

THE IMPROVISATION OF KENNY GARRETT

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Graduate Recital Document
entitled
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THE IMPROVISATION OF KENNY GARRETT

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GRADUATE RECITAL DOCUMENT ADVISORY COMMITTEE: CHRISTOPHER
SCHAUB, D.M. JOSEPH BOWMAN, D.M.**ABSTRACT**

The purposes of this thematic paper were to study and present the dominant feature in jazz improvisation which is based on the uncomplicated harmony of Kenny Garrett, a jazz saxophonist and music composer. This study was done via the analysis of his improvisation, as well as major influences in his playing and composition. This analysis was used further to design improvisation exercises based on the musical styles of Kenny Garrett. The studies were made using the following music;

- | | | |
|---------------------------------------|---------------------------------|------------------|
| 1. <i>Two Down & One Across</i> | album title <i>Songbook</i> | by Kenny Garrett |
| 2. <i>Sing a Song of Song</i> | album title <i>Songbook</i> | by Kenny Garrett |
| 3. <i>Delta beli Blues</i> | album title <i>Simply Said</i> | by Kenny Garrett |
| 4. <i>Song for Difang</i> | album title <i>Happy people</i> | by Kenny Garrett |
| 5. <i>Ain't nothing But The Blues</i> | album title <i>Happy people</i> | by Kenny Garrett |
| 6. <i>Happy People</i> | album title <i>Happy people</i> | by Kenny Garrett |

In attempting to create Kenny Garrett improvisation exercises, it was found that the main features that characterize his playing include motif development, repetitive notes, pentatonic scales, rhythmic usage, and outside/inside playing based on uncomplicated harmony. It was also found that the created exercises can be useful for improving technical skills, as well as enhancing the understanding of Kenny Garrett's improvisation. It should also be noted that one of the main factors that influenced the playing and composition of Kenny Garrett was his experience as a sideman of Miles Davis' band, where he was given the idea of blending various styles of music together.

KEY WORDS: THE IMPROVISATION OF KENNY GARRETT

44 pages

แนวการบรรเลงคีตปฏิภาณของ KENNY GARRETT

THE IMPROVISATION OF KENNY GARRETT

ธีรศิลป์ เสงี่ยมศรี 4837812 MSMS/M

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บทคัดย่อ

รายงานสารนิพนธ์นี้มีวัตถุประสงค์ เพื่อนำเสนอการศึกษาลักษณะเด่นในการบรรเลงคีตปฏิภาณที่อยู่บนพื้นฐานคอร์ดที่ไม่ซับซ้อนของ Kenny Garrett นักแซกโซโฟนและนักประพันธ์เพลงแจ๊ส โดยศึกษากระบวนการวิเคราะห์การบรรเลงคีตปฏิภาณและอิทธิพลที่มีต่อการบรรเลงและการประพันธ์ เพื่อนำเสนอเป็นแบบฝึกหัดการบรรเลงคีตปฏิภาณของ Kenny Garrett บทเพลงที่คัดเลือกมาได้แก่

- | | | |
|---------------------------------------|---------------------------------|------------------|
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จากการศึกษาพบว่า การจัดทำแบบฝึกหัดการบรรเลงคีตปฏิภาณของ Kenny Garrett สามารถวิเคราะห์องค์ความรู้ที่เป็นเอกลักษณ์ของเขาคือ การใช้ motif development, repetitive note, pentatonic, rhythmic usage, outside inside บนพื้นฐานคอร์ดที่ไม่ซับซ้อน ซึ่งแบบฝึกหัดที่จัดทำขึ้นนี้สามารถนำไปพัฒนาเสริมสร้างทักษะ และความเข้าใจแนวการบรรเลงคีตปฏิภาณของ Kenny Garrett ต่อไป ปัจจัยที่ส่งผลต่อการบรรเลงและการประพันธ์เพลงของ Kenny Garrett คือการที่ได้ร่วมบรรเลงกับ Miles Davis และได้รับอิทธิพลแนวความคิดในการผสมผสานดนตรีชนิดต่างๆเข้าด้วยกัน

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CHAPTER I

INTRODUCTION

1.1 Background

The purposes of studying Kenny Garrett's improvisation are: Firstly, analyzing the method of improvisation of his songs; Secondly, preparing new exercises. Researchers had chosen the famous song of Kenny Garrett to study which is a contemporary jazz music.

Every song composed by Kenny Garrett and his improvisations which are based on uncomplicated harmony in some way more than the chord used in most pop tune progressions. Rhythm and style are nearly popular music, melody that can sing along not too complicated and improvisation was in many ways to use scale or mode on those chords. Bass pattern like bass line of soul music and funky music. Concept of rhythm was combining between jazz-rock fusion, funky and soul music. In a basic melody and harmony, Kenny can perform his ability in creating an excellent improvisation which his technique was very interesting and should be studied in method to play and can apply knowledge to practice for who ever is interested

1.2 Objectives

- 1.2.1 To analyze the improvisation of Saxophonist Kenny Garrett.
- 1.2.2 To create exercises to practice improvisation in the style of Kenny Garrett.
- 1.2.3 To study in influence of Kenny Garrett's life and music.

1.3 Significance

Kenny Garrett is a jazz saxophonist who has his own characteristic in improvisation in one chord expertly, contribute to requirement to learn and analyze the composition and thinking process in Kenny Garrett's improvisation on the other side of improvisation in uncomplicated harmony and apply these knowledge to the new exercises.

1.4 Expectations

1.4.1 To understanding the music and improvisation concept of Kenny Garrett.

1.4.2 To make exercises for practice playing the music of Kenny Garrett.

1.4.3 To provide a guideline for jazz saxophone improvisation of Kenny Garret.

1.4.4 To be useful for any further music studies.

1.5 Scope of the study

This study is aimed at choosing only music with solo on single chord different style, analyze on melodic devices, harmonic devices and rhythmic devices for preparation to recital. These six pieces are as follows

1.5.1 *Two Down & One Across* album title *Songbook* by Kenny Garrett

1.5.2 *Sing a Song of Song* album title *Songbook* by Kenny Garrett

1.5.3 *Delta Beli Blues* album ttle *Simply Said* by Kenny Garrett

1.5.4 *Song for Difang* album title *Happy people* by Kenny Garrett

1.5.5 *Ain't nothing But The Blues* album title *Happy people* by Kenny
Garrett

1.5.5 *Happy people* album title *Happy people* by Kenny
Garrett

This paper will also focus on the biography of Kenny Garrett. It is beyond
the scope of this paper to discuss every aspect of Kenny Garrett's life.

CHAPTER II

REVIEW OF RELATED LITERATURE

2.1 Music of Kenny Garrett

In territory study of Kenny Garrett's work in part of his solo improvisation and composition, he uses various style of his music. So, this research will pay attention especially on composition which is influenced from Soul music, Funk music and jazz-rock fusion, that have a prominent point in rhythm to emphasize usage of strong groove and analyze the way of Kenny Garrett's improvisation.

2.2 Soul music

Soul music is an expression of black music which started in late 1950s with Sam Cooks, Ray Charles and James Brown. Until 1960s, James Brown's songs title *Sex Machine*, *Get It Up or Turn It Loose* and *Cold Sweat* made him very Famous. He has an important style called "vamp" continually and pounding bass lines pattern staccato guitar and horn section lines

In 1960s, Funk was not very popular and had jazz pianists like Horace Silver and other musicians who play in Bebop style under Blue Note records. They defined this music as funky jazz but this music type was still unpopular as such it became applied with pop music which made it become popular and was pushed to mainstream in 1967. In the same time, Kool and the Gang band had released the song, titled *Funky Man* that made the music had more manifest in Funk. Kool and the Gang band became very popular in 1974 with a song called *Jungle Boogie* and *Funky Stuff*.¹

¹ David Joyner, *American Popular Music* (McGraw-Hill Companies, 2003), 276

On the other side of Funk, that is, mainstream are Earth, Wind and Fire which improved on many Funk bands. These bands had a direction in Jazz, African, and Soul music which combined smoothly. Funk affected jazz so much in 1970s, many bands of jazz rock fusion brought Funk to apply with groove of Funk including bands like Tower of tower, the Brecker Brothers and Herbie Hancock. In late 1980s, Funk music was replaced by Hip hop and Rap music

Soul music style has a melody like general black popular, which is a major and a minor scale, pentatonic and blue scale and bring chromatic into based upon major or minor scale are blue notes, especially the flatted third. Many melodies of soul have a basis and are influenced from pentatonic scale. In some case the melody of the verses used composition based on scale such as soul classics like “My Girl” written by Smokey Robinson and sung by The Temptation; a famous soul band.²

2.3 Jazz-Rock and Jazz-Funk Fusion

R&B and 1960s rock combined influence the birth of jazz rock which is called Fusion. This is a combination between jazz and contemporary popular music, for example “*Broadway*” by George Benson; a vocalist and guitarist, “*Ain’t No Sunshine When She Gone*” by the saxophonist named Grover Washington Jr. Although some jazz rock had an advantage point that was specific in vocal more than instrument, jazz rock compositions were unpretentious in their usage of popular elements. This was usually tuneful, sinable melodies, funk rhythms, uncomplicated harmonies of the common type to a popular compositions.³

In 1970, the group of jazz musicians such as Larry Coryell, John McLaughlin, Joe Zawinul, Jaco Pastorius and Pat Metheny, especially Miles Davis created the new jazz style called “Jazz Rock Fusion” This style became the main popular music and it was the number one jazz music market in 1980s and 1990s. Separating jazz from Rock and Funk

² Earl L. Stewart, *African American Music* (Thomson Schirmer, 1998), 221

³ Earl L. Stewart, *African American Music* (Thomson Schirmer, 1998), 173

Many type of Jazz can be separate from rock and funk music because rock and funk usually have

1. Phrase are in short lengths
2. Chord changes are not too much
3. Melody must not have too much complexity
4. Harmony must not have too much complexity
5. Improvisation must not be too much especially in accompaniments
6. Melodic phrase must have much more repetition
7. Brief chord progression must have more repetition
8. Drumming patterns must be simply and repetitive
9. Addition pronounce iteration of bass figures⁴

In 1970s, jazz fusion became separated to rock and funk, perhaps best understood by rhythmic which makes strong and comparable like in an example between rock drum pattern with a funk drum pattern.

Example: rock pattern and funk pattern

The image displays two musical staves for drum notation in 4/4 time. The top staff, labeled 'Rock Pattern', shows a steady eighth-note ride/hi-hat pattern and a simple bass drum pattern with a single eighth note on the first beat and a dotted quarter note on the second beat. The bottom staff, labeled 'Funk Pattern', shows a more complex, syncopated ride/hi-hat pattern with a '2' above the first measure and a more intricate bass drum pattern with multiple syncopated eighth notes.

The funk drum pattern has more complicated pattern because it is based on sixteenth-note subdivision and more syncopation while rock rhythm based on eighth-note subdivision. Hence, funk music has a syncopation and rhythmically complex while the majority of rock music has less syncopation and use “straight” or “even” eight notes which both patterns are firm and emphasize in snare drum.⁵

⁴ Mark C. Gridley, *Jazz styles History & Analysis* (Pearson Education, 2006), 303

⁵ Henry Martin and Keith Waters, *Jazz: The First 100 Years* (Thomson Schirmer, 2006), 325

The beginner musicians who were popular in jazz rock groups in the early 70s include: Mahavishnu Orchestra, Weather Report, Return to Forever, Herbie Hancock's Headhunters and Chick Corea. These bands entirely played music together with Miles Davis.

2.4 Miles Davis

Miles Davis's influencer and inspiration was an American jazz trumpeter and bandleader who is a very important person in the history of modern jazz. He also played an important role in recording and promoting several styles of jazz before they became a popular music. Over 50 years of his contribution, he was able to define jazz for listeners. The most important of modern jazz history is documented Davis leader recording sessions because he likes to gather key innovator in his band, Davis never stop to discover all new music and style, he always find something new for his music.⁶

In 1959, Davis had a very important album "Kind of Blue" this album showed him and his members talent by using only one or two chord that mean the music did not required to change cord frequency, this is the difference of bebop style.⁷

Miles Davis and his group (1964-1968) contributed to new music by mixing the music device of rock and funk music and jazz altogether. Sometimes the rhythm style also changed from swing traditional jazz style (swing feel) to straight notes or even notes, repeating eight notes on the right cymbal. On the bass line play complemented drumming patterns with simple, repeating bass figures that are not traditional walking bass rhythms.⁸

⁶ Mark C. Gridley, *Jazz styles History & Analysis* (Pearson Education, 2006), 215

⁷ Mark C. Gridley, *Jazz styles History & Analysis* (Pearson Education, 2006), 220

⁸ Lewis Porter et al., *Jazz: From Its Origins to the Present* (Prentice-Hall, Inc, 1993), 296

CHAPTER III

METHODOLOGY CREATING NEW EXERCISES BASED ON THE ANALYSIS

Creating new exercises include the way to learn about analysis process of origin that is related to Kenny Garrett's music and practice book together with an improvisation and contribution to all researcher's thoughts, to synthesize and summarize until it become a new exercise and to be a guide in practicing. Kenny Garrett's music playing idea includes:

- Data Collection
- Data Analysis
- Data Integration and selection
- Data Transformation

3.1 Data Collection

This research study is separated into two main topics: First, the historical knowledge which contributed to the life of Kenny Garrett and second, the musical knowledge to contemplate the music and method of Kenny Garrett's improvisation. The sources of data include relating books, articles, musical scores transcription. The specimen of the topic is related to the theory for improvisation history of jazz and biographies. The sources of the documents are as follows:

- 3.1.1 Music Library, college of Music, Mahidol University
- 3.1.2 Internet data bases.
- 3.1.3 books and documents.
- 3.1.4 Encyclopedias.

3.1.5 Recordings.

3.1.6 Liner Notes.

3.2 Data Analysis

After compiling the information from every source, we can proceed to analyze the issue as follows:

3.2.1 Kenny Garrett biography and influencers, to understand in origin and influence of Kenny Garrett and his music.

3.2.2 Song and Solo Analysis via study from an analysis in composition, tempo, key, song structure, style and chord progression from 6 songs of Kenny Garrett.

3.2.3 Solo transcription and analysis via study an improvisation method from creating a transcription to perceive about material which is used in improvisation.

3.3 Data Integration and selection

After analysis the material, contribute to an elective the part that should have efficient and synthesis to a new exercise via experiment and chosen by researcher and separate into the topic in the following.

3.3.1 Formula of Kenny Garrett

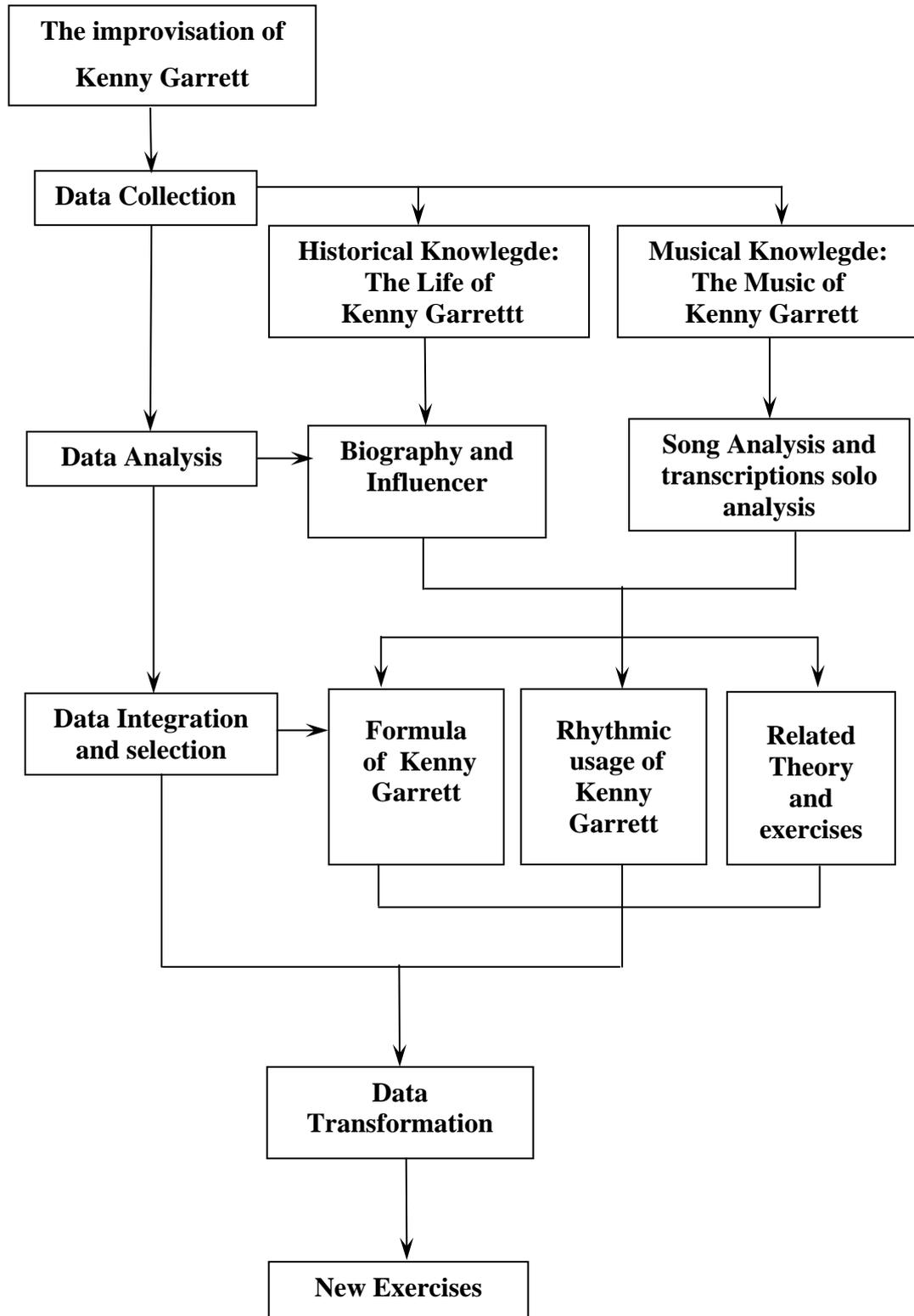
3.3.2 Rhythmic usage of Kenny Garrett

3.3.3 Related theory & exercises

3.4 Data Transformation

Data Transformation involves compiling and prioritizing the knowledge to allot in categories and to create new exercises.

3.5 Conceptual Framework



CHAPTER IV

THE LIFE AND MUSIC OF KENNY GARRETT

4.1 Kenny Garrett biography and influencer

Kenny Garrett was born in Detroit on October 9, 1960. He is a second son from all four. His father played tenor saxophone and suggested him to play saxophone when he was about 9-10 years old. Jazz music was played in his house and Detroit was a city that gave a good chance to learn even soul, gospel and classical music. Kenny Garrett was joined with Duke Ellington Orchestra band under control of Mercer Ellington son of Duke Ellington. Soon after that in 1980, Kenny Garrett was moved to New York and had a chance to play with Mel Lewis Orchestra which permeated path from Thad Jones and Dannie Richmond Quintet band by playing music of Charles Mingus.

Kenny Garrett's first album called introducing Kenny Garrett under Criss Cross record. His recording with Art Blakey of Jazz Messengers including Freddie Hubbard and Woody Shaw.⁹

Kenny Garrett owes respect to the American Jazz musician who was his model so much which can be seen from his album Pursuance: The music of John Coltrane in 1996. To recall for John Coltrane, Pat Metheny played guitar, Brian Blade played drum and Rodney Whitaker played bass. This album was admired to be a jazz album of the year from the research of Down Beat magazine reader and Kenny Garrett was chosen to be an Alto saxophone of the year from the same research. Followed by Simply Said's album in 1999 that shown of the influenced of Miles Davis.¹⁰

⁹ Timo Shanko, *The Kenny Garrett collection* (Hall Leonard Corporation), 2

¹⁰ Enote.com, "Garrett, Kennny Biography: contemporary," eNotes.com, Inc.
<http://www.enotes.com/contemporary-musicians/garrett-kenny-biography>

Kenny Garrett sometimes show an Asia culture which appears in his album in 2006 called *Beyond the Wall* until in 2008 with album released on September 23, 2008. Kenny Garrett makes his work more funky than former in album *Sketches of MD: Live at Iridium* together with Benito Gonzales who played piano, Nat Reeves who played bass, Jemire William who played drum and Pharoah Sanders a special guest. Since this album more funky and a different beat made them approach the audience easier.¹¹

In 1986 Miles Davis contacted him as a Sideman on his band during Miles' electric period. He played with Miles Davis for five years (1987-1991). They had album *Tutu* (1986) *Live around the world* (1988) *Amandla* (1989) *Dingo* (1990) *Miles & Quincy Live at Montreux* (1991) *Doo-Bop* (1991) from this opportunity to join in this album and concert tour then it made Kenny Garrett became a wellknown and a popular saxophone player.

Interview between Kenny Garrett and Fred Jung sourced from the allaboutjazz.com April 11, 2003 From the literature review, found that after Kenny Garret joint the Miles band, he was absorbed a lot and learned from Miles's music and style.

He said some people like his music while others don't. He loves music and listens to several kind of music and would like to mix all of them together to create the new music or new style the same as his teacher "Miles Davis" so his music will change time by time depending on his inspiration and what he wants to present at that time.¹²

¹¹ Kenny garrett.com, "Kenny Garret-alto saxophone," Kenny garrett.com <http://beta.asoundstrategy.com/kennygarrett/>

¹² All about jazz, "Kenny Garrett Discography@All About Jazz," All About Jazz. http://www.allaboutjazz.com/php/musician_discography.php?id=6960

4.2 Song and solo Analysis

Song title: Two Down & One Across

Album title: Songbook

Composer: Kenny Garrett

Producer: Kenny Garrett

Musicians: Kenny Garrett : alto saxophone, Kenny Kirkland : piano, Nat Reeves : bass, Jeff “Tain” Watts : drums

Tempo: 240

Key: E^bm

Style: Fast swing

This song has a fast swing style that begins the song with free time rubato and insert drums in fast swing rhythm. Form type is A-B-C-B and interesting point in melody that alternate played with improvise in section A, melody four bar and improvise on E^bm7 eight bar. Section B, melody three bar improvise four bar. Section C, play melody six bar to improvise eight bar after that back to B form three bar. In solo part is improvise on single chord which is E^bm7. After solo end, player will be back to play section B for sent another instrument keep solo continue. In part of head out will be back to play section C-B melody and back to play rubato section again like an intro.

Song structure of Two Down & One Across

Introduction A-B-C-B- solo-C-B Coda

Example:

Intro	A	B	C	B´	Solo	B	C	Coda
9	12	7	14	8	open solo	7	14	Free time

This song has a modal form characteristic since 1950 and continued to 1960s-1970s. Modal music has improvisation base on one or two chord by choose a mode that suitable for the chord. The chord and its scale are minor, Indian, middle

eastern are usually found in the song such as “So What” of Miles Davis on Kind of Blues album that has 32 bar A-A-B-A melody form that usage to proper mode with the chord and can see in John Coltrane’s work like “impression” which has a similar type with “So What”.¹³

Kenny Garrett’s fundamental solo likes to use dorian mode, pentatonic scale, blues scale, repetition, motif development. He always use harmonic device by play inside and outside throughout his solo.

Example: Dorian Mode



Example: Minor 6 Pentatonic



Example: repetition



Example: Motif development



¹³ Mark C. Gridley, *Jazz styles History & Analysis* (Pearson Education, 2006), 374

Example: inside outside

1.

2.

3.

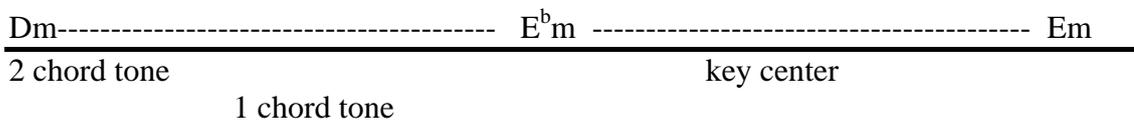
4.

5.

So, we can write by the order of the note scale from inside to most outside, it will be like the chart below.



◦ | chord tone • non chord tone



- Song title:** Sing A song of Song
- Album title:** Songbook
- Composer:** Kenny Garrett
- Producer:** Kenny Garrett
- Musicians:** Kenny Garrett : alto saxophone, Kenny Kirkland : piano, Nat Reeves : bass, Jeff “Tain” Watts : drums
- Tempo:** 106
- Key:** E
- Style:** Latin

This song is on Latin style. Form is A-A-B-A and an advantage is harmony that has three chords, Imaj-^bVImaj-^bVIIImaj, Emaj-Cmaj-Dmaj that every chord is a major chord. In part of melodic device will use melodic minor and many times will have a character of Indian music. And all of those can find the other mode that appears almost all in solo is Gypsy mode which the sound is similar to harmonic minor. Construction of gypsy mode is like in the example;

Example: Gypsy mode



In his performance, Kenny Garret usually use the final part of the song to entertain audiences to join together by singing section A melody. Many times, Kenny Garrett will use hip hop rhythm through end section of the song, Kenny Garrett will end up with using melodic minor which is a cadenza with a very high note. In solo part, Kenny Garrett always repeats the note to show his energy.

Example: E Melodic Minor



Example: F# Melodic Minor



Example: motif development

1.



2.



3.

**Song title:** Delta Beli Blues**Album title:** Simply Said**Composer:** Kenny Garrett**Produced:** Kenny Garrett**Musicians:** Kenny Garrett: soprano saxophone, Shedrick Mitchell : piano, Nat Reeves : bass, Chris Dave : drums**Tempo:** 96**Key:** C**Style:** Jazz rock fusion

This song uses melody from major group of note that is C E F G B by switching the note to sequence at the same rhythmic  on A-B-A-B-A form. In harmony part all can say it is a pop music because usage of IVmaj-Imaj, Fmaj-Cmaj chord. Solo on chord progression sound like C7 chord.



Part of rhythms section was played in the groove of funk and R&B. Jazz rock music happened on late 1960 or called Fusion jazz that combine composition of jazz in an improvisation with groove of funk and R&B and add electronic instrument and effect on it. Development of Fusion jazz music effect to the born of main stream music on music market that are acid jazz, smooth jazz. Fusion jazz band also combine electronica, hip hop and heavy metal music too.¹⁴ The solo on this song, Kenny Garrett used Blues scale, pentatonic, mixolydian mode, group note repetitive and play along note that peaked the solo

¹⁴ Mark C. Gridley, *Jazz styles History & Analysis* (Pearson Education, 2006), 307

Song title: Song for Difang

Album title: Happy people

Composer: Kenny Garrett

Produced: Marcus Miller and Kenny Garrett

Musicians: Kenny Garrett : alto saxophone, Michael “Patches” Stewart : trumpet, Vernell Brown : piano, Charnett Moffett : acoustic bass, Marcus Miller : bass guitar, Chris Dave : drums.

Tempo: 110

Key: C[#]m

Style: Funk

This song has a special guest like Marcus Miller that makes the use of two basses. Marcus played bass guitar run the melody together with saxophone and rumpet by using slap technique. Melody of this song is pentatonic note in A-A-B form. The solo uses pentatonic and repeat note. We can notice that there is no section that is a peak in solo. Majority use to play by repeating the notes. In rhythm part, drum and bass characteristic are like a pattern of funk. Funk music begin in middle to late 1960 by blend between the Soul music, Jazz and R&B to a new type that can be danced to. Funk is prioritize in strong rhythm groove in drum and bass not the same as R&B and Soul which have change many chords.¹⁵

Example: Repeat Note



Example: motif development

1.



2.

**Song title:** Ain't nothing But The Blues**Album title:** Happy poeple**Composer:** Kenny Garrett**Produced:** Marcus Miller and Kenny Garrett**Musicians:** Kenny Garrett : soprano saxophone, Randy Razz : guitar, Vernell Brown: piano, Charnett Moffett : acoustic bass, Chris Dave : drums**Tempo:** 122**Key:** A^b**Style:** Blues

This song was for remembrance of Miles Davis. It started by imitating his voice before came into the Blues form 16 bar song.

Structure of Blues 16 Bars

Repeat melody two times and take solo. This song has a distinct Blues style. Blues in group of rhythm that mix the rhythm of funk, latin and hip hop. Hip hop music began in 70s by American youth's party called block party. Then, used hip hop music to open hip hop song. Hip Hop was born from African-American and Latin

musician. In 70s, disco music was developed from funk that cause many club open those music including develop Sampling technology and create new loop and beat through Disc jockey. In the way to open those song usually have to stop a music in a short shot called Break Beat. The man who influenced Hip Hop music was James Brown from funk music to hip hop to become the way it should be like this day.¹⁶ Because of Happy People album, Kenny Garrett had Chris Dave as drum player of hip hop music so, it's so clear that this album must have had a mixture of hip hop rhythm. In solo part, Kenny Garrett has a high kind of blues that scarcely play many notes especially sixteen note. Hence, playing of Blues Scale with long note that show very much on spiritual.

Song title: Happy people

Album title: Happy people

Composer: Kenny Garrett

Produced: Marcus Miller and Kenny Garrett

Musicians: Kenny Garrett : alto saxophone, Michael "Patches" Stewart : trumpet, Jean Norris : Vocal, Vernell Brown : piano, Charnett Moffett : acoustic bass, Chris Dave : drums

Tempo: 116

Key: Am

Style: Funk

This song is on the second track of the same name album and has the voice of Jean Norris. A-A-B-A-tag-A-A-B form. Although in Live concert, Kenny Garrett usually played section B repeat again and again such in album; Sketches of MD that he had combined it together which was his live performance. In that time he used wah wah effect with saxophone that made a sound that was different from the groove of rhythm that still was a funk style that was a pattern of drum and bass. In solo part, emphasize in repeat one or two notes and note that usually found was C note that are minor 3rd in Am. A solo was uncomplicated; use pentatonic and blue scale and didn't play outside. All notes in this song were notes that use an easy rhythmic. The way to

¹⁶ Mark C. Gridley, *Jazz styles History & Analysis* (Pearson Education, 2006), 345

invent the note maybe by thinking from a drum rhythmic; this song can consider being a famous song of Kenny Garrett. The thing that should be seen is it was not a complex song that had a melody that can sing along, so it could approach listener easily. He said about happy people on Sketches of MD: Live "We played 'Happy People' in France once for 30 minutes opening for Herbie Hancock," Kenny recalls. "When we got off the stage, Herbie said, 'Man, I can't believe you were able to get that kind of a response with an all-acoustic band!' I've been playing 'Happy People' for years, but I keep it in the set because people love it. It's just one of those tunes. The first time I played in Thailand, they went crazy about that song. People have told me they've seen me playing it on YouTube. As you'll hear, we really got the audience at the Iridium into it, too.

CHAPTER V

THE NEW EXERCISES

Music analysis process of Kenny Garrett's improvisation in a different style of music becomes an exercise to use in solo. In Kenny Garrett's music we can separate the composition in usage of solo transcription that Kenny Garrett had played in each song, rhythmic and pentatonic scale.

5.1 Formula of Kenny Garrett

A worked-out melodic idea that fits a common chord progression is called *Formula*. In jazz language, jazz is more popularly known as a *lick* and for using a formula with a purpose for using the things that Kenny Garrett had played to be one of the material in solo. His improvisation is not to compose a new melody but includes preparing a copy note from musician that had solo before in each music. Formula is to assist solo very much. The player does not need to create a new solo. Formula is like a vocabulary; how many vocabularies the players get, shows how many stories they can tell. In practicing we will begin from slow and add tempo to faster and fastest. The important thing is recognizing, when feel is recognized and can play in target fast already, the main part in using is improvising in playing formula from title song 2 *Down & 1 Across* practice with swing feel.

Formula 1



Formula 2



Formula 3



Formula 4



Formula 5



Formula 6



Formula 7



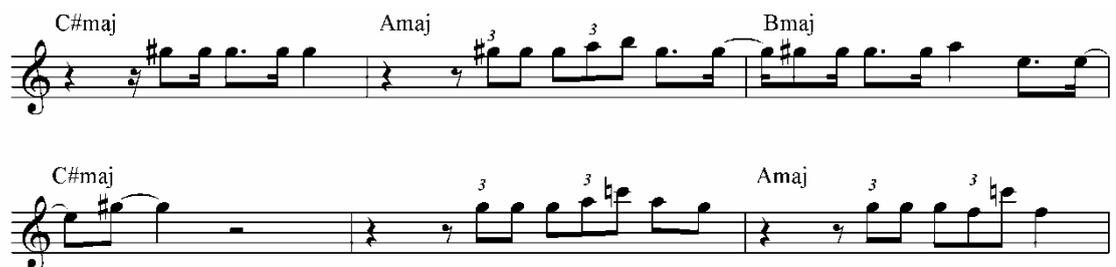
Formula 14



Formula 15

Formula from title song *Sing a song of song*

Formula 16



Formula 17



Formula 18



Formula 19



5.2 Rhythmic usage of Kenny Garrett

Rhythmic usage of Kenny Garrett usually uses a similar note in rhythmic development. The method of practice to create a rhythmic will lead to a rhythmic that Kenny Garrett had played and matures it to our own idea.

Example: motif development and extension ideas

motif development 1

Musical notation for motif development 1 in Bbm. The staff shows a sequence of four motifs: motif 1, motif 2 (same melody), motif 3 (new pitch), and motif 4 (new pitch, curve).

motif development 2

Musical notation for motif development 2 in C#maj, Amaj, and Bmaj. The staff shows a sequence of three motifs and an extension.

Use the single note play motif and create the new motif extension

Example: create motif development

Musical notation showing a single note play motif and its development into a new motif extension.

Exercise: Develop motif for Kenny Garrett rhythms usage

rhythms usage 1

Musical notation for rhythms usage 1 in 4/4 time.

Example: skip and step

↓ skip ↓ step ↑ skip ↓ step



C minor or E^b major pentatonic



Transpose 12 key

5.3.2 Poly Pentatonics

Kenny Garrett's playing in and out of the harmony. Poly pentatonic is used to play outside the harmony example on chord Cm7 play Bm7, C#m7, F#m7 pentatonic scale. There is not chord tone in Cm7 pentatonic scale. Kenny Garrett often used when he played outside like this: for example to show degree of chord tone.

First degree: Bm7, C#m7, F#m7 there is not chord tone



Second degree: A^bm7, Em7 have one chord tone



Third degree: E^bm7, Am7 have two chord tone



Fourth degree: B^bm7, Dm7 have three chord tone



Fifth degree: Fm7, Gm7 have four chord tone



Kenny Garrett often used first degree for playing outside harmony

Example: play key center shifting up and back to key center

Example: play key center shifting down and back to key center

Play as upper and lower structure pentatonic using Jerry Bergonzi pattern, creating variety rhythmic and articulations on exercises. Chord symbols above staff refer to minor pentatonic scale.

Exercise: 2 bar phrasing up step

1. Applying minor pentatonic on Cm7

2. Applying minor pentatonic on C[#]m7

Two staves of musical notation in treble clef. The first staff shows a progression from C[#]m7 to Dm7 over four measures, with diagonal lines representing the notes. The second staff repeats the same progression, ending with a double bar line and repeat dots.

3. Applying minor pentatonic on F[#]m7

Two staves of musical notation in treble clef. The first staff shows a progression from F[#]m7 to Gm7 over four measures, with diagonal lines representing the notes. The second staff repeats the same progression, ending with a double bar line and repeat dots.

4. Applying minor pentatonic on B^bm7

Two staves of musical notation in treble clef. The first staff shows a progression from B^bm7 to Bm7 over four measures, with diagonal lines representing the notes. The second staff repeats the same progression, ending with a double bar line and repeat dots.

5. Applying minor pentatonic on Fm7

Two staves of musical notation in treble clef. The first staff shows a progression from Fm7 to F[#]m7 over four measures, with diagonal lines representing the notes. The second staff repeats the same progression, ending with a double bar line and repeat dots.

Exercise: 2 bar phrasing down step

6. Applying minor pentatonic on Cm7

Musical notation for exercise 6, showing two staves of a 4-measure exercise. The first staff has Cm7 for the first two measures and Bm7 for the last two. The second staff has Cm7 for the first two measures and Bm7 for the last two, ending with a repeat sign.

7. Applying minor pentatonic on C#m7

Musical notation for exercise 7, showing two staves of a 4-measure exercise. The first staff has C#m7 for the first two measures and Cm7 for the last two. The second staff has C#m7 for the first two measures and Cm7 for the last two, ending with a repeat sign.

8. Applying minor pentatonic on F#m7

Musical notation for exercise 8, showing two staves of a 4-measure exercise. The first staff has F#m7 for the first two measures and Fm7 for the last two. The second staff has F#m7 for the first two measures and Fm7 for the last two, ending with a repeat sign.

9. Applying minor pentatonic on Bbm7

Musical notation for exercise 9, showing two staves of a 4-measure exercise. The first staff has Bbm7 for the first two measures and Am7 for the last two. The second staff has Bbm7 for the first two measures and Am7 for the last two, ending with a repeat sign.

10. Applying minor pentatonic on Fm7

Two staves of musical notation in treble clef. The first staff contains four measures of slash notation. Above the first measure is the label 'Fm7' and above the second measure is 'Em7'. The second staff is identical to the first, but with a double bar line and repeat dots at the end of the fourth measure.

Exercise: 1 bar phrasing up step

11. Applying minor pentatonic on Cm7

Two staves of musical notation in treble clef. The first staff contains four measures of slash notation. Above the first measure is 'Cm7', above the second is 'C#m7', above the third is 'Cm7', and above the fourth is 'C#m7'. The second staff is identical to the first, but with a double bar line and repeat dots at the end of the fourth measure.

12. Applying minor pentatonic on C#m7

Two staves of musical notation in treble clef. The first staff contains four measures of slash notation. Above the first measure is 'C#m7', above the second is 'Dm7', above the third is 'C#m7', and above the fourth is 'Dm7'. The second staff is identical to the first, but with a double bar line and repeat dots at the end of the fourth measure.

13. Applying minor pentatonic on F#m7

Two staves of musical notation in treble clef. The first staff contains four measures of slash notation. Above the first measure is 'F#m7', above the second is 'Gm7', above the third is 'F#m7', and above the fourth is 'Gm7'. The second staff is identical to the first, but with a double bar line and repeat dots at the end of the fourth measure.

14. Applying minor pentatonic on B^bm7

Two staves of musical notation for exercise 14. Each staff contains four measures of a B^bm7 minor pentatonic scale, indicated by diagonal slashes. The chord changes are labeled above each measure: B^bm7, Bm7, B^bm7, and Bm7. The second staff ends with a double bar line and repeat dots.

15. Applying minor pentatonic on Fm7

Two staves of musical notation for exercise 15. Each staff contains four measures of an Fm7 minor pentatonic scale, indicated by diagonal slashes. The chord changes are labeled above each measure: Fm7, F[#]m7, Fm7, and F[#]m7. The second staff ends with a double bar line and repeat dots.

Exercise: 1 bar phrasing down step

16. Applying minor pentatonic on Cm7

Two staves of musical notation for exercise 16. Each staff contains four measures of a Cm7 minor pentatonic scale, indicated by diagonal slashes. The chord changes are labeled above each measure: Cm7, Bm7, Cm7, and Bm7. The second staff ends with a double bar line and repeat dots.

17. Applying minor pentatonic on C[#]m7

Two staves of musical notation for exercise 17. Each staff contains four measures of a C[#]m7 minor pentatonic scale, indicated by diagonal slashes. The chord changes are labeled above each measure: C[#]m7, Cm7, C[#]m7, and Cm7. The second staff ends with a double bar line and repeat dots.

18. Applying minor pentatonic on F[#]m7

F[#]m7 Fm7 F[#]m7 Fm7

F[#]m7 Fm7 F[#]m7 Fm7

19. Applying minor pentatonic on B^bm7

Bbm7 Am7 Bbm7 Am7

Bbm7 Am7 Bbm7 Am7

20. Applying minor pentatonic on Fm

Fm7 Em7 Fm7 Em7

Fm7 Em7 Fm7 Em7

Exercise: 2 beat phrasing up step

21. Applying minor pentatonic on Cm7

Cm7 C[#]m7 Cm7 C[#]m7 Cm7 C[#]m7 Cm7 C[#]m7

Cm7 C[#]m7 Cm7 C[#]m7 Cm7 C[#]m7 Cm7 C[#]m7

22. Applying minor pentatonic on C[#]m7

C[#]m7 Dm7 C[#]m7 Dm7 C[#]m7 Dm7 C[#]m7 Dm7

C[#]m7 Dm7 C[#]m7 Dm7 C[#]m7 Dm7 C[#]m7 Dm7

23. Applying minor pentatonic on F[#]m7

F[#]m7 Gm7 F[#]m7 Gm7 F[#]m7 Gm7 F[#]m7 Gm7

F[#]m7 Gm7 F[#]m7 Gm7 F[#]m7 Gm7 F[#]m7 Gm7

24. Applying minor pentatonic on B^bm7

B^bm7 Bm7 B^bm7 Bm7 B^bm7 Bm7 B^bm7 Bm7

B^bm7 Bm7 B^bm7 Bm7 B^bm7 Bm7 B^bm7 Bm7

25. Applying minor pentatonic on Fm7

Fm7 F[#]m7 Fm7 F[#]m7 Fm7 F[#]m7 Fm7 F[#]m7

Fm7 F[#]m7 Fm7 F[#]m7 Fm7 F[#]m7 Fm7 F[#]m7

Exercise: 2 beat phrasing down step

26. Applying minor pentatonic on Cm7

Two staves of musical notation in treble clef. The first staff contains four measures of music, each with a slash indicating a whole note chord. Above the notes are the chord names: Cm7, Bm7, Cm7, Bm7, Cm7, Bm7, Cm7, Bm7. The second staff is identical to the first, ending with a double bar line and repeat dots.

27. Applying minor pentatonic on C#m7

Two staves of musical notation in treble clef. The first staff contains four measures of music, each with a slash indicating a whole note chord. Above the notes are the chord names: C#m7, Cm7, C#m7, Cm7, C#m7, Cm7, C#m7, Cm7. The second staff is identical to the first, ending with a double bar line and repeat dots.

28. Applying minor pentatonic on F#m7

Two staves of musical notation in treble clef. The first staff contains four measures of music, each with a slash indicating a whole note chord. Above the notes are the chord names: F#m7, Fm7, F#m7, Fm7, F#m7, Fm7, F#m7, Fm7. The second staff is identical to the first, ending with a double bar line and repeat dots.

29. Applying minor pentatonic on Bbm7

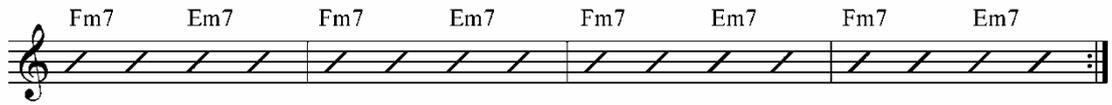
Two staves of musical notation in treble clef. The first staff contains four measures of music, each with a slash indicating a whole note chord. Above the notes are the chord names: Bbm7, Am7, Bbm7, Am7, Bbm7, Am7, Bbm7, Am7. The second staff is identical to the first, ending with a double bar line and repeat dots.

30. Applying minor pentatonic on Fm7

Fm7 Em7 Fm7 Em7 Fm7 Em7 Fm7 Em7



Fm7 Em7 Fm7 Em7 Fm7 Em7 Fm7 Em7



CHAPTER VI

CONCLUSION – RESULTS OF THE STUDY AND IDEAS FOR FURTHER RESEARCH

Our research of Kenny Garrett's music to create the practice can be summarized as follows:

- Summarize life of Kenny Garrett and his music
- The improvisation of Kenny Garrett to new exercise
- Suggestion

6.1 Summarize life of Kenny Garrett and his music

The most important thing that pushed Kenny Garrett to stand in the front line of jazz Saxophonists become famous in the world is he had played music together with Miles Davis. It can be noticed that the viewpoint to create Kenny Garrett's music is the same as Miles Davis with a principle of combining various styles of music like an experiment which always brings a new thing. So, Kenny Garrett's music always changes its style depending on what he wants to present at that time which is the same idea as Miles Davis.

6.2 The improvisation of Kenny Garrett to new exercise

From study in Kenny Garrett's improvisation can be noticed that he had in solo which are rhythmic usage that is a distinctive point of solo. Kenny Garrett's improvisation included uncomplicated harmony and use pentatonic scale and minor6 pentatonic scale on inside outside idea. In playing outside idea, he used an outside with non chord tone and he used Gypsy mode in a song title '*sing a song of song*'. To create this practice there is a thinking process from analyzing an improvisation of

Kenny Garrett by creating a transcription and analyzing to find an exercise to practice with a music software and summarizing an efficient exercise that can be improved to be a new exercises.

6.3 Suggestion

In studying a method of Kenny Garrett's improvisation, researchers had created the exercises to understand the thinking process that led to Kenny Garrett's improvisation, but all of these cannot play along with all of Kenny Garrett's solo way. Then this exercise is just another way to study Kenny Garrett's playing. Researchers suggest that who is interested in Kenny Garrett's solo should study in another song of Kenny Garrett because this exercise was made for analyzing 6 songs, so this is just another way to understand more the way Kenny Garrett thinks in his improvisation. This research and exercise practice were experimented with researcher only, not having anything to do with anyone else. Then, who is interested in this exercise and wants to use it should apply it appropriately to that person.

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