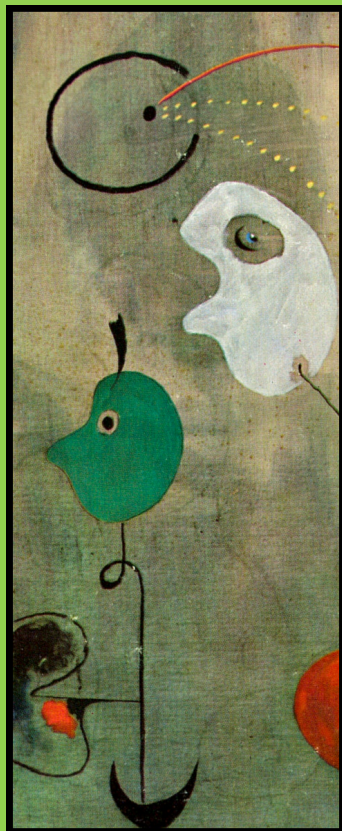


CL 1690

DAVE BRUBECK QUARTET

TIME FURTHER OUT

TIME FURTHER OUT



TIME FURTHER OUT

THE DAVE BRUBECK QUARTET

1	It's A Raggy Waltz	5:12
2	Bluette	5:21
3	Charles Matthew Hallelujah	2:50
4	Far More Blue	4:37
5	Far More Drums	3:58
6	Maori Blues	3:52
7	Unsquare Dance	2:00
8	Bru's Boogie Woogie	2:25
9	Blue Shadows In The Street	6:29
BONUS TRACK (Columbia single 4-42228, Dec 1961)		
10	It's A Raggy Waltz	2:53

PERSONNEL:

Dave Brubeck piano
Paul Desmond alto saxophone
Eugene Wright bass
Joe Morello drums

Original Mono Recordings Produced by **Teo Macero**



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CL 1690

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TIME FURTHER OUT THE DAVE BRUBECK QUARTET

IT'S A RAGGY WALTZ • BLUETTE • CHARLES MATTHEW HALLELUJAH • FAR MORE BLUE
FAR MORE DRUMS • MAORI BLUES • UNSQUARE DANCE • BRU'S BOOGIE WOOGIE
BLUE SHADOWS IN THE STREET

A Blues Suite By Dave Brubeck
Performed By The Dave Brubeck Quartet
Featuring Paul Desmond • Joe Morello • Eugene Wright
PRODUCED BY TEO MACERO

TIME FURTHER OUT: Miró Reflections is a jazz interpretation of the Joan Miró PAINTING: 1925, which appears on the cover of this album.* Conceived as a blues suite, each reflection is in the form of 12 bar blues or a variation thereof.

To explain the relationship of the Miró painting to the music is not a simple task. I can point out the obvious link between the numbers in the upper right hand corner of the painting and the time signatures of each of the pieces in the album. There is a more tenuous link in the Miró abstract forms, suggesting human figures moving in a visual rhythm which could be interpreted as a jazz quartet. However, beyond these objective relationships of symbols and figures, I feel that in Miró's painting he has expressed in visual terms my own approach to music—that is, a search for something new within old forms, an unexpected perspective, a surprising order and inner balance that belies the spontaneity of composition.

For those who like to ponder on such topics, many a long winter evening can be devoted to discussing the relationship between painting and music. Suffice it to say, that it was just such reflections, on the specific relationships of Miró, painting and jazz, which brought about the music of this album. (If this should start a trend in "music to look at album covers by," remember you saw it here, first.)

It's A Raggy Waltz (3/4) is neither rag nor typical waltz, but a rhythmic variation of both stated in 12 bar blues form with an added B section or bridge. Although the time signature is 3/4, the notes are grouped to form a rhythmic pattern of



Accents shift within the measure so that they do not always fall where one expects, nor do they fall consistently upon the same beat in each bar. This shifting of accents within the 3/4 measure gives **It's A Raggy Waltz** a syncopated quality reminiscent of the old time rag. From the baroque period on, classical composers have arranged the notes of a triple time composition, such as a minuet, in groups of two to produce the effect of duplo meter while remaining in three. (The Harvard Dictionary of Music defines this device as "hemiola.") In ragtime, composers and performers reversed the procedure by grouping notes within a four beat measure to give the impression of triple meter. (The Harvard Dictionary defines this as "secondary rag.")

5

SIDE I
IT'S A RAGGY WALTZ 5:15
BLUETTE 2:53
CHARLES MATTHEW HALLELUJAH 4:36
FAR MORE BLUE 10:23

THE SELECTIONS—PUBLISHED BY DERRY MUSIC CO. (BMI)—ARE FOLLOWED BY THEIR TIMINGS.

SIDE II
FAR MORE DRUMS 4:00
MAORI BLUES 3:52
UNSQUARE DANCE 2:26
BRU'S BOOGIE WOOGIE 6:23
BLUE SHADOWS IN THE STREET 19:17



Far More Drums (5/4) Desmond and Morello are now almost as free in 5/4 as in 4/4, yet the average jazz musician, inexperienced in 5/4 time could scarcely get past the first few bars without getting lost. Watching the development of Paul and Joe in this time signature has convinced me that there is no reason why jazz should have ever been limited to 2/4, 4/4 and an occasional 3/4 meter. Musicologists have recorded 5/4 field hollers in the South and other odd tempo drumming of the American Negro. This African heritage of jazz deserves far more attention. It has been said that no matter how complex the African rhythm becomes, there is always an underlying rhythm which can be divided by two. This seems to be true of Morello's solo, as well as our other forays in TIME FURTHER OUT, but in its complexity one hears the distant African echo of **Far More Drums**.



Maori Blues (6/4) The number 6 on the Miró painting reminded me of an effective 6/4 rhythm I had heard sung at a welcoming ceremony given us by the Maoris in Wellington, New Zealand, when the Quartet played there in 1959.

Unsquare Dance (7/4) is a challenge to the foot-tappers, finger-snappers and hand-clappers. Deceptively simple, it refuses to be squared; and the laugh you hear at the end is Joe Morello's guffaw of surprise and relief that we had managed to get through the difficult last chorus.

Bru's Boogie Woogie (8/8) The figure 8 in the painting could only suggest "right to the bar" to an old musician who served an apprenticeship with Cleo Brown.

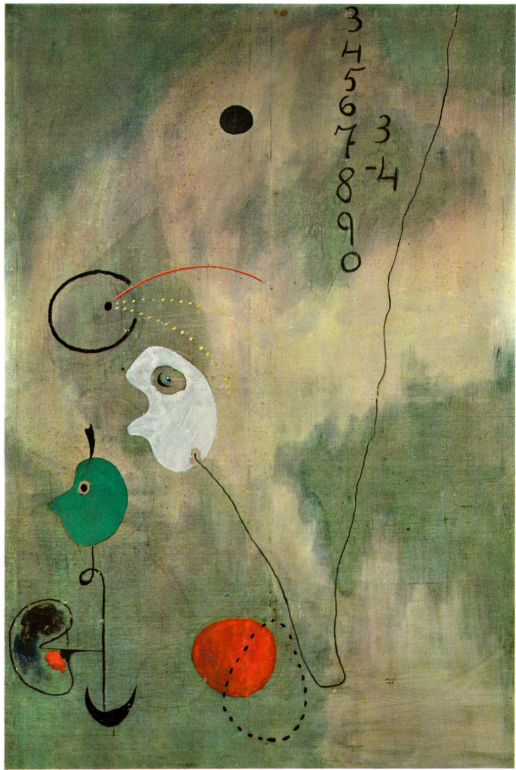
Blue Shadows In The Street (9/8) is a mood piece which dispenses its rhythm and blues derivation by the use of odd melodic skips and dissonances, and shifting rhythmic accents within the repeated triplet figure.

Mindful of the capricious spirit of the Miró painting, there is a suggestion of whimsy in these reflections and a conscious attempt to distill rather than magnify rhythmic complexity.

My gratitude to Joan Miró for his inspiration; my thanks to Mr. and Mrs. Pierre Matisse for allowing their prized painting to be used as the cover of this recording.

DAVE BRUBECK, August 1961

*Cover Painting by JOAN MIRÓ (1893-), one of the great artists of the generation of Picasso and Matisse, who continues to create his vibrant, uninhibited paintings at his home on the island of Mallorca. His work is well represented in the Museum of Modern Art and the Pierre Matisse Gallery in New York City. D.B.



TIME FURTHER OUT MIRO REFLECTIONS THE DAVE BRUBECK QUARTET

TITLES AND TEMPOS

IT'S A RAGGY WALTZ 3/4
BLUETTE 3/4
CHARLES MATTHEW HALLELUJAH 4/4
FAR MORE BLUE 5/4
FAR MORE DRUMS 5/4
MAORI BLUES 6/4
UNSQUARE DANCE 7/4
BRU'S BOOGIE WOOGIE 8/8
BLUE SHADOWS IN THE STREET 9/8