



Pearson

Courtney Pine: *Back in the Day* – ‘Inner state (of mind)’, ‘Lady Day and (John Coltrane)’ and ‘Love and affection’ (for component 3: Appraising)

Background information and performance circumstances

Courtney Pine is one of the most successful British jazz musicians of the modern era. He has achieved more commercial success than most of his contemporary musicians, partly through his use of a variety of modern popular styles in **fusion** with **American modern jazz** elements. His jazz influences have included American greats such as Miles Davis, John Coltrane and Sonny Rollins. The song in this selection titled ‘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.

Pine’s parents are from the Caribbean island of Jamaica and that country’s **reggae** music has had a profound influence on his work. More recently **hip-hop** styles, themselves based on black American popular music, began to feature in his recordings and in the music played by his touring bands. *Back in the Day* includes standard features of hip-hop, including **rap** and **turntable** performers.

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.

Though much modern jazz is original, it has been a common feature of the music to use **covers** of well-known popular songs of the period. Miles Davis, for instance used material by Michael Jackson. Pine does the same for a number of pieces on this album, including the Joan Armatrading song ‘Love and Affection’.

‘Inner State of Mind’

The music is an original composition by Courtney Pine, but it demonstrates an eclectic mix of influences. The music includes **rap**, **sampling** and **turntable** techniques. The vocal solo, sung by the jazz singer Eska Mtungwezi, pays tribute to the Gershwin classic ‘Summertime’. The original words ‘and the livin’ is easy’ are transformed into ‘and the living ain’t easy’. The initial minor third interval is the same as in the original song. The pair of chords in the ‘horn’ (brass) section are taken from the Miles Davis piece ‘So What’. **Blue notes**, as on the very first saxophone note, testify to the blues influence in this and almost any jazz piece.

Structure

<p>Bars 1–9 Instrumental Intro</p>	<p>Introductory material, beginning with a distorted sample of guitar music, then a one-bar a cappella style vocal phrase beginning with a four crotchet rising idea ending with a chord with an added second, D.</p> <p>The saxophone has improvised music with syncopation (bar 4), occasional slides up to notes, e.g. first note. There's a rock beat. The saxophone line uses notes from the Dorian mode on C. A mode in its original form is like a white note scale on the piano. The Dorian mode untransposed is the mode from D to D. It features a minor third and minor seventh (often called a flat third and flat seventh in jazz harmony). In this piece the mode is transposed to C. So the scale is C–D–E\flat–F–G–A–B\flat–C. Apart from the G\flat blue note, all other notes here are diatonic within that mode. There is a grace note G\flatacciaccatura in bar 9.</p> <p>Throughout this first section there is a rhythm section accompaniment based on just two chords. As in most jazz, the chords are based on sevenths (the third and seventh are the most important notes in jazz harmony) – Cm7 and Dm7 alternate.</p> <p>The texture is melody-dominated homophony (melody and accompaniment).</p>
<p>Bars 10–21 Vocal section</p>	<p>The voice enters with the main theme of the song. We have already mentioned its close relationship to the melody of 'Summertime'. The pairs of brass ensemble chords starting at bar 11 are a tribute to the chords of Miles Davis' 'So What' (though the harmonies are altered). There's no real change to the subdominant chord of F at the word 'power' as there is at 'jumpin' in Gershwin's original.</p> <p>The texture here is just melody and bass with no chords. Fuller harmony returns at bar 18 with a C^{7(#9)} chord. The sharp ninth is D\sharp (which doesn't appear). It's notated as E\flat. It's a common chord in jazz and blues, and can also be interpreted as a seventh chord with both a blue note flat third together with a raised third.</p> <p>The chord sequence here is C to F with extensions. Chord extensions, i.e. seventh chords with additional higher notes (ninth, elevenths and thirteenth) are common in jazz.</p>
<p>Bars 22–35 Rap</p>	<p>The chord sequence from the beginning returns as an accompaniment to rap. There are a couple of short saxophone improvised links.</p>
<p>Bars 36–53 Vocal section</p>	<p>There's now a varied version of the 'Summertime' vocals. There are some turntablism effects and the music is interrupted briefly at bar 44 by the crotchet rising figure from the beginning. The voice has blue notes in bars 46–47 and there are simultaneous multi-tracked vocal backing harmonies from bar 47. The vocal solo dissolves into scat singing (nonsense syllables) at bar 52.</p>
<p>Bars 54–71 Rap</p>	<p>Rap returns over the Cm⁷–F chord progression. There is some improvisation on the flute, before the saxophone returns. There are occasional vocal phrases. There's an</p>

	interesting homorhythmic tutti instrumental link at bar 70 (all parts using the same rhythm).
Bars 72–93 Vocal section	Further varied versions of the ‘Summertime’ music lead to more scat singing with occasional turntable effects. There’s a long rising glissando from bar 91, produced entirely as a pitch bend on the saxophone. This is followed by the crotchet vocal phrase (this time accompanied by the bass).
Bars 94–end Instrumental section	There’s then a long improvisation on the soprano saxophone . Notice the scalic music at bar 97. Later there’s free vocal improvisation and some pentatonic guitar riffs (e.g. bar 104). At the end there’s a long high saxophone trill on the ninth above the Cm ⁷ chord. This is accompanied by a silent pause at the very end.

‘Lady Day (and John Coltrane)’

The music bears little relation to the musicians of the title (Billie Holiday and John Coltrane). Holiday (nicknamed Lady Day) was a singer in the big band swing jazz era. John Coltrane was a tenor saxophonist in the era of the modern jazz combo. This music, on the other hand, is more closely connected with **blues** and **soul**. After the **eight-bar intro**, the music has the sound of a 12-bar blues but with eight bars of fast tempo tonic C before moving to the subdominant F. The chord sequences at the end of the verse become more complex and jazz influenced.

Structure

Bars 1–4 Intro	Turntable effects lead to a fast tempo rock rhythm featuring C ^{7(#9)} chords (see notes on ‘Inner State of Mind’). There is a melisma (several notes to a syllable) featuring a blue note flattened fifth.
Bars 5–36 First Verse	<p>Eight bars on the extended tonic chord C^{7(#9)} for vocalist and rhythm section. The keyboard is set to sound like a Hammond organ, used in much early blues and soul music. The sound features a vibrato effect. The singer is the blues and soul specialist Lynden David Hall. There are short improvised saxophone links, or fills, between the phrases. The harmony then moves to the subdominant as in a standard blues. It’s again an extended chord, F^{7(#9)}. Again the flat third of the chord has the effect of a blue note.</p> <p>After four bars the harmony returns to the tonic as in a blues. The extended turnaround from bar 21 is much more complex, with faster harmonic rhythm (rate of chord change). There’s a conventional dominant (Gm⁷) and subdominant (Fm⁷). Then it becomes more interesting with a thirteenth chord on the flat seventh (B♭). In bar 25 the harmonic rhythm becomes faster still with a chromatic descent through a series of seventh chords, before returning again to the B♭ thirteenth chord, and via a bar with no harmony (stop time effect), to the tonic chord at the beginning of the first time bars (eight bars on the tonic).</p>
Bars 5–44 Second Verse	<p>The second verse has the same music (as in standard strophic form). At the second time bar there’s additional backing vocal harmony, mainly in fifths.</p> <p>The saxophone phrase includes a slow lip vibrato, i.e. vibrato controlled by the lips rather than the breath.</p>

Bars 45–76	<p>An improvised sax solo includes pitch bend technique as Pine gradually slides from D up a semitone to E\flat. The harmony is altered to form a new four-chord sequence, including E\flat ninth chords (E\flat⁷ with an F major ninth above the root) and G⁺⁷ chords (a G⁷ chord with augmented fifth). The augmented fifth D\sharp is notated as its enharmonic equivalent E\flat in the score.</p> <p>The saxophone moves into a very high tessitura (pitch range) with more glissandos, chromatic scales and short slides up to and down from the note. The sax solo ends with a long, rapid descending chromatic scale (bar 75).</p>
Dal Segno to Coda	<p>The music then goes back to the sign at bar 5 and the first verse is repeated. At the end of bar 26 the music moves to the coda. The harmony of the coda begins on B\flat with an extended chord of B\flat¹³. The whole harmony then shifts up a semitone to B¹¹ before returning to B\flat. Through this section the singer improvises and the sax provides a counterpoint, often at a much lower tessitura than in the long solo earlier.</p> <p>The harmony changes to an ostinato three-chord sequence of subdominant (F), dominant (G) and tonic (C), all with ninths – from bar 89. The sequence repeats until bar 118.</p> <p>At bar 119 the drum rhythm stops and there's a G+ chord (G augmented) sustained over four bars. The E\flat is the enharmonic equivalent of the augmented fifth (D\sharp). This dominant chord resolves on the tonic with six bars of C^{7(#9)}. A bar with no chord leads to a pause on a final B\flat minor seventh chord with an added fourth (E\flat).</p> <p>During this last section, Pine uses two extended techniques on the saxophone: multiphonic (producing several distorted notes at once) and key clicks where Pine presses the keys down hard without actually blowing.</p>

'Love and Affection'

This song was a hit single in the 1970s, composed and performed by the Caribbean-born British singer Joan Armatrading. The original song itself demonstrated some jazz influence, with a saxophone solo and some occasional complex harmony. Armatrading combined elements of two different songs to make the final version.

Instrumentation

Courtney Pine's cover features the singer Kele le Roc performing at the original pitch, accompanied by guitar and **synthesised string sounds**. **Backing vocals** are supplied by the London Community Gospel Choir, singing with **unison female voices**, sometimes adding **male voices in octaves**. The guitar sounds are **distorted**, very different from the 12-string acoustic guitar of the original. Pine plays a **bass clarinet**, as well as a saxophone. The sound of the bass clarinet is particularly unusual in a rock song. It is generally used for short **chromatic scale** passages, low in the register (e.g. bars 30–32). These create links between sections of the song.

Structure

Bars 1–31	<p>The beginning is in free rhythm with no percussion. The harmony too is relatively free, moving around the chords contained in the scale of E, but mainly avoiding E itself. Then everything stops for two and a half beats (bars 13–14). Rock drum rhythms start at bar 15 and continue to the end with occasional stop time bars (e.g. bars 30–31).</p> <p>The main two-bar chord sequence of the song appears briefly at bar 22. The gently syncopated rising bass of E–G\sharp–A–B is the underlying bass riff that helps to make the song memorable. The chord above the G\sharp is a first inversion. The dominant chord B has an added fourth (E).</p> <p>The harmonies then change at the end of this section.</p>
Bars 32–45	<p>After a descending chromatic scale on the bass clarinet the main section of the song begins. The bass riff continues for 14 bars with repeated vocal phrases on ‘really love’ and off-beat notes on ‘love’ in bars 36–37.</p>
Bars 46–53	<p>This is the middle eight – an eight-bar contrasting section with changed harmonies, starting with the subdominant A. Notice the repeated notes in the vocal part, as well as the occasional blue notes (e.g. G natural, bar 47). As in standard middle eights, the last chord is the dominant to lead back to the tonic of the main section.</p>
Bars 54–65	<p>The main section with the bass riff returns, with the title hook on a version of the title words: ‘Just make love with affection’. There is a new four-bar link from bar 62, where the harmonies descend chromatically from G down to E, with improvised vocals rising high in the range. The voice has the whole range of blue notes – flat third, fifth and seventh.</p>
Bars 66–75	<p>The sax solo now begins – with a crescendo on a long note. The bass line holds a pedal E while the riff harmonies continue above.</p>
Bars 76–83	<p>The title hook returns over the bass riff. There are occasional backing vocals. The texture becomes more polyphonic with solo voice and saxophone improvising, together with the backing vocal track, all over the rhythm section chords.</p>
Bars 84–end	<p>A new descending synthesised string section passage is introduced here. It features a number of blue notes. The sax solo joins in with free improvisation. The backing singers end the song on a paused tonic chord. They have a three-part chord.</p>