TWELVE JAZZ STANDARDS AND IMPROVISATIONS
TRANSCRIBED AND ADAPTED FOR HORN
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Dissertation Prepared for the Degree of
DOCTOR OF MUSICAL ARTS

UNIVERSITY OF NORTH TEXAS
May 2011

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The purpose of this manuscript is to provide a representative collection of jazz standards with improvised solos fashioned after the types of resources available for traditional jazz instruments, yet transcribed and adapted specifically for horn, hence, expressly designed to assist horn players in achieving greater success in jazz performance. By providing transcriptions and adaptations of significant performances from jazz history, horn players will have a resource with which they can better understand jazz performance practice.

# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>LIST OF SYMBOLS</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>v</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. INTRODUCTION – THE HORN IN JAZZ</td>
<td>1</td>
</tr>
<tr>
<td>Background</td>
<td>4</td>
</tr>
<tr>
<td>Need for Resources</td>
<td>4</td>
</tr>
<tr>
<td>Purpose</td>
<td>5</td>
</tr>
<tr>
<td>2. RELATED LITERATURE</td>
<td>6</td>
</tr>
<tr>
<td>Scholarly Writings on Jazz Horn</td>
<td></td>
</tr>
<tr>
<td>Jazz Pedagogy and Method Books for Horn</td>
<td>9</td>
</tr>
<tr>
<td>Jazz Literature for Horn</td>
<td>10</td>
</tr>
<tr>
<td>3. METHODOLOGY</td>
<td>12</td>
</tr>
<tr>
<td>Rationale for Selecting Recordings</td>
<td></td>
</tr>
<tr>
<td>Establishing Parameters</td>
<td>13</td>
</tr>
<tr>
<td>Making the Selections</td>
<td>14</td>
</tr>
<tr>
<td>Transcribing and Adapting the Solos</td>
<td>15</td>
</tr>
<tr>
<td>Explanation of Transcriptions versus Adaptations</td>
<td>16</td>
</tr>
<tr>
<td>4. PEDAGOGY</td>
<td>18</td>
</tr>
<tr>
<td>Learning the Jazz Language</td>
<td></td>
</tr>
<tr>
<td>Background and Related Information by Song</td>
<td>20</td>
</tr>
<tr>
<td>Basic Form</td>
<td>25</td>
</tr>
<tr>
<td>General Guidelines for Performance</td>
<td>25</td>
</tr>
<tr>
<td>5. CONCLUSION</td>
<td>28</td>
</tr>
</tbody>
</table>
6. TRANSCRIPTIONS ........................................................................................................29

“Autumn Leaves,” Somethin’ Else (1958) .................................................................30
“Blue Train,” Blue Train (1957) ................................................................................34
“How High the Moon,” Ella in Berlin (1960) .................................................................38
“Lester Leaps In,” Jazz at the Philharmonic (1949) ...................................................47
“Lover Man,” The Magnificent Charlie Parker (1951) ...............................................52
“Moritat,” Saxophone Colossus (1956) .......................................................................55
“Naima,” Giant Steps (1959) .....................................................................................61
“On Green Dolphin Street,” Kind of Blue (1959) .....................................................63
“Polka Dots and Moonbeams,” Jazz Guitar of Wes Montgomery (1960) .............66
“Satin Doll,” The Trombone Master (1957) .................................................................70
“Stella by Starlight,” Stan Getz Plays (1952) ..............................................................74
“Straight, No Chaser,” Genius of Modern Music 2 (1951) ........................................77

7. ADAPTATIONS ............................................................................................................79

“Autumn Leaves,” Somethin’ Else (1958) .................................................................80
“Blue Train,” Blue Train (1957) ................................................................................84
“How High the Moon,” Ella in Berlin (1960) .................................................................88
“Lester Leaps In,” Jazz at the Philharmonic (1949) ...................................................97
“Lover Man,” The Magnificent Charlie Parker (1951) ...............................................102
“Moritat,” Saxophone Colossus (1956) .......................................................................105
“Naima,” Giant Steps (1959) .....................................................................................111
“On Green Dolphin Street,” Kind of Blue (1959) .....................................................113
“Polka Dots and Moonbeams,” Jazz Guitar of Wes Montgomery (1960) .............116
“Satin Doll,” The Trombone Master (1957) .................................................................120
“Stella by Starlight,” Stan Getz Plays (1952) ..............................................................124
“Straight, No Chaser,” Genius of Modern Music 2 (1951) ........................................128

APPENDIX A ..................................................................................................................131

Adaptation for Horn in F#, “Autumn Leaves,” Somethin’ Else (1958)

APPENDIX B ..................................................................................................................136

Adaptation for Horn in F#, “On Green Dolphin Street,” Kind of Blue (1959)

BIBLIOGRAPHY ............................................................................................................140
### LIST OF SYMBOLS

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Name</th>
<th>Explanation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scoop</td>
<td>Quick scoop from slightly below the note, not through any partials, generally done with lip but horn players could use hand</td>
<td></td>
</tr>
<tr>
<td>Rip</td>
<td>Longer ‘scoop’ from farther below the note, through the partials</td>
<td></td>
</tr>
<tr>
<td>Fall</td>
<td>Quick fall, not through any partials, generally done with lip but horn players could use hand</td>
<td></td>
</tr>
<tr>
<td>Fall, Glissando</td>
<td>Longer fall, through the partials</td>
<td></td>
</tr>
<tr>
<td>Bend</td>
<td>Use the lip to bend pitch slightly down then back up</td>
<td></td>
</tr>
<tr>
<td>Staccato</td>
<td>Indicates less than full value note length and likely ending the note with the tongue</td>
<td></td>
</tr>
<tr>
<td>Accent</td>
<td>A strong accent, generally played full value</td>
<td></td>
</tr>
<tr>
<td>Rooftop accent</td>
<td>The strongest accent, played very short</td>
<td></td>
</tr>
<tr>
<td>Tenuto</td>
<td>Used to indicate stress, as well as full length</td>
<td></td>
</tr>
<tr>
<td>Vibrato</td>
<td>Commonly heard as terminal vibrato, meaning at end of note, right before release</td>
<td></td>
</tr>
<tr>
<td>Musical Notation</td>
<td>Description</td>
<td></td>
</tr>
<tr>
<td>------------------</td>
<td>-------------</td>
<td></td>
</tr>
<tr>
<td><img src="image" alt="Bebop phrase ending" /></td>
<td>Typical phrase ending in bebop, sounds like “doo-dat”</td>
<td></td>
</tr>
<tr>
<td><img src="image" alt="Vibrato (wide)" /></td>
<td>Very wide, sometimes slow, vibrato</td>
<td></td>
</tr>
<tr>
<td><img src="image" alt="Arrow to left" /></td>
<td>Note is played earlier than written</td>
<td></td>
</tr>
<tr>
<td><img src="image" alt="Arrow to right" /></td>
<td>Note is played later than written</td>
<td></td>
</tr>
<tr>
<td><img src="image" alt="Ghost note" /></td>
<td>Note head marked with an ‘x’ indicates playing with no distinct pitch, barely audible, or almost percussive-like.</td>
<td></td>
</tr>
<tr>
<td><img src="image" alt="Slide" /></td>
<td>Straight line between notes indicates moving between them with no distinct pitch differentiation equivalent to guitar and keyboard notation for slide</td>
<td></td>
</tr>
<tr>
<td><img src="image" alt="Slide" /></td>
<td>‘V’ shaped and straight line above the notes is used in guitar and keyboard notation to indicate moving between notes with no distinct pitch differentiation (as with a pitch wheel or whammy bar)</td>
<td></td>
</tr>
<tr>
<td><img src="image" alt="Bebop phrasing example 1" /></td>
<td>Example of how a bebop phrase is played, however, articulations are assumed and therefore not written in. Emphasis is on first note, highest notes of the phrase, and last note of the phrase, de-emphasize lower neighbors. See ‘Moritat,’ and ‘Straight, No Chaser’</td>
<td></td>
</tr>
<tr>
<td><img src="image" alt="Bebop phrasing example 2" /></td>
<td>Example of bebop played with more of a ‘cool’ jazz, or West Coast jazz interpretation. See ‘Stella by Starlight’</td>
<td></td>
</tr>
</tbody>
</table>
### General Explanations and Non-traditional Notation

<table>
<thead>
<tr>
<th>Notation</th>
<th>Description</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>(written)</td>
<td>Swinging eighth notes</td>
<td>Although the common interpretation of swing eighth notes is as seen to the left, interpretations closer to dotted eighth-sixteenth are heard in ‘heavy’ swing styles, and vice versa in ‘light’ swing</td>
</tr>
<tr>
<td>(generally played)</td>
<td>Alternate fingering</td>
<td>Bracket over multiple notes indicates the same fingering is to be used, and the + sign is placed over notes needing the hand to stop the horn, although the amount a note is stopped varies and is determined with the players ear</td>
</tr>
<tr>
<td>(traditional notation)</td>
<td>Turn or Flip</td>
<td>The combination of fingerings and stopped horn in the ‘played’ example mimic a style of playing trombonists refer to as “playing against the grain”1</td>
</tr>
<tr>
<td>(played)</td>
<td>Alternate fingering suggestion</td>
<td>Bracket with no fingering indicates players choice</td>
</tr>
<tr>
<td></td>
<td>Duple</td>
<td>Created to indicate notes that are to be played straight not swung</td>
</tr>
</tbody>
</table>

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| Covered/open mute sound | Created for use with stopped mute to indicate changes in timbre, with the filled in circle indicating covering the end of the mute, and the empty circle meaning uncovered |
CHAPTER 1
INTRODUCTION – THE HORN IN JAZZ

Background

In July 1941, not long before the United States entered World War II, a very important event took place in the history of the horn. The swing band era was in its prime with hundreds of dance bands across the country entertaining audiences. Since the instrumentation of dance bands was largely standardized, bandleader Claude Thornhill drew a fair amount of attention on that summer day when he added two horns to his well known ensemble. *DownBeat* magazine trumpeted the occasion as, “the first time a leading dance band had broken away from the conventional set-up.”¹

Interestingly, while Thornhill is credited with leading the way for horns in jazz, evidence suggests he was not the first person to do so. *The Penguin Guide to Jazz Recordings*, an authoritative resource in the field, indicates that another prominent bandleader, Artie Shaw, employed horn player Jack Cave to record two albums with his band between 1939 and 1940.² Nonetheless, with Claude Thornhill being the first leader to create a permanent position for horn in a jazz band, he set the pace for more and more dance bands and other jazz ensembles to begin using horns.

¹ Bill Ingalls, "Thornhill Adds Two French Horns; 'Faz' Buys Bassoon" *Down Beat Magazine* (July, 1941): 4.
Thornhill’s use of the softer, mellow tones of the horns in his band, blended with unique sonorities of other orchestral instruments, gradually created a signature sound with which he would always be associated. The sounds of jazz combined with orchestral qualities were unique and fresh. Many people were intrigued, and the novelty of using orchestral instruments in one’s dance band expanded to almost fad-like proportions. Soon it would seem that everyone with a band must record an album with the words “with strings” in its title. Regardless of the impetus, an increasing number of small and large jazz ensembles began using horns in their groups, and for horn players the movement proved opportune.

With the aid of arrangements written by Gil Evans, John Graas, Gerry Mulligan, Pete Rugolo, Bob Graettinger, Claude Thornhill and others, renowned large and small ensemble leaders provided numerous opportunities for horn players to participate as sidemen. Albums such as Shorty Rogers and His Giants, Shorty Rogers Courts the Count, Monk, Gil Evans and Ten, Charlie Parker: Bird with Strings, Porgy and Bess, and Stan Kenton’s The Innovations Orchestra, were produced during that time. Selections from Claude Thornhill and His Orchestra, 1941, 1946, and 1947, typify the popular Cool jazz style arrangements used by Thornhill, and the extent to which the

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3 A few of such albums include Charlie Parker: Bird with Strings (Tristar-1949-1952), Wes Montgomery with Strings (Riverside OJC 1963), Clifford Brown-with Strings (EmArcy, 1953), Getz with Strings (Verve 314 513 631-2), and Chet Baker, with Strings (Columbia CK 46174, 1953).
horns were involved.6 Gil Evans provided a large portion of his arrangements, most of which are housed in the big band archives at Drury University Library in Springfield, Missouri.7

In 1949 Evans collaborated with Miles Davis to produce a seminal work, The Birth of the Cool. Recorded by the Miles Davis Nonet, Birth of the Cool influenced many subsequent events in jazz history, including the West Coast jazz movement. Hornists Gunther Schuller, Junior Collins, and Sandy Siegelstein were among the personnel.8 Other horn players frequently appearing as sidemen on jazz albums between the years of 1940 and 1960 include John Grass, Willie Ruff, Julius Watkins, Ray Alonge, Jimmy Buffington, Bob Northern, Vince DeRosa, David Amram, Earl Chapin, and John Barrows. Additional horn players appearing as sidemen but less frequently are Donald Corrado, Bob Abernathy, Richard Berg, and John (Jack) Cave. In later decades John Clark, Vincent Chancey, Peter Gordon, Tom Varner, and David Amram appear on multiple albums.9

In addition to performing and recording, horn players began writing original compositions for jazz horn. Pioneers John Graas, Willie Ruff, and Julius Watkins, three of the most influential players, collectively contributed over one hundred original pieces

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9 Also appearing as sidemen on at least one jazz album are Alex Brofsky, Lloyd Otto, James Decker, Arkady Shilkloper, Sinclair Lott, Peter Matt, Claudio Pontiggia, Robert Swisshelm, Paul Ingraham, Alan Civil, Julie Landsman, Fred Griffith, James Stagliano, Irving Rosenthal, Joe Mariani, and Fred Fox. (Cook 2006, 1415-1534)
of music. Solo and ensemble literature for horn has continued to increase; many horn players have influenced “the instrument’s expanding repertoire.”

Need for Resources

Despite growing participation in jazz performance and composition, horn players who wish to study jazz have difficulty doing so since horn majors in America are typically not required to study jazz. Due to a complex and generally entrenched curriculum, formal jazz education for horn is not easily accomplished. Fitting non-degree classes into the students’ agenda is possible but at the expense of extra time and money. As a result, most horn players interested in jazz study independently.

Unfortunately, a lack of necessary pedagogical material poses further challenges. Even with the expanding solo and ensemble repertoire, efforts to increase pedagogical resources for jazz horn have struggled to keep pace with an unrelenting need for additional study materials. Compared with the supply of resources for trumpet, trombone, and other traditional jazz instruments, jazz horn pedagogy and method books are in demand. Additional resources (and standard materials for traditional jazz instruments) such as transcriptions and adaptations specifically for horn are, likewise, in short supply. Regrettably, the shortage of pedagogical materials, coupled with

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difficulties obtaining formal jazz education offers aspiring jazz horn performers little support and guidance.\textsuperscript{12} 

Yet, facing manifold obstacles, many horn players have ventured into the jazz arena, and a few have succeeded as jazz artists.\textsuperscript{13} To promote greater success and growth, attention to pedagogical development is crucial. Given the need for standard jazz materials written specifically for horn, scholarly efforts to augment the pedagogical literature are essential to advance jazz horn performance.

Purpose

The purpose of this manuscript is to provide a representative collection of standard jazz tunes with improvised solos, which are fashioned after the types of collegiate level resources available for traditional jazz instruments, yet transcribed and adapted specifically for horn. By providing transcriptions and adaptations of significant performances from jazz history, horn players can increase their understanding of jazz performance practice. The document will serve three functions.

First, it serves as a starting point to familiarize players with significant jazz repertoire and artists. Second, it provides a means through which horn players can gain a working knowledge of common jazz styles and vocabulary, and develop skills essential to improved performance. Third, through implicit and explicit direction, pedagogical guidance is offered to facilitate success and confidence.

\textsuperscript{12} Many excellent methods for beginning and intermediate jazz students are available and are similar to Mike Steinel’s method. Mike Steinel, \textit{Essential Elements for Jazz Ensemble: A Comprehensive Method for Jazz Style and Improvisation}. French Horn (Milwaukee, Wisconsin: Hal Leonard Corporation, 2000). Such methods are excellent for beginning and intermediate horn players wishing to participate in jazz ensembles. Advanced Jazz methods designed specifically horn, however, is an area of jazz pedagogy which could benefit greatly from scholarly contributions.

\textsuperscript{13} (Rooney 2008, 21)
CHAPTER 2
RELATED LITERATURE

Scholarly Writings on Jazz Horn

Although “the use of the horn in jazz when compared with traditional jazz instruments has been sparse at best,”¹ many writings for the horn in jazz exist. With contributions steadily increasing through the years, a number of dissertations, articles, and other publications have been written. Prominent players, recordings, original compositions, and topics of interest, including improvisation on the horn and album reviews, have received dedicated research and discussion.

Two of the most extensively studied pioneers of jazz horn are John Graas and Julius Watkins. Their lives, discographies, and compositions have been examined and written about in great detail. With generous contributions of original compositions, Graas and Watkins are among the most prolific composers of jazz horn literature. Though scholarly writings on Graas and Watkins are most abundant, many other horn players, including Willie Ruff, John Clark, David Amram, and Tom Varner, have received serious attention. Interviews, articles, biographies, and other documents can be found which address their lives as well.

Verle Ormsby, Jr. provides the most thorough and accurate account of the life and work of John Graas available to date in his dissertation, *John Jacob Graas, Jr.: Jazz*

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¹ Schaughency, Steven, “The Original Jazz Compositions of Julius Watkins” (DMA diss., University of Colorado, 1994).
Horn Performer, Jazz Composer, and Arranger. Written using holdings from the John Graas archive at Ball State University in Ball State, Indiana, Ormsby’s work is the authoritative source for John Graas, documenting his life, compositions, and recordings in detail. A complete listing of Graas’ published and unpublished works are presented by Ormsby and can also be found on the Ball State University website. Although John Graas is one of the most prolific composers of jazz arrangements which include horn, many of his compositions remain largely unpublished. With the quality of his contributions, transcriptions of Graas’ arrangements could be an excellent addition to the repertoire for horn in a jazz ensemble.

Steven Schaughency, in The Original Jazz Compositions of Julius Watkins, offers a detailed study of Watkins’ life, a broad account of his compositions for jazz horn, and an extensive discography. Schaughency, one of only a few authors known to provide transcriptions of improvised jazz horn solos, includes several of Watkins’ solos.

Patrick Gregory Smith gives a thorough biographical account of the life of Julius Watkins in his work, Julius Watkins and the Evolution of the Jazz French Horn Genre. He covers Watkins’ life in great detail, as well as his performance characteristics and many of his recordings and compositions. He also includes an informative review of articles and other writings dealing with jazz horn performance issues, relevant

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2 Verle Ormsby, Jr., "John Jacob Graas, Jr.: Jazz Horn Performer, Jazz Composer, and Arranger" (DMA. diss., Ball State University, 1988). Of peripheral interest is Graas’ birth year. Many sources indicate 1924 as his birth year, in fact, it is 1917. In a conversation with Ormsby, he explains that “Graas often altered his age depending on what job he wanted.” This puts Graas’ age of death at 43, not 36, as is commonly believed.” Verle Ormsby, conversation with author, July 2009.

3 (Schaughency 1994)
pedagogical topics, recordings, and players of the past and present, written by both horn players and non-horn players.  

Kimberly Rooney’s study of horn literature, entitled Compositional Trends in Solo Horn Works by Horn Performers, examines compositional trends in solo horn works by horn performers from 1970 to 2005. She provides a comprehensive catalogue of solo horn literature, and clearly identifies trends in the works, including the increase of jazz influences. Regarding the state of horn literature, Rooney notes that, “the influence of jazz on works for horn is an area relatively new to the horn field, yet increasingly a part of every professional hornist’s experience.”

Rooney’s work is an excellent source for information regarding jazz horn performers and jazz influenced solo works for horn composed between 1970 and 2005.

Kathryn Bridwell-Briner, in her work Chasing the Changes: A Survey of Selected Resources for Classical Horn Players Interested in Jazz, Including Three Transcriptions of Songs As Performed by Willie Ruff, surveys an impressive range of resources for classical horn players interested in jazz, and provides detailed accounts of available jazz horn pedagogy and method books, research, websites, jazz hornists, discographies, and published works. She also provides relevant information about jazz pedagogy, styles, play-alongs, and theory and improvisation methods used by players of traditional jazz instruments. Bridwell-Briner, like Schaughency, includes her transcriptions of

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5 (Rooney 2008, 20)
improvised solos by Willie Ruff, including a performance of Thelonious Monk’s standard “Round Midnight.” Although twelve years had transpired since Schaughency’s 1994 study, Bridwell-Briner also concludes that, “the world of jazz horn, though expanding is, when compared to that of traditional jazz instruments, still exceedingly small.”

Jazz Pedagogy and Method Books for Horn

After an exhaustive study of literature for horn, Bridwell-Briner reveals that players interested in jazz, will find “teachers, resources and opportunities to be in short supply.” For example, John Clarks’ seminal work, *Exercises for Jazz Horn or Improvisation Oriented Exercises for Horn*, published in 1993, continues to be one of the few method books available for advanced jazz horn. A number of websites on jazz horn do, however, include pedagogical guidance, including online articles written by two prominent pedagogues, Jeffrey Agrell, professor of horn at the University of Iowa, and Jeffery Snedeker, past president of the International Horn Society.

Agrell and Snedeker have written many articles addressing topics such as jazz horn history, recommended resources, jazz hornists, and recommended recordings. Also, for a few years in the nineteen eighties and nineties, *The Horn Call*, journal of the International Horn Society, regularly featured a column on jazz for hornists authored by Kevin Frey. Frey contributed many articles regarding jazz and the horn, including topics such as improvisation, chord progressions, mental dexterity, and more.

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7 (Bridwell-Briner 2006, 2)  
8 (Bridwell-Briner 2006, 2)  
Jazz Literature for Horn

Numerous distinguished horn players have contributed original compositions to the jazz horn repertoire, both written and recorded, including the late Graas and Watkins, as well as contemporaries Willie Ruff, Tom Varner, Adam Unsworth, John Clark, Richard Todd, and others.10 Also, prominent United Kingdom jazz hornists, Jim Rattigan and David Lee, have both recorded albums which include such jazz standards as, “Autumn Leaves,” “Chelsea Bridge,” “Birdland,” “Mack the Knife,” and “The First Time Ever I Saw Your Face.” Smith and Rooney both provide significant information regarding these and other modern jazz horn players and albums.11

In summary, the contributions of esteemed hornists to jazz horn literature have helped shape the jazz horn repertoire into what it is today, and a healthy supply of dissertations and articles which delineate laudable accomplishments is available to anyone seeking information on such topics. Although the history of the horn in jazz has been well researched, catalogued, and recorded, studies also reveal areas of need. An ever increasing number of horn players are becoming interested in jazz and, although pedagogical strides have been made, the need persists. To remedy the disparity, it is hoped that substantially increased contributions will be made, especially those which will rival standard jazz education materials available to university level students playing traditional jazz instruments. With the ingenuity, knowledge, and talent available in today’s collective of horn pedagogues and performers, it is believed that a concerted

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10 For comprehensive lists of current trends in horn literature and contributing players, reference Rooney. (Rooney 2008, 87)
11 (Smith 2005, 75-98)
effort to such an end could potentiate the future of jazz horn to previously unthinkable heights.
CHAPTER 3

METHODOLOGY

Rationale for Selecting Recordings

In an effort to assist horn players serious about exploring jazz, this work provides transcriptions and adaptations of traditional jazz standards and improvised solos played by some of the most significant musicians from the jazz tradition. The featured recordings, artists, and songs have been selected through in depth study of jazz history and resources in an effort to determine which would best represent the jazz tradition and provide reasonable musical challenges and insight for horn players. Due to the exorbitant amount of jazz standards and musicians to consider, from nearly a century of recordings, it was extraordinarily difficult to choose only twelve recordings, and therefore necessary to narrow the field as much as possible.

By establishing specific parameters, a number of appropriate eliminations substantially reduced the scope of choices. It is unfortunate that the same parameters that helped narrow the choices also eliminated countless outstanding recordings, as well as significant styles and artists. However, it is believed that the twelve selected recordings serve to establish a solid beginning point for introducing horn players to the common practice era by presenting some of the major figures and recordings from the jazz tradition.
Establishing Parameters

Ascertaining the importance of each recording involved determining the significance of three primary aspects: the song, the performer(s), and the recording. Accordingly, the criteria for selecting each recording needed to qualify each aspect independently. (1) For each song considered, frequency of performances and recordings, the basis of chord changes, and form, were taken into account. (2) Regarding the artists, considerations were given to their importance within jazz history (in general and to their instrument), and to their performance style. (3) For each recording, historical significance, style representation regarding common practice and awards received, were of interest. To qualify each aspect, five main criteria, split into two sets (Set One and Set Two), were established to make the determinations:

Set One Criteria (each recording must satisfy all three):

A. The song selected must be a jazz standard, commonly recognized either by awards received, publications in jazz resources (e.g., fakebooks), and/or numbers of recordings by jazz artists.
B. The ensemble in the recording must be a jazz combo. Specifically, the ensemble must contain eight members or less.
C. The recording must have been made between the years of 1940 through 1960.¹

Set Two Criteria (each recording must satisfy at least one):

A. The artists performing on the recording must be of a celebrated stature either through historical significance or awards received.
B. The recording must be of a celebrated stature either through historical significance or awards received.

¹ In Bebop, Scott Yanow stated that Bebop “became the foundation of all modern jazz styles of the past fifty five years.” Scott Yanow, Bebop (San Francisco: Miller Freeman Books, 2000), vii. Between 1940 and 1960 many of the jazz musicians most influential in the development of the bebop era performed and recorded. The style of playing birthed from this era represents what David Baker and many other jazz educators call, “the common practice era.”
Making the Selections

After establishing the initial criteria, the need to impose additional conditions became apparent. The experimental nature of the work, being virtually uncharted in practice, gave rise to issues of appropriateness to the horn in terms of playability. With difficulty level and range being primary concerns, presenting solos from a variety of instruments appeared to be a plausible way to ascertain which ones, when transcribed, lend themselves best to the horn.

To make the final selections, the established criteria and additional conditions were used as a standard, and several hundred recordings were heard. To ensure validity, sources employing qualitative and quantitative methods of measurement were consulted. Types of measurements and respective sources consulted included the frequency of recorded performances and the song’s rankings, published by *Billboard Magazine* and *Jazzstandards.com*. Additional sources included album rankings based on expert opinions published by *Rolling Stone Magazine*, Readers Polls and Critics Polls from *DownBeat Magazine*, Grammy Award recipients, and Grammy Hall of Fame inductees. For historical information and expert opinions, sources such as Gunther Schuller’s highly regarded works, *The Swing Era: The Development of Jazz 1930-1945* and *Early Jazz: It’s Roots and Musical Development*, and writings by historian, Leonard Feather, were examined, together with countless dissertations and other scholarly writings.²

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Additionally, specific information regarding recordings and artists was verified in sources such as *The Penguin Guide to Jazz Resources* and Scott Yanow’s book, *Bebop.*

After much deliberation, and to the exclusion of many fine alternatives, twelve final recording selections were made. The songs, albums, years of the recordings, and soloists selected for transcription and adaptation, are as follows:

- **Autumn Leaves**, *Somethin’ Else* (1958), Miles Davis
- **Blue Train**, *Blue Train* (1957), Curtis Fuller
- **How High the Moon**, *Mack the Knife: Ella in Berlin* (1960), Ella Fitzgerald
- **Lester Leaps In**, *Jazz at the Philharmonic* (1949), Tommy Turk
- **Lover Man, the Magnificent Charlie Parker** (1951), Charlie Parker
- **Moritat**, *Saxophone Colossus* (1956), Sonny Rollins
- **Naima**, *Giant Steps* (1959), John Coltrane
- **On Green Dolphin St., Kind of Blue** (1959), Miles Davis
- **Polka Dots & Moonbeams, the Incredible Jazz Guitar** (1960), Wes Montgomery
- **Satin Doll**, *The Trombone Master* (1957), J. J. Johnson
- **Stella by Starlight**, *Stan Getz Plays* (1952), Stan Getz
- **Straight, No Chaser**, *Genius of Modern Music 2* (1951), Milt Jackson

**Transcribing and Adapting the Solos**

From each recording, the initial statement of the melody (referred to as the head), chord changes, and solo improvisation of the indicated song and artist, were transcribed and then adapted for horn. To acquaint horn players with traditional jazz notation practices, the version of each song referred to as the transcription was notated in the traditional manner. In contrast, the version referred to as the adaptation includes traditional and non-traditional notation – using non-traditional notation to denote creative

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3 Additional sources include album liner notes, *Jazz*, a 10 disc DVD documentary on the history of jazz, produced by Ken Burns (c2000), and information regarding jazz compositions based on the chord progressions of other tunes was found in the following: Reese Markewich, *The New Expanded Bibliography of Jazz Compositions Based on the Chord Progressions of Standard Tunes* (New York: Markewich, 1974). Scott Yanow, *Bebop* (San Francisco: Miller Freeman Books, 2000).

4 “Head” is a term which refers to the initial version of a tune’s melody played in its entirety on a recording.
suggestions for understanding and interpreting the music. Specific information regarding
the recordings and writings, including relevant information about notation, style and
history, is provided in the subsequent chapter of this dissertation and in the List of
Symbols.

Explanation of Transcriptions versus Adaptations

In the transcriptions, the head, chord changes, and improvisations of the
spotlighted artists have been written in a manner comparable to selections found in the
Charlie Parker Omnibook, and other similar works.\(^5\) Specifically, articulations,
phrasing, and dynamics are used minimally. Jazz pianist, Chick Corea, when discussing
his own keyboard transcriptions and traditional notation, explained that, “accents and
other articulation marks are used only sparingly.” He went on to clarify that “for all
matters of style and interpretation the recording itself, should serve as the definitive
guide.”\(^6\) Since the recording serves as the authoritative source, the transcription provides
minimal explanation to the classical player regarding stylistic interpretation.

The adaptations, therefore, are provided as a tool: initiating understanding, but
not intended to be relied upon as a crutch. In addition to the notations seen in the
transcription, articulations, ghost notes, and expression markings have been added and
notated in a manner typically seen in jazz but perhaps unfamiliar to the horn player.
Denoted with mostly non-traditional markings, are suggestions for alternate fingerings,
hand horn techniques, and modified uses of the hand, fingerings, and stop mute. Whether

\(^6\) Chick Corea, *Chick Corea and the Elektric Band: Authentic Keyboard Transcriptions* (Third
provided in the spirit of innovation or authenticity, all non-traditional techniques are mere
suggestions. Players may feel free, therefore, to experiment, manipulate, critique, or
dismiss, ad libitum.

Regarding the recordings, information specifically identifying each album is
written at the top of its corresponding transcription, just below the title. The record label
company, catalogue number, date, and personnel of each recording are provided, which
will assist greatly in locating the album, given that many of the recordings have changed
hands, or been re-released multiple times since the original recording date. Having the
names of performers for easy reference will also be of benefit to the player as he becomes
familiar with the playing styles of performers other than the one he is studying. Finally,
so that the player may easily find his place in the music on the respective recording, in
both the transcriptions and adaptations the time is entered in minutes and seconds at
double bar lines.
CHAPTER 4

PEDAGOGY

Learning the Jazz Language

Regarding performance practices in jazz, appearances may deceive one into thinking that developments during a performance are completely random and unpredictable – this could not be farther from the truth. In fact, a highly refined set of principles are followed, and the more knowledgeable the performer, the more skilled the performance.

Modern jazz performers are expected to conform to the demands of the music, which requires knowledge of the subtle differences between Swing, Bebop, Hard Bop, West Coast, Classic, and Mainstream jazz, for example, and the ability to play them. Throughout jazz history certain players are identified with a certain style, which means that the more one listens to and familiarizes himself with a player’s performances, the better he understands the associated style, and in turn, the jazz language. Playing transcriptions of performances simply takes the same process one step farther, by becoming more intimately acquainted with what is being said. David N. Baker, a world-renowned composer, author, and jazz pedagogue, said,
It behooves us to re-examine the very important role that record transcriptions can and must play in the development and continued growth of jazz players. For the young jazz player, listening to, analyzing, and playing along with records is an absolute must if he is to learn the language, its syntax, grammar inflections, etc. Unless the budding jazz player is in an aural environment where the language of jazz is spoken (played), he will not learn that language. Subtlety, correct use of inflection, a feeling for swing, interpretation, style, etc., are all things that are most effectively learned through the repeated hearing of those players who first defined the music. For the advanced player, listening, analyzing, and transcribing are equally valuable if growth is to be continuous.¹

A fundamental of jazz education is the unwavering belief in the importance of learning jazz styles through listening and transcriptions, and that a strong understanding of the jazz language is essential to develop one’s own vocabulary. Jazz pianist and educator, Dan Hearle, states in his book The Jazz Language, “to be able to express oneself fluently, the jazz musician must have a good grasp of the grammar, vocabulary and structures of [the jazz] language.”²

John Clark, one of the preeminent jazz horn performers of our time, when asked (via personal correspondence with the author) about the importance of transcribing jazz standards and improvised solos played on other instruments and adapting them for horn responded,

I can’t emphasize this enough: It is the most valuable tool that exists for developing your own vocabulary, sound and style. In fact, I don’t believe one can develop a sound/style/vocabulary without this. Of course, transcribing doesn’t always involve writing the notes down on paper – it can be done completely by ear, and since there just isn’t the volume of recorded work on horn that there is on trumpet/trombone/saxophone/guitar/piano, we need to look to these other instruments.³

¹ David Baker and Miles Davis, The Jazz Style of Miles Davis: A Musical and Historical Perspective (Lebanon, IN: Studio 224, 1980), 6.
² Dan Haerle, The Jazz Language: A Theory Text for Jazz Composition and Improvisation (Lebanon, IN: Studio 224, 1980), Introduction.
³ John Clark, e-mail message to the author, March 3, 2011.
Background and Related Information by Song

Joseph Kosma, Johnny Mercer, and Jacques Prevert wrote “Autumn Leaves,” in 1947. The recording heard on Canonball Adderley’s 1958 album Somethin’ Else (Blue Note), is one of the most definitive recordings of the tune. With “the long, sublimely relaxed lope through ‘Autumn Leaves’ [being] the track every listener remembers,” it is a “precursor of the sounds on the upcoming album, Kind of Blue.” The album, Somethin’ Else, stands out as one of Adderley’s greatest works, with personnel including Cannonball Adderley, Miles Davis, Hank Jones, Sam Jones, and Art Blakey, and is considered by many to be a landmark album in the Cool and Hard Bop styles. Miles Davis, in a rare appearance as a sideman, performs on Somethin’ Else with his customary spaciousness and foreboding modal sounds.

Since Davis, the featured soloist in the transcription/adaptation, uses a Harmon mute throughout, a stop mute is recommended for players working on this piece. To eliminate the need to transpose on sight a version of “Autumn Leaves” is provided in the appendix for horn in F sharp. Also, since sections of Davis’ solo are outside the typical playing range for horn, portions of the solo are notated one octave lower in the adaptation.

“Blue Train,” written by John Coltrane and recorded in 1957 (Blue Note 95326) on his album Blue Train, is based on the 12-bar blues – one of the most important song forms in jazz. Other common blues tunes of the time include “Billie’s Bounce,” “Now’s the Time,” and “C Jam Blues.” Representing the emerging hard bop style, “Blue Train”

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has a more simple melody than those typical of bebop tunes, contains a strong blues influence, and uses the horns in harmony on the repeat of the head.⁶

*Blue Train* is considered by many to be one of the greatest jazz albums of all time, and is ranked third in “recommended jazz albums of all instruments” by jazz trombone professionals in *Teaching and Learning Jazz Trombone*, a study by Julia Gendrich.⁷ Personnel on this classic hard bop album include Lee Morgan (trumpet), Curtis Fuller (trombone), John Coltrane (tenor saxophone), Kenny Drew (piano), Paul Chambers (bass), and Philly Jo Jones (drums). Jazz trombonist Curtis Fuller, the featured soloist for the transcription/adaptation, is listed by professionals in the Gendrich study as one of the “top ten jazz trombonists to hear for jazz style.”⁸

“How High the Moon,” was written in 1940 by Morgan Lewis and Nancy Hamilton. Les Paul and Mary Ford’s recording of the song in 1951 was inducted as a Traditional Pop (Single) into the Grammy Hall of Fame in 1979.⁹ Jazz vocal legend Ella Fitzgerald performed “How High the Moon” countless times in her career, causing her to become one of the jazz artists most closely associated with the song. Her 1960 recording, from the album *Mack the Knife: The Complete Ella in Berlin* (Decca), was inducted into the Grammy Hall of Fame in 2002.

Ella performs the head of “How High the Moon” in a style very much within the swing tradition, however, she both quotes bebop pioneer Charlie Parker’s “Ornithology”

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⁶ “Horn” is a term commonly used in jazz to indiscriminately refer to any wind instrument.
⁸ Julia M. Gendrich, *Teaching and Learning Jazz Trombone* (Ohio State University, 2003), 78.
in the third time through the chorus, and her scat improvisations reveal the strong influence beboppers had on her performance style.

“Lester Leaps In,” was written in 1940 by tenor saxophonist Lester Young and is based on the chords of Gershwin’s “I Got Rhythm,” an extremely common practice during that time. Other common tunes based on that same chord progression are “Cottontail,” “Anthropology,” and “Oleo.” The 1949 recording of “Lester Leaps In” from the album *Jazz at the Philharmonic* features the song’s composer, as well as jazz legends Roy Eldridge, Buddy Rich, Hank Jones, and the great Charlie Parker. These jazz giants give an energizing and uniquely masterful performance, providing an exciting improvisatory platform for trombonist, Tommy Turk. Although lesser known, Turk’s solo contains material that lends itself well to some of the innovative techniques explored in this manuscript.

“Lover Man” was written in 1942 by James Edward Davis, Ram Ramirez, and Jimmy Sherman, and made famous by jazz vocalist Billy Holiday. The 1951 recording from the album, *The Magnificent Charlie Parker*, gives the listener a glimpse of Parker’s genius and artistry, while delivering a heart rendering performance. Parker, a multiple Grammy award winner, a Grammy Lifetime Achievement Award Winner (1984), and multiple *DownBeat Magazine* Reader’s Poll and Critics Poll winner, was one of the most influential figures in jazz history. Although a portion of his solo in “Lover Man” seems nearly impossible on horn, his vital significance in jazz history and pure musical genius justify its inclusion.
“Mack the Knife,” (also known as “Moritat”) written in 1928 by Kurt Weil, with lyrics by Marc Blitzen and Bertolt Brecht, was made famous by Louis Armstrong, although he was not the first to record it. On the Prestige label, Sonny Rollins recorded “Moritat” in 1956 for his landmark album Saxophone Colossus, which was inducted into the Grammy Hall of Fame in 1999. Rollins’ recording is in a very playable range for the horn and provides excellent bebop material.

“Naima,” by John Coltrane, recorded for his Grammy Hall of Fame inductee 1959 album Giant Steps, is considered one of the greatest jazz albums of all time. “Naima,” a charmingly pensive ballad, contains long, static tones floating atop poignant Coltrane changes. Since Coltrane performs the piece on tenor saxophone, the range of the piece is very comfortable and suits the horn beautifully.

“On Green Dolphin Street,” written by Bronislau Kaper and Ned Washington in 1947, was recorded by Miles Davis in 1958 and included on a re-released version of his 1959 album, Kind of Blue. Considered to be Davis’ masterpiece and certified quadruple platinum, the Record Industry of America declared Kind of Blue the best selling album of all time. Davis performs “Green Dolphin Street” alongside fellow jazz masters Bill Evans, Cannonball Adderley, John Coltrane, Paul Chambers, and Jimmy Cobb. Once again, since Davis performed this piece with a Harmon mute, a sound he favored, it is recommended that horn players use a stop mute to get more of an “edge” to the sound. Since portions of the solo are quite high, they have been lowered one octave in the adaptation.
“Polka Dots and Moonbeams,” written in 1940 by Jimmy Van Heusen and Johnny Burke, was recorded by Wes Montgomery in 1960 on *The Incredible Jazz Guitar of Wes Montgomery*, with Tommy Flanagan, Percy Heath, and Tootie Heath. Montgomery has been an inspiration to generations of guitar players with his octave style melody playing. His work on this piece is extremely tasteful and, since his style improvising tends to outline a lot of the chords, horn players would do well to study his work. He also makes use of a range perfect for horn. Only a few notes are out of the normal playing range and the ballad style of the song makes it a wonderful choice.

“Satin Doll,” written in 1953 by Duke Ellington, Billy Strayhorn, and Johnny Mercer, was recorded by J. J. Johnson, Tommy Flanagan, Paul Chambers, and Max Roach, and is from the album, *The Trombone Master* (1957). J. J. Johnson is considered by many to be one of the greatest jazz trombonists of all time. His style playing is crisp, clear, and articulate, and his range, like the tenor saxophone, is perfect for horn. Also, his solos are very well constructed which make a very good choice for someone beginning to learn jazz.

Victor Young and Ned Washington wrote “Stella by Starlight” in 1946. Stan Getz recorded the piece many times in his career, but the version with Jimmy Raney, Duke Jordan, Bill Crow, and Frank Isola on *Stan Getz Plays* (1952) stands out as one of his best performances. His cool style playing and the range of the solo make this recording an excellent choice for the horn.

“Straight, No Chaser,” is a classic bebop tune written by Thelonious Monk who is considered one of the founders of bebop. Recorded for his 1951 album *Genius of*
Modern Music 2, the personnel include Sahib Shihab, Al McKibbon, Art Blakey, and vibraphonist Milt Jackson. Surprisingly, Jackson, whose solo is transcribed, plays within a range that fits the horn well. His melodic ideas are a bit more rhythmic, which is to be expected, yet continue to outline the chord progressions quite nicely.

Basic Form

To better identify and understand the music of different artists and styles, a few words regarding form may prove helpful. All of the selected pieces contain a complete statement of the head (which may or may not contain improvised elements the first time through), and then improvisation played over the chord changes of the opening melody. The Swing influenced performances tend to have more counter-melodies and impromptu harmonies, a la Dixieland style, and generally contain an introduction. The Bebop influenced tunes often begin immediately on the head and have a clever melody, a number of solos, and a closing run-through of the theme. The Cool style pieces contain a lot of space and are generally less aggressive, and Hard Bop recordings will commonly restate the head with harmony in the horns, contain more blues and gospel sounds, and commonly use less predictable chord progressions.\(^\text{10}\)

General Guidelines for Performance

A few general guidelines can be followed which address certain characteristics that are common throughout the music. In general, unless marked with a specific articulation, slur the notes or tongue very lightly. This pertains especially to

\(^{10}\) Scott Yanow, *Bebop* (San Francisco: Miller Freeman Books, 2000), 4.
transcriptions/adaptations of saxophone players, who tend to use softer articulations than the brass players.

Regarding the trombone solos, attempts to mimic the sound of the natural slur can be facilitated by imitating the slide direction. To create a “natural slur” on the trombone, the player moves the slide in to go down in pitch and out to go up in pitch. To duplicate this sound on the horn, the player should use longer tubing when ascending and shorter tubing when descending. By mimicking the mechanical action of the trombone, the distinctive sound of the natural slur, also known as “playing against the grain,” can be successfully emulated on the horn. At times, additional notation requiring the use of the hand in the bell and alternate fingerings are included.

Fingerings are interesting for another reason: by using the same fingering for consecutive notes, one can take advantage of the overtone series. This is especially important in faster diatonic passages, lines involving arpeggios, or when attempting to emulate effects heard in the trombone solos. By using different fingerings for the same note, one can effectively change the tone color and volume.

The stopped symbol, although appearing to be applied in a conventional manner, is not intended to be interpreted in the classical sense as fully stopped. Rather, it should be understood as an indication to bend the note with the right hand to the written pitch, regardless of the amount the hand must close. In most cases, the “stopped” note will be preceded and/or followed by a note with the same fingering, and such instances are marked with suggested fingerings.
Finally, when playing the adaptations, one must bear in mind that all markings beyond those contained in the transcriptions are purely supplemental and/or pedagogical in character. Given the investigative nature of the entire undertaking, innovative suggestions should be carried out with an experimental stance.
CHAPTER 5

CONCLUSION

There has been a steady increase in the number of horn players interested in jazz since the inclusion of the instrument in jazz ensembles during the 1940s, and many contributions have been made to the jazz literature for horn, from solo repertoire through music for large ensembles. Although performers and teachers have made concerted efforts to augment the jazz pedagogical resources, continued efforts to do so can only benefit future horn players. By modeling resources for horn after those available for traditional jazz instruments, the gap between what is now available for the budding jazz hornist and a formal jazz education might be at least partially bridged, paving the way for future horn players who hope to cross to “the other side.”
CHAPTER 6
TRANSCRIPTIONS
AUTUMN LEAVES (1947)

As performed by Miles Davis on the album Somethin' Else

Canonball Adderley (alto saxophone). Miles Davis (trumpet).
Hank Jones (piano). Sam Jones (bass). Art Blakey (drums)

Blue Note Records 95392-2. March 1958

TRANSCRIBED FOR HORN IN F

Music by Joseph Kosma
Lyrics by Johnny Mercer and Jacques Prevert

Transcribed by Linda J. Salisbury

Copyright © 2011
Stop Mute

(Cannonball Adderley)

With Stop Mute

4:20

(E. 3rd)

31
BLUE TRAIN (1957)

as performed by Curtis Fuller on the album Blue Train

Kenny Drew (piano). Paul Chambers (bass). Philly Jo Jones (drums)

Blue Note Records 99326. 1957

TRANSCRIBED FOR HORN IN F

Music by John Coltrane

Transcribed by Linda J. Salisbury

Copyright © 2011
How High the Moon (1940)

As performed by Ella Fitzgerald on the album Mack the Knife: The Complete Ella in Berlin

Ella Fitzgerald (voice), Paul Smith (piano), Herb Ellis (guitar),
Wilfred Middlebrooks (bass), Gus Johnson (drums)
Verve 519564-2, February 1960

Transcribed for Horn in F

Music by Morgan Lewis
Lyrics by Nancy Hamilton
Transcribed by Linda J. Salisbury

Copyright © 2011
LESTER LEAPS IN (1940)

As performed by Tommy Turk on the album JAZZ AT THE PHILHARMONIC

Charlie Parker (alto saxophone), Roy Eldridge (trumpet), Tommy Turk (trombone),
Flip Phillips & Lester Young (tenor saxophone). Hank Jones (piano).

Verve 519803-2. September 1949

Music by Lester Young
Lyrics by Eddie Jefferson

Transcribed for horn in F

Transcribed by Linda J. Salisbury

Tempo = 134

Copyright © 2011
LOVER MAN (1942)

AS PERFORMED BY CHARLIE PARKER ON THE ALBUM THE MAGNIFICENT CHARLIE PARKER 1951

CHARLIE PARKER (ALTO SAXOPHONE). JOHN LEWIS (PIANO).
RAY BROWN (BASS). KENNY CLARKE (DRUMS)
CLEF MGC 646. AUGUST 8, 1951

TRANScribed FOR HORN IN F WORDS AND MUSIC BY JAMES EDWARD DAVIS
RAM RAMIREZ AND JIMMY SHERMAN
TRANScribed BY LINDA J. SALISBURY

Copyright © 2011
C-7  F7  C-7  F7  Eb  C-7  F

Bb7  C-7  Bb7  C-7  Gb7  Eb7

Eb7  Gb7  Eb7  Gb7  Eb7  Gb7

Abmaj7  C7  Abmaj7  C7  Abmaj7  C7

G7  C7  G7  C7  G7  C7

F7  Bb7  F7  Bb7  F7  Bb7  Eb7

53
MORITAT (Mack the Knife, 1928)

As performed by Sonny Rollins on the album Saxophone Colossus

Sonny Rollins (tenor saxophone) and Tommy Flanagan (piano).
Doug Watkins (bass) and Max Roach (drums).
Prestige Records LP-7079. June 22, 1956

Transcribed for horn in F

Music for 'Mack the Knife' by Kurt Weil.
Lyrics by Marc Blitzstein & Bertolt Brecht.
Transcribed by Linda J. Salisbury

Copyright © 2011
NAIMA (1959)

AS PERFORMED BY JOHN COLTRANE ON THE ALBUM GIANT STEPS

JOHN COLTRANE (TENOR SAXOPHONE) AND WYNTON KELLY (PIANO).
P AUL CHAMBERS (BASS), JIMMY COBB (DRUMS)
ATLANTIC 81227-3610-2, DECEMBER 2, 1959

TRANSCRIBED FOR HORN IN F

Copyright © 2011

TRANScribed by LINDA J. SALISBURY
ON GREEN DOLPHIN STREET (1947)

AS PERFORMED BY MILES DAVIS ON THE ALBUM KIND OF BLUE

CANNONBALL ADDERLEY (ALTO SAXOPHONE), JOHN COLTRANE (TENOR SAXOPHONE),
MILES DAVIS (TRUMPET), BILL EVANS (PIANO), PAUL CHAMBERS (BASS), JIMMY COBB (DRUMS)
COLUMBIA CK64995, MAY 28, 1958

TRANSCRIBED FOR HORN IN F

Music by Bronislaw Kaper
Lyrics by Ned Washington
Transcribed by Linda J. Salisbury

Copyright © 2011
Polka Dots and Moonbeams (1940)

As performed by Wes Montgomery on the album The Incredible Jazz Guitar of Wes Montgomery

Tommy Flanagan (piano). Percy Heath (bass). Albert 'Tootie' Heath (drums)

Original Jazz Classics OJC 036. 1960

Music by Jimmy Van Heusen
Lyrics by Johnny Burke

Transcribed by Linda J. Salisbury

Copyright © 2011
Satin Doll (1953)

As performed by J. J. Johnson on the album The Trombone Master

J. J. Johnson (trombone), Tommy Flanagan (piano), Paul Chambers (bass), Max Roach (drums)

Columbia CK 44443, 1957-1960

Transcribed for horn in F

Words and music by

Duke Ellington and Billy Strayhorn

Transcribed by Linda J. Salisbury

Copyright © 2011
STELLA BY STARLIGHT (1946)

As performed by Stan Getz on the album Stan Getz Plays

Bill Crow (bass). Frank Isola (drums).
Verve 833535-2. December 12, 1952

TRANSCRIBED FOR HORN IN F

Music by Victor Young

Transcribed by Linda J. Salisbury

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CHAPTER 7

ADAPTATIONS
BLUE TRAIN (1957)

as performed by Curtis Fuller on the album "Blue Train"
John Coltrane (tenor saxophone), Lee Morgan (trumpet), Curtis Fuller (trombone),
Kenny Drew (piano), Paul Chambers (bass), Philly Jo Jones (drums)
Blue Note Records 99326, 1957

ADAPTED FOR HORN IN F

Copyright © 2011
How High the Moon (1940)

As performed by Ella Fitzgerald on the album Mack the Knife: The Complete Ella in Berlin

Wilfred Middlebrooks (bass). Gus Johnson (drums)
Verve S19564-2. February 1960

Adapted for horn in F

Lyrics by Nancy Hamilton
Music by Morgan Lewis
Transcribed & adapted by Linda J. Salisbury

Copyright © 2011
Lester Leaps In (1940)

As performed by Tommy Turk on the album Jazz at the Philharmonic

Charlie Parker (alto saxophone), Roy Eldridge (trumpet), Tommy Turk (trombone).
Flip Phillips & Lester Young (tenor saxophone). Hank Jones (piano).
Verve 519803-2. September 1949

Adapted for horn in F

Music by Lester Young
Lyrics by Eddie Jefferson
Transcribed & adapted by Linda J. Salisbury

Tempo d=134

Copyright © 2011
LOVER MAN (1942)

As performed by Charlie Parker on the album The Magnificent Charlie Parker 1951

Ray Brown (bass). Kenny Clarke (drums)
Clef MGC 646. August 8, 1951

ADAPTED FOR HORN IN F

Copyright © 2011

Copyright © 2011
MORITAT (MACK THE KNIFE, 1928)

AS PERFORMED BY SONNY ROLLINS ON THE ALBUM SAXOPHONE COLOSSUS

SONNY ROLLINS (TENOR SAXOPHONE) AND TOMMY FLANAGAN (PIANO),
DOUG WATKINS (BASS) AND MAX ROACH (DRUMS)
PRESTIGE RECORDS LP-7079. JUNE 22, 1956

ADAPTED FOR HORN IN F

Music for 'Mack the Knife' by Kurt Weil
Lyrics by Marc Blitzstein & Bertolt Brecht
Transcribed & Adapted by
LINDA J. SALISBURY

Copyright © 2011
NAIMA (1959)

AS PERFORMED BY JOHN COLTRANE ON THE ALBUM GIANT STEPS

JOHN COLTRANE (TENOR SAXOPHONE) AND WYNTON KELLY (PIANO).
PAUL CHAMBERS (BASS). JIMMY COBB (DRUMS).
ATLANTIC 81227-3610-2. DECEMBER 2, 1959

ADAPTED FOR HORN IN F

Music by John Coltrane. 1959
Transcribed & Adapted by
Linda J. Saliguray

Copyright © 2011

111
ON GREEN DOLPHIN STREET (1947)

AS PERFORMED BY MILES DAVIS ON THE ALBUM KIND OF BLUE

CANNONBALL ADDERLEY (ALTO SAXOPHONE). JOHN COLTRANE (TENOR SAXOPHONE).
MILES DAVIS (TRUMPET). BILL EVANS (PIANO). PAUL CHAMBERS (BASS). JIMMY COBB (DRUMS)
COLUMBIA CK64995. MAY 28, 1958

ADAPTED FOR HORN IN F

Music by Bronislau Kaper
Lyrics by Ned Washington
Transcribed & Adapted by Linda J. Saliseley

Copyright © 2011
The provided image is a musical score titled "Polka Dots and Moonbeams (1940)". It is adapted for horn in F and includes both melody and harmony lines. The score is dedicated to Wes Montgomery and features Tommy Flanagan (piano), Percy Heath (bass), and Albert Tootie Heath (drums), with the original jazz classics recorded in 1960. The music is adapted for horn in F by Linda J. Salisbury. The sheet music includes musical notation with chord symbols and rhythmic indications. The copyright is noted at the bottom of the page as © 2011.
Satin Doll (1953)

As performed by J. J. Johnson on the album The Trombone Master

J. J. Johnson (trombone), Tommy Flanagan (piano), Paul Chambers (bass), Max Roach (drums)
Columbia CK 44443, 1957-1960

Adapted for horn in F

Words and music by Duke Ellington and Billy Strayhorn
Transcribed & adapted by Linda J. Salisbury

Copyright © 2011
STELLA BY STARLIGHT (1946)

As performed by Stan Getz on the album Stan Getz Plays

Bill Crow (bass). Frank Isola (drums).
Verve 833535-2. December 12, 1962

ADAPTED FOR HORN IN F

Music by Victor Young
Transcribed & Adapted by Linda J. Salisbury

Copyright © 2011
STRAIGHT. NO CHASER (1951)

As performed by Milt Jackson on the album Genious of Modern Music. Vol. 2

Sahib Shihab ( alto saxophone), Milt Jackson (vibraphone), Thelonious Monk (piano),
Al McKibbon (bass), Art Blakey (drums)
Blue Note Records 32138. July 23, 1951

ADAPTED FOR HORN IN F

Music by Thelonious Monk
Transcribed & Adapted by
Linda J. Salisbury

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APPENDIX A

ADAPTATION FOR HORN IN F#

“Autumn Leaves,” Somethin’ Else
APPENDIX B

ADAPTATION FOR HORN IN F#

“On Green Dolphin Street,” Kind of Blue
ON GREEN DOLPHIN STREET (1947)
AS PERFORMED BY MILES DAVIS ON THE ALBUM KIND OF BLUE

CANNONBALL ADDERLEY (ALTO SAXOPHONE), JOHN COLTRANE (TENOR SAXOPHONE),
MILES DAVIS (TRUMPET), BILL EVANS (PIANO), PAUL CHAMBERS (BASS), JIMMY COBB (DRUMS)
COLUMBIA CK64955, MAY 28, 1958

ADAPTED FOR HORN IN F#

Music by BRUNEL AL KAPPE
Lyrics by NEIL WASHINGTON
Transcribed & Adapted by LINDA J. SALISBURY

MELODY

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