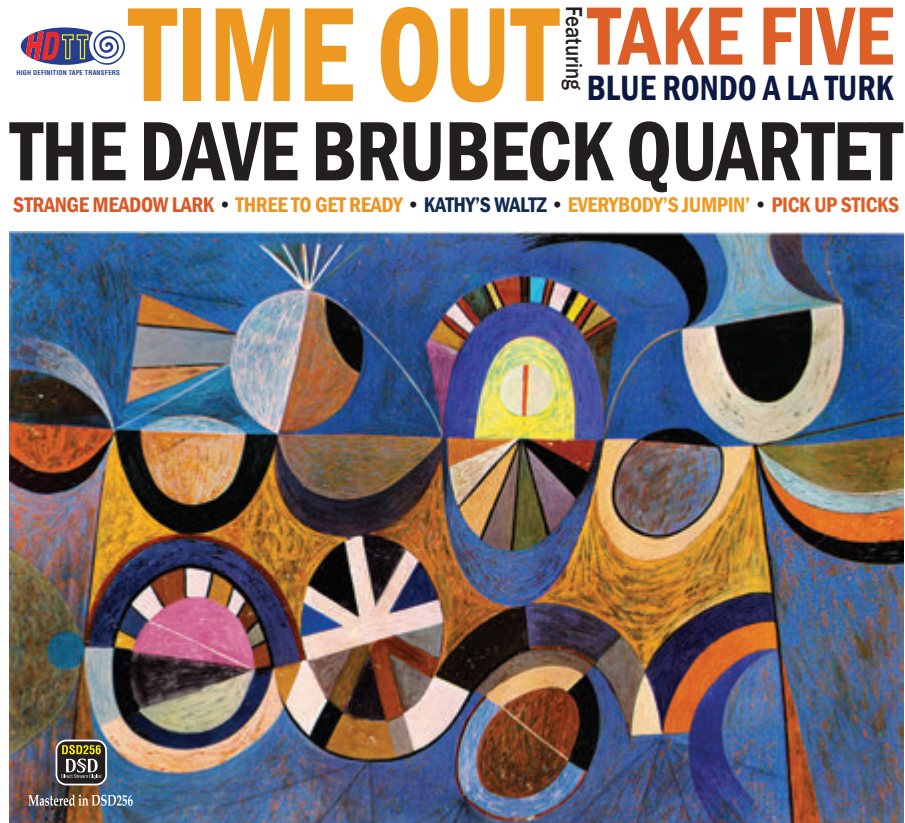


Desmond's solo phrasing fits the 5/4 meter, and how much Joe Morello's drum solo bends time without getting lost. The other selections are richly melodic as well, and even when the meters are even, the group sets up shifting polyrhythmic counterpoints that nod to African and Eastern musics. Some have come to disdain Time Out as its become increasingly synonymous with upscale coffeehouse ambience, but as someone once said of Shakespeare, it's really very good in spite of the people who like it. It doesn't just sound sophisticated -- it really is sophisticated music, which lends itself to cerebral appreciation, yet never stops swinging. Countless other musicians built on its pioneering experiments, yet it's amazingly accessible for all its advanced thinking, a rare feat in any art form. This belongs in even the most rudimentary jazz collection.



The album was intended as an experiment using musical styles Brubeck discovered abroad while on a United States Department of State sponsored tour of Eurasia, such as when he observed in Turkey a group of street musicians performing a traditional Turkish folk song that was played in 9/8 time, a rare meter for Western music. Columbia president Goddard Lieberson took a chance to underwrite and release *Time Out*. It received negative reviews by critics upon its release, but despite this, it became one of the best-known and biggest-selling jazz albums, charting highly on the popular albums chart when 50,000 units sold for a jazz album was impressive. It consequently produced a Top 40 hit single in "Take Five", composed by Paul Desmond, and the one track not written by Dave Brubeck. The cover art is just as important as the LP itself featuring specific artwork created by S. Neil Fujita best known for his covers for CBS Records, which introduced abstract art to jazz LP packaging. First published on December 14, 1959.

Dave Brubeck's defining masterpiece, *Time Out* is one of the most rhythmically innovative albums in jazz history, the first to consciously explore time signatures outside of the standard 4/4 beat or 3/4 waltz time. It was a risky move -- Brubeck's record company wasn't keen on releasing such an arty project, and many critics initially roasted him for tampering with jazz's rhythmic foundation. But for once, public taste was more advanced than that of the critics. Buoyed by a hit single in altoist Paul Desmond's ubiquitous "Take Five," *Time Out* became an unexpectedly huge success, and still ranks as one of the most popular jazz albums ever. That's a testament to Brubeck and Desmond's abilities as composers, because *Time Out* is full of challenges both subtle and overt -- it's just that they're not jarring. Brubeck's classic "Blue Rondo à la Turk" blends jazz with classical form and Turkish folk rhythms, while "Take Five," despite its overexposure, really is a masterpiece; listen to how well

# TIME OUT

## THE DAVE BRUBECK QUARTET

- 1 Blue Rondo A La Turk 6:45
- 2 Strange Meadow Lark 7:24
- 3 Take Five 5:26
- 4 Three To Get Ready 5:25
- 5 Kathy's Waltz 4:50
- 6 Everybody's Jumpin' 4:24
- 7 Pick Up Sticks 4:16

Track 1 and 7 recorded August 18, 1959

Track 2 and 3 recorded July 1, 1959

Track 4, 5, 6 recorded June 5, 1959

All tracks were recorded at 30th Street Columbia Studios.



For more info e-mail us:  
[info@highdeftapetransfers.ca](mailto:info@highdeftapetransfers.ca)  
or visit our website:  
[www.highdeftapetransfers.ca](http://www.highdeftapetransfers.ca)