

UNIVERSITY OF CAPE TOWN

8

DEPARTMENT OF MUSIC

THE NEW SOUND

A TRANSCRIPTION AND ANALYSIS OF SELECTED SOLOS
OF WOODY SHAW

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Masters in Music

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ABSTRACT

This work is in two parts. The first section consists of ten transcriptions of the solos of the trumpet player Woody Shaw. These have been transcribed by ear directly from the recordings. The second section of the work consists of analyses of the transcriptions.

Woody Shaw remains one of the most harmonically progressive jazz trumpet players today, years after his death. Like the great saxophone player John Coltrane, he liked to superimpose tonalities of his own choosing over the original tonality of the music.

By transcribing and analysing his solos, the author has demonstrated how he does this. His melodic ideas can be seen together, as notes that spell out certain harmonies or altered tones that are not specified in the original chord structure. These can be often recognised as belonging to various pentatonic scales from different tonalities.

By examining the transcriptions in analysed form, one can begin to see patterns forming at specific points in the musical form. Woody Shaw employs the concept of superimposed tonalities. By studying his methods, the student can incorporate them in his or her own playing.

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PREFACE

Woody Shaw is arguably the most important figure to emerge in jazz trumpet history, harmonically speaking, since Clifford Brown or Miles Davis. In this analysis of his solos, the author hopes to unlock some of the secrets of his unusual and progressive style of playing. There are many transcription books available on the market today, but none offer an in-depth explanation of what concept the soloist was using at the time.

To understand his playing style, one needs to transcribe and see for oneself the superimposition of different tonalities that he uses.

The author has chosen ten tunes for this purpose. These tunes were chosen because they all demonstrate his use of polytonality very clearly. They are also all good examples of his best playing. Several of the tunes are standards and there are also a few blues tunes. The student can relate more easily to these more familiar forms before looking at tunes such as 'The Moontrane', an original Woody Shaw composition with unusual chord changes.

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After two choruses I get tired of playing the changes ... I like to superimpose harmonically. I like to play it deliberately in another key and resolve it. I consider myself from the straight-ahead school of jazz. I'm able to handle any kind of music, but I think that when jazz stops swinging, it's not jazz.

Woody Shaw ¹

¹ Eclipse – <http://www.eclipse.net/~fitzgera/blakey/woody.htm>

HISTORY

Woody Shaw was born in Laurinburg, North Carolina on 24 December 1944. He died on 10 May 1989.¹ On the one hand Woody Shaw saw himself as a straight-down-the-line bop trumpet player but on the other, he played in a style that was and is to this day very progressive and unique amongst jazz trumpet players. Woody Shaw bridged the gap between hard bop and the avant-garde by respecting the tradition and playing with controlled freedom.²

Woody Shaw was born 20 years too early to hit the revival of mainstream jazz that has been fronted by Wynton Marsalis.³

In August 1970 when he was 25, Woody Shaw tied with Kenny Wheeler in the 'Talent deserving wider recognition' section in the Downbeat poll.⁴ In 1978 he was voted best trumpet player and Rosewood best jazz album in the Downbeat poll.⁵ Dizzy Gillespie said of him, "Woody Shaw is one of the voices of the future".⁶

So why is there so much mystery surrounding this musician?

He never made a name for himself in the way that other trumpet players like Miles Davis or Freddie Hubbard did, however Miles Davis said of him that he was someone who did not sound like anyone else. In other words, he was original. Freddie Hubbard even asked him to come and play on one of his albums. If you listen to the recording of them playing Clifford Brown's Sandu it is very obvious whose playing is the more progressive.

¹ Ian Carr, Digby Fairweather, and Brian Priestley, Jazz: The Rough Guide (London: Penguin Books, 1995), 579.

² Amazon.com – <http://www.amazon.com/exec/obidos/ts/artist-biography/41158/104-32611012/08444>

³ Album sleeve of Woody Shaw, Solid, MCD 5329.

⁴ Album sleeve of Woody Shaw, In My Own Sweet Way, I OR CD 7003-2.

⁵ Eclipse – <http://www.eclipse.net/~fitzgera/blakey/woody.htm>

⁶ Album sleeve of Woody Shaw, In My Own Sweet Way, I OR CD 7003-2.

Thus Woody Shaw is seen as a musician's musician. In South Africa it is hard to find his albums on the shelf in record shops. He did not become famous but if you mention his name to those who know, the effect is always the same; a tone of reverence for a great player who paved the way for a more contemporary approach to the horn harmonically. He can be regarded as the Coltrane of the trumpet except that he never became famous like John Coltrane.

His playing is a combination of two opposites. On the one hand, the vehicles he chooses for his improvisation are mostly in the traditional bop mode, i.e. his ensembles are traditionally acoustic, and the tunes are usually from the standard jazz repertoire. A great deal of the time, he plays using lines that are typical to bop players. However, it is in another area that his trump card rests. As he has said himself earlier, "I like to play it deliberately in another key and then resolve it".¹ It is his artistry in playing in and also totally outside the changes so effectively and so musically that makes him such a great player. He said of himself, " I consider myself to be one of the great trumpet players because trumpet players try to imitate me now".²

Each of Woody Shaw's learning experiences gave him an increasing number of tools to bring out his own individual sound. The more he absorbed, the stronger his identity as a player became. He played with some of the world's best jazz musicians, many of whom have been trendsetters in their own right. He recorded and performed with artists including, Art Blakey, Horace Silver, Chick Corea, Dexter Gordon, Freddie Hubbard, McCoy Tyner, Gil Evans, Kenny Garrett, and Eric Dolphy, Larry Young, Jackie McLean, Herbie Hancock, Joe Zawinul, Joe Henderson, Max Roach, Bobby Hutcherson, Bud Powell, Kenny Clarke, Jonny Griffin, Joe Farrell, Elvin Jones, Cedar Walton, Kenny Barron, Kirk Lightsey. Wayne Shorter, Sarah Vaughn, Scott Lafaro,

¹ Album sleeve of Woody Shaw, In My Own Sweet Way, I OR CD 7003-2.

² Album sleeve of Woody Shaw, In My Own Sweet Way, I OR CD 7003-2.

Betty Carter, Hank Mobley, Kenny Dorham, Lou Donaldson and Stanley Turrentine.¹

Woody Shaw's father sang in a gospel group, The Diamond Jubilee Singers. Woody started on the bugle but changed to the trumpet at the age of 11. His teacher, Jerry Ziering, gave him classical lessons and also introduced him to the playing of jazz greats such as Dizzy Gillespie, Bix Beiderbecke and Bunny Berrigan.² He played with Brady Hodge's Newark based R&B orchestra and worked with local acts such as Alan Jackson and the Jive Five while in high school where he made the All City and All State orchestras in 1959.³ He never graduated from high school, favouring learning his craft on the job. Woody began to sit in with visiting guest stars, and at the age of 18, he toured with Rufus Jones.⁴ Also at 18, he played with Latin jazz pioneer Willie Bobo in Brooklyn at a club called the Blue Coronet along with Chick Corea and Joe Farrell.⁵

Using, as background, his influences of Clifford Brown and Freddie Hubbard, he spent time with the reed player Eric Dolphy, who he claims opened his vision to new harmonic possibilities. This was where he began to embark on a musical journey that headed into uncharted waters. After gigging with various bands he got his first big break playing with Dolphy.

Dolphy is quoted as saying, " I think of my music as tonal. I play notes that would not ordinarily be said to be in a given key I hear other resolutions on the basic harmonic patterns and I try to use them."⁶ Woody Shaw said "Eric helped me to find my own individual approach to playing trumpet. He taught

¹ Album sleeve of Woody Shaw, *In My Own Sweet Way*, I OR CD 7003-2; Amazon.com—<http://www.amazon.com/exec/obidos/ts/artist-biography/41158/104-32611012/08444>; Ian Carr, Digby Fairweather, and Brian Priestley, *Jazz: The Rough Guide* (London: Penguin Books, 1995), 579 - 580.

² Ian Carr, Digby Fairweather, and Brian Priestley, *Jazz: The Rough Guide* (London: Penguin Books, 1995), 579.

³ Eclipse – <http://www.eclipse.net/~fitzgera/blakey/woody.htm>

⁴ Ian Carr, Digby Fairweather, and Brian Priestley, *Jazz: The Rough Guide* (London: Penguin Books, 1995), 579.

⁵ Eclipse – <http://www.eclipse.net/~fitzgera/blakey/woody.htm>

⁶ Album sleeve of Eric Dolphy, *Music Matador*, LE JAZZ CD14

me to play inside and outside at the same time".¹ This quote is crucial in understanding the music of Woody Shaw.

In 1964 he went to Paris with Bud Powell, Kenny Clarke, Johnny Griffin, Art Taylor and Larry Young. He also played in Belgium and Germany before returning to the States where he joined Horace Silver in 1965. In 1968-9 he played with Max Roach, touring the Middle East and played at a festival in Iran. From 1970 to 1972, he played with Joe Henderson and Gil Evans. In 1973, he joined Art Blakey and the Jazz Messengers before entering the West Coast freelance scene where he played with Herbie Hancock. Art Blakey's band the Jazz Messengers has hosted every major trumpet star in its long history. In New York in 1974 he recorded *Moontrane*, his third album and received favourable reviews. Miles Davis recommended him to Columbia Records who signed him up. He continued to tour and play at festivals and clubs with his own groups while forging a highly individual style composed of playing inside and outside the chord changes. In 1985 he played at the Camden festival in London with Joe Farrell.²

Woody Shaw's own influences included Dizzy Gillespie, Miles Davis, Clifford Brown, Booker Little, Donald Byrd, Lee Morgan, Freddie Hubbard, Eric Dolphy and McCoy Tyner. He also drew on the work of European classical composers particularly those who used pentatonics in their work such as Debussy and more importantly, Kodaly. Woody Shaw was a spiritual man. He liked Thai Chi and even wrote a composition for his teacher, Joshua.³

Woody suffered from retinitis pigmentosa, a vision defect that meant he could hardly see at all towards the end of his life. However he had such good ears that he could pick up a new tune in a few minutes.⁴ His poor eyesight caused

¹ Ian Carr, Digby Fairweather, and Brian Priestley, *Jazz: The Rough Guide* (London: Penguin Books, 1995), 579.

² Ian Carr, Digby Fairweather, and Brian Priestley, *Jazz: The Rough Guide* (London: Penguin Books, 1995), 580.

³ Album sleeve of Woody Shaw, *In My Own Sweet Way*, I OR CD 7003-2.

⁴ Album sleeve of Woody Shaw, *In My Own Sweet Way*, I OR CD 7003-2.

him to fall underneath a subway train in New York in 1989. He died three months later of his injuries.¹

He left behind many compositions, all of which are extremely progressive harmonically, including Katrina Ballerina, Little Red's Fantasy, The Moontrane and The Organ Grinder, to name a few.

His legacy lies in the fact that modern jazz trumpet players either tend to copy the Clifford Brown school that includes Lee Morgan and Freddie Hubbard in learning from the bop masters or, if they want to sound harmonically progressive, they borrow from Woody Shaw. Today, 10 years after his death, there has yet to be someone who has left such a lasting impression at the progressive end of the modern jazz trumpet fraternity. His recordings are as innovative today as they were ten years ago. There have been many who have copied his style such as Roy Hargrove, but no one that has yet taken his place as the new leader.

¹ Ian Carr, Digby Fairweather, and Brian Priestley, Jazz: The Rough Guide (London: Penguin Books, 1995), 580.

GLOSSARY OF TERMS

1. Altered dominant scale

C7



The altered dominant scale.

It is used over a dominant 7 chord as it displays all the altered tones.

2. Alterations

D-7

G7



The alterations in a dominant chord are the $\sharp 9, \flat 9, \sharp 11, \flat 13$. These are indicated below the altered tones by the number of the scale degree and the sign, \sharp or \flat .

3. Bebop cliché



There are many different stylistic phrases in bebop that are commonly used among jazz players. Only 2 examples are given here.

4. Chromatic Enclosure



In approaching a note, in this example "C", the note may be preceded by an enclosure i.e. notes either side of it that enclose the note. Listed above are 3 examples.

5. Diminished scales



Half step whole step.
Dominant $\flat 9, \sharp 9, \sharp 11$.

Whole step half step.
Diminished chord.

6. Natural Minor scale

C-7



Contains notes diatonic to minor key.

7. Out of key directional approach

G-7

C7



The B \flat and G \sharp are not in the key of the tune (F major). They approach the G which is a chord tone.

8. Pattern



This example contains a 4 note grouping repeated 3 times .

9. Pentatonic scale



Major

Minor

The C minor pentatonic scale contains the same notes as E \flat major pentatonic. In analysis I look at the key of the moment. For example, if the key is C minor then C minor pentatonic is a more obvious choice than E \flat major pentatonic even though the notes of the scale are the same.

Backstairs Blues

Woody Shaw

1 C7 2 F7 3 C7 4 G-7 C7

5 F7 6 F#o7 7 C7 8 E-7(b5) A7(b9)

9 D-7 10 G7 11 E-7 A7 12 D-7 G7

13 C7 14 F7 15 C7 16 G-7 C7

17 F7 18 F#o7 19 C7 20 E-7(b5) A7(b9)

21 D-7 22 G7 23 E-7 A7 24 D-7 G7

25 C7 26 F7 27 C7 28 G-7 C7

29 F7 30 F#07 31 C7 32 E-7(b5) A7(b9)

33 D-7 34 G7 35 E-7 A7 36 D-7 G7

37 C7 38 F7 39 C7 40 G-7 C7

41 F7 42 F#07 43 C7 44 E-7(b5) A7(b9)

45 D-7 46 G7 47 E-7 A7 48 D-7 G7

49 C7 50 F7 51 C7 52 G-7 C7

53 F7 54 F#07 55 C7 56 E-7(b5) A7(b9)

57 D-7 58 G-7 59 E-7 A7 60 D-7 G7

61 C7 F7 C7 G-7 C7
62 63 64
65 F7 F#o7 C7 E-7(b9) A7(b9)
66 67 68
69 D-7 G7 E-7 A7 D-7 G7
70 71 72
73 C7 F7 C7 G-7 C7
74 75 76
77 F7 F#o7 C7 E-7(b9) A7(b9)
78 79 80
81 D-7 G7 E-7 A7 D-7 G7
82 83 84
85 C7
3 3

Gingerbread Boy

Woody Shaw

Selected choruses

Fast blues

The musical score is written in treble clef with a common time signature (C). It consists of eight staves of music. The first staff (measures 1-4) shows a sequence of chords: C7, F7, C7, G-7, and C7. The second staff (measures 5-8) contains a melodic line with chords F7, F#o7, C7, E-7(b9), and A7(b9). The third staff (measures 9-12) continues the melodic line with chords D-7, G7, E-7, A7, D-7, and G7. The fourth staff (measures 13-16) is a drum solo, indicated by the text 'DRUM SOLO' above the staff. The fifth staff (measures 17-20) shows a sequence of chords: F7, F#o7, C7, E-7(b9), and A7(b9). The sixth staff (measures 21-24) contains a melodic line with chords D-7, G7, E-7, A7, D-7, and G7. The seventh staff (measures 25-28) shows a sequence of chords: C7, F7, C7, G-7, and C7. The eighth staff (measures 29-32) continues the melodic line.

29 **F7** 30 **F#o7** 31 **C7** 32 **E-7(b5)** **A7(b9)**

33 **D-7** 34 **G7** 35 **E-7** **A7** 36 **D-7** **G7**

37 **C7** 38 **F7** 39 **C7** 40 **G-7** **C7**

41 **F7** 42 **F#o7** 43 **C7** 44 **E-7** **A7**

45 **D-7** 46 **G7** 47 **E-7** **A7** 48 **D-7** **G7**

49 **C7** 50 **F7** 51 **C7** 52 **G-7** **C7**

53 **F7** 54 **F#o7** 55 **C7** 56 **E-7(b5)** **A7(b9)**

57 **D-7** 58 **G7** 59 **E-7** **A7** 60 **D-7** **G7**

DRUM SOLO

Detailed description: This is a musical score for guitar, consisting of seven staves of music. The first staff (measures 29-32) features a melodic line with chords F7, F#o7, C7, E-7(b5), and A7(b9). The second staff (measures 33-36) continues the melody with chords D-7, G7, E-7, A7, D-7, and G7. The third staff (measures 37-40) shows a drum solo section with chords C7, F7, C7, G-7, and C7. The fourth staff (measures 41-44) has a melodic line with chords F7, F#o7, C7, E-7, and A7. The fifth staff (measures 45-48) continues with chords D-7, G7, E-7, A7, D-7, and G7. The sixth staff (measures 49-52) features a melodic line with chords C7, F7, C7, G-7, and C7. The seventh staff (measures 53-56) has a melodic line with chords F7, F#o7, C7, E-7(b5), and A7(b9). The eighth staff (measures 57-60) concludes with chords D-7, G7, E-7, A7, D-7, and G7. A 'DRUM SOLO' section is indicated between measures 37 and 40.

61 **C7** 62 **F7** 63 **C7** 64 **G-7** **C7**

65 **F7** 66 **F#o7** 67 **C7** 68 **E-7(b9)** **A7(b9)**

69 **D-7** 70 **G7** 71 **E-7** **A7** 72 **D-7** **G7**

73 **C7** **DRUM SOLO** 74 **F7** 75 **C7** 76 **G-7** **C7**

77 **F7** 78 **F#o7** 79 **C7** 80 **E-7(b9)** **A7(b9)**

81 **D-7** 82 **G7** 83 **E-7** **A7** 84 **D-7** **G7**

85 **C7** 86 **F7** 87 **C7** 88 **G-7** **C7**

89 **F7** 90 **F#o7** 91 **C7** 92 **E-7(b9)** **A7(b9)**

93 *D-7* 94 *G7* 95 *E-7* *A7* 96 *D-7* *G7*

97 *C7* *DRUM SOLO* 98 *F7* 99 *C7* 100 *G-7* *C7*

101 *F7* 102 *F#o7* 103 *C7* 104 *E-7(b5)* *A7(b9)*

105 *D-7* 106 *G7* 107 *E-7* *A7* 108 *D-7* *G7*

109 *C7* 110 *F7* 111 *C7* 112 *G-7* *C7*

113 *F7* 114 *F#o7* 115 *C7* 116 *E-7(b5)* *A7(b9)*

117 *D-7* 118 *G7* 119 *E-7* *A7* 120 *D-7* *G7*

121 *C7* 122 *F7* 123 *C7* 124 *D-7* *G7*

125 F7 126 F#o7 127 C7 128 E-7(b9) A7(b9)

129 D-7 130 DRUMS G7 131 E-7 A7(b9) 132 D-7 G7

133 C7 134 F7 135 G-7 136 C7

137 F7 138 DRUMS F#o7 139 C7 140 E-7(b9) A7(b9)

141 D-7 142 G7 143 E-7 A7 144 D-7 G7

145 C7 146 DRUMS F7 147 C7 148 G-7 C7

149 F7 150 F#o7 151 C7 152 E-7(b9) A7(b9)

153 D-7 154 G7 155 E-7 A7 156 D-7 G7

157 C7 158 F7 159 C7 G-7 C7 160

161 F7 162 F#o7 163 C7 164 E-7(b9) A7(b9)

165 D-7 166 G7 167 E-7 A7 168 D-7 G7

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If I were a bell

Woody Shaw

solo break

1 A7 2 A-7 D7 3 GΔ7 4 GΔ7

5 B-7(b5) 6 E7(b9) 7 A7 8 A-7 D7

9 G7 10 C7 11 G7 12 BΔ7

13 E-7 14 Db-7 Gb7 15 BΔ7 Gb7 16 BΔ7 E7

17 A7 18 A-7(b5) D7 19 GΔ7 20 GΔ7

21 B-7(b5) 22 E7(b9) 23 A7 24 A-7 D7

Handwritten musical score for guitar, featuring chord diagrams and fret numbers. The score is organized into eight systems, each containing a single staff of music. The chords and fret numbers are as follows:

- System 1: 25 (G7), 26 (C7), 27 (C#°7), 27 (GΔ7), 28 (G♭sus7), 28 (F7), 28 (E7)
- System 2: 29 (A-7), 30 (D7), 31 (GΔ7), 32 (E sus7)
- System 3: 33 (A7), 34 (A-7 D7), 35 (GΔ7), 36 (GΔ7)
- System 4: 37 (B-7(b9)), 38 (E7(b9)), 39 (A7), 40 (A-7), 40 (D7)
- System 5: 41 (G7), 42 (C7), 43 (G7), 44 (B sus7)
- System 6: 45 (E-7), 46 (D♭-7), 47 (G♭7), 47 (BΔ7), 48 (G♭7), 48 (BΔ7), 48 (E7)
- System 7: 49 (A7), 50 (A-7), 51 (D7), 51 (GΔ7), 52 (GΔ7)
- System 8: 53 (B-7(b9)), 54 (E7(b9)), 55 (A7), 56 (A-7), 56 (D7)

57 G7 C7 C#o7 GΔ7 GbM7 F7 E7

Musical staff 57-60: Treble clef, 4/4 time signature. Measure 57: G7 chord, whole rest. Measure 58: C7 chord, whole rest. Measure 59: C#o7 chord, quarter note G4, quarter note A4, quarter note B4. Measure 60: GΔ7 chord, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 61: GbM7 chord, whole rest. Measure 62: F7 chord, whole rest. Measure 63: E7 chord, quarter note G4, quarter note A4, quarter note B4.

61 A-7 D7 GΔ7 E M7

Musical staff 61-64: Treble clef, 4/4 time signature. Measure 61: A-7 chord, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 62: D7 chord, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 63: GΔ7 chord, whole rest. Measure 64: E M7 chord, whole rest.

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The Moontrane

Woody Shaw

1 $C\Delta(\sharp 11)$ 2 $C\Delta(\sharp 11)$ 3 $B-7$ 4 $B-7$

5 $D-7$ 6 $E-7$ 7 $F-7$ 8 $G-7$ 9 E 10 $D-7$ 11 $G7$

12 $C\Delta(\sharp 11)$ 13 $C\Delta(\sharp 11)$ 14 $B-7$ 15 $B-7$ 16 $D-7$ 17 E 18 $G-7$ 19 $C7$

20 $F\Delta 7$ 21 $F\Delta 7$ 22 $F\Delta 7$ 23 $B-7(b9)$ 24 $E7(b9)$

25 $A-7$ 26 $G-7$ 27 $C-7$ 28 $Bb-7$ 29 $Eb-7$ 30 $Db-7$ 31 $Eb-7$ 32 $Db-7$ 33 $Eb-7$ 34 $Db-7$ 35 $C\Delta(\sharp 11)$ 36 $C\Delta(\sharp 11)$ 37 $B-7$ 38 $B-7$

DELAYED

29 E-7 F-7 G-7 31 E 32

33 CΔ(♯11) 34 CΔ(♯11) 35 B-7 36

37 D-7 C-7 38 F-7 G-7 EΔ7 39 40

41 CΔ(♯11) 42 43 B-7 44

45 E-7 46 F-7 G-7 47 E 48 G-7 C7 3 3

49 FΔ7 50 FΔ7 51 FΔ7 52 B-7(b9) E7(b9) 3 3 3

53 A-7 C-7 Bb-7 Eb-7 Db-7 54 55 56 3

57 CΔ(♯11) 58 59 B-7 60 B-7

61 **D-7** 62 **E-7** 63 **F-7** 64 **G-7** **E**

65 **CΔ(♯11)** 66 **B-7** 68

69 **D-7** **E-7** 70 **D-7** **G7** 71 72

73 74 75 **B-7** 76

77 **D-7** **E-7** **F-7** **G-7** **EΔ7** **G-7** **C7** 78 79 80

81 **FΔ7** 82 83 84 **B-7(b9)** **E7(b9)**

85 **G-7** **C-7** **Bb-7** **Eb-7** 86 87 88

89 **CΔ(♯11)** 90 91 **B-7** 92

Musical notation for guitar, showing a sequence of chords and fret numbers. The notation is written on a single staff with a treble clef and a key signature of one sharp (F#). The chords and fret numbers are: D-7 (93), E-7, F-7 (94), G-7, EΔ7 (95), and EΔ7 (96). There are also two triplets indicated by the number '3' below the notes.

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Sandu

Woody Shaw

A-7 C7

1 F7 2 Bb7 3 F7 3 4 C-7 F7

5 Bb7 6 Bb7 7 F7 8 A-7(b9) D7(b9)

9 G-7 10 C7 11 A-7 D7 12 G-7 C7

13 F7 14 Bb7 15 F7 16 C-7 F7

17 Bb7 18 Bb7 19 F7 20 A-7 D7(b9)

21 G-7 22 C7 23 A-7 D7 24 G-7 C7

Detailed description: This is a musical score for the jazz standard 'Sandu' by Woody Shaw. The score is written in treble clef with a 4/4 time signature. It consists of six staves of music. Above the first staff, the chords A-7 and C7 are indicated. The first staff contains measures 1 through 4, with chords F7, Bb7, F7, C-7, and F7. The second staff contains measures 5 through 8, with chords Bb7, Bb7, F7, A-7(b9), and D7(b9). The third staff contains measures 9 through 12, with chords G-7, C7, A-7, D7, G-7, and C7. The fourth staff contains measures 13 through 16, with chords F7, Bb7, F7, C-7, and F7. The fifth staff contains measures 17 through 20, with chords Bb7, Bb7, F7, A-7, and D7(b9). The sixth staff contains measures 21 through 24, with chords G-7, C7, A-7, D7, G-7, and C7. A large, semi-transparent watermark 'University of Cape Town' is visible across the middle of the page.

Musical notation for measures 25-28. Measure 25 contains a half note G^b and a half note B^b. Measure 26 is a whole rest. Measure 27 contains a half note G^b and a half note B^b. Measure 28 is a whole rest. Chord symbols: F7 (above 25), B^b7 (above 26), F7 (above 27), C-7 (above 28), F7 (above 28).

Musical notation for measures 29-32. Measure 29 contains a half note G^b and a half note B^b. Measure 30 contains a half note G^b and a half note B^b. Measure 31 contains a half note G^b and a half note B^b. Measure 32 contains a half note G^b and a half note B^b. Chord symbols: B^b7 (above 29), B^b7 (above 30), F7 (above 31), A-7(b9) (above 32), D7(b9) (above 32). Trill markings (3) are present under measures 31 and 32.

Musical notation for measures 33-35. Measure 33 contains a half note G^b and a half note B^b. Measure 34 contains a half note G^b and a half note B^b. Measure 35 contains a half note G^b and a half note B^b. Chord symbols: G-7 (above 33), C7 (above 34), D7 (above 35). Trill markings (3) are present under measures 33, 34, and 35.

Musical notation for measures 36-37. Measure 36 contains a half note G^b and a half note B^b. Measure 37 contains a half note G^b and a half note B^b. Chord symbols: G-7 (above 36), C7 (above 36). Trill marking (3) is present under measure 36.

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Sippin' at Bells

Woody Shaw

1 $G\Delta 7$ 2 $C7$ 3 $G\Delta 7$ 4 $A\flat-7$ $D\flat 7$

5 $C\Delta 7$ 6 $C-7$ $F7$ 7 $B-7$ 8 $B\flat-7$

9 $A-7$ 10 $D7$ 11 G 12 $A-7$ $A\flat 7$

13 $C\Delta 7$ 14 $C-7$ $F7$ 15 $B-7$ 16 $B\flat-7$

17 $C\Delta 7$ 18 $C-7$ $F7$ 19 $B-7$ 20 $B\flat-7$

21 $A-7$ $D7$ 22 G $A-7$ $A\flat 7$

25 $G\Delta 7$ 26 $C7$ 27 $G\Delta 7$ 28 $A\flat-7$ $D\flat 7$

Handwritten musical score for guitar, featuring a sequence of chords and fret numbers across eight staves. The chords are written in a shorthand notation (e.g., CΔ7, C-7, F7, B-7, Bb-7, A-7, D7, G, Ab7, GΔ7, C7, GΔ7, Ab-7, Db7, CΔ7, C-7, F7, B-7, Bb-7, A-7, D7, G, A-7, Ab7, GΔ7, C7, GΔ7, Ab-7, Db7, CΔ7, C-7, F7, B-7, Bb-7, A-7, D7, G, A-7, Ab7). Fret numbers (29-60) are indicated above the notes. Some notes are marked with a '3' for triplets. The score is written in a single system with a treble clef and a key signature of one flat (Bb).

Chord progression and fret numbers:

- Staff 1: 29 (CΔ7), 30 (C-7), 31 (F7), 32 (B-7), 33 (Bb-7)
- Staff 2: 33 (A-7), 34 (D7), 35 (G), 36 (A-7), 37 (Ab7)
- Staff 3: 37 (GΔ7), 38 (C7), 39 (GΔ7), 40 (Ab-7), 41 (Db7)
- Staff 4: 41 (CΔ7), 42 (C-7), 43 (F7), 44 (B-7), 45 (Bb-7)
- Staff 5: 45 (A-7), 46 (D7), 47 (G), 48 (A-7), 49 (Ab7)
- Staff 6: 49 (GΔ7), 50 (C7), 51 (GΔ7), 52 (Ab-7), 53 (Db7)
- Staff 7: 53 (CΔ7), 54 (C-7), 55 (F7), 56 (B-7), 57 (Bb-7)
- Staff 8: 57 (A-7), 58 (D7), 59 (G), 60 (A-7), 61 (Ab7)

61 $G\Delta7$ 62 $C7$ 63 $G\Delta7$ 64 $Ab-7$ $Db7$

65 $C\Delta7$ 66 $C-7$ 67 $F-7$ 68 $B-7$ $Bb-7$

69 $A-7$ 70 $D7$ 71 G 72 $A-7$ $Ab7$

73 $G\Delta7$ 74 $C7$ 75 $G\Delta7$ 76 $Ab-7$ $Db7$

77 $C\Delta7$ 78 $C-7$ 79 $F7$ 80 $B-7$ $Bb-7$

81 $A-7$ 82 $D7$ 83 G 84 $A-7$ $Ab7$

85 $G\Delta7$ 86 $C7$ 87 $G\Delta7$ 88 $Ab-7$ $Db7$

89 $C\Delta7$ 90 $C-7$ 91 $F7$ 92 $B-7$ $Bb-7$

Solid

Woody Shaw

Musical score for the piece "Solid" by Woody Shaw. The score is written in C major and 4/4 time. It consists of a single melodic line with various chords and triplets. The chords are: C7, F7, C7, G-7, C7, F7, F#o7, C7, E-7(b5), A7(b9), D-7, G7, E-7, A7, D-7, G7, C7, F7, C7, G-7, C7, F7, F#o7, C7, E-7(b5), A7(b9), D-7, G7, C7, F7, C7, G-7, C7, G-7, C7. The score includes measures 1 through 28. Measures 1-4 are marked with 1, 2, 3, and 4 respectively. Measures 5-8 are marked with 5, 6, 7, and 8. Measures 9-12 are marked with 9, 10, 11, and 12. Measures 13-16 are marked with 13, 14, 15, and 16. Measures 17-20 are marked with 17, 18, 19, and 20. Measures 21-24 are marked with 21, 22, 23, and 24. Measures 25-28 are marked with 25, 26, 27, and 28. The score includes various triplets and rests.

29 **F7** **F#07** **C7** **E-7(b9)** **A7(b9)**

30 31 32

33 **D-7** **G7** **E-7** **D-7** **G7**

34 35 *run* 36

37 **C7** **F7** **C7** **G-7** **C7**

38 39 40

41 **F7** **F#07** **C7** **E-7(b9)** **A7(b9)**

42 43 44

45 **D-7** **G7** **E-7** **A7** **D-7** **G7**

46 47 48

49 **C7** **F7** **C7** **G-7** **C7**

50 51 52

53 **F7** **F#07** **C7** **E-7(b9)** **A7(b9)**

54 55 56

57 **D-7** **G7** **E-7** **A7** **D-7** **G7**

58 *STRAIGHT* 59 60

Handwritten musical score for guitar, measures 61-72. The score is written on three staves in treble clef. It includes various chords such as C7, F7, G7, F#o7, E-7(b9), A7(b9), D-7, and G7. Measure numbers 61 through 72 are indicated above the notes.

Measures 61-64: C7, F7, C7, G-7, C7

Measures 65-68: F7, F#o7, C7, E-7(b9), A7(b9)

Measures 69-72: D-7, G7, E-7, A7, D-7, G7

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Steve's Blues

Woody Shaw

1 G7 2 C7 3 G7 4 D-7 G7

5 C7 6 C#o7 7 G7 8 B-7(b5) E7(b9)

9 A-7 10 D7 11 B-7 E7 12 A-7 D7

13 G7 14 C7 15 G7 D-7 G7

17 C7 18 C#o7 19 G7 20 B-7(b5) E7(b9)

21 A-7 22 D7 B-7 E7 24 A-7 D7

25 G7 26 C7 27 G7 28 D-7 G7

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29 **C7** 30 **C#07** 31 **G7** 32 **B-7(b5)** **E7(b9)**

33 **A-7** 34 **D7** 35 **B-7** **E7** 36 **A-7** **D7**

37 **G7** 38 **C7** 39 **G7** 40 **D-7** **G7**

41 **C7** 42 **C#07** 43 **G7** 44 **B-7(b5)** **E7(b9)**

45 **A-7** 46 **D7** 47 **B-7** **E7** 48 **A-7** **D7**

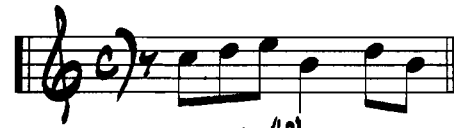
49 **G7** 50 **C7** 51 **G7** 52 **D-7** **G7**

53 **C7** 54 **C#07** 55 **G7** 56 **B-7(b5)** **E7(b9)**

57 **A-7** 58 **D7** 59 **B-7** **E7** 60 **A-7** **D7**

There will never be another you

Woody Shaw



1 **FΔ7** 2 **FΔ7** 3 **E-7(b5)** 4 **A7(b9)**

5 **D-7** 6 **D-7** 7 **C-7** 8 **F7**

9 **BbΔ7** 10 **G-7(b5)** 11 **C7** 12 **F-7** 13 **D-7**

13 **G7** 14 **D-7** **G7** 15 **G-7** 16 **C7**

17 **FΔ7** 18 **E-7(b5)** 19 **A7(b9)**

21 **D-7** 22 **C-7** 23 **F7**

25 $B\flat\Delta 7$ 26 $G-7$ $C7$ 27 $F\Delta 7$ 28 $G7$ $A\flat 07$

29 $A-$ $A-(\Delta 7)$ 30 $A-7$ $D7$ 31 $G-7$ $C7$ 32 $F\Delta 7$ $C7$

33 $F\Delta 7$ 34 $F\Delta 7$ 35 $E-7(b9)$ 36 $A7(b9)$

37 $D-7$ 38 39 $C-7$ 40 $F7$

41 $B\flat\Delta 7$ 42 $G-7(b9)$ $C7$ 43 $F\Delta 7$ 44 $D-7$

45 $G7$ 46 $D-7$ $G7$ 47 $G-7$ 48 $C7$

49 $F\Delta 7$ 50 $F\Delta 7$ 51 $E-7(b9)$ 52 $A7(b9)$

53 $D-7$ 54 $D-7$ 55 $C-7$ 56 $F7$

57 $B\flat\Delta 7$ $G-7(b9)$ $C7$ 59 $F\Delta 7$ 60 $G7$ $A\flat\circ 7$

61 $A-$ $A-(\circ 7)$ 62 $A-7$ $D7$ 63 $G-7$ $C7$ 64 $C7$ *Fine*

$F\Delta 7$
65

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You stepped out of a dream

Woody Shaw

1 $D\Delta^7$ 2 3 $E_b\Delta^7$ 4

5 $C-7$ 6 F^7 7 $B_b\Delta^7$ 8

9 $A-7$ 10 D^7 11 $G\Delta^7$ 12

13 $B-7$ 14 E^7 15 $F-7$ 16 B_b^7 17 $E-7$ 18 A^7

17 $D\Delta^7$ 18 19 $E_b\Delta^7$ 20

21 $C-7$ 22 F^7 23 $D^\circ 7$ 24 G^7

25 $E^\circ 7$ 26 $A^7(\Delta^9)$ 27 $D\Delta^7$ 28 $G^7(\Delta^{11})$ G_b-7 B^7

29 $E-7$ 30 $A7$ 31 $D\Delta7$ 32 $E-7$ $A7$

33 $D\Delta7$ 34 35 $Eb\Delta7$ 36

37 $C-7$ 38 $F7$ 39 $Bb\Delta7$ 40

41 $A-7$ 42 $D7$ 43 $G\Delta7$ 44

3 DELAYED

45 $B-7$ 46 $E7$ 47 $F-7$ $Bb7$ 48 $E-7$ $A7$

49 $D\Delta7$ 50 51 $Eb\Delta7$ 52

53 $C-7$ 54 $F7$ 55 $D^\circ7$ 56 $G7$

57 $E^\circ7$ 58 $A7(\#9)$ 59 $D\Delta7$ $G7(\#11)$ $Gb-7$ $B7$ 60

61 **E-7** 62 **A7** 63 **DΔ7** 64 **E-7** **A7**

65 **DΔ7** 66 67 **E♭Δ7** 68

DELAYED

69 **C-7** 70 **F7** 71 **B♭Δ7** 72

73 **A-7** 74 **D7** 75 **GΔ7** 76

77 **B-7** 78 **E7** 79 **F-7** **B♭7** 80 **E-7** **A7**

81 **DΔ7** 82 83 **E♭Δ7** 84

DELAYED

85 **C-7** 86 **F7** 87 **D°7** 88 **G7**

89 **E°7** 90 **A7(♯9)** 91 **DΔ7** **G7(♯11)** 92

93 E-7 94 A7 95 DΔ7 96 E-7 A7

Musical notation for measures 93-96. Measure 93: Treble clef, notes G4, A4, B4, A4, G4, F4, E4, D4. Measure 94: Treble clef, notes G4, A4, B4, A4, G4, F4, E4, D4. Measure 95: Treble clef, notes G4, A4, B4, A4, G4, F4, E4, D4. Measure 96: Treble clef, notes G4, A4, B4, A4, G4, F4, E4, D4.

97 DΔ7

Musical notation for measure 97. Treble clef, notes G4, A4, B4, A4, G4, F4, E4, D4. Below the staff is a wavy line representing a tremolo effect.

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METHOD OF ANALYSIS

The analysis on Woody Shaw's interpretation of selected jazz standards was done by asking the following questions:

1. What scales do the notes form?
2. What chords do the notes outline if one puts them together?
3. What alterations do the notes highlight?
4. Do the notes form a pattern?

It is important to realise that there is more than one way to analyse any given musical excerpt in jazz. If, for example, one looks at a II – V – I progression in C major that contains notes that are altered, one can either say that certain notes are altered, or that the musician uses the altered dominant scale, or perhaps that he uses a pentatonic scale that is not of the key of the moment. All three would be correct.

In the ten selected tunes, Woody Shaw often superimposes different tonalities over the existing chord changes. When this occurs, the clearest and most useful way for a student to understand the concept behind the improvisation is to look at the big picture. Thus, to describe a particular pentatonic over three bars is a much more logical way to see a particular situation than to analyse every single note in each bar.

This is probably the way that Woody Shaw himself would have seen a particular musical situation. An overview of the tunes analysed shows the student that Shaw uses tonalities superimposed on each other quite freely but also by intention at specific points in the form to obtain a specific musical effect. This is in opposition to for example the free improvisation of Ornette Coleman where the superimpositions might occur at any point with less intention.

Woody Shaw played outside the chord changes but in a clearly ordered and structured way. For example, he knew that to obtain the alterations over a C7 chord he wanted, he only had to play a specific pentatonic. For example F

sharp minor pentatonic would yield the following alterations; flat 9, natural 7, sharp 11. Different pentatonics would yield different alterations. Although it is impossible to say exactly how Woody Shaw himself conceived his playing style, there are clear patterns that enable one to see the structure underlying his playing. He was definitely a chord player.

Important to note is that the inflections such as half valve, smears, ghosted notes etc. that make up so much of jazz trumpet style have not been included. This thesis is concentrating on the harmonic aspects of the music.

In any event it is the author's strongly held belief that to copy the style of Woody Shaw's playing the student must obtain the original recording and learn to imitate by ear. There is no other way. Trying to read inflections off a written part is to try and put a classical frame of reference over Jazz music. It will not fit.

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Backstairs Blues

Woody Shaw

Chord symbols: C7, F7, C7, G-7, C7, F7, F#07, C7, E-7(b5), A7(b9), D-7, G7, E-7, A7, D-7, G7, C7, F7, C7, G-7, C7, F7, F#07, C7, E-7(b5), A7(b9), D-7, G7, G7, E-7, A7, D-7, G7.

Annotations: C minor pentatonic, B \flat chromatic passing tone, Diatonic to key of C major.

Measure numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24.

25 **C7** 26 **F7** 27 **C7** 28 **G-7** **C7**

29 **F7** 30 **F#o7** 31 **C7** 32 **E-7(b9)** **A7(b9)**

C minor pentatonic

33 **D-7** 34 **G7** 35 **E-7** **A7** 36 **D-7** **G7**

Flats from altered dominant scale. G minor pentatonic

37 **C7** 38 **F7** 39 **C7** 40 **G-7** **C7**

41 **F7** 42 **F#o7** 43 **C7** 44 **E-7(b9)** **A7(b9)**

C minor pentatonic

45 **D-7** 46 **G7** 47 **E-7** **A7** 48 **D-7** **G7**

C major pentatonic Sequence from previous bar G7 altered dominant

49 **C7** 50 **F7** 51 **C7** 52 **G-7** **C7**

F♯ part of chromatic enclosure approach of G♯.

#11

53 **F7** 54 **F#o7** 55 **C7** 56 **E-7(b5)** **A7(b9)**

E♭ is major 7 diatonic to home key of C.

G7#11 and ♯9 ♯9 ♭9

57 **D-7** 58 **G7** 59 **E-7** **A7** 60 **D-7** **G7**

Major 7

♭9 ♯9

G minor pentatonic

♯9 ♭5 ♭9

61 **C7** 62 **F7** 63 **C7** 64 **G-7** **C7**

4 note pattern descending in major 3rds

♯9 Chromatic enclosure of G

65 **F7** 66 **F#o7** 67 **C7** 68 **E-7(b5)** **A7(b9)**

69 **D-7** 70 **G7** 71 **E-7** **A7** 72 **D-7** **G7**

Harmonic anticipation of G7. G7 begins in bar 69. ♭9 ♯9

#11

♯9 in G7

Bar 72: G7 throughout

G♭ is part of the bebop dominant scale in G7

D \flat is chromatic passing tone.

A \flat is chromatic passing tone.

#11

b13 #11 #9

4 note pattern descending chromatically

D major pentatonic to E \flat minor pentatonic

B major pentatonic. F \sharp , A \flat , and G \flat are diatonic to actual chord changes but are passing tones in key of B.

Diatonic to C home key

G diminished scale G7 altered

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Backstairs Blues

Woody Shaw

Detailed analysis

Backstairs blues is a blues in C for the trumpet. The blues scale is a device often used by jazz players in this situation. Look at the similarity between the blues scale and the pentatonic scale as used by Woody Shaw in bar 13.

The image shows two musical staves in treble clef with a common time signature. The first staff is labeled "C Blues scale" and contains the notes C4, E4, F4, G4, A4, Bb4, C5. The second staff is labeled "C minor pentatonic scale" and contains the notes C4, Eb4, F4, G4, Bb4, C5. The notes are written as quarter notes, with a double bar line between the two scales.

The image shows a musical staff in treble clef with a 7/8 time signature. The staff is labeled "Bar 13 -14" and contains the notes C4, Eb4, F4, G4, Bb4, C5. The notes are written as quarter notes, with a double bar line at the end of the staff.

By using the pentatonic scale of keys outside the key of the moment, Woody Shaw implies other key areas superimposed over the top of the original changes. For example, in bar 36, he uses a G minor pentatonic scale over a II - V progression, D minor - G7. Thus he implies a tonality of G minor. Using this pentatonic scale also gives the ♯9 in G7 (B \flat).

The image shows a musical staff in treble clef with a 7/8 time signature. The staff is labeled "G minor pentatonic scale" and "Bar 36". The notes are C4, Eb4, F4, G4, Bb4, C5. The staff is divided into two measures by a double bar line. The first measure contains the notes C4, Eb4, F4, G4, Bb4, C5. The second measure contains the notes C4, Eb4, F4, G4, Bb4, C5. Above the staff, the chords "D-7" and "G7" are written above the first and second measures respectively.

Gingerbread Boy

Woody Shaw

Selected Choruses

Fast blues

1 C7 2 F7 3 C7 4 G-7 C7

5 F7 6 F#o7 7 C7 8 E-7(b9) A7(b9)

C blues scale C minor penatonic

9 D-7 10 G7 11 E-7 A7 12 D-7 G7

13 C7 14 F7 15 C7 16 G-7 C7

DRUM SOLO

17 F7 18 F#o7 19 C7 20 E-7(b9) A7(b9)

21 D-7 22 G7 23 E-7 A7 24 D-7 G7

Major 3rd

The musical score is written for guitar in standard notation. It consists of six systems of music. The first system shows measures 1-4 with chords C7, F7, C7, G-7, and C7. The second system shows measures 5-8 with chords F7, F#o7, C7, E-7(b9), and A7(b9). The third system shows measures 9-12 with chords D-7, G7, E-7, A7, D-7, and G7. The fourth system shows measures 13-16 with chords C7, F7, C7, G-7, and C7, and includes a 'DRUM SOLO' section. The fifth system shows measures 17-20 with chords F7, F#o7, C7, E-7(b9), and A7(b9). The sixth system shows measures 21-24 with chords D-7, G7, E-7, A7, D-7, and G7. Melodic lines are present in measures 6-7 and 11-12. A 'Major 3rd' interval is indicated at the end of measure 24.

D major pentatonic over C. D major continues over F.

G major pentatonic

G major pentatonic D minor pentatonic

G minor pentatonic

E natural minor

Chromatic

Diatonic to C home key

G, chromatic passing tone

53 $F7$ $F\#07$ $C7$ $E-7(b9)$ $A7(b9)$

54 55 56

19 Chromatic Diminished G7 dominant bebop scale

57 $D-7$ $G7$ $E-7$ $A7$ $D-7$ $G7$

59 60

G7 altered C7 B major

61 $C7$ $F7$ $C7$ $G-7$ $C7$

63 64

Woody cliché $b13$ C minor pentatonic

65 $F7$ $F\#07$ $C7$ $E-7(b9)$ $A7(b9)$

66 67 68

G minor pentatonic Diminished C minor pentatonic

69 $D-7$ $G7$ $E-7$ $A7$ $D-7$ $G7$

70 71 72

C minor pentatonic

He plays off the minor 3rd and the major 3rd of the home key. This is a popular theme in Woody's playing. Also on $b7$ and 7 .

73 $C7$ $F7$ $C7$ $G-7$ $C7$

74 75 76

DRUM SOLO

77 $F7$ $F\#07$ $C7$ $E-7(b9)$ $A7(b9)$

78 79 80

81 **D-7** 82 **G7** 83 **E-7 A7** 84 **D-7 G7**

85 **C7** 86 **F7** 87 **C7** 88 **G-7** **C7**

89 **F7** 90 **F#o7** 91 **C7** 92 **E-7(b9) A7(b9)**

93 **D-7** 94 **G7** 95 **E-7** 96 **A7** **D-7** **G7**

13 Whole tone scale

Chromatic descending line

F# to A forms a chromatic enclosure approach to G.

97 **C7** 98 **F7** 99 **C7** 100 **G-7** **C7**

DRUM SOLO

101 **F7** 102 **F#o7** 103 **C7** 104 **E-7(b9) A7(b9)**

105 **D-7** 106 **G7** 107 **E-7 A7** 108 **D-7** **G7**

109 **C7** **F7** **C7** **G-7**₃ **C7**

G♭ chromatic passing tone Enclosure ♭9 ♯9

113 **F7** **F♯o7** **C7** **E-7(b9)** **A7(b9)**

DRUMS

117 **D-7** **G7** **E-7** **A7** **D-7** **G7**

F♯ chromatic passing tone ♯7 Pattern descending F♯ chromatic passing tone

121 **C7** **F7** **C7** **D-7** **G7**

DRUMS

125 **F7** **F♯o7** **C7** **E-7(b9)** **A7(b9)**

B chromatic passing tone Diminished D♭ chromatic passing tone A♭ ♭13 A♭ major

129 **D-7** **G7** **E-7** **A7** **D-7** **G7**

A♭ major A♭ major

133 **C7** **F7** **C7** **G-7** **C7**

♯9 ♭9 ♭9 ♯9 ♭9

Chet Baker lick in B♭ minor from his solo on Autumn Leaves.
 Original key is G minor
 See Chet Baker's solo on Autumn Leaves from the 'She Was Too Good To Me' album, bar 1.

137 **F7** 138 **F#o7** 139 **C7** 140 **E-7(b5)** **A7(b9)**

141 **D-7** 142 **G7** 143 **E-7** **A7** 144 **D-7** **G7**

C to **E** chromatic enclosure of **D** **E** minor pentatonic **b9** **C** **E** **A** **D**

145 **C7** 146 **F7** 147 **C7** 148 **G-7** **C7**

149 **F7** 150 **F#o7** 151 **C7** 152 **E-7(b5)** **A7(b9)**

153 **D-7** 154 **G7** 155 **E-7** **A7** 156 **D-7** **G7**

157 **C7** 158 **F7** 159 **C7** 160 **G-7** **C7**

G chromatic passing tone **E** minor pentatonic **b9**

161 **F7** 162 **F#o7** 163 **C7** 164 **E-7(b5)** **A7(b9)**

b9 **Diminished scale** **b7** **A** **b9**

165 **D-7**
166 **G7**
167 **E-7 A7**
168 **D-7 G7**

G minor pentatonic

Ab minor pentatonic

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Gingerbread Boy

Woody Shaw

Detailed analysis

One of Woody Shaw's favourite devices in his improvisation is the use of polytonality. This can be seen in two ways. The first is to play another tonality over the existing one in a way that, on paper, would look obviously as though it implies a different key area. It is always different to the listener as opposed to the music reader as the listener can relate the various altered tones back to the original chord changes in some way or another. The listener hears the sounds together, and thus they make logical sense. To the uninitiated reader of the transcription, the note choices may appear strange at first. In essence, every note of the chromatic scale can be related back to the original chord changes in some form or another. Yesterdays "wrong notes" are the "hip" notes for the progressive musician today. In any event these techniques are not that new. Coltrane did it already, 40 years ago. For example to see how the chromatic scale relates to the original C major scale, see below.

The image shows a musical staff in treble clef with a common time signature (C). Above the staff is a handwritten 'C7' chord symbol. The staff contains a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5. Below the staff, there are handwritten numbers and chord symbols: '1' and 'b9' under the first two notes, '1' and 'b9' under the next two notes, '3' and '3' under the next two notes, '#11' under the fifth note, '5' and 'b13' under the sixth and seventh notes, and '6' and 'b7' under the eighth and ninth notes. The final note is a whole note C5.

By playing foreign notes over the original chord changes in a very strong and obvious way, we can say that he is implying a different tonal area from the one originally stated by the chord changes. The listener however will hear all these sounds at once and thus assimilate them together as one sound. Since jazz is more about sound than what is written on paper, this makes sense.

Using pentatonics as a vehicle for implying polytonality is a technique shared by many saxophone players, notably those from the John Coltrane school of playing, such as Mike Brecker, Eric Dolphy, Jerry Bergonzi, Bob Berg and others. What makes Woody Shaw unusual is that there are not many trumpet players who use this technique. The trumpet, unlike the saxophone does not lend itself easily to lines that involve large skips and angular movement. For example one will not see many arpeggiated style lines in trumpet playing. The notes tend to be closer together. Woody Shaw was a major pioneer in this area.

D major Tonality

Measures 24-27:

To the listener, the notes that are outside of the original chord changes may appear as altered notes related to that key but to the performer and to the analyst, the pattern is quite clear. Woody Shaw uses D major as a key centre as spe out particularly by the D major pentatonic scale and the D major triad. Thus in a simplistic way, one could say that the whole of the above example is in D major.

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If I were a bell

Woody Shaw

Bar 9: The B \flat is a chromatic approach. Bebop cliché.

Bar 12 has an F \sharp against a G \sharp in the chord.

C7 sound over the E7 using the C7 bebop dominant scale.

Bar 17 begins using a motif from the dominant 7th bebop scale in C. Then over the 2nd half of the bar, he goes into A♭ major.

Bar 18 is in A♭ major pentatonic over the minor II - V in G.

Bar 19 uses notes from F♯ major over G major7.

C7 bebop cliché over A minor. Then the lick is transposed and inverted into A minor.

41 **G7** 42 **C7** 43 **G7** 44 **B^baug7**

C major pentatonic over G7 - gives 9 #13.

Bar 42 bebop dominant scale. C# is a chromatic passing tone.

B^b chromatic passing tone

45 **E-7** 46 **D^b-7** **G^b7** 47 **B^bΔ7** **G^b7** 48 **B^bΔ7** **E7**

49 **A7** 50 **A-7** 51 **D7** 52 **GΔ7**

Repeated pattern ascending in thirds

Breaks pattern

53 **B-7(b9)** 54 **E7(b9)** 55 **A7** 56 **A-7** **D7**

#13

E^b chromatic passing tone

57 **G7** 58 **C7** 59 **D^b9** 60 **GΔ7** **G^baug7** **F7** **E7**

61 **A-7** 62 **D7** 63 **GΔ7** 64 **E^baug7**

If I were a bell

Woody Shaw

Detailed analysis

In this tune, the section that stands out is bars 5- 8. Once again Woody Shaw uses pentatonics that take the tonal center into areas not specified by the chord changes. Over the B-7(b5) he uses a D major pentatonic which has a #5 against the b5 specified in the chord changes. Over the E7(b9), he uses a C minor pentatonic which gives a b13, #11, #9. Over the A7, he uses D \flat major pentatonic and continues in this tonality all the way through the A minor chord. The D7 then returns to diatonicism.

Musical notation for bars 5-8 of 'If I were a bell'. The notation is in treble clef, 7/4 time signature. Above the staff, chord changes are indicated: B-7(b5) above bar 5, E7(b9) above bar 6, A7 above bar 7, A-7 above bar 8, and D7 above bar 9. The melody consists of eighth and quarter notes.

Bars 5-8:

D major

C minor

D \flat major

D dominant 7

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The Moontrane

Woody Shaw

E minor pentatonic

F♯ minor pentatonic

DELAYED

F major pentatonic

F♯ major pentatonic

E♭ minor pentatonic

Chord progression moves upward. Woody moves downward harmonically.

F major bebop scale

15

21 A-7 G-7 C-7 Bb-7 Eb-7 Db-7 Db-7

25 Cb(11) Cb(11) B-7

#11 C# anticipates harmony in next bar.

29 D-7 E-7 F-7 G-7 EDb7 ED7

3 C and Bb non chord notes

33 Cb(11) Cb(11) F# minor pentatonic B-7 B-7

C# anticipates harmony in the next bar.

37 D-7 C-7 F-7 G-7 EDb7 D-7 G7

Eb minor pentatonic E major pentatonic Eb major C major pentatonic

41 Cb(11) Cb(11) B-7 B-7

#11 G major pentatonic A major pentatonic

45 D-7 E-7 F-7 G-7 EDb7 G-7 C7

3 Harmony from previous bar Eb minor pentatonic 3 G major pentatonic

49 **FΔ7** 50 **FΔ7** 51 **FΔ7** 52 **B-7(b9)** **E7(b9)**

G major pentatonic
Lydian

B \flat chromatic passing tone

53 **A-7** **G-7** 54 **B \flat -7** **E \flat -7** 55 **D \flat -7** **D \flat -7** 56

C \sharp minor pentatonic

G major pentatonic

57 **CΔ7(11)** 58 **CΔ7(11)** 59 **B-7** 60 **B-7**

G major pentatonic

B minor pentatonic

61 **D-7** **E-7** 62 **F-7** **G-7** 63 **E** 64 **D-7** **G7**

D major

b5

65 **CΔ7(11)** 66 **CΔ7(11)** 67 **B-7** 68 **B-7**

F \sharp minor pentatonic

69 **D-7** **E-7** **F-7** **G-7** **EΔ7** 70 **D-7** **G7** 71 **D-7** **G7** 72 **D-7** **G7**

E \flat minor key centre

73 **CΔ7(11)** 74 **CΔ7(11)** 75 **B-7** 76 **B-7**

F \sharp minor pentatonic

b13

77 **D-7** **E-7** **F-7** **G-7** **EΔ7** **G-7** **C7**

C minor pentatonic E major pentatonic #11 C major pentatonic 47 3

81 **FΔ7** **FΔ7** **FΔ7** **B-7(b5)** **E7(b9)**

3 C major pentatonic

85 **A-7** **G-7** **C-7** **Bb-7** **Eb-7** **Db-7** **Db-7**

C major pentatonic Eb minor pentatonic

89 **CΔ7(#11)** **CΔ7#11** **B-7** **B-7**

B minor pentatonic

93 **D-7** **E-7** **F-7** **G-7** **EΔ7** **EΔ7**

C minor pentatonic 47 3 C minor pentatonic E major anticipation #11

The Moontrane

Woody Shaw

Detailed analysis

One of the favourite devices used by Woody Shaw is the pentatonic scale. This is what gives his playing that angular effect. The pentatonic scale can be seen in 2 ways: either in its major or minor form. The C minor pentatonic scale is the same scale as the E \flat major pentatonic. In the example below one can see clearly how he moves in and out of tonal areas using the pentatonic scales.

Bars 37-40:

E major pentatonic E \flat major pentatonic C major pentatonic

He uses E \flat minor pentatonic here. This whole section from the C minor chord to the G minor is all E \flat minor pentatonic. Over the C minor, this scale gives $\flat 9, \flat 5$ and over the G minor, it gives $\flat 6, \flat 5$.

The effect of moving in and out of these various pentatonics creates very different tonal centres even if these are not those specified by the chord changes.

Sandu

Woody Shaw

A-7 C7



F minor pentatonic scale opening

1 F7 2 Bb7 3 F7 3 C-7 4 F7



5 Bb7 6 7 F7 8 A-7(b9) D7(b9)



#7. He often swops between Major 7 and Dominant 7.

9 G-7 10 C7 11 A-7 D7 12 G-7 C7



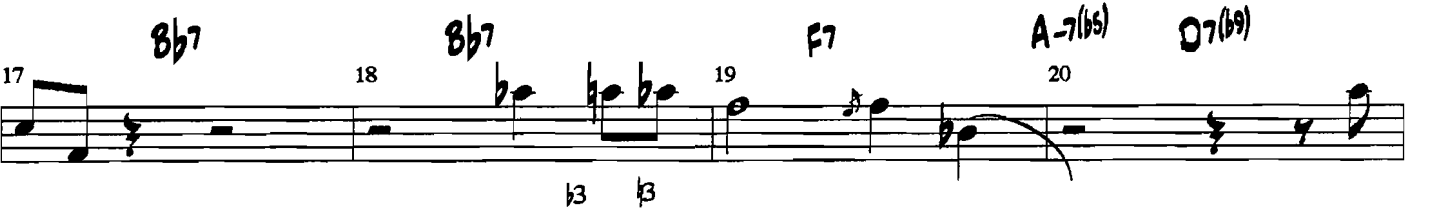
F minor pentatonic

13 F7 14 Bb7 15 F7 16 C-7 F7



Tritone substitution.
F#-7 - B7.

17 Bb7 18 Bb7 19 F7 20 A-7(b9) D7(b9)



21 **G-7** 22 **C7** 23 **A-7** **D7** 24 **G-7** **C7**

D \flat Chromatic passing tone #11 Suggests G7 chord. Bebop cliché. B \flat minor B major

25 **F7** 26 **B \flat 7** 27 **F7** 28 **C-7** **F7**

29 **B \flat 7** 30 **B \flat 7** 31 **F7** 32 **A-7(b9)** **D7(b9)**

B \flat Implies diminished chord common in bar 5 of a blues. A and C act as enclosure. G \flat passing tone. D minor pentatonic C minor pentatonic A major pentatonic

33 **G-7** 34 **C7** 35 **A-7** **D7**

Bebop minor scale E \flat chromatic passing tone F7 key centre B \flat minor pentatonic

36 **G-7** **C7** **F7**

Sandu

Woody Shaw

Detailed analysis

Below are the last 3 bars of the final chorus on Sandu. Notice the angular lines created by the use of pentatonics. By merely glancing at the extract one can see that the notes are foreign to the key of the moment or the home key of F. Woody Shaw uses a B \flat minor pentatonic over the A minor to D7 progression.

Bars 34-36: B \flat minor pentatonic. C major pentatonic C minor pentatonic

By looking at all the flats that he plays over the A minor to D7 progression, one can see that he is obviously playing consistently and intentionally a half step away from the original changes, i.e. in B \flat minor over A minor.

Sippin' at Bells

Woody Shaw

1 **GΔ7** 2 **C7** 3 **GΔ7** 4 **A \flat -7** **D \flat 7**

5 **CΔ7** 6 **C-7** **F7** 7 **B-7** 8 **B \flat -7**

Bar 6 anticipates the harmony of the next bar.
Tonality of B minor superimposed over F7.

9 **A-7** 10 **D7** 11 **G** 12 **A-7** **A \flat 7**

B \flat chromatic passing tone
to 13th of D7.

Bar 12 in A minor throughout.
A \flat is a chromatic passing tone
if one sees this bar as being in
the superimposed key of A
minor instead of changing to
A \flat 7.

13 **GΔ7** 14 **C7** 15 **GΔ7** 16 **A \flat -7** **D \flat 7**

3
Triplet is a
bebop cliché
chromatic approach
to the A \flat .

\flat 13 \sharp chromatic
passing tone

17 **CΔ7** 18 **C-7** **F7** 19 **B-7** 20 **B \flat -7**

\flat 9
B minor continues into the next bar.

21 3 A-7 22 23 G A-7 24 Ab7

25 GΔ7 26 C7 27 GΔ7 28 Ab-7 Db7

Bar 23: Woody Shaw cliché.
Technically this demonstrates
a key centre of C7 - anticipation
of harmony in bar 26.

D \flat diminished A and C are
non chord tones.

29 CΔ7 30 C-7 31 F7 32 B-7 B \flat -7

B minor pentatonic
harmonic anticipation
of the next bar.

B \flat 7
C7 implied
over B minor

33 A-7 34 D7 35 G 36 A-7 Ab7

D7 dominant bebop
scale.

A minor over
Ab7

37 GΔ7 38 C7 39 GΔ7 40 Ab-7 Db7

D \sharp chromatic passing
tone

D major over
C7. Diatonic to
home key.

D \flat minor 7

41 CΔ7 42 C-7 F7 43 B-7 44 B \flat -7

45 **A-7** 46 **D7** 47 **G** 48 **A-7** **Ab7**

49 **GΔ7** 50 **C7** 51 **GΔ7** 52 **Ab-7** **Db7**

#1³ G# chromatic passing tone. Chromatic G# non chord tone suggests A major. b5 or b9

53 **CΔ7** 54 **C-7** 55 **F7** 56 **B-7** **Bb-7**

3 D# chromatic passing tone, bebop cliché. Pattern

57 **A-7** 58 **D7** 59 **G** 60 **A-7** **Ab7**

b13

61 **GΔ7** 62 **C7** 63 **GΔ7** 64 **Ab-7** **Db7**

#11 F# diminished C# chromatic passing tone Eb Harmonic anticipation E #11 Non chord tone 11

65 **CΔ7** 66 **C-7** 67 **F-7** 68 **B-7** **Bb-7**

Db, F# chromatic approach tones Chromatic enclosure b9 b7 C7 over B minor

69 **A-7** 70 **D7** 71 **G** 72 **A-7** **Ab7**

$E\flat$ minor over D7 F non chord tone $E\flat$ Harmonic anticipation

73 **GΔ7** 74 **C7** 75 **GΔ7** 76 **Ab-7** **Db7**

Chromatic approach triplet bebop cliché $B\flat$ harmonic anticipation of next bar $F\flat$ accented passing tone

77 **CΔ7** 78 **C-7** **F7** 79 **B-7** 80 **Bb-7**

$b7$ $\#9$ $b9$

81 **A-7** 82 **D7** 83 **G** 84 **A-7** **Ab7**

Major 7 Lydian

85 **GΔ7** 86 **C7** 87 **GΔ7** 88 **Ab-7** 89 **Db7**

Lydian Harmonic anticipation of $A\flat$ minor

89 **CΔ7** 90 **C-7** **F7** 91 **B-7** 92 **Bb-7**

Pattern G major

93 A-7 94 D7 95 G 96 A-7 Ab7

#9 b9 #11 b7 b5 b7 #11

97 GΔ7

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Sippin' at Bells

Detailed analysis

Woody Shaw

Compare these three excerpts. The first one is taken from Sippin at Bells, bars 24 - 26. The second is from Gingerbread Boy at the beginning of the 7th chorus, and the third is from the opening of Solid, a blues. He uses exactly the same line. This is an often used Woody Shaw lick that is to be found on other recordings as well.

SIPPIN AT BELLS

Musical notation for Sippin at Bells, bars 24-26. The notation is in treble clef with a 7/4 time signature. The melody consists of a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chords are indicated above the staff: Ab7, GΔ7, C7, and GΔ7.

Bars 24-26:

He uses exactly the same line over very different chord changes. The idea of playing off the flat 7 against the natural 7 is a recurring theme in his playing, as is the same concept used on flat 3 or major 3.

GINGERBREAD BOY

Musical notation for Gingerbread Boy, bars 61-62. The notation is in treble clef with a 7/4 time signature. The melody consists of a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chords are indicated above the staff: C7, F7, and C7.

Bars 61-62

SOLID

Musical notation for Solid, bars 1-6. The notation is in treble clef with a 7/4 time signature. The melody consists of a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chords are indicated above the staff: C7, F7, C7, G-7, and C7.

Bars 1-6

Musical notation for Solid, bars 13-16. The notation is in treble clef with a 7/4 time signature. The melody consists of a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chords are indicated above the staff: F7, C7, E-7(b5), and A7(b9).

Etc.

Solid

Woody Shaw

C7
F7
C7
G-7
C7

2
3
4

C7 dominant bebop scale G altered dominant scale

F7
C7
E-7(b9)
A7(b9)

5
6
7
8

G7 bebop scale b13 #9 b7 b13 F minor7 b13

Same lick from bar 2 transposed

D-7
G7
E-7
A7
D-7
G7

9
10
11
12

A# minor pentatonic b9 #11 F# b13

Accented passing tone

C7
F7
C7
G-7
C7

13
14
15
16

C major Bb major F minor 3 3 3 3 3 3

G min - C7 bebop scale (same scale)

F7
Gb7
C7
E-7(b9)
A7(b9)

17
18
19
20

3
3
3
3

G# and Bb non chor tones
C7 bebop scale using a chromatic step after starting on the 9th.
b9 b7
Eb minor pentatonic E and G in original tonality

21 **D-7** 22 **G7** 23 **E-7** 24 **A7** **D-7** **G7**

25 **C7** 26 **F7** 27 **C7** 28 **G-7** **C7**

A \flat minor pentatonic

29 **F7** 30 **G \flat 7** 31 **C7** 32 **E-7(b9)** **A7(b9)**

A \flat minor pentatonic

33 **D-7** 34 **G7** 35 **E-7** 36 **D-7** **G7**

Pattern repeated

37 **C7** 38 **F7** 39 **C7** 40 **G-7** **C7**

\flat 13

\flat 9

A \flat minor pentatonic

C7 altered dominant scale

41 **F7** 42 **G \flat 7** 43 **C7** 44 **E-7(b9)** **A7(b9)**

C minor pentatonic

45 *D-7* 46 *G7* 47 *E-7* 48 *A7* *D-7* *G7*

C minor pentatonic A \flat minor pentatonic E minor pentatonic F minor $\flat 5$ pentatonic

49 *C7* 50 *F7* 51 *C7* 52 *G-7* *C7*

E minor pentatonic A \flat minor pentatonic

53 *F7* 54 *G \flat 7* 55 *C7* 56 *E-7(b9)* *A7(b9)*

A \flat minor pentatonic C minor pentatonic A \flat minor pentatonic C minor A \flat minor E minor

57 *D-7* 58 *G7* *STRAIGHT* 59 *E-7* 60 *A7* *D-7* *G7*

$\flat 5$ $\flat 13$ 19

E \flat major

61 *C7* 62 *F7* 63 *C7* 64 *G-7* *C7*

C minor pentatonic D \flat major

65 *F7* 66 *G \flat 7* 67 *C7* 68 *E-7(b9)* *A7(b9)*

Chromatic passing tone

69 *D-7* 70 *G7* 71 *E-7* 72 *A7* *D-7* *G7*

Diatonic to home key of C

Steve's Blues

Woody Shaw

1 **G7** 2 **C7** 3 **G7** 4 **D7** **G7**

Flats in altered dominant scale

5 **C7** 6 **C#7** 7 **G7** 8 **B-7(b9)** **E7(b9)** 9

C# minor pentatonic

9 **A-7** 10 **D7** 11 **B-7** **E7** 12 **A-7** **D7**

C minor pentatonic

C# chromatic passing tone

b5-b9

Chromatic

A# chromatic passing tone

13 **G7** 14 **C7** 15 **G7** 16 **D7** **G7**

G# to G# dominant bebop scale

Pattern ascending in major 3rds.
Pattern overrules diatonicism

17 **C7** 18 **C#7** 19 **G7** 20 **B-7(b9)** **E7(b9)**

Same pattern

Same pattern

21 **A-7** 22 **D7** 23 **B-7** **E7** 24 **A-7** **D7**

19

25 G^7 C^7 G^7 D^7 G^7

G^7 triad over G^7 G^7 bebop scale D^7 minor - G^7 . Tritone substitution.

29 C^7 $C^{\#7}$ G^7 $B-7(b9)$ $E7(b9)$

G^7 chromatic passing tone C^7 bebop scale $\sharp 11$ $\sharp 7$ B^7

Pattern in 4ths overrules diatonicism

33 $A-7$ D^7 $B-7$ E^7

G major

37 G^7 C^7 G^7 D^7 G^7

A major A major

41 C^7 $C^{\#7}$ G^7 $B-7(b9)$ $E7(b9)$

G minor pentatonic D^7 major Chromatic enclosure of D B^b from G blues scale

45 $A-7$ D^7 $B-7$ E^7 $A-7$ D^7

G major

G7 bebop scale

C# anticipation of #11 in C

D \flat min - G \flat 7. Could be seen as tritone substitution or as altered dominant.

D \sharp key centre

B7

D \sharp key centre

F# anticipation of G7 chord

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Steve's Blues

Woody Shaw

Detailed analysis



Notice the common notes in these two areas of the tune, both taken from the II-V I progression at the end of the 1st line of the blues. The 1st example is from the 3rd chorus, the other is from the 5th chorus.



Both the above excerpts are identical. This would lead the student to assume that this is something Woody Shaw has worked on. It is a II-V-I lick that he has obviously practiced.

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There will never be another you

Woody Shaw



2 **FΔ7** 3 **FΔ7** 4 **E-7(b5)** 5 **A7(#9)**

3 $\#9$ $b9$

6 **D-7** 7 **D-7** 8 **C-7** 9 **F7**

E \flat anticipation of C minor key centre in bar 8 **C minor** **C \sharp minor pentatonic**

10 **B \flat Δ7** 11 **E \flat 7(#11)** 12 **FΔ7** 13 **D-7**

11 $b9$

14 **G7(#11)** 15 **G7(#11)** 16 **G-7 Non chord tones** 17 **C7**

#11 D \sharp Chromatic passing tone **Out of key directional approach to G** **Jazz cliché altered dominant**

x x

18 **FΔ7** 19 20 **E-7(b5)** 21 **A7(#9)**

$\#9$

22 $D-7$ 23 $D-7$ 24 $C-7$ 25 $F7$

$B\flat$ chromatic passing tone
Bebop minor scale

26 $B\flat\Delta7$ 27 $E\flat AUG$ 28 $F\Delta7$ 29 $B-7$ $E7$

30 $F\Delta7$ $B\flat7$ $A-7$ $D7(\#9)$ $G\Delta7$ $C7$ $F\Delta7$ $C7$

F major E major ----- Gb major G minor Gb major ----- Tritone substitution

34 $F\Delta7$ 35 $F\Delta7$ 36 $E-7(b5)$ 37 $A7(\#9)$

38 $D-7$ 39 $D-7$ 40 $C-7$ 41 $F7$

B to D forms an enclosure approach to the C. $F\sharp$ and $G\flat$ suggest tritone substitution. $B7- B\flat$.

42 $B\flat\Delta7$ 43 $E\flat7(\#11)$ 44 $F\Delta7$ 45 $D-7$

46 $G7(\#11)$ 47 $G7(\#11)$ 48 $G-7$ 49 $C7$

$B\flat$ is an anticipation of the harmony in the next bar. Tritone substitution. $F\sharp7 - F$.

50 **FΔ7** 51 **FΔ7** 52 **E-7(b9)** 53 **A7(#9)**

C♯ is an anticipation of the harmony in bar 33. It is also part of the D minor harmonic scale.

54 **D-7** 55 **D-7** 56 **C-7** 57 **F7**

Chromatic approach
B♭ - A

Tritone substitution
B7 - B♭

58 **B♭Δ7** 59 **E♭7(#11)** 60 **FΔ7** 61 **B-7** **E7**

62 **FΔ7** **B♭7** 63 **A-7** **D7(#9)** 64 **G-7** **C7** 65 **FΔ7** **C7** *Fine*

F major

C♯ - F C♯ -

F C♯

FΔ7
66

There will never be another you

Woody Shaw

Detailed analysis

Chord analysis for the first excerpt: FΔ7, Bb7, A-7, D7(#9), G-7, C7, FΔ7, C7. The notes are grouped into two lines: the first line contains notes with sharps (F, A, C, E, G) and the second line contains notes with flats (Bb, D, F, Ab, Cb). Below the staff, the corresponding chord qualities are listed: F major, E major, Gb major, G minor, Gb major, and Tritone substitution.

Chord analysis for the second excerpt: FΔ7, Bb7, A-7, D7(#9), G-7, C7, FΔ7, C7. The notes are grouped into two lines: the first line contains notes with sharps (F, A, C, E, G) and the second line contains notes with flats (Bb, D, F, Ab, Cb). Below the staff, the corresponding chord qualities are listed: F major, E major, F, Emajor, A major, and Tritone substitution.

Compare the similarities between these 2 excerpts. They are both taken from the last line of the tune. Looking at the big picture, one can see use of similar superimposed key areas in the same places, just by noticing the areas with plenty of sharps and those using flats. The lines are devised from patterns created from the pentatonic scale.

Below are some examples of how one can create such lines from the pentatonic scale:

The notation shows a C-7 chord above a staff with four measures of music. The notes are derived from the C minor pentatonic scale (Cb, Eb, F, Ab, Cb) and are arranged in various rhythmic and melodic patterns across the four measures.

All the above patterns are derived from the C minor pentatonic scale as seen in the first bar. There are many possibilities in creating varied patterns using pentatonics.

You stepped out of a dream

Woody Shaw

Bar 1 - 4 Lydian (Chords: $D\Delta^7$, E major, F major)
Bar 5 (Chord: $C-7$)
Bar 6 (Chord: $F7$)
Bar 7 (Chord: $Bb\Delta^7$)
Bar 8 (Chord: F major)
Bar 9 (Chord: $A-7$)
Bar 10 (Chord: $D7$)
Bar 11 (Chord: $G\Delta^7$)
Bar 12 (Chord: F major)
Bar 13 (Chord: $B-7$)
Bar 14 (Chord: $E7$)
Bar 15 (Chord: $F-7$)
Bar 16 (Chords: $Bb7$, $E-7$, $A7$)
Bar 17 (Chord: $D\Delta^7$)
Bar 18 (Chord: F major)
Bar 19 (Chord: $Eb\Delta^7$)
Bar 20 (Chord: F major)

Annotations:
 - Bar 7: Enclosure Chromatic approach to F
 - Bar 8: F ♯ non chord tone
 - Bar 16: E minor harmony anticipated

21 *C-7* 22 *F7* 23 *D^o7* 24 *G7*

b13
Repeated pattern

25 *E^o7* 26 *A7(#9)* 27 *DΔ7* 28 *G7(#11)* *G^b-7* *B7*

G^b major A major

29 *E-7* 30 *A7* 31 *DΔ7* 32 *E-7* *A7*

33 *DΔ7* 34 35 *E^bΔ7* 36

37 *C-7* 38 *F7* 39 *B^bΔ7* 40

A^b chromatic passing tone

E[♯] chromatic passing tone

41 *A-7* 42 *D7* 43 *GΔ7* 44

D7 dominant bebop scale

Chromatic enclosure of B[♭]. Bebop cliché.

45 **B-7** 46 **E7** **F-7** 47 **Bb7** 48 **E-7** **A7**

G \sharp chromatic passing tone
C minor pentatonic 3 D major
Minor bebop scale

49 **D Δ 7** 50 51 **E \flat Δ 7** 52

Anticipation of the harmony

53 **C-7** 54 **F7** 55 **D Δ 7** 56 **G7**

57 **E Δ 7** 58 **A7(\sharp 9)** 59 **D Δ 7** **G7(\sharp 11)** **G \flat -7** **B7**

61 **E-7** 62 **A7** 63 **D Δ 7** 64 **E-7** **A7**

65 **D Δ 7** 66 67 **E \flat Δ 7** 68

DELAYED
C major

69 **C-7** 70 **F7** 71 **B \flat Δ 7** 72

73 A-7 74 D7 75 GΔ7 76

Musical staff 73-76: Treble clef, 4/4 time. Measures 73-76. Chords: A-7 (73), D7 (74), GΔ7 (75). Notes: 73: A4, C5, E5, G5; 74: D5, F#5, A5, C6; 75: G5, B5, D6, F#6; 76: A5, C6, E6, G6.

77 B-7 78 E7 F-7 79 Bb7 80 E-7 A7

C minor pentatonic E major pentatonic

Musical staff 77-80: Treble clef, 4/4 time. Measures 77-80. Chords: B-7 (77), E7 (78), F-7 (79), Bb7 (79), E-7 (80), A7 (80). Notes: 77: B3, D4, F4, A4; 78: E4, G4, B4, D5; 79: F4, A4, C5, E5; 80: E4, G4, B4, D5. Annotations: "C minor pentatonic" and "E major pentatonic" with arrows pointing to the notes.

81 DΔ7 82 83 EbΔ7 84

DELAYED C major

Musical staff 81-84: Treble clef, 4/4 time. Measures 81-84. Chords: DΔ7 (81), EbΔ7 (83). Notes: 81: D4, F#4, A4, C5; 82: D4, F#4, A4, C5; 83: Eb4, Gb4, Bb4, D5; 84: C5, E5, G5, A5. Annotations: "DELAYED" under measure 81, "C major" under measure 84.

85 C-7 86 F7 87 D°7 88 G7

Musical staff 85-88: Treble clef, 4/4 time. Measures 85-88. Chords: C-7 (85), F7 (86), D°7 (87), G7 (88). Notes: 85: C4, Eb4, F4, Ab4; 86: F4, Ab4, C5, Eb5; 87: D4, F#4, Ab4, C5; 88: G4, Bb4, D5, F#5.

89 E°7 90 A7(Δ9) 91 DΔ7 G7(Δ11)

Chromatic enclosure approach to A|

Musical staff 89-92: Treble clef, 4/4 time. Measures 89-92. Chords: E°7 (89), A7(Δ9) (90), DΔ7 (91), G7(Δ11) (91). Notes: 89: E4, G4, Bb4, D5; 90: A4, C5, E5, G5; 91: D4, F#4, A4, C5; 92: G4, Bb4, D5, F#5. Annotation: "Chromatic enclosure approach to A|" with an arrow pointing to the A4 note in measure 90.

93 E-7 94 A7 95 DΔ7 96 E-7 A7

F minor b5

Musical staff 93-96: Treble clef, 4/4 time. Measures 93-96. Chords: E-7 (93), A7 (94), DΔ7 (95), E-7 (96), A7 (96). Notes: 93: E4, G4, Bb4, D5; 94: A4, C5, E5, G5; 95: D4, F#4, A4, C5; 96: E4, G4, Bb4, D5. Annotations: "F minor" under measure 93, "b5" under measure 96.

97 DΔ7

Musical staff 97: Treble clef, 4/4 time. Measure 97. Chord: DΔ7. Notes: D4, F#4, A4, C5. Annotation: "DΔ7" above the staff.

CONCLUSION

Note to the student:

It is hoped that this book has been in some way beneficial in developing your own playing. It cannot be stressed enough how important it is to avoid merely playing these transcriptions from the written page.

The order of approach should be as follows:

1. Obtain the original recording and spend a lot of time listening to it.
2. Learn to play it **by ear**, copying his style and feel (sense of swing and inflection)
3. Refer to the transcription only when you get into trouble. If you have to choose between the written notes and what you hear – trust your ear.
4. Find those lines on the recording that you relate to. Seek them in the transcription and learn them in all keys so that you can absorb some of these styles in your own playing.

I hope that these transcriptions and analyses help to unlock some of the secrets in Woody Shaw's playing.

David Lilley

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Woody Shaw, Solid, MCD 5329 (Muse Records, 1987)

Websites:

Amazon.com – <http://www.amazon.com/exec/obidos/ts/artist-biography/41158/104-32611012/08444>

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The Transcribed Solos were taken from the following recordings of Woody Shaw on compact disc:

<u>Album</u>	<u>Album</u>	<u>Catalogue Code</u>	<u>Original Recording Date</u>	<u>CD Release Date</u>	<u>Composer</u>
<u>Backstairs Blues</u>	Homecoming Live at the Village Vanguard	Original C5 34650	11-12/12/76	1998 CBS Columbia Records	Dexter Gordon
<u>Gingerbread Boy</u>	Homecoming Live at the Village Vanguard	Original C5 34650	11-12/12/76	1998 CBS Columbia Records	J. Heath
<u>If I were a bell</u>	Imagination	MCD 5338	24/6/87	1988 Muse Records	F. Loesser
<u>The Moontrane</u>	The Moontrane	MCD 5472	1984	1993 Muse Records	Woody Shaw
<u>Sandu</u>	The best of Freddie Hubbard	BST 84121 (Double Take)	1985	1989	Clifford Brown
<u>Sippin' at Bells</u>	In My Own Sweet Way	I OR CD 7003-2	1987	1989 In + Out Records	Miles Davis
<u>Solid</u>	Solid	MCD 5329	1986	1987 Muse Records	Sonny Rollins
<u>Steve's Blues</u>	Imagination	MCD 5338	24/6/87	1988 Muse Records	Steve Turre
<u>There Will Never Be Another You</u>	Solid	MCD 5329	1986	1987 Muse Records	M. Gordon & H. Warren
<u>You Stepped Out of a Dream</u>	Solid	MCD 5329	1986	1987 Muse Records	N. Brown & G. Kahn