

A Study and Analysis of Trombonist Andy Martin's Improvisations:

Thematic Hooks as a Teaching/Learning Tool

by

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ABSTRACT

This project sheds light on trombonist Andy Martin's improvisation and provides tools for further learning. A biographical sketch gives background on Martin, establishing him as a newer jazz master. Through the transcription and analysis of nine improvised solos, Martin's improvisational voice and vocabulary is deciphered and presented as a series of seven thematic hooks. These patterns, rhythms, and gestures are described, analyzed, and presented as examples of how each is used in the solos. The hooks are also set as application exercises for learning jazz style and improvisation. These exercises demonstrate how to use Martin's hooks as a means for furthering one's own improvisation. A full method for successful transcription is also presented, along with the printed transcriptions and their accompanying information sheets.

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INTRODUCTION

A new generation of jazz masters today has successfully blended the older masters' concepts and sounds into a new voice of their own. This new voice pays homage to those who have come before, while also demonstrating newer techniques and harmonic concepts. Andy Martin is one such musician. Heavily influenced by trombonists Carl Fontana and Frank Rosolino, Martin has taken ideas from both artists and blended them together, along with other influences and studies, to create a trombone voice that is readily identifiable as his own. As an important figure in the trombone world today, his playing deserves a closer listening through extensive transcription, analysis, and application.

When using a title search of “trombone” and “transcription” in ProQuest, it was discovered that most dissertations were focused on classical transcription (for instance, transcribing a violin sonata for use as a trombone solo and teaching tool). Combining the words “trombone”, “transcription”, and “jazz” in a general search resulted in over a thousand dissertations of varying topics. Still, the jazz trombone-centered dissertations found in this search examined primarily the older jazz trombone masters, such as Kid Ory, Jack Teagarden, J.J. Johnson, Frank Rosolino, Al Grey, Curtis Fuller, and even David Steinmeyer. With very few exceptions, published transcriptions of contemporary jazz trombonists do not exist. Two such dissertation exceptions were Hal Crook¹ and Steve Davis.²

¹ Timothy R. Pitchford, “The Improvisation of Hal Crook” (DMA diss., University of Miami, 2005), accessed Sept. 7, 2013, ProQuest Dissertations and Theses.

² David Phy, “The Musical Language of Trombonist Steve Davis” (DMA diss., University of Illinois at Urbana-Champaign, 2010). This dissertation was only discovered through a Google Scholar

The impetus for this project came from a book written by David Baker: *Jazz Styles & Analysis: Trombone*. This book outlines over 150 trombonists through a short biography, a few interesting notes on their playing style, and often only a single transcription. Most entries are less than a page; only a few artists (like J.J. Johnson) have multiple-page entries.³ The Baker book is an incredible resource and would be monumentally difficult to re-create today in the same format (in regards to the sheer number of players that would be need to be listed).

The end goal for this research project is to create a more in-depth snapshot of an individual through a deeper study of their improvisations. Transcribing a single solo doesn't give one a full picture of an artist's improvisational techniques. Transcribing multiple solos begins to give the transcriber a clearer view of the artist's voice. It was decided that transcribing nine solos would fulfill this ideal and help the listener to understand the artist's note choices, vocabulary, and rhythms. These are referred to as the hooks that define an artist.

search and remains unpublished, even in ProQuest. The dissertation was received by email (in pdf form), directly from the author.

³ David Baker, *Jazz Styles & Analysis: Trombone* (Chicago: Maher Publications, 1973). A second subtitle of the book provides further description: *A History of The Jazz Trombone via Recorded Solos – Transcribed and Annotated*.

CHAPTER 1

BIOGRAPHICAL SKETCH

Trombonist Andy Martin was born in Provo, Utah on August 10, 1960. That same year, his family moved to California (first near San Francisco and then Los Angeles),⁴ where he currently resides. Martin initially started as a trumpet player, but switched to trombone in junior high. He took lessons with Bob Simmergreen (trombone teacher at California State University, Long Beach) and then Roy Main (trombonist with the bands of Harry James and Les Brown). Martin also studied jazz theory and improvisation with vibraphonist Charlie Shoemake, who gave him hundreds of transcribed solos to learn and play. These solos were not just from trombone players, but also representative of other instruments.⁵ Martin's entire family was musical: his father, a trumpet player, was the band teacher at California State University, Long Beach; his mother had a musical background as a bass player. As a younger musician, his father often took him to jam sessions, along with his two older brothers, Scott (sax/flute/clarinet) and Stan (trumpet). The three brothers formed a band at one point and still perform and record together.⁶

Andy Martin's post-high school studies were short lived. After one semester each at Golden West College and Long Beach State, he quit school to focus on his musical career and never went back. At this point his career started to take off, as he was booked with more established bands and artists to perform, tour, and record. From December

⁴ Alun Morgan, liner notes to *it's fine...it's andy!*, The Andy Martin Quartet, Fresh Sound Records FSR 5037, CD, 2004, 5. Birth date corrected from several incorrect dates in previous publications.

⁵ *Ibid.*, 6 and 10.

⁶ Martin Brother Band, "Welcome," http://www.martinbrotherhorns.com/Martin_Brother_Horns/Welcome.html (accessed October 19, 2013).

1979 to September 1981, Martin played in a Dixieland band at Disneyland. From 1984 to 1998 he was a regular player in Les Brown's band, playing 90-100 dates per year at one point.⁷ Martin has also been a part of the Latin music scene in Los Angeles; in 1992 he recorded with congero/band leader Poncho Sanchez for the CD *El Mejor*.⁸ In 1995, he recorded an album as the featured soloist with the Netherlands Metropole Orchester.⁹ On the commercial side, Martin has been the lead trombonist for the hit television show "Dancing with the Stars" since the show began in 2005,¹⁰ has played at the Emmy and Grammy awards, and has recorded as a tenor and bass trombone player¹¹ on a multitude of film soundtracks and jingles. Martin has worked with artists such as Lou Rawls, Louie Bellson, Sammy Nestico, Bill Holman, Tom Kubis, and the Big Phat Band.

Andy Martin's main influences as an improviser are trombonists Frank Rosolino and Carl Fontana, trumpeter Clifford Brown, and saxophonist Michael Brecker.¹² Martin met Rosolino once at a live performance, and credits him as an early influence, especially from the album *Conversation* (with trumpeter Conti Candoli).¹³ As for Fontana, Martin

⁷ Morgan, 9.

⁸ Kurt Dietrich, *Jazz 'Bones: The World of Jazz Trombone* (Rotterburg N., Germany: Advance Music, 2005), 512.

⁹ *Ibid.*, 476.

¹⁰ The Official Website of Trombonist Andy Martin, home page, <http://www.drewbone.com> (accessed July 7, 2013).

¹¹ American Federation of Musicians, "From Disney to Dancing with the Stars: Following Andy Martin's Stupendous Trombone Career," *International Musician* 107, no. 6 (June 2009): 21.

¹² The Official Website of Trombonist Andy Martin, home page, <http://www.drewbone.com> (accessed July 7, 2013).

¹³ Morgan, 8.

had a much closer interaction and shared album credit with him on *The Carl Fontana - Andy Martin Quintet - Live at Capozzoli's* (1998).

Though understudied, Andy Martin is listened to and appreciated by many musicians and especially a younger generation of trombonists through his recordings with the Big Phat Band. He represents a significant figure in the world of music, jazz, and trombonists today. Trombonist Kurt Dietrich writes of Martin in his book *Jazz 'Bones* that he is "...not as unpredictable as Rosolino, but slightly more aggressive than Fontana."¹⁴ Jack Redman, lead trombonist for Les Brown, said of Martin: "he fit in perfectly right from the beginning. He had everyone's respect as a player and a person. Andy was so musical, a truly great player...and such a likable guy! It was almost like a great player from the past had come back in a young man's body. He can do it all: jazz soloist, lead player... you name it. I can't say enough about Andy Martin."¹⁵ From jazz luminary Bill Holman: "he's obviously a masterful musician. The thing that strikes me about him is that he's not only really inventive and can play everything he thinks of, but he plays the complete horn. He plays down low and up high.... Andy is in total control of his instrument."¹⁶ Pianist Jan Lundgren (who joined Andy Martin on the album *it's fine...it's Andy!*) says it most succinctly: "Andy has taken the best from Frank Rosolino and Carl Fontana and developed a sound of his own."¹⁷

¹⁴ Dietrich, 477.

¹⁵ Morgan, 9.

¹⁶ Ibid, 8.

¹⁷ Ibid, 9.

Andy Martin's successes as a sideman and soloist have led to twelve albums as a leader or co-leader.¹⁸ Among his recorded output are solo albums such as *Leading Off* (1995), *it's fine...it's Andy!* (2001), and *Setting the Standard* (2008). He is featured as a co-leader on albums like *The Carl Fontana - Andy Martin Quintet - Live at Capozzoli's* (1998), with Vic Lewis on *The Project* (2004), and with trombonist Scott Whitfield on *A Tribute to Carl Fontana* (2009). Besides the myriad of smaller jazz combo recordings that he is featured on as a sideman, Martin has also been recorded as a featured artist with the Netherlands Metropole Orchestra on *Andy Martin and Metropole Orchestra* (1997).

¹⁸ The Official Website of Trombonist Andy Martin, home page, <http://www.drewbone.com> (accessed July 7, 2013).

CHAPTER 2

THE PROJECT

The Study

It is widely agreed that versatility is a desirable skill for a working musician to possess. This is important in training trombonists for a future in music. This project demonstrates how the in-depth study of an artist can produce materials for any musician to study, regardless of their main focus. As a jazz artist, the benefit of transcription is universally recognized.¹⁹ However, jazz style, specifically transcription and improvisation, is often lacking from applied trombone study, even though we claim to wish versatility on our students. Most trombonists would agree that fundamentally good trombone playing is the key to being a successful trombonist, regardless of the style being performed. Jazz style/ear-training should be a part of that well-rounded fundamental.

In order to produce a well-rounded musician there is a need for more “cross-training” in applied lessons today. Jazz transcriptions make excellent etudes (performed alone, with a rhythm section, or along with the recording). Hook concepts gleaned from a study such as this can also lead to scale patterns or ear-training exercises. In one dissertation referenced for this project, several well-established applied trombone teachers at prestigious music schools were quoted as saying that it is important for their

¹⁹ Baker, *Jazz Styles & Analysis: Trombone*, 2-3; David Baker, *The Jazz Style of Clifford Brown: A Musical and Historical Perspective* (Miami: Studio 224, 1982), 2, 6; Jerry Coker, *Elements of the Jazz Language for the Developing Improvisor* (Miami: Studio 224, 1991), i-iii; Conrad Herwig, *Frank Rosolino: Fond Memories Of...* (New Albany, IN: Double-Time Records, 1996), 9-10. Paul Berliner, *Thinking in Jazz*. (Chicago: The University of Chicago Press, 1994), 11-12, 97-98, 105.

students to be versatile; however, those same teachers mostly admitted that they didn't teach any jazz style, or that "someone else" on the faculty took care of that task.²⁰ A study such as this one can assist applied teachers who are unfamiliar with how to teach jazz style and basic improvisation.

An in-depth study of Andy Martin's improvisation gives a clear view of his voice. Listening to and transcribing solos such as presented here is essential, but the further study and practice of the hooks defined in the concluding chapter (patterns, rhythms, and gestures) presents a new, vivid window into the technique of a jazz master and a method by which one may begin to discover their own voice. However, taking the time to listen to the recordings and solos presented in this study is one activity that must not be neglected in the course of study. Listening will help to make the transcriptions and hooks clearer, and will also present the less tangible variables that are difficult to define on paper (such as timbre, tonguing, range, inflections, and vibrato).

As a world-class musician amongst a new generation of jazz masters, Andy Martin's trombone improvisations warrant further study.²¹ The nine improvised solos that were chosen for transcription and analysis can be found in the appendix. The objective is that this dissertation project becomes a part of a larger study, focusing on younger trombone players as a teaching tool for a new generation of trombonists.

²⁰ Matthew T. Buckmaster, "Teaching Strategies of Successful College Trombone Professors" (PhD diss., University of South Florida, 2006), accessed June 26, 2013, ProQuest Dissertations and Theses, 159-160, 179, 184-185, 203-205, 212-213.

²¹ Andy Martin was chosen as a subject partially because of a lesson that the author took with Martin (on 4/22/2009), in which Martin's incredibly fast slide and tonguing technique were noted. It was determined at that point that Martin's playing style was worth additional study.

The Method

The key to successful transcription is a tried and practiced method. This method may be established through a similar process to that of a musician learning to play an instrument: the “best” ideas and tools from different teachers, colleagues, and mentors are bundled together into an effective method that works for the individual. For the author’s method, several items were invaluable in the transcription process:

1. *Amazing Slow Downer* software²²
2. quality headphones and/or speakers
3. a pitch source
4. *Aebersold*²³ or “Real Book” lead sheets
5. staff paper, pencil, and *Finale* music software²⁴

The *Amazing Slow Downer* was an important tool at the beginning of this process. After each solo was chosen, this software was used to create a new sound file for each solo that cut out everything before and after the solo. This new sound file greatly aided in the process of repeated listening. Initially, an attempt was made to transcribe at full tempo in order to keep sight of the “big picture”. When necessary, the software was used to isolate and slow down phrases that were difficult to hear. When slowing a passage down, 10% increments were used. At 80% of full tempo, most phrases/notes became clear, like focusing a camera lens on a blurry image. Still, a few passages or select notes

²² Produced by Roni Music: <http://www.ronimusic.com>.

²³ Jamey Aebersold Jazz: <http://www.jazzbooks.com>.

²⁴ Produced by MakeMusic: <http://www.finalemusic.com>. The author uses *Finale* 2009.

within a phrase required further slowing-down to fully comprehend. At a very slow speed, it is easy to “hear” slide direction and determine the placement of certain notes (like D above bass clef, which can be played in first or fourth position on the trombone). In a few cases, the software’s EQ function was utilized to isolate the frequency range of the trombone. After a period of listening slowly and repeatedly to a passage it was important to take the solo back to full tempo to ensure that the context of the passage was still apparent.

Quality headphones or speakers are a must when attempting to transcribe. The task at hand is not an easy one to begin with and becomes even more so when dealing with poor sound quality. An arduous process can be made more difficult by attempting to transcribe while listening to music through laptop, tablet, or cell phone speakers. A better sound source instantly improves the experience.

It is recommended to first listen to a solo several times before attempting to write anything down. Only after being able to sing along with a solo and perhaps trying to play bits and pieces of it should the actual transcribing process begin. Trying to transcribe a solo after listening to it only one or two times adds difficulty to the process, as comprehension has not yet begun to take place. Throughout the course of transcribing, one must remember that transcription is the art of writing down, by ear, something that wasn’t performed with the intent that it be written down later.

For the author, the use of a trombone (a pitch source) in transcribing trombone solos is essential. For an instrumentalist transcribing and wishing to learn instrument-specific techniques and nuances, the instrument in question is the most valuable asset. For this project the trombone was used to clarify slide movement (which helped to define

some passages) and to delineate the use of across-the-grain or harmonic series use in phrases.

A piano was used for another integral part of the transcription process: clarifying the chord changes and melody (if unknown) of a tune. Without chord changes, the notes that are transcribed have less meaning and don't have a structure in which to fit. For this project, an attempt was made to transcribe jazz standard tunes as much as possible. This eliminated one step in the process (other than confirming changes/alterations for these standards).

For standards, lead sheets from Jamey Aebersold jazz play-along books and/or "Real Books" were used for establishing a norm for the chord changes. For two tunes, "I Thought About Ewe"²⁵ and "Carl",²⁶ jazz band charts were referenced, eliminating a step for both transcriptions. After establishing this initial version of the chord changes, the piano and bass parts were focused on in order to clarify the actual chord qualities that were being played. If no lead sheet existed, one of the first steps was to create one.

When producing a written version of a transcribed solo (as opposed to learning the solo entirely by ear) it is important to use staff paper and a pencil. Attempting to transcribe directly into a notation software program adds an unnecessary variable into the beginning of the process. It is difficult to insert notes, rests, and possible rhythms into *Finale* in the exact part of the measure in which they belong. This is not an issue with staff paper and a pencil.

²⁵ Tom Kubis, *I Thought About Ewe*. Publication information was not included on the trombone part that was referenced.

²⁶ Bill Holman, *Carl* (Port Townsend, WA: Sierra Music Publications, 2002).

The process of transcription is similar to that of putting a puzzle together. First, the form of the tune is evenly sketched out on staff paper (4 measures per line). This way, one needn't complete the first measure in order to transcribe the second measure. If certain notes or phrases are readily obvious, they can be written in the appropriate places. This also preemptively solves the problem of forgetting to write in a measure of rest and helps to keep the transcriber in the right place. If the starting pitch or a rhythm for a phrase is known, it can be inserted in the correct location (like a puzzle piece). For a phrase that is difficult to hear, working backwards can be helpful; if the end of a phrase is obvious, this can be used to determine where the phrase is coming from.

Finale was utilized only after the solo was written down. After all of the information is input into *Finale*, the solos are shifted into bass clef²⁷ as a standard for jazz trombone writing. The final step in this process is checking for accuracy by playing the notated solo and listening to it next to the recorded solo. This begins the next step of the learning process: analysis and application.

²⁷ The author transcribes in treble clef (8vb) in order to eliminate excessive ledger lines during the pencil and paper part of the process.

The Transcriptions

The solos transcribed for this project were chosen as an overview of Andy Martin's improvisation. The logic in choosing the solos was as follows:

1. Andy Martin is a world-class trombonist, worthy of further study.
2. The solos are valid as long as they don't deviate too far from the artistic "norm" and are clean recordings.
3. Only commercially-available recordings were used. YouTube and Facebook²⁸ videos were not referenced for the project, as the artist has little or no control over content posted by others on the internet.

The purpose of this project was to discover teaching and learning tools through transcription. Therefore, it wasn't a priority to spread the solos out over multiple albums or a large time-span, as this was not an in-depth documentation of the artist's growth over time. The nine solos transcribed originate from four different albums. The complete transcriptions and companion information sheets may be found in the appendixes.

"Carl", "Doxy", "The Night Has a Thousand Eyes", and "Nightingale" are from *it's fine...it's andy!*²⁹ This album features Andy Martin with a trio of piano, bass, and drums. "Doxy" is the only tune in this project on which Martin uses a cup mute throughout. These four tunes vary in style (two are swing, two alternate swing and Latin) and vary in tempo from quarter note = c. 142 to c. 255.

²⁸ <http://www.youtube.com> and <http://www.facebook.com>.

²⁹ The Andy Martin Quartet, *it's fine...it's andy!* Fresh Sound Records FSR 5037, CD, 2004.

“Caravan” and “On Green Dolphin Street” are from *The Carl Fontana - Andy Martin Quintet - Live at Capozzoli's*.³⁰ This album features both Andy Martin and Carl Fontana with piano, bass, and drums. The influence of Fontana on Martin’s playing is obvious in this album, perhaps even to the untrained ear. “Caravan” is the fastest tune in this project and features an impressive technical display from Martin. These two tunes both alternate in style (between swing and Latin) and vary in tempo from quarter note = c. 193 to c. 280.

“Groove Blues” and “Lou’s Blues” are from *Air Bellson: Louie Bellson’s Magic 7*.³¹ This album features Andy Martin within a larger ensemble than the previous two recordings: alto saxophone, tenor saxophone, trumpet, piano, bass, and drums. Martin doesn’t stretch out for very long on either tune; both are twelve-bar blues form in a swing feel. “Groove Blues” is the only example of plunger use in this collection of solos. Tempos vary from quarter note = c. 165 to c. 210.

“I Thought About Ewe”, from *At Last*,³² is the only solo transcribed from a jazz band recording: fives saxophones, four trumpets, four trombones (including the soloist), piano, guitar, bass, and drums. As a soloist with The Tom Kubis Big Band, Martin’s solo is the only one in this project that features the almost-exclusive use of sixteenth-notes. However, the tempo, at quarter note = c. 125, is also the slowest.

³⁰ Carl Fontana and Andy Martin, *The Carl Fontana - Andy Martin Quintet - Live at Capozzoli's*, Woofy Productions WPCD87, CD, 1998.

³¹ Louie Bellson’s *Magic 7*, *Air Bellson*, Concord Jazz CCD 4742-2, CD, 1997.

³² Tom Kubis Big Band, *At Last*, Cexton Records CD21251, CD, 1995.

CHAPTER 3

THEMATIC HOOKS

Analysis

The following pages contain descriptions and examples of seven hooks that were found to be commonalities in Andy Martin's improvised solos. The examples may be cross-referenced with the full transcriptions found in the appendix and listened to along with the full recordings. These examples present ideas that may be transferred to one's own practice, as demonstrated in the Application section of this chapter. The seven hooks are: Repeated Note, Short Motivic Cells, Descending Melodic Turn, Tonic Wrap-Around on a Minor Chord, Arpeggiation of Chord Tones, $3 \rightarrow b9$ or $3 \rightarrow \#9$, and Multiple Enclosures.

Repeated Note

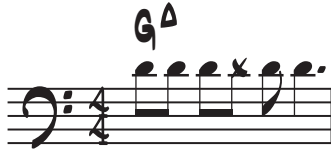
Repeating a single note can be an effective way of breaking up a phrase. Martin performs this hook either over one chord or over multiple chords, and in either a static or varied rhythm. In all but example 5 and two beats of example 4, Martin uses a triad-based chord tone.

a. Over One chord

Example 1. The Night Has a Thousand Eyes: m. 21-22



Example 2. The Night Has a Thousand Eyes: m. 47

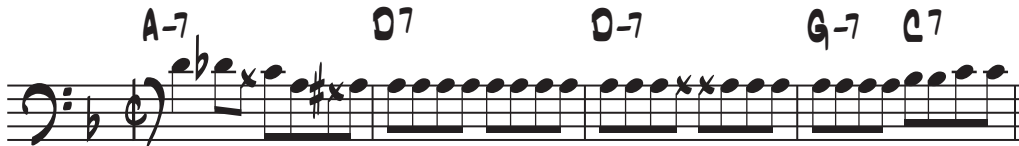


Example 3. The Night Has a Thousand Eyes: m. 51-52

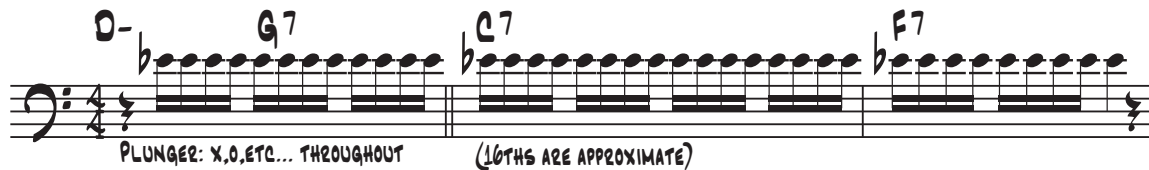


b. Over Multiple Chords

Example 4. Carl: m. 91-94



Example 5. Groove Blues: m. 12-14

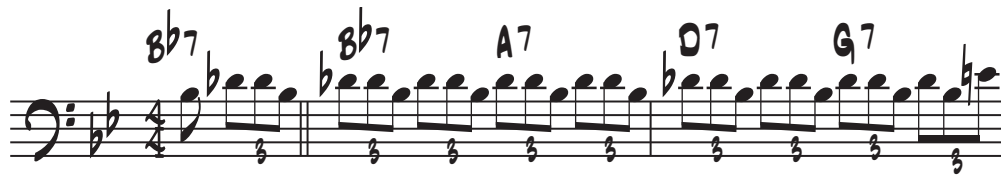


Short Motivic Cells

Similar to the previous hook, this hook is performed by Martin either over one chord or multiple chords, and sometimes multiple measures. The short motivic cell is comprised of several notes played over and over again in either the same order (Ostinato) or in a seemly random order (Ad lib). Martin generally uses notes from the “first-choice” host scale, with the exception of examples 6-9, in which he uses altered or chromatic notes.

a. Motivic Cell - Ostinato

Example 6. Doxy: pickup m. 33-35 (with pickup)



Example 7. Doxy: m. 36



Example 8. Doxy: m. 37



Example 9. Doxy: pickup to m. 53-54 (with pickup)

Musical notation for Example 9, showing a pickup note and a series of eighth notes with triplet markings. Chords F7 and Bb7 are indicated above the notes.

Example 10. Doxy: m. 60-61

Musical notation for Example 10, showing a series of eighth notes with chord markings Eb7 and Eo7.

Example 11. Lou's Blues: m. 35-36

Musical notation for Example 11, showing a series of eighth notes with chord markings A-7, Ab7, G7, C7, and F7, and triplet markings.

Example 12. Nightingale: m. 29-30 (with pickup)

Musical notation for Example 12, showing a series of eighth notes with chord markings A-9 and Bb7#11.

Example 13. On Green Dolphin Street: m. 115

Musical notation for Example 13, showing a series of eighth notes with chord marking CΔ.

Example 14. On Green Dolphin Street: m. 120-121

Musical notation for Example 14, showing a series of eighth notes with chord markings CΔ and E-7b5.

Example 15. The Night Has a Thousand Eyes: m. 48-49 (with pickup)



b. Motivic Cell - Ad lib

Example 16. On Green Dolphin Street: m. 84-85 (with pickup)



Example 17. Nightingale: m. 57-60 (with pickup)



Descending Melodic Turn

This embellishment is performed by adding several quick notes above the first note of the turn that lead to the bottom note of the turn. The turn is achieved by using the harmonic series, a lip slur, and (sometimes) slide movement. Martin uses this hook on several different base rhythms.

a. Syncopated (quarter note, eighth note; repeat)

Example 18. Carl: m. 49



Example 19. Groove Blues: m. 26-27



Example 20. Groove Blues: m. 36-37 (with pickup)



Example 21. Lou's Blues: m. 19-20



Example 22. On Green Dolphin Street: m. 55-56



b. Two eighth notes (once, or repeated)

Example 23. I Thought About Ewe: m. 10



Example 24. I Thought About Ewe: m. 49



Example 25. Lou's Blues: m. 27-28



Example 26. On Green Dolphin Street: m. 57



Example 27. On Green Dolphin Street: m. 108



c. Quarter or Longer Note Values

Example 28. Caravan: m. 75



Example 29. Caravan: m. 103-106



Example 30. Carl: m. 48



Example 31. Groove Blues: m. 3



Example 32. Lou's Blues: m. 6



Example 33. Lou's Blues: m. 18



Example 34. Lou's Blues: m. 34



Tonic Wrap-Around on a Minor Chord

This short chord arpeggiation combined with an enclosure (under/over) is used by Martin several times on an A minor chord. The effect is to outline and emphasize the root of the chord with both a minor and major seventh.

Example 35. I Thought About Ewe: m. 15



Example 36. The Night Has a Thousand Eyes: m. 20



Example 37. The Night Has a Thousand Eyes: m. 45



Example 38. On Green Dolphin Street: m. 28



Arpeggiation of Chord Tones

This seemingly simple device is used by Martin to outline a chord quality. The arpeggiation is begun either on any basic chord tone (1, 3, 5, or 7) or on an upper extension or alteration (9, b9, #9, 11, #11, 13), and includes at least two notes. These arpeggiations are performed either in an upward or downward direction and are found in varying note values and rhythmic figures.

Example 39. Caravan: m. 35



Example 40. Caravan: m. 39



Example 41. Caravan: m. 49-54



Example 42. Carl: m. 3-4



Example 43. Carl: m. 16-17

Musical notation for Example 43, Carl: m. 16-17. Bass clef, 2/4 time. Chords: Bb7#11, A-7. The second measure has asterisks over the notes.

Example 44. Carl: m. 23

Musical notation for Example 44, Carl: m. 23. Bass clef, 2/4 time. Chord: BbΔ7.

Example 45. Carl: m. 69-70

Musical notation for Example 45, Carl: m. 69-70. Bass clef, 2/4 time. Chords: A-7, D9.

Example 46. Carl: m. 94-101

Musical notation for Example 46, Carl: m. 94-101. Bass clef, 2/4 time. Chords: C7, FΔ7, Bb7#11, A-7, D9, D-7, G7b9, C-7.

Example 47. Doxy: m. 14

Musical notation for Example 47, Doxy: m. 14. Bass clef, 4/4 time. Chords: Bb7, A7. Triplet markings over notes.

Example 48. Doxy: m. 30-32

Musical notation for Example 48, Doxy: m. 30-32. Bass clef, 4/4 time. Chords: Bb7, A7, Ab7, G7. Triplet markings over notes.

Example 49. Doxy: m. 37-38

Musical notation for Example 49, measures 37-38. The key signature is B-flat major (two flats). The time signature is 4/4. The notation is in bass clef. A handwritten chord symbol $Bb7$ is placed above the first measure. The melody consists of quarter notes: B-flat, A, G, F, E, D, C, B-flat.

Example 50. Doxy: m. 44-46

Musical notation for Example 50, measures 44-46. The key signature is B-flat major. The time signature is 4/4. The notation is in bass clef. Handwritten chord symbols $Eb7$, $Eo7$, $Bb7$, and $A7$ are placed above the measures. The melody is a continuous eighth-note line with some notes marked with an 'x'.

Example 51. Doxy: m. 55

Musical notation for Example 51, measure 55. The key signature is B-flat major. The time signature is 4/4. The notation is in bass clef. A handwritten chord symbol $G7$ is placed above the first measure. The melody consists of quarter notes: G, F, E, D, C, B-flat, A, G. There are triplets indicated by a '3' below the notes.

Example 52. Doxy: m. 57-58

Musical notation for Example 52, measures 57-58. The key signature is B-flat major. The time signature is 4/4. The notation is in bass clef. Handwritten chord symbols $F7$ and $Bb7$ are placed above the measures. The melody consists of quarter notes: F, E, D, C, B-flat, A, G, F. There are triplets indicated by a '3' below the notes.

Example 53. Doxy: m. 62 (with pickup)

Musical notation for Example 53, measure 62 (with pickup). The key signature is B-flat major. The time signature is 4/4. The notation is in bass clef. Handwritten chord symbols $Bb7$ and $A7$ are placed above the measures. The melody consists of quarter notes: B-flat, A, G, F, E, D, C, B-flat.

Example 54. Doxy: m. 65-66

Musical notation for Example 54, measures 65-66. The key signature is B-flat major. The time signature is 4/4. The notation is in bass clef. A handwritten chord symbol $Bb7$ is placed above the first measure. The melody consists of quarter notes: B-flat, A, G, F, E, D, C, B-flat.

Example 55. I Thought About Ewe: m. 5

Musical notation for Example 55, m. 5. The staff is in bass clef, 4/4 time, and B-flat major. The melody consists of a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note D3, a quarter note E3, a quarter note F3, and a quarter note G3. Chords G-7 and G-7/F are indicated above the notes.

Example 56. I Thought About Ewe: m. 7

Musical notation for Example 56, m. 7. The staff is in bass clef, 4/4 time, and B-flat major. The melody consists of a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note D3, a quarter note E3, a quarter note F3, and a quarter note G3. Chords D-7 and Db7 are indicated above the notes.

Example 57. I Thought About Ewe: m. 9

Musical notation for Example 57, m. 9. The staff is in bass clef, 4/4 time, and B-flat major. The melody consists of a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note D3, a quarter note E3, a quarter note F3, and a quarter note G3. Chord BbΔ7 is indicated above the notes.

Example 58. I Thought About Ewe: m. 14

Musical notation for Example 58, m. 14. The staff is in bass clef, 4/4 time, and B-flat major. The melody consists of a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note D3, a quarter note E3, a quarter note F3, and a quarter note G3. Chords B-7b5 and E7b9 are indicated above the notes.

Example 59. I Thought About Ewe: m. 15

Musical notation for Example 59, m. 15. The staff is in bass clef, 4/4 time, and B-flat major. The melody consists of a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note D3, a quarter note E3, a quarter note F3, and a quarter note G3. Chords A-7 and D7 are indicated above the notes.

Example 60. I Thought About Ewe: m. 28

Musical notation for Example 60, m. 28. The staff is in bass clef, 4/4 time, and B-flat major. The melody consists of a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note D3, a quarter note E3, a quarter note F3, and a quarter note G3. Chords B-7 and E7#9 are indicated above the notes.

Example 61. I Thought About Ewe: m. 41



Example 62. The Night Has a Thousand Eyes: m. 27-28



Example 63. The Night Has a Thousand Eyes: m. 31



Example 64. The Night Has a Thousand Eyes: m. 39-40



Example 65. The Night Has a Thousand Eyes: m. 60



Example 66. The Night Has a Thousand Eyes: m. 65-71



Example 67. The Night Has a Thousand Eyes: m. 83-84

Musical notation for Example 67, measures 83-84. The piece is in 4/4 time. The notation is in bass clef. The key signature has one flat (B-flat). The melody consists of eighth notes, with some triplets. Chords are indicated above the staff: BbΔ at the beginning, and BbΔ and BΔ at the end of the second measure.

Example 68. The Night Has a Thousand Eyes: m. 95-96 (with pickup)

Musical notation for Example 68, measures 95-96. The piece is in 4/4 time. The notation is in bass clef. The key signature has one sharp (F#). The melody consists of eighth notes, with some triplets. Chords are indicated above the staff: GΔ, A-3, and D7.

Example 69. Nightingale: m. 1-4

Musical notation for Example 69, measures 1-4. The piece is in 4/4 time. The notation is in bass clef. The key signature has one sharp (F#). The melody consists of eighth notes and quarter notes. A chord of A-9 is indicated above the first measure.

Example 70. Nightingale: m. 20

Musical notation for Example 70, measure 20. The piece is in 4/4 time. The notation is in bass clef. The key signature has one sharp (F#). The melody consists of eighth notes. A chord of A7b9 is indicated above the first measure.

Example 71. Nightingale: m. 23

Musical notation for Example 71, measure 23. The piece is in 4/4 time. The notation is in bass clef. The key signature has one flat (B-flat). The melody consists of eighth notes. Chords of C-7 and F7 are indicated above the first and second measures.

Example 72. Nightingale: m. 42-44

Musical notation for Example 72, measures 42-44. The piece is in 4/4 time. The notation is in bass clef. The key signature has one sharp (F#). The melody consists of eighth notes and quarter notes. A chord of A-9 is indicated above the first measure.

Example 73. On Green Dolphin Street: m. 2-3



Example 74. On Green Dolphin Street: m. 10



Example 75. On Green Dolphin Street: m. 12-13



Example 76. On Green Dolphin Street: m. 14



Example 77. On Green Dolphin Street: m. 34-36 (with pickup)



Example 78. On Green Dolphin Street: m. 44-45 (with pickup)



Example 79. On Green Dolphin Street: m. 54-55



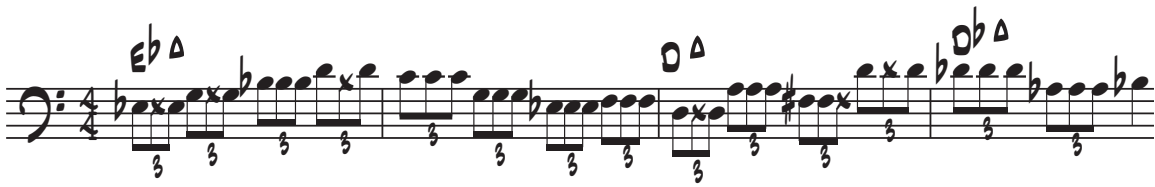
Example 80. On Green Dolphin Street: m. 78 (with pickup)



Example 81. On Green Dolphin Street: m. 90 (with pickup)



Example 82. On Green Dolphin Street: m. 100-103



Example 83. On Green Dolphin Street: m. 127



3 → b9 or 3 → #9

This hook is a specific type of chord arpeggiation performed by Martin. The arpeggiation is performed beginning on the 3rd scale degree of a dominant chord and arpeggiating to either the b9 or #9. This arpeggiation occurs in six different ways in these solos.

a. 3 Arpeggiated Up to b9

Example 84. Caravan: m. 58



Example 85. Doxy: m. 55



Example 86. I Thought About Ewe: m. 15



Example 87. I Thought About Ewe: m. 47



Example 88. Lou's Blues: m. 10



b. 3 Arpeggiated Up to #9

Example 89. Caravan: m. 27 (including b9)



Example 90. Caravan: m. 91 (including b9)



Example 91. Lou's Blues: m. 32



Example 92. Nightingale: m. 20



Example 93. The Night Has a Thousand Eyes: m. 92



c. 3 Directly Up to b9

Example 94. Carl: m. 30



Example 95. I Thought About Ewe: m. 18



Example 96. On Green Dolphin Street: m. 105



d. 3 Directly Down to b9

Example 97. Caravan: m. 22



Example 98. Caravan: m. 50



Example 99. Caravan: m. 68



Example 100. Caravan: m. 117



Example 101. Caravan: m. 123



Example 102. Carl: m. 38



Example 103. Carl: m. 60



Example 104. Carl: m. 90

Musical notation for Example 104, Carl: m. 90. The notation is in bass clef, 7/8 time, and B-flat major. It features a melodic line starting on G3, moving to A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, and ending on B4. Chords B-7b5 and E7b9 are indicated above the staff.

Example 105. Doxy: m. 63

Musical notation for Example 105, Doxy: m. 63. The notation is in bass clef, 4/4 time, and B-flat major. It features a melodic line starting on G3, moving to A3, B3, C4, D4, E4, F4, G4, and ending on F4. A triplet of notes G4, A4, B4 is indicated above the staff with a '3' and a slur. A G7 chord is indicated above the staff.

Example 106. Groove Blues: m. 8

Musical notation for Example 106, Groove Blues: m. 8. The notation is in bass clef, 4/4 time, and B-flat major. It features a melodic line starting on G3, moving to A3, B3, C4, D4, E4, F4, and ending on G4. An A7 chord is indicated above the staff.

Example 107. I Thought About Ewe: m. 22

Musical notation for Example 107, I Thought About Ewe: m. 22. The notation is in bass clef, 4/4 time, and B-flat major. It features a melodic line starting on G3, moving to A3, B3, C4, D4, E4, F4, and ending on G4. An A7#9 chord is indicated above the staff.

Example 108. I Thought About Ewe: m. 43

Musical notation for Example 108, I Thought About Ewe: m. 43. The notation is in bass clef, 4/4 time, and B-flat major. It features a melodic line starting on G3, moving to A3, B3, C4, D4, E4, F4, and ending on G4. An Eb7 chord is indicated above the staff.

Example 109. Lou's Blues: m. 34

Musical notation for Example 109, Lou's Blues: m. 34. The notation is in bass clef, 4/4 time, and B-flat major. It features a melodic line starting on G3, moving to A3, B3, C4, D4, E4, F4, and ending on G4. A C7 chord is indicated above the staff.

Example 110. Nightingale: m. 24



e. 3 Directly Down to #9 Then Continuing Down to b9

Example 111. Carl: m. 42



Example 112. Groove Blues: m. 40



f. 3 Directly Down to b9 Then Up to #9

Example 113. Caravan: m. 6



Example 114. I Thought About Ewe: m. 14



Multiple Enclosures

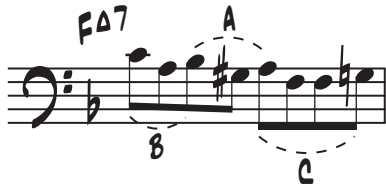
For this project, an enclosure is defined as a device used to emphasize a target note landing on a downbeat by approaching it from above and then below; the target note can also be approached from below and then above. In these examples, the target note is enclosed by almost any relatively close interval on either side. Martin will often link multiple enclosures together within one phrase, creating a unique hook. Sometimes these enclosures overlap; other times they are linked together by one or two notes. Most of the enclosures target a note that is in the “first-choice” host scale. Chromatic notes or chord alterations are used in a few examples when several enclosures are directly linked together. In the nine solos that were transcribed for this project, multiple enclosures were used so often that only two solos are used for examples (“Carl” and “I Thought About Ewe”). The enclosures are grouped by the number that occur in the example (three, four, five, seven, and thirteen) and labeled as indicated in table 1.

Table 1. Enclosure Labels

Enclosure	Descend	Ascend
A	M2	m2
B	m3	m2
C	M3	M2
D	M3	m3
E	P4	M2
F	P4	m3
G	d5	m2
H	d5	M2
I	P5	M3
J	m6	m3
	Ascend	Descend
K	m3	m2
L	m3	M2
M	M3	m2
N	M3	M2

a. Three Enclosures

Example 115. Carl: m. 43



Example 116. Carl: m. 55-56

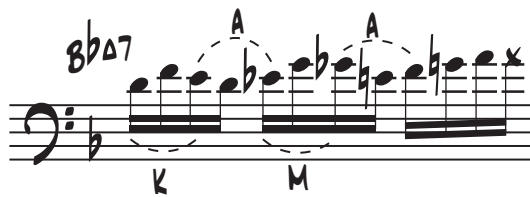


Example 117. I Thought About Ewe: m. 48-49



b. Four Enclosures

Example 118. I Thought About Ewe: m. 42



Example 119. I Thought About Ewe: m. 25



c. Five Enclosures

Example 120. I Thought About Ewe: m. 46-47

Musical notation for Example 120 in bass clef. The melody consists of eighth notes. Chords are indicated above the staff: B-7, E7, K, G, and B-7. Enclosures are shown with dashed lines and labeled H, A, and K below the staff.

Example 121. Carl: m. 53-54

Musical notation for Example 121 in bass clef. The melody consists of eighth notes. Chords are indicated above the staff: A-7, B, D7, B, G-7, and A. Enclosures are shown with dashed lines and labeled A and B below the staff.

Example 122. Carl: m. 65-67

Musical notation for Example 122 in bass clef. The melody consists of eighth notes. Chords are indicated above the staff: D7, L, G-7, C7, B, F#7, and F. Enclosures are shown with dashed lines and labeled I and A below the staff.

d. Seven Enclosures

Example 123. Carl: m. 105-107

Musical notation for Example 123 in bass clef. The melody consists of eighth notes. Chords are indicated above the staff: A-7, B, D7, K, G-7, F, G^b7, A, and F#7. Enclosures are shown with dashed lines and labeled A, A, and K below the staff.

e. Thirteen Enclosures

Example 124. I Thought About Ewe: m. 35-38



Application

The hooks in the previous analysis pages are essential parts of Martin's vocabulary, and as such, part of his readily identifiable voice. After studying these hooks, it is important to then apply them to one's own practice and improvisation. What follows are examples of how this can be accomplished. Each example takes concepts directly from Martin's hooks and applies them to a standard eight measure chord progression. This progression uses chord movement that is similar to that which is contained in most of Martin's solos. The idea of each example was not to play exactly what Martin might have played, but to practice a specific hook.

In personal practice, one should use the following pages as a starting place. The next step would be to come up with different applications of each hook over the eight measure progression provided, and also to play the hooks over different chord changes and progressions. Finally, each hook should be connected with one's own ideas and inserted into a solo. This begins the process of internalization, as the hook will now become part of one's own vocabulary.

Repeated Note

Example 125 demonstrates the application of a single note through most of the progression. The change from G to F is done on the D7, as the 4th scale degree is typically an “avoid” note on a dominant chord. Example 126 shows the further application of a repeated note, while changing the note more often than the previous example. Example 127 re-examines the concept from the previous example while varying the rhythm that is used.

Example 125. Repeated Note 1

Example 125. Repeated Note 1. The notation shows two staves in 4/4 time. The top staff contains four measures with chords C-7, F7, BbΔ7, and EbΔ7. The bottom staff contains four measures with chords A-7b5, D7#9, and G-7. The notes are repeated in a steady eighth-note pattern.

Example 126. Repeated Note 2

Example 126. Repeated Note 2. The notation shows two staves in 4/4 time. The top staff contains four measures with chords C-7, F7, BbΔ7, and EbΔ7. The bottom staff contains four measures with chords A-7b5, D7#9, and G-7. The notes are repeated in a steady eighth-note pattern.

Example 127. Repeated Note 3

Example 127. Repeated Note 3. The notation shows two staves in 4/4 time. The top staff contains four measures with chords C-7, F7, BbΔ7, and EbΔ7. The bottom staff contains four measures with chords A-7b5, D7#9, and G-7. The notes are repeated in a steady eighth-note pattern.

Short Motivic Cells

Example 128 uses an ostinato pattern performed by Martin in several solos.

Example 129 demonstrates another Martin ostinato pattern. Example 130 shows the use of an ad lib cell. Three notes are used for the first four bars; two of those notes are changed for the last four bars.

Example 128. Short Motivic Cells 1

Musical notation for Example 128, Short Motivic Cells 1. The notation is in 4/4 time and consists of two staves. The top staff contains four measures with chords C-7, F7, BbΔ7, and EbΔ7. The bottom staff contains four measures with chords A-7b5, D7#9, G-7, and EbΔ7. The music features a consistent eighth-note ostinato pattern with triplets indicated by a '3' below the notes.

Example 129. Short Motivic Cells 2

Musical notation for Example 129, Short Motivic Cells 2. The notation is in 4/4 time and consists of two staves. The top staff contains four measures with chords C-7, F7, BbΔ7, and EbΔ7. The bottom staff contains four measures with chords A-7b5, D7#9, G-7, and EbΔ7. The music features a consistent eighth-note ostinato pattern.

Example 130. Short Motivic Cells 3

Musical notation for Example 130, Short Motivic Cells 3. The notation is in 4/4 time and consists of two staves. The top staff contains four measures with chords C-7, F7, BbΔ7, and EbΔ7. The bottom staff contains four measures with chords A-7b5, D7#9, G-7, and EbΔ7. The music features a consistent eighth-note ostinato pattern.

Descending Melodic Turn

Example 131 combines the three main rhythmic elements that Martin uses in his descending melodic turns.

Example 131. Descending Melodic Turn

Musical notation for Example 131, Descending Melodic Turn. The notation is in 4/4 time and consists of two staves of bass clef music. The first staff contains four measures with descending eighth-note patterns. Chords are labeled above the notes: C-7, F7, BbΔ7, and EbΔ7. The second staff contains four measures with similar descending eighth-note patterns. Chords are labeled above the notes: A-7b5, D7#9, and G-7.

Tonic Wrap-Around on a Minor Chord

Example 132 demonstrates the Tonic Wrap-Around on two chords: C-7 and G-7. The rest of the chords apply Martin's concepts from the next section, Arpeggiation of Chord Tones. Additionally, one chord, D7#9 demonstrates the concept of 3 → b9.

Example 132. Tonic Wrap-Around on a Minor Chord

Musical notation for Example 132, Tonic Wrap-Around on a Minor Chord. The notation is in 4/4 time and consists of two staves of bass clef music. The first staff contains four measures with descending eighth-note patterns. Chords are labeled above the notes: C-7, F7, BbΔ7, and EbΔ7. The second staff contains four measures with similar descending eighth-note patterns. Chords are labeled above the notes: A-7b5, D7#9, and G-7.

Arpeggiation of Chord Tones

The chords in Example 133 are arpeggiated mostly in eighth-note hook patterns taken from Martin's improvisations. Example 134 uses the triplet hooks found in several solos.

Example 133. Arpeggiation of Chord Tones 1

Example 133 shows two staves of music in 4/4 time. The top staff contains four measures of eighth-note arpeggiated patterns for chords C-7, F7, B \flat Δ 7, and E \flat Δ 7. The bottom staff contains four measures of eighth-note arpeggiated patterns for chords A-7 \flat 5, D7#9, G-7, and a final measure with a double bar line.

Example 134. Arpeggiation of Chord Tones 2

Example 134 shows two staves of music in 4/4 time. The top staff contains four measures of eighth-note triplet arpeggiated patterns for chords C-7, F7, B \flat Δ 7, and E \flat Δ 7. The bottom staff contains four measures of eighth-note triplet arpeggiated patterns for chords A-7 \flat 5, D7#9, G-7, and a final measure with a double bar line.

3 → b9 or 3 → #9

In Example 135, all four of the chords on the first line have been changed to dominant chords in order to accommodate better practice of the 3 → b9 or 3 → #9 hook.

The specific hook versions used were as follows:

C7 and Eb7: 3 Arpeggiated Up to b9

F7: 3 Directly Down to b9

Bb7: 3 Arpeggiated Up to #9

Db7#9: mix of 3 Arpeggiated Up to b9 and 3 Directly Down to b9 Then Up to #9

Example 135. 3 → b9 and 3 → #9

The musical notation for Example 135 consists of two staves of bass clef music in 4/4 time. The first staff contains four measures with chords C7, F7, Bb7, and Eb7. The second staff contains three measures with chords A-7b5, D7#9, and G-7. The notation includes eighth and quarter notes, rests, and accidentals.

Multiple Enclosures

Example 136 demonstrates the use of multiple enclosures through two long phrases over eight bars. The specific enclosures used are labeled as indicated in table 2.

Table 2. Enclosure Labels for Example 136

Enclosure	Descend	Ascend
A	M2	m2
B	m3	m2
C	M3	M2
E	P4	M2
	Ascend	Descend
K	m3	m2
M	M3	m2

Example 136. Multiple Enclosures

The musical notation consists of two staves in bass clef, 4/4 time. The first staff contains the first phrase, and the second staff contains the second phrase. Chord labels are placed above the notes, and enclosure labels (A, B, C, E, K, M) are placed above dashed lines that enclose specific intervals. The first staff has labels C-7, B, A, F7, M, E, BbΔ7, B, EbΔ7, and A. The second staff has labels A-7b5, K, B, D7#9, A, C, G-7, and A. A 'B' label is also placed below the second staff.

CONCLUSION

For the serious student of jazz, this project sheds light on an understudied artist, provides materials for assimilating Andy Martin's improvisation, and suggests ways to incorporate these ideas into one's own style. The project also acts as a resource for the classical trombonist wishing to learn jazz style and improvisation, as the previous application exercises can be used as jazz style excerpts. The hooks can be used as ear-training exercises when one plays them in different keys, and applied towards improvisation in a jazz setting.

To achieve the full benefit of this project, one must complete the additional task of listening to the recordings and solos that were transcribed. This will give context to all of the examples. Martin's solos will demonstrate musicality through phrasing, breathing, and the use of vibrato. Quick and smooth slide technique, as well as across-the-grain playing, can be observed and emulated through listening.

Martin is simply a musician who uses the trombone as a tool for expression, regardless of the setting or style. In today's world, the versatile musician will have more playing opportunities than the non-versatile one. Many musicians now live by this concept, as evidenced by the Los Angeles music scene and recording studio industry in which Andy Martin performs.

The final step in studying a jazz artist in this manner is to explore the application of the artist's ideas within one's own performance. These ideas may be altered, combined, or intertwined with ideas from other artists, and ultimately re-designed

through personal practice and invention. To put it as simply as jazz master Clark Terry, the point is to “Imitate, Assimilate, and Innovate.”³³

³³ O'Donnell, Eric, “Clark Terry’s Three Steps to Improvisation,” Jazz Advice, <http://www.jazzadvice.com/clark-terrys-3-steps-to-learning-improvisation/> (accessed October 19, 2013). This advice about learning jazz improvisation was also heard by ASU professor Michael Kocour at a Clark Terry clinic in 1980.

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APPENDIX A
PERMISSION LETTER

Dear Andy Martin:

I am completing a doctoral dissertation project at Arizona State University based on an analysis on your improvisation as a learning/teaching tool. This work is not yet titled. I would like your permission to reprint in my dissertation the transcriptions that I have completed of your improvisation on the following nine tunes:

“Caravan” and “On Green Dolphin Street” from: *The Carl Fontana - Andy Martin Quintet - Live at Capozzoli's* Woofy Productions, 1998. “Carl”, “Doxy”, “The Night Has a Thousand Eyes”, and “Nightingale” from: *The Andy Martin Quartet. it's fine...it's andy!* Fresh Sound Records, 2004. “Groove Blues” and “Lou's Blues” from: Louie Bellson's *Magic 7. Air Bellson*. Concord Jazz, 1997. “I Thought About Ewe” from: Tom Kubis Big Band. *At Last*. Cexton Records, 1995.

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Sincerely,

 9/25/13
Michael Wilkinson

PERMISSION GRANTED FOR THE USE REQUESTED ABOVE:

Name: Andy M. Martin Date: 10-11-13

Address: Andy Martin
1738 Bellford Ave
Pasadena, CA 91104

APPENDIX B
ANALYSIS PAGE DESCRIPTION

Analysis Page Description

The following appendixes contain the nine transcribed solos, each preceded by an analysis page. Each analysis page is laid out as such and contains all or most of the following:

Title: song title

Key: tonal center for the solo

Composer: name of composer(s) and/or arranger

Album: *album title*

Recording Label: recording label name, date of recording release;

Studio or Live Recording (Album recorded as a leader, co-leader,
or as a member of a group)

Accompanied by: personnel names (and instruments)

Style: swing or Latin, sometimes alternating

Solo length: number of choruses improvised over

Time: approximate location of the solo in the full track

Tempo: approximate tempo, in beats-per-minute

Range: the highest and lowest note being played in the solo, noted on a bass clef staff,
and also described in terms of an interval.

Special Effects used: anything that can be described as out of the range of “normal”
playing technique

Recurring Patterns, Melodic: patterns that are more easily described as melodic

Recurring Patterns, Rhythmic: patterns that are more easily described as rhythmic

Developmental Techniques: anything that can be described as aiding in the development
of the solo

Other: anything that doesn't fit in any other category. Sometimes this is a short
description of an influence evident in a solo.

The analysis pages and transcriptions contain figures that may not be familiar to the reader. The following is a description of those figures:

1. Slide articulation: moving from one note to the next with little or no articulation



2. Turn: described on page 19



3. Fall: the pitch notated moves in a downward direction after the note is articulated



4. Scoop: the pitch notated is approached from below



5. Bend: a note that is articulated, moved down in pitch, and then back up in pitch.



6. Vib.: labeled over notes that are performed with more vibrato than the “norm”

7. Drag: labeled over a phrase that is performed slightly behind the beat

8. Ghosted Note: notated as an X note-head, signifying a note that is not strongly articulated or slightly “swallowed”. This notation is also used to signify a chipped note.

9. 3 → b9 (or #9): described on page 32

APPENDIX C

“CARAVAN” INFORMATION SHEET AND TRANSCRIPTION

Title: "Caravan"
Key: F minor
Composer: Irving Mills, Juan Tizol, Duke Ellington

Album: *The Carl Fontana - Andy Martin Quintet - Live at Capozzoli's*
Recording Label: Woofy Productions, 1998; Live Recording
(Co-Leader with Carl Fontana, trombone)
Accompanied by: Brian O'Rourke (piano); Tom Warrington (bass); Dom Moio (drums)

Style: Latin (A sections) and swing (bridges)

Solo length: 2 choruses

Time: Right after the in-head - 1'10"

Tempo: ♩ = c. 280

Range: Two octaves plus a m3



Special Effects used:



- Ghosting; falls; turns between notes; extensive use of slide "articulations"

Scale Preferences:



- C7b9: 5th Mode Harm. Minor, 5th Mode Mel. Minor, Mixolydian, Diminished (h/w), Pentatonic (C, Db, E, F, Gb), Eb Minor 6 Pentatonic
- F-: Mel. Minor, Harm. Minor, Dorian Bebop, Phrygian Fragment
- Bridge: Seventh Scale, Mixolydian, Lydian Dominant, 5th Mode Mel. Minor

Recurring Patterns:

Melodic: Similar to Carl Fontana

- 
-  (at the beginning of a phrase)
 - Multiple enclosures
 - Arpeggiation of chord tones (m. 35, 40, 49-54)
 - 3 → b9 or #9 (m. 6, 22, 27, 50, 58, 68, 91, 117, 123)

Rhythmic:

- 
-  (repeated) (m. 49-52)
 - Quarter-note triplets (m. 1, 19, 21, 14, 116-118, 120-121)
 - Eighth notes into quarter notes to begin a phrase (or a variation) (m. 9, 16, 20, 64, 80, 122)
 - Quarter note turns (m. 75, 103-106)

Developmental Techniques:

- Takes time at beginning of solo
- Effective use of space

Other:

- A very clean and articulate player – long runs of eighth-notes
- Martin's influence from Carl Fontana is clear in this solo (in his phrasing and articulation). He doesn't play as high as other solos for this project – this could be out of respect for/because he's performing with Carl Fontana.

CARAVAN

TRANSCRIBED BY MICHAEL WILKINSON

JUAN TIZOL

- AS PLAYED BY ANDY MARTIN ON

CARL FONTANA & ANDY MARTIN - LIVE AT CAPOZZOLI'S

LATIN: $\text{♩} = \text{c. } 140$

CHORUS 1 $\text{C}7\text{b}9$ Vib.

$\text{C}7\text{b}9$

$\text{C}7\text{b}9$

F-

$\text{C}7\text{b}9$

$\text{C}7\text{b}9$

$\text{C}7\text{b}9$

F-

SWING $\text{F}7$

CARAVAN - ANDY MARTIN - PAGE 2

8b7

37

Eb7^

41

Ab7 G7#9

45

LATIN C7b9

49

C7b9 Vib.

53

C7b9

57

F-

61

CHORUS 2 C7b9

65

C7b9

69

C7b9

73

77 F^-

81 $C7b9$

85 $C7b9$

89 $C7b9$

93 F^-

97 SWING $F7$

101 $Bb7$

105 $Eb7$

109 $Ab7$ $G7b9$

113 LATIN $C7b9$

CARAVAN - ANDY MARTIN - PAGE 4

117 $C7b9$ $D2A9$

Musical staff 117-120. The staff is in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). It contains four measures of music. Measure 117 starts with a $C7b9$ chord and features a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5). Measure 118 continues with a quarter note (D5), a quarter note (E5), and a quarter note (F5). Measure 119 has a quarter rest, a quarter note (G5), and a quarter note (A5). Measure 120 has a quarter rest, a quarter note (B5), and a quarter note (C6). A $D2A9$ chord is indicated above the final measure.

121 $C7b9$

Musical staff 121-124. The staff is in bass clef with a key signature of three flats. It contains four measures of music. Measure 121 starts with a $C7b9$ chord and features a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5). Measure 122 has a quarter rest, a quarter note (D5), and a quarter note (E5). Measure 123 has a quarter note (F5), a quarter note (G5), and a quarter note (A5). Measure 124 has a quarter note (B5), a quarter note (C6), and a quarter note (D6).

125 $F-$

Musical staff 125-128. The staff is in bass clef with a key signature of three flats. It contains four measures of music. Measure 125 starts with an $F-$ chord and features a quarter note (F4), a quarter note (G4), and a quarter note (A4). Measure 126 has a quarter note (B4), a quarter note (C5), and a quarter note (D5). Measure 127 has a quarter note (E5), a quarter note (F5), and a quarter note (G5). Measure 128 has a quarter note (A5), a quarter note (B5), and a quarter note (C6).

129 $C7b9$

Musical staff 129-130. The staff is in bass clef with a key signature of three flats. It contains two measures of music. Measure 129 starts with a $C7b9$ chord and features a quarter note (G4), a quarter note (A4), and a quarter note (B4). Measure 130 has a quarter note (C5), a quarter note (D5), and a quarter note (E5).

APPENDIX D

“CARL” INFORMATION SHEET AND TRANSCRIPTION

Title: "Carl"
Key: F
Composer: Bill Holman

Album: *it's fine...it's andy!*
Recording Label: Fresh Sound, 2004; Studio Recording (Leader)
Accompanied by: Jan Lundgren (piano); Tom Warrington (bass); Paul Kreibich (drums)

Style: Swing
Solo length: 2 choruses
Time: Right after the in-head - 55"
Tempo: ♩ = c. 255
Range: Two octaves plus a m3



Special Effects used:

- High range, falls, glisses, ghosting

Scale Preferences:

- Uses major 7 on minor chords, often
- Diminished scale (Wh) (m. 33-34)


Recurring Patterns:

Melodic:

- Multiple enclosures (m. 43, 53-54, 55-56, 65-67, 105-107)
- Arpeggiation of chord tones (m. 3-4, 16-17, 23, 69-70, 94-101)
- 3 → b9 or #9 (m. 30, 38, 42, 60, 90)

Rhythmic:

- Turns, quarter note (m. 48); syncopated (m. 49)

-  (m. 64, 89)

- Repeated eighth notes (as a chord arpeggiation) (m. 16-17, 69-70, 94-100)
- Repeated note (using eighth notes) to play through multiple chords (m. 91-94)

Other:

- Harmonic generalization (F dim w/h over F7, Dm7 and G7b9 in bridge of chorus 1)
- Excellent use of chord tones and extensions in voice leading

CARL

TRANSCRIBED BY MICHAEL WILKINSON

BILL HOLMAN

- AS PLAYED BY ANDY MARTIN ON IT'S FINE...IT'S ANDY!

SWING: ♩ = c. 254

SOLO BREAK (C7)



Musical notation for the Solo Break (C7) in bass clef, 4/4 time. The key signature has one flat (Bb). The notation consists of a single line of music with various notes, rests, and accidentals.



Musical notation for Chorus 1 and Bridge in bass clef, 4/4 time. The key signature has one flat (Bb). The notation is divided into two sections: Chorus 1 (measures 1-10) and Bridge (measures 11-20). Chords are indicated above the notes.

CHORUS 1

Measures 1-10: FΔ7, Bb7#11, A-7, D9, D-7, G7b9, C-7, F7, BbΔ7, Bb-7, Eb7, A-7, Ab7, G-7, C7.

BRIDGE

Measures 11-20: FΔ7, Bb7#11, A-7, D9, D-7, G7b9, C-7, F7, BbΔ7, Bb-7, Eb7, A-7, D7, Bb-7, Eb7, AbΔ7, C-7b5, F7b9, Bb-7, Bb-7/Ab, G-7b5, C7b9, F-7, Bb7, F-7, D-7, G7b9.

CARL - ANDY MARTIN - PAGE 2

CΔ7 E-7b5 A7b9 D-7 D-7/C B-7b5 E7b9
 35 A-7 D7 D-7 G7 G-7 C7
 39 FΔ7 Bb7#11 A-7 D9
 43 D-7 G7b9 C-7 F7
 47 BbΔ7 Bb-7 Eb7 A-7 D7 G-7 Gb7
 51 FΔ7 Bb7#11 A-7 D9
 CHORUS 2
 55 D-7 b G7b9 C-7 F7
 59 BbΔ7 Bb-7 Eb7 A-7 D7 G-7 C7
 63 FΔ7 Bb7#11 A-7 D9
 67

71 D-7 G7b9 C-7 F7

75 BbΔ7 vib. Bb-7 Eb7 A-7 D7 Bb-7 Eb7

79 AbΔ7 C-7b5 F7b9 Bb-7 Bb-7/Ab G-7b5 C7b9

85 F-7 Bb7 F-7 D-7 G7b9

87 CΔ7 E-7b5 A7b9 D-7 D-7/C B-7b5 E7b9

91 A-7 D7 D-7 G7 G-7 C7

95 FΔ7 Bb7#11 A-7 D9

99 D-7 G7b9 C-7 F7

105 BbΔ7 Bb-7 Eb7 A-7 D7 G-7 Gb7

107 FΔ7

APPENDIX E

“DOXY” INFORMATION SHEET AND TRANSCRIPTION

Title: “Doxy”
Key: Bb
Composer: Sonny Rollins

Album: *it's fine...it's andy!*
Recording Label: Fresh Sound, 2004; Studio Recording (Leader)
Accompanied by: Jan Lundgren (piano); Tom Warrington (bass); Paul Kreibich (drums)

Style: Swing
Solo length: 4 choruses
Time: Right after the in-head - 53”
Tempo: ♩ = c. 142
Range: Two octaves plus a minor 3rd



Special Effects used:

- Cup mute used for entire track, perhaps as a tribute to Frank Rosolino’s version recorded on *I Play Trombone* (1956)
- Bluesy glisses into notes, from above and below; falls
- Very fast playing
- Vibrato emphasis on longer notes at ends of phrases, or on long notes in general

Scale Preferences:


- b9 used often on Dominant chords
- Bb Blues Scale used loosely, throughout
- Use of upper and lower neighbors to outline changes – gives melody a more complex sound, and/or gives the impression of chord alterations


Recurring Patterns:


Melodic:

- Arpeggiation of chord tones (m. 14, 30-32, 37-38, 44-46 (with repeated sixteenth notes), 55, 57 (with eighth-note triplets) to 58 (syncopated), pickup to 62, 65-66)
- Ostinato motivic cell (pickup m. 33-35, 36, 37, pickup to 53-54, 60-61)
- 3 → b9 (m. 55, 63)
- Multiple enclosures

Rhythmic:

-  (pickup to m. 34-35, 37)

-  (m. 30-32)

-  (m. 51-52)

-  (m. 60-61)

Developmental Techniques:

- Starts simple, builds tension into Chorus 3, releases into Chorus 4, ends simply (arch form)

TRANSCRIBED BY MICHAEL WILKINSON

DOXY

SONNY ROLLINS

CUP MUTE

- AS PLAYED BY ANDY MARTIN ON IT'S FINE...IT'S ANDY!

SWING: ♩ = c. 142

CHORUS 1

6

10

14

CHORUS 2

18

22

26

30

DOXY - ANDY MARTIN - PAGE 2

CHORUS 3

34

38

41

44

47

CHORUS 4

50

54

58

62

APPENDIX F

“GROOVE BLUES” INFORMATION SHEET AND TRANSCRIPTION

Title: "Goove Blues"
Key: C
Composer: Louie Bellson

Album: *Air Bellson: Louie Bellson's Magic 7*
Recording Label: Concord Records, 1997; Studio Recording
(Member of Louie Bellson's Magic 7)
Accompanied by: Sal Lozano (alto saxophone); Pete Christlieb (tenor saxophone);
Conte Candoli (trumpet); Larry Novak (piano); John Heard (bass);
Louie Bellson (drums)

Style: Swing
Solo length: 4 choruses (and 1 additional chorus (not transcribed) prior to the out-head)
Time: Right after the in-head - 32"
Tempo: ♩ = c. 210
Range: Two octaves



Special Effects used:

- Plunger used on first two choruses ("x" - closed plunger; "o" - open plunger)
- Fast repeated notes with quick plunger movement
- Use of b9's
- Scoops, falls, glissandi

Scale Preferences:

- h/W Diminished Scale (fragment of)
- Elements of Blues Scale

Recurring Patterns:

Melodic:

- Opening line in Chorus 1 & Chorus 3 are almost identical
- 3 → b9 or #9 (m. 8, 40)

Rhythmic:

- Turns, syncopated (m. 26-27, pickup to m. 36-37); quarter note (m. 3)

-  (m. 28-29)

- Repeated note over multiple chords (m. 12-14)

Developmental Techniques:

- Builds to Chorus 3, into Chorus 4, releases slightly into end of chorus/solo

Other:

- Use of enclosures, but not as much as other solos
- Use of passing tones as Dominant chord alterations
- Ghosting

GROOVE BLUES

TRANSCRIBED BY MICHAEL WILKINSON

LOUIE BELLSON

- AS PLAYED BY ANDY MARTIN ON AIR BELLSON
(WITH LOUIE BELLSON'S MAGIC 7)

SWING: ♩ = c. 210

(PLUNGER C7 x---0 **F7** **C7**
CHORUS 1

CHORUS 2 (lots are approximate) **C7** **F7** **C7** **x-0** **PLUNGER: x,0,x,0,etc... AND NOTES QUICKLY** **E-7b5** **A7**

CHORUS 3 **C7** **F7** **C7** **F7** **C7** **E-7b5** **A7** **D-** **G7**

GROOVE BLUES - ANDY MARTIN - PAGE 2

CHORUS 4

37

41

45

APPENDIX G

“I THOUGHT ABOUT EWE” INFORMATION SHEET AND TRANSCRIPTION

Title: "I Thought About Ewe"

Key: F

Composer: Tom Kubis; however,
tune is "I Thought About You" by Johnny Mercer/Jimmy Van Heusen

Album: *At Last* **(cannot confirm exact personnel for this track)

Recording Label: Cexton, 1995; Studio Recording
(Soloist with/Member of Tom Kubis Big Band)

Accompanied by**: Tom Kubis (tenor saxophone); Greg Huckins (soprano and alto saxophone); Sal Lozano (soprano and alto saxophone); Rusty Higgins, Bill Liston (tenor saxophone); John Mitchell J. (baritone saxophone); George Graham, Dan McGurn (trumpet); Darrel Gardner, Stan "Be Bop" Martin, Jeff Bunnell, Wayne Bergeron (trumpet); Conrad Janis, Charlie Morillas, Alexander Iles (trombone); Richard Bullock (bass trombone); Jack Reidling (piano); Michael Higgins (guitar); Kevin Axt (acoustic bass); Matt Johnson (drums)

Style: Swing (1st chorus) and double-time swing (2nd chorus)

Solo length: 1 chorus plus ½ chorus

Time: After the melody and a short interlude - 1'16"
and after a full-band shout chorus - 2'42"

Tempo: ♩ = c. 125 (first chorus), ♩ = c. 135 (second (half) chorus)

Range: Two octaves plus a m3



Special Effects used:

- Double-time (16th note) playing (rhythm section is also in double-time feel for second chorus)

Scale Preferences:

- When examining the overall intent (as understood by the transcriber) Martin uses a lot of "first-choice" host scales in this solo (Major, Dorian, Mixolydian). The exception is in the chromatic notes that demonstrate the influence of Carl Fontana. These chromatic notes function mainly to outline and enclose or emphasize chord tones.

Recurring Patterns:

Melodic:

- Arpeggiation of chord tones (m. 5, 7, 9, 14, 15, 28, 41)
- Multiple enclosures (m. 25, 42, 35-38, 46-47, 48-49)
- Quarter note turns (m. 10, 49)
- Tonic wrap-around on a minor chord (m. 15)
- 3 → b9 or #9 (m. 14, 15, 18, 22, 43, 47)

Rhythmic:

- Repeated notes in a scale pattern (m. 38-39)
- Repeated notes while outlining chord tones (m. 13-14)

Developmental Techniques:

- The use of eighth-note triplets several times in the first chorus serves to start an idea, before launching into faster and longer phrases. The second chorus is almost entirely comprised of sixteenth notes.

Other:

- Initially, this solo was difficult to compare to the other solos in this project due to the almost exclusive use of sixteenth notes. However, upon closer examination, Martin still used similar phrases and ideas to the other solos, albeit in a more compacted rhythm.

I THOUGHT ABOUT EWE

TRANSCRIBED BY MICHAEL WILKINSON

- AS PLAYED BY ANDY MARTIN ON *AT LAST*
(SOLOIST WITH THE TOM KUBIS BIG BAND)

TOM KUBIS

SWING: ♩ = c. 125

FIRST SOLO (4-BAR BAND LEAD-IN)

The musical score is written in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of eight staves of music, each with a measure number at the beginning (4, 8, 12, 15, 17, 20, 23, 26). Above the notes, various chords are indicated, such as G-7, G-7/F, E-7b5, A7, D-7, Db7, C-7, F7, BbA7, Bb-7, Eb7, F#9, G-7, Ab0, A-7, B-7b5, E7b9, B-7b5, E7b9, A-7, D7, G-7, C7, B-7b5, E7, Eb7#11, D7, G7, Ab7, G7, G-7, F-7, E-7b5, A7#9, D-7, Db7, C-7, F7, BbA7, Bb-7, Eb7, and F#7. The notation includes eighth and sixteenth notes, triplets, and vibrato markings (vib.).

I THOUGHT ABOUT EWE - ANDY MARTIN - PAGE 2

28

B-7 E7#9 A-7 D7 G-7 -3 C7

31

A-7 D7 G-7 C7

33

F9

Detailed description: This block contains the first system of bass notation for the piece. It consists of three staves. The first staff starts at measure 28 and ends at measure 30, with chords B-7, E7#9, A-7 (marked with 'vib.'), D7, G-7 (marked with '-3'), and C7. The second staff starts at measure 31 and ends at measure 33, with chords A-7, D7, G-7, and C7. The third staff starts at measure 33 and ends at measure 35, with a single chord F9. The music is in a 4/4 time signature with a key signature of one flat (Bb).

SWING: ♩ = c. 135

SECOND SOLO (2ND HALF OF A CHORUS), DOUBLE-X FEEL

34

F9 Bb7 Eb7#11 D7

36

G7

38

G-7 G-7/F E-7b5 A7

40

D-7 Db7 C-7 F7

42

Bb7 Bb-7 Eb7

Detailed description: This block contains the second system of bass notation, labeled as a 'SECOND SOLO (2ND HALF OF A CHORUS)'. It consists of five staves. The first staff starts at measure 34 and ends at measure 35, with chords F9, Bb7, Eb7#11, and D7. The second staff starts at measure 36 and ends at measure 37, with a G7 chord. The third staff starts at measure 38 and ends at measure 39, with chords G-7, G-7/F, E-7b5, and A7. The fourth staff starts at measure 40 and ends at measure 41, with chords D-7, Db7, C-7, and F7. The fifth staff starts at measure 42 and ends at measure 43, with chords Bb7, Bb-7, and Eb7. The music is in a 4/4 time signature with a key signature of one flat (Bb).

I THOUGHT ABOUT EWE - ANDY MARTIN - PAGE 3

44

F#7 G-7 (VIB.) A-7

46

B-7 E7 B-7 E7

NOTES NOT CLEAR

48

A-7 D7 G-7 C7

APPENDIX H

“LOU’S BLUES” INFORMATION SHEET AND TRANSCRIPTION

Title: "Lou's Blues"

Key: F

Composer: Louie Bellson/Jack Hayes

Album: *Air Bellson: Louie Bellson's Magic 7*

Recording Label: Concord Records, 1997; Studio Recording (Member of Louie Bellson's Magic 7)

Accompanied by: Sal Lozano (alto saxophone); Pete Christlieb (tenor saxophone); Conte Candoli (trumpet); Larry Novak (piano); Dave Stone (bass); Louie Bellson (drums)

Style: Swing

Solo length: 3 choruses

Time: After the trumpet solo -1'35" (also two ½ choruses traded with the horns towards the end of the track – not transcribed)

Tempo: ♩ = c. 165

Range: Two octaves plus a m3



Special Effects used:

- Bends and glisses
- Fast playing
- Use of high register
- Anticipation of next chord change by one eighth note

Scale Preferences:

- Augmented triad over F7 to lead to Bb7

Recurring Patterns:

Melodic:

- Use of triplets to outline a chord change & embellish with passing tones (sometimes chromatic). This is used both as a part of a line and as repeated notes.
- Multiple enclosures
- Arpeggiation of chord tones (m. 5, 10, 17, 32)
- Turns, syncopated (m. 19-20), quarter note triplet (m. 6), eighth notes (m. 27-28)
- 3 → b9 or #9 (m. 10, 32, 34)

Rhythmic:

- Short motivic cell, ostinato (m. 35-36)

TRANSCRIBED BY MICHAEL WILKINSON

LOU'S BLUES

LOUIE BELLSON/JACK HAYES

SWING: ♩ = c. 105

- AS PLAYED BY ANDY MARTIN ON AIR BELLSON
(WITH LOUIE BELLSON'S MAGIC 7)

CHORUS 1

CHORUS 2

22

LOU'S BLUES - ANDY MARTIN - PAGE 2

CHORUS 3

25

28

31

35

F7 Bb7 D2A9 F7

F7 Bb7 vib. 3 3

F7 E7 A7 vib. D7 G-7 C7

A-7 Ab7 G7 C7 F7

APPENDIX I

“THE NIGHT HAS A THOUSAND EYES”

INFORMATION SHEET AND TRANSCRIPTION

Title: "The Night Has a Thousand Eyes"
Key: G
Composer: Jerry Brainin/Buddy Bernier

Album: *it's fine...it's andy!*

Recording Label: Fresh Sound, 2004; Studio Recording (Leader)

Accompanied by: Jan Lundgren (piano); Tom Warrington (bass); Paul Kreibich (drums)

Style: Latin/Swing

Solo length: 2 choruses

Time: Right after the in-head -1'07"

Tempo: ♩ = c. 185

Range: Two octaves plus a m3



Special Effects used:

- Vibrato on long notes (long notes at end of phrases)

Scale Preferences:

- Uses both Dorian and Melodic Minor on Minor chords, interchangeably
- On Maj. 7 chords, sticks with major scale and rarely uses any chromatic passing tones or altered notes
- Emphasis of 7th in a Major 7 chord
- Use of b9's

Recurring Patterns:

Melodic:

- Descending lines and repeating rhythmic figures to build solo
- Multiple enclosures
- Use of repeated notes on triplets (outlining chords) for fast-sounding motion (m. 21-22, 47, 51-52)
- 3 → b9 (m. 92)
- Tonic wrap-around on a minor chord (m. 20, 45)
- Short motivic cell, ostinato (pickups to m. 48-49)
- Arpeggiation of chord tones (m. 27-28, 31, 39-40, 60, 65-71, 83-84, pickups to 95-96)

Rhythmic:

- Quarter-note triplets to relax rhythmic feel, eighth-note triplets to push it

Developmental Techniques:

- Outlining changes through syncopated rhythms (m. 65-69) that diminish in duration. This builds tension, which is released when syncopation changes to straight quarter notes

THE NIGHT HAS A THOUSAND EYES

- AS PLAYED BY ANDY MARTIN ON IT'S FINE...IT'S ANDY!

TRANSCRIBED BY MICHAEL WILKINSON

JERRY BRAININ/BUDDY BERNIER

LATIN: $\text{♩} = \text{c. } 185$ CHORUS 1

The musical score is written in bass clef with a 4/4 time signature. It consists of 30 measures, divided into six systems of five measures each. The key signature has one sharp (F#). The score includes various chords and performance markings:

- Measures 1-2: Chord G^{Δ} (circled A), marked **vis.**
- Measures 3-4: Chord A^- , marked **vis.**
- Measures 5-6: Chord G^{Δ} , marked **vis.**
- Measures 7-8: Chord A^-
- Measures 9-10: Chords $D-7$, $G7sus$, D^b-7b5 , $C-\Delta7$
- Measures 11-12: Chords $B-7$, B^b-7 , $A-7$, A^b7 , G^{Δ} , $D7$
- Measures 13-14: Chord G^{Δ} , marked **vis.**
- Measures 15-16: Chord A^-
- Measures 17-18: Chord G^{Δ} , marked **vis.**
- Measures 19-20: Chord A^- , marked **DRAG**
- Measures 21-22: Chords $D-7$, $G7sus$, D^b-7b5 , $C-\Delta7$
- Measures 23-24: Chords $B-7$, B^b-7 , $A-7$, A^b7 , G^{Δ}
- Measures 25-26: Chord $G7$
- Measures 27-28: Chord G^{Δ}
- Measures 29-30: Chord G^{Δ}

Performance markings include **vis.** (visual) and **DRAG**. Some notes have an 'x' above them, indicating natural harmonics. Measure numbers 5, 9, 13, 17, 21, and 25 are indicated at the start of their respective systems.

THE NIGHT HAS A THOUSAND EYES - ANDY MARTIN - PAGE 2

8 C- SWING

93 Bb- Eb7 AbΔ

97 A- FΔ7#11 B- E7

101 A- D7 GΔ A- D7

105 A CHORUS 2 GΔ

109 GΔ A-

113 D-7 G7sus Db-7b5 C-Δ7

117 B-7 Bb-7 A-7 Ab7 GΔ D7

121 A GΔ A-

125

THE NIGHT HAS A THOUSAND EYES - ANDY MARTIN - PAGE 3

The musical score is written for bass clef and includes the following elements:

- Measures 69-73:** Chords: G Δ , A-, D-7, G7sus, D \flat -7b5, C- Δ 7.
- Measures 73-77:** Chords: B-7, B \flat -7, A-7, \flat A \flat 7, G Δ , G7.
- Measures 77-81:** Marked "SWING". Chords: C-, F7, B $\flat\Delta$. Includes triplets and a "3" marking.
- Measures 81-85:** Chords: B \flat -, E \flat 7, A $\flat\Delta$, VI6.
- Measures 85-89:** Marked "LATIN". Chords: A-, F Δ 7#11, B-, E7.
- Measures 89-93:** Chords: A-, D7, G Δ , A-, D7.
- Measure 93:** Chord: G Δ , VI6.

APPENDIX J

“NIGHTINGALE” INFORMATION SHEET AND TRANSCRIPTION

Title: "Nightingale"
Key: A minor
Composer: Xavier Cugat

Album: *it's fine...it's andy!*
Recording Label: Fresh Sound, 2004; Studio Recording (Leader)
Accompanied by: Jan Lundgren (piano); Tom Warrington (bass); Paul Kreibich (drums)

Style: Latin (1st chorus) and swing (2nd chorus)
Solo length: 2 choruses total
Time: Right after in-head - 1'19'' (also solos in the introduction and before the end – not transcribed)
Tempo: ♩ = c. 190
Range: Two octaves plus a m3



Scale Preferences:

- A-: exclusive use of Dorian, with occasional chromatic notes (m. 7, 15, 39, 63); with major 7, or melodic minor sound: (m. 9, 26, 43)
- Bb7#11: exclusive use of Lydian Dominant (with one chromatic passing tone exception: m.38)
- On bridge: uses b9's, #9's, and chromatic lines through ii V's

Recurring Patterns:

Melodic:

- Arpeggiation of chord tones (m. 1-4, 20, 23, 42-44)
- Motivic cell, ostinato (pickup to m. 29-30), ad lib (pickup to m. 84-85)
- 3 → b9 or #9 (m. 20, 24)

Rhythmic:

- Anticipating a phrase by beginning on the last eighth note of the previous bar

TRANSCRIBED BY MICHAEL WILKINSON

NIGHTINGALE

XAVIER CUGAT

LATIN: ♩ = c. 212

-AS PLAYED BY ANDY MARTIN ON IT'S FINE...IT'S ANDY!

CHORUS 1

Staff 1: Chorus 1 begins with an **A-9** chord. The melody starts on a quarter note G2, followed by a quarter note A2, a quarter note B2, and a quarter note C3.

Staff 2: Continuation of the melody. Chords **Bb7#11** and **A-9** are indicated above the staff. The marking **vib.** is written above the first two notes of the second measure.

Staff 3: Continuation of the melody. The marking **A-9** is written above the first measure.

Staff 4: Continuation of the melody. Chords **Bb7#11** and **A-9** are indicated above the staff. The marking **vib.** is written above the first measure.

Staff 5: Continuation of the melody. Chords **E-7b5**, **A7b9**, **E-7b5**, and **A7b9** are indicated above the staff.

Staff 6: Continuation of the melody. Chords **B-7b5**, **E7#9**, **C-7**, **F7**, **B-7**, and **E7** are indicated above the staff.

Staff 7: Continuation of the melody. Chords **A-9** and **Bb7#11** are indicated above the staff. The marking **vib.** is written above the first measure.

Staff 8: Continuation of the melody. Chords **Bb7#11** and **A-9** are indicated above the staff.

NIGHTINGALE - ANDY MARTIN - PAGE 2

SWING A-9
CHORUS 2

33

35 Bb7#11 A-9

41 A-9 vib.

45 Bb7#11 A-9 vib.

49 E-7b5 A7b9 E-7b5 A7b9

53 B-7b5 E7#9 C-7 F7 B-7 E7

57 A-9 vib.

61 Bb7#11 A-9

APPENDIX K
“ON GREEN DOLPHIN STREET”
INFORMATION SHEET AND TRANSCRIPTION

Title: "On Green Dolphin Street"
Key: C
Composer: Bronislau Kaper/Ned Washington

Album: *The Carl Fontana - Andy Martin Quintet - Live at Capozzoli's*
Recording Label: Woofy Productions, 1998; Live Recording
(Co-Leader with Carl Fontana, trombone)
Accompanied by: Brian O'Rourke (piano); Tom Warrington (bass); Dom Moio (drums)

Style: Solos are all swing - head is Latin/swing
Solo length: 4 choruses (also one chorus of trading eights with drums/Fontana before out-head, not transcribed)
Time: Right after the in-head - 50"
Tempo: ♩ = c. 193
Range: Two octaves plus a M2



Special Effects used:

- Scoops, falls, pitch bends

Scale Preferences:

- Altering Dominant chords with a b9 (almost always on G7 → C Maj)
- G Octatonic (hW) on G7 (m. 107)
- Lydian on Eb Maj. (m. 16)
- Use of a maj. 7 over a Minor chord, often as a passing tone

Recurring Patterns:

Melodic:

- 3 → b9 (m. 105)
- Turn, syncopated (m. 55-56), eighth note (m. 108)
- Tonic wrap-around on a minor chord (m. 28)
- Melodic cell, ostinato (m. 115, 120-121), ad lib (pickup to m. 84-85)
- Arpeggiation of chord tones (m. 2-3, 10, 12-13, 14, pickup to 34-36, pickup to 44-45, 54-55, pickup to 78, pickup to 90, 100-103, 127)
- Multiple enclosures

Rhythmic:

- Eighth note triplets, mostly used to outline a change (3 repeated notes to each chord tone) – this also gives a feeling of 'double time', or fast playing

Other:

- On C maj. at top and middle of form: almost always plays B, and mostly only plays notes in a Major scale
- Martin often ends phrases with slower rhythms and rests, providing release from tension that is built through long passages of fast notes.

ON GREEN DOLPHIN STREET

TRANSCRIBED BY MICHAEL WILKINSON

- AS PLAYED BY ANDY MARTIN ON

BRONISLAW KAPER/

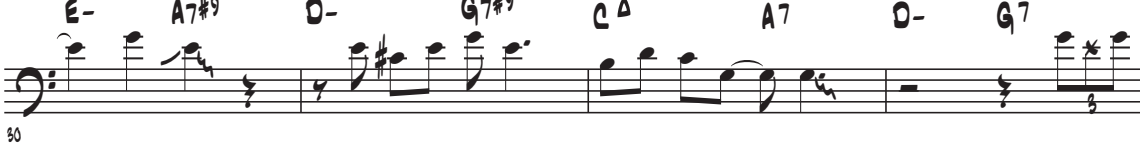
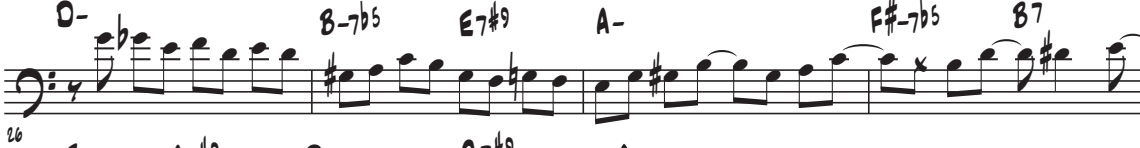
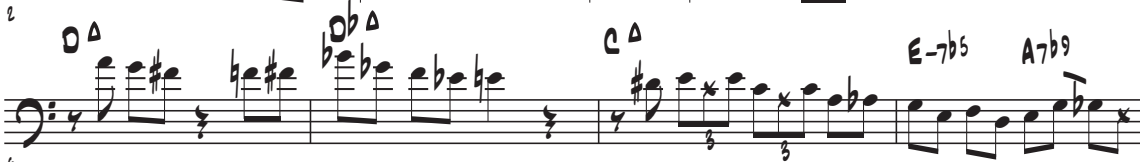
CARL FONTANA & ANDY MARTIN - LIVE AT CAPOZZOLI'S

NED WASHINGTON

SWING: $\text{♩} = \text{c. } 196$

$\text{C}\sharp$ (SUSTAINED PEDAL)

PICK-UPS



ON GREEN DOLPHIN STREET - ANDY MARTIN - PAGE 2

CHORUS 2

34 C Δ E \flat Δ

38 D Δ D \flat Δ C Δ E-7 \flat 5 A7 \flat 9

42 D- G7 C Δ

46 F- B \flat 7 E \flat Δ D- G7

50 C Δ E \flat Δ

54 D Δ D \flat Δ C Δ E-7 \flat 5 A7 \flat 9

58 D- B-7 \flat 5 E7 \sharp 9 A- F \sharp -7 \flat 5 B7

62 E- A7 \sharp 9 D- G7 \sharp 9 C Δ A7 D- G7

CHORUS 3

66 C Δ E \flat Δ

ON GREEN DOLPHIN STREET - ANDY MARTIN - PAGE 3

Handwritten musical score for 'On Green Dolphin Street' by Andy Martin, page 3. The score is written in bass clef with various chords and rhythmic markings. The page contains 102 measures of music, divided into systems of two staves each. The chords and markings are as follows:

- Measures 68-73: Chords include D^Δ, D^bΔ, C^Δ, E-7^{b5}, and A7^{b9}.
- Measures 74-77: Chords include D-, G7, C^Δ, F-b, B^b7, E^bΔ, D-, and G7^{vis.}.
- Measures 78-81: Chords include C^Δ, E^bΔ, and D-.
- Measures 82-85: Chords include D^Δ, D^bΔ, C^Δ, E-7^{b5}, and A7^{b9}.
- Measures 86-89: Chords include D-, B-7^{b5}, E7^{#9}, A-, F[#]-7^{b5}, and B7.
- Measures 90-93: Chords include E-, A7^{#9}, D-, G7^{#9}, C^Δ, A7, D-, and G7.
- Measures 94-97: Labeled 'CHORUS 4', chords include C^Δ, E^bΔ, and D-.
- Measures 98-101: Chords include D^Δ, D^bΔ, C^Δ, E-7^{b5}, and A7^{b9}.
- Measure 102: Continuation of the previous system.

ON GREEN DOLPHIN STREET - ANDY MARTIN - PAGE 4

106

110

114

118

122

126

130