Herbie Hancock’s ‘Chordless’ Piano Solo on ‘When I Fall In Love’

The performances by the Miles Davis Quintet at Chicago’s Plugged Nickel in December 1965 offer the sonic genesis of modern jazz. The group traces a seamless arc from “inside” bebop-derived playing through to music without fixed tonal center or meter and back again, often in the context of a single tune. Herbie Hancock’s solo on “When I Fall In Love,” from the second set on Dec. 22 as heard on The Complete Live At The Plugged Nickel (Columbia/Legacy), doesn’t travel to those extremes, but it explores some intriguing places along the continuum between “inside” post-bop and free playing.

Wayne Shorter precedes Hancock with a gorgeous tenor saxophone solo that draws on the melody of the tune. The pianist begins his feature in much the same way, with a line that paraphrases the melody of the song and continues in that vein for several measures.

In Ian Carr’s 1998 book Miles Davis, Hancock recalled that around this time, “Miles said, ‘I don’t want to play chords anymore.’ ... I guess what he wanted to go for was the core of the music.”

This seems to describe what happens from measure 9 onwards. Hancock’s lines generally make considerable melodic sense but frequently move contrary to the tune’s harmony. The point that the improvised melodic line and the harmony need not coincide is first made in measures 9–13 (where the line relates only obliquely to the chromatically descending chords), and then driven home with the passage in measures 15–17. A short, bebop-like lick moves quickly through a series of tonal centers at odds with the harmony outlined by the bass, dislocating the pianist’s line completely from the changes. However, this “outside” line is so finely resolved (on the third of the Fs chord in measure 19) that the dissonance doesn’t feel anomalous at all.

Hancock employs an almost identical strategy in the second half of his solo (beginning in measure 34, and using the same lick), but here the dissonance lasts much longer, basically until measure 49. This artful dance between dissonance and consonance is the theme of the entire solo. The performance contains a few of Hancock’s signature touches: triplets organized in groups of four (measures 30–32); open-voiced chords that punctuate his lines to create space and vary the texture (measures 27–30, and during the last 16 measures); and wonderfully swinging eighth-note lines (the first eight measures in particular), which remind us of his consummate skill as a straightahead stylist.

Perhaps the most striking aspect of the performance is the interaction between Hancock and his rhythm section partners, bassist Ron Carter and drummer Tony Williams. Carter constantly disrupts the time in a playful dialogue with Hancock—sometimes playing in sympathy, sometimes in opposition. His broken passage against the pianist’s chords in measures 27–29 creates a wonderful contrast, and his line of stumbling half-note triplets in measures 33–37 amplifies the effect of Hancock’s dissonant, pan-tonal line. Williams is in on all of this, too. During measures 22–25, all three players seem to suspend the time and engage in a strange kind of trading before returning to stated time on the downbeat of measure 29.

Hancock’s 64-measure solo is quite a journey, full of piquant dissonance and surprising turns. It is a treat, although it seemed to fall on deaf ears at the Plugged Nickel: Only one member of the audience applauded the solo.

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In 1969, jazz trombonist and composer Slide Hampton moved to Europe. Soon after his arrival, he teamed up with expatriate saxophonist Dexter Gordon to record the sextet album A Day in Copenhagen. "My Blues," one of three original tunes by Hampton from the album, showcases his ability as a melodic improviser as he blows over seven choruses of the blues, five of which are transcribed here.

Hampton's first solo chorus is based on a simple four-note motif (starting in measure 1) derived from the song's melody. He augments the motif and includes a pickup note and enclosure the second time around (m. 2), creating a short melodic sequence. In measure 3 he plays this same motif transposed up one half-step while also shortening it rhythmically. In measures 5–8, he develops it further by repeating the motif four times in ascending fourths every three beats, creating a hemiola. While these four-note cells don't function in conventional ways over the chord changes, they create a coherent melodic sequence with a dissonant sound. The first chorus ends with harmonic generalization, as Hampton uses an F dominant bebop scale including a #11 (m. 9–10), a bluesy Eb chromatic passing tone (m. 10) and a diatonic lick (m. 10–11), leaving off on an F that conversationally connects to the same F four beats later (m. 11–12).

Hampton frequently incorporates "blue notes" (3 and 7) that aren't necessarily reflected in the chord he's playing over (m. 10, 14–15, 73–74, 83). In measure 16, there is a conversational connection that starts off a long phrase in Bb dorian, ending in a 7-3 resolution anticipating the chord change (m. 18–19). The motif from the first chorus then appears again one half-step higher than it originally did, followed by a pair of nearly identical super locrian licks (m. 22, 24) that are interrupted by a fragmented blues scale (m. 23), bringing us into the third chorus with another 7-3 resolution (m. 25).

The third chorus continues with another example of harmonic generalization, this time using a long Bb minor pentatonic line that ends up anticipating the chord change to EΔ7 (m. 26–28). Hampton then shifts to a similar line, using Bb dorian instead (m. 29–30). He quickly uses an ascending diminished scale (m. 31–32) before anticipating and then playing the popular "Cry Me A River" descending super locrian lick (m. 33–34).

Hampton starts a simple repeated figure two beats before the next chorus begins, harmonically generalizing while using over-the-barline phrasing (m. 36–38). In measures 39–40 he uses another repetitive figure, this time descending while outlining part of a Bb mixolydian scale on beats 1 and 3, and ending with a 13-9 resolution and another Bb minor pentatonic lick. A portion of the lick from measure 41 is repeated and embellished in measure 42. The chorus then ends with a pair of melodic sequences, each of which features two long phrases (an antecedent and consequent phrase) that use Bb minor pentatonic. These sequences (m. 43–47, 48–50) bring us into the fifth chorus.

Hampton plays a whole-tone scale starting on F♯ that brings us into the change to EΔ7 (m. 51–52). This is followed by yet another harmonically generalized long phrase in Bb dorian ending with a small portion of a G mixolydian scale with a 9 leading into the Cm7 chord (m. 53–56). The last long phrase of this chorus ends with a simple diatonic repetitive phrase that reinforces the tonic sound (m. 57–59).

What is perhaps most interesting about this solo is Hampton's juxtaposition of dissonant material with simple tonic-oriented resolutions. At times, it seems as if he disregards the chord changes in order to complete a rhythmic or melodic idea. But whatever his intent, these highly dissonant passages are almost always followed by a relatively simple resolution of some kind.
Woodshed I BY JIMI DURSO

Cuong Vu’s Trumpet Solo On ‘Chitter Chatter’

Though mainly known for his work with Pat Metheny, trumpeter Cuong Vu has also put out a number of albums as a leader. From 2005’s It’s Mostly Residual, “Chitter Chatter” is one of Vu’s originals. It opens with a rubato, atmospheric improvisation, and Vu starts soloing when it breaks into a groove.

The groove is a fast 5/4 romp, more of a rock ‘n’ roll groove than jazz, with straight eighth notes and an eight-bar diatonic chord progression (all the chords exist within the G major scale). Vu’s soloing is a schizophrenic blend of rock and jazz. There are strings of scalar lines that run up and down G major, sometimes with a seeming lack of concern for the underlying harmony, juxtaposed with some heavy chromaticism.

There is intelligence to Vu’s madness. He tends to put the longer chromatic lines in the later parts of phrases, usually in the third or fourth measure of a four-bar phrase, as in bars 16, 20 and 21, 25 and 41. Measure 47 is the one instance where Vu puts a long chromatic line in the second measure.

And the chromaticism itself isn’t random. Vu generally uses non-scale tones to get to scale tones, either as passing tones (E-flat in 16 and 47, D-flat in 26, E-flat in 47, B-flat in 50, C-flat in 61), neighbor notes (F in 16, 25, 47 and 69, C-flat in 27, F and D-flat in 41), or approach notes (D-flat in 12 and 21, F in measure 37). A quite effective use is when Vu approaches a scale tone with the chromatic notes on either side of it, like the E-flat and C-flat before the D on the downbeat of measure 17.

There are similar occurrences in measures 21 (F and D-flat leading to E), 25 (E-flat and C-flat before the D on beat 3) and across the bar line to 43 (F to D-flat to E). He uses the same motif but with the scale tone a half step away, like G-flat (A-flat) to F-flat to G in measures 20 and 37, and B-flat to B to C in measure 53.

There are other, more rock-oriented motifs that recur and help to tie his solo together. The repetitive A to G riff introduced in measure 6 reappears in measure 23 and then again in extended form toward the end of his solo, in measures 58 and 59. Another is the melodic approach to the emphasized G on the C chord and then descending down to the A on the D chord, as in measures 18 and 19, where it appears in its simplest form. The idea is developed in measures 34 and 35, and again in measures 62 and 63, where it heralds the close of his solo on the long D vamp, which also ends the song.

One last thing worth mentioning is how freely Vu navigates the 5/4 time signature. The odd meter doesn’t prevent him from phrasing over bar lines or using syncopations. Observe the licks of offbeat accents in measures 29 and 39-40. Also look at how he so often plays not just over the bar line, but over the beginnings of phrases, as in measures 10, 14, 22, 26, 30, 42, 46, 58 and 62. His phrasing is so free, and the rhythm section so solid, one could miss the fact that it’s not 4/4.

Cuong Vu

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TRANSCRIPTION

Stan Getz's Tenor Sax Solo On 'The Girl From Ipanema'

by Bob Belden

Bob Belden lives in Manhattan and still plays saxophone despite rumors that he's been too busy writing and arranging. His forthcoming, litigation-free CD, When Does Cry (Metro Blue 92515-2), covers tunes by the artist formerly known as Prince. A frequent contributor to DR, Belden has taught composition at the New School For Social Research for the last three years.

Popular music and the saxophone have enjoyed a healthy relationship since Rudy Vallee made people swoon in the 1920s. On rare occasions, a hit song will have a thoughtful, well-balanced sax solo that becomes somewhat of a hit itself. We can think of Grover Washington Jr.'s solo on 'Just The Two Of Us' paired with Bill Withers' vocal. Or how about Phil Woods' famous chorus on Billy Joel's 'Just The Way You Are.'

Perhaps the most famous popular saxophone solo of the '60s was Stan Getz's on 'The Girl From Ipanema.' The song rose to No. 1 on the Billboard charts in 1964 and knocked the Beatles from the top position. Stan's tenor solo had to be faithfully recreated (at least in spirit) by every musician who's ever touched 'Ipanema,' or any song from this genre.

What all of the above-mentioned 'pop' solos have in common is simplicity and good taste. Too often, we saxophonists (myself included) tend to 'go for it' rather than 'mean it,' technique and prowess overwhelm the context. Stan has subordinated himself completely to the song and suspended the ego for a moment. The result is beautiful.

Instead of the usual analysis, I thought it would be a novel idea to ask two saxophonists what they thought of Stan's solo in this context. Here are some of their thoughts.

Professor James Riggs (University of North Texas): "The concept of playing a melody and playing 'around the melody' are essential to improvisation. Stan is very consciously trying to match the naturalness and texture of the vocalist. His sound is great, his ideas show great taste, and his phrasing is very relaxed. This is an excellent introduction to simple improvisation and the art of melodic paraphrasing."

John Stubblefield (New York jazz saxophonist): 'Stan's signature was all over this solo. No licks. No scales. The attitude that Stan uses on this solo and others from this period were very influential for many players, including me. And knowing Stan personally from that time gave that attitude a sense of freshness.'

This solo is contained on two CDs: Gilberto (Verve 517-717-2) and The Essential Stan Getz (Verve 517-717-2).

One bit of analysis: The definition of "playing pretty" can be heard from measures 28-32. He finds the right notes every time. Also, alto players can transpose this entire solo down a fourth, and it will sound just as good.

Other original personnel from this March 1963 recording included Antonio Carlos Jobim (the song's composer) on piano, Joao Gilberto on guitar and the first vocal, Astrud Gilberto on the second vocal, Tommy Williams on bass, and Milton Banana on percussion.
Mixed \underline{\text{Woodshed}}
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\text{SOLO}

\text{by Jimi Durso}

\text{Thelonious Monk's Iconoclastic Piano Solo On 'Bag's Groove'}

Recorded Dec. 24, 1954, for the album of the same name, pianist Thelonious Monk's solos on both takes of "Bag's Groove" are shining examples of his idiosyncrasies. Presented here are the first four choruses from Monk's solo on the first take. The track was written by vibraphonist Milt Jackson, and is also a great example of just what Monk could do with a simple F blues.

First, look at the way Monk constructs his solo, each chorus going further than the previous. He starts with a very simple two-note idea (the fifth and root, like the melody from Duke Ellington's "C Jam Blues"), waiting until the eighth and ninth measures to add two additional notes. The second chorus has more activity, both rhythmically and melodically. The third chorus starts with even more rhythmic activity, with the introduction of 16th-note rhythms, not yet explored in this solo. Also there are denser chord voicings in the final two measures. This leads into the fourth chorus, which is entirely block chords. After this Monk brings the energy back down by returning to single-note lines akin to his second chorus for his next chorus (not printed).

Now let's look at some specific aspects of Monk's approach. His left hand is used very sparsely, and not at all in the second chorus. It's as if he was saving this texture for the climax in the fourth chorus, where it joins his right hand. The voicings in his left hand are not very dense, just one or two notes. He also has no problem playing roots and fifths in his left hand, instead of playing other tones that would define the chord and thicken the harmony, as many other jazz pianists would.

Rhythmically, Monk bases many of his ideas off of quarter-note triplets. What's fascinating is how rarely he starts them on the 1 and 3, as they are most often played (measure 43 being the only example). We see the quarter-note triplet idea extended over the bar line in measures 20-21 and 32-33, and leading to the fourth and third beats in measures 33 and 34. After this Monk pushes the idea further, playing what are basically quarter-note triplets starting on upbeats in measures 34 (over the bar line into 35), 39-40, 40-41, 44 and 46. These licks have been written as variations of eighth-note triplets for easier reading.

There are also some dissonances that are characteristically Monk. He starts with the G on introduced in measure 8 and appearing in 10. As the 39 of the F and the 5 of the C7, this tone has its place in jazz, but after all the roots and fifths in the previous measures this tone is like a blast of cold water. But even more "out" is the E-natural first played in measure 19. As the major seventh, this note has no place in a blues, especially on the I chord. But Monk keeps returning to it. We hear it again in measures 23, 26, 27, 29 and 30 (where it is the #11 on the Bb7), as well as in the chord section in bars 35-38, and in measure 46, where it finally...
Herbie Hancock’s Solo On ‘Old World, New Imports’—
A Piano Transcription

by Renee Rosnes

One of the very first jazz musicians my ears were exposed to in high school was the ever-inventive Herbie Hancock. No matter what the context, his playing always intrigued me with his vast harmonic knowledge and rhythmic playfulness.

“Rhythm” changes being one of the basic chord progressions every jazz player learns early on, I decided to transcribe this particular Hancock solo many years ago, of which two of the four choruses are presented here. It is from Hank Mobley’s No Room For Squares (Blue Note 84149), recorded in 1963. Mobley’s composition, “Old World, New Imports,” features Donald Byrd, Hancock, Butch Warren, and Philly Joe Jones. I believe it is the only recording in existence that pairs Hancock and Jones (both Miles Davis alumni), which makes it special.

The tune is basically “Rhythm” changes in B, with the bridge going up a fourth to D (I-VI-II-V) instead of the regular cycle of fifths. The construction of the solo is linear and uses the full range of the instrument (bars 32 and 46). Notice how Hancock takes a line and develops it by changing a note or playing with the rhythm: bars 3-8, 25-27, 31-35, 52-55. I hear traces of influences from Red Garland and Wynton Kelly, even though it is unmistakably Hancock.

His use of chromaticism throughout adds to the overall ease and momentum that propel this solo forward: bars 10-11, 22-24, 27, 33-35, and 48. I especially like his treatment of the changes in bar 20, where he blows over an Fm7-B7 as if it were a half-step up at Fm7-B7. This kind of harmonic freedom, combined with his incredible sense of knowing when and how to use it, is something that distinguished the Hancock “sound”—even 30 years ago!

In bar 41, the bassist accidentally goes to the bridge too early, robbing the soloist of a second “A” section. In a matter of three beats, Hancock hears what is happening, and rather than stop the tape, jumps right to the bridge, continuing the solo as if nothing had happened! As many times as I had listened to this particular cut, it wasn’t until I began to transcribe it that I realized the screw-up in the form, which is a compliment to how quickly Hancock adjusted to what was happening.

To me, this event emphasizes the importance of listening and keeping your ears open at all times. This is one of the main reasons why Herbie Hancock is not only a line soloist, but one of the most in-demand accompanists of all time.
Clifford Brown's Solo On "Stompin' At The Savoy" —  
A Trumpet Transcription  
by Orbert C. Davis

Orbert C. Davis is one of Chicago's busiest studio and jazz musicians, having over 600 radio and tv commercials; to his credit. He currently performs with his own quartet as well as with the Paul Woretzoff, Leo Myers Quintet, and the Classic Jazz Ensemble conducted by William Russo. He teaches at Columbia College and Roosevelt University.

There I sat with trumpet and pen in hand, prepared to analyze Clifford Brown's technically challenging and lightning-fast "Cherokee" solo, when suddenly I was sidetracked by this solo on "Stompin' at The Savoy" (Brown & Roach Inc.—Erarcy 814 644). "Stompin' at The Savoy"? I asked. "Isn't that the Chuck Webb theme of the '30s?" Yes it is, and this version is classic Brownie. This solo is an etude for jazz-trumpet technique and bebop harmonic structure containing characteristics that made this Down Beat Hall-of-Famer a genius despite his short-lived career.

Brown was born in Wilmington, Del., in 1930, studied music in high school and privately, and played with Miles Davis and Fats Navarro while still a teenager. His first recording session was with an R&B band in 1952; soon he was recording for Blue Note as both a leader and sideman with J.J. Johnson and the pre-Messengers band of Art Blakey and Horace Silver. In 1953, Brown toured Europe with Lionel Hampton, and, defying Hamp's ban on his sidemen recording, he and Art Farmer snuck out of the hotel one night to record with the Swedish All-Stars. In JB's 1954 Critics Poll, Brown won the New Star Award on trumpet. That year he formed a group with Max Roach that they maintained until Brown's death in a car crash in 1956.

The word that comes to my mind when I think of Clifford Brown is "precision." He had a calculated usage of scale-chord tone relationships, defining tonality by his seemingly premeditated note placement. I suspect this was due to his expertise in mathematics. (Brown majored in math in college.) Brown's decisive command of the trumpet has set such a model of excellence for me that I have included my transcriptions as a part of my practice routine ever since I was first exposed to him many years ago.

Several elements of this solo are beneficial to the practicing musician. First, phrasing: Most of Brown's phrases end on an octave or so from their origins. They are primarily eight bars in length and have a "rise and fall" melodic flow (measures 1-8, 9-15, 17-24, 33-40). Notice particularly the long phrase at the start of the second chorus (measures 33-42). Sing it, play it, memorize it, and don't forget to take a deep breath.

Second, target notes within the tonality: Brown cleverly targets certain chord tones using upper/lower neighbor relationships. For example, in measure 4, the Bb, being the root of the Edim7 chord, is the target note. The F is the upper neighbor, and the D is the lower neighbor. Notice these examples: measure 3 Bb, measure 4 E, measure 7 F, measure 23 Bb, measure 43 G. In measure 19, the F is placed on the upbeat of beat 1. There are at least 16 other examples; can you find them? This is the Clifford Brown device that I practice the most, and it has proved to be beneficial in my development of playing bebop.

Third, unexpected shifts in the tonality: Just when you think you've got him figured out, he throws a curve. In measures 24 and 56 Brown uses tritone substitutions (E7 is implied in B7). He delays the resolutions of the major third (C) in measure 49 and of the root (Bb) in measure 56.

Fourth, rhythmic inflections: Brown has an almost comical use of triplets (measures 36-42, measure 45), and briefly reminds us that he can play fast, too (measure 43). I recommend that students first learn this solo without hearing Brown play it. This will aid in feeling the tonal shifts from the singular line, particularly in the bridges. After later hearing the recording, the student can then concentrate on the subtleties of Brown's articulation and expression.

Well, I'd better go, gotta get back to "Cherokee"!
Jackie McLean's 'Floogeh' Solo—
An Alto Sax Transcription
by Eric Person

Because of the changing direction of jazz in the '60s, alto saxophonist Jackie McLean began searching for his place in the "new music." On Blue Note albums like Jacknife, It's Time, Action, S'Bout Soul, and Demon's Dance, he added intervallic leaps, a four-octave range, and modality to his already expansive musical arsenal. These albums had a great impact on me as a developing musician because he showed all that you needed in order to be great in jazz. McLean stepped from under the wings of Charlie Parker not by discarding the bop or blues language, but by augmenting it with the freer expression of the avant garde.

Which brings us to his solo on "Floogeh," from Demon's Dance (64345). This is a fast four-burner! The solo is over the G Mixolydian mode. McLean starts off melodic, but strong. By superimposing a D Mixolydian scale he adds variety and color from bars 1-7 and 16-20. McLean has a phenomenal feeling with the blues; in bars 20-25 he's developing a motive that leads well into the first of a series of bluesy triplet phrases played on the G blues scale (bar 24). His use of this riff helps to propel the solo and gives it form. He uses variations on this phrase at length in bars 33, 34, 38, 42 and culminates into a dynamic climax at bars 89-98.

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\text{[Musical notation here]}\]
Max Roach’s Drum Solo On ‘Joy Spring’

by Brian Thurgood

Max Roach is well-known for his intellectually and beautifully constructed drum solos. His phrasing units give his solos a strong sense of structure. Brief melodic or rhythmic motifs, sequences, and carefully placed silences give his solos a sense of flow and continuity. Unlike his predecessors, Roach’s solos are not constructed with endless rudimental patterns—instead he allows the drums to breathe, like a horn or vocal solo.

Roach’s solos display compositional techniques that established a higher musical standard for drum solos. His solo on “Joy Spring,” a 1954 recording available on Brownie: The Complete EmArcy Recordings Of Clifford Brown (EmArcy 10-838362-2), is a worthy example. Unlike many of his solos, this one was performed with brushes. Great flurries of technical prowess are not found here; instead, several motifs are introduced and developed. The notational system is limited in its ability to indicate all of the nuances in timbre, dynamics, and rhythmic placement; only repeated listening will reveal these subtleties.

Roach begins his solo trading fours with a motif reminiscent of Baby Dodds’ Charleston rhythm, a variation of the three-against-four polyrhythmic feel. (This rhythm is also used as accents during the melody of the opening head.) Dodds played the eighth-note motif between the woodblock and cowbell, while Roach orchestrates between the snare drum and the bass drum (bars 7 and 8). In bars 21-24, Roach chooses this motif again but rhythmically displaces it to create an interesting phrase following Brown’s second four on trumpet. Roach embellishes the rhythmically displaced motif with single-stroke fours (four-stroke ruffs) during bars 55 and 56. Finally, the motif is altered rhythmically through the use of diminution in bars 61, 62, and 63. Here, the motif is written in 16th notes and displaced to the “e” (second 16th note) of beat 1.

A second motif used by Roach is based on the quarter-note triplet. Roach introduces the triplet motif in bars 15 and 16, orchestrating around the drums in a sequential effect. The motif is found again in bars 37-40: This time the triplets are disguised by the two-note phrasing created by the combination of the flams and the changing voices every two notes. The motif is further embellished in bar 44 by increasing the density of the passage with eighth-note triplets, accented every second note on the snare drum or toms. The same technique is used on only the toms during bars 50-52.

A third motif is found in bar 31. Max originally played this rhythm in the head as a comping figure—on beat four, between the snare drum and the bass drum. The motif resurfaced later to complete his accompaniment of Harold Land’s tenor solo. In that instance, as in bar 31, the pattern started on beat three and was played on only the snare drum. A variation of the motif concludes the solo in bars 61, 62, and 63.

Roach uses several compositional techniques as well. In bar 32, he takes the three-eighth-note pattern beginning with the pickup to beat one and repeats it with the opposite orchestration two beats later. This same motif is found in bars 40 and 41, rhythmically displaced. In bars 46 and 47, Roach elongates an idea that is introduced in bar 45 and foreshadowed in bars 33 and 36. Throughout the solo, Roach plays many of the motivic figures over the “bar line,” further entrenching a polyrhythmic feel (bar 40).

“Joy Spring” is yet another example of Roach’s ability to construct a melodic musical structure on the drums. His manipulation of musical ideas and his use of space should serve as inspiration not only for drummers, but for all jazz musicians.

(Unless indicated as part of a solo idea, the bass drum is played very lightly—“feathered” throughout the transcription. In bars 21-23, one hand sustains a swish, while the other hand plays the notation. In bar 30, the pattern is performed as a time-keeping ride pattern, not soloistically.)
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WOODSHED

TRANSCRIPTION

Roy Haynes' Drum Solo On 'All The Things You Are'

by David Fodor

David Fodor currently teaches jazz studies, electronic music, and percussion at Evanston Township High School in Evanston, Ill. He is a doctoral candidate in music education at Northwestern University and is the president of the Illinois unit of the International Association of Jazz Educators. An active drumset performer and clinician, Fodor recently contributed to Paul Berliner's new book, Thinking In Jazz (University of Chicago Press).

What makes a drum solo flow? Maintaining energy levels, tracking a tune internally, and linking ideas cohesively for starters.

Since the mid-’40s, Roy Haynes has recorded many drum solos that demonstrate the ease and excitement of improvisational flow at a fast tempo. On “All The Things You Are,” from Pat Metheny’s 1990 album Question And Answer (Geffen 24293-2), Haynes plays three noteworthy, full-chorus drum solos, sandwiched between solo-guitar choruses by Metheny. The following transcription shows the first solo chorus by Haynes.

When asked about this recording session, Haynes described the flow in terms of the “chemistry” or interaction, between the players (bassist Dave Holland completes the trio). In this particular solo, the high energy level of all the players is carried on by Haynes as he goes it alone. He seems to “breathe” in various spots (measures 9, 17, 35-36) by leaving small spaces of silence; these rests line up with major points of the song form, an A-A’-B-A-(extension) pattern.

Haynes said he generally thinks in two-, four-, and eight-bar phrases as he improvises. In other cases, the melody line is running through his mind. These two essentials are often overlooked by drummers, and Haynes demonstrates a wonderful example of following the form while producing a wildly creative improvisation inside of it.

Haynes also employs several musical gestures that interact in a cohesive flow of ideas across time. In measure 1, he comes in swinging hard, then syncopates the end of the phrase. The dotted-eighth movement from drum to drum found in measures 3-4 serves as a main rhythmic ingredient for the entire solo. In response to the syncopation of the first phrase, Haynes replies with strong downbeat accents in measures 5-8, capping off the “A” section of the song with a cymbal/bass-drum kick on the “and” of beat 4 in measure 8.

A flurry of eighth notes in measures 9-16 begins on the snare drum and gradually involves all three tom toms. Although the eighth notes are constant during this section, Haynes offsets the accent patterns in several ways, creating a more agitated feeling than in the first eight bars. He begins the phrase on the back half of bar 9, playing two groupings of six eighth notes that lead to a strong downbeat at bar 11. Haynes doubles the speed of the accented notes one bar later; the unsettling result may keep you guessing at the phrase structure until the downbeat of measure 17, which resonates with a forte cymbal/bass-drum punch on beat 1.

Measures 17-21 are the most rhythmically complex of the solo. Here, Haynes returns to the dotted-eighth figure. Entering on the back half of the measure (as on bar 9), he sets up a three-eighth-note figure, with the bass drum as the leadoff voice, in bars 17-19. He repeats the same idea—of a beat sooner in bars 21-23. This small gesture—moving a rhythmic idea forward by one eighth note—gives momentum to the second phrase (measures 21-24) while maintaining a continuity of musical material.

Haynes uses measures 25-36 to return to the rhythmic simplicity found in bars 5-8 as he adds complex dynamic contrasts and timbral variety. In his next-to-last phrase, he creates a swell with his sticks on the hi-hat and alternates to a snare drum for changes in color. The subtlety of variations between measures 25-31 (listen closely!) shows that Haynes is in superb control of his instrument.

The final four measures (33-36) re-establish the energy level found in bars 9-16, and Haynes closes this solo section with a two-bar figure that ends on beat 1 of the next chorus. As you listen to this chorus, dissect each phrase, bar, and beat. Also, be sure to listen to the rest of the track: Why did the dotted-eighth figure come into play in the solo? With repeated listenings, you’ll see how Haynes makes it all fit together.
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Final downbeat
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KEY
Bass Drum  Snare  Ride / Crash Cymbal  High Tom  Low Tom  LH = Left Hand  RS = Rim Shot  o = Hi Hat Closed  a = Hi Hat Open  () = Ghosted or Soft Note

36 Hi Hat  Medium Tom

DB

73

DANIEL BENTZ
November 1991
Woody Shaw's Solo On 'Calling Miss Khadija'  

by Orbert Davis

I remember the first time I heard Woody Shaw. It was his 1974 recording Moontrane. My first reaction was one of bewilderment. "What is he playing?" I asked. "Doesn't he know the chords?" It didn't take long to realize that his tonal concepts were advanced for my young ears.

Shaw, probably the most underrated trumpeter in the history of jazz (he tied with Kenny Wheeler in BB Critics Poll, TDWR, 1970), fits into a lineage that includes Booker Little, Clifford Brown and his contemporaries Freddie Hubbard, Lee Morgan and Blue Mitchell. His intervalic style, which utilizes the use of pentatonic scales and superimposed harmonies, was most influenced by post-bop saxophonists. It was Eric Dolphy who taught him techniques of playing "inside" and "outside" of the changes.

Shaw and Hubbard collaborated in 1985 to record Time Speaks and Double Take. Their third album as a duo, The Eternal Triangle (soon to be re-released on The Freddie Hubbard-Woody Shaw Sessions, Blue Note 32747), was recorded in 1987. Lee Morgan's composition "Calling Miss Khadija" from that recording is a 6/4 blues in Bb concert. I found it interesting how the two trumpet soloists inspire and influence each other on this recording. Freddie sounds a lot like Woody and Woody sounds a lot like Freddie (see measures 1-6, 18-22). Similar to his style of the 1960s, Shaw composes his solo with emphasis on chord tones. Every phrase (except for measures 27 and 34, which are part of melodic sequences) begins and ends with strong chord tones. Notice the blues scale in measures 1-3. The A and Bb in measure 5 outline the F9 chord. Shaw briefly alters the tonality in measures 9-10 by implying Bbmin7/Bb7 but shifts chromatically to the Bb in measure 11, resolving in measure 12 to the tonic C. His use of space here sets up the next chorus beautifully. In this phrase, Shaw teases the listener with one of his trademarks, the pentatonic scale. Shaw also incorporates four melodic devices: the blues scale (bars 13-14), an altered pentatonic scale (bar 15), transposed segments of descendingbebop scales (bar 15, beats 2 and 3; bar 61, beats 2 and 3) and dominant definition with the 3rd and 7ths of F7 (bar 17). I encourage students of all instruments to study, memorize and transpose this one! The alternate fingerings and short "rips" in measures 18-22 are reminiscent of Hubbard and Morgan.

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Trumpet Orbert Davis is one of Chicago's busiest studio and jazz musicians, having over 1,500 radio and TV commercials to his credit. He currently performs with the Chicago Jazz Ensemble conducted by William Russo and various groups under his own name. His recently released debut CD, Unfinished Memories, is on the Copia Records label. He teaches trumpet and improvisation at Columbia College.
Grant Green's Guitar Solo On 'Miss Ann's Tempo'

by Rick Peckham

Grant Green (1931-1979) represents the highest values in jazz. His precise, swinging time feel, horn-like melodic integrity, and brittle-edged, singing tone have earned him a place as one of contemporary music's most important guitarists.

Green was a premier stylist, fusing electric blues with a harmonic vocabulary of bebop-level sophistication. Charlie Christian, in the '40s, frequently emphasized the ninth and 13th extensions in chords (see 'Pro Session' May '91). Green, using the bebop shapes introduced by alto saxophonist Charlie Parker and his disciples, made much more heavy use of chromaticism.

The Best Of Grant Green, Volume I (Blue Note; out of print) serves as an excellent introduction to some of the guitarist's best performances.

Green's solo from "Miss Ann's Tempo" (1961), included in the above collection, exemplifies many of his most influential characteristics. This blues tune begins with an elegantly simple melody, performed with guitar, organ, and drums. Two choruses of melody are followed by a nine-chorus guitar solo, an organ solo, and then a climactic return of the guitar for six more choruses—the six choruses transcribed here.

Chorus 1 begins with Green's use of an E7 (the fourth) on the tonic D7, an unlikely choice for chord scale enthusiasts, but dead-on in the urban blues tradition. The B7 blues scale (B7, D7, G, E, F, A) provides pitch material for use anywhere within the form, and Green easily shifts from harmonic specificity to bluesy generalization. The B7 returns in bar 4 and is resolved to the third of the B7 chord, followed by an arpeggiation sweeping through the ninth, resolving to the fifth of the D7 chord in bar 5. The remainder of Chorus 1 consists of bebop approaches and chromaticism.

In the last seven bars of Chorus 2 and all of Chorus 3, Green tantalizingly builds the solo by playing short notes on upbeats and downbeats. The use of only four notes through this section forces the listener to hear these notes from different rhythmic and harmonic perspectives—as the melodic material stays the same, the chords change beneath.

In Chorus 4, Green releases all of the tension built up with the short notes in the previous two choruses, riffing on the root and sixth degrees. In bars 43-47, he plays across the barlines, arpeggiating notes from G6/9, harmonically generalizing in the key of Bb. In Chorus 5, bars 54-59, Green plays a three-beat polyrhythmic figure taken from the melody, and again plays across the bar lines.

In Chorus 6, the final 12 bars before the head out, Green resumes his use of bop chromaticism, notably in bar 67, playing the major seventh degree of D7 as an accented non-harmonic tone, resolving to the root on the "and" of beat two. Green finishes with a II-V-I lick in bars 69-71.
In 1957, for his album *Newk’s Time*, tenor saxophonist Sonny Rollins recorded Rodgers and Hammerstein’s “The Surrey With The Fringe On Top” as a duet with drummer Philly Joe Jones. Performing with no chord accompaniment or bassline provides a soloist with certain freedoms but also presents some unique challenges, such as how to delineate the form and make the chord changes clear. Rollins certainly rose to the occasion. Transcribed here are his last two choruses before he and Jones start trading fours.

The chords written on top represent the standard changes to this song. One way Rollins makes it clear what harmony he’s hearing is through the use of arpeggios, such as the Gm7 ascending 16th-note arpeggio in measure 57, which reappears with a triplet rhythm in measure 60. There’s also the Bb triad preceded by its major seventh at the ends of measures 15 and 43, in both cases leading to the Gm7. The descending Ctm in measure 61 is particularly effective considering there was the E natural and C in the previous measure helping make the C7 sound clear. This arpeggio really brings out the harmony and helps indicate where in the tune we are.

More interesting, though, are the arpeggios Rollins plays that are not the underlying harmony. There are a lot of G minor and G minor sevenths on the long Bb sections (perhaps Rollins is hearing it as Bb6). Right from measure 1 of this transcription, Rollins plays a series of ascending thirds from G to A (Gm9) and then resolves on the Bb root. In the very next measure, a descending Dm (the top of Bbmaj7) leads to a descending Gm. And the ascending Ctm chords in measure 11 both times resolve to Bb7maj7 chord
Saxophonist Jon Irabagon is a musician armed with the talent of performing in a variety of musical styles. Irabagon's most recent album, The Observer (Concord Jazz), is a mixture of originals and jazz standards featuring pianist Kenny Barron, bassist Rufus Reid and drummer Victor Lewis—the same rhythm section that tenor saxophonist Stan Getz used in his later years. The CD's opening tune, "January Dream," is a medium slow swing composed with an unusual song form of AABBBB.

The tune's A section is a 14-bar melody that is repeated. The B section is a four-bar phrase that is repeated four times, totaling 44 bars. Playing alto, Irabagon opens his solo with a four-bar triplet motif, outlining an E₃ triad. In measure 4, he delicately adds harmonic flavor by outlining an augmented triad over the B₇#₉, which is a subtle but effective contrast to the E₃ triad phrase he started with. While maintaining a slow and swinging feel, Irabagon plays a diminished eighth-note line in bars 7–9. The line is based on an F# diminished triad over the D₇#₉/C₇/F#₇/13 and the Gm9. In measures 10 and 11, he harmonically incorporates a blues lick that uses the same sequence on notes from the F# diminished line. He picks up the pace with a double-time lick in bars 13 and 14 that is scale-like in structure, but is peppered with bebop nuances and chromatic approaches to the chord tones. Aggressively popping out a palm-key F on beat four of measure 15, Irabagon executes a C blues-based line that blazes through the changes. The use of triplets as a rhythmic device drives the phrase forward. He brings the line full circle, ending on the same note he started with (high F).

In measure 22, a B major tonality is imposed over the C#7. Starting on E₃ (D#), Irabagon outlines a B major scale occasionally infused with chromatics. On beat three in measure 22, he clearly outlines a B major triad that seamlessly descends to an E₃ minor triad and resolves in measure 23 to a D minor triad over the Gm9. He continues the D minor tonality in measure 23 while melodically maneuvering to the A₉maj7#11 in measure 24. The descending line that follows in measures 26–28 is structured on chromatics and is vibrantly played in the upper register in a series of repeated, rhythmic patterns. This line leads beautifully to the B section of the tune, beginning in measure 29.

The B section is composed of four measures that are repeated. As it arrives, the chord changes shift to a syncopated pattern that allows Irabagon to create some interesting phrases not only harmonically, but rhythmically as well. For example,
in measure 31 he plays a four-note repeated pattern (Bb-Bb-C-D) over the syncopated rhythm of the chord changes. This creates a four-over-three syncopation. He resolves this line into a triplet rhythm on beat four of the measure. Measure 35 is another example of rhythmic complexity, where he moves the phrases on a 16th-note upbeat using four-note patterns, C-F-G-C and G-Bb-Eb-F, thus creating another four-over-three feel. As the phrase in measure 32 develops into a blistering 16th-note line, he builds to the climax of the solo, where he executes a screeching all Aires A and G in measures 38–40. He ends the solo with his own, swinging rendition of the melody in measures 45 and 44. Nelson's performance on "Impassioned Desires" clearly demonstrates his creative, sophisticated and beautifully executed music, making a strong statement for the rest of the album.

"Theo's mouthpieces have been a revelation! Theo is sensitively and actively evolving the art and science of mouthpiece making and raising the bar within the industry. All of his pieces will be a great aid in helping advance a player's voice and expressiveness."

- Nelson
Trombonist John Fedchock's solo from "On The Edge," from his New York Big Band's 1998 album of the same name (Reservoir), clearly portrays the bebop language as well as modern rhythmic and harmonic ideas. Until the last four measures, this blues solo is accompanied by the drummer only, as Fedchock shows his ability to establish and alter harmony without piano or bass accompaniment.

There are ideas of sequence found throughout the solo. For example, in measures 10 and 11 Fedchock treats the implied C13(9, #11) harmony both as a sequence that combines a half-step chromatic idea with unusually wide intervals and as a unique citing of the diminished scale. He also starts and ends his solo with blues-oriented licks that give his solo symmetry and melodic stability and display a nod to earlier stylistic roots.

Fedchock's solo has a strong bebop slant. He quotes the melody of his own tune (measure 5), uses surrounding notes (measures 5, 6, 7 and 14), implies major 7th harmony over a dominant chord (measures 7, 17 and 18) and arpeggiate chords (measures 8, 9 and 12).

Along with classic bebop vocabulary, Fedchock introduces some of his own harmonic ideas, which are displayed through voice-leading, the use of upper extensions and implied chord alterations. In measures 4 and 19, Fedchock voice-leads in an uncommon way. The resolution of the A9 to E at measures 4 and 5 is the sound of a #9 resolving to a #11. In standard practice, the resolution of an upper extension is usually to a strong note in the resolving chord; however, Fedchock resolves one upper extension to another here. This, in turn, acts as part of a series of surrounding tones, finally resolving to the "expected" F on the third beat of measure 5. Another example of his voice-leading can be found at measures 19 and 20, where he leaves the F7 chord on the third (A) and goes to B, which is the b9 of an Am7(b5) chord. The interval of a 9 presents a planned dissonance that gives the line its distinct sound.

Fedchock also plays with the harmony by anticipating and delaying harmonic resolutions. For example, in measure 7, the first note he plays is
A7. The note that follows the A7 is the planned resolution, G. However, the resolution has been delayed from the expected first beat to the unexpected second beat. In measure 8, Fedchock illustrates an example of anticipating harmonic change. On the fourth beat of measure 8, he plays an F that he ties over to the next measure. The F doesn’t act as a #9 of the D7 chord, but rather as an anticipation of the upcoming Gm7 chord. This anticipation is powerful because the third of one chord is moving to the seventh of another. This type of voice-leading is traditional and defines the harmony in the absence of piano and bass accompaniment.

Fedchock’s most intriguing musical quality—his use of upper extensions and altered harmonies—sets him apart from other players. Examples of upper extensions, chromaticism or altered harmony occur in 22 out of the 24 measures presented here. For instance, rather than outline a standard Bb7 harmony in measures 2 and 14, he chooses to play material that defines Bb57, establishing a more modal sound and grounding the key center. To change the sound of the F7 from that of a tonic to an altered dominant, he combines the notes of the tritone major pentatonic scale with, in the first chorus, chromatic passing tones, and, in the second chorus, notes from the altered scale. This creates tension that resolves once the IV chord of Bb7 arrives in measures 5 and 17. The symmetry of these two opening choruses isn’t coincidental, but planned. The implied modal quality of the IV chord also adds to the alternation of the standard blues harmony (a suspended chord rather than a dominant) and creates anticipation for his upcoming altered line.

While conveying these complex musical ideas without piano or bass might seem a difficult task, it is a prominent feature in Fedchock’s repertoire, which draws from strong bebop roots combined with unique concepts of melody and harmony.
Dexter Gordon’s Rubato Tenor Saxophone Solo On Live Version Of ‘Round Midnight’

The amount of rhythmic virtuosity tenor saxophonist Dexter Gordon exhibits on his ‘Round Midnight’ solo from 1976’s live album Homecoming is nothing short of sublime. The manner with which he plays with rhythmic elements, creating a sense of elastic time against the rhythm section’s steady pulse, is a study in creative soloing.

First: his expertise with subdivisions. Gordon switches between duplet and triple feels with ease, sometimes back and forth in the same measure. Measure 11, where he places a triplet in the middle of two groups of 16ths, is an especially good example of his mastery of these elements. Another example is measure 23, with Gordon playing a beat of triplets, two beats of 32nds and then another beat of triplets.

Also check out the variety of different subdivisions he uses. Besides the standard eighths, triplets and 16ths, we see sextuplets and 16th-note triplets (1, 4, 5, 9, 13, 21, 24, 33), 16ths inserted into eighth-note triplets (2, 13, 16, 18, 31), 32nds (15, 20, 26, 32), as well as some more esoteric rhythms such as in the last beat of the very first measure, where Gordon inserts a triplet within a triplet. In measure 4, a quintuplet is placed between the duplet and sextuplet rhythms, creating a sense of speeding up.

There are other examples of Gordon creating this illusion of tempo change by varying his rhythms. In measures 6 and the first 8 he starts with 16ths, slows down to triplets and ends the phrase with 16ths again. In measure 23 Gordon does the opposite, starting with triplets, speeding up into 16ths and then back to triplets.

Another poignant example is the last lick he plays starting in measure 33, where from offbeat 16ths he builds the energy with a sextuplet, and then ends with an eighth note, giving it its full value, before the final held note.

Gordon also plays with his relation to the pulse, sometimes playing on or ahead of the beat, but mostly playing behind it. Some great examples are in measure 6 where he phrases on top of the beat, and over the bar line from bars 8–9, where Gordon plays way behind. There’s also measure 14 where Gordon starts out on top, but by the first note of measure 15 he is far behind the beat. You’ll notice throughout his solo there is this push and pull against the pulse of the rhythm section.

Two more techniques used effectively are varying his phrase length and phrasing over the bar line. We see a variety of phrase lengths, from as short as half a measure (13) to as long as three measures (8–10) and varying lengths in between. His phrases also end at different points. Though there is a tendency to phrase over the bar line, as done over measures 3–4, 6–7, 8–9, 23–24, 28–29, 30–31, 32–33 and 33–34, one of his phrases (11–12) ends squarely on the downbeat, and a few anticipate the downbeat (4–5, 5–6, 26–27 and 27–28). Coupling this with his deft use of subdivisions and relation to pulse makes for a gripping and evocative solo.
Ben Riley's Comping On 'Bemsha Swing'—
A Drum Transcription

by Rich Thompson

Ben Riley has been referred to as one of jazz' best-kept secrets. With over 100 recordings to his credit, he is well-versed in the role of accompanist. Riley's best-known association is the one he had with Thelonious Monk in the 1960s, but the breadth of Riley's special style of comping ranges from stabs with both Woody Herman and Eric Dolphy to recording with Sphere and, most recently, the Tough Young Tenors' Alone Together (Antilles 84767)—see "Reviews" Sept. '91.

In our interview sessions for A Stylistic Approach To Jazz Drumming, Riley recalls Monk's advice to him regarding a drummer's role as accompanist. Monk told Riley: "You can't always like every song the best. Another player might like the song more than you, and his beat might be better than your beat." Riley adds to this in the book, cautioning young players not to take control of the time before listening to find the player who has "the swing" in his beat. It will be evident from looking at the following excerpt that Riley chooses to both complement and contrast what Monk is playing. While listening to this cut you will notice the conversational interplay between the two players.

This particular version of "Bemsha Swing," recorded in 1964, is from Monk's Live At The I Club (Columbia C2 38930). The excerpt is four choruses in length and starts with traditional drumset notation in bar one. So as not to overcomplicate reading, the ride cymbal, bass drum, and high-hat have been omitted in all measures where they were played exactly as in measure one. This allows the musician an opportunity to concentrate on the dialog Riley employs between his left hand and bass drum. Smaller note heads have been used to denote softer sounds, a technique sometimes referred to as "ghosting" or "ghosted." Most of the time, Riley plays his bass drum on all beats at an almost inaudible level, and he refers to this as "feathering."

Within the first four bars of this transcription you get the feeling that Riley was a true Blakey disciple. The left-hand pattern in measure four was one of Blakey's favorites. Notice how Riley takes that rhythm (measure two) and by displacing it in the third measure, and leaving the bass drum out in the fourth measure, constructs a highly creative phrase. He is constantly "skewing" a simple rhythm in his left hand to create the illusion of something more complex. (Just as Monk did when he wrote the tune "Rhythm-A-Ning."") Also, Riley tends to play definite closure figures in measures eight, 16, 24, 32, 40, 48, and 64, which are midway points and endings of each chorus. Many of these closing drum statements were set up by Monk but reflect Riley's earlier influences.

I have marked some points of interest in the solo where I feel that what Monk or Riley
played had a direct impact on the music being made. If Monk played something which
demanded a response from Riley, I’ve marked it; Monk (measure seven)/Riley (measure
eight). Sometimes Riley would play a rhythm that led Monk to play something differently
(example: Riley measures 11-12 and Monk, 12).

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Wayne Shorter's Lester Left Town—A Lead Sheet

BY BOB BAUER

Pianist Bob Bauer resides in San Francisco where he works as an accompanist and arranger. He is musical editor of The World's Greatest Fake Book.

Wayne Shorter's Lester Left Town (© 1983, Miyako Music; North Hollywood, CA; used with permission) first appeared on Art Blakey's The Big Beat (Blue Note 84029) and the classic has since been recorded by many other artists, most notably Stan Getz. The version below was transcribed from the Blakey LP by Bob Bauer for Chuck Sher's The World's Greatest Fake Book (© 1983, Sher Music Co., San Francisco; used with permission). Notable features of Lester Left Town:

2. A general lack of key centers; the use of chords quite distinct to the tonic key (Eb).
3. The great number of "color tones" (flatted fifth, ninth, augmented ninth, 11th, 13th) among melody notes falling on the first beat of a bar.
4. Use of the chromatic scale (first eight bars of section A, last four bars of section B).
5. Melody seemingly unrelated to the chords (bar 10, section A).

Medium-Up Swing

Lester Left Town

by Wayne Shorter

Wayne Shorter's Lester Left Town (© 1983, Miyako Music; North Hollywood, CA; used with permission) first appeared on Art Blakey's The Big Beat (Blue Note 84029) and the classic has since been recorded by many other artists, most notably Stan Getz. The version below was transcribed from the Blakey LP by Bob Bauer for Chuck Sher's The World's Greatest Fake Book (© 1983, Sher Music Co., San Francisco; used with permission). Notable features of Lester Left Town:

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4. Use of the chromatic scale (first eight bars of section A, last four bars of section B).
5. Melody seemingly unrelated to the chords (bar 10, section A).
Wes Montgomery's Solo On 'S.O.S.'—
A Guitar Transcription

by Ron Jackson

Guitarist/composer/arranger Ron Jackson's own version of "S.O.S." can be heard on his debut record, A Guitar Thing (Muse 5456—see "Reviews" May '93). Jackson has played with James Spaulding, Oliver Lake, Jimmy McGriff, Jaki Byard, and Cecil Brooks III. He gigs frequently with his own group and leads instructional clinics in New York City.

I remember when I first started playing out in jam sessions and in clubs, I would try to play licks that I learned from guitar players. Some of my favorite phrases were taken from Wes Montgomery. I was always amazed at Wes' melodic approach as well as his use of octaves and block chords, which I find so fundamental to the way I play. I can see how Wes' revolutionary style influenced contemporaries such as Kenny Burrell, Grant Green, and Barney Kessel, to name a few, but also how he made a great impact on younger players such as George Benson, Pat Metheny, and Russell Malone.

The solo transcribed here is a Wes original called "S.O.S." (from Full House—Riverside 9434). I first learned the melody, which was a challenge in itself. I want to point out three important aspects of Wes' style: a) he phrased like a horn player, b) he played simply, but had an incredible melodic sophistication to his playing, and c) he had a great sense of time and rhythmic phrasing.

Here are some of my favorite parts of this solo.

Wes plays from measures 8 to 13 a line that employs much of his harmonic and melodic knowledge. On bar 9 he uses part of the whole-tone scale on beats 3 and 4 into measure 10. On measure 10 he uses a bebop Illm7-V7 (Bm7-B7) lick that leads to A1maj7 on measure 11, where he uses part of the diminished half/whole-tone scale from Dm7-G7-F7 descending through to Cm7 on measure 11. On measures 17 to 20, I like the Illm7-V7 licks he uses on Cm7-G7 to Fm7-B7. In measures 21 to 24, Wes uses a simple blues-like lick to get through difficult, chromatic descending III-VII chords, starting on B711 to G711. On measure 26, I like the Bmin9 arpeggio to B7 because it lays so well on the guitar. Note also that Wes uses a great deal of ornaments, such as slides, grace notes, and diverse rhythms throughout his solo.

In the second chorus there is a shout on measures 33 to 38, 41 to 44 and 57 to 60. On measures 33 to 38, I like the rhythmic counterpoint he uses against the shout, and on 57 to 65 how Wes finishes in octaves—particularly the rhythm he uses on 63 to 65, ending his solo.
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TRANSCRIPTION

Oscar Moore's Guitar Solo On 'How High The Moon'

by Bern Nix

Guitarist Bern Nix, a graduate of the Berklee College of Music, currently resides in New York City. Formerly a guitarist with Ornette Coleman's Prime Time, he now leads his own group, the Bern Nix Trio. His latest album, Alarms & Excursions, is currently available on New World Records.

Oscar Moore (1912-1981) was the guitarist with pianist Nat "King" Cole's trio, one of the most popular and influential groups of its era. Artists such as Art Tatum, Ray Charles, Oscar Peterson, and Ahmad Jamal developed bands with the same instrumental format: piano, guitar, and double-bass. Frequently, guitarists and pianists have incongruous musical concepts that lead to differences of opinion. The Cole group, on the other hand, represents a consummate musical marriage between these two instruments.

One of the first guitarists to play bebop, Moore's single-note lines were influenced by Charlie Christian. On his solos, he combined fast, clean licks with bluesy riffs. Moore's solo on "How High The Moon" is an object lesson in playing jazz on the plectrum guitar (using a pick). Recorded in Los Angeles on April 18, 1946, it can be found on The Complete Capitol Recordings Of The Nat King Cole Trio (Mosaic 18-138).

Overall, Moore's solo has a subtle, albeit highly dynamic, sense of swing. This sensibility is abetted by an acute awareness of phrasing, attack, and articulation. Bars five through 11 exemplify Moore's buoyant, rhythmic attributes; the same can be said of the phrase played in bars 13-16.

Moore slurs many of the triplet figures on this solo (bars 16, 18, 19, and 21). As opposed to picking every note, this approach gives the solo more fluidity and helps push it forward.

Other musically compelling aspects of this solo are based on harmonic choices. The solo closely resembles the song's original harmonic contour and naturally moves through the keys of G, F, E, G minor, and back to G via the tried-but-true II-V-I chord sequence.

Bars four through five contain a beautiful figure based on the F Major/E Locrian tonality. Bars 28-32 contain a phrase reminiscent of Christian, and the final note—the A in bar 32—is a flatted fifth, the classic bebop interval.

If possible, listen to the recording to acquire a more authentic awareness of Moore's nuances. A solo such as this is in the highly fluid oral tradition, which is the provenance of this great music called jazz.
TRANSCRIPTION

J.J. Johnson's Solo On 'Capris'
by Delfeayo Marsalis

Trombonist and producer Delfeayo Marsalis released his debut album as a leader, Pontius Pilate's Decision (Novus), in 1992. Marsalis recently composed, produced, and performed on the original score to ABC TV's Moon Over Miami. He is currently working with drummer Elvin Jones (with a record release expected this spring) and is planning a collaboration with the New Orleans hip-hop group Po-Boy.

Recently began studying with jazz master Curtis Fuller, and he expressed to me his feelings about various methods of improvisation. He pointed out to me the difference between playing scales, arpeggios, patterns, clichés—and making music.

One of the most important aspects of improvisation is to choose your own approach and make your own personal statement. Whomever you emulate, internalize the sound of the soloist and memorize it exactly. Then, transfer what you like to your instrument and change it around, applying your own independent logic.

To learn more about trombone improvisation, I decided to check out some early swing musicians and see how they put together their solos. One of the most interesting things I discovered was J.J. Johnson's solo on "Capris" (from The Eminent J.J. Johnson, Vol. 1, Blue Note). It combines fragments of the song's melody, blues elements, and II-V-I scale ideas.

Resolution is the key to creating a good, musical solo. When playing changes, try to pinpoint specific notes that determine the color of a chord (measures 7, 11, 12, 14, 15, 27, 34, 38, 46-49, 65-68). But never allow the written chord symbol to interfere with your melodic statement (measures 17-18, 37, 45, 54). Odd notes are all "blue" notes because they go against the grain of what you would expect and lead to an effective resolution. In fact, any note can function as a blue note, depending on how you hear it.

Remember to incorporate the song's melody (measures 19-26, 30-35), and try to open and close a solo with strong statements (measures 63-74).

Although written solos may be used as a technical study, the written note is far less accurate than your ears. The most important element in jazz is swing, and that is strictly an aural experience. Listen to J.J.'s solo and hear what he was playing; then listen to the rhythm section and hear what he was hearing.
Contemporary ‘Rhythm’ Changes—
John Scofield Comping Behind Joe Lovano
by Rick Peckham

With John Scofield’s What We Do (Blue Note), Scofield
resumes his association with tenor saxophonist Joe Lovano. Their highly evolved
interaction occurs on many levels, weaving in and out of unisons, simultaneously im-
provising (free or through complex changes), or in the more traditional role of
guitarist accompanying horn soloist. While most transcriptions focus on the jazz soloist,
this one deals entirely with the accompa-
nist. Provided here are transcriptions of the first and third choruses of Scofield’s playing
behind Lovano’s solo on “What They Did.”

In the first chorus, Scofield sticks mainly
to snare-drum-like pops of two-note voic-
ings. Although relaxed and swinging, the
time feel of his attacks are very precise and
deliberate.

Compare Scofield’s voicings (analyzed
above the staff) to the more traditional
“Rhythm” changes found below each measure. Voice leading is smooth throughout. Tonic
voicings are made up of fourths. Short durations alternate with longer note values. Comping
textures run the gamut from silence to four-note structures.

Line clichés in the first bridge (bar B17) move the related II chord toward the dominant
chord of the moment. Forward momentum into the final “A” results from bar 24’s B/C to D/B, interesting substitute chords for F7, implying F7(13-9) (half-whole diminished scale).

Scofield starts chorus three in shout-chorus style, moving from tonic to II, to #11 diminished, then back to the tonic. In bar 69, he begins a sustained four-bar rolling
arpeggiation of a Bb tonic diminished chord. Most of Scofield’s playing until this point has consisted of short-duration attacks, so this sustained chord substantially builds the tension. This is immediately followed by a dramatic four-bar silence, allowing Lovano room for the freewheeling climax of his solo.

In bar B8, the voicing used for D7 consists almost entirely of extensions: the notes of Amin (ma7) over D played by the bass yield D9, 13, #11. The final bar (B7-B8) of the bridge contains the same substitute chords used as in bar 24. Largely tonic material rounds out the third chorus.

Listen to the transcribed sections again, noticing the give-and-take between Lovano and
Scofield. In chorus one, Scofield’s emphasis is on space, with short duration, accentuated attacks (often on up-beats), having the effect of spurring Lovano on. By chorus three, longer, more sustained chords provide a supportive bed, leaving the focus of intensity to the soloist.

A remarkable interactive exchange occurs at the end of chorus three. In bar 91, Lovano
plays a D in his high register on beat one, echoed by Scofield with the same note on beat two of bar 92. Lovano follows with a high E natural (the tritone in Bb) on beat one of bar 93, ending with Bb blues material and Scofield percussively scratching out a tonic chord.

Chorus 1

<table>
<thead>
<tr>
<th>A1</th>
<th>Bb maj7 add 6</th>
<th>(G7/Bb)</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>11</td>
<td>Bb</td>
</tr>
<tr>
<td>2</td>
<td>1</td>
<td>Cmin</td>
</tr>
<tr>
<td>5</td>
<td>3</td>
<td>Bb</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>Cmin</td>
</tr>
</tbody>
</table>

(analyses above measure, original changes below)

<table>
<thead>
<tr>
<th>Eb6/9</th>
<th>C7(9/13)</th>
</tr>
</thead>
<tbody>
<tr>
<td>G7(13/9)</td>
<td>Cmin</td>
</tr>
</tbody>
</table>
WOODSHED

TRANSCRIPTION

Randy Brecker's Trumpet/Flugelhorn Solo On 'Slick Stuff'

by Michael Davison

Dr. Michael Davison is an associate professor of music at the University of Richmond, in Richmond, Virginia. This year he is on sabbatical and performing with the Wisconsin Brass Quintet, in Madison, Wisconsin. The following transcription is from a book recently released by Hal Leonard Publishing Corp. titled Randy Brecker. "Slick Stuff" is one of 17 solos transcribed by Davison and is featured in Hal Leonard's Artist Transcriptions Series. The book also includes an in-depth interview with Randy about the transcriptions, his recordings, and jazz education.

used to play along with every Brecker Brothers album I could find. The more I listened, the more I appreciated just what Randy Brecker was up to: superimposing the be-bop language over a funk/rock groove. In his improvised solos, Randy exemplifies a generation of trumpet players: rhythmically complex, harmonically inventive, motivically sound, and stylistically fluent.

In the same fashion as Louis Armstrong, Roy Eldridge, and Dizzy Gillespie, Randy stretches the musical language of the improviser. At times, he just doesn't sound like a trumpeter: His saxophone-like melodies are often played a tritone (augmented fourth) away from the chord, and each solo readily shows a compositional approach and textbook treatment of tension and release.

"Slick Stuff," from the Brecker Brothers' Back To Back (Arista 4061), was recorded in 1976 and is in a fast, jazz-rock style, a la "Skunk Funk." Randy creates tension and release by alternating sections of scalar, mostly pentatonic ideas with faster, riff-oriented passages. Randy starts his improvisation with a "flourish" of false-fingered quintuplets, and then settles into eight measures of pentatonic ideas over the Bm7 and Eb/F chords (measure 2, F-minor pentatonic; measures 3-4, Eb pentatonic). Randy creates interest by veering outside the changes with the pickups and downbeat to measure 5. At this point in the solo, Randy plays a B pentatonic idea and then hints at a ii-V turnaround in B major (beats three and four), which happen to be a tritone away from the next root in measure six (F). It is important when performing this solo to practice improvising over all the ii-VI combinations before attempting to master Randy's seemingly effortless technique of outlining tritone substitutions. Randy continues hinting at a B pentatonic sonority in measures 6, 7, and 8 before he ends with a Charlie Parker-like riff (on the third beat of measure 8 and on the first beat of measure 9) nicely nestled in the Bm7 sonority. This riff outlines an Eb pentatonic scale and hints at the forthcoming key change in measure 10 (Bb major).

Harmonically, the next section (measures 10-15) is an elongated ii-VI I turnaround moving toward the Bb sound of measure 17. After strictly adhering to an Eb major scale in measures 12-13, Randy creates excitement in measures 13-16 by again playing fast, riff-like passages accenting the extensions and thirds of each chord. After a short interlude (measures 17-21), Randy's ideas elicit from an F minor pentatonic scale (measures 22-23) and an Eb pentatonic scale (measures 24-25), similar to the opening of the solo, but this time over a Dm7 sonority. Further musical tension is created by the use of chromaticism in measures 26 and 27, with Randy resolving the musical figure in measure 27 with another palatable be-bop idea (like measures 8 and 9) and hinting at a ii-V in A. After another flourish of fast notes in measures 28 and 29, Randy again uses the F pentatonic scale (measures 30-31) and the F minor pentatonic scale (measures 32-33) in constructing his improvised melodies. In keeping with many of his solos, he concludes his improvisation in a "hot" fashion with notes in the high register (similar to the opening measure) in measures 34-35.
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Artie Traum
‘Threnody’—A Tune For Mary Lou Williams

by Marian McPartland

I have always admired Mary Lou Williams from her early days with Andy Kirk and His Clouds of Joy, whom I first heard in England. When I arrived in New York with my husband Jimmy in the late '40s, I couldn't wait to hear her play in person. I finally found her in the Downbeat Club on West 54th Street. I was completely thrilled by Mary Lou's playing—she swung so hard and accompanied her solos with stabbing chords in her left hand, which she seemed to use to give the right-hand figures extra momentum. She was always swinging.

I met Mary Lou that night, and every so often we would see one another in a club. In fact, in the early '50s we played opposite one another at the Composer Room, a wonderful little club on West 58th Street. I heard quite a few of her compositions at that time, many of which were blues-oriented, like “Cloudy,” a tune that she played frequently and every time in a different way. She was the epitome of what I consider a jazz player: someone who is constantly changing ideas and striving for new and different sounds. Jimmy and I lived on East 79th Street for a while, and Mary Lou used to come to our apartment for dinner occasionally. I have a wonderful photo of her sitting at my piano writing out one of her pieces that I liked, called “Scratchin' In The Gravel.”

In 1977, Mary Lou was invited to be on the music faculty at Duke University. She was very happy there, and though I seldom saw her, we would talk on the phone once in a while. The last time we spoke was not too long before she died (1981), and she sounded very peace—very happy. I still miss her; she gave me such good advice (along with plenty of criticism) from time to time. She used to say, “Anything you are shows up in your music. Jazz is whatever you are—playing yourself, being yourself.” This certainly was true of Mary Lou. If she was unhappy, her music would be moody, introspective, dissonant. At other times, if she was “up,” there would be a feeling of gaiety in her playing, chord after chord of swinging lines, some strong and chordal, some light and dancing. In the 1970s, when Mary Lou was at the Cookery, I spent a lot of time there listening to her and watching her interact with bassist Brian Torff. She could be hard on her rhythm section. I once heard her growl, “Play them changes, man!” Brian said following her was a challenge, because she'd play different changes every chorus!

A couple of years ago I decided to record some of Mary Lou's music with my trio. While I was in the process of making the CD (Marian McPartland Plays The Music of Mary Lou Williams—Concord Jazz 4605), I decided to write something for Mary Lou that would show my affection for her. I thought it should have an aura of sadness in it, a touch of melancholy. We were recording in Berkeley, Calif., and I had a piano in my hotel room. We had already completed at least six or seven tunes, and I was in the room trying out some chord changes when this tune came to me; almost in its entirety, it was as if my involvement with Mary Lou's music had given me this sudden creative thought, as if she was in the room with me. Mary Lou was the first musician to write a jazz waltz years ago, and this new piece somehow became a waltz as I played it. It turned out to be 32 bars, AB/AB, and the dissonant chords in bars 9, 10, 11 and 12 reminded me of Mary Lou in her reflective moments. She seemed to prefer minor keys. So here is “Threnody” (a lament), dedicated to Mary Lou Williams, whose spirit will always be with us and whose music is eternal.

Internationally known pianist Marian McPartland hosts the syndicated radio show Piano Jazz and performs regularly with her own trio. She can be heard performing “Scratchin' In The Gravel" with Mary Lou Williams on the CD Marian McPartland's Piano Jazz With Guest Mary Lou Williams (Jazz Alliance 12019).
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SIR ROLAND HANNA'S PIANO SOLO ON 'LOVE FOR SALE'

by Don Glanden

Don Glanden teaches composition and piano at Temple University in Philadelphia. His recent compact disc release, Sudden Life, is available through Encounter Records, P.O. Box 8132, Philadelphia, PA 19101. He is currently working on a video documentary about Clifford Brown. Glanden has studied privately with Sir Roland Hanna.

"Speaking of his approach to playing, pianist Roland Hanna once said, "Today, technique doesn't mean 12 hours of practice, building speed, or even just learning the notes as they appear on the written page. For me it now involves structure, efficient harmony, and understanding voice-leading so well that there are no wasted notes. It means building lines with logic and developing an idea to the extent that no one can mistake its intent."

Hanna's "Love For Sale" solo is a good example of his approach. A mastery of the bebop vocabulary is evident throughout the solo, but what makes it special is the compositional balance it achieves. Note the following points of interest:

Hanna has the tendency to stay with his ideas and develop them longer than most improvisers. Notice that the 16 bars of letter B consist of two ideas. The first idea is a question-and-answer rhythmic figure alternating two-note and three-note groupings in measures 17 through 24. The second idea consists of a descending diatonic sequence beginning in measure 25 and continuing to the B-flat minor chord in measure 31. The 16 bars of letter D consist of just one idea. Octave E-flats occur on the second beat of measure 49 and are held for four-and-a-half beats before an ascending stepwise motion begins an octave lower using dotted quarter notes. The idea is repeated in measure 53 but this time begins on the first beat of the measure. The idea repeats once more with a slight variation in measure 57.

Rather than bringing the solo to a climactic conclusion with fast runs, Hanna achieves his purpose by increasing note values to dotted quarter notes beginning in measure 50 and sets up a tension-building polyrhythm. To make matters more interesting, notice that the dotted-quarter idea is hinted at four bars earlier in measures 45 and 46. Note values are increased to whole notes in measures 61 and 62 before the final climactic chord is struck in measure 63. The D-flat melody note in the final chord is the highest note of the solo, showing an effective use of range.

Notice the sense of breathing in Hanna's phrasing. The rests that occur in measures 8, 10, 12, 35, and 39 serve as good visual indicators of his practice of making his lines really "sing" on the piano.

Another aspect of Hanna's style is the variety of ways in which he plays the eighth-note subdivision. He might play swing eighths, straight eighths, or other subdivisions depending on the context. The eighth notes in measures 17 through 23 have a straight-eighth feel, while those in measures 25 through 31 have a swing-eighth feel.

I suggest picking up this recording—which features Hanna, bassist George Mraz, drummer Mel Lewis, and is led by violinist Stephane Grappelli—from Grappelli's 1973 album Parisian Thoroughfare (Black Lion 76032). If you follow the transcription with the recording, I think you'll agree that Hanna's solo makes a wonderfully complete statement in just one chorus, and his highly personal and compositional approach is evident in this improvisation.
**WOODSHEd**

**TRANSCRIPTION**

**Booker Little's Trumpet Solo On 'Booker's Blues'**

by David Aaberg

Dr. David Aaberg is director of jazz-commercial music at Central Missouri State University in Warrensburg, Mo., and is a first-rate trumpeter in the Kansas City area. His arrangements for jazz band and jazz choir are published by UNC Jazz Press and Waukes Music Publishing. Several of Aaberg's arrangements may be heard on two recent Sea Breeze releases: *The Kansas City Boulevard Big Band* and *The Trilogy Big Band*.

It seems that many jazz fans are not familiar with the playing of trumpeter Booker Little, who recorded only four short years and died at age 23 in October 1961. But Little was one of the promising young trumpeters of hard-bop, along with such contemporaries as Lee Morgan and Freddie Hubbard.

Little developed into both a fine composer and excellent improviser. His playing seems to combine the delicate touch, sweet tone, and phrasing of Clifford Brown with the fire and harmonic language of Morgan. He was especially known for his use of dissonance.

This transcription represents the first three of seven choruses played by Little on his composition "Booker's Blues," recorded on the *Victory And Sorrow* album (Bethlehem BR-5009/BCP-6043) sometime in August or September of 1961.

The solos are played over a minor-blues form plus an eight-measure tag. Booker's solo is played rather close to home harmonically. The first three measures of the solo contain only chord tones (he also outlines chords in measures 41-42, 45, 49, 53-54, and 55-56). The E natural in measure 5 acts as half a chromatic double-nearby figure leading toward the root (F). This double-nearby figure (either diatonic or chromatic) is used numerous other times throughout the solo, in measures 9 (E and G resolving to F), 10 (C and E resolving to D), 14 (A and C resolving to B), 22 (B and D resolving to C), 25 (E and G resolving to F), 29 (E and G resolving to F), 40 (E and G resolving to F), 50 (E and C resolving to D). This contributes to the solo's feeling of unity. Other than these chromatic double-neighbors, the solo is made up primarily of chord tones and some diatonic passing tones.

A striking feature of the solo is Little's use of space. At the opening of the solo he waits nearly a full measure before entering, then at the end of that passage rests another eight- and-a-half beats (measures 7-9) before his next statement. Space continues to be effectively used (measures 12-13, 18, 20-21, 28-29, 40-41, 44, 52-53, 58-59), giving each phrase a relaxed but deliberate feel. Also notice that Little typically starts phrases on up-beats, often toward the middle or end of the measure. This makes the figure at measure 33, which starts on beat 1 at the beginning of the eight-bar tag, really stand out. The figure also stands out as it is the first time that running groups of triplets are used in the solo. It is followed by a run of 16th notes (measures 35-36) which adds to the momentum.

The combination of the above elements with Little's signature sound make his solo on "Booker's Blues," and most all of his recorded solos, a joyful learning experience.

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**Transcription Notes**

- Cmin (Harmonic)
- Fmin7
- Dmin7
- G7 (5, 12)
- Cmin3

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