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| **PINE: Back In The Day** | | | |
| **Context:**   * Courtney Pineis one of the most successful British jazz musicians of the modern era. * He uses of a variety of modern popular styles in fusion with American modern jazzelements. He is influenced by reggae, hip-hop and rap music. * As well as being a multi-instrumentalist (tenor and soprano saxophones, flute and bass clarinet), he has also worked as a DJ, so he is well versed in turntable and other techniques. He produced and mixed the album himself. * **‘Lady Day and (John Coltrane)’** pays tribute to two of the greatest twentieth-century jazz performers – the female vocalist Billie Holiday and the tenor saxophonist Coltrane. * **‘Inner State of Mind’** pays tribute to the Gershwin classic ‘Summertime’*.* * **‘Love & Affection’** was originally a hit single in the 1970s, composed and performed by Joan Armatrading. This is a cover by Pine. | | | |
| **‘Lady Day and (John Coltrane)’** | | | |
|  | **A03 feature** | **A04 reason** | **WL links** |
| Structure | **Strophic form:**  4 bar intro (repeated)  Verse 1  Verse 2  Saxophone solo  Verse 3  Long coda  (Verses based on 12 bar blues progression) | Typical blues/pop song structure | I’m Leavin’ You by Howlin’ Wolf (Blues) |
| Tonality | **C minor** throughout with **Dorian inflections**  Use of **12 bar blues progression** in verses | Blues influence | I’m Leavin’ You by Howlin’ Wolf (Blues) |
| Harmony | **12 bar blues** in verses  **Extended chords (7ths/9ths)**  **Extended turnaround** from b21 has **faster harmonic rhythm** and uses **chord VII with a 13th added** to it  Fast **chromatic chordal descent** with 7ths leads from b25 to a bar with **no harmony-‘stop time effect’**  **Repeated 3 chord sequence** (F-G-C) in the coda  **G augmented chord** near end of coda held for 4 bars (more complex, jazz style harmony) | Blues influence  Jazz influence  Modern take on standard 12 bar progression  Dramatic/interesting progression – breaks away from standard 12 bar progression. Stop time = variation.  Allows for complex improv over the top  Complex, jazz style harmony | I’m Leavin’ You by Howlin’ Wolf (Blues)  Nina Simone – Feelin’ Good  Alicia Keys: If I Ain’t Got You  Four by Miles Davis |
| Melody | **Melisma**at the very start  **Blue notes (flat 3rds and 5ths)**  **Chromatic scale** in sax solo  **Conjunct vocal lines**  **Ornamentation:** acciaccatura, glissandi etc | Improvisatory = jazz/blues  Blues  Improvisatory  Easy to sing  Improvisation techniques | Nina Simone ‘Feeling Good’  Black & Tan Fantasy by Duke Ellington  Louis Armstrong’s West End Blues |
| Rhythm, tempo & Metre | **Fast tempo**  Slower **rubato** section near the end  **Improvisatory rhythms** in sax solo: dotted rhythms, scotch snap, triplets, long sustained note at the start (with pitch bend) | Rock style  More typical of trad Jazz  Typical of jazz improvisation | Black & Tan Fantasy by Duke Ellington  Louis Armstrong’s West End Blues |
| Texture | Melody dominated homophony  Bass riff in verse  There are short improvised **saxophone links**, or fills, between the phrases in the verses.  **Homophonic** backing vocalharmony, mainly in **fifths** at end of second verse  **Counterpoint** in coda between improve vocal and sax lines | Allows vocal lyrics to cut through the texture  Unifies the piece  Typical for instrumental response phrases in vocal music  Thicker harmony  Typical complex sound of jazz music  . | Alicia Keys ‘If I Ain’t Got You’  Nina Simone ‘Feelin’ Good’  Miles Davis’ Four |
| Sonority | Vocals, piano, guitar and sax  **Turntable effects**  The keyboard is set to sound like a **Hammond organ**  **Improvised saxophone solo** uses:   * Pitch bends * Slides/glissandi * High tessitura * Slow lip vibrato * Multiphonics * Key clicks | Pine is a DJ so this reflects those experiences  Blues/soul sounds  Typical of improvised jazz lines | Dream Warriors’ ‘Wash your Face in my Sink’  Light My Fire by The Doors  Miles Davis’ Four  Louis Armstrong’s West End Blues  Nina Simone’s ‘Feeling Good’ |

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| **Inner State of Mind** | | | |
|  | **A03 feature** | **A04 reason** | **WL links** |
| Structure | Introduction  Alternation of sung vocal and rapped sections  Saxophone solo section  Coda | Freely evolving structure  Unified by ‘Inner State of Mind’ motif | Jay Z ‘Blueprint 3’ uses alternations of rapped and sung vocals as does Dream Warriors’ ‘Wash your Face in My Sink’ |
| Tonality | **Dorian mode on C** | Blues influence | I’m Leavin’ You by Howlin’ Wolf (Blues) |
| Harmony | **Pair of chords in the brass**  **Added note harmony** e.g. C with minor 7th plus added 2nd in intro  Alternation between Cm7 and Dm7 in intro  **Quartal harmony**  **False relations**  **Half diminished chord** | Taken from Miles Davis’ ‘So What’  Jazz influence  Allows for improv over the top  Breaks away from triadic harmony  Dissonance  Extended, complex, jazz harmony | Nina Simone: Feelin’ Good  Kate Bush: ‘And Dream of Sheep’  Louis Armstrong: West End Blues |
| Melody | Initial **minor third interval** of the vocal melody ‘and the living ain’t easy’ is same as original song, but lots of variations of the melody as the song goes on  **Blues notes**  Saxophone line in intro based on **Dorian mode on C**  **Acciaccatura**  **Scalic** moments during sax solo  **Pentatonic guitar** during the instrumental section at the end  **Repetition** of title hook ‘Inner State of Mind’ | Homage to Summertime by Gershwin  Typical blues/jazz style  Jazz style (not major/minor)  Improvised sound  Complex  Blues scale  Catchy | Jay Z: Empire State of Mind (quotes from Love on a Two Way Street)  Alicia Keys: If I Ain’t Got You  Louis Armstrong: West End Blues  Howlin’ Wolf: I’m Leavin’ You |
| Rhythm, tempo & Metre | **Improvised rhythms** in sax solo at start – syncopation, dotted rhythms, scotch snap, irregular note groupings | Typical of jazz improvisation | Louis Armstrong: West End Blues  Miles Davis: Four |
| Texture | **Acapella** vocal phrase at start  **Melody dominated homophony (inc rap with accompaniment)**  **Just melody and brass** with no chords at bar 10  **Homorhythmic tutti link** (b70)  **Guitar riff** in final section | Unusual start – grabs attention  Allows lyrics/rap/melody lines to be clearly heard  Variation/contrast  Dramatic/contrasting link section – draws attention  Allows for improvisation over the top | Alicia Keys: If I Ain’t Got You  Jay Z: Show Me What You Got |
| Sonority | **Rap, sampling & turntable techniques.**  Opens with **distorted guitar sample**  **Improv sax/flute**  **Saxophone techniques:**  Slides/glissandi  Pitch bend  Trill  **Scat singing**  **Saxophone, trumpet & trombone ‘horn’ grouping** | Hip-hop/DJing influence  (As above)  Typical jazz feature  (As above)  (As above)  (As above) | Dream Warriors: Wash Your Face in my Sink  Nina Simone: Feelin’ Good |

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| **Love & Affection** | | | |
|  | **A03 feature** | **A04 reason** | **WL links** |
| Structure | Alternations between verse and prominent refrain sections  Final section = improv sax, vox and b. vox | Freely evolving. Riff based = unity.  Typical of jazz | Nina Simone: Feelin’ Good = riff based  Duke Ellington: Black & White Fantasy |
| Tonality | **Starts in C# minor,** but otherwise in **E major throughout** | Positive sounding key |  |
| Harmony | **Primary triads**  **No extensions on chords**  **First inversion chords**  **Added 4ths**  **Chromatically descending harmonies**  Bass has **pedal** of E during the sax solo | More basic harmony than the other songs. Less of a jazz influence – more mainstream popular music styles  Adds some colour to the harmony (some jazz influence)    Exciting/dramatic/contrasting  Helps ground the key under the solo | Nina Simone: Feelin’ Good  Alicia Keys: If I Ain’t Got You |
| Melody | Descending **chromatic scale** in bass clarinet  **Repeated vocal phrase** ‘really love’  **Repeated pitches** in vocal part in middle 8 and blues note  Use of **hook** ‘just make love with affection’ | Obscures key – Jazz influence  Typical of more popular styles. Creates emphasis.  Helps lyrics be heard.  Unifies the piece. Gets lyrics across. | Duke Ellington: Black & Tan Fantasy  Nina Simone: Feelin’ Good |
| Rhythm, tempo & Metre | **Free rhythm** at the start (no percussion)  **Rock drum rhythm** starts at b15 and continues to end with occasional **stop time**  **Off beat** notes on the word ‘love’ during phrase ‘really love’  Sax solo starts with a **long note** (with crescendo)  **Paused chord** at the very end | Typical of jazz  More of a hip hop influence  Emphasises the word  Signifies start of the solo – typical jazz feature  Emphasises the end of the song | Rock drum rhythm = Howlin’ Wolf: I’m Leavin’ You  Dream Warriors: Wash your Face in My Sink  Louis Armstrong: West End Blues |
| Texture | **Melody Dominated Homophony**  Repeated **bass riff**  **Polyphonic** moments near end when solo voice and sax both improvise with backing vocals and rhythm section accompanying | Allows vocal melody to be clearly heard  Unifies the piece and grounds it for improv over the top  Typical for jazz styles | Alicia Keys: If I Ain’t Got You  Nina Simone: Feelin’ Good  Mile Davis: Four |
| Sonority | Vox  BVox  Synthesised strings  Backing vocals  Distorted guitar  Tenor Sax  Bass Clarinet (unusual for rock song – generally used in links)  **High tessitura improvised** vocals  Big **crescendo** at start of sax solo (on the long note) | Unique ensemble – shows hip hop/jazz/blues influence combo  Typical for jazz improv  (as above) | Dream Warriors: Wash Your Face in My Sink and Jay-Z: Blueprint 3 = unusual ensembles  Duke Ellington: Black & Tan Fantasy  Louis Armstrong: West End Blues |