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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.
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| **‘Lady Day and (John Coltrane)’** |
|  | **A03 feature** | **A04 reason** | **WL links** |
| Structure | **Strophic form:**4 bar intro (repeated)Verse 1Verse 2Saxophone soloVerse 3Long 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 itFast **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 influenceJazz influenceModern take on standard 12 bar progressionDramatic/interesting progression – breaks away from standard 12 bar progression. Stop time = variation. Allows for complex improv over the topComplex, jazz style harmony | I’m Leavin’ You by Howlin’ Wolf (Blues)Nina Simone – Feelin’ GoodAlicia Keys: If I Ain’t Got YouFour 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/bluesBlues ImprovisatoryEasy to singImprovisation techniques | Nina Simone ‘Feeling Good’Black & Tan Fantasy by Duke EllingtonLouis 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 styleMore typical of trad JazzTypical of jazz improvisation  | Black & Tan Fantasy by Duke EllingtonLouis Armstrong’s West End Blues |
| Texture | Melody dominated homophonyBass riff in verseThere 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 textureUnifies the pieceTypical for instrumental response phrases in vocal musicThicker harmonyTypical 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 experiencesBlues/soul soundsTypical of improvised jazz lines | Dream Warriors’ ‘Wash your Face in my Sink’Light My Fire by The DoorsMiles Davis’ FourLouis Armstrong’s West End BluesNina Simone’s ‘Feeling Good’ |

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| **Inner State of Mind** |
|  | **A03 feature** | **A04 reason** | **WL links** |
| Structure | IntroductionAlternation of sung vocal and rapped sectionsSaxophone solo sectionCoda | Freely evolving structureUnified 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 introAlternation between Cm7 and Dm7 in intro**Quartal harmony****False relations****Half diminished chord** | Taken from Miles Davis’ ‘So What’Jazz influenceAllows for improv over the topBreaks away from triadic harmonyDissonanceExtended, complex, jazz harmony | Nina Simone: Feelin’ GoodKate 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 GershwinTypical blues/jazz styleJazz style (not major/minor)Improvised soundComplexBlues scaleCatchy  | 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 BluesHowlin’ 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 BluesMiles 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 attentionAllows lyrics/rap/melody lines to be clearly heardVariation/contrastDramatic/contrasting link section – draws attentionAllows for improvisation over the top | Alicia Keys: If I Ain’t Got YouJay Z: Show Me What You Got |
| Sonority | **Rap, sampling & turntable techniques.** Opens with **distorted guitar sample****Improv sax/flute** **Saxophone techniques:**Slides/glissandiPitch bendTrill**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 SinkNina Simone: Feelin’ Good |

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| **Love & Affection** |
|  | **A03 feature** | **A04 reason** | **WL links** |
| Structure | Alternations between verse and prominent refrain sectionsFinal section = improv sax, vox and b. vox |  Freely evolving. Riff based = unity. Typical of jazz | Nina Simone: Feelin’ Good = riff basedDuke 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 stylesAdds some colour to the harmony (some jazz influence) Exciting/dramatic/contrastingHelps ground the key under the solo |  Nina Simone: Feelin’ GoodAlicia 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 noteUse of **hook** ‘just make love with affection’ | Obscures key – Jazz influenceTypical of more popular styles. Creates emphasis.Helps lyrics be heard.Unifies the piece. Gets lyrics across.   | Duke Ellington: Black & Tan FantasyNina 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 jazzMore of a hip hop influenceEmphasises the wordSignifies start of the solo – typical jazz featureEmphasises the end of the song | Rock drum rhythm = Howlin’ Wolf: I’m Leavin’ YouDream Warriors: Wash your Face in My SinkLouis 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 heardUnifies the piece and grounds it for improv over the topTypical for jazz styles | Alicia Keys: If I Ain’t Got YouNina Simone: Feelin’ GoodMile Davis: Four |
| Sonority | VoxBVoxSynthesised stringsBacking vocalsDistorted guitarTenor SaxBass Clarinet (unusual for rock song – generally used in links)**High tessitura improvised** vocalsBig **crescendo** at start of sax solo (on the long note) | Unique ensemble – shows hip hop/jazz/blues influence comboTypical for jazz improv(as above)   | Dream Warriors: Wash Your Face in My Sink and Jay-Z: Blueprint 3 = unusual ensemblesDuke Ellington: Black & Tan FantasyLouis Armstrong: West End Blues |