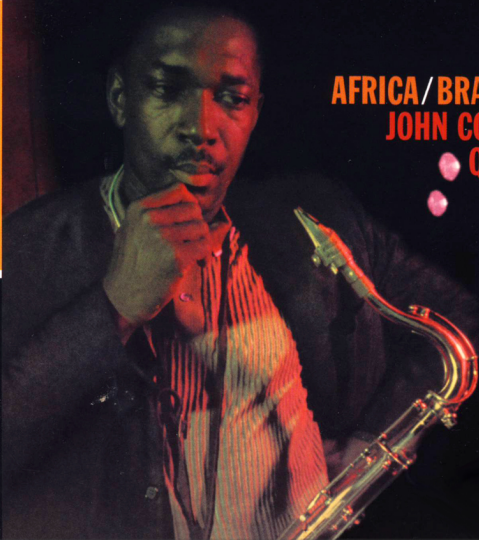


ORIGINALS



**AFRICA / BRASS THE
JOHN COLTRANE
QUARTET**





PHOTOGRAPH BY TED RUSSELL

SIDE ONE

Time

1. AFRICA (John Coltrane)
(Jawol Music-BMI)

16:20

SIDE TWO

Time

1. GREENSLEEVES (P.D.)
2. BLUES MINOR (John Coltrane)
(Jawol Music-BMI)

9:55

7:30



AFRICA/BRASS

The John Coltrane Quartet

John Coltrane is a quiet, powerfully-built young man who plays tenor saxophone quite unlike anyone in all of jazz. His style has been described as "sheets of sound" or as "barrier of melody." But, despite the accuracy, or lack of accuracy, of such descriptions, it is a fact that Coltrane's style is wholly original and of growing influence among new tenor players.

Perhaps he himself best described his dazzling style in a recent *Down Beat* article with writer Don McMichael. "I started experimenting because I was trying for more individual development. I even tried the long, rapid lines that Ira Geller termed 'sheets of sound' at the time. But actually, I was beginning to apply the three-in-one chord approach and as this time the tendency was to play the entire scale of each chord. Therefore, they were usually played fast and sometimes sounded like glissandos."

Although Coltrane has absorbed this experiment into his present style and moved on, its effect was shocking and intriguing in the jazz world.

Most recently, as this album will attest, Coltrane has become absorbed by the rhythms of Africa. During the editing sessions for this album he noted, "There has been an increase of African rhythms in American jazz. It seems there are some things jazz can borrow harmonically, but I've been knocking myself out seeking something rhythmic. But nothing sounds like A/A. These implied rhythms give variety."

This restless probing, extracting, absorbing, and moving on is characteristic of Coltrane. His earliest influence was Lester Young, but his first love was an alto sax, so he became attracted to Johnny Hodges at the same time. Toward the end of the 1940s he fell under the musical influence of Charlie Parker. But when he joined Eddie Viano's band it was as a tenor player and, as he noted, "a

wider area of listening opened up for me. On alto, Bird had been my whole influence, but on tenor I found there was no one man whose ideas were so dominant as Charlie's were on alto."

His playing experience included stints with Viano's band and those of Dinny Gilmartin, Johnny Hodges, Earl Bostic, Miles Davis, and Thelonious Monk. Today he leads his own group.

For this record, Coltrane composed two of the three selections, then discussed the orchestration thoroughly with Eric Dolphy, a reed player of enormous talent. Placido McCoy Turner of Coltrane's group was the third member of the discussion group.

"Actually," Dolphy recalled, "All I did was orchestrate. Basically John and McCoy worked out the whole thing. And it all came from John; he knew exactly what he wanted. And that was, essentially, the feeling of his group."

AFRICA has an unusual form. Its melody had to be smothered in the background because Coltrane is not tied down by chords. "I had a sound that I wanted to hear," Coltrane remarked of this composition. "And what resulted was about it. I wanted the band to have a drone. We used two basses. The main line carries all the way through the tune. One bass plays almost all the way through. The other has rhythmic lines around it. Reggie and Art have worked together, and they know how to give and take." This work began with Coltrane's quartet. He listened to many African records for a rhythmic inspiration. One had a bass line like a chant, and the group used it, working it into different tunes. In Los Angeles, John hit on using African rhythms instead of A/A, and the work began to take shape. Turner began to work chords into the structure, and, to John's own words, "it's been growing ever since."

The instrumentation—trumpet, four French

horns, alto sax, baritone sax, two euphoniums, two basses, piano, drums, and tabla—is among the most unusual in jazz. But, Dolphy explained, "John thought of this sound. He wanted brass, he wanted baritone horns, he wanted that mellow sound and power."

Coltrane heard the playback and nodded. "It's the first time I've done any tune with that kind of rhythmic background. I've done things in 5/4 and 4/4. On the whole, I'm quite pleased with Africa."

GREENISLEVES is an updating of the old, revered folk song. It's included in this set because Coltrane, in recent months, has been studying folk music. "It's one of the most beautiful folk melodies I've heard," he said. "It's written in 6/8, and we do it just about as written. There's a section for improvisation with a vamp to blow on."

The quartet has been playing this drone recently, and the arrangement is based on Turner's chords. Dolphy stated it. "For me," Coltrane said, "Greenislevies is most enjoyable to play. Most of the time we get a nice pulse and groove. It was a challenge to add the band to it. I wanted to keep the feeling of the quartet. That's why we took the same voicings and the same rhythm McCoy minor in."

BLUES EMPOR is a piece the quartet has been playing of late. It was assembled at the recording session. "It's a head," Dolphy said. "McCoy gave me the notes. I wrote out the parts, and the other did it to one take." It swings loosely with the ease and drive of a head arrangement.

All in all, this album is representative of the state of musical mind of John Coltrane, 34, on his way to something new and exciting, but pausing along the way to sum up the fresh and provocative work he has accomplished this far.

DOM CRUTLI

1 AFRICA 16:26

(John Coltrane)

2 GREENSLEEVES 9:57

(Traditional; arranged by McCoy Tyner)

3 BLUES MINOR 7:20

(John Coltrane)

Personnel:

John Coltrane, soprano saxophone, tenor saxophone

McCoy Tyner, piano

Reggie Workman, bass

Elvin Jones, drums

Orchestra conducted by Eric Dolphy

Orchestra on GREENSLEEVES:

Booker Little (trumpet), Freddie Hubbard (trumpet), Julian Priester (euphonium)

Charles Greenlee (euphonium), Julius Watkins (French horn), Donald Corrado (French horn)

Bob Northern (French horn), Jimmy Buffington (French horn), Robert Swisshelm (French horn)

Bill Barber (tuba), Eric Dolphy (alto saxophone, flute, bass clarinet)

Garvin Bushell (piccolo, reeds), Pat Patrick (baritone saxophone)

Orchestra on AFRICA and BLUES MINOR:

Booker Little (trumpet), Britt Woodman (trombone), Carl Bowman (euphonium)

Julius Watkins (French horn), Donald Corrado (French horn), Bob Northern (French horn)

Robert Swisshelm (French horn), Bill Barber (tuba), Eric Dolphy (alto saxophone, flute, bass clarinet)

Pat Patrick (baritone saxophone), Art Davis (bass)

Produced by Creed Taylor

Recording engineer: Rudy Van Gelder

Recorded at Van Gelder Recording Studio, Englewood Cliffs, New Jersey on

May 23, 1961 (GREENSLEEVES) and June 7, 1961 (AFRICA, BLUES MINOR).

Photography: Ted Russell

Design: Robert Flynn/Viceroy

AFRICA/BRASS was originally released as Impulse! AS-6 (1961).

IMPULSE! STEREO A-6

AFRICA / BRASS

THE JOHN COLTRANE QUARTET

COVER DESIGN: ROBERT FLYNN / VICEROY PHOTOGRAPH: TED RUSSELL

i!
impulse!

THE
NEW WAVE
OF JAZZ
IS ON
IMPULSE!

PRINTED IN U.S.A. A PRODUCT OF A&P&R RECORD CORP.

- 1 AFRICA
- 2 GREENSLEEVES
- 3 BLUES MINOR

visit us at www.impulserecords.com

© 2007 The Verve Music Group,
a Division of UMG Recordings, Inc.,
1755 Broadway, New York, New York
10019. Distributed by Universal Music
Distribution. All rights reserved.
B0010116-02 DG02

**FBI Anti-Piracy
Warning:
Unauthorized
copying is punishable
under federal law.**



file under: Jazz

