

"UNE MINUTE MYSTIQUE DE JAZZ"

Some Remarks on the Conditions of Collective Improvisation

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"There is a Japanese visual art in which the artist is forced to be spontaneous. He must paint on a thin stretched parchment with a special brush and black water paint in such a way that an unnatural or interrupted stroke will destroy the line or break through the parchment. Erasures or changes are impossible. These artists must practice a particular discipline, that of allowing the idea to express itself in communication with their hands in such a direct way that deliberation cannot interfere. The resulting pictures lack the complex composition and textures of ordinary painting, but it is said that those who see well find something captured that escapes explanation.

This conviction that direct deed is the most meaningful reflection, I believe, has prompted the evolution of the extremely severe and unique disciplines of the jazz or improvising musician."

In his album notes (1) for Miles Davis' "Kind of Blue" (1959) pianist Bill Evans – himself one of the musicians on that remarkable lp – in a very succinct and illustrative way points out the existential nature of improvisation: the inevitability of irrevocable choice. Throughout its changing styles, jazz has had improvisation as its fundamental method of making music, be it on the basis of a theme (as often with Louis Armstrong), a chord sequence (e.g. Charlie Parker), an isolated motif (e.g. Thelonious Monk), a scale (e.g. Miles Davis), or be it with no pre-established basis at all (e.g. Ornette Coleman). Even in arranged jazz, played from scores, the success of the music is primarily measured by the degree of improvisatory spirit to which it attains. This is why non-written "head arrangements" are often used, even in orchestral jazz, and why a composer like Duke Ellington may profitably be considered a jazz musician whose instrument is his orchestra, rather than a composer in the European sense of the word.

Improvisation does not necessarily mean absence of repetition. The characteristics of an individual style are, themselves, constituted by general repetitive traits. Playing in public nightly, as many jazz musicians still do, the constant strain of creating anew will often result in the crystallization of certain patterns in certain pieces. The musician's satisfaction with specific improvisational solutions may make him stick to more or less permanent versions of particular pieces – and this permanence *may* be reinforced by the insistence of his public on hearing

the versions known from his recorded performances.

Though the outlines of some improvisations may consequently have a degree of preexistence, details of phrasing, of sonority, of tempo will normally make such "established versions" differ significantly from performance to performance. For instance, even though Coleman Hawkins' monumental 1939-version of *Body and Soul* (2) was certainly directive of his later performances of this piece, it never gained compositional imperativeness, as two later Hawkins versions of *Body and Soul* (3) - recorded a year apart, in 1945 and 1946 - will indicate. The spirit of improvisation, the freedom to make other choices on the spur of the moment, was maintained.

An important reason why jazz musicians prefer the insecurity of improvisation to the (relative) security of composition is that it is undoubtedly the prerequisite of rhythmic freedom, a mental precondition of that rhythmic creativity which is the fundamental, if far from the only, quality of jazz. That this quality is often overlooked or slighted by people used to finding musical creativity primarily expressed in the melodic, harmonic, metric and formal qualities of written music, in a way only confirms the vital and indispensable relation between improvisation and rhythmic creation.

But beyond this intimate relation the art of improvisation, of creating music in the *now*, certainly implies the fascination of unexpected discovery of the unknown - for the musician as well as for the listener who is willing to take part in the exploration. To discover the unknown, however, presupposes taking a risk, and precisely the courage to take risks is what jazz musicians often mention as an important goal, something they try to live up to themselves and which they admire in other musicians.

Apart from the not too typical situation of the soloist playing without an accompaniment, the improvising jazz soloist faces the problem of not only having to take risks in regard to his personal abilities. He also has to take into account the reactions of the musicians he is playing with. The greater musical risks he is taking in his solo (i.e. the greater the unorthodoxy of his ideas), the greater the collective risk that the other musicians will not be able to follow his ideas and will draw the wrong conclusions.

For instance, Miles Davis has told (4) how Charlie Parker "used to turn the rhythm section around when he and I, Max, and Duke Jordan were playing together it sounded as if the rhythm section was on one and three instead of two and four. Everytime that would happen, Max used to scream at Duke not to follow Bird but to stay where he was. Then, eventually, it came around as Bird had planned and we were together again" (p.14) (5).

Thus, though the term "collective improvisation" is usually reserved for the three part interplay of trumpet (cornet), trombone and clarinet in the New Orleans style, actually most solo jazz playing with accompaniment is a form of collective improvisation. In so far as the musicians of the rhythm section are free (within certain li-

mits, to be sure) to choose their particular responses, and challenges, to the playing of the soloist, he, on his part, has to take into account what they may, at any given moment during his solo, choose to play. The almost telepathic communication between musicians which may, in a well-functioning jazz group, overcome the obstacles of such collective improvisation and result in a joint musical creation, is one of the most satisfying aspects of this music (6).

On records - our main source of knowledge about the playing of jazz musicians - improvisational mistakes are often censored after the fact. Especially in the case of studio recordings the musicians may make another "take" of the same piece and hopefully obtain a more perfect result, or (in more recent times) mistakes may be deleted by the splicing of tapes. However, jazz musicians may prefer to release a less perfect take if it has other qualities to compensate for its imperfections, and even nowadays many jazz musicians prefer to do without tape-splicing for the sake of preserving the initial freshness of the music, even if it means retaining some less than perfect moments.

It is, therefore, possible, on a number of existing recordings, to study the conditions of collective jazz improvisation. One of the most interesting of such recordings, in my opinion, is the famous version of *The Man I Love* made by a quintet under the leadership of Miles Davis in 1954.

For this particular session (held in New York on December 24, 1954) Davis, who at this time did not have a permanent group, was united with Thelonious Monk (piano) and three members of The Modern Jazz Quartet: Milt Jackson (vibraphone), Percy Heath (bass) and Kenny Clarke (drums). All of the musicians were familiar with each other from previous recording sessions and other engagements, with the exception of Davis and Monk, who had probably not played together very often and had never been on the same record. Monk may have been a last-minute substitution for John Lewis of The Modern Jazz Quartet (7), at any rate it seems unlikely that he was Davis' choice for a pianist considering the stylistic differences between the two.

Nevertheless, the confrontation of three such prominent soloists as Davis, Monk and Jackson with each other and with the superb team of Heath and Clarke was rich in possibilities. Provided that the three protagonists would be able to function together, the very disparity of their styles might prove mutually challenging. From a number of previous Monk recordings with Jackson it was known that the meeting of Jackson's lyricism with Monk's asceticism could indeed be reciprocally fertilizing. Would this also be the case with Davis and Monk?

Of the four recordings initially released from this session two, in fact, are generally considered to be major works, whereas the remaining two have a decidedly lesser status. It is hardly incidental that the latter are original compositions by Davis (*Swing Spring*) and Monk (*Bemsha Swing*), while the former are standards and thus presented more of a common ground for a "pick-up" group like this: Gersh-

win's *The Man I Love* and Milt Jackson's *Bags' Groove* (actually a series of blues choruses preceded and concluded by a riff-theme by Jackson).

Even in these two, however, a conflict between Davis and Monk is readily apparent in that Monk "lays out", i.e. does not accompany, during Davis' improvised solos. This was requested by Davis, who has later (8) explained that "I love the way Monk plays and writes, but I can't stand him behind me. He doesn't give you any support" (p. 12). It has also been reported that for this reason there were strong personal tensions between Davis and Monk during the session. In "An Open Letter to Miles Davis" (9) Charlie Mingus has mentioned that Davis "cursed, laid out, argued, and threatened Monk and asked Bob Weinstock (the record producer - E.W.) why he hired such a nonmusician and would Monk lay out on his trumpet solos?" (p. 12).

Whatever the reliability of these reports, the musical conflict between Davis and Monk reaches a climax during the later part of Monk's solo in *The Man I Love*, where Davis deliberately interrupts, and thus possibly destroys, the development of the solo. This highly unusual procedure - I know of nothing similar in other jazz recordings - may easily be explained by the equally unusual development of Monk's solo. The question is if Davis should, nevertheless, have let Monk carry on, and what might then have happened.

As it is, *The Man I Love* starts with a 4-bar unaccompanied vibraphone introduction, after which Davis plays the first 30 bars of the 32-bar chorus (in AABA form, each of the four parts 8 bars long) in slow ballad tempo ($J = 60$). Jackson then more than triples the tempo (to $J = 198$) in a 4-bar break leading into his solo of two choruses, for which the form is augmented to 64 bars (each of the four parts now 16 bars long).

This tempo and chorus format is maintained during Monk's ensuing solo, which is mainly based on rhythmic variations on an extremely simplified version of the theme. With its radically sparse accentuations Monk's improvisation is dominated by rests rather than by notes, and when he reaches bar 28 in his first chorus, he stops playing altogether for the remaining 5 bars of the second A-part. He continues this pause during the first half (8 bars) of the middle-part (B) and only resumes playing after Davis has, as it seems, called him to order with a repeated figure (a quote from Davis' own theme, *Four*) in bars 39 and 40.

When Monk takes up his solo in bar 41, it is in a relatively conventional, theme-paraphrasing style, with Davis "keeping watch" in the form of playing a sustained note during bars 41-46. Monk continues in this style during the first half of the concluding A-part, then ends by playing (mainly) a series of repeated quarter notes in bars 57-63. However, as if to be sure that Monk will not go on with another chorus, Davis reenters in bar 61 with alternating quarter notes leading into his own solo. This lasts for 32 bars (AA) plus 4 bars (of B, tempo and format reverting to those of the beginning), with Monk remaining silent until Jackson takes over to play the second half of B. The recording ends with Davis playing 5 bars of the final A-part plus a coda, both with Jackson and Monk in the background.

The pause in Monk's solo lasts for 13 bars and 15 seconds, a duration unheard of in other records of jazz improvisation. Why this long pause? Did Monk lose his orientation in the chorus as a result of his extreme displacements of accents?

This explanation has been advanced by some commentators. According to Alun Morgan (10), the British critic, "Monk tries to halve the time in his piano solo, loses interest in the middle-sixteen and is jerked back to life by an angry-sounding Davis who comes in unexpectedly to remind Thelonious of his place in the chorus" (p. 62). According to Dick Katz (11), the American jazz pianist, Monk gets "carried away with his own self-made obstacle course. He tries to rearrange the melody rhythmically by extending the sequences over a number of bars. However, he gets lost (or so it sounds to me), and comes to an abrupt halt about the 28th bar or so . . . Miles leads Monk back on the track . . ." (p. 29). And Nat Peck (12), the American jazz trombonist, mentions that "le décalage de Monk est si insolite que le long silence qui suit a fait croire à de nombreux musiciens que Monk ne savait plus où il en était. En effet, l'intervention (trois mesures) de Miles Davis, après laquelle Monk continue son solo, vient renforcer la thèse que Monk, perdu, ne se serait retrouvé que grâce à Miles qui l'a remis sur le chemin" (p. 15).

On the other hand, Peck adds that "il y a d'autres musiciens qui pensent, au contraire, que Monk, en s'arrêtant, avait une intention musicale très nette. J'ai soutenu cette seconde thèse et j'en ai eu la confirmation tout récemment en conversant avec Milt Jackson et Percy Heath qui m'ont affirmé que Monk savait très précisément ce qu'il faisait" (p. 15). This point of view is seconded by André Hodeir (12), the French critic and composer: "Oui, je crois que Miles Davis a été fort mal inspiré en prenant sa trompette pour montrer à Monk où il en était. Je suis de votre avis, Nat, je pense que Monk savait très bien où il en était et que tout était dans la logique de ce qu'il voulait faire" (p. 26).

We thus find ourselves with two diametrically opposed explanations of the pause in Monk's piano solo. One holds that it is the result of a failure on Monk's part, an incapacity to carry on with his solo, the other suggests that, quite to the contrary, Monk had a definite intention with his solo, and that the pause in his playing was a logical consequence of that intention. That Miles Davis, as the leader of the group, interpreted the pause in accordance with the former explanation and therefore decided to interfere with Monk's chorus, means that we are unable to choose with certainty between the two explanations.

A closer scrutiny of the development of Monk's improvisation in the first half of the chorus may, however, shed more light upon his intentions.

From the way Monk approaches Gershwin's theme it is evident that he transforms it rather radically to suit his own special purposes. This transformation takes the form of a crystallization, of an extreme reduction of the theme into its motivic essentials. Such a paring to the bone is very much in keeping with Monk's style in

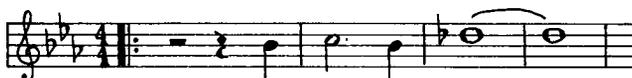
that it allows him to maintain a certain rapport with the original, more decorative theme while still making it possible for him to deal with the given material as if it had the melodic starkness of one of his own compositions.

Thus, in stead of the original motif in the first two bars of the A-part of Gershwin's theme:



(13)

we find Monk using a simplified version with fewer notes, at the same time quadrupling the note values and spreading the motif in bar 2 over four bars to fit the chorus format of his solo:



In accordance with the original theme, this motif is used three times with slight variations, while the last four bars of the A-part contain a second motif, a typical pianistic Monk-arpeggio thrice-repeated, with slight variations.

However, the simplified motif above is only to be taken as an assumption, as the basic material of Monk's improvisation. Actually, it is never stated as such. Besides adding (generally) the upper octave (and in some cases the lower as well), Monk constantly displaces the accents and in none of the 4-bar periods in question do they actually fall on all of the four beats indicated above.

It is precisely this constant displacement of accents which constitutes the central idea of Monk's improvisation. His solo is, above all, an experiment with rhythmic accents and spaces, not a development of melodic-harmonic ideas. The steady bass/drum accompaniment is very much a precondition for such a perforated kind of playing, and in a later, unaccompanied solo version of *The Man I Love* (14) Monk typically plays in a more orthodox style, based on thematic variation and without any reminiscences of his 1954-solo.

In order to isolate the rhythmic-spatial aspect of Monk's solo, the displacement of accents in the first 12 bars of the A-parts may be schematized as follows (leaving out a couple of left-hand accents, which do not significantly alter the picture):

Basic motif	4	5	8	9	(6,50)
A: bars 1-4	3	6	8	10	(6,75)
bars 5-8	4	7	9	11	(7,75)
bars 9-12	3	6	8	9	(6,50)
A: bars 17-20	()	6	8	11	(8,33)
bars 21-24	3	6	7	12	(7,00)
bars 25-28	4	7	()	12	(7,66)

In this scheme, the numbers in the four columns in the middle indicate the beats (1 to 16 for each period of 4 bars) which are accented. Bars 13–16 are taken up by the above-mentioned second motif; bars 29–32 (actually 28–32) contain the beginning of Monk's pause, which continues into the B-part. The empty parentheses in the second A-part indicate that the accents one might expect are left out, thus expanding the space between accents. The numbers in the column to the right suggest a "centre of gravity" for each of the 4-bar periods, based on a numerical average (15).

It will be noted that the displacement of accents has three main effects. In none of the 4-bar periods do the accents fall on the same four beats. Except for bars 9–12 the placing of the motif as a whole is delayed in varying degrees. And in bars 21–24 and 25–28 the space between the two last accents is larger than anywhere else, no less than five beats.

The latter effects, of delay and of space extension, no doubt account for André Hodeir's impression (12) that "Monk dévide le thème à une vitesse ralentie – et de plus en plus ralentie" (p. 26), even though his description does not quite correspond with what is actually played. Nevertheless, Hodeir is certainly right in stating that "une espèce de double dimension du temps apparaît tout à coup" (p. 26). To this may be added that the basic duality of time – the steady one of the bass/drum accompaniment and the elastic one of Monk's solo – is further complicated by the fact that while most of Monk's accents are delayed in relation to those of the basic motif, they are also placed slightly before their respective beats, thus creating a further duality of time within Monk's own playing.

In connection with the long pause in Monk's solo it is of particular interest to note that the pause is, in fact, anticipated by Monk's use of silences. Not only is his solo in general characterized by its extreme sparsity. There is also, in the first A-part, the remarkably long space (ten beats) separating the last accent of the first 4-bar period and the first accent of the second 4-bar period; and the space resulting from the deletion of the first accent in the second A-part. And there is, as already noted, the extraordinarily long space of five beats between the two last accents in the two 4-bar periods leading up to the pause.

So, while such a long pause is a highly unorthodox occurrence, it is not entirely unprepared, considering Monk's use of space in the first half of the chorus.

For further evidence, Monk's chorus in this recording may be compared with the corresponding chorus in another take of the same theme. The originally released version of *The Man I Love* is the second of two takes (16). The first take, which was not released till 1958, in most respects corresponds quite closely to take 2. It follows the same plan and has the same general tempo and duration, but is not quite as successful, at least as regards Miles Davis' solos (17).

The main formal difference between the two takes is that Monk plays all of his chorus and continues to play in the accompaniment to Davis' solo. The first half-chorus of Monk's solo has the same general design as that in take 2, ending with a 4-bar pause, but Monk resumes playing on the third beat of the middle-part and after a number of sparse punctuations during bars 33-38 continues in a more ornamental style. For the last A-part, he again takes up the accenting pattern, leading into the trumpet solo by repeating a four-note chord in the last four bars.

Schematizing the accenting patterns of this solo as we did the one in take 2, we get:

Basic motif	4	5	8	9	(6,50)
A: bars 1-4	2	5	8	11	(6,50)
bars 5-8	4	7	9	13	(8,25)
bars 9-12	5	8	10	13	(9,00)
A: bars 17-20	4	7	11	14	(9,00)
bars 21-24	6	9	13	15	(10,75)
bars 25-28	6	9	12	14	(10,25)
A: bars 49-52	()	8	10	13	(10,33)
bars 53-56	4	7	9	12	(8,00)
bars 57-60	4	7	9	12	(8,00)

If this scheme is compared with that for take 2, two points are particularly striking. The first is that, with the exception of the two final 4-bar periods, in which the same four beats are accented, all of the periods show a pattern of accentuation differing from that of the basic motif *and* from those of take 2. Bearing in mind that both solos are improvised, this degree of consistent asymmetry may be said to be quite remarkable. The second point is that the delays in playing the motif are much more radical than in take 2 - in bars 21-24 the "centre of gravity" is even delayed for more than four beats. In fact, Hodeir's description of "une vitesse ralentie - et de plus en plus ralentie" would have been much more in accord with Monk's first half-chorus in this take than with the one in take 2. Also, in connection with the theory of Monk's "loss of orientation" in take 2, it is worth noting that Monk does not lose his orientation in take 1, even though he goes much further in displacing the motif.

On the other hand, we do not find quite as large spaces between accents as in bars 21-24 and 25-28 of take 2, but the idea of the pause seems to be latent in this solo, too, considering the 4-bar pause in bars 29-32 and the skipping of the first accent in the final A-part.

Compared to the great originality and consistency of Monk's playing in the A-parts of the chorus, the B-part is (by Monk's own standards) much more ordinary, as it is mainly based on a number of Monk's stock phrases, which he normally uses

to mark time in his less inspired moments. The reason may be that in this first take he had not solved the problem of transforming the original B-part so that it would suit his own style – with its more mobile melodic line it is certainly even more foreign to Monk's way of thinking than the A-part.

Does the 4-bar pause before the B-part and the rather reserved way of starting it reflect a certain reluctance before the task? And is the prolonged pause in take 2 a result of finding the solution in take 1 unsatisfactory without yet having found a better one? That is possible. Monk may have hesitated for so long in take 2 because he did not yet know how to transform the B-part and preferred to wait for a flash of inspiration rather than to repeat the clichés from take 1. It is also possible that in take 2 he wanted to develop the idea of pausing already inherent in take 1.

In this connection it is worth remembering that in his later quartet recordings Monk often lets his bass player and drummer play on for a chorus or two after he has finished his solo. This idea, of having the rhythm section playing "accompaniment" without accompanying a soloist, is already found in Count Basie records from the late 'thirties on. And in Ornette Coleman's *Cross Breeding* (18) from 1961 we have a theme in AABA form where the B is represented by a total pause.

It is, therefore, not unreasonable to think, with Michel Fano (12), the French serial composer, that the pause in Monk's solo (take 2) represents a deliberate utilization of musical silence: ". . . je trouve qu'il y a à ce moment-là et sans exagération, une minute mystique de jazz. Il me semble désolant que Miles Davis réintervienne d'une quelconque façon après. Car il s'agit-là, de la part de Monk, de cette utilisation du silence qu'on trouve dans Webern; ce n'est pas tout à fait la même chose puisque ce n'est pas sur un plan morphologique, mais il y a vraiment un instant de méditation, de méditation mystique du jazz dans cet arrêt de Monk, et qui a une valeur énorme" (p. 15).

However one chooses to interpret Monk's pause, the fact remains that Miles Davis' intervention precluded the possibility of a discovery by Monk during the remaining part of his chorus. Davis' motivation, as the leader of the group, undoubtedly was that he wanted to save the music from breaking down. He obviously did not trust Monk's judgment in stopping for so long. At this time (1954), Davis was still playing in a style built on continuous melodic phrases, and not until the late 'fifties did he venture into a more discontinuous style with deliberate utilization of silences, which made him appreciate (8) that "Monk has been using space for a long time" (p. 12).

It is in the nature of improvised music that we shall never know what might have happened if Davis had trusted Monk. At that precise moment – on the second beat of bar 39 – when he blew his first note, the course of the music was irrevocably altered from what Monk may (or may not) have intended. But even then, the conflict between Davis and Monk produced musical qualities that are not to be found in take 1. Not only is it one of the rare attractions of this music to follow the mounting tension (especially to be felt in Percy Heath's bass line) during the pause up till

Davis' first note. There is also, in Davis' last solo, a fiery impatience which makes it one of his most intense from this period. This impatience is also felt in the way in which Davis, quite unexpectedly, jams a mute into his trumpet between the first and the second A-part of the last chorus, thus further intensifying his solo (19).

The analysis of certain aspects of the music in this recording may have clarified some of the intentions behind the music. It may also have explained why things happened, or even had to happen, the way they did. But it hardly makes it possible to determine with final certainty whether more was lost or more was gained by the clash between Davis and Monk. One hypothesis may seem more plausible than the other, but it remains a hypothesis.

To some listeners, used to the formal perfections of composed music with its possibilities of deliberation, revision and polishing, unforeseen musical developments such as the ones in this piece of music may seem curiously casual. Others may find that, in return for its irregularities, the music contains creative discoveries and has a spontaneously existential quality which could only have been reached through improvisation, and on its conditions. To paraphrase Bill Evans' words: Those who hear well may find something captured that escapes explanation.

Summary

The conditions of jazz improvisation, particularly the challenges, risks and rewards of collective improvisation, are described. As a qualified example Miles Davis' *The Man I Love* (1954) is analysed in an attempt to explain Davis' interference during Thelonious Monk's solo as a possible error due to a misunderstanding of Monk's intentions. It is concluded that while a final judgment in this matter is hardly possible, the recording illustrates the rewards, as well as the risks, of collective improvisation.

Acknowledgements

The alternate takes of *The Man I Love* were part of the material analysed and discussed at a seminar on jazz improvisation which I conducted at the Institute of Musicology, University of Copenhagen, in the Spring of 1973. I wish to acknowledge the inspiration gained from that seminar and, in particular, the contributions of Erik Christensen, who originally schematized Monk's accenting patterns, and Birthe Hedegård Larsen, who transcribed the Monk solos in the two takes of *The Man I Love*. John Bergsagel has kindly checked the manuscript for linguistic errors.

Notes

- (1) Quoted from the cover of Fontana 682.059 TL.
- (2) Reissued on, a.o., Coleman Hawkins: "Body and Soul: A Jazz Autobiography" (RCA Victor LPM-501 and 730.566)
- (3) On "Coleman Hawkins/Lester Young" (Spotlite SPJ 119), issued in 1974.
- (4) In *Down Beat* vol. 22, no. 22 (November 2, 1955).
- (5) Davis was the trumpeter, Max Roach the drummer, and Jordan the pianist in Parker's 1947-48 quintet. Parker was and is often called Bird.
- (6) For a broader discussion of jazz as a collective art, see André Hodeir's "L'Entourage" in *Jazz Hot* no. 95 (Janvier 1955) and his "Improvisation and Composition" in Ken Williamson (ed.): *This Is Jazz* (London, 1960). These essays also constitute "Part Three: On Group Relations" in Hodeir's *Toward Jazz* (New York, 1962).
- (7) The Modern Jazz Quartet had recorded for the same record company, Prestige, the day before and had previously been recorded by Prestige with an added soloist (Sonny Rollins).
- (8) In Nat Hentoff: "An Afternoon with Miles Davis" in *The Jazz Review* vol. 1, no 2 (December 1958), reprinted in Martin T. Williams (ed.): *Jazz Panorama* (New York, 1962).
- (9) In *Down Beat* vol. 22, no 24 (November 30, 1955). See also Ira Gitler in his album notes for "Miles Davis and the Modern Jazz Giants" (Prestige 7150).
- (10) In Albert McCarthy et al.: *Jazz On Record* (London, 1968).
- (11) In *The Jazz Review* vol. 1, no. 1 (November 1958), reprinted in Martin Williams (ed.): *Jazz Panorama* (New York, 1962).
- (12) In a round-table discussion in *Jazz Hot* no. 116 (Décembre 1956).
- (13) Quoted from *The George and Ira Gershwin Song Book* (New York, 1960).
- (14) On "The Man I Love" (Black Lion 2460-197, 28449 and BL-197), recorded in London on November 15, 1971. This solo, the only other extant Monk-version of this theme, contains three 32-bar choruses at $\text{♩} = 76$.
- (15) This obviously does not take all the musical facts, such as note values, harmonic tensions and dynamic nuances, into consideration, but may still give an approximate idea of the displacements of the whole motif.
- (16) All of the material from this session, including both takes of The Man I Love, has been collected on "Miles Davis & The Modern Jazz Giants" (Prestige 7650 - not to be confused with Prestige 7150, mentioned in note 9), released in 1969. A more recent Davis collection, "Tallest Trees" (Prestige 24012), released in 1972, only includes take 2 of The Man I Love.
- (17) This no doubt explains why take 2 was chosen for the original release in spite of the irregularities in Monk's chorus.
- (18) On "Ornette On Tenor" (Atlantic 1394).
- (19) This effect is not found in the corresponding solo in take 1.

RESUMÉ

Indledningsvis bestemmes improvisation som den fundamentale kunstneriske arbejdsmetode i jazzen, både som forudsætning for rytmisk frihed og kreativitet og som eksistentiel udfordring, og improvisationsformen karakteriseres som altovervejende kollektiv, selv i soli, blot de akkompagneres. Som kvalificeret eksempel analyseres derefter Miles Davis' *The Man I Love* (1954) i et forsøg på at forklare Davis' indblanding under pausen i Thelonious Monks klaversolo som en mulig misforståelse, der skyldtes en fejltolkning af Monks intentioner. Disse belyses bl.a. ved sammenligning med den tilsvarende Monk-solo i et foregående "take" af samme stykke, som kan støtte antagelsen af at Monk bevidst har villet udnytte pausen som element i sin solo. Ifølge improvisationens eksistentielle natur kan der ikke drages nogen endelig slutning herom, men nok konkluderes at optagelsen illustrerer den kollektive improvisations særlige fordele og ulemper.