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Birth of the Cool Musical Quotes in Marty Paich Arrangements on *Mel Tormé Swings Shubert Alley*

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In 1957, Miles Davis released Birth of the Cool (Davis, 1957) which featured Davis with a unique instrumental ensemble called a nonette. This ground-breaking collaboration between Davis and arranger Gil Evans featured works that had been released either in radio broadcast or as singles several years prior to the album's release. In 1960, arranger Marty Paich collaborated with singer Mel Tormé and produced the album Mel Tormé Swings Shubert Alley (Tormé, 1960). This album, the fifth collaboration with Paich, featured Tormé with a 10-person ensemble. This group was inspired by the Miles Davis Nonette, and shared a common mellow vibe. Two songs that Paich arranged on Mel Tormé Swings Shubert Alley (Tormé, 1960) reference musical snippets, or quotes, from Miles Davis' recording of "Godchild" on Birth of the Cool (Davis, 1957). This paper serves to illuminate and analyze the musical quotations from Birth of the Cool (Davis, 1957) used by Marty Paich on these two arrangements. This paper also places these works within the broader context of the evolution of American popular music and culture.

Introduction

Musical quotations commonly occur in Jazz improvizations, with soloists frequently inserting portions of T.V. themes, classical tunes or what have you over the chord progression of a jazz standard (Bryce & Fortner, 2007; Primack, 1999). Burkholder (1994) classifies this practice as "musical borrowing" which he defines as "taking something from an existing piece of music and using it in a new piece" (p. 863). Further, Burkholder (1994) notes that while this practice has a long history in composed and arranged music going back to the renaissance, it flourished with great abundance among composers of the 20th century.

This paper illuminates and analyzes the use of musical quotations from Miles Davis' *Birth of the Cool* (Davis, 1957) in Marty Paich's arrangements heard on *Mel Tormé Swings Shubert Alley* (Tormé, 1960). The specific arrangements highlighted are the Rodgers and Hammerstein songs *"Surrey With the Fringe on Top"* and *"Hello Young Lovers"* wherein Paich inserts quotes from the Miles Davis nonette version of the song *"Godchild"*. Both the Davis and Tormé recordings are highly regarded as jazz music exemplars (Fordham, 2009, Cerra, 2018) and they share many common elements. I assert that, in addition to a similarity in instrumentation, the use of these quotes by Marty Paich indicates a nod to the

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influence of *Birth of the Cool* (Davis, 1957) on the emergence of the West Coast "cool jazz" sound. I further maintain that, because of the context of Jazz as an African American-created artform, these quotes not only fit the tradition of Burhkolder's (1994) musical borrowing, but also fit the African American tradition of "Signifyin(g)" (Gates, 1988/2014).

Background

Terms and Brief History

This paper uses terms specific to jazz forms and instrumentation. For context, it is important to understand that the size of instrumentation of jazz ensembles has changed over time. New Orleans brass bands of the early 1900s consisting of 8-12 pieces (Jones, 2003). By the early 1920s, recorded jazz was performed in small ensemble settings with Piano, Bass, and Drums as a rhythm section along with wind instruments like Trumpet, Trombone, and Clarinet. Sometimes a Tuba was used as a bass instrument, and sometimes a Banjo or Guitar would be present in the rhythm section, but generally early jazz ensembles would be a 5 to 7 member group, such as Louis Armstrong's "Hot 5" or "Hot 7" groups (Kirchner, 2000). By 1938, Count Basie and similar jazz orchestras had expanded to include 3 Trumpets, 3 Trombones, and 4 Saxophones along with the rhythm section of Piano, Bass, Drums, and Guitar making ensembles of roughly 14 members (Kirchner, 2000). By the 1940s, a standard swing band was a little larger with the addition of a Baritone Saxophone, an additional Trumpet, and often an additional Trombone making a group between 15-17 musicians (Kirchner, 2000). We collectively call groups like these "big bands".

In the period following World War II, while big bands continued to operate, there was a return to smaller jazz ensembles that utilized Piano, Bass, and Drums along with wind instruments like Trumpet, Alto or Tenor Saxophone, and sometimes Trombone. Smaller groups of 5 members could give more space for the individual freedom of improvisation that was favored in the music that would come to be known as bebop (Tirro, 2009). We generally call groups like this "combos".

Both combos and big bands would perform music that had forms recognizable to musicians and listeners of the day. Forms like the 12-bar blues, when arranged for larger groups would frequently have full ensemble section that would enlist all members of the group to play just prior to the end or the last statement of the song. As this part of the arrangement would often be loud and boisterous, this section would come to be known as the "shout chorus". Shout choruses are usually associated with big band arranging, and are not limited to blues forms, but they often serve to layer on an additional theme above the original arranged tune (Kernfeld, 1995).

Another common form is known as "popular song form", which is most often 32 measures in length with one phrase or melodic and harmonic idea being stated in the first 8 measures, then again in the next 8 measures, followed by different material in the 3rd 8 measures, only to return to the original theme in the last 8 measures. Laid out with a letter for each section, we would call this AABA form with the "B" section being referred to as the "bridge" (Kernfeld, 1995). There are certainly variations on this form in jazz, but the most common 32 bar form, and the one used the music analyzed in this paper utilize the AABA form.

Terms like "bridge", "shout chorus", "big band", and "combo" will be used frequently throughout the paper. In addition, particular instrumentations will also be important details since variants or hybrids between big bands and combos such as octets, nonettes, and dek-tettes or "tentettes" (8, 9, and 10-piece groups respectively) are central to much of this paper.

Miles Davis and *Birth of the Cool* (Davis, 1957)

In the mid 1940s, Claude Thornhill's Orchestra had been in search of a warmer ensemble sound than most of the big bands of the day. Part of how Thornhill sought to achieve that warmer sound was with the inclusion of Tuba (used in a non-bass role) and French Horn, which was very unusual at the time (Sultanof, 2011). Gil Evans became the chief arranger and musical director of the band from 1946-1948 by which time this established proclivity toward innovative instrumentation already in place (Tirro, 2009). Thornhill's band was especially known for its approach to lush ballads (which his band's instrumentation would seem to favor), but Evans frequently arranged modern, non-ballad tunes like *Donna Lee* and *Anthropology* that were usually associated with a much smaller bebop combo for the Thornhill band (Sultanof, 2011). By 1948, Thornhill was not interested in the bop influence to which Evans was becoming increasingly drawn, so Evans and Thornhill amicably parted ways (Davis, 2002).

Miles Davis came of age in New York City while Evans was working with the Thornhill band and the bebop era was just beginning (Tirro, 2009). The young Davis was a frequent sideman with Charlie Parker and his quintet. Here, Davis used the new language of bop in his improvisational approach, though always with a modicum of restraint relative to his peers (Carr, 1998). In 1948, several musicians were gathered at Gil Evans' apartment thinking about how to combine the qualities of bop with the sensibilities of the Thornhill band sound, and they imagined a group that would include Miles Davis on trumpet (Sultanof, in Davis, 2002). This group approached Davis with the idea of a 9-piece group of Trumpet, Alto Sax, Baritone Sax, French Horn, Trombone, Tuba, Piano, Bass, and Drums. Miles Davis was not only interested, but by all accounts he took charge of the ensemble, began calling rehearsals, and got the band a gig at Manhattan's Royal Roost for two weeks in September 1948 which included a radio broadcast of two of its shows (Sultanof, 2011).

The Davis-led group and its arrangements were lauded by fellow musicians; however, general audience views were mixed at best (Carr 1998). In spite of this, Walter Rivers and Pete Rugolo from Capitol Records were willing to take a chance and record the group (Sultanof, 2011). The first recording session was on January 21, 1949 and the selections *Move, Jeru, Budo,* and *Godchild* were recorded on that date (Davis & Troupe, 1989). In all, a total of 12 selections were recorded between January 1949 and March 1950, and 4 singles were initially released (Sultanof, 2011). By 1955, Capitol released a 10 inch LP of the 8 tracks that had previously been released as singles, and they were released with the title of *Birth of the Cool* (Davis, 1957) (Sultanof, 2011). This 1955 release garnered scant attention, but after Capitol phased out10 inch LPs, the album was re-released in 1957. This 12-inch format included 11 of the 12 tracks that were recorded, and gained much more attention in the general public (Carr, 1998).

The moniker of "cool" is an interesting topic in and of itself. Tirro (2009) notes that within the history of jazz, the term "Hot Jazz" was generally used to describe the early combo music from New Orleans sometimes called "Traditional" or "Dixieland" Jazz. Referring to this new particular style of jazz as being "cool" was a way to distinguish the sound and style from something that had a connotation with the past while also emphasizing an element of restraint in the music that "Hot Jazz" didn't have.

In addressing the etymology and ethos of "Cool Jazz", Tirro (2009) explains that:

> "cool" in the present discussion will refer to music that is restrained, relaxed, excellent, and during the 1950s, fashionable…this music developed from three styles current during the 1940s- sweet (commercial) dance music, swing, and bebop- and that the resulting new style was named, retrospectively, "cool jazz." These jazz musicians as they worked together, furthermore, were not part of a movement of dissent or artistic confrontation, but rather a band of serious-minded professionals seeking to improve themselves and their art (p. 17).

Tirro (2009) goes on to show how the sound labeled as "cool" in the *Birth of the Cool* (Davis, 1957) came to inspire and give rise to the "Cool Jazz" or "West Coast Jazz" sound.

Marty Paich and Mel Tormé

The West Coast jazz scene was growing in the 1950s and was being populated in part by musicians either attuned to a *Birth of the Cool* aesthetic or who were directly involved in the creation of such music. Gerry Mulligan, Baritone Sax player and arranger on several *Birth of the Cool* (Davis, 1957) tracks, moved out to California in the early 1950s where he began performing and recording with ten-piece groups similar to the instrumentation found on *Birth of*

the Cool (Davis, 1957) (Tirro, 2009). Mulligan's "pianoless tentette" along with regional influences such as Dave Brubeck's octet were influences on Marty Paich's formulation of his own ensemble (Cerra, 2018).

Marty Paich was working a great deal as a session player, as a music director (for Peggy Lee), and as an arranger (including for Disney's *Lady and the Tramp*) when he recorded the 1954 album *Marty Paich Octet: Tenors West* (Cerra, 2018). Paich made use of divergent instruments in his octet, including vibes, bass clarinet, and alto flute in addition to more traditional jazz instruments. As the 1950s progressed, Paich continued to be influenced by Mulligan's group and the timbres utilized on *Birth of the Cool* (Davis, 1957), and began to work more frequently in the dek-tette format, settling eventually with an instrumentation that included Alto, Tenor, and Baritone Saxophones, two Trumpets, French horn, Trombone, Tuba, Piano, Bass, and Drums. Sometimes there was no piano and other times, an additional tenor sax was substituted for trombone (Navidad, 2005).

Part of what was appealing about this instrumentation was that it eliminated much of the doubling of parts that was common in big band writing at the time. In stripping that away, and offering a more varied timbral pallet, soloists could be supported without being covered by a thicker texture of a larger ensemble. Paich therefore used this format on albums with Art Pepper, Sammy Davis Jr., and of course Mel Tormé (Navidad, 2005).

Mel Tormé was interested in moving from being known as a musician singing popular music for teenagers to establishing himself as a jazz vocalist in the mid-1950s. Paich had a good reputation as a jazz arranger and as someone who worked well with vocalists, so Tormé approached Marty Paich to do arrangements for his upcoming recording projects (Navidad, 2005). Together, they developed the instrumentation for the dek-tette based on Mulligan's group and the *Birth of the Cool* (Davis, 1957) sessions (Cerra, 2018). Jazz critics have come to regard the work that Paich and Tormé did together with the dek-tette to be the high point of each of their respective careers (Cerra, 2018). In all, Paich and Tormé did five albums together. The dek-tette was specifically featured on the latter four albums, and *Mel Tormé Swings Shubert Alley* (Tormé, 1960) is the last of the set (Cerra, 2018).

Method

Burkholder (1994), proposed a method by which quotated or borrowed music could be categorized and placed within a typology for a given genre. In this method, one seeks to answer the following three sets of questions:

> First, the analytical questions: For any individual piece, what is borrowed or used as a source? How is it used in the new work?

> Second, interpretive or critical questions: Why is this material borrowed and used in this way? What musical or extramusical functions does it serve?
> Third, historical questions: Where did the composer get the idea to do this? What is the history of the practice? Can one trace a development in the works of an individual composer, or in a musical tradition, in the ways existing material is borrowed and used? (p.864)

Burkholder (1994) also provides guidance in terms of questions that would assist the scholar in describing and relating the new music to the quoted music. This guidance, along with the 3 groups of questions listed will be used in conducting this analysis.

For original source material from *Birth of the Cool* (Davis, 1957), I was able to refer to published scores (Davis, 2002) though for formatting, I copied the material into a grand staff so as to better fit the confines of an academic paper. For the Mel Tormé/ Marty Paich material, I transcribed the music from the recording. I used MuseScore (2023) v.3, an open-source music notation program for both the copying of published material and the presentation of transcribed music.

Analysis

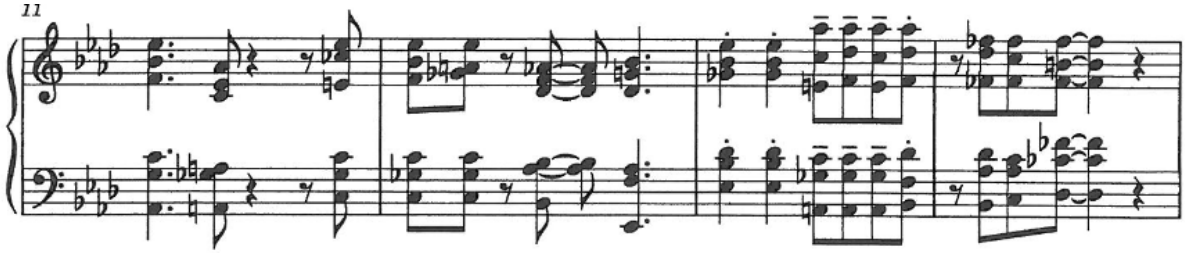
All of the analyzed, quoted music discussed in this paper is from a single track from the album *Birth of the Cool* (Davis, 1957) entitled "*Godchild"*. It is a piece by George Wallington, arranged by Gerry Mulligan, which had a history of being performed frequently by many groups prior to the recording of *Birth of the Cool* (Davis, 1957). In fact, Mulligan did an arrangement of *"Godchild"* for the Claude Thornhill Orchestra so there is a history and lineage with this particular piece of music (Davis, 2002) going back and through *Birth of the Cool* (Davis, 1957). Two songs on *Mel Tormé Swings Shubert Alley* (Tormé, 1960) contain quotes from *"Godchild":* "*Hello Young Lovers"* by Rodgers and Hammerstein, and "*Surrey With the Fringe on Top",* also by Rodgers and Hammerstein.

The arrangements and use of *"Godchild"* quotes in "*Surrey With the Fringe on Top"* and "*Hello Young Lovers"* will be analyzed individually. In both arrangements, it is fair to say that Paich is working in the same genre generally as *Birth of the Cool* (Davis, 1957). Given that the instrumentation of the Miles Davis nonette and the Marty Paich dek-tette are very similar, it is reasonable to say that the arranged Mel Tormé material and the borrowed music from Miles Davis are from the same medium. Given this similarity, and what we know about the evolution of "cool jazz" it is also fair to assume that listeners, particularly jazz aficionados at the time would recognize the quotations. The quotations are usually made in full texture, they appear a single time in each arrangements, in passing, and are minimally altered from the original.

Surrey with the Fringe on Top

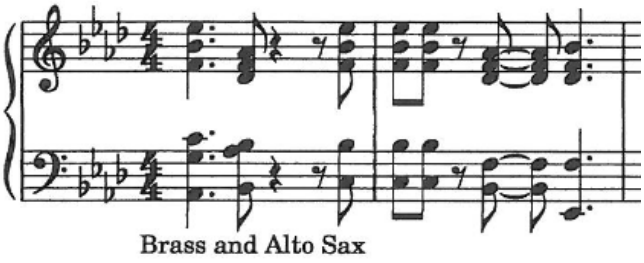
The original material quoted in "*Surrey with the Fringe on Top*" begins at measure 103 in the "*Godchild"* score, and can be seen in figure 1. Figure 2 shows the quoted portion which occurs at 2:09 on the Mel Tormé recording.

Figure 1. Original Birth of the Cool "Shout Chorus" Material from m.103-106 in Godchild



Original material copied from original score (Davis, 2002)

Figure 2. Quoted material used in "Surrey with the Fringe on Top" from 2:09 on Mel Tormé recording



As one can see, the quote in figure 2 is just two measures in length and is in the same key as the original. Paich keeps the rhythm and the melody the same but alters the harmony so that it fits more closely with the chord progression of "*Surrey with the Fringe on Top"*. It is worth noting that the quote also serves a functional role in establishing a new key. The Paich arrangement was pitched in G major until 2:09 on the recording when the "*Godchild"* quote is introduced, putting the new key in A flat major, which continues until the end of the piece.

Hello Young Lovers

"*Hello Young Lovers"* employs a quote that is actually a combination of two, two-measure quotes from "*Godchild"* and serves as a transition into a saxophone solo section. The first portion of the quote comes from the first bars of the *"Godchild"* melody which are measures 4 and 5 in the score (Davis, 2002). The second portion is from two measures from the "*Godchild"* bridge at measures 73

and 74 in the score (Davis, 2002). The full quote (or combination of the two quotes), occurs at 1:22 on the Mel Tormé recording, and is shown in Figure 3. Figures 4 and 5 show the original material from the Mulligan arrangement of "*Godchild"* on *Birth of the Cool* (Davis, 1957).

Figure 3. Quoted sections used together at 1:22 in "Hello Young Lovers"

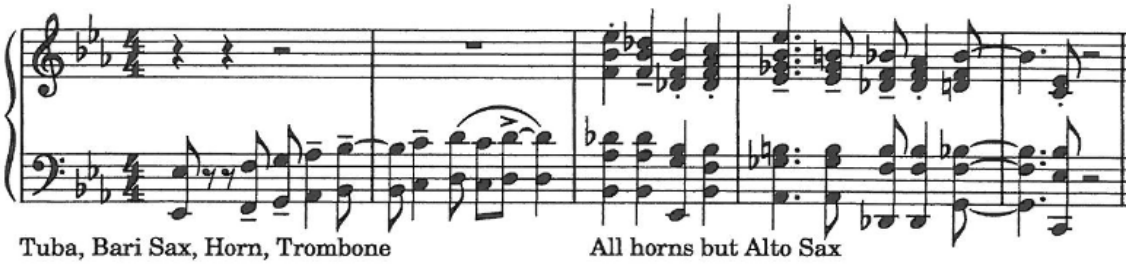
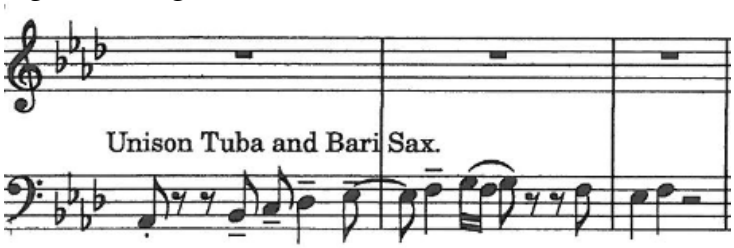
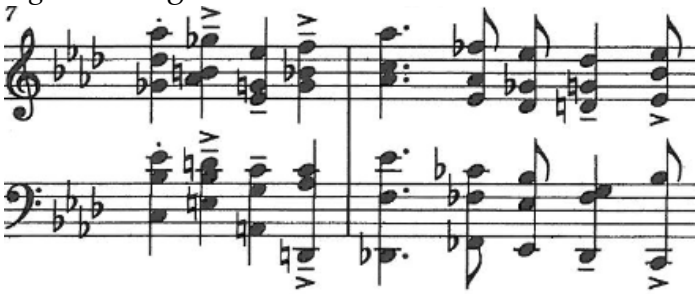


Figure 4. Original Birth of the Cool "Godchild" material from measure 4-5



Original material copied from original score (Davis, 2002)

Figure 5. Original Birth of the Cool "Godchild" material from measure 73, 74



Original material copied from original score (Davis, 2002)

In comparing the original *"Godchild"* to the quoted sections in *"Hello Young Lovers"*, one can see that they are in different keys. The original is in A flat major and the quoted sections are in E flat major. The lead voice in each quote matches the original, albeit in a new key. Paich alters the rhythm of the 2nd measure in the quote electing for two eighth notes and an eighth note tied to a quarter instead of the more tremulous 16th note gesture in the original. The second half of the quote utilizes a very similar articulation pattern as the original with the first quarter note being short and the second being long. The rhythms are the same between the two, and, as with the quote in *Surrey with the Fringe on Top*, Paich simplifies

the harmonic language used so that it more closely fits what came before and what follows in *Hello Young Lovers.* In this particular case, the quote is serving as an interlude of sorts breaking up the end of the vocal line and the beginning of an Alto Saxophone improvised solo.

Further Analysis and Discussion

Since jazz lovers would have been aware of *Birth of the Cool* (Davis, 1957), and since the records and the ensemble clearly served as a catalyst for much of the "Cool Jazz" movement of which Marty Paich and Mel Tormé were a part (Carr, 1998), it would seem that the extramusical purpose of these quotes is to signal to the listener that Paich and Tormé are giving an homage to the *Birth of the Cool* (Davis, 1957). I would also venture to say that Paich and Tormé likely wanted to sound like they were "cool", just like the quoted material was "cool". Paich is, in these moments, invoking this well-regarded Jazz Art music in such a way as to imply the connection that he and Mel Tormé are engaged in the same type of artistic enterprise as Miles Davis and *Birth of the Cool* (Davis, 1957).

As noted earlier, the practice of quoting other musical works in new compositions or arrangements goes back hundreds of years. Jazz is a young genre that was less than a century old when these recordings were made, but it has deep roots in centuries of African American culture. African American culture has a common practice that Gates (1988/2014) refers to as "Signifyin(g)". Signifyin(g) can take on many forms, but one key feature is repetition and revision. Gates provides a jazz-based example wherein Jelly Roll Morton's recording of *Maple Leaf Rag (A Transformation)* "signifies on Scott Joplin's signature composition, 'Maple Leaf Rag' recorded in 1916" (Gates, 1988/2014, p. 69). In this example, Morton uses the same melody of the original, but adapts the form of the composition and plays with the styles employed. Gates (1988/2014) observes that "Morton's composition does not 'surpass' or 'destroy Joplin's; it complexly extends and tropes figures present in the original. Morton's Signification is a gesture of admiration and respect" (p. 69). While Paich's quotes are a much shorter gestures, when viewed through the lens of Signifyin(g), they seem to demonstrate the respect of the original through repetition and revision.

Gates' (1988/2014) scholarship is largely presented as a theory for literary criticism, but he makes a point to highlight jazz as providing many examples of Signifyin(g) in music. Gates states:

> Jazz is the classical music of twentieth-century American culture, and….it is based on the art of riffing, on repetition, and revision, the very definition of signifying in the tradition. All the jazz greats, going back to Jelly Roll Morton, had 'quoted' other compositions and solos, making improvisation one of the highest American art forms (p. xxx).

By quoting "*Godchild"* from *Birth of the Cool* (Davis, 1957) then, Paich brings back the connotations of the previous work while creating something new, infused with the signifier's background and influences at the same time, which is key in the practice of "Signifyin(g)" (Gates, 1988/2014). Gates also notes a playfulness in signifying and the revision it offers, and I think that these elements of playful reflection and revision are present in Paich's use of *Birth of the Cool* (Davis, 1957) quotations.

My assertion that Paich and Tormé wanted to sound like they were "cool" by association becomes a little more clear when overlaying Gates' (1988/2014) lens of Signifyin(g) over the analytical framework posed by Burkholder (1994). Here, when Paich signifies on *Birth of the Cool* (Davis, 1957) by quoting *Godchild* on "*Surrey with the Fringe on Top"* and *"Hello Young Lovers"*, he brings about another feature of what Gates (1988/2014) observes in Signifyin(g), which is the valorization of the signifier. These examples represent an homage to earlier creators while also putting the signifier in the foreground. So when looked at as signification, those quotes (repetition and revision) both highlight what has come before and lift up that which is presently created are designed to lift up Paich and Tormé in the Signifyin(g) tradition.

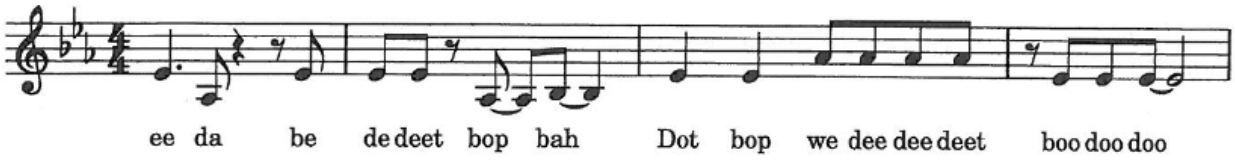
In addition to the notion that Paich was signifying on *Birth of the Cool* (Davis, 1957), it is worth noting that Paich does a lot of quoting in general in arrangements on *Mel Tormé Swings Shubert Alley* (Tormé, 1960). In fact, in *Surrey With the Fringe on Top*, he quotes the folk song "*Turkey in the Straw"* with muted trumpets at 1:09 on the recording during the bridge. Navidad (2005) notes that on *Mel Tormé Swings Shubert Alley* (Tormé, 1960), Paich uses quotes to link sections of arrangements frequently, especially on the track "*Once in Love With Amy"* where he quotes "*Makin' Whoopie*" (by Kahn and Donaldson), "*Easy Living"* (by Robin and Rainger), and "*Things Ain't What They Used to Be"* (by Mercer Ellington). Navidad (2005) also observes that Charlie Parker's "*Steeplechase"* is quoted as a link to an Alto Sax solo on the track "*Too Close for Comfort*". So it is fair to say that part of the reason why Marty Paich used quotes from *Birth of the Cool* (Davis, 1957) is because he was using lots of quotes from many sources on arrangements on this particular album. One big distinction, though, is that the quotes used on the above mentioned tracks are making reference to lyric content of the song being sung, referring to lyric content in the songs that are quoted. In this way, the *Birth of the Cool* (Davis, 1957) quotes are in a special class of quotes since they refer to a sound and ethos of mellow restraint that became emblematic of West Coast Jazz.

Mel Tormé Swings Shubert Alley (Tormé, 1960) is noteable with respect to the use of quotes. Earlier arrangements for Mel Tormé albums didn't make extensive use of quotes with the same frequency or in the same way that he does on *Mel Tormé Swings Shubert Alley* (Tormé, 1960). One clue about why these quotes emerged, and why *Birth of the Cool* (Davis, 1957) quotes in particular appeared on

Mel Tormé Swings Shubert Alley (Tormé, 1960) is because Mel Tormé made one such quote on a previous album.

On the 1956 album *Mel Tormé and the Marty Paich Dek-tette* (Tormé, 1956) on the track "*Lullaby of Birdland"* (by George Shearing), Tormé quotes the "*Godchild"* shout chorus that is shown in Figure 1 as a part of an improvised scat solo exchange with the trumpet soloist at 2:09 on the recording. It is in E flat major as opposed to A flat major in the original, but there is minimal change to the melodic material of this quote. The last note is the only one changed from the original, in order to match the harmonic foundation of the new piece (*Lullabye of Birdland*). That quote is shown in Figure 5.

Figure 5. Mel Tormé vocal scat on Lullaby of Birdland. Quotes Godchild shout chorus at 2:09



With this quote, combined with Mel Tormé's already keen interest in the *Birth of the Cool* (Davis, 1957) aesthetic, it seems that he signaled to Paich that doing more signifying references such as this would be fun….or "cool". Tormé even made this quote before the more widely consumed 1957 re-issue of *Birth of the Cool*, so he was quoting "Cool" before it was really cool. It is my view that Paich picked up on this, and began arranging with more quotes in mind because he knew that Tormé (and perhaps also his audience) would appreciate them. By the time work on *Mel Tormé Swings Shubert Alley* (Tormé, 1960) came along, Paich was set to insert many quotes into arrangements for Tormé, including the *Birth of the Cool* (Davis, 1957) quotes identified in this paper.

Racial Considerations

Any discussion of the role of music and its role in shaping or reflecting 20th century culture in the United States should include a discussion of race. The U.S. in the mid-20th century was racially divided, and this was true in music as well (Peretti, 1992). Mel Tormé and Marty Paich and the members of their band were white, while Miles Davis and a couple other performers in his nonette on *Birth of the Cool* (Davis, 1957) were black.

I initially suspected that the use of quotations, and adoption of a similar instrumentation to a group led by an African American would be the result of some sort of cultural appropriation. Examples of white entertainers appropriating black music are sadly very common with one such example being the manner in which Elvis Presley appropriated black style, mannerisms and performance

practice (Cotkin, 2016). More than that, Presley appropriated songs themselves like "*Hound Dog"* by Big Mamma Thornton, an African American blues musician (Weisbard, 2023).

On further review, however, I think that the evolution of the ensemble used in these recordings came from a racially neutral vantage-point insofar as that might be possible. Miles Davis was certainly the leader of the *Birth of the Cool* nonette, but the group was racially mixed with white collaborators such as Gil Evans and Gerry Mulligan providing much of the foundation for the instrumentation used. In this way, it would appear less like this would be an incidence of appropriation, but more moments of celebration and respect.

Collaboration between and across racial lines in Jazz was not unheard of. MaGee (1995) details the ways that the tune *"Copenhagen"* was recorded by black bands and white bands. With each subsequent recording, the next group incorporated elements of the version that came before it. MaGee also observed that the concept of signifying applied here, noting that what was happening was signifying as a metaphor for revision (Gates, 1988/2014). All of this is to say that while appropriation has taken place in the music industry there are examples of signifying as a sign of mutual respect.

Tirro (2009) takes great pains to demonstrate an absence of racial conflict in the creation of *Birth of the Cool*. Davis himself also didn't indicate any kind of conflict, but he did look at *Birth of the Cool* (Davis, 1957) in racial terms, making a point to say that the music from the album "came from black roots. It came from Duke Ellington" (Davis & Troupe, 1989, p. 119). Miles Davis further explained:

> White people back then liked music they could understand, that they could *hear* without straining. Bebop didn't come out of them and so it was hard for many of them to hear what was going on in the music. It was an all-black thing. But *Birth* was not only hummable but it had white people playing the music and serving in prominent roles. The white critics liked that. They liked the fact that *they* seemed to have something to do with what was going on. It was just like somebody shaking your hand just a little extra. We shook people's ears a little softer than Bird or Diz did, took the music more mainstream. That's all it was. (Davis & Troupe, 1989, p. 119)

Davis did note that African American musicians would sometimes give him a hard time for hiring white musicians for his groups, but Davis maintained that he hired the musicians because of their sound or the music that was in them rather than their skin color (Carr, 1998).

It is my view, then, that the *Birth of the Cool* (Davis, 1957) quotes that Paich includes in these arrangements are not to usurp power or creative agency from Miles Davis, for reasons of race or any other reason, but rather to "signify" on and lift up this "cool" material. Further, beyond the quotes themselves, the adoption of a mellow sounding group with French Horn and Tuba signified on the instrumentation of the *Birth of the Cool* (Davis, 1957). On some level, I think that

the inclusion of these quotes is an acknowledgement that the West Coast Cool Jazz movement emerged from the sound of the Miles Davis Nonette on *Birth of the Cool* (Davis, 1957), and as a result, deserved recognition. In the end, I think that this is the role that these quotes play on Marty Paich's arrangements on *Mel Tormé Swings Shubert Alley* (Tormé, 1960).

Summary and Further Considerations

The Marty Paich Dek-tette is an example of a West Coast Jazz ensemble that drew its inspiration from *Birth of the Cool* (Davis, 1957). The album *Mel Tormé Swings Shubert Alley* (Tormé, 1960) has arrangements of two pieces of music that include quotes of *"Godchild"* from *Birth of the Cool* (Davis, 1957) placed there by arranger Marty Paich. These quotes represent an homage and referent to *Birth of the Cool* (Davis, 1957) that evoke its past and ongoing influence with West Coast Jazz. By signifying (Gates, 1988/2014) the *Birth of the Cool* (Davis, 1957) in two songs on *Mel Tormé Swings Shubert Alley* (Tormé, 1960), Paich lifts up the originator of a sound that embodied cool restraint and relaxation for a generation still weary from war and anxious of the existential threat from the Cold War.

Borrowed music, or quotes, continue to be used in modern music, similarly signifying on past musical traditions. Gates (1988/2014) said that "hip-hop is signifying on steroids" (p. xix). Researchers like Sewell (2013) have developed typographies of sampling practices to document the use of quotes and other borrowed music in the hip-hop genre. In this way, Paich's arrangements and use of quotes are part of a long and continuing tradition of signifying in music.

Further research could center on influences that West Coast Jazz had on future recorded music, including hip-hop. It might also be instructive to study Paich's quotations on other albums to see if there are broader patterns present, or if his signifying on *Birth of the Cool* (Davis, 1957) was limited to *Mel Tormé Swings Shubert Alley* (Tormé, 1960).

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