JAZZ SOLO TRANSCRIPTIONS AS TECHNICAL AND PEDAGOGICAL SOLUTIONS FOR UNDERGRADUATE JAZZ SAXOPHONISTS

BY

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DISSERTATION

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Abstract

The purpose of this exploratory study was to examine the development of saxophone technique in the jazz idiom in comparison to that in the classical idiom. Five leading jazz pedagogues were interviewed for their perspective on the current state of jazz technique development and their views on representative examples of modern jazz soloists. Interview data was coded and analyzed. From this research, insight was gained on the use of jazz solo transcriptions as technique development solutions within a undergraduate’s jazz saxophone performance degree. In addition, a list of solos was developed, each of which can be used as a technical development solution for advancing undergraduate jazz saxophone technique; Michael Brecker and Chris Potter are the most eminent artists on the list. Findings imply the importance of providing masterwork material to a jazz undergraduate saxophone major; findings also suggest that classic jazz solos and the solos of modern jazz saxophone masters be considered as masterworks.
To my Family
Acknowledgements

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Chapter I: Introduction

The purpose of this exploratory study is to demonstrate jazz solo transcriptions as advanced technical and pedagogical solutions for undergraduate jazz saxophonists.

When a student enters college as a saxophone performance major, they are often required to choose the path of jazz or classical (B.M. Saxophone or B.M. Saxophone: Jazz Studies). Haar (2004) wrote an article in the *Saxophone Journal* as a response to a young saxophonist who wrote to him concerning his possible university studies on saxophone. Here is the letter:

Dear Paul,

I really enjoy playing classical and jazz music on my saxophone and hope to pursue both in college. However, most of the places I have visited have said that I really need to focus on one style of music if I am going to be successful. Does this mean that I have to give up something I enjoy to be successful? How can I play and practice both classical and jazz and still get into college?

Jonathan T.
Jackson, Tennessee (p. 30)

Haar (2004) serves as a good opening story to explain the challenge of dual saxophone performance, which involves the study of saxophone in both the jazz and classical idiom. In his open letter, he explained that with the right attitude and focus, a student could be successful at both. He discusses similarities between the styles such as arpeggios, or the use of diminished chords by Paul Creston in his *Sonata op. 19* and John Coltrane in his various improvisations. In the following musical examples you can see the outlining of the diminished chord in both the composition of Paul Creston and improvisation of John Coltrane, with Coltrane displacing the chord with intervals.
Haar also addressed similarities between jazz and classical styles through comparisons of the music of Johann Sebastian Bach and Charlie Parker. He explained the importance of listening and matching the sound of good performers in both styles, as well as the music history and theory of both styles. What it all comes down to is trying to not practice double, but instead trying to find the commonalities between the styles. At the end of the article, he admitted the limitations of time and that Jonathan will be limited
to only learning the core repertoire for each style. He encourages the young student to become versed in many styles, as the saxophone is one of the most flexible instruments.

When I started my undergraduate degree at the University of North Florida, I pursued a bachelor of music in jazz studies. Throughout high school and college, I was a hard working student of music and practiced both jazz and classical saxophone. I took both of my classical and my jazz saxophone studies seriously. Still today, many students entering music programs to start bachelor’s degrees are very much like I was in that they straddle both worlds of jazz and classical saxophone. However, even though I took the study of both styles seriously, I entered the University as a Jazz Studies major with intent to be a jazz musician. Therefore, this research is to benefit the undergraduate jazz saxophone major. Discussion will reflect my mindset, concerned for the undergraduate jazz major wanting to be competitive in their chosen major and instrument. In the following paragraphs I will discuss topics relating to saxophone technique and how it is often taught in the University.

Practicing Technique

How does a jazz saxophonist practice technique within the context of classical training? This is the question a student might ask themselves when they want to get better at saxophone and jazz music. There are many texts written on advanced saxophone technique in one of the two styles. However, while some jazz methods books are, in part, focused on technique, they lack study in specific solo transcriptions for execution and, therefore, remain incomplete. Popular jazz method book series by Snidero, Fishman, Ricker, Niehaus, and Neff share this shortcoming. These texts also lack specific kinds of characteristic practicing, and information about understanding the
improvised solo feeling of a transcription in real-world contexts. As a result, etude and method books of the jazz student would be comparable to etude and method books for classical study, in that they do not provide or expose students to classical masterworks.

In Bongiorno’s (1992) review of Dr. Robert Luckey’s “Saxophone Altissimo: High Note Development for the Contemporary Player (A comprehensive approach for both classical and jazz players of the soprano, alto, tenor, and baritone saxophones),” a text focused on dual saxophone technique, he discovered an inequality between the amount of focus on classical versus jazz saxophone. The text explains how to practice altissimo (playing notes above the normal range of the saxophone), overtone practice, special fingerings, arpeggios up to the altissimo range, scales up to the altissimo range, and folk songs in the altissimo range. Up to this point, this material is useful for both genres, jazz and classical.

Following this, Bongiorno (1992) reported that Luckey’s text also explores musical examples of altissimo present within masterworks of classical saxophone repertoire, including Jacques Ibert’s Concertino De Camera, Glazunov’s Concerto in Eb Major, and Paul Creston’s Sonata Opus 19. This is a significant development for a text of saxophone technique because it used real musical examples to provide context for the advanced technique of altissimo. The following is the point of inequality. The text was designed to be comprehensive for both jazz and classical musicians, so also included are etudes composed by the author in the keys of Eb and Bb for the jazz saxophonists. These etudes were to be played along with Jamey Aebersold’s play along series, Volume 43: Groovin’ High. This lacks the completeness present in the classical examples because it does not use any type of masterwork material, instead, material composed by the author.
Ultimately, Bongiorno concluded that Luckey’s text should not be considered comprehensive for the classical student, as it did not include multiple altissimo fingerings or additional significant works of classical saxophone repertoire; however, he does not address the issue of how comprehensive the text is for the jazz student. I was unable to find other sources besides Bongiorno that address these concerns for the jazz student.

**Required Classical Study Within the Jazz Studies Degree Program**

The NASM (National Association of Schools of Music) Competencies Summary for B.M. in Jazz Studies does not require classical performance studies in their prerequisites. (https://www.arts-accredit.org/site/docs/AQ-M/F_BM-JazzStudies.pdf) However, through an informal investigation, I discovered that many universities require their jazz saxophone majors to study classical saxophone repertoire. The following quote provides evidence that classical saxophone is used to teach undergraduate saxophone jazz studies majors how to play the saxophone.

> It is clear, through both anecdotal and scientific evidence, that jazz saxophonists typically face difficulties with a heavy tonguing stoke, largely resulting from a lack of information afforded to them on effective articulation technique. To this end, classical study may fill the gaps in knowledge of the performer, empowering the artist in their creative pursuit. (Treazona, 2012 p. 22)

Additionally, some of the most successful jazz saxophonists have taken classical studies, including Michael Brecker, Kenny Garrett, Branford Marsalis, Eddie Daniels and David Liebman. These jazz performers who took part in classical studies and excel in saxophone performance has increased support for the use of classical study to learn jazz technique (Treazona, 2012).

Through my informal investigation of music programs, I found that many top music schools require jazz saxophone players to study classical (likely to work on
technique). I informally reviewed the school of music websites of the top twenty-five schools found on the college ranking site, musiccolleges.com (http://www.musiccolleges.com/top_school_rankings/index.html). Of the colleges on this list, the Cincinnati College-Conservatory of Music (#9), the University of Illinois: Urbana-Champaign is (#10), the University of North Texas (#16), and the University of Colorado at Boulder (#22) included information about the classical studies requirements for their undergraduate jazz saxophone majors. At these major universities, jazz saxophonists are required to complete one or two years of classical study to refine their saxophone performance abilities.

The following courses are required as part of the University of North Texas undergraduate jazz program of study:

Concentration Proficiency For Saxophone: Jazz Studies Majors

**First Year**
All major and minor (harmonic, melodic, and jazz melodic) scales and arpeggios as well as chromatic scale—full range. Ferling 48 Etudes.
Repertoire: Lantier, Sicilienne; Bozza, Aria; Rueff, Chanson et Passepied.
Selected jazz etudes: Charlie Parker-Omnibook, etc.
Continuation of scales and major scales in broken thirds. Ferling 48 Etudes.
Repertoire: Vivaldi Sonata in g minor; Bonneau, Suite; Lunde, Sonata. Selected jazz etudes: Charlie Parker-Omnibook, etc.

**Second Year**
Continuation of major/minor scales and arpeggios, whole tone and diminished scales; harmonic minor scales in broken thirds. Karg-Elert, 25 Caprices.
Repertoire: Tcherepnine, Sonatine Charlie Parker-Omnibook, etc.
Continuation of scales and melodic minor scales in broken thirds; Karg-Elert, 25 Caprices.
Repertoire: Maurice, Tableaux de Provence; Milhaud, Scaramouche; van Delden, Sonatina. Selected jazz etudes: Charlie Parker-Omnibook, John Coltrane transcriptions, etc.
(https://jazz.unt.edu/node/17).
At the University of North Texas, repertoire for the first two years includes works by classical composers, demonstrating their requirement for classical studies. Similarly, the University of Illinois undergraduate jazz program also requires classical study:

Of the eight semesters of applied music, two semesters (4 hours) must be in classical applied study. ([http://provost.illinois.edu/ProgramsOfStudy/2012/fall/programs/undergrad/faa/music.html#jazz](http://provost.illinois.edu/ProgramsOfStudy/2012/fall/programs/undergrad/faa/music.html#jazz)).

At the University of Colorado at Boulder, applied instruction for jazz studies majors includes classical and jazz in their applied lessons ([http://ccm.uc.edu/music/jazz/degrees.html](http://ccm.uc.edu/music/jazz/degrees.html)); the Cincinnati College-Conservatory of Music requires undergraduate jazz studies majors to take lessons in both classical and jazz ([http://ccm.uc.edu/music/jazz/degrees.html](http://ccm.uc.edu/music/jazz/degrees.html)).

As these four major universities require jazz saxophonists to study both styles of music in the studio, the current research will investigate the results of studying both styles. These music programs are only offered as examples to show that classical study is held in esteem as an approach to playing saxophone by some of the country’s leading music institutions.

**Educational Texts and Methods for Jazz Studies**

While there are reasons for distinctions within classical and jazz musics, the fundamental techniques used within jazz styles are basically the same, and the fundamental techniques used throughout classical styles are basically the same. But the differences between jazz and classical techniques are considerable. (Duke, 1987 para. 4)

Considering the possibility that a jazz studies major will be required to take classical studies to work on technique, is it possible that jazz texts could offer the same technical advancement benefits as classical studies? Or are classical studies the only way
to learn how to play the saxophone technique? I will present an informal content analysis of the jazz and classical texts. I will discuss major texts on various topics of the saxophone, noting the major differences between classical and jazz playing styles, and demonstrating that a jazz version to practice each fundamental saxophone technique should be available for any classical version.

Saxophone method books, such as Brown (1983), include material in both jazz and classical styles and explain different performance techniques, including tone and articulation, in order to guide the student to the appropriate sounds or styles for the performance practice. Brown gives specific explanations and separate exercises for each style; he also explains how to read the music differently in terms of articulation and accents as well as appropriate swing feel.

Educational texts focus on finger studies, otherwise known as technical studies, so that the saxophonist might learn to play the instrument more proficiently. However the material is usually focused on a single genre, possibly to benefit any genre of saxophone performance, but tailor-fit to a specific one. Rascher’s (1983) *Top-Tones for Saxophone: Four Octave Range* and Liebman’s (1989) *Developing a Personal Saxophone Sound* attempt to help the saxophonist improve tone using exercises involving the overtone series. These two texts focus the student on creating a sound ideal to one performance style. Londeix’s (1962) *Les Gammes Conjointes et en Intervalle* and Coker, Casale, Campbell, and Greene’s *Patterns for Jazz* (1970) are examples of texts available to the saxophonist to work on finger dexterity. The music in *Les Gammes* is completely written out in exercises similar to the cadenza of a classical solo. In *Patterns for Jazz* the exercises are only partially written out and the player must memorize and transpose the
patterns. Thus meant to help the jazz saxophonist practice transposing, *Patterns for Jazz*
only indirectly addresses the issue of dexterity. Additionally, both Londeix and Coker et al. include musical lines written over chords common to each style. The most ideal technical finger method for the jazz undergraduate is Oliver Nelson's *Patterns for Improvisation*; it uses types of written out jazz melodies, which follow a typical jazz chord progression. The following a sample of a technical exercise from Oliver Nelson’s *Patterns for Improvisation*.

**Musical Example 3**

![Patterns for Improvisation Sample](image)

While some jazz method books are in-part focused on technique, they lack study in specific solo transcriptions for execution, therefore remain incomplete. On the other side, the classical texts are more complete and are created many times specifically for the advancement of technique. If students train on the saxophone in the classical idiom and are set to perform in the jazz idiom, dual study must be discussed. In the following
section, I will review articles related to issues found with saxophonists attempting dual style performance.

**Dual Saxophone-Style Performance**

Stephen Duke was the first to write about issues relating to dual saxophone performance (Duke, 1987), which involves the study of saxophone in both the jazz and classical idiom. Related issues, including the embouchure, the tongue, and the jaw, have been prominent in discussions by saxophone instructors and have lead to additional journal articles (Bongiorno, 1996; Haar, 2004) and theses studies (Eriksson, 2012; Vanderheyden 2010). Duke offers a brief background in classical and jazz saxophone playing, then observed specific issues of jazz saxophonists in attempting to proficiently play classical, and vice versa. He introduces the concept of recognizing different sensations of playing the saxophone in the two styles, and discusses the importance of silence, air control, and which parts of the body change in comparison of jazz and classical styles. A list follows under a heading “Jazz to Classical Difficulties” followed by a list of “Classical to Jazz Difficulties.” This list offers a more in-depth report about the embouchure, tongue, and jaw use differences between the styles. He concludes by offering his main approach to perform both styles by separating them conceptually. Duke writes,

An efficient way to begin to familiarize oneself with the details of style is simply to observe what is happening in the sound, and then relate the analysis to the elements of tone and the sensations associated with making that sound. ([http://www.steveduke.net/articles/integrated_sax](http://www.steveduke.net/articles/integrated_sax), para 25)

Bongiorno wrote two articles (1996a, 1996b) addressing specifics of approaching jazz and classical styles simultaneously. They are titled *Playing on Both Sides of the*
Fence: Performing Classical and Jazz Saxophone: Parts I and II. It is important to consider Bongiorno’s overarching philosophy about dual saxophone performance:

Over the years, at least as far as I can remember, there has been quite a controversy in the saxophone world regarding the study of either classical or jazz saxophone in a formal setting, such as a college or conservatory. However, in the last ten or so years, there has been a steady, but gradual move to provide specific formal instruction of jazz saxophone into grade school and college curricula. That is, instead of learning jazz techniques either indirectly through jazz courses, such as jazz ensemble and jazz improvisation or through one’s own independent study, applied instruction specifically in the area of jazz saxophone techniques is now being offered either as part of the overall study of the saxophone or as the complete study of the instrument. (1996a, p. 38)

Part I of Playing on Both Sides of the Fence (1996a) dealt primarily with differences in saxophone models, mouthpieces, and reeds for each style. Bongiorno believed that saxophone should be taught without being genre-specific and, therefore, students should not learn jazz style in their studio lesson. This begged the question as to what style of music students were performing in their studio lessons.

In part II (1996b), Bongiorno discussed specific performance differences in each style, including tone, air stream, articulation, rhythm and interpretation. He explained that a controlled air stream is part of good tone production in both styles, and that the embouchure is the same in both styles. “The embouchure formation for jazz and classical is essentially the same; that is firm but yet relaxed to allow for adequate reed vibration, with a rounded shape and equal muscular pressure inwards around the mouthpiece” (p. 30). Further differences in the two styles in terms of interpretation in how the saxophonist will use the tongue, air enhancements when considering articulations, and the contour of a musical line are discussed. For example, with regard to tongue movement differences for articulation, classical is more refined and light, where as jazz uses more air and harder attacks with the tongue. The importance of listening and
emulating master performers is final the thought shared by Bongiorno. “Success in performing both styles effectively will be determined by the saxophonist’s patience in learning, ability to listen analytically to performers in each style, and the saxophonist’s ability to adapt to slightly different concepts of saxophone performances.” (1996b, p. 31)

Duke (1987) and Bongiorno (1996a, 1996b) both believed that only musical styles must be played differently. Thus, changes in performance on the instrument are conceptual and the music should change in order to practice these conceptual changes. These ideas relate to the current research because focus on fundamental skills of playing saxophone should be present, regardless of style of performance. Fundamental skills for each style are best executed when performing music in the desired style (jazz or classical) and listening analytically to positive role model performers, such as Michael Brecker (jazz) or Marcel Mule (classical). In the review of literature, I will discuss how the study of jazz does not typically include a focus on the study of fundamental skills, instead on study of improvisation amongst other things.

Webb (1996) sought to help the undergraduate saxophonist achieve equal ability in both classical and jazz style by presenting commonalities between the styles, and explained the need to perform both styles in music performance as well as in higher education. He found the use of the term “legit” saxophone problematic, due to the suggestion that any form of jazz performance is illegitimate, and compared people’s use of legit to indicate “classical” or “serious music,” and then compared it to the seriousness of John Coltrane’s solo on Alabama. In addition, Webb compared various aspects of tonal control, vibrato, scales/patterns/ear training, and rhythm as well as the actual performance goals between the styles, including: technique, articulation, and phrasing
and expression. The performance concepts in each style are indeed comparable when considering the similarities at the micro level. Then styles are, overall, very different when considered from a broader viewpoint.

**Successful Teaching Pedagogues**

Is there any other approach to saxophone playing other than jazz playing, classical playing, or dual playing? Is there any other pedagogical model? Gary Keller and Joe Allard and are two music educators who have been successful with approaches to teaching saxophone not specific to jazz or concert music genres. These two men have been interviewed repeatedly and their teaching philosophies have been discussed in journals, including the *Saxophone Journal* (Banaszak, 1996; Banaszak; 2002) and *The Clarinet* (Cipolla (2009); Porter, 1991). The importance of these educators and their philosophies has been shown in the playing of their students, some of the most successful professional saxophonists of today.

In a 1996 interview, Banaszak shared his experiences about a private lesson with Gary Keller, whose teaching philosophy of saxophone duality comes from a necessity to be marketable.

I believe first of all that it is very important to be flexible. If you want to have a chance at a career in music and you want to keep busy, you have to do everything really well. An alternative is, if you’re lucky, you have to do one thing better than almost everybody in the world. But there are so many fine players who do everything so well. You also have to be versatile in styles of music, double, compose, and promote yourself.

Gary Keller  (as cited in Banaszak, 1996, p. 28)

Banaszak reported that Keller emphasized good tone, proper intonation, and accurate rhythm as paramount to all styles of music. In addition, he addressed the importance of over-tone study as “Probably the single most important aspect to understand as a
saxophonist are the over-tones.” (Banaszak, 1996, p. 28) Keller believed that understanding the science and physics of the saxophone informed practice with over-tones.

In 2002, after writing an article about a lesson with Keller, Banaszak interviewed Keller. In the interview Keller discussed how he became interested in learning the saxophone, as well as his decision to attend the State University of New York at Fredonia to earn a Bachelor of Music in Music Education (Class of 1975). While in his undergraduate program, Keller was part of the classical saxophone studio, “The discipline required performing classical music solo, or with piano accompaniment, is something that many jazz saxophone players miss out on if they don’t study legit.” (Banaszak, 2002, p. 27). When asked about his more successful students and what they were currently doing Keller replied,

I looked through my address book and counted around sixty UM (University of Miami) saxophone graduates from the last twenty years who are full time professional players, composers, arrangers, or university level teachers in the major cities of the world. Many more than that are in music related professions, public school teaching, etc. Most everyone finds his or her niche in the music business. If I start naming names I will have to leave too many people out, but our graduates permeate every part of the music business. (p. 30)

Keller credited Joe Allard for much of his pedagogy. “Many (saxophone exercises and drills) have developed from the lessons I took with Joe Allard and dialogs I have had with many of his long time students” (Banaszak, 2002, p. 30). Joseph Allard was a prominent saxophone and clarinet teacher in the North East United States. He held faculty positions at Juilliard, Manhattan School of Music, New England Conservatory, and Long Island University and was a member of the New York Philharmonic Orchestra. After his death in 1991, Porter (1991) wrote an article documenting Allard’s importance
to music education, as well as his overall kindness as a person. The article included
testimonies from John Signorelli, Sigurd Bockman, and Dennis Smylie who spoke about
Allard as a performer and educator on clarinet and saxophone. The article served as a
presentation of his importance and recognition of his death.

Further review in the importance of the pedagogy of Joseph Allard came during a
clarinet conference. Cipolla (2009) transcribed and edited a panel discussion about
Joseph Allard that took place during ClarinetFest in Kansas City on July 3rd, 2008. The
panelists included John Cipolla who studied with Allard at Juilliard, James Meyer who
studied with Allard at Juilliard, and Debra McKim who wrote a dissertation on his
pedagogy. McKim was the first to speak about Allard. She gave a brief biographical
sketch of Allard’s performance and teaching career. The most important information
shared was in regard to how little formal lessons Allard received. His concepts on
teaching and performing came from personal experimentation, listening and watching
great performers closely, and personal study of anatomy, physiology, and acoustics. Each
of the speakers explained that Allard taught using analogies and musical stories. None of
his pedagogy deals with jazz or classical specific performance, yet he is possibly the most
important teacher of saxophonists of both styles, as well as bass and Bb clarinet. Further
review into the pedagogy of Joe Allard will take place in the review of literature in
McKim (2000).

Allard’s teaching concepts apply to all single reed instruments. His philosophy of
the saxophone embouchure is different than the commonly taught concept of a drawstring
pulling closed evenly. This concept represents the lips pulling equally together. His
differing approach is that of a flat lower lip and no pressure on the side of the reed. The
topic of the embouchure often differs greatly between jazz and classical styles of performance, yet his approach serves all single reed instruments and all styles. As he was able to successfully straddle both styles and all single reed instruments, he attracted many students. His pedagogy serves as evidence that jazz saxophone playing could be taught with a high level of precision, equal to that of classical.

The pedagogical approach to saxophone that Allard and Keller take is nongenre-specific. They demonstrate the importance of learning how to play the saxophone as a solo instrument, instead of the saxophone as a voice in a particular type of ensemble. This research, seeking to discover an ideal and precise study of jazz transcriptions for undergraduate students, reflects the teachings of Allard and Keller. With this organization the student could have a more complete approach to acquiring knowledge that provides them marketable skills and artistry on their instrument.

**Statement of Purpose**

The purpose of this exploratory study is to demonstrate jazz solo transcriptions as advanced technical and pedagogical solutions for undergraduate jazz saxophonists. Guiding research questions are as follows:

1. What methods would assist undergraduate students in using jazz transcriptions to work on technical mastery?

2. What are strong representative examples of solos that students could study to work on advanced instrumental proficiency?

Goals for this study include: (1) creating a list of strong representative examples of recorded saxophone performances in the jazz idiom, and (2) offering specific examples of
fundamental techniques in the jazz idiom. Ultimately, the long-term goal of this study is to advance the technical saxophone ability of collegiate jazz saxophonists.

To answer these research questions, I interviewed leading pedagogues on the topic of dual saxophone performance. More information will be shared about this in chapter three, the methodology section. The interviews were separated into two main sections to best address the research questions and goals. What is the current state of developing jazz saxophone technical study in the studio, and who are the master soloists representing advanced saxophone technique? Who are the best representative examples of specific categories of technique, and who would be considered the masters representative of the most categories of saxophone technique.

The overall goal of the jazz musician is to express themselves through their artistic voice and vision. With the added advanced technical ability to perform on their instrument, the saxophonist will be less limited in their pursuit of artistic freedom. The ultimate goal of this exploratory study is to assist the saxophone artist in being able to achieve their musical and artistic goals through freedom of expression on their instrument. With this in mind, I present again the purpose of this study. The purpose of this exploratory study is to demonstrate jazz solo transcriptions as advanced technical and pedagogical solutions for undergraduate jazz saxophonists.
Chapter II: Review of Related Literature

No scholarly research on saxophone pedagogy has been found to use jazz transcriptions for the advancement of fundamental technique. This topic has been present as a body of practice within saxophone education, but not currently in the form of academic scholarship. Therefore, in the literature review I will examine publications surrounding the focus and scope of the proposed study pertaining to the topics of jazz saxophone in the university, dual-style performance pedagogy, educational texts and methods, differences between styles in terms of physical oral-cavity technique, successful teachers of both styles, and various ways to increase the use of transcriptions.

In addition, throughout this dissertation you will read the word transcription. Although that word typically refers to something that is heard and then written down, transcription in the jazz context refers to performing improvised solos that are either written down or learned aurally. Therefore, in the context of this research study, the term transcription refers to any jazz improvised solo that is written down or memorized.

The jazz studies degree was introduced by the University of North Texas in 1949 and has undergone many changes since then.(http://jazz.unt.edu/node/170). Many articles have been written to help organize the materials available for study of jazz saxophone.

Advancing Jazz Studies and Jazz Performance Degrees

In 1999, Turpen sought to make jazz studies materials more attainable to university programs and focused his thesis on the analysis of etudes. The following are Turpen’s predetermined guidelines for analysis:

A General description of the etude collection that includes pedagogical considerations such as musical style, technical difficulty, tempo, notation, meter,
theoretical considerations, extended techniques, use of altissimo, range, study of varying articulations, and use of dynamics. (p. 3)

Turpen analyzed every jazz etude book published between 1960 and 1997. He organized the etudes by difficulty and offered a brief analysis, which included many different variables of saxophone performance. For example, he discussed altissimo, range, key, and articulation markings. Recognizing such variables for specific fundamental practice was a goal of this study. Ultimately, Turpen’s research explored the types of materials currently available to study jazz saxophone but was lacking, as it did not explain ways to learn to play the saxophone with the use of transcribed solos.

Benedict (1992) attempted to organize the available materials in jazz pedagogy to assist university studio saxophone instructors, and stands as the most comprehensive and best example of the current state of jazz studies saxophone texts in college programs today. He discussed the elements that make up jazz performance, ways to approach these elements, and provided an index of these materials. This text was written to benefit a music program without an existing jazz specialization and is useful for the scope of the proposed research, as variables of saxophone performance are discussed and include many transcriptions. The largest section of the scholarly work includes musical examples that might be studied for an undergraduate degree, including suggestions of what should be studied each semester. Benedict includes music from Jamey Aebersold’s Play-A-Long series, method books, transcription books, as well as single transcriptions as beneficial material for the jazz studies program. He uses a 1-6 grading system to evaluate the difficulty of the material. The difficulty of each musical selection is based on variables such as tempo, key, speed and regularity of the harmonic motion, and intervals of musical lines (Benedict 1992, pp. 31-33). The grading system is listed as “1-Novice, 2-
Intermediate, 3-Intermediate/Advanced, 4 Advanced, 5-Advanced/Very Advanced, and 6-Very Advanced” (p. 31). In this scale, Coleman Hawkin's solo on “Body and Soul” is listed as Level 1, for novices (Benedict 1992, p. 270). I use this example as I personally disagree with the difficulty ranking of this solo as it was both a ground breaking solo when it was released in 1939 and is still very technically challenging to perform. This example goes to show the challenges involved in ranking the performance difficulty of a solo. Even with what I would consider questionable difficulty rankings for solos, Benedict’s study can be used to help discover what type of solos can best benefit the undergraduate jazz student. The following short musical example is offered to display one of the more challenging portions of Coleman Hawkin’s “Body and Soul” solo to perform.

Musical Example 4

Body and Soul
Coleman Hawkins solo

Tenor Sax
Johnny Green
Transcribed by Andre Acevedo
Current Performance State of the Undergraduate Jazz Saxophonist

The state of affairs for jazz saxophone majors is not improved by anecdotal evidence, which reveals the opinion that undergraduate jazz saxophone performance majors at universities have fallen behind with regard to instrumental performance efficiency. Although no research has officially uncovered trends or standards on the matter, implications abound in the profession that demonstrate urgency for research, such as the current study. In the following paragraph, quotes and paraphrases from dual saxophonist Tom Walsh, jazz saxophonist Branford Marsalis, and classical saxophonist Donald Sinta, suggest the accuracy of the anecdotal evidence.

Classical technique requires more precision and is less personalized because the composer determines the needed technique for performance of their piece compared to jazz musician’s preferred scales or patterns. (Branford Marsalis, Vanderheyden, 2010, p. 83) The jazz player often has poor control of the beginnings and ends of their notes that is caused by an inadvertent move in pitch and/or tone color. (Tom Walsh, Vanderheyden, 2010, p.119) Jazz players are rarely asked to perform soft dynamics and often need to develop their ability with a larger range of dynamics. (Tom Walsh, Vanderheyden, 2010, p. 120) The saxophonist needs to be more nuanced and sensitive when performing in the classical genre. The performer needs pays closer attention to their dynamics, articulation, and timbre in the classical genre, whereas the jazz performer can be reckless with these qualities of performance. (Donald Sinta, Eriksson, 2012, p.257) When younger saxophonists are unable to play in the lower register correctly they refer to their low register sound as a jazz tone. (Vanderheyden, 2010, p.17)
Previous to the Orpheus record, when I played low notes, I would sub-tone them because I didn’t know [how not to]. I didn’t have the technique to play down the octave without the notes splitting. I really started to practice for that recording. That’s when I said, “Oh my god! You’re like a really shitty saxophone player.”

Branford Marsalis (as cited in Erikson, 2012)

Intonation issues found with some jazz players are not an intentional extension of the music; playing slightly out of tune does not convey a more characteristically “jazz” sound. While jazz does incorporate some intentional modifications to pitch through bends, scoops, or falls, for many jazz saxophonists there exists an underlying awareness of intonation that is simply not as refined as a comparably experienced classical saxophonist.

(Vanderheyden, 2010)

These quotes discuss many characteristics of the jazz player’s fundamental control of the saxophone, including pitch, articulation, the low register, and tone, each of which are commonly problematic for the jazz saxophone student. The quotes also add support to the hypothesis that jazz undergraduates need to focus more on the study of fundamental saxophone technique, especially as these fundamental issues are not addressed directly through their ensemble and etude literature in the university program, as they are for classical musicians. Therefore, the question remains: are classical and jazz techniques somehow interchangeable in teaching technical and pedagogical skills for college jazz musicians?

**Approaching Dual Saxophone Performance**

What makes classical study so challenging for the jazz saxophonist? In response to such a question, Vanderheyden (2010) interviewed a panel of pedagogues with experience in dual saxophone performance. Participants included the full spectrum of dual performers including mostly classical with some jazz, most jazz with some classical and everything in between. He chose the group of panelists personally based on the criteria of being able to answer the questions of saxophone duality with some form of
The interviews included fourteen questions and were collected via a combination of email response or phone interview. Topics covered included timbre; jaw, tongue and oral cavity; embouchure; articulation; vibrato and intonation; and equipment. All of these categories represented specific issues where the jazz saxophonist most typically has issues performing the classical style. While Vanderheyden determined that these issues are not related to repertoire, he found that the issues are regarding saxophone technique, in itself. Vanderheyden wrote a note on the difficulty of performing both styles authentically.

In both jazz and classical saxophone playing, subtle nuances characterize an authenticity that takes a great deal of time, practice, and listening to perfect. Consequently, there is a great divide of skill sets between musicians in the two schools, and it is rare to find musicians who excel in both styles. (2010, p. 9)

In an interview with Vanderheyden (2010), Professor Ramon Ricker of the Eastman School of Music expressed the following with regard to jazz performance majors’ current musical training.

The classical approach has to be more “perfect.” It can be compared to the precision of a fine watch. In jazz the demands of intonation and other aspects can be chalked up to a “personal sound” where with classical playing you're aiming for an ideal in which each note is clear and connected with a consistently beautiful sound and perfectly in tune. In jazz, for many people, the importance is placed on what kind of hip, harmonic things you can improvise and the characteristics of your personal sound which, in some cases, can even be kind of ugly!

Ramon Ricker (as cited in Vanderheyden, 2010, p. 96)

At the conclusion of his research, Vanderheyden (2010) offered jazz saxophonist strategies to approach the classical style.

A dissertation by Eriksson (2012) involved interviews of nationally recognized performers and pedagogues in dual saxophone performance, with an emphasis on performers who have pursued both. The purpose of Eriksson’s dissertation was to provide educators with strategies to successfully teach their students both styles. His
interviewees had a proven record of saxophone pedagogy in music education and were leading pedagogues at the university level, or world-class performers with some university teaching experience (p. 4), including Stephen Duke, Branford Marsalis, Donald Sinta, Thomas Walsh, Thomas Bergeron, Andrew Bishop, Andrew Dahlke, Gunnar Mossblad, James Riggs and Rick VanMatre.

Topics of discussion included tone, tongue position, tonguing, mouthpiece pitch, pitch center and voicing, jaw movement, embouchure, and stylistic approach within dual saxophone performance. Eriksson (2012) reported that the educators and performers felt that combined studies of both jazz and classical music was a superior approach to performance, although they admitted the performance market had recently become too competitive for someone who does not specialize. In addition, Eriksson noted that the interviewees were not all specialists and would likely be biased toward a non-specialist approach (p. 20).

Tongue and Oral Cavity Comparison Research

If undergraduate jazz or classical saxophonists are having issues approaching the other style of performance, is there a factual difference in the way the two styles are performed? Is it all conceptual or has research discovered factual evidence of differences in performance? Fairly recent dissertations by Hasbrook (2005) and Zimmer (2002) have focused on determining differences between jazz and classical saxophone performance. In the following discussion, I will also present findings by Vanderheyden (2010) and Eriksson (2012) that substantiate findings reported by Hasbrook (2005).

Hasbrook (2005) reported on a creative way to analyze mouthpiece “pitch-buzzing” technique by recording wavelengths and measuring them statistically. The
The purpose of the study was to determine whether mouthpiece change or oral cavity change was the more prominent in creating a jazz or classical sound. As an example, Hasbrook measured a specific pitch on an alto sax mouthpiece and its relationship to jazz and classical tone qualities. Participants recorded on their saxophones what they believed was classical sound, and in another recording, jazz sound. They used various changes in size of the oral cavity as well as changes between classical and jazz mouthpieces. All of the recordings yielded visible wavelengths of sound, which were measured statistically. After determining the truest jazz sound and the truest classical sound, these were compared to the rest of the statistically measured wavelengths for analysis.

Hasbrook (2005) determined that mouthpiece pitch A5 should be used to produce an ideal classical tone, and an Eb5 for an ideal jazz tone. It was determined that once the specified buzzing pitch on only the mouthpiece is produced, playing this same way on the entire instrument should help create the desired genre-specific tone. Using the statistical analysis of sound wavelengths, Hasbrook determined that changes inside the oral cavity (shape and size) does more to create the desired stylistic tone change in both jazz and classical saxophone performance styles. This finding contrasts the idea of changing mouthpieces, a popular theory among saxophonists and teachers. The mathematically-measurable portion of Hasbrook’s study was executed efficiently; sound waves were measured using a computer program that provided statistical analysis. Hasbrook’s (2005) study’s importance lies in its discovery that the Eb5 mouthpiece buzzing pitch is helpful for the saxophonist to create the ideal jazz tone. Eriksson (2012) added information about the importance of mouthpiece buzzing in response to Hasbrook’s study.

There is general agreement among the participants that mouthpiece pitches are a useful tool for centering both pitch and voicing while moving between styles.
Even interviewees that do not use mouthpiece pitches as part of their general pedagogy acknowledge their effectiveness. The approaches to using mouthpiece pitches vary, but the general consensus is that the jazz mouthpiece pitch should be slightly lower than its classical counterpart. (Eriksson, p. 86)

In the study by Vanderheyden (2010) discussed above, he asked those interviewed about mouthpiece pitch-buzzing, which yielded similar results to those of Hasbrook: a mouthpiece pitch for creating an ideal tone in jazz should be lower than that for the classical repertoire. Professor Michael Jacobson of Baylor University stated the following in regards to mouthpiece buzzing during his interview with Vanderheyden.

Voicing changes. I voice a concert A (alto) when playing classical, and a concert Eb when playing jazz. The classical voicing is a third below the top end of the mouthpiece (C), and the jazz note is a third above the bottom end - assuming one can play an octave range. (Vanderheyden, p. 76)

Zimmer’s (2002) dissertation resembled Hasbrook’s research in attempting to discover—by measuring—if the oral cavity and tongue of saxophonists, viewed from inside the mouthpiece, looked different when playing in different styles. Zimmer’s proposition was to video record the inside of the mouths of experts in jazz and classical styles to see if they performed differently for each style. Participants included saxophonists who were not experts in either style of performance: “Seven subjects, each familiar with, but not necessarily experts in either the orchestral or jazz styles of saxophone playing, participated in the study” (p. 28). Unfortunately, with its lack of experts, the study’s results found no significant difference. It remains unknown whether a different finding would result if this study had been done with experts on each style.

**Classical and Jazz Articulation**

Articulation is a commonly recognized difference between jazz and classical saxophone performance as noted in Vanderheyden (2010), Eriksson (2010), Duke (1987),

Specifically with regard to Trezona’s thesis (2012), he showed that classical articulation technique can be used in jazz improvisations to contrast jazz articulation in solos. The purpose of Trezona’s study was to answer the following question: “Can the articulation techniques advocated by classical pedagogues be appropriately and effectively utilized in a jazz context?” (p. 3)

In his research, Trezona (2012) explained that the prominent classical saxophone pedagogues of the 1930s, 40s, and 50s documented their specific techniques very well. (p. 3). He explained how jazz articulation is traditionally learned compared to that of the well-documented classical school.

Jazz saxophonists have instead traditionally relied on developing articulation skills aurally, and whilst effective in understanding stylistic intricacies, this method cannot directly address the placement of the tongue in the oral cavity that can affect efficiency of articulation. Many jazz educators agree that saxophonists require more concrete direction in articulation. (p. 2) Trezona believes that studying classical saxophone would assist jazz saxophonists in enhancing technical ability based on some of the foremost performers doing so.

Given that such prominent jazz saxophonists as Michael Brecker, Kenny Garrett, Branford Marsalis, Eddie Daniels and David Liebman have all sought classical instruction in their careers, there is a clear precedent for the jazz saxophonist to investigate the classical tradition as a means of enhancing technical ability. (p. 4) He further explained that he believes issues of teaching jazz articulation comes from a lack of research on the subject, and that classical training can fill in those gaps of knowledge.

The problems students encounter when pursuing jazz saxophone articulation study therefore may be considered twofold. Firstly, there is a lack of information compiled on the differing implementations of jazz articulation – i.e. which notes
may be accented in a given musical phrase, and secondly, there is a lack of information afforded to jazz saxophonists on the tonguing process itself, particularly those that could be considered unique or especially important within the jazz genre. (p. 10)

It is clear, through both anecdotal and scientific evidence, that jazz saxophonists typically face difficulties with a heavy tonguing stroke, largely resulting from a lack of information afforded to them on effective articulation technique. To this end, classical study may fill the gaps in knowledge of the performer, empowering the artist in their creative pursuit. (p. 22)

These quotes add to the theory that classical studies are used to benefit the jazz saxophonist in gaining technical control on their instrument. Transcribed jazz musical examples provided by Trezona (2012) show that classical studies benefit jazz saxophonists are that of repeated staccato articulation. Musicians, such as Sonny Rollins, use repeated staccato articulations in their improvisations. In Trezona’s musical examples, he showed Michael Brecker and Kenny Garrett switching from jazz articulation to repeated articulation staccato very cleanly. Brecker uses the repeated staccato articulation in his solo on “Quartet no. 2, part 2” on Three Quartets as shown in the musical example. (p. 23) Kenny Garrett switched between multiple types of articulation on “What is This Thing Called Love” from Standard of Language (p. 25).

These examples showed that the classical articulation used by these soloists is beneficial in jazz improvisation because it offers an additional unique artistic option. It is also inferred that the reason these performers are so good at technique on their instrument is due to their classical studies.

Cook (1996) sought to organize the stylistic articulation markings for jazz saxophone through the solos of jazz legends Charlie Parker and Cannonball Adderley. Solos were chosen to represent the depth of performance possible on the saxophone. Cook stated, “only solos which display the very high level of artistry of which these saxophonists were capable were chosen for inclusion in this study” (p. 11). When
choosing solos that present this high level of artistry, articulation markings become extremely challenging. To overcome this challenge, Cook created a list which included twenty-eight jazz style specific characteristics of musical notation. He also includes special fingering set, such as for a blues tremolo, to make the sounds that are popular among jazz saxophonists. The main purpose of the study was to highlight the musical details, which make up the performance styles of Charlie Parker and Cannonball Adderley. The jazz specific saxophone techniques presented by Cook are important to the current research as they are what undergraduate jazz saxophonists need to learn outside of the classical idiom.

**Research on the Study of Transcriptions**

After an undergraduate jazz saxophonist learns that articulation is significantly different between jazz and classical styles, it can be assumed that (s)he would attempt to find material to practice each type. The next step would be to discover how transcriptions are used in learning jazz saxophone technique. Benedict (1992) explained the importance of studying transcriptions over other methods:

> As the student develops an intuitive sense of the jazz language, transcriptions should replace etudes as the primary tool for stylistic study. Transcriptions should be selected on the basis of difficulty level and the availability of the original recording, since they are most valuable when combined with careful study of the recordings from which they were transcribed. (p. 92)

Benedict’s (1992) words confirm the goals of the current research, as the jazz saxophonist aspires to create art and to develop a personal voice. However, it must be noted that saxophonists still need to perform with a high level of musical and instrumental accuracy, especially in a large-ensemble setting. “Jazz articulation, like
sound bytes, can certainly vary from player to player, but conformity and agreement is necessary in sectional performance practice” (Chris Vadala in Eriksson, 2012, p. 107).

Many scholarly works and widely published texts include in-depth study of transcriptions, mostly for harmonic analysis or to provide historical context. Some articles, including Pivec (2008), express ways to maximize the use of a jazz solo transcription. Pivec’s title clearly states the author's intention, “Focus session: Solo transcription—maximizing the benefits of solo transcription.” Pivec uses transcriptions to develop the musician’s skills in terms of learning vocabulary, phrasing, articulation, tone, and interaction (p. 22). The author gives further examples in learning harmony, rhythm, meter, flexibility, and other attitudes cultivated in learning jazz. Pivec’s examples show teaching through close listening and imitation, but never address technique. He covers the widest range to date in teaching how to maximize the potential educational value of studying transcriptions.

Part of the purpose of the current research is to add technique to pedagogical strategies, such as Pivec's (2008), of learning vocabulary, phrasing, articulation, tone, and interaction from transcriptions. Other articles, including Knox (2004) and Squinobal (2005), argue the method of learning jazz through listening and imitation as a “lost” or “traditional” approach. Both Knox and Squinobal make no mention of using jazz literature to advance instrumental technical performance ability on any given instrument. Other texts teach students how to play jazz using imitation, transcriptions, chord-scale theory, and other methods. This research study proposes to emphasize more the use of these materials, particularly the solos of virtuoso improvisers, to advance technique as a fundamental saxophone skill.
Approaching Extended Techniques

Classical pedagogues use method books, etude books, and masterworks as tools for learning how to play classical saxophone. Classical musical examples are utilized to work on technique; some of the more challenging characteristics of saxophone performance are the extended techniques. Jazz pedagogues have method books, etude books, and jazz transcriptions (as masterworks) as tools for learning how to play jazz saxophone. However, the final step is determining how to use jazz solo transcriptions to achieve better technique. As will be discussed below, it seems that the answer lies with in-depth study of short musical examples. The same method of achieving great control in classical study can be emulated in jazz using short musical examples extrapolated from jazz solo transcriptions.

Murphy (2013) provided short musical examples of saxophone extended techniques that included: voicing and altissimo, circular breathing, double tongue, microtones, timbre and bisbigliando, multiphonics, slap tongue, and vocalization. The purpose of Murphy’s study was to offer students learning these techniques a short musical text to focus on each individual technique. (Bisbigliando is the term to describe changing the timbre of the sound and not necessarily pitch pressing down adding keys) The intention was to provide a learning environment to advance a skill for classical musicians instead of trying to learn from the repertoire. Murphy composed four etudes for every extended technique (totaling 40), all of which are written within the classical idiom.

Continuing on extended techniques, Taylor (2012) sought to compare the various methods professors use to teach their students techniques of circular breathing, slap
tonguing, multiple tonguing, and multi-phonics. Taylor interviewed American and French saxophone educators after emailing questionnaires to all of the participants in advance so they had time to reflect on their answers. Participants who felt they could answer with considerable confidence would comment on the technique and were not required to comment on every technique. Taylor interpreted the data by comparing and contrasting each teaching technique. Whenever three different participants shared a technique it was added in the research.

**Approaching Technique Specific Challenges Using Masterwork Repertoire**

Webb (1994) wrote a dissertation that is extremely close to the scope of this project, except in the classical genre. He acknowledged that there is a large body of work for classical saxophone that can be used to teach the common areas of pedagogy in the saxophone studio. He explained that, instead of working on an entire piece of music that includes many challenges in saxophone performance, music should be organized to focus study on specific categories. Students often take up these difficult pieces and do not spend the appropriate time needed on each desired category. The works selected are limited to between 1980 and 1992, but still account for a large amount of classical saxophone repertoire. All selections are aimed at assisting undergraduate classical students. Specific categories of study include: tone control, vibrato, intonation problems, musical expression, rhythmic problems, technical problems, and articulation. Music composed between the years 1980 and 1992 could possibly be considered modern within the classical genre. The music associated has many advanced techniques and is likely much more challenging to perform than the more common classical repertoire. This limit of a twelve year time period, 1980-1992, could reflect similarly to the twenty-three year
time period proposed in this research, 1991 to 2014. The purpose of the study was to show that students who spend particular effort on short musical examples would more successfully learn challenging material. Webb offers suggestions to approach each problem with the appropriate musical example. Similarly in this research, short jazz musical examples are specifically chosen with some suggestions on how to approach them technically.

**Joseph Allard**

Joseph Allard is one of the most important pedagogues in saxophone history, as discussed in the introductory chapter of this dissertation. He is important to the current research, as his teaching style transcends genre and applies to all single reed instruments. His success being able to straddle multiple styles made him a highly sought after teacher. McKim (2000) dissertation documented Allard’s pedagogy and teaching philosophies for future educators, students, and scholars. She documented his teaching style, which included learning through investigation. Allard had little formal training on an instrument, so his personal investigation served as both the way he learned and the way he taught. To do this he would consider how the muscles and structures in the face worked, and how they related to single reed instrument performing. He also believed that there is not one particular way to play the instrument. “The approach of most of the teachers on the instruments is that they ought to tell the right, the correct artistic way to play the instrument, and to me that is just a lot of hogwash” (Allard in McKim, 2000 p. 28).

McKim (2000) reported that Allard would tell anecdotal stories which were meant to help the student come to a conclusion that solved the musical problem at hand. In
addition, Allard discussed breathing, embouchure, tongue position and articulation, throat position and laryngeal flexibility, overtones, and reeds and reed working. His pedagogy was non-genre specific, but very individualized to help students achieve advanced musical challenges on the saxophone within the jazz idiom. Learning how to play the saxophone efficiently through personal discovery, and in the genre of the student’s choice, is a concept directly related to the pedagogy of master single reed teacher Joe Allard (McKim, 2000).

The goal of the current research is to advance the technical ability of collegiate jazz saxophonists on their instrument to equal the standards of the classical studio and the demands of the professional music market by offering new ways to focus on transcriptions. These focuses will represent advanced saxophone techniques that are most useful for the jazz saxophonist. This goal will be achieved by discovering strong representative musical examples for undergraduate jazz majors to focus their technical energy on. I do not argue that classical studies should be replaced by jazz studies in the university or that students should avoid studying classical music on the saxophone. According to Eriksson (2012), “Jazz teaches improvisation over harmony, while classical teaches nuance and precision”. I simply maintain that university jazz studies programs for saxophone should better emphasize both “improvisation over harmony”, as well as “nuance and precision”. It is my hypothesis that an advanced technical study in the jazz genre, using transcriptions, would be beneficial to the advancing jazz saxophonist.
IRB

A specifically organized set of questions as well as a list of the proposed participants was approved by the University of Illinois Institutional Review Board (IRB) before interviews were conducted. The interview questions were written to guide me in creating a collection of specific jazz saxophone solos to transcribe for various pedagogical reasons. I would like to acknowledge my bias through the researchers lens. I acknowledge my bias as it pertains to these interview questions that could be perceived as leading to a particular answer. During the interviews, I clearly expressed that I wanted the participants to give as much information as possible on each topic. The interviews took place as an open conversation where the participants’ educated opinions, including those against my bias and proposed research scope, were explored and shared. The research questions cleared by the IRB are as follows:

Do you consider the performance of jazz saxophone solos to be a good way to achieve better technique?

Do you have specific jazz saxophone solos you assign to your students hoping to better their saxophone technique?

Do you reserve the study of jazz saxophone solos for upperclassmen or do you start jazz focused study as soon as possible?

*For the following questions, when I refer to modern, I am referring to any recording after 1991. 1991 marks the year of the first Thelonious Monk Jazz Saxophone Competition and is the basis for the “modern” jazz saxophone solos for this research project.

Are there specific modern jazz saxophonists you consider to be masters of saxophone technique.

Could you share one or more specific improvised solos from these artists which you feel would best represent their technique?
Is there a specific solo which would best be studied to enhance a student's control of the following specific categories of saxophone performance:
*if possible, please name one or more solos for each category
Altissimo
Overtones
Multiphonics
Low Register
Intonation
Uptempo playing
Leaps above a 3\textsuperscript{rd}
Arpeggios
Tone
Articulation
Any other suggested advanced/extended techniques?

Is there one jazz saxophonist you would most highly suggest your students to practice the improvised solos of (not transcribe themselves) in order to improve the most varied categories of saxophone performance?

**Participants**

The participants were chosen based on their national recognition for expertise in both classical and jazz styles of playing. Their biographies, found in the appendix, support this claim. These participants included university professors, and writers of published works and method books of saxophone pedagogy. Classical saxophonists listen to nuance and precision when listening to saxophone performances. Therefore, classical musicians with a strong background in jazz were asked questions about jazz musicians’ technical performance on the saxophone. I additionally sought out potential participants based on their recognition in dual saxophone articles and dissertations. The participants included Greg Fishman, Gary Keller, Paul haar, Thomas Walsh, and Chris Vadala.

In order to get in touch with the proposed participants I used my professional and academic networks. Throughout my time in university study, I networked with many musicians and educators. I requested these musicians within my network to contact the
proposed participants whom they were associated with about taking part in my study. After the proposed participants were expecting to be contacted by me, I sent an email that briefly stated the background of the research. The subject line included words “Andre Acevedo interview” followed by the name of the musician who had contacted the proposed participant on my behalf. For example, the musician who put me in touch with Dr. Chris Vadala was my former professor Dr. Jack Cooper. The subject line of my email message to Dr. Vadala read, “Andre Acevedo interview- Dr. Jack Cooper”. After agreeing to take part in the interview, each of the participants were sent an email that included an IRB-approved consent form. They were also given the questions for the interview to have time to plan responses.

The Interview

Five out of the six proposed participants took part in the study with the only non-participant unable to take part due to schedule conflicts; each participant was interviewed individually. Interviews were conducted over the Internet using Skype and were recorded directly on my laptop using Skype Call Recorder. Skype video calling was used rather than phone or email interview so that the research and interview questions could be answered in more of a conversational way. This was also done to give the participants the opportunity to elaborate on any particular questions if desired. Each interview took around 58 minutes, on average. All participants completed the interview in their city of origin.

Online interviews with my participants went fairly smoothly. Dr. Vadala was taking part in an educational tour, but timing worked in favor of the interview, as he was able to take part while in his studio. Unfortunately, due to Internet connectivity, the
interview was limited to voice communication. Haar, Keller, and Fishman were able to take full advantage of the interview over Skype using audio and video. Walsh had a bad Internet connection. In the interview with Walsh, we were able to hear each other, but only I was able to see him. I used the same location to interview Fishman and Walsh, and the same location to interview Keller and Haar. During the phone interview with Vadala, I used Skype and recorded in the same manner as the other interviews. The following are the dates and lengths of each of the interviews.

- Greg Fishman – Interviewed on April 1st, 2014  (1:11:39)
- Gary Keller– Interviewed on April 26th, 2014  (46:52)
- Paul Haar– Interviewed on April 26th, 2014  (50:15)
- Tom Walsh– Interviewed on May 5th, 2014  (1:16:53)
- Chris Vadala– Interviewed on May 28th, 2014  (46:29)

The participants were asked to offer suggestions on how they teach their students, focusing on technical aspects of playing the saxophone. They were also asked to suggest jazz solos to be transcribed, based on personal experience with their students. These will be limited to solos recorded in or after 1991 for alto and tenor saxophones. Soprano and Baritone saxophone were not included to limit the scope of the research. In order to show the benefits of allowing students to obtain extended techniques required for the execution of modern jazz improvisation, as well as classical conservatory proficiency, I utilized jazz solo transcriptions from 1991 onward. The year 1991 is poignant because it was the first year of the Thelonious Monk Jazz Saxophone Competition, recognized as one of the most significant international competitions demonstrating the importance of jazz improvisation and instrumental performance ability. It is important to note that
during the interviews the participants expressed the importance of recordings that represent technique and jazz that occurred prior to 1991. So although I attempted to limit the scope in a way I thought would be beneficial to technique, the participants educated me otherwise. All suggestions of jazz solos to be transcribed are to be added to the appendix of this research, and a portion were transcribed by me and added to the main text. Solos transcribed for the study were chosen based on interview responses as well as needs of the research.

**Coding the Data**

In order to assure the validity and reliability of the study, the reports from each participant were compared to those of every other participant. Participants were given the opportunity to read transcripts of the interviews in order to assure their accuracy.

The interviews followed the format and coding of Eriksson (2012). Interviews were conducted and material was coded to meet the scope of the project as well as match similarities between those interviewed. Matching of coded information will follow the style of Taylor (2012) in that material presented is presented if multiple participants speak about it. Finally, musical examples will be presented similarly to that of Webb (1994). Musical examples are presented along with specific categories of saxophone technique. The data collected from the interview questions is separated into three main themes. In Chapter 4, “Current Jazz Saxophone Pedagogy in the Studio” included the first three interview questions and “Jazz Saxophone Instrumental Masters” included questions four and five. In Chapter 5, “Categories of Technique and Masters overall” included questions six and seven. In Chapters 4 and 5, musical examples using portions of complete solos by Michael Brecker and Chris Potter are used to help identify the
advanced techniques. Chapter 6: Discussion includes musical examples related to each of these three main themes.

**Interview Transcription**

The interviews were converted into mp3 format for transcription. Transcriptions were written out using the initials of the participants and myself to clarify who was speaking. Interviews were additionally edited for grammar and clarity to meet the specifications of the participants based on IRB standards. All transcribed interviews were saved on a hard drive that will be accessible only to the researcher and the Responsible Project Investigator (RPI).

**The term transcription used in this research.**

The interview with Dr. Chris Vadala yielded a system of organization of transcription material into two categories: “written solos” and “ear solos” or “written transcriptions” and “ear transcriptions”. “Written” refers to improvised solos that are already written down, either previously by the student or teacher, in a published text, or collected online. “Written” solos are any solos that the student reads the music to play along with the recording. “Ear” refers to improvised solos that the student learns themselves by listening to the recording and writing down the material or playing by memory. It is called “ear” because the student used their ears and is not first reading the music.
Chapter IV: Current Jazz Saxophone In the Studio and Instrumental Masters

Data part I: Current Jazz Saxophone in the Studio

The purpose of this exploratory research is to demonstrate jazz solo transcriptions as advanced technical and pedagogical solutions for undergraduate jazz saxophonists. In chapter four, I seek to discover how the participants currently include jazz saxophone pedagogy in the form of solo transcriptions in their studios (IVa). The second part of the chapter addresses who, in the opinion of the participants, are masters of saxophone performance in the jazz idiom and can be represented in a particular solo transcription (IVb). In chapter 5, I attempt to conclude whose solos would be good examples of various advanced saxophone performance techniques. Following this, I try to conclude if any one saxophonist would be best overall to discover the most advanced techniques (V). The specific musical examples suggested during the interviews will make up the representative list of suggested jazz saxophone solos available in the appendix. The responses for each question are discussed in the following sections.

I asked participants, “Do you reserve the study of jazz saxophone solos for upperclassmen or do you start this jazz-focused study as soon as possible?” to determine when jazz saxophone solos are taught in their university studio lessons. All of the participants responded that they start their students on some form of transcriptions as soon as possible. As Greg Fishman teaches only private lessons, he may have beginners of all ages in his studio. Therefore, he might begin students on transcription studies immediately, “Soon as possible!! It doesn't matter. I teach the same things to a nine-year old kid that I would teach to a freshman at University, or a seventy-year old guy who
wants to start playing jazz. It's the same.”

Gary Keller described his students’ ability levels upon their arrival to the University of Miami [UM]: “At UM, they are coming in pretty good players and have already transcribed solos [and] usually have good vocabulary already.” Thomas Walsh stated, “I start it as soon as possible. Students are transcribing solos every semester, [starting] from their freshman year.” Chrisopher Vadala’s students start transcribing in the first studio lesson, “Certainly, my jazz majors here at the freshman level are starting immediately, thrown into the transcribing world. We start this process first semester.”

Paul Haar also starts his students with transcriptions as early as possible, but restricts them to transcribing the material on their own. His studio is one where students learn how to play the instrument without idiomatic preference. To encourage this, Haar gives a regular assignment of transcriptions for the classroom and focuses more on learning to play the instrument in the studio than on the transcriptions. Actually, Haar does not consider transcriptions to be a necessary practice when learning one’s instrument:

The study of [transcriptions], I try to do as early on as possible. I can't say I have the students look at pre-existing solos. That is more in-line with what we would have in an improvisation class or a jazz styles-technique class. For me it's more a [focus] on the synthesis through the transcription. [In] my studio, what I have always told every student, it is more about learning how to play the instrument, not so much idiomatically. It is very easy to get students caught up in it becoming a weekly improvisation exercise as opposed to learning to play the instrument. (Haar)

Haar also uses specific texts for rudimentary studies. “I like to use the Marcel Mule, scales and arpeggios book [and] the Londeix scales by steps and intervals. I use those for all students. Rigor for classical training in that area sets different parameters.” He explains that although not all of jazz players like it, his methods help them build the
necessary control on their instrument when improvising. He also uses specific jazz context books, such as the *Lennie Niehaus Jazz Conception* collection as well as Greg Fishman’s *Jazz Saxophone Etudes-Volume 1-3*.

To determine the current philosophies of participants’ studio-teaching on the use of jazz solos in lessons, interviewees were asked, “Do you consider the performance of jazz saxophone solos to be a good way to achieve better technique?”

Participant responses indicate that they believe the performance of jazz solo transcriptions is a positive way to achieve better technique—with some qualifications. All of the responses to this question deal with jazz solo transcriptions even if not stated directly. The question was intentionally designed to be open-ended, not stating directly whether the students would transcribe the music themselves. In jazz pedagogy, the topic of studying transcriptions most often involves the students transcribing the music themselves as part of an ear-training exercise. The solo is then analyzed for harmonic content as well as stylistic characteristics. Knowing that the question referred to pre-written solo transcriptions, Fishman and Walsh expressed strong beliefs that saxophone students should be taking an active part in the ear-training exercise involved in transcribing. Fishman went as far to say that the act of transcribing and finding the notes on the instrument is a technical exercise in itself.

You are better off just doing it yourself because the act of transcribing is actually where you get a lot of the technique. You have to listen [and then] slowly figure out the notes the person played. [Additionally,] you have to figure out the rhythms. You do everything! It's that process itself where you get a lot of technique. (Fishman)

While the ear-training aspect of transcriptions is important, many aspects of the technical “workout” are lost as the student no longer focuses on technical study. For
example, if you are writing out the solo after you transcribe a section, you spend extra
time deciphering rhythms and clearly writing the notes on a staff. Walsh stated, “Writing
out the solos is such an approximation that it presents its own problems as with
presenting someone with something that is on the page and having them play it back.”
Sometimes transcriptions are inaccurate due to approximations of rhythm and/or notes.

   Ear-training exercises would still be present and important as many students
continue to play published transcriptions; it would be their responsibility to discover
errors in the music. To avoid dealing with these errors, Fishman noted, the student
should transcribe the material themselves. “The [Charlie Parker] Omnibook is full of
mistakes! I have seen as many as fifty mistakes in one solo. You are always better off
transcribing it yourself.”

   During individual interviews, Keller, Haar and Walsh asked that I clarify the
types of technique I was referencing in my line of questioning. I explained my use of
“better technique” to mean generally able to perform on the saxophone with control, with
a good sound, and in a variety of registers. Their questions regarding the type of technique
I was referencing is important because they did not know if I was referring to jazz
saxophone specific techniques. Fishman stated the following as a response to this
interview question:

   Yes, it (performing jazz solo transcriptions) is a way to achieve technique for a
jazz player. You need not only technique. It’s a specialized type of technique
because it is based on the styles that have evolved over the past one hundred years
of playing jazz. Even though you need to know your scales, arpeggios, and
interval patterns, like a classical player would know, there are stylistic things that
a bebop player would use or a post-bop player would use in their solos. You get
that when you study the masters. (Fishman)
Haar believes that studying jazz transcriptions is a good way to achieve a fuller understanding of performing in the jazz style, but it is not the only way to develop skills. He stated,

It can be helpful. I wouldn't consider it to be the sole way to achieve technique. Rudimentary studies are important. If a person is trying to combine style, articulation and rudimentary linear concepts together, yeah, then it works fine.

This is similar to Keller, Walsh and Vadala, who also prefer the use of multiple methods to achieve better jazz saxophone technique. Walsh believes there is value in the practice of jazz solo transcriptions as etudes and expressed the need for the student to be familiar with the recordings as well as having the most appropriate solo in level of difficulty. He commented, “It is challenging to find solos, that are in a sense, easy enough.”

Vadala believes that the technique needed to play the solos is learned through the practice of scales, technical warm-ups, and various other exercises. He observed that predetermined exercises, and the transcriptions can benefit each other. “Basically, the way I look at this, the solo could reinforce the aforementioned and there could be a marriage between the two. I don't use, essentially, sax solos to achieve better technique.” Vadala assigns solos to students based on their current ability level; the solos serve as a tool to both practice and prove their advancements in technical ability. Vadala ended his response saying, “I try to make sure that myself and my students have built up the technique [so] they can play the solos that they are working on.”

Fishman made suggestions for those teaching technique through transcription. “That is why it is good to look at a solo, because that will give you clues on the type of technical things you will need to practice.” Additionally, Fishman suggested taking apart particular measures or passages, dissecting them for their technical value.
You have to be able to play the solo perfectly along with the record and match all the inflection. You [want to be able to] get beyond that, and depending on your reasons, you might want to look at the technique that came up with that musical phrase, then turn that into a complete technical exercise, maybe based on one measure of the solo. (Fishman)

To discover whether participants assigned a predetermined list of transcriptions to their students, I asked, “Do you have specific jazz saxophone solos you assign to your students hoping to better their technique?” Fishman, Keller, Walsh and Vadala reiterated their feelings on the importance of students transcribing the recordings themselves. Vadala recalled learning his first transcription:

I remember the first solo I ever learned, when I was 11... was Paul Desmond's “Take Five” solo, which virtually every sax player has gone through. But [my director] didn't want me to go find it and read it, he wanted me to go learn it by ear. (Vadala)

The riff based improvisation of Paul Desmond over Take Five makes it a great solo for a younger student to learn by ear. The following is a short musical sample of the last four measures of Desmond’s solo on Take Five.

Musical Example 5

Take Five
Paul Desmond solo

Alto Sax

Paul Desmond
Transcribed by Andre Acevedo
Both Walsh and Vadala reflected on the importance of students having a clear understanding of the unwritten aspects of the written-out solo. Walsh stated, “The technique of articulation is one that takes some people a while to pick up on.” He expressed the importance of articulation, in particular, to be notated before learning to play a solo. In addition, Walsh presented a method for marking articulation devised by a former student, which will be discussed in chapter 5. Vadala gave an in-depth response for why students should mark on the score unwritten aspects of a solo.

I think that is really to important to internalize. What I have my students do too, in some of these written solos there may be some omissions like articulations and nuances ... Before I have anybody play a written solo, even out of the Omnibook, I tell them, “I don't want you to play a note. I want you to get a pencil out, and I want you to mark what Charlie Parker did! If he bends a note [mark it], if he ghosts a note, bracket it. If you can hear a certain fingering, [mark it].” Cannonball loved to play his middle D with just the left-hand side palm key. [John] Coltrane often played his middle Ds with everything down, plus an open palm key. These inflections are certainly not articulated by the people who publish this stuff. I think it's important to hear the personality if you are imitating that person. (Walsh)

On the saxophone, possibly the most recognized collection of classic solos of a particular artist is the *Charlie Parker Omnibook* (1978). Fishman and Walsh each recognize the *Omnibook* as standard jazz repertoire. Fishman stated, “It depends on the student and the level they are at. Generally, like you said, the *Omnibook* is kind of a standard. That is a good place to start for modern jazz.” Walsh mentioned the *Omnibook* in passing, as one of the major written texts. Walsh leaves written texts such as the *Omnibook* for high school students and makes his university students transcribe solos themselves. “I have not thought of it in terms of technical work, per se. And I don’t use transcription books very much in my teaching.”
Vadala has a clear system for transcription study in his studio. He gives a weekly two-transcription assignment to all his students, which includes one written solo (the student does not transcribe the solo) and one ear transcription (the student transcribes the solo). The terms for these assignments were devised by Vadala:

I require my students to do here at UMD every week what I call an “ear” transcription, and a written transcription. Obviously written [transcriptions] are things that already have been published that they can access and find the level that can be pertinent to where they stand. Depending on the level ... of the student, I am looking at a Phil Woods transcription book, [as well as] Paul Desmond, Sonny Stitt, James Moody, George Coleman, John Coltrane, Bob Berg, my favorite sax player, Cannonball Adderley, Lou Tabacken, Lester Young, Wayne Shorter, Kenny Garrett, Joe Lovano—one of my favorite sax players—and the late Michael Brecker.

Keller assigns specific solos, or suggestions of solos, saying they should only be used if the student needs help in a specific area of their playing. He expressed the importance of the students really wanting to work on a particular solo.

Those are the ones that I suggest, but my students are constantly coming in saying I want to transcribe this, or I want to transcribe that. Generally, I will let them do it because they are going to follow their passion. You can make them do something, but [it would not be as productive] if they wish they were doing something else. (Keller)

Similar to Keller, Haar avoids assigning specific solos and believes solos should be chosen by individual students for what they need to learn and their ability level. He utilizes the transcription books of Dick Oatts, Sonny Stitt, and Jim Snidero (all sitting on the shelf nearby during the interview). As for available transcription materials, Vadala stated, “The great thing about technology nowadays is that you can go online and download tons of these things.” A large collection of great jazz transcriptions for saxophone can be found at websites, such as [http://saxopedia2.wikidot.com/solos:sax](http://saxopedia2.wikidot.com/solos:sax) and [http://www.charlesmcneal.com/transcriptions.html](http://www.charlesmcneal.com/transcriptions.html). A quick websearch reveals a
multitude of transcriptions, free to download. With a weekly two-transcription assignment, during a standard sixteen-week semester likely the student will work through over thirty solos.

**Classic Solos**

I might say, “I want you to learn this solo by Kenny Garrett. Learn his ‘Countdown’ solo or learn his ‘Giant Steps’ solo.” By the same token, I may pull out a written transcription of Don Byas on “I got Rhythm” and say, “This is a classic, you need to know this solo! Go learn it.” (Vadala)

The following musical example is the beginning of the third chorus of Don solo on “I’ve Got Rhythm”. This example uses chromaticism and displays some of the advanced performance abilities of the bebop era. The line descends chromatically.

**Musical Example 6**

I Got Rhythm  
Don Byas solo  
Tenor Sax  
George Gershwin  
Transcribed by Andre Acevedo

Fishman and Keller named solos they believed to be the most important, classic jazz saxophone solos that students should learn—although, not specifically in a technical context. The following are lists of Fishman and Keller’s classic solo recommendations. Each collection comes with a short musical example presenting a portion of one of the classic solos mention.
Fishman.

Sonny Rollins “Without a Song,” *The Bridge*.

Stan Getz, all solos, *Stan Getz and the Oscar Peterson Trio*


Don Byas, “I Got Rhythm,” live at Town Hall, *Slam Stewart and Don Byas*

Joe Henderson, “Song For My Father,” *Song For my Father*

John Coltrane, “Giant Steps”, *Giant Steps*

Charlie Parker, “KoKo”, *Charlie Parker’s Ri Bop Boys*

Sonny Rollins’ solo on “Without a Song” displays advanced harmonic language, arpeggios, thematic improvisation, and complex rhythms.

Musical Example 7

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Without a Song
Sonny Rollins Solo

Vincent Youmans
Transcribed by Andre Acevedo

Tenor Sax

Vincent Youmans
Transcribed by Andre Acevedo
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Keller.

Sonny Stitt, “Cherokee” and “There Will Never Be Another You,” *Roost Studio Recordings*
John Coltrane, “Blue Train” (*Blue Train*) and “Giant Steps” (*Giant Steps*)

John Coltrane solos on standard medium tempo tunes, such as “Time Was,” *Coltrane/Prestige*

Lou Donaldson, “Wee-dot,” from Wee-dot single (1956; later released on *Serious Business*)

Hank Mobley, “This I Dig of You,” from *Soul Station*

   Hank Mobley’s solo on “This I dig of You” displays fantastic harmonic/linear improvisations, and thematic improvisation.

**Musical Example 8**

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Keller also identified two significantly more challenging solos for students:

Michael Brecker’s solo on “Delta City Blues”, *Two Blocks from the Edge*, and Chris Potter’s unaccompanied live performance of “All The Things You Are.” In learning
these solos, students should also learn the melody, not work solely on the improvised solo. (See Chapter V for further discussion on the importance of the “Delta City Blues” solo.) Keller noted another popular solo in his studio: Bob Mintzer’s duo recording with Rusell Ferrante of “The Song Is You.”

**Data Part II: Jazz Saxophone Instrumental Masters**

In discovering and formulating a representative list on which improvised solos might be best practiced to learn technique on the saxophone, the researcher asked the participants the following question:

*Are there specific modern jazz saxophonists you consider to be masters of saxophone technique?*

Fishman named two musicians, Michael Brecker and Chris Potter: “Those are the two guys,” in response to the above interview question. Keller supported Potter enthusiastically, “Almost anything Chris Potter has every played, anything, everything.” He also included Joshua Redman, Todd Delguidice—a former student and youngest semi-finalist of the 1991 Monk competition—Eric Alexander, Joel Frahm, Ralph Moore, Bob Mintzer, Eddie Daniels, Branford Marsalis, Troy Roberts, and his “favorite player in the world” Joe Henderson. Troy Roberts is a former student of Keller and semifinalist of the 2008 Thelonious Monk Jazz Saxophone Competition. Keller’s list includes all three finalists of the 1991 Thelonious Monk Jazz Saxophone Competition, Joshua Redman, Eric Alexander and Chris Potter, with Redman as the winner.

Haar responded with the following: “Yes, most definitely. First person that comes to mind is Michael Brecker. Must be the first answer you get from everyone.” He also included Kenny Garrett, Joe Lovano, Jerry Bergonzi, Dick Oatts, John Ellis, Joshua
Redman, Chris Potter, Jaleel Shaw, Loren Sillman and Rich Perry. Walsh pointed out that Benny Carter was still performing and recording after 1991, but with a different approach.

Maybe you would find the same techniques if you looked at all the players but the way that some of the players like Benny Carter played, the way that they approach the saxophone, is so [unique]. There is something to it that you may not find in players that you are thinking of as being post-1991 players.

He recognized other strong players, still active on the music scene but of an older generation of musicians: Benny Carter, Joe Henderson, Sonny Rollins, and Wayne Shorter. Vadala combined this question with the next, so—in short—included Michael Brecker, Joe Lovano, Kenny Garrett, Joshua Redman, Chris Potter, Bob Mintzer, Bob Berg, Branford Marsalis, Steve Wilson, Phil Woods and Jerry Bergonzi. Finally, Walsh, in no particular order other than naming the performer's main instrument, included saxophone players he believes to be masters of technique.

Alto

Tenor
Ellery Eskelin, Mark Turner, David Liebman, Joshua Redman, Evan Parker, Chris Potter, Eric Alexander, Jon Irabagon – tenor and alto, Rich Perry, John Butcher, Jerry Bergonzi, David S Ware, Ravi Coltrane, Joe Lovano, Michael Brecker, David Murray, Jeff Coffin, Branford Marsalis, Ron Blake, John Ellis, Joel Frahm, Bob Sheppard, Bob Mintzer, David Sanchez, Lenny Pickett, Donny McCaslin, Ralph Bowen.

Bari
Gary Smulyan, Ronnie Cuber.

Responses to the previous question alone might offer insight into which musicians would best be transcribed to perform jazz at an advanced or most-difficult technical level.
Naming specific solos, when it occurred, was even more beneficial. Thus, the following question was asked:

_Do you have any specific jazz saxophone solos from these specifics artists, which you feel would best represent the technique of these artists?

Fishman included solos by Michael Brecker and Chris Potter, those he believes best represent their technique. He referenced the a capella solo Brecker performed live on the tune “Naima,” and another a capella solo Potter played live on “All the Things You Are.” Three other strong examples, Fishman prefers, and personally transcribed, include Brecker’s solo on “City Scape”—with Claus Ogerman—“Oops,” with the group Steps Ahead, and “Hibiscus,” as a duet with Potter and Kenny Werner.

Keller’s response, expressed his great fascination with Potter, but he also suggested Eric Alexander as an example of straight-ahead bebop and “almost a reincarnation of all the guys I am talking about.” Regarding his recommendation of Ralph Moore, he suggested any Moore recording with Cedar Walton. For Bob Mintzer, Keller suggested a duo recording with Russel Ferrante, playing “The Song Is You.” He also recommended all tracks on Troy Robert’s _XenDen Suite_.

Haar suggested an album representing both Dick Oatts and Jerry Bergonzi: _Saxology_ features these two in a Lee Konitz-style of jazz, and Haar suggested the first track, “Cheapo Steaks.” He also suggested Kenny Garrett's “Tacit Dance” (from _Black Hope_), Rich Perry's solo on “Love Theme from Spartacus” (with the Maria Schneider Orchestra on _Coming About_). He called the Gary Smulyan performance on George Coleman’s “Cherokee” contra-fact “Apache Dance,” (_Saxophone Mosaic_) “probably one of the most burning saxophone solos I ever heard.” Haar also recommended John Ellis’s

Walsh began by recognizing Potter and his prowess, saying, “If you want to get ridiculous, there is Potter's bootleg of him playing “All the Things You Are.”” Next he spoke of Rudresh Mahanthrapa having a unique style not akin to post-Cannonball and Coltrane players—the latter already well known to saxophonists—what he called the “sweet genre.” He named Joe Henderson's “Isfahan” solo (from *Lush Life*) as “one of my favorite solos which some of my students have done ... That is a great solo! Not sure if it uses any crazy techniques other than poly-rhythm, but it is a very beneficial solo to learn.” The following musical example is a sixteenth note line from Joe Henderson’s solo on “Isfahan” from *Lush Life*. Other advanced techniques such as polyrhythm can be found in this solo.

**Musical Example 9**
Vadala offered strong support for Brecker, “Michael Brecker, anything of his works for me ... Certainly, he would be at the top of my list for modern jazz saxophonists, who I would consider to be masters of saxophone technique.” (He gave further information regarding Michael Brecker later in the interview.) The following is Vadala’s list of specific recordings for the artists he considers masters of saxophone technique:

Joe Lovano’s solos on “Lines and Spaces” and “Abstractions on 52nd Street”

Kenny Garrett, “Nostradaumus” and “G.T.D.S.”

Joshua Redman, “Blues on a Sunday” and “Turnaround”

Chris Potter, “Tune up” and anything from Underground

Bob Mintzer, “Giant Steps,” The Twin Tenors, and “Runferyerliffe”

Bob Berg, “Friday Night At the Cadillac Club” and “You and the Night and the Music”

Branford Marsalis, “No Side Stepping”

Steve Wilson, “Close Your Eyes,” with the Maria Schneider Orchestra

Phil Woods, “You Don't Know What Love Is,” Phil Woods and the Festival Orchestra-New Celebration

Jerry Bergonzi, “Uranian Overtones”

The following musical example is a blue line from Kenny Garrett’s G.T.D.S solo from Simply Said.
Summary

In this chapter, I sought to discover the current pedagogical use of master jazz saxophone solo transcriptions. I discovered the current state of jazz solo transcription use in the participants' studios. I also offer credibility to hypothesis that some jazz saxophonists perform at a virtuoso level and therefore their solo transcriptions could be considered masterworks. The participants most commonly noted Chris Potter’s “All the Things you Are” and Michael Brecker’s “Delta City Blues” as significant virtuoso level performances. Some individuals were named three or more times. The following chart outlines this information.
Table 1 Jazz artist who three or more participants considered masters of saxophone Technique.

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<th>Greg Fishman</th>
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<th>Paul Haar Walsh</th>
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<th>Chris Vadala</th>
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The participants also included classic solo transcriptions, some modern solo transcriptions, as well as some of the more popular solo transcriptions within their studio. Though some of the material can be fairly advanced, and chosen based on the student’s ability level, the focus is not often on technique. Walsh offered a list of performers who meet his standards of saxophone master level, and some of their solos can be found online for free. There are many jazz saxophonists who perform improvised solos at a
virtuoso level. These virtuoso musician’s solos could be practiced with a focus on saxophone technique to advance the students overall ability level.

In the following chapter, the virtuoso saxophonists who excel in particular categories of jazz performance will be discussed. In order to further musical ability, the student should seek to perfect shorter, even more difficult and exacting musical phrases through emulation. In the following interviews, I will attempt to discover what musical examples can be utilized to further advance fundamental skills of jazz saxophone performance. Following this, I will attempt to discover if one particular saxophonist would be the best person for students to study for technique.
Chapter V: Categories of Technique and Mastery Overall

Transcribed Saxophone Solos for Specific Techniques

In this chapter, I will discuss various categories of saxophone technique within the jazz idiom. The categories were chosen based on variables of saxophone performance that undergraduate jazz saxophonists might have issues. These categories are discussed in Benedict (1992), Erikson (2012), Vanderheyden (2010), and Duke (1987). Most of the advanced saxophone techniques will be presented with a musical example. These musical examples come from complete transcriptions that can be found in later chapters. The short samples come from the solos “Hibiscuss” performed by Chris Potter and “Oops” performed by Michael Brecker. These serve as examples to guide the assist the reading and having a fuller understanding of the material covered. In order to discover which saxophonists or transcribed saxophone solos should be studied to work on specific fundamental saxophone techniques, the following question was asked:

Is there a specific solo which would best be studied to enhance a student's control of the following specific categories of saxophone performance: altissimo register, overtones, multiphonics, low register, intonation, up-tempo playing, leaps larger than a 3rd, arpeggios, tone, articulation? Are there any other suggested advanced or extended techniques for which you can recommend a specific solo?

During the interviews, I read the overall question, and then followed with each specific category. This way, the participants had the opportunity to say as much or as little as they wanted on the topic. In some cases, names of performers as well as names of specific solos were shard. In many of the cases, the participants named a performer without a naming a specific solo. The participants followed this course of suggestion
because every time the saxophonist named played a particular type of fundamental saxophone skill, it was a very good example. In cases such as this, where no particular solo was named, the musical example was chosen by myself and showcases the saxophonist’s ability.

For this question, Vadala response was almost exclusively limited to one solo that perfectly represented all categories: “Michael Brecker on “Delta City Blues” for everything! I’m going to make it easy for you!” Vadala felt that this solo would allow students to gain control of all the categories listed (although he did offer some additional suggestions throughout the conversation, which are mentioned below). The other participants provided several suggestions of solo works in response to this question and their comments will be shared now according to the categories outlined in the question above: altissimo register, overtones, multiphonics, low register, intonation, up-tempo playing, leaps larger than a 3rd, arpeggios, tone, and articulation.

Altissimo register.

Musical Example 11

Altissimo register
The Altissimo register is the name of the notes above the written range of the saxophone (notes above F above the staff). In the above musical example, the second line illustrates the altissimo register. This register can, in theory, continue on forever. Saxophonists with advanced altissimo ability can normally only play around an octave of this range. With regard to altissimo register, Fishman immediately named Micheal Brecker, explaining that Brecker uses altissimo extensively throughout his solos. Keller also expressed the importance of studying Brecker's use of altissimo, but also added Chris Potter, Troy Roberts (Keller’s former student), Mark Turner, and Joe Lovano. He particularly emphasized Troy Roberts’ Xenden Suite for altissimo study. When asked for any alto saxophonist suggestions, Keller added David Binney and Will Vinson. Walsh also supported the study of Brecker, particularly his solo on “Delta City Blues” and added Jeff Coffin and Chris Potter. Vadala suggested Joshua Redman's solo on “Blues on Sunday” for work on altissimo.

Haar had much to say about the study of altissimo. He began by explaining that he starts student study of altissimo with Coleman Hawkins’ legendary “Body and Soul” solo. He teachers afterwards Stan Getz, from the 1950s, and then Warne Marsh and Lee Konitz last as very advanced. Haar considered the melody line of “Two Not One” with Konitz and Marsh to be especially important, observing that a large part of the melody occurs in the altissimo register. Haar adds, “I [would] have to be very careful on how I did that because transcribing Warne Marsh is advance stuff at any level.” He also emphasized the work of Brecker, suggesting the “Don't Let Me Be Lonely Tonight” recording (from October Road, with James Taylor) as well as solos from The Nearness of You. He further noted that rock saxophonists are usually experts of high altissimo notes.
From this genre, he suggested musicians such as Lou “Blue Lou” Marini and King Curtis. Haar remarked that the 1980s solo work of David Sanborn often put special emphasis on the altissimo register.

Haar noted that lately a rebirth of the Konitz style of performance as emerged, which he calls “almost classical technique—Konitzian, Warne Marsh-esque technique ... Lee Konitz is now a guru, doing nothing different, it just took 50 years to become hip.” Altissimo was always very prevalent in the music of Lee Konitz. Haar gave two modern Konitzian examples on Jerry Bergonzi and Dick Oatts album Saxology playing, as well as Joshua Redman and Mark Turner playing melodies together, such as on “317 East 32nd Street”. He argued that Konitz has returned in Dick Oatts’ playing:

Saxophone players are coming back to a Tristano-like era: Bach meets advanced harmony, untapped material, modern players studying the past players. Someone like Dick Oatts sounds today more like Konitz. You can go through Oatts and get an entire past history. I am not moved as much [as I am] by the older players. The older they get, the further back they go. Their roots grow deeper. The technical development of the jazz saxophone player has to start from the past. (Haar)

Michael Brecker is the only artist suggested by all of the participants for this category. Therefore, no table will be used to present this information. The following musical examples represent Michael Brecker and Chris Potter’s performances using the altissimo register.
Fishman recalled his first experience hearing overtones, as well as multiphonics, in John Coltrane’s melody to “Harmonique” (*Coltrane Jazz*). He also suggested Michael
Brecker and Chris Potter for regular use of overtones in their improvisations.

Keller offered the same examples for overtones as Fishman, but also added David Liebman and Steve Grossman.

[Michael Brecker], Steve Grossman, and Dave Liebman were doing all of those overtone things. In kind of a more tangible way then Coltrane. Coltrane did them but it was a little harder to grasp, and they were a little more academic when you heard Grossman, Liebman and Brecker. That is where I developed some technique in terms of doing those things. (Keller)

Keller noted the importance of Grossman in the emerging fusion scene of the 1970’s using overtones and false fingerings. (False fingerings are slightly different fingerings used to create a change in the timbre and/or pitch of the note being played.)

We were all nuts about that Live at the Lighthouse record. So we all learned a lot of that. [We also] learned the solos off of Fancy Free, and the other one that was on that record—‘Fancy Free’ and ‘Sambra’.” (Keller)

Keller also noted that Grossman's Shape of Things to Come was important: “We were crazy about that, because that was pretty new territory,” and, additionally, Grossman’s solo on “Katonah” (from Terra Firma): “his solo on ‘Katonah’, that was a big one for me.”

Haar agreed with Fishman, in that Michael Brecker had important influence with regard to the study of overtones. He explained that Brecker's fascination with overtones came from studying with Joseph Allard after Brecker suffered an injury to his throat from playing the saxophone. Brecker himself, told Haar that “Delta City Blues” was a Joe Allard overtone exercise. Brecker also imparted to him that both his “Delta City Blues”
melody and his false-fingering concept came from studying with Joe Allard.

Walsh and Vadala also suggested study of “Delta City Blues” for overtones.

Walsh stated, “If you want to talk about overtones, and probably altissimo too, there is Michael Brecker's ‘Delta City Blues.’ That is going to be a very important example.”

The following table represents the artists who were suggested by at least two of the participants.

**Table 2 Multiple suggestions for overtone study.**

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<tr>
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<th>Greg Fishamn</th>
<th>Gary Keller</th>
<th>Paul Haar</th>
<th>Thomas Walsh</th>
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<td>John Coltrane</td>
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<td>Michael Brecker</td>
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<td>Chris Potter</td>
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**Multiphonics.**

Fishman offered the same example for multiphonics that he did for overtones (discussed above): Coltrane's “Harmonique”. He noted, “Coltrane plays two multiphonics in the melody of the tune. That was my first experience learning how to play a multiphonic.” Keller suggested David Liebman and Michael Brecker for examples of multiphonics, “Michael has his bag of tricks, especially with overtones and multiphonics. You have to go a long way to top him.” Haar added Rahsaan Roland Kirk, Jerry Bergonzi, and Seamus Blake to the list; Walsh suggested the music of John Butcher,
Frank Catalino and the 2008 Monk Competition winner, Jon Irabagon. Walsh noted that Irabagon was performing multiphonics in improvisations while active in both the straight-ahead and free scene in Chicago. There were no regular suggestions in terms of multiphonics. Therefore, no table will be used to present this information.

**Low Register.**

Fishman expressed the importance of studying the old jazz masters for their sound and control in the low register, suggesting Ben Webster, Dexter Gordon, Gene Ammons, and Sonny Rollins. For Rollins, he suggested the tune “Manhattan” (from *Sonny Rollins and the Big Brass Trio and Quintet*). Keller suggested listening to alto players Cannonball Adderley, Will Vinson, Mike Dirubo, and the tenor player, Troy Roberts. He explained the need to include players from before 1991, such as Cannonball Adderley for his unmatched low-register sound.

Well, [for] alto players, you have to talk about Cannonball for the unity of the sound in every range of the saxophone. Not really a lot of altissimo, but Cannonball had impeccable intonation and a beautiful sound all around the horn.

(Keller)

Keller also offered strong support for the low register performance of Troy Roberts. He reviewed Roberts’ influences and low register ability.

Troy man, Troy Roberts! Troy is coming right out of Ben Webster. Troy is kind of like coming from Ben Webster, Stanley Turrentine, and then jumping into his contemporary heroes like Chris Potter and Branford Marsalis. That is where a lot of his more modern vocabulary comes from. Plus, he's got his own stuff now. [He is a] big sound, low register tenor guy. [He] really plays the low register every way you can play it. (Keller)

Haar considered Joe Lovano the master of the low register on the tenor saxophone. For another example, he noted Jerry Bergonzi’s supreme control of various
types of sound created in the lower register. When asked to name an alto saxophone player (if any) with superior control in the low register he stated, “When I think of alto, I don’t think of alto players playing in that lower register.”

Walsh referred back to his long list of names presented in the previous questions, offering no additional names for this category. Vadala, who had mostly limited his answers to one individual study of Michael Brecker for every category, did particularly emphasize Joe Lovano’s low register performance, agreeing with Haar. There were no regular suggestions in terms of low register other than Joe Lovano. Therefore, no table will be used to present this information.

The following musical example is a representation of Chris Potter playing in the low register of the saxophone.

**Musical Example 14**

![Musical Example 14](image)
Intonation.

When discussing exemplary models of intonation, Fishman explained, “Yeah, [Stan] Getz is perfect, he is always perfectly in tune, and so is [Michael] Brecker. [For intonation], Getz and Brecker are my two best guys, and for alto, Paul Desmond.” Keller agreed with Fishman's choice of Brecker as having great intonation, “Cannonball (Brecker’s nickname) never played a note out of tune. Michael Brecker never played a note out of tune. I don't think he ever played a note out of tune, it's unbelievable.” Keller added Chris Potter and Bob Shephard to his list of saxophonists who play with great intonation. Regarding Bob Shephard, he stated, “He plays the saxophone really, really well.”

Walsh did not identify anyone outside of those people he had already mentioned in the other categories, but he did consider the idea of intonation quite carefully. “Chris Potter is someone I associate with playing in tune.” He reflected on the list more and added, “I would have to go and listen to the solo and say, well, did he really play in tune? Well, I don't remember. I wouldn’t go and say every one of these guys play in tune, but I think a lot of them do.” After his contemplation, Walsh added the names Miguel Zenón and Will Vinson to his list of saxophonists with great intonation.

Haar used this intonation portion of the question to share history about saxophonist Branford Marsalis. He remarked that recordings by Marsalis in the last five to six years have been “incredibly” in tune due to the fact that Marsalis has been much more critical of his intonation after his recent classical study, releasing recordings in the genre and then going back to his own recordings for comparison. Marsalis released his
first classical album “Creation” in 2001. Haar also explained that because intonation is not a priority for many modern jazz players “some guys play out of tune and it is hip,” although Haar wondered how they ever got a record deal. He considers Joshua Redman, Mark Turner, Michael Brecker, David Sanborn, Chris Potter, Gary Foster, Jon Ellis and Pete Christlieb as all having a “great awareness of intonation.”

The following table represents the artists who were suggested by at least two of the participants.

**Table 3 Multiple suggestions for intonation study**

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<th>Greg Fishman</th>
<th>Gary Keller</th>
<th>Paul Haar</th>
<th>Thomas Walsh</th>
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<td>Chris Potter</td>
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**Up-tempo playing.**

Fishman suggested that, for examples of up-tempo playing, students study the solos of Michael Brecker, Chris Potter, Jon Irabogon, Ben Solomen, Kenny Garrett and Sonny Stitt. Keller also suggested both Brecker and Potter, adding Will Vinson and Troy Roberts.

Haar began with “anything Michael Brecker has ever recorded. He has technique nobody can match.” He added Gary Smulyan, saying he has “the most solid consistent time on baritone.” The alto saxophonists he suggested include Dick Oatts, Jaleel Shaw, Stefano DiBattista and Kenny Garrett. Haar also offered the example of Kenny Garrett
playing the contrafact “Ja-Hed”, based on the John Coltrane standard “Impressions”, from African Exchange Student. For tenor, Haar suggested Joshua Redman, who he called “a technical machine,” Mark Turner, and Chris Potter. He noted Chris Potter’s Collaboration with guitarist Pat Metheny in the group Unity Band, and further added about Chris Potter, “I am positive this man sold his soul to the devil to play that clean.” Regarding Potter, Haar states, “I would have to say today, pound for pound the most technically proficient command of the instrument is in Chris Potter’s hands.” Fishman offered on Chris Potter’s clean performance on the saxophone, “New guys all play really clean. If you want somebody who is really, really clean, [there is] Chris Potter. Chris Potter is incredibly clean.” 

Walsh again referred to his original list, “I would say just about everybody on this list.” He then listed the alto player, Steve Coleman, because of the cleanliness of his playing. For tenor, he named Chris Potter, Eric Alexander, Joshua Redman, Mark Turner, Michael Brecker and Branford Marsalis. In response to the researcher’s request for specific recordings, Walsh noted, “Mostly these are guys that I have heard live. I don't spend a lot of time listening to their recordings per se.”

The following musical examples are representations of Michael Brecker and Chris Potter playing up-tempo or 16th note lines.
Musical Example 15

Hibiscus
Chris Potter solo

Transcribed by Andre Acevedo

Tenor Sax
me. 32-42
Musical Example 16

Oops
Micheal Brecker solo
Mike Mamier
Transcribed by Andre Acevedo

Tenor Sax

me93-100
The following table represents the artists who were suggested by at least two of the participants.

Table 4 Multiple suggestions for up tempo/16\textsuperscript{th} note study study.

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<th>Greg Fishman</th>
<th>Gary Keller</th>
<th>Paul Haar</th>
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<td>Joshua Redman</td>
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<td>Kenny Garrett</td>
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Leaps larger than a third (fourths).

For examples of leaps larger than a third, Fishman suggested listening to Joe Farrell’s solos; Farrell plays melodic lines with fourths. He also referred to improvisations of musicians who use many pentatonic scales, such as Jerry Bergonzi and Kenny Garrett who can be heard playing pentatonic-based lines in their improvisations. Keller suggested the improvisations of Michael Brecker and Chris Potter; Haar suggested Jerry Bergonzi, John Ellis, Dick Oatts, and Kenny Garrett.
Referring to his list, Walsh stated that most of these musicians used leaps larger than a third in their improvisations. In order to collect a clearer example, I asked: “How about Leaps [larger than] a 5th? Players that use larger leapers, larger intervals in their solos”? Walsh’s response focused on the wide-interval improvisation style of Mark Turner:

Well, Mark Turner would be an example of that. I am sorry that I cannot give you a specific solo. But I can tell you that the first time I heard him in concert, which was in the mid 1990's, he was working out on perfect 5ths. He was playing perfect 5ths going up the horn. So if it was C, he would go C, G, D, A, E, B, up into the altissimo and then back down. (Walsh)

The following musical examples are representations of Chris Potter and Michael Brecker playing fourths and wide intervals.

Musical Example 17

![Musical Example 17](image-url)
Musical Example 18

The following table represents the artists who were suggested by at least two of the participants.

Table 5 Multiple suggestions for wide interval/fourth study.

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<thead>
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<th>Greg Fishman</th>
<th>Gary Keller</th>
<th>Paul Haar</th>
<th>Thomas Walsh</th>
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<td>Jerry Bergonzi</td>
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<td>Kenny Garrett</td>
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Arpeggios.
Fishman observed that bebop players used many arpeggios and suggested Sonny Stitt as the strongest example of this. Keller noted that every post-modern saxophone player uses arpeggios often in improvisations. Haar listed Mark Turner, Eric Alexander, Vincent Herring, and Harry Allen. Walsh suggested solos of Michael Brecker in his early career, saying, “Well, Michael Brecker certainly did. I don’t know if his post-1991 solos did as much as his earlier Brecker Brothers stuff did.” As most saxophonists use arpeggios in their improvisations, no table will present this information. The following musical example is Michael Brecker playing Arpeggios in his improvisation in the form of triad pairs.

Musical Example 19

![Musical Example 19]

Tone.

Tone is often individualized, and saxophonists from earlier jazz periods were more valued for their tone. Therefore, Fishman had difficulty answering which modern
saxophonist best helped students achieve a better tone. He referred to players previous to
the study’s scope.

Any of these major players, anyone who has an identifiable sound is in a different
level. They are at the master level to me. If they don’t just sound like a generic
good saxophone player, like if you can hear one note and say “that's Stan Getz,
that's Ben Webster, that's Brecker.” You try to emulate that tone. (Fishman)

Fishman's definition of “superior tone” is one that is more easily recognizable. He
recommended that the student listen to the masters deeply and be able to emulate those
players’ tones as closely as possible.

With a decent setup, you should be able to emulate the sound of five or six of the
masters, because you have heard them, and their sound is in your head so clearly.
So you can emulate or come close to their type of sound. (Fishman)

When asked if he could name any post-1991 saxophonists whose tone should be
emulated (based on the scope of the research), Fishman said he believed most of the
modern saxophonists sound very similar and, because tone is important in choosing who
he listens to, many of them do not pique his interest. He named a few examples and
further spoke about why the modern saxophone sound lacks uniqueness.

That is a tough one because a lot of them sound the same. It's probably one of the
things that I don't like as much, [and] why I don't gravitate as much to [more
modern players]. As much as I admire beautiful technique, is that the old guys
had such a distinctive sound, that it was like their persona or something. Now,
there is sort of this modern tenor sound or something that is supposed to be the
sound (emphasis) or something. I can't think of anyone that really has that. Well
Chris does, he has his own sound on tenor. I can tell if it is Joshua Redman. I can
tell Kenny Garrett… These players that we are talking about that sound a little
more generic, it could be that they all studied the same group of, let's say 50 solos,
and listened to only a few players they liked. So they become homogenized
(Fishman)

In addition, he explained the roots of his tonal background as the combination of many
players’ sounds and the drawback of imitating the sound of a single saxophonist.

If you're just going to sound like you are generic, or you are imitating a master, it is always going to sound like a shallow imitation of your idol. That was a danger. When Brecker played, he's got his voice and he sounds great. There are a lot of people who fall into this trap, all they do their whole life is try to sound like Brecker. When you hear it against Brecker, it's still never the same. No one's ever going to sound better at sound[ing] like Brecker than him. He was it. It’s just like anyone imitating Getz. You can get close, but you are still not going to match the real thing. (Fishman)

Fishman suggested that students purchase and study from David Liebman’s, “Self Portrait of a Jazz Artist” (1988). He explained that Liebman addresses the topic of unique tone. “Even after you have studied the masters deeply, and you can imitate them, you have to go off and try to find your own voice. You can still have their influence, but you still ultimately need to find your own voice.”

Keller noted saxophonists Joe Lovano and Chris Potter for their tone. Stanley Turrentine and Joe Henderson were still active after 1991, and Keller included them because, he said, of their exceptional importance to “saxophone sound.” For example, Keller explained, Turrentine is good example of bebop mixed with soul and “his sound has a lot to do with modern sax sound.” Keller suggested that students make a separate study of tone playing along with transcriptions and close emulation along with the recording.

I know when I was young I played along with Coltrane solos for the tone. I tried to get the tone, no question. I did that for tone, to get his tone; probably more than any other player. For almost everybody else, I am thinking I did more for content or just for the style. When I was young, Coltrane, that was to get the sound. (Keller)

Keller remarked that intonation and tone are linked, saying, “…playing in tune, which is one of the big keys to tone anyway. You can't really play with a really good
tone and play out of tune and vice versa.” He suggested studying music from The Saxophone Summit: Gathering of Spirits album, which features Joe Lovano, Michael Brecker and David Liebman. Keller explained Liebman's importance in the jazz education field in tone and sound development: “Definitely David Liebman. Liebman for that whole really-getting-your-voice-and-sound—nobody does it like he does it. He might be the very best cat to go to for that.” (Liebman authored the book, Developing a Personal Saxophone Sound 1989).

Haar gave a short list of modern saxophonists who exemplify good tone. Beginning with tenor saxophone examples, Haar recommended Joshua Redman’s tonal concept, Joe Lovano's “different, manipulation of tone,” and Chris Potter’s unique sound. Haar considers Michael Brecker the “genesis of core jazz tenor sound.” For exemplary alto saxophone tone, he named Dick Oatts—prior to his “ethereal Konitzian period,” which he remains in at present. Haar explained that he gravitates toward the same people as suggested earlier, adding the names John Ellis and Jaleel Shaw. For baritone saxophone he prefers Franke Basile.

Walsh described the uniqueness of tone. Referring to the list he provided earlier in the interview, he said:

Everybody’s got a unique one! Each one of these players, they’re different from one another. It depends on what you are looking for in terms of tone… Listening to somebody like Jerry Bergonzi, his sound is unique compared to every one of these other players. Will Vincent has a very clear sound. (Walsh)

For a follow-up question, I asked him, “Should undergraduates be studying people with a very unique sound? Or should they be studying people with a really clear and 'good' sound, and then try to make a unique sound from there?” He responded to the additional questions:
I think what is important is that people learn how to make a good basic saxophone sound. So that it is what I consider to be home base. And then if you are going to growl, play sub tone, or bend the pitch, anything that you are doing with that is some kind of enhancement or variation on the sound. I think it is important to have a solid approach to the instrument that helps you play in tune and play the instrument with ease. But I won't say it is a case of “First, you should go play like so and so because they have a clear sound and then you can go play like David S. Ware because he uses growling.” (Walsh)

Walsh explained his disagreeing position on “choosing a solo for best sound”.

Instead of choosing a solo for best sound, he said, he believes that everyone is unique and that every solo should be studied for all the elements it contains. About the challenge of attempting to organize solos by difficulty, Walsh noted that:

This is a very complex subject in the sense of using solos for these purposes, because every solo contains all the elements. You cannot separate them out. There is not a solo that is only sound. A solo is going to include all of the other elements as well. I think that is what makes it challenging. If you get to the point of trying to put solos in difficulty order, you will quickly find out that on some level they are all difficult. (Walsh)

Walsh concluded his response by again referring to Fishman’s etude collection, noting its usefulness as a tool in the student’s learning environment. (Fishman’s collection comes with recordings of Fishman himself playing the etudes; students are thus able to match his style and tone.) “The nice thing about Fishman etudes is that they give you that great language, but it is also in a very controlled environment.”

Keller explained student growth to find one’s personal voice or personal sound that is similar to Fishman’s opinion.

That's when I was making my new style. Now, when people are making their sounds, I think they should just go for whoever's sound they love that they really want to imitate. That could be a lot of different players. People grow out of different players.
The following table represents the artists who were suggested by at least two of the participants.

**Table 6 Multiple suggestions for tonal study.**

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<tr>
<th>Artist</th>
<th>Greg Fishman</th>
<th>Gary Keller</th>
<th>Paul Haar</th>
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**Articulation.**

Before sharing the responses from the participants on articulation, I will discuss the format that will be used for notating articulation, in Cook (1996). Walsh’s former student, Terrence Cook, wrote his dissertation on the topic of jazz articulation, *Style-specific Transcriptions of Selected Improvised Solos for Alto Saxophone by Charles Parker, Jr and Julian Adderley* (1996). As an outcome of the research Cook devised a jazz articulation marking, notated as “N” for the type of articulation commonly referred to as half-tonguing, ghost-tonguing, or muffle-tonguing. The “N” is the notable articulation marking added to the normally used set of articulations found in jazz. In this notation, the “N” goes the opposite direction of the stem on the music. Cook includes a
legend showing all the ways he uses to articulate the jazz music. Walsh summed up
Cook’s legend and stated the five basic jazz articulations:

1. The way we attack the notes.
2. Off-beat tonguing, such as in bebop articulation.
3. “Roof top,” often called “Daht.” A rounding at the end of phrase or quarter note on beat one.
5. Staccato. Something like Cannonball Adderley’s repeated tonguing of notes, or a staccato note on the fourth eighth note of a 4-note grouping.

The following musical example is Stan Getz using the “N” articulation on his “I want to Be Happy” solo from Stan Getz and the Oscar Peterson Trio.

Musical Example 20

I want to be Happy

Vincent Youmans
Stan Getz solo
Transcribed by Andre Acevedo

Tenor Sax

Even as Adderley’s work falls outside the post-1991 scope of this research, Fishman offered: “Cannonball is one of the main guys. He is incredible, and one of the main guys I tell people to check out. Sonny Rollins and Stan Getz [use] incredible articulation.” Fishman also recalled his first meeting with the clarinet and saxophone player, Eddie Daniels, demonstrating Getz’s renown in articulation. “When I met Eddie
Daniels in the 80s and I said ‘Stan Getz’ and he had a one word reply: ‘articulation.’ I knew he loved Getz too.

Fishman’s story emphasizes Getz as a great example of sound as well as articulation. He also suggested that students study Sonny Rollins’s solo on “God Bless the Child”, from The Bridge and emphasized Sonny Stitt for (what Fishman calls) mainstream articulation. “Mainstream bebop articulation, where you are tonguing on the upbeats and slurring the downbeats. Sonny Stitt is a perfect example of that. Listen to the famous solo, “Eternal Triangle”. He also noted the “Eternal Triangle” recording as a great example of the contrast between the articulation styles of Rollins using consecutive tonguing and Stitt using mainstream bebop articulation. Rollins could be heard articulating three or more notes in a row, something Stitt would not do. Other saxophonists whom Fishman identified to use consecutive tonguing were Art Pepper, Dexter Gordon, John Coltrane and Wayne Shorter.

Keller recommended Chris Potter for his very clean articulation and Branford Marsalis for his consistent and clean articulation. He proposed Joe Lovano for a “different vibe” with a “fooey-fooey” sound. For alto saxophone, Keller proposed Kenny Garrett for his unique style, although very specific to him. “If you like the articulation and style of somebody like Kenny Garrett, than that is a very unique style. That is very Kenny Garrett. So it's a style thing.” Keller believes strongly that students must “study the older guys,” such as Sonny Stitt and Hank Mobley, to get the basics. In terms of the post-1991 scope, he suggested Kenny Garrett's “Song #8” from Happy People. A contra-fact of “Cherokee,” a jazz standard that is generally played at a very quick tempo.
Haar noted Jerry Bergonzi as a great example of modern articulation. “The guy has at least nine hundred different types of articulation. The ways he uses it is unreal.” Haar also suggested Rich Perry and John Ellis. “John Ellis has a really creative mind with use to rhythm and articulation.”

Walsh reiterated the need to be unique and not to focus on a single musician. He talked about Potter and Bergonzi.

Chris Potter is going to come up because he is an excellent example of so many things. He plays with a lot of varied articulation. Does it mean that everybody needs to play like that? Well, no. If you are looking for staccato, slurred notes, or half-tonguing, all of those things are certainly in his playing. I would say the same for Jerry Bergonzi or any of these other players[on my list], too. (Walsh)

The following table represents the artists who were suggested by at least two of the participants.

**Table 7 Multiple suggestions for articulation study.**

<table>
<thead>
<tr>
<th></th>
<th>Greg Fishman</th>
<th>Gary Keller</th>
<th>Paul Haar Walsh</th>
<th>Thomas Walsh</th>
<th>Chris Vadala</th>
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<tbody>
<tr>
<td>Chris Potter</td>
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<td>Jerry Bergonzi</td>
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**Suggested advanced or extended techniques.**

Not all of the participants commented on this question. Haar suggested the improvisations of Rick Margitza for study of quarter tones. Walsh suggested the addition of poly-rhythm, naming Joe Henderson’s solo on “Isfahan,” from *Lush Life*. For
“splitting tones,” (a sound similar to a multiphonic but with an octave interval) he suggested David Sanborn, who made this sound popular. Walsh also noted slap-tonguing and proposed Joshua Redman's introduction to his composition, “Hide and Seek,” on *Freedom in the Groove*, as a great example.

**Improving in most categories of technique**

The participants also recommended musicians who are excellent multiple categories of saxophone performance. The following question was asked: *Is there one jazz saxophonist who you would most highly suggest to students to practice the improvised solos of in order to improve the most categories of saxophone performance? Name alto and tenor saxophone examples.*

Before asking this question, some of the participants had already answered this question indirectly or implied their answer by naming the same musician multiple times in the previous section. Even though these responses were shared earlier in the interview than expected, I have placed them all under this heading for clarity.

Fishman and Keller insisted on naming musicians of eras before 1991. Both felt these masters need to be studied to improve in most categories of jazz performance. It is likely that they recommend these musicians for students to transcribe when the latter have no particular musician they already feel passionate about. Fishman believes both Stan Getz and Sonny Stitt to be equally advantageous for study; Stitt plays alto and tenor equally well and will count as an alto example.

Keller suggested Cannonball Adderley and Stanley Turrentine. He considers them both “elegant players,” praising both for their sound. He added that Turrentine solos are “very accessible.” His reason for not choosing Michael Brecker stemmed from
Brecker saying, “If you transcribe me, you're my student, but if you transcribed who I've transcribed, you're my peer.”

Haar made numerous recognitions of the fabulous technique of Chris Potter earlier in his interview. However, when I assumed that Chris Potter was his answer to the current question, Haar proclaimed that Jerry Bergonzi was a much better choice. As a “three-dimensional player ... Bergonzi uses harmony, rhythm and color interchangeably. He blurs them however he wants to.” Haar compared Bergonzi’s playing to other improvisers who never use multiple advanced techniques at a time, saying that Bergonzi uses polyrhythm, color shifts, and harmonic substitutions simultaneously.

Vadala suggested Michael Brecker and Kenny Garrett. He remarked that if he were offered the option of a musician before 1991, he would pick Cannonball Adderley as his top choice.

Walsh took a different stance on this question, stating, “No, I don't relate to this question. I just don't think this way.” He explained why he wished to decline answering this question: his teaching philosophy does not relate to it.

I think everyone is an individual and to some extent, they have to find their own path. So, there are certain things that I am going to use in my teaching that I have selected, and are good examples. I guess it would be like: does everybody need to study out of the Omnibook? The answer could be yes, but I don't make all of my students study out of the Charlie Parker Omnibook. (Walsh)

He firmly believes that no one [professional saxophone]? player should be named as the one that offers students the most benefits, as every student should find an individual path to their artistic voice. “It's an evolutionary process, where by studying multiple people, you gain something different from each person. So I would not try to have one iconic player to have everybody study in order to get as many things as possible.”
However, Walsh does not divorce the study of technique from the artistic side of the music, especially when it comes to studying solos.

I don’t care about the technique. I am interested in the expression. So to say, well, this guy has more technique than anybody else, well, great, that is fine. At some point, you cannot process all of that. If I were to name somebody, I can name any one of these really obvious people to name in this situation, but I wouldn’t do it. (Walsh)

As solos are picked to offer students solutions for advancing their technique,

Walsh concluded with the following:

If they are motivated, and on a path that is helping them grow, I let them choose their own solos. If I see that there are gaps in their playing, then I will suggest solos that will fill their gaps. I am more interested in students being motivated. Finding solos that they are excited about studying and then helping them to figure out what they need to be a well-rounded player. [I do] that instead of trying to present them with solos that are pre-determined. (Walsh)

Summary

Around one hundred years of jazz recordings offer an overwhelming number of possible solo transcription choices for students. Breaking down this number to its smallest common denominator (specific sections within specific solos from specific artists) will help students advance their technique more quickly by offering advantageous options of jazz saxophone solos. After obtaining the desired section of the transcription, or entire solo (either by personal transcription, purchasing a book with the solo, or finding the solo online), students could emulate the musician as closely to the recording as possible.

In another method, the student could restrict their study to one particular jazz saxophone artist suggested by the participants that they especially admire. For example, a colleague of mine, and amazing saxophonist, was particularly drawn to saxophonist
Miguel Zenón. Emulating this artist for all types of saxophone fundamental development discussed throughout this research, such as tone, articulation, low register, altissimo, etc, helped my colleague achieve amazing results. If the student requests a suggestion of an artist to focus on saxophone technical study, the names shared by the participants throughout this research, and chapter, would yield great representative examples.

As all of the participants believe it would be beneficial for students to study the music of many different artists. This is an approach that would best utilize emulating multiple suggested artists for different categories of saxophone performance. The opposite approach would be to emulate one specific artist to obtain the most varied categories of saxophone performance. Both methods could provide substantial advancement in the pedagogical use of jazz saxophone improvised solos.
Chapter VI: Discussion

In this Chapter I will discuss my thoughts on utilizing jazz saxophone solo transcription material based on information learned during the interviews with the participants. Topics to be covered include: study of jazz saxophone solos, use of solos toward jazz technique, classic jazz solos, modern masters of jazz saxophone technique, saxophone solos for specific techniques, and tone and articulation.

Study of jazz saxophone solos

All of the participants include transcription study as soon as possible, varied only by how soon, in what context, and how often. Haar made it clear that his main system for learning rudimentary studies is with classical texts. This finding, however, does not represent jazz studios across the country. For example, an incoming freshman in Keller's studio might already have what most jazz sax studios would consider a sophomore or higher level of transcription knowledge. The collective responses from these stronger studios suggest that every university professor should attempt to begin students in transcribing as early as possible.

The findings of these interview questions suggest that transcriptions are very important to the participant's studios, but not for learning rudimentary skills. Instead, transcriptions are used mostly for ear training or advancement of harmonic knowledge.

Use of solos toward jazz technique

Questions focused on the use of solos for teaching jazz technique resulted in a multifaceted discussion with each of the participants. First, most participants combine studying transcriptions as an exercise of ear training, technical training to some extent, as
well as to music notation training. This finding supports the idea that various forms of study are used to learn jazz saxophone technique, but transcriptions are not often the primary source. Additionally, in many cases—such as that described by Vadala—performances of transcriptions are more crucial to indicate one’s level of technique proficiency; not simply in learning technique. The overall participant response to this topic was that jazz solo transcriptions could be a good way to learn technique; however, as Keller said, transcriptions are “one of many ways.”

**Classic Jazz Solos**

This question yielded responses of specific solos similar to what many educators would consider classic, as well as a large collection of transcription books. Before listing these examples, we might consider pedagogical factors for selecting transcriptions. Technique is not the sole determinant for choosing a particular transcription, but one of the factors a teacher considers when choosing—or helping the student choose—the next solo to work on.

Many aspects of a particular saxophone player's style reside in the nuances described by Vadala. For example, Cannonball’s middle-D sound (with the left-hand palm key) remains the only way to play the blues inflection like Adderley, thus significant to the language of blues saxophone and its technical performance. The great importance of notating all of these unwritten aspects derives from the “precision of a fine watch,” a kind of saxophone playing described by Ramon Ricker as occurring as a result.

Transcription performance forms a significant part of Vadala's studio. He believes his students should have a strong knowledge of jazz improvisation from a historical context. In order to achieve this knowledge, Vadala assigns to his students
solos such as Sidney Bechet’s “Indian Summer” as well as Coleman Hawkins’ “Body and Soul”. In participant studios, classic solos are the most commonly assigned only when needed. The classic solos listed by Keller and Fishman exemplify those that students should transcribe themselves and add to their repertoire.

Transcriptions are an integral part of learning to improvise, and learning classic solos alongside etudes for technique (for example, in Fishman’s etude books) begins to meet the demands of advanced saxophone playing. Beyond this, however, this study seeks to discover which specific improvised saxophone solos would be best practiced to help improve specific techniques on the instrument. The responses to the previous interview questions make it clear that technique is not an area of consideration for participants choosing a particular transcription to assign. At the same time, the performance of transcriptions should become an integral part of learning how to play the instrument. The saxophonist’s ability to be innovative in his or her music demands complete control of the instrument.

The following musical example is Lou Donaldson’s solo on “Wee-dot,” from Serious Business. This is a classic jazz solo suggested by Professor Gary Keller. It is a great example of standard bebop and blues language on the alto saxophone. As you examine this solo, consider the complexity and potential difficulty for an undergraduate jazz saxophonist to perform. Look over this solo and review for complexity and probable difficulty. Additionally note that the transcription is left unmarked for articulation. Part of the study of a transcription according to this research as noted by Vadala, Fishman, Keller, and Walsh, would include close observation of the recording and the adding of all stylistic markings by the student.
Wee-Dot

J.J. Johnson
Lou Donaldson solo
Transcribed by Andre Acevedo

Solo begins at 0:54
Musical Example 21, cont.

Wee-Dot

2
Modern Masters of Jazz Saxophone Technique

Improvised solos by virtuoso musicians provide best practices for technique. The hope is that such musicians produce solos with performance difficulty levels near those of classical masterpieces that undergraduate classical saxophone majors perform. This way, jazz saxophonists would practice music of their style—rather than crossing over to classical practices—for a comparable level of saxophone performance ability. It could be concluded that Michael Brecker and Chris Potter are considered the masters of saxophone in the jazz idiom based on the participants’ responses. Other notable musicians named more than once include Joshua Redman, Joe Lovano, Kenny Garrett and Joe Henderson. Solos representative of the virtuoso technique of Michael Brecker include “Naima” from Directions in Music, City Scape from City Scape, Oops from Steps Ahead-
Live in Tokyo 86 and “Delta City Blues” from Two Blocks from the Edge. Solos representative of the virtuoso technique of Chris Potter includes “All the Things You Are” live and “Hibiscus” from Concord Duo Series: Volume 10. A solo representative of the virtuoso technique of Joe Henderson as well as a classic jazz solo is “Isfahan” from Lush Life: The Music of Billy Strayhorn.

The following musical example is of Hibiscus from Concord Duo Series: Vol. 10. This serves as a musical example of modern master of jazz saxophone technique Chris Potter. Consider the complexity and probable difficulty of this solo to that of Wee-dot, presented above. Additionally, consider the difficulty involved in transcribing a solo of this difficulty compared to being able to perform it. Haar shared his opinion on assigning solos based on the difficulty of the transcription process, such as a solo by Warne Marsh, “I [would] have to be very careful on how I did that because transcribing Warne Marsh is advance stuff at any level.”
Musical Example 22

Hibiscus

Solo begins at 1:03

Chris Potter
Chris Potter Solo
Transcribed by Andre Acevedo
Musical Example 22, cont.

Hibiscus

\[ \text{\textcopyright 2017 Oxford University Press} \]
Musical Example 22, cont.

Hibiscus
Musical Example 22, cont.
Saxophone Solos for Specific Techniques

Participants were asked to provide and discuss specific musical examples that might aid the student in focusing his or her study on specific categories, using the repertoire’s written out solos that best address the performance technique. The following participant responses contain short musical examples of solos for chosen categories. Ideally, from the list (complete list found in the appendix) the student chooses a musician she or he enjoys and looks forward to studying. If only one is not available, these examples are strong representations from each category. In many cases, the participants only offered the name of a musician instead of a specific solo. During my investigation to find “an excellent representative solo”, I discovered that nearly every performance by a suggested performer could be called an excellent representative solo. The student could consider one of the categories, such as altissimo, and likely find any Chris Potter solo has a perfect musical example.

Altissimo Register.

Altissimo is the term for the notes played above the normal range of the saxophone. Generally, this includes notes from F# and above. Some saxophones are made with a high F# key and, for these instruments altissimo notes start from G and above. Altissimo notes are played by pressing down special key combinations and using advanced oral voicing to produce the higher pitches. Higher altissimo notes are used in modern improvisations to extend the range of the instrument for melodic lines. They are also used to “scream” or belt out notes for emphasis. The participants were asked to name solos or soloists who use altissimo in a way which would best be studied to enhance the student’s performance ability.
The following musical example is a portion of Chris Potter’s solo on “Children Go” from *Traveling Mercies*. This example shows Chris playing altissimo notes up to a sixth above the normal range of the instrument. After evaluating many musical example options for altissimo based on the musicians suggested by the participants, I chose this example. In this musical example, Chris Potter plays notes more than a fourth above the regular range of the saxophone very cleanly. Any musical example of Chris Potter playing altissimo would have sufficed.

**Musical Example 23**

![Musical Example](image)

Saxophonists who can perform altissimo well have advanced control of their air stream and flexibility of their oral cavity. A saxophonist who has good control of altissimo will likely also have good control of their tone and intonation. Another exercise that assists students in controlling their tone is study of overtones.

**Overtones.**

The term “overtones” refers to the saxophonist's creation of sounds produced by
pressing down lower-register notes while voicing higher-register notes with the oral cavity. This is considered an advanced technique and not as commonly used in performance of improvised solos as other categories of this discussion. The overtone series is most often used as an exercise for tonal development—extremely useful for the advancing student. However, modern saxophonists incorporate these sounds into improvisation, and their appearance forms part of a more advanced or modern sound.

The most commonly suggested solo, in this case melody, to study overtones is that of Michael Brecker’s “Delta City Blues”. According to Haar, this melody was first a Joseph Allard exercise in overtone study. So it would be probable that this melody would be a great study of overtone development. Many performers such as Michael Brecker and Chris Potter commonly use overtones in their improvisation. However, as this is a repetitive melody statement that was originally an exercise in overtone study, "Delta City Blues is the Chosen musical example.
The following musical example is the melody to “Delta City Blues” from *Two Blocks from the Edge*, the lower notes indicate the notes that are pressed down and the upper notes indicate the sounding pitches. This melody would prove to be an excellent exercise in overtone control, which would then advance tonal development. The sections with overtones are marked as: “O_____”

**Musical Example 24**

A saxophone technique that is related to overtones is multiphonics. Both extended techniques are based on using the overtone series to create multiple pitches with one fingering. However, multiphonics is the study of simultaneously creating multiple pitches with one fingering.
**Multiphonics.**

A “multiphonic” refers to sounding two or more notes simultaneously. Similar to overtones, multiphonics is an extended technique not as commonly used in jazz improvisation. It has perhaps been explored more by modern classical composers than by jazz improvisers, and not an essential technique for the fundamental level of jazz saxophone performance. Use of Multiphonics is found predominantly in the free jazz movement. Because of the lack of necessity for the undergraduate jazz major there is no musical example of this topic.

One of the more common issues amongst undergraduate jazz majors is control of their lower register. Many jazz recordings feature the saxophone performing sub-tone, a sound that could be described as “fluffy”. As the jazz student is required to play sub-tone in many cases, proper control is not always attained in the low register.

**Low register.**

Historically, tenor players have been praised for their low-register playing, not often noted in alto players. Playing in the low register is often more problematic among undergraduate jazz saxophonists and, conversely, something undergraduate classical saxophonists, generally, make a special effort to do well. The participants were asked for suggestions of saxophonists who play in the low register with a large degree of control instead of relying on sub-tone playing or honking. The most commonly preferred name in terms of low register control was Joe Lovano. Lovano plays the low register in a multitude ways, all with a large degree of control. This musical example was chosen because Lovano makes a slow, clean, descent into the low register.
The following musical example is Joe Lovano’s performance of the jazz standard “Laura” from *On this day at the Vanguard*. The musical line descends to the lower register very smoothly in a way that Lovano is well known for. This and other improvisations by Lovano in the low register would serve as excellent exercises.

**Musical Example 25**

![Musical Example Image]
One of the major concerns of only being able to perform sub tone in the low register is the lack of control of intonation. The undergraduate student needs to focus their air stream in the low register to play a centered and in tune sound. Controlling the air stream better is also an important step in performing with better intonation.

**Intonation.**

Good intonation depends on the development of the ear, another significant factor in saxophone performance, especially in becoming an employable musician in the current job market. Great intonation matters to a large degree in any type of section playing or recording scenario. The melodies of ballads or any slow melodic improvisation could be used to help the student focus attention on intonation. As noted by the participants, many modern saxophonists play with great intonation. Therefore it is the student’s responsibility to listen and match closely to develop their ear’s sensitivity to pitch. Any musical example with saxophonists who perform with excellent intonation could have been shared. I believe that solos where the melody move more slowly would be easier for undergraduate students to study to emulate the artist’s intonation. Additionally, Chris Potter can be heard on this recording using blue notes. Blue notes are pitches slightly below that of the regular tuning of a pitch and is a regular occurrence in jazz saxophone performance. Stringent control of intonation with the ability to slightly bend appropriate pitches is an important aspect of jazz saxophone performance.

The following short musical example is the beginning of Chris Potter’s solo on “Family Tree” from Song For Anyone. In this example Potter explores the altissimo register and blue notes. It is important for the student to be aware of the difference.
between actual pitch, and flatted blue note pitch. Ability to bend pitch is an important to jazz saxophone technique.

**Musical Example 26**

The opposite of slow performance is that of fast performance. Both are equally important when working on control of the saxophone. Slow performance assists in improvements such as intonation and finger technique. Students should practice slowly to be able to play musical lines that are quick. Saxophonists with very clean performances at fast tempos, or 16th notes at slower tempos, would be positive role models for finger speed. Finger speed and dexterity is what many musicians think of first when considering the word “technique”.

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**Family Tree**

Transcribed by Andre Acevedo

Tenor Sax
Up-tempo playing.

Musicians who play fast are considered to have greatest technique and up-tempo playing is one of the most definitive signs of a strong technique. Up-tempo in this case can be considered playing eighth notes at tempos at a high beats per minute pace. One can also achieve a comparable speed of notes by playing sixteenth notes at a medium tempo. Kenny Garrett was chosen for this musical example so that more there could be more representation of alto saxophonists. The most prominent suggestions were for Chris Potter and Michael Brecker, who are predominantly tenor saxophonists, with Kenny Garrett is the third most suggested. The following musical example is Kenny Garrett’s solo on “2 Down & 1 Across” from Songbook. In this musical example Kenny Garrett is soloing at 255 beats per minute and plays continues eighth notes lines.
As seen in the above musical example, Kenny Garrett is performing mainly with the use of one scale: C Dorian Minor. Most of the intervals in Kenny Garrett’s solo are not larger than a minor third. When the tempo increases, it is easier to play intervals of a third or lower. A more difficult interval to perform is that of a fourth or larger, especially in a consecutive sequence. As noted by the participants, saxophonists as far back as Coleman Hawkins perform intervals larger than a third, but in most cases they are an
appoggiatura. Performing intervals of fourths, fifths or sixths in sequence would be more difficult on the saxophone.

**Leaps larger than a third.**

Leaps larger than a third might include any melodic line outside a scale or an arpeggio. Large leaps were commonplace in the earliest jazz improvisations. Some saxophonists use wider leaps in their improvisations, making these solos significantly harder to play than others. It is suggested by Walsh that student’s study the music of Mark Turner as he commonly performs solos utilizing multiple intervals of a fourth. Fishman also suggests students study musicians who play fourths in their solos for this category. Walsh and Fishman suggested the use of solos by saxophonists who play consecutive fourths for this category of technique, with Mark Turner being named in particular.

The following short musical example is Mark Turner’s solo on “Iverson’s Odyssey” from *Dharma Days*. Turner uses the shape of fourths and half steps that creates different technical challenges to the saxophonist used to playing scalar or chordal passages.
Musical Example 28

Iverson's Odyssey

1:27-1:43

Mark Turner

Transcribed by Andre Acevedo

The interval of a second has been discussed in Kenny Garrett’s solo, and the interview of a fourth has been discussed in Mark Turner’s solo. Arpeggios are made up primarily of the interval of a third. These intervals make up a large part of bebop vocabulary, made popular by the improvisations of Charlie Parker.

Arpeggios.

Studies in arpeggios or triads approach saxophone playing differently than those using a linear approach. (A linear approach would include mostly intervals of a second and be mostly based off of scales, where as arpeggios would include intervals of a third.) Participants were asked to suggest soloists whose improvisations demonstrate use of arpeggios to a large degree. (Unfortunately, no specific solos were named.) No musical examples follow as this technique of jazz saxophone performance is too common and in no way limited to modern transcriptions, thus outside the needs of this research.
Suggested advanced or extended techniques.

Composers of contemporary classical saxophone literature often seek to use all the sounds possible on the saxophone. Therefore, to be able to play this literature, classical saxophonists have to learn many of these less common techniques. Some of these techniques are rarely used in mainstream jazz, although more common in free jazz. Split tone as used by David Sanborn is extremely common in rock and smooth jazz. The following musical example is Joshua Redman’s opening sequence slap tongue riff from “Hide and Seek.” Redman improvises between the riff. This creates the sound of him accompanying himself with the slap tongue technique as if it were a bass instrument.

Musical Example 29

Hide and Seek

Transcribed by Andre Acevedo

Joshua Redman


**Tone and Articulation**

Articulation and tone are two of the major separating factors between jazz and classical styles of performance. These two concepts are often taught differently in the studio and are some of the more difficult techniques for a performer of one style to accurately perform in the other style. (Duke, 1987, Bongiorno, 1996, Vanderheyden, 2010, Eriksson, 2012)

**Tone.**

Fishman and Walsh believe tone should be personal and unique. For the context of this project, the goal is to offer strong representative examples. Therefore, the musician who Haar believes has the “genesis tenor tone” will be used. Keller expresses the importance of emulating the nuance within the performance of a particular musician. This musical example was chose as it displays many of Michael Brecker’s nuances.

I think a lot of pure study of tone is part from transcriptions. If you are talking about more the whole picture, the nuance and the vibrato and some of the tonal [possibilities], nuance is the word. ou really want to pick up some nuance. [For] any great player that really has his own voice, [I was trying] trying to absorb the nuance. (Keller)

The following musical example is from Michael Brecker’s recording of “Cityscape” from *Cityscape*. A longer musical example is used so the student and reader can see many of Brecker’s inflections that make up part of his sound. This is the melody of the song, which is placed high on the range of the tenor saxophone. It is an excellent example of a solo to emulate tone as Brecker is holding out notes, playing with great intonation, and is recorded very well. As this is also a great example of approaching the altissimo register, sections of altissimo are marked “A____” and include whether the altissimo was approached by a leap or a step.
Musical Example 30

Tenor Sax

Michael Brecker-CityScape

Transcribed by Andre Acevedo

Claus Ogerman

Articulation.
Articulation in jazz differs from that of classical, as noted in the review of the literature. Therefore, special emphasis should be given to the study of articulation in jazz. Haar believes that Jerry Bergonzi has nine hundred different types of articulation. Jerry Bergonzi’s varied articulations can be heard on any of his recordings. This solo was chosen because it was one that I transcribed when I was trying to focus my study on articulation and chose Jerry Bergonzi as a model.

The following musical example is a Jerry Bergonzi solo on “You’re My Everything” from *Tenor of the Times*. Jazz improvised solos transcriptions do not often come with the many articulations written in. It is up to the student to listen closely to the recording, mark the articulations the best they can, and emulate the soloist as close as possible. For this example, the researcher has marked many of the articulations present and included the use of the “N” as presented by Cook.
Summary

Walsh noted that students need their own path to *maintain* their artistic voice.

This is related to Fishman’s statement at the beginning of his interview: if musicians study all the same people they start to sound indiscernible from one another. These ideas support the goal of this research, which is not designed for developing musicians who sound alike, but to inform jazz saxophonists about options that help them achieve better technique. The musicians named are virtuosos on the saxophone. Some non modern
saxophonists were included on the list. It seems clear that passionately studying the music, art, and technique of one of these musicians would help an undergraduate saxophonist achieve better technique.

The musical examples shared present evidence that jazz solo transcriptions could be used for study of technique. This is suggested based on the virtuoso playing level of the soloist as well as a direct connection to recorded performance of the solo. Undergraduate students could either work on complete solos from artists that include many various technical challenges, or they can utilize a more focused study on shorter musical examples. Each of these performances shows that great representative examples of the musical technique can be extracted from the solo.
Chapter VII: Summary, Conclusions, and Implications for Practice

Michael Brecker: Solos Exemplary for the Study of Transcriptions

Michael Brecker could be considered the most influential tenor saxophone player after John Coltrane. He began his career with prominent fusion jazz groups such as Steps Ahead and in the duo Brecker Brothers with his brother Randy. He was also a top-call artist in other genres, such as pop, rock, R&B, and motion picture soundtracks such as The Wiz and Footloose. He appeared as featured solo saxophonist for the famed opening sequence of the hit TV show Saturday Night Live. His influence crossed genres and encompassed almost all audiences. Michael released his first album as a jazz saxophone leader with the self-titled “Michael Brecker” (1987) for the Impulse label. This information is not offered to the reader as a biography, but as an example of the enormous influence this musician has had on the music industry as a whole. His performance on saxophone was so influential that his playing became the expected sound of the saxophone in cinema, R&B, Jazz, Rock, Funk, and every genre he recorded in.

Michael Brecker is one of the most easily recognized names of saxophonists playing in the 1980s to the 2000s. As noted by the participants of this study, he became well known because of his sound, intonation, and overall control of the tenor saxophone, as well as his virtuoso technique. (In Brecker's case, it almost seems necessary to create a new word for those with musical ability above that of the virtuoso, as the term is used too commonly.) Therefore, Brecker provides the perfect model for study of technique. There are hundreds of Brecker solo transcriptions available online for download or
A student can also access a large collection of live recording transcriptions from the following webpage:
http://www.michaelbreckerliverecordings.com/transcriptions.html

Brecker’s playing is also ideal for study because of the numerous solos available in transcribed form. Considering how difficult it would be for an undergraduate student to transcribe the music themselves, these amount to a treasure trove. As noted by almost all of the participants, Brecker consistently played in tune, with a great sound, in all registers, with a variety of articulation, and extremely cleanly. Therefore every example of his tenor saxophone playing is a great resource for students wanting to focus on technique.

Below I analyze my transcription of Brecker's solo on “Oops,” from Live in Tokyo 86 (1994), for its content from the perspective of saxophone technique. The markings in the music follow those given in the Categories of Technique section found in chapter VII.

Altissimo – “A___”
Arpeggios – “AR___”
Leaps above a third – “L___”
Low Register – “LR___”
Up-tempo (16th-note lines) – “UT___”
Musical Example 32

Oops-Live in Tokyo 1986

Tenor Sax

Michael Brecker solo

Transcribed by Andre Acevedo

Oops - Live in Tokyo 1986

Tenor Sax

Mike Mainieri

Transcribed by Andre Acevedo
Musical Example 32, cont.

Oops- Live in Toky 1986

2
Musical Example 32, cont.

Oops- Live in Toky 1986
Musical Example 32, cont.
Suggestions for Use

I have created the following suggestions for use based on the information collected from the participants. It is important to keep in mind the ultimate goal of this project is to offer the advancing jazz saxophone student solutions to develop instrumental mastery. The student should develop their skills on their instrument so that little can hold them back when reaching for their musical and artistic goals.

I will discuss the philosophies and suggested transcription material from the participants and share ways that they can be used in an undergraduate jazz degree program. The purpose of this section is to provide the university the educator with an example of a four-year period using the transcription findings of this research. Following how Vadala uses jazz solos in his studio, I will use his terminology, and suggest one “ear transcription” and one “written transcription”. The use of the written transcriptions focuses the study on technical aspects of the solo. These written, or technical, solos are chosen from the participant suggestions given in their interviews. Students would additionally be required to choose an ear solo—one which they transcribe and possibly notate themselves. This transcription might be analyzed in whichever way the studio teacher normally has. Thus, students might be able to separate their development in improvisation and harmonic knowledge from their technical growth completely. In their interviews, the participants mostly suggested the names of performers rather than a specific performance, so the examples in the appendix will reflect this finding. A studio teacher might then compile a collection of performances of the artists, as well as the specific examples proposed anywhere in the study.
Samples below are suggested for each of the four years of an undergraduate jazz saxophone program. The suggested written solos become progressively more difficult. The solos learned by ear might be chosen by the student, with some assistance from the teacher, but otherwise follow whatever teaching method is already in place. In the ideal scenario, teacher and student have an opportunity together to listen to a collection of written solos and the student might choose which to work on. The student needs to be interested in the solo she or he works on in order to be persistent in learning about its technical issues.

Table 1 gives a sample of musicians to be studied in a four-year program for both tenor and alto saxophones. Based on interviews with Keller and Fishman, Sonny Stitt would be a great model for ear solos for both alto and tenor. Solos by Stitt are ideal for ear transcription for at least one year of an undergraduate’s transcription study.

<table>
<thead>
<tr>
<th></th>
<th>Freshman</th>
<th>Sophomore</th>
<th>Junior</th>
<th>Senior</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ALTO SAX</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>“Written solo”</td>
<td>Paul Desmond</td>
<td>Cannonball</td>
<td>Kenny Garrett</td>
<td>Will Vinson</td>
</tr>
<tr>
<td>“Ear solo”</td>
<td>Sonny Stitt</td>
<td>Sonny Stitt</td>
<td>Phil Woods</td>
<td>Dick Oatts</td>
</tr>
<tr>
<td><strong>TENOR SAX</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>“Written Solo”</td>
<td>Stan Getz</td>
<td>Joshua Redman</td>
<td>Chris Potter</td>
<td>M. Brecker</td>
</tr>
<tr>
<td>“Ear Solo”</td>
<td>Sonny Stitt</td>
<td>Sonny Stitt</td>
<td>B. Marsalis</td>
<td>Jerry Bergonzi</td>
</tr>
</tbody>
</table>

As an example, below are specific suggestions of solos for the Junior year undergraduate jazz saxophonist. The student should choose a solo based on technical
needs and musical interests. This list includes performers, styles of improvisation, and various levels of difficulty.

Joshua Redman – “Blues on Sunday,” *Joshua Redman*

Chris Potter – “Tune up” (live Performance)

Joe Henderson - “Isfahan,” *Lush Life: The Music of Billy Strayhorn*

Hank Mobley – “This I Dig of You,” *Soul Station*

John Ellis – “It's You I Like,” *It’s You I Like*

**Andre Acevedo’s Suggestions for Use**

For the purposes of this research, I will use Joshua Redman’s “Blues on Sunday” solo for tenor saxophone. The first concept the student needs to consider is emulation. Even though this will be a “written” solo, I would not offer the student the written transcription until they can sing along with Joshua Redman during the solo. Emulation is the key to success when developing advanced technique. I would also highly recommend the student to record him or herself because performances on saxophone often sound completely different to our ears than they actually sound. After the student proves that they can sing along with the recording with a high degree of accuracy, I would offer them the transcription. Following this, his or her next assignment would be to mark every inflection and articulation that they heard on the recording. This concept is well noted by Fishman, Walsh, and Vadala. I would also highly recommend students purchase some type of program that can loops small sections of music such as Transcribe! and Audacity. This way, they can repeatedly hear the musician that they are emulating on the same sections of music that they are focusing on. I have chosen Blues on Sunday because it is a solo both suggested by Vadala, and is also published in *The Music of Joshua Redman*.
solo Transcriptions (Kynaston, 1998). This is also a favorite solo of my own that I personally used to work on technique.

Two methods of studying advanced saxophone technique are discussed: studying multiple people for what they are best at, and studying one person closely for everything. I will be using Joshua Redman for the later concept. As the Kynaston transcription book is readily available for purchase I suggest teachers of saxophone consider the following method for their students using this transcription book. Instead of going through the solo and being able to play the music accurately, the real challenge to help the student develop these advanced techniques are to break down the sections and try to play them exactly like Redman. Once the student can perform them as close to sounding like Redman as possible, they are performing at a technically advanced level. I will dissect this solo for some of the specific categories of advanced saxophone performance that was discussed in chapter five.

Joshua Redman’s altissimo use in “Blues on Sunday”.

There are three main instances where altissimo is used in this solo. I will be discussing the last of these instances found in measures 82-84. The melodic line is a descending blues line that starts with an altissimo note. The preceding measures, 80-81, as well as measures 73-79, use extremely high altissimo notes and would be studied after completing measures 82-84 cleanly. It is assumed that the student already knows about altissimo to attempt a challenging melodic line like this one. As the melodic line is descending, the student can reverse the line (ascending). It can often times be easier to play a musical line going into altissimo instead of vice versa. The following musical example, taken directly from Kynaston (1996), and then reversed shows what the student

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will work on. First, these will be played very slowly, one note at a time in half notes. Eventually the tempo will be raised and played in time. When the student can play the altissimo melodic line at the recording tempo, close emulation along with the use of a personal checking with an audio recorder must be used. When the student can perform altissimo in tune, cleanly, and with the same articulation as Joshua Redman, they can be considered playing altissimo at a very advanced level.

Musical Example 33

Joshua Redman’s low register use in “Blues on Sunday”.

During the last four bars of this solo, Joshua Redman plays in the low register in a soft volume. This is in direct contrast to most of the solo previous to this point. Additionally, one of the most important aspects of this section is Redman’s note inflection. This section is very bluesy and therefore the student needs to mark as closely
as possible how Redman articulates, bends pitches, and uses dynamics. If the student can emulate all of these while continuing to play in tune and with a clear-yet-subtone sound like Redman does here, they can be considered performing at a very advanced level.

**Musical Example 34**

![Musical Example 34](image)

**Joshua Redman’s intonation in “Blues on Sunday”**.

The participants noted Joshua Redman for many aspects of his playing including intonation. The easiest way the student can pick up the intonation is by trying to match their pitch to Redman’s during this recording. This is one of the times I would highly suggest using one of the music looping programs. I also suggest that the student play through the melody along with Joshua Redman when building their sense of pitch. I suggest the melody because there are often more held out notes when playing melodies. This gives the student a longer opportunity to really hear the pitch and understand how it feels on their instrument.
Joshua Redman’s up-tempo playing in “Blues on Sunday”.

Haar referred to Joshua Redman as a “technical machine”. One of my favorite Joshua Redman “licks” is the following 16th note line that can be found in measures 56-60. The student will need to start with playing the line much slower than at tempo. The written down articulations will be very important to perform even when played slowly. There are numerous techniques saxophone educators have used to help students with 16th note lines for decades. The teacher can use whatever way they have found works best. The ultimate goal is to play this line at recording tempo along with Joshua Redman while also paying very close attention to the articulation. The correct articulation and accents are what make 16th notes swing and sound clean and clear. This is the same concept when playing 8th notes at very fast tempos. There are two other places where Joshua Redman uses 16th notes in this solo, so the same method can be used for the others. The student will be playing at a very advanced saxophone technical performance level when they can play this 16th line along with Joshua Redman.
Musical Example 35

Blues on Sunday
Joshua Redman solo

This entire solo has many different types of articulations being performed by Joshua. As noted by the participants, very few are notated into the published version of the solo. Kynaston did do a great job of marking the more important articulations played by Joshua Redman. The big challenge is that there is so many different ways jazz musicians articulate that there is not really a “correct” way to mark all of the articulations. It is up to the student to use their ears and mark the entire solo the best they can. This solo is a great example of how advanced a student needs to be to in order to articulate properly in the jazz style. The university saxophone teacher can use Cook (1996) as a guide to offer their students assistance in beginning to mark articulations.

Multiple musicians.

After going through and making sure the student can play the most challenging and advanced parts of the solo, the student needs to work on the remaining sections. This
is where the two approaches differ. If the student does not have a single artist they want
to focus on, or if they want to take concepts from different artists, they can use this
multiple musician method. This method is almost exactly the same as the single
musician method. The difference is that the student works on different small pieces of
solos from multiple musicians. For example, they can work on Joe Lovano low register,
Sonny Stitt 8th notes, Kenny Garrett Pentatonics, Chris Potter up-tempo, Stan Getz
articulation, etc. This presents its own challenges as the artists can play so differently
and makes the student more fully understand the saxophone technical performance styles
of many musicians. It can be easier than focusing on a single soloist because the student
will not need to complete entire solos.

There are two main concepts that can be taken from this research. The first is the
option to use one of these available methods (single musician or multiple musicians) to
work on technique. The second is the student can choose from a more structured and
organized list of representative examples.

**Use of transcriptions.**

Vadala's approach is to assign two transcriptions weekly. Due to the demands of
the saxophonist in undergraduate jazz program, this may be too much for in-depth focus
on technique. More importantly, the professor may need to monitor students’ progress as
they begin to mature in technical proficiency. For jazz majors to learn a particular
 technique more deeply, they might replicate the idea of masterpieces studied by
undergraduate classical majors—who may work on a single piece for months. Thus the
jazz major should choose one or two written transcriptions per semester. In addition to
these written solos, professors might continue pedagogical practices for transcriptions in
their studio. They would add only advanced transcriptions to their jazz students’ repertoire in replicating their classical students, who continuously work on masterworks, for example, Paul Creston’s “Sonata Opus 19,” an oft-studied work by undergraduate classical saxophonists.

The participants all agreed that transcription is a necessary skill for all jazz saxophonists. Jazz is an aural tradition, and learning by ear, or as they say conducting ear transcriptions, is one of the strongest examples of this. The students must continue to transcribe on their own. Working on published or previously transcribed solos is a separate endeavor, and transcribing music themselves results in different, more theoretical skills for students, as well as learning in a different mode. Solos already written out can provide a different focus on study of technique. Very likely students’ music background will lack in transcription ability, compared to their technical ability on the saxophone. The student lacking in transcribing ability might still work on solos at appropriate difficulty level if already transcribed. This will help those interested in studying advanced music to move beyond their ability to transcribe it.

Conclusions

This research topic stemmed from discussions with numerous saxophonists over many years. The discussions repeatedly touched on the question of how jazz and classical saxophone studies are related. This topic has been thoroughly examined by Eriksson and Vanderheyden, and, as a jazz saxophonist, I would not have the expertise in classical saxophone to accurately cover the pedagogy of both idioms. Therefore, I reviewed materials known firsthand.
A large part of this discussion of jazz saxophone studies comes from the particular focus with which saxophonists listen to other saxophone players. This focus is at the core of the research; jazz saxophonists do not listen for precision of saxophone performance. This finding is demonstrated in the interviews: participants noted that they did not in particular listen for technical aspects of the jazz performer. The research findings are therefore less exact, as participants recalled recordings within their experience of non-technical listening that particularly struck them. If the same questions were asked in a survey form, along with recordings, clearer and more precise answers may likely have resulted.

Thus, names of particular artists were collected from the interviews in order to create a collection of solos. If only a performer’s name is suggested, one might assume every solo is equally helpful to student learning. Landmark recordings, or more specified examples, would have yielded a much clearer result. Answers, such as, “Anything by Chris Potter,” yield over 100 recordings over a period of around two decades, and likely one recording has a different technical mastery than the next.

Possibly, the most profound issue discovered during the study pertains to the chosen participants, who, being experts in the field of classical saxophone pedagogy with significant jazz knowledge and experience, belong to a specific type of educator. These participants all worked at large, well-regarded universities. As this study is to assist undergraduate jazz saxophone educators, the participants selected and interviewed represent the ideals of the best music programs in the country, and those with the highest entrance standards. Students coming into these programs are sometimes more advanced technically as well as having significant experience working with transcriptions.
(Whether or not that is the national norm is up to debate.) However, participant suggestions might serve as a starting point for any institution with an undergraduate program. Professors who have fewer undergraduate jazz students of this caliber may have a different area of understanding of the issues presented in this research; therefore, could make appropriate suggestions in a study outside the proposed scope. Other excellent jazz saxophone educators, in smaller or less nationally recognized programs, likely have better suggestions for selection and use of transcriptions, adding to this research.

**General findings.**

In their interviews, the participants named Michael Brecker and Chris Potter more than any other saxophonist. If they, or other jazz saxophone educators, were asked to name the greatest technically proficient saxophonist, without confining their suggestions to those of post-1991 jazz, more names might have been added. In any case, the attempt to confine participant answers to the more modern players was disrupted as they, most likely, have never limited their teaching to post-1991 players and, therefore, included those whose work they teach. No studies to date have used the concept of studying modern jazz saxophonists for any type of advantage in higher education. However, along with the more obvious answers just presented, there are some exceptions of importance, such as Jerry Bergonzi, Kenny Garrett and Joshua Redman. A few other musicians who are particularly famous were not mentioned, such as Walt Weiskopf, Antonio Hart, James Carter, Charlie Mariano, and Paquito d’Rivera. This finding begs the question of whether or not these musicians provide good examples of playing for technical study.
This research could have easily been titled either, “[Michael Brecker or Chris Potter]: Solos as Technical and Pedagogical Solutions for Undergraduate Jazz Saxophonists.” Brecker’s influence on saxophonists playing in multiple genres is worldwide, and, adding Potter, to demonstrate their frequent mentions in the research, as well as Potter’s equal ability playing alto and tenor saxophones.

No surprises appeared in this study in terms of best saxophonists. Additionally, all participants agreed that practicing jazz solos was a good way to work on technique. (Vadala noted the vast collection of transcriptions available free online, in addition to the many books available from jazzbooks.com.)

Learning jazz is first and foremost a process for any artist. One’s musical voice can best be attained by proper study of the chosen instrument. Students might best find music they love, or artists who motivate them, in learning their instrument and in their chosen idiom. This research seeks to help the advancing student develop their technique so that their musical voice can be expressed, and not be limited to performance difficulties on their instrument.

**Pedagogical/philosophical approaches of participants.**

A significant discovery of this project includes the differing teaching styles and opinions of the participants. While Keller, Fishman, and Harr talked through their process in suggesting artists, Vadala and Walsh had the opposite approach. Vadala provided a clear-cut set of suggestions directly within the scope of the project, whereas Walsh explained his opinion of emphasizing personal growth, uniqueness, and forward moving artistic direction. These differences in process provide good examples of ways in which saxophonists might be taught in the studio. A refined approach with steps to
ensure success through a tested process on one end of the pedagogical spectrum (Vadala), contrasts promoting open-ended learning and a discovery process, built through personal motivation, on the other (Walsh). In the middle lie approaches that use a combination of both teaching styles, for example, refined variables to assist the student, while using open-ended development through discovery (Haar, Keller, and Fishman). The following spectrum shows a visual outline of the material represented in this paragraph.

Refined …………………………equal combination……………………………….Free
………Vadala…………..Haar……..Keller..........Fishman………….Walsh………….

Jazz is historical music and all of the participants made this point clear. As Haar stated, “The technical development of the jazz saxophone player has to start from the past.” Thus, students must reach backward to achieve the jazz sound. However, virtuosity continues to move forward as performers constantly become better at playing the instrument. Therefore, students must move forward in technique while simultaneously moving backward in history. They must choose their own path to discover their own sound. As Walsh stated, “I think everyone is an individual and to some extent they have to find their own path.”

Future research.

As this research is an exploratory study, I recognize the delimitations in the proposed scope. Following this research, more solos need transcribing and analysis for pedagogical potential. The list compiled in this study represents a very small percent of the jazz saxophone literature; future studies might build on this list. Because a large number of transcriptions is available online, students might find solos of interest already
written out. Eventually, these solos could be organized by their focal point of study and difficulty level.

Fishman suggested an in-depth study comparison of the articulation styles of Sonny Stitt and Sonny Rollins. This could be done in two ways. The first would be to compare and contrast Sonny Stitt and Sonny Rollins’ solos on the same standard, “I Want to be Happy”. The second way would be to compare and contrast the Sonny Stitt and Sonny Rollin’s solos on the recording they performed on together, “The Eternal Triangle”

A suggestion for a study to go forward from here would be one taking a quantitative approach. The potential researcher could transcribe solos from various artists and time periods. The next step would be to show completed list of transcriptions to jazz saxophone educators and classical saxophone educators alike. The researcher would then mark sections within each of the solos containing variables of jazz saxophone technique. (altissimo, low register, etc.) The quantitative participants would then choose what musical examples best fit the criterion. This would likely present better data to be analyzed than this particular research study.

An example of a long-term research study would be one where participants would be undergraduate students. There progress would be marked throughout a longer period, such as four semesters. Control group could study no material on advanced jazz saxophone technique. A second group will study classical material and out of etude books as done currently in many studios. The final group would use jazz examples proposed in this research. After performing jazz improvisations, jazz sight-reading, and jazz prepared music, some measuring tool can determine which group had the most improvements.
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Garrett, Kenny. 2 Down & 1 Across. Songbook. (Warner Bros. Records, 1997)


Getz, Stan. I want to be Happy. Stan Getz and the Oscar Peterson Trio. (Verve Records, 1957)


Lovano, Joe. Laura. On this day at the Vanguard. (Blue Note Records, 2003)

Mobley, Hank. This I Dig of You. Soul Station. (Blue Note Records, 1960)


Potter, Chris. Family Tree. Song for Anyone. (SunnySide, 2007)


Appendix A: Participant Biographies
(In order of date interviewed)

Greg Fishman

Saxophonist and Author Greg Fishman is a native of Chicago. Graduate of DePaul University with a BM in Jazz Performance and Northwestern with a MM in Jazz Pedagogy, he is known as one of the premier educators in Chicago. However, his educational reach is in no way limited to Chicago as he is the author of one of the most highly acclaimed saxophone etude series printed today. He has self published books including: Jazz Saxophone Etudes volumes 1, 2, and 3, hip licks for saxophone volume 1, and 2, Jazz Phrasing for Saxophone volume 1, 2, and 3, and jazz saxophone duets volume 1, 2, and 3. These texts are in circulation worldwide and can be found in saxophone teaching studios in many major schools of music.

About the Author Saxophonist and flutist Greg Fishman is an accomplished performer, recording artist, author, teacher and clinician. Born in Chicago in 1967, he began playing professionally at age fourteen. Greg graduated from DePaul University in Chicago with a degree in Jazz Performance, and earned a Masters Degree in Jazz Pedagogy from Northwestern University. He is among the foremost experts on the music of Stan Getz and is the author of three Getz transcription books published by Hal Leonard. His self-published books, Jazz Saxophone Etudes, Jazz Saxophone Duets, and Jazz Trumpet Duets are in circulation worldwide and have been endorsed by top educators and jazz performers, including Michael Brecker, Jerry Coker and Phil Woods. Greg is a contributing author of jazz theory articles for Jazz Improv magazine, JAZZed, Chicago Jazz Magazine, IAJE Jazz Educators Journal, and was featured on the cover of Saxophone Journal, for whom he also writes. He is the author of the liner notes for the Verve reissue of the Getz recording The Steamer. Greg has toured and performed worldwide with his own group, and with such artists as Phil Woods, the Woody Herman Band, Louis Bellson, Slide Hampton, Conte Candoli, Lou Levy, Clark Terry, Jackie and Roy, Don Menza, Ira Sullivan, Judy Roberts, Jeremy Monteiro, Jimmy Heath, Lou Donaldson, Harry Allen, Jeff Hamilton, Eddie Higgins, and Benny Golson. Greg is the co-founder, along with Brazilian guitarist/vocalist, Paulinho Garcia, of the award winning duo, “Two for Brazil.” They perform worldwide, and have recorded five CDs. Greg’s additional discography features jazz releases in the U.S., Singapore, and Japan. In addition to clubs and concerts in the U.S., Greg has been featured at the Concord-Fujitsu jazz festival in Japan, the NorthSea Jazz Festival in the Netherlands, and in numerous concerts in Hong Kong, Bangkok, Singapore, China and Israel. Greg teaches jazz master classes and college workshops nationally and internationally, and is on the faculty of the Jamey Aebersold Summer Jazz Workshop. When not on tour, Greg is based in the Chicago and Phoenix areas where he performs locally and teaches at Greg Fishman Jazz Studios.

http://musicians.allaboutjazz.com/gregfishman
Gary Keller

Gary Keller (jazz saxophone) is professor of professional practice in the Department of Studio Music and Jazz at the University of Miami Frost School of Music. A versatile saxophonist, Gary Keller has toured with the Woody Herman Thundering Herd and performed and/or recorded with such prominent jazz artists as Kenny Werner, Billy Hart, Maria Schneider, Jim McNeely, Ira Sullivan, and the late Jaco Pastorius. In the classical realm, Keller has performed and/or recorded with the Florida Philharmonic, New World Symphony, and others. His debut solo CD, *Blues For An Old New Age*, garnered widespread critical acclaim. He has appeared in clubs, jazz festivals, and presented guest lectures at universities throughout the United States, Europe, and Japan. Keller is the founder of the Miami Saxophone Quartet and authored the *The Jazz Chord/Scale Handbook* (Advance Music). A long-time Miami freelance musician, Keller has played on numerous recordings, television shows, in Broadway pit orchestras, and backed scores of prominent entertainers including Frank Sinatra, Tony Bennett, Johnny Mathis, Natalie Cole, Lou Rawls, and Mel Torme. Prof. Keller earned a B.M. from the State University of New York at Fredonia and a M.M. from the University of Miami.


Dr. Paul Haar

Acclaimed saxophonist Paul Haar has contributed his notable talent to numerous projects in both the jazz and classical genres and is recognized as being one of the most versatile young saxophonists on the scene today. As an active classical musician he has performed throughout the United States, Canada and Europe performing in such noted venues as Carnegie Hall, Spivey Hall and the Tanglewood Institute. As a soloist he has commissioned and performed featured works by Jack Cooper, Jessie Krebs, Leslie Hogan, Ben Boone, Randal Snyder and has been a featured artist with wind ensembles from the University of Nebraska-Lincoln, The University of Texas at Austin, The University of Tennessee and The University of South Carolina. In addition to his solo performances he has performed with such ensembles as The Tanglewood Music Center Fellowship Orchestra, The Arapahoe Philharmonic, The Austin Symphony, The Asheville Symphony and the Omaha Symphony.

In the jazz idiom he has performed with such artists as Dave Brubeck, James Moody, The Manhattan Transfer, Toshiko Akiyoshi, Phil Woods and has backed such personalities as Bob Newhart, The Chiffons, and the Temptations. He has recorded on the Sea Breeze label as a member of the Boulevard Big Band, with saxophonist Eric Marienthal and vocalist Kevin Mahogany and with the Osland Saxophone Quartet. In addition to his solo work, Mr. Haar is active in such groups as The Southwest Horns Jazz-Saxophone ensemble, The Nebraska Jazz Orchestra, and The Haar/Hellmer duo (with pianist Jeff Hellmer), with whom he is planning a featured recording in 2006 (featuring jazz influenced works for saxophone). Actively involved as an educator, he has presented featured clinics and master classes at The 31st and 32nd Annual International Association
for Jazz Education Conferences, The 59th Annual Midwest International Band and Orchestra Clinic, Tennessee Music Educators Association, Arizona Music Educators Association, Nebraska Music Educators Association, the Tennessee Music Educator's association an the North American Saxophone Alliance Region 3 conference at Drake University. He has contributed articles to such publications as the Tennessee Musician, The Instrumentalist, Jazz Times Magazine, Jazz Times Jazz Education Editions (2003, 2004, 2005) and the Saxophone Journal where he is a featured columnist.

A native of Fremont, Nebraska, Dr. Haar received the B.M. and M.M. from The University of Kansas, where he studied with Vincent Gnojek, Dick Wright and Dan Gailey. He received the D.M.A. in Saxophone Performance with an emphasis in Jazz Studies from the University of Texas at Austin. There he studied with renowned saxophonist Harvey Pittel, Jeff Hellmer, and Rich Lawn. Dr. Haar has taught at The University of Kansas, The University of Texas at Austin and the University of Tennessee and is currently the Assistant Professor of Saxophone and Jazz Studies at the University of Nebraska-Lincoln.

https://music2.unl.edu/unlweb/index.php?bio_id=52

Dr. Tom Walsh

Tom Walsh is associate professor of saxophone and jazz studies at the Indiana University Jacobs School of Music, where he also serves as coordinator of the Jazz Studies Department. He served as Woodwind Department chair from 2003 to 2010. An active performer of jazz and classical music, he has presented concerts and workshops in China, Brazil, Japan, Germany, Austria, Italy, Croatia, Slovenia, Azerbaijan, Costa Rica, and across the United States. Premiere performances include Chris Rutkowski's Concerto for Alto Saxophone and Wind Ensemble (2008) and David Baker's Concerto for Alto Saxophone and Orchestra (2004). He is featured on two CDs released on the IUMusic label: Holiday Celebration (2011) and Sylvia McNair's Romance (2012). His most recent solo CD release is Intersections (Arizona University Recordings, 2010), featuring Luke Gillespie on piano. Earlier solo CDs include New Life (2002) and Shaking the Pumpkin (1998). Other CD releases include the David Baker Concerto with the Czech National Symphony Orchestra (Paul Freeman Introduces David Baker, Volume XII, Albany Recordings), Basically Baker with the Buselli/Wallarab Jazz Orchestra (GM Recordings), and Sky Scrapings: Saxophone Music of Don Freund (AUR Recordings).

His doctoral document, "A Performer's Guide to the Saxophone Music of Bernhard Heiden," is available free online via IUScholarWorks. A Yamaha performing artist and Vandoren artist, he also teaches at the Jamey Aebersold Summer Jazz Workshops.

Walsh holds degrees in saxophone performance and jazz studies from the Jacobs School of Music, where his principal teachers were distinguished classical saxophonist Eugene Rousseau and renowned jazz educator David Baker.

http://info.music.indiana.edu/faculty/current/walsh-thomas.shtml
Dr. Chris Vadala

One of the country's foremost woodwind artists, Chris Vadala is in demand as a jazz/classical performer and educator. He has appeared on more than 100 recordings to date, as well as innumerable jingle sessions, film and TV scores, performing on all the saxophones, flutes, and clarinets. A native of Poughkeepsie, N.Y., he graduated from the Eastman School of Music, earning the honor of the Performer's Certificate in saxophone as well as a B.M. in Music Education, received an M.A. in clarinet from Connecticut College, and pursued postgraduate study in woodwinds at Eastman. Professor Vadala is the Director of Jazz Studies and Saxophone Professor at the University of Maryland. he was recognized by the UMD as a Distinguished Scholar Teacher in 2010. Previous academic appointments include teaching studio woodwinds and conducting jazz ensembles at Connecticut College, Montgomery College, Hampton University, Prince George's Community College and Mount Vernon College, as well as Visiting Professor of Saxophone at the Eastman School of Music, 1995 and 2001. Mr. Vadala's performing career has been highlighted by a long tenure as standout woodwind artist with the Internationally recognized Chuck Mangione Quartet, which included performances in all 50 states, Canada, Australia, Japan, Phillipines, China, Brazil, Mexico, Argentina, Bermuda, Puerto Rico, Virgin Islands, Dominican Republic, England, Italy, France, Germany, Austria, Netherlands, Poland, Belgium, and Switzerland, and performing credits on five gold and two platinum albums, plus two Grammy, one Emmy, one Georgie (AGVA) and one Golden Globe Award. In addition, he has performed and/or recorded with such greats as Dizzy Gillespie, Quincy Jones, B.B. King, Chick Corea, Ella Fitzgerald, Aretha Franklin, Placido Domingo, Sarah Vaughn, Natalie Cole, Herbie Hancock, Ray Charles, Henry Mancini, Doc Severinsen, Phil Woods, Joe Lovano, and many others. As one of the Selmer Company's most requested clinicians, Mr. Vadala travels worldwide, performing with and conducting student and professional jazz ensembles, symphonic bands, and orchestras. Within the past six years alone, Mr. Vadala has appeared with over 200 groups across the nation and Canada, and has conducted 48 All-State, as well as numerous All-County and All-District Jazz Ensembles. He served three terms as President of the Maryland Unit of the International Association for Jazz Education, was a permanent member of its Executive Board (College Faculty Representative), and Woodwind Representative to the International Resource Team. Mr. Vadala's column on woodwind doubling appeared regularly in the Saxophone Journal for over ten years, and he has authored articles for many other magazines. A Downbeat magazine poll finalist in four categories and the recipient of a National Endowment for the Arts Jazz Study grant, he has published a number of original compositions and arrangements (Medici Music & Cimarron Music Press). His book, Improve Your Doubling (Dorn Productions) is acclaimed as a valuable addition to woodwind literature. In addition to his debut solo CD, Out of the Shadows, (ckaplan@usroots.net), recent recording/publications include Jazz/Rock in the USA, Jazz Solos, Nothin' But Jazz, Fusion Solos, and Jazz Adventures, five books with play-along CDs (dehaske/Curnow), as well as contributions to Warner Brother's Approaching the Standards play-along improvisation series and Jazz Pedagogy (The Jazz Educator's
Handbook and Resource Guide). He also has the honor of being included in a new publication, "The History of the Top 40 Sax Solos (1955-1998)."

https://www.music.umd.edu/faculty/music_directory/wind_and_percussion/chris_vadala
Appendix B: Complete List of Suggested Solos

(Listed in Alphabetical order by first name of artist, including song title and album where available)

Bob Berg “Friday Night at the Cadillac Club” Short Stories
Bob Berg “You and the Night and the Music” Another Standard
Bob Mintzer- “Giant Steps” Twin Tenors
Bob Mintzer. “Runferyerlife” The Hudson Project
Bob Mintzer “The Song is You” One Music
Branford Marsalis- “No Side Stepping” Scenes in the City
Charlie Parker “Ko Ko” Charlie Parker and his Ri Bop Boys
Charlie Parker “Now’s the Time” Now’s the Time
Charlie Parker “Parkers Mood” Charlie Parker All Stars
Chris Potter “Body and Soul” https://www.youtube.com/watch?v=wI2t357qrwY
Chris Potter “Hibiscuss”- Concord Duo Series, Vol. 10
Chris Potter “Tune up” https://www.youtube.com/watch?v=pxRA7uTaLYM
Chris Potter Follow the Red Line: Live at the Village Vanguard
Chris Potter Ultrahang
Chris Potter Underground
Chris Potter “All The Things You Are” https://www.youtube.com/watch?v=ngoE1hreStc
Coleman Hawkins “Body and Soul” Coleman Hawkins and His Orchestra
David Sanborn Straight to the Heart
Don Byas “I Got Rhythm” Don Byas at Town Hall, 1944
Gary Smulyan “Apache Dance” Saxophone Mosaic
Hank Mobley “This I dig of You” *Soul Station*

James Moody “Moody's Mood for Love” *Moody’s Mood for Love*

Jerry Bergonzi “Uranian Overtones”

Joe Henderson “Song for my Father” *Song for my Father*

Joe Henderson “Isfahan” *Lush Life: The Music of Billy Strayhorn*

Joe Lovano “Abstractions on 52nd street” *52nd Street Themes*

Joe Lovano “Lines and Spaces” *From the Soul*

Joe Lovano “Little Rascals on a Rock” *Kids: Live at Dizzy’s Club*

John Coltrane “Blue Train” *Blue Train*

John Coltrane “Giant Steps” *Giant Steps*

John Coltrane “Time Was” *Coltrane*

John Ellis “It's you I like” *It's you I like*

Joshua Redman “Blues on a Sunday” *Joshua Redman*

Joshua Redman “Turnaround” *Wish*

Kenny Garrett “Countdown” *Pursuance*

Kenny Garrett “G.T.D.S.” *Simply Said*

Kenny Garrett “Ja-Hed” *African Exchange Student*

Kenny Garrett “Nostradaumus” *African Exchange Student*

Kenny Garrett “Giant Steps” *Pursuance*

Kenny Garrett's “Tacit dance” *Black Hope*

Lou Donaldson “Wee-dot” *Art Blakey Featuring Clifford Brown and Lou Donaldson*

Michael Brecker “City Scape” *City Scape*

Michael Brecker “Naima” *Directions in Music* “Live at Massey Hall
Michael Brecker “Oops” *Steps Ahead: Live in Tokyo 86*

Michael Brecker “Delta City Blues” *Two Blocks from the Edge*

Michael Brecker *Gathering of Spirits*

Michael Brecker *Wide Angles*

Michael Brecker *The Brecker Brothers*

Phil Woods “You don't know what love is” *New Celebration*

Ralph Moore *Just One of Those Things*

Ralph Moore *Mosaic*

Ralph Moore *Simple Pleasure*

Rich Perry “Love Theme from Sparticus” *Coming About*

Sidney Bechet “Indian Summer” *Indian Summer*

Sonny Rollins “Without a Song” *The Bridge*

Sonny Stitt “All Gods Chillen Got Rhythm” *Sonny Stitt/Bud Powell/J.J. Johnson*

Sonny Stitt “Cherokee” *The Complete Roost Sonny Stitt Sessions*

Sonny Stitt “I Want to be Happy” *Sonny Stitt/Bud Powell/J.J. Johnson*

Sonny Stitt “There Will Never be Another You” *The Complete Roost Sonny Stitt Sessions*

Stan Getz “I Want to be Happy” *Stan Getz With the Oscar Peterson Trio*

Steve Wilson “Close your eyes”
Appendix C: Complete List of Suggested Artists

(In alphabetical order by first name)

Bob Berg
Bob Mintzer
Bob Mintzer
Bob Sheppard,
Branford Marsalis
Charlie Parker
Chris Potter
Chris Potter
Coleman Hawkins
David Liebman,
David Murray
David S. Ware
David Sanchez
Dick Oatts
Don Byas
Donny McCaslin
Eddie Daniels
Ellery Eskelin
Eric Alexander
Evan Parker
Gary Smulyan
Greg Osby
Hank Mobley
Jaleel Shaw
James Moody
Jeff Coffin
Jerry Bergonzi
Joe Henderson
Joe Lovano
Joel Frahm
John Butcher
John Coltrane
John Ellis
Jon Irabagon
Joshua Redman
Kenny Garrett
Lenny Pickett
Loren Stillman
Lou Donaldson
Mark Turner
Miguel Zenon
Phil Woods
Ralph Bowen
Ralph Moore
Ravi Coltrane
Rich Perry
Ron Blake
Ronnie Cuber
Rudresh Mahanthappa
Sidney Bechet
Sonny Rollins
Sonny Stitt
Stan Getz
Stanley Turrentine
Steve Coleman
Steve Wilson
Tim Berne
Todd Delguidice
Troy Roberts
Will Vinson
Appendix D: IRB Consent Form

March 25th, 2014

Title of Project: “Utilizing Jazz solo transcriptions as advantageous technical and pedagogical solutions for undergraduate collegiate jazz saxophonists in a difficulty graded format”

Responsible Project Investigator: Bridgette Sweet Ph.D.

You are being asked to take part in a research project conducted by Andre Acevedo, Doctor of Musical Arts candidate at the University of Illinois at Urbana-Champaign. The tentative title of the project is “Utilizing Jazz solo transcriptions as advantageous technical and pedagogical solutions for undergraduate collegiate jazz saxophonists in a difficulty graded format” The purpose of this qualitative research will be to assist collegiate jazz saxophone majors in the advancement of their technique utilizing jazz saxophone improvised solos, organized for maximum potential efficiency, in a fashion similar to that of the classical studio.

I am writing to ask your permission to interview you via Skype regarding your knowledge of saxophone technique as it relates to the collaboration of jazz and classical styles of performance. You will be given a list of interview questions in advance. It is anticipated that this interview will last approximately half an hour. I would like to digitally record the interview for transcription. When I have completed transcriptions of our interview, you will be given a copy to read and ensure it is an accurate representation of what was said or what occurred. The transcript of your interview will take approximately 15 minutes to read. All data will be kept for three years, upon which it will be destroyed.

For purposes of establishing your credentials as a performer and educator, your legal name would best be disclosed in this research. However, should you elect confidentiality, a pseudonym will be created for you and your school and used to protect your identity to the greatest extent allowable by law. Participation is voluntary and you may choose to not participate at all. You may also refuse to participate in certain procedures or answer certain questions or may discontinue participation at any time without any penalty. Your decision to participate, decline,
or withdraw from participation will have no effect on current or future relations with the University of Illinois at Urbana-Champaign.

There are no foreseeable risks to you for participating in this project or for refusing to participate. You will not benefit directly from your participation in this study. However, the music education profession would benefit greatly from the specified knowledge you share with me. Knowledge gained through conversation and data gathering will provide new insight into jazz saxophone pedagogy. Education communities will benefit from this knowledge on many levels as information is shared and implemented into the collegiate level saxophone studios, and hopefully, eventually high school level as well.

The digital recordings collected from this potential interview will be saved on my macbook air laptop as well as backed up on my personal external hard drive. Myself and the Responsible Project Investigator will be the only ones with access to the complete transcribed version of the interview during the progression of the project. However, upon completion of the project, portions or whole transcriptions of interviews may be included in the appendix section of the final research document.

The attached consent form requires your signature and I will ask that you sign this form and return it to me in the provided envelope. At any time, we can establish a date for our phone or Skype interview. If possible, I would like to have completed our interview before mid-April. Should you choose to not participate in this project, I thank you very much for your time.
If you have any questions about this project, please contact myself at
\texttt{twelvebarsinheaven@hotmail.com} or the Responsible Project Investigator at (517) 449-6960 or by e-mail at bsweet@illinois.edu. If you have any questions about your rights as a participant in this project, please contact the University of Illinois Institutional Review Board at 217-333-2670 (collect calls will be accepted if you identify yourself as a research participant) or via email at irb@illinois.edu.

RPI Mailing address for consent form:
Bridget Sweet
School of Music
1114 West Nevada St., MC-056
Urbana, IL 61801

Sincerely,

Andre Acevedo
B.M. M.M.
D.M.A. candidate-University of Illinois at Urbana-Champaign
CONSENT FORM

Please check one of the following, sign below, and return these pages to the Responsible Project Investigator. Please print a copy of the consent form for your records.

Andre Acevedo

_______ Yes, I voluntarily agree to participate in research for this book project. I would like my legal name, ________________________________, to be associated with this research.

_______ Yes, I voluntarily agree to participate in research for this research project. I would like my identity to remain
confidential at this time. A pseudonym will be created for me and for my school, to which I will be referred within the book. I understand I have the option of revealing my identity at any time during this research and will request this change in writing at that time.

______ No, I will not be participating in research for this book project.

Participant’s signature: ________________________________

Date: ________________________________
Appendix E: All Musical Examples

Altissimo register

Blues on Sunday
Joshua Redman solo
Joshua Redman
Kynaston, 1998

Body and Soul
Coleman Hawkins solo
Johnny Green
Transcribed by Andre Acevedo

161
Blues on Sunday
Joshua Redman solo

Kynaston, 1998

Blues on Sunday
Joshua Redman solo

Kynaston, 1998

Moment's Notice
Diminished

John Coltrane

Transcribed by Andre Acevedo

162
Body and Soul

Tenor Sax

Coleman Hawkins solo

Johnny Green

Transcribed by Andre Acevedo

Sonata, Opus 19 for Eb Alto Saxophone

Diminished

Paul Creston
Isfahan
Joe Henderson solo
Billy Strayhorn
Transcribed by Andre Acevedo

G.T.D.S.
Kenny Garrett solo
Kenny Garrett
Transcribed by Andre Acevedo

Patterns for Improvisation Sample
Sample (p.38)
Oliver Nelson
Oops
Micheal Brecker solo
Mike Mainieri
Transcribed by Andre Acevedo

Tenor Sax
me.21-23

Tenor Sax
me.66-70

Tenor Sax
me.113-116

Tenor Sax
me.14-15
Wee-Dot

J.J. Johnson
Lou Donaldson solo
Transcribed by Andre Acevedo

Solo begins at 0:54