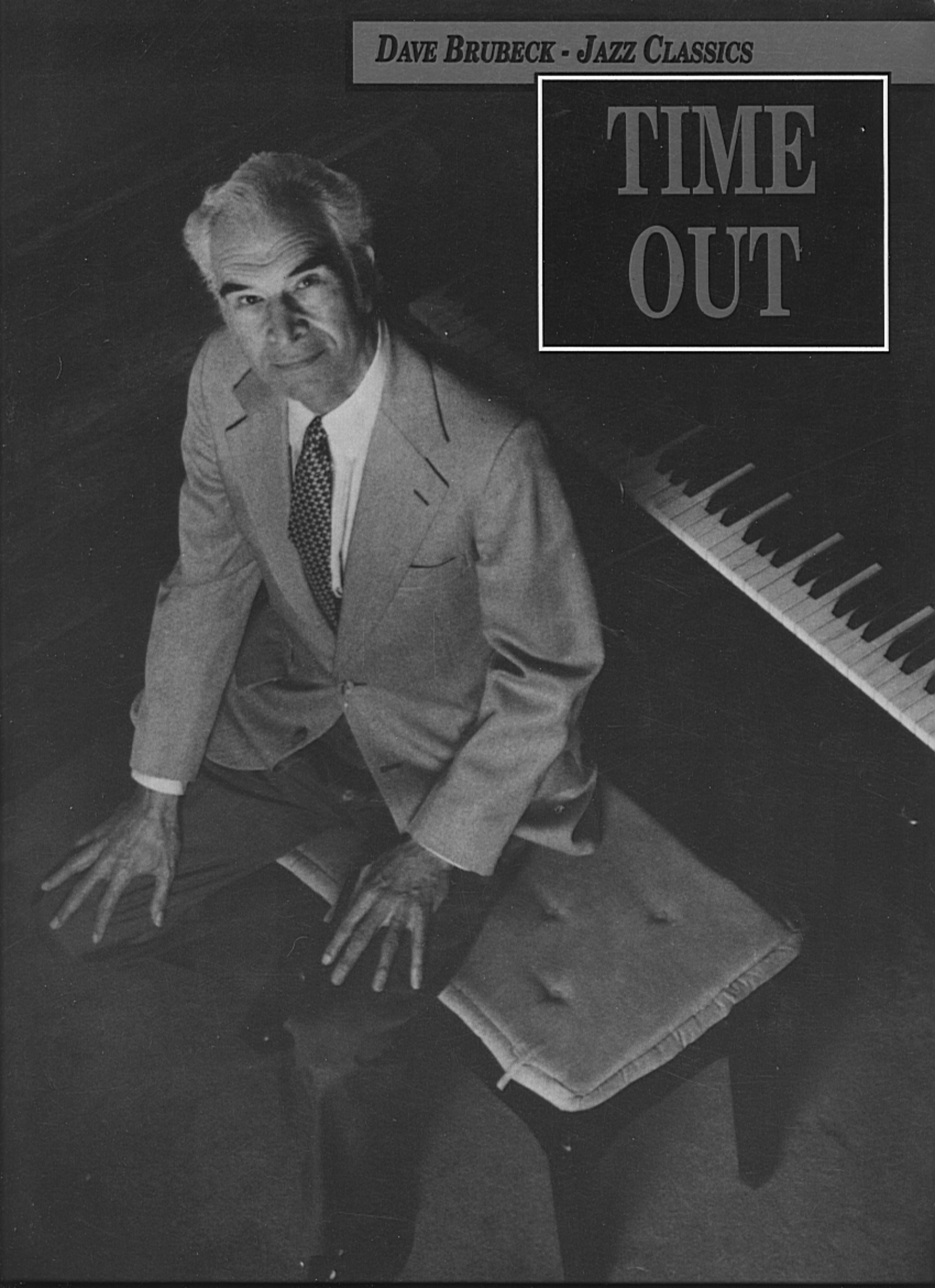
DAVE BRUBECK - JAZZ CLASSICS

TIME OUT



DAVE BRUBECK - JAZZ CLASSICS

TIME OUT

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QUEENSWAY MUSIC CENTRE
701 THE QUEENSWAY
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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!

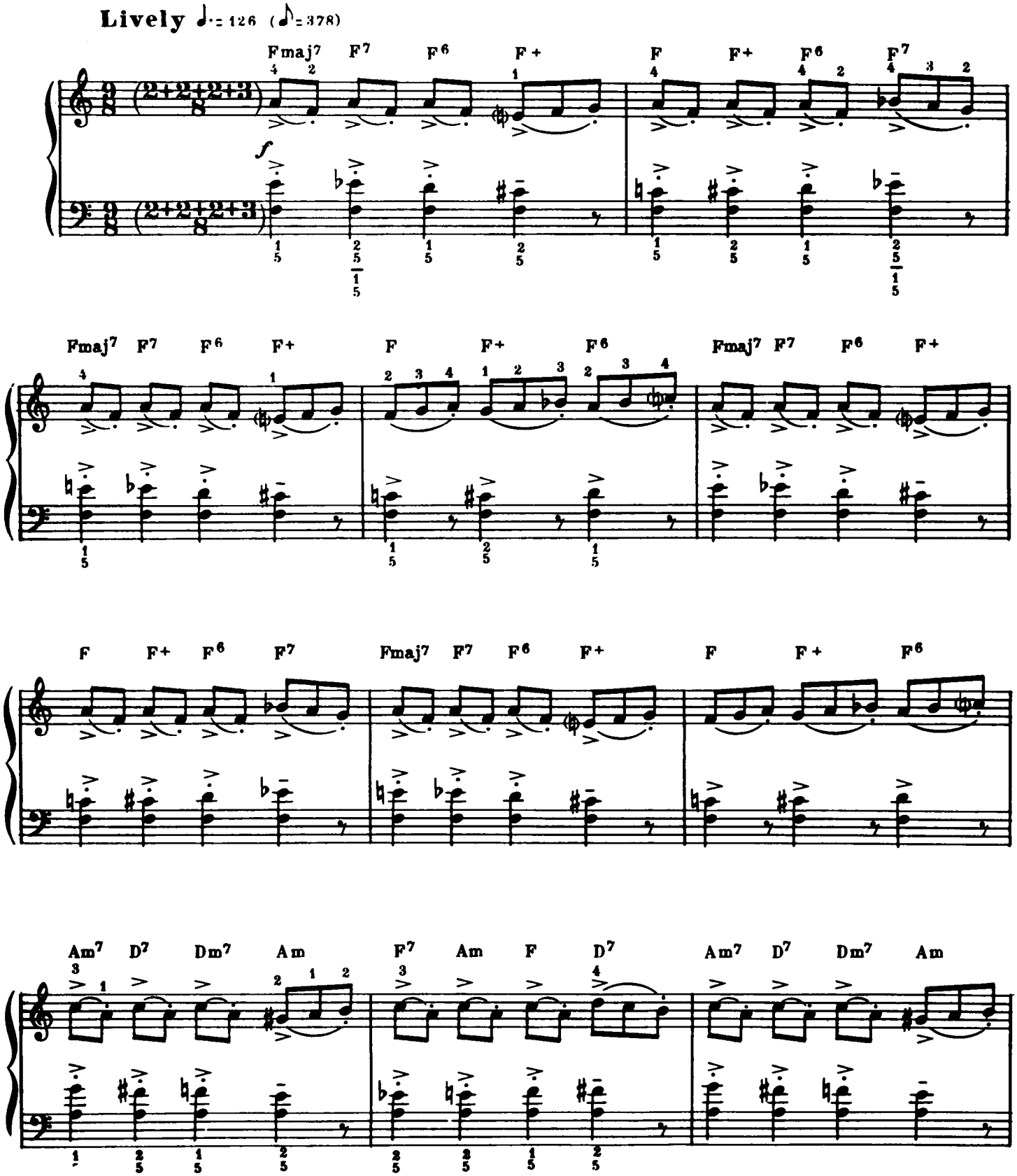
※ ※ ※ ※

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.

Blue Rondo A La Turk

DAVE BRUBECK



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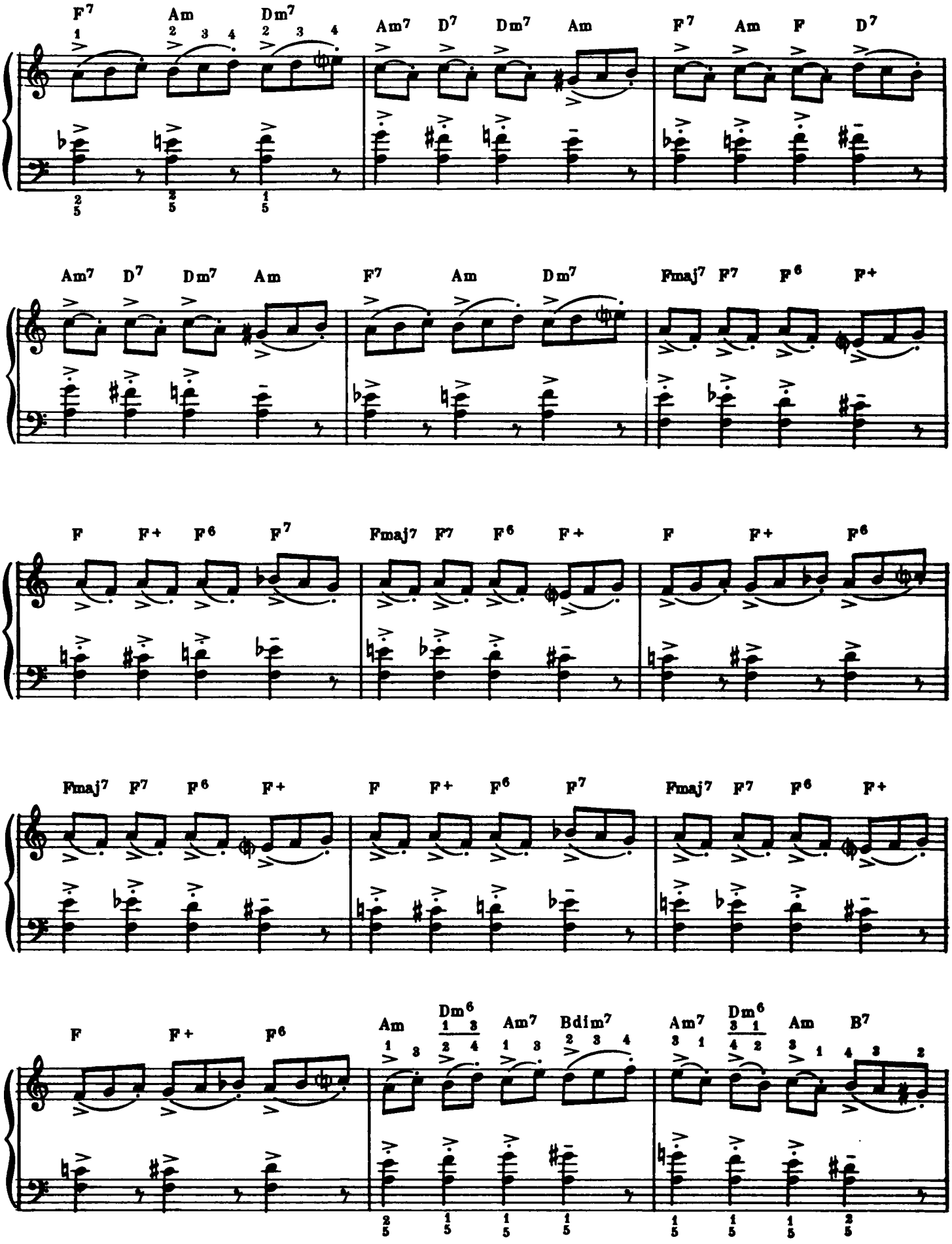
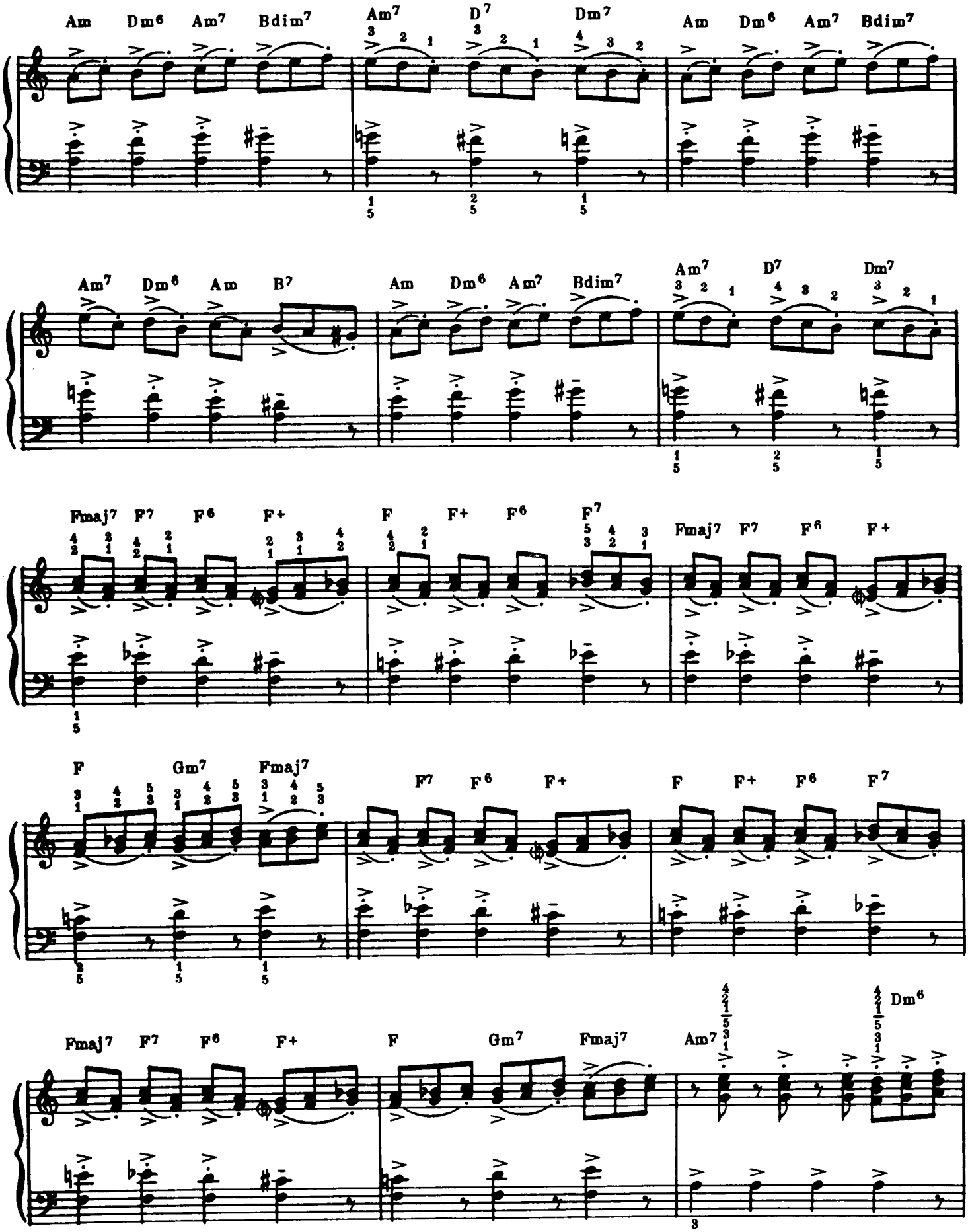
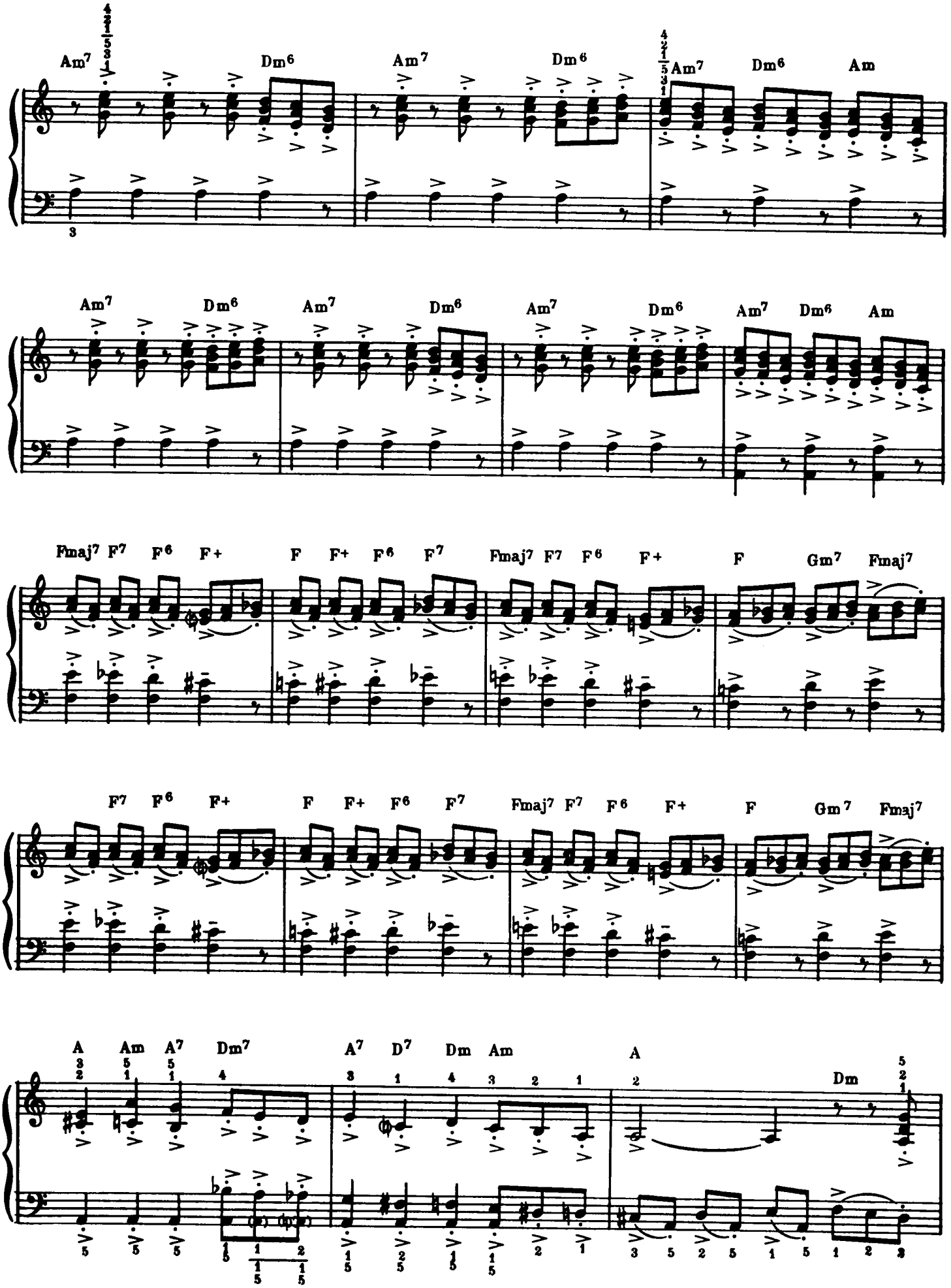
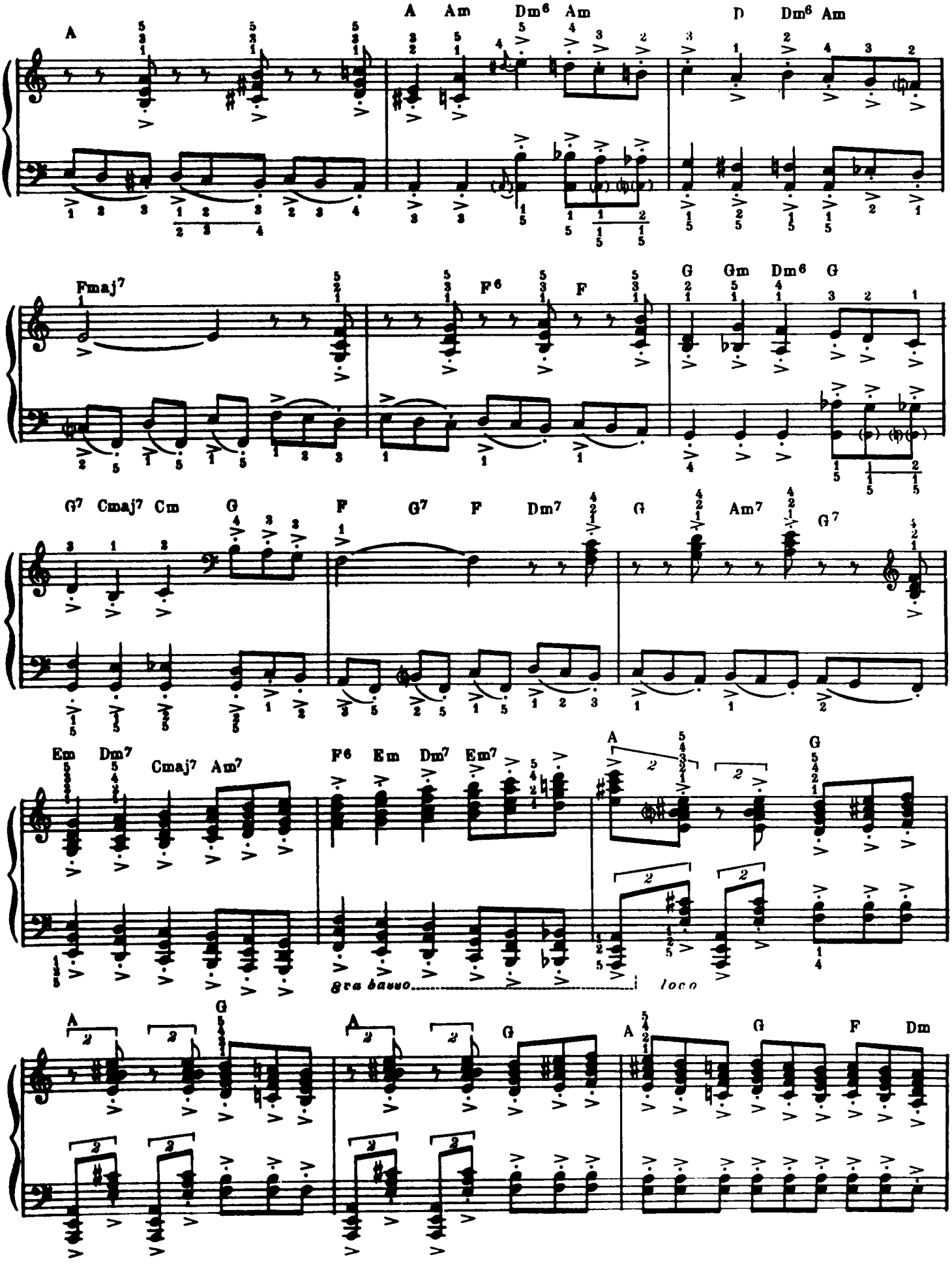
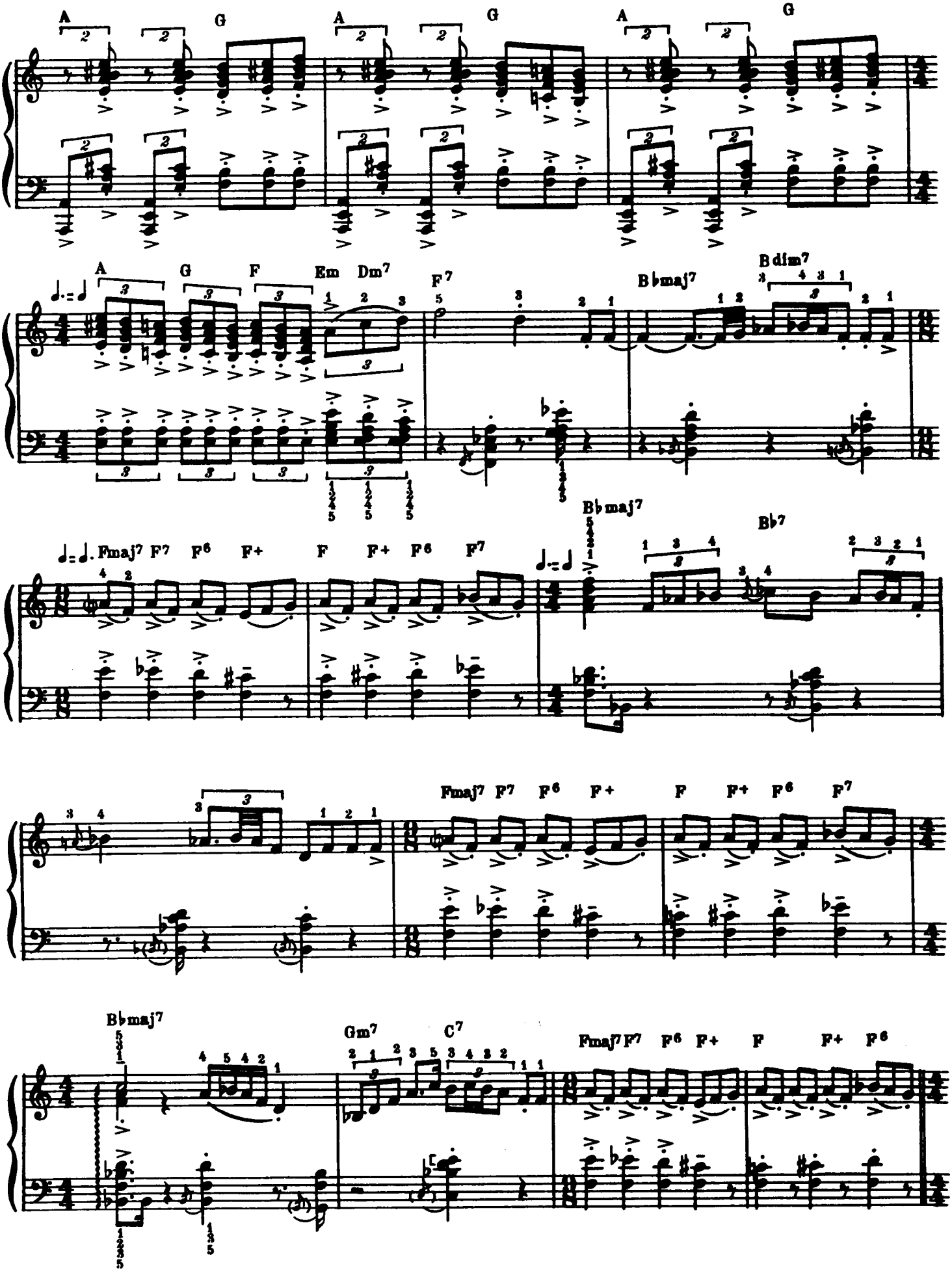
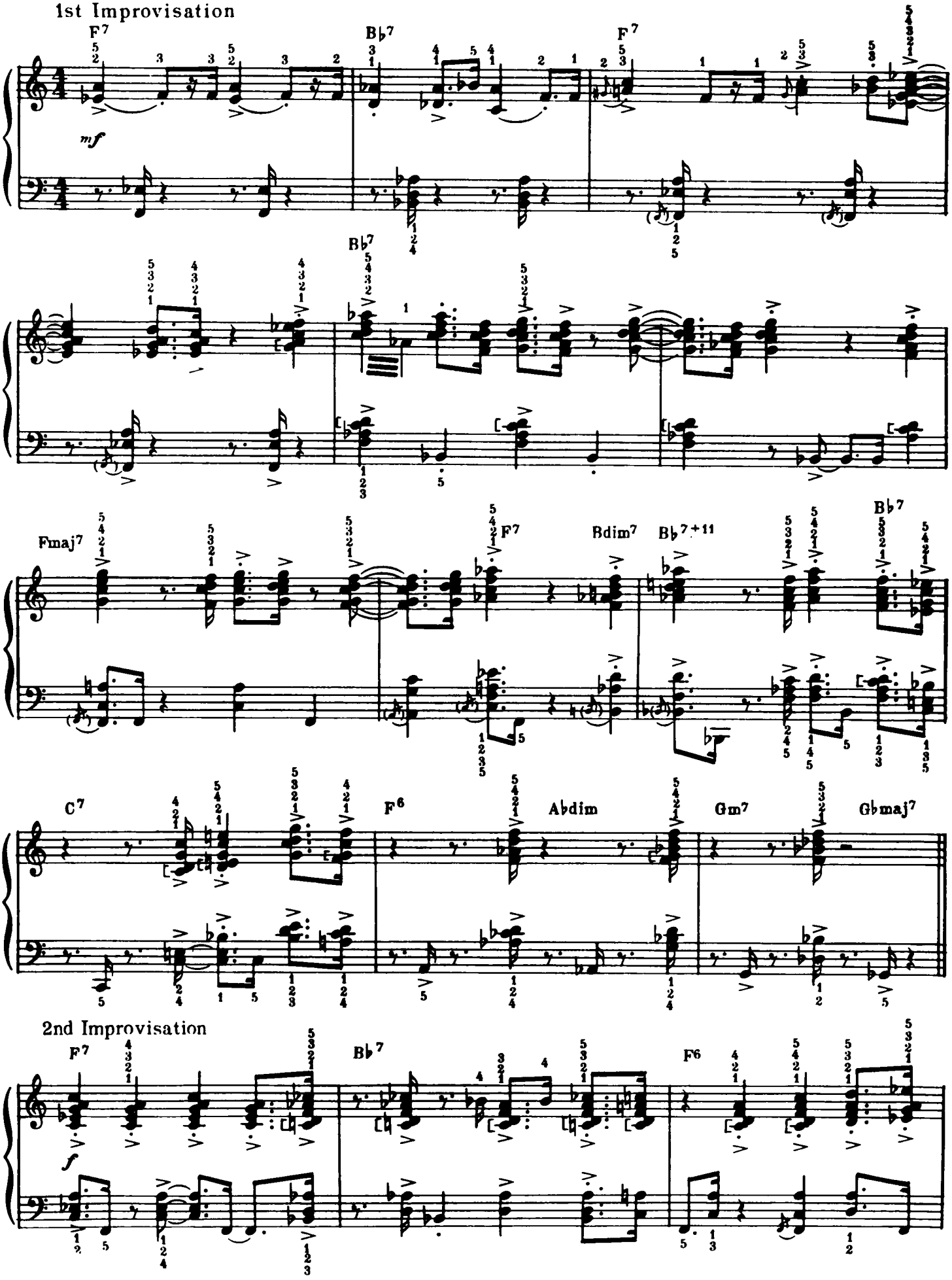

F7 Am Dm7
Am7 D7 Dm7 Am
F7 Am F D7
Am7 D7 Dm7 Am
F7 Am Dm7
Fmaj7 F7 F6 F+
F F+ F6 F7
Fmaj7 F7 F6 F+
F F+ F6 F7
Fmaj7 F7 F6 F+
F F+ F6
Am Dm6 Am7 Bdim7
Am7 Dm6 Am B7

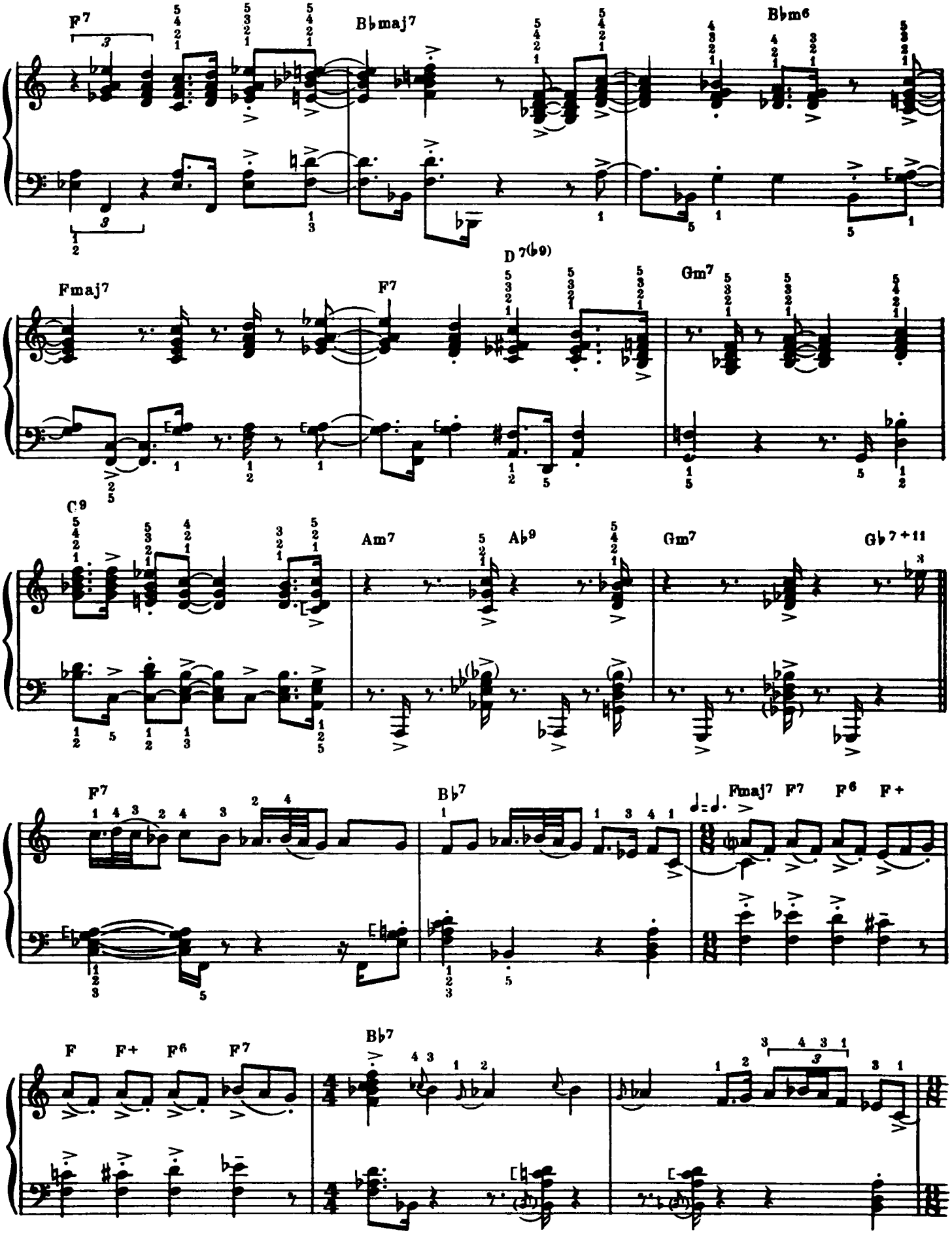

Am Dm6 Am7 Bdim7 Am7 D7 Dm7 Am Dm6 Am7 Bdim7
Am7 Dm6 Am B7 Am Dm6 Am7 Bdim7 Am7 D7 Dm7
Fmaj7 F7 F6 F+ F F+ F6 F7 Fmaj7 F7 F6 F+
F Gm7 Fmaj7 F7 F6 F+ F F+ F6 F7
Fmaj7 F7 F6 F+ F Gm7 Fmaj7 Am7 Dm6

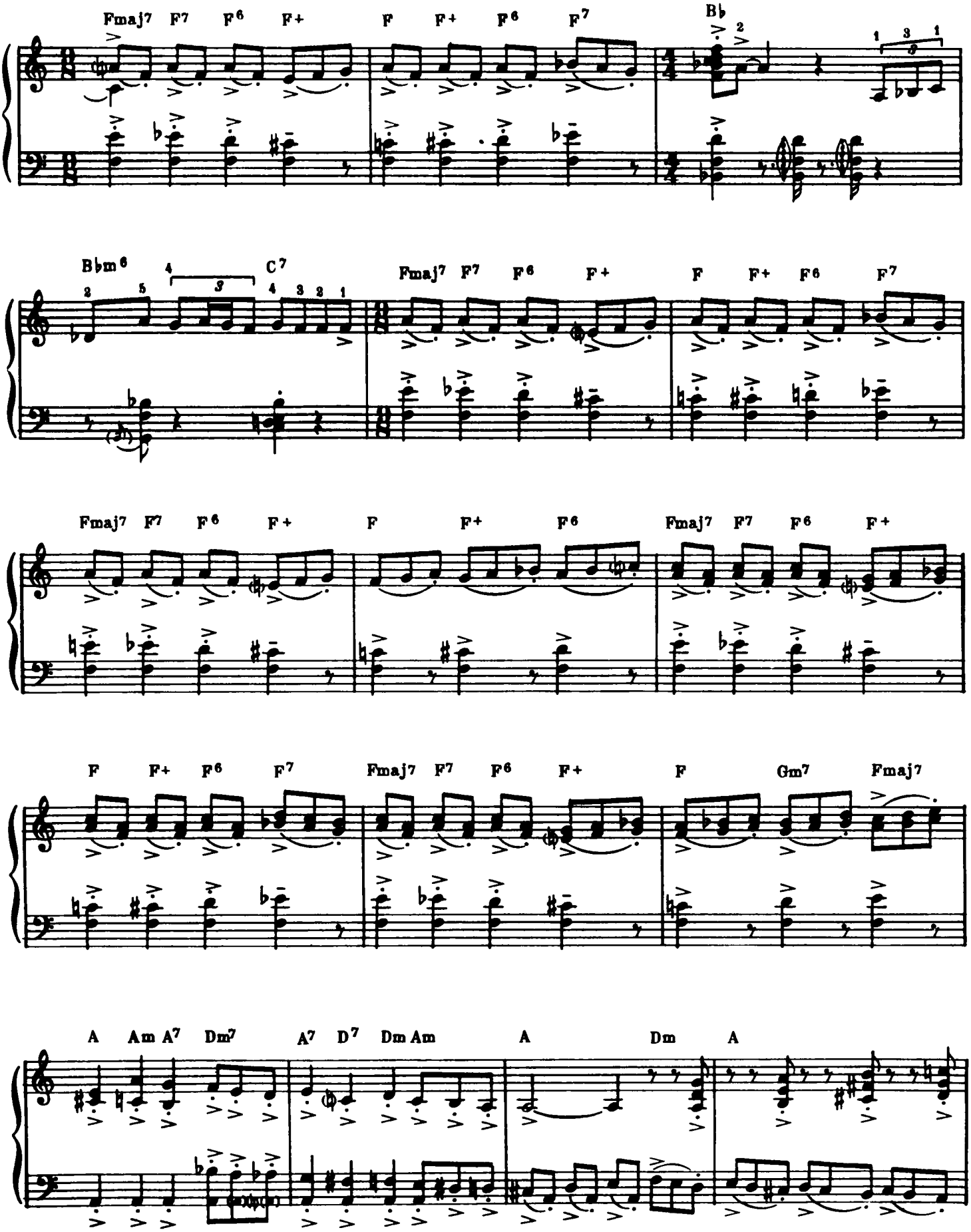

Am7 Dm6 Am7 Dm6 Am7 Dm6 Am
Am7 Dm6 Am7 Dm6 Am7 Dm6 Am7 Dm6 Am
Fmaj7 F7 F6 F+ F F+ F6 F7 Fmaj7 F7 F6 F+ F Gm7 Fmaj7
F7 F6 F+ F F+ F6 F7 Fmaj7 F7 F6 F+ F Gm7 Fmaj7
A Am A7 Dm7 A7 D7 Dm Am A Dm

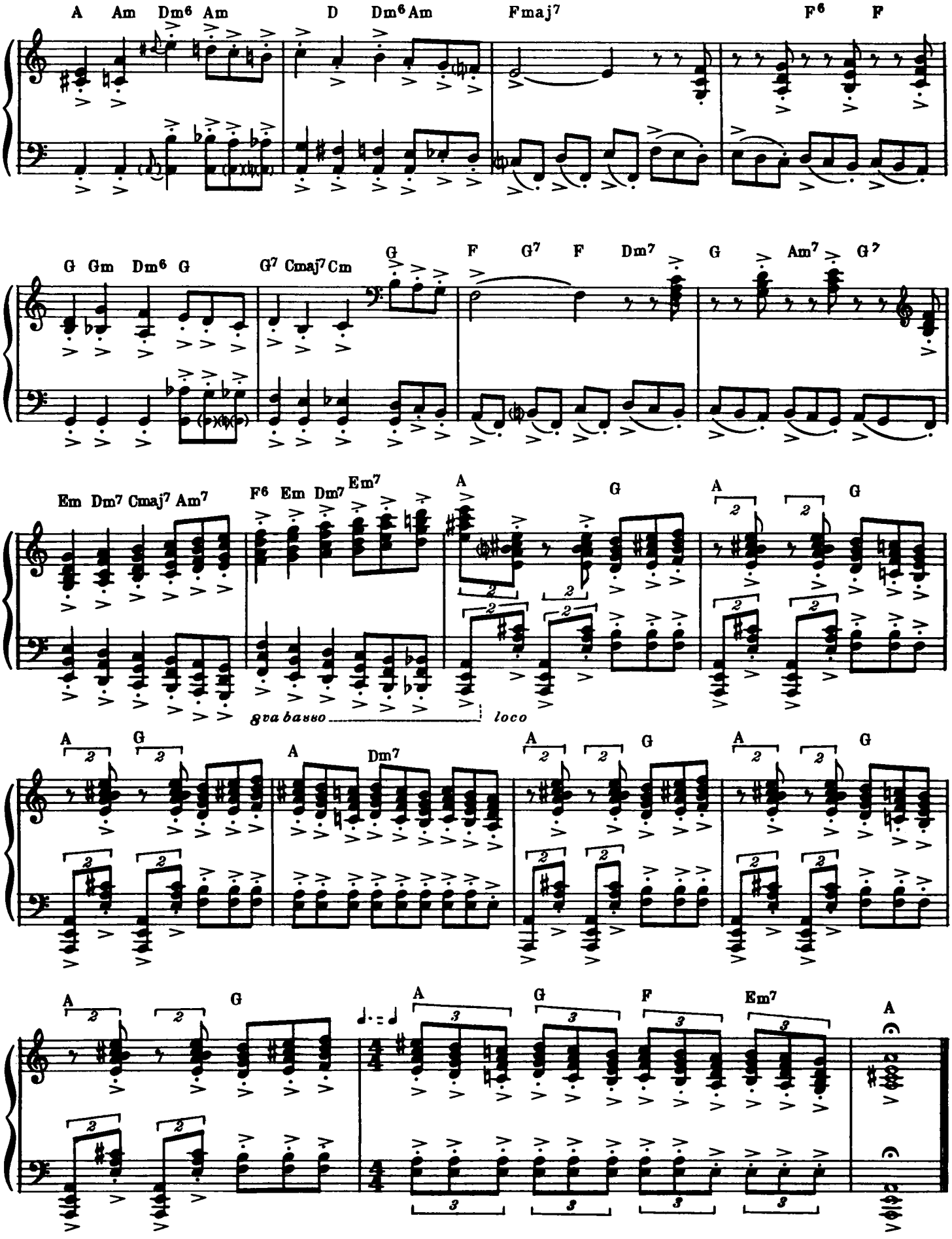

A
A Am Dm6 Am
D Dm6 Am
Fmaj7
F6
F
G Gm Dm6 G
G7 Cmaj7 Cm G
F G7 F Dm7 G Am7 G7
Em Dm7 Cmaj7 Am7
F6 Em Dm7 Em7
A G
gra basso
loco
A G
A G
A G F Dm


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
B♭7
F7
mf
B♭7
Fmaj7
F7
Bdim7
B♭7+11
B♭7
C7
F6
A♭dim
Gm7
G♭maj7
2nd Improvisation
F7
B♭7
F6
f

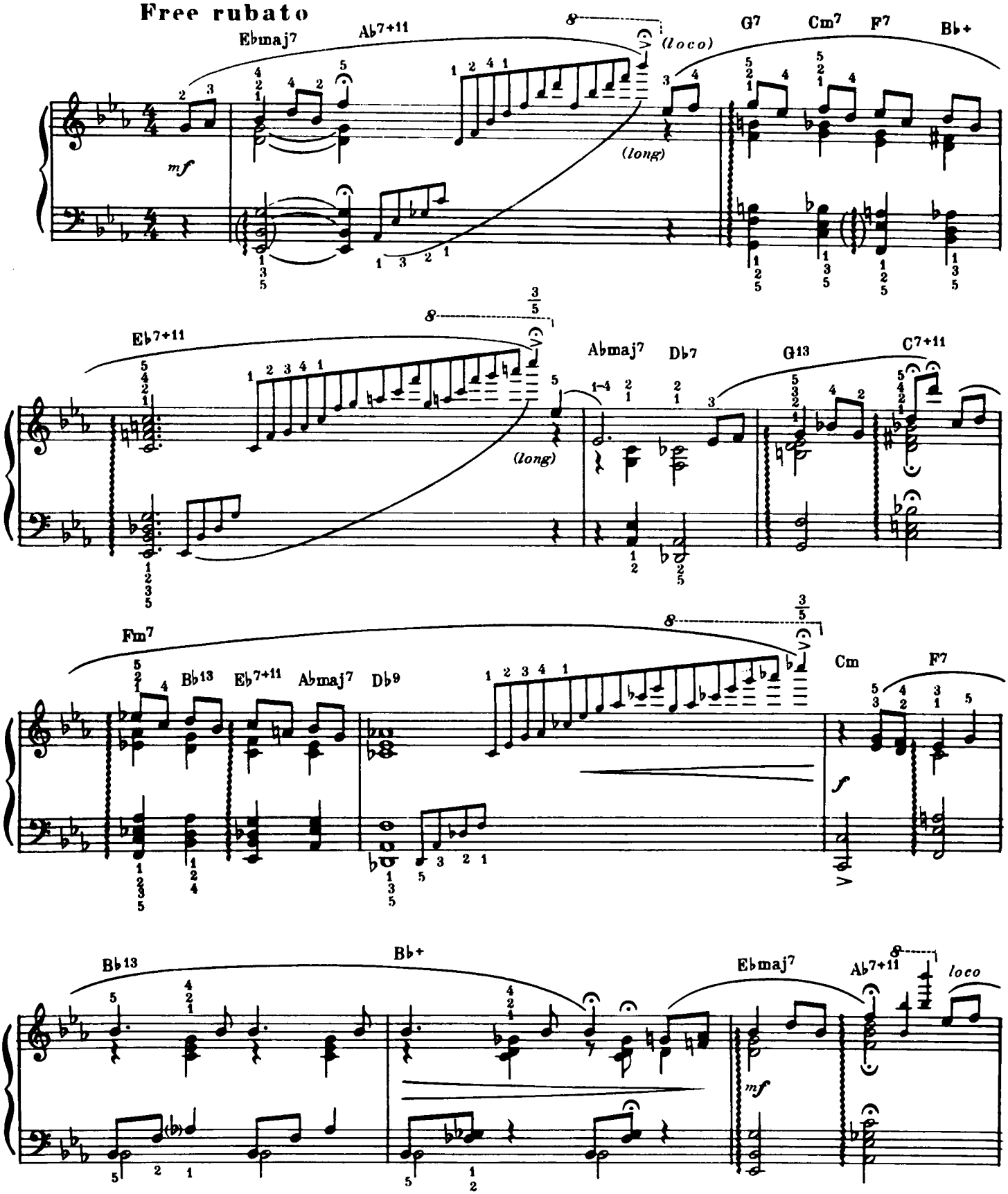

F7
B♭maj7
B♭m6
Fmaj7
F7
D 7(♭9)
Gm7
C9
Am7
A♭9
Gm7
G♭7+11
F7
B♭7
Fmaj7 F7 F6 F+
F F+ F6 F7
B♭7


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 bassa loco
A G A Dm7 A G A G
A G A Dm7 G F Em7 A

Strange Meadow Lark

DAVE BRUBECK



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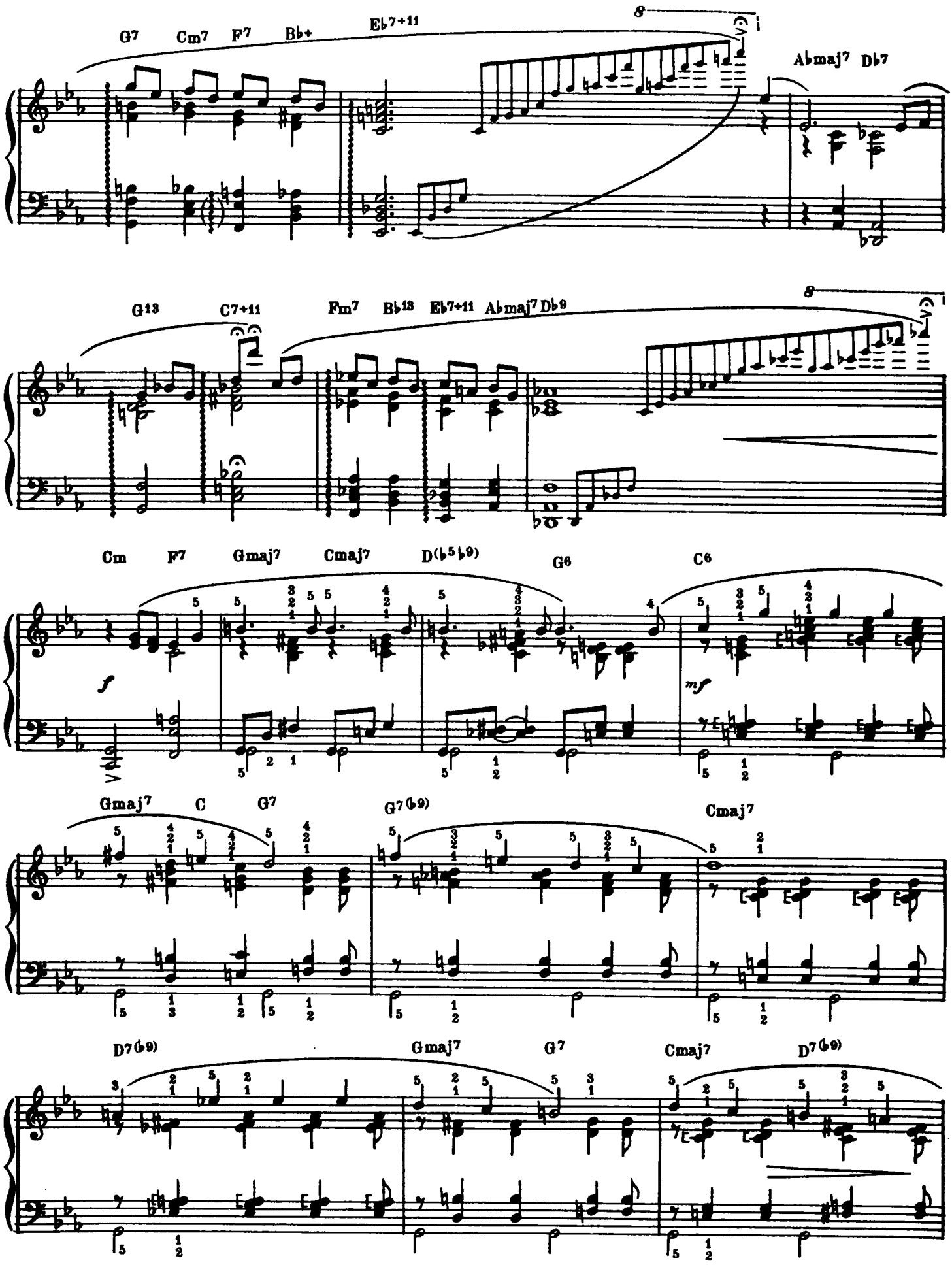
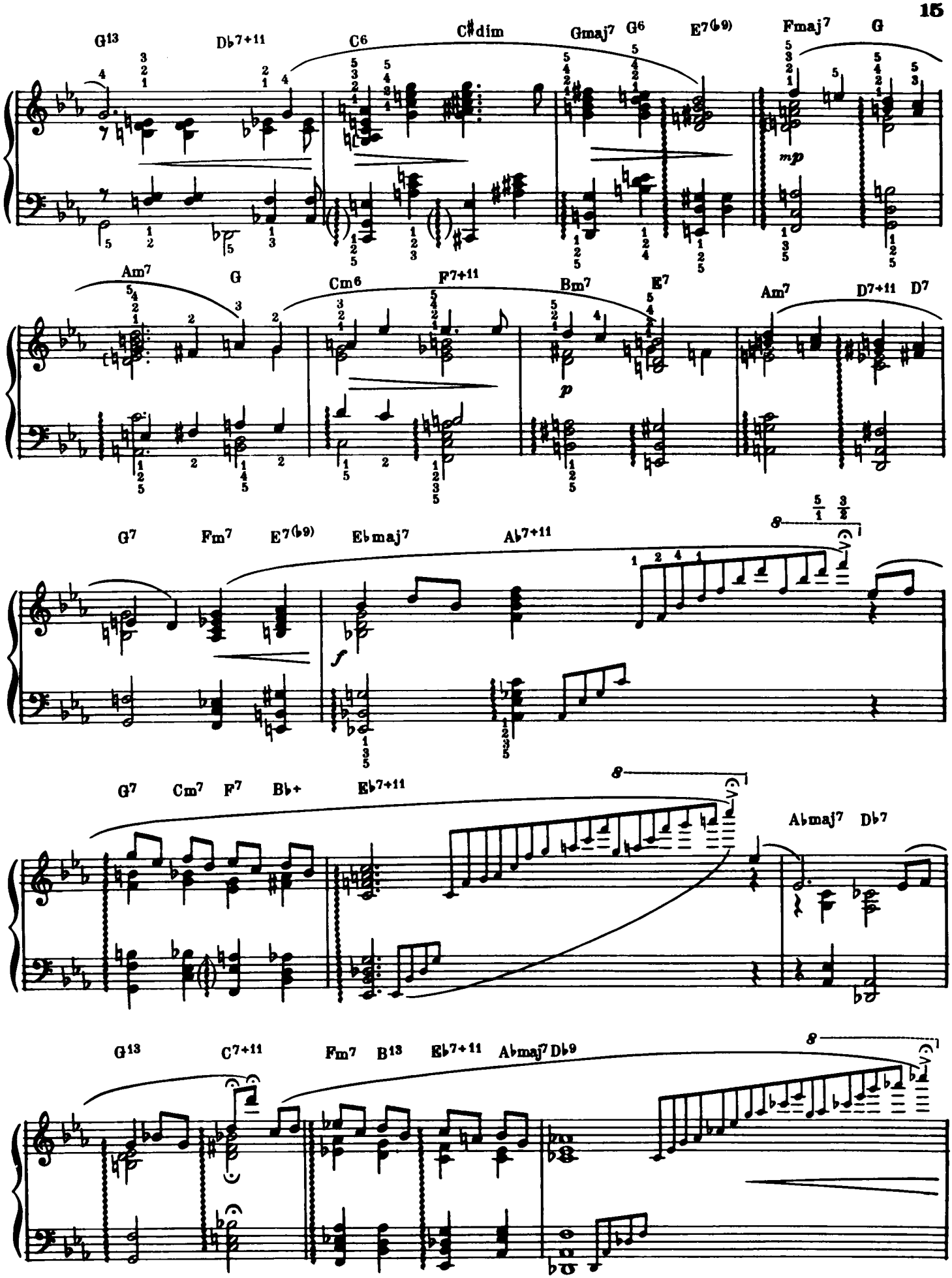
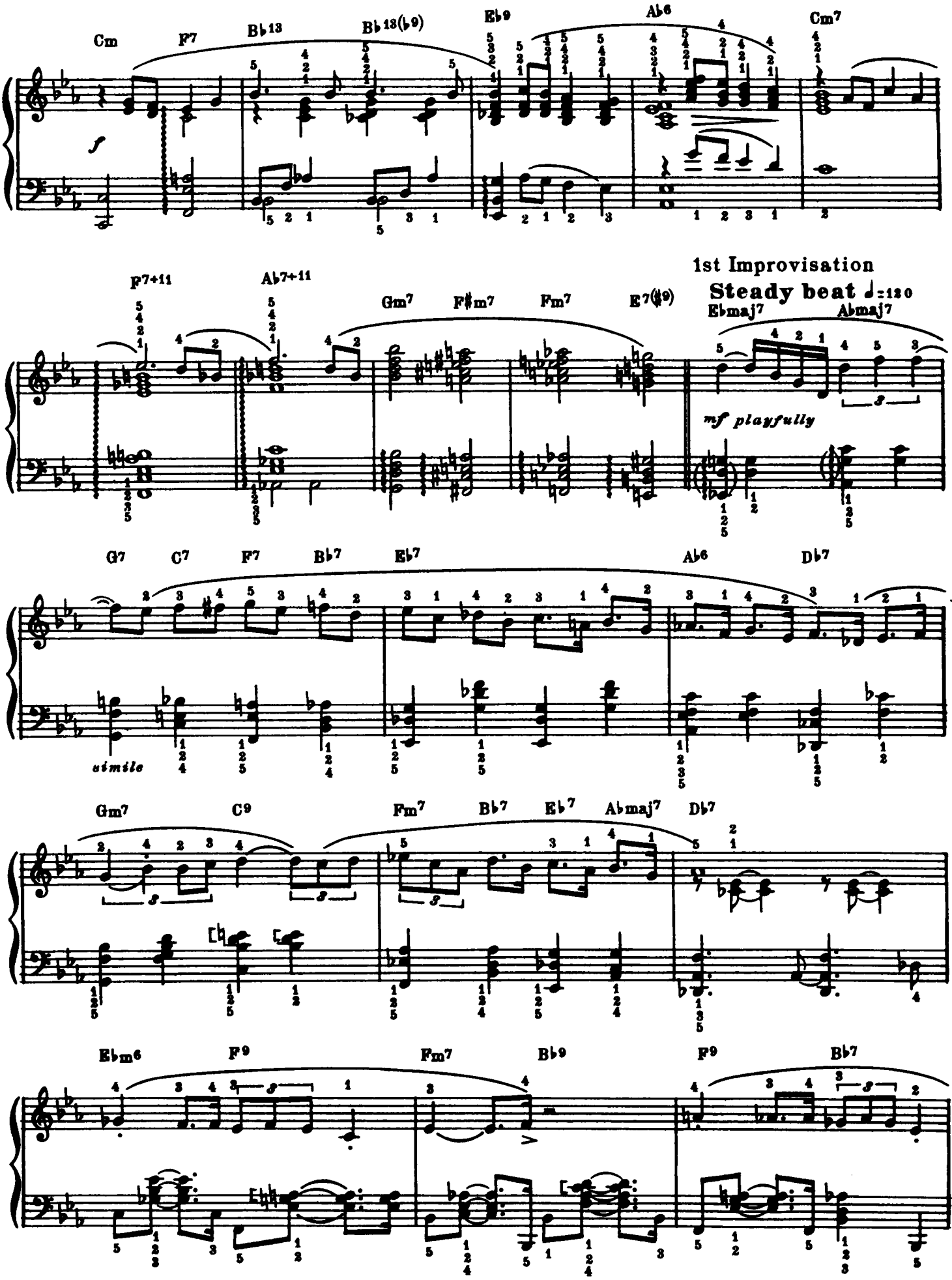
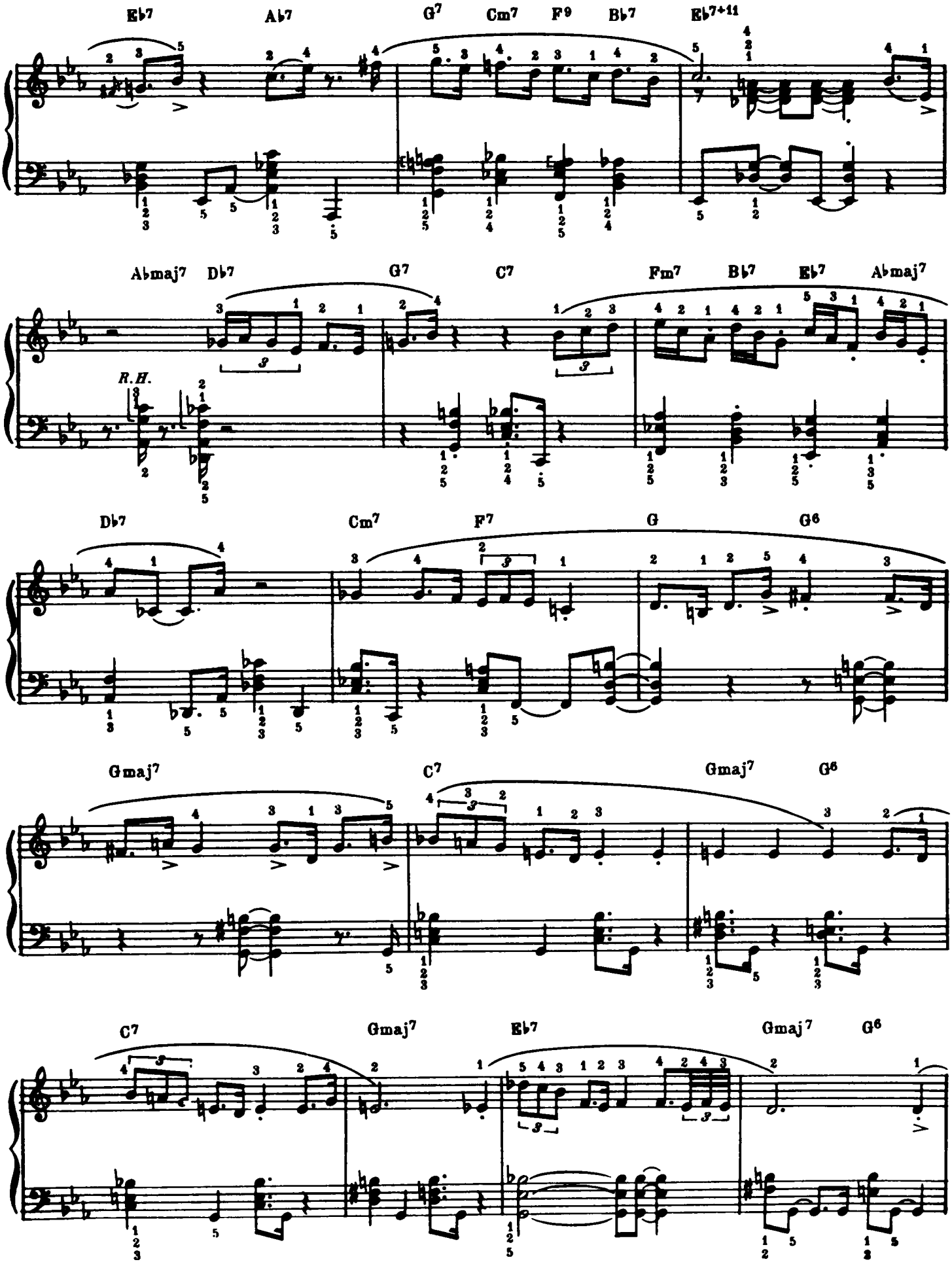
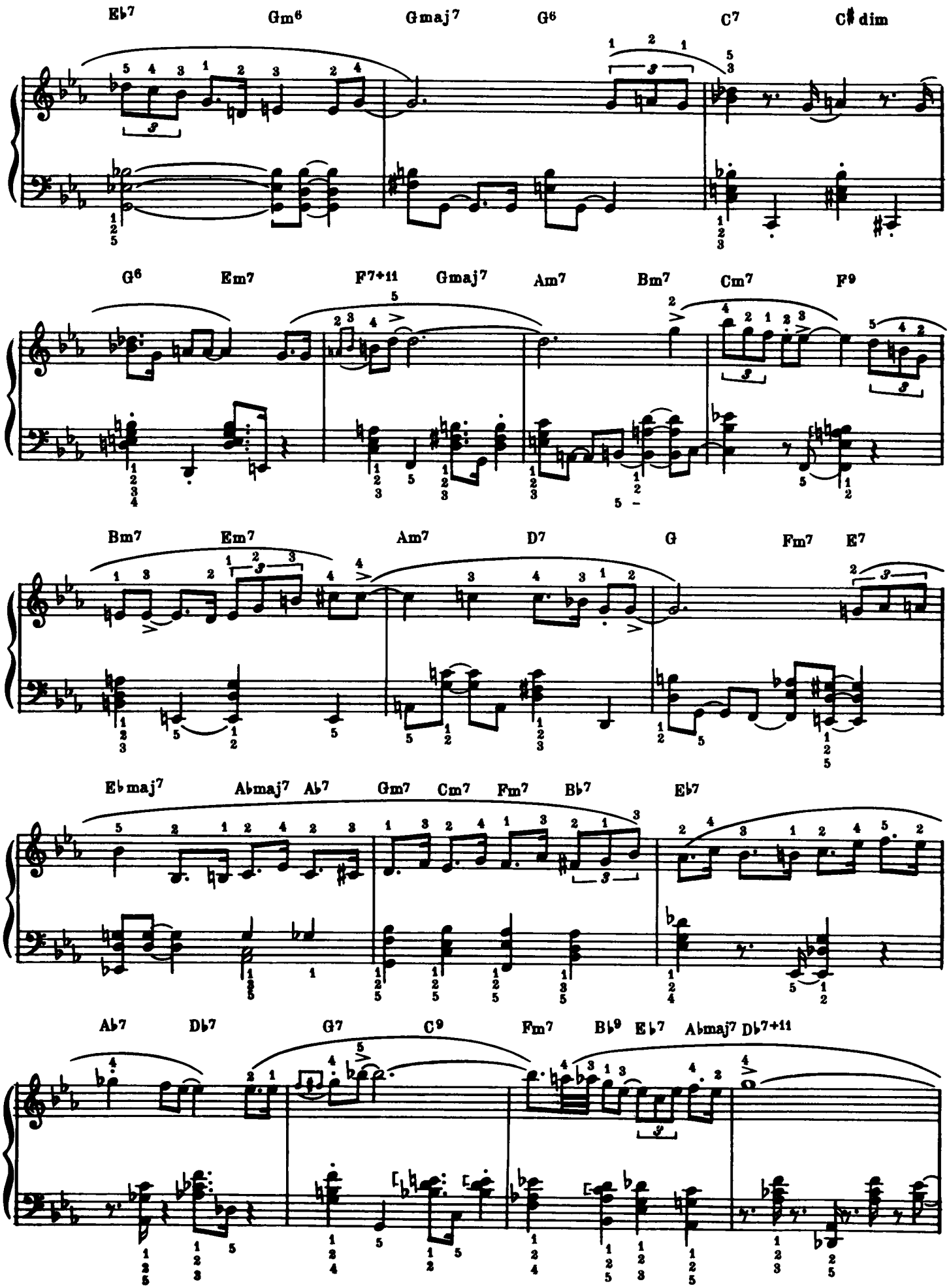
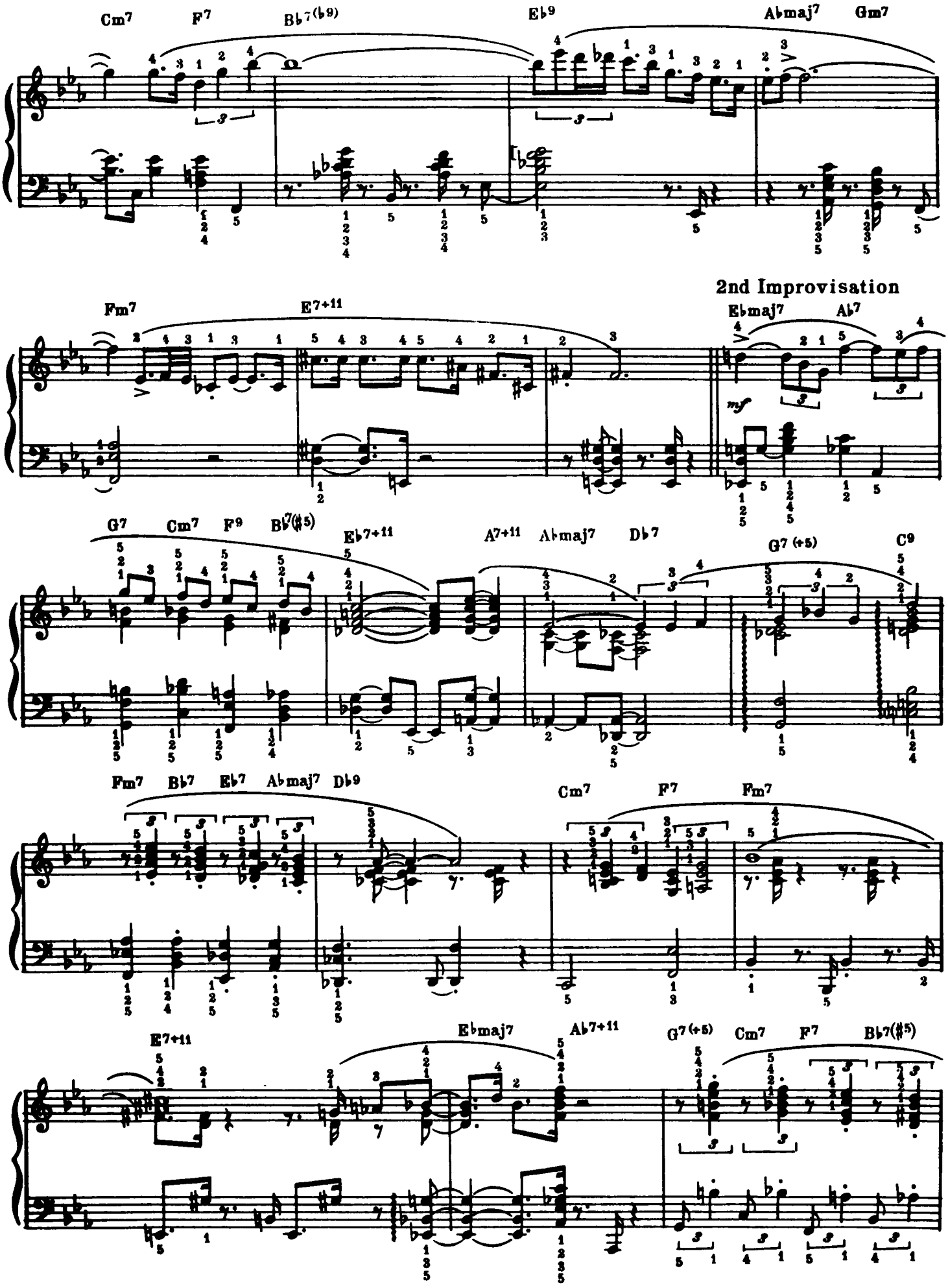

G7 Cm7 F7 B♭+ E♭7+11
A♭maj7 D♭7
G13 C7+11 Fm7 B♭13 E♭7+11 A♭maj7 D♭9
Cm F7 Gmaj7 Cmaj7 D(♭5♭9) G6 C6
f
mf
Gmaj7 C G7 G7(♭9) Cmaj7
D7(♭9) Gmaj7 G7 Cmaj7 D7(♭9)

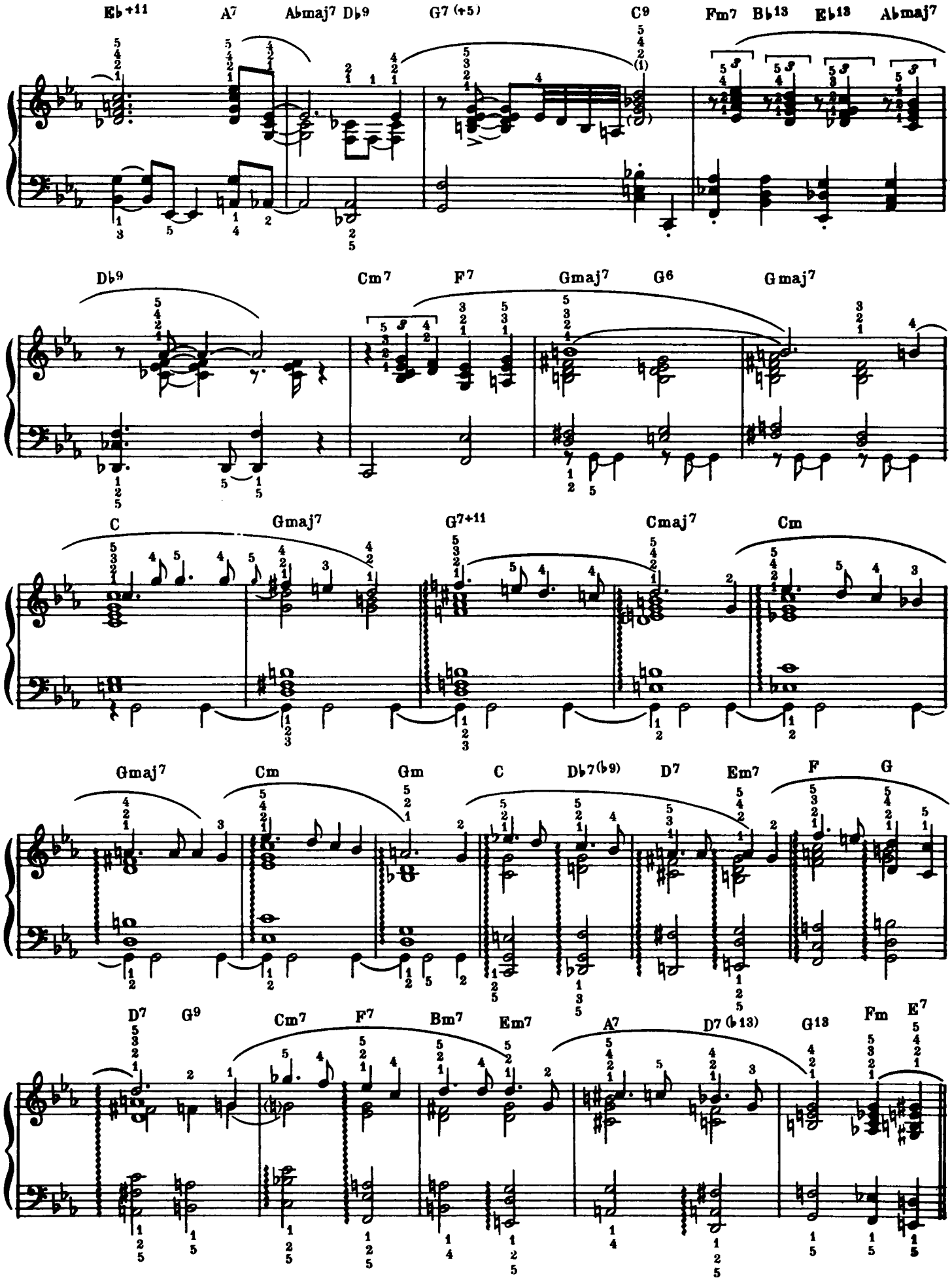

G13
Db7+11
C6
C♯dim
Gmaj7
G6
E7(♭9)
Fmaj7
G
mp
Am7
G
Cm6
F7+11
Bm7
E7
p
Am7
D7+11
D7
G7
Fm7
E7(♭9)
E♭maj7
A♭7+11
f
8va
G7
Cm7
F7
B♭+
E♭7+11
A♭maj7
D♭7
G13
C7+11
Fm7
B13
E♭7+11
A♭maj7
D♭9

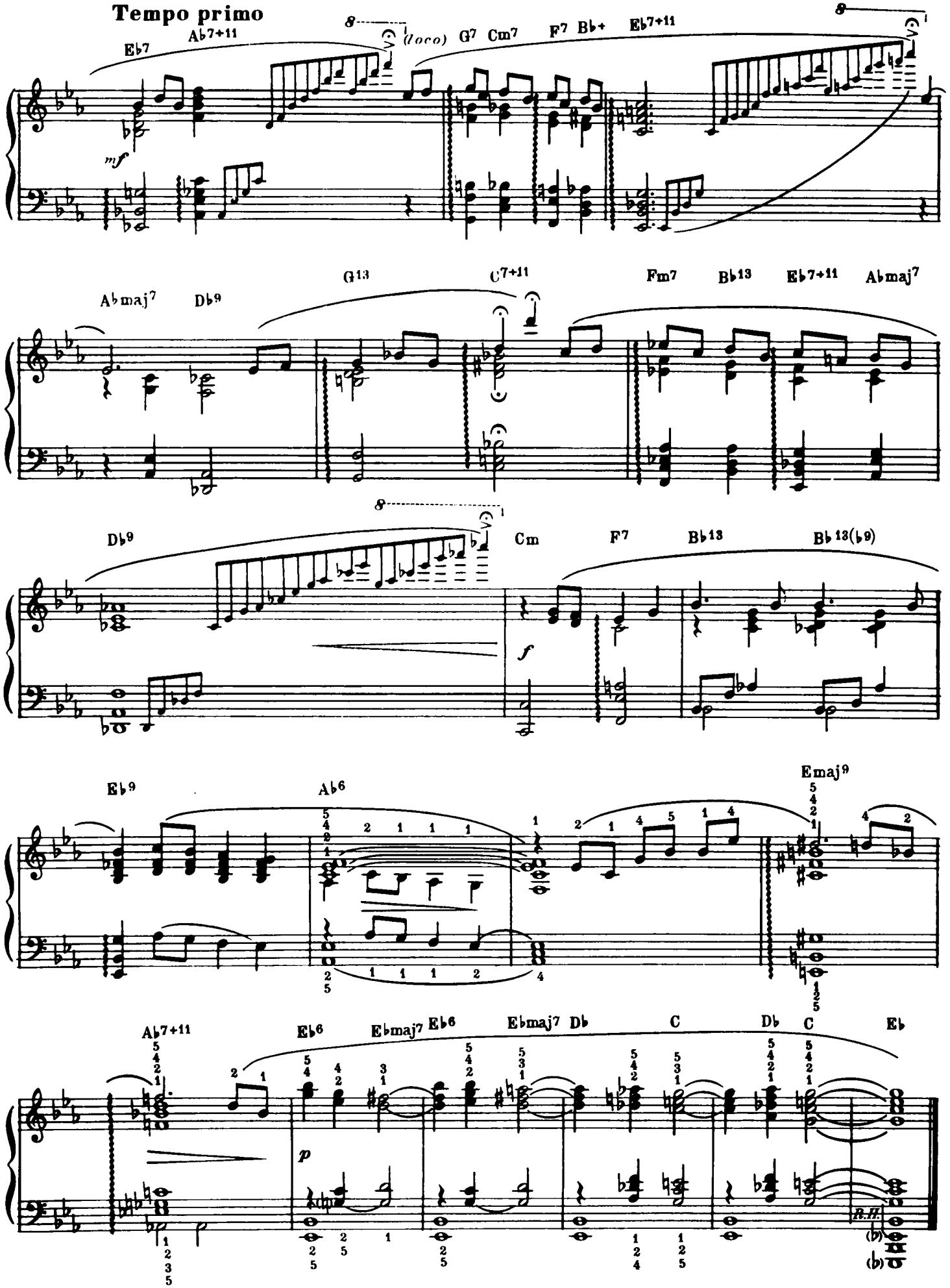

Cm
F7
B♭13
B♭13(♭9)
E♭9
A♭6
Cm7
f
F7+11
A♭7+11
Gm7
F♯m7
Fm7
E7(♯9)
1st Improvisation
Steady beat ♩=120
E♭maj7
A♭maj7
mf playfully
G7
C7
F7
B♭7
E♭7
A♭6
D♭7
simile
Gm7
C9
Fm7
B♭7
E♭7
A♭maj7
D♭7
E♭m6
F9
Fm7
B♭9
F9
B♭7


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

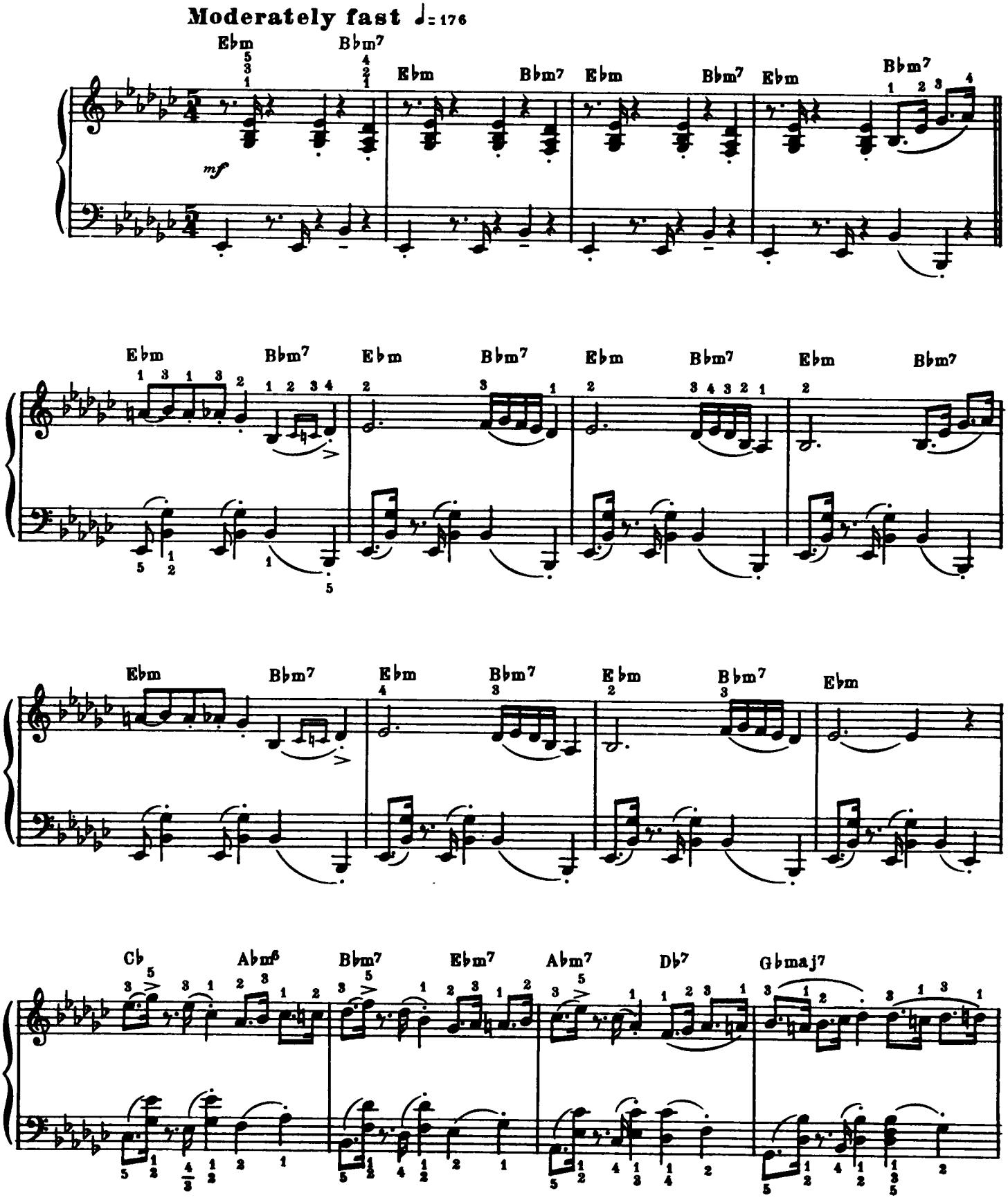

Cm7 F7 B♭7(♭9) E♭9 A♭maj7 Gm7
2nd Improvisation
Fm7 E7+11 E♭maj7 A♭7
mf
G7 Cm7 F9 B♭7(♯5) E♭7+11 A7+11 A♭maj7 D♭7 G7 (+5) C9
Fm7 B♭7 E♭7 A♭maj7 D♭9 Cm7 F7 Fm7
E7+11 E♭maj7 A♭7+11 G7 (+5) Cm7 F7 B♭7(♯5)


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


Tempo primo
Eb7
Ab7+11
8
(loco)
G7
Cm7
F7
Bb+
Eb7+11
mf
Abmaj7
Db9
G13
C7+11
Fm7
Bb13
Eb7+11
Abmaj7
Db9
Cm
F7
Bb13
Bb13(b9)
f
Eb9
Ab6
Emaj9
Ab7+11
Eb6
Ebmaj7
Eb6
Ebmaj7
Db
C
Db
C
Eb
p

Take Five

PAUL DESMOND



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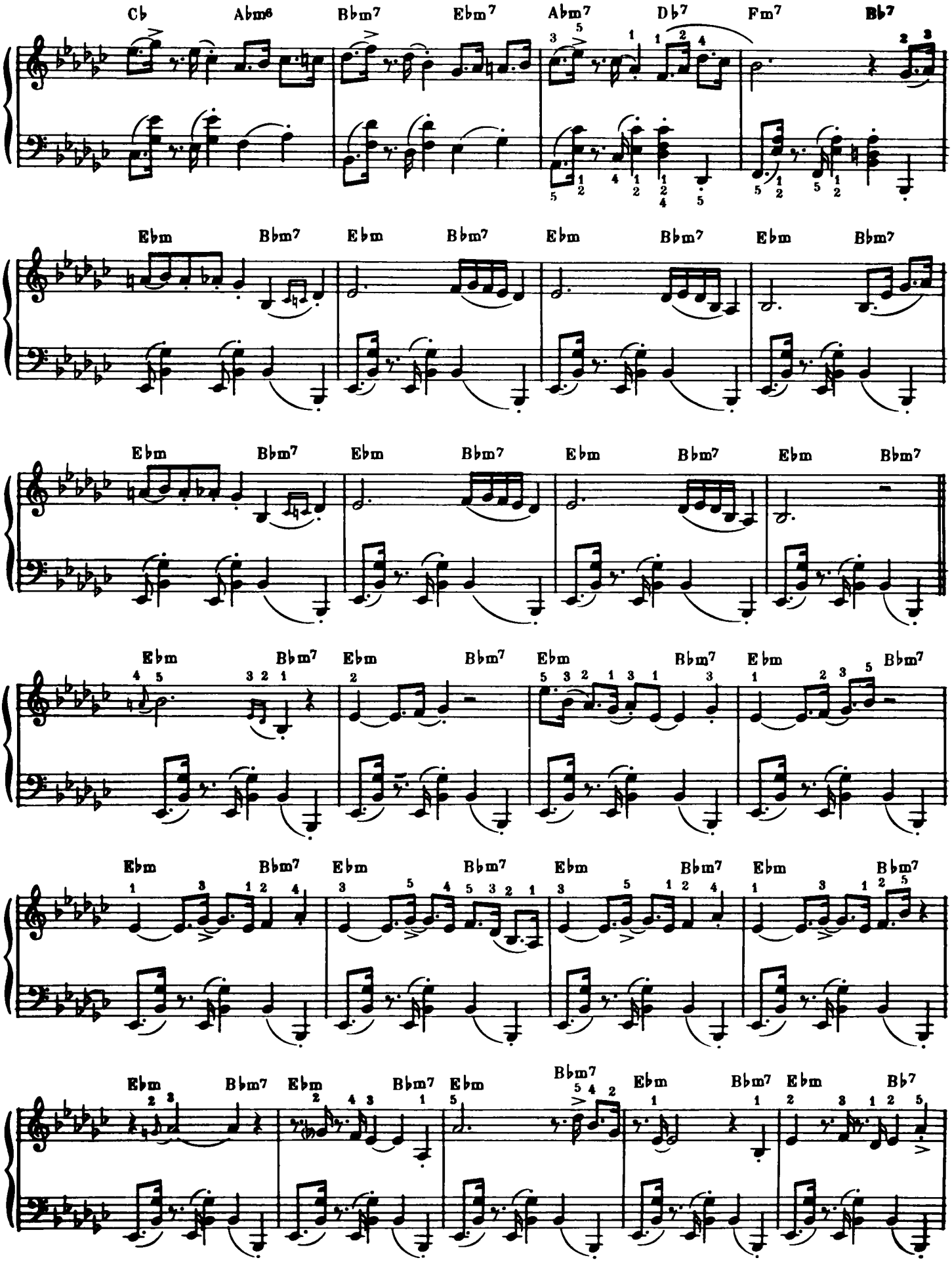
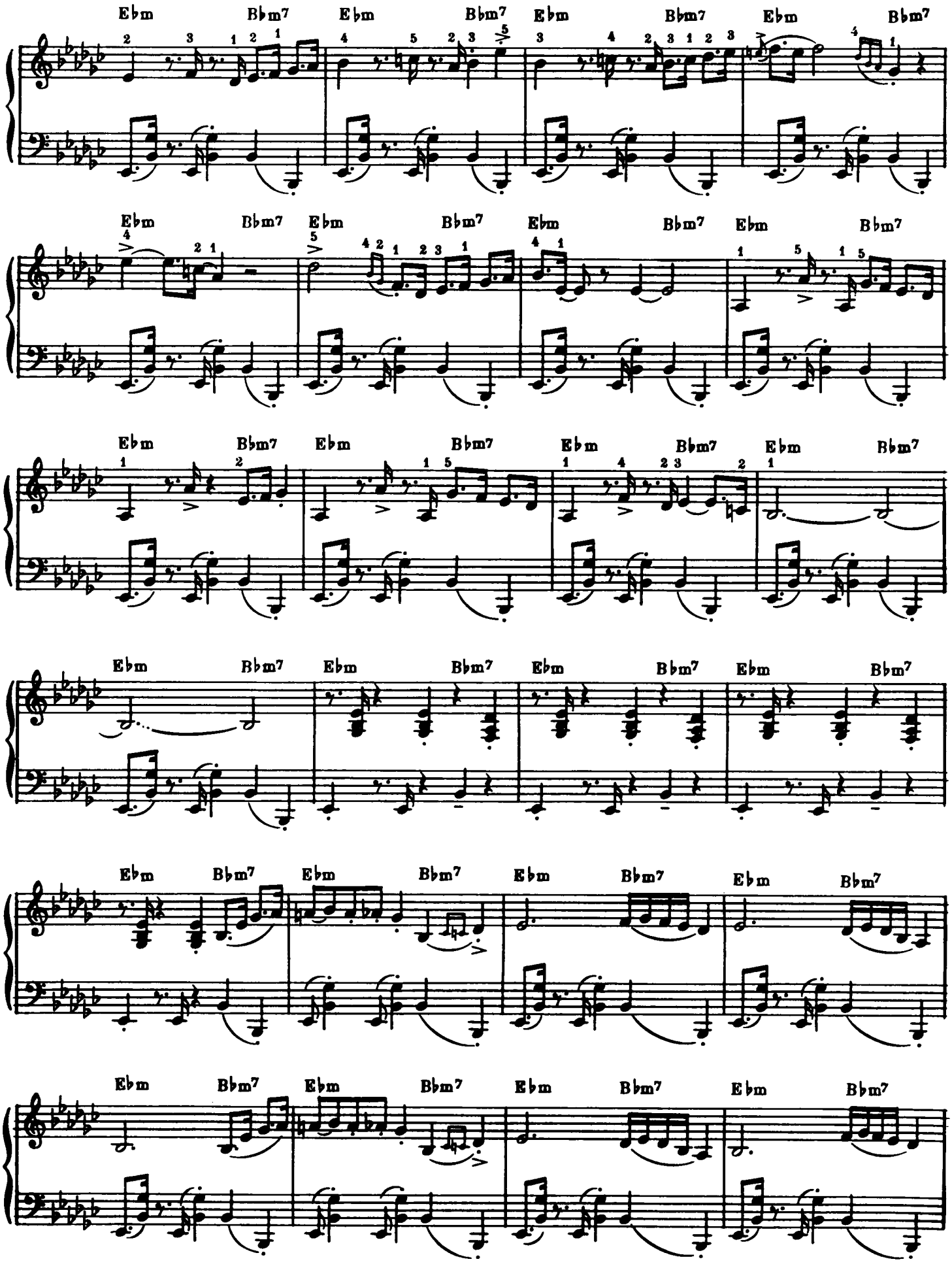
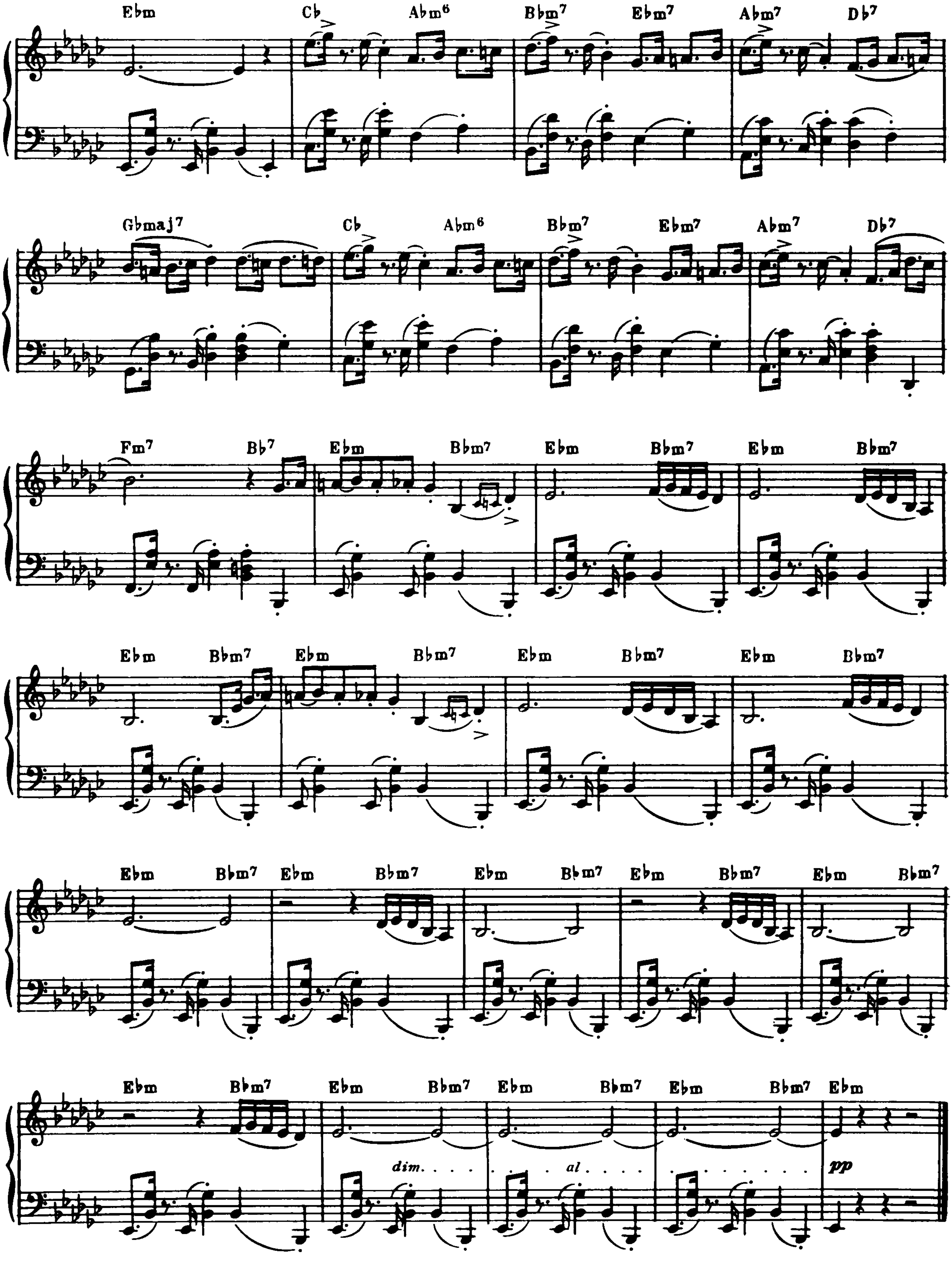
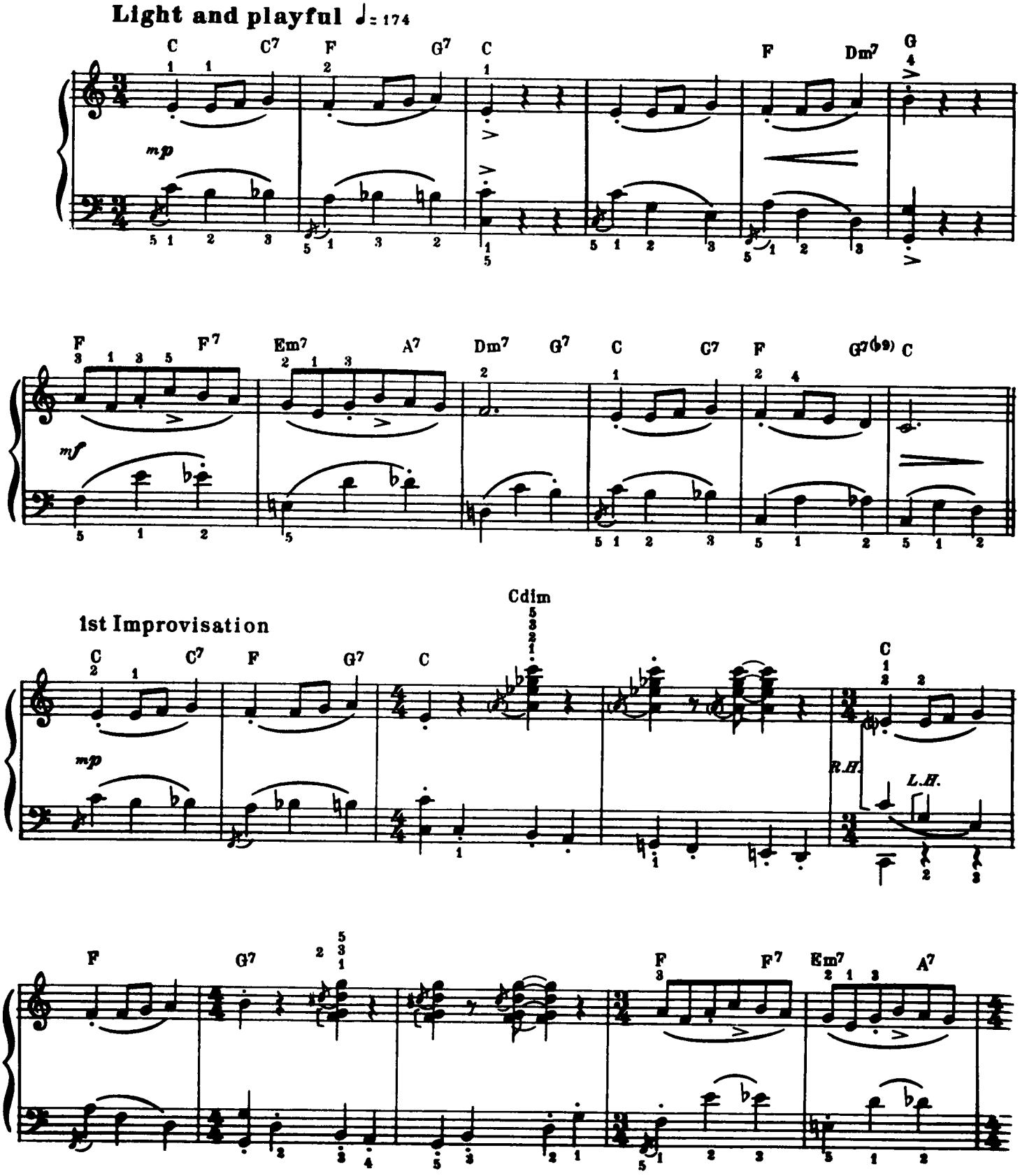

Cb Abm6 Bbm7 Ebm7 Abm7 Db7 Fm7 Bb7
Ebm Bbm7 Ebm Bbm7 Ebm Bbm7 Ebm Bbm7
Ebm Bbm7 Ebm Bbm7 Ebm Bbm7 Ebm Bbm7
Ebm Bbm7 Ebm Bbm7 Ebm Bbm7 Ebm Bbm7
Ebm Bbm7 Ebm Bbm7 Ebm Bbm7 Ebm Bbm7
Ebm Bbm7 Ebm Bbm7 Ebm Bbm7 Ebm Bb7


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



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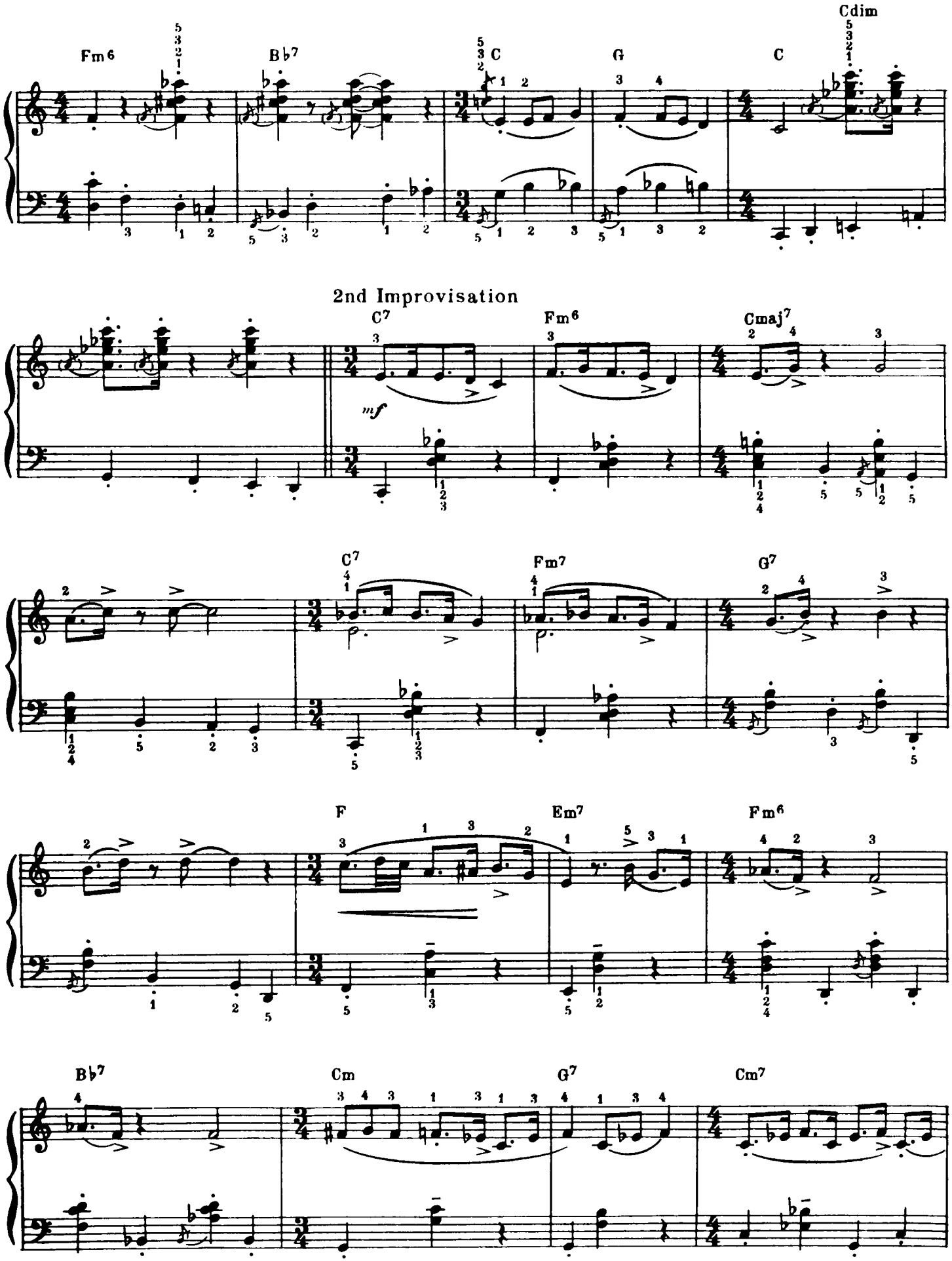
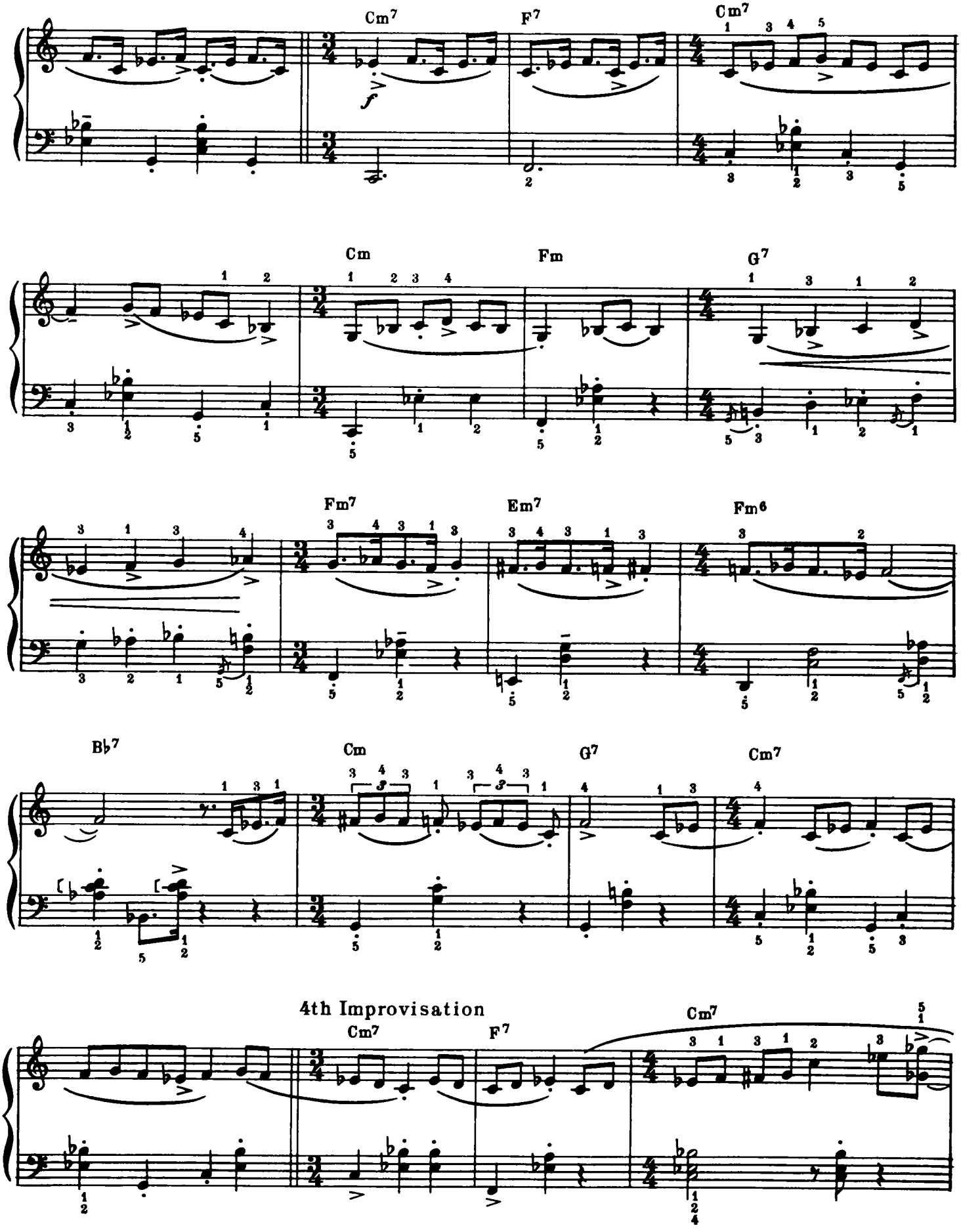
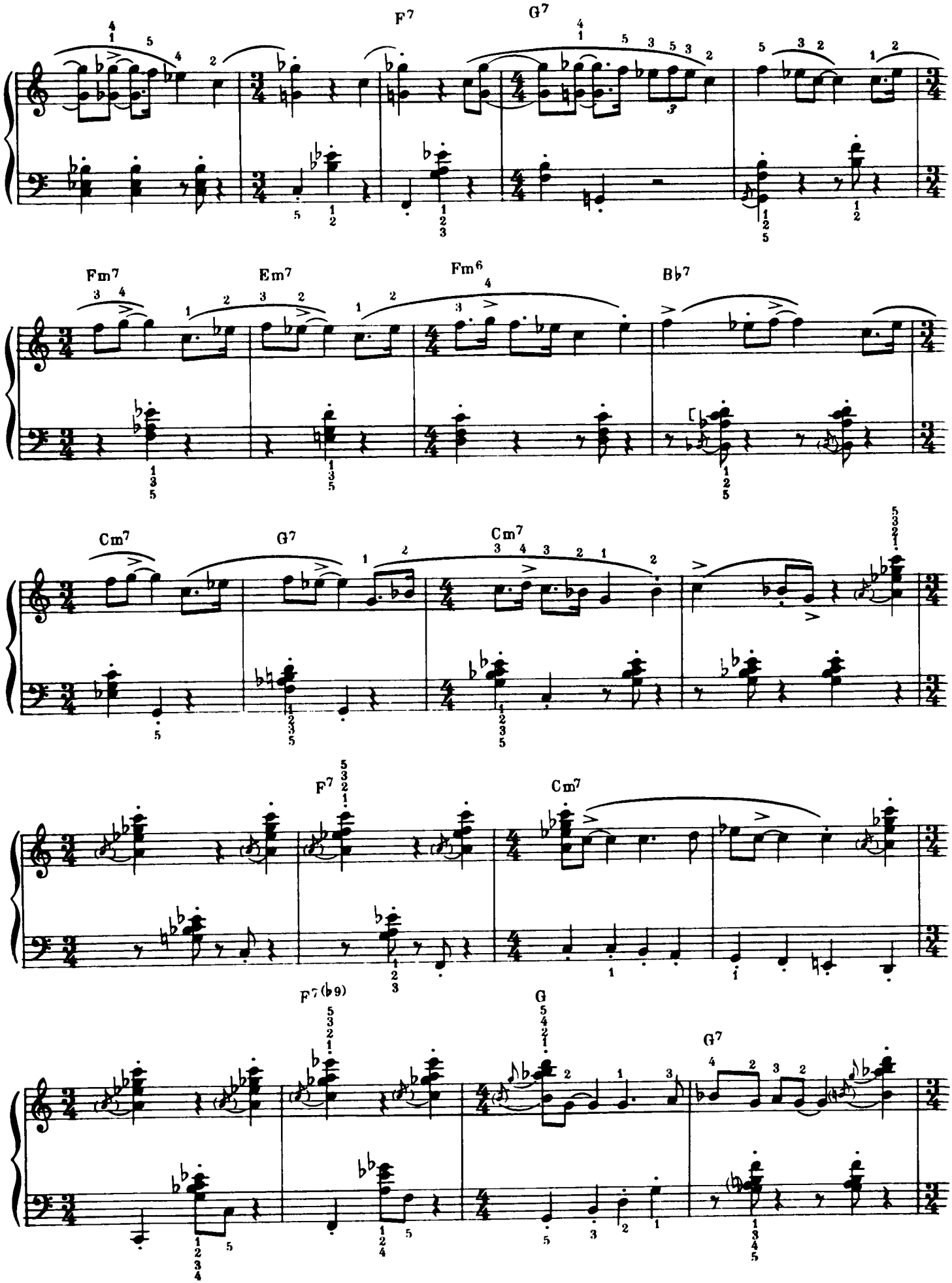
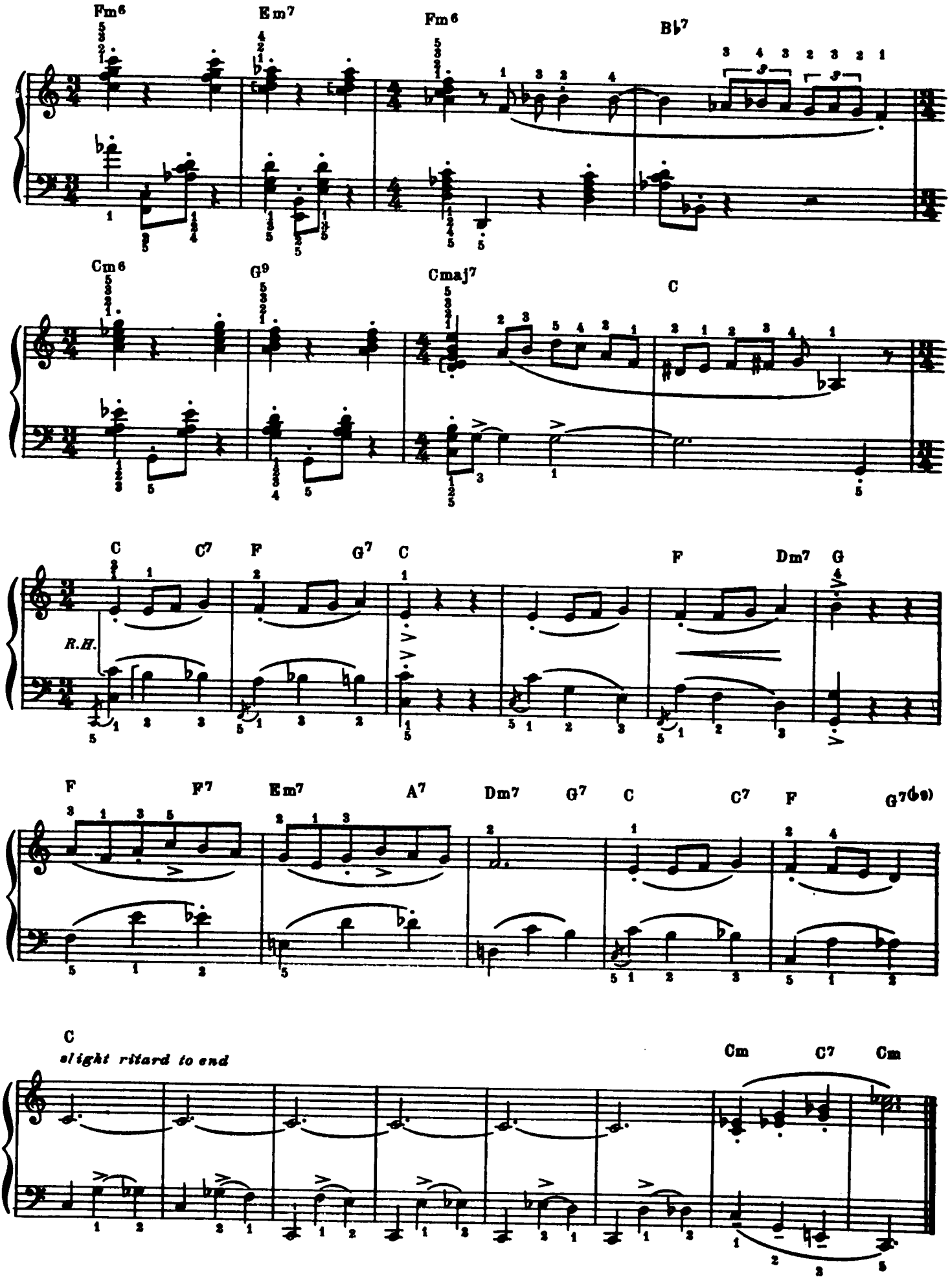

Fm6
B♭7
C
G
C
Cdim
2nd Improvisation
C7
Fm6
Cmaj7
mf
C7
Fm7
G7
F
Em7
Fm6
B♭7
Cm
G7
Cm7

3rd Improvisation



4th Improvisation


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

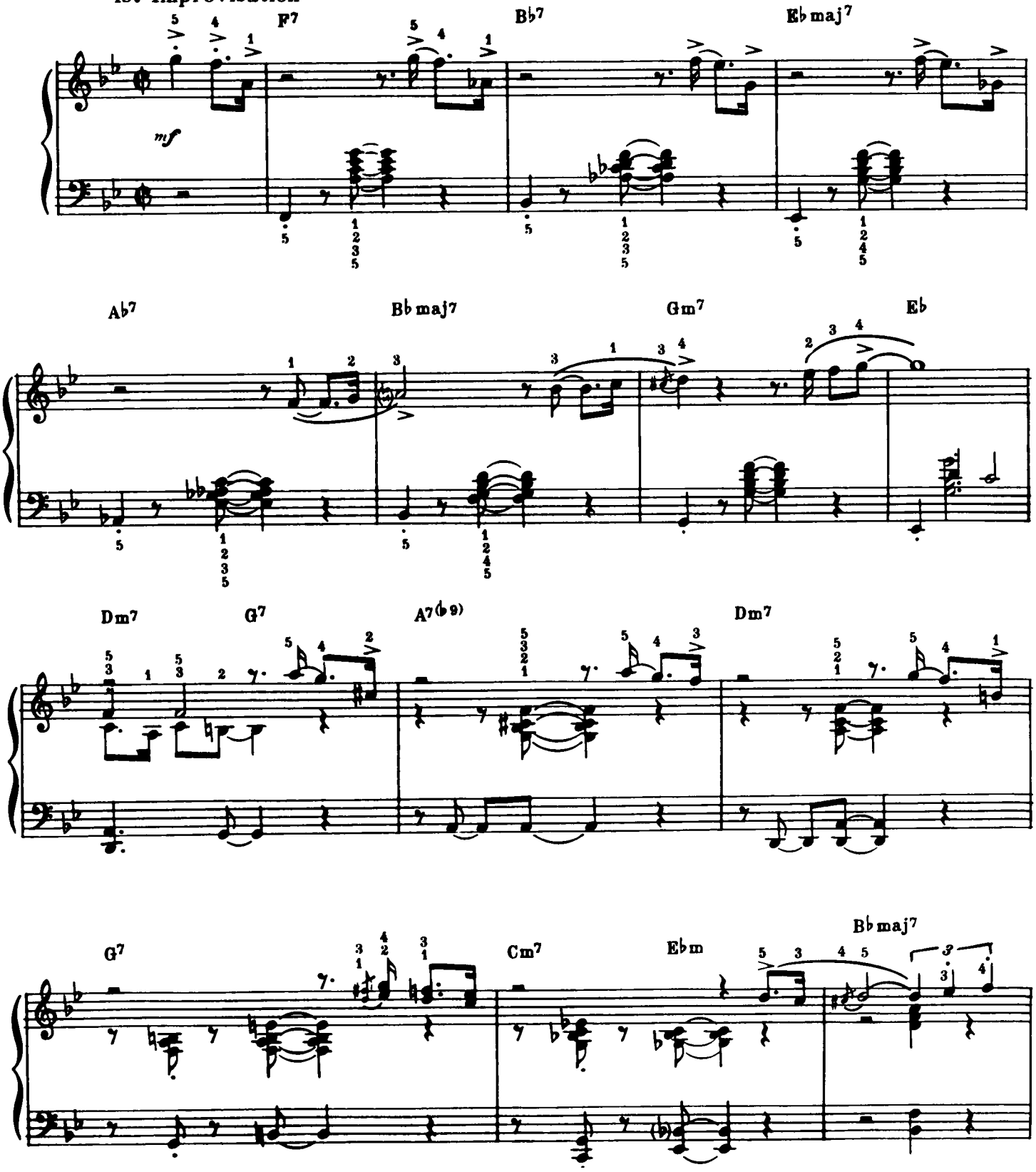

Fm6
Em7
Fm6
B♭7
Cm6
G9
Cmaj7
C
C
C7
F
G7
C
F
Dm7
G
R.H.
F
F7
Em7
A7
Dm7
G7
C
C7
F
G7(♭9)
C
slight ritard to end
Cm
C7
Cm

Kathy's Waltz

DAVE BRUBECK

Medium swing ♩= 60, ♩= 120

1st Improvisation



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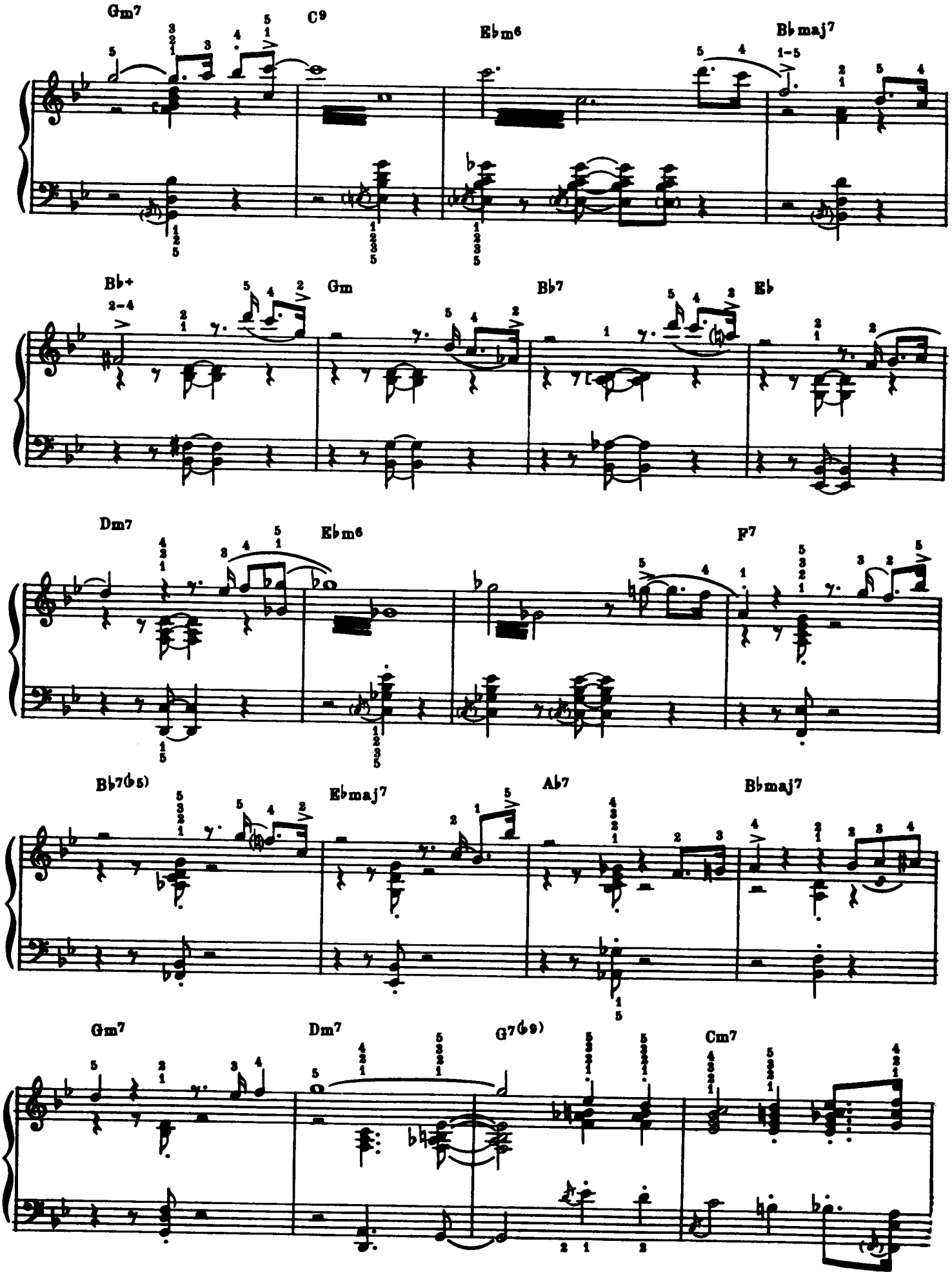
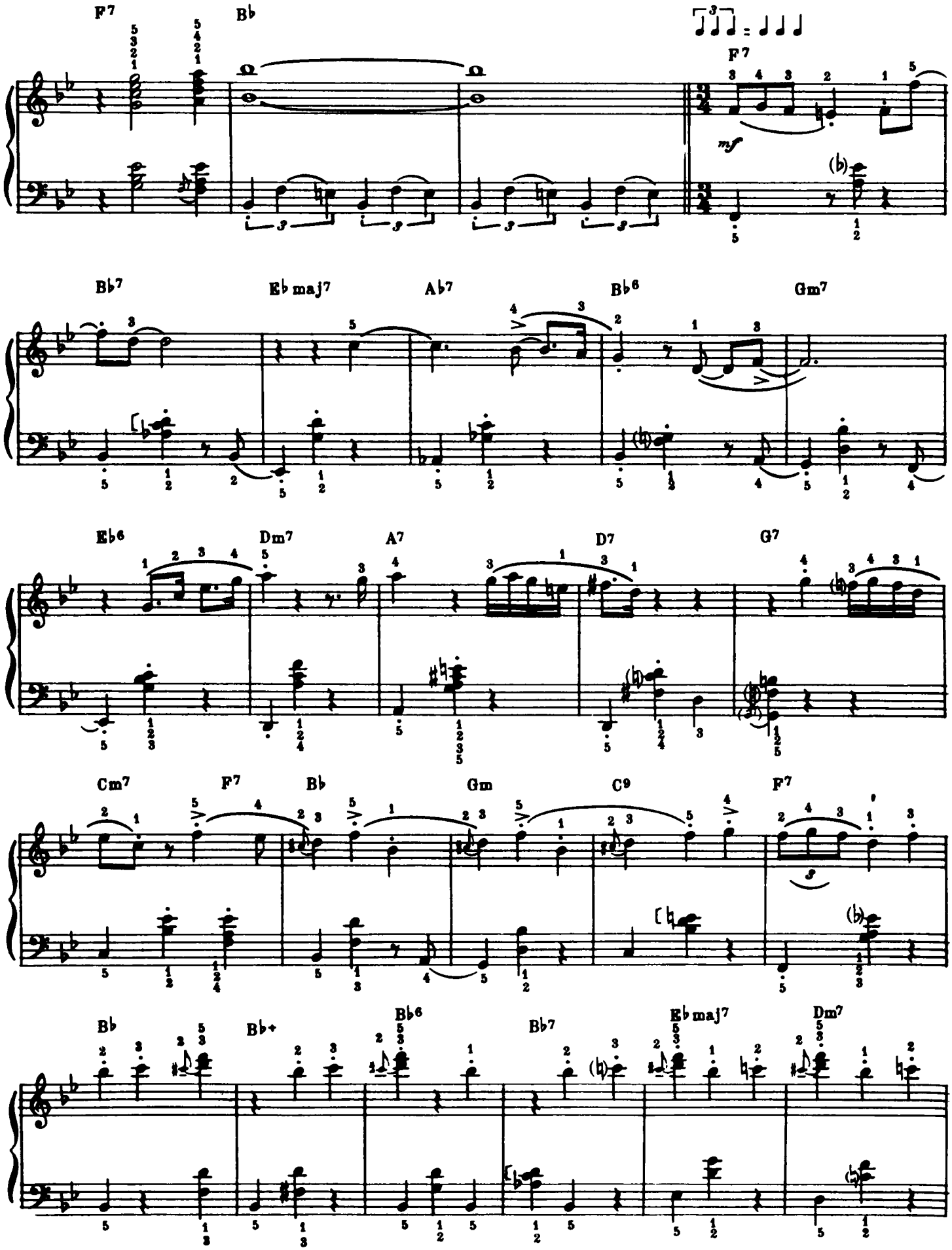
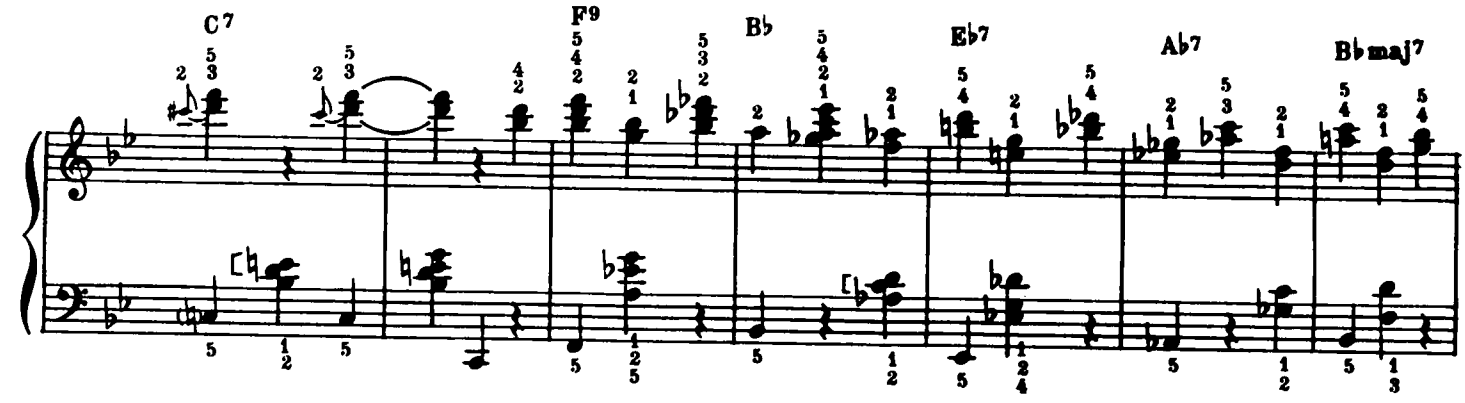
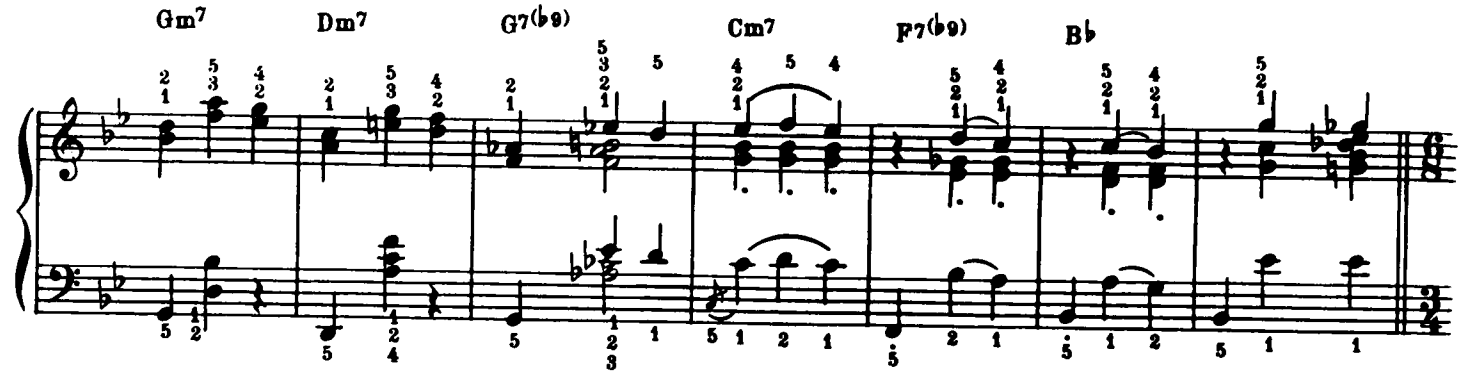

Gm7
C9
Ebm6
Bbmaj7
Bb+
Gm
Bb7
Eb
Dm7
Ebm6
F7
Bb7(b5)
Ebmaj7
Ab7
Bbmaj7
Gm7
Dm7
G7(b9)
Cm7

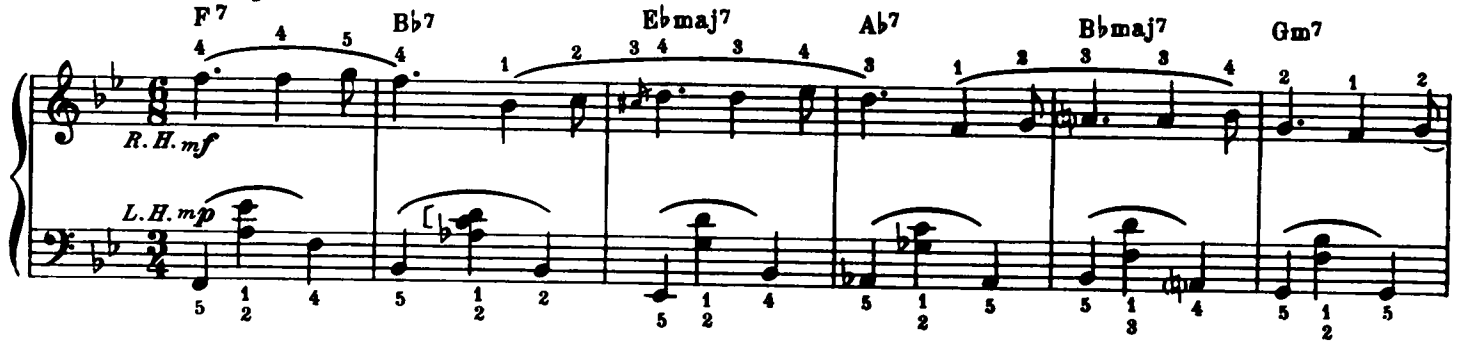
2nd Improvisation

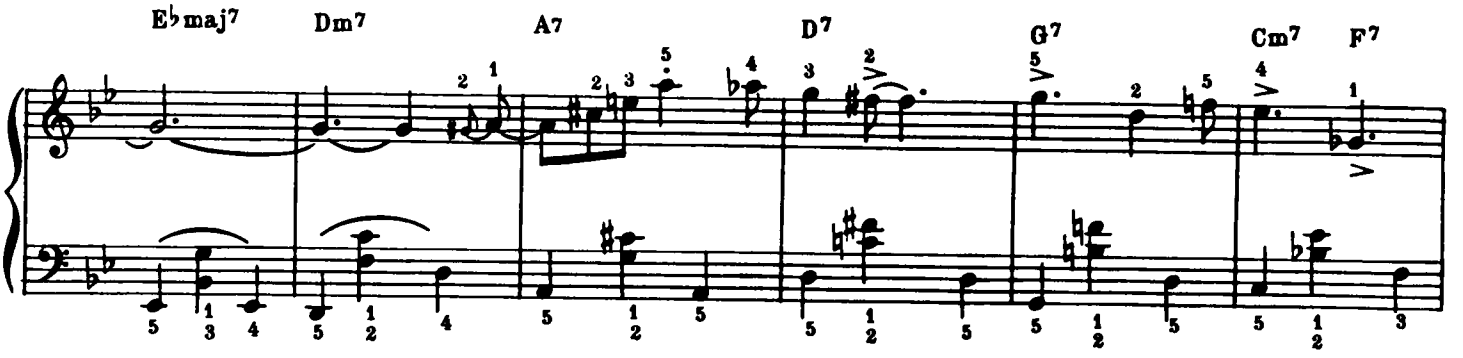


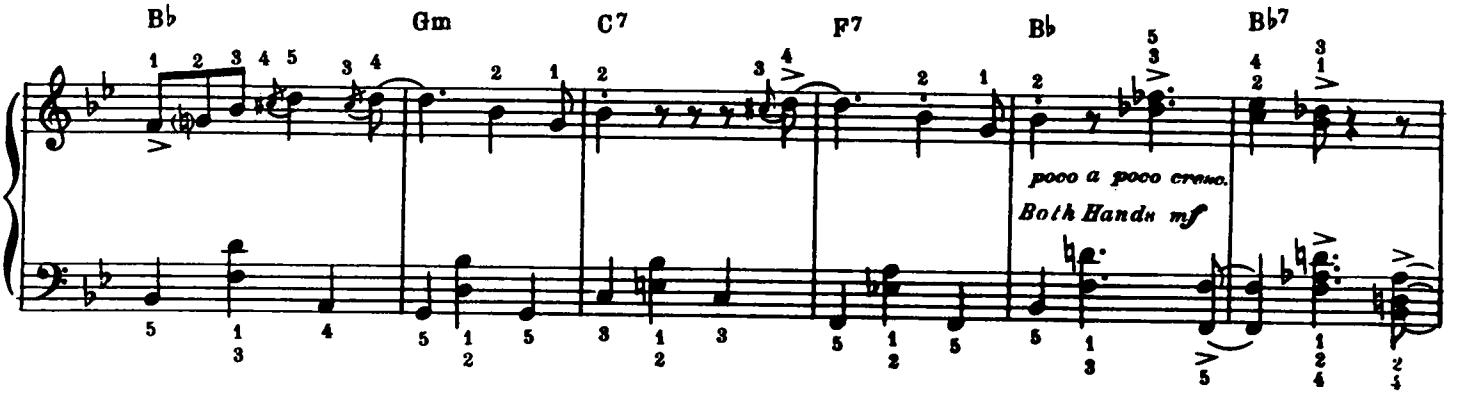


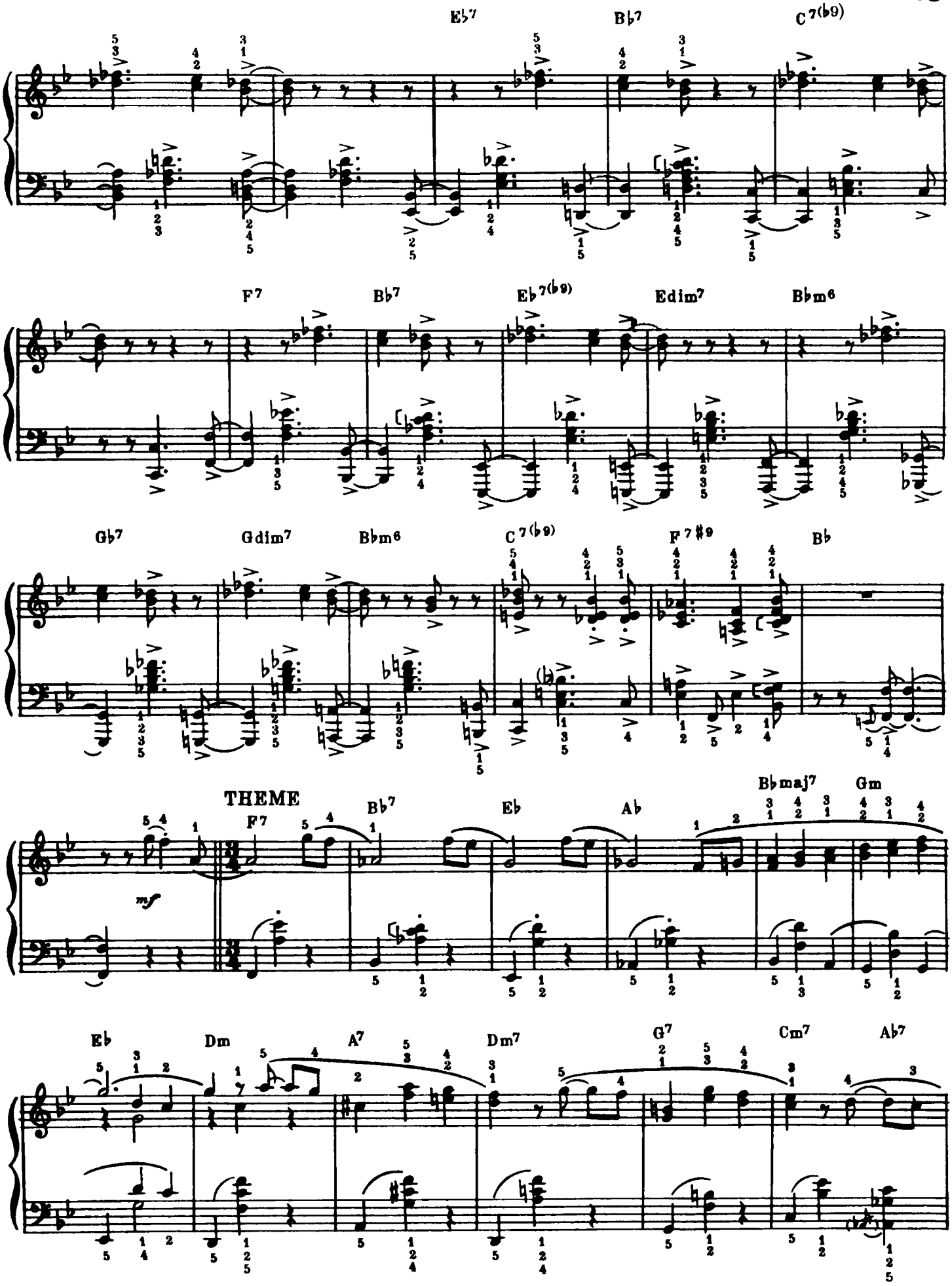


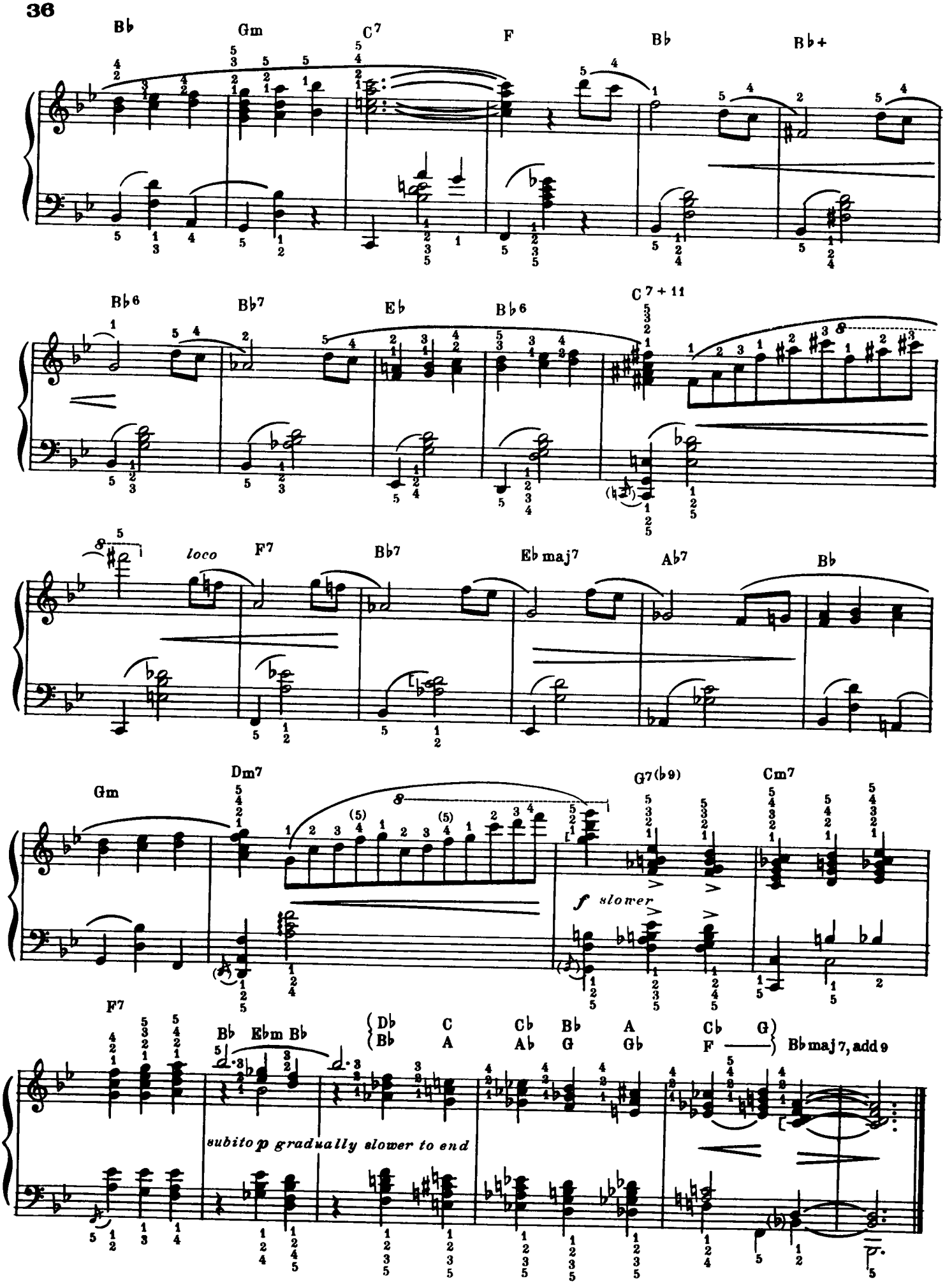
3rd Improvisation





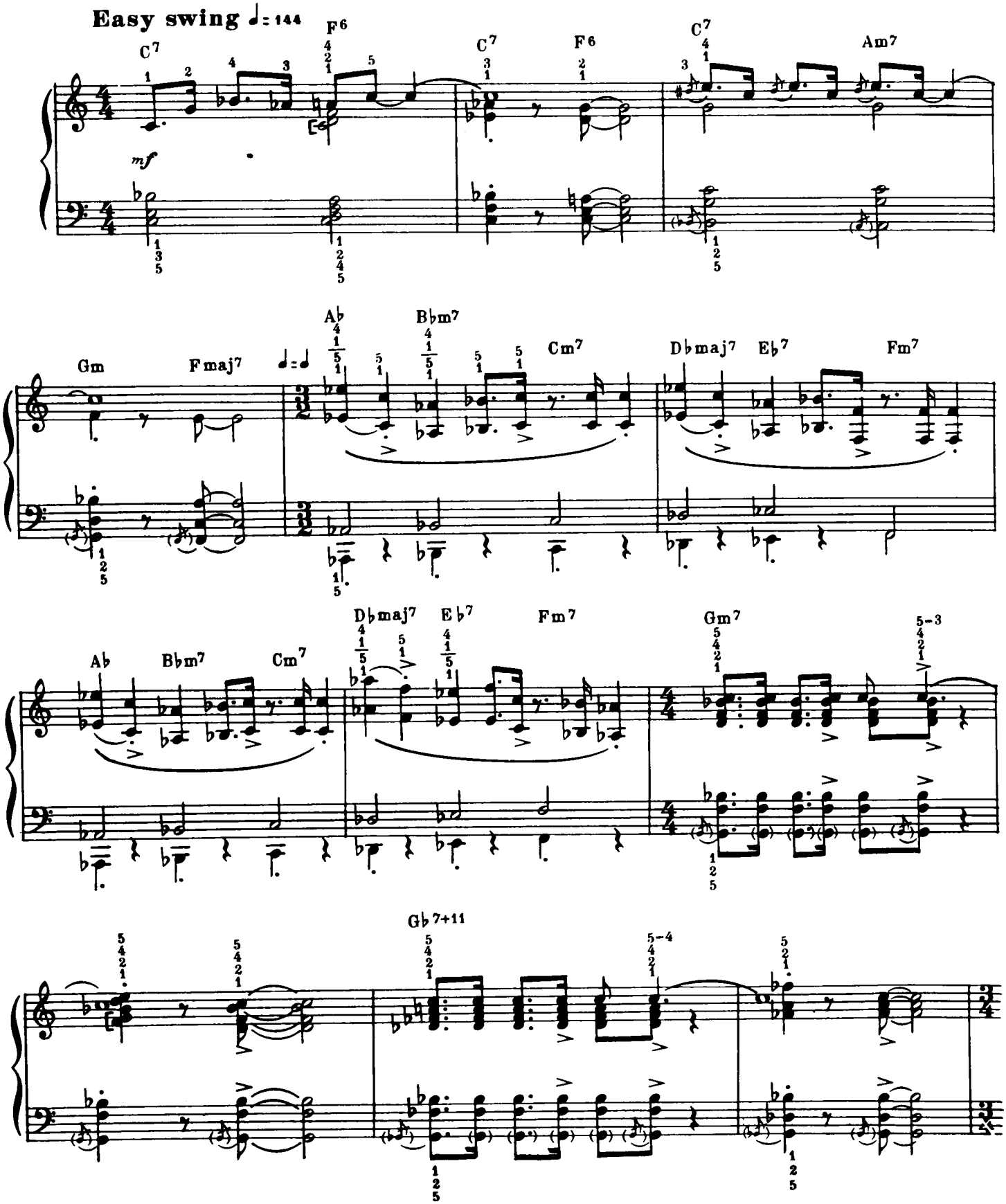



E♭7
B♭7
C7(♭9)
F7
B♭7
E♭7(♭9)
Edim7
B♭m6
G♭7
Gdim7
B♭m6
C7(♭9)
F7♯9
B♭
THEME
mf
F7
B♭7
E♭
A♭
B♭maj7
Gm
E♭
Dm
A7
Dm7
G7
Cm7
A♭7


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

Everybody's Jumpin'

DAVE BRUBECK



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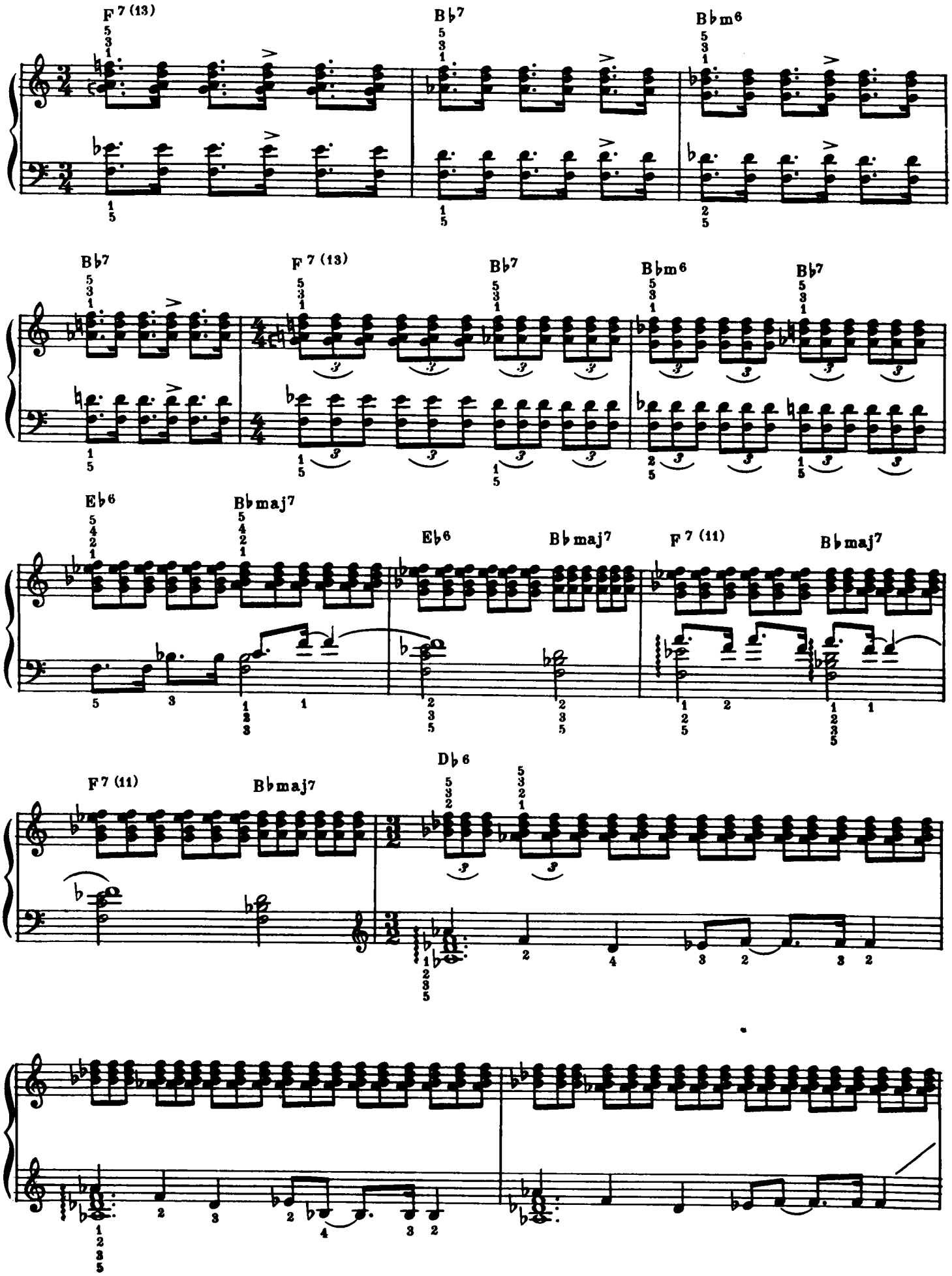
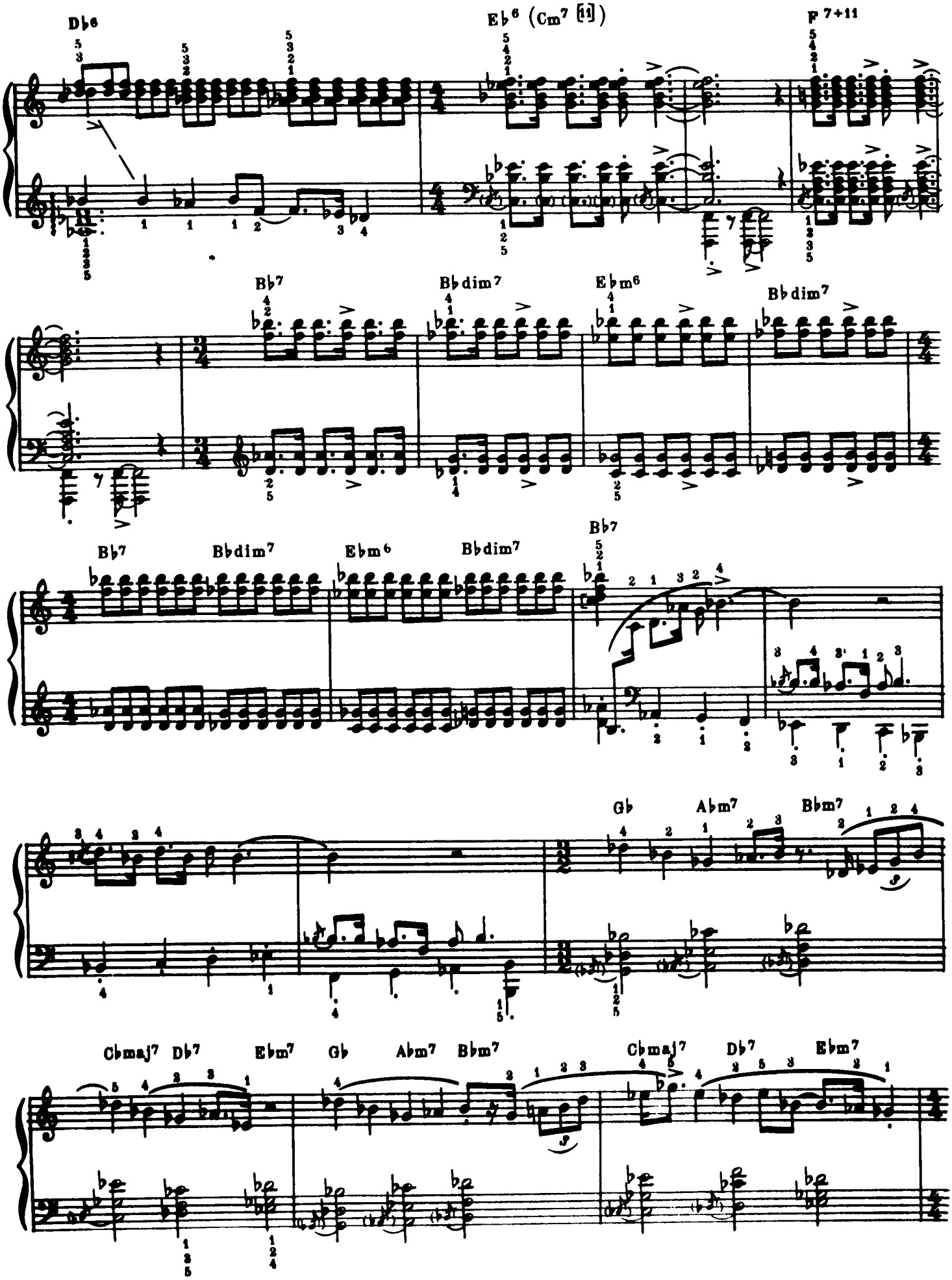
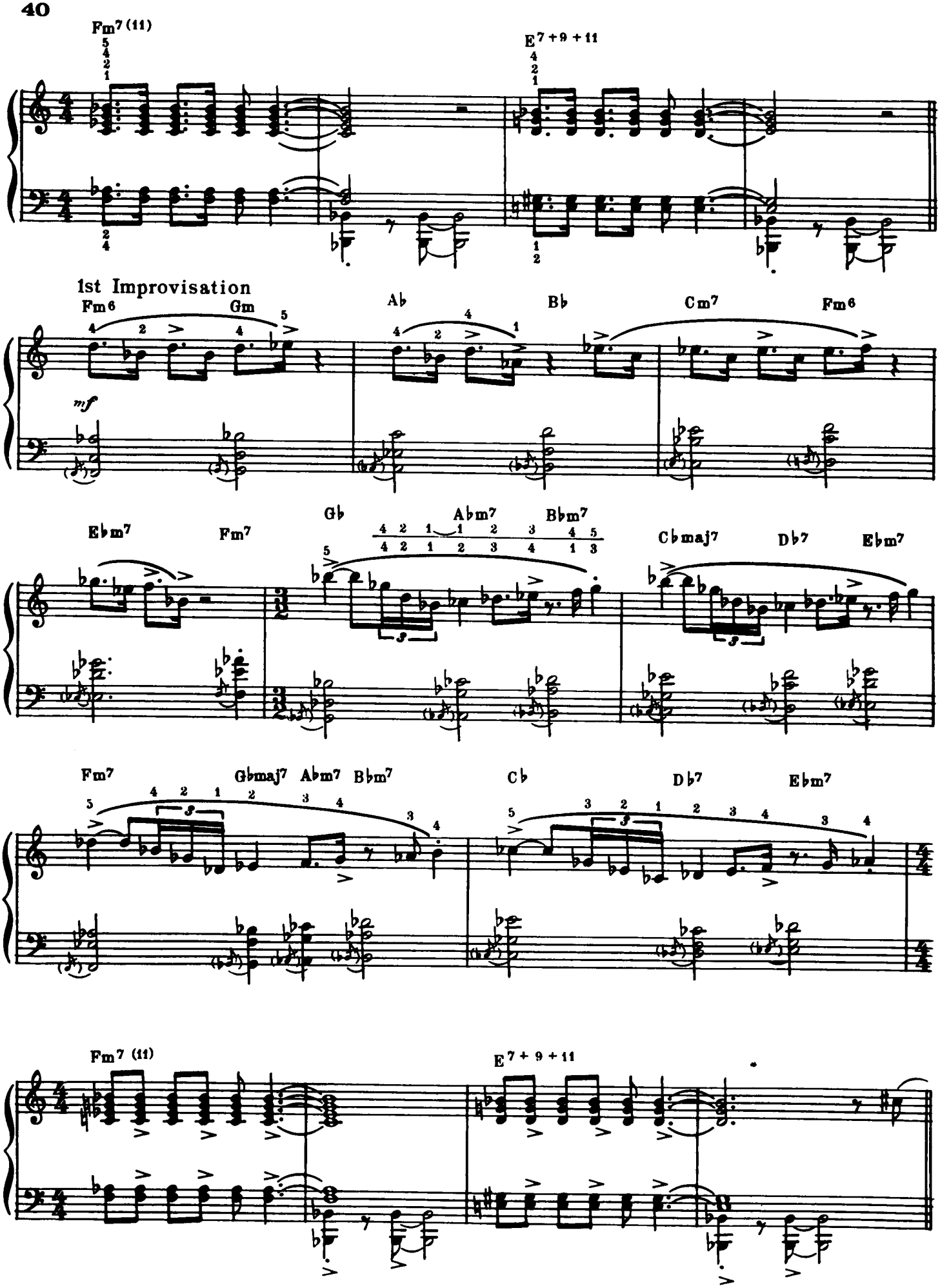
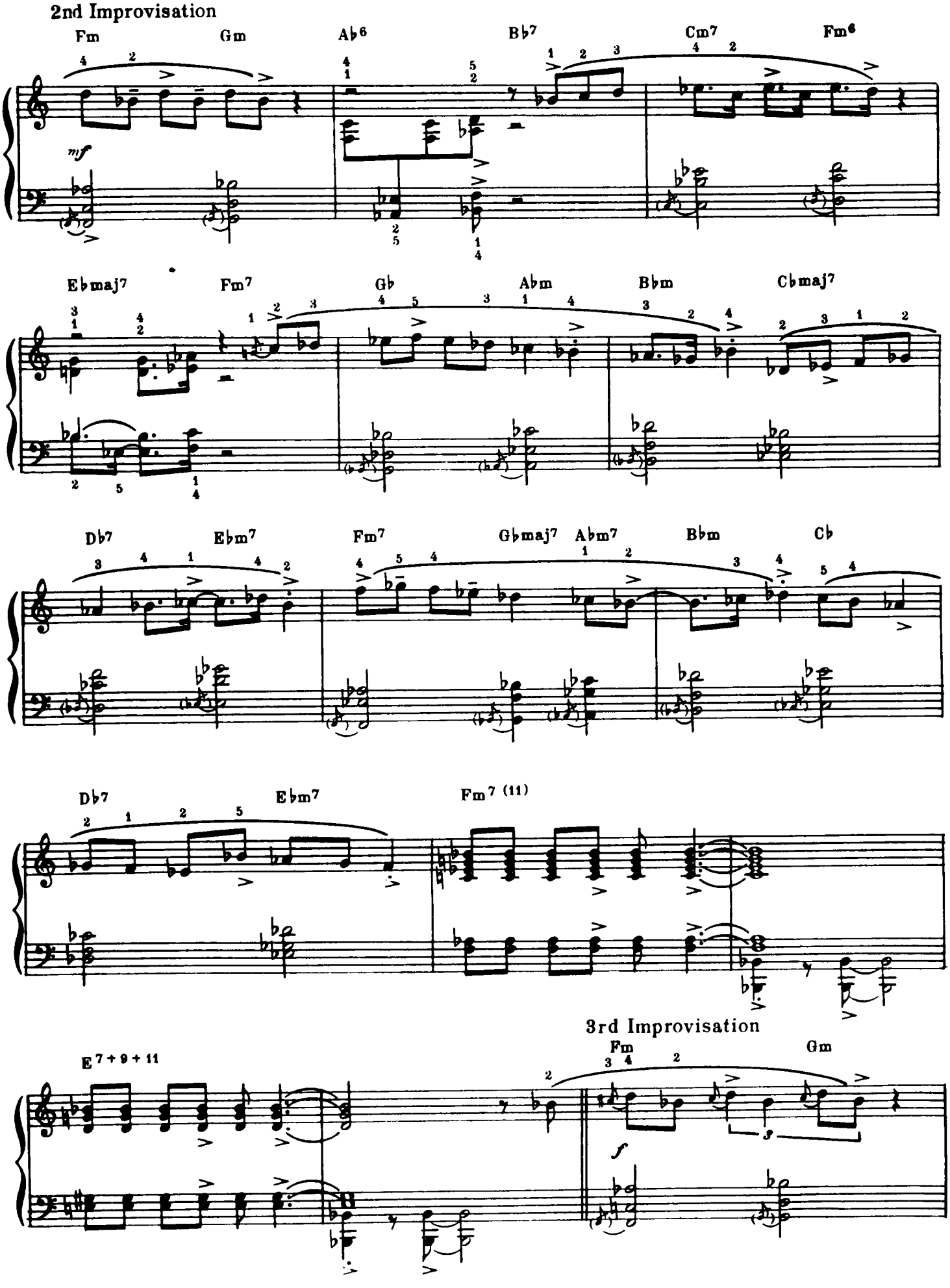
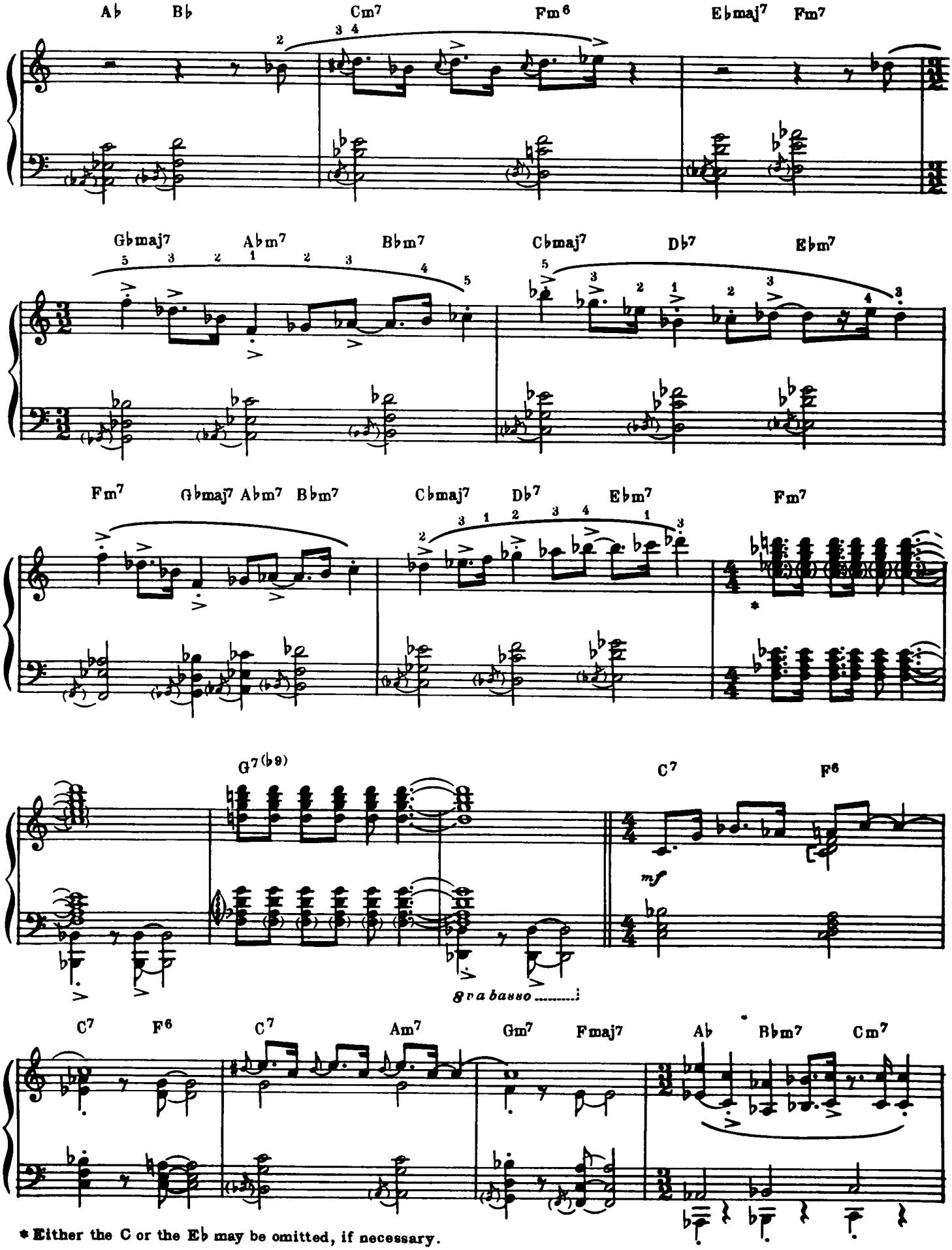

F7 (13)
B♭7
B♭m6
B♭7
F7 (13)
B♭7
B♭m6
B♭7
E♭6
B♭maj7
E♭6
B♭maj7
F7 (11)
B♭maj7
F7 (11)
B♭maj7
D♭6

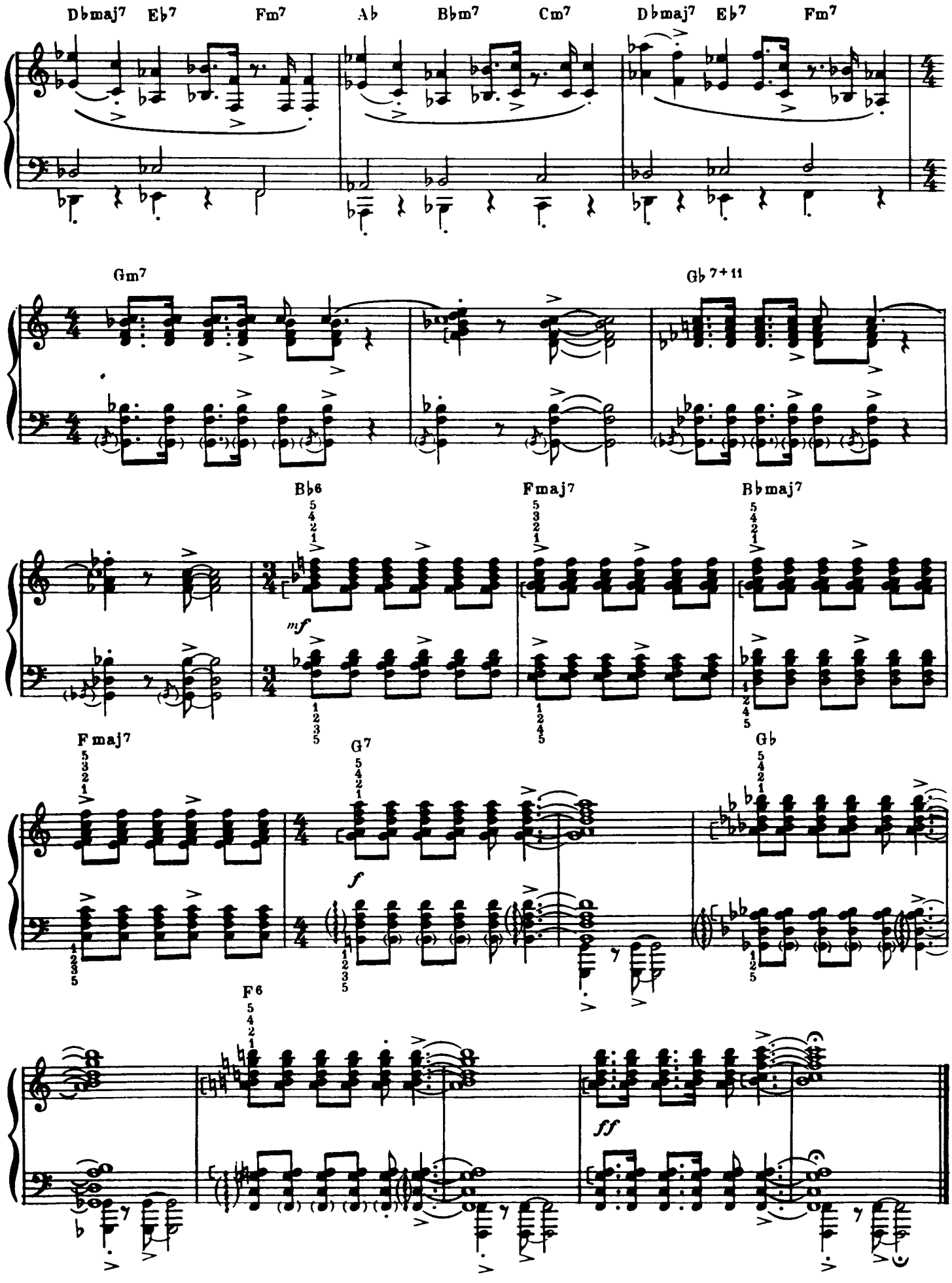

D♭6
E♭6 (Cm7 [11])
F 7+11
B♭7
B♭dim7
E♭m6
B♭dim7
B♭7
B♭dim7
E♭m6
B♭dim7
B♭7
Gb
A♭m7
B♭m7
Cbmaj7
Db7
Ebm7
Gb
Abm7
Bbm7
Cbmaj7
Db7
Ebm7


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

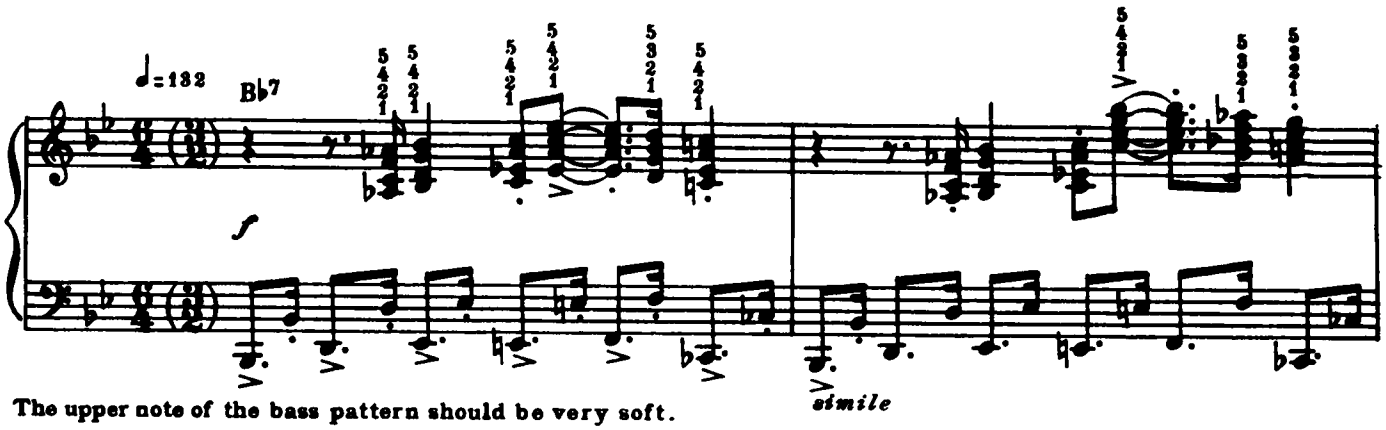


* Either the C or the E♭ may be omitted, if necessary.

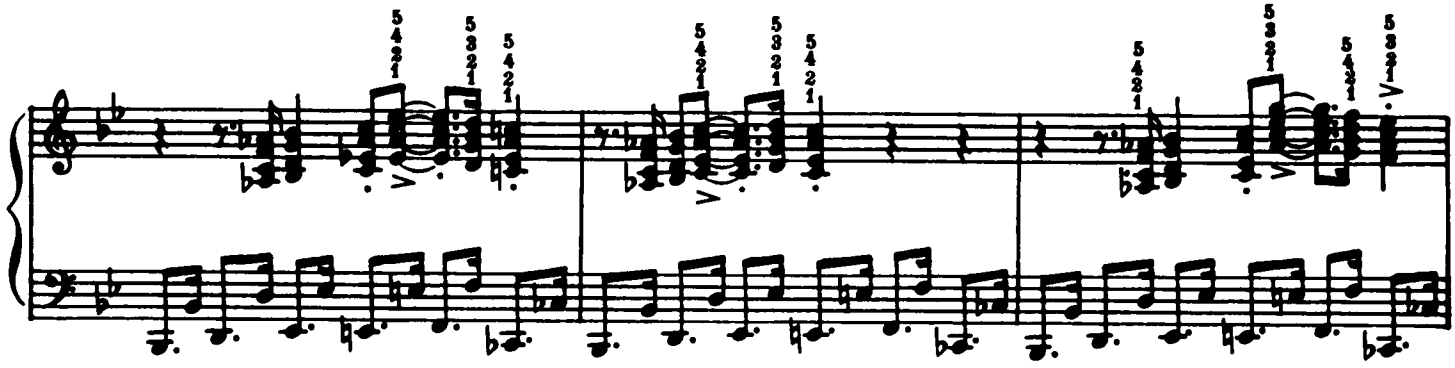

Dbmaj7 Eb7 Fm7 Ab Bbm7 Cm7 Dbmaj7 Eb7 Fm7
Gm7 Gb7+11
Bb6 Fmaj7 Bbmaj7
mf
Fmaj7 G7 Gb
f
F6
ff

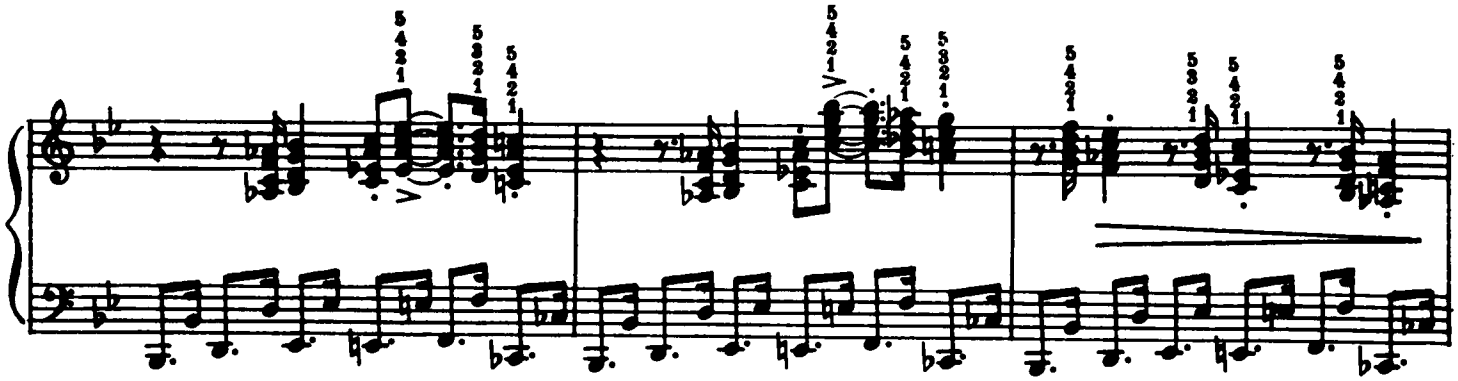
Pick Up Sticks

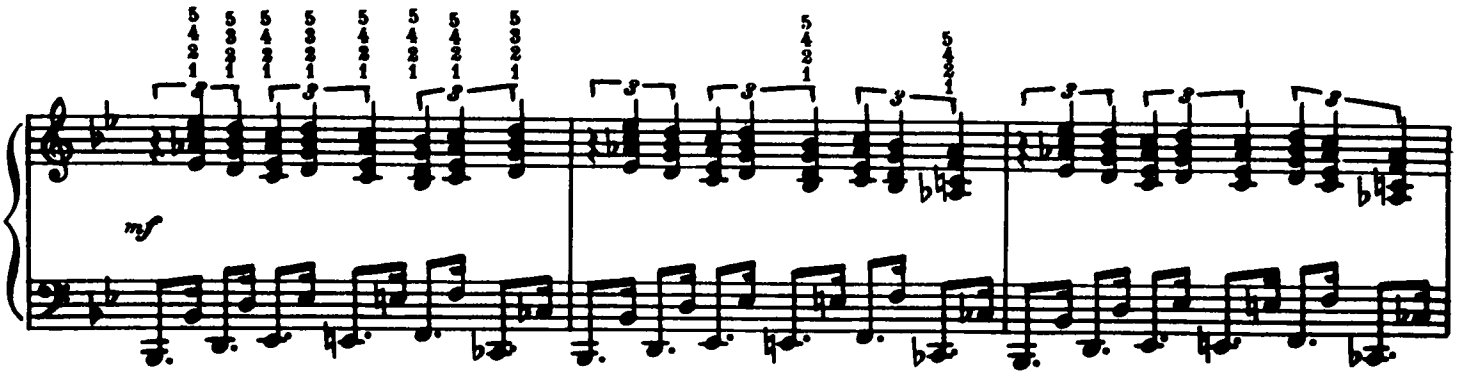
DAVE BRUBECK



The upper note of the bass pattern should be very soft.
The chord of B♭7 is used throughout.







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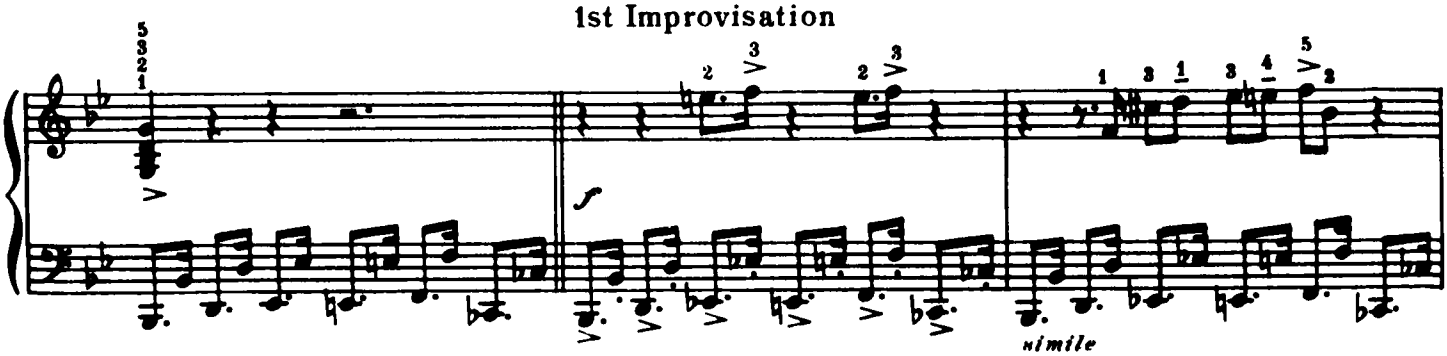
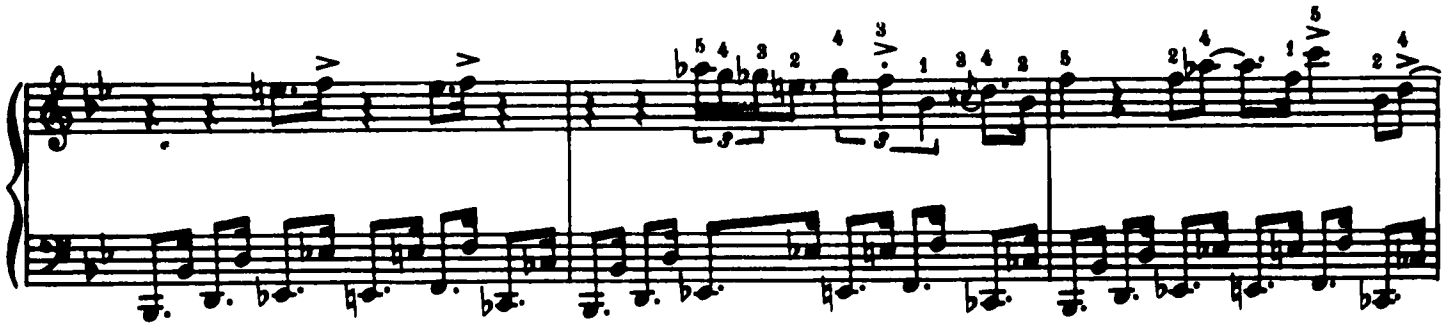
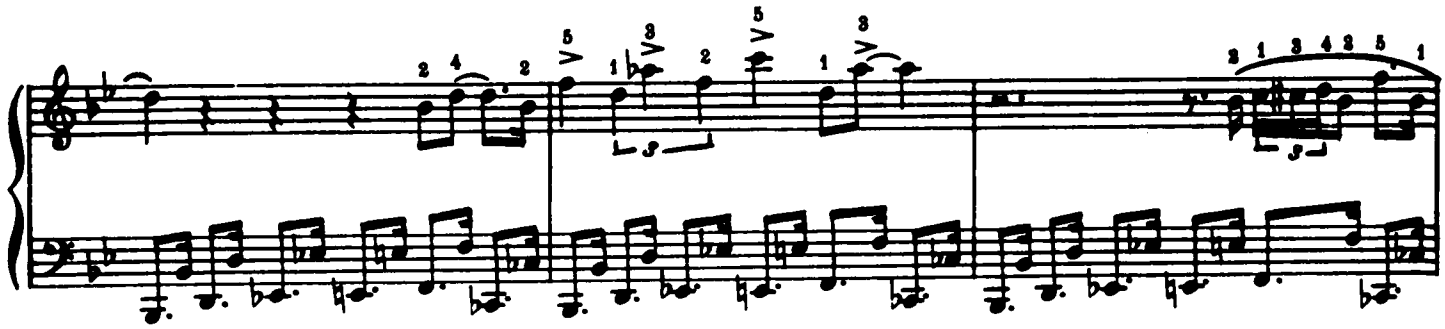
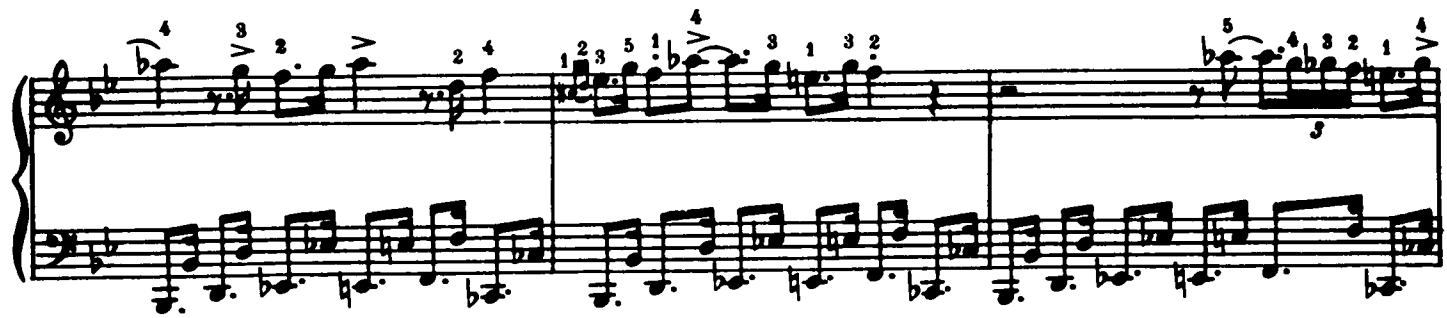
1st Improvisation

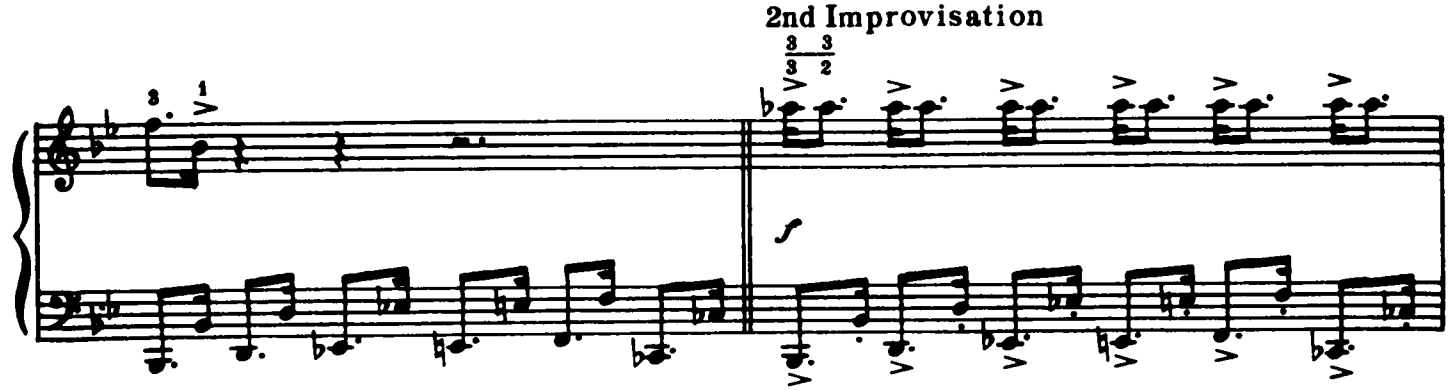


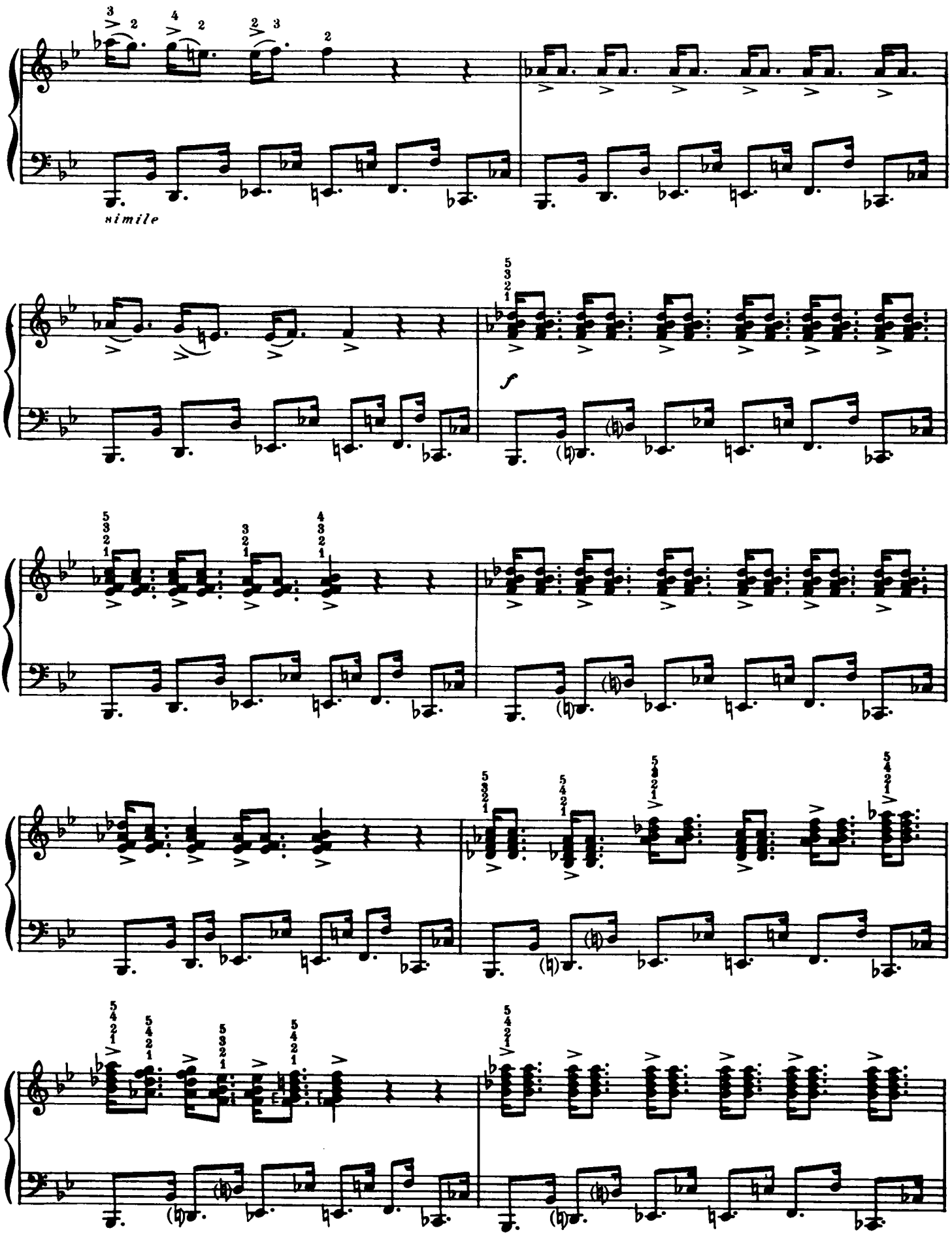


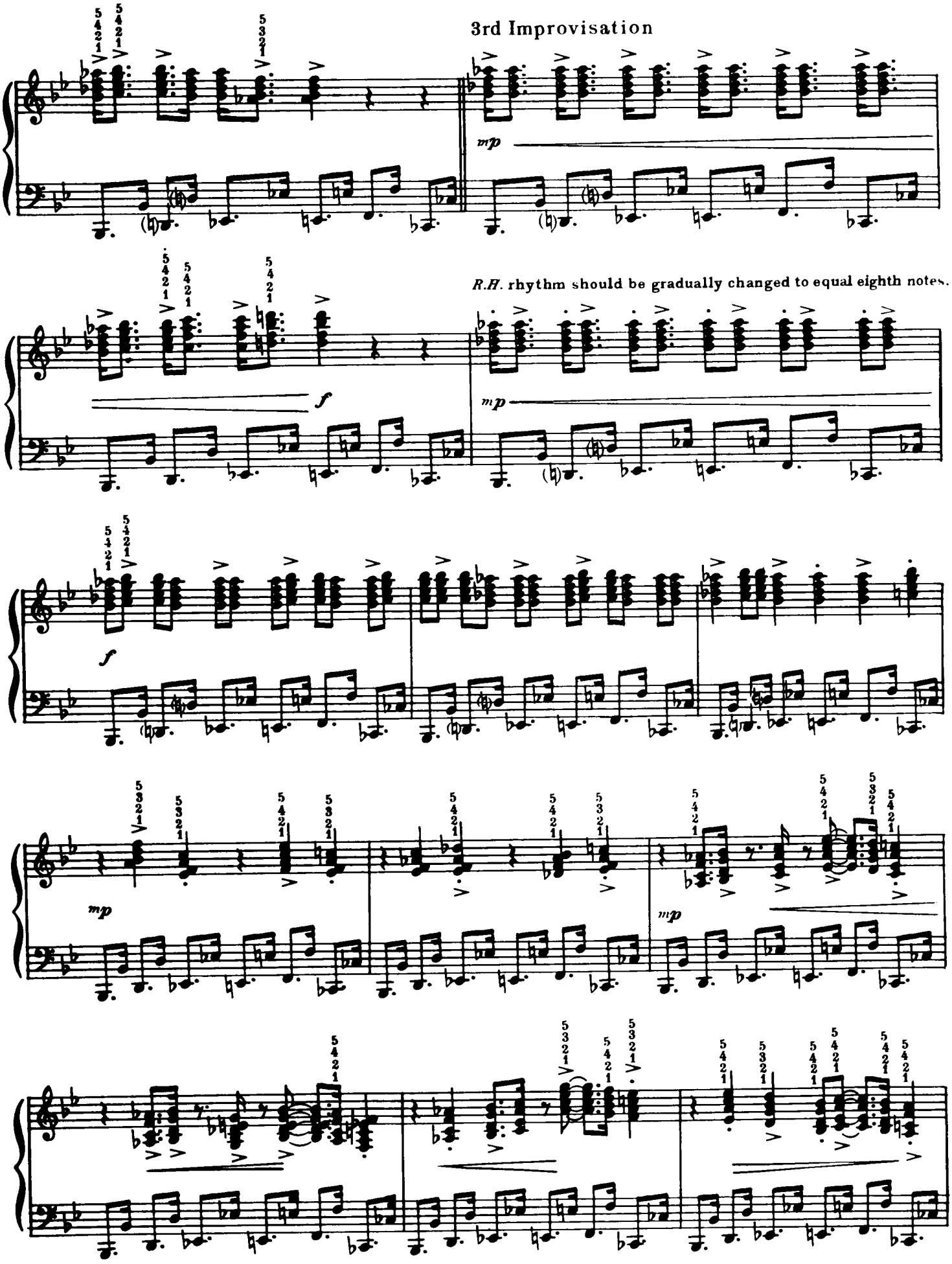


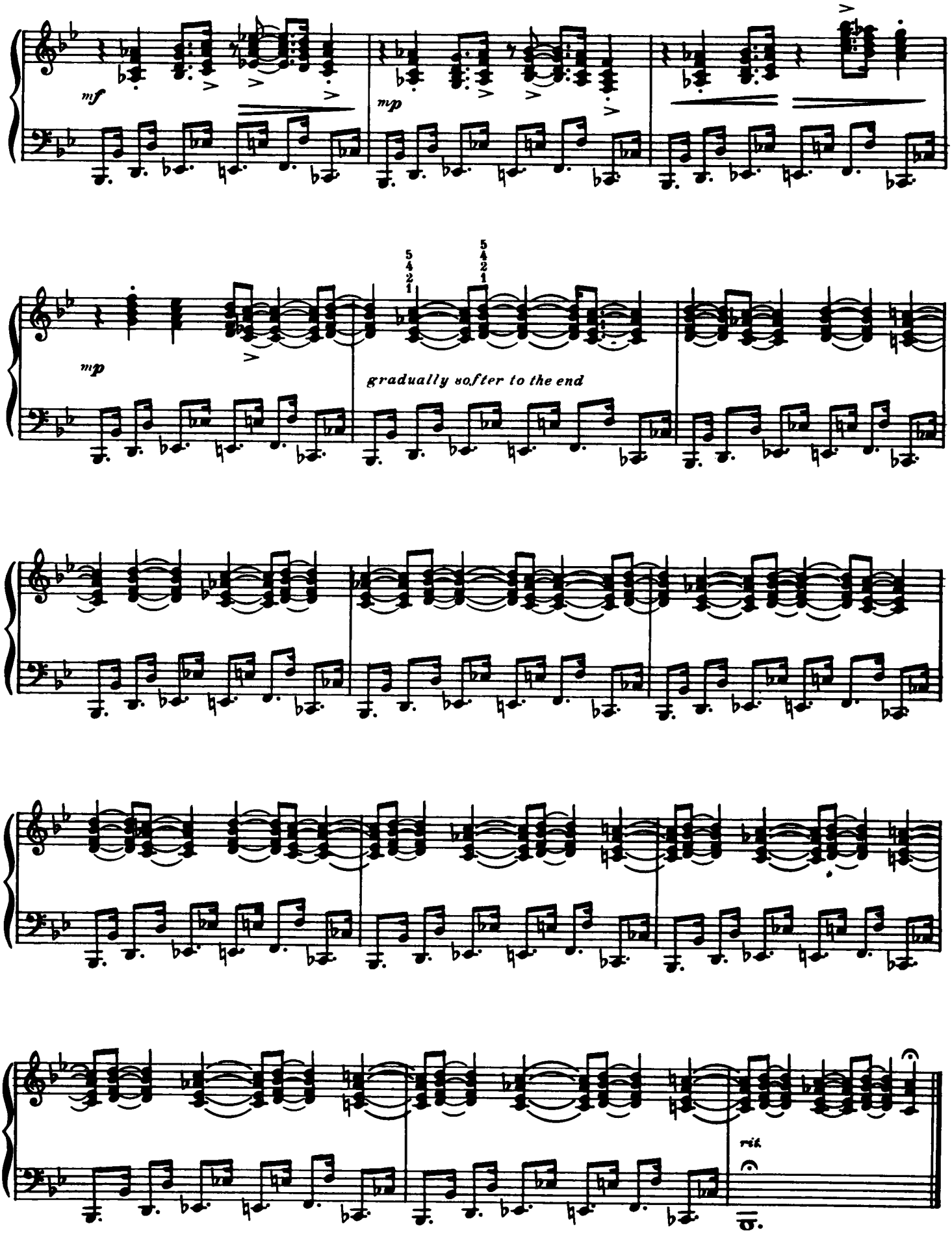


2nd Improvisation




simile
f


3rd Improvisation
mp
R.H. rhythm should be gradually changed to equal eighth notes.
f
mp
f
mp
mp


mf
mp
mp
5 4 2 1
5 4 2 1
gradually softer to the end
rit.