

APPENDIX B

Transcriptions

Transcription is a notoriously difficult problem in jazz. As Steve Larson (among others) has noted, any transcription is also, in some sense, an analysis.¹ In the transcriptions that follow, I have (in general) only notated the solo line, focusing primarily on the pitches and rhythms. This means that many of the so-called “secondary parameters” are absent from the notation: dynamics, intonation, phrasing, issues of timing, etc. To that end, the transcriptions should be seen as companions to the source recordings, not replacements for them.

In the transcriptions of the rhythm changes tunes, no chord symbols are given. One of the principal arguments of Chapter 5 is that the chord symbols are somewhat fluid through the course of a performance; I have simply omitted the chord symbols rather than assigning one based on the solo line. In the transcriptions, the notes remain more-or-less uninterpreted (though the notation of accidentals is a question of interpretation); examples in the text refer to a given passage’s harmonic context.

There are a few other minor things to note:

- Formal designations follow Larson’s convention: 2A₃ refers to the third A section of the second chorus, 4B refers to the B section of the fourth chorus, and so on. Timestamps from the reference recording are given at the beginning of each chorus.
- Throughout, the tenor saxophone is notated at concert pitch but sounds down an octave, and soprano saxophone is notated at pitch.
- “X” noteheads indicate either ghosted notes (which are much lower in volume than surrounding notes) or alternate fingerings for the same pitch (a timbral effect often used in the high register by saxophonists).

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1. Steve Larson, *Analyzing Jazz: A Schenkerian Approach* (Hillsdale, NY: Pendragon Press, 2009), 2.

Autumn Leaves

As played on *Boss Tenors* (1961)
Gene Ammons/Sonny Stitt, tenor saxophones

Joseph Kosma/Jacques Prévert
trans. Michael McClimon

Ammons 1A₁ 1:02

Tenor Sax

Chords: Cm7, F7, Bm7, E7, B^bm7, E^b7

Chords: Am7^b5, D7, Gm

1A₂ Chords: Cm7, F7, Bm7, E7, B^bm7, E^b7

Chords: Am7^b5, D7, Gm

1B Chords: Am7^b5, D7, Gm

Chords: Cm7, F7

Chords: B^bmaj7

1C Chords: Am7^b5, D7, Gm7, Em7^b5

The head changes for this recording are as given in Figure 1.6, but the solo changes shown here are slightly different. The third and fourth bars of each A section consistently substitute Bm7–E7–B^bm7–E^b7 for B^bmaj7–E^bmaj7, and the progression Gm7–C7–Fm7–B^b7 in the third and fourth bars of the C sections appear here as Gm7–Em7^b5.

29 $E\flat 7$ $D 7$ $G m$

33 **2A₁** 1:53 $C m 7$ $F 7$ $B m 7$ $E 7$ $B\flat m 7$ $E\flat 7$

37 $A m 7\flat 5$ $D 7$ $G m$

41 **2A₂** $C m 7$ $F 7$ $B m 7$ $E 7$ $B\flat m 7$ $E\flat 7$

45 $A m 7\flat 5$ $D 7$ $G m$

49 **2B** $A m 7\flat 5$ $D 7$ $G m$

53 $C m 7$ $F 7$ $B\flat maj 7$

57 **2C** $A m 7\flat 5$ $D 7$ $G m 7$ $E m 7\flat 5$

61 $E\flat 7$ $D 7$ $G m$ Stitt 5
(rhythm unclear)

3A₁ 2:46 Cm7 F7 Bm7 E7 B^bm7 E^b7

65 (out)

Am7^b5 D7 Gm

69

3A₂ Cm7 F7

73

Bm7 E7 B^bm7 E^b7

75 5 3

Am7^b5 D7 Gm

77 2

3B Am7^b5 D7 Gm

81

Cm7 F7 B^bmaj7

85 5 5 5

3C Am7^b5 D7 Gm7 Em7^b5

89

E^b7 D7 Gm

93

4A₁ 3:38 Cm7 F7

97

Bm7 E7 Bbm7 Eb7

99

Am7b5 D7 6 Gm

101

4A₂ Cm7 F7 Bm7 E7 Bbm7 Eb7

105

Am7b5 D7 Gm

109

4B Am7b5 D7 Gm

113

Cm7 F7 Bbmaj7

117

4C Am7b5 D7 Gm7 Em7b5

121

Ebm7 D7 Gm

125

5A₁ 4:31 Cm7

129

(to piano solo)

Blues for Alice

As played on *We Free Kings* (1961)

Rahsaan Roland Kirk, saxophones

Charlie Parker
trans. Michael McClimon

1 (0:40)

F maj7 Em7 A7 Dm7 G7 Cm7 F7

Tenor sax

B \flat 7 B \flat m7 Eb7 Am7 D7 A \flat m7 D \flat 7

Gm7 C7 F maj Dm7 Gm7 C7

2 (0:55) F maj7 Em7 A7 Dm7 G7 Cm7 F7

B \flat 7 B \flat m7 Eb7 Am7 D7 A \flat m7 D \flat 7

Gm7 C7 F maj Dm7 Gm7 C7

Soprano sax (Manzello)

The album gives Kirk's name only as Roland Kirk; he added Rahsaan to his name in 1969. Kirk often played multiple instruments simultaneously; the transcription tries to make this clear, providing a separate staff for each instrument. The "manzello" is a modified soprano saxophone (both names are given here).

3 (1:09) F maj7 Em7 A7 Dm7 G7 Cm7 F7

25

3

3

29 (tenor)

3

Bb7 Bbm7 Eb7 Am7 D7 Abm7 Db7

Gm7 C7 F maj Dm7 Gm7 C7

33

4 (1:24) F maj7 Em7 A7 Dm7 G7 Cm7 F7

37 (soprano)

3

3

41

3

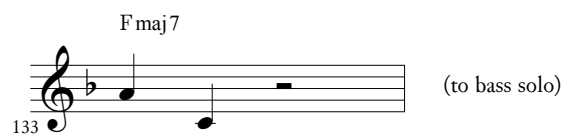
(to piano, drum solos; choruses 5-8)

9 (2:34) F maj7 Em7 A7 Dm7 G7 Cm7 F7

97 Soprano sax (Manzello)

101

Bb7 Bbm7 Eb7 Am7 D7 Abm7 Db7



Isotope

As played on *Inner Urge* (1965)

Joe Henderson, tenor sax

Joe Henderson
trans. Michael McClimon

1 (0:31) C7

First system of musical notation for 'Isotope'. It consists of two staves of music in 4/4 time. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody starts with a quarter rest, followed by an eighth note G4, a quarter note A4, and a quarter note B-flat4. The second staff continues the melody with a quarter rest, followed by an eighth note G4, a quarter note A4, and a quarter note B-flat4. The system includes several measures of music with various chords indicated above the staff: F7, Bb7, C, A7, Ab7, G7, C7, A7, Gb7, and Eb7. The system is marked with a '1' in a box and a duration of '(0:31)'.

2 (0:47) C7

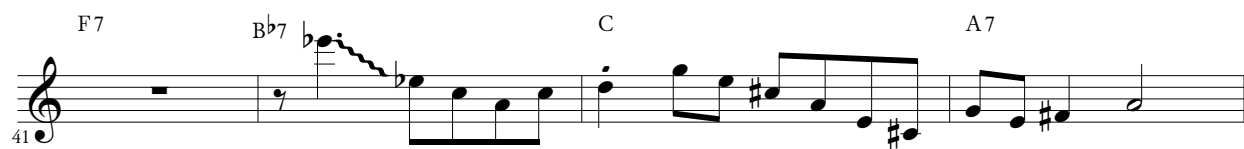
Second system of musical notation for 'Isotope'. It consists of two staves of music in 4/4 time. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody starts with a quarter rest, followed by an eighth note G4, a quarter note A4, and a quarter note B-flat4. The second staff continues the melody with a quarter rest, followed by an eighth note G4, a quarter note A4, and a quarter note B-flat4. The system includes several measures of music with various chords indicated above the staff: F7, Bb7, C, A7, Ab7, G7, C7, A7, Gb7, and Eb7. The system is marked with a '2' in a box and a duration of '(0:47)'.

3 (1:02) C7

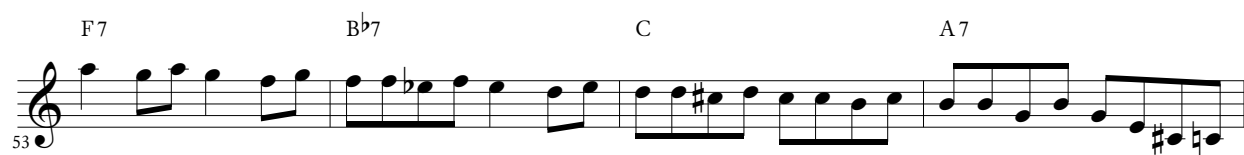
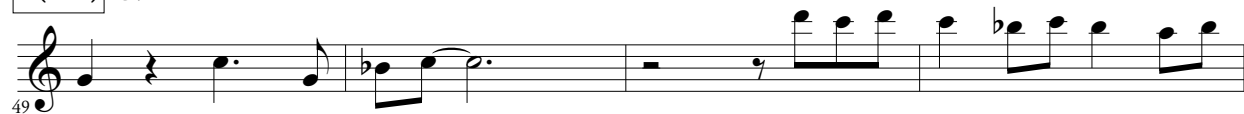
Third system of musical notation for 'Isotope'. It consists of two staves of music in 4/4 time. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody starts with a quarter rest, followed by an eighth note G4, a quarter note A4, and a quarter note B-flat4. The second staff continues the melody with a quarter rest, followed by an eighth note G4, a quarter note A4, and a quarter note B-flat4. The system includes several measures of music with various chords indicated above the staff: F7, Bb7, C, A7, Ab7, G7, C7, A7, Gb7, and Eb7. The system is marked with a '3' in a box and a duration of '(1:02)'.



4 (1:17) C7



5 (1:32) C7



6 (1:48) C7

61

65

69

F7 B \flat 7 C A7

A \flat 7 G7 C7 A7 G \flat 7 E \flat 7

7 (2:03) C7

73

77

80

82

F7 B \flat 7 C

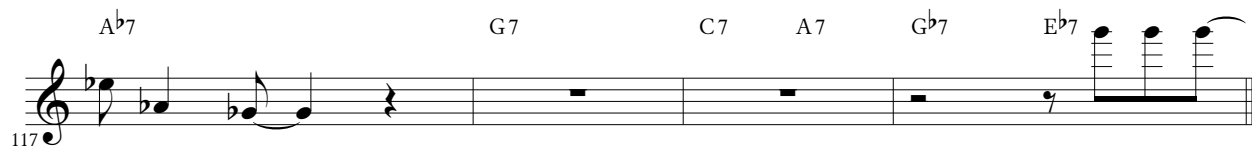
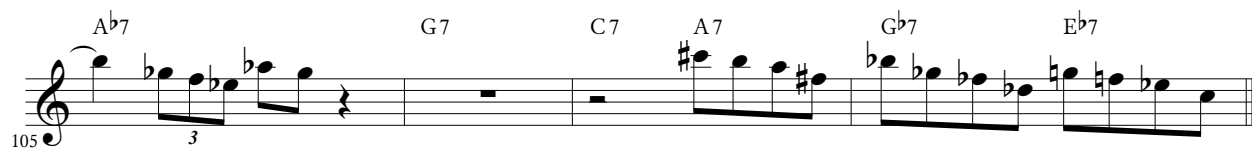
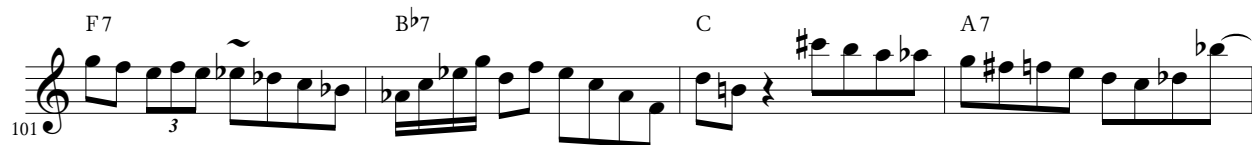
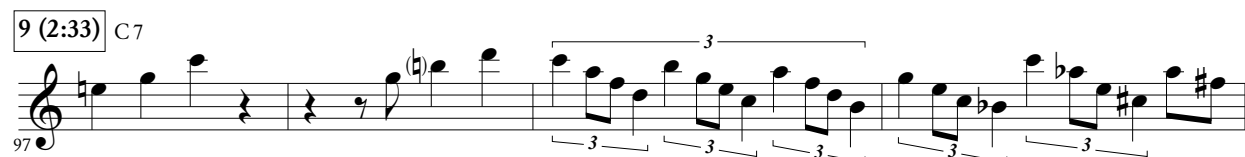
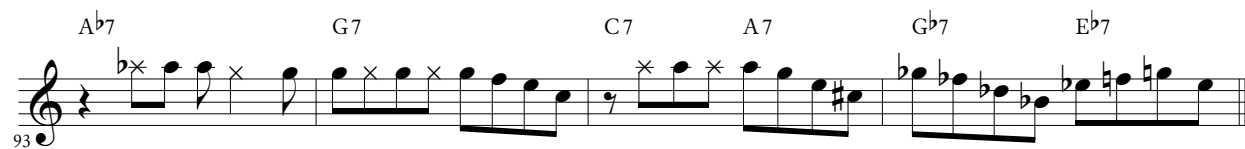
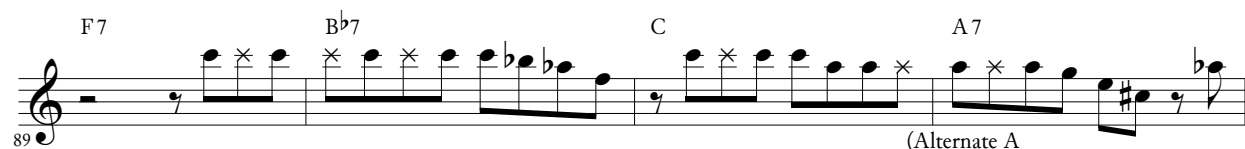
A7 A \flat 7

G7 C7 A7 G \flat 7 E \flat 7

8 (2:18) C7

85

(false fingerings)



11 (3:03) C7

121

125

129

12 (3:18) C7

133

137

141

13 (3:33) C7

145

150

F7 Bb7 C A7

Ab7 G7 C7 A7 Gb7 Eb7

F7 Bb7 C A7

Ab7 G7 C7 A7 Gb7 Eb7

Bb7 C A7 Ab7

154

G7 C7 A7 G \flat 7 E \flat 7

14 (3:48) C7

157

F7 B \flat 7 C A7

161

A \flat 7 G7 C7 A7 G \flat 7 E \flat 7

165

15 (4:02) C7

169

F7 B \flat 7 C A7

173

A \flat 7 G7 C7 A7 G \flat 7 E \flat 7

177

16 (4:17) C7

181