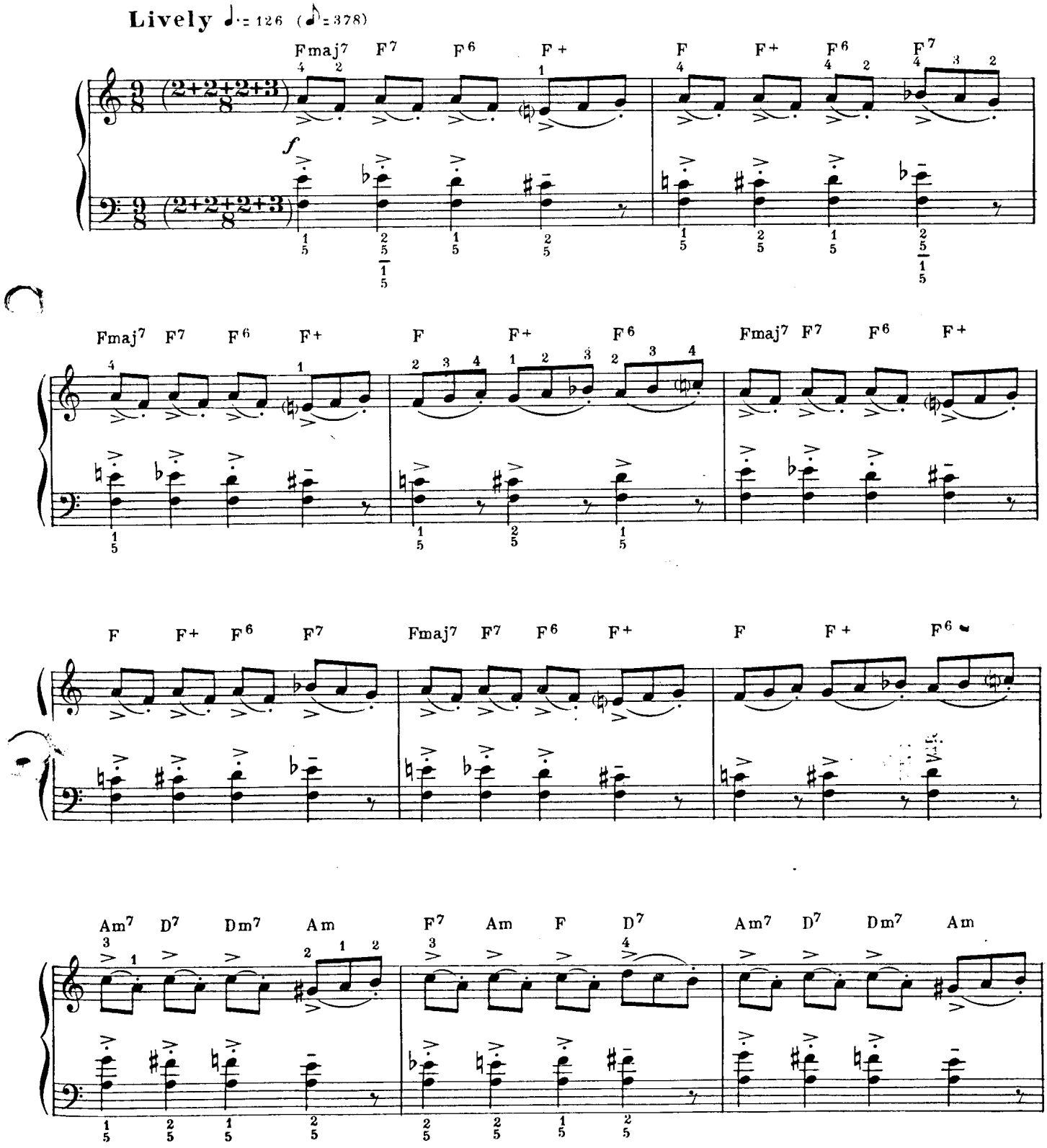
Blue Rondo A La Turk

DAVE BRUBECK



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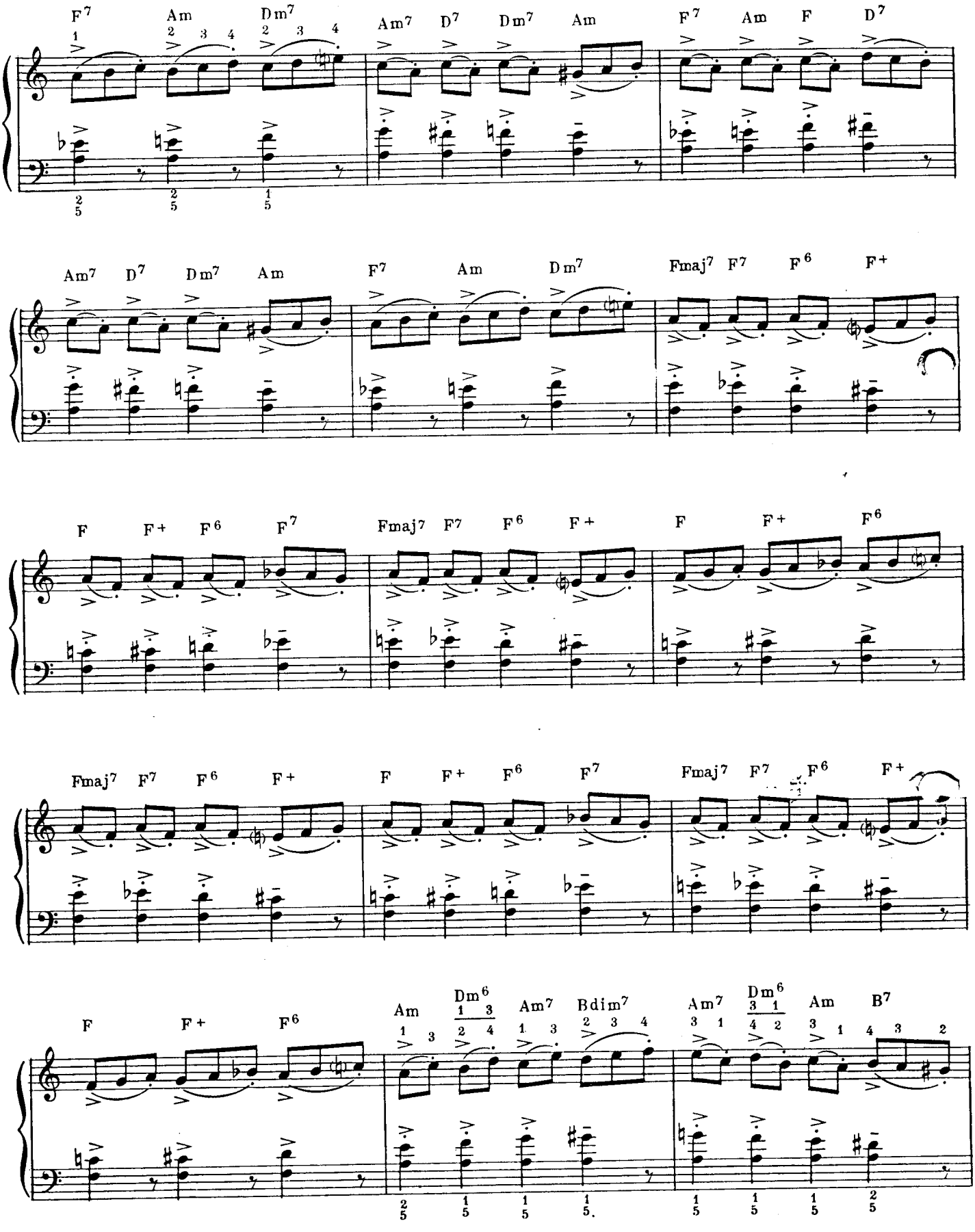
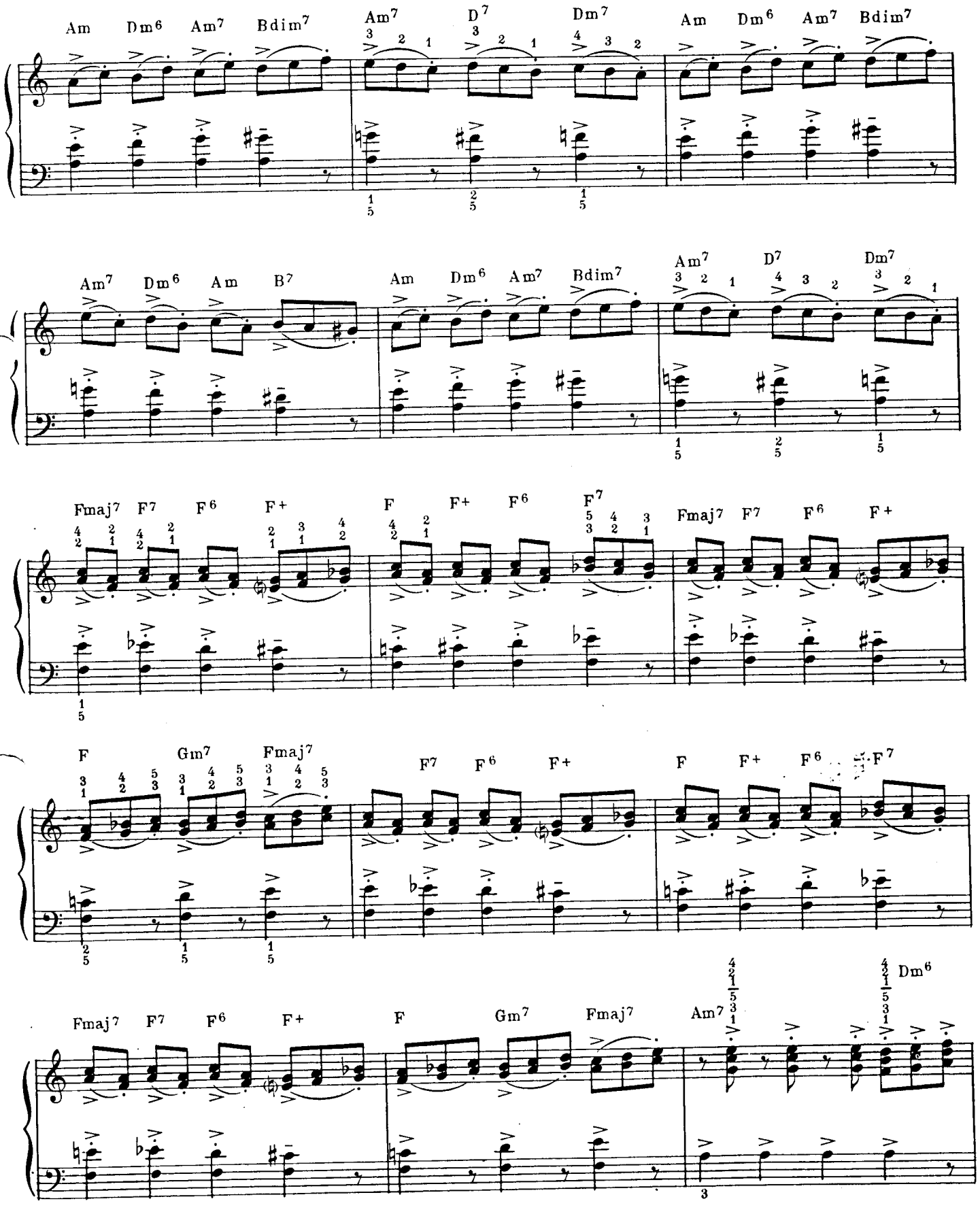
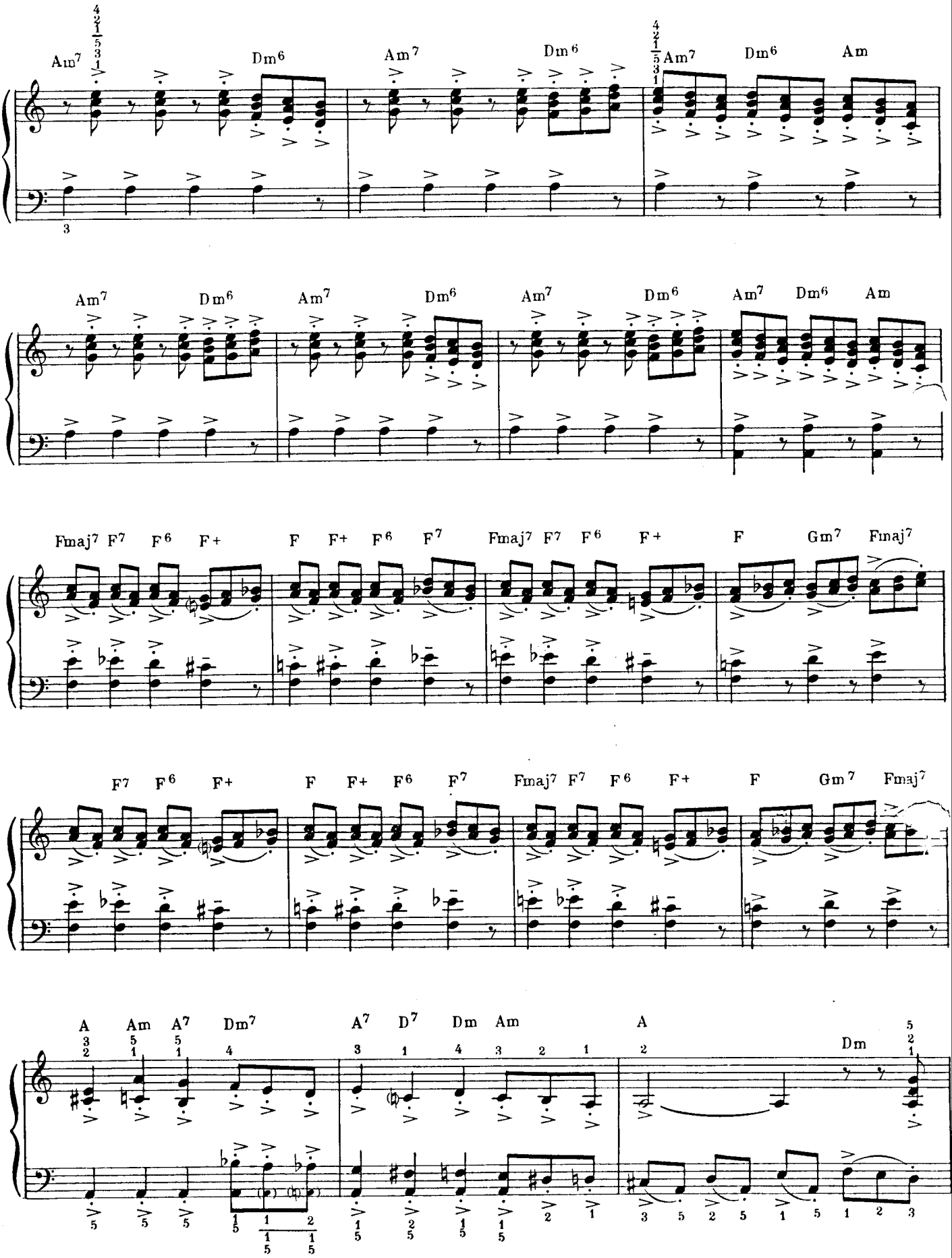
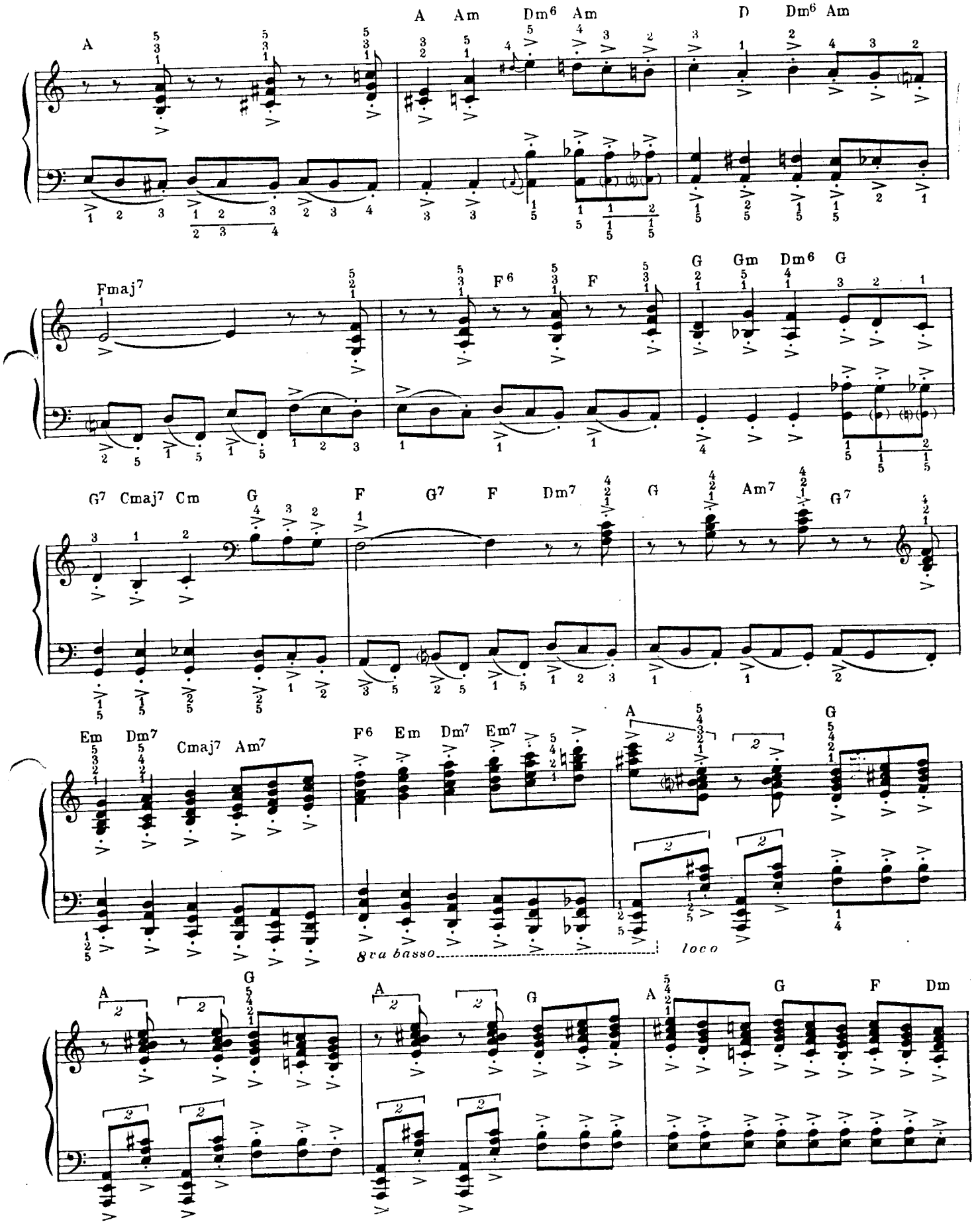
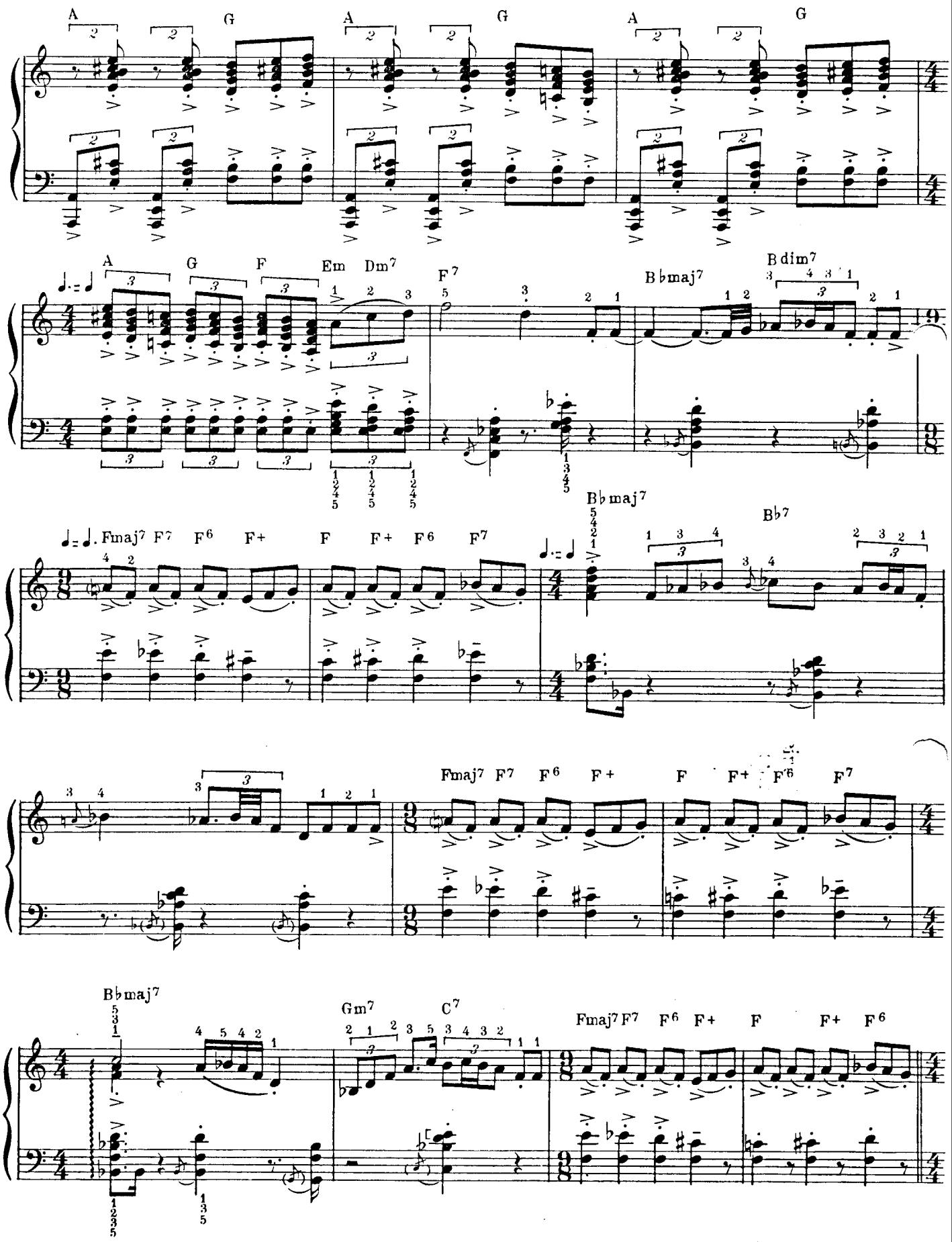
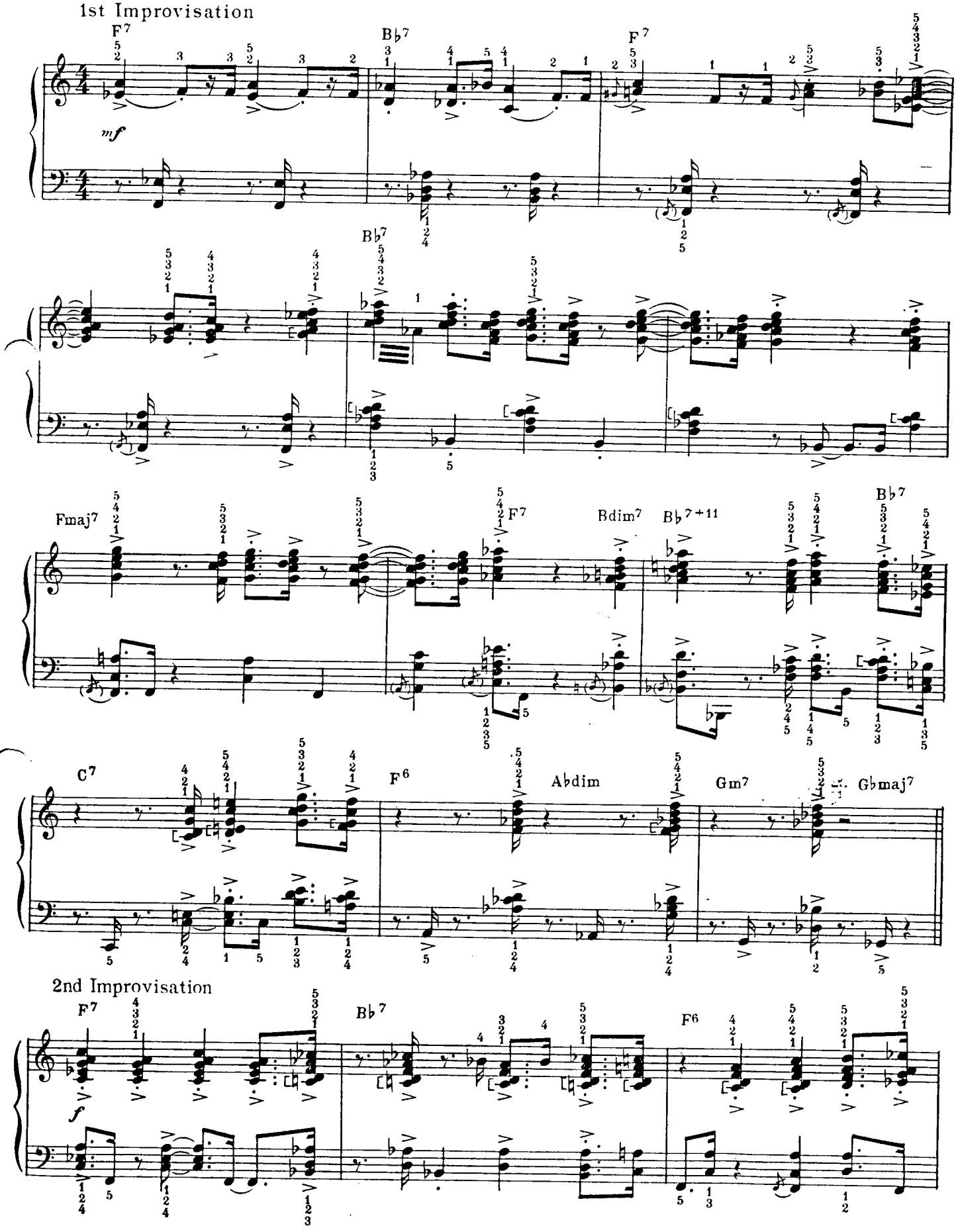

F7 Am Dm7
Am7 D7 Dm7 Am
F7 Am F D7
Am7 D7 Dm7 Am
F7 Am Dm7
Fmaj7 F7 F6 F+
F F+ F6 F7
Fmaj7 F7 F6 F+
F F+ F6 F7
Fmaj7 F7 F6 F+
F F+ F6
Am Dm6 Am7 Bdim7
Am7 Dm6 Am B7

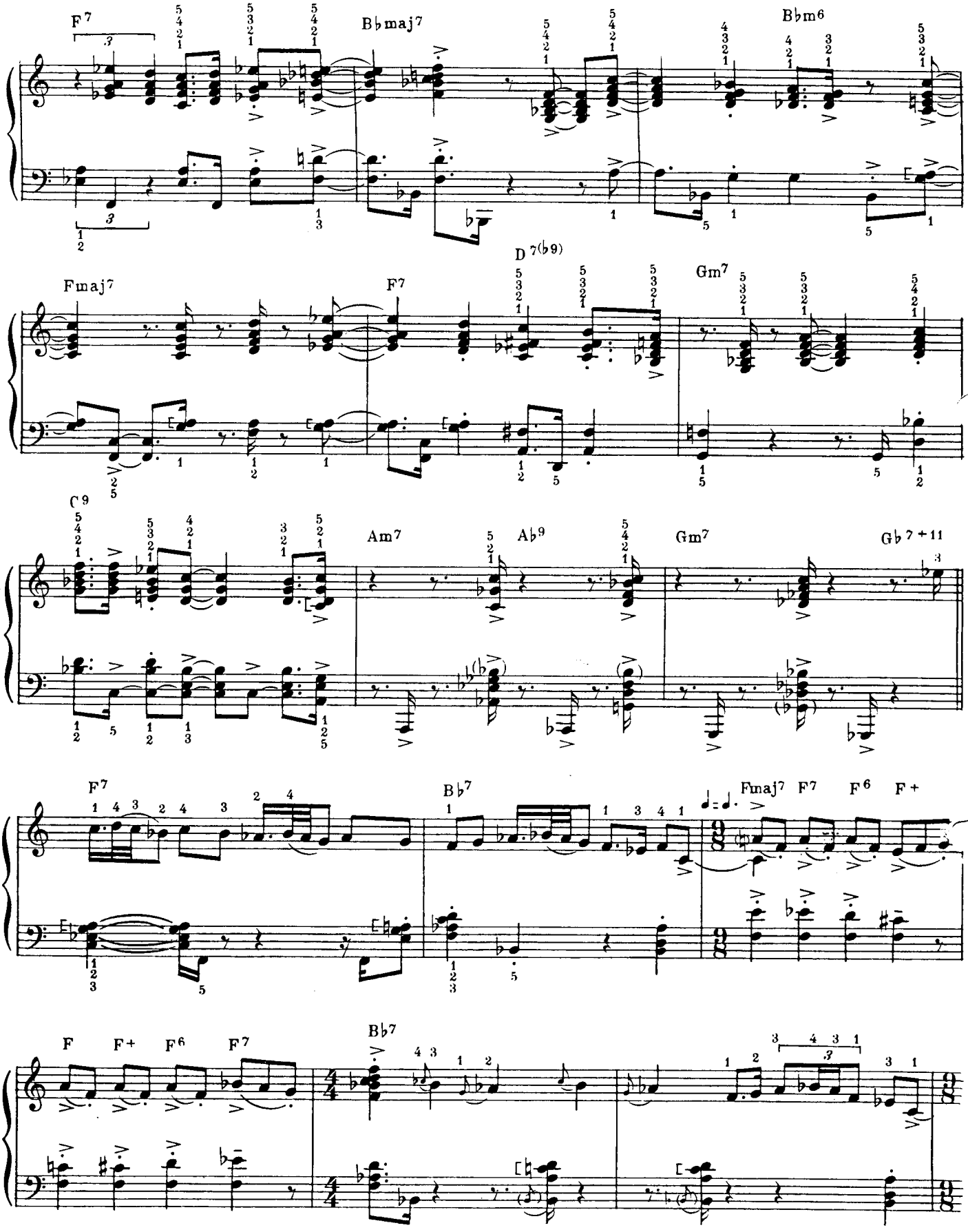

Am Dm6 Am7 Bdim7 Am7 D7 Dm7 Am Dm6 Am7 Bdim7
Am7 Dm6 Am B7 Am Dm6 Am7 Bdim7 Am7 D7 Dm7
Fmaj7 F7 F6 F+ F F+ F6 F7 Fmaj7 F7 F6 F+
F Gm7 Fmaj7 F7 F6 F+ F F+ F6 F7
Fmaj7 F7 F6 F+ F Gm7 Fmaj7 Am7 Dm6

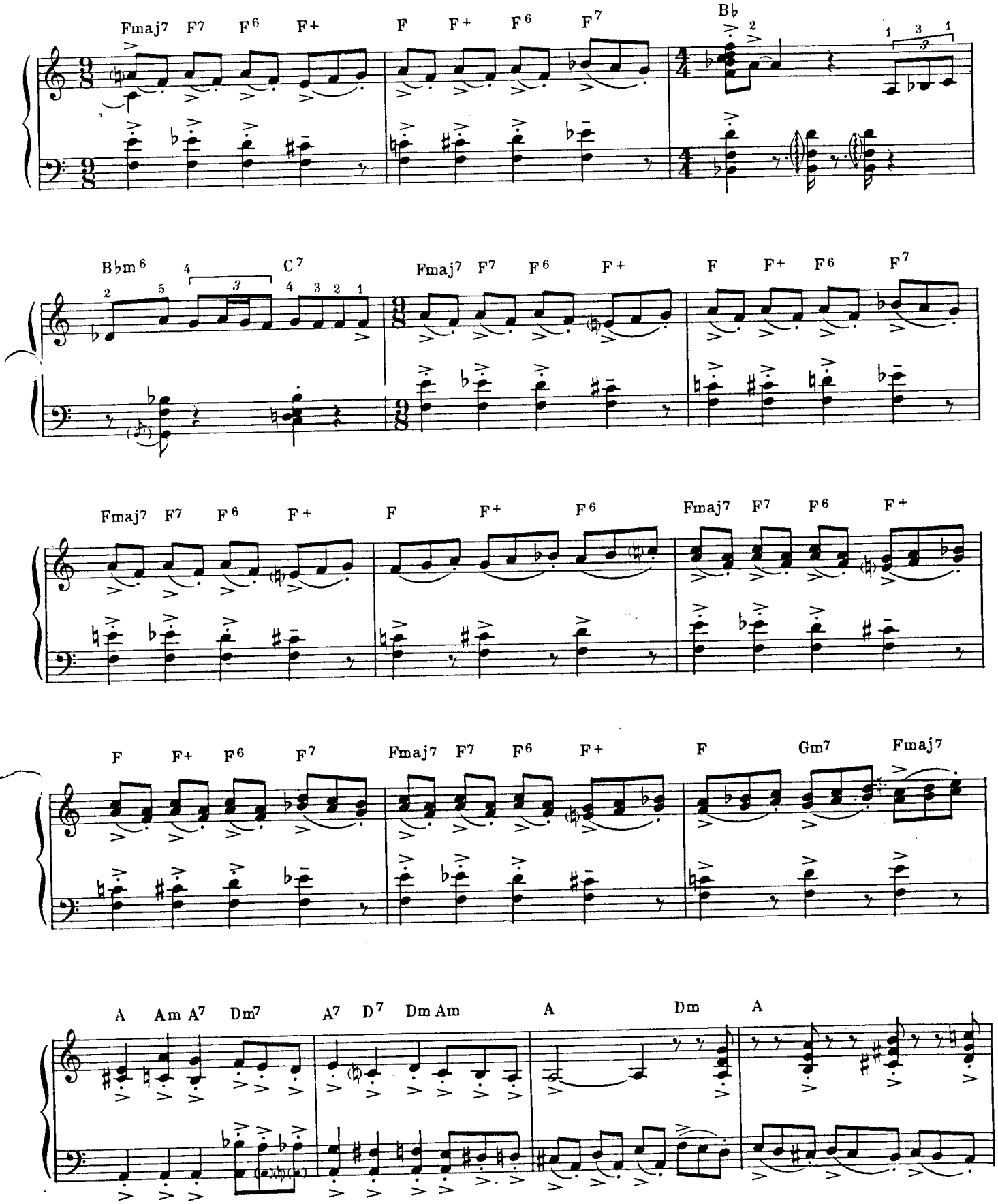

Am7 Dm6 Am7 Dm6 Am7 Dm6 Am
Fmaj7 F7 F6 F+ F F+ F6 F7 Gm7
A Am A7 Dm7 A7 D7 Dm Am Dm

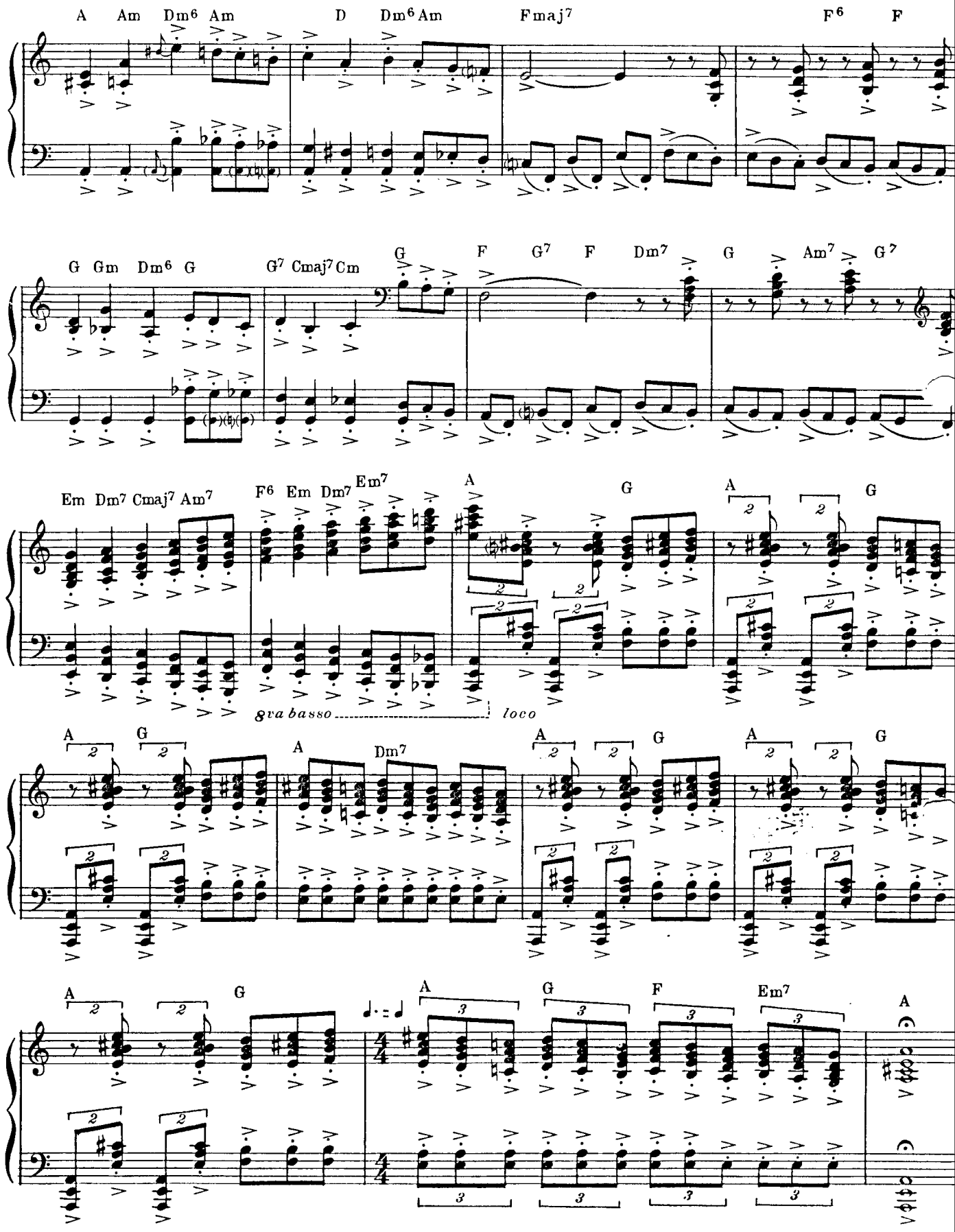

A Am Dm6 Am D Dm6 Am
Fmaj7 F6 F G Gm Dm6 G
G7 Cmaj7 Cm G F G7 F Dm7 G Am7 G7
Em Dm7 Cmaj7 Am7 F6 Em Dm7 Em7 A G
8va basso
loco
A G A G A G F Dm


A
G
A
G
A
G
A
G
F
Em
Dm7
F7
B♭maj7
B dim7
F maj7
F7
F6
F+
F
F+
F6
F7
B♭maj7
B♭7
F maj7
F7
F6
F+
F
F+
F6
F7
B♭maj7
Gm7
C7
F maj7
F7
F6
F+
F
F+
F6


1st Improvisation
F7
Bb7
F7
mf
Bb7
Fmaj7
F7
Bdim7
Bb7+11
Bb7
C7
F6
Abdim
Gm7
Gbmaj7
2nd Improvisation
F7
Bb7
F6
f

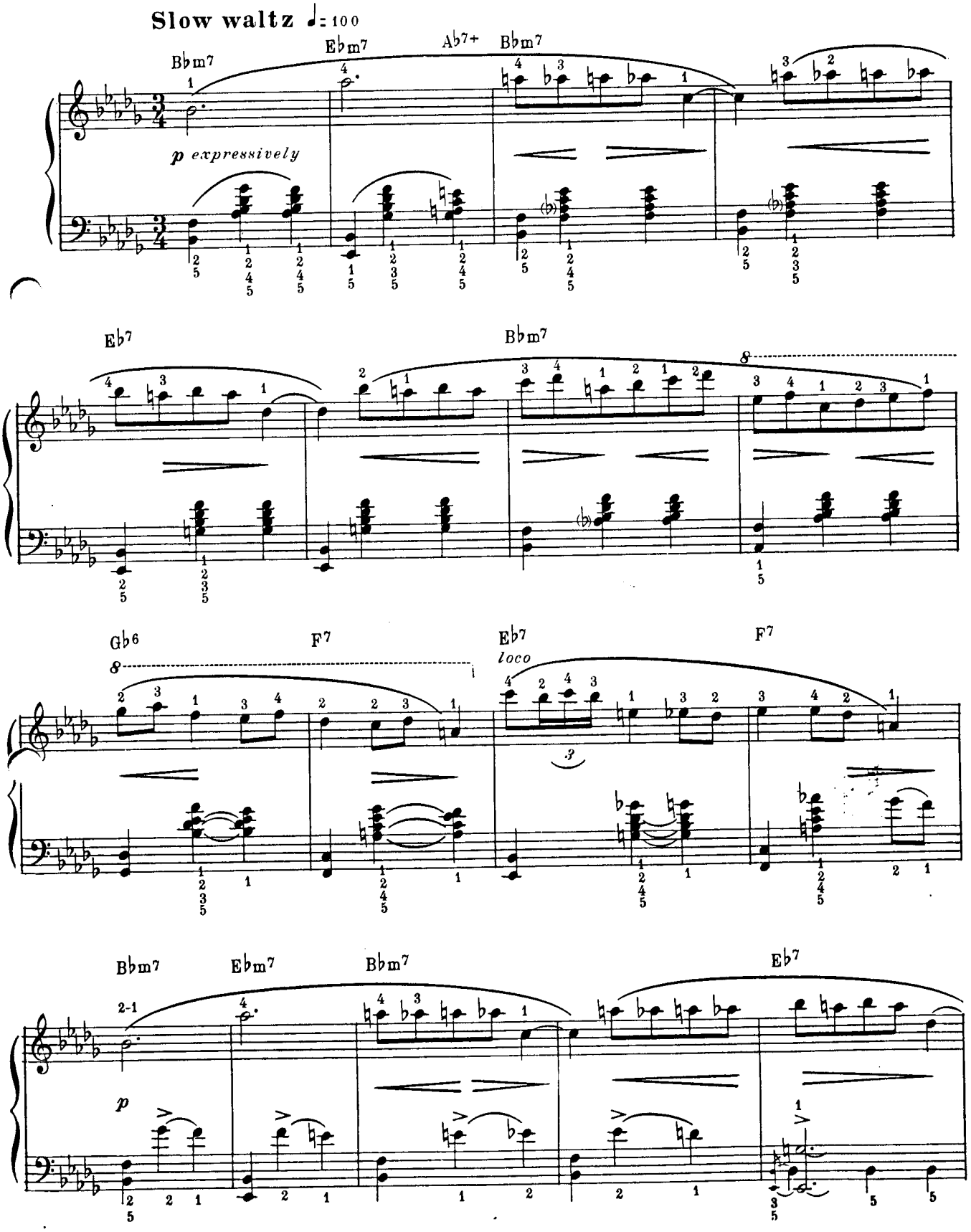

F7
B♭maj7
B♭m6
Fmaj7
F7
D 7(♭9)
Gm7
C9
Am7
A♭9
Gm7
G♭7+11
F7
B♭7
Fmaj7
F7
F6
F+
F
F+
F6
F7
B♭7


Fmaj7 F7 F6 F+ F F+ F6 F7 B♭
B♭m6 C7 Fmaj7 F7 F6 F+ F F+ F6 F7
Fmaj7 F7 F6 F+ F F+ F6 Fmaj7 F7 F6 F+
F F+ F6 F7 Fmaj7 F7 F6 F+ F Gm7 Fmaj7
A Am A7 Dm7 A7 D7 Dm Am A Dm A


A Am Dm6 Am D Dm6 Am Fmaj7 F6 F
G Gm Dm6 G G7 Cmaj7 Cm G F G7 F Dm7 G Am7 G7
Em Dm7 Cmaj7 Am7 F6 Em Dm7 Em7 A G A G
8va basso
loco
A G A Dm7 A G A G
A G A G F Em7 A

Bluette

DAVE BRUBECK



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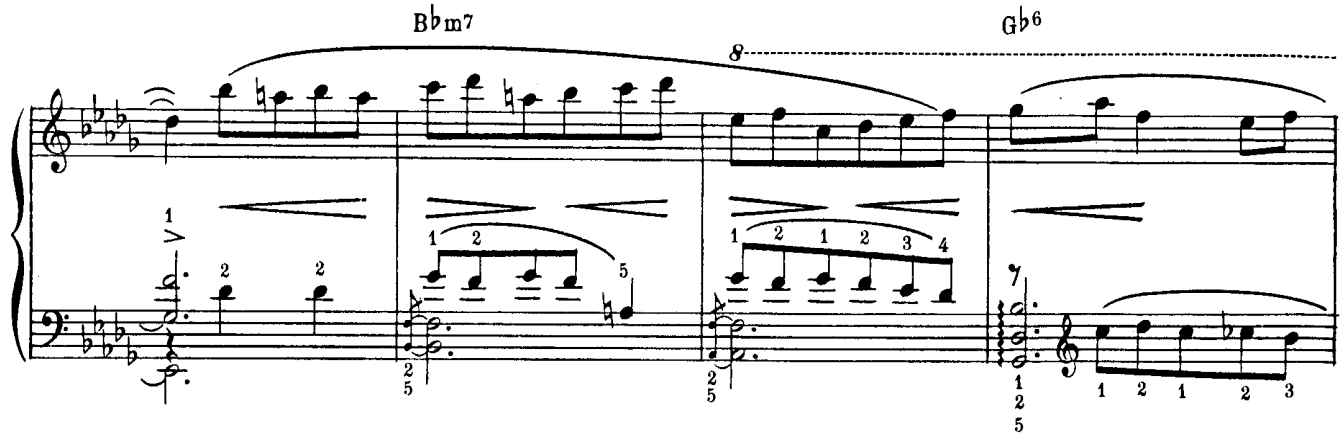
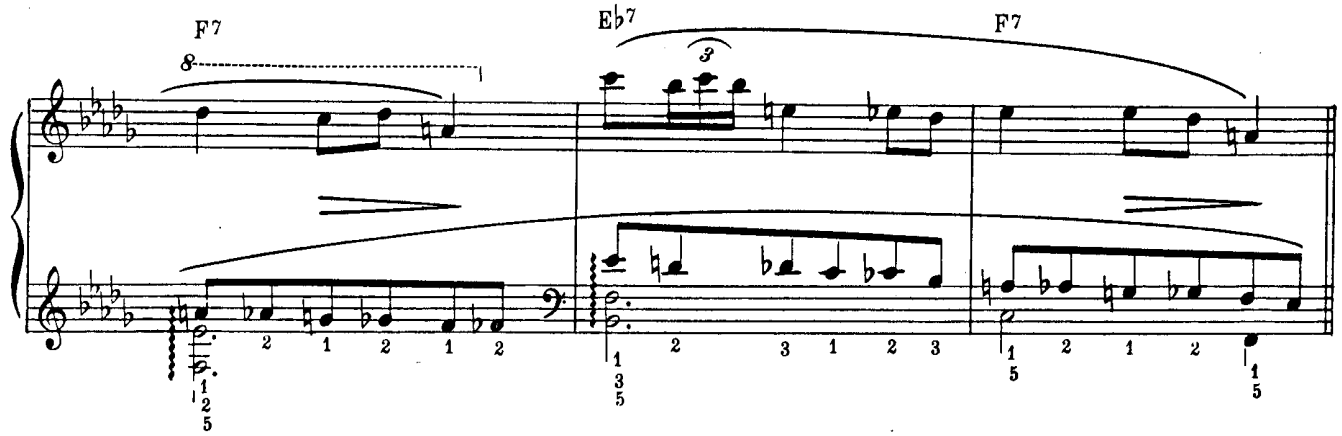
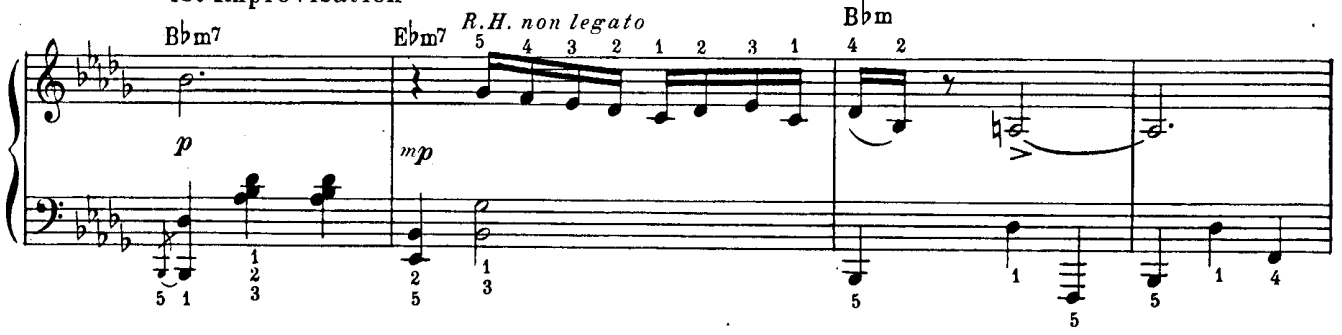
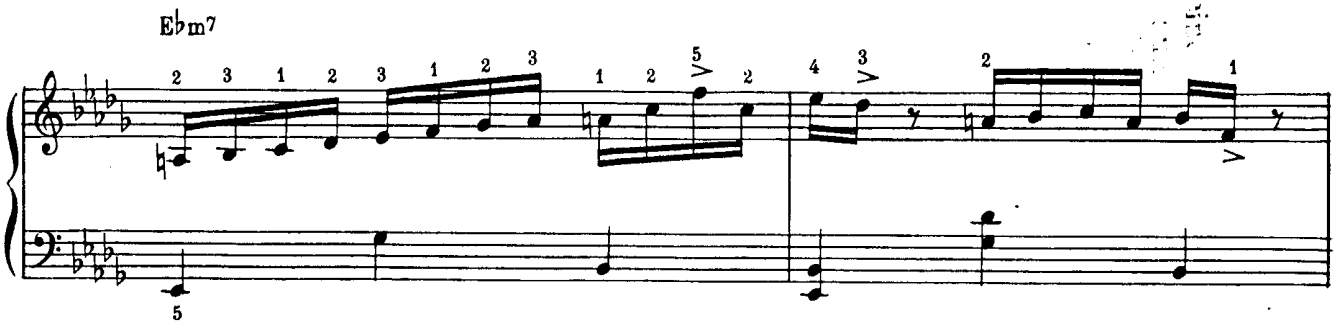
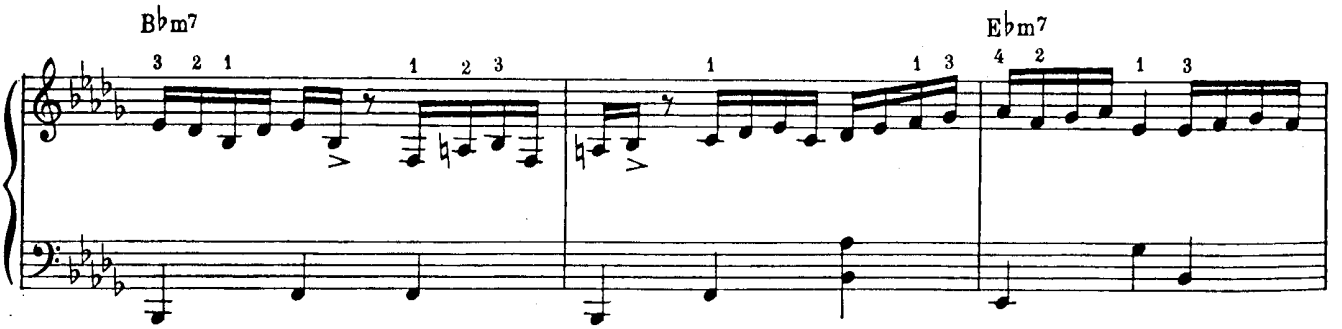


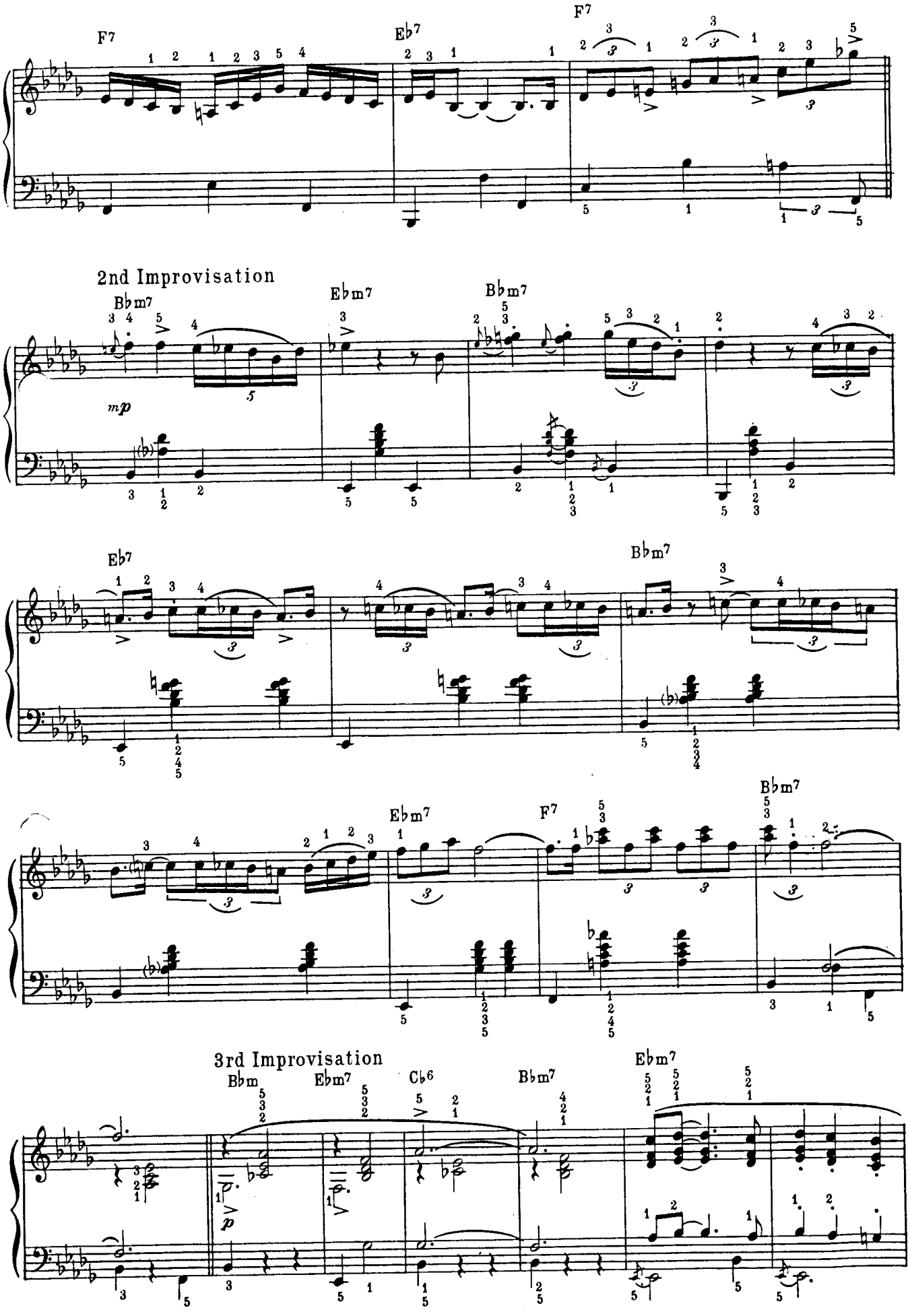


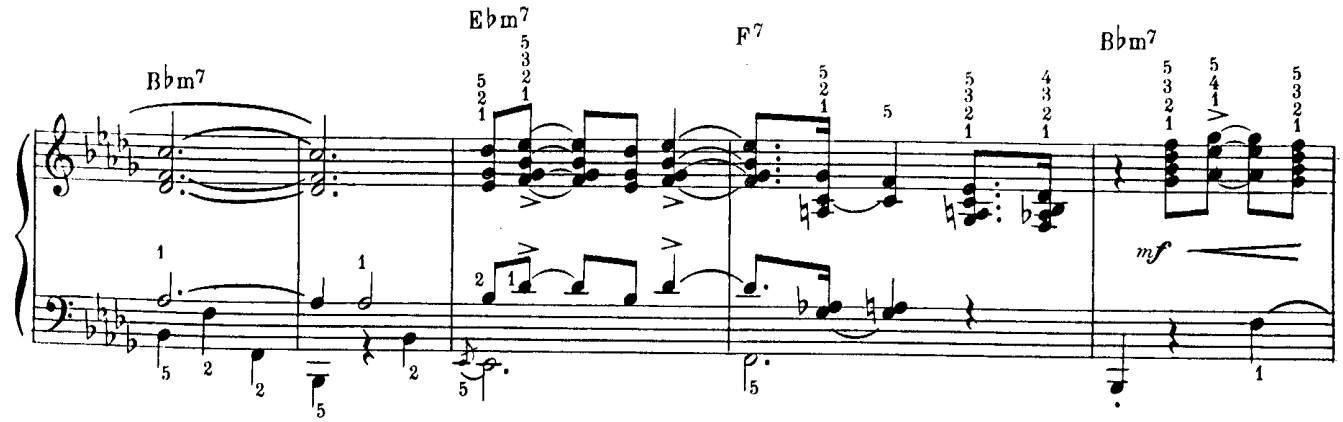
1st Improvisation



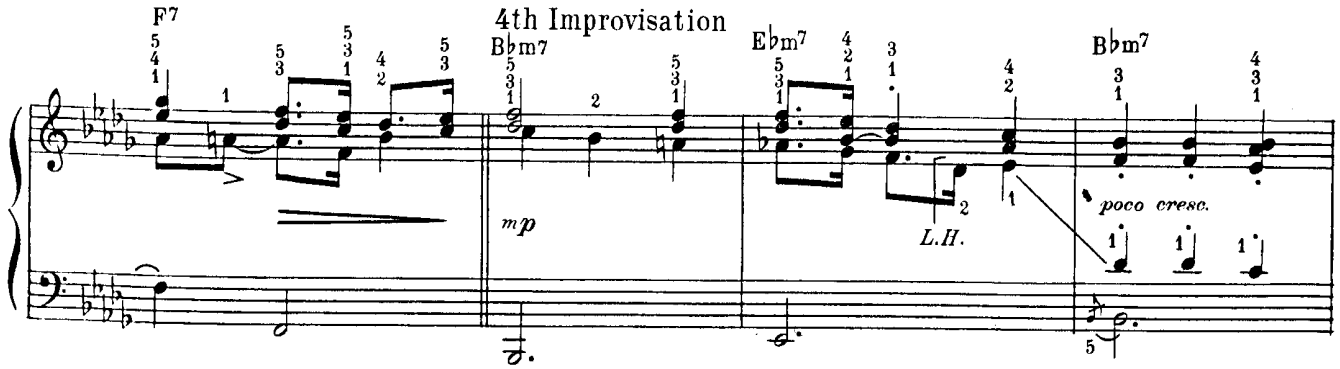


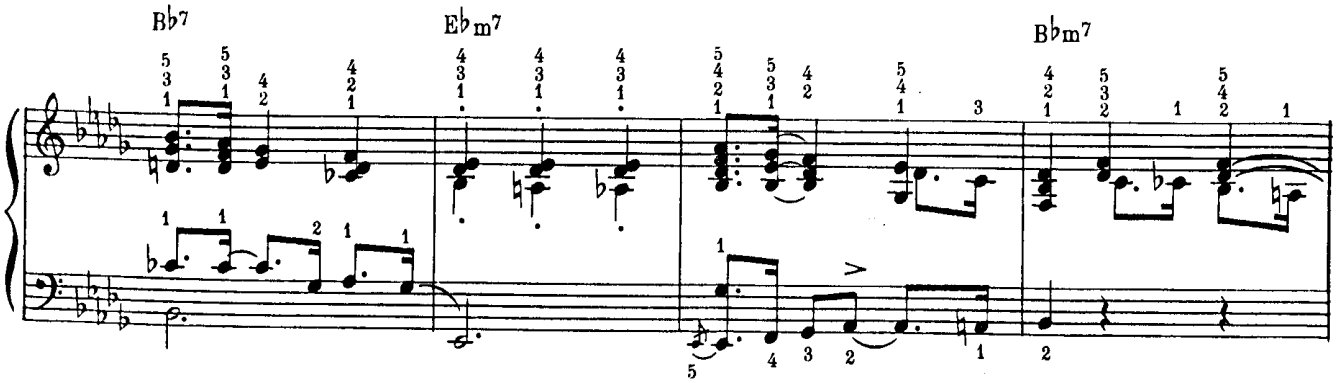


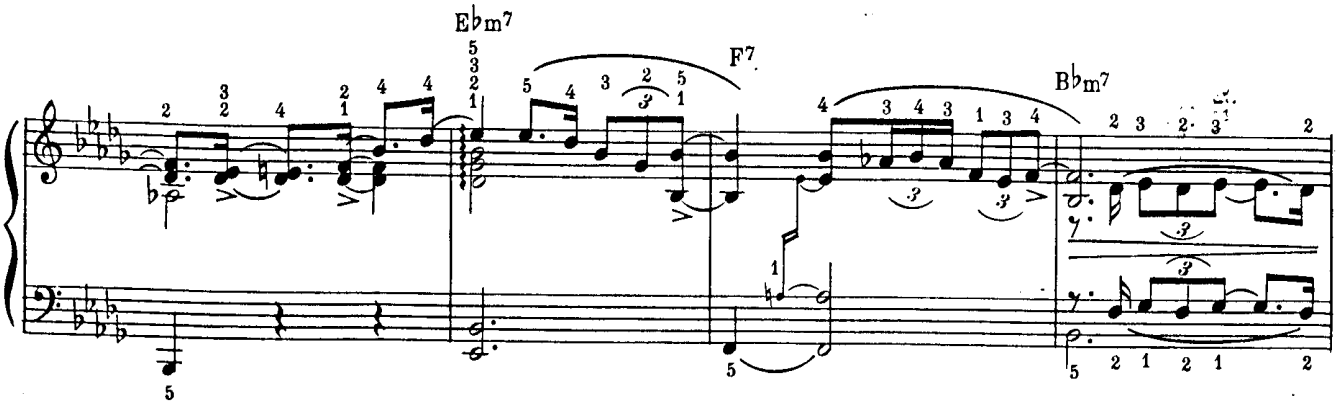

F7
Eb7
F7
2nd Improvisation
Bbm7
Ebm7
Bbm7
mp
Eb7
Bbm7
Ebm7
F7
Bbm7
3rd Improvisation
Bbm
Ebm7
Cb6
Bbm7
Ebm7
p

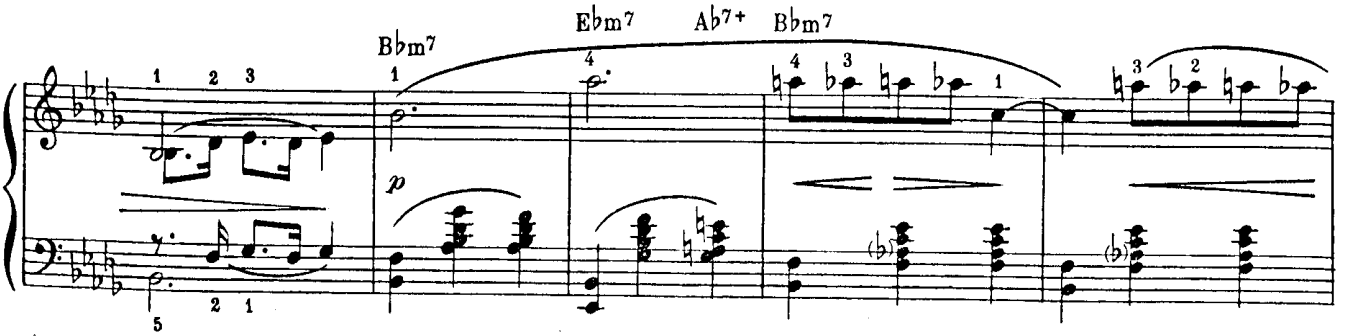


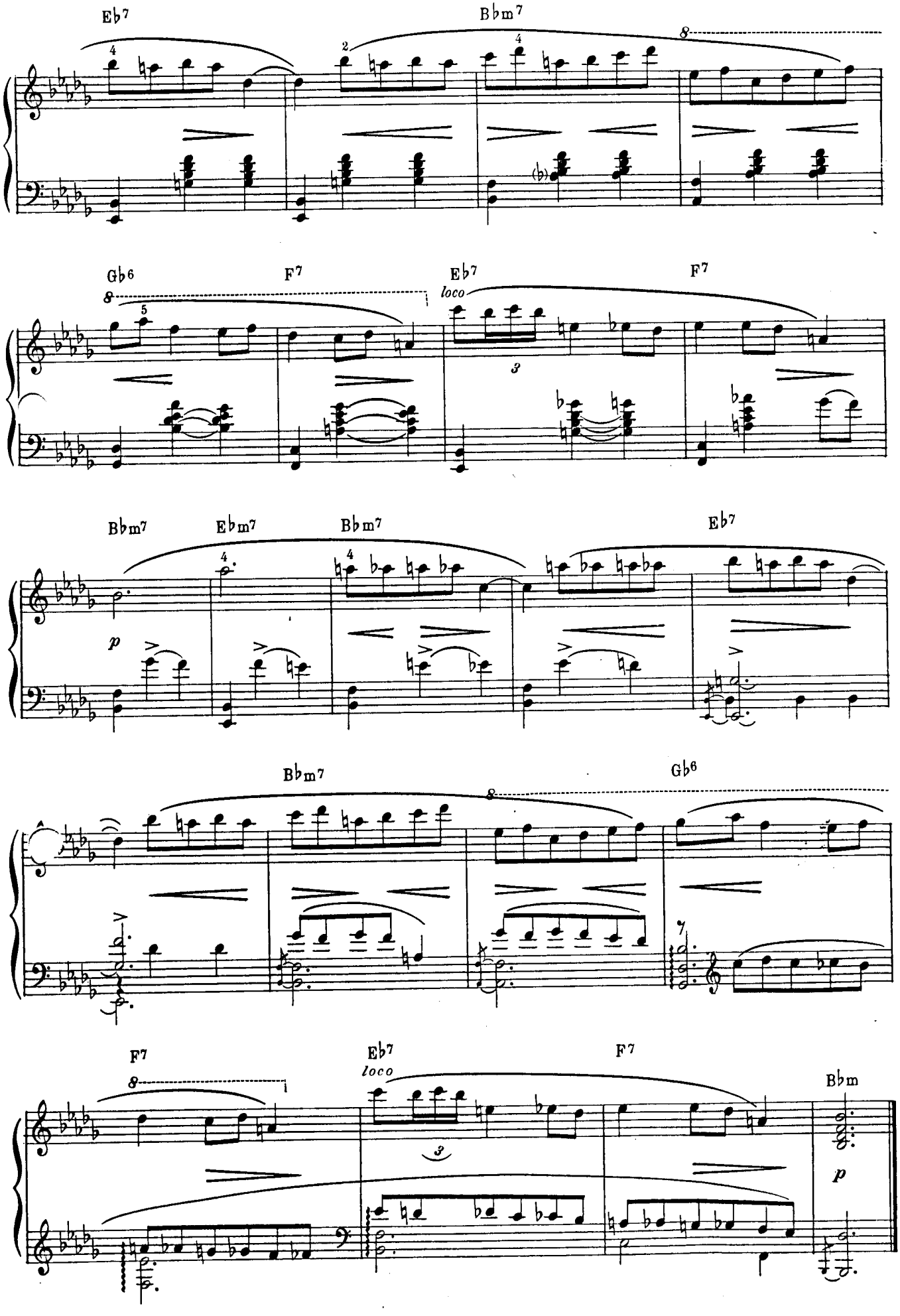
4th Improvisation





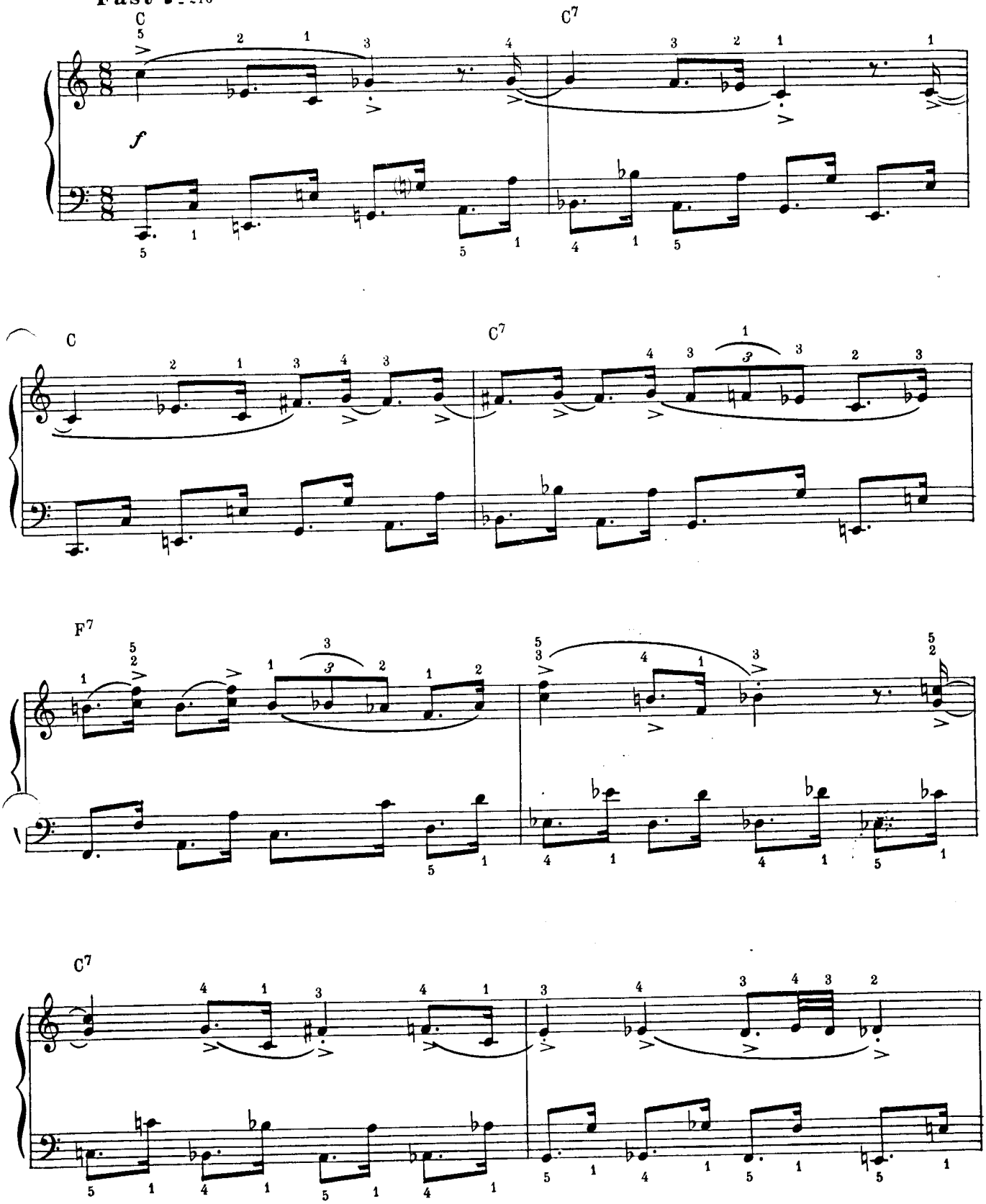





Eb7
Bbm7
Gb6
F7
Eb7
loco
F7
Bbm7
Ebm7
Bbm7
Eb7
p
Bbm7
Gb6
F7
Eb7
loco
F7
Bbm
p

Bru's Boogie Woogie

DAVE BRUBECK



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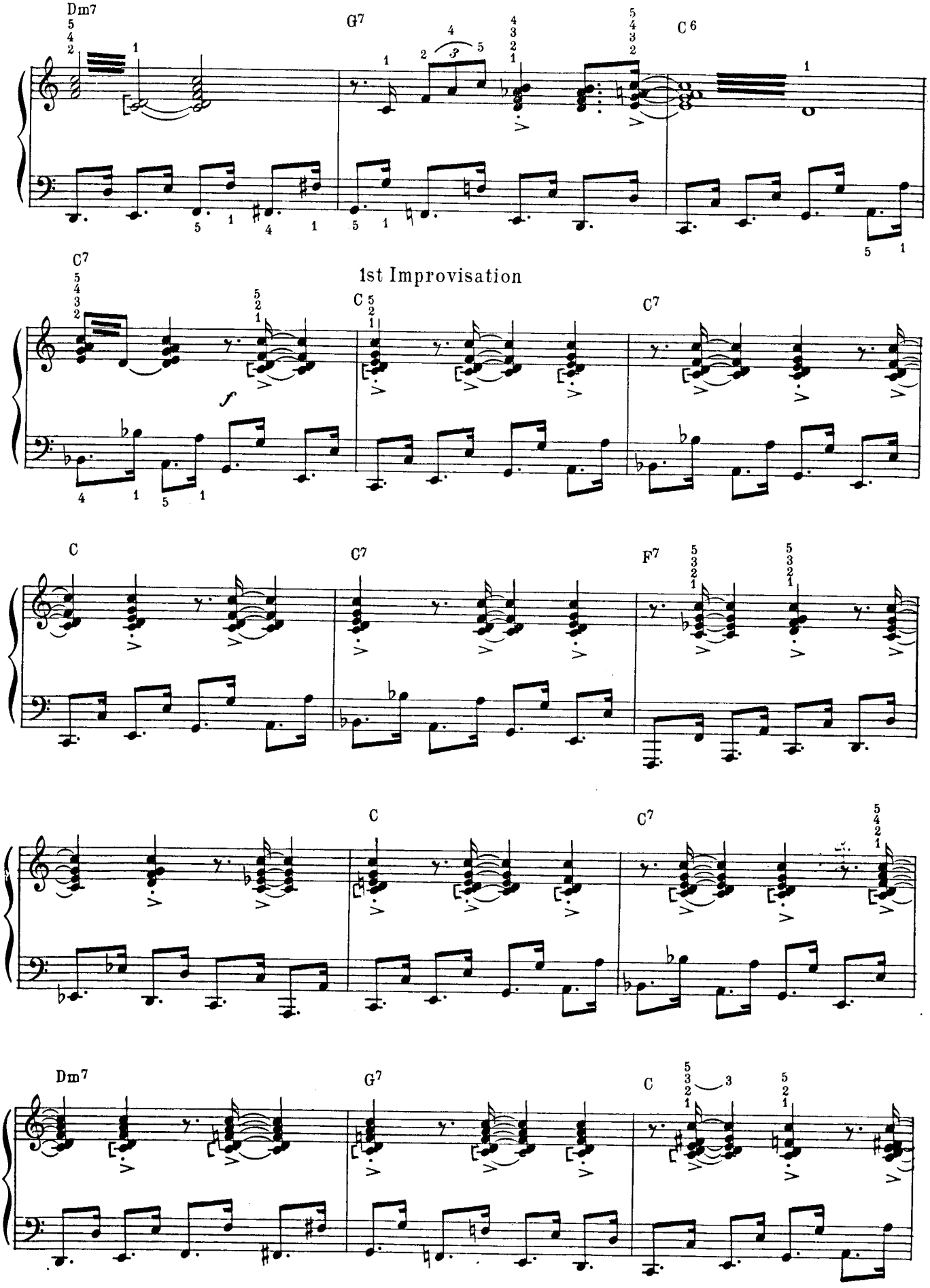
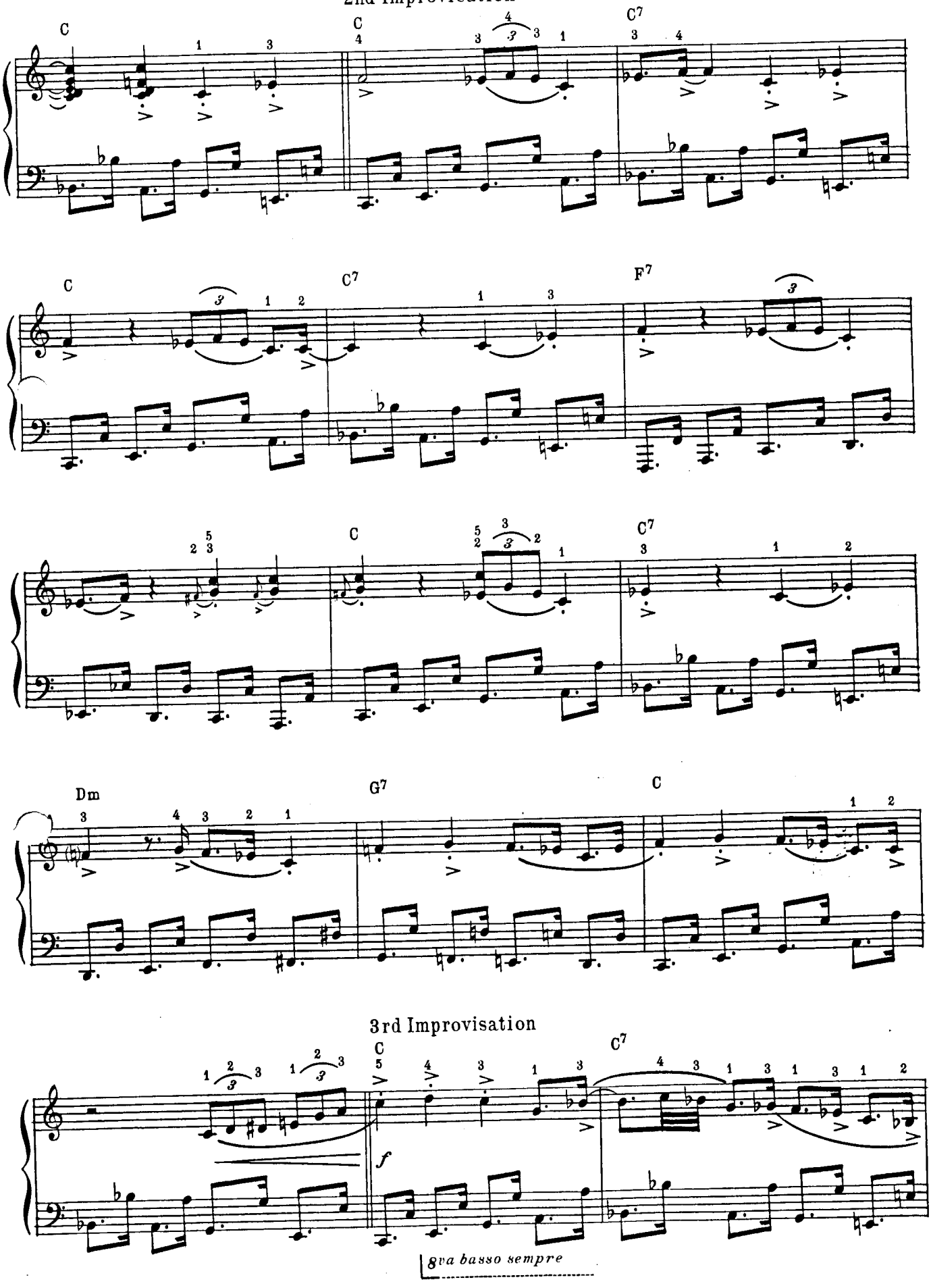
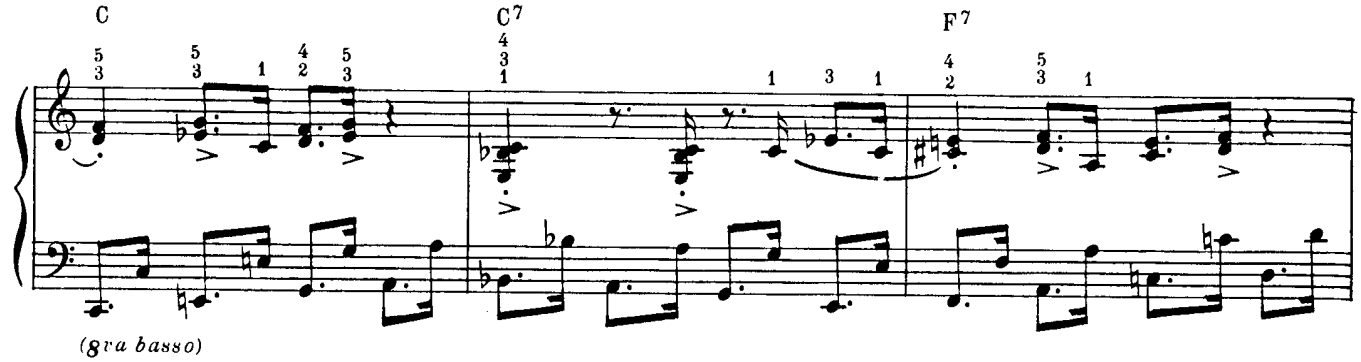
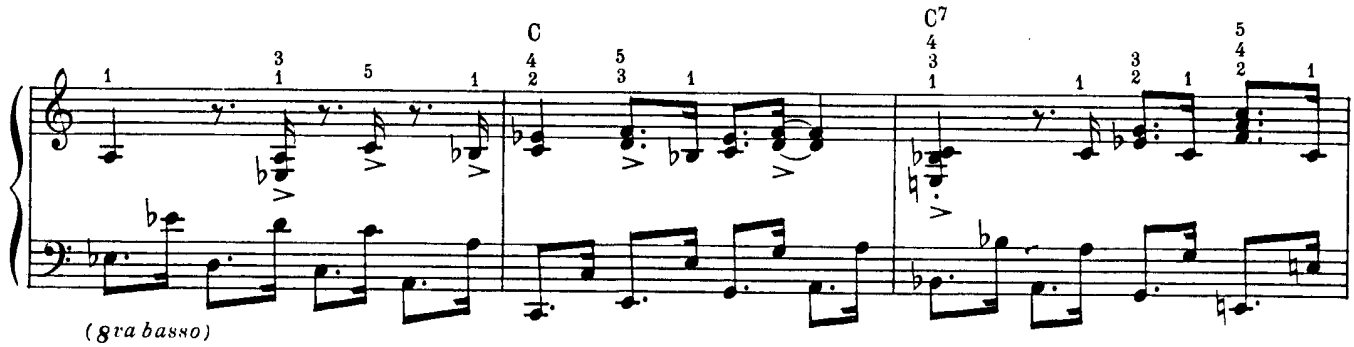

Dm7
G7
C6
C7
1st Improvisation
C
C7
F7
C
C7
Dm7
G7
C

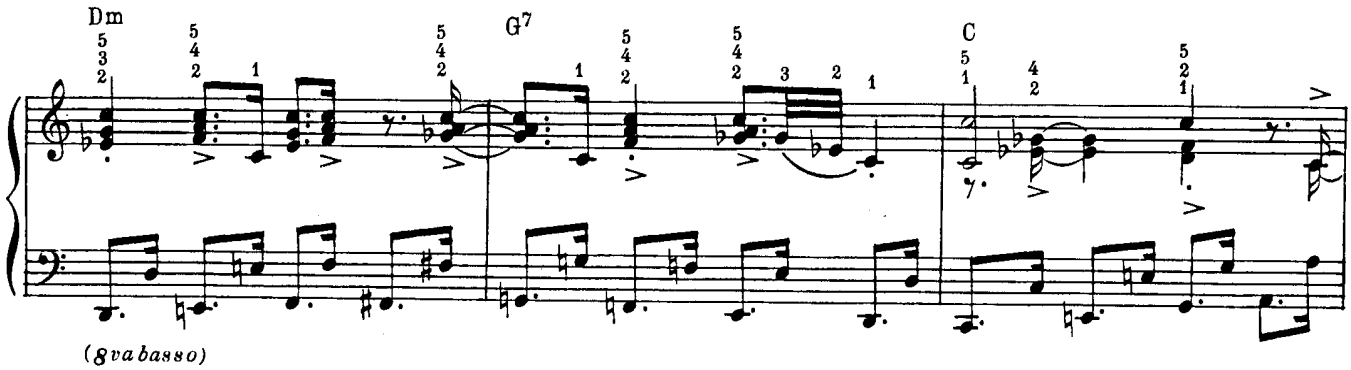
2nd Improvisation



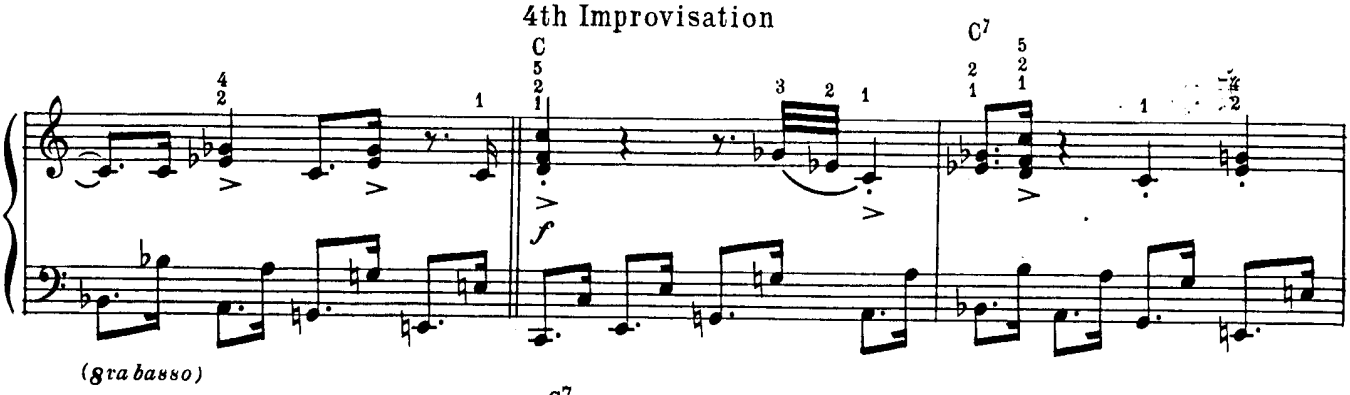
3rd Improvisation

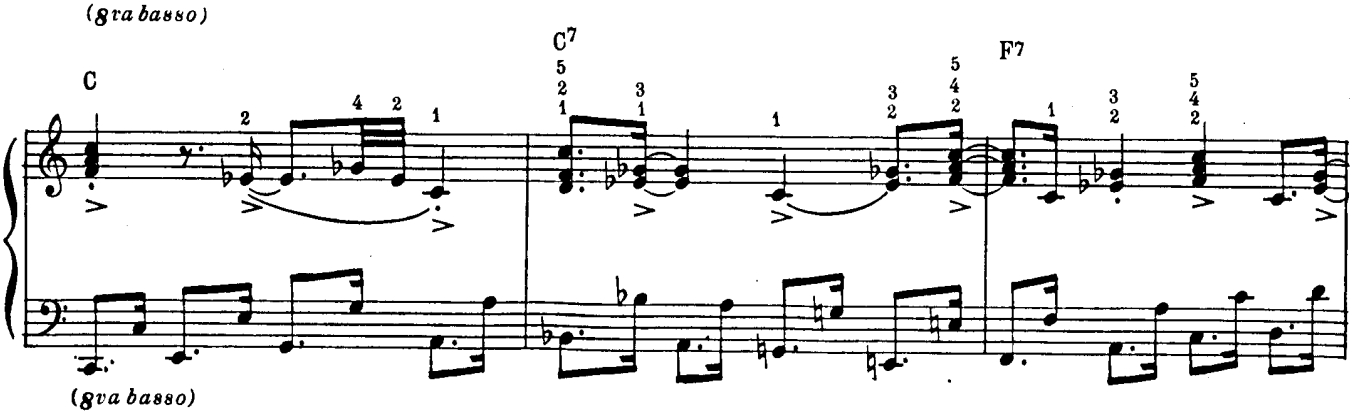


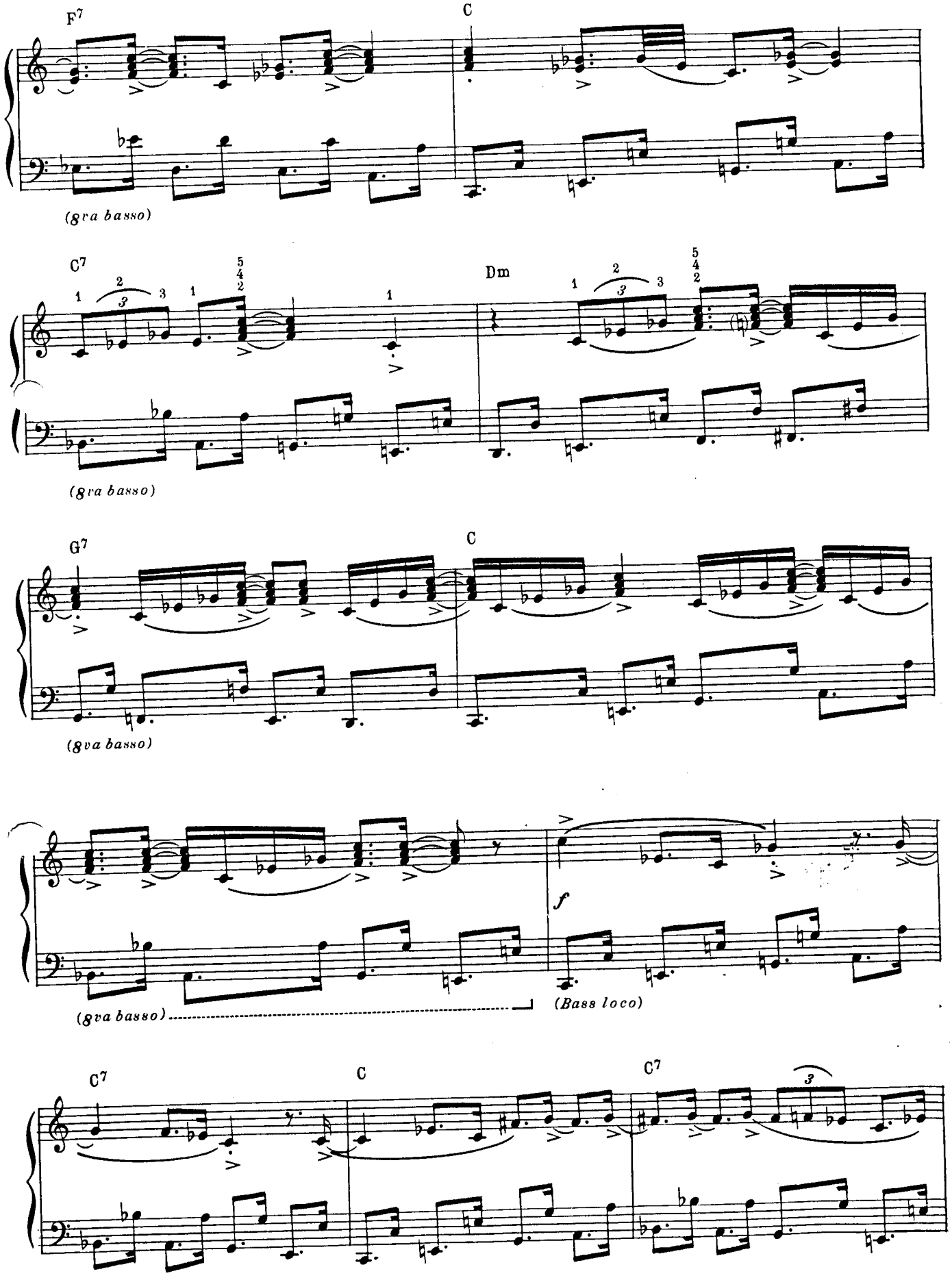


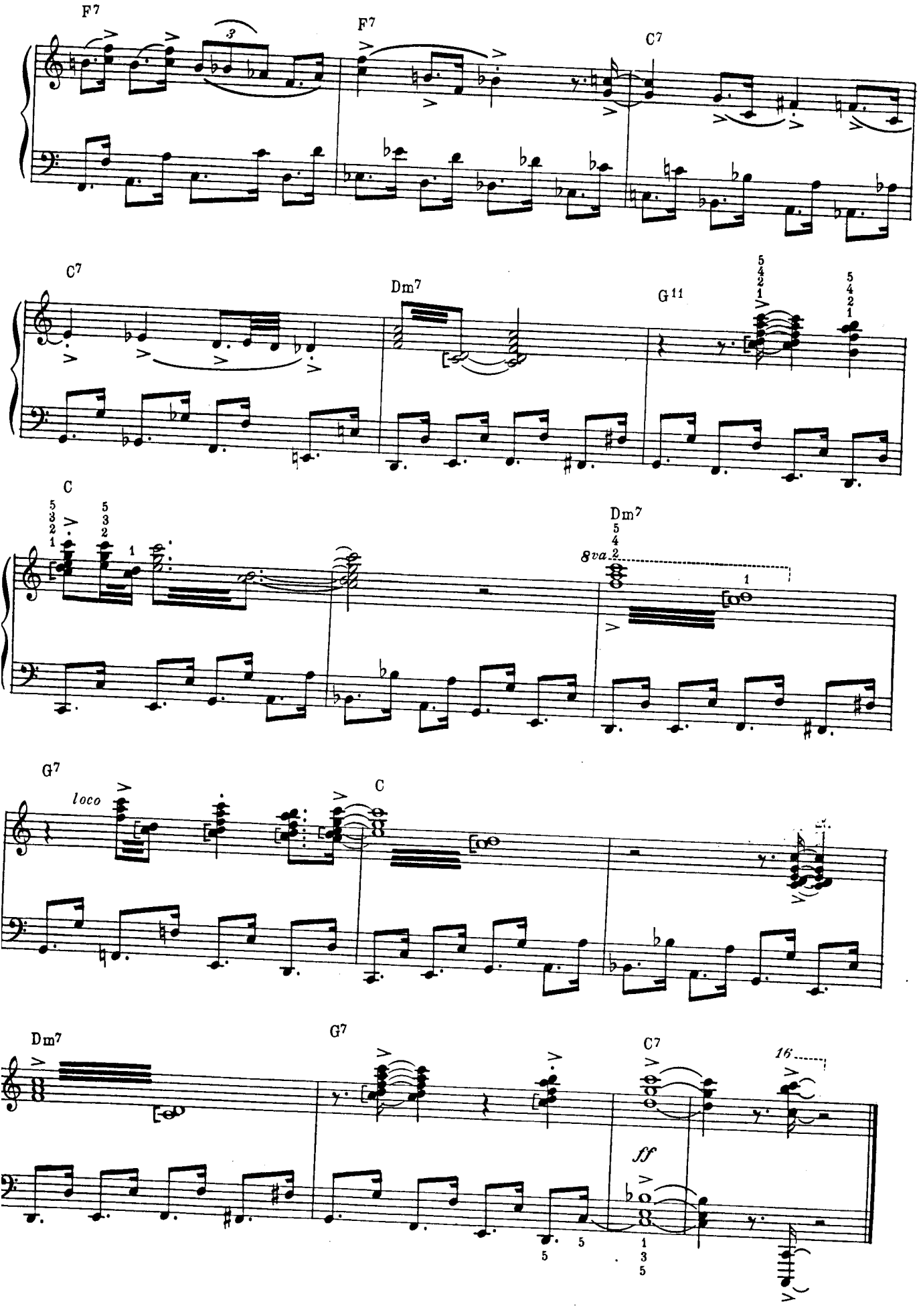


4th Improvisation





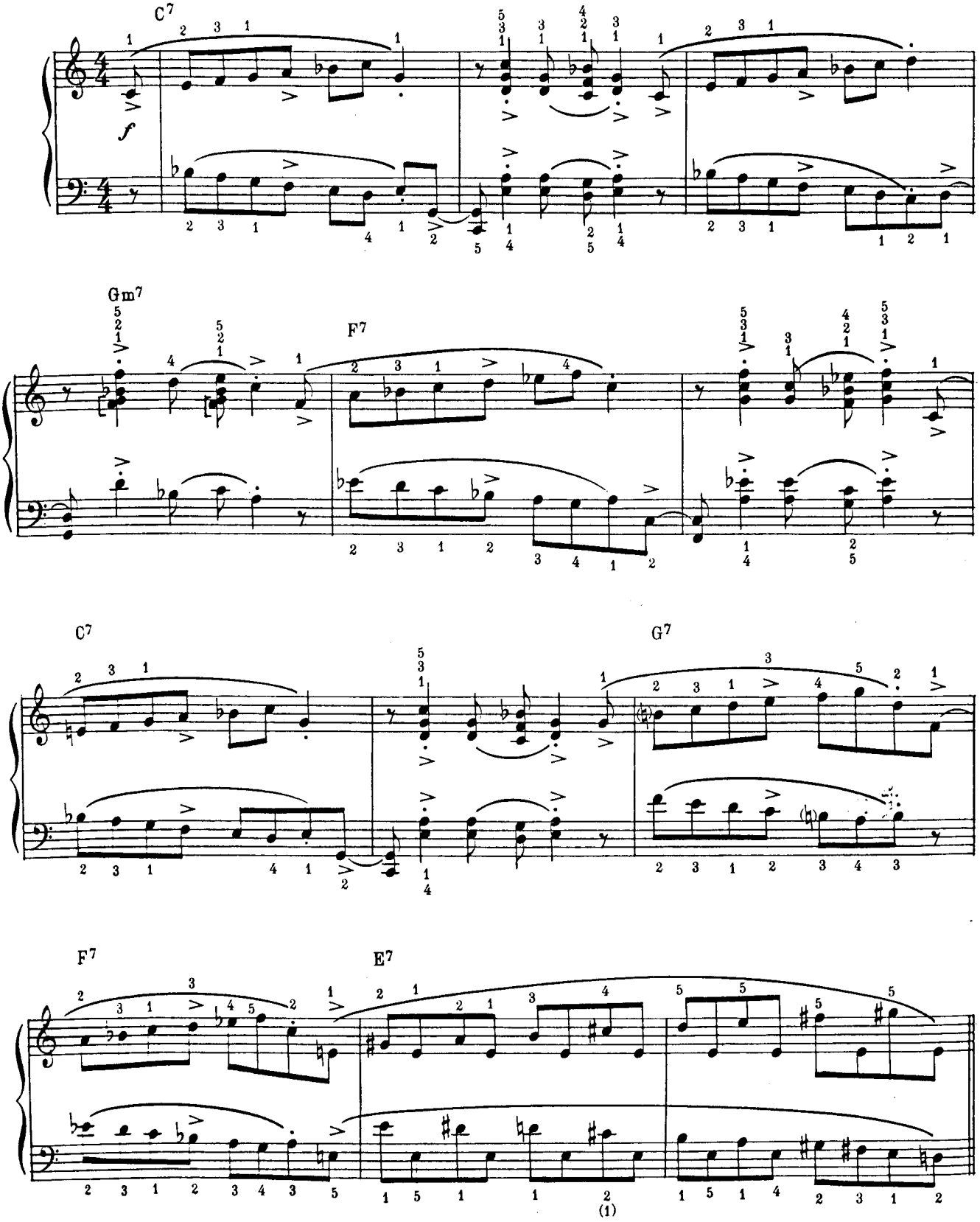

F7
C
(8va basso)
C7
Dm
(8va basso)
G7
C
(8va basso)
f
(Bass loco)
C7
C
C7


F7
F7
C7
C7
Dm7
G11
C
Dm7
8va
G7
loco
C
Dm7
G7
C7
16
ff

Charles Matthew Hallelujah

DAVE BRUBECK

Bright and moderately fast ♩= 160



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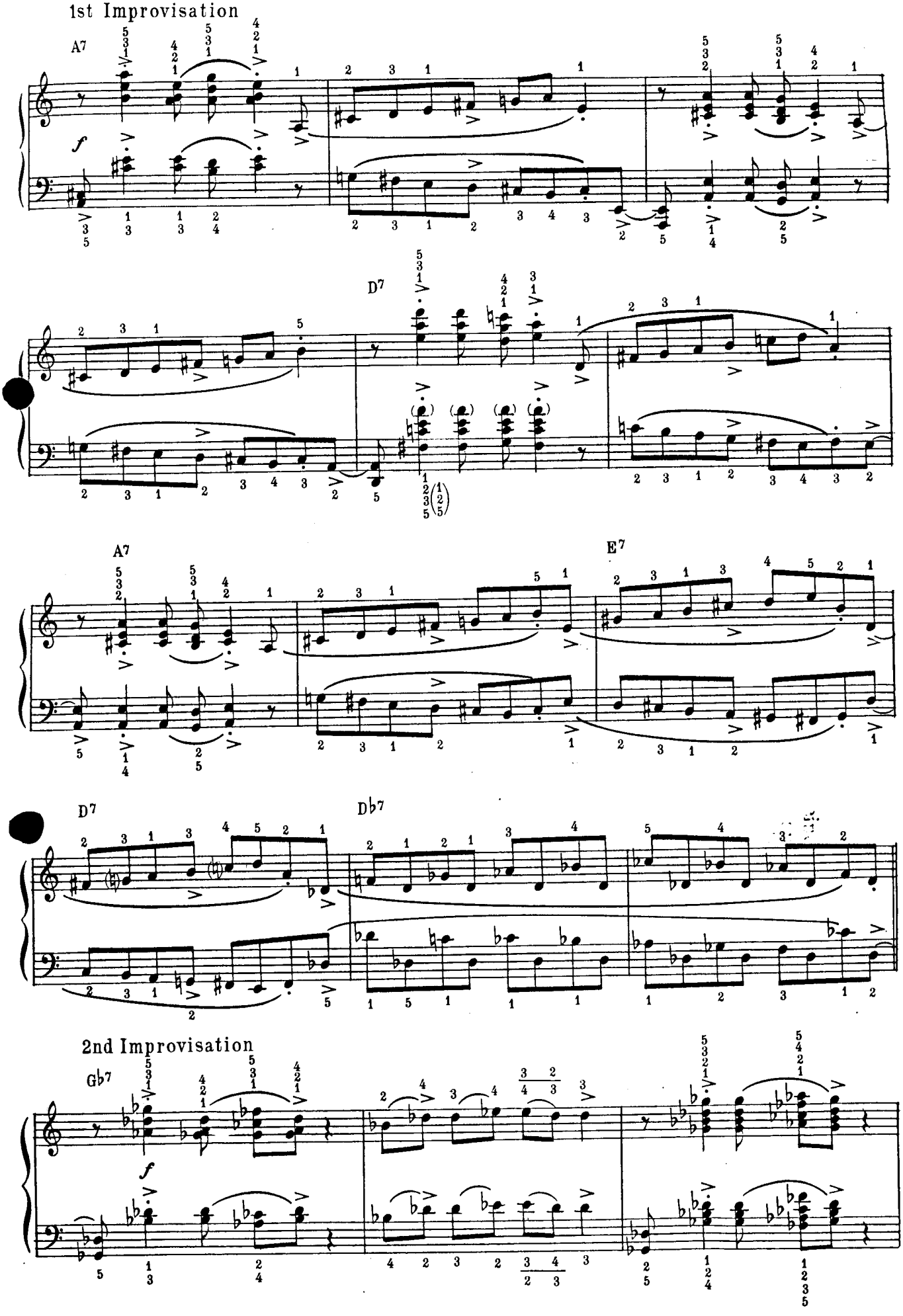
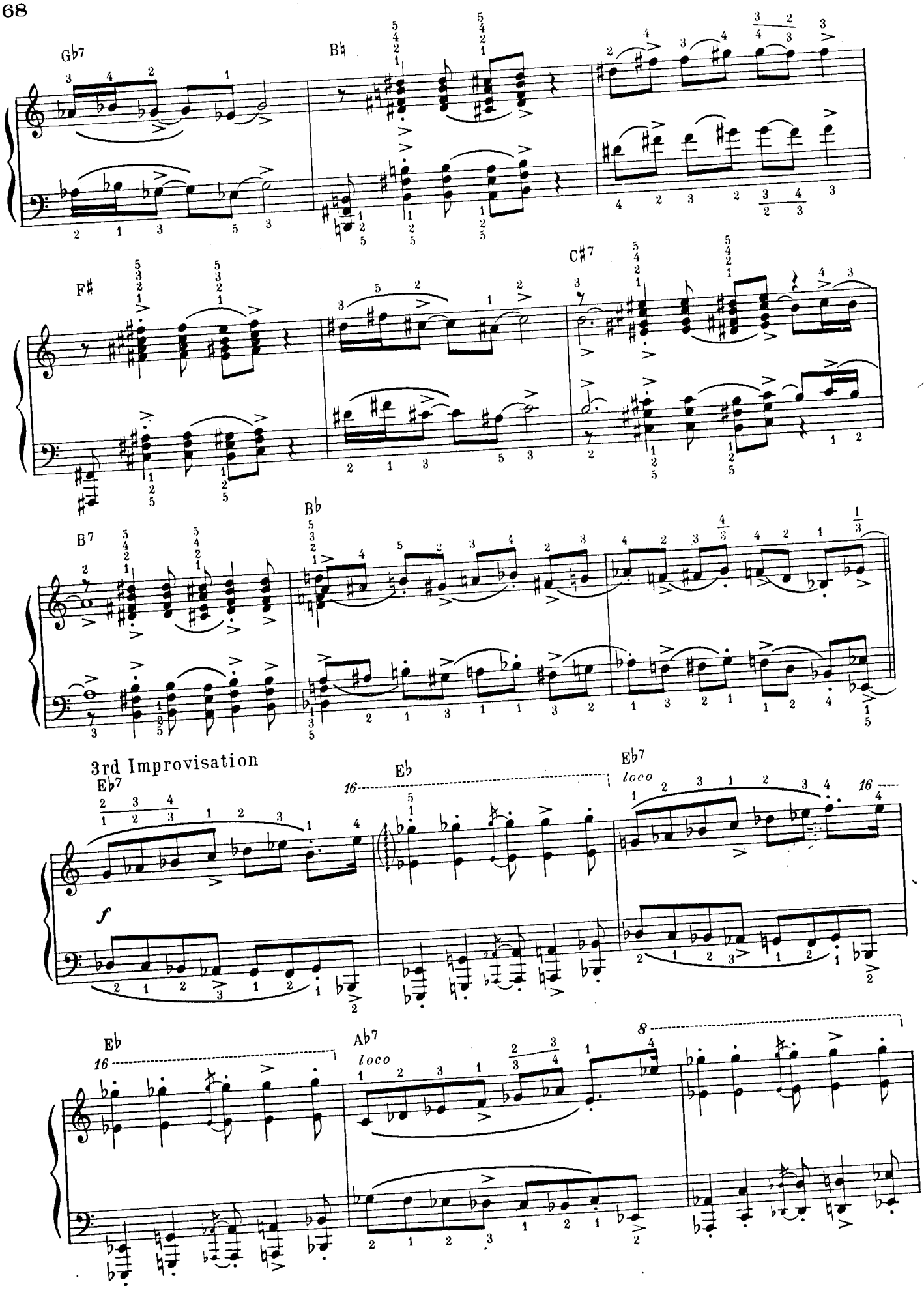
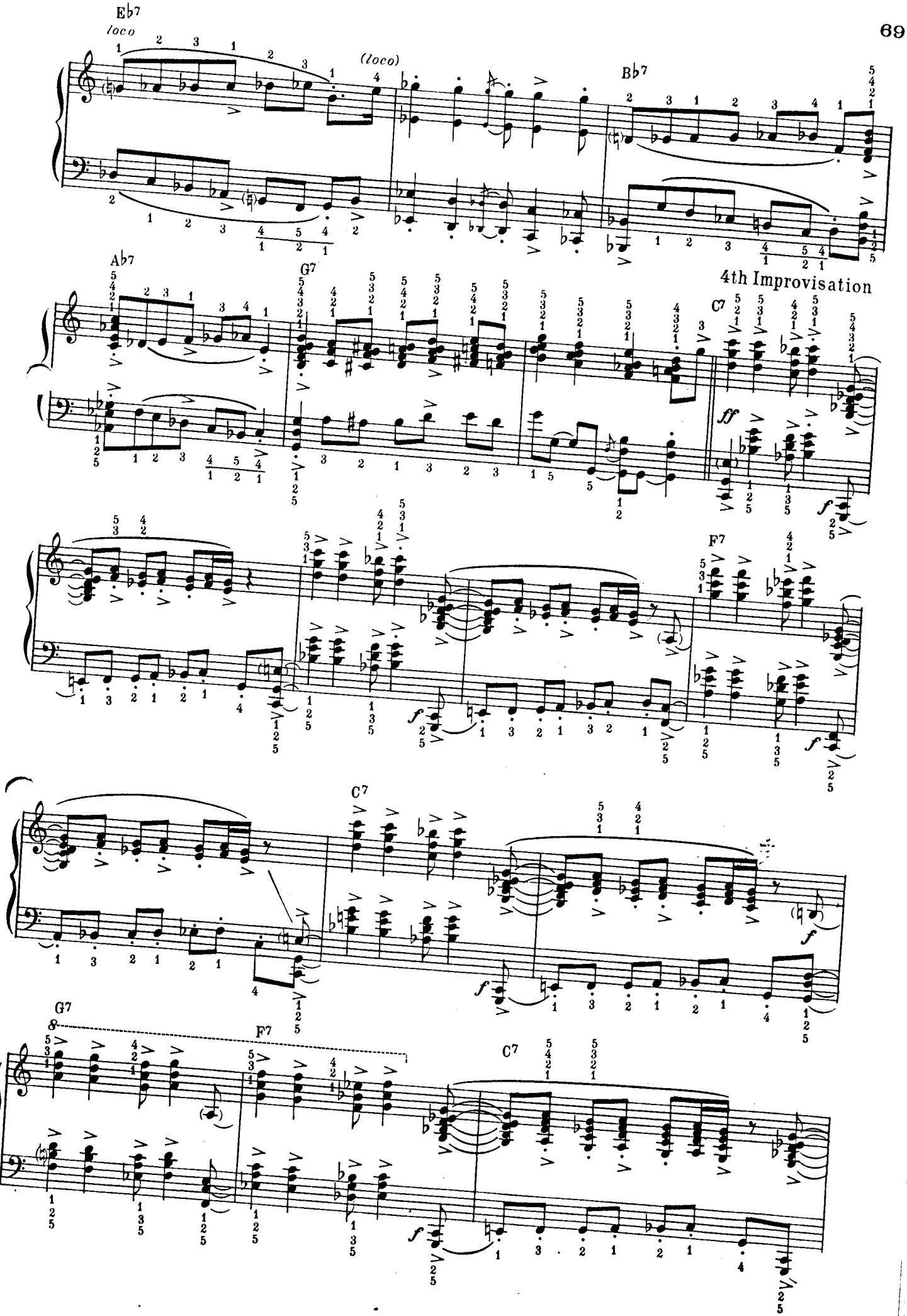
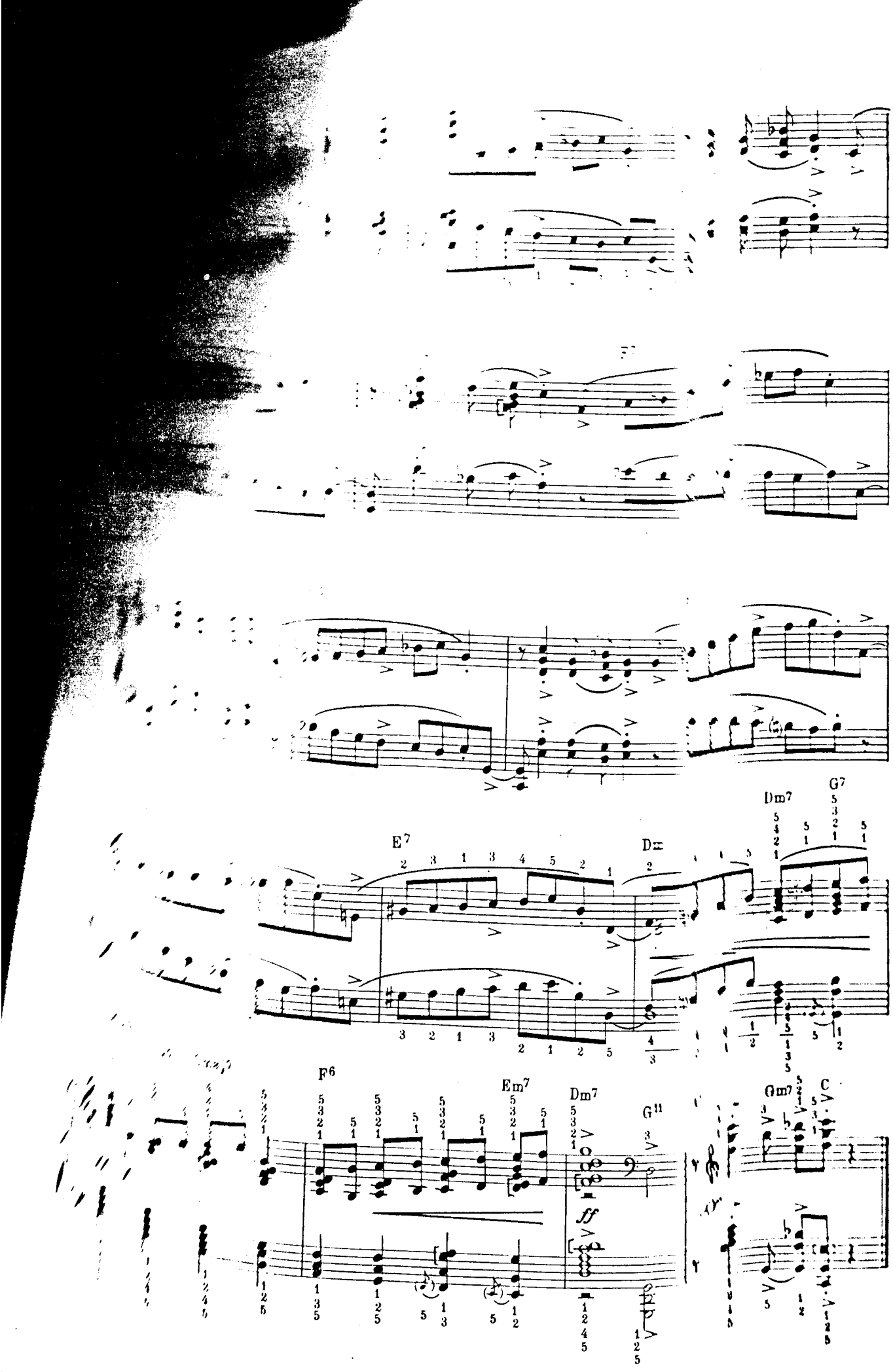
1st Improvisation



2nd Improvisation

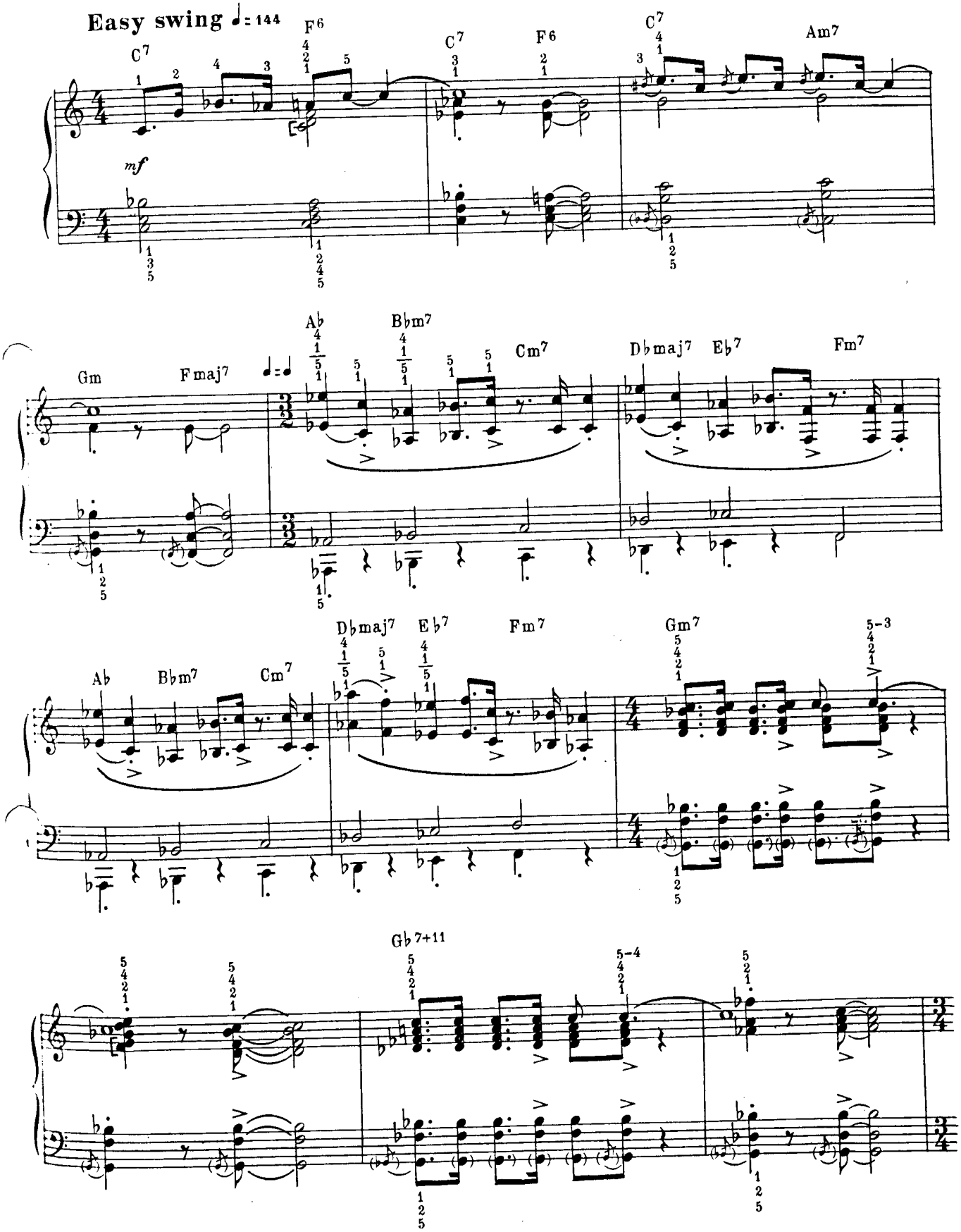

Gb7
B♮
F♯
C♯7
B7
B♭
3rd Improvisation
Eb7
Eb
Eb7
loco
Eb
Ab7
loco


E♭7
loco
(loco)
B♭7
A♭7
G7
4th Improvisation
C7
ff
F7
C7
G7
F7
C7


E7
Dm
Dm7
G7
F6
Em7
Dm7
G11
Gm7
C
ff

Everybody's Jumpin'

DAVE BRUBECK



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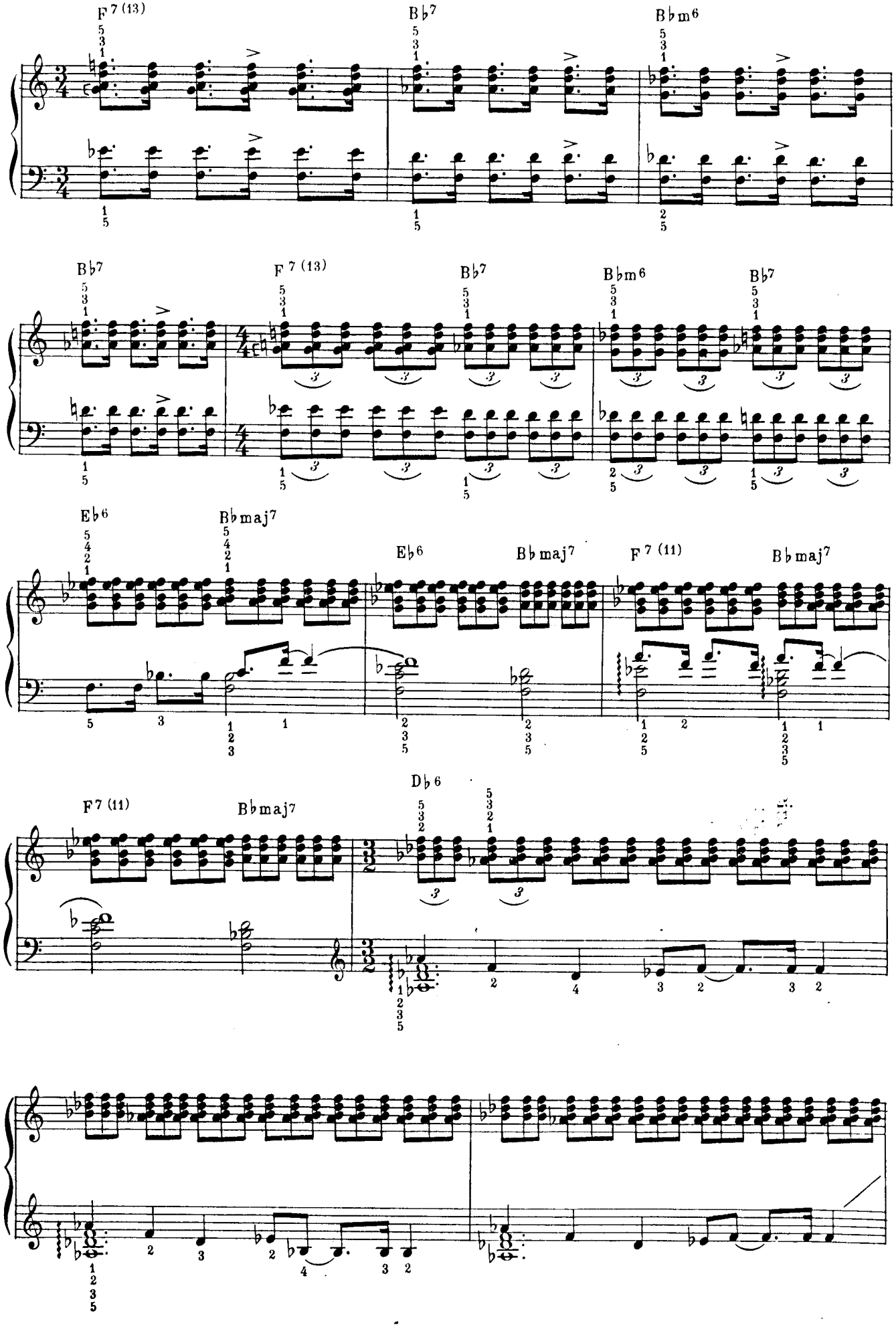
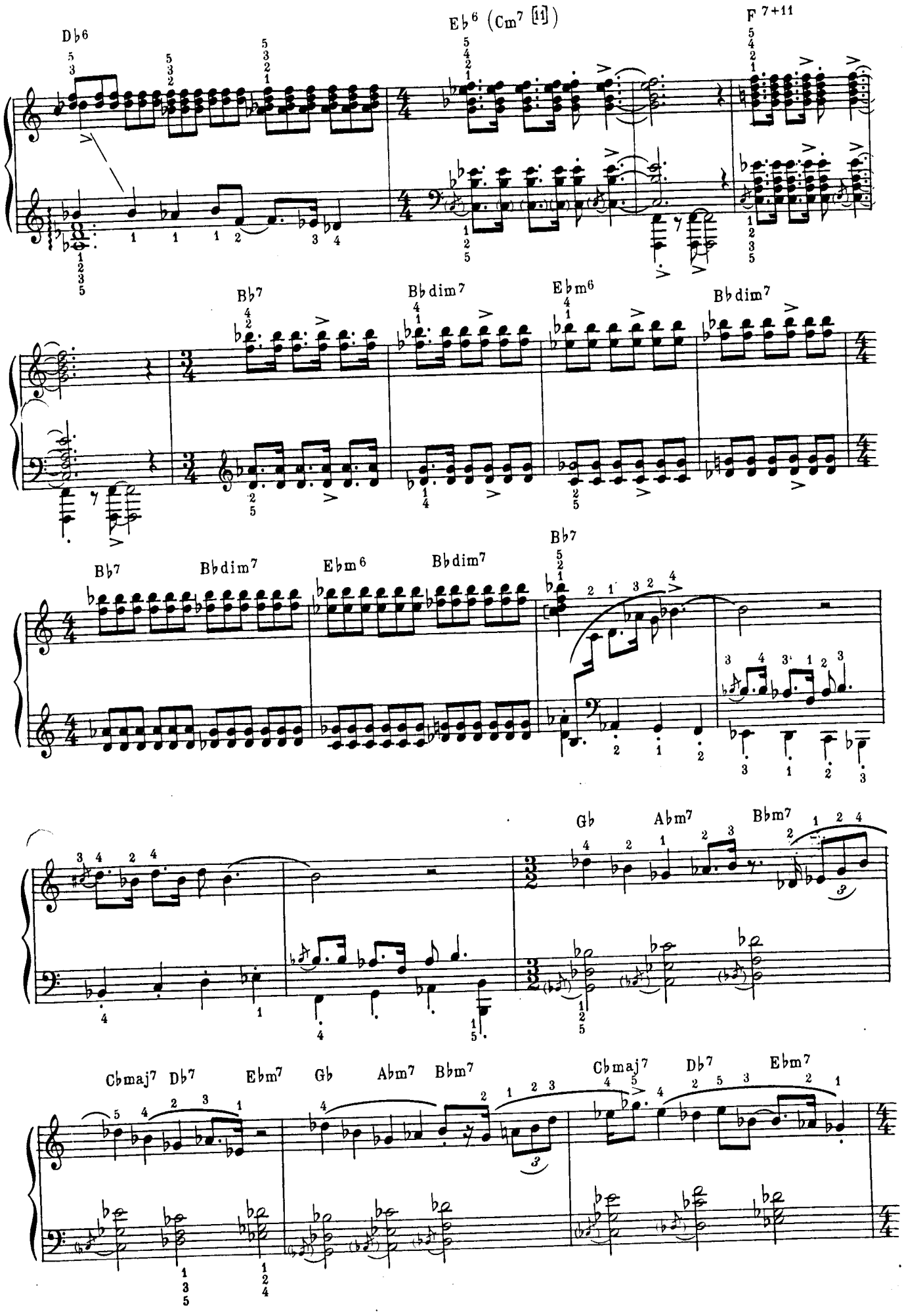
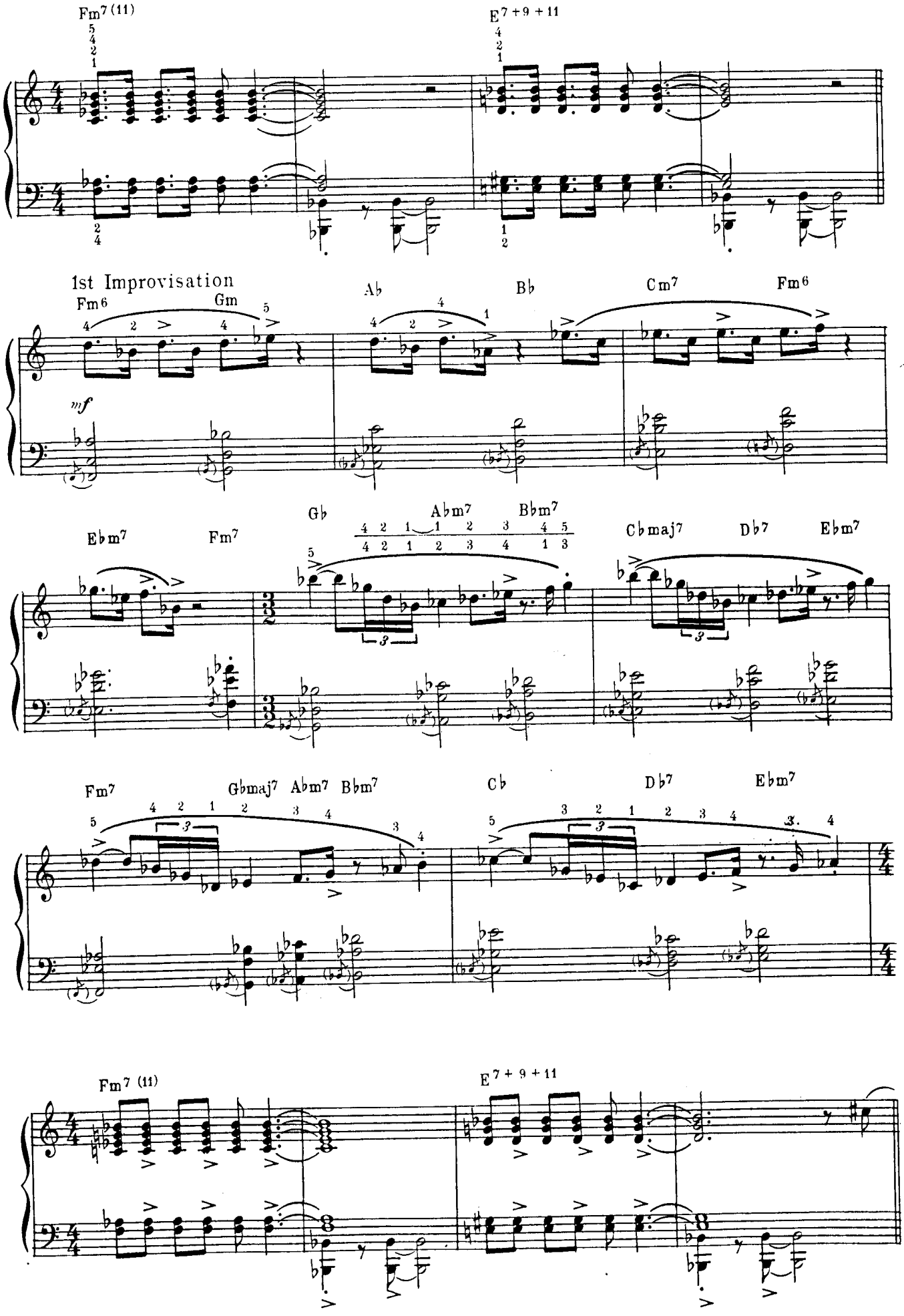
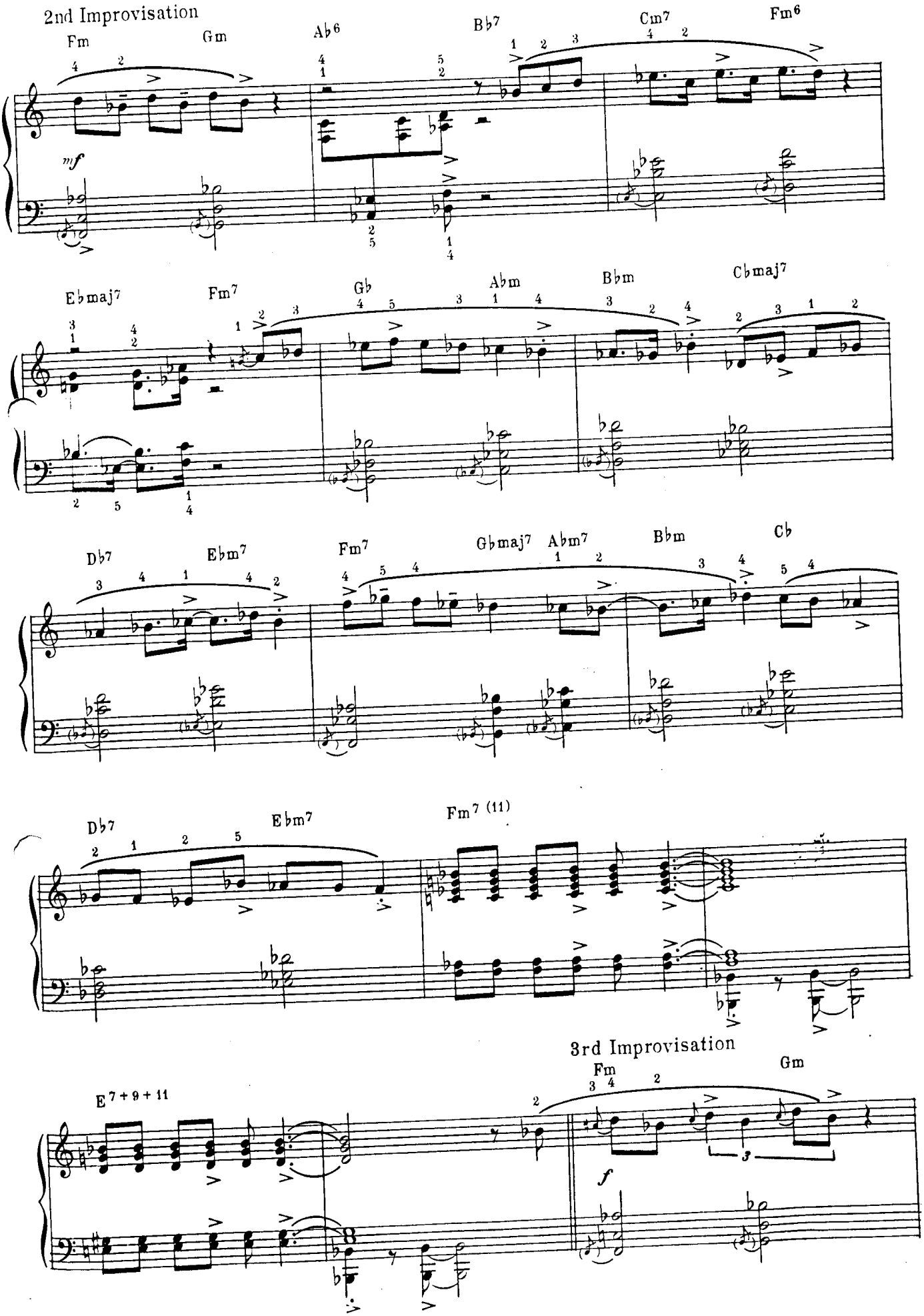
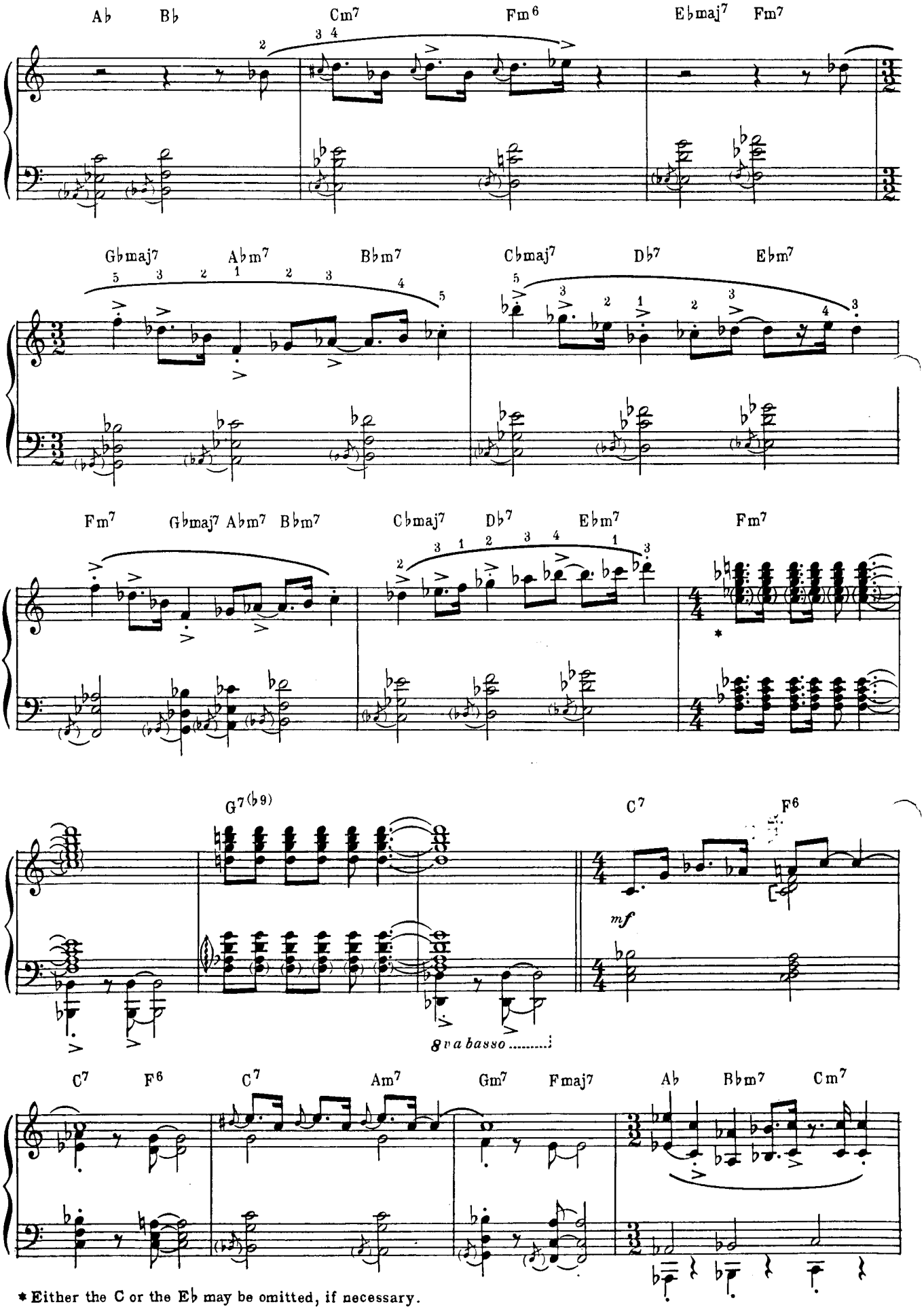

F7 (13)
B♭7
B♭m6
B♭7
F7 (13)
B♭7
B♭m6
B♭7
E♭6
B♭maj7
E♭6
B♭maj7
F7 (11)
B♭maj7
F7 (11)
B♭maj7
D♭6

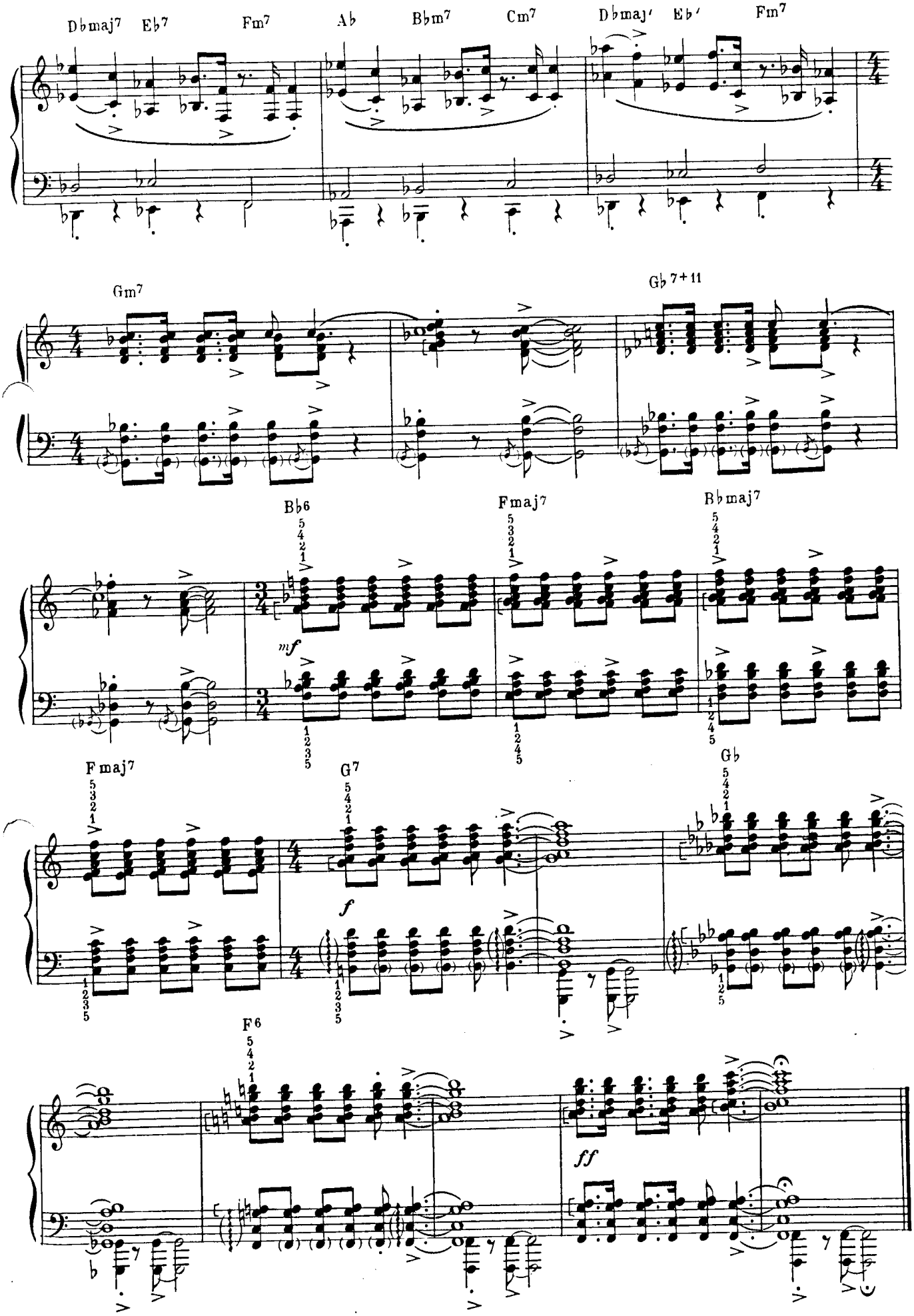

Db6
Eb6 (Cm7 [11])
F 7+11
Bb7
Bbdim7
Ebm6
Bbdim7
Bb7
Bbdim7
Ebm6
Bbdim7
Bb7
Gb
Abm7
Bbm7
Cbmaj7
Db7
Ebm7
Gb
Abm7
Bbm7
Cbmaj7
Db7
Ebm7


Fm7 (11)
E7 + 9 + 11
1st Improvisation
Fm6
Gm
Ab
Bb
Cm7
Fm6
mf
Ebm7
Fm7
Gb
Abm7
Bbm7
Cbmaj7
Db7
Ebm7
Fm7
Gbmaj7
Abm7
Bbm7
Cb
Db7
Ebm7
Fm7 (11)
E7 + 9 + 11


2nd Improvisation
Fm
Gm
Ab6
Bb7
Cm7
Fm6
mf
Ebmaj7
Fm7
Gb
Abm
Bbm
Cbmaj7
Db7
Ebm7
Fm7
Gbmaj7
Abm7
Bbm
Cb
Db7
Ebm7
Fm7 (11)
3rd Improvisation
E7+9+11
Fm
Gm
f

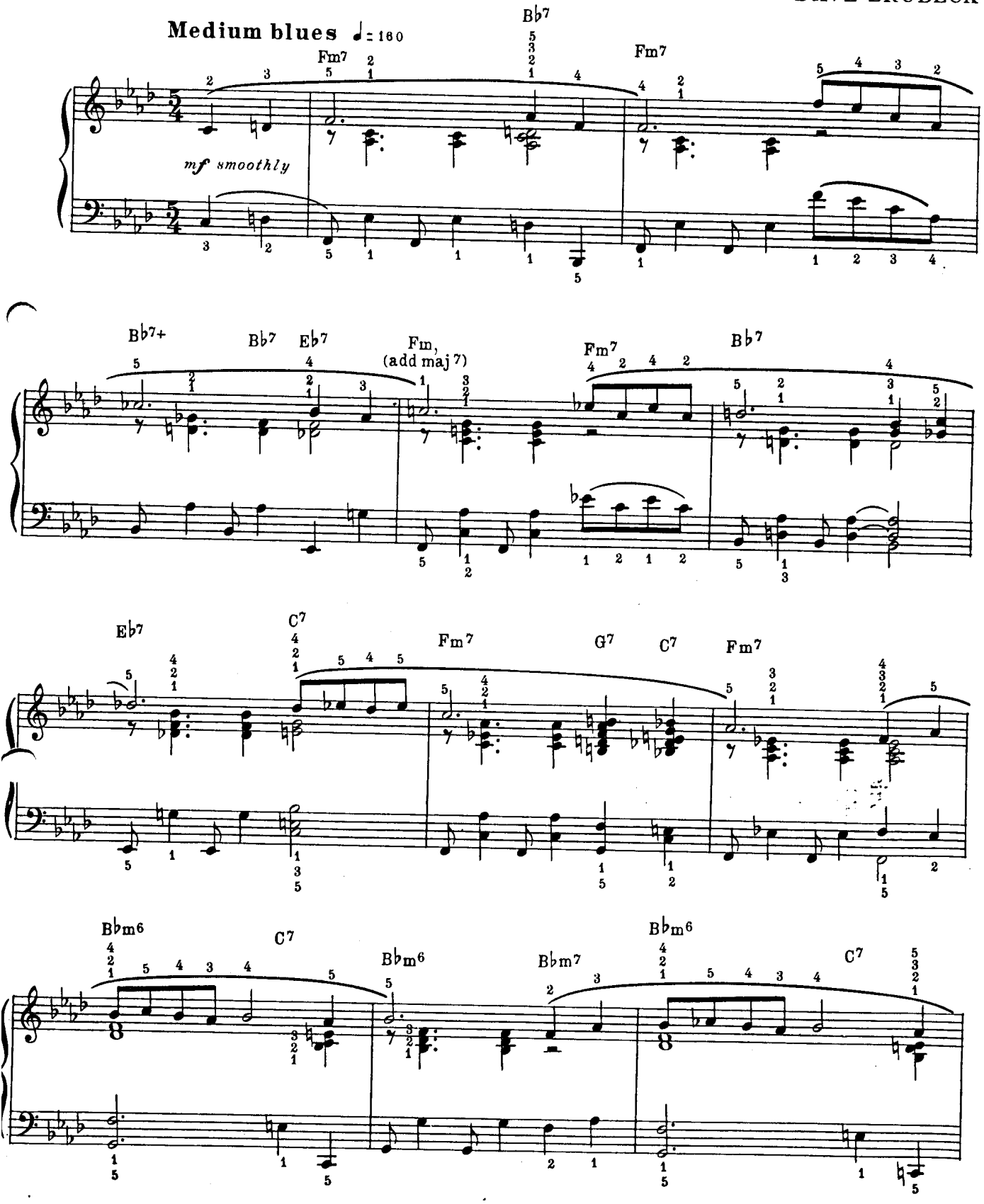


* Either the C or the E♭ may be omitted, if necessary.


Dbmaj7 Eb7 Fm7 Ab Bbm7 Cm7 Dbmaj7 Eb7 Fm7
Gm7 Gb7+11
Bb6 Fmaj7 Bbmaj7
mf
Fmaj7 G7 Gb
f
F6
ff

Far More Blue

DAVE BRUBECK



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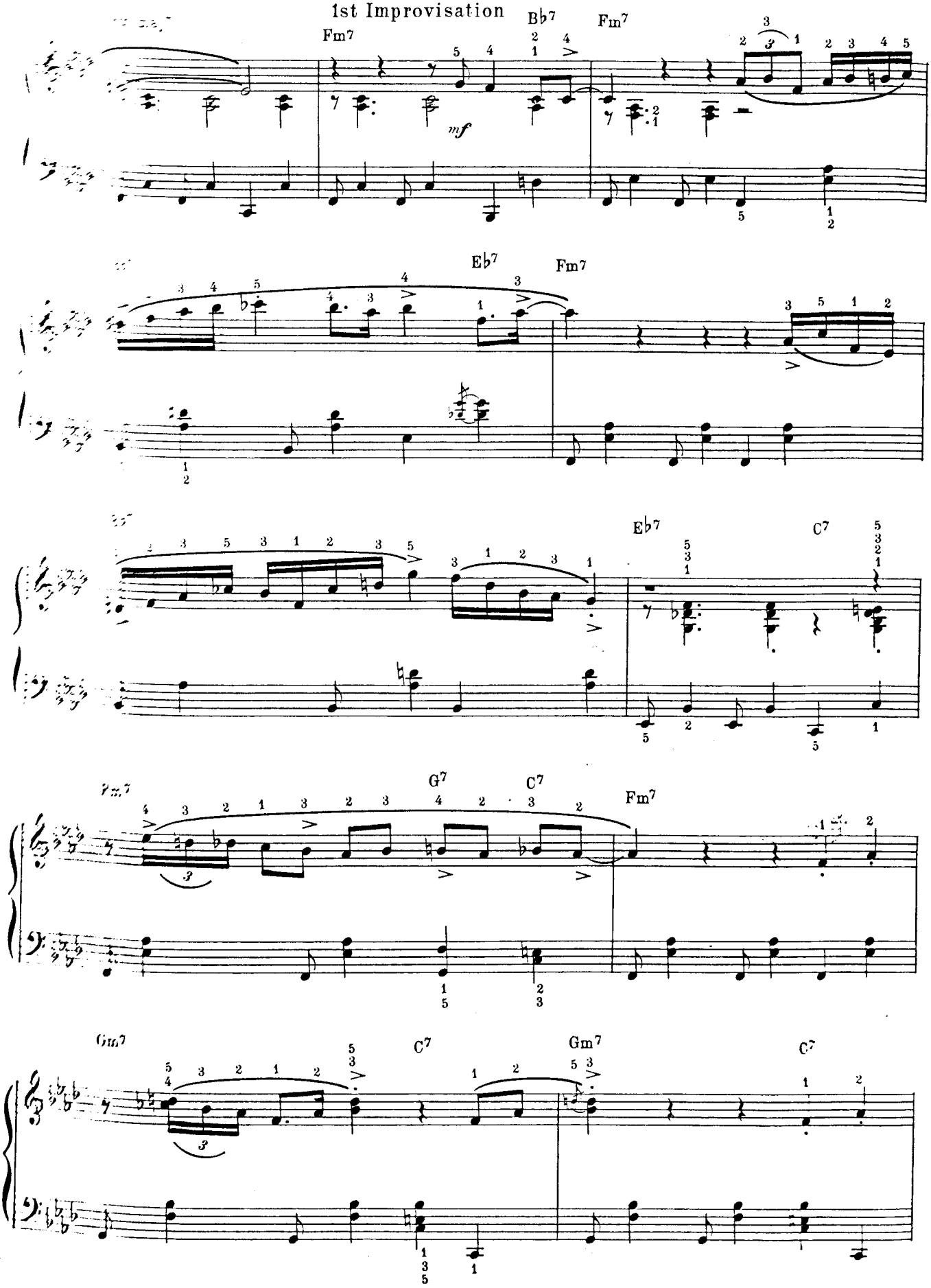
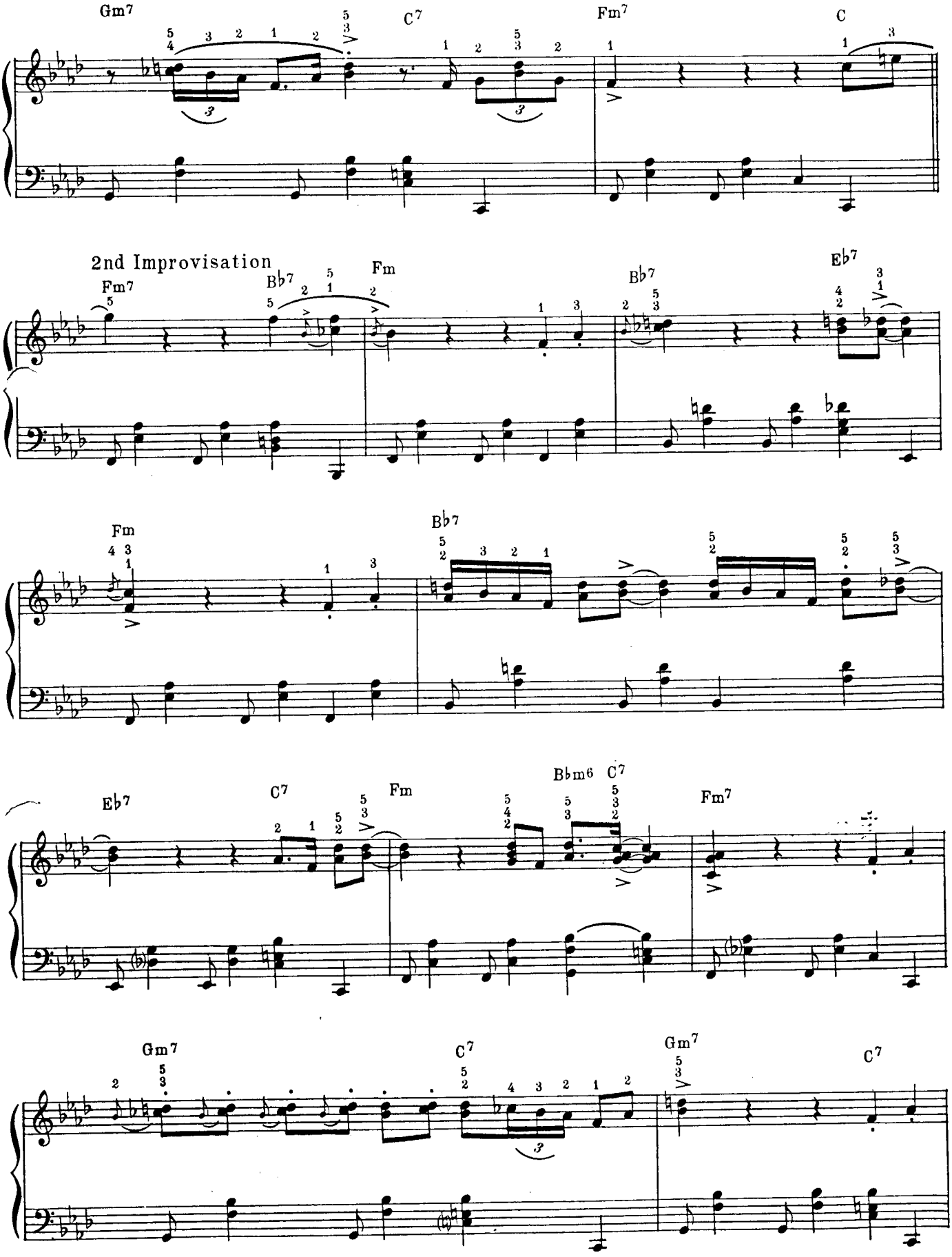
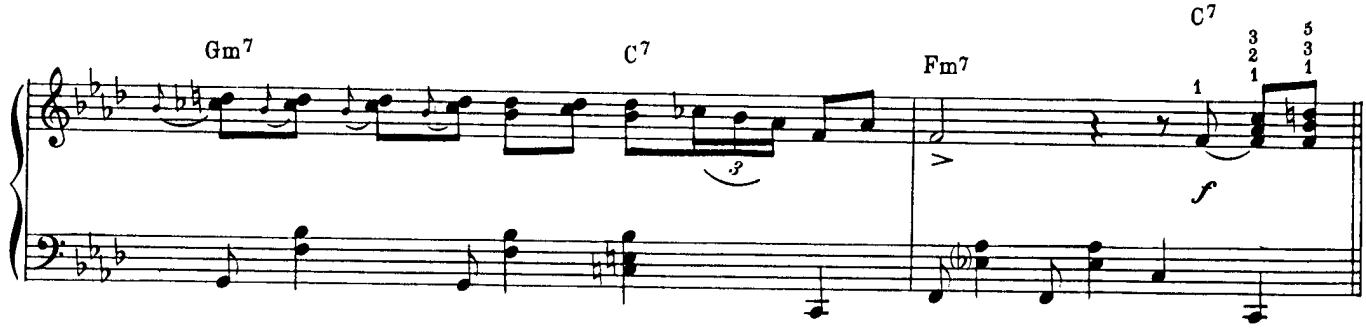
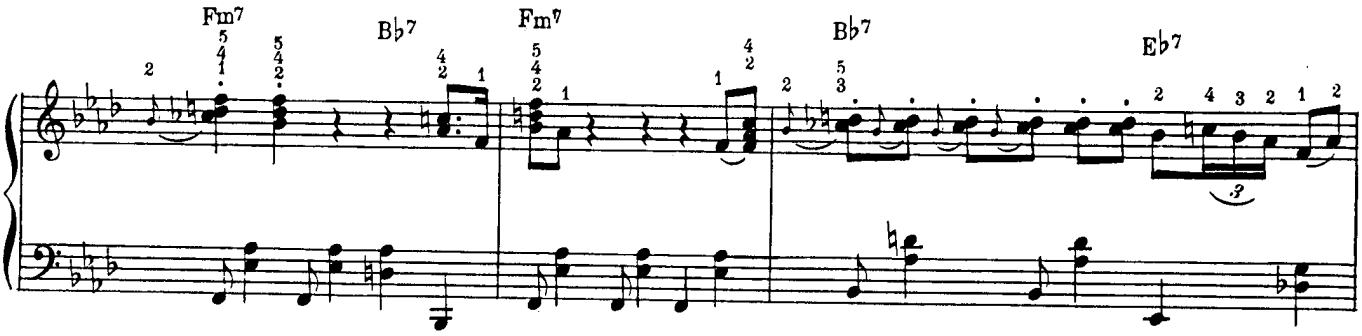
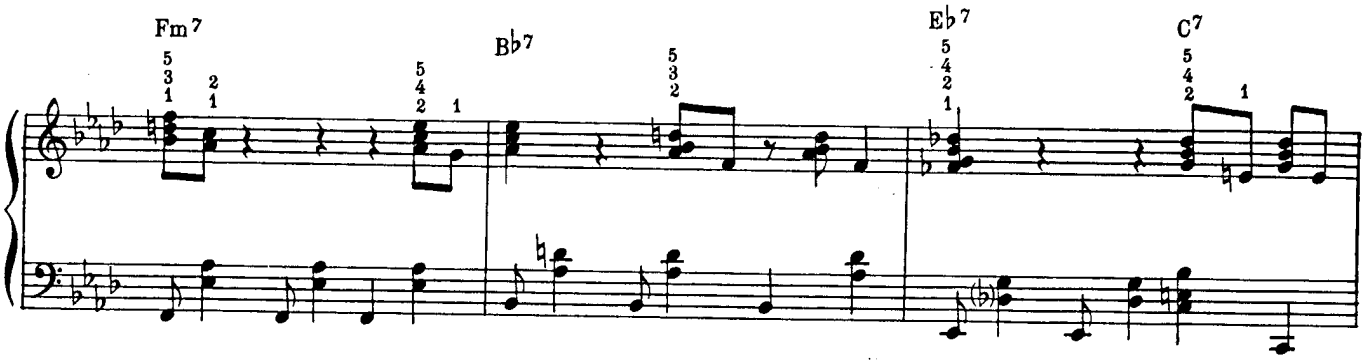

1st Improvisation
Fm7
B♭7
Fm7
mf
E♭7
Fm7
E♭7
C7
Fm7
G7
C7
Fm7
Gm7
C7
Gm7
C7

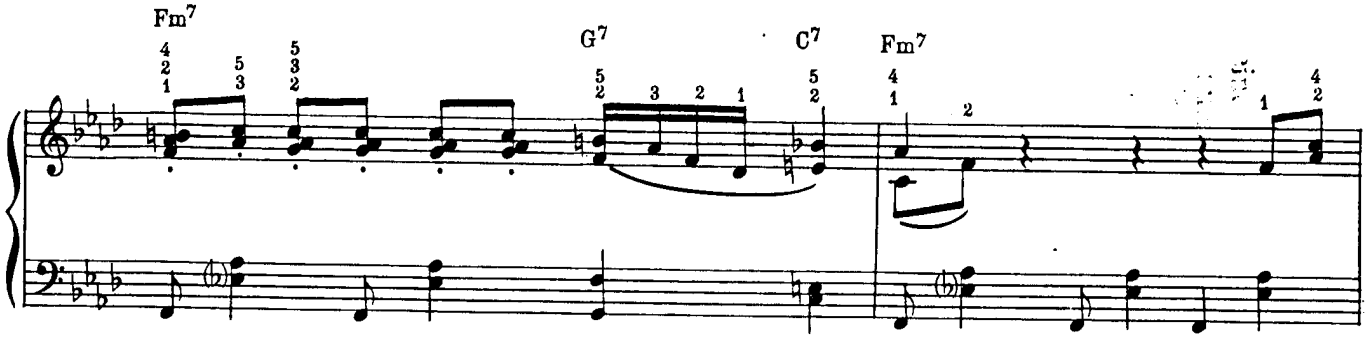

Gm7
C7
Fm7
C
2nd Improvisation
Fm7
B♭7
Fm
B♭7
E♭7
Fm
B♭7
E♭7
C7
Fm
B♭m6
C7
Fm7
Gm7
C7
Gm7
C7

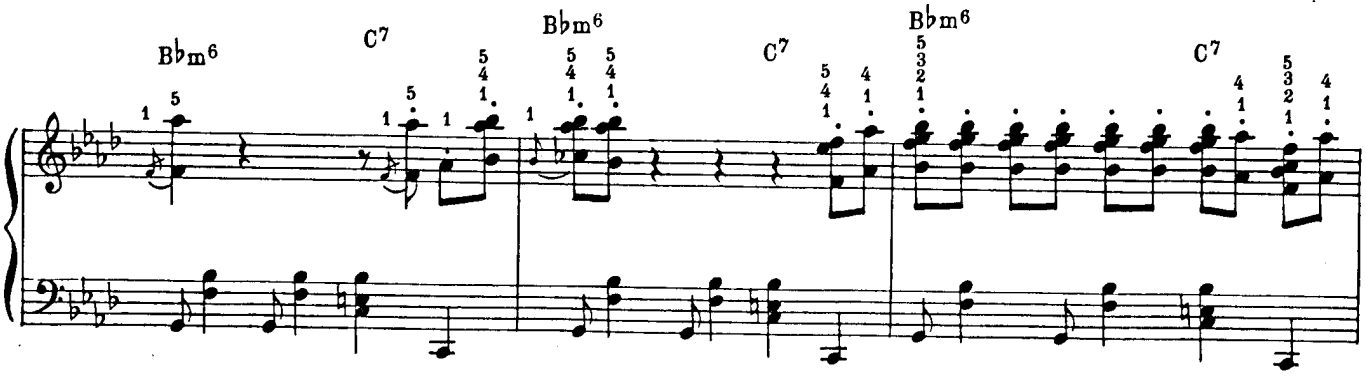


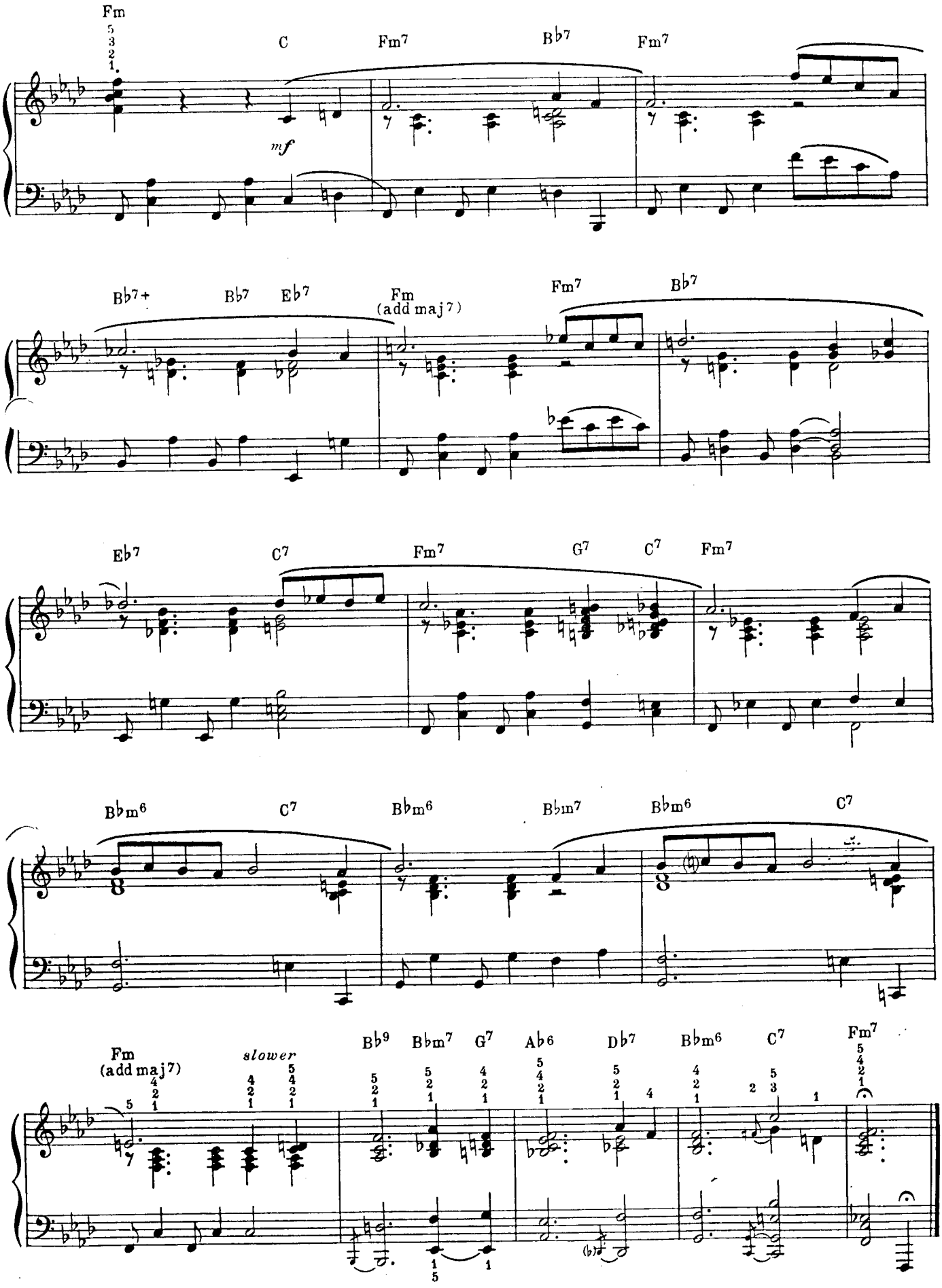
3rd Improvisation



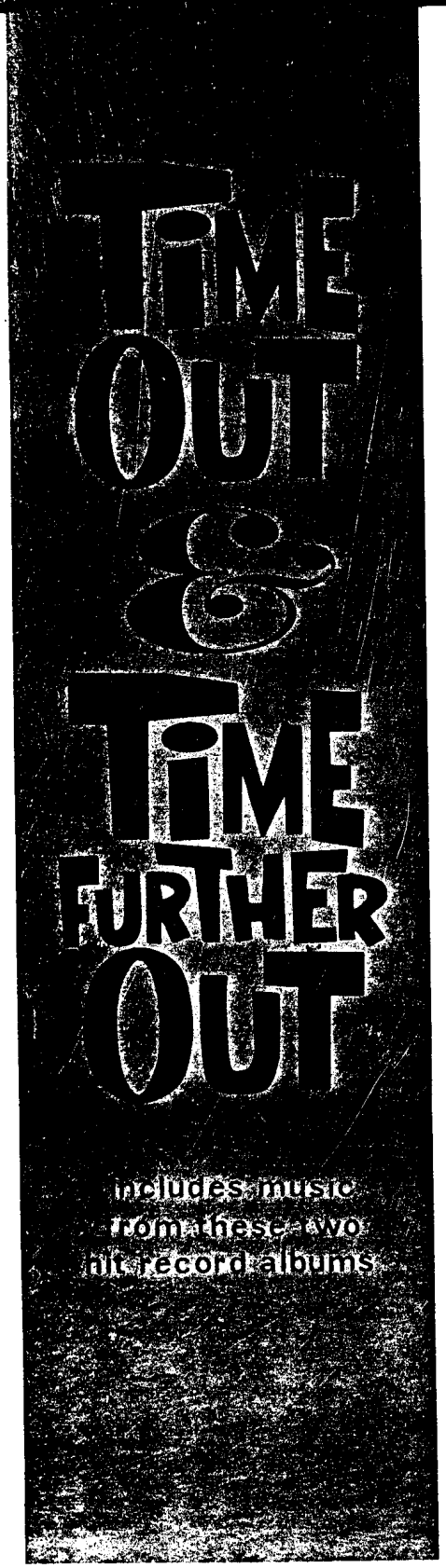







Fm
C
Fm7
B♭7
Fm7
mf
B♭7+
B♭7
E♭7
Fm
(add maj7)
Fm7
B♭7
E♭7
C7
Fm7
G7
C7
Fm7
B♭m6
C7
B♭m6
B♭m7
B♭m6
C7
Fm
(add maj7)
slower
B♭9
B♭m7
G7
A♭6
D♭7
B♭m6
C7
Fm7

THE DAVE BRUBECK QUARTET



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66	Charles Matthew Hallelujah
71	Far More Blue
76	Maori Blues
82	Unsquare Dance
85	Bru's Boogie Woogie
91	Blue Shadows In The Street
96	"Brubeck About Brubeck"

Printed in U.S.A. Available for sale in the United Kir

55/879/M/41

ABOUT TIME OUT

Should some cool-minded Martian come to earth and check on the state of our music, he might play through 10,000 jazz records before he found one that wasn't in common 4/4 time.

Considering the emancipation of jazz in other ways, this is a sobering thought . . . and an astonishing one. The New Orleans pioneers soon broke free of the tyranny imposed by the easy brass key of B-flat. Men like Coleman Hawkins brought a new chromaticism to jazz. Bird, Diz and Monk broadened its harmonic horizon. Duke Ellington gave it structure, and a wide palette of colors. Yet rhythmically, jazz has not progressed. Born within earshot of the street parade, and with the stirring songs of the Civil War still echoing through the South, jazz music was bounded by the left-right, left-right of marching feet.

Dave Brubeck, pioneer already in so many other fields, is really the first to explore the uncharted seas of compound time. True, some musicians before him experimented with jazz in waltz time, notably Benny Carter and Max Roach. But Dave has gone further, finding still more exotic time signatures, and even laying one rhythm in counterpoint over another.

The outcome of his experiments is this album. Basically it shows the blending of three cultures: the formalism of classical Western music, the freedom of jazz improvisation, and the often complex pulse of African folk music. Brubeck even uses, in the first number, a Turkish folk rhythm.

※ ※ ※ ※

BLUE RONDO A LA TURK plunges straight into the most jazz-remote time signature, 9/8, grouped not in the usual form (3-3-3) but 2-2-2-3. When the gusty opening section gives way to a more familiar jazz beat, the three eighth-notes have become equivalent to one quarter-note. Later on, the alternate double bars of 9/8 and 4/4 serve to re-introduce the returning theme. The whole piece is in classical **rondo** form.

STRANGE MEADOW LARK opens with a long **rubato** passage introducing the main theme freely. The tempo settles down into a steady beat for the two improvisations built around it, and then the main theme returns once again in free **rubato** style.

TAKE FIVE is a Paul Desmond composition in 5/4, one of the most defiant time-signatures in all music, for performer and listener alike. The entire piece is built on a one-measure two-chord **ostinato** pattern, and, contrary to any normal expectation — perhaps even the composer's! — it really swings.

THREE TO GET READY promises, at first hearing, to be a simple, Haydn-esque waltz theme in C major. But before long it begins to vacillate between 3/4 and 4/4 time, and the pattern becomes clear: two bars of 3, followed by two bars of 4 . . . a metrical scheme which suits Dave Brubeck down to the ground.

KATHY'S WALTZ (dedicated to Dave's little daughter) starts in a swing 4, only later breaking into quick waltz time. In the third improvisation, the right hand plays in 6/8 as opposed to the left hand's 3/4, and the cross-rhythms and accents so produced form a time experiment of great complexity. With the return of the Theme, however, the music settles down into a simple 3/4 once more, and ends quietly.

EVERYBODY'S JUMPIN' opens without any precise feeling of key and with a vague impression of 6/4 time and a strong beat. During the three improvisations that follow, the shifting time-signatures of 4/4, 3/2 and 3/4 produce a most interesting effect, as the always-steady beat moves through them to a thundering climax.

PICK UP STICKS develops the earlier hint of 6/4 into a positive, continuous rhythm. As so often occurs in Brubeck's time experiments, it is the bass part which supplies the anchor for the musical development. This time the bass part takes the form of a one-measure, boogie-type **passacaglia,** on which the whole structure of this brilliant piece is built. Even more astonishing is the fact that throughout the entire piece only one chord is used as basic harmonic material . . . the B♭7!

※ ※ ※ ※

In short, **TIME OUT** is an experiment with time which may well come to be regarded as more than an arrow pointing to the future. Something great has been attempted . . . and achieved. The very first arrow has found its mark.

Adapted from commentary on record album cover by **Steve Race** (Columbia CL 1937) courtesy of Columbia Records, Inc.

THE DAVE BRUBECK QUARTET

TIME OUT & TIME FURTHER OUT

includes music
from these two
hit record albums

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91	Blue Shadows In The Street
96	"Brubeck About Brubeck"

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81.7985

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41379

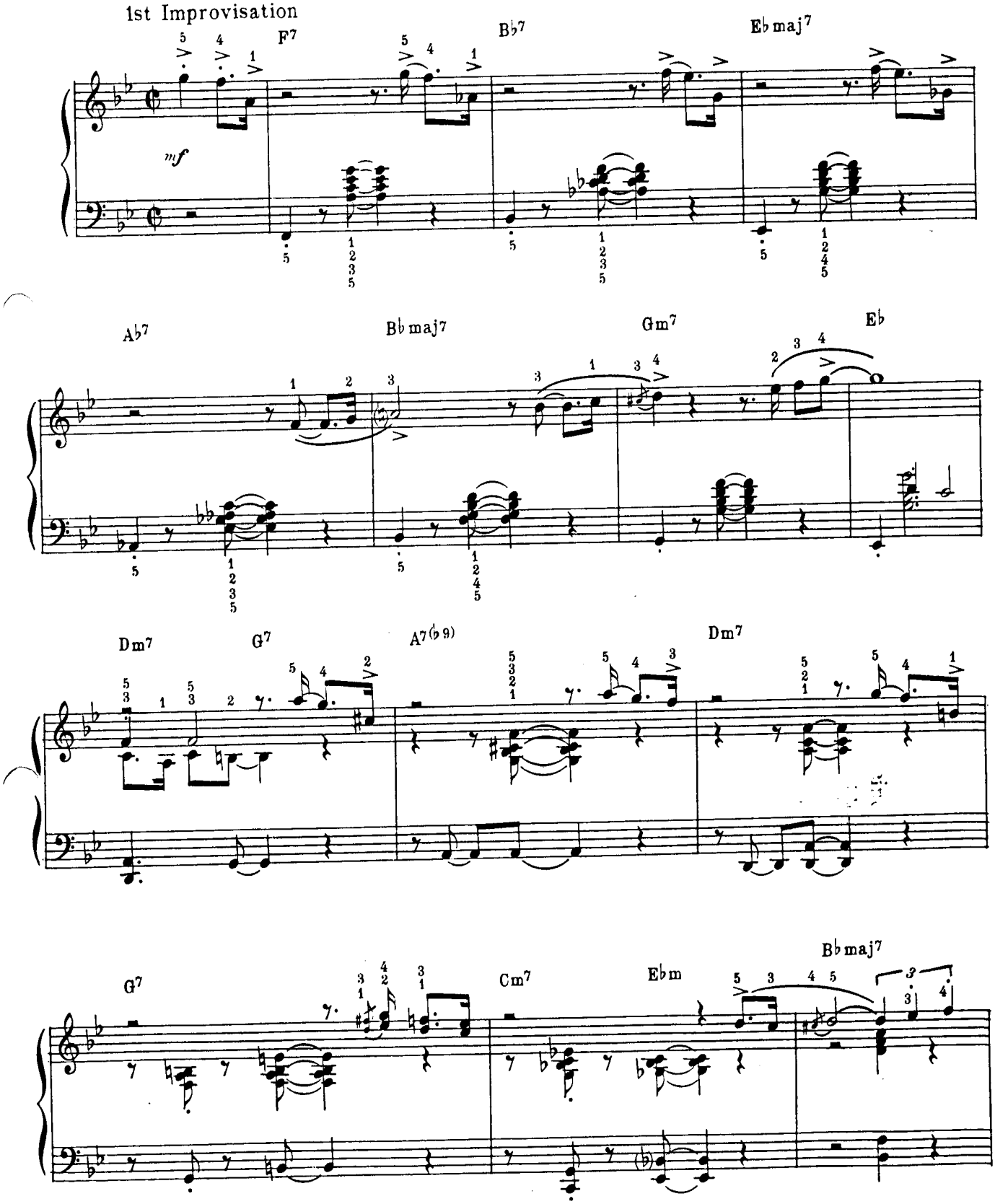
12. OKT. 1981

Kathy's Waltz

DAVE BRUBECK

Medium swing ♪=60, ♩=120

1st Improvisation



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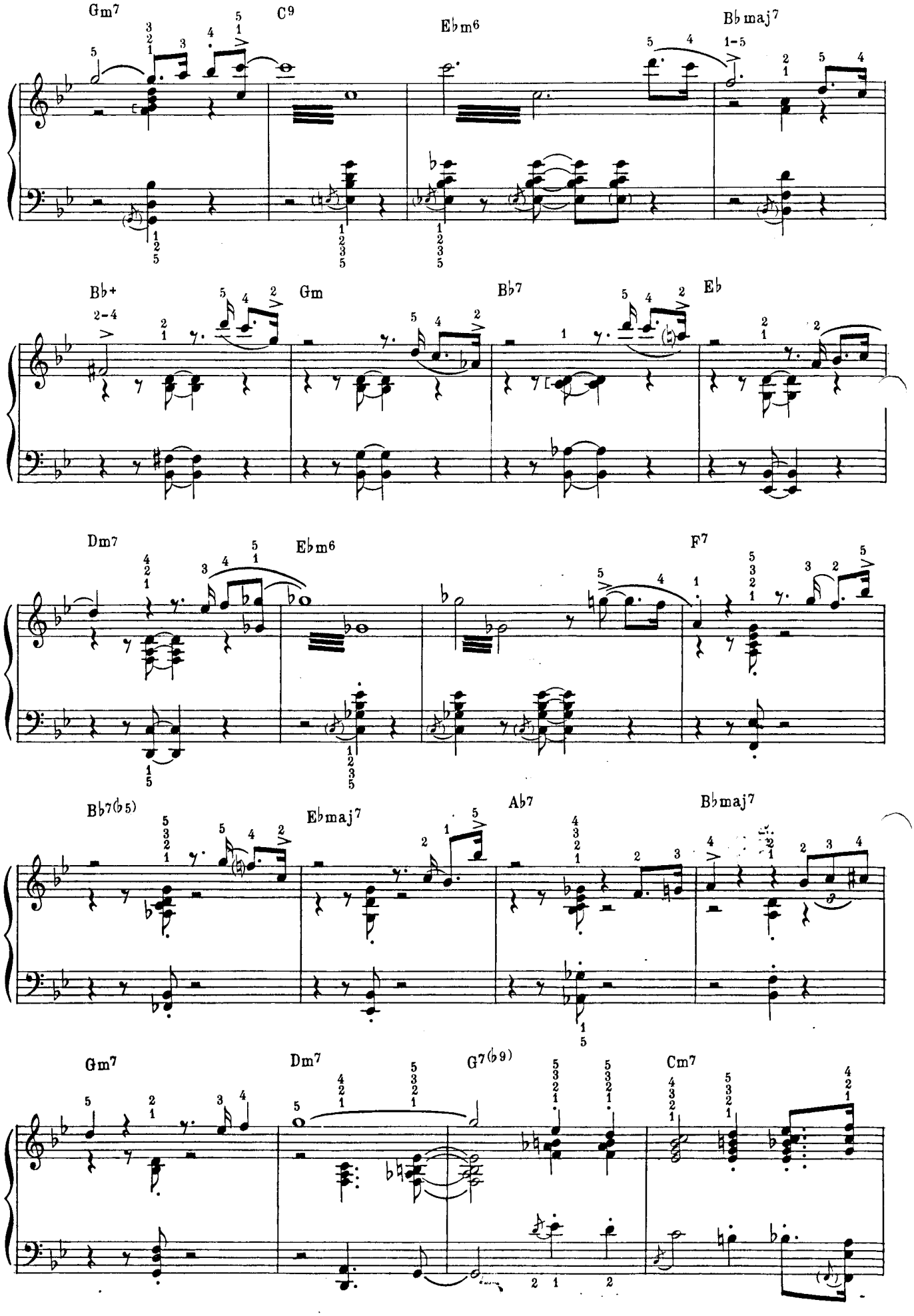
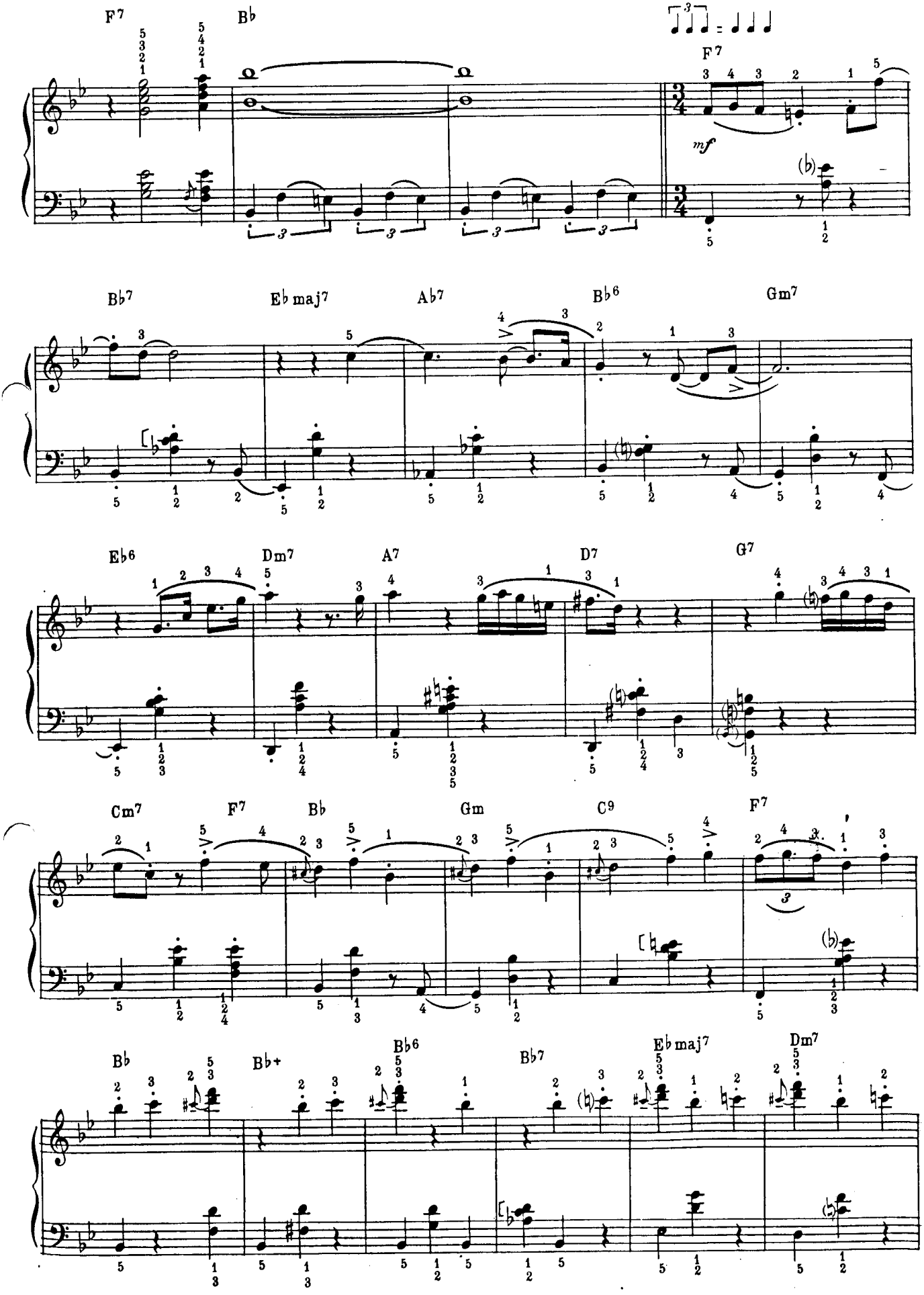
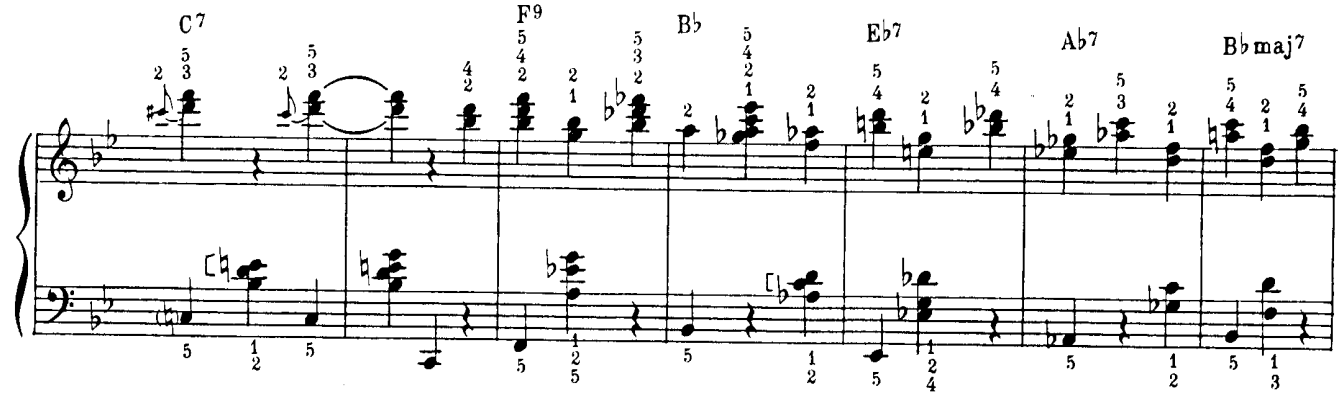
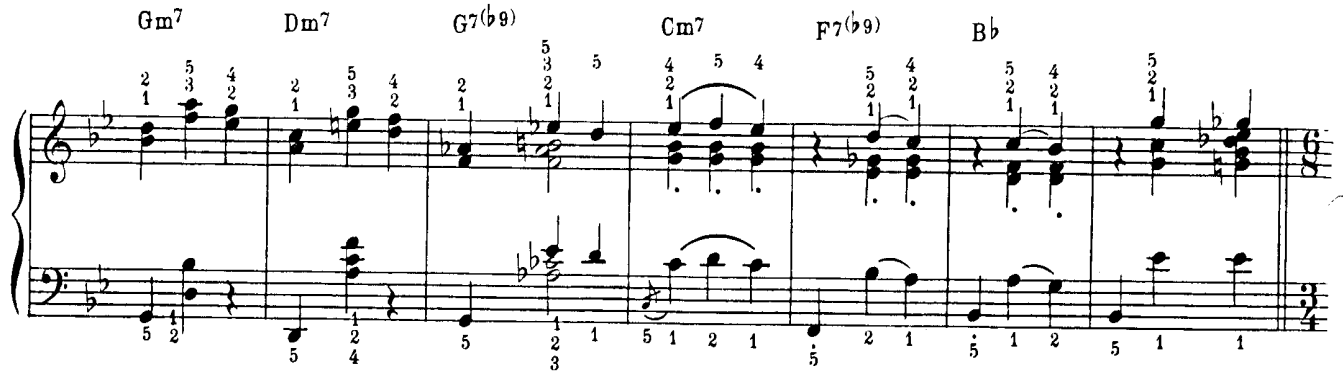

Gm7
C9
Eb m6
Bb maj7
1-5
Bb+
2-4
Gm
Bb7
Eb
Dm7
Eb m6
F7
Bb7(b5)
Eb maj7
Ab7
Bb maj7
Gm7
Dm7
G7(b9)
Cm7

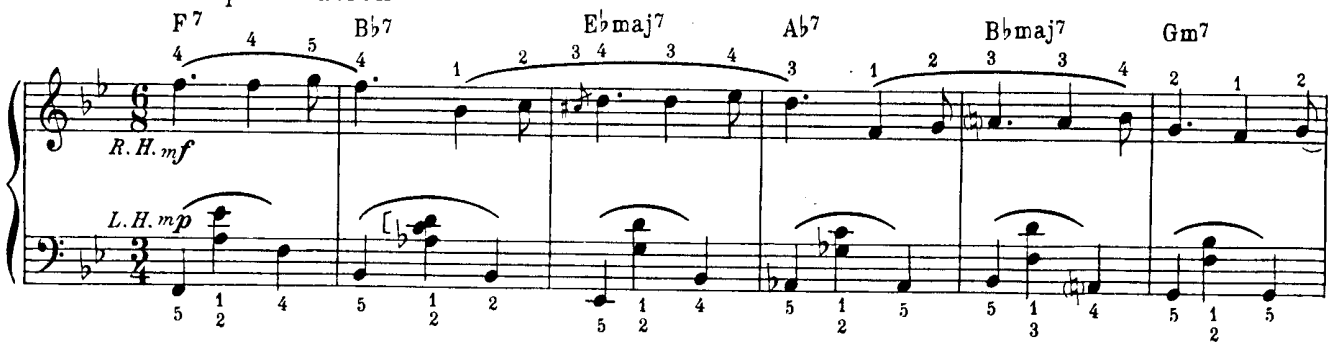
2nd Improvisation

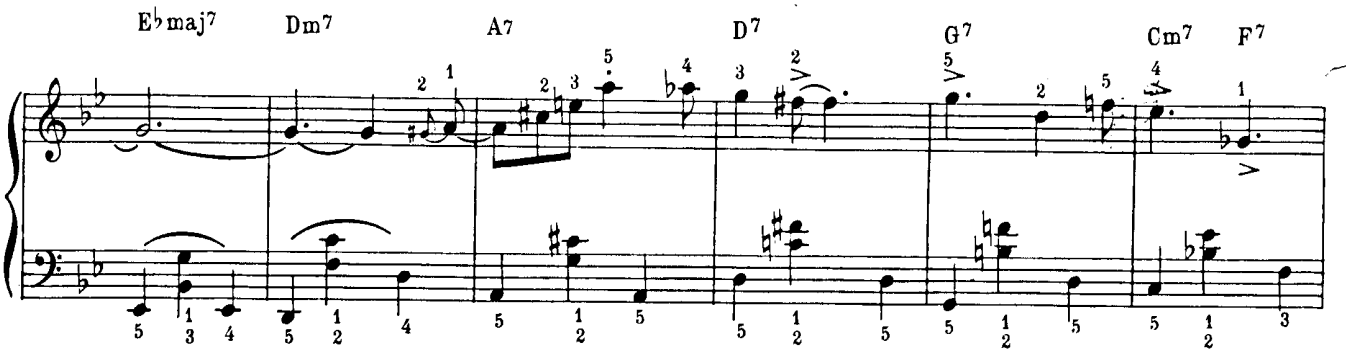


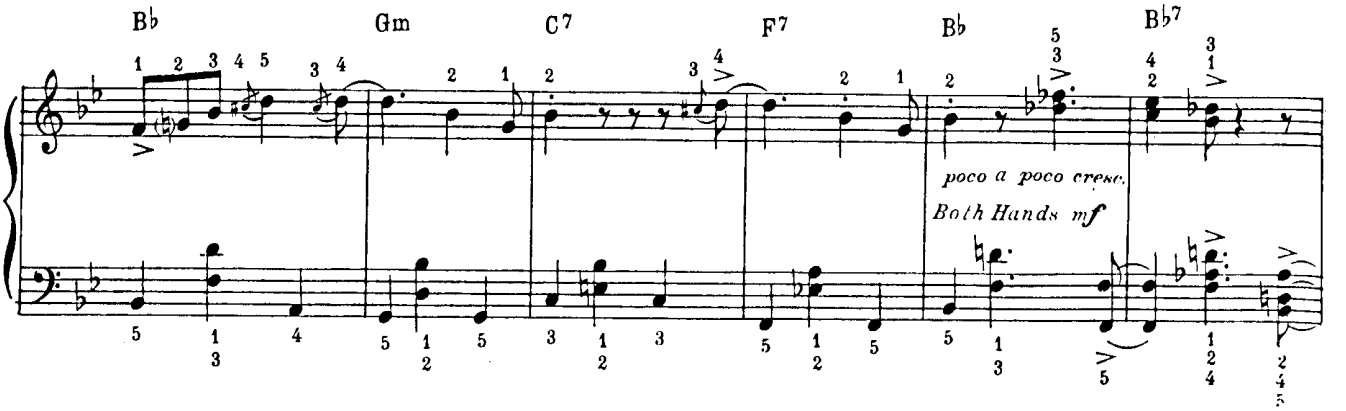


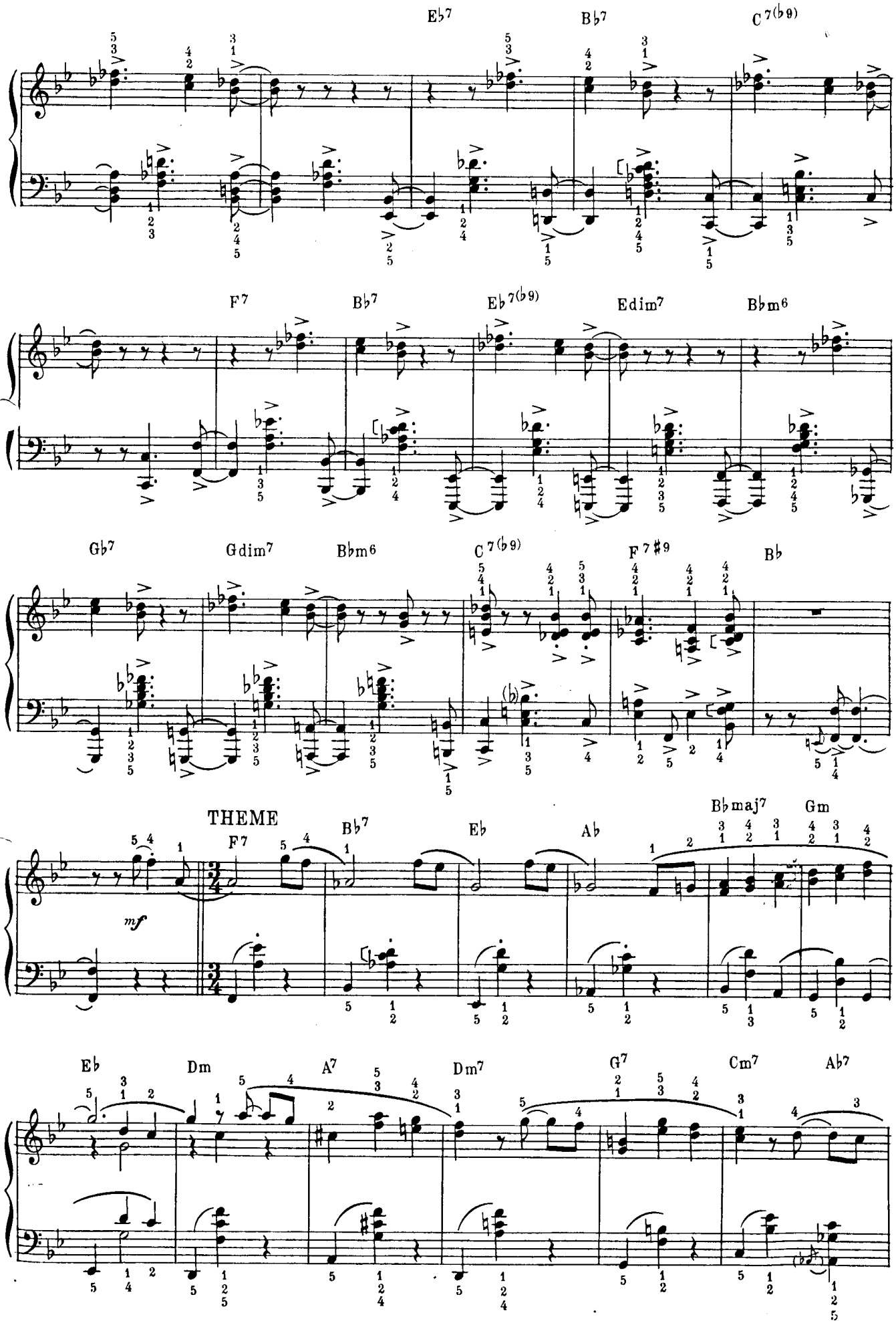


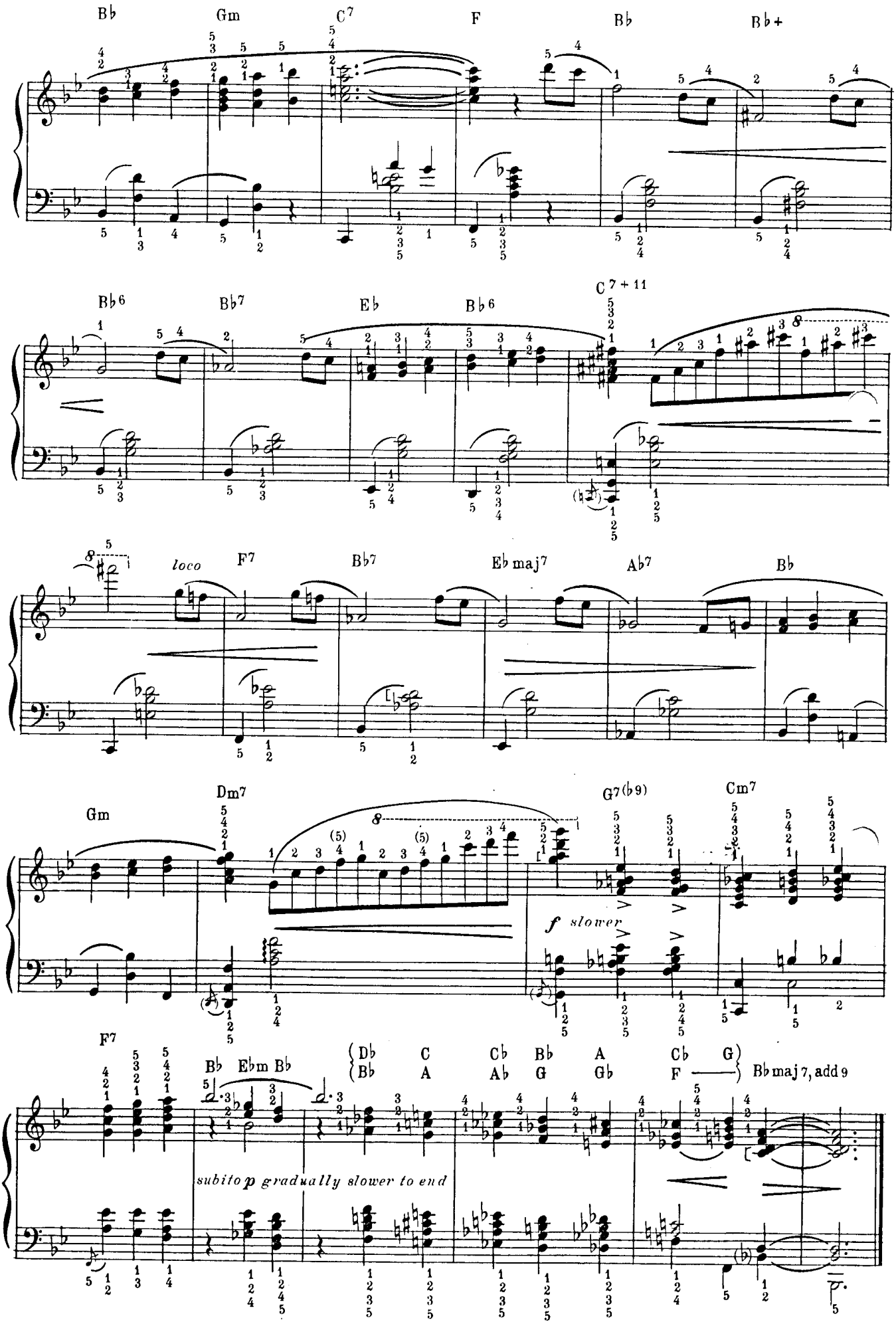
3rd Improvisation





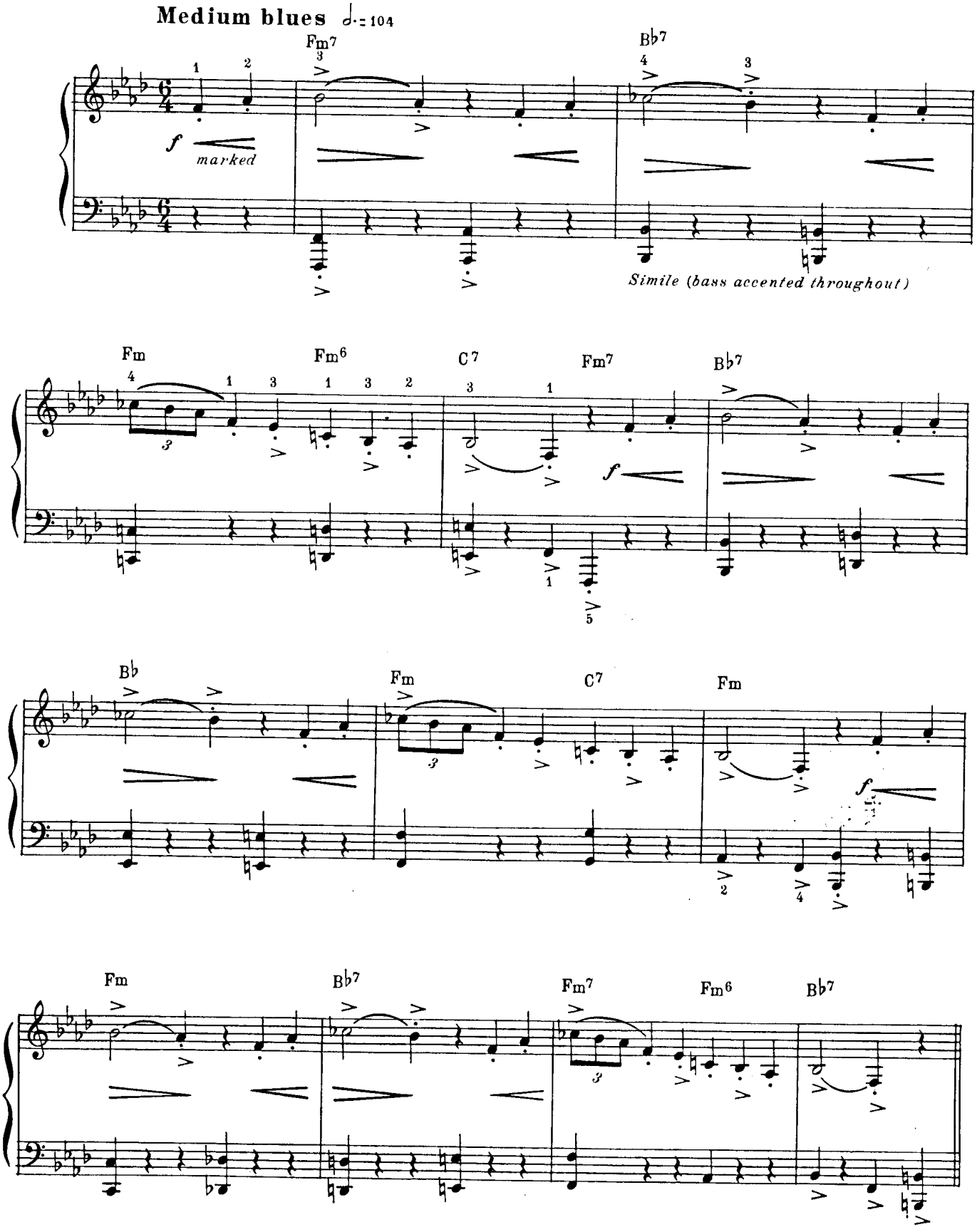



E♭7
B♭7
C7(♭9)
F7
B♭7
E♭7(♭9)
Edim7
B♭m6
G♭7
Gdim7
B♭m6
C7(♭9)
F7♯9
B♭
THEME
F7
B♭7
E♭
A♭
B♭maj7
Gm
mf
E♭
Dm
A7
Dm7
G7
Cm7
A♭7


B♭
Gm
C7
F
B♭
B♭+
B♭6
B♭7
E♭
B♭6
C7+11
loco
F7
B♭7
E♭maj7
A♭7
B♭
Gm
Dm7
G7(♭9)
Cm7
f slower
F7
B♭
E♭m
B♭
D♭ C C♭ B♭ A C♭ G
B♭ A A♭ G G♭ F
B♭maj7, add9
subito p gradually slower to end

Maori Blues

DAVE BRUBECK



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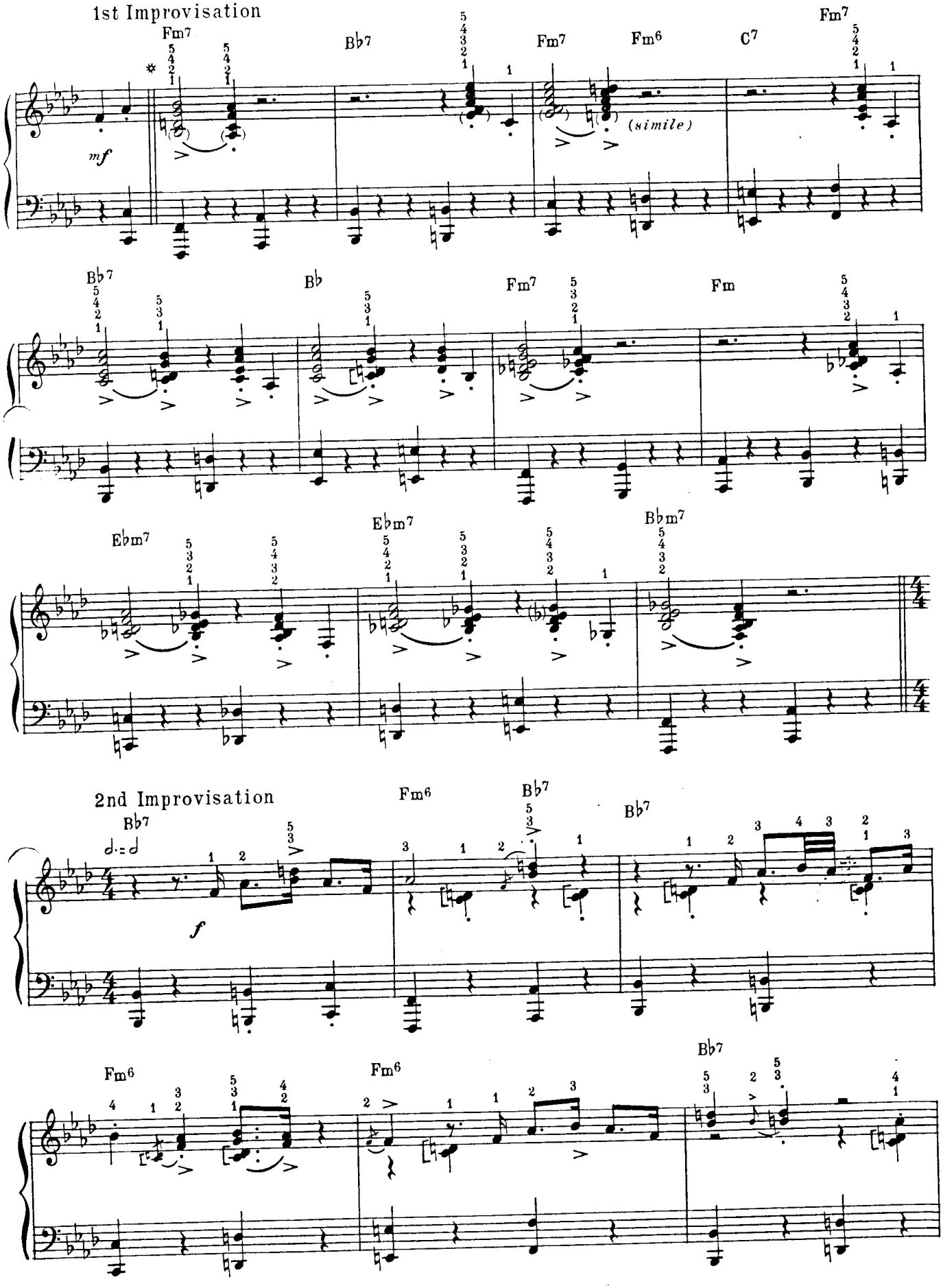
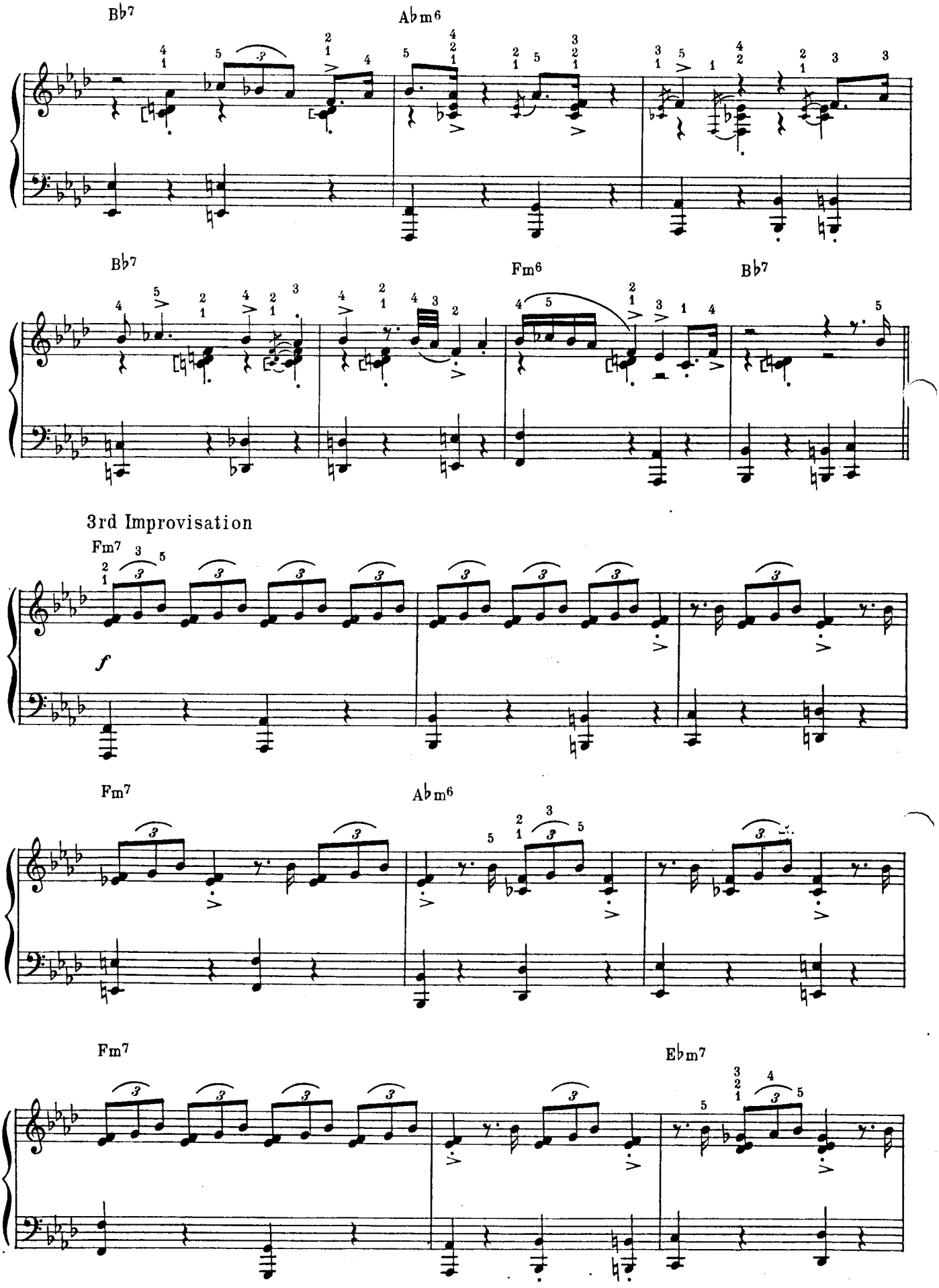
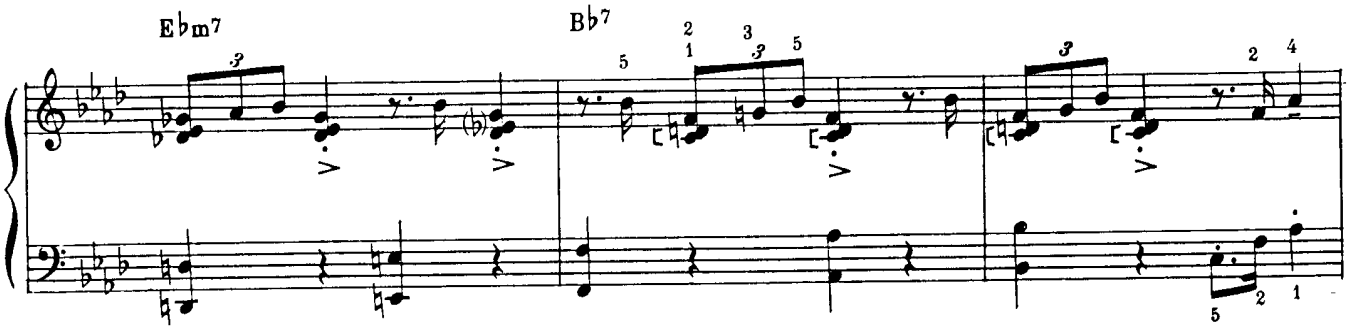


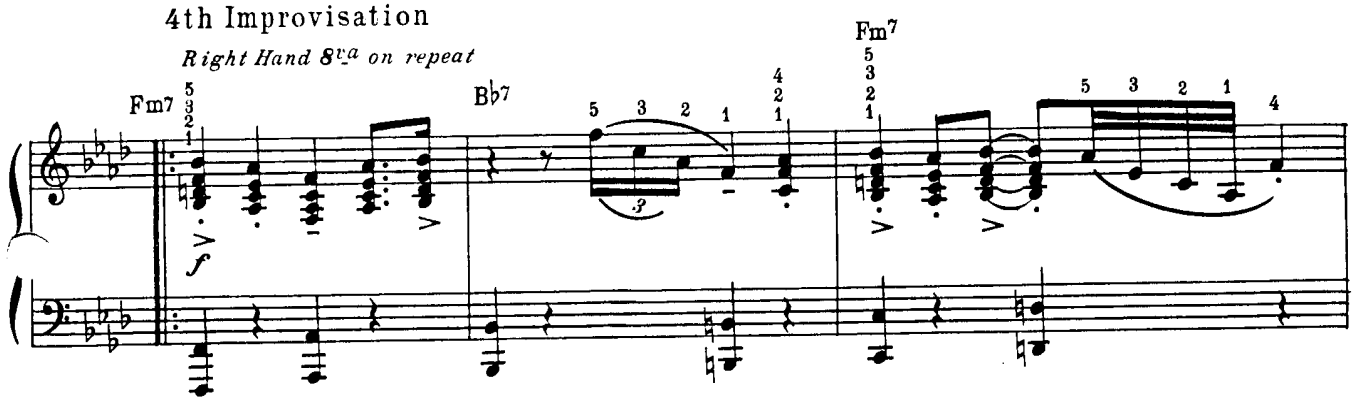
✲ If the player's hand is small, the lower note of the chords may be omitted.

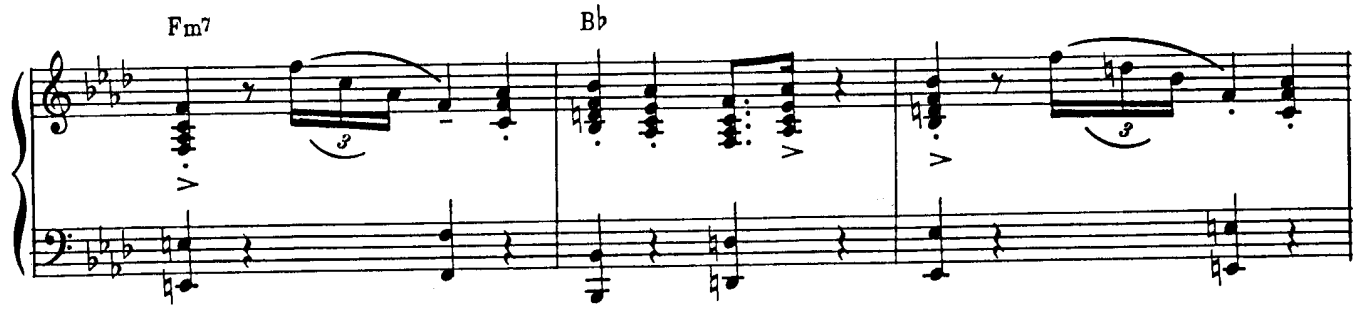

Bb7
Abm6
Bb7
Fm6
Bb7
3rd Improvisation
Fm7
f
Fm7
Abm6
Fm7
Ebm7

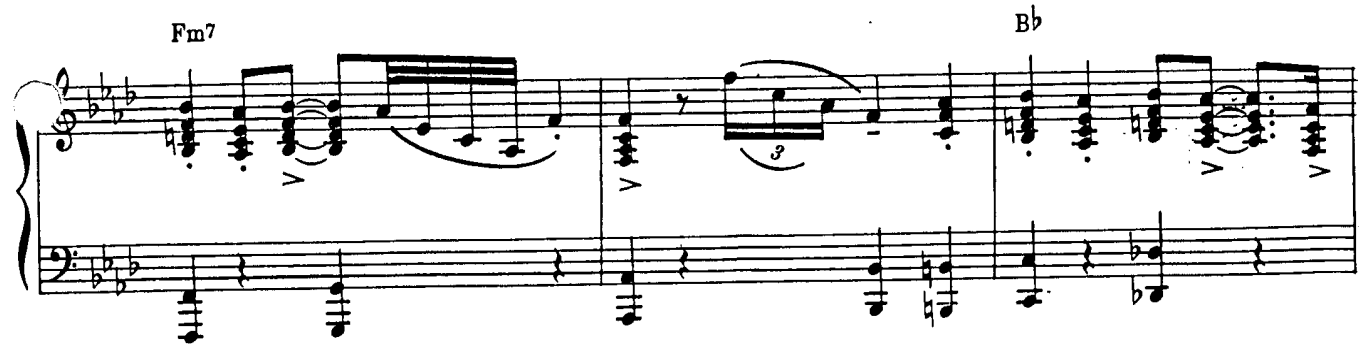


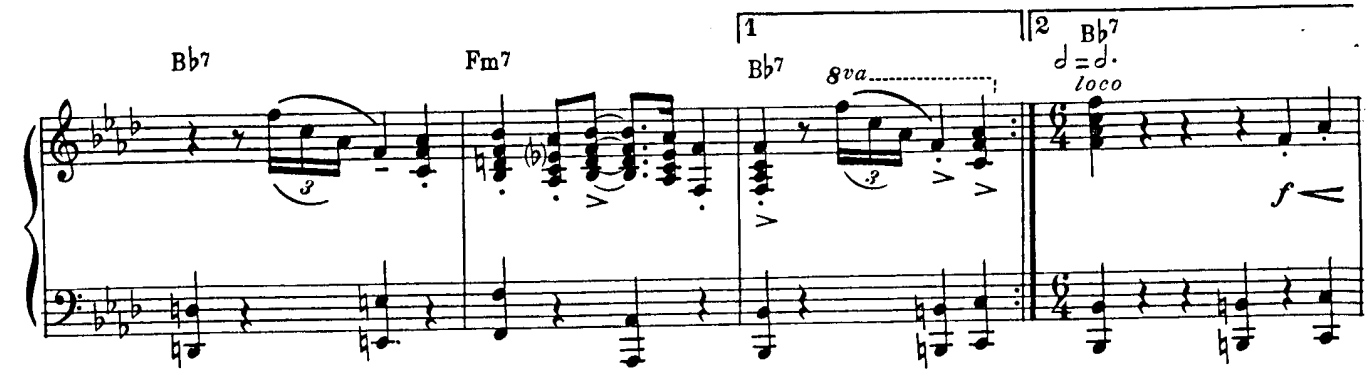
4th Improvisation

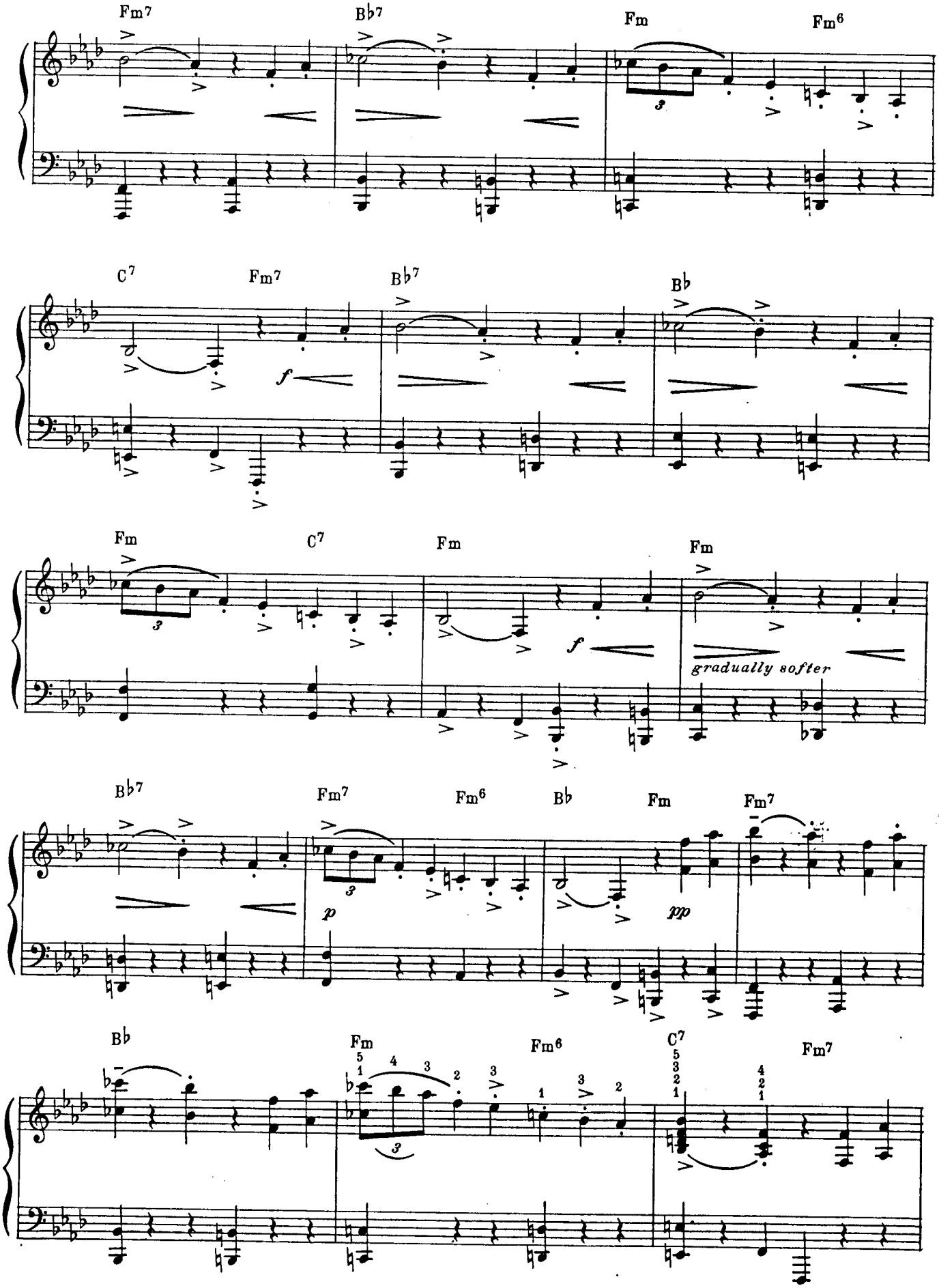
Right Hand 8va on repeat

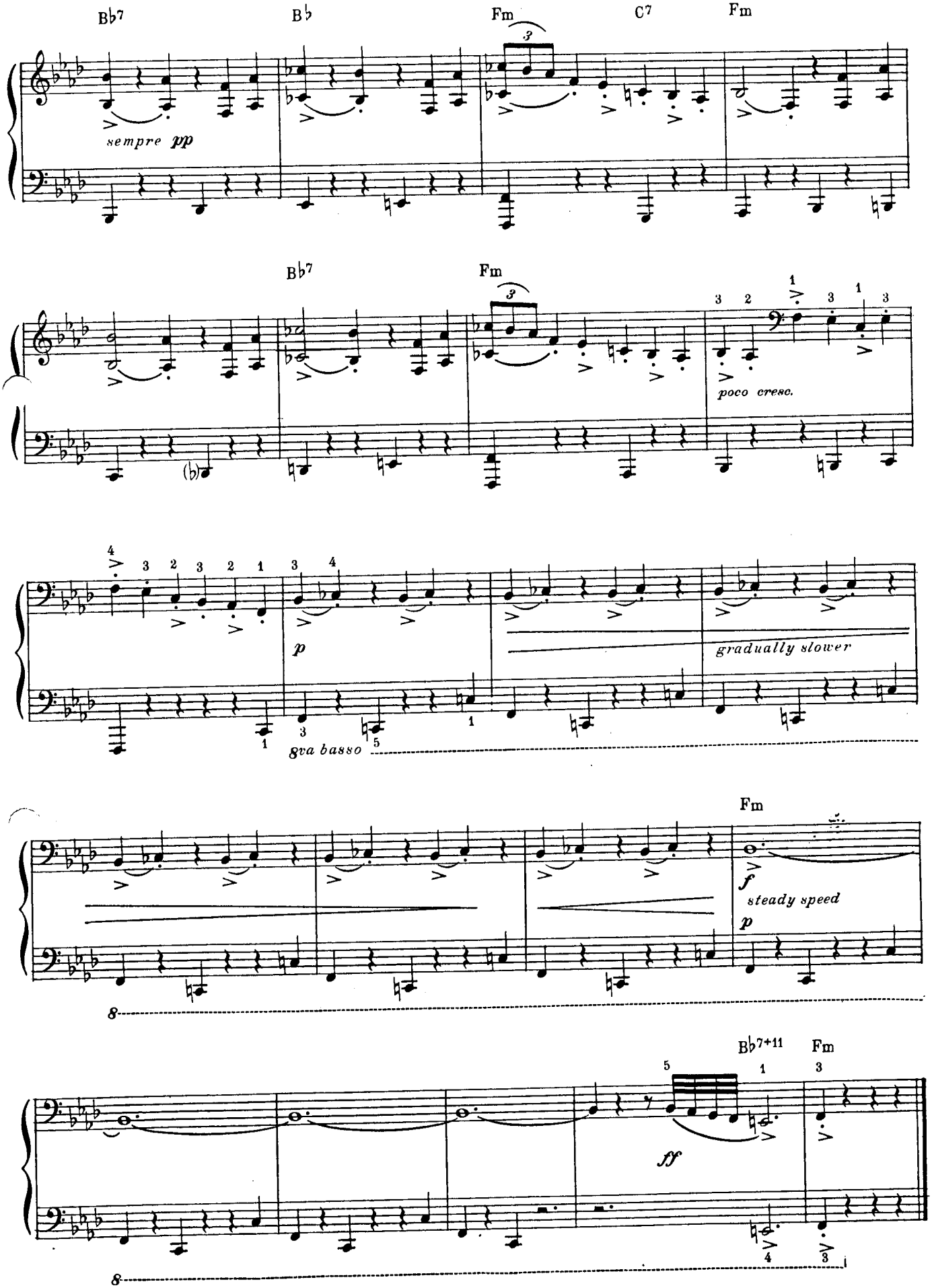






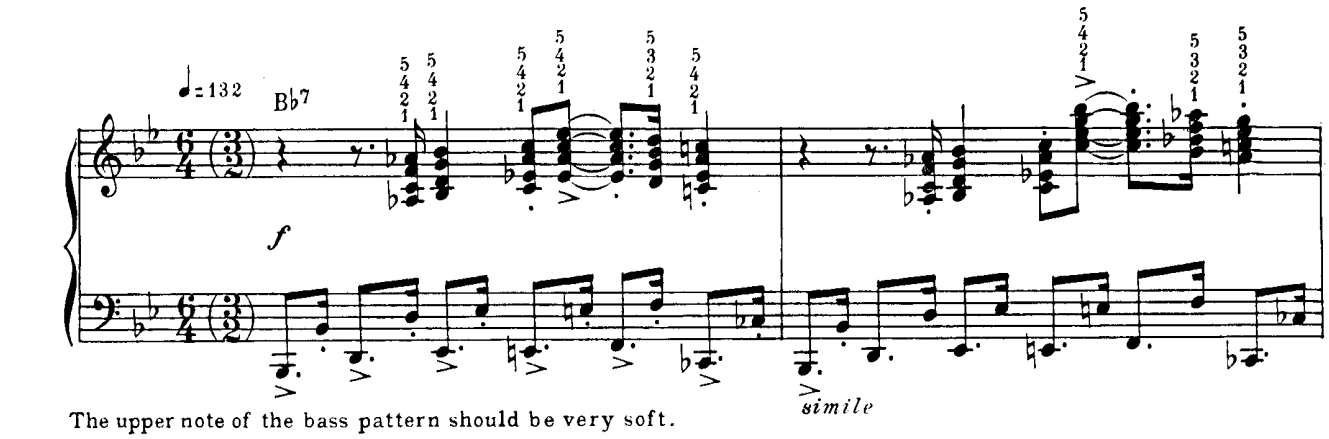



Fm7
B♭7
Fm
Fm6
C7
Fm7
B♭7
B♭
f
Fm
C7
Fm
Fm
f
gradually softer
B♭7
Fm7
Fm6
B♭
Fm
Fm7
p
pp
B♭
Fm
Fm6
C7
Fm7


B♭7
B♭
Fm
C7
Fm
sempre pp
B♭7
Fm
poco cresc.
p
gradually slower
8va basso
Fm
f
steady speed
p
8
B♭7+11
Fm
ff
8

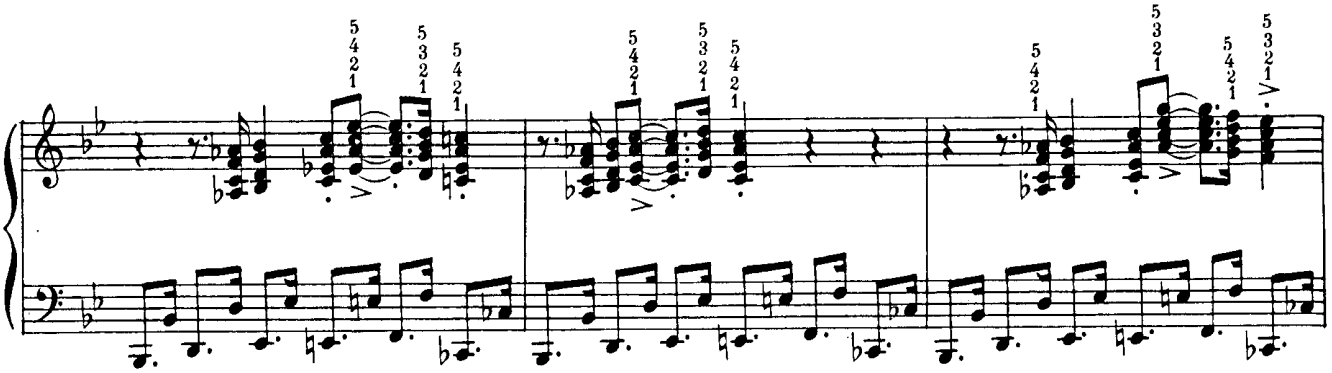
Pick Up Sticks

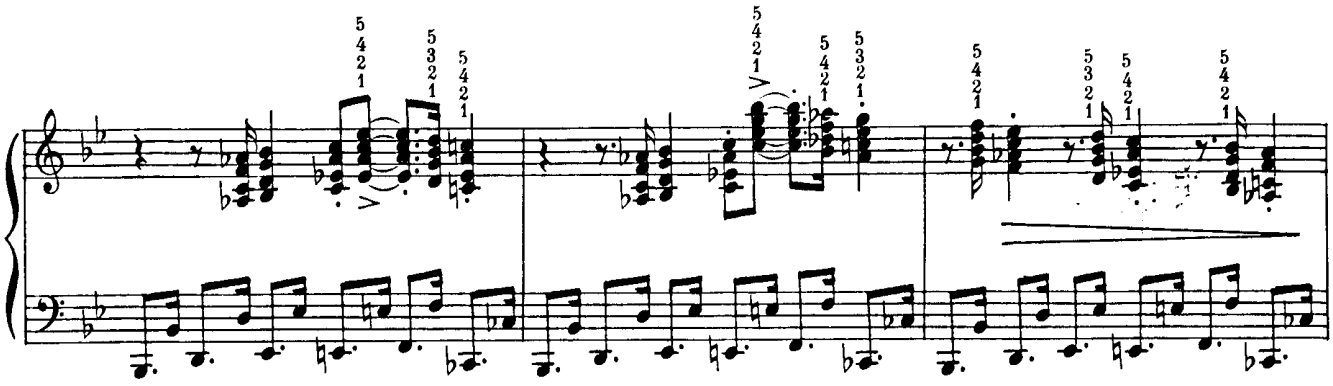
DAVE BRUBECK

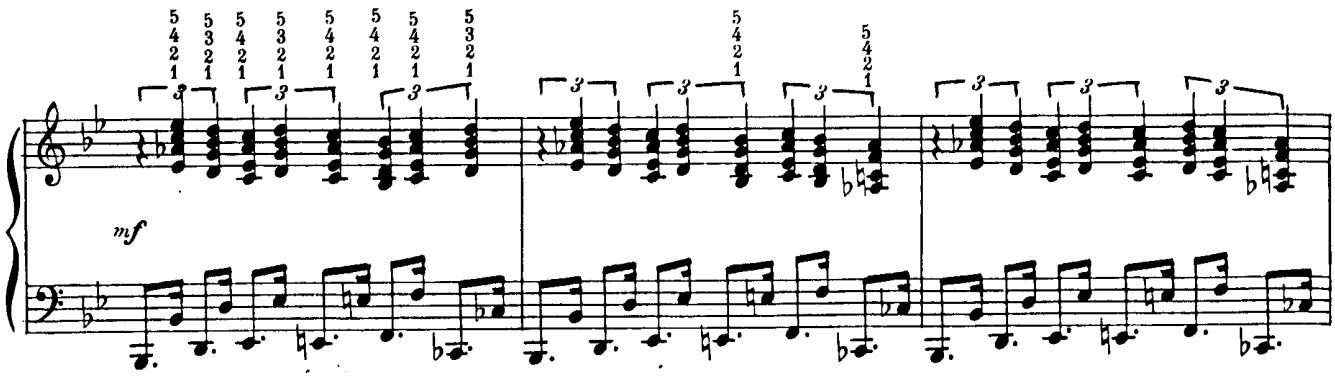


The upper note of the bass pattern should be very soft.

The chord of $B\flat^7$ is used throughout.







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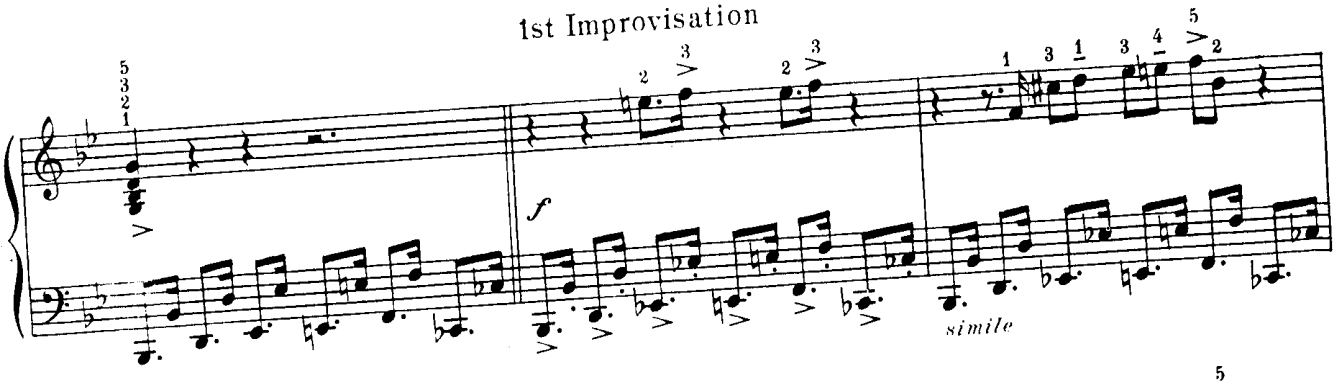
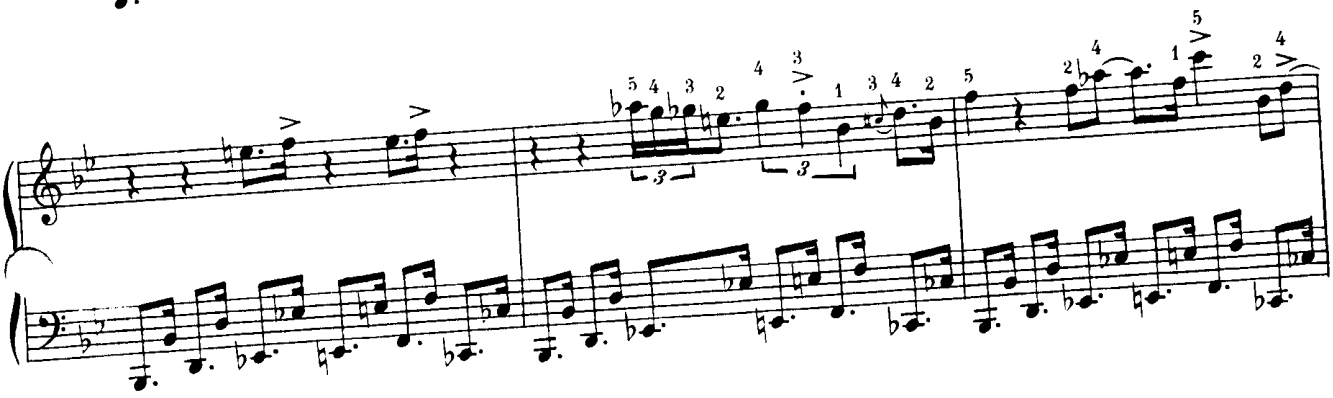
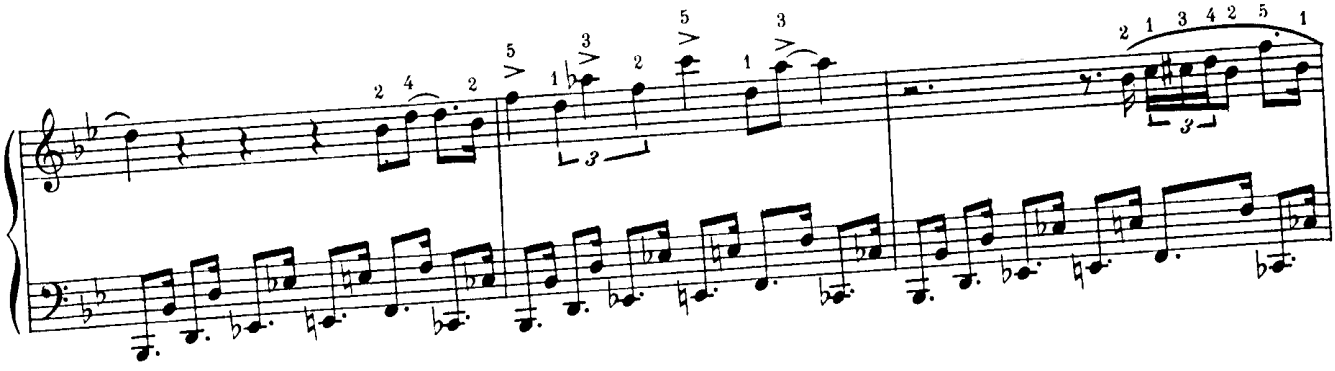
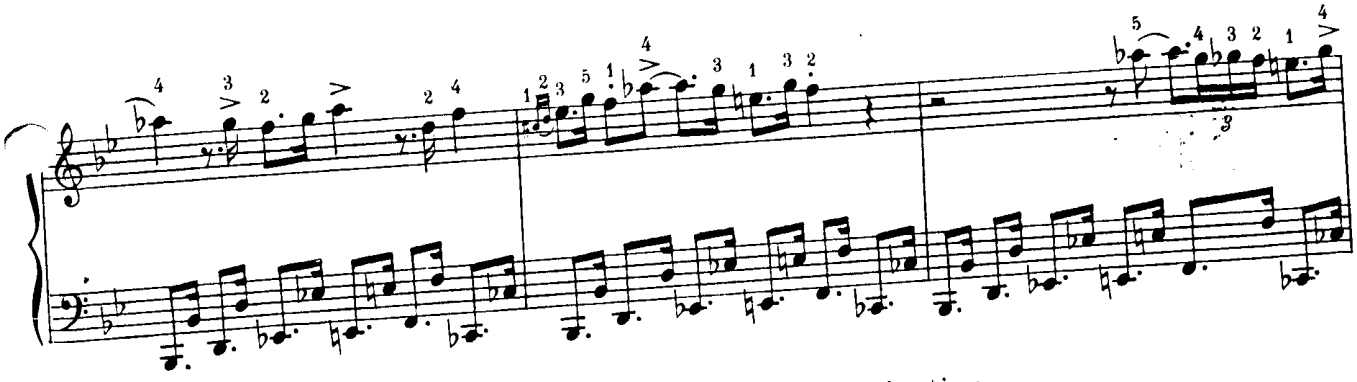
1st Improvisation









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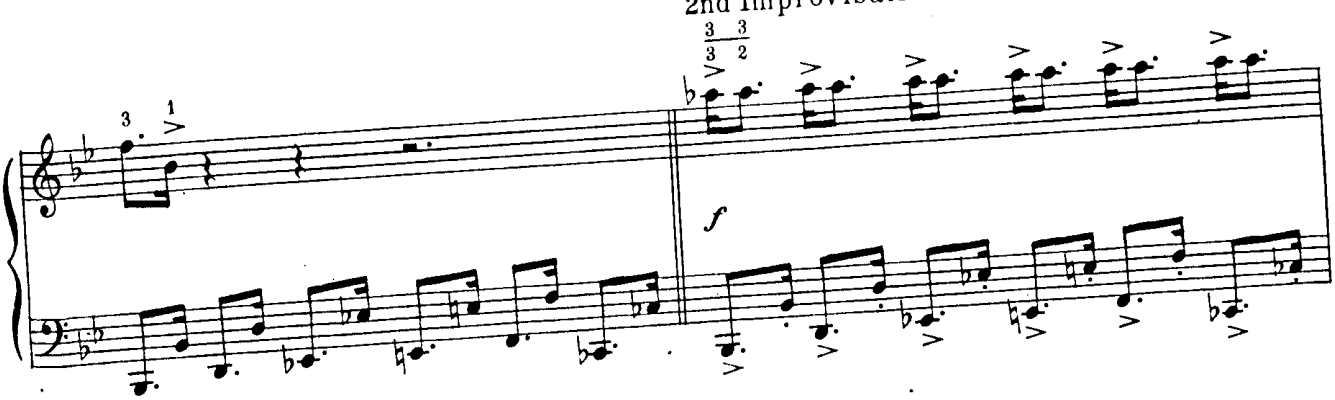
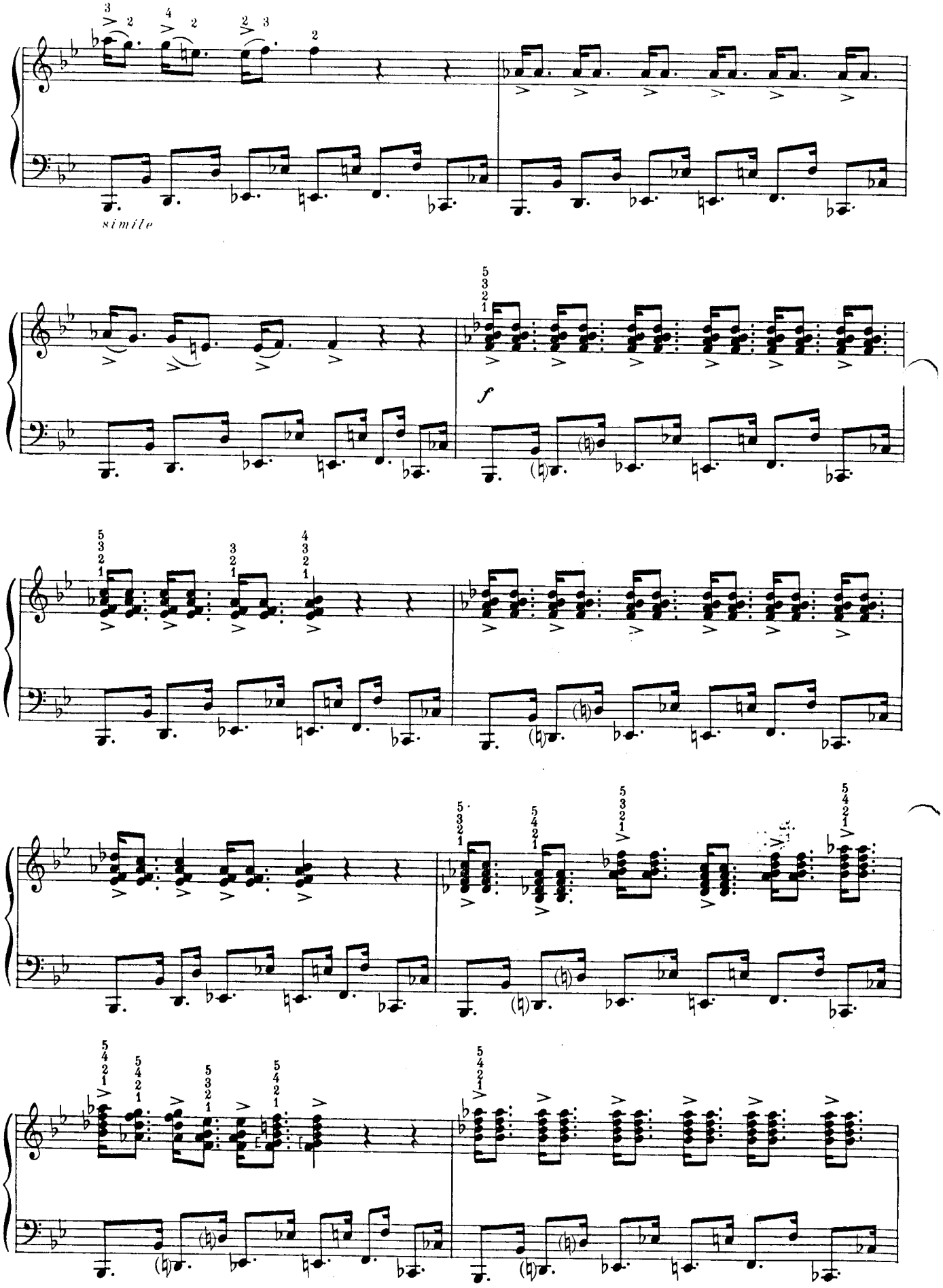



simile
f

3rd Improvisation

mp

R.H. rhythm should be gradually changed to equal eighth notes.

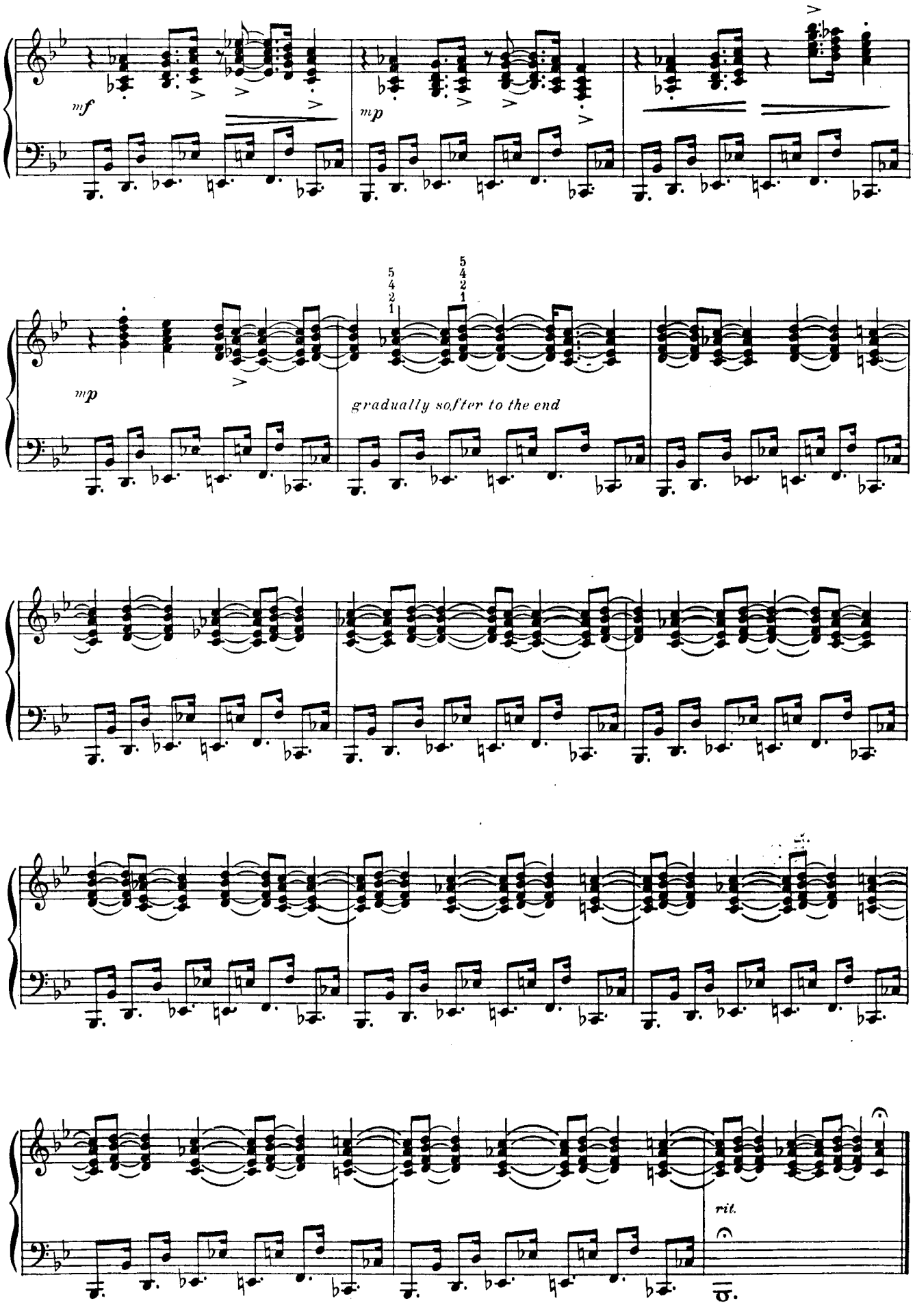
f

mp

f

mp

mp


mf
mp
mp
gradually softer to the end
rit.

TIME FURTHER OUT
(Miró Reflections)

by

DAVE BRUBECK

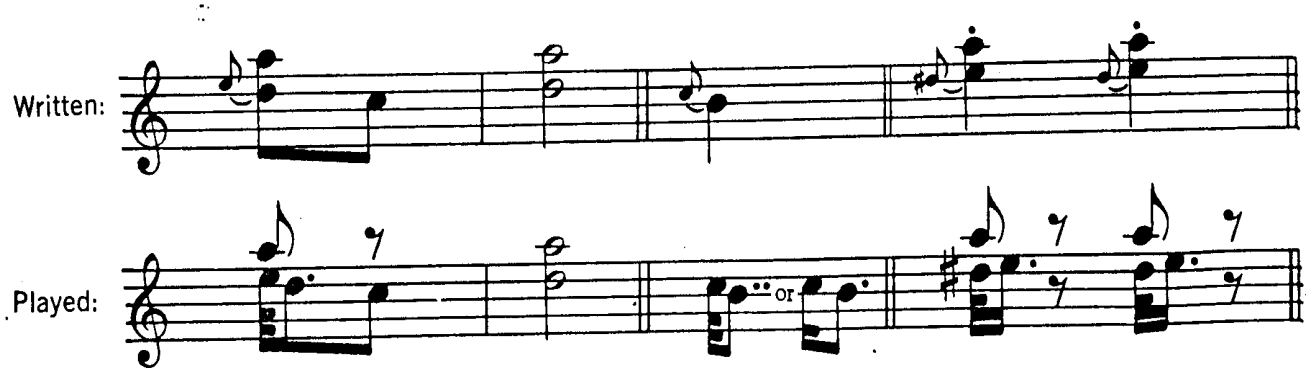
NOTES ON PERFORMANCE

by

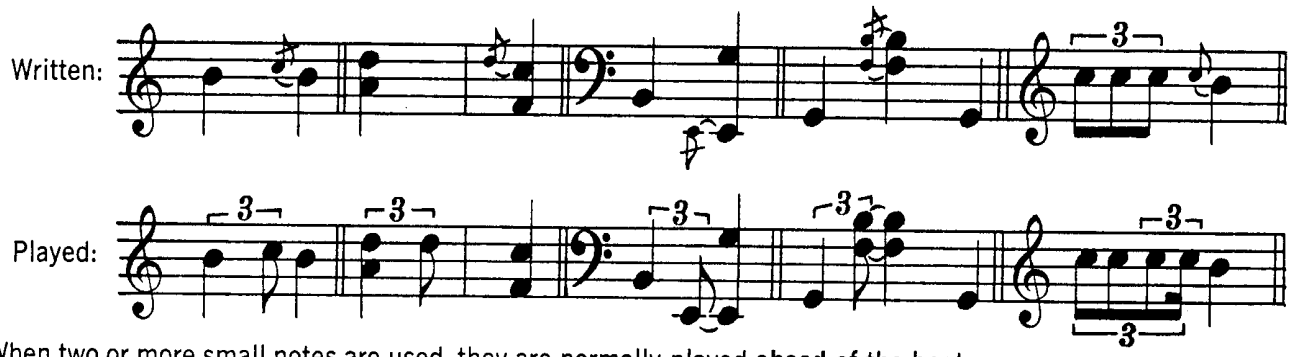
HOWARD BRUBECK

These notes on performance cannot serve as a complete summary of fine points in jazz performance. One thing implicit in jazz is that the performer be free to express himself with regard to style of interpretation. However, as a guide to performers in finding their own style, it may be helpful to indicate a few important points regarding the interpretation of certain rhythms and ornaments.

When the appoggiatura symbol (small note with stem and flag) is used, the non-harmonic tone so indicated is to be attacked on the strong part of the beat. The appoggiatura is followed immediately by the principal tone, thus:

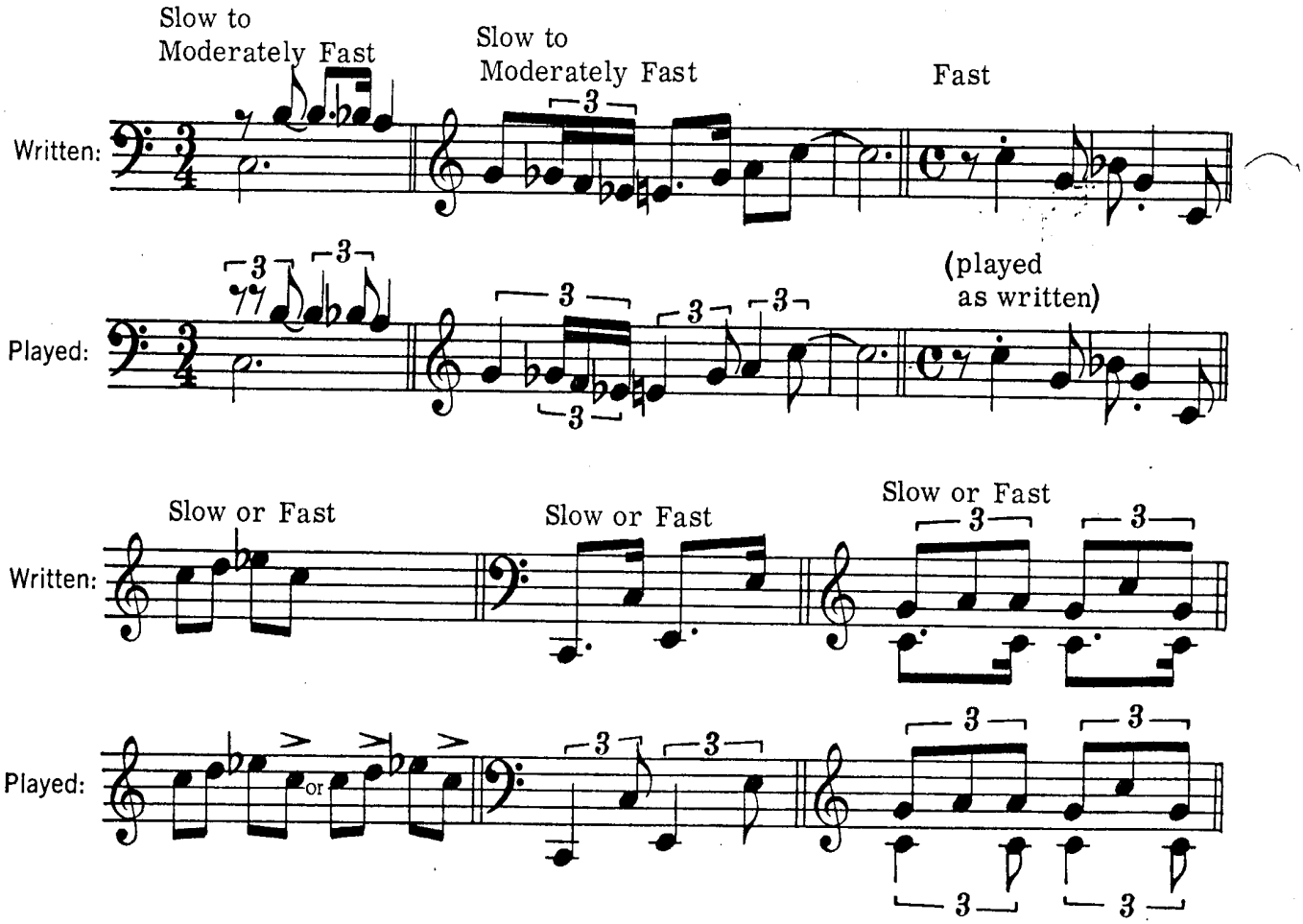


When the grace note symbol (small note with line through the stem and flag) is used, the non-harmonic tone so indicated is to be attacked **ahead** of the principal tone. It is difficult to state precisely how far ahead of the principal tone the grace note should be played. It takes its time from the preceding beat, and frequently occupies the last part of a triplet on that beat, or on part of that beat.



When two or more small notes are used, they are normally played **ahead** of the beat.

The quality of "swing" in jazz rhythms comes primarily from the feeling of triplets, even though they are rarely written out as such. This feeling often arises from the method of playing pairs of eighth notes, as well as dotted rhythms. In the music of the past, for instance, from the 16th century on, the value of the dotted note has never been permanently fixed . . . each period has had its own style, its own "ground rules," so to speak. Therefore, while absolutely precise rules for the treatment of these important rhythmic groupings cannot be given, it is still possible to illustrate, by means of the following examples, some points about which there seems to be general agreement in the jazz styles of our own day. These examples are intended only as guides; in many instances, the final decision must be left with the person directly concerned . . . the performer.



The tempo and dynamic indications are approximately those used in the recordings. The player should feel free to vary these to suit his own preference and ability. The fingering indicated should be treated as an approximation only and may be changed if desired. A fingering is "bad" only when it hinders a performer from realizing his own interpretation. Usually there will be more than one "good" fingering possible.

Dave Brubeck's hands are large. He thinks big chords. If the player's hands are on the small side, he should feel free to omit certain notes or to roll the chords. In several places, indications have been given for easier performance of rather wide stretches by the use of parenthesis marks around notes which may be omitted.

The chord symbols have been chosen to give the simplest possible interpretation of the harmonic structure. In many cases, the chords actually played almost defy analysis in anything but complex terms. However, since they are all written out, there need be no problem. The performer may interpret the symbols to suit himself in terms of the exact notes given. In fact, he is even encouraged to attempt his own improvisation on the melodies and chords as given.

※ ※ ※ ※

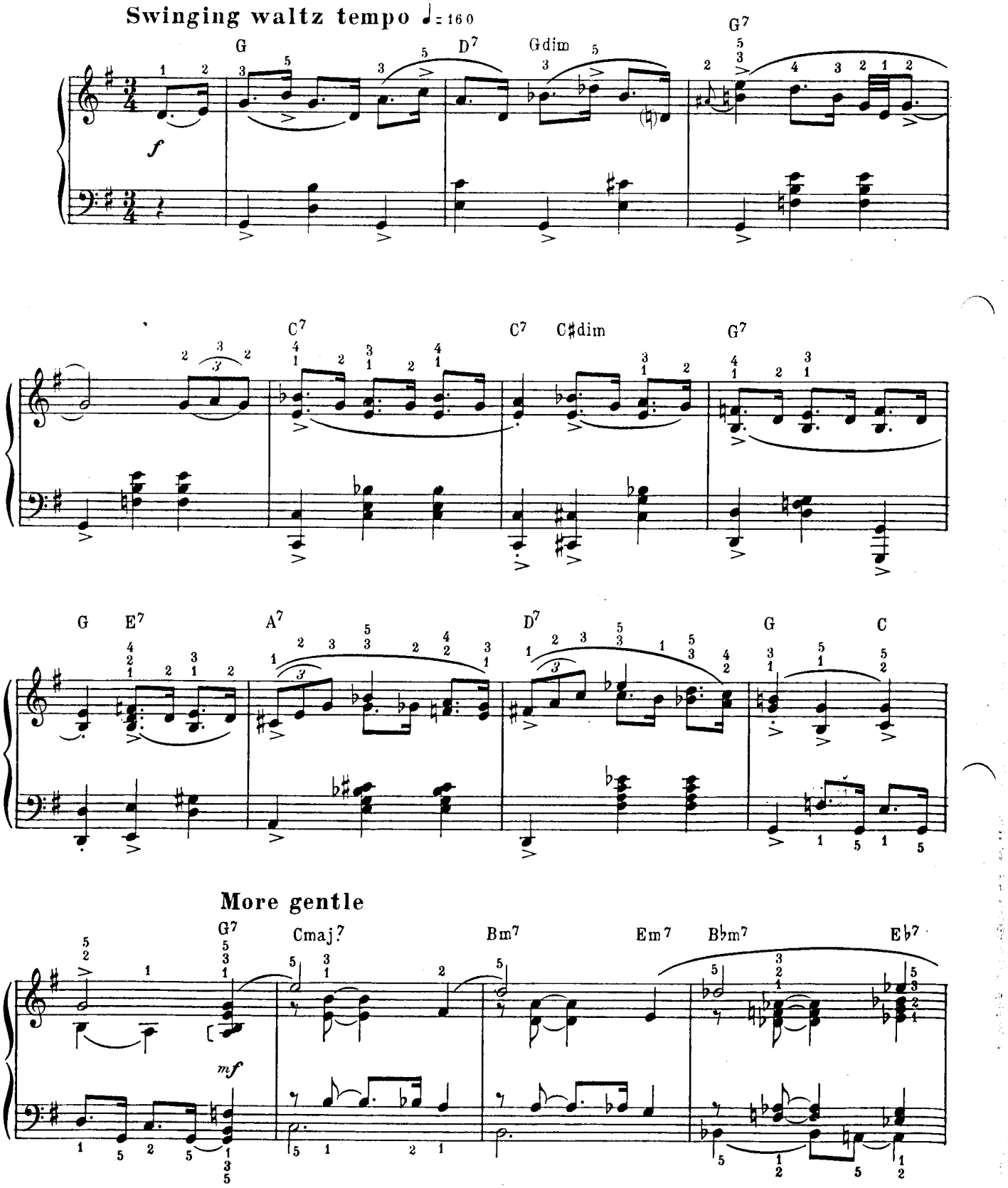
※

All of the compositions in **TIME FURTHER OUT** are based on the twelve bar blues. Some variations of this form can be observed in **UNSQUARE DANCE** and **IT'S A RAGGY WALTZ.** In the first case, the form is condensed to six bars because the metric scheme is unusual. In the waltz, a bridge of eight measures is used to form an ABA pattern of 32 bars (12-8-12). Both are unusual, but not surprising in the hands of Dave Brubeck. The unusual meters used in this album present a real challenge. To meet this with success brings the performer the added delight of being freed from the restrictions of the basic meters which have dominated jazz from its origin to the present. For first-rate instruction in playing these pieces, the best advice to offer is to refer the performer to the recordings (Columbia CL 1690 and CS 8490).

HOWARD BRUBECK
La Mesa, California
December, 1961

It's A Raggy Waltz

DAVE BRUBECK



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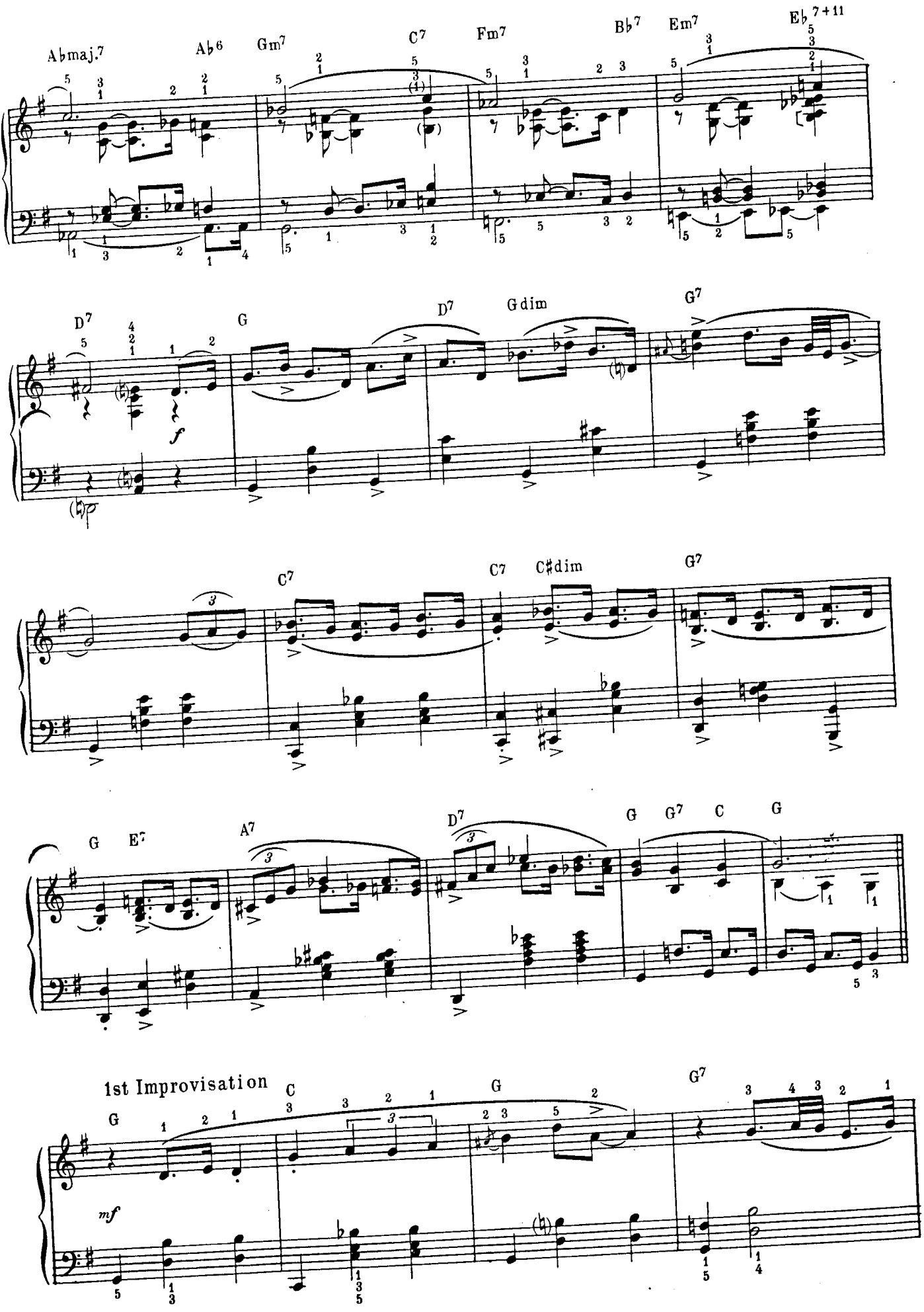
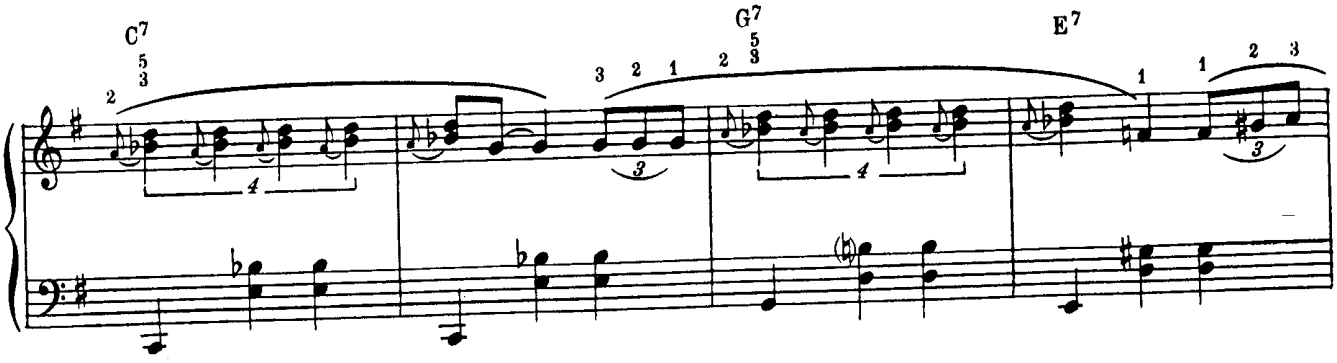
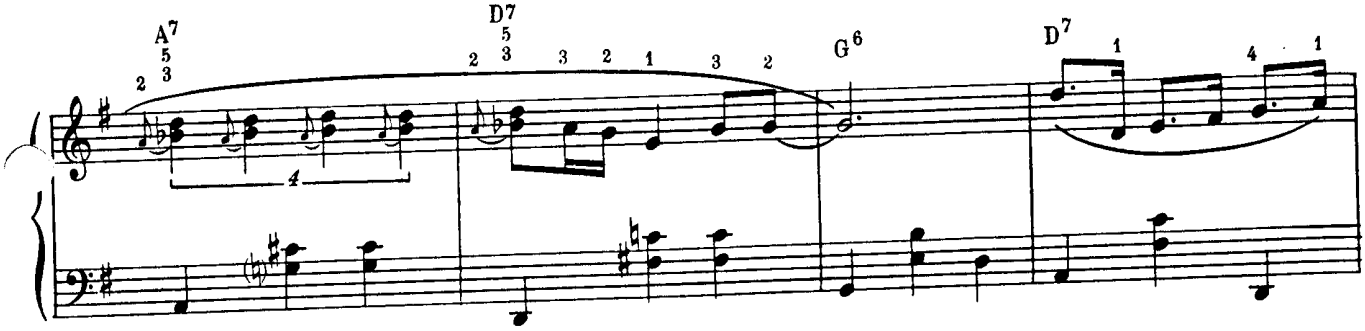
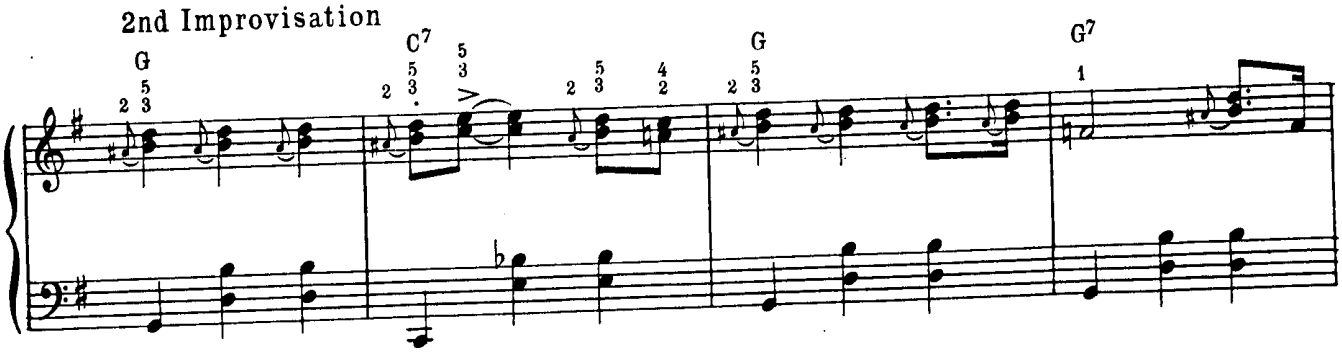
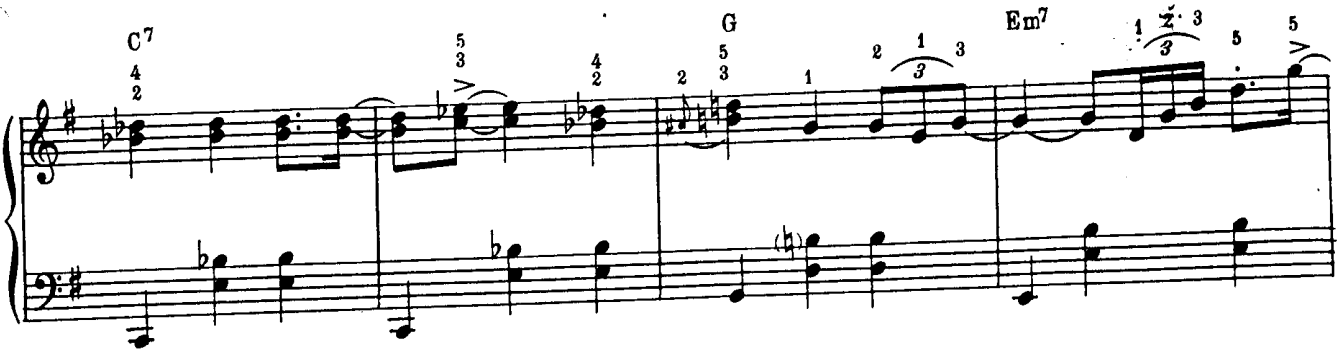

Abmaj.7
Ab6
Gm7
C7
Fm7
Bb7
Em7
Eb7+11
D7
G
D7
Gdim
G7
C7
C7
C#dim
G7
G
E7
A7
D7
G
G7
C
G
1st Improvisation
G
C
G
G7
mf

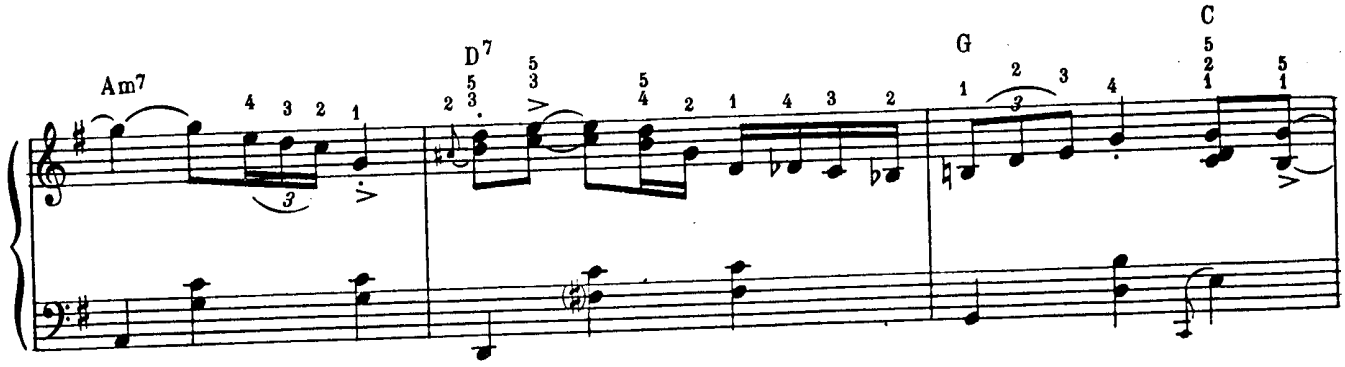


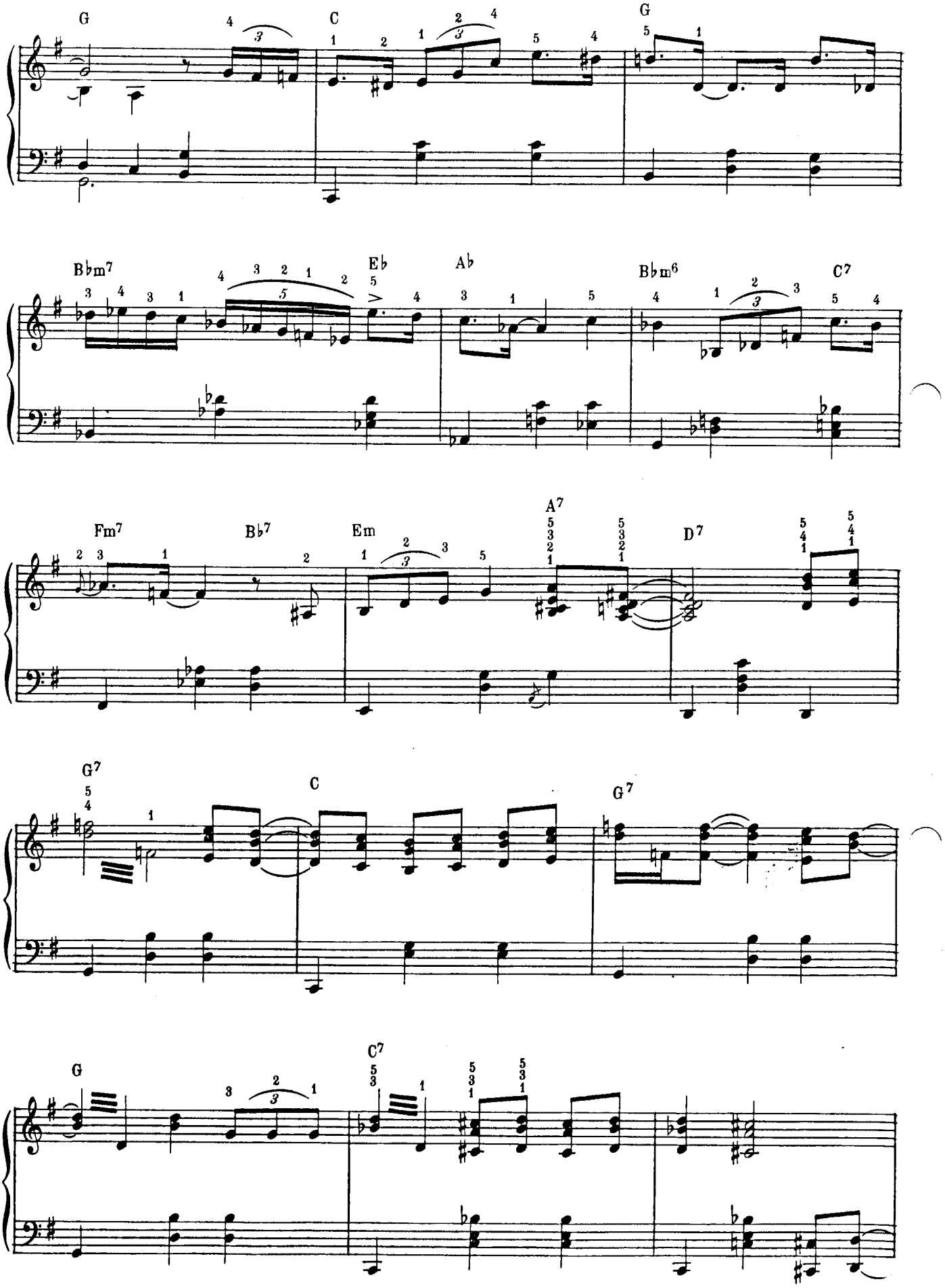


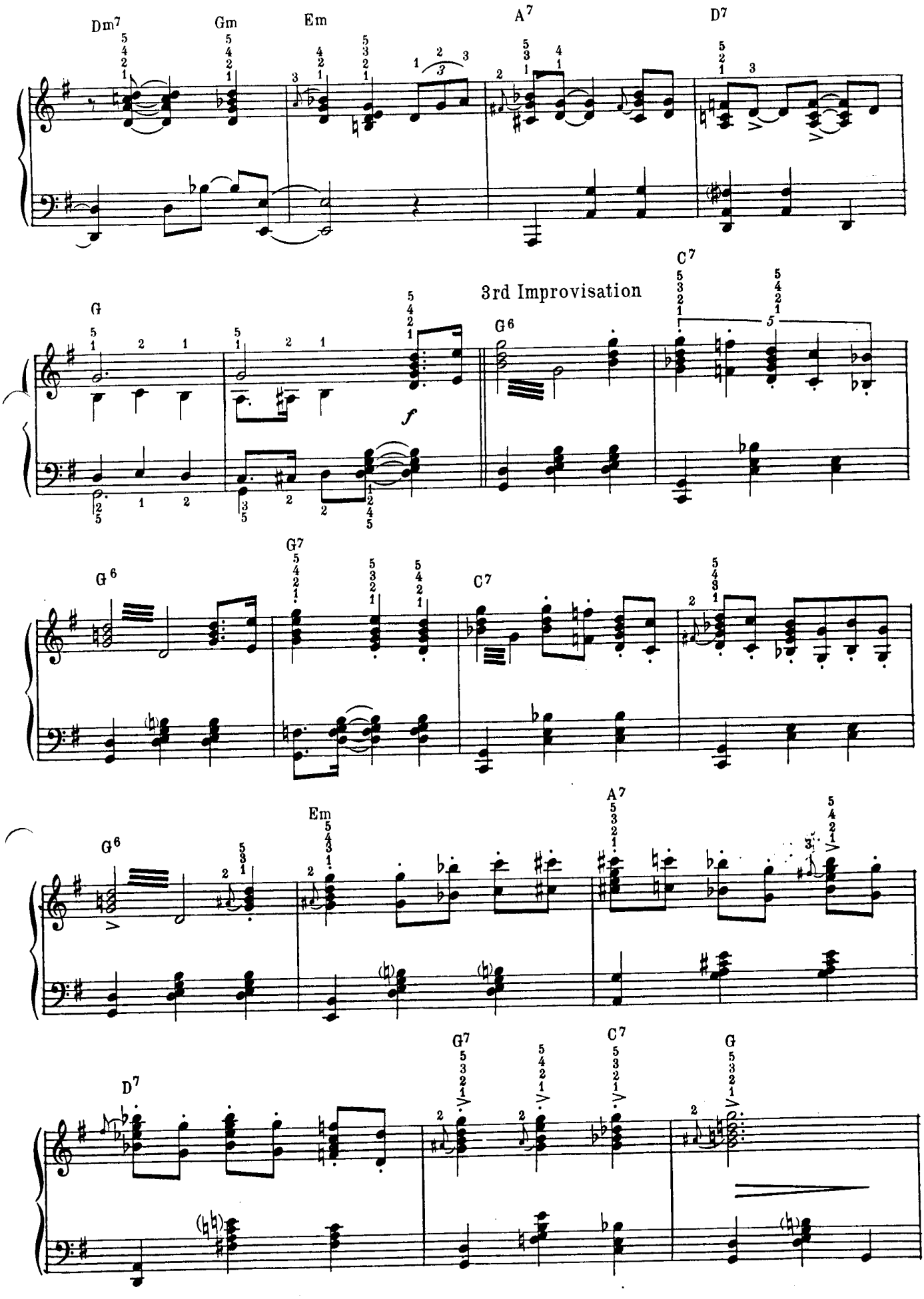
2nd Improvisation

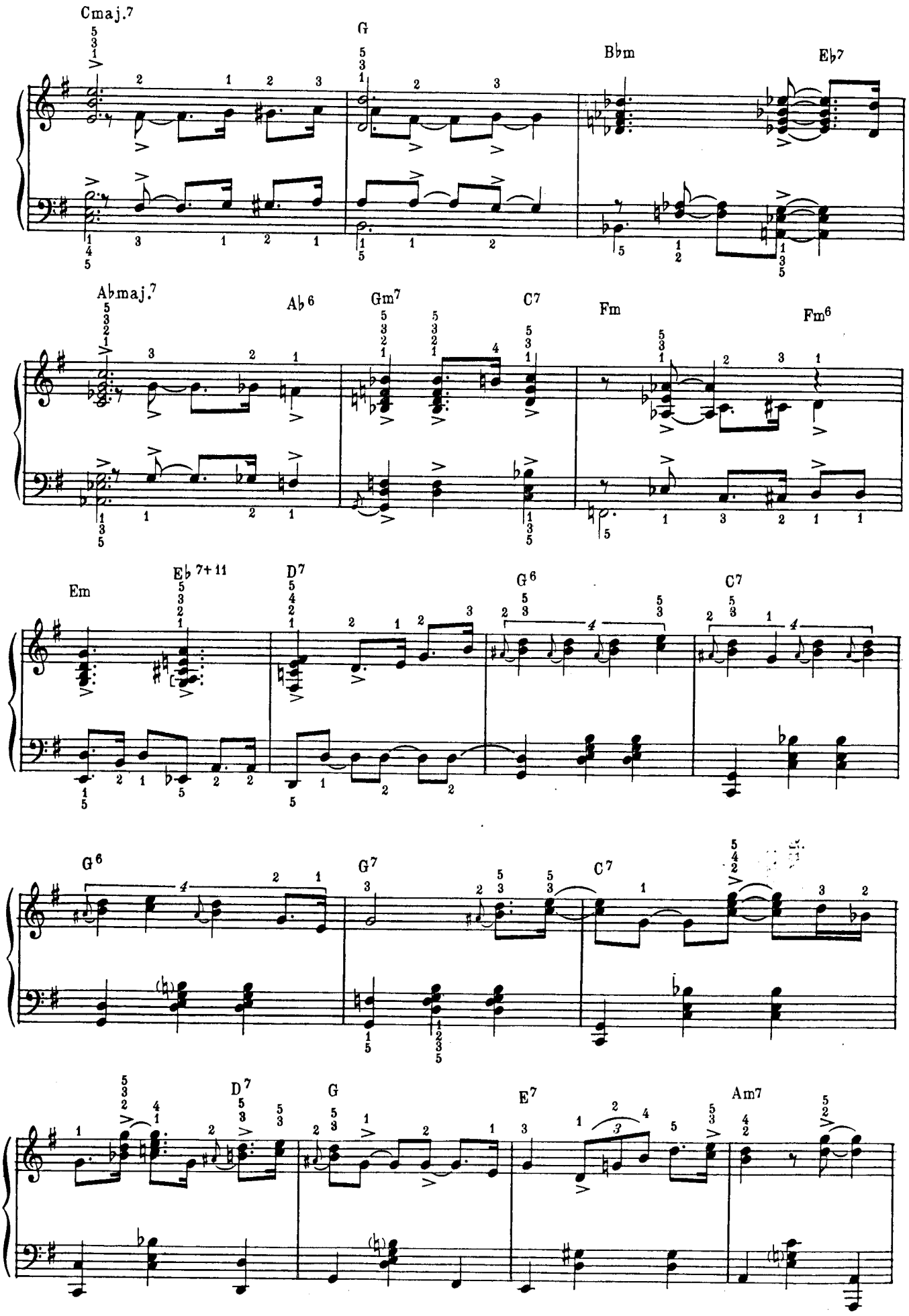


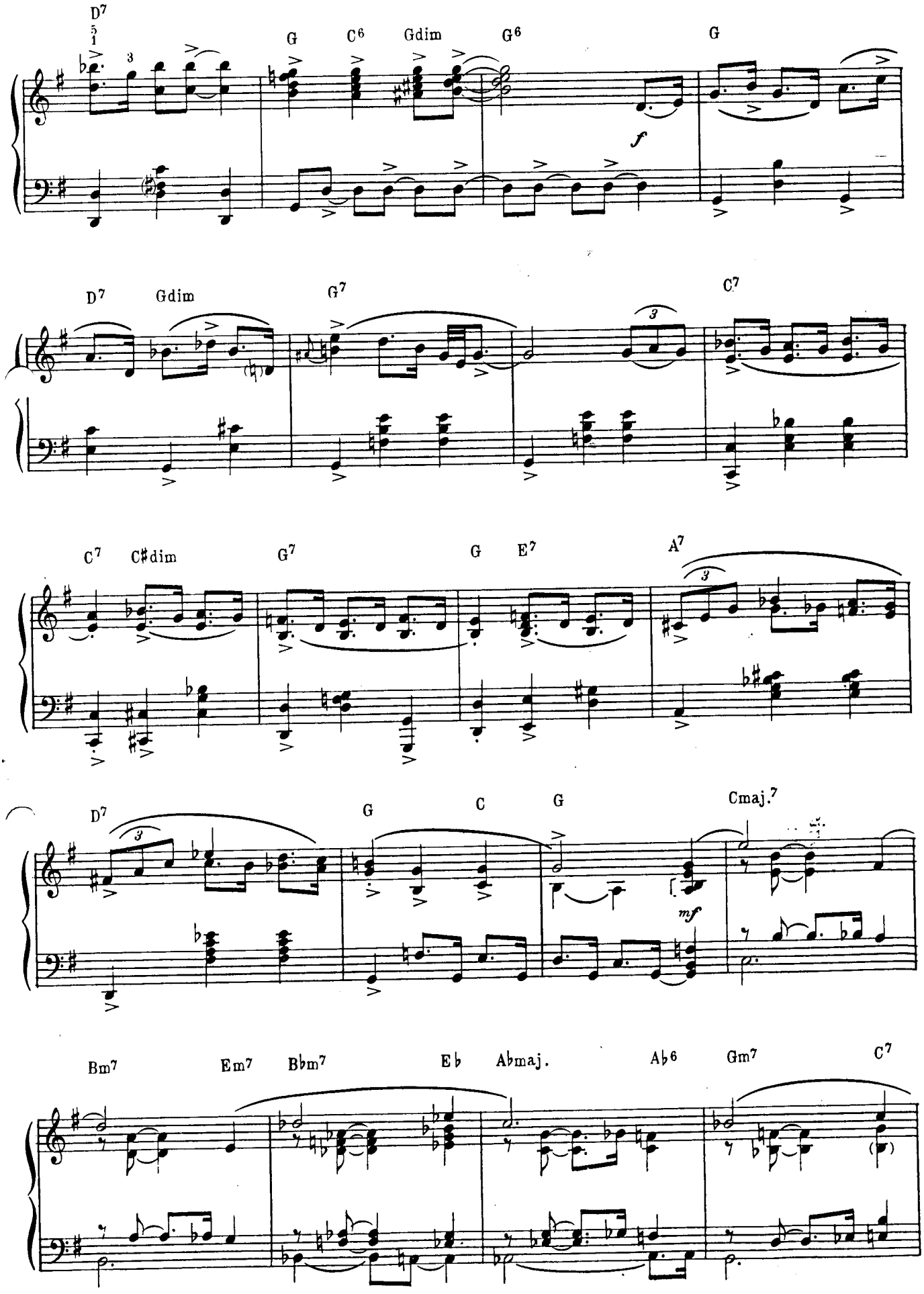


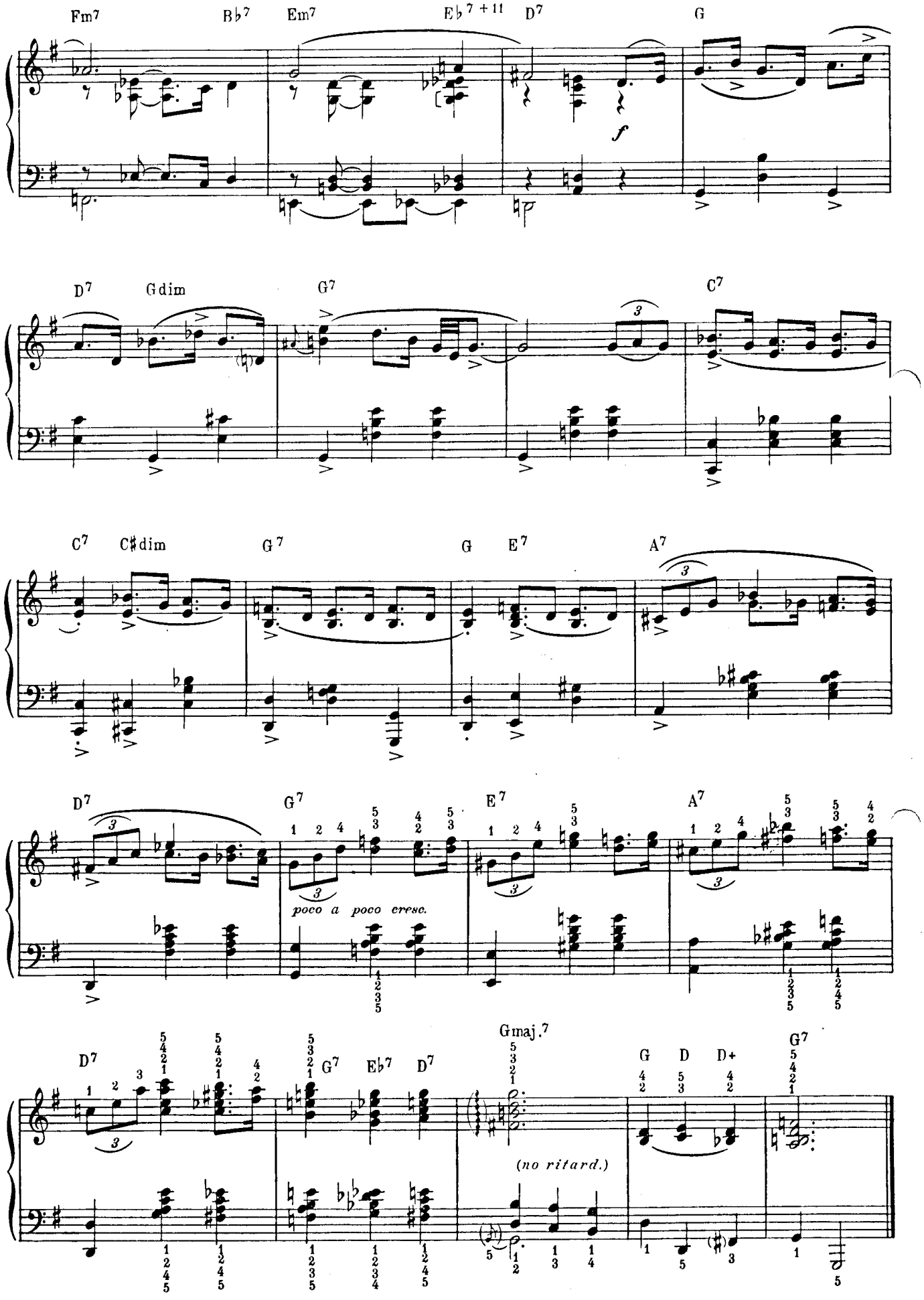



G
C
G
B♭m7
E♭
A♭
B♭m6
C7
Fm7
B♭7
Em
A7
D7
G7
C
G7
G
C7


Dm7
Gm
Em
A7
D7
3rd Improvisation
C7
G
G6
f
G7
C7
Em
A7
D7
G7
C7
G

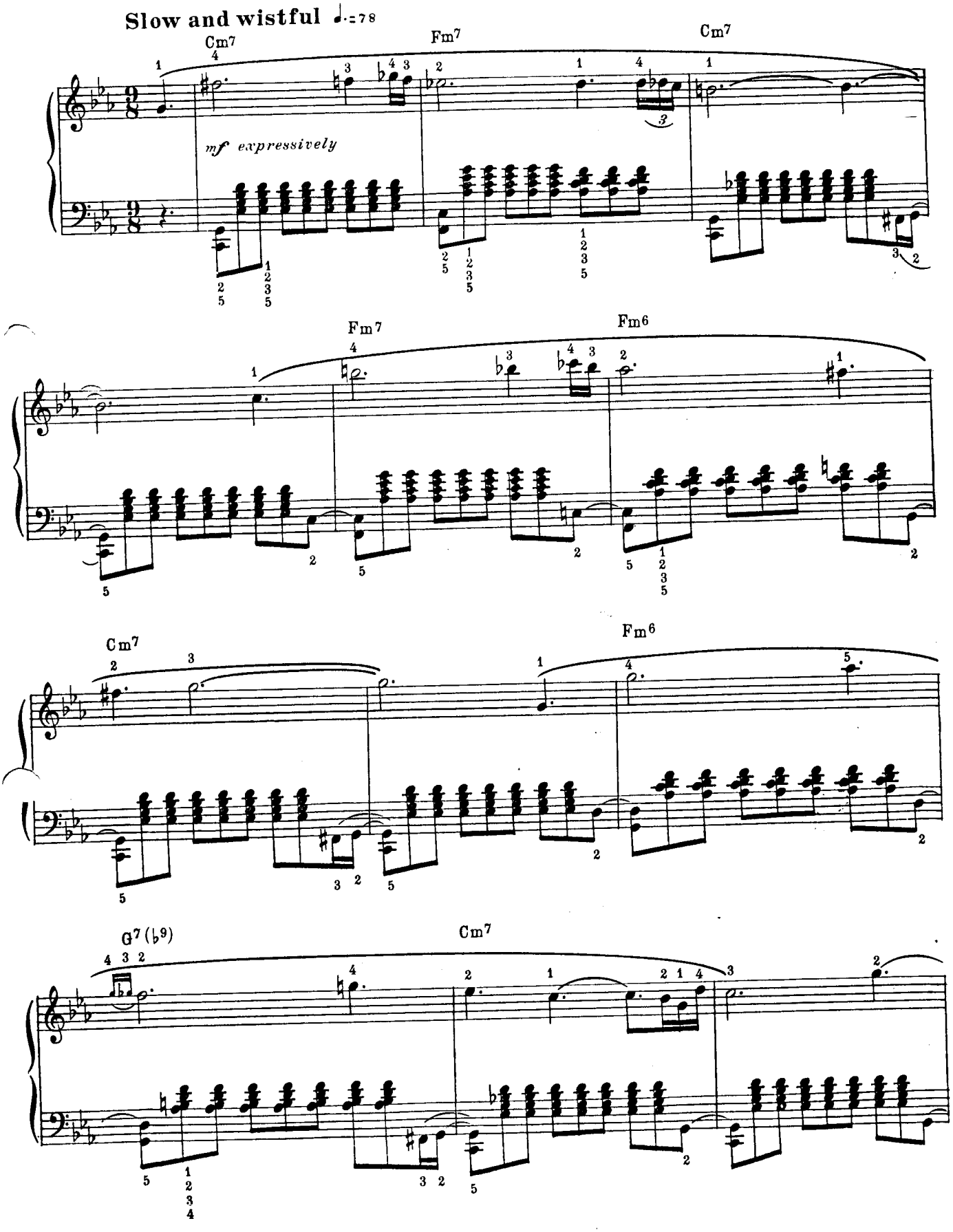

Cmaj.7
G
B♭m
E♭7
A♭maj.7
A♭6
Gm7
C7
Fm
Fm6
Em
E♭7+11
D7
G6
C7
G6
G7
C7
D7
G
E7
Am7


D7
G
C6
Gdim
G6
G
f
D7
Gdim
G7
C7
C7
C#dim
G7
G
E7
A7
D7
G
C
G
Cmaj.7
mf
Bm7
Em7
Bbm7
Eb
Abmaj.
Ab6
Gm7
C7


Fm7
B♭7
Em7
E♭7+11
D7
G
f
D7
Gdim
G7
C7
C7
C♯dim
G7
G
E7
A7
D7
G7
E7
A7
poco a poco cresc.
D7
G7
E♭7
D7
Gmaj.7
G7
G
D
D+
G7
(no ritard.)

Blue Shadows In The Street

DAVE BRUBECK



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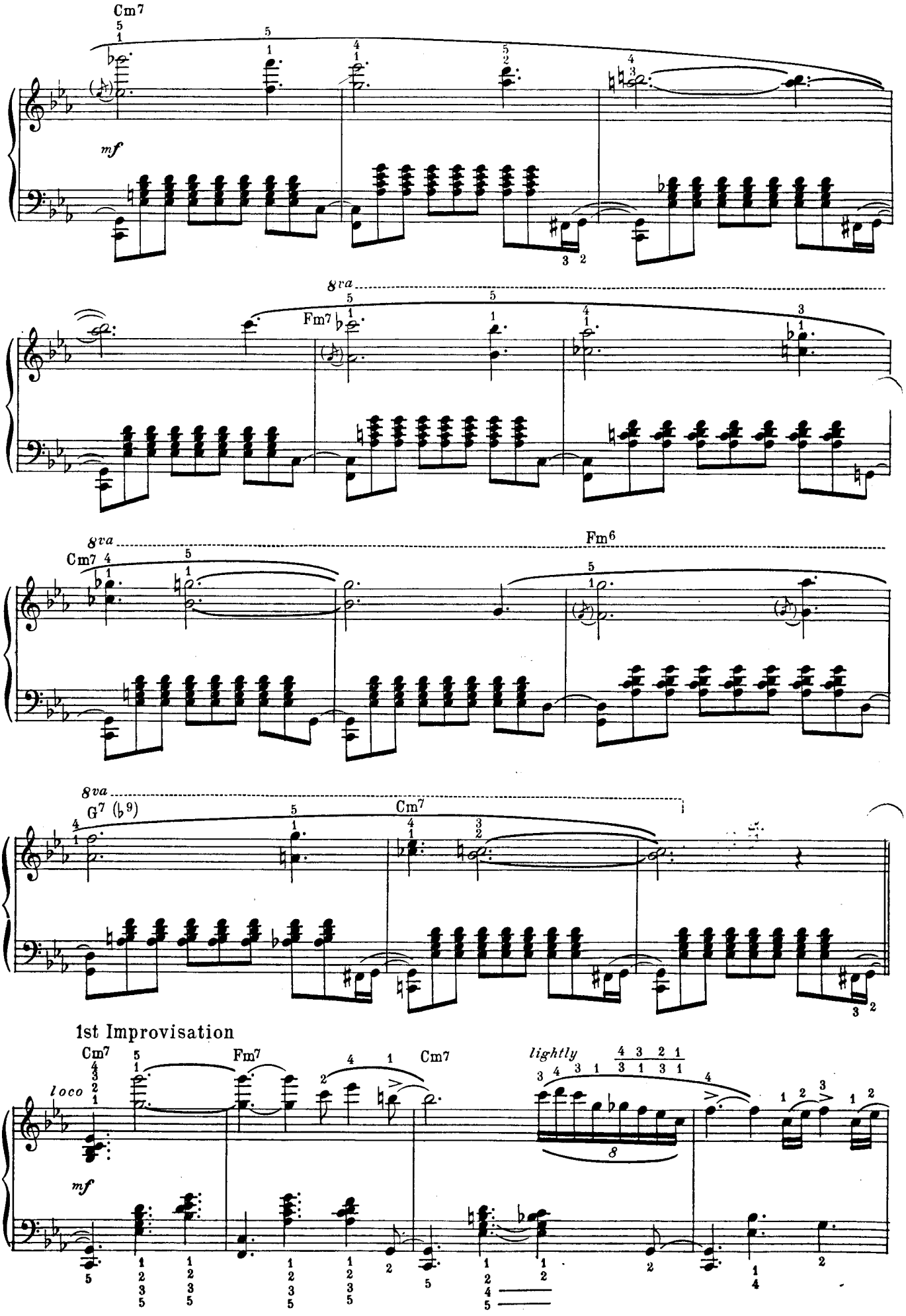
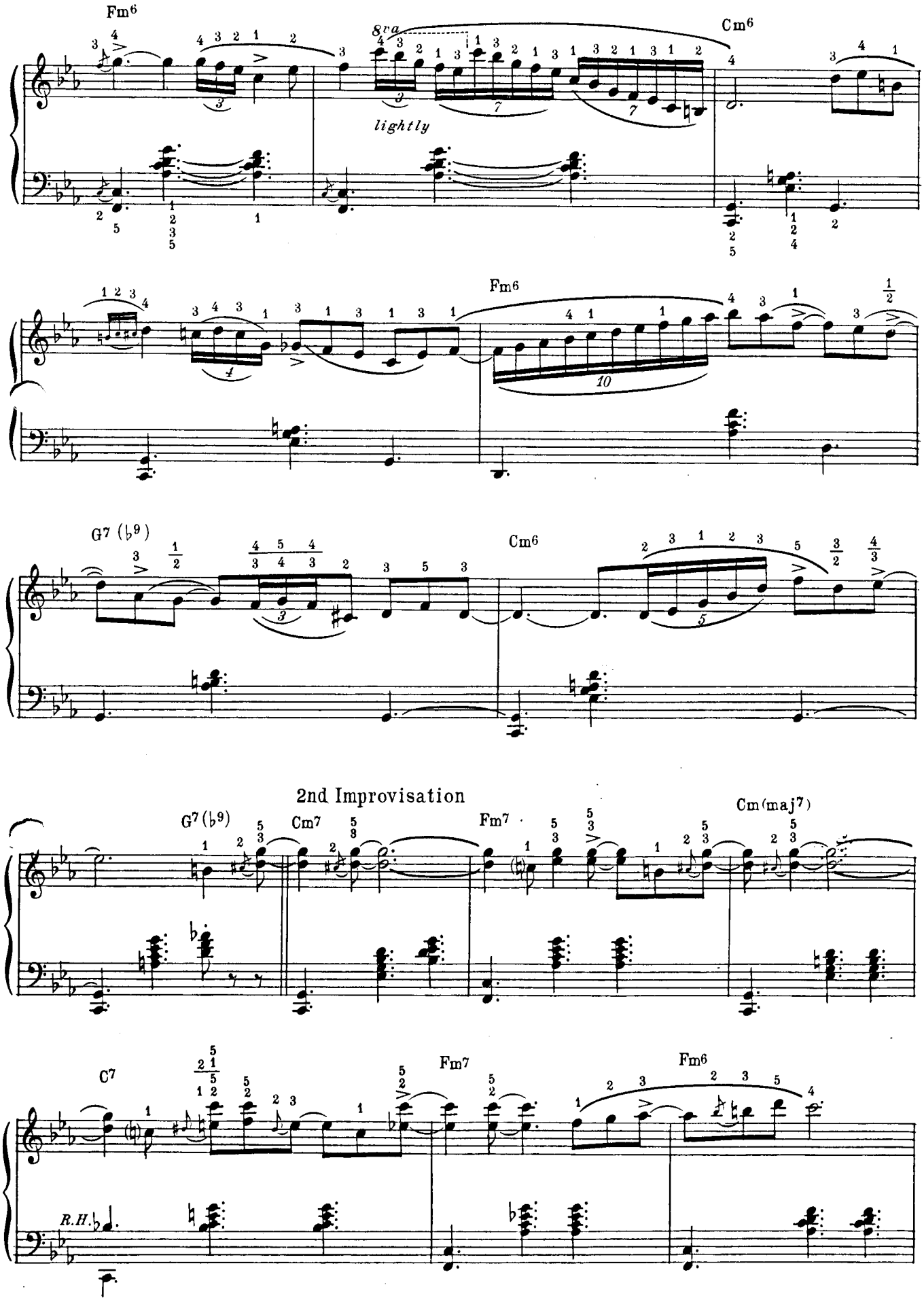
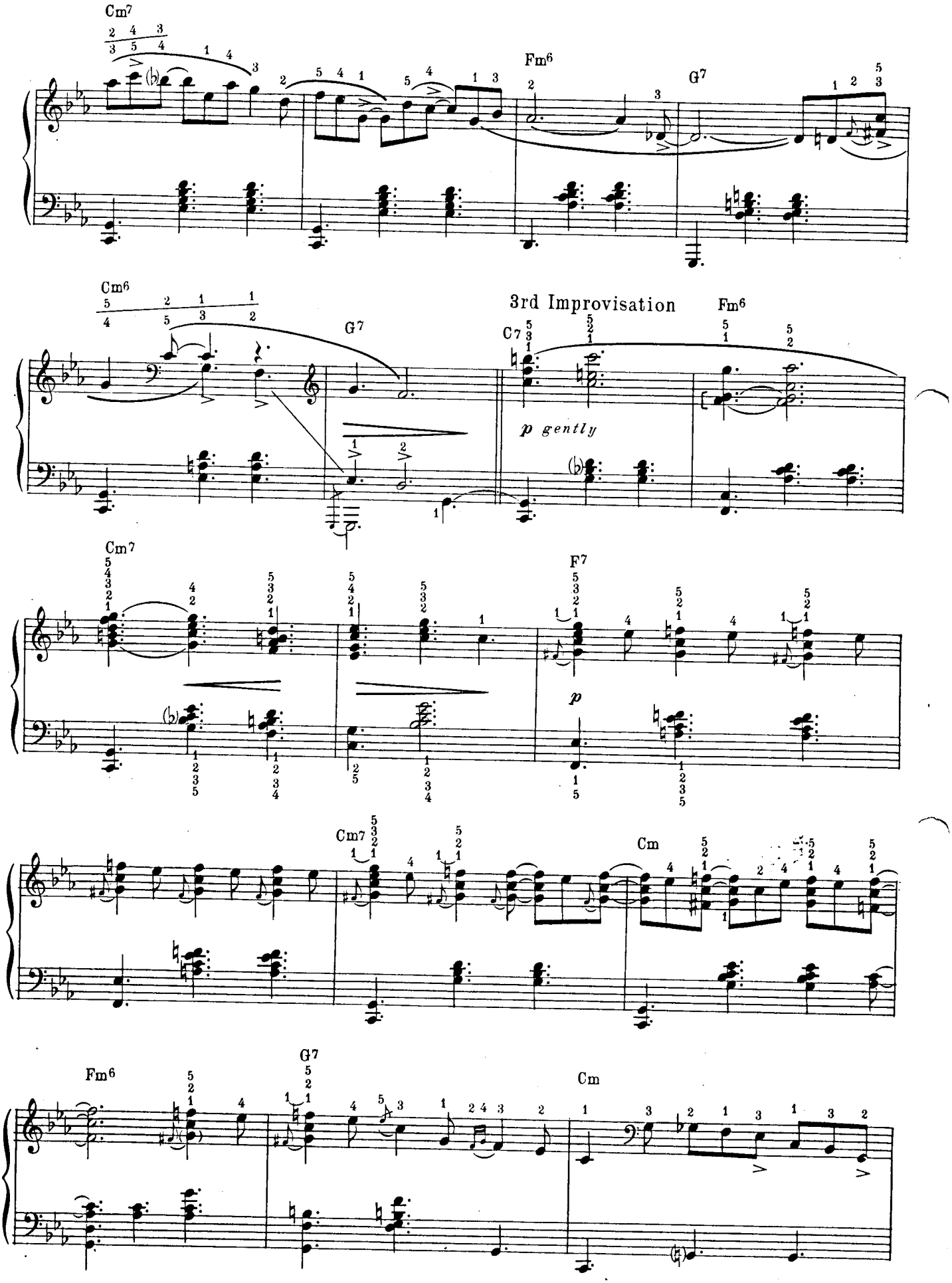
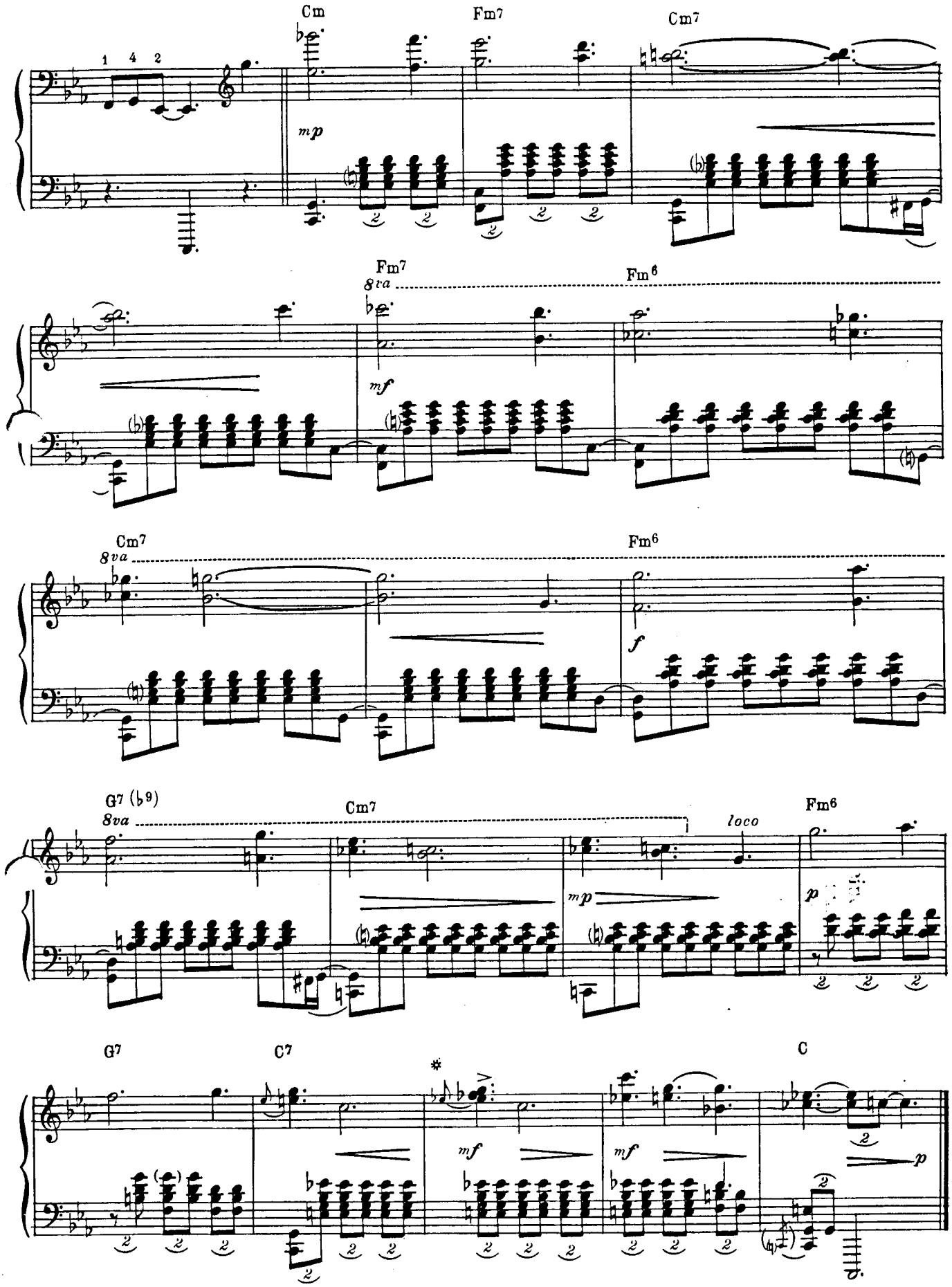

Cm7
mf
8va
Fm7
8va
Cm7
Fm6
8va
G7 (♭9)
Cm7
1st Improvisation
Cm7
loco
mf
Fm7
Cm7
lightly
8


Fm6
8va
lightly
Cm6
Fm6
G7 (♭9)
Cm6
2nd Improvisation
G7(♭9)
Cm7
Fm7
Cm(maj7)
C7
Fm7
Fm6
R.H.


Cm7
Fm6
G7
Cm6
G7
3rd Improvisation
C7
Fm6
p gently
Cm7
F7
p
Cm7
Cm
Fm6
G7
Cm



* The E♭ appoggiatura and the chord tone E♭ are attacked on the beat. The F♭ (E natural) follows after the attack. Both E♭ and F♭ are held for the remainder of the beat.

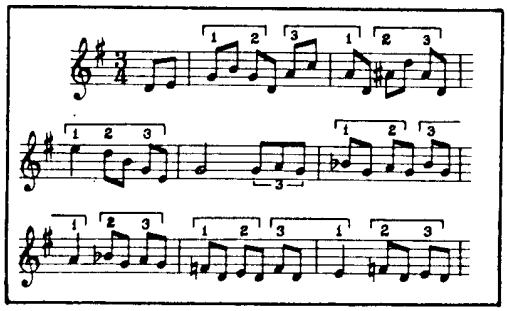
BRUBECK *about* BRUBECK

TIME FURTHER OUT: Miró Reflections is a jazz interpretation of the Joan Miró PAINTING: 1925, which appears on the cover of this album.* Conceived as a blues suite, each reflection is in the form of 12 bar blues or a variation thereof.

To explain the relationship of the Miró painting to the music is not a simple task. I can point out the obvious link between the numbers in the upper right hand corner of the painting and the time signatures of each of the pieces in the album. There is a more tenuous link in the Miró abstract forms, suggesting human figures moving in a visual rhythm which **could** be interpreted as a jazz quartet. However, beyond these objective relationships of symbols and figures, I feel that in Miró's painting he has expressed in visual terms my own approach to music—that is, a search for something new within old forms, an unexpected perspective, a surprising order and inner balance that belies the spontaneity of composition.

For those who like to ponder on such topics, many a long winter evening can be devoted to discussing the relationship between painting and music. Suffice it to say, that it was just such reflections, on the specific relationships of Miró, painting and jazz, which brought about the music of this album. (If this should start a trend in "music to look at album covers by," remember you saw it here, first.)

It's A Raggy Waltz (¾) is neither rag nor typical waltz, but a rhythmic variation of both stated in 12 bar blues form with an added B section or bridge. Although the time signature is ¾, the notes are grouped to form a rhythm pattern of



Accents shift within the measure so that they do not always fall where one expects, nor do they fall consistently upon the same beat in each bar. This shifting of accents within the ¾ measure gives **It's A Raggy Waltz** a syncopated quality reminiscent of the old time rag. From the baroque period on, classical composers have arranged the notes of a triple time composition, such as a minuet, in groups of two to produce the effect of duple meter while remaining in three. (The Harvard Dictionary of Music defines this device as "hemiola.") In ragtime, composers and performers reversed the procedure by grouping notes within a four beat measure to give the impression of triple meter. (The Harvard Dictionary defines this as "secondary rag.")

For instance, a rag would often divide beats into patterns of 123 412 34. This effect of triple meter within a four beat bar, became a characteristic of jazz of the Twenties and was the kind of syncopation that marked the Tin Pan Alley tunes of the day, such as "Stumblin'" and "Fascinatin' Rhythm"; and was a device used by Gershwin in parts of "Rhapsody in Blue." That Haydn or Mozart should employ duple rhythm groupings in an attempt to add zest to the triple time minuet, and that the ragtime pianist should use triple groupings within a four beat measure, came about, I believe, because both were faced with a similar musical problem of adding variety to the strictly measured dance music of their day. **It's A Raggy Waltz** is such a natural theme, it is ironic that it must be explained in such a pedantic manner. As a matter of fact, it took far less time to write it than to explain it. (I always thought "hemiola" was some kind of rare blood disease suffered by the Spanish royal family.)

Bluette (¾) can be identified so readily as a Chopin-influenced, pianistic waltz that one forgets it is a 12 bar blues, as typically jazz in form as the treatment is classical in sound. Although the theme suggests Chopin in its wide melodic leaps, it is basically a jazz melody in that the intervals of the opening bar skip from the first degree of the scale to the minor seventh, followed by a minor skirmish with a major seventh in typical blues style. In **Bluette** Paul Desmond displays the sensitive melodic concept for which he is noted. In the lyricism of our individual choruses, and in the improvised counterpart we play for thr o-ruses before the written conclusion, there is revived the old quality which first brought Paul and me to public attention in the formative years of the Quartet.

Charles Matthew Hallelujah (4/4) was written in a burst of joy May 9, 1961 to celebrate the birth of my fifth son and sixth child. The theme shouts: "Charles Matthew has been born today. Hallelujah!" The wise men of the Quartet each present a melodic gift and a musical commentary upon this event. I play two choruses of "I've a brand new baby boy."

Far More Blue (5/4) Although the Quartet now has in its repertoire four selections in 5/4 time, this is my first solo excursion in the odd time signature which Desmond and Morello explored most notably in Paul's tune, "Take Five" from the album TIME OUT (CL 1397/CS 8192). My role in our first experiments two years ago was that of anchor man playing a repeated rhythmic figure behind Paul or Joe. As the soloists became more familiar with 5/4, they gradually needed me less in my capacity of "laying down" the rhythm and I was free to "feed" chords to Paul during his choruses in much the same manner as I had always used in "comping" in 4/4. **Far More Blue** takes the next logical step away from the restricted chord progressions of "Take Five" by moving to a more complex harmonic concept based on the

Maori Blues (6/4) The number 6 on the Miró painting reminded me of an effective 6/4 rhythm I had heard sung at a welcoming ceremony given us by the Maoris in Wellington, New Zealand, when the Quartet played there in 1959.

Unsquare Dance (7/4) is a challenge to the foot-tappers, finger-snappers and hand-clappers. Deceitfully simple, it refuses to be squared; and the laugh you hear at the end is Joe Morello's guffaw of surprise and relief that we had managed to get through the difficult last chorus.

Bru's Boogie Woogie (8/8) The figure 8 in the painting could only suggest "eight to the bar" to an old musician who served an apprenticeship with Cleo Brown.

Blue Shadows In The Street (9/8) is a mood piece which disguises its rhythm and blues derivation by the use of odd melodic skips and dissonances, and shifting rhythmic accents within the repeated triplet figure.

Mindful of the capricious spirit of the Miró painting, there is a suggestion of whimsy in these reflections and a conscious attempt to distill rather than magnify rhythmic complexity.

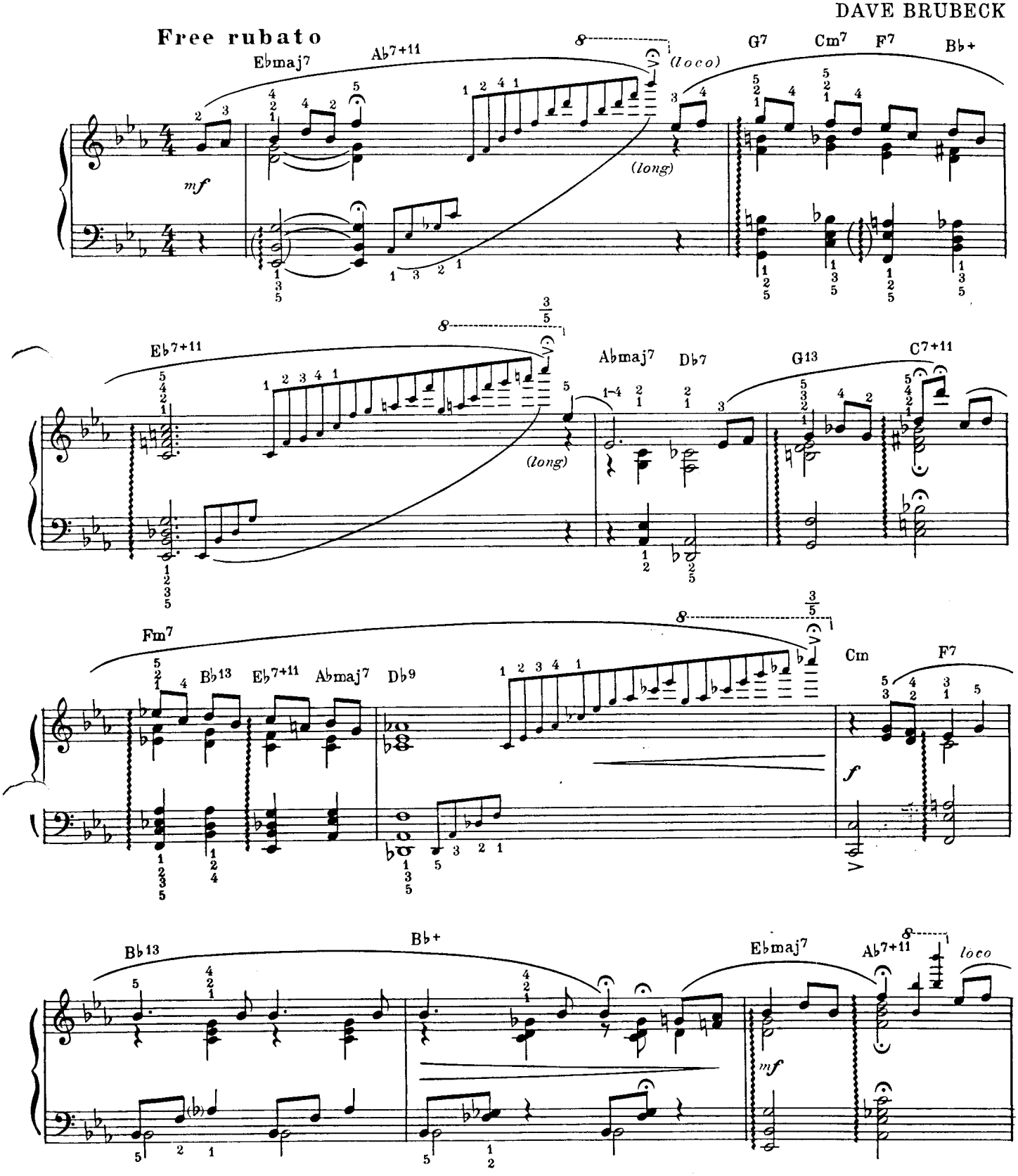
My gratitude to Joan Miró for his inspiration; my thanks to Mr. and Mrs. Pierre Matisse for allowing their prized painting to be used as the cover.

DAVE BRUBECK, August 1961

PROGRAM NOTES FROM COLUMBIA LP – CL 1690,
COURTESY OF COLUMBIA RECORDS, INC.

Strange Meadow Lark

DAVE BRUBECK



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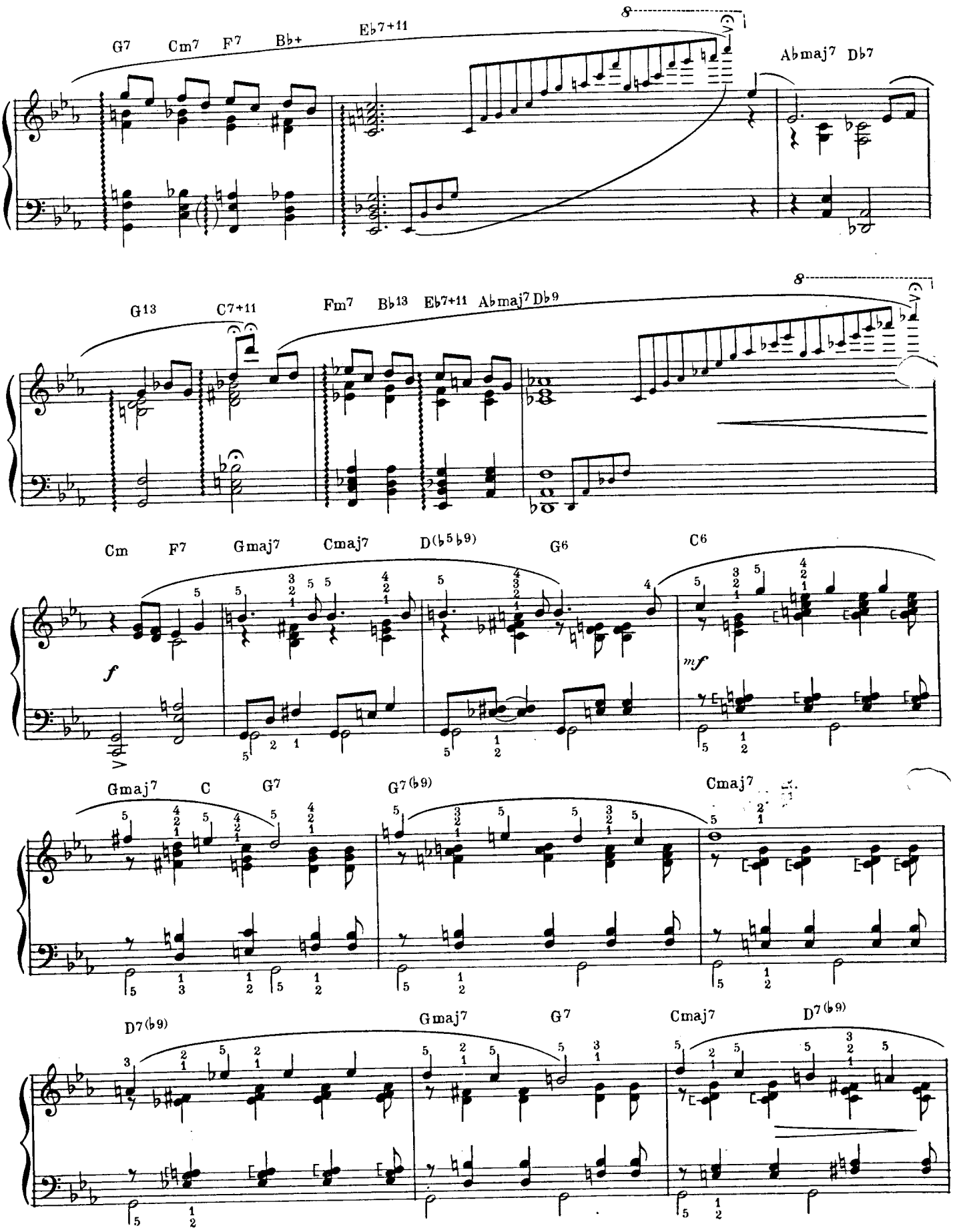
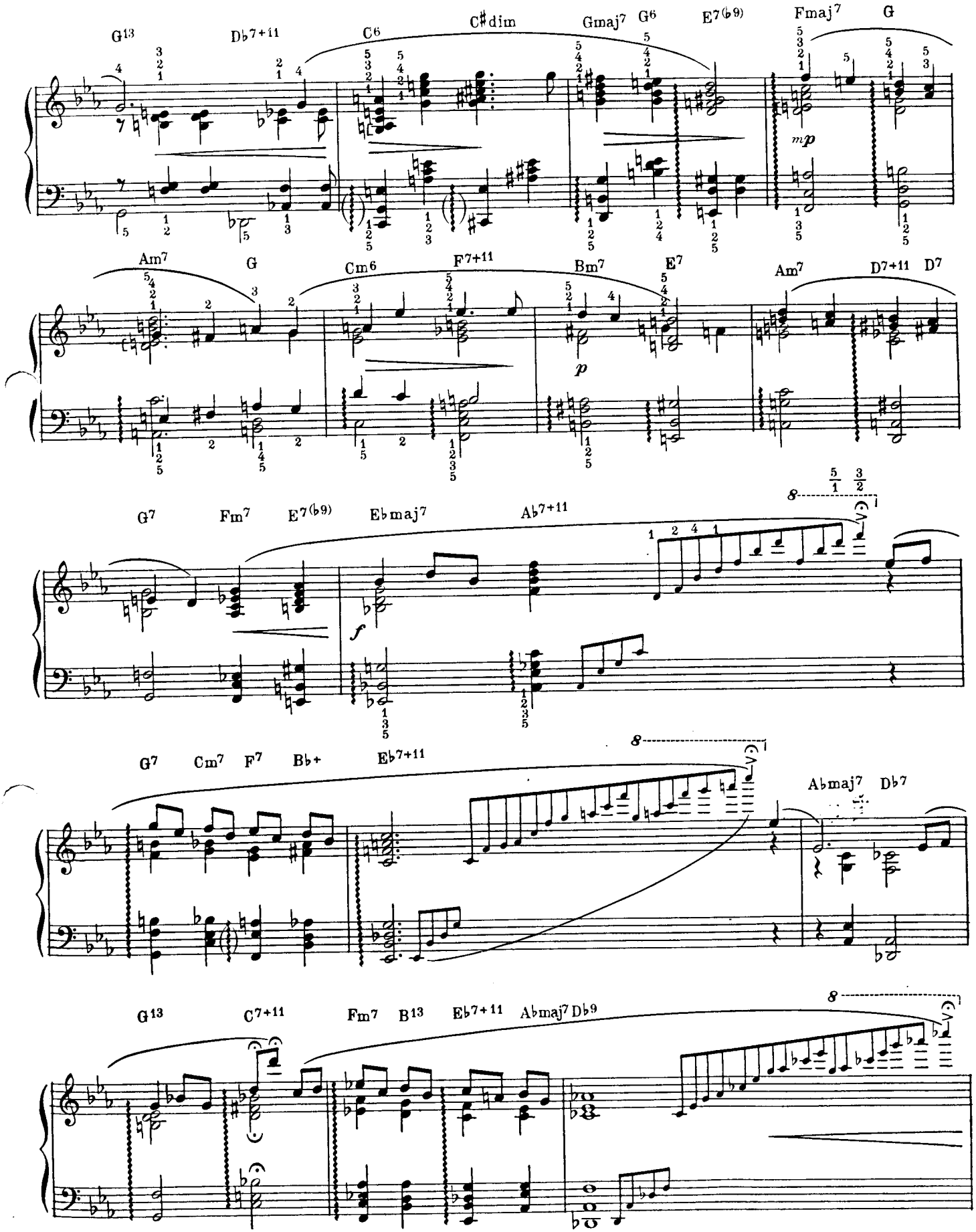
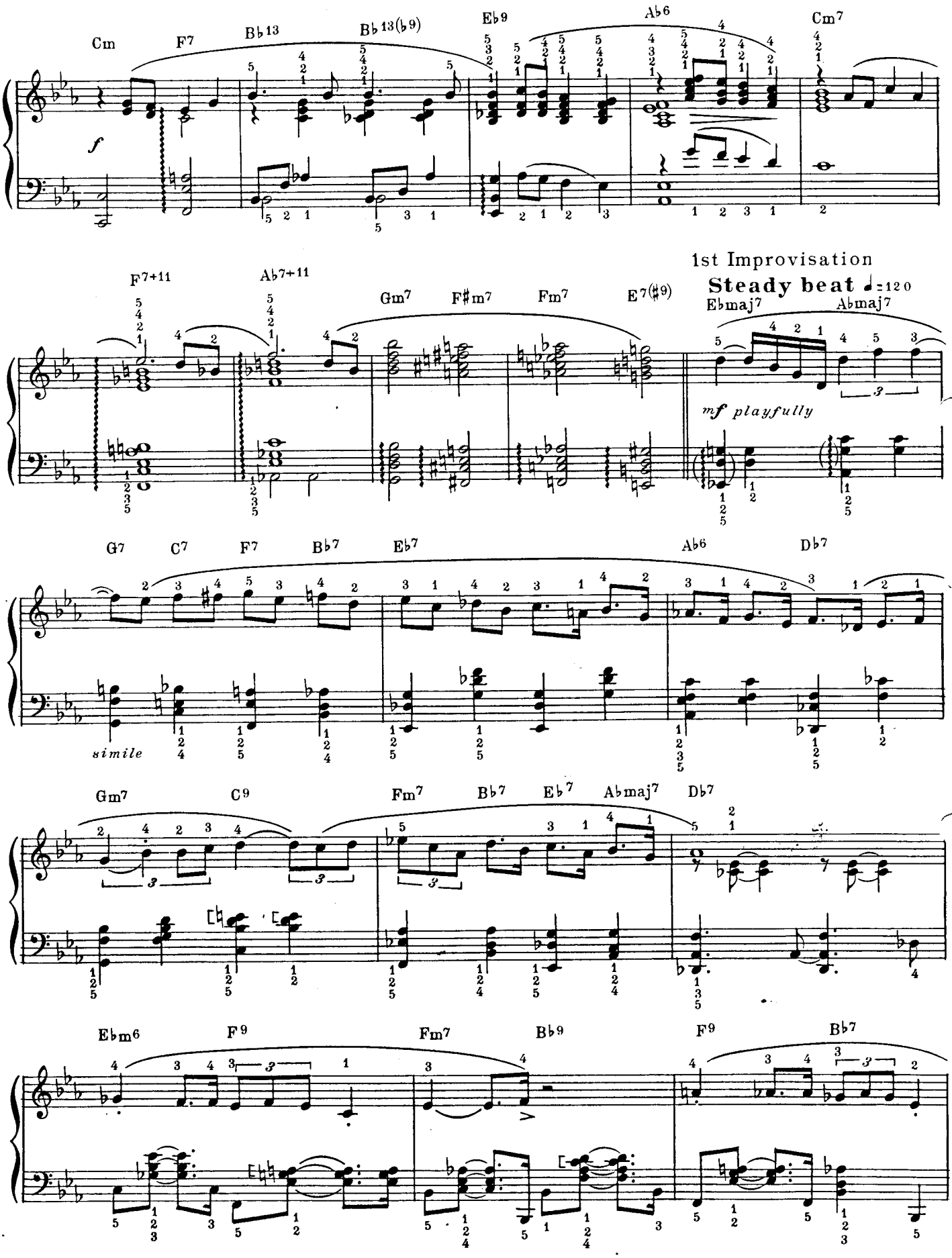
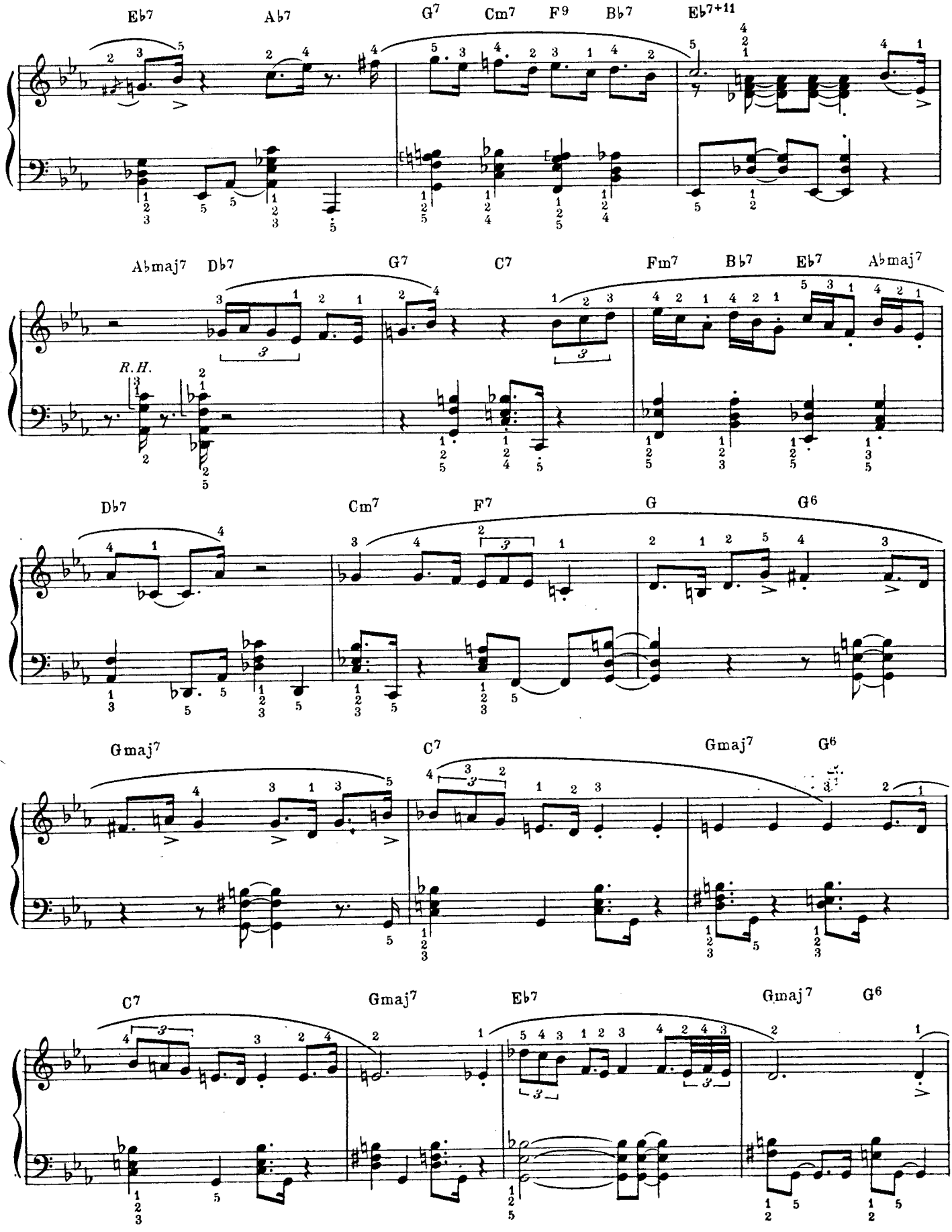
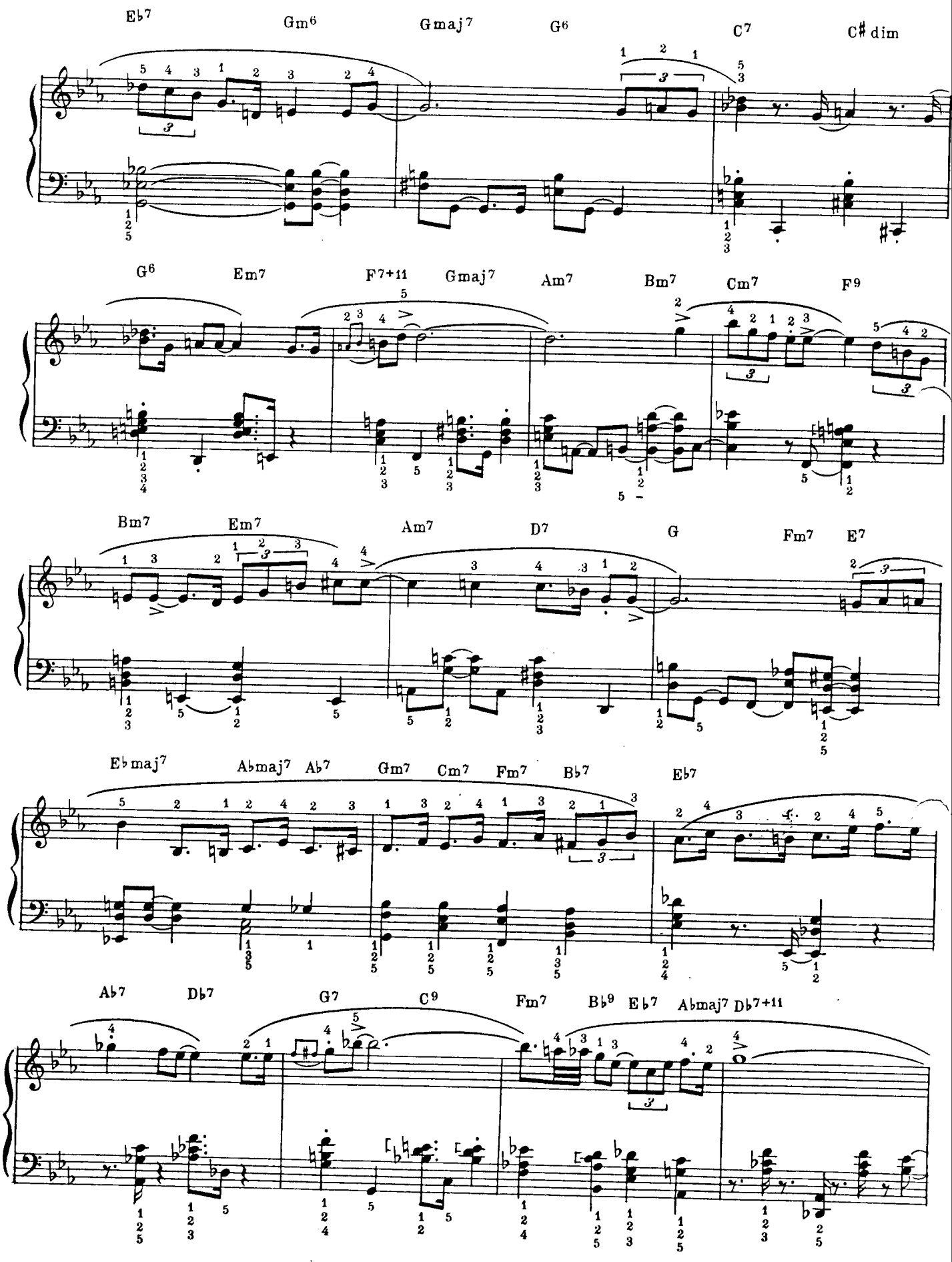
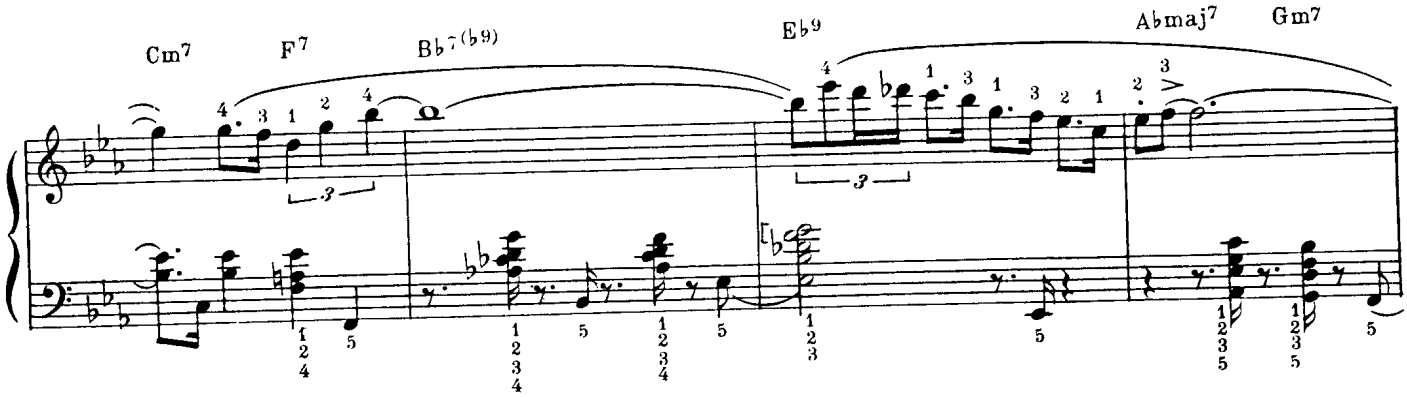

G7 Cm7 F7 B♭+ E♭7+11
A♭maj7 D♭7
G13 C7+11 Fm7 B♭13 E♭7+11 A♭maj7 D♭9
Cm F7 Gmaj7 Cmaj7 D(♭5♭9) G6 C6
f
mf
Gmaj7 C G7 G7(♭9) Cmaj7
D7(♭9) Gmaj7 G7 Cmaj7 D7(♭9)


G13
D♭7+11
C6
C♯dim
Gmaj7
G6
E7(♭9)
Fmaj7
G
mp
Am7
G
Cm6
F7+11
Bm7
E7
p
Am7
D7+11
D7
G7
Fm7
E7(♭9)
E♭maj7
A♭7+11
f
8
G7
Cm7
F7
B♭+
E♭7+11
A♭maj7
D♭7
G13
C7+11
Fm7
B13
E♭7+11
A♭maj7
D♭9

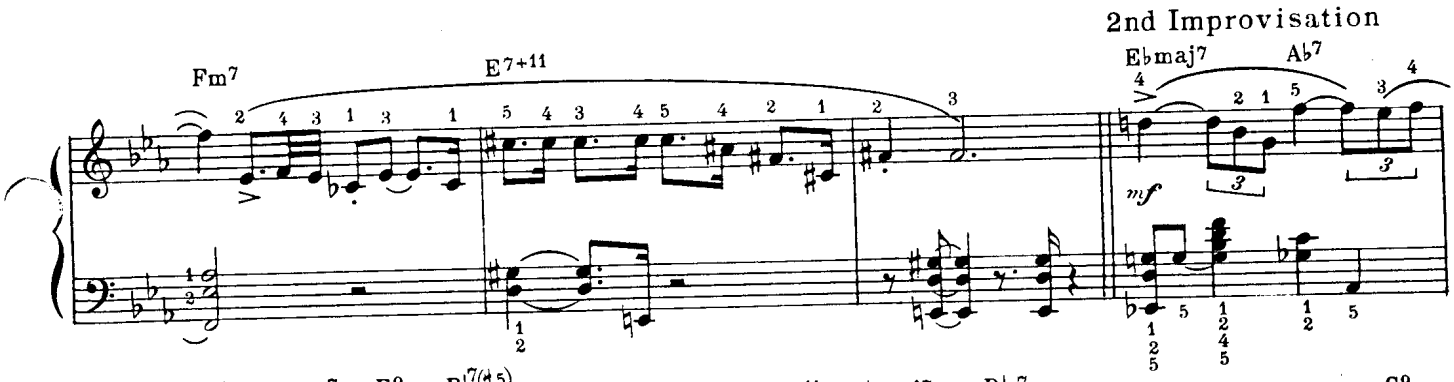

Cm
F7
B♭13
B♭13(♭9)
E♭9
A♭6
Cm7
f
F7+11
A♭7+11
Gm7
F♯m7
Fm7
E7(♯9)
1st Improvisation
Steady beat ♩=120
E♭maj7
A♭maj7
mf playfully
G7
C7
F7
B♭7
E♭7
A♭6
D♭7
simile
Gm7
C9
Fm7
B♭7
E♭7
A♭maj7
D♭7
E♭m6
F9
Fm7
B♭9
F9
B♭7

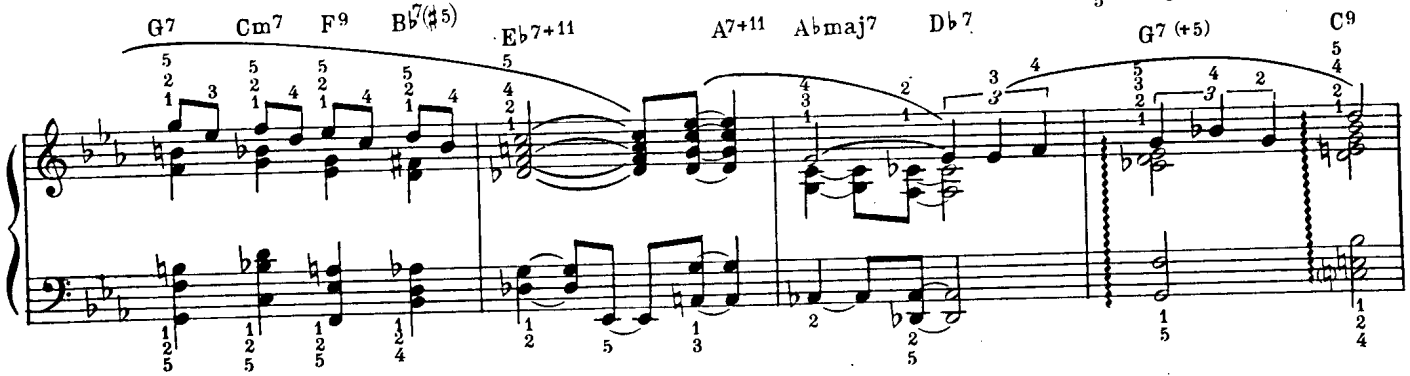

E♭7
A♭7
G7
Cm7
F9
B♭7
E♭7+11
A♭maj7
D♭7
G7
C7
Fm7
B♭7
E♭7
A♭maj7
R.H.
D♭7
Cm7
F7
G
G6
Gmaj7
C7
Gmaj7
G6
C7
Gmaj7
E♭7
Gmaj7
G6

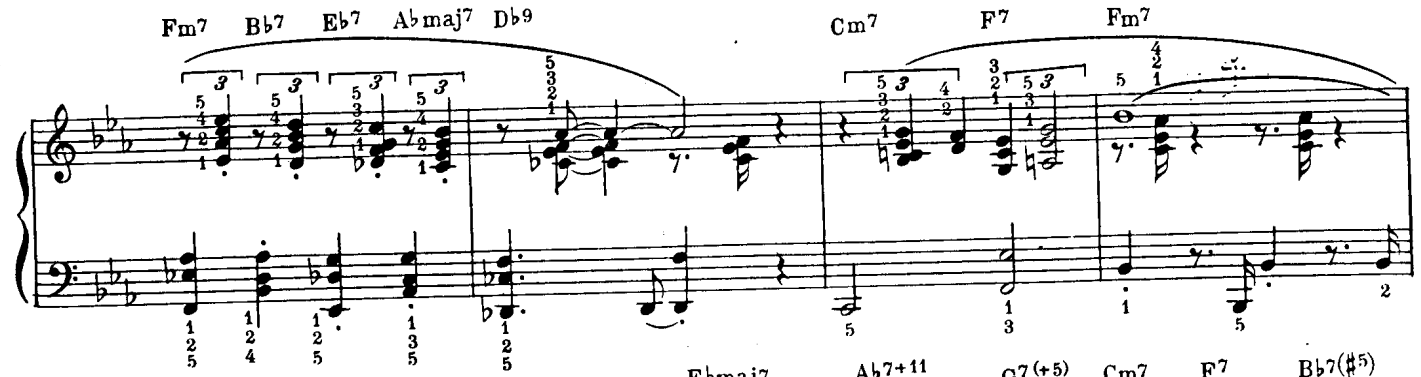

E♭7
Gm6
Gmaj7
G6
C7
C♯ dim
G6
Em7
F7+11
Gmaj7
Am7
Bm7
Cm7
F9
Bm7
Em7
Am7
D7
G
Fm7
E7
E♭maj7
A♭maj7
A♭7
Gm7
Cm7
Fm7
B♭7
E♭7
A♭7
D♭7
G7
C9
Fm7
B♭9
E♭7
A♭maj7
D♭7+11

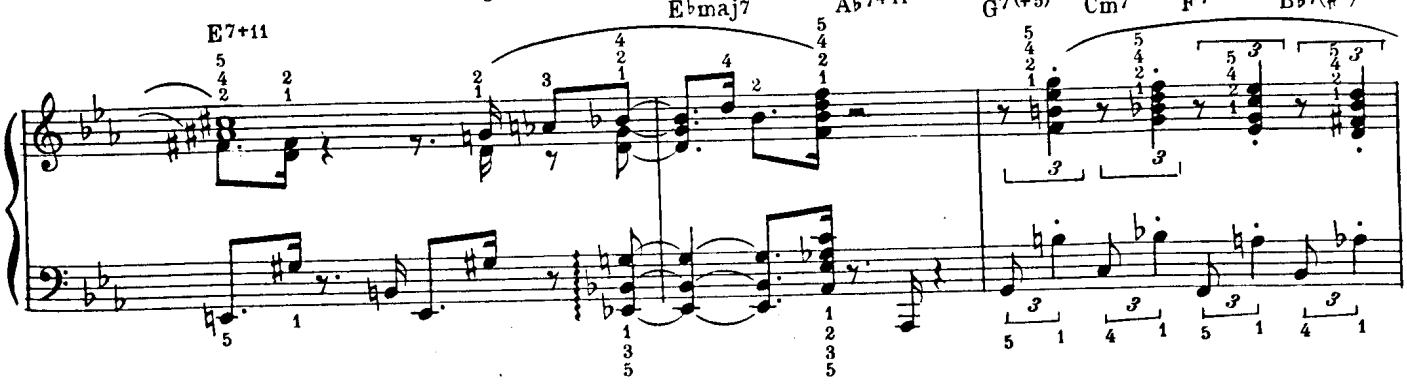


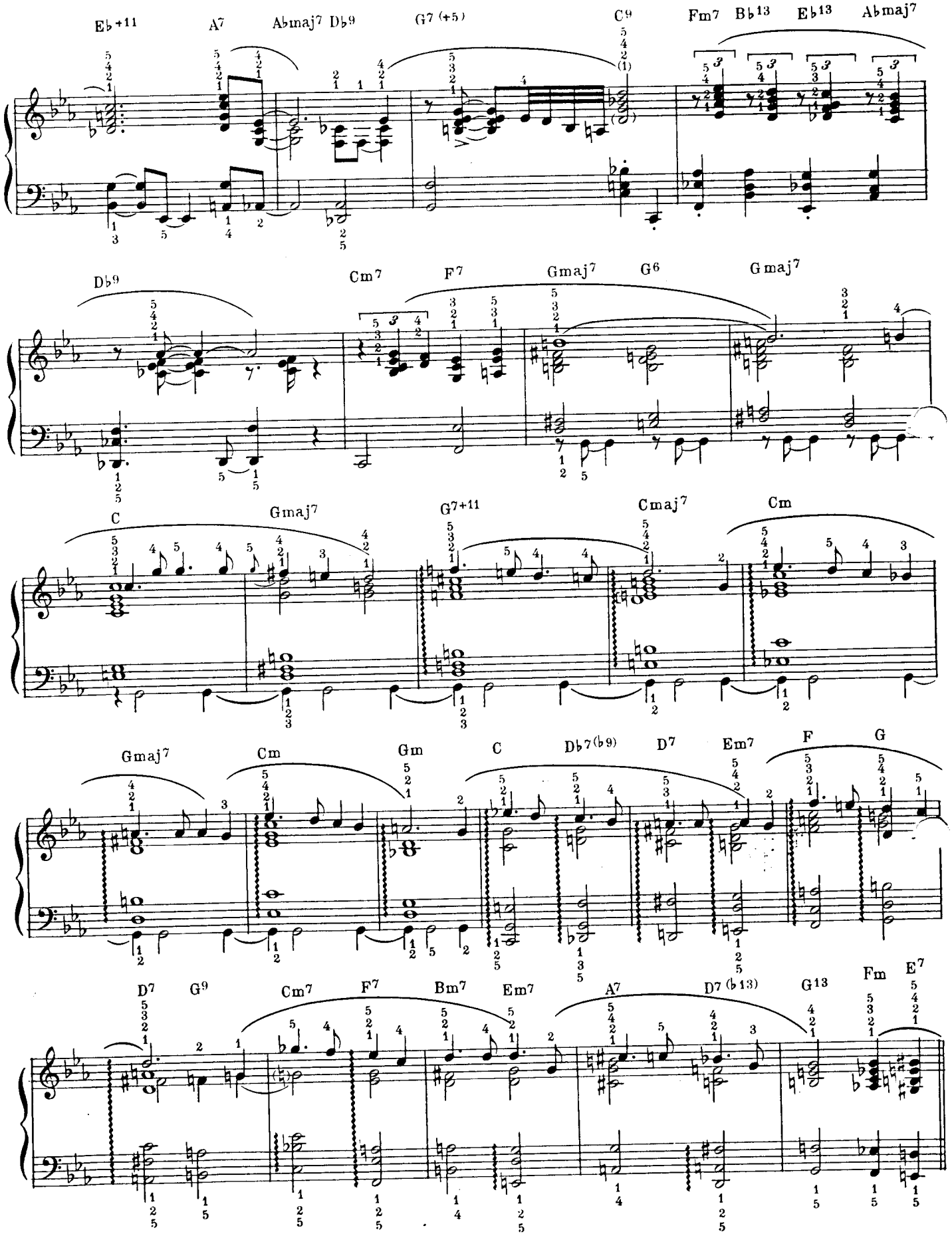
2nd Improvisation

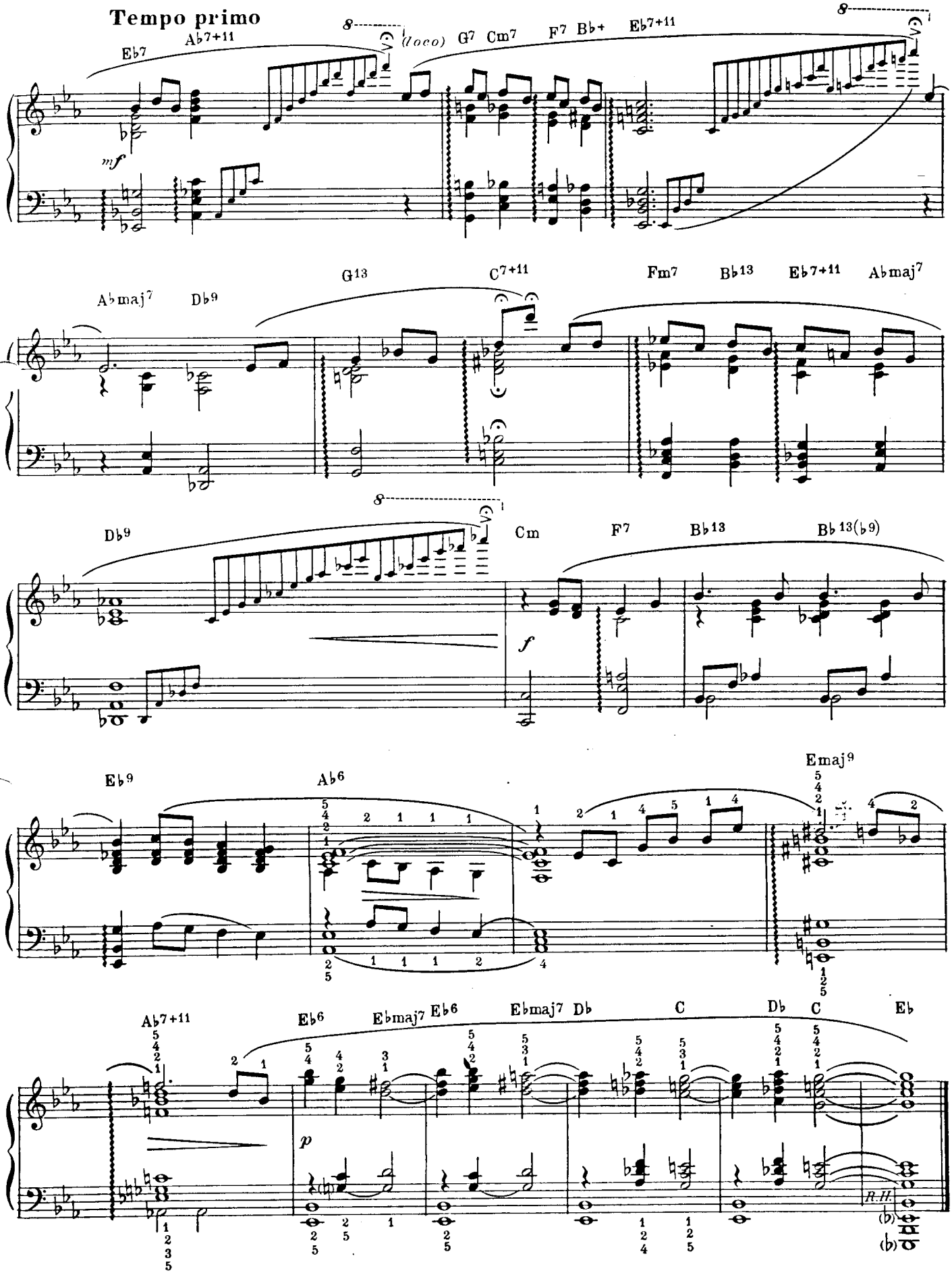








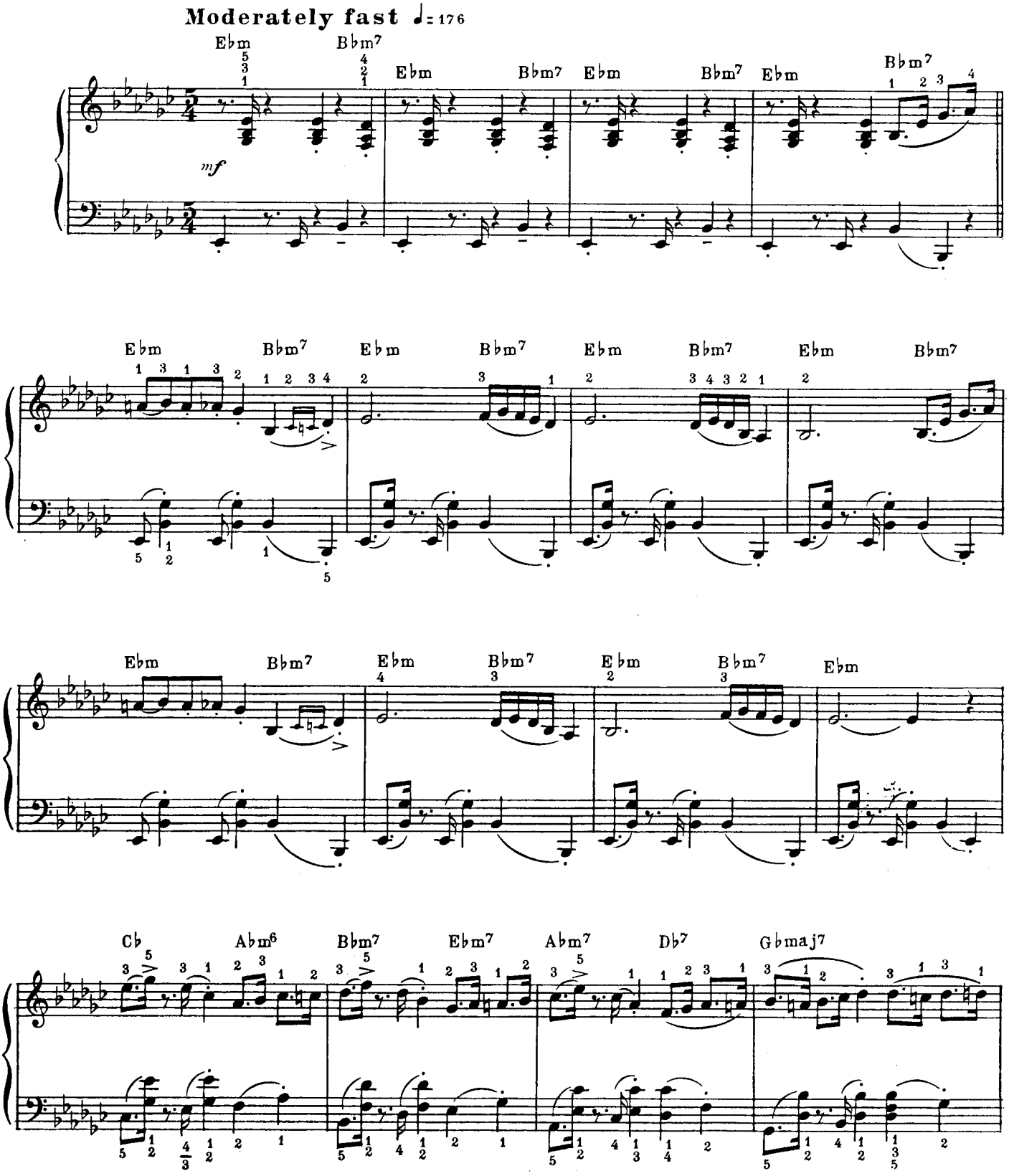

E♭+11
A7
A♭maj7
D♭9
G7 (+5)
C9
Fm7
B♭13
E♭13
A♭maj7
D♭9
Cm7
F7
Gmaj7
G6
Gmaj7
C
Gmaj7
G7+11
Cmaj7
Cm
Gmaj7
Cm
Gm
C
D♭7(♭9)
D7
Em7
F
G
D7
G9
Cm7
F7
Bm7
Em7
A7
D7 (♭13)
G13
Fm
E7



Stadtbücherei Erlangen

Take Five

PAUL DESMOND



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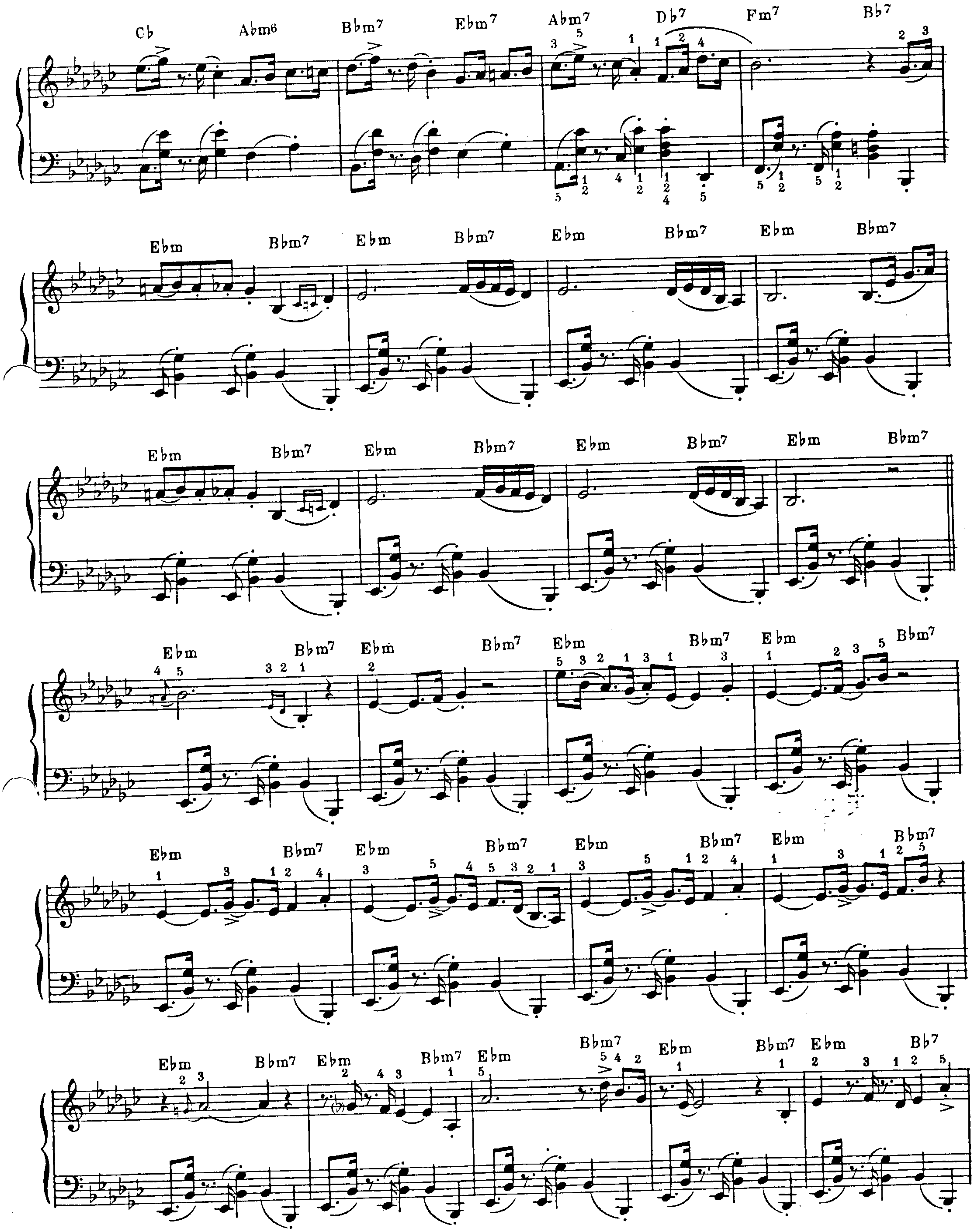
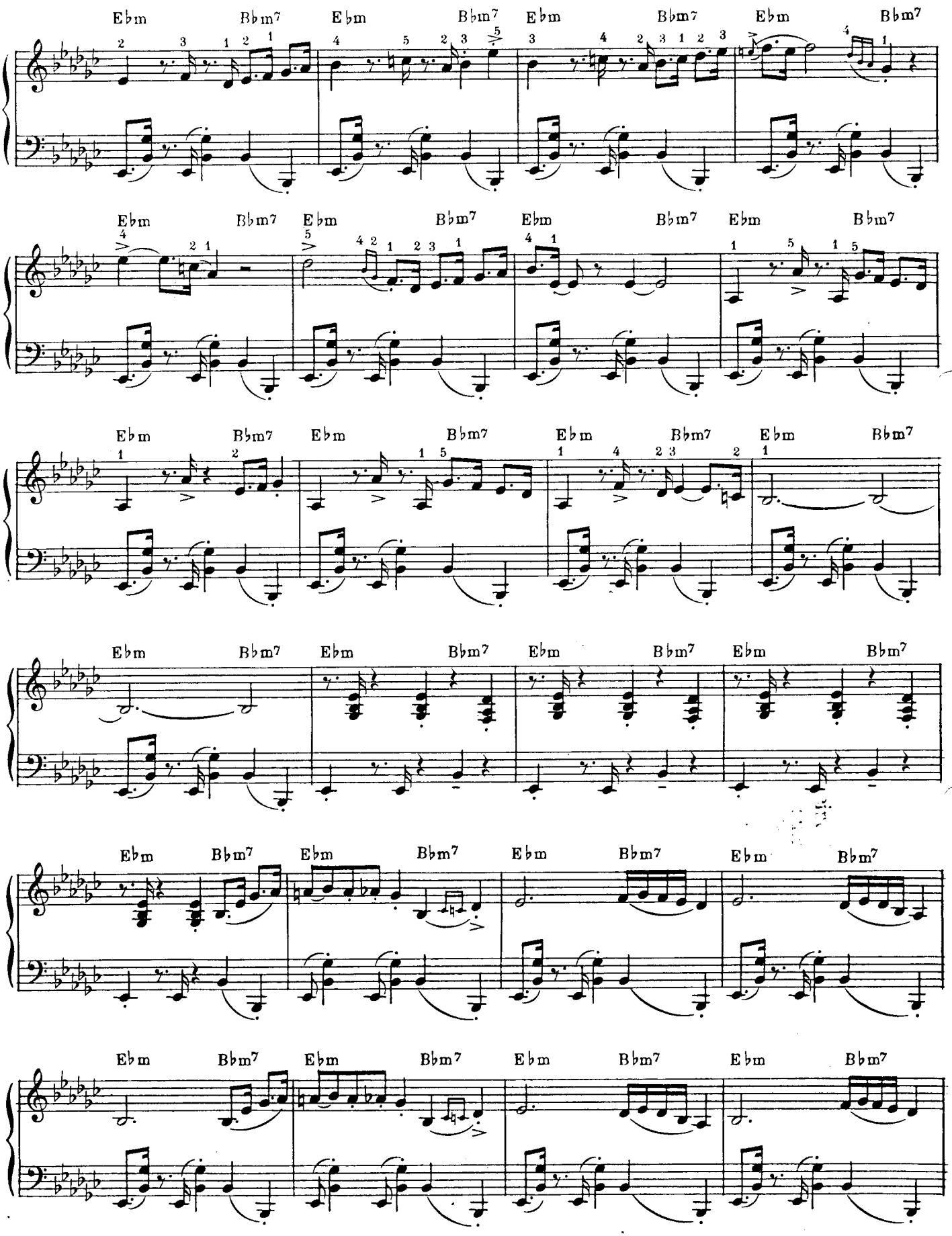
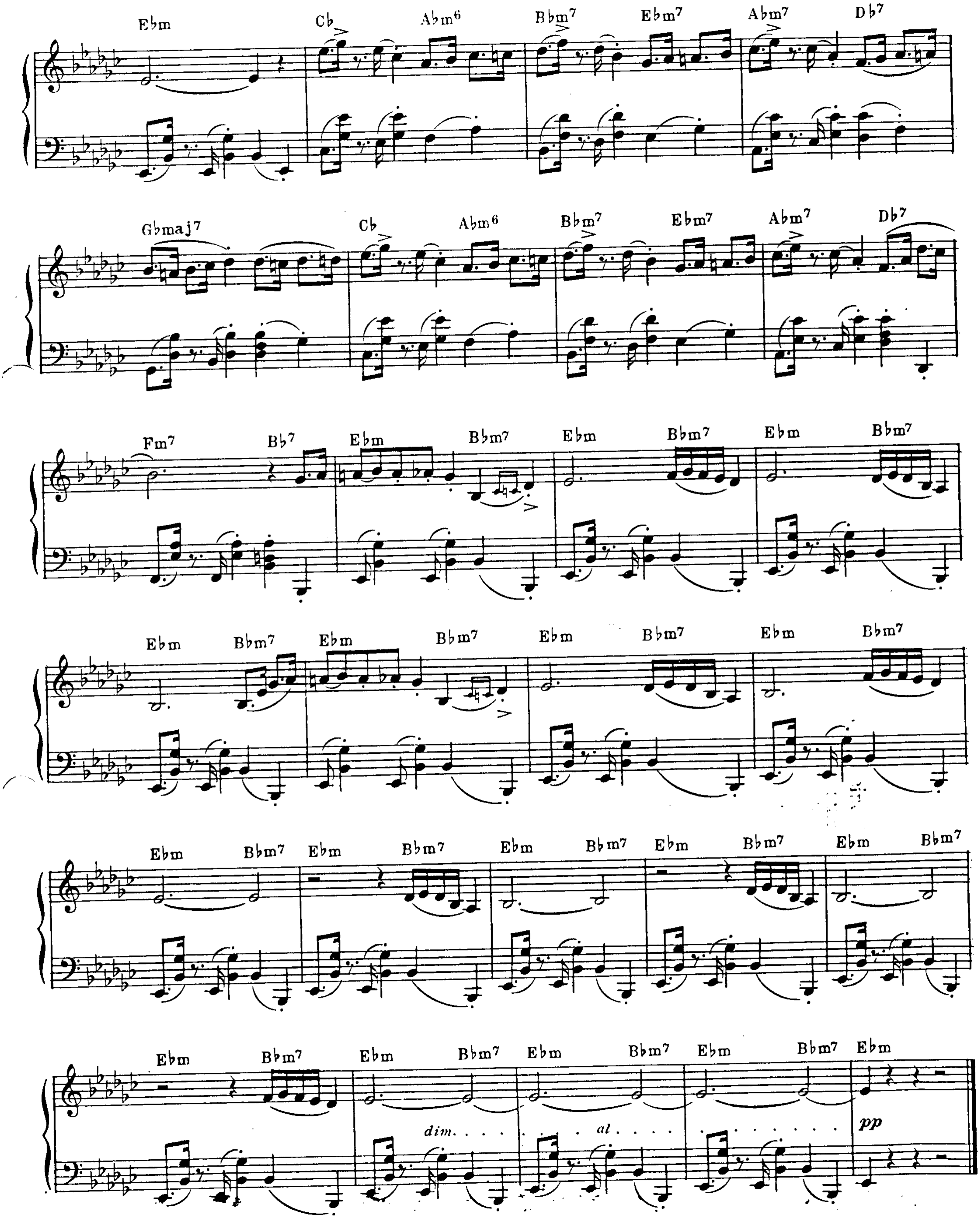

Cb Abm6 Bbm7 Ebm7 Abm7 Db7 Fm7 Bb7
Ebm Bbm7 Ebm Bbm7 Ebm Bbm7 Ebm Bbm7
Ebm Bbm7 Ebm Bbm7 Ebm Bbm7 Ebm Bbm7
Ebm Bbm7 Ebm Bbm7 Ebm Bbm7 Ebm Bbm7
Ebm Bbm7 Ebm Bbm7 Ebm Bbm7 Ebm Bbm7
Ebm Bbm7 Ebm Bbm7 Ebm Bbm7 Ebm Bbm7 Ebm Bb7

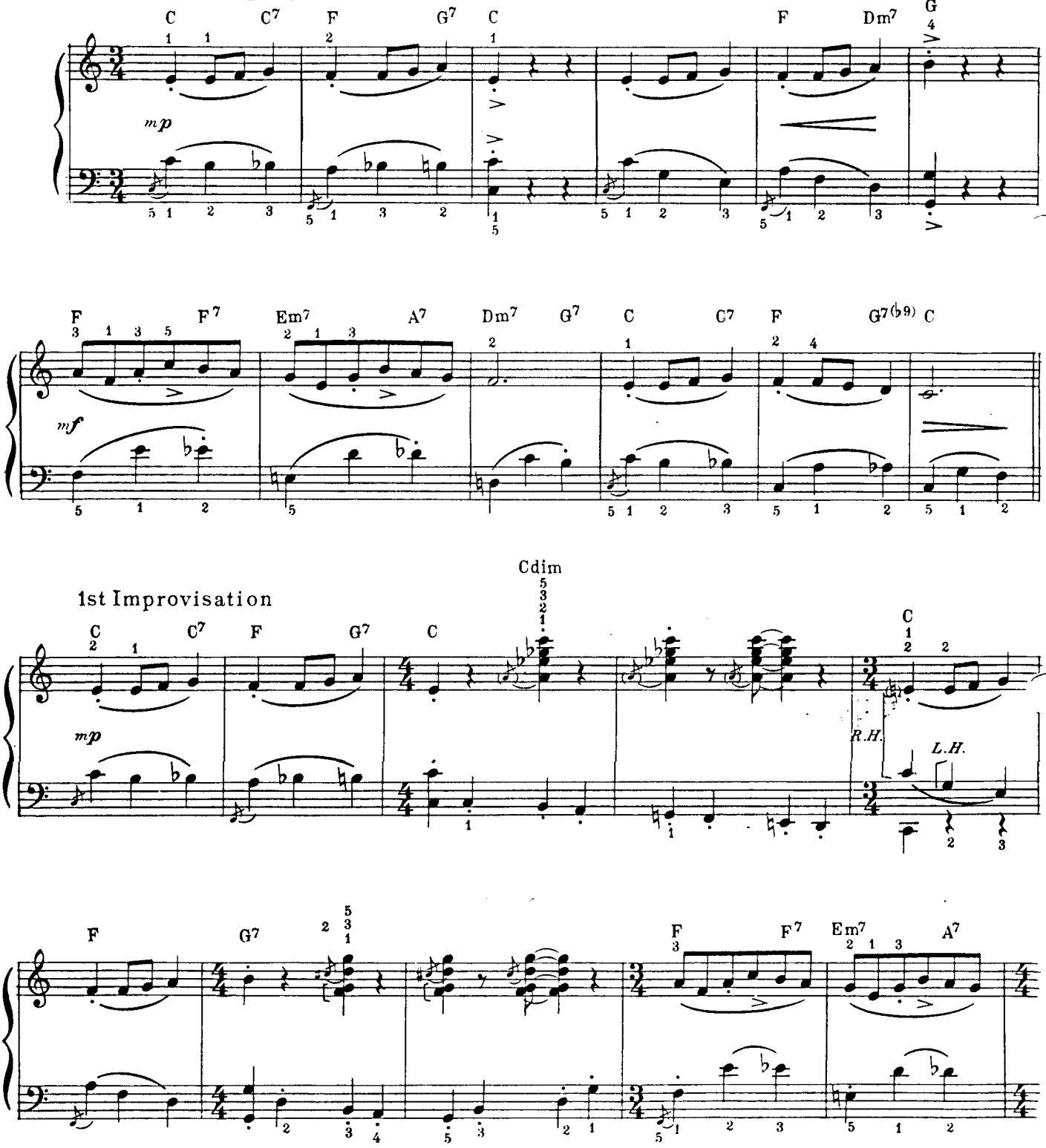

Ebm
Bbm7


Ebm Cb Abm6 Bbm7 Ebm7 Abm7 Db7
Gbmaj7 Cb Abm6 Bbm7 Ebm7 Abm7 Db7
Fm7 Bb7 Ebm Bbm7 Ebm Bbm7 Ebm Bbm7
Ebm Bbm7 Ebm Bbm7 Ebm Bbm7 Ebm Bbm7
Ebm Bbm7 Ebm Bbm7 Ebm Bbm7 Ebm Bbm7 Ebm Bbm7
Ebm Bbm7 Ebm Bbm7 Ebm Bbm7 Ebm Bbm7 Ebm
dim. . . . . . . al . . . .
pp

Three To Get Ready

DAVE BRUBECK

Light and playful ♩= 174



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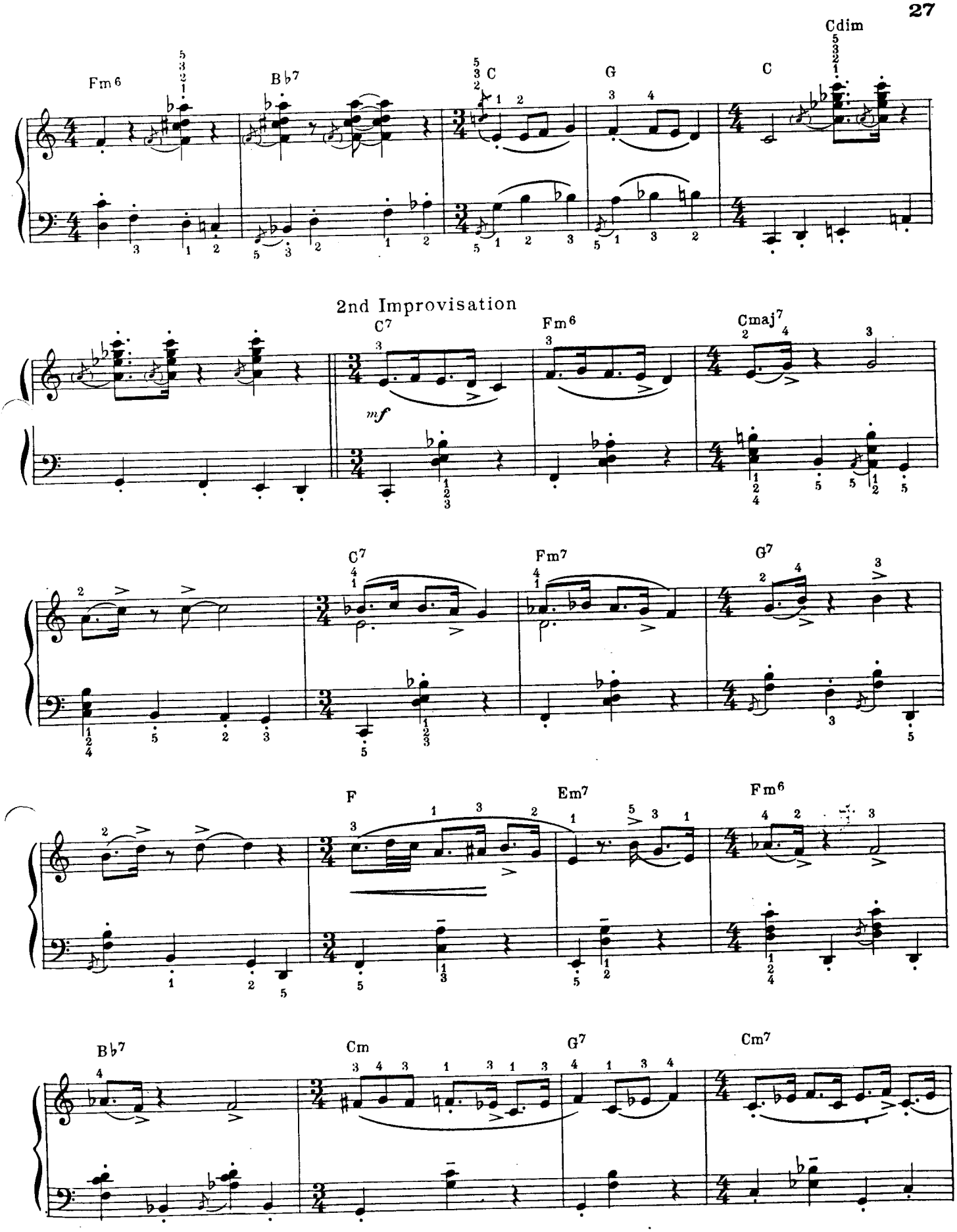
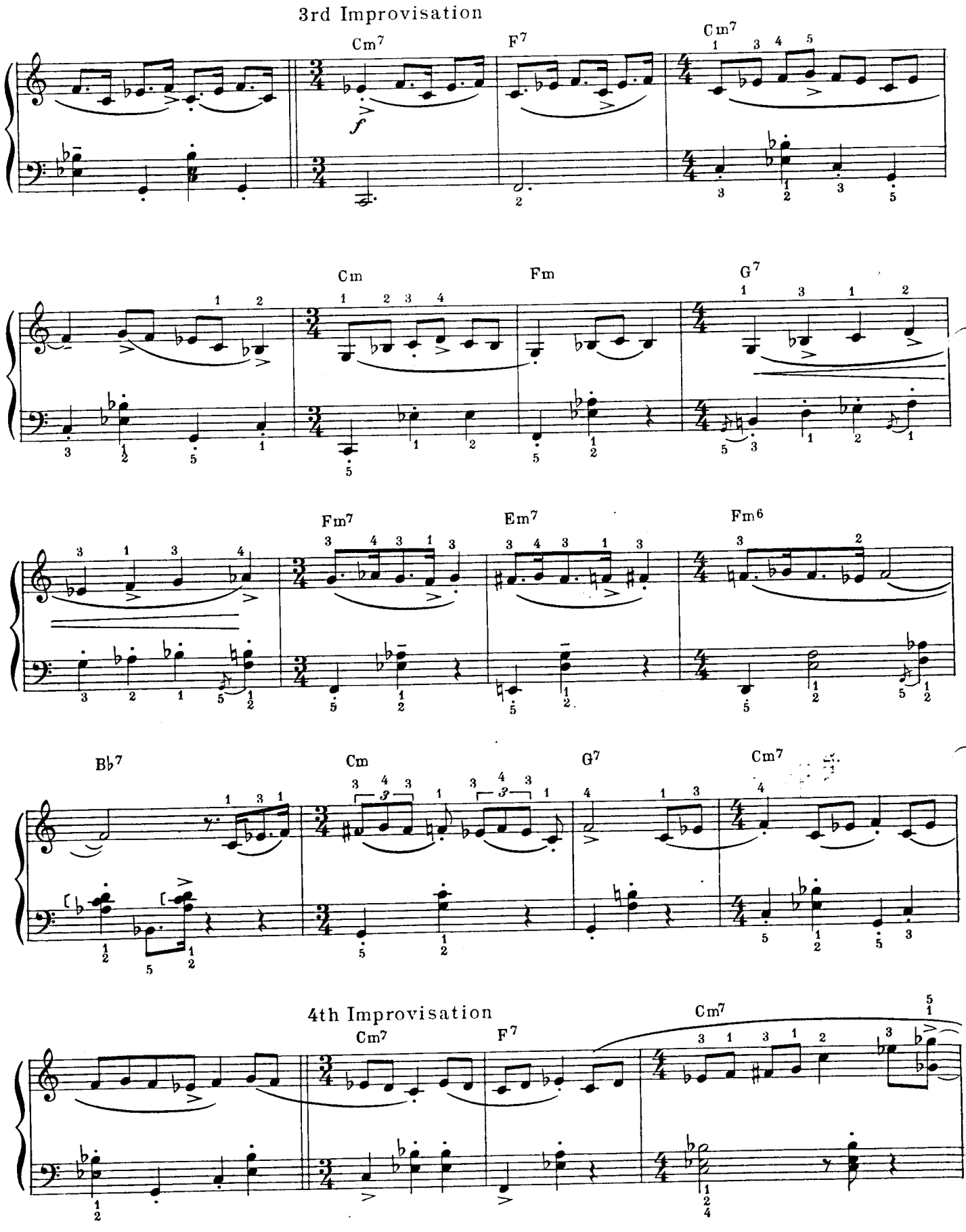
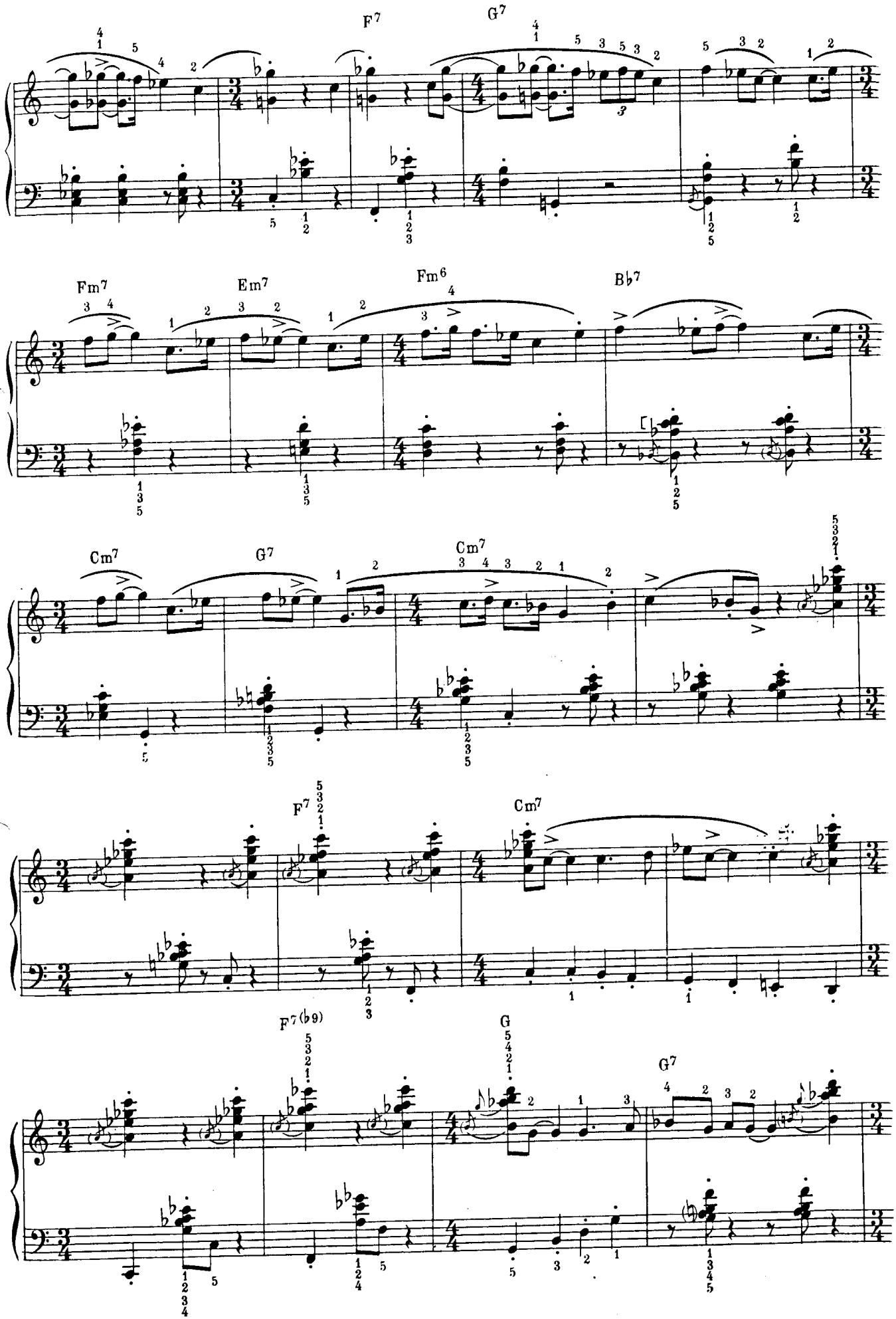
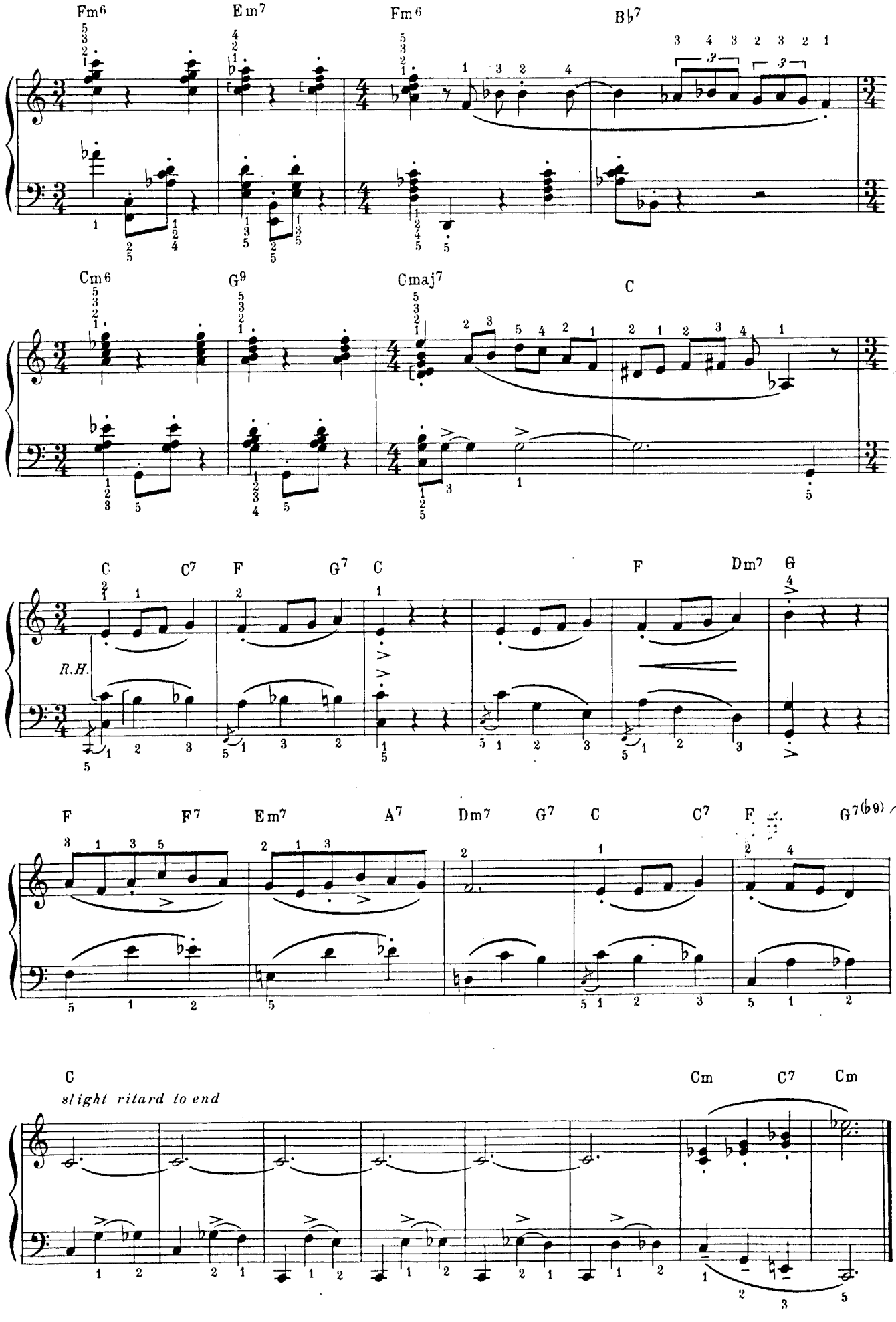

Fm6
B♭7
C
G
C
Cdim
2nd Improvisation
C7
Fm6
Cmaj7
mf
C7
Fm7
G7
F
Em7
Fm6
B♭7
Cm
G7
Cm7


3rd Improvisation
Cm7
F7
Cm7
f
Cm
Fm
G7
Fm7
Em7
Fm6
B♭7
Cm
G7
Cm7
4th Improvisation
Cm7
F7
Cm7

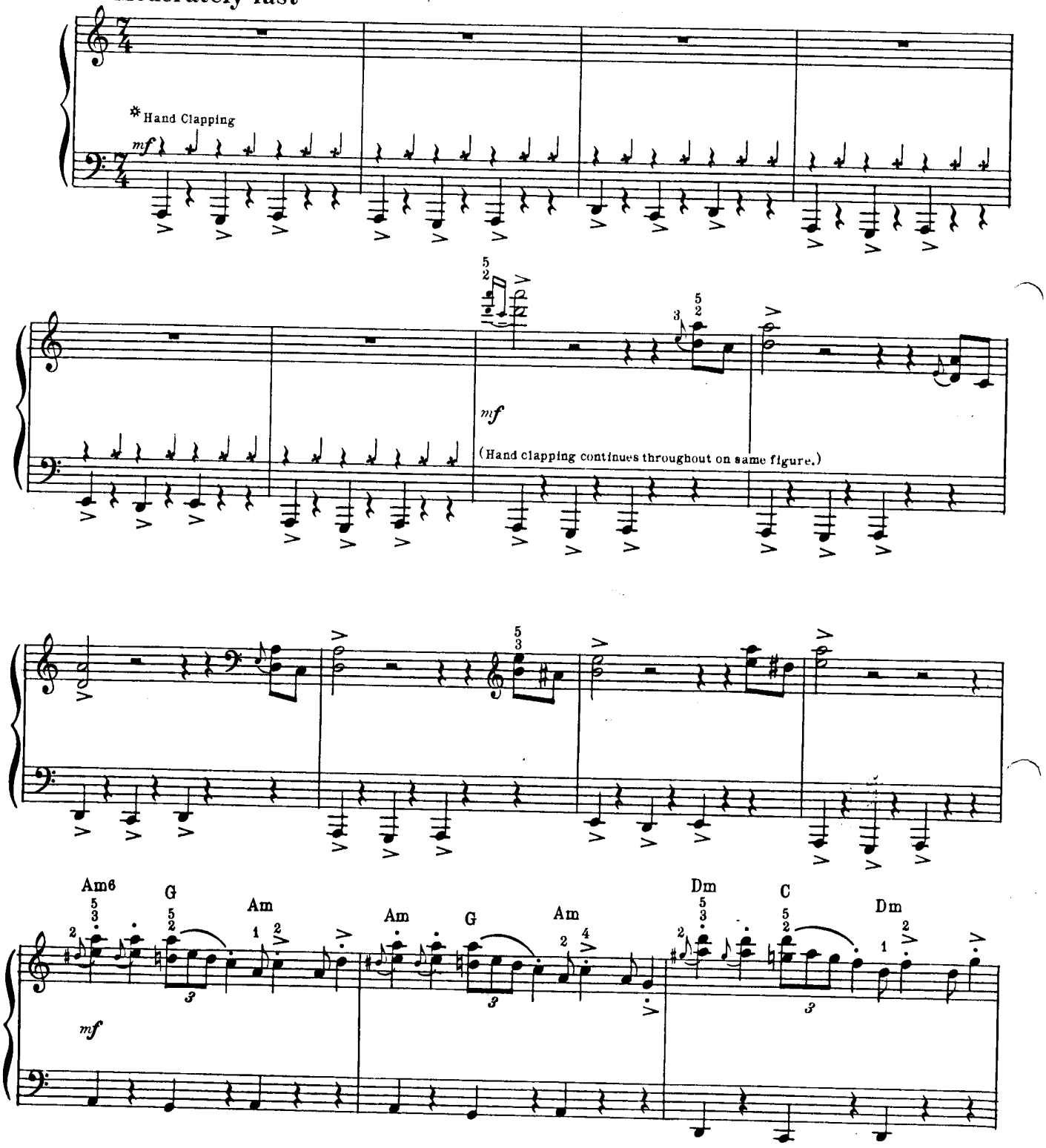

F7
G7
Fm7
Em7
Fm6
B♭7
Cm7
G7
Cm7
F7
Cm7
F7(♭9)
G
G7


Fm6
Em7
Fm6
B♭7
Cm6
G9
Cmaj7
C
C
C7
F
G7
C
F
Dm7
G
R.H.
F
F7
Em7
A7
Dm7
G7
C
C7
F
G7(♭9)
C
slight ritard to end
Cm
C7
Cm

Unsquare Dance

DAVE BRUBECK

Moderately fast



* The hand clapping and drum parts cued in this arrangement are those used by Dave Brubeck and the Quartet in their Columbia recording (CL 1690-CS 8490). They are included in case the pianist may have help from one or two friends in performance. Without such help, the section from A to B may be omitted.

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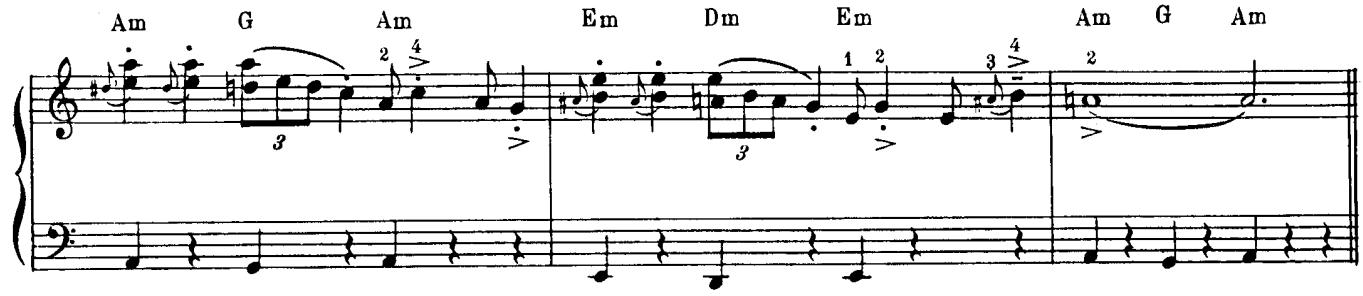
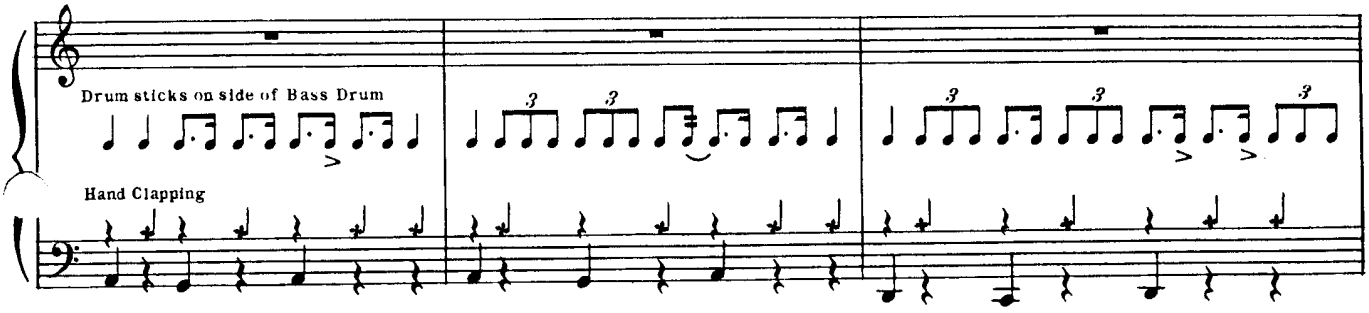
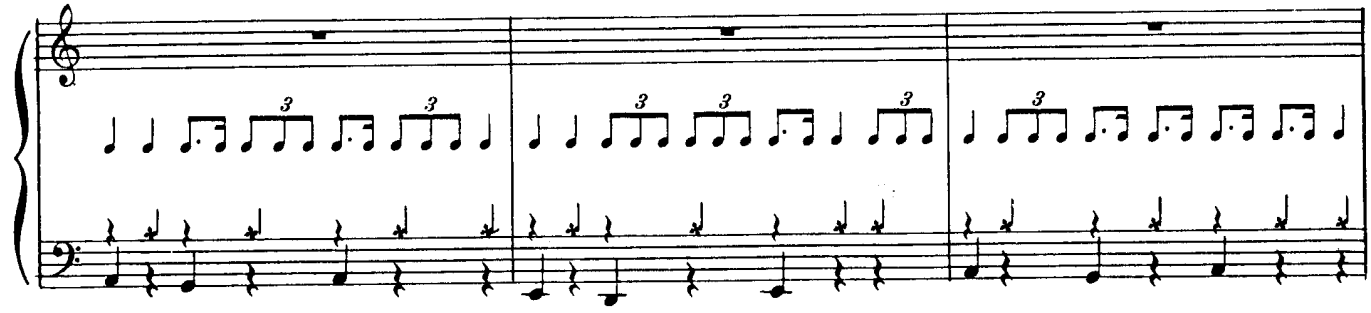
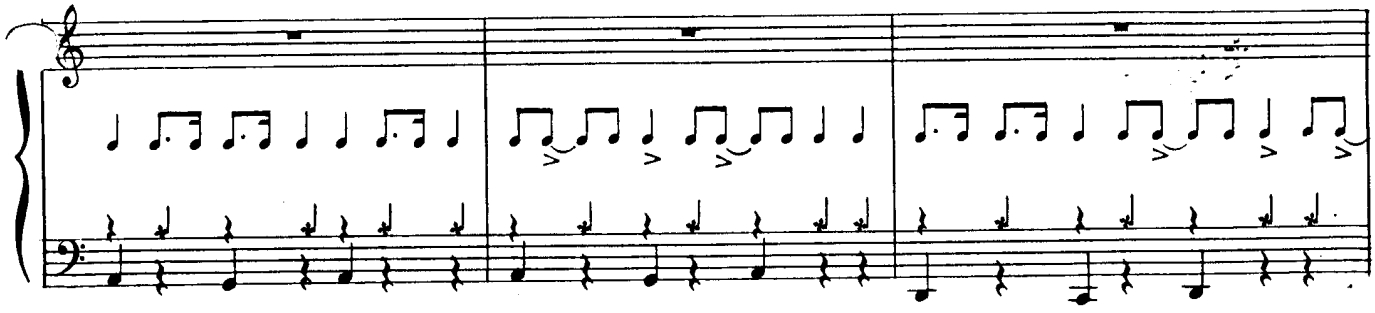
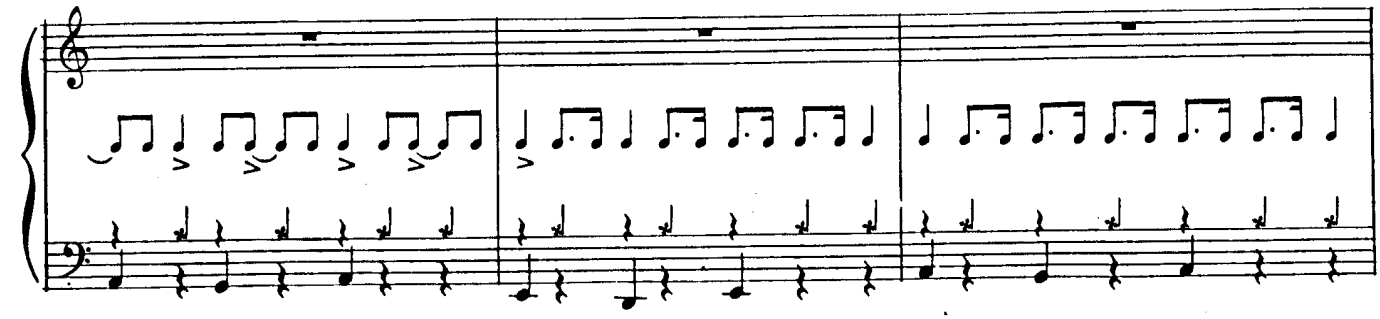

Am G Am Em Dm Em Am G Am

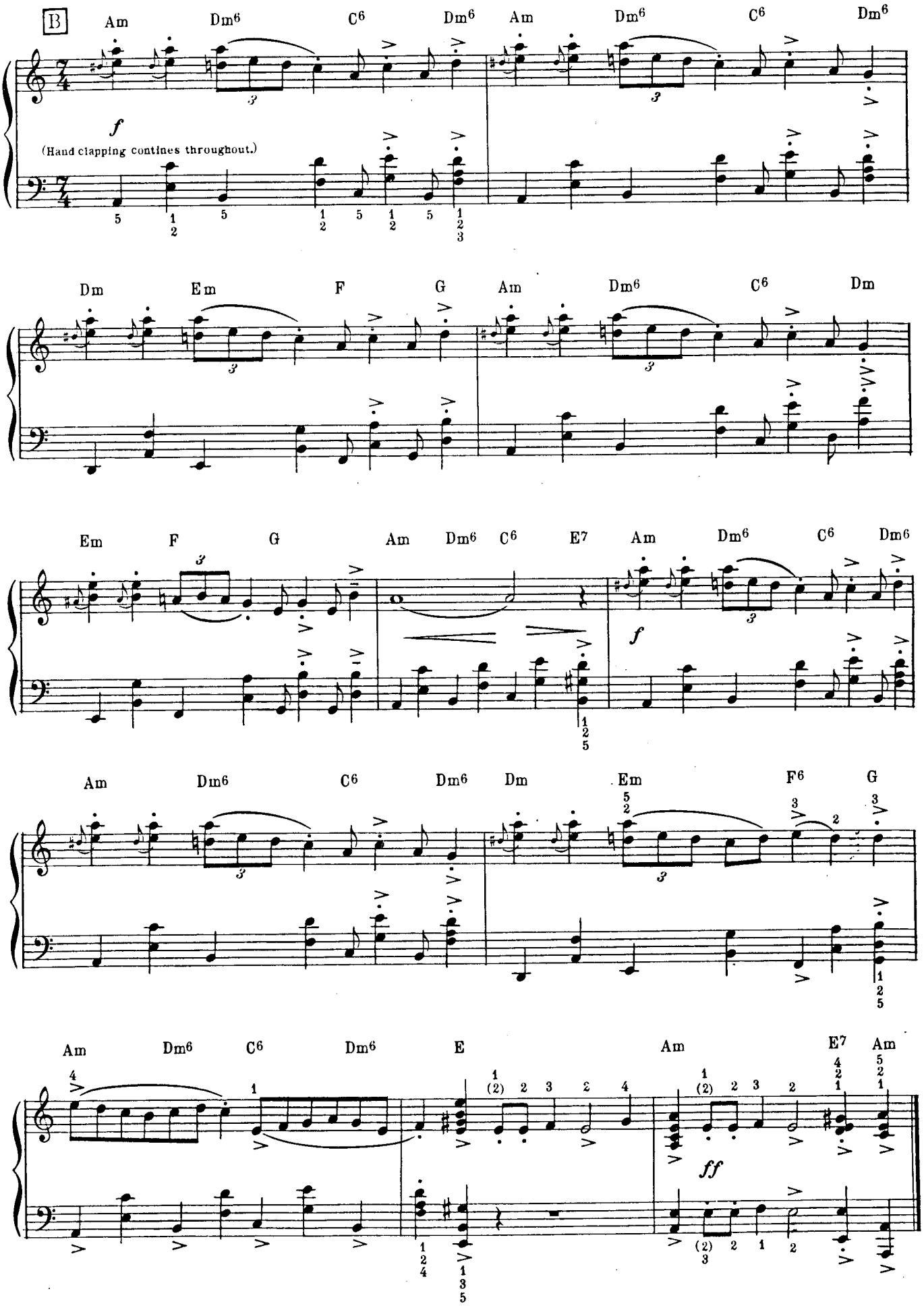
A


Drum sticks on side of Bass Drum
Hand Clapping








B
Am Dm6 C6 Dm6 Am Dm6 C6 Dm6
f
(Hand clapping continues throughout.)
Dm Em F G Am Dm6 C6 Dm
Em F G Am Dm6 C6 E7 Am Dm6 C6 Dm6
f
Am Dm6 C6 Dm6 Dm Em F6 G
Am Dm6 C6 Dm6 E Am E7 Am
ff