

THE EXOTIC RHYTHMS OF DON ELLIS

A DISSERTATION

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BY

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ABSTRACT

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This dissertation examines the rhythmic innovations of jazz musician and composer Don Ellis (1934-1978), both in Ellis's theory and in his musical practice. It begins with a brief biographical overview of Ellis and his musical development. It then explores the historical development of jazz rhythms and meters, with special attention to Dave Brubeck and Stan Kenton, Ellis's predecessors in the use of "exotic" rhythms. Three documents that Ellis wrote about his rhythmic theories are analyzed: "An Introduction to Indian Music for the Jazz Musician" (1965), The New Rhythm Book (1972), and Rhythm (c. 1973). Based on these sources a general framework is proposed that encompasses Ellis's important concepts and innovations in rhythms. This framework is applied in a narrative analysis of "Strawberry Soup" (1971), one of Don Ellis's most rhythmically-complex and also most-popular compositions.

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Most of all, I would like to thank my wife Terri for her love, support, and patience throughout the process of completing this dissertation.

DEDICATION

The author wishes to dedicate this dissertation to Henry J. (Hank) Levy (1928-2001).

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I. INTRODUCTION

Before his untimely death in 1978 at the young age of 44, Don Ellis was one of the most creative and innovative jazz musicians of all time. In a career span of less than 25 years, Don Ellis distinguished himself as a trumpeter, drummer, composer, arranger, recording artist, author, music critic, and music educator. However, Don Ellis is probably best remembered for his work as a big band leader. His orchestra, which was active from 1966-78, achieved enormous popular appeal at a time when the influence of big band music was noticeably fading.

Ellis's significance lies in his use of groundbreaking musical techniques and devices, new to the world of jazz. Ellis's innovations include the use of electronic instruments, electronic sound-altering devices, experiments with quartertones, and the infusion of 20th-century classical music devices into the jazz idiom. Ellis's greatest contributions, however, came in the area of rhythm.

New rhythmic devices ultimately became the Don Ellis trademark. His compositions frequently displayed time signatures with numerators of 5, 7, 9, 11, 19, 25, 33, etc. His approach within more conventional time signatures could be equally innovative through the use of rhythmic superimpositions. Ellis's rhythmic innovations – despite much criticism – were not gimmicks, but rather a direct result of his studies in

non-Western musical cultures, which included graduate work at UCLA's Department of Ethnomusicology.

“Exotic rhythms” is a term used by the author as a categorical description of Ellis's innovative rhythmic devices. The expression “odd meters” is often used to describe the rhythmic innovations of Ellis. However, Ellis's innovations extend above and beyond issues concerning metrical structure and time signatures alone, as this dissertation will demonstrate. Additionally, although the phrase “odd meters” may in some case have the appropriate implications, the word “odd” inherently limits the implied definition to meters with odd-numbered numerators – a much too restricting limitation to Ellis's approach. The author's choice of the term “exotic rhythms” addresses both the unconventional nature of Ellis's new metrical and rhythmic constructions, and indicates their non-Western inspiration. The term “exotic” has come to imply origins from another country or culture, out-of-the-ordinary, or excitingly-strange – all of which to appropriately describe Ellis's rhythmic concepts.

Ellis ultimately applied his experiences and knowledge of the music of non-Western cultures to the rhythmic language of jazz. He was one of the first to have accomplished such a fusion of ideas, and his works as a composer and an author stand as a memorial reflecting a significant stage in the evolution of jazz. This dissertation will attempt to assess the significance of the achievements of Don Ellis by examining his life, his writings, and his music.

Survey of Ellis Sources

The Don Ellis Memorial Library

The most-valuable resource for research on Don Ellis is The Don Ellis Memorial Library. This collection contains over 300 pieces of Ellis's music, including complete scores, parts, lead sheets, and drafts in ink, in pencil, and on manuscript paper. The collection also includes books, articles, letters, various papers, photographs, and slides. Video cassettes of films, TV commercials, concerts, and TV shows as well as copies of commercial recordings and singles are also stored there. Other items include Ellis's 1972 Grammy Award for the "French Connection," various instruments (including his Holton quarter-tone trumpet), letters, records, concert programs, plus numerous achievement and special recognition awards.

In spring 1981, these archives were delivered by the Ellis family to Eastfield College in Mesquite, Texas. In January 1998, the author traveled to Mesquite, met with the archivist at the time – Curt Bradshaw – and spent a full day gathering information from the archives by photocopying, photographing, and by taking notes into a handheld voice recorder.

In May 2000, the Don Ellis Memorial Library was entrusted to the Ethnomusicology Department at UCLA for storage at the Southern Regional Library Facility, where it currently housed under state-of-the-art temperature and humidity control. The current contact information for the Don Ellis Memorial Library is:

UCLA Ethnomusicology Archive
1630 Schoenberg Hall
Box 951657

Los Angeles, CA 90095-1657
 310-825-1695
 310-206-4738 FAX
 LSpears@arts.ucla.edu

Ellis Recordings

All of Ellis’s commercial jazz recordings were studied extensively during the research of this dissertation, and each is specifically addressed in Section II.¹ Table 1 lists these commercial recordings:

Title	Year	CD Reissue
<u>How Time Passes</u>	1960	Candid CCD-79004 (1987)
<u>Out of Nowhere</u>	1961	Candid CCD-79032 (1989)
<u>New Ideas</u>	1961	New Jazz OJCCD-431-2 (1992)
<u>Essence</u>	1962	
<u>Live at Monterey</u>	1966	EMD/Blue Note 94768 (1998)*
<u>Live in 3²/₄ Time</u>	1966	Pacific Jazz CD23996 (2000)*
<u>Electric Bath</u>	1967	GNP Crescendo 2223 (1994)*
<u>Shock Treatment</u>	1968	Koch Jazz CD-8590 (2001)*
<u>Autumn</u>	1968	
<u>The New Don Ellis Band Goes Underground</u>	1969	
<u>Don Ellis at Fillmore</u>	1970	
<u>Tears of Joy</u>	1971	
<u>Connection</u>	1972	
<u>Soaring</u>	1973	
<u>Haiku</u>	1973	
<u>Music From Other Galaxies and Planets</u>	1977	
<u>Live at Montreux</u>	1977	Koch Jazz CD-51410 (2002)*
*CD reissue contains more tracks than the original release		

Table 1: Commercial Recordings of Don Ellis

Liner Notes

Liner notes associated with a number of the recordings listed above proved to be valuable sources of research for this dissertation and are cited extensively throughout. Liner notes are often included in Ellis’s commercial recording releases, either written by himself or other notable figures. Liner notes by notable musicians such as Gunther

¹ See Appendix A for a complete discography.

Schuller and Henry Mancini offer an awareness as to how Ellis was perceived by his contemporaries. Liner notes written by Ellis often provide significant technical and analytical insight into his compositions. Ellis’s analytical passage about his composition “Strawberry Soup” written for the Tears of Joy recording proved to be particularly useful for the analytical section of this dissertation.

Liner notes are obviously likely to be more supportive and favorable to Ellis and Ellis’s art as compared to other critical literature sources. Table 2 lists the Don Ellis recordings that contain liner notes that contributed to the research of this dissertation.

Ellis Recording	Year	Liner Notes Writer
<u>How Time Passes</u>	1960	Nat Hentoff and Gunther Schuller
<u>Live at Monterey</u>	1966	Don Ellis
<u>Live in 3²/₄ Time</u>	1966	Leonard Feather
<u>Electric Bath</u>	1967	Digby Diehl and Henry Mancini
<u>Shock Treatment</u>	1968	Digby Diehl
<u>Autumn</u>	1968	Al Kooper
<u>Don Ellis at Fillmore</u>	1970	Don Ellis
<u>Tears of Joy</u>	1971	Don Ellis
<u>Connection</u>	1972	Leonard Feather
<u>Soaring</u>	1973	Don Ellis

Table 2: Ellis Liner Notes

Ellis Writings

Ellis’s writings, in addition to his recordings and respective liner notes, provided the most robust resources for research of this dissertation. Ellis presented his system of rhythms and meters through books and essays. These documents help to clarify the relationship between Ellis’s experiences, his theories, and his musical practices.

Photocopies of the following Ellis documents were obtained from The Don Ellis Memorial Library:

Title	Year	Format	Publisher	Notes
“An Introduction to Indian Music for the Jazz Musician”	1965	Essay	<u>Jazz Magazine</u>	Co-authored by Hari Har Rao
<u>The New Rhythm Book</u>	1972	Hardback	Ellis Music Enterprises	Included with the book is an accompanying “play-along” album titled <u>New Rhythms</u>
<u>Rhythm</u>	c. 1973	Typescript	Not published	Few extant copies
<u>Quarter Tones</u>	1975	Paperback	Harold Branch Publishing, Inc.	No discussion of rhythms

Table 3: Selected Ellis Writings

Scores

Copies of two original manuscript scores from Ellis compositions “Strawberry Soup” and “How’s This for Openers” were obtained from the Don Ellis Memorial Library. Copies of other original manuscripts – Ellis produced hundreds of compositions – are available upon request from the library. In addition to the original score of “Strawberry Soup,” a copy of the Don Ellis critical edition of “Strawberry Soup” (Nick DiScala, editor) was obtained through UNC Jazz Press. This professionally typeset chart was created from the manuscript score. Excerpts of the critical edition score are used extensively in this dissertation for musical examples, because they are clearer than scans of the original score. Each included excerpt was compared against the original score, and any non-original markings were removed.

Interviews

Two interviews in 1996 contributed to the research of this dissertation, including a personal interview with composer Hank Levy, and a phone interview with jazz musician Pat Metheny. Hank Levy provided valuable historical information from his years as a staff arranger/composer with Don Ellis and Stan Kenton. Moreover, Levy was a prolific composer of jazz pieces with exotic time signatures, and was able to reflect

upon the attitudes, the reception, and the challenges in having the new rhythmic language accepted. Pat Metheny represents a commercially-successful jazz musician who incorporates exotic rhythms into his musical language. The interview with Metheny was undertaken to determine the influence of Ellis on Metheny.

Scholarly Works

In 1984, Anthony J. (Tony) Agostinelli wrote a document titled Don Ellis: A Man for Our Time (1934-1978). This unpublished document was provided to the author directly by Agostinelli. This 13-page biography also includes a bibliography and a discography. The bibliography provides a valuable list of periodical sources, many of which were located and cited in this dissertation. Agostinelli provides no analysis of Ellis's music.

Two recent dissertations on Don Ellis have been completed; Don Ellis' Use of 'New Rhythms' in His Compositions: The Great Divide (1969), Final Analysis (1969) and Strawberry Soup (1971) (UCLA, 2000) by Wayne L. Perkins, and The Rhythmic Innovations of Don Ellis: An Examination of Their Origins as Found In His Early Works (University of Northern Colorado, 2000) by Thomas John Strait. As the research and preparation of Perkins's and Strait's documents ran parallel to this dissertation, information from these documents is not included in the body of this dissertation.

Perkins's dissertation is in two volumes. Volume I is an analysis of three Don Ellis compositions as cited above. Perkins includes an 8-page biography and an 8-page background section that attempts to introduce Ellis's rhythmic language, the use of unconventional meters in classical music, rhythmic aspects of Indian classical music, the history of metrical construction in jazz music, and Ellis's stylistic development.

However, the bulk of Perkins's dissertation is devoted to an analysis of three Ellis compositions: "The Great Divide" (1969), "Final Analysis" (1969), and "Strawberry Soup" (1971). Perkins explores the components of musical construction of these compositions, including rhythm, harmony, melody, instrumentation, form, etc., through musical examples, diagrams, and identification of patterns. To facilitate his analysis, Perkins presents a nomenclature system to identify components of Ellis's compositions. For example, "C1Ab" represents Cycle 1, Section A, Sub-section b of a composition. This system was not used by Ellis in his own analysis. Volume II of the dissertation is comprised of three original compositions for jazz band by Perkins that demonstrate Ellis's influence in their metrical construction of 19/8, 15/8, and 7/4 respectively.

Strait's dissertation includes a one-page biographical sketch, a six-page survey of sources, as well as a selected bibliography. The greater part of the dissertation examines Ellis's early use of various compositional devices and techniques including mixed-meter, polyrhythms, cross-rhythms, experiments with tempo, motivic development, metrical displacement, and canon. Musical examples used for the analysis of these devices are selected from compositions appearing on Ellis's first three combo albums, including "Four and Three," "Ostinato," "...How Time Passes..." "Improvisational Suite #1," "Slow Space," "A Simplex One," "Natural H," "Form," "Imitation," and "Uh-Huh." Ellis's first three albums contain no single piece composed exclusively in an unconventional time signature. However, Strait demonstrates that Ellis's early experiments with rhythm laid the foundation of his future approach to rhythm. He gives examples from Ellis's later compositions – "Future Feature" and "Open Wide" from Live at Montreux (1977) – to demonstrate this relationship.

Strait's focus on the early compositions of Ellis complements this dissertation, which addresses Ellis's rhythmic innovations that matured and manifested themselves in his later compositions. Neither Strait nor Perkins attempts to present a thorough biographical overview of Ellis or attempts to synthesize all of Ellis's writings into a single framework. Both Perkins and Strait base their discussions of Ellis's rhythmic procedures mainly on The New Rhythm Book (1972). Neither acknowledges Ellis's unpublished book Rhythm (c.1973), which is discussed extensively in this dissertation. Although Perkins also presents an analysis of Ellis's composition "Strawberry Soup," he takes a fundamentally different approach to his analysis from that of this dissertation. Whereas this dissertation attempts to connect the analysis of examples from "Strawberry Soup" to concepts and frameworks specifically addressed in Ellis's writings, Perkins uses his own system for analysis.

Other dissertations that address Don Ellis to a lesser degree include Jazz in the Sixties: The Expansion of Musical Resources and Techniques (University of Iowa, 1990) by Michael J. Budds, and The Confluence of Jazz and Classical Music from 1950 to 1970 (Eastman, 1978) by Clarence Stuessy, Jr.. Budds devotes only four pages to Ellis, primarily in the context of his discussion of music of the "Third Stream." Stuessy's dissertation offers an analysis of Ellis's early composition Improvisational Suite No. 1 (1960) as part of an analytical survey of thirteen contemporary composers.

Books

At the time of research for this dissertation, there were very few published books that provided any valuable information on the life or music of Don Ellis. However, From Satchmo to Miles (1972) by Leonard Feather contains a full chapter devoted to Ellis.

Feather covers Ellis's origins and career up to 1972 in an interview style. The chapter provided valuable information for the biographical and stylistic evolution sections of this dissertation.

Periodicals

Periodicals represent a robust source for researching contemporary perspectives of Ellis. Although biographical information on Ellis found in newspaper and magazine articles was typically perfunctory, the articles written during Ellis's lifetime provide a variety of viewpoints on his music and performances. What becomes clear upon examination of these articles is the polarization created by Ellis and his innovations. Critics were either staunch supporters or harsh opponents. Very few writers could resist expressing strong opinions about Ellis and his music. This information proved to be valuable in the assessment of the reception of the music of Don Ellis and exotic rhythms in jazz. Several periodicals with articles that address Don Ellis are cited in this dissertation, including major publications such as Down Beat, Saturday Review, The Los Angeles Times, and The New York Times.

Dissertation Overview

The dissertation is divided into five sections. This introduction and survey of sources represent Section I. Section II will provide a brief summary of Ellis's musical and stylistic development during his life in a chronological-biographical framework. This will allow a greater understanding of the influences and experiences that contributed to the musical ethos of Ellis. Section III will present a brief historical background of

rhythm in the world of jazz, with a special focus on the evolution of jazz from the dance halls to the jazz clubs, and the progression of meters from duple to triple to more unconventional applications. This section will also address the issue of the use of exotic rhythms in the jazz idiom through comparison of Ellis to figures such as Dave Brubeck and Stan Kenton. Section IV examines three of Ellis's theoretical treatises, and attempts to distill the salient features of his concepts and approach to rhythm into a coherent summary. With the theories and concepts established by this summary, Section V associates the theoretical and conceptual framework to actual instances of their musical implementation. This association is presented through a narrative and diagrammatic analysis of "Strawberry Soup" – one of Ellis's most popular and sophisticated compositions.

II. BRIEF BIOGRAPHY & STYLISTIC EVOLUTION

Childhood & Early Music Instruction (1934 – 1952)

Donald Johnson Ellis was born on July 25th, 1934 in Los Angeles, CA.² His father, Dr. Ezra E. Ellis, was a minister. His mother, Winston Ellis, had studied to become a concert pianist and worked as a church organist. Ellis's parents identified his musical talent at a very early age and encouraged his development on the piano. By the age of five, Ellis was already capable of performing simple transpositions quickly and accurately.³ However, despite his early proficiency on the piano, Ellis was soon lured to the trumpet. According to Ellis, in an interview recalling his childhood, “[. . .] I rebelled against piano lessons, I hated scales. The trumpet, on which nobody ever had to talk me into taking lessons, was what held my interest.”⁴

² Basic biographical information compiled from: Leonard Feather, From Satchmo to Miles (New York: Da Capo Press, 1972). Also Anthony Agostinelli, Don Ellis: a Man for our Time (1934-1978). Unpublished bio-discography, 1986.

³ Feather 214-16.

⁴ Feather 214-16.

Ellis led his own dance bands at Webb's Boys School in Claremont, CA and at West High School in Minneapolis, MN.⁵ Ellis's attraction to jazz began while attending West High School. Ellis later recalled the impact of experiencing his first live jazz performance, "The first band I ever heard in person was Tommy Dorsey's, with Charlie Shavers on trumpet. I was so fascinated I even forgot the chick I was with and just sat there open-mouthed."⁶

It was also while attending West High School in Minneapolis that Ellis began composing proficiently, winning the school's composition contest.⁷ During this time, Ellis was influenced by recordings of both Louis Armstrong and those of the early Dizzy Gillespie ensemble. Ellis cited Louis Armstrong, Dizzy Gillespie, Fats Navarro, and Clark Terry, as those who exerted the greatest influence on his approach to jazz trumpet performance – despite the vast dissimilarity in their individual playing styles.⁸

College Years (1952 – 1956)

Ellis's formal music education included composition studies and trumpet lessons with several teachers, a degree in composition from Boston University in 1956, and a Teacher's Certificate from the Commonwealth of Massachusetts. Ellis's composition teachers included Klaus Roy, Gardner Read, Hugo Nordern, Stefan Wolpe, and John

⁵ Agostinelli 1.

⁶ Feather 214-16.

⁷ Don Ellis, professional resume, ts. (complete with addendum through November 20, 1978).

⁸ Agostinelli 2.

Vincent.⁹ Ellis's trumpet teachers included Hyrum Lammers, Bernard Adelstein, John Coffe, Louis Maggio, Carmine Caruso, Frank Venezia, John Clyman, and Roy Stevens.¹⁰

While attending Boston University, Ellis composed for virtually all conventional ensemble combinations including full symphony orchestra and chorus.¹¹ During his college years, Ellis would often travel to The Berklee School of Music in Boston to play in various groups with his jazz musician friends and for practical jazz studies.¹² Ellis's practical jazz instructors in Boston included Jaki Byard, Herb Pomeroy, and Ray Santisi.¹³

Sideman Years (1956 – 1960)

After completing his Bachelor's degree in 1956, Ellis wasted no time in beginning his professional career. Ellis started as a member of a number of prominent big band jazz ensembles including those of Jimmy Ellyn, Dick Maw, Herb Pomeroy, Jimmy Taylor, Jesse Smith, The Glen Miller Orchestra (under the direction of Ray McKinley), The U.S. Seventh Army Jazz Band II and III, Charlie Barnett, Kenny Dorham, Sam Donahue, Claude Thornhill, Woody Herman, Maynard Ferguson, Lionel Hampton, and Ralph

⁹ Ellis, resume.

¹⁰ Ellis, resume.

¹¹ Nat Hentoff, liner notes, How Time Passes, LP, Candid CCD9004, 1960.

¹² Agostinelli 2.

¹³ Agostinelli 2.

Marterie.¹⁴ As Ellis's father recalls: "I'll never forget how he started his professional life, he had nothing but a toothbrush, a razor, and a trumpet."¹⁵

Ellis performed as a section trumpeter and trumpet soloist in addition to arranging for many of the ensembles. Ellis's work as the chief arranger for The U.S. Seventh Army Jazz Band II and III proved to be particularly beneficial later in his career. After Ellis completed his army enlistment, he shared a cramped apartment in Greenwich Village, New York while working as a sideman in a number of small *avant-garde* jazz combos, including those of Charles Mingus and George Russell.¹⁶ All of these engagements as a band member and sideman allowed Ellis to travel to many important jazz venues and festivals worldwide. This experience also exposed him to contemporary jazz and modern big band styles, and by 1960, Ellis began to lead his own small *avant-garde* jazz combo.

Small Band Leader (1960 – 1963)

In the years from 1960-63, Ellis began rejecting the standard bebop approach to improvisation, as well as many of the customary conventions of jazz composition.

In 1960, Ellis displayed his growing creativity and innovative experimentation on his first solo album, How Time Passes. Featured on the recording was Ellis's roommate and friend from Boston, Jaki Byard, a noteworthy modern jazz musician who was

¹⁴ Agostinelli 2.

¹⁵ Feather 215.

¹⁶ Feather 215.

closely-associated with Ellis from 1959-62.¹⁷ How Time Passes and two additional recordings released by his group, New Ideas (1961), and Essence (1962), featured devices that marked Ellis as an emerging jazz modernist. He experimented with the use of a tone row as the basis of jazz composition in “Improvisational Suite #1” from How Time Passes. According to Gunther Schuller’s liner notes on this piece:

The SUITE uses twelve-tone rows only as a point of departure. It does not develop the row material along orthodox methods.

Formally, the SUITE consists of a series of loosely strung together sections, alternating between free cadenzas and strict time improvisations. Don’s own statement of intent: ‘to create an extended piece which would be almost totally improvised, which would sound new and fresh each time, and which would present a variety of moods and levels of density and intensity, but which would be highly unified structurally.’¹⁸

Other devices appearing on the three early Ellis recordings, infrequently found on jazz recording during this period, included passages of “free” improvisation, compositions based on shifting tone clusters, and improvisation based on an emotional framework, rather than a musical one, as in “Despair to Hope” from New Ideas. Ellis provided a detailed explanation of his approach in the album’s liner notes:

The inspiration for ‘Despair to Hope’ came while listening to a John Cage concert. The concert tended to make one more aware of

¹⁷ Feather 216.

¹⁸ Gunther Schuller, liner notes, How Time Passes, LP, Candid 8004, 1960.

the music in the sounds surrounding us in our daily living, but I had the feeling that jazz musicians, given the conception, could do much more with the indeterminacy principle involved. One of the pieces, 'Cartridge Music,' was performed by Mr. Cage and David Tudor. They had cards to which they referred, presumably for directions. This to me, is 'controlled' indeterminacy, which is an extension of something which has been taking place in music for a long time. It seemed valid to take Cage's idea one step further and not predetermine anything except the performers and their instruments. The idea of having planned cards with predetermined choices seemed too rigid. If the performers had more freedom they would be able to interact with the audience even more – giving a heightened dimension. Classical musicians, I reasoned, are not trained for this type of extemporizing today, but jazz musicians are. Why not see what could be done? A great deal in jazz has always been left up to chance, but a framework of some sort was always in use (whether written, or stylized by custom). Al Francis and I tried improvising a duet with just free associations. This was not satisfying to me. I needed to hear more of an overall direction than aimless rambling. The idea of using an emotional framework, rather than a musical one occurred to me. We tried it once keeping in mind the thought of progressing from despair to hope. It 'happened.' I did not try it again before the record date for fear of

establishing any set musical routine. When we came into the studio, this was the first thing recorded. Other than the emotional framework and the instruments and means at our disposal nothing was planned. We did one take.¹⁹

These first Ellis recordings also reflect an early and somewhat primitive fascination with tempo and rhythm, such as expanding and reducing the musical timeline. This effect was achieved through *accelerandos* and *ritardandos* in the title track of the recording How Time Passes. As Schuller explains:

In [. . .] HOW TIME PASSES [. . .] Don Ellis joins the growing ranks of musicians concerned with the freeing and expansion of tempo and meter. Once again Ellis's forays into the world of non-jazz contemporary music were the source of inspirations. In this instance, the impetus was his reading of a highly specialized and complex article on the function of time also titled [. . .] HOW TIME PASSES [. . .] by the young German avant-garde composer Karheinz Stockhausen. The composition makes use of 'increases and decreases in tempo,' which are led by the improvising soloist of the moment. The stretching of tempo is applied also to the theme statement. Quite logically the tempo increases on the ascending scalar pattern. In the current concern in

¹⁹ Don Ellis, liner notes, New Ideas, LP, Prestige NJ8257, 1961.

jazz with new time relationships and the elasticity of time, this piece is undoubtedly one of the most successful efforts.²⁰

In these liner notes for New Ideas and How Time Passes, Ellis and Schuller each draw a connection between the recordings and *avant-garde* experimentalism found in the “Classical” music of Cage and Stockhausen. Although this relationship appears integral to the creative process of these early Ellis recordings, the connection ultimately proved superficial as Ellis’s career progressed and his personal style matured. These early recordings also foreshadow Ellis’s intrigue with meter, through experiments such as the alternation of 3/4 and 4/4 time signatures in a jazz context on a track titled “Four and Three” from How Time Passes. Composed in 1956, the work is constructed of four-bar phrases consisting of three 4/4 measures followed by one measure of 3/4. However, in contrast to Ellis’s later compositions – where rhythmic complexity is brought to the fore – his experiments with rhythm and meter in the early recordings are no more significant than those with components of his art.

In addition to making recordings, the Ellis combo frequently toured and performed in many significant jazz venues both domestically and internationally. As early as 1961, Ellis had led a jazz trio in performances at the Village Vanguard in New York City and at the Newport Jazz Festival.²¹ By 1962, Ellis appeared at the First International Jazz Festival in Washington DC, and was billed as a headliner at The Fifth

²⁰ Schuller, liner notes, How Time Passes.

²¹ Peter J. Welding, “Don Ellis: New Trumpet Player from Boston” Hi-Fidelity Review July 1961.

International Jazz Jamboree in Warsaw, Poland.²² While touring Scandinavia in 1963, Ellis's performances at *Gyllene Cirkeln*, (a jazz restaurant in Stockholm, Sweden) included short theater pieces called jazz "happenings." These performances mixed conventional jazz performances with theatrics such as inflating/bursting paper bags, crawling under, pouring salt on, and banging on the lid of the piano, as well as using paint brushes on the piano strings, and playing cards on the stage. In one "happening" titled "The Death," Ellis instructed the ensemble to just stand next to an out-of-tune piano for six minutes.²³ This *avant-garde* approach demonstrated Ellis's fascination with the possibilities of live performance. In the same year, Ellis also formed The Don Ellis Improvisational Workshop Orchestra. The purpose of this group was to present live television performances that displayed new approaches for group improvisation.²⁴

In 1963, and again in 1964, Ellis appeared as a soloist with Leonard Bernstein and the New York Philharmonic Orchestra performing "Improvisations for Orchestra and Jazz Soloist" by Larry Austin. These concerts were well-received by both the audience and the orchestra. In a review appearing in the *New York Times*, Harold Schonberg wrote, "[. . .] when Don Ellis went into a long controlled trill, he had the whole horn section of the New York Philharmonic hanging over their stands to see how he achieved his effects."²⁵

²² Agostinelli 3.

²³ Bill Coss, "Don Ellis's Jazz Happenings" *Down Beat* June 20, 1963.

²⁴ Bill Dixon, "Don Ellis" *Music* July 1964.

²⁵ Harold C. Schonberg, "Music: Avant-Garde" *The New York Times* Jan. 10, 1964.

In 1964, Ellis again demonstrated his attraction to the dramatic and theatrical by writing and directing a presentation titled “Evolution.” This “event” combined a musical performance with a narrative text and a historical documentary that traced Ellis’s own development in music.²⁶

It is clear from the contemporary press of these years that Ellis was able to command a significant amount of recognition and respect for his ability as a jazz trumpeter.

According to music critic Eric Vogel:

His music is so novel that one can hardly classify it [. . .] He surpasses all named new trumpeters [. . .] Ellis goes completely his own way [. . .] [Ellis] is the only trumpeter of the young generation who has taken a step forward and moved in new paths.²⁷

According to Down Beat magazine in 1961, Ellis was “an ultra-modernist who could develop into the most important brass soloist since [Miles] Davis [. . .] a determined, disciplined jazz-man.”²⁸ Also in 1961, Ellis won the Down Beat “New Star Award” as voted by the International Jazz Critics Poll.

Although Ellis’s ability as a jazz trumpeter was widely-recognized, the overall reception in the jazz community for his compositions and early recordings was mixed. Despite the adventurous attitudes of jazz musicians during the 1960s, many considered

²⁶ Agostinelli 3.

²⁷ Eric Vogel, “*Neue Trompeter Talente USA*” Jazz Podium Dec.1960.

²⁸ Bill Coss, “Don Ellis” Down Beat June 8, 1961.

Ellis's modernisms either too extreme or too gimmicky. According to former Ellis band member Lalo Schifrin:

Don was and is one of the most creative musicians on the scene. His imagination is just what jazz needs. However, sometimes he would become too bold, just to attract attention. I felt we were really becoming too much like actors, and for me this is not really art. I guess he had just gone through a Dada [phase], like the French poets and painters in the 1920s.²⁹

Many figures that were simultaneously involved in both the jazz and the classical music communities respected Ellis's efforts to extend the boundaries of both styles. Ellis's endeavors during this period ran parallel to a growing new movement whose goal was the deliberate fusion of classical and jazz style elements. Gunther Schuller, with whom Ellis was closely associated during the 1960s, led this so-called "third-stream" movement. Schuller, who had already become a significant musical figure by this time, became a vocal proponent of Ellis and Ellis's art. It was Schuller who agreed to write the lengthy liner notes to Ellis's first recording, How Time Passes, which included the following statements:

Don Ellis has already found his own voice, which seems to consist of a fascinating blend of jazz and contemporary classical influences. In fact, his playing represents one of the few true syntheses of jazz and classical elements, without the slightest self-

²⁹ Feather 218.

consciousness and without any loss of the excitement and raw spontaneity that the best of jazz always had had [. . .] It is evident that Ellis has listened to and understood the music of Webern, Stockhausen, Cage, and others of the avant-garde [. . .] here again, Ellis's jazz feeling has more than survived [. . .] Don Ellis indicates with this, his first recording to be released, that he is a man with a rich and disciplined talent, that he is adventurous in his ideas, and that, even at this youthful stage, his is a strong and individual musical personality.³⁰

Schuller was also able to identify very early on an element of Ellis's style that would prove to be significant in later years:

It seems to me that Don has found a way of expanding the rhythmic vocabulary of jazz to include rhythm patterns heretofore excluded because they couldn't be made to swing. If this is true, it would constitute a major breakthrough, and its implications would be far-reaching [. . .] Ellis's rhythmic approach is closely related to his harmonic-melodic one. In fact, the one is inseparably related to the other.³¹

This statement could be used as the theme for the rest of Ellis's career. In 1964, Ellis fortified his relationship to Schuller by performing the solo trumpet part in Schuller's

³⁰ Gunther Schuller, Jazz Review Nov. 1960.

³¹ Schuller, Jazz Review.

own “Journey Into Jazz” with the National Symphony Orchestra conducted by the composer.

Despite his association with Schuller and his stylistic similarities to the principles of “Third Stream,” Ellis did not consider himself a card-carrying member of the movement. In 1961, Ellis commented on his approach “[. . .] it is time for jazz to enlarge its vocabulary [. . .] It is time that we all stopped worrying about whether music is jazz or not and simply view each work on its own terms [. . .]”³² These comments were delivered as part of a reply to a critic who had scorned Ellis’s approach in How Time Passes. In a later interview, Ellis further supported this position, “I am not concerned whether my music is jazz, third stream, classical, or anything else, or whether it is even called music.”³³

In an interview that he was reflecting back upon these attempts to become a “John Cage of Jazz,” Ellis commented on music of the *avant-garde*:

I felt jazz musicians could do more than classical musicians. The idea was, everybody was too staid and stagnant, afraid to try new things [. . .] This was just something I wanted to try out, but later found [*avant-garde*] didn't have enough substance to justify doing it over and over. Other areas were more fruitful.³⁴

These “other areas” would soon be revealed in Ellis’s fascination of rhythm. Ellis predicted his own future approach to jazz rhythms in a 1961 interview:

³² Agostinelli 6.

³³ Agostinelli 6.

³⁴ Feather, 218.

I don't know where jazz is heading, but I'd like to see it keep improvisation and swing. And it doesn't have to be sanctified to swing [. . .] It doesn't always have to be 4/4. There are a lot of other time signatures to try out. I think I will go into 5/8 and 7/8.³⁵

Exposure To Music Of Non-Western Cultures (1963 – 1965)

In 1963, Ellis began his graduate studies at the Department of Ethnomusicology at the University of Southern California at Los Angeles (UCLA) where he worked as a teaching assistant. While attending UCLA, Ellis met Indian musician Ravi Shankar and studied with UCLA faculty member, Hari Har Rao. It was during this time that Ellis began to grasp the musical potential of the complex, repeated beat cycles underlying the music of certain non-Western cultures. According to Ellis:

I learned [from Hari Har Rao] how to superimpose complicated rhythmic patterns on one another, ways of counting to be able to keep my place in a given cycle no matter how long or involved, and how to arrive at new rhythmic ideas and the proper ways of working these out and practicing them.³⁶

Also during this time, Ellis began to explore the possibilities of complex time signatures in a jazz context. Ellis reflected back on this period:

³⁵ Agostinelli 7.

³⁶ Don Ellis, The New Rhythm Book, (Hollywood: Ellis Music Enterprises, 1972) 6.

[Turkish jazz composer Arif Mardin] gave me a chart in 9 (divided 2223) that was based on a Turkish folk rhythm, and this made me more aware of the fact that the odd-numbered meters which at first seem so exotic and difficult to us are really very natural and a part of the folk culture of much of the world.³⁷

With this newfound perspective, Ellis immediately began urging the jazz drummers with whom he worked to study unconventional meters.³⁸

For the academic year 1964-65, Ellis received a Rockefeller Grant to work with Lukas Foss as a Creative Associate at the Center of the Creative and Performing Arts at the State University of New York in Buffalo. During this time, Ellis was featured as a composer and soloist at the Carnegie Recital Hall in several performances of music that drew from classical, jazz, and non-Western elements. Ellis also began studying drum performance techniques during this period. This skill would ultimately allow him to teach the advanced rhythmic techniques – that were becoming increasingly important to his musical language – to the drummers with whom he would work with in the future. In 1964, Ellis returned to his studies at UCLA where he also organized workshops in jazz improvisation.

By 1965, Ellis's fascination with Indian music led to an article on Indian music in Jazz magazine and also through the co-formation of an Indian music ensemble. Ellis admitted to the significance of his Indian music studies in an interview in Down Beat magazine:

³⁷ Ellis, The New Rhythm Book 1-2.

³⁸ Don Ellis, "New Drums – New Directions" Down Beat Mar. 28, 1963.

It's been a continuing interest of mine to develop rhythmic ideas, but it wasn't until I got out here [to UCLA] and started studying Indian music with Hari Har Rao that I truly realized that there's a whole other world of rhythm. I knew about rhythm and swing and time and different meters – I had even written that piece in 19/4 long before I had met Hari Har [Rao] – but it wasn't until I met him that I realized how far advanced Indian musicians were rhythmically and how far behind we were in our culture. It's when you understand the subtleties in their music that you see how incredible it is.³⁹

Also in 1965, Ellis formed the Hindustani Jazz Sextet, along with Hari Har Rao on sitar. The ensemble blended elements of jazz with elements of classical Indian music. Downbeat wrote of the Hindustani Jazz Sextet that Ellis's group was “engaged in an artistically valid endeavor.”⁴⁰ In 1966, Stan Kenton helped to validate the group when he commissioned and presented a piece titled “Synthesis,” composed by Ellis for the Hindustani Jazz Sextet and Kenton's Neophonic Orchestra. The performance was well-received by both audience and critics. One Los Angeles reviewer wrote of the performance “[. . .] [we] were witnessing the birth of something far more exciting, far more revolutionary and far more important than anything that has happened to jazz in the

³⁹ Peter Welding, “Time for Revolution” Down Beat Aug. 1967.

⁴⁰ John William Hardy, “Hindustani Jazz Sextet” Downbeat Nov. 18, 1965.

last twenty years.”⁴¹ Unfortunately, the Hindustani Jazz Sextet was never commercially recorded.

Also in 1965, Ellis and Rao co-authored an essay titled “An Introduction to Indian Music for the Jazz Musician.” In this published essay, Ellis and Rao open with the rather bold statement:

Indian classical music possesses the most highly developed, subtle and complex system of organized rhythm in the world. The best and most technically advanced jazz drummer that has ever lived is a rank novice compared to a good Indian drummer when it comes to command of rhythms.⁴²

The essay proceeds to introduce elementary elements of Indian rhythms in such a manner that they are applied to a jazz context. Ellis and Rao conclude the essay with the following comments:

It should now be easy to see the relationship of Indian music and jazz. A good jazz drummer in keeping (for example) the structure of a twelve bar blues in his head while playing various cross rhythms is doing essentially the same thing that an Indian drummer does. The difference lies primarily in the far greater variety and subtlety (not to mention difficulty) of the Indian rhythmic patterns.

[. . .] If you get the idea by now that this article written as a

⁴¹ Mike Davenport, “The Jazz Scene: In Person” The News Feb. 18, 1966.

⁴² Don Ellis and Hari Har Rao, “An Introduction to Indian Music for the Jazz Musician” Jazz Apr. 1965.

challenge to jazz musicians – you are right. Anyone care to accept the challenge?⁴³

Although his challenge was eventually accepted by a select few, Ellis – for the remainder of the 1960s – attempted to prove his approach valid.

These years of 1963-65 were the most significant in the shaping of Ellis's rhythmic language. In a 1966 interview, Ellis claims, “[. . .] I have found that working with these rhythms over the past two years has been the most exciting and fruitful period of my entire career in jazz.”⁴⁴ In another statement, Ellis further emphasizes the significance of this period of Indian music study by identifying his future goals based on his newfound awareness:

In the midst of all my thinking and experimenting [. . .] a very fortunate event happened: I met the Indian musician, Hari Har Rao, and began studying with him, both at the Department of Ethnomusicology at UCLA and privately. He opened up undreamed of new worlds of rhythm that he and his teacher, Ravi Shankar, had worked out [. . .] From that time on, I have had two main goals in the realm of rhythm: a) to develop my playing and writing to the highest possible level rhythmically and b) to set the

⁴³ Ellis and Rao, “An Introduction to Indian Music for the Jazz Musician.”

⁴⁴ Don Ellis, “The Avante-garde Is Not Avante-garde” Downbeat June 30, 1966.

wheels in motion that will send these new rhythms permeating through our whole musical culture.⁴⁵

The combination of academic studies in the music of non-Western cultures, along with the active incorporation of these non-Western elements into live jazz performances, launched Ellis on a path that would comprise a large part of his creative process for the remainder of his career.

Early Big Band (1965 – 1970)

In the fall of 1965, Ellis expanded the Hindustani Jazz Sextet into what would become his first big band ensemble – the medium that he would be most closely associated with for the remainder of his career.⁴⁶ In the beginning, Ellis created a repertoire from big band charts composed by Jaki Byard. The ensemble rehearsed at the Musician’s Union Hall of the Local 47th in Hollywood.⁴⁷ Ellis later reflected back on his choice of location:

Hollywood was the only place a band like this could have been started because of the excellent free rehearsal studio facilities of

⁴⁵ Don Ellis, liner notes, Don Ellis Orchestra - Live At Monterey, LP, Pacific Jazz PJ1-112, 1966. The exact same quotation later reappears in The New Rhythm Book.

⁴⁶ Ellis had originally assembled a Los Angeles-based big band in 1963, but was quickly forced to disband it while he traveled to New York to pursue his Rockefeller Grant to work with Lukas Foss as a Creative Associate at the Center of the Creative and Performing Arts.

⁴⁷ Harold Siders, “Ellis Through the Looking Glass” Down Beat Aug. 1970.

the musician's union, the high caliber of musicians, and the fact that the musicians here are not so transient as in New York.⁴⁸

Without delay, Ellis began to augment the band's repertoire with his own compositions, which utilized a unique blend of unconventional rhythms with idiomatic big band, jazz, rock, classical, and *avant-garde* elements. The construction of this ensemble was no easy task for Ellis, as many musicians could not endure the total commitment that was required to learn and perform Ellis's exotic meters and rhythms.

The original orchestra was comprised of over twenty musicians and featured an expanded rhythm section with three bass players and three drummer/percussionists. Ellis admitted to the Latin influence of this instrumentation, "I had been doing a lot of playing in Latin bands and became very fond of the sound of having 3 and 4 percussionists, each doing something different. The rhythmic polyphony excited me."⁴⁹ In a separate interview, Ellis added, "I say Latin [influence] because at this time I always had conga drums as the nucleus of my rhythm section."⁵⁰

Ellis was forced to perform the role of teacher as well as bandleader for his new ensemble so that the members could comprehend the new rhythmic concepts. Most of Ellis's band member had never been exposed to exotic rhythms in a jazz context. Ellis reflects back upon this time in The New Rhythm Book, "When I first started my big band, almost every meter we did was new to the musicians and I found I was forced to be

⁴⁸ Ellis, The New Rhythm Book 7.

⁴⁹ Ellis, The New Rhythm Book 7.

⁵⁰ Siders, "Ellis Through the Looking Glass."

in the position of a teacher in showing them how to deal with the new rhythms.”⁵¹

According to Ellis, the single most difficult thing for his band members was “[. . .] to learn to tap one’s foot unevenly. Usually the 5’s come most easily, then the 7’s and 9’s follow – each one usually being progressively more difficult.”⁵²

Ellis’s group functioned mostly as a “rehearsal” band, meeting regularly on Monday nights to rehearse/perform in front of a live audience at a venue called “The Havana Club.” Later, the band moved its rehearsal location to “Bonesville,” a Los Angeles area jazz club that Ellis shared the management of.⁵³ For months, Ellis urged the “Bonesville” audience, which had begun to take on cult-like characteristics, to embark on a letter writing campaign to include the Ellis Orchestra as part of the lineup for the Monterey Jazz Festival. The festival was so overwhelmed by the letter-writing movement that the relatively unknown ensemble was indeed included.⁵⁴

The musicians that Ellis used in the early months of the “rehearsal band” were never documented nor commercially recorded. Presumably, the personnel evolved over the several months of rehearsals.

The Don Ellis Orchestra burst onto the national scene at the Monterey Jazz Festival on August 16, 1966. Ellis and his band captivated the Monterey audience by performing compositions in meters with 5, 9, 11, 19, and 27 beats to the bar. The performance is documented on Live At Monterey, which includes the impromptu verbal

⁵¹ Ellis, The New Rhythm Book 1.

⁵² Ellis, The New Rhythm Book 7.

⁵³ John S. Wilson, “Los Angeles, Where Jazz Is Kept in the Hands of the Jazzmen” The New York Times Dec. 26, 1966.

⁵⁴ Feather, From Satchmo to Miles 220.

introductions Ellis delivered before each selection.⁵⁵ Ellis addresses the audience as though he was speaking to a gathering of devoted supporters. His descriptions combine technical explanations of the music with off-the-wall humor. In describing a composition composed with a 19/4 time signature, Ellis says, “The first number we have is one that is based in what we call the ‘traditional 19,’ nineteen beats to the bar. Let me give you the subdivision here, it is 3-3-2-2-2-1-2-2-2. Of course, that's just the area code.”⁵⁶

The performance at the Monterey Jazz Festival was a triumph for Ellis and his new ensemble. According to noted jazz critic Leonard Feather,

Ellis's future as a major force is now assured, a situation for which we and he can both thank Monterey. His band [. . .] stopped the show at the 1966 Monterey Jazz Festival, I almost wrote ‘stopped the show cold,’ but by the time Ellis and his men were through, the stage was an inferno. From the first moment, Ellis avoided every convention of big band jazz. He has three bass players, all of whom open the first number sawing away in somber unison. What is astonishing about all this is that the results never taste of gimmickry. He has mastered the art of taking an old familiar form or idiom and turning it into something excitingly new without destroying its original essence. His will certainly become one of

⁵⁵ “Concerto for Trumpet” appears on Live at Monterey, but was recorded at the Pacific Jazz Festival on October 10, 1966.

⁵⁶ Don Ellis, verbal address to audience, Don Ellis Orchestra - Live At Monterey, LP, Pacific Jazz PJ1-112, 1967.

the most influential voices in the new wave [. . .] Ellis may be the Stan Kenton of the 1970s.⁵⁷

Ellis's successful performance at Monterey was a climax of years of experimentation, and the Live at Monterey recording ultimately went on to earn a Grammy award nomination. During this time, bumper stickers began to appear on cars asking, "Where Is Don Ellis?"⁵⁸ In addition to the Monterey Jazz Festival appearance, the Ellis Orchestra also appeared in 1966 at Shelley's Manne Hole in Los Angeles for their first extended appearance and at the 1966 Pacific Jazz Festival in Costa Mesa, California. The recording Live in 3^{2/3}/4 Time, released in 1966, features takes from both of these appearances and continues the overall musical direction demonstrated in Live at Monterey. The selections on these first two big band recordings include arrangements of jazz standards as well as compositions by Ellis, Hank Levy, Howlett Smith, Ruben Leon. Collectively, the performances present a fusion of various musical elements including jazz, bossa nova, classical, American folk music, and the music of non-Western cultures.

Although experimental, Ellis's compositions on Live in Monterey and Live in 3^{2/3}/4 Time that specifically feature exotic time signatures demonstrate a relatively basic approach to harmony and form. "Beat Me Daddy, Seven to the Bar" presents simple blues chord-changes within a 7/8 framework. Selections such as "33 222 1 222," "27/16," "Upstart" and "Orientation" demonstrate a baroque influence in their continuous variations presented over bass lines. The importance of the bass in Ellis's art during the

⁵⁷ Leonard Feather, liner notes, Don Ellis Orchestra - Live At Monterey, LP, Pacific Jazz PJ1-112, 1967.

⁵⁸ Michael Zwerkin, "Don Ellis: Man of the Move" The National Observer July 1, 1968.

time of his first two big band recordings is demonstrated by his simultaneous use of three acoustic bass players.

The eclectic nature of their selections notwithstanding, Live in Monterey and Live in 3^{2/3}/4 Time are stylistically-related. However, after their release, the Ellis Orchestra began evolving through many different shapes, forms, and sizes, but always pioneering new – and often radical – innovations. After these first two big band recordings, Ellis began experimenting with electronic instruments, including an extensive use of Fender-Rhodes piano, Clavinet, and various synthesizers. Experiments with electronic sound-altering devices included use of “wah-wah” pedals, ring modulators, phasers, pitch dividers, and echoplex tape loops, all became standard components of the Ellis Orchestra. During this time, Ellis began performing on a special four-valve quarter-tone trumpet constructed especially for him by the Holton company. Ellis felt this customized instrument gave his playing a greater degree of expression by reflecting the elements of Indian tonality that he had become so attached to. These experiments manifested themselves on the Ellis Orchestra’s subsequent recordings.

Electric Bath (1967), which was nominated for a Grammy award and also earned an “Album of the Year” award from Down Beat magazine, quickly became Ellis’s most popular release to date. The recording was Ellis’s first studio album with his orchestra and also his first on the Columbia label. The 5/4 “Indian Lady,” from the Electric Bath session, features passages of Indian-inspired textures and became a fan favorite.⁵⁹ A

⁵⁹ Agostinelli 7.

shortened version was released as a single.⁶⁰ Another selection on the recording, titled “Open Beauty,” features psychedelic webs of electronic effects, including creative trumpet improvisation by Ellis utilizing an echoplex tape-loop.⁶¹ The studio environment of Electric Bath provided Ellis the ability to control every aspect of the recording. This control resulted in a more sophisticated production and tighter performances than that of his first two live recordings. Regarding Electric Bath, Henry Mancini commented, “My rock-oriented teenage son, Chris, and I have both flipped out over Don Ellis’s new band. Anyone who can reach these two opposite poles at once must be reckoned with and listened to.”⁶² Of the same recording, noted jazz critic, Digby Diehl, commented:

Conceive, if you can, an aural collage created by the Beatles, Karlheinz Stockhausen, Ravi Shankar and Leonard Feather’s Encyclopedia of Jazz. And then, imagine that creation churning through the high-powered talents of twenty-one young musicians, like a rumble before you open the door of a blast furnace. Electric Bath runs this scope of ideas and intensity [. . .] Don’s use of a funky 7/4 or a blues in 5 gives us a delightfully renewed sense of tension in rhythm. New tempos change our awareness of accents, break down the cliché phrases based on 2/4 or 4/4, and [. . .] make us listen in very real natural extensions of a modern musical

⁶⁰ CD reissue of Electric Bath contains both versions of “Indian Lady”

⁶¹ Ellis’s use of electronics to augment his trumpet playing is more advanced than that of trumpeter Miles Davis, who is often credited as the leader in the use of electronic equipment in jazz during this period.

⁶² Henry Mancini, liner notes, Electric Bath, LP, Columbia CS 9585, 1967.

conception. The Don Ellis Band has no academic hang-ups about its music – it just radiates good vibrations in a refreshing contemporary idiom.⁶³

Ellis released Shock Treatment, his second studio album, in 1968. On this release, Ellis again took advantage of the studio environment to sculpt a sophisticated production that combines eclectic compositions, exotic time signatures, electronic effects, and polished ensemble performances. Shock Treatment also contains Ellis’s first recording utilizing a vocal group as part of the ensemble on selections titled “Star Children” and “Night City.” The 7/4 selection titled “The *Tihai*” was presumably motivated by Ellis’s studies with Hari Har Rao and illustrates Ellis’s liberated use of rhythmic superimpositions over meters with exotic time signatures. *Tihai* is an Indian musical term that describes a thrice-repeated rhythm played in such a manner that the last note of the phrase is elided with the first beat of a new measure.⁶⁴ On the recording, the orchestra engages in vocally presenting the *tihai* using Indian rhythmic syllables in the middle of the selection. Rhythmic superimpositions that first appear in Shock Treatment ultimately became a major component in Ellis’s rhythmic vocabulary.

Columbia Records created confusion surrounding Shock Treatment by releasing multiple versions of the recording. Ellis attempted to clarify the situation by sending a letter to the “Chords and Discords” forum of Down Beat magazine immediately following the magazine’s review of the album:

⁶³ Digby Diehl, liner notes, Electric Bath, LP, Columbia CS 9585, 1967.

⁶⁴ Ellis approach to *tihai* is discussed in depth on page 98 of Section IV.

Regarding the review of my record Shock Treatment by Harvey Pekar (DB, Sept. 19), I would like to set the record straight on some little known facts in connection with this album. The copy that was reviewed was one about which I am embarrassed and not proud. The story behind this is as follows:

Upon completion of the album, I did the mixing and editing here in California and then sent the finished product to New York. It wasn't until the album was already released that I heard a pressing. Much to my horror, I found that without consulting me the whole album had been changed around—rejected masters and unapproved takes were used (not the ones which I had selected and edited), the wrong tunes were on the album, unauthorized splices were made which disturbed the musical flow of some of the compositions (beats were even missing from bars), whole sections were cut out, some of these being the high points of the album. Therefore the liner notes, which were done to the original album, do not agree with what is actually on the album, calling attention to solos and high spots which are not there. I'm surprised that this wasn't mentioned in the review! Also, the wrong personnel is listed on the jacket. When I discovered what had happened I was, naturally, disturbed and asked Columbia to redo the album. They graciously consented and I was able to change the album back to its original form except that I left Mercy Maybe Mercy, which my

producer particularly liked, in place of Zim, which I hope will appear in a future album. Unfortunately, they were not able to call back all the thousands of albums which had already been released. However, they did send a note to the reviewers telling them that the copy which they had received was defective, and to please not review it until they received the corrected copy. It looks as if Down Beat didn't get that letter. In conclusion, let me state that I have no quarrel with Harvey's review, but I do wish that he or someone else would review the correct album.⁶⁵

Electric Bath and Shock Treatment are closely related in their musical approach – similar to the close relationship of Live at Monterey and Live in 3^{2/3}/4 Time. Ellis's first two studio releases demonstrate a maturing of his art through the expansion of his architecture beyond those of repeating “ground” bass forms. Ellis also matures through the seamless integration of electronic effects and tighter performances of his ensemble – particularly his woodwind doublers. These advances indicate that Ellis's style continued to develop during his early big band years, even within the framework of his own eclecticism.

The new developments demonstrated on Electric Bath and Shock Treatment allowed Ellis to generate new degree of “popular” appeal, beyond the ranks jazz fans. According to Digby Diehl, Ellis's growing popularity was particularly noticeable in the club scene:

⁶⁵ Don Ellis, “Chords and Discords” Down Beat Oct. 31, 1968.

[. . .] just a few years ago, Don was considered some kind of a Third Stream weirdo, playing crazy tempos no one could comprehend with his Hindustani Jazz Sextet. Now the experimentalism and individualism has paid off. Not only has the orchestra succeeded on its own terms, but it has been embraced by the modern music scene [. . .] The band has moved out of the happy confines of jazz clubs in recent dates and into the gyrating scene of rock-n-roll ballrooms. At the Cheetah, the Kaleidoscope, and the Carousel, kids are dancing frantically under stroboscopic lights to the big electric sounds of a jazz orchestra. Only get this: They're dancing in 7/4!⁶⁶

The Ellis Orchestra's rise in notoriety also ran parallel to the intensifying popularity of rock music and the blossoming of the so-called "San Francisco sound," which featured psychedelic tone colors and the musical sounds of non-Western cultures.⁶⁷

The Ellis Orchestra's 1968 release, Autumn, is a studio album, but includes live performances of Ellis's "Indian Lady" and Charlie Parker's "K.C. Blues." The Grammy-nominated Autumn features "Variations for Trumpet," which demonstrates a growing sophistication of Ellis's compositions for big band. The work runs for nearly 20 minutes. "Variations for Trumpet" is divided into six sections, each with its own exotic time

⁶⁶ Digby Diehl, liner notes, Shock Treatment, LP, Columbia CS9668, 1968.

⁶⁷ Stuart Nicholson, Jazz Rock – A History, (New York: Schirmer Books, 1998) 82.

signature including a section with an additive construction of 32/8.⁶⁸ The album's other feature is a 18-minute live recording of "Indian Lady," which reflects the Ellis Orchestra's maturity as a performing ensemble through its expansion of the composition and the raw energy of the performance. Autumn also presents excellent examples of "straight ahead" exotic meters in the improvisation sections of "Pussy Wiggle Stomp" and "Scratt and Fluggs."⁶⁹ As a result of the tragic death of Ellis's prodigious drummer Steve Bohannon after the recording of Shock Treatment, Autumn also represents the first recording with Bohannon's replacement, Ralph Humphrey. Humphrey became a staple of Ellis's rhythm section until 1973.

Although Ellis had flirted with rock elements in his previous big band releases, The New Don Ellis Band Goes Underground (1969) announced a full embrace of a more popular style. The album features vocalist Patti Allen and the vocal group The Blossoms on various selections, including Ellis's arrangement of "It's Your Thing" by The Isley Brothers. Rock elements manifest themselves through the pop-oriented arrangements, typically featuring a rock-style beat in 4/4 and radio-friendly lengths of 3-4 minutes. The only selection on the release featuring exotic rhythms is "Bulgarian Bulge," Ellis's arrangement of a Bulgarian folk song in an extremely fast 33/8. Ellis also expands the use of quarter-tone trumpet to his entire trumpet section on "Ferris Wheel" and "It's Your Thing." The New Don Ellis Band Goes Underground is strikingly inconsistent with the adjacent Ellis Orchestra releases. However, the recording foreshadows Ellis's

⁶⁸ Ellis's approach to additive meter construction is discussed on p. 88 of Section IV.

⁶⁹ Ellis's approach to "straight ahead" exotic meters is discussed on p. 85 of Section IV.

commercialized approach to selections appearing on several of his later recordings. The apparent contradiction suggests the influence of sales-driven executives within Columbia Records.

After the release of The New Don Ellis Band Goes Underground, Ellis continued to implement some degree of an electronic/rock approach into his performances and recordings. Ellis even suggests that stylistically, rock-style drumming – rather than jazz drumming – was more appropriate to prominently displaying his complex rhythms through the emphasis and the clarity of the diaphragms over the textural wash of the ride cymbals:

[. . .] in bebop the sound went to the cymbals, in rock music (although the cymbals are still used) the opposite has happened, and the basic patterns have gone back to the drums [. . .] cymbals give no definition of time and merely add a blanket to the overall sound. So the burden of time-keeping has now come back to the snare and bass drums. This also gives it a more solid rhythmic feel. For anyone who likes to swing hard, I think this is a definite step in the right direction.⁷⁰

By 1970, Ellis's crossover into the rock domain earned his ensemble appearances with the popular rock bands "United States Of America" and Frank Zappa's "The Mothers Of Inventions." This rock approach extended beyond the music of Ellis's act and into the visual element of their live performances including their wardrobe.

⁷⁰ Ellis, The New Rhythm Book 12.

According to one witness, “The band is outfitted by a local hip clothing store and they all wear velvet-satin puff-sleeve affairs with white turtlenecks beneath. To see them alone is an experience.”⁷¹

Ellis’s appearances and recordings between 1966-70 firmly established his ensemble on an international level with enormous popular appeal. The popularity of Ellis’s eclecticism, however, did not diminish his basic underlying devotion to the essence of jazz, which was noticeable through the strong sense rhythm and improvisation in his music. New rhythmic devices ultimately became the band’s trademark. Ellis’s compositions frequently displayed time signatures with numerators of 5, 7, 9, 11, 19, 33, or more. Within conventional time signatures, Ellis could be equally innovative through the use of rhythmic superimpositions. Ellis expressed his own perspective on the matter in a 1970 interview:

I’ve developed odd meters further than anyone else. The [Dave] Brubeck and Max Roach combos had always been fooling around with unconventional times. Kenton tried it somewhat with his band – remember Cuban Fire, in seven? But I was the first to really go into it in depth. Of course, classically, Bartok and Stravinsky were constantly changing time signatures in their pieces, but *ad libbing* in odd meters, well that’s a different world.⁷²

Ellis’s quick rise to celebrity status, coupled with his penchant for shunning conventions, created polarized receptions of his music. An article in Down Beat opens

⁷¹ Al Kooper, liner notes, Autumn, LP, Columbia CS9721, 1968.

⁷² Siders, “Ellis: Through the Looking Glass.”

with the statement, “Mention the name Don Ellis and you open a Pandora’s box of controversy – at least to most critics, and to most musicians who have been associated with him.”⁷³ Nonetheless, many noted critics professed a genuine and sincere admiration for Ellis’s accomplishments. According to Leonard Feather, “[Ellis was] the number one jazz success story of 1967.”⁷⁴ Nat Hentoff writes:

There is every indication that Ellis is among the first mature representatives of a new species of jazzman. Carefully trained in both classical and jazz disciplines, many members of the coming jazz generations will resemble Ellis and their lack of concern for labeling their music.

Skeptics, however, were quick to denounce Ellis and his ensemble on the grounds of gimmickry. According to a critic who wrote an acrimonious review of the orchestra in 1968:

Mr. Ellis’s music combines the brassy pomposity of Stan Kenton, light classical schmaltz, fashionably exotic rhythms, some writing influenced by pre-serial Stravinsky, generally pallid jazz solos, and pure Hollywood pap into a brand of music that is almost entirely superficial. The difficult time signatures and unusual sonorities dazzle rather than moving or provoking the listener; one is left

⁷³ Siders, “Ellis: Through the Looking Glass.”

⁷⁴ Leonard Feather, “The March of Time” Music Maker April 1967.

feeling somewhat depressed that the band's evident musicianship is serving such pretentious and ultimately banal ends.⁷⁵

According to John Killoch, “[Ellis] suffered a lot of criticism over the years for putting technique before feeling and experimentation before entertainment.”⁷⁶ This is supported by a 1971 review of Tears of Joy, “The keyword here, I suspect, is ‘complex.’ [. . .] he tends to make his music top-heavy with new ideas, esthetic trickery and technique-for-its-own sake.”⁷⁷

However, most of the criticisms of Ellis during this period typically focused on his use of unconventional time signatures, and questioned whether such use could co-exist with the element of swing. According an article in The Saturday Review:

The young trumpeter Don Ellis is the leader of a large jazz ensemble that has received much favorable press, particularly since its appearance at the Monterey Jazz Festival in 1966. Frankly, I have grave misgivings about a band that proclaims itself in the *avant-garde*, that features such gimmicks as electronically augmented instruments, that has three bass players and five drummers, and that was given to time signatures like 7/4, or 7/8 plus 9/8, or, as the heady title of the ensemble's new LP has it, Live in three and two thirds over four Times [*sic*]. I was expecting

⁷⁵ Robert Palmer, “Antiseptic Don Ellis And an Infectious George Duke” New York Times July 4, 1977.

⁷⁶ John R. Killoch, “‘Time’ For The Final Analysis” Jazz Journal International Apr. 1970.

⁷⁷ Robert Palmer, “Antiseptic Don Ellis And an Infectious George Duke” New York Times July 4, 1977.

a kind of pretentious, Kentonesque posturing on the one hand, and Brubeckian stiltedness on the other.⁷⁸

Ellis, however, remained relatively unfazed by the thoughts or concerns of his critics. Regarding his own work in the late 1960s, Ellis said, “Music, like any art, hits you at an emotional level before you dissect it analytically. A lot of people relate to the ‘sense of life’ in our music. I just see it as a new way of swinging”⁷⁹

Late Big Band (1970-78)

The year 1970 is a pivot point in the history of The Don Ellis Orchestra. A distinct shift in style and approach becomes apparent in the analysis of Ellis’s recordings, compositions, writings, associations, endeavors, and quotations from this time. This shift manifests itself in the musical direction of his compositions – away from *avant-garde* elements – and through new enterprises such as film and television scoring and the authoring of three books. It is also significant that by 1970, the core personnel of the band had stabilized and matured, resulting in a higher level of musicianship within the ensemble. Of the original ensemble that debuted at the Monterey Jazz Festival in 1966, Ellis and trumpeter Glen Stuart were the only musicians that remained.

While Ellis and his ensemble would remain experimental, he would avoid the *avant-garde* elements of free/unstructured forms, meters, and tonalities. Around 1970, Ellis seems to have decided that the continued progression of his tonal and rhythmic

⁷⁸ “Big Bands and Miles” Saturday Review Sep. 30, 1967.

⁷⁹ Agostinelli 10.

language required some form of architecture with which to frame it, as opposed the absolute freedom endorsed by members of the *avant-garde*. Ellis indicated his break from the movement in a 1970 Los Angeles Times interview:

I feel that avant-garde is a dead end, musically. There is no room for development, for new horizons in rhythm and tonality. You do it once and it's creative and beautiful, but there isn't any more.⁸⁰

Regarding the musical shift within his compositions for big band, Ellis reflected “we went through a heavy rock phase, but now we’re getting into new colors.”⁸¹ However, Ellis never completely eliminated the rock elements from his music. What emerged during the late big band style was a more balanced fusion of various musical elements including jazz, rock, classical, folk, and non-Western. Compositions would incorporate many musical elements, rather than be devoted to only one element. This broader approach suggests that these elements had matured to the level of a fusion within Ellis’s creative process as a whole.

By 1970, Ellis was taking full advantage of the maturity and stability of the personnel within his ensemble. When discussing a recording made in 1970, Ellis stated, “I believe this album marks a milestone in the development of the band. Not only is it the most free within the concepts with which we are working, but I also believe it is the best band I ever had.”⁸² Ellis capitalized on the group’s improved level of musicianship by expanding the group’s tonal palette. The most notable expansion was the addition of

⁸⁰ Anne La Riviere, “Trumpeter Fiddles with Mathematics of Music” Los Angeles Times Mar. 25, 1970.

⁸¹ Feather, From Satchmo to Miles 222-3.

⁸² Don Ellis, liner notes, Don Ellis at Fillmore, LP, Columbia G30234, 1970.

an acoustic/electric string quartet. This addition presented ensemble balance issues that Ellis solved with the use of a Barcus-Berry Transducer system that provided sufficient amplification while maintaining relatively high-fidelity sound quality.⁸³ Ellis also added woodwind quartet instrumentation by encouraging his saxophone section to “double.”

According to Ellis:

By early 1971 I felt I had explored as much as possible within the standard orchestral framework, even with the electronics; so I added strings for depth, which helped mellow the sound of the band when necessary, and transformed the saxes into a woodwind quartet. We don't need three bass players anymore because everyone plays electric nowadays, so I switched to just one Fender player. I'm enjoying all the challenges of this revised instrumentation.⁸⁴

Tuba and French horn also became regular components of the ensemble, allow Ellis to orchestrate for brass quintet. Finally, Ellis added a vocal quartet to the group to be used as instrumental section, often singing wordless syllables. This new approach to orchestration, a staple in Ellis's later style, allowed for a creative use of choirs of tone colors within the ensemble. Accordingly, Ellis writes:

So look at the possibilities we now have. I mean you might go to a concert of just a string quartet, or woodwind group, or a brass quintet. That could be a whole evening in itself. But we have

⁸³ Don Ellis, liner notes, Tears of Joy, LP, Columbia GQ30927, 1971.

⁸⁴ Feather, From Satchmo to Miles 222-3

from combo on up through all those groups right up to the big band with the addition of extra percussion too. I speak for the other composers on the album as well as myself when I say the challenge and sound possibilities of the combination have opened up new vistas of musical thought.⁸⁵

In 1971, Ellis's style was influenced by Bulgarian musician and composer, Milcho Leviev, who became a piano player and composer in the Ellis orchestra. Leviev was known as the leading jazz composer, jazz pianist, and film scorer in his native country of Bulgaria.⁸⁶ Ellis was paramount in Leviev's immigration to the United States. Ellis described Leviev's arrival and introduction to the Ellis Orchestra in The New Rhythm Book:

Milcho Leviev was responsible for my first becoming acquainted with Bulgarian music [. . .] when my pianist left the band, I asked Milcho (who was now living in West Germany) if he would like to join the band. He accepted my offer – and six months later (after reams of government red tape) he flew into Los Angeles, stepped off the airplane into a waiting car, and was whisked to a rehearsal (already in progress) of my band. He sat down at the piano and proceeded to amaze the whole band. He has been a creative spark plug for the band every since. This is probably the first time in

⁸⁵ Ellis, liner notes, Tears of Joy.

⁸⁶ Don Ellis, liner notes, Soaring, LP, BASF MB25123, 1973.

history a major jazz musician has come to the fore whose native and natural rhythms are the ‘new’ time signatures.

Leviev was another influence of non-Western rhythmic language. His impact would manifest itself in many Ellis Orchestra compositions including Leviev’s own “Sladka Pitka.” Ellis asked Leviev to write a supplemental chapter on piano performance techniques in unconventional meters and folk music styles of eastern European cultures for Ellis’s first book, The New Rhythm Book.

The Ellis Orchestra continued to release commercial recordings at a steady pace. With the exception of the years 1974-76 – a period which Ellis suffered severe health problems – the group managed to release at least one recording per year from their inception in 1966 until Ellis’s death in 1978.

Don Ellis at Fillmore – recorded live in 1970 – features several of Ellis’s most famous compositions including “Pussy Wiggle Stomp,” “The Great Divide,” and “Final Analysis.” The double-LP release garnered a Grammy nomination and includes an off-the-wall psychedelic arrangement of Lennon and McCartney’s “Hey Jude.” The performance of another song borrowed from the pop domain – along with the inclusion of Hank Levy’s composition titled “Rock Odyssey” – confirms Ellis’s lingering connection to rock influences.

Tears of Joy (1971), also recorded live, was the first Ellis Orchestra recording that features a string section and pianist Milcho Leviev. The double-LP contains Ellis’s masterpiece “Strawberry Soup,” further explored in the analysis of Section V. Tears of Joy is considered by many to be the finest product of his ensemble.

Connection (1972) features several arrangements of popular rock songs forced into meters different than the original – none of which were arranged by Ellis. Based on Ellis’s success of his film score to the movie The French Connection, the popular “Theme from the French Connection” was included on this release. Also included on the release was Hank Levy’s “Chain Reaction,” a piece Levy considered to be his finest effort for the Ellis ensemble.⁸⁷ The scope and sophistication of Levy’s composition makes it stand apart from the rest of the pop-influenced selections on the recording. Connection was nominated for a Grammy Award in 1972.

Soaring (1973) temporarily disengages the commercial approach found in Connection and continues the musical direction set by Tears of Joy. Soaring contains the last recorded examples of Ellis’s use of the echoplex, and also capture Ellis’s performance on drums. Ellis composed four of the eight original selections.

Haiku (1974) represents another radical departure from both the conventions and the direction Ellis had been setting for himself and his ensemble. This recording features pristine chamber music-like settings of Ellis’s favorite examples of ancient Japanese Haiku poetry, and foreshadows the “New Age” textures that became popular during the 1980s. Ellis provides the verbal narration of each for the ten settings himself. Ellis’s stylistic development is best demonstrated on this release in the selection “Children,” which features a sublime counterpoint writing in a 7/8 canonic passage.

Ellis recorded Music from Other Galaxies and Planets (1977) after returning from a hiatus caused by a severe heart condition. With this new ensemble – appropriately

⁸⁷ Hank Levy, personal interview.

named “Survival” – Ellis covers very little new musical territory on the release, which has become maligned by many Ellis fans. However, according to Hank Levy, the album is the result of hasty decisions made by Ellis’s new label Atlantic Records.⁸⁸ Prior to its release, Atlantic had agreed to commit the funds necessary to send the Ellis Orchestra to the 1978 Montreux Jazz Festival for a new live recording and an ensuing tour. In anticipation for the festival, Ellis began feverishly preparing and rehearsing new compositions that would ultimately appear on the live recording at Montreux. However, in the middle of Ellis’s preparation, Atlantic demanded that Ellis record a version of the popular main theme to Star Wars by John Williams in order to capitalize on the commercial success of the film. Ellis complied and recorded an arrangement of the theme as a single, with “Princess Leia’s Theme” on side B. Atlantic then expressed concern that the single could potentially receive significant radio airplay, and there would be no associated album to sell in order to capitalize on its popularity. Thus, prior to Montreux, Ellis was compelled to compose new selections – not duplicating any of those slated for the live recording at the festival. Ellis completed the compositions and recording of the new album in a matter of days. The result was Ellis’s most-commercial and least-inspired recording of his career.

Live at Montreux (1978) was Ellis’s final recording. This recording offers reflections of the more adventurous Ellis ensemble recordings on selections such as “Future Feature,” “Sporting Dance,” and “Niner Two.” However the disco-influenced “Go-No-Go” indicates Ellis’s continued connection to popular styles. The selection “Open Wide” enjoyed some degree of popularity with its 4/4 meter and accessible main

⁸⁸ Hank Levy, personal interview.

theme. Despite the conventional meter, the selection also represents an excellent example of Ellis's rhythmic superimpositions over the barline. Live at Montreux demonstrates a more-restrained use of exotic meters, but a more-liberated use of rhythmic superimpositions.

Analysis of the full spectrum of Ellis Orchestra recordings indicates a constant development in style within two discrete periods. The first four of the five recordings made during Ellis's early big band period reflect a consistency of style and development. However, a shift occurs with Ellis's full embrace of rock and pop elements in The New Don Ellis Band Goes Underground. This recordings made during Ellis's late big band period continue to fully embrace the rock and pop style on Connection and Music from Other Galaxies and Planets. The influence is limited to individual selections on the other recordings of the period. The fact that every third release from The New Don Ellis Band Goes Underground until the end Ellis's career was commercial in nature suggests the effect of the record companies on Ellis. None of Elli's most-commercial releases are live recordings. Presumably, Ellis was free from the hegemony of record companies in his live performances, suggesting that the most commercial recordings were results of business decisions as opposed to complete shifts in Ellis's personal style and approach.

Ellis felt compelled to document his musical language for those beyond his direct sphere of influence. The three books Ellis produced are pedagogical in nature, with intermediate to advanced music students as the target audience. Ellis utilizes text, musical examples, and etudes to document and elucidate his musical approach. All three books are relatively modest in scope, each encompassing less than 115 pages.

In 1972, Ellis published the hardback, The New Rhythm Book, the first of his three books addressing and explaining components of his musical language. The New Rhythm Book (analyzed in greater detail in Section IV) instructs the reader in ways to practice and perform unconventional rhythms and meters from simple grouping of 5's and 7's into much more complex patterns of 11's, 19's, 25's, and so on. The book also addresses the concept of rhythmic superimpositions within a constant metrical scheme.

Although careful examination reveals that previously published articles and quotations, are included in the text, the book offers a great deal of insight into how Ellis perceived and organized his musical language.⁸⁹ The book also contains additional chapters by Ellis Orchestra members, Milcho Leviev, Dave McDaniel, and Ralph Humphrey. Each deals with the specifics of performing unconventional rhythms and meters in a jazz/rock idiom on piano, bass, and drums, respectively. According to a book review printed in Down Beat magazine:

It is Ellis's contention that traditional Western European music is partially divorced from the mainstream of the rest of the world's rhythmic vitality. As he says, 'odd' rhythms and meters are 'natural to a great portion of the world's peoples.' He argues – convincingly I think – that there is no reason that such meters should not be fully incorporated into jazz.⁹⁰

⁸⁹ For example, a passage from pages 1-2 of The New Rhythm Book (1972) is taken verbatim from the Live at Monterey (1966) liner notes.

⁹⁰ Rev. of The New Rhythm Book by Don Ellis, Down Beat. Nov. 22, 1973.

The New Rhythm Book was accompanied by a “play-along” album recorded by the rhythm section of Ellis’s orchestra. Similar to the more recent “jazz-minus-one” play-along recordings of Jamey Aebersold, Ellis’s recordings are indexed to discussions in the book and progress through a variety of meters and styles for a jazz student to practice improvisations over.

Published in 1975, Quarter Tones presents text, musical examples, exercises, and etudes for Western musicians looking to expand their vocabulary with elements of Indian music. Ellis introduces quarter-tones through a historical essay and then proceeds to a chapter looking to standardize their notation. Presumably written with Ellis’s quarter-tone trumpet in mind, the 92-page paperback is also filled with etudes and exercises employing Ellis’s quarter-tone notation. Ellis was presented his own quarter-tone trumpet – with an added fourth valve, which lowered the pitch by a quarter-tone – by the Holton Company in 1965.⁹¹ In one chapter of Quarter Tones, Ellis specifically addresses his interest in the subject:

I believe we are at a musical crossroads. New developments in melody, rhythm and harmony are needed. But more importantly, our whole system of intonation and tonality must be looked at and re-evaluated, and a fresh approach devised. The surface has barely been scratched. For the first time in history we are at a point where new technological developments make possible the instant testing of theories which in previous generations would have taken

⁹¹ Ellis, Quarter Tones 17-18.

years to train musicians to be able to perform. Today, with electronic music, development can occur at a much faster rate [. . .] What has been done with quarter tones so far (including my own work) has been basically decorative rather than organic. Hopefully, instruments that will be developed in the next few years will open the way for new, exciting experiments into the infinite world of tonality and intonation. It is my hope that the new music that are derived from theories yet to be invented will not just sound different or strange, but be new, fresh exciting and... beautiful!⁹²

Although Ellis's typescript book titled Rhythm was never published, its title page reflects a copyright date of 1977.⁹³ The book is subtitled "A new system of rhythm based on the ancient Hindu techniques," and its content (analyzed in much greater detail in Section IV) clearly reflects Ellis's studies with Indian musician, Hari Har Rao, a decade earlier. However, the book appears to be designed as a tutorial/etude book for any style musician. Although Ellis does include examples from his own works, Rhythm is much less biographical and much more academic than The New Rhythm Book.

Ellis had studied film scoring with Earl Hagen and taken on some limited scoring tasks in the 1960s. Film and television music became a significant enterprise for Ellis from 1972-78. After several unsuccessful nominations for his big band recordings, Ellis

⁹² Don Ellis, Quarter Tones (Long Island: Harold Branch Publishing, Inc., 1975) 19-20.

⁹³ Although the text of Rhythm is typed, the musical notation is manuscript.

finally won a Grammy award in 1972 for Best Instrumental Arrangement for “Theme from The French Connection,” a component of Ellis’s complete movie score.

In 1975, Ellis was diagnosed with cardiomyopathy, a heart condition that causes enlargement of the heart and an irregular heartbeat. Many have commented on the dark irony of Ellis suffering from a condition described as having “too big a heart,” which caused it to “beat out of time.” Ellis’s condition limited him to a hospital bed for more than a month. His overall deteriorating health forced him to forego trumpet playing and begin performing on a combination slide and valve trombone called a “superbone.” However, Ellis was forced to retire from performing in April 1978. His intentions at the time were to continue composing for film and television music as well as for other big band ensembles.⁹⁴ Unfortunately, his plans for the future could never be realized. Ellis died from a heart attack in his North Hollywood home on December 17, 1978 at the age of 44.

The music of Ellis’s late big band period can be summarized as divergent and multifaceted while continuing to be constantly experimental and developmental. During his final eight years, Ellis showed a propensity to change musical approaches and directions so quickly that it is difficult to identify any predominant musical language encompassing the entire period. However, one element of Ellis’s art did remain consistent until his death – his use of rhythms and meters from non-Western musical cultures. Ellis’s studies in Indian music with Hari Har Rao in the 1960s were the most significant influence. In 1971, at a time when it could have been possible for Ellis to lose

⁹⁴ Agostinelli 10.

some of the impetus of the unique rhythmic language of his earlier years, Ellis formed a very close association with Bulgarian musician Milcho Leviev. Leviev propelled Ellis's interest in the rhythms of non-Western cultures forward, and by the end of his career, new rhythmic devices had clearly become Ellis's trademark. Although it was his compositions utilizing five or more beats to the bar that gathered the most attention, Ellis's approach within more conventional time signatures could be equally innovative through the use of rhythmic superimpositions. Clearly, these rhythmic innovations were not gimmicks, but rather the result of years of studying the music of non-Western cultures. Indian, Latin, Turkish, and Bulgarian music have been directly cited in this dissertation, however, Ellis's studies in ethnomusicology of other various non-Western musical cultures at UCLA also proved influential.

In his later years, Ellis continued to follow the path set earlier by combining elements of seemingly unrelated musical worlds with almost reckless abandon. Although an electronic big band ensemble remained the core of his orchestra, the addition of strings, woodwinds, additional brass and percussion, and vocalists, allowed Ellis to explore a palette of tone colors formerly unavailable to him. Nonetheless, rhythmic sophistication remained one of the salient stylistic features in most of his work.

Ellis also expanded his repertoire of enterprises, particularly in the early 1970s. In addition to performances and recordings of his ensemble, Ellis broadened his assignments to include performing the roles of educator, clinician, and composer of

television/movie music. Ellis said of himself during this period, “I’ll just keep juggling all these careers together as long as it works – and I’ll be enjoying every moment of it.”⁹⁵

Perhaps the most significant new initiative taken on by Ellis during this period was the writing of books that documented the musical theories, assumptions, and philosophies of his own personal musical language. Two of these three books, The New Rhythm Book and Rhythm, are discussed in great detail in Section IV.

Controversy surrounded all of Don Ellis’s endeavors. Ellis’s critics were quick to attack his avoidance of conventional rhythms and meters, the eclectic style of his compositions, his ensemble’s flamboyant attire, and the “one man show” theme of his performances, as gimmickry. Nonetheless, Ellis was able to sustain his popularity – and the respect of many significant jazz and classical musicians – at a time when big band music was otherwise in decline.

Ellis’s unyielding willpower allowed him to focus his efforts on the advancement of his professional aspirations. One of Ellis’s most significant accomplishments was his success in proving through his own example that musical expression can be enhanced by musical knowledge. It was Ellis’s constant search for new approaches to music that provided him with a more robust palette from which he could apply his own creative expression.

⁹⁵ Leonard Feather, “From Pen to Screen” International Musician June, 1972.

III. HISTORICAL BACKGROUND

To fully appreciate Ellis's achievements in the realm of rhythm within the jazz idiom, one must understand the issue of unconventional rhythms during his period of jazz history. This section provides a historical and stylistic backdrop with which to evaluate Ellis's accomplishments and also presents the struggles and resistance Ellis was forced to confront throughout his career. To understand the rhythmic language of jazz up to the time of Ellis's innovations, one must be aware of the rhythmic conventions of African and European music as the musical counterparts of jazz. Many jazz historians and theorists have conjectured that the fundamental elements of jazz rhythm were derived from the collision of these two cultures.

Brief History of Jazz Rhythms Through 1960

To provide a complete history and analysis of all the subtleties of jazz rhythms would be a monumental task, well beyond the scope of this dissertation. Furthermore, this dissertation does not attempt to establish a baseline definition for the concept of "swing," beyond recognizing its importance in creating excitement to the rhythmic language of jazz. Despite such analytical complications – which are typically related

more with the notation and semantics rather than the actual perception of the music – meaningful generalizations can be made.

Throughout the early years of jazz, many styles came and went at a breathtaking pace.⁹⁶ From its origin through the middle of the century, the music of jazz was composed and performed in simple song and dance forms.⁹⁷ Jazz as a “popular” idiom grew out of regular pulsations of the beat. These rhythmic pulsations became a necessity for the dance audiences who ultimately popularized the jazz styles. In this symbiotic relationship, dancers depended on the rhythmic vitality of jazz to energize their movements, and jazz musicians depended on the dancers to fill the ranks of their audience.

The 1940s brought the emergence of “bebop” and its revolt against the formulas of the Swing Era dance bands that had dominated the scene since the 1920s. Jazz performances moved away from the dance halls and into jazz clubs where performances took on more of a concert/audience relationship over the former band/dancer relationship. Jazz historian Ted Gioia describes this period:

The New York jazz scene had changed in the intervening period, with bebop in the ascendancy and the Swing Era in its final days. Eight major big bands had broken up – including those led by

⁹⁶ For example, Ragtime, Blues, Dixieland, New Orleans styles, Kansas City styles, “Classic” Jazz, Swing, etc.

⁹⁷ For example, blues forms, songs, marches, rags, ostinatos, hymns, etc.

Goodman, James, and Dorsey – in the face of the changed jazz landscape.⁹⁸

Since it was no longer necessary for jazz composers of the bebop era to provide steady pulsations for dancers, rhythmic liberties could be taken in terms of beat and meter. Bebop tempos were pushed to the outermost reaches in each direction. Up-tempo compositions became too fleeting to dance to, while ballads – in an effort to fill beats with more virtuosic flurries of improvised sixteenth and thirty-second notes – were often performed too slowly to provide a regular dance pulse.

According to jazz historian Joachim Berendt, prior to the mid-1950s, nearly all of jazz took shape in duple meters, with two or four beats to the bar.⁹⁹ It has been suggested that this relatively simple metric framework was an inevitable condition for the language of jazz to mature in other areas.¹⁰⁰ Nonetheless, within the boundaries of duple meters, jazz musicians developed an extremely rich and sophisticated sense of timing and an abundance of rhythmic subtleties. Jazz musicians' liberated sense of rhythm was derived through syncopations, anticipations, hemiola, and other less-definable devices that allowed them to strategically place notes and durations around a steady pulse to achieve a variety of tension/release effects.

⁹⁸ Ted Gioia, The History of Jazz, (New York: Oxford University Press, 1997) 220-21.

⁹⁹ Joachim E. Berendt, The Jazz Book: From Ragtime to Fusion and Beyond, rev. Gunther Huesmann, trans. H. and B. Bredigkeit with Dan Morgenstern and Tim Neville (Brooklyn: Lawrence Hill Books, 1992) 195-6.

¹⁰⁰ Michael J. Budds, Jazz in the Sixties. diss., Univ. of Iowa, (Iowa City: Univ. of Iowa Press, 1978) 63.

Although a few token occurrences of triple meter occur in the Swing Era, it was not until the advent of the “jazz waltz” that triple meters were incorporated into the jazz vocabulary. It was quickly determined that jazz could indeed exist favorably within a new metrical framework without negating its integrity or its sense of swing. Early examples of the “jazz waltz” include Fats Waller’s Jitterbug Waltz (1942), Theolonius Monk’s “Carolina Moon” (1952), Sonny Rollins’s “Valse Hot” (from the Max Roach album entitled Jazz in 3/4 Time which presented six “jazz waltz” selections [1956]), Kenny Dorham’s “Tahitian Suite” (1956), and Miles Davis’s timelessly popular “All Blues” (1959). As a result of these recordings by significant jazz figures featuring 3/4 time signatures, triple meters became firmly entrenched in the vocabulary and repertoire of jazz musicians everywhere.

Regular Pulse vs. Absence of Regular Pulse

The treatment of jazz meter and rhythm in the 1960s can be divided into two approaches; the presence of a regular pulse, and the absence of a regular pulse. Since the vast majority of Don Ellis’s rhythmic approach involves pulses of very consistent durations, the practice of jazz without a regular pulse – a fundamental element of the “Free Jazz” movement – will only receive this brief mention. Although Ellis had indulged in various free-rhythm experiments in his early combo recordings, he placed himself firmly in the regular-pulse camp in the following statements from a 1965 interview:

Now listen to some of the latest jazz avant-garde – the free form type, with no discernible pulse. Do you feel rhythmic excitement?

If you are honest, you will have to answer NO [. . .] Playing freely without a beat can produce interesting and extremely complex ‘rhythms,’ but it can never produce what the jazzman calls SWING.¹⁰¹

The Development of Unconventional Meters in Jazz

Once the shackles of duple meters had been broken by innovative beboppers, additive and other unconventional meters made their debut soon thereafter. The challenge for the jazz musicians who would pioneer this new approach would be to maintain the fundamental element of swing within a new metrical framework. This challenge was first undertaken by Dave Brubeck and Stan Kenton.

The first significant jazz composer to break the barrier into unconventional meters and rhythms was Dave Brubeck. According to Brubeck’s biographer:

Influenced heavily by new twentieth-century harmonies and rhythmic complexities from Europe, Africa, and Asia, Dave [Brubeck] explored their possibilities in jazz. Polytonality, counterpoint, polyrhythm, these aspects found their way into the student works of a man whose musical message went beyond what was acceptable in most contemporary jazz settings.¹⁰²

¹⁰¹ Don Ellis, “Let’ put the swing back into the new thing...” International Musician Dec.1965.

¹⁰² Fred M. Hall, It’s About Time – The Dave Brubeck Story, (Fayetteville: The University of Arkansas Press, 1996) 34.

Brubeck's initial experiments were in the realm of polyrhythms and superimpositions, an uncomfortable concept for many of his contemporary jazz musicians. According to Brubeck:

[Polyrhythms] drove the rhythm sections crazy. But I wanted to play against the rhythm sections rather than with them, just as a modern choreographer does in ballet. You see, people weren't ready for the concept of superimposing, which was harmonically and rhythmically what I wanted to do.¹⁰³

Brubeck's album Time Out (Columbia CS-8192, 1959) – featuring the hits “Take Five” in 5/4 and “Blue Rondo a la Turk” in a subdivided 9/8 – was the first recording to demonstrate the potential of unconventional meters in jazz. Its success demonstrated that this new approach could generate genuine popular appeal. According to Brubeck:

Goddard Lieberson, President of Columbia Records, chose ‘Blue Rondo [a la Turk]’ and ‘Take Five’ for the single from our Time Out album, and he had to fight company policy as well as his own sales department to release it. We were told it would never work, since these pieces were not in four-four time and nobody could dance to them [. . .] Since its first release, I haven't been able to play a concert anywhere in the world without someone screaming for ‘Take Five.’¹⁰⁴

¹⁰³ Hall 37.

¹⁰⁴ Juul Anthonissen, liner notes, Dave Brubeck – Time Signatures: A Career Retrospective, CD box set, Columbia 52945, 1992, 11.

The fact that a musician of Brubeck's status would embrace unusual time signatures and polyrhythms in his art is a significant event in the history of jazz rhythms. Even prior to the release of Time Out, Brubeck had already won first place in Down Beat magazine's critic's poll and reader's poll, and was featured on the cover of Time magazine in 1954. Time Out ultimately became the first jazz album to sell a million copies.¹⁰⁵ Brubeck continued to explore new jazz rhythms and meters in subsequent recordings such as Time Further Out (Columbia CS-8940, 1961) and Time Changes (Columbia CS-2127, 1963). Despite significant commercial success, however, such a radical departure from tradition generated a significant amount of controversy. According to the liner notes from Brubeck's "Career Retrospective:"

With recognition [of Brubeck's innovations in jazz] came detraction. Some of the reasons are rooted in the complexities of ethnocentrism, clannishness, commercialism, and transitory values in our society. Others are as ancient as the jealous ego.¹⁰⁶

Although Brubeck is generally accepted as the pioneer of new time signatures in the jazz idiom, his innovations were derived more from twentieth-century art music and only cursory exposure to non-Western cultures.¹⁰⁷ One of the contrasts between the work of Brubeck and Ellis is Ellis's more concentrated understanding and application of non-Western rhythmic practices. Furthermore, Brubeck never expanded his rhythmic

¹⁰⁵ Anthonissen 27.

¹⁰⁶ Anthonissen 27.

¹⁰⁷ Brubeck had studied composition briefly with Schoenberg and also with Darius Milhaud while attending Mills College in Oakland, CA.

approach beyond the confines of a combo. Stan Kenton, another towering jazz figure of the post-war era, debuted unconventional meters in the big band idiom.

Stan Kenton occupies an enigmatic place in jazz history as an enormously popular yet controversial post-war big band leader. Kenton was often accused of putting style over substance and jazz tradition in his recordings and performances.¹⁰⁸ It was Kenton's album Adventures In Time (1962), featuring the compositions of Johnny Richards, which introduced unconventional time signatures into the big band medium.¹⁰⁹ Although this recording has a good deal of historical significance, Richards's compositions in meters of 5 and 7 failed to remain popular. However, the adventuresome improvisations of Kenton's soloists on the recording support the position established by Brubeck that the most skilled jazz musicians can indeed improvise effectively regardless of time signature, without losing the element of swing. Unconventional time signatures remained part of the Kenton repertoire until his final recording in 1976. They were not as essential either to his music or to his image, however, as they were to Ellis.

Kenton's experiments with unconventional meters represented an endorsement by another major jazz figure. The combined impact of Kenton's and Brubeck's use of new time signatures was enormous and further increased the polarization between supporters and skeptics of the approach. By the time the rhythmic complexities of the Ellis Orchestra made their debut in 1966, the impetus of unconventional time signatures in jazz could not be ignored.

¹⁰⁸ Hank Levy, personal interview, Apr. 1995.

¹⁰⁹ According to credits on Kenton recordings, the majority of Kenton's repertoire was composed by staff arrangers, including Johnny Richards, Bill Russo, Bill Holman, Lennie Niehaus, Marty Paich, Gerry Mulligan, Hank Levy, etc.

Attitudes Toward Unconventional Meters In Jazz

The language of jazz has been constantly changing since its origins. Its dynamic nature manifests new styles and approaches at every turn and each and every decade of jazz history is fraught with cross-currents of new movements and approaches. This innate need for change is a direct reflection of the aesthetic of jazz and the attitudes of its often-flamboyant performers. Furthermore, there is probably no example from jazz history of any new approach or trail-blazing personality that emerged without being surrounded in significant controversy. The use of unconventional meters and the extravagant personality of Don Ellis were no exceptions.

Opponents of the use of unconventional meters in jazz can typically be divided into three overlapping camps; jazz purists/traditionalists, jazz musicians incapable of performing within the context of the new system, and general jazz listeners who branded the new approach as commercial gimmickry.

The jazz purists and jazz traditionalists – perhaps the staunchest skeptics – resisted the use of unconventional meters in jazz, holding firm to the notion that any music outside of a duple meter framework won't swing. The two reasons these skeptics used to support their position was that unconventional meters cannot be danced to, and that performers would be severely limited – if not entirely prevented – from taking rhythmic liberties. These attitudes may be partially due, to the many outspoken jazz theorists and pedagogues who had established strong opinions regarding meters and time signatures in jazz. As cited in The New Rhythm Book, John Mehegan – one of jazz's leading theorists and educators of the 1960s and 1970s – claims “anything that was not in

4/4 could not possibly be considered jazz.”¹¹⁰ Mehegan’s assertion is echoed in his own strict definition of “jazz” in his jazz theory textbook, “Jazz is an improvised indigenous American folk music employing eighth, half, and quarter-note rhythmic units moving through a diatonic system of harmony in 4/4 time.”¹¹¹ Jazz purists and traditionalists also considered unconventional meters an intrusion from the classical domain, rather than an influence from the music of non-Western cultures. According to one such skeptical critic:

[. . .] [Jazz] compositional roots too frequently lie, it seems to me, in twentieth-century ‘classical’ soil, and, like many a composer who admires modern classicists without consciously wanting to be one, he sometimes siphons off the sound of the music without its substance, somewhat in the deadpan manner of (I regret to say) a Hollywood hack.¹¹²

Additionally, many skilled jazz musicians had been so indoctrinated to performing in duple – and sometimes triple – meters that any attempt they may have made to expand their vocabulary to more complex beat patterns left them feeling rhythmically insecure. This left them lacking the musical confidence required for effective improvisation. For many, it was easier to condemn the approach as meaningless and absurd rather than commit the effort necessary to master it. Brubeck reflected on such early struggles:

¹¹⁰ qtd. in Ellis, The New Rhythm Book 12.

¹¹¹ John Mehegan, Jazz Rhythm and the Improvised Line (New York: Watson-Guptill Publications/Amsco Publications, 1962) 22.

¹¹² “New Jazz/Big Band” Saturday Review Dec. 28, 1968.

Musicians and critics would look at me like I was crazy. [. . .]

They'd say. 'It doesn't swing unless it's in 4/4/ time.' It was very hard to get a rhythm section to do what I wanted it to do.¹¹³

Other skeptics, who were neither jazz musicians nor jazz purists, dismissed any use of unconventional meters as mere commercialism or gimmickry. As previously mentioned, Ellis was a lightning rod for this type of criticism. According to one critic, "Ellis is nothing more than a third-rate Stan Kenton with freaky time signatures."¹¹⁴ According to another:

The Don Ellis band has packed up its truckloads of electronic equipment, its acres of percussion, its odd (but sometimes monotonous) time-signature (would you believe 3½ over 5?), its massive sounds, and its *au fond* be-bopish phrasing, and moved over to Columbia records. The first results are on Electric Bath. The music is still tricky, skillful, enjoyable, and, I think, quite lightweight. May Euterpe protect Ellis from pretense.¹¹⁵

And according to according to a scathing article in Saturday Review:

If you are thinking that the big band of the new jazz of the 1960s is the Don Ellis orchestra, you are wrong, for strange time-signatures do not an *avant* make nor electronic equipment a *garde*.¹¹⁶

¹¹³ Hall 37.

¹¹⁴ qtd. in Agostinelli 14.

¹¹⁵ "Still Chasing the Advance Guard" Saturday Review Oct. 12, 1968.

¹¹⁶ "New Jazz /Big Band" Saturday Review Dec. 28, 1968.

At the same time, there was support for unconventional meters within the jazz community, demonstrated by the overwhelming popularity of Brubeck, Kenton, and Ellis. Certainly, Brubeck's record sales could not have accounted for millions of copies without a genuine acceptance by jazz listeners. The success of Kenton's 15-year span of frequently utilizing unconventional meters is another testament to the validity of the approach. And finally, Ellis's sudden rise to the status of national celebrity after his debut of unconventional meters suggests a substantial public interest and curiosity.

Unconventional meters also found a great deal of acceptance from musical figures on the academic side of the jazz world. The enthusiasm of modernists such as Gunther Schuller and high-profile jazz reporters such as Leonard Feather was documented above. Support from prominent jazz composers and arrangers was also significant. According to William Russo, the author of an influential treatise on jazz composition and arranging, "Time signatures other than 4/4 have recently made a welcome entry into the jazz world. They are welcome because they promise good things to come – fresh air in stale corridors – a promise which, I am sorry to say, has not altogether been realized."¹¹⁷ Russo continues, with some reservations:

The assertion that the use of less-common time signatures should be encouraged can meet no objection except that here, too, there are practical difficulties, which one cannot afford to overlook [. . .] Regular pulse and regular meter are very exciting – almost (but not quite) in themselves. They are intrinsic to jazz and part of its

¹¹⁷ William Russo, Jazz Composition & Orchestration (Chicago: The University of Chicago Press, 1968) 66.

beauty. Their use in tandem does not prohibit irregular melodic rhythm.¹¹⁸

With the benefit of hindsight, one cannot help but notice that the acceptance of unconventional meters in jazz ultimately prevailed in the jazz community. While the use of such meters remains relatively infrequent, rarely is the practice scorned today. Perhaps the most significant cause of opposition to unconventional meters during Ellis's lifetime was the almost total lack of jazz pedagogy of any kind – much less pedagogy specifically oriented towards unconventional meters and rhythms. Brubeck, Kenton, and Ellis, established the movement through their innovations, rather than the more frequent jazz phenomenon of many musicians simultaneously moving in the same general direction. Thus, unlike many stylistic transitions in jazz, the development of unconventional meters and rhythms appear to have unfolded as a “top down” movement – with bandleaders influencing groups of musicians – rather than from the “bottom up” when individual performers influence the language of jazz composers and the approach of bandleaders.

Summary of Historical Background

The primary purpose for providing a historical background of unconventional meters and rhythms leading up the time of Ellis is to offer an explanation as to why his achievements should be considered innovative and significant. And why hadn't his approach been initiated sooner? Although the short answer may begin with a discussion

¹¹⁸ Russo, 56-7

of the history of jazz rhythms, a more satisfactory explanation must reflect back to earlier European and African music. Swing, and jazz rhythms in general, were created out of the intersection of European and African music. Despite being rich in currents of hemiolas, superimpositions, and polyrhythms, neither culture embraced additive rhythms prior to the twentieth-century.

The twentieth-century did indeed infuse a greater sense of adventure into the European rhythmic language, however, jazz drew its greatest influence from the nineteenth-century. Jazz in the early twentieth-century was composed in simple song and dance forms. Regular pulsations of the beat and became a necessity to identify the jazz style. However, in the 1940s, the “bebop” movement began to emerge. Jazz performances gradually moved away from the dance halls and into jazz clubs and providing regular pulses for dancers was no longer a priority for jazz composers.

Prior to the mid-1950s, nearly all jazz music adopted duple meters, and it was not until the advent of the “jazz waltz” that triple meters made their debut into the jazz vocabulary. Once the tyranny of duple meters had been overthrown by imaginative beboppers, additive and unconventional meters made their debut soon thereafter. The use of unconventional meters and rhythms was a small but highly conspicuous movement in the early 1960s, established by the small combos of Dave Brubeck and followed by the big band ensembles of Stan Kenton. However, Brubeck’s and Kenton’s endeavors did not derive from the same process or development as Ellis. Ellis’s addition to the movement did not noticeably occur until 1966. Brubeck’s and Kenton’s approach evolved from either superficial knowledge of non-Western cultures or pure experimentation. In contrast, Ellis’s innovations were derived from the intensive study of

the potential of meters and rhythms of other cultures. Having thus augmented his already polished skills as a jazz performer and composer, he assembled a group of skilled musicians and teaching them to interact with this new approach in a large ensemble setting.

The issue of incorporating unconventional meters and rhythms into the jazz idiom was very controversial. Despite the support of a large segment of the population and jazz academics such as Gunther Schuller and Leonard Feather, Ellis became a magnet for criticism from jazz purists and jazz musicians. Understanding the struggles and resistance Ellis was forced to confront throughout his career should provide a greater appreciation for the accomplishments that will be analyzed in Sections IV and V.

IV. ANALYSIS OF ELLIS WRITINGS AND THEORIES (1965-1973)

Introduction to Ellis's Writings on Exotic Rhythms

It is fortunate that Ellis felt compelled to document his system of rhythms and meters through books, etudes, articles, and essays. This section will synthesize the salient features from a selection of Ellis's writings into a coherent summary. The greater part of this summary will be derived from the contents of three sources. The first source, "An Introduction to Indian Music for the Jazz Musician," was a published essay which appeared in the April 1965 issue of Jazz magazine. The second, The New Rhythm Book (1972), was Ellis's first published book. The third source is an unpublished typescript simply titled Rhythm (c. 1973). Despite the unpolished condition of Rhythm, this document provides the greatest amount of technical insight into Ellis's complex rhythmic language through its extensive collection of practice exercises and musical examples.

Summarizing Ellis's techniques and theories as presented in the documents proves to be no simple task. Ellis's skills as an author were not as polished as his skills as a musician or composer. Although each individual topic covered by Ellis contains valid examinations, overall structural organization in his documents is usually conspicuously absent. Ellis's writing style is often more casual and conversational than academic.

Additionally, many of Ellis's texts are obviously unedited and fraught with typos, questionable grammar, and occasional erroneous references.¹¹⁹

Rather than attempting to identify and summarize conclusions from each individual document, an attempt will be made to carefully summarize the complete set of documents into a single framework. This organization will provide a better understanding of Ellis's overall approach over several years. This method for analysis should also reduce the significant amount of subject matter overlap. A summary from these three sources will provide the reader with a solid comprehension of Ellis's technical approach to rhythm from 1965-1973, allowing for a greater understanding of the musical analysis of Ellis's composition in Section V.

Description of Ellis's Documents on Exotic Rhythms

The three-page essay, "An Introduction to Indian Music for Jazz Musicians," is the shortest of the three documents surveyed. Its significance comes from its date of composition (1965) and the clarity of Ellis's motivations for having such a document published.

By 1965, Ellis had completed most of his graduate studies in ethnomusicology at UCLA with Hari Har Rao and had already formed the Hindustani Jazz Sextet. "An Introduction to Indian Music for the Jazz Musician" is Ellis's first document following

¹¹⁹ For example, in The New Rhythm Book, Ellis mentions the 5/4 movement from Tchaikovsky's Symphony #7 – *The Pathétique* [sic], identifies a recording of Stravinsky's *Rites* [sic] *of Spring*, and also incorrectly gives credit to Dave Brubeck rather than Paul Desmond for the composition of "Take Five."

his initial exposure to the music of non-Western cultures. The essay attempts to summarize as much classical Indian music theory as possible, and to impress upon the reader the sophistication of the Indian rhythmic system. Ellis challenges the reader to aspire to the extraordinary level of rhythmic skills possessed by Indian musicians. Indian musical elements discussed include *Tala*, *Raga*, *Matra*, *Boles*, and *Tihai*, among others. Ellis's motivation for the essay is best stated in the summary paragraph:

Any jazz musician who desires to really acquire a grasp of rhythm should, if at all possible, study Indian music. The rhythmic exercises alone will heighten anyone's control of rhythm. (Mr. Rao has exercises that will enable anyone to play precisely accurate superimpositions of 3 vs. 4, 4 vs. 5, 5 vs. 7, etc.) [. . .] If a number of jazz musicians would do so, this could pave the way for one of the most important advances jazz could make. It would broaden the whole rhythmic vocabulary of jazz.¹²⁰

In 1972, Ellis published the first of his three books and his only hardback, The New Rhythm Book. This book offers a cursory history of unconventional meters, documents Ellis's own rhythmic development chronologically, and instructs the student/reader in ways to master advanced rhythmic concepts. The book also briefly addresses the concept of rhythmic superimpositions, a topic much more thoroughly explored in Rhythm.

¹²⁰ Ellis and Rao 20.

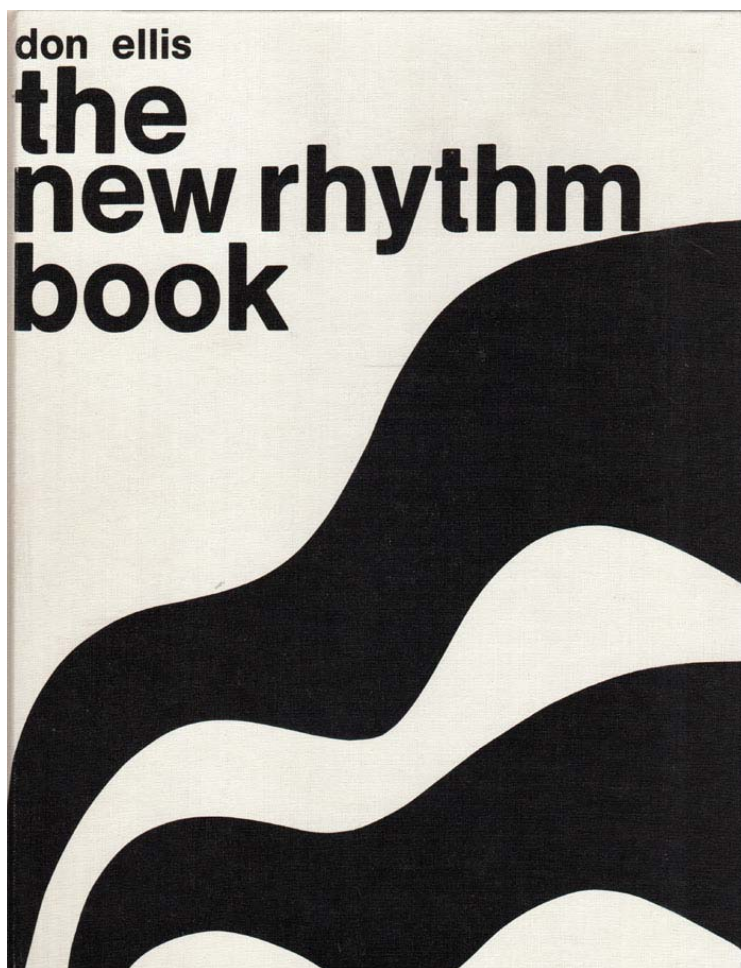


Figure 1: The New Rhythm Book Cover

Careful examination reveals that a significant amount of the text in The New Rhythm Book is drawn from previously-published articles and quotations of Ellis's.¹²¹ Nonetheless, the book offers a great deal of insight into how Ellis wished his own musical language to be perceived by the musical community. The New Rhythm Book includes contributions from rhythm section members of the Ellis Orchestra on specific rhythmic techniques for keyboard players, bass players, and drummers. Originally included with the book was an accompanying “play-along” album titled New Rhythms

¹²¹ For example, the majority of Chapter 1 from The New Rhythm Book (1972) appears only slightly altered from a portion of the liner notes from Live at Monterey (1966).

(EME Records ES1), recorded by the Ellis Orchestra's rhythm section, with selections indexed to specific discussions in the book.¹²²

In The New Rhythm Book, Ellis defines his entire approach to rhythm and meters under the blanket phrase “new rhythms”:

Ever since 1963 when I first began concentrating on exploring **new rhythms** [. . .] When I first started my big band, almost every meter we did was new to the musicians and I found I was forced to be in the position of a teacher in showing them how to deal with the **new rhythms** [. . .] In teaching the band these **new rhythms** I have found that the hardest thing to learn to tap one's foot unevenly [. . .]¹²³

In the book's second chapter is titled “What Are These **New Rhythms?**”, Ellis breaks down his description of “new rhythms” into two broad categories: “(1) complexities within regular meters (such as 4/4), and (2) the so-called ‘odd’ meters.”¹²⁴ Ellis's organization method offers an appropriate starting point for an analysis of his writings and theories.

After a rather brief explanation of his first sub-category – complexities within a regular meter – accompanied by five musical examples, Ellis confesses, “These types of complexities are a subject for another book which I have written: Rhythm. The present

¹²² Performers on the “play-along” album include Dave McDaniel (Bass), Ralph Humphrey (Drums), and Milcho Leviev (Piano).

¹²³ Ellis, The New Rhythm Book 1.

¹²⁴ Ellis, The New Rhythm Book 8.

book [The New Rhythm Book] deals basically with the odd meters.”¹²⁵ It is unclear to what extent Ellis had completed Rhythm by the time of publication of The New Rhythm Book.

Although the typescript copyright date in Rhythm reads 1977, there is significant evidence to suggest that Ellis’s work on the document was actually initiated – if not entirely completed – years earlier. In The New Rhythm Book, published in 1972, Ellis makes reference to have begun work on Rhythm. Ellis also makes the statement in Rhythm: “Last year I got the shock of my life. I began studying Indian music [. . .].”¹²⁶ Ellis had begun his Indian music studies at UCLA with Hari Har Rao in 1963, suggesting Rhythm could have been started as early as 1964.

¹²⁵ Ellis, The New Rhythm Book 11.

¹²⁶ Ellis, Rhythm 1.

R H Y T H M

A new system of rhythm based on the ancient Hindu techniques.

By

DON ELLIS

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Figure 2: Rhythm Title Page

Subtitled “A new system of rhythm based on the ancient Hindu techniques,”

Rhythm places less emphasis on his own musical background and the history of specific

meters and places more emphasis on Indian methods of learning rhythmic superimpositions, reflecting Ellis's studies with Hari Har Rao while attending UCLA. The book includes hundreds of manuscript etude-like exercises. Unlike Ellis's other documents – which appear to suggest jazz musicians as the intended audience – Rhythm was designed as a tutorial and etude book for any musician. According to Ellis's own forward:

[The book is] The road to gaining a complete mastery of rhythm [. . .] The book is more than just a text for the improving jazz musician. It is a method for classical instrumentalists, conductors and composers to gain master of the complex rhythmic configurations that become more numerous in modern classical music each day.¹²⁷

Additionally, the entire text of the document avoids the use of any jazz-specific terms or concepts. Although Ellis does include examples from his own works, Rhythm is less autobiographical and more pedagogical than The New Rhythm Book.

Analytic Overview of Ellis's Writings on Exotic Rhythms

For the sake of clarity, this analysis will follow the definitions of the components of rhythm offered by Howard E. Smither in his dissertation Theories of Rhythm in the 19th and 20th-Centuries: With a Contribution to the Theory of Rhythm for the Study of

¹²⁷ Ellis, Rhythm 1.

20th-Century Music (1960).¹²⁸ These definitions help to standardize the analysis of Ellis’s documents. In his treatise, Smither identifies three basic architectural levels of rhythm as meter, beat, and beat-subdivision.¹²⁹ Figure 3 presents an example in 7/8 – divided 223 – and an example in 9/8 of these architectural strata:


Meter		
Beat		
Beat-subdivision		

Figure 3: Architectural Levels of Rhythm According to Smither

The analysis of Ellis’s documents entails the use of the terms “rhythm” and “meter.” The definitions of these terms are contested issues without clear distinctions. According to The New Grove Dictionary of Music and Musicians:

The many attempts to distinguish between the two concepts [rhythm and meter] may be classified under three definitions: rhythm is similar to metre [*sic*] – some would say identical; rhythm is ‘animated’ metre, and thus is a sub-category of metre; metre is

¹²⁸ Howard E. Smither, “Theories of Rhythm in the 19th and 20th-Centuries With a Contribution to the Theory of Rhythm for the Study of 20th-Century Music,” diss., Cornell University, 1960.

¹²⁹ Smither 364.

organized rhythm, thus a necessary organizing principle through which rhythm can express itself and assume form.¹³⁰

For the purpose of examining Ellis's writings, the latter definition – "metre is organized rhythm, thus a necessary organizing principle through which rhythm can express itself and assume form" – will be the most useful and applicable. Thus, a terminology convention in the context of this analysis can be established: Ellis used "meter" to organize his approach to "rhythm."

Exotic Meters

In The New Rhythm Book, Ellis defines his entire approach to rhythm and meters under the blanket phrase "new rhythms." The first category in Ellis's own categorization of his "new rhythms" comprises what he terms "the so-called 'odd' meters."¹³¹ This category needs greater clarification in terms of definition and terminology. The author divides Ellis's category into two sub-categories; "straight ahead" meters and "additive" meters.

While addressing the meaning of "the so-called 'odd' meters," Ellis states, "The term odd here does not mean that the meters are strange or weird (although to some it may appear that way!), but rather that they are derived from odd numbers: 5, 7, 9, 11, 13, etc."¹³² Ellis's use of the term "odd" in general – a term that continues to be used a bit too-frequently and loosely by musicians – is probably not the best choice. Although it

¹³⁰ "Rhythm and tempo," The New Grove Dictionary of Music & Musicians, eds. Stanley Sadie and John Tyrrell, 2nd ed. (London: MacMillan Reference Ltd., 2000).

¹³¹ Ellis, The New Rhythm Book 11.

¹³² Ellis, The New Rhythm Book 11.

may have the correct connotation in certain situations, the word “odd” inherently limits the implied definition to meters with odd-numbered numerators. This has several drawbacks in the context of Ellis’s practices. Certain meters containing odd numerators – for example 3/4, 3/8, 9/8 – are typically considered conventional by Western standards and therefore should not be included in-and-of-themselves in any discussion of Ellis’s “new rhythms.” Furthermore, it will be demonstrated that many of Ellis’s innovative rhythmic devices can be applied in time signatures with even-numbered numerators, for example 6/8, 8/8, 10/4, 12/4, 14/8, etc. The author’s choice of the term “exotic meters” addresses both the unconventional nature of the metrical construction in addition to indicating their non-Western inspiration. These “odd” or “exotic” meters can be further articulated into two subcategories, straight-ahead meters and additive meters, as illustrated by Figure 4:

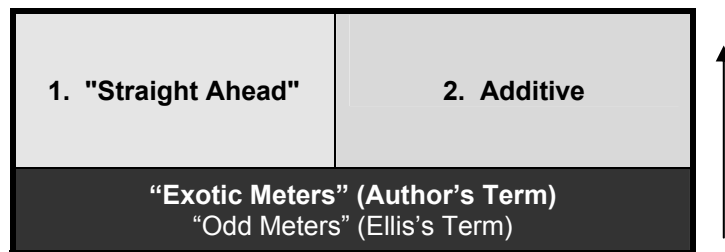


Figure 4: Sub-Categories of "Exotic Meters"

Figure 4, and subsequent figures below, are built from the bottom foundation up. Thus, the higher blocks represent subcategories of the foundation upon which they sit.

“Straight Ahead” meters

The less complex of the two subcategories is “straight ahead” meters. The expression “straight ahead” existed in the musical slang of jazz musicians long before

any use of exotic meters. According to The New Grove Dictionary of Jazz, “straight ahead” is:

A term describing a conventional, simple, or straightforward approach to playing in the bop style and its derivatives; in some contexts it also carries connotations of a positive, forceful manner. It may be applied to the playing of a soloist or a group, or to the style of a piece.¹³³

Ellis, however, avoids any direct definition of the expression “straight ahead” in his documents. Rather, he implies his meaning of the term in context, including the following statement, “One of the most difficult time signatures for me to learn was a straight ahead 5/4 in which the beats were all equal and there was no subdivision of two plus three or three plus two.”¹³⁴ Ellis’s only other direct mention of “straight ahead” in the surveyed documents comes from the following description of one of his own musical examples: “It is basically a straight ahead 7 [. . .]”¹³⁵

By comparing The New Grove’s conventional definition of “straight ahead” with the context of Ellis’s use of the expression and his musical examples, a crude but meaningful interpretation of “straight ahead meters” can be realized for the purpose of this dissertation. Thus, Ellis’s “straight ahead” meters are those that utilize very little – if any – primary accent on the downbeat of the measure and eschew any secondary accents. No subdivisions of the meter occur within “straight ahead” meters.

¹³³ “Straight Ahead,” The New Grove Dictionary of Jazz, ed. Barry Kernfeld, (New York: St. Martin’s Press, 1994).

¹³⁴ Ellis, The New Rhythm Book 15.

¹³⁵ Ellis, The New Rhythm Book 34.

Stylistically, “straight ahead” meters are usually treated the same as conventional 2/4, 4/4, or 3/4 jazz with a “walking” bass line playing straight quarter-notes – each with equal emphasis – and each quarter-note divided by swinging eighth-notes. Thus, despite the unconventional beat counts, the treatment within Ellis’s “straight ahead” meters can be considered divisive – as opposed to additive – inasmuch that all groupings of the beat-subdivisions will contain an equal number. The only significant difference between conventional “straight ahead” meters and exotic “straight ahead” meters in jazz is the additional beat or beats within the metrical structure, thereby increasing the numerator of the time signature to 5, 7, 10, 11, 13, etc.

It is virtually impossible to attribute this “straight ahead” approach to any particular cultural influence since the only exotic element is the choice of an unconventional numerator in the time signature. It can be suggested, however, that Ellis’s exposure to the non-Western folk music that contained these meters encouraged him to utilize them in a jazz idiom.

Ellis’s application of “straight ahead” meters in his own compositions – besides those of 4/4 and 3/4 – were mostly limited to time signatures with numerators of 5, 7, and 9. Presumably, this is due to the difficulty of keeping one’s place within lengthier meters without the benefit of secondary accents within the bar helping establish rhythmic points of reference.

Ex. 1 is a transcription of the main melody and chord changes from an Ellis composition titled “5/4 Getaway” (1971), and represents an example of Ellis’s use of “straight ahead” in an exotic meter.

♩=250 Straight Ahead

Saxophones

Rhythm Section

GMA7 F#mi7(b5) Bmi7 Emi7 Dmi7 G7

CMA7 Bmi7 Emi7 A7 D7

Ex. 1: "5/4 Getaway" Example of "Straight Ahead"

This composition is performed on the Tears of Joy recording in an up-tempo swinging style, with a “walking” bass line playing straight quarter-notes with equal emphasis.

Ellis’s usage of the expression as an adjective suggests that he interpreted “straight ahead” as a stylistic description rather than a particular category or classification of meters. However, “straight ahead” meters deserve more significance than Ellis otherwise indicates – to the point of establishing a unique category for them. This decision is based on the frequency of their utilization in Ellis’s compositions, as well as the logical position they occupy as a counterpart to additive meters.

Additive meters

The use of the term “additive meters” is another term that is not found in any of the Ellis documents. The term differentiates meters built up from – or grouped into – irregular beat-subdivisions, as opposed to the divisive “straight ahead” meters described above that take form in regular beat-subdivisions. Smither’s name for “additive meters” is “metrical rhythm with unequal beats”:

The perceptible units that we call beats may be either equal or unequal in length [. . .] If unequal beats are regularly grouped, the organization will be called ‘metrical rhythm with unequal beats.’ If they are not regularly grouped, the rhythm will be classified as ‘nonmetrical.’¹³⁶

Ellis achieves unequal beats through irregular groupings of beat-subdivisions. Ellis reflected on the process of how he arrived at this technique of metrical construction in The New Rhythm Book:

Alternation of 4’s and 3’s was one of the first things that occurred to me [. . .] The next step was to attempt to play things in [straight-ahead] 7/4 and 9/4. [. . . Then] Arif Mardin, the Turkish jazz composer, gave me a chart in 9 (divided 2223) that was based on a Turkish folk rhythm [. . .] I reasoned that since it was possible to play in a meter such as 9 divided 2223, it should then be possible to play in meters of even longer length, and this led to the development of such meters as 332221222 (19).¹³⁷

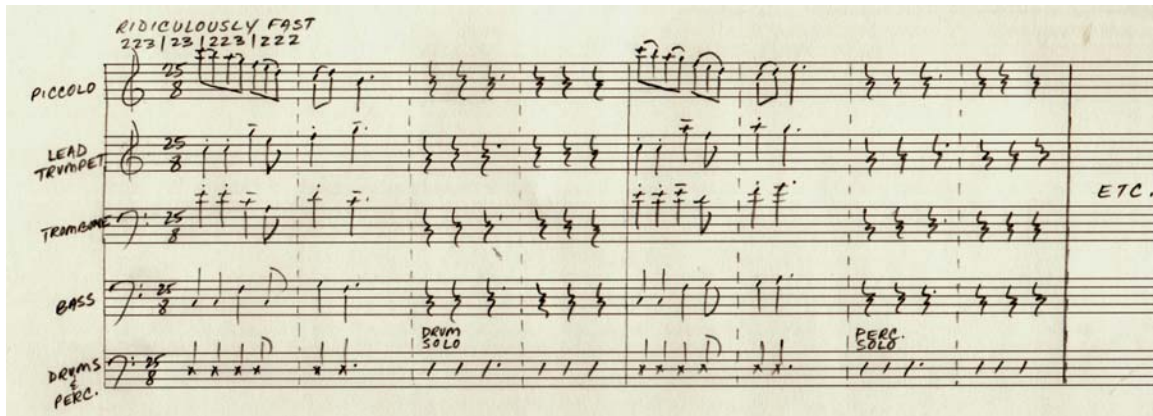
This concept of irregular grouping of beat-subdivisions is, perhaps, Ellis’s most significant realization regarding rhythm. The significance notwithstanding, Ellis gives only a perfunctory mention to what is clearly the most salient feature of his additive meter construction, “By now it should be obvious that even the most complex meters can

¹³⁶ Smither, 364.

¹³⁷ Ellis, The New Rhythm Book 5-6.

be broken down into combinations of 2's and 3's."¹³⁸ This statement shows that Ellis had indeed determined that the principle of irregular groupings of beat-subdivisions creating unequal beats (i.e. those found in meters with five and seven in the numerator) can – at least in theory – be applied to all groupings of irregular beat-subdivisions. This approach remains valid regardless of the length or complexity of the meter, provided that the beat patterns within the meter are regularly repeated.

An excellent example of Ellis's applying his approach to additive meters is his composition "How's This for Openers?" (1971), in which Ellis uses a metrical construction of 25/8 subdivided 223 23 223 222. Ex. 2 represents a transcription of the lead voices in the opening bars:



Ex. 2: "How's This for Openers?" Example of Additive Meters

This composition approaches the practical extremes of additive meters, in terms of the number of beat-subdivisions, which encouraged Ellis to notate the score and parts with lines to articulate the subsections within each bar. The tempo indication in the autograph

¹³⁸ Ellis, The New Rhythm Book 47.

score reads “RIDICULOUSLY FAST,” and the performance of “How’s This for Openers?” on Tears of Joy is approximately ♩=400.

Irregular Subdivisions of the Beat and Unequal Beats

Ellis established that any meter with two or more beats can have the beat-subdivisions assembled in groupings of 2’s and/or 3’s, thereby creating what Smither refers to as unequal beats. Also, it should be noted that Ellis uses the term “basic pulse” synonymously with what Smither refers to as “beat.” For example, Ellis writes, “This 9 is divided 2223 and the bass keeps this basic pulse all the way through.”¹³⁹

What distinguishes Ellis’s additive approach from conventional metrical construction is the occurrence of at least one two-beat subdivision group along with at least one three-beat subdivision group within a single meter. Obviously, five is the minimum number of beat-subdivisions within a single meter for groupings of 2’s and 3’s to occur together. However, there is no theoretical maximum or any other restrictions to the number of beat-subdivisions greater than five that can ultimately be broken into groups of 2’s and 3’s.

Once Ellis had established that any meter with two or more beats could have the beat-subdivisions assembled in groupings of 2’s and/or 3’s, he then concluded that the arrangement of the beat-subdivision groups of 2’s and/or 3’s has various permutations. For example, Ellis explains in The New Rhythm Book, “There are three basic ways to divide seven: 322, 232, 223.”¹⁴⁰ Ellis also concluded that the number of potential beat-

¹³⁹ Ellis, The New Rhythm Book 37.

¹⁴⁰ Ellis, The New Rhythm Book 18.

subdivision permutations was exponentially proportional to the number of beats with the measure. Once Ellis felt comfortable working within additive meters, he attempted to test the logical and practical extremes of the new approach. According to Ellis, “The longest meter I have attempted to date is a piece in 172.”¹⁴¹

Rhythmic Superimpositions

The second category in Ellis’s “new rhythms” is comprised of what he describes as “complexities within regular meters (such as 4/4).”¹⁴² Most music students would identify examples of these so-called “complexities” as either “polyrhythms,” “cross rhythms,” or “polymeters.” However, there has been a significant amount of confusion and overlap in the use of these terms. For example, the New Grove Dictionary of Music & Musicians defines “Polyrhythm” as:

The superimposition of different rhythms or meters [. . .] The term is closely related to (and sometimes used synonymously with) CROSS-RHYTHM, though the latter is properly restricted to rhythm that contradicts a given metric pulse or beat.¹⁴³

To prevent further confusion – and to standardize a term – the author has decided to use the term “rhythmic superimpositions” to blanket the polyrhythm, cross-rhythm, polymeter, techniques described and utilized by Ellis. This term is particularly useful for describing the simultaneous occurrence of two or more rhythmic frameworks at either the beat or beat-subdivision level, and is a term often used by Ellis as well. Thus, the author

¹⁴¹ Ellis, The New Rhythm Book 6.

¹⁴² Ellis, The New Rhythm Book 8.

¹⁴³ “Polyrhythm,” The New Grove Dictionary of Music & Musicians, 1980 ed.

describes the second category of Ellis’s “Exotic Rhythms” as “rhythmic superimpositions,” as illustrated by Figure 5:

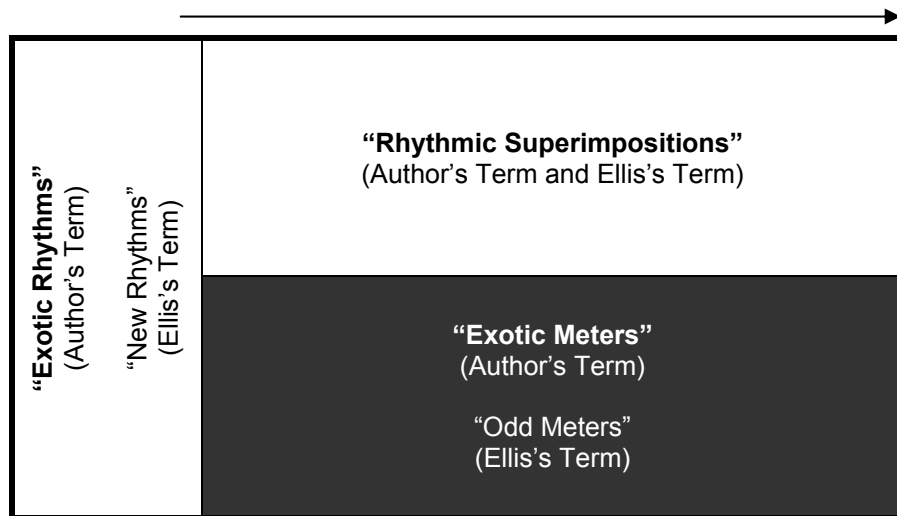


Figure 5: Two Categories of Ellis’s “Exotic Rhythms”

In Figure 5 – and in subsequent figures below – the box to the left represents a super-category for the boxes to the right.

In The New Rhythm Book, Ellis presents seven different examples of rhythmic superimpositions within 4/4 time signature – four of these examples are presented and described below. Although superficial captions accompany each example, Ellis defers a more-thorough explanation of this approach when he confesses, “These types of complexities are a subject for another book which I have written: *Rhythm*. The present book deals basically with odd meters.”¹⁴⁴

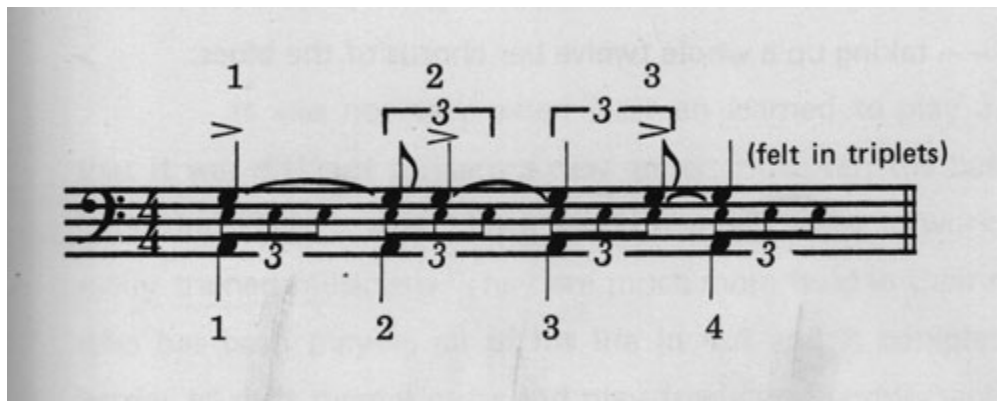
Each of the examples presented in The New Rhythm Book involves the re-grouping of beat-subdivisions into new irregular groupings in order to form new beats that may or may not extend over the barlines. In five of these examples, the re-grouped

¹⁴⁴ Ellis, The New Rhythm Book 11.

beat-subdivisions occur at the eighth-note level. However, two examples re-group the beat-subdivisions at the triplet eighth-note level, implying a simultaneous occurrence of 12/8 meter over the notated 4/4 time signature.

Superimpositions Within the Barlines

This type of superimposition implies the existence of simultaneous meters of differing time signatures whereby the absolute time durations of the two simultaneous meters are identical. They are mathematically-related at the beat-subdivision level. For example, Ellis notes that: “Complexities [. . .] also include superimpositions such as three notes in the space of four.”¹⁴⁵ In his example of one measure in 4/4, Ellis first identifies the beat-subdivisions as triplet eighth-notes, then superimposes three new beats – each representing four triplet eighths in duration – over the original four.



Ex. 3: Ellis's Example of Superimposition Within the Barline from The New Rhythm Book

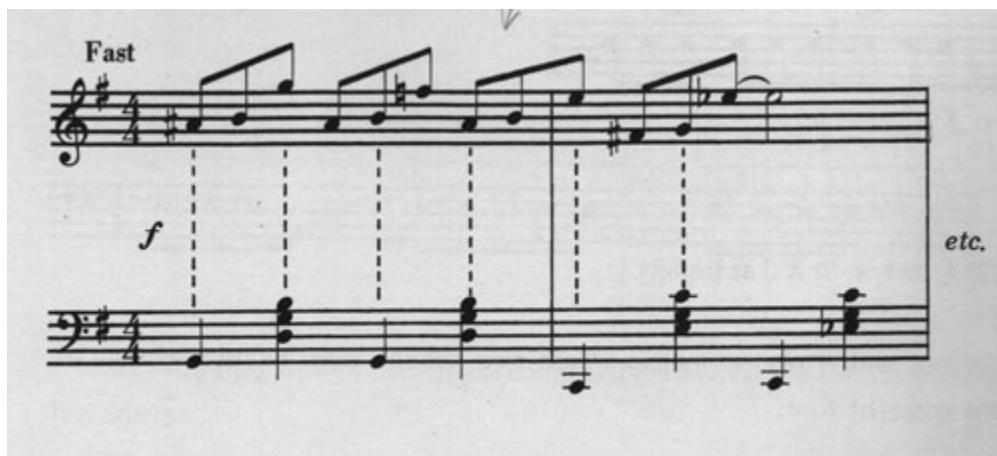
Superimpositions Over the Barlines

Musical examples in both The New Rhythm Book and Rhythm frequently present the technique of combining the aggregate sum of beat-subdivisions from among two or

¹⁴⁵ Ellis, The New Rhythm Book 9.

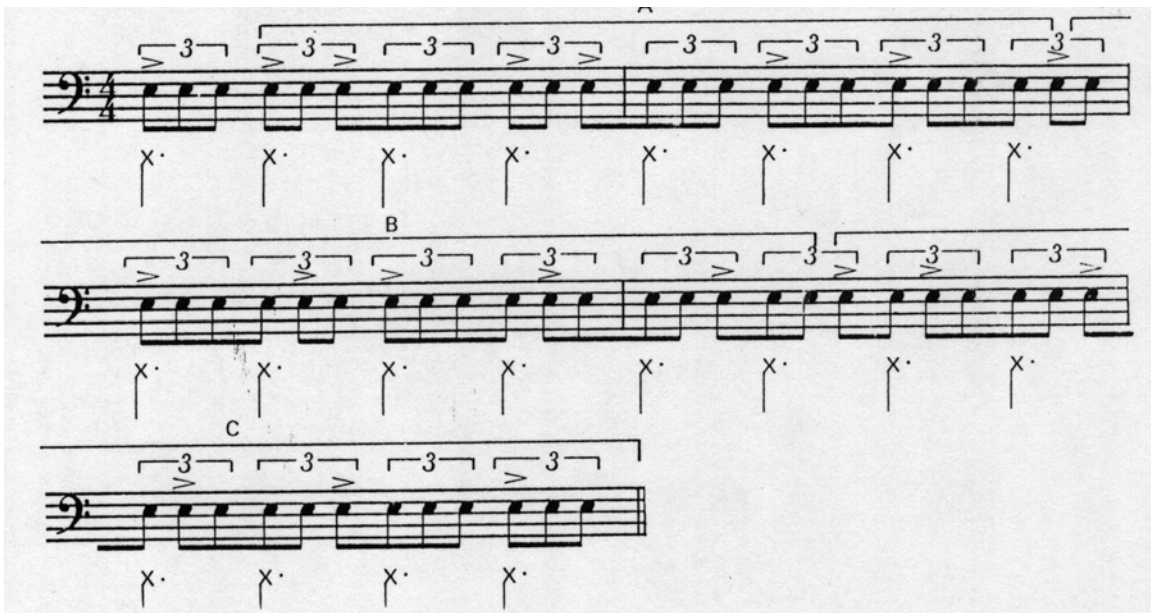
more measures and then re-grouping them into a new implied meter or meters that extend over the barline. This type of superimposition implies the existence of simultaneously occurring meters of differing time signatures whereby the absolute time durations of the two simultaneous meters are not identical, but are still mathematically-related at either the beat level or at the beat-subdivision level.

Ellis's examples of superimpositions over the barline range from simple to complex. In one simple example from The New Rhythm Book, Ellis presents two measures of a piano part in 4/4, with the left hand playing steady quarter-notes and the right hand playing straight eighth-notes beamed into groups of 3's. This example implies a simultaneous occurrence of 12/8 + 4/8 superimposed over two measures of 4/4. Of this relatively simple example, Ellis acknowledges, "This type of phrasing has been popular in jazz since the very earliest day."



Ex. 4: Ellis's Example of Superimposition Over the Barline (Simple) from The New Rhythm Book

In a more sophisticated example of superimpositions over the barline in The New Rhythm Book, Ellis presents five measures of 4/4 with longer implied meters occurring over the barlines and grouped at the eighth-note triplet beat-subdivision level.



Ex. 5: Ellis's Example of Superimposition Over the Barline (Complex) from The New Rhythm Book

Ellis's accents and groupings in the example allows the superimposed meters to be identified as $3/8 + 19/8 + 19/8 + 19/8$. The math confirms the relationship:

5 Measures of 4/4	Superimposed Pattern (triplet-eighths)
5 Measures X 4 beats per measure = 20 beats	$3/8 + 19/8 + 19/8 + 19/8$
20 beats X 3 beat-subdivisions (triplet-eighths) per beat = 60 beat-subdivisions	$3 + 19 + 19 + 19 = 60$ beat-subdivisions
60 Beat-Subdivisions	

Table 4: Comparing Superimposed Beat-Subdivisions to Original

Careful examination of the example also indicates that the patterns of 19/8 subdivisions are different in the first from the second two groups, as indicated by Figure 6:

$$\begin{array}{r}
 2 + 4 + 2 + 4 + \boxed{3 + 4} = 19 \\
 2 + 4 + 2 + 4 + \boxed{4 + 3} = 19 \\
 2 + 4 + 2 + 4 + \boxed{4 + 3} = 19
 \end{array}$$

Figure 6: Irregular Patterns in Ellis's Example of Superimposition Over the Barline

This slight irregularity makes the example particularly difficult to perform.

Ellis suggests through this example that the implied meter superimposed over the original does not necessarily need to fit into exact multiples. In this example, three cycles of 19/8 alone require three additional beat-subdivisions to synchronize with five measures of the 4/4 meter. Ellis simply inserts the implied 3/8 meter at the beginning of the pattern to round out the cycle. Ellis confirms the significance of this flexibility in “An Introduction to Indian Music for Jazz Musicians,”

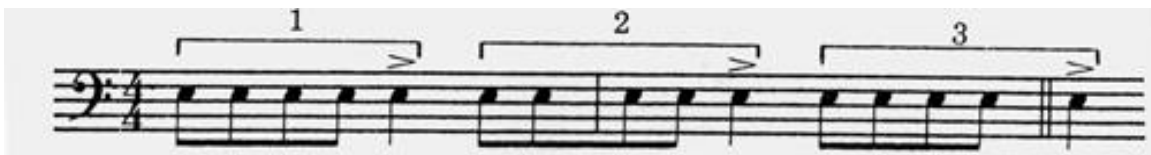
The melodic players must have as good a grasp of rhythm as the drummers, since they are often ‘battling’ each other with tricky cross rhythms (which must always come out on SUM [the

downbeat] [. . .] The ability to play the same ‘lick starting on any part of the beat or measure is common to Indian musicians.’

By deliberately presenting simple and sophisticated examples side-by-side in The New Rhythm Book, Ellis suggests the vast range of rhythmic possibilities of superimposing over the barline. Thus, Ellis firmly establishes his understanding of the boundless potential of uniting two or more measures of an established meter into longer units, combining their aggregate sum of beat-subdivisions, and re-grouping them into a new and longer superimposed meter or meters.

Tihai

A unique subset of rhythmic superimpositions over the barline is *Tihai*. According to Ellis, *Tihai* is “a thrice-repeated rhythmical phrase constructed so that the last note of the phrase becomes ‘one’ of a new cycle.”¹⁴⁶ This quote is associated with the following simple example of *Tihai*:



Ex. 6: Ellis’s Example of *Tihai* from The New Rhythm Book

Ellis pays special attention to this device in The New Rhythm Book and Rhythm, where he remarks:

A Tihai is one of the most important rhythmic devices of Indian music, and one which I have seldom (if ever) seen discussed or mentioned [. . .] In order to perform a Tihai correctly you must

¹⁴⁶ Ellis, The New Rhythm Book 11.

be able to play any rhythmic figure starting anywhere within a given cycle.¹⁴⁷

Ellis also celebrates the device in a composition titled “The *Tihai*” on the Shock Treatment album. *Tihai* represents only a subset of the superimposition techniques utilized and presented by Ellis. However, based on the significance he bestows upon this device in his writings and his compositions, one might speculate that *Tihai* was the point of departure for Ellis in his attempts to create even more sophisticated applications of superimpositions over the barline.

Metrical Superimposition in Exact Multiples

A technique that receives significant attention from Ellis in both The New Rhythm Book and Rhythm is the superimposing of meters – and their respective patterns – as exactly half, double, or quadruple of an original.¹⁴⁸ Metrical superimposition in exact multiples amounts to augmentation or diminution of the metrical structure upon or within itself. If the superimposed meters are presented in diminution, they are presented with exactly half or one-quarter of the original in terms of note values, and the superimpositions occur within the barlines. Conversely, if the superimposed meters are presented in augmentation, they are exactly double the original in terms of note values, and the superimpositions are over the barlines. Thus, this device may take shape in either of the previously discussed superimposition techniques.

¹⁴⁷ Ellis, Rhythm 93.

Superimposing meters with an even number of evenly divided beats is trivial. However, the device becomes quite different when utilizing it in meters with an odd number numerator or one with unequal beats. Ellis notes the new and difficult dynamic in The New Rhythm Book:

Count twice as fast as you are clapping in 4/4 and the middle of the bar comes on a strong beat. However, since seven is an odd number, the 1 (or downbeat) of the second bar in the double speed comes on a weak beat (the ‘and’ of four – or four and a half). This is one of the hardest things to learn and feel but it is the key to rhythmic mastery.¹⁴⁹

Ellis reinforces the significance of this same concept in Rhythm:

In order to become completely natural and fluent in the meters of 5, 7, and 9, it is necessary to be able to combine the various subdivisions one with the other. This can be learned by clapping the basic subdivisions and counting the variations out loud.¹⁵⁰

Also in Rhythm, Ellis presents several matrixes to facilitate the simultaneous counting of the original meter in 5, 7, and 9 – and every permutation of subdivisions – in combination with the same meter in double time, quadruple time, and half time through a combination of clapping and tapping one’s fingers and one’s palm.¹⁵¹ These exercises

¹⁴⁹ Ellis, The New Rhythm Book 19.

¹⁵⁰ Ellis, Rhythm 48.

¹⁵¹ This clapping and tapping counting technique is one component of the Indian counting system. Ellis discusses it in some detail in both The New Rhythm Book and Rhythm but it is outside the scope of this dissertation.

are extremely difficult for even the most rhythmically proficient Western musician.

Figure 7 is a sample matrix from Rhythm used to demonstrate various metrical superimpositions of seven, subdivided 223.

2+2+3

a/

1	2	3	4	5	6	7
clap	little finger	clap	little finger	clap	little finger	fourth finger
1	2	3	4	5	6	7
1 2	3 4	5 6	7, 1	2 3	4 5	6 7
1 2 3 4	5 6 7, 1	2 3 4 5	6 7, 1 2	3 4 5 6	7, 1 2 3	4 5 6 7
1	--	2	--	3	--	4
--	5	--	6	--	7	--

b/

1	2	3	4	5	6	7
clap		clap		clap		
1	2	1	2	1	2	3
1 2	1 2	1 2	3, 1	2 1	2 1	2 3
1 2 1 2	1 2 3, 1	2 1 2 1	2 3, 1 2	1 2 1 2	3, 1 2 1	2 1 2 3
1	--	2	--	1	--	2
--	1	--	2	--	3	--

(TA KA, TA KA, TA KI TA)

c/

1	2	3	4	5	6	7
clap		clap		clap		
1	2	3	1	2	1	2
1 2	3 1	2 1	2, 1	2 3	1 2	1 2
1 2 3 1	2 1 2, 1	2 3 1 2	1 2, 1 2	3 1 2 1	2, 1 2 3	1 2 1 2
1	--	2	--	3	--	1
--	2	1	1	--	2	--

(TA KI TA, TA KA, TA KA)

Figure 7: Sample Metrical Superimposition Matrix from Rhythm

There is a noticeable similarity to metrical superimpositions in exact multiples and the augmentation and diminution devices commonly found in 17th-century counterpoint. Ellis demonstrates his awareness of this similarity in a fugue-like passage in “How’s This for Openers,” where the fugue subject – built within a 25/8 additive metrical framework – is superimposed upon itself in augmentation. Ex. 7 is from the

original autograph score of "How's This for Openers?":

The image shows a handwritten musical score for the piece "How's This for Openers?". The title "Opener 2B" is written at the top. The score is written on multiple staves. The top staff is for Flute, marked "Fl. *". Below it are staves for Clarinet (Cl.), Bassoon (Bsn.), and Contrabassoon (Cb.). The bottom section of the score includes staves for Violin (Vln.), Viola (Vla.), and Cello/Double Bass (Cb./Db.). The score features complex rhythmic patterns, including triplets and sixteenth notes, and is annotated with various performance instructions and markings such as "to Flute", "clar", "cb", "Vln.", "Vla.", and "Cb./Db.". A circled "5" is visible on the left side of the score, and a "C" is written above the Cello/Double Bass staff.

Ex. 7: "How's This for Openers?" Example of Metrical Superimposition in Exact Multiples

Opener 28

The image shows a handwritten musical score titled "Opener 28". It consists of several systems of staves. The top system has a single staff with a melodic line. The second system has three staves: the top staff is labeled "ST." with a circled "mf" dynamic marking; the middle staff is labeled "(u p)" and "Cresc. Turm"; the bottom staff is labeled "ARMON (STEM IN)" and "Cresc. Turm". The third system has three staves: the top staff is labeled "Cresc. Turm"; the middle staff is labeled "Cresc. Turm" and "ST." with a circled "f" dynamic marking; the bottom staff is labeled "Cresc. Turm". The fourth system has three staves, with the top staff containing a melodic line and the bottom two staves containing a rhythmic accompaniment. The notation includes various note values, rests, and dynamic markings, illustrating the concept of metrical superimposition in exact multiples.

Ex. 7: "How's This for Openers?" Example of Metrical Superimposition in Exact Multiples (cont.)

OPERA 30

The image displays a handwritten musical score for 'OPERA 30'. It consists of four systems of staves. Each system has a top staff with a melodic line and a bottom staff with a piano accompaniment. The notation is dense, featuring many beamed notes and rests. Vertical lines are drawn through the score, dividing it into measures. The score illustrates metrical superimposition in exact multiples, where different rhythmic patterns are layered on top of each other.

Ex. 7: "How's This for Openers?" Example of Metrical Superimposition in Exact Multiples (cont.)

OPENER (solo) 3/4

DE DRUMS Col. Drummer I

Ex. 7: "How's This for Openers?" Example of Metrical Superimposition in Exact Multiples (cont.)

The fugue subject is first presented in the string section, and is built within the 223 23 223 222 beat-subdivision framework, which is established at the beginning of the composition. The woodwinds echo the subject one bar later, followed by the trumpets. However, as the low brass voices enter a bar after the trumpets – in the middle of page 29 of the score – the subject is presented in augmentation, although it retains the subdivision 223 23 223 222 with all note values being double the length of the original. Thus, this passage is a perfect example of metrical superimposition in exact multiples – over the barline, in this case.

With the presentation of Metrical Superimposition in Exact Multiples, Ellis’s category of “Rhythmic Superimpositions” can be grouped into three sub-categories, as illustrated by Figure 8:

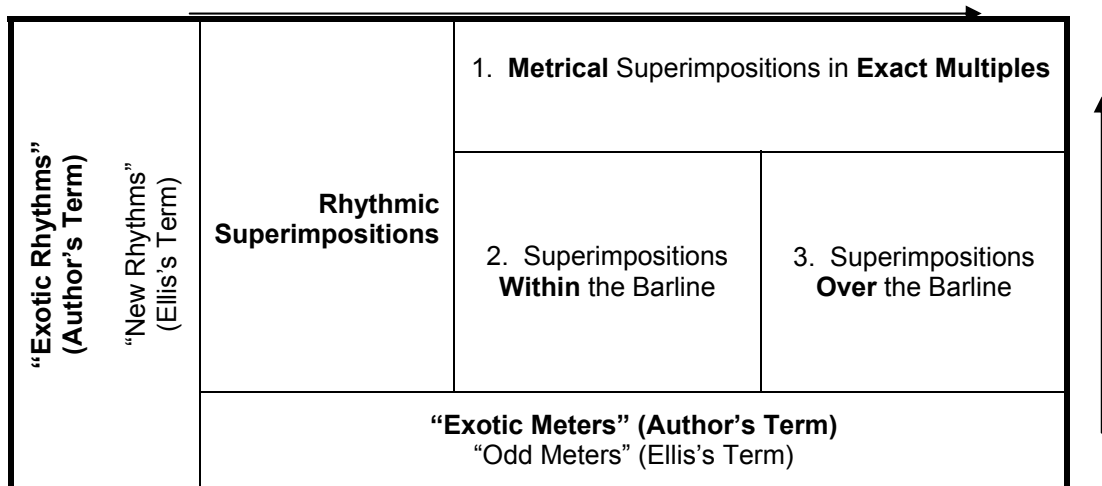


Figure 8: Ellis's Sub-categories of "Rhythmic Superimpositions"

Ellis’s Two Categories of “New Rhythms” Combined

In both The New Rhythm Book and Rhythm, Ellis introduces the concept of rhythmic superimpositions – within the barlines and over the barlines – with examples

inside the framework of conventional meters. Ellis introduces the concepts of exotic meters – both “straight ahead” and additive – without the complication of superimpositions. However, as Ellis describes both concepts through examples of increasing sophistication, it becomes apparent that the pinnacle of Ellis’s approach to his “New Rhythms” involves the intersection of both categories, as illustrated by Figure 9:

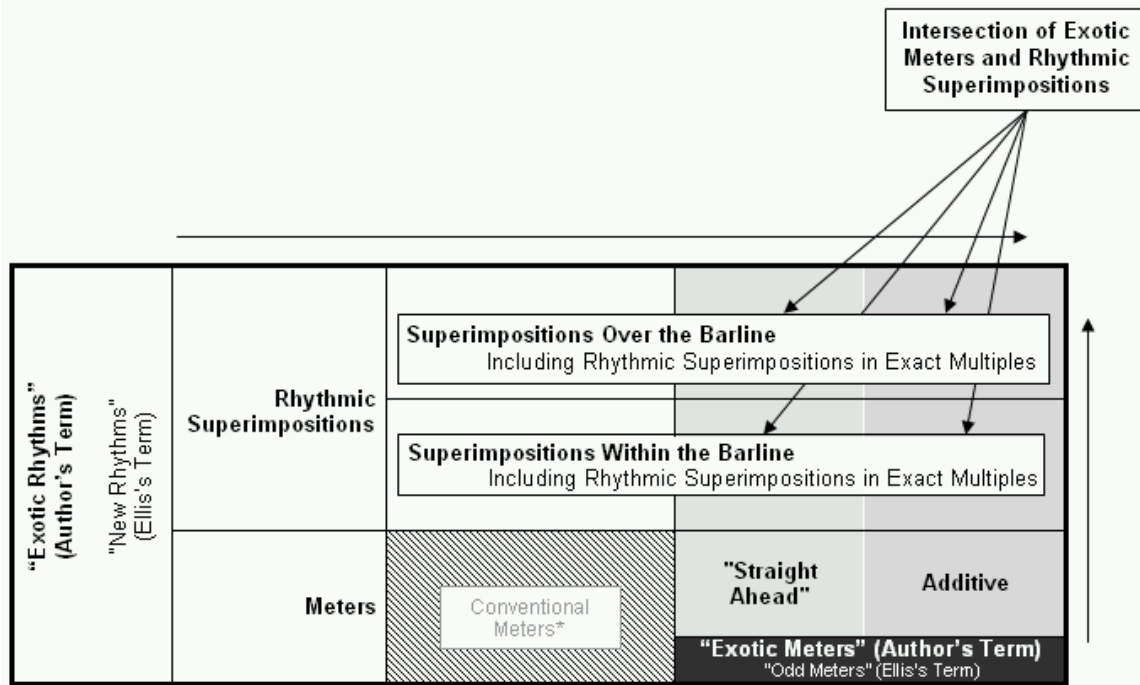


Figure 9: Ellis's Intersection of "Exotic Rhythms" Categories¹⁵²

The aggregate of Ellis’s exotic meters and rhythmic superimpositions yields four subcategories of increasing complexity, as illustrated in Table 5:

¹⁵²Conventional Meters unto themselves are not a part of Ellis’s “New Rhythms,” per se. The Conventional Meters cell is included only to provide a more logical design and linear flow of the structure of the diagram.

<i>Meter</i>	<i>Superimposition</i>	<i>Complexity</i>
Conventional	Within the Barline	Low
Conventional	Over the Barline	Medium
Exotic	Within the Barline	High
Exotic	Over the Barline	Highest

Table 5: Possible Subcategories of Increasing Complexity

It is important to note that Ellis does not identify these subcategories in his own writings at such a level. However, Table 5 is an accurate illustration for visualizing the increasing rhythmic complexity that unfolds both in Ellis’s writings and in his music. Metrical superimpositions in exact multiples may overlap into all four subcategories depending on the original meter and whether they represent double, quadruple, or half the time of the original.

A third dimension could be added to Table 5 to represent the increasing number of beats within a meter, or the increasing total number of beat-subdivisions within a superimposed cycle. Such increases would also run parallel to the overall increase in rhythmic complexity. In *The New Rhythm Book*, Ellis acknowledges the practical limits of such increases and also indicates a fresh new interest in combining exotic meters with rhythmic superimpositions:

These long meters can be very exciting. However, the longer the meter the more difficult it becomes to place superimpositions over it. My current emphasis now is in working with shorter meters – 7,

9, 11, 12, – and using more variations and superimpositions within the meters themselves.¹⁵³

Inconsistencies and Peculiarities in Ellis’s Rhythmic Practice

The analysis of Ellis’s writings on rhythm – as documented above – reveals concrete theories that create an underpinning of Ellis’s approach to rhythm. There are, however, several examples that seem to fall outside of Ellis’s framework or otherwise seem peculiar in their presentation.

Ellis makes significant effort in his writings to emphasize methods of constructing meters and superimposed cycles with five or more beats and/or beat-subdivisions into grouping of 2’s and 3’s. Ellis confirms this effort particularly well in The New Rhythm Book, “By now it should be obvious that even the most complex meters can be broken down into combinations of 2’s and 3’s.”¹⁵⁴ Milcho Leviev, in the section he contributed to The New Rhythm Book, supports this assumption, “As a matter of fact, since all of the odd meters are nothing else but combinations of twos and threes, the denominator is not of great importance.”¹⁵⁵

However, Ellis presents several examples in his writings – including Ex. 5 above – that clearly identify single groupings of four or more beat-subdivisions, as opposed to aggregate groupings of two and/or three beat-subdivisions. What is particularly peculiar about these examples is the lack of clarification in the distinction between the two otherwise mathematically-equal approaches. Ellis does, however, imply a subtle clue to

¹⁵³ Ellis, The New Rhythm Book 47.

¹⁵⁴ Ellis, The New Rhythm Book 47.

¹⁵⁵ Ellis, The New Rhythm Book 64.

the distinction. In a diagram from The New Rhythm Book, Ellis presents syllables drawn from the Indian counting system that facilitate the learning of beat-subdivisions at faster tempos.

2	=	TA	KA					
		(tah)	(kah)					
3	=	TA	KI	TA				
			(kee)					
4	=	TA	KA	DI	MI			
				(di)	(mee)			
5 (2+3)	=	TA	KA,	TA	KI	TA		
7 (3+4)	=	TA	KI	TA,	TA	KA	DI MI	
9 (2+2+2+3)	=	TA	KA,	TA	KA,	TA	KA,	TA
							KI	TA

Figure 10: Syllables From the Indian Counting System from The New Rhythm Book

In the line of this figure that features seven beat-subdivisions, Ellis shows the grouping in of 3+4 in parenthesis. Here, it becomes evident that the group of four – with the syllabic association of “TA KA DI MI” – is distinct from a pairing of two groups of two – with the syllabic representation of “TA KA, TA KA.” Within the syllabic representation of four, a lack of accentual stress is implied on beat-subdivisions three and four. Thus, the distinction presumably lies within the ultimate architecture of stresses in the phrase as dictated by the groupings – clearly a musically-qualitative as opposed to a rhythmically-quantitative difference.

Another example of a disconnect between Ellis’s firmly-established methods to construct meters and superimposed cycles into grouping of 2’s and 3’s is demonstrated in his reflection in The New Rhythm Book:

I reasoned that since it was possible to play in a meter such as 9 divided 2223, it should then be possible to play in meters of even longer length, and this led to the development of such meters as 332221222 (19)¹⁵⁶

Presumably, Ellis is describing the composition appropriately titled “33 222 1 222,” which he used to open the debut concert at the Monterey Jazz Festival in 1966. Ex. 8 is a transcription of the opening ostinato bass-line of the composition:



Ex. 8: “33 222 1 222” Opening Bass Line Ostinato

The peculiar component of this pattern is the use of a single beat-subdivision as a self-contained unit, as opposed to them mathematically-equivalent presentation of 33 223 222. This anomaly is particularly odd since there is no perceivable significance to this single beat when heard in context of the Live at Monterey recording, thus preventing the presumption of phrasing considerations as were determined in the previous section. The reader of The New Rhythm Book is left to speculate on the possible significance of a

¹⁵⁶ Ellis, The New Rhythm Book 5-6.

single beat-subdivision as a self-contained unit in the presentation of metrical construction.

Perhaps the single paragraph that best illustrates Ellis's occasional violation of his own implied conventions is presented in Rhythm and references the same example pattern:

One particular pattern which has proven to be especially nice to improvise on is 19/4. The subdivision I like best is: 3 3 2 2 2 1 2 2 2. However, it is possible to change the pattern with the 19 beats: 2 2 2 3 3 1 3 3 or, 5 5 3 2 2 2.¹⁵⁷

Each option Ellis submits presents its own enigma.

Ellis's Theory and Notation vs. Aural Perception

Ellis addresses his approach to rhythm at a theoretical level in his writings but he does not discuss the aural perception of the theories he presents. However, the more complex Ellis's rhythm become in practice, the more likely that the aural perception may vary from the actual notation. For example, a performance of "straight ahead" 9/4 could potentially be perceived by a listener as 9/4 subdivided 333, 2223, 2232, 2322, or 3222. The lack of accentual stress within the "straight ahead" measure may allow the listener to infer a subdivision. Longer "straight ahead" meters may be perceived as purely "non-metrical" by the listener.

Additive metrical constructions with numerators that can be evenly divided by two or three may be perceived as a conventional metrical construction with equal beats.

¹⁵⁷ Ellis, Rhythm 103.

Thus, the notated subdivisions would be perceived as syncopations within a framework of equal beats.

This phenomenon can be further compounded by rhythmic superimpositions over the barlines, including those that occur in exact multiples. Whereas a superimposition may be clearly constructed and notated as a repeating pattern, the superimposition may ultimately be perceived as free syncopations within the established metrical framework. The longer the superimposition, the more likely it will be perceived as syncopations within the established metrical construction as opposed to a structured pattern. Rhythmic superimpositions occurring over meters with exotic time signatures exponentially increase the likelihood of a disconnect between the notation and the perception.

In instances where the rhythmic superimpositions are more pronounced than the meter they are superimposed upon – such those found in Ellis’s composition “Strawberry Soup” – the superimposition may be perceived as a change in meter.

Ellis did not feel compelled to ensure that every aspect of theoretical approach to rhythm precisely transferred into the aural perception. Rather, in some cases, Ellis uses his approach to rhythm to obscure aural perceptions. Ellis’s theories on rhythm represented a framework for his creative process as opposed to a set of devices that needed to be precisely conveyed. This disconnect between theory and perception is not uncommon. For more than a century, many composers faithfully worked within a sonata form framework, despite their awareness that the majority of their listeners would not identify the tonal relationships nor the architectural framework.

The analysis of “Strawberry Soup” in Section V presents several examples of Ellis working within a fixed framework regardless of the results perceived by the listener.

V. ELLIS'S USE OF EXOTIC RHYTHMS IN COMPOSITION (ANALYTICAL)

The purpose of this analytical section is to associate Ellis's theoretical framework, identified and described in Section IV, with actual instances of musical implementation through examples and excerpts from his oeuvre. Although this objective could be achieved by sampling a variety of Ellis compositions, the author has chosen rather to focus on a single Ellis composition in order to demonstrate the high degree of unity and integration applied to these techniques and devices throughout the creative process. One single Ellis composition, "Strawberry Soup," demonstrates each of the Ellis concepts of rhythm – as described in Section IV – at some point within the piece.

Analytical Approach

A narrative analysis – with accompanying excerpts and examples – provides the most flexible means to efficiently link the concepts from Section IV to their specific applications within "Strawberry Soup." Although this "Tovey approach" to analysis has often been criticized by modern theorists, it provides the most efficient means to articulate specific concepts, while relating them to the broader compositional of melody, harmony, texture, form, instrumentation, and orchestration. By providing a narrative analysis of "Strawberry Soup" as a purely musical process – while paying special

attention to the rhythmic elements described in Section IV – a more robust understanding of Ellis’s rhythmic language can be realized.

Analysis of “Strawberry Soup”

Performed by countless college jazz ensembles – and even several drum and bugle corps – “Strawberry Soup” is perhaps Don Ellis’s most famous composition, and is considered by many to be one of his finest efforts. According to Ellis Orchestra pianist Milcho Leviev, in the chapter he contributed to The New Rhythm Book, “Strawberry Soup is one of the richest (musically and technically) compositions of Don’s creativity and of the Band’s as well.”¹⁵⁸ “Strawberry Soup” demonstrates all of the Ellis use of rhythm as described in his writings and as documented in this dissertation. “Strawberry Soup” is a virtual clinic in Ellis’s concepts of rhythm, including exotic meters (both additive and “straight ahead”), superimpositions within and over the barlines, and metrical superimpositions in exact multiples. Moreover, Ellis provides a generous number of direct references to “Strawberry Soup” in The New Rhythm Book, and the liner notes of Tears of Joy. These references help to associate concepts discussed in Section IV with specific moments in the composition.

Schema

“Strawberry Soup” is directly addressed through a very brief narrative analysis and examples in The New Rhythm Book – first by Ellis, then by Milcho Leviev in the chapter he contributed. Ellis’s own liner notes for Tears of Joy supplement this

¹⁵⁸ Ellis, The New Rhythm Book 59.

information. The combination of these sources provides an explicit representation of the structural schema established by Ellis for the composition, while providing a glimpse into Ellis’s creative process. Each of the concepts addressed in Ellis’s and Leviev’s narrative analysis and diagrams have been identified in Section IV.

In The New Rhythm Book, Ellis presents an analysis of the structural schema of “Strawberry Soup,” as illustrated in Ex. 9:

The image shows a musical score titled "2. Scheme in 9" for the piece "Strawberry Soup". It consists of four staves of music. The first staff has a treble clef and a 9/4 time signature. Above the staff, four measures are marked with chord symbols: Dmi7, Dmi7, Gmi7, and Dmi7. The second staff has a treble clef and a 9/4 time signature. Above the staff, seven measures are marked with chord symbols: Bb, C, D, Bb, C, D, and Ebma7. A bracket under the first four measures is labeled with a "1" and a horizontal line above it. The third staff has a treble clef and a 9/4 time signature. Above the staff, three measures are marked with chord symbols: Fma7, A(sus), and a measure with a "10" above it. The fourth staff has a treble clef and a 9/4 time signature. Above the staff, seven measures are marked with chord symbols: Bb, C, D, Gmi7, C, Ami7, and Bbma7. A bracket under the first four measures is labeled with a "2" and a horizontal line above it. The fifth staff has a treble clef and a 9/4 time signature. Above the staff, four measures are marked with chord symbols: Cma7, D, D(sus), and D(sus).

Ex. 9: Structural Schema of "Strawberry Soup"

Referring to the first four measures of the diagram, Ellis begins his narrative with an explanation of how “Strawberry Soup” conforms to the model of rhythmic superimpositions within the barlines, “The basic feeling is one of 9/4 in even eighth-notes, but there are two 9/8 (3 2 2 2) bars superimposed into the 9/4,” as illustrated by Ex. 10.¹⁵⁹

¹⁵⁹ Ellis, The New Rhythm Book 39.

The image shows a musical score for two measures of 9/8 time superimposed on a 9/4 time signature. The top staff is labeled 'Fr. horn' and the bottom staff is labeled 'Piano'. The piano accompaniment features a Dmi7 chord. A vertical dotted line is placed between the two measures of the 9/8 time signature.

Ex. 10: "Strawberry Soup" Two Measures of 9/8 (Subdivided 3 2 2 2) Superimposed on 9/4

One may also presume that Ellis is suggesting "straight ahead 9" when he refers to "the basic feeling is one of 9/4 in even eighth-notes." Ellis then proceeds with his analysis, which aptly demonstrates superimpositions over the barlines in practice:

In the 5th bar it goes into an almost 3/4 type of feeling and the 6th bar actually begins one beat early (the last beat of the 5th bar). I think of bars 5 and 6 as being two 3/4 bars and 2/4 bar and then three 3/4 bars. Bar 7 and 8 have two 5/8 bars (2+3) and then a 4/4 bar (or 8/8). Bars 9 and 10 are really one long 9/2 bar in which there are four groups of 7 (2 2 3) and then a 4/4 bar or (8/8). You can see that while the scheme is all in 9/4, there are many different subdivision and permutations of the 9 going on within the scheme.¹⁶⁰

"Strawberry Soup" includes metrical superimpositions in exact multiples, as explained by Ellis in the liner notes to Tears of Joy:

¹⁶⁰ Ellis, The New Rhythm Book 39.

It is entirely in 9 (except for the coda) and the basic 9 is 9/4 with two 9/8 bars (3222 3222) in each 9/4 bar. Occasionally the 9/4 meter is stretched into a 9/2 bar (two bars of 9/4), so there are at least three levels of 9 going on.¹⁶¹

In The New Rhythm Book, Leviev confirms Ellis's approach to superimpositions over the barlines within "Strawberry Soup," and also addresses the effect of this complex schema on improvisation:

The 9/4 bar could be treated as having 9 even quarters or 3+3+3/4. The two 9/8 bars obviously are of the kind 3+2+2+2/8. Feeling the two measures together (9/4 and the same time the two 9/8's) is the basic task for soloing in this piece (if we have an open vamp – D-7). The challenge becomes much greater if we want to solo on the basic 10 bar – blues type structure of the piece.¹⁶²

A cursory examination of the chord changes associated with the schema diagram indicates a relatively unsophisticated harmonic language for "Strawberry Soup." Although Ellis provides no direct reference to any of his creative decisions for the harmonic language of the composition, there seems to have been an attempt to find a balance between rhythmic and harmonic complexities. This holistic approach is suggested by Ellis, "I found that using a complicated time signature on top of a complicated chord progression created esthetic confusion [. . .]"¹⁶³ With such a

¹⁶¹ Don Ellis, liner notes, Tears of Joy, LP, Columbia GQ30927, 1971.

¹⁶² Ellis, The New Rhythm Book 59.

¹⁶³ Ellis, The New Rhythm Book 47.

sophisticated rhythmic structure, Ellis made the apparent decision to restrain the harmonic complexity, thereby allowing the greater issues of musicality to take priority over complexity.

Through the examples above, and the related narratives by Ellis and Leviev, several conclusions may be established at the beginning of the analysis of “Strawberry Soup.” First, Ellis makes a liberal use of metrical superimpositions in exact multiples of 9 – appearing in augmentation and diminution of the original. Second, superimpositions over the barlines are integral components of the schema. Finally, the diagram suggests a relatively simple approach to harmony within the composition.

The schema provides a building block for the overall structure of “Strawberry Soup.” In the overall formal structure, the schema is cycled and developed through nine distinct choruses, with each chorus presenting some degree of variation ranging from moderate to extreme. Although Ellis provided no direct reference to the number of choruses, there is presumably a relationship to this number with the strong immersion of the composition within the number 9. The nine choruses are flanked on either side by an Introduction and Coda, all of which are described in greater detail below.

Intro

The introduction opens with a cadenza-like solo cello line in mm.1-4, marked legato.¹⁶⁴ “Slowly” is the only tempo indication provided for the introduction in the manuscript. The cello line foreshadows and ornaments the main theme of the piece, and

¹⁶⁴ Don Ellis, Strawberry Soup. 1971. (North Hollywood: Objective Music). Score excerpts from Nick DiScala, Strawberry Soup Critical Edition. 1999. (UNC Jazz Press).

also implies the opening chord sequence, Dmi7 – Dmi7 – Gmi7 – Dmi7. This four measure blues-like harmonic sequence ultimately becomes a principal component in later choruses.

The image shows a musical score for the first four measures of "Strawberry Soup". The score is written for Violin 1, Violin 2, Viola, and Cello. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The Cello part is marked "Solo poco rubato" and "f legato". The Cello line begins with a triplet of eighth notes in the first measure, followed by a series of eighth and sixteenth notes. The Violin 1, Violin 2, and Viola parts are mostly silent in these measures, with some faint markings in the first measure.

Ex. 11: "Strawberry Soup" mm. 1-4

Although the solo cello line is clearly measured, the tempo, the ornaments, and the cadenza-like nature of the line tend to mask the aural perception of its metrical identity. This masking continues as the solo cello swells into the first beat of m.5, and is followed with staggered entrances of the viola, violin 2, and violin 1 on subsequent beats. Each entrance presents passages of increasing motion through decreasing note durations, and each entrance overlaps with the next.

The image shows a musical score for measures 5-8 of "Strawberry Soup". It features woodwind staves (R1-R4) and string staves (V1-V4). The woodwinds are marked "ad lib" and "down in front". The strings are marked with dynamics like "f" and "p". The score includes various performance instructions and chord symbols for improvisation.

Ex. 12: "Strawberry Soup" mm. 5-8

In mm.6-8, Ellis allows the cadenza-like nature to develop as the woodwinds (Flute, Alto Flute, Clarinet, and Oboe) are all introduced in simultaneous improvisational lines *ad lib*, and also a peculiar – perhaps theatrical performance instruction – “down in front.” Each measure is marked by a fermata and also chord symbols for each woodwind to improvise upon. Notated parentheses around various woodwind measures indicate which woodwind voice should be the background voices, as the “solo” performance indication notes foreground voices.

In m.9, the woodwinds continue the simultaneous improvisation while the strings present a harmonized foreshadowing of the opening counter-theme within a measure of 9/4 – or two superimposed measures of 9/8 – subdivided in a 3222+3222 pattern.

Very Rubato - Slowly $\text{♩} = 3222 \ 3222$

Ex. 13: "Strawberry Soup" mm. 9-12

The brass voices (Trumpets, French Horn, Trombone, Bass Trombone, and Tuba) echo the strings background figures in m.11. Ellis provides the performance instruction in the original manuscript “VERY RUBATO –SLOWLY” in the passage containing these background figures. The harmonic implications of both the background figures and the woodwind solo lines again emphasize the blues-like progression $Dmi7 - Dmi7 - Gmi7 - Dmi7$.

The compound effect in the introduction produced by the indeterminate polyphony of the multiple woodwind improvisation lines and the rhythmic complexities

of the meter – all within a slow cadenza-like legato character – establishes a striking duality between serenity and chaos. Any attempt to notate the rhythmic structure of this opening passage from an aural presentation alone would be virtually impossible. Nevertheless, Ellis made a clear effort to remain within the 9/4 metrical framework, despite the less-defined nature of the end result. This phenomenon supports the assumption that Ellis’s creative process was to work faithfully within a fixed schema or framework, regardless of the aural end result.

First Chorus

Beginning in m.15, this chorus presents the first – and perhaps most literal – presentation of the basic schema. Solo French horn pickups into m.15 introduces the main theme.

The image displays a musical score for measures 13 and 14 of "Strawberry Soup". The score is arranged in a system with multiple staves. The woodwind section includes four flutes (R1, R2, R3, R4) and a French horn (Hrn). The string section includes Violin I (V1), Violin II (V2), Viola (Vla), and Violoncello (Vc). The woodwinds play a rhythmic pattern of eighth notes in measure 13, which transitions into a more melodic line in measure 14. The French horn has a solo pickup in measure 14, marked with *f poco rubato*. The strings provide a harmonic accompaniment with sustained notes and rhythmic patterns.

Ex. 14: "Strawberry Soup" mm. 13-14

The image shows a page of a musical score for 'Strawberry Soup' measures 15-18. The score is arranged in a standard orchestral format with multiple staves. From top to bottom, the parts are: Trumpet 2 (Tp2), Horn (Hrn), Acoustic Piano (Pno), Bass (Bs), Double Bass (D2), Violin 1 (V1), Violin 2 (V2), Viola (Vla), and Violoncello (Vc). The music is in 9/4 time. The French horn part (Hrn) has a solo line starting in measure 15. The piano part (Pno) is marked 'Acoustic' and 'pizz' (pizzicato). The bass part (Bs) is marked 'pizz' and 'mf'. The double bass part (D2) is marked 'brushes' and 'mf'. The string parts (V1, V2, Vla, Vc) are marked 'mf'. The score includes various rhythmic notations, including triplets and complex groupings, and dynamic markings like 'mf' and 'Open'.

Ex. 15: "Strawberry Soup" mm. 15-18

While the combination of the solo French horn line with the bass line confirms the sense of 9/4 metrical structure, the simultaneous metrical superimposition of two 9/8 bars – as described in the schema – is expressed by the strings and the piano.

The trumpet entrance in m.19 begins with quarter-note triplet pickups. This note value is striking, since quarter-note triplets do not fall into either the established beats or the beat-subdivisions. Although the mathematics of these notes fall somewhat outside of the framework established by the schema, the overall musicality of the melodic construction presumably takes precedence. Nonetheless, a four-part brass choir is harmonized using contrary motion in the outer voices and clearly articulates the superimpositions over the barline to complete this component of the schema.

Firmly grounded in 9/4, the French horn and first violin double the melody in mm.21-22, while the remaining strings, piano, and percussion emphasize the new patterns, subdivided 23 23 233.

Ex. 16: "Strawberry Soup" mm. 19-24

The two measures leading to the repeat of the main theme present rhythmic superimpositions over the barline through the elision of five distinct string entrances, suggesting four cycles of 7/8 (subdivided 223) and one cycle of 8/8. These two measures contain no reference to the original 9/4 meter. Any attempt to aurally perceive these two measures alone as 9/4 would be a virtually impossible. Nevertheless, Ellis again makes a clear effort to remain within the 9/4 metrical framework, despite the less-defined nature

of the end result. This chorus also demonstrates Ellis's approach to work faithfully within a fixed schema or framework, regardless of the aural end result.

The repeat of the main theme is presented with modest ornamentation by the saxophones in m.25.

The image shows a page of a musical score for the piece "Strawberry Soup" from measures 25 to 28. The score is arranged in a standard orchestral format with multiple staves. The top four staves are for saxophones: R1 (Soprano Sax), R2 (Alto Sax), R3 (Tenor Sax), and R4 (Baritone Sax). The next four staves are for brass instruments: Tpt1 (Trumpet 1), Tpt2 (Trumpet 2), Tpt3 (Trumpet 3), and Hrn (French Horn). Below these are the Tbn (Trombone), Btbn (Baritone Trombone), Tuba, and Bb (Bass). The bottom two staves are for percussion: Drums (Drum Kit) and Congas. The saxophone parts feature a melodic line with some ornamentation, including a triplet of eighth notes in measure 25. The brass parts provide harmonic support, with some instruments playing a rhythmic pattern of eighth notes. The drum kit part includes a "Time" section, indicating a change in the drum pattern. The congas part also includes a "Time" section. The score is marked with dynamics such as *f* (forte) and *mf* (mezzo-forte).

Ex. 17: "Strawberry Soup" mm. 25-28

Similar to the opening of this first chorus, the saxophones confirm the 9/4 meter, while the simultaneous metrical superimposition of two 9/8 bars (subdivided 3222) is presented this time by the trumpets, French horn, trombone, and bass. This modified repeat also presents the addition of the drum kit – with the indication to keep “time” in the 9/8 superimpositions – for added rhythmic vitality.

The brass choir passage with pickups into m.29 is similar to the first half of the chorus, with the trumpets now being scored up one octave for added intensity.

The image shows a musical score for the brass and percussion sections of "Strawberry Soup" from measures 29 to 32. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- R1, R2, R3, R4:** Four Trumpet parts. Measures 29 and 30 are silent. In measure 31, they play a melodic line with a pickup note. Measure 32 continues the melodic line. Above the first two staves, there are rhythmic patterns: $(\bullet = 332 \ 3322)$ and $(\bullet = 23 \ 23 \ 2222)$.
- Tp1, Tp2, Tp3:** Three Trumpet parts. Measures 29 and 30 play a rhythmic pattern of eighth notes. In measure 31, they play a melodic line with a pickup note. Measure 32 continues the melodic line. Above the first staff, there is a rhythmic pattern: $(\bullet = 23 \ 23 \ 233)$.
- Hm:** Horn in C. Measures 29 and 30 play a rhythmic pattern of eighth notes. In measure 31, they play a melodic line with a pickup note. Measure 32 continues the melodic line.
- Tb:** Trombone. Measures 29 and 30 play a rhythmic pattern of eighth notes. In measure 31, they play a melodic line with a pickup note. Measure 32 continues the melodic line.
- BTb:** Baritone Trombone. Measures 29 and 30 play a rhythmic pattern of eighth notes. In measure 31, they play a melodic line with a pickup note. Measure 32 continues the melodic line.
- Tba:** Tuba. Measures 29 and 30 play a rhythmic pattern of eighth notes. In measure 31, they play a melodic line with a pickup note. Measure 32 continues the melodic line.
- Bs:** Bass Drum. Measures 29 and 30 play a rhythmic pattern of eighth notes. In measure 31, they play a melodic line with a pickup note. Measure 32 continues the melodic line.
- D1:** Snare Drum. Measures 29 and 30 play a rhythmic pattern of eighth notes. In measure 31, they play a melodic line with a pickup note. Measure 32 continues the melodic line. Above the staff, there is a note: (Opt: ad lib fills).
- Lat:** Conga. Measures 29 and 30 play a rhythmic pattern of eighth notes. In measure 31, they play a melodic line with a pickup note. Measure 32 continues the melodic line.

Ex. 18: "Strawberry Soup" mm. 29-32

Saxophones take the melody in m.31 – again assembled into a 9/4 arrangement – while the majority of the remaining voices emphasize the superimposed patterns.

In mm.33-36, Ellis presents, in effect, a closing section used to emphasize a triumphant arrival of D major, the parallel major to the beginning of the schema chorus. Also emphasized is the return of the “tonic” metrical relationships, as two 9/8 bars are presented simultaneously with each bar of 9/4. Finally, for this section, Ellis adds the highly-stylized performance instruction in to piano part, “opt. – add WILD AD LIB COMP ON TOP of EVERYTHING.”

The image displays a musical score for the final section of "Strawberry Soup" (mm. 33-36). The score is arranged in a standard orchestral format with the following parts:

- Strings:** Violins I (R1), Violins II (R2), Violas (R3), and Cellos/Double Basses (R4). Each part features a melodic line with slurs and accents, transitioning from a 9/4 time signature to a 9/8 time signature.
- Woodwinds:** Flutes (Fl1, Fl2), Oboes (Ob1, Ob2), Clarinets (Cl1, Cl2), Bassoons (Bs1, Bs2), and Contrabassoon (Cb). Many parts are marked with a double slash (//) indicating they are not to be played.
- Brass:** Trumpets (Tpt1, Tpt2, Tpt3), Trombones (Tbn1, Tbn2, Tbn3), and Tuba (Tbu). Similar to the woodwinds, many parts are marked with a double slash.
- Piano (Pno):** The piano part is highly active, featuring a complex rhythmic pattern. A performance instruction above the staff reads: "(opt: add wild ad lib comp on top of everything)".
- Percussion (Per):** Includes Drums (Dr) and Cymbals (Cym), both marked with a double slash.

The score is divided into three measures. The first measure is in 9/4 time, and the second and third measures are in 9/8 time. The dynamic marking *ff* (fortissimo) is present in the second and third measures across most parts.

Ex. 19: "Strawberry Soup" mm. 33-36

A graphic overview of this first chorus provides significant insight into Ellis's construction of parts within the schema, as illustrated by Table 6:

Growth Intensity	Theme/ Section	# of 9/4 Measures	Superimposed Meters	Primary Voice(s)	Voice(s) Articulating Superimpositions
	A	4	Two bars of 9/8 within each 9/4 bar	French Horn (Main Theme)	Strings
	B	2	3/4 X 2 2/4 3/4 X 2 4/4	Lead Trumpet	Brass Choir
	C	2	5/8 X 3 3/8 5/8 X 3 3/8	French Horn	Strings, Percussion
	D	2	7/8 X 4 8/8	Strings	
	A ¹	4	Two bars of 9/8 within each 9/4 bar	Saxophones	Trumpets, French Horn, Trombone, Drum Kit
	B ¹	2	3/4 X 2 2/4 3/4 X 2 4/4	Lead Trumpet 8va	Brass Choir
	C ¹	2	5/8 X 3 3/8 5/8 X 3 3/8	Saxophones	Brass, Percussion
	E	4	Two bars of 9/8 within each 9/4 bar	Saxophones	Trumpets, Trombone, Percussion

Table 6: Structural Breakdown of First Chorus of “Strawberry Soup”

By examining Table 6, a number of conclusions can be established. Ellis clearly approaches his tonal palette in terms of choirs – woodwinds, brass, strings, and

percussion – that articulate each subsection within the schema. Ellis also arranges the subsections of the schema to emphasize the growth and the increasing intensity of rhythm and texture as the chorus unfolds – ultimately arriving harmonically at the parallel major and returning rhythmically to the “tonic” metrical construction of two 9/8 bars presented within each bar of 9/4. General metrical constructions of the schema segments are coordinated with specific choirs and also specific harmonies. Finally, Ellis gradually increases the textural intensity and rhythmic vitality by emphasizing superimposing voices. Thus, Ellis leverages the strength of articulations/attacks of brass and percussion as superimposing voices at the end of the schema chorus where intensity is at its peak.

Second Chorus

The second chorus consists of an improvised piano solo. In the performance recorded on Tears of Joy, four additional measures are inserted that are not represented in the original score. This insertion is comprised of the piano, accompanied by the rhythm section, improvising on a measure of D minor alternating with a measure of D major – twice repeated. The rhythm is the same as the first four measures of the schema and functions as a transition to the beginning of the chorus. Beginning in mm. 37-40 of the original score, the Bass and Conga are instructed to accompany the piano soloist *ad lib*. Both soloist and accompaniment are given a clear indication that the improvisation should reflect two bars of 9/8 within each 9/4 bar. Background figures in the strings are motivic extracts from the B theme, displaced off the downbeat by an eighth-rest in m.37 and by a quarter-rest in m.39.

The image shows a musical score for the piece "Strawberry Soup" from measures 37 to 40. The score is arranged for a piano solo, bass, lute, and a string quartet (Violin I, Violin II, Viola, and Violoncello). The piano part features a solo with chords D-11, G-11, and D-11. The bass part has chords D-7, G-7, and D-7. The lute part is marked "(Time)". The string parts (V1-Vc.) have dynamic markings of f and mf, and include the instruction "play last time only".

Ex. 20: "Strawberry Soup" mm. 37-40

Neither of these figures fit squarely into either a 9/4 or 9/8 + 9/8 framework, thereby creating an illusionary sense of downbeats for the listener. As the piano solo continues, additional *ad lib* percussion is added, and the rhythmic structure, the associated harmonic progressions, and the string background figures, exactly reflect the presentation in the First Chorus. With the exception of the notated string background figures, the overall growth and intensity in the Second Chorus is left entirely to the musical sensitivity of the players through their improvisation.

Four bars leading into the Third Chorus – beginning with a descending solo cello line in m.59 – extend the form of the Second Chorus.

The image shows a musical score for three instruments: Tuba (Tbn), Drum Set (Ds), and Cello (Vc). The Tuba part (top staff) is mostly silent, with a single note in measure 62 marked with a *p* dynamic. The Drum Set part (middle staff) consists of rhythmic slashes, with a *sub p* marking in measure 59. The Cello part (bottom staff) begins with a *ff* dynamic in measure 59, followed by a *Solo* marking and a descending melodic line. The score spans four measures, with a bar line between measures 61 and 62.

Ex. 21: "Strawberry Soup" mm. 59-62

In this practical example of a metrical superimposition in exact multiples, Ellis allows the solo cello line to gradually expand from a 9/4 construction into a 9/2 construction – used in a manner similar to that of a Brahms-like hemiola to help articulate the beginning of a new section.

Third Chorus

This Third Chorus marks the first of several departures from the core architecture of the schema. A solo tuba line in m.62 marks the beginning of the chorus after its elision with the solo cello line in m.62. In mm.63-64, the solo tuba – and the accompanying drum set – articulates the now familiar pattern of two 9/8 bars superimposed within each 9/4 measure, subdivided 3222 + 3222. However, in mm.65-66, a departure begins with the addition of the French horn and trombone moving in parallel fifths.

Ex. 22: "Strawberry Soup" mm. 63-70

From mm.66-73, these parallel lines meander through various subdivision permutations, glissando-like flurries, and syncopations, while the accompanying drum set part indicates *ad lib* straight quarter-note rhythms. This parallel organum-style approach with the low brass does virtually nothing to reflect the schema, with the exception of its total length representing the same number of measures (10) as the first half of the established schema (prior to the repeat of the main theme). This proportion suggests that Ellis approached this chorus as a transitional or developmental component of the overall form. The transitional nature of the chorus is then intensified in m.74 through an improvised trombone solo accompanied by piano, bass, and drum set – each voice instructed to perform *ad lib* within 3222 + 3222 subdivision rhythmic framework. The score also instructs the performers to “Vamp” on Dmi11, presumably until Ellis visually indicates the downbeat of the subsequent section. Although such a “Vamp” performance indications suggest an indeterminate length for this section, in Ellis’s own recording of

the piece on Tears of Joy, the total length of the “Vamp” represents approximately 12 measures – the exact same length as the second half of the schema. This observation is significant when considered in conjunction with the first half of the chorus equating to the first half of the schema. This lends credibility to the grouping of these two sections – the parallel low-brass passage and the trombone solo – as one chorus. This observation may indicate that Ellis deliberately departed from the core framework of the established schema in a transitional or developmental manner, while at the same time precisely maintaining its balance and significance in the overall form.

Fourth Chorus

The beginning of the Fourth Chorus is significant, as it marks the first performance indication of “straight ahead” within the 9/4 time signature. Thus, mm.75-83 utilize very little – if any – primary accent on the downbeat of the measure and eschew any secondary accents, thereby suggesting no other subdivisions of the meter within the barlines.

Ex. 23: "Strawberry Soup" mm. 74-78

Ellis leverages the blues-like chord progression (Dmi-Dmi-Gmi-Dmi) – as established in the A and A¹ section of the schema – along with the “straight ahead” jazz style to create a laid-back texture with a swinging harmonized brass choir. To further emphasize the blues-like nature of the section, Ellis alters the established schema by doubling the length of each chord to create a slower and more-convincing relaxed blues-like harmonic movement, thereby extending the overall length of the passage from four measures – as established by the schema – to eight measures.

A crescendo in m.82 builds to a return to the schema proper.

The musical score for "Strawberry Soup" mm. 83-85 is a complex orchestral arrangement. It features multiple staves for different instruments: Trumpets 1, 2, and 3; Horns (Lead); Trombones; Bass Trombone; Basses; Piano; Bass; and Drum Set. The music is in 4/4 time and features a complex rhythmic pattern with many rests and accents. The bass line is particularly prominent, with a repeating rhythmic figure of eighth notes. The piano part provides harmonic support with chords and arpeggios. The drum set part is marked "even 8ths" and features a steady eighth-note pattern.

Ex. 24: "Strawberry Soup" mm. 83-85

In m.83, in an apparent attempt to clearly articulate the superimpositions of the schema – and perhaps to emphasize a sense of return – Ellis presents the rhythmic elements of the schema in alternating voice subsets of the brass choir, while also leveraging the contrast of high voices versus low voices. However, in the second half of the Fourth Chorus (mm.89-96), Ellis again departs again from the core framework of the schema. In this section, an improvised bass solo is accompanied only by low brass and drum set in repeated, sporadic, unison rhythmic figures.

Ex. 25: "Strawberry Soup" mm. 89-96

The eight-measure length of this improvised bass solo – representing the second half of the Fourth Chorus – is four bars less than expected relative to the schema, presumably to reconcile the additional four bars inserted at the beginning of the Fourth Chorus. This chorus suggests Ellis's flexibility within the core framework of the established schema for musical considerations, while maintaining balance and significance within the form as a whole.

Fifth Chorus

Beginning in m. 97, the Fifth Chorus is highlighted by various treatments of the string quartet. Ellis begins his treatment in the first half of the chorus by exchanging various pizzicato motivic figures throughout the voices, moving through various superimpositions within the barlines, and culminating in aggressive open-fifth double stops.

Ex. 26: "Strawberry Soup" mm. 97- 106

Beginning in m. 107, the second half of the chorus presents a complete change in character as the strings shift to parallel harmonic lines of straight eighth-notes.¹⁶⁵

¹⁶⁵ The performance on Tears of Joy reflects slurs over each grouping of implied beat-subdivisions in this string section passage.

Ex. 27: "Strawberry Soup" mm. 107-114

Ellis indicates frequent simultaneous accents within the parts. Although these accents could be considered suggestions of superimposition over the barline, the irregularity of their occurrences create more of a texture of indeterminacy than of structure – despite the regularity of the barlines. Thus, in both halves of this Fifth Chorus, Ellis utilizes exotic rhythms to create textures.

The second half of the chorus builds to a single measure of *ad lib* where Ellis playfully indicates “Freaky Sounds!” before concluding the passage. The final two measures of the Fifth Chorus is a clear brass and percussion fanfare announcing the beginning of the Sixth Chorus.

Sixth Chorus

The entire sixth chorus is devoted to the presentation of a Don Ellis trumpet solo, which fits clearly into the framework of the schema. Several clever variations and modifications to accompanying background figures notwithstanding, the Sixth Chorus is similar to both the First Chorus and the Second Chorus (Piano Solo). Ellis again extends the chorus by four bars, allowing the trumpet solo to develop more intensity. Two additional measures are appended to allow the music to subside in preparation for the Seventh Chorus.

Seventh Chorus

As the Fourth Chorus features the brass section and the Fifth Chorus features the strings, the Seventh Chorus features the saxophone section. The beginning of the Seventh Chorus presents another example of “straight ahead” within the 9/4 time signature.

Ex. 28: "Strawberry Soup" mm. 143-148

Ellis again leverages the blues-like chord progression (Dmi-Dmi-Gmi-Dmi) along with the “straight ahead” jazz style to create a swinging sax passage from m.143 to m.152. In m.151, Ellis urges all four voices to improvise *ad lib* within the schema rhythmic and harmonic framework. However, in m.152 Ellis presents a simultaneous occurrence of “straight ahead” 9/4 in the saxophone section, superimposed over the bass and drum set accompaniment that continue to maintain the schema rhythmic structure.





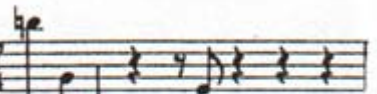
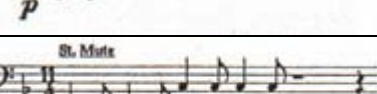
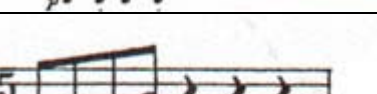
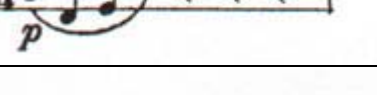
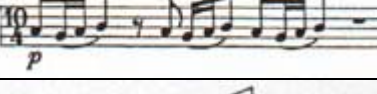


Ex. 29: "Strawberry Soup" mm. 151-152

Although the saxophone phrase structure contradicts the rhythms established by the schema, the line provides a convincing lead into the beginning of the second half of the Seventh Chorus in m.153 – musical considerations again take priority over structural rigidity.

In the second half of the Seventh Chorus – in a manner similar to his approach in the Fourth Chorus – Ellis again doubles the length of each chord to create a slower and more convincing relaxed blues-like harmonic movement while each of the five saxophone voices alternate two-measure improvised solos from highest to lowest voice. The Seventh Chorus culminates with a unison glissando fall in the saxophone section to the downbeat of m.169. A single measure appended to the end of the chorus to create a brief moment of reprieve before beginning the eighth – and perhaps most rhythmically-sophisticated – chorus of the piece.

Eighth Chorus

The Eighth Chorus represents a complete splintering of the schema, in a linear sense, into rhythmic cells based on motives from the composition. The cells are used as building blocks. Entrance by entrance, Ellis gradually builds a pyramid of stratified ostinato layers superimposed upon one another, while the percussion maintains the 3222+3222 foundation pattern. A total of 17 entrances create the stratified layers, each assigned a different meter to superimpose over the preceding entrances. Each voice also functions as a self-contained repeating cell-like motive, as demonstrated in Table 7:

Order of Entrance	Cell	Voice	Comments
1		Drum Set	Combination of Drum Set, Congas, and Timbales (4 th entrance) maintains the 3222+3222 pattern of the schema as the foundation
2		Congas	
3		Horn	
4		Timbale	
4		2 nd Violin	
5		Bass Trombone	Rhythmic motive from B Section of Schema
6		Clarinet	Rhythmic motive from pickups to 3 rd bar of A Section of Schema
7		3 rd Trumpet	
8		1 st Violin	
9		Piano	
10		Tuba	


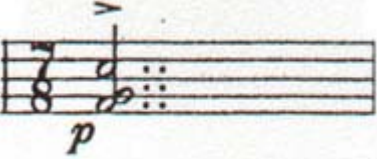

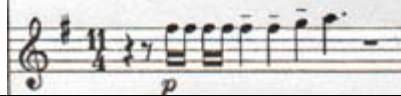


Order of Entrance	Cell	Voice	Comments
11		Soprano Saxophone	
13		Cello	
14		Alto Saxophone	Motive from Main Theme (from Section A) ornamented
15		2 nd Trumpet	Motive from Section A counter-theme
16		Viola	
17		Trombone	

Table 7: Stratified Metrical Layers of 8th Chorus of “Strawberry Soup”

Notice such oddities as $4\frac{1}{2}/4$ in piano (9th entrance) and $9\frac{1}{2}/4$ in tuba (10th entrance).

Rhythmic intensity builds with each added tier of the strata, gradually building to m.183 where the *ad lib* drum set is instructed to “start playing lead into shout chorus,” through a crescendo while remaining in the 3222+3222 pattern. The intensity of these rhythmic superimpositions grows dramatically to the downbeat of the Ninth Chorus.

Ninth Chorus

The two halves of the Ninth Chorus are divided by a Drum Routine interlude.

The first half of the chorus is a Shout Chorus.

Shout Chorus

The beginning of the Ninth Chorus is marked with a so-called “shout chorus,” whereby the entire ensemble harmonizes the same melodic line.

The image displays a musical score for the "Shout Chorus" section of "Strawberry Soup" (mm. 189-193). The score is arranged for a large ensemble, including woodwinds, brass, strings, and percussion. The key signature is one flat (B-flat major/D minor), and the time signature is 4/4. The music is marked with a forte (*ff*) dynamic and a "swing" feel. The score shows the beginning of the Ninth Chorus, where the entire ensemble harmonizes the same melodic line. The woodwinds (R1, R2, R3, R4, Tpt1, Tpt2, Tpt3, Hrn, Tbn) and strings (V1, V2, Vla, Vcl) play the melodic line, while the brass (Tb, Btb, Tbn) and percussion (Pno, Bb) provide harmonic support. The bass drum (Bd) is marked with "Dmin walk" and "Gmin" patterns. The snare drum (D1) is marked with "ff (Fill it up)" and "swing quarter notes". The tom-toms (D2, D3) are marked with "ff (Time) swing". The cymbals (Cym) are marked with "ff".

Ex. 30: "Strawberry Soup" mm. 189-193

For this particularly energetic passage, Ellis again reverts to a “straight ahead” 9/4 in mm.189-193. In m.194, however, Ellis departs from “straight ahead” to return to the rhythmic superimpositions of the original schema. In this iteration, Ellis clearly articulates the superimposed figures with short attacks by the ensemble in unison, interspersed and connected by a rotation of improvising voices. In mm.197-198, Ellis builds to the end of the first half of the chorus with superimpositions over the barline – 223 + 223 + 223 + 223 + 2222.

Ex. 31: "Strawberry Soup" mm. 197-198

Like the example presented in The New Rhythm Book, Ellis shows that the superimposed pattern over the original does not necessarily need to fit into exact multiples.¹⁶⁶ Ellis piggybacks the rhythmic tension created with this superimposition with melodic and

¹⁶⁶ Ellis, The New Rhythm Book 19. See Ex. 5 in Section IV.

harmonic tension created through his performance indication to “Ad Lib Notes On This Rhythm” for a restless passage balancing structure with chaos.

Drum Routine

In an absolute time line sense, the Ninth Chorus is the longest of all the choruses due to the insertion of a so-called “Drum Routine” between the first and second halves of the chorus. Ellis sets this “Drum Routine” to a chant-like ostinato of the opening main theme in unison among all the non-percussion voices of the ensemble with the performance indication, “Keep melody going – play only when it’s right.”¹⁶⁷ One can hear on the Tears of Joy recording that this melody is sometimes vocalized in wordless syllables by members of the ensemble, rather than played on their instruments.



Ex. 32: "Strawberry Soup" – Ostinato

The “Drum Routine” itself is divided into seven four-bar cycles, each of the first four cycles add an improvised soloist from among the four percussion voices (1 drummer, 2 percussionists, and Don Ellis on drums) compounding upon the previous entrance(s). Each added voice presents a different division of the meter, thereby representing a smorgasbord of Ellis’s superimposition techniques within 9/4.

¹⁶⁷ Ellis offers no explanation of the apparent contradiction of the two components of this particular performance instruction.

INSERT

DRUM ROUTINE
(OSTINATO CONTINUOUS)

DE *mf*

(DE CONTINUOUS)

ADD Conga *mf*

(CONGA CONTINUOUS) + DE

ADD Drums *mf*

(DRUMS CONTINUOUS) + Conga + DE *mf*

ALL 4 *p* QUARTER NOTES ONLY (PLAY POINTILISTICALLY - leave holes)

ALL 4 *f* (Keep BD IN 9/4)

ALL 4 *f-gate* (Keep BD IN 9/4)
(BIG FASH WITH GYMBAL BID. on one)

Notes when copying be sure spaces between notes (indicate 3 2 2 2 3 4 4 4 4 4) are clear.

Ex. 33: "Strawberry Soup" Drum Routine (from manuscript)

A high level overview of the rhythmic architecture of the "Drum Routine" indicates that the cycles are loosely-structured by note values that decrease with each progressing

cycle. The percussionists are directed to improvise within these structures. The first and the third cycles are perfect examples of Ellis’s approach to rhythmic superimpositions over the barline as described and diagrammed in Section IV. The fourth cycle (solo) and the fifth cycle (soli) present straight quarter-note structures, providing an example of “straight ahead” 9/4 as described in Section IV. The sixth and seventh cycles present examples of both superimpositions within the barline and metrical superimpositions in exact multiples. Table 8 summarizes the structure of the “Drum Routine”:

	Cycle	Voice(s)	Beat or Beat-Subdivision Structure	Example of [. . .]	Described In Section IV	Comments
Independent Voices	1	Drum Set Solo (Don Ellis)	Whole Notes (4 quarters)	Superimpositions Over the Barline	Page 94	
	2	Conga Solo	Dotted Half Notes (3 quarters)	Superimpositions Within the Barline	Page 94	Simple groupings of three groups of three quarter-notes (i.e. $\frac{3}{4} \times 3$)
	3	Drum Set Solo	Half Note (2 Quarters)	Superimpositions Over the Barline	Page 94	
	4	Percussion Solo	Quarter-notes	“Straight Ahead”	Page 85	
Soli Unison Voices	5	Soli (All 4 Voices)	Quarter-notes	“Straight Ahead”	Page 85	Ellis’s Performance Instruction = “Play Pointillistically – Leave Holes”
	6	Soli (All 4 Voices)	18/8 within each bar – subdivided 3222+3222	Superimpositions Within the Barline and Metrical Superimpositions in Exact Multiples	Page 94 and Page 99 Respectively	Primary Beat Subdivisions from Schema
	7	Soli (All 4 Voices)	36/16 within each bar – subdivided 3222+3222+3222+3222	Superimpositions Within the Barline and Metrical Superimpositions in Exact Multiples	Page 94 and Page 99 Respectively	Primary Beat Subdivisions from Schema in double time

Table 8: “Strawberry Soup” Drum Routine Structure

Ellis refers to this “Drum Routine” in the liner notes of Tears of Joy, “you’ll hear each drummer playing a different subdivision of 9 which culminates in a flurry of 16th notes combining four bars of 9/16 into one bar of 9/4.”¹⁶⁸ As the rapid flurry of 16th notes culminates, the rhythmic tension builds to m.199, the beginning of the second half of the chorus.

Second Half

The second half of the Ninth Chorus represents the climactic passage of the composition. The voices of the ensemble are divided between a soaring recapitulation of the main theme and harmonized articulations of the underlying rhythmic superimpositions from the schema.

¹⁶⁸ Ellis, liner notes, Tears of Joy.

Musical score for "Strawberry Soup" -- Second Half of 9th Chorus. The score is arranged in systems for various instruments. The top system includes four trumpets (R1-R4), three trombones (Tb1-Tb3), three tenors (Tn1-Tn3), three basses (Bt1-Bt3), piano (Pno), bassoon (Ba), and drums (D1-D4). The bottom system includes three violins (V1-V3) and a violoncello (Vc). The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as *fff* and *mf*. Performance instructions like "opt. Bb" and "Eva - if possible" are present. The score is marked with a rehearsal cue "240" and includes a section for "Ensemble" (Ensemble) with a "Time" marking.

Ex. 34: "Strawberry Soup" -- Second Half of 9th Chorus

This dramatic climax follows the structure of the original schema without variation, articulating a true sense of return and emphasizing the cyclical nature of the composition. This climax could function as a convincing conclusion to the composition. Ellis's predisposition for playing with the musical expectations of his audience apparently compelled him to append a surprise coda to round out the composition.

Blues Coda

Ellis begins his surprise in m.212 with the first presentation of a time signature other than 9/4: conventional 4/4. This measure presents a one-bar rhythm section intro, while the other members of the ensemble are instructed to “Scream & Run Into Audience”, thus introducing the final medium-tempo 12-bar blues tutti passage which completes the work.

R1
 R2
 R3
 R4
 Tpt1
 Tpt2
 Tpt3
 STp
 Hrn
 Tb
 BTb
 Tba
 Pno
 Bs
 D1
 D2
 Ldr
 D4
 V1
 V2
 Vla
 Vc

Everyone
 (except
 rhythm)
 scream, run
 into audience
 and play from
 there to the
 end

opt. col Tpt. 1
opt. - cont. playing, col other drums

Ex. 35: "Strawberry Soup" -- Blues Coda

In the context of Ellis's theories and practices, there is nothing rhythmically remarkable about the Blues Coda, however, according to Ellis, "the coda wraps it all up in the only way possible."¹⁶⁹

Summary of Strawberry Soup Analysis

"Strawberry Soup" is considered by many to be one of Ellis's finest efforts and it demonstrates all of the Ellis concepts of rhythm as described in his writings. Analysis of "Strawberry Soup" presents excellent real-world examples of these techniques and approaches described in Section IV, including exotic meters (both additive and "straight ahead"), rhythmic superimpositions within and over the barlines, and metrical superimpositions in exact multiples. Moreover, the simultaneous occurrence of all of the techniques is also demonstrated in the Drum Routine.

The building block for the overall structure of "Strawberry Soup" comes in the form of a schema – described in significant details by both Ellis and Milcho Leviev in The New Rhythm Book. The schema is cycled and developed through nine choruses, flanked by an Introduction and Coda. The high degree of rhythmic complexity is counterbalanced through a relatively simple harmonic language. Several examples in "Strawberry Soup" suggest that Ellis often worked faithfully within a fixed schema or framework, regardless of the aural results to the listener. Within this inherent structure, however, Ellis departs several times from the core framework of the established schema for musical considerations. Examples of these departures include the slowing of harmonic rhythm, the transformation of meters into freely additive construction in

¹⁶⁹ Ellis, liner notes, Tears of Joy.

transitional or developmental passages, and modification of the patterns of superimpositions established by the schema. These departures notwithstanding, Ellis precisely maintains the balance and significance of each section in the overall form as illustrated by Table 9.

	Sub-section	Measure	Primary Voice(s)	Metrical Approach	Comments
Intro		1	Solo Cello – Strings – Woodwinds		Foreshadows themes. Presentation within the 9/4 metrical framework, despite the less-defined nature of the end result
First Chorus	1 st Half	15	Solo Horn	Schematic	Most literal presentation of the Schema
	2 nd Half	25	Saxophones	Schematic	
Second Chorus	1 st Half	33	Improvised Piano Solo	Schematic	
	2 nd Half	43	Improvised Piano Solo	Schematic	
	Extension	55	Descending Solo Cello Line	Expansion from a 9/4 into 9/2	Exotic meters used to help articulate form
Third Chorus	1 st Half	59	Tuba, Horn, Trombone – Parallel Organum Style	Freely Additive	First departure from schema
	2 nd Half	70	Trombone Solo	Ad Lib within 3222+3222 Framework	Vamp – ad lib duration, although kept to approximately 12 measures in <i>Tears of Joy</i> recorded performance
Fourth Chorus	1 st Half	71	Brass Choir	Straight Ahead moving to Schematic	Double Length Harmonic Movement to emphasize Blues create four additional measures
	2 nd Half	85	Improvised Bass Solo	Straight Ahead moving to Schematic	Four less bars than expected to make up for first half
Fifth Chorus	1 st Half	93	String Quartet (Pizzicato)	Freely Additive	Superimpositions within the barline
	2 nd Half	103	String Quartet (Legato)	Freely Additive	Exotic rhythms used to create textures
Sixth Chorus	1 st Half	111	Improvised Trumpet Solo (Don Ellis)	Schematic	
	2 nd Half	121	Improvised Trumpet Solo	Schematic	Extended six additional bars to allow for the increasing of intensity as the trumpet solo builds to a climax

	Sub-section	Measure	Primary Voice(s)	Metrical Approach	Comments
Seventh Chorus	1 st Half	139	Saxophone Soli	Straight Ahead moving to Schematic	Superimposition over the barline and over the established schema
	2 nd Half	149	Saxophone Soli Trading Solos	Schematic	Double Length Harmonic Movement to emphasize Blues create four additional measures
	Extension	165	Drum Set		Pickup Measure
Eighth Chorus	1 st Half & 2 nd Half Combined	166	No "Primary" Voice(s) per se	Simultaneous Motivic-like Metrical Cells over 18/8 (3222+3222) Foundation in Percussion	Exotic Rhythms used to create Simultaneous Layered/Stratified Meters. A total of 17 different entrances create the stratified layers, each assigned a different meter to superimpose over the preceding entrance(s).
Ninth Chorus	1 st Half	185	Shout Chorus (Tutti)	Straight Ahead moving to Schematic	Superimpositions Over the Barline
	Drum Routine	195	Percussion	Evolving Superimposed Meters over 9/4	Superimpositions Over the Barline, Superimpositions Within the Barlines, and Metrical Superimpositions in Exact Multiples
	2 nd Half	199	Ensemble	Schematic	Big climax and literal presentation of Schema creates sense of return and emphasizes cyclical nature of form
Blues Coda	Intro	212	Ensemble	Conventional 4/4	Surprise coda playing off listener's expectations
	12-Bar Blues	214			

Table 9: "Strawberry Soup" Structural Summary

Perhaps the most remarkable component of "Strawberry Soup" is the high level of unity and integration of exotic rhythms at all levels of the creation, from the various permutations of 9 at a basic rhythmic level to the overall growth and architecture of the form over nine discrete iterations. In "Strawberry Soup," Ellis uses exotic rhythms to help articulate form, to create specific textures, and to function as fundamental building blocks in the overall construction of the composition.

VI. CONCLUSION

The professional career of Don Ellis spanned only 22 years, from 1956 until his untimely death in 1978 at the age of 44. During that brief period, Ellis was able to accumulate a staggering amount of knowledge and experiences in a variety of realms including jazz, classical, and the music of non-Western cultures. Ellis produced a large catalog of musical works, ranging from compositions for unaccompanied solo instrument, to works requiring multiple orchestras. Ellis also felt compelled to document his system of rhythms and meters through books, etudes, articles, and essays. These documents – along with musical scores preserved by the Don Ellis Memorial Library – help to clarify the relationship between Ellis’s experiences, his theories, and his musical practices.

From the earliest years of his career as a band member and as a sideman, Ellis was given the opportunity to learn through his worldwide travels to many significant jazz venues and festivals. These travels exposed him to the contemporary jazz and modern big band styles, as well as the music of other cultures. By the time Ellis formed his own group in 1960, he had begun to reject the standard bebop style by utilizing John Cage-influenced devices and various experimentations with time and meter. The years 1963-65 were perhaps the most significant in the shaping of Ellis’s rhythmic language due to the combination of his academic studies in ethnomusicology at UCLA, along with the active incorporation of these non-Western rhythms into live jazz performances with the Hindustani Jazz Sextet.

These performances were indeed groundbreaking. Prior to Ellis – and his contemporaries such as Dave Brubeck and Stan Kenton – nearly all of jazz music adopted duple meters, primarily to accommodate a dancing audience. It wasn't until the emergence of bebop in the 1940s-1950s that the confinement of duple meters gradually eroded as the stylistic relationship to dancing decreased. Additive and unconventional meters made their debut in jazz soon afterwards in a small but highly-conspicuous movement led by the innovations and experimentations of Brubeck, Kenton, and Ellis. Unlike many stylistic transitions in jazz, this development of unconventional meters and rhythms unfolded as a “top down” movement – with bandleaders influencing groups of musicians – rather than from the “bottom up” when individual performers influence the language of jazz composers and the approach of bandleaders.

As a result of the 1966 Monterey Jazz Festival and the ensuing recordings and appearances with his big band orchestra, Don Ellis and his trademark unconventional meters were recognized on an international level. This prominence occurred at a time when traditional jazz and big band music was otherwise waning in popularity. Ellis's late big band period of 1970-78 demonstrated a propensity to constantly change musical approaches and blend seemingly unrelated musical elements, while consistently utilizing rhythms and meters from non-Western musical cultures. The addition of strings, woodwinds, vocalists, and additional brass and percussion, allowed Ellis to explore a full palette of tone colors never before available to big band composers.

New rhythmic devices – especially unconventional time signatures and rhythmic superimpositions – became Ellis's trademark. These devices were not gimmicks, but rather the results of years of intense study and experience. Ellis's endeavors did not

derive from the same process or development as that of Kenton or Brubeck, whose approach involved either superficial knowledge of non-Western cultures or pure experimentation. Nonetheless, Ellis, Brubeck, and Kenton all worked within a polarized environment of controversy surrounding their unconventional approach to rhythm in jazz. Skeptics focused on their use of unconventional time signatures, and questioned whether such meters could swing. What soon became apparent to the jazz community was that the phenomenon of swing exists in a musical layer above and beyond the underlying mathematical framework of rhythm and meter. Ellis – along with Brubeck and Kenton – established this unconventional rhythmic framework and crafted the element of swing into their compositions. Ellis also assembled other musicians with the skills necessary to preserve swing within their own improvisations, regardless of the rhythmic framework. Ellis, in particular, demonstrated an underlying devotion to swing throughout his career, which manifests itself through the strong element of rhythm and improvisation in his music. According to Ellis “[. . .] hearing a swinging jazz band is one of the most pleasurable sensations that music can afford a human being. And this is the main reason it should not be abandoned in the search for new means of expression in jazz.”¹⁷⁰

Since his death, many of the approaches pioneered by Ellis – particular the exotic meters – have been adopted by other jazz musicians and appear to have been met with a more-liberated attitude from the younger jazz community. This movement was apparently noticeable to Dave Brubeck in 1976 where he was quoted:

¹⁷⁰ Don Ellis, “Let’ put the swing back into the new thing...” International Musician Dec.1965: 6.

[. . .] this may surprise you, but the area in which my kids leave me way behind is far-out time signatures. It's strange, because we were associated with 'Take Five' and various meters that seemed very advanced ten years ago; but the youngsters can play with perfect ease in 7/4, 11/4, improvising even in 35/4, and they don't have to count any more than a jazz musician twenty years ago would need to count 4/4 time.¹⁷¹

This liberated attitude also manifests itself in the works of contemporary commercial successes such as guitarist Pat Metheny, who was influenced by Ellis recordings and considers exotic rhythms to be a standard component of his musical vocabulary.¹⁷² General exposure and more mature jazz pedagogy have perhaps facilitated the reception of exotic rhythms in jazz. Of course, the issue of acceptance apparently was one that bewildered Ellis, who mused in an interview, "In the beginning there used to be a recurring argument against playing jazz in these new rhythms and meters: They are not 'natural.' And my answer was: not natural to whom? They are natural to a great portion of the world's peoples."

The challenge still remains, however, for the new generation of jazz musicians to use exotic rhythms as a means towards more creative expression, and not as a musical device or gimmick taking priority over other musical considerations. This model was set by Ellis, and is demonstrated by the analysis of "Strawberry Soup." This philosophy was at the core of Ellis's creative process, and thereby allowed his innovations to co-exist

¹⁷¹ Leonard Feather, *The Pleasures of Jazz* (New York: Horizon Press, 1976) 112.

¹⁷² Pat Metheny, telephone interview, Apr. 1995.

with such coveted principles of jazz as the concept of swing. This reconciliation is probably best articulated by Milcho Leviev:

We can combine, construct, and play fantastic combinations like 7/8, but what the listener needs is grooving... not figures. So after you have learned a new meter, forget the mathematics and concentrate on the new and exciting groove the meter can offer.¹⁷³

¹⁷³ Ellis, The New Rhythm Book 65.

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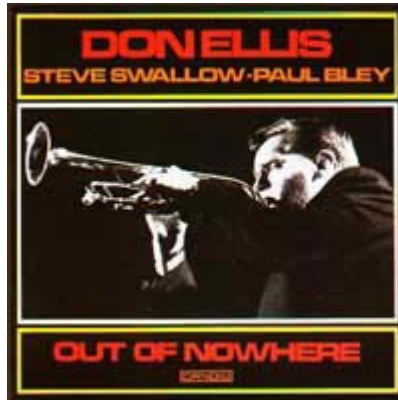
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APPENDIX – DISCOGRAPHY

How Time Passes	
	
Date(s) Recorded	October 4, 1960 – October 5, 1960
Tracks	<ol style="list-style-type: none"> 1. ...How Time Passes... (Ellis) - 6:23 2. Sallie (Ellis) - 4:33 3. A Simplex One (Ellis) - 4:10 4. Waste (Byard) - 8:03 5. Improvisational Suite # 1 (Ellis) - 22:07
Credits	Jaki Byard - Piano, Also Sax Ron Carter - Bass Don Ellis - Trumpet Charlie Persip - Drums
Liner Notes	Gunther Schuller
Releases	Candid (1960) Candid CCD-79004 (1987) – CD Reissue

Out of Nowhere



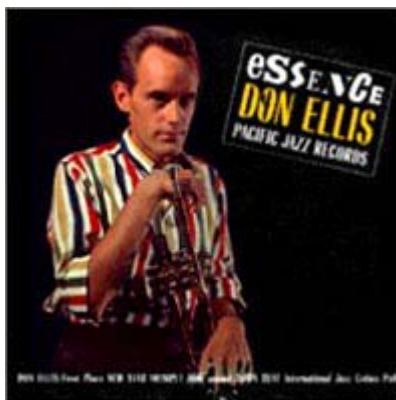
ate(s) Recorded	April 21, 1961
Tracks	<ol style="list-style-type: none"> 1. Sweet and Lovely (Arnheim/LeMare/Tobias) - 6:05 2. My Funny Valentine (Hart/Rodgers) - 4:24 3. I Love You (Porter) - 4:34 4. I'll Remember April (DePaul/Johnston/Raye) - 3:27 5. Just One of Those Things (Porter) - 3:38 6. You Stepped Out of a Dream (Brown/Kahn) - 3:40 7. All the Things You Are (Hammerstein/Kern) - 6:03 8. Out of Nowhere (Green/Heyman) - 3:35 9. Just One of Those Things (Porter) - 3:26 10. I Love You (Porter) - 5:36
Credits	<p>Paul Bley - Piano Don Ellis - Trumpet Steve Swallow - Bass</p>
Liner Notes	None
Releases	Candid CCD-79032 (1989) – CD

New Ideas



Date(s) Recorded	May 11, 1961
Tracks	<ol style="list-style-type: none"> 1. Natural H. (Ellis) - 4:33 2. Despair to Hope (Ellis) - 4:19 3. Uh-Huh (Ellis) - 8:15 4. Four and Three (Ellis) - 5:05 5. Imitation (Ellis) - 7:57 6. Solo (Ellis) - 2:17 7. Cock and Bull (Ellis) - 7:06 8. Tragedy (Ellis) - 5:12
Credits	<p>Jaki Byard - Piano, Alto Sax Ron Carter - Bass Don Ellis - Trumpet Al Francis - Vibraphone Charlie Persip - Drums</p>
Liner Notes	Don Ellis
Releases	<p>Prestige (1961) New Jazz OJCCD-431-2 (1992) – CD Reissue</p>

Essence



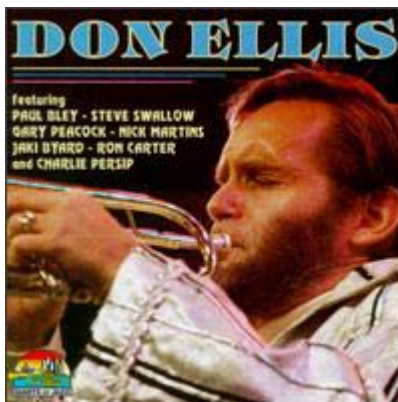
Date(s) Recorded	July 15, 1962 - July 17, 1962
Tracks	<ol style="list-style-type: none"> 1. Johnny-Come-Lately (Ellington) 2. Slow Space (Ellis) 3. Ostinato (Ellis) 4. (Wrong Key) Donkey [sic] (Carla Bley) 5. Form (Ellis) 6. Angel Eyes (Dennis-Brent) 7. Irony (Ellis) 8. Lover (Rodgers-Hart)
Credits	<p>Paul Bley - Piano Don Ellis - Trumpet Nick Martinis - Drums Gary Peacock - Bass Gene Stone - Drums</p>
Releases	Pacific Jazz ST-55/PJ-55 (1962)

Jazz Jamboree



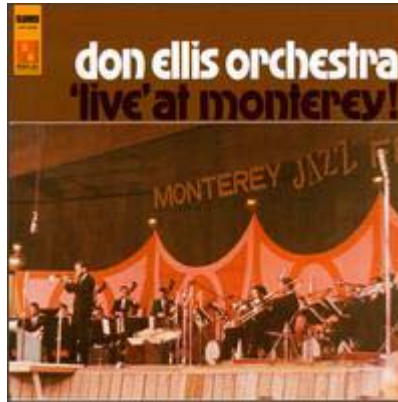
Date(s) Recorded	October 17, 1962 – October 29, 1962
Tracks	<ol style="list-style-type: none">1. Solos2. What Is This Thing Called Love (Porter)3. Lover (Rodgers-Hart)4. Now's The Time (Parker)
Credits	Roman Dylag - Bass Andrzej Dabrowski - Drums Don Ellis - Trumpet Wojciech Karolak – Piano
Releases	Muza 0394 (1962)

Don Ellis



Date(s) Recorded	April 21, 1961 and July 15, 1962
Tracks	<ol style="list-style-type: none"> 1. I'll Remember April (Raye-De Paul-Johnson) - 3:29 2. Sweet and Lovely (Arnheim-LeMare-Tobias) - 6:07 3. Out Of Nowhere (Green-Heyman) - 3:40 4. All The Things You Are (Kern-Hammerstein) - 6:04 5. You Stepped Out Of A Dream (Kahn-Brown) - 3:41 6. My Funny Valentine (Rodgers-Hart) - 4:24 7. I Love You (Porter) - 4:34 8. Just One Of Those Things (Porter) - 3:37 9. Johnny Come Lately (Ellington) - 4:51 10. Angel Eyes (Dennis-Brent) - 4:17 11. Lover (Rodgers-Hart) - 3:22 12. Form (Ellis) - 10:06 13. Sallie (Ellis) - 4:33 14. How Time Passes (Ellis) - 6:23 15. A Simplex One (Ellis) - 4:10
Credits	<p>Jaki Byard - Piano, Alto Sax Paul Bley – Piano Ron Carter – Bass Don Ellis – Trumpet Steve Swallow – Bass Gary Peacock – Bass Charlie Persip – Drums Nick Martins – Drums</p>
Liner Notes	None
Releases	Giants of Jazz CD 53262 (1998)
Notes	<p>“Form” is taken from the <u>Essence</u> recording. “Sallie,” “How Time Passes,” and “A Simplex One” are taken from the <u>How Time Passes</u> recording. The dates of recording do not reflect these tracks. Other tracks were never commercially released prior to 1998 CD.</p>

Live at Monterey



Date(s) Recorded	September 17, 1966 – September 18, 1966
Tracks	<ol style="list-style-type: none">1. Introduction by Jimmy Lyons - 1:182. 33 222 1 222 (Ellis) - 9:513. Passacaglia and Fugue (Levy) - 6:134. Crete Idea (Ellis) - 6:14*5. Concerto for Trumpet (Ellis) - 11:486. 27/16 (Ellis) - 6:01*7. Beat Me Daddy, Seven to the Bar (Ellis) - 8:24*8. New Nine (Ellis) - 11:18 <p><i>* Included on CD Reissue, not original LP release</i></p>

Live at Monterey (cont.)	
Credits	<p>Don Ellis – Trumpet Ruben Leon - Alto Sax, Soprano Sax, Flute Tom Scott - Alto Sax, Saxello, Flute Ira Shulman - Tenor Sax, Alto Sax, Clarinet Ron Starr - Tenor Sax, Flute, Clarinet John Magruder - Baritone Sax, Flute, Clarinet, Bass Clarinet Steve Bohannon - Drums Frank DeLaRosa - Bass Chuck Domanico - Bass Alan Estes - Drums Bob Harmon - Trumpet Hank Levy - Arranger Paul Lopez - Trumpet David MacKay - Organ, Piano Ron Myers - Trombone Ray Neapolitan - Bass Glenn Stuart - Trumpet Chino Valdes - Bongos, Conga Edward Warren - Trumpet Alan Weight - Trumpet Dave Wells - Trombone Terry Woodson - Bass Trombone</p>
Liner Notes	Don Ellis
Releases	<p>Pacific Jazz ST-20112 (1967) EMD/Blue Note 94768 (1998) – CD Reissue</p>
Notes	“Concerto for Trumpet” was recorded at the Pacific Jazz Festival on October 18, 1966.

Live in 3²/₃/4 Time



Date(s) Recorded	October 1966
Tracks	<ol style="list-style-type: none"> 1. Orientation - 11:20 (Ellis) 2. Angel Eyes (Dennis, Brent / arr. Ellis) - 5:41 3. Freedom Jazz Dance (Harris / arr. Ellis) - 3:54 4. Barnum's Revenge (Leon) - 4:36 5. Upstart (Ellis) - 9:02 6. Thetis (Levy) - 8:27 7. Bossa Nueva Nova – <i>a.k.a.</i> “Alone” (Levy) - 5:30* 8. Opus Five (Smith) - 9:53* 9. Seven Up (Smith / arr. Roccisano) - 4:39* 10. Johnny One-Note – <i>a.k.a.</i> “One Note” (Byard) - 2:24* 11. Freedom Jazz Dance – <i>alternate take</i> (Harris / arr. Ellis) - 7:39* <p style="text-align: center;">* <i>Included on CD Reissue, not original LP release</i></p>

Live in 3²/₄ Time (cont.)	
Credits	<p>Don Ellis - Trumpet Ruben Leon - Alto Sax, Soprano Sax, Flute Joe Roccisano - Alto Sax, Soprano Sax, Flute, Clarinet Tom Scott - Alto Sax, Saxello, Flute, Clarinet Ira Schulman - Tenor Sax, Flute, Clarinet Ron Starr - Tenor Sax, Flute, Clarinet John Magruder - Baritone Sax, Flute, Clarinet, Bass Clarinet Dave MacKay - Piano Steve Bohannon - Drums Frank DeLaRosa - Bass Chuck Domanico - Bass Alan Estes - Drums, Timbales Bob Harmon - Trumpet David MacKay - Piano Ron Myers - Trombone Ray Neapolitan - Bass Dave Parlato - Bass David Sanchez - Trombone Mark Stevens - Percussion Glenn Stuart - Trumpet Carlos "Patato" Valdes - Bongos, Conga Chino Valdes - Bongos, Conga Edward Warren - Trumpet Alan Weight - Trumpet Dave Wells - Trombone Terry Woodson - Trombone (Bass) Ed Warren - Trumpet David Sanchez - Trombone</p>
Liner Notes	Leonard Feather
Releases	Pacific Jazz ST-20123 (1967) Pacific Jazz CD23996 (2000) – CD Reissue
Notes	“Orientation,” “Angel Eyes,” and “Freedom Jazz Dance” were recorded October 10, 1966 at the Pacific Jazz Festival in Costa Mesa, CA. All remaining tracks (including an alternate version of “Freedom Jazz Dance”) were recorded several months later at Shelly’s Manne Hole in Los Angeles. Ellis’s arrangement of Jaki Byard’s “One Note” is mislabeled on the recording as the “Johnny One-Note,” a Rodgers & Hart composition.

Electric Bath



Date(s) Recorded	September 17, 1967 - September 20, 1967
Tracks	<ol style="list-style-type: none">1. Indian Lady (Ellis) - 8:072. Alone (Levy) - 5:323. Turkish Bath (Myers) - 10:294. Open Beauty (Ellis) - 8:275. New Horizons (Ellis) - 12:216. Turkish Bath – <i>single</i> (Myers) - 2:52*7. Indian Lady – <i>single</i> (Ellis) - 2:58* <p><i>* Included on CD Reissue, not original LP release</i></p>

Electric Bath (cont.)	
Credits	Don Ellis – Trumpet Ruben Leon - Alto Sax, Soprano Sax, Flute Joe Roccisano - Alto Sax, Soprano Sax, Flute Ira Shulman - Tenor Sax, Piccolo, Flute, Clarinet Ron Starr - Tenor Sax, Flute, Clarinet John Magruder - Baritone Sax, Flute, Clarinet, Bass Clarinet Steve Bohannon - Drums Frank DeLaRosa - Bass Alan Estes - Percussion, Timbales, Vibraphone Bob Harmon - Trumpet Michael Lang - Piano, Keyboards, Clavinet Ron Myers - Trombone Tom Myers - Trombone Ray Neapolitan - Bass, Sitar Dave Parlato - Bass Mark Stevens - Percussion, Timbales, Vibraphone Glenn Stuart - Trumpet Chino Valdes - Bongos, Conga Edward Warren - Trumpet Alan Weight - Trumpet Alan Wight - Trumpet Terry Woodson - Trombone Mike Lang - Piano, Clavinet David Sanchez – Trombone
Liner Notes	Digby Diehl
Releases	Columbia/Legacy 9585 (1967) GNP Crescendo 2223 (1994) – CD Reissue Columbia/Legacy 65522 (1998) – CD Reissue (remastered)
Notes	Packaging includes a short quote from Henry Mancini.

Don Ellis: Live!	
Date(s) Recorded	April 8, 1967
Tracks	<ol style="list-style-type: none"> 1. Slippin' (Ellis) - 6:54 2. Sadness (Ellis) - 3:51 3. It's a Snap (Ellis) - 2:13 4. Milestones (Davis, arr. Ellis) - 9:45 5. Bali Dancer (Ellis) - 5:24 6. I Love Us (Ellis) - 5:42 7. Pete's Seven (Ellis) - 6:18 8. The Squeeze (Ellis) - 5:20
Credits	Don Ellis – Trumpet Tom Scott – Saxes Dave Wells – Trombone Dave Mackay – Piano Ray Neapolitan – Bass Steve Bohannon – Drums Chino Valdez – Conga Mark Stevens – Percussion
Releases	EME Records EC-2 (1976)
Notes	Recorded at Schoenberg Hall, UCLA. Only sold at live Don Ellis performances and through Ellis Music Enterprises on cassette.

Shock Treatment



Date(s) Recorded	February 14, 1968 – February 15, 1968
Tracks on 1 st LP Release	<ol style="list-style-type: none"> 1. A New Kind of Country (Levy) - 4:15 2. Mercy Maybe Mercy (Levy) - 3:24 3. Opus 5 (Smith) - 9:23 4. Beat Me Daddy, Seven to the Bar (Ellis) - 6:16 5. The Tihai (Ellis) - 8:48 6. Milo's Theme (Ellis) - 4:28 7. Star Children (Ellis) - 3:25 8. Homecoming (Ellis) - 3:06 9. Seven Up (Smith / arr. Roccisano) - 4:03 10. Zim (John Magruder) - 4:03
Tracks on 2 nd and 3 rd LP Release	<ol style="list-style-type: none"> 1. A New Kind of Country (Levy) - 4:15 2. Night City (Ellis, MacFadden / arr. Ellis) - 3:00 3. Homecoming (Ellis) - 3:06 4. Mercy Maybe Mercy (Levy) - 3:24 5. Opus 5 (Smith) - 9:23 6. Star Children (Ellis) - 3:25 7. Beat Me Daddy, Seven to the Bar (Ellis) - 6:16 8. Milo's Theme (Ellis) - 4:28 9. The Tihai (Ellis) - 8:48

Shock Treatment (cont.)	
Tracks on CD Release	<ol style="list-style-type: none"> 1. A New Kind of Country (Levy) - 4:10 2. Night City (Ellis, MacFadden / arr. Ellis) - 2:56 3. Homecoming (Ellis) - 3:02 4. Mercy Maybe Mercy (Levy) - 3:24 5. Zim (John Magruder) - 4:03 6. Opus 5 (Smith) - 9:23 7. Star Children (Ellis) - 3:25 8. Beat Me Daddy, Seven to the Bar (Ellis) - 6:16 9. Milo's Theme (Ellis) - 4:28 10. Seven Up (Smith / arr. Joe Roccisano) - 4:03 11. The Tihai (Ellis) - 8:48 12. Zim – <i>alternate take</i> (Magruder) - 4:04* 13. I Remember Clifford (Golson / arr. Woodson) - 5:29* 14. Rasty (Ellis) - 2:52 * <p style="text-align: center;">* <i>Included on CD Reissue, not original LP releases</i></p>

Shock Treatment (cont.)	
Credits	<p>Don Ellis – Trumpet Ruben Leon - Alto Sax, Soprano Sax, Flute Joe Roccisano - Alto Sax, Soprano Sax, Flute Joe Lopez - Alto Sax, Soprano Sax, Flute Ira Shulman - Tenor Sax, Piccolo, Flute, Clarinet Ron Starr - Tenor Sax, Flute, Clarinet John Magruder - Baritone Sax, Flute, Clarinet, Bass Clarinet Steve Bohannon - Drums Frank DeLaRosa - Bass Vince Diaz - Trombone Alan Estes - Percussion, Timbales Bob Harmon - Trumpet Ralph Humphrey - Percussion, Timbales, Vibraphone Michael Lange - Piano, Electric Piano Ron Myers - Trombone Ray Neapolitan - Bass, Sitar Dave Parlato - Bass Joe Porcaro - Percussion David Sanchez - Trombone Mark Stevens - Percussion Mark Cass Stevens - Percussion, Timbales, Vibraphone Glenn Stuart - Trumpet Carlos “Patato” Valdes - Bongos, Conga Chino Valdes - Bongos, Conga Edward Warren - Trumpet Alan Weight - Trumpet Terry Woodson - Trombone, Bass Trombone Mike Lang - Piano, Clavinet, Fender Piano Ed Warren - Trumpet David Sanchez - Trombone</p>
Liner Notes	Digby Diehl (LP Releases), Digby Diehl and Nick DiScala (CD Release)
Releases	<p>Columbia CS 9668 (1967) Koch Jazz KOC CD-8590 (2001) – CD Reissue</p>
Notes	The 3 rd LP release is the same as the second, but with slightly different liner notes.

Autumn



Date(s) Recorded	August 1968
Tracks	Variations for Trumpet (Ellis) Scratt & Fluggs (Ellis) Pussy Wiggle Stomp (Ellis) K.C. Blues – <i>Live</i> (Parker / arr. Ellis) Child of Ecstasy (Ellis) Indian Lady – <i>Live</i> (Ellis)

Autumn (cont.)	
Credits	Don Ellis Trumpet Ira Schulman - Alto Sax Frank Strozier - Alto Sax, Clarinet Ron Starr - Alto Sax, Flute, Piccolo, Soprano Sax, Clarinet Sam Falzone - Tenor Sax, Soprano Sax, Flute, Clarinet John Klemmer - Tenor Sax Clarinet John Magruder - Baritone Sax, Clarinet, Bass Clarinet Glenn Stuart - Trumpet Stu Blumberg - Trumpet John Rosenberg - Trumpet Bob Harmon - Trumpet Ernie Carlson - Trombone Glenn Ferris - Trombone Don Switzer - Bass Trombone Terry Woodson - Bass Trombone Doug Bixby - Tuba Roger Bobo - Tuba Pete Robinson - Piano, Clavinet, Electric Piano, Prepared Piano Mike Lang - Piano, Claviniet, Electric Piano Ray Neapolitan - Bass Dave Parlato - Bass Ralph Humphrey - Drums Gene Strimling - Drums, Percussion Lee Pastora - Conga Mark Stevens - Vibes, Percussion
Liner Notes	Al Kooper
Releases	Columbia CS 9721 (1968)
Notes	“Indian Lady” and “K.C. Blues” recorded live at Stanford University.

New Don Ellis Band Goes Underground



Date(s) Recorded	January 1969
Tracks	<ol style="list-style-type: none"> 1. House in the Country (Kooper / arr. Ellis) 2. Don't Leave Me (Nilsson / arr. Ellis) 3. Higher (S. Stewart / arr. Ellis) 4. Bulgarian Bulge (public domain / arr. Ellis) 5. Eli's Comin' (Nyro / arr. Ellis) 6. Acoustical Lass (Ellis) 7. Good Feelin' (Ellis) 8. Send My Baby Back (Marbray, Hewitt / arr. Ellis) 9. Love for Rent (Selden) 10. It's Your Thing (Isley, Isley, Isley / arr. Ellis) 11. Ferris Wheel 12. Black Baby (Allen, Ellis)

New Don Ellis Band Goes Underground (cont.)	
Credits	<p>Don Ellis - Trumpet, Fluglehorn Patti Allen - Vocals The Blossoms - Vocals John Klemmer - Tenor Sax, Flute Hadley Caliman - Flute, Tenor Sax Mike Altschul - Clarinet, Flute, Baritone Sax Fred Seldon - Clarinet, Flute, Alto Sax, Soprano Sax Lonnie Shetter - Clarinet, Flute, Oboe, Alto Sax, Soprano Sax Sam Falzone - Clarinet, Flute, Tenor Sax Doug Bixby - Tuba Stuart Blumberg - Trumpet, Flugelhorn John Rosenberg - Trumpet, Flugelhorn Glenn Stuart - Trumpet, Flugelhorn Jack Coan - Trumpet, Flugelhorn Jack Ellis - Trombone Glen Ferris - Trombone Jay Graydon - Guitar Dana Hughes - Bass Trombone Ralph Humphrey - Percussion, Drums, Vibraphone Jo Julian - Bass Carol Kaye - Bass Lee Pastora - Percussion, Bongos, Conga Rick Quintinal - Percussion, Drums, Vibraphone Peter Robinson – Piano, Electric Piano</p>
Liner Notes	<p>A transcription of the first measure of “Bulgarian Bulge” appears under a hand-written heading labeled “Liner Notes:” – no text is provided.</p>
Releases	<p>Columbia CS 9889 (1969)</p>

Don Ellis at Fillmore



Date(s) Recorded	June 18-21, 1970
Tracks	<ol style="list-style-type: none"> 1. Final Analysis (Ellis) - 14:00 2. Excursion II (Klemmer) - 5:44 3. The Magic Bus Ate My Doughnut (Selden) - 2:29 4. The Blues (Ellis) - 7:25 5. Salvatore Sam (Ellis) - 5:06 6. Rock Odyssey (Levy) - 9:48 7. Hey Jude (Lennon/McCartney) - 10:38 8. Antea (Levy) - 5:59 9. Old Man's Tear (Klemmer) - 4:53 10. Great Divide (Ellis) - 8:42 11. Pussy Wiggle Stomp (Ellis) - 11:54

Don Ellis at Fillmore (cont.)	
Credits	Don Ellis - Trumpet, Drums John Klemmer - Saxophone, Winds Tom Garvin - Piano John Clark - Saxophone, Winds Doug Bixby - Bass, Tuba Stuart Blumberg - Trumpet Ernie Carlson - Trombone Jack Coan - Trumpet Ronnie Dunn - Percussion, Drums Sam Faizone - Saxophone, Winds Glen Ferris - Trombone Jay Graydon - Guitar Ralph Humphrey - Drums Dennis Parker - Bass Lee Pastora - Conga John Rosenberg - Trumpet Fred Seldon - Saxophone, Wind Lonnie Shetter - Saxophone, Wind Glenn Stuart - Trumpet Don Switzer - Bass Trombone Don Quigley – Tuba
Releases	Columbia CG 30243 (1970)
Notes	Recorded live Bill Graham's Fillmore West in San Francisco, CA.

Tears of Joy



Date(s) Recorded	May 20, 1971 - May 23, 1971
Tracks	<ol style="list-style-type: none">1. Tears of Joy (Ellis) - 2:562. 5/4 Getaway (Ellis) - 7:473. Bulgarian Bulge (public domain, arr. Ellis) - 4:484. Get It Together (Falzone) - 5:075. Quiet Longing - 3:436. Blues in Elf (Ellis) - 6:367. Loss (Ellis) - 8:238. How's This for Openers? (Ellis) - 8:359. Samba Bajada (Levy) - 11:3010. Strawberry Soup (Ellis) - 17:3111. Euphoric Acid (Selden) - 4:23

Tears of Joy (cont.)	
Credits	Don Ellis - Trumpet, Drums, Flugelhorn Milcho Leviev - Piano, Keyboards Bruce Mackay - Trumpet Doug Bixby - Trombone, Tuba Jon Clarke - Woodwind Christine Ermacoff - Cello Ralph Humphrey - Drums Dennis Parker - Bass Lee Pastora - Conga Jim Sawyers - Trombone Lonnie Shetter - Woodwind Fred Selden - Woodwind Kenneth Nelson - French Horn Paul G. Bogosian - Trumpet Jack Caudill - Trumpet Earle Correy - Violin Ron Dunn - Drums Alfredo Ebat - Violin Sam Falzone - Woodwind Ken Sawhill - Trombone (Bass) Ellen Smith - Viola
Liner Notes	Don Ellis
Releases	Columbia CG 30927 (1971) Columbia GQ 30927 (1971) – <i>Quadraphonic</i>
Notes	Recorded live at Basin Street West in San Francisco, CA.

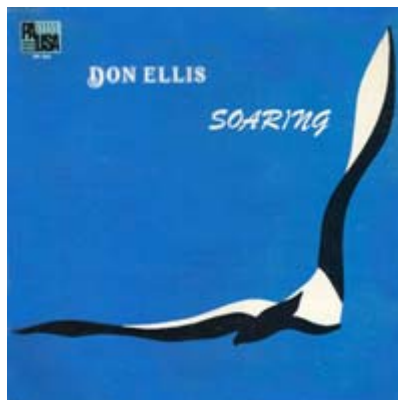
Connection



Date(s) Recorded	1972
Tracks	<ol style="list-style-type: none"> 1. Put It Where You Want It (Sample / arr. Falzone) 2. Alone Again (Naturally) (O'Sullivan / arr. Leviev) 3. Superstar (Webber-Rice/ arr. Leviev) 4. I Feel the Earth Move (King / arr. Halligan) 5. Theme from The French Connection (Ellis) 6. Conquistador (Reid-Brooker / arr. Levy) 7. Roundabout (Anderson-Howe / arr. Selden) 8. Chain Reaction (Levy) 9. Goodbye to Love (Carpenter-Bettis / arr. Selden) 10. Lean on Me (Withers / arr. Corry) 11. Train to Get There (Halligan)

Connection (cont.)	
Credits	<p>Don Ellis - Trumpet, Flugelhorn Fred Selden - Alto Sax, Flute, Soprano Sax, Piccolo, Alto Flute Vince Denham - Alto Sax, Tenor Sax, Soprano Sax, Flute, Piccolo Sam Falzone - Tenor Sax, Clarinet, Flute Gary Herbig - Baritone Sax, Soprano Sax, Clarinet, Flute, Oboe Glenn Stuart - Trumpet, Flugelhorn Bruce MacKay - Trumpet, Flugelhorn Paul Bogosian - Trumpet, Flugelhorn Gil Rathel - Trumpet, Flugelhorn Sidney Muldrow - French Horn Glenn Ferris - Trombone Ken Sawhill - Bass Trombone Doug Bixby - Tuba Joel Quivey - Violin Earle Corry - Violin Renita Koven - Viola Pat Kudzia - Cello Jay Graydon - Guitar Milcho Leviev - Piano, Fender Rhodes, Organ, Clavinet Dave McDaniel - Bass Ralph Humphrey - Drums Ron Dunn - Drums, Percussion Lee Pastora - Conga</p>
Liner Notes	Leonard Feather
Releases	Columbia KC 31766 (1972)
Notes	Liner notes includes excerpt from Leonard Feather's book <u>From Satchmo to Miles</u> .

Soaring



Date(s) Recorded	1973
Tracks	<ol style="list-style-type: none"> 1. Whiplash (Levy) - 4:25 2. Sladka Pitka (Leviev) - 6:40 3. Devil Made Me Write This Piece (Ellis) - 6:00 4. Go Back Home (Falzone) - 3:15 5. Invincible (Ellis) - 6:43 6. Image of Maria (Ellis) - 3:03 7. Sidonie (Fried) - 6:37 8. Nicole (Ellis) - 5:29
Credits	<p> Don Ellis - Trumpet, Drums, Flugelhorn Milcho Leviev - Organ, Piano, Keyboards, Clavinet Bruce Mackay - Trumpet, Flugelhorn Doug Bixby - Tuba Vince Denham - Flute, Piccolo, Alto Sax, Soprano Sax, Tenor Sax Jay Graydon - Guitar Gary Herbig - Clarinet, Flute, Oboe, Baritone Sax, Soprano Sax Ralph Humphrey - Drums Mike Jamieson - Trombone Sidney Muldrow - French Horn Lee Pastora - Conga Gil Rathel - Trumpet, Flugelhorn Fred Selden - Flute, Alto Flute, Piccolo, Alto Sax, Soprano Sax Dave McDaniel - Bass Renita Koven - Viola Jack Caudill - Trumpet, Flugelhorn Earle Correy - Violin Ron Dunn - Percussion, Drums Sam Falzone - Clarinet, Flute, Tenor Sax Pat Kudzia - Cello Joel Quivey - Violin Ken Sawhill - Bass Trombone </p>

Soaring (cont.)	
Releases	PAUSA PR-7028 (1973) BASF MPS 25123 (1974)
Notes	Different packaging (back cover only) for PAUSA and BASF releases.

Haiku



Date(s) Recorded	1974
Tracks	<ol style="list-style-type: none">1. Children2. Blossoming3. Water Jewel4. Cherry Petals5. Forest6. Summer Rain7. Two Autumns8. Mirror-Pond of Stars9. Parting10. Dew

Haiku (cont.)	
Credits	Don Ellis - Trumpet Israel Baker - Violin Erno Neufeld - Violin Jacob Krachmalnick - Violin George Vinci - Violin Shirley Cornell - Violin Marcia Van Dyck - Violin Marvin Limonick - Violin Allan Harshman - Viola David Schwartz - Viola Myra Kestenbaum - Viola Samuel Voghossian - Viola Alfred Barr - Viola Dan Neufeld - Viola Raphael Kramer - Cello Frederick Seykora - Cello Ronald Cooper - Cello Catherine Gotthoffer - Harp Larry Carlton - Guitar David Cohen - Guitar Tommy Tedesco - Guitar Milcho Leviev - Keyboards Ray Brown - Bass John Guerin - Drums
Releases	MPS MC 25341 (1973) BASF 21916 (1973)

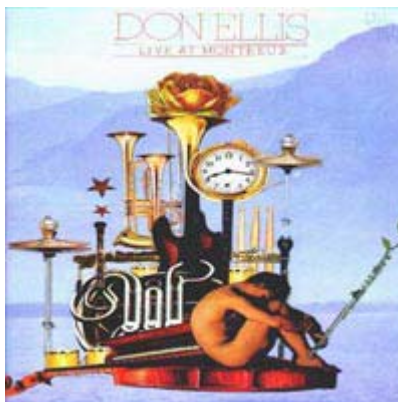
Music from Other Galaxies and Planets



Date(s) Recorded	1977
Tracks	<ol style="list-style-type: none"> 1. Star Wars (Main Title Theme) (Williams / arr. Ellis) 2. Arcturas – <i>a.k.a. Get Closer</i> (Ellis) 3. Princess Leia's Theme (Williams / arr. Ellis) 4. Orion's Sword (Ellis / arr. Vig) 5. Pegasus – <i>a.k.a. Off and Running</i> (Ellis / arr. Berg) 6. Crypton (Ellis / arr. Berg) 7. Lyra – <i>a.k.a. Awakening</i> (Ellis) 8. Eros – <i>a.k.a. Let's Do It This Way For a While</i> (Ellis) 9. Ursa – <i>a.k.a. Cindy</i> (Ellis / arr. Vig) 10. Vulcan – <i>a.k.a. Everything is Going to Be All Right</i> (Ellis)

Music from Other Galaxies and Planets (cont.)	
Credits	Don Ellis - Trumpet, Flugelhorn Ted Nash - Saxophone, Woodwinds Laurie Badessa - Strings Richard Bullock - Trombone Darrell Clayborn - Bass Jack Coan - Trumpet Jim Coile - Saxophone, Wind Dave Crigger - Drums Mike Englander - Drums Paula Hochhalter - Strings Alan Kaplan - Trombone Randy Kerber - Synthesizer, Piano, Electric Piano, Clavinet Sidney Muldrow - French Horn Ann Patterson - Saxophone, Woodwinds Gil Rathel - Trumpet Ruth Ritchie - Percussion Jimbo Ross - Strings Jim Self - Tuba Jim Snodgrass - Saxophone, Woodwinds Glenn Stuart - Trumpet Pam Tompkins - Strings Chino Valdes - Percussion James Coile - Saxophone, Woodwinds Paula Hochhalter - Strings
Releases	Atlantic SD 18227 (1977)

Live at Montreux



Date(s) Recorded	July 8, 1977
Tracks	<ol style="list-style-type: none">1. Open Wide (Ellis) - 9:402. Loneliness (Ellis) - 5:543. Future Feature (Ellis) - 7:184. Go-No-Go (Ellis) - 5:105. Sporting Dance (Ellis) - 8:456. Niner Two (Ellis) - 11:597. Lyra (Ellis) - 8:32*8. Eros (Ellis) - 5:39*9. Arcturus (Ellis) - 10:49* <p><i>* Included on CD Reissue, not original LP release</i></p>

Live at Montreux (cont.)	
Credits	<p>Don Ellis - Trumpet, Flugelhorn Ted Nash - Clarinet, Flute, Alto Sax Laurie Badessa - Violin Richard Bullock - Bass Trombone Darrell Clayborn - Bass Jack Coan - Trumpet Jim Coile - Clarinet, Flute, Tenor Sax Dave Crigger - Drums Mike Englander - Percussion, Drums Leon Gaer - Synthesizer Paula Hochhalter - Cello Alan Kaplan - Trombone Randy Kerber - Keyboards Sidney Muldrow - French Horn Ann Patterson - Flute, Oboe, Piccolo, Alto Sax, Soprano Sax Gil Rathel - Trumpet Ruth Ritchie - Percussion, Timpani Jimbo Ross - Viola Jim Self - Tuba Jim Snodgrass - Flute, Oboe, Piccolo, Baritone Sax Glenn Stuart - Trumpet Pam Tompkins - Violin Carlos "Patato" Valdes - Bongos, Conga</p>
Liner Notes	<p>Don Ellis (short quote) Nick DiScala (CD Release only)</p>
Releases	<p>Atlantic SD 19178 (1978) Koch Jazz 51410 (2002) – CD Reissue</p>
Notes	<p>Studio-recorded versions of "Arcturus," "Eros," and "Lyra" appear on <u>Music from Other Galaxies and Planets</u>.</p>