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The music of Ornette Coleman is considered some of the most significant from 20th century, often celebrated for the contributions of one of the bass' most enigmatic virtuosos - Charlie Haden (1937 –2014). This presentation is a guide into some of the unique techniques exhibited by Haden on six seminal recordings of the Ornette Colman Quartet from 1959-1961, and will demonstrate the distinctiveness of the repertoire as well as Haden's basslines, ensemble playing, and solo improvisations.

*Flexibility* is a hallmark of Haden's approach –navigating and adjusting style, form, meter, tempo, articulation, harmony, and dynamics. This always musical flexibility is observable in the spontaneous musical responses to the highly individual improvisations from Coleman (as well as trumpeter Don Cherry and drummer Billy Higgins) that often may only have ambiguous references to the original melody or form. Functioning as a bridge between these "inside" and "outside" elements, Haden unifies the composition and the improvisations in a way that contributed significantly to the new freedom emerging in jazz and improvised music.

Selected Discography

*The Shape of Jazz to Come* (1959)
*Change of the Century* (1960)
*This is Our Music* (1961)
*Beauty Is a Rare Thing*: *(The Complete Atlantic Recordings 1959-1961)*

Considerations

1. The three early Ornette Coleman quartet albums with Charlie Haden - *The Shape of Jazz to Come* (1959), *Change of the Century* (1960), and *This is Our Music* (1961) are a short-lived transition period, one between Coleman's earlier recordings with more conventioal presentations and later works that would radically distance the group's music from common-practice. By retaining more obvious elements of time, changes, and form these particular recordings provide a unique view into Haden's technique as well as the group's developing freedom in the interpretation of Coleman's compositions.

2. Coleman's original scores and/or lead sheets are no longer available, and purportedly didn't reflect how they were performed anyway[1]. Currently available printed versions of these pieces are transcriptions, and as such they are subject a high degree of interpretation and prone to significant errors. It should be emphasized that any notated transcription will not necessarily represent Ornette or Haden's musical intent or what any of the musicians may have originally conceived before or during the recording. The scores below represent what the authors are able to hear and deem relevant for inclusion, as well as their personal limitations and theoretical biases revealed in the subjective notational preferences throughout.

3. Previous analysis of these works often focus exclusively on the melodic content of Ornette's improvisations, rather than the foundation provided by the rhythm section. This project focuses on Haden's performances *first* and what that foundation may reveal about the compositions and improvisations[2].

4. Haden's basslines are *essential*, and reveal the formal, harmonic, and melodic landmarks that are fundamental to the subsequent improvisations. These contributions are necessary for understanding the innovative nature of the group's performance.

5. Expression plays a key role in Haden's playing, and is relatable to Ornette's similarly idiomatic and dynamic approach to articulation, timbre, and intonation.

6. These particular compositions utilize chorus forms, albeit often highly unorthodox ones. These forms contain recurring numbers of bars, harmonies, rhythmic landmarks, and dynamic contours audible in Haden's bass parts but with expanding flexibility to adapt and change them in the moment. These are not simply "time no changes" improvisations - spontaneous group inventions divorced from the compositional background. Rather, Haden builds upon the material explicitly through a spontaneous interpretation of the composition. The ensemble's approach is not free *from* these fundamental compositional dimensions, but free *to* improvise within and apart from them as desired.

7. *Swing* is a ubiquitous rhythmic component - Haden's hook up with drummer Billy Higgins is a virtuosic and defining feature of these recordings, and perhaps one of their most lasting and influential legacies.

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[1] "The specific problems of notating these compositions arise from the fact that the "lead sheets: submitted by Mr. Coleman, written in a highly personal notation, rarely coincided rhythmically with his own performances of these works. The editor, therefore, was forced to transcribe them from Mr. Coleman's recordings. A further complication arose at this point, since in those instances, where the rhythmic notation was *not* unmistakably clear, Mr. Coleman was unable to verify one way or another the editor's particular choices." A Collection of the Compositions by Ornette Coleman (Schuller 1961).

[2] Charry (1997) successfully adopted this insightful approach to Coleman's work, one that built from Haden's performance rather than relying exclusively on motivic and melodic analysis of Coleman's improvisations. This allowed him access to vital elements of the performances many others had missed.

Do The Math: Interview with Charlie Haden (Iverson 2016)
https://ethaniverson.com/interviews/interview-with-charlie-haden/

**CH:** I learned about the importance of listening playing with Ornette. We first played duo at his house, for days. I had never heard such beautiful melodies. **He had his compositions written out with changes on them.**

**EI:** There were changes on his charts?

**CH: Yes, and he said to play on the changes until he left them, and then just follow him.** At first I thought he meant he would play on the written changes for a little while, but then I realized he would be creating a new set of changes almost right away. So I discarded his changes and followed him. Sometimes the changes he had for the written parts didn't always fit, so **I would look for the right note, even if it wasn't the root of the tonal center.**

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**CH: I added double-stops, drones, and melodies that weren't always "in time." There is a slight evolution between the L.A. records, *The Shape of Jazz to Come* and *Change of the Century* and a big evolution with the New York record, *This Is Our Music*, where there aren't ANY chord progressions during the improvisations any more:** just modulations through keys. I would just grab the most important note I could hear from Ornette's phrases. This would enable him to go to the next thing he wanted to do.

**EI:** While I hear the evolution of the music you are talking about, I don't really hear chord progressions as such on the L.A. records, either.

**CH:** Well, we weren't playing on changes like somebody would on "All the Things You Are," of course. **But we were still respecting the songs how Ornette wrote them, with bridges and interludes. Billy and I would still signify the new sections, even if we weren't playing the changes.** Then, in New York with Blackwell, there were no more changes, just free improvisation.

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**CH: When you go surfing, you catch a wave and ride it in. That's what Billy and I did: we caught the same wave. He had magical time.** The thrust of his power was always just right, whether it was gentle, a little more intense, or loud. He was like a 747 taking off, then just soaring.

**EI:** How did you get your beat?

**CH: I got my good time from hillbilly music.** I didn't play a lot of bass as a kid, but I sang it. Hillbilly musicians have great time.

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**CH:** The first bass players I heard were the guys on the records with Bird — Curly Russell and Tommy Potter. There were also guys with Stan Kenton, like Don Bagley, and the bassists with Jazz at the Philharmonic. **But the first guy who was really distinctive to me — when I was 19 or so — was Paul Chambers,** who I heard on all those Prestige and Riverside records. There's an underrated player! He had a way of playing chromatic notes in his basslines that was just unreal. He would go up into the high register, and then skip down, tying it together… He had this great sound, and this great time.

Notes on the Transcriptions

**I. Focus on Sanity** (May 22, 1959)

- Huge sound – warm but defined.
- As this tune was done first, Haden records the first improvisation from the historic session.
- Sophisticated rhythmic content within the opening solo. Although highly expressive, a half-time triplet feel is evident, established by the last phrase of the horn's fanfare. This solo centers around the notes of Bb7, developing various tuplets and extensive left-hand articulations.

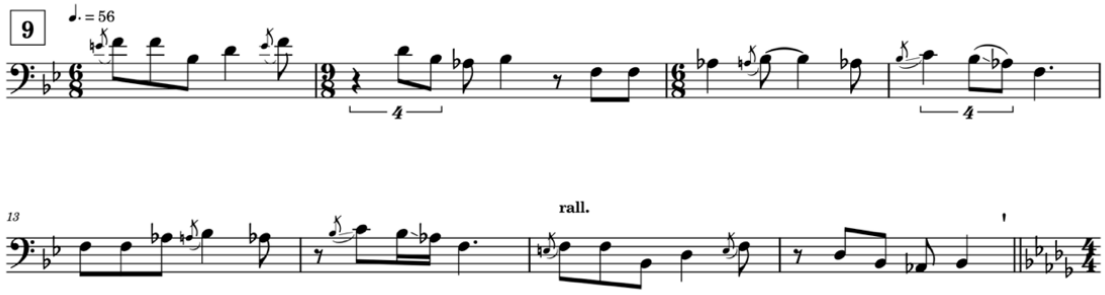


*Figure 1 Bass solo, "Focus on Sanity" measures 9-16.*

- Haden shifts to a medium 4/4 swing at m. 17, the improvisation presenting the harmonic outline of what will be used throughout the 8-bar solo form[3] (17-24):

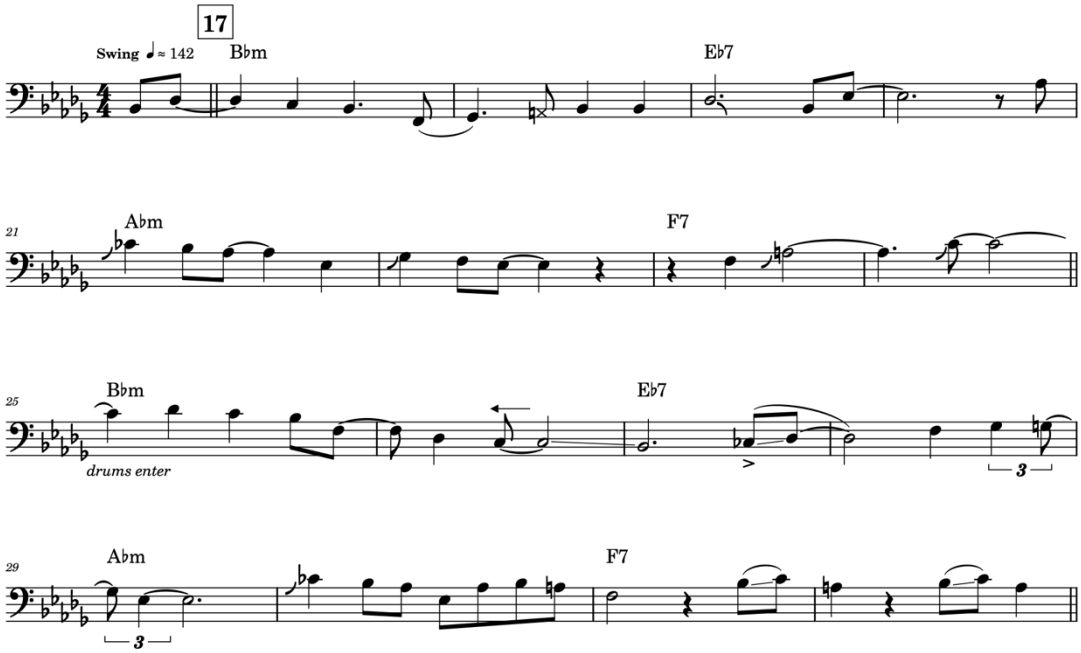


*Figure 2 Bass solo, measures 17-32.*

[3] Robert Palmer's otherwise exceptional liner notes to the Ornette Coleman box set Beauty is a Rare Thing contains one of several misrepresentations this performance by asserting that Haden is "improvising from the flavor and feeling of the horns introduction, and not from any regular chorus structure. The solo is pure melodic exposition… At first the solo doesn't even imply a tempo."

- Sophisticated melodic phrasing – Haden eschews more traditional bebop vocabulary for an idiomatic lyricism and distinctive use of space.
- Haden's lines are rooted in the chord progression but not always revealing them. Phrases often play across or obscure the double barlines (31-35).
- The performance demonstrates sections of loosely proportionate tempos (half-time-medium-double time) that would later be featured simultaneously in "Lonely Woman".
- Many instances of left-hand expression via glissando, grace notes, hammers, falls, and other articulations.
- While the 8-bar metrical phrase is maintained, the harmonic rhythm becomes increasingly flexible. This is heard in Haden's various harmonic contractions or expansions that extend beyond two measures (31-33).
- Absolutely locked in with Billy Higgins – virtuosic time playing from both players.
- Use of inversions (83-85).
- Extremely virtuosic up-tempo walking lines (83-187).
- Haden breaks up the quarter note pulse with occasional half notes or half note syncopations (105-109)
- Adjusts to overt harmonic material in the horn solos by altering the harmonic structure (91-98, 235-237).
- Haden moves in and out of the changes at various points, often sounding a single pitch that connects to the original harmony (Eb in measure 159).
- "Walter Page"-esque basslines that pair repeated quarter notes and play through harmony in often unpredictable ways. These linear phrases create sustained and directed motion, often for prolonged periods (115-120).
- Uses open strings as pedals and accents (141).
- Basslines that function melodically rather than harmonically (209-210).

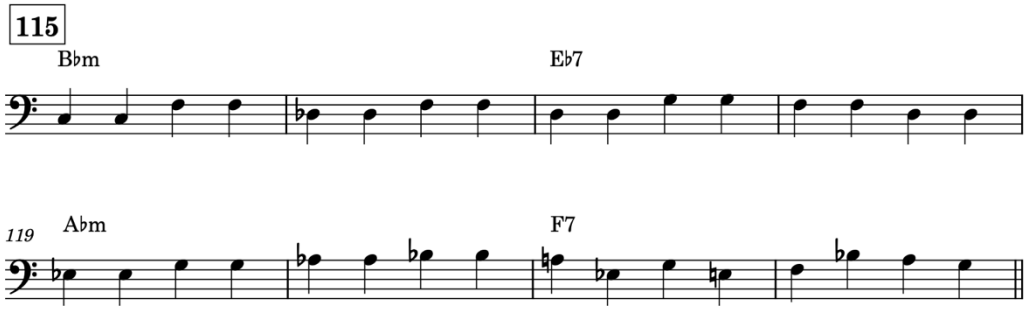


*Figure 3 Bassline, measures 115-122.*

**II. Chronology** (May 22, 1959)

- AABA form. The most "standard" of this session, implying common harmonic progressions[4].
- Highly flexible and broad interpretation of harmonic areas, but often recognizably "close to home".
- Line punctuated by half note syncopations (52-56).
- Slides and expressive devices (94-95).
- Use of accented passing tones (302, 304, 316).
- Interactions between snare drum and alto complimented by Haden's doubled quarter notes (226-231).
- Eschews common bassline chromaticism, creates basslines with chromatic melody rather than harmony (264-265).

[4] Contrary to Charry (1997), this chord sequence is decidedly not rooted in Gershwin's "I Got Rhythm", evidenced by allusions to a ii-V-I progressions in the 5-7th bars of the A sections, as well as modulation to IV in the bridge – a progression that more closely resembles the "Honeysuckle Rose" bridge.

- New Orleans 2-feel with the alto solo (294-297), and brought back during the last A section (310-317).
- Follows the alto line outside the changes (332-337).

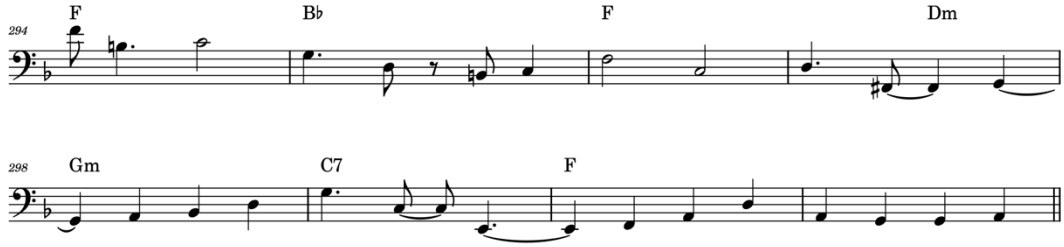


*Figure 4 Quasi-New Orleans 2-feel, "Chronology" measures 294-301.*

**III. Peace** (May 22, 1959)

- Melodic phrases use clear but distinct and shifting tonal centers.
- Melody and solo forms related but not exact repetitions.
- Chord symbols often represent structurally significant single *pitches*, rather than full triads as is the case with the bridge (22-31).
- Haden's bassline maintains a strict number of bars, at least under the alto solo. While the 4/4 meter is fixed, the placement of the changes are not – they may appear "early" or "late", or even not at all as the harmonic rhythm becomes increasingly flexible.
- Ornette stays close to Eb throughout his solo, but with a dense and chromatic "blackberry bush" (105-109). Haden responds to this activity with a syncopated line.
- At the beginning of the third chorus Charlie moves out of the changes and follows Ornette into the key of Eb. But whereas Ornette's lines employ a clear major tonality, Haden maintains the minor tonality implied by the end of the previous chorus. Haden then transitions back to the original harmonies by measure 90.
- Ornette again finishes his solo at the double bar, an acknowledgment of both the form and chorus length.

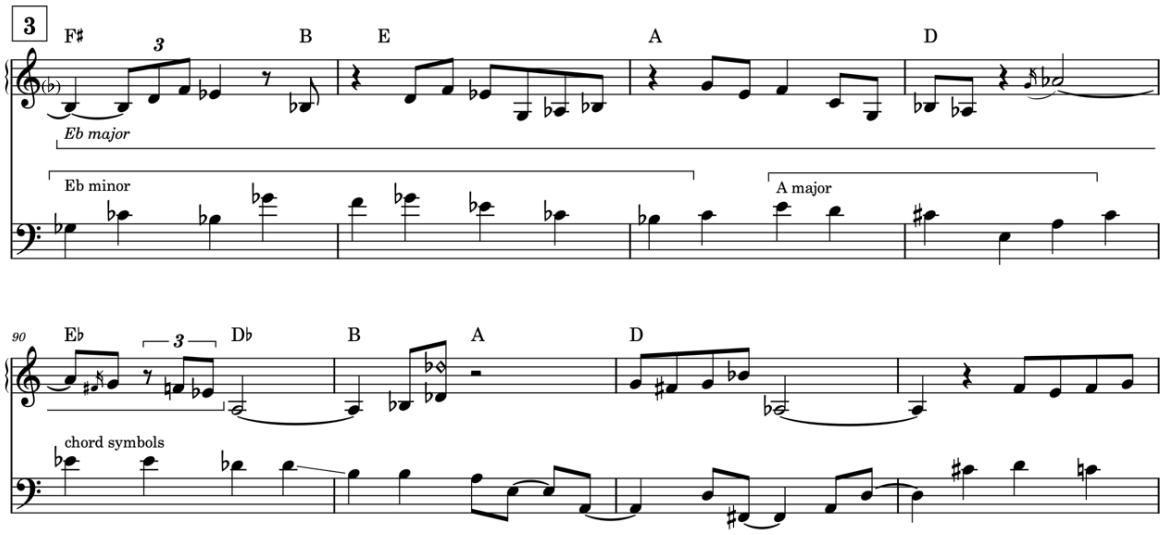


*Figure 5 Harmonic interactions, "Peace" measures 86-90.*

**IV. Congeniality** (May 22, 1959)

- 22-bar solo form (not 32)[5], the bassline maintains a relationship to the structure – highly flexible yet utilizing landmarks to indicate the form. A key bassline landmark is the descending whole-steps that appear in the 8th and 9th measures of the solo form:

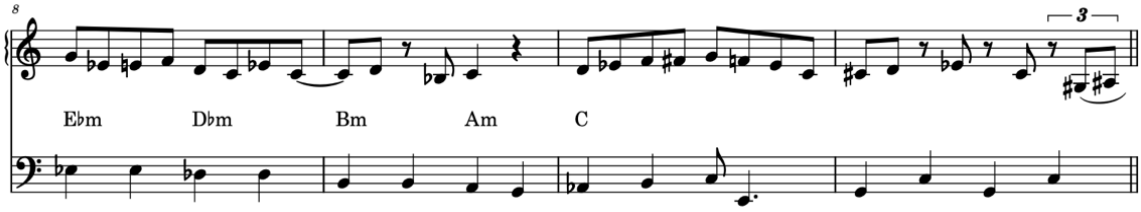


*Figure 6 Descending whole steps, "Congeniality" measures 8-9.*

- Haden uses a tresillo rhythm (♩. ♩. ♩) to mark F7 in measures 4-7 and 15-18 of the chorus, with other syncopated rhythms used similarly later (m. 70-73).
- Coleman plays overtly two beats away from the rhythm section, displacing the metric downbeat. Haden maintains the form and the tension of the displacement (72-77):

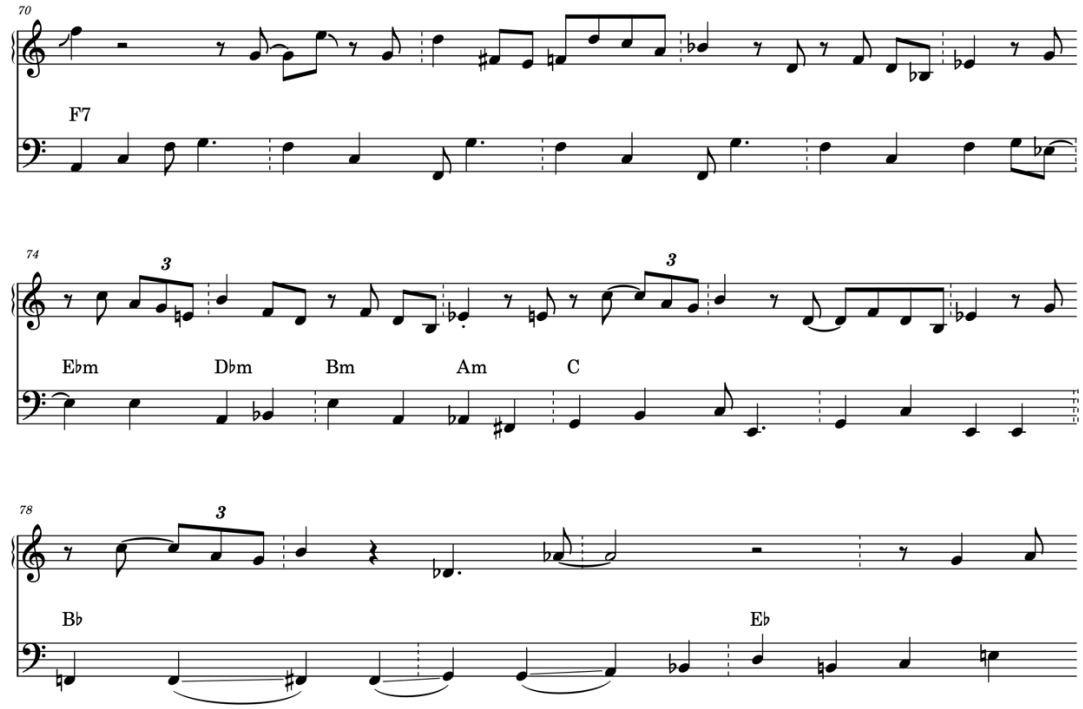


*Figure 7 Downbeat displacement "Congeniality" measures 70-80.*

[5] The improvisation is notated in Schuller as a 32-bar solo form (1960). Contributing to this error may have been Schuller's admitted blind spot against the relevance of the bassline: "Because the improvised bass part under the alto solo does not function merely in terms of harmonic roots, but moves rather as a melodically free agent, the editor felt that in inclusion would serve no purpose in explaining Mr. Coleman's improvisation, and might, therefore, confuse those who are used to viewing music only harmonically and vertically." By beginning his analysis with Haden's bassline first, Schuller would have no doubt discovered the camouflaged formal structures that Haden and Higgins were integrating with the group's improvisations.

- Flexible bar lengths – 6/4 in m. 40, possibly responding to Ornette's somewhat rhetorical 4/4.
- Haden melodically responds to Ornette's pitch, articulation, & tone (26).
- Ornette turns the beat around at m. 126 of the solo, resulting in a slight extension of the form (126-131).
- Metrical divergences between instruments (151-162) and an extension of the F7 phrase (155-162).
- Haden drops ½ form (198) – leaving out the second half of the chorus. The horns later come in at the correct juncture regardless and take the head out.
- Haden contracts the form (214).
- Further extensions of various harmonic regions during Cherry's solo (200, 245).

**V. Lonely Woman** (May 22, 1959)

*I. Melody*

- Haden's opening solo establishes the iconic, other-worldly atmosphere via the open string drone, minor scale, microtonality, and use of glissando:

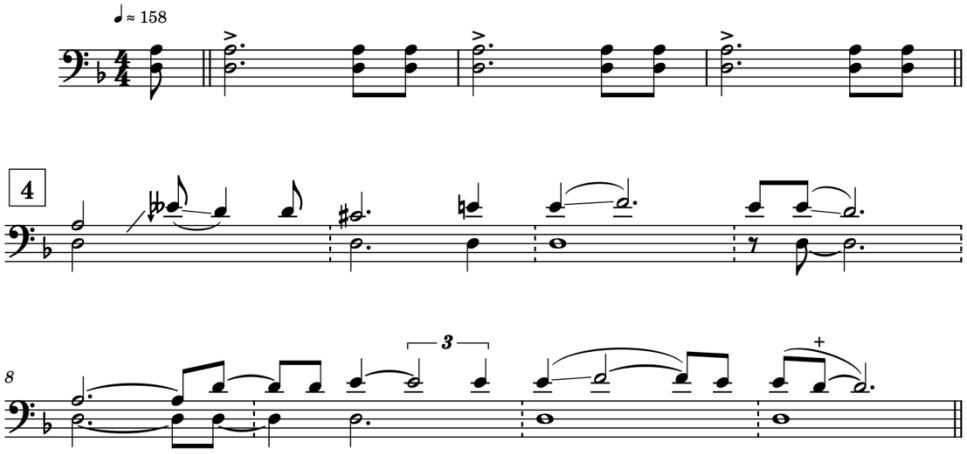


*Figure 8 Bass introduction, "Lonely Woman" measures 1-11.*

- Haden's drone notes appear separately and together with his upper melody, a continual polyphony of two independent yet conjoined lines.
- Haden connects Higgin's brisk double time feel with the at times quasi-rubato phrasing heard in the horns – the bassline navigating both.
- Members of the ensemble reflect differing tempo relationships yet still play – more or less - together on the larger beat. This can be heard as drums playing double time, the horns playing a medium tempo, and Haden's playing uniting them both or adding his own half-time feel. Whereas the practicality of notation forces one to choose one of these tempos (for clarity), in fact this bassline connects *all* of the tempos on this track - seemingly at once. These relationships, while not rigid, are in proportion to one another and notated using the following tempo indications:

| instrument | possible meter | tempo | rhythmic feel |
|---|---|---|---|
| horns | 4/4 | ♩≈158 bpm | medium-up/semi-rubato |
| bass | 2/4 | ♩≈ 79 bpm | half-time feel |
| drums | 8/8 | ♪≈ 316 | double time feel |

- These tempo combinations are not exclusive, but combine in the ear of the listener in a myriad of ways. This can result in highly unusual perceptual effects! Vickery and James (2017) relate this performance to the "Ponzo" illusion below[6], where equal lines only appear to be of different lengths. As a listener, one's perspective on the beat could shift substantially depending on one's focus in the moment or the gravity of a particular melody.

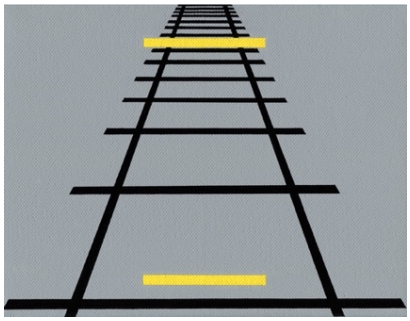

*Figure 9 The Ponzo illusion.*

- Barlines begin to "float" - individual downbeats pull apart from one another with metrical phrases moving in and out of phase (57-60).
- Use of the droning open D string throughout, as opposed to the detuned E string heard in "Ramblin".
- A-sections contain similar pitch content/contour as well as a repeated placement of the high F# at the climax of the phrase (23) and high A at the end of the section (27). Haden's bassline is interacting with the horns melodically as well as harmonically.

*II. Alto Solo*

- Haden begins his accompaniment with the upper register that finished the head, extending upward to a high C#, and leaving the highest D for the ending of the alto solo.
- Rhythmically advanced solo accompaniment: combinations of 8th, 16th, and triplet phrases (1-23).
- Unpredictable phrase lengths, rarely four or eight bars.
- Extended approach to the climactic high D at the end of the solo (m. 46).
- The barlines between the alto and bass diverge during the last A section of Coleman's solo (32-45).
- A relaxed, funky half-time feel in the bassline with distinct moments of half-time feel (prompting the unusual and subjective 2/4 notation below). This feel connects the track to other iconic performances

[6] "Perhaps one of the closest visual analogies to the auditory streams present in "Lonely Woman" is the Ponzo Illusion, which shows that the perception of an object's length is influenced by its contextual surroundings. The lack of "temporal coherence" evident in Lonely Woman may contribute toward perceiving the time as having a certain elasticity, and may also support notions attributed to free jazz such as "free" time. The phenomenon of auditory "bistability" may also contribute toward explaining whether or not the horns and the drums are perceived as performing in synchrony or asynchrony." Vickery and James (2017)

where Haden's ability to play in a parallel halftime feel highlights a complex and multidimensional interpretation of the pulse.[7] The line develops much more of the 4/4 feeling as it seamlessly approaches the bridge.

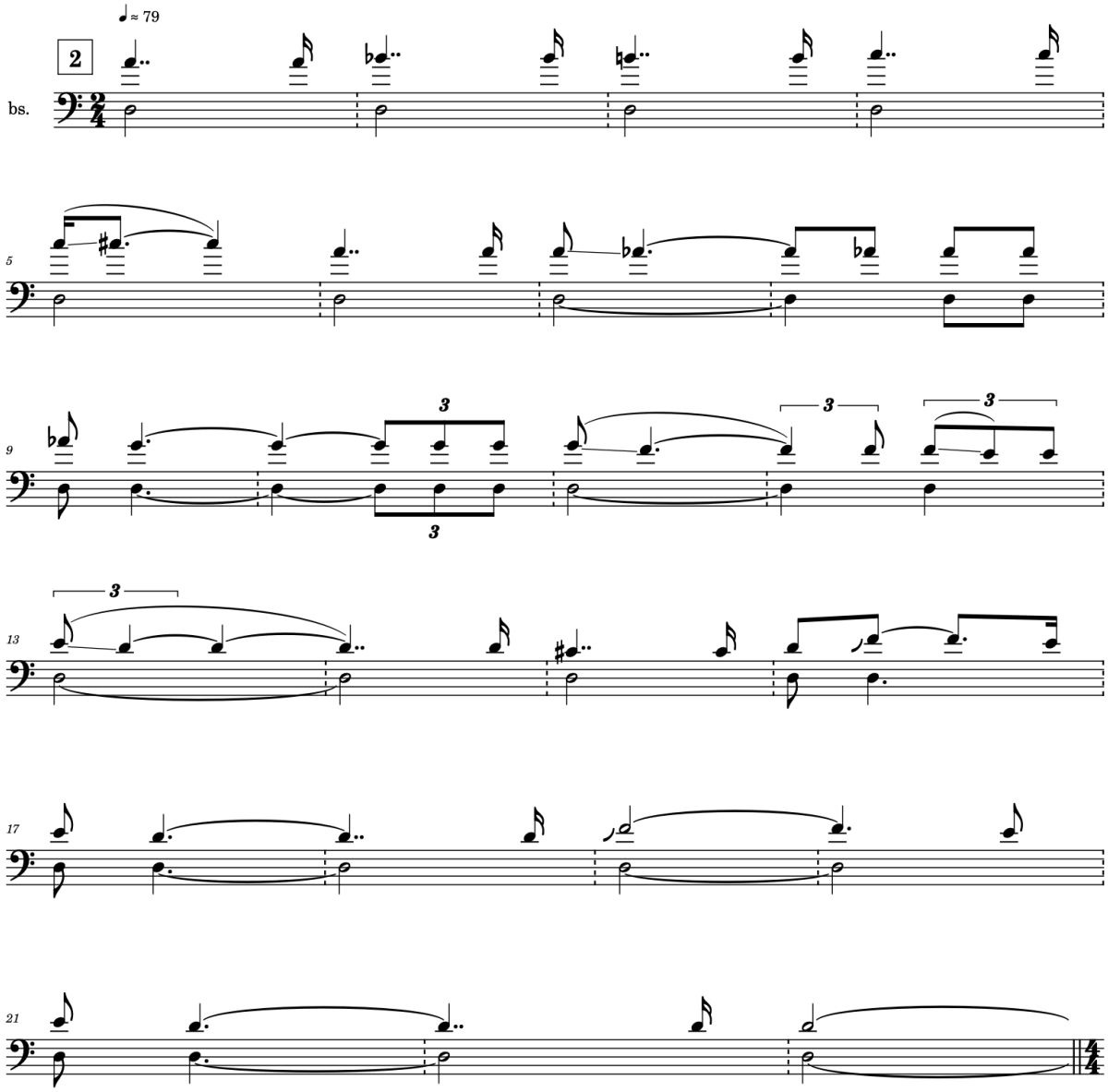


*Figure 10 Bassline accompaniment "Lonely Woman" alto solo, measures 1-23.*

[7]Haden's solo on "Cherokee" with Lee Konitz and Brad Mehldau from the album *Alone Together* is one of many examples.

**VI. Ramblin'** (October 8, 1959)

- Original composition by Coleman hints at a twelve-bar form, yet avoids a more basic structure with odd-measured of phrases. These phrases resonate strongly with a country blues aesthetic that would inspire a performance based on *feel.*
- Haden's treatment of the bass as a guitar (or banjo) is evident with a detuned low D string as well as the strumming of the top two strings (with the open D string).
- Haden challenges the walking bass role of the jazz bassist with a loosely improvised drone played with a flexible feel that is neither strictly swing nor straight eighths.
- Despite the abstract nature of the melody, the solo form alternates between a sixteen-bar "groove" section and a twelve-bar blues.
- During this groove section, Haden's bass continues the chordal strumming from the head.
- Relying less on the detuned low D, Haden instead sticks to melodic motifs that function as backgrounds as the bass continues as to function as a guitar.
- The actual chords on the groove section is never played the same way twice. Haden carefully follows what Coleman and then trumpeter Don Cherry plays —-the only constant being the I chord beginning on m.1 and the V chord appearing at m.13.
- Coleman's group was infamous for its creative use of intonation, and Haden follows suit by blurring the minor and major thirds creating a tonal ambiguity.
- Cherry's second chorus of the groove section, seems to forget the sixteen-bar section and jumps ahead to the swing feel.
- Haden's performance quickly reacts to change in direction in Cherry's solo and continues the momentum of the performance.
- Haden's solo remains within the freer sixteen bar form.
- The simplicity of Haden's solo is noteworthy - his lines are more vocal-like with an accented use of space.
- Haden's quotes "Old Joe Clark" at length. This country standard reveals his approach and a common flexibility with country musicians.

## Notation

*Chord Symbols*

Chord symbols are used loosely, to indicate the deeper structure of the song (evidenced in the melody or through repetition), rather than being specific to what Haden is playing at a given moment. They are markers for the reader to establish the song that is being developed, a deeper structure often reflected in Haden's basslines, but frequently developed or seemingly departed from in the spontaneity of a given improvisation. These chord symbols should not be interpreted as functioning in the same manner they would on a traditional lead sheet – rather, they should be interpreted loosely. Don't take them too literally! Haden himself noted that it was often single pitches that became fundamental to a location in the form or phrase rather than a traditional chord. Their familiarity with readers make them suitable as general indications of harmonic landmarks in these cases.

*Barlines*

The ensemble has great freedom with which to occasionally change their individual tempos or meters to complete a particular musical phrase. Where meter is plainly stated solid barlines are used. In numerous cases where the perception of meter becomes more obscured, dotted barlines are used to indicate the probability of metrical perception within a given part. Many excerpts use multiple barlines in different locations to demonstrate metric phasing and the existence of multiple downbeats within individual parts.

*Tempo*

There are moments when a particular solo phrase occurs at a different tempo to that of the rhythm section. It is important to emphasize here that such a melodic phrase may not always agree with the pulse in the bass and drums, but it also is not in *disagreement* with it either. These examples are not Coleman demonstrating a lack of ability to play in time. Rather, these creative tempo gestures, those that deviate from the cymbal pulse, can be considered an expressive divergence that create a parallel stream of musical time, with possibly its own metrical content (see "Lonely Woman"). This could be viewed as an expansion of polyrhythm, a development of the more traditional technique involving "laying back" on the time, back phrasing, (notated with ←), or pushing (notated with →) but for extended periods.

The notational challenge of many "free" jazz transcriptions is the orthodoxy of notating a line in accordance with metrical and tempo material in use by another player. This leads to notational and analytical confusion, as the frame of reference both players could cease to be the common pulse and tempo necessary for practical notation. The usefulness of notation can breakdown, the representation of defining musical content becoming highly problematic to say the least. After all, if there are two independent "downbeats" doesn't the term lose all of its meaning?

To aid in the presentation various extended tuplets are used for shorter tempo divergences (i.e. "Focus on Sanity" m. 130-134) and un-conjoined bar lines for more extended passages (i.e. the melody to "Lonely Woman). This allows the melodic content of a line to be viewed and heard with greater clarity, with focus on the musical relationships inside the lines rather than the manufactured distraction of an artificial notational relationship[8]. To that end, these adjustments to otherwise standard notation are made expressly for listening and analytical purposes, as they would be highly impractical serving as performance instructions.

*Flexibility of Form/Phrase*

Individual melodies may facilitate the expansion of a given formal phrase length (for example, four bars of F7 in the song form might becoming three or five based on the gravity of an improvised line. On a microlevel this impacts an individual phrase – on a macrolevel this will effect total number of bars in a repeated form which may vary from chorus to chorus.

*Subjectivity, Interpretation, and Error*

[8] See Sabin (2015) for further examples of free jazz notation techniques.

As with any transcription, the following are prone to errors as well as dramatic differences in interpretation. It is recommended that the enthusiastic bassist transcribe these performances for themselves so that they may decide what is relevant in the music and formulate the best methods to represent it.

## About the Authors

Dr. Robert Sabin is a bassist, composer, author, and educator specializing in jazz and contemporary music. He has presented workshops for the International Society for Music Education, International Society of Bassists, Association for Popular Music Education, University of Miami Frost School of Music, City College, Manhattan School of Music, and the Jazz Education Network as well as has been featured in the Online Journal of Double Bass Research. Sabin's Ph.D. dissertation "Gary Peacock: Analysis of Progressive Double Bass 1963-1965" was written while studying with Peacock and doing extensive research on the early 1960s New York City Avant-Garde. Sabin currently serves on the faculty of City University of New York, Molly College, and the Manhattan School of Music. As a bassist, Sabin has appeared alongside such artists as Oliver Lake, Jean-Michel Pilc, Peter Bernstein, Dick Oatts, Donny McCaslin, Matt Panayides, Rich Perry, Ingrid Jensen, John Riley, Rich Shemaria, Mark Stanley, Ingrid Jensen, John Yao, JC Sanford Orchestra, Luis Bonilla, Aaron Johnson, Kenny Werner, Bruce Arnold, Tony Moreno, Brian Lynch, Killer Ray Appleton, Victor Lewis, Chico O'Farril, Billy Taylor, Vince Mendoza, Roland Hanna, Bob Mintzer, and Dennis Charles.

Bassist, composer, and educator Fumi Tomita was active in the New York jazz scene for over fifteen years. His 2019 recording, The Elephant Vanishes: Jazz Interpretations of the Short Stories of Haruki Murakami", was released to critical acclaim by Origin Arts records and was listed in the top ten records of 2019 by Jazziz. He also appears as a member of HGTS on their debut release And Then They Played… released in April 2020 by Summit Records. Celebrating Bird: A Tribute to Charlie Parker, a collaboration with saxophonist David Detweiler, was released in September 2020 by Next Level Music.

As a researcher, he has presented his research at Issues in Contemporary Jazz, Jazz Education Network, International Society for Improvised Music, BassEurope, Massachusetts Music Educators Association, and the National Association for Music Education. His article "As Long As There's Music: Spirituality in Charlie Haden's Performance and Solo on "Irene"" was published in Jazz Perspectives in the fall of 2019. His book "The Jazz Rhythm Section" was published by Rowman & Littlefield in conjunction with NAfME in 2019. Additionally, he has published articles in Bass world, Jazz Perspectives, and the Massachusetts Music Educators' Journal. He is currently the Assistant Professor of Jazz at the University of Massachusetts Amherst.

Suggested Reading/Links


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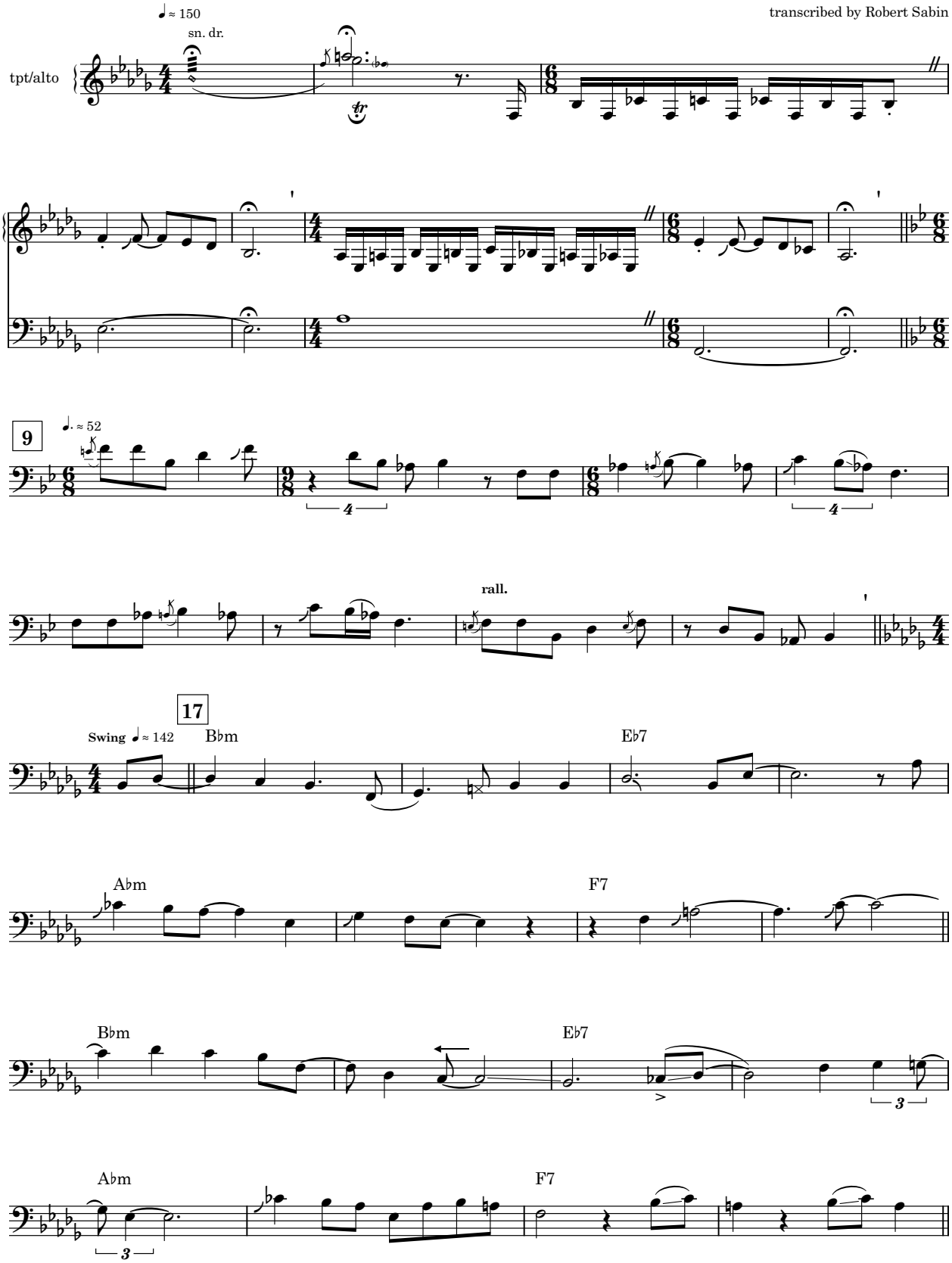
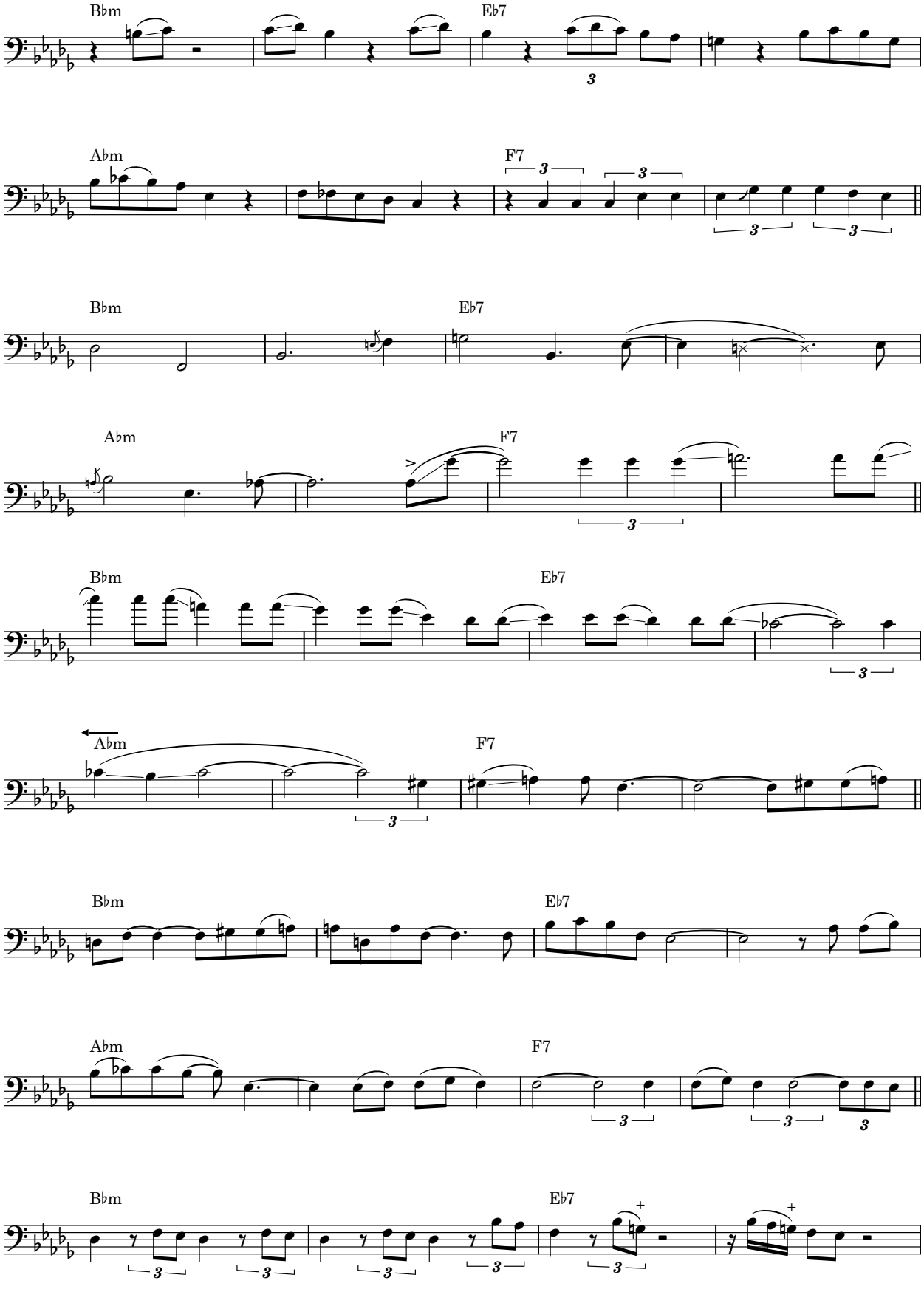
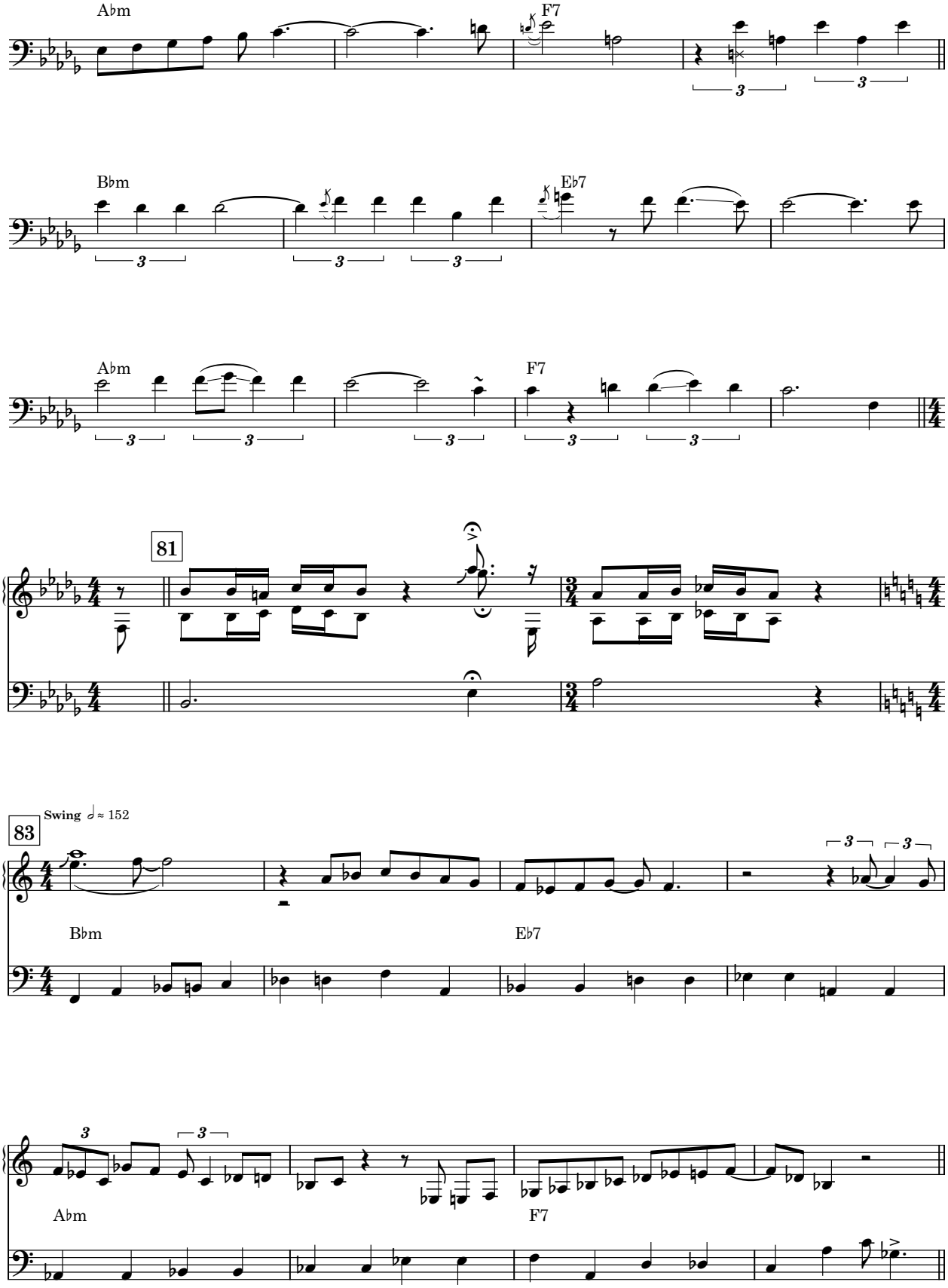
# Focus on Sanity

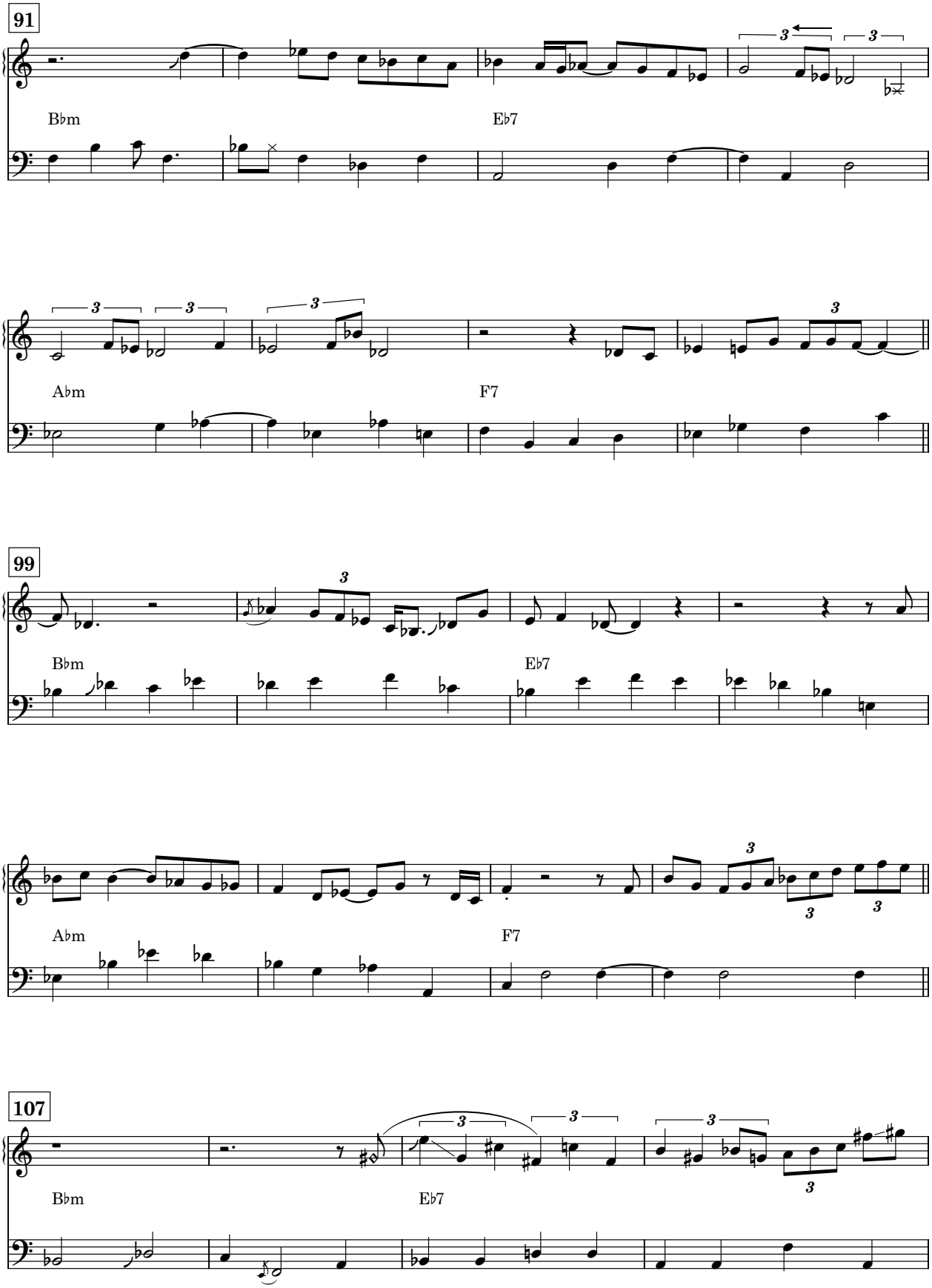
Ornette Coleman
As played by Charlie Haden

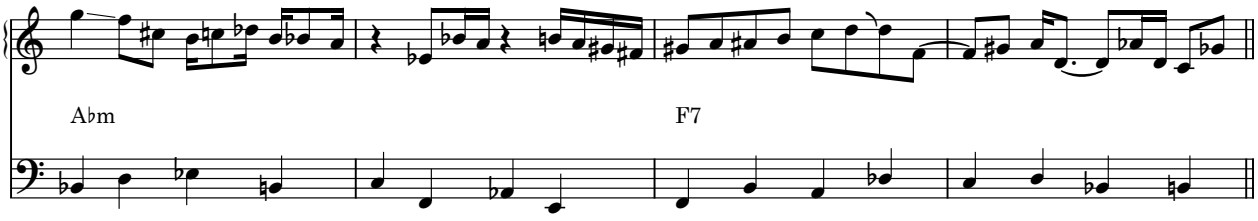
recorded 5/22/1959
transcribed by Robert Sabin




Bbm
Eb7
Abm
F7
Bbm
Eb7
Abm
F7
Bbm
Eb7
Abm
F7
Bbm
Eb7
Abm
F7
Bbm
Eb7


Abm
F7
Bbm
Eb7
Abm
F7
81
83
Swing ♩≈ 152
Bbm
Eb7
Abm
F7


91
B♭m
E♭7
A♭m
F7
99
B♭m
E♭7
A♭m
F7
107
B♭m
E♭7

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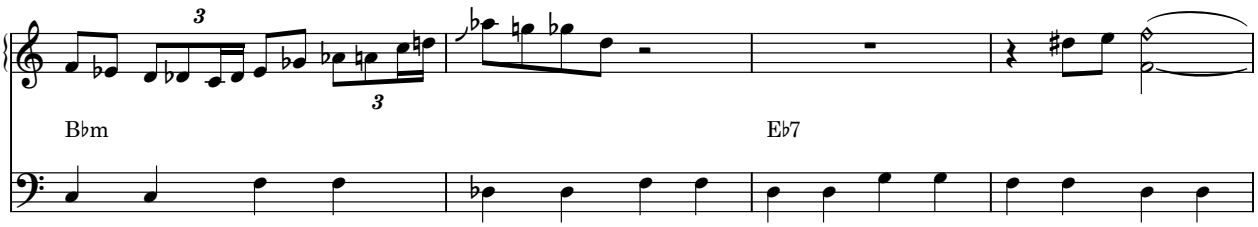


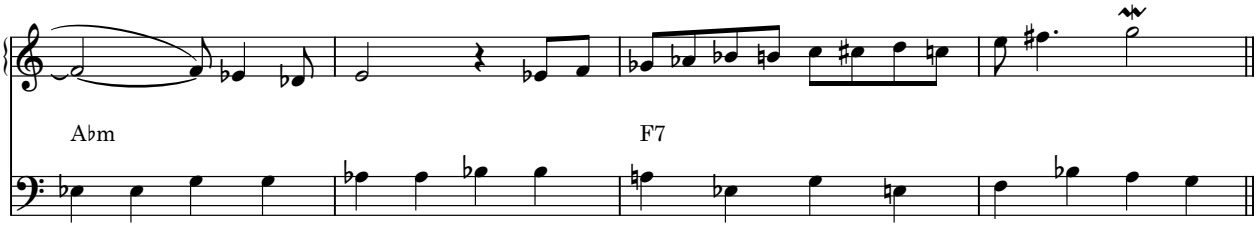


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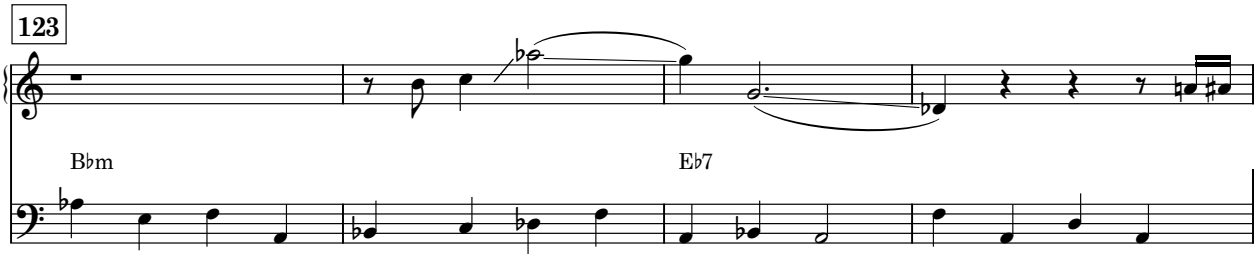
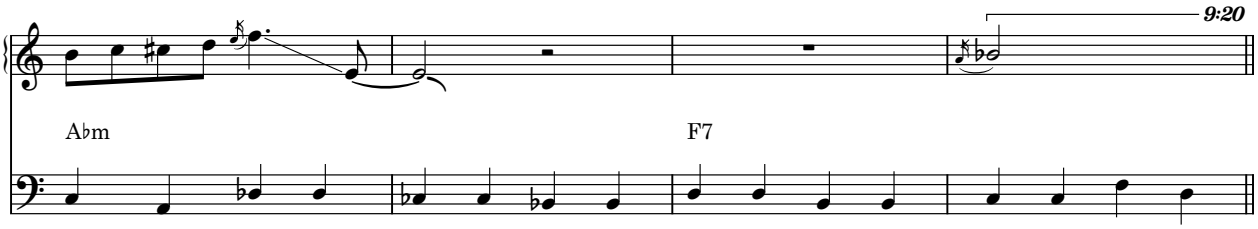
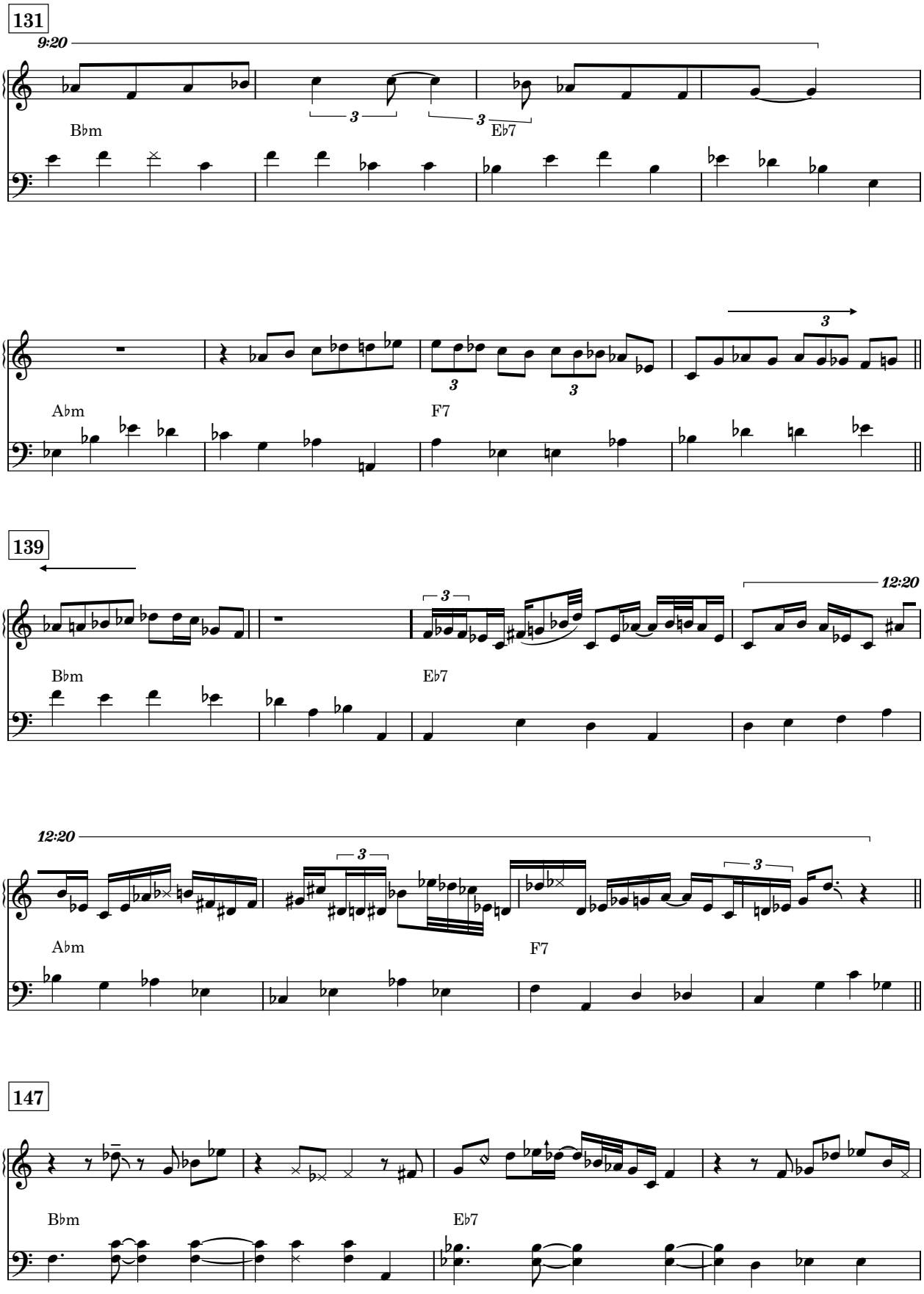
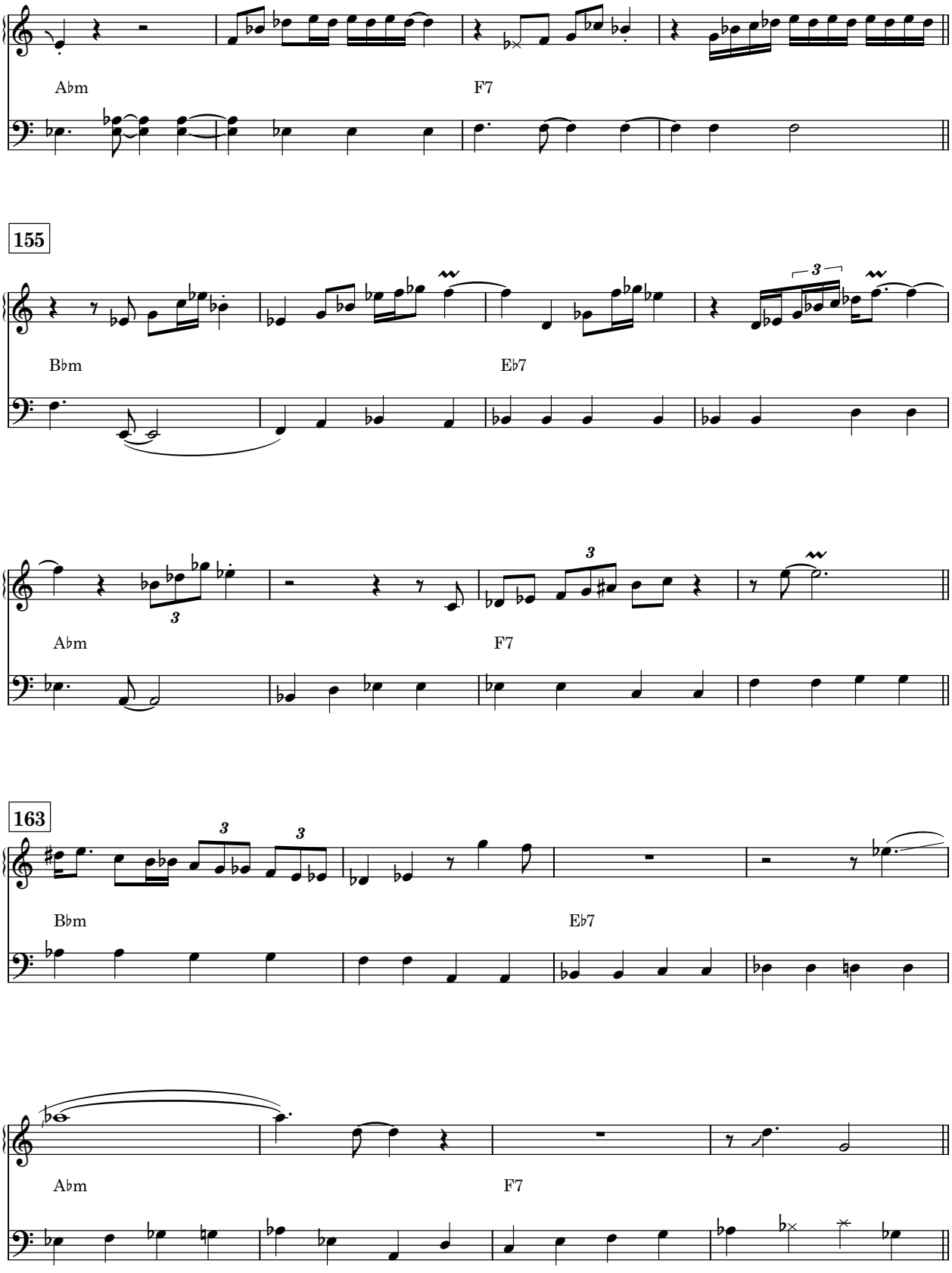
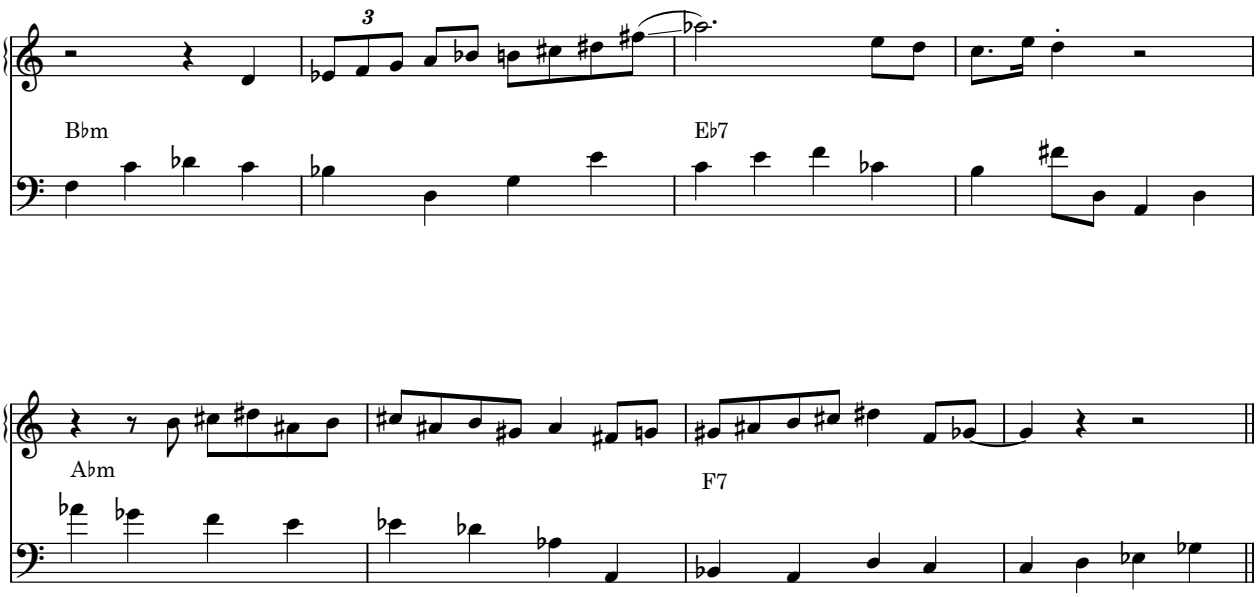



131
9:20
Bbm
Eb7
Abm
F7
139
12:20
Bbm
Eb7
12:20
Abm
F7
147
Bbm
Eb7


Abm
F7
155
Bbm
Eb7
Abm
F7
163
Bbm
Eb7
Abm
F7

171

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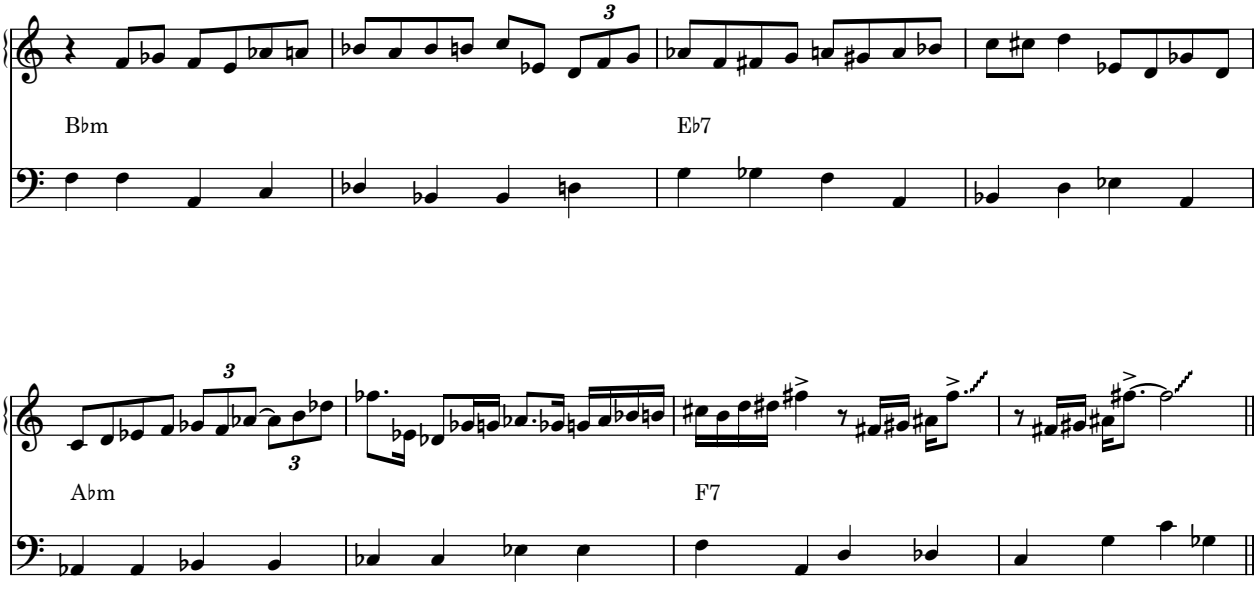


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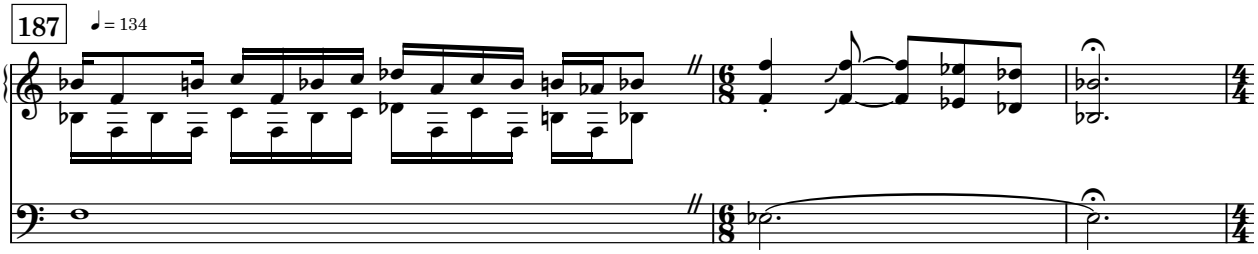
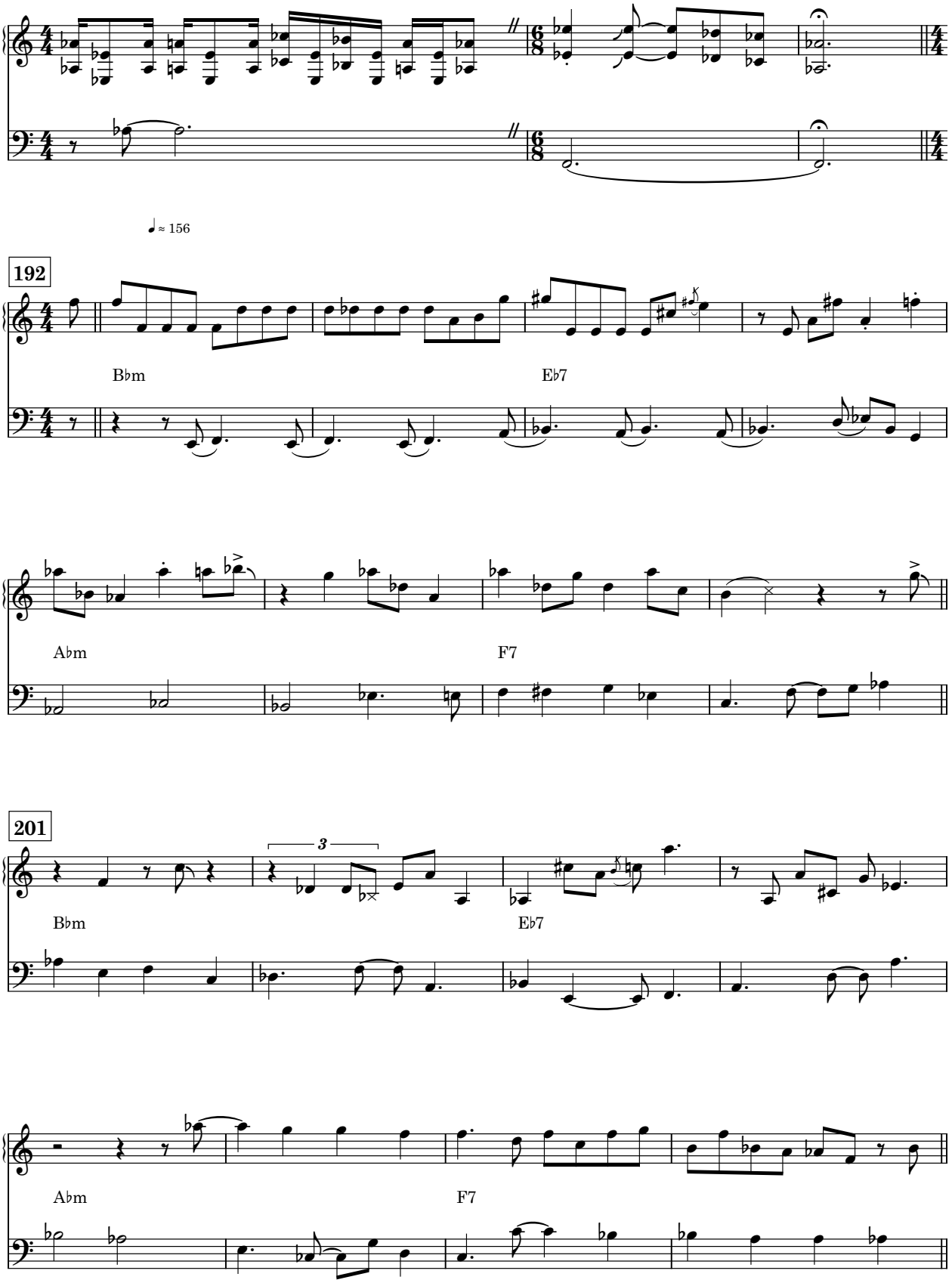
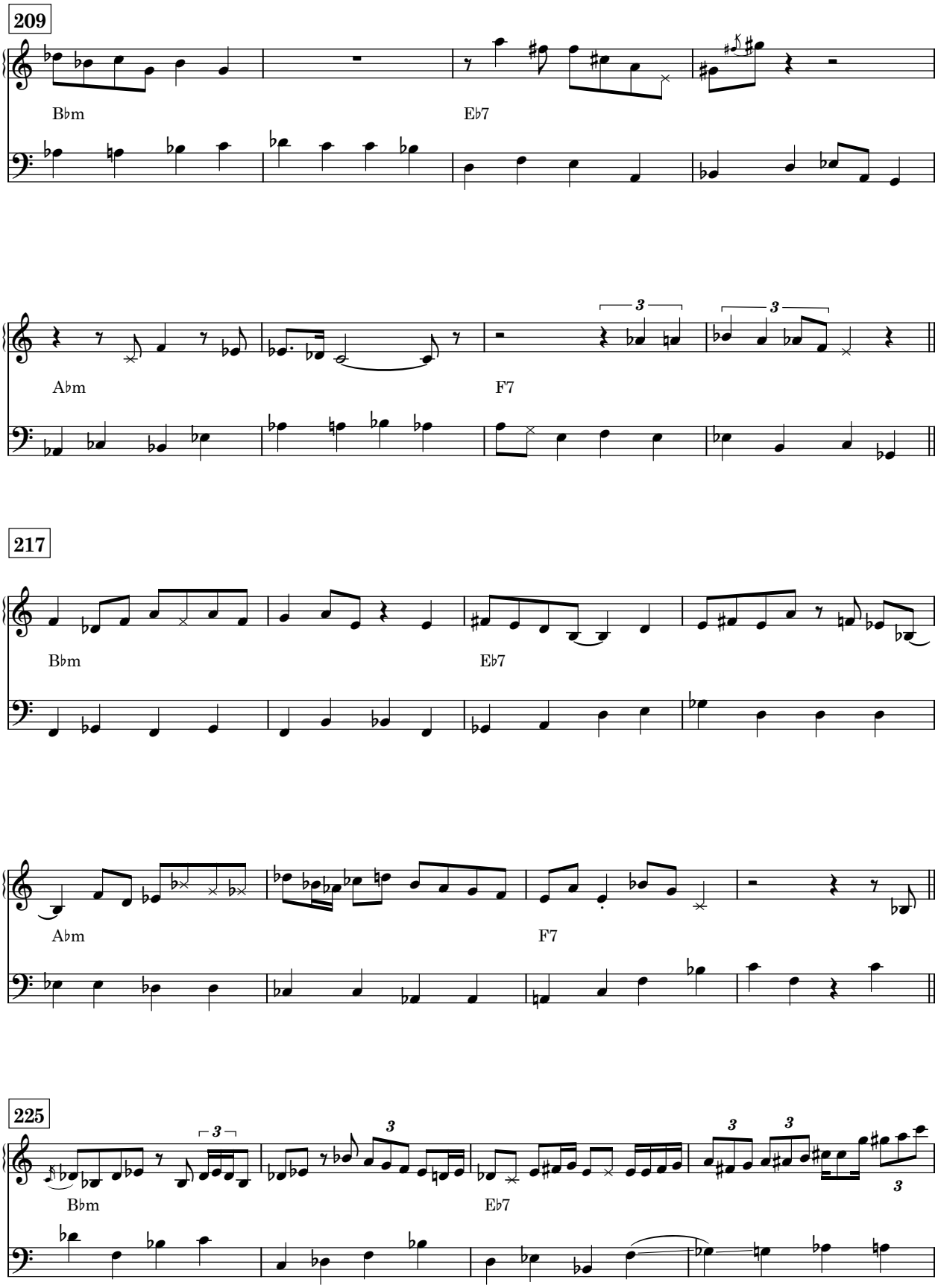
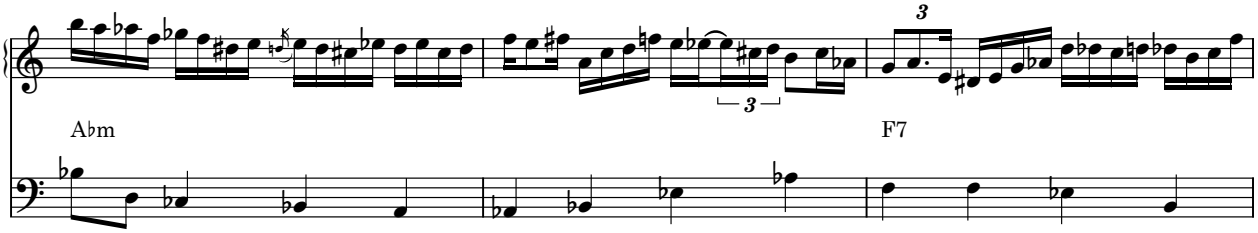



♩≈ 156
192
B♭m
E♭7
A♭m
F7
201
B♭m
E♭7
A♭m
F7


209
B♭m
E♭7
A♭m
F7
217
B♭m
E♭7
A♭m
F7
225
B♭m
E♭7

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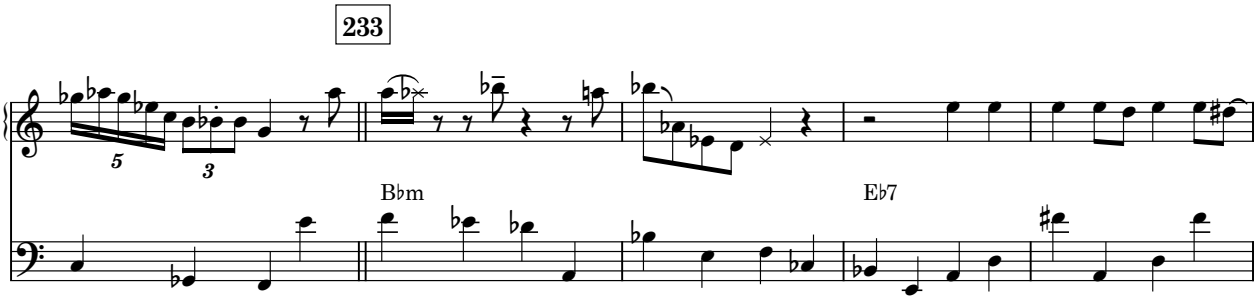


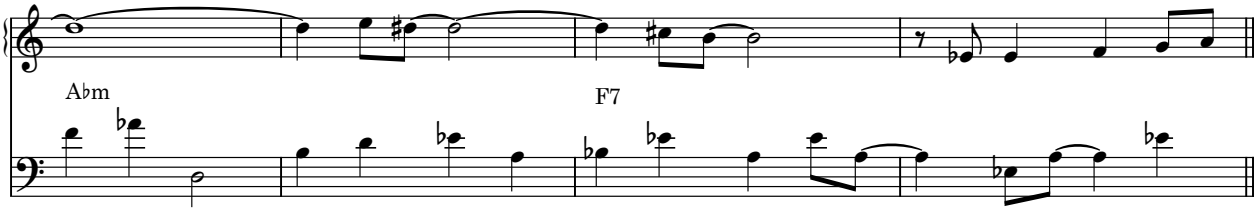


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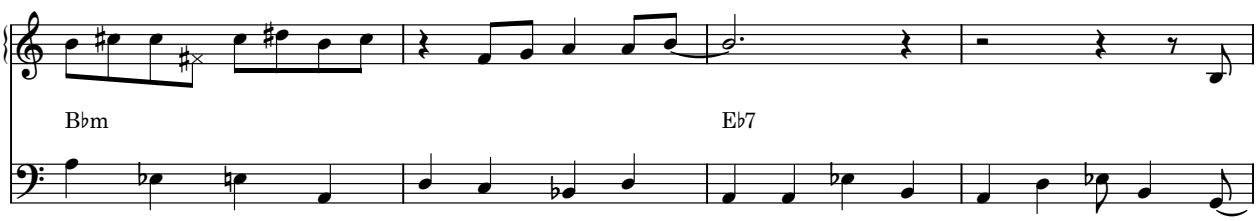
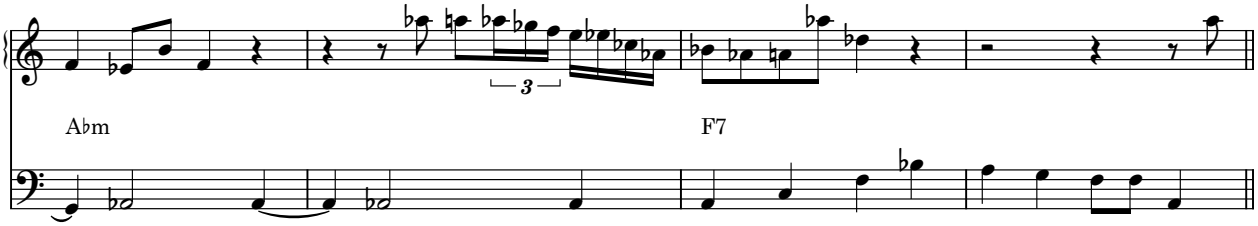
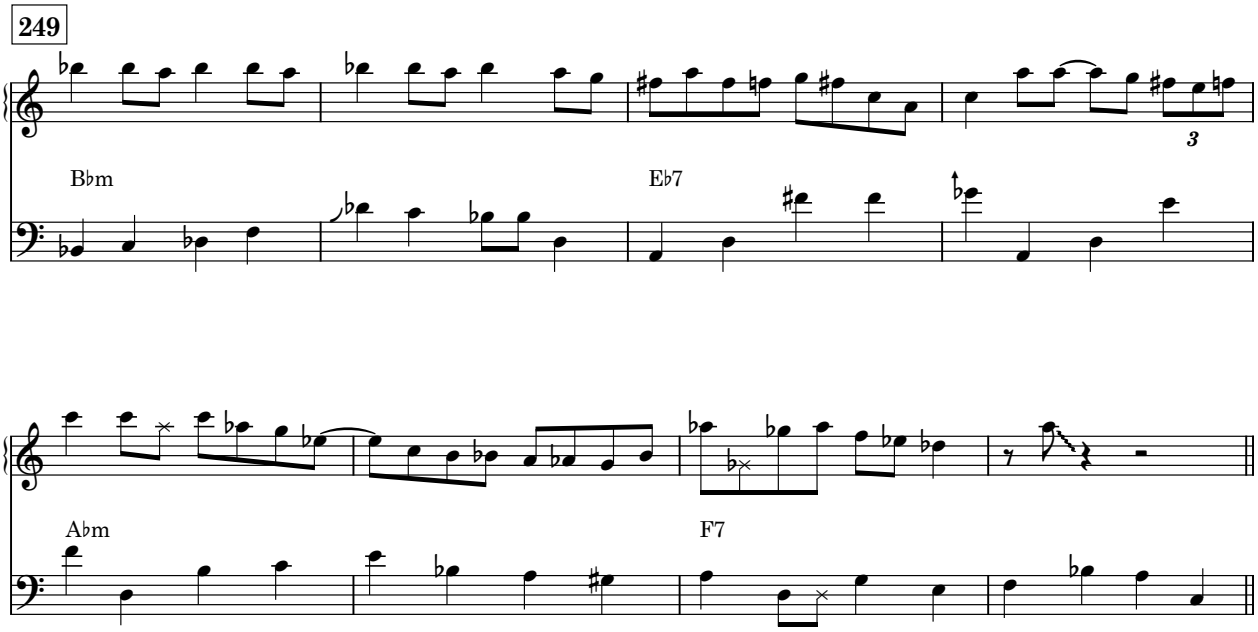


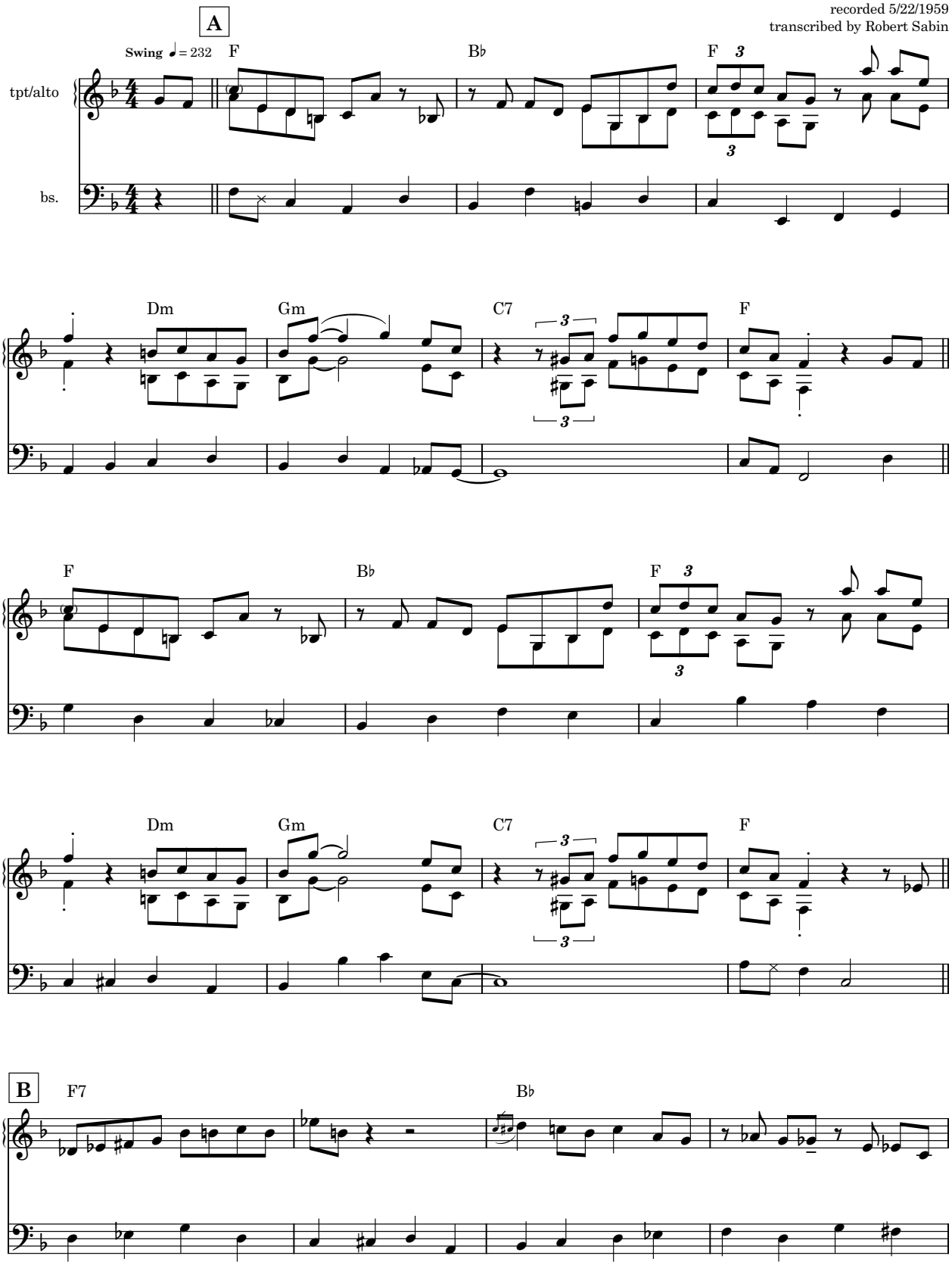

249
B♭m
E♭7
3

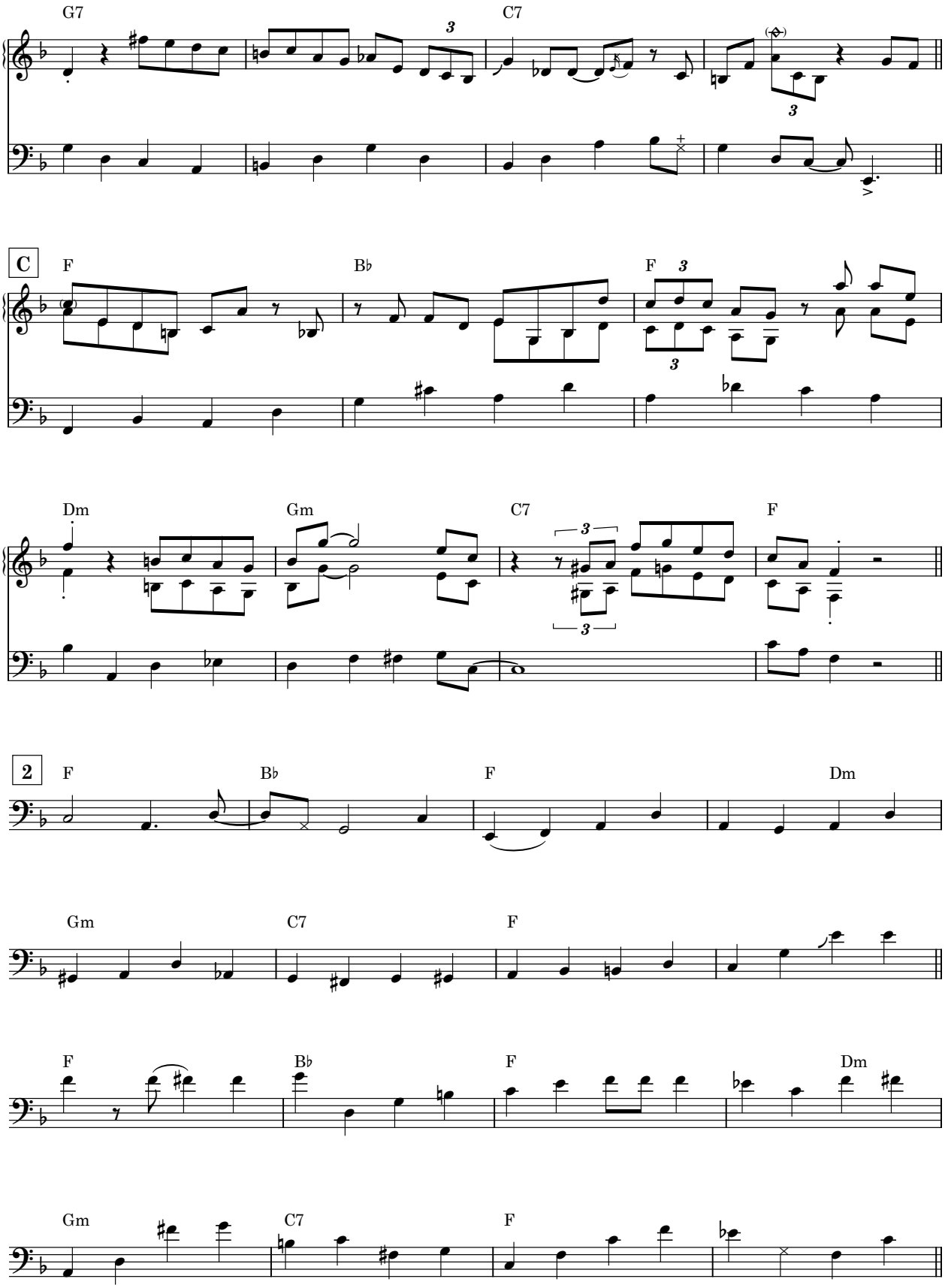

A♭m
F7

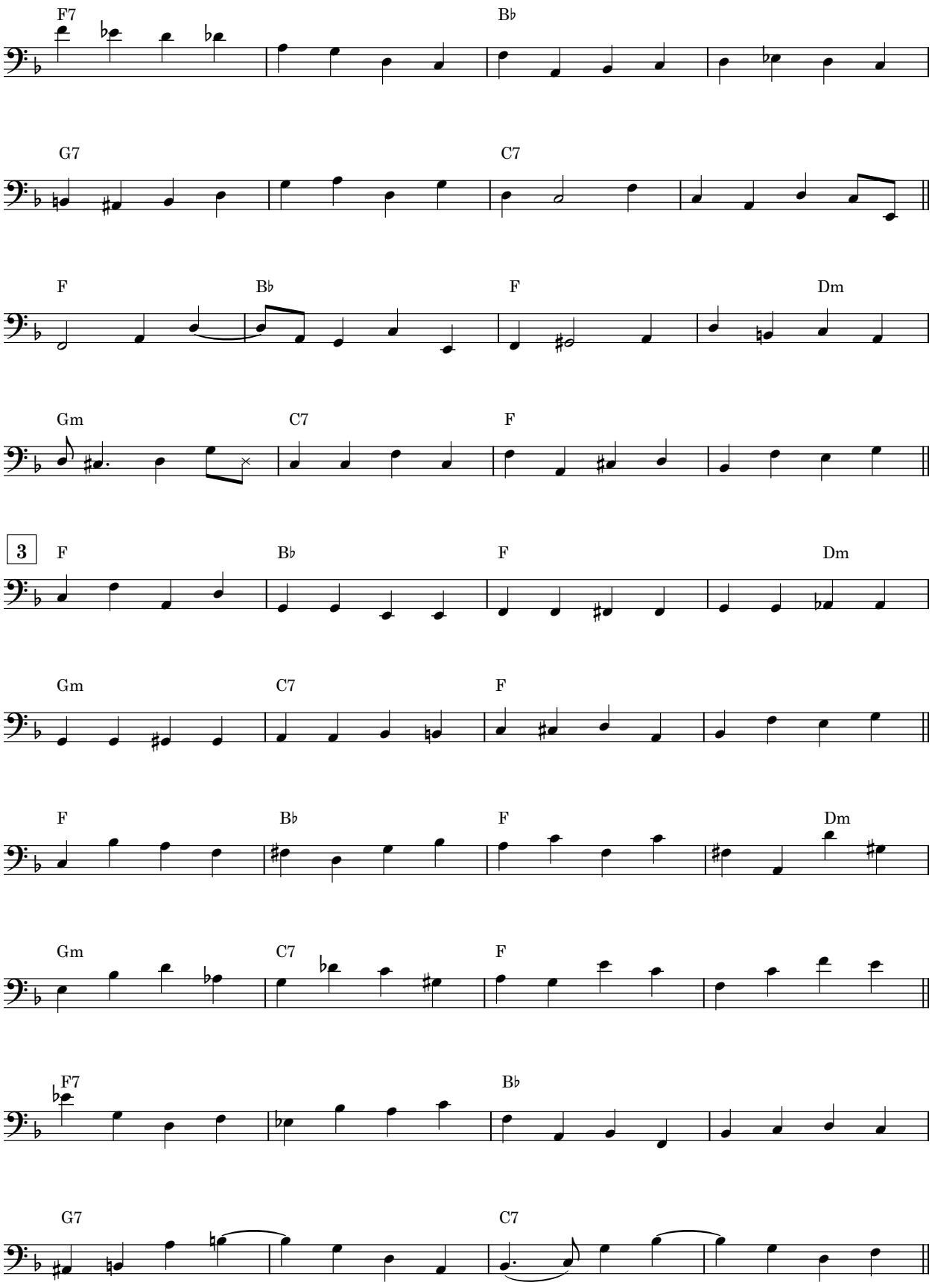
# Chronology

Ornette Coleman
As played by Charlie Haden

recorded 5/22/1959
transcribed by Robert Sabin




G7
C7
C
F
B♭
F
Dm
Gm
C7
F
2
F
B♭
F
Dm
Gm
C7
F
F
B♭
F
Dm
Gm
C7
F


F7
B♭
G7
C7
F
B♭
F
Dm
Gm
C7
F
3
F
B♭
F
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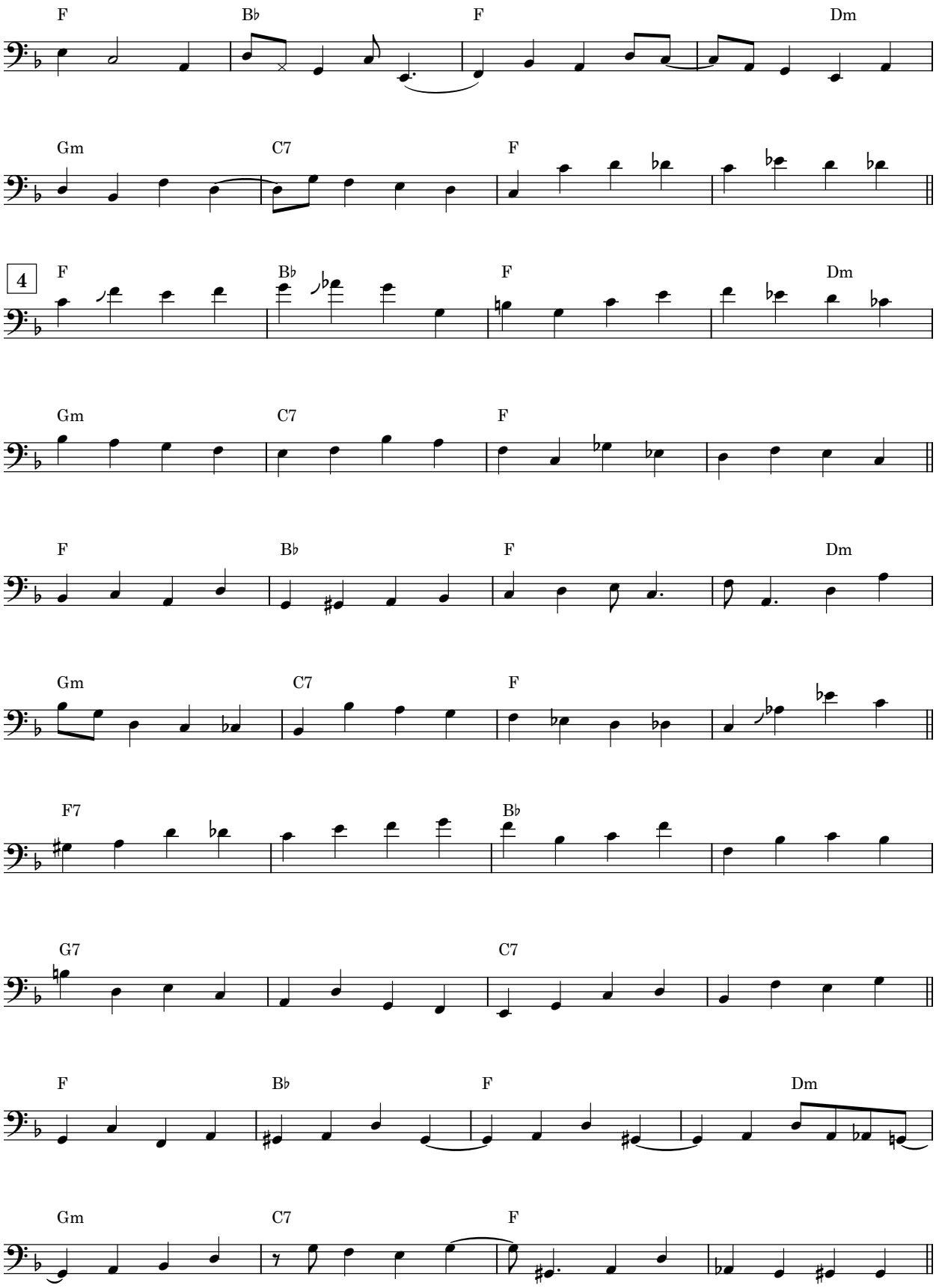
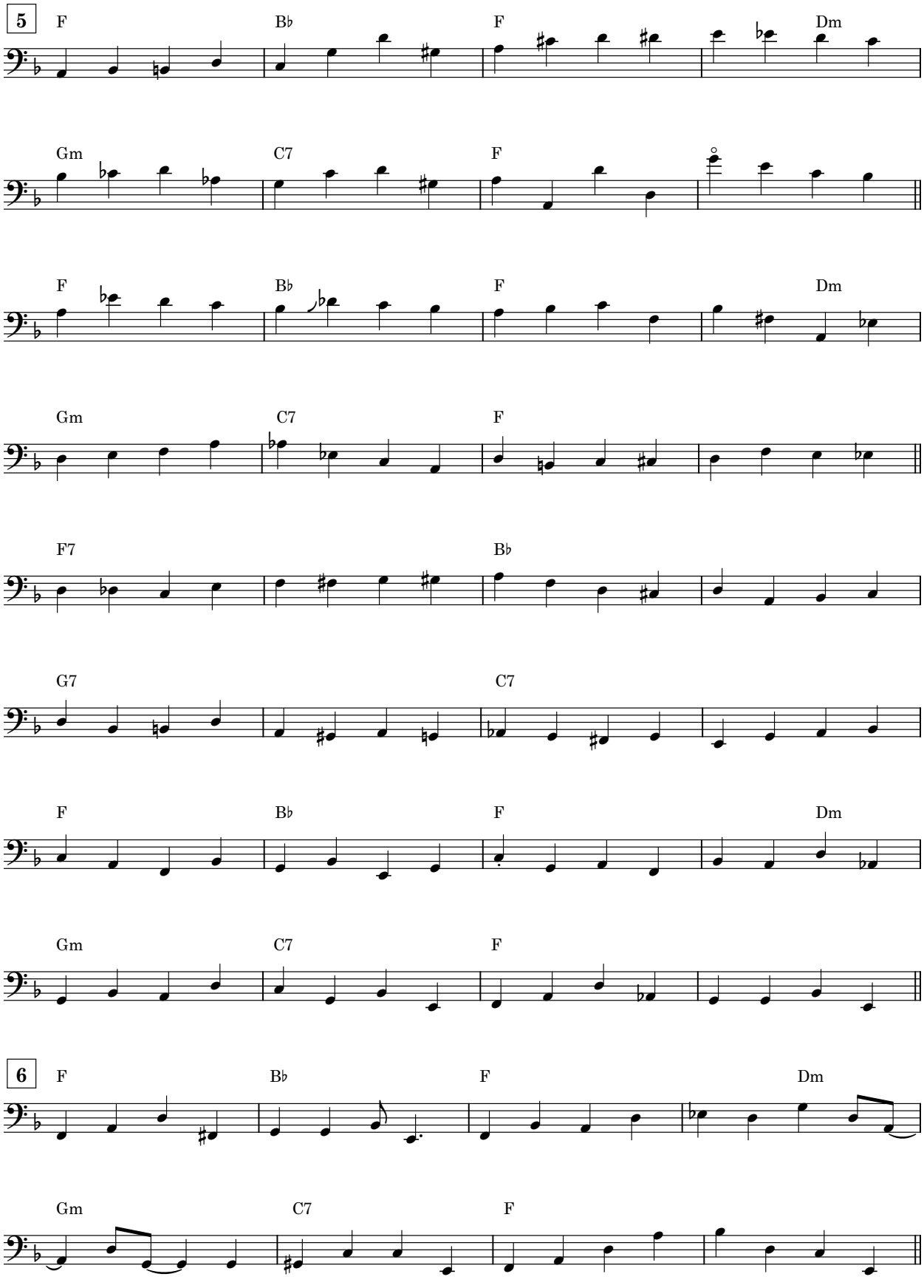
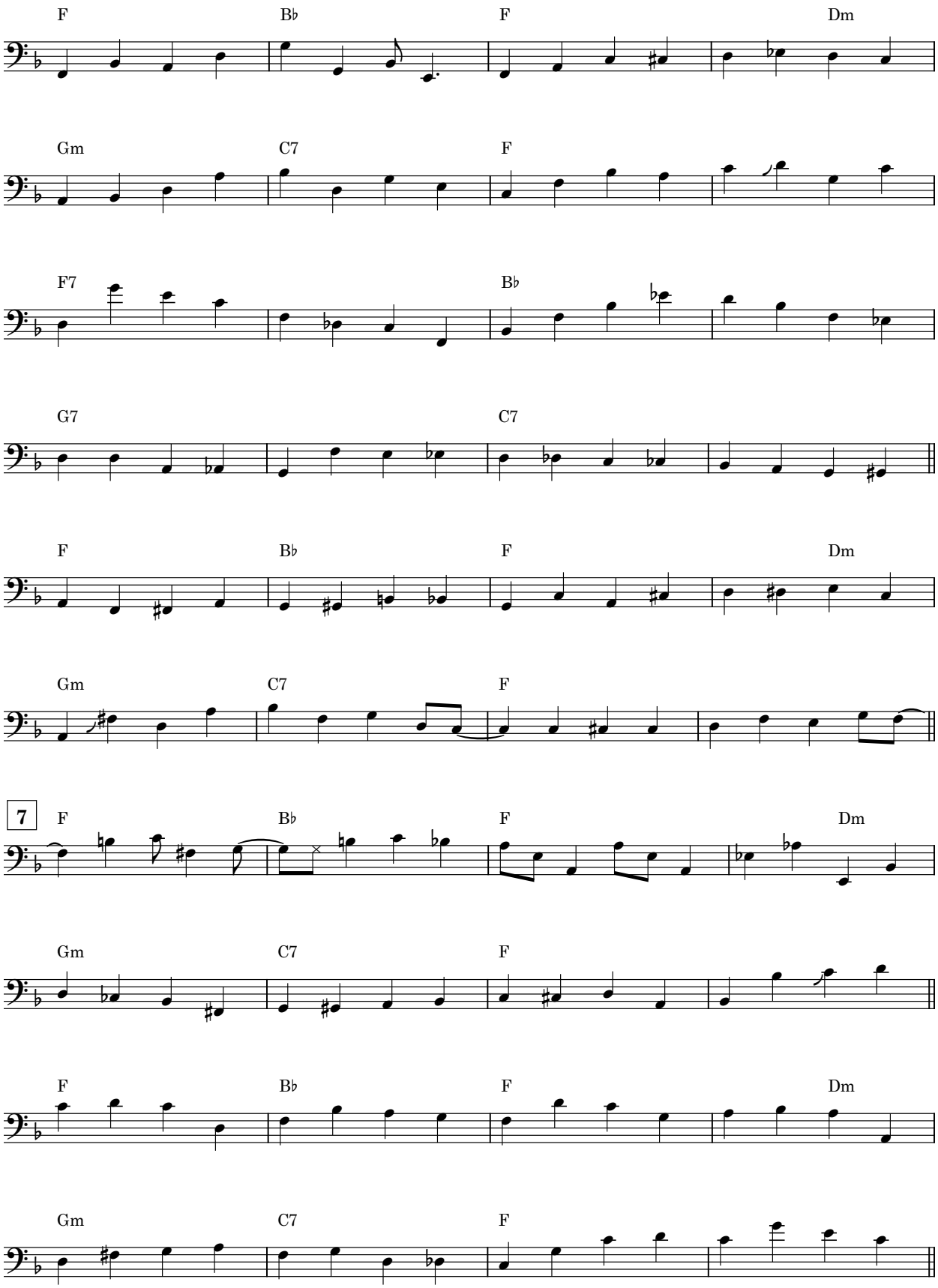
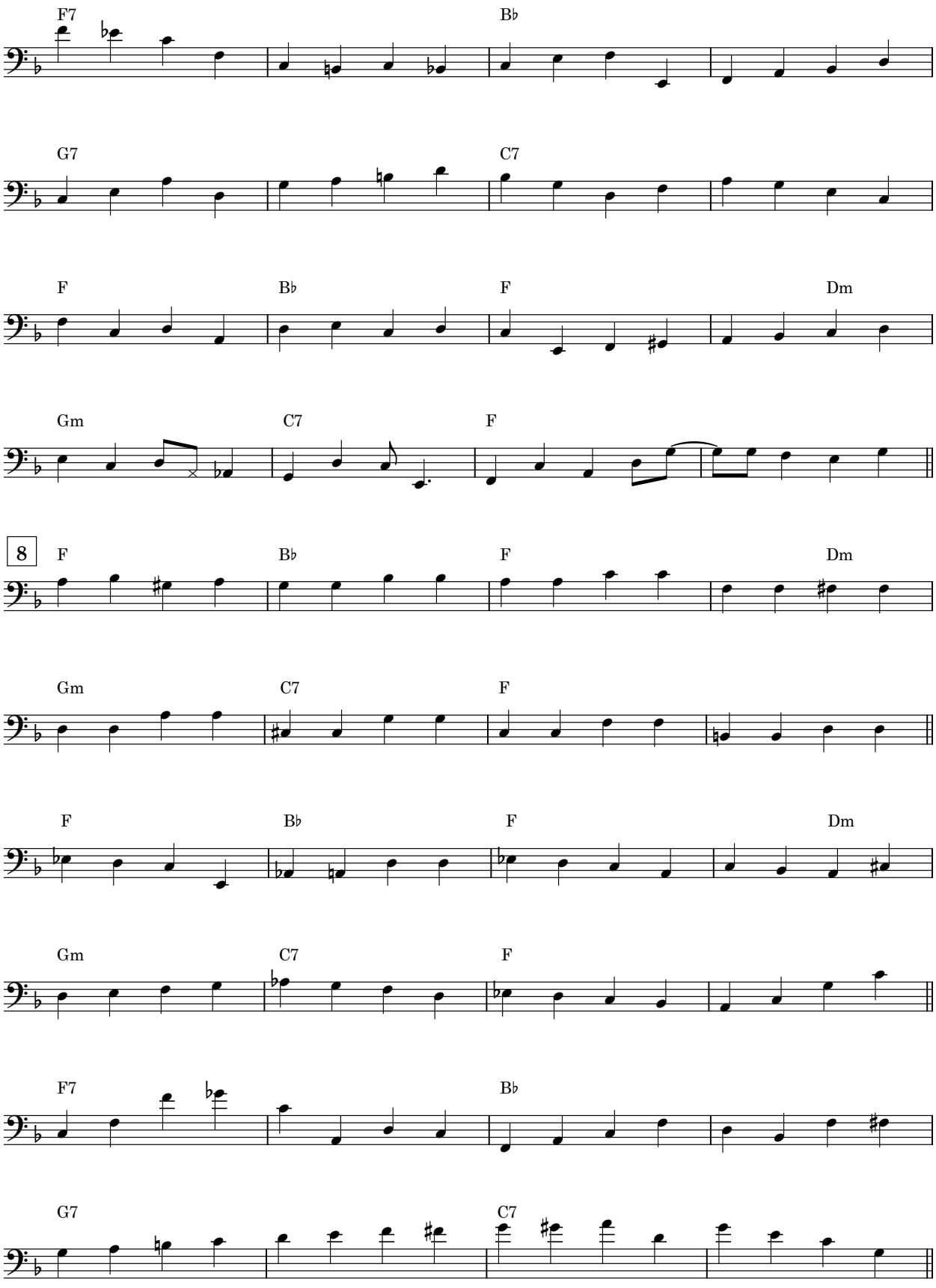
F7
B♭
G7
C7


F
B♭
F
Dm
Gm
C7
F
4
F
B♭
F
Dm
Gm
C7
F
F
B♭
F
Dm
Gm
C7
F
F7
B♭
G7
C7
F
B♭
F
Dm
Gm
C7
F


5
F
B♭
F
Dm
Gm
C7
F
F
B♭
F
Dm
Gm
C7
F
F7
B♭
G7
C7
F
B♭
F
Dm
Gm
C7
F
6
F
B♭
F
Dm
Gm
C7
F


F
B♭
F
Dm
Gm
C7
F
F7
B♭
G7
C7
F
B♭
F
Dm
Gm
C7
F
7
F
B♭
F
Dm
Gm
C7
F
F
B♭
F
Dm
Gm
C7
F


F7
B♭
G7
C7
F
B♭
F
Dm
Gm
C7
F
8
F
B♭
F
Dm
Gm
C7
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B♭
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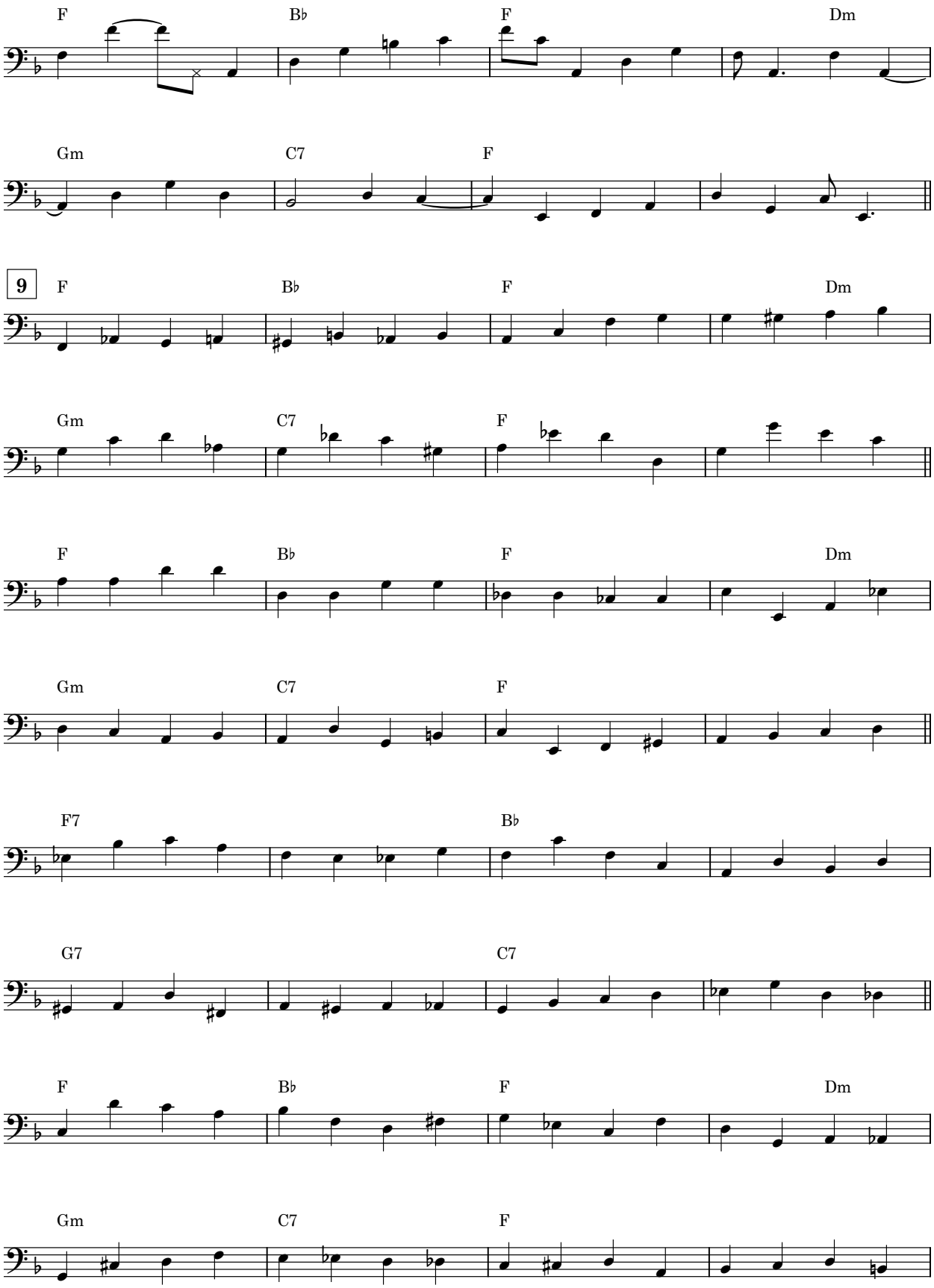
Dm
Gm
C7
F
F7
B♭
G7
C7


F
B♭
F
Dm
Gm
C7
F
9
F
B♭
F
Dm
Gm
C7
F
F
B♭
F
Dm
Gm
C7
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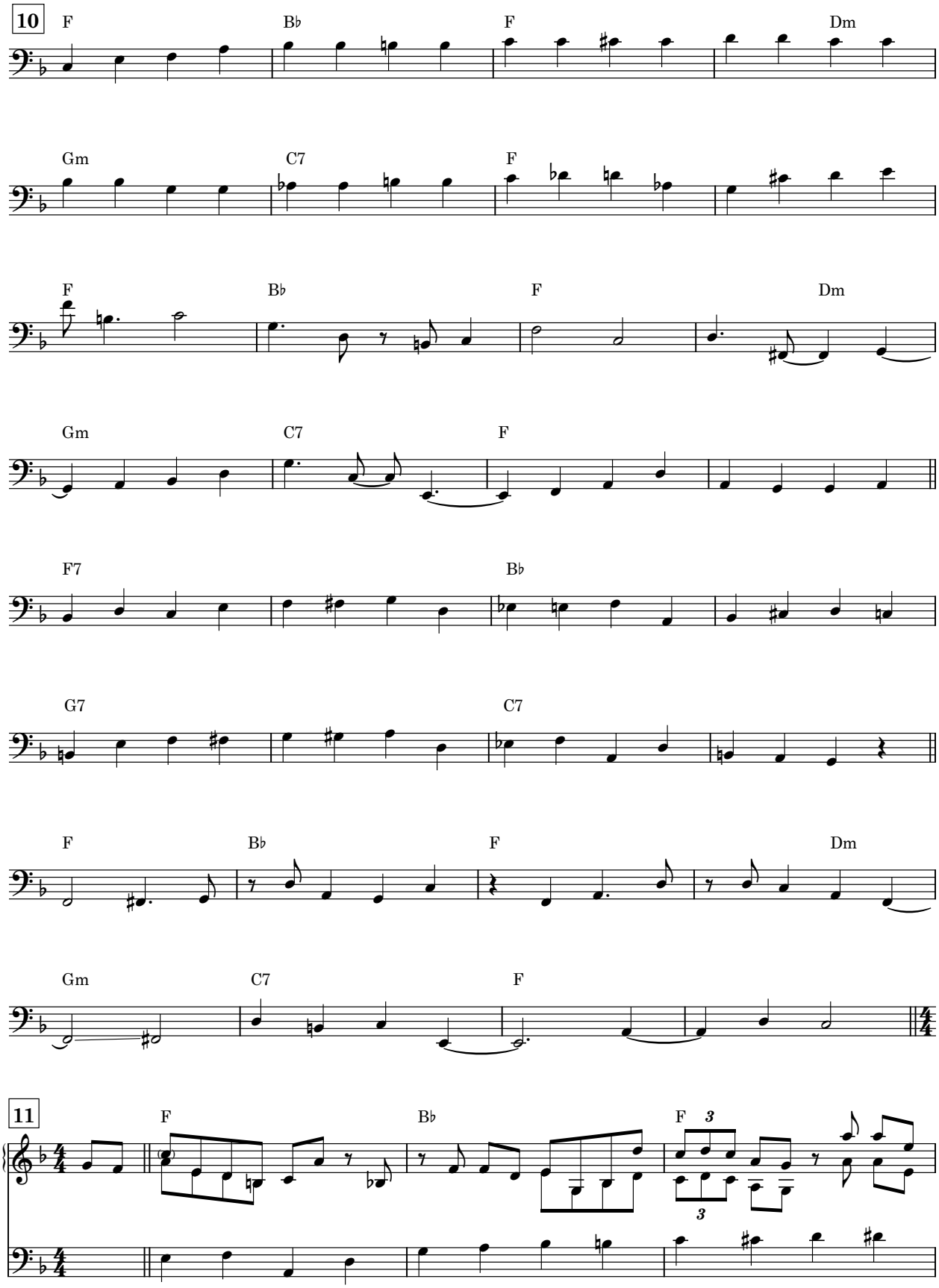
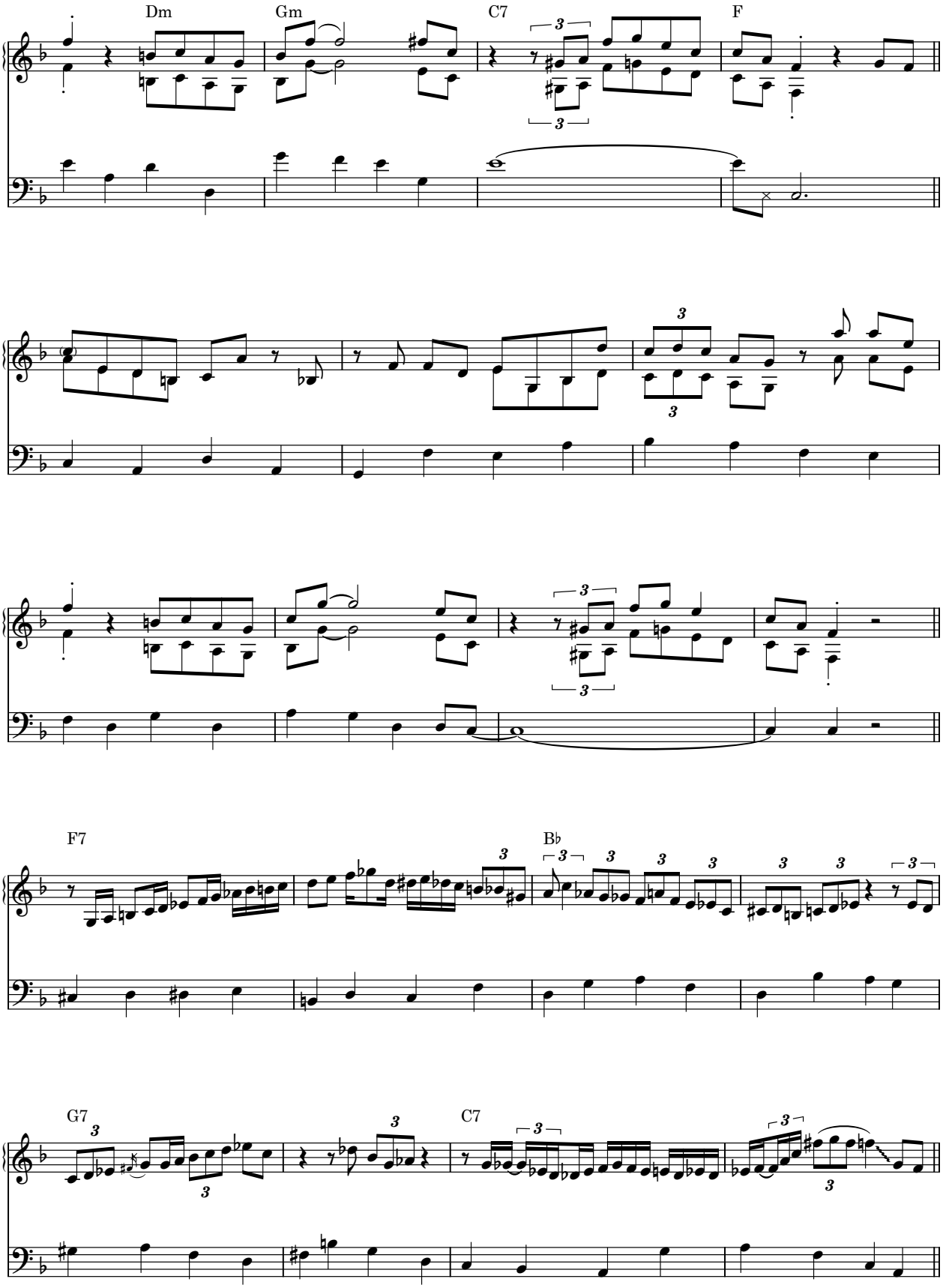
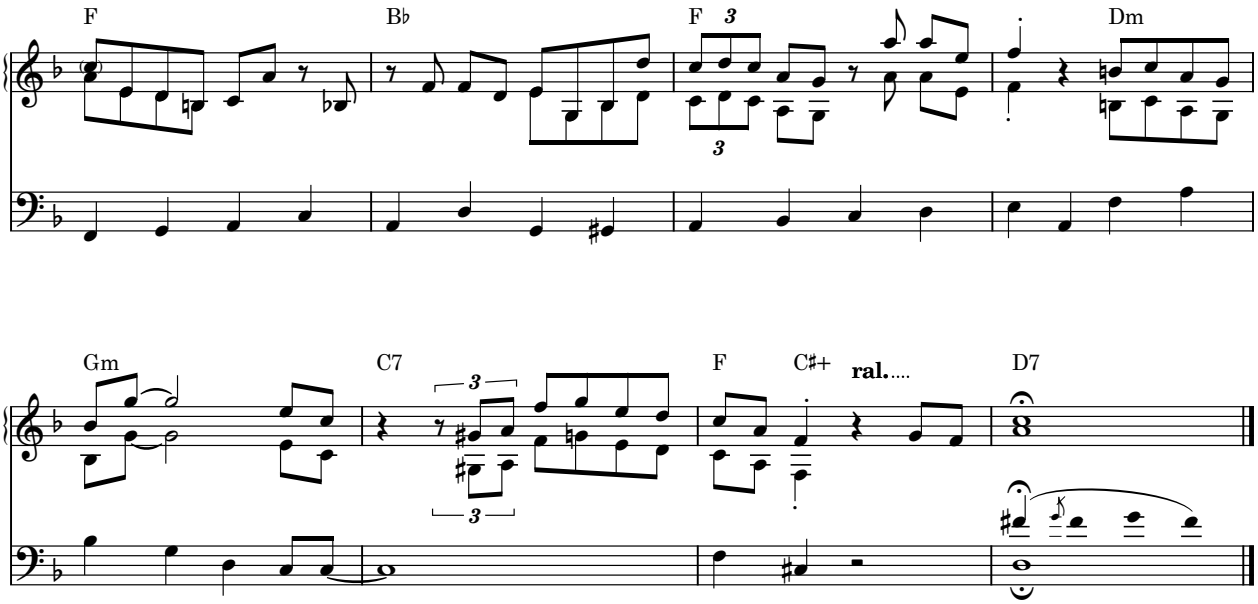
B♭
G7
C7
F
B♭
F
Dm
Gm
C7
F

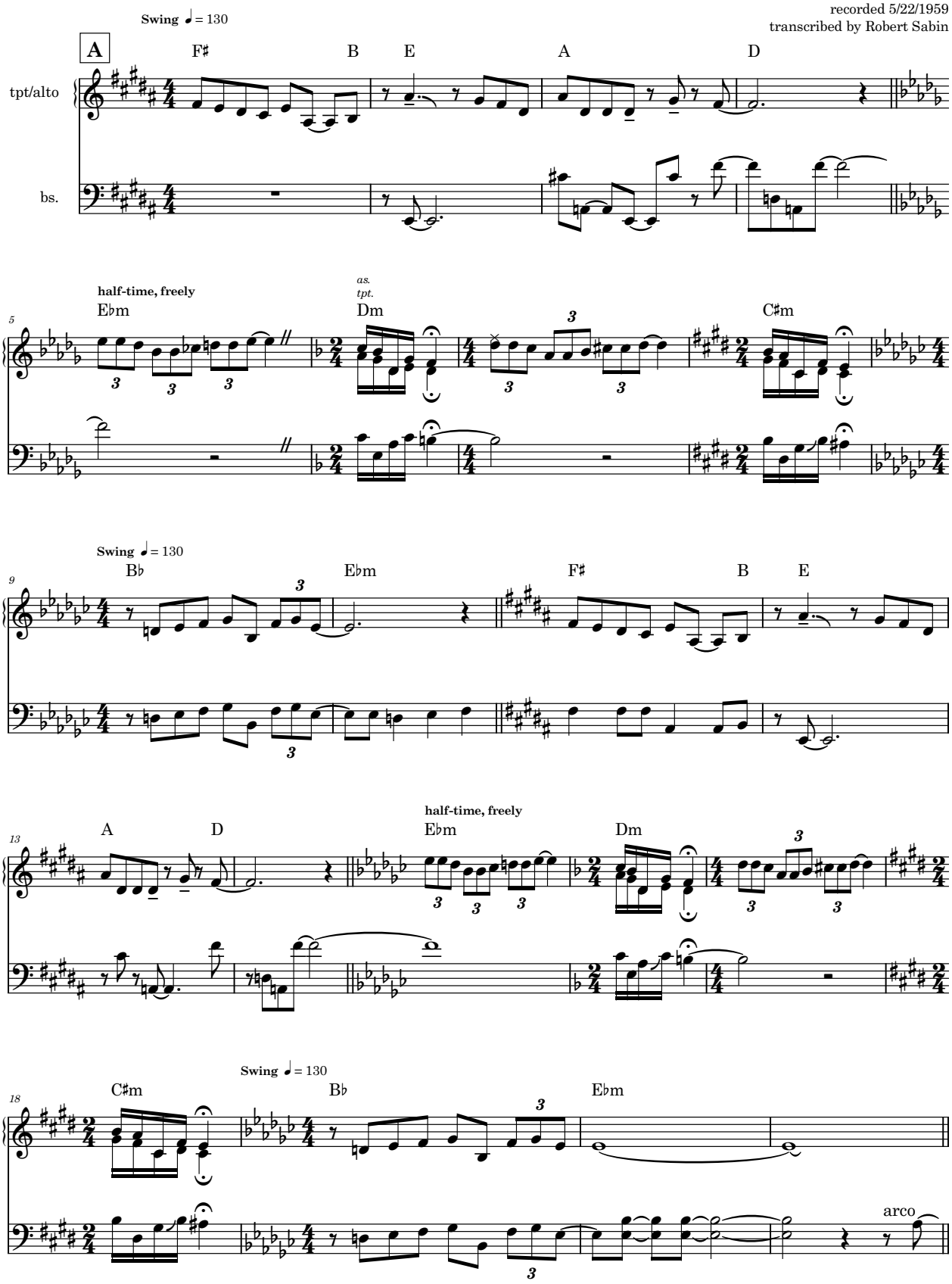

10
F
B♭
F
Dm
Gm
C7
F
F
B♭
F
Dm
Gm
C7
F
F7
B♭
G7
C7
F
B♭
F
Dm
Gm
C7
F
11
F
B♭
F
3
3

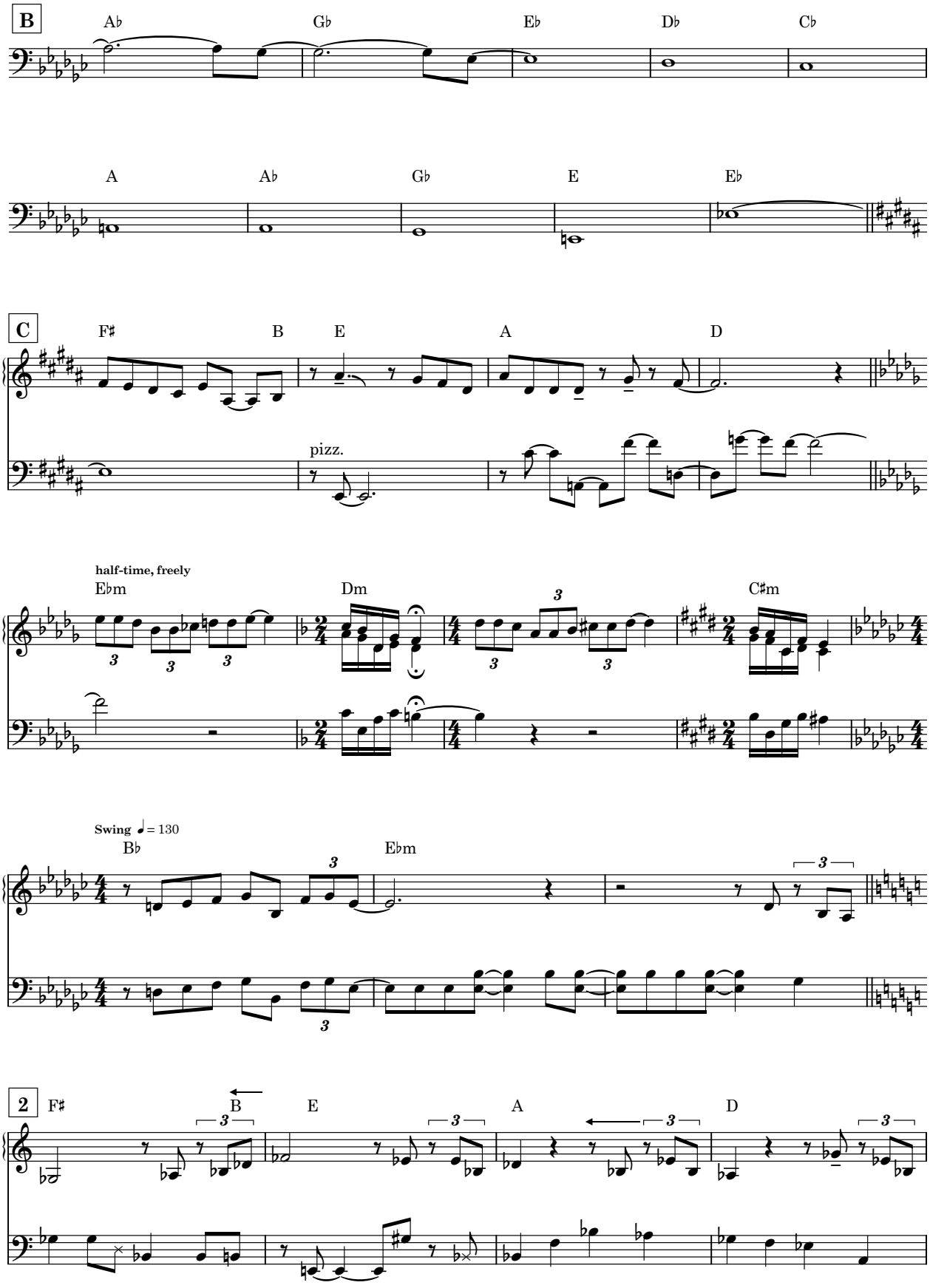

Dm
Gm
C7
F
F7
B♭
G7
C7

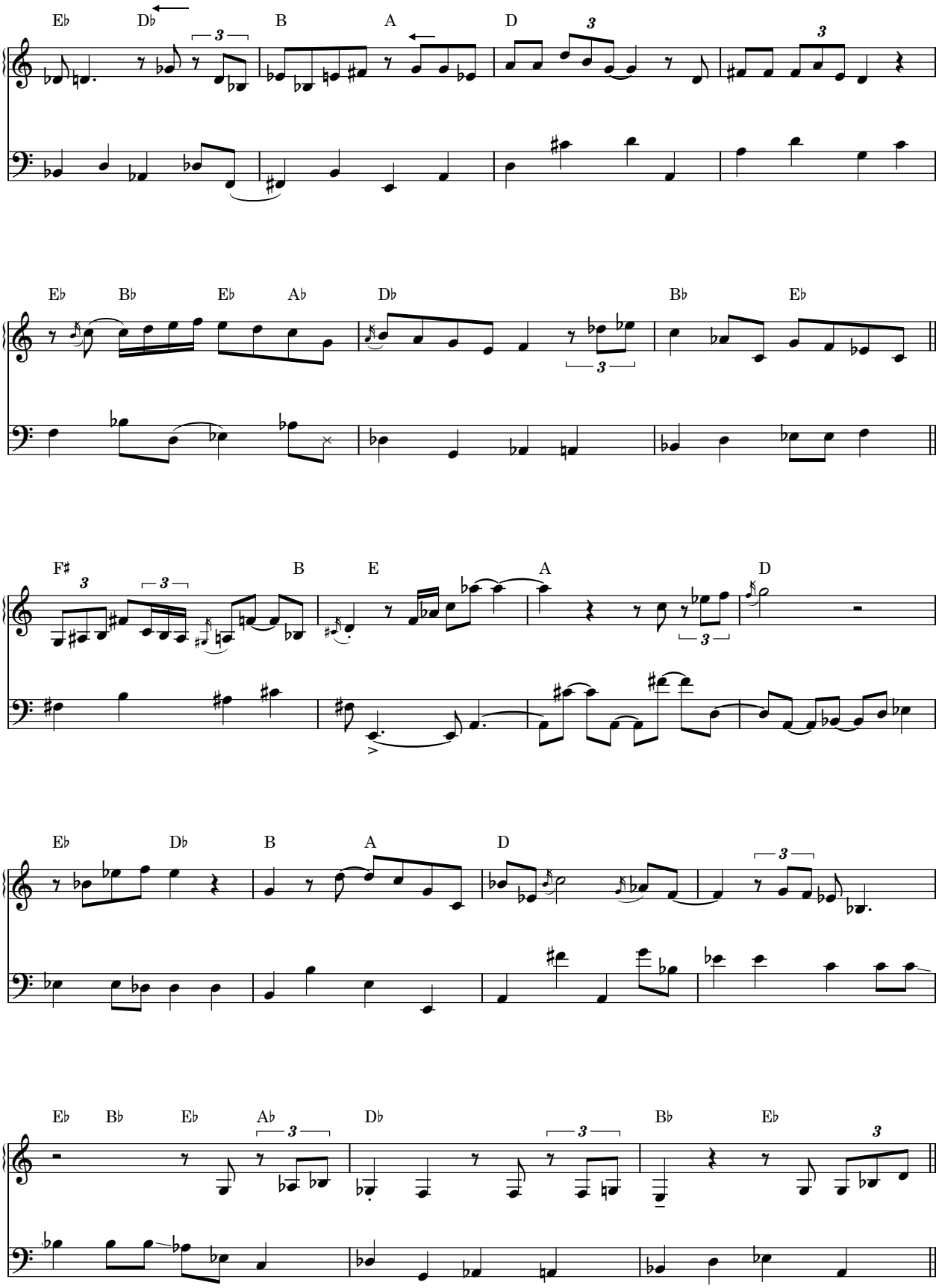

F
B♭
F
Dm
Gm
C7
F
C♯+
ral.....
D7

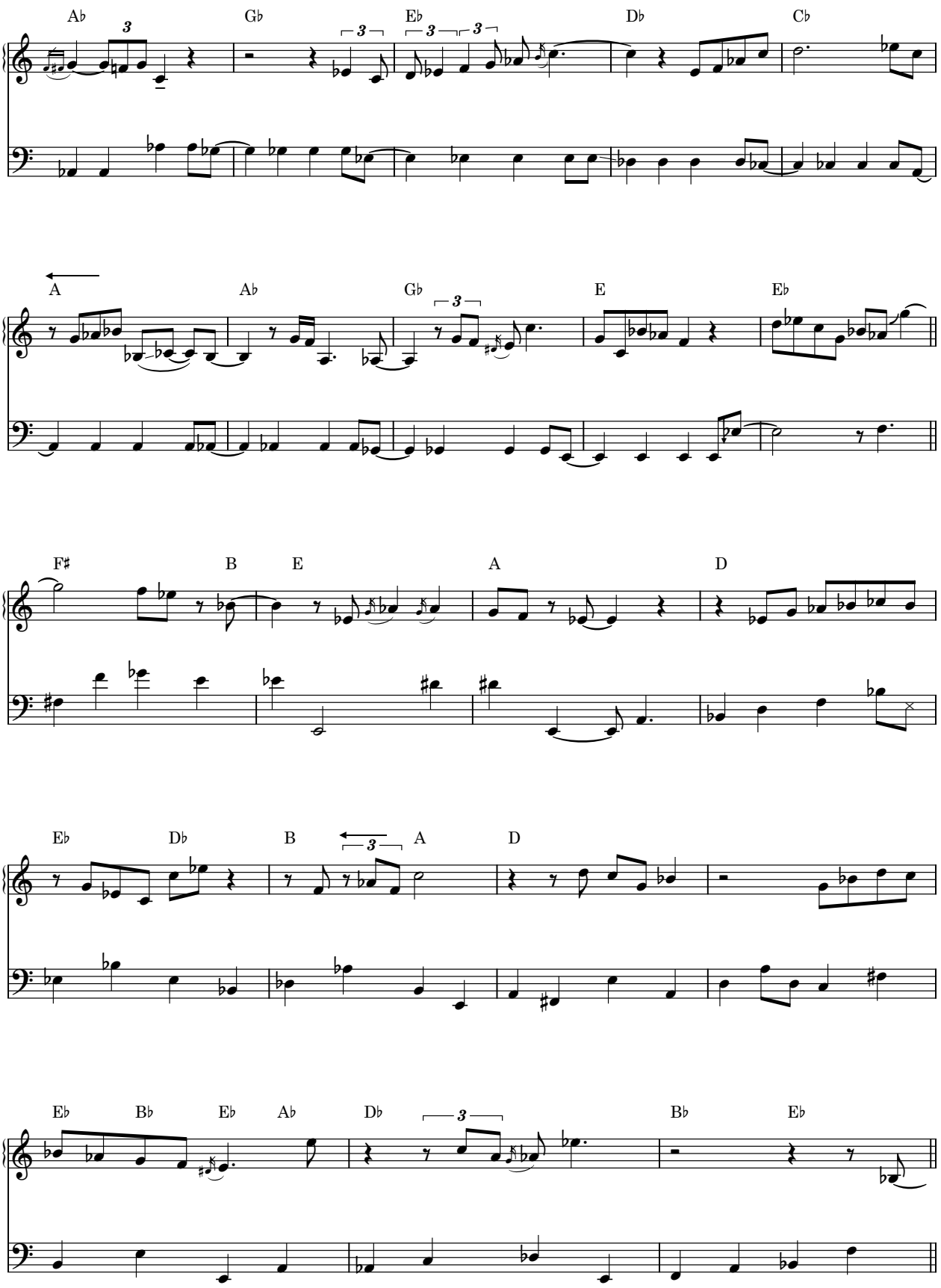
# Peace

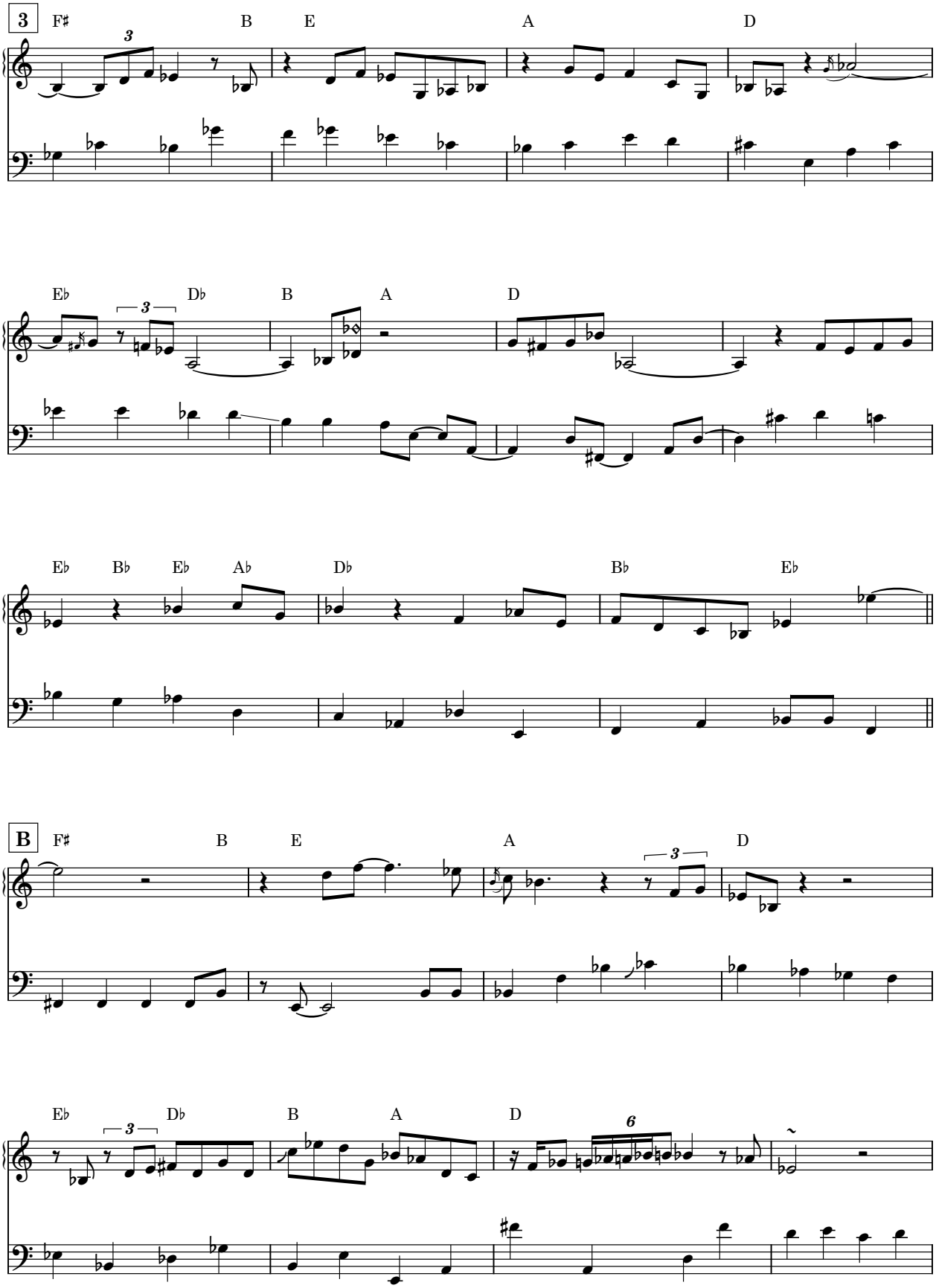
Ornette Coleman
As played by Charlie Haden
*The Shape of Jazz to Come*
recorded 5/22/1959
transcribed by Robert Sabin

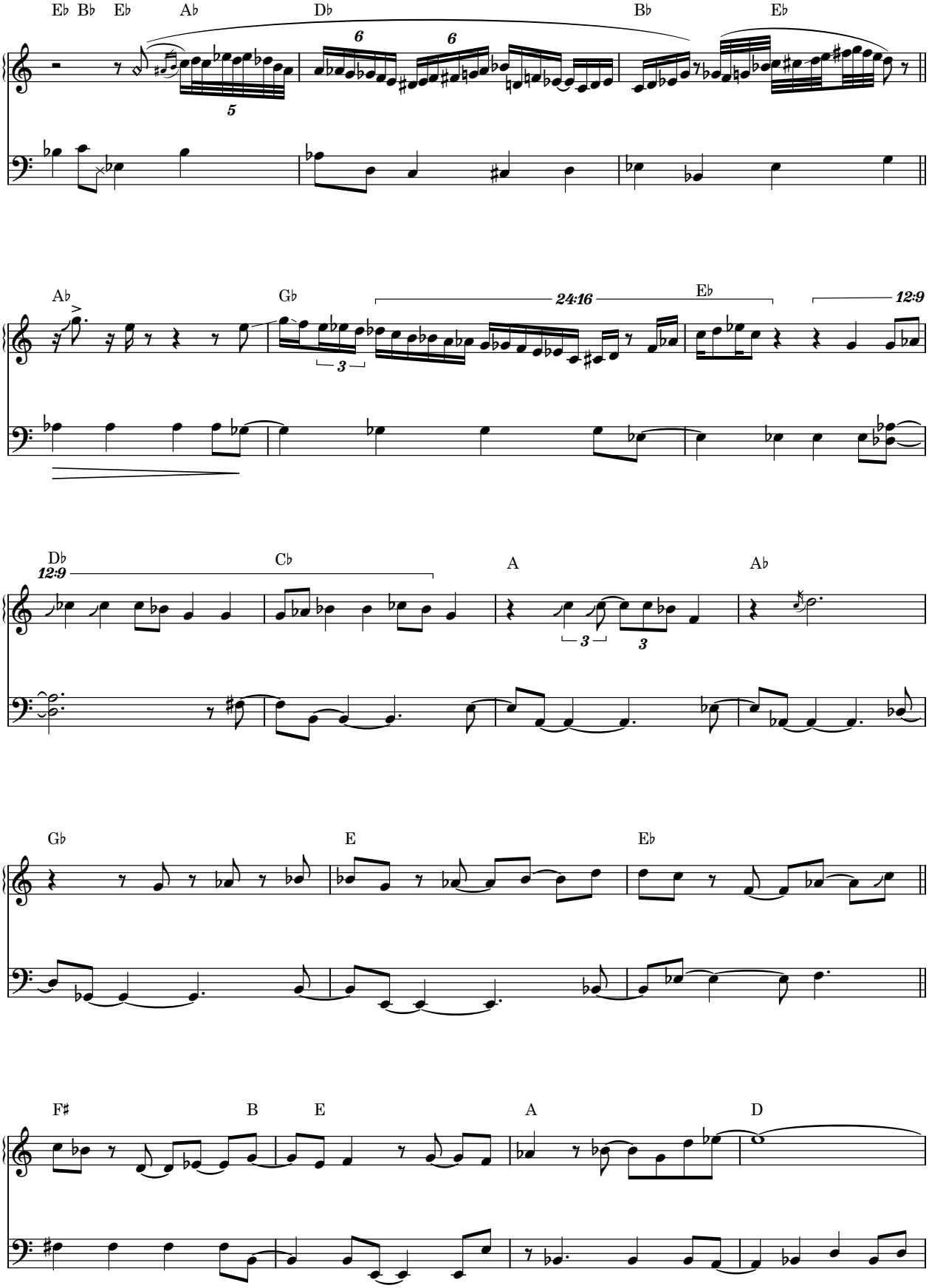


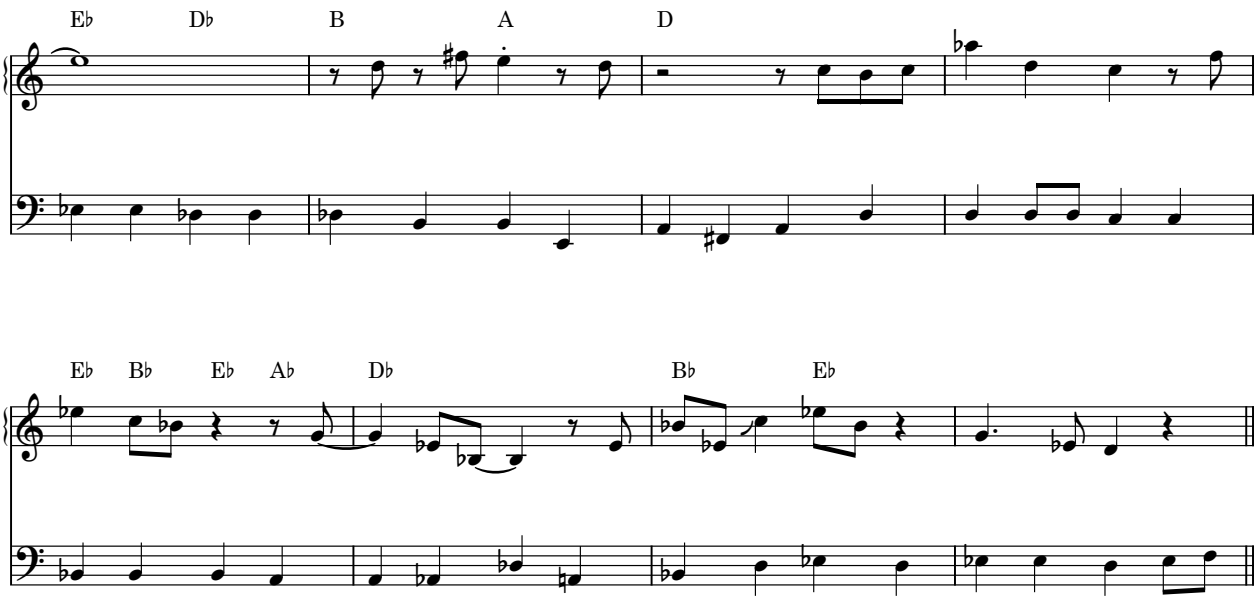

B
A♭
G♭
E♭
D♭
C♭
A
A♭
G♭
E
E♭
C
F♯
B
E
A
D
pizz.
half-time, freely
E♭m
Dm
C♯m
Swing ♩= 130
B♭
E♭m
2
F♯
B
E
A
D


E♭ D♭ B A D
E♭ B♭ E♭ A♭ D♭ B♭ E♭
F♯ B E A D
E♭ D♭ B A D
E♭ B♭ E♭ A♭ D♭ B♭ E♭


A♭
G♭
E♭
D♭
C♭
A
A♭
G♭
E
E♭
F♯
B
E
A
D
E♭
D♭
B
A
D
E♭
B♭
E♭
A♭
D♭
B♭
E♭


3
F♯
B
E
A
D
E♭
D♭
B
A
D
E♭
B♭
E♭
A♭
D♭
B♭
E♭
B
F♯
B
E
A
D
E♭
D♭
B
A
D


E♭ B♭ E♭ A♭ D♭ B♭ E♭
6 6 5
A♭ G♭ E♭
24:16 12:9
3
D♭ C♭ A A♭
12:9 3 3
G♭ E E♭
F♯ B E A D

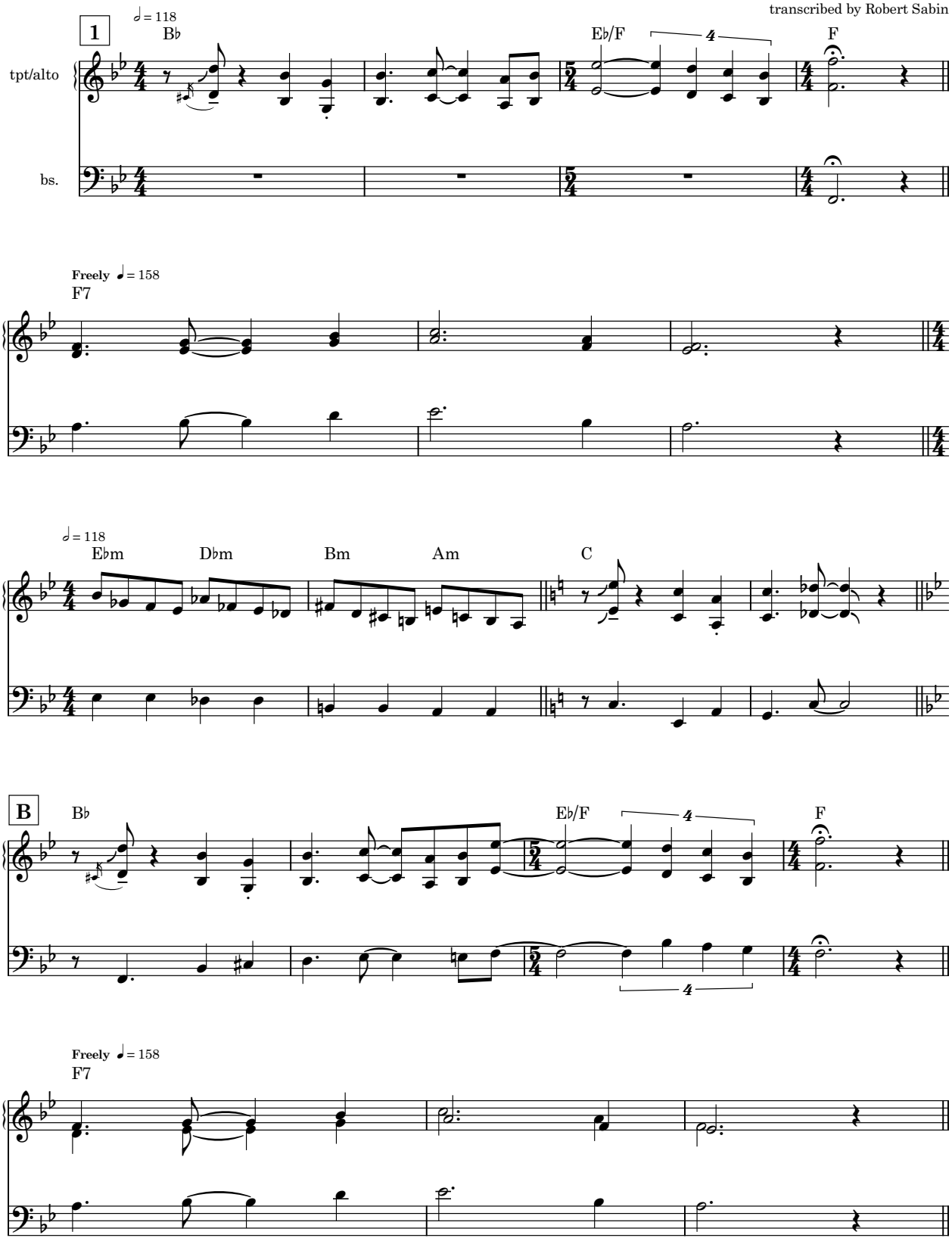

E♭
D♭
B
A
D

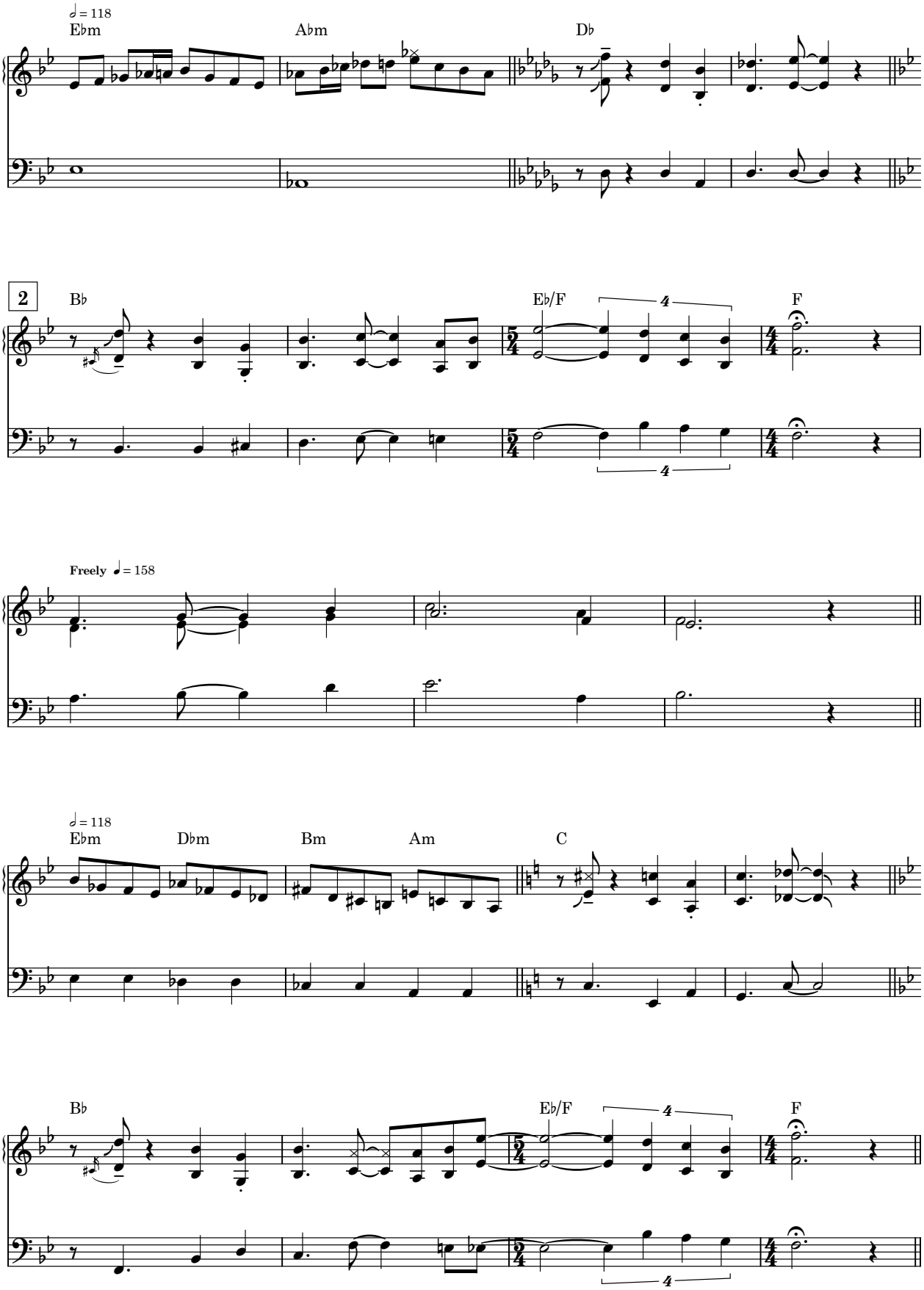

E♭
B♭
E♭
A♭
D♭
B♭
E♭

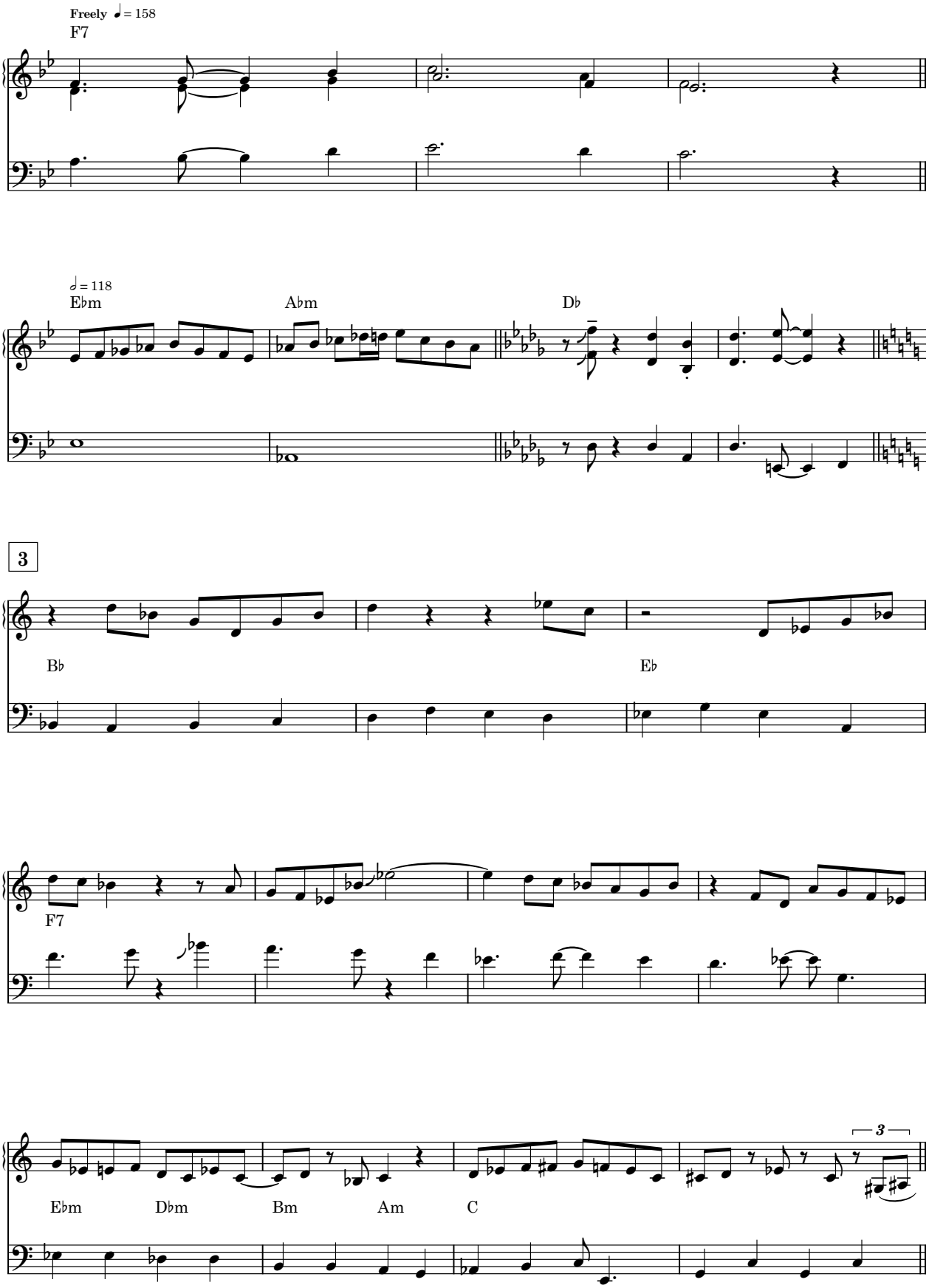
# Congeniality

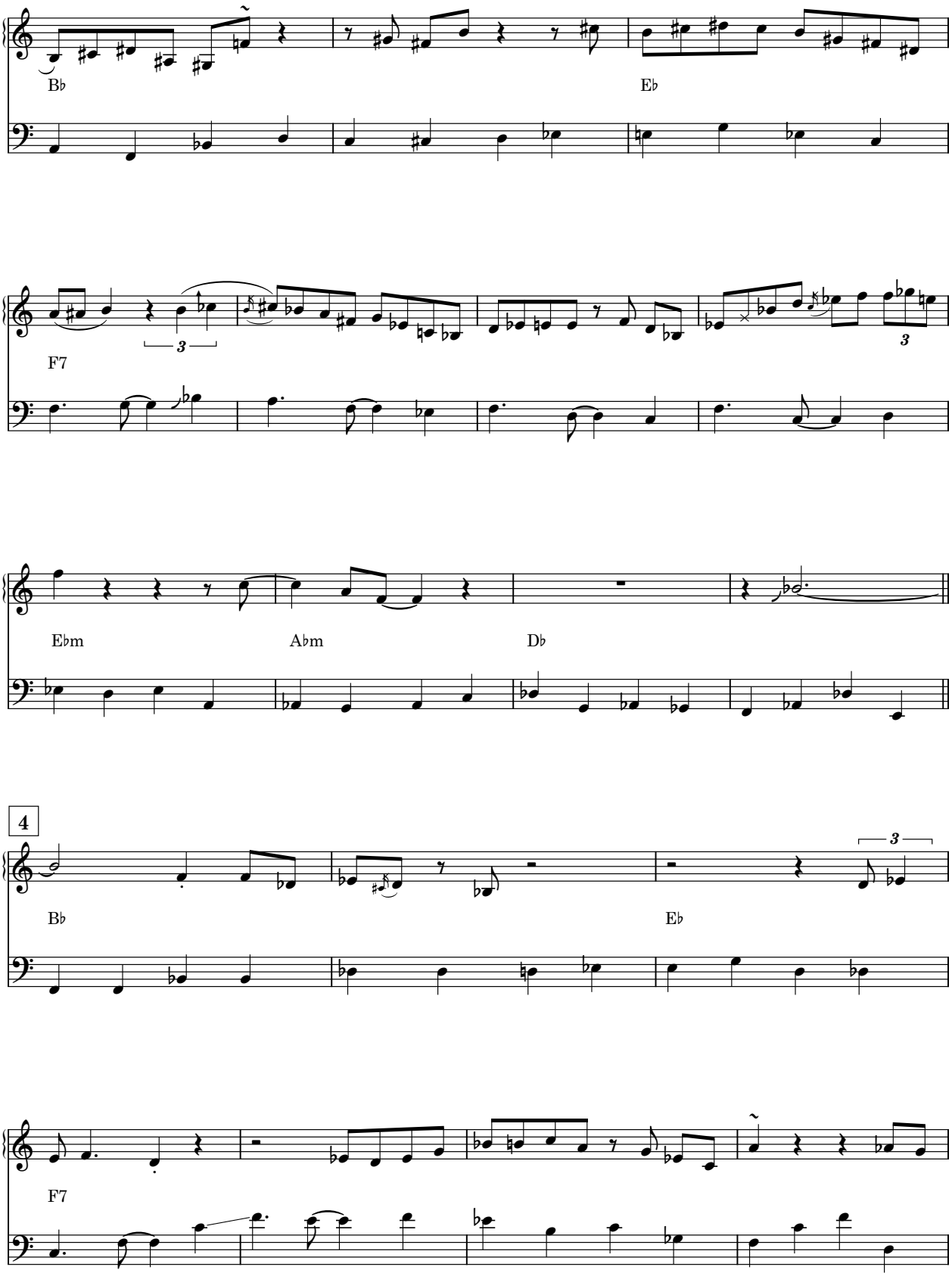
Ornette Coleman
As played by Charlie Haden

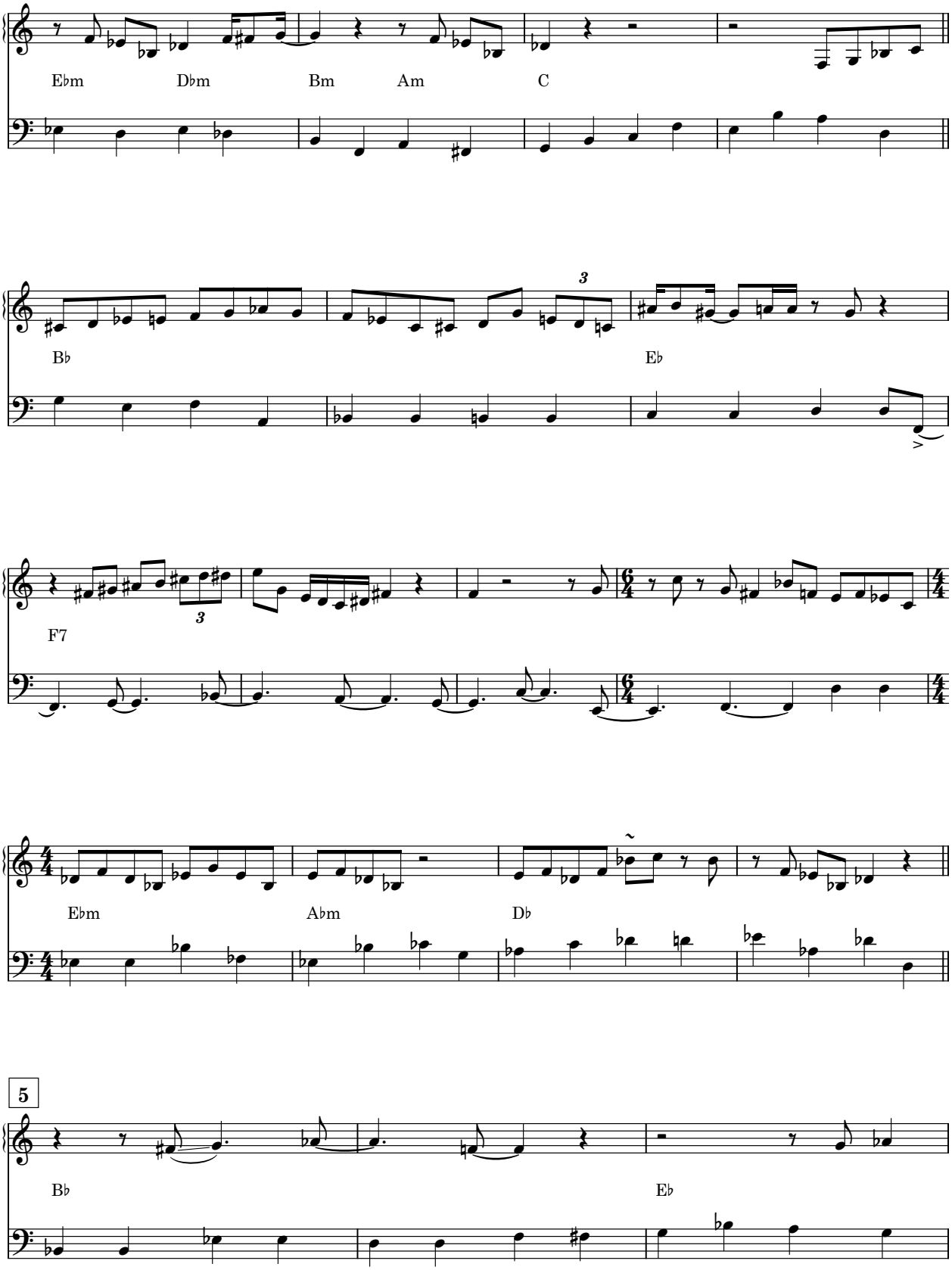
recorded 5/22/1959
transcribed by Robert Sabin

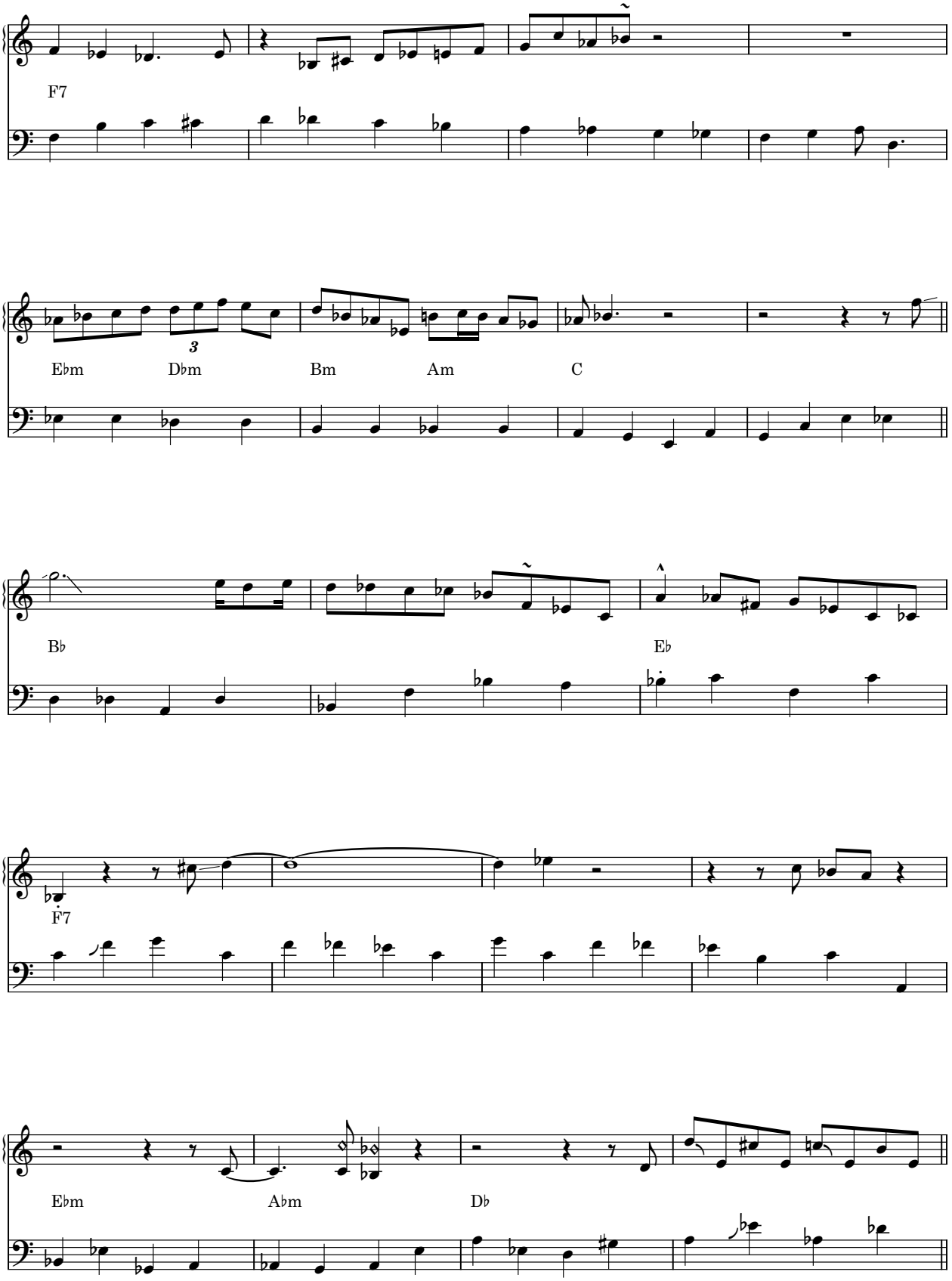


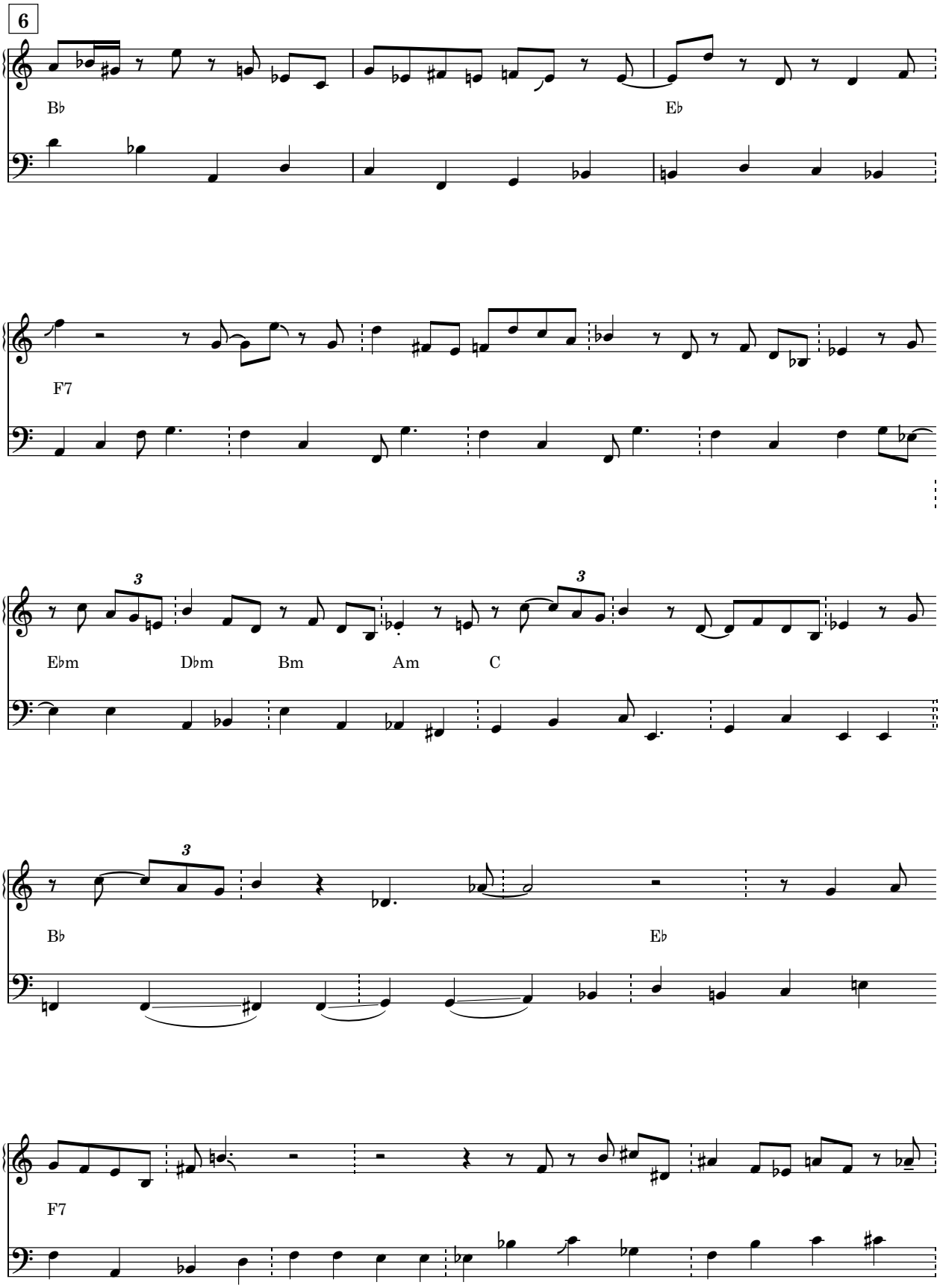

♩ = 118
E♭m
A♭m
D♭
2
B♭
E♭/F
4
F
Freely ♩ = 158
♩ = 118
E♭m
D♭m
Bm
Am
C
B♭
E♭/F
4
F

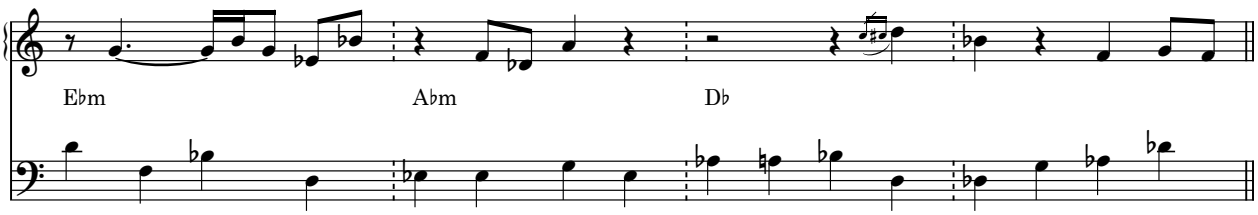

Freely ♩= 158
F7
♩= 118
E♭m
A♭m
D♭
3
B♭
E♭
F7
E♭m
D♭m
Bm
Am
C
3

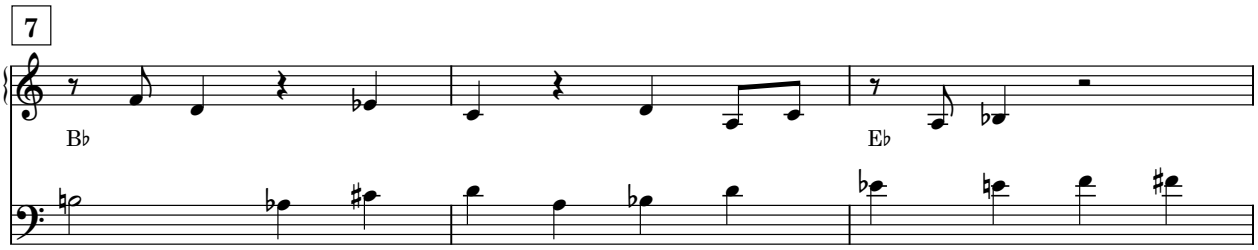

B♭
E♭
F7
E♭m
A♭m
D♭
4
B♭
E♭
F7

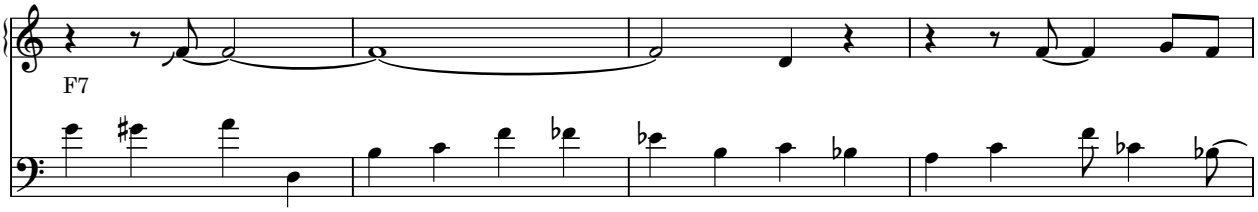

E♭m
D♭m
Bm
Am
C
B♭
E♭
F7
E♭m
A♭m
D♭
5
B♭
E♭

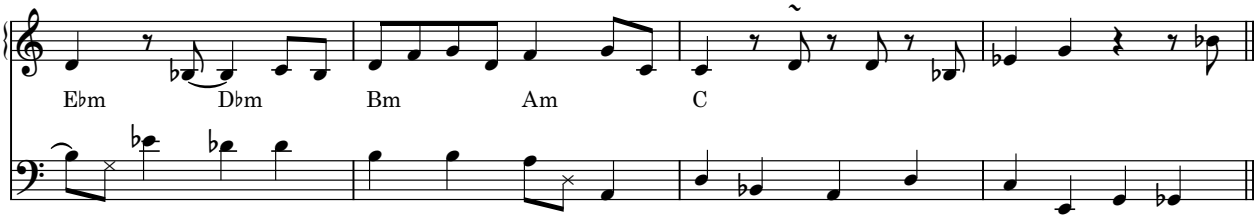

F7
E♭m
D♭m
B♭m
A♭m
C
B♭
E♭
F7
E♭m
A♭m
D♭

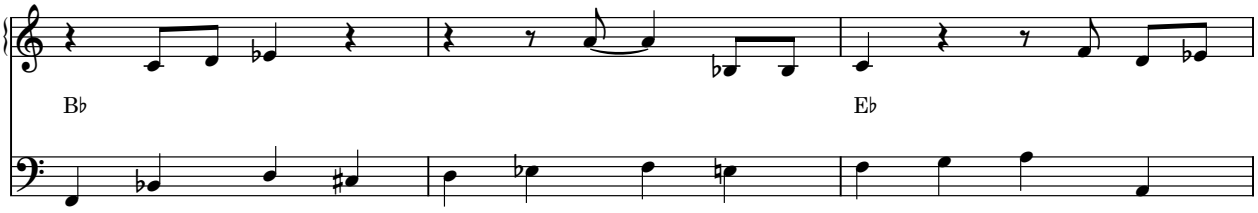

6
B♭
E♭
F7
E♭m
D♭m
Bm
Am
C
B♭
E♭
F7

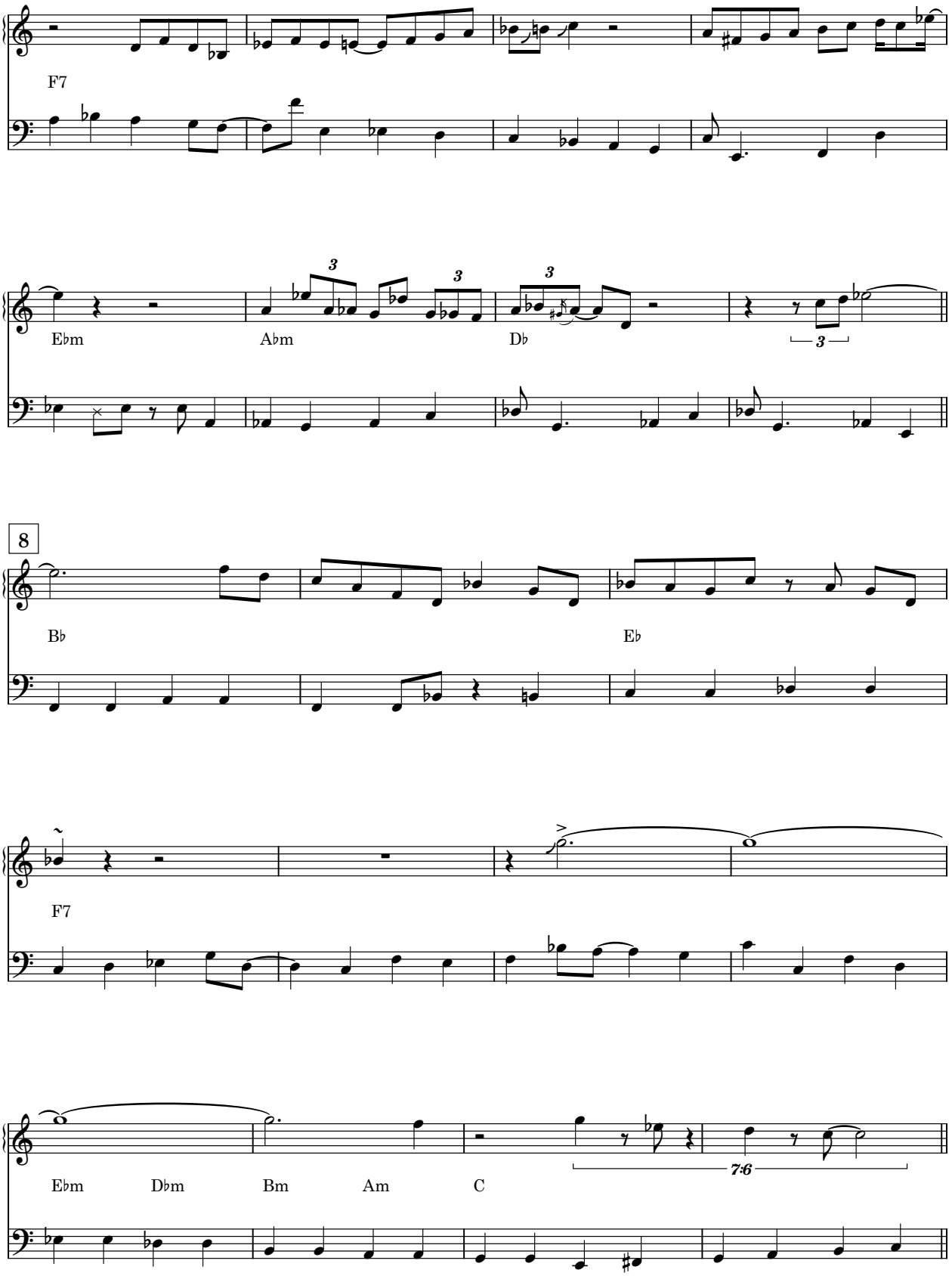

E♭m
A♭m
D♭

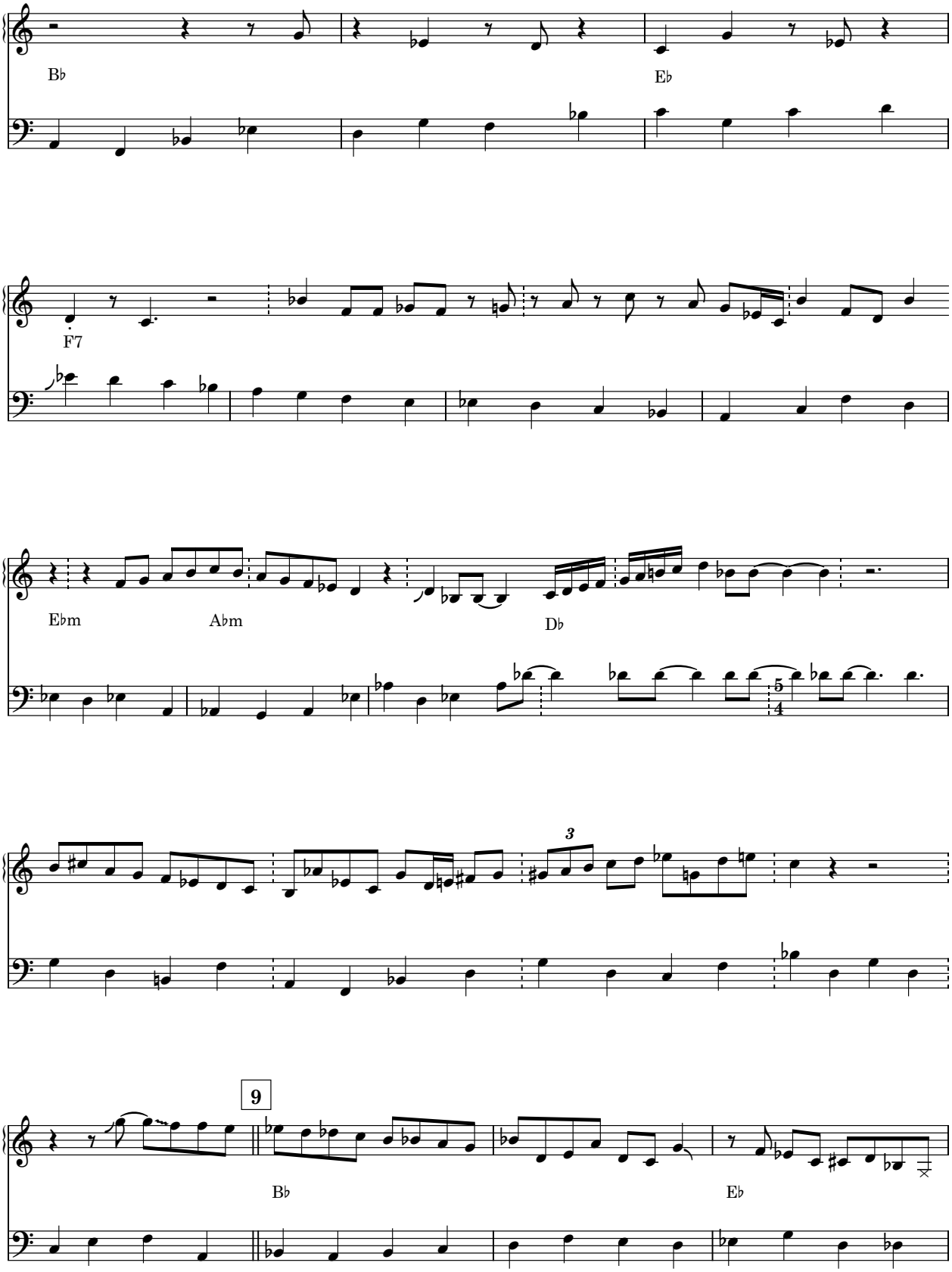

7
B♭
E♭

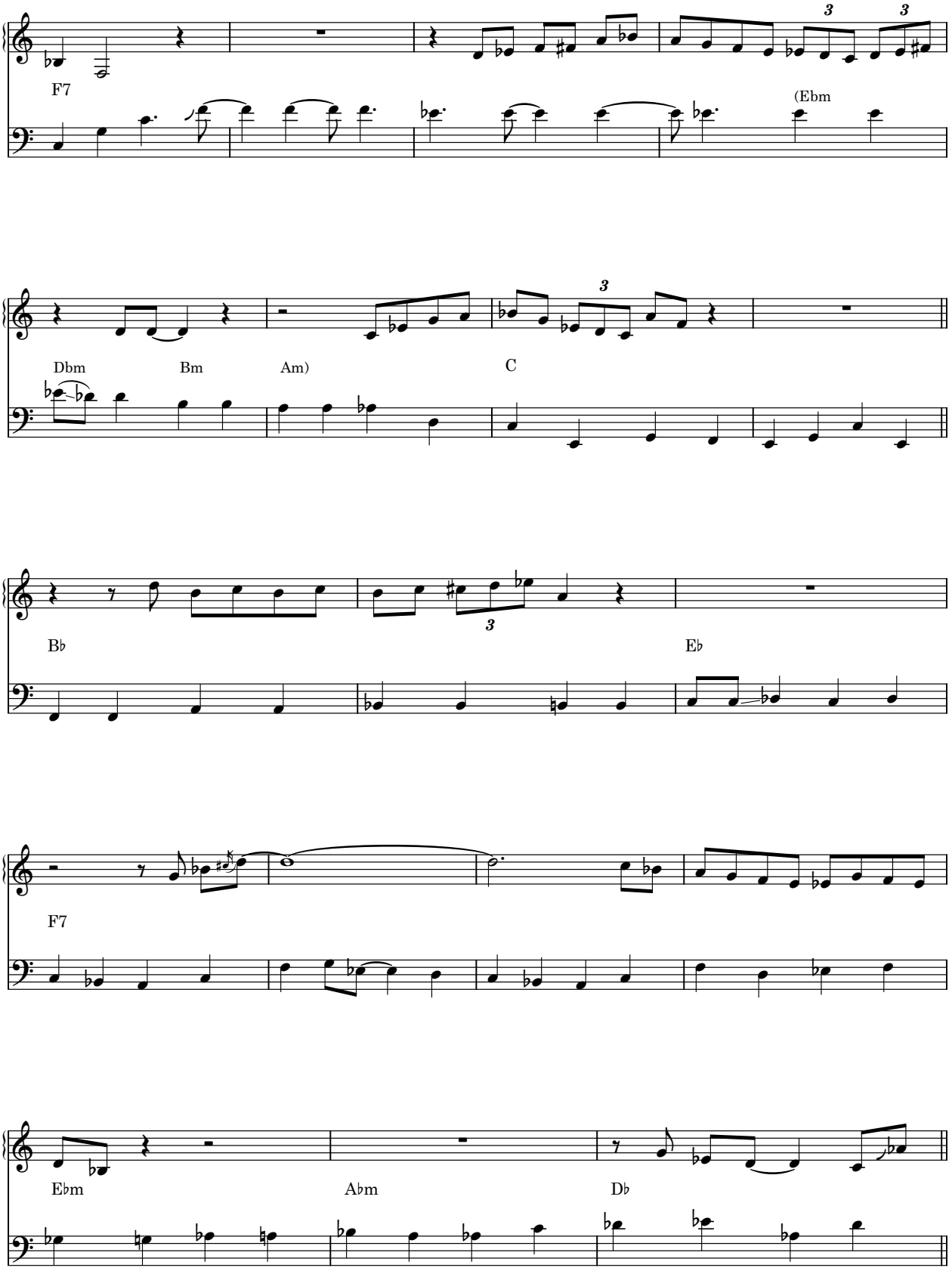

F7

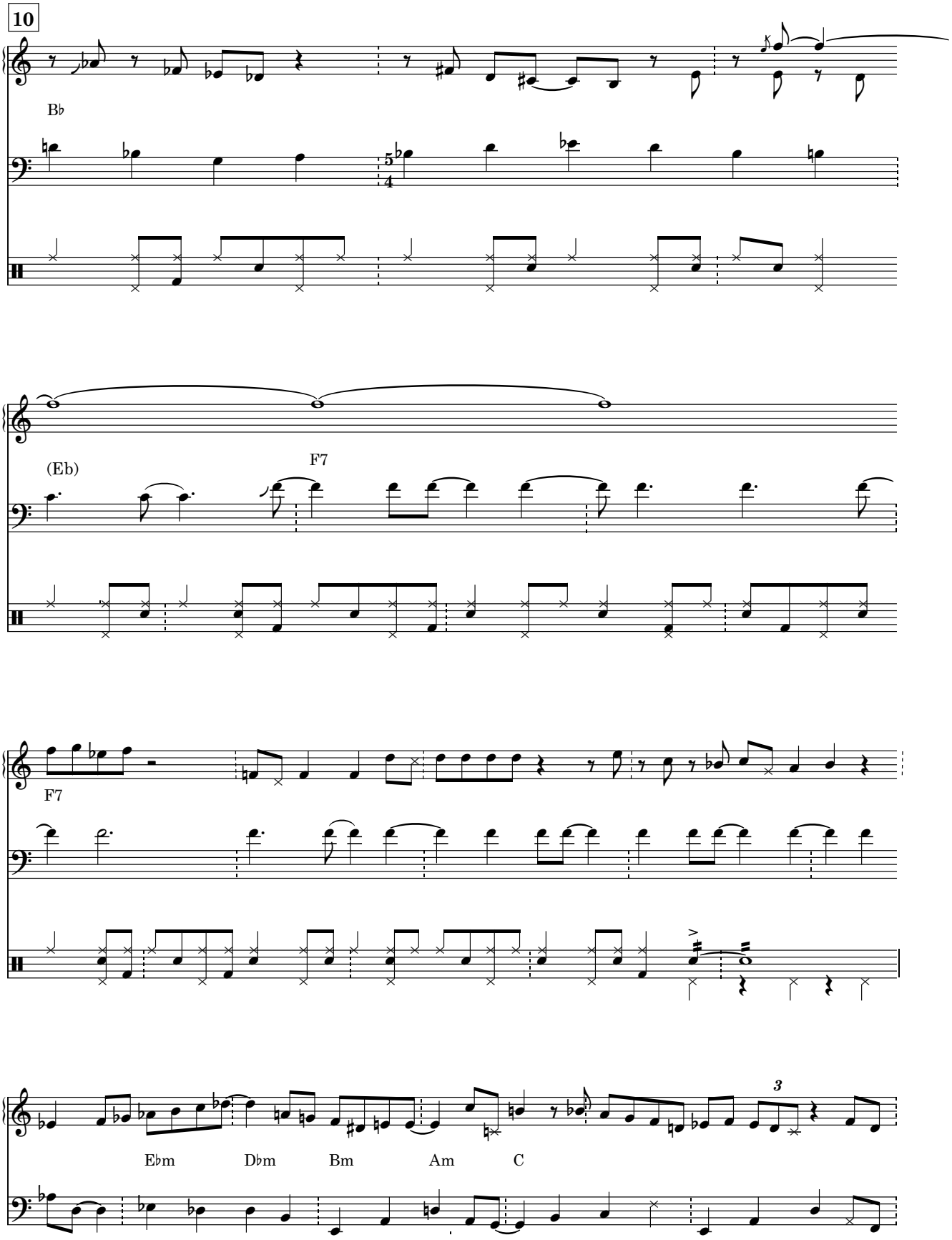

E♭m
D♭m
Bm
Am
C

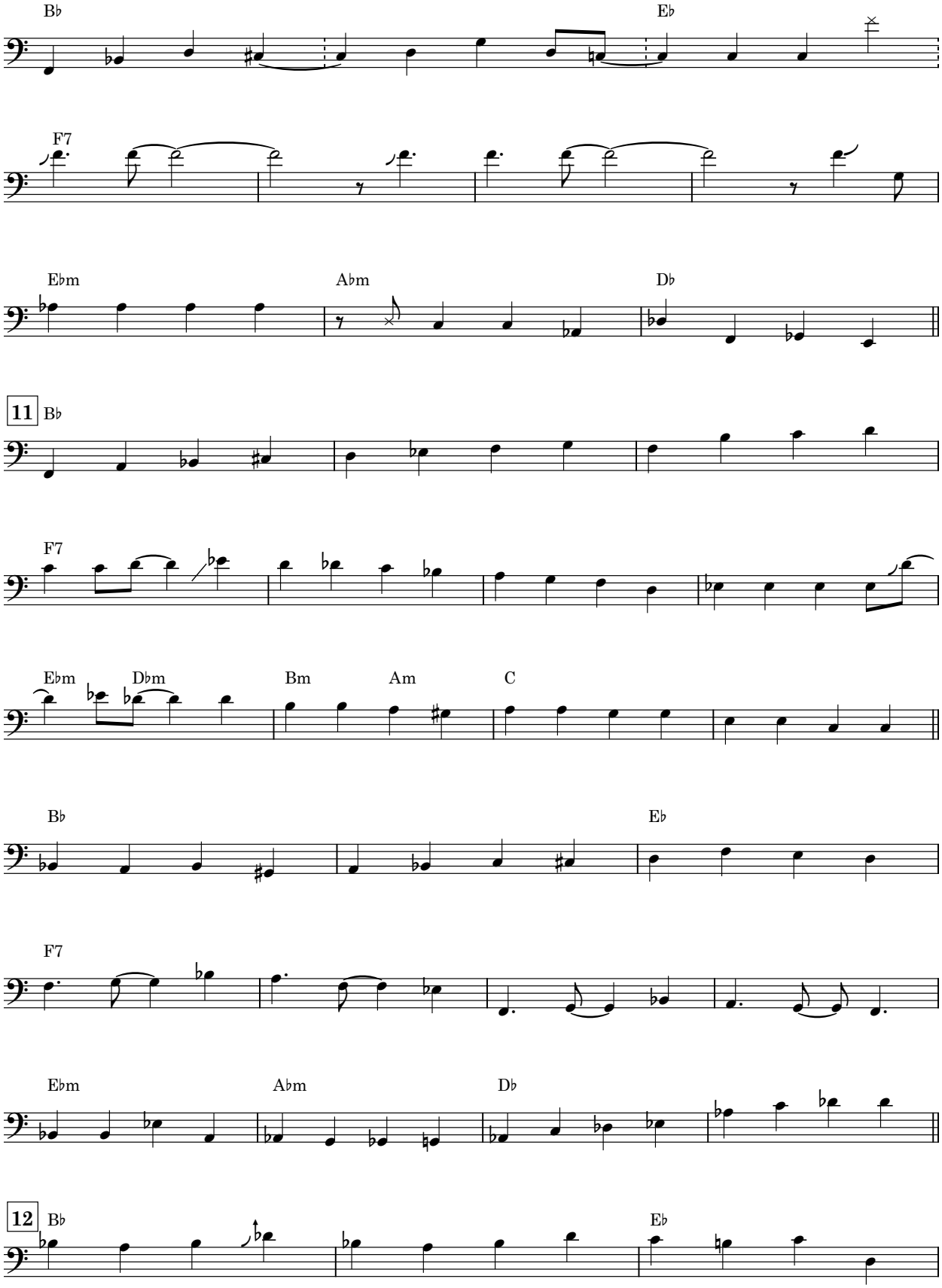

B♭
E♭

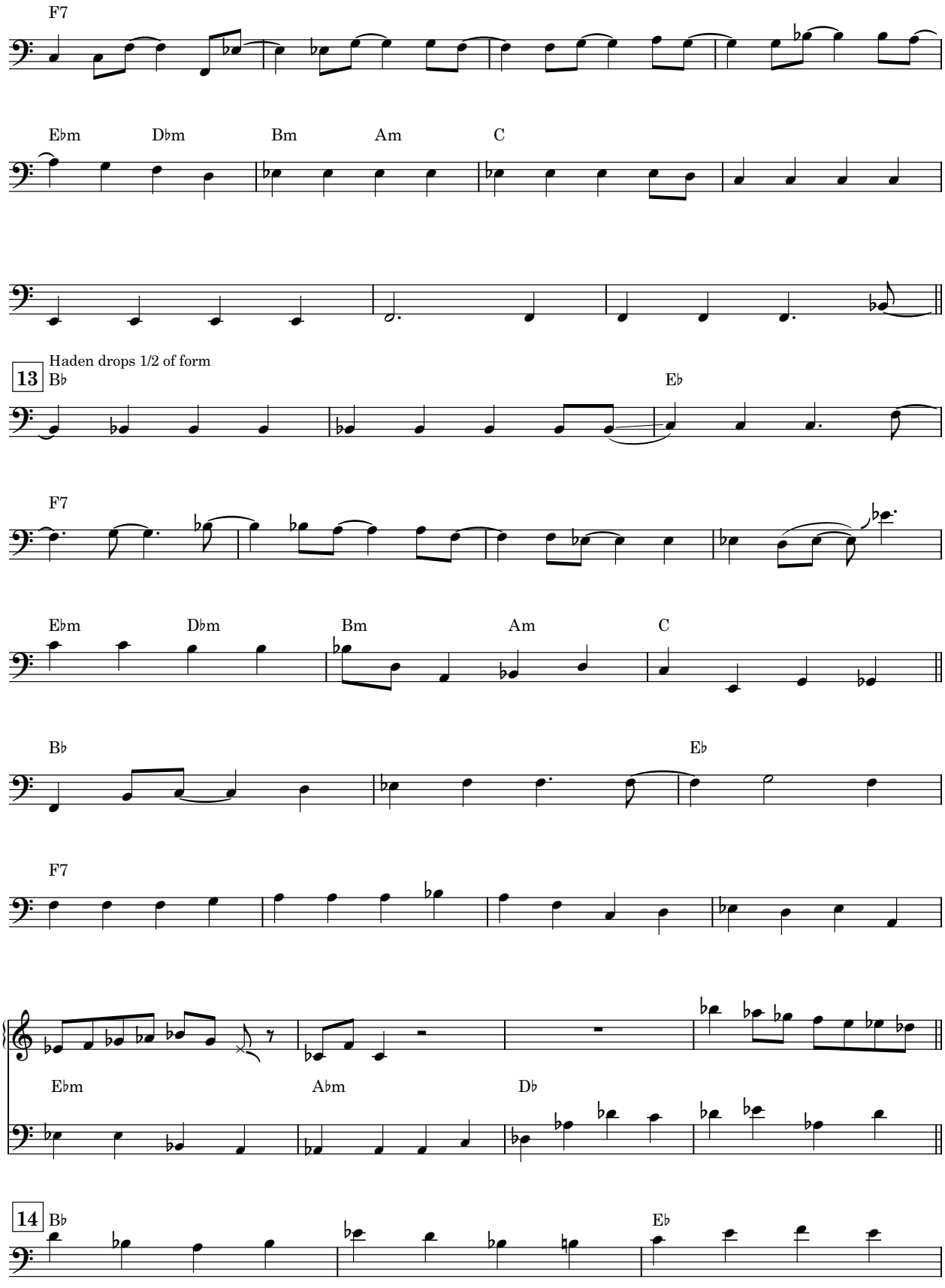

F7
E♭m
A♭m
D♭
8
B♭
E♭
F7
E♭m
D♭m
Bm
Am
C
7:6

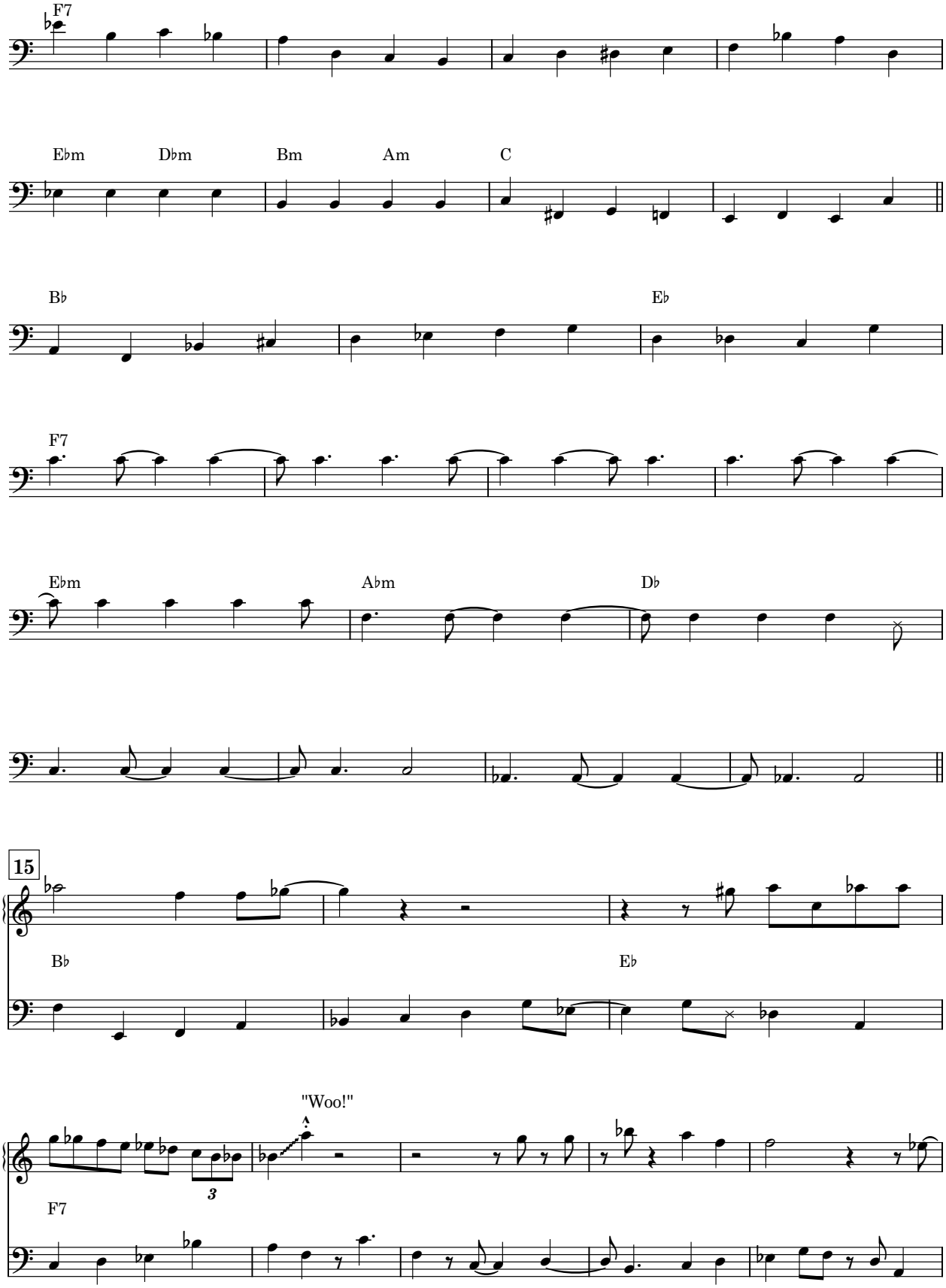

B♭
E♭
F7
E♭m
A♭m
D♭
5
4
3
9
B♭
E♭

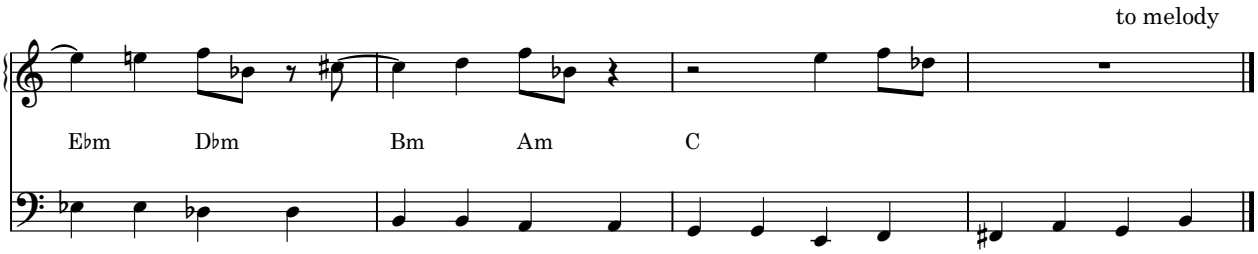

F7
(Ebm
Dbm
Bm
Am)
C
B♭
E♭
F7
E♭m
A♭m
D♭


10
B♭
5/4
(Eb)
F7
F7
3
E♭m
D♭m
Bm
Am
C


B♭
E♭
F7
E♭m
A♭m
D♭
11
B♭
F7
E♭m
D♭m
Bm
Am
C
B♭
E♭
F7
E♭m
A♭m
D♭
12
B♭
E♭


F7
E♭m D♭m Bm Am C
13
Haden drops 1/2 of form
B♭
E♭
F7
E♭m D♭m Bm Am C
B♭
E♭
F7
E♭m A♭m D♭
14
B♭
E♭

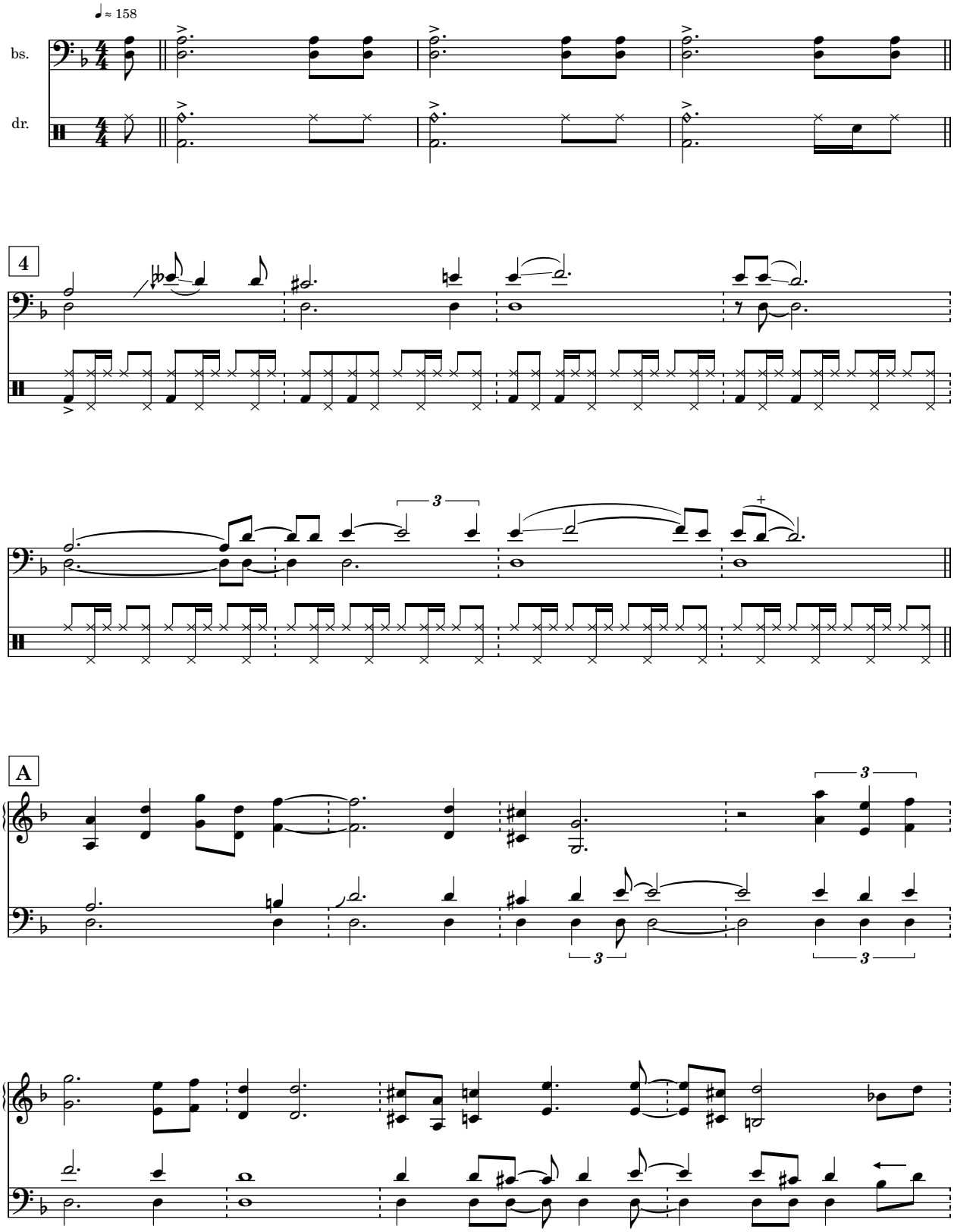

F7
E♭m
D♭m
Bm
Am
C
B♭
E♭
F7
E♭m
A♭m
D♭
15
B♭
E♭
"Woo!"
F7

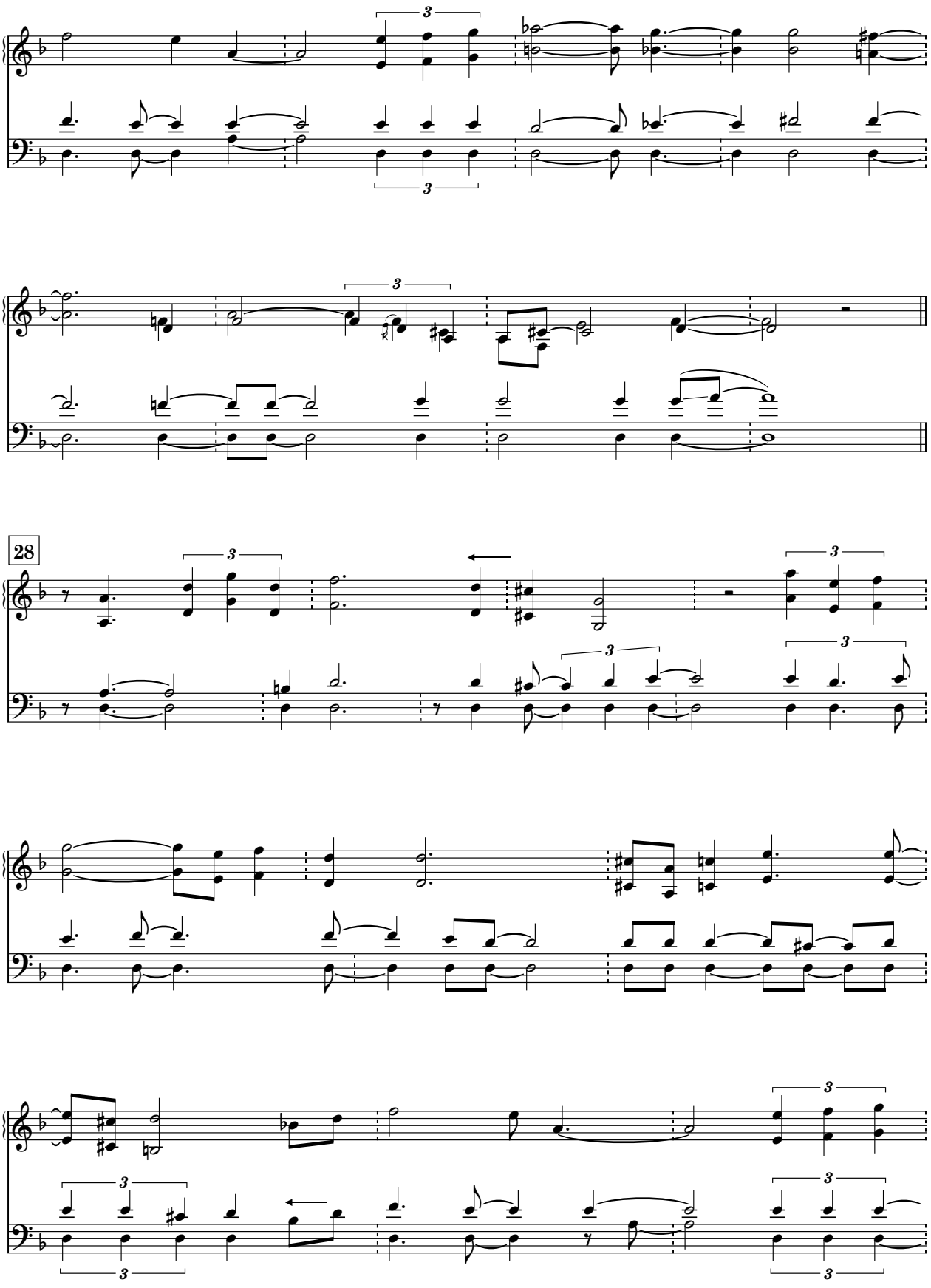

to melody
E♭m
D♭m
Bm
Am
C

# Lonely Woman

Ornette Coleman
As played by Charlie Haden

recorded 5/22/1959
transcribed by Robert Sabin

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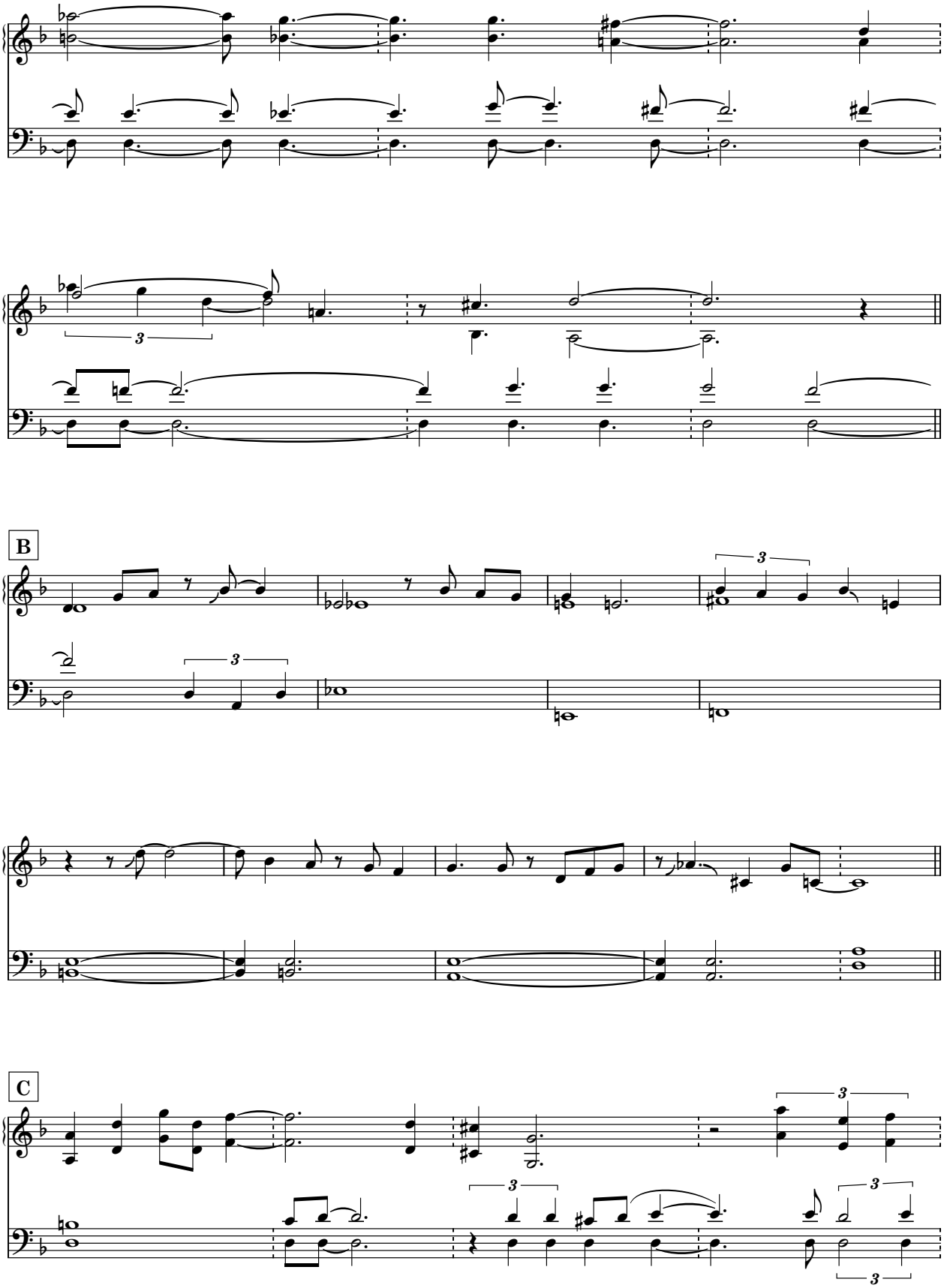
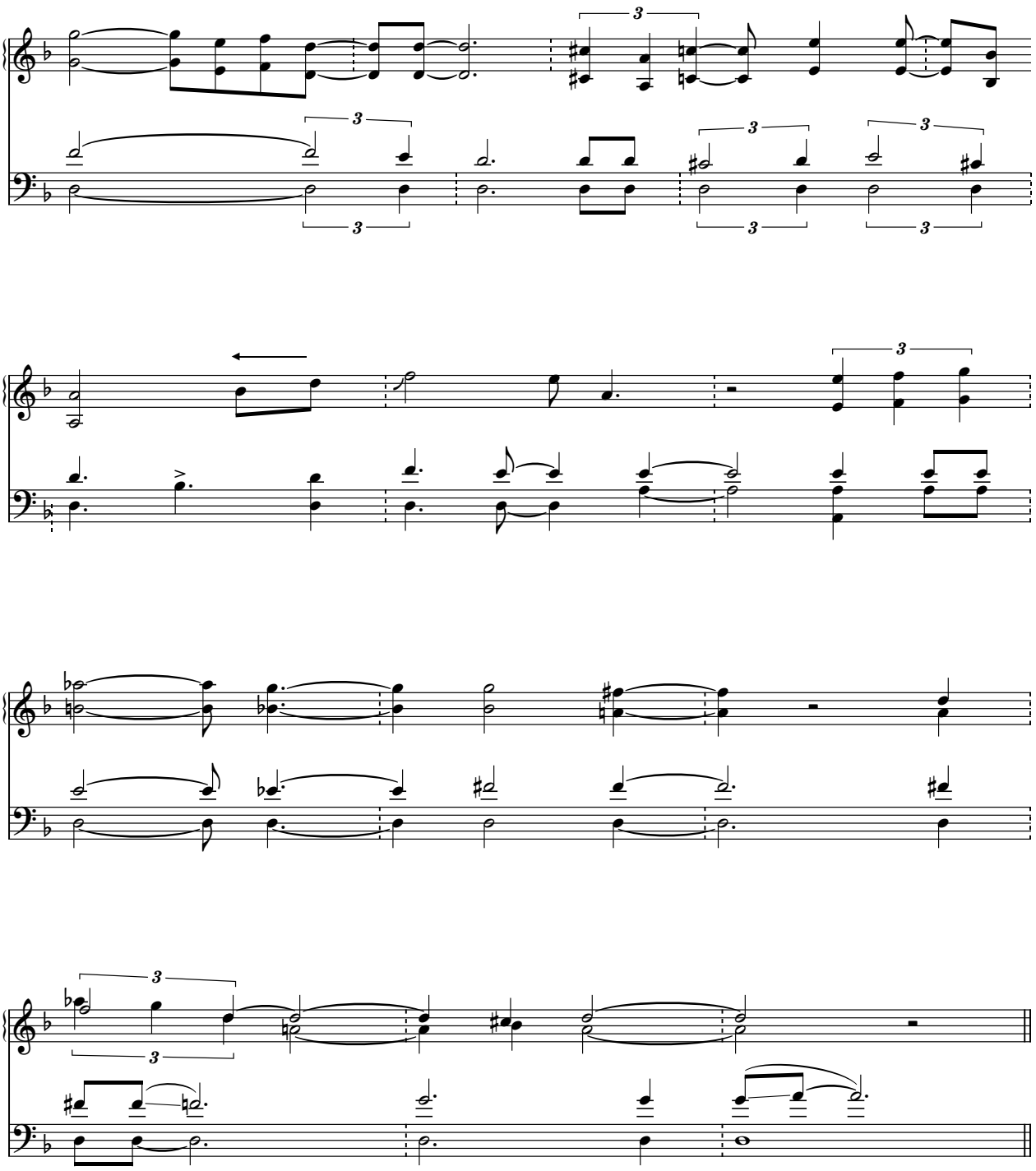
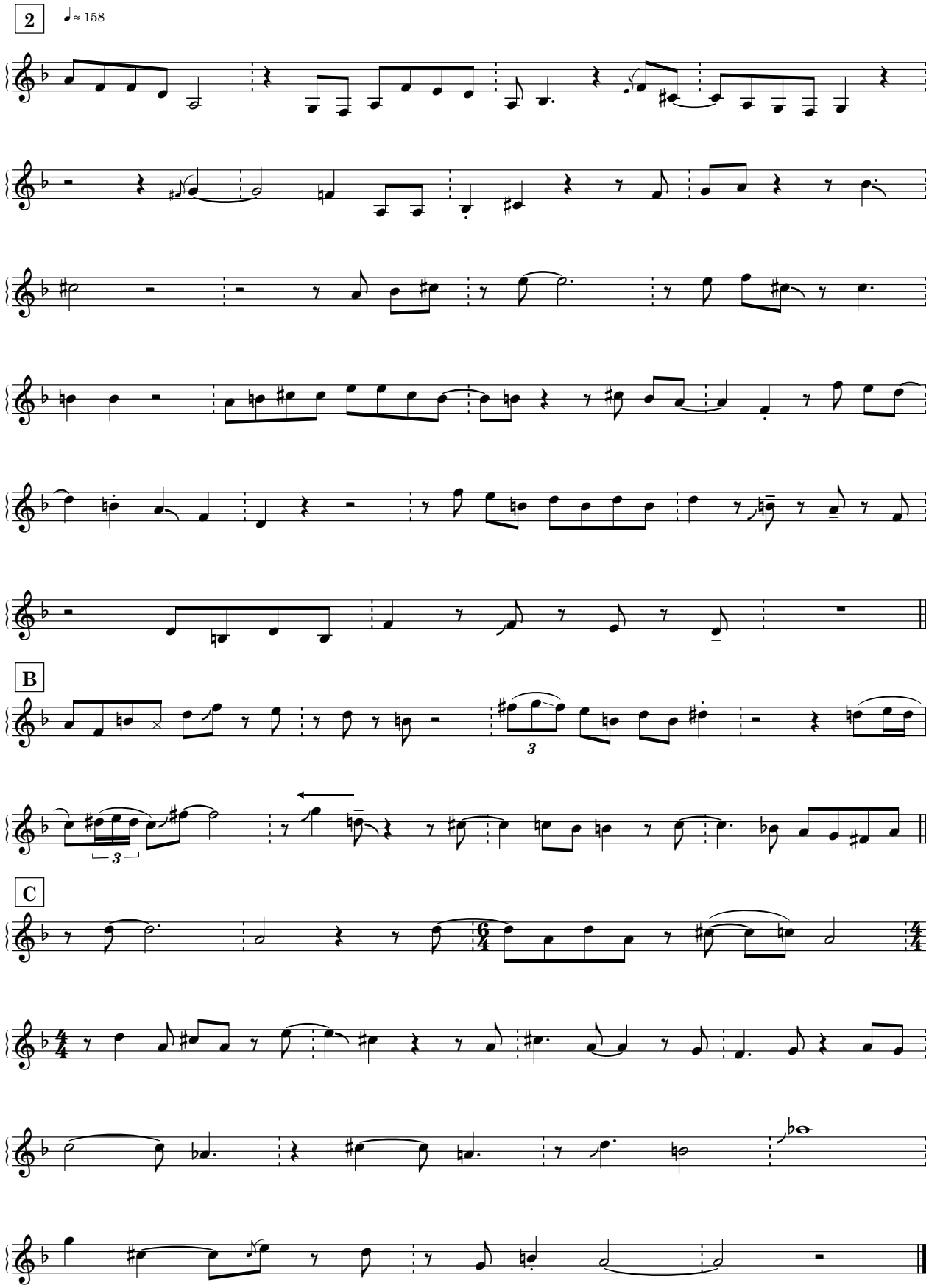
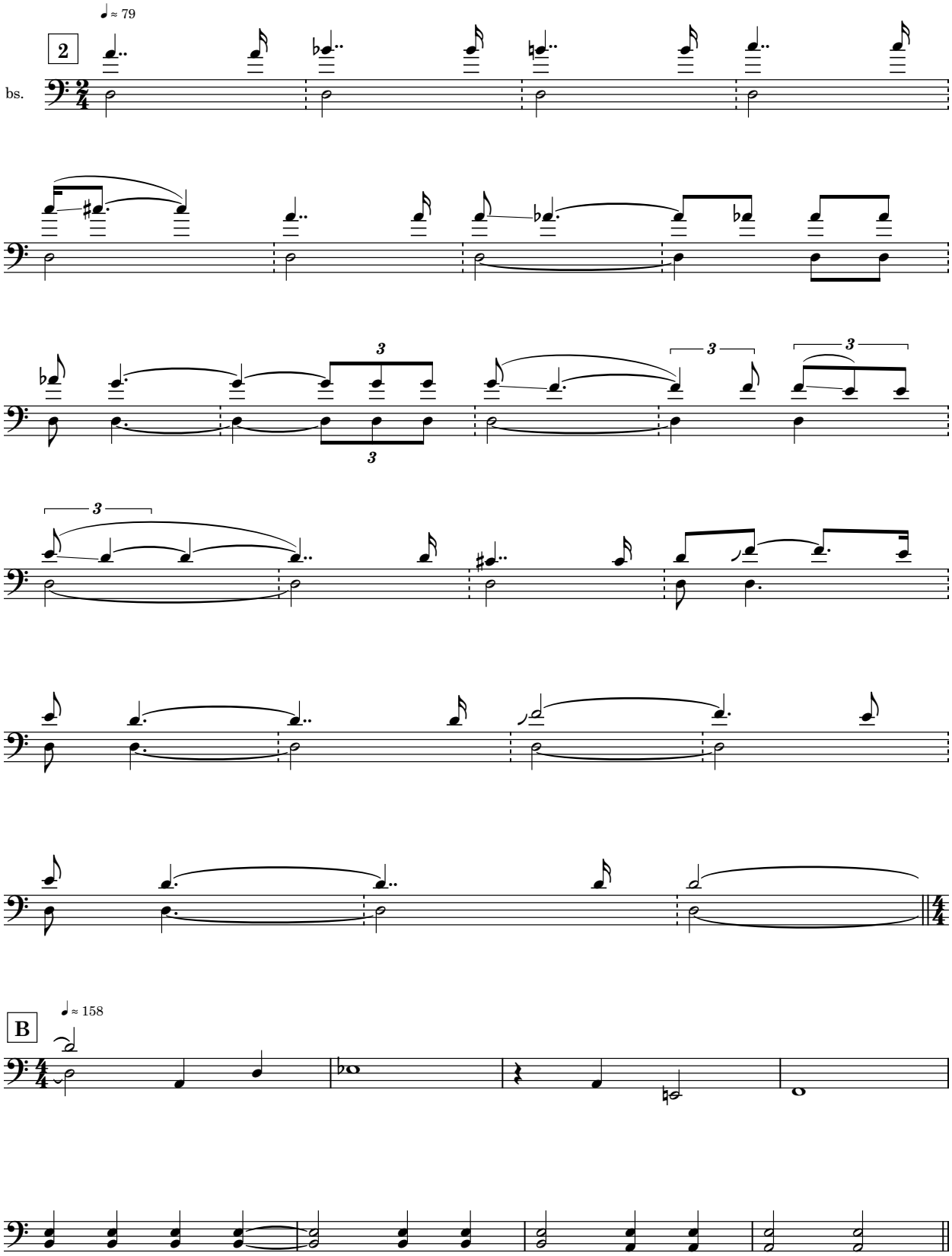
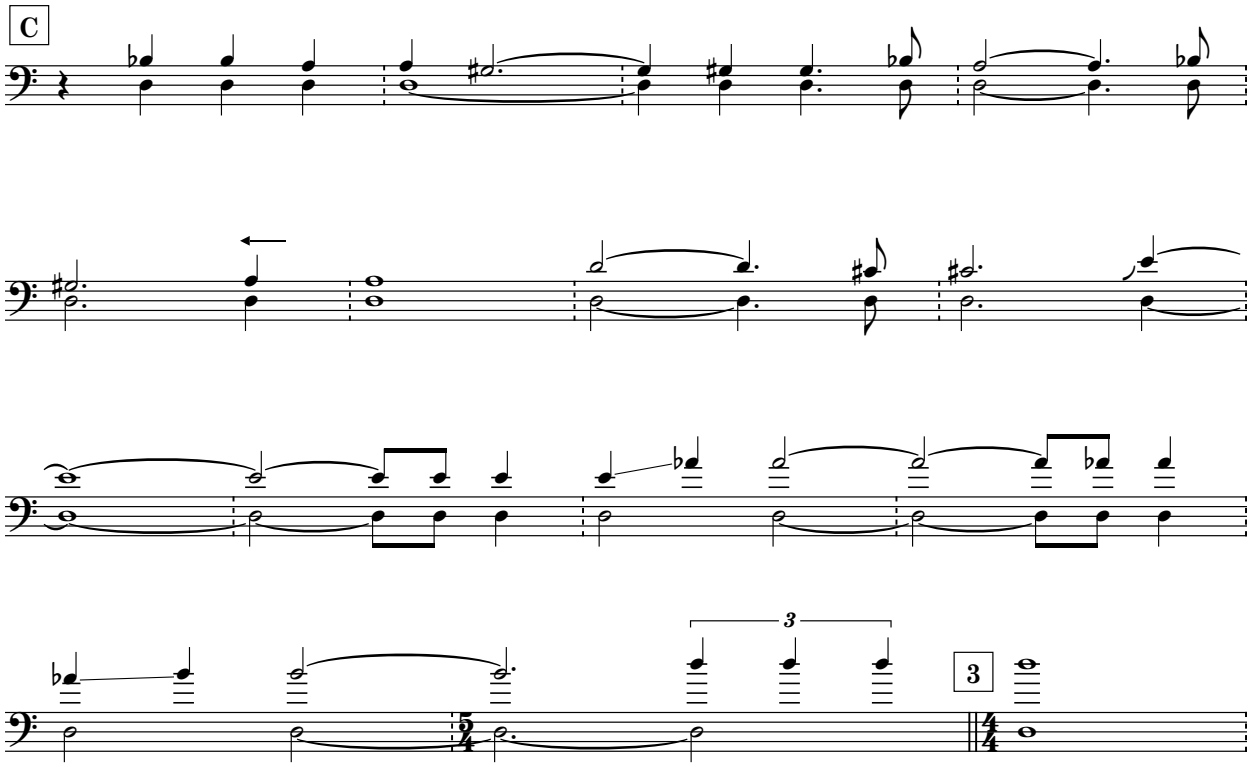

B
C




2
♩≈ 158
B
C


♩≈ 79
2
bs.
3
3
3
3
3
3
B
♩≈ 158

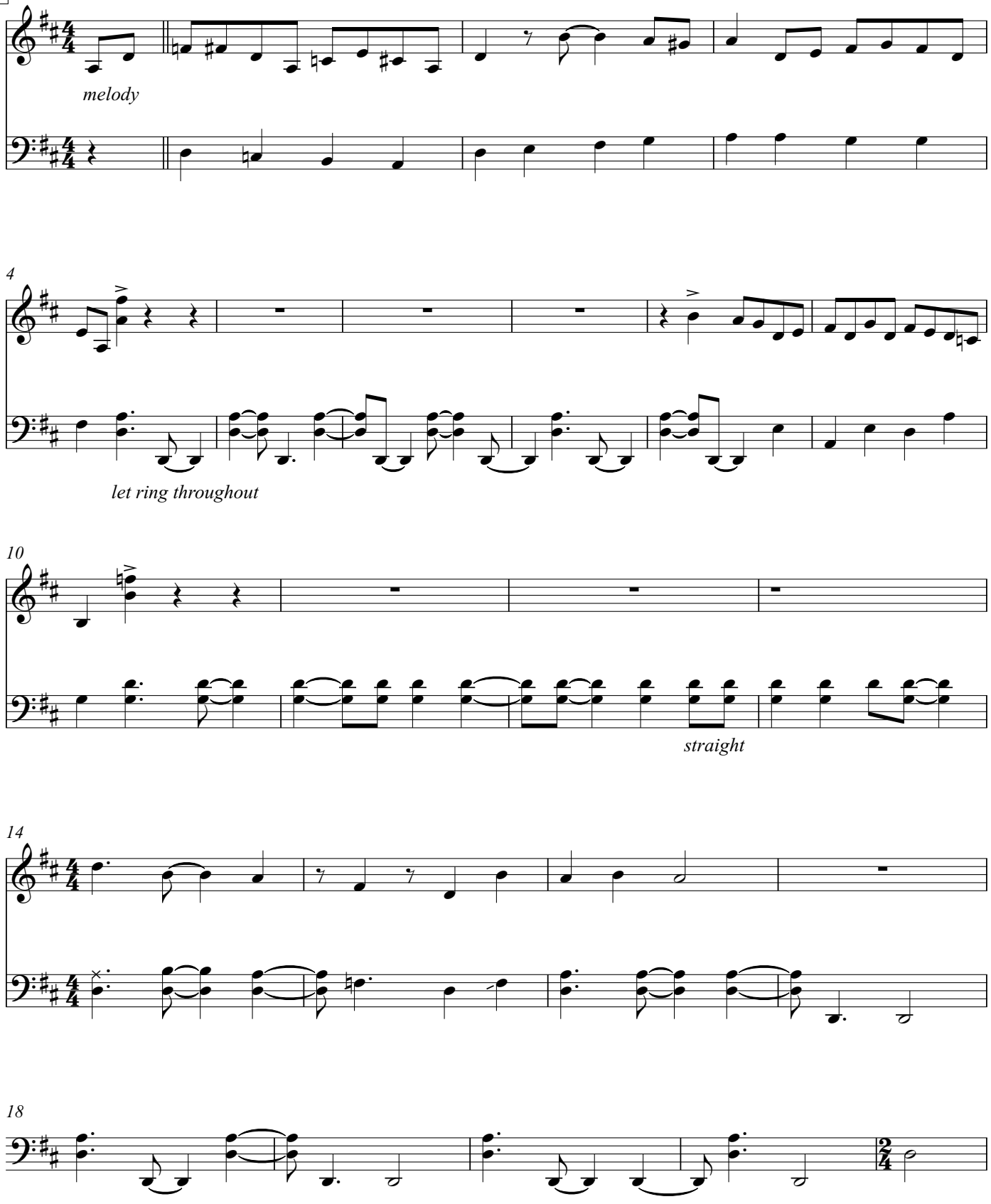

C
3
3

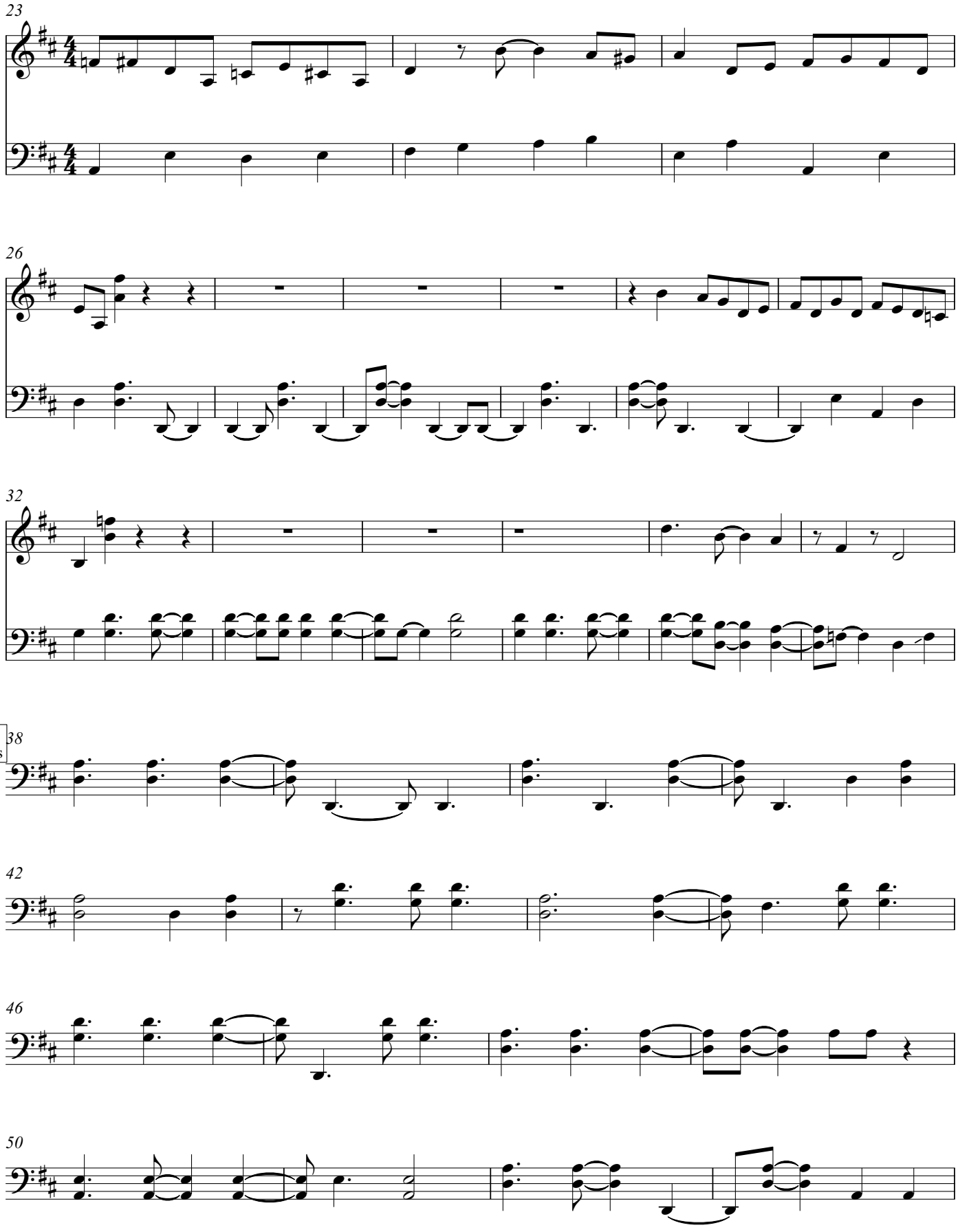
# Ramblin'

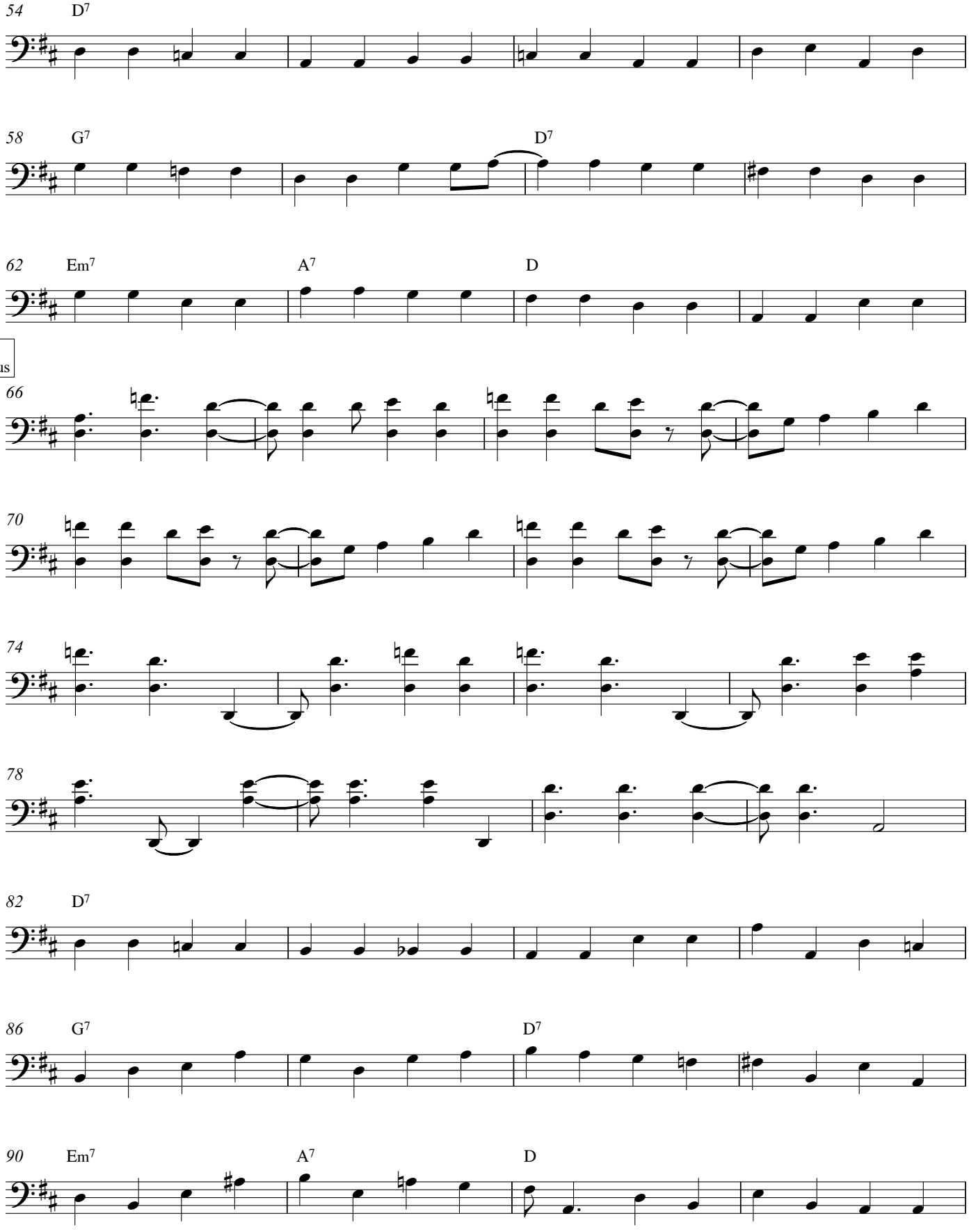
*from the album "Change of the Century" by Ornette Coleman, Atlantic 1327*

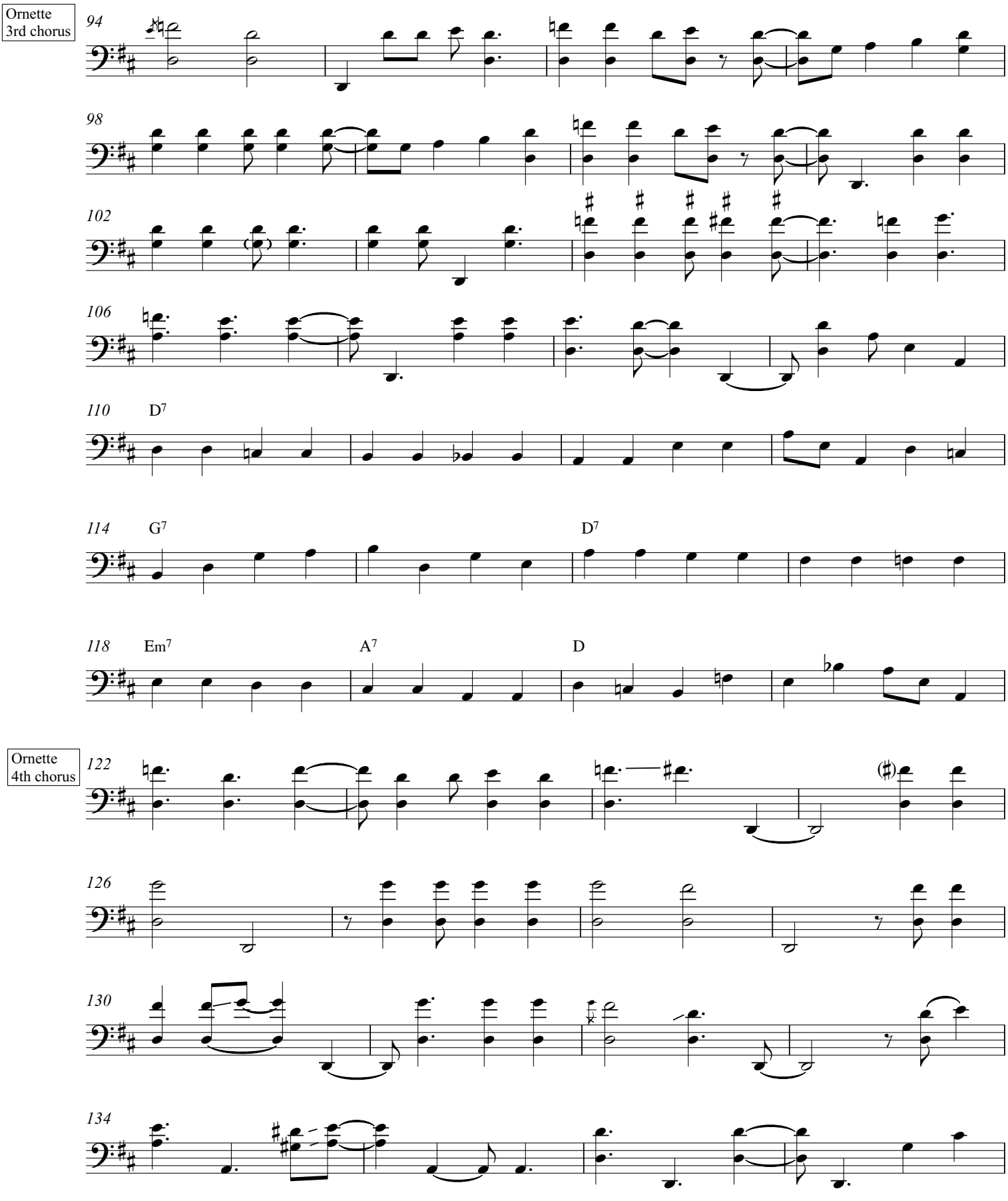
written by Ornette Coleman
transcribed by Fumi Tomita

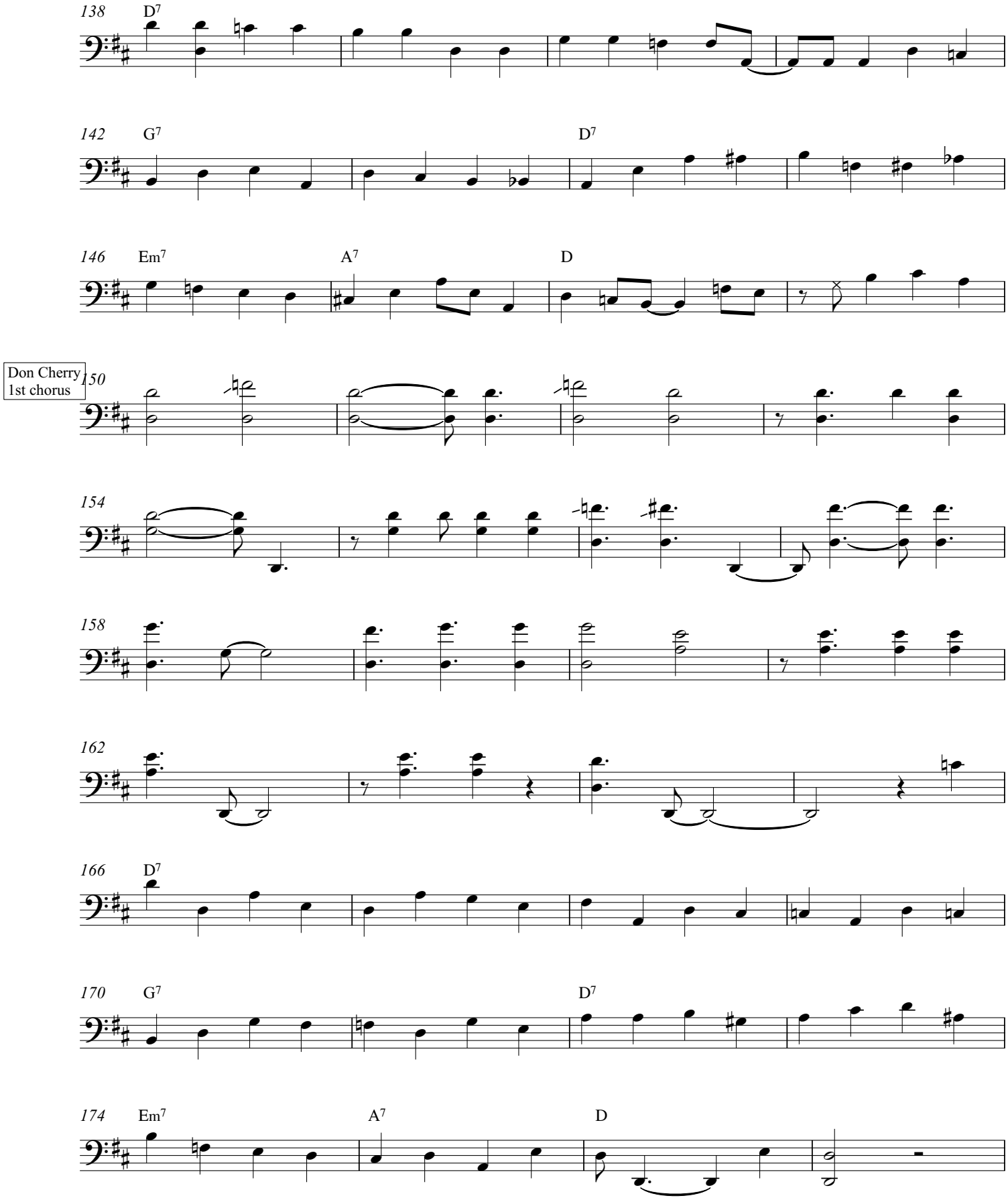
Head In




23
26
32
Ornette
1st chorus
38
42
46
50

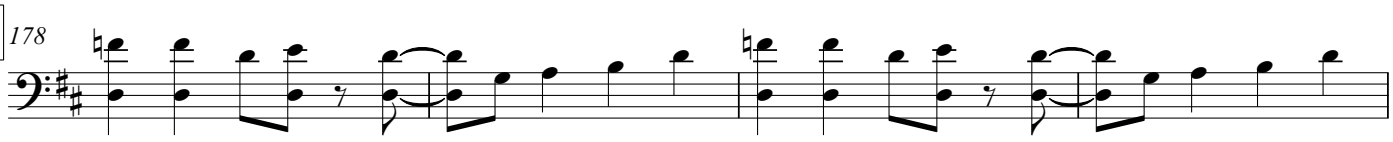

54
D7
58
G7
D7
62
Em7
A7
D
Ornette
2nd chorus
66
70
74
78
82
D7
86
G7
D7
90
Em7
A7
D


Ornette
3rd chorus
94
98
102
106
110
D7
114
G7
D7
118
Em7
A7
D
Ornette
4th chorus
122
126
130
134

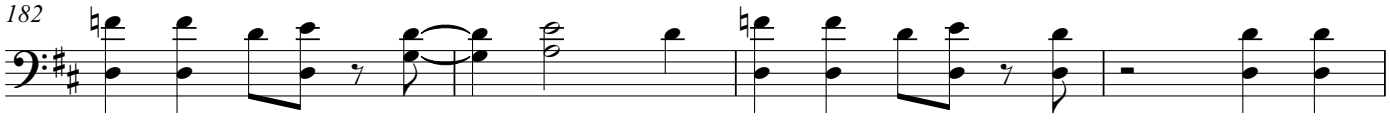

138
D7
142
G7
D7
146
Em7
A7
D
Don Cherry
1st chorus
150
154
158
162
166
D7
170
G7
D7
174
Em7
A7
D

Don Cherry
2nd chorus

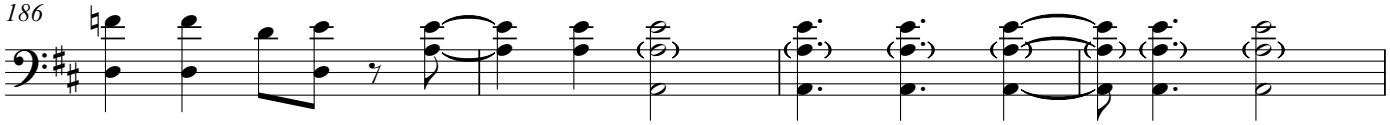
178



182



186



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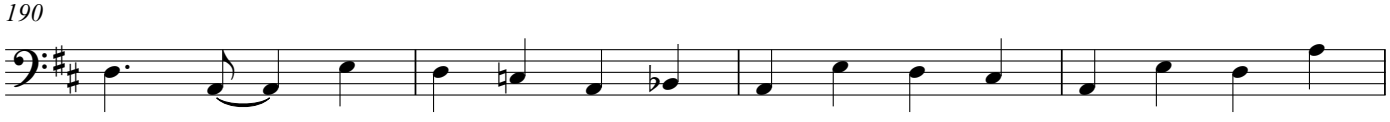

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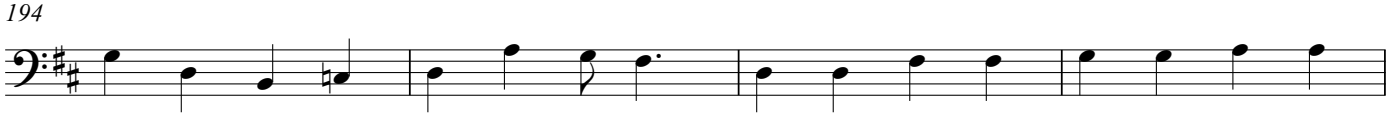
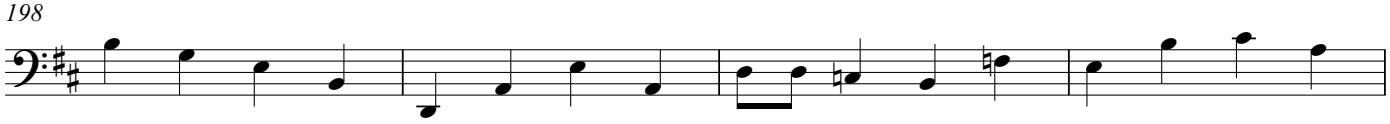
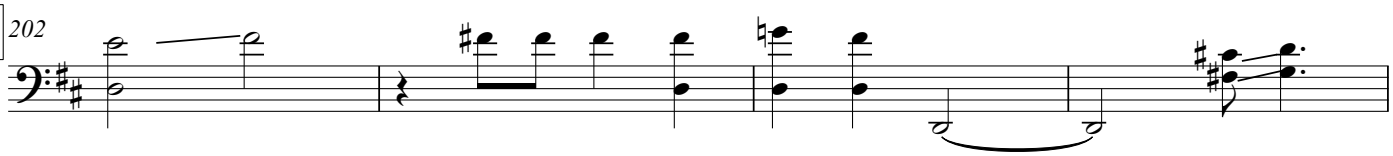


198



Haden
1st chorus

202



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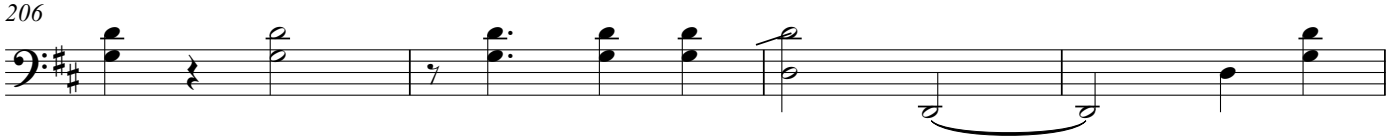

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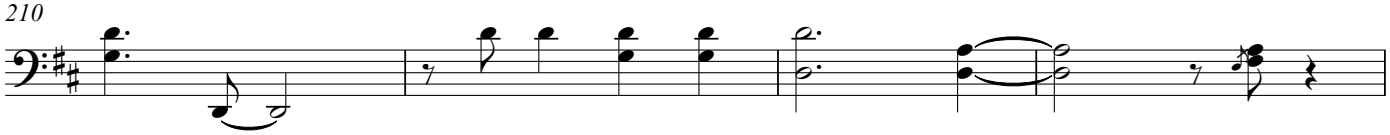

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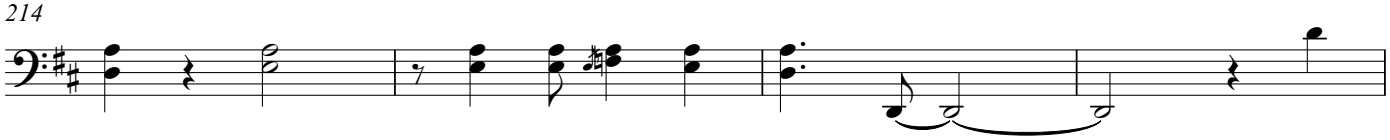
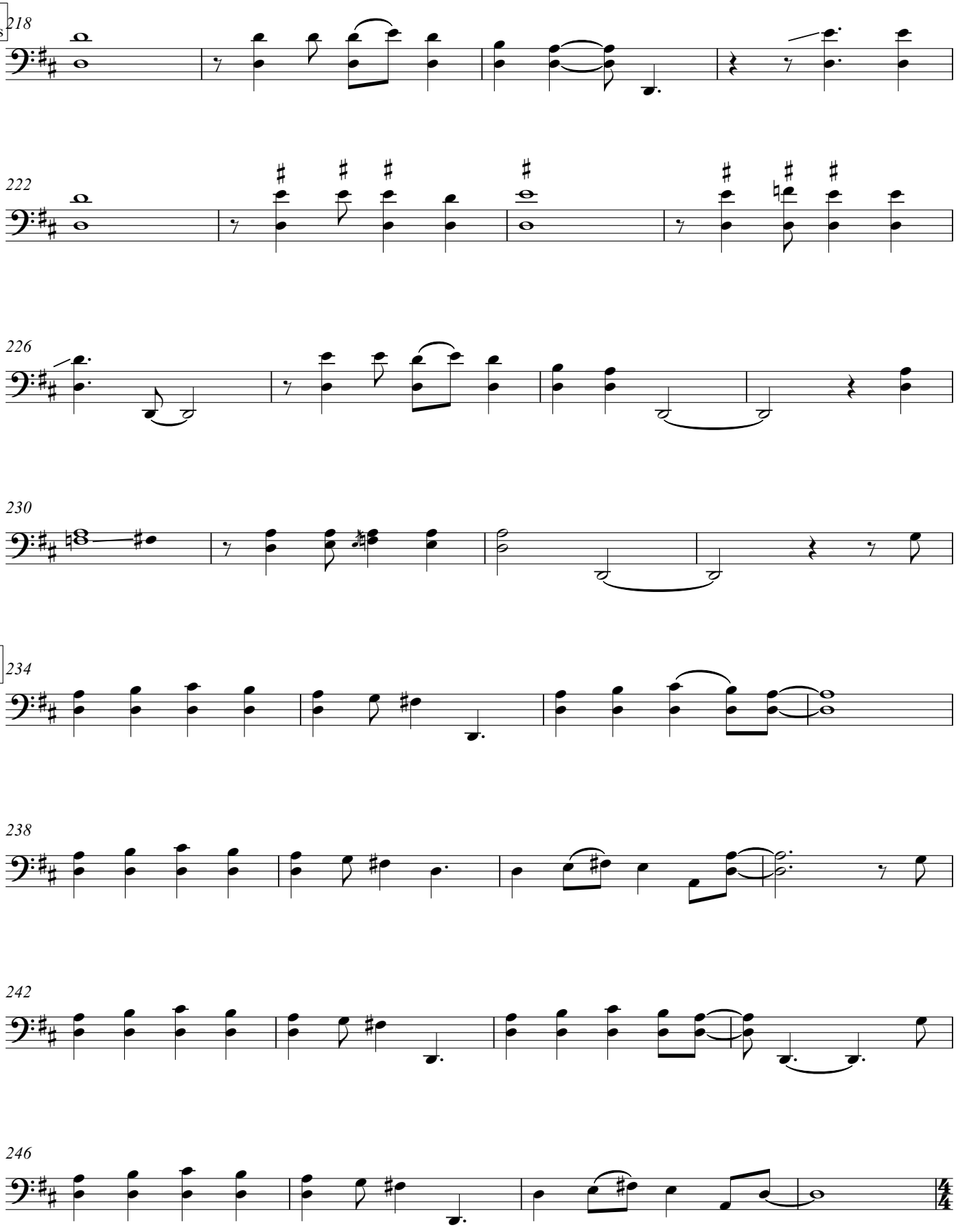
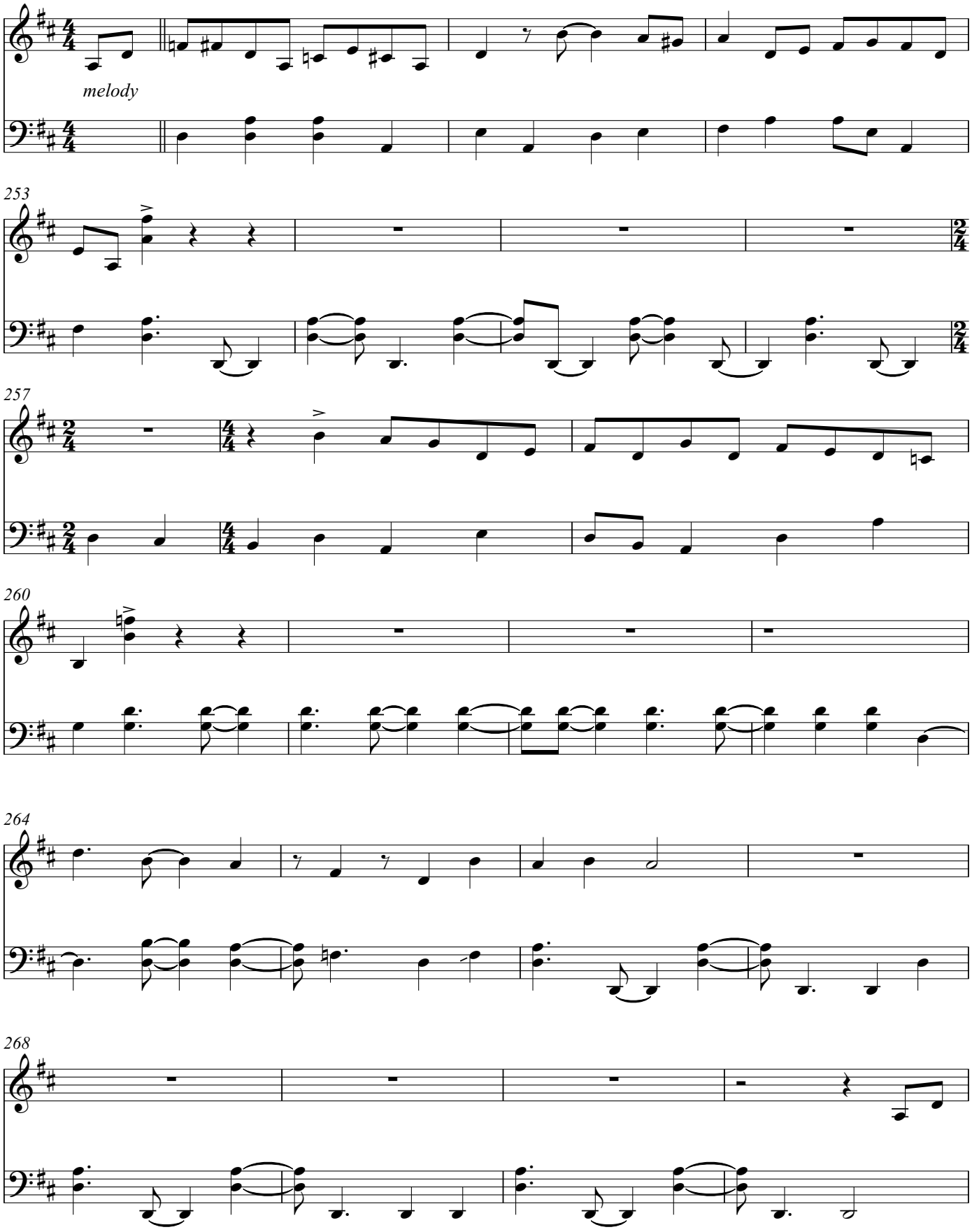


Haden
2nd chorus

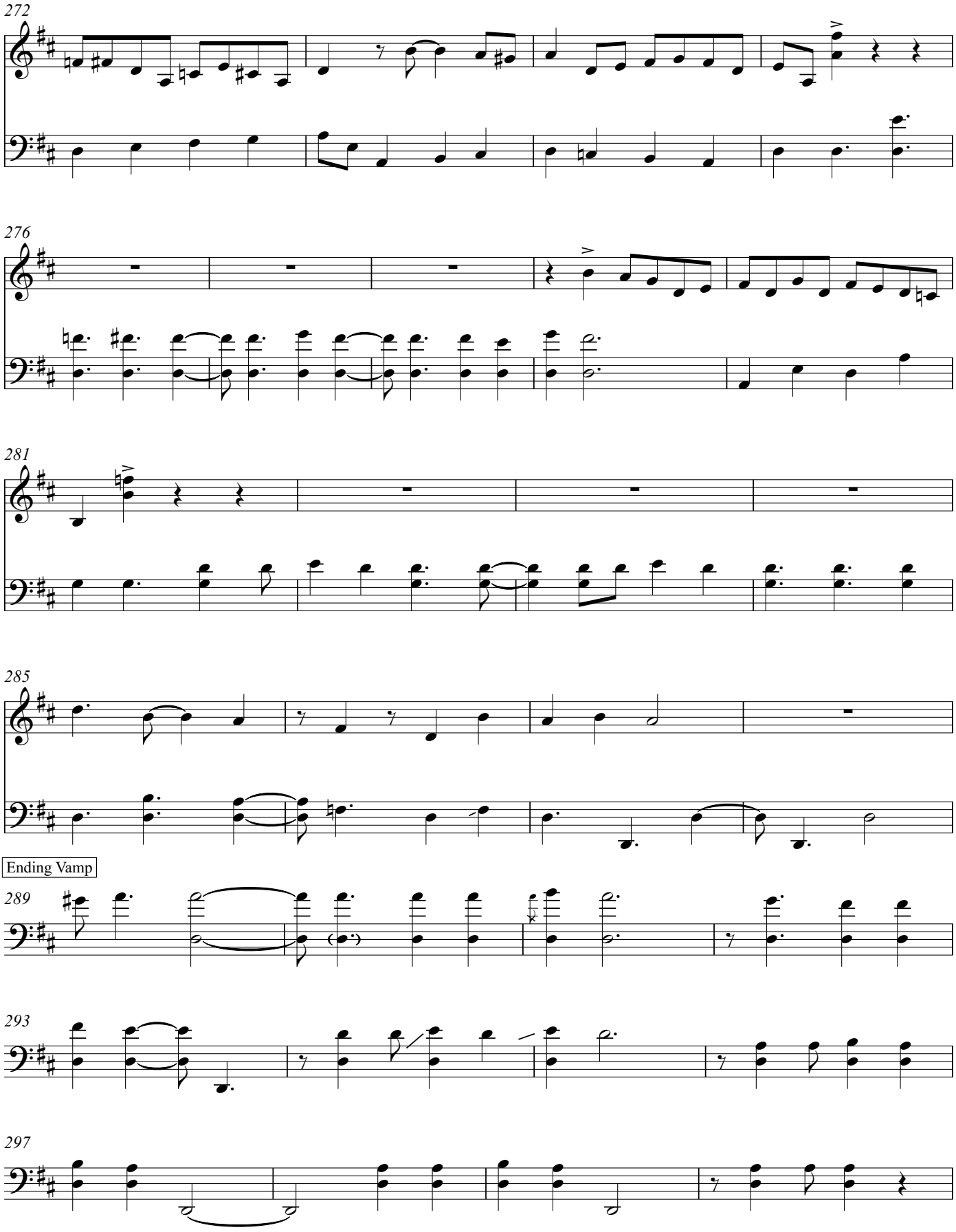


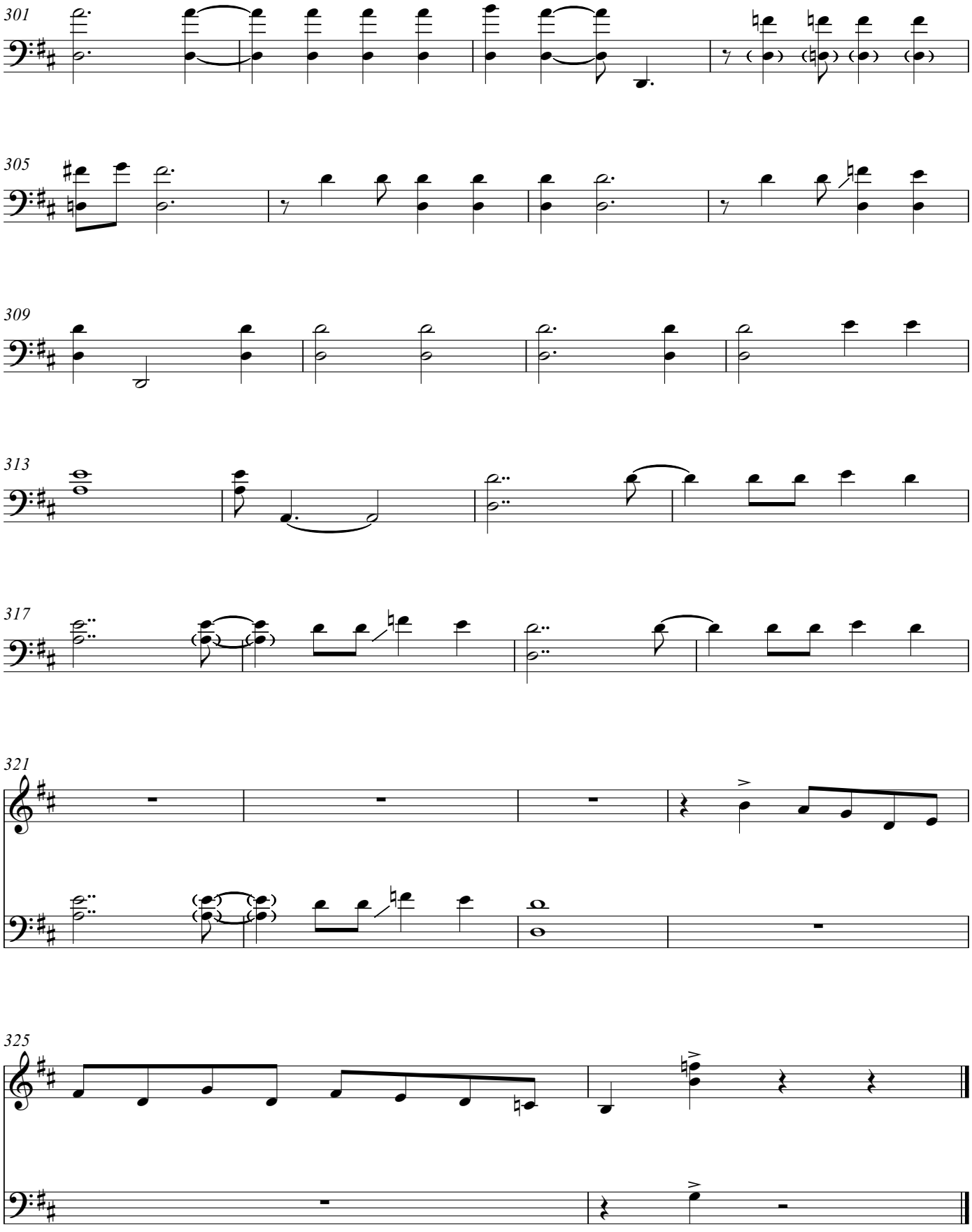

Haden
3rd chorus

Head Out: first time



Head Out: second time

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