

JAZZ PACKET

VIRGINIA TECH SAXOPHONE STUDIO

DR. KYLE HUTCHINS

JAZZ SAXOPHONE COURSE OF STUDY

YEAR ONE

Technique

- All major and major-derived modes (Dorian, Phrygian, Lydian, Mixolydian, Aeolian, Locrian) and arpeggios
- Symmetrical Scales (Whole Tone, Chromatic, Diminished)

Etudes

- *Intermediate Jazz Concepts for Saxophone* by Lennie Neihaus
- *Jazz Conception* by Jim Snidero

Tunes and Transcriptions

- Satin Doll
- Take the A Train
- Perdido
- Autumn Leaves
- There Will Never Be Another You
- Hot House
- Impressions
- Maiden Voyage
- Mr. PC
- Billie's Bounce
- Oleo
- Lady Bird
- Blue Bossa

YEAR TWO

Technique

- Melodic and Harmonic minor scales and arpeggios, all derived modes
- Major and derived modes in thirds
- Symmetrical Scales (Whole Tone, Chromatic, Diminished and Diminished Seventh Chords)
- Melodic minor diatonic 13th chords
- Augmented Scale - diatonically, thirds, and arpeggios

Etudes

- *The Charlie Parker Omnibook* by Jamey Aebersold

Tunes and Transcriptions

- All Blues
- Witch Hunt
- Tenor Madness
- Birk's Works
- Scrapple from the Apple
- Out of Nowhere
- Misty/I Want To Talk About You
- Alone Together
- Solar
- Groovin High
- Star Eyes
- Yardbird Suite
- Anthropology
- Moose the Mooch
- Confirmation

YEAR THREE

Technique

- Harmonic minor diatonic 13th chords
- Diatonic seventh patterns
- Major scales in fourths

Etudes

- A standard in all 12 keys: rhythm changes / Cherokee
- Reading charts from concert key

Tunes and Transcriptions

- Four
- Green Dolphin Street
- What is this Thing Called Love
- Caravan
- Invitation
- Body and Soul
- Stella by Starlight
- It's You or No One
- Lazy Bird
- Moment's Notice
- Once I Loved
- All the Things You Are

- There Will Never Be Another You
- Joy Spring

YEAR FOUR

Technique

- Melodic and Harmonic minors in thirds and fourths
- Extended range scales

Etudes

- A standard in all 12 keys: Donna Lee / All the Things You Are
- Reading charts from concert key

Tunes and Transcriptions

- Moontrane
- Hothouse Flowers
- Skydive
- Red Clay
- Skunk Funk
- First Circle
- Beyond the Wall
- Passion Flower
- ESP
- Inner Urge
- Tones for Joan's Bones
- Polkadots and Moonbeams
- Yesterdays

7 T's to Effective Practicing

Tune

Transcription

Time **Technique**
Triads **Theory**

Tone

Tone. Work daily to develop.

Tune. Use to guide practice content.

Transcription. Language, time feel, ears.

Time. After tone, most important attribute.

Technique. Control, not velocity.

Triads. Simplist base for harmonic activity.

Theory. Learn to find your own devices.

(7T's a la Bob Reynolds)

The Standardization of Stage Band Articulations

National Association of Jazz Educators



HEAVY ACCENT
Hold full value.



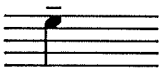
HEAVY ACCENT
Hold less than full value.



HEAVY ACCENT
Short as possible.



STACCATO
Short—not heavy.



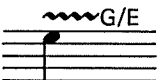
LEGATO TONGUE
Hold full value.



THE SHAKE
A variation of the tone upwards—much like a trill.



LIP TRILL
Similar to shake but slower and with more lip control.



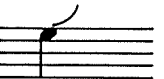
WIDE LIP TRILL
Same as above except slower with wider interval.



THE FLIP
Sound note, raise pitch, drop into following note (done with lip on brass).



THE SMEAR
Slide into note from below and reach correct pitch just before next note. Do not rob preceding note.



THE DOIT
Sound note then gliss upwards from one to five steps.



DU
False or muffled tone (Plunger closed).



WAH
Full tone—not muffled (Plunger open).



SHORT GLISS UP
Slide into note from below (usually one to three steps). No individual notes are heard in a gliss.



LONG GLISS UP
Same as above except longer entrance.



SHORT GLISS DOWN
The reverse of the short gliss up.



LONG GLISS DOWN
The reverse of the long gliss up.



SHORT LIFT
Enter note via chromatic or diatonic scale beginning about a third below.



LONG LIFT
Same as above except longer entrance.



SHORT SPILL
Rapid diatonic or chromatic drop. The reverse of the short lift.



LONG SPILL
Same as above except longer exit.



THE PLOP
A rapid slide down harmonic or diatonic scale before sounding note.



INDEFINITE SOUND (Ghost or Swallowed notes)
Deadened tone—indefinite pitch.

NOMENCLATURE

+ or # = raise 1/2 step - or b = lower 1/2 step H = Half step W = Whole step

Because jazz players, composers, educators and authors haven't agreed on a common nomenclature for writing chord and scale symbols, the novice will have to become familiar with several different ways of writing the same scale sound.

Listed below are the most common symbols in order of usage – most used to least used. The symbol that is bold face is the one I use most often. Notice that throughout this book you will see CΔ and C to designate a major chord/scale sound. I am doing this so you can begin to get better acquainted with various nomenclature.

Δ = major scale/chord or major seventh (CΔ). A (7) after a letter means to lower the 7th note of the scale, making it a Dominant 7th quality (C7). A dash (-) when located beside a letter means to lower the third and seventh of the scale 1/2 step, thus making it a minor tonality (Dorian minor) (C-). ∅ means half-diminished (C∅). C-Δ means a minor scale/chord with a major 7th. -3 means 3 half-steps (a minor 3rd).

CHORD/SCALE TYPE	ABBREVIATED CHORD/SCALE SYMBOL
* MAJOR (Ionian)(WWHWWWH) C D E F G A B C	C Δ Cmaj, Cma, Cma7, C7, Cmaj7, CM, CM7, Cmaj9, Cmaj13
* DOMINANT SEVENTH (Mixolydian)(WWHWWHW) 5th mode of Major C D E F G A Bb C	C7 C9, C11, C13
* MINOR SEVENTH (Dorian) (WHWWWHW) 2nd mode of Major C D Eb F G A Bb C	C- C-7, Cmi, Cmi7, Cm7, Cmin, Cmin7, Cm9, Cm11, Cm13
LYDIAN (Major scale with #4) (WWWHWWH) 4th mode of Major C D E F# G A B C	CΔ+4 Cmaj+4, CM+4, CΔ+11, CΔb5, Cmajb5
* HALF-DIMINISHED (Locrian) (HWWHWWW) 7th mode of Major C Db Eb F Gb Ab Bb C	C∅ Cmi7(b5), C-7b5
HALF-DIMINISHED #2 (Locrian #2) (WHWHWWW) 6th mode of Melodic Minor C D Eb F Gb Ab Bb C	C∅#2 C∅+2, C∅9
DIMINISHED (WHWHWHWH) C D Eb F Gb Ab A B C	C° Cdim, C°7, Cdim7, C°9
LYDIAN DOMINANT (Dom. 7th with #4) (WWWHWHW) 4th mode of Melodic Minor C D E F# G A Bb C	C7+4 C7+11, C7b5, C9+11, C13+11
WHOLE-TONE (Augmented) (WWWWWW) C D E F# G# Bb C	C7+ C7aug, C7+5, C7+5 ⁺⁴
DOMINANT SEVENTH Using a Dim. Scale (HWHWHWHW) C Db Eb E F# G A Bb C	C7b9 C7b9+4, C13b9+11 ⁺⁹
DIMINISHED WHOLE-TONE (Altered scale) (HWHWWWW) 7th mode of Melodic Minor C Db Eb E F# G# Bb C	C7+9 C7alt, C7b9+4, C7b9+11 ⁺⁹⁺⁵ ^{+9b13}
LYDIAN AUGMENTED (Major with #4 & #5) (WWWHWHH) 3rd mode of Melodic minor C D E F# G# A B C	CΔ+4 CΔ+5 ⁺⁵
MELODIC MINOR (ascending only) (WHWWWHW) C D Eb F G A B C	C-Δ Cmin(maj7), CmiΔ, C-Δ(Melodic), Cm6
HARMONIC MINOR (WHWWH-3H) C D Eb F G Ab B C	C-Δ CmiΔ, C-Δ(Har), C-Δb6
SUSPENDED 4th (W-3WWHW) or (WWHWWHW) C D F G A Bb C C D E F G A Bb C	G- G-7, C7sus4, C7sus, C4, C11 C C
* BLUES SCALE (use at player's discretion) (-3WHH-3W) (1,b3,4,#4,5,b7,1) C Eb F F# G Bb C	(There is no chord symbol for the Blues scale) used mostly with dominant and minor chords

* These are the most common chord/scales in Western music.

I believe in a reduced Chord/Scale notation that allows our creative side, our natural side, (right brain function) to have direction and guidance without feeling inhibited or limited.

When we speak of quality we mean whether it is Major, Minor, Dim., or whatever.

I have tried to standardize the chord/scale symbol notation in my books. Since some have been out many years there are instances where I may have used a different chord symbol in one book than I used in this one.

I feel improvisors need as little notation as possible in order to transcend the actual nomenclature on the page. The more numbers, letters, alterations that appear on the page, the less chance they will have to remove their thoughts from the written page and express what is being heard in their mind. I believe in a reduced chord symbol notation system. That is why I prefer **C, C7, C-, C∅, C7+9, C7b9**. Remember, we are playing a music called jazz, and it contains many altered tones. Once we learn the various alterations and their corresponding abbreviated chord symbol, why keep writing all the alterations beside the chord symbol? Check out carefully the Scale Syllabus! Listen to Volume 26 "The Scale Syllabus."

Remember: 2nd's are the same as 9th's, 4th's are the same as 11th's. 13th's are the same as 6th's. Example: key of C . . . the 2nd, D, is the same as the 9th, D. Often a composer will simply write their preferred name of the scale he prefers beside the chord symbol, such as Eb-Δ (melodic minor), F- (phrygian), F-(phry), or GΔ(maj. pentatonic).

SCALE SYLLABUS

LEGEND: H = Half Step, W = Whole Step. Δ = Major 7th; + or # = raise H; b or - = lower H; ∅ = Half-diminished; -3 = 3H (Minor Third)

CHORD/SCALE SYMBOL	SCALE NAME	WHOLE & HALF STEP CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C C7 C- C∅ C°	FIVE BASIC CATEGORIES	Major	W W H W W W H	C D E F G A B C
		Dominant 7th (Mixolydian)	W W H W W H W	C D E F G A Bb C
		Minor(Dorian)	W H W W W H W	C D Eb F G A Bb C
		Half Diminished(Locrian)	H W W H W W W	C Db Eb F Gb Ab Bb C
		Diminished(8 tone scale)	W H W H W H W H	C D Eb F Gb Ab A B C

1. MAJOR SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
Δ(Can be written C)	Major(don't emphasize the 4th)	W W H W W W H	C D E F G A B C	C E G B D
C	Major Pentatonic	W W -3 W -3	C D E G A C	C E G B
Δ+4	Lydian(major scale with +4)	W W W H W W H	C D E F# G A B C	C E G B D
Δ	Bebop (Major)	W W H W H H W H	C D E F G G# A B C	C E G B D
CΔb6	Harmonic Major	W W H W H -3 H	C D E F G Ab B C	C E G B D
Δ+5, +4	Lydian Augmented	W W W W H W H	C D E F# G# A B C	C E G# B D
C	Augmented	-3 H -3 H -3 H	C D# E G Ab B C	C E G B D
C	6th Mode of Harmonic Minor	-3 H W H W H W	C D# E F# G A B C	C E G B D
C	Diminished(begin with H step)	H W H W H W H W	C Db D# E F# G A Bb C	C E G B D
C	Blues Scale	-3 W H H -3 W	C Eb F F# G Bb C	C E G B D

2. DOMINANT 7th SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C7	Dominant 7th	W W H W W H W	C D E F G A Bb C	C E G Bb D
C7	Major Pentatonic	W W -3 W -3	C D E G A C	C E G Bb D
C7	Bebop (Dominant)	W W H W W H H H	C D E F G A Bb B C	C E G Bb D
C7 b9	Spanish or Jewish scale	H -3 H W H W W	C Db E F G Ab Bb C	C E G Bb (Db)
C7+4	Lydian Dominant	W W W H W H W	C D E F# G A Bb C	C E G Bb D
C7b6	Hindu	W W H W H W W	C D E F G Ab Bb C	C E G Bb D
C7+ (has #4 & #5)	Whole Tone(6 tone scale)	W W W W W W	C D E F# G# Bb C	C E G# Bb D
C7b9(also has #9 & #4)	Diminished(begin with H step)	H W H W H W H W	C Db D# E F# G A Bb C	C E G Bb Db (D#)
C7+9(also has b9, #4, #5)	Diminished Whole Tone	H W H W W W W	C Db D# E F# G# Bb C	C E G# Bb D# (Db)
C7	Blues Scale	-3 W H H -3 W	C Eb F F# G Bb C	C E G Bb D (D#)

DOMINANT 7th SUSPENDED 4th	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C7 sus 4	MAY BE WRITTEN G-C	Dom. 7th scale but don't emphasize the third	W W H W W H W	C D E F G A Bb C
C7 sus 4		Major Pentatonic built on b7	W W -3 W -3	Bb C D F G Bb
C7 sus 4		Bebop Scale	W W H W W H H H	C D E F G A Bb B C

3. MINOR SCALE CHOICES*	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C- or C-7	Minor(Dorian)	W H W W W H W	C D Eb F G A Bb C	C Eb G Bb D
C- or C-7	Pentatonic(Minor Pentatonic)	-3 W W -3 W	C Eb F G Bb C	C Eb G Bb D
C- or C-7	Bebop (Minor)	W H H H W W H W	C D Eb E F G A Bb C	C Eb G Bb D
C-Δ (maj. 7th)	Melodic Minor(ascending)	W H W W W H W	C D Eb F G A B C	C Eb G B D
C- or C-6 or C-Δ	Bebop Minor No. 2	W H W W H H W H	C D Eb F G G# A B C	C Eb G B D
C- or C-7	Blues Scale	-3 W H H -3 W	C Eb F F# G Bb C	C Eb G Bb D
C-Δ (b6 & maj. 7th)	Harmonic Minor	W H W W H -3 H	C D Eb F G Ab B C	C Eb G B D
C- or C-7	Diminished(begin with W step)	W H W H W H W H	C D Eb F F# G# A B C	C Eb G B D
C- or C-b9b6	Phrygian	H W W W H W W	C Db Eb F G Ab Bb C	C Eb G Bb
C- or C-b6	Pure or Natural Minor, Aeolian	W H W W H W W	C D Eb F G Ab Bb C	C Eb G Bb D

4. HALF DIMINISHED SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C∅	Half Diminished(Locrian)	H W W H W W W	C Db Eb F Gb Ab Bb C	C Eb Gb Bb
C∅#2 (C∅9)	Half Diminished #2(Locrian #2)	W H W H W W W	C D Eb F Gb Ab Bb C	C Eb Gb Bb D
C∅(with or without #2)	Bebop Scale	H W W H H W W	C Db Eb F Gb G Ab Bb C	C Eb Gb Bb

5. DIMINISHED SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C°	Diminished(8 tone scale)	W H W H W H W H	C D Eb F Gb Ab A B C	C Eb Gb A

NOTE: The above chord symbol guide is my system of notation. I feel it best represents the sounds I hear in jazz. The player should be aware that each chord symbol represents a series of tones called a scale. Even though a C7+9 would appear to have only a raised 9th, it also has a b9, +4 & +5. The entire C7+9 scale would look like: Root, b9, +9, 3rd, +4, +5, b7 & root (C, Db, D#, E, F#, G#, Bb, C). My chord symbol abbreviation is C7+9 and the name of this scale is Diminished Whole Tone sometimes called Super Locrian or Altered Scale.

C7b9 appears to have only one altered tone (b9) but actually has three: b9, +9 and +4. The entire scale looks like this: Root, b9, +9, 3rd, +4, 5th, 6th, b7 & root (C, Db, D#, E, F#, G, A, Bb, C). This is called a Diminished scale and my chord symbol abbreviation is C7b9.

All scales under the Dominant 7th category are scales that embellish the basic Dominant 7th sound. Some scales provide much more tension than the basic dominant 7th sound and require practice and patience to grasp the essence of their meaning. I encourage you to work with the first side of Volume 3 "The II-V7-I Progression" since it emphasizes Diminished and Diminished Whole Tone scales and chords.

*- In category #3, MINOR SCALE CHOICES, the PURE MINOR scale choice is not used very often. I have found the order of preference to be Dorian, Bebop, Melodic, Blues, Pentatonic, and then any of the remaining Minor scale choices.

The Gauntlet

DIRECTIONS:

The Gauntlet is an exercise to develop familiarity with a large number of scales and chords, relating to a key center. I developed this exercise for my own practice when working on jazz improvisation as I discovered that I really didn't know all the different scales I needed for my musical vocabulary as well as I thought. For example, to play a minor scale, I first transposed to the relative major. In order to be completely fluent, though, that second's hiccup in my thought process was slowing my creativity down. So, I came up with this pattern to relate all the scales and chords I was normally using to the key center, not a relative key.

To run the gauntlet, play each scale and chord up and down in even 16th notes, at whatever tempo you can perform accurately. Play each pattern twice, then go right into the next one without a break. As you change scales or chords, notice the alteration from the last scale or chord, then think in that scale or chord. That's the reason for playing each one twice. The first time you are relating to the last scale or chord, the second time, try to understand the pattern on its own merit. Transpose to all 12 key centers. As you get proficient, try adding octaves, then increase the tempo.

This exercise assumes a knowledge of all the major scales. If you don't know all 12 major scales, start with that, then come back to the Gauntlet. The numbers refer to the scale degree of the major scale, with flat and sharp alterations as indicated.

THE LITTLE GAUNTLET

MAJOR SCALE

1 2 3 4 5 6 7 8

MINOR SCALE

1 2 b3 4 5 b6 b7 8

MAJOR TRIAD

1 3 5

MINOR TRIAD

1 b3 5

DIMINISHED TRIAD

1 b3 b5

AUGMENTED TRIAD

1 3 #5

THE BIG GAUNTLET

MAJOR SCALE

1 2 3 4 5 6 7 8

MINOR SCALE

1 2 b3 4 5 b6 b7 8

HARMONIC MINOR SCALE

1 2 b3 4 5 b6 7 8

MELODIC MINOR SCALE

UP 1 2 b3 4 5 6 7 8

DOWN 8 b7 b6 5 4 b3 2 1

DORIAN SCALE

1 2 b3 4 5 6 b7 8

BLUES SCALE

1 b3 4 #4 5 b7 8

MAJOR TRIAD

1 3 5

MINOR TRIAD

1 b3 5

DIMINISHED TRIAD

1 b3 b5

AUGMENTED TRIAD

1 3 #5

MAJOR SEVENTH CHORD

1 3 5 7

DOMINANT SEVENTH CHORD

1 3 5 b7

MINOR SEVENTH CHORD

1 b3 5 b7

HALF DIMINISHED SEVENTH CHORD (MINOR 7TH FLAT 5)

1 b3 b5 b7

DIMINISHED SEVENTH CHORD

1 b3 b5 bb7

Patterns for Jazz Improvisation Practice

Dr. Jeffery Kyle Hutchins | Artist/Teacher of Saxophone | Virginia Tech



- Learn pattern by solfege, scale degree, intervals
- Memorize pattern
- Play pattern in all 12 keys
- Play pattern over chord changes - ii/V's, blues, rhythm, etc.
- Learn/memorize pattern backward
- Alternate forward/backward over progression

Further thoughts:

- Keep a lick book
- Transcribe solos you like to get more ideas, including the changes
- Write out the solos!
- Transcribe your own solos!

from Oliver Nelson's
Patterns for Improvisation

Ex. 1

Handwritten musical notation for Exercise 1, consisting of six staves of music in treble clef with a key signature of one flat and a 4/4 time signature. The notation includes various rhythmic patterns and accidentals (sharps and flats) across the staves.

Ex. 2

Handwritten musical notation for Exercise 2, consisting of two staves of music in treble clef with a key signature of one flat and a 4/4 time signature. The notation includes various rhythmic patterns and accidentals (sharps and flats) across the staves.

Ex. 3

Exercise 3 consists of six staves of music in 4/4 time. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody is primarily eighth-note based, with some quarter notes and a final half note. The second staff continues the melody with a key signature change to two flats (B-flat and E-flat). The third staff continues with a key signature change to three flats (B-flat, E-flat, and A-flat). The fourth staff continues with a key signature change to two flats (B-flat and E-flat). The fifth staff continues with a key signature change to one flat (B-flat). The sixth staff concludes the exercise with a key signature change to no sharps or flats (C major), ending with a whole note chord.

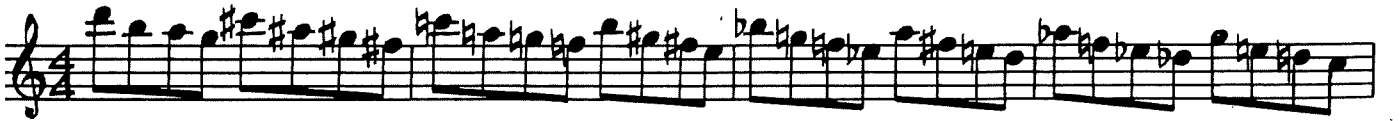
Ex. 4

Exercise 4 consists of two staves of music in 6/8 time. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody is primarily eighth-note based. The second staff continues the melody with a key signature change to two flats (B-flat and E-flat), ending with a whole note chord.

Ex. 7



Ex. 8



Ex. 9

The image displays a musical score for Exercise 9, consisting of ten staves of music. The music is written in a single melodic line on a treble clef staff, with a 4/4 time signature. The key signature is one flat (B-flat major or D minor). The melody is characterized by a series of eighth and sixteenth notes, often beamed together, creating a rhythmic and melodic pattern. The notes frequently move in a stepwise fashion, with occasional leaps. The score includes various accidentals, such as flats and sharps, which change the pitch of the notes. The overall structure of the exercise is a continuous melodic line that spans ten staves, ending with a final note on a whole rest.

Ex. 10

Exercise 10 is a single melodic line in 2/4 time, written on four staves. The key signature is one sharp (F#), and the time signature is 2/4. The melody consists of eighth and sixteenth notes, with various accidentals (sharps and naturals) indicating chromaticism. The piece concludes with a fermata over the final note.

Ex. 11

Exercise 11 is a single melodic line in 2/4 time, written on five staves. The key signature is one sharp (F#), and the time signature is 2/4. The melody is more complex than Exercise 10, featuring many sixteenth notes and frequent chromatic alterations. It ends with a fermata over the final note.

DUET 1

from Bugs Bower's
Bop Duets

Brightly

f

f

solo

solo

f

This image shows a page of musical notation, likely for a guitar or piano, consisting of ten systems of staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The key signature is primarily one flat (B-flat), with some changes to two flats (B-flat and E-flat) in the lower systems. The time signature is 3/4. The notation features several triplet markings (indicated by a '3' above a bracket) and a 'solo' marking in the fifth system. The dynamics range from *f* (forte) to *mf* (mezzo-forte). The piece concludes with a double bar line and repeat signs.

This page of musical notation consists of ten systems, each with two staves. The notation includes various rhythmic values, accidentals, and articulation marks. Key features include:

- Multiple triplet markings (indicated by a '3' above a bracket) throughout the piece.
- A section labeled "SOLO" in the fifth system, marked with a 'V' above the staff.
- Accents (marked with a 'v' above the staff) and slurs.
- A dynamic marking of mf (mezzo-forte) in the eighth system.
- The page number "9" is centered at the bottom.

DUET 5

Moderately Fast

The musical score for "Duet 5" is written for two instruments, likely piano and violin or flute, as indicated by the treble and bass clefs. The tempo is "Moderately Fast". The score is divided into 12 systems, each with two staves. The first system begins with a forte (*f*) dynamic. The music is characterized by intricate rhythmic patterns, including many eighth and sixteenth notes, and frequent use of triplets. The key signature changes throughout the piece, with various sharps and flats appearing. A "Solo" section is indicated in the 7th system. The score concludes with a final cadence in the 12th system.

This page of musical notation consists of 12 staves. The notation is written in treble clef and includes various note values, rests, and dynamic markings. Key features include:

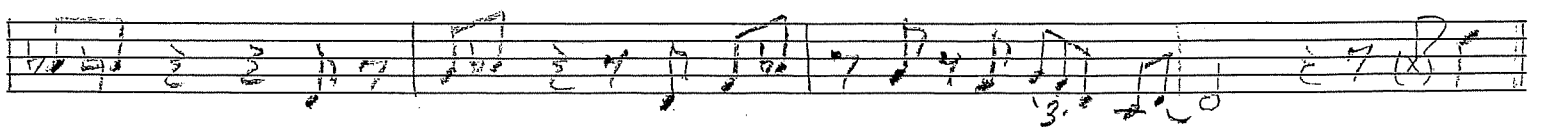
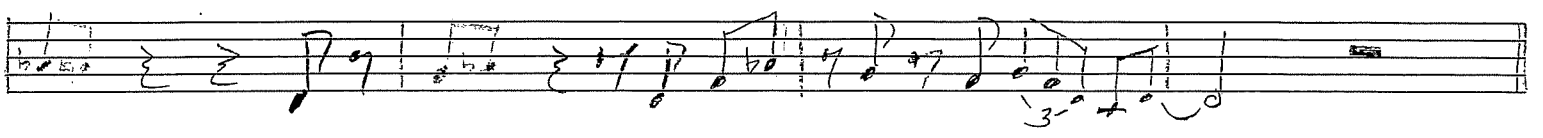
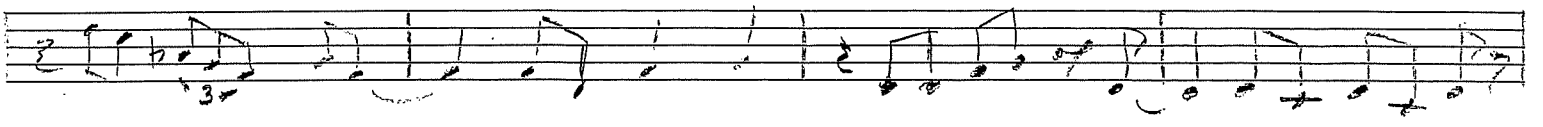
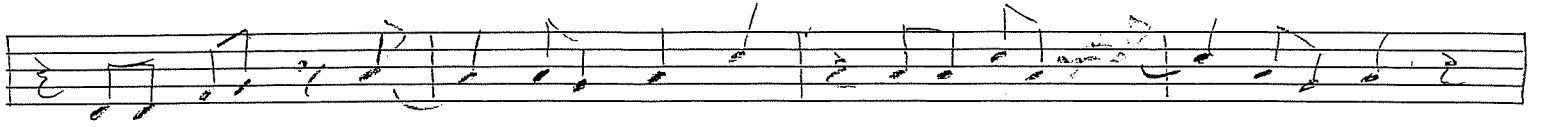
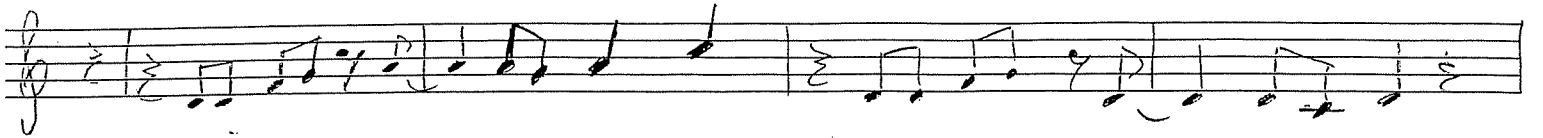
- Staff 1-4:** Initial melodic lines with various note values and rests.
- Staff 5:** Starts with a *Solo* marking and a forte (*f*) dynamic. It features a melodic line with a slur and a trill (3).
- Staff 6:** Continues the melodic line with a *SOLO* marking and a fortissimo (*ff*) dynamic.
- Staff 7:** Features a melodic line with a *f* dynamic and a *SOLO* marking. It includes a trill (3) and a mezzo-forte (*mf*) dynamic.
- Staff 8:** Continues the melodic line with a *SOLO* marking and a trill (3).
- Staff 9:** Features a melodic line with a *SOLO* marking and a forte (*f*) dynamic. It includes a trill (3) and a slur.
- Staff 10:** Continues the melodic line with a forte (*f*) dynamic and a trill (3).
- Staff 11:** Features a melodic line with a forte (*f*) dynamic and a trill (3).
- Staff 12:** Continues the melodic line with a forte (*f*) dynamic and a trill (3).

WORK SONG

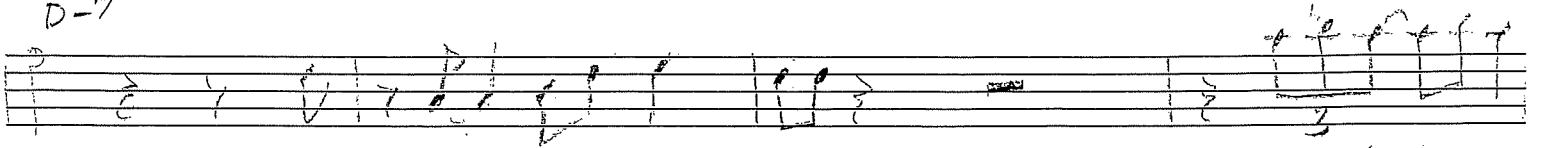
TATUM DIRTY 15/1/20
FROM RIVERS

TRANSCRIBED BY KYLE HUTCHINS

cannonball Adderley RECO

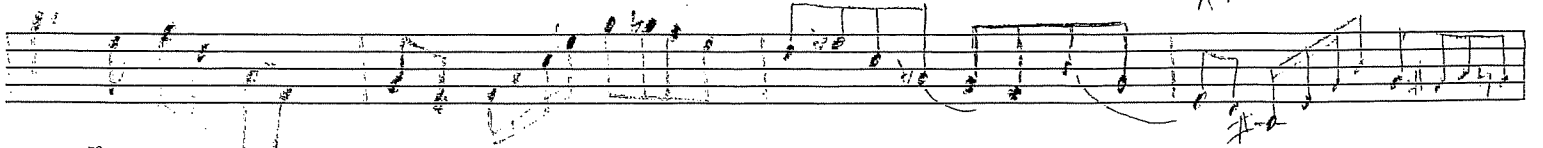


D-7

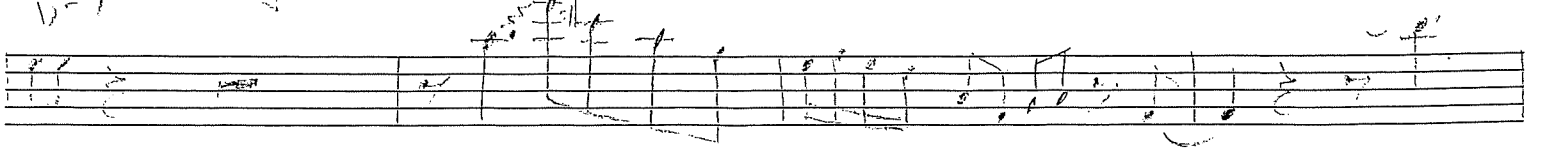


E-7b5

A7#9



D-7



Handwritten musical notation on a five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The first measure contains a D7 chord with a sharp sign above it. The second measure has a G7 chord. The third measure has an E7 chord. The fourth measure has an A7 chord. The fifth measure has a D-7 chord. The notation includes various rhythmic values and accidentals.

Handwritten musical notation on a five-line staff, continuing the piece. It features a series of chords and melodic lines with some wavy lines above the notes, possibly indicating vibrato or a specific performance technique.

Handwritten musical notation on a five-line staff. It includes a treble clef and a key signature of one flat. The notation shows a sequence of chords and notes, with some accidentals like flats and sharps.

Handwritten musical notation on a five-line staff. It continues the melodic and harmonic development of the piece, featuring various rhythmic patterns and chord structures.

Handwritten musical notation on a five-line staff. This section includes a treble clef and a key signature of one flat. It features a prominent triplet of eighth notes in the first measure, followed by other rhythmic figures.

Handwritten musical notation on a five-line staff. It continues the piece with a treble clef and a key signature of one flat. The notation includes a triplet of eighth notes and various chordal textures.

Handwritten musical notation on a five-line staff. It features a treble clef and a key signature of one flat. The notation shows a sequence of chords and notes, with some accidentals and a triplet of eighth notes.

Handwritten musical notation on a five-line staff. It continues the piece with a treble clef and a key signature of one flat. The notation includes a triplet of eighth notes and various chordal textures.

Handwritten musical notation on a five-line staff. It features a treble clef and a key signature of one flat. The notation includes a triplet of eighth notes and various chordal textures.

Four empty musical staves at the bottom of the page, providing space for further notation.

Jeannine

From *Cannonball Adderley's Greatest Hits* (Riverside RLP 416). A combination of funkiness and melody. This 1960 solo again shows Cannon's use of long chord durations.

By Duke Pearson

Bright Swing (♩ = 224)

The musical score for "Jeannine" is written in 4/4 time with a tempo of 224 beats per minute. The key signature has one flat (B-flat). The score consists of seven staves of music. The first two staves begin with an *F*mi11 chord. The third staff features a sequence of chords: *E*bmi7, *A*b7, *D*bMA7, and *F*#7. The fourth staff includes *G*mi7, *C*7, *F*mi7, and *C*7. The fifth staff starts with a boxed *A* section marked *F*mi11. The sixth staff contains no chord markings. The seventh staff concludes with *E*bmi7, *A*b7, *D*bMA7, and *G*b7. The notation includes various rhythmic values, accents, and slurs.

Gmi7 *C7* *FMA7* *Cmi7* *F7*

B *BbMA7* *Emi7* *A7* *DMA7*

Dmi7 *G7* *Gmi7*

C7 **C** *Fmi11*

D *Ebmi7* *Ab7* *DbMA7* *F#7*

Gmi7 *C7* *Fmi7*

Master

CORCOVADO

CANNONBALL ADDERLEY
and the BOSSA RIO SEXTET

TRANSCRIBED BY JAMES RIGGS

CAPITOL SF 699, DEC. 1962

Musical staff 1: Treble clef, key signature of two sharps (F# and C#). Chords: B7, F0. Measure numbers: 1, 2, 3, 4.

Musical staff 2: Treble clef. Chords: E-7, A7, D. Measure numbers: 5, 6, 7.

Musical staff 3: Treble clef. Chords: D-7, G7, C#7, F#(b9). Measure numbers: 8, 9, 10, 11, 12.

Musical staff 4: Treble clef. Chords: B7, B-7, E7. Measure numbers: 13, 14, 15, 16.

Musical staff 5: Treble clef. Chords: B7, F0. Measure numbers: 17, 18, 19, 20.

Musical staff 6: Treble clef. Chords: E-7, A7, (DIMINISHED SCALE), DΔ. Measure numbers: 21, 22, 23.

Musical staff 7: Treble clef. Chords: D-7, G7(#11), C#7. Measure numbers: 24, 25, 26, 27.

Musical staff 8: Treble clef. Chords: F#7, B-7, E7, G7(#11). Measure numbers: 28, 29, 30, 31.

Musical staff 9: Treble clef. Chords: B-7, E7, AΔ. Measure numbers: 32, 33, 34, 35.

Development of 2 note
slow motion

F#7

B7 modalic paraphrasing w/ CHORDAL ARPEGGIO (TIL 48)

37 38 39 LT

modalic development of the note RHYTHMIC MOTIVE.

E-9

41 42

AT CESH

PASSING TONE

DOUBLE TIME ANTICIPATORY PICKUP Scale ascension

D-7 inverted note

3 LT 44 LT 45 LT

G7 DIATONIC SCALES w/ CHROMATIC PASSING TONES

Bebop scale

C#(69)

5 F#7 (END)

46 47 48

B7 (DIATONIC SCALE (F#mm))

B-7

EARLY RESOLUTION.

49 50 51 LT

E7

ANTICIPATORY PICKUP

B7

Bebop Scale

52 53 54 LT

F#7

PHRASE ENDING ON DIMINISH CHORD

ANTICIPATORY PICK-UP

E-7 DIATONIC-CHROMATIC

OLD: P scale

DOUBLE CHROMATI. APP.

55 LT 56 57

A7

(LYDIA #11)

RESOLVED

DOUBLE CHROMATIC APP.

D-7

CHORDAL-SCALE

Articulate "2"

58 59

ONE TONE PHRASE ENDING

ANTICIPATORY chromatic turn

6 at top

D-7 DIATONIC-CHROMATIC

61 LT

G7

DELAYED RESOLVE

C#7

LAST TONE PHRASE ENDING

F#7

Transition measure.

BMAJ.

62 LT

ROTATION

NON-CHORD TONE

HIGHLY VARIED RHYTHMS

LONG TONE PHRASE ENDING

Musical staff 1 (measures 65-67): Includes notes (B), (S), E7(C#), (D), (E). Annotations: "LONG TONE PHRASE ENDING" with circled notes.

Musical staff 2 (measures 68-70): Includes notes F#7, B-7. Annotations: "CHROMATIC APPROACHES", "Aug +5 LT", "step descending 7", "RESOLVE", "DENSE ENDING", "ANTICIPATORY PICK UP".

Musical staff 3 (measures 70-72): Includes notes E7, A7. Annotations: "Sawtooth", "MELODIC RHYTHMIC VARIATION", "LONG TONE PHRASE ENDING ON DIM CHORD", "AGGRESSIVE ANTICIPATORY".

Musical staff 4 (measures 73-76): Includes notes B1, F0. Annotations: "MELODIC RHYTHMIC VARIATION", "LONG TONE PHRASE ENDING ON DIM CHORD", "AGGRESSIVE ANTICIPATORY".

Musical staff 5 (measures 77-78): Includes notes E-7, A7. Annotations: "DIATONIC SCALE", "DIATONIC-CHROMATIC", "Double chromatic".

Musical staff 6 (measures 79-81): Includes notes D0, G7. Annotations: "INSIDE-OUTSIDE (Side Sep to Eb)", "ANTICIP D-7 DIATONIC RHYTHMIC VARIANCE", "Cyclical Quadruplet + Augmentation".

Musical staff 7 (measures 82-83): Includes notes G7, C#7. Annotations: "CHROMATIC-DIATONIC", "Cyclical Quad.", "TURN AT TOP".

Musical staff 8 (measures 84-85): Includes notes F#7, B7. Annotations: "Wave form", "TURN AT TOP", "CONSEQUENT", "ARPEGGIATION", "primitistic app", "CHANGE OF DIRECTION".

Musical staff 9 (measures 86-87): Includes notes E7, B7. Annotations: "THROUGH EXTENSIONS 13, #11, 9...", "CHANGE OF DIRECTION", "MELODIC PARAPHRASE", "CESA in Aug", "FOLTM PHRASE COMMA".

Musical staff 10 (measures 88-90): Includes notes E7. Annotations: "MELODIC PARAPHRASE", "FOLTM PHRASE COMMA".

DIATONIC BROKEN SCALE #A B A (Dim. SCALE)
 RHYTHMIC VARIANCE
 E-7 A7
 72 93 94
 DA late INSIDE resolution
 DA
 ANTICIPATORY HOLDUP early
 NON-AGGRESSIVE FLOATING RHYTHMS C#E7 RHYTHMIC SEQUENCE LAZY BACK E#-7
 97 98 99 100
 ELABORATE APPROACH TO C# BUILDS G7
 F#7 B Hm LT B-7 LETS MELODY SETTLE (AUGMENTATION) A A7 RELAXS (C#-B) F#7(b9)
 101 102 103 104 105 106 107 108

CORCOVADO

CANNONBALL ADDERLEY
and the BOSSA RIG Sextet

TRANSCRIBED BY JAMES RIGGS

CAPITOL SF 699, DEC. 1962

RELAX 5

ANTICIPATION OF CHORD COMB.

B1

121 122 123

B-7

124

125 126

B1

STRICT MELODY DISPLAY (RELAX)

F0

127 128 129 130

E-7

A7(b9) (DIMINISHED SCALE)

D0

131 132 133 134

D-7

G7

C#7

135 136 137 138

F#7

B-7

E7

G7(#11)

139 140 141 142

F#7

B-7

^ (S)

E7

G7

143 144 145 146

F#7 FROM MEASURE 38

B-7

E7

Reg.

LT

G7

147 148

F#7

INSIDE-OUTSIDE WANDERINGS.

LT

5

B-7

149 150

E7

LT

LT

G7

151 152

F#7(b9)

B-7

LT

LT

6

E7 3 + G7 (C) APPROACH

154

F#7 5 B-7 AGGRESSIVE

156

E7 G7 HOLD BACK TO...

158

F#7 Settle B-7 E7 ... Tonic AA7

160

HIGH ENERGY TONIC ASSERTIONS.

164

165

166

167

168

169

"Cannonball Adderley and the Bossa Rio Sextet"

CORCONADO - CAPITOL SF 699, DEC. 1962

SAMBOP

CANNONBALL

9/90

SOLO BEGINS SLOWLY - LONG MELODIC DEVELOPMENT TO A 9

BEGINS TO RELAX

RHYTHMIC STOP+GO

DIATONIC WAVE FORM

TURN AT THE TOP

Turn at top

APPROACH NOTES

BVE DISPLACEMENT

SCALE ASCENSION

(#11)

(#11) MELODIC REPETITION

Diatonic melodic arp.

ARP.

DOM.-DIM SCALE.

SAWTOOTH

CYCLICAL QUADRUPLET

SAWTOOTH

ARP.

CYCLICAL

ARP.

CYCLICAL

#11

SCALE ASCENSION

LT 9

27 *Melodic Devel.*

31 *ORNT#11*

REPEATED NOTE EXTENDED CHROMATIC #11 SLOWING INTO DIM. CHORD

34 *F0* *F#1* *F#1 Distort*

STOP + go

38 *Eb1* *E-7* *A7* *#11*

SCALE ASCEN

41 *E-7* *A7* *#11* *Scale ascension*

2 NOTE SEQUENCE BRIDGE #11 Development

45 *F#1* *B1* *E-7* *Bb1* *E-7* *A7* *E-7* *A7* *T*

ANT. CON.

49 *E-7* *A7* *#11* *SCALE ASCEN* *STOP + go*

SCALE ASCEN STOP + go

53 *F#1* *B1* *SCALE ASCEN* *SEQUENTIAL MELODIC DEVELOPMENT* *Scale ascension*

SEQUENTIAL MELODIC DEVELOPMENT Scale ascension

Playing Jim

56 *E-7 max. q* *F#7*
 SLOW-MELODIC-RHYTHMIC DEVELOPMENT Sequence

60 *F#7* *Bb7* *C1* *Eb7* *A7*
 SEQUENCE → X SEQUENCE augmentation

64 *E-7* *A7* *E-7* *A7* *T*
 PIANISTIC ARPEGGIATIONS

67 *C1* *"London Bridge"* *B7*
 PIANISTIC HALF STEP ENTRY INTO CHORD CYCLICAL WAVE VARIATION

70 *E-7* *Bb7* *E-7* *A7* *#11*
 CHAINS OF APPROACHES

73 *E-7* *A7* *T* *Stop Program*
 PIANISTIC ARPEGGIATION

77 *#11* *B7* *LT Stop Prog* *scale ascent*
 EXTENDED SAWTOOTH PIANISTIC ARPEGGIATION

81 *E-7* *F#7* *#58* *F#7*
 SCALE ASCEN SLOW MELODIC-RHYTHMIC DEVELOPMENT Development from 58

84 F₇ B^b E^b T E-7 LT LT

CHARIE PARKER QUOTE

88 A1 S.P. LT #11 E-7 LT A1 LT 3

CHROMATIC TURN

CYCLICAL QUADRUPLTS

fill
e
91

91 LT 2V#7 B7 F7

PIANISTIC WIDE SAWTOOTH

CC.

SLOW CONTRASTING BRIDGE

95 E-7 LT A1 DD LT E-7 LT Aug

E-7 MIRRORS
LONG NEW MATERIAL

98 LT B7

SEQUENCE

PIANISTIC

STOP+60

102 filler

105 E-7 F# LT F7

CYCLICAL QUADRUPLTS

LONG CHROMATIC

109 Bb1 E^bΔ (b.e.) LT E-7 #15

PURE DIATONIC

8VE

scale ascension

Step Progressions
 Conversational connections
 STOP + 60 RHYTHMIC EFFECT

SLOW MELODIC DEVELOPMENT (SEQUENCING)
 DIATONIC
 Triplet -
 D. S. AL FINE

MELODIC TURN AT TOP
 OCTAVE DISPLACEMENT
 SLOW MELODIC DEVELOPMENT
 DIMINISHED SCALE.
 CYCLICAL QUADRUPLER + Triplet
 EXTEND CHROMATIC
 SEQUENCE
 PIANISTIC ARPEGGIATIONS
 CHAINS OF APPROACH NOTES
 SAWTOOTH SHAPES

CHARLIE PARKER QUOTE
 WEDGE SHAPE

Canonball Signature

"London Bridge"

56 LT Melodies
 Diatonic arpeggios

LT
 6/10/11

Score


There Will Never Be Another You

as played by Sonny Stitt

transcribed by Sam Spear

Piano Intro

Alto Sax



A Cmaj7

Bm7(b5)

E7(b9)



Am7

Gm7

C7

9



Fmaj7

Bb7(#11)

Cmaj7

Am7

13



D7

Dm7

G7

17



Cmaj7

Bm7(b5)

E7(b9)

21



Am7

Gm7

C7

25



Fmaj7

Bb7(#11)

Cmaj7

F#m7(b5)

B7

29



There Will Never Be Another You

33 Cmaj7 F7 Em7 A7 Dm7 G7 C6 G7

B Cmaj7 Bm7(b5) E7(b9)

41 Am7 Gm7 C7

45 Fmaj7 Bb7(#11) Cmaj7 Am7

49 D7

51 Dm7 G7

53 Cmaj7 Bm7(b5) E7(b9)

57 Am7 Gm7 C7

61 Fmaj7 Bb7(#11) Cmaj7 F#m7(b5) B7

There Will Never Be Another You

65 Cmaj7 F7 Em7 A7 Dm7 G7 C6 G7

C Cmaj7

Piano Solo

31

D Cmaj7 Bm7(b5) E7(b9) Am7

106 Gm7 C7 Fmaj7 Bb7(#11)

111 Cmaj7 Am7

113 D7

115 Dm7 G7

117 Cmaj7 Bm7(b5) E7(b9)

121 Am7 Gm7 C7

There Will Never Be Another You

125 Fmaj7 Bb7(#11) Cmaj7 F#m7(b5) Bb7

129 Cmaj7 F7 Em7 A7 Dm7 G7 C6 G7

E Cmaj7 Bm7(b5) E7(b9)

137 Am7 Gm7 C7

141 Fmaj7 Bb7(#11) Cmaj7 Am7

145 D7 Dm7 G7

149 Cmaj7 Bm7(b5) Cracked E7(b9)

153 Am7 Gm7 C7

157 Fmaj7 Bb7(#11) Cmaj7 F#m7(b5) B7

There Will Never Be Another You

161 Cmaj7 F7 Em7 A7

Ending
163 D7 Db7

165 C6 Bb7

167 Ab7 Gb7 Vib.

Just Friends

as played by Sonny Stitt

transcribed by Sam Spear

♩ = 120



This page of musical notation is for guitar, written in a key with one flat (B-flat major or D minor). It consists of ten staves of music. The notation includes various chord voicings and melodic lines with fingerings and ornaments.

The chords indicated are:

- B \flat -7
- E \flat 7
- F maj7
- 2
- A \flat -7
- D \flat 7
- G-7
- C7
- F maj7
- D-7
- G7
- G-7
- C7
- F7
- B \flat maj7
- B \flat -7
- E \flat 7
- F maj7
- A \flat -7
- D \flat 7
- G-7
- C7
- E-7 \flat 5
- A7 \flat 9

The notation includes various musical symbols such as treble clefs, a key signature of one flat, and a common time signature. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5 above notes. Ornaments (flourishes) are present above several notes. A '2' is written at the end of the first staff, likely indicating a second ending. The music is arranged in a single system across ten staves.

D-7 G7 G-7 C7 3

Musical staff 1: Treble clef, key signature of two flats. Chords D-7, G7, G-7, C7 are indicated above the staff. The staff contains a complex melodic line with triplets and slurs.

F6 B♭ maj7 Piano Solo

Musical staff 2: Treble clef, key signature of two flats. Chords F6 and B♭ maj7 are indicated above the staff. The staff contains a melodic line with a fermata and a section marked "Piano Solo".

Musical staff 3: Treble clef, key signature of two flats. The staff contains a melodic line with triplets and slurs.

Musical staff 4: Treble clef, key signature of two flats. The staff contains a melodic line with slurs and accents.

Musical staff 5: Treble clef, key signature of two flats. The staff contains a melodic line with slurs and accents.

Musical staff 6: Treble clef, key signature of two flats. The staff contains a melodic line with slurs and accents.

Musical staff 7: Treble clef, key signature of two flats. The staff contains a melodic line with a sextuplet and triplets.

Musical staff 8: Treble clef, key signature of two flats. The staff contains a melodic line with triplets and slurs.

Musical staff 9: Treble clef, key signature of two flats. The staff contains a melodic line with triplets and slurs.



E♭ Alto Saxophone

After You've Gone

as played by Sonny Stitt

T. Layton
transcribed by Sam Spear

Half-Time Feel

$\text{♩} = 270$
Am7

Intro

E7

Am7

Cm7

F7

Alto Sax

Gmaj7

F♯m7

B7

Em7

/D

C♯°7

A. Sax.

G/D

E7

Am7

D7

A. Sax.

G6

Dm7

G7

A. Sax.

Regular Time

A

Cmaj7

Cm6

F7

A. Sax.

Gmaj7

Bm7

E7

A. Sax.

A7

D7

A. Sax.

G6

Dm7

G7

A. Sax.

After You've Gone

Cmaj7

Cm6

F7

A. Sx.

33

Gmaj7

Bm7

E7

A. Sx.

37

Am7

E7

Am7

Cm7

F7

A. Sx.

41

Gmaj7

F#m7

B7

Em7

/D

C#°7

A. Sx.

45

G/D

E7

Am7

D7

A. Sx.

49

G6

Dm7

G7

A. Sx.

53

B

Cmaj7

Cm6

F7

A. Sx.

57

Gmaj7

Bm7

E7

A. Sx.

61

A7

D7

A. Sx.

65

After You've Gone

69 A. Sx. G6 Dm7 G7

73 A. Sx. Cmaj7 Cm6 F7

77 A. Sx. Gmaj7 Bm7 E7

81 A. Sx. Am7 E7 Am7 Cm7 F7

85 A. Sx. Gmaj7 F#m7 B7 Em7 /D C#o7

89 A. Sx. G/D E7 Am7 D7

93 A. Sx. G6 Dm7 G7

C 101 A. Sx. Cmaj7 Cm6 F7

A. Sx. Gmaj7 Bm7 E7

After You've Gone

A7

D7

105

A. Sx.

Musical staff for measures 105-108. The staff contains a treble clef, a key signature of one sharp (F#), and a series of eighth and sixteenth notes. The notes are: 105: G4, A4, B4, C5, B4, A4, G4; 106: F#4, G4, A4, B4, A4, G4; 107: F#4, G4, A4, B4, A4, G4; 108: F#4, G4, A4, B4, A4, G4.

G6

Dm7

G7

109

A. Sx.

Musical staff for measures 109-112. The staff contains a treble clef, a key signature of one sharp (F#), and a series of eighth and sixteenth notes. The notes are: 109: G4, A4, B4, C5, B4, A4, G4; 110: F#4, G4, A4, B4, A4, G4; 111: F#4, G4, A4, B4, A4, G4; 112: F#4, G4, A4, B4, A4, G4.

Cmaj7

Cm6

F7

113

A. Sx.

Musical staff for measures 113-116. The staff contains a treble clef, a key signature of one sharp (F#), and a series of eighth and sixteenth notes. The notes are: 113: G4, A4, B4, C5, B4, A4, G4; 114: F#4, G4, A4, B4, A4, G4; 115: F#4, G4, A4, B4, A4, G4; 116: F#4, G4, A4, B4, A4, G4.

Gmaj7

Bm7

E7

117

A. Sx.

Musical staff for measures 117-120. The staff contains a treble clef, a key signature of one sharp (F#), and a series of eighth and sixteenth notes. The notes are: 117: G4, A4, B4, C5, B4, A4, G4; 118: F#4, G4, A4, B4, A4, G4; 119: F#4, G4, A4, B4, A4, G4; 120: F#4, G4, A4, B4, A4, G4.

Am7

E7

Am7

Cm7

F7

121

A. Sx.

Musical staff for measures 121-124. The staff contains a treble clef, a key signature of one sharp (F#), and a series of eighth and sixteenth notes. The notes are: 121: G4, A4, B4, C5, B4, A4, G4; 122: F#4, G4, A4, B4, A4, G4; 123: F#4, G4, A4, B4, A4, G4; 124: F#4, G4, A4, B4, A4, G4.

Gmaj7

F#m7

B7

Em7

/D

C#7

125

A. Sx.

Musical staff for measures 125-128. The staff contains a treble clef, a key signature of one sharp (F#), and a series of eighth and sixteenth notes. The notes are: 125: G4, A4, B4, C5, B4, A4, G4; 126: F#4, G4, A4, B4, A4, G4; 127: F#4, G4, A4, B4, A4, G4; 128: F#4, G4, A4, B4, A4, G4.

G/D

E7

Am7

D7

129

A. Sx.

Musical staff for measures 129-132. The staff contains a treble clef, a key signature of one sharp (F#), and a series of eighth and sixteenth notes. The notes are: 129: G4, A4, B4, C5, B4, A4, G4; 130: F#4, G4, A4, B4, A4, G4; 131: F#4, G4, A4, B4, A4, G4; 132: F#4, G4, A4, B4, A4, G4.

G6

Dm7

G7

133

A. Sx.

Musical staff for measures 133-136. The staff contains a treble clef, a key signature of one sharp (F#), and a series of eighth and sixteenth notes. The notes are: 133: G4, A4, B4, C5, B4, A4, G4; 134: F#4, G4, A4, B4, A4, G4; 135: F#4, G4, A4, B4, A4, G4; 136: F#4, G4, A4, B4, A4, G4.

D

Cmaj7

Cm6

F7

137

A. Sx.

Musical staff for measures 137-140. The staff contains a treble clef, a key signature of one sharp (F#), and a series of eighth and sixteenth notes. The notes are: 137: G4, A4, B4, C5, B4, A4, G4; 138: F#4, G4, A4, B4, A4, G4; 139: F#4, G4, A4, B4, A4, G4; 140: F#4, G4, A4, B4, A4, G4.

After You've Gone

A. Sx. 141 Gmaj7 Bm7 E7

A. Sx. 145 A7 D7

A. Sx. 149 G6 Dm7 G7

A. Sx. 153 Cmaj7 Cm6 F7

A. Sx. 157 Gmaj7 Bm7 E7

A. Sx. 161 Am7 E7 Am7 Cm7 F7

A. Sx. 165 Gmaj7 F#m7 B7 Em7 /D C#7

A. Sx. 169 G/D E7 Am7 D7

A. Sx. 173 G6 Dm7 G7

After You've Gone

E

Cmaj7

Cm6

F7

A. Sx.

Gmaj7

Bm7

E7

A. Sx.

A7

D7

A. Sx.

G6

Dm7

G7

A. Sx.

Cmaj7

Cm6

F7

A. Sx.

Gmaj7

Bm7

E7

A. Sx.

Am7

E7

Am7

Cm7

F7

A. Sx.

Gmaj7

F#m7

B7

Em7

/D

C#7

A. Sx.

G/D

E7

Am7

D7

A. Sx.

After You've Gone

A. Sx. **G6**
213

Ending

A. Sx. **Half-Time Feel**
217 **Am7** **E7** **Am7** **Cm7** **F7**

A. Sx. **Gmaj7** **F#m7** **B7** **Em7** **/D** **C#°7**
221

A. Sx. **G/D** **E7** **Am7** **D7**
225

A. Sx. **G6** **Cadenza**
229

A. Sx.
233

A. Sx.
237

PHILL WOODS solo on *Along Came Betty*
 Phil Woods Quartet, Clean Cuts #CC 702

$\text{♩} = 132$ **A** G_m^7 A^b_m7 D^b7 G_m^7 A^b_m7 D^b7

$G^b\Delta7$ $F7$ $E\Delta7$ E^b7

5 E^b_m7 E_m7 $A7$ E^b_m7

9 E_m7 $A7$ $D\Delta7$ $F\#7$

12 B_m7 $E7(b5)$ A_m7 $D7$ $F\#\Delta7$ $B7(\#9)$

16 E_m7 $C\#\Delta7$ $F\#\Delta7$ D_m7

20 $G7$ G_m7 A^b_m7 D^b7 G_m7

24 A^b_m7 D^b7 $A\Delta7$ $D7(\#9)$ $G\Delta7$

28

B

32 C7(b9) F#7 Gm7 D#7

Musical staff 32-35: Treble clef, 4/4 time. Measures 32-35. Chords: C7(b9), F#7, Gm7, D#7. Melody: quarter notes, eighth notes, and quarter rests.

36 Abm7 D#7 Gm7 Abm7 D#7 G#b7

Musical staff 36-39: Treble clef, 4/4 time. Measures 36-39. Chords: Abm7, D#7, Gm7, Abm7, D#7, G#b7. Melody: quarter notes, eighth notes, and quarter rests.

40 F7 E#7

Musical staff 40-41: Treble clef, 4/4 time. Measures 40-41. Chords: F7, E#7. Melody: quarter notes, eighth notes, and quarter rests.

42 Eb7 Ebm7 Em7

Musical staff 42-44: Treble clef, 4/4 time. Measures 42-44. Chords: Eb7, Ebm7, Em7. Melody: quarter notes, eighth notes, and quarter rests.

45 Ebm7 Em7 A7 D#7 F#7(b9)

Musical staff 45-48: Treble clef, 4/4 time. Measures 45-48. Chords: Ebm7, Em7, A7, D#7, F#7(b9). Melody: quarter notes, eighth notes, and quarter rests.

49 Bm E7 Am7 D7

Musical staff 49-52: Treble clef, 4/4 time. Measures 49-52. Chords: Bm, E7, Am7, D7. Melody: quarter notes, eighth notes, and quarter rests.

53 F#b7 B7 Em C#b7 F#7(b9)

Musical staff 53-56: Treble clef, 4/4 time. Measures 53-56. Chords: F#b7, B7, Em, C#b7, F#7(b9). Melody: quarter notes, eighth notes, and quarter rests.

57 Dm7 G7 Gm7 Abm7 D#7

Musical staff 57-60: Treble clef, 4/4 time. Measures 57-60. Chords: Dm7, G7, Gm7, Abm7, D#7. Melody: quarter notes, eighth notes, and quarter rests.

61 Gm7 Abm7 D#7 A#7 D7(#9)

Musical staff 61-64: Treble clef, 4/4 time. Measures 61-64. Chords: Gm7, Abm7, D#7, A#7, D7(#9). Melody: quarter notes, eighth notes, and quarter rests.

65 G#7 C7(#9) F#7

Musical staff 65-68: Treble clef, 4/4 time. Measures 65-68. Chords: G#7, C7(#9), F#7. Melody: quarter notes, eighth notes, and quarter rests.

C

66 A^b_m7 D^b7 $Gm7$

70 A^b_m7 D^b7 $Gm7$

72 A^b_m7 D^b7 $G^b\Delta7$

74 $F7$ $E\Delta7$

76 E^b7 E^b_m7 E_m7 $A7$ E^b_m7 E_m7 $A7$

81 $D\Delta7$ $F\#7$ Bm $E7$

85 A_m7 $D7$ $F\#\Delta7$ $B7(b9)$

88 E_m $C\#\Delta7$

90 $F\#7(b9)$ $Dm7$ $G7$

93 $Gm7$ A^b_m7 D^b7 $Gm7$ A^b_m7 D^b7

Handwritten musical notation on two staves. The first staff starts at measure 97 and the second at measure 101. Chords include Aø7, D7(b9), Gø7, Gb7, FΔ7, Abm7, Db7, and Gm7. Trills and triplets are indicated with '3' and brackets.

Hank Mobley

Improvised solo on NICA'S DREAM

Art Blakey and the Jazz
Messengers
Columbia 37021

$\text{♩} = 196$

(1ST CHORUS)

Musical score for an improvised solo on NICA'S DREAM, consisting of 8 staves of music. The score includes a tempo marking of $\text{♩} = 196$ and a section labeled (1ST CHORUS). A bracket labeled "BREAK" spans the first two staves. The music is written in treble clef with a key signature of two flats (Bb and Eb) and a time signature of 4/4. The score features various chord changes and melodic lines, including triplets and slurs. The chords are labeled as follows:

- Staff 1: $B^b-\Delta$, $C-\Delta$, $B^b-\Delta$
- Staff 2: $B^b-\Delta$, $C-\Delta$, B^b- , E^b_7
- Staff 3: B^b- , E^b_7 , $A^b\Delta$, $D_7(+9)$
- Staff 4: $G_7(b9)$, $G_7(+9)$, $C-\Delta$
- Staff 5: $C-\Delta$, $B^b-\Delta$
- Staff 6: $C-\Delta$, B^b- , E^b_7
- Staff 7: B^b- , E^b_7 , $A^b\Delta$, $D_7(+9)$
- Staff 8: $G_7(b9)$, $G_7(+9)$, $C-\Delta$

9 F^- B^b_7 $E^b\Delta$ $C_7(b9)$

10 F_7 F^- B^b_7 $E^b\Delta$ $C_7(b9)$

11 F^- B^b_7 $E^b\Delta$ $C_7(b9)$

12 F_7 F^- B^b_7 $E^b\Delta$ $G_7(+9)$

13 $C-\Delta$ $B^b-\Delta$

14 $C-\Delta$ B^b-

15 E^b_7 B^b- E^b_7 $A^b\Delta$

16 $D_7(+9)$ $G_7(b9)$ $G_7(+9)$ $C-\Delta$

(2ND CHORUS)

17 $C-\Delta$ $C-\Delta$ $B^b-\Delta$

18 $C-\Delta$ B^b- E^b_7



Welcome to this "Take the Lead" masterclass play-along CD for *Saxophone Journal*. It was my great honor to play lead alto with the USAF Band's Airmen of Note from 1984-2004. This masterclass will focus on some of the styles and performance practice that were a part of my daily routine as a professional lead player. You'll hear the complete section on the demo track and then have the opportunity to "take the lead" when the section plays again without the lead part. I hope that this will be a good learning experience and enjoyable for those of you who choose to play along.

ATTRIBUTES OF A LEAD PLAYER

Perhaps the most important attribute of a lead player is consistency. Consistency not only of sound, time, pitch, but also correct style and interpretation is essential for a saxophone section to come together. I often tell my students that it should, "sound like one player is playing five parts." The consistency of a lead player will not only cultivate the confidence of the section but also make it easier for the saxophone section to follow. This is one of the reasons we call the lead chair the "hot seat." It's fun to have the melody but also a great responsibility and a challenge to play with that degree of consistency on a regular basis.

TAKE THE LEAD

CD Tracks

- 1.....Introduction
- 2.....*Licorice* demo
- 3.....*Licorice* play-along (prep is 4 clicks)
- 4.....*Four Others* demo
- 5.....*Four Others* play-along (prep is 8 clicks)
- 6.....*Impressionable* demo
- 7.....*Impressionable* play-along (prep is 5 clicks)
- 8.....*Super* demo
- 9.....*Super* play-along (rhythm section prep)
- 10....*A Warm Breeze* demo
- 11....*A Warm Breeze* play-along (rhythm section prep)

A KNOWLEDGE OF PLAYING STYLES

Knowledge of styles is also an essential element for a lead player to interpret the music accurately. We would obviously not play a "Miller" style tune the same way we play "Supersax." The lead player has some latitude in interpretation as the lead part is really a solo that is harmonized, but you must remember that you can't over stylize and expect the section to

follow you. For this reason, the most stylized solis (in the style of Glenn Miller or Count Basie) are usually the most difficult to perform.

For this particular masterclass I've chosen five different lead styles to demonstrate how they should be played and sound. These are in no way all-inclusive, just a representation of five different approaches of taking the lead in a saxophone section. One performance note: I've left out most of the articulations except for those written into the part on *A Warm Breeze*. I would prefer that you listen and then imitate what you've heard in the complete version.

GLENN MILLER CLARINET LEAD STYLE

Licorice

Most jazz oriented saxophonists are keenly aware that they must also be good doublers to make a living these days. The role of the lead alto player is no different as demonstrated by

Licorice performed on track 2 (play-along is track 3). The distinctive Glenn Miller sound is characterized by clarinet lead over a sax section consisting of clarinet, two altos and two tenors. The example you'll hear and then play is voiced in close harmony with the 2nd tenor doubling the lead clarinet. You'll also notice that vibrato is used by the entire section, matching the width and intensity of the lead clarinet. When playing clarinet in this style, it would be advisable to use a bit more open mouthpiece and perhaps a softer reed to enable you to achieve a better, more relaxed balance with the saxophones in the section. The articulation style is usually legato and phrasing should be consistent from part to part.

WOODY HERMAN FOUR BROTHERS TENOR LEAD STYLE

Four Others

On track 4 is a complete performance of a tune I call *Four Others* (the play-along version is on track 5), and is characteristic of the famous "Four Brothers" sound which was of course one of the hallmarks of the Woody Herman Orchestra. The "Four Brothers" section consisted of three tenors and one bari with Woody occasionally playing clarinet or alto solos over the band. This style emerged with Woody's "First Herd" in 1946 and has been a popular sound ever since. You'll notice that the style of the section is a little more of the "cool school," with less vibrato used throughout. Since the harmony is four parts instead of five, you won't hear the usual doubling of the lead in the lower octave by the bari or low tenor part.

BUD SHANK AND THE SAX SECTION STYLE

Impressible

One of my favorite albums to listen to from the late 1960s was, and continues to be, *Bud Shank and the Sax Section*. It featured, of course, Bud Shank with some of the great West coast players of the 60s, and fabulous arrangements by Bob Florence. The format followed featured Bud in a sort of solo, or melodic role, accompanied by the other saxophonists. After the statement of the original theme, a harmonized sax soli in the style of "Supersax" followed, and then Bud would "take it out" with a restatement of the original theme. I would highly recommend you listen to this recording titled *Bud Shank and the Sax Section*, if you've never heard it before. The complete performance of *Impressible* is on track 6 (the play-along is track 7). My *Impressible* loosely follows the same format Bud Shank used, with a piano solo inserted between the soli and the restatement of the theme. The melody is played in more of a solo style, while the lead part in the soli is played in a fairly traditional bop, post bop style. You'll hear the traditional lead doubled by the bari, and also some "drop 2" and other voicings in this style.

SUPERSAX STYLE

Super

Supersax took the sax soli concept to newer heights by taking the improvised solos of Charlie Parker and harmonizing them for the complete sax section (AATTB). My example is in no way exemplary of Charlie Parker's genius, but does touch on the bop style he and Dizzy Gillespie made famous.

After one chorus of introduction by the rhythm section my complete recording on track 8 of *Super* begins with a unison line for the first chorus (the play-along is on track 9). The melody is harmonized the second time through and a harmonized solo ensues. The ensemble "trades 4's" with the drummer and then goes back to the original theme to finish off this example. Once again there is traditional octave doubling and some drop two and more "spread" voicings highlighted in this example.

COUNT BASIE STYLE

A Warm Breeze

Along with my mentor, at the University of North Texas, Jim Riggs, Marshall Royal was definitely one of the biggest influences on my concept of lead alto playing. As the lead altoist with the Count Basie Orchestra for many years, Royal defined the "classic" lead alto sound, which in my opinion, every player today should try to learn and emulate. I'm forever grateful to my good friend Sammy Nestico for giving me permission to adapt his classic composition written for the Basie Orchestra, titled *A Warm Breeze*, to demonstrate this style. A complete performance of *A Warm*

Alternate Fingerings

By Ron Diehl



"Regardless of the kind of music you're into, from Sidney Bechet to Albert Ayler to Eugene Rousseau, *Alternate Fingerings* is heaven sent for any true saxophonist. We've all waited for sometime to find a shortcut to figuring out how to achieve some of the incredible sounds the saxophone is noted for worldwide. In a very comprehensive way, Diehl shows you how to achieve these sounds you hear on recordings or in live performances. Teachers and other theory books only seem to teach you scales and other rudimentary skills. While those basics are quite necessary, once you've mastered them, you might wish to explore into new dimensions. This book is a great first step towards expanding your own personality on your sax. Through clear text and very understandable diagrams, Meister Ron explains how to achieve lip shakes, how to flatten, darken, or brighten your sound; how to growl, buzz, mute, and simply extend your sax playing to allow you to become more expressive. The book is also excellent for exercising your embouchure."

Book Review
The Music Paper, 1994
Richard Brinka

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Book Review
Canadian Musician, 1995
Gene Hardy

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Breeze is on track 10 and the play-along version is on track 11.

I can think of no better saxophone soli written in this style. An added bonus, which I've included, is the ensemble section towards the end of the tune which features flute lead over the ensemble. This lead style (made popular by the incomparable Frank Wess) is also indicative of the distinctive Basie sound. For those of you who may not double on flute (yet), you can transpose the section written for flute and play it on alto.

PLAYING LEAD IN A BIG BAND

Playing lead in a big band has definitely been one of the most fulfilling musical experiences I've enjoyed over the course of my professional career. Having to play all of the section parts on this recording has reaffirmed my respect for the guys who supported me for all those years. I hope you've enjoyed this brief introduction to lead playing and invite you to write or e-mail me if you have any questions or comments about this masterclass. My thanks again to *Saxophone Journal* for interest in this topic.

JOE ECKERT is currently Associate Professor of Saxophone and Director of Jazz Studies at Shenandoah University in Winchester, Virginia. He recently retired from a 20-year career as lead alto saxophonist woodwind specialist and director for the USAF Band's Airmen of Note in Washington, D.C. Mr. Eckert received his B.M. from Baldwin-Wallace College and went on to complete graduate and post-graduate studies at the University of North Texas, where he was a member of the world renowned One O'clock Lab Band. Prior to joining the Airmen of Note, he was Assistant Professor of Saxophone and Director of Jazz Studies at West Virginia University in Morgantown, West Virginia (1981-84), where his ensembles were awarded for their excellence and he received the "Outstanding Teacher Award" for 1982-83.

While with the "Note" he toured extensively across North and South America, Europe, Asia and the Middle East. He had performed with some of the great named in jazz, including Louis Bellson, The Brecker Brothers, Bob Mintzer, Peter Erskine, Jimmy Heath, J.J. Johnson, Cleo Laine, Mike Mainieri, Carmen McRae, Clark Terry, Kenny Werner, Paquito D'Rivera, Joe Williams and many others. Some of his freelance activities include performances with the Dallas Symphony, the Fort Worth Symphony, and the National Symphony Orchestra and tours with Liza Minnelli and Nelson Riddle.

Comfortable in both jazz and classical idioms, he is the only member of the faculty at Shenandoah to have been a guest soloist with the Symphony Orchestra, Wind Ensemble, Jazz Ensemble and Brass Quintet. After serving as adjunct faculty since 1987, Joe joined the faculty full-time upon his retirement from active duty in the fall of 2004. He has served as an adjudicator and clinician at music festivals, high schools, and colleges nationally and internation-

ally. Mr. Eckert is currently an educational specialist for the Conn-Selmer Corporation and is President-Elect of the Virginia Chapter of IAJE. §

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SUPPORTING MUSICIANS ON THIS CD

Bob Larson, piano
Golder O'Neill, bass
Alphonso Young, drums
Engineer: Todd Campbell
Photos: Cathy Kuehner
Recorded at Shenandoah University Studios October 1, 2005

JOE ECKERT'S EQUIPMENT

- Clarinet
Buffet R-13 with Ralph Morgan J-6 mouthpiece and Vandoren #3 reeds
- Alto Sax
Conn 25-M with Charles Bay #10 "jazz" mouthpiece and Rico Jazz Select #3 Soft (filed) reeds
- Tenor Sax
Martin Committee Model with Berg Larsen 105/0 mouthpiece customized by Ralph Morgan and Vandoren #3 Java reeds
- Bari Sax
Selmer Mark VI with Berg Larsen 100/0 mouthpiece and Vandoren #3 Java reeds
- Flute
Gemeinhart 3SS B-foot (solid silver open hole)

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Track 2 *Licorice* demo
Track 3 *Licorice* play-along

Licorice

(Clarinet Lead)

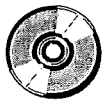
Joe Eckert

Swing q = 96



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Four Others



Track 4 *Four Others* demo
Track 5 *Four Others* play-along

(Tenor Lead)

Joe Eckert

Fast Swing $q = 200$

The musical score is written in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It consists of seven staves of music. The first staff begins with a treble clef, a key signature of two flats, and a common time signature. The music is a fast swing, with a tempo marking of $q = 200$. The score includes various musical notations such as eighth notes, quarter notes, and rests. A double bar line with a repeat sign is located between the first and second staves. The second staff starts with a measure number '5'. The third staff starts with a measure number '9'. The fourth staff starts with a measure number '13'. The fifth staff starts with a measure number '17'. The sixth staff starts with a measure number '21' and includes a triplet of eighth notes. The seventh staff starts with a measure number '25'. The score ends with a final cadence.

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Four Others cont'd

29

33-48

16

49

53

D.C. al Coda

57

⊕ Coda

61

65

Impressionable

(Alto Lead)



Track 6 *Impressionable* demo
Track 7 *Impressionable* play-along

Joe Eckert

Swing q = 160

The musical score consists of seven staves of music in treble clef, key signature of two sharps (F# and C#), and 4/4 time. The tempo is marked as Swing with a quarter note equal to 160 (q = 160). The score includes various musical notations such as eighth notes, quarter notes, and eighth rests. There are several triplet markings (indicated by a '3' below the notes) and accents (indicated by a '^' above the notes). The staves are numbered 3, 6, 11, 16, 21, 26, and 31.

*Smear
Missing
rest for 6*

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Impressionable cont'd

41



Musical staff 41-45: Treble clef, key signature of two sharps (F# and C#). The staff contains a melodic line starting with a quarter rest, followed by eighth and sixteenth notes, and ending with a quarter note.

46



Musical staff 46-50: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes.

51



Musical staff 51-55: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes.

56



Musical staff 56-60: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes.

61



Musical staff 61-65: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes.

66

30

D.C. al Coda



Musical staff 66-68: Treble clef, key signature of two sharps. The staff contains a whole rest for 30 measures, followed by a double bar line and the instruction 'D.C. al Coda'.

⊕ Coda

97



Musical staff 97-100: Treble clef, key signature of two sharps. The staff contains a melodic line starting with a quarter rest, followed by eighth and sixteenth notes, and ending with a quarter note.



Track 8 *Super* demo
Track 9 *Super* play-along

Super

(Alto Lead)

Fast Swing q = 212

Joe Eckert

11

13

19

25

31

37

43

49

55

61

To Coda

The musical score is written for an alto saxophone in 4/4 time with a tempo of Fast Swing (quarter note = 212). It begins with a whole rest for 11 measures, followed by a series of eighth and sixteenth notes. The score includes several triplet markings (indicated by a '3' and a bracket) and accents (indicated by a '^' symbol). A 'To Coda' symbol is placed above the staff at measure 31. The piece concludes with a final cadence at measure 61.

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Super cont'd

67 2

73

79

85 (Piano solo) 24

109 4

117

121 4

127 3 D.S. al Coda

133

135 Fine

A Warm Breeze



Track 10 *A Warm Breeze* demo
Track 11 *A Warm Breeze* play-along

(Alto Lead)

Sammy Nestico

Laid Back Swing $q = 116$

Musical score for Alto Lead of "A Warm Breeze". The score is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The tempo is Laid Back Swing at 116 beats per minute. The score consists of seven staves of music, starting with a 15-measure rest on the first staff. The music features various rhythmic patterns, including eighth and sixteenth notes, and includes several triplet markings (indicated by a '3' below the notes) and accents (indicated by a '>' above the notes). The score ends at measure 46.

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May/June 2006

A Warm Breeze cont'd

101

Musical staff 101: Treble clef, key signature of two flats (Bb, Eb). The staff contains a sequence of notes with various articulations including slurs and accents. A triplet of eighth notes is marked with a '3' above it.

106

Musical staff 106: Treble clef, key signature of two flats. The staff contains a sequence of notes with slurs and accents. Two triplets of eighth notes are marked with '2' and '3' above them.

111

Musical staff 111: Treble clef, key signature of two flats. The staff contains a sequence of notes with slurs and accents. A triplet of eighth notes is marked with a '3' above it. The staff ends with a double bar line and the instruction "to alto" written above the staff.

116

Musical staff 116: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with slurs and accents. A triplet of eighth notes is marked with a '3' above it.

121

Musical staff 121: Treble clef, key signature of one sharp. The staff contains a sequence of notes with slurs and accents. A triplet of eighth notes is marked with a '3' above it. Three triplets of eighth notes are marked with '3' below them.

126

Musical staff 126: Treble clef, key signature of one sharp. The staff contains a sequence of notes with slurs and accents. A triplet of eighth notes is marked with a '3' below it. A double bar line is present, followed by a note with a '2' above it, and another triplet of eighth notes marked with a '3' below it.

131

Musical staff 131: Treble clef, key signature of one sharp. The staff contains a sequence of notes with slurs and accents, ending with a double bar line.

Groovin' Hard

Tempo 135+

Composed & Arranged by Don Menza
and originally played by Buddy Rich Big Band

1st Alto Saxophone Eb

5

16 *soli*

22

27

32

37

42

47

52

Tenor Saxophone solo

f *sim.* *mf* *mf espress.* *f* *unis.* *unis. mf* *f* *sim.* *ff* *D* 15 16 16

A **B** **C** **D**

7

Detailed description: This is a musical score for the 1st Alto Saxophone Eb part of the piece 'Groovin' Hard'. The score is written in 4/4 time and consists of 52 measures. It is divided into four sections: A (measures 1-15), B (measures 16-21), C (measures 22-36), and D (measures 37-52). Section A begins with a dynamic of *f* and includes accents and a *sim.* (sustained) marking. Section B starts with a *mf* dynamic and a *soli* instruction. Section C features a *mf espress.* marking and includes a triplet. Section D is a *Tenor Saxophone solo* section, starting with a *f* dynamic and ending with a *ff* dynamic. The score includes various musical notations such as accents, slurs, and dynamic markings.

Groovin' Hard, 1st Alto Saxophone Eb, page 2

101 E softly

Musical staff 101-106. Measure 101 starts with a treble clef, a key signature of one flat (Bb), and a common time signature. The music begins with a mezzo-piano (*mp*) dynamic. The staff contains six measures of music, primarily consisting of eighth and quarter notes with various articulations like accents and slurs.

107

Musical staff 107-112. Measure 107 continues the melodic line. Measure 110 features a mezzo-forte (*mf*) dynamic. Measure 112 is marked *sim.* (sforzando). The staff contains six measures of music.

113

Musical staff 113-118. Measure 113 continues the melodic line. Measure 118 features a forte (*f*) dynamic. The staff contains six measures of music.

119

Musical staff 119-124. Measure 119 starts a new section marked **F soli** and *espress.³* (espressivo). The staff contains six measures of music, including triplet markings.

125

Musical staff 125-130. Measure 125 continues the melodic line with triplet markings. The staff contains six measures of music.

131

Musical staff 131-136. Measure 131 continues the melodic line with triplet markings. The staff contains six measures of music.

136

Musical staff 136-141. Measure 136 continues the melodic line. Measure 141 is marked **G**. The staff contains six measures of music.

140

Musical staff 140-145. Measure 140 continues the melodic line with triplet markings. The staff contains six measures of music.

145

Musical staff 145-150. Measure 145 continues the melodic line. The staff contains six measures of music.

149

Musical staff 149-154. Measure 149 continues the melodic line with triplet markings. The staff contains six measures of music.

153

Musical staff 153-158. Measure 153 continues the melodic line. Measure 158 is marked **H**. The staff contains six measures of music.

BASIE, STRAIGHT AHEAD

1ST E^b ALTO SAX.

BA SA

$\text{♩} = 200$

12

A

mf

1

B

CRES

MP

C

CRES

mf

E

F

16

EASY

Handwritten musical score for a single melodic line. The score consists of ten staves of music. It begins with a treble clef and a key signature of one sharp (F#). The first staff has a dynamic marking of 'mf'. The music features various rhythmic values including eighth and sixteenth notes, often beamed together, and rests. There are several slurs and accents throughout. A circled 'H' with a sharp sign is present on the second staff. A '5' is written above the fifth staff. A boxed 'I' is on the sixth staff. The piece concludes with a double bar line on the tenth staff.

"BIG DIPPER"

1ST SAX, E♭ ALTO

Comp. & Arr. by
THAD JONES

MEDIUM GROOVE TEMPO

Musical staff with eighth notes and triplets.

Musical staff with a measure rest, dynamic markings *f* and *p*, and a boxed letter **F**.

Musical staff with a measure rest, dynamic marking *p*, and a boxed letter **1**.

Musical staff with triplets and dynamic markings *f* and *p*.

Musical staff with dynamic markings *f* and *p*, and accents.

Musical staff with a measure rest, boxed letter **G**, measure number 15, and a first/second ending bracket.

Musical staff with a measure rest, boxed letter **H**, measure number 7, and dynamic marking *mf*.

Musical staff with *CRESC.* marking, dynamic markings *f* and *p*, and a boxed letter **I**.

Musical staff with dynamic markings *p* and *f*, and a boxed letter **J**.

Musical staff with dynamic markings *p* and *f*, a boxed letter **J**, and the instruction *D.S. al* with a circle symbol.

Musical staff with the instruction *CODA* and a circle symbol, followed by musical notation.

Big Swing Face

Library Number

ALTO I

Handwritten musical score for Alto I. The score consists of ten staves of music. The first staff is in treble clef with a key signature of two sharps (F# and C#) and a time signature of 8/5. Above the first staff, the tempo is marked "8/5 116". The second staff includes annotations for "(DRUMS)" and "A (BRASS)". The third staff is marked "UNIS." and "p". The fourth staff has a boxed letter "B". The fifth staff has a boxed letter "C" and the instruction "-PIANO-". The sixth staff has a boxed letter "D" and the instruction "-TENOR-". The seventh staff has a boxed letter "E" and the instruction "-TRPT.-". The eighth staff has a boxed letter "C" and the instruction "-PIANO-". The ninth staff has a boxed letter "D" and the instruction "-TENOR-". The tenth staff has a boxed letter "E" and the instruction "-TRPT.-". There are various musical notations including notes, rests, and dynamic markings throughout the score.



ALTO I

BIG SWING FACE

A-3-

The musical score consists of ten staves of handwritten notation. The first staff is marked with a large slur and contains notes with stems pointing up and down. Above the staff are the annotations "A-3-" and "ENS.". The second staff begins with a box containing the letter "I" and the word "UNISON" written above it. The third staff has a box with the letter "K" above it. The fourth staff has a box with the letter "I" above it. The fifth staff has a box with the letter "K" above it. The sixth staff has a box with the letter "I" above it and the word "UNISON" written above it. The seventh staff has a box with the letter "I" above it. The eighth staff has a box with the letter "I" above it. The ninth staff has a box with the letter "I" above it. The tenth staff ends with a double bar line and a wavy line.

Alto-Cornet-Part (2)

This is a handwritten musical score for an Alto-Cornet-Part (2). The score is written on ten staves. The first staff contains the title "Alto-Cornet-Part (2)". The music is in 4/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, often with accents and slurs. Dynamics markings such as *mf*, *f*, and *ff* are used throughout. There are several first and second endings marked with "1." and "2.". A circled "H" appears in several measures, possibly indicating a harmonic change or a specific performance instruction. The score concludes with a double bar line on the tenth staff, followed by two empty staves at the bottom of the page.

As Recorded by Gordon Goodwin's BIG PHAT BAND

COUNT BUBBA

GORDON GOODWIN (ASCAP)

ALTO SAX 1

(SHUFFLE)

17

25

30

07010706
Count Bubba - T

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ALTO SAX 1

53

61

(Solo)

65

66

67

68

tr

CRESO.

69

70

71

72

73

74

75

76

77

15

78-79

93

13

95-105

106

107

108

109

110

111

112

113

114

115

116

117

118

179

ALTO SAX!

HAY BURNER

1st Sax. - Eb ALTO

by SAMMY NESTICO

♩ = 132

8

(A)

mf

(B)

(C)

f

(D)

mf

(E)

f

2

Soli

(F)

This page contains a handwritten musical score for the 2nd Saxophone part. It consists of ten staves of music, all in treble clef and G major (one sharp). The score is characterized by complex rhythmic patterns, including sixteenth and thirty-second notes, and frequent use of slurs and accents. Key annotations include circled letters G, H, I, and J, which likely denote specific measures or sections. Dynamic markings such as *mf* and *f* are present. A measure with a circled 'I' contains a whole rest with the number '5' written above it, indicating a five-measure rest. The notation is dense and detailed, typical of a professional composer's manuscript.

MEXICALI NOSE

Alto I

ARRANGED BY
HARRY BETTS

Handwritten musical score for Alto I, titled "MEXICALI NOSE" by Harry Betts. The score consists of ten staves of music in treble clef with a common time signature. It includes various musical notations such as notes, rests, dynamics (f, mf, fff), articulation (accents, slurs), and performance instructions (A, B, 1st, 2nd). The music features complex rhythmic patterns and melodic lines.

Handwritten musical score for Alto I, page 2. The score consists of ten staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff includes a common time signature 'C' and a dynamic marking 'mf'. The third staff has a dynamic marking 'mf'. The fourth staff has a dynamic marking 'f'. The fifth staff has a dynamic marking 'f'. The sixth staff has a dynamic marking 'f'. The seventh staff has a dynamic marking 'f'. The eighth staff has a dynamic marking 'f'. The ninth staff has a dynamic marking 'f'. The tenth staff has a dynamic marking 'f' and a 'DS. al. f.' marking. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

Handwritten musical notation on a single staff. It begins with a square box containing a treble clef and a sharp sign (#). This is followed by a bass clef (F-clef) and a series of notes: a quarter note with a sharp sign (#), a quarter note with a sharp sign (#), a quarter note with a sharp sign (#) and a slur above it, a quarter note with a flat sign (b), and a quarter note with a sharp sign (#) and an accent (^) above it. The staff concludes with a double bar line and the word "fine".

MEXICALI Nose - Acto I (pg. 3)

Recorded by Buddy Rich on the album, Big Swing Face.

Sold to Ms Sarah Roberts by J. W Pepper & Son, Inc.
Recorded by CHICK COREA AND RETURN TO FOREVER

SPAIN

ALTO SAX 1

By CHICK COREA
Arranged by PAUL JENNINGS

The musical score is written for Alto Saxophone 1 in 4/4 time. It begins with a **DRAMATICALLY** instruction and a *mp* dynamic marking. The first line contains measures 1 through 5, ending with a trill (tr) on measure 5. The second line contains measures 6 through 11, with a *ff* dynamic marking and a handwritten *off* instruction above measure 9. The third line is marked **(12) JAZZ SAMBA** and **OPT. 8VA**, starting at measure 12. The fourth line contains measures 17 through 25, featuring a triplet of eighth notes in measure 18. The fifth line contains measures 26 through 32, with a circled **30** above measure 30. The sixth line contains measures 33 through 37. The seventh line contains measures 38 through 42, with a first ending bracket (1.) above measures 38-42. The eighth line contains measures 43 through 47, with a circled **46** above measure 46. The ninth line contains measures 48 through 52, with triplet markings over measures 51 and 52.

ALTO SAX 1

54 55 56 57 58

59 60 61 62 63 64

65 66 67 68 69

70 $\frac{3}{8}$

71 72 73 74 75

76 77 78

79 80

81 82 83 84

(AFTER LAST SOLO) TO CODA ♩ (PLAY 1ST TIME ONLY)

85 86 87 88

(OPEN FOR SOLOS - 8XARDS. LAST TIME FOR EACH SOLO)

89 F#m7 (PLAY LAST TIME ONLY) E7(b9) E7(b9)

90 91 92 93 94 95 96

Dm7 97 98 G7(b9) Cm7

99 100 101 102

F#m7 103 B+7(#9) E+7(b9)

104 105 106 107 108

Am7 A7(b9) Am7 D.S. AL CODA

109 110 111 112 113 114 115 116

ALTO SAX 1

♩ CODA

118

Triplet

Musical staff 1: Treble clef, measures 117-121. Includes triplet markings and accents.

Musical staff 2: Treble clef, measures 122-126. Includes slurs and accents.

Musical staff 3: Treble clef, measures 127-131. Includes triplet markings and "SHORT FALLS" annotation.

Musical staff 4: Treble clef, measures 132-139. Includes slurs and a "3" marking.

142

Musical staff 5: Treble clef, measures 140-148. Includes slurs and dynamics markings.

Musical staff 6: Treble clef, measures 144-149. Includes slurs and dynamics markings.

150

Musical staff 7: Treble clef, measures 151-156. Includes slurs and dynamics markings.

Musical staff 8: Treble clef, measures 154-157. Includes slurs and dynamics markings.

Musical staff 9: Treble clef, measures 158-161. Includes triplet markings and slurs.

Musical staff 10: Treble clef, measures 162-166. Includes triplet markings, "LONG FALL" annotation, and "AMI (OPT. AD LIB.)" annotation.

MUS 3814

Jazz History Master Playlist

Dr. Kyle Hutchins

Required Albums:

Ella Fitzgerald and Louis Armstrong - Ella & Louis
Preservation Hall - That's It
Billie Holiday - Lady in Satin
Count Basie Orchestra - The Complete Atomic Basie
Duke Ellington Orchestra - Ellington at Newport
Charlie Parker and Dizzy Gillespie - Bird & Diz
"The Quintet" - Jazz at Massey Hall
Chet Baker - Chet Baker Sings
Thelonious Monk w/ John Coltarne - Live at Carnegie Hall
Miles Davis - Kind of Blue
Charles Mingus - Mingus Ah Um
Dave Brubeck - Time Out
Ornette Coleman - Shape of Jazz To Come
Sun Ra - The Magic City
John Coltrane - A Love Supreme
Alice Coltrane - Ptah, the El Daoud
Herbie Hancock - Head Hunters
Snarky Puppy - Family Dinner, Vol. 1
The Robert Glasper Experiment - Black Radio
Kamasi Washington - The Epic

Album of the Day:

John Coltrane - Live at Birdland
Count Basie Orchestra - Basie, Straight Ahead
Sarah Vaughan - With Clifford Brown
Joshua Redman - Freedom in the Groove
Doreen Ketchens - Doreen's Jazz New Orleans
Louis Armstrong - Hello Dolly
De-Lovely Soundtrack - The Music of Cole Porter
Louis Armstrong with Duke Ellington - The Complete Sessions
Muddy Waters - Folk Singer
Bessie Smith - The Bessie Smith Album
Mary Lou Williams Trio - Zodiac Suite
Duke Ellington and Count Basie - The Count Meets The Duke

Count Basie Orchestra and Ella Fitzgerald - Ella and Basie!
Sonny Rollins - Saxophone Colossus
Benny Goodman - Live at Carnegie Hall
Billie Holiday - Lady Sings the Blues
Ella Fitzgerald - Lullabies of Birdland
Charlie Parker with Strings - The Master Takes
Clifford Brown and Max Roach
Nancy Wilson and Cannonball Adderley
Lee Morgan - The Sidewinder
Cannonball and Coltrane (Cannonball Adderley Quintet Live in Chicago)
Cannonball Adderley - Somethin' Else
Nancy Wilson/Cannonball Adderley
Stan Getz - West Coast Jazz
Miles Davis - Bitches Brew
Eric Dolphy - Out to Lunch
Albert Ayler - Spiritual Unity
Alice Coltrane - Universal Consciousness
John Coltrane - OM
Nina Simone - High Priestess of Soul
Sun Ra Arkestra - In The Orbit of Ra
Pharoah Sanders - Karma
Buddy Rich Big Band - Big Swing Face
Tony Campise - First Takes
Fred Hersch Trio - Floating
Prince - Lotusflow3r
Getz/Gilberto
Antonio Carlos Jobim - Wave
Weather Report - Heavy Weather
Steely Dan - Aja
Return to Forever - The Romantic Warrior
Jamie Cullum - Twentysomething
Christian Scott aTunde Adjuah - Stretch Music
The Comet Is Coming - Trust In The Lifeforce of Deep Mystery
Thundercat - It Is What It Is
Terrace Martin - Velvet Portraits
Kendrick Lamar - To Pimp A Butterfly
Robert Glasper Experiment - Black Radio
Vijay Iyer Trio - Accelerando

From Playing Changes -
 Jazz for the New Century
 by Nate Chinen

The 129 Essential Albums
 of the Twenty-First Century (So Far)

A spectacular range of music has been released under the rubric of jazz since the turn of the century. These are among the best, arranged by year: work your way through the list, and you'll have a good impression of the contemporary state of the art. (No artist appears more than once as a leader, though there's ample overlap in personnel.)

2000

1. Jim Black's *AlasNoAxis*, *AlasNoAxis* (Winter & Winter)
2. Brian Blade Fellowship, *Perceptual* (Blue Note)
3. Kurt Elling, *Live in Chicago* (Blue Note)
4. Nils Petter Molvær, *Solid Ether* (ECM)
5. Danilo Pérez, *Motherland* (Verve)
6. David Sánchez, *Melaza* (Columbia)
7. David S. Ware, *Surrendered* (Columbia)

2001

8. Chicago Underground Quartet, *Chicago Underground Quartet* (Thrill Jockey)
9. The Claudia Quinert, *The Claudia Quinert* (Blueshift CR1)
10. Marilyn Crispell / Paul Motian / Gary Peacock, *Amaryllis* (ECM)
11. Kurt Rosenwinkel, *The Next Step* (Verve)
12. John Scofield, *Works for Me* (Verve)
13. Marthé Shipp, *New Orbit* (Thirsty Ear)

Audio

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14. Ben Allison, *Peace Pipe* (Palmetto)
15. Tim Berne, *Science Friction* (Screwgun)
16. Keith Jarrett Trio, *Always Let Me Go* (ECM)
17. Wayne Shorter Quartet, *Footprints Live!* (Blue Note)
18. Luciana Souza, *Brazilian Duos* (Sunnyside)
19. Tomasz Stanko Quartet, *Soul of Things* (ECM)
20. Cecil Taylor, *The Willisau Concert* (Intakt)
21. Cassandra Wilson, *Belly of the Sun* (Blue Note)

2003

22. The Bad Plus, *These Are the Vistas* (Columbia)
23. David Binney, *South* (ACT)
24. Terence Blanchard, *Bounce* (Blue Note)
25. Jane Ira Bloom, *Chasing Paint* (Arbuesque)
26. Fred Hersch Trio, *Live at the Village Vanguard* (Palmetto)
27. Dave Holland Quintet, *Extended Plays: Live at Birdland* (ECM)
28. Ahmad Jamal, *In Search of Momentum* (Dreyfus)

2004

29. Geri Allen, *The Life of a Song* (Telarc)
30. Don Byron, *Joy-Divey* (Blue Note)
31. Frank Kimbrough, *Lullabye* (Palmetto)
32. Tony Malaby Trio, *Adobe* (Sunnyside)
33. Medeski Martin & Wood, *End of the World Party* (*Fear in Care*) (Blue Note)
34. Brad Mehldau Trio, *Anything Goes* (Warner Bros.)
35. Mulgrew Miller Trio, *Live at Yoshi's: Volume One* (Maxjazz)

2005

36. Armina Figarova, *September Suite* (Munich)
37. Guillermo Klein, *Una Noche* (Sunnyside)
38. Pat Metheny Group, *The Way Up* (Nonesuch)
39. Paul Motian / Bill Frisell / Joe Lovano, *I Have the Room Above Her* (ECM)
40. Sonny Rollins, *Without a Song: The 9/11 Concert* (Milestone)
41. Jenny Scheinman, *12 Songs* (Cryptogramophone)

42. Vuong Vu, *It's Mostly Residual* (Intoxicate)
43. Miguel Zenón, *Fibero* (Marsalis Music)

2006

44. Ornette Coleman, *Sound Grammar* (Sound Grammar)
45. Dave Douglas Quintet, *Meaning and Mystery* (Greenleaf)
46. Andrew Hill, *Time Lines* (Blue Note)
47. Christian McBride, *Live at Tonic* (Ropeadope)

2007

48. Michael Brecker, *Pilgrimage* (Heads Up)
49. The Nels Cline Singers, *Draw Breath* (Cryptogramophone)
50. Robert Glasper, *In My Element* (Blue Note)
51. Herbie Hancock, *River: The Foni Letters* (Verve)
52. Lionel Loueke, *Virgin Forest* (ObliquSound)
53. Wynton Marsalis and the Jazz at Lincoln Center Orchestra, *Congo Square* (Jazz at Lincoln Center)
54. Bill McHenry, *Roses* (Sunnyside)
55. Joshua Redman, *Back East* (Nonesuch)

2008

56. J. D. Allen Trio, *I Am I Am* (Sunnyside)
57. Anat Cohen, *Notes from the Village* (Anzic)
58. Fieldwork, *Door* (Pi)
59. Bill Frisell, *History, Mystery* (Nonesuch)
60. Mary Halvorson Trio, *Dragon's Head* (Firehouse 12)
61. Charles Lloyd, *Rabo de Nube* (ECM)
62. Rudresh Mahanthappa, *Kinsmen* (Pi)
63. Gonzalo Rubalcaba, *Avatar* (Blue Note)

2009

64. Five Peace Band, *Five Peace Band Live* (Concord)
65. Fly, *Sky & Country* (ECM)
66. Vijay Iyer Trio, *Historicity* (ACT)
67. Darius Jones, *Mari'sh Boy* (Aum Fidelity)
68. Steve Lehman Octet, *Travali, Transformation and Flow* (Pi)

- 69. Joe Lovano's Us Five, *Folk Art* (Blue Note)
- 70. Myra Melford's Be Bread, *The Whole Tree Gone* (Firehouse 12)
- 71. Trio 3 / Geri Allen, *At This Time* (Inrakte)
- 72. Matt Wilson Quartet, *That's Gonna Leave a Mark* (Palmetto)

2010

- 73. Steve Coleman and Five Elements, *Harvesting Semblances and Affinities* (Pi)
- 74. The Cookers, *Warriors* (Jazz Legacy)
- 75. Kneebody, *You Can Have Your Moment* (Winner & Winner)
- 76. Chris Lightcap's Bigmouth, *Deluxe* (Clean Feed)
- 77. Jason Moran, *Ten* (Blue Note)
- 78. Paradoxical Frog, *Paradoxical Frog* (Clean Feed)

2011

- 79. Chris Dingman, *Waking Dreams* (Between Worlds)
- 80. Gilad Hekselman, *Hearts Wide Open* (Le Chant du Monde)
- 81. Arturo O'Farrill and the Afro Latin Jazz Orchestra, *40 Acres and a Burro* (Zoho)
- 82. Gretchen Parlato, *The Lost and Found* (ObliqueSound)

2012

- 83. Ravi Coltrane, *Spirit Fiction* (Blue Note)
- 84. Tom Harrell, *Number Five* (HighNote)
- 85. Masabumi Kikuchi Trio, *Sunrise* (ECM)
- 86. Donny McCaslin, *Caring for Gravity* (Greenleaf)
- 87. Linda Oh, *Initial Here* (Greenleaf)
- 88. Wadada Leo Smith, *Ten Freedom Summers* (Cuneiform)

2013

- 89. Darcy James Argue's Secret Society, *Brooklyn Babylon* (New Amsterdam)
- 90. The New Gary Burton Quartet, *Guided Tour* (Mack Avenue)
- 91. Ben Monder, *Hydra* (Sunnyside)
- 92. Gregory Porter, *Liquid Spirit* (Blue Note)
- 93. Chris Potter, *The Sirens* (ECM)
- 94. Mariana Roberts, *COIN COIN Chapter Two: Mississippi Moonchild* (Constellation)
- 95. Craig Taborn Trio, *Chants* (ECM)

2014

- 96. Ambrose Akinmusire, *The Imagined Savior Is Far Easier to Paint* (Blue Note)
- 97. Flying Lotus, *You're Dead!* (Warp)
- 98. Billy Hart Quartet, *One Is the Other* (ECM)
- 99. Hedvig Mollestad Trio, *Enfant Terrible* (Rune Grammofon)
- 100. Loren Stillman and Bad Touch, *Going Public* (Fresh Sound New Talent)
- 101. Mark Turner Quartet, *Lambe of Heaven* (ECM)
- 102. David Virelles, *Moko* (ECM)

2015

- 103. Amir ElSaffar's Two Rivers Ensemble, *Crisis* (Pi)
- 104. Makaya McCraven, *In the Moment* (International Anthem)
- 105. Mike Moreno, *Lorus* (World Culture)
- 106. Mike Reed's People, Places & Things, *A New Kind of Dance* (482)
- 107. Tomeka Reid Quartet, *Tomeka Reid Quartet* (Thirsty Ear)
- 108. Maria Schneider Orchestra, *The Thompson Fields* (ArtistShare)
- 109. Jen Shyu and Jade Tongue, *Sounds and Cries of the World* (Pi)
- 110. Henry Threadgill's Zoid, *In for a Penny, In for a Pound* (Pi)
- 111. Kamasi Washington, *The Epic* (Brainfeeder)

2016

- 112. Melissa Aldana & Crash Trio, *Back Home* (Word of Mouth)
- 113. Kris Davis, *Duopoly* (Pyroclastic)
- 114. Jeff Parker, *The New Breed* (International Anthem)
- 115. Shabaka and the Ancestors, *Wisdom of Elders* (Brownswood)
- 116. Tyshawn Sorey, *The Inner Spectrum of Variables* (Pi)
- 117. Esperanza Spalding, *Emily's D+Evolution* (Concord)

2017

- 118. Jaimie Branch, *Fly or Die* (International Anthem)
- 119. Nubya Garcia, *Nubya's groove* (Jazz Refreshed)
- 120. Ron Miles, *I Am a Man* (Yellowbird)
- 121. Nicole Mitchell, *Mandorla Awakening II: Emerging Worlds* (FPE)
- 122. Roscoe Mitchell, *Bells for the South Side* (ECM)
- 123. Cécile McLorin Salvant, *Dreams and Daggers* (Mack Avenue)
- 124. Christian Scott aTunde Adjuah, *The Centennial Trilogy* (Ropeadope)

2018

125. María Grand, *Magdalena* (Biophilia)
126. Julian Lage, *Modern Lore* (Mack Avenue)
127. Dafnis Prieto Big Band, *Back to the Sunset* (Dafnison)
128. Logan Richardson, *Blues People* (Ropeadope)
129. Dan Weiss, *Starebaby* (Pi)

from Jay Saunders

MUJS 1470
Introduction to Jazz Recordings
Musicians List

Jazz Pianists

"Jelly Roll" Morton
James P. Johnson
Thomas "Fats" Waller
Art Tatum
Erroll Garner
Duke Ellington
Bud Powell
Thelonious Monk
Oscar Peterson
Ahmad Jamal
Bill Evans
Horace Silver
Wynton Kelly
McCoy Tyner
Herbie Hancock
Keith Jarrett
Chick Corea
Marcus Roberts
Benny Green
Brad Mehldau

Jazz Vocalists

Bessie Smith
Louis Armstrong
Billie Holiday
Ella Fitzgerald
Sarah Vaughan
Joe Williams
Carmen McRae
Peggy Lee
June Christy
Frank Sinatra
Betty Carter
Tony Bennett
Bob Dorough
Diana Krall
Michael Franks
Bobby McFerrin
Al Jarreau
George Benson
Shirley Horn
Lambert, Hendricks, & Ross
Singers Unlimited
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Jazz Saxophonists

Frank Trumbauer
Sidney Bechet
Johnny Hodges
Charlie Parker
Benny Carter
Julian "Cannonball" Adderley
Lee Konitz
Paul Desmond
Ornette Coleman
Eric Dolphy
Dave Sanborn
Coleman Hawkins
Lester Young
Don Byas
Stan Getz
Sonny Rollins
Sonny Stitt
John Coltrane
Wayne Shorter
Michael Brecker
Harry Carney
Gerry Mulligan
Pepper Adams
Joe Lovano
Kenny Garrett

Jazz Trumpeters

Louis Armstrong
Bix Beiderbecke
James "Bubber" Miley
Cootie Williams
Roy Eldridge
"Ziggy" Elman
Dizzy Gillespie
"Fats" Navarro
Clifford Brown
Harry "Sweets" Edison
Miles Davis
Maynard Ferguson
Chet Baker
Lee Morgan
Kenny Dorham
Freddie Hubbard
Woody Shaw
Wynton Marsalis
Tim Hagans

Jazz Trombonists

Edward "Kid" Ory
 Jack Teagarden
 Dicky Wells
 Joe "Tricky Sam" Nanton
 Lawrence Brown
 J. J. Johnson
 Kai Winding
 Curtis Fuller
 Frank Rosolino
 Carl Fontana
 Albert Mangelsdorff
 Bill Watrous
 Ray Anderson
 Wycliffe Gordon

Jazz Guitarists

Lonnie Johnson
 Eddie Lang
 Django Reinhardt
 Freddie Green
 Charlie Christian
 Joe Pass
 Wes Montgomery
 Jim Hall
 Grant Green
 John McLaughlin
 Herb Ellis
 George Benson
 Pat Metheny
 John Scofield
 Mike Stern

Jazz Bassists

Milt Hinton
 Slam Stewart
 Walter Page
 Jimmy Blanton
 Oscar Pettiford
 Curly Russell
 Ray Brown
 Charles Mingus
 Paul Chambers
 Scott LaFaro
 Charlie Haden
 Marcus Miller
 Stanley Clarke
 Jaco Pastorius
 John Patitucci
 Christian McBride

Jazz Drummers

Warren "Baby" Dodds
 Gene Krupa
 "Papa" Jo Jones
 Kenny Clarke
 Max Roach
 Roy Haynes
 Shelly Manne
 Art Blakey
 "Philly" Joe Jones
 Elvin Jones
 Tony Williams
 Mel Lewis
 Buddy Rich
 Charlie Persip
 Connie Kay
 Billy Cobham
 Dave Weckl
 Jeff Hamilton
 Dennis Mackrel
 Carl Allen
 Steve Gadd

Jazz Clarinetists

Barney Bigard
 Benny Goodman
 Jimmy Hamilton
 Buddy DeFranco
 Eddie Daniels
 Don Byron

Jazz Vibraphonists

Lionel Hampton
 Red Norvo
 Milt Jackson
 Gary Burton
 Bobby Hutcherson
 Steve Nelson
 Terry Gibbs
 Emil Richards

Jazz Organists

Fats Waller
 Jimmy Smith
 Shirley Scott
 Larry Young
 Joey DeFrancesco
 John Medeski
 Richard "Groove" Holmes

Jazz Violinists

Joe Venuti
 Stephane Grappelli
 Stuff Smith
 Jean-Luc Ponty
 Michal Urbaniak

Big Band Leaders

Duke Ellington
 Count Basie
 Stan Kenton
 Woody Herman
 Gil Evans
 Maynard Ferguson
 Buddy Rich
 Don Ellis
 Terry Gibbs
 Oliver Nelson
 Quincy Jones
 Bill Holman
 Thad Jones/Mel Lewis
 Kenny Clarke/Francy Boland
 Gerry Mulligan
 Bob Florence
 Gerald Wilson
 Bob Mintzer
 John and Jeff Clayton/Jeff Hamilton
 Tom Kubis
 Maria Schneider
 McCoy Tyner
 Toshiko Akiyoshi
 Rob McConnell

Jazz Arrangers

Don Redman
 Flecther Henderson
 Duke Ellington
 Frank Foster
 Stan Kenton
 Neal Hefti
 Quincy Jones
 Billy Strayhorn
 Gerry Mulligan
 Bill Holman
 Johnny Richards
 Nat Pierce
 Marty Paich
 Gil Evans
 Bob Brookmeyer
 Thad Jones
 Maria Schneider
 Willie Maiden
 Bob Florence
 Mike Abene
 Sy Johnson
 Sammy Nestico
 John Clayton
 Jim McNeely
 Gordon Goodwin
 Tom Kubis
 Chuck Owen
 Gene Puerling
 Michel LeGrand
 Francy Bolen
 Don Sebesky
 Billy Byers

Suggested Jazz Listening List
By
Dr. Paul Haar
Assistant Professor of Saxophone, Jazz Studies
The University of Nebraska-Lincoln

The following list consists of many (but not all) of the great artists of jazz. This list is by no means complete, however it will point the novice listener to the key figures on each instrument. For a more detailed list of figures and key albums consult such guides as *The Penguin Guide to Jazz*, *Jazz For Dummies*, or *101 Best Jazz Albums*.

CLARINET:

Eddie Daniels, Benny Goodman, Gary Foster, Buddy DeFranco, John Carter, Phil Woods, Bill Smith, Don Byron, Ken Peplowski.

SOPRANO SAXOPHONE:

Sidney Bechet, Bob Wilber, Kenny Davern, Wayne Shorter, Branford Marsalis, Jane Ira Bloom, Steve Lacy, John Coltrane, Joe Lovano, Bill Evans (not the pianist), David Liebman.

ALTO SAXOPHONE:

Charlie Parker, Cannonball Adderley, Phil Woods, Lee Konitz, Paul Desmond, Johnny Hodges, Sonny Stitt, Ornette Coleman, Frank Morgan, Art Pepper, Gary Foster, Eric Dolphy, Frank Wess, David Sanborn, Bud Shank, Arthur Blythe, Jackie McLean, Kenny Garrett, Stephano DiBaptista, Benny Carter, Oliver Nelson, Jerry Dodgion, James Moody, Bobby Watson.

TENOR SAXOPHONE:

John Coltrane, Michael Brecker, Lester Young, Ben Webster, Coleman Hawkins, Stan Getz, Dexter Gordon, Sonny Rollins, Wayne Shorter, Gene Ammons, Warne Marsh, Ralph Moore, James Moody, Joe Henderson, George Coleman, Paul Gonsalves, Hank Mobley, Zoot Sims, Al Cohn, Joe Farrell, Ernie Watts, Bob Cooper, Eddie "Lockjaw" Davis, Johnny Griffin, Lew Tabackin, Joe Lovano, Bob Mintzer.

BARITONE SAXOPHONE:

Gerry Mulligan, Scott Robinson, Pepper Adams, Gary Smulyan, Roger Rosenberg, Nick Brignola, Hamlet Bluette.

TRUMPET:

Miles Davis, Louis Armstrong, Dizzy Gillespie, Freddie Hubbard, Clifford Brown, Lee Morgan, Wynton Marsalis, Terrance Blanchard, Chet Baker, Roy Eldridge, Clark Terry, Tom Harrell, Woddy Shaw, Nat Adderly, Bobby Shew, Randy Brecker, Blue Mitchell, Conte Candoli, Fats Navarro, Kenny Wheeler, Ingrid Jensen, Tim Hagens.

TROMBONE:

J.J. Johnson, Frank Rosolino, Carl Fontana, Kai Winding, Jiggs Whigham, Steve Turee, Robin Eubanks, Bill Watrous, Jimmy Knepper, Curtis Fuller, Al Grey, Bill Reichenbach, Slide Hampton, Ray Anderson, Conrad Herwig, Paul McKee, John Fedchock.

PIANO:

Herbie Hancock, Art Tatum, Bud Powell, Chick Corea, Wynton Kelly, Bill Evans, Thelonius Monk, Duke Ellington, Lennie Tristano, McCoy Tyner, Horace Silver, Keith Jarrett, Kenny Kirkland, Marcus Roberts, Oscar Peterson, Tommy Flanagan, Red Garland, Hal Galper, Gene Harris, Joe Zawinul, Ahmad Jamal, Lyle Mays, Don Grolnick, Joey Calderazzo, Gonzalo Rubalcaba, James Williams, Donald Brown.

GITAR:

Pat Metheny, Joe Pass, Jim Hall, Wes Montgomery, Charlie Christian, Tal Farlow, John Scofield, Bill Frisell, Mike Stern, John McLaughlin, John Abercrombie, Kenny Burrell,

ACOUSTIC BASS:

Ray Brown, Ron Carter, Charlie Haden, Charlies Mingus, Paul Chambers, Dave Holland, Richard Davis, Marc Johnson, Eddie Gomez, Bob Bowman, Niels Pedersen, John Patitucci, Scott LaFaro, Milt Hinton, Robert Hurst, Charles Fambrough, John Clayton, Rufus Reid, Percy Heath, Bob Cranshaw, Charnett Moffett, Anthony Cox, Jimmy Garrison.

ELECTRIC BASS:

Marcus Miller, Jaco Pastorius, John Patitucci, Victor Bailey, Steve Swallow, Jimmy Haslip, Daryl Jones, Mark Egan, Jamaladeen Tacuma, Lonnie Plazico, Charnett Moffett.

VIBES:

Milt Jackson, Lionel Hampton, Bobby Hutcherson, Mike Mainieri, Gary Burton, Red Norvo, Terry Gibbs, Charlie Shoemaker, Victor Feldman.

DRUMS:

Jack DeJohnette, Peter Erskine, Elvin Jones, Brian Blade, Tony Williams, Philly Joe Jones, Buddy Rich, Louis Bellson, Jeff "Tain" Watts, Paul Motian, Dennis Chambers, Max Roach, Billy Higgins, Roy McCurdy, Art Blakey, Mel Lewis, Roy Haynes, Gene Drupa, Billy Hart, Connie Kay, Steve Gadd, Jimmy Cobb, Dave Weckl, Adam Nussbaum, Joe Morello, Ed Thigpen, Alex Acuna, Omar Hakim, Al Foster, Joey Baron, Jeff Hamilton.

Important Jazz Albums

RAGTIME AND STRIDE:

Bunk Johnson and his Band-The Last Testament (*Phillips*)
Fats Waller-Fractious Fingering (RCA Victor)
Jelly Roll Morton-The Saga of Mr. Jelly Lord (Circle)
Various Artists-Classic Jazz Piano Styles (RCA Victor)
Various Artists-Pianola Jazz (Saydisc)
Scott Joplin-Scott Joplin 1916 (Biograph)
James P. Johnson-Snowy Morning Blues (Decca/MCA)
Art Tatum-Solo Masterpieces (Pablo)

NEW ORLEANS STYLE:

The Original Dixieland Jazz Band-The Original Dixieland Jazz Band (RCA Victor)
King Oliver's Creole Jazz Band-The Complete 1923 OKEHS (EMI)
Freddie Keppard/Doc Cooke-The Legendary Freddie Keppard (Smithsonian)
Jelly Roll Morton-The King of New Orleans Jazz (RCA)
The Clarence Williams Blue Five-With Louis Armstrong and Sidney Bechet
New Orleans Rhythm Kings-Volume Two (Village)
Louis Armstrong-The Complete Hot Fives and Sevens (Columbia)
Jelly Roll Morton-Mr. Jelly Lord (RCA Victor)
Sidney Bechet-The Luebird Sessions (Bluebird)

CHICAGO AND NEW YORK

Earl Hines and His Orchestra-Swinging in Chicago (Coral)
Eddie Condon-The Definitive Vol. 1 (Stash)
Bix Beiderbecke-The Bix Beiderbecke Story (Phillips)
Bix Beiderbecke-The Bix Beiderbecke Legend (RCA Victor)
Henry Allen Jr. and His New York Orchestra-Treasury of jazz Series (RCA VICTOR)

SWING

Coleman Hawkins and His All Stars-Colman Hawkins All Stars (HMV)
Artie Shaw-The Early Artie Shaw (Ajaz)
Fats Waller-'34/'35 (RCA Victor)
Count Basie-Count Basie and the Kansas City Seven (Decca)
Count Basie-Jumpin' at the Woodside (Ace of Hearts)
Duke Ellington-ANYTHING AND EVERYTHING!!!
Woody Herman-The Thundering Herds (CBS)
Lester Young/Count Basie-The Lester Young Memorial Album (Fontana)
Benny Goodman-Carnegie Hall Jozz Concert (Philips)
Jay McShann-Kansas City Memories (Brunswick)
Duke Ellington-Ellington at Newport (CBS)
Count Basie-The Atomic Mr. Basie (Columbia)

BEBOP

Al Haig-Jazz Will O'the Wisp (Esoteric)
Sonny Stitt-Stitt's Bits (Prestige)
J.J. Johnson-The Eminent Jay Jay Johnson
Charlie Parker-Bird/The Savoy Recordings (Savoy)
Charlie Parker-Bird Lives-The Complete Dial Masters (Spotlight)
Bud Powell-The Amazing Bud Powell (Blue Note)
Thelonious Monk-Genius of Modern Music (Blue Note)
Fats Navarro-The Fabulous Fats Navarro (Blue Note)
Dizzy Gillespie and His Orchestra-Ol' Man Bebop (HMV)
James Moody-Moody's Workshop (Prestige)
Charlie Christian/Dizzy Gillespie-The Harlem Jazz Scene (Esoteric)
The Quintet-Jazz at Massy Hall (Debut)
Miles Davis-Miles Davis Volume 2 (Blue Note)

COOL JAZZ

Lee Konitz-Very Cool (Columbia)
Chet Baker-Chet Baker and Crew (Pacific Jazz)
Jimmy Giuffre-The Jimmy Giuffre 3 (Atlantic)
The Modern Jazz Quartet-One Never Knows (Atlantic)
Miles Davis-Birth of the Cool (Capitol)
Shorty Rogers-The Swinging Mr. Rogers (Atlantic)
Gerry Mulligan/Chet Baker-Mulligan/Baker (Prestige)
Art Pepper-Art Pepper Plus Eleven (Contemporary)
Dave Brubeck-Time Out (CBS)

HARD BOP

Art Blakey-A Night at Birdland (Blue Note)
Sonny Rollins-Saxophone Colossus (Prestige)
Thelonious Monk/John Coltrane-MONK/TRANE (Milestone)
Miles Davis-Workin' with the Miles Davis Quintet (Prestige)
Theolonious Monk-Brilliant Corners (Riverside)
Cannonball Adderley-Somethin' Else (Blue Note)
Horace Silver-Horace Silver and the Jazz Messengers (Blue Note)
Johnny Griffin-Little Giant (Milestone)
John Coltrane-Blue Trane (Blue Note)
John Coltrane-Giant Steps (Atlantic)
Dexter Gordon-Our Man In Paris (Blue Note)
Wes Montgomery-The Incredible Jazz Guitar of Wes Montgomery (Riverside)
Lee Morgan-The Sidewinder (Blue Note)
Jimmy Smith-The Sermon (Blue Note)

POST BOP-FREE

Ornette Coleman-The Shape of Jazz to Come (Atlantic)
George Russell-The Jazz Workshop (RCA Victor)
Charlies Mingus-Pithecanthropus erectus (Atlantic)
Eric Dolphy-Out to Lunch (Blue Note)
John Coltrane-Ascension (Impuse)

MODAL JAZZ

Miles Davis-Kind Of Blue (CBS)

Bill Evans-Every Digs Bill Evans (Riverside)

John Coltrane-My Favorite Things (Atlantic)

Herbie Hancock-Maden Voyage (Blue Note)

McCoy Tyner-The Real McCoy (Blue Note)

John Coltrane-A Love Supreme (Impulse)

FUSION

Herbie Hancock-Head Hunters (CBS)

John McLaughlin-The Mahavisnu Orchestra: The Inner Mounting Flame (CBS)

Miles Davis-Bitches Brew (CBS)

Weather Report-Heavy Weather (CBS)

Recommended Videography

Akiyoshi, Toshiko, *Jazz is My Native Language* (Rhapsody)
Armstrong, Louis, *Louis Armstrong: A210* (Jazz Aids)
Armstrong, Louis, *Satchmo* (Sony)
The Art Ensemble of Chicago, *Live from the Jazz Showcase* (Rhapsody)
Baker, Chet, *Let's Get Lost* (BMG)
Basie, Count, *Last of the Blue Devils* (Rhapsody)
Blakey, Art, *Art Blakey & the Jazz Messengers* (Sony)
Brekker Brother, *Return of the Brecker Brothers* (GRP)
Brubeck, Dave, *Rediscovering Dave Brubeck* (Image)
Carter, Benny, *Benny Carter: A108* (Jazz Aids)
Carter, Ron and Art Farmer, *Ron Carter and Art Farmer: Live at Sweet Basil A142* (Jazz Aids)
Coltrane, John, *The Coltrane Legacy* (Video Artists International)
Coltrane, John, *The World According to John Coltrane: 219* (Jazz Aids)
Miles, Davis, *Miles in Paris: A139* (Jazz Aids)
Miles, Davis, *The Miles Davis Story* (Legacy)
Ellington, Duke, *On the Road With Duke Ellington* (Docu Rama)
Evans, Bill, *Bill Evans on the Creative Process* (Rhapsody)
Gillespie, Dizzy, *A Night IN Tunisia: A81* (Jazz Aids)
Dizzy Gillespie, *Dizzy Gillespie and the United Nations Orchestra* (Eagle Eye Media)
Gordon, Dexter, *'Round Midnight* (Movie) (Columbia Home Pictures)
Mingus, Charles, *Triumph of the Underdog* (Shanachie)
Monk, Thelonious, *Straight, No Chaser: A102* (Jazz Aids)
Monk, Thelonious, *Thelonious Monk, American Composer* (BMG)
Parker, Charlie, *Celebrating the Bird: A101* (Jazz Aids)
Peterson, Oscar, *The Life of a Legend: A288* (Jazz Aids)
Rollins, Sonny, *Saxophone Colossus* (Sony)
Various, *The Story of Jazz* (BMG)
Various, *Jazz Scene USA* (Includes titles featuring Cannonball Adderley, Teddy Edwards, Ella Fitzgerald and others)
Gleason, Ralph, *Jazz Casuals* (Gleason syndicated program from the 60's is now on video. Includes such artists as Dave Brubeck, John Coltrane and Mel Torme)

