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FREDDIE GREEN: A MUSICAL ANALYSIS OF THE GUITAR IN THE COUNT BASIE RHYTHM SECTION

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Program in Jazz Performance
Department of Music

A THESIS
Submitted in partial fulfillment
of the requirements for the degree of
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ABSTRACT

Freddie Green revolutionized the role of guitar as a rhythmic instrument during his nearly 50 year tenure with the Count Basie Orchestra. His style is characterized by a steady and consistent four-to-the-bar comping technique that, when combined with the other members of the rhythm section, created the band's iconic pulse. This study provides insight as to how and why he developed this style. It shows that Green's deceptively simple style was in fact an intricate technique developed through years of accompanying a big band. This study juxtaposes the Basie rhythm section with other significant musical examples, including Bach chorales, to explain the harmonic effectiveness of the rhythm section. The analysis shows that three key components of Green's style—harmonic clarity, steady pulse, and ability to project over a big band—were achieved by using mostly one and two notes in the middle register of the guitar.

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CHAPTER ONE

INTRODUCTIONS AND BACKGROUND

Introduction

The Count Basie Orchestra (CBO) has become synonymous with big band swing and codified elements and interpretations of the music that remain prevalent to this day. At the center of Basie's illustrious sound was the guitar style of Freddie Green. Green became known as the 'heartbeat' of the Count Basie Orchestra for nearly 50 years and ingrained his style as arguably the most influential form of rhythm jazz guitar. Green's seemingly simplistic approach to the guitar was in fact a sophisticated technique that; without proper understanding, is easily misinterpreted. Guitarists at many levels of ability can greatly benefit from a complete understanding of Freddie Green's guitar style and how it is still practical and relevant to this day. Green's approach to music and the guitar parallels common practices of jazz music's development; one component of understanding Green's rhythmic influence is to observe how he came to incorporate this rhythmic concept onto the guitar. Through analysis of Green's technique, his historical influences, and the CBO rhythm section, a clear understanding of his style becomes available for a wide range of guitarists.

Background

Early Life

Frederic William Green was born in Charleston, South Carolina on March 31, 1911 (*Freddie Green: Bio,* n.d., para. 2). He was immersed in music at an early age, his father played the pump organ and young Freddie received music theory lessons from a local trumpet player, Samuel Walker, even before playing an instrument (Dance, 1977). During this time he also acquired a chord diagram book for banjo, however, he had no instrument to practice on. Professor Black, a tuba instructor at the orphanage and graduate of Howard University, often invited Green to his house on Sunday afternoons for harmony and theory lessons. (Dickert, 1994, p. 46). In 1923, when Green was 12 years old, following the death of his father, he moved to New York City to live with his maternal aunt.

Early Experiences in New York City

It was during this first extended visit to New York City that Freddie Green gathered many significant musical experiences. His aunt, who lived in Harlem, was a fan of music. Consequently, young Freddie was within walking distance to many famous clubs and was also given access to his aunt's Victrola (Dance, 1977). Between these two resources, Green had ample opportunities to see and hear some of the most famous bands at the time, including Duke Ellington, Jelly Roll Morton, McKinney's Cotton Pickers, and Bert Williams (Dance, 1977). Some of his earliest memories of music were of stride-pianists. His aunt used to host rent parties in which she invited a stride-pianist to play in the house, "I really enjoyed the way he played" (Dance, 1977). One stride-pianist to play

at one of these rent parties was James P. Johnson (Horricks, 1982, pg. 12). “It was during these parties that Green was first exposed to the importance of keeping steadfast musical time” (Dickert, 1994, p. 44) It was also during this time that Freddie saw Jelly Roll Morton play in the Rhythm Club near his aunt’s house and recalled how Morton would announce to the audience “that he taught all them so-and-so’s how to swing” (Dance, 1977).

Green eventually moved back to Charleston after the death of his mother in 1932 (Dance, 1977). He was by now somewhat familiar with the ukulele and upon returning to South Carolina his interest in music began to substantially increase. He became a fan of a local band called the Nighthawks and quickly noticed that ukuleles were not used in jazz bands, however, he did see a banjo player. Therefore, Green abandoned the ukulele and took up the banjo soon after in hopes of someday playing with a jazz band, especially the Nighthawks (Dance, 1977).

After learning to play the banjo and performing various jobs around Charleston, Green briefly toured with the Jenkins Orphanage Band, which took him as far north as Maine. Green says, “I wanted to go. I wanted experience. I wanted to get on the road. I didn't like the conditions of Charleston” (Dance, 1977). This tour also provided Green with the opportunity to permanently return to New York.

Permanent Move to New York City

When Green arrived in New York City for the second time after the Jenkins Orphanage Band tour he lived with his aunt and initially took jobs during the day as an upholsterer and performed in various jazz clubs at night. During these early club dates

that he was soon advised by one of the club managers to make the switch from banjo to guitar (Dance, 1977). “More invaluable experience came when he worked at the Exclusive Club with Willie Gant, a stride pianist…Because there were no drums, maintaining a good beat was essential and, since there was room in the club for dancing, tempos were important too” (Dance, 1977). This was one of the best musical situations to learn because he had to “learn lots of chord changes in order to accompany the many guest singers. There was no drummer, but people in the club liked to dance, and so Freddie came to appreciate the value of steady swing and tempo” (Horricks, 1982, pg. 12).

Several musicians who knew Freddie Green in New York City around this time recall that he did not intentionally become a rhythm guitarist; he relocated to New York City with the ambition of becoming a complete working musician (Crow, 2005). At the time, the banjo was a common rhythm instrument that was rooted in the popular New Orleans style of jazz. Green was strongly influenced by his predecessors but he also was willing to change with the times. As the trends changed and he began playing guitar, he did so with the goal of becoming well-rounded, not just an accompanist of the rhythm section. Several musicians described him as an excellent soloist, which may very well have been his direction had he not come face-to-face with the rhythmic requirements of joining the Count Basie Orchestra. As Green himself put it after joining Basie, “That’s how I became a rhythm guitarist, by accident really” (Condell, pg 7).

Musical Influences on Freddie Green

Although he had established a reputation as a capable improviser, Freddie Green became known primarily for his approach to rhythm guitar. In order to completely understand the context of this era and how Freddie Green fit into the role of the evolving rhythm section guitarist, it is important to look at what was happening around him musically. Freddie Green's first major instrument was the banjo; therefore, it is important to now consider how the banjo was used prior to Green's guitar playing with the CBO. In the musical styles of Green's youth, the banjo provided rhythmic accompaniment along with a tuba, piano, and drums as part of the rhythm section (Armstrong, 2000). When conceptualizing the banjo in this particular setting, one should consider that the banjo is essentially a snare-drum with strings pulled across it. The banjo is, therefore, most comparable to a percussion instrument. Consequently, the banjo in jazz, prior to the big band era, was used essentially for percussive accompaniment—the secondary function was to play the harmonic changes. In this respect, it is also important to consider the roots of jazz bands from New Orleans, which was heavily related to marching bands. All the instruments in the early jazz bands, with the exception of the piano, were capable of being played while marching outside. The same is true of the banjo; banjos are by design easily carried and loud volume level allowed it to clearly project outside. The same goes for the tuba, which was a precursor to the acoustic string bass used when jazz essentially moved indoors. It is also important to note that the banjo is a non-amplified instrument. The natural loud sound of a banjo and pure acoustic quality resonated through the band without the aid of electronic amplification. This perspective may also provide insight as to why Green insisted on playing a purely acoustic guitar when the trends at the time

were to use amplification. The common four-beat-to-the-measure strumming technique commonly attributed to Green could certainly have been established when he began listening to and intensely learning the banjo. When he eventually made the switch from banjo to guitar, he essentially transferred his conceptual knowledge of a percussive, rhythmic, accompaniment to the guitar. Although he was adept as an improviser, he placed a higher regard on his responsibility as an accompanist. When Freddie Green began playing the banjo, he did so with the desire of acquiring this role in the ensemble, percussive accompaniment in the rhythm section.

Freddie Green's reputation as the backbone of the CBO was established through trial-and-error. At first, Green was allotted solos much like anyone else in the band, but when he did so—and left his role in rhythm section—a major element of the band was missing, which was a strong underlying rhythmic pulse. During an interview in later years, Harry "Sweets" Edison confessed to sabotaging Freddie Green in order to force him to play rhythm exclusively instead of soloing.

> Freddie could have been a fine soloist, and was a good soloist at one time, when it became fashionable for guitarists to play solos. Of course Charlie Christian and he were very close friends, and Christian gave him an amplifier. But when Freddie would lay out of the band to take his solo, the whole rhythm section used to fall apart. It got to the point where we had to do something about it. So one night I would remove the plug from Freddie's amplifier and it wouldn't work. Next night Herschel Evans would break a wire in it so it wouldn't play, and Freddie would have it fixed. Next night Prez would take the plug out, you know. And that was how we did it. I mean the band wasn't swinging. (Crow, 2005, p. 176)

In an interview shortly before his death, Green acknowledged his opportunities to improvise with the band in his early years of his tenure with Basie. The interviewer asked if the Basie classic "Li'l Darlin" was the only instance in which he was in front of the whole orchestra, not only as an accompanist? To which Green replied, "No, it's not even the first one. I did some things way back that I can't even remember. I can't pinpoint any particular thing but I played little solos before, little interludes, nothing more than maybe 32 bars…Because the Basie band was grouped around the rhythm section. Rhythm is rhythm. You don't play anything else. That's it" (Brodacki, pg. 31). He told Max Jones a similar story:

> "At first, when I joined Basie, I tried single string, but it didn't fit the band. Evidently they didn't want that, so naturally I dedicated myself to playing rhythm. It was tough for a time, but this being my first band job, that is, I played that way to satisfy them. That's how I became a rhythm guitarist, by accident really. (Condell, pg. 7)

Musical Surroundings Pre-Count Basie Orchestra

In order to understand how Green developed his style, it is important to understand the popular music that was around him and specifically, the role of the rhythm sections within those styles. One of the first musical influences that Green acknowledges is a band called the Nighthawks located in Charleston, South Carolina. Circa 1930 Green was roughly 19 years old when he first took an interest in the Nighthawks, which was

after his return to Charleston from New York City. During this initial stay in New York City, Green was exposed to many forms of jazz which may have already ingrained in him the importance of rhythm before he ever had the opportunity of playing with a band. Green recalled that his earliest exposures to music were Duke Ellington, Jelly Roll Morton, and McKinney's Cotton Pickers (Dance, 1977). Each of these examples employed a banjo in the rhythm section or used musical elements that are directly related to the style he later developed. When Freddie Green heard Duke Ellington on the radio, or his aunt's Victrola, he was likely listening to Fred Guy playing guitar or banjo in the rhythm section. Fred Guy's style was similar to that of Green's later approach, in that both served a primarily rhythmic function. During the time that Green was listening to Duke Ellington, Louis Armstrong was still immensely popular. However, the rhythm sections from these two bands used a slightly different instrumentation, which was dictated by popular trends. Armstrong's rhythm section employed tuba, piano, banjo/guitar, and drums (Armstrong, 2000). On the other hand, Duke Ellington's rhythm section, which in instrumentation was identical to that of Count Basie, employed a bass, banjo/guitar, piano, drums. The only difference was the lowest register of the rhythm section, tuba or bass. This trend of replacing the tuba with the bass was becoming common in the late 1920s as the popularity of jazz shifted from smaller groups to larger big bands that were primarily featured indoors, "that's why the bands started shifting to guitar, because they were all changing from tuba to double-bass and guitar just blended better with it [bass]" (Chirillo, *Personal Interview*, 2009). When Green heard either of these ensembles on the radio, this was the rhythm section format he was listening to. Same is true of McKinney's Cotton Pickers (McKinney's Cotton Pickers, 1999) whom he

also mentioned as an early musical experience (Dance, 1977).Another figure that Green mentions as an early musical influence was Jelly Roll Morton, whom he saw perform live while in New York City in the mid 1920s. He was struck by the stride-piano style, which he also saw performed in his house when his aunt hosted rent parties (Dance, 1977). “For a time he stayed with an aunt who was much into the ‘rent parties’ scene, and whose house frequently reverberated to the sounds of great stride-pianists, James P. Johnson and so on” (Horricks, pg. 12). Green recalled that he really enjoyed the way the pianist played at these parties (Dance, 1977). Why would a stride-pianist be influential on a burgeoning guitarist? What about the style of stride-piano is relatable to the guitar? First of all, stride-pianists generally maintain a strong sense time, rhythm, and swing groove. Pianists are limited to what they can play with their two hands (as opposed to ensembles with multiple members); therefore, all the elements involved in stride-piano must be simplified in order to be effective. The left hand of the pianist—which is most similar to the guitar function in a big band—consistently plays the bass note alternating with a simple chord. Generally, the bass notes fall on beats one & three, and the chords are struck on beats two & four. This alternation between bass and chord provides an underlying pulse and harmony for the melody being simultaneously performed in the right hand—it is the support system. The support system in a big band is the rhythm section. Green later played every night in New York City with a stride-pianist and without drummer. This experience forced him to concentrate on a simple accompaniment and perfect time-feel in order to not hinder the pianist.

Joining Count Basie

Freddie Green was eventually introduced to Basie in 1936 by John Hammond. In 1936, John Hammond heard Green performing at the Black Cat in Greenwich Village with Kenny Clarke (drums), Lonnie Simmons (tenor saxophone), Fat Atkins (piano), and Frank Spearman (bass) (Horricks, pg. 13). Dance (1980) notes that there have been conflicting accounts of how exactly Green was introduced to Basie; perhaps Basie heard him at the Black Cat or perhaps Green was taken to the Roseland Ballroom by John Hammond. In Basie's autobiography *Good Morning Blues*, Basie remembers Green auditioning for him at Roseland, thus "determining the pattern of his life" (Dance, 1980, p. xviii). Basie later recalled the story of auditioning Freddie Green in the dressing room of Roseland, "he was on the bus the next day when we went to Pittsburgh, and he's been with us ever since. Freddie Green is the Mr. Hold-togetherer!" (Dance, 1980, p. 14). He remembers when he auditioned Green, "we just played maybe one song with a couple of choruses, and when I heard that much, I knew that was all that was necessary. There wasn't any need for anything else. Because if I was going to use a guitar, that would be it, because that would be just what I would want to hear" (Basie, 1985, p. 186).

Statement of the Problem

Freddie Green's unique style has been widely emulated by generations of big band guitarists; unfortunately, the technique and perception of his style is commonly misunderstood. Modern big band music—music that was neither written for nor by any member of the Count Basie Orchestra—that is written stylistically similar to Basie often dictate that the guitarist perform "in the style of Freddie Green". But what does this mean

to the guitarist reading the chart? Frequently, the guitarist perceives this to mean that the chords in the music must be struck on every beat using common guitar chords. However, this approach to the style greatly oversimplifies the essence of how and why Green was so integral to the sound of the CBO. In order to fully understand what made him so effective, it is imperative to comprehend the total musical concept of the ensemble with specific regard to the rhythm section. Each instrument in the rhythm section is vital to the overall cohesiveness of the band in terms of musical quality, clarity, and style.

Statement of Purpose

This study will provide an in-depth perspective and musical analysis of the intricate nuances of Freddie Green's guitar style; including his guitar technique and its relationship to the CBO rhythm section. Any guitarist seeking to play effectively in the style of Freddie Green will greatly benefit from a musical analysis and complete understanding of the entire CBO rhythm section. There are several musical influences that may have helped Freddie Green develop his approach and examining them in concert with an analysis of his technique will provide a well-rounded explanation to his unique style.

Research Questions

How did Freddie Green develop his guitar style? Who/what were his influences? Green's guitar style was initially developed through his experience as a banjo player and adapting this skill to the guitar. He cites various early influences, including New Orleans style jazz bands and stride-pianists. What specific technique was unique to his style of

performance? What notes and chords did he use and how do they relate to the harmony of the song? The physical limitations of Green's instrument strongly influenced his technique, which focused on playing only one note at a time in the middle register of the guitar. How did his chord voicings relate to the harmonies played by the other members of the CBO rhythm section? The notes that Green chose were primarily thirds and sevenths of the given harmony that, when combined with the roots and fifths of the bass, created exceptionally clear harmonic movement. How can common guitar voicings be altered to appropriately fit Green's style? Green developed a unique approach to chord voicings by altering common guitar chords to emphasis specific notes. This alteration shifted the emphasis from harmonic voicings to a melodic construction.

Method

Research is needed in the area of complete musical analysis, with specific regards to Freddie Green and the CBO rhythm section, to fully understand how and why Freddie Green was such an integral part of the Basie ensemble. The type of analysis required is one that combines both the technical aspects of the guitar to that of the Basie rhythm section as a unit. The vast majority of Freddie Green transcriptions are of the guitar alone. In order to completely understand why his guitar technique was so effective, further transcription and analysis is needed of the entire CBO rhythm section, specifically the relationship between guitar and bass. Given that Green only played one or two notes of the underlying harmony, more analysis is also needed to complete the harmonic picture of the rhythm section and further support why Green was so effective to sound of the band. Through analyzing various sections of Basie's music where no horn figures are

present—the rhythm section simply performing alone—a comprehensive analysis is provided that demonstrates the effectiveness of the CBO rhythm section. Sections in which the full band is playing the melody or backgrounds behind a soloist were also transcribed for this study. This perspective will help provide support as to how the sound of the guitar audibly cut through the band by the use of one note.

Interview

The primary commentary used for this study comes from an interview with James Chirillo conducted specifically for this project. James Chirillo is a master guitarist who has intensely studied Freddie Green's style and incorporated it into his own performing career. His career has included many notable performances, including those with Benny Goodman, the Smithsonian Jazz Masterworks Orchestra, and the Jazz at Lincoln Center Orchestra, all of which required him to perform as authentically as possible in the Freddie Green style. He has also been featured on many recorded albums, including his own, that demonstrate his deep understanding of Green's technique and how to properly utilize it. The interview transcript is located in the appendix.

Transcription

This study includes several transcriptions from various Count Basie Orchestra recordings. The range of recordings encompasses several time periods, band sizes, and styles. This scope allows for a greater understanding of Green's style in full context of his career with Count Basie. The transcriptions also include the bass parts in order to support

how the guitar fit into the rhythm section. This analysis provides for a more well-rounded understanding of Green's contributions to the rhythm section. The full transcriptions from which the supporting figures in each chapter are derived are found in the appendix.

CHAPTER TWO

REVIEW OF LITERATURE

There has been extensive research written about the Count Basie Orchestra, as well as prominent players from the band's history, but very little has been solely dedicated to Freddie Green's contributions. The term "All-American Rhythm Section" was a title given to the section, but it is difficult to find published works regarding Freddie Green as the guitar player within the context of CBO rhythm section. The majority of published materials dedicated to Freddie Green are very brief method books or articles which present broad analyses and theories about what Green may have played. Very few articles discuss the fact that Green primarily played only one note, and within these selected articles, none analyze this one-note approach within the context of the whole rhythm section.

This review contains an interview with Freddie Green, articles, book excerpts, an instructional video, and a dissertation. The interview with Freddie Green conducted by Stanley Dance (1977) provides excellent insight to the overall background and thought process of Green's approach. This interview, which is the most extensive given by Freddie Green, s discusses his life and thoughts on music and does not provide an in-depth inquiry of his guitar technique. Interviews from former Basie band members discuss a similar effect of Freddie Green's style, which serves as support for the

technique and effect, but none of these offers direct musical analysis. The published articles about Green, most commonly in *Guitar Player* magazine, provide an excellent overall perspective to the CBO rhythm section, but again, do not deeply analyze specifically how and why Green was so effective within that format.

This study seeks to eliminate misconceptions regarding Freddie Green's style by providing alternative approaches that couple musical analysis with technical commentary. These misconceptions are addressed by professional musicians who have seen Freddie Green first hand or, more importantly, studied his style and incorporated it into their own careers. The known entity of Freddie Green is that he played simple chords on every beat, which provided the pulse. However, there is a widespread misconception concerning the notes he played. Elementary analyses of his voicings conclude that he played "stock" three- or four-note guitar chords but, audibly, the sound heard from Green does not corroborate that. As will be demonstrated later, Green would at times play "stock" guitar chords but more often would play only one note. One note in the middle register of the guitar offers the clearest voice-leading and rhythmic pulse. An overwhelming majority of past and present literature fails to address this crucial point.

Dissertation

One of the most comprehensive academic studies of Freddie Green is a dissertation written by Lewis Hay Dickert, Jr. entitled *An Analysis of Freddie Green's Style and His Importance in the History of Jazz Guitar* (1994). In this study, Dickert presents a wide spectrum of information regarding Freddie Green, including; a

biographical sketch, analysis of the style, analysis of Green's compositions, technique, and his role in the history of jazz guitar.

This work begins with a brief biographical outline of Freddie Green that provides perspective and makes inferences of his earliest influences. This section is also important because it provides support for the proper spelling of his name. The author found an autograph in which his name is clearly spelled without an "e" at the end of his name thus substantiating that the correct spelling is Freddie Green. Therefore, this study will use the proper spelling throughout.

At an early age, Green was exposed to dance music and demonstrated an interest in learning how to dance. This fact, along with his exposure to stride pianists in New York City, is cited as a way to establish the importance of a steady tempo and "groove" that would remain important throughout Green's life (pg. 43-44). When Green made his final move to New York City, he took jobs performing with small groups in jazz clubs, often with friends from South Carolina. In one such instance he was paired with stride-pianist Willie Gant whom Green considered to be in the same caliber as Fats Waller, and Willie Smith. This period is significant because Green was still learning how to play guitar. A duo situation with a great stride pianist was a demanding job and he quickly learned that he must garnish a large repertoire of songs and be able to perform them in all keys. Most importantly, it was essential that he play with perfect time (pg. 49).

Freddie Green joined the Count Basie Orchestra in the winter of 1936-37. Soon after Green joined the band, although still in learning phases of guitar performance, he began to take guitar lessons from Alan Reuss (guitar player with Benny Goodman) around 1939. Reuss helped many guitar players learn chord voicings and theory, which

he himself learned directly from George Van Eps. Dickert concludes that Freddie Green is therefore part of the lineage of the great guitarist George Van Eps (pg. 58). (Green's connection to Reuss has not been verified by Green or his family)

The section that analyzes Green's guitar style includes several examples from different periods of his recorded career. Dickert analyzes pieces that represent different eras and formats of the CBO. The analysis includes specific notes and voicings Green used within a variety of charts, including his own compositions for the orchestra. Throughout each example, Dickert briefly examines the specific chord forms and the voice-leading that connect each example. The author emphasizes that, throughout the different periods of Green's career, there is consistency in terms of what chord-forms Green used and how they created proper voice-leading. Chapter four of Dickert's dissertation is dedicated to an analysis of Green's compositions that provide insight to his harmonic tendencies but no specific relationship to Green's guitar playing. However, Dickert's dissertation does not address the fact that Green primarily played only one note at time as opposed to full chord voicings.

How–to Books and Videos

There have been relatively few articles written about the specific technique of Freddie Green. However, there are a few modern articles that were written to inform guitarists of Green's technique. These articles are useful for analysis because they are written by professional guitarists who have studied Freddie Green intensely and incorporated his style into their own professional careers. These articles and interviews serve as a way to describe how Green may have approached rhythm guitar and developed his unique style. Without direct comments from Green himself to attest to the accuracies

of articles analyzing his technique, the inferences made were done via photographs and live performances. The articles that do discuss his technique directly, however, analyze the technique independent from the rest of the CBO rhythm section.

One example written as a guide to play in the style of Freddie Green is *Mel Bay Basic Jazz Rhythm Guitar: Comping in the Freddie Green Style* by Corey Christensen (2003)**.** This work provides an oversimplified reference to Freddie Green's guitar technique. The booklet contains three pages of informative charts and an accompanying video of the author demonstrating the style. This publication attests to one aspect of Green's style, which is the four-to-the-beat guitar comping, but the author provides no analysis of the entire CBO or the rhythm section. Furthermore, the author focuses primarily on three-note chord voicings as the basis of the style without consideration that Green primarily played smaller chords consisting of one or two notes. However, the author does use these generic voicings as a way to demonstrate proper voice-leading on the guitar. What is missing from the voice-leading analysis is any emphasis given to the middle note of the three-note chords**;** emphasis was given to each voicing as a complete unit. In later analysis of selected CBO recordings, these voicings serve as a starting point to demonstrate how Freddie Green may have used them. With a different technique of strumming the guitar, he deliberately chose to bring out one note at a time in contrast to the expected fully-voiced chord.

Swing and Big Band Guitar: Four-to-the Bar Comping in the Style of Freddie Green Charlton Johnson (1998) is another example of a how-to book that is more comprehensive than the previous example. The title of the book is somewhat deceptive because Green's name is included in it but left out in many contexts of the book. The

book reads like a general guide for playing rhythm guitar, in the jazz context, than solely dedicated to Freddie Green's specific approach. Two important points later in this study, supported with evidence, indicate that Freddie Green played simple chords (one- or two-notes) with a steady evenness on every beat. The introduction to Johnson's book contradicts that claim by declaring two principles of rhythm guitar, "1. Play simple three- or four-note chord voicings on each beat of the bar; 2. Swing as hard as possible" (pg. 4). The author does preface this statement with the guitar's role in a big band setting during the 1930s by citing examples of Count Basie, Duke Ellington, Artie Shaw, and Glenn Miller. The author adds, "Rhythmically speaking, the chords are strummed four to the bar (in quarter notes) with a slight emphasis on beats 2 and 4—in other words, you should strum a little harder on these beats" (pg. 6). Johnson makes many over-generalized points about rhythm guitar and the rhythm section throughout the book that deviate from the CBO's concepts. He is primarily concerned with outlining a universal approach for rhythm guitar in the big band setting. In my later analyses I will take several of these concepts and refine them, with the support of evidence, to show they most accurately relate to the CBO rhythm section.

Website

FreddieGreen.org is essentially a forum space for musicians, authors, and critiques to submit their thoughts and observations about Freddie Green. The website creator, Michael Pettersen, is an accomplished guitarist who has studied Freddie Green and developed this website as a way of sharing information about the style. The website is an excellent starting point to locate additional resources and publications about Freddie

Green. Several published articles that are part of this study have been posted on this website as well as reference material for books containing information about Freddie Green. This study review several articles on this website that contain excellent information about the exact technique of Freddie Green written by professional guitarists, including the website's creator Michael Pettersen.

In *Distilling big band guitar: The essence of Freddie Green* (originally published in *Downbeat*), Pettersen (2000) briefly discusses common misconceptions about playing rhythm guitar in the big band, which is primarily the issue of chord voicings (para. 1). Often, big band guitarists will play what is called a "three-note chord" and this chord generally consists of the root, third, and seventh of the given chord. However, Pettersen argues that when observing videos Freddie Green he appears to use these chord shapes, but audibly it is clear that Green is playing only one or two notes of the chord. Pettersen claims that Green undoubtedly knew common guitar chord voicings, but over the years of playing with Basie came to play only what "was necessary and essential" (para. 1). One of the biggest questions when studying Freddie Green, is why he played one note when it was possible for him to play many more. Pettersen argues that "in a sixteen piece ensemble like the Basie band, there are more players than notes in the chord, so between the horns and the bass, each chord is clearly defined. Freddie's task was to provide a solid quarter note "heart beat" at every tempo, while avoiding conflict with the bass player's lines and Basie's comping" (para. 2). The author provides several transcribed examples to demonstrate how the "one-note" concept works with some of Basie's most popular songs.

In an article written in response to Pettersen, guitarist James Chirillo reaffirmed some of the abovementioned concepts and reinforced them with some of his own.

Chirillo proposes that Green simplified his chords in order to create a distinct harmonic progression with the bass player, “a tenor line to the bass player's bass line” (Chirillo, 2002, para. 2). This allowed for harmonic and rhythm clarity within the rhythm section. Between the “tenor” line played on the guitar and the “bass” line played by the bass player, there was enough harmonic information to clearly hear the chord changes (2002).

Magazine Articles

The bulk of magazine articles written about Freddie Green were done after his death, primarily immediately following his death as a memorial to his legacy. Within these articles there is commentary about his style and influence with the CBO over the 50 years he was in the band. Freddie Green rarely gave interviews; however, in one magazine he does give a short interview that provides insight to his development of rhythm guitar.

Raymond Horricks’s article (1982, December) “Freddie Green: Basie’s Rhythm Base” from *Crescendo* magazine is useful because it was written while Green was still alive and provides several anecdotes to his style and influence. “Freddie Green has been the most quietly *effective* guitarist in jazz, the outstanding acoustic ‘rhythm’ one and a player without whom the ongoing Basie beat could hardly have survived. He is both the core of its swing and the guardian of the band’s cohesiveness” (pg. 12). Freddie Green is commonly associated with outlining an exceptional pulse in the band that at times may not be heard without careful attention. Musicians who performed with him or saw the CBO perform live said Green was at the very least ‘felt’ if not explicitly heard. Basie called him “Mr. Hold-togetherer” which was important enough to Green that he “took to

travelling with a stick—rather a short billiard cue—which he used for poking the ribs of any subsequent drummer who rushed the tempo or indulged in exhibitionism to the detriment of the band's swing…What matters to Freddie Green is *the rhythm*" (pg. 12). Part of Horricks's study is to formulate probable influences that created his Green's style—some information in this article provides direction for possible solutions. Horricks presents one possible explanation through Count Basie's own background in Kansas City prior to moving to New York City. "In the South-West a guitarist called Ruben Lynch had shown the way with Page's Blue Devils—playing advanced chords for that period, but very evenly, four to the bar. And when Basie arrived in New York this was more or less how the guitarist he used on his first recording session for *Decca*, Claude Williams, played" (pg. 13). This is important because Basie may have had a specific sound in mind of the guitar's role prior to Green joining the band.

Krystian Brodacki's 1986 article, "Freddie Green" is a brief interview with Freddie Green approximately one year before his death. The author and interviewer covered only a few questions with very broad implications, but they are very telling of Green and his style. Green was asked about the option of soloing with the band, to which he replied that he did in fact solo in the early days but that his primary role is rhythm and not improvisation (pg. 31). The most important question of the interview is:

> Jazz Forum: You have a very distinctive guitar style. Did you invent it, or did you pick it up from somebody else?
>
> FG: This style is what I accomplished myself, more or less. I'd heard different guitar players in the past, and there was one guy I liked whose name was John Trueheart. He played in Chick Webb's or Teddy Hill's band; I can't remember

> offhand. But this is the guy I watched play, and I like his sound. Still, I didn't develop my sound from his playing; I just liked the way he played rhythm. The style that I play, I just created and worked on myself.

Jim Ferguson's article "Freddie Green: Mr. Rhythm Remembered" (1987, August, 38-40), was written one year after Freddie Green's death and is more of a biographical summary than analysis of his style. The last section of the article, however, includes a contribution by Bucky Pizzarelli about the technique Green used by describing his own approach and composing a piece in honor of Freddie Green utilizing these concepts.

James Condell's 1988 article "Freddie Green: Mr. Rhythm" is also a memorial to Freddie Green one year after his death, but essentially indicates that Green's musicality was a direct reflection of his personality. In regards to Green's refusal to grant interviews, Bill Ramsey says, "Freddie wanted his place in the band to be elevated no higher than any other contributing member of the group, and maybe after fifty years in the band, Freddie had said all that was needed to be uttered" (pg. 6). The remainder of the article provides an overview and excellent quotes from musicians who played with him.

David Ness wrote an instructional article entitled "Freddie Green: Birth of a Style" (1999, November, *32*, 43-47) that is a condensed instructional book. This article is similar to the instructional books reviewed for this study because it covers a broad overview of his style and possible solutions for guitar players. The author immediately begins the article by stating the purpose of learning Green's style and its implications for big band rhythm guitar. Three of the points the author stresses and outlines in the

introduction are: The player doesn't have to deal with all the notes of the chord, the lighter sound produced (because less notes are played) leads to a more swinging rhythm section, this style assists the understanding of the important notes in a chord: the thirds and sevenths (pg. 43).

The remainder of the article provides several examples to support these principles. However, the author uses these concepts in conjunction with three- or four-note chords. In later analyses of Green's technique this study use these same three concepts to support why the theory of one- or two-note chords is more appropriate. These specified principles remain true when demonstrated through an in-depth analysis that with fewer notes (one or two), each concept is realized with greater clarity.

CHAPTER THREE

ANALYSIS PART I: TECHNICAL ANALYSIS OF GREEN'S GUITAR STYLE

Freddie Green developed a guitar technique that was distinctly his own. His primarily role in the Count Basie Orchestra, as well as other performances as a sideman, was rhythm. Therefore, everything from the type of guitar he used, to the way he played it, was unique to this situation. This chapter will analyze his guitar technique and be a multifaceted approach to understanding his style. The analysis in this section will combine commentary from professionals currently perpetuating his style with a critique of the common guitar practices discussed in Chapter II. This combination applies the one-note approach to the concepts addressed in the reviewed literature in order to demonstrate how previous concepts remain true when analyzing the material through the lens of a one-note approach. This study also addresses the physical differences between Freddie Green's guitar and his contemporaries in order to illustrate how the guitar itself contributed to Green's distinctive sound.

Freddie Green's Guitar Setup

The first aspect that sets Freddie Green apart from his contemporaries and modern big band rhythm guitar players was his "persistent use of an unamplified acoustic archtop guitar" (Dickert, pg. 249). When Freddie Green was gaining early notoriety with the

CBO, the advent of the electric guitar moved the guitar's role of rhythmic support to a front-line improvising instrument. However, despite early ventures of soloing with the CBO, Freddie Green remained a completely acoustic guitarist. When Freddie Green first joined Count Basie in 1937 the band was considerably smaller than it would become several years later. A smaller band meant greater balance for the guitar within the ensemble. However, as the band grew it was clear that the guitar had to adjust in order to be heard equally within a full big band.

Acoustic Guitar

The most important aspect of Green's guitar was its ability to produce a loud acoustic sound, which is the primary goal within every component of his setup. "The preferred guitar is a non-cutaway acoustic archtop with a minimum thickness of three inches" (Pettersen, 2009). The makers of the guitars primarily used by Green were Stromberg, Gretsch, and Epiphone. "Only a few years after joining the Basie band in 1937, Green began endorsing Stromberg guitars" (Dickert, pg. 250). The Stromberg Master 400 was the largest archtop built at the time and measured nineteen inches at the lower bout (Dickert, pg. 250).

Guitar Specifications

Freddie Green was known for using top-of-the-line guitars throughout his career, all of which shared common characteristics. At the time of his death in 1987, Green owned three guitars; Gretsch El Dorado Model 6041, Stromberg Master 400, and a Stromberg Master 300 (Figure 1) ("Photos of Guitars", n.d.). "For many years Freddie

used a Stromberg, a deep-sounding guitar made by Charles Stromberg and then built by his son Elmer in Boston until 1955, when Elmer died. When Freddie's Stromberg was beyond repair the Gretsch company built a guitar for him to the same specifications as the Stromberg and it sounded wonderful" (Jordan, pg. 137). Each of his guitars (Fig. 1) was built with two important qualities of a loud acoustic archtop; built with a spruce top and 18-19 inches across the lower bout (Figure 1).

Figure 1. Left: Freddie Green's Stromberg Master 400. Right: Gibson ES-150 used by Charlie Christian.

Due to the vibrating strings resonating through an archtop guitar, the type and grain of wood is a major factor in determining the acoustic volume (Benedetto, pg. 2). In addition, the high string action "increased the pressure of the strings on the bridge and subsequently transferred more energy into the top and body of the instrument, increasing its volume" (Severance, 2002, para. 7). By comparison, in 1937 Gibson issued the first production electric guitar, the ES-150—the same guitar used by Charlie Christian. The first difference, and in this case most important, is the size of the guitar; the ES-150 was

16¼ inches across the lower bout (“Gibson ES-150”, n.d.). Electric archtop guitars have since been built with similar dimensions; a smaller lower bout and lower string action. Freddie Green, on the other hand, consistently used a much larger and completely acoustic archtop guitar. The difference is in the intended use of each instrument; a smaller guitar with lower action and a pick-up is meant for melodic improvisation, while a large acoustic guitar is intended to produce a rhythmic percussive sound.

Strings

The strings on Freddie Green’s guitar were much thicker and higher off the neck than electric and most acoustic guitars (Figure 2). Today there are different types of guitar strings for various styles of guitars—primarily variations for acoustic and electric guitars. In the case of Freddie Green, the strings were a heavy gauge bronze string (Pettersen, 2009). The height of the strings was also a factor for volume; the higher the strings are from the neck the more volume produced from the guitar. “The higher the action, the harder the guitarist can strike the strings without fret buzz” (Pettersen, 2009). “As years passed, Freddie Green kept raising the action on his guitar and eventually it was ½” at the 12th fret” (Pettersen, 2009). A normal string height for an archtop guitar is roughly 3/32” of an inch between the top of the 12th fret (exact middle of the guitar) and the bottom of both E strings (“Strings, setups, and squeaks”, n.d). Dickert (1994) was fortunate enough to have held Green’s guitar prior to a Basie concert in 1978. He recalled that on “the eighth fret of his Gretsch El Dorado it is estimated that the strings were approximately one-half inch away from the fretboard” (pg. 252).

Figure 2. Freddie Green in Germany, February 1987, one month before his death. Note the exceptionally high string action.

The significantly high string action on Freddie Green's guitar is a factor when considering the chords he played. "A guitar with action this high would be unplayable for the majority of guitarists due to the exceptional amount of finger pressure needed to make the strings contact the fretboard" (Dickert, pg. 252). Most of the analysis in the reviewed literature states that Green's voicings were three- or four-note chords. Given the physical dimensions of Green's guitar, chord inversions on a guitar with this setup are nearly impossible, thus requiring the elimination of certain notes in order to accurately maintain a steady tempo and harmonic clarity.

Guitar Position

The position in which Freddie Green held the guitar is an important factor in the creation of his sound. An electric guitar utilizes minimal acoustic qualities when producing a sound through an amplifier. The electronic pick-up on the guitar acts like a

microphone for the strings. The purpose of an archtop guitar's body is "to transmit the vibration of the bridge into vibration of the air around it" (Wolfe, n.d.). Therefore, an acoustic guitarist must be more cognizant of the guitar's position in order to produce sufficient volume than an electric guitarist. The two main resonating pieces of wood on an archtop guitar are the front and back plates; both of these pieces must resonate freely in order to achieve its full acoustic potential (Wolfe, n.d.). In Figure 3 a standard electric guitar position is compared to the angle in which Freddie Green held his guitar. Since his guitar was tilted at an angle, both resonating plates of the guitar were free to vibrate without obstruction from his chest.

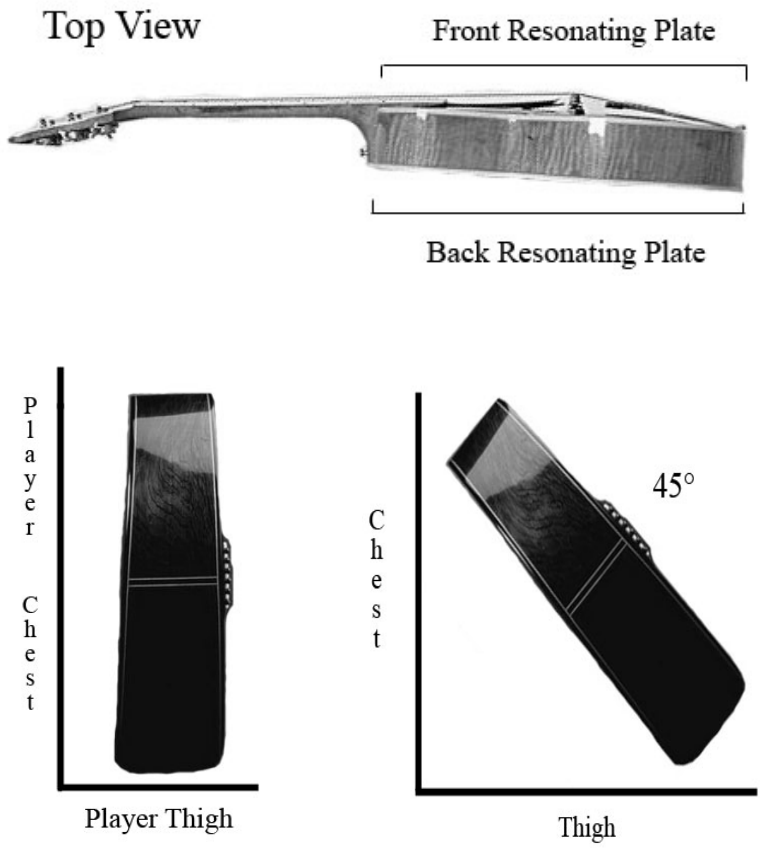

Figure 3. Top: Guitar top view. Bottom-Left: End view of guitar in standard position. Bottom-Right: Angle at which Freddie Green held the guitar.

Green probably held the guitar at an angle in order to project his sound over the big band (Chirillo, *Personal Interview*, 2009). Nonetheless it is evident through numerous photos and videos or him that the way he held his guitar was also for sound quality. “In terms of blend, it’s a more even blend between a guitar and bass. Freddie Green, I just think was just very sensitive to sound” (Chirillo, *Personal Interview*, 2009). In the section to follow, an analysis will demonstrate the physical difficulties of playing full three- or four-note chords on guitar when Green held it the way he did. “Freddie's left hand position for ‘one-note chords’ would be very uncomfortable if the guitar were held in the typical position perpendicular to the floor” (Pettersen, 2000, para. 6). The analysis will also demonstrate that when the guitar is held at this angle it provides easier access for the right hand to strum directly at the fourth string, which is where one-note chords were derived.

Figure 4. Left: Charlie Christian holding the guitar in a standard position. Right: Freddie Green holding the guitar at an extreme angle.

Chords

Several books and articles reviewed previously indicated many examples of chords that represent Freddie Green's style. Subsequent analysis of transcriptions of Freddie Green, however, coupled with professional commentary on the issue, make it evident that Green did not play these common chords in a traditional fashion. Rather, he used them as a basis for the discovery of effective voice-leading found within these commonly used guitar chords.

In order to completely understand Green's early guitar playing it is necessary to remember that his first instrument was the banjo. Green learned the banjo by memorizing chords from a banjo chord book. When he switched to guitar several years later he essentially transferred the same concept of stock chords to the guitar. Albert Romani (2003) posed a theory that Green's "rhythm guitar voicings and technique are a logical evolution from tenor banjo voicings and technique" (para. 9). There are significant similarities and differences between guitars and banjos in terms of playing chords. The banjo has four strings that are tuned in fifths from each other. The guitar has six strings tuned in fourths from each other (with the exception of the second and third string tuned to a major third). Green's experience with banjo implies that he played primarily three- and four-note chords in his early recordings with Basie based on his prior experiences.

Freddie Green was a primarily self-taught musician; therefore Romani theorizes that Green may have inverted banjo chords to fit the tuning of the guitar (2003). Eventually Green received formal lessons with master jazz guitarist Allan Reuss, guitarist with Benny Goodman, in order to learn proper voice-leading and chord inversions. "Freddie Green told me that Allan Reuss straightened out his rhythm work when he was

first working with Count Basie" (Jordan, pg. 137). "Allan probably showed him all the different inversions and all that kind of thing, probably gave him some basic harmony/theory kind of things too, info on how to approach harmony" (Chirillo, *Personal Interview*, 2009). With this information we can piece together one possible solution to the question of how his style was developed.

Banjo Influence Evident In "I'll Always Be In Love With You"

The song "I'll Always Be In Love With You" was recorded June 30, 1937 and Green demonstrates his characteristic four-to-the-bar strumming clearly defining an even pulse throughout the song. However, Green does not demonstrate the sparseness found in his later recordings with Basie. According to Pettersen "Freddie's guitar style in 1937 bore little resemblance to the unique minimalist style he would create over the next decades" (2003). One possible factor to consider is that Green had only been with the Basie band for approximately three months and had yet to refine his technique as it would relate to the CBO rhythm section. Additionally, the necessity to be heard over a big band was still evolving as Basie continually increased the size of the band. At this point in time, Green was still developing his rhythm guitar style and demonstrated how "his career was deeply influenced by his background as a banjo player" (Pettersen, 2003).

Banjo Chords

Romani proposes that Green transferred banjo chords as best he could to the guitar (2003). This can be done because banjo and guitar chord shapes are essentially mirror images of each other (2003). An example of this concept is found within "I'll

Always Be In Love With You" at several instances. Romani describes the way in which banjo players commonly play three- or four-note chords, depending on the chord quality; in Figure 5 the G7 chord has four specific notes. Another common technique for banjo is to add an octave double (2003). This technique is evident in the first chord Green plays on "I'll Always Be In Love With You," which is an F major chord in second inversion. Figure 5 illustrates how an F major chord in second inversion looks for a banjo and guitar; both examples double the C an octave.

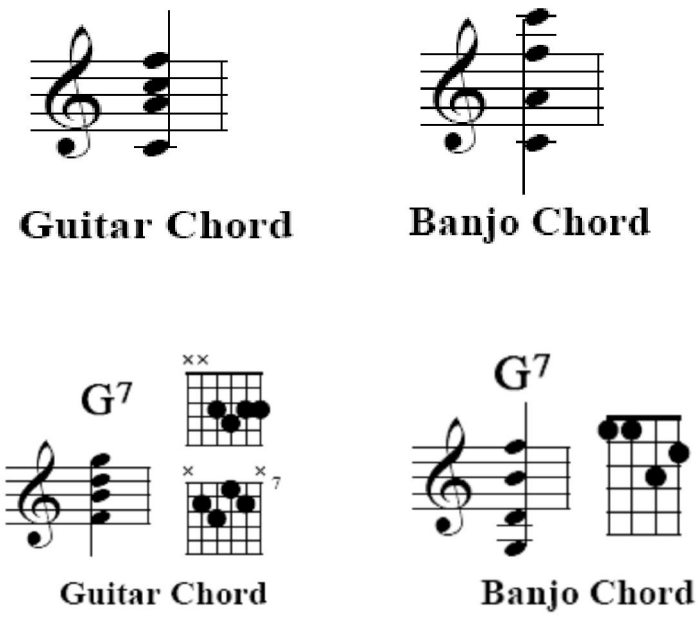

Figure 5. Top: F major chord an inversion of guitar and banjo. Bottom: G7 chord as a mirror image between guitar and banjo.

In mid-1937 Green performed predominantly four-note chords that may have come directly from his experience as a banjo player. More importantly, he also demonstrated a clear and consistent pulse that would remain prevalent throughout his

career. Once he adequately acquired several standard chord-shapes for the guitar, he injected them with performance characteristics commonly associated with the banjo, especially the concept of maintaining a single chord-shape on the left hand while moving the entire shape up or down a half-step from the original chord (Pettersen, 2003). Green does this in several places throughout "I'll Always Be In Love With You," for example; mm. 4-5, 18-19, 25-26, etc (Figure 6).

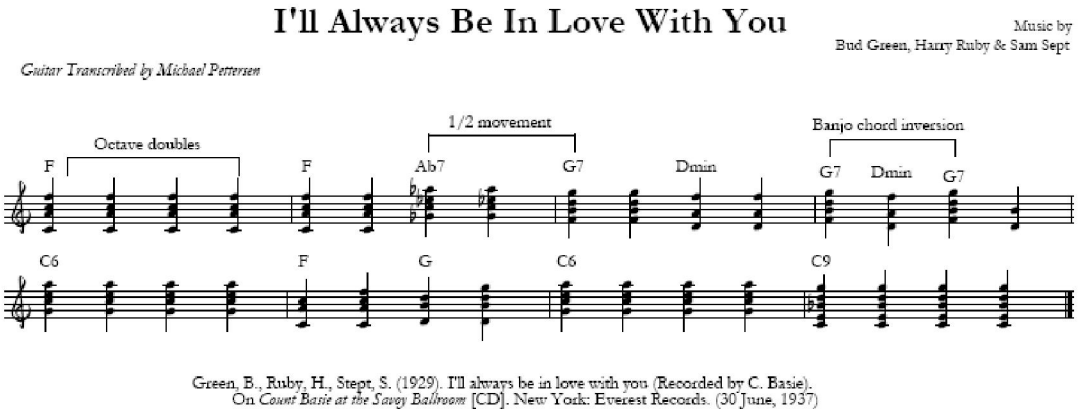

Figure 6. "I'll Always Be In Love With You" utilizing banjo techniques on the guitar.

Guitar Chords

Green's role with the CBO was to play rhythm guitar; therefore he had to adapt past knowledge to the new situation of performing with a big band—the CBO was essentially his first experience with a large ensemble. Shortly before joining the CBO Green performed regularly as a duo with a stride-pianist or with a quintet, all of which were small settings where Green could use full three- or four-note guitar chords. Not long

after joining a large ensemble that Green needed to alter his approach in order to be heard.

The first question to answer is why after observing early video footage (Byron & Saylor, 1993) of Freddie Green it appears he is playing full chord-inversions when all that is heard is one note. Given the aforementioned explanation of how he learned to play guitar combined with his banjo experience, one explanation is that he altered current knowledge to incorporate new elements needed for the big band setting. The alteration of guitar chords was done so in order to maintain steady rhythm and harmonic clarity. Thus, Green's changes to common guitar practices were done with the intent to further strengthen his role as a rhythm-guitarist. As Green himself put it, "Basie's band was grouped around the rhythm section. Rhythm is rhythm. You don't play anything else. That's it" (Brodacki, pg. 31).

After playing chords over and over again Green realized that only one note from within them was necessary. "Freddie simplified his style over the years, playing only what was necessary and essential" (Pettersen, 2000, para.1). When performing large chords on guitar the clarity of the pulse and harmonic voice-leading is lost (Chirillo, *Personal Interview*, 2009). Green learned that he could maintain left-hand fingerings while selectively choosing which notes from any given chord would be heard based on the pressure applied from his left hand. "He would place his fingers to form a common chord form, but then selectively push down on certain strings within the chord form" (Pettersen, 2004).

Deriving a Single Note from Full Chord Inversions

After careful observations of videos clearly depicting his performances, it is clear that Green knew and employed common guitar chords and inversions. However, recordings contradict the analysis that Green played full three- or four-note chords. Furthermore, several articles reviewed for this study indicate chords and chord inversions that do not accurately portray Green's voicing-leading through the use of one note. "The notes that Green actually sounded were primarily subsets of common chord forms. This has led many musicians to write books and articles that incorrectly describe Green's rhythm guitar technique" (Pettersen, 2004).

Evolution of Guitar Chords

Most chord-voicings for the piano are simply impossible to translate directly to the guitar. Therefore, certain harmonic adjustments must be made in order to accommodate certain chords. Figure 7 demonstrates the way in which a chord is harmonically spelled and voiced on a piano and then altered for guitar. The G7 chord in root position is very difficult to play on the guitar and almost never performed on the instrument. The most common way to alter this chord for guitarists to perform is by dropping the second voice from the top down an octave, a technique called "drop-two" voicings. Figure 7 (center) illustrates how the chord looks on the staff and guitar fretboard after the second voice has been dropped an octave. This particular chord is now in second inversion and easily playable on the guitar. Another similar approach is called "drop-three". This technique is the same concept as "drop-two" except the third voice from top of the chord is lowered by an octave. Figure 7 (right) also demonstrates how the

chord looks after the “drop-three” concept is use; the chord is now in first inversion. As part of studying guitar techniques with Allan Reuss, Green learned these types of guitar chords and their inversions. Figure 8 shows a G7 chord placed in all four inversions using the “drop-three” voicing technique. All of these chords are inversions of the same basic four-note chord.

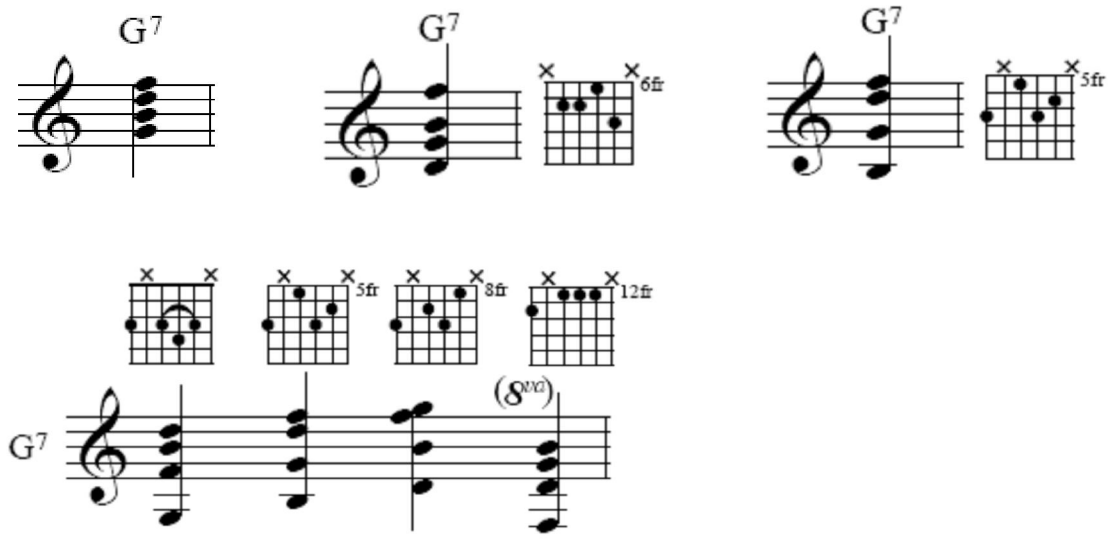

Figure 7. Top/Left: Stacked G7 voicing for piano in root. Top/Center: Same voicing employing drop-two concept for guitar. Top/Right: Same chord with drop-three technique. Bottom: Four inversions of G7 chord in drop-three concept

In several articles about Green’s guitar technique it is frequently proposed that Green used both three- and four-note chords. The three-note chords described in these reviewed articles are derived from these chord inversions. Charlton Johnson states that “rhythm chords can be formed out of many basic four-note chord forms you already know. The trick is simply leave out the B string” (Johnson, pg. 7). These chords are, as

Corey Christiansen discussed in his book, based on the lowest 6th string (2003, pg. 1). Using this concept on the guitar chords in Figure 7, three-note guitar chords can be derived; see Figure 8. In both Johnson and Christiansen's books extensive examples are given for many qualities of chords (ie. major, minor, dominant, etc). Johnson specifically titles this concept "chord extraction", which is to take common four-note guitar chords and extract "rhythm chords" from them (1993, pg. 7).

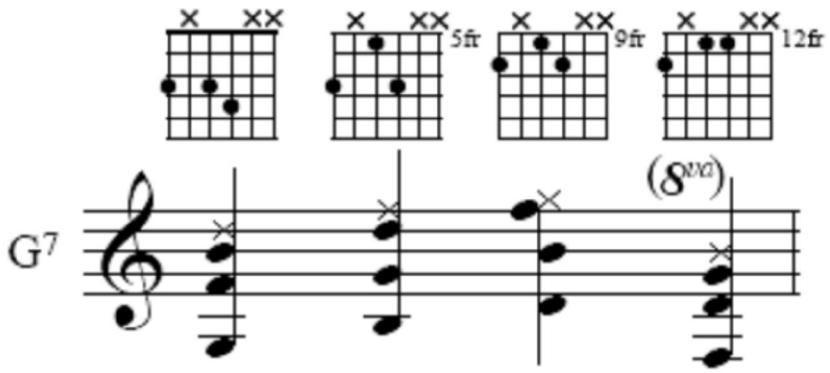

Figure 8. Four inversions of G7 chord in drop-three concept with three-note voicings.

One-note chord extraction

When applied further, Johnson's concept of chord extraction remains true with Freddie Green's one-note approach. "Freddie Green seemed to always play at least one clear note per beat on the 4th string" (Allen, 2002). Figure 9 indicates which chord-tone (root, third, fifth, or seventh) is played on the fourth string (D string) during each three-

note G7 chord inversion. “Freddie seems to always have had his left hand poised for a full three-note chord, and then made ‘executive’ decisions with both the left and right hands about which additional notes would be included, and to what extent” (Allen, 2002). This explains why Green appeared to be playing common three-note chords when in fact only one note from each chord was heard. Figure 10 is an example from Johnson’s book that uses the extracted three-note chords in a basic blues.

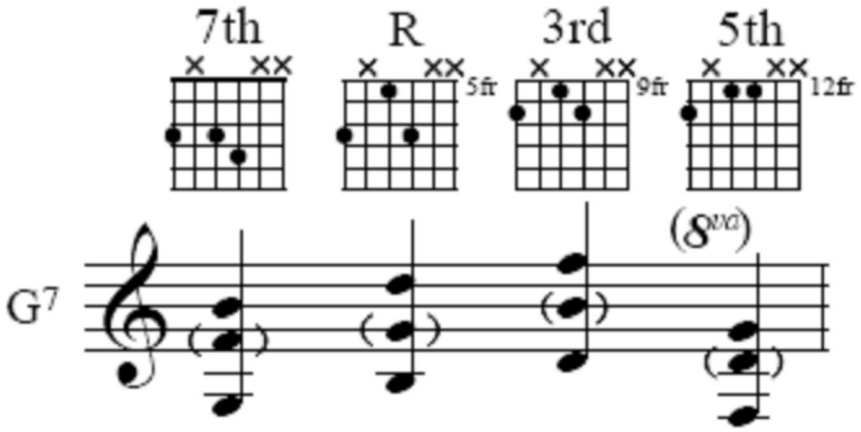

Figure 9. Four three-note inversions of G7 chord in drop-three concept. Target chord tone indicated in middle voice.

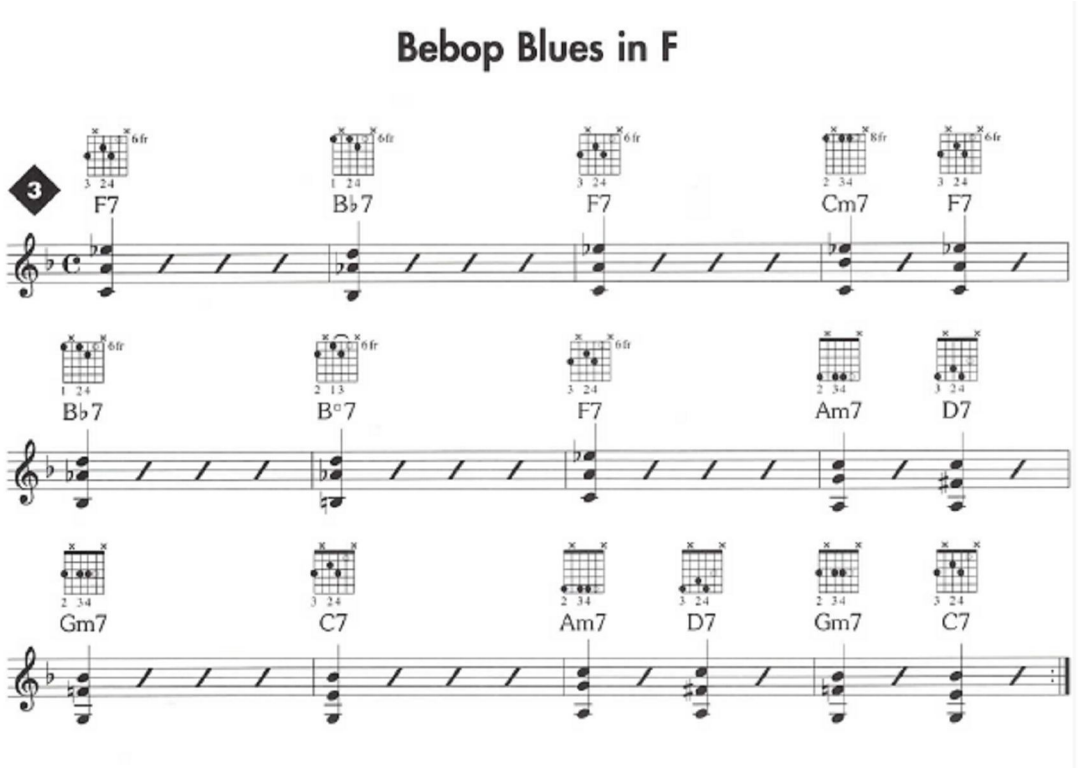

Figure 10. Example from Charlton Johnson's book outlining three-note chords for blues.

In order to introduce Green's one-note approach, the middle note of each chord within Figure 10 is now isolated; see Figure 11. Now compare Figure 11 to a blues (Figure 12) transcription of Freddie Green where one-note chords are clearly utilized. This example (Figure 12) was recorded approximately twenty years after Green joined the CBO when he had ostensibly refined this one-note approach. Although from video observations it appears that Green based his one-note technique on the three-note chords depicted in the above examples; he appears to play full chords and merely strike one note. Romani suggests that this was because "Freddie struck the strings in such a way that the 4th string projected louder than other strings. Simultaneously, the other strings had

weaker sounding notes, or muted percussive sounds, or were actually not sounded at all!" (2003).

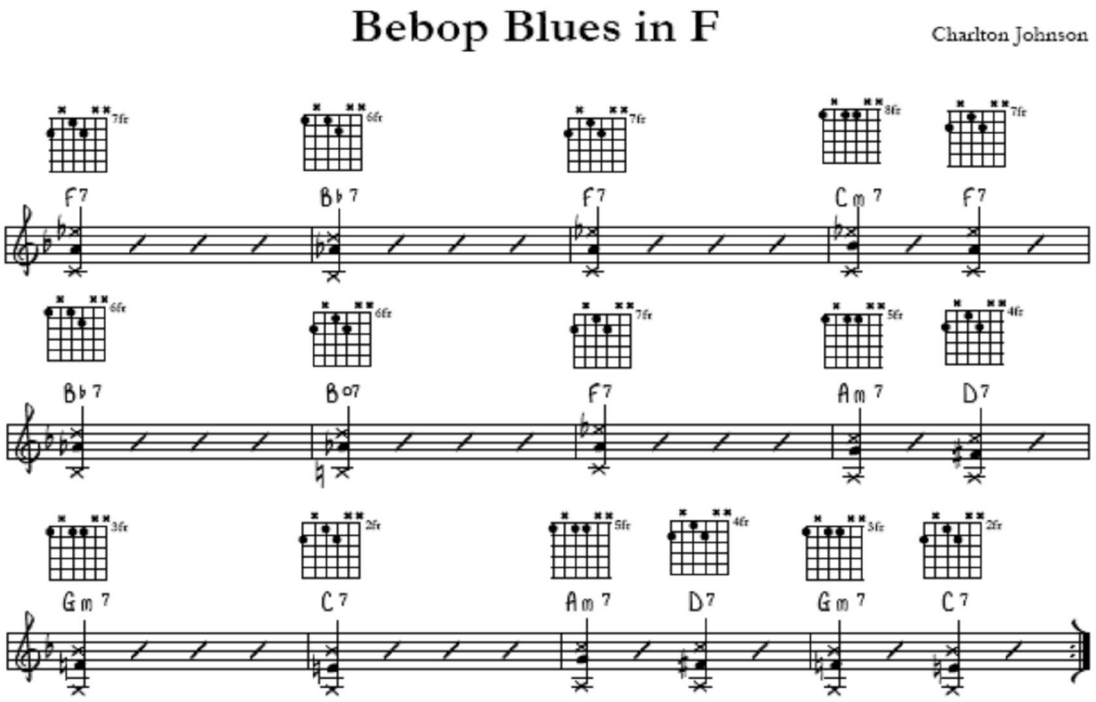

Figure 11. Freddie Green example of one-note concept on blues progression.

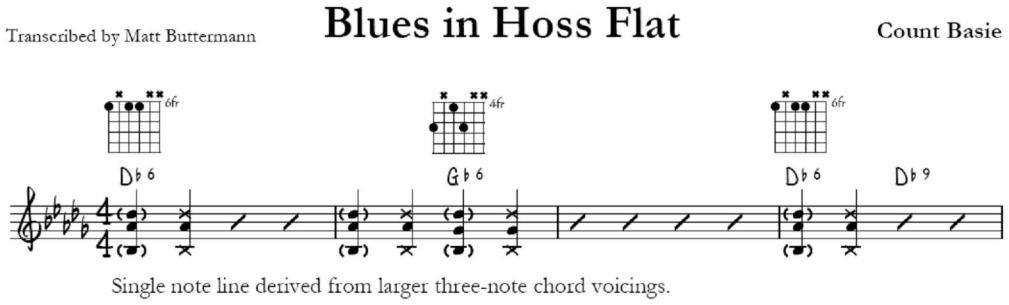

Figure 12. Demonstrates plausible guitar shapes that Green may have used as a basis to derive single notes.

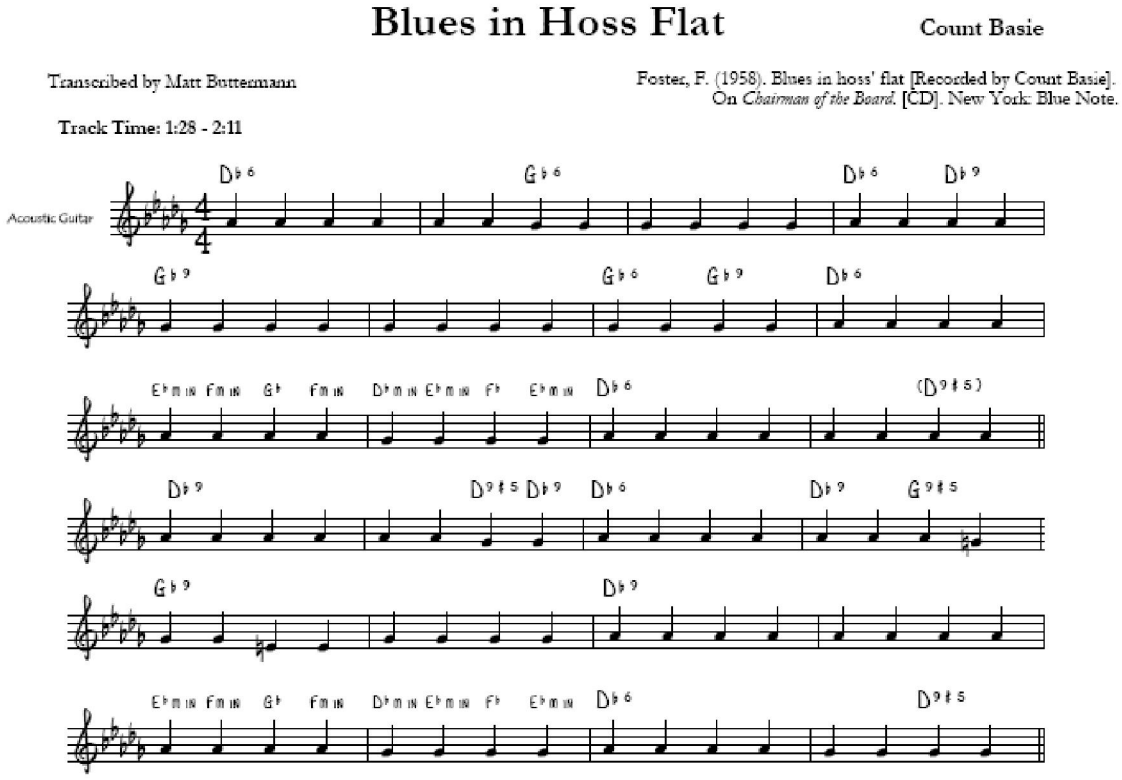

Figure 13. Freddie Green example of one-note concept on blues progression.

Illusion of large chords: Dampening Technique

Freddie Green dampened unused strings when playing chords to create a percussive sound and illusion of deceptively larger chords. Although he is concentrating on one note at a time he continues to strum the guitar as if playing fully voiced chords. When doing this, Green created a 'full' rhythm sound while maintaining one clear and melodic line in the middle register of the guitar by gliding the pick across all the strings regardless of how many notes were pressed down with his left hand. "When moving his fingertips over the strings, the effect he produces is deceptively light and airy" (Horricks,

pg. 38). This kept his right hand strumming pattern consistent while his left hand did much of the work in terms of note selection and deadening of strings that were not needed. Some speculate that to accurately replicate Green's distinctive sound and timbre, the fingernail of the forefinger is used during the picking motion in conjunction with the pick in order to create a large and percussive sound. "The contribution of the right hand index fingernail (just a bit of the upper/right quadrant of the nail, as you look at the back of the hand with the fingers pointing up) towards the quality of his sound" (Chirillo, 2002). Green created a pulse for the band that required a steady right hand and clear left hand "with the inclusion of some of the aforementioned fingernail gliding across the strings together with the pick, gave a depth, a roundness and fullness to the sound of his guitar…Bucky Pizzarelli will tell you the same thing; you've got to get a little fingernail in your stroke to get a good Freddie Green rhythm sound." (Chirillo, 2002).

Focus on Melodic Lines

It has been posited that Green's greatest concern was to create a sustainable pulse in the CBO that was free of large guitar chords. "Freddie Green's playing was light, understated, and rhythmically precise with a driving pulse" (Ness, pg. 43). One note played in the middle register allowed for clarity of time, and (in the case of Freddie Green) melody while being heard in a big band setting. Frank Wess, who played in the CBO with Freddie Green, commented that Green "was always playin' those little melodies" (Chirillo, 2002). By concentrating on creating a single melodic line Green was able to accurately connect the harmonic changes while maintaining his essential steady

pulse. Michael Pettersen transcribed “Jumpin’ at the Woodside” to demonstrate this concept; he describes this transcription and the technique:

> This transcription illustrates how Freddie Green’s guitar part would often be shaped more by the melodic line than by the harmonic changes. Freddie’s musical colleague commented that he was always playing little melodies in quarter notes. This facet of his playing, the creation of counter melody, distinguishes Freddie from nearly all other rhythm guitarists. Most rhythm guitarists concentrated on time and vertical harmonic structure; Freddie concentrated on time and horizontal melodic structure. (Pettersen, 2007, para. 1)

In Figure 14 “Jumpin’ at the Woodside”, it is clear that Green utilized one note in order to maintain a quick tempo. The range of the melodic line in this particular example is within a perfect fourth, which supports the notion that Green simplified his playing in order to maintain a steady pulse. Had Green utilized large chords across the fretboard, it is unlikely that he could have created a clear sound and simultaneously sustained a steady pulse. The guitar would not have sounded as prominent as it does on this recording had Green been playing full chords instead of the single notes, primarily because larger voicings lose clarity and do not sonically cut through the band in the way a single note does. Green demonstrates his ability to utilize chord tones as well as chord extensions as a way to build a melodic line. In the first eight measures of the transcription, Green plays a G natural through the chord changes. This G is the sixth of a Bb6 chord, the fifth of the Cmin7 chord, and the ninth of the F7 chord. Wherever possible and appropriate, Green found it useful to maintain common tones throughout chord changes in order to maintain

a steady pulse. This particular example of "Jumpin' at the Woodside" (Fig. 14*)* was recorded in 1968 (Basie, 1968), approximately thirty years after joining the CBO and has refined his one-note approach. This is apparent because the common note utilized in the example, G natural, is not necessarily derived from common guitar chords associated with the chord changes of the song. This indicates that Green intentionally selected the G natural and maintained it through much of the piece because harmonically it fit each chord, rhythmically supported steady time, and the timbre in that register of the guitar was ideal.

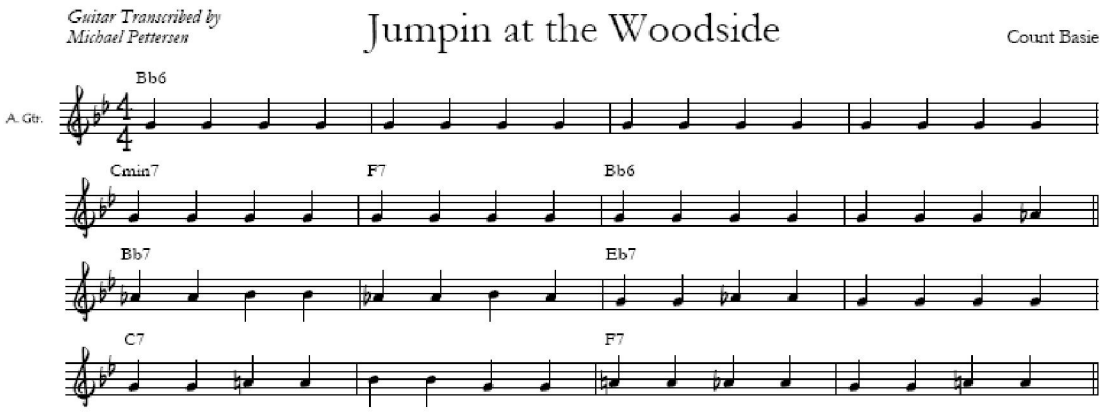

Figure 14. Example of Freddie Green's one-note approach on up-tempo song.

Freddie Green further demonstrates his isolation of notes for melodic purposes in a recording of "Li'l Darlin'" (Figure 15) from the same album as the previous example "Jumpin' at the Woodside" (Basie, 1968). This demonstrates how Green utilized single notes as melodic connections with two-note chords that created a steady pulse and harmonic clarity.

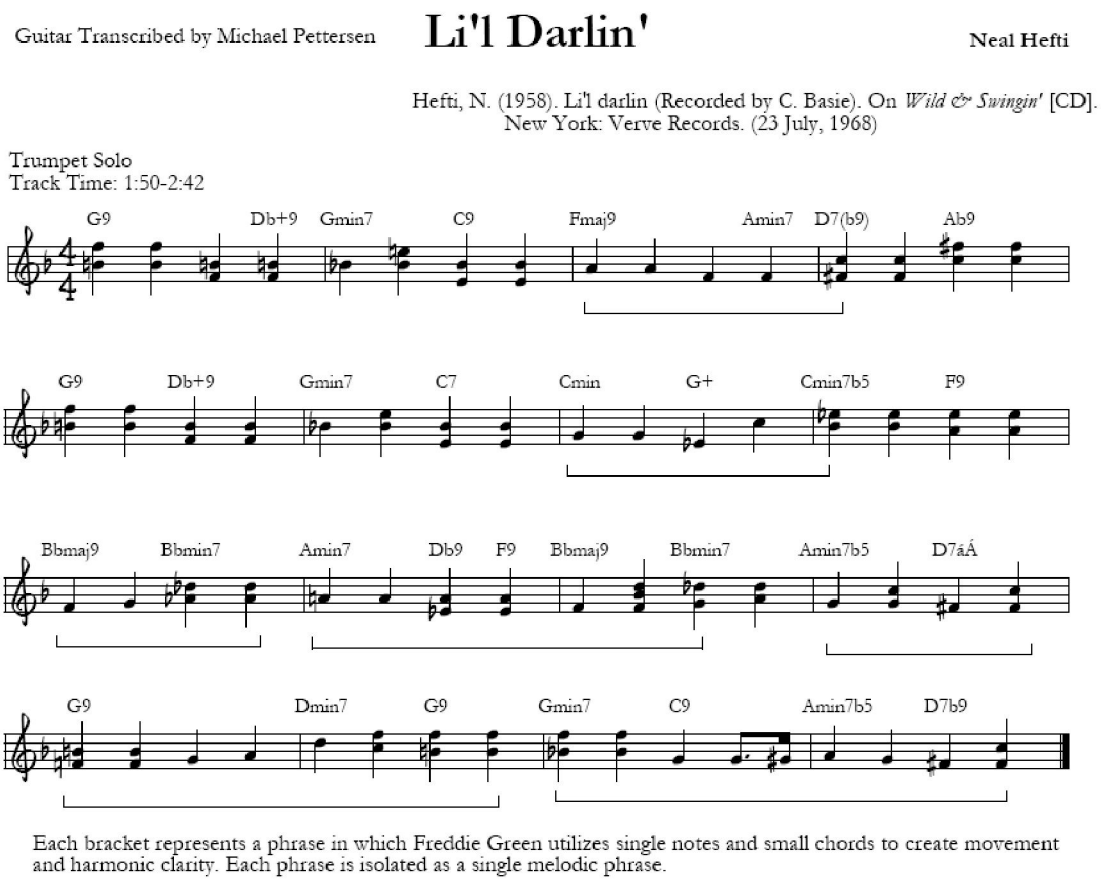

Figure 15. Combination of one- and two-note chords on "Li'l Darlin'".

In Figure 15 Green combines single lines and small chords to delineate the four-to-the-bar pulse and harmonic clarity. The two-note chords he chooses are especially clear because they are built primarily of thirds and sevenths of the given chord. These two notes clearly define the quality of the chord and imply precise voice-leading to the next chord change. Below is an analysis of the same transcription outlining the intervallic relationship between the note or notes in the guitar chord as they relate to the given chord change at that moment.

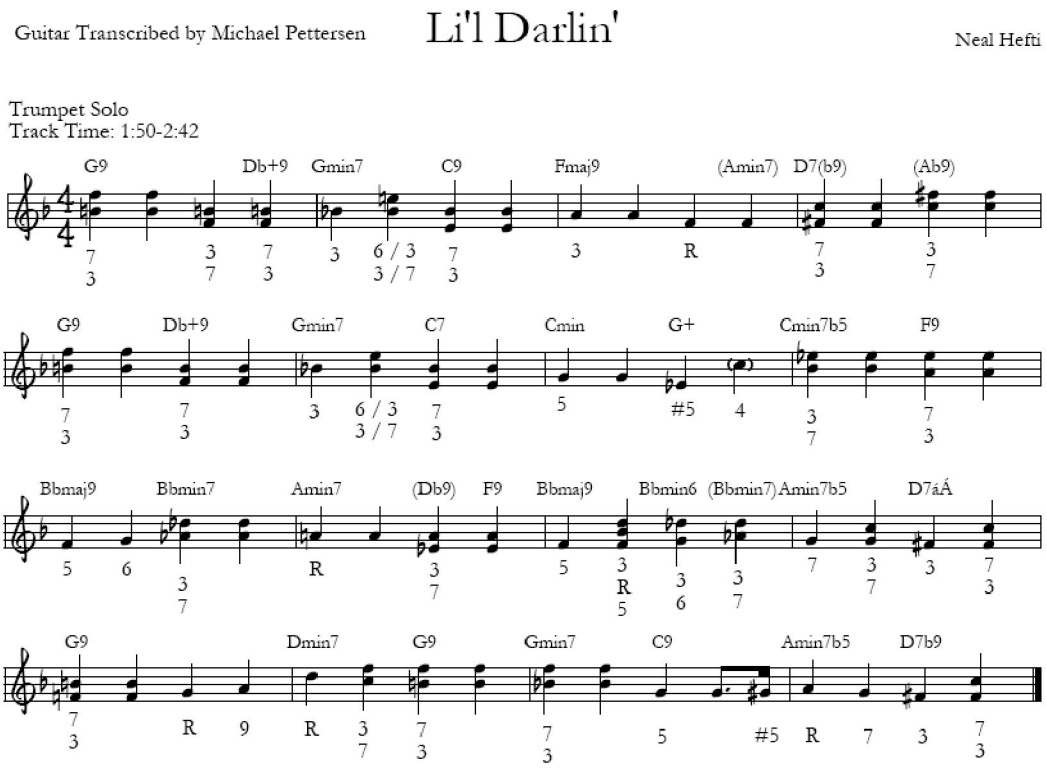

Figure 16. Analysis of one- and two-note chords on "Li'l Darlin."

This analysis shown in Figure 16 demonstrates the harmonic simplicity needed in order to clearly define each chord change. The first measure begins with a G dominant chord which is voiced on his guitar with the third and seventh on the first two beats. The same interval is inverted for beats three and four; notice that the middle note B natural remains constant through the measure. The original chart indicates a Db+9 chord on the fourth beat. However, regardless of how Green perceived that particular chord, the third and seventh of both G9 and Db+9 are enharmonically equivalent. If Green were to play full voicings for each of those chords his left hand would have had to dramatically change positions. Instead, Green chooses to focus on the two notes that define a chord;

the third and seventh. From measure three to four, Green connects single notes with two-note chords. In general the clearest voice-leading is half-step motion, which Green readily uses in several places. The single F natural on the third and fourth beats of mm. 3 provides stepwise movement to the F# on the beats one and two of the following measure. In the last two measures of the example Green chromatically approaches the root of Amin7 from the fifth of C9. In the final measure Green begins with the root of the Amin7b5 chord and descends stepwise to the third of the D7b9 chord. The seventh of the minor to the third of the dominant chord a half-step away creates perfect voice-leading.

Static Chord Form

After analysis of "Li'l Darlin'" (Figure 14*)*, it is clear that Green refined his technique to include primarily melodic voice-leading with the addition of simple two-note chords. In addition to honing this style Green has also solidified his guitar technique to match this new approach. As was seen in Figure 6 ("I'll Always Be In Love With You") Green began using relatively large voicings and learned to use only one note derived from those voicings. This approach required that Green decide which notes in these forms to feature in his melodic line. By 1968, the time of this recording of "Li'l Darlin", Green had honed his style in such a way to allow him to focus on the single notes rather than the larger chord from which they are derived. In doing so his left hand developed a 'grip' or basis that was more central to his technique than common guitar chords. This 'grip' would have to allow for ease of movement between single notes and two- or three-note chords. It is important to realize that the guitar Green used was much more physically demanding to play than most guitars, which meant that he needed to

consistently employ strong parts of the hand in order maintain a tempo and perform for long periods of time. This notion, combined with the fact that he held the guitar at such an extreme angle promotes the theory that his left-hand was incapable of playing certain chords, led him to retain a left-hand position that was as simple and utilitarian as possible. The strong digits of the hand are primarily the index and third finger. These fingers provide the most leverage to overcome the extreme tension of such high guitar strings and allow ease of movement over a guitar neck that was angled in a near horizontal position. The following examples demonstrate possible solutions of a simple configuration for the left-hand that would encompass many performance factors. Figure 17 demonstrates how the chord form can be used to derive three-, two-, or one-note chords. Figure 17 also illustrates how these three different sonorities can be made through the use of dampening unused notes and strings to bring out the desired note.

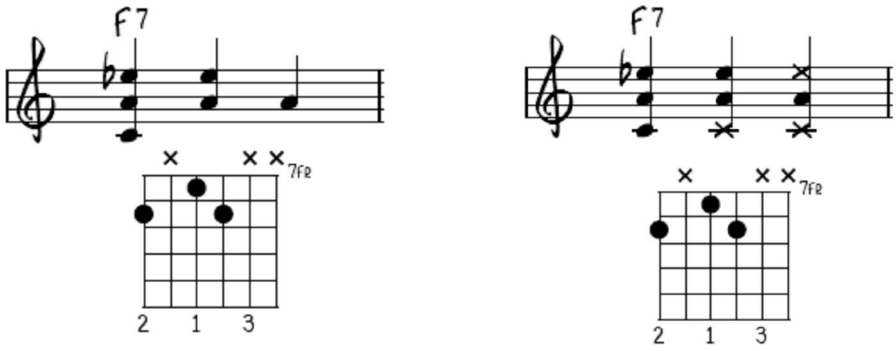

Figure 17. Left: Variations of three-note chord. Right: Fingerings for three-note chords.

The form in Figure 17 essentially maintains the index finger as the focal point for notes as well as a pivot for the hand to create movement and add additional notes. As was seen in the above example of "Li'l Darlin" the thirds and sevenths are the focus of voice-leading; this particular form allows the left-hand to accurately play those notes utilizing common fingering. Figure 18 (Top) illustrates simple three-note voicings and fingerings for a common ii-V-I chord progression. Figure 18 (Bottom) uses the same progression and demonstrates how the chord form (Figure 18; Top) can be implemented for one- or two-note chords with functional voice-leading. The index finger is the focal point of the chord form that allows for continuity of the left-hand in (Fig. 18 Bottom).

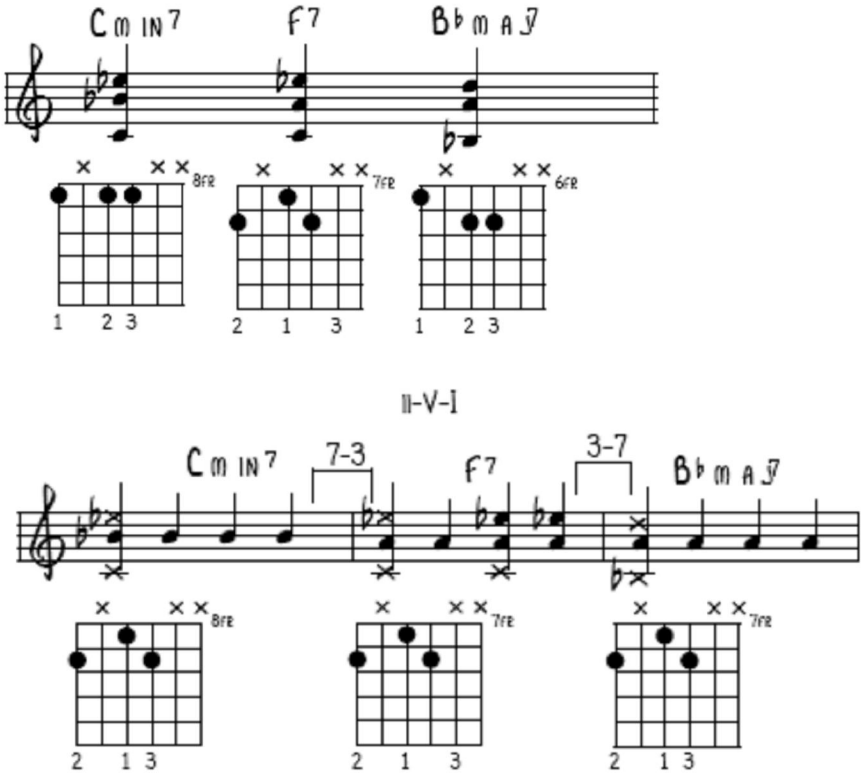

Figure 18. Top: Possible fingerings for three-note chords (dominant chord uses static chord form). Bottom: One note derived from three-note chords using a static chord shape.

This precise harmonic motion was prevalent in “Li’l Darlin’” as well as “Oh, Lady Be Good” recorded six years prior with Count Basie and the Kansas City Seven (Gershwin, 1924). In the excerpt of “Oh, Lady Be Good” (Figure 19), notice how common tones of the chord changes are intertwined with two-note chord voicings. Above each chord is a diagram indicating the use of the index finger with the corresponding fret to the note played.

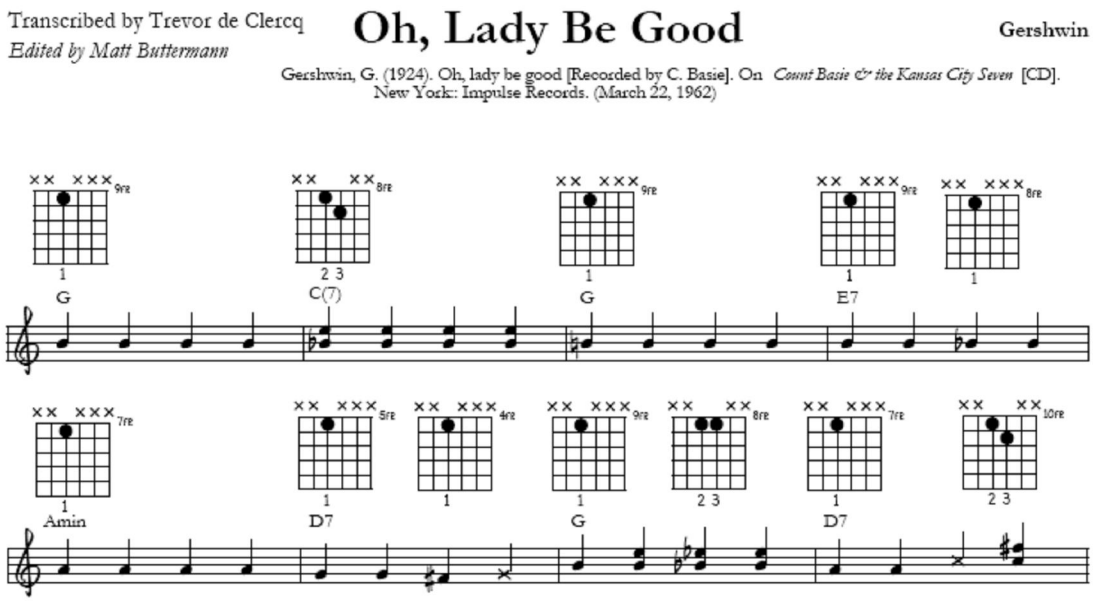

Figure 19. “Oh, Lady Be Good” using chord form Figure 18.

Strumming Technique

After observing Freddie Green performances, it becomes apparent that the strumming pattern was also a factor in his style. As discussed above, steady tempo and harmonic clarity were essential to Green and in order to properly maintain these components, it was necessary for his right hand strumming pattern to remain consistent. One notion found in the reviewed literature is that Green strummed a rhythmic accent on beats two and four. This may prove true; however, another explanation is needed, particularly in the context of the music. The music of the CBO, as well as other bands during that time, was meant for dancing. This implies that the emphasis of the beat should be grounded on one and three, as opposed to two and four. "But the point is that they [dancers] really are putting their feet down on one and three. You've got to have a good one and three in order to have your two and four in the right place first of all, it's not the other way around in this music" (Chirillo, *Personal Interview*, 2009). Visual observations show that Green varied the direction of his right hand strumming pattern. One explanation for this technique is that a different quality of sound is produced when the strings are struck at different angles of the neck. Figure 20 illustrates a traditional strumming pattern that glides the pick direction in the same place near the neck of the guitar. "When the guitar is strummed near the bridge a brighter tone is produced. As the guitar is strummed near the neck, a richer, thicker, less bright sound is produced" (Dickert, pg. 275). Figure 20 illustrates the motion of the pick across the guitar strings. By alternating the strumming placement Green was able to create an illusion of accenting specific beats when in fact the force from his right hand remained constant. The natural percussive quality of sound from guitar when struck near the bridge is enough variation

to deceptively produce and accent on alternate beats. Essentially, when the string is struck near the bridge, the natural sustain of the guitar is decreased. When Freddie Green struck the guitar at this angle, it created an illusion of accent when the note value is actually more equivalent to a shorter lngth. Freddie Green invariably maintained a steady rhythm. Thus, in order to remain steady and consistent at any tempo, the right hand strumming must stay as regular and consistent as possible; as opposed to consciously striking the guitar harder on beats two and four. Figures 20 illustrates the difference between these two strumming approaches.

Figure 20. Left: Standard strumming direction. Right: Freddie Green's alternate strumming pattern.

Stride-pianists

In order to completely understand the influence of a stride-pianist in full context on Freddie Green, it is important to briefly examine a transcription of a stride piano piece to pinpoint significant characteristics that relate to Green's style, specifically the regularly recurring pulse and simple harmonic accompaniment. Figure 21 is a brief

excerpt from stride-pianist James P. Johnson whom Freddie Green admired during his youth in New York City.

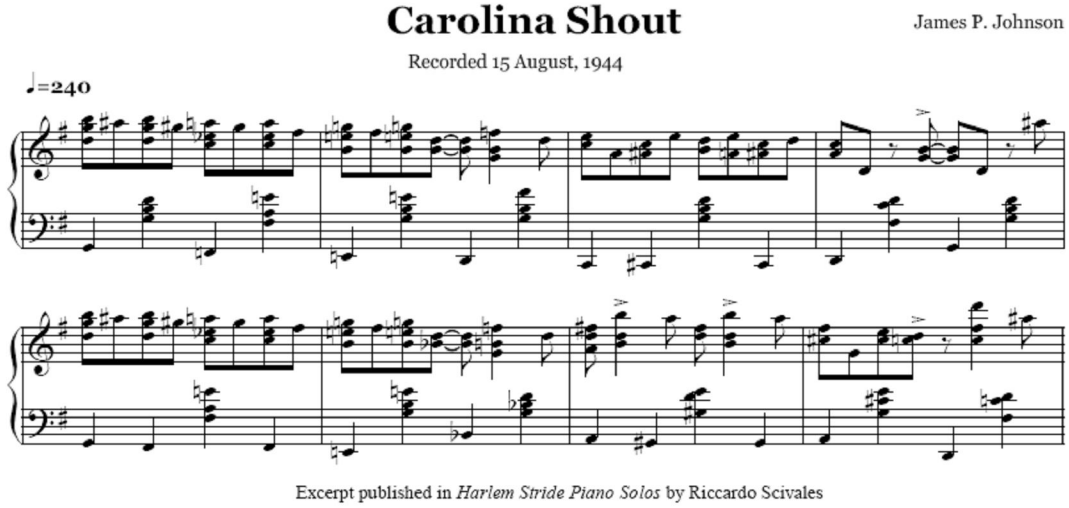

Figure 21. Excerpt from "Carolina Shout" recorded by James P. Johnson in stride-piano style.

The most important quality of stride-piano that had an impact on Freddie Green is the clear and consistent pulse. The left hand of the above transcription is maintaining the time as the right hand embellishes with chords and melody. Due to the physical constraints of stride-piano style, the left hand was relegated to alternating the bass note on beats one & three with three-note chords on beats two & four. Present in each of the chords of the left hand are triads or the seventh of dominant chords. This illustrates the necessity to utilize notes that are essential to defining a chord's quality; specifically the third or seventh. Although Green may not have been aware of this harmonic concept at the time, he was certainly aware of the steady time a good pianist would play with. Green

eventually had the opportunity of performing with a stride-pianist for an extended period of time in New York City. “Freddie worked at the Exclusive Club as a duo with stride pianist Willie Gant. He played rhythm guitar and learned how to play without getting in the way of the piano player” (Dance. 1977). This meant that Green had to maintain steady time and find a way to not harmonically distract from, or clash with, the pianist. “Freddie came to appreciate the value of a steady swing and tempo” (Horricks, pg. 12). In an interview with Dance, Green recalled:

> It was just the two of us. Looking back on it now, I think this is where I got my training, my ABC's. He (Gant) kind of told me what to do and what not to do…In the beginning, I was a little concerned if this piano and guitar thing would go. But I needed a job, you know. I had to be the drummer also, because we didn't have any drummer at all. (Dance, 1977).

Adaptation from Duets to Bands

When Green joined the CBO, it was relatively soon after he began playing the guitar and he was still a little uncomfortable with the instrument—unfamiliar to the point that he did not feel confident enough then to take solos (Dance, 1977). The early years in which Green was learning to play the instrument were done while performing nightly as a rhythm guitarist. This meant that his total frame of reference with the instrument from the beginning was shaped exclusively by performing rhythm with a stride-pianist. When Green later joined Basie he said “And I started playing, just keeping time like I'm accustomed to doing” (Dance, 1977). He started these performances with the stride-pianist by playing banjo and at the urging of a club manager switched to guitar. “The

change-over from the banjo, it was something. It was so abrupt as far as I'm concerned" (Dance, 1977). This explains why his early recording with Basie "I'll Always Be In Love With You" employed many characteristics associated with banjo playing (Figure 22).

Notice the similarities between "I'll Always Be In Love With You" (Figure 22*)* and "Carolina Shout" (Figure 21). Both examples have a strong underlying beat and emphasize triadic harmonies. "I'll Always Be In Love With You" was recorded in 1937 which was the end of his time playing with stride-pianists. This transcription indicates what Green was likely playing in a duo setting with pianists and how he was instructed by Willie Gant to play. When Green joined the CBO he relied on his experience of playing what he knew best, rhythm.

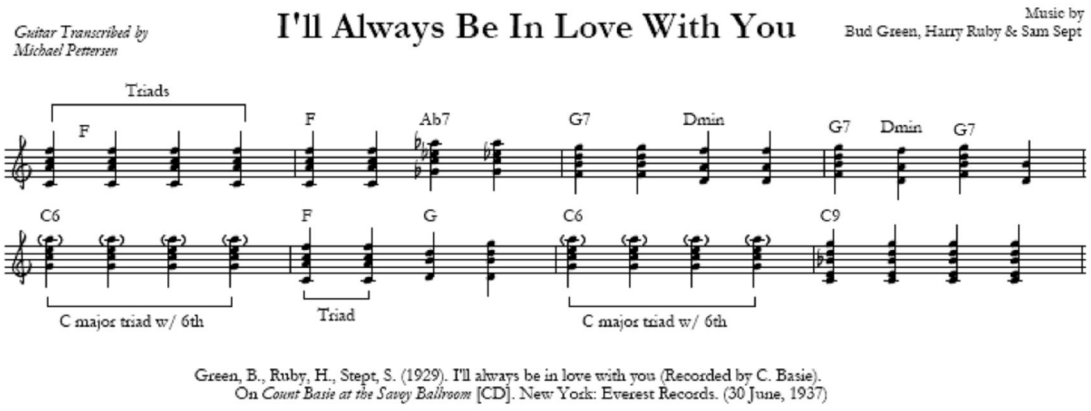

Figure 22. "I'll Always Be In Love With You." Notice harmonic and rhythmic similarities to Figure 20.

Rhythmic Emphasis

It is common knowledge that Freddie Green based his rhythm playing on a strict four-to-the-bar pattern. It is also a given from observing him, and professionals currently employing his technique in their own careers, that this four-to-the-bar pulse was consistently even. This notion contradicts several published articles that explicitly state that extra rhythmic accent should be given to beats two and four. After studying Green's technical approach (Chapter III), alternative explanations can be developed. It is evident from video analysis that Green alternated his strumming pattern to produce different tones from the guitar based on where he struck the strings. Green frequently struck the strings near the bridge on beats two and four and near the neck on beats one and three. The tone produced near the bridge is short and bright; the tone produced near the neck is warmer and longer. Therefore, as Green maintained a steady pattern of force in his right hand he was able to create the illusion of accent by simply shifting the placement of the attack.

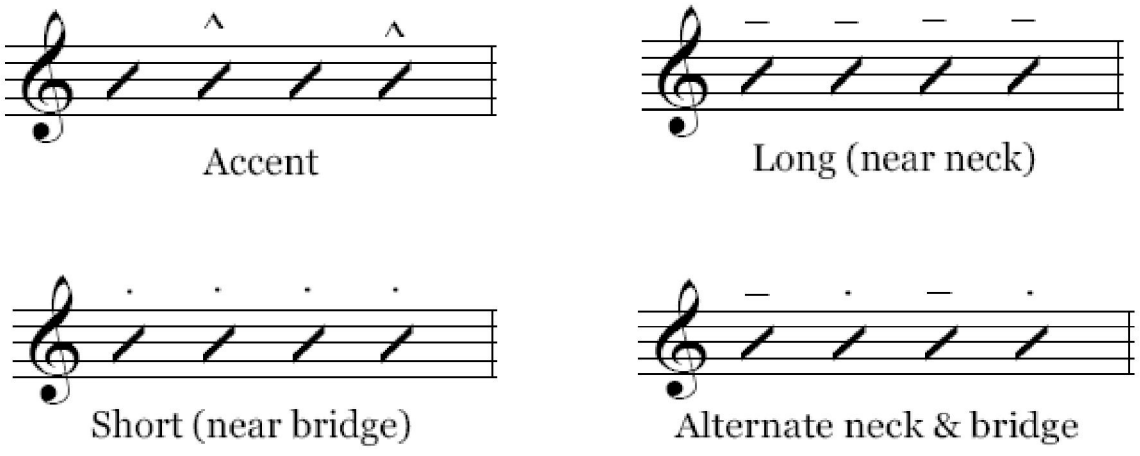

Figure 33. Top/Left: Assumed accent on beats 2&4. Top/Right: All long beats attacked near the neck. Bottom/Left: All short beats attacked near the bridge. Bottom/Right: Alternate long & short beats between neck & bridge.

CHAPTER FOUR

ANALYSIS PART II: FREDDIE GREEN WITHIN THE COUNT BASIE RHYTHM SECTION

Introduction

The earliest musical influences for Freddie Green were New Orleans style jazz bands and stride piano players. He heard stride-pianists while living with his aunt in New York City during his teens and recalled how much he enjoyed their excellent sense of time. Green also made similar recollections in regards to one of his first performances in a duo setting in New York at the Exclusive Club with stride-pianist Willie Gant. During his tenure with Willie Gant Green quickly realized that maintaining a steady swing tempo was essential for the audience to dance (Chirillo, *Personal Interview,* 2009). As far as the New Orleans style bands, when Green lived in Charleston he was fond of the Nighthawks who performed in the New Orleans style. Eventually Green had the opportunity of filling the banjo position before permanently moving to New York. These two experiences provide significant insight into his musical background that may have strongly influenced his style after joining the CBO.

Big Band Adjustment

Basie's rhythm section was appropriately dubbed the All-American Rhythm Section and were synonymous with superior groove and time while maintaining precise harmonic clarity. The spearhead of the rhythm section was likely the bassist Walter Page. Loren Schoenberg states:

> The spark for the whole concept [employed by the Basie rhythm section] came from the bassist. Indeed, the other members of Basie's famous rhythm section - guitarist Freddie Green, drummer Jo Jones, and the pianist himself - all have credited Page with teaching them how they should play their instruments in order to realize what he was hearing in his head. It began with bringing the volume down and intensity up, giving them the space in which to create the meshing of timbres that resulted in one organic, indivisible whole. Later there would be the pacing of the performance, and the counterpoint of the bass lines, as well as the way the rhythm section made it sound as if they were breathing the beat...(Schoenberg, 2003)

Simplicity was a vital factor for the rhythm section in terms of individual contribution. Each member's part may appear relatively simple when in fact their individual contribution to the rhythm section was imperative to the unit's cohesiveness. This required a precise modification of each instruments standard practices in order to fit the CBO concept. "This approach was likely suggested by bassist Walter Page, Freddie's prime musical mentor when he joined the Basie Band. Page was a schooled musician and

had studied counterpoint. It is not difficult to imagine Page telling the young Freddie Green, 'Don't just bang out chords. Play a melodic line that keeps time and also complements my bass part' (Pettersen, 2007). Therefore, soon after beginning his tenure with the CBO, Freddie Green needed to alter his approach to suit the needs of a big band, primarily how to balance better and be heard. He also developed the approach discussed in the previous chapter of deriving single notes from common guitar chords. This allowed him focus on a counter melody to Walter Page's bass line.

Harmonic Functions

Each instrument in the rhythm section was dedicated to defining a steady pulse and with the exception of the drums also had specific harmonic roles as well. Bassists laid the ground work at the bottom by emphasizing simple bass lines around roots and fifths of the given chord. The guitar part was also based in single lines approximately a tenth interval above the bass line (see Figure 24)—using primarily chord tones with an emphasis on the thirds and sevenths of the given chord. The very sparse piano comping occurred approximately one octave above the guitar. This way none of these instruments interfered with each other's tessitura. Figure 23 is an excerpt from the CBO classic "Shiny Stockings." This example demonstrates the range of motion and relationship between the guitar and bass. The majority of this bass line targets the root of the given chord and approaches the roots through primarily step-wise motion. The guitar, on the other hand, is comparatively a much more stationary part. Common tones are used whenever possible and approached through step-wise motion similar to the bass. Notice the movement of each part in relationship to each other. The first notes in the first

measure are the seventh (guitar) and root (bass) of the Bbmin7 chord. The bass descends from the Bb down the Bb Dorian scale to reach the root of Eb9 on the next measure while the guitar maintains the same note throughout the first measure and descends a half-step to G natural in m. 2, the third of Eb9. This movement clearly delineates the harmonic movement from a minor (ii) chord to a dominant (V) chord with only necessary notes.

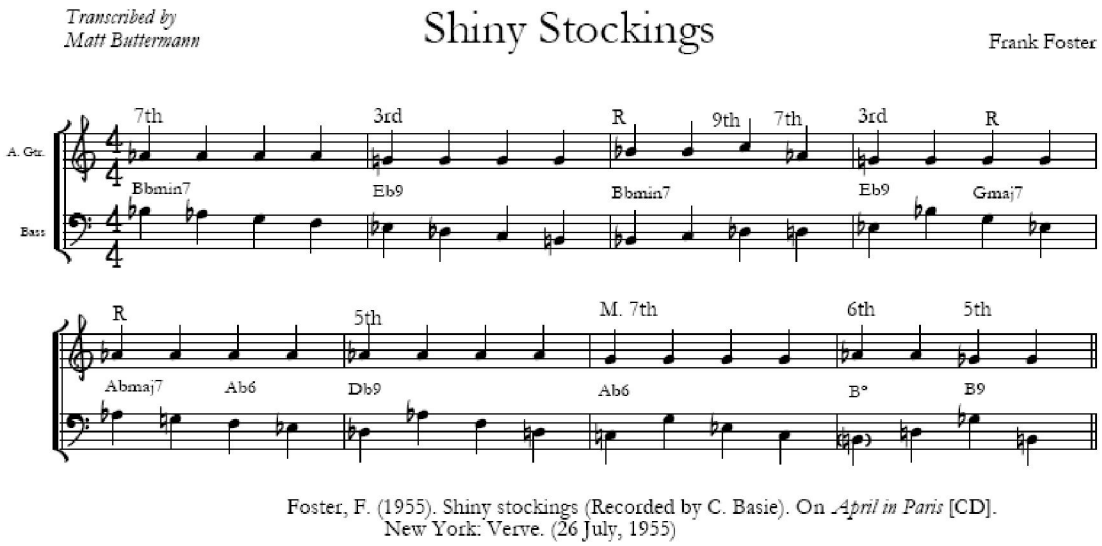

Figure 23. Analysis of single notes in the guitar as they relate to the bass.

Harmonic Comparison: Bach Chorales

James Chirillo, who utilizes Freddie Green style regularly in his own career equates the CBO rhythm section to the of Bach chorales in order to understand harmonic implications of proper voice-leading. “What made that rhythm section so great was they were playing basic, really basic traditional harmony, it’s not like they were doing anything out of left field or anything like that” (Chirillo, *Personal Interview*, 2009). The

same holds true of the way in which Chirillo views the rhythm section as it correlates to Bach chorales. “Bach would have those four notes, and whether he had the bass voice actually singing in the bass register or not, each person’s note made that chord ring, made that harmony ring just the right way… the Basie rhythm section, it’s the same kind of deal exactly” (Chirillo, *Personal Interview*, 2009). As a rule of thumb, when playing in the style of Freddie Green, Chirillo likes to target the third a tenth away from the root of the chord in the middle register as much as possible. “To give you the basic quality of the key the third is a more important note… So the best place to put that third is going to be a tenth above, right in that tenor register; perfect. That’s going to ring, that’s Freddie’s note” (Chirillo, *Personal Interview*, 2009). Within Bach chorales, each voice held a specific function, register, and movement. As the voices of the chorales were separated the clarity of the harmony became increasingly clear; the voices maintained their independent character without distorting the others. The same concept is also evident within the CBO rhythm section:

> Simply, with the bass note and the guitar tenor note, you hear the entire harmony that is going on whether he [Freddie Green] is playing one or two notes you can hear the whole harmony that’s going on. If the bass has got that bass register covered and the guitar’s got that tenor and into the alto range a little bit, not high alto obviously, but tenor had that mid-range covered. That’s why Basie then played all in that upper register usually above C above middle C and he would just do these little rhythmic splanks. But he [Count Basie] was totally out of the way of the guitar or the guitar was totally out of the way of the piano…If the bass player is playing a scale-wise line the guitar is out of the way, the piano is not

playing down there either, the bass line is in the clear, just everything is in the clear. (Chirillo, *Personal Interview,* 2009).

The CBO rhythm section was unique in the sense that each instrument had a clearly defined role within the four-person unit and created an extremely effective balance of harmonic clarity with a steady rhythmic pulse. The harmonic analysis of the rhythm section, in terms of the bass and guitar, is especially indicative of the precise counterpoint each instrument was responsible for. Each instrument was simplistic in approach but in combination reminiscent of theoretical guidelines governing Bach chorales. Therefore, each instrument in the rhythm section can be assigned a corresponding voice from a Bach chorale (Soprano, Alto, Tenor, Bass): Bass=bass, Tenor=guitar, Soprano/Alto=piano. Given these parameters, the voice-leading practices between a Bach chorale and the CBO rhythm section begin to take shape. "Voice leading has two main goals: to establish and maintain the independence of the voices, and to establish and maintain a clear sense of tonality" ("The Basics", n.d.) (see Figure 24).

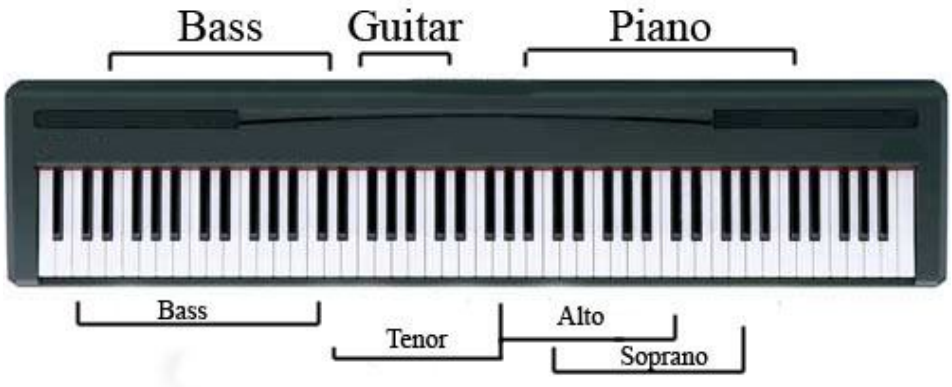

Figure 24. Illustrates the range of each voice in comparison to the rhythm section.

The following are selected guidelines that govern Bach chorales that are pertinent to analyzing the guitar and bass of CBO rhythm section: Doubling the root or fifths is acceptable for certain voice-leading situations, the tenor line should repeat a note from one harmony to the next if possible and by step if not, the bass should use stepwise motion but may skip any consonant interval not larger than an octave ("The Basics, n.d.).

Figure 25 is a brief section of a Bach chorale in which the aforementioned guidelines are evident, particularly notice the movement of the tenor and bass voices. The tenor line remains within a perfect fourth and moves in a stepwise motion while the bass moves both step-wise and intervalically. When we compare Figure 25 to that of a brief CBO rhythm section excerpt (Figure 26) with bass and guitar parts, we see many similarities.

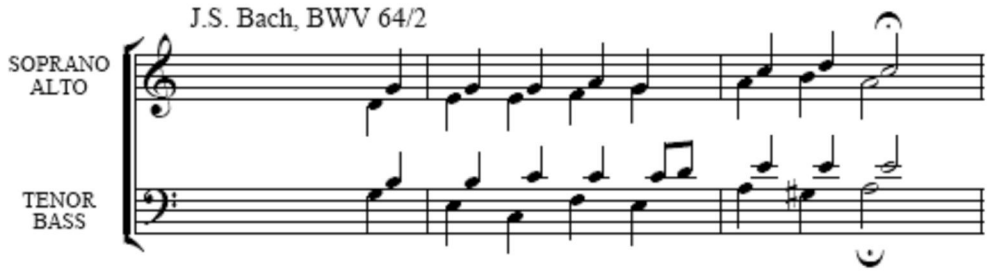

Figure 25. Brief excerpt of J.S. Bach Chorale, BWV 64/2. Note the tenor line movement.

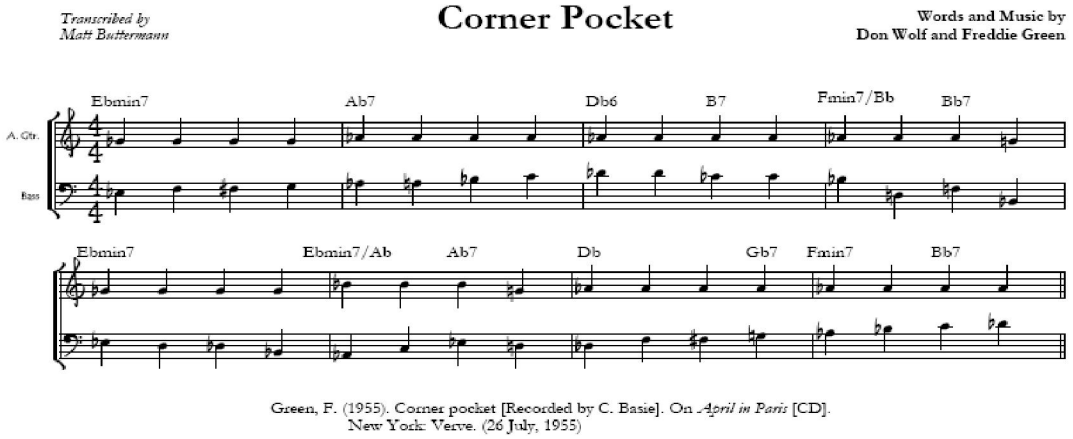

Figure 26. "Corner Pocket" transcription of bass and guitar. Notice how the movements of these two parts are reminiscent of the tenor and bass voices of Bach chorales.

Figure 27 is another excerpt from a popular Basie chart "Jumpin' at the Woodside" that illustrates the guitar and bass through sixteen measures in the middle of the arrangement. The aforementioned concepts of Bach chorale movement remain consistent; the guitar part is static with small step-wise motion when necessary and the bass clearly defines each chord change with step-wise motion and intervallic leaps when appropriate. As the bassist creates movement throughout the chord changes he is consistently landing on the down beat of each measure with either the root or fifth of the given chord. This firmly establishes the progression of the piece and allows the guitar to restrict movement to within a minor third without losing clear definition of the harmonic qualities. The relatively small movement of the guitar includes the major third, minor third, fifth, sixth, seventh, or ninth of any given chord change. These chord tones, along

with the excellent register of the guitar, provide a basis for steady rhythmic pulse and harmonic clarity.

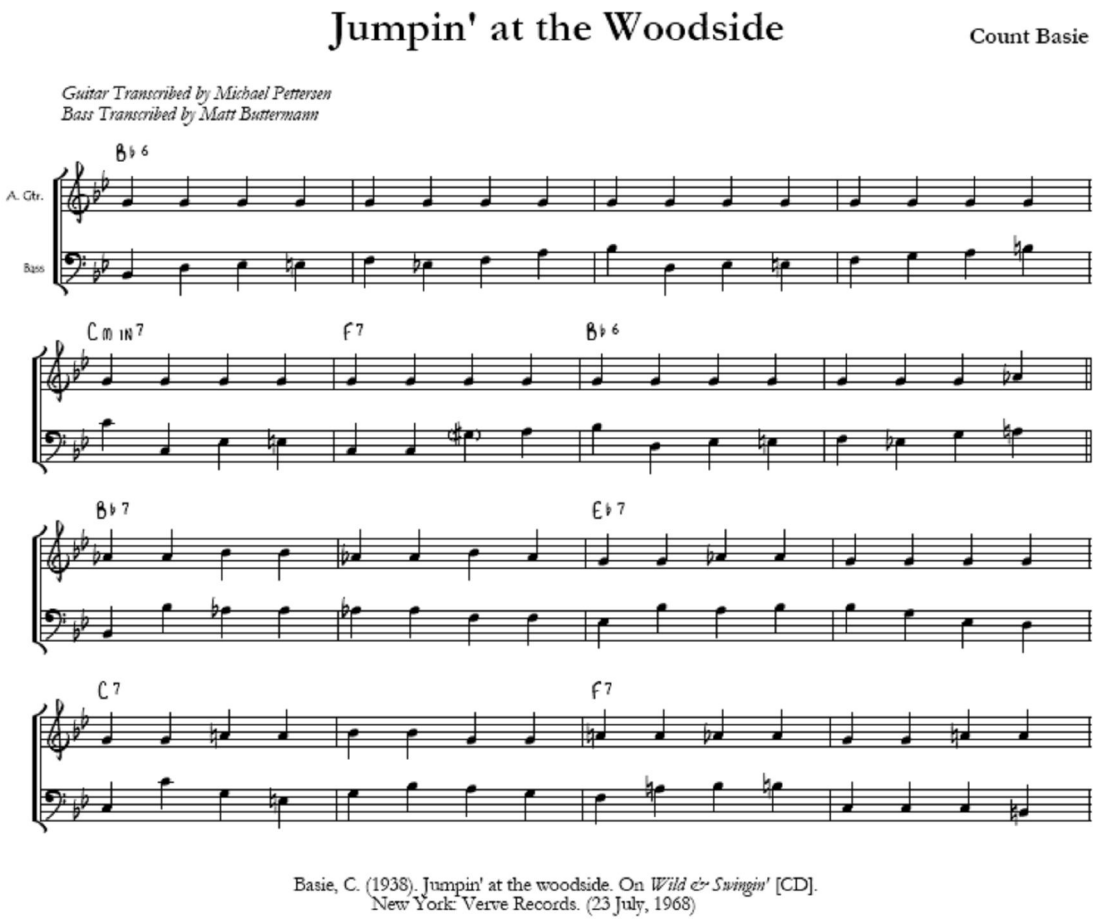

Figure 27. Excerpt from "Jumpin' at the Woodside." Notice frequent roots and fifths in the bass and relatively limited movement of the guitar line.

Overtones

One explanation as to why both Bach chorales and the CBO rhythm section sound good is that they both effectively utilized natural overtones (see Figure 28). When the bass voice in each scenario sustained a low pitch, every note above clearly spelled the

quality of the chord and in some cases sustained notes that are within the natural overtone series. When these notes coincided, the quality of the chord and harmonic voice-leading tendencies were dramatically reinforced. The fourth and sixth overtones in the series are the third and dominant seventh. “For Freddie Green to hit that note over that thing [fundamental bass note] that’s one reason why it’s resonant” (Chirillo, *Personal Interview,* 2009). When Green plays these notes in conjunction with a fundamental pitch in the bass, he is supporting the natural overtones of that pitch and creating a clear resonant sound.

> That’s what makes that pitch sound so resonant and so full even though you’re really only hearing that one fundamental tone; you’ve got all those overtones in there. To start putting in harmony, other notes that sound good with that, well obviously the first things that are going to sound good with that are things that highlight those higher overtones; that support those overtones…With Freddie Green playing those notes, I mean that’s what he’s doing… It is very natural. It’s coming out of the overtone series. (Chirillo, *Personal Interview,* 2009)

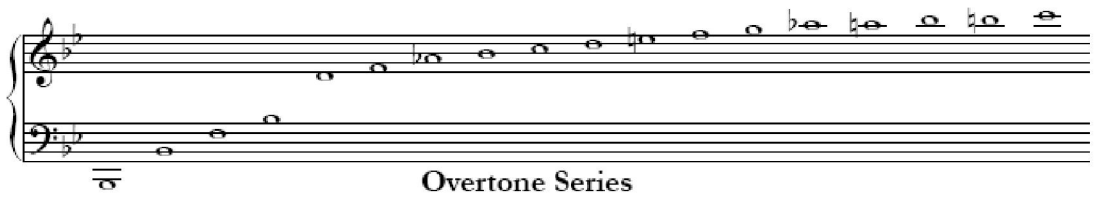

Figure 28. Visual representation of the overtone series beginning on concert pitch Bb.

In the Bach chorale (Figure 29), six out of the seven harmonies present utilize the first six pitches from the overtones series; very strong and resonant notes based on the

fundamental bass pitch. Although the register does not correlate precisely with the overtone series pitch, the pitch class remains constant providing natural support for the harmonic resonance. Now compare Figure 29 to Figure 30 to illustrate the same intervallic relationship between the guitar and bass pitches based on the overtones series. The guitar note at times remains static between chord changes; this allows the function to vary depending on the bass note below. For example; the Ab in m. 2 is an octave of the Ab7 chord and then becomes the fifth of the Db6 chord in the next measure.

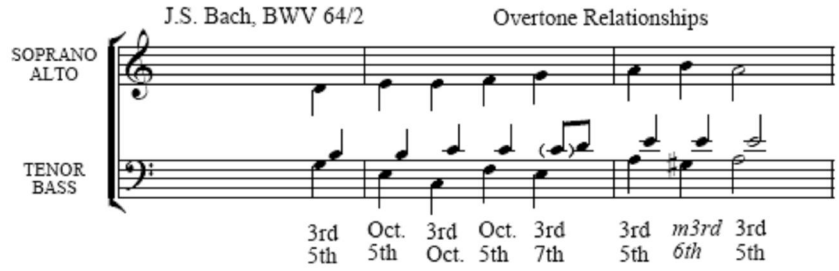

Figure 29. Bach chorale (without soprano voice) illustrating overtone relationship of Alto/Tenor voice to the bass.

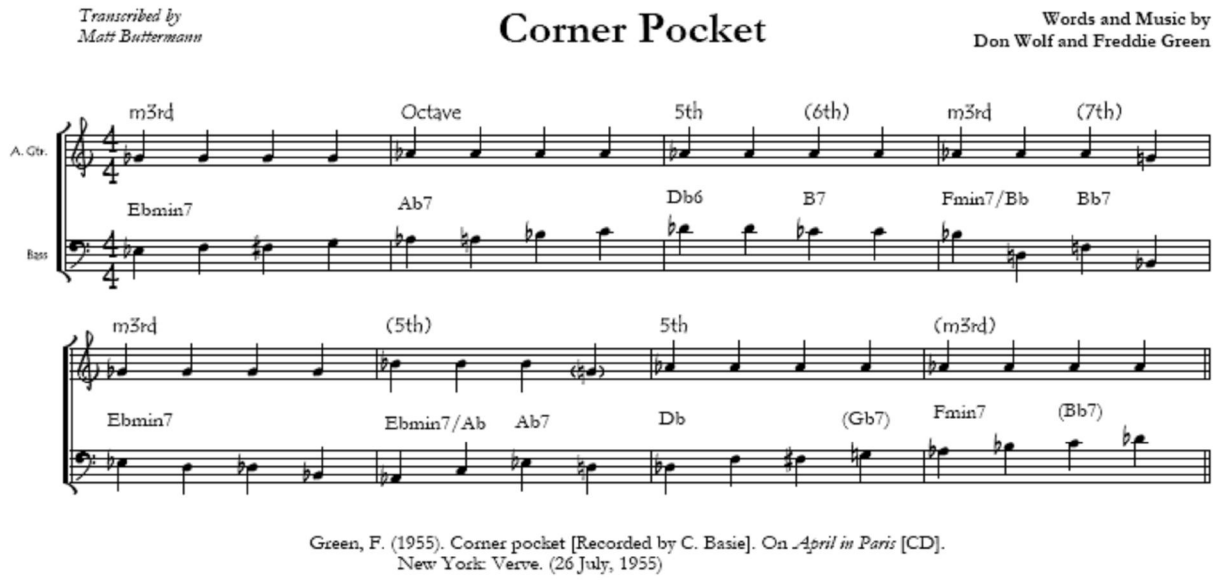

Figure 30. Basie excerpt illustrating overtone relationship of guitar and bass.

CHAPTER FIVE

RESULTS & CONCLUSION

Guitar Technique

After careful analysis of Freddie Green's style beginning with his earliest experiences through his mature development, a clear picture emerges of how his unique guitar style came to fruition. Freddie Green's first practical instrument was the banjo and he learned the style associated with that instrument. When he moved to New York City in the early 1930s he quickly made the switch to guitar as the popular trends of the time dictated and consequently transferred his knowledge of the banjo to the guitar, as evident in "I'll Always Be In Love With You." His earliest performance situations were with small groups or duets, which meant that Green could still use the four-note chords he was familiar with. After joining the Count Basie Orchestra in early 1937 it became abundantly clear through practical experience that his banjo-based guitar technique did not work well in the new big band format because four-note voicings do not support the steady time, harmonic clarity, and sound projection needed to accompany a big band. Based on strong influence of band members, particularly bassist Walter Page, Green began to derive smaller chords—primarily one- or two-note chords—from the larger chord voicings he was already familiar with. Green eventually concluded that the most efficient way to maintain a steady pulse, create sufficient voice-leading, and be heard in the new big band format was to focus his one-note approach on the fourth string (D string) of the guitar. In addition, he dampened the remaining unused strings to create an illusion of larger chords

while maintaining a full percussive quality. This discovery proved to be the ideal platform to support and sustain his three primary roles within the CBO. After careful analysis of transcriptions from the full spectrum of his performance career with the CBO, it is evident that Green refined this approach to a codified guitar technique distinctly his own.

Guitar Function within the CBO Rhythm Section

Each member of the four-person rhythm section held a distinct role in the band as well as a common goal which was to create a solid, unwavering pulse supporting the ensemble; Freddie Green was an integral component. There are several factors to consider when analyzing Freddie Green within the context of the CBO rhythm section based on transcriptions and analyses of selected recordings. The first consideration is that he primarily played one note. This approach was developed for two purposes; clear harmonic voice-leading and steady rhythmic pulse.

Based on critical analysis and professional commentary, one can conclude that Walter Page, the long time bassist of the CBO, was monumental in spearheading a concept for the group that utilized counterpoint techniques in the rhythm section. This meant that Green had develop a way in which to create small melodies based on important notes derived from full guitar chords. It became readily apparent that the best way in which to define clear melodies on the guitar was to focus that melodic attention on the fourth string of the guitar (D string). When doing so, his function within the CBO rhythm section became most like the tenor voice in a Bach chorale—the guitar assumed the role of the tenor voice. The primary effectiveness of both Bach chorales and the CBO

rhythm section lies in the fact that both utilized strong pitches generated from the natural overtone series. By doing so, harmonies become extremely clear and resonant; this allowed Freddie Green to audibly cut through a big band as well as define harmony based on strong voice-leading just like that associated with Bach chorales.

Chords vs. Counterline

Freddie Green primarily used a counterline in order to establish precise voice-leading. The majority of these lines are based on the fourth string (D string) of the guitar. The fourth string proved ideal because it works well blending with the bass, is in the proper register, and is best able to project. Freddie Green used a guitar in which the strings were abnormally higher than most guitars and thus made it physically much more demanding to play. This provides clues as to how he played single notes and how best to establish a left-hand technique in order to recreate his sound. The strong parts of the hand are the first and third finger; these fingers provide for excellent leverage to press down strings that are high on the neck. Despite what type of guitar is used, a left-hand technique that focuses on these two fingers is most beneficial when attempting to recreate the Freddie Green style. It has also been observed that Green intentionally dampened strings to create his sound; therefore, the fingers that are not used to depress strings are used to dampen the remaining strings. Using the first finger as a focal point allows the third finger to add a second note if need-be (Figure 31).

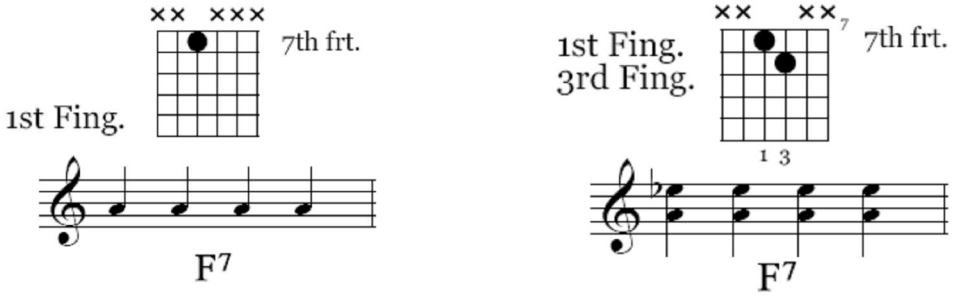

Figure 31. Left: Major 3rd for F7 (One-note chord). Right: 3rd & 7th of F7 (Two-note chord).

Freddie Green frequently used the first and third finger to easily combine single notes with simple two-note chords without hindering the steady four-to-the-bar pulse. Photos of Freddie Green corroborate this concept by confirming that when his third finger depressed a string his remaining fingers dampened the other five strings. The thumb is also used to dampen the sixth string by wrapping around the neck from the top.

The rhythm section in its basic form is most harmonically similar to the voices in a Bach chorale. Each voice assumes a specific role in terms of mutually supporting the sonority at hand, so combined with the other three voices establishes perfect voice-leading and harmonic clarity. When the basic guidelines of the tenor voice are applied to the guitar, a framework is established that helps guide the construction of melodic connecting lines. The most important concept from this juxtaposition—Bach chorale to CBO rhythm section—is to be cognizant of stepwise motion. Thus, the guitarist's melodic line should remain static when possible between chord changes and move with

stepwise motion when necessary. Stepwise motion provides for the clearest possible voice-leading in chord progressions; Freddie Green was keenly aware of this concept.

Practical Implications

This study is intended to provide a resource for guitarists seeking to properly perform in the style of Freddie Green. Based on the analyses included here, recommendations can be made that will benefit a guitarist seeking ways in which to incorporate this style into their own playing. The study addressed two major components that when considered in concert provides an approach to adequately recreate Freddie Green's style; specific guitar technique and the guitar's function within the rhythm section.

Suggestions for Further Research

Research of Freddie Green's style within the CBO rhythm section has determined that Walter Page, the Basie's longtime bassist, was the catalyst in developing the rhythm section's unique sound. The core the rhythm section's sound resided in the creation of countermelodies primarily between the bass and guitar strongly influenced by Page. Further research in the history and musical background of Walter Page would prove beneficial in supplementing current analysis. An analysis regarding his specific musical influence would provide insight into how Freddie Green developed his approach as well as the creation of the rhythm section's distinct identity.

Final Remarks

This study was conducted in order to provide a detailed well-rounded study of Freddie Green's guitar style. In order to consider it thorough and complete, several things were included: publications regarding his style, his background prior to joining the CBO, current analyses of his technique, and his role within the CBO rhythm section. The two main components of this study that were missing from the current literature are a clear analysis of the guitar within the rhythm section, and knowledgeable and accurate refutations of the many misconceptions regarding his specific guitar technique. After careful study it is evident that his guitar technique developed directly from his role within the rhythm section. In order to properly understand his influence and impact on the instrument it is imperative to keep in mind that his function was as the tenor voice within the rhythm. A complete understanding of the guitar's role within the rhythm section, coupled with a clear knowledge of simple voice-leading, is the primary building blocks towards incorporating Freddie Green's distinctive style into a guitarist's rhythmic vocabulary.

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APPENDIX A

INTERVIEW WITH JAMES CHIRILLO

Interviewee: James Chirillo
Interviewer: Matt Buttermann
Date: Wednesday, March 11, 2009
Time: 12:00PM
Description: Transcript, 19 pp.

BUTTERMANN: Maybe we should just start with that, where he came from in the beginning, is that he started on the banjo, which was his first instrument, and he moved to New York in the early 30s and switched to guitar. So you think that had to do more with the environment and musical changes at the time. You were saying something like the tuba wasn't really used anymore and it was the bass now so that probably had a big part of it.

CHIRILLO: Right, that's why the bands started shifting to guitar, because they were all changing from tuba to double-bass and guitar just blended better with it [bass]. The styles were changing, that was the thing, they didn't have to march, you know banjo is definitely better as is tuba if you're doing a parade or funeral parade or whatever. You're outside or something it definitely speaks and carries better than a guitar or double bass. So, you get inside, its just a matter of taste.

BUTTERMANN: You were saying a minute ago when he was playing with a smaller group, the Kansas City group, that he was playing more notes and that sort of changed as the bands got bigger. Why do you think that is?

CHIRILLO: Just the dynamic level of the band, that Kansas City Six, I mean I don't even think, yeah Count Basie wasn't even playing on that. You had Lester [Young] was playing clarinet, Eddie Durham was playing trombone and electric guitar. Buck [Clayton] was playing trumpet, right? And who was playing bass? Boy I can't remember, that's sad; sad but true. Walter Page [bass], yeah I believe so. And then Freddie Green, and you had Billie [Holiday] singing some things. Is that six guys? Well, enough, whatever it is, you get the idea, its not a big band. The point is that the entire dynamic level is softer and he [Freddie Green] had room to play more notes. You could hear if he [FG] did more notes you could hear them. That's the thing, the entire dynamic level was softer.

BUTTERMANN: So when there was a smaller group that gave him more room to play more notes?

CHIRILLO: Right.

BUTTERMANN: And when there were more instruments added he[FG] essentially, why fewer?

CHIRILLO: First of all you didn't need it if you got all those other horns playing the harmony. Then what is the function of hearing the rhythm guitar play the same chord, which you've got four trumpets and four trombones. You got to remember the earlier Basie band didn't have that many trumpets or trombones, it's a smaller size band, I think they only had four saxes too. So it was a smaller band than the later 50s band. You got all those horns, you're not going to hear the guitar, a regular guitar, you have four string quarters, you're not going to hear that thing, and you don't need to hear that thing. What you do need to hear is that pulse. I mean, I don't know , I can't say exactly how he [FG] came to that conclusion. But I can say when I first started playing these kind of, these Basie arrangements, like with the North Texas band 30 years ago. Now I wasn't playing them acoustically, but I had a hollow-body and I turned that thing way down. You get about that much volume out of the amp, you know how that works. And I just know, and even the Thad Jones charts because they always had, the early ones, he had a rhythm guitar player in the band he had Sam Herman. So I just knew if I started playing a lot of three and four note chords. Yeah, ok, I could tell that was the same chord as the horns were doing, that was right. But it never really felt right, but if I started thinning it out and only played like the three note chords at the time that was a little better. It just seemed like, just your trial and error, what really started to sound good all the time was just the one note or two notes on the middle strings. And that's probably the same thing, you can just tell, you're not helping the band out any by playing a full four or five note chord. It's just mushing up the sound you hit the guitar it just doesn't even feel right. But you get that one note you can tell is speaking, that resonates right with that bass and you're just giving that, you're giving a pulse to the band. So I think that's, just experience on the job, this works.

BUTTERMANN: Well that's part of what I mostly wanted to ask you has to do with this style but also how you've learned it and done it in your own career and playing. And as you were saying, which you brought up a point now, is that you may have started out with thicker voicings with the smaller bands. Whatever he [FG] was thinking about he was still when you hear it there are more notes and you were saying you were doing the same. Have you ever seen some of the videos of him [FG]?

CHIRILLO: Sure.

BUTTERMANN: And what I noticed and I wanted to ask you about was that comparing how you play and how he [FG] played, particularly his early years versus his later years, is that in his early years it seems that he's playing all over the neck, his left hand is going all over the neck as if I could assume, because the sound is different than what I'm seeing, is that he is playing different voicings.

CHIRILLO: Right

BUTTERMANN: Maybe ones he knew, but what you hear is not the voicing you see. So I was wondering if, like when I see you play your [left] hand barely moves at all really, in comparison anyway. So do you think…

CHIRILLO: To his early playing you're talking about? His left hand is really moving around.

BUTTERMANN: Yeah, his hand is really moving around and it seems as though over the progression of his career he really honed this one note two note sort of concept. Is that sort of the same with you?

CHIRILLO: Right. That's exactly what I'm talking about, right. Exactly. You see videos of not just him but all those earlier, being the 30s, rhythm guitar players, Eddie Lang a bit of an exception because he was a pretty ridiculous soloist too that guy. But when you're playing rhythm , see Allan Reuss with Benny Goodman's band, if you ever see films of him. A lot of times when he's [AR] is playing rhythm, I mean he was a great guitar player too that guy, sometimes you can tell they're just shifting inversions.

BUTTERMANN: Right, and you can see.

CHIRILLO: Yeah you can see how he's just playing the different inversions of the chords.

BUTTERMANN: But you don't hear, if you were to play those full voicings or inversions what you're expecting to hear by looking. But it sounds like he's [FG] only playing a couple notes.

CHIRILLO: Those are the main ones that are coming through. That's right, absolutely, still honing in on the 3rd and the 4th strings, those inside notes.

BUTTERMANN: Since you brought it up, what do you think, is there a difference between Freddie Green and Allan Reuss at that time period specifically?

CHIRILLO: Oh yeah.

BUTTERMANN: What would that be?

CHIRILLO: What would that be? Well, in terms of the function that they were doing there was no difference but in terms of the style with which they did it, the sound they got out of the guitars, their particular choice of voicing, how they like to lead their notes around. You don't really hear Freddie [Green] do too many fills here and there in between especially in the early days, in the later days forget about it. Earlier you don't really hear him [AR] do little fills and things like that and once and awhile say on "Sometimes I'm Happy". I'm talking about the Fletcher arrangement of "Sometimes I'm Happy", and part way through, a little over half way through you hear there's a, I think the saxes are going [sings] something right around in there. And you hear Allan Reuss [sings] he answers them with a little line of his own on a thing like that. You wouldn't hear Freddie do that.

BUTTERMANN: It was on "Cute", right? He [FG] had that introduction, you hear him do those little chordal fills.

Chirill: Oh yea, right, right.

BUTTERMANN: It's not really, but still.

CHIRILLO: But still, yeah ok, that's intro, it's a little different, but still yeah. I mean we're just talking about the difference between those guys, the function of what they were doing was exactly the same. Where Freddie [Green] may place his quarter note some may argue or look at it like may he's a little bit more behind the beat than Allan Reuss. Allan Reuss may be more on top of it. A really good rhythm guitar player, a really good rhythm section guy for me, doesn't play ahead or behind or anything ever. It's just playing the beat [laughs]. So I don't look at either of those guys as playing either ahead or behind the beat. But there is a slight difference in how exactly how they felt that quarter note pulse

BUTTERMANN: The reason I ask is that, it's kind of interesting that, in his interview with Stanley Dance he was saying that when he first got to New York someone turned him onto Allan Reuss to learn how to play rhythm guitar. So I'm just wondering what he learned from him and what he basically developed on his own. Because when I hear it, it sounds different, if he came from the Allan Reuss school of rhythm guitar, when did he digress?

CHIRILLO: Probably as soon as he got out on the road [laughs] because he wasn't able to go hang out with Allan Reuss anymore, or when Allan went on the road. That's right, I forgot, he took a lesson or two or something from him didn't he, Freddie did from Allan? Well Allan probably showed him all the different inversions and all that kind of thing, probably gave him some basic harmony/theory kind of things too, info, on how to approach harmony. I think it's just the main difference between those guys goes back to what I was talking about before, which would be nothing different to say. Because the function of the rhythm guitar in a band is a very limited function, it's very necessary but it's very limited and I think the main difference is simply just their sound. You hear Coleman Hawkins start to play "Body & Soul" you know immediately it's Coleman Hawkins and you hear Ben Webster start on that tune you know immediately after two notes, even if you even need two, that it's Ben Webster. It's sort of the same thing with Freddie Green and Allan Reuss they're still doing the same thing but the color [sound] of their guitar and of course that slight little difference on how they feel the beat.

BUTTERMANN: One of the things I was also curious about too, is if Allan Reuss and some of these other guys in New York were his [FG] contemporaries, and when he [FG] was in New York in the 20s he wasn't playing or anything like that he was just sort of around, he said he listened a lot to Duke Ellington. And of course at the time he would be listening to Fred Guy. Do you think there's a difference there? What do you think, Fred Guy was playing rhythm guitar and banjo with Ellington long before he [FG] ever did with Basie, it was almost 15 years before, what do you think, is there a stylistic difference between the two of them if he was playing? What is different about Fred Guy's way of rhythm guitar with Duke Ellington.

CHIRILLO: Fred Guy when I hear those recordings always seems to me to be playing a lot more notes and you can rarely hear him too. I shouldn't say rarely, I mean barely hear him.

BUTTERMANN: Do you mean with his chord voicings?

CHIRILLO: Yeah, with his chord voicings, he's playing more than two or three notes a lot and his tendency isn't to play shorter notes. I should say, Fred Guy holds on a lot more to his notes than Freddie Green or a bass player would. Instead of hearing [sings, *chunk chunk chunk*] you hear [sings *ba-ching, chunk, b-aching, chunk*] [emphasis sung on beats 2 & 4, as opposed to early sung example of all even syllables], that kind of thing. And Freddie [Green] does that a little but not with as many notes and not as pronounced. That particular kind of a thing, I think, comes out of the banjo because strings are shorter, that kind of holding onto the notes and making them longer, that

comes out of banjo playing because you're not really letting go of all those all the time. You hit those four strings on a banjo and a chord rings

BUTTERMANN: If I was trying to clarify each one of them, would it be safe to say that Fred Guy was more a harmonic accompanist and Freddie Green was a rhythmic accompanist in the rhythm section? Is that a point of departure for the two of them?

CHIRILLO: I guess so, but you see to me, Fred Guy was a much more basic or unschooled guitar player

BUTTERMANN: And Freddie [Green] was?

CHIRILLO: Yeah, he studied with Allan Reuss for one, I mean just right there, and just the fact that he honed his stuff down, honed his chords down to just like those couple of notes because you can really tell that's what was needed in the band. I mean you don't hear Fred Guy, there is one recording I heard where he was recorded really well, it was some live date and I don't have the recording. Loren Schoenberg played it for me probably about twenty years ago. The mike was by Duke's piano which is where Freddy [Guy] was at some, it some live thing. And they did, if I remember right it was "Warm Valley" and he was playing a lot of nice little fills and things like that throughout that thing, it was really nice. So now that I'm starting to think about all that I shouldn't say that he was so maybe unsophisticated, I shouldn't say that. But it seems like when I hear his playing on those older Ellington recordings on the guitar its, he's doing the same kind of concept that he used on the banjo on the guitar, so he was playing more notes, he was playing the three- or four-note chords a lot, I think it sounds like to me and he's making them longer, he's playing a lot more of them holding them on for a longer time. And it's the kind of thing where if his chord is G7 he'll play a full four-note G7 chord, even though the band might be playing a b9 or the 13^{th} or something like that. So he'll play the full G7 with the natural 5^{th} and the root in the chord, whatever inversion it is he's playing even though the band is doing, they're not playing the root up on the top that he's playing the G, they are playing an A or Ab, or something like that. So it just seems like for his rhythm kind of playing he'd get that basic chord like he would on a banjo and just play that for all four beats.

BUTTERMANN: It makes you kind of wonder a little bit too if Freddie Green's first instrument was banjo, and the same goes for Fred Guy. So I'm just curious if you had any thoughts about where Fred Guy's stylistic approach for the banjo and guitar was pretty much the same and then with Freddie Green, although I don't think there are any recordings of him playing banjo, his approach to guitar was a lot different than Fred Guy. Where do you think he changed the approach?

CHIRILLO: Right, why did Freddie Green change his approach?

BUTTERMANN: Right.

CHIRILLO: Well it's a different instrument and it's just the entire timbre of it is totally different. So I think just in terms of concept Freddie Green was just a lot more sensitive to sound. You know in the early days it was just banjo, they weren't using guitar, you know you couldn't hear it with the tuba and trumpet and everything else basically, if you're outside or something it just didn't carry. Guitar just wasn't that popular of an instrument. Ok, so jazz moves indoors, guys like the sound of the string bass, it's a lot easier to play four without, you know you can still breathe and play four at the same time. You know what I mean, the tuba is a little more difficult to do that, there are some guys who can do it. But what blends better then, and the sound of the bass projects straight out, of course, and around not just straight up in the air rather like a tuba. Bass does like project everywhere and a tuba basically goes straight up. So if you're inside and the same thing with the guitar, if you got your strings up, that guitar projects everywhere, you know it really can, and that blends better with the bass than a banjo. Not to say that a banjo can't blend with a bass, but just the sound of that shorter brighter string on the banjo, especially if you're playing the four-note regular banjo chords. That thing sounds a lot brighter of course than a guitar. In terms of blend, it's a more even blend a guitar and bass. Freddie Green, I just think was just very sensitive to sound. So when he made that change to guitar…

BUTTERMANN: He was essentially trying to match that timbre of the bass.

CHIRILLO: Right, and what was necessary, what was the best thing for him to do to support the band?

BUTTERMANN: Fewer notes?

CHIRILLO: Fewer notes. As it turned out, yeah. I'm sure he started out playing full three- and four-note chords here and there, but especially like we said, initially in a small group the Kansas City Six you can play more notes and you're heard and it makes sense and etc. etc. You get four trumpets and four trombones and five saxophones cranking out at fortissimo some big old Lord knows kind of chord. And you know it from you're playing I'm sure if you hit three or four notes it's like every note really since your sort of spreading your stroke over all those strings you can tell all the upper strings and even the lower one because it's such a low and loose note on the guitar, doesn't even, just feels

like wimpy notes. The ones that really speak are on that fourth string you can tell that's, that's the one. So

BUTTERMANN: So it's also the register?

CHIRILLO: It's also the register too, sure.

BUTTERMANN: That's another thing I wanted to ask you too, is…

CHIRILLO: So that's what got him to change his style from the banjo.

BUTTERMANN: Right, because the banjo is a much higher register in general.

CHIRILLO: Yep, yep.

BUTTERMANN: OK.

CHIRILLO: Fred Guy I think just, he had his approach and he liked it and he stuck with it. I'm not say he played the exact same banjo chords on the guitar, that's not the point. In terms of his right hand stroke and he had a heck of a right hand stroke, some of those banjo things you hear him do are pretty ridiculous. "Old Man Blues" or something, he's cranking on that. You know, or "Daybreak Express", you know, it's like ridiculous. Yeah, ok, pardon me.

BUTTERMANN: It's interesting too because you're saying the timbre and register was a big part of what he was doing with the guitar. We were talking a little while ago about if we were to look at the entire rhythm section as a whole, without just focusing on Freddie Green harmonically. Can you describe briefly, or as much as you want really, how that works exactly and why it was so effective. If you look at the bass player on the bottom register and the guitar and piano as a unit…Why was that so effective?

CHIRILLO: And the drums. Why was that Basie rhythm section especially so effective? I mean Duke's rhythm section was effective too. Jimmie Lunceford's rhythm section was effective too. I mean all those guys were doing the same kind of a thing, just you know in terms of what they were doing to support the band. I think the first thing to remember is if you've got a rhythm section you've got a band. You don't need all those horns. That's step one – you don't need all those horns [laughs].

BUTTERMANN: Quote?

CHIRILLO: [laughs] Quote me, that's right, quote me because…[laughs]

BUTTERMANN: [laughs] James CHIRILLO says…you do not need a band.

CHIRILLO: Yeah, right. Why do rhythm section guys do all the work and the horns get all the glory. But the point is, you've got a rhythm section you've got a band., you've got the basic foundation for the band. Boy I can go in a lot of directions for that statement I'll tell you with what's going on today, but we won't. [laughs]

BUTTERMANN: Well, how about then?

CHIRILLO: What made that rhythm section so great was I mean they were playing basic, really basic traditional harmony, it's not like they were doing anything out of left field or anything like. Do a blues, I, IV, and V. Tonal functions were very clear. It's just like, we were talking about this a little before, in Bach chorales. His, Bach would have those four notes, and whether he had the bass voice actually singing in the bass register or not, each person's note made that chord ring, made that harmony ring just the right way. That tenor note, alto, soprano, bass. Even if he had all four voices up in a high enough tessitura, you could still hear that implied bass. His tonal functions were very clear, that's the point. Ok, so. The Basie rhythm section, it's the same kind of deal exactly. The bass would give you that fundamental pitch. Usually the basic building block of the chord, usually the root or the fifth. Of course you're walking lines, you're walking things in between there, but the main notes. When you're in the key of G, you're starting a blues, 200 million times out of 200 million and one [laughs] first note the bass player hits is going to be a G. Ok, fine. So he's playing those bass notes, now the best note to give you that sense of G major, if you're playing the major blues or if you're playing the minor blues, the point is that it's going to be the third.

BUTTERMANN: Which was?...
CHIRILLO: That's going to be the tenor note, because that's going to be, chances are if you've got the G at the bottom of the bass clef. You don't want to play a B, only a major third or Bb minor third right next to it, that's going to sound pretty mushy down there. So he's going to, the tenor's next note is going to be, it could be a D it could be a fifth that would be a good note, that wouldn't be bad. But to give you the basic quality of the key the third is a more important note. And that fifth is such a strong overtone compared to that bass note that's almost implied anyway. So the best place to put that third is going to be a tenth above, right in that tenor register; perfect. That's going to ring, that's Freddie's note.

BUTTERMANN: Which is very much like the Bach chorale, the bass and the…

CHIRILLO: Absolutely, all the time, absolutely, all the time. So Freddie would move his note and maybe he'd play the 7th too…

BUTTERMANN: Either, or together?

CHIRILLO: Right, or maybe, usually he wouldn't play the 5th in addition to the 3rd, it's not like he would never play the 5th but the point is you don't need to, the bass player has got it and also if the melody of the tune is maybe the 13th or maybe it's even a +5 or something like that, you simply don't need to play the natural 5th that's for darn sure with an augmented chord. But you get the idea, the point is that the two notes that really give you the main sound of that chord would be the third and then possibly the 6th or the 7th depending on what kind of sound what kind of tune you're doing. So he would focus mainly on that 3rd or that 7th, one note, sometimes both.

BUTTERMANN: When both?

CHIRILLO: Just to mix it up.

BUTTERMANN: Well, I meant when both because if it's a 3rd and a dominant 7th the interval becomes a tritone. Does that sound cut more do you think than a perfect 4th?

CHIRILLO: Oh, well, no, it's mainly it's because, I think, just because it's a better resonance. Well it cuts through, what would cut through depends on how many horns are playing what the rest of the band is doing. Because if there is a lot going on you just want to play the one note, you wouldn't play ten notes anyway. I mean if you're playing a blues the 7th is another main note really gives you the color of what is going on so that's why that is more important than the 5th or something else. You could always play that 7th you know to start out at the beginning of the measure while the bass player is playing the G you play the minor 7th interval above, that's a good tenor not also. You know you could start out with that single note. Where were we going with this? Simply, with the bass note and the guitar tenor note, you hear the entire harmony that is going on whether he [Freddie Green] is playing one or two notes you can hear the whole harmony that's going on. If the bass has got that bass register covered and the guitar's got that tenor and into the alto range a little bit, not high alto obviously, but tenor that mid-range covered. That's why Basie then played all in that upper register usually above C above middle C and he would just do these little rhythmic splanks. But he [Count Basie] was totally out of the way of the guitar or the guitar was totally out of the way of the piano, take your pick, and same thing with the bass. If the bass player is playing like a scale-wise line the

guitar is out of the way, the piano is not playing down their either, the bass line is in the clear, just everything is in the clear.

BUTTERMANN: Since you mentioned the register, like the range that he [Freddie Green] was playing, what about the movement he was playing? If he is play the third of whatever chord, if his playing like an F on a Db and the next chord is a Gb or something.

CHIRILLO: OK. Gb major, Gb dominant. But the point is that whatever kind of 7th it is it may move to that note.

BUTTERMANN: Right. Its not going to jump up similar to the Bach chorales with step-wise movement.

CHIRILLO: Oh year, well the 3rd is an active tone so it is going to want to resolve a certain way depending on what the chord is next. Right. So he [Green] would usually move step-wise and you listen to Freddie Green 99% of the time he's playing that one note for two beats and he'll change, or he may not change depending on what he feels like going he may just stay on that same note the whole measure if you got the one chord for four beats. But a lot of times you'll hear him say hit that 3rd and then, you know a lot of times if the bass player is going, I mean this is a kind of reflexive thing that you hear that feels right when you start doing this a lot. The bass player is going for instance in a G blues. G-A-A#-B natural, there's your four beats, and then C on the downbeat of the second bar because he's doing that little line that works right into the C. So if Freddie is playing that B when he gets to beat three you don't want to play that B anymore.

BUTTERMANN: Right, because the bass player is playing a Bb.

CHIRILLO: Right. Right there in that one spot, chances are he'll go B-B-A#-B and then down to the Bb while the bass player gets to the C. Now he's got that 7th.

BUTTERMANN: But he's moving relatively close and he's just surrounding his target.

CHIRILLO: He's moving close. Right he's just approaching that tone a little lower-chromatic neighbor off of that 3rd which sounds a blue note, a minor third or raised second however you want to spell it makes no difference in this case anyway. But that's what he's doing. He's got that strong 3rd of the chord, that lower chromatic neighbor wants to go right on back up. Doubles the bass for that quick second but stays totally out of the way. Its just like that kind of natural thing [sings] you're right in there.

BUTTERMANN: Since we're talking about the bass and the guitar you think that the core movement and harmony of these tunes was already established with the guitar and bass before the piano even plays?

CHIRILLO: Oh Basie didn't have to do anything. Right. He didn't have to, he could! I mean you hear some of that Benny Moten stuff he's playing two-handed piano like you wouldn't believe at ridiculous tempos.

BUTTERMANN: How do you think that all, harmonically seems to function really well especially between the two of them, what do you think about it rhythmically between all four of them?

CHIRILLO: Well they all agreed on where the quarter note was.

BUTTERMANN: So no one was right on top like you were saying earlier, the beat was just right on top.

CHIRILLO: Oh yeah, right, well that's how I always have conceived it. The music, you've got to always remember that, the music that we're talking about Count Basie in the 30s, 40s, and even into the 50s. That music wasn't concert music, it was music for dancing. It was the popular music of the day, it was music for dancing. People don't, I should put it in a positive sense. People dance on the beat. They generally don't rush or go whatever. I mean they are putting their feet on the floor, they are putting their weight down on the beat. Now I'm not saying that everybody dances great and their timing is exactly impeccable and everything else. But the point is that they really are putting their feet down on one and three. You've got to have a good one and three in order to have your two and four in the right place first of all, it's not the other way around in this music. Like Lunceford's band had a great two beat, that was really what they were known for, of course they could go into four when necessary and that four was locked in perfect in that two beat. You know four quarter notes fit perfectly inside those two half notes there was nothing uneven in there about that. So the point is that for dancers, when you're playing for dancers that tempo is all important. You could have the same band place the exact same piece for dancers. I'm just coming up with a hypothetical, same band same charts two different nights—the tempo is counted off wrong on one of those nights the dancers are going to say "boy the band the other night was a lot better, they were the better band" and it's the same guys doing the same stuff. Because the tempos are right and we're talking about playing in an even quarter note, an even half note for these guys to dance to. So that's where these guys were coming from. You know when you hear Miles [Davis] like from the 60s with Herbie [Hancock], Tony [Williams], and Ron [Carter], I mean that is ridiculous it's incredible. But they weren't concerned with

playing for dancers and you can hear it, it will speed up a little maybe or slow down a little, or turn the beat around and it's ridiculous how no matter how out it gets everybody still lands on their feet or whatever. It's arguable whether they turned it around, but the point is that they are a lot more free with the tempo and where they're placing things, but that wasn't music for dancing—this stuff was. That's what made all those early rhythm sections but particularly Basie's rhythm section so effective because once they set that tempo. I mean, am I saying that Jo Jones followed Freddie Green's quarter note or if Freddie Green followed Jo Jones beat—they played together. And Walter Page, they played agreed on where it's supposed to be, that's the point. The whole band, obviously the whole band is going to hear the drummer, you're going to hear that bass note and everybody is going to tune their chord on top of that bass note. But Freddie with that thuck and that pulse whether they could really hear him clear, they may not have always heard him clearly especially if you're a trombone player and you got a couple of trumpets blaring at you from the back of your head. But they are going to feel that pulse of that guitar. They are going to feel that tempo whether they can hear anything else going on or not.

BUTTERMANN: So each one is, since you mentioned it, in the rhythm section each instrument was just as vital as the next one. It sounds like if you took the guitar away you wouldn't have the same harmonic or rhythmic clarity.

CHIRILLO: Right. That's right. For this music, music for dancers, hearing that quarter note pulse.

BUTTERMANN: From any of them, or do you mean the guitar?

CHIRILLO: From the guitar, because a lot of times the drummer, you know it's not like a drummer doesn't have a pulse, come on of course he does and it's got to be, they both got to be playing the same thing. You don't want it to sound like you're doing flams all day long between the guitar and the drums you want it to be right on the same spot. If a drummer does a fill, ok maybe the bass player is walking four, but maybe at this point the bass player is doing a figure with the band, who knows. The point is, the drummer is doing a fill you're still going to hear the guitar player doing that quarter note pulse.

BUTTERMANN: So the pulse is always there no matter what?

CHIRILLO: The pulse is always there no matter what for this music. If you take the guitar out of that the band notices the difference immediately.

BUTTERMANN: Harmonically and rhythmically you mean?

CHIRILLO: Well I'm talking about it in the rhythmic context , but year harmonically too of course. I mean I've done a lot of gigs, because so many guys don't do acoustic rhythm guitar. I've had plenty of guys say "Wow, I've never heard a guitar in the band before, there's been guitar players but I never could hear them and I didn't really know why it needed to be there. Now I know, it makes so much difference to the band let alone the dancers." It makes a lot of difference to the band for this style of music.

BUTTERMANN: One thing, maybe end with actually, part of doing this whole thing is to sort of clear up misconceptions about him [Freddie Green] in general. Particularly the way younger guitar players, or guitar players in general, are playing like this style today because the core of the rhythm section has remained: bass, guitar, piano, drums, more or less through many variations of music. Swing and big band this sort of stuff is still there, there are "Basie style" charts.

CHIRILLO: Right, that are written.

BUTTERMANN: What is, if you've seen it in teaching or playing or even just seeing other bands, what is the biggest misconception to you of the guitar player in the band playing the Freddie Green style?

CHIRILLO: The biggest misconception is that younger guitar players will play too many notes.

BUTTERMANN: Meaning they will just play the stock guitar chords?

CHIRILLO: They will play the four-note chord or whatever it is, yeah. They're not, they are playing too many notes. They will usually try to play quarter notes, but I mean that's the biggest one. There are others of course. They are playing too many chords , they are playing too full chords. And of course they are playing electric guitars so you've sort of lost the battle already right there. If you're playing rhythm with an amp it's got to be really soft.

BUTTERMANN: And some sort of hollow guitar?

CHIRILLO: Hopefully, yeah. Well, I mean obviously it should be a hollow body archtop with bronze strings on it with no pickup or nothing. But if you got to plug it in, yeah of course, a hollow body is always preferable to a solid body. But it can be done even on a solid body, it's just got to be really soft. Which then it doesn't really help the band out because a solid body, or any kind of really electric guitar, you're not going to get an acoustic projection from the instrument, only from the amp and the speaker is very

directional. So the only sound you're going to get from the guitar is going to go straight out into the room and the band isn't going to hear that. Unless he turns it up to a volume where it's just totally too loud out front and totally out of balance.

BUTTERMANN: What about the bass, since you brought it up, the amp?

CHIRILLO: Same thing, as far as I'm concerned, bass amps are the bane of my existence [laughs]. They are, they make everyone play louder and it's for the exact same reason. It allows the bass to do a lot more things, just like we do on electric guitar, we don't have the electric guitar setup like an acoustic. The strings are lower so you don't have as much tension on the string you don't have to apply as much with your left hand you can get around a lot easier. You can articulate a lot faster and a lot more complicated things without killing yourself, it takes so much less strength. Then the flip side to that is you don't get as much natural acoustic projection from the instrument. It's coming from the amp and the amp is so directional, one speaker is very directional. I did a concert where I was conducting that clarinet concerto I wrote for Peplowski. We are playing with a band, we did it two nights in a row. Good band, great band. But when we were rehearsing, and for the first night, the bass player played with an amp but he had it down for the rehearsal and for the first concert. You know he had it down at a reasonable level from where I was in front blending with flutes and clarinets. You could hear the bass; you could hear the flutes and clarinets—that's the idea. You shouldn't have to have a PA setup just to make a flute louder because you could hear one flute in the middle of an 85 piece orchestra if they're all playing if they're all at the right dynamic level. Why can't you have a flute play in a jazz band without a microphone? I've never understood, ok, this is my thing [laughs]. Point is, long story short, everything is fine that first night, great. Second night both the bass and the guitar player are playing about, their amps are up at least 40-50% louder than they were the previous night. The entire night I'm looking at those guys and getting their attention and trying to get them to play softer because the flutes start coming on and the bass is totally overpowering them. What's the purpose of that? Ok, all night long, and the same thing with the guitar player too now, he's playing louder because the bass is louder. And of course the drummer hears the bass amp louder so he starts playing louder to come up to that level. So now all the acoustic balance, you got trumpets in mutes they're buried, forget about them they might as well go home [laughs]. Same thing with the flutes, you can hear a tenor play loud, ok good [laughs]. Too bad that's not what's happening right here, this is a clarinet piece. Ok, so long story short, I got out after the gig with the director who was playing the fourth trumpet part, excellent trumpet player actually don't get me wrong, no he wasn't the fourth trumpet player because he was taking the solos he was playing second. We're talking and I say, "Man I don't know what was going on all night long so-and-so and so-and-so on the bass and guitar, these guys were playing they just turned way up it was driving me nuts, I was trying to get

them to play softer all night long." He said, "I told the bass player to turn up because I couldn't hear him, just to get a little point on the sound." I said, "What did you do that for? All that did was bury the flutes." That's because he's playing an amp, you're not getting acoustic projection that's going to go out sideways. If you needed that you should have just turned the amp towards you because he totally buried the flutes when he started doing that. And there is no natural decay on a bass when you put it through an amp that loud. I mean it's not like you can't play bass with an amp without it being too loud, no, but it's mainly that amp is just to be a monitor for the bass player back there and maybe the guys back there. You can point that thing anywhere. Over the years, especially now, and it's almost coming out of a rock mentality, the bass is almost the primary thing that they want to hear. It may not be, but it seems like it's always the bass is the point. You may hear the melody and the rest of the band but you want to hear that bass up to exactly the same level as the entire band and to me that just doesn't make sense. You should be able to hear the bass, any sound that's going on you should hear but there's a sense of acoustic blend which I think is getting lost with the use of bass amps, that's the nut. That's my cross to bear. You know I play loads of gigs with guys who play bass amps and everybody doesn't play them too loud but it's very easy to get. It doesn't take much and as soon as that bass amp gets up just enough now a horn player, and/or me on the guitar, I can't play something light with the right hand and have it come out if I'm the soloist. I can't play something light and be guaranteed to come out on top of the bass amp. Now I got to play everything with a harder touch with right hand or turn up my amp. And I just always thought that however soft the soloist is playing everyone else should be underneath him. Once the bass amp is up to a certain level it's almost impossible for a guy to play with the right hand soft enough to get under something like a flute playing at a low register, or even a clarinet playing really soft. There's a whole lower end of dynamics that are lost as soon as you start with the bass amp and then it just makes everybody play louder.

BUTTERMANN: Which wasn't around then, right?

CHIRILLO: Which wasn't around then , that's right. Those guys had, those guys played with a higher action just like Freddie Green did. You know they had more tension on the string they played with a higher action. You know somebody like Dennis Irwin, God bless him, man you could hear him anywhere and everywhere at all times, he never plugged in. But when you played with him—guitar player, horn player, anybody—playing with him, taking a solo, you could play your solo just like this [speaks softly]. Where maybe you play a couple of notes, you know, get up and give it a little, uh, but then you could ease up on a note here and there and because of the natural decay of that acoustic bass. He'd hit that note and you'd hear that thuck because there was so much amplitude, so much tension on that string, you'd hear that thuck and that note clear as a

bell. But immediately after he hits that, that note decays, it's got a natural decay. Bass amps take that away. What enables a soloist then, especially a horn player, you don't have to blow every note and hold it out at the same dynamic level to get over that bass. You can play just like you speak with different inflections and softer and louder here and the middle. Instead of just always having to say something just like this [speaks loudly now because you have a basic level that you have to speak over while you're playing and it has to be there, because if you go down here [speaks softly] for any note whatsoever it's just going to get buried. Yeah, that's the bane of my existence.

BUTTERMANN: Bass amps?

CHIRILLO: To a degree, that's right. It is, it makes everything louder. We've become a much louder society in general, let alone jazz music in general.

BUTTERMANN: I think I've covered everything I've…

CHIRILLO: You've got enough to transcribe, right?

BUTTERMANN: That's true. Is there anything that you thought was missing or want to add?

CHIRILLO: Did you answer all your questions? Did I answer all of your questions?

BUTTERMANN: Yeah, we covered each point on here and some more.

CHIRILLO: How did I come across with all this? I mean I did see Freddie Green once but it's more like, I think I mentioned this earlier now that I think about it. It's just a matter of you're playing rhythm in the band and when you've got the sound of Freddie Green from those recordings in your ear. You play three notes, you go, this aint it. Finally you start thinking where exactly how does he hit them strings and when does it really feel right, and it never really felt right [laughs] until I just honed in on that fourth string; and then sometimes the third. That's what he's doing. It not only feels right, that's the right sound. That's what's supporting the band the best way.

BUTTERMANN: Do you think that is the same process that he went through? He was playing three notes and just…

CHIRILLO: I'm sure. I would certainly think so.

BUTTERMANN: So in a way the music sort of dictated how he was going to be playing?

CHIRILLO: Right. That's what we were saying in the earlier days he was playing more three- and four-note chords I'm sure. But they were smaller bands, so dynamically that could make sense. But later on when they are getting into more big ensemble voicings and things like that and even when all the sections were playing in the early days I'm sure he played fewer notes because you can tell it's just mushing things up. But yeah, he just thinned it out. That was the deal.

BUTTERMANN: Simple enough. Probably more complicated than you think.

CHIRILLO: Yeah, true.

BUTTERMANN: Well, not you, but to the general misconception.

CHIRILLO: But me, too. Less is more.

BUTTERMANN: Alright, well that's great.

CHIRILLO: Ok, good.

Tape two:

CHIRILLO: Relating to the Bach chorales. Why does those things, why does the tenor line sound good in that register? Why do those notes sound good when they're setup like that, when they're organized like that? You've got the bass note , the tenor note, alto and soprano. Why do those thing sound so resonate and so full? It goes into the overtone series. That's why, yeah, of course. You hit that fundamental note the very first overtone is the octave, then the next on is the fifth. It's all mathematical ratios, the next one up is two octaves above your fundamental pitch and then after that you finally get your first third; then another fifth, then actually a dominant 7^{th} and then another octave. Just in terms of what is resonant off of a fundamental pitch when you set a string vibrating or a trombone player hits a note on that horn. That fundamental length of the tube, or the length of the string with the tension and everything, that fundamental string once you get that ringing. All those other overtones you hear, they're in there whether you're completely aware of them or not, and that's what makes that pitch sound so resonant and so full even though you're really only hearing that one fundamental tone; you've got all those overtones in there. To start putting in harmony, other notes that sound good with that, well obviously the first things that are going to sound good with that [laughs] are things that highlight those higher overtones; that support those overtones. What makes things sound dissonant sometimes is when you have a note up on top of your fundamental

pitch that the overtones from that fundamental pitch are clashing with those notes up on top. If you have, it's not that it's going to sound necessarily bad, but you will tell that there is not as clear a resonance or not as pleasing a sound or—pleasing is a qualitative term but you get the idea—it's not as consonant, that's a better word. It's not as consonant a sound as when it really highlights one of those notes in overtones that is related to the overtone series of that fundamental pitch. With Freddie Green playing those notes, I mean that's what he's doing.

BUTTERMANN: You're saying it's the same pitch-wise, as the Bach chorales, the effectiveness that we're talking about.

CHIRILLO: The effectiveness comes, it's the same thing.

BUTTERMANN: It's the same concept?

CHIRILLO: Right. It's the same thing there. Why did Bach, if he's got the third of the chord in the bass, why does he not double the third? You don't need to, it's a better resonance if you double the melody note. Being the root or the 5^{th} or whatever note you've got up there of the chord. The third is a very active note, you can hit every root and 5^{th} say for a C chord you want, C major triad; every root and 5^{th} on the piano that you want. Now your ear because of the overtones is going to naturally put in the major third right off the bat because that's the stronger overtone right there from those notes, C. But the point is, all those roots and fifths, you hit one third and that takes care over everything. It could be a minor third too for that matter and still it will make the whole thing minor. So thirds are very particular notes; it's a very strong flavor. But they are the first, I'm thinking the octave then the fifth up above that's a second, another octave, third, so it's the fourth. The fourth overtone going up. That's a strong overtone. That's the point, that's a strong sounding overtone. Chances are you hit a fundamental note you're going to hear that thing For Freddie Green to hit that note over that thing that's one reason why it's resonant. That's why with Bach and those chorales that's how he voices; it's the best resonance.

BUTTERMANN: It's sort of natural?

CHIRILLO: It is very natural. It's coming out of the overtone series, it's just like Pythagoras, right? [laughs]. The guy that figured all that stuff out about the vibrating strings a few thousand years back or whenever it was. So there you go.

BUTTERMANN: It's a good way to explain harmonically why it was so effective and so clear.

CHIRILLO: Or why it sounds good, right.

BUTTERMANN: If he's moving the chorales like Basie through harmony and chords and stuff like that. Like we were saying a second ago the bass and guitar alone you can hear where the chords are going. The harmonic progression is crystal clear.

CHIRILLO: That's right.

BUTTERMANN: I think that's a big part of it how they are setup functionally is very much the same to the chorales.

CHIRILLO: That's right, exactly.

BUTTERMANN: It's such an interesting way of looking at it.

CHIRILLO: Yep, it helps me [laughs]. We didn't talk about the overtones series [earlier] why that, where the Bach chorales and that stuff comes out of.

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Required Heading for Student Research:

William Paterson University

Project Title:	Freddie Green: A Musical Analysis of the Guitar in the Count Basie Rhythm Section
Principal Investigator:	Matt Buttermann
Other Investigators:	None
Faculty Sponsor:	Prof. Richard DeRosa
Contact Phone Number:	973-720-2268
Department:	Music
Course Name and Number:	Graduate Thesis MUS 560
Date:	11 March, 2009

****

I have been asked to participate in a research study on Freddie Green: A Musical Analysis of the Guitar in the Count Basie Orchestra (CBO). The purpose of this study will be to gain a well rounded insight into the technique of Freddie Green as it relates to his role within the CBO rhythm section. I understand that I will be asked to discuss and perhaps demonstrate on my instrument techniques and strategies I utilize while practicing or performing in the style of Freddie Green. Potential risks from participating in this survey include citations for irregular quarter notes and loss of groove, they have been explained to me and I accept them.

I understand that my participation is entirely voluntary and I may end my participation in this research at any time. I give my permission to the interviewer (Matt Buttermann) to use my name along with the statements I make and only those statements that I permit him to use in for his thesis. Further permission must be obtained if the information is to be used in any way other than for the purposes of Matt Buttermann's thesis.

I may call the sponsor of this thesis listed in the heading of this thesis if I have any questions or concerns about this research and my participation. I may call the Associate Vice President and Dean for Graduate Studies and Research (973-720-3093) for information regarding my rights as a research subject.

By signing this consent form, I am agreeing to participate in this research study.

Name of Subject James Chirillo Signature of Subject

Date: Apr. 26, 2009

Name of Investigator Matt Buttermann Signature of Investigator

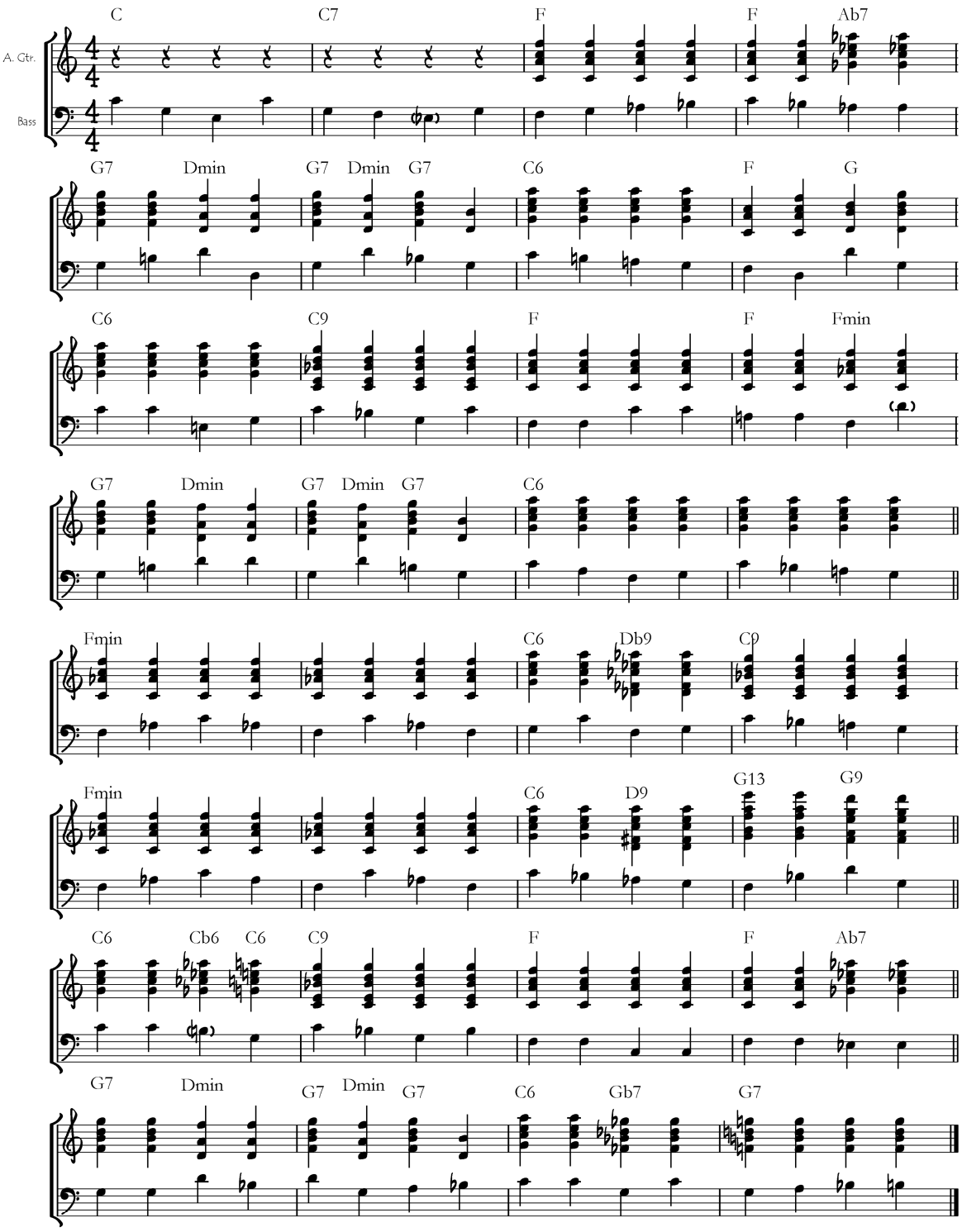
Date: 4/26/09

I'll Always Be In Love With You

Guitar Transcribed by Michael Pettersen
Bass Transcribed by Matt Buttermann

Music by
Bud Green, Harry Ruby & Sam Sept

Track Time: 0:12-0:56



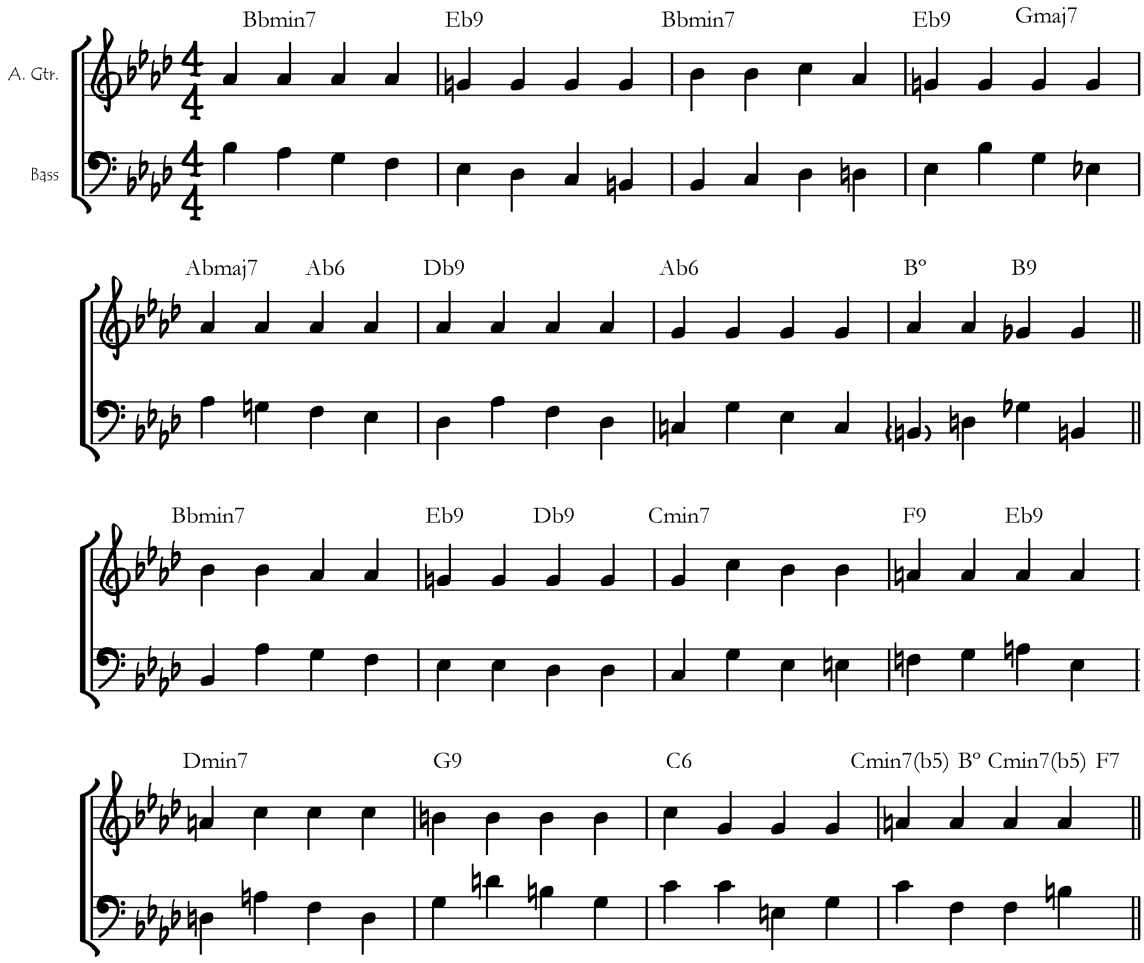
Green, B., Ruby, H., Stept, S. (1929). I'll always be in love with you (Recorded by C. Basie). On *Count Basie at the Savoy Ballroom* [CD]. New York: Everest Records. (30 June, 1937)

Shiny Stockings

Frank Foster

Transcribed by Matt Buttermann

Track Time: 0:13-0:46



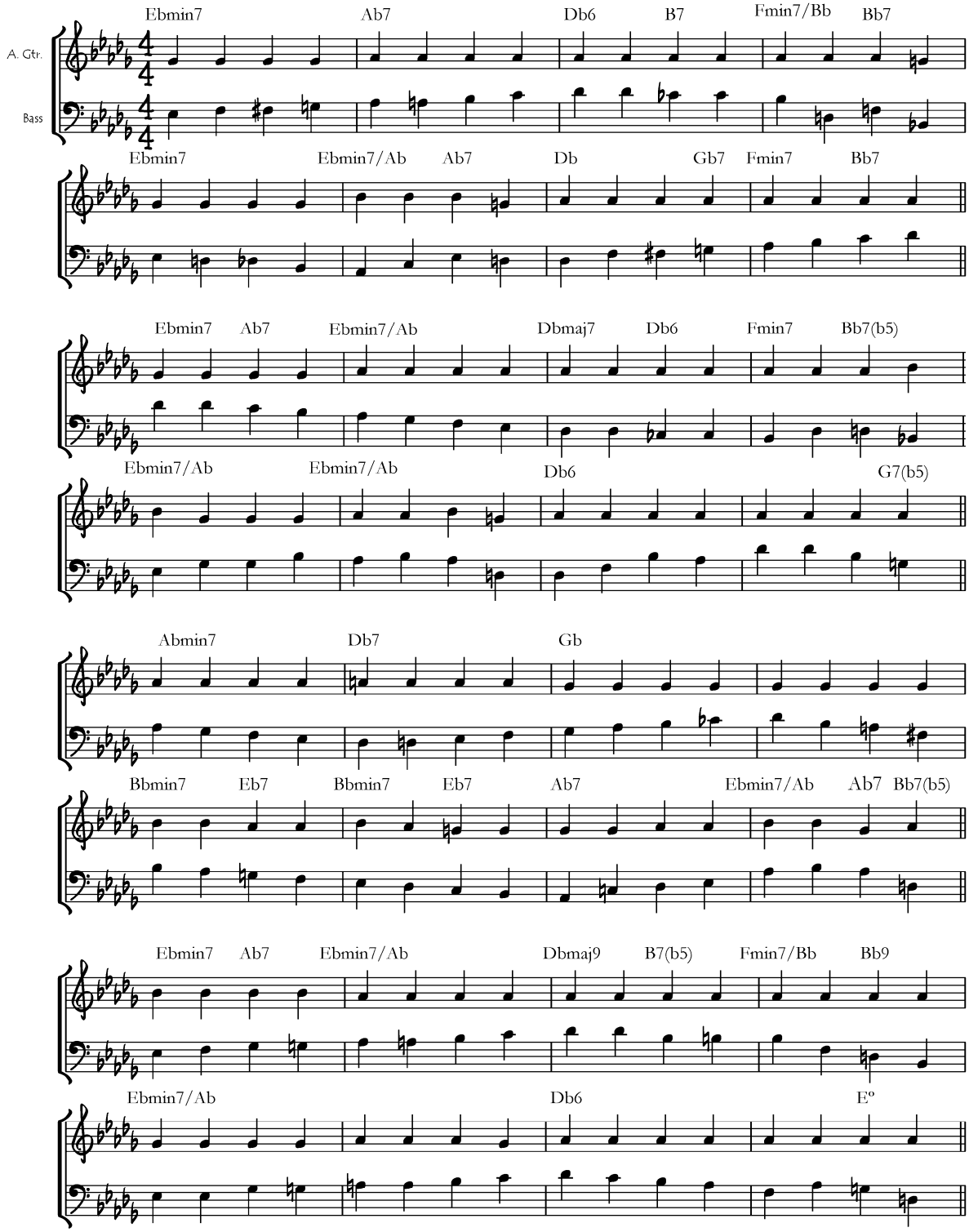
Foster, F. (1955). Shiny stockings (Recorded by C. Basie). On *April in Paris* [CD]. New York: Verve. (26 July, 1955)

Corner Pocket

Transcribed by Matt Buttermann

Track Time: 1:19-2:15

Words and Music by
Don Wolf and Freddie Green



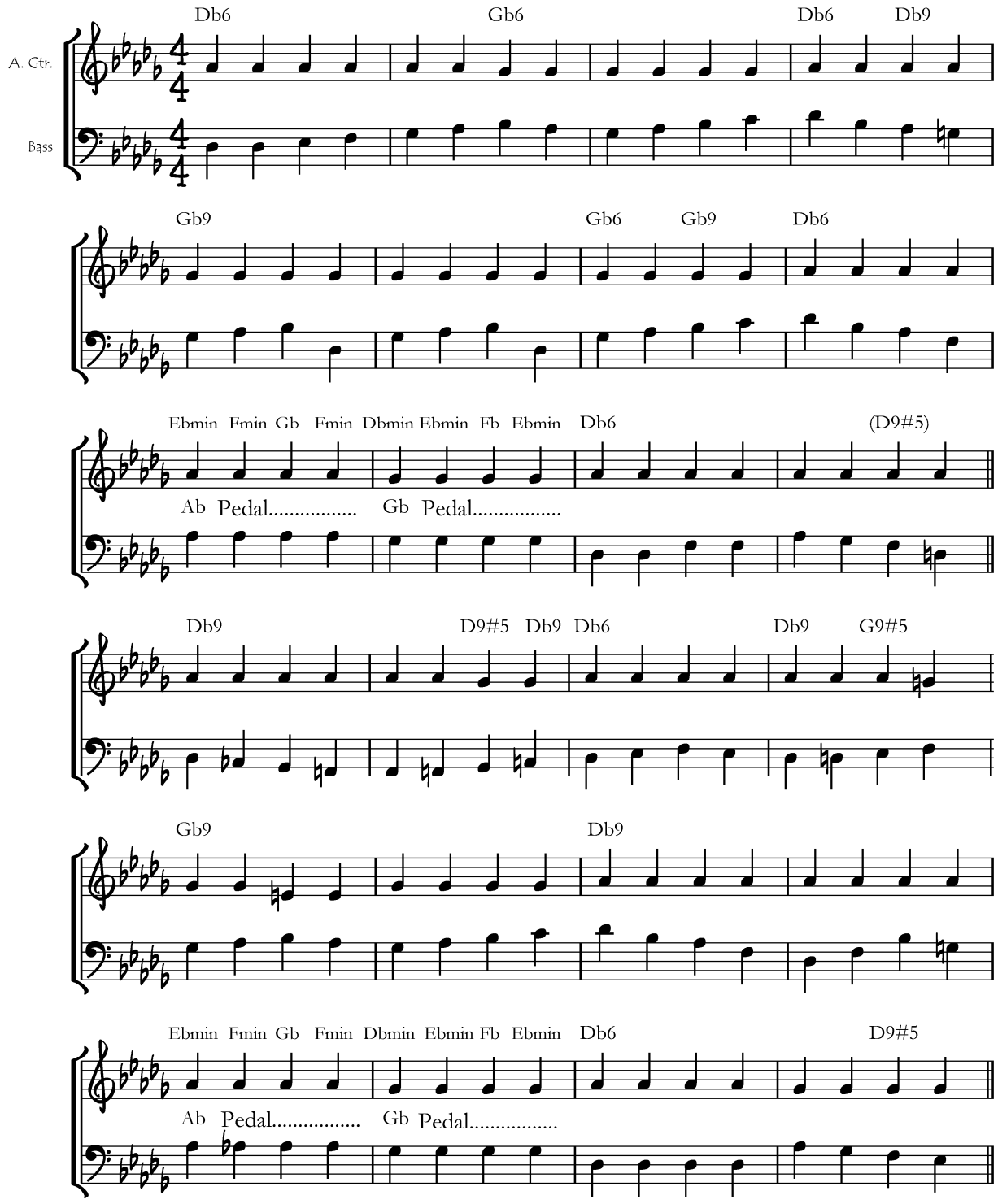
Greedn, F. (1955). Corner pocket [Recorded by C. Basie]. On *April in Paris* [CD]. New York: Verve. (26 July, 1955)

Blues in Hoss Flat

Frank Foster

Transcribed by Matt Buttermann

Track Time: 1:28 - 2:11

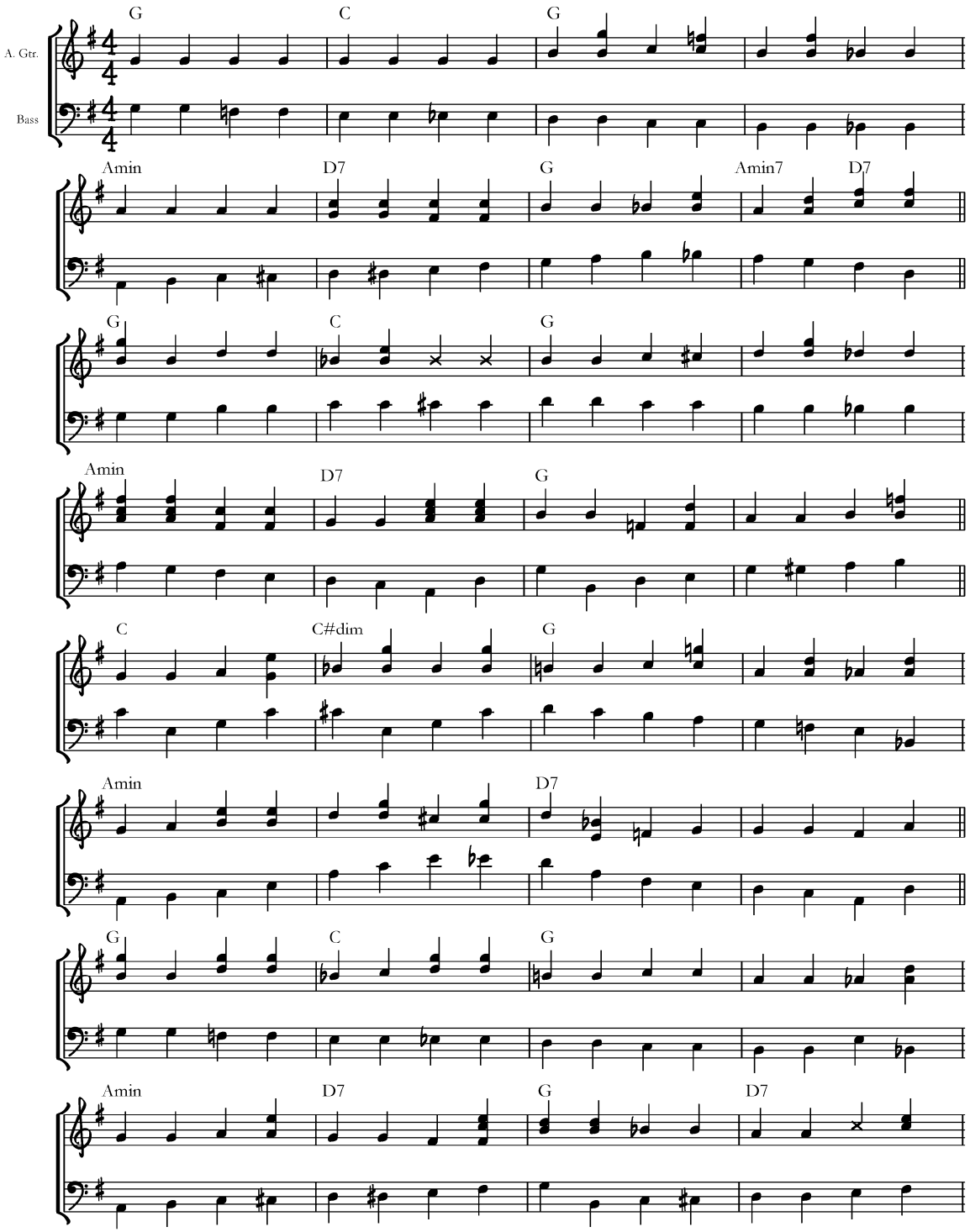


Foster, F. (1958). Blues in hoss' flat [Recorded by Count Basie].
On *Chairman of the Board.* [CD]. New York: Blue Note.

Oh, Lady Be Good

Gershwin

Transcribed by Trevor de Clercq
Edited by Matt Buttermann
Track Time: 0:11-1:39



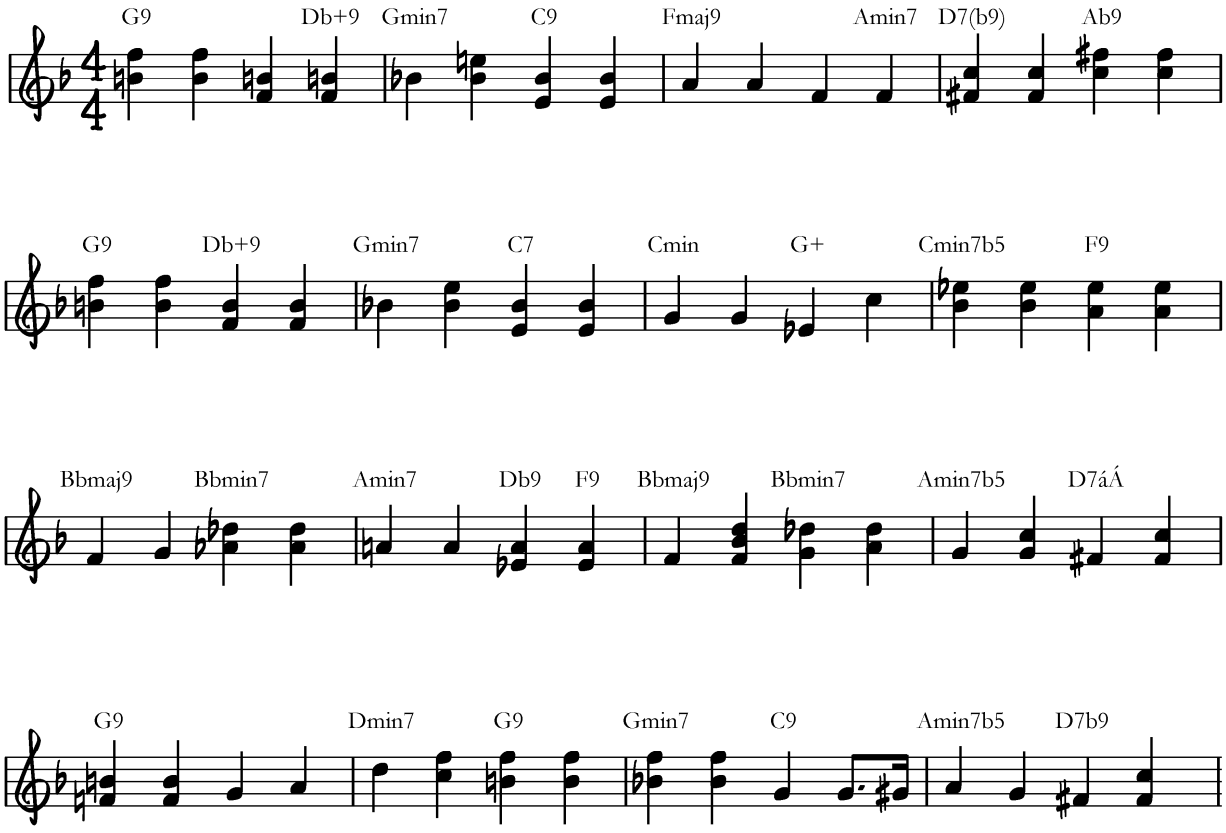
Gershwin, G. (1924). Oh, lady be good [Recorded by C. Basic]. On *Count Basie & the Kansas City Seven* [CD]. New York:: Impulse Records. (March 22, 1962)

Li'l Darlin'

Neal Hefti

Guitar Transcribed by Michael Pettersen

Trumpet Solo
Track Time: 1:50-2:42



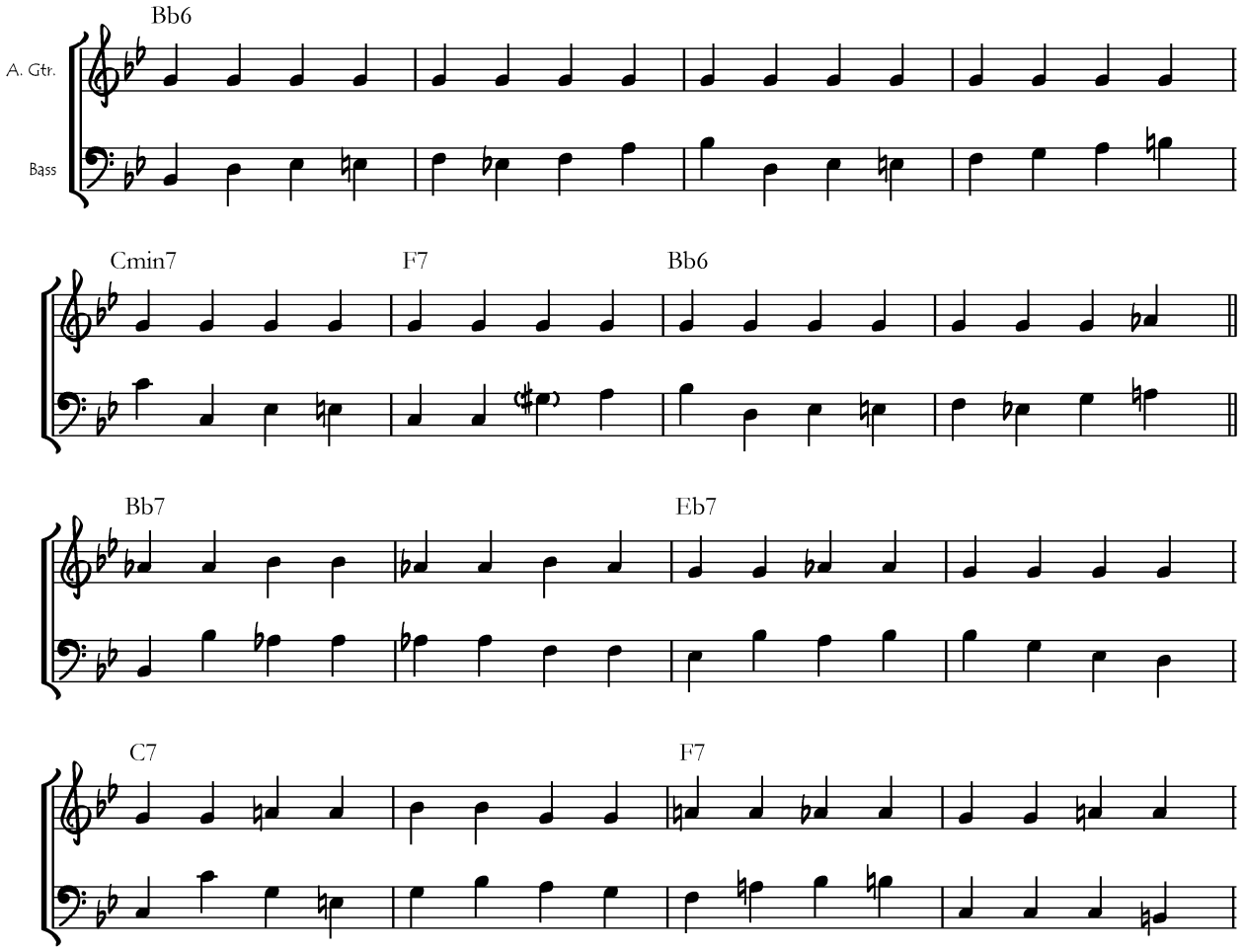
Hefti, N. (1958). Li'l darlin (Recorded by C. Basie). On *Wild & Swingin'* [CD]. New York: Verve Records. (23 July, 1968)

Jumpin' at the Woodside

Count Basie

Guitar Transcribed by Michael Pettersen
Bass Transcribed by Matt Buttermann

Track Time: 0:07-0:34



Basie, C. (1938). Jumpin' at the woodside. On *Wild & Swingin'* [CD].
New York: Verve Records. (23 July, 1968)