lingo to connote vulgarity.[53] The tag 'jazz modernism' has more legs…[54]

For Appel, the defining characteristics of this 'jazz modernism' include

> ... accessibility, humour, a capacity for joy, the Great [white] American Songbook, the backbone of jazz multiculturalism (music by Gershwin, Berlin, Rodgers, Cole Porter, Jerome Kern, Harold Arlen, Victor Youmans, Hoagy Carmichael, Arthur Schwartz, Vernon Duke, Harry Warren, …and the goals and ideals of racial integration.[55]

To unpack this statement a little; to 'jazz the ordinary' describes the ability gifted jazz artists have of turning a commonplace pop song into a remarkable and memorable performance through their own unique, creative interpretation and conception. The artists described by Appel were accessible through their popular appeal and through the means by which they took their work to millions of people, via recordings, broadcasting, endless national and international touring, and residential performances in major cities such as Chicago, Kansas City, and New York. Playfulness, often verging upon humour (yet distinct from the more frivolous slapstick of Cab Calloway or Spike Jones)), is never far below the surface in many jazz soloists; Louis Armstrong, Earl Hines, Fats Waller, Lester Young, Dizzy Gillespie, Sonny Rollins and Tal Farlow all demonstrate this in their playing. A strong sense of joy is

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[52] 'O O O O that Shakespeherian Rag – /It's so elegant/So intelligent' T S Eliot, *The Wasteland*, in Collected Poems 1909-1935, (London: Faber 1947) 65. Eliot's song is a parody of Irving Berlin's popular song 'That Mysterious Rag'.
[53] Wallace Stevens, 'Mozart, 1935': 'Poet be seated at the piano/Play the present, its hoo-hoo-hoo,/ its shoo-shoo-shoo, its ric-a-nic,/ Its envious cachinnation.' *Collected Poems* (London: Faber 1984), p.131.
[54] Ibid., pp.13-14.
[55] Ibid. p.84.

transparently obvious in the playing of all these soloists; it is also a constant presence in the ensemble work of the big bands and in the playing of accompanists such as Eddie Lang, Ray Brown, or Jo Jones.

The genre of songs collectively known as 'Great American Songbook' was largely the product of first- and second-generation European immigrants (with Cole Porter, from a wealthy Indiana family, being a very rare exception to this). The songbook's many multicultural elements range from the simple exoticism of Eubie Blake's first recordings, 'Sarah from Sahara' and 'Hungarian Rag', [56] Irving Berlin's 'Russian Lullaby', and Ellington's musical atlas of tune titles, through Jelly Roll Morton's 'Spanish-tinged' jazz tangos and Benny Goodman's klezmer inflections, to the enduring Afro-Carribean and South American input into jazz after the Second World War.[57] Appel walks on thin ice several times discussing jazz modernism's connection with 'ideals of racial integration', but makes clear his observation that jazz played a significant role in the process of racial integration in the twentieth century, in the United States and beyond: mixed-race bands, such as The Rhythmakers, recorded repeatedly in the late 1920s and early 1930s and, by 1936, Benny Goodman's integrated quartet (with Teddy Wilson, Lionel Hampton, and Gene Krupa) was performing nationally, in spite of problems with stubborn racist attitudes encountered by black and mixed-race musicians when performing in the southern states. Tal Farlow encountered similar resistance from his own family and neighbours in 1930s North Carolina, when he began jamming with the local black musicians at Greensboro music clubs via connections established when painting signs for businesses in the

[56] During the late 1940s, Eubie Blake retired (for the first time) and attended New York University for two years, during which time he composed *Dictys On 7th Avenue (A Modern Rag)*.
[57] In his essay, *On Jazz*, the songs discussed by Adorno include "The Isle of Capri' and 'Valencia'.

local black community[58] In turn, these connections then led to Farlow meeting various jazz musicians, passing through Greensboro while touring with major bands such as Andy Kirk, Count Basie, Jimmy Lunceford, and Lionel Hampton. [59] Farlow explained how he already knew the tunes played by Art Tatum and

> ...was familiar with the harmonies, but the way they were being played here was completely different. I was struck straight away by Tatum's virtuosity and his way of creating new harmonies for these hits.'[60]

Similarly, Appel calls Billie Holiday and Lester Young 'the Eve and Adam of modern jazz singing and tenor saxophone playing'[61] and goes on to describe the way 'questionable' pop tunes, such as those also played by Tatum, undergo a similar 'transformation' that 'once again evokes the modernist enterprise of collage and assemblage.'[62] Appel illustrates this with a photograph of Ellington's recording of 'Black Beauty'[63], where 'the parenthetical Spanish translation of Ellington's song on the OKeh label, Belleza Negra, identifies the record as an export item that documents the modern, international appeal of jazz as of 1928.'[64] Ragtime had already influenced European light music, both via imported American sheet music and more directly through visiting American musicians. By the late 1920s, jazz recordings were readily available to musicians around the world via the major commercial centres. This led to European players, such as Django Reinhardt and George Shearing also, learning from popular recordings, such as those made by Eddie Lang, Louis Armstrong, and Fats Waller. Appel describes how

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[58] Interview with *Guitarist* magazine, quoted in Katchoura, Jean-Luc with Hyk-Farlow, Michele, *Tal Farlow: A Life in Jazz Guitar, an Illustrated Biography* (Paris: Paris Jazz Corner, 2014), p. 22.
[59] Jean-Luc Katchoura & Michele Hyk-Farlow, *Tal Farlow, a life in Jazz Guitar* (Paris, Paris Jazz Corner, 2014) p.22.
[60] Katchoura & Hyk-Farlow, ibid. p.24.
[61] Alfred Appel, Jr. *Jazz Modernism* (New York: Knopf, 2002), p.146.
[62] Alfred Appel, Jr. *Jazz Modernism* (Knopf, New York 2002) p.146-7.
[63] [Sound recording] OKeh 8636.
[64] Ibid., p.42.

> ... an anonymous publicist advertised Louis Armstrong in 1932 as 'Master of Modernism' … though Duke Ellington deserves it even more on the basis of his vast body of compositions and the nature of the 'jungle style' music that first made him famous … as calculated an artistic construct as the self-conscious modernist primitivism of Brâncusi.[65]

To Appel, the idea of 'Jazz Modernism' revolves around Matisse's *Jazz* series; an artist's book featuring dozens of coloured 'paper cut-out' pictures. These works, with little obvious thematic connection to the music style, were created in 1944, towards the end of the artist's life, and published three years later:

> *Jazz* as a title at once telegraphs a stalwart attitude, constitutes a synonym for 'vitality' and 'vernacular'… and informs a helpful new generic term. The forms of 'Jazz Modernism' may approach abstraction, as in *Jazz*, but the titles affixed to the pictures should make them accessible, as Matisse's do – a necessity if the art, literature, and music in question are to have a life beyond the classroom and required reading list.[66]

The link between jazz music and Matisse's *Jazz* is aesthetic, the bold shapes and dramatic colours of the pictures create a perfect corollary to the music of Ellington or Tatum. Like jazz, Modernism's acceptance into the various circles of the art world gradually transformed its status from *enfant terrible* to valuable commodity and status symbol. Modernism in architecture, fine art, and music all found recognition and acceptance in the post-war years, despite some residual disapproval, and, as these styles entered the academy, so they also lost their outsider status and became a part of the establishment. Modern art became a corporate 'must-have' and jazz acquired similar associations of sophistication and intellectual accomplishment.

It is important to note how the intellectual sophistication of the bebop players, although often contrasted to the unschooled musicians of the pre-war era, wasn't so new. Rather, such modern metropolitan sophistication and progressive attitudes

[65] Ibid., pp. 203-204.
[66] Alfred Appel, Jr. *Jazz Modernism* (Knopf, New York 2002), p.14.

towards education had already been a major part of the Harlem renaissance that flourished in the 1920s and had spread further via the United States education system. Thus a southerner such as Charlie Christian could emerge from an impoverished background, via a racially segregated school in 1930s Oklahoma City, playing and reading music to an advanced level.[67] Ralph Ellison knew the Christian family as schoolfriends at this time, and remembers

> ... an extensive and compulsory music appreciation programme ... It was the era of radio, and for a while the newspapers gave away cheap plastic recordings of such orchestras as Jean Goldkette's ... The big media of communication were active for better or worse even then...[68]

Jazz itself was upwardly mobile despite its insalubrious associations with addictions, sex, and all things nocturnal. For much of its existence, it has been regularly crossing the divide between popular entertainment and 'high-art' culture; like filmmaking, its status as a new and significant art form has gradually risen over the past half-century. The shift from big band to combo was the most outward and visible sign of the change in jazz practice between the 1930s and 1940s. Although small combos had always made recordings, a scaled-down approach to performing became more common in the war years and the size of the average jazz ensemble halved in the 1940s, as gradually the combo format came to compete with the swing bands. The economic attraction of low travel and accommodation costs and personnel expenses became irresistible. Scott DeVeaux identifies a revival of the small combo form in the late 1940s, 'with the Nat 'King' Cole Trio, the Illinois Jaquet Sextet, and Louis

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[67] Broadbent, Peter, *Charlie Christian* (Blaydon: Ashley Mark Publishing Co., expanded 2nd edn., 2003). Broadbent credits this achievement in large part to the teaching of his charismatic music teacher, Zelia Breaux at Douglass High School, Oklahoma.

[68] Ralph Ellison, *Living With Music: Ralph Ellison's Jazz Writings* (New York: The Modern Library, 2001), p.37.

Jordan and his Tympany Five (sic.) rivalling and even surpassing the full-sized bands in income'.[69]

There is less of a blunt chronological divide than is often assumed between the commercial, entertainment-orientated swing music of the 1920s and '30s and the modern, autonomous, supposedly 'high art' jazz made from the 1940s onwards: divisions were far less rigid than is tacitly implied by many critics. From the 1930s, Duke Ellington's ambitious music contradicts this, as does the work of James P. Johnson, who had written a hit Broadway show, *Running Wild*, in 1923 at the age of 29, and later wrote jazz-inflected orchestral works including symphonies and a piano concerto. (Johnson's piano rhapsody 'Yamecraw' was played at Carnegie Hall by Fats Waller in 1927.) An interesting contrast is made by Mervin Cooke, who observes how Willie 'The Lion' Smith 'recalled having learned blues characteristics from the published compositions of W. C. Handy, (the origins of which were themselves actively and voraciously researched by Handy) whereas Johnson claimed to have picked them up directly from the Carolina stevedores' in New York.[70]

As a social and cultural phenomenon, modernity is full of contradictions: Susan Stanford Friedman[71] and Peter Childs[72] have both pursued investigations into the problems arising from definitions of the word 'modern'. Childs shows the varying disciplinary areas using the term, while Friedman examines the contradictions within these definitions, most particularly between social sciences and humanities, but also within the arts as evinced by the way the American and European counter-culture of

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[69] Scott DeVeaux 'The Emergence of the Jazz Concert 1935-45', in *American Music* Vol 7:1 (University of Illinois Press, Spring 1989) p.29.
[70] Mervin Cooke *Jazz*, (Thames & Hudson London: 1998), p.42.
[71] Stanford Friedman, Susan, 'Definitional Excursions: The Meanings of Modern/Modernity/Modernism', in *Modernism/Modernity*, Vol. 8, No. 3 (September, 2001), pp.493-513.
[72] Childs, Peter, *Modernism* (London: Routledge, 2000).

the 1960s saw modernism as a radical ally against the establishment, while today's students may view modernism more suspiciously, as an elite province of an unfairly-privileged minority with an attraction to nostalgia. Friedman demonstrates how fundamentally these contrasting aspects of modernism are intrinsic to the function of the word.

Modernism and jazz both drew strongly upon trans-national influences and both are associated with various metropolitan cultural centres, at different times or even simultaneously. The artists themselves were often migrants or displaced exiles whose work frequently generated a mixed reception; their peer group and a few enthusiastic supporters formed a supportive cadre but met considerable disapproval or opposition from outsiders. Response from older artists, specialist critics, and journalists was also polarised, with protracted and sometimes hostile debate playing a significant part in the reception of new work. The economics of modernism also relates to jazz, where the market's valorisation debate anticipates and influences the next 'new thing' potentially available for commercial exploitation.

Defining jazz

Almost since its first use, many words have been written on the uses, origins, and meanings of the word 'jazz.' Many players, such as Ellington, Bechet, and Miles Davis, disapproved of and disowned this term 'jazz', and Art Taylor raises this in with his peers in his series of interviews. Bruce Johnson[73] examines definitional distinctions of the word 'jazz' and the ongoing evolution of its forms[74]: oppositions

[73]Bruce Johnson, 'Hear me talkin' to ya: problems of jazz discourse' in *Popular Music*, (Vol. 12.1, 1993) p.1-12.

abound in the larger genus 'jazz' and Johnson dissects the term and articulates the various definitions forensically.

It is instructive to make a brief comparison of closely related styles and, in approximately historical order, some of these are as follows. *Jazz versus ragtime*, as heard at the start of the 20th century; rags were often jazz, but the disapproval of Scott Joplin to this practice is clear in his stern expression indications, 'not fast' written on his published compositions. *Dixieland jazz* (collective improvisation) *versus New Orleans jazz* (with featured soloists). *Traditional jazz* (judged non-commercial because of its roots as functional 'parade' music within the community) *versus swing* (overtly commercial entertainment featuring jazz artists and celebrity vocalists). *Hot jazz* (hard-edged playing from the northern cities such as Chicago and New York, marketed as concert music and as recordings) *versus 'sweet' jazz* (again, overtly commercial). *'Old' jazz* (a revival music, cultivated by enthusiasts, writers, and record collectors) *versus modern jazz* (a musician-driven self-validated 'art music' phenomenon that mutated into a commercialised simulacrum of the musician's jam session). *Bop versus cool* (stylistic categorisations that are also to some extent geographical, opposing East Coast and West Coast styles in the United States).

Later and similar oppositions would be more fluid, as, from the 1960s, an even greater proliferation of styles remained current simultaneously, so that traditional jazz, swing, modern jazz, soul jazz, free jazz, 'the New Thing', and fusion all rubbed along side by side at festivals and in the major cities' venues. Further revivals and stylistically varied careers of artists such as Wayne Shorter, John Coltrane, Sonny Rollins, and Miles Davis also complicated matters. Timbre, improvisation, rhythmic intensity and musical intention would usually result in the jazz style in its widest sense usually remaining identifiable, but the incorporation of bagpipes, oboe, and harp

into ensembles illustrates how non-essentialist any definition might be, since no single factor has to be present, for a sufficient majority of players, fans and critics to agree that a piece of music be somehow called 'jazz'.

Innovation, revival and conflict

Combined, the two words 'modern' and 'jazz' offer a resonant and complex set of meanings. By the time the term 'modern jazz' was coined, jazz was already entering one of its first 'revival' modes, where the musicians of the mid 1930s were listening to earlier recordings and encountering older players, still active, who had been involved in the 1920s jazz scene. Ramsey and Smith[75] described and further encouraged a growing fashion for collecting early jazz records, during a significant 'traditional jazz' revival around 1940, with their book in part responsible for the re-launch of trumpeter Bunk Johnson's career.

Jazz practice has always been balanced in a state of suspension between innovation and revival, in one way or another: this tension is described by Gendron[76] in his portrayal of the rivalries - greatly encouraged by the musical press - between 'moldy figs and modernists'. In Gendron's analysis the historical moment when jazz makes the transition from 'low culture' entertainment to 'high culture' art is 'initiated by the bebop revolution'. Moreover, this pivotal moment is more important still, as bebop also assumes 'a crucial role in setting in motion the transition from the modern to the post-modern era in high/low interactions.' Gendron believes that

> ... the discourse of the critics' alerted the public to this change, and was 'equally responsible for constituting the new jazz as an avant garde music ... forging an

[75] Frederic Ramsay Jr and Charles E Smith, *Jazzmen: the story of hot jazz told in the lives of the men who created it* (New York: Harcourt, Brace and Co., 1939).
[76] Bernard Gendron *Between Montmartre and the Mudd Club* (Chicago, University of Chicago *Press*) 2002 p.120ff.

> interpretive template ... foisted on still indeterminate and eclectic musical practices.

This critical validation may certainly have arrived in the United States with bebop (Europe was a little earlier) but assertive self-valorisation by artists is a different story, once again going back to the 'professors' of piano in New Orleans and beyond. Ellington and Morton were always confident of their artistic status, as were many of their peers.

The 'sense of an accelerated rate of change' observed by Robert Hughes[77] is particularly apparent in the social sphere, where great transformations and movements of people took place in the United States in every decade of the century. Prominent historical events, such as the First World War, the thirteen years of alcohol prohibition between 1920 and 1933, the 1929 Wall Street fiasco (with its subsequent economic depression), and the involvement of the USA in the Second World War, each exist as cultural fissures that map significantly onto any story of jazz. Such particular events separate and help define the different decades. The changing harmonic and rhythmic musical styles within jazz reflect these different cultural moods of each specific decade; recordings are usually easily identifiable to within a few years simply by their sound.

However, in the 1940s, the two strikes and recording bans by the American Federation of Musicians (in a dispute over the payment of royalties for recordings) created another substantial and unfortunate landmark in the history of jazz. The huge reduction in instrumental music recording (vocalists were unaffected by the ban) by so many American jazz artists during the first strike (between 1942 and 1944) is frustrating and confusing for historians; it casts a heavy shadow over the recorded

[77] Robert Hughes, *The Shock of the New* (New York: McGraw-Hill. Inc. 1991).

documentation of the nascent bebop style, the strike occurring precisely as bebop was first emerging. The severe eighteen-month gap in the commercially recorded evidence is ameliorated only by the V-disc records, (distributed to the armed forces) and by various amateur recordings of concerts and radio broadcasts, that give us a few glimpses of the harmonic and rhythmic changes afoot. DeVeaux's article on this subject[78] reassesses the long-term impacts of the recording ban, which, in conjunction with the social and economic changes brought about by the war, left the world of modern jazz a different place by the mid-1940s. With a few notable exceptions, the large-scale jazz dance bands had gone and in their place were trios, quartets, and quintets; 'supper club' combos, playing a similar repertoire, perhaps, but sounding very different. Such smaller-format ensembles played the type of music that Tal Farlow spent his career exploring and performing so successfully.

[78] Scott DeVeaux: 'Bebop and the Recording Industry: The 1942 AFM Recording Ban Reconsidered', in *Journal of the American Musicological Society* Vol. 41, No. 1 (Spring, 1988), pp.126-165.

Chapter 2. Tal Farlow, Jazz, and the American Popular Song.

Part One: Tal Farlow and the American Popular Songbook

It's less a love for the instrument than it is a love for the music.[1]
… the popular songs ... our standards, which we value so much, and play so well.[2]
Tal Farlow

American popular songs constituted three quarters of Tal Farlow's repertoire on the recordings he made as session leader. These songs, making up an imaginary collection often called the 'American Popular Songbook' or the 'Great American Songbook' are commonly called 'standards' by jazz musicians. They were almost all written before 1960 with the majority originating in the 1920s, '30s and '40s, at a time when music theatres, record companies, radio stations, and sheet music publishers all demanded a continual supply of new product, in industrial quantities, from the songwriters of New York's 'Tin Pan Alley'. In the songs' popular music context, they were ephemeral raw material produced for the rapidly expanding entertainment industry. Jazz performers, on the other hand, picked eclectically amongst this huge body of material and used it very successfully for their own ends: several hundred popular songs became firmly established in the jazz repertoire and these take their place today alongside an equivalent number of original jazz compositions. Some artists working with standards have also developed a reputation for playing jazz on particularly unlikely or obscure areas of this popular song

[1] Tal Farlow, quoted by Steve Rochinski, in the booklet accompanying the CD audio recording, Tal Farlow, *Verve Jazz Masters 41,* 527 365-2 (Polygram, 1995).
[2] [Video recording] *An Evening with Tal Farlow: Performances and Instruction with a Jazz Legend,* (National Guitar Workshop DVD, Alfred, 2003).

repertoire; Sonny Rollins, in particular, has done this to great effect throughout his career.

This chapter will consider the relationship between the jazz guitar playing of Tal Farlow and the use of what he calls 'our standards' in his repertoire. To do this, the first part of the chapter will make a general examination of the near-continual use that jazz has made of these songs from the late 1920s up to the present day; the second half of the chapter will then look in detail at three contrasting Tal Farlow recordings of 'standard' melodies by George Gershwin, Cole Porter, and Richard Rodgers, representative of this genre and characteristic of Farlow's approach to this material.

Standards

Brian Priestley[3] and Scott DeVeaux[4] have both drawn attention recently to the underestimated significance of the relationship between American popular song and modern jazz. Priestley writes that the *music* of Charlie Parker, 'no less than his career, was crucially embedded in the popular music of his day, not only in his apprenticeship but in his mature work'. DeVeaux hears in Thelonious Monk's 'reshaped popular songs ... a kind of public confession of the centrality of these songs in the shaping of his aesthetic'. DeVeaux 'strongly suspects' that Monk's 'deep affinity for the popular songs with which he grew up ... is shared by most other musicians of Monk's generation and that it is more deeply embedded in jazz as a

[3] Brian Priestley, 'Charlie Parker and Popular Music', *Annual Review of Jazz Studies* 14 (2009), pp. 83-100.
[4] Scott DeVeaux, 'Nice Work if You Can Get It: Thelonious Monk and Popular Song', *Black Music Research Journal*, vol. 19, no. 2 (August 1999), pp. 169–186.

whole than its most ardent champions might care to admit'. Appel describes Monk's dialogue with his repertoire:

> Monk challenges himself and amuses his listeners when he plays chaste, unaccompanied versions of songs associated only with the famous, high-gloss circa-1941 big band collaborations of Tommy Dorsey and Frank Sinatra. Monk's parsing and editing of familiar songs make it clear that he, no less than Armstrong, wants to reveal and highlight the core of worthy sentiment in a sentimental song.

On first examination, this quest for a 'core of worthy sentiment' in the chorus of a common Broadway show tune, with its regular eight-bar sections and limited formulaic structures, might appear to make understandable Adorno's stern distaste for what he considered to be the pseudo-individualised standardisation of popular music.[5] The strictures of the 'standard' popular song form seem to be unnecessarily limiting and in sharp contrast to the common assumptions about the ethos and practice of playing modern jazz, with its emphasis on such elements as freedom, spontaneity and surprise. However, beyond the associations of the word 'standard', with its implications of standardisation, uniformity, replication and mass production, the other meanings of the word give us more hope: a 'standard' flag was used as a rallying point in battle, and the word 'standard' can also imply a level of excellence, professional or industrial competency, achievement, or common practice. Punning and semantic play on the word 'standard' proliferates in jazz album titles (*Standard Time Vol.1 - 6, Double Standards,* and *Raising the Standard,* et cetera), it occurs in band names (Keith Jarrett and Kurt Rosenwinkel both lead a Standards Trio) and there is even a New York City jazz club called The Jazz Standard.[6]

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[5] This issue is addressed by Theodore Gracyk in 'Adorno, Jazz, and the Aesthetics of Popular Music', *The Musical Quarterly,* vol. 76, no. 4 (winter, 1992).
[6] The Jazz Standard, 116 East 27th St. New York, NY.

Chapter 2. Tal Farlow: Jazz and the American Popular Song.

Adorno's disapproval of jazz was exacerbated by what he saw as its appropriation of a borrowed repertoire of these 'standardized' musical forms, although his attitude also perhaps conceals a certain amount of guilty pleasure taken in a subject to which he repeatedly returned, pruriently and enthusiastically. In contrast, Allen Forte's academic discourse celebrates and champions the standards, calling their mid-twentieth century period 'the golden age of American Popular Song':

> ... there is no evidence of the influence (infusion) of richer harmonies from jazz and the big swing band arrangements. On the other hand, the *harmonic progressions* are innovative, and in contemporary interpretations they lend themselves to a variety of "enrichment" (enhancement) techniques – indeed, they invite the application of these procedures by musicians steeped in the idioms of modern jazz and arranging.[7]

This comment refers specifically to Cole Porter's 'Ev'ry Time We Say Goodbye' but applies more generally to the popular songs used in jazz, where elements of the structure, melody, lyric, and sentiment, together with these songs' various associations with celebrity performers or celebrated recorded versions, each contribute incrementally to the songs' effectiveness as vehicles for jazz improvisation.

Popular music practitioners of recent decades have an ongoing fascination with what they recognise as the greater sophistication of these older songs. In a successful career, it has become a rite of passage for established pop and rock artists to address the classic repertoire of the 'American Popular Songbook'. For performers such as Rod Stewart, Linda Ronstadt, Willie Nelson, Bryan Ferry, Robbie Williams and, most recently, Amy Winehouse and Carsie Blanton, the standard song connects

[7] Allen Forte *Listening to Classic American Popular Songs* (New Haven & London: Yale University Press, 2001), p. 161.

them across the generations to the great performers of the past. It is also a challenging test of skill setting a standard of attainment to be achieved where, on some occasions, the effort required is compromisingly close to the surface of the work: Robbie Williams' recording of 'Have You Met Miss Jones'[8] shows him working close to his technical limits, while Amy Winehouse also sounds uneasy with the bridge of 'Body and Soul', despite her evident engagement with the musical material[9]. Although such pop artists very rarely cross over fully into the jazz vocalist zone for these projects, jazz versions of songs by Billie Holiday, Ella Fitzgerald, Chet Baker, and many others, clearly inspire the choices of repertoire on contemporary anthologies of the American Popular Songbook.

Such valorisation of songs from a now apparently lost 'golden age' of music owes much to 'cool' cultural associations, 'jazz style' and connotations of musical and intellectual accomplishment, wit, elegance and sophistication. Set alongside these attributes are a different set of assumptions about the jazz artist, attractive to successful music stars, themselves often reified by a multinational industry. Besides any aesthetic appreciation of the material, an extremely well-paid star, such as Rod Stewart, might also want to imagine an earlier, more carefree, time associated with their rebellious youth. To those having reservations about having become industry insiders, the romantic image of jazz is one of authenticity, mixed with a sense of perceived danger; an attractive, morally ambiguous,'outsider' otherness described in Kerouac's novel *The Subterraneans,*[10] and again today in Nathaniel Mackey's novels, as well as the more stereotyped treatments in movies such as *On the Road, The Man*

[8] [Sound recording] Robbie Williams, 'Have You Met Miss Jones?' *Swing When You're Winning* (Chrysalis 7243 536826 2).
[9] [Sound recording] Tony Bennett and Amy Winehouse, 'Body and Soul' *Duets II* (Columbia 88697 66253 2).
[10] Jack Kerouac, *The Subterraneans* (London: Penguin 2001 [1958]).

With the Golden Arm, Bird, and *'Round Midnight.* In this sense the standards, and their association with jazz, provide a liminal space for creative exploration. The classic, historic, performances by great singers, such as Nat 'King' Cole, Billie Holiday, Ella Fitzgerald and Frank Sinatra all offer a kudos to any younger singer succeeding in his or her own approach to one of the standards.

When viewed together, these various aspects of the standard repertoire evince a continual acknowledgement of its canonical status, lodged in the musical imaginations of performers and audiences alike for the past half-century. The reasons that these songs were included in the repertoires of Louis Armstrong, Duke Ellington and the other respected elders of the jazz tradition are complex and open to debate but their extensive use demonstrates that they are undoubtedly commercially and creatively successful. When Tal Farlow jokingly boasted that jazz musicians play the standards 'so well', there was also truth behind the slightly wry humour, since a major factor in the survival and revival of these songs is the performance and recording of jazz versions by singers and instrumentalists, with popular music and jazz maintaining the symbiotic relationship that began in the days before the first records were made. A jazz version of Jerome Kern's song 'I Wonder Why' [11] was recorded within months of the first jazz recordings, in 1917, by Wilbur C. Sweatman's band.

Forte draws particular attention to the harmonic innovations of the standards; on the 'altered' dominant seventh chord, all-pervasive in modern jazz, he writes that 'although we cannot generalise concerning the expressive attributes of such altered chords, it is possible to state the obvious: once a chord is altered, its original musical

[11] It is important to note that this is not the same song as Sammy Khan's 'Wonder Why', recorded on [Sound recording] *This Is Tal Farlow* (Verve MGV 2829).

meaning changes radically.' [12] Subsequent changes to songs by jazz artists continue 'to jazz with' the harmonies of the original songs, changing the rhythms and occasionally also even changing their melodies. Small yet cumulative rhythmic and melodic ornamentations and alterations are so common as to be taken for granted in a jazz interpretation, yet these are a jazz artist's most effective tools. Re-harmonisation is also very common, such as the point in Tal Farlow's version of Van Heusen's 'Here's that Rainy Day' where he replaces the original major tonic chord in each section with its parallel minor chord.[13] Any significant melodic alterations are approached with great care by players, changes are frequently moderated out of respect for the original composers' intentions and avoid any perceived 'vandalism' of the source material. Bill Evans' interpretation of Victor Young's 'Beautiful Love' prominently flattens a melody note (that happens also to be the fifth of the original dominant chord) in bar 11 of the tune;[14] achieving a typical modern jazz sound by dramatically changing the rather safe-sounding melody note. Jim Hall gives a similar treatment to several melody notes of Bart Howard's 'Fly Me To The Moon' on his duet recording *Jim Hall and Red Mitchell*,[15] playing each of the alterations with a sense of mischievous relish. Such modifications help to maintain the continued vigour and freshness of the songs, down through generations of performers to present day artists such as Fred Hersch[16] and Cassandra Wilson.[17]

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[12] Allen Forte *Listening to Classic American Popular Songs* (New Haven and London: Yale University Press, 2001), p.15.
[13] [Sound recording] Tal Farlow, *Tal Farlow '78* (Concord CJ57).
[14] Only one note is different but this is quite a significant change, and most jazz artists prefer to use the perfect fifth of the chord: performances of this song by Helen Merill, *Helen Merill With Strings* (EmArcy MG 36057)) and Anita O'Day, *Anita* (MGV-2000) both illustrate this.
[15] [Sound recording] Jim Hall and Red Mitchell, *Jim Hall & Red Mitchell* (Artists House AH5).
[16] [Sound recording] *Songs We Know,* Fred Hersch and Bill Frisell (Nonesuch, B00000AEE6) 1998.
[17] [Sound recording] *Blue Skies,* Cassandra Wilson (Winter & Winter B00005YW6C) 2002.

Intellect and intuition; locating the popular song in jazz

Successful songs become established in cultural memory as evocative of specific times, such as the pre-depression 'jazz age' of the 1920s, the depression of the 1930s, or various memorable theatrical shows or movies. Many of the songs in the standard repertoire were 'old' popular music, crossing the musical generations even when Tal Farlow was recording them in the 1950s; like his near contemporaries, Monk (born 1917) and Parker (born 1920), Farlow had grown up hearing this repertoire.

Despite the frequent emphasis that jazz discourse places on improvisation, spontaneity, freedom, and originality, the standard songs themselves are also vitally important as sources of creativity per se, rather than merely being the commercial 'sweeteners' that they are often considered to be. The familiar words, melodies, and formal structures underlie, (and often suffuse) many performances: Jim Hall likens such harmonic, rhythmic and structural aspects of the standards to the rules of tennis:

> If you removed all of the limiting factors from music, it would sort of be like tennis without the net, court, and ball – just two guys standing in a field with rackets. For that reason, standards are good to know, even if you go beyond them. [18]

This transcendence of familiarity occurs within the established rules, as in a good sports match, where imagination and creative vision are also at play and an intellectual grasp of the rules and possible moves works alongside the individual player's (or team's) intuitive perception of what is humanly possible. Similarly, expectations are a fascinating and attractive part of a jazz performance; there is a familiar starting point but also a sense, with the best players, that almost anything

[18]Jim Ferguson and Arnie Berle, 'Jim Hall: Jazz Guitar Elegance' *Guitar Player Magazine* (New York: 1990), p. 76.

might just be possible, with Jim Hall's 'limiting factors' such as the formal structures of the song forms actually assisting rather than hindering players on these journeys from the familiar to the unexpected. The element of surprise, so important in jazz, requires expectations to be raised and then played with or subverted during the performance of a standard song in an interesting and sometimes unpredictable way.

'The Popular Ballad Problem' : modern jazz and extreme tempos

Despite modern jazz's deserved reputation for energetic, rapid tempo playing, typified by the energetic pyrotechnics of bebop's exponents, it is paradoxical that one of the most fascinating and creative features of the modern jazz style is its treatment of the slow instrumental ballad. Once again, the show tunes and 'stand-alone' popular songs of the American Popular Songbook have a very prominent place in the repertoire, with various historic recordings providing milestones for stylistic developments. Coleman Hawkins' ground-breaking and remarkably abstract 1939 version of 'Body and Soul'[19] is an outstanding example of a standard being given the jazz treatment. Recorded on the cusp of the transition between swing and bebop jazz, in a virtuoso display of harmonic and rhythmic ingenuity Hawkins departs from the song's melody in the first A section after only playing the first two phrases, choosing after this to create a new solo line that, while closely following every nuance of the song's harmonic sequence, never quite returns to the melody again. Instead, Hawkins plays through the harmonic sequence as if he is negotiating a complex obstacle course, with each cadence resolution, point of tension, and even lesser passing chords met with corresponding artistically perfect phrases. The quaver-based lines are closely

[19] [Sound Recording] Coleman Hawkins, 'Body & Soul' Bluebird (B000003G3L) 1939.

packed sequences of nervous arpeggios and agitated scale fragments, adhering to the chordal harmony to such an extent that it would be possible to transcribe the chord changes of the song simply by using the saxophone solo. However, despite this close harmonic tracking, Hawkins's piece is far more than a complex 'change running' exercise, as the rich-toned saxophone lines gradually and logically build up to an emotive crescendo and release across the entire two choruses of the arrangement. The rhythmic feel of the performance's accompaniment still locates Hawkins in a swing-era style, but the long melodic solo lines with their rhythmic freedom and sophistication were a major step forward towards the bebop phrasing and modern jazz styles of Parker, Gillespie and Powell.

After Hawkins, the modern jazz ballad can be traced through Charlie Parker's classic recordings of various standards, such as 'Don't Blame Me',[20] 'Lover Man',[21] 'Autumn in New York',[22] and 'Embraceable You',[23] and onwards to John Coltrane's 'Ev'ry Time We Say Goodbye',[24] Albert Ayler's 'Summertime,'[25] Miles Davis' 'My Funny Valentine',[26] and striking contemporary interpretations of ballads such as 'Laura' by Derek Bailey[27] (also sung recently, by Robert Wyatt[28]), and 'Body and Soul' by Keith Jarrett.[29]

[20] [Sound recording] Charlie Parker All-star Quintet, (Dial 1021) November 4 1947.
[21] [Sound recording] Original Charlie Parker Quintet, (Dial 1007) July 29 1946.
[22] [Sound recording] Charlie Parker Big Band (Mercury 11088) 22 January, 1952.
[23] [Sound recording] Charlie Parker and others, (Philology (It) 214 W 18.) 1946.
[24] [Sound recording] John Coltrane, *My Favourite Things,* (Atlantic LP 1361) October 26 1960.
[25] [Sound Recording] Albert Ayler, *My Name is Albert Ayler,* (Debut DEB 140), 1961.
[26] [Sound Recording] Miles Davis, *The Complete Concert 1964,* (Sony Jazz 471246 2) 1964.
[27] [Sound Recording] Derek Bailey, *Ballads,* (Tzadik TZ 7607) 2009.
[28] [Sound Recording] Robert Wyatt, *For the Ghost Within,* (Domino WIG263) 2010
[29] [Sound Recording] Keith Jarrett, *Jasmine,* (ECM 2165) 2010.

Bebop was a music of extremes: just as some of the fast tunes increased in tempo[30] further again from the fastest tempos of the swing era, the modern jazz ballad conversely became exaggeratedly slow. One reason for this may be the lack of constraints once playing for dancing wasn't a requirement. The swing bands had played concerts but much of their work was predicated upon supplying effective tempo music for fans who were dancing foxtrots, quicksteps, and modern waltzes: if a tune were played too fast or too slowly, the dancers would simply stop.

Addressing the then recent re-evaluation of the mid-1940s, which elevated modern jazz to the status of 'art music' with the advent of the small ensemble swing and bebop combos, Sidney Finkelstein writes that

> One of the most important achievements was the solution of the popular ballad problem, out of which came the harmonic exploration and freedom of modern jazz.[31]

'Popular ballads' make up a large percentage of the songs used in jazz performance. Although called 'ballads', the actual tempos used in jazz renditions of these songs are highly variable.[32] One defining characteristic is that most ballads have romantic love as the subject matter of their lyrics; the words to the melodies are usually known by artists and also by many of listeners. Occasionally a player such as Dexter Gordon would even quote their favourite line or couplet as part of the spoken introduction to a performance. Interviewed in 1985, Junior Mance told Frank

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[30] The 'up' tunes featuring Lester Young in the pre-war 'Old Testament' Count Basie band repertoire are played at much the same tempo as the medium-paced bebop tunes, such as Charlie Parker's 'Scrapple from the Apple' and 'Confirmation'. As such, the technical challenges of improvising on swing and bebop sequences were fairly similar, while the creative challenge to 'say something' in a solo remained a constant.

[31] Sidney Finkelstein, *Jazz: A People's Music,* New York: International Publishers Edition, 1988 [originally New York: Citadel Press, 1948.]), p.144.

[32] Many of these songs, originally written to be played at a slow foxtrot tempo, are more often performed by jazz artists at medium tempos or above. For example; Kern's 'All the Things You Are', Gershwin's 'A Foggy Day' and many others.

Büchmann-Møller how Lester Young had emphasised to him the importance of a jazz artist knowing the words to the melodies:

> Lester listened to a lot of ballads and he always listened to the lyrics. In fact he told me once: 'If you want to play ballads you should know the lyrics too, because you can then get more out of them, you know, more than the composers had in mind.' [33]

Again, when Young refers to finding 'more than the composers had in mind' in a song, this equates to what Forte calls 'enrichment techniques'. The lyrics of song, for performer and listener, are a subtle and unheard background presence to the songs' melodies when they are played as jazz instrumentals; to adapt an idea from Keats, 'those unheard are sweeter'. For Tal Farlow the melody of a standard song is

> ... played for identification, and then the soloists are free to play whatever they can imagine, using the chords flowing underneath as harmonic support and rhythmic reference ... this background keeps everyone playing together'.[34]

Herb Ellis, Farlow's almost exact contemporary, expands upon this point:

> The one thing that I try to make sure of is that I never substitute a chord that violates the melody. I always believe that the guy who wrote the tune wanted that melody, and if you're going to use a substitute chord it must fit that melody.[35]

In a variant of the 'jazz is America's classical music' school of thought, Allen Forte celebrates the American songbook's popular ballads as

> ... a very large repertoire... created by a small number of remarkably talented songwriters ... preserved in jazz repertories, in recordings by famous singers, and in the hearts and ears of generations of Americans and other peoples as well ... these songs are the American 'Lieder' of a particularly rich period in popular music. [36]

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[33] Frank Büchmann-Møller, *You Just Fight For Your Life: The Story of Lester Young* (New York: Praeger, 1990), p. 144.
[34] [Sound recording]. Tal Farlow: Hot Licks: The Masters Series.
[35] Arnie Berle 'Herb Ellis', in *The Guitar Player Book*, ed. Jim Ferguson (New York: Hal Leonard, 1979), pp. 85-87.
[36] Allen Forte, *The American Popular Ballad of the Golden Age 1924-1950* (New Jersey: Princeton University Press, 1995), p. 3.

The 'popular ballad problem' identified by Finkelstein posed the question of how these songs could best be approached in an instrumental jazz context. At first glance, the ballad form seemed too insubstantial to support extended improvisation, without the considerable further musical arrangement and elaboration that had been the norm in the 1930s. Although equally simple blues forms had always been a part of the jazz repertoire, other early tunes often had considerably more substance; quite literally, there were a greater number of bars of different musical material in them than in the popular ballad, which often only had two or, at most, three contrasting eight-bar sections. An additional verse or preamble to the ballad did often exist but, with a few exceptions, these were only rarely performed outside of their musical theatre context.[37] Forte observes how such songs played in the cinema, which

> ... had an audience whose constituency differed markedly from that of the standard Broadway musical, an audience that had little patience with the subtleties that the verse often projects in a musical theatre context.' [38]

The audience for jazz is located somewhere between these two extremes of attentiveness, and one solution to the 'problem' was to give equal or greater consideration to the different soloists' improvisations as was given to the melody of the song. Eddie Lockjaw Davies states that listening to jazz

> ... ought to be a pleasant experience, not grim. You're not supposed to go with a pencil and pad and figure out what they're playing, where are they now, where is the melody.[39]

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[37] Ella Fitzgerald's versions of Gershwin's 'Someone to Watch over Me' and 'How Long Has This Been Going On', Rodgers and Hart's 'My Funny Valentine', and Porter's 'Night and Day' are all examples of the creative use of verses; Tal Farlow also occasionally played the verses of such standards; for example 'Strike up the Band' and 'Night and Day' on his 1950s Verve recordings. Many other 'verses' to standards exist but often they are intended to facilitate the transition within the musical drama from stage action to song, during the course of a whole show; such 'theatrical' verses lose much of their impact when performed outside of the context of the musical.

[38] Allen Forte, *Listening to Classic American Popular Songs* (New Haven: Yale University Press, 2001), p.192.

[39] Arthur Taylor, *Notes and Tones: Musician-to-Musician Interviews* (London: Quartet, 1983), p. 86.

The standard song form is one means of giving the listener such a 'pleasant experience'. The simple AABA or ABAC structures of the songs mean that the listener has a point of reference during the solo improvisations; at the very least an A section harmonic progression will come around regularly and be recognised several times in contrast with the harmonically different B section, while a good listener will comprehend the tune's entire structure during the performance and will appreciate the soloist's ingenious way of working with it.

Another part of 'the solution of the popular ballad problem' was to do with the arrangements made of such songs. In strong contrast to the continuous crotchet pulse of the piano backing on Hawkins' 'Body and Soul', later accompaniments to melodies and solos became significantly lighter, as a more even 4/4 rhythmic feel was established by the early 1940s by drummers such as J.C. Heard, Jo Jones, Kenny Clarke, and Max Roach, aided by bassists such as Red Callender, Milt Hinton, Jimmy Blanton and Oscar Pettiford. The post-1940 rhythm section also became less insular and more interactive with the harmonic and melodic components in the various ensembles, especially in the smaller bands where the roles of accompaniment and soloing were necessarily shared and exchanged within a single piece of music more frequently than ever before. The Red Norvo Trio recordings with Charles Mingus or Red Mitchell on bass and Tal Farlow on guitar are excellent examples of this modern jazz style of performing and arranging.

Taxes, instrumental music, and modern jazz

The song lyrics are important to improvisers using the standards as repertoire, yet the singers themselves seem less popular, and have perhaps been written out of

the history of jazz, to a certain extent at least; it is surprising to see how much vocal jazz material actually gets recorded in each decade. All of the big bands had featured vocalists yet this wouldn't be obvious, for example, from the many Ellington cd reissues where almost all of the material is instrumental Vocal recordings also abound into the bebop era but such recordings become niche for specialist record collectors. Such material is often edited out from anthologies of players unless there is a specific intention to feature the human voice.

The 'Cabaret Tax', introduced in 1944, had a significant impact upon vocal music and dancing in the USA. Lasting more than twenty years, it charged venues a punishing 30% excise[40] on all receipts from

> ... any room in any hotel, restaurant, hall or other public place where music or dancing privileges or any other entertainment, except instrumental or mechanical music alone, is afforded the patrons in connection with the serving or selling of food, refreshments or merchandise.'[41]

An unintended by-product of this tax was an efflorescence of instrumental music in city clubs, at the very point at which Tal Farlow was entering this world of the professional jazz combo. This monetary factor must have influenced many venues who were showcasing live music; the instrumentalists were simply the more economic option. The fact that abstract improvisation on the melodies of the popular songs became the norm in this style of music was the artistic consequence, but the interaction of economics and art in modern jazz is fascinating to consider. In conjunction with the wartime military conscription 'draft' taking the older, established musicians out of circulation, Farlow found regular work that further honed his already considerable skills, playing the standards with Marshall Grant,

[40] This was later lowered to 20% and then to 10%.
[41] Eric Felten 'How the Taxman Cleared the Dance Floor', *Wall Street Journal* (March 17, 2013).

Dardanelle, and Margie Hyams. He described to Barry Feldman how in the late 1940s he

> ... had been working with a piano player named Marshall Grant, who was not like Dardanella [sic.] but more in that camp than jazz. I learned a lot of Broadway show tunes from him. Some were obscure, and I suggested to Red that we play them; he knew some of them, too. This was before that was a big thing...[42]

Normal and unorthodox improvisation: jazz artists' respect and affection for the American popular song.

The harmonic sequences of popular songs allow the jazz musician great freedom to invent new melodies, to improvise different rhythmic feels (including time-signature changes) moods and textural styles, while at the same time using a supportive scaffolding of the forms of familiar songs, which players and audiences alike know and understand. The familiarity of these forms allows the musical surprises that result from imaginative improvisation to be still more remarkable. Playing Cole Porter's broadway song 'Anything Goes' Tal Farlow produces an excitement and sense of musical freedom that give the song a very different meaning to its original humorous light entertainment role in a musical show. The title is pregnant with added significance, as we hear guitar, piano, and bass create the illusion that it is quite possible for 'anything' imaginable to 'go' in the musical performance, given such technical prowess and imagination.

The familiarity of the standard repertoire sets up a point of departure for a jazz artist like Tal Farlow, allowing one to experience just how far it is possible to depart from the harmony and melody of a song before the tenuous thread, linking us back to the original song, finally breaks and nothing at all remains. At that point, Art

[42] Tal Farlow interviewed by Barry Feldman, March, 1997, for the reissue of *This is Tal Farlow,* (Verve CD 314 537 746-2).

Tatum might occasionally allow an improvisation to break temporarily into a whole new song, using musical collage to create unexpected and amusing links between songs. Farlow might prefer to push on, regardless, running a real risk of getting lost in musical abstraction but also confident that within a few cadences a harmonic resolution could reorientate the performance to the stabilizing effect of the song form. Tal Farlow's 'Body and Soul' performance from Alnwick, transcribed in this thesis, shows this happening during the passages in artificial harmonics, in the middle of the piece, with a little overlapping jump backwards in the form when the artificial harmonics end (this takes place between 5' 15" to 5' 30" on the recording, or see bars 86 -90 of the score). Faced with such depths of abstraction it was also common to see local bassists come unstuck when they were working in 'pick up' trios with Tal Farlow on his UK tours. The sense of danger and risk-taking at such moments was grippingly entertaining, with musical 'disasters' thankfully rare.

When Tal Farlow plays a familiar song (especially in a live show), he sometimes uses preambles, interludes and breaks to allow entirely new material to be introduced into the jazz renditions, which then become energised and revitalised by the care and attention given to the 'bare bones' of the melody, harmony, and form. Much gets changed but some salient and defining features will also remain, whether a melodic hook line that repeatedly rises to the surface, a harmonic cadence that is unpacked and explored, or a particularly distinctive rhythmic motif that is repeated with variations. At times in Farlow's slow ballads the melody is more constant than the harmony, which is twisted, stretched or even replaced altogether with astonishing results. The digressive and imaginative wit of an artist of Farlow's calibre allows him to imprint his own musical personality on these familiar songs, playing with their constituent parts in much the same way that a representational painter paints a

familiar-looking still life, a seascape, or a portrait, each of which has had many thousands of similar treatments by other artists: when the artist is successful, the familiar is capable of becoming transformed into remarkable art, infused with the personality, creativity and imagination of its mediator. The works of painters and of jazz artists have many overlaps, some overt and some implied. Within both we talk of balance, proportion, unity, weight, passages, lines, rhythm, chromaticism, textures, and space. Many of these features are supplied ready-made in the forms of the standard songs upon which so much jazz is based, yet the challenge for the jazz artist is to use such familiar material in an inspired, startling, and creative way.

Thomas Owens[43] has some eccentric views on improvisation and on the definition of bebop but he makes a valuable point about Monk's 'decidedly unorthodox ballad 'Crepuscule With Nellie' [where] the harmony, melody, rhythm and form are all so unusual that normal improvisation seems entirely inappropriate'. By 'normal improvisation', Owens (who has extensively researched Charlie Parker's music) appears to mean modern jazz 'bebop-style' lines that use the harmonic sequence of a standard tune as support for the improvisation of new melodic lines. In contrast, Monk's ''Round Midnight'[44] has a classic 'Tin Pan Alley' popular ballad form; it would be a suitable vehicle for 'normal improvisation', and to Gioia it is 'one of the few Thelonious Monk tunes that make it easy for the jazz performer to infuse their own personality into the music.'[45] The song has acquired two sets of words

[43] Thomas Owens, *Bebop: The Music and its Players* (New York: Oxford University Press, 1995).
[44] [Sound recording] Blue Note 543.
[45] Ted Gioia, *The Jazz Standards: A Guide to the Repertoire* (Oxford: Oxford University Press, 2012), p. 347.

over the decades and has a similar, well-established status in the canon to some of the Ellington ballads, such as 'In a Sentimental Mood′, or 'Mood Indigo'.

Popular song has remained close to the heart of much of the jazz played in the six decades since the 1940s, when Finkelstein made his keen observations about jazz. For Priestley and for DeVeaux, Parker's 'love of popular-song melody'[46] and Monk's 'respect and affection'[47] for this repertoire are powerful forces that provide these artists with an important counterbalance for their own compositions and also for their improvisations. Priestley emphasises the importance of hearing Charlie Parker's music in the context of its relationship to popular music and

> ... acknowledging that Parker's work, no less than his career, was crucially embedded in the popular music of his day, not only in his apprenticeship but in his mature work. Despite an occasional ambivalence, he was aware that his whole approach was founded on the forms of popular music, as practiced in the late 1930s, 1940s and early 1950s.[48]

The ' ambivalence' mentioned here may be Parker's aspiration to play and compose larger and more abstract musical forms, expressed several times in his later career. [49] The observation made by DeVeaux, that jazz artists frequently select repertoire from the songs of their youth, is also highly significant. Contemporary material and tunes from the recent past seemed to offer fewer attractions, and less resonance to jazz artists of the mid-twentieth century, than those songs remembered from their childhood or youth. DeVeaux's analysis of Thelonious Monk's repertoire could just as easily be applied to that of Art Tatum, Tal Farlow, or Sonny Rollins.

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[46] Brian Priestley, 'Charlie Parker and Popular Music', *Annual Review of Jazz Studies* 14 (2009), p.88.
[47] Scott DeVeaux, 'Nice Work if You Can Get It: Thelonious Monk and Popular Song', *Black Music Research Journal*, vol. 19, no. 2 (August 1999), p. 183.
[48] Priestley, ibid. p.83.
[49] For Parker's plan 'to study musical composition with Nadia Boulanger in France', see Woideck, Carl, *Charlie Parker: His Music and Life* (Ann Arbor: University of Michigan, 1996), p.172.

Although these different soloists' own inventions and improvisation became the focal point of modern jazz, the expression and interpretation of the song's melody was (and remains) important to jazz artists, and also to their audiences. The actual choice of song selected was a creative act that had many connotations and associations. These choices, in turn, reflected significantly upon the performer and band, with different jazz artists favouring different composers, styles, or eras, using their personal choice of repertoire expressively to contextualise their art. A patina of age on a standard seems to work in a similar way to the commonly used writing device of setting a novel a decade or two before the time of writing, as Nathaniel Mackey has recently done.[50] His character N. also works consciously with memories as creative stimuli for his improvisation, as when playing 'Body and Soul' at the beginning of the novel. This will be discussed in greater detail in Chapter 4.

Playing popular songs became an increasingly significant part of jazz performance during the 1920s and 1930s, as they gradually replaced the instrumental rags, marches, and two-steps of the traditional New Orleans and Dixieland jazz styles. By the 1940s, American popular songs written by a younger generation of composers had become the *lingua franca* amongst professional jazz musicians. This repertoire was constantly evolving at the time, and it is noticeable that trio leader Red Norvo often selected slightly older tunes, and more tunes from the 1920s, than Tal Farlow did as leader; this may reflect the thirteen-year age difference between the two men and supports DeVeaux's observations about the importance of songs remembered from childhood and youth. Farlow also describes how the breadth of the standard repertoire had fascinated him from early in his career when he worked

[50] Nathaniel Mackey *Bedouin Hornbook* (Los Angeles: Sun and Moon Press, 1999).

with the Marshall Grant Trio in 1948.[51] When he points out to Barry Feldman that he and Norvo had been playing this standard repertoire material before 'that was a big thing' this is perhaps an allusion to Norman Granz's single-composer songbook-themed albums, popular from the mid-1950s onwards, and other 'single musical' jazz albums, such as Shelly Manne's *My Fair Lady*,[52] which was so commercially successful in 1956.

The Modern Jazz Combos

Throughout the twentieth century, the popular songs of the day were always played by some jazz performers, but this practice became very widespread in the mainstream jazz of the 1950s. After the late 1940s, bebop had lost ground to the newer and more fashionable West Coast cool jazz style. However, even though there were strong jazz composers amongst these new lions, many of the new small jazz combos seemed to regroup around the standards repertoire. There were various other 'retro' elements in the style too, such as a predilection for collective improvisation and solo breaks that alluded to some of the oldest Dixieland jazz practices. The arrangements played by the small groups of the early 1950s, such as the Red Norvo Trio, the Chico Hamilton Quartet, and the Modern Jazz Quartet, had a confident and sophisticated air, redolent of the musicians' awareness that the jazz they played was now recognised as 'art music' and no longer merely an entertainment.[53] Red Norvo's virtuosity and adaptability allowed him to pursue a career playing the standard

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[51] Barry Feldman 1997 interview for the reissue of *This is Tal Farlow,* (Verve CD 314 537 746-2).
[52] [Sound recording]. Shelly Manne and his Friends (i.e. the Shelly Manne trio with Andre Previn and Ray Brown) *My Fair Lady,* (Original Jazz Classics: OJCCD 336-2), 1956.
[53] Leonard Bernstein reacted unfavourably to this new direction in jazz: he told Leonard Feather 's 'Blindfold Test' column in Down Beat 1953 that Gil Melle's 'October', featuring Tal Farlow, was a 'ghastly' arrangement.

repertoire, with only a sprinkling of original compositions the highlights of which included such tracks as the forward-looking swing composition 'Dance of the Octopus',[54] recorded with Benny Goodman in 1933, and in 1945 made 'Congo Blues',[55] an important early bebop recording, with Charlie Parker. Norvo eventually hit another career-peak in the 1950s with the fêted modern style of his various poll-winning small groups. Littler-Jones describes how both Charles Mingus and Tal Farlow initially struggled with Norvo's music. Farlow found Norvo's fastest tempos a challenge to keep up with:

> Because the dynamic range of the trio's chosen three instruments [vibraphone, bass, and guitar] was not as great as for some others, Norvo would use change in tempo as an alternative to change in volume level.[56]

Jenkins describes how Mingus eventually left the trio, in part because of what he termed 'the purely entertaining displays of virtuosity that were Norvo's stock-in-trade.'[57] Even within a trio of such creative players, the old tensions between the two worlds of art and entertainment could reappear. The noisy, supper-club environments in which the trio played residencies, such as The Embers Club in New York, probably did little to help ease these tensions and a little later in his career Mingus would frequently harangue noisy or inattentive audiences when faced with loud or inattentive audiences.

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[54] [Sound recording] Brunswick 01686.
[55] [Sound recording] Dial 1035.
[56] Guy Littler-Jones, *Tal Farlow*, (www.lulu.com ID:1133453, revised first edition, 2009). p.19. [Self-published by Littler-Jones, 'lulu' is printing company for online print-on-demand book publishing,].
[57] 'The music was extremely fast, complex and invigorating, and Mingus had trouble adjusting to the demands of the Norvo book.' from Todd Jenkins, *I Know What I Know: The Music of Charles Mingus,* (Westport CT: Praeger, 2006), p. 16.

The Rise of the Songbook Repertoire

In 1954, Barney Kessel recorded *Kessel Plays Standards*[58] in an ensemble that combined guitar and oboe in the arrangements, and this album also included a rather ponderous version of 'How Long Has This Been Going On?' a song that Farlow would record in 1958; this will be discussed below. It is easier to say which leading jazz artists before the 1960s *didn't* record the American Popular Songbook standards: Steve Lacy is one candidate. Until 1964, most of Miles Davis's recording sessions included a selection of standards and, even though the 'new thing' of the early 1960s would mark a parting of the ways between jazz and the American songbook, young radicals such as The Ornette Coleman Quartet could still record Gerswin's 'Embraceable You', perhaps in acknowledgement of the memorable and groundbreaking version recorded by Charlie Parker.[59] It is significant to note that Coleman selects a standard rather than an original Parker composition; the homage is to Charlie-Parker-playing-a-standard and remains,

> ... the only pop song to appear on an Ornette Coleman album … the grand sentimental introduction sounds like a parody of a Hollywood love scene, after which Ornette's solo, after two bars, distorts then abandons Gershwin's theme, and sourness, harshness and gentleness mingle in his lines.[60]

Norman Granz

Throughout the 1950s, Norman Granz may have done more than any other individual to popularise the concept of the American Songbook amongst jazz fans.

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[58] [Sound recording] Barney Kessel *Kessel Plays Standards,* (Original Jazz Classics: OJCCD 238-2) 1954/1956.
[59] [Sound Recording]. Ornette Coleman Quartet, *This Is Our Music* (Atlantic SD 1353) 1961.
[60] John Littweiler, *Ornette Coleman: The Harmolodic Life,* (London: Quartet, 1992), p. 72.

He did this by combining an evangelical zeal for modern jazz with a highly successful business approach. He had instigated the long-running *Jazz at the Philharmonic* series of jam-session concerts, recordings and tours in 1944, with the dual intention of widening the audience for jazz and improving the working conditions for jazz artists, in particular with regard to racial discrimination. The JATP tours attempted to be concert versions of after-hours jam sessions, with an all-star cast that ranged from old-style, Chicago jazz with Joe Sullivan to the latest 'young Turks' with Les Paul, Illinois Jacquet, Nat 'King' Cole, Lester Young and Charlie Parker. As Verve/Norgran record-label owner and manager of Ella Fitzgerald, Granz produced eight classic 'Songbook' albums for her between 1956 and 1964. Art Tatum also recorded a prodigious amount of material, consisting mainly of standards, for Granz at this time, while the Oscar Peterson Trio systematically recorded a whole sequence of 'songbook' albums for Granz, composer by composer. These projects were commercially successful, yet the 'popular song' theme seems sometimes to have worn thin, with the critics at least, and Peterson was accused of coasting, commercialism and 'playing safe':

> Many Peterson admirers found the albums enigmatic or disappointing; those less sympathetic pounced on them as proof of an intrinsic superficiality, even robotic blandness.[61]

Today, the brevity of the individual tracks and the interpretations of the melodies make them unusual but, nevertheless, they are excellent performances with a rarely equalled rhythmic feel.

Tal Farlow recorded his first album as leader in 1953, for Alfred Lion and Francis Wolff's burgeoning Blue Note company (after two sideman sessions for the

[61] Richard Palmer, booklet to [Sound recording] Oscar Peterson, *Oscar Peterson: Songbooks Etcetera* (Avid AMBX 146) 2005, p. 3.

label). After these sessions for Blue Note, jazz impresario Granz produced Farlow's next six albums on the Norgan and Verve labels, and Farlow was also guest artist on several other Granz-produced albums by Artie Shaw, Buddy De Franco and Anita O'Day. The majority of the tracks on these recordings were also from the American songbook, interspersed with an occasional tune written by a jazz performer, such as Clark Terry's 'Chuckles,' Oscar Pettiford's 'Blues in the Closet,' or Charlie Parker's 'Yardbird Suite'.[62] In a third category are the half-dozen original tunes written by Tal Farlow himself and recorded during this period: several more original compositions would follow in the 1970s, and all of these original compositions will be considered in a later chapter.

The 'jam session' style

The common repertoire of the American Popular Songbook enables small ensembles of jazz musicians to play together ad hoc, without written scores. On the bandstand, it is sufficient simply to call a song title, confirm the key and count a tempo; a capable group of players can invent an unwritten 'head' arrangement on the spot, complete with introductions and endings. Choices of chord substitutions, pedal point bass sections, variant notes in melodies and even variant sections can all be negotiated with attentive playing and careful listening. At times, with more experienced players again, in a casual or more competitive jam session, a tune might simply be started by one or two band members without a cue, playing with a challenging 'every man for himself' attitude. Improvisation in this context goes far beyond the soloist playing variations on a theme or making 'reductions' of a harmonic

[62] All of these tracks are on [Sound recording] Tal Farlow: *The Complete Verve Tal Farlow Sessions* (Mosaic box set #224).

sequence; the playing process for each band member in the improvising ensemble is a sensitive, collective manipulation of texture, timbre, dynamics, articulation, rhythm, and harmonic detail, each of which contributes a part to the greater whole and to a successful performance. The musical interactions and 'conversations' on the bandstand have a logic and an intensity of musical meaning to the players that allows them to invent creatively at an intuitive level that is sometimes faster than conscious thought; this is 'thinking in jazz,' to use Paul Berliner's phrase.[63] This is what we hear in the best of Tal Farlow's recordings.

In the early 1940s the latest musical fashion was in direct contrast to the previous decade. The big bands with their brass and woodwind sections were replaced by small 'combo' bands, usually between a trio and a nonette, performing and recording stripped-down arrangements, with basic short themes or riffs in unison followed by long solos. This 'head' arrangement approach had the effect of creating an atmosphere redolent of the legendary Kansas City jam sessions, although the apparent casualness of such performances was deceptive; much that appears spontaneous is often carefully practiced. Shipton observes that for a time (at least judging by the recorded evidence) little appeared to have changed in the music apart from the physical size of the bands, 'as the music of the 52nd Street clubs increasingly became the informal counterpart of big-band swing'.[64] This in turn further reinforced the popular song's status as a vital part of jazz practice. The challenge of improvising using the ready-made chord sequences of the 'standards'

[63] Paul F Berliner, *Thinking in Jazz* (London: University of Chicago Press, 1994).
[64] Alyn Shipton, *A New History of Jazz: Revised and Updated Edition* (New York: Continuum, 2007), p. 298.

was to produce something spontaneously creative, new and worthwhile; in Ingrid Monson's words, the successful performer had to be 'saying something'.[65]

Finkelstein's perceived 'ballad problem' was a part of a post-war realignment with popular music made by various jazz artists. The 'sweet' music of the 1930s had always had plenty of space for the sentimental ballad too, either imported from Broadway musicals or as the individual tin-pan alley song; 'hot' jazz soloists did play on ballads occasionally (usually described on their record labels as 'slow blues' or 'slow foxtrots'), but these became feats of musical strength, passage-work and high-note displays rather than the expressive studies in mood, subtlety and sensuality that the ballad form became with Charlie Parker, Chet Baker, and Ben Webster. Bunny Berigan's 'I Can't Get Started'[66] from 1937 would be an example of the earlier style, while Parker's 'Embraceable You'[67] typified the newer post-war approach to the ballad, as played by bebop and modern jazz musicians.

Although Tal Farlow was not unusual in having little interest in playing tunes from very far beyond The American Popular Songbook,[68] for contemporary jazz artists, the popular songs of today may still offer the chance of creative instrumental adaptations of pop hits; Sonny Rollins, Miles Davis, and Herbie Hancock set precedents in the 1980s and '90s by covering Stevie Wonder and Michael Jackson songs, while in 2003 Pat Metheny recorded Nora Jones' popular ballad 'Don't Know

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[65] Ingrid Monson, *Saying Something: Jazz Improvisation and Interaction* (London: University of Chicago Press, 1996).
[66] [Sound recording] Victor 36208-A.
[67] [Sound recording] Dial D1106-A.
[68] An email from Jack Grassel, confirms this: 'He seemed to have no desire to play the post 50's Miles Davis, Coltrane, Shorter, Hancock, Corea repertoire. He didn't have a Real Book in his house. It could be because his formidable chord substitution repertoire worked best with the Cole Porter, Harold Arlen type of changes. He seemed to have an endless supply of II-V-I substitutions.' However, M D Watson reports that Farlow would also play various classical tunes from memory, in private and for friends.

Why'.[69] The American Popular Songbook isn't a closed canon, although the rate of new songs entering it is much reduced since the mid-twentieth century 'golden age' ended.

Jazzing with the melody of a standard

Louis Armstrong gave a famous description of his playing strategy to 'Slim' [Otis Neirouter] Evans[70]: 'On the first chorus I plays the melody on the second chorus I plays the melody around the melody, and on the third chorus I routines.' This is what Hodier[71] called 'theme paraphrase' and Kernfeld later called 'melodic paraphrase'[72]. Both techniques entail playing around with, and away from, the melody ('jazzing' with it), while at the same time it remains present, identifiable to a certain degree, in some of the notes and phrases. The survival of the original tune, in part at least, means that this isn't the same thing as a contrafact: when Charlie Parker writes 'Grooving High' over the harmony of 'Whispering' or 'Ornithology' over the chord changes to How High the Moon' the original melodies are completely replaced by the new themes. When paraphrasing a tune, the melody remains near enough to the surface of the improvised line for it to be recognised, and overtly credited, as the source of the improvisation, despite significant differences such as extra phrases, different melodic contours and usually (but not always) many more notes. Hodier writes of Charlie Parker's treatment of Gershwin's 'Embraceable You':

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[69] [Sound recording] Pat Metheny 'Don't Know Why' (Warner Bros. 48473-2).
[70] Benjamin Givan 'Duets for One: Louis Armstrong's Vocal Recordings' *The Musical Quarterly, Vol.87*, No. 2 (Summer, 2004), p197. Givan's use of this famous quote is rare in stating its provenance, and his citation (Ibid., p.215): is worth repeating here: 'The quotation was originally reported by Slim Evans, as quoted in Richard M Sudhalter and Philip Evans, *Bix: Man and Legend* (New Rochelle, NY: Arlington House, 1974), p. 192.'
[71] André Hodier *Jazz its Evolution and Essence* (New York: Grove 1956) p. 106.
[72] Barry Kernfeld *What to Listen for in Jazz* (Yale: Yale University Press, 1995) p. 64.

> ... it is in paraphrasing that his intelligence flourishes best. Except for Louis Armstrong, no other jazz musician has been able to paraphrase a theme with so sure a touch. But Parker's manner is decidedly different from Armstrong's. Louis transfigures the original melody by subtly distorting it rhythmically and by adding some extra figures; Bird encloses it and leaves it merely implied in a musical context that is sometimes fairly complex.[73]

A useful and concise definition of wordless themes by Hodier differentiates between 'theme phrases' and 'variation phrases':

> Two types of phrase exist side by side in jazz, just as in European music; one might be called theme phrase and the other variation phrase. They can hardly be confused, for their rhythmic equilibrium is not the same. The theme phrase is more stripped, less diffuse, because it has less ornament than the variation phrase. The latter may be subdivided into two principal types, the paraphrase and the chorus phrase. The first retains definite melodic affinities with the theme phrase from which it springs; the second, which is a kind of free variation, gets away from it completely. Thus, it may be said that the first eight bars of Hawkins' 'Body and Soul' are of the first type, the paraphrase; the main notes of the melody clearly correspond to those of the theme. On the other hand, in the second chorus of the famous improvisation may be found good examples of the chorus phrase, in which the only thing the theme and the variation have in common is the harmonic foundation. [74]

Sketches, Collages, and Quotes

The eloquent use of musical material, the arrangement and fragmentation of ideas and the interpolation of disparate phrases, have great significance in the construction of an effective jazz solo. Ideas are sketched, not fully orchestrated, and arranged, but rather impressionistically outlined, both in thematic melodies and for solos. The listeners are given a sense of an improvisation's spontaneity, whether this spontaneity is actual or dramatically performed as an act. This is created by the improvisation giving the impression that this is the actual moment that the

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[73] André Hodier *Jazz its Evolution and Essence* (New York: Grove 1956) p.106
[74] Ibid., p.160

imagination sketches out an idea, for the very first time. In Tal Farlow's work this sense of sketching was especially evident in the later recordings and performances, where the extra harmonic space afforded by the lack of piano gave a fuller, chordal role to the guitar, with the live trio format regularly being guitar/bass/drums.

A collage effect, where an idea breaks off suddenly from one train of thought and substitutes a different one, is a particularly interesting and entertaining soloing strategy which relies heavily on familiarity and trust between the participating musicians. A good example of this can be heard on 'My Shining Hour' from the *Trinity* album, where the track begins at a level of lively playfulness which increases to one of wild, chaotic exuberance as the performance develops. Musical 'quotations', with the interpolation and referencing of other musical themes into an improvised solo, are regularly used by Farlow for whimsical or humorous effect, if not so obviously, or quite so frequently, as when used by Sonny Rollins or Charlie Parker[75] 'The Yellow Rose of Texas', some characteristic Lester Young 'licks' and other more subtle cadential phrases are used from time to time, in a humorous but more low-key way than some of his peers. Allusions also often hint at styles and characteristic features of other artists; most prominent are, country fiddle and country guitar-sounding melodic patterns. Fellow North Carolinian Arthel 'Doc' Watson's guitar style is a good reference point here, and common ground with Farlow can be heard in occasional flatpicking guitar patterns, especially in the rising, tonic major bass lines at the end of cadential phrases. The melodic lines of Farlow's composition 'Gymkhana in Soho' also have a particular country fiddle flavour (perhaps befitting a title that refers to horses).

[75] A whole fascinating webpage is dedicated to identifying Charlie Parker's quotations: http://www.chasinthebird.com/quotes_e.html (Accessed 4th Dec 2013.)

Beside Powell and Tatum's influences, Red Norvo's own playing style and concept is also a perennial influence across all of Tal Farlow's recordings, and he adopted some aspects of Norvo's own rapid scale and arpeggio work. This had been a major requirement of Farlow's job in the Norvo Trio, where he was expected to achieve the necessary virtuoso unison passages for tunes such as 'Zing Went the Strings of My Heart' and 'Move'. Ten years older than his guitarist, and an experienced professional, Norvo became something of a mentor to Farlow when he joined the trio.

The influence of saxophone players was also a noticeable feature in Farlow's soloing, in particular, Lester Young's repeated double-stopped notes with their timbral contrasts are identifiable on many solos and themes, such as the opening to 'They Can't Take That Away From Me'. This saxophone technique, of playing the same note with two different fingerings to produce a contrast in tone, translates well onto the guitar, especially when notes are phrased between the G and B strings. Farlow takes this further by playing certain lines on both strings simultaneously, with the resultant sound similar to a twelve string guitar or electronic chorus-pedal effect.[76] Charlie Parker's influence on the language of modern jazz is pervasive, manifest in the many blues inflections as well as the length, shape and rhythms of the long phrases, which elegantly run across bar lines and even from one section of a tune to the next. It is difficult to say where the Parker influence stops and that of Bud Powell starts. Powell's long sinuous phrases had much similarity to Parker's but the fact that they were unhindered by the need to breathe was perhaps a link to the similar extraordinary length of some of the lines played by both Powell and Farlow.

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[76] This can be heard in the solo [Sound recording] 'Mahoney's 11 Ohms' on Tal Farlow *Tal Farlow '78*, (Concord CJ57), at 2'35".

Charlie Christian's playing typified the electric jazz guitar tone, played with heavy-gauge strings, a thick plectrum and with a full, round, middle-frequency-rich tone. Innovative, rhythmic accents and long, melodic lines, chord arpeggios and modern, blues-inflected riffs characterise the Christian influence on Farlow, although he points out that he used an alternating up-down plectrum stroke, in contrast Christian's 'all downstroke', right-hand plectrum technique. This technique produced a lighter sound but also allowed a far faster technique. The Bill DeArango plectrum technique on '52nd Street Theme' gives an example of a technique mid-way between Christian's and Farlow's style. DeArango achieves the required speed and fluency to play bebop but he uses a very regimented alternating up and down picking technique to achieve this; he uses very little legato, is articulating almost every note, giving the phrases a heaviness that Farlow's smoother and lighter touch avoids. DeArango was interviewed by Jazz Journal in 1971:

> I suppose my style was Christian-influenced: sound, the attack and everything, but perhaps just a little more involved with the line. Swinging, but not as straight forward. I was trying to extend it.[77]

The very thin sound and high frequencies of the unamplified rhythm guitar style cuts through the mix. Although bass-register notes may be present, they have very little of their lower frequencies when played this way and the sound is closer to brushes on a snare drum than to rhythm guitar, as practised by other guitarists at this time. The effect of this accompaniment style is appropriate and complex: as with Freddie Green's guitar style, a single or dyadic, unamplified line filters quietly through the ensemble performance, with percussive aura around the notes from the dampened guitar strings that are also being struck. These lines form a tenor part to the double-bass line, evocative of the upper register bass work of Slam

[77] Jazz Journal, Vol.24, No.7, (July 1971), pp. 24-25.

Stewart, Red Mitchell or Ray Brown. Occasionally, in each section or chorus, a larger, more sustained and fully-articulated chord rings out, punctuating the accompaniment. Farlow comments on his 'Hotlicks' audiotape: "I was privileged to work with many of the best bassists in jazz ..." [78] Farlow's own fascinating bass lines played on the guitar demonstrate the quality of his own musical imagination, while also reflecting the influence of master bass players with whom he had the pleasure of working, such as Charles Mingus, Ray Brown, Oscar Pettiford, Milt Hinton, and Red Mitchell.

[78] 'Tal Farlow Hotlicks' audio tape. Arlene Roth recorded a series of pedagogical guitar tapes and later made similar video productions. Tal Farlow made two of these, one audio, one video. These are currently marketed by Music Sales Inc.

Section of Arrangement	Time	Bar count	Chorus
theme: A section (unaccompanied chord-melody on plectrum guitar)	0.00 - 0.20	1-8	First chorus
theme: second A section (single line melody with piano accompaniment)	0.20 - 0.49	9 - 16	First chorus
theme: B section (single line melody with piano, accompaniment, bass and drums enter, double time feel and drums playing triplets o brushes.)	0.49 - 1.18	17-24	First chorus
theme: third A section (band accompaniment continues)	**1.18 -1.51**	**25-32**	First chorus
piano solo	**1.51 - 2.24**	**33 - 40**	Second chorus
guitar solo on second A section, with artificial hamonics	**2.24 - 2.59**	**41 - 48**	Second chorus
theme (reprised) - guitar plays B section (with 'normal' notes**).**	**2.59 -3.30**	**49 - 56**	Second chorus
theme (reprised) final A section	**3.31- 4.00**	**57 - 62**	Second chorus
coda	**4.01-4.12**	**63 - 64**	**-**

Table 1: the formal structure of George Gershwin's 'How Long Has This Been Going On' as played by the Tal Farlow Quartet.[79] A full transcription of the theme and guitar solo is also included in Appendix B, where the song's melody and original harmony are shown alongside Farlow's complex and highly innovative reharmonisation.

[79] [Sound recording] Verve MGV2829.

Part Two: Tal Farlow's chosen repertoire, an examination of his performance of three popular standards.

In the early 1950s Tal Farlow had attracted the attention of fans and critics alike, during his tenure with The Red Norvo Trio, for his 'brilliance and enormous talent … a wonderful example of what a guitarist in a trio can really do.'[80] It was during this period that he had learned to play at similarly extreme tempos to the Bud Powell recordings that he had listened to with Jimmy Raney. The Red Norvo Trio recordings present virtuosic displays on tunes with very bright tempos such as 'Zing Went the Strings of my Heart,' 'Move,' 'This Can't Be Love' and "Deed I Do'.[81] All of these melodies have rapid-fire solos and unison, set-piece passages played bebop-style in quavers, with the minim pulse above 150 beats per minute. Even the slower tunes have similar rapid passages, played with 'double-time feel' in semiquavers.

As bandleader, Tal Farlow's chosen repertoire was similarly virtuosic; he regularly selected very fast tempos on tunes with challenging harmonic progressions to use as vehicles for improvisation. After the successes of his work with Red Norvo and his first solo album, recorded in 1954 for the Blue Note label, he went on to record nine albums as leader for Norman Granz's Norgran and Verve labels during the 1950s. Granz favoured the rapid tempo tunes and was reluctant to have sidemen given as much solo space as Farlow was inclined to offer them. The albums featured many fast-tempo performances, with Ray Noble's 'Cherokee'[82] flying along with the minim pulse at around 180 beats per minute.

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[80] Jack Tracy, 'The Red Norvo Trio', in *Down Beat* (Chicago, Jan. 26th, 1951), p. 14.
[81] [Sound recording] The Red Norvo Trio *The Savoy Sessions* (Savoy SJL 2212).
[82] [Sound recording] Tal Farlow: *Verve Jazz Masters 41,* 527 365-2 (1997). In the sleeve notes to this selection of tunes, Steve Rochinski describes how, although he was given considerable artistic freedom

Tal Farlow's recordings of various Cole Porter compositions such as 'Night and Day'[83] 'Anything Goes'[84] and 'I Love You'[85] are all good examples of his passionate enthusiasm for the standards. While Farlow's repertoire did have some common ground with that chosen by the younger hard-bop and cool players, his 1950s albums have only a few examples of tunes composed by jazz composers, such as Parker's 'Yardbird Suite'[86] Oscar Pettiford's 'Blues in the Closet'[87] and 'Chuckles' by Clark Terry. [88]

Notes on 'How Long Has This Been Going On'

In the 1940s there had been a revival of interest in this fascinating old George and Ira Gershwin composition, following Peggy Lee's recording[89] of it with Benny Goodman, in 1941. Tal Farlow's quartet version[90] from 1958 is a fine example of the delicate interplay between jazz musicians working with the modern ballad form, mixing sonorities and complex rhythmic interactions to impressive musical effect; this song showcases the listening skills of the quartet of players, as they create the piece, responding and replying to one another as the material takes shape.

Particularly significant is the interplay between Farlow and Eddie Costa, then the regular pianist the Tal Farlow Trio.[91] Costa's responses to the guitar's phrases are

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when recording, Farlow also told him that "Norman liked some things more than others. From me, he liked fast tempos."

[83] [Sound recording] Verve MGV 2829
[84] [Sound recording] Verve 8021
[85] [Sound recording] Verve MGV 8201
[86] [Sound recording] Verve MGV 8201
[87] [Sound recording] Norgran 1074
[88] [Sound recording] Verve 8021
[89] [Sound recording] Okeh 6544, (recorded in New York City, 13th November, 1941).
[90] [Sound recording] Verve MGV 2829
[91] This group worked for two and a half years at The Composer Club in New York City, playing long sets between 8 p.m. and 4 a.m. six nights each week, for six-to-eight week 'runs' separated by a two-week break (information from private correspondence with M D Watson).

almost telepathic at times; 'comping' can mean 'accompaniment' or 'complementing' but in the best performances, as heard here, it means both, as piano, bass, and drums support and also complete the homogenous musical arrangement through their sensitive yet adventurous contributions to the arrangement.

Farlow's conception of 'How Long Has This Been Going On' opens with eight bars of highly elaborate solo jazz guitar, stating the theme in an sophisticated chord-melody arrangement that uses twice as many chords as are in the published Gershwin lead sheet. By effectively doubling the harmonic rhythm, Farlow commences the piece at a characteristically complex jazz angle with the bass register notes dropping in dramatically from the guitar's lowest strings. A full four-part harmony sounds at best strained on guitar, and is often impossible, thus the sketchiness of the bass line is a characteristic of this type of solo arrangement; some bass notes are even played percussively, by tapping them on the fingerboard with the right-hand middle finger. Despite this, the opening section's bass line is still far more active and mobile in this arrangement than in the harmony of the original song, with Farlow's characteristic jazz reharmonisations abundantly present in this eight bar solo guitar miniature; dominant alterations, tritone substitutions and various harmonic extensions all adding extra tonal colour. Bar one commences with the song's 'usual' first chord, but the E bass note sets up the harmonic motion and as the fifth in the initial V^7 chord rises, the bass follows, only to dramatically drop a minor seventh. The rapid low G bass note confirms the II chord as a 13(b9) before the chord is then changed to the sweeter-sounding quartel-voicing of the $Gmin^{11}$. This is the Miles Davis 'So What' chord voicing that would become so famous, in a modal jazz context, the following year,

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Such musical marathons were not uncommon at this time and these go some way towards explaining the remarkable level of skill and musical communication between players who spend so much time making music together.

and it is possible that Farlow may have heard this voicing played by Bill Evans during one of their informal playing sessions at The Composer Club. Here, however, this chord functions more cadentially, as it also prepares the dominant, voiced as a rich six-note chord, with each of the possible alterations to the fifth and ninth presented in consecutive crotchets: $V7^{(\#9\ \#5)}$ followed by $V7^{(b9\ b5)}$. Considering Farlow's beginnings on four-string instruments, together with his left-hand thumb technique for playing bass strings, this division of the complex chord has a strong similarity to Tatum's own polychordal technique where chords are divided between two hands. In the above example, the pianist's left hand would play the C^7 chord while the second inversion Ab triad would be placed above it by the right hand. This conceptual separation of the bass part is a significant aspect of Farlow's approach to chordal harmonisation and is well represented here in this inspired arrangement.

The first B section, with its contrasting musical material, is played in low register single lines with a warm thick tone, giving the melody a sotto voce, thoughtful air. This technique is produced by striking the string near its mid-point with the plectrum and a similar contrast to this was also a consistently favoured approach to the bridge of Green's 'Body and Soul' in the frequent live performances on Farlow's 1980s European tours. The line here perfectly tracks the melody, despite being an angular sequence of fragmented quavers. Despite the tempo change and the extensive reductions in note value, each melody note is present and targeted in turn by the arching lines of the improvisation that surrounds it. This can be clearly seen and heard when one compares Gershwin's original B section melody line with the more intricate, faster lines that Farlow superimposes, and this is set out below the guitar transcription of this song (see Appendices page 187). The bridge's melody is never completely submerged in the guitar's elaborations and it frequently surfaces at regular

points in Farlow's own fascinating line. The final A section of the chorus continues to use lines with a similar profile to those of the bridge, in complex arches of notes that climb through the harmony only to fall back again each time; this process builds in intensity and complexity, creating a mood of striving or longing that matches the song's lyric.

After the piano solo the guitar solo resumes, progressing into a passage of artificial harmonics, creating a very different voice for the guitar and also slightly simplifying the improvised lines. The clarity of the timbre here gives the guitar sound a similarity to the top registers of a vibraphone; Farlow always switches the guitar's output to the bridge pickup when playing artificial harmonics, and this helps further in adding an entirely different sound to the arrangement, for this section.

In the final eight bars the piano enters into a sympathetic dialogue with the high guitar line, returning to normal notes again, and the piano echoes and replies to the guitar's phrases, dueting sensitively with the melodic paraphrase. This final episode concludes with a rich block chord rallentando on the guitar, repeating the title phrase melody to make a concise elegant ending, full of elaborately extended passing chords and with a highly effective contrary motion bass line on the guitar's lowest strings.

The transcription of Farlow's version of 'How Long Has This Been Going On' illustrates his innovative guitar playing, and his approach has many affinities to both Lester Young and Art Tatum. Probing, decorating, and exploring the melody, Farlow builds a new edifice of variations on the harmonic contours of the original song, without ever altogether departing from it. Few players ever reach this level of harmonic sophistication, and his apparent effortlessness contrasts strongly with the more effortful chordal styles of earlier acclaimed guitarists such as Lang or Van Eps.

Section of Arrangement	**Time**	**Bar count**	**Chorus**
theme: AABA form in eight bar sections (piano and guitar with bass accompaniment)	0.00 - 0.26	1- 32	1
guitar solo (AABA x 4) (with bass & piano accompaniment)	0.26 - 2.06	33 - 160	2,3,4,5
piano solo (AABA x 2) (with bass & guitar accompaniment)	2.06 - 3.20	161 - 204	6,7
bass solo (AABA x 1) (with guitar & piano accompaniment)	3.20-3.46	225 - 256	8
'fours' played between guitar and piano (AABA x 2) (with bass accompaniment)	3.46 - 4.34	257 - 320	9, 10
theme (reprised) (AABA)	4.34 - 4.55	321 - 352	11
coda: the 'anything goes' phrase from the theme is repeated four times to conclude.	4.55 - 4.58	353 - 359	-

Table 2: the formal structure of Cole Porter's 'Anything Goes' as played by the Tal Farlow Trio.[92] A full transcription of the theme and guitar solo is also included in Appendix B, where the song's melody and original harmony are shown alongside Farlow and Costa's exuberant jazz version of the theme.

[92] [Sound recording] Verve 8021

Notes on 'Anything Goes'

In this spirited performance of Cole Porter's 'Anything Goes', the theme begins immediately on the downbeat of the first bar, at an extremely fast tempo, without even the usual anacrusis for the first word of the song's opening phrase 'In olden days ... '. This is unusual and playfully deliberate, mischievously accentuating the fact that these days 'anything goes', even a missing opening note. Other liberties are taken with the song's melody; the repeated C bass notes played in bars seven and eight are completely unconnected to the original melody's closing phrase, these are forcefully played first on the guitar and then echoed by the double bass, and create a powerfully dissonant and slightly anarchic edge in this context. This note turns the tonic chord into a volatile second inversion, while at the same time impatiently anticipating the first note of the next section, if the C is to be considered as the first main note of the tune, being played three entire bars earlier than its customary place in the song. Simultaneously, the piano paraphrases the song's title phrase, 'Anything Goes', substituting the original repeated notes with a rocking motif in fourths, which in this context also sounds dissonant. On the repeat of this first section, the guitar superimposes further elaborations over the piano motif, playing the entire 'anything goes' phrase using the same dissonant and comically low C notes, amplifying and exaggerating Cole Porter's witty use of the tonic in his original monotone phrase of the song.[93] Clearly, 'anything' does 'go', with regard to these liberties taken with the musical 'word-painting' of the title phrase.[94]

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[93]Alec Wilder's distaste for repeated notes in songs is being tested here, a few years before Antonio Carlos Jobim took things even further with his song 'One Note Samba'. See Alec Wilder, *American Popular Song: The Great Innovators 1900 – 1950,* (New York: Oxford University Press, 1990), passim.

[94] Bill DeArango's 1993 album was titled *Anything Went* (GM REcordings GM3027 CD).

The A section melody is played in unison with the piano, with bass accompaniment and no chordal support. The sparseness of this part of the arrangement and the harshness with which the melody is delivered both give the A sections of the tune a bitter edge and a relentless, unforgiving quality, perhaps making the unfavorable comparison in the lyric, between the 'olden days' and the 'now' of the performance, more pointed than other milder interpretations of the original song. In Tal Farlow's interpretation, the chaos, complexity, and contradictions of the modern world are brought to life in this wild and exuberant performance of the song. Despite the playfulness of the trio interaction, this is a less tongue-in-cheek reading than other more equivocal interpretations, which contrast the slightly old-fashioned style of the A section (and its trotting 'horse and carriage' rhythms) with the more modern, streamlined, and melodically ambitious middle-eight. This section's upward modulation of a major third and its machine-like ostinato jazz rhythms, hammer home the message that 'the world's gone mad today'. This is classic descriptive musical theatre writing by Cole Porter, but, in his version, Farlow humanizes this section, playing the repeated E notes across three octaves and sweetening the melody by twice adding the third of the tonic chord, and also by continually varying the originally unchanging rhythmic motif, in an inventive *tour de force*. The high C that ends this section is then repeated with a pair of exclamatory quavers in a celebratory flourish, which also resolves the dominant chord's suspended fourth as it modulates back to the song's home key for the third A section. Such is the feeling of closure, given by this cadence from the guitar, that the piano commences the third A section alone (again, with no anacrusis) and is only rejoined by the guitar on the second phrase. The effect produced by such interaction at this tempo is acrobatic, with the three instruments separating and then coming back together like agile gymnasts. The fast tempo is

propelled along further by the fills decorations and variations that weave around the melody from the guitar and from the piano, both of which drive the song's melody along for much of the A section over the syncopated pedal-tone bass notes. The B section has highly percussive brass-style chord stabs against the 'walking' bass.

The piano solo has bass and acoustic rhythm guitar accompaniment. The guitar creates a very convincing 'brushes-on-snare-drum and hi-hat' effect while also playing crotchet-pulse chordal harmony, accenting beats two and four heavily with additional occasional quaver syncopations and pushes. Other percussive noises from the players appear and disappear at different points on the recording; there is clearly audible foot-tapping with a reverberant slapping sound behind the bass solo and also what sounds like a wristwatch bracelet rattling, all of which adds to the energetic rhythm and 'live' feel of the performance. It is interesting that at the end of the piece on the reprise of the theme, the B section dispenses entirely with the original melody, replacing this with a peculiar soaring line in artificial harmonics from the guitar, using semibreves accompanied by old-fashioned 'stop time' rhythmic chords from the piano, giving this passage the impression of a solo in a tap-dance routine. As with the start of the piece, this line again gives the arrangement a sleek streamlined feeling; the exuberant virtuosity on display is made to sound utterly effortless.

Section of Arrangement	Time	Bar count	Chorus
theme: A section Guitar plays melody as a single line with right hand thumb. Accompanied by piano and bass. Piano plays chords and some quiet melody notes, one octave above the guitar line. Bass regularly plays a slight percussive slap on occasional beats.	0.00 - 0.14	1-8	1
theme: B section guitar plays artificial harmonics with plectrum. Piano and bass continue to 'comp'.	0.15 - 0.29	9 -24	1
theme: second A section. Guitar changes back to thumb (but only after first phrase is played *with* the plectrum). Piano and bass continue.	0.29 - 0.43	17-24	1
theme: second B section Guitar plays artificial harmonics with plectrum. Piano and bass continue	0.43 - 0.58	25-32	1
Guitar solo: part one. Artificial harmonics in single lines. Piano and bass continue.	0.58 - 1.55	33 - 64	2
Guitar solo: part two. Single lines, using 'normal' notes and plectrum.	1.55 - 3.52	65 - 128	3, 4
Piano solo. Accompanied by unamplified guitar and bass**.**	3.52 - 5.52	129 - 192	5, 6
Bass solo. Accompanied by unamplified guitar and piano.	5.52 - 7.52	193 - 224	7
'Fours' between guitar and piano, bass accompanies.	7.52 - 8.51	225 -256	8
theme (reprised) with ABAB form as before	8.21 to 9.50	257 - 288	9
Tag ending. This has an ominous sounding drop, to a major chord on ♭VII, repeated with variations, before final melody phrase.	9.50 - 10.10	289 - 294	-

Table 3: the formal structure of Rodgers and Hart's 'Isn't It Romantic' as played by the Tal Farlow Trio.[95] A full transcription of the theme and guitar solo is presented in Appendix B. This solo is highly innovative in its radical use of artificial harmonics and in the length of many of its improvised phrases.

[95] [Sound recording] Verve 8021.

Notes on 'Isn't It Romantic'

Richard Rodgers and Lorenz Hart's song was introduced by Jeanette MacDonald and Maurice Chevalier in the Paramount film *Love Me Tonight* (1932). Significant jazz versions include Chet Baker's instrumental recording from 1954[96] and Ella Fitzgerald's 1956 performance[97]. Farlow's recording of this, from the album *Tal* with his regular trio colleagues Eddie Costa (piano) and Vinnie Burke (bass) was recorded in New York City, 5th June 1956.

The extensive part of the guitar solo played in artificial harmonics make this recording an outstanding example of Farlow's superb virtuosity, while at the same time it is also one of his most relaxed and mellow performances. At over ten minutes long, this is the lengthiest of Farlow's 1950s studio recordings, exceeded only by the informal live recordings from Ed Fuerst's New York apartment.[98] The Tal Farlow trio version of this song has strong overtones of the famous George Shearing quintet sound, despite the absence of vibraphone and drums: the smaller group achieves a comparable sound by means of the collective, energetic swing of the trio. Costa uses a similarly percussive piano style to Shearing, including touches of block chord technique (close voicings with the guitar's melody doubled at the octave) blending these seamlessly with the sounds of guitar and bass to create expansive and varied trio textures.

The trio's single existing take of this song is a cheerful, medium-tempo swing, with a round, warm-toned guitar commencing in the instrument's low register, below middle C for all but the final note of the A section. This is supported by a richly

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[96] [Sound recording] Chet Baker *My Funny Valentine* (Philology, 1954).
[97] [Sound recording] Ella Fitzgerald *Ella Fitzgerald Sings the Rodgers and Hart Songbook* (Verve MG V-4002-2, 1956).
[98] These were recorded in December 1956, but not released until 1988. [Sound recordings] *Fuerst Set* and *Second Set* (Xanadu 109 and 119). A short set featuring Farlow playing with Art Tatum also exists from these sessions at Fuerst's apartment.

chorded piano part and a rhythmic walking bass line. The contrasting B section alternates, in an ABAB form, and during the theme this is played on the guitar entirely in artificial harmonics, giving the impression of a higher instrument than the guitar (evoking the 'missing' vibraphone component of the Shearing sound, or perhaps imitating the song's original male/female duet.)

The solo that follows is one of Farlow's finest; the first half of which is again entirely in artificial harmonics; the second part reverting to 'normal' lines of guitar notes, creating a lyrical solo with melodic lines that always have a musical logic even though at times are almost impossibly long. Both halves of the solo contain similar extended, single-note lines that evolve out of one another with apparently effortless invention, but again, the contrast between the two guitar 'voices' suggests the male/female duet extending into the improvisation.

The overall mood of the guitar solo is one of joyful exuberance, elegance, and beauty. This is achieved by the sequences of perfectly proportioned and balanced lines, many of prodigious length, improvised with harmonic eloquence and rhythmic ingenuity. The style of guitar playing is at once a little old-fashioned yet at the same time streamlined and sleek. Such sustained virtuosity creates a slightly unreal effect similar to the slightly 'detatched' lyric, and is evocative of movie set-pieces where Astaire and Rogers dance their foxtrots to this tempo on dream-fantasy Hollywood sets.

The guitar solo's start has a more worldly-wise air than the romantic 'moonlight and spooning' words to the melody that preceded it, with cautious semitones and blues inflections carefully qualifying the hopeful but naive aspirations of the song's 'sweet' title and lyric. This 'realist/idealist' juxtaposition was an original part of the show song, where the title hook line was used in various combinations with

sets of words, idealistic, satirical or describing mundane reality, sung by different characters throughout the show. Likewise, the solo itself has a double-edged approach to the melody, playing 'pretty' while at the same time digging deep below the surface of melody and harmonic structure to produce one of Farlow's most intense solos on record. The effect of the solo's opening phrase in bar 31 is dramatic despite the very light touch. It announces itself using a delicate fanfare motif, leaping around the tonic chord arpeggio, rising up to the fifth, then weaving the line through the tonic chord before coming to rest on the root of chord VI, a tenth below the melody's original tonic starting point. This effortlessly logical yet dramatic movement between registers is another highly characteristic aspect of Farlow's style, at all stages of his recording career. The harmonics, used for the entire first chorus of the solo, are a melodic approach to the guitar that is very rare outside of its classical repertoire, while the sophistication and wit of the guitar's melodic patterns are moderated by the air of simplicity, created in part by the ethereal tone of the scintillating artificial harmonics and partly by the sheer clarity of the musical lines themselves. This is rare and wonderful playing, and Farlow's guitar solo (transcribed in Appendix B, page 200) demonstrates his major innovations in melodic single-line playing. This improvisation is considerably ahead of his guitar-playing peers when judged merely on its technical accomplishments, while its sustained eloquence, congruent inventiveness, and fluidity of expression also means that, as an inspired jazz performance, it might also be considered innovative for its time regardless of the instrument on which it is being played.

Chapter 3. The guitar playing of Tal Farlow: a Stylistic and Technical Analysis.

Part One: A Stylistic Analysis

Tal Farlow was an individual, choosing to play whatever music he wanted to, with players he admired, exclusively and with only the slightest regard for ephemeral commercial success. Employed by an entertainment industry with an ambiguous relationship to creative musical art, he worked by following his own personal musical taste, gaining awards and recognition almost accidentally along the way as he practiced and developed the music that he loved to play.

Farlow's fellow guitarists and sometime sidemen Don Arnone and Barry Galbraith were both professional 'session' players, called by musical directors for radio, television, theatre, and film work as well as recording studio sessions. Such professional players work efficiently 'to order'; they are versatile players with expert reading skills who can efficiently play a notated part from a composer's music score, which might be written for a recording, a television or theatre show, or a movie sound-stage performance.[1] They accurately read and interpret instrumental parts, articulate the notes and also supply the required instrumental tone and playing style. While playing occasional improvised solos is also a feature of some studio work, to improvise a solo line through a given chord sequence, often within moments of seeing

[1] Don Arnone attributed his early success, including being hired for the Tal Farlow Blue Note recording session, to his efficient reading skills. Arnone's nephew, Dr. Nicholas F. Palmieri told this to Mike Kremer, for his Classic Jazz Guitar web page; http://www.classicjazzguitar.com/artists/artists_page.jsp?artist=68, (accessed 8 July 2014). This statement adds further evidence that the April 1954 Blue Note BLP5042 recording session used written arrangements at a time when Farlow stresses that he was a 'total' non-reader. Farlow's composition 'Tina' has an arranging credit to Travis Edmondson, and, in the light of this and from close listening to the recordings it seems possible that other scores may have also been prepared in advance of this session.

it, demands more than excellent reading skills, requiring additionally the musical imagination to momentarily react creatively to an entire musical environment.

In contrast to a session-playing career, Farlow chose instead to follow his muse. He was a self-taught player with no music-reading skills to speak of; as such he was unlikely to cope well with the work of a session guitarist. Small jazz combo work placed less importance on the ability to read music and instead emphasised specialist playing skills, such as working creatively with a known repertoire and improvising solos. Taking on the role of session leader in this setting also meant that Farlow could exercise more choice in what he and the others would play, or could at least negotiate ideas for repertoire with a record's producer. Recording sessions were rarely as free and easy as the best recordings made them sound; hired time was in short supply and there was pressure on artists to make the most economic use of the studio resources. Most jazz album recordings were completed in the course of only one or two days.

Photographs of various sessions at different studios show Farlow at work with a selection of other players and, intriguingly, he is shown in one of these photographs with a realistically-positioned music stand, fully-loaded with a musical score. Is the photo merely posed using another player's stand, or are the parts Farlow's, acting as general reminders of a larger musical plan, prepared in advance for the date?[2]

Background

Farlow's family background was full of amateur musical activity; his father and mother both played instruments, he had left high school with a music prize, and

[2] Katchoura, Jean-Luc & Hyk-Farlow, Michele *Tal Farlow, a life in Jazz Guitar* (Paris, Paris Jazz Corner, 2014), p.75

his sister Charlotte had perfect pitch and was 'an excellent classical pianist'.[3] As an adult, his excellent 'relative pitch' and highly sophisticated sense of harmony meant he could efficiently repeat whatever he heard. Gradual arduous remedial work meant that by the mid-1950s he had acquired enough musical literacy to write effective ensemble arrangements, albeit at a painstakingly slow pace. The resulting body of recorded work is a personal reflection of one man's lifelong passion for jazz improvisation and his relationship with the 'standards' repertoire.

Farlow rarely recorded on acoustic guitar; there were occasional big band sessions, such as those for Neil Hefti and Jerry Wald, where he had played only rhythm guitar with no solos, and a more substantial recording as leader, *The Guitar Artistry of Tal Farlow* where he uses a D'Angelico New Yorker acoustic archtop guitar on three tracks.[4] All of his other work as leader was performed on Gibson electric archtop guitars; these models were the three-quarter sized Gibson ES140 (played on the Howard McGhee sessions and possibly also for the Gil Melle recording); his modified Gibson ES250 with the short scale fingerboard (in the mid-1950s); the Gibson ES350 (in the mid and late 1950s and then several Gibson 'Tal Farlow' custom models (from the 1960s onwards). He also played a Gretsch Synchromatic 400 archtop[5] early in his career and may also have recorded with this instrument with the Dardanelle Trio.

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[3] Ibid., p.20.

[4]The songs played on acoustic guitar were 'Sweet Lorraine' 'A Foggy Day' and 'Telefunky'. The D'Angelico 'New Yorker' guitar used was loaned to Tal Farlow for this session by guitarist, Vinnie Bell. inventor of the Vincent Bell Electric Sitar and Danelectro Bellzouki.

[5] Although there is no published photographic evidence of this instrument,he told High de Camilias about this instrument during an interview the 1980s (*Guitarist* magazine, January 1982): 'By then I was getting a little work, doing some playing and getting paid for it, not very much, but enough for me to feel justified in buying a real instrument. I bought a Gretsch with a De-Armond pickup on it and a second-hand Gibson amplifier; it looked like the one Charlie Christian used. I guess it was the same, although there were several models coming out at that time - this would be in I939.' This particular Gretsch Synchromatic had a minor yet significant neck problem: 'I used to angle the guitar more then. I didn't do it for long, the weight of it hanging from a strap used to pull the neck of the Gretsch I had

This Gretsch guitar was later given by Tal Farlow to Barry Galbraith; while the acoustic guitar he used on the 1949 Buddy De Franco recordings was borrowed from De Franco's brother, Lennie, who had played bass with Farlow on various engagements in Philadelphia and had made the initial move to New York with him.

Work as leader

When leading an ensemble for recording or concert performances, Tal Farlow usually selected his personnel and the band repertoire, although producers such as Norman Granz (on the Verve sessions) or Leonard Feather (for the *Tal Farlow plays the Music of Harold Arlen* and *The Guitar Artistry of Tal Farlow* sessions) might, at times, exert influence on repertoire or suggest instrumentation or sidemen. The band formats were usually either 'chamber' jazz or the various combinations that Howard Alden[6] calls 'the concert bands' using two guitars, bass, and drums, or piano, guitar, bass, drums, or piano, guitar, bass. Most of Farlow's 1950s recordings as leader were made with quartets or trios, with the exceptions of *The Guitar Artistry of Tal Farlow*, *A Recital by Tal Farlow* and the *Tal Farlow plays Harold Arlen* album.

Farlow's choice of styles and tempos were generally medium to fast instrumental jazz, usually in common or cut common time, with an occasional slow ballad adding variety.[7] His music had engaging tempos and a strong swing feel with an 'up to the minute', post-bebop flavour, taking its lead from Charlie Christian and

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out of tune. I don't know if it had much bracing inside, it would pull the higher strings sharp and the lower ones flat, I had to tune it while it was hanging from me.' The guitar tuning is usually very accurate on Farlow's recordings, although the July 6th 1968 Newport Jazz festival recording is a notable exception to this:
http://www.wolfgangsvault.com/tal-farlow-quartet/concerts/newport-jazz-festival-july-06-1968.html#

[6] Alden's booklet notes to the Mosaic box set collection *The Complete Tal Farlow on Verve:* (MD7-224, 2004).

[7] See tempo column on spreadsheet in appendices: 'Songs Recorded by Tal Farlow'.

Oscar Moore, the two guitarists he acknowledged as influences. Hearing Christian's playing had revealed to Farlow the electric guitar's potential to be heard as a solo instrument, alongside louder jazz instruments and rhythm sections:

> I bought all the records he made with Benny Goodman and had a standing order for any new ones that came out. Listening to them, I started to copy the solos by relating what he was playing to the chords that I knew - he seemed to play pretty firmly in chord positions. My interpretation of what he did was that he spelt out certain chords: 9th and 6ths that I was playing in chord style. From these I was able to work out his choruses note for note; and in that way I got a little insight into why he played certain things in some places and how they related to the harmonic flow.[8]

Oscar Moore worked in the innovative Nat 'King' Cole Trio from 1937 and his pioneering electric guitar playing rivaled and at times perhaps surpassed the achievements of Charlie Christian. The Cole trio was famous and Moore was *Down Beat* Readers' Poll winner in the guitar category, for four years in a row between 1945 and 1948. Moore and Farlow met in May 1945 when the Dardanelle Trio with Farlow on guitar, were playing at New York's prestigious Copacabana Lounge, sometimes working alongside Cole's trio. Oscar Moore was featured prominently on electric guitar with Cole's trio from 1937, and the recorded evidence suggests that he was at least Charlie Christian's equal, both technically and creatively.

The evidence shows that the 'new' sound of the electric guitar was already fashionable with bands and audiences several years before Christian became a national star, with Benny Goodman's band, in 1939. The electric guitar may have had its first virtuoso superstar in Christian, but it is important to remember, as Jerome S.

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[8] Hugh de Camillis 'Tal Farlow, King of Bop Guitar (Part 1)' *Guitar Magazine,* December 1981. It is important to note that Jerry Newman's 'Mintons' live recordings of Charlie Christian, showing the guitarist's most modern and inventive playing, were unheard by most players in the 1940s and only released much later, in the late1950s. [Sound recording] Charlie Christian and Dizzy Gillespie *Swing to Bop* (Esoteric ES 548); Various artists - *Live Sessions at Minton's* (Everest FS 219).

Shipman has eloquently argued, that the electric instrument was already extremely well-established by the late 1930s:

> ... from the very beginning of 1935 you've got electric guitarists making their instruments sound horn-like, taking jazz-inflected solos that are rhythmically and harmonically unusual, and they're making dozens and dozens of records, and they're broadcasting all over the place, and this is all happening in Texas and Oklahoma. It's hard to believe that a guy in Oklahoma [i.e. Charlie Christian] who started playing guitar around 1937 or so [sic.] would be completely unaware of all this.[9]

Shipman's implication is that it was the publicity machine around Benny Goodman's Orchestra that created the Charlie Christian 'electric guitar superstar' myth, which in turn became corrupted into the popular misconception that he was the 'first electric jazz guitarist'. This is not to belittle his magnificent achievements, but it also shows how a player such as Oscar Moore can also be overlooked.

To be in New York at this time meant Farlow had many opportunities to connect with the established and with the younger players of the era:

> Chuck Wayne was the first guitarist I heard who was into the new modern jazz, and he showed me some things.[10]

Although it had a strong pulse, most modern jazz was not intended to be dance music and was played with the intention of being listened to and savoured. The slow,modern jazz ballads that he wanted to play became regular features of his recordings and they show ample evidence of the influence of Farlow's heroes on his playing: Lester Young, Charlie Parker,and Art Tatum. These are intense, intricate re-harmonisations of the well-known songs, which take great liberties with the harmonic foundations of the originals without ever disrespecting them. Like Art Tatum's approach to this repertoire, Farlow's radical treatments are at once amusing and amazing.

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[9] Jerome S. Shipman, 'In Search of the Electric Guitar: A Platonic Dialogue with Music', *Annual Review of Jazz Studies 7* (1996), p. 212.
[10] Tal Farlow, interviewed by Arnie Berle *Guitar Player Magazine* ,July 1980.

Farlow created cool, contemporary arrangements, and even the trio numbers contain some adept set-pieces. He disliked Stan Kenton's 'rompin' stompin' raucous jazz'[11] and, although his work from the late 1950s occasionally shows interest in exploring arrangements using fairly lively ensemble sounds, such work has far more in common with the styles of Gerry Mulligan or Artie Shaw than they have with Kenton or the brash, swing band styles. Arrangements were present even in the simplest trio formats, such as the version of Jerome Kern's 'Yesterdays' on the album *Tal*.[12] Prepared 'set pieces', consistent from performance to performance, served as preludes, 'shout choruses' or interludes, arranged around looser, more spontaneous sounding sections of recordings and performances. His recordings of 'Autumn Leaves', 'Autumn in New York' 'My Romance', and 'Little Girl Blue' are examples of this and such composed or semi-composed material was a consistent feature of Farlow's playing, performing and recording at all points in his career.[13]

Work as sideman

Sideman work meant accompanying and playing occasional solos on other artists' choices of repertoire: various recording sessions with singers testify to Farlow's interest in the popular songs of the day. In 1947, Dardanelle Hadley (who played vibraphone, piano and also sang) employed and recorded Farlow,[14] who had great respect for her piano skills. He played a season at New York's Copacabana

[11] Conversation with Tal Farlow in 1980s.
[12] [Sound recording] Tal Farlow *Tal (*Verve 8021).
[13] [Sound recording] Tal Farlow *The Complete Tal Farlow on Verve:* (MD7-224, 2004).
[14] [Sound recording] The Dardanelle Trio, *Gold Braid* (AP-32 Audiophile). This album of mid-1940s recordings was only released in 1983, and shows a transition phase in Farlow's playing. The standard is highly competent, although the technical level of the playing might be characterised as more safe than the solos on the Norvo Trio recordings Farlow made a few years later. This was, in part, because of his ability level at this early, pre-Norvo, career stage, but perhaps he also avoided more risky phrasing and played cautiously to prevent the need for re-takes on this recording session.

Lounge with Dardanelle's trio immediately prior to his time with the Red Norvo trio.[15] Sideman work with a variety of other instrumentalist-bandleaders followed: Margie Hyams led yet another vibraphone/guitar/bass trio before she joined George Shearing's group, but, unfortunately, no recordings were made while Tal was with this trio. Ada Moore[16] recorded with Farlow for Mingus' Debut Records label, where Farlow played the first of several sessions alongside Oscar Pettiford on bass. A recording date with Anita O'Day[17] consisted of an ad hoc quartet, formed specifically to accompany the vocalist for a single session. Mel Tormé also used the Red Norvo Trio when Tal Farlow was guitarist, and this led to further recordings, TV appearances and several Hollywood film cameos.

Gil Mellé and Howard McGhee both recorded for Blue Note, with Farlow as a soloist, early in the label's existence. McGhee worked with Coleman Hawkins and Charlie Parker prior to this, while Mellé, although only in his early twenties when he led his Blue Note session, was already showing brilliance in music, sculpture, and painting, and was also innovative in the latest developments in recording technology and electronics. There is a sense of these slightly younger players reciprocating the energy from Farlow's musical ideas during these sessions.[18]

More than a decade later, Farlow, in semi-retirement, was playing fewer headline engagements and preferring to play smaller, local venues near his home in New Jersey. At this time, Sonny Criss hired Farlow for his 1967 *Up, Up and Away*

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[15] Leonard Feather and Ira Gitler, *The Biographical Encyclopedia of Jazz,* (Oxford: Oxford University Press, 1999), p.218.
[16] [Sound recording] Ada Moore *Jazz Workshop Volume III* (Debut DLP 15 1
[17] [Sound recording] Anita O'Day *An Evening With Anita O'Day* (Norgran MGN1057).
[18] From aural and photographic evidence, Farlow appears to have used his Gibson ES140, a three-quarters scale guitar. on these sessions. Besides being a functional nineteen-fret electric guitar, it's reduced size gave the session photographs a comical flavour and these are indicative of Tal Farlow's sense of humour . These photographs were used for the Howard MGhee Vol.2 cover and another is reproduced on the front of the Tal Farlow Mosaic box set (MD7-224) released in 2004.

recording session, where the two players matched one another phrase for phrase in intensity and exuberance.[19] Like Farlow, Criss had worked for Norman Granz (in the 1940s) and had also played in Howard McGhee's band.

Two other sideman dates, both for Buddy DeFranco, occurred twenty-three years apart; first in 1954 for Norman Granz's Verve[20] and then for a reunion in 1977 for Gus Statiras's Progressive Records.[21] Farlow had first arrived in New York in 1946 with DeFranco's brother, bassist Lennie DeFranco, and had worked with Buddy DeFranco (together with Milt Jackson), in similar format combos to the immensely popular Benny Goodman small bands. These sideman jobs with such expert musicians must have been invaluable formative 'apprenticeship' experiences for the young guitarist.

Farlow's work with Red Norvo established him as a rising guitar star in the public eye; the Norvo trio made frequent recordings, tours, and concerts, as well as several Hollywood movie vignettes. For Farlow, playing with Red Norvo was a major formative experience in an intensely interactive trio environment, alongside several virtuoso bassists. Mingus's barbed comment, about Norvo's music being 'vaudeville' entertainment, doesn't quite square with the bassist's own committed and imaginative playing on their recordings.

Farlow's encountered occasional difficulties in his work with Artie Shaw's Gramercy Five band with reading charts, although few written arrangements were needed in Shaw's band. Other 'reading' jobs (such as with Jerry Wald's big band)

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[19] Jimmy Raney, was booked with Sonny Criss for a concert at the Metropolitan Museum of Modern Art and also for a recording session with the band the following day (18th August, 1967) Raney was ill and unable to attend but Farlow was available for the recording, released as [Sound recording] Sonny Criss *Up Up and Away* (Prestige PR7530). See Katchoura, Jean-Luc & Hyk-Farlow, Michele *Tal Farlow, a life in Jazz Guitar* (Paris, Paris Jazz Corner, 2014), p.144.

[20] [Sound recording] Verve MGV 8224

[21] [Sound recording] Progressive (J) KUX-33-G

were more problematic and lead to uncomfortable moments when bandleaders occasionally failed to understand that for Farlow not being 'a reader' meant not reading music at all.

Participation in the Gil Mellé and the Howard McGee Blue Note sessions led to Farlow's own Blue Note session as leader, with *The Tal Farlow Quartet*[22] being recorded the following year using the same bassist and drummer (Clyde Lombardi and Joe Morello) as on the Mellé session. The addition of second guitarist Don Arnone to complete this quartet gave the album a very different sound to the more horn-orientated earlier Blue Note sessions. Farlow's early Blue Note work was one more link to Charlie Parker, in that Parker had been recording and playing concerts in 1947 with Howard McGee's band.

Precursors to Tal Farlow's guitar style

Chordal jazz guitar playing had its own niche popularity in earlier jazz styles: Eddie Lang & Lonnie Johnson had their famous duets, while innovative soloist George Van Eps created a guitar style in the 1930s equal in complexity and intricacy to the solo classical guitar players, also adding an additional seventh string to his Epiphone in the late 1930s. Carl Kress and Dick McDonough, playing guitar duets with differently-tuned instruments[23], took the harmonic potential demonstrated by Lang and Johnson's pioneering work further still. However, this 1930s chordal-style guitar soloing was used less frequently by the new generation of electric players.

Single note improvised lines on guitar had existed almost as long as jazz, but before electrification these were largely reserved for studio recordings because of the problems associated with the delicate, acoustic guitar tone being heard, even with a

[22] [Sound recording] *The Tal Farlow Quartet* (Blue Note BLP5042) Recorded 12th April 1954.
[23] McDonough played in standard tuning, while Kress used a low Bb tuning, possibly with 3rds on the top three strings (i.e. Bb F C G B D).

microphone. Many guitarists would have been heard regularly on both radio and records in Farlow's youth, but the most influential were Charlie Christian (with Benny Goodman), and Oscar Moore (with Nat 'King' Cole). Farlow would also have heard other electric guitar players, such as Al Casey (with Fats Waller), and Eddie Durham (with Count Basie) and Slim Gaillard (with Red Norvo and Charlie Parker). Later came Barney Kessel's and Bill DeArango's solos on their respective recordings with Charlie Parker.

Mary Osborne told Leonard Feather how she had heard Charlie Christian play Django Reinhardt's solos and that

> Charlie did not count as a fourth rhythm instrument, rather he was a third horn, blending the guitar with the tenor and trumpet for three-part voicings that produced a sound new to jazz ... "What impressed everyone most of all" Mary Osborne recalls, "was his sense of time. He had a relaxed even beat that would sound modern even today."[24]

Osborne heard and played alongside Christian in Bismark, North Dakota, where

> ... "occasionally he would even play a Django Reinhardt solo taken note for note from a Reinhardt record ... He would get a kick out of imitating Django's choruses on 'St Louis Blues'. " [25]

It wasn't until the early 1950s that Farlow heard Django Reinhardt's playing, when Barney Kessel played him the impressive Hot Club of France recordings. Farlow never heard Reinhardt's electric guitar playing until in the 1980s.[26] As well as the well-documented influence of Charlie Christian on the general development of bebop soloing style, many other guitar connections to bebop existed, and it is significant that

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[24] Leonard Feather *Inside Jazz* [*Inside Bebop*], (New York: Da Capo 1977 [1949]), p.6.
[25] Ibid., p.6.
[26] Private correspondence with M D Watson: Tal Farlow hadn't heard Reinhardt's later recordings on electric guitar, and didn't particularly like Reinhardt's electric guitar tone when he did hear these records, for the first time, in the 1980s in County Durham, UK.

Charlie Parker had 'woodshedded' with a guitarist mentor, Efferge Ware, shortly before his first successes in Kansas City and then in New York.[27]

Charlie Christian was only rarely recorded playing in an electric chordal style; double stops were the usual limit in his solo playing, although one or two of the Goodman Big Band records have larger 'crunched' guitar chords at their starts; were these grungy thirteenth chords perhaps? 'Solo Flight' was subtitled 'Chonk, Charlie, Chonk', a mildly scatalogical reference that also puns on his chordal accompaniment style which can be heard more clearly on some of the Goodman small band recordings.[28] Christian's rhythmic 'Chonk', a chord played with a thick, heavy sound, is almost the polar opposite of Freddie Green's soft, elastic touch and sweet, silvery tone. Without Christian's prodigious soloing skills, what we hear of his rhythm playing wouldn't have been exceptional enough to make him stand out from the other guitar players of the period. It is interesting to draw a parallel with George Van Eps, a remarkable soloist, whose rhythm playing for Bix Beiderbecke and Hoagy Carmichael had similar minor shortcomings.

Tal Farlow's own rhythm guitar parts (it would be wrong simply to call them accompaniments) on the Red Norvo Trio recordings are light and fleet, with the crispness of the best jazz snare drum brush-work, such as Chico Hamilton's playing on Farlow's version of 'Cherokee'.[29] With or without drums in his own various bands, he regularly shows his complete mastery of this very subtle, difficult and different art of rhythm guitar. Texture, rhythmic propulsion, timbre, and the effective addition of

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[27] Woideck, Carl, *Charlie Parker: His Music and Life* (Ann Arbor: University of Michigan, 1996). p.11. Ross Russell describes Parker's encounter with Charlie Christian at the Roseland Ballroom where 'Charlie also heard Christian outplay Efferge Ware, Eddie Durham and Jim Daddy Walker' (in Ross Russell, , *Bird Lives! The High Life and Hard Times of Charlie 'Yardbird' Parker* (London: Quartet Books, 1980 [1972]), p.78.

[28] For example, the live version of 'Flying Home', (Vintage Jazz Classics VJC CD 1021-2, recorded August 19, 1939), where there are strong echoes of acoustic blues guitar style in his rhythm guitar chords behind Benny Goodman's clarinet solo.

[29] [Sound recording] Tal Farlow *Autumn in New York* (Norgran 1097).

bass lines, where needed, are all perfectly judged to complement the overall sound of these ensembles.

Art Tatum and Tal Farlow

With the exception of Charlie Christian and Oscar Moore, the other instrumentalists who initially inspired Tal Farlow to begin playing jazz were saxophone players or pianists. In particular, the major revelation in Tal Farlow's formative years was again pianistic; listening to Art Tatum's unsurpassable virtuosic displays on jazz piano sparked Farlow's enthusiasm for jazz, and he told the story himself:

> Much of what I was listening to wasn't that complicated. Christian's compositions for the Goodman Sextet were mostly blues, with a bit of 'I Got Rhythm' and 'Honeysuckle Rose' thrown in. It was after hearing Coleman Hawkins and Art Tatum that new worlds opened up. As I became aware of the chord and interval possibilities, I realized there was much more to music than I ever thought. ... I couldn't believe it when I first caught Tatum ... I was working late one night. I had my little radio on. I moved the dial and came across this pianist who sounded like three or four guys playing at once. Even as dumb as I was harmonically, never having listened to far-out harmonies and changes, I knew something marvellous was happening ... 'Begin The Beguine', 'Rosetta' - they played about four sides in a row without any commentary in between, I thought to myself, "If they don't say who it is soon, I'm in trouble." Finally the announcer said, "You've been listening to the piano artistry of Art Tatum." I took the sign brush and wrote his name on the easel on my work table, it's probably still there. The next day I went to see the music store guy down the street and ordered Tatum's records. [30]

Art Tatum's trio of the mid-1940s included Lloyd 'Tiny 'Grimes on tenor electric guitar, but the broadcast described in Farlow's account is most likely to have been several years prior to this. There was no obvious link to the guitar from the playing of Tatum at this time and the tunes Farlow mentions are both solo piano recordings.[31]

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[30] Feldman, ibid..

[31] There are multiple recordings of both of these tracks by Tatum: his first recording of 'Rosetta', (which included a 16 inch 'transcript' disc made for radio broadcast purposes) was in December 1935 (mx MS-96546-1) while 'Begin the Beguine' was first recorded in August 1939. See Arnold Laubich, and Ray Spencer, *Art Tatum: A Guide to his Recorded Music.*

Lester Young and Tal Farlow

For his choice of repertoire, swing feel, improvised lines, rhythmic ingenuity, and harmonic imagination, Lester Young's innovations made him the father of cool jazz and a greater influence on bebop than he is often given credit for. Charlie Parker's own debt to Lester Young's work is also significant, and Miles Davis paid respect to Young's influence on his playing style and told how players such as Lester Young, Billie Holiday, Louis Armstrong, Bud Johnson, and Bud Freeman had 'that running style of playing and singing ... it floods the tone ... I learned about that running style from Lester Young.'[32] Charlie Christian and Young played together on several Kansas City Six recordings,[33] and in the 1940s the young Tal Farlow 'came to the conclusion ... that Charlie was listening pretty sharply to Lester's solos.'[34] Farlow frequently quoted a Lester Young 'signature lick', sounding like a humorous yet ennui-laden sigh, and an example of this is in his solo on 'And She Remembers Me' (transcribed in Appendix C page 245, bars 75-6). Young's own theme tune 'Lester Leaps in' was also a mainstay of Farlow's live performances in the 1980s.

Antecedents, peers and followers

Oscar Moore's highly sophisticated electric guitar playing with The Nat 'King' Cole Trio in the 1940s is often overshadowed by the more celebrated achievements of Charlie Christian, whose early death created an additional, legendary quality to his achievements. The recordings of Moore's playing show it to be as advanced as Christian's and, perhaps, technically already moving beyond Christian's 'proto-bebop'

Studies in Jazz No. 2 (Metuchen N.J. and London: The Scarecrow Press and the Institute of Jazz Studies, Rutgers University, 1982).

[32] Miles Davis with Quincy Troupe, *Miles*, (London, Macmillan. 1989).

[33] [Sound Recording] *Kansas City Six and Five* (Commodore XFI 14937).

[34] H de Camillis 'Tal Farlow, King of Bop Guitar (Part 1)' *Guitar Magazine,* December 1981.

lines. Moore's career was a successful one and, although more sustained, it faded out in the 1950s as Cole abandoned the trio format to focus on singing and television. Farlow could not have failed to notice these recordings, such was their popularity at the time, and a curious pair of outtakes to *The Swinging Guitar of Tal Farlow* show the trio's 'work in progress' with the Nat 'King' Cole Trio's hit, 'Gone With The Wind'. Ultimately this didn't make the final cut for this album; the repetitious rehearsing of the breaks section suggests that Farlow (or perhaps producer Norman Granz) was unhappy with one or more aspects of the performance.

On arriving in New York City in 1949, 'Farlow was living on W. 93rd St. with fellow guitarists Jimmy Raney and Sal Salvador and alto saxophonist Phil Woods'.[35] Raney's guitar style was superficially closest to Farlow's although it is clear from their respective records that there were two very different minds at work behind their respective musical lines. Raney played complex but gently-phrased lines with sophisticated harmonic and rhythmic ideas, at times with classical inflections, but he was generally less radical, more quietly-considered, took fewer risks and stayed more 'inside' the harmony with considerably less dissonance. Sal Salvador's single line playing was fleet and energetic if, again, a little more scale-based, safe and predictable than Farlow's. Woods' alto playing was a highly interesting exploration of the Parker style as it transitioned from bebop to cool.

Other notable guitar recordings by Tal Farlow's peers

There are several recordings of guitarists amongst Tal Farlow's antecedents and peers that stand out as exceptional examples of modern jazz played on the guitar, illustrating the tentative next steps taken beyond Charlie Christian's innovations. Bill

[35] Ira Gitler 'Whatever happened to Tal Farlow?' *Down Beat* magazine, (December 5, 1963).

DeArango's 1946 performance on '52nd Street Theme', with Dizzy Gillespie and his Orchestra[36] shows great invention and technical facility at an extreme bebop tempo. Oscar Moore's 1944 solo on 'What Is This Thing Called Love?' with the Nat 'King' Cole Trio,[37] incorporates clearly audible 'Charlie Christian-style' phrases, extended further by Moore's own wonderful facility and great swing feel. Chuck Wayne's playing, with George Shearing, and various other recordings made around 1950 featuring Herb Ellis, Barney Kessel and Johnny Smith all show the huge influence of Christian's playing on jazz guitar and the manifest challenge it set the next generation of players. In the decade after his tragically early death, few players were able to go beyond Christian; no-one took jazz guitar further, technically and creatively, than Tal Farlow.

Ukulele: an unlikely but fascinating influence on jazz guitar

It is a pleasant coincidence, considering that Farlow began his playing career on a small four-stringed instrument, that Gershwin's 'Fascinating Rhythm' was premiered and first recorded, by Cliff 'Ukulele Ike' Edwards, as a song with only a simple (yet highly competent) ukulele accompaniment. Farlow went on to record several intense virtuosic arrangements of this song, both with the Red Norvo Trio and with his own trios, and one suspects that he was amused by the simple background origins of a song with such scope for interpretation. He also recounts learning 'Drink To Me Only With Thine Eyes' and 'Tiptoe Through The Tulips' (the latter perhaps influenced by Nick Lucas's famous recording) as a child. Many young players took their first instruction in playing guitar-like chords and lines from the ukelele parts

[36] [Sound recording] RCA Victor 4.0-0130-A/HJ-9.
[37] [Sound recording] Nat King Cole Trio *Complete Capitol Recordings* (Mosaic MR27-138).

incorporated into much of the popular piano sheet-music of the day, where it was possible to play simple, yet harmonically-detailed, accompaniments to the popular songs of the day by following patterns drawn in chord windows. The four-string chords would often have surprisingly effective voice-leading and this was an important starting point for the establishment of Tal Farlow's mature playing style. Littler-Jones[38] describes how Farlow gained a good working knowledge of these popular songs by playing them as simple chord melodies. Farlow began on a modified mandolin, strung with four strings like a ukulele and tuned in the same intervals[39], which also matched the highest four strings of the guitar.

Once he began playing guitar, he simply added bass notes on the two extra low strings with the left hand thumb. In relation to this, it is worth considering Tal Farlow's penchant for short scale-length guitars in the early 1950s. Despite a huge reach and very long fingers, Farlow still had a luthier shorten the scale length of his regular ES250 model[40] and also played his three-quarter-sized, Gibson ES140 on the Howard McGhee session. After the years as a child playing on a mandolin neck, the shorter scale-length of the ES140 must have felt comfortable and familiar.

Tal Farlow playing with other guitarists

Farlow's first two quartet recordings as leader used a pair of guitars for the front line, employing the guitar skills of Don Arnone and Barry Galbraith together

[38] Littler-Jones, Guy, Tal Farlow (www.lulu.com ID:1133453, revised 1st edn., 2009), p.7.
[39] This would likely be GCEA, but it isn't recorded whether his father set this instrument up with the ukulele re-entrant tuning, or whether it was more like a small four-string guitar.
[40] This guitar had a modified two-octave neck; the shorter scale-length calculated from what would usually be the second fret, thus gaining space for three extra frets at the guitar-body end of the fingerboard. The result was the two-octave, twenty-four fret ES250 guitar that can be seen in several photographs of Farlow with Charles Mingus and Red Norvo. The extra fretted notes around top D and E were useful occasionally, but the visual reference points, offered by these extra frets, would be extremely helpful for Farlow when soloing using artificial harmonics at the half-string points.

with bass and drums accompaniment. This two-guitar combination was then largely abandoned by Farlow, in favour of groups with pianos or horns. With the exception of a single track that featured Farlow together with Mary Osborne[41], Farlow's next recording with another guitarist wasn't until 1980, when he met and recorded with Lenny Breau: a duet session in Farlow's own house was filmed with Breau, with the two players demonstrating great affinity for one another's approach to the guitar. A quartet performance with bass and drums at a local venue was also filmed at this time.[42] A guest appearance on his guitar student Dan Axelrod's album[43] followed, and a decade later a pair of guitar-duo albums, one with Philippe Petit,[44] and one with Jack Grassel,[45] were recorded and appeared, in the mid-1990s.

In 2014 several other new duo recordings appeared featuring Farlow, including three private recordings of duets with Jimmy Raney[46]. These duets have Farlow sharing accompaniment and solo roles with his various playing partners, and while there are interesting moments, the interaction between two guitars in a duet doesn't seem to have generated the same level of energy, excitement, or even swing, that Farlow's various 'one guitar' trios always seemed able to produce. The Farlow and Raney duet recording of 'Out of Nowhere'[47] probably comes closest to achieving this, with both players 'stretching out' in a memorably relaxed and inventive musical dialogue.

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[41] [Sound recording] 'Anything You Can Do' *Cats Versus Chicks* Norgran MGN E225.
[42] [Sound recording]Tal Farlow and Lenny Breau *Chance Meeting* (Guitararchives 1003)
[43] [Sound recording]Dan Axelrod *New Axe (Phoenix Jazz 1003)*
[44] [Sound recording] Tal Farlow and Philippe Petit *Standards Recital* (FD Music 151932).
[45] [Sound recording]Tal Farlow and Jack Grassel *Two Guys With Guitars* (Frozen Sky Records, 2004).
[46] [Sound recording] Tal Farlow *Gifts From Tal* [Paris Jazz Corner, 2014]. This CD was included with Katchoura, Jean-Luc & Hyk-Farlow, Michele *Tal Farlow, a life in Jazz Guitar* (Paris, Paris Jazz Corner, 2014).
[47] [Sound recording] Jimmy Raney and Tal Farlow 'Out of Nowhere'. on Tal Farlow *Gifts From Tal* [Paris Jazz Corner, 2014].

Tal Farlow and the Electric Guitar

The electric guitar is a markedly different species of instrument to the acoustic guitar; in the late 1930s it had rapidly established a radically different role for itself, far beyond the acoustic guitar's conventional place in the jazz band rhythm section. Not simply more audible, the sonically distinct electric guitar and amplifier gave its player a broader, fuller sound, with extra sustain and attractive new tonal qualities in addition to the extra volume. Single-line playing in a live performance context became a viable option for the first time, since the new electric guitar was equal in volume, if perhaps not in subtlety, to the brass and woodwind players.

The richer tone from the electric guitar's magnetic pick-ups made a new, modern sound that was quickly embraced by fashion-conscious bandleaders and arrangers. Mary Osborne described hearing Charlie Christian for the first time and mistaking the sound for 'a strangely-amplified tenor saxophone'.[47] She found the experience of hearing Christian life-changing:

> ... when I heard Charlie Christian, it was just as if the guitar suddenly spoke. He didn't have to play a lot of notes and a lot of technique. For example in 'Body and Soul' which is a piece a horn would play, the amplified guitar makes it possible to sustain and phrase things like that. It was the thrill of my life when I heard him play, I felt right at that moment; I'm gonna do that.
>
> I felt I understood that kind of playing, linear solos instead of chord solos, jazz ballads, and orchestral things. I watched him play for about a week every night. I feel that the wonderful thing about guitar is that something that comes from the person is the most important.[48]

Electric guitar was frequently paired with the equally modern vibraphone: although this was an acoustic instrument, it came with its own electrically-powered motor to drive the spinning butterfly-valves responsible for the vibrato effect in the sound.

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[47] Norman Mongan, *The History of the Guitar in Jazz* (New York: Oak Publications, 1983), p.88.

[48] Mary Osborne, from oral interviews transcribed in Peter Broadbent's Charlie Christian Archive, quoted in Peter Broadbent, *Charlie Christian* (Blaydon: Ashley Mark Publishing Co., expanded 2nd edn., 2003 p.62 and .p.157. The location of Broadbent's archive is presently unknown.

Vibraphone became an integral part of the jazz arranger's sound palette and was often featured alongside the guitar in Benny Goodman's small bands, the George Shearing Quintet, the Red Norvo Trio, the Margie Hyams Trio, the Modern Jazz Quartet and many other small ensembles. Guitar and vibes were effective together and their combined electrically-mediated sound epitomised modernity. Both could play subtle and distinctive piano-like shell-chord accompaniments behind soloists and also play solos using single lines, like the saxophone or trumpet. Their dynamic range allowed them the potential to be as loud as the horns in a concert environment or else to play with subtle restraint in a lounge or supper club setting. Jim Hall famously used the electric guitar in order to play more quietly yet still be heard (i.e. with a gentler attack on the notes); it was easy to control the guitar's electric volume, turning it down or even off, on the instrument itself.

The finest and most expensive electric semi-acoustic guitars such as the Gibson 'Johnny Smith' custom were constructed traditionally with carved tops of high-quality spruce tonewood, giving them the best 'unplugged' acoustic sound, but these instruments also tended to have problems with uncontrollable feedback, that plywood guitars were less prone to. Plywood was quite suitable even for high quality semi-acoustic guitars like the Gibson 'Tal Farlow' custom, if the guitar was designed mainly to be used as an electric instrument.

Rhythm guitar, Acoustic and Electric

Electric guitarists who studied their trade after Charlie Christian most commonly used the guitar's amplification to play 'horn-style' single-note lines, but would still also occasionally return to their old rhythm section roles, by turning the volume control down, or even off, in order to play 'time' with the bass and drums in

the traditional acoustic guitar manner when not soloing. This can be heard behind many of the piano solos on Tal Farlow's recordings, especially those featuring Eddie Costa, such as 'Anything Goes.'[49] On such recordings Farlow played a powerful driving rhythm pulse on the strings, mixing the tuned chordal tones with a strong percussive sound that gave the impression of a drummer playing brushes on snare drum, accenting beats two and four in each bar. Many of Farlow's small ensembles had not drummer, and he often used this technique to create a highly-effective two-man rhythm section in tandem with the bassist. The textural change when it came to guitar solos was noticeable, but the propelling swing and excitement of Farlow's solo lines, often played dangerously ahead of the beat, meant that the music had no drop in the energy level when he left the rhythm section to play solos.

Acoustic rhythm guitar worked well in larger swing ensembles but tended not to fit in so comfortably with drums in smaller combos. The acoustic rhythm guitar's crotchet pulse sounded old-fashioned and irrelevant when combined in modern jazz with the growing complexity of the ride cymbal patterns, which had also assumed the time-keeping role in the drum set. Additionally, the minimalist approach and lightness of touch that Freddie Green, the heartbeat of the Count Basie band, demonstrated so effortlessly was deceptively difficult. Green's model rhythm guitar style proved to be an elusive one that few guitarists, electric or acoustic, were able to copy. In its equal emphasis on every crotchet beat, the classic Count Basie rhythm section (William Basie, Freddie Green, Walter Page and 'Papa' Jo Jones), was one of the immediate precursors of the bebop and modern jazz rhythms. Despite their obvious instrumental ability, many of Green's contemporaries simply played too many notes in each chord and were less secure when locking into the pitch choices and the

[49] [Sound recording] Tal Farlow *Tal* (Verve 8021).

rhythm of the bass line and hi-hat or ride cymbal. This resulted in a 'thicker' and slightly more dominant guitar part, with less subtlety than the 'harmonised double bass and tuned cymbals' effect that Green was the master of.

Single-line Electric Guitar Soloing

On the 'Minton's sessions' live recordings, such as 'Swing to Bop'[51] Charlie Christian plays groundbreaking phrases that slalom through cyclical chord changes; many of Tal Farlow's own guitar phrases have an affinity to these lines and go further still in their physical length, but this is always aesthetic rather than mechanically intellectual. By the time that Farlow was making his own albums, the solos themselves could be longer, since available playing space on recordings was considerably greater than the standard three-to-four minute cut of the pre-tape, 1940s studios. Farlow also played an instrument that didn't require breath, another link with the Bud Powell vocabulary (e.g. the bridge on 'Parisian Thoroughfare'[52] which consists entirely of two extended four-bar phrases). What was required, however, was skill and imagination to make such innovative lengthy phrases work artistically and not simply become an exercise in placing memorised patterns and chordal 'change-running'. The product of Farlow's work in this area is displayed with aplomb on his version of 'Isn't It Romantic?'[53] where huge single lines run for whole sections of the form (e.g. bars 68-75 and 79-86). The resulting product is an eloquent study in

[51] [Sound recording] Charlie Christian and Dizzy Gillespie *Swing to Bop* (Esoteric ES 548). It needs emphasising that although this recording contains Christian's most radical playing it remained unreleased and unheard until 1961. Furthermore, the length of Christian's solo on this recording is likely to have been exaggerated by studio edits, some of which are clearly audible (i.e. two or more separate guitar solos have been joined together). This detracts little from the wonderful playing, but adds recording engineer Jerry Newman's rather heavy-handed aesthetic decisions to the resulting recording, manipulating and changing the original live performance.
[52] [Sound recording] Bud Powell 'Parisian Thoroughfare' (Blue Note BLP 1503).
[53] [Sound recording] Tal Farlow *Tal* 'Isn't It Romantic?' (Verve 8021).

virtuosity, with rhythmic variety, placement of accents, and use of space within the complex flurries of notes, all working within the scaffolding of the melody, harmony rhythm and lyric of a 32-bar song. Farlow described to Barry Feldman how as a young player he was

> ... fascinated with Bird and Diz, getting into more complex harmonies, with different ways of phrasing and different sounds from the rhythm section. I tried to copy some of Bird's stuff, as everyone knows, ... as everyone did.[54]

In addition to the actual horn players, Powell's 'horn-lines on piano' approach to soloing was also a huge influence on all aspiring bebop players and Farlow set about trying to adapt Powell's style of playing to the guitar too.

> I used to hang out with Jimmy Raney quite a bit. And we used to just sit in a room and play a lot. We were both big fans of Bud Powell, because we both figured, boy, if what he was playing could come out of a guitar amplifier. [55]

The task was a daunting one, but Raney and Farlow each achieved it in their own way. An example of what it was in Bud Powell's playing that Raney and Farlow were attempting to emulate might be Powell's version of Ray Noble's 'Cherokee'[56] a quicksilver-fast trio recording with Ray Brown and Max Roach, which has a striking resemblance to Farlow's own hard bop trio that he would lead a few years after this with Eddie Costa and Vinnie Burke. The technically adept and trend-setting mid-1940s instrumental repertoire of the Nat 'King Cole Trio and the Art Tatum Trio would certainly have given the two young players much food for thought too.

Amplification and the Guitar

The acoustic guitar's crotchet pulse was at the heart of the 1930s jazz rhythm section, almost to the same extent as the double bass. As a lead instrument in live

[54] Interview with Tal Farlow by Barry Feldman from March 1997 on sleeve notes of 'This is Tal Farlow' (Verve CD reissue of MGV 8289).
[55] Feldman, ibid..
[56] [Sound recording] Bud Powell Trio 'Cherokee' (Clef MGC 4007) circa February, 1949.

performances, however, it was little more than a novelty when it emerged from the rhythm section for an occasional duet or trio feature. Prior to the invention of piezoelectric pickups, acoustic guitars simply couldn't be amplified satisfactorily, on the bandstand, to match the sound level that any of the saxophones or brass produced almost effortlessly. With the advent of electrical recording techniques in the 1920s, 'the guitar assumed a resonance in studios that it had trouble finding on the bandstand'.[56] In the recording studio, it was more feasible to balance brass and woodwind against a guitar soloist, especially when the guitar was strategically located close to the recording microphone, relative to the rest of the ensemble (e.g. Eddie Lang with Joe Venuti; George Van Eps with Beiderbecke and Carmichael; Django Reinhardt's Hot Club of France Quintet, and Freddie Green with Count Basie or Smith-Jones Incoporated). Later, multiple microphones and summing amplifiers (mixers) were also used to the benefit of quieter instruments such as the guitar. Nevertheless, in a big band context the very thin sound and high frequencies of the unamplified archtop rhythm guitar style still cuts through the mix. Although bass-register notes may be audibly present, these have a ghostly quality very different from a real upright bass. Farlow would adopt this rhythm-guitar style from time to time, throughout his career, most usually in his own trio behind a piano or bass solo but also in larger arrangements too.

It was far more difficult for the acoustic guitar to be heard in live performances. Acoustic guitar was highly problematic when amplified by a microphone, which would also pick up the extraneous sounds of as well as other nearby instruments. Additionally, the resonances of the guitar's hollow guitar body

[56] Charles Alexander, *Masters of Jazz Guitar: The Story of the Players and Their Music* (London, Balafon, 1999), p. 9.

tended to produce undesireable howls from audio feedback loops in conjunction with microphones and loudspeakers, while with electrical guitar pickups the vagaries of the power supplies at performance venues might also produce an unpredictable variety of ugly problems such as hums, buzzes and other, unmusical noise[57]. In the 1940s, Freddie Green wanted to play electric guitar with Count Basie's orchestra, and even brought one into the band for a short time, but significant pressure was put on him from various band members to remain on acoustic guitar[58], which he then did for the five decades that he spent with the band. It wasn't simply that the electric was louder than the acoustic guitar; the tone produced by its magnetic pick-ups was qualitatively different too: it was richer and fuller, less shrill and with far more sustain, particularly in the mid-range frequencies. Charlie Christian even wrote a Downbeat article with the evangelical title:

'Guitarists! Wake up and pluck. Wire for sound and let 'em hear you play.' [59]

Part Two: A Technical Analysis

The different registers of the guitar

Tal Farlow had a sophisticated awareness of the guitar's different registers. This may be connected with his fascination for jazz pianists such as Art Tatum and Bud Powell, or through his professed interest in large-scale orchestral works, such as Ravel's *Daphnis et Chloé*. Farlow's playing, both live and on record, ranged above

[54] Such trouble was far more common on live perfomances, due to valve-powered equipment being easily damaged in transit. An example is heard on [Sound recording] Tal Farlow 'Love Nest' (Verve UMV2584).
[58] Green had only a brief period of dabbling on electric guitar: www.freddiegreen.org has a cornucopia of information about Green. (Accessed June 10th 2014.)
[59] Reproduced in Peter Broadbent, *Charlie Christian: Solo Flight - The Seminal Electric Guitarist,* (Blaydon on Tyne: Ashley Mark Publishing Company), 2003, p.88.

and below that of which the guitar would usually be considered capable. His self-designed and home-built frequency-divider[60] extended the guitar's range down one octave into the bass zone, doubling and then dropping the guitar's lowest note to around 40Hz, matching the lowest note on a conventional double bass. This effect could be deployed behind a double bass soloist to create impressively convincing bass lines, as on 'My Shining Hour'[61], or used to create a contrasting octave melody line, as on the second section of the theme and the choruses of 'fours' with the drums on 'Crazy, She Calls Me'.[62]

The sound produced by a guitar is located between the lowest E string (pitch E2 at 82.4Hz) to the highest fretted notes, which vary from instrument to instrument but are usually around soprano C (C6, 1046.5Hz). The four lower strings are therefore on the bass clef, the range then extending into the treble clef through the middle and upper registers of the guitar's 'normal' notes. (It is also worth acknowledging that there are five strings where it is possible to fret the note middle C.) The guitar's normal range may then may be extended a further octave by using the natural and artificial first harmonics, theoretically to as far as the notes in the vicinity of C7, and it is also possible to go even slightly beyond, this, by using the guitar's 'miniature altissimo register' of the third ('double-octave') harmonics, quite feasible for certain players on high-quality guitar strings[63].

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[60] This was driven by the smaller, third pickup that he had added to his prototype Gibson Tal Farlow guitar, which he played for much of the 1960s

[61] [Sound recording] Tal Farlow *Trinity* (CBS/Sony Japan 25 AP 597 (LP))

[62] [Sound recording] Tal Farlow *The Return of Tal Farlow/1969* (Prestige 7732).

[63] Tal Farlow used hand-made flatwound strings by Phillip Petillo. and did actually play extensively in this extreme register on occasions. For example, 'My Romance' on *Return '69* (Prestige 7732) where the resultant tone almost sounds like someone whistling softly through their teeth, albeit, very creatively and melodically.

The guitar has a similar range to the tenor saxophone but its very different timbral qualities can make melodies played in the lower or upper registers sound muddy or thin, depending on the player's technique, instrument, and amplifier configuration. To avoid this risk, care is required regarding the register selected for a melody. The tunes Tal Farlow played were most often in their usual or 'copy' key, but in Farlow's renderings the pitch of the guitar is well-considered and melodies will regularly drop the octave rather than sound shrill. It is interesting that he does this despite his habitual use of artificial harmonics. Alterations to keys do occasionally occur from time to time: for example, 'Stella by Starlight is played in G rather than Bb, while the solo section of 'Yardbird Suite' is played in C rather than in the more customary F. The Tal Farlow trio's arrangements accommodate this aspect of the guitar more than those of his peers: various slightly anæmic sounding melodies are a common characteristic of much 1950s jazz guitar, even from the best players: Barney Kessel's 'A Foggy Day'[64] is an example of this. Farlow is aware of the challenge presented by the thinner strings in the guitar's higher registers and expresses dissatisfaction at his own tone in several interviews, such as when he told Metronome magazine about his concerns:

> If I don't get a good sound, I can't play at all. A good sound to me is a natural sound, a natural guitar sound. I play a good many fast tempos, because I feel better playing in that kind of groove. I don't really like the sound I get on slow tempos or ballads. It's thin. It's difficult to sustain a note on the amplified guitar, especially in the high register. Johnny Smith gets a beautiful sustained sound; he does it by adjusting the amplifier a particular way.[65]

The extra volume and the subsequent prolonged note sustain provided by the electromagnetic pickup and valve amplifier are a fundamental difference between the

[64] [Sound recording] Barney Kessel, *Kessel Plays Standards* (Contemporary 1954/1955).
[65] Nat Hentoff, liner notes to [Sound recording] *This is Tal Farlow,* (Verve 314 537 746-2).

sounds of the electric and the acoustic guitar. The amplified electric guitar sound may be further processed and enhanced by the use of various circuitry and also, more physically, by using the basic controls on the instrument itself. 'Swell' chords, played using a volume control pedal or potentiometer on the instrument are a basic technique of the electric pedal-steel guitar in country music but are less commonly used in jazz guitar. Tal Farlow creates this sound effect behind the piano solo on 'If I Should Lose You'.[66] This technique, where the pick sound and the initial, much louder, transients of the struck note are removed from the sound envelope, is sometimes called 'bowing' and creates a very different sound to the usual picked or strummed chords. Farlow's technical drawing of his patented custom-designed stool, incorporating his volume pedal and octave divider, is shown in Katchoura's book alongside a photograph of the stool he used for many years.[67]

Tal Farlow's right-hand techniques

Farlow's plectrum technique used alternating downstrokes/upstrokes except for very slow passages or special chordal effects, when he then might switch to using all downstrokes or all upstrokes with the pick. His technique on chord-melodies is unusual, and the chord is often played melody note first, with an upstroke that presents the harmony notes a split second later. The right-hand thumb is used at times instead of a plectrum, producing single line notes, double stops and chords with a 'fat' warm tone. The contrast between pick and thumb can be heard clearly on the theme of 'Isn't It Romantic'. For Wes Montgomery this thumb sound later became the main

[66] [Sound recording] Tal Farlow T*rinity,* (Columbia COL 476580 2).
[67] A foot-controlled volume pedal was incorporated into Farlow's self-designed guitar stool, built with the assistance of Dr. Philip Petillo. The patented technical drawings, and a photograph of the prototype, are shown in Katchouka, Jean-Luc, & Hyk-Farlow, Michele *Tal Farlow: A Life in Jazz Guitar, an Illustrated Biography* (Paris: Paris Jazz Corner, 2014), pp.146-147.

trademark of his own virtuosic style, but other jazz players, such as Teddy Bunn, used this technique besides Farlow, and Django Reinhartdt did so too, on his pre-war recordings.

When Farlow employs 'hybrid picking' the plectrum and one or two right-hand fingers are used simultaneously to articulate pairs or groups of notes on non-adjacent strings, in much the same way as a classical guitarist uses thumb and fingers, pick takes the role of the thumb. A further unorthodox technique is employed when upstrokes with the ring finger are used while playing a downstroke with the pick, over a full-sounding six-note chord, creating a unique sound that is initiated in two directions simultaneously. This is very unusual and physically dramatic as Farlow's whole arm moves to create the effect, usually at the end of a section or a tune, on a sustained chord.

Artificial harmonics

It is unclear who used this technique first on guitar. The violinists of the 18th century were aware of the equivalent technique on their own instrument and Carlo Ciabrano published a violin sonata incorporating such artificial harmonics in the mid 18th century,[68] although this technique was often judged tonally inferior and rejected as an ineffective trick[69]. On non-classical guitar, Eddie Lang uses natural harmonics on 'April Kisses' in 1927[70] and a decade later Django Reinhardt included short

[68] Carlo Ciabrano *Six sonatas for a violin* (Paris 1751) see Randolph, Dorothy 'A performance edition and critical report of the six sonatas for violin and harpsichord by Charles Chabran' (Texas Tech University, PhD dissertation, 1997)
[69] 'According to Leopold Mozart [artificial harmonics] were "a really laughable kind of music"'. Quoted in Martin Harlow (ed.) *Mozart's Chamber Music with Keyboard* (Cambridge: Cambridge University Press, 2012) p.89.
[70] [Sound recording] Eddie Lang 'April Kisses' (OKeh 40807)

passages of artificial harmonics in his 'Improvisation No.1'[71] and also on his recording of Gershwin's 'The Man I Love'.[72] He also used the same technique on a 1940 recording of his composition 'Nuages'.[73]

Various techniques for producing guitar string harmonics are described in detail in Fernando Sor's *Method for the Guitar*[74] where, in addition to a thorough account of the natural harmonics produced by dividing the vibrating open string into halves, thirds, quarters or fifths, artificial harmonics (played when a string fretted by the left hand is similarly divided) are mentioned specifically; although Sor is of the opinion that these are impractical on the nylon-string classical guitar.[75] This itself seems peculiar, because a 13th to 16th fret 'set' of artificial harmonics played at the octave ought to have added a new and attractive timbre to the guitar's range of available sounds (even on a gut-strung instrument, played without fingernails). These artificial harmonics are relatively easily achieved, in this register at least, without any particularly arduous technical effort; by the end of the nineteenth century artificial harmonics were in general use by published composers such as Tarrega ('The Music Box') and Llobet ('El Testament d'Amelia').

Tal Farlow's own characteristic use of this technique was established at an early point in his career and can be heard from his early recordings, with The Red Norvo trio, from 1950 such as 'Flamingo', 'Prelude to a Kiss' and 'I get a Kick Out of

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[71] [Sound recording] Django Reinhardt 'Improvisation' (OLA 1739-1,Fremeaux FA 305) recorded Paris, 27th April 1937.
[72] [Sound recording] Django Reinhardt 'The Man I Love' (DR 3864-1 ,"Fremeaux FA 309) recorded London, 25th.August 1939**)**
[73] [Sound recording] Django Reinhardt 'Nuages', (OSW 146-1,"Fremeaux FA 310) Paris 12/13 December 1940.
[74] Fernando Sor, *Method for the Guitar,* FM Harrison (ed.), translated A Merrick, London: Cocks, 1896), p.24.
[75] A similar opinion was held by many of the 18th century violinists, including Leopold Mozart, and Louis Spohr commented that 'whenever entire melodies are played in such childish, alien tones, it amounts to degradation of the noble instrument'. (quoted in *Violin Technique and Performance Practice in the Late Eighteenth and Early Nineteenth Century*, Robin Stowell (Cambridge: Cambridge University Press, 1990), p. 221.

You'[76]. He explored this technique far more thoroughly than other players and developed its range further on his own albums.

Where might Farlow haver learned this technique? One possible origin of this exceptional skill with harmonics might be in local violin players, who may have known a trick or two involving artificial harmonics; his father played traditional music on fiddle at home in North Carolina. Another source, for theoretical background information, might be in Farlow's considerable technical knowledge of the science underlying the vibrating string. He was later to devise his own octave divider for the guitar; a scientific aptitude for making home-built devices, such as radio receivers and even transmitters, was common in the mid-1930s, as exemplified by the various 'Popular Electronics' publications, and the Sears and Roebuck mail-order catalogue's range of radio apparatus. This technological enthusiasm also fits in with the rapidly-developing modern world of Farlow's youth; his own ingenuity and skill was such that he successfully made his first electric guitar pickup, using magnets and coiled wire, from an old set of wireless-receiver headphones. Chet Atkins and Les Paul had very similar interests: Les Paul's famous innovations in multi-tracking and solid-body guitar design are well documented, while Chet Atkins shared a similar background to Farlow (even to the extent of both guitarists having debilitating problems with asthma when young). Atkins was an enthusiastic radio 'ham' who made his own innovations to the guitar and its playing techniques during his career, assimilating various classical guitar techniques to the electric guitar, such as using an unusual right-hand 'thumb and three fingers' technique as well as utilising artificial harmonics, perhaps under Farlow's influence.

[76] [Sound recording] Savoy SJL 2212, recorded Chicago, IL, October 13, 1950.

Use of various kinds of harmonics could have come to the electric guitar from Western Swing players and maybe also cross-genre adaptations of country fiddle or even classical violin traditions, via Farlow's father who played fiddle. What ideas does Tal express with such extensive use of the artificial harmonics technique? The delicate, expressive tone of the harmonics is occasionally pushed even further by Farlow, to incorporate two notes for a single, right-hand pick-stroke by utilising string bends, slides and ligado strokes. A full chord of three to six notes may also be sounded at times by using the side of the palm, below the right hand's little finger, to dampen the appropriate harmonic nodes as the chord is simultaneously struck with the pick. Chords are decorated and extended by one or more higher notes using harmonics picked out of the chord's inner voices; in a similar way a sustaining arpeggio is also extended into a higher octave, by means of three or four final notes in harmonics.

It is interesting that Farlow consistently uses lines of artificial harmonic notes, both before and after soloing using 'normal' notes, always switching from the neck pickup to the brighter-sounding bridge pickup to play these strongly contrasting choruses in harmonics. This has the effect of creating a double solo, with a second and relatively separate voice, much like Miles Davis' use of the Harmon trumpet mute. It is the timbral shift that is important and that has such a compelling effect upon the listener, as if the notes had suddenly been brought into high definition focus. In 'Body and Soul' this 'double' solo almost always happened (the unaccompanied solo version of this tune on the 'Vestapol' video recording is a rare exception). The opposing sound worlds of natural notes and harmonics might be interpreted as a representation of the union of opposites described by the song's title: the harmonics produced using this technique on the electric guitar are crystalline, miniature, ethereal,

shimmering, evanescent points of sound, condensed pitches as hard, bright and clear as the top octave on a piano. He plays these with less *jouissance* than the notes played in the normal register, (especially when the normal register was played with the right-hand thumb instead of the plectrum). The disembodied sound-world of the harmonics was a separate palette, one where the expressive fragility and the more encapsulated sound nevertheless had its own steel-like potency and strength, with a tightly-bound energy that may have elicited Wes Montgomery's fine description of Farlow's style as 'poppin' and burnin'.'

Besides giving an extended range of two (or even three) octaves above the guitar's usual registers, the technique also gives each note a thin, delicate, bell-like quality that is in strong contrast to the mid-range frequencies that make up the characteristic warm, fat sound of the conventional jazz guitar tone. Almost every note is given a strong, percussive plectrum attack, which adds a rhythmic precision to the phrases. Occasionally, notes can be played more in a legato style, by bending the string, or playing *ligados* (hammer-ons and pull-offs) in addition to the first fretted note, to produce one or more other notes after the initial pick-stroke. Glissando harmonics are also played at times, by a synchronised movement of right- and left-hand fingertips, again, after the string has been set in motion by the plectrum.

'Double-octave' harmonics, (the third harmonic, sounding two octaves above the fundamental) are played by quartering the vibrating length of the string with the right-hand fingertip as the note is struck with the pick. These can be heard on the reprise of the theme at the end of 'You Don't Know What Love Is'[77] and produce a yet thinner and even more tremulous tone. The notes are less stable (at times sounding very like the 'pinch harmonics' that characterised the lead guitar style of Robbie

[77] [Sound recording] Tal Farlow *A Sign of the Times* (Concord CCD 4026)

Robertson and Carlos Santana in the 1960s) and the fundamental has a tendency to leak through the higher note at unpredictable moments, sometimes obscuring the harmonic completely. Rather than spoil the sound, these complexities within the notes are a part of the overall texture created by the technique.

The Gibson archtop ES250 and ES350 guitars used by Tal Farlow when utilising this technique in the 1950s were replaced by the custom-made Gibson 'Tal Farlow' model, a prototype of which he played regularly until it was stolen while in transit on a USA flight. He had further modified the guitar with the addition of a small third pickup alongside the neck humbucker, initially intended to drive his octave divider, but which also provided highly useful visual reference points for locating the double octave harmonic nodes when playing lines fingered by the left hand in the middle of the guitar neck. This technique can be heard on the 1969 recording of 'My Romance'[79] and on several tracks from the later albums, such as 'I Hear a Rhapsody'[80] and 'If I Should Lose You'.[81] Harmonics such as these were a singular trademark of his style: no one before Lenny Breau in the 1980s had used artificial harmonics quite as much as Farlow.

Other extended right-hand techniques.

In what Farlow calls 'fannin', the pad of the right-hand middle-fingertip is used to brush the strings rapidly and lightly, creating sustained chord effects sounding reminiscent of a 'hammond organ' with a Leslie cabinet. As a further extended technique, Tal Farlow uses his right-hand middle finger to play occasional bass notes, by tapping them percussively, while the left hand sustains an already-sounding chord,

[79] [Sound recording] Tal Farlow *The Return of Tal Farlow/1969* (Prestige 7732)
[80] [Sound recording] Tal Farlow *Chromatic Palette* (Concord CCD-4154)
[81] [Sound recording] Tal Farlow *Cookin' on all Burners* (Concord CJ204)

in an anticipation of contemporary 'freestyle' acoustic guitar. during arrangements or improvisations. This allows him to add otherwise unreachable bass notes beneath various chords, and also facilitates extra rhythmic details in the music. This technique can be seen on the Vestapol recording of Body and Soul', discussed below in Chapter 4. Another similar technique is when the right-hand index finger is used to play inverse pedal-point notes on highest string using a similar pick position (the plectrum again being held between the thumb and middle finger) to play chords beneath the high note held by the right-hand index finger. There is an extended example of this at the end of the solo chordal introduction to My Romance, on both the album version[81] and also on the version recorded live with Red Norvo[82].

Pick control

Farlow's 'teardrop' heavy gauge pick (a Gibson, or sometimes a Fender 351) is held lightly between right-hand thumb and index finger while the other fingertips move in an arc across the highest strings and over the scratchplate, resting lightly on the higher strings or if the pick is playing on the highest strings, touching lightly on the scratchplate itself. When playing artificial harmonics, the pick is held between the right-hand thumb and middle finger to enable the index finger to stretch out straight to touch the harmonic nodes that sound the notes an octave (and even occasionally two octaves, when desired) above the one being fretted by the left hand.

[81] [Sound recording] Tal Farlow *The Return of Tal Farlow/1969* (Prestige 7732)
[82] [Sound recording] Tal Farlow *On Stage* (Concord CJ143)

Clean and rough-textured articulations

The first two Farlow solo albums *The Tal Farlow Album*[83] and *The Tal Farlow Quartet*[84] are technically impeccable. Later albums, from the mid-50s onwards, have a significant number of miss-hit 'dropped' notes and errors (such as the F# 'clam' in the third bar of 'Anything Goes'). On these later recordings we also hear various attempts to bring off impossibly complex ideas (one of which elicits the "Are you serious?" query from Eddie Costa or Vinnie Burke at one point during the live recordings released as *Fuerst Set* and *Second Set*[85]). This rough-textured, warts-and-all approach is a consequence of Tal Farlow's approach to soloing in his mature style, pushing at the limits of what is possible, occasionally even to the point of heroic failure. These expressive and gestural aspects of his playing add a further human quality to the music, where perfectly-regimented quavers and semiquavers might become mechanical. Fragmentation was a common feature in much modern art and just as modern painters left various splashes, drips, and even measuring marks on 'completed' canvases, extraneous instrument noises and partly-successful attempts at phrases all contribute to the finished piece of music.

The single lines in artificial harmonics have a bell-like penetrating clarity, which contrast strikingly with the usual mellow mid-frequencies of the arch-top guitar: Farlow's hard pick attack, and his use of the bridge pickup (which he used solely for this technique) brings out the higher overtones in the notes further again. The occasional dropped notes detract little from the overall impact of the lines in

[83] [Sound recording] Tal Farlow *The Tal Farlow Quartet* (Blue Note BLP 5042) recorded 11th April 1954.
[84] [Sound recording] Tal Farlow *The Tal Farlow Album* (Norgran MGN 1047) recorded 2nd June 1954.
[85] [Sound recording] Tal Farlow, *Fuerst Set* (Xanadu 109), *Second Set (*Xanadu 119) recorded 18th December 1956.

harmonics, which have a fragile 'risky' sound similar to the lines played by Miles Davis' using the Harmon mute.

The left-hand thumb technique

The left thumb plays the lower E string and A string notes on chords and also on slower lines; while doing this, Farlow's extraordinarily large hands means that four fingers can easily shape chords, spanning up to seven frets in the middle range of the fingerboard, on the top four strings. Many of these chords utilizing the thumb, are impossible for any players with smaller hands to achieve. He explained that he had always played like this, since making the transition from four to six strings as a youth.

Percussive guitar: 'snare drums', 'bongo' effects, and acoustic rhythm guitar

The 'bongo' effect can be heard on several recordings: it sounds convincing and is quite unlike contemporary percussive acoustic guitar techniques such as are heard in flamenco guitar, or in the playing of John Martyn, John McLaughlin, and more recently Andy McKee, and Rodrigo y Gabriella. The fingers of both hands partially mute and then also tap the bass strings against the fingerboard, around the 12th fret harmonic node, to produce lower and higher pitched percussive noises that are a very convincing imitation of a pair of bongos. Farlow uses this effect extensively on a number of tracks recorded by the Red Norvo Trio, such as 'Night and Day' and 'How Am I To Know'.[87] Steve Rochinski a pupil of Farlow's, makes a good analysis of this technique, with some input from Farlow himself. [88]

[87] [Sound recording] Red Norvo Trio 'Night and Day' (Discovery D-307).
[88] Rochinski, Steve, *The Jazz Style Of Tal Farlow: The Elements Of Bebop Guita*r (New York: Hal Leonard, 1994).

Farlow also fooled at least one reviewer, who nevertheless half-correctly guessed that the 'unidentified bongo player' on the Red Norvo Trio's recording of Barney Kessel's tune 'Swedish Pastry' was Farlow, because the guitar stops while the bongos play, and 'an unidentified bongo player, probably Farlow, can be heard on this side.'[89]

Like the 'bongo effect', the imitation 'snare' sound is highly convincing: this may be heard extensively on the trio recordings such as the albums *Tal*[90] and *The Swinging Guitar Of Tal Farlow.*[91] Unamplified rhythm chords are completely or almost completely muted, to produce a 'snare drum with brushes' or even 'snare drum brushes plus hi-hat' effect: swinging crotchets and occasional quavers are played, unamplified, but are still caught by the studio mics on the recordings. This is a small but highly effective detail is especially prominent on those featuring powerful pianists, such as Eddie Costa, Hank Jones, or James Williams. The subtle yet harmonically innovative rhythm guitar chords are played, very lightly, in a constant harmonic flux behind vibes, piano or bass soloists. ('All the Things You Are' on *Fuerst Set*[92] illustrates this well.) In these delicate chordal accompaniments, Farlow combines the lightness and grace of Oscar Pettiford and Freddie Green with innovative harmonic complexity and melodic agility. Farlow's 'acoustic' rhythm chords move with the speed of the simpler voicings used by Freddie Green, the master of this style. Most often, they change on each crotchet, marking out the passing chords between the harmony's main points and cadences. The sheer technical challenge of this technique might be one reason rhythm guitar fell into abeyance when the bebop style emerged. While more sketchy than Green's, Farlow's chords also

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[89] Edgar Jackson's review of [Sound recording] The Red Norvo Trio 'Godchild'/'Swedish Pastry' (Savoy SJL 2212) in *Gramophone* February 1955 p. 85.
[90] [Sound recording] Tal Farlow,*Tal* (Verve 8021).
[91] [Sound recording] Tal Farlow, *The Swinging Guitar Of Tal Farlow* (Verve 8201).
[92] [Sound recording] Tal Farlow, *Fuerst Set* (Xanadu 109).

usually contain full, complex voicings even at the fastest tempos. Additionally, behind his bassists' solos, Farlow adds a further layer of harmonic complexity by making the lowest notes of these chord sequences create fully-formed bass lines, while still including the same imaginative sequences of extended seventh chords, voiced above the bass line.

Velocity

A 'normal' technique is employed for Farlow's rapid passagework; alternating up/down strokes with plectrum and a very relaxed (and easily-spread) left-hand combine with a more than usual amount of left-hand double stopping to facilitate rapid articulations when lines require string crossings. The large span of the left-hand allows effortless employment of bigger intervals on single strings than is normal for most players without a position change, such as in 'Fascinating Rhythm', as seen in DeStefano's film. Right-hand mass is a factor in velocity, both for lines of single notes and for rhythmic chordal accompaniments - the rest of the hand provides a counter-weight to the point of the pick and it can be observed that at times Farlow actually brings his hand towards the strings only after making a few preliminary movements in the air above the strings, prior to actually engaging them. This establishes the tempo of the line even before the first notes are sounded.

Stretching out

The recordings on 'Fuerst Set' and 'Second Set' by the Tal Farlow Trio, are a rare insight into a relaxed, unpressurised after hours 'blowing' session in a New York

apartment owned by Ed Fuerst.[93] Like Charlie Christian's famous *Live at Minton's* recordings[94], there are no production or commercial pressures on the group to do anything other than what they enjoy the most. Each tune played is significantly longer than any of the equivalent recordings that the trio made at that time (and also longer than the 1980s live performances of such tunes). As to be expected at an authentic after-hours session, there are moments where the playing (and even tempo) flags and the tiredness is audible (the tempo certainly sound sleepy at the beginning of 'Yesterdays') but nevertheless the playing continues creatively and playfully. Is this perhaps the closest approximation to what the trio actually did best at the Composer Club during their three-year residency? Another shorter recording of the trio in action at the Composer club has now appeared[95] which sounds quite similar to *Fuerst Set* and *Second Set*, if a little worse in tuning and recording quality.

Poise and control at slow tempos

Tal Farlow in later years regularly played Neil Hefti's 1957 composition 'Li'l Darlin' ' as a mainstay of his live repertoire. The tune is a jazz guitar reference point, if only for the perfect rhythm guitar part by Freddie Green[96] which begins each section with a diamond-bright guitar chord played 'broken' over the barline with astounding precision, before playing crotchets at a slow-motion pulse of one beat per second. Neil Hefti's melody and harmony allow a great chordal arrangement too, which Farlow takes full advantage of in his interpretations. Gary Giddins observes:

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[93] [Sound recording] Tal Farlow, *Fuerst Set* Xanadu 109 Tal Farlow, *Second Set* Xanadu 119.
[94] [Sound recording] Charlie Christian and Dizzy Gillespie *Swing to Bop* (Esoteric ES 548); and [Sound recording] Various artists - *Live Sessions at Minton's* (Everest FS 219).
[95] A 23rd July 1956 mp3 recording of a live broadcast *From the Composer Club* is available as an mp3 audio file at http://newstalgia.crooksandliars.com/gordonskene/newstalgia-downbeat-tal-farlow-and-mar (accessed 2 Dec 2013).
[96] http://www.youtube.com/watch?v=FMibKxQWRnw (accessed 14th June 2014).

> In the enduring 'Li'l Darlin'' he [Hefti] tested the band's temporal mastery with a slow and simple theme that dies if it isn't played at exactly the right tempo. Basie never flinched.' [97]

Ballad playing was always a feature of Farlow's style although Norman Granz preferred 'up-tempo Tal' on recordings. Farlow's ballads are medium slow; more akin to Lester Young than Ben Webster; without the trance-state timelessness of Shirley Horn, but with balance, poise and accuracy and always rock solid. He adopted a particularly non-guitaristic aproach to playing jazz: as a non-reader, this was greatly helped by his excellent relative pitch and accurate musical memory. Thus, saxophones, pianos, vibraphones, and orchestras were all distilled into his guitar sounds, but those guitarists already famous for their contribution to jazz were not overlooked either. The music of Eddie Lang, George Van Eps, Chuck Wayne and most of all Oscar Moore and Charlie Christian made Farlow realise what it was possible to play on the guitar. His youthful playing had established a good technical facility but also lacked direction, since he had little interest in the country music prevalent in North Carolina in the 1930s. On discovering jazz he took the concepts that he heard to heart, emulating Charlie Christian, Lester Young, and later Art Tatum, Bud Powell, and Charlie Parker. There is great significance in the fact that so many of his instrumental heroes were virtuosii on instruments other than the guitar and this connects with his statement that jazz was 'less a love for the instrument than ... a love for the music'. Farlow gets less recognition for his achievements than he is due, perhaps partly because he played an instrument that is peripheral to the jazz tradition; had he played saxophone or piano to the same level of ability he would be talked about in the same reverential terms used for Charlie Parker or Art Tatum.

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[97] Gary Giddins *Visions of Jazz: The First Century*. (Oxford: Oxford University Press, 2000), p. 183.

Casual Encounters with Giants

Touring on the east coast in 1945, Dardanelle's trio shared a residency at the Philadelphia Cove club with Art Tatum's trio for several weeks. Farlow met his hero, and played 'a few sets together as a trio' with Tatum and bassist Slam Stewart.[98] Two short, slightly disappointing recordings exist of Farlow and Tatum playing, made at Ed Fuerst's New York apartment around 1952 trio.[99] Bill Evans was another acquaintance and would occasionally deputise for Eddie Costa on piano with the Tal Farlow Trio at the Composer Club, and also sit in with the trio, on which occasions Costa would play vibraphone. Record producers such as Alfred Lion & Francis Wolff (at Blue Note), Norman Granz (at Verve), Leonard Feather (*A Recital* / *Harold Arlen*) Teo Macero (at CBS), and Carl E Jefferson (at Concord) also played significant roles in Farlow's career, each contributing very different, contrasting moods, sounds and feels to their sets of recordings, with each producer's work showing different facets of Farlow's endlessly imaginative playing. Farlow knew Parker to speak with and saw him often 'across the street' when both men had residencies on 52nd Street. Sadly they never played together although Parker was once surprised to see the guitarist working up a ladder, painting a shop sign: during Farlow's early weeks in NYC he painted signs for Goldsmith Brothers' Department Store. This was because a minimum residence of six months in New York was required before he was entitled to his 'local 802' Musicians' Union card enabling him to take professional music work. Farlow also met Oscar Moore at this time and, reading between the lines of what he has said

[98] M D Watson: interview with Tal Farlow, quoted in Katchouka, Jean-Luc & Hyk-Farlow, Michele *Tal Farlow: A Life in Jazz Guitar, an Illustrated Biography* (Paris: Paris Jazz Corner, 2014), pp.146-147.

[99] Two short and slightly disappointing recordings exist, from 1952. of Farlow and Tatum playing as a duo, made at Ed Fuerst's New York apartment playing 'Night and Day' and 'Indiana': released on [Sound recording] Art Tatum *Tatum Art* (Storyville box set 2009), disc 3, tracks 6 and 7.

about this period in his life, one can perhaps imagine the reactions of the musicians around him to the prodigious talents of this modest and gently-spoken man, as he quietly but rapidly moved into the highest circles of the new music in New York, rubbing shoulders with many of his heroes along the way:

> "I was back home in Greensboro, not making any plans to go any place. When Dardanelle sounded me, I went up to Richmond and played for her. I guess she liked what she heard. I joined the trio. Paul Edenfield was the bassist. We made our way north, playing Baltimore, Philadelphia, then New York. "It was my first visit to the Apple," Tal explains. "We played the Copa Lounge for six months. It was a great time to be in town. Charlie [Parker] was giving off sparks, influencing every young player in sight. I'll never forget the first time I heard him at the Three Deuces on 52nd Street. It was fireworks, like hearing Tatum.
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> "From that time on, I was at the club as much as possible. On my Monday night off at the Copa, I was at the Deuces before anyone else, waiting for Bird to show. Sometimes he didn't, so the guy who ran the place put up a sign advertising other musicians who weren't there, either. Just to get people to come in." Three years later, Tal worked at the Deuces with ex-Woody Herman vibraharpist Margie Hyams, opposite Parker. He listened in awe whenever the great man was on the scene.[100]

It is remarkable how effortless Farlow's career trajectory in the early 1940s appears to have been, moving within a few years from playing with the local musicians at a fire station in Greensboro, North Carolina, to a residency at the Copacabana Lounge New York City, playing opposite the Nat 'King' Cole trio in 1945. Farlow's work was a part of a new modern phenomenon where he and his peers excelled at a virtuosic yet commercially popular art form, which took the apparently ephemeral popular music of the day and through 'the alchemy of the vernacular' transformed it by 'jazzing' with it. He performed his music in the larger metropolitan centres, but it also spread internationally to countless people, on an unprecedented scale, through the mass production of recordings in McLuhan's rapidly evolving 'electronic global village'.

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[100] Burt Korall 'Tal Farlow - Turning Away From Fame' (*Down Beat* February 1979).

Chapter 4. Tal Farlow: 'Body and Soul'.

If the general audience was attracted to 'Body and Soul' by its hint of erotic drama, musicians came away deeply impressed by Hawkins' erudite chromaticism.

Scott DeVeaux[1]

.. unless Soul clap its hands and sing ...

W B Yeats[2]

Johnny Green and the song's origins

Together with Gershwin's 'I Got Rhythm', Johnny Green's 'Body and Soul' is one of the most vital and influential popular songs in the history of modern jazz. Harvard-educated Johnny Green composed the melody of 'Body and Soul' having arrived in the music business after majoring in economics and working as a stockbroker. From childhood Green had also played piano, banjo and guitar. The origin of the song is curious and workaday: 'Green made a point of letting [Edward] Heyman come up with the lyric on his own. The bridge was recycled from the unused original bridge of his earlier hit song, 'Coquette', rejected by Carmen Lombardo a few years earlier.' Asked whether he knew he had created a popular classic, Green replied that 'all I knew was that it had to be finished by Wednesday.'[3]

'Halfway to jazz' already

Will Friedwald[4] gives a thorough history of the song's origins, describing its life in both popular music and in jazz; he considers 'Body and Soul' different to songs such as 'I Got Rhythm' and 'How High the Moon', (rich source material for hundreds of jazz-theme contrafacts) where jazz 'musicians were only interested in their chord progressions, and their tunes often went unheard ... it was the melody to 'Body and

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[1] Scott DeVeaux, *The Birth of Bebop: A Social and Musical History* (Oakland: University of California, 1997), p.104.
[2] W B Yeats 'Sailing to Byzantium (ii), *Selected Poems* (London: Penguin, 2000), p.128.
[3] Will Friedwald, *Stardust Melodies: A Biography of 12 of America's Most Popular Songs* (Chicago, Chicago Review Press, 2004), p.145.
[4] Ibid. pp. 143-144.

Soul' that jazzmen (and –women) adored, and while they also relished the challenges of its daunting harmonic makeup, it was rare for musicians to play those changes without some noticeable trace of the melody on top of them.' Friedwald argues that the most attractive feature of 'Body and Soul', to jazz musicians, is that, despite being a pop song, it is 'halfway to jazz' already, and Green's preferred key of D flat major was 'where all the jazz guys played'[5]. Melodically, rhythmically and harmonically it already has many of the aspects of jazz style, which artists would normally have needed to add to a popular song when giving it a jazz treatment. It is unsurprising that Louis Armstrong recognised the song's potential soon after its release, as he also did this with numerous other jazz standards. The melody begins with a rest, thus immediately introducing syncopation as part of its construction, it is a memorable tune, with its main four note dactylic rhythm motif. This occurs several times in the first eight bars, only resolving to the tonic at the title phrase, still using the original motif's melodic profile, at the very end of the eight bar A section. The strongest jazz inflection occurs in the title phrase itself, where the word 'and', of 'Body *and* Soul', pivots on the 'blue' note, using the flattened third of the key in the title phrase, giving the melody a powerful flash of jazz colouring that emphasises the transcendent sensuality described by the song. This is also the point at which the primary motif is finally resolved, for the first time, to the key's tonic on the word 'soul'. A further jazz inflection to this tune is the undercurrent produced by the implied 'triplet rhythm' in the lyric, underplayed yet still audible in the melodies of both A and B sections, suggesting a 12/8 metre that never quite breaks out into the open.

Green's contrasting B section, despite being transplanted from an earlier song, perfectly complements the A section's melody with further predominant groupings of

[5] Friedwald, Ibid. p. 151.

three notes. Its effortlessly simple yet effective modulations take the bridge from Db to D major in the first four bars, falling then to C major to reiterate the same musical ideas a tone lower for the bridge's second half. Finally, the B section ends by modulating back to the home key, via successive dominant seventh chords, dropping chromatically. Friedwald thinks that Green may have been influenced by Ravel's use of dominant ninth chords, moving in parallel motion, in 'Pavanne, Pour Une Infante Défunte', written a few decades earlier. Another similar progression can be heard, a few years later, in Billy Strayhorn's masterpiece 'Lush Life' (also written in the key of D flat major); it is unlikely that Strayhorn didn't know both of these earlier works well.

Plumbing the depths of creativity

Green's song has been at the heart of jazz repertoire since the 1930s. In 1980 Gary Giddins made a good summary of the song's enduring status after a half-century, observing how

> Louis Armstrong transformed it from a lament of unrequited love to a ballad with greater interpretive potential, and established it as a jazz standard. ... The magical qualities of 'Body and Soul' lay in its ability to allow musicians to plumb the depths of their own creativity.[6]

Ted Gioia[7] writes that

> ... in a period during which different schools of jazz were often depicted as being at war, 'Body and Soul' was a meeting ground where the generations could converse on friendly terms.

The jazz 'war' that Gioia alludes to is the mid-century conflict between traditional and modern jazz, but even today the common ground of Green's classic song can provide

[6] Gary Giddins, 'Fifty Years of 'Body and Soul' in *Rhythm-a-ning: Jazz Tradition and Innovation in the '80s* (New York: Oxford University Press, 1986), p. 46.
[7] Ted Gioia, *The Jazz Standards: A Guide to the Repertoire* (Oxford: Oxford University Press, 2012), p. 47.

a creative space for the different generations and styles of jazz musicians to communicate and work together. A good example of this occurs when Nathaniel Mackey places a performance of 'Body and Soul', which he calls 'one of the most dangerous standards around', at a pivotal early point in 'Bedouin Hornbook', the first epistolary novel of his quartet *From A Broken Bottle Traces of Perfume Still Emanate*.[8] Mackey writes with great acuity on the practice of jazz and gives many insightful accounts of musicians' experiences of jazz performance; his rare talent for describing music with words is a skill achieved by few writers since Thomas Mann wrote *Dr Faustus* in the 1940s. Mackey uses a remarkable performance of 'Body and Soul' as the key moment in his primary narrator N.'s ritualistic initiation into the hallucinatory, metaphor-drenched world of a fictional jazz ensemble, the Crossroads Choir. N.'s experience of this performance (and his resultant hospitalisation) is life-changing and its impact resonates throughout the novel. Immediately before N. begins to play, an intense, in-depth description of another saxophone soloist's performance is described, as seen through N.'s eyes:

> It was a rendition filled with a vulnerable regard whose rhetorical supports telegraphically "fell" so as not to be seduced by a possible naive, no longer available eloquence. These rhetorical supports, meant to bolster up an unforced, free-standing truth (or what purported to be one), made for what I can at best only approximate by the phrase "liturgical ambush" – a self-inquisitive instrumentality, which feasted on sorrow. On one level at least, the band arraigned every attempt to make a virtue of sorrow, not only plumbing the depths of an allegorical exhaustion but unwinding a parable, more or less, having to do with first and final things.[9]

The implication is that a merely 'eloquent' performance is likely to be glib or superficial, since music abounds with such technically dazzling yet hollow displays of brilliant technique and borrowed ideas. Instead, by 'unwinding a parable' within an

[8] Nathaniel Mackey, 'Bedouin Hornbook' in *From a Broken Bottle Traces of Perfume Still Emanate*: Volumes 1 – 3, (New York: New Directions 2010).
[9] Ibid., pp. 95-101.

improvisation, the creative artist can tell a more significant story, thus saying something original.

Like Adrian Leverkühn in Mann's novel, N. is driven to various extreme psychological states by his musical activities and the clue, regarding a similar Faustian pact to Mann's, contained in the Crossroads Choir's name, alludes to the legends surrounding guitarist Robert Johnson.[10] During this dream-like concert his audience repeatedly chant various lines from 'Body and Soul' and the phrase 'My house of cards had no foundation' has a shattering impact on N.. Subsequently, when N. begins to play the song on bass clarinet with the Crossroads Choir, Mackey's text captures the complexity of the creative thought processes and the effortful momentary decisions in the artist's mind, as an improvisation takes shape:

> I rummaged around in the horn's lower register, buying time, though I knew this wasn't getting me anywhere. It wasn't ideas or feelings I lacked so much as a focus, a door by way of which to broach what I thought and felt. "Body and Soul," I reassured myself, keeping close to the head but unravelling a line, which progressively tutored itself on hope.[11]

It is significant that 'keeping close to the head' (i.e. the tune's melody) is N.'s strategy here, since the most celebrated 1939 rendition of 'Body and Soul', by Coleman Hawkins, does exactly the opposite, abandoning the melody almost completely after only the first four bars, setting an example followed by countless others in the modern jazz style that this performance inspired and helped to instigate. N. eventually breaks through his creative impasse and finds something to say: 'a paradoxical plea'. He does this by invoking an intense memory of

> ... a seven-day romance ... proposing impossibly wide horizons and laying claim to only the most unlikely prospects ... [A] plea I'd

[10] The first line of Johnson's famous 'Crossroad Blues'; 'I went to the crossroad, fell down on my knees', has developed into a legend of him entering into a pact with the devil, in exchange for superhuman musical prowess. Similar diabolical stories are associated with musicians in other cultures, most famously, perhaps, the plethora of similar myths surrounding Niccolò Paganini.
[11] Mackey, ibid. p. 98.

> have never predicted could issue from the horn did exactly that. A paradoxical plea, it had the quality of a koan, lecturing all who'd listen on the hopelessness of hope while at the same time indicating the presumptuousness of despair. What had taken place was that I'd had no other recourse but to resort to my recurrent appeal to a long lost, distant love, my memories of whom, to this day, refuse to fade.[12]

This account is given in a letter from N. to the mysterious, genderless, mentor-like 'Angel of Dust' character, like the majority of the writing in this series of books, using a powerful and unusual mix of technical musical descriptions and poetically-charged detail, interleaving the storytelling with many references to real jazz artists. With his plea 'lecturing all who'd listen' about hopeless hope and despair's presumption, N. evokes his unforgettable love affair, as he expressed it through the notes of his solo, in one of Mackey's many vivid descriptions of improvised musical performances. The tensions between such intensely-recollected sensuality and the re-lived experience of the existential vastation described in the original lyrics[13] are given voice in N.'s bass clarinet solo. His comparison of the music to a Zen Buddhist koan is an incisive one, placing the novel's focus on a similar puzzle with no solution, which is at the very heart of creative practice, far beyond the logic of musical technique or intellectual thought. Giddins uses a phrase that Mackey may also have read and adapted for N.'s character: 'The magical qualities of Body and Soul' lay in its ability to inspire musicians to plumb the depths of their own creativity.[14]

The word 'plumbs' connection with measurement brings us back to 'standards' again, and Mackey extrapolates from Giddin's assertion in a way that takes us very

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[12]Ibid. p. 98.

[13] See Will Friedwald, *Stardust Melodies: A Biography of 12 of America's Most Popular Songs* (Chicago, Chicago Review Press, 2004), pp 142-179 for an overview of the complex history of 'Body and Soul' in its English and American incarnations, including an account of the variants of the song's lyrics by its four acknowledged lyricists.

[14] Giddins, Gary, 'Fifty Years of 'Body and Soul'' in *Rhythm-a-ning: Jazz Tradition and Innovation in the '80s* (New York: OUP, 1986), p.47. .[14] The transcriptions of Tal Farlow's own 'Body and Soul', in the appendices, illustrate this ' plumbing the depths of creativity' very well.

close to the intense experiences of an artist at the precise moment of creativity. His fictional treatment of 'Body and Soul' riffs upon the same sensuality that created such a storm with the song in its earliest days, when the lyric's use of such words as 'hell', 'I surrender myself', or even 'body' were seen as too adult and risqué for radio broadcast. Even in the early 1930s hundreds of censorship issues involving the Federal Radio Commission, were already arising from the new medium each year. The song's title already had resonance and significance too: Friedwald points out that it had already been used as the title of numerous morally suspect films, before 1930. After this date, The Motion Picture Production Code of 1930 (the 'Hays Code') explicitly forbade the movie industry from using 'salacious, indecent, or obscene titles'.[15] In Billie Holiday's fascinating version of 'Body and Soul' recorded with Roy Eldridge [16] in 1940, she certainly lingers knowingly, and almost mischievously, upon the word 'hell' in a way that adds further drama to the song's narrative.

Mackey's account of N.'s performance is an extremely poetic one, yet the title of the song 'Body and Soul' itself encapsulates such poetry, describing the complementary opposites of the material and the spiritual worlds, while its poetic lyrics speaks eloquently of loss, absence and longing. There are various sets of words for the song, written contemporaneously with the melody, while the

> ... standard published version, which first began appearing in the mid-1930s, represents an attempt to cobble together a comprehensive text out of all the various versions.' [17]

To abstract a little more from the title, as befits the interpretation of a jazz theme, the fundamental binarism succinctly encapsulates the contrast between the physical

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[15] http://www.artsreformation.com/a001/hays-code.html (accessed 7th June 2014).
[16] [Sound Recording] Billie Holiday & Her Orchestra, 'Body and Soul' (Vocalion MT130, recorded NYC, February 29, 1940).
[17] Friedwald, ibid. p.157.

activity of playing improvised music and the embodied imagination presented at the moment of artistic creativity.

In the three decades since Giddins' essay 'Body and Soul' has continued to attract and fascinate many of the finest jazz players of successive generations. "Thank you, that was 'Body and Soul'," altoist Pete King would announce after a particularly energetic workout on the tune, with the implication that he had put everything physically and emotionally possible into his performance. Joe Lovano's 'Body and Soul' contrafact, 'I'm All For You',[18] pulls both of these aspects together by selecting his title from the original song lyric's penultimate phrase, which pulls the oppositions of body and soul, and singer and listener together with the word 'all' pointing up the unity of the lyrics while the phrase also offers other playful interpretative ambiguities so enjoyed by musicians, depending upon which of the words is most emphasised.

It is peculiar that Tal Farlow played 'Body and Soul' so frequently yet recorded it so very rarely: there is a 1978 session where he plays an excellent introduction for session leader Sam Most;[19] another atmospheric fragment of the tune survives in an uncredited duet that was caught on the end of live recording from 1981 with Lennie Breau;[20] and a late career recording, from 1991, also a duet, was made with Philippe Petit.[21] Considering that he recorded around one hundred and forty standard tunes as leader during his career, it may be somehow significant that he didn't call this title on any session he actually led. The duet recording made in France with Petit lists Farlow as nominal joint-leader, but this still raises a question over which player called this tune.

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[18] [Sound recording] Joe Lovano, *'I'm All For You'* (Blue Note Records, 7243 596922 2 7, 2004).
[19] [Sound recording] Sam Most, *Mostly Flute (*Xanadu 133, recorded 27th May, 1978).
[20] [Sound recording] Tal Farlow and Lenny Breau *Chance Meeting* - Music from the Soundtrack of the documentary film *Talmage Farlow* (Guitar Archives GTR-0003, recorded 1979-80, Rumson, NJ).
[21] Tal Farlow and Philippe Petit: *Standards Recital*, (FD Music 151932, recorded Paris, France, November 1991).

When playing live on tour in the 1980s and '90s (usually in a trio, with local musicians on bass and drums) Farlow's unaccompanied introductions, interludes and cadenzas were sometimes very abstract 'stream of consciousness' free-form harmonisations, and at other times were reminiscent of Eroll Garner's extended introductions and audience-teasing digressions, playing an improvised line with a familiar tune *almost* recognisable.[22] Although these harmonic excursions and explorations showcased the Farlow's powers of imagination, his solo guitar playing on actual tunes was more restricted and appeared in small, measured amounts on his albums and at no point in his recording career did Farlow play unaccompanied for an entire tune, although he regularly played chordal solo guitar 'set pieces', prepared as introductions or interludes to various tunes, most famously on 'Autumn in New York'[23] 'Little Girl Blue'[24] and 'Autumn Leaves'.[25] Each of these pieces have Farlow playing with his A string tuned an octave below normal pitch, (and, most likely, using a thicker string) which takes the guitar deep into the bass register.

When he appeared on The Guitar Show for Manhattan Cable TV in 1990 playing 'Body and Soul' as an unaccompanied solo[26] this was both a rare TV appearance and a rare solo performance.[27] While he is clearly total comfortable playing through the tune alone, his usual preference was to have other musicians around him: he never released a set of entirely solo recordings, although tunes throughout his career have unaccompanied passages, so a slightly neglected aspect of

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[22] There is a memorable moment in DeStefano's film *Talmage Farlow* where Red Mitchell and Tommy Fanagan follow one of these excursions, not realising at first that there *wasn't* a tune behind what Farlow was doing.
[23] [Sound recording] Tal Farlow 'Autumn in New York' *Autumn in New York* (Norgran 1097).
[24] [Sound recording] Tal Farlow 'Little Girl Blue' *Autumn in New York* (Norgran 1097).
[25] [Sound recording] Tal Farlow 'Autumn Leaves' *The Interpretations Of Tal Farlow* (Verve MGV 801). This take, at under two minutes, is a small sketch that he would return to, similarly but on a much larger scale, over twenty years later, on *Tal Farlow '78.*
[26] [Video recording] Tal Farlow 'Body and Soul' *The Guitar Show, Episode 44* (videotaped on 19th January 1990 for Manhattan Cable). Released as *Jazz Masters Volume 2*, (Vestapol DVD 13102).

Farlow's highly innovative approach to chordal harmony is documented in this *Guitar Show* video recording. This is transcribed in Appendix B. By coincidence, only a month later, while on tour in England, a similar but longer solo version of the tune was performed at Alnwick, Northumberland, in a highly impromptu solo guitar concert.[28] An audience tape recorded at this concert contains this alternate version of 'Body and Soul' for solo guitar, and this is also transcribed in Appendix B. Farlow takes a characteristically 'free yet close to the head' route through both of these performances, and the extensive reharmonisation and melodic elaboration clearly illustrate Farlow's strong affinities with the playing of Art Tatum.

Tatum's biographer, James Lester, repeats Billy Taylor's recollections of Tatum and fellow pianist Clarence Profit improvising harmonies around a repeated standard melody:

> They often jammed together and one significant feature of their piano exchanges was that they liked to play chorus after chorus of the same melody, each time with a different set of harmonic progressions ... here the standard approach of the time is turned upside down; the melody is accepted as a given and improvisation is applied to the harmonization.[29]

Lester goes on to quotes Mait Edey's highly apposite description of Tatum's style:

> It was his totally different approach to improvisation ... which set Tatum apart from the stream of modern jazz. Unlike most players, his aim was not to construct new lines over a given [chord] progression, but to play or suggest the melody of the tune chorus after chorus, erecting a massive structure of countermelodies, fluid voicings, substitute chords, and sometimes whole substitute progressions, beneath it ... at worst, the melody would be adorned with cascades of runs, at best it would serve as a mere framework, becoming fragmented into essential motifs which would constantly recur altered and revoiced.[30]

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[28] This was necessitated when his accompanists failed to arrive at the venue, Alnwick Playhouse, on 20th February 1990.
[29] James Lester, *Too Marvelous for Words: The Life and Genius of Art Tatum* (New York, OUP, 1994), p.127.
[30] Ibid. p. 128.

Edey's description would appropriately describe these solo renditions of 'Body and Soul' by Tal Farlow equally well, with the exception of the pianistic 'cascades'. However, the use of the word 'mere' slightly belittles the importance of the song repertoire that so effectively supports such improvisations. Lester accepts that the familiarity of these songs was a major factor in the success of Art Tatum, allowing his improvisations to take their outrageous harmonic and rhythmic liberties while still keeping his music reasonably accessible to the engaged and attentive listener.

Three interpretive approaches

In his essay on 'Body and Soul', Gary Giddins[31] identifies 'three interpretive approaches' to jazz performance:

> a) personalised recitation; b) whimsical variation employing fragments from other songs; and c) genuine melodic variation. Perhaps only Hawkins Teddy Wilson and two or three others have achieved the last, which is a fairly commonplace goal in jazz improvisation.

Billie Holiday's approach to the song would be a mixture of a) and c), while (unless we use a quite feasible cartoon character definition of 'personalised recitation', which Mackey would perhaps agree with) the Art Tatum version focuses expressionistically on b) and c). Giddins sets up Coleman Hawkins as the 'genuine' benchmark for c). Using Giddins' criteria, Farlow's playing of 'Body and Soul' also tends to be located strongly within this third category for the most part, although occasionally aspects of these other two approaches appear in his interpretations as well, as befits his strong interest in both the popular song and in Art Tatum's playing. Farlow's work with melodic material and his resourceful and dramatic reharmonisations of the song are enough to call his treatment a 'genuine melodic variation' (Giddins is careful to avoid

[31] Gary Giddins, 'Fifty Years of 'Body and Soul' in *Rhythm-a-ning: Jazz Tradition and Innovation in the '80s* (New York, Oxford University Press, 1986), p.46.

any pitfalls he might encounter in using the word 'improvisation') while the overlapping material, common to the the two transcribed solo recordings, and the reliance on the tune's original melody, even in Farlow's highly abstract and fragmentary treatment of the song's original melody, makes the 'personalised recitation' label also a useful one to consider.

Tal Farlow's reading of Body and Soul

It always sounds as if Farlow has the song's lyrics in mind constantly as he embroiders and elaborates his melodies until they are almost, but never quite completely, gone. In the Alnwick concert version of 'Body and Soul',[32] towards the end of the long section of artificial harmonics, there is a passage where the form becomes highly opaque and vague. The line seems to falter and unravel slightly in a way that only happens very rarely in Farlow's playing, but then he catches up the slack and with a slightly awkward lurch brings us back to the beginning of the bridge once more, feeling at least two bars out of kilter but also relieved to be reoriented by hearing the landmark modulation that identifies the middle section of the sequence. The combination of daring risk, reckless advance almost to the point of disaster, followed finally by an inelegant yet effective resolution to the problem is another example of Farlow's 'personalised recitation' with 'genuine melodic variation' that here pulls at and stretches the song's form, almost to breaking point.

Art Tatum made more than a dozen recordings of 'Body and Soul', such was its popularity, and his version from 1940 mixes a slow stride-piano feel first half followed by a double-time piano solo containing several proto-bebop lines, played with a scintillating rococo swing. Giddins' 'whimsical variation' is much in evidence

[32] This is transcribed in Appendix B.

throughout this performance, with very different 'breaking points' arising in the solos, beginning in the guitar solo where Lloyd 'Tiny' Grimes works in the musical phrase 'I Got Plenty of Nothing'. Art Tatum responds later in the performance by interpolating a bizarre fragment of the novelty song 'Oh Where, Oh Where Has My Little Dog Gone?' *very* prominently, momentarily destabilising the original theme, by its sheer disproportionate size. The 'Humoresque' quote that provides a cadenza to the performance creates an effective sense of an ending that has the guitar join in too, as if underlining the joke. This version of Green's delicate yet robust song could carry a subtitle ' ... of the Party' because of its exuberance and virtuosic comic wit. Tatum's playing doesn't have the overt musical clowning of Spike Jones or Slim Gaillard, even with its zany intersecting quotes, but there is some overlapping ground between the two camps. This could be one of the reasons that more serious-minded jazz afficianados, enthralled by Hawkins' intense introspection and harmonic discipline, have problems with Tatum's more facile technicolor palette and kaleidoscopic 'kitchen-sink-and-all' vocabulary. Such boisterous playful wit from 'a pianist who sounded like three or four guys playing at once' appealed to Farlow, and similar exuberance and good-natured humour are a constant undertow in his own work.

Tatum's effortless energy and impossible feats of pianism translate here into a pyrotechnic but whimsically 'throwaway' treatment of 'Body and Soul'. It may be iconoclastic or even disrespectful, but it is also a reality check and a gentle warning from Tatum, via his unique approach to playing the standards, telling us not to take 'Body and Soul' too seriously. The larger-than-life use of musical quotation allows fragments to be pasted into an amusing musical collage and Appel points out the similarity of this approach to the modernist visual artist's use of the *objet trouvé*, the 'ready-made object' elevated to the status of sculpture by Marcel Duchamp. Such pre-

formed material can be difficult to manipulate and needs careful artistic judgment to be appropriate: Tatum, along with his peers Fats Waller and Nat 'King' Cole (whose version[33] of 'Body and Soul' also had 'routine' quotes including fragments of Grieg's 'Peer Gynt' music), specialized in this dangerous art of musical quotations, to great effect, as did later players such as Charlie Parker and Sonny Rollins.

Friedwald[34] also observes that while the song moved from popular singers to the jazz saxophonists (most particularly, via Chu Berry and Coleman Hawkins) in the late 1930s, there was also a significant involvement of guitars in the most popular jazz versions of 'Body and Soul', several of which opened with an introduction played on guitar. Significantly, this is just at a time when Tal Farlow was developing his enthusiasm for jazz and discovering the guitar's potential in this genre. The inspiration of hearing such 'jazzing' with the standards by the likes of Christian, Moore and Tatum was crucial in Farlow's own development. As with his conception of 'How Long Has This Been Going On?' a consideration of the original melody and words of 'Body and Soul', set alongside Farlow's own jazz interpretation of this song, illustrates clearly how surprisingly close to the melody he remains, despite the compressed complexity and pyrotechnical displays that decorate and elaborate the structure, sometimes almost to the point of destruction.

The Body and Soul transcriptions

Appendix B contains two transcriptions of Farlow playing 'Body and Soul' on solo electric guitar, late in his career, recorded within a few weeks of one another. These two performances show Farlow playing energetically through the AABA form

[33] [Sound Recording] Nat 'King' Cole Trio, 'Body and Soul' (Capitol 20010).
[34] Will Friedwald, *Stardust Melodies: A Biography of 12 of America's Most Popular Songs* (Chicago, Chicago Review Press, 2004), pp.143-145.

several times, with additional introductions and interpolated bars worked into the forms. The 'Vestapol' performance is two choruses (76 bars) long, and the Alnwick performance is three choruses (109 bars). Both give eloquent readings of the song, demonstrating Farlow's lifelong engagement with a piece as simple yet as full of potential as the rules of chess. The two transcriptions illustrate well the complexity and asymmetrical collages of melodic, harmonic and rhythmic ideas that form palimpsests over the original tune's theme, frequently veering exhilaratingly towards abstraction while never actually losing track of the original musical material completely. Rather, the tune can be always be perceived, and is occasionally even heard reappearing during the improvisation from beneath layers of ornaments, reductions, harmonic extensions and substitutions.

The 'body' is the song form or larger repertoire, while the 'soul' is an appropriate term for the transcendent creative act of the successful jazz performance, in all of its elusive and curious spontaneity. In Mackey's words, such songs propose 'impossibly wide horizons'[36] in the endless possibilities that they offer to performers of improvised music. These transcriptions show a harmonically intense style that few players have ever come close to: for Tal Farlow, playing jazz with such material meant exploring these wider harmonic horizons, imagining and attempting the musically impossible. This was a core part of his innovative creative approach, with something strange and new resulting from his playfully antagonistic, dynamically engaged interactions with the popular songbook material.

[36] Nathaniel Mackey, 'Bedouin Hornbook' in *From a Broken Bottle Traces of Perfume Still Emanate*: Volumes 1 – 3, (New York: New Directions 2010), p.98.

Chapter 5. Tal Farlow's Original Compositions

Compositions and Titles

Titles of tunes have an impact on Tal Farlow's jazz compositions, on their performance, and on their reception. To say that jazz artists choose even some of their repertoire solely because of the pieces' titles is stretching the point too far, but to ignore the words or short phases attached to these pieces of music would be negligent of the artist's intentions in choosing repertoire or naming their own compositions. The titles of artworks matter and while it is important not to discount the obvious as a significant component of a musical statement (such as an explicit song title that guides the listener towards 'what a piece of music is about'), it is also important for such readings to be wary of too reductionist an approach, which might assume that the title can reveal the total meaning of the piece. Art works are not *solved* by discussion, like riddles, although, hopefully, they can be parsed and elucidated. When Coleman Hawkins named an instrumental 'Picasso' in 1948 he was aligning himself overtly with Modernism.[1] Ellington's tone poem 'Black, Brown and Beige'[2] is a complex portrait of non-white America while Coltrane's prayerful lament 'Alabama' transcends words to express solidarity with the grieving communities and families of the Alabama children murdered in the racist bombing of a church. Words *are* in the background to Coltrane's 'Alabama' however: he may have used Martin Luther King's 'Eulogy for the Martyred Children',[3] read at the funeral service, as a source for this composition[4].

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[1] [Sound Recording] 'Picasso', Coleman Hawkins, Clef MGC 4007. Bill Kirchner dates this recording to 'somewhere between June 1946 and January 1947' *Oxford Companion to Jazz* (Oxford: Oxford University Press, 2000) p.187.

[2] [Sound recording] Duke Ellington *Black, Brown and Beige* (Columbia, CS 8015).

[3] http://mlk-kpp01.stanford.edu/index.php/kingpapers/article/eulogy_for_the_martyred_children/ (Martin Luther King, *Eulogy for the Martyred Children* (accessed 15th August 2014).

[4] Peter Watrous asserts this, in Carl Woideck *The John Coltrane Companion,* (London: Omnibus, 1998), p. 65. It sounds very possible, given Coltrane's similar musical treatment of the poem on the sleeve of [Sound recording] John Coltrane, *A Love Supreme* (Impulse! AS-77) on the track 'Psalm'.

The lyrics of a song might encapsulate things too deep (or too playful) to say in everyday spoken language, but instrumental music can at times mediate the composer's voice further again and in doing so express profound truths. Musical communication between performers and audiences is both sensory and intellectual: the titles of the performer's material assist the artist in prompting the listener in the direction intended. Titles of pieces may be functionally descriptive, such as Count Basie's 'Rockin' in Rhythm' or else charged with extra-musical meaning too. The possibilities are inexhaustible: the spectrum of names composers have given to pieces of jazz instrumental music ranges from the great tradition of nonsense songs that scat also ties into (for example Red Norvo's 'I Brung You Finjans For Your Zarf'[5]) to the most intense level of seriousness (such as John Coltrane's searing lament for the murdered Alabama children).

Between such poles exists a world of jazz tune titles: impressions of places, people and things, set out in artistic or intellectually and politically adroit titles such as Ellington's 'Black, Brown and Beige' suite,[6] (premiered at Carnegie Hall 23rd January 1943), Artie Shaw's Gothic-tinged 'Nightmare'[7], and Mingus's 'Self Portrait in Three Colours'.[8] Compositions and complex ensemble performances in jazz are also about the players' lives and the worlds that they inhabit. As such, we only scratch the surface with any single line of investigation and, each time we listen to these compositions, we are offered a new opportunity to understand the composer and the various musicians who interact to create these works.

However, this source of the saxophone line on 'Alabama' is still disputed. See Lewis Porter *John Coltrane* (Ann Arbour: University of Michigan Press, 1999), p.331.

[5] Apparent nonsense words become erudition here, with 'zarfs' and 'finjans' being parts of Middle Eastern coffee cups. 'Brung' is jarring and strange beside these mellifluous words, however and makes the title comical.

[6] http://www.ellingtonia.com/discography/1941-1950.html (accessed 17th June 2014).

[7] [Sound recording] Bluebird B-7875 (27th September 1938).

[8] [Sound recording] Columbia CL 1370 recorded 12th May 1959.

Does a whole album full of titles, read together as a collection, cast a prevailing mood or is it just a set of standards? For example, *The Guitar Artistry of Tal Farlow*[9] is an album made in 1959, a fascinating year for jazz recordings.[10] Is any of this detectable other than by looking at the recording date? The sound quality has the characteristic warmth of its time, especially on the four acoustic guitar tracks, but the actual playing on these sessions feels slightly jaded at times and there are also a number of casual and uneven tape splices on the recordings.[11] As if to underline the air of unfinished business, this was at a point in Farlow's career when the three year-long Composer Club residency in New York City had ended and he was about to enter one of his periodic spells out of the public eye. Although a fine, well-judged collection of tunes, ('A Foggy Day', 'The Man In My Life', 'Sweet Lorraine', 'Wess Side', 'Telefunky', 'Blue Funk', and 'Saratoga') the titles add little extra information when viewed as a group, other than being a pleasant, mixed collection of contrasting standards and new tunes, including the theme song for the soon-to-be-premiered show *Saratoga* (a part of Leonard Feather's plan on these recording sessions to record a whole album of tunes from this new show).

Further commercialism is perhaps evident in the 'folksy' woodcut on the cover (by Mort Dimondstein) that makes Farlow look almost unrecognisable and rather like Woody Guthrie. This album-sleeve art is in strong contrast to the almost glamorous close-up portraits of Farlow on the other 1950s album covers. The woodcut suggests a different, more rural-looking 'boy from the boondocks' image, even as the title also still emphasises the 'artist' angle (linking Farlow's sign-painter trade to the connection

[9] [Sound recording] Verve MGV8370.
[10] See *1959, The Year That Changed Jazz (*BBC 4 Documentary produced by Paul Bernays, broadcast 28th January 2013).
[11] Several other technically sub-standard moments occur in the technical production of Verve and Norgran recordings made by Tal Farlow, such as a hi-pitched whine on 'Love Nest' (MGN19) and poor edits on 'If There's Someone Lovelier Than You' (Norgran 1074) and 'It's You or No-one' (MGV 8011).

between modern jazz and modern art). The 'artist' theme remained a continual trope in Farlow's commercial image throughout his career. Additionally, the acoustic guitar and flute approach was perhaps meant to appeal to the growing folk music/beatnik market, while the commercial angle on this session has other aspects, too. The musical *Saratoga* was strongly-tipped by critics to be the next Broadway 'smash hit' show after Lerner and Lowe's *My Fair Lady*, which had also provided such a huge success in 1956 for the Andre Previn 'Poll-winners' trio with Ray Brown and Shelly Manne[12]. The track 'Saratoga' was a trailer for the other half of these sessions, that resulted in the larger collection used for the album *Tal Farlow Plays the Music of Harold Arlen*[13]. As it turned out, Saratoga was an unexpected and highly public Broadway flop and the song's stock suffered accordingly. Farlow's temporary retirement from full-time performing in 1960 may have had more to do with marriage and relocation to Sea Bright New Jersey, but this was a disappointing way to finish the decade after so many other successes.

Romantic ballads

Like 'Body and Soul', by far the majority of the American Popular Songbook titles have a romantic primary meaning in their lyric narrative, but when they are merely taken as a gnomic phrase there is often an accompanying thematic or even philosophical undertow, with titles such as 'All the Things You Are', 'Body and Soul' or 'My Shining Hour' resonating in much the same way as titles of novels, films, or plays. Performers can take such titles as sources of inspiration and practical ideas when playing jazz versions of these tunes, using the title as a theme that then connects

[12] [Sound recording] Shelly Manne and his Friends *My Fair Lady* (Contemporary Records C 3527) 17th August 1956.
[13][Sound recording] Verve MV2589.

to the musical material being used or generated in improvisations. Other titles are overtly and beautifully poetic fragments, modernist in the same manner as Ezra Pound's enigmatic poem 'Papyrus':

> Spring...
> too long...
> Gongula...[14].

Titles such as 'With the Wind and the Rain in Your Hair', 'If There's Someone Lovelier Than You', or 'You and the Night and the Music' may be read in this manner.

Jazz often plays up the associative or descriptive power of titles in works such as Ellington's 'Harlem Air Shaft' or his many colour-led titles such as 'Azure', 'Magenta Haze', 'Violet Blue' or 'Mood Indigo'[15]. World travel was also a popular theme for Ellington with varying degrees of overt programme music in his suites such as *The Far East Suite, The Liberian Suite, Hyde Park Suite* and *The Goutelas Suite*. Exotica has been around in music for centuries and every musician and composer has at least dabbled with inspiration or even with the raw musical material from other places and cultures. 'La Folia'[16] is a classic example of a tune that travelled around the whole of Europe and beyond, leaving its traces in many parts of western music, while in the 20th century various other 'international' melodies became popular within the Western education system allowing tunes such as 'Sakura', 'Ey Ukhnem', 'Kookabura' and 'Sur le Pont d'Avignon' to be played alongside 'Greensleeves' and 'Shenandoah'. Today, various styles of jazz and blues create similar phenomena, as musics with specific geographical and historical origins become naturalised in various cultures around the world, through listeners receiving exposure from childhood to the various styles and artists disseminated and broadcast via various media.

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[14] A translation of the surviving fragment of a poem by Sappho. See Ezra Pound, *Personae: The Shorter Poems*, (New York: New Directions, 1990) p.115.
[15] Ellington discography at http://www.ellingtonia.com/titles.html (accessed 10th June 2014).
[16] See *La Folia, a Musical Cathedral* http://www.folias.nl/html1.html (accessed 10th June 2014) for a comprehensive investigation of this tune's origins and its impressive diaspora.

The Tal Farlow's Original Compositions
(Transcriptions for these tunes are supplied in Appendix C.)

Tina[17]

Don Arnone, Tal Farlow (guitar), Clyde Lombardi (bass), Joe Morello (drums)

Tina was arranged by Travis Edmondsen, in an early excursion into jazz before he entered the world of TV light entertainment (as one half of the duo 'Bud and Travis') and folk music with The Gateway Singers. Guitarist Don Arnone was hired for this Tal Farlow Blue Note recording session, which resulted in the album *The Tal Farlow Quartet*, and 'credits his luck in getting this career-breaking gig on his ability to read well'.[18] This statement also adds further evidence for the presence of written arrangements on the date, even at a time when Farlow stresses that he was a non-reader. The arranged guitar parts for this piece are carefully intertwined (as are Farlow's tunes 'Splash', and 'Rock 'n' Rye', also on this album).

'Tina' is a mysterious-sounding melody to name after one's fianceé. Tina Zwerleine had previously been married to Frederick Loewe of Lerner and Lowe, composers of *My Fair Lady:* Farlow met her in 1951 and the couple would marry in 1958. The excellent tone quality and the attractive ambience of Rudy Van Gelder's recordings were innovative and distinct, befitting this recognised master of jazz recording. There is a fresh, glamorous sheen of reverberation on this recording,[19] with its classic 'Blue Note' sound.

The theme of 'Tina' is blues-inflected, with much melodic repetition; it is written in C minor with a C7#9 as the home chord and with many blues phrases. This

[17] [Sound recording] Blue Note BLP 5042.
[18] This information was given to Mike Kremer, for his Classic Jazz Guitar web page, by Arnone's nephew, Dr. Nicholas F. Palmieri,; http://www.classicjazzguitar.com/artists/artists_page.jsp?artist=68, (accessed 8 July 2014).
[19] 'Van Gelder's sound' in Richard Cook: *Blue Note: A biography*. p.68-9

chord had been featured in the famous introduction to Charlie Parker's 'Bird of Paradise'[20] (which in turn may have its origins Rachmaninoff's piano prelude, Op.3 No.2 in C-sharp minor). There is also a hint of Eddie Durham's 'Topsy' in the A section of 'Tina' but there are far stronger links to 'You and the Night and the Music' by Arthur Schwartz and Howard Dietz, with which it shares the Cm key, the harmonic sequence of the A section, and a similar modulation to Ab in the B section. Farlow would also record a version of 'You and the Night and the Music' for Norman Granz a short time after this session, too.

The extended solo break, with its latin groove and pedal-point bass, is a device that Farlow didn't use very often, yet it is highly effective when he does use it and it is significant that similar breaks occur in other Farlow compositions too, such as 'And She Remembers Me' 'and 'Gymkhana in Soho'. This first chorus of the guitar solo is then played in single note lines with no accompanying chords, just sparse latin drums and an alternating root and fifth ostinato from the bass. The second and third choruses move to a swing feel, with Arnone then also playing accompaniment chords on guitar. The recapitulation of the theme repeats the arrangement of the opening sections.

Splash[21]

Don Arnone, Tal Farlow (guitars), Clyde Lombardi (bass), Joe Morello (drums)

This title uses bartender vocabulary (referencing various cocktails such as a 'whiskey splash' or a 'melon splash') but it may also be a reference to Joe Morello's

[20] [Sound recording] 'Bird of Paradise' Original Charlie Parker Quintet, (Dial 1032) recorded 28th October, 1947.
[21] [Sound Recording] Blue Note BLP 5042. Recorded 11th April 1954.

cymbals[22] too. This is a big-band type melody: the A section would sound fine with brass leading and the B section contrasting on woodwind. A dense chordal introduction from the two guitars is followed by a unison A section in single line notes. There is a Bud Powell-like intensity in the tune's bridge, comparable to Powell's 'Parisienne Thoroughfare',[23] with a similar long, flowing line that is full of astringent sounding intervals of fourths and seconds. Counterpoint from Arnone at the end of the second A and throughout the bridge progresses to interesting fours with Morello, with fragments of 'As Time Goes By' and 'Them There Eyes' played as musical quotes by Farlow. Once again there is a lustrous, polished sound to Farlow's guitar playing on this recording with a shine to the reverberation that isn't present on on the recording of the other instruments. It is similar to the slightly synthetic electric sound that the Les Paul 1940s recordings have, but this may be simply because similar equipment is being used. It seems unlikely that there is any actual tape manipulation involved in this recording, however, and it seems most likely that the various potential sounds of the room space in which the guitar amplifier is recorded are being exploited, through the judicious positioning of microphones at different distances from Farlow's loudspeaker.

[22] The small china 'splash' cymbal sound had been used very extensively in early jazz, usually to end a song or tune, but Gene Krupa is credited with developing and naming the eight-inch 'splash' cymbal in collaboration with the Ziljian cymbal company. See Burt Korall, *Drumming Men:TheSwing Era* (Oxford: Oxford ?university Press, 1990), pp.65-66 and http://zildjian.com/about/family-bios/avedis-zildjian-iii (Accessed 10th June 2014).

[23] [Sound recording] Blue Note, BLP 1503.

Rock 'n' Rye[24]

Don Arnone, Tal Farlow (guitars), Clyde Lombardi (bass), Joe Morello (drums).

There is futher bartender vocabulary here: Rock 'n' Rye was Prohibition-era 'medicine-cabinet' whiskey, and to many this may also have sounded far preferable to the imminently fashionable Rock 'n' Roll, being popularised by disc jockey Alan Freed at the time when this was recorded. The occasional virtuosic and asymmetric double-time passages in this tune's guitar solo herald the later Tal Farlow style where similar angles become an even more prominent feature. Significantly, the electric guitar was at the forefront of the Rock 'n' Roll style that would go on to eclipse many jazz artists a decade later: in 'Rock 'n' Rye' the highly engineered studio sound of this riff-based tune (a simple twelve-bar blues in Bb) has a strong, noticeable similarity to the modernistic 'Les Paul' sound. The thread of influence might then be followed forward a few years in time to the West Coast 'surf' guitar sound of Dick Dale, and even beyond this to the British guitar band producers such as Joe Meek or even George Martin. Ray Davies of the Kinks has described several times how he too was attracted to Tal Farlow's guitar sound[25].

The alliterative title evokes the hedonistic cocktail lounge world of the music's metropolitan environment, and fits into a centuries-old tradition of songs associated with drinking alcohol. The similarity in the titling of such guitar instrumentals (eg 'Meteor' , 'Telstar', 'Splash' and 'Apache') looks coincidental but closer examination gives rise to similar thoughts behind the names; once again, aural evocations of exotica such as The Shadows' tunes 'Kon-tiki', and 'Apache', with its links to Jimmy

[24] [Sound Recording] Blue Note BLP 5042. Recorded 11th April 1954.

[25] 'It was on this gramophone that Ray heard his early guitar heroes: Duane Eddy, Charlie Christian, Tal Farlow, Johnny and the Hurricanes [with Dave Yorko on guitar] and James Burton, who played on Ricky Nelson records.' Thomas M. Kitts, *Ray Davies: Not Like Everybody Else.* (New York, NY:Routledge, 2008), p.18. It is notable that each artist mentioned here has a very strong musical identity with a distinct and arresting guitar sound across a spectrum of electric guitar styles.

Giuffre's own 'The Train and the River'.[26] Other themes made reference to current events; the 'Telstar' satellite, the first 'Sputnik' space rockets and other new industrial technology, such as 'Pipeline'. Sonically too there seems to be a distinct link between guitar-jazz and guitar-pop, in a descent from from Charlie Christian, Les Paul, Tal Farlow and Kenny Burrell through to Hank Marvin and on to Jimi Hendrix.

Gibson Boy[27]

Claude Williamson (piano), Barry Galbraith (guitar), Tal Farlow (guitar) Oscar Pettiford (bass). Joe Morello (drums).

Another punning title, this time playing on the famous 'Gibson Girls', the early twentieth century pin-up heroines drawn by illustrator Charles Dana Gibson. It may not be a coincidence that Farlow had his own modest career as a pin-up, appearing in several movie vignettes in Hollywood in the early 1950s and also by mid-decade appearing in magazine adverts for Gibson guitars, which he played and endorsed for most of his professional career. The later Verve album covers also toy with this idea, although Farlow's facial expressions and body language on these photographs suggest he took this aspect of his profession far less seriously than the guitar playing.

From the opening onwards, 'Gibson Boy' has a bright cheerful mood and an exhilarating tempo, climbing in pitch throughout the A sections and then, after the anacrusis leading to the highest note in the piece, at the start of the tune's bridge, the melody falls away again through the more wistful B section, with a plaintive two-note phrase repeated, while being supported by successively lower harmonies.

[26] Jimmy Giuffre (with Jim Hall and Ralph Pena), *The Jimmy Giuffre 3* (Atlantic 1254)
[27] [Sound recording] Norgran Records MGN 19, (recorded 2nd June, 1954).

And She Remembers Me[28]

Gerry Wiggins (piano), Tal Farlow (guitar), Ray Brown (bass), Chico Hamilton (drums).

A contrafact of Gene de Paul's 'I'll Remember April', the harmonic sequence of 'And She Remembers Me' appears to have been one to which Farlow enjoyed returning; he recorded a medium tempo version of de Paul's tune with the Norvo Trio and later a far faster version on his 1969 'comeback' album. Farlow primarily selects tunes that are effective vehicles for jazz improvisation, but the titles may also add a wry commentary on what then takes place on the bandstand; such playfulness is frequently also audible in the music[29]. 'And She Remembers Me' is almost a subtitle to 'I'll Remember April' but the month, referred to in the original song lyric, now becomes a girl's name. Are her memories of him fond ones or is there a more ominous overtone? The internal rhyme in the phrase is mellifluous but beginning on the word 'and' adds a gauche 'goofy' quality, which the repetitious riff perhaps points up.

The harmonic sequence underlying the contrafact produces another scintillating set of Farlow solo-line breaks, with a truly exceptional extended break at the end (see transcription for details). The new contrafact tune has the same large-scale form as 'I'll Remember April', with a remarkably long theme in which the tune is drawn out and played as if it is being savored; it is not merely a throwaway introduction to the 'meat' of the solo. This is an astringent melody; the extensive use of parallel fourths and the restlessness of the harmonic shifts, stops, and breaks, all give the tune a hollow, mildly-troubled quality. The six-section ABCDAB formal

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[28] [Sound recording] Norgran Records MGN 1014. (recorded 15th - 16th November 1954).

[29] For example, in bar 20, where the bass uses one of Farlow's own 'country-style' guitar figures rising from the 2nd to the minor 3rd, to major 3rd then a leap of a sixth to the tonic; this figure reappears in the cadenza played on the guitar.

structure supports the eight-bar sections of the theme. As is common with 'I'll Remember April', a latin groove in cut-common time, chosen for the theme's rhythmic 'feel' at the beginning and end of the tune, and the solos maintain the same harmonic sequence with a soft and fairly sparse piano part. Beneath each of the eight-bar A section themes are Ray Brown's imaginative bass parts, made still more effective by their syncopated latin rhythms. Once the tonality has been established by the first section, Brown feels free to play boldly adventurous (but still harmonically appropriate) choices of notes beneath the second statement of this theme, which is transposed a minor third higher than the opening section. The effect of these more abstract choices of bass notes is subtly outlandish, seemingly out-of-tune to the melody they are nevertheless musically logical and resolve correctly to the implied harmonic structure, in their own kaleidoscopic fashion. The resultant line still uses a remnant of the root-fifth-sixth pattern from the opening bars but, in bars 21-22, the second degree of the scale replaces the tonic in such a way that the first bass notes of these bars move through part of the cycle of fifths. In fact the Bb7 chord is never far below the surface and the tensions created by the bass are mild; such inoffensive and playful radicalism is an element in much of Farlow's music throughout the decades of recordings and Brown's contribution is exemplary. The guitar's breaks, within the tune and at the end of the piece, have a similar gentle yet quietly radical virtuosity.

A swing accompaniment in common time complements the three choruses of the guitar solo, building dynamically towards the intense centre of the solo before calming a little to approach the out-head with a neat, resolute conclusion. The theme's improvised solo breaks continue over the final bars of each section on the closing theme, culminating with the final extended break, bringing the piece to a decisive close. Farlow's virtuosic soloing during these breaks is a peacock-like

display, akin to that of Gabbard's 'phallic trumpets'[30]. Such effortless virtuosity is perhaps also played here with a touch of humorous irony, as when the tune's narrative ends with the guitarist soloing alone, in a slightly comical position, playing the break once more, alone, when the band have already stopped for the final time, and then subsequently keeping the solo going for an impressively inventive and prolonged cadenza.

The ostinato patterns and the latin groove of 'And She Remembers Me' are quite similar in places to Farlow's later composition 'Mahoney's Eleven Ohms'. Both tunes have a similarly long head in comparison with the track length,[31] with the opening and closing themes of 'And She Remembers Me' taking up almost one third of the total track time. The performances also have a very similar rhythmic groove, despite the two decade gap between these two compositions.[32]

Tal's Blues[33]

Gerry Wiggins (piano), Tal Farlow (guitar), Ray Brown (bass), Chico Hamilton (drums).

Blues was a major component of bebop, in particular because of Charlie Parker's roots in the Kansas City swing style, but also because of the pervasive and continual influence of the blues forms on previous jazz styles, as heard in the

[30] Krin Gabbard, 'Signifyin(g) the Phallus: Mo' Better Blues and Representations of the Jazz Trumpet', in *Representing Jazz*, (Durham NC, Duke University Press, 1995) pp. 104-130.
[31] This 'one chord' modal jazz approach was never explored by Farlow in as much depth as that by the next generation of players in the 1960s. Farlow's performance of 'Raga Blues' from his 1968 Newport Jazz Festival concert, sounds underprepared, or else is it an attempt, perhaps, at wholly unpremeditated improvisation? If so it highlights the risks inherent in this style, although some of this performance's lack of success is to do with the tuning disparity between the guitar and piano. Jim Hall is more at home in this approach on his later albums such as 'Dedications and Inspirations' and the duet album with Pat Metheny where some pieces were totally improvised.
[32] Another far faster (and slightly less polished) take of 'And She Remembers Me' exists, with Tal Farlow, Eddie Costa and Vinnie Burke, recorded live at the Composer club, on 23rd July 1956. see http://crooksandliars.com/gordonskene/newstalgia-downbeat-tal-farlow-and-mar (accessed 10 June 2014).
[33] [Sound recording] Norgran Records MGN 1014 (recorded 15th - 16th November 1954).

repertoires of most other leading jazz performers and composers such as Armstrong, Ellington, Basie, Goodman, Shaw and Monk.

'Tal's Blues' is a straight-ahead 'blowing' session, although it is a little strange on first hearing, in that at the start of the piece the piano is placed in the forefront of the recording. Wiggins's casual piano introduction, with a loose call and response from guitar, bass and drums leads to an opening chorus from the piano, much more like a solo than a theme, and this, together with the driving bass line give the blues sequence a classic modern jazz feel as it gradually sets up the first of Farlow's two solos on this performance. The first guitar solo commences sparsely but soon progresses to playing a convoluted set of quaver, then semiquaver, lines over the blues changes for five choruses. The two-chorus bass solo from Ray Brown is characteristically melodic and spacious and this is followed by a second solo on guitar for three further choruses, leading to an out-chorus, featuring a curious descending figure, for two 'out' heads with diminuendo and a final rallentando: this figure, which has the off-hand feel of a jam-session riff, is the only theme-like melody that is played anywhere in this performance.

Lorinesque[34]

Bob Enevoldson (valve trombone), Bill Perkins (tenor sax), Bob Gordon (baritone sax), Tal Farlow (guitar), Monty Budwig (bass), Laurence [later, Larance] Marable (drums).

This is a musical portrait of Farlow's friend, the musician and writer Dr. Lorin L. Stephens, an orthopaedic surgeon from the University of Southern California, who conducted occasional interviews for the journal *Jazz Review* in the late 1950s. Farlow's title dedication plays on the names of other musical themes such as

[34] [Sound recording] Norgran EPN134 (recorded 4th May, 1955).

'Arabesque', and more particularly 'Humoresque' (an extreme jazz version of Antonín Dvořák's classic was also a fixture in Art Tatum's repertoire). Word-play was a regular pastime for Farlow with friends when waiting around between sets and there may also be a touch of Farlow humour in the fact that the word 'Kafkaesque' first became common usage around this time in the mid-nineteen fifties[35] Farlow's title also anticipates Bill Evans' playful use of word puzzles and allusions, when dedicating tunes using anagrams of friends' names, such as his tributes to Orin Keepnews 'Re: Person I Knew' and 'NYC's No Lark' dedicated to Sonny Clark. Evans sat in with the Tal Farlow Trio, with Eddie Costa then moving to vibes, and also occasionally deputised for Costa with the trio at the Composer Club.

The arrangement of 'Lorinesque' creates attractive textures and sonorities, using valve trombone with tenor and baritone sax. The inclusion of baritone sax and the absence of piano in this ensemble is perhaps an indication of Gerry Mulligan's influence on Farlow's arranging style. There is a breathless feel in the slightly unstable groove at the start of this recording, with the tempo pulling ahead and then stabilising, and then pulling again, but this has a negligible effect upon the overall success of the performance. The tempo is a fast swing, with quarter notes at around 240 beats per minute but nevertheless the track has a slightly world-weary mood, with the sighing 'seen it all before' horn lines creating an urbane, slightly 'blue' mood played against the bustling main melody. At the time that this was recorded, Lester Young's influence, already apparent in Charlie Parker's playing, had become pervasive amongst many of the younger jazz horn players, and it can be heard here in the tenor sax playing of Bill Perkins. It is also detectable in the lines of the guitar

[35] A Google 'Ngram' search points to a sudden surge in this word's popularity around 1957.

solo, most explicitly when one of Farlow's favourite quotes, from the song 'Mean to Me', appears once again.[36]

The theme of 'Lorinesque' is a stew of allusions and influences: it has melodic affinities with the opening motif of Parker's 'Billie's Bounce', but this is adapted into a theme that also has strong harmonic connections to Charlie Parker's 'Yardbird Suite'[37] getting within a whisker of being a contrafact of it[38], as well as Gerry Mulligan's 'Five Brothers', and Jimmy Giuffre's 'Four Brothers'. The composition has regular four-bar major key phrases through sections A1 and A2 then in the B section it moves to the mediant's minor key (again, like 'Yardbird Suite'). Overall it is a brief, crisp arrangement (4'14"). The A section of the theme repeatedly hovers around the sixth then falls away before returning quickly to it prior to a slight rise followed by a sudden dip to the leading note in the octave below, before finally rising to the tonic again. Besides having similar changes to 'Yardbird Suite' (or it's original model, Earl Hines's 'Rosetta'), the bridge-section melody of 'Lorinesque' also uses the similar rhythms to the 'Yardbird Suite' bridge, where hints of the original Parker melody are still discernible although considerably embellished. Effective quaver patterns are played in the tenor's high register during the B section, setting out its pleasantly-contrasting melodic material. Echoes of Red Norvo's stylistic[39] influence on Farlow are also to be heard here in the relentless start to the guitar solo. An interesting (and

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[36] [Sound recording] 'Mean to Me' by Billie Holiday and Lester Young (Brunswick 7903 B21120-1) Recorded 11th May 1937. The quote arises in several of Farlow's solos, throughout his career.
[37] [Sound recording] 'Yardbird Suite' Charlie Parker Septet (Dial LP 201) recorded 28th March, 1946.
[38] The key also corresponds to the Red Norvo Trio's recorded version of 'Yardbird Suite' (recorded with Farlow and with an unusual modulation between the theme and the solo sections).
[39] It is a curious coincidence that Red Norvo's own compositions are a similarly modest-sized body of original works to Farlow's, numbering around one dozen, with the difference that Norvo's career was an even longer and more varied one: Norvo's famous 1933 recording 'Dance of the Octopus' (Brunswick B-14362) was a remarkable early piece that became legendary as the dissonant 'flip side' to his recording of Bix Beiderbecke's 'In a Mist'. Like Beiderbecke, Norvo is one of the first swing players to use the tritone as a prominent melodic device, as can be heard clearly in the lowest voice of the arrangement at the start of this piece.

marvellous) second chorus of the guitar solo follows, where two A sections are played as a single melodic unit, with the unusual effect of the second A becoming the resolution of the first. The guitar solo's melodic idea stretches the line and the form almost impossibly far. Followed by syncopated minims in the 'centre' of the solo, this gives the impression of a calculated pause for breath, as well as also being a very strong, assertive melodic device: the guitar plays what also sounds like another horn section fill, perhaps to anticipate or even to cue those entering on the accompanying horn section parts. In addition the guitar solo has a tongue-in-cheek 'giddy up, giddy up ' quote at one point, and an exceptional 'sign-off' at the end of the solo.

I Brung You Finjans for your Zarf[40]

Red Norvo (vibraphone), Tal Farlow (guitar), Red Mitchell (bass).

(There is no transcription of this piece.)

Recorded by Farlow as part of the Red Norvo Trio, this is unique in being a joint composition by Tal Farlow and Red Norvo. It is reminiscent of the Benny Goodman - Charlie Christian recordings. The minor vamp of the A section supports a dramatic 'big band' style theme that has a resemblances to Eddie Durham's 'Topsy' (a Farlow favourite), while it also at times suggests Dizzy Gillespie's 'Bebop'. Norvo once again proves on this tune that he can move with the times, playing the most up to date style of music. The B section uses a harmonic sequence with affinities to the bridge of Burton Lane's 'How About You?'

[40] [Sound recording] *Red Norvo with Strings* (Fantasy 3-218) recorded 6th -7th October 1955.

Meteor[41]

Eddie Costa (piano), Tal Farlow (guitar), Vinnie Burke (bass).

Meteor was recorded in 1956, a few months after the first modern instance of a meteorite striking a human being occured at Sylacauga, Alabama, making the national news when a meteorite actually entered a house, crashing through a roof and injuring a sleeping woman, who fortunately survived the bizarre event. Existential threat was in the air at this time, from the 'cold war' with the Soviet Union and even from the natural world.

'Meteor' showcases Farlow's effortless medium tempo bebop playing with an intricately composed theme akin to Charlie Parker's 'Confirmation'. A Lester Young 'sighing' motif is quoted in the solo transposed effectively to the guitar with a pair of rising and falling string bends on the B string.[42]

Telefunky[43]

Bobby Jaspar (flute/tenor sax), Tal Farlow (guitar), Milt Hinton (bass).

This session featured a curious trio of Farlow on an acoustic D'Angelico guitar, with Milt Hinton on bass and Bobby Jaspar, playing both flute and tenor sax. The tune's title plays on the name 'Telefunken', the American name for the Neumann U-47 condenser microphones used on the session. These were also used (and also customised) by the Blue Note label engineer, Rudy Van Gelder, who developed innovative close-microphone techniques for recording jazz, adapting and modifying the commercially available recording equipment to create the acclaimed Blue Note

[41] [Sound recording] Verve Records MGV 8201 (recorded 31st May 1956).
[42] Jimmy Raney also uses this same phrase on Cole Porter's 'So In Love' on [Sound recording] Jimmy Raney *Jimmy Raney in Three Attitudes* (ABC Paramount LP167) recorded 14th May, 1956.
[43] [Sound recording] Verve Records MGV 8370 (recorded 15th-16th December, 1959).

record label sound.[44] Appropriately, this is the most 'stripped-down' guitar playing Farlow ever recorded, simply using acoustic guitar in trio with Hinton and Jaspar.

Howard Alden[45] observes how a combo such as this 'would be practically impossible to present in a club setting', presumably because of the delicate low-volume playing from the three instruments. The 'hi-tec' reference in the title is complemented by the stripped-down 'unplugged' recording with a title and sound quality designed to appeal to audiophiles. The approach wasn't new; the Eddie Lang and Lonnie Johnson duets were similar 'chamber music' jazz, as was Charlie Christian's final recording, 'Profoundly Blue (No. 2)' made for once on acoustic guitar, with Edmond Hall's Celeste Quartet[46]

Farlow's use of the acoustic archtop jazz guitar on this session results in a slightly 'scribbly' approach to the phrasing; the sound is more delicate and translucent with no electro-magnetic pickup and amplifier tone to give supporting sustain to the notes. Instead, there is simply the thin acoustic sound of wire strings on very resonant tonewood. Playing this instrument would probably have been harder work than usual, on the more resistant and less powerful acoustic instrument, and the resultant unevenness in the playing gives a foretaste of Tal's later 'sketch-pad' style of the 1970s and 80s. The acoustic guitar sound matches the flute very well and it seems that this rather unusual choice of instrumentation was producer Leonard Feather's,[47] perhaps as a response to the new fashion for folk music, which had begun to draw younger audiences away from jazz in the late 1950s.

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[44] Dan Skea 'Rudy Van Gelder in Hackensack: Defining the Jazz Sound in the 1950s' (*Current Musicology* number 71-73. Spring 2001 - spring 2002).
[45] Howard Alden, in booklet accompanying [Sound recordings] 'The Complete Verve Tal Farlow Sessions' (Mosaic B0002992-02, Mosaic Records Stanford, CT, 2004) P. 11.
[46] [Sound recording] Charlie Christian, , 'Profoundly Blue (No. 2)' *The Original Guitar Genius*, (Properbox 98) recorded 5th February, 1941.
[47] Private correspondence with M D Watson.

The form of this composition is, again, a 12-bar blues similar to 'Tal's Blues'. The running quavers sound pianistic with a slightly classical or impressionistic tinge (with touches of both Mozart and Ravel) but also firmly located in 1950s New York, even though played on the acoustic guitar. How close is 'Telefunky', with its dissonances and angular rhythmic phrases, to the famous Monk compositions? If played on the piano, or on a soprano saxophone, it would probably pass for another Monk tune, and it is also interesting to consider that Farlow's 'Blue Art, Too' also sounds so very Monkish, too. The 'Telefunky' melody has echoes of 'Epistrophy', 'Straight, No Chaser' and 'Bolivar Blues'. This may also in part be a result of the generic blues progression that 'Telefunky' uses; in this sense, Jim Hall's 'Big Blues' and Sonny Rollins's 'Blue Seven' are also very similar compositions, each in their own way approaching archetypical status as bebop blues themes.

The attractive structural symmetry of the piece is worth considering in detail: the piece begins with Milt Hinton playing the theme on bass, entirely unaccompanied. For the second chorus the guitar joins in to accompany Hinton's melody with dissonant harmonies, and in the third chorus Bobby Jaspar's flute is added, still playing the melody. Similar groups of three recur several times throughout the arrangement, and a three-chorus flute solo is followed by a similar length guitar solo. This commences with the accompaniment chords brought to the foreground, before switching to a single line improvisation in duet with the bass . Jaspar then switches temporarily to tenor sax for a further three chorus solo, playing another duet with the bass for the first chorus, without the guitar's accompaniment. The second and third choruses add guitar chords again, leading to a single chorus bass solo, and finally two more choruses of interplay between flute and guitar, before an out-head concludes the piece.

Funk Among The Keys[48]

Mike Knock (Keyboards), Tal Farlow (guitar), Lynne Christie (bass) Bob Jaspe (drums). *(There is no transcription of this piece.)*

This eccentric piece, positioned as the last track on the album *Trinity,* might be a result of Mike Knock' jazz fusion interests, or it may have been encouraged or even instigated by producer Teo Macero, who had produced several of the Miles Davis 'electric band' albums such as Bitches Brew.[49] Even on a very varied collection of moods and songs such as this it is a bizarre sounding, yet formally basic, funky jazz blues piece, and Farlow told Michael Watson that drums were added to the track at a later date without him being asked. The strangeness of the music is compounded by the entire album having an eccentrically engineered mix, with the guitar's higher frequencies pared away almost to nothing[50], while bass sound and piano sound are more conventionally recorded and mixed. The melody and the harmonic form of the piece both hark back to Miles Davis's 'All Blues' [51] (also produced by Macero), but sonically this is a very peculiar 'one-off' in Farlow's oeuvre as leader, quite unlike anything else in his recorded output. There is considerable overdubbing of guitar and keyboards on the track, with both electric keyboard and acoustic piano, plus at least one background rhythm guitar part set at a very low level in the mix, over which there is a lead synthesiser-guitar part, sounding more like a 'Moog' synthesiser solo line. With the overdubbing, at times it is difficult to discern where the processed guitar might stop and the keyboard-synthesiser starts: are the soaring bends really a guitar, playing through a synth module[52] of some sort, or are they pitch bends from

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48 [Sound recording] Inner City Records IC 1099 (recorded 14th or 21st September, 1976).
49 [Sound recording] Miles Davis *Bitches Brew* (CBS 460602 2) (recorded August 1969).
50 This was a fashion with jazz guitar in the 1970s, judging from similar sonic treatments of Ed Bickett and Jim Hall on various recordings from this time.
51 [Sound Recording] Miles Davis 'All Blues' (Columbia CL 1355, CO62294-1).
52 Several modular synthesisers of the 1970s, such as the Korg MS20, had inputs for external signal processing that would transform any guitar signal routed through them. The smooth sustain on the

something like a mini-moog? Drums appear on this track for the only time on the album too, although these were recorded in a separate session by Macero, without Farlow's knowledge.[53] The album's pianist, Mike Nock, had played with the Brecker Brothers and his jazz-fusion connections might be another factor in a piece in this style appearing on the recording. Another recording on this album, Macero's own composition 'The Wolf and the Lamb', serves to bridge the gap, between this extraordinary anomaly and Farlow's usual repertoires, with an unfolding extended form that changes tempo several times and again has multiple overdubs, including a bongo imitation that is rather less successful, musically, than on earlier records. In another twist, the far more conventional take of 'Flamingo' was released on the UK vinyl LP recording of this album[54] but was then omitted from the Japanese edition, and the subsequent CD re-release. This omission is a mystery, since the cd has plenty of spare capacity, it may be an error, or an aesthetic programming choice, although if the latter, perhaps 'Funk Among The Keys' would have been the more appropriate choice to leave out?

Mahoney's 11 Ohms[55]

Tal Farlow (guitar), Gary Mazzaroppi (bass) and Tom Sayek (drums)

This is another very long, strong, head, albeit a little shorter on the out-head**.** Gary Mazzaroppi[56] is quoted by Jean-Luc Katchoura explaining that this tune is based upon 'My Honey's Loving Arms' yet there are puzzlingly few points of similarity or

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guitar sound on 'Funk among the Keys' suggests that maybe an envelope follower (envelope detector) of some sort is being employed.

[53] Tal Farlow told Michael D Watson and me about this session, in a conversation circa.1988.

[54][Sound recording] The LP recording of Inner City IC 1099 had the track 'Flamingo', which is omitted from the later CD releases such as the Japanese release CBS-Sony Records (J) 25AP 597.

[55] [Sound recording] Concord Jazz CJ 57 (recorded 15th September, 1977).

[56] Katchouka, Jean-Luc with Hyk-Farlow, Michelle, *Tal Farlow: A Life in Jazz Guitar, an Illustrated Biography* (Paris: Paris Jazz Corner, 2014), p.178.

connection between the two compositions and it is very difficult to see how such a contrafact might have evolved from the earlier tune's strong cycle of fifths cadences and simple harmonies. Perhaps Mazzaroppi was merely explaining the pun in the title? A far better candidate for the origin of any possible contrafact is that 'Mahoney's 11 Ohms' is based upon the harmonic changes of 'Speak Low' by Kurt Weill and Ogden Nash. Even so however, it is only the A section of the original that may have been used for the new theme, although the solo sections use a thirty-two bar structure with an even closer similarity to the 'Speak Low' harmonic form.

What else might 'Mahoney's 11 Ohms' be referring to? Again, like 'And She Remembers Me' and ' Blue Art, Too' there is a mellifluous internal rhyme in the title and a very strong rhythmic content to the phrase, which seems to echo Tom Sayek's very individual drum pattern on the recording. [57] Kurt Weil's composition originally used words by Ogden Nash, about whispering love secrets, and his melody had a relentlessness building up of pressure, ending on the word 'soon' in a slow climactic manner. 'Mahoney's 11 Ohms' subverts this a little, at first with its absurd, punning title (there are no other apparent musical links between this tune and 'My Honey's Loving Arms') and then with reference to the measurement of some kind of resistance present by (or perhaps in) our unlikely hero, Mahoney. Another aspect of the title, connecting it to the microphone reference in the title of Farlow's composition 'Telefunky' is the link between ohms and the classification of loudspeakers: extending the joke, an 11 ohm loudspeaker is an unusual impedance, used mainly for the loudspeakers on the sirens of emergency vehicles.

[57] Additionally, we can speculate that the title name may possibly be a reference to Tarzan film-star and movie stuntman Jock [Jack] Mahoney, who had live bare electric wires in his hands in more than one film-noir B-movie, where electrocution was a favourite and highly visual plot device, playing various melodramatic bad guys in TV films such as Batman and Hawaii Five-0.

The melody of this composition does similar work to Weill's original tune, both tunes enters 'low', in pitch and in intensity, then build gradually to the climax of their final phrases. An attractive latin drum pattern is established on what sound like Remo 'Roto Tom' drums, after which a short ostinato chromatic bass figure is matched by a similar additional guitar figure, very subtly multi-tracked on the recording, throughout the head and the out-head of the tune. The introduction and the main melodic motif both hint at an arpeggio pattern Farlow had played on the introduction to Jerome Kern's 'Yesterdays'[58] recorded in 1956 with his 'concert trio'. This motif is repeated, with reduced and fragmented variations, gradually rising in pitch and replayed more than half a dozen times, before the musical question it poses is eventually answered by a sinuous, heavily chromatic phrase played in (near) unison with the bass, zigzagging its way in quavers as it rises with considerable effort through the registers to its conclusion. This answer phrase suggests a comically-extended quote from Jerry Bock's 'If I Were a Rich Man' and is itself an extended variant of the original melodic motif. It reaches the highest notes of the phrase only to stop momentarily in a sharp-edged quasi-bebop rhythm; with playful *élan* replacing the tension that was generated by the first section, and the end of the phrase dissipating in a series of mechanical-sounding, repeated notes, played, as if in a parody of a technical plectrum exercise, with deadpan humour after all of the previous chromatic complexity. The repetitive quality of the tune as a whole makes the form feel labyrinthine even after many hearings. It is a strange tune structure, before the more standardised solo choruses, and a far cry from the common twelve, sixteen and thirty-two bar song forms. As usual with Farlow's choice of material, his fascination

[58] [Sound recording] Verve 8021

by what is difficult is always an element in the performance, although one that is also always kept subservient to imagination, creative intention and musical meaning.

The opening latin groove endures into the guitar solo section, resisting change even beyond the beginning of this new section as the first line of the solo takes flight in a swinging, steadily rising, rhythmically syncopated line. Eventually Sayek's latin drum pattern gives way to the driving swing of the guitar phrasing and joins in with a ride cymbal playing a 4/4 swing. In this guitar solo, the lines again sound challenging as they weave dangerously and unpredictably through the chord changes. The playing feels 'risky', and rather than always flowing, lines are at times scratched out, like an artist's pen drawing a line with no ink left in the nib. There is still space for wit however, as demonstrated when a phrase from Vincent Youman's 'The Carioca' suddenly bubbles up into the solo line.

Despite such supportive, sympathetic and interactive playing, the trio never quite seem to gel or lock up completely together on this track: this isn't particularly detrimental to the effectiveness of the performance however. Such rhythmic 'looseness' is a characteristic of Farlow's own playing with various ensembles, but it is particularly noticeable here, perhaps exaggerated further by the overdubbing? There is an almost cavalier attitude to the tempo and pulse in the solo sections, but everyone is always 'saying something', and not simply accompanying or soloing. In particular, Farlow's chordal playing behind the bass solo is in itself a minor masterpiece of imaginative and musically astonishing accompaniment. The ‘brick-wall’ ending is a final touch, where, more predictably, another protracted groove might have simply been faded out 'in the mix' by a different producer. Instead, all three players come to a satisfyingly precise dead-stop on the last note of the theme.

Gymkhana in Soho[59]

Tal Farlow (guitar), Gary Mazzaroppi (bass) Tom Sayek (drums)

Another playful title, described by Gordon Raddue [60]as being 'as intriguing as the title'. Farlow imagines the city with all of the cars and an equestrian event taking place in the narrow, twisty streets of SoHo, New York. The leaping, galloping melody humorously extends the long tradition of tunes and songs imitating the rhythms of riding, such as Peter DeRose's 'Wagon Wheels', and Rodgers and Hammerstein's 'The Surrey With the Fringe on the Top'. Beneath Farlow's convoluted melody there is a simple but slightly modified blues form: after a four-bar drum introduction there are two sixteen-bar heads, each with an additional two-bar break. The guitar solo then has ten choruses of a simpler 12-bar blues form. This is followed by 'fours' alternating guitar-lead trio with solo drums for four choruses, before the closing reprise of the theme with its original structure. There is a country music feel to many of the guitar lines, particularly the finely-detailed fiddle-style licks in double-stops, giving the virtuoso guitar part a musical obstacle course to match the imagined equestrian one. The intervallic and rhythmic angles on the break in bar 10 are breathtaking, with eight consecutive off-beats followed by a string of notes placed squarely on each of the subsequent beats. The musical depiction of the 'horse-riding' in both theme and solo fits impressively with the imaginary horse-jumping competition suggested by the title.

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[59] [Sound recording] Tal Farlow *Tal Farlow '78* Concord Jazz CJ 57 (recorded 15th September, 1977).
[60] Gordon Raddue, Sleeve notes to *Tal Farlow '78.*

Blue Art, Too [61]

Tommy Flanagan (piano), Tal Farlow (guitar), Garry Mazzaroppi (bass)

'Blue Art, Too' is a near-perfect, Monk-ish 12/8 blues in sixths, evocative of 'Mysterioso'; the song has a very long theme, two minutes out of a total five minutes, with these strange proportions perhaps owing to the radio theme origins of the piece. Although 'too' is the word that is written, adding a cryptic Shakespearian air to the title, this is also the second of a pair of tunes written for his friend Art Vincent, presenter of a New Jersey radio show on which Farlow would occasionally appear as a guest, called 'Art of Jazz'. Vincent was also the author of the sleeve notes for the album that this tune appears on; *The Chromatic Palette of Tal Farlow*.

An earlier tune, called 'Blue Art'was also written, but this appears only to have been used as a radio theme, and has never been made commercially available.[62]

[61] [Sound recording] *The Chromatic Palette of Tal Farlow* Concord Jazz CJ 154 (recorded 27th January 1981).

[62] Wikipedia entry: http://en.wikipedia.org/wiki/Art_Vincent (accessed August 18th 2014):

> 'Farlow composed theme music for the 'Art of Jazz,' writing two iterations of the theme: 'Blue Art' and 'Blue Art, Too.' Farlow released the latter version on LP in 1981, much to the delight of Vincent and his fans.'

Chapter 6. Conclusions

My thesis is that the work of Tal Farlow, as shown in his recording and performing career throughout his whole lifetime as a guitarist, demonstrates how pre-existing songs have a place of more vital significance and importance at the heart of much instrumental jazz practice than widely recognised. The repertoire tends to be taken for granted and artists and listeners alike have a shared familiarity with this huge resource, commonly known as the American Popular Songbook, yet the use of this source material is more than mere packaging for the improvisation – sometimes mistakenly judged to be the 'real jazz content' – rather, the songs have deep significance to many jazz artists (both instrumentalists and vocalists) providing the various forms for effective means of artistic expression, facilitating the artists' creative work and enhancing their communication with audiences. This repertoire has been extensively used and explored as a vehicle for playing jazz for almost a century. The melodic motifs, diatonic cadences and harmonic devices forming the structures beneath the surface of the standard repertoire are even older than this. To borrow a phrase from Abdullah Ibrahim, some of these are 'Water From an Ancient Well'.

The creative potential of such a 'theme and variations' formal device is huge, extending far beyond jazz into many other musical cultures and eras. Themes can be trivial or profound and composing, arranging and performing these can be as creative a part of jazz as inventing variations on it. Ornamentation, harmonisation, orchestration and interpretation are all vital parts of this practice alongside the most commonly valorised aspect, improvisation. This final aspect is frequently lionised by critics and also frequently misunderstood, in the popular imagination, regarding 'what jazz artists do' when they improvise. There is far more preparation for improvisation than commonly assumed, and conversely, when the prepared material is performed

there is far more improvisation in the performance of set pieces than non-musicians might realise. The use of the active verb 'to jazz' is of great importance here, jazz can be though of as something that is *done* to musical material, rather than simply being a product of jazz ensembles or soloists.

Tal Farlow is an extremely creative and original voice in music, interpreting and articulating a valuable cache of popular songs that are well known and valued throughout western culture. These same songs are performed and recorded by the great jazz singers such as Ella Fitzgerald, Billie Holiday, Mark Murphy, Frank Sinatra, Betty Carter and countless others. The repertoire itself is of great importance; it is not only the variations performed by the singers and instrumentalists on the harmonic sequences that make jazz what it is. Consider how Billie Holiday takes ownership of a simple melody like 'All of Me'[1] and transforms it into a jazz performance by ornamentation, elaboration, elision, subtle rhythmic variation and melodic transformation. In Holiday's singing there is none of the virtuoso scat singing that later singers such as Ella Fitzgerald and Betty Carter utilise to sing 'solos' alongside the instrumentalists, yet her work is incontestably classifiable as 'jazz'. She jazzes with her material to the same degree as any great instrumentalist would do when they play a theme. Tal Farlow selects his themes likewise, with care and respect before giving them the jazz treatment, in much the same way that his heroes Lester Young and Art Tatum would have done. Solos then followed on from the themes.

The Songbook is a vital ingredient of Tal Farlow's work, it is not simply a part of his 'musical apprenticeship' but remains at the heart of his mature musical work and throughout his whole career. The canon of American popular songs is clearly an acknowledged constituent in the jazz repertoire; nevertheless the underemphasised

[1] [Sound recording] Billie Holiday, With Eddie Heywood And His Orchestra 'All of Me' (OKeh 6214).

and vital importance to jazz of the songs themselves is only now being generally recognised. The relationship between the songs themselves and their jazz usage is symbiotic. Published piano sheet music of the 1930s and '40s often referred to jazz artists' versions of these popular tunes, with simplified transcriptions bearing subtitles such as such as 'Fats Waller's conception' or even 'Art Tatum's conception'.[2] These songs' structural forms are the 'Body' upon which the creative abstractions of the arrangements and improvisations, the 'Soul,' are built. Paraphrasis, substitutions and extensions to the harmonic sequences are constructed upon these forms, which nevertheless may remain recognisable to the accustomed ear even in their new, transformed, context, or else tease and puzzle us when they momentarily vanish.

The fact that jazz shares its repertoire with popular music is not a weakness but a strength that has greatly benefited both genres. Adorno was scornful of jazz musicians using the popular music of the day, seeing the need to 'borrow' a repertoire as a serious shortcoming. This is like criticising Bach or Handel for using existing dance forms such as gavottes, gigues, and sarabandes, or belittling later schools of composers using Las Folias or Ländler as their starting point for musical works. The standards are used in a similar way to the core forms and tunes in the Western art music compositional traditions. In themselves the American Popular Songbook standards are a very unusual tradition; their genre offers a wide variety of perennial love songs, described by Alan Forte as being 'in a process of constant renewal.'[3]

Tal Farlow is a perfect example of this renewal process in action: his innovative and expressive guitar-driven sketches of these classic melodies and their fecund harmonic structures are a substantial body of work, exhibiting an impressive

[2] See, for example, Fats Waller, Art Tatum and others, *Jazz, Blues, Boogie & Swing for Piano*. (Milwaukee: Hal Leonard HL.129210, 2000).
[3] Alan Forte, *Listening to Classic American Popular Songs* (New Haven/London: Yale University Press, 2001), p.184.

and fascinating long-term engagement with its subject matter, the American Popular Songbook. Tal Farlow is a radical working within the mainstream. George Benson's statement to Lorenzo DeStefano that "No-one would try to cut Tal Farlow"[4] is a good indication of the huge esteem in which Farlow is held, even among the greatest exponents of jazz guitar. At all points in Tal Farlow's career, given the right musical context the conservative trappings of the standard repertoire and the familiarity of the conventional instrumentation would suddenly fall away to reveal exciting, brilliant work of intense creativity. In the 1980s I saw this happen one night at The Leadmill, Sheffield with a medium bop tempo version of Matt Dennis's 'Angel Eyes'. In the 1970s there is the incandescent version of 'My Shining Hour' on the *Trilogy* album, and each decade has many other examples: in the '60s there is a searing version of 'Scrapple From The Apple' with Sonny Criss, aspects of great 1950s recordings have been discussed already above, and even before this there are the outrageous and imaginative liberties taken during the various 'library music' recordings made by the Red Norvo Trio. *Tal Farlow '78*, Farlow's first trio album with bass and drums, is also brimming with further examples of exuberant musical brilliance.

Farlow may have made one or two less outstanding recordings (in particular, the album of Harold Arlen songs[5] sounds tired and ill-judged, in parts) but most of his albums are exceptionally good ones: live, sometimes a lapse of concentration or, more likely, overly-ambitious experimentation may lead to something not working quite as planned, but this risk-taking is itself creative work when attempted at such an ambitious and complex level. The superficial sketchiness and roughness in Tal Farlow's late style doesn't necessarily indicate failing technical control: rather, it is an

[4] [DVD video recording] George Benson, speaking in *Talmage Farlow: A Film by Lorenzo DeStefano* (Productions a propos, 1981).
[5] [Sound recording] Tal Farlow *Tal Farlow Plays the Music of Harold Arlen* (Verve MG V-8371).

artistic use of timbre and rhythmic attack in a highly idiosyncratic and effective manner. An artist pushing to the absolute limit and occasionally failing, exemplifies risk-taking; this is a vital part of the adventurous pursuit of new possibilities by the improvising jazz musician. Such virtuosic imperfection brings to mind Clive James' observation that 'Good film directors can make bad films but bad directors *only* make bad films'.[6]

Farlow hasn't the muscular and aggressive drive of Barney Kessel, the singular tone of Johnny Smith or Chuck Wayne, the blues depth of Kenny Burrell or Wes Montgomery, or the delicate finesse, lightness of touch and consistent accuracy of Jimmy Rainey. Despite all of this though, his matchless and unique talent, his audacious invention, musical eloquence and the dazzling artistry of his music still sets him apart from most his peers, taking the innovations and achievements of Oscar Moore and Charlie Christian's further again, with only Django Reinhardt's unique playing matching or surpassing him.

Maurice Summerfield documents the entire spectrum of top jazz guitarists working in the genre and writes that Farlow is 'recognised as one of the great jazz guitarists of all time.' [7] Tal Farlow was a towering figure amongst his peers and many friends and was one of the most characterful and complex voices ever to have appeared in the history of jazz or the guitar. His achievements are celebrated by fans and fellow players alike, yet even acclaim such as this falls short of the greater recognition to which he is now perhaps overdue, in the realms of jazz scholarship and also more generally, outside of the rather inward-looking world of the jazz guitar.

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[6] http://www.theatlantic.com/magazine/print/2011/06/hollywood-a-love-story/8501/ (Accessed 30th June 2011).

[7] Maurice Summerfield, *The Jazz Guitar: Its Evolution and Its Players, 3rd edition* (Blaydon: Ashley Mark Publishing Co., 1993).

Farlow's own inward-looking philosophical side wasn't seen or heard very much in interviews and on tour, but Lorenzo DeStefano filmed him sitting quietly watching the river from his Sea Bright NJ home, and a very deep, powerful mind was revealed in the movie images for a moment.[8] When he told Eric Mills[9] that 'Every note has an origin and a destination' he was in a similar reflective mood. He was thinking perhaps of the physics of the energy transfers involved in the vibrations of metal and air, but also possibly of the thought in the mind of the player who initiates the note, and reciprocally, in the listener who hears it.

Snap

Tal Farlow was often asked in interviews about his former occupation in the sign-painting trade; with its mixture of graphic design, technical draftsmanship and artistic flair it makes an interesting corollary to the art of playing creative music. The comparison was often made between painting signs and playing but one interview in 1981 produced a long thoughtful reply, after Hugh de Camillis asked the usual question; whether Farlow's 'experience as a commercial artist [had] been of help to his music?'

> It's hard to define; there were a couple of fellows in Greensboro that did really good lettering; it was really alive, not like print; we used to say it had snap. The layout is important, balancing areas of space can be likened to phrasing in music, for instance, it's not always the amount of notes that you play, but the spaces that you leave between them that counts.[10]

Texture, colour, the balance between intricacy and simplicity, attention to detail, and focus, all are terms that might apply, equally well, to both arts and there is much overlap between these two seemingly separate disciplines. Both processes are extremely time-dependant; the music in the solo can't stop without disaster, while likewise if the painting

[8] In *Talmage Farlow: A Film by Lorenzo DeStefano* (DVD, Productions a propos, 1981)
[9] Tal Farlow to Eric Mills *Fuerst Set* LP record sleeve notes. (Xanadu 109)
[10] Interview with Hugh de Camillis, *Guitar Magazine* December 1981 and January 1982.

process (the painting 'performance') stops or is even delayed, the paint dries poorly on the board and will also set on the brush and harden in the paint tin. A skilled sign-painter produces an accurate, confident line on his work with elegance, rhythm and dynamic energy: Farlow described such creatively and technical adept work as having 'snap'. It is a qualitative element in the painting style, a valorisation akin to what people discussing jazz might call 'swing'.

The term itself may also be linked to the noise that a chalked string line (a 'chalk reel') makes while making its mark, and this too has some considerable affinity with the imagining that is a part of the creation of a jazz line or phrase. In the documentary film, *Talmage Farlow* such an action is filmed, without comment, and it can be read as a visual metaphor for a Zen-like focus of creative energy. There is something satisfyingly magical in the way that the chalked string 'snaps' the whole blue line of chalk accurately onto the surface to be painted, in a split-second. The energy from the string becomes the new line in an instant; the force of the snap giving the line a beauty and producing pleasing irregularities in thickness and weight with tiny flakes of colour. The correspondence between the string of the chalked line and the guitar's plucked strings makes this connection all the more appropriate and tactile. The final words must be Tal Farlow's:

> I had worked in the sign shop for a long time before I could admire a good piece of work and I realised that some of the guys didn't have this thing called snap. It's like that in music, some people have a sense of metre and can keep in place, while a tricky passage will throw others out and make them count wrong. So there is a sort of parallel in presenting something for the eye to see and the ear to hear. But the space and time thing related in music is easily the most abstract of the arts.[11]

[11] Ibid., Hugh de Camillis interview.

Appendices

Contents

Appendix A: Song Database

Legend;

Tables of songs recorded by Tal Farlow, as session leader, are on the next five pages

Songs are listed alphabetically, composers of the song melodies are given but for layout considerations lyricists are filtered from this print-out of my database.

Tempo was measured using the 'tap tempo' facility on a digital metronome. A number of tunes use *rubato*, where this is the case the tempo measurement is taken once the song establishes a steady pulse. The tempo can also move considerably during many of these recordings and many tunes also accelerate a little during the solos. All tempos given are a crotchet pulse, unless cut common time is indicated by the fraction 1/2 = 120 etc.
Where tempos fluctuate even more, a range is given; c. for 'circa' indicates a more generally approximate value (e.g. 310-320, or c.70 on the first page).
'Just Friends' is in 6/4 time, the tempo indication: (3) 94, means dotted crotchet is at 94 beats per minute on this tune.

The **'Album'** column numbers match the following Tal Farlow albums of recordings:

1. The Tal Farlow Quartet (1954)
3. The Tal Farlow Album (1954)
2. Autumn in New York (released as The Artistry of Tal Farlow) (1955)
4. The Interpretations of Tal Farlow (reissued as Fascinating Rhythm (1955)
5. A Recital by Tal Farlow (1955)
6. Tal (1956)
7. The Swinging Guitar of Tal Farlow (1956)
8. Fuerst Set/Second Set (recorded 1956 released1975/6)
9. This is Tal Farlow (1956)

10. The Guitar Artistry of Tal Farlow (1960)
11. Tal Farlow plays the Music of Harold Arlen (1960)
12. Return '69 (1970)
13. On Stage (recorded 1976, released 1981)
14. (as Trinity in Japan)Trilogy (1977)
15. A Sign of the Times (1977)
16. Tal Farlow '78 (1978)
17. Chromatic Palette (1981)
18. Cookin' On All Burners (1983)
19. The Legendary Tal Farlow (1985)

In the **Description** column:
'A P S' means American Popular Songbook.
'Jazz' means a tune composed by a jazz artist.
'Originals' are Tal Farlow compositions.
'P&B' is the album Tal Farlow *Poppin' and Burnin'*.

The song 'Flamingo' was only on the vinyl LP record release of Tal Farlow *Trinity*.

Table of Songs recorded by Tal Farlow as Leader

Title	*Composer (music)*	*Tempo*	*Tal Farlow's key*	*Album*	*Description*
A Foggy Day	Gershwin, George	200	G	10	A P S
All Alone	Berlin, Irving	1/2 = 136	F	17	A P S
All The Things You Are	Kern, Jerome	260	Ab	8	A P S
All The Things You Are	Kern, Jerome	250	Ab	9	A P S
All Through the Night	Porter, Cole	252	F	1	A P S
And She Remembers Me	Farlow, Tal	224	G	2	original
Angel Eyes	Dennis, Matt	62	Dm	14	A P S
Anything Goes	Porter, Cole	288	F	6	A P S
As Long As I Live	Arlen, Harold	140	Bb	11	A P S
Autumn In New York	Duke, Vernon	colla then 74	F	2	A P S
Autumn Leaves	Cosima, Joseph	colla	E min	4	A P S
Autumn Leaves	Cosima, Joseph	colla then158	Em / Gm band	16	A P S
Bayside Blues	Brown, Ray	69	A	15	jazz
Between The Devil & The Deep Blue Sea	Arlen, Harold	284	Bb	11	A P S
Blue Art Too	Farlow, Tal	82	Bb	17	original
Blue Funk	Wiliams, Leroy	86	G	10	jazz
Blues in the Closet	Pettiford, Oscar	212	G	3	jazz
Blues In The Night	Arlen, Harold	94	Bb	11	A P S
Broadway	Burwell, Cliff	224	Eb	6	A P S
But Not For Me	Gershwin, George	118	F	14	A P S
Bye Bye Baby	Styne, jules	1/2 = 128	Bb	5	A P S
Cherokee	Noble, Ray	360 - 400	Bb	2	A P S
Chuckles	Terry, Clark	280	Eb	6	Jazz
Crazy She Calls Me	Sigman, Carl	208	F / Bb	12	A P S
Darn That Dream	Van Heusen, Jimmy	60	G	12	A P S
Deed I Do	Fred Rose	285	Eb	9	A P S
Everything Happens To Me	Dennis, Matt	68	G / Ab	19	A P S
Everything I've Got	Rodgers, Richard	300	Eb	3	A P S
Falling In Love With Love	Rodgers, Richard	130	C	14	A P S
Fascinating Rhythm	Gershwin, George	292	F	4	A P S
Fascinating Rhythm	Gershwin, George	232	F	15	A P S

Table of Songs recorded by Tal Farlow as Leader

Title	*Composer (music)*	*Tempo*	*Tal Farlow's key*	*Album*	*Description*
Flamingo	Grouya, Theodor	80	Bb	1	A P S
Flamingo	Grouya, Theodor	76	Bb	14 (viny	A P S
For Every Man There's A Woman	Arlen, Harold	102-90	Fm	11	A P S
Funk Among the Keys	Farlow, Tal	96	C min	14	original
Georgia	Carmichael, Hoagy	1/2 = 128	F	15	A P S
Gibson Boy	Farlow, Tal	240	Eb	3	original
Gone With The Wind	Wrubel, Allie	196	Eb	(9)	A P S
Gymkhana In Soho	Farlow, Tal	242-272	G	16	original
Have You Met Miss Jones?	Rodgers, Richard	260	F	2	A P S
Have You Met Miss Jones?	Rodgers, Richard	216	F	8	A P S
Here's that Rainy Day	Van Heusen, Jimmy	80	G	16	A P S
Hit The Road To Dreamland	Arlen, Harold	124	G / Ab	11	A P S
How About You	Lane, Burton	240	F	6	A P S
How Deep Is The Ocean?	Berlin, Irving	70	Bb	4	A P S
How Long Has This Been Going On?	Gershwin, George	56	F	9	A P S
I Can't Get Started	Duke, Vernon	74- 88	C	19	A P S
I Got It Bad And That Ain't Good	Ellington, Duke	78	G	19	A P S
I Hear A Rhapsody	Fragos Baker,Gasparre	124	Bb	17	A P S
I Like To Recognize The Tune	Rodgers, Richard	260	C	2	A P S
I Love You	Porter, Cole	270	F	7	A P S
I Remember You	Schertzinger, Victor	210 - 194	G	4	A P S
I Remember You	Schertzinger, Victor	172	F	8	A P S
I Thought About You	Van Heusen, Jimmy	204	F	18	A P S
I Wished On The Moon	Rainger, Ralph	186	G	18	A P S
I Wished On The Moon	Rainger, Ralph	188	G	P&B	A P S
I'll Remember April	de Paul, Gene	300	G	12	A P S
I've Got the World On A String	Arlen, Harold	174	Eb	18	A P S
If I Should Lose You	Rainger, Ralph	w/ band 96	Bb / Gm	14	A P S
If I Should Lose You	Rainger, Ralph	w/ band 82	Bb / Gm	18	A P S
If I Were A Bell	Loesser, Frank	260	F	17	A P S
If There's Someone Lovelier Than You	Schwartz, Arthur	220	Eb / G	3	A P S

Table of Songs recorded by Tal Farlow as Leader

Title	*Composer (music)*	*Tempo*	*Tal Farlow's key*	*Album*	*Description*
Ill Wind	Arlen, Harold	78	G	16	A P S
In Your Own Sweet Way	Brubeck, Dave	180	Bb	15	A P S
Invitation	Kapper, Bronislau	130	C min	16	A P S
Isn't It Romantic	Rodgers, Richard	134	Eb	6	A P S
It's You Or No One	Styne, jules	200	Bb	4	A P S
Jordu	Jordan, Duke	196	C min	8	Jazz
Just Friends	Klenner, John	(3) 94	F	18	A P S
Just One Of Those Things	Porter, Cole	360	F	4	A P S
Lean On Me	Greene, Alan	280	F min	9	A P S
Lessons In Love	Arlen, Harold	152	F	11	A P S
Lets Do It	Porter, Cole	176	Bb	8	A P S
Like Someone In Love	Van Heusen, Jimmy	192	D / Eb	7	A P S
Little Girl Blue	Rodgers, Richard	72	F	2	A P S
Lorinesque	Farlow, Tal	1/2 = 120	F	5	original
Love Letters	Young, Victor	1/2 = 140	Bb	18	A P S
Love Nest	Louis A. Hirsch	276	G / Bb / Eb	3	A P S
Lover	Rodgers, Richard	196	Eb	1	A P S
Lullaby of Birdland	Shearing, George	1/2 = 128	Ab (Fm)	13	A P S
Lullaby of the Leaves	Petkere, Bernice	108	C min	3	A P S
Lullaby of the Leaves	Petkere, Bernice	1/2 = 116	Cm	18	A P S
Mahoney's 11 Ohms	Farlow, Tal	1/2 = 112	Am	16	original
Manhattan	Rodgers, Richard	124	F	4	A P S
Meteor	Farlow, Tal	265	F	7	original
Moonlight Becomes You	Van Heusen, Jimmy	108	Eb	5	A P S
My Old Flame	Johnston, Arthur	c.70	G	3	A P S
My Romance	Rodgers, Richard	60	C / Db	12	A P S
My Romance	Rodgers, Richard	60	C / Db	13	A P S
My Shining Hour	Arlen, Harold	310-20	Bb	14	A P S
Night And Day	Porter, Cole	240	Eb	9	A P S
Nuages	Reinhardt, Django	70	G	17	Jazz
On The Alamo	Jones, Isham	160	Eb	5	A P S

Table of Songs recorded by Tal Farlow as Leader

Title	*Composer (music)*	*Tempo*	*Tal Farlow's key*	*Album*	*Description*
One For My Baby (And One More For the R	Arlen, Harold	88	Eb	17	A P S
One Step Two Step	Arlen, Harold	1/2 = 130	F	11	A P S
Opus De Funk	Silver, Horace	250	Bb	8	Jazz
Out Of Nowhere	Green, Johnny	c.154	G (vocal Eb)	5	A P S
Out Of Nowhere	Green, Johnny	160	Eb	8	A P S
Perdido	Tizol, Juan	1/2 = 112	Bb	16	A P S
Petticoat High	Arlen, Harold	192	Db	11	A P S
Prelude To A Kiss	Ellington & Mills	196	F	19	A P S
Put On A Happy Face	Strouse & Charles	232	C	15	A P S
Rock 'n' Rye	Farlow, Tal	1/2 = 144	Bb	1	original
Saratoga	Arlen, Harold	238	Ab	10	A P S
Satin Doll	Ellington & Strayhorn	136	C	16	A P S
Sometime Ago	Mihanovich, Sergio	160	Bb (intro C-B)	12	A P S
Splash	Farlow, Tal	208	F	1	original
St. Thomas	Rollins, Sonny	1/2 = 126	C	17	jazz
Stella By Starlight	Young, Victor	290	G / Bb	9	A P S
Stella By Starlight	Young, Victor	1/2 = 128	Bb	17	A P S
Stompin' At The Savoy	Sampson & Edgar	272	Db	3	A P S
Stompin' At The Savoy	Sampson, Edgar	176	Db	15	A P S
Straight, No Chaser	Monk, Thelonious	265	Bb	12	jazz
Strike Up The Band	Gershwin, George	320	C	2	A P S
Summertime	Gershwin, George	255	G min	12	A P S
Sweet Lorraine	Burwell, Cliff	86	F	10	A P S
Taking A Chance On Love	Duke, Vernon	230	Bb	7	A P S
Tal’s Blues	Farlow, Tal	140	Bb	2	original
Tea For Two	Youmans, Vincent	296	Ab	3	A P S
Telefunky	Farlow, Tal	148	Ab	10	original
Tenderly	Gross, Walter	76	Eb/G	4	A P S
The Man In My Life	Arlen, Harold	192	F	11	A P S
The More I See You	Warren, Harry	226	G	9	A P S
The Wolf And the Lamb	Macero, Teo	190-200	Eb	14	Jazz

Table of Songs recorded by Tal Farlow as Leader

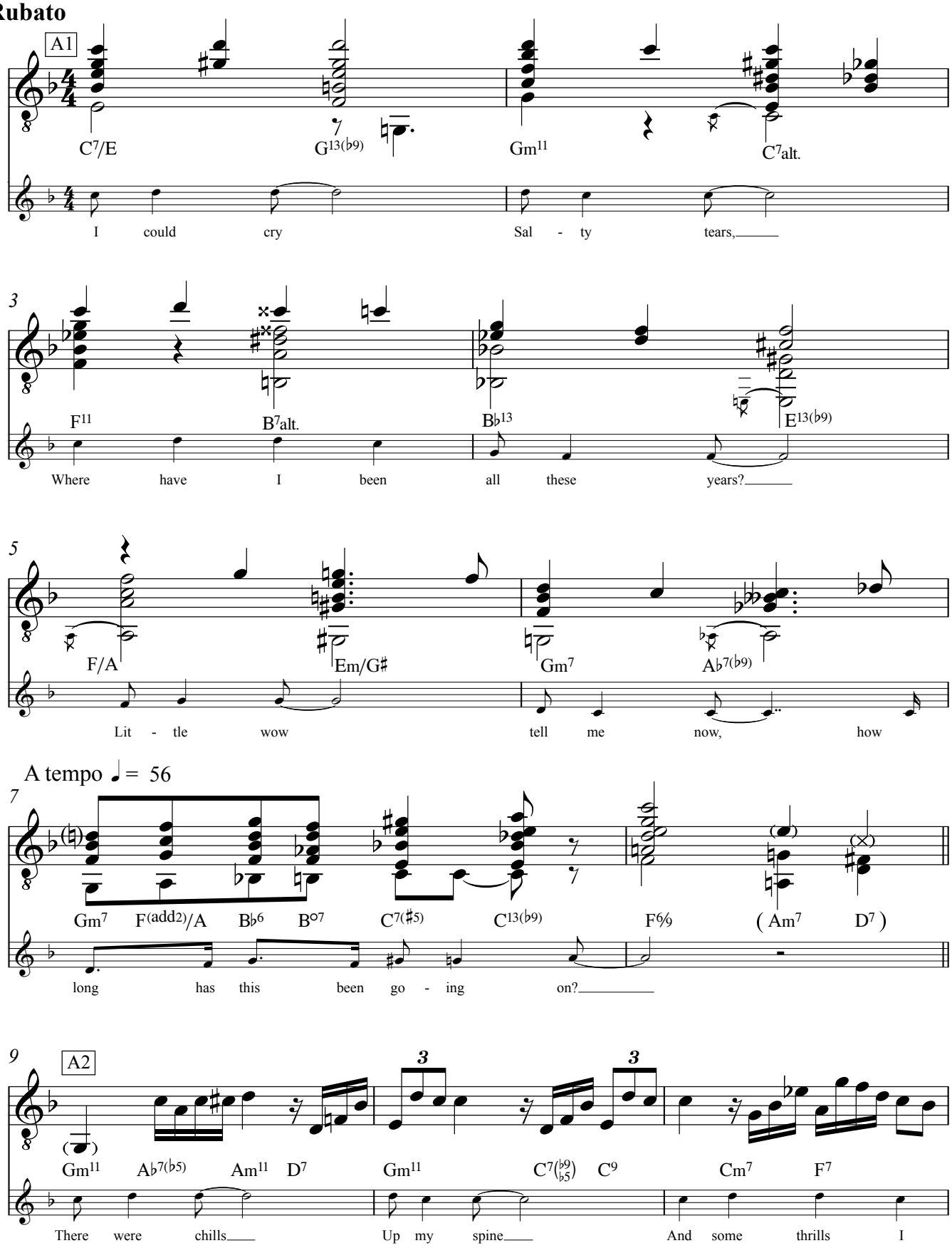
Title	*Composer (music)*	*Tempo*	*Tal Farlow's key*	*Album*	*Description*
There Is No Greater Love	Jones, Isham	200	G	6	A P S
There Is No Greater Love	Jones, Isham	200	Db	14	A P S
There Will Never Be Another You	Warren, Harry	76/162	Eb	4	A P S
These Foolish Things	Strachey, Jack	80 -74	Eb	4	A P S
They Can't Take That Away From Me	Gershwin, George	180	Eb	7	A P S
This Is Always	Warren, Harry	64	Ab	3	A P S
Tina	Farlow, Tal	208	C min	1	original
Topsy	Durham, Eddie	280	C min	9	Jazz
Walkin'	Carpenter, Richard	150	F	5	Jazz
We'll Be Together Again	Fischer, Carl	62	C	9	A P S
Wess Side	Wess, Frank	172	Bb	10	Jazz
When Lights Are Low	Carter, Benny	132	Db	19	A P S
When Your Lover Has Gone	Swan, Einar Aaron	180	Ab	19	A P S
Who Cares?	Gershwin, George	1/2 = 142	Bb	19	A P S
Why Shouldn't I?	Porter, Cole	82	Db/ Bb	18	A P S
Will You Still Be Mine	Dennis, Matt	240	Bb	5	A P S
With the Wind and the Rain in Your Hair	Edwards & Lawrence	230	F	3	A P S
With the Wind and the Rain in Your Hair	Edwards & Lawrence	1/2 = 132	F	16	A P S
Wonder Why	Brodszky, Nicholas	160	Db	9	A P S
Yardbird Suite	Parker, Charlie	260	C (F for solos)	7	Jazz
Yesterdays	Kern, Jerome	290	D min	6	A P S
Yesterdays	Kern, Jerome	140/312	D min	8	A P S
You And The Night And The Music	Schwartz, Arthur	186	D min	3	A P S
You Are Too Beautiful	Rodgers, Richard	68	C	15	A P S
You Don't Know What Love Is	Raye, Don	64	F min	6	A P S
You Don't Know What Love Is	Raye, Don	72	E min	15	A P S
You Stepped Out Of A Dream	Brown, Herb	290	D	7	A P S
You'd Be So Nice To Come Home To	Porter, Cole	250	Bb	18	A P S

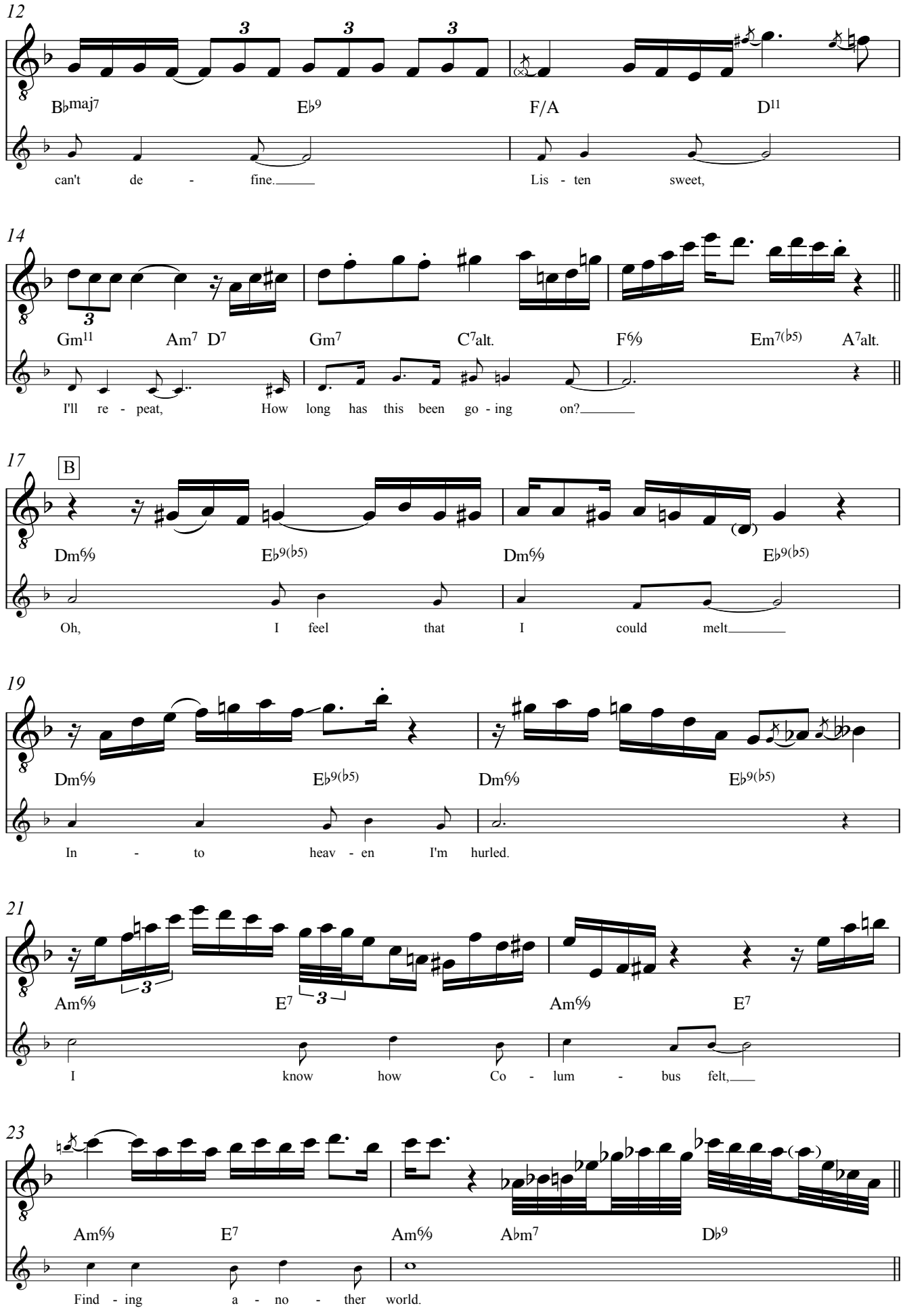
Appendix B

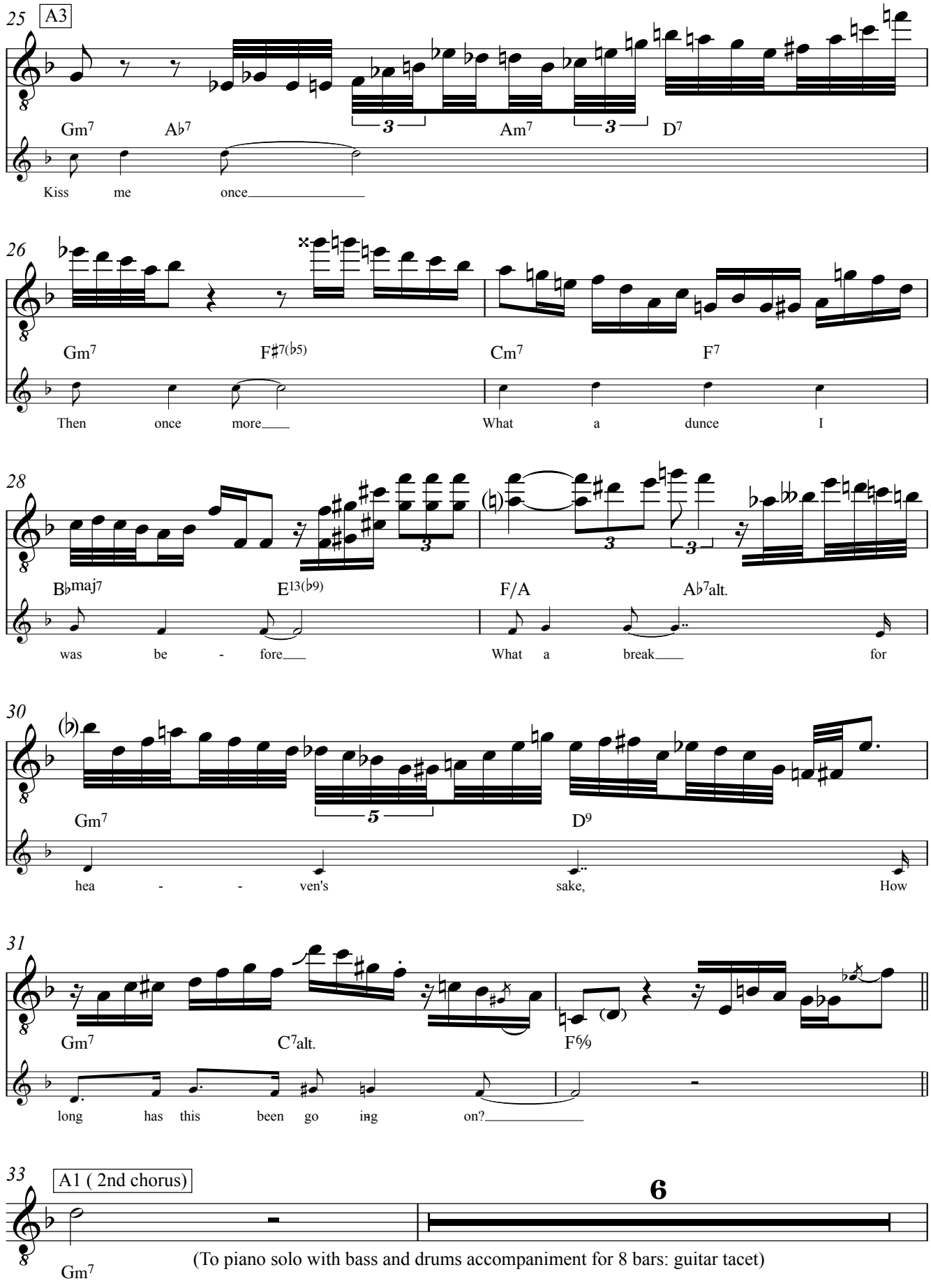
Transcriptions of Standards

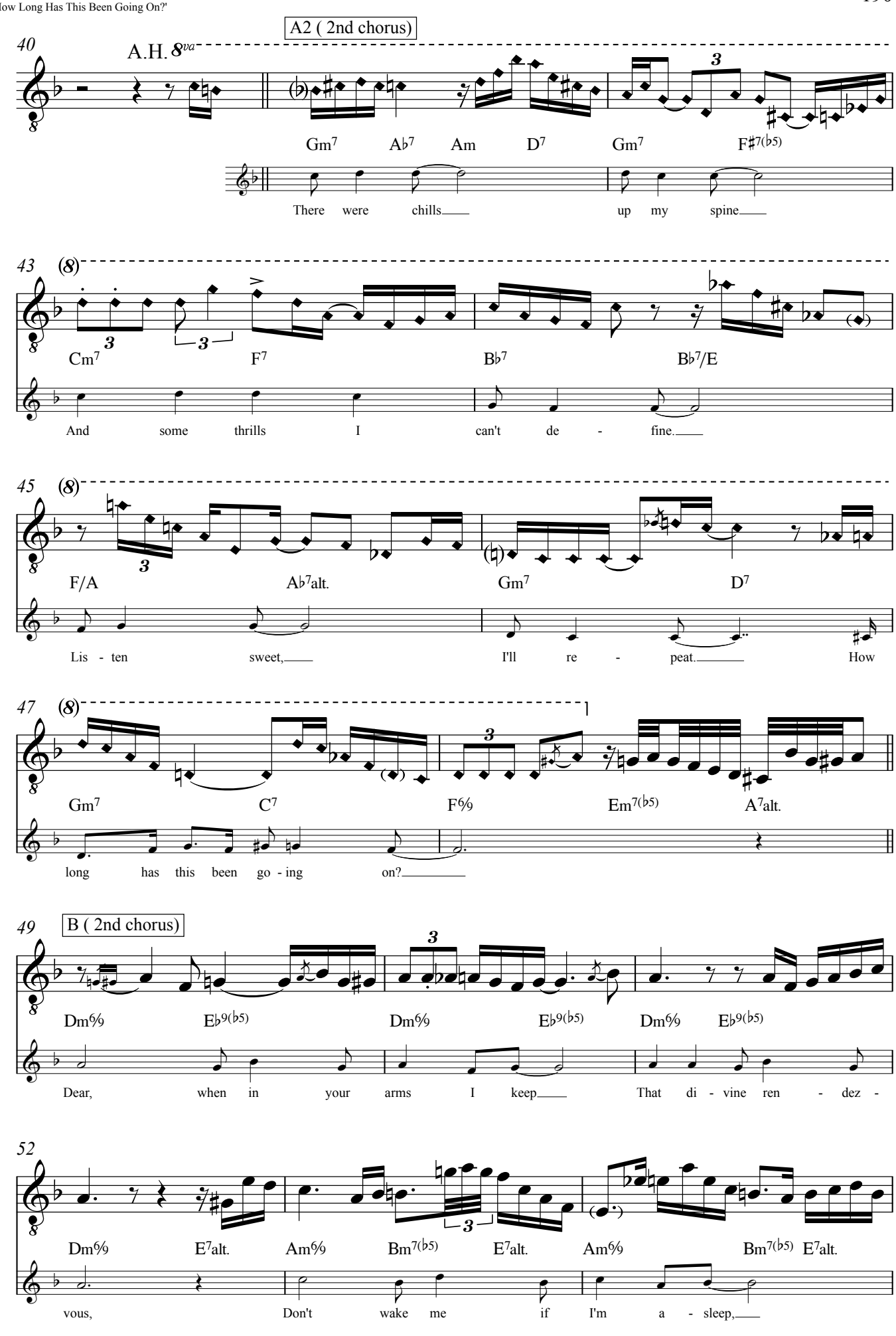
'How Long Has This Been Going On?' (G. Gershwin and I. Gershwin) from the LP record *This is Tal Farlow* (matrix: i 22034-17, Verve Records MGV 8289) recorded New York City, 18th February, 1958.
Chord symbols describe the written guitar chords except when the guitar plays single lines; these symbols then give the approximate harmonic content of the piano and bass parts. Melody and words are for reference only.

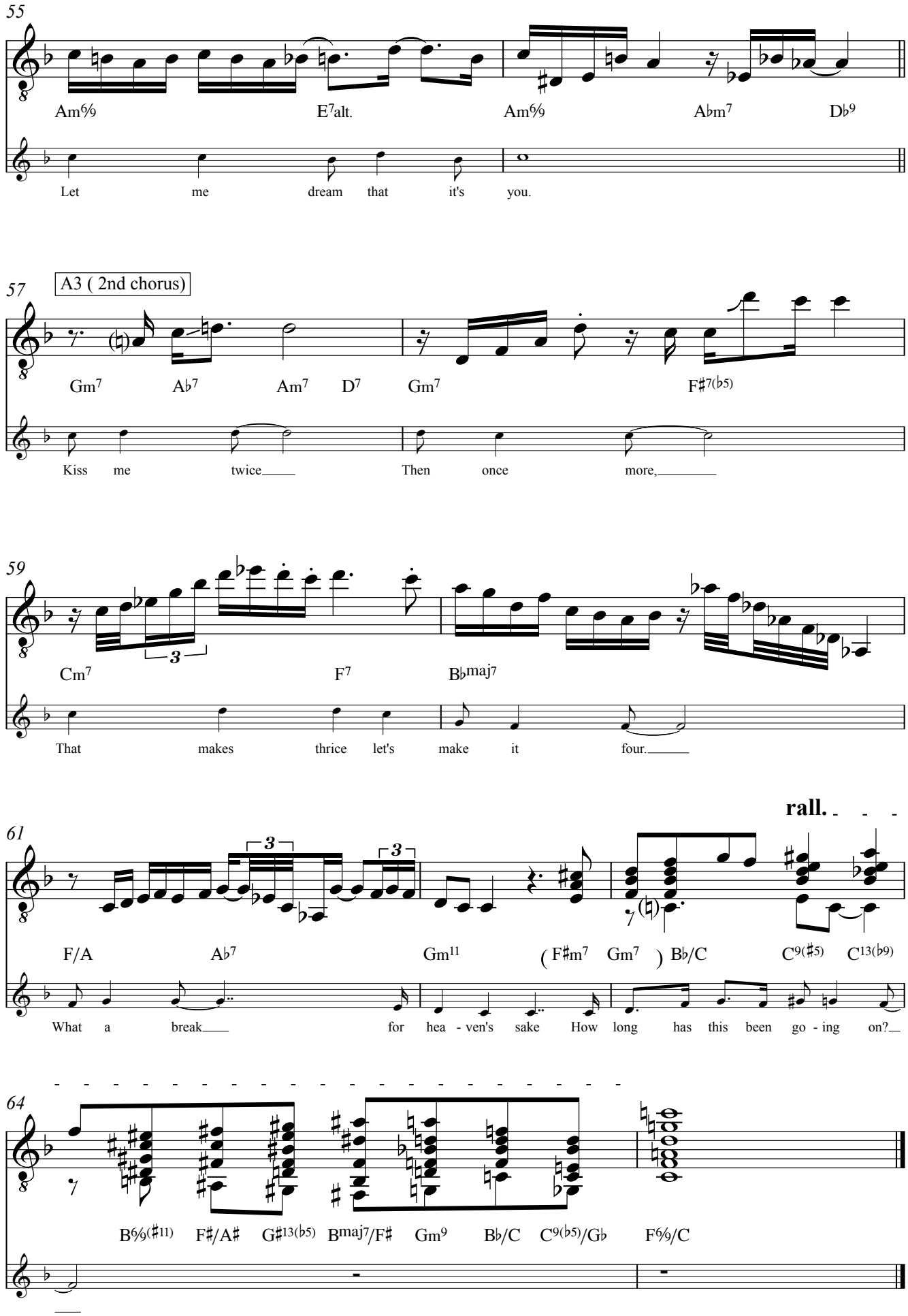
Rubato



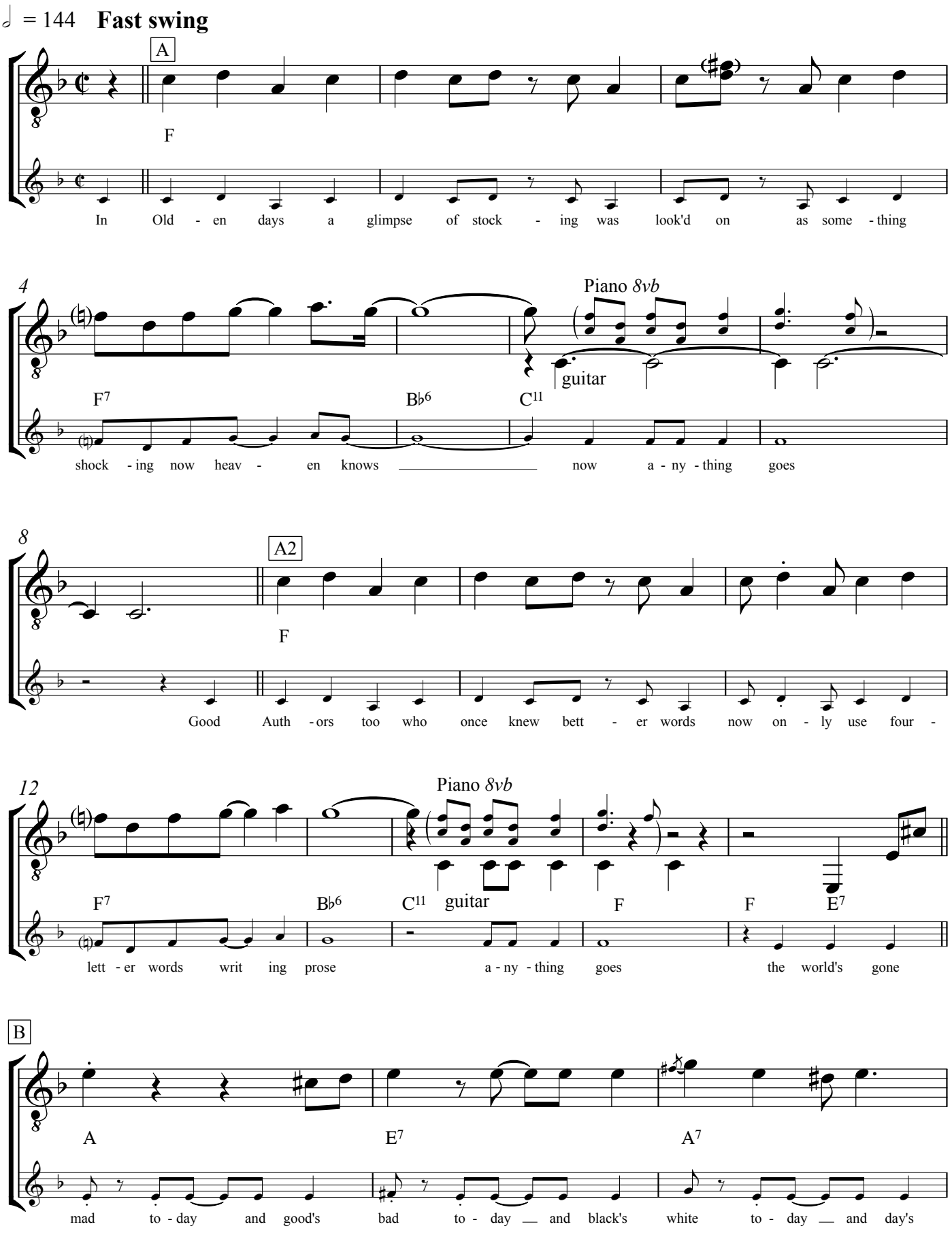

12
B♭maj7 E♭9 F/A D11
can't de - fine. Lis - ten sweet,
14
Gm11 Am7 D7 Gm7 C7alt. F6/9 Em7(♭5) A7alt.
I'll re - peat, How long has this been go - ing on?
17
B
Dm6/9 E♭9(♭5) Dm6/9 E♭9(♭5)
Oh, I feel that I could melt
19
Dm6/9 E♭9(♭5) Dm6/9 E♭9(♭5)
In - to heav - en I'm hurled.
21
Am6/9 E7 Am6/9 E7
I know how Co - lum - bus felt,
23
Am6/9 E7 Am6/9 A♭m7 D♭9
Find - ing a - no - ther world.

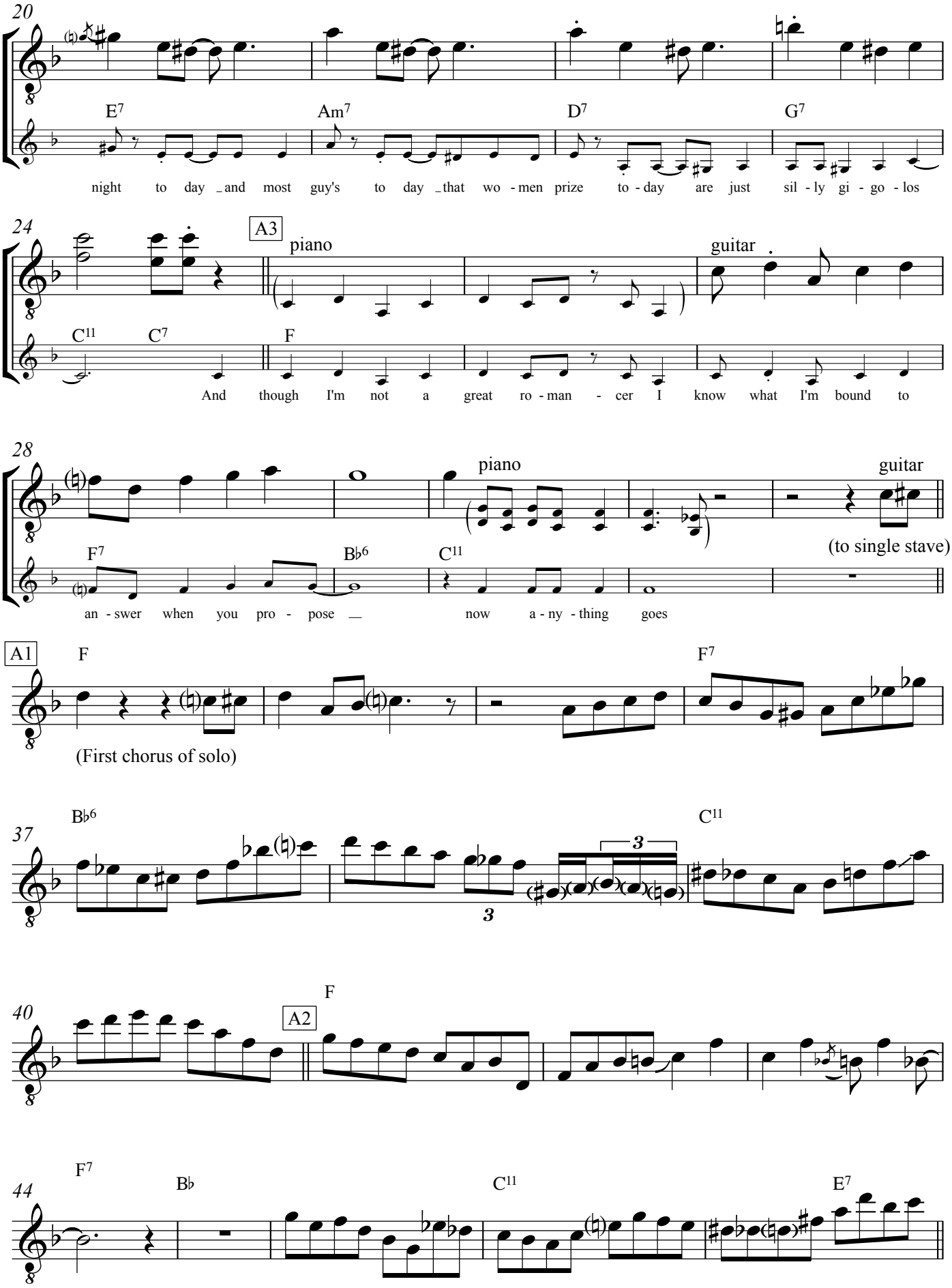

25
A3
Gm7
Ab7
Am7
D7
Kiss me once
26
Gm7
F#7(b5)
Cm7
F7
Then once more
What a dunce I
28
Bbmaj7
E13(b9)
F/A
Ab7alt.
was be - fore
What a break
for
30
Gm7
D9
hea - - ven's
sake,
How
31
Gm7
C7alt.
F6/9
long has this been go ing on?
33
A1 (2nd chorus)
6
Gm7
(To piano solo with bass and drums accompaniment for 8 bars: guitar tacet)

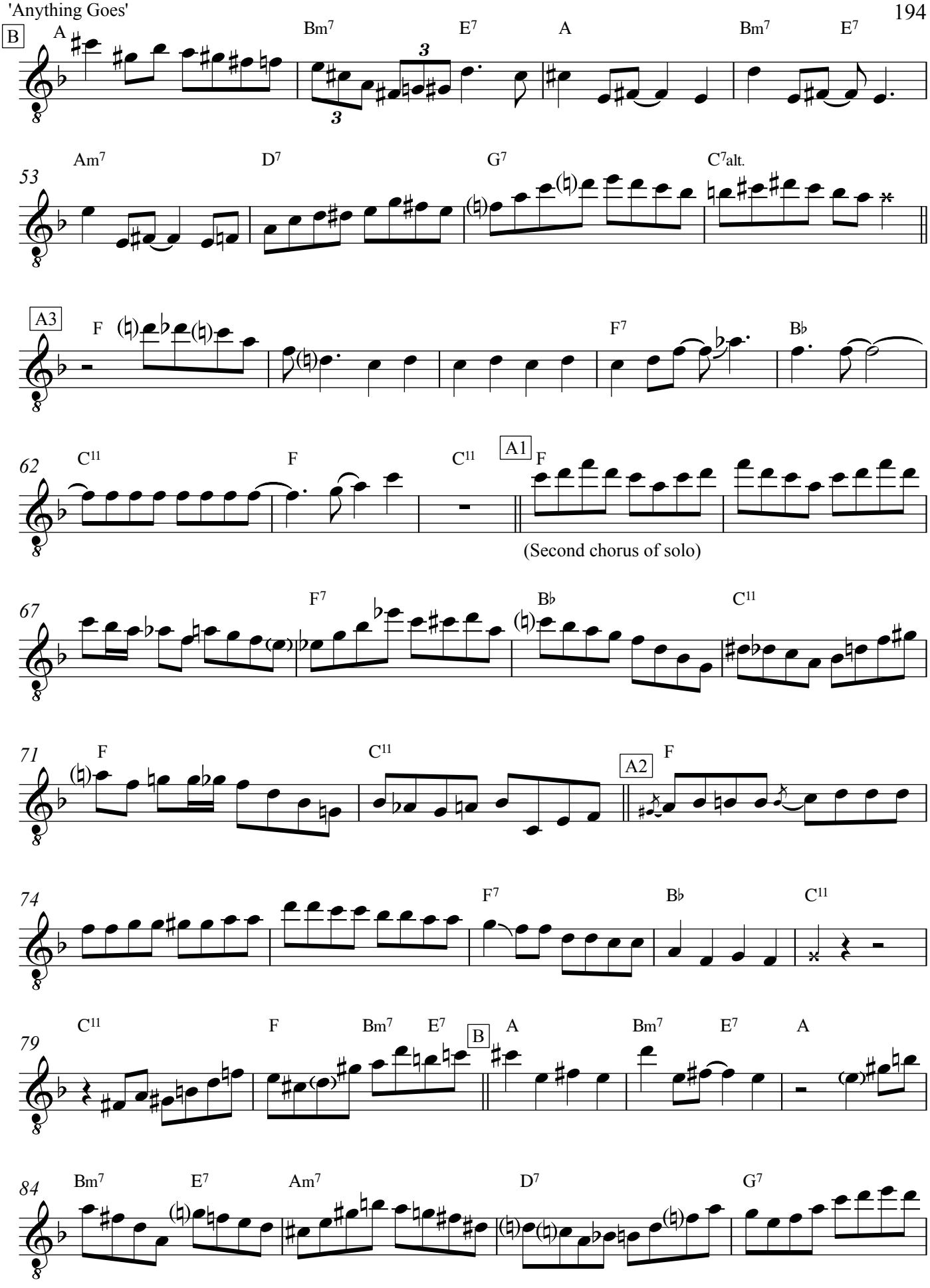

A2 (2nd chorus)
40
A.H. 8va
Gm7 Ab7 Am D7 Gm7 F#7(b5)
There were chills up my spine
43
Cm7 F7 Bb7 Bb7/E
And some thrills I can't de - fine.
45
F/A Ab7alt. Gm7 D7
Lis - ten sweet, I'll re - peat. How
47
Gm7 C7 F⅋ Em7(b5) A7alt.
long has this been go - ing on?
49
B (2nd chorus)
Dm⅋ Eb9(b5) Dm⅋ Eb9(b5) Dm⅋ Eb9(b5)
Dear, when in your arms I keep That di - vine ren - dez -
52
Dm⅋ E7alt. Am⅋ Bm7(b5) E7alt. Am⅋ Bm7(b5) E7alt.
vous, Don't wake me if I'm a - sleep,

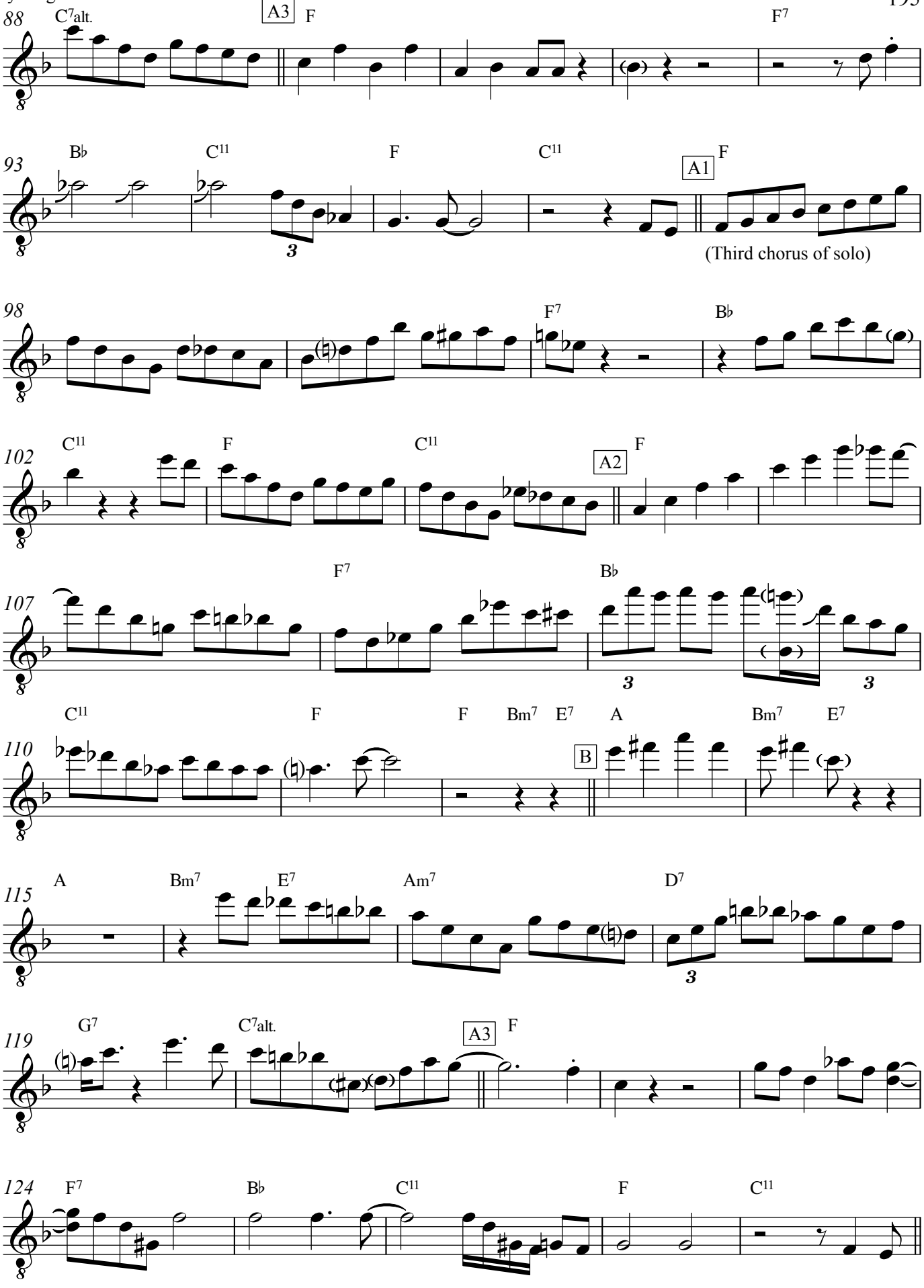

55
Am6/9
E7alt.
Am6/9
A♭m7
D♭9
Let me dream that it's you.
57
A3 (2nd chorus)
Gm7
A♭7
Am7
D7
Gm7
F♯7(♭5)
Kiss me twice
Then once more,
59
Cm7
F7
B♭maj7
That makes thrice let's make it four.
rall.
61
F/A
A♭7
Gm11
(F♯m7
Gm7) B♭/C
C9(♯5)
C13(♭9)
What a break
for hea - ven's sake How long has this been go - ing on?
64
B6/9(♯11)
F♯/A♯
G♯13(♭5)
Bmaj7/F♯
Gm9
B♭/C
C9(♭5)/G♭
F6/9/C

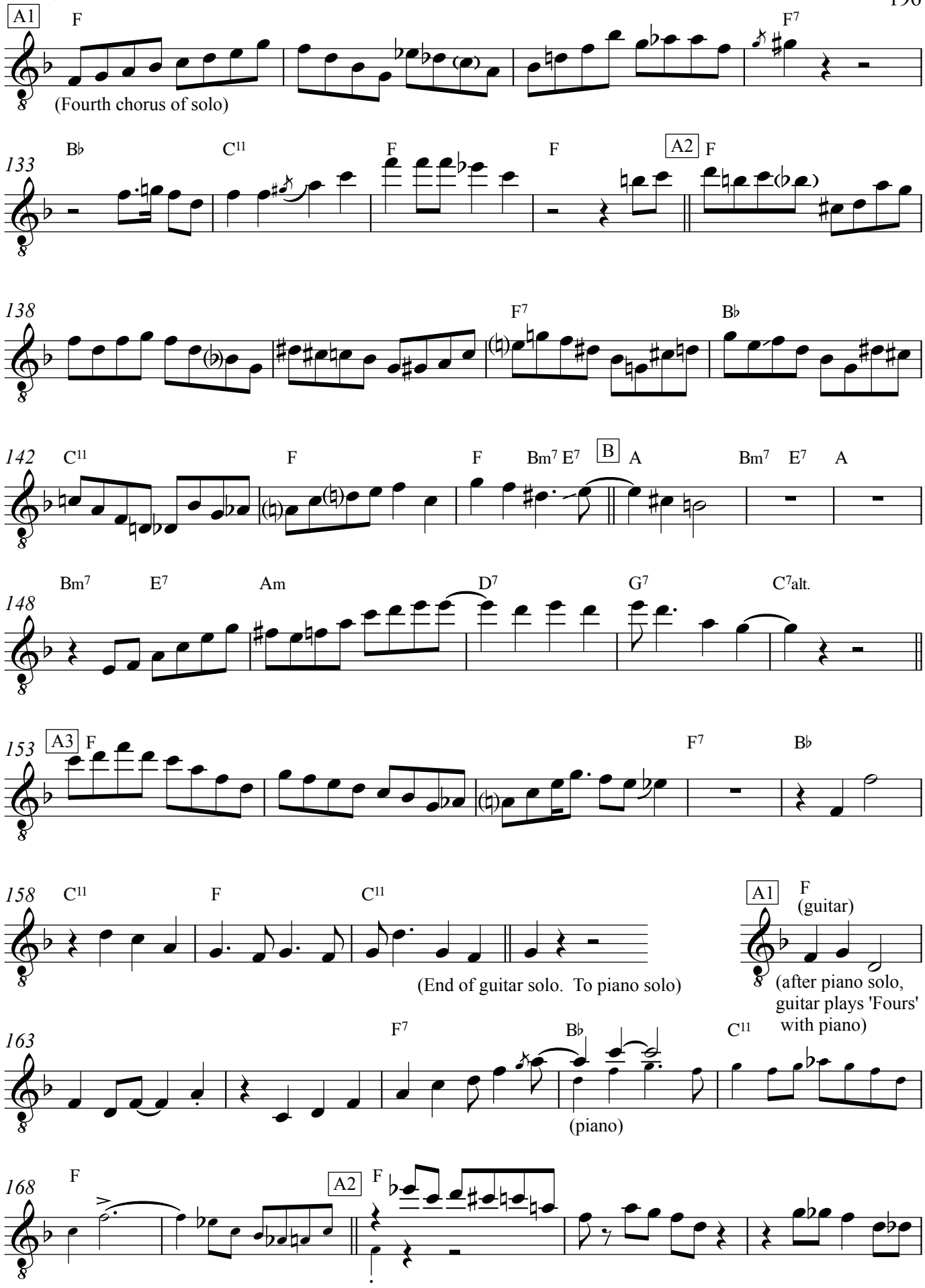
'Anything Goes' (Cole Porter) from the LP record *Tal*
(matrix: e 2827 - 2, Norgran MGN 1102) recorded New York City, June 5th 1956.
Chord symbols describe the general harmonic direction of the piano and bass parts.
Guitar plays top stave; melody and words on lower stave are for reference only.

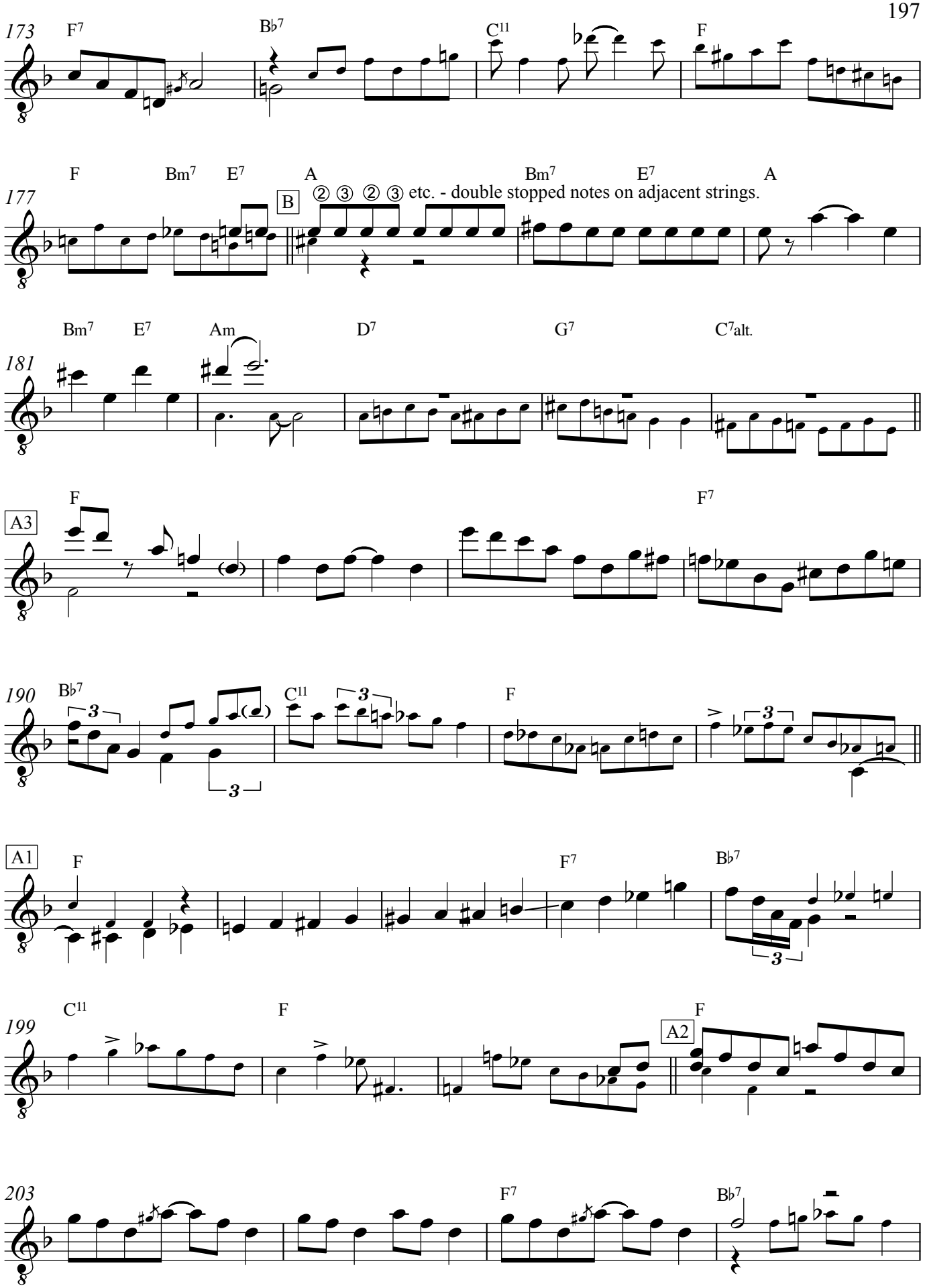


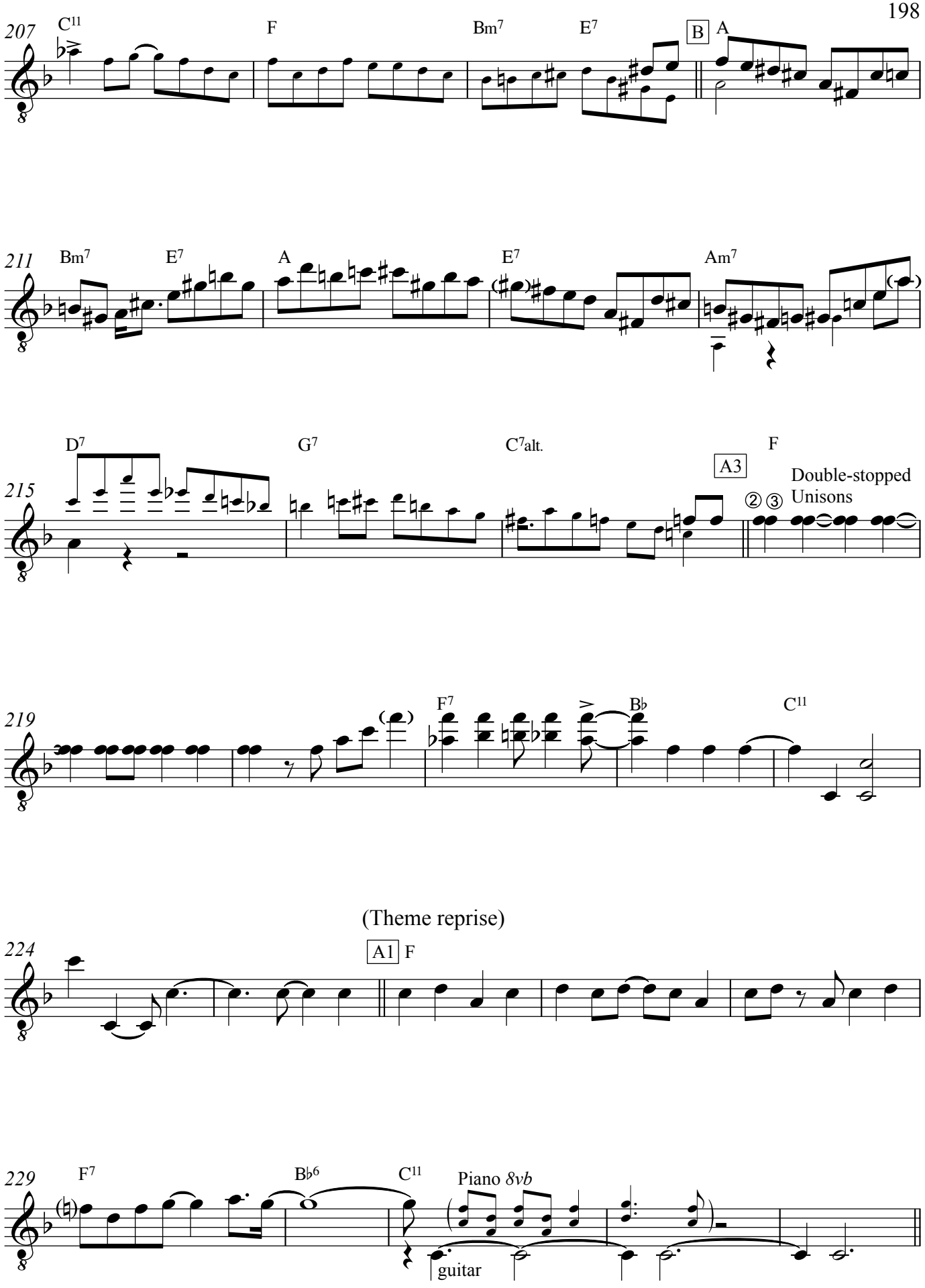

20
E7
Am7
D7
G7
night to day and most guy's to day that wo - men prize to - day are just sil - ly gi - go - los
24
A3
piano
guitar
C11
C7
F
And though I'm not a great ro - man - cer I know what I'm bound to
28
piano
guitar
F7
B♭6
C11
(to single stave)
an - swer when you pro - pose now a - ny - thing goes
A1
F
F7
(First chorus of solo)
B♭6
C11
37
3
3
40
F
A2
F7
B♭
C11
E7
44

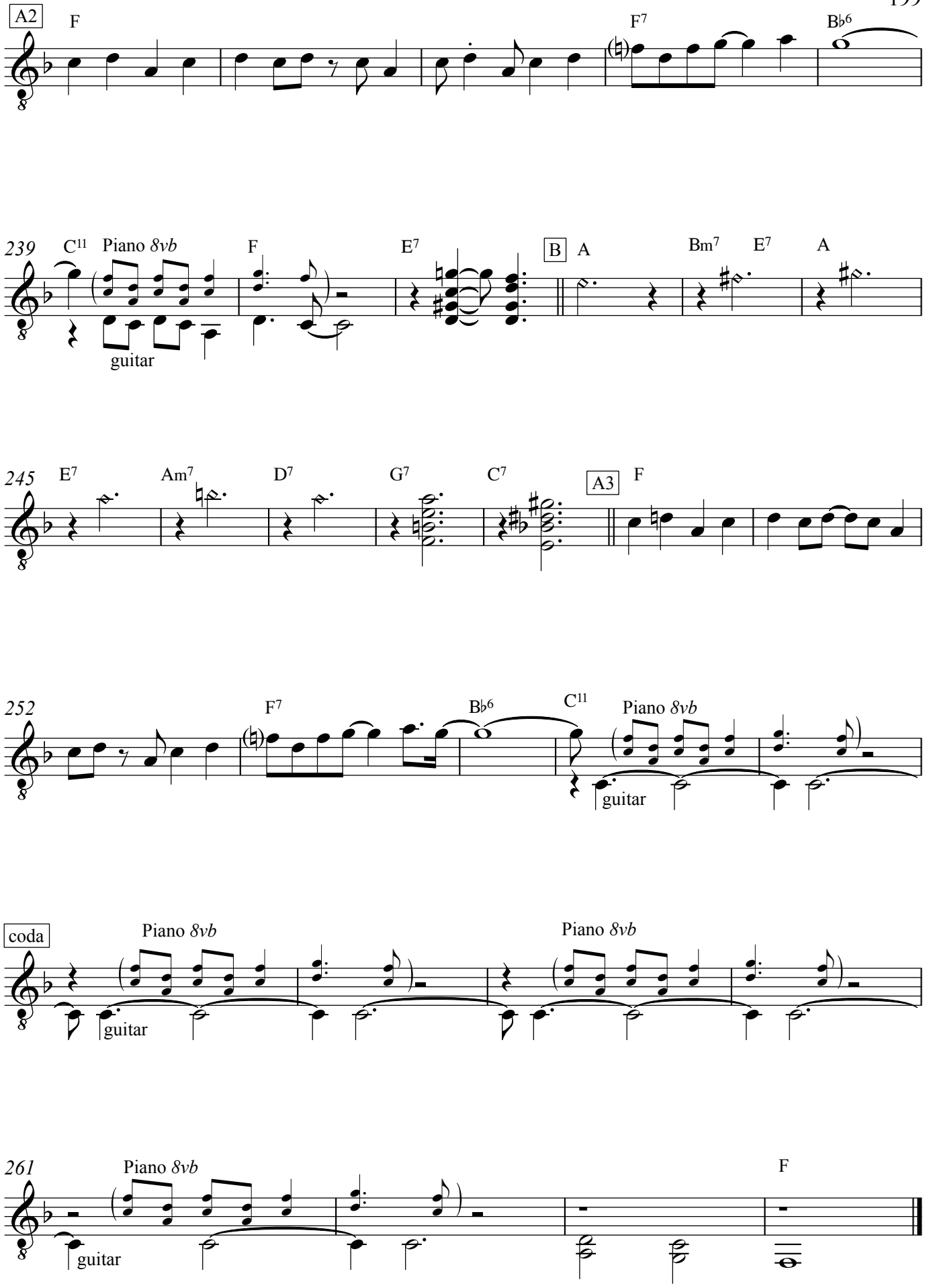

B
A
Bm7
E7
A
Bm7
E7
3
3
53
Am7
D7
G7
C7alt.
A3
F
F7
B♭
62
C11
F
C11
A1
F
(Second chorus of solo)
67
F7
B♭
C11
71
F
C11
A2
F
74
F7
B♭
C11
79
C11
F
Bm7
E7
B
A
Bm7
E7
A
84
Bm7
E7
Am7
D7
G7


88
C7alt.
A3
F
F7
93
B♭
C11
F
C11
A1
F
(Third chorus of solo)
98
F7
B♭
102
C11
F
C11
A2
F
107
F7
B♭
110
C11
F
F
Bm7
E7
A
Bm7
E7
B
115
A
Bm7
E7
Am7
D7
119
G7
C7alt.
A3
F
124
F7
B♭
C11
F
C11


A1
F
F7
(Fourth chorus of solo)
133
B♭
C11
F
F
A2
F
138
F7
B♭
142
C11
F
F
Bm7
E7
B
A
Bm7
E7
A
148
Bm7
E7
Am
D7
G7
C7alt.
153
A3
F
F7
B♭
158
C11
F
C11
(End of guitar solo. To piano solo)
A1
F
(guitar)
(after piano solo, guitar plays 'Fours' with piano)
163
F7
B♭
C11
(piano)
168
F
A2
F

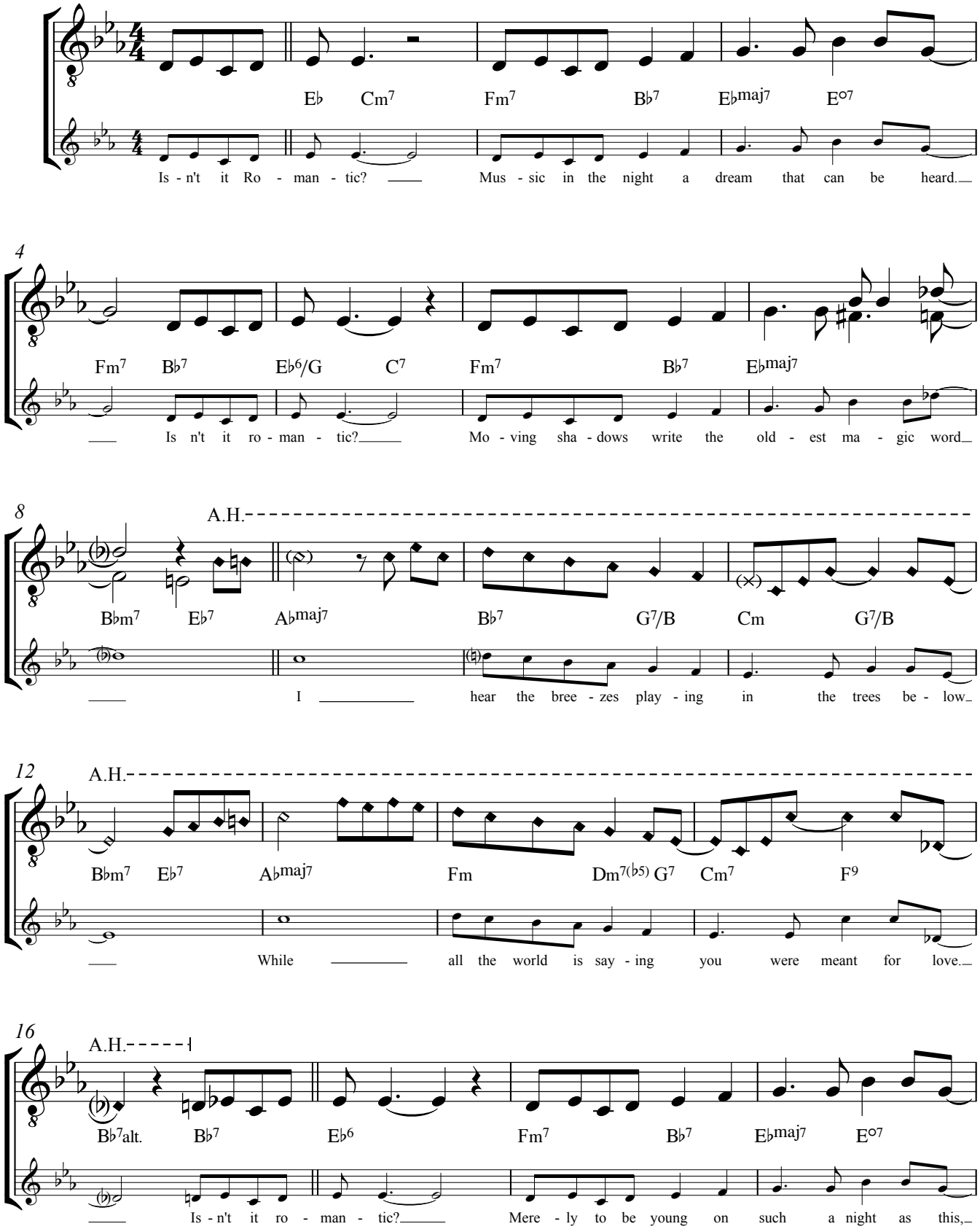

173
F7
B♭7
C11
F
177
F
Bm7
E7
A
B
② ③ ② ③ etc. - double stopped notes on adjacent strings.
Bm7
E7
A
181
Bm7
E7
Am
D7
G7
C7alt.
A3
F
F7
190
B♭7
C11
F
A1
F
F7
B♭7
199
C11
F
A2
F
203
F7
B♭7

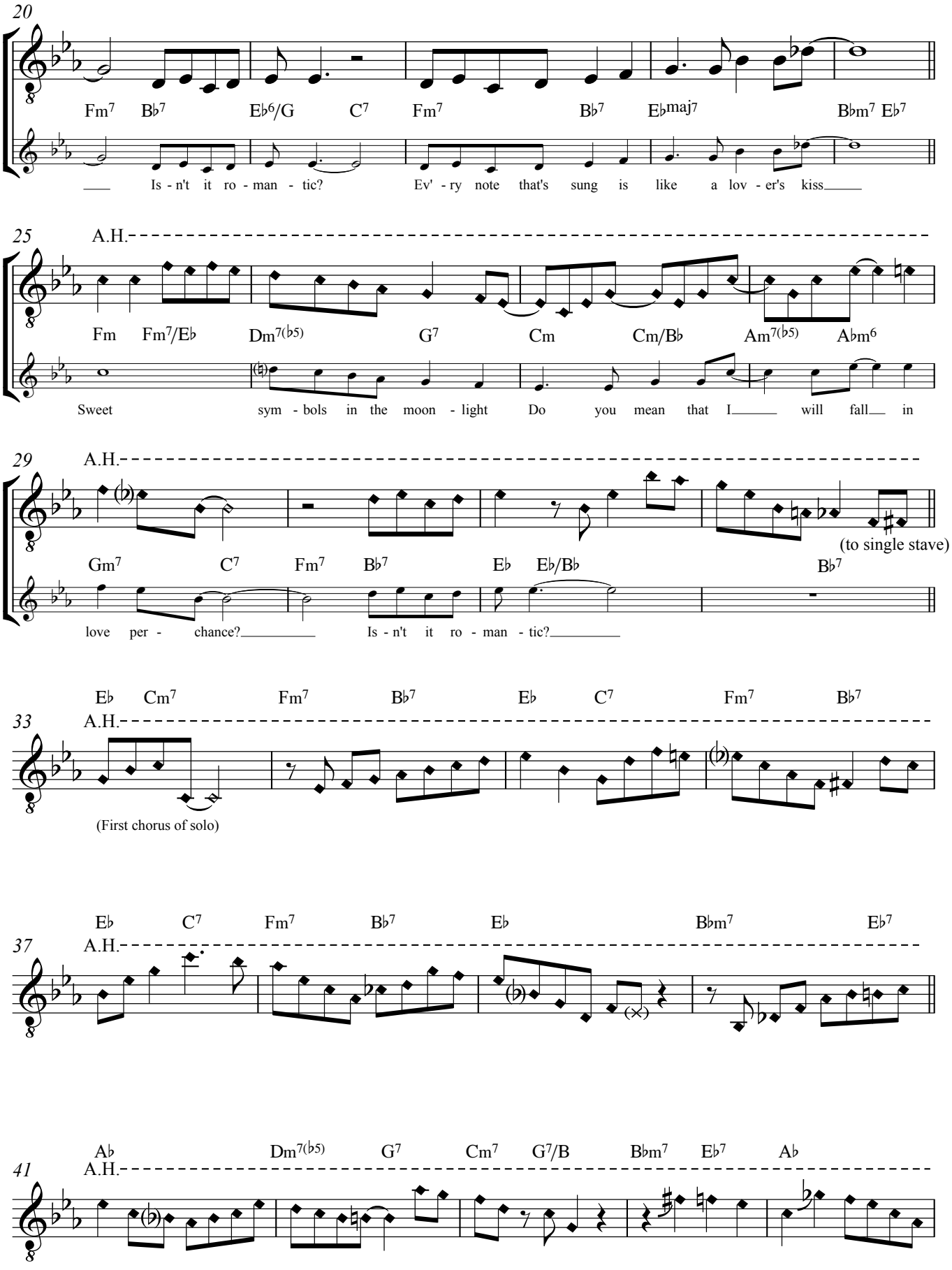

207
C11
F
Bm7
E7
B
A
211
Bm7
E7
A
E7
Am7
215
D7
G7
C7alt.
A3
F
Double-stopped
Unisons
219
F7
B♭
C11
(Theme reprise)
224
A1
F
229
F7
B♭6
C11
Piano 8vb
guitar

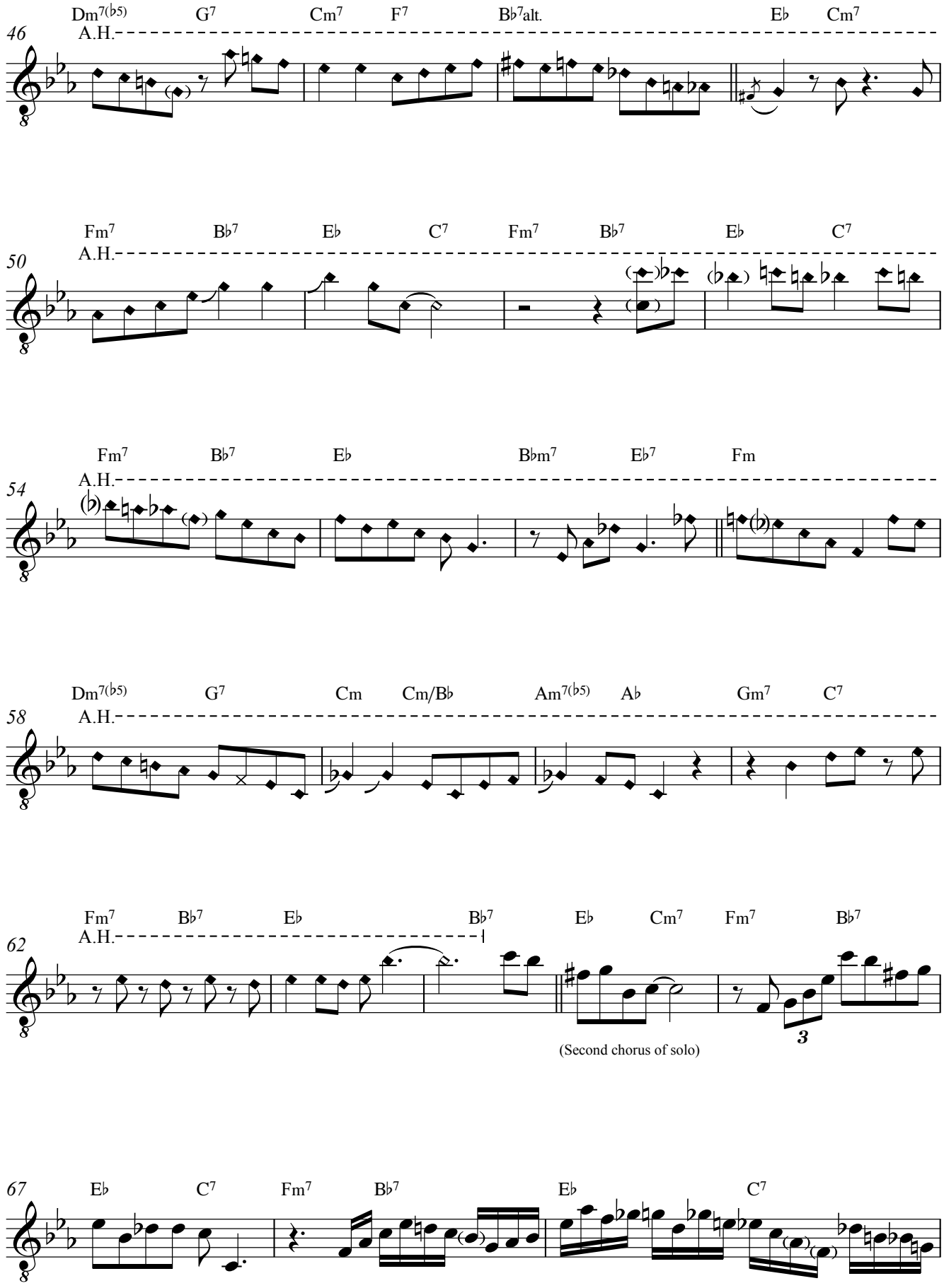

A2
F
F7
B♭6
239
C11
Piano 8vb
guitar
F
E7
B
A
Bm7
E7
A
245
E7
Am7
D7
G7
C7
A3
F
252
F7
B♭6
C11
Piano 8vb
guitar
coda
Piano 8vb
guitar
Piano 8vb
261
Piano 8vb
guitar
F

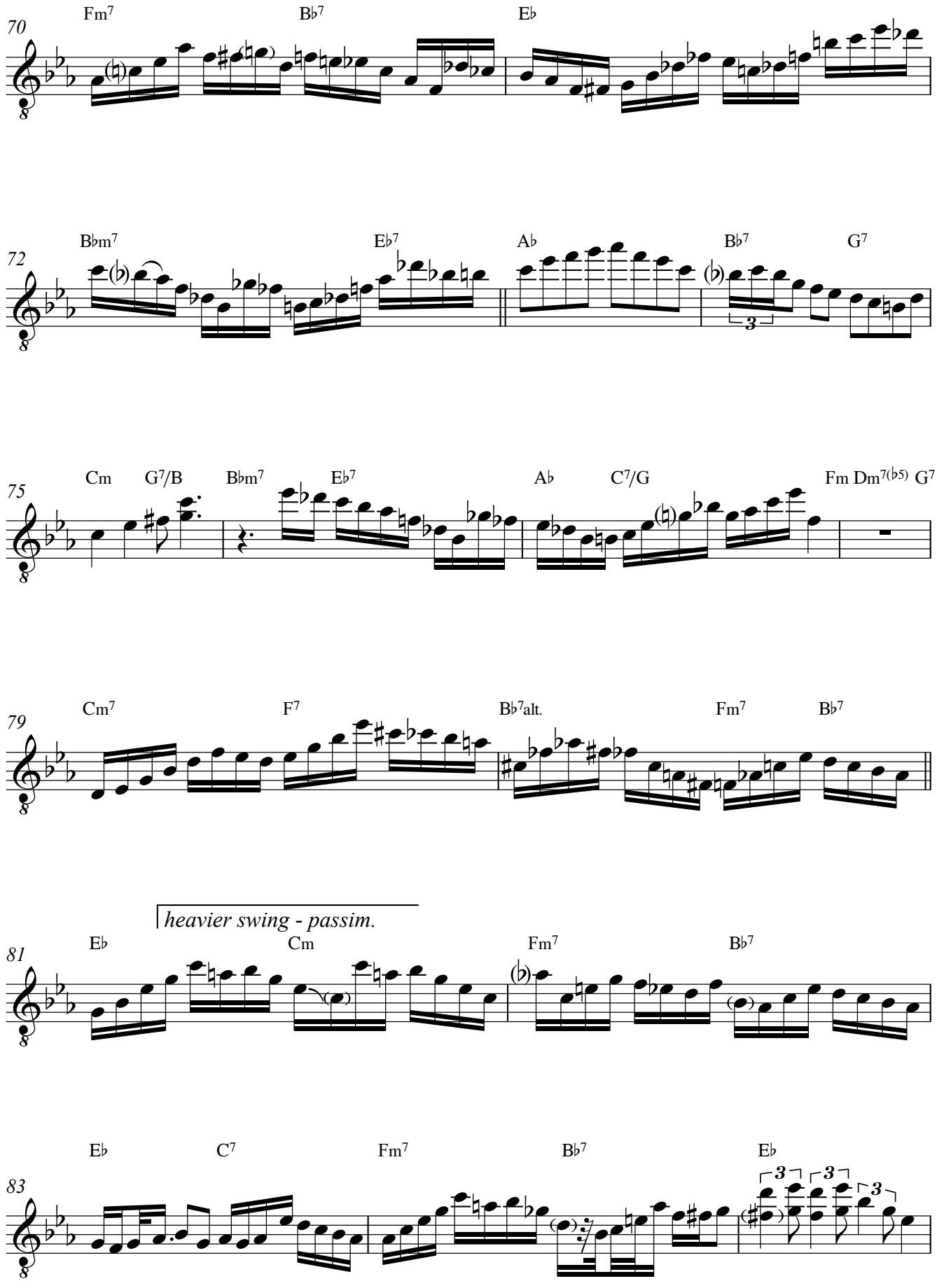
'Isn't It Romantic?' (Richard Rodgers and Lorenz Hart) from the LP record *Tal*.
(matrix: f 2828 - 2, Norgran MGN 1102) recorded New York City, June 5th 1956.
Chord symbols describe the general harmonic movement of the piano and bass parts.
Melody and words are for reference only.

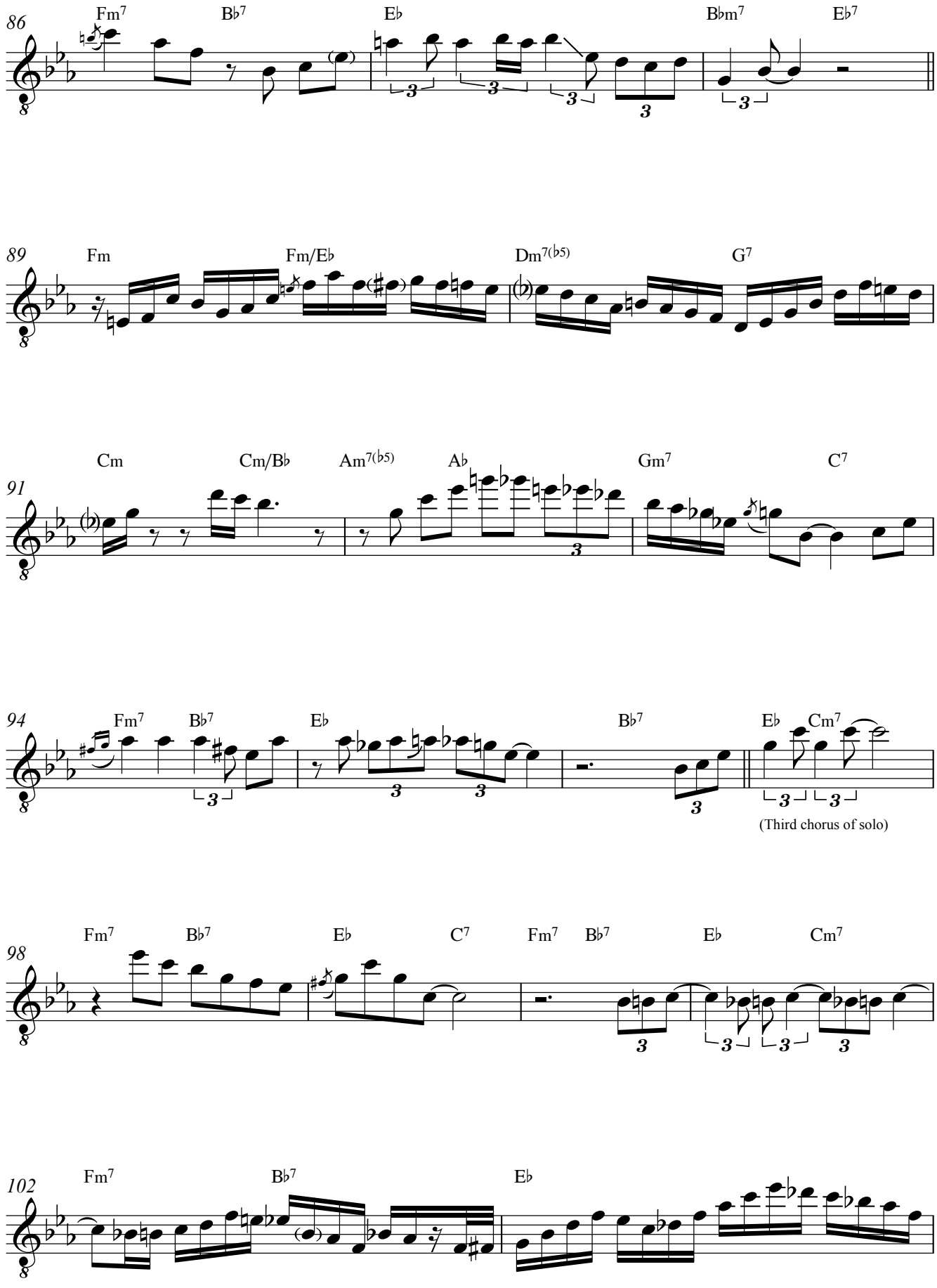
♩ = 134 **Medium swing**

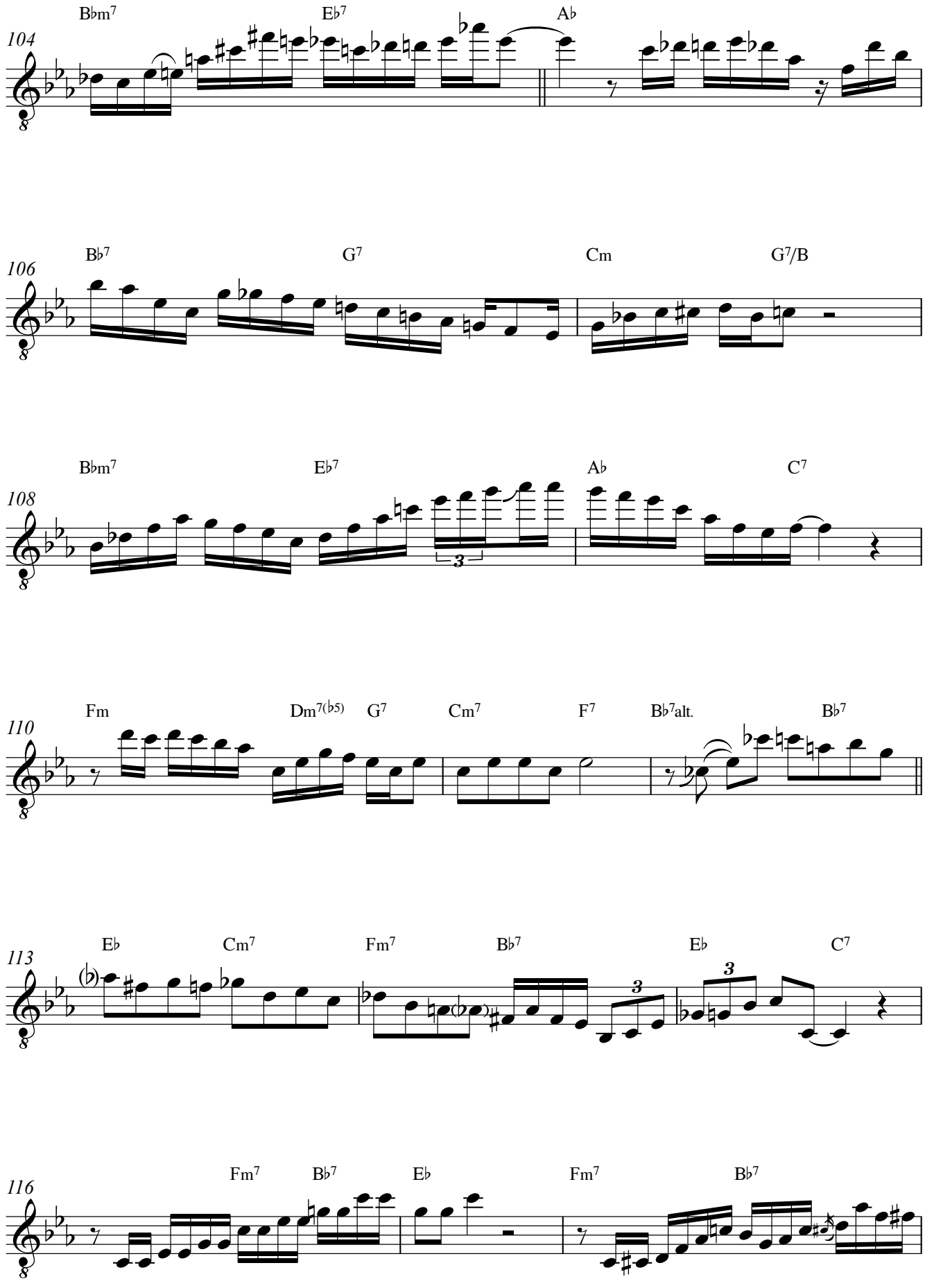


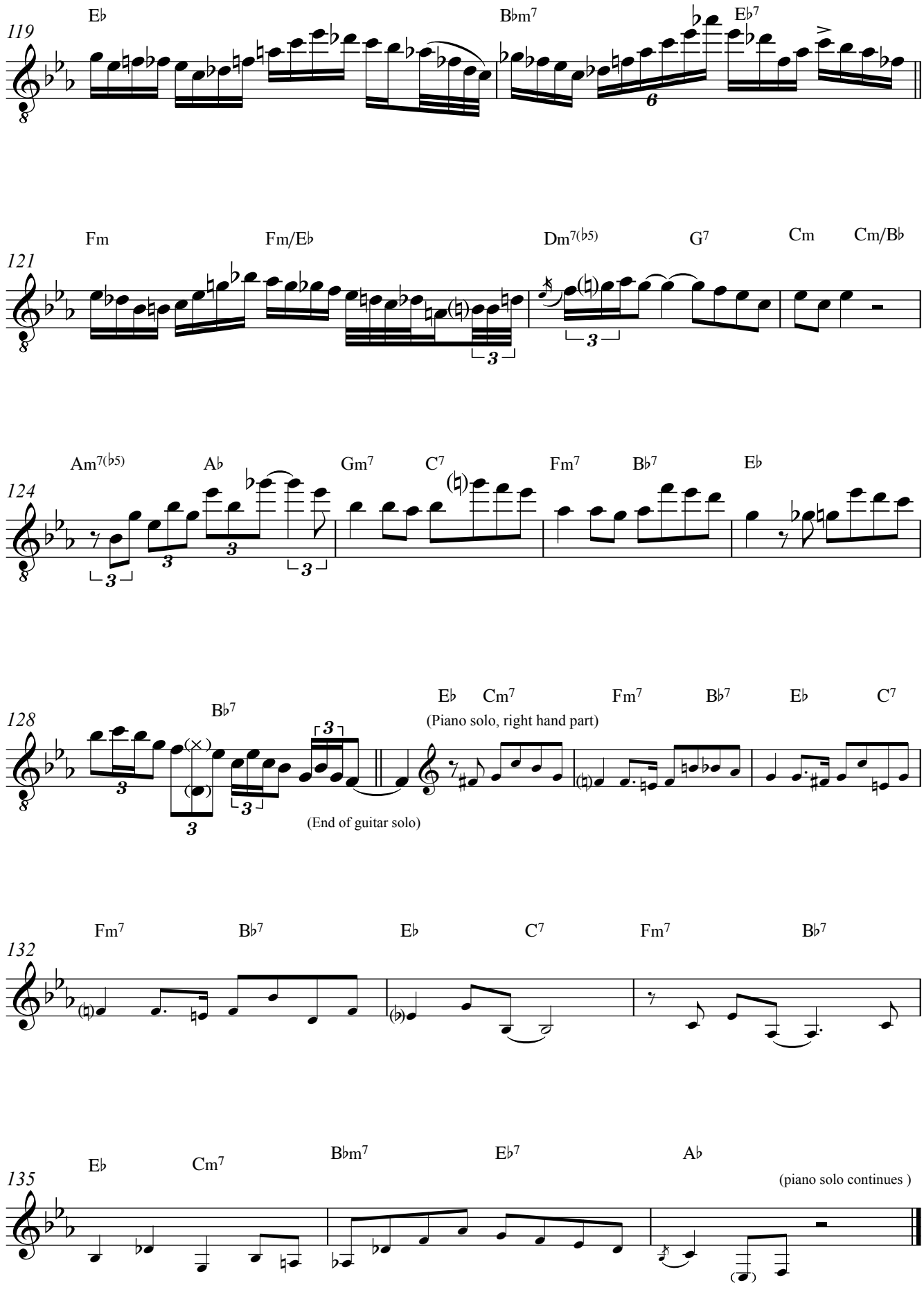

20
Fm7 B♭7 E♭6/G C7 Fm7 B♭7 E♭maj7 B♭m7 E♭7
Is - n't it ro - man - tic? Ev' - ry note that's sung is like a lov - er's kiss
25
A.H.
Fm Fm7/E♭ Dm7(♭5) G7 Cm Cm/B♭ Am7(♭5) A♭m6
Sweet sym - bols in the moon - light Do you mean that I will fall in
29
A.H.
(to single stave)
Gm7 C7 Fm7 B♭7 E♭ E♭/B♭ B♭7
love per - chance? Is - n't it ro - man - tic?
E♭ Cm7 Fm7 B♭7 E♭ C7 Fm7 B♭7
33
A.H.
(First chorus of solo)
E♭ C7 Fm7 B♭7 E♭ B♭m7 E♭7
37
A.H.
A♭ Dm7(♭5) G7 Cm7 G7/B B♭m7 E♭7 A♭
41
A.H.


Dm7(♭5) G7 Cm7 F7 B♭7alt. E♭ Cm7
46
A.H.
Fm7 B♭7 E♭ C7 Fm7 B♭7 E♭ C7
50
A.H.
Fm7 B♭7 E♭ B♭m7 E♭7 Fm
54
A.H.
Dm7(♭5) G7 Cm Cm/B♭ Am7(♭5) A♭ Gm7 C7
58
A.H.
Fm7 B♭7 E♭ B♭7 E♭ Cm7 Fm7 B♭7
62
A.H.
(Second chorus of solo)
3
E♭ C7 Fm7 B♭7 E♭ C7
67

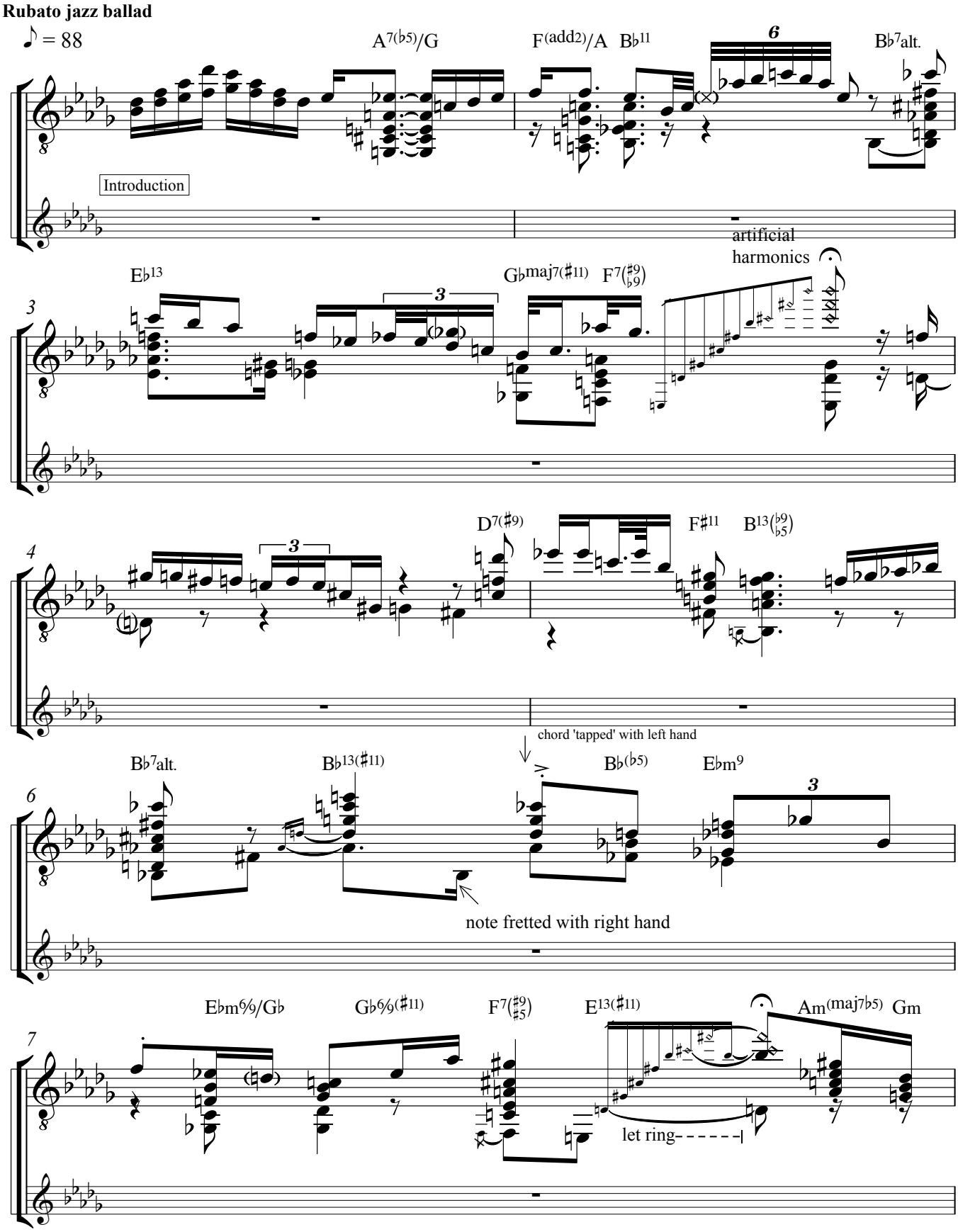

70
Fm7
B♭7
E♭
72
B♭m7
E♭7
A♭
B♭7
G7
3
75
Cm
G7/B
B♭m7
E♭7
A♭
C7/G
Fm Dm7(♭5) G7
79
Cm7
F7
B♭7alt.
Fm7
B♭7
heavier swing - passim.
81
E♭
Cm
Fm7
B♭7
83
E♭
C7
Fm7
B♭7
E♭
3
3
3

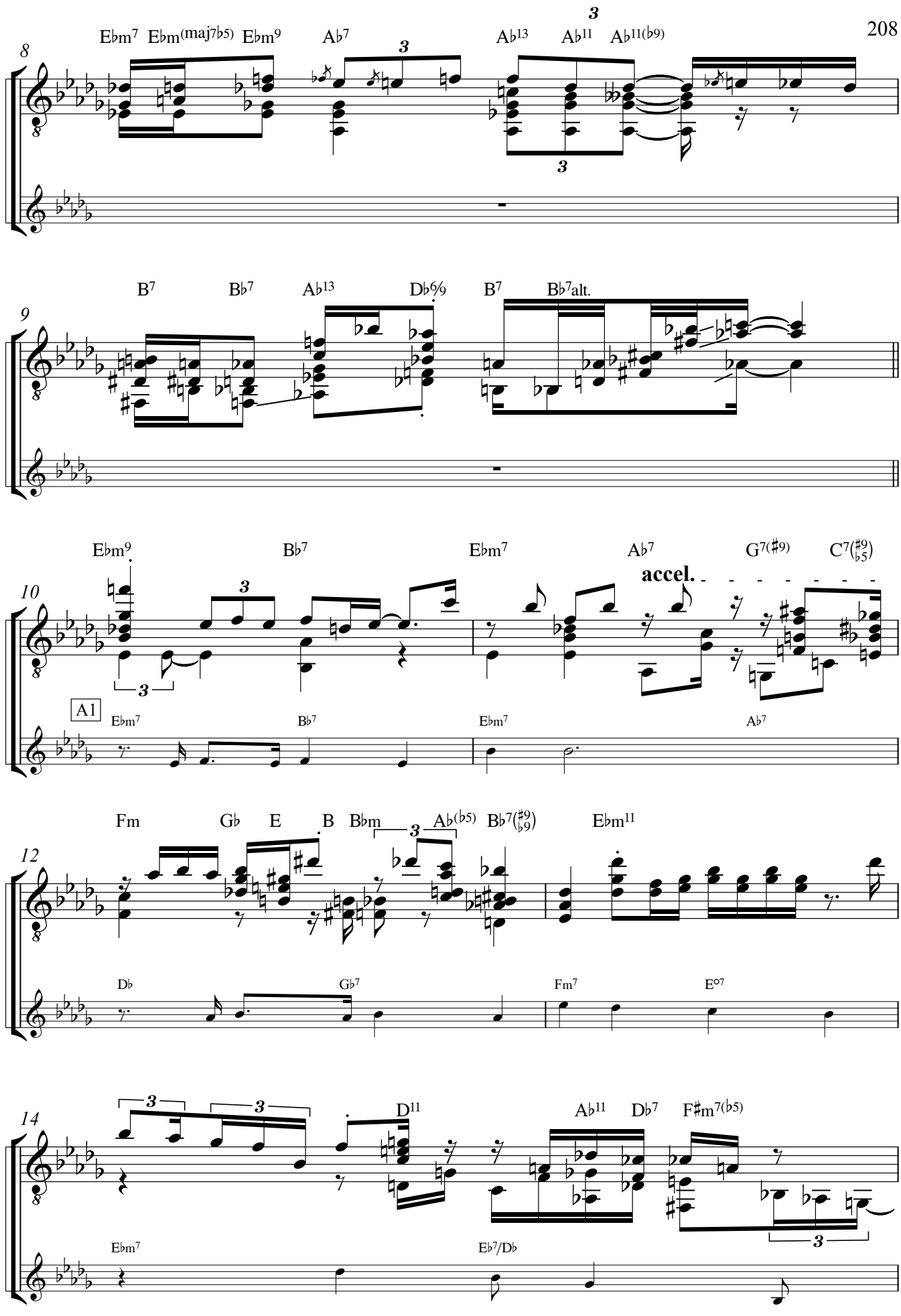

86
Fm7
B♭7
E♭
B♭m7
E♭7
89
Fm
Fm/E♭
Dm7(♭5)
G7
91
Cm
Cm/B♭
Am7(♭5)
A♭
Gm7
C7
94
Fm7
B♭7
E♭
B♭7
E♭
Cm7
(Third chorus of solo)
98
Fm7
B♭7
E♭
C7
Fm7
B♭7
E♭
Cm7
102
Fm7
B♭7
E♭

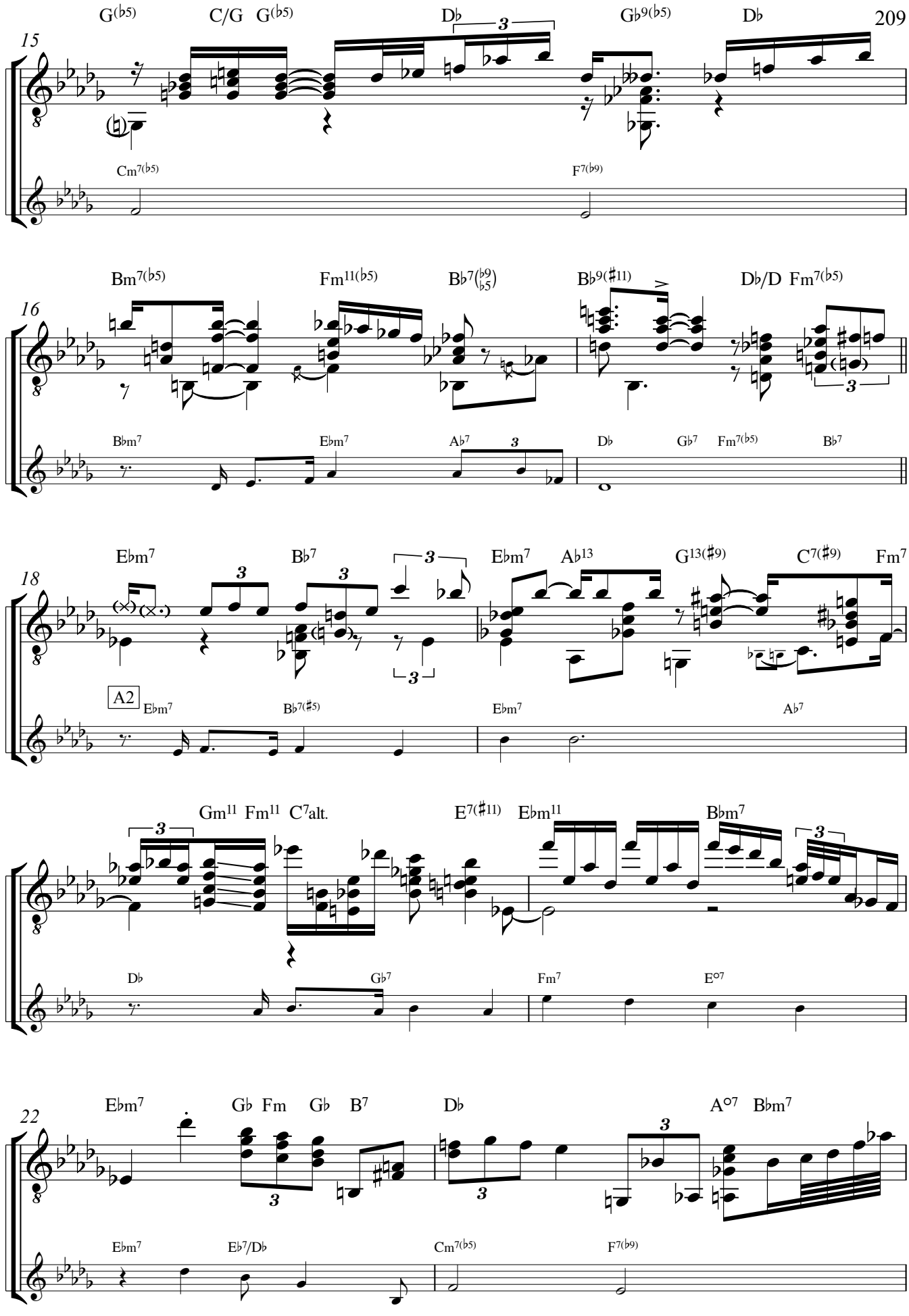

104
B♭m7
E♭7
A♭
106
B♭7
G7
Cm
G7/B
108
B♭m7
E♭7
A♭
C7
3
110
Fm
Dm7(♭5)
G7
Cm7
F7
B♭7alt.
B♭7
113
E♭
Cm7
Fm7
B♭7
E♭
C7
3
116
Fm7
B♭7
E♭
Fm7
B♭7

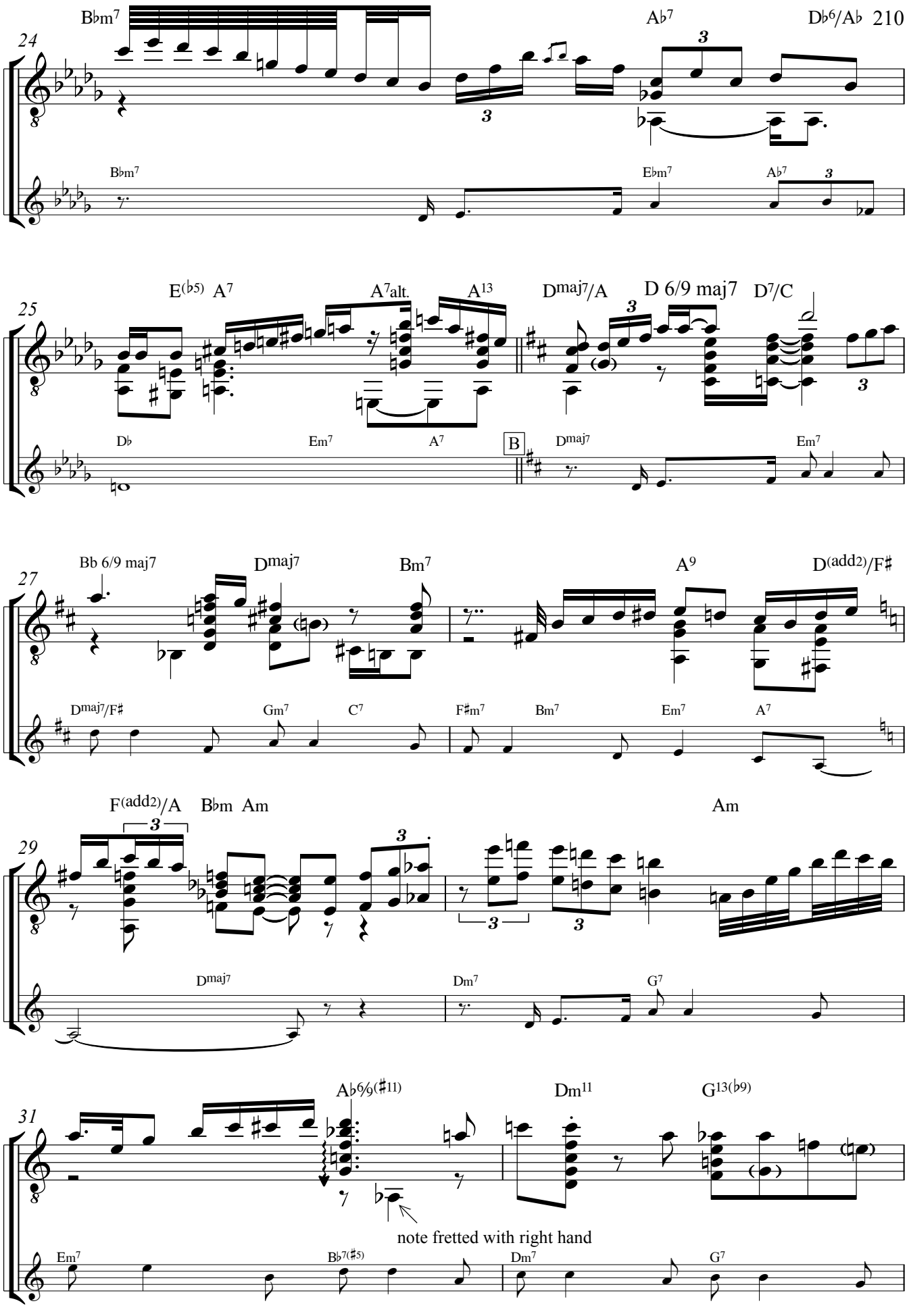

119
E♭
B♭m7
E♭7
121
Fm
Fm/E♭
Dm7(♭5)
G7
Cm
Cm/B♭
124
Am7(♭5)
A♭
Gm7
C7
Fm7
B♭7
E♭
128
B♭7
E♭
Cm7
(Piano solo, right hand part)
Fm7
B♭7
E♭
C7
(End of guitar solo)
132
Fm7
B♭7
E♭
C7
Fm7
B♭7
135
E♭
Cm7
B♭m7
E♭7
A♭
(piano solo continues)

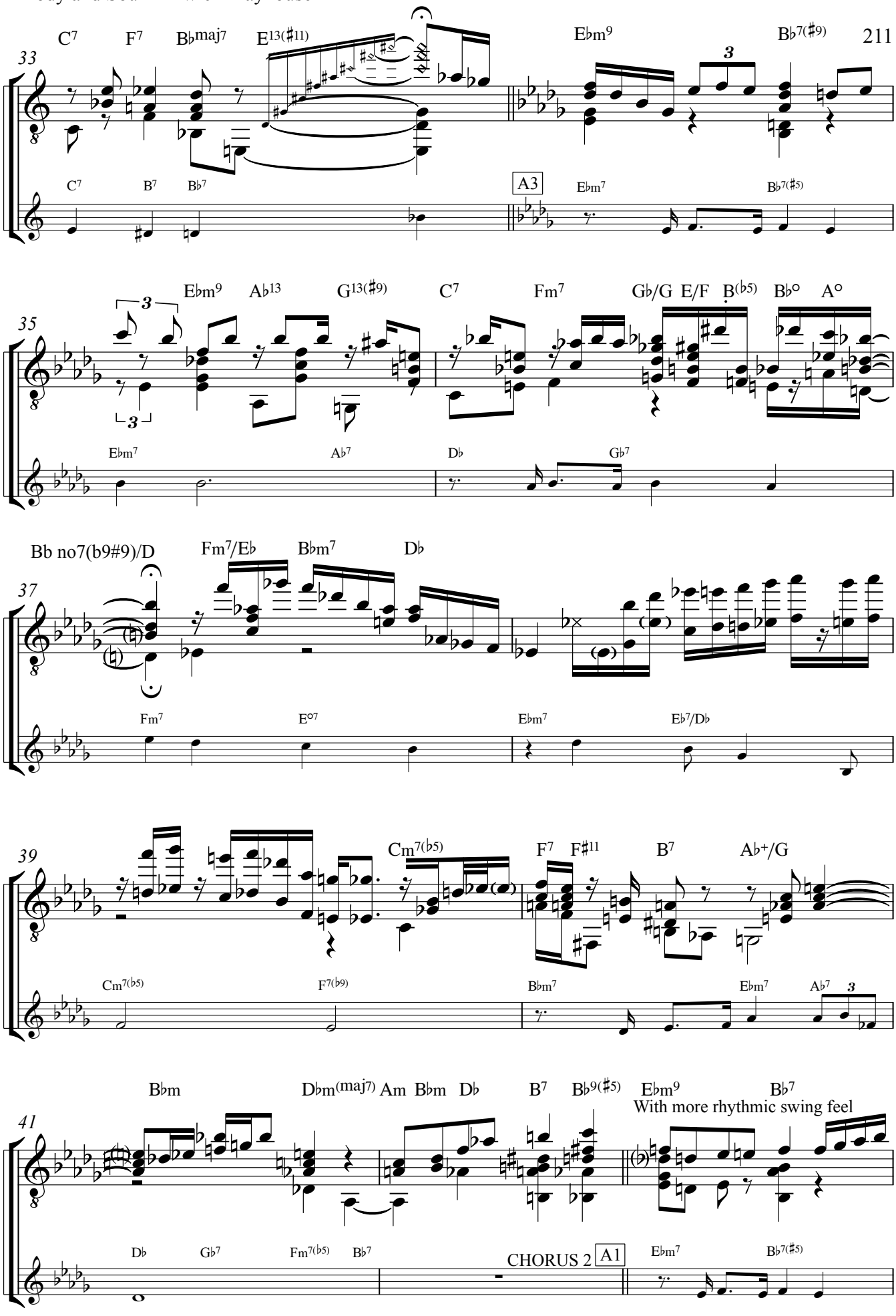
'Body and Soul' by Johnny Green: my transcription of Tal Farlow's performance on solo guitar, from an audience recording of his concert at Alnwick Playhouse, 20th February 1990. The chord symbols describe the written guitar chords. The smaller staff with 'lead sheet' style melody and chords is for reference and comparison purposes only.

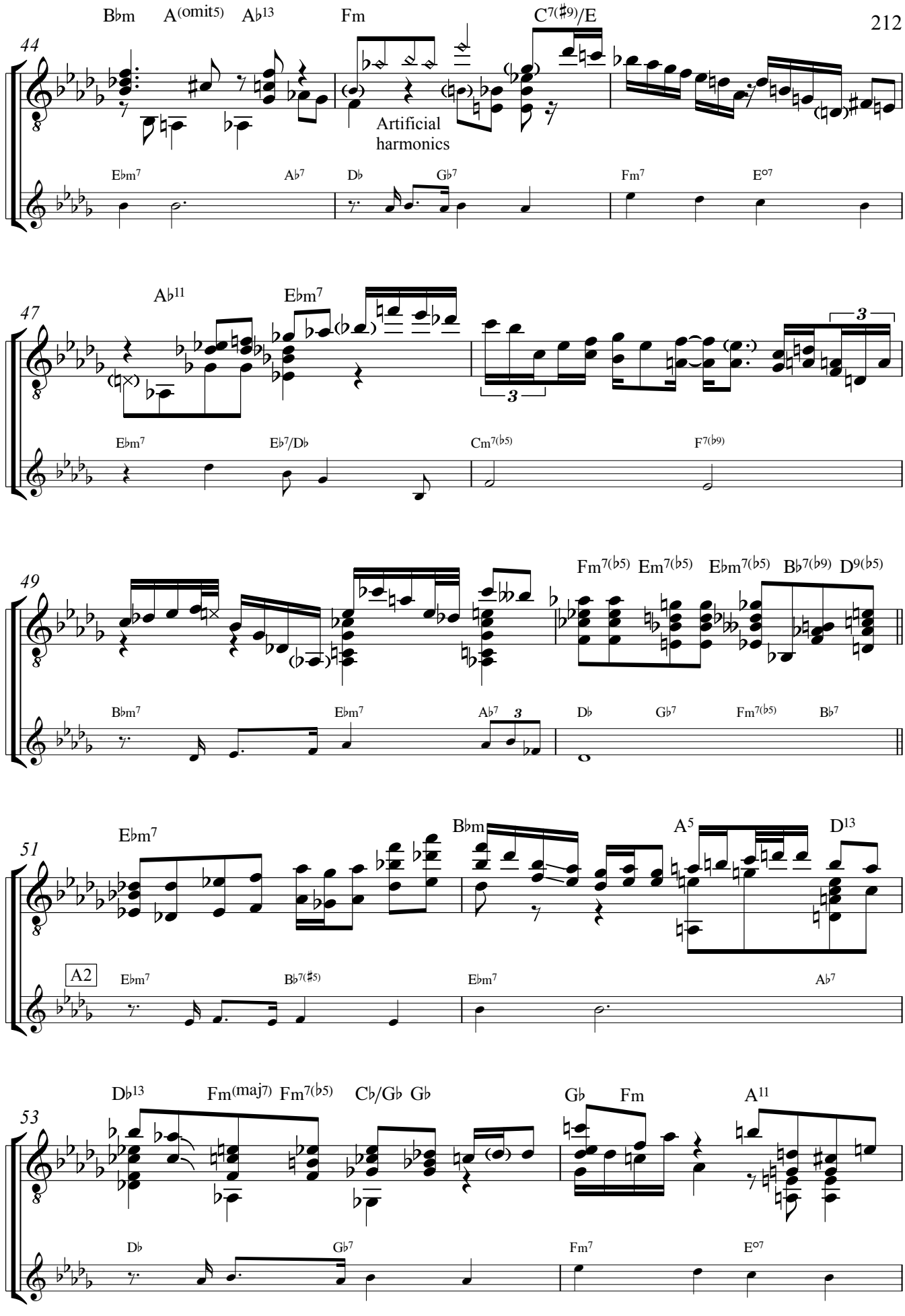


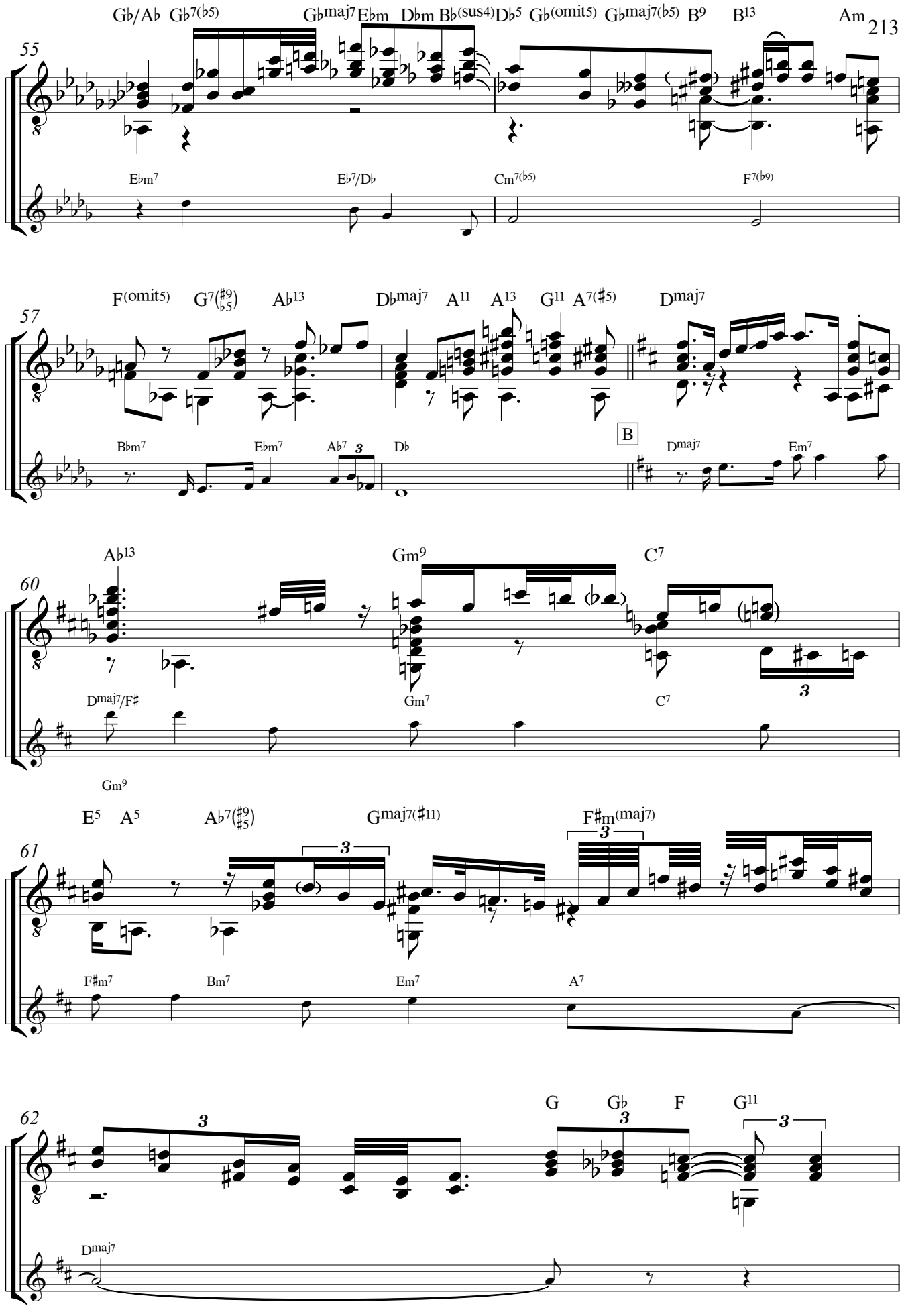

8
Ebm7 Ebm(maj7b5) Ebm9 Ab7 Ab13 Ab11 Ab11(b9)
9
B7 Bb7 Ab13 Db%9 B7 Bb7alt.
10
Ebm9 Bb7 Ebm7 Ab7 G7(#9) C7(#9 b5)
accel.
A1
Ebm7 Bb7 Ebm7 Ab7
12
Fm Gb E B Bbm Ab(b5) Bb7(#9 b9) Ebm11
Db Gb7 Fm7 Eo7
14
D11 Ab11 Db7 F#m7(b5)
Ebm7 Eb7/Db

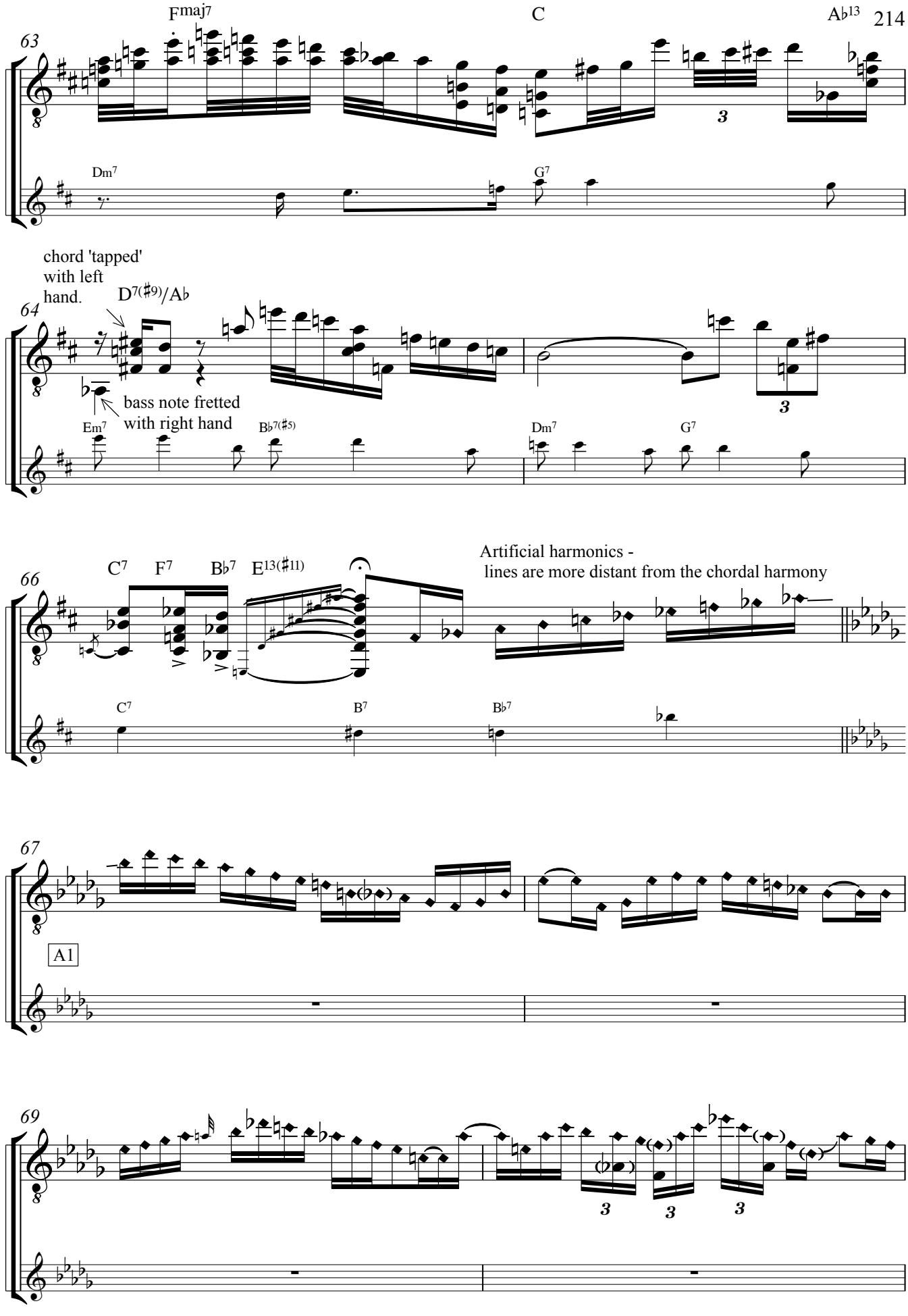

15
G(♭5) C/G G(♭5) D♭ G♭9(♭5) D♭
Cm7(♭5) F7(♭9)
16
Bm7(♭5) Fm11(♭5) B♭7(♭9 ♭5) B♭9(♯11) D♭/D Fm7(♭5)
B♭m7 E♭m7 A♭7 D♭ G♭7 Fm7(♭5) B♭7
18
E♭m7 B♭7 E♭m7 A♭13 G13(♯9) C7(♯9) Fm7
A2
E♭m7 B♭7(♯5) E♭m7 A♭7
Gm11 Fm11 C7alt. E7(♯11) E♭m11 B♭m7
D♭ G♭7 Fm7 E°7
22
E♭m7 G♭ Fm G♭ B7 D♭ A°7 B♭m7
E♭m7 E♭7/D♭ Cm7(♭5) F7(♭9)

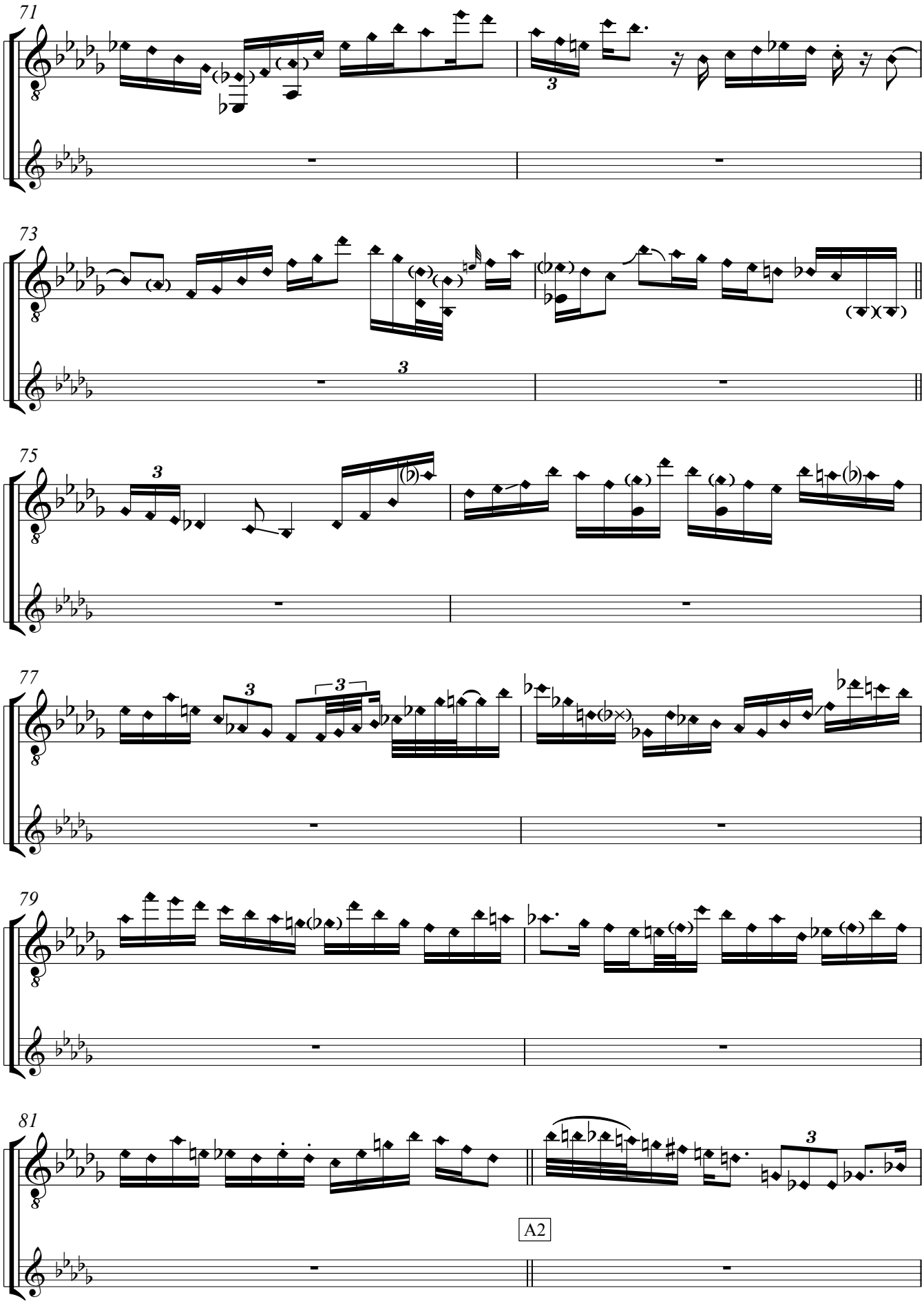

210
24
B♭m7
A♭7
D♭6/A♭
B♭m7
E♭m7
A♭7
25
E(♭5) A7
A7alt.
A13
Dmaj7/A
D 6/9 maj7
D7/C
D♭
Em7
A7
B
Dmaj7
Em7
27
Bb 6/9 maj7
Dmaj7
Bm7
A9
D(add2)/F♯
Dmaj7/F♯
Gm7
C7
F♯m7
Bm7
Em7
A7
29
F(add2)/A
B♭m
Am
Am
Dmaj7
Dm7
G7
31
A♭6/9(♯11)
Dm11
G13(♭9)
note fretted with right hand
Em7
B♭7(♯5)
Dm7
G7

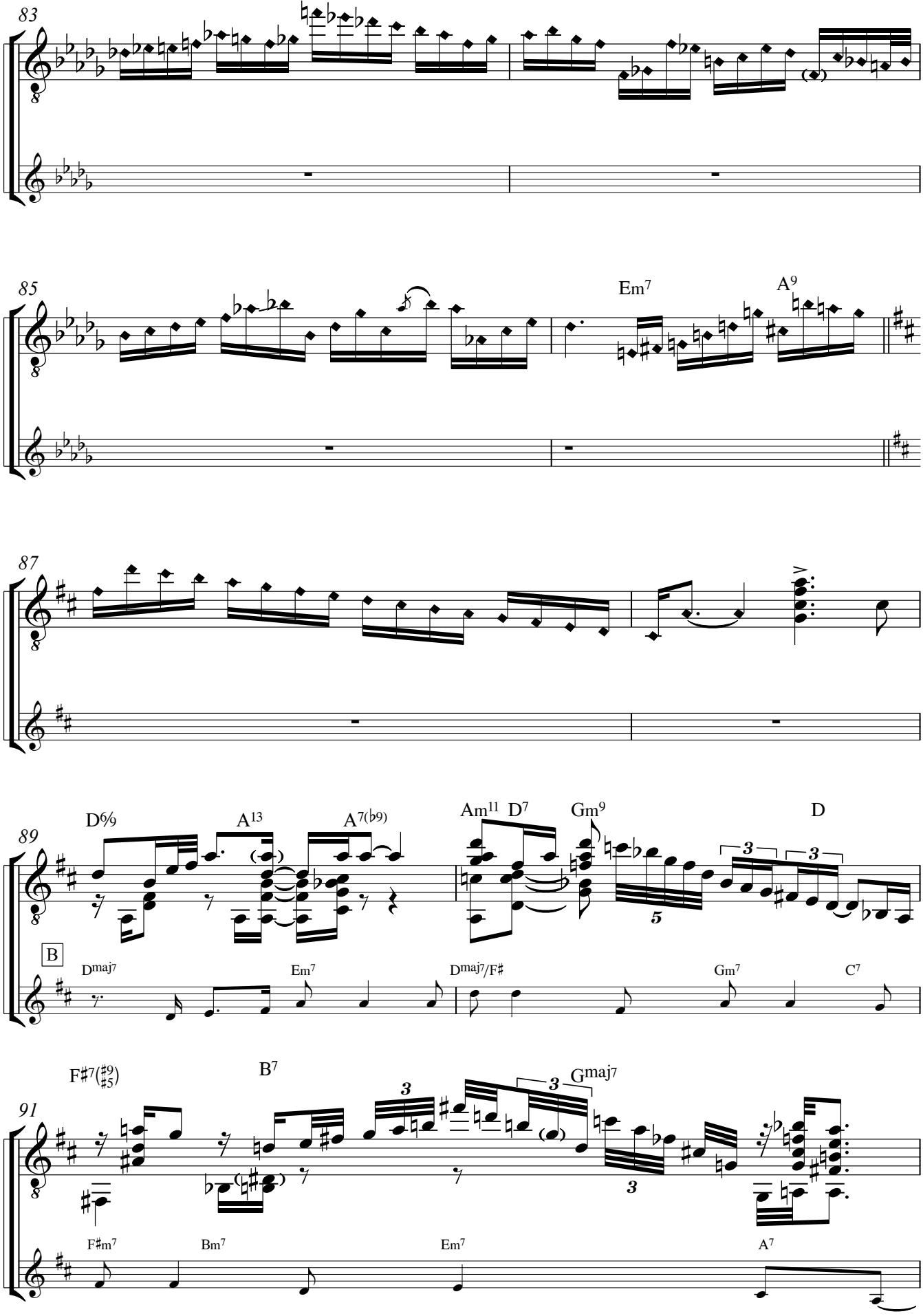

33
C7 F7 B♭maj7 E13(♯11)
E♭m9 B♭7(♯9)
C7 B7 B♭7
A3
E♭m7 B♭7(♯5)
35
E♭m9 A♭13 G13(♯9) C7 Fm7 G♭/G E/F B(♭5) B♭° A°
E♭m7 A♭7 D♭ G♭7
37
Bb no7(b9#9)/D Fm7/E♭ B♭m7 D♭
Fm7 E°7 E♭m7 E♭7/D♭
39
Cm7(♭5) F7 F♯11 B7 A♭+/G
Cm7(♭5) F7(♭9) B♭m7 E♭m7 A♭7
41
B♭m D♭m(maj7) Am B♭m D♭ B7 B♭9(♯5) E♭m9 B♭7
With more rhythmic swing feel
D♭ G♭7 Fm7(♭5) B♭7
CHORUS 2 A1
E♭m7 B♭7(♯5)

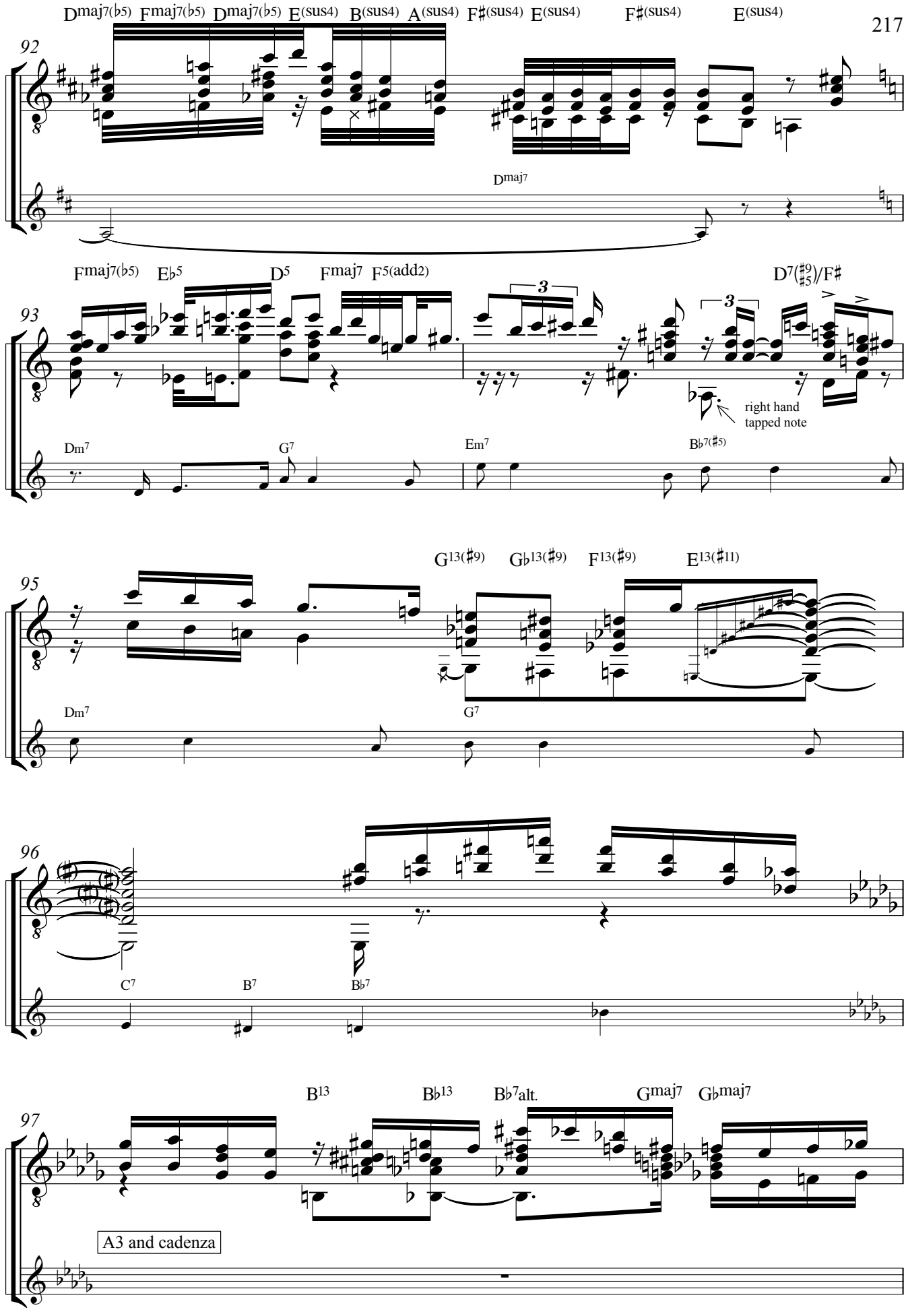

44
B♭m
A(omit5)
A♭13
Fm
C7(♯9)/E
Artificial harmonics
E♭m7
A♭7
D♭
G♭7
Fm7
E°7
47
A♭11
E♭m7
3
E♭m7
E♭7/D♭
Cm7(♭5)
F7(♭9)
49
Fm7(♭5)
Em7(♭5)
E♭m7(♭5)
B♭7(♭9)
D9(♭5)
B♭m7
E♭m7
A♭7
3
D♭
G♭7
Fm7(♭5)
B♭7
51
E♭m7
B♭m
A5
D13
A2
E♭m7
B♭7(♯5)
E♭m7
A♭7
53
D♭13
Fm(maj7)
Fm7(♭5)
C♭/G♭
G♭
G♭
Fm
A11
D♭
G♭7
Fm7
E°7


55
Gb/Ab Gb7(b5) Gbmaj7 Ebm Dbm Bb(sus4) Db5 Gb(omit5) Gbmaj7(b5) B9 B13 Am
Ebm7 Eb7/Db Cm7(b5) F7(b9)
57
F(omit5) G7(#9 b5) Ab13 Dbmaj7 A11 A13 G11 A7(#5) Dmaj7
Bbm7 Ebm7 Ab7 Db
B
Dmaj7 Em7
60
Ab13 Gm9 C7
Dmaj7/F# Gm7 C7
Gm9
61
E5 A5 Ab7(#9 #5) Gmaj7(#11) F#m(maj7)
F#m7 Bm7 Em7 A7
62
G Gb F G11
Dmaj7

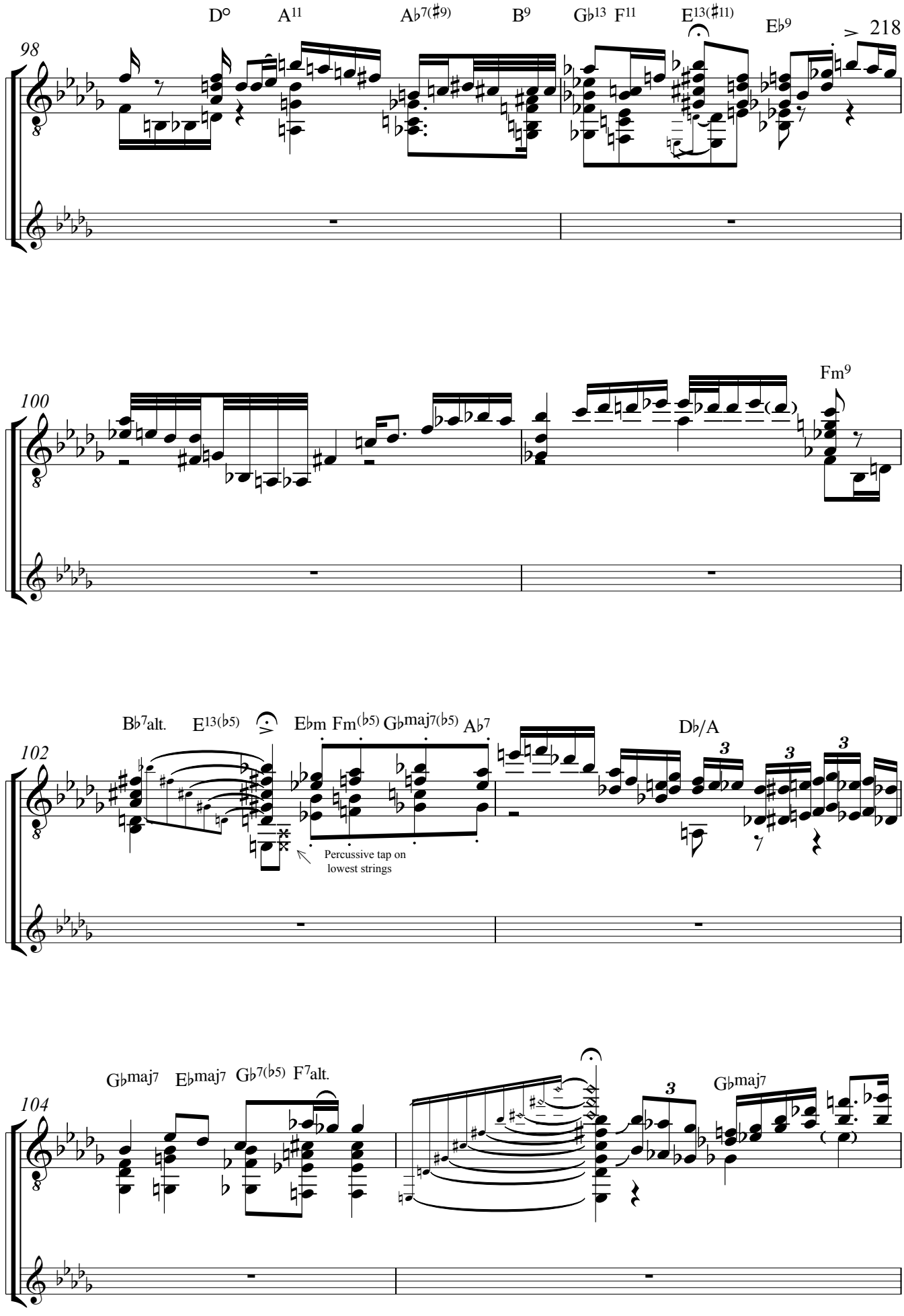

Fmaj7
C
A♭13
63
Dm7
G7
chord 'tapped'
with left
hand.
D7(♯9)/A♭
64
bass note fretted
with right hand
Em7
B♭7(♯5)
Dm7
G7
C7
F7
B♭7
E13(♯11)
Artificial harmonics -
lines are more distant from the chordal harmony
66
C7
B7
B♭7
67
A1
69

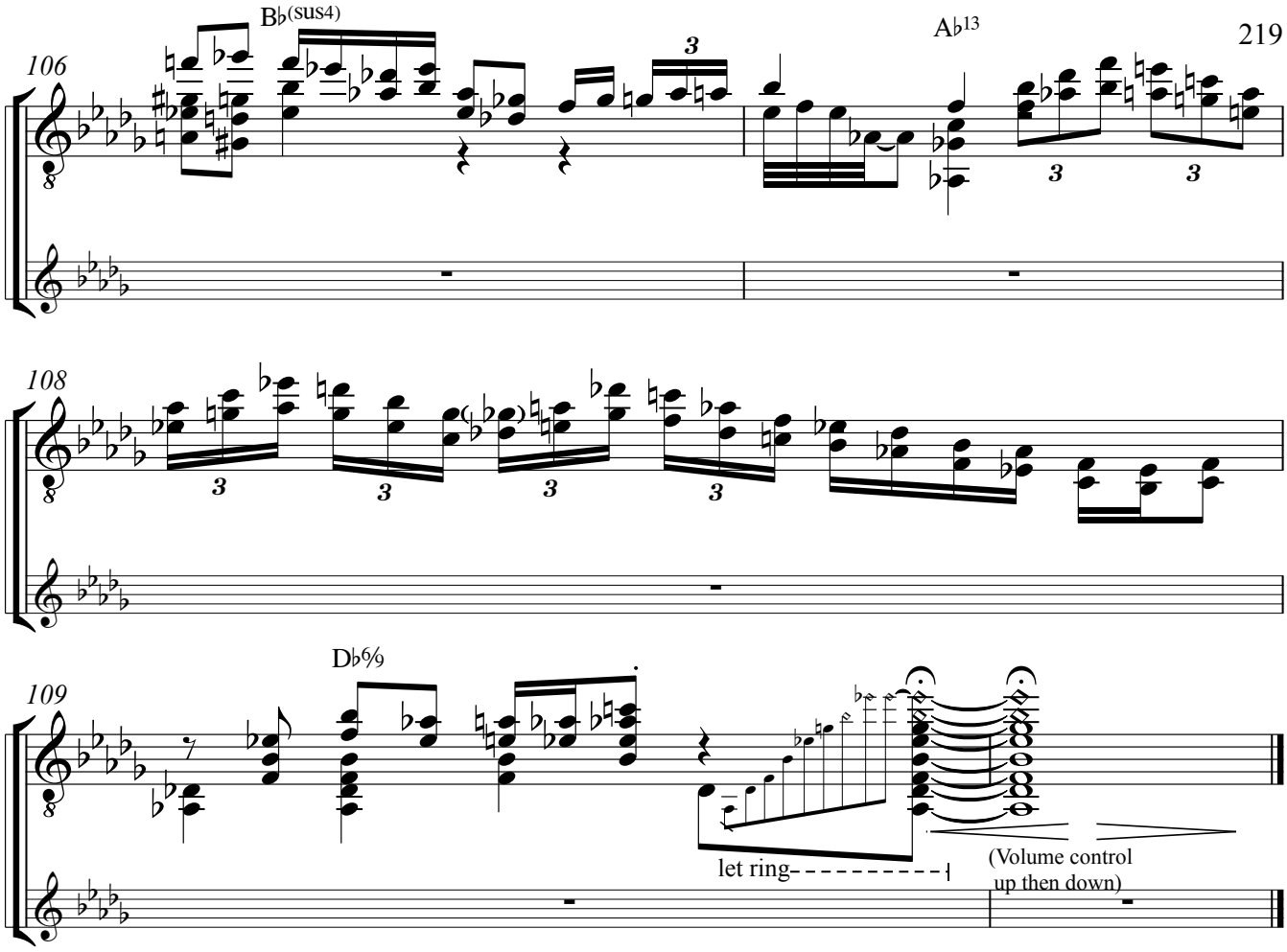

71
73
75
77
79
81
A2


83
85
Em7
A9
87
89
D%
A13
A7(b9)
Am11
D7
Gm9
D
B
Dmaj7
Em7
Dmaj7/F#
Gm7
C7
91
F#7(#9 #5)
B7
Gmaj7
F#m7
Bm7
Em7
A7

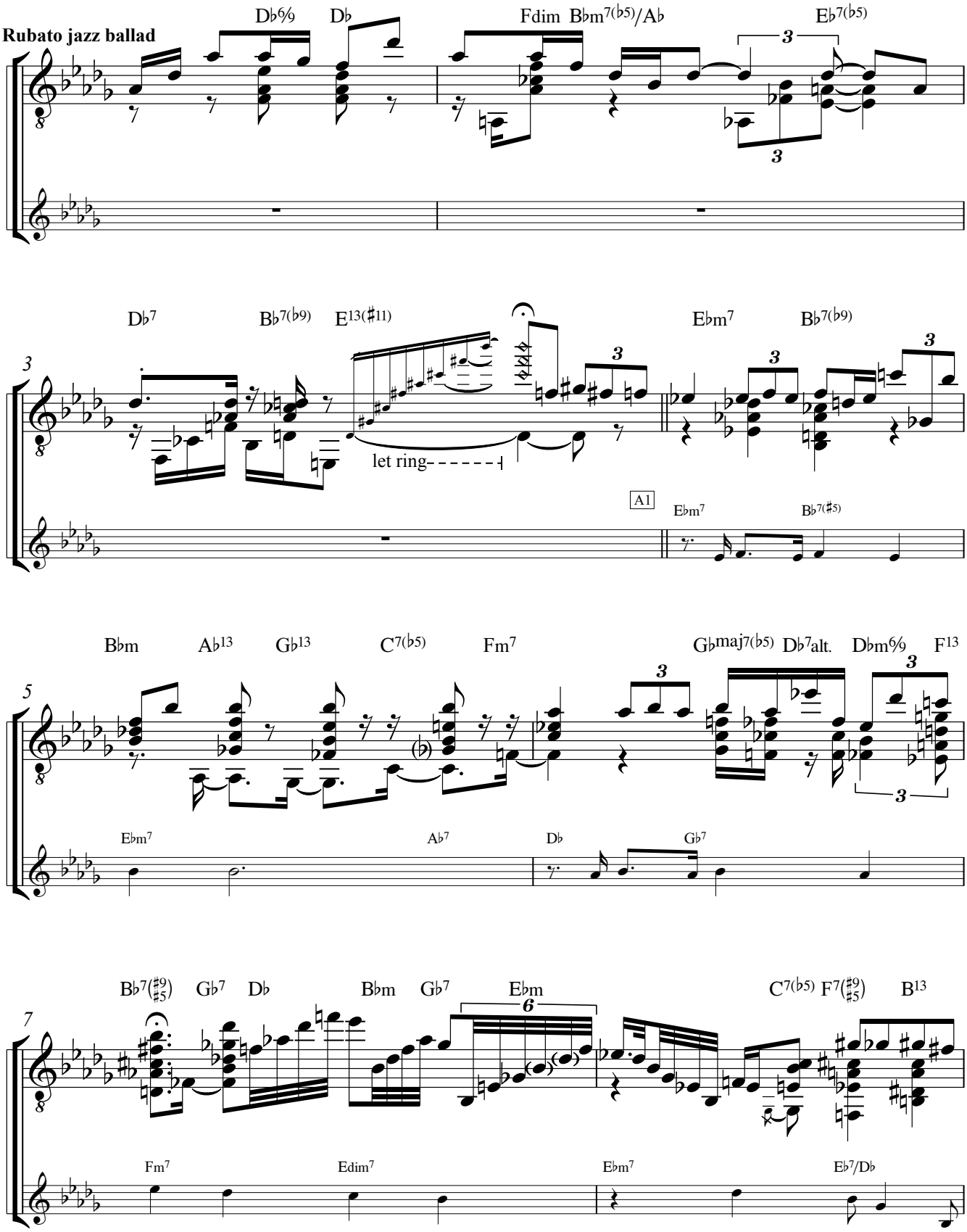

Dmaj7(♭5) Fmaj7(♭5) Dmaj7(♭5) E(sus4) B(sus4) A(sus4) F♯(sus4) E(sus4) F♯(sus4) E(sus4)
92
Dmaj7
Fmaj7(♭5) E♭5 D5 Fmaj7 F5(add2)
93
D7(♯9/♯5)/F♯
right hand tapped note
Dm7 G7 Em7 B♭7(♯5)
95
G13(♯9) G♭13(♯9) F13(♯9) E13(♯11)
Dm7 G7
96
C7 B7 B♭7
B13 B♭13 B♭7alt. Gmaj7 G♭maj7
97
A3 and cadenza

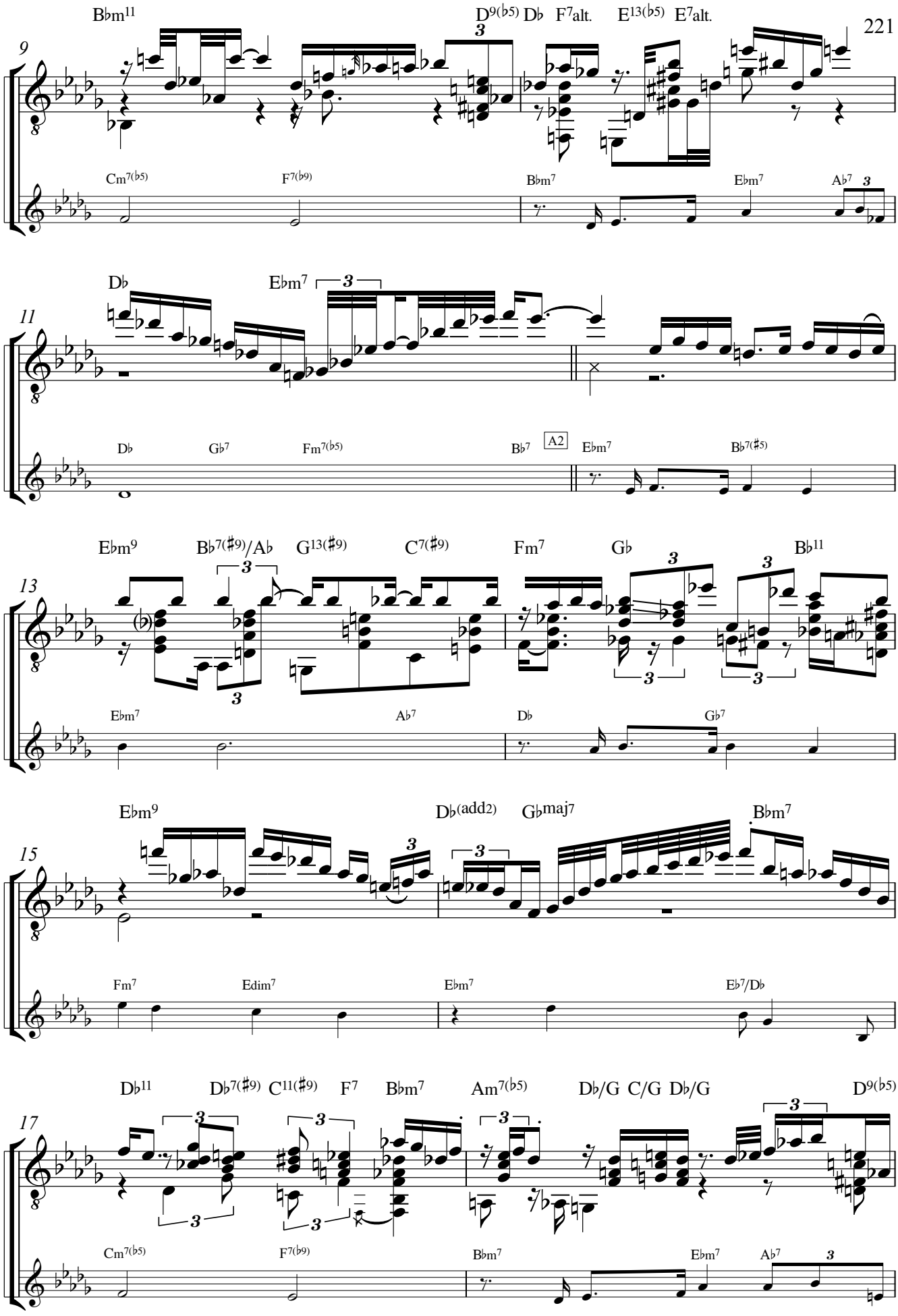
'Body and Soul' Alnwick Playhouse

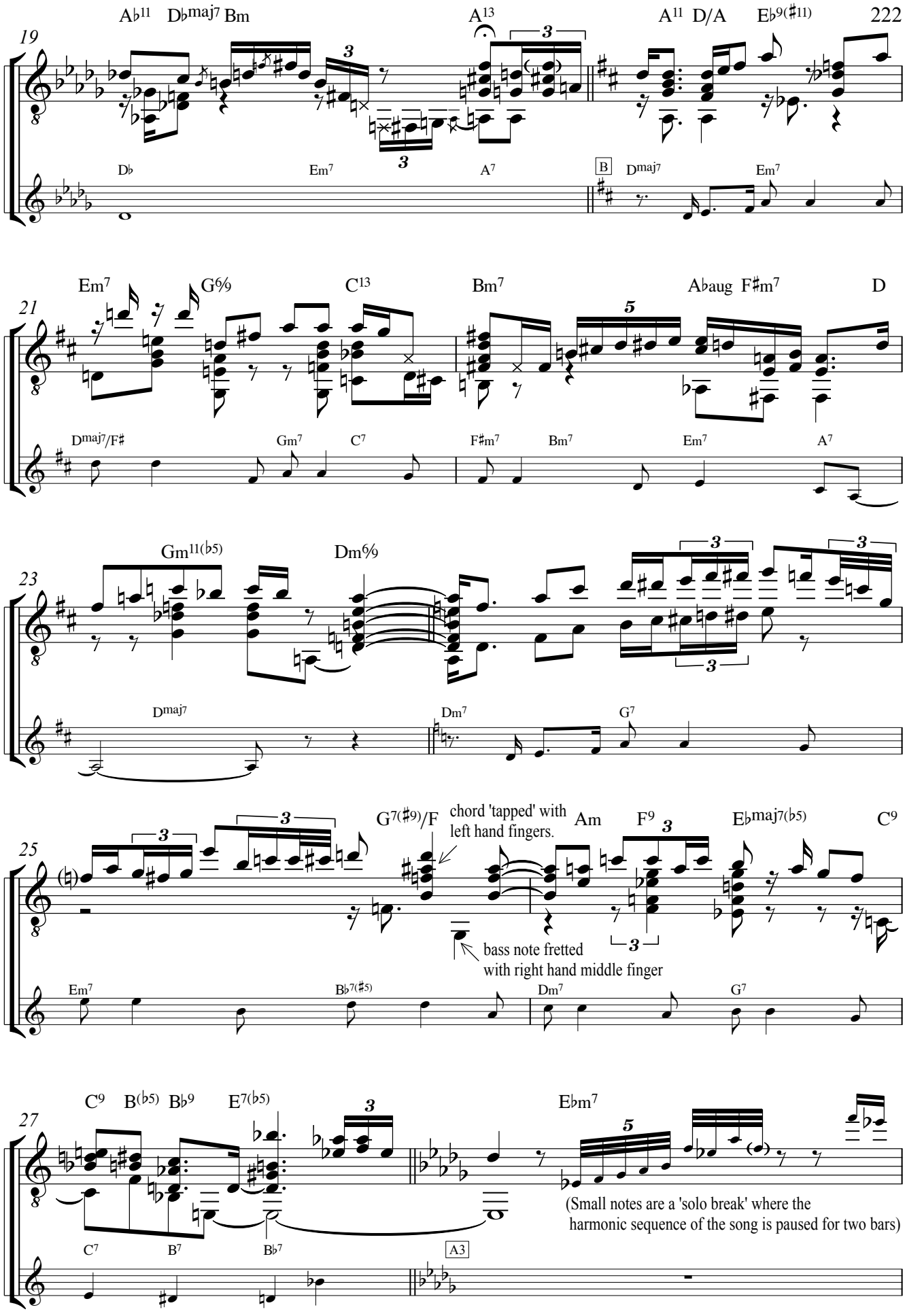


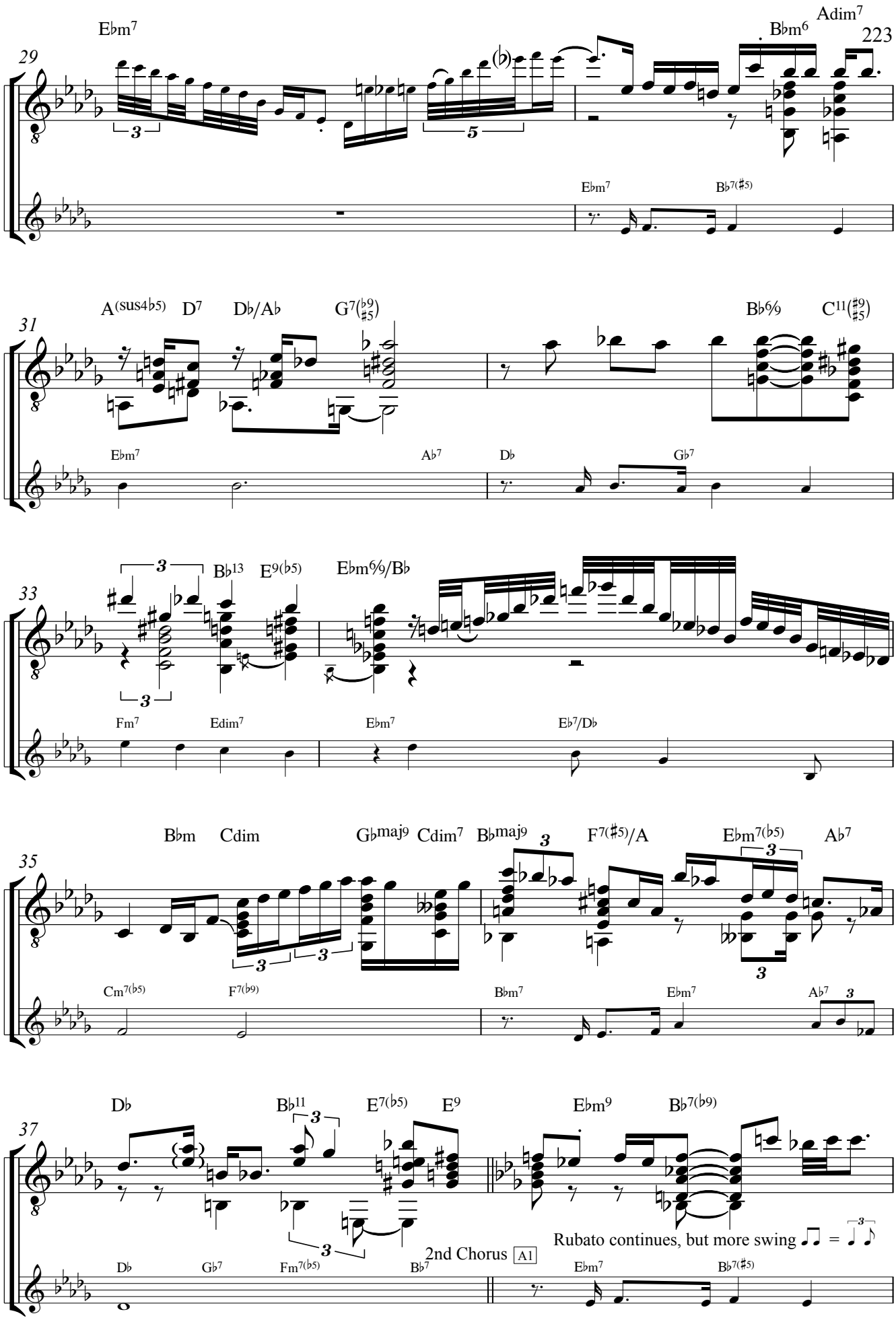

B♭(sus4)
A♭13
106
108
D♭6/9
109
let ring
(Volume control
up then down)

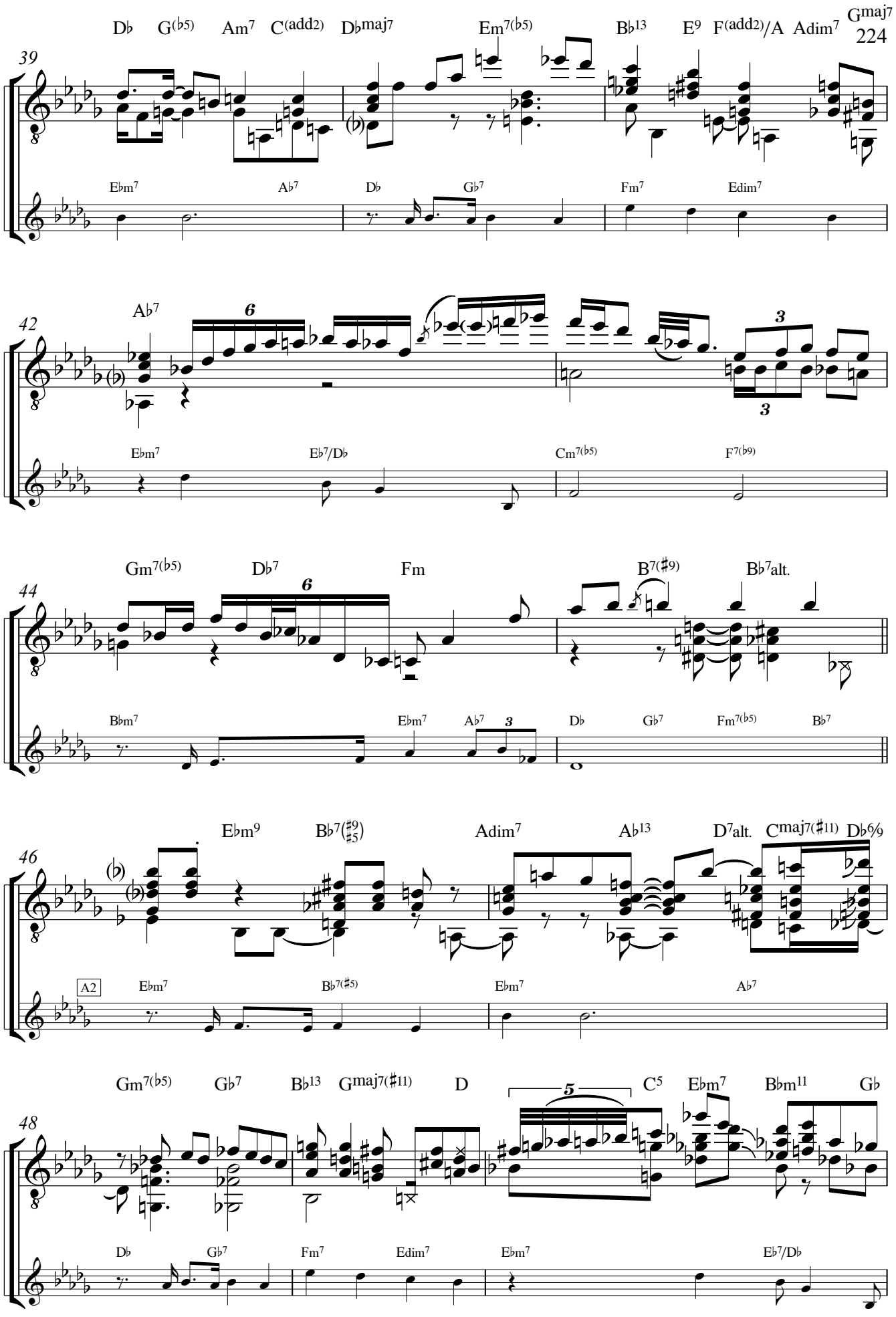
'Body and Soul' by Johnny Green: my transcription of Tal Farlow's performance on solo guitar,
from the DVD 'Jazz Masters Volume 2' (VESTAPOL 13102). The film was recorded for Manhattan Cable's
The Guitar Show, Episode 44, on January 19th, 1990.
Chord symbols describe the written guitar chords. The ossia staff melody with 'lead sheet' chord harmony
is for reference and comparison purposes only.

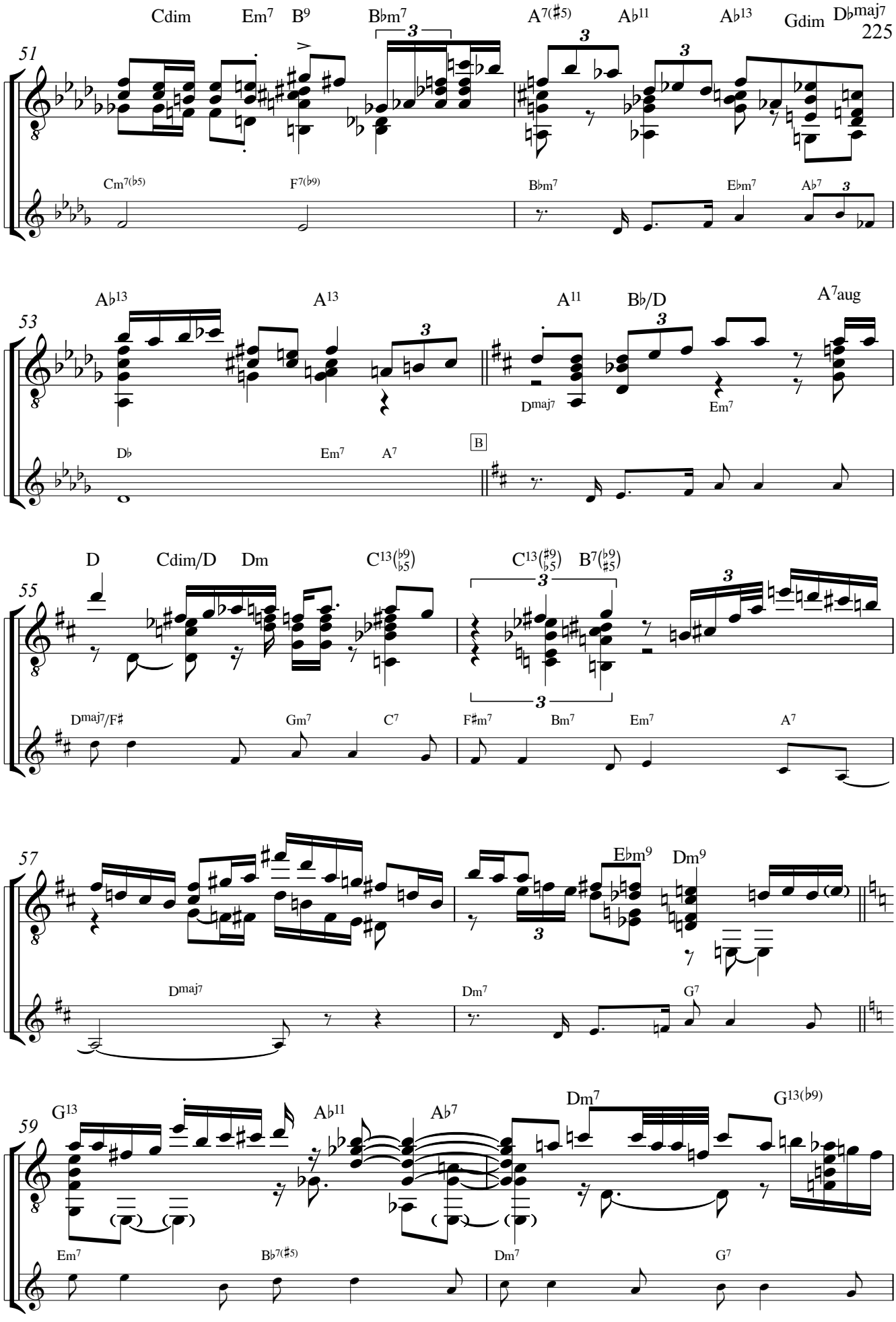


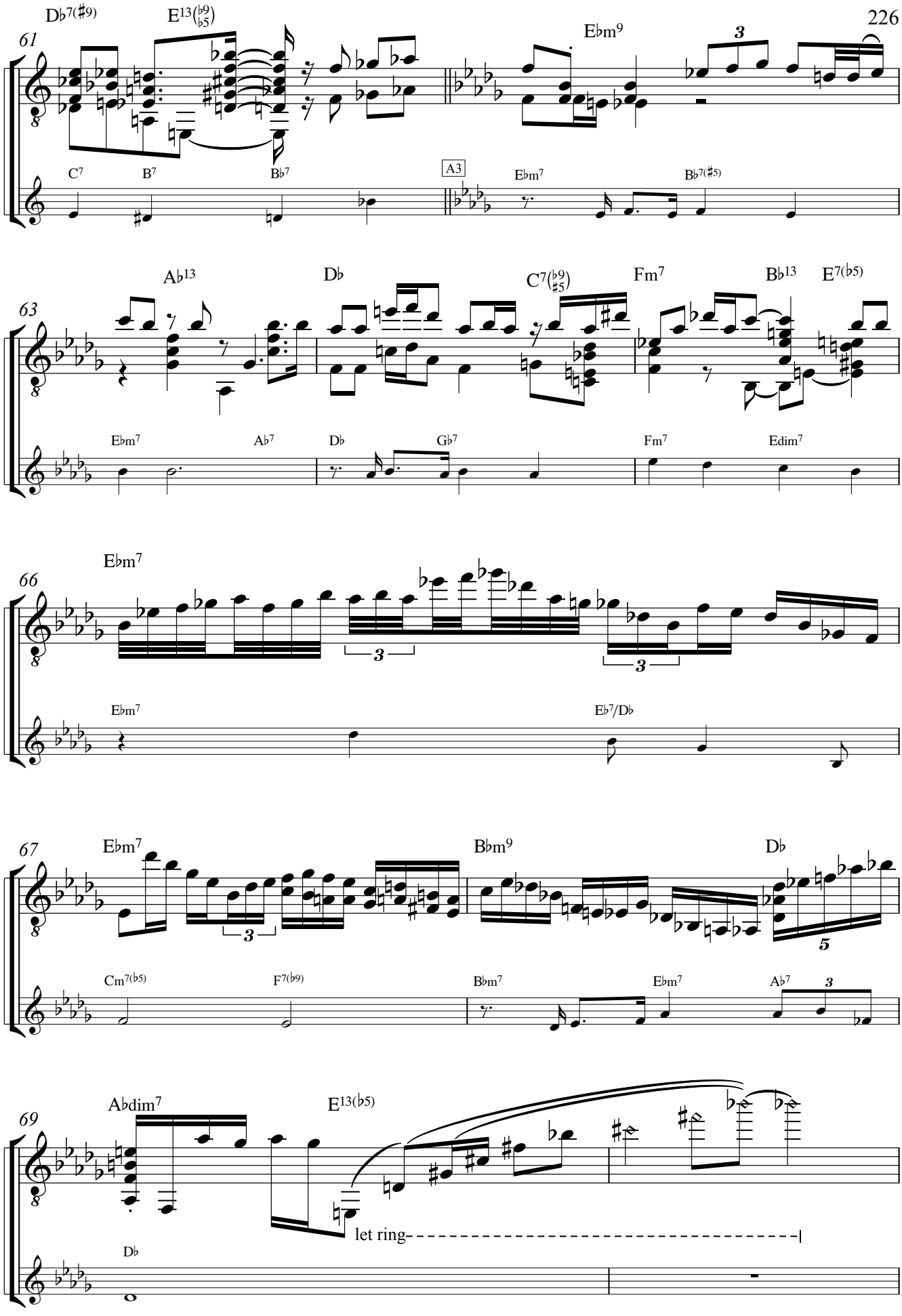

9
B♭m11
D9(♭5)
D♭
F7alt.
E13(♭5)
E7alt.
Cm7(♭5)
F7(♭9)
B♭m7
E♭m7
A♭7
11
D♭
E♭m7
D♭
G♭7
Fm7(♭5)
B♭7
A2
E♭m7
B♭7(♯5)
13
E♭m9
B♭7(♯9)/A♭
G13(♯9)
C7(♯9)
Fm7
G♭
B♭11
E♭m7
A♭7
D♭
G♭7
15
E♭m9
D♭(add2)
G♭maj7
B♭m7
Fm7
Edim7
E♭m7
E♭7/D♭
17
D♭11
D♭7(♯9)
C11(♯9)
F7
B♭m7
Am7(♭5)
D♭/G
C/G
D♭/G
D9(♭5)
Cm7(♭5)
F7(♭9)
B♭m7
E♭m7
A♭7

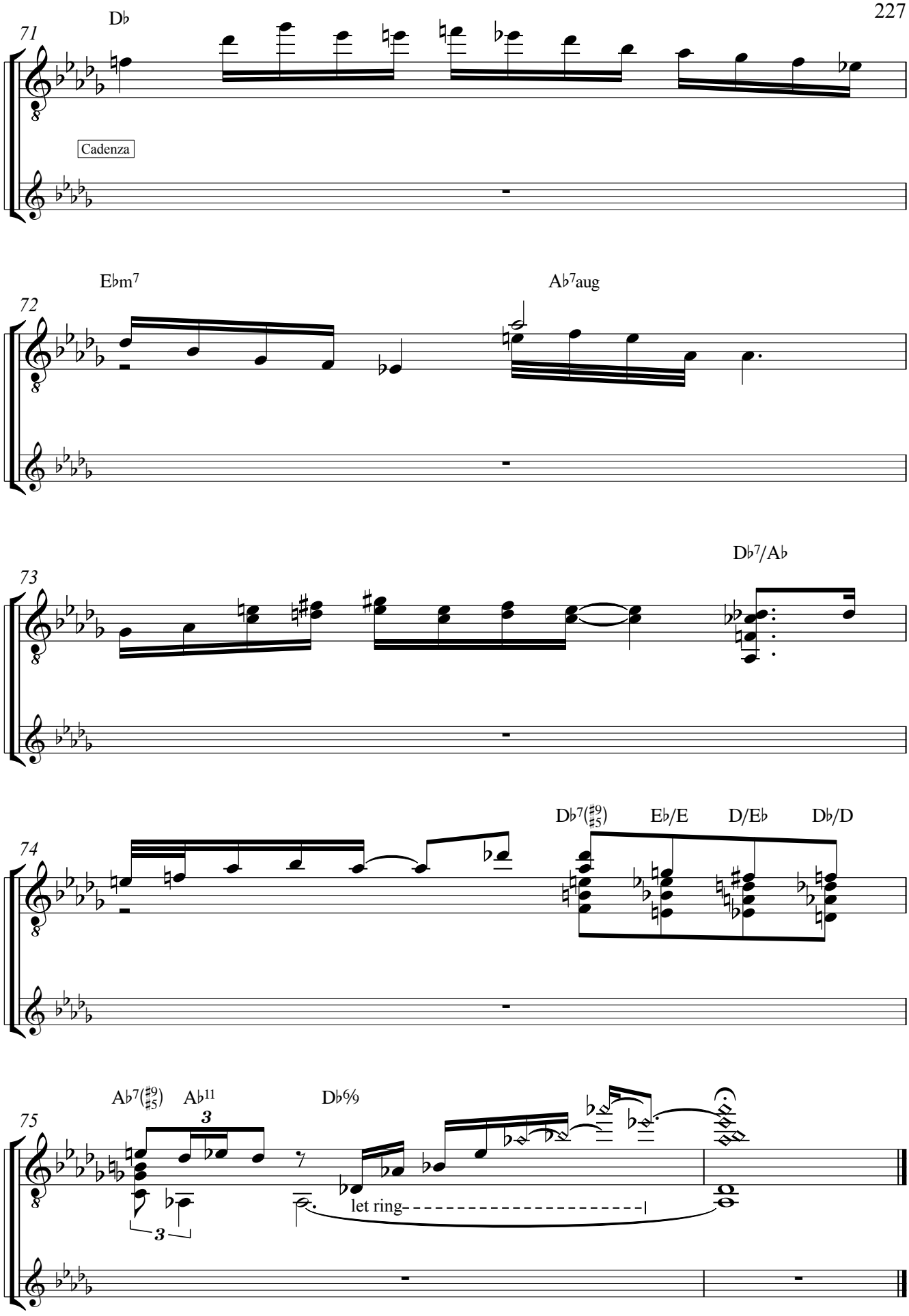

A♭11 D♭maj7 Bm
A13
A11 D/A
E♭9(♯11)
222
19
D♭
Em7
A7
B
Dmaj7
Em7
Em7 G6/9 C13 Bm7 A♭aug F♯m7 D
21
Dmaj7/F♯
Gm7
C7
F♯m7
Bm7
Em7
A7
Gm11(♭5)
Dm6/9
23
Dmaj7
Dm7
G7
G7(♯9)/F
chord 'tapped' with
left hand fingers.
Am
F9
E♭maj7(♭5)
C9
25
bass note fretted
with right hand middle finger
Em7
B♭7(♯5)
Dm7
G7
C9 B(♭5) B♭9 E7(♭5)
27
E♭m7
(Small notes are a 'solo break' where the
harmonic sequence of the song is paused for two bars)
C7
B7
B♭7
A3


223
29
E♭m7
B♭m6
Adim7
E♭m7
B♭7(♯5)
31
A(sus4♭5)
D7
D♭/A♭
G7(♭9 ♯5)
B♭6/9
C11(♯9 ♯5)
E♭m7
A♭7
D♭
G♭7
33
B♭13
E9(♭5)
E♭m6/9/B♭
Fm7
Edim7
E♭m7
E♭7/D♭
35
B♭m
Cdim
G♭maj9
Cdim7
B♭maj9
F7(♯5)/A
E♭m7(♭5)
A♭7
Cm7(♭5)
F7(♭9)
B♭m7
E♭m7
A♭7
37
D♭
B♭11
E7(♭5)
E9
E♭m9
B♭7(♭9)
Rubato continues, but more swing ♫ = ♩ ♪
2nd Chorus A1
D♭
G♭7
Fm7(♭5)
B♭7
E♭m7
B♭7(♯5)


39
D♭ G(♭5) Am7 C(add2) D♭maj7 Em7(♭5) B♭13 E9 F(add2)/A Adim7 Gmaj7
E♭m7 A♭7 D♭ G♭7 Fm7 Edim7
42
A♭7
E♭m7 E♭7/D♭ Cm7(♭5) F7(♭9)
44
Gm7(♭5) D♭7 Fm B7(♯9) B♭7alt.
B♭m7 E♭m7 A♭7 D♭ G♭7 Fm7(♭5) B♭7
46
E♭m9 B♭7(♯9 ♯5) Adim7 A♭13 D7alt. Cmaj7(♯11) D♭%
A2
E♭m7 B♭7(♯5) E♭m7 A♭7
48
Gm7(♭5) G♭7 B♭13 Gmaj7(♯11) D C5 E♭m7 B♭m11 G♭
D♭ G♭7 Fm7 Edim7 E♭m7 E♭7/D♭

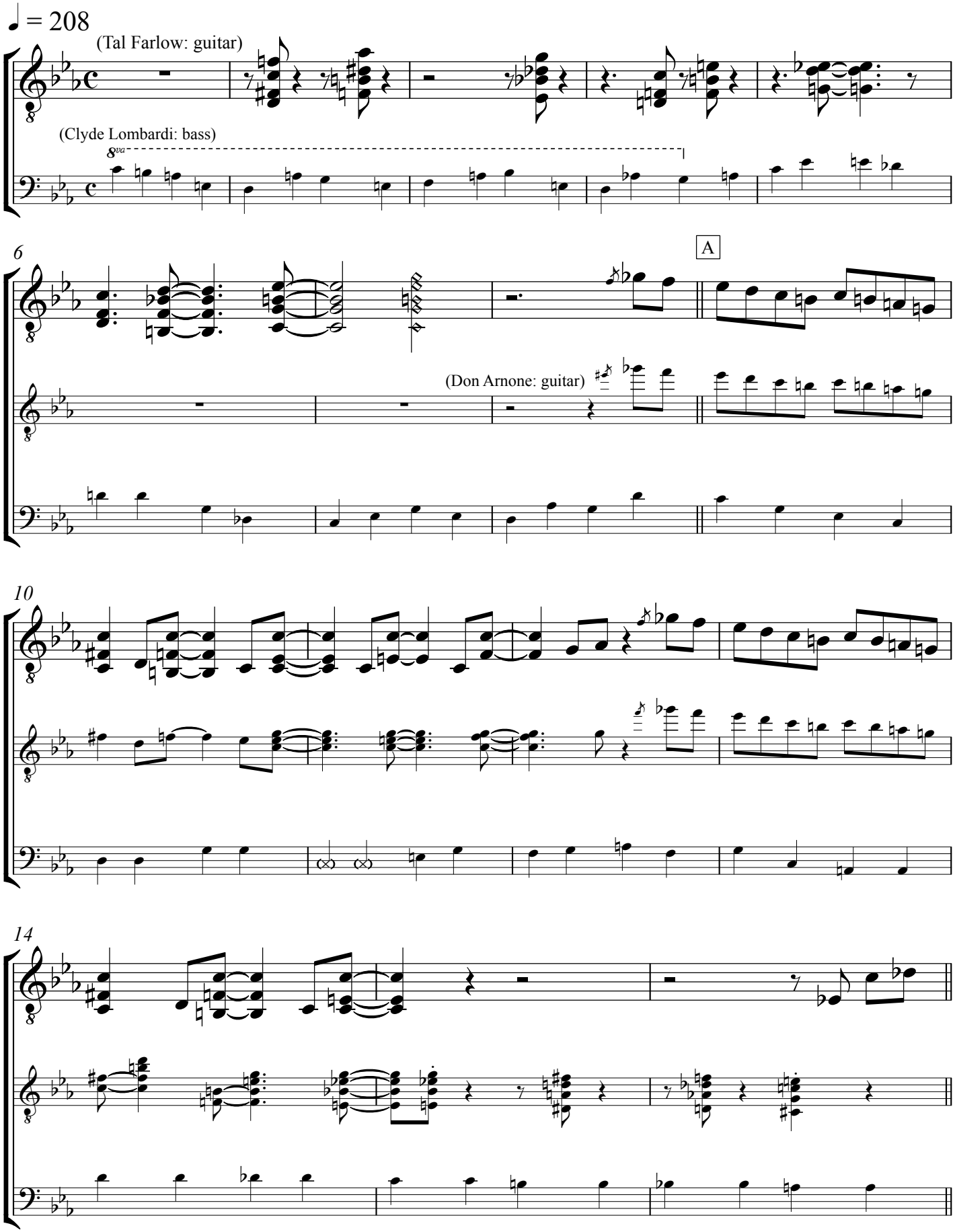

51
Cdim
Em7
B9
B♭m7
A7(♯5)
A♭11
A♭13
Gdim
D♭maj7
Cm7(♭5)
F7(♭9)
B♭m7
E♭m7
A♭7
53
A♭13
A13
A11
B♭/D
A7aug
Dmaj7
Em7
D♭
Em7
A7
B
55
D
Cdim/D
Dm
C13(♭9 ♭5)
C13(♯9 ♭5)
B7(♭9 ♯5)
Dmaj7/F♯
Gm7
C7
F♯m7
Bm7
Em7
A7
57
E♭m9
Dm9
Dmaj7
Dm7
G7
59
G13
A♭11
A♭7
Dm7
G13(♭9)
Em7
B♭7(♯5)
Dm7
G7

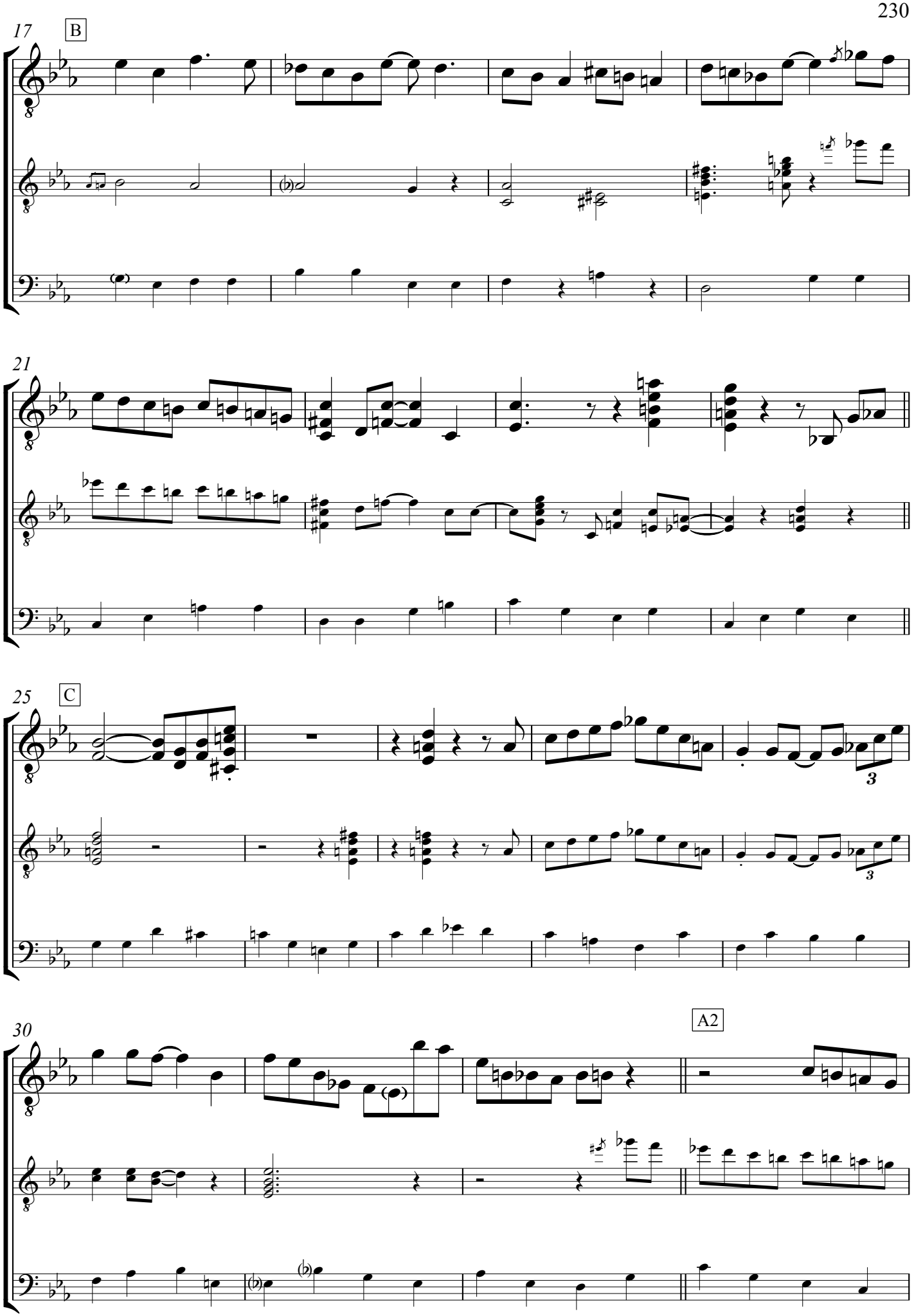

61
D♭7(♯9)
E13(♭9 ♭5)
E♭m9
C7
B7
B♭7
A3
E♭m7
B♭7(♯5)
63
A♭13
D♭
C7(♭9 ♯5)
Fm7
B♭13
E7(♭5)
E♭m7
A♭7
D♭
G♭7
Fm7
Edim7
66
E♭m7
E♭m7
E♭7/D♭
67
E♭m7
B♭m9
D♭
Cm7(♭5)
F7(♭9)
B♭m7
E♭m7
A♭7
69
A♭dim7
E13(♭5)
let ring
D♭


71
D♭
Cadenza
72
E♭m7
A♭7aug
73
D♭7/A♭
74
D♭7(♯9 ♯5)
E♭/E
D/E♭
D♭/D
75
A♭7(♯9 ♯5)
A♭11
D♭6/9
let ring

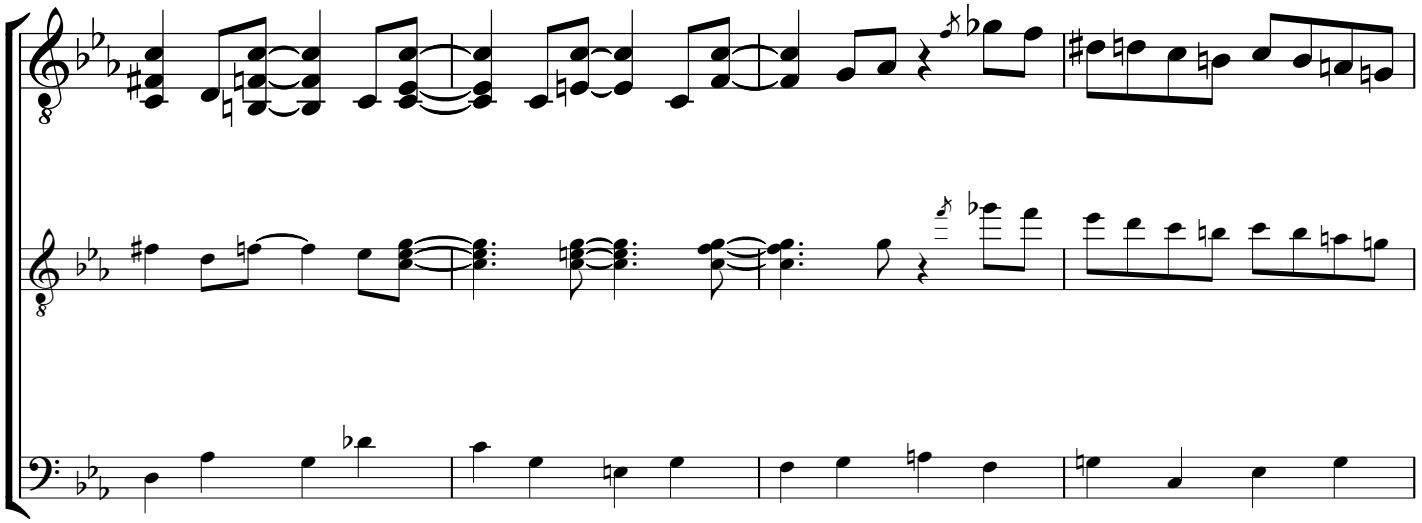
Appendix C: Original Tal Farlow Compositions

'Tina' from *The Tal Farlow Quartet* (matrix: BN554-3, Blue Note Records BLP5042)
recorded Hackensack, NJ, 11th April, 1954.



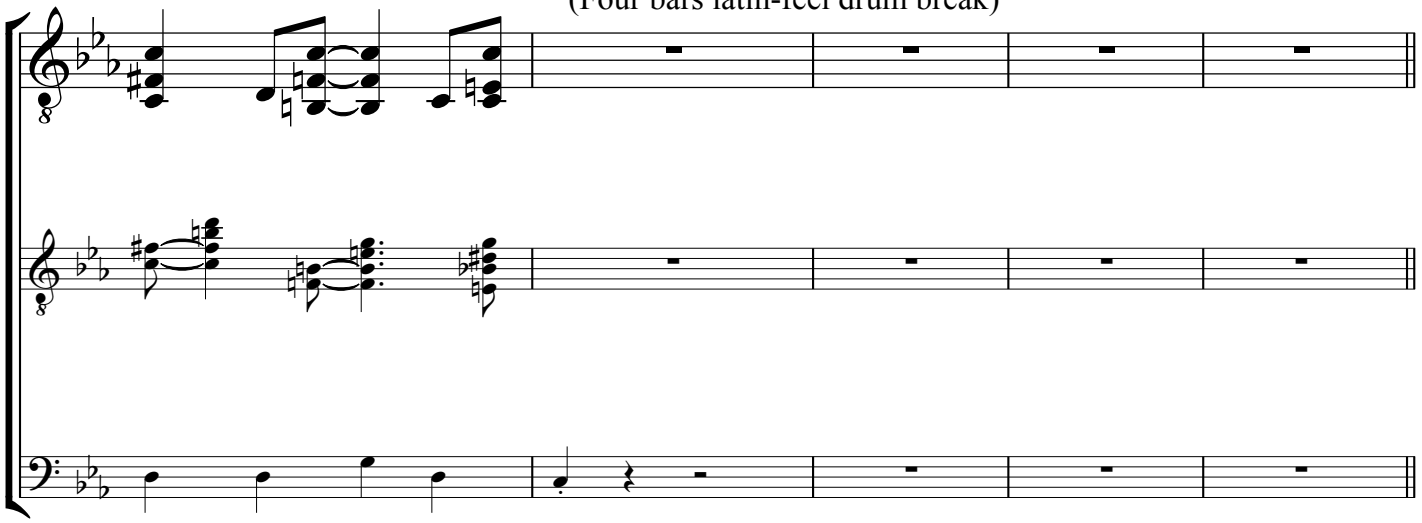

17
B
21
25
C
30
A2

34



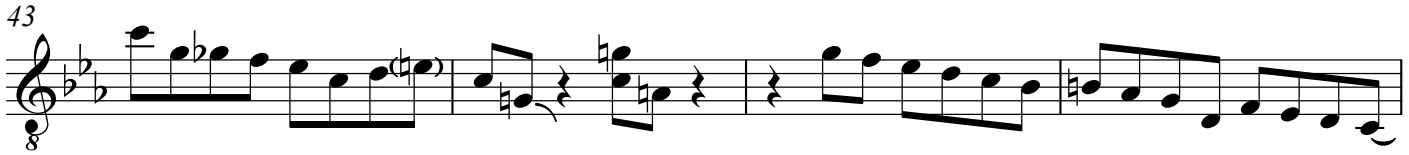
38

(Four bars latin-feel drum break)

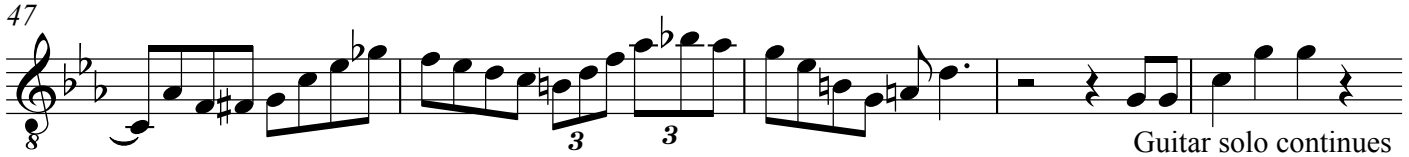


(Guitar solo with latin groove behind first chorus. Rhythm guitar tacet for 32 bars while bass alternates on C and G pedal notes.)

43



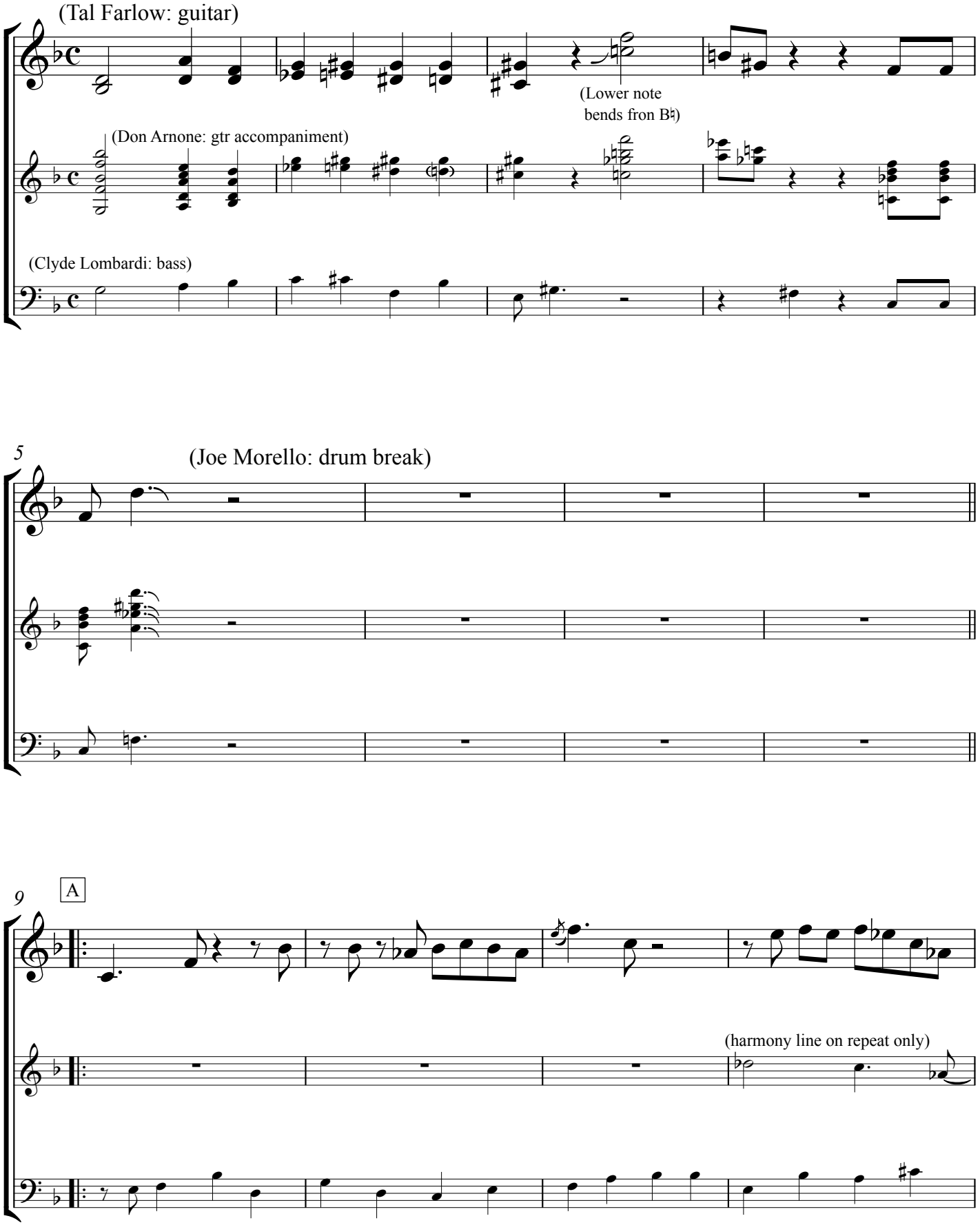
47

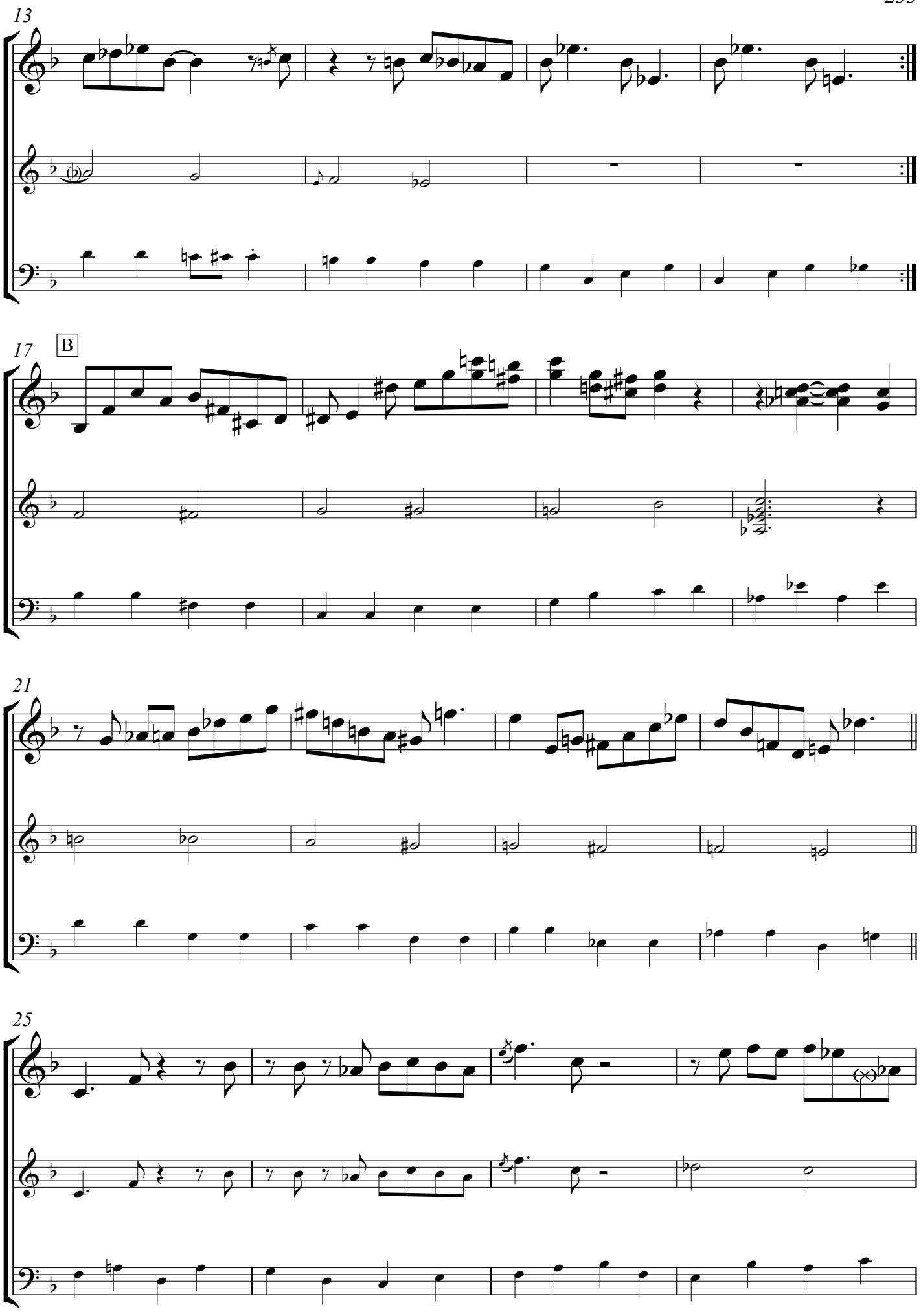


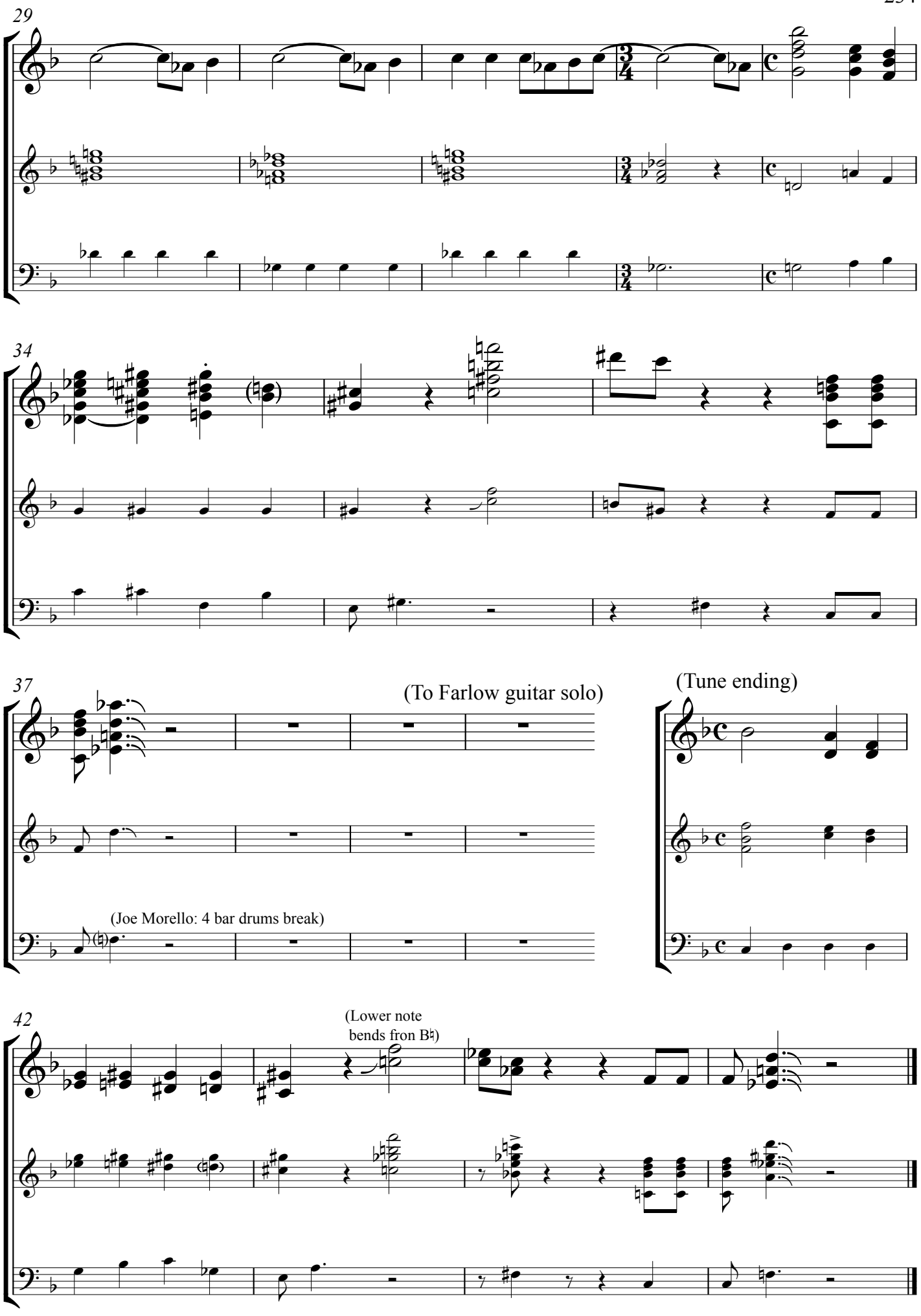
Guitar solo continues

Splash' from the 10" LP record *Tal Farlow Quartet* (matrix: BN 555 - 1, Blue Note Records BLP5042) recorded Hackensack, NJ, 11th April, 1954.

♩ = 208

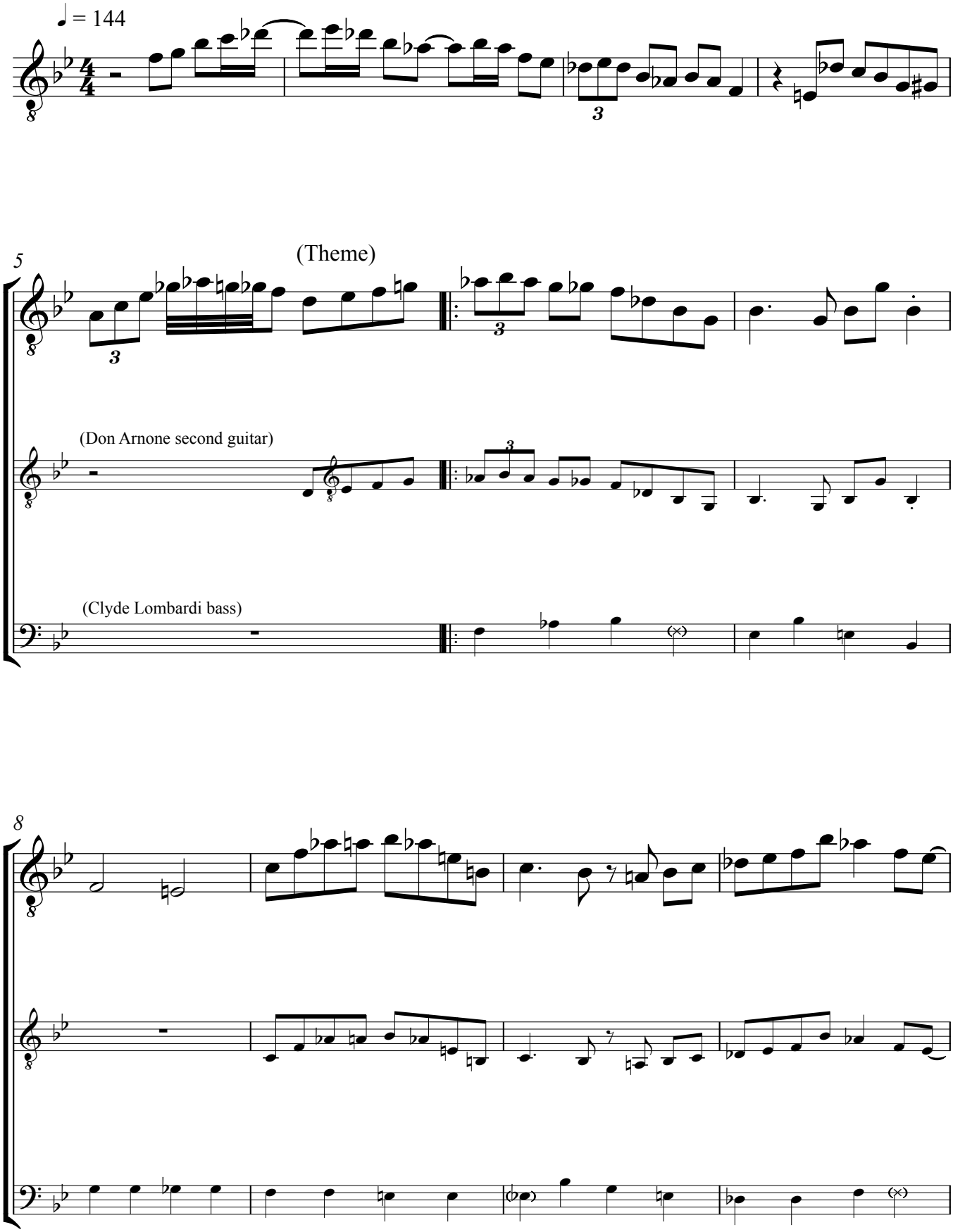


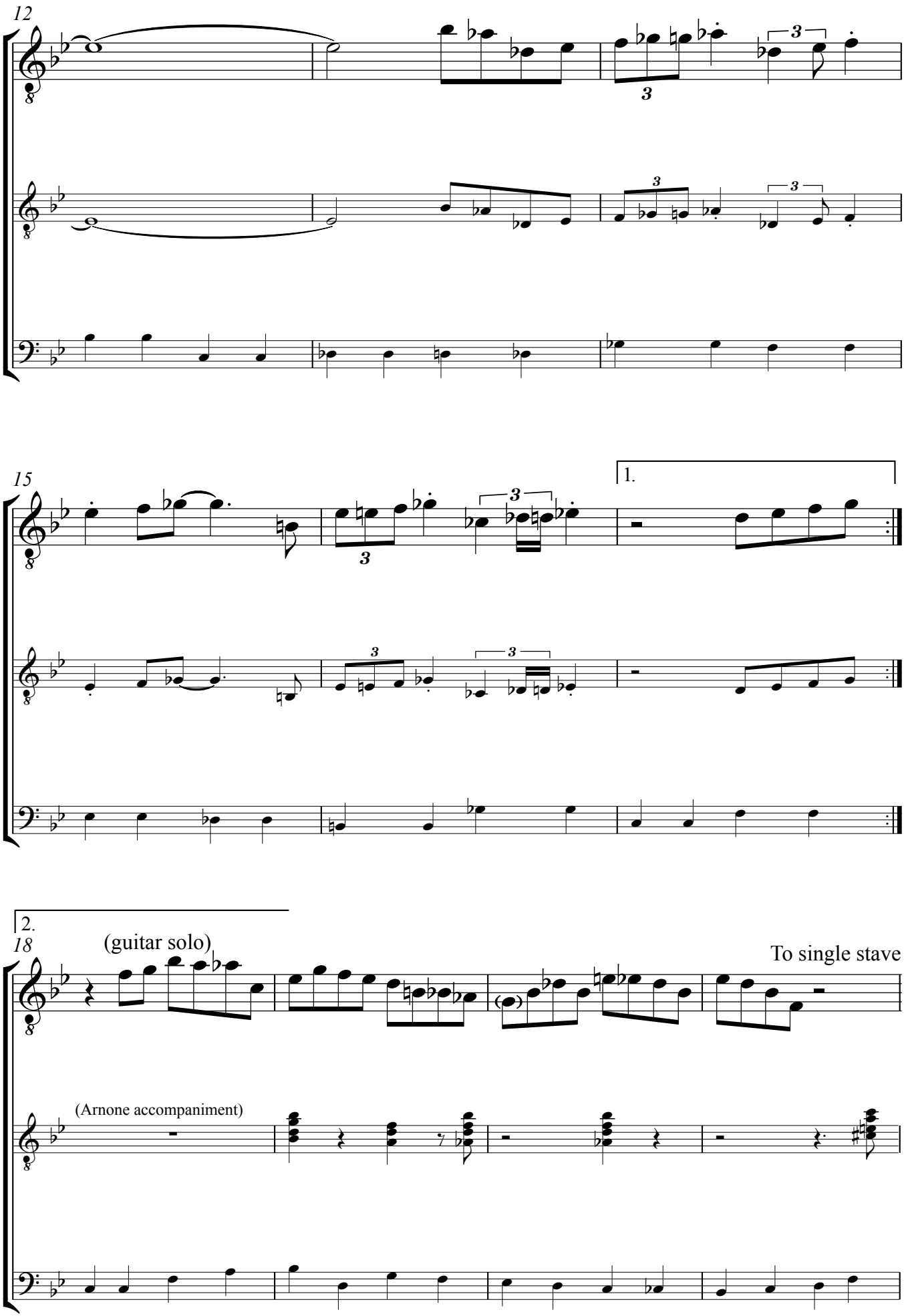

13
17
B
21
25

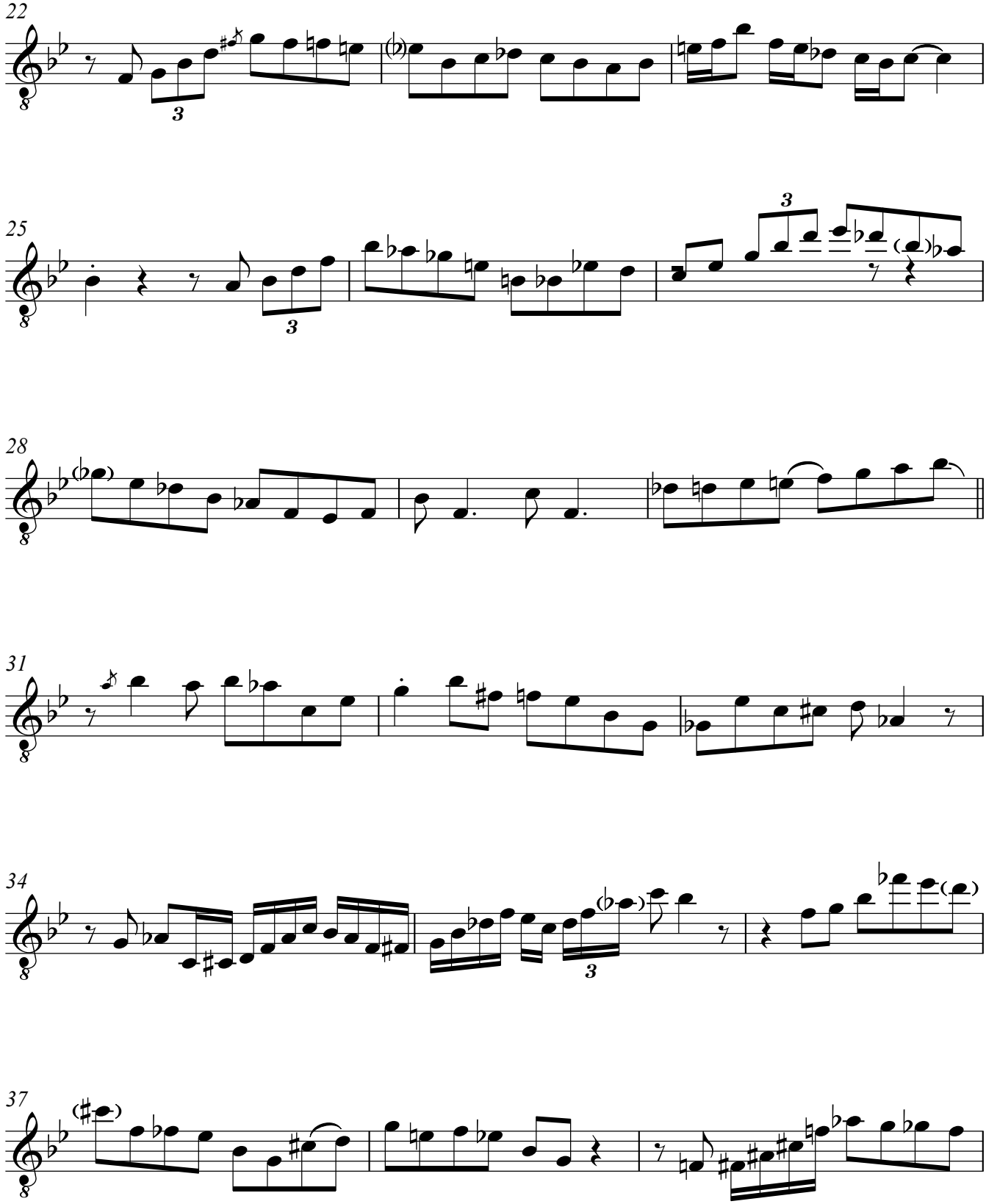

29
34
37
(To Farlow guitar solo)
(Joe Morello: 4 bar drums break)
(Tune ending)
42
(Lower note
bends fron B♮)

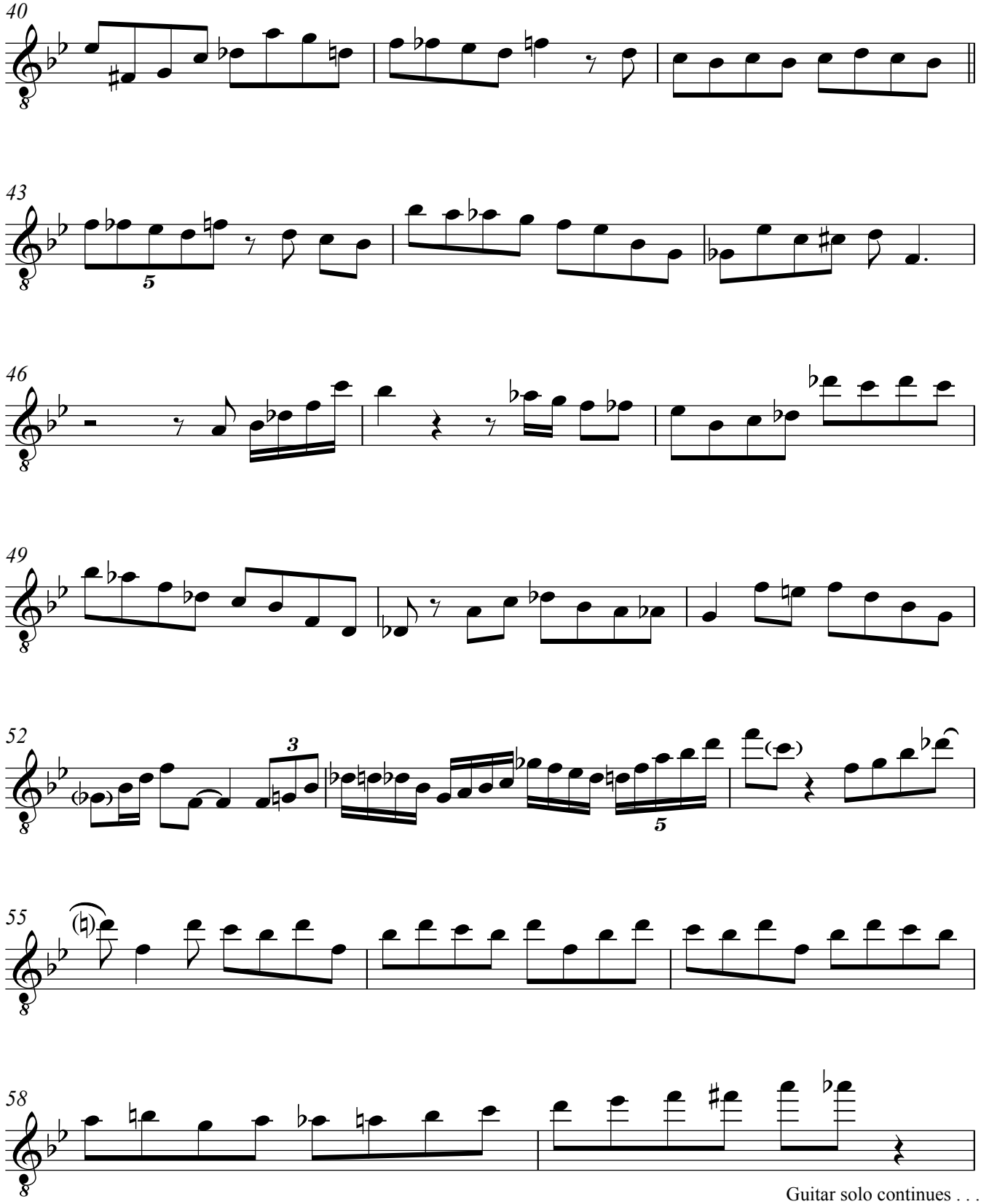
'Rock 'n' Rye' from the 10" LP record *Tal Farlow Quartet* (matrix: BN 556 - 1, Blue Note Records BLP5042), recorded Hackensack, NJ, 11th April, 1954.

(Tal Farlow: solo guitar break introduction with drums)



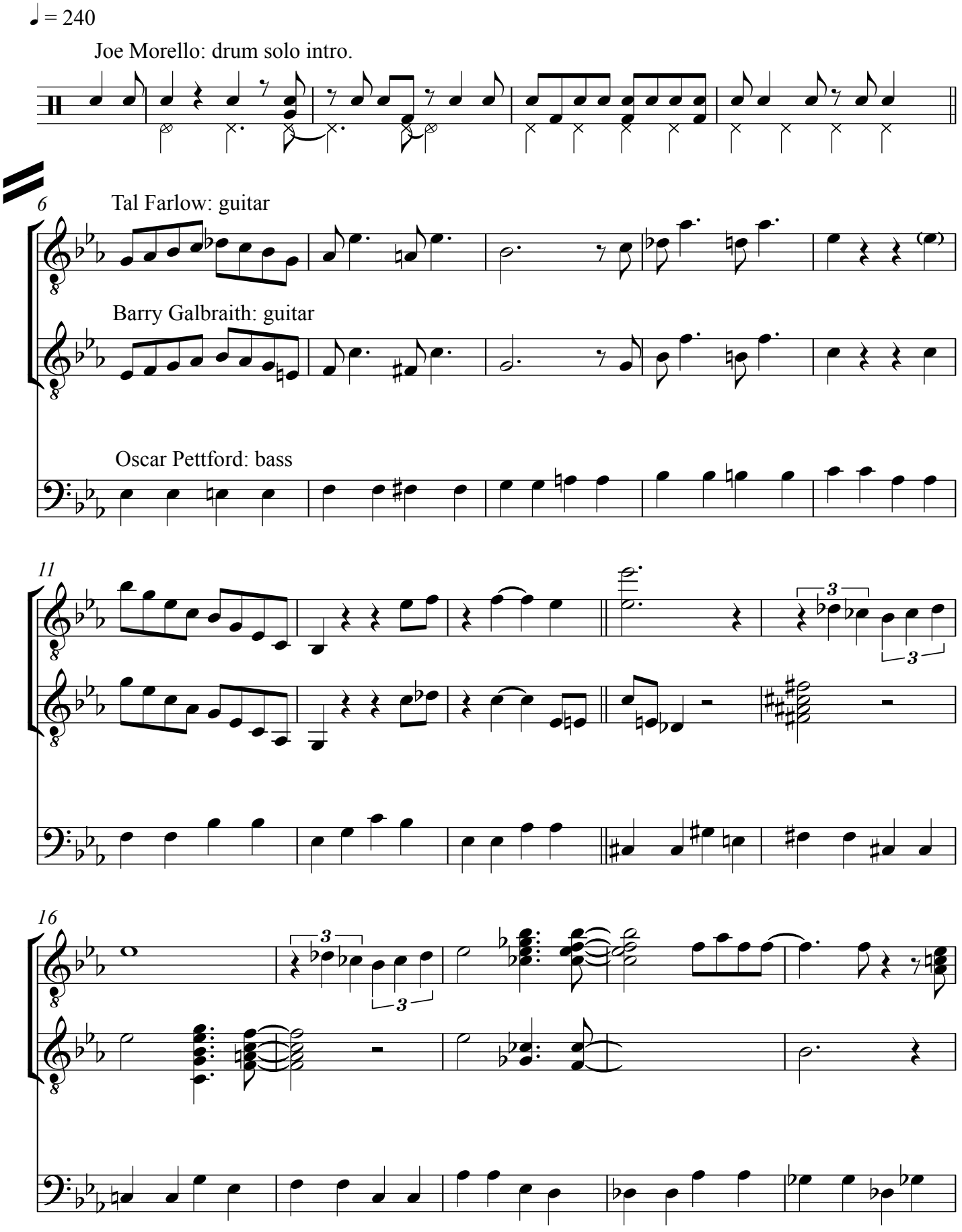

12
15
1.
2.
18
(guitar solo)
To single stave
(Arnone accompaniment)

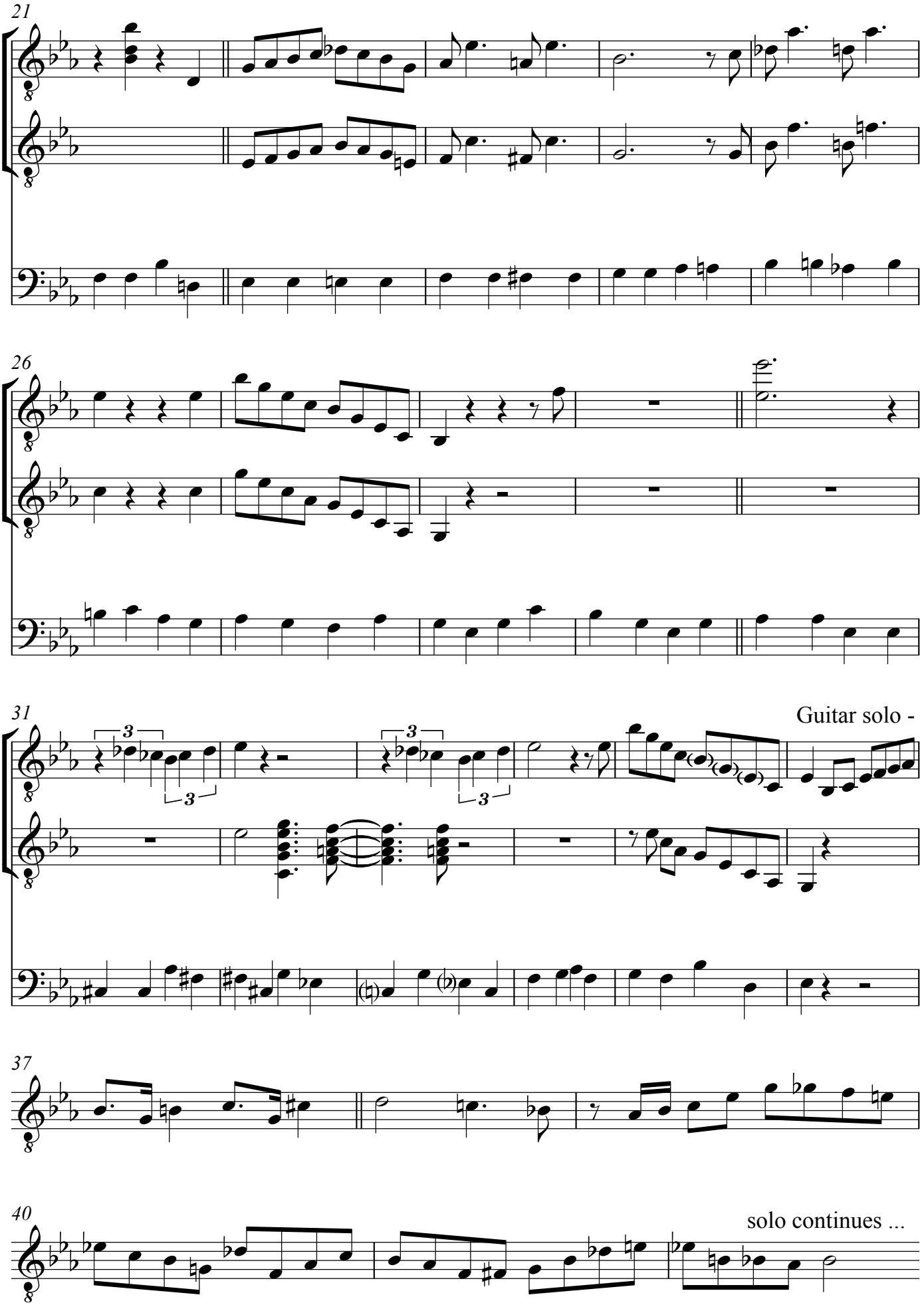

22
25
28
31
34
37

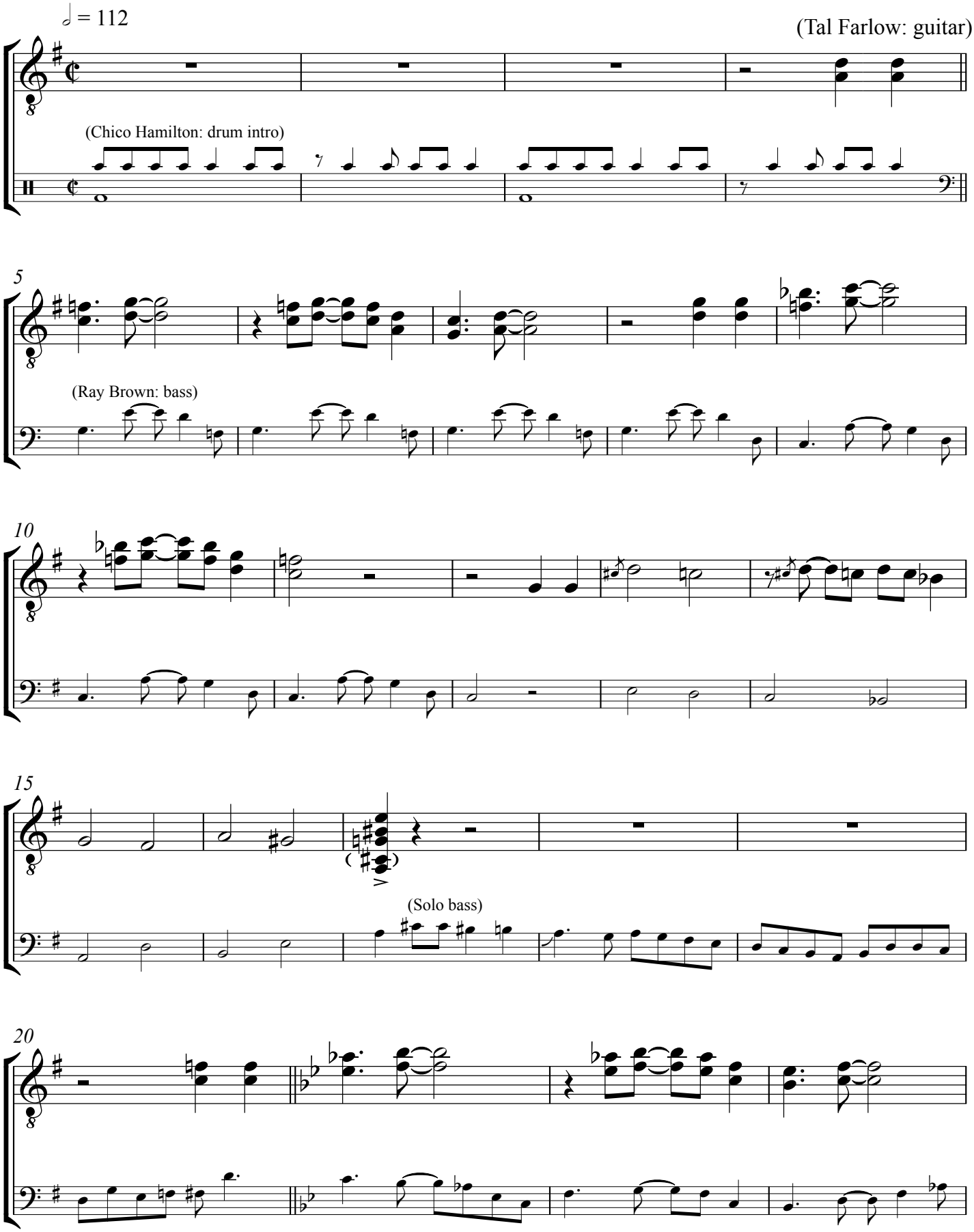


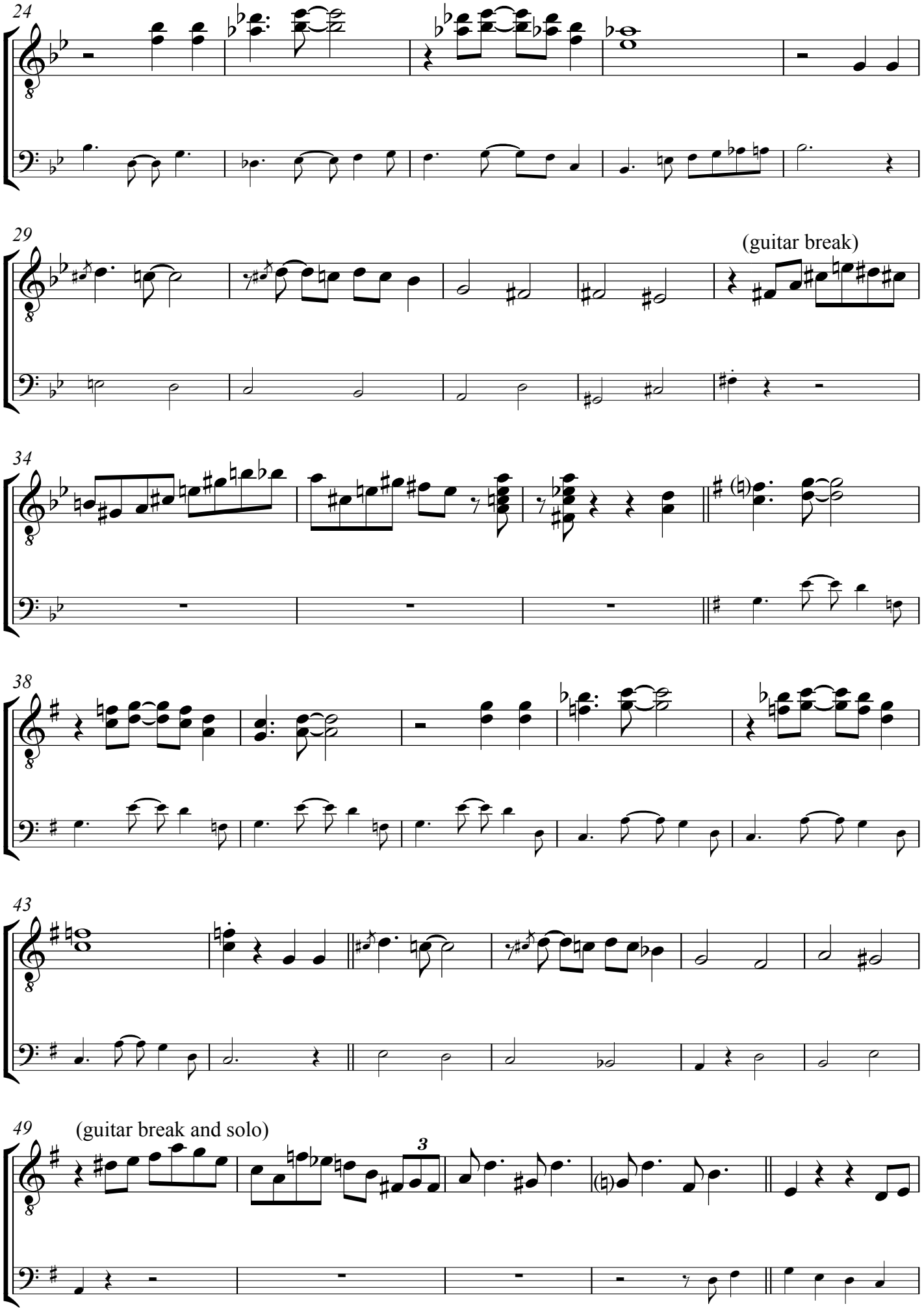
Guitar solo continues . . .

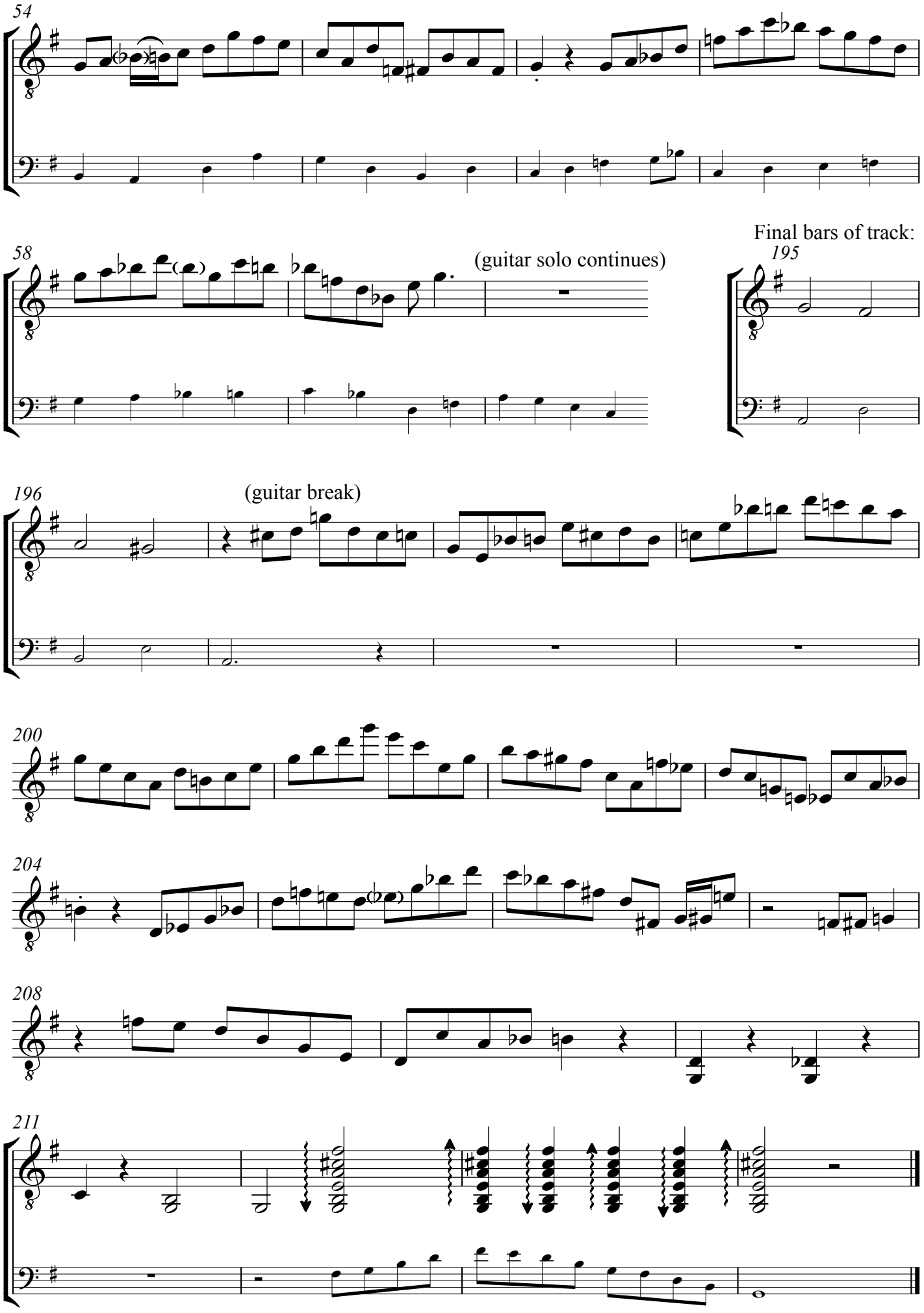
'Gibson Boy' from the LP record *The Tal Farlow Album*
(matrix: 1733-9, Norgran Records MGN 1047 - POCJ 2752) recorded NYC, 2nd June, 1954.



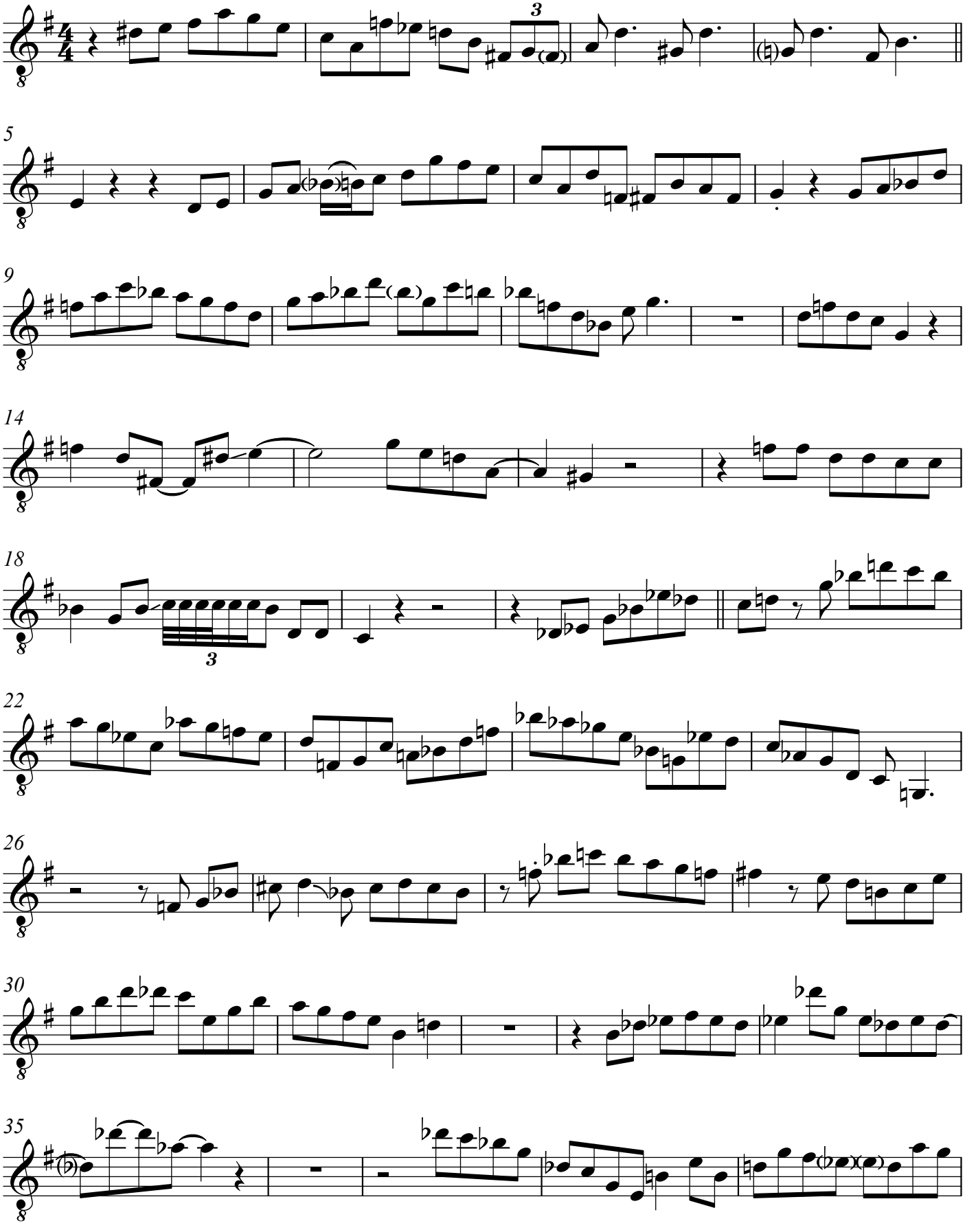

21
26
31
Guitar solo -
37
40
solo continues ...

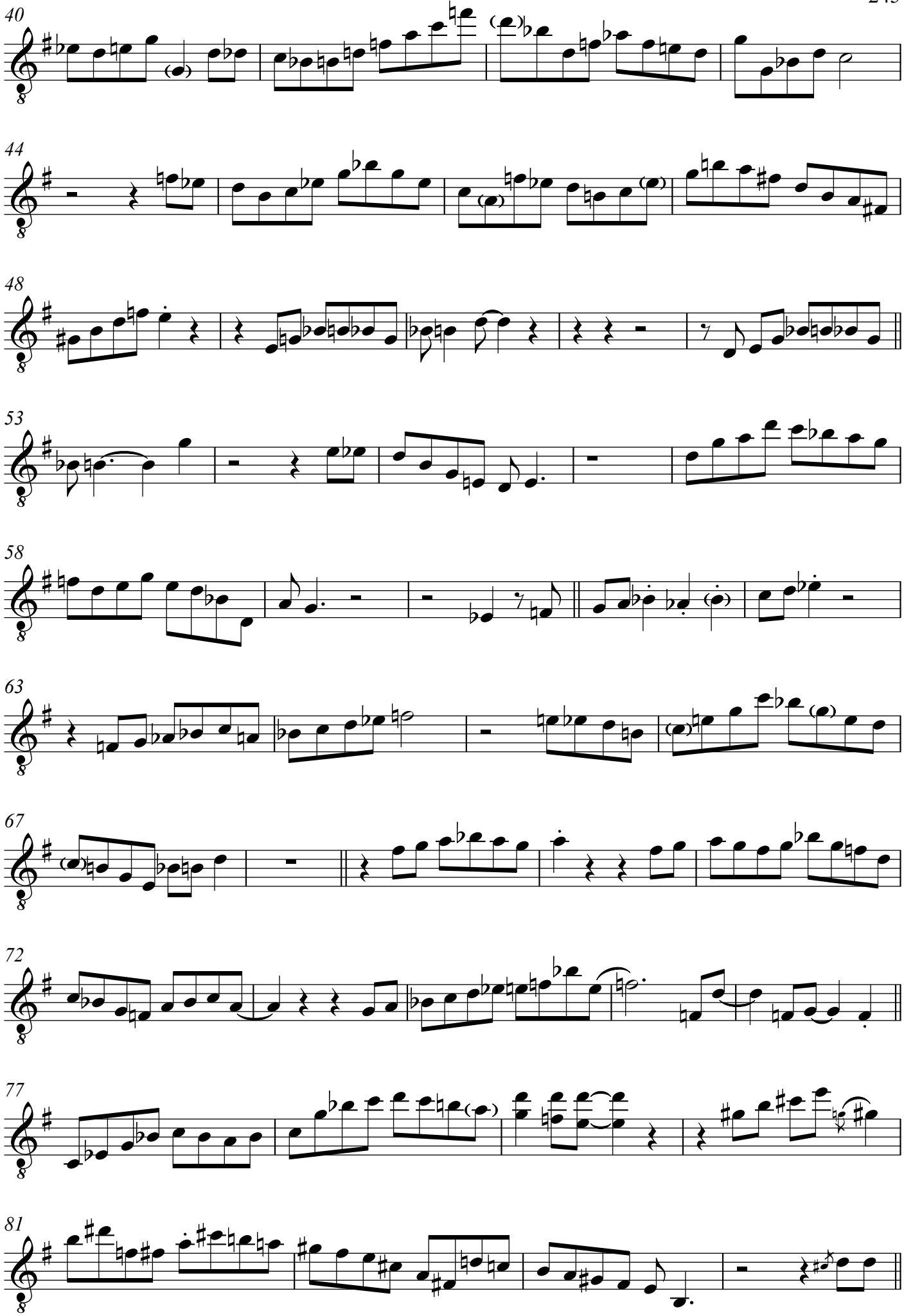

♩ = 112
(Tal Farlow: guitar)
(Chico Hamilton: drum intro)
5
(Ray Brown: bass)
10
15
(Solo bass)
20

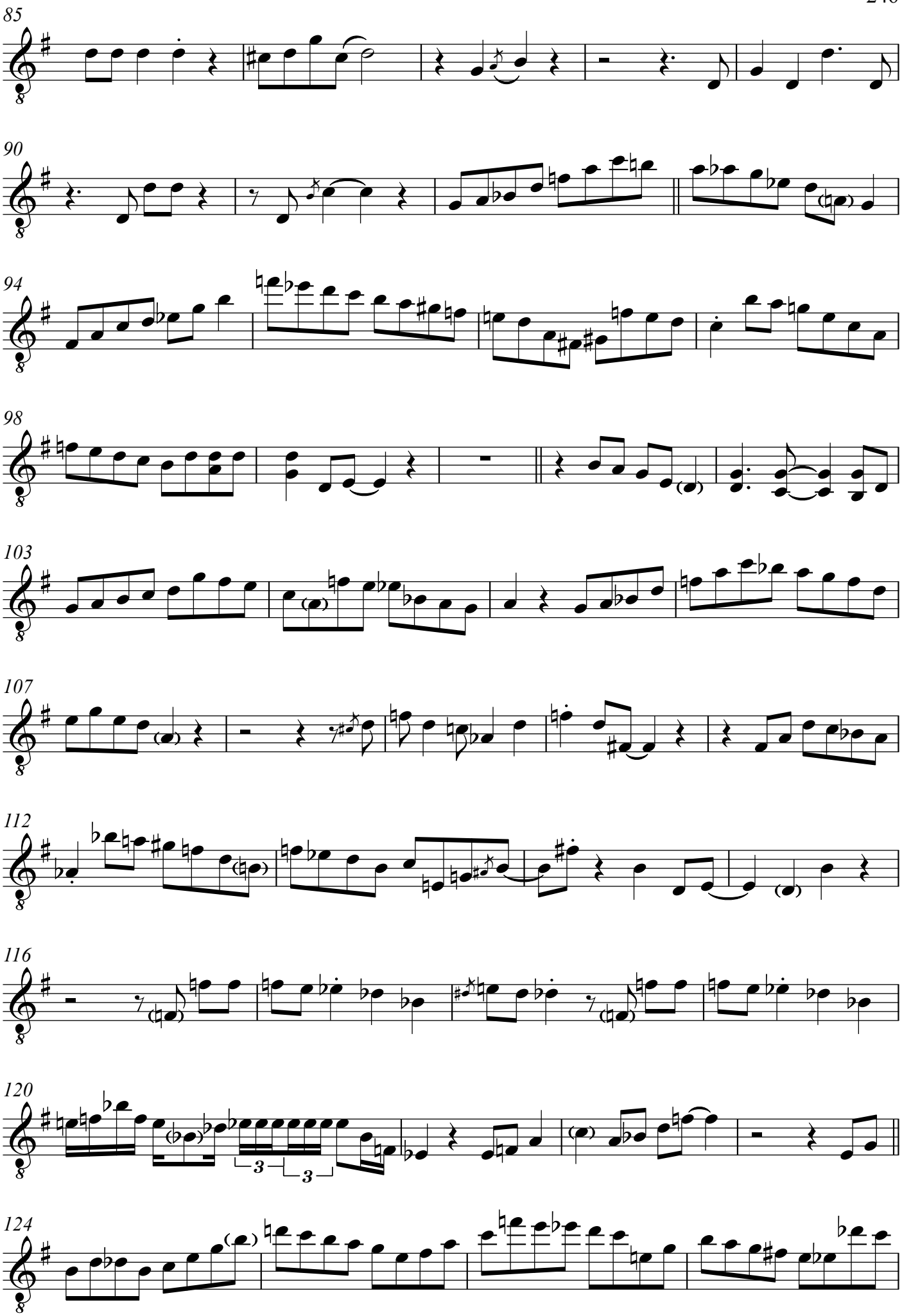

24
29
(guitar break)
34
38
43
49
(guitar break and solo)
3

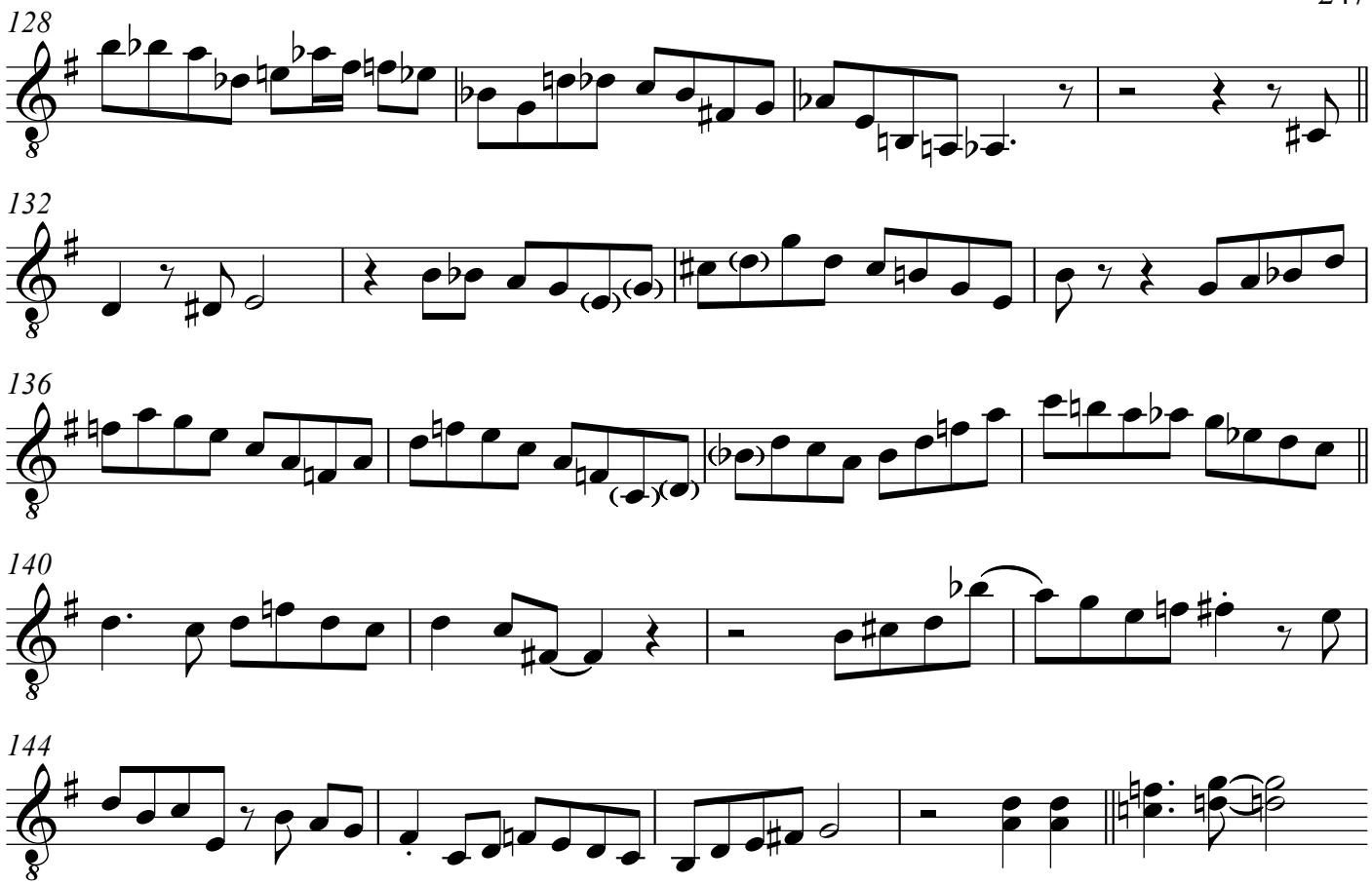

54
58
(guitar solo continues)
Final bars of track:
195
196
(guitar break)
200
204
208
211

First guitar solo break

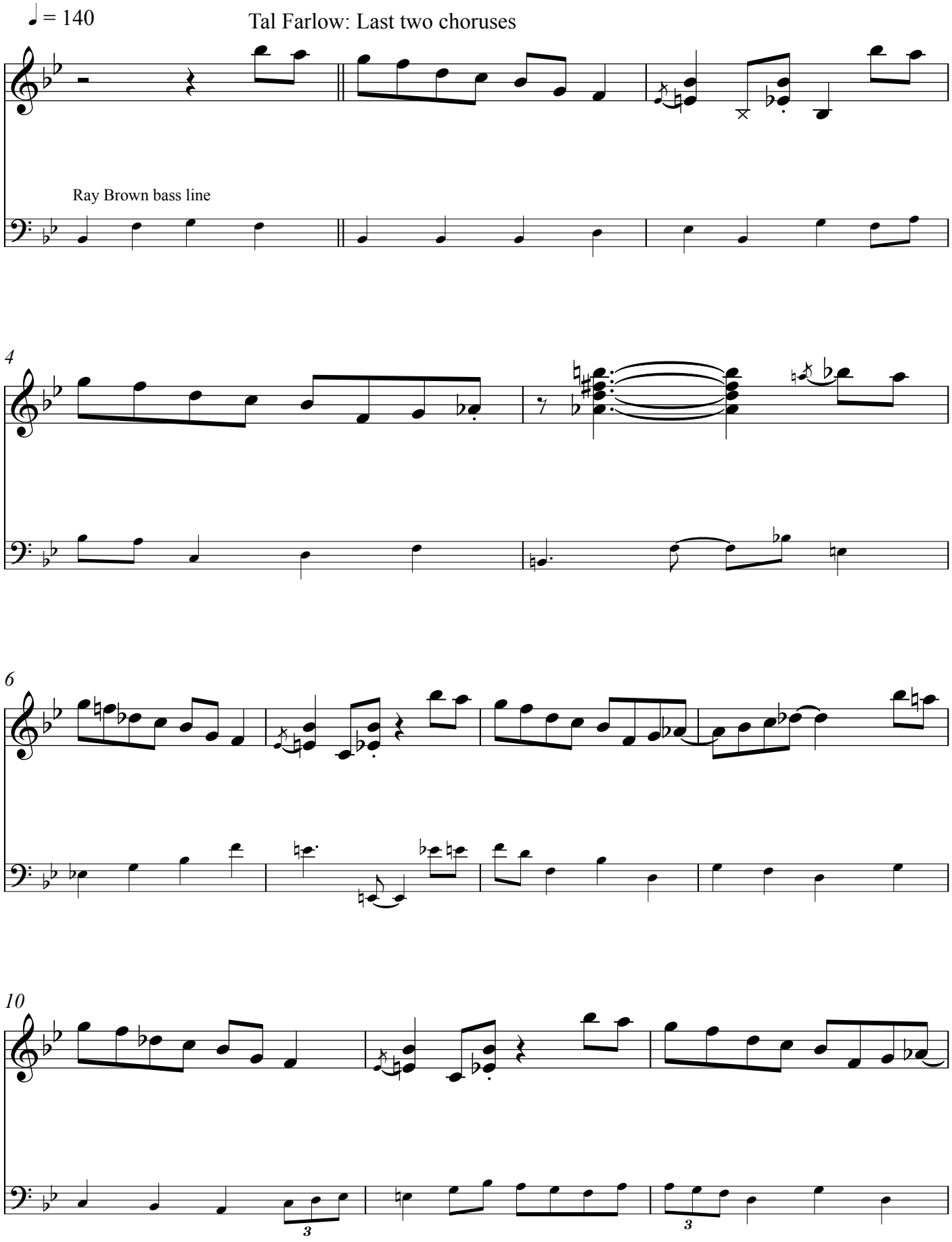


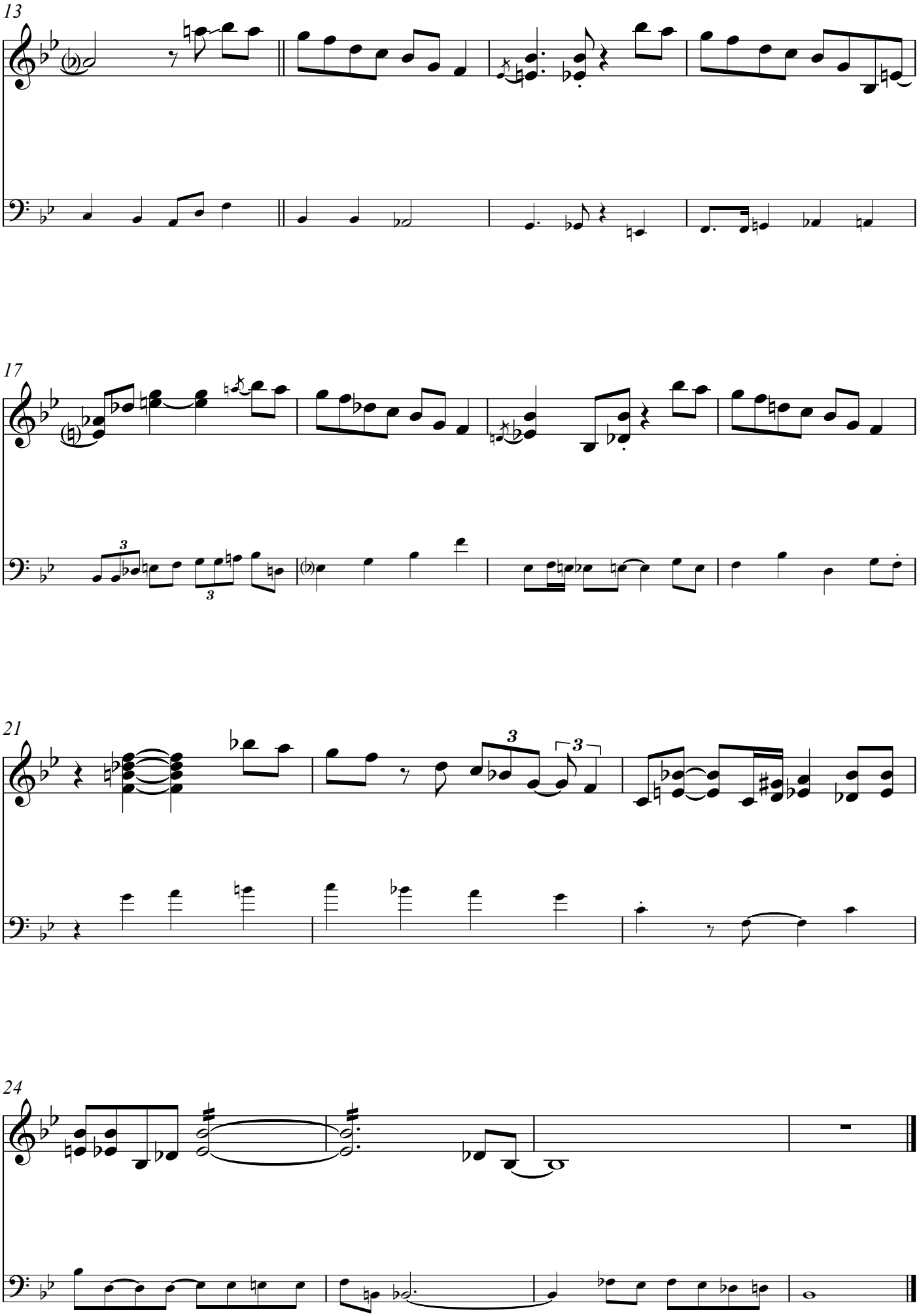

40
44
48
53
58
63
67
72
77
81


85
90
94
98
103
107
112
116
120
124

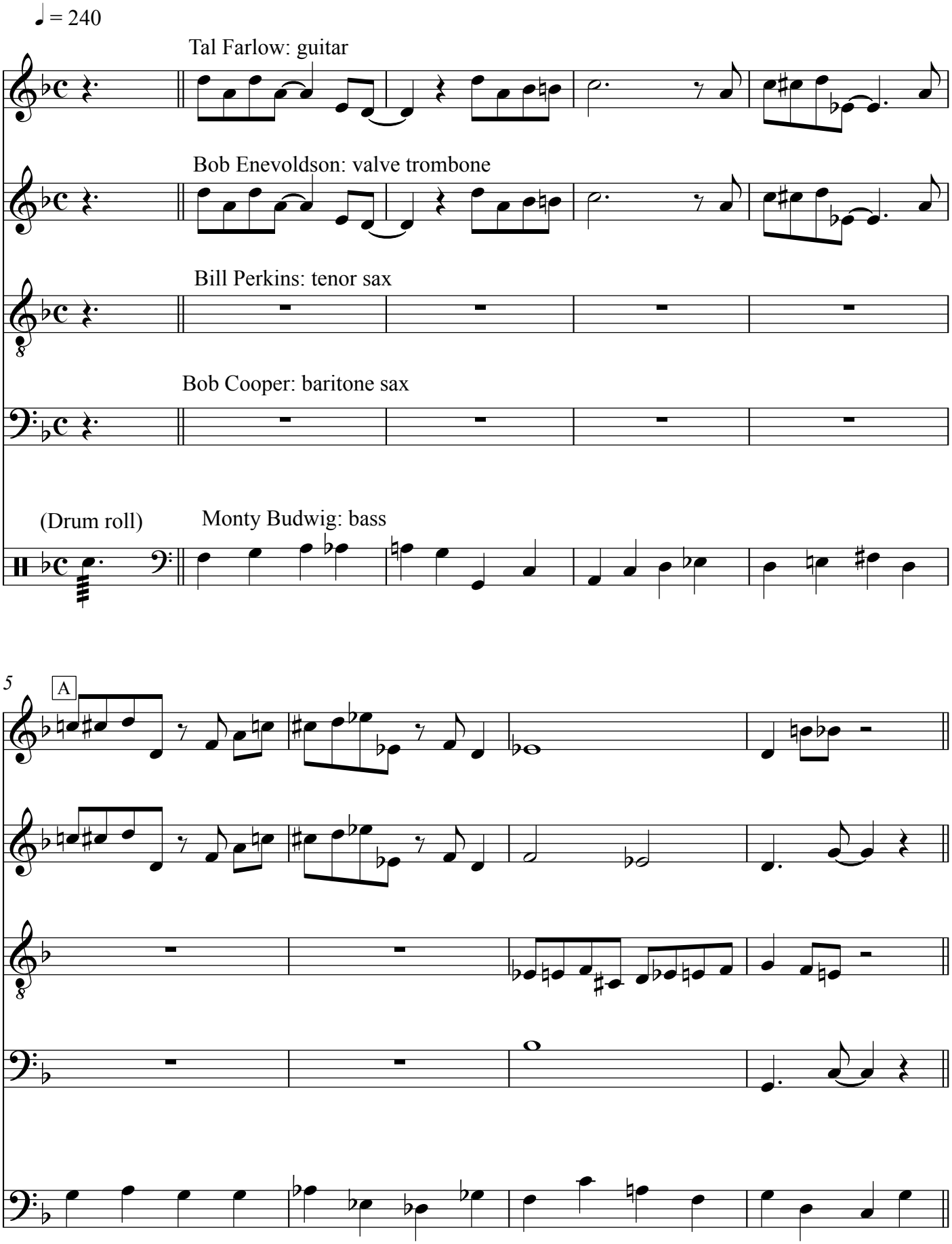

128
132
136
140
144

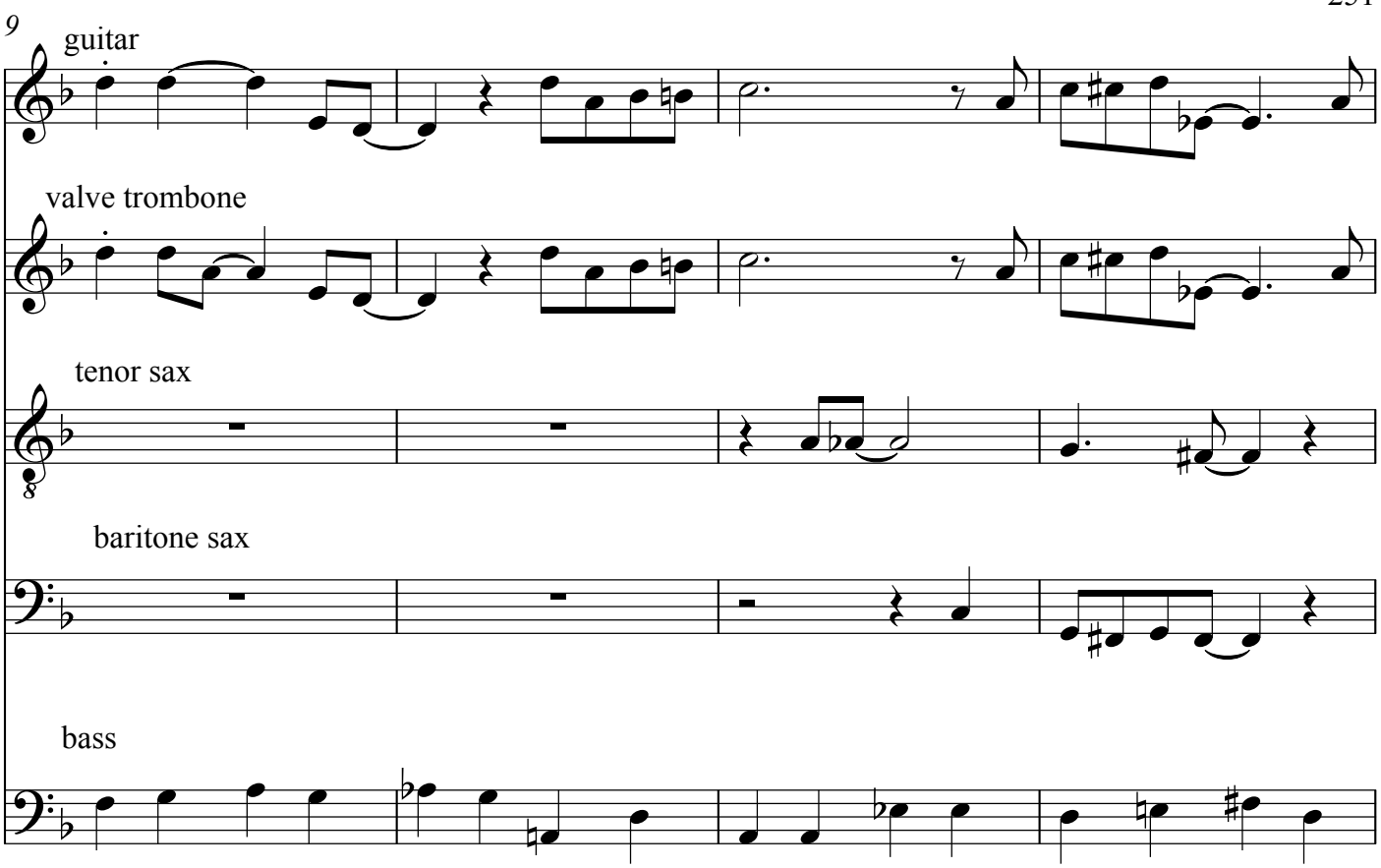
'Tal's Blues' from the LP record *Autumn in New York* by Tal Farlow
(matrix: 2056-4, Norgran Records MGN 1014) recorded LA, 15-16 November, 1954.

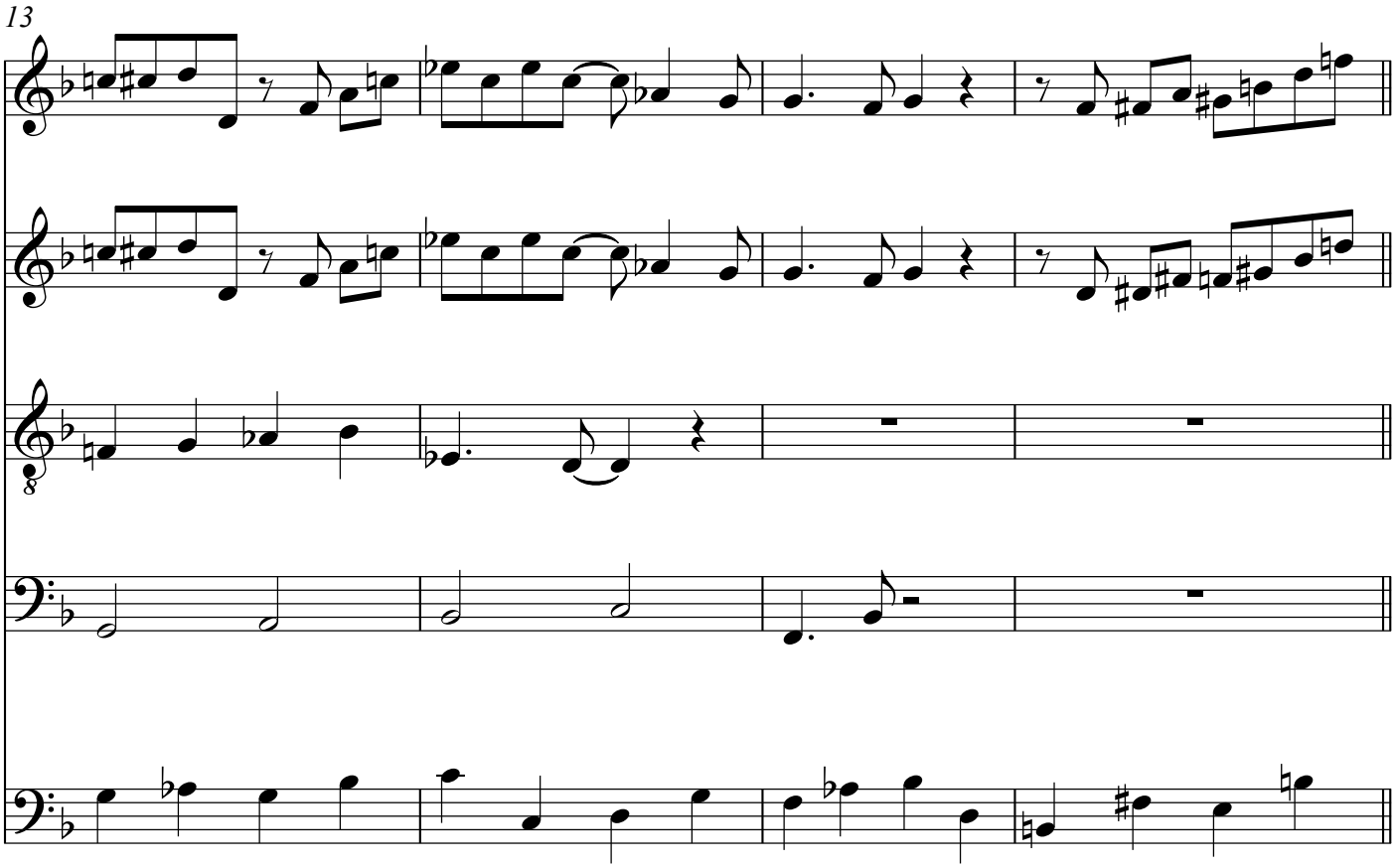


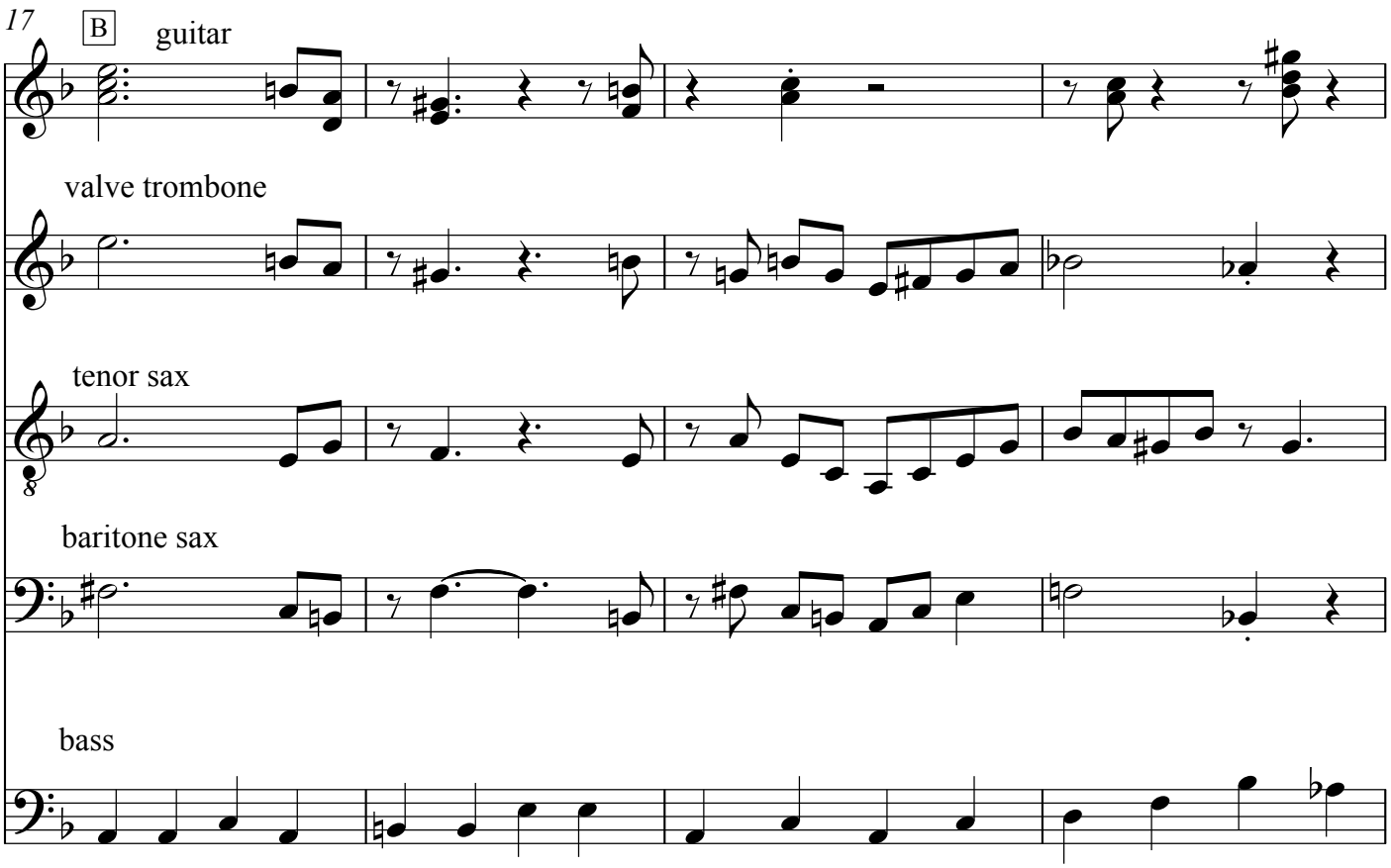

13
17
21
24

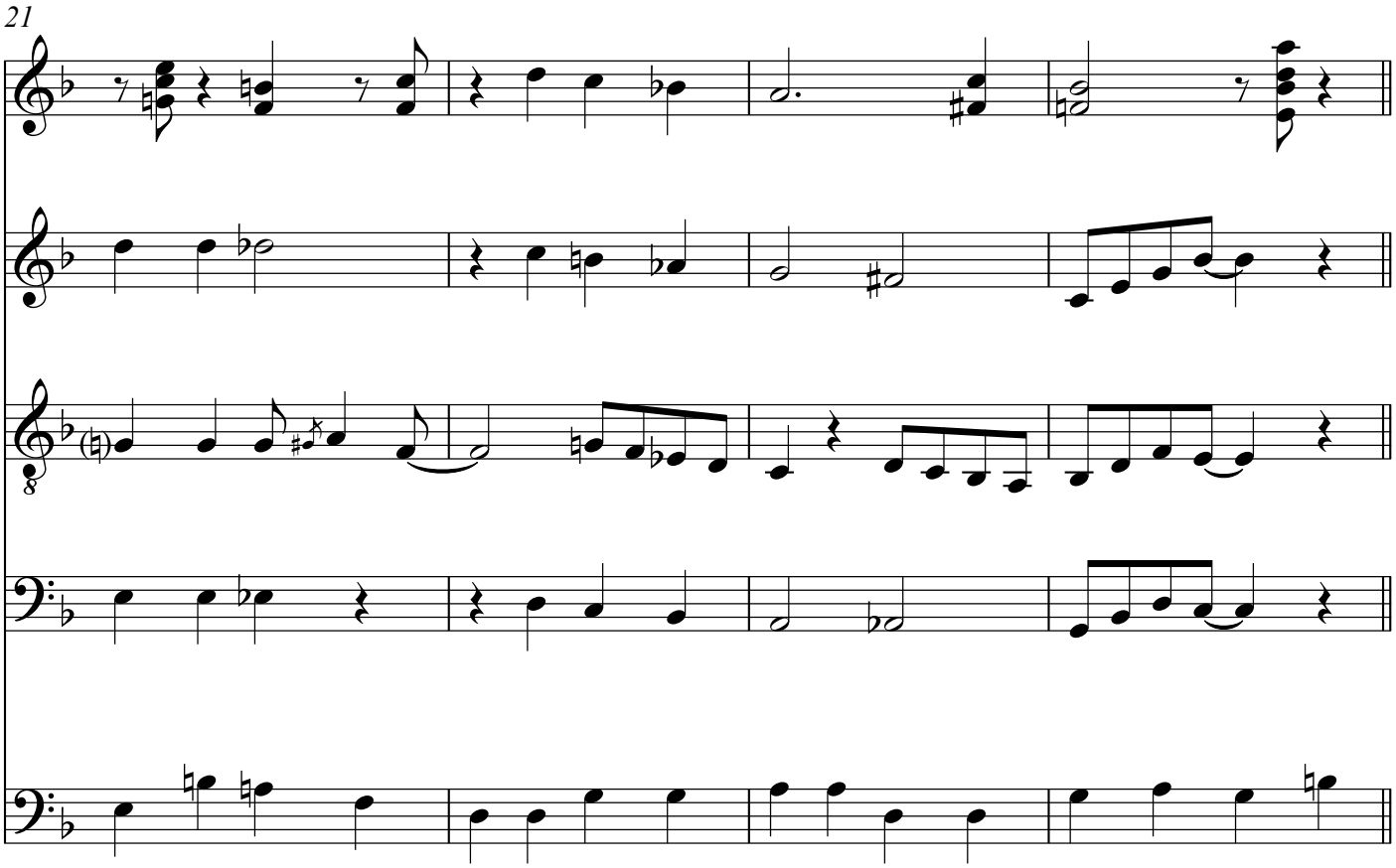
'Lorinesque' from the LP record A Recital by *Tal Farlow*
(matrix: 2327-3, Norgran Records MGN 1030) recorded LA, 4th May, 1955.

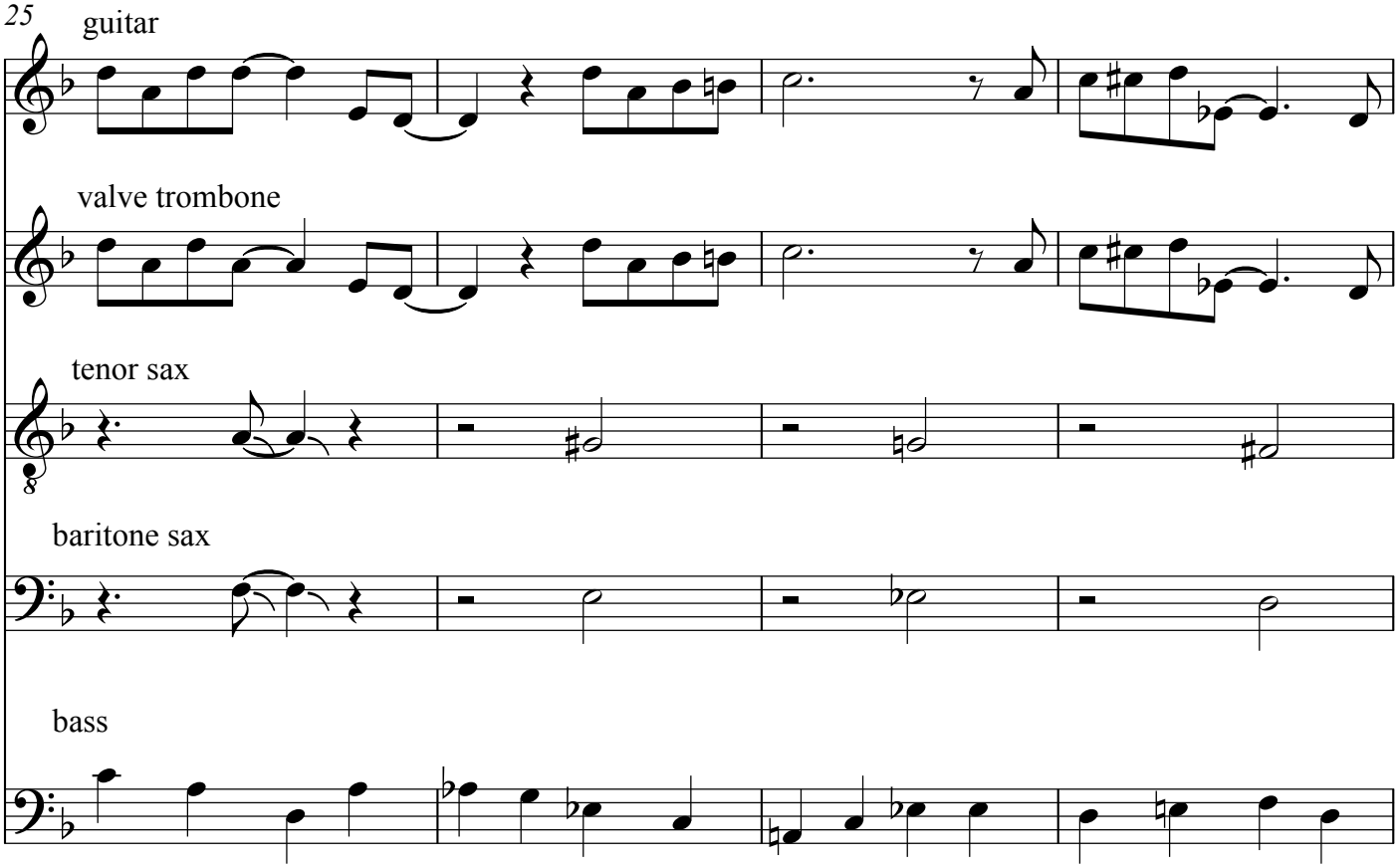


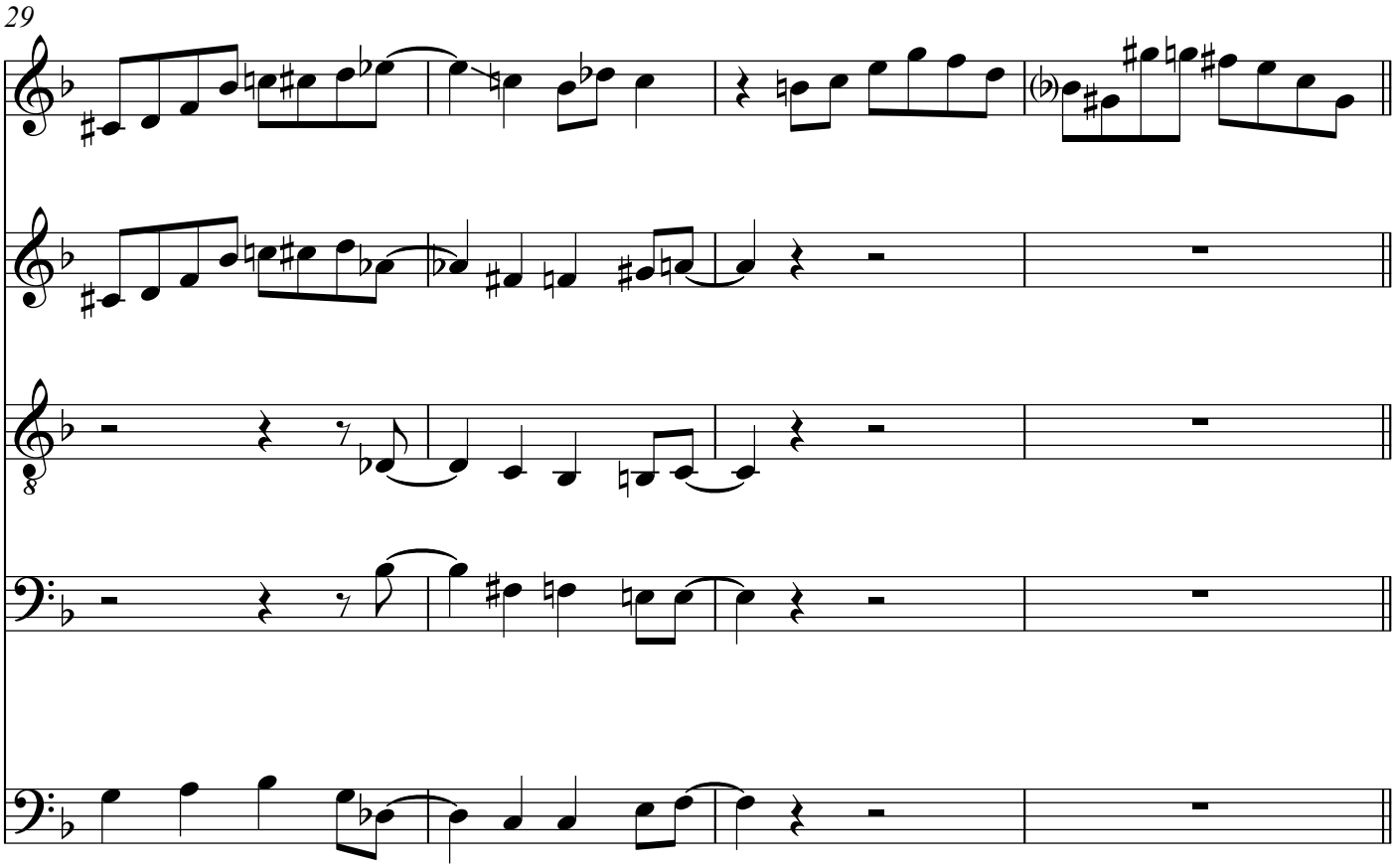

9
guitar
valve trombone
tenor sax
baritone sax
bass


13

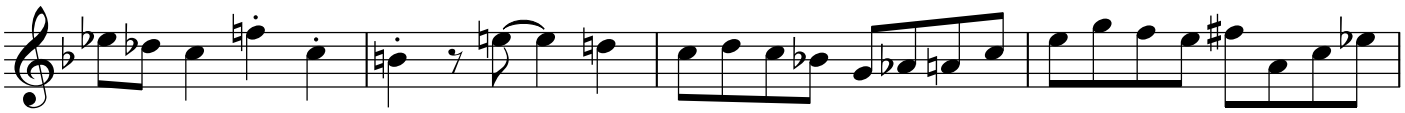

17
B
guitar
valve trombone
tenor sax
baritone sax
bass


21

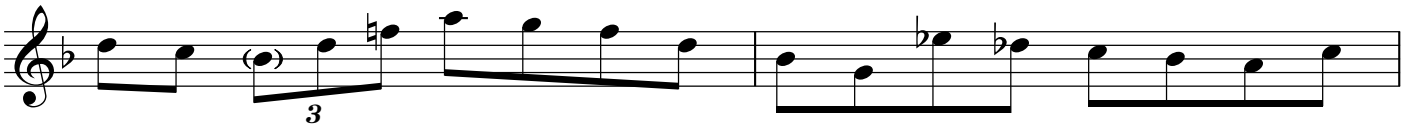

25
guitar
valve trombone
tenor sax
baritone sax
bass


29

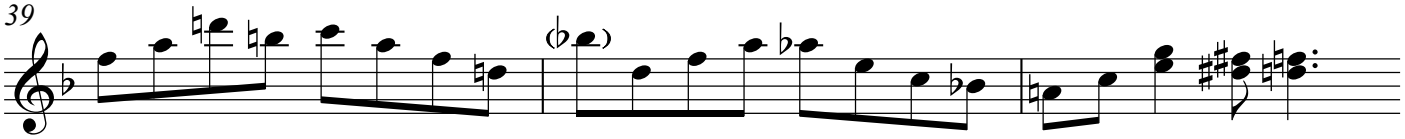
33 (Guitar continues)

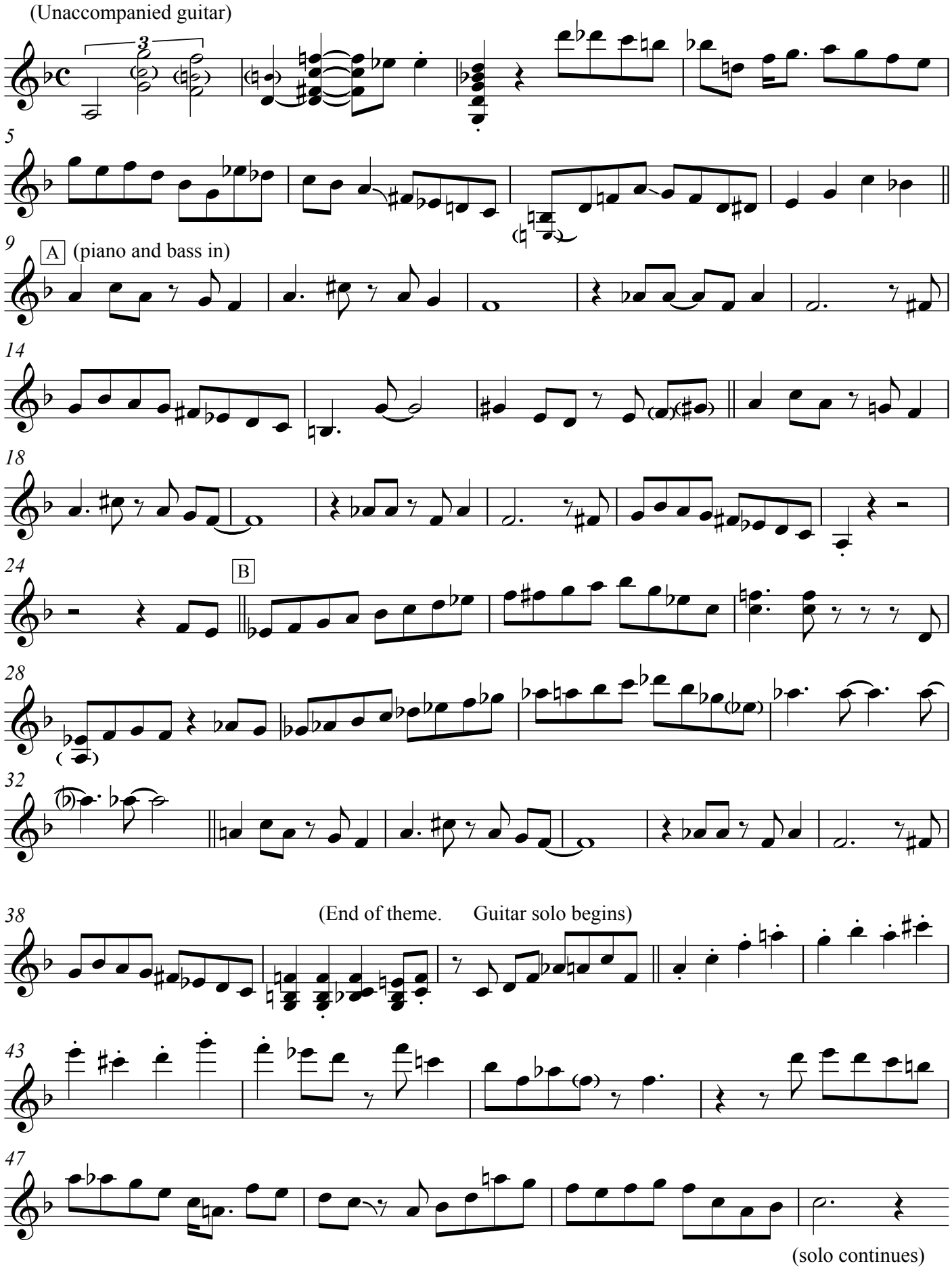


37



39

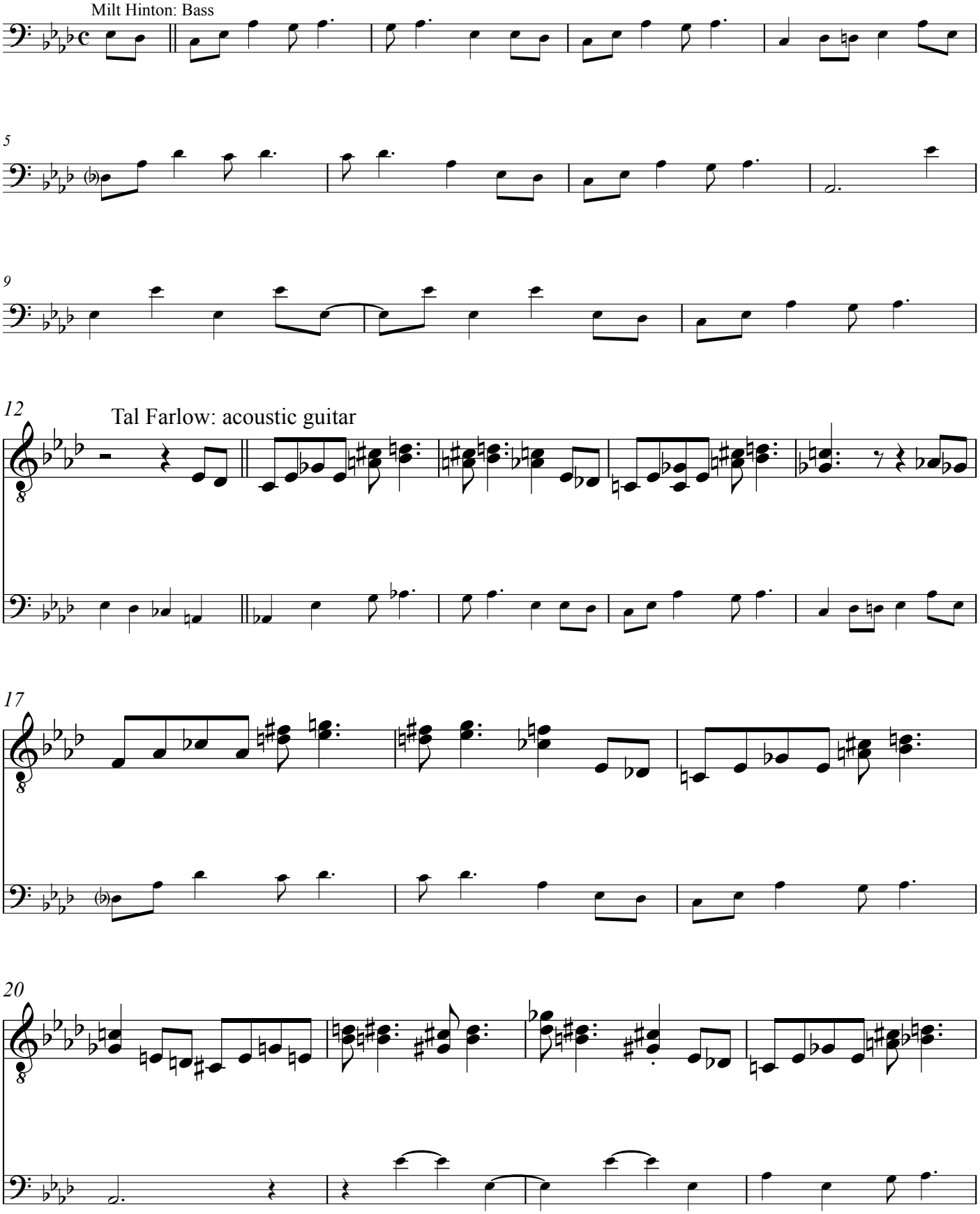



(Unaccompanied guitar)
5
9
A
(piano and bass in)
14
18
24
B
28
32
38
(End of theme. Guitar solo begins)
43
47
(solo continues)

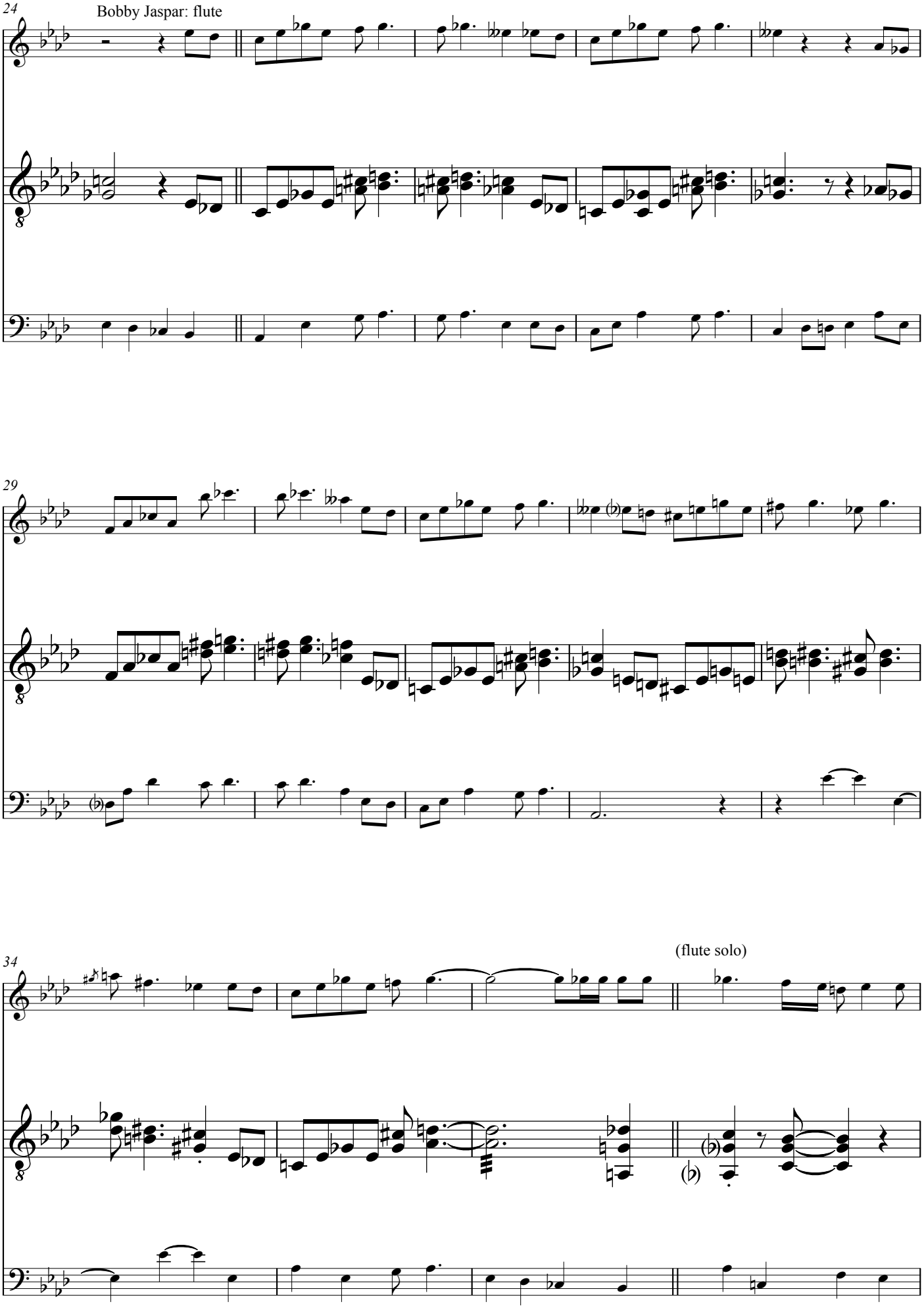
'Telefunky' from the LP record *The Guitar Artistry of Tal Farlow*
(matrix: 26542-?, Verve Records MGV 8370) recorded NYC, 16th December, 1959.

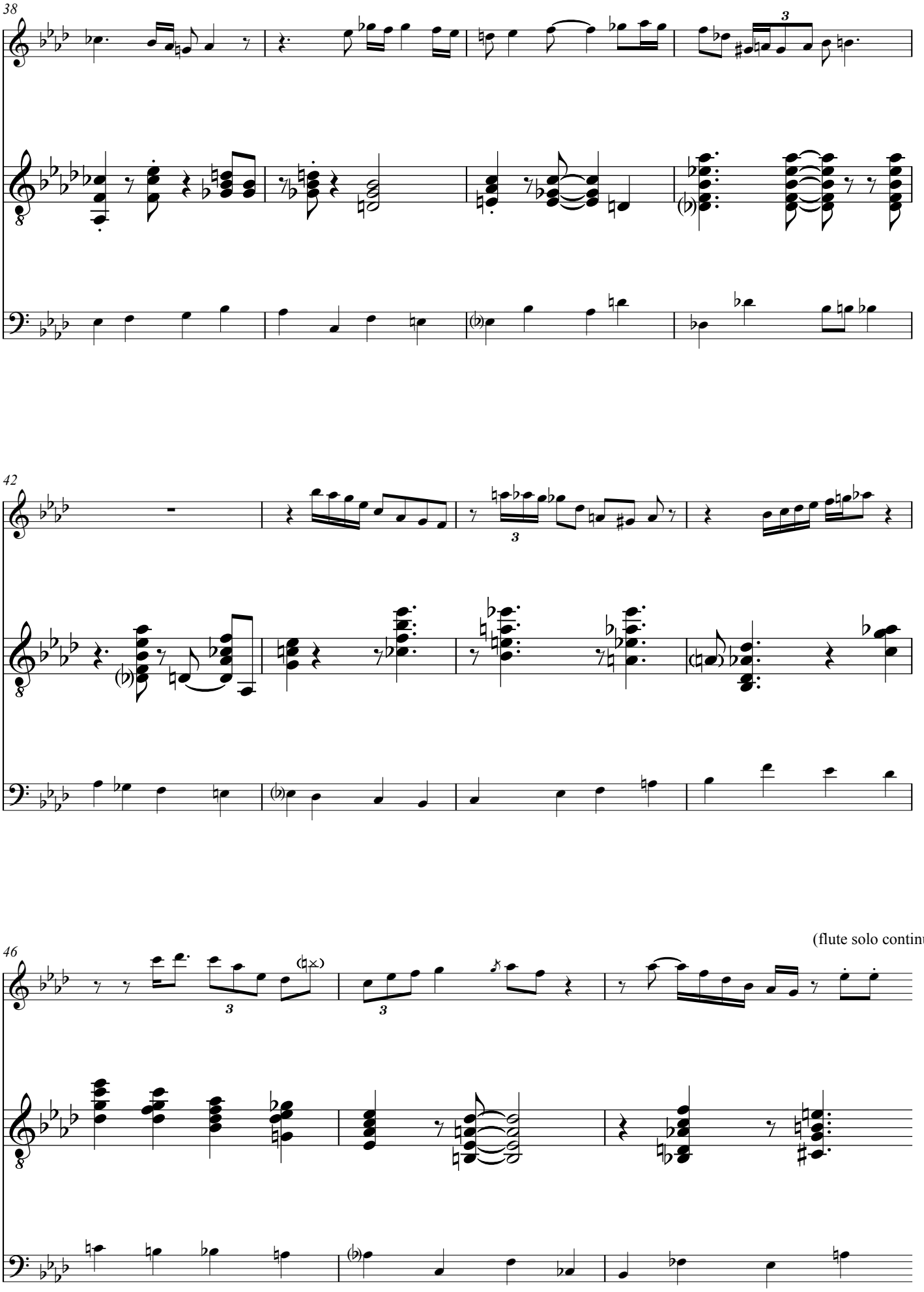
♩ = 148

Milt Hinton: Bass

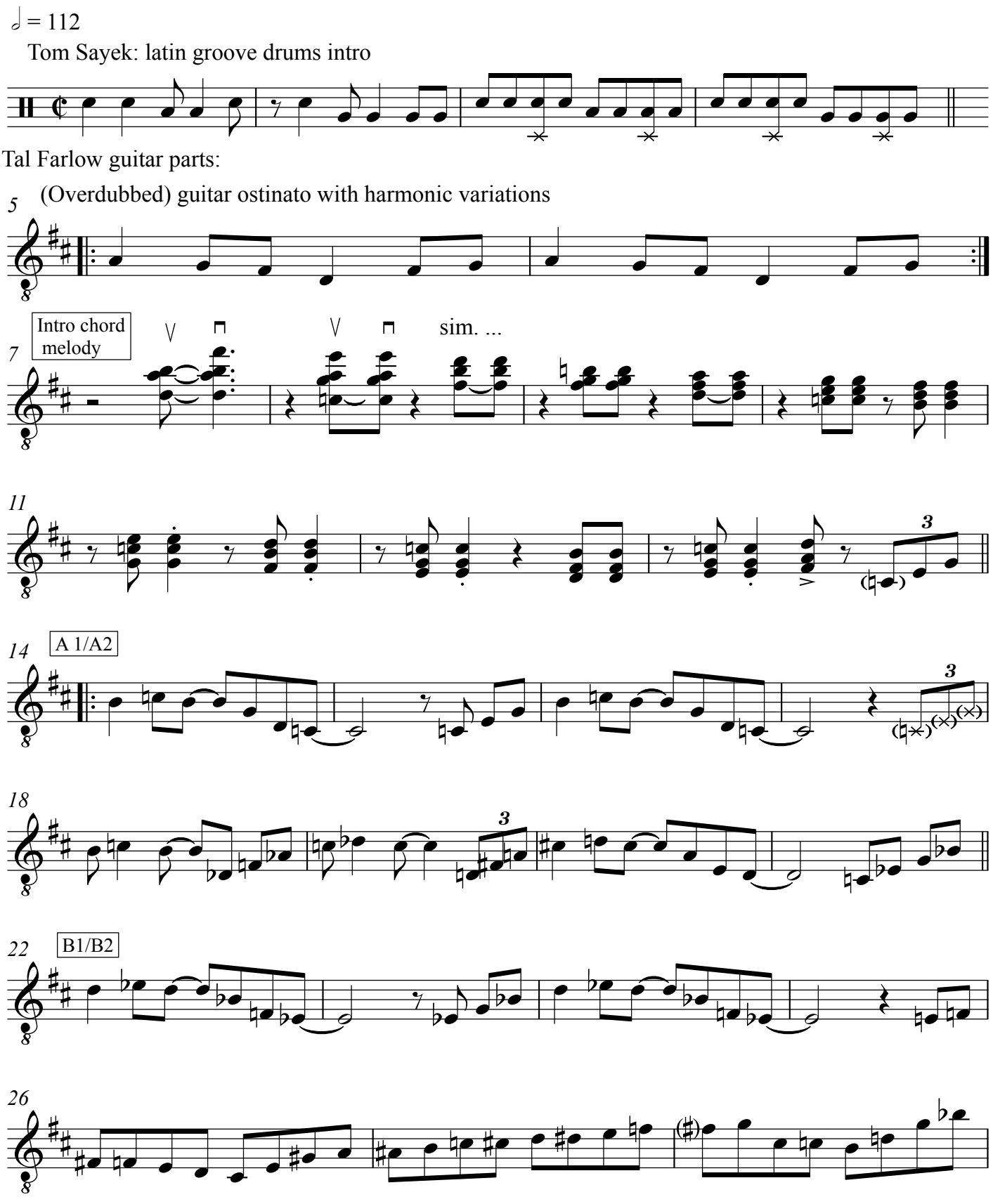


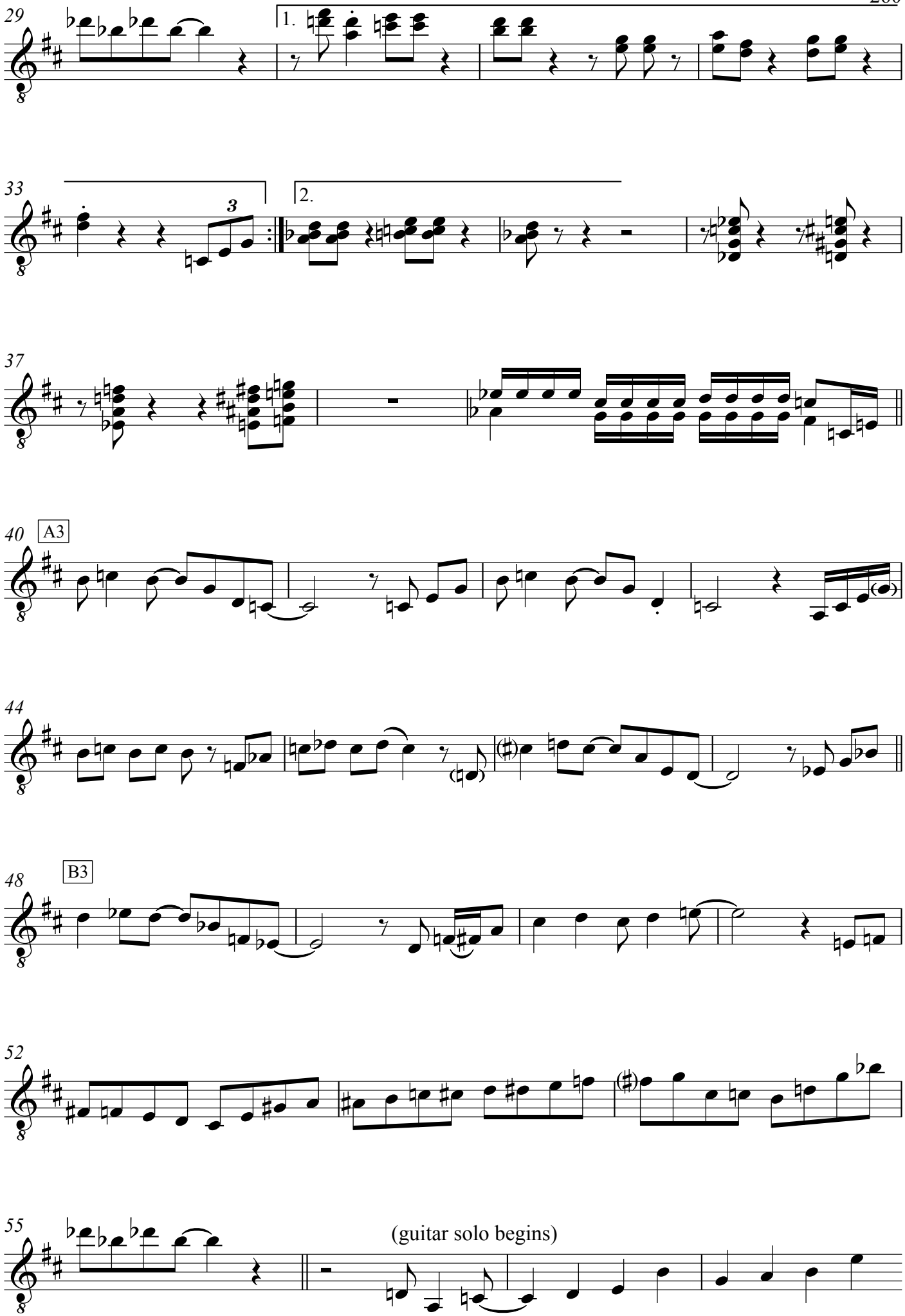
Tal Farlow: acoustic guitar

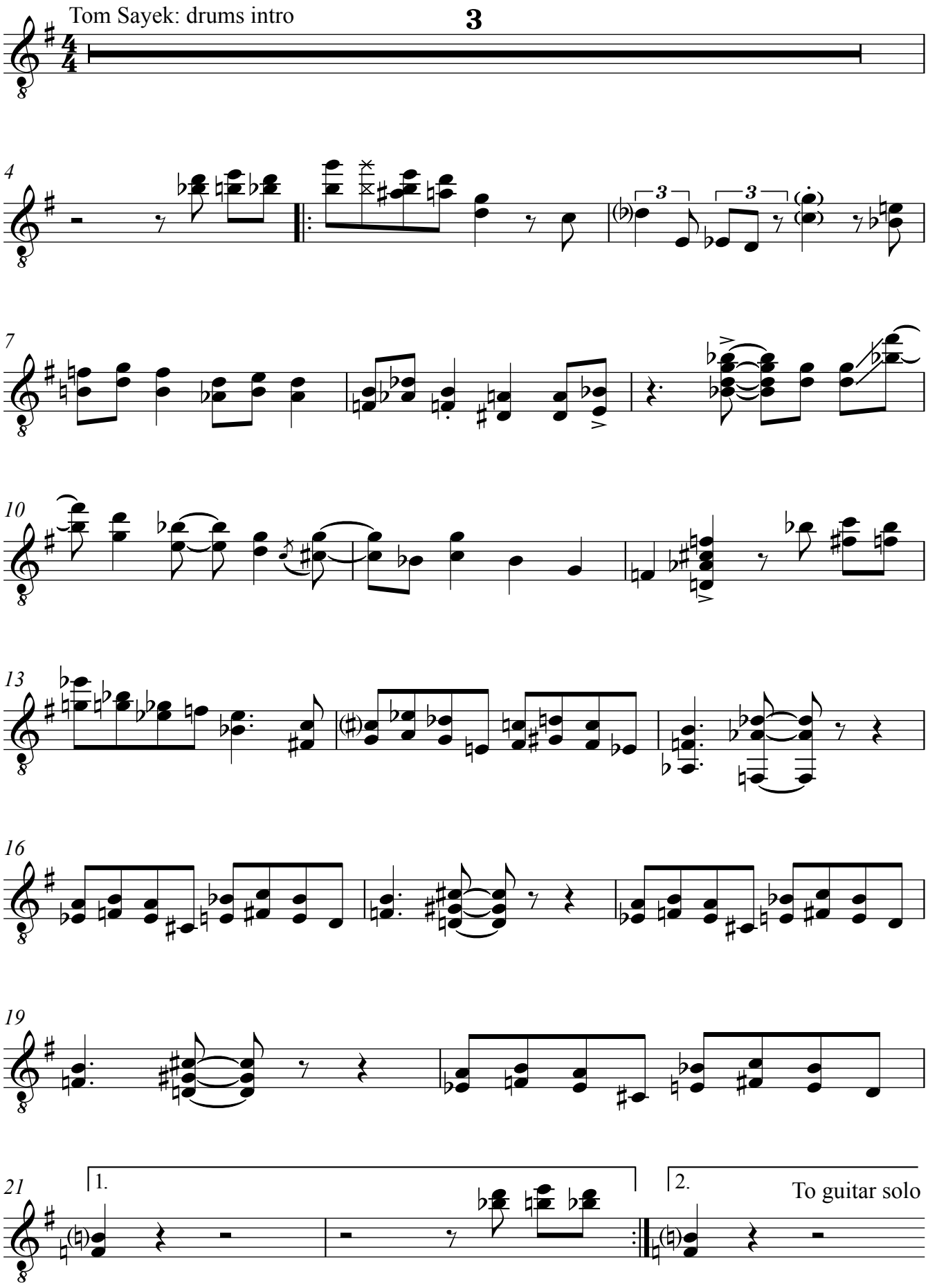

24
Bobby Jaspar: flute
29
34
(flute solo)


38
42
46
(flute solo continues)

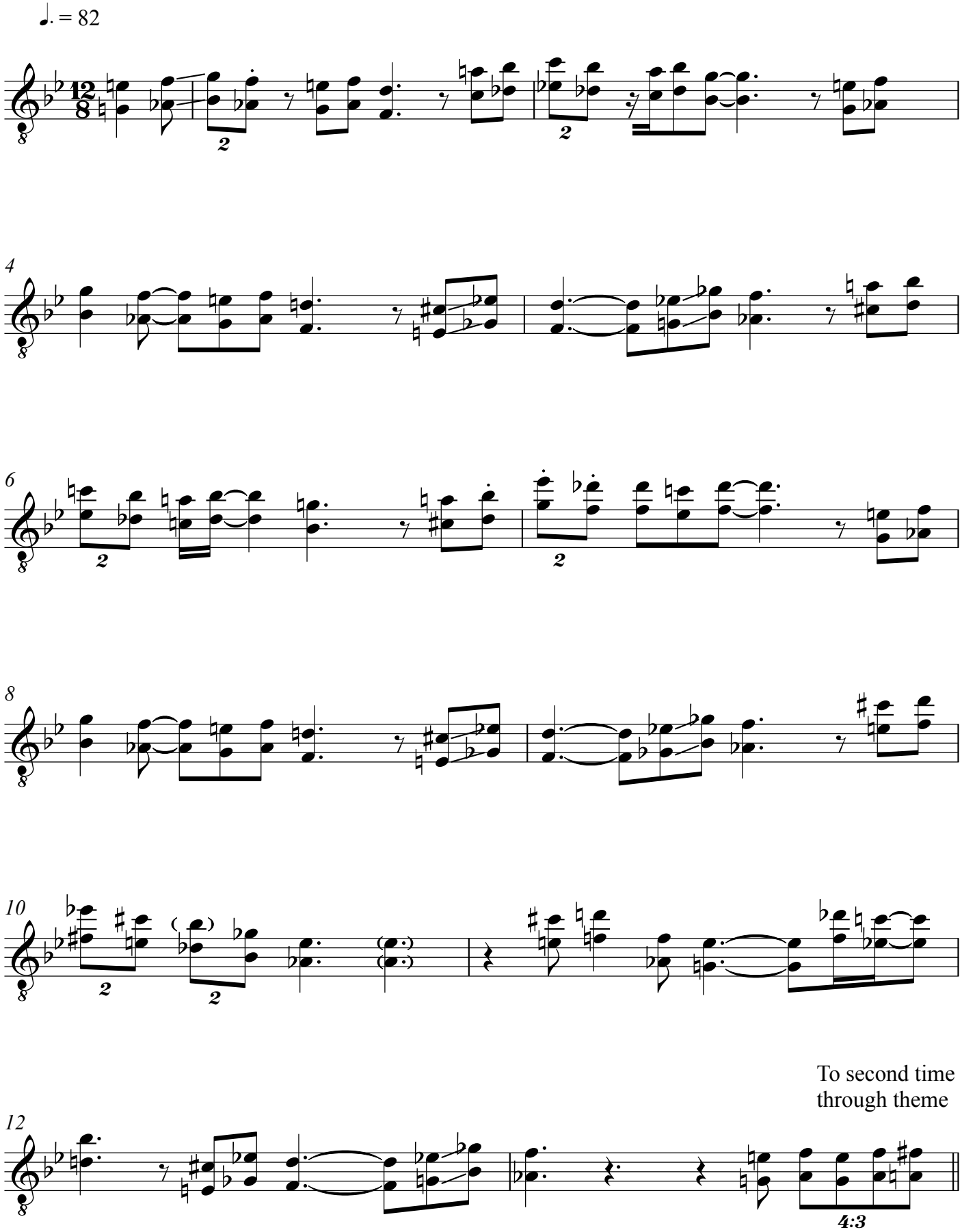
'Mahoney's 11 Ohms' from the CD recording *Autumn Leaves* (also called *Tal Farlow '78)* (Concord Jazz Records CCD2-2133-2) 2003, recorded at Bell Sound Studios, New York, 15 September, 1977.




29
1.
33
3
2.
37
40
A3
44
48
B3
52
55
(guitar solo begins)


Tom Sayek: drums intro
3
4
7
10
13
16
19
21
1.
2.
To guitar solo

'Blue Art, Too' from the CD *Chromatic Palette,* by Tal Farlow.
(Concord Records CCD-4154) recorded NYC January 1981.



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