



65122
G010002926636Y



TIME OUT Featuring TAKE FIVE

BLUE RONDO A LA TURK

THE DAVE BRUBECK QUARTET

STRANGE MEADOW LARK • THREE TO GET READY • KATHY'S WALTZ • EVERYBODY'S JUMPIN' • PICK UP STICKS





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

Side 2

■ 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, Dizzy 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 the orbit of the street parade, and with the stirring songs of the Civil War still echoing through the South, jazz music was bound 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 in 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 (4-3-3) but 2-2-2-3. When the gusty opening section gives way to a more familiar jazz feel, 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 doublings of 9/8 and 4/4 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 3/4 and 4/4, 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 3/4 and 4/4 time, and the pattern becomes clear: two bars of 3/4, followed by two bars of 4/4. 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 4/4, 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, E-flat blues—through which Wright's 1-in-a-bar bass at 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.

■ With *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 *pentastichic* 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:
Nanos • Brandenburg Gate • The Golden Horn • Thank You ("Dankaj") • Marble Arch • Calcutta Blues. CL 1251 • CS 8028*

NEWPORT 1958: Things Ain't What They Used to Be • Jump for Joy • Paradise • Liberian Suite—Dance No. 3 • The Duke • Flamings • C Jam Blues. CL 1249 • CS 8082*

THE DAVE BRUBECK QUARTET IN EUROPE: Wonderful Copenhagen • My One Bad Habit Is Falling in Love • Tanqueray • The Wright Groove • Like Some Day My Prince Will Come • One Song. CL 1053

DAVE DICK DISNEY: Alice in Wonderland • Give a Little Whistle • Hugs Ho • When You Wish Upon a Star • Some Day My Prince Will Come • One Song. CL 1053

JAZZ GOES TO JUNIOR COLLEGE—Recorded in concert at Fullerton and Long Beach Junior Colleges: Br's Blues • These Fanciful Things Remind Me of You • The Massachusetts Is Over • One Moment Worth Years • St. Louis Blues. CL 1054

JAZZ IMPRESSIONS OF THE U.S.A.: Ode to a Cowboy • Summer Song • Yonder for Two • History of a Boy Scout • Plain Song • Certain Times • Sounds of the Loops • Home at Last. CL 994

DAVE BRUBECK AND JAY & KAI AT NEWPORT: In Your Own Sweet Way • Two-Fat Contention • Take the "A" Train • I'm in a Dancin' Mood • Lover, Come Back to Me • True Blue • Trombones • New! CL 932

BRUBECK PLAYS BRUBECK: Swingin' Hollis • Makin' Love • In Your Own Sweet Way • Two-Fat Contention • Wop, 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, Amabelle • Sometimes I'm Happy • The Duke • Indiana • Love Walked In. CL 579

BRUBECK TIME: Audrey • Jeppers Creepers • Pennies from Heaven • Why Do I Love You • Stompin' for Mill • Keepin' Out of Minkin' New • A Fine Romance • Brother, Can You Spare a Dime. CL 622

DAVE BRUBECK (1954): On the Air • Here Lies Love • When You're Smiling. CL 665

JAZZ GOES TO C: Out of Numbers • "A" Train • The Song Is You • Don't Worry 'bout Me • I Want to Be Happy. CL 665 *Stereo



1. Blue Rondo A La Turk 6:44
2. Strange Meadow Lark 7:22
3. Take Five 5:24
4. Three to Get Ready 5:24
5. Kathy's Waltz 4:48
6. Everybody's Jumpin' 4:23
7. Pick Up Sticks 4:16

All compositions by Dave Brubeck, except "Take Five" by Paul Desmond

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

TRACKS 1 AND 7
recorded August 18, 1959
TRACKS 2 AND 3
recorded July 1, 1959
TRACKS 4, 5, 6
recorded June 25, 1959
ALL TRACKS
recorded at 30th Street Columbia Studios



Following are the
original LP liner notes:

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 har-

monic 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 into the heavy block chords which are a familiar facet of his style, and before long



"Rondo Á 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 the 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 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, Hadyn-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 theme 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.

With "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



TIME OUT



IS STILL IN



by **DAVE BRUBECK**

Paul Desmond once said of "Take Five," "It was never supposed to be a hit. It was supposed to be a Joe Morello drum solo."





Some people may be able to analyze in a scientific way what will “catch on” with the public, but I never could. I think it

must be a serendipitous combination of a “catchy” melody, an insistent rhythm, and the general musical climate of the times. Creating a “hit” out of the odd-meter experiments of *Time Out* was the farthest from any of our minds in 1959 when Paul Desmond, Joe Morello, Eugene Wright and I went into the studio to record.

For a number of years, the Quartet frequently used a polyrhythmic approach within improvised solos. In 1958 we shared the experience of traveling in the Middle East and India and playing with musicians from those countries, where folk music was not limited to 4/4. Morello astonished Indian drummers by his ability to answer to their tabla rhythm

patterns precisely within the raga; and I felt immediately intrigued with the 9/8 pattern I heard on the streets of Istanbul. Combining the Turkish 9/8 pattern with the classical rondo form and the blues resulted in “Blue Rondo A La Turk,” the flip side of “Take Five,” which was the “hit” single that finally emerged from *Time Out*. The album had defied all expert predictions, and instead of becoming an experimental “dud,” of interest only to other musicians, had “caught on” with the general public, despite initial lack of interest by the record company and a generally hostile reception by jazz writers and critics. *Time Out* had actually been in circulation as an LP for more than a year before the sales department, urged by Columbia’s president, Goddard Lieberson, decided to release a single for radio and jukebox play. It zoomed to #1 on the charts! All that fuss seems like ancient history now, but I am told there are still parts of the world where some coins in a jukebox will call up the music of “Take Five” and “Blue Rondo.”

Although *Time Out* was basically an experiment in odd rhythms, melodies from that album have had a surprising and diverse history. "Three To Get Ready" was a hit in France as "Jazz et Java" was sung by Claude Nougaro, who also had a hit with "A Bout de Scouffle" ("Blue Rondo"). "Kathy's Waltz" (Misspelled. My daughter's name is spelled with a C) has been recorded and performed by symphony orchestras. I've heard "Strange Meadow Lark" sung both as a jazz ballad and as an art song, and played by the Brodsky string quartet. Right now there is a "jungle" version of

"Take Five." Al Jarreau won two Grammys in two different years with his vocal versions of "Take Five" and "Blue Rondo A La Turk." Classical harpsichordist Igor Kipnis added "Blue Rondo" to his repertoire for his tour of the Soviet Union; Emerson, Lake and Palmer called it "Rondo" and played it in 4/4; Bette Midler closed her shows with "Blue Rondo" disguised and renamed "A Little Dab'll Do Yah;" a cello choir from the Berlin Philharmonic has recorded it; the Swingle Sisters have swung it; and I have heard it played by military bands, jazz groups, symphony orchestras, Hungarian panpipes, and Japanese oboe.

Audiences still want to hear the Dave Brubeck Quartet perform these now "classic" songs. And do you know something? After almost 40 years, I still like to play them, and they are still a challenge.

—Dave Brubeck

November 1996



**OTHER RECOMMENDED TITLES BY
DAVE BRUBECK:**

Music From West Side Story (CK 40455)
Gone With The Wind (CK 40627)
The Great Concerts...
Amsterdam, Copenhagen, Carnegie Hall (CK 44215)
Jazz Goes To College (CK 45149)
Jazz Impressions Of New York (CK 46189)
Interchanges '54-Featuring Paul Desmond (CK 47032)
I Like Jazz: The Essence Of Dave Brubeck (CK 47931)
Jazz Impressions Of Eurasia (CK 48531)
Dave Digs Disney (CK 48820)
Time Signatures: A Career Retrospective (C4K 52945)
The Real Ambassadors-W/Louis Armstrong (CK 57653)
Jazz Collection (C2K 64160)
This Is Jazz #3 (CK 64615)
La Fiesta De La Posada (CK 64669)
Live At The Berlin Philharmonie W/Gerry Mulligan (C2K 64820)
Time Further Out (CK 64668)

ORIGINAL RECORDING

PRODUCED BY TEO MACERO
Recording Engineer: **Fred Plaut**
Produced for reissue by **Russell Gloyd**
Digitally Mastered by **Mark Wilder,**
Sony Music Studios, NYC
Project Director: **Seth Rothstein**
Columbia Jazz Reissue Series: **Steve Berkowitz**
and **Kevin Gore**
Reissue Art Direction: **Cozbi Sanchez-Cabrera**
Reissue Design: **Randall Martin**
Design Assistant: **Gina Bello**
Photography: **Don Hunstein**
Production Assistance: **Rene Arsenault**
Packaging Manager: **Jennifer Ebert**
A&R Coordinator: **Patti Matheny**

Connect with Sony Online at <http://www.sony.com>

This Compact Disc was manufactured to meet critical quality standards. If you believe the disc has a manufacturing defect, please call our Quality Management Department at 1-800-255-7514. New Jersey residents should call 609-722-8224.

COLUMBIA



© 1997 Sony Music Entertainment Inc./Manufactured by Columbia Records/550 Madison Avenue, New York, NY 10022-3211/"Columbia," "Legacy" and Reg. U.S. Pat. & Tm. Off. Marca Registrada /WARNING: All Rights Reserved. Unauthorized duplication is a violation of applicable laws.

All transfers and conversions from DSD masters created at Battery Studios, New York

and
Vocalion, Col-
umbia's holdings
came to include seminal
music by Mamie Smith,
King Oliver, Louis Arm-
strong's Hot Fives and
Sevens, Fletcher Hender-
son, Duke Ellington, Bix
Beiderbecke, Bessie
Smith, Ethel Waters, Ted-
dy Wilson, Billie Holiday,
Mildred Bailey and Red
Norvo, Count Basie, Ben-
ny Goodman, Harry
James, Gene Krupa and
Woody Herman.

The
history
of jazz be-
gins in 1917,
and Columbia
Records was
right there at the
inception. The
label, which as a
descendant of the
Columbia Gramophone
Company could already
claim pioneering achieve-
ments in the develop-
ment of the phonograph,
the recording cylinder,
the 78 rpm disc and the
two-sided record, was the
scene of the first studio
session by the Original
Dixieland Jazz band, as
well as another semi-
nal 1917 session by
W.C. Handy's Orches-
tra of Memphis. Over
the next three dec-
ades, through its
own recording
efforts and the
purchase of
such labels
as OKeh,
Brun-
wick

deserved
position of jazz
preeminence.

Another evolutionary step
was being taken by the end
of the '60s. This was fusion,
the earliest stages of which
can be traced through sev-
eral of Miles Davis' Colum-
bia recordings. The trump-
eter's innovations in-
spired his sidemen to cre-
ate groups of their own
such as Weather Report,
featuring Wayne Shorter
and Josef Zawinul, Chick
Corea's Return To Forever,

The
Legacy of
Columbia
Jazz

Herbie Hancock's
Headhunters, John
McLaughlin's
Mahavishnu Orches-
tra and the Tony
Williams Lifetime, all
of which made impor-
tant recordings on Colum-
bia during the '70s. At
the same time, the label
documented pioneers of
acoustic new music with
important recordings by
Ornette Coleman, Charles
Mingus, Bill Evans, Dexter
Gordon and Woody Shaw,
plus the more pop-oriented
instrumentals of Bob
James and Lee Ritenour.

Columbia again led the
way when the jazz tradi-
tion was revisited by
a generation

of
young
musicians
in the '80s.
Wynton and
Branford Marsal-
is, Terence Blan-
chard and Donald
Harrison, Marcus Rob-
erts, James Carter,
David Sanchez and Leon
Parker are among this
new wave of musicians
that has sparked a new
interest in jazz through their
Columbia recordings. At
the same time, Columbia
continued to document jazz
in all its varieties, from
the classic sounds of Doc
Cheatham to the uncate-
gorizable creations of
Henry Threadgill. Add
the strong reissue activi-
ty under the Legacy
imprint and Colum-
bia continues
its history as
jazz's most
comprehen-
sive home
base.