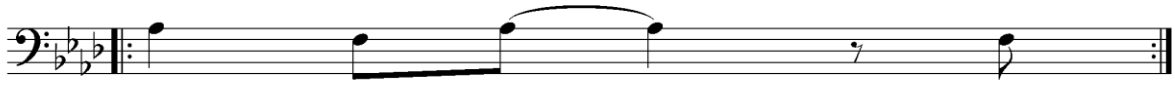
The Music Used

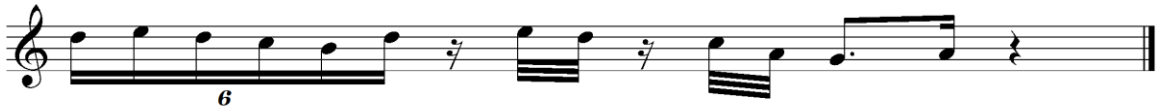
Owing to the nature of this performance, many of these notations can only be used as rough guides. They are our source, or known, material that are used as points of departure for free improvisations. As such, they will rarely, if ever, be played in a literal sonic interpretation of the written music. 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:

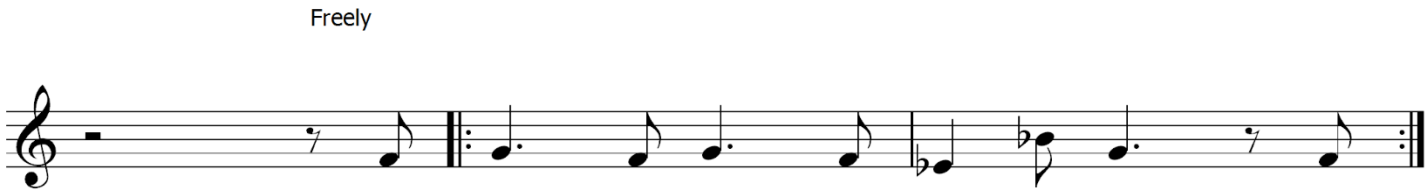


The sax then superimposes an extemporised version Wille B.'s treatment of Willie Jones III's 'The Thorn' as a live sample:

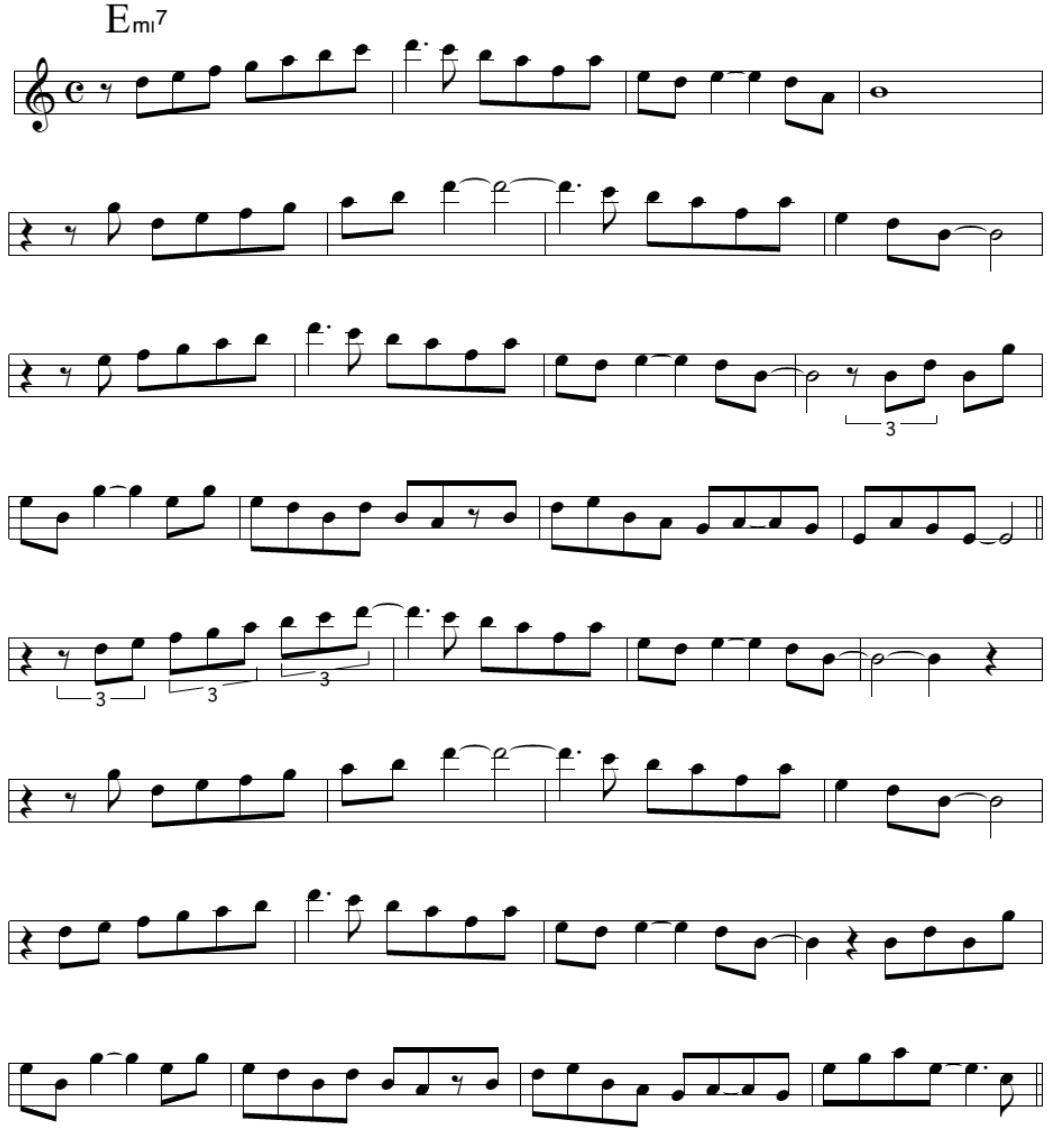


Fall in Love (James Yancey)/ Transition (John Coltrane - see below)

'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'.

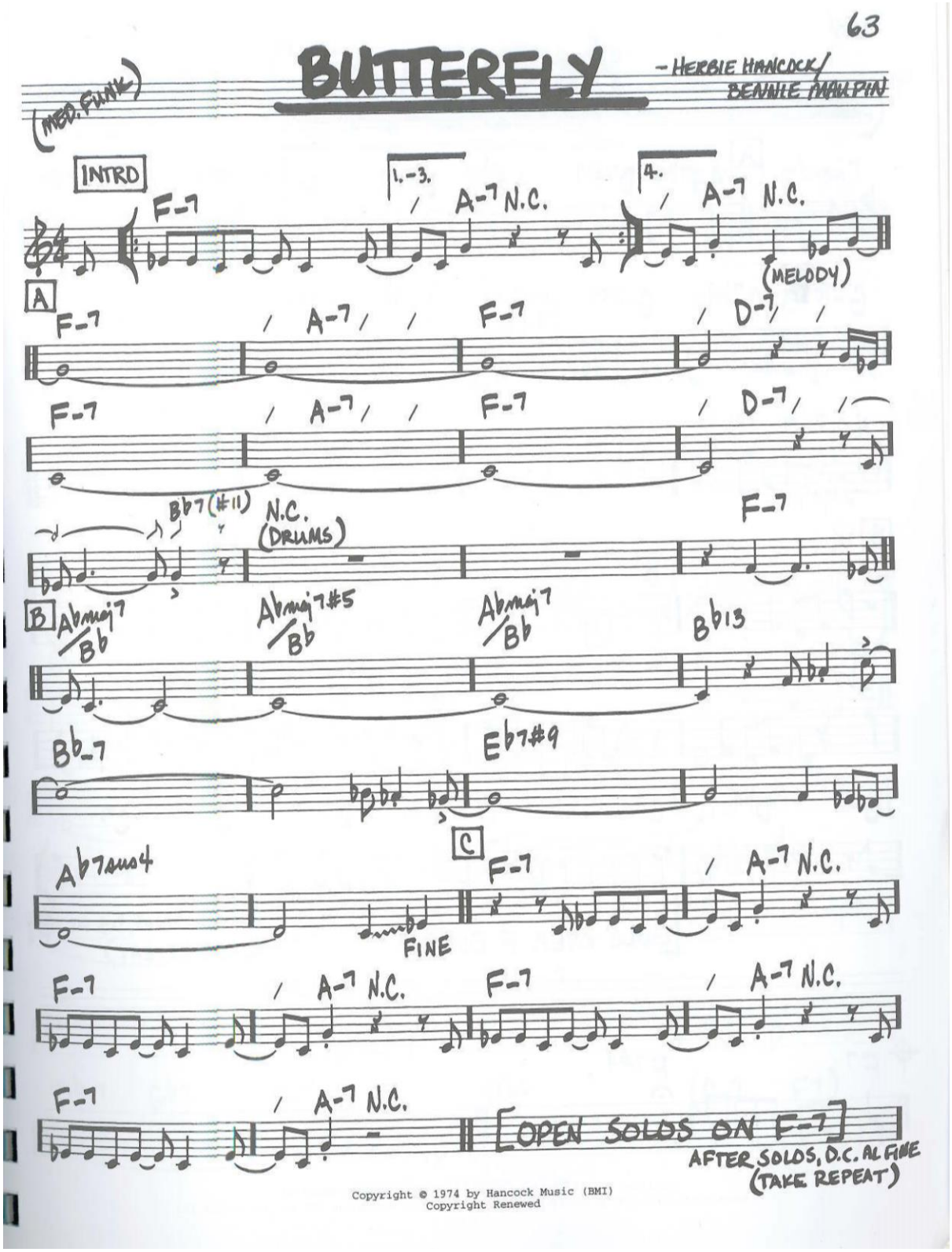


Transition (Transcription by Remi Bolduc, http://www.remibolduc.com/downloads.php)



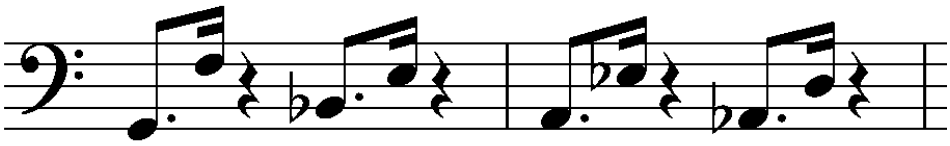
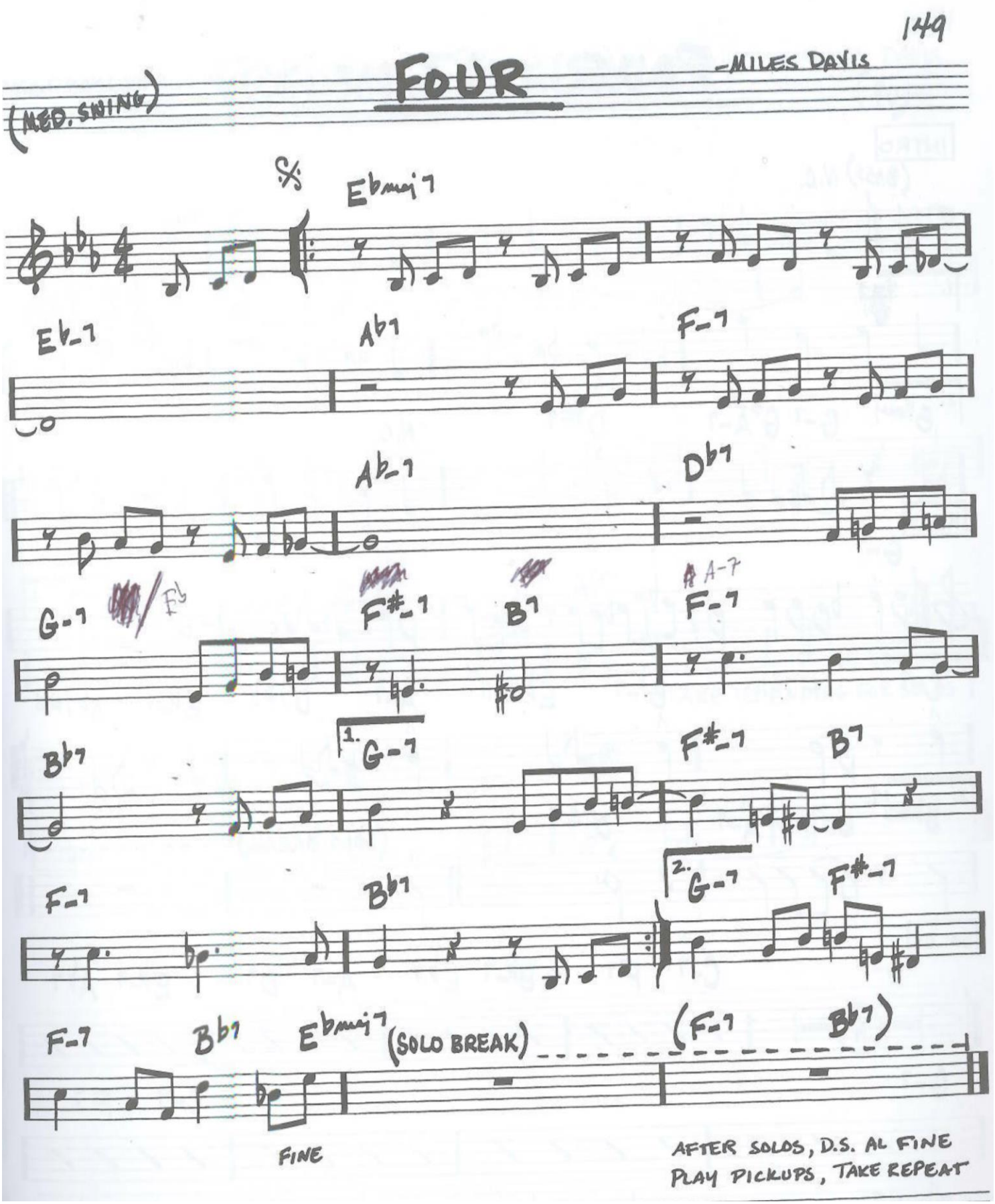
Butterfly (Herbie Hancock/Bennie Maupin)

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



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