Performance Strategies in Milt Jackson's improvisations reconsidered

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Performance Strategies in Milt Jackson's improvisations reconsidered

In this article I examine a selection of Milt Jackson's improvisations and identify performance strategies that were widely used by the vibraphonist. Following the recognition and categorisation of stylistic devices including patterns, enclosures, and chromatic embellishments, I explore ways in which some of Jackson's performance strategies are reflective of the 1940s modernist jazz style and can be traced back to Charlie Parker and other like-minded musicians.

Keywords: Milt Jackson, performance strategies, stylistic devices, Charlie Parker, bebop.

Las estrategias interpretativas en las improvisaciones de Milt Jackson reconsideradas

En este artículo analizo una selección de improvisaciones de Milt Jackson e identifico estrategias interpretativas que fueron ampliamente utilizadas por el vibrafonista. Siguiendo el reconocimiento y categorización de los recursos estilísticos, incluyendo patrones, aproximaciones y embellecimientos cromáticos, exploro las formas en las que las estrategias interpretativas de Jackson reflejan el estilo del jazz modernista de la década de 1940 y pueden remontarse a Charlie Parker y a otros músicos afines.

Palabras clave: Milt Jackson, estrategias interpretativas, recursos estilísticos, Charlie Parker, *bebop*.

Milt Jacksonen inprobisazioetan interpretazio estrategiak berriz aztertuak

Artikulu honetan Milt Jacksonen inprobisazioen aukeraketa bat aztertzen dut eta bibrafono jotzaileak sarritan erabili zituen interpretazio estrategiak identifikatzen ditut. Baliabide estilistikoak antzeman eta kategorizatuz, patroiak, gerturatzeak eta apainketa kromatikoak barne, Jacksonen interpretazio estrategiek 1940eko hamarkadako jazz modernistaren estiloa erakusten duten modua aztertzen dut, Charlie Parker eta antzeko musikarienganaino atzera egin arte.

Gako-hitzak: Milt Jackson, interpretazio estrategiak, baliabide estilistikoak, Charlie Parker, *bebop*.

musikene

Introduction

In this article, I build on my previous work on the life and music of the vibraphonist Milt Jackson and examine a selection of musical examples from his earlier recorded outputs. I make reference to collaborations and recorded performances that allow me to introduce a comprehensive analysis of his improvisations during perhaps the most representative era of his work. In so doing, I relate Jackson's performance strategies to an intensely creative period for jazz during the 1940s, and to the musical outputs of selected individuals, most prominently Charlie Parker. Throughout his career Jackson expressed his admiration for the music of Parker; besides the plethora of interviews which evidence this, I here bring to the fore several of Jackson's performance strategies that can be traced back to Parker and other like-minded musicians. I argue that these performance strategies and stylistic devices, some of which are commonly referred to in the jazz scene as "the language" or "the jazz vocabulary", provided an aural medium of exchange among musicians and knowledgeable listeners; today, they offer a very particular view of the complex cultural web in which these devices were embedded.

Among Jackson's first encounters with jazz was during his childhood years in Detroit. He attended Miller High School together with bass player Alvin Jackson (his brother), tenor saxophonists Lorenzo Lawson and Yusef Lateef, trombonist Frank Rosolino, drummer Art Madigan, trumpeter Mathew Rucker and brothers Kenny and Billy Burrell, both guitarists. Despite the institutional racism that the school and its pupils experienced (see Jones, 1970), the positive pedagogy of dedicated teachers ensured that Miller High produced several distinguished musicians (see Slobin, 2018). Outside the school's walls, Jackson continued to hone his craft along a modernist circle of young maverick musicians in the musically stimulating environment of Detroit (see Gagatsis, 2015; Slobin, 2016). Although there are no available recordings of his music from before 1945, one assumes that the young Jackson was influenced by the popular swing bands of the period or, perhaps, by the Benny Goodman quartet of which Lionel Hampton, one of the most distinguished vibraphonists, was a member, and which the young Jackson had heard perform live. "I guess the music that Milt and I were playing at school was considered Swing style [...] but there were a lot of jam sessions, a lot of small groups and places to play", Frank Rosolino remembered (Tomkins, 1973). Yet unlike many of his colleagues, Jackson never played with any of the popular big bands of the era prior to his involvement with the new jazz orthodoxy. His first known recording with Dinah Washington and Lucky Thompson in 1945 tells us that Jackson was already acquainted with the mannerisms of bebop, his playing balanced between a strong sense of swing phrasing, and prominent, blues-inflected lines (see Gagatsis, 2015).

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It was necessary for young musicians who wished to engage with the jazz scene to be familiar with the repertory of sounds that bebop commanded. These musical traits provided an aural medium of exchange among musicians and informed audiences that helped to foster bebop (much as the dress code and language did), in which the display of knowingness, taste, and sensibility were central features. The degree to which jazz musicians commanded these musical traits was fundamental to the way they negotiated jazz styles and is evident, among others, in the form of replicated patterning in jazz solos. The frequency of these devices provides evidence for the social processes of experience and of the stylistic appropriateness of one's improvisations. For young Jackson, learning these devices was predicated on statistical learning: he listened, copied, practiced and performed these devices until they became second nature to him. Through these musical devices improvising musicians were "saying something" to each other to paraphrase Ingrid Monson (1994, p. 313), and here I aim to demonstrate one of the ways in which Jackson communicated cultural knowledge, identities and aesthetics through the articulation and manipulation of musical resources that signalled matters of cultural significance. Furthermore, I attempt to identify where some of this knowledge may be located within a jazz solo and, ultimately, to situate his improvisations against the matrix of jazz styles.

1. Performance Strategies in Milt Jackson's Improvisations

1.1. Chromatic embellishments and enclosures

The enclosures and chromatic embellishments provide a good starting point for considering the kind of cultural commentary and performance strategies that I refer to in my introduction as they constitute some of the bona fide musical devices of jazz. As Thomas Owens notes (1995), these chromatic notions were important components of the musical language of the time. Bebop involved much chromatic elaboration and improvisers had to apply several such devices spontaneously (approach notes or enclosures, to name but two), to land on the desirable target notes and be in sync with the harmony. I have pointed out elsewhere that Jackson made frequent use of enclosures from two notes above and one below (hereafter abbreviated as a 2-1 enclosure), to approach his target notes (Gagatsis, 2015). One such example can be found in Jackson's solo in "Anthropology", with Dizzy Gillespie in 1946 (figure 1)[1].

1. "Anthropology" Take 1. *Dizzy Gillespie and His Orchestra* (New York, 22 February 1946), RCA Victor 40-0132.

In his landmark study of Parker, Owens (1995) has identified many similar devises in the saxophonist's music whilst also noting their usage in the music of Coleman Hawkins, Lester Young and Roy Eldridge (figure 2). I cite Parker because he was a role model not only for Jackson, but for jazz musicians worldwide. His compositional devices and solos were copied, studied, learned and, as Owens reports (1995), in many cases jazz musicians even recorded them.

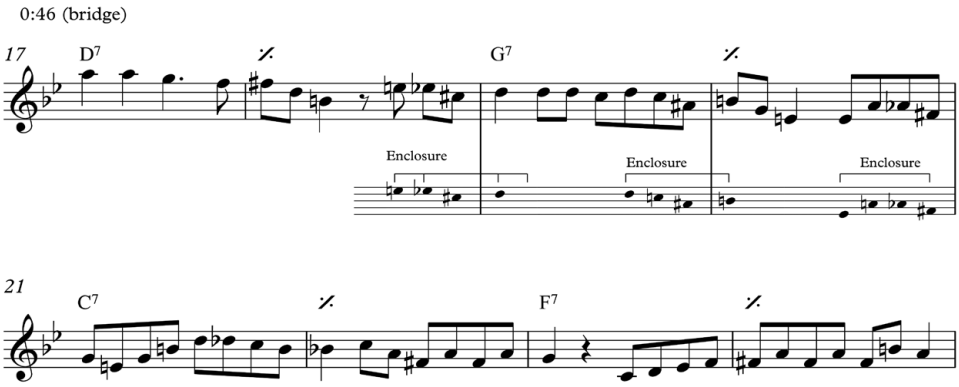

Figure 1: Excerpt, "Anthropology", mm. 17-24.

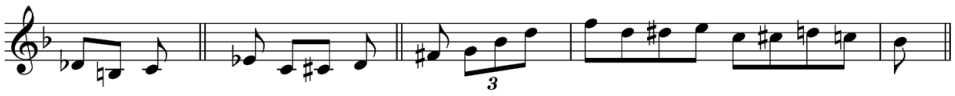

Figure 2: Example of Charlie Parker's enclosures (transcription by Owens).

Owens lists an inverted enclosure to the one repeated by Jackson in "Anthropology" (a minor third leap downwards followed by a chromatic movement to reach the target note, shown in bar two of the above example, hereafter abbreviated as a 1-2 enclosure), as commonly used by the saxophonist. We encounter this enclosure notatim in Jackson's music in later years and as part of larger structures. For example, in "Opus de Funk" Jackson performs the same 1-2 enclosure twice, followed by an inverted mordent (figure 3)[2].

2. "Opus de Funk". *Milt Jackson Quintet Opus De Jazz* (Van Gelder Studio, Hackensack, New Jersey, 28 October 1955), Savoy 4500.

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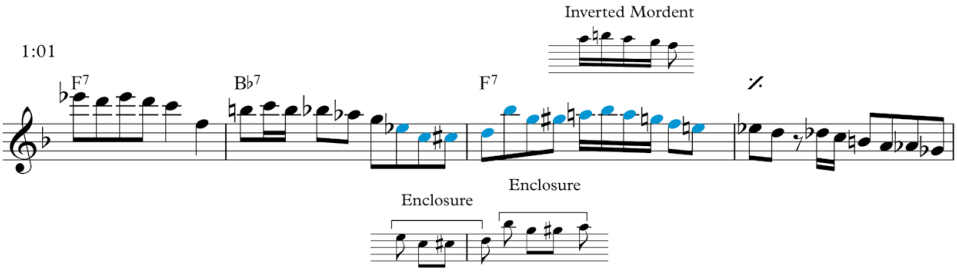

Figure 3: Jackson's usage of the enclosure with the inverted mordent, "Opus de Funk", mm. 13-16.

The inverted mordent used by Jackson in "Opus de Funk" is another trait found in much jazz music, and one also listed under Parker's devices by Owens. The enclosure of a target note from one semitone above and one below (b2 - 7 - 8 scale degrees), as well as the tritone substitutions were devices that bebop musicians adopted from earlier styles and were widely used by Duke Ellington, Coleman Hawkins, Lester Young, Charlie Christian and others. Owens explains that because of its simplicity, the mordent appears in almost any context and is a component of several larger figures. For example, in the fourth measure below Parker performed the mordent in his solo "The Jumping Blues" and is the beginning of "Ornithology", in a 1946 take (figure 4)[3]. Owens also noted that Parker's early role model, Lester Young, made extensive use of the first mordent (in triplets), and even played the more complex figure of "Ornithology" in his solo "Shoeshine Boy"(1995, p. 31).

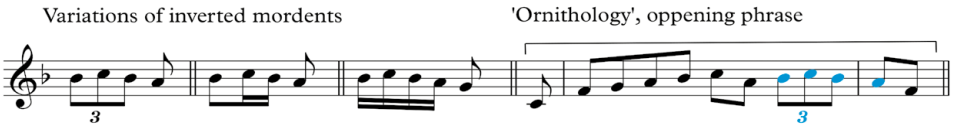

Figure 4: Examples of Charlie Parker's mordents (transcription by Owens).

3. The theme of "Ornithology" is in a different key and the phrasing is not always in triplets but may change according to the individual player's preference. I follow Owens here and list the example as it appears in his text.

The chromaticism that we encounter in "Anthropology" is also evident in Jackson's solo in "Emanon", from a recording date with Gillespie (figure 5)[4]. In bars nine and ten, in the turnaround, there are suggestions of Jackson playing around the diminished and the ii-minor chord where he makes his improvised melody sound more angular. He then approaches the root (F) of the dominant harmony with a three-note scalar motion suggestive of a tritone substitution.

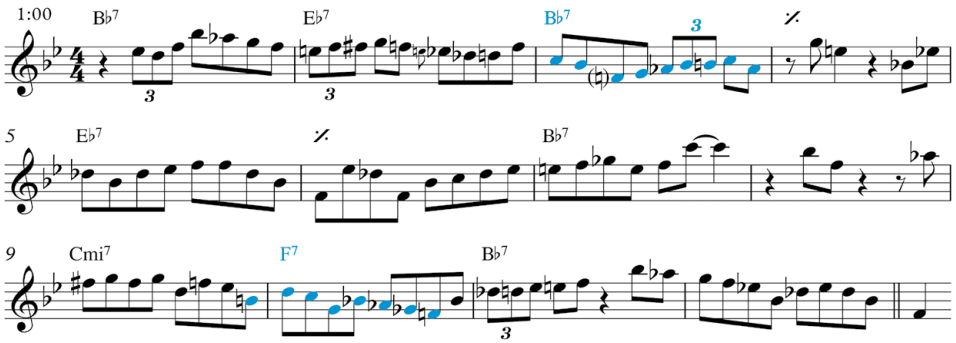

Figure 5: Jackson's solo, "Emanon", mm. 1-12.

A survey of Jackson's recordings during his formative years reveals the extent of his familiarity with the stylistic devices and decorum of the time, and not only on the vibraphone. In the months leading up to Jackson's recording "Milt Meets Sid" and "D and E", he had been regularly doubling in Gillespie's small groups at Birdland on both the piano and vibraphone[5]. These takes became landmarks in the rapid ascendancy of the fledgling Modern Jazz Quartet, partly because they document the group's original line up with Ray Brown on bass and Kenny Clarke on drums. Several early recordings with Gillespie from the same period also document developments in Jackson's piano playing. A collaboration with trumpeter Fats Navarro also finds Jackson playing the piano. In "Double Talk", Jackson not only shows his abilities in comping behind Navarro's and Howard McGhee's solos, but also takes a solo himself (on the piano), demonstrating a range of musical devices that were characteristic of the time[6]. Jackson's piano work

4. *Dizzy Gillespie - Groovin' High* (New York, 12 November 1946), Savoy MG 12020.

5. "Milt Meets Sid" and "D and E". *Milt Jackson Quartet* Vol 1 (New York, 24 August 1951), Dee Gee XP 4007.

6. *Howard McGhee, Fats Navarro - Double Talk, Part 1 & 2* (Apex Studios, New York, 11 October 1948), Blue Note 557.

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started to break free of the typical two-finger emulation of mallets so common among vibraphone players, and he began to demonstrate some accomplished chordal work.

1.2. The agogic accent on dominant chords

Enclosures were an important feature of Jackson's performance strategies and is evident in many, if not most, of his solos. Although enclosures are relatively nondescript, they were often paired with other musical devices that make them more recognisable. In examples below, for instance, the 1-2 enclosure is preceded by a leap that creates an agogic accent before resolving to the target note. Analysis of a sizeable corpus of Jackson's improvisations reveals several variations of this pattern. This can be broken down into two recognisable gestures. The first is the agogic accent which Jackson creates by pivoting from one chord tone to another (whether from a chord substitution or the original harmony). This is followed by the 1-2 enclosure which he performs from that point. Both are evident in Jackson's solo in the blues entitled "Dr Jackle" (figure 6)[7]. Jackson jumps from the Db to the Bb from which point he constructs a 1-2 enclosure. This is in fact the most frequent version of this device (to jump from one diminished chord tone to another). He uses the same generative procedure a bar later, but this time the jump is a minor third interval (from C to the Eb), again creating a 1-2 enclosure. In the third chorus he performs this device twice (figure 7).

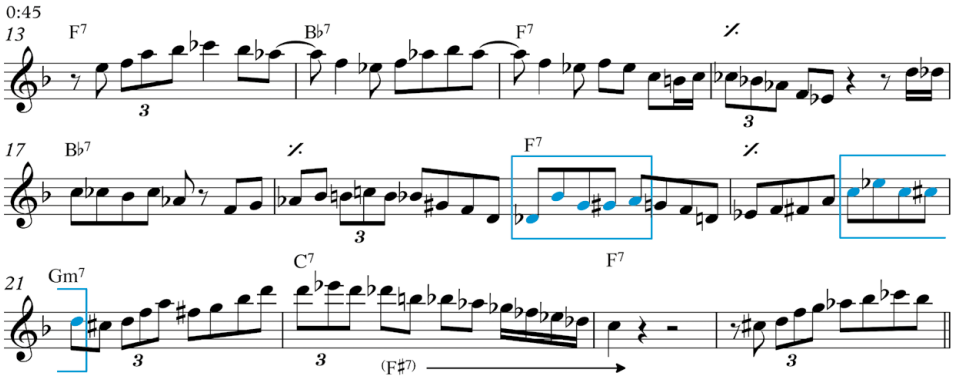

Figure 6: Excerpt, Jackson's solo, "Dr Jackle", mm. 13-24.

7. *Miles Davis All Stars Sextet* (Rudy Van Gelder Studio, Hackensack, NJ 5 August 1955), Prestige PRLP 7034.

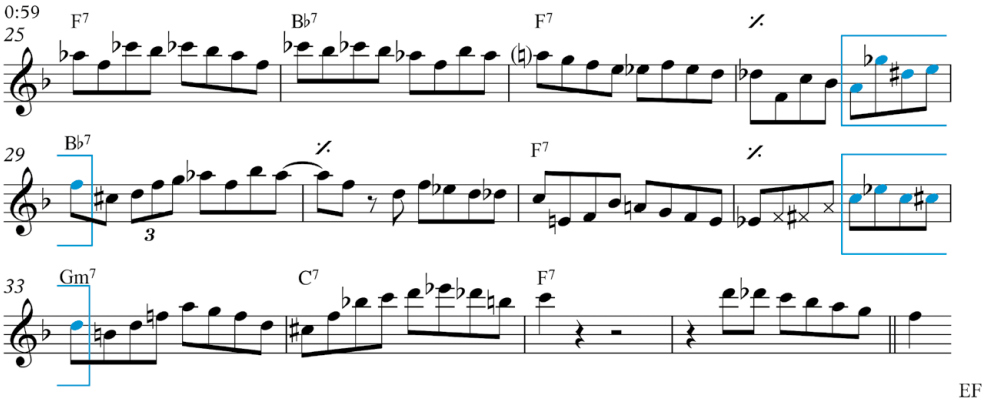

Figure 7: Excerpt, Jackson's solo, "Dr Jackle", third chorus, mm. 25-37.

Jackson performs the same device in his composition "Soulful" (figure 8). In "S.K.J.", one can hear a variation of the pattern, in which Jackson approaches his target note from above and below. The leap is also reversed (figure 9)[8].

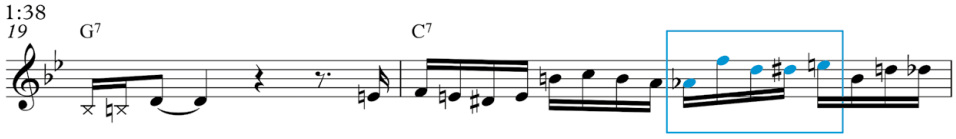

Figure 8: Excerpt, Jackson's solo in "Soulful", mm. 19-20.

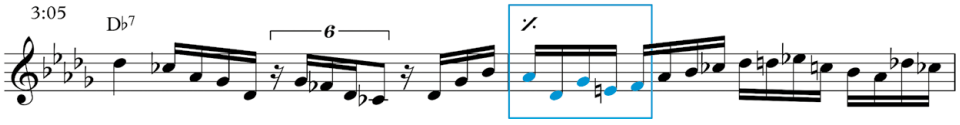

Figure 9: Excerpt, Jackson's solo, "S.K.J.", mm. 3-4.

8. "S.K.J.". *Milt Jackson - Wes Montgomery Quintet* (Plaza Sound Studios, NYC, December 19, 1961), Riverside 12RCD-4408-2.

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In "I Don't Get Around Much Anymore", Jackson performs the same device four times throughout the solo (figures 10, 11 and 12)[9].

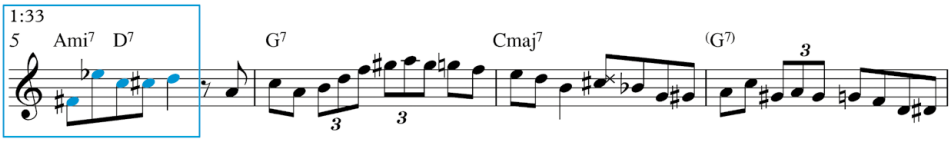

Figure 10: Jackson's solo, "Don't Get Around Much Anymore", mm. 5-8.

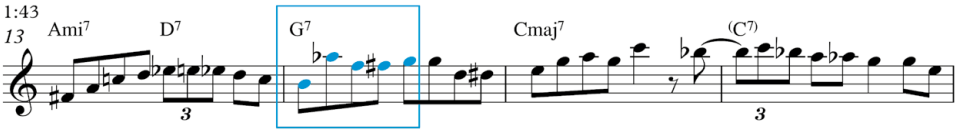

Figure 11: "Don't Get Around Much Anymore", mm. 13-16.

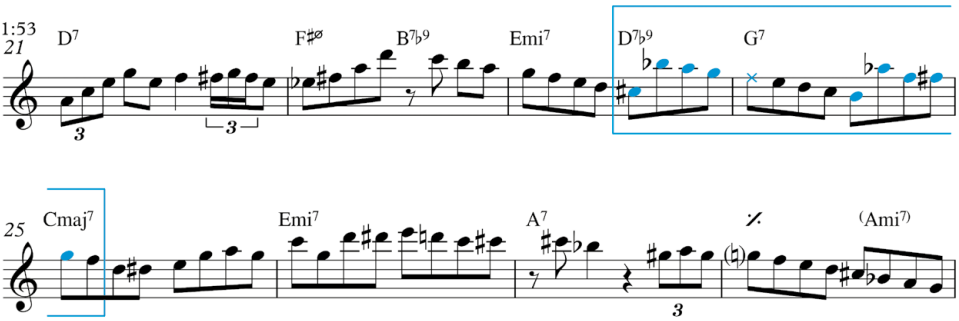

Figure 12: "Don't Get Around Much Anymore", mm. 21-28.

The song is part of *Wizard of the Vibes* (Jackson's first and only recording date as a leader for Blue Note), which provides a contemporary document of several compositions by Jackson, including "Tahiti" and "Lillie" as well as the first take of what was destined to become one of the most widely played blues compositions of the

9. "Don't Get Around Much Anymore". *Wizard of the Vibes* (WOR Studios, NYC, April 7, 1952), Blue Note 1594.

era, "Bags' Groove", described by Marian McPartland as "One of the simplest but the most telling and well-known piece of music in jazz [...] Everybody knows that piece" (1991). In "Bags' Groove" Jackson performs this device several times as well as a number of variants. In one instance, he performs a triplet from his landing point of the agogic accent to continue developing his line (figure 13).

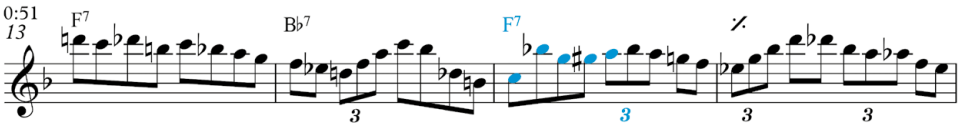

Figure 13: Excerpt, "Bags' Groove", mm. 13-16.

There are so many instances where the vibist or other likeminded improvising musicians played this device that it would be impossible to notate them all. I present a few more examples to demonstrate the frequent occurrence of this device in Jackson's 1954 solo in "Bags' Groove" (see figures 14-18)[10].

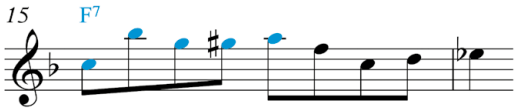

Figure 14: Excerpt, "Bags' Groove", 1954 take, m. 15.

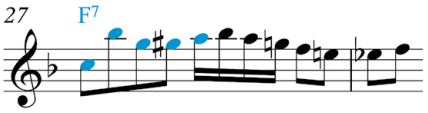

Figure 15: Excerpt, "Bags' Groove", 1954 take, m. 27.

10. *Miles Davis All Stars*, Vol 1 (Van Gelder Studio, Hackensack, NJ, 24 December 1954), Prestige PRLP 196.

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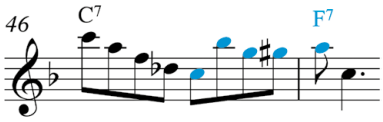

Figure 16: Excerpt, "Bags' Groove", 1954 take, m. 46.

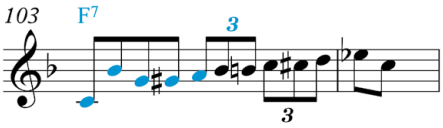

Figure 17: Excerpt, "Bags' Groove", 1954 take, m. 103.

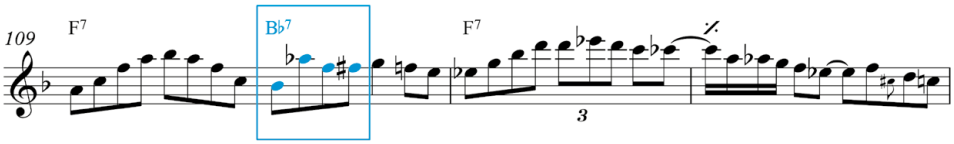

Figure 18. Excerpt, "Bags' Groove", 1954 take, mm. 109-113.

1.3. Pivoting on the dominant chord

Another commonly used device in jazz music of the time is evident in Jackson's solo in "Wonder Why", in which he pivots on the Bb chord to anticipate its seventh degree and follows this with a 1-2 enclosure (figure 19)[11]. This is also observable in bar 29 of "Anthropology" (cited earlier and highlighted below), in which Jackson pivots on a Bb chord to anticipate the 7th degree of the dominant scale (figure 20). In "Emanon" (figure 21), Jackson anticipates the seventh of the Bb 7 chord, from which points he plays a triplet and continues his melodic line.

11. *Milt Jackson Quartet* (Van Gelder Studio, Hackensack, NJ, 20 May 1955), Prestige PRLP 7003.

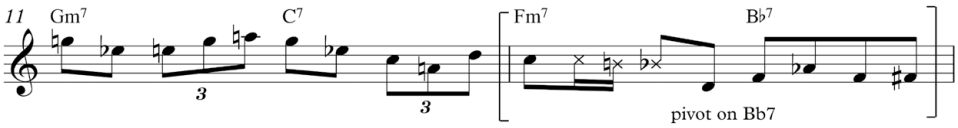

Figure 19: Excerpt, "Wonder Why", mm. 9-11.

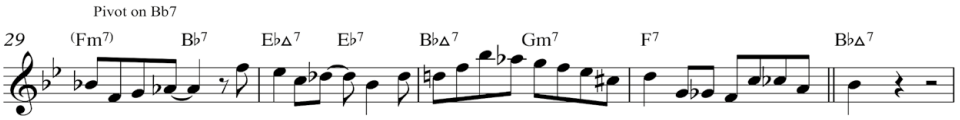

Figure 20: Excerpt, "Anthropology", mm. 29-32.

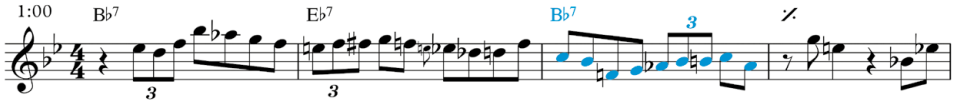

Figure 21: Excerpt, "Emanon", mm. 1-4.

Again, Owens lists the same device under Parker's motivic formulas and states that, in his survey of the saxophonist's music, the pattern appears approximately 230 times. A variation of this pattern as executed by Parker is presented below. The most important feature here is not the exact articulation of the pattern (a jump from the root of the chord down to the 5th degree and a scale-wise motion to anticipate the 7th interval) but, rather, the mode of musical thought and intention to anticipate the 7th of the dominant chord. This is a device often encountered over a IV^7 chord, as for example in bar five of a blues progression or over the IV^7 chord in rhythm changes.

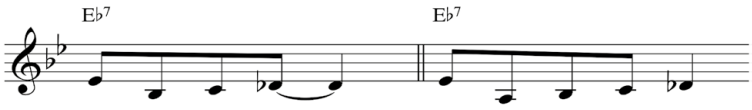

Figure 22: Pivoting on an Eb dominant chord (transcribed by Owens).

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As with enclosures, some of these devices were distillations derived from earlier styles in jazz and belonged to a network of stylistic traits that defined improvisation in jazz during a given period. They were used widely and characterised an entire culture of musical thought. The frequency with which these devices occur demonstrates a collaboration among (or perhaps agreement between) practitioners that eventually solidifies into stronger, more permanent structures, thus allowing for an understanding of newly emergent styles as collective accomplishments. Monson has noted that the semiotic modes of signalling implicated in jazz improvisation include characteristics of Charles Sanders Peirce's framework. She notes:

> An aural passage conveys to those with the sociocultural knowledge to recognise and interpret it a relation between a past performance and a present one. The quoted musical detail indexically 'points to' another performance and thus place the two in a socially interactive dialogue (1994, p. 30).

Of course, controlling the formation of these patterns as vehicles for signification does not guarantee the precise response they will trigger from knowledgeable listeners; yet, most of these patterns, stylistic devices, and performance strategies were interpreted on the basis of a learned code of recognition. In this particular scenario, therefore, the recognition of such devices can be used as an instrument for measuring the position of an individual within a social or musical network and understanding which signals of cultural significance were important in demonstrating inclusion to a group and how these defined jazz styles.

2. An Interpretation of Signs as Practical Activity

Jackson's undiminished commitment to bebop is evident in his recordings during the 1940s and 50s, which firmly position the expressive aspect of his musical outputs within the social web of black urban culture. In "Tahiti", from his record *Wizard of the Vibes* (cited above), Parker's influence is especially obvious. Midway through the second A section Jackson plays a figure that was characteristic of Parker, which in this instance functions as a mediating gesture to connect two melodic points (the pattern is bookended by a Bb).

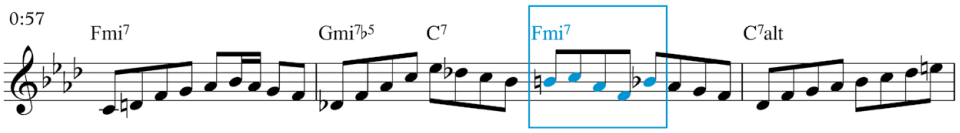

Figure 23: Excerpt, Jackson's solo, "Tahiti", mm. 9-12.

Patterns are tonally mobile. The pattern also appears in "Opus and Interlude" but in a different tonal centre, as well as in "Opus de Funk", from the same record.

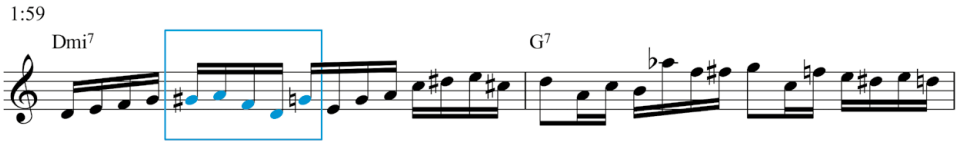

Figure 24: Excerpt, Jackson's solo, "Opus and Interlude".

Jackson played the above pattern on several occasions. It can be heard in the blues "Stonewall", from his 1955 album featuring Horace Silver (figure 25)[12].

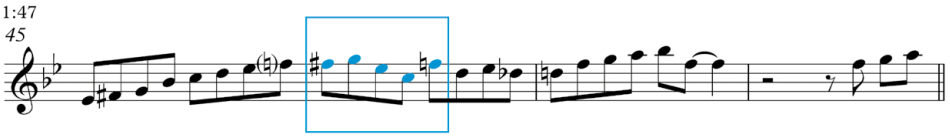

Figure 25: Excerpt, Jackson's solo, "Stonewall", mm. 45-48.

It can also be heard in "They Can't Take That Away From Me", from his record *Meet Milt Jackson* (figure 26)[13].

12. *The Milt Jackson Quartet Featuring Horace Silver - Soul Pioneers* (Van Gelder Studio, Hackensack, NJ, May 20, 1955), Prestige PRLP 7224.

13. "They can't take that away from me". *Meet Milt Jackson* (New York, 5 January 1956), Savoy MG 12061.

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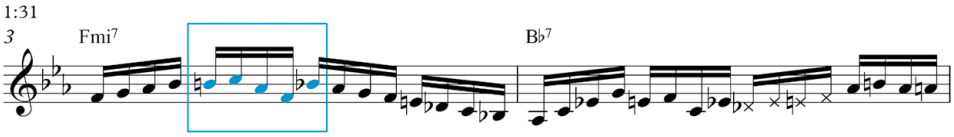

Figure 26: Excerpt, Jackson's solo, "They can't take that away from me", mm. 3-4.

Owens lists two of Parker's variations of the same pattern (figure 27) and noted that they occur approximately one hundred times in Parker's improvisations (1995, p. 5).

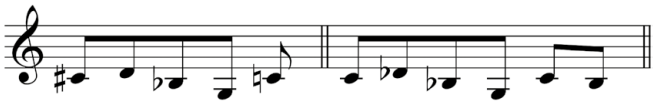

Figure 27: Two of Charlie Parker's patterns (transcription by Owens).

One representative example is presented below and is derived from Parker's improvisation on "Koko" for the Savoy label. This solo was widely learned and imitated by other players (figure 28).

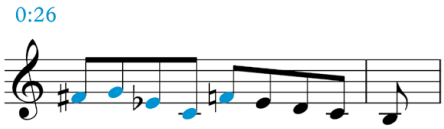

Figure 28: Charlie Parker on "Koko".

Figures 29-31 highlight a few more variations of the above pattern: the first Jackson played in his 1955 recording with Miles Davis cited earlier, "Dr Jackle"; the second in a 1948 collaboration with Howard McGhee, on a blues entitled "Down Home Blues"[14]. The third variation is from Jackson's solo in "Opus de Funk" (discussed above).

14. *The Howard McGhee Sextet With Milt Jackson* (Chicago, IL, February 1948), Savoy MG 12026.

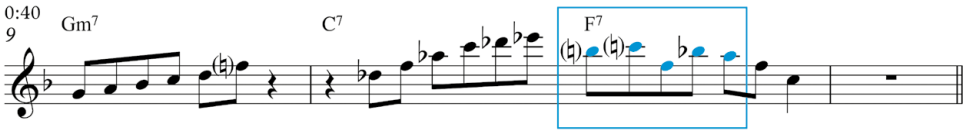

Figure 29: Excerpt, Jackson solo, "Dr Jackle", mm. 9-12.

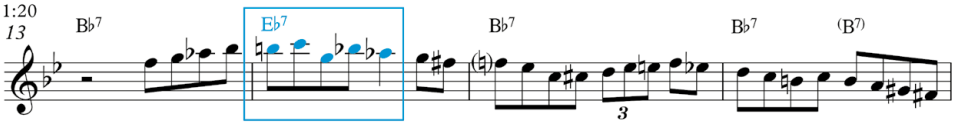

Figure 30: Excerpt, Jackson solo, "Down Home Blues", mm. 13-16.

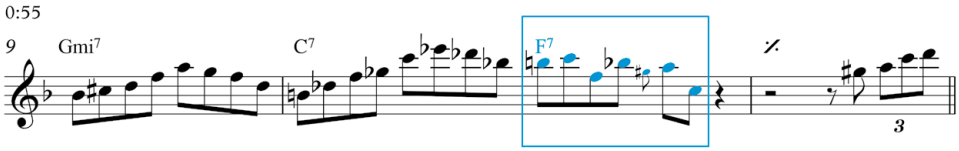

Figure 31: Excerpt, Jackson's solo, "Opus de Funk", mm. 9-12.

Whether Jackson intended for the passages under consideration to be interpreted as referencing Parker in particular or the idiom in general is questionable. Though it may not be possible to prove that any specific musical reference was indeed a conscious decision on Jackson's part, it is well established that some of the devices considered above are metaphorical and superordinate to the improvised line, and are well within the interpretive discourse of musicians and audiences. These expressive nuances reflected both spontaneous and calculated choices and were part of a knowledge reservoir, that constituted the trade for musicians of the idiom. Importantly, these flexible structures afforded divergent musical outcomes. There is no reason to suppose that the patterns identified were memorised and fitted together, as Eugene Smith noted in his study of Bill Evans' compositions, or as Milman Parry and Albert Lord observed in their landmark study on the oral tradition of South Slavic epic singing (1983 and 2000). It was by drawing on a knowledge base of both theory and performance, as well as on a system for their variation within the constraints of their musical tradition that improvising musicians crafted their solos spontaneously.

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Stylistic reference is never absent in jazz, even in performances that make no pretence of authenticity. Jackson may be heard in the light of a preference to the music of Parker, but his music was no less situated within an amalgam of sonic and social preferences, compiled of music and sensibilities of varied provenance. His recordings show that the contemporaneous stylistic traits associated with bebop constituted his compositional voice and performance rhetoric, but to speak of composition and performance as if they were two entirely different things is misleading. Guthrie Ramsey (2013) is one among many who have noted that, in jazz, composing and performing often occur simultaneously and represent theoretical points on a continuum. This point has been famously laboured by Gillespie:

> The jazz musician, though he practically never receives credit for it, is constantly composing during his improvisations, and most of the melodies he creates are never set down on paper, nor on record [...] If they had those midget tape records on the market back in 1942, I could've written a song a week without taking off time from what I believe is the essence of jazz composition, playing and improvisations (2009, p. 170).

In real-time improvisation, compositional structures and performance events shift between fixed and unfixed components; the dichotomy is by and large an emphasis on the process. This problematic also highlights the interaction between fixed and non-fixed aspects of jazz performance and composition. For example, in the same way that Jackson is presented as using musical devices that are attributed to others' improvisations, musicians derived patterns from bebop compositions, such as the longer structure in "Ornithology" which Owens cited Parker and Young for using. In bar 14 of his solo on "Wonder Why" Jackson plays a pattern that is a variation of a well-known pattern in bebop which can also be heard in the theme of "Donna Lee" (I have transposed the line here for comparison). Composed by Parker, "Donna Lee" is one of the most characteristic compositions in the idiom and its various components are still widely studied and imitated.

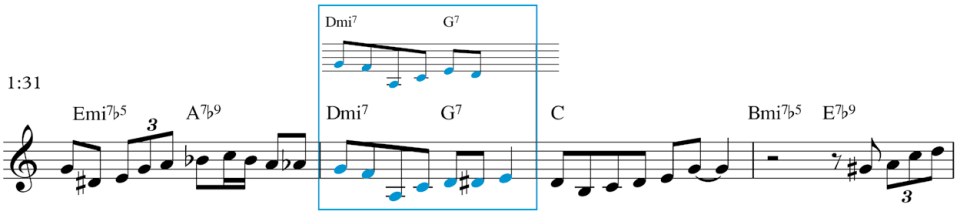

Figure 32: Excerpt, Jackson's solo, "Wonder Why", mm. 13-16.

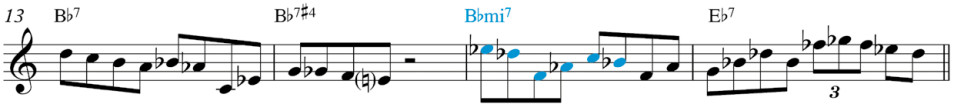

Figure 33: Charlie Parker's "Donna Lee", mm. 13-16.

This pattern was not used by Parker and Jackson alone, but by other musicians as well. In one of the earliest recording that I have studied by Jackson (with trumpeter Howard McGhee, recorded in 1948), saxophonist Jimmy Heath played the same pattern a few bars before the young Jackson's solo, demonstrating, once more, how a body of compositional devices were listened to and interpreted (figure 34).

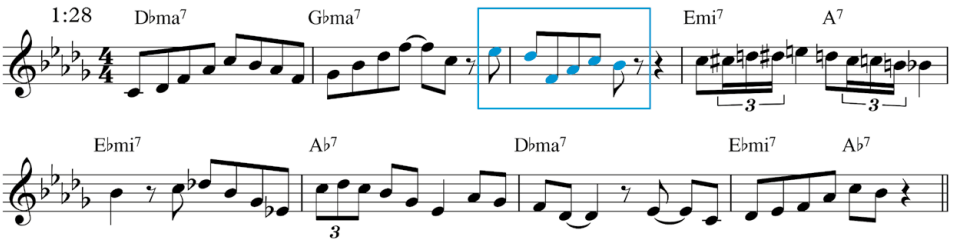

Figure 34: Excerpt, Jimmy Heath's solo, "Bass C Jam".

This pattern was repeated three times to form the melody of one of the most celebrated songs in the jazz repertoire, "Honeysuckle Rose", composed in 1929 by Fats Waller (figure 35). Starting from the fourth scale degree of the minor seventh chord, or the root of the corresponding dominant 7th chord, the pattern moves down diatonically to form an inverted major 7th chord from that point, or a dominant 13th, from the starting note (Bb major 7th below, or C 13th).

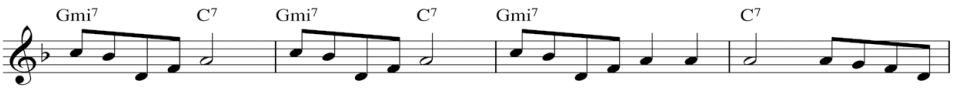

Figure 35: Fat Waller's "Honeysuckle Rose", mm. 1-4.

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Perhaps also the result of a direct influence taken from Parker or Waller, trombonist J. J. Johnson's composition "Lament" also includes a variation of this pattern in its melody (figure 36).

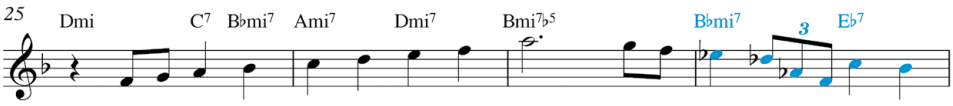

Figure 36: J. J. Johnson's "Lament", mm. 25-28.

We may only become fully aware of the nature of such devices through a context-sensitive analysis of their usage. To explore some of the meanings that these code-fusions may have generated, for example, it helps to situate these patterns more firmly in their historical moment. In practical terms, such formations not only became ingrained in the performance strategies of jazz musicians, but they also constituted part of the larger aesthetics of bebop. This point has been emphasised by Peter Hollerbach who, in his ethnography in the New York jazz scene, notes that his subject LC insisted that he "listens to the catchy, communicable elements in someone's playing". Having quoted Nicholas Gebhardt, Hollerbach highlights the social and dialogical facts of jazz performativity that become apparent from such an approach (2004, p. 161). These patterns were repeated over time to become culturally weighted. When we consider cultural frames to read the repeated existence of these devices, their use and density in the music takes on a decidedly different tone. Performing these devices became a point of identification, ways to connect to knowing audiences and build community. The more identifications made within a performance event the more communities were built. Many authors have identified similar repetition in jazz, noting that the practice of recycling old material into new pieces is observable in other realms of African American music making[15].

3. Conclusion

Different modes of analysis have different things to tell us about the many elements that constitute a jazz performance. My analysis of Jackson's performance strategies

15. For instance, by analogy to text substitution in medieval music James Patrick terms the practice of borrowing (recycling) chord progressions in bebop "contrafact" (Patrick, 1975). For further discussion see Ramsey (2013) and Williams (2009).

has emphasized his pedigree in bebop and highlighted his strategies of melodic invention as reflective of the 1940s modernist jazz style. The focus on patterns in the article, and the individual ways in which Jackson used them, has allowed me to link his performances with those of others, and also to a specific historical period, which results in a more thorough understanding of the idiosyncratic and historically situated character of the many compositional devices and performing strategies that he used in his improvisations. I do not argue that patterns are only present and discoverable in melodic improvisation; my analysis has shown only one of the many possible interpretations of what constituted "the vocabulary", "the jazz language", stylistic devices, or a signal of cultural significance for Jackson and some of his contemporaries. My examination has allowed me to be specific about some of the elements that made Jackson's recorded outputs homogenous or heterogenous at certain times and places, to unveil some of its many shared characteristics, as well as its many differences.

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