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PERFORMANCE STYLES FOR THE LEAD ALTO SAXOPHONIST

Committee:

John Mills, Co-Supervisor

Jeff Hellmer, Co-Supervisor

John Fremgen

Laurie Scott

Elliott Antokoletz

Keith Winking

PERFORMANCE STYLES FOR THE LEAD ALTO SAXOPHONIST

by

Seth L. Carper

M.A. Music Performance Jazz Emphasis, The City College of New York, 2010

B.M. K-12 Music Education, Appalachian State University, 2001

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Dedication

I wish to dedicate this document to my family. To my wife, Kiira, I cannot express enough gratitude for your love and partnership, without which I could not have done this. To my parents, David and Barbara, I thank you for all the sacrifices you made for us. I dedicate this to the memory of my father.

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Performance Styles for the Lead Alto Saxophonist

Seth L. Carper, D.M.A.

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Supervisor: John Mills

The lead alto saxophonist in a big band is responsible for the interpretation of style and phrasing for the entire saxophone section. This document outlines the common practices of lead alto saxophone performance in regard to variables often not notated: vibrato, articulation, rhythmic placement, inflection, and tone quality. Through analysis of jazz orchestra recordings, the author categorizes the aesthetic choices into three styles based on historical chronology and differences in the aforementioned variables. Suggestions on implementing these practices in the context of big-band performance are provided.

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SECTION 1: INTRODUCTION

Chapter 1: Role of the Lead Alto Saxophonist

In a big band setting the lead alto sax chair is arguably the most important and challenging position for any saxophonist to occupy. The lead player is responsible for interpretation of inflection, articulation, phrasing, rhythmic placement and overall style. In addition, the performer must be consistent and precise and have a thorough knowledge of the history of big band music, including composers, arrangers, and important section leaders' individual traits. To further complicate the role, many big band saxophone parts lack specific notation indicating the desired outcome of the composer or arranger. What are the specific demands upon a lead altoist in the current environment, where a diversity of genres, both old and new, are encountered on the bandstand?

Due to the aural lineage of jazz music, it has been traditionally understood that the lead player would have done his homework listening to important recordings or live performances in preparation for taking on the duty of lead alto. This tradition has been supplemented in recent years by scholarly studies of improvised music and various historical analyses of jazz and big band music. Indeed, a revival of big band music has been in fashion over the past three decades, thanks in part to the success of such higher profile groups as the Lincoln Center Jazz Orchestra and the Smithsonian Jazz Masterworks Orchestra. These bands and others, spearheaded by authorities such as Wynton Marsalis and David Baker, have helped usher in a new generation of jazz education in public schools and colleges across America. With this renewed interest, high school and college jazz ensembles all over the world have taken up the big band torch, keeping the music alive.

Most students in these ensembles gain their first exposure to jazz through the big band medium. Improvisational sections of big band charts tend to be shorter and more structured, providing the students with “safe” environments for learning to improvise. More focus is then placed on section playing, and creating a coherent and accurate ensemble sound. While there is much debate over the priorities of jazz education, most jazz musicians would agree that some study of the traditional approaches to both improvisation and big band performance is essential.

It is therefore surprising that no in-depth study has addressed the particular skill set needed to properly execute the duties of leading the saxophone section. While the role of the lead trumpet has been examined by numerous authors, the lead alto has been largely ignored, yet always acknowledged as equally integral to the success of the ensemble. There are, of course, various texts on the stylistic elements of jazz articulation and style in general, that when pieced together can give one a basic understanding of the basis of jazz performance. One of the earliest publications, the 1966 series *Jazz Conception*, was written by the arranger and lead-alto player for the Stan Kenton Orchestra, Lennie Niehaus. In these texts Niehaus addresses “...fundamental rhythms, articulations and phrasings” needed for idiomatic jazz performance of written saxophone parts.¹ While this is a valuable resource for the beginner, most seasoned jazz players would already know the information. It is also clear that the author is himself a product of the post-swing era, utilizing primarily bebop-style articulations throughout. As presented in Chapter 4 of this paper, we will see that swing-style lead altoists did not use this approach to the degree that Niehaus advocates.

¹ Lennie Niehaus, *Basic Jazz Conception for Saxophone 12 Jazz Exercises, 10 Jazz Tunes* (Hollywood, CA: Try Publishing, 1966), introduction.

In the same vein of general jazz style (even the same title) Jim Snidero's *Jazz Conception* series, first published in 1996, also targets more novice jazz learners.² Also like the Niehaus series, the style addressed comes mainly from the post-swing bebop era in terms of articulation, swing feel, and phrasing. The advantage to Snidero's 21st century method is the presence of audio examples and online tutorials. While these texts will help the student with interpreting Thad Jones and Oliver Nelson's bebop-based big-band music, he will not learn the proper way to play vintage swing charts by Duke Ellington and Count Basie, or the fusion-influenced writing of Bob Mintzer. Mintzer's *14 Jazz & Funk Etudes* gives common rhythms used in the titular styles of music, addressing some of the articulations needed.³ Mintzer appropriately points the student to recordings as the main teaching model for the omitted information--an important theme that is common to all of these texts.

One book that is specifically designed to address lead-alto playing is aptly entitled, *How to Play Lead Alto Saxophone In A Big Band*, by Ramon Ricker.⁴ Ricker describes the responsibilities of the lead alto as "not just first alto," indicating the need for interpretation of style and leadership skills, but the text is primarily geared to the novice saxophonist. Ricker goes so far as to describe the swing feel used by jazz musicians over written eighth notes, which is a good introduction for beginners, but unnecessary for the advanced student. He addresses the "jazz articulation" of eighth-note figures, again in bop style, and goes into minor detail about the articulation of quarter notes and their variations from

² Jim Snidero, *Jazz Conception: 21 Solo Etudes for Jazz Phrasing, Interpretation and Improvisation*, (Rottenburg, Germany: Advance Music, 1996).

³ Bob Mintzer, *14 Blues & Funk Etudes: Bass Clef Instruments*, (Miami, FL: Mintzer Music, 1996).

⁴ Ramon Ricker, *How to Play Lead Alto Saxophone in a Big Band*, (Rottenburg, Germany: Advance Music, 2009).

classical music. Ricker includes play-along accompaniments, recorded examples, and touches on a few classic big-band recordings to investigate. While this is a valuable tool for the beginner or those inexperienced in jazz-style performance, it does not suit the needs of the collegiate jazz saxophonist or professional musician in search of a more exhaustive study.

There are a number of online blogs and interviews that discuss the traits needed for aspiring lead alto players. These resources, while making good generalized statements about lead alto characteristics, tend to lack detailed examples or techniques. In a blog by Mark Gross for the Vandoren saxophone product company, Gross states “sound is so important when leading a section... sound is what gives the section its identity... the lead player stylizes the phrasing of a melody and soli sections.”⁵ While accurate in sentiment, the blog entry is not specifically pedagogical in function, and contains no directed teachings on how to achieve the qualities mentioned. Dr. Andrew Stonerock gives a similar description in a blog entry for Smartmusic.com, focusing on important topics such as volume, articulation, tuning, and “going to the source.” This is good overview of the basics, but in his discussion Dr. Stonerock avoids detailing approaches to articulation by saying, “jazz articulation is a debated subject. While there are some general rules about articulation, it tends to be a personal choice among jazz players.”⁶ Ron Kearns states that “poor lead alto players tend to rush through lines” and therefore need good time, a

⁵ Mark Gross, "The Art of the Lead Alto" *vandorenblog.org*, September 17, 2015, accessed March 9, 2016, <http://vandorenblog.com/the-art-of-the-lead-alto-by-mark-gross/>.

⁶ Andrew Stonerock, “How To Develop Your Lead Alto Player” *smartmusic.com*, January 19, 2016, accessed March, 9 2016, <http://www.smartmusic.com/blog/how-to-develop-your-lead-alto-player/>.

sentiment echoed by many other blog authors.⁷ In interviews, famed lead altoists likewise avoid addressing explicit references to techniques used in the saxophone section.⁸ In an essay by Mike Smith, best-known as lead alto for Frank Sinatra, he begins to discuss some of the subtle differences in lead alto styles, such as the difference in vibrato between Marshal Royal and the lead alto players of Stan Kenton's bands.⁹ As in previous examples of existing sources, Smith tells the student to refer to recordings for a more precise understanding of the nuances of various lead-alto styles.

All of the sources above agree that a lead player should be consistent, able to play in tune, adept at sight-reading, and have a good tone, but listening to great lead alto players consistently tops the list of each existing pedagogical resource. Names like Marshal Royal, Jerome Richardson, Jerry Dodgion, Phil Woods, and Johnny Hodges all appear in reference to great lead players. Indeed, the canon of big-band recordings is the greatest resource for the aspiring lead altoist. In an interview with Edward Joefre, Lawrence Feldman, lead alto for the Bob Mintzer Big Band, relates how he studied recordings of other musicians, going as far as imitating the exact type of bend, scoop or other inflections that made a player unique.¹⁰ It is in that same spirit that this study of lead alto styles emerges. After years of careful aural study of countless recordings, I have compiled a list of five variables that are important to stylistically appropriate lead alto performance, and have divided the changes

⁷ Ron Kearns, "Taking The Lead" *dansr.com*, accessed March 9, 2016, <http://dansr.com/vandoren/articles/474/taking-the-lead-by-ron-kearns/>.

⁸ Anita Brown, "The Leading Edge" *jazzedmagazine.com*, July 26, 2011, accessed March 9, 2016, <http://www.jazzedmagazine.com/2656/articles/featured/the-leading-edge/>.

⁹ Mike Smith, "The Art of Playing Lead Alto" *zentz.org*, December 11, 2007, accessed March 9, 2016, <http://www.zentz.org/artofleadaltomikesmith.pdf>.

¹⁰ Lawrence Feldman, Video Interview "Lawrence Feldman on Building a Career," *Joffewoodwinds.com*, December 12, 2014, accessed on March 9, 2016, <http://joffewoodwinds.com/videos/lawrence-feldman-on-building-a-career/>.

in their use into three main chronological styles. Like the existing literature on the topic of lead-alto playing, this document cannot supplant the actual study of recordings. The intention is to provide a framework which the student of lead alto performance may follow in order to better absorb the actual performance practices of great lead altoists from the recorded canon. I will show edited excerpts from lead alto parts, providing the information not originally marked, but performed by the lead player. When available, copies of the original parts are supplied in the appendices, along with a discography of recordings used for this paper and otherwise recommended for future study.

Chapter 2: Parameters of Stylistic Interpretation

For the purposes of this document, I will be examining the variations in style as reflected in vibrato, articulation, rhythmic placement, inflection, and tone quality. While some of these observations may also apply to the full ensemble, it should be noted that any exercises or instructions are intended for saxophone sections only. I will primarily be looking at music from the 1950s forward. Prior to the 1950s most big-band music was performed for dance purposes. After the mid-century, composition and arranging shifted to more concert-oriented settings. There are, of course, exceptions to this. While true that Duke Ellington, Fletcher Henderson, and Stan Kenton all had concert pieces in their repertoire, as early as the 1930s in Ellington's case, the main body of music performed by educational and professional ensembles comes from the post-1950 libraries of big-band writers.

In examining lead alto and lead soprano characteristics in relation to these variables, I have decided to organize this document into three style categories: Swing, Bebop-influenced (or bop-influenced for short), and Contemporary. Beginning in the late 1920s, the swing style was fully evolved by 1940. Bop-influenced characteristics appeared in the late 1940s, heard initially in ensembles led by such artists as Dizzy Gillespie and Woody Herman, and were pervasive by the late 1950s. By the time contemporary-style attributes were heard in big bands in the 1980s, all three styles were being utilized by lead alto players. An effective lead player of today will be knowledgeable of and able to execute the stylistic variations of all three style groups. For specific references I have profiled four main lead alto players who have been seminal in the development of these three styles: Marshal Royal, Jerome Richardson, Lawrence Feldman, and Tim Ries. Though not always

the “first” to perform a style, each of these saxophonists has added his own signature approach to lead-alto playing that has had significant and lasting influence on his peers.

Doubling on various woodwind instruments has been a part of the big-band saxophonist’s job since its inception. The soprano sax became popular as a lead instrument in the late 1960s, and it has been generally understood since that a lead altoist may also be called upon to play soprano. So, when referring to the “lead alto” or “lead soprano” in this document, the two terms are interchangeable as a description of the chair regardless of the specific horn being played.

I will also discuss the models by which the lead altoist, composer, or style is informed. These discussions will give references outside of the big-band configuration that can be used as source material study. The choices made by the lead alto players discussed here were not made arbitrarily, and these selections are justified by their pervasive influence through the recordings and prestige within the jazz world. The models range from improvising jazz performers such as Johnny Hodges, Charlie Parker, and Michael Brecker to general musical genres outside of jazz like Western Classical, funk, and the music of Latin America. At the beginning of each style period, I give a brief overview of the model on which the lead player is basing his performance. The examples found in this document include published solo transcriptions with edits reflecting performance, exact reproductions of published lead alto parts along with edited versions that reflect recorded performance alterations, score reductions for contextual knowledge, and references to recordings.

VIBRATO

The use of vibrato is one of the variables that clearly separates the vintage from the contemporary in big band saxophone playing. As a style characteristic, vibrato tends to give an air of romanticism in jazz, and is avoided in later, more overtly serious style periods. When a performer wishes to sound “old school,” more often than not he will use a wide, constant vibrato. As a general rule, 21st century lead altoists are more reserved with their use of vibrato than previous generations, unless performing in a repertory-style setting.

All of the saxophone vibrato referred to in this document is performed with the mouth, not the diaphragm. A “yah yah yah” motion with the bottom jaw and lip creates the fluctuation of the pitch. To distinguish the absence of vibrato I will use the term “straight tone.” For the purposes of this discussion, when describing the interval of fluctuation, the general terms narrow, medium, and wide will suffice. Terminal vibrato refers to the practice of using a straight tone until just prior to the cessation of the note value, thereupon adding a few brief fluctuations to end the note. In the examples of this document, “vib.” represents the use of vibrato, and “N.V.” represents the use of “no vibrato” or straight tone.

ARTICULATION

Much big-band saxophone writing lacks the defined articulation markings of classical music composition. It is therefore left up to the performer to interpret the notation and choose appropriate articulation patterns. The non-idiomatic articulation of eighth-note passages is often a problem for the inexperienced saxophone section. This is particularly evident in longer eighth-note passages where it is common to encounter either no markings

or the use of long phrase markings in place of specific articulations. Example 2.1 shows a passage from the lead alto part of Sammy Nestico’s “The Blues Machine” from the Count Basie library. Imagine playing the example as written. While the part has been edited by the publisher to show a glissando, a turn, and two scoops performed by the lead alto player on the recording, there are no articulation markings. It is the job of the lead player to dictate an appropriate articulation scheme for the rest of the section to follow.

Example 2.1: “Blues Machine” lack of articulation notation

119

122

In contrast, Example 2.2 from Nestico’s “Basie Straight Ahead” poses the opposite problem. The phrase markings give the impression of long slurred passages. While the overall effect of the performance would be closer in this example, the written part does not accurately portray what a knowledgeable lead player would actually perform.

Example 2.2: “Basie Straight Ahead” long phrase marking notation

17
cresc.

21

25
cresc.

To appreciate the traditional articulation practices applied to the examples in this document, one must be familiar with the various techniques employed by jazz saxophonists. The basic articulation of the saxophone on a single note is performed by starting with the tip of the tongue in contact with the reed, releasing as air starts the vibration of the reed, and ending with the cessation of air. In a succession of notes, the air stream remains constant while the tongue touches the reed once at the beginning of each articulated note, altering the aggressiveness or amount of tongue-to-reed contact for various levels of accentuation.

In addition, jazz saxophonists use a few other types of articulations. Half-tonguing, marked as “*HT*” in the examples, is a technique that is difficult to describe. While even the term “half-tongue” is not universal, the goal of half-tonguing (or whatever moniker is used) is to soften the articulation--an extreme legato--while still providing a sense of separation of pitches and providing extra shape to a phrase. Multiple techniques can be used to attain a half-tongue articulation. Some saxophonists tongue only one side of the reed, while others

still use the tip of the reed but a different part of the tongue. In a video tutorial for *Bestsaxophonewebsiteever.com*, Doron Orenstein uses the side-of-the-reed technique, calling it “ghost tonguing” as well as “half tonguing.”¹¹ Pete Thomas of *Tamingthesaxophone.com* refers to this method as “dooden tonguing,” and advocates the following:

With dooden tonguing, the tongue is placed very lightly against the tip of the reed and held there while you blow, so that the note is partially stopped. It sounds choked or damped so that some air is allowed to escape mostly around the sides of the tongue but some may escape past the end depending on how lightly you hold it. You will get a rough idea vocally if you place your tongue and hold it against the bottom of your top teeth, and say a prolonged “th” syllable.¹²

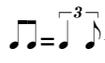
Stop-tonguing, marked as “*ST*” in examples, is where the performer actually reapplies the tongue to the reed in order to stop the note. This gives a very crisp quality to staccato rhythms, and a sudden release to long notes. A diaphragm push is a technique used for non-articulated accents. The performer uses the diaphragm to push air out suddenly in a short “huff,” giving an initial *sfz* accent.

RHYTHMIC PLACEMENT

This variable primarily refers to the placement of the subdivisions of the beat such as eighth and sixteenth notes. By the 1950s it had become common practice in big-band composition to notate most “swinging” eighths as “straight” eighths. However, defining

¹¹ Doron Orenstein, “An Introduction to Jazz Articulation on the Saxophone,” *Bestsaxophonewebsiteever.com*, accessed on March, 21 2016, <http://www.bestsaxophonewebsiteever.com/an-introduction-to-jazz-articulation-on-the-saxophone/>.

¹² Pete Thomas, “Saxophone Dooden Tonguing: AKA Ghost Tonguing, La-la Tonguing, or Half-Tonguing,” *tamingthesaxophone.com*, accessed March, 21 2016, <http://tamingthesaxophone.com/saxophone-dooden-tonguing>.

the nature of swinging eighths is less universal and requires an entire study of its own. While it is commonly held that swing rhythm is defined as a 2:1 triplet feel [], for the purposes of this document swinging will refer to a more general uneven duration of the subdivisions of eighths. As we progress in the style periods chronologically, I will describe in general terms how the downbeat-to-upbeat ratio begins as roughly 2:1, evolving with trends in jazz styles ever closer to 1:1.

I will also use this variable to discuss the overall time feel. The three metric descriptions referred to in this document are behind-the-beat, middle-of-the-beat, and ahead-of-the-beat placements. In correlation to jazz vernacular, musicians often refer to behind-the-beat placement as “laying back,” middle-of-the-beat as “in time” or “on the grid,” and ahead-of-the-beat placement as playing “on top” of the beat.

INFLECTION

The term inflection in this document refers to any pitch manipulation other than vibrato. Scoops, bends, and falls between pitches are all examples of inflection that will be discussed in detail in Chapter 4, an analysis of Marshal Royal’s swing style. Lead alto parts often contain written scoops and falls, but this document will focus on the use of non-written pitch embellishments. In subsequent chapters, I will address to what degree these inflections are maintained in later styles.

TONE

While tone quality is a very subjective and personal variable, there are general tendencies particular to each of the three styles I will examine. For the purposes of this discussion I will use the adjectives “bright” and “dark” to describe tone quality. Bright tone is brilliant, has more high overtones, and projects easily. Dark tone is mellow, with a greater concentration of lower overtones, and generally less piercing and projecting than a brighter tone. I will also give information about prevailing uses of certain types of saxophone equipment, mouthpieces and reeds used by lead players of each style. As equipment is also a highly subjective topic, this information is not to be thought of as prerequisite for performance of a style, but as reference material for non-saxophonists and educators who might use this document as a resource for students. A good performer can achieve multiple tone qualities on any mouthpiece, but the equipment mentioned in this document may aid in achieving the aesthetics of a given style period.

DEPARTURES FROM THE THREE MAIN STYLES

Space limitations will make it impractical to address every stylistic variance in lead-alto playing, but it would be extremely rare to find a big-band performance program that does not include one or more of the styles described herein. The examples and performers I have chosen represent a lineage that can be found at the core of most modern lead alto saxophonists’ performance practice. There are many other important lead alto players that should be investigated to learn the subtle variations in each style, but the four chosen here embody the characteristics to the highest degree. For example, while the contributions of Johnny Hodges and Benny Carter are important to the swing style, Marshal Royal’s work

with the Count Basie Orchestra encompasses both of their voices while bringing a more soloistic approach to section playing.

When addressing bop-influenced style, subtle variations exist between east-coast bands and west-coast bands. As far as approach to articulation, vibrato, and beat placement are concerned, there is less distinction, with most of the contrast existing in tone quality. This document will briefly address those variations, but will focus mainly on east-coast examples. Even within the east-coast approach there remains the juxtaposition of the “conventional” with the “avant-garde.” While most of this discussion is geared toward more widely practiced big-band techniques, exceptions such as the Charles Mingus Big Band will be mentioned.

While there are many important bands active today, I have chosen two representative bands for the contemporary style to discuss the current trends in lead alto styles: The Bob Mintzer Big Band and the Maria Schneider Orchestra. These two composers and their corresponding lead players are among the most prominent authorities on the contemporary big-band scene. They also encompass many of the non-jazz musical sources found in contemporary compositions--funk/pop and classical music respectively.

SECTION 2: LEAD ALTO STYLES

Chapter 3: Swing Style

While many textbooks will say that the Swing Era of jazz lasted from 1935-1945, the swing style of lead-alto playing is still one of the most widely used approaches in big band sax sections today, which accounts for the disproportionate amount of attention given to it in this discussion.¹³ This is due in part to the popularity and influence of two of the most important Swing Era big bands, those led by William “Count” Basie and Edward “Duke” Ellington. The first incarnation of the Count Basie Orchestra operated from 1935-50, referred to as the “First Testament” band, and reorganized as the “Second Testament” band in 1952, performing until Basie’s death in 1984.¹⁴ Duke Ellington started his band in 1923 and toured until his death in 1974. While both bands continue touring today as “ghost bands,” bands led under the names of deceased leaders, arguably the more emulated of the two is Count Basie. Francis Davis of the *Atlantic* wrote of the Second Testament band, “this great band remains the standard against which all other big bands have to be measured (Duke Ellington's being *sui generis*), and it is small wonder that most come up wanting.”¹⁵ This puts Basie’s style at the forefront of the discussion that is to follow in this document. The seeds of each subsequent style are sown to some extent in Basie’s band. The legacy of the Basie sound, the arrangers, performers, and lead alto players can be found in some form or another in each style period covered in the ensuing chapters.¹⁶ Even

¹³ Thelonious Monk Institute of Jazz, "Style Sheets: The Swing Era" *jazzinamerica.org*, accessed March 9, 2016, <http://www.jazzinamerica.org/jazzresources/stylesheets/9>.

¹⁴ These have also been referred to as the “Old/New” Testament bands

¹⁵ *The Atlantic Monthly*, “The Loss of Count Basie,” Volume 254, No. 2 August 1984, pages 95-97.

¹⁶ Appendix A: Lead Alto Influence Flow Chart

contemporary composers such as Maria Schneider and Bob Mintzer, while seemingly worlds away stylistically, have influences that can be traced back to the Basie band via the Thad Jones/Mel Lewis Orchestra.

Concerning the five parameters of this analysis, in many ways swing style invites the most liberal interpretation of the printed part. Swing-style lead alto players utilize the most vibrato of any style, applying it generously, with few exceptions, to any note value of significant length. The articulation patterns are less defined than later styles but establish important phrase endings that remain relevant into the contemporary styles. Rhythmic placement of swing-style lead altoists is highly interpreted. The laid-back feeling of the behind-the-beat phrasing of swing-style trailblazers continues to be a much sought after, yet often elusive, characteristic. While early swing-style lead alto players used fewer inflections, the legacy of Marshal Royal's pitch manipulations overshadowed his more conservative predecessors. As for tone quality, swing style represents the darkest tone utilization, though modern saxophone mouthpieces and amplified rhythm section instruments create increasingly difficult conditions for production of a tone as dark as Royal or Hodges.

MARSHAL ROYAL AND JOHNNY HODGES

Marshal Royal,¹⁷ lead alto and musical director of the Count Basie Orchestra from 1952-1970, is arguably the most important lead alto player in the history of big-band jazz. Countless arrangements have been written in the style of famous arrangers from the Basie

¹⁷ Correctly spelled with one "L"

band, and along with them, lead alto players have tried to emulate Royal's approach and finesse. He nearly single-handedly changed the role of the lead alto. Prior to his joining the Count Basie Orchestra as lead alto and music director in 1952, the role of the lead altoist was primarily just playing the top note of the saxophone voicing. At that time there was little difference in the stylistic approach of the lead player from the rest of the saxophonists or other instrumentalists. Royal elevated the chair to a true leading position, interpreting style, rhythm and inflection, thereby establishing the character of the rest of the reed section.

Royal's choices for many of these changes were largely informed by the solo performance practices of Johnny Hodges. Johnny Hodges was an important figure in early big-band saxophone section performance, but his lasting influence was through his solo delivery. Royal took the lyrical quality of Hodges' soloist style into the sax section and revolutionized the sound of the big band. Not only was Royal's swing style emulated, his overall process of transferring soloist devices into the performance of written parts also became common practice for lead alto players who followed him.

Before joining the Basie Orchestra, Marshal Royal was already in demand as a saxophonist, clarinetist, and violinist. Royal played with such luminaries as Lionel Hampton and Duke Ellington, and during World War II served in the Navy band where he led a swing band that included his brother Ernie, Earl Watkins and Jerome Richardson, to name a few. Royal was a competent swing era soloist, but was better known as an excellent ensemble player. As a clarinetist, he was hired to replace Buddy DeFranco in Count Basie's sextet in 1950. When Basie decided to reform the big band, he asked Royal to stay on as

lead alto as well as the musical director.¹⁸ Royal accepted, despite being offered the same seat as a replacement for Johnny Hodges in the Duke Ellington Orchestra just after taking the Basie position.¹⁹ Royal remained lead alto and musical director for Basie until 1970. It was actually Royal who was responsible for much of the sound of the so-called “Second Testament” of the Basie band, especially regarding behind-the-beat phrasing and lyrical melodic treatments. In his own humble words, Royal states, “though I didn’t do any of the arranging, I felt that I had contributed something important to the band by rehearsing the men, helping to give the saxophone section its distinctive sound and so on.”²⁰

Raymond Horricks more eloquently describes how Royal’s experience logically led him to such a revered position of influence in his book, *Count Basie and His Orchestra*. In documenting the roles of the sidemen of the Basie band from 1936-1957, Horricks wrote of Royal:

His knowledge of collective saxophone work, forged as a result of many years’ labour as an executive member of many and varied reed teams, has obviously been a decisive factor in his faultless leadership of the existing Basie section. There can be hardly a jazz reed voicing or texture yet produced which he has not encountered at some stage or other of his career; he knows how every nuance and subtlety is achieved.²¹

Not only did Royal change the nature of the saxophone section, his influence on the Basie sound, along with associations such as Jerome Richardson (lead alto with the Thad Jones/Mel Lewis Orchestra), altered the course for big bands of future generations.

¹⁸ Marshal Royal and Claire P. Gordon, *Marshal Royal: Jazz Survivor* (Cassell, 1996), 86-88.

¹⁹ Royal, 23.

²⁰ Royal, 99.

²¹ Raymond Horricks, *Count Basie and His Orchestra, Its Music and its Musicians*, (Westport, CN: Negro University Press, 1971), 219.

Johnny Hodges is mostly remembered for his work with the Duke Ellington Orchestra, and is more well-known in non-lead-alto-player circles than Royal. Authors often refer to Hodges as a great “lead alto player,” but most of the praises actually point toward his interpretations of melodies as a soloist with the orchestra. His lyrical, voice-like approach to the instrument prompted the great jazz and pop vocalist Tony Bennett to call Hodges “the best *singer* in the world.”²² Hodges is famous for his use of bends, scoops, and other pitch embellishments. However, it is worth noting that Johnny Hodges made a clear distinction between his section playing and his solo playing. While in the section, Hodges was much more reserved with his interpretations than when soloing. Perhaps this is due to the regular splitting of “lead” roles between the alto chair and the clarinet (usually written a part other than Hodges’) in Ellington’s music. In any case, Hodges tends to do very little embellishing of the written part while playing with the rest of the section, and as such, Royal’s interpretation of the lead-alto role remains the model for swing-style lead players.

There are similarities to the Royal style in Hodges’ section playing, as both men were essentially of the same era. While such elements as legato articulation, dark tone, and wide vibrato were shared between them, a few differences are worth mentioning. Hodges plays with nearly constant vibrato, even in unison passages. Royal, as a general rule, does not use vibrato in unison passages. On slower tempos, Hodges plays more or less a triplet-based swing feel, with only occasional extremely laid back passages. On faster tempos, such as the famous “Cottontail” soli, Hodges’ beat placement is nearly a straight eighth-

²² Dean Alger, “Encyclopedia of Jazz Musicians: Hodges, Johnny (John Cornelius)” *Jazz.com*, accessed March 9, 2016, <http://www.jazz.com/encyclopedia/hodges-johnny-john-cornelius>.

note feel, with much more crisp articulation. This sound is much more related to a 1920s dance band sound. Regardless of tempo, Royal always played with a distinct, behind-the-beat placement, occasionally placing rhythms extremely far behind the pulse.

The most important distinction between Royal and Hodges comes in the interpretation of inflections. Where Hodges tends to stick to the part as written, Royal plays the written parts as if he were interpreting an improvised solo melody. A clear comparison between Hodges' solo style and section playing can be made with the 1956 *Ellington At Newport*²³ recording of the Ellington Orchestra performing "Sophisticated Lady" and a 1967 studio version of the same tune.²⁴ On the earlier recording, the section is featured at the very beginning, and he does no embellishing of the line. While featured as a soloist in '67, Hodges bends and scoops into many of the pitches. This is an important observation to make. The blurring of the lines between the soloist style and section playing made Marshal Royal's contribution significant.

In the following sections I will discuss how Royal addresses the variables of vibrato, articulation, rhythmic placement, inflection, and tone in swing style. All of the examples of Royal come from his work as lead alto player for the Basie band. When appropriate I will distinguish his style from that of Johnny Hodges in order to address the unique qualities needed for Ellingtonia. Due to the distinctive influence of Hodges' pitch embellishments, in the section on *Inflection* I will also compare examples of Hodges' solo inflections with excerpts of Royal's section playing.

²³ Duke Ellington, *Ellington at Newport*, Columbia, 1956.

²⁴ Duke Ellington, *The Popular Duke Ellington*, RCA, 1967.

VIBRATO

Marshal Royal employs a fast, medium-wide vibrato throughout his career. While Hodges and other contemporaries use vibrato almost constantly, Royal reserves it for harmonized passages only. Very rarely do we hear Royal playing in unison with the other saxes while using vibrato, and after Royal's popularity rose, this scheme of vibrato was adopted by most swing-style lead alto players. This sets him apart from his predecessors. In the written melody of "Wild" Bill Davis' arrangement of "April in Paris," Example 3.1, Royal uses vibrato for the harmonized passage. Even though the entire excerpt is divisi, he chooses to play the quarter-note triplets straight tone, ending each sub-phrase with vibrato.

Example 3.1: "April in Paris" divisi vibrato

17

21

In Example 3.2 the sax section plays in unison with straight tone during the backgrounds on Sammy Nestico's "The Queen Bee," mm. 49-54. Due to the unison scoring, Royal maintains a straight tone.

Example 3.2: “The Queen Bee” unison, no vibrato



An exception to this rule can be heard in a bit of vibrato at the end of m. 22 of “The Queen Bee” in Example 3.3. It is however only terminal vibrato as opposed to the constant that he might have used in a tutti section. Using his prerogative as lead, Royal is the only one to break the rule, while the remainder of the section continues to play straight tone.

Example 3.3: “The Queen Bee” terminal vibrato



ARTICULATION

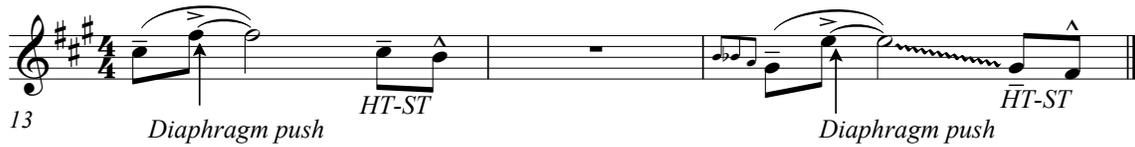
In swing style connected eighth notes are paramount. Given the big band recording techniques of the 1950s, Marshal Royal’s articulation is sometimes difficult to pinpoint. As a general rule he slurs or half-tongues in eighth-note passages, keeping a flowing and connected line. If a line ends with two eighth notes, he favors ending with a half-tongue on the penultimate note and a stop-tongued short final eighth-note. In the opening bars of “Basie, Straight Ahead” in Example 3.4a-b, that the lack of markings in m. 13 and m. 15 do not prevent Royal from slurring the first two notes of each measure. The accents on the upbeat of beat one within these passages are performed with a diaphragm push. He also adds the long-short articulation to the two eighth notes at the end of each bar.

Example 3.4a-b: “Basie, Straight Ahead” articulation

a. Original notation by Nestico



b. Edited part reflecting Royal’s articulation



When encountering the last two eighth notes at the end of the phrase filled with a string of consecutive eighths, Royal will almost always articulate the final two notes, giving a “doo-dat” sound to end the line. In the subsequent bars of “Basie Straight Ahead” Example 3.5a-b shows how the final notes of each string of eighths ends with the lightly articulated short half-tongue/stop-tongue technique mentioned above. The accents originally notated within the phrase are performed with a diaphragm push.

Example 3.5a-b: “Basie, Straight Ahead” articulation

a. Original notation by Nestico

17 *cresc.*

21

25 *cresc.*

b. Edited part reflecting Royal’s articulation

17 *Diaphragm Push* *Diaphragm Push*
HT *HT-ST*

21 *HT* *HT-ST* *Diaphragm Push* *HT-ST*

25 *Diaphragm Push* *HT* *Diaphragm Push* *HT-ST*

This same half-tongue/stop-tongue technique occurs in the written melody of “The Queen Bee,” Example 3.6a-b. Also in this example, note the liberties with which Royal takes the original slur markings. He uses all forms of articulations in the span of only eight measures.

On the upbeat of four in m. 3 Royal also uses the added accent as a means of implementing a *sfz* to increase the dynamic phrasing.

Example 3.6a-b: “The Queen Bee” half-tongue/stop-tongue

a. Original notation by Nestico

b. Edited part reflecting Royal’s articulation

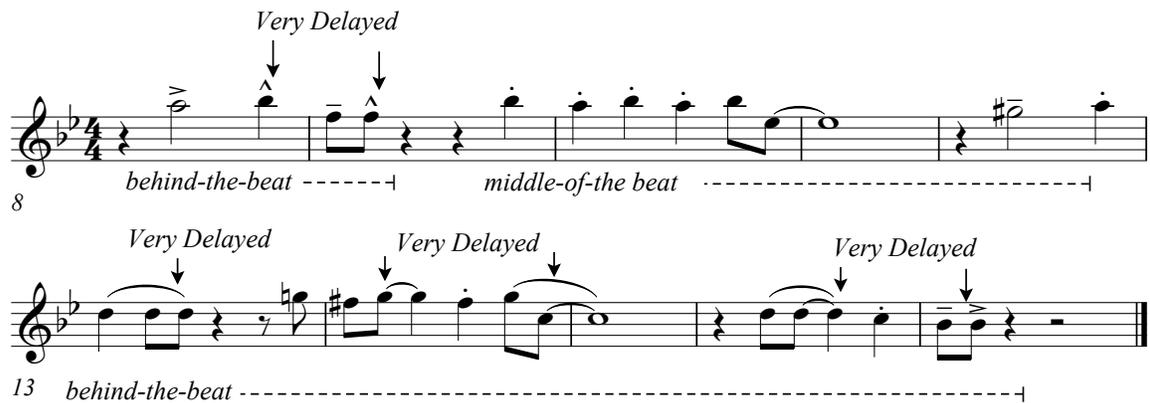
RHYTHMIC PLACEMENT

The Basie Band is widely known for the laid back rhythmic feel of the reeds and brass pitted against the precise time of the rhythm section. Though many different versions

of swing eighth-note notation existed in the early days of big-band writing, the Basie style is most closely related to a 12/8 triplet feel. The eighth notes on the beats are played as a quarter note triplet, with the upbeats treated as eighth-note triplets []. This standard swing rhythm can be felt on medium tempo charts such as “The Queen Bee.”

At some point in nearly every performance Royal will pull back even further than the triplet feel, intentionally playing well behind the beat. This is what most jazz musicians would refer to as “laying back.” This laid-back feel can be heard by the Basie Band in the melody of “Second Time Around,” where a very dominant sounding Marshal Royal leads the ensemble in the placement of the quarters. Royal places the quarter notes just slightly behind the middle of the beat established by the rhythm section in m. 10 of Example 3.7. He also pulls back the eighth notes in mm. 13-17.

Example 3.7: “The Second Time Around” rhythmic placement

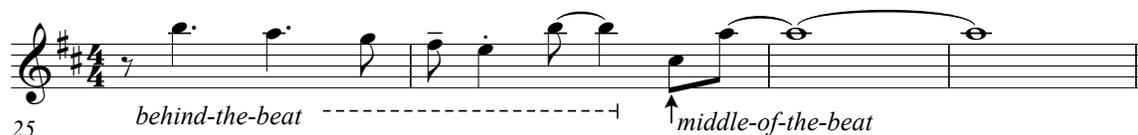


The image shows two staves of musical notation in 4/4 time. The first staff, starting at measure 8, contains five measures. It features quarter notes and eighth notes. Annotations include 'Very Delayed' with arrows pointing to notes that are positioned behind a dashed line representing the 'middle-of-the-beat' and 'behind-the-beat' markers. The second staff, starting at measure 13, contains five measures. It features eighth notes and quarter notes. Annotations include 'Very Delayed' with arrows pointing to notes that are positioned behind a dashed line representing the 'behind-the-beat' marker.

At times Royal pulls back so much that he has to catch up in order to stay in time with the rhythm section. In mm. 25-26 of “The Queen Bee,” Example 3.8, he lays back the

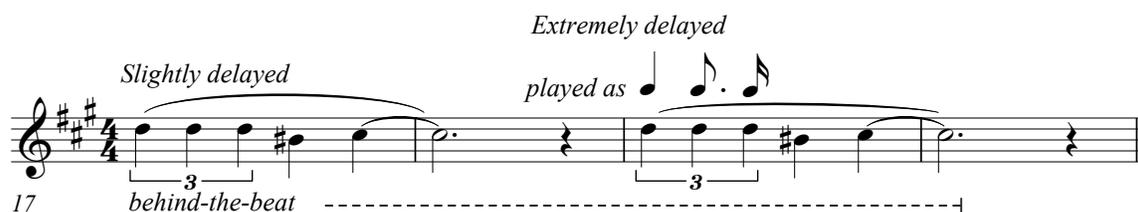
short soli at the beginning of the phrase and uses the sustained “B” in m. 26 to catch back up to the time.

Example 3.8 “The Queen Bee” rhythmic placement



Royal can also be heard laying back the quarter-note triplets that constitute the original melody of “April in Paris.” In Example 3.9 the written triplets of m. 17 and m. 19 are played with more length on the first two notes, catching up on the final triplet. The three triplet passage is effectively changed to a quarter, dotted-eighth, and sixteenth note. This gives a lazy, relaxed feel to the original melody and removes the symmetry of the triplet polyrhythm.

Example 3.9: “April in Paris” rhythmic placement



INFLECTIONS

The most prevalent Hodges solo embellishment used by Royal and subsequent swing-style lead alto players is the “scoop.” A scoop is performed by starting below the desired pitch and subsequently bending up until the target pitch is achieved. To execute a scoop on the saxophone, there are two main techniques: lip bend-voicing and fingering/lip bend-voicing combination. Voicing refers to the manipulation of the tongue and oral cavity to change sound production. There are a number of existing pedagogical texts on voicing,²⁵ but an easy way to experience this technique is to close the lips and practice shaping vowels with the tongue and oral cavity. Each vowel changes the internal shape, which will affect pitch and tone quality while playing a note on saxophone. When performing a lip bend, the performer reduces the pressure of the bottom lip on the reed just prior to sounding the note, requiring a slight modification of voicing to stabilize reed vibration. For most, the back of the tongue goes down in an “ahh” shape. As the lip pressure increases, the tongue position raises to a normal “eee” position, and the pitch “bends” up to the target. Both voicing and lip bends are very subjective techniques, as each individual player has different oral cavity characteristics, creating differing amounts of compensation. As voicing alone can change pitch, that may be all that is needed for some, while others may need the lip bend to aid in pitch changes.

For combinations using fingerings, the technique is again somewhat subjective, depending to how far below the target pitch one can voice/lip bend. The addition of

²⁵ *High Tones* by Eugene Rousseau, *Voicings* by Donald Sinta, and *Top-Tones* by Sigurd Rascher are a few of the most popular texts on voicing techniques.

fingerings below the target pitch further expands the interval of the scoop. It is also important to mention that mouthpiece setups utilizing hard reeds make the manipulation of pitch increasingly difficult, as the reed is less flexible.

The scoop is also the most recognizable Hodges-solo trait in Royal's vocabulary. His use of scooping is often described as "slurpy" lead-alto playing. Royal has three basic scoops, for which I have delineated expression markings correlating to each pitch manipulation: narrow scoop (◡), medium scoop (⌒), and wide scoop (⌘). For the demonstration of these scoops and their sources, examples will be drawn from my transcriptions of Hodges' solo on "Don't Get Around Much Anymore," and Royal's interpretation of the lead alto part on "The Queen Bee."

Narrow scoop [◡]

The narrow scoop is generally less than a half-step movement and of extremely short duration, executed by lip bend-voicing. It can be used on most pitches above G in the staff. The narrow scoop is subtle and often overlooked, but can be easily abused by novice saxophonists. As seen in Example 3.10, Hodges uses the narrow scoop in mm. 2 and 4 of his solo interpretation of the original melody on "Don't Get Around Much Anymore." While the first notes of mm. 1 and 3 begin with wide scoops, the focus of Example 3.10 is on the narrow scoops in mm. 2 and 4.

Example 3.10: Hodges narrow scoop



Royal uses this narrow scoop three times in the excerpt in Example 3.11.

Example 3.11: Royal narrow scoop



Medium scoop [˘]

The medium scoop uses between a half-step to whole-step movement. Capable of a variety of durations, the medium scoop is executed by lip bend-voicing, but is often used in conjunction with a half-step lower neighbor in a fingering/lip bend-voicing combination. Hodges uses this scoop with fingering/lip bend-voicing combination in m. 13. and with lip bend-voicing in m. 15 of “Don’t Get Around Much Anymore,” shown in Example 3.12. The medium scoop in m. 13 is slightly longer in duration than the one in m. 15, and the example is marked slow and fast respectively to indicate the speed of achieving the target pitch.

Example 3.12: Hodges medium scoops

13 *slow medium scoop* *fast medium scoop*

In Example 3.13a, Royal can be heard using a fast medium scoop with a lip bend-voicing in m. 16 of “The Queen Bee” on the upbeats of one, and a slightly slower medium scoop on the upbeat of three. Example 3.13b shows mm. 25-28 of the same chart, where Royal uses a fingering/lip bend-voicing combination to get a shorter duration medium scoop on the upbeat of one in m. 25, and a more pronounced slow medium scoop on the upbeat of four in m. 26.

Example 3.13a-b: Royal medium scoops

a. m. 14-16

14 *fast med. scoop* *slow med. scoop*

b. m. 25-28

25 *fast med. scoop* *slow med. scoop*

Wide scoop [/]

With a wide scoop, the pitch moves by more than a whole-step, often a minor third or fourth, but sometimes as much as a fifth or sixth. This is only playable with a fingering/lip bend-voicing combination. Due to the necessity of the fingering/lip combination, along with the intervallic content of the wide scoop, Hodges tends to reserve the wide scoop for notes played exclusively with the left hand in the upper register of the alto (G on top of the staff to F above the staff). The wide scoop can be long or short in duration, but most often tends to be on the longer side. Hodges favors the longer duration of the slow wide scoop on the “A” sections of “Don’t Get Around Much Anymore,” as in mm. 1 and 3 of Example 3.14a, and shorter, fast wide scoop in m. 23 leading into the upbeat of beat three in Example 3.14b.

Example 3.14a-b: Hodges wide scoop

a. m. 1-4 slow wide scoop

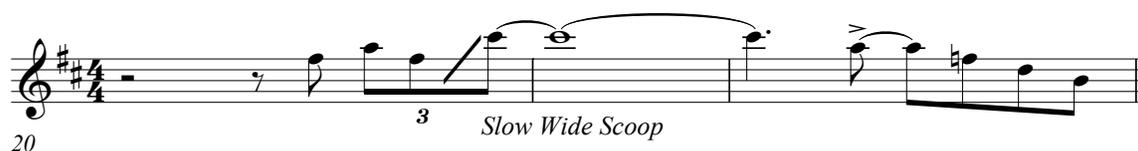
Musical notation for Example 3.14a, measures 1-4. The notation is in 4/4 time with a key signature of two flats (B-flat and E-flat). The first measure (m. 1) starts with a wide scoop (marked with a slash) from a lower note to a higher note, followed by a triplet of eighth notes. The second measure (m. 2) contains a triplet of eighth notes. The third measure (m. 3) starts with another wide scoop (marked with a slash) from a lower note to a higher note, followed by a triplet of eighth notes. The fourth measure (m. 4) contains a triplet of eighth notes. The piece ends with a double bar line.

b. m. 22-24 fast wide scoop

Musical notation for Example 3.14b, measures 22-24. The notation is in 4/4 time with a key signature of two flats (B-flat and E-flat). The first measure (m. 22) contains a triplet of eighth notes. The second measure (m. 23) starts with a fast wide scoop (marked with a slash) from a lower note to a higher note, followed by a triplet of eighth notes. The third measure (m. 24) contains two triplets of eighth notes. The piece ends with a double bar line.

Royal is more reserved with his use of the wide scoop, but when he does employ the embellishment, it is quite dramatic and usually longer in duration. In m. 20 of Example 3.15 he begins the scoop on the last triplet, and continues it through the following two beats.

Example 3.15: Royal slow wide scoop



Measure eight of Example 3.16 is a faster wide scoop, appearing on beat 3 of m. 8. The effect is similar to a medium scoop, but starts slightly lower in register.

Example 3.16: Royal fast wide scoop



Falls between pitches \

While chromatic glissando falls are commonplace in big-band writing, a fall between pitches is slightly different. It is executed by quickly releasing the embouchure, voicing the tongue down, and allowing the pitch to fall into the next target note. This creates a smearing effect between the notes, similar to that achieved by a trombone or violin.

Example 3.19: “The Second Time Around” introduction scoops

The image shows a musical score for a trumpet solo in 4/4 time, key of B-flat major. The score is divided into three systems, each starting with a measure number (1, 4, and 7). The first system (measures 1-3) features a triplet of eighth notes in measure 1 labeled "slow med. scoop" and a triplet of eighth notes in measure 3 labeled "fast wide scoop". The second system (measures 4-6) features triplets of eighth notes in measures 4, 5, and 6, labeled "fast med. scoop", "slow med. scoop", and "slow wide scoop" respectively. The third system (measures 7-8) features triplets of eighth notes in measures 7 and 8. The score includes various musical notations such as slurs, accents, and dynamic markings.

During the backgrounds of the trumpet solo of “The Second Time Around” in Example 3.20, Royal seems to be playing on the title, using a narrow scoop the first time the triplet figure appears in m. 45, but a fast medium scoop “the second time” the figure appears in m. 48. When the entire phrase is echoed in mm. 49-51, he uses a fast medium scoop the first time, and a slow wide scoop the second time. He also uses falls between pitches in m. 47 and m. 51, further strengthening the only downward motion in the passage.

Example 3.20: “The Second Time Around” background scoops

The image displays three staves of musical notation in treble clef with a key signature of two flats (Bb and Eb). The first staff, starting at measure 45, features a triplet of eighth notes on the first beat, followed by a quarter note on the second beat, and another triplet of eighth notes on the third beat. An annotation 'fast med. scoop' with an upward-pointing arrow is placed below the second triplet. The second staff, starting at measure 49, begins with a quarter rest, followed by a triplet of eighth notes on the first beat, a quarter note on the second beat, and another triplet of eighth notes on the third beat. Annotations 'fast med. scoop' and 'slow wide scoop' are placed below the first and second triplets, respectively. The third staff, starting at measure 52, begins with a quarter note, followed by a half rest, and then a triplet of eighth notes on the first beat. An annotation 'slow wide scoop' with an upward-pointing arrow is placed below the triplet. The music concludes with a double bar line.

Notice that only the saxes are playing the lines in each example above. As a general rule, Royal did very little embellishing when playing tutti with the entire band (unless he had instructed the entire band to do so), choosing to use inflections only with saxophone specific passages. The excerpts also provide an important metric placement of the embellishments, occurring primarily on upbeats. Emphasizing the syncopation inherent in jazz phrasing, that placement on the upbeat is more often than not where Royal uses embellishments, particularly scoops.

Royal’s choices of when to scoop also seem to target the beginnings and ends of phrases. In m. 25 of “The Queen Bee,” Example 3.21, he scoops into the first note, but when emphasis is placed on the upbeat of three in m. 26, he opts to wait until the end of the line to scoop, avoiding doing so mid-phrase.

Example 3.21: “The Queen Bee” scoops

20
3
slow wide scoop

24
fast med. scoop *slow med. scoop*

On Nestico’s “Hay Burner” sax soli shown in Example 3.22a-b, Royal uses pitch manipulation to an almost comical extent, perhaps in keeping with the “down-home” character of the composition. In the excerpt below, notice that the falls between pitches are linked to the motive that begins in m. 2, and return in m. 9-11. The medium scoop in m. 3 accentuates the highest pitch of the phrase on the last triplet of beat one. In the m. 5, the medium scoops give the line a “blusier” flavor. Royal uses narrow and medium scoops on first two beats of the last measure for variation on the repeated Bs.

Example 3.22a-b: “Hay Burner” sax soli excerpt

a. Original notation by Sammy Nestico

Musical notation for the original sax soli excerpt by Sammy Nestico. The score is in 4/4 time with a key signature of two sharps (F# and C#). It consists of three staves of music. The first staff begins at measure 57 and includes a triplet of eighth notes. The second staff begins at measure 61 and features a series of slurs and accents. The third staff begins at measure 65 and concludes the excerpt.

b. Edited part reflecting Marshal Royal’s interpretation

Musical notation for the edited sax soli excerpt reflecting Marshal Royal's interpretation. The score is in 4/4 time with a key signature of two sharps (F# and C#). It consists of three staves of music. The first staff begins at measure 57 and includes a triplet of eighth notes with an annotation "slow medium scoop" pointing to it. The second staff begins at measure 61 and features a series of slurs and accents with an annotation "fast medium scoop" pointing to the first measure. The third staff begins at measure 65 and concludes the excerpt with an annotation "fast medium scoop" pointing to the final measure.

TONE

Swing era saxophonists are known for having the darkest and warmest tones of all lead alto styles. When compared with any bop-influenced or modern player (with the exception of a few cool-school players), Royal's tone quality is much more subdued. While most early 20th century saxophone mouthpieces typically utilized a larger chamber with a small tip opening, Royal used a 7-star Conn Comet most of the time.²⁶ This was a larger-chamber mouthpiece with a rather large tip opening, allowing him the volume to sing over the section. The combination of the large tip opening and large chamber makes it easier to project a warm, dark tone quality. In order to accommodate eclectic performance programs, later lead players switched to inherently brighter setups, and as such they have to work a little harder to darken their sounds when playing swing style.

²⁶Richard Fenno, "My Musical Equipment Chest: The Greatest Mouthpiece and the Greatest Saxophone?" *equipmentcloset.blogspot.com*, December 27, 2006, accessed on March 9, 2016, <http://equipmentcloset.blogspot.com/2006/12/greatest-mouthpiece-and-greatest.html>.

Chapter 4: Bop-Influenced Style

The bebop revolution of the 1940s and 50s, embodied by the playing of alto saxophonist Charlie Parker, not only revolutionized jazz improvisation, but also influenced the aesthetic of lead alto players of the ensuing decades. Charlie Parker played the alto with a strong sense of tradition, but avoided overly sentimental clichés used by his predecessors. He played with a relatively vibrato-free, brighter tone than Swing Era soloists Johnny Hodges and Benny Carter. Parker also avoided many scoops wider than the narrow scoop of Marshal Royal. Parker’s articulation was more aggressive than that of swing players. He favored a tongued off-beat accent as opposed to a mostly breath accent for eighth note passages. As the editors of Encyclopedia Britannica describe:

He had become the model for a generation of young saxophonists. His alto tone was hard and ideally expressive, with a crying edge to his highest tones and little vibrato. One of his most influential innovations was the establishment of eighth notes as the basic units of his phrases. The phrases themselves he broke into irregular lengths and shapes and applied asymmetrical accenting. His brilliant, innovative technique—speed of execution, full sound in all registers, and precision during very fast tempos—was widely imitated.

After the initial bebop period of the late 1940s and early 1950s, Cool, Hard Bop, Free and Post Bop styles all emerged as reactions to, or continuations of, the first generation of bebop jazz. All of these newer styles of the late 1950s and 1960s shared most of the overall aesthetics of the earlier period: less vibrato, fewer inflections, straighter eighth notes, and more articulation. When referring to “bop” or “bop-influenced” style in the following sections, I will be using it as a very general term, inclusive of all the sub-genres of bop that evolved after the mid-1940s.

Bop-influenced lead alto players did not entirely abandon the swing-style characteristics. Many bop soloists, as well as the second generation of bop-influenced players, began their careers in swing bands. Indeed, it was with Billy Eckstine's band that Charlie Parker was allowed to experiment during his solos. As composers and arrangers began using more bop-influenced lines in their writing though, lead alto players likewise used Parker's style as a model for section playing. Many lead altoists in early bop-influenced big bands were also leading solo artists of the era. Phil Woods, a self-proclaimed devotee of Parker, played in the big bands of Dizzy Gillespie, Thelonious Monk, and Quincy Jones. Though often grouped with the "cool" school of West-Coast jazz, Lee Konitz was nonetheless influenced by Charlie Parker, evidenced in his lack of vibrato and straighter eighth note feel on swinging tunes. Konitz was lead alto for the Stan Kenton Orchestra, a group less known for swinging charts than for its compositional experimentation.

One of the most famous and influential bop-style sax sections was that of the Thad Jones/Mel Lewis Orchestra. Jones, a former member of the Count Basie Orchestra, "...set the template for a great deal of post-Count Basie big-band writing."²⁷ Even while employed by Basie in the late 50s, Jones was interested in modern jazz of the time. Seven of Jones' classic original compositions were written for, but ultimately rejected by, Count Basie: "The Second Race," "The Little Pixie," "A-That's Freedom," "Low Down," "All My Yesterdays," and "Big Dipper."²⁸ The Thad Jones library contains some of the most

²⁷ Ben Ratliff, "Jerome Richardson, 79, a Flutist and Saxophonist in Demand." *Nytimes.com*, June 27, 2000, accessed on March 9, 2016, <http://www.nytimes.com/2000/06/27/arts/jerome-richardson-79-a-flutist-and-saxophonist-in-demand.html>.

²⁸ Bill Kirchner, Accompanying booklet, *The Complete Solid State Recordings of the Thad Jones/Mel Lewis Orchestra*, (Mosaic, 1994), 2.

intricate saxophone section writing in the history of the big band, and his compositions and arrangements continue to be a cornerstone of collegiate big-band repertoires. Jones resurrected the soprano sax as an ensemble instrument, splitting the role of the lead between it and the alto. Doubling was not limited to just the soprano, as writing for flute, alto flute, and clarinet became more present in the charts, due to the myriad of instruments played by the Jones/Lewis band's inaugural sax section.²⁹ These elements made the job of the lead alto player even more challenging and called for a versatile musician to lead the section. While one can still hear the influence of swing-style lead playing on charts such as "The Groove Merchant," there is a definite shift with the Jones saxophone section. As charter member Jerry Dodgion says, "it was supposed to be different."³⁰

Jerome Richardson fulfilled the role of the section's leader in its inception. Richardson had already had a successful career in big bands and recording studios as a multi-reed player before joining the Jones' band. Having performed under Marshal Royal in a Navy big band, Richardson had absorbed much of Royal's inflections and rhythmic sensibilities. Once joining the Thad Jones/Mel Lewis Orchestra however, the influence of Parker on Richardson was integral to the sound of the saxophone section. In an interview with Jerry Dodgion by Ed Joffe, Dodgion recalls playing second alto to Jerome Richardson. When asked why they played with no vibrato, whether it was a conscious decision or a call by Richardson, Dodgion states, "...as I remember it, Jerome would just, he had his way of playing things, and we all did it the way he did it...and then when I took over I kept the

²⁹ Jones' first sax section: Jerome Richardson (ss, as, fl, piccolo, alto fl, cl), Jerry Dodgion (ss, as, fl, alto fl), Joe Farrell (ts, fl, alto fl, cl), Eddie Daniels (ts, cl, fl, alto fl), Pepper Adams (bs, bcl).

³⁰ Jerry Dodgion, Video Interview, "Jerry Dodgion- A Career Retrospective." *Joffewoodwinds.com*, January 30, 2015, accessed on March 9, 2016, <http://joffewoodwinds.com/videos/jerry-dodgion-a-career-retrospective/>.

same phrasing and a lot of the stuff...no reason to change it.” Joffe then adds that Dick Oatts retained the same style and phrasing when he became lead after years playing second to Dodgion, to which Dodgion agrees.³¹ This is a first-hand account of the aural lineage at work and is evidence that Richardson was source for five decades of the aesthetic choices of the saxophone section of the Thad Jones/ Mel Lewis Orchestra, the Mel Lewis Orchestra and the Vanguard Orchestra.³²

Richardson may also have been inadvertently responsible for the use of the soprano sax as the lead instrument of choice in Jones’ writing. As Richardson remembers,

It was a thing where it became a joke. I play a little clarinet, a few things. So Thad comes to me with clarinet all over it. And here’s Eddie Daniels who’s a graduate of clarinet, so I told Thad, “Hey I don’t want to play that. Plus, it’s in the wrong register for a clarinet to project. So why don’t you let me play it on soprano sax?” So Thad said, ‘Yeah, go ahead.’ And that’s where it started! So that’s where that came from. It was a funky thing, but it worked. And Thad used it a lot.³³

Richardson transferred the same bop-influenced stylistic traits from his alto sax playing to the soprano sax and set the standard for big-band lead soprano saxophonists of future iterations of the Thad Jones band.

Following Parker’s example, Richardson and other bop-influenced lead alto players use much less vibrato than swing-style lead players. Most of the vibrato used is in the form of terminal vibrato. One of the most revolutionary changes that occurs in bop-style lead playing is in the use of articulation. Bop-style lines require bop-style articulation in order

³¹ Dodgion interview.

³² Thad Jones left the band in 1977 to conduct the Danish Radio Orchestra, turning the band over to Mel Lewis, who led it until his death in 1990. After a longstanding engagement at the Village Vanguard, the band was renamed for the club, and led by Bob Brookmeyer.

³³ Jerome Richardson, interview by Tim Price, “Jerome Richardson,” *timpricejazz.com*, June 1991, accessed March 21, 2016, <http://www.timpricejazz.com/articles/jeromerichardson.html>.

to be accurately performed. As in swing-style articulation, the choice of exact phrasing is mostly left up to the performer, but in order to achieve a smooth and connected line, new techniques pioneered by Charlie Parker and his followers are utilized in the big band setting. The new articulation patterns also help maintain the swing feel, as rhythmic placement follows Parker's "straightening out" of the eighth-note in bop-influenced style. Inflections from Royal's influence continue but are subdued and less frequently used. Tone qualities are brighter in bop style, again following the soloist models of Parker, and especially of the second generation of bop players like Julian "Cannonball" Adderley.

VIBRATO

Bop-influenced lead alto players use little vibrato, but when they do, it tends to be terminal vibrato as opposed to the constant vibrato of swing players. This style of vibrato can be heard in Charlie Parker's playing on "Billie's Bounce."³⁴ In Example 4.1, Parker uses only one or two narrow fluctuations to bring each phrase to an end in mm. 14, 16, 17, and 19.

³⁴ Charlie Parker, "Billie's Bounce," *Bird/The Savoy Recordings (Master Takes)*, Sony/Columbia 1945.

Example 4.2a-b: “Kids Are Pretty People” mm. 33-40

a. 1967 Version

Musical notation for the 1967 version of "Kids Are Pretty People" mm. 33-40. The score is in 4/4 time with a key signature of one sharp (F#). It consists of two staves. The first staff starts at measure 33 and ends at measure 36. The second staff starts at measure 37 and ends at measure 40. Performance markings include "N.V." (no vibrato) and "Vib." (vibrato) with dashed lines indicating the duration of each effect. The notation includes various note values, rests, and articulation marks such as accents and slurs.

b. 1968 Version

Musical notation for the 1968 version of "Kids Are Pretty People" mm. 33-40. The score is in 4/4 time with a key signature of one sharp (F#). It consists of two staves. The first staff starts at measure 33 and ends at measure 36. The second staff starts at measure 37 and ends at measure 40. Performance markings include "N.V." (no vibrato) and "Vib." (vibrato) with dashed lines indicating the duration of each effect. The notation includes various note values, rests, and articulation marks such as accents and slurs.

On “Three and One” Richardson again uses a slow terminal vibrato at the very ends of phrases as in mm. 36-39, and m. 40 of Example 4.3. As in the example of Royal’s use of terminal vibrato in swing style, Richardson is the only player to add the terminal vibrato in this bop-based passage. The rest of the section continues to play with a straight tone.

Example 4.3: “Three and One” terminal vibrato

34 N.V. ----- 3 ----- Vib. N.V. ----- Vib.

38 N.V. ----- Vib. N.V. ----- Vib.

Very few examples will find Richardson playing with any vibrato other than terminal, and these tend to be when he is playing flute, and only in harmony with the other reed chairs. This is in large part owed to the fact that the flute has its own tradition of vibrato. While their saxophone concepts may have come from Parker, bop-influenced players’ flute styles were more classical. Richardson studied classical flute in college and said, “each horn has its own character...if you violate that, it’s almost a sacrilege! You got to play flute as a flute!”³⁵ On “A Child Is Born” he plays with straight tone when in unison with the other woodwinds, but when the section splits into harmony, Richardson adds a narrow vibrato.³⁶ Similarly on “Dedication” Richardson plays with a narrow vibrato on flute, but as soon as he switches to alto, the vibrato that might be used on longer note values is dropped altogether. Example 4.4a-b shows the uses of vibrato and straight tone on “Dedication.”

³⁵ Price, Richardson interview.

³⁶ Thad Jones, “A Child Is Born,” *Consummation*, Solid State, 1970.

Example 4.5a-b: Upbeat articulations

a. Phrases beginning on upbeats



b. Phrases beginning on downbeats



Often, the longer the chain of eighth-notes, the more likely that half-tongue articulation will be used for successive upbeats. When phrases contain natural three-note groupings, such as lower neighbors, bop-influenced players will often break the pattern to accommodate. Example 4.6 shows a phrase that would require such an articulation scheme. The exact use of half-tonguing versus full articulation would be decided upon by the player.

Example 4.6: Phrase containing three-note groupings



Parker's style of articulation quickly became the norm for bop-style alto saxophonists, and was particularly strong in Julian "Cannonball" Adderley's playing. While the *Omnibook*³⁷ is an invaluable resource for transcriptions of Charlie Parker solos,

³⁷ Charlie Parker, Jamey Aebersold, and Ken Slone, *Charlie Parker Omnibook: For E-flat Instruments*, (Hollywood, Calif. Lynbrook, N.Y: 1978).

it fails to mark any of his articulations. In contrast, Tim Price’s book of transcriptions of Adderley solos, *The Julian Cannonball Adderley Collection*,³⁸ is extremely specific with articulation markings, making it a great study for the style. Example 4.7a-b contrasts similar passages from Price’s book showing the bop-style articulations of Cannonball Adderley on “Arriving Soon” with the lack of markings in the *Omnibook* on “Ko Ko.” Although each articulation is marked uniformly in Price’s example, Adderley would have used half-tonguing for a great deal of the faster tempo articulations.

Example 4.7a-b: Cannonball Adderley Collection excerpt vs. Omnibook excerpt

a. Cannonball Adderley Collection-“Arriving Soon”



b. Omnibook- “Ko Ko”



³⁸ Julian Cannonball Adderley and Tim Price, *The Julian Cannonball Adderley collection*, (Milwaukee, WI: Hal Leonard, 1995).

In Example 4.8 we can see the source of Adderley’s choices in a transcription of Parker’s articulations on the previous “Ko Ko” example.³⁹

Example 4.8: “Ko Ko” reflecting Parker’s articulation



Richardson uses this off-beat pattern for most of the eighth-note laden passages of Thad Jones’ music. In the famous soli from “Fingers,” the saxes are called upon to perform an intricate bop-style soli on a chorus of “rhythm changes,” featuring soprano sax lead.⁴⁰ While the original studio recording includes the chorus only at the original tempo, according to Bill Kirchner, “In live performances, Thad would halve the tempo and feature this chorus at that speed, then cue the original tempo, insert a piano chorus or two, and have the saxophones repeat the soli at twice the speed.”⁴¹ This would have given the listener a great opportunity to hear exactly how Richardson was articulating.⁴² The initial eight bars in Example 4.9 represent the appearance of the original soprano part. There are no markings for articulation in the selected measures of the part.

³⁹ Parker, *Bird/The Savoy Recordings*.

⁴⁰ “Rhythm changes” is a term used by jazz musicians that refers to any jazz melody written on the harmonic structure of George Gershwin’s “I’ve Got Rhythm.”

⁴¹ Kirchner, p. 12.

⁴² This version can be heard on the Vanguard Jazz Orchestra’s recording, *The Vanguard Jazz Orchestra: Thad Jones Legacy*.

Example 4.9: “Fingers” sax soli, original notation by Thad Jones

The image shows two staves of musical notation in 4/4 time. The first staff begins at measure 1 and contains four measures of music. The second staff begins at measure 5 and contains four measures of music. The notation includes various rhythmic patterns, including eighth notes, quarter notes, and half notes, with some notes beamed together. There are also some slurs and accents present.

Richardson immediately utilizes the off-beat articulation for the phrases that begin on upbeats as in m. 1 and m. 5 of Example 4.10. When a phrase begins on a down beat, as in m. 3 on beats one and four of, he slurs three notes before beginning the off-beat pattern. This passage also shows the two eighth note “HT-ST” technique in mm. 5, 7 and 8, showing the Marshal Royal influence.

Example 4.10: “Fingers” sax soli, edited part reflecting Richardson’s articulation

The image shows two staves of musical notation in 4/4 time, similar to Example 4.9. The first staff starts at measure 1 and the second at measure 5. The notation includes various rhythmic patterns and articulation marks. In the second staff, there are three instances of the 'HT-ST' technique, which is indicated by the labels 'HT-ST' written below the notes in measures 5, 7, and 8.

Interestingly, one of the few articulation markings originally scored in the soprano part was completely ignored by Richardson. As seen in Example 4.11, Thad Jones specifically wrote the upbeat of two in m. 22 with a rooftop accent, indicating the tied note to be played short.

Example 4.11: “Fingers” sax soli mm. 21-24 original notation by Thad Jones



Richardson decided to play the note value long, as seen in Example 4.12. Thad Jones evidently agreed with the choice, as Richardson was allowed to keep the change.

Example 4.12: “Fingers” sax soli mm. 21-24 edited part reflecting Richardson’s articulation



Phil Woods also used bop-influenced articulations with the Quincy Jones Orchestra. Like Thad Jones (no familial relation), Quincy Jones had previously worked for Count Basie, but decided to lead his own bop-influenced band. On the Quincy Jones arrangement of “Straight, No Chaser” for his 1962 album, *Quintessence*, Jones uses the 1958 Miles Davis recording on the album *Milestones*, featuring Cannonball Adderley on alto, as the influence for the big band arrangement.⁴³ Appropriately, Phil Woods borrows Adderley’s improvised interpretation of the original melody for use in the saxophone section, utilizing a combination of full and half-tongued articulation on the off-beats. Example 4.13 shows the interpretation of the original melody as played by Adderley and

⁴³ Miles Davis, “Straight, No Chaser,” *Milestones*, Columbia, 1958.

Woods. Note that Woods, besides the off-beat articulation, also clips the last note of the phrases short, using a stop-tongue as Adderley did.

Example 4.13: “Straight, No Chaser” Phil Woods/Cannonball Adderley articulation

The image shows three staves of musical notation in 4/4 time, key of D major. The first staff contains six measures of eighth-note patterns with articulation markings 'HT' under the first, second, and third notes of each measure, and 'HT-ST' under the final note of the sixth measure. The second staff contains six measures, with 'HT' markings under the first and second notes of the first two measures, and under the first, second, and fourth notes of the last three measures. The third staff contains four measures, with 'HT-ST' under the first note of the first measure, and 'HT' under the first, second, and fourth notes of the subsequent measures. The piece concludes with a double bar line.

Stop-tonguing is an often used device in bop-influenced style. This crisp articulation helps isolate “straight” eighths from “swing” eighths in a style where the eighth-note ratio is closer to 1:1 than 2:1. It also gives a tight, clean cutoff to staccato or rooftop expression markings. Jerome Richardson uses stop tonguing for both reasons in the melody of “Little Pixie II.” In Example 4.14, Richardson uses stop tongue in mm. 3-6 as well as mm. 8-9 to bring a biting quality to the rooftop accents. In m. 7 of the same example, a succession of stop tongue articulations at the beginning of the measure underscores the straight eighth feel, providing a delicate “pixie-like” character for the three eighth notes.

Example 4.14: “Little Pixie II” stop-tonguing

The musical notation for Example 4.14 is presented in two staves. The first staff begins at measure 3 and contains six measures of music. The second staff begins at measure 7 and contains four measures of music. The notation includes eighth notes, quarter notes, and quarter rests, with various articulations such as accents (^), slurs, and stop-tonguing (ST) markings. The key signature has one flat (Bb).

RHYTHMIC PLACEMENT

While fast tempo eighth-notes straighten out in the playing of swing players and bop influenced players alike, Parker and his followers utilize an eighth-note feel that is closer to a 1:1 relationship between downbeat and upbeat durations at slower tempos than swing players, relying on the articulation and accents to provide the “swinging” of the eighths. This is in part due to the regular presence of more disjunct intervals in bop style melodies. Returning to “Little Pixie II” in Example 4.15, Richardson actually plays slightly ahead-of-the-beat in mm. 3-6, then comes back into a middle-of-the-beat feel in m. 7, returns to the more urgent rhythmic interpretation for 7-8, and again to the relaxed feel in mm. 9-10. This rhythmic scheme gives the effect of “laying back” in m. 7 and mm. 9-10, a feat that would be difficult to achieve going from a middle to behind-the-beat feel at the marked tempo of 220 beats per minute.

Example 4.15: “Little Pixie II” rhythmic feel

The image shows two staves of musical notation in 4/4 time. The first staff begins at measure 3 and is divided into two sections: 'ahead-of-the-beat' (measures 3-4) and 'middle-of-the-beat' (measures 5-6). The second staff begins at measure 7 and is also divided into two sections: 'ahead-of-the-beat' (measures 7-8) and 'middle-of-the-beat' (measures 9-10). The notation includes various rhythmic values, accents, and phrasing slurs.

Later in the same composition, the saxophones encounter a short soli that contains both bop-style and swing-style melodic lines. Richardson addresses the lines with the appropriate rhythmic tendencies. In mm. 43-49 of the soli excerpt in Example 4.16, the lines are characteristically bop, complete with chromatic passing tones, harmonic upper extension triplets, and disjunct intervals. Richardson approaches these measures with middle-of-the-beat rhythmic placement, if not slightly ahead-of-the-beat on the triplets. However, in the same example, Richardson reverts to a behind-the-beat interpretation when he gets to the swing-style contours of mm. 50-59. The two-note groupings of downbeat articulations in mm. 50-51, along with the long phrase markings in mm. 52-59 help distinguish the change in approach from the upbeat focused bop-style lines in the previous measures.

Example 4.16: “Little Pixie II” rhythmic placement

43 middle-of-the-beat ----- (ahead-of-the-beat) -----

46 ----- | ahead-of-the-beat ----- |

50 middle-of-the-beat -----

53 -----

57 ----- |

INFLECTIONS

Charlie Parker uses subdued inflections in his soloing. On his recording of “Summertime” from the album *Charlie Parker With Strings*, Parker tips a hat to Hodges without sounding like an imitator, using his own unique style interjected with bluesy bends

and scoops.⁴⁴ In a more typical setting, Parker is even more reserved with his use of inflection. When he does use pitch embellishments they are generally understated. In an excerpt from his solo on “Billie’s Bounce” in Example 4.17, Parker uses a fast medium scoop on the upbeat of four in m. 29, and a slower medium scoop in m. 31.

Example 4.17: “Billie’s Bounce” scoops



Parker uses falls between pitches a few measures later in m. 38, smearing through the blues line of Example 4.18.

Example 4.18: “Billie’s Bounce” falls between pitches



Many of Marshal Royal’s inflections are maintained in the bop-influenced style, though filtered through the lens of Charlie Parker. Even on a fast-tempo piece like “Little Pixie II,” Richardson is able to utilize some inflections. In Example 4.19, Richardson uses the wide descending leap in m. 68 to his advantage, executing a slinky sounding medium

⁴⁴ Charlie Parker, “Summertime,” *Charlie Parker With Strings: The Master Takes*, Verve 1995.

scoop. He also uses the medium scoop at the end of the passage in m. 75. The falls in m. 73 and 75 are original to the part.

Example 4.19: “Little Pixie II” medium scoops

68 *slow med. scoop*

72 *fast med. scoop*

Richardson also inserts three consecutive falls between pitches (Example 4.20), creating a slippery smear from the A-flat in m. 69 all the way to the C in m. 70.

Example 4.20: “Little Pixie II” falls between the pitches

68 *smeared*

Medium-tempo bluesy charts tend to be the most likely candidates for the more Royal-style use of inflections. The decision to pay homage to “old school” styles comes from careful consideration of many parameters including harmony, melodic contours, rhythmic grooves, and overall intention of the composer. In the famous sax soli from “The Groove Merchant,” the harmony and melodic shapes straddle the line between swing and

bop styles, but the medium-shuffle feel and blues aspects lean toward the swing-style interpretation. As this is an arrangement of his own composition, Richardson takes the opportunity to embellish the written part. In m. 9 of Example 4.21, contrary to the published markings, Richardson uses a narrow scoop on the first quarter note, a fast medium scoop on the second beat, and even manages a fast medium scoop on the downbeat of three. He then executes a slow medium scoop on the upbeat of four in m. 11. In m. 13 and m. 15 Richardson also adds narrow scoops to the line. This being one of the most popular sax solis in Jones' library, the full soli may be found in Appendix E, edited to reflect Richardson's inflections.

Example 4.21: “The Groove Merchant” inflections

8

fast med. scoop

slow med. scoop

13

TONE

Bop-influenced lead players lean toward a brighter tone than Marshal Royal and his predecessors. Charlie Parker, Phil Woods, and Cannonball Adderley all had very bright tones compared to swing era soloists, so it is logical that lead alto players performing music in this style would follow suit. Jerome Richardson in particular had a very bright alto tone.

The most popular mouthpieces for bop influenced lead alto players feature a medium-small chamber, a medium tip opening, and a rollover baffle, creating a more focused and projecting timbre. A rollover baffle has a slightly convex curve just behind the tip of the mouthpiece, giving an initial brightness but allowing the air to spread into the chamber of the mouthpiece.⁴⁵ Companies such as Meyer, Link, Berg Larsen, Brillhart and Beechler have produced mouthpieces in this style for decades, and new mouthpiece makers are copying and updating the vintage designs. This style of mouthpiece is popular among lead alto players of the past and present, and is a good compromise for players encountering both bop-influenced and swing-style charts on the bandstand.⁴⁶

Richardson's soprano tone was darker and warmer in comparison. The soprano already having a naturally brittle tone, he may have chosen to subdue the overtly bright sound that might accompany a bop-influenced style. He used a Selmer Soloist mouthpiece, originally considered more of a classical setup, which has become a highly coveted mouthpiece for jazz soprano and alto players alike.⁴⁷

OTHER CONSIDERATIONS

By the late 1960s, on the east coast Thad Jones was the hottest big band around, but by no means the only one. Bassist Charles Mingus briefly led a bop-influenced big band in the early 1960s. This group used many of the same techniques listed above, but

⁴⁵ Theo Wanne, "Baffle Shapes," *theowanne.com*, accessed March 21, 2016, <http://theowanne.com/knowledge/baffle-shapes>.

⁴⁶ See <http://mysite.du.edu/~abouton/mpce.html> for a list of equipment used by various saxophonists.

⁴⁷ Bob Bernotas, "Jerome Richardson," *Saxophone Journal*, March/April 1995, 31, online version accessed March, 21 2016, <https://www.dornpub.com/SaxjPDF/Jerome.pdf>.

added more blues and avant-garde inflections, many of which are exaggerations of Royal/Hodges inflections. Mingus was also a former member of the Ellington Orchestra and heavily influenced by Ellington's writing, further accounting for the Hodges-style inflections. Much of the avant-garde inflections used by Mingus' saxophonists are scoops and falls that, in combinations with other early-jazz saxophone techniques like growling, give a primal, unrefined quality to the performance that Mingus desired.⁴⁸ After his death, Mingus' wife, Sue Mingus, reformed the big band. Members of the current ensemble have contributed new arrangements of Mingus' compositions in the style of his original big band.

On the west coast, two of the leading big bands, the Stan Kenton Orchestra and Woody Herman's Big Band, reduced the importance of the alto by choosing to use only one. Kenton had experimented with various instrumentations as early as 1950 with his 39-piece "Innovations Orchestra."⁴⁹ Kenton's sax section was often not a conventional one. While his 1950s bands featured such alto stars as Bud Shank, Lennie Niehaus, and Lee Konitz, by his 1962 album *West Side Story*, Kenton had dropped the second alto, featuring only one alto, two tenors, and two baritones (one baritone doubling bass sax). For a short period, 1960-1963, Kenton even experimented with a mellophonium section either in conjunction with or in place of the saxes.⁵⁰ The most obvious difference in style is the complete lack of vibrato in the Kenton sax section, a trait found in many west-coast

⁴⁸ A growl is performed by humming or growling while playing a note. So specific pitch is necessary for the growl, as the effect is used just to obscure the tone quality.

⁴⁹ Scott Yanow, "Stan Kenton," *allmusic.com*, accessed March 21, 2016, <http://www.allmusic.com/artist/stan-kenton-mn0000743929/biography>.

⁵⁰ Scooter Pirtle, "The Stan Kenton Mellophoniums," *middlehornleader.com*, May 1993, accessed March 21, 2016, <http://www.middlehornleader.com/Kenton%20Mellophoniums.htm>.

soloists' styles. Composers Bob Curnow, Bill Holman, and Lennie Niehaus have all written in styles reflecting the Kenton sound. As for clarinetist Woody Herman, his big band had always focused on tenor saxophonists, as exemplified by the famous "Four Brothers" band in the late 1940s. By the 1970s, with the exception of Herman himself being occasionally featured on alto and soprano saxes, he had done away with the lead alto saxophone altogether.

Chapter 5: Contemporary Styles

The most recent developments in lead-alto playing and big-band writing have occurred in the last three to four decades, and can be generally described as an extension of the bop-influenced style, while incorporating non-jazz sources. These outside sources are from Afro-Cuban music, rock/funk fusion, Brazilian music, and western classical art music. The two composers that this document will focus on for contemporary style are Bob Mintzer and Maria Schneider. These two composers' works are widely performed in collegiate ensembles, and their spheres of influence are among the widest reaching of any contemporary writers. Mintzer represents the fusion and Afro-Cuban/Brazilian influences, while Schneider represents classical and Brazilian sources.⁵¹

There is some crossover in the techniques used for these styles, as well as similarities to the bop-influenced style, but there are also unique characteristics that must be addressed for each of the contemporary-style approaches to lead-alto playing. As in bop-influenced writing, the soprano and flute continue to be important lead instruments in contemporary big band sax parts, particularly in Schneider's style. However, it is not always the case that the lead alto chair has the "lead" line in contemporary styles, so it is even more important that all saxophonists understand the role of the "lead" player. As less interpretation is needed to decipher written parts, the non-jazz influences mean fewer of the traditional jazz mannerisms. A new set of expectations is placed on the lead player in contemporary style, and new musical influences must be examined in order to properly execute the writing.

⁵¹ This is not to imply that these are the only styles in which each composer writes, only that the focus will be on those influences.

BOB MINTZER

Due to the breadth of sub-genres of jazz approaching the modern era, the soloist models for the lead players become less defined, but a few improvisers can be pointed to as models. In Mintzer's band, Mintzer himself is the most often featured soloist, the composer, and one model for the stylistic choices of the sax section. His approach, akin to that of tenor saxophonist Michael Brecker, along with the inspiration of tone from alto saxophonist David Sanborn, are the primary soloist models for the lead alto player: bright tone, minimal use of vibrato in tutti lines, middle-of-the-beat rhythmic placement, and funk-influenced rhythmic articulation. During his varied career Mintzer has been a member of the Thad Jones/Mel Lewis Orchestra, performed with Latin jazz icons Tito Puente and Eddie Palmieri, recorded with pop greats Aretha Franklin and James Taylor, and was a regular member of the fusion jazz group the Yellowjackets. All of these influences and more can be heard in his compositions for big band, in particular the Latin jazz and funk/rock sources. In a brief online video by Bret Primack entitled "A Short History of the Bob Mintzer Big Band," Lawrence Feldman says Mintzer's writing has "...definitely a connection with Thad Jones' kind of writing but with a different rhythmic impetus and other influences."⁵²

Lead players in contemporary style prefer only to use vibrato in soloistic passages, using only straight tone in tutti sections. While there is still much bop influence, the melodic lines tend to favor more angular quartal and quintal intervals of "post-bop" improvisation. This creates a need for a new approach to articulation, as constant off-beat articulation would prove difficult in executing the wider intervals. Also affecting

⁵² Bret Primack, "A Short History of the Bob Mintzer Big Band," *youtube.com*, accessed March 21, 2016 <https://www.youtube.com/watch?v=dhJiEB-lxo8>.

articulation in Mintzer's music, the sixteenth note (or cut-time eighth note) often serves as the rhythmic basis. While articulation markings become more specific than in bop-influenced writing, there are still some unwritten stylistic traits that are given to be understood by the performer. Rhythm is key to Mintzer's contemporary style and becomes increasingly intricate. Mintzer often writes saxophone parts that mimic keyboard and guitar comping styles, therefore beat placement is less flexible. Bright tone is helpful when vying for aural space amongst the volume and density of the fusion and Latin music sources. Therefore, new equipment and performance techniques must be used by the lead altoist to adjust to the same tone quality of the soloist models.

Lawrence Feldman has played alto sax with Bob Mintzer's Big Band since its inception and ensuing first album in 1984, and was quickly made lead alto after the departure of David Sanborn. Like many of the great post 1950s lead alto players, Feldman has had a successful career as a big band, studio and pit musician. His precision and intimate knowledge of various genres, including pop/rock/funk styles, make his work with the Bob Mintzer Big Band seminal for the modern era style of lead-alto playing.

Vibrato

Lawrence Feldman does not use vibrato in his lead-alto playing with the Bob Mintzer Big Band. In a video tutorial made for Joffewinds.com, Feldman discusses various alto styles, including Marshal Royal, Phil Woods, and Paul Desmond. In reference to Mintzer, Feldman says,

You may know of the Bob Mintzer Big Band...I'm a charter member, actually, and on almost all his CDs I play the lead alto chair. I want to mention that that's a

little special situation because he does not write traditional sax section, he's more orchestral. And I'll just say that in his music I almost never use any vibrato at all...except one album that he did, *Tribute to Basie*...and in that I did, but still not as much as if it was a real Count Basie chart...⁵³

The use of straight tone is heard in funk and rock horn sections, as well as Latin jazz ensembles which tend to avoid vibrato in ensemble sections. There is also quite a bit of unison sax writing in Mintzer's style, therefore entirely avoiding vibrato eliminates the need for switching vibrato between unison and tutti passages.

The one scenario where vibrato can be employed in Mintzer's contemporary style is in written soloist passages. These are melodic lines that are written to be played in the style of a soloist, and are peppered throughout pop/fusion-influenced writing. As previously stated, Mintzer and the other soloist models do not completely avoid vibrato in their improvisations. On his improvised solo in "The Heart of the Matter," Mintzer uses a narrow, medium-slow vibrato as means to build intensity on long notes, generally appearing at the climax of phrases. He also uses vibrato on the final notes of phrases, acting as a terminal-style vibrato to the entire line. As seen in Example 5.1, Feldman uses the same narrow, medium-slow vibrato found in Mintzer's solo model for a short written solo passage in "The Heart of the Matter."

⁵³ Lawrence Feldman, "Lawrence Feldman on Woodwind Styles." *Joffewoodwinds.com*, December 11, 2014, accessed on March 9, 2016, <http://joffewoodwinds.com/videos/lawrence-feldman-on-woodwind-styles/>.

Example 5.1: “The Heart of the Matter” solo passage vibrato

Musical notation for Example 5.1, showing a solo passage in 4/4 time with a key signature of one sharp (F#). The notation is split into two staves. The first staff starts at measure 7 and includes a vibrato marking (*vib.*) with a dashed line and a vertical bar. The second staff starts at measure 12 and includes three vibrato markings (*vib.*) with dashed lines and vertical bars. The music features various note values, including eighth and sixteenth notes, and rests.

Articulation

While bop-style offbeat articulation continues to be the principal technique used for contemporary style eighth-note passages, the prevalence of Latin jazz and funk rhythms calls for more variation in articulation. Some of Mintzer’s charts are very clearly notated with staccato and tenuto markings, while others leave the interpretation of articulation to the lead alto player. In Example 5.2, the excerpt from Mintzer’s Latin jazz-inspired “Elvin’s Mambo” has markings on nearly every note. The practice of stop-tonguing carries over from bop-style to create crisp, clean staccatos.

Example 5.2: “Elvin’s Mambo” original notation with ST edits

Musical notation for Example 5.2, showing an excerpt from “Elvin’s Mambo” in 4/4 time with a key signature of one sharp (F#). The notation is split into two staves. The first staff starts at measure 1 and includes two stop-tonguing markings (*ST*) with dashed lines and vertical bars. The second staff starts at measure 5 and includes three stop-tonguing markings (*ST*) with dashed lines and vertical bars. The music features various note values, including eighth and sixteenth notes, and rests.

Cut-time eighth notes tied across the beat, or common time sixteenth notes tied across the beat or mid-beat, are usually played short in Mintzer's style, unless specifically marked otherwise. The chart in Example 5.3 illustrates this particular school of rhythms, variations on their appearance, and proper articulations.

Example 5.3: Tied note articulations chart

The image displays two musical examples, each consisting of a 'Written' staff and a 'Played' staff. The first example is in common time (C). The 'Written' staff shows four measures of music with tied notes across beat boundaries. The 'Played' staff shows the same music with short notes and stems, indicating the actual performance style. The second example is in 4/4 time. The 'Written' staff shows four measures of music with tied notes across beat boundaries. The 'Played' staff shows the same music with short notes and stems, indicating the actual performance style.

On the bridge of “Elvin’s Mambo,” the published markings appear less regularly. Feldman uses the articulations in Example 5.3 for the excerpt in Example 5.4a, displayed with original notation. Example 5.4b is shown with Feldman’s performance and a superscript reminder of the rhythmic underpinning. He uses stop-tonguing for all short note values. When a rhythmic figure such as the ones in Example 47 appear in isolation, the final note value is played short. However, if the final note of the figure leads into a new rhythmic idea, it is usually played long, propelling the line into the new material. In m. 28,

the final eighth note leading into the next measure is played long, leading into the downbeat of m. 29. Feldman mimics this in m. 32.

Example 5.4a-b: “Elvin’s Mambo” bridge articulations

a. Original notation by Mintzer

26

30

34

38

b. Edited part reflecting Feldman’s articulation

26

31

36

39

This rhythmic device is also found in many funk and rock influenced compositions. In background figures of Mintzer’s “The Heart of the Matter,” the same family of rhythms appear in sixteenth note form. The original notation of this example has even fewer markings, as shown in Example 5.5a, yet Feldman articulates the passage with the consistent style as seen in the edited version, Example 5.5b. Notice how in m. 50 Feldman omits the staccato on beat four of the original. He also adds emphasis to the beginning of tenuto notes in m. 55-57.

Example 5.5a-b: “The Heart of the Matter” articulations

a. Original notation by Mintzer

50

54

b. Edited part reflecting Feldman’s articulations

50

54

Much the same way that bop-influenced players did not toss aside the swing era practices, but rather incorporated new techniques for new problems, contemporary players continue to utilize previous articulations along with the modern aesthetics. In the coda of “Elvin’s Mambo,” the notation becomes less specified. In the cut-time meter, the eighth-note passages in Example 5.6a are the equivalent of sixteenth notes in common time. Therefore, to tongue each note would not be possible. Though the eighth notes are straight, Feldman uses a similar tonguing pattern as a swing era lead alto might use, grouping the eighth notes in m. 117 and mm. 121-122 of Example 5.6b into more manageable slurs, and articulating the final notes of each phrase. He also uses some off-beat bop influenced articulations in m. 120 and m. 123 of Example 5.6b.

Example 5.6a-b: “Elvin’s Mambo” articulations

a. Original notation by Mintzer

115

119

b. Edited part reflecting Feldman’s articulation

115

119

ST *ST* *HT-ST*

The breaking up of angular eighth-note lines with tonguing helps the performer execute difficult passages. In the shout section of Mintzer’s “Aha!,” shown with published markings in Example 5.7a, Feldman abandons the three-beat phrase markings in mm. 99-100 for roughly two-beat groupings, shown in Example 5.7b, following the contour of the intervallic melody. Note how he ends with the classic HT-ST in m. 100, still in use 50 years after Marshal Royal popularized it.

Example 5.7a-b: “Aha!” articulations

a. Original notation by Mintzer

97

b. Edited part reflecting Feldman’s articulation

97

Beat Placement

As already displayed in the previous variables discussed in this chapter, rhythm is much more intricate in contemporary writing, necessitating an exact rhythmic placement for accurate execution. In a reduction of the lead alto, trumpet, and trombone parts from Mintzer’s “Aha!” in Example 5.8, it is easy to see that it would be detrimental to the rhythmic precision for Feldman to lay back on the placement of the eighth notes (heard as sixteenths in the cut time meter). Everything must be “on the grid” in order for the brass interjections to be effective.

Example 5.8: “Aha!” reduction

Alto

Tpt.

Tbn.

97 *middle-of-the-beat* -----

Alto

Tpt.

Tbn.

101 -----

In funk and rock influenced writing, the lead alto player generally places rhythmic figures squarely in the middle of the beat. In mm. 35-41 of “The Heart of the Matter,” shown in Example 5.9, is laden with sixteenth notes for the saxes. Lawrence Feldman leads the section in a very neutral, “on the grid” rhythmic feel.

Example 5.9: “The Heart of the Matter” rhythmic placement

35 *middle-of-the-beat* -----

39 -----

In contemporary writing inspired by Latin jazz, the lead player may actually place rhythmic figures slightly on top of the beat, creating constant forward momentum. This subtle ahead-of-the-beat feel reflects the performance practices of Latin jazz musicians. For jazz musicians used to playing slightly behind the beat, this can feel very aggressive, but it is vital to achieve the spirit of rhythmic intensity inherent in Latin jazz and funk based contemporary composition. The more urgent ahead-of-the-beat placement can be heard in the introduction of “Elvin’s Mambo.” In mm. 3-4 of Example 5.10, the figures appearing on the upbeat of four in m. 3, and the upbeat of beats one, two, and three in m. 4 feel slightly rushed compared to performance practices in earlier style periods. The same ahead of the beat placement occurs on the upbeats of beats one and two in m. 7.

Example 5.10: “Elvin’s Mambo” rhythmic placement

The image displays two staves of musical notation in treble clef, with a key signature of one sharp (F#) and a common time signature (C). The first staff begins at measure 1, and the second staff begins at measure 5. Dashed lines with vertical end-caps indicate rhythmic placement. The first staff has a dashed line labeled "Middle-of-the-beat" extending from the first measure to the end of the second measure, and another labeled "ahead-of-the-beat" extending from the start of the third measure to the end of the fourth measure. The second staff has a dashed line labeled "Middle-of-the-beat" extending from the first measure to the end of the second measure, and another labeled "ahead-of-the-beat" extending from the start of the third measure to the end of the fourth measure. The notation includes various note values, rests, and articulation marks such as accents and slurs.

Inflections

Feldman’s use of inflections when leading the section is infrequent. There are a few reasons for this aesthetic choice. First, due to the large amount of unison writing in the sax section, an overt amount of inflection would require the same of the entire section. While not an impossible task, it does make sight-reading less uniform if the lead player is bending pitches while the rest of the section plays exactly in tune. Another reason for the lack of inflection is the the complex rhythmic language of Mintzer’s contemporary style. Often there is less time to scoop into or fall between pitches. On Latin jazz inspired compositions, the articulations alone generally keep inflections to a minimum.

Since the soloist models of Mintzer, Brecker, and Sanborn still utilize embellishments, when the opportunity presents itself, Feldman will occasionally use inflection, particularly on funk/rock compositions like “The Heart of the Matter.” The excerpt from the sax interlude in Example 5.11 shows Feldman using a narrow scoop on the last sixteenth note of beat two in m. 35, again on beat four of m. 37, and once more on beat two of m. 40. He targets these notes to accent the crests of each of the two-bar phrases. In the same example we hear him falling between the G and F-sharp in m. 35 and again

between the last note of m. 40 and the first note of m. 41 (interrupted briefly by the sixteenth rest).

Example 5.11: “The Heart of the Matter” inflections



Tone

Contemporary-style compositions influenced by funk, rock, and Latin jazz, such as Bob Mintzer’s music, requires the brightest of all lead-alto timbres. This is in part due to the sheer volume of the electric and percussion instruments involved. It is also because of the soloist models that players like Feldman pattern themselves after. While Feldman was a charter member of the band, David Sanborn was the original lead player for the sax section. Sanborn’s sound is derived less from a classic jazz archetype, relying more heavily on saxophonists who played with early rhythm and blues artists such as Ray Charles.⁵⁴ His setup, similar in design to Brecker’s various tenor mouthpieces, is a metal Dukoff mouthpiece with a low baffle, larger tip opening, small chamber, and light reed strength.

⁵⁴ Geoffrey Himes, “David Sanborn: The Blues and The Abstract Truth,” *jazztimes.com*, November 2008, accessed, March, 21 2016, <http://jazztimes.com/articles/20787-david-sanborn-the-blues-and-the-abstract-truth>.

This helps create a very focused, extremely bright and penetrating sound, full of power and volume. Lawrence Feldman uses this “Sanborn sound” exactly for his R&B style, but also uses the palette for the Mintzer band lead alto chair, though slightly subdued and mixed with bop-influenced tone to accommodate the various styles Mintzer employs in his music.⁵⁵ Feldman uses a metal mouthpiece similar to Sanborn’s for a true pop gig, but relies on a modified NY Meyer for Mintzer’s band.⁵⁶

MARIA SCHNEIDER

Maria Schneider is one of the most original and important composers of large ensemble jazz writing today. Norman Weinstein of the *Christian Science Monitor* describes the group best: “twenty-one musicians of tremendous technical sophistication and emotional energy channel their talents through the direction of the most significant big-band jazz composer of our time.”⁵⁷ It is this significance that makes Schneider’s one of the most emulated styles in contemporary jazz-orchestra writing. Knowing how to play her music will point the lead alto player in the direction of the future.

Schneider’s most obvious influences are her teachers, Gil Evans and Bob Brookmeyer, and while this document is not primarily an analysis of compositional style, some discussion on Schneider’s approaches to writing, including her mentors, will help put into context the aesthetics of the lead alto role. Both composers had, at some point, used

⁵⁵ Feldman, “Woodwind Styles.”

⁵⁶ According to Professor Art Buoton’s website, <http://mysite.du.edu/~abouton/mpce.html>, Feldman’s NY Meyer has a wedge in it. A wedge lowers the baffle to ease projection.

⁵⁷ Norman Weinstein, “Noteworthy New Jazz CDs,” *csmonitor.com*, September 7, 2007, accessed March 21, 2016, <http://www.csmonitor.com/2007/0907/p13s03-alm.html>.

the soprano as lead saxophone. Evans' later bands included Steve Lacy on soprano, though most of his writing was not for "conventional" big band, according to Bill Kirchner.⁵⁸ Brookmeyer was an original member of the Thad Jones/Mel Lewis band, went on to lead the Vanguard Orchestra, and wrote many charts for both bands that included soprano lead in the sax section. Schneider writes primarily for soprano lead, often times doubling with flute lead in the second alto part. Evans and Brookmeyer both used 20th Century classical music as influences, though Brookmeyer to a greater extent. In an interview with Marc Myers, Brookmeyer describes his interest in Berio and Stockhausen and discusses his eventual turn to composing for classical ensembles. In his jazz writing, as Kirchner puts it, Brookmeyer "has always been a totally personal mixture of the gutbucket and the cerebral." On the other hand, Gil Evans tends to have more impressionistic influences in regards to timbre, parallelism, and overall mood. Combine these elements with Schneider's background in dance and you get a good idea of the voice in which she writes. As Doug Fischer of the *Ottawa Citizen* states, Schneider's writing is "...much more than your father's big band jazz dressed up with classical flourishes. It is integrated, orchestral...and among the most arresting, accomplished music of the new century."⁵⁹

As Schneider's compositional voice is her instrument, it is subsequently the "solo model" for the lead saxophonist. The performer's job is less to make alterations to the page than to accurately emulate the compositional voice of the composer (arguably the job in any style). That being said, after playing in swing or bop-influenced settings, there are

⁵⁸ Kirchner, 3.

⁵⁹ The Ottawa Citizen, "The Best Recordings of 2007: Classical," *Canada.com*, December 27, 2007, accessed March 21, 2016, <http://www.canada.com/ottawacitizen/news/styleweeklytelevision/story.html?id=afd4e046-af34-40d0-ac1b-8da321374c79>.

some characteristics of the parameters on which this document focuses that are vital to a successful interpretation of the page. Schneider’s music has less saxophone section writing than swing, bop-influenced, or even Mintzer’s contemporary style. Her orchestrations tend to put the lead reed with brass combinations or perhaps only one or two woodwinds, similar to instrumentation employed by Ellington nearly a century earlier. This also absolves the lead saxophone from the traditional lead duties associated with the section. In the excerpt from “Allegresse” in Example 5.12, Schneider has the lead soprano paired with one tenor, clarinet, one trumpet, and the entire trombone section.

Example 5.12: “Allegresse” orchestration

The musical score for "Allegresse" is written in 4/4 time. It features five staves for woodwinds: Soprano Saxophone (Sop. Sax.), Flute (Fl.), Tenor Saxophone (Ten. Sax.), another Soprano Saxophone (Sop. Sax.), and Clarinet (Cl.). The Tenor Saxophone part begins with a *poco* marking. The Soprano Saxophone and Clarinet parts both start with a *f* (forte) dynamic. The score shows the first four measures of the piece, with various melodic lines and rests for each instrument.

The lead alto and soprano saxophonist on The Maria Schneider Orchestra’s first four recordings is Tim Ries. Known in recent years for filling the late Bobby Keys’ role with the Rolling Stones, Ries’ earlier experiences include studying under two well-known

classical saxophonists, Donald Sinta and Larry Teal, along with great jazz musicians like Dave Liebman and Michael Brecker.⁶⁰ While Ries' varied musical influences have led his career into a myriad of jazz and popular music endeavours, his classical studies made him the perfect pick for Schneider's saxophone section leader. Though not to be called classical style sax playing, the lean towards that aesthetic perfectly projects Schneider's compositional voice into the sax section. After leaving the band, the chair has since been occupied by Steve Wilson. Wilson has continued Ries' lead style on subsequent recordings.

Vibrato

Vibrato, including the terminal vibrato of bop-influenced style, is nearly non-existent in Schneider's style. With the true classical saxophonist, vibrato is a nearly constant presence, much like classical flute or violin. With the lead saxophonist in Schneider's style, however, the vibrato of classical-saxophone performance is dropped. Schneider studied composition with Gil Evans, whose vibrato-less aesthetic can be traced back to the 1940s Claude Thornhill Orchestra, for whom Evans was an arranger.⁶¹ The lineage continued with Evans' own projects as leader, including associations with the "cool" school of bop-influenced players like trumpeter Miles Davis. Schneider continues the practice of a dry, objective and vibrato-free sound in her own ensemble. Given her frequent doubling of some combination of soprano with flute and/or a trumpet (usually with mute or flugelhorn), mixed with the use of half-step whole-step dissonances of upper

⁶⁰ Tim Ries, "Biography," *timries.com*, accessed March 21, 2016, <http://www.timries.com/biography.html>.

⁶¹ Joseph Goldberg, editors Lol Henderson and Lee Stacey, "Cool Jazz," *Encyclopedia of Music in the 20th Century*, (Routledge: 2014),139.

harmonies played by the lead, the use of vibrato could obscure the pitch center, adding to the difficulty of playing such voicings in tune.

On faster tempos, vibrato is never used by the lead saxophonist. From the recording *Allegresse*, “Hang Gliding” features Ries’ lead soprano prominently in the melody, eventually employing two soprano saxes in the first and second parts.⁶² The cool lack of vibrato in the flowing passages is supplanted by the warmth of the harmony and voicings. Even when the flute is leading from the second alto chair, Charles Pillow plays straight tone, in contrast to how Jerome Richardson or Jerry Dodgion might have played in bop-influenced style. At the climax of the piece, the lead trumpet employs a slow, narrow vibrato on the rhythmically augmented statement of the original melody m. 462-494 (10:53), yet Tim Ries does not use any while playing either in unison or harmony with the trumpet through the same passage. Likewise, Ries uses straight tone at m. 518-5:30 (11:45) in a similar passage while playing in octaves with the other saxes. In Example 5.13 the tight voicing in the final sounds of the piece, mm. 578-582, places the soprano and flute sustaining pitches a whole-step apart, shown here in concert pitch. Any use of vibrato would obscure the voicing.

⁶² Schneider is not the first to use two soprano saxes. This instrumentation was sometimes used by Bob Brookmeyer and Thad Jones.

Example 5.13: “Hang Gliding” mm. 578-582

The musical score for Example 5.13, "Hang Gliding" mm. 578-582, features two staves: Sop. Sax and Flute. The music is written in treble clef with a key signature of one flat (B-flat). The time signature is 3/4, with a change to 2/4 in the second measure and back to 3/4 in the third measure. The melody consists of a series of half notes, each with a fermata, and is marked with a 'p' (piano) dynamic. The piece ends with a double bar line.

Unlike her predecessors, even on slow-tempo compositions with woodwind doubling, virtually no vibrato is used in Maria Schneider’s woodwind section. In one of the most challenging feats of doubling, “Nocturne,” it is obvious that the instinct of the reed section is to use vibrato, yet they are constantly holding back throughout. Any vibrato that escapes is extremely slow in oscillations, and is generally only in exposed, solo lines. For example, the oboe lead (played by the second alto, Charles Pillow) is the only woodwind playing with extremely minimal vibrato during the first 2:30 of the piece, following the traditional practices of oboe performance.⁶³

Articulation

The articulation for the saxophones in Maria Schneider’s music is more clearly noted and accents are generally understated. The off-beat syncopation in Schneider’s music is akin to the soft finger-style picking of a Brazilian guitarist. To play with heavy accents in the saxophone section, as one would in traditional big-band performance practice, would be uncharacteristic for the source material. A softer articulation is generally used by Ries and the rest of the sax section. Continuing with the composition “Hang Gliding,” Example

⁶³ Maria Schneider, “Nocturne,” *Allegresse*, Enja, 2000.

5.14 shows mm. 109-113 of the lead soprano with clear markings denoting that the off-beats are legato in m. 109-110.

Example 5.14: “Hang Gliding” legato articulations

109

This corresponds with the underlying pulse of the guitar and piano, which has been an understated bossa nova-style legato accent from the beginning of the composition. In Example 5.15, mm. 109-113 of the guitar and piano parts lined up with the lead soprano and flute, one sees the need for the softer legato articulation.

Example 5.15: “Hang Gliding” mm. 109-113 soprano with guitar and piano

109

achieving Schneider's expression marking of "smooth-liquid." Note the same style staccato as used in "Hang Gliding" and his added slur in m. 70.

Example 5.17: “Allegresse”

a. Original notation by Schneider

Musical score for measures 60-71. The score is in 4/4 time. Measure 60 starts with a whole note G4, followed by a half note A4, and a triplet of eighth notes B4, C5, and B4. Measure 61 contains a half note D5, a quarter note E5, a quarter note F5, and a quarter note G5. Measure 62 has a quarter note G5, a quarter note F5, a quarter note E5, and a quarter note D5. Measure 63 features a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. Measure 64 has a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. Measure 65 contains a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. Measure 66 has a quarter note F3, a quarter note E3, a quarter note D3, and a quarter note C3. Measure 67 features a quarter note B2, a quarter note A2, a quarter note G2, and a quarter note F2. Measure 68 has a quarter note E2, a quarter note D2, a quarter note C2, and a quarter note B1. Measure 69 contains a quarter note A1, a quarter note G1, a quarter note F1, and a quarter note E1. Measure 70 has a quarter note D1, a quarter note C1, a quarter note B0, and a quarter note A0. Measure 71 ends with a quarter note G0. The score includes a 'smooth-liquid' annotation over measures 68-71 and a 'p' dynamic marking at the beginning of measure 71.

b. Edited part reflecting Ries' articulation

Musical score for measures 60-71, reflecting Ries' articulation. The score is in 4/4 time. Measure 60 starts with a whole note G4, followed by a half note A4, and a triplet of eighth notes B4, C5, and B4. Measure 61 contains a half note D5, a quarter note E5, a quarter note F5, and a quarter note G5. Measure 62 has a quarter note G5, a quarter note F5, a quarter note E5, and a quarter note D5. Measure 63 features a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. Measure 64 has a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. Measure 65 contains a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. Measure 66 has a quarter note F3, a quarter note E3, a quarter note D3, and a quarter note C3. Measure 67 features a quarter note B2, a quarter note A2, a quarter note G2, and a quarter note F2. Measure 68 has a quarter note E2, a quarter note D2, a quarter note C2, and a quarter note B1. Measure 69 contains a quarter note A1, a quarter note G1, a quarter note F1, and a quarter note E1. Measure 70 has a quarter note D1, a quarter note C1, a quarter note B0, and a quarter note A0. Measure 71 ends with a quarter note G0. The score includes a 'smooth-liquid' annotation over measures 68-71 and a 'p' dynamic marking at the beginning of measure 71. This version includes articulation marks (accents) on the notes in measures 61-71.

Beat Placement

The beat placement in Schneider's style is consistently middle-of-the-beat. Schneider's rhythms inherently blur the meter and bar lines, so it is crucial that each player, including the lead sax, play with a neutral metric feel. In nearly all of the previous Schneider examples cited thus far, each has some type of metric obscuration. Any desire for a more ahead-of-the-beat or behind-the-beat feel is meticulously built into the written rhythms. In mm. 60-72 of "Allegresse," represented in Example 5.18, Schneider composes an implied behind-the-beat feel in mm. 60-62, middle-of-the-beat feel in mm. 63-64, and an ahead-of-the-beat sensation in mm. 68-72.

Example 5.18: "Allegresse" implied metric feelings

Actual middle-of-the-beat throughout

60

64

68

71

Inflections

Tim Ries avoids any inflections while playing section parts in Schneider’s music. This once again reflects the classical influence in Schneider’s music, with any embellishments being strictly dictated by the composer. To scoop or bend into any of her lines would detract from the intended outcome, rather than add to the outcome as the effect might be in a swing-style chart.

The only instances in which inflections or vibrato are used by Schneider’s lead players are in soloistic passages. As shown in Example 5.19, when featured as soloist on the written melody of “Journey Home,” Charles Pillow uses scoops and some contemporary-style narrow vibrato to embellish the quasi-pop composition.

Example 5.19: “Journey Home” inflections and vibrato

The image displays two staves of musical notation in 4/4 time, featuring a key signature of one flat (Bb). The first staff begins at measure 9 and includes the instruction "slow med. scoop" with a downward arrow pointing to a note. It contains vibrato markings ("vib. ----") and triplet markings ("3"). The second staff begins at measure 13 and includes the instruction "fast med. scoop" with a downward arrow pointing to a note. It also contains vibrato markings and triplet markings. The notation includes various note values, rests, and articulation marks.

Tone

To achieve the desired palette for Schneider’s music, the lead saxophonist would do well to study with a classical saxophonist. Though the tone quality preferred by most

classical saxophonists is much darker than needed for the jazz orchestra setting, it gives a sense of the warm, yet focused quality that would be best suited for Schneider's compositional style. Tim Ries has used Francois Louis mouthpieces for years, including Louis' wooden mouthpieces.⁶⁴ Louis is famous for his warm, medium-large chamber mouthpieces. Similar in design are the aforementioned vintage Selmer Soloist mouthpieces. These types of mouthpieces help achieve the "quasi-classical" tone quality that is well-suited for Schneider's contemporary style.

⁶⁴ Tim Ries, "Quotes," *francois-louis.com*, accessed March 21, 2016, <http://francois-louis.com/quotes/tim-ries>.

Chapter 6: Considerations and Conclusion

It is inevitable that a working jazz saxophonist will eventually be called upon to play in a big band. It is vital to his career that he is able to do so in any capacity, particularly as a lead player. The big band, while not a financial boon in itself to the player, is still a breeding ground for professional connections that will lead to more work in the future. When asked to play lead, a working knowledge of swing, bop-influenced, and contemporary styles will help provide a superior performance, and raise the player's standing amongst his peers. It points to thorough preparation, and a well rounded musical personality. This will, hopefully, ensure more work for the individual in a myriad of musical settings.

Now that the student has learned the different approaches to playing lead alto, how does he know when to use each style outside of the examples above? When confronted with a new chart, how does he know whether it should be performed with bop-style articulation or classical oriented tonguing, wide or no vibrato, behind the beat or "on the grid?" The following paragraphs offer a few tips for discerning the correct choices necessary for the best delivery of the lead alto book.

While this document is a good resource, nothing can supplant the work of listening. In a best-case scenario, the student of lead-alto playing would find himself sitting second alto to a seasoned veteran. In place of, or in conjunction with, that possibility, one must go to the recorded canon in order to properly understand all of the material covered here. Many of the variables such as tone, beat placement, and articulation need the aural example to be properly understood. The recordings contain information on dynamics, attitude, and overall spirit of a style. Appendix B is a list of essential big-band recordings for the aspiring lead

alto. Thorough study of these will ensure a well-informed player. Appendix B also places the recordings in relationship to the three styles considered in this discussion. While each recording mentioned may have compositions written in different styles, the list suggests a broad interpretation of the approach used by the lead-alto performer. Used in conjunction with the observations in this paper, the student of lead alto will be able to better prepare himself for the role of leading a saxophone section.

When possible, do some homework. Who is the composer/arranger? What are his/her musical influences? When asked to play with the Bill Mobley Big Band at Smoke in New York City, I immediately investigated Mobley's influences. In the information age, this tends to be much easier than in the past. During a quick internet search I discovered that Mobley has worked with various hard bop musicians like pianist Mulgrew Miller and large ensembles such as Toshiko Akiyoshi's Big Band and the Mingus Big Band. His biography even states that his writing is "firmly rooted in the modern big band tradition of Thad Jones."⁶⁵ This gave me insight into what I would expect on the bandstand, and I knew I would be using a good deal of bop-influenced style. When called to play a "Rat Pack" tribute show in Las Vegas, many of the exact charts on my stand were played by the Basie band, including Marshal Royal, on the famous "Live at the Sands" recording with Frank Sinatra. A quick listen to the recording and I heard all the traits that made Royal famous. A little preparation goes a long way.

Choosing a mouthpiece and reed setup is a difficult task for the saxophonist without considering the musical setting. When confronted with a program consisting of styles that

⁶⁵ Bill Mobley, "Biography," *billmobley.net*, accessed March 21, 2016, <http://www.billmobley.net/index.php?splash=1>.

range from Ellington and Basie to Minter and Schneider, the lead altoist will have to make some sacrifices in order to avoid swapping out gear between every number. It is usually easier to produce a darker tone on an inherently bright setup than the reverse. A mouthpiece and reed combination that has some flexibility is a good decision, rather than going to one extreme or the other. Practicing voicing is also a way to achieve multiple tone qualities. Chris Madsen offers an interesting perspective on tone production in a blog for Vandoren.⁶⁶ In his essay, *Coloring Your Saxophone Tone: Tips For Achieving A Variety of Sounds*, Madsen gives brief descriptions of embouchures, audio clips, and even illustrations of the internal position of the mouthpiece and reed, lip and tongue placement, and oral cavity shape. Madsen's observations, while not absolute for every player, provide a good starting point for realizing the different tone qualities mentioned in this document.

The printed music usually contains information that will give the lead player a good idea of which style to use. Rhythm has a lot to do with the choices. When looking at a swing-style chart, there are usually fewer long passages of eighth notes than in a bop-influenced chart, fewer sixteenth note syncopated lines than in Mintzer-style contemporary compositions, and definitely less mixed meter or blurring of bar lines than in Schneider's music. When rhythmic figures rule out contemporary styles, a working knowledge of jazz theory will allow the reader to see whether a sax soli is patterned after swing or bop-influenced styles. Lines calling for a bop-influenced interpretation tend to have more chromaticism, irregular phrasing of eighth-note figures, and less repetition than melodic

⁶⁶ Chris Madsen, "Coloring Your Saxophone Tone: Tips for Achieving a Variety of Sounds," *Vandorenblog.com*, February 18, 2016, Accessed on March 9, 2016, <http://vandorenblog.com/coloring-your-saxophone-tone-tips-for-achieving-a-variety-of-sounds-by-chris-madsen/#more-1048>.

passages requiring swing style. Arpeggiated chord extensions and enclosures of chord tones also often denote bop-influenced style. Instrumentation can also help determine the appropriate aesthetic. If the part is primarily soprano sax and flute, you can probably rule out many swing-style elements as possibilities.

It is essential that these traditions be passed on to future generations. While Marshal Royal's style may not be at the forefront of contemporary saxophone playing, there is something romantic and enduringly authentic about his contributions to the lead alto chair. Exposure to these lead styles can also help the student of the alto find inspiration for soloing. For me personally, Royal's warm tone, laid-back feel, and singing embellishments are what lead me to the solo playing of Johnny Hodges. Likewise, the approach that Dick Oatts takes to the mixed elements of Bob Brookmeyer's music helps me better understand Oatts' solo voice, since Brookmeyer uses his improvisation as inspiration for composition.⁶⁷

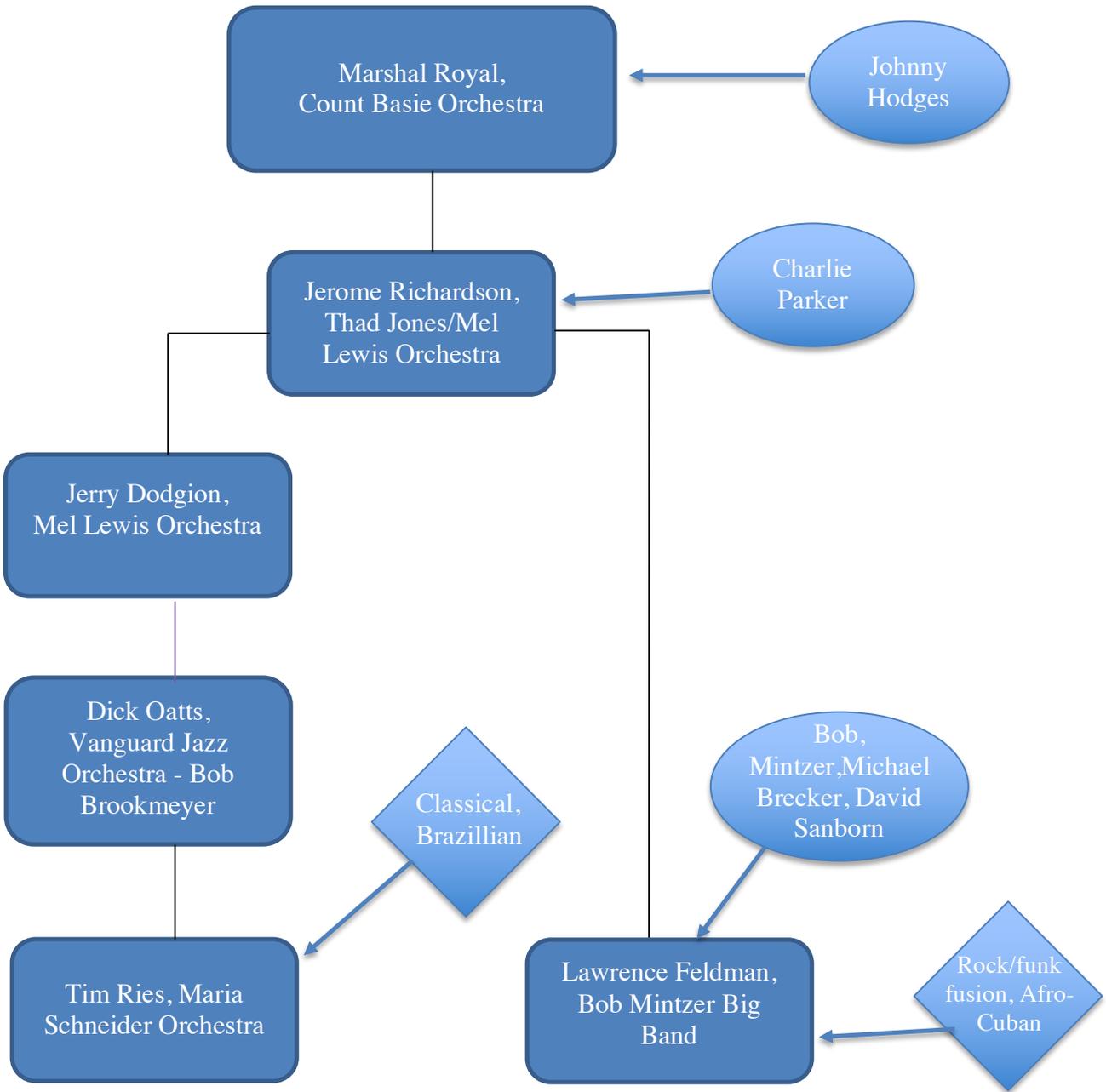
Today's composers have so many influences that one should expect any and all styles to be used, even within a single work. It is important that the lead altoists be versed not only in lead-alto styles, but also in various improvisational techniques. The understanding of improviser models is vital to the successful performance of most of the styles explored in this document. Keeping up with the latest trends in jazz improvisation will likely help point the lead alto player in the direction of future styles. Meanwhile, this document gives a solid introduction to the most often used patterns in lead-alto playing, and will guide the ear when listening to great lead players. Having the fundamentals,

⁶⁷ Artistshouse Music, "An Interview with Bob Brookmeyer at the Missouri Theater," *artistsousemusic.org*, February 18, 2009, accessed March 21, 2016, <http://www.artistshousemusic.org/videos/an+interview+with+bob+brookmeyer+at+the+missouri+theatre>.

aesthetics, and practices of lead-alto styles at your disposal will ensure a good foundation for the assimilation of future ideas.

APPENDIX A

Lead Alto Influence Flow Chart



APPENDIX B

Suggested Listening

SWING STYLE:

Count Basie Orchestra

April In Paris

Basie Plays Hefti

Basie, Straight Ahead

Count Basie Live! Live at the Sands (Before Frank)

The Complete Atomic Basie (E=MC²)

Frankly Basie

Duke Ellington Orchestra

Centennial Edition (23 Discs)

Duke Ellington at Fargo, 1940 Live

Ellington Live at Newport

Quincy Jones-Sammy Nestico Orchestra

Basie & Beyond

BOP-INFLUENCED STYLE:

Bill Holman Big Band

A View From the Side

Hommage

Thad Jones/Mel Lewis Orchestra

All My Yesterdays

Basie 1969

Central Park North

Complete Solid State Recordings

Consummation

Mel Lewis Jazz Orchestra
20 Years at the Village Vanguard
Bob Brookmeyer-Composer & Arranger

Mingus Big Band
The Essential Mingus Big Band
Gun-slinging Birds

Oliver Nelson Orchestra
Afro/American Sketches
Full Nelson
Live From Los Angeles

Quincy Jones Orchestra
Big Band Bossa Nova
The Birth of a Band!
The Birth of a Band, Vol. 2
The Quintessence

Stan Kenton Orchestra
City of Glass
Cuban Fire
Journey Into Capricorn
Kenton '76
Live at Redlands University
New Concepts of Artistry in Rhythm

Toshiko Akiyoshi Jazz Orchestra/ Toshiko Akiyoshi-Lew Tabackin Big Band
Hiroshima Rising From the Abyss
Farwell

Vanguard Jazz Orchestra
Lickity Split- Music of Jim McNeely
Monday Night at the Village Vanguard
Thad Jones Legacy
The Way- Music of Slide Hampton

Woody Herman

Blowin' Up A Storm: The Columbia Years 1945-47

Thundering Herd

Giant Steps

CONTEMPORARY STYLE:

Bob Curnow's L.A. Big Band

Music of Pat Metheny and Lyle Mays

Maria Schneider

Allegresse

Evanescence

Coming About

Concert in the Garden

Sky Blue

Bob Mintzer Big Band

Art of the Big Band

For The Moment

Get Up!

Homage to Basie

Latin From Manhattan

Only In New York

Spectrum

APPENDIX C

Original Published Lead Alto Parts

12 MITO 19 L

D.S.A.

EASY

mf

Handwritten musical score for guitar, consisting of ten staves. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Specific annotations include 'EASY', 'mf', 'D.S.A.', and circled '1' and '2' markers. The music is written in a single system across ten staves.

00

"THE BLUES MACHINE"

-2-

Alto Sax 1

Musical score for Alto Sax 1, page 2 of "THE BLUES MACHINE". The score consists of ten staves of music. The first staff begins with a circled measure number '95'. The second staff has a circled measure number '107' and a dynamic marking 'mf'. The third staff has a circled measure number '8'. The fourth staff has a circled measure number '2'. The fifth staff has a circled measure number '19' and a dynamic marking 'mf'. The sixth staff has a circled measure number '3'. The seventh staff has a circled measure number '3'. The eighth staff has a circled measure number '3'. The ninth staff has a circled measure number '3'. The tenth staff has a circled measure number '3'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

"THE BLUES MACHINE"

Alto Sax 1

Musical score for Alto Sax 1, page 3 of "THE BLUES MACHINE". The score consists of ten staves of music. Key annotations include circled measure numbers: 155, 167, 179, 191, and 203. Dynamic markings include *f* and *p*. Articulation marks include accents (^), slurs, and triplets (3). Measure numbers are indicated at the beginning of each staff: 155, 160, 166, 171, 176, 181, 186, 191, 196, 201, 206, and 211. The music features complex rhythmic patterns and melodic lines characteristic of a blues-influenced jazz piece.

HAY BURNER

1st SAX. - Eb ALTO

by SAMMY NESTICO

$\text{♩} = 132$ 8

A

B

C

D

E

2 Soli F

Handwritten annotation: Don't Rush

Circled annotations: G, H, I, J

Numbered annotation: 5

Dynamic markings: *f*, *mf*

THE QUEEN BEE

1ST E^b ALTO SAX.

MEDIUM BLUES (1 = 120)

BY SAMMY NESTICO

The musical score is written for the first E^b Alto Saxophone. It consists of 12 measures, organized into four systems of three staves each. The key signature is one flat (B-flat major / F minor), and the time signature is 4/4. The tempo is marked 'MEDIUM BLUES' with a metronome marking of 120. The score includes various musical notations such as slurs, ties, and dynamic markings like 'mf' and 'mp'. Chord changes are indicated by letters in boxes: A, B, C, D, E, F, G, and H. A 'SOLO' section is marked at the beginning of the first staff. The progression follows a standard 12-measure blues structure: A (4 measures), B (2 measures), C (2 measures), D (2 measures), E (2 measures), F (2 measures), G (2 measures), and H (2 measures).

1st ALTO SAX. - PG. 2

"THE QUEEN BEE"

This page of handwritten musical notation for the 1st Alto Saxophone part of "The Queen Bee" contains 12 staves. The music is written in treble clef with a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Key features include:

- Staff 1: Starts with a first ending bracket labeled "1".
- Staff 2: Continues the first ending with a second ending bracket labeled "2".
- Staff 3: Contains a measure with a "5" written above it, indicating a fingering.
- Staff 4: Features a "SOFT" dynamic marking.
- Staff 5: Includes a "SOFT" dynamic marking and a first ending bracket labeled "1".
- Staff 6: Contains a "SOFT" dynamic marking and a first ending bracket labeled "1".
- Staff 7: Starts with a second ending bracket labeled "2" and includes a "K SOLI" marking in a box, followed by a "mf" dynamic marking.
- Staff 8: Features a first ending bracket labeled "1".
- Staff 9: Includes a first ending bracket labeled "1".
- Staff 10: Contains a "SOFT" dynamic marking and a first ending bracket labeled "1".
- Staff 11: Includes a "SOFT" dynamic marking and a first ending bracket labeled "1".
- Staff 12: Ends with a first ending bracket labeled "1".

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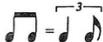
THE SECOND TIME AROUND

AS RECORDED BY THE COUNT BASIE ORCHESTRA ON "FRANKLY BASIE: COUNT BASIE PLAYS THE HITS OF FRANK SINATRA"
ORIGINALLY RELEASED AS "COUNT BASIE - MORE HITS OF THE 50'S AND 60'S"

(EDITED VERSION)

ALTO SAXOPHONE 1

JIMMY VAN HEUSEN & SAMMY CAHN
ARRANGED BY BILLY BYERS
EDITED BY BOB CUENOW

 SLOW SWING ♩ = 82



Musical score for Alto Saxophone 1, measures 1-17. The score is in 4/4 time with a key signature of two flats (Bb, Eb). It features a 'SOLI' section starting at measure 1, followed by measures 4, 9, 12, and 17. The notation includes various rhythmic patterns, slurs, and dynamic markings such as 'ff' and 'f'.

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ALTO SAXOPHONE 1 - THE SECOND TIME AROUND (EDITED V.) - Pg. 2

25

p

29

33

p *mf*

37

41

45

p

49

TURN PAGE (3 BARS REST)

ALTO SAXOPHONE 1 - THE SECOND TIME AROUND (EDITED V.) - Pg. 3

53 3

57

61

65

69 2

73

77

81

Detailed description: This page contains eight staves of musical notation for Alto Saxophone 1. The music is in a key with two flats (B-flat major or D-flat minor) and a 4/4 time signature. The notation includes various rhythmic values, slurs, accents, and dynamic markings. Measure numbers 53, 57, 61, 65, 69, 73, 77, and 81 are indicated at the start of their respective staves. A '3' above the first staff indicates a triplet. A '2' above the staff starting at measure 69 indicates a second ending. There are handwritten annotations 'PRR' and a crossed-out symbol in measure 72. A '3' is written above measure 77. A '4' is written below measure 57. A '4' is written below measure 77. A '4' is written below measure 81. A '4' is written below measure 84.

ALTO SAXOPHONE I - THE SECOND TIME AROUND (EDITED V.) - Pg. 4

85

Cresc. Mit tel

2/17

851

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Kids Are Pretty People

1st Eb Alto Sax

U OF T AT AUSTIN
DEPARTMENT OF MUSIC
PERFORMANCE LIBRARY
JAZZ ENSEMBLE

COMPOSED & ARRANGED
BY THAD JONES

(Slow Swing)

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains a melodic line starting with a half note F#4, followed by quarter notes G#4, A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7, D7, E7, F#7, G#7, A7, B7, C8, D8, E8, F#8, G#8, A8, B8, C9, D9, E9, F#9, G#9, A9, B9, C10, D10, E10, F#10, G#10, A10, B10, C11, D11, E11, F#11, G#11, A11, B11, C12, D12, E12, F#12, G#12, A12, B12, C13, D13, E13, F#13, G#13, A13, B13, C14, D14, E14, F#14, G#14, A14, B14, C15, D15, E15, F#15, G#15, A15, B15, C16, D16, E16, F#16, G#16, A16, B16, C17, D17, E17, F#17, G#17, A17, B17, C18, D18, E18, F#18, G#18, A18, B18, C19, D19, E19, F#19, G#19, A19, B19, C20, D20, E20, F#20, G#20, A20, B20, C21, D21, E21, F#21, G#21, A21, B21, C22, D22, E22, F#22, G#22, A22, B22, C23, D23, E23, F#23, G#23, A23, B23, C24, D24, E24, F#24, G#24, A24, B24, C25, D25, E25, F#25, G#25, A25, B25, C26, D26, E26, F#26, G#26, A26, B26, C27, D27, E27, F#27, G#27, A27, B27, C28, D28, E28, F#28, G#28, A28, B28, C29, D29, E29, F#29, G#29, A29, B29, C30, D30, E30, F#30, G#30, A30, B30, C31, D31, E31, F#31, G#31, A31, B31, C32, D32, E32, F#32, G#32, A32, B32, C33, D33, E33, F#33, G#33, A33, B33, C34, D34, E34, F#34, G#34, A34, B34, C35, D35, E35, F#35, G#35, A35, B35, C36, D36, E36, F#36, G#36, A36, B36, C37, D37, E37, F#37, G#37, A37, B37, C38, D38, E38, F#38, G#38, A38, B38, C39, D39, E39, F#39, G#39, A39, B39, C40, D40, E40, F#40, G#40, A40, B40, C41, D41, E41, F#41, G#41, A41, B41, C42, D42, E42, F#42, G#42, A42, B42, C43, D43, E43, F#43, G#43, A43, B43, C44, D44, E44, F#44, G#44, A44, B44, C45, D45, E45, F#45, G#45, A45, B45, C46, D46, E46, F#46, G#46, A46, B46, C47, D47, E47, F#47, G#47, A47, B47, C48, D48, E48, F#48, G#48, A48, B48, C49, D49, E49, F#49, G#49, A49, B49, C50, D50, E50, F#50, G#50, A50, B50, C51, D51, E51, F#51, G#51, A51, B51, C52, D52, E52, F#52, G#52, A52, B52, C53, D53, E53, F#53, G#53, A53, B53, C54, D54, E54, F#54, G#54, A54, B54, C55, D55, E55, F#55, G#55, A55, B55, C56, D56, E56, F#56, G#56, A56, B56, C57, D57, E57, F#57, G#57, A57, B57, C58, D58, E58, F#58, G#58, A58, B58, C59, D59, E59, F#59, G#59, A59, B59, C60, D60, E60, F#60, G#60, A60, B60, C61, D61, E61, F#61, G#61, A61, B61, C62, D62, E62, F#62, G#62, A62, B62, C63, D63, E63, F#63, G#63, A63, B63, C64, D64, E64, F#64, G#64, A64, B64, C65, D65, E65, F#65, G#65, A65, B65, C66, D66, E66, F#66, G#66, A66, B66, C67, D67, E67, F#67, G#67, A67, B67, C68, D68, E68, F#68, G#68, A68, B68, C69, D69, E69, F#69, G#69, A69, B69, C70, D70, E70, F#70, G#70, A70, B70, C71, D71, E71, F#71, G#71, A71, B71, C72, D72, E72, F#72, G#72, A72, B72, C73, D73, E73, F#73, G#73, A73, B73, C74, D74, E74, F#74, G#74, A74, B74, C75, D75, E75, F#75, G#75, A75, B75, C76, D76, E76, F#76, G#76, A76, B76, C77, D77, E77, F#77, G#77, A77, B77, C78, D78, E78, F#78, G#78, A78, B78, C79, D79, E79, F#79, G#79, A79, B79, C80, D80, E80, F#80, G#80, A80, B80, C81, D81, E81, F#81, G#81, A81, B81, C82, D82, E82, F#82, G#82, A82, B82, C83, D83, E83, F#83, G#83, A83, B83, C84, D84, E84, F#84, G#84, A84, B84, C85, D85, E85, F#85, G#85, A85, B85, C86, D86, E86, F#86, G#86, A86, B86, C87, D87, E87, F#87, G#87, A87, B87, C88, D88, E88, F#88, G#88, A88, B88, C89, D89, E89, F#89, G#89, A89, B89, C90, D90, E90, F#90, G#90, A90, B90, C91, D91, E91, F#91, G#91, A91, B91, C92, D92, E92, F#92, G#92, A92, B92, C93, D93, E93, F#93, G#93, A93, B93, C94, D94, E94, F#94, G#94, A94, B94, C95, D95, E95, F#95, G#95, A95, B95, C96, D96, E96, F#96, G#96, A96, B96, C97, D97, E97, F#97, G#97, A97, B97, C98, D98, E98, F#98, G#98, A98, B98, C99, D99, E99, F#99, G#99, A99, B99, C100, D100, E100, F#100, G#100, A100, B100, C101, D101, E101, F#101, G#101, A101, B101, C102, D102, E102, F#102, G#102, A102, B102, C103, D103, E103, F#103, G#103, A103, B103, C104, D104, E104, F#104, G#104, A104, B104, C105, D105, E105, F#105, G#105, A105, B105, C106, D106, E106, F#106, G#106, A106, B106, C107, D107, E107, F#107, G#107, A107, B107, C108, D108, E108, F#108, G#108, A108, B108, C109, D109, E109, F#109, G#109, A109, B109, C110, D110, E110, F#110, G#110, A110, B110, C111, D111, E111, F#111, G#111, A111, B111, C112, D112, E112, F#112, G#112, A112, B112, C113, D113, E113, F#113, G#113, A113, B113, C114, D114, E114, F#114, G#114, A114, B114, C115, D115, E115, F#115, G#115, A115, B115, C116, D116, E116, F#116, G#116, A116, B116, C117, D117, E117, F#117, G#117, A117, B117, C118, D118, E118, F#118, G#118, A118, B118, C119, D119, E119, F#119, G#119, A119, B119, C120, D120, E120, F#120, G#120, A120, B120, C121, D121, E121, F#121, G#121, A121, B121, C122, D122, E122, F#122, G#122, A122, B122, C123, D123, E123, F#123, G#123, A123, B123, C124, D124, E124, F#124, G#124, A124, B124, C125, D125, E125, F#125, G#125, A125, B125, C126, D126, E126, F#126, G#126, A126, B126, C127, D127, E127, F#127, G#127, A127, B127, C128, D128, E128, F#128, G#128, A128, B128, C129, D129, E129, F#129, G#129, A129, B129, C130, D130, E130, F#130, G#130, A130, B130, C131, D131, E131, F#131, G#131, A131, B131, C132, D132, E132, F#132, G#132, A132, B132, C133, D133, E133, F#133, G#133, A133, B133, C134, D134, E134, F#134, G#134, A134, B134, C135, D135, E135, F#135, G#135, A135, B135, C136, D136, E136, F#136, G#136, A136, B136, C137, D137, E137, F#137, G#137, A137, B137, C138, D138, E138, F#138, G#138, A138, B138, C139, D139, E139, F#139, G#139, A139, B139, C140, D140, E140, F#140, G#140, A140, B140, C141, D141, E141, F#141, G#141, A141, B141, C142, D142, E142, F#142, G#142, A142, B142, C143, D143, E143, F#143, G#143, A143, B143, C144, D144, E144, F#144, G#144, A144, B144, C145, D145, E145, F#145, G#145, A145, B145, C146, D146, E146, F#146, G#146, A146, B146, C147, D147, E147, F#147, G#147, A147, B147, C148, D148, E148, F#148, G#148, A148, B148, C149, D149, E149, F#149, G#149, A149, B149, C150, D150, E150, F#150, G#150, A150, B150, C151, D151, E151, F#151, G#151, A151, B151, C152, D152, E152, F#152, G#152, A152, B152, C153, D153, E153, F#153, G#153, A153, B153, C154, D154, E154, F#154, G#154, A154, B154, C155, D155, E155, F#155, G#155, A155, B155, C156, D156, E156, F#156, G#156, A156, B156, C157, D157, E157, F#157, G#157, A157, B157, C158, D158, E158, F#158, G#158, A158, B158, C159, D159, E159, F#159, G#159, A159, B159, C160, D160, E160, F#160, G#160, A160, B160, C161, D161, E161, F#161, G#161, A161, B161, C162, D162, E162, F#162, G#162, A162, B162, C163, D163, E163, F#163, G#163, A163, B163, C164, D164, E164, F#164, G#164, A164, B164, C165, D165, E165, F#165, G#165, A165, B165, C166, D166, E166, F#166, G#166, A166, B166, C167, D167, E167, F#167, G#167, A167, B167, C168, D168, E168, F#168, G#168, A168, B168, C169, D169, E169, F#169, G#169, A169, B169, C170, D170, E170, F#170, G#170, A170, B170, C171, D171, E171, F#171, G#171, A171, B171, C172, D172, E172, F#172, G#172, A172, B172, C173, D173, E173, F#173, G#173, A173, B173, C174, D174, E174, F#174, G#174, A174, B174, C175, D175, E175, F#175, G#175, A175, B175, C176, D176, E176, F#176, G#176, A176, B176, C177, D177, E177, F#177, G#177, A177, B177, C178, D178, E178, F#178, G#178, A178, B178, C179, D179, E179, F#179, G#179, A179, B179, C180, D180, E180, F#180, G#180, A180, B180, C181, D181, E181, F#181, G#181, A181, B181, C182, D182, E182, F#182, G#182, A182, B182, C183, D183, E183, F#183, G#183, A183, B183, C184, D184, E184, F#184, G#184, A184, B184, C185, D185, E185, F#185, G#185, A185, B185, C186, D186, E186, F#186, G#186, A186, B186, C187, D187, E187, F#187, G#187, A187, B187, C188, D188, E188, F#188, G#188, A188, B188, C189, D189, E189, F#189, G#189, A189, B189, C190, D190, E190, F#190, G#190, A190, B190, C191, D191, E191, F#191, G#191, A191, B191, C192, D192, E192, F#192, G#192, A192, B192, C193, D193, E193, F#193, G#193, A193, B193, C194, D194, E194, F#194, G#194, A194, B194, C195, D195, E195, F#195, G#195, A195, B195, C196, D196, E196, F#196, G#196, A196, B196, C197, D197, E197, F#197, G#197, A197, B197, C198, D198, E198, F#198, G#198, A198, B198, C199, D199, E199, F#199, G#199, A199, B199, C200, D200, E200, F#200, G#200, A200, B200, C201, D201, E201, F#201, G#201, A201, B201, C202, D202, E202, F#202, G#202, A202, B202, C203, D203, E203, F#203, G#203, A203, B203, C204, D204, E204, F#204, G#204, A204, B204, C205, D205, E205, F#205, G#205, A205, B205, C206, D206, E206, F#206, G#206, A206, B206, C207, D207, E207, F#207, G#207, A207, B207, C208, D208, E208, F#208, G#208, A208, B208, C209, D209, E209, F#209, G#209, A209, B209, C210, D210, E210, F#210, G#210, A210, B210, C211, D211, E211, F#211, G#211, A211, B211, C212, D212, E212, F#212, G#212, A212, B212, C213, D213, E213, F#213, G#213, A213, B213, C214, D214, E214, F#214, G#214, A214, B214, C215, D215, E215, F#215, G#215, A215, B215, C216, D216, E216, F#216, G#216, A216, B216, C217, D217, E217, F#217, G#217, A217, B217, C218, D218, E218, F#218, G#218, A218, B218, C219, D219, E219, F#219, G#219, A219, B219, C220, D220, E220, F#220, G#220, A220, B220, C221, D221, E221, F#221, G#221, A221, B221, C222, D222, E222, F#222, G#222, A222, B222, C223, D223, E223, F#223, G#223, A223, B223, C224, D224, E224, F#224, G#224, A224, B224, C225, D225, E225, F#225, G#225, A225, B225, C226, D226, E226, F#226, G#226, A226, B226, C227, D227, E227, F#227, G#227, A227, B227, C228, D228, E228, F#228, G#228, A228, B228, C229, D229, E229, F#229, G#229, A229, B229, C230, D230, E230, F#230, G#230, A230, B230, C231, D231, E231, F#231, G#231, A231, B231, C232, D232, E232, F#232, G#232, A232, B232, C233, D233, E233, F#233, G#233, A233, B233, C234, D234, E234, F#234, G#234, A234, B234, C235, D235, E235, F#235, G#235, A235, B235, C236, D236, E236, F#236, G#236, A236, B236, C237, D237, E237, F#237, G#237, A237, B237, C238, D238, E238, F#238, G#238, A238, B238, C239, D239, E239, F#239, G#239, A239, B239, C240, D240, E240, F#240, G#240, A240, B240, C241, D241, E241, F#241, G#241, A241, B241, C242, D242, E242, F#242, G#242, A242, B242, C243, D243, E243, F#243, G#243, A243, B243, C244, D244, E244, F#244, G#244, A244, B244, C245, D245, E245, F#245, G#245, A245, B245, C246, D246, E246, F#246, G#246, A246, B246, C247, D247, E247, F#247, G#247, A247, B247, C248, D248, E248, F#248, G#248, A248, B248, C249, D249, E249, F#249, G#249, A249, B249, C250, D250, E250, F#250, G#250, A250, B250, C251, D251, E251, F#251, G#251, A251, B251, C252, D252, E252, F#252, G#252, A252, B252, C253, D253, E253, F#253, G#253, A253, B253, C254, D254, E254, F#254, G#254, A254, B254, C255, D255, E255, F#255, G#255, A255, B255, C256, D256, E256, F#256, G#256, A256, B256, C257, D257, E257, F#257, G#257, A257, B257, C258, D258, E258, F#258, G#258, A258, B258, C259, D259, E259, F#259, G#259, A259, B259, C260, D260, E260, F#260, G#260, A260, B260, C261, D261, E261, F#261, G#261, A261, B261, C262, D262, E262, F#262, G#262, A262, B262, C263, D263, E263, F#263, G#263, A263, B263, C264, D264, E264, F#264, G#264, A264, B264, C265, D265, E265, F#265, G#265, A265, B265, C266, D266, E266, F#266, G#266, A266, B266, C267, D267, E267, F#267, G#267, A267, B267, C268, D268, E268, F#268, G#268, A268, B268, C269, D269, E269, F#269, G#269, A269, B269, C270, D270, E270, F#270, G#270, A270, B270, C271, D271, E271, F#271, G#271, A271, B271, C272, D272, E272, F#272, G#272, A272, B272, C273, D273, E273, F#273, G#273, A273, B273, C274, D274, E274, F#274, G#274, A274, B274, C275, D275, E275, F#275, G#275, A275, B275, C276, D276, E276, F#276, G#276, A276, B276, C277, D277, E277, F#277, G#277, A277, B277, C278, D278, E278, F#278, G#278, A278, B278, C279, D279, E279, F#279, G#279, A279, B279, C280, D280, E280, F#280, G#280, A280, B280, C281, D281, E281, F#281, G#281, A281, B281, C282, D282, E282, F#282, G#282, A282, B282, C283, D283, E283, F#283, G#283, A283, B283, C284, D284, E284, F#284, G#284, A284, B284, C285, D285, E285, F#285, G#285, A285, B285, C286, D286, E286, F#286, G#286, A286, B286, C287, D287, E287, F#287, G#287, A287, B287, C288, D288, E288, F#288, G#288, A288, B288, C289, D289, E289, F#289, G#289, A289, B289, C290, D290, E290, F#290, G#290, A290, B290, C291, D291, E291, F#291, G#291, A291, B291, C292, D292, E292, F#292, G#292, A292, B292, C293, D293, E293, F#293, G#293, A293, B293, C294, D294, E294, F#294, G#294, A294, B294, C295, D295, E295, F#295, G#295, A295, B295, C296, D296, E296, F#296, G#296, A296, B296, C297, D297, E297, F#297, G#297, A297, B297, C298, D298, E298, F#298, G#298, A298, B298, C299, D299, E299, F#299, G#299, A299, B299, C300, D300, E300, F#300, G#300, A300, B300, C301, D301, E301, F#301, G#301, A301, B301, C302, D302, E302, F#302, G#302, A302, B302, C303, D303, E303, F#303, G#303, A303, B303, C304, D304, E304, F#304, G#304, A304, B304, C305, D305, E305, F#305, G#305, A305, B305, C306, D306, E306, F#306, G#306, A306, B306, C307, D307, E307, F#307, G#307, A307, B307, C308, D308, E308, F#308, G#308, A308, B308, C309, D309, E309, F#309, G#309, A309, B309, C310, D310, E310, F#310, G#310, A310, B310, C311, D311, E311, F#311, G#311, A311, B311, C312, D312, E312, F#312, G#312, A312, B312, C313, D313, E313, F#313, G#313, A313, B313, C314, D314, E314, F#314, G#314, A314, B314, C315, D315, E315, F#315, G#315, A315, B315, C316, D316, E316, F#316, G#316, A316, B316, C317, D317, E317, F#317, G#317, A317, B317, C318, D318, E318, F#318, G#318, A318, B318, C319, D319, E319, F#319, G#319, A319, B319, C320, D320, E320, F#320, G#320, A320, B320, C321, D321, E321, F#321, G#321, A321, B321, C322, D322, E322, F#322, G#322, A322, B322, C323, D323, E323, F#323, G#323, A323, B323, C324, D324, E324, F#324, G#324, A324, B324, C325, D325, E325, F#325, G#325, A325, B325, C326, D326, E326, F#326, G#326, A326, B326, C327, D327, E327, F#327, G#327, A327, B327, C328, D328, E328, F#328, G#328, A328, B328, C329, D329, E329, F#329, G#329, A329, B329, C330, D330, E330, F#330, G#330, A330, B330, C331, D331, E331, F#331, G#331, A331, B331, C332, D332, E332, F#332, G#332, A332, B332, C333, D333, E333, F#333, G#333, A333, B333, C334, D334, E334, F#334, G#334, A334, B334, C335, D335, E335, F#335, G#335, A335, B335, C336, D336, E336, F#336, G#336, A336, B336, C337, D337, E337, F#337, G#337, A337, B337, C338, D338, E338, F#338, G#338, A338, B338, C339, D339, E339, F#339, G#339, A339, B339, C340, D340, E340, F#340, G#340, A340, B340, C341, D341, E341, F#341, G#341, A341, B341, C342, D342, E342, F#342, G#342, A342, B342, C343, D343, E343, F#343, G#343, A343, B343, C344, D344, E344, F#344, G#344, A344, B344, C345, D345, E345, F#345, G#345, A345, B345, C346, D346, E346, F#

Handwritten musical score for 1st Alto Saxophone 2, titled "KIDS". The score consists of ten staves of music in G major, 4/4 time. It includes various musical notations such as notes, rests, dynamics (mf, f, mp, p), articulation (accents, slurs), and fingerings. Chord boxes labeled E, F, G, and H are present. A section is marked "ENSEMBLE" and another instruction reads "EVERYBODY PLAY A SOLO IN ANY KEY". The score ends with a double bar line.

2/15

Kendor Presents . . .

J-713

Elvin's Mambo

1ST Eb ALTO SAX

LATIN JAZZ (♩ = 120)

composed & arranged
by Bob Mintzer

The musical score consists of 12 staves of music in 4/4 time, key of D major. It includes various musical notations such as notes, rests, dynamics (mf, f), and articulation marks. Handwritten annotations include:

- Staff 3: "PLAY BOTH X'S ON D.S." with circled 'X' marks.
- Staff 4: First and second endings marked with "1." and "2.".
- Staff 5: Measure 26 circled.
- Staff 6: Measure 34 circled.
- Staff 7: Measure 40 circled, with a handwritten note: "2 REPEAT TO (40) Don't Rpt D.S.".
- Staff 8: Measure 42 circled.
- Staff 9: Measure 48 circled, with a handwritten note: "2ND TIME".
- Staff 10: Measure 50 circled, with a handwritten note: "OPEN FOR SOLOS - BACKGROUNDS ON CUE 2X, Band 2nd time only".

3405

Handwritten musical score for 1st Eb Alto Saxophone, Part 2 of Elvin's Mambo. The score consists of ten staves of music in 4/4 time, with a key signature of one sharp (F#).

- Staff 1:** Starts with a circled measure number 58. Includes a dynamic marking *f* and a fingering '5' above a bar.
- Staff 2:** Includes a circled measure number 66 and dynamic markings *f* and *fz*.
- Staff 3:** Includes a circled measure number 74.
- Staff 4:** Ends with a double bar line.
- Staff 5:** Starts with a circled measure number 82 and the handwritten note "ON CUE: solo". Includes a dynamic marking *f*.
- Staff 6:** Ends with a double bar line.
- Staff 7:** Starts with a circled measure number 90 and the handwritten note "4x TAKE 1ST TIME".
- Staff 8:** Includes a circled measure number 90 and the handwritten note "PLAY 1ST TIME ONLY".
- Staff 9:** Includes a circled measure number 107, the handwritten note "OPEN FOR SOLOS", and a circled measure number 7. It ends with a circled measure number 107 and the handwritten note "ON CUE: 8 B D". Below the staff, there is a circled box containing "D.S. AL" and the handwritten note "OPEN DRUM".
- Staff 10:** Starts with a circled measure number 107 and the handwritten note "CODA".
- Staff 11:** Continues the musical notation.

1/17

The Heart Of The Matter J 1374

composed & arranged by Bob Mintzer

1ST Eb ALTO SAX

FUNK-ROCK ♩ = 92

Strait Rhythm

LEBATO
mf

SOLO-LOOSELY 8 *In Tempo-ish*

10 4x 2

18 8 12 f

34 mf

42 OPEN 8

50 ON CUE - TACET 1ST X

58 TACET 1ST X

66 SOLI

Handwritten musical score for 1ST Eb ALTO SAX - P. 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 box containing the number 74 and a dynamic marking of *f*. The third staff includes a box containing the number 82 and the word "OPEN". The fourth staff includes a box containing the number 90 and the phrase "ON CUE". The fifth staff includes a box containing the number 98 and the phrase "TACET 1ST X". The sixth staff includes a box containing the number 106. The seventh staff includes a box containing the number 111 and a dynamic marking of *sf*. The eighth staff includes a dynamic marking of *mf* and a circled measure. The ninth staff includes a dynamic marking of *mf* and a circled measure. The tenth staff includes a dynamic marking of *mf* and a circled measure. The score is annotated with various musical notations, including notes, rests, and dynamic markings.

Handwritten musical score for the CODA section. The section begins with a double bar line and a key signature change to one sharp (F#). The first staff includes a box containing the number 2 and the phrase "ON CUE - RUBATO". The second staff includes a dynamic marking of *mf*. The score is annotated with various musical notations, including notes, rests, and dynamic markings. A handwritten note in a box says "Cue each note." with an arrow pointing to a note in the second staff.

APPENDIX D

Transcription of Johnny Hodges' Solo on "Don't Get Around Much Anymore" from *Everybody Knows Johnny Hodges*

Don't Get Around Much Anymore

From: *Everybody Knows Johnny Hodges*

1 *Slow wide scoop* 3 3 *Slow wide scoop*

5 *Fast med. scoop* 3 *Slow med. scoop* *Fast med. scoop* 3 3

9 *Slow wide scoop* 3 3 *Slow wide scoop* 3

13 *Fast med. scoop*

15 *Fast med. scoop* 3 3 *Slow wide scoop*

18 *Slow wide scoop* 3

22 *Slow wide scoop* 3 3 *Slow med. scoop* 3 3

26 *Fast med. scoop* 3 *Fast med. scoop* *Fast med. scoops* 3 3 3 3 3 3

30 *Fast med. scoop* 138 *Fast med. scoops* 3 3 3 3

Detailed description: This musical score is for the piece 'Don't Get Around Much Anymore' from the album 'Everybody Knows Johnny Hodges'. It is written in a 4/4 time signature with a key signature of two flats (B-flat and E-flat). The score consists of nine staves of music, each starting with a measure number (1, 5, 9, 13, 15, 18, 22, 26, 30). The music features various 'scoop' techniques, which are indicated by upward-pointing arrows and labels such as 'Slow wide scoop', 'Fast med. scoop', and 'Slow med. scoop'. Many of these scoops are accompanied by triplet markings (the number '3' in a circle) over groups of notes. The notation includes eighth and sixteenth notes, rests, and dynamic markings. The score concludes with a double bar line and the number '138' centered below the final staff.

2

34 *Fast med. scoop* *Fast med. scoop* 3

38 *fast wide scoop* 3

42 *slow wide scoop* 3

46 3 3

The image shows a musical score for four staves in a single system. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The first staff starts at measure 34 and contains two instances of a 'Fast med. scoop' marked with an upward-pointing arrow and a triplet of eighth notes. The second staff starts at measure 38 and contains a 'fast wide scoop' marked with an upward-pointing arrow and a triplet of eighth notes. The third staff starts at measure 42 and contains a 'slow wide scoop' marked with an upward-pointing arrow and a triplet of eighth notes. The fourth staff starts at measure 46 and contains two triplet markings. The score concludes with a double bar line.

APPENDIX E

“The Groove Merchant” Sax Soli

"The Groove Merchant" Sax Soli

Original Lead-Soprano Part Notation by Thad Jones

By Jerome Richardson

Arr. by Thad Jones

8 *f* 3 3 *mf*

13

17

21

25 3 3

29

31 *fp*

33 *mf*

37 3 3 3 3 3 3

2

41 *f* 3

45 3 3 3

49 *mf*

52 tr. tr.

55 Even 8ths (Long)

"The Groove Merchant" Soli: Inflections

Lead-Soprano part as performed by Jerome Richardson
on *Central Park North*, with alternate ending from *Basie 1969*

8 *slow med. scoop*

13

17 *fast med. scoop* *slow med. scoop*

22

26

30 *slow med. scoop*

33 *fast med. scoops*

37

41 *slow med. scoop* 143 *fast med. scoop*

44

47

50

53

57

mm. 53-57
 Alternate ending from
 live performances like *Basie 1969*

"The Groove Merchant" Soli: Articulations

Lead-Soprano part as performed by Jerome Richardson
on *Central Park North*, with alternate ending from *Basie 1969*

8 *3 3 HT-ST HT*

13 *HT-ST ST ST*

17 *HT ST*

22 *3 HT HT*

26 *3 HT*

30 *HT HT HT*

33 *ST HT HT HT HT ST*

37 *ST 3 ST 3 ST 3 3 HT ST 3 3 HT*

41 *3*

The musical score is written in treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It consists of nine staves of music. The first staff begins at measure 8 and includes triplets and slurs, with articulation markings 'HT-ST' and 'HT'. The second staff starts at measure 13 and features slurs and articulation markings 'HT-ST' and 'ST'. The third staff begins at measure 17 and includes slurs and 'HT ST' markings. The fourth staff starts at measure 22 and contains triplets and slurs, with 'HT HT' markings. The fifth staff begins at measure 26 and includes triplets and slurs, with a '3 HT' marking. The sixth staff starts at measure 30 and features slurs and 'HT HT HT' markings. The seventh staff begins at measure 33 and includes slurs and 'ST HT HT HT HT ST' markings. The eighth staff starts at measure 37 and contains triplets and slurs, with 'ST 3 ST 3 ST 3 3 HT ST 3 3 HT' markings. The final staff begins at measure 41 and includes slurs and a triplet marking '3'. The score concludes with a final note in measure 41.

Musical staff 44: Treble clef, key signature of two flats. The staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes and a sixteenth-note run.

44

Musical staff 47: Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes and triplets. Performance markings include *mf*, *HT-ST*, and *HT*.

47

Musical staff 50: Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes and triplets. Performance markings include *-ST* and *HT*.

50

Musical staff 53: Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes and triplets. Performance markings include *tr.* and *HT*.

53

Musical staff 57: Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes and triplets. Performance markings include *(Long)* and *3*.

57

mm. 53-57
Alternate ending from
live performances like *Basie 1969*

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SETH CARPER

11417 Hungry Horse Dr.
Manor, TX 78653
336-207-8641
sethcarpermusic@gmail.com
www.sethcarper.com

INSTRUMENTS

Alto, tenor, soprano, and baritone saxes. Flute and piccolo. Clarinet. Proficient reader and improviser.

EDUCATION

2013-pres **ABD D.M.A. in Jazz Performance** *University of Texas at Austin, TX.*

Professor Jeff Hellmer, Director

Expected Graduation- May 2016. Winner of Stribling
Award for Excellence in Jazz Studies 2014-15

Primary teachers: Dr. John Mills, Jazz Improvisation and
Composition.

Ensembles: Jazz Orchestra, Alternative Improvisation Music
Ensemble

2008-2010 **M.A. in Jazz Performance** *City College of New York, New York
City, NY.*

Primary teachers: John Patitucci, jazz improvisation
Jon Gordon, jazz improvisation and
composition
John Ellis, jazz improvisation

Ensembles: Graduate Jazz Combo

1997-2001 **B.M. K-12 Instrumental Music Education & Jazz Certificate**

Suma Cum Laude *Appalachian State University, Boone, NC.*

Primary teachers: Dr. Bill Gora, classical saxophone
Mr. Todd Wright, jazz improvisation

Ensembles: Wind Ensemble, Jazz Ensemble I, Jazz Combo,
Saxophone Quartet, Jazz Ensemble II, Jazz Vocal
Ensemble, Marching Band

EMPLOYMENT/ TEACHING EXPERIENCE

- 2013-15* **University of Texas at Austin, Austin, TX**
Mr. Jeff Hellmer, Director of Jazz Studies
jhellmer@mail.utexas.edu
Dr. John Mills, Saxophone & Composition, Jazz Ensemble Coordinator
johnmills@utexas.edu
Courses: Jazz Ensemble Director
 Jazz Combo Instructor
 Applied Jazz Saxophone
 Jazz Appreciation MOOC
*Duties include working with Jazz majors, Non-jazz music majors,
and non-music majors. Administration of Massive Open Online
Course (MOOC) in Jazz Appreciation
- 2014* **Temple College, Temple, TX**
Adjunct, Music Appreciation, Taylor Campus
Mr. Brent Colwell, Music Dept. Chair
colwellb334@templejc.edu
*Duties included working with non-music majors and high school
students taking college credit.
- 2009-13* **City College of New York, NYC**
Adjunct Lecturer, Intro to Music
Adjunct Lecturer, Intro to Jazz
Stephen Jablonsky, Music Department Chair
sjablonsky@ccny.cuny.edu
*Duties included working with Jazz majors, Non-jazz music
majors, and non-music majors

- 2009-13 **Third Street Music Settlement of New York, NYC**
 Director of *New Horizons Band*, Chinatown Location
 Instructor of Music Theory
 Mrs. Nancy Morgan, Deputy Executive Director
 nmorgan@thirdstreetmusicschool.org
 Mr. Brandon Tesh, Director of Bands
 btesh@thirdstreetmusicschool.org
 *Duties included working in multi-cultural, bilingual
 environment, and with a variety of skill levels. Student ages
 ranged from 7-76 years old.
- 2006-08 **Davidson College**, Davidson, NC
 Adjunct Sax Instructor
- 2006-07 **Pfeiffer University**, Misenheimer, NC
 Adjunct, Jazz Improvisation/Applied Saxophone
 Jazz Ensemble Assistant
 Mr. Ed Kiefer, Former Director of Music Department
- 2006-08 **Guest Entertainer for Regent Seven Seas Cruises Jazz Cruises** with
The Seth Carper Big Band and *The Christian Tamburr Quartet*
- 2005-06 **Music & Arts**, Burlington, NC
 Private Studio Lessons- Sax, Flute, Clarinet
- 2005 **Seabourn Legend Cruise Ship: Ship musician**
 Alto/Tenor saxes/Clar/Flute
- 2001-04 **Holmes Middle School**, Eden NC
 Director of Bands, 6-8th grade concert bands, jazz ensemble
 NC Central District Band Festival Awards:
 2002-Grade 2 Excellent
 2003-Grade 2 Superior
 2004-Grade 3 Excellent
Morehead High School, Eden NC
 Assistant Director of Bands

- 2001 Student Teaching
E.L. Brown Middle School & East Davidson High School,
Thomasville, NC
Mr. David Deese, cooperating teacher
Mr. Ed Kiefer, cooperating teacher
- 2000 Student Internship
Watauga High School, Boone NC
Watauga High Wind Ensemble, Concert Band, and Theory Class
Mr. Bill Winkler, cooperating teacher
- 1998-99 Student Internship
Watauga High School, Boone NC
Watauga High String Orchestra
Mrs. Pat Newton, cooperating teacher
- 1996-97 Choir Director
Concord United Methodist Church, Coleridge NC

CLINICS, WORKSHOPS, ADJUDICATION

Austin Jazz Workshop, Austin TX
Eastside Jazz Festival, Thomasville NC (clinician, adjudicator, guest artist)
North Carolina All-State Band, adjudicator
Christian Tamburr Quartet Master Class tour, Florida
Guest lecturer, Regent Seven Seas Cruises, Jazz Cruises
Guest Artist, USC Upstate

PERFORMANCE EXPERIENCE

1997-present **Notable performances with:**

Jazz- Maynard Ferguson, Jeff “Tain” Watts, The Bill
Mobley Big Band, Allen Vizutti, Ernie Watts, Jack Walrath
Vincent Herring, Joshua Redman, Antonio Hart, Eddie Daniels,
Duffy Jackson, Chris Murell, The Frank Perowski Big Band,
Peggy Stern, Jerry Dodgin, Andre Heyward, Scott Reeves Big
Band, John Patitucci, Tim Ries

Pop- Natalie Cole, The Temptations, The Four Tops, Little Anthony and the Imperials, Connie Francis, The O'Jays, The Drifters, Lou Christy.

Classical- The Reduced Opera Company of London, The North Carolina Symphony, The Piedmont Wind Symphony of NC

Venues of note- Carnegie Hall, NYC, NY. Smoke Jazz Club, NYC, NY. Trumpets Jazz Club, Montclair, NJ. The Count Basie Theater, Redbank, NJ. Fasching Jazz Club, Stockholm Sweden. Street Life Jazz Club, St. Petersburg, Russia.

Musicals: *How to Succeed in Business Without Really Trying, Five Guys Named Moe, Ain't Misbehavin', The Beehive, Guys and Dolls, Grease, Anything Goes, 42nd Street, Wizard of Oz, The Pajama Game, Miracle on 34th st, Crazy for You, Hairspray*

2001-present **Leader/Co-founder:** The Seth Carper Quartet, The Seth Carper Big Band, NOW Jazz Orchestra (New Original Works), The Piedmont Jazz Collective, Flow.

Current Member of: NOW Jazz Orchestra, The Peggy Stern Quartet, The Urban Achievers Brass Band, The Royal Dukes, Jazz Inc. Big Band

Former Member of: The Frank Perowski Big Band, The Christian Tamburr Quartet, The Boone Mafia, The Carolina Horns, The Soul Vaccination Horns, The John Brown Big Band, The Mike Holstein Quartet, The Brian Sullivan Trio, The Direct Line Jazz Quartet, The JSP Trio, The Rick Cline Trio, Vector Erector, The Schnefel 5

Other: Freelance saxophonist/woodwind player performing with and recording as sideman and soloist with regional jazz, pop, rock, and classical groups, as well as in regional theaters and on cruise ships.

2006-08 Guest Entertainer for Regent Seven Seas Cruises Jazz Cruises with *The Seth Carper Big Band* and *The Christian Tamburr Quartet*

2005 Seabourn Legend Cruise Ship: Ship musician
Alto/Tenor saxes/Clar/Flute

DISCOGRAPHY

Kevin Flatt- *Dreams of Flying* (2015)
Damon Brown- *Falling Forward* (2007)
Flow-*Wooden Elephants* (2006)
Mark Van Mourik- *Passages* (2001)
Mark Mazzatenta- *The Balance* (2002)
The Direct Line Quartet- *Clear as Night* (2003)
Rick Cline- *Must Be This Tall* (2003)
**various other recordings within horn section or as soloist*

OTHER AWARDS/ACTIVITIES

- Elanor Alexander Stribling Award for Excellence in Jazz Studies 2014-15
- Appalachian State University Jazz Certificate 2001
- North Carolina Teaching Fellows Scholar
- Former member of Music Educators National Conference (MENC)
- Former member of North Carolina Music Educator's Association (NCMEA)
- Former member of the International Association of Jazz Educators (IAJE)
- Member of Pi Kappa Lambda music honors society