

The Music Used

Owing to the nature of this performance, many of these notations can only be used as rough guides. They are our source, or known, material that are used as points of departure for free improvisations. As such, they will rarely, if ever, be played in a literal sonic interpretation of the written music. When lead sheets are used, they can be found on separate pages. Again, however, they have only been used as points of inspiration and will not be played literally.

A Love Supreme ('Acknowledgement' – John Coltrane) / *Rigamortus* (Willie B./Kendrick Lamar)

For our take on Coltrane's *A Love Supreme*, we use the famous bass line played by Jimmy Garrison as our point of departure:



The sax then superimposes an extemporised version Wille B.'s treatment of Willie Jones III's 'The Thorn' as a live sample:



Fall in Love (James Yancey)/ *Transition* (John Coltrane - see below)

'Fall in Love' is based on the repeating motif seen below. We use this motif as the basis of an improvisation based on both 'Fall in Love' and 'Transition'.

Freely



Transition (Transcription by Remi Bolduc,
<http://www.remibolduc.com/downloads.php>)

E_m7

The musical score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is common time (C). The score consists of eight staves of music. The first staff begins with a treble clef and a common time signature. The music is written in a melodic style with various note values, including eighth and sixteenth notes, and rests. There are several trills and grace notes throughout the piece. The second staff has a bass clef. The third staff has a treble clef. The fourth staff has a bass clef. The fifth staff has a treble clef. The sixth staff has a bass clef. The seventh staff has a treble clef. The eighth staff has a bass clef. The score ends with a double bar line on the eighth staff.

Butterfly (Herbie Hancock/Bennie Maupin)

While for the most part we follow the original form, two bars now occupy the time of one 11/4 bar, split as 6/4 then 5/4 – see above for more details

63

BUTTERFLY

- HERBIE HANCOCK /
BENNIE MAULPIN

(MED. FUNK)

INTRO

1.-3. / A-7 N.C. 4. / A-7 N.C.

(MELODY)

A F-7 / A-7 / F-7 / D-7 /

F-7 / A-7 / F-7 / D-7 /

Bb7(#11) N.C. (DRUMS) F-7

B Abmaj7 / Bb Abmaj7#5 / Bb Abmaj7 / Bb Bb13

Bb-7 Eb7#9

Ab7sus4 **C** F-7 / A-7 N.C.

FINE

F-7 / A-7 N.C. F-7 / A-7 N.C.

F-7 / A-7 N.C.

[OPEN SOLOS ON F-7]

AFTER SOLOS, D.C. AL FINE (TAKE REPEAT)

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Long Live the Jazz (Swindle)/Four (Miles Davis - see below)

'Long Live the Jazz' is a simple concept based on a two bar bass ostinato (below) and we use this as a point of departure for improvisation.



'Four', likewise, is used as a vessel for improvisation and followed very loosely. The melody is

149

FOUR —MILES DAVIS

(MED. SWING)

The musical score is written on six staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo/style is marked '(MED. SWING)'. The title 'FOUR' is written in large, bold letters, with '—MILES DAVIS' written below it. The page number '149' is in the top right corner. The score includes various chord changes written above the staves: Ebmaj7, Eb-7, Ab7, F-7, Ab-7, Db7, G-7, F#-7, B7, A-7, F-7, Bb7, 1. G-7, F#-7, B7, F-7, Bb7, 2. G-7, F#-7, F-7, Bb7, Ebmaj7 (SOLO BREAK), (F-7), Bb7. The score ends with 'FINE' and a instruction: 'AFTER SOLOS, D.S. AL FINE PLAY PICKUPS, TAKE REPEAT'.

FINE

AFTER SOLOS, D.S. AL FINE
PLAY PICKUPS, TAKE REPEAT