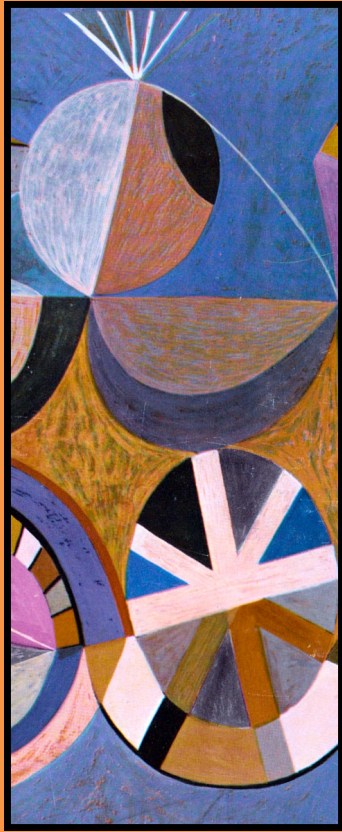


CL 1397

TIME OUT

DAVE BRUBECK QUARTET



TIME OUT THE DAVE BRUBECK QUARTET

❶	Blue Rondo A La Turk	6:39
❷	Strange Meadow Lark	7:18
❸	Take Five	5:20
❹	Three To Get Ready	5:22
❺	Kathy's Waltz	4:48
❻	Everybody's Jumpin'	4:22
❼	Pick Up Sticks	4:15
BONUS TRACKS (Columbia single 4-41479, Oct 1959)		
❸	Take Five	2:50
❹	Blue Rondo A La Turk	2:59

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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TIME OUT THE DAVE BRUBECK QUARTET

BLUE RONDO A LA TURK • STRANGE MEADOW LARK • TAKE FIVE THREE TO GET READY • KATHY'S WALTZ • EVERYBODY'S JUMPIN' • PICK UP STICKS

Side 1

■ Should some cool-minded Martian come to earth and check on the state of our music, he might play through 10,000 jazz records before he found one that wasn't in common 4/4 time.

Considering the emancipation of jazz in other ways, this is a sobering thought. . . . and an astonishing one. The New Orleans pioneers soon broke free of the tyranny imposed by the easy brass key of B-flat. Men like Coleman Hawkins brought a new chromaticism to jazz. Bird, Diz and Monk broadened its harmonic horizon. Duke Ellington gave it structure, and a wide palette of colors. Yet rhythmically, jazz has not progressed. Born within earshot of the street parade, and with the stirring songs of the Civil War still echoing through the South, jazz music was bounded by the left-right, left-right of marching feet.

Dave Brubeck, pioneer already in so many other fields, is really the first to explore the uncharted seas of compound time. True, some musicians before him experimented with jazz in waltz time, notably Benny Carter and Max Roach. But Dave has gone further, finding still more exotic time signatures, and even laying one rhythm in counterpoint over another.

The outcome of his experiments is this album. Basically it shows the blending of three cultures: the formalism of classical Western music, the freedom of jazz improvisation, and the often complex pulse of African folk music. Brubeck even uses, in the first number, a Turkish folk rhythm.

■ *Blue Rondo à la Turk* plunges straight into the most jazz-remote time-signature, 9/8, grouped not in the usual form (3-3-3) but 2-2-2-3. When the gusty opening section gives way to a more familiar jazz beat, the three eighth-notes have become equivalent to one quarter-note, and an alternating 9/8-4/4 time leads into a fine solo by Paul Desmond. Dave follows, with a characteristically neat transition in-

to the heavy block chords which are a familiar facet of his style, and before long *Rondo à la Turk* is a stamping, shouting blues. Later the tension is dropped deliberately for Paul's re-entry, and for the alternate double-bars of 9- and 4- time which herald the returning theme. The whole piece is in classical *rondo* form.

■ *Strange Meadow Lark* opens with Brubeck playing *rubato*, though there are overtones of 3s and 4s, and the phrase length is an unusual 10 bars. Dave's performance throughout is simple and expressive, with fine support from Eugene Wright and Joe Morello. *Meadow Lark* closes with a contribution from the wistful, dream-like saxophone of Paul Desmond.

■ *Take Five* is a Desmond composition in 5/4, one of the most defiant time-signatures in all music, for performer and listener alike. Conscious of how easily the listener can lose his way in a quintuple rhythm, Dave plays a constant vamp figure throughout, maintaining it even under Joe Morello's drum solo. It is interesting to notice how Morello gradually releases himself from the rigidity of the 5/4 pulse, creating intricate and often startling counter-patterns over the piano figure. And contrary to any normal expectation—perhaps even the composer's!—*Take Five* really swings.

■ At first hearing, *Three to Get Ready* promises to be a simple, Haydn-esque waltz theme in C major. But before long it begins to vacillate between 3- and 4- time, and the pattern becomes clear: two bars of 3, followed by two bars of 4. It is a metrical scheme which suits Dave Brubeck down to the ground; his solo here is one of the album's highspots.

■ *Kathy's Waltz* (dedicated to Dave's little daughter) starts in 4, only later breaking into quick waltz time. As in the now famous *Someday My Prince Will Come* Dave starts in triple time, then urges his piano into a rocking

slow 4. Theoretically it is as if Morello's three beats had ceased to be the basic pulse, and had become triplets in a slow 4-beat blues—though with Wright's 1-in-a-bar bass as the constant link between piano and drums. The listener who keeps abreast of the cross-rhythms here can congratulate himself on sharing with the Brubeck Quartet an enlightened rhythmic sense. Even feet are useless in following a time experiment of such complexity.

■ *Everybody's Jumpin'* opens without any precise feeling of key, but with a vague impression of 6/4 time, and a strong beat. Joe Morello's brief drum solo shows again what a superb colorist he is on the canvas of percussion tone.

■ *Pick Up Sticks* the earlier hint of 6/4 becomes positive. As so often in Brubeck's time experiments, it is the bass part which supplies the anchor for the listener. This time Eugene Wright plays a regular pattern of six notes: a *passacaglia* on which is built the whole structure of this closing number.

The highspot of *Pick Up Sticks* comes near the close, in a session of commanding piano. This is Brubeck in the grand manner, as exciting as eight brass, but with that feeling of urgent discovery which can never be captured by the arranger's pen.

In short: *Time Out* is a first experiment with time, which may well come to be regarded as more than an arrow pointing to the future. Something great has been attempted . . . and achieved. The very first arrow has found its mark.

—STEVE RACE

JAZZ IMPRESSIONS OF EURASIA: Nomad • Brandenburg Gate • The Golden Horn • Thank You ("Dieckman") • Marble Arch • Calcutta Blues. CL 1251 • CS 8058*

NEWPORT 1958: Things Ain't What They Used to Be • Jump for Joy • Percutio • Liberian Suite—Dance No. 3 • The Duke • Flamingo • C Jam Blues. CL 1240 • CS 8052*

CL 1397



THE DAVE BRUBECK QUARTET IN EUROPE. Wonderful Copenhagen • My One Bad Habit Is Falling in Love • Tangerine • The Wright Groove • Like Someone in Love • Walnut Dreams. CL 1168 • CS 8128*

DAVE DIGS DISNEY: Alice in Wonderland • Give a Little Whistle • Hush-Hush • When You Wish Upon a Star • Some Day My Prince Will Come • One Song. CL 1059

JAZZ GOES TO JUNIOR COLLEGE—Recorded in concert at Fullerton and Long Beach Junior Colleges: Bru's Blues • These Polish Things Remind Me of You • The Masquerade Is Over • One Moment Worth Years • St. Louis Blues. CL 1034

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DAVE BRUBECK AND JAY & KAI AT NEWPORT: In Your Own Sweet Way • Two-Part Contention • Take the "A" Train • I'm in a Dancing Mood • Lover, Come Back to Me • True Blue • Tromboniums • Nept. CL 932

BRUBECK PLAYS BRUBECK: Swing Bell • Walkin' Line • In Your Own Sweet Way • Two-Part Contention • Weep No More • The Duke • When I Was Young • One Moment Worth Years • The Waltz. CL 878

JAZZ: RED HOT AND COOL: Lover • Little Girl Blue • Fare Thee Well, Annabelle • Sometimes I'm Happy • The Duke • Indiana • Love Walked In. CL 999

BRUBECK TIME: Audrey • Jeepers Creepers • Famine from Heaven • Why Do I Love You • Stompin' for Mill • Keepin' Out of Mischief Now • A Fine Romance • Brother, Can You Spare a Dime. CL 922

DAVE BRUBECK AT STORVILLE (1954): On the Alamo • Don't Worry 'bout Me • Here Lies Love • Come with the Wind • When You're Smiling • Back Bay Blues. CL 590

JAZZ GOES TO COLLEGE: Balcony Rock • Out of Nowhere • Le Souk • Take the "A" Train • The Song Is You • Don't Worry 'bout Me • I Want to Be Happy. CL 566

*Stereo

TIME OUT THE DAVE BRUBECK QUARTET

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