

A Closer Look: The Art of Pete Fountain's
Clarinet Language and Techniques

by

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ABSTRACT

This project uses fourteen transcriptions of Pete Fountain's solos as examples to demonstrate traditional jazz clarinet techniques and language in terms of motives, patterns, and a variety of articulations. This project also includes guidelines on how to practice jazz improvisation as well as how to apply Fountain's techniques and jazz language to one's own improvisation. Though there are countless musicians who have made remarkable contributions to the development of the jazz language, Pete Fountain's unique style is particularly worthy of study due to his massive media presence, effortless playing techniques, unique tone quality, and showmanship throughout his career.

DEDICATION

To classically trained clarinetists who have struggled learning jazz—like me. I hope this project shows you a direction on your jazz learning journey, or at least, some fun in playing the transcriptions!

To Mr. Pete Fountain, thank you for your music and inspiration. I hope God and his angels are tapping their toes in heaven now that you are there playing tunes.

ACKNOWLEDGEMENT

I would like to thank my first American clarinet professor, Dr. Alan LaFave. He had faith and saw potential in me before I decided to switch to being a clarinet major. He never stopped encouraging me, showing me new ideas, and supporting the boldness of my choice to chase my curiosities in music.

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CHAPTER 1

BIOGRAPHICAL SKETCH OF PETE FOUNTAIN

Traditional jazz is a style that has unique characteristics. A traditional jazz band set up includes a front line: a trumpet (or cornet), a clarinet (in contemporary ensembles, this position can be a tenor saxophonist who doubles on soprano saxophone and clarinet), a trombone and a tuba/sousaphone (or string bass). Following the front line is the rhythm section that includes: drums, piano and banjo (or guitar). In a traditional jazz band, every instrument has its unique duty: the trumpet usually plays the melody, the clarinet “doodles” arpeggios and obbligatos around the melody, the trombone creates sound effects and countermelody, the tuba/sousaphone (or bass) plays the bass line, the banjo (or guitar) provides harmony and at the same time assists the drums with rhythm, and the drums drive the band and set the style.

One of the most attractive qualities about traditional jazz is collaborative improvisation—when all musicians are improvising or playing melodic lines at the same time without interrupting other voices. Clarinetists usually play many arpeggiated phrases, harmonic melodies, and repeated chord tone rhythm patterns to emphasize chord function and musical style. Clarinetists especially make great use of trills and ornaments as decorations. Though there are many early pioneers on the instrument (Sidney Bechet, George Lewis, or Johnny Dodds, for example), Pete Fountain stands out in particular because of his significant presence in pop culture and his influence on the style.

Pete Fountain (Pierre Dewey LaFontaine, Jr., 1930-2016) was born in New Orleans, Louisiana, where he spent most of his life. He had an advantage in his musical youth in that he was not only able to listen to great recordings, but he was also immersed

in the live music scene in the land where jazz—traditional jazz in particular—was born and being played by the most outstanding musicians of the time. After he was diagnosed with weak lungs, the doctor suggested that Fountain’s father “buy this boy some kind of musical instrument and make him play it. It may help to build up his lungs.”¹ Since drums (Fountain’s first choice of instrument) did not meet the doctor’s requirement, at age nine, Fountain decided to pick up the clarinet. He chose this instrument because he idolized the “King of Swing,” Benny Goodman.

While many sources influenced him creatively, Fountain was most strongly influenced by Benny Goodman and fellow New Orleans clarinetist Irving Fazola (Irving Prestopnick). Pete Fountain once said that: “[Fazola] had the sound and feeling; Benny, the swing and technique.”² Pete Fountain started his professional music career when he was fourteen, and he had regular gigs multiple times a week when he was in high school. He had the opportunity to share the stage with many great New Orleans traditional jazz musicians, and he treated every performance as a learning and self-development opportunity. For example, Fountain spoke of his experience to William Neely about sitting in with the great George Lewis: “I would watch [George] closely; then I would get up and add my own piece to what he was playing.”³ Because of this musically nurturing environment, Fountain acquired a large traditional jazz repertoire and could perform as a bandleader or a sideman. The New Orleans music style, coupled with Fountain’s personal approach to integrating that style, established Fountain as a musical voice that was both authentic and unique.

¹ Pete Fountain and William Neely. *A Closer Walk: The Pete Fountain Story* (Chicago: Henry Regnery Company, 1972), 6.

² *Ibid.*, 16

³ *Ibid.*, 39

Fountain's playing is commonly described as including these significant elements: a dark and "fat" sound, effortless technique, and a variety of articulations. During a music career spanning over sixty years, Fountain displayed outstanding showmanship and a strong characteristic clarinet sound. As Tim Laughlin, New Orleans clarinetist and Fountain's longtime friend, would say, "A good sound is very important. You have the rest of your life to work on technique... Pete has the prettiest sound on the clarinet, people will never get tired of it."⁴ Fountain's jazz language is remarkable when one considers the tremendous diversification of ideas present in his improvisation along with consistency of execution.

⁴ Tim Laughlin. (New Orleans Jazz Clarinetist), in discussion with the author. January 2018

CHAPTER 2

ANALYSIS: “*EVERY NOTE HAS A SMILE*” (TIM LAUGHLIN)

Sound & Dynamic

Fountain’s improvisations display a wide range of dynamic contrast while maintaining control over sound quality and intonation. This is especially challenging because the nature of the clarinet’s sound in the higher register tends to be harsh and bright, while the lower register tends to be less focused and unclear. Pete Fountain can maintain an even tone quality throughout all registers on the clarinet, and at the same time express a variety of dynamics without sacrificing intonation. His sound is dark but not dull, focused but not intense/edgy.

Playing Style

Pete Fountain uses a variety of embellishments to give life to his playing. Below are some common decorations that Fountain likes to use:

Ornamentation

Ornaments, or embellishments, are usually added notes for decoration purpose. In jazz, no two musicians will play a single melody the same way, and almost never will music be interpreted as it is literally printed on the page. Often, ornaments do not serve a harmonic function or disturb the flow of rhythm. Instead, they are meant to embellish the melody and emphasize the “main” notes. There are many different types of ornaments, including grace notes, turns, glissandos, trills (or “shakes”), etc.

- **Grace Note**

Example 1 *After You've Gone* (Dixie Swing): mm. 53-54



Example 2 *Shine* (Music From Dixie): mm. 14-15



Example 3 *Shimmy Like Sister Kate* (Do You Know What It Means To Miss New Orleans): m. 35



Example 4 *Muskrat Ramble* (High Society): m. 51



- **Glissando**

Example 5 *After You've Gone* (Dixie Swing): mm. 25-26

F MAJ⁷




Example 6 *Avalon* (Dixie Swing): mm. 181-182

C^b



Example 7 *Avalon* (Dixie Swing): mm. 553-556

D MIN⁷ G⁷



Example 8 *Struttin' With Some Barbeque* (Live on Bravo TV): mm. 47-48

D⁷



Example 9 *My Blue Heaven* (The Best of Pete Fountain): pickup measure



Example 10 *Shine* (Live on Bravo TV): mm. 433-434



Example 11 *Shimmy Like Sister Kate* (Do You Know What It Means To Miss New Orleans): mm. 78-79



- **Scoop/Fall**

Example 12 *Muskrat Ramble* (High Society): mm. 54-55



Example 13 *My Blue Heaven* (The Best of Pete Fountain): mm. 118-119



Example 14 *Shimmy Like Sister Kate* (Do You Know What It Means To Miss New Orleans): mm. 63-64



Example 15 *Shine* (Live on Bravo TV): m. 408



Example 16 *Someday Sweetheart* (Do You Know What It Means To Miss New Orleans): mm. 37-39



- **Trill/Turn/Shake**

Example 17 *Jazz Me Blues* (Live on Bravo TV): mm. 341-342



Example 18 *Struttin' With Some Barbeque* (Live on Bravo TV): mm. 89-92

Example 19 *Tiger Rag* (The Lawrence Welk Show): mm. 49-50

Example 20 *Tiger Rag* (The Lawrence Welk Show): mm. 90-92

- “Oblique Motion” Ornament

Example 21 *Avalon* (Dixie Swing): mm. 30-31

Besides using grace notes that are a whole or half step away from the target note, Fountain often extends the distance between a grace note and a target note to intervals of a third, fourth, fifth, or even an octave. This has the effect of emphasizing the target note even more.

- **Fourth or Fifth Apart**

Example 22 *Tiger Rag* (The Lawrence Welk Show): mm. 33-36



Example 23 *Tiger Rag* (The Lawrence Welk Show): mm. 65-68



Example 24 *My Blue Heaven* (The Best of Pete Fountain): m. 92



Example 25 *Someday Sweetheart* (Do You Know What It Means To Miss New Orleans): m. 34



- **Octave Apart**

Example 26 *After You've Gone* (Dixie Swing): mm. 8-10

F MAJ⁷

Example 27 *After You've Gone* (Dixie Swing): mm. 17-24

D⁷ **G⁷**

C^b **G MIN⁷**

Example 28 *Shimmy Like Sister Kate* (Do You Know What It Means To Miss New Orleans): m. 25

G MIN⁷

Example 29 *Muskrat Ramble* (High Society): mm. 39-40

C

Articulation

One of the most characteristic articulations in jazz is “Ghost Tonguing.” This is a type of articulation that requires the reed musician (clarinetist and saxophonist) to create a muffled sound by: (1) Pressing the tongue slightly against the reed to dampen, but not completely stop, the sound while keeping a consistent airflow. (2) Using the tongue to interrupt/close one side of the reed while keeping the other side open to the airflow. (3) Reducing airflow while dropping the jaw (moving the jaw downward and to the back direction).

Ghost tonguing is a commonly used technique in jazz. Usually, for example, if there are three notes, the middle note is a third (or greater interval) lower than the other two notes that are next to it, this middle note would be ghosted; or if there is a big interval jump, the note before or after the jump will be ghosted.

Ghost tonguing helps to emphasize the musical lines, phrases, and the swing feel. Pete Fountain is a master of the ghost tonguing technique and he uses it fairly often.

Example 30 *After You've Gone* (Dixie Swing): mm. 41-44

The image shows a musical staff in 4/4 time, measures 41-44. The key signature is one flat (Bb). The notation includes the following notes and rests: Measure 41: G4, A4, Bb4, A4, G4. Measure 42: F4, E4, D4, C4. Measure 43: Bb4, A4, G4, F4, E4, D4. Measure 44: C4, Bb4, A4, G4, F4, E4, D4, C4. Chord symbols are placed above the staff: C6/G above measure 41, A7 above measure 42, DMIN7 above measure 43, and G7 above measure 44. The notes in measures 41 and 43 are marked with a 'ghost' symbol (a small circle with a diagonal slash) above them.

Example 31 *Avalon* (Dixie Swing): mm. 517-519

Musical notation for Example 31, *Avalon* (Dixie Swing), measures 517-519. The score is in 4/4 time and features three measures. The first measure is marked with a D minor 7 chord (D MIN 7), the second with a G 7 chord (G 7), and the third with a C 6 chord (C 6). The melody consists of eighth and quarter notes, with a triplet of eighth notes in the second measure.

Example 32 *Bye Bye Bill Bailey* (Music From Dixie): mm. 66-67

Musical notation for Example 32, *Bye Bye Bill Bailey* (Music From Dixie), measures 66-67. The score is in 4/4 time and features three measures. The first measure is marked with a Bb chord (B b), the second with an Eb chord (E b), and the third with a Bb chord (B b). The melody consists of eighth and quarter notes.

Example 33 *Shimmy Like Sister Kate* (Do You Know What It Means To Miss New Orleans): mm. 33-34

Musical notation for Example 33, *Shimmy Like Sister Kate* (Do You Know What It Means To Miss New Orleans), measures 33-34. The score is in 4/4 time and features two measures. The first measure is marked with a Db5 chord (D b5) and the second with a G minor 7 chord (G MIN 7). The melody consists of eighth and quarter notes.

Example 34 *Jazz Me Blues* (Live on Bravo TV): m. 37

Musical notation for Example 34, *Jazz Me Blues* (Live on Bravo TV), measure 37. The score is in 4/4 time and features one measure marked with a G 7 chord (G 7). The melody consists of eighth and quarter notes.

Example 35 *Muskrat Ramble* (High Society): m. 11

Musical notation for Example 35, *Muskrat Ramble* (High Society), measure 11. The score is in 4/4 time and features one measure marked with a B 7 chord (B 7). The melody consists of eighth and quarter notes.

Example 36 *My Blue Heaven* (The Best of Pete Fountain): mm. 30-31

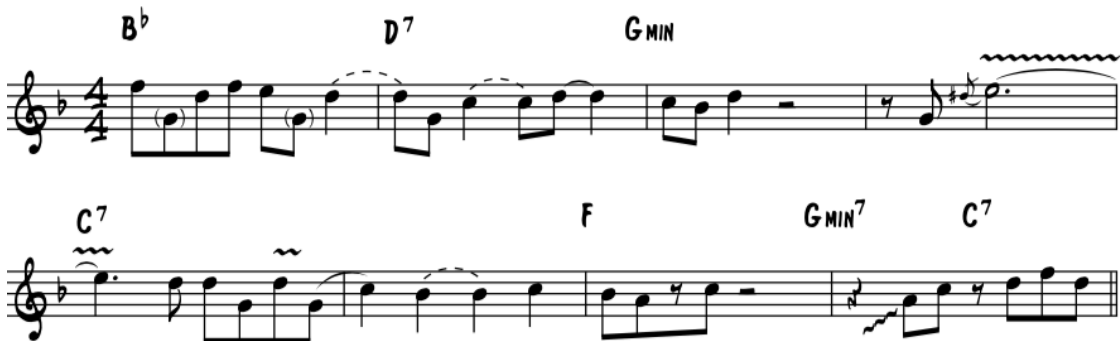


The note that is “ghosted” usually does not speak fully and only makes a small and muffled sound. Different from the ghost tonguing technique, Pete Fountain exquisitely uses “half-ghost tonguing” to create a “Dood-en” sound. This is an extension of ghost tonguing. A half-ghosted note will be heard more clearly than a fully ghosted note. The sound effect of half-ghost tonguing is more noticeable than a fully muffled ghosted sound. The use of half-ghost tonguing can also extend to connect notes that are the same pitch, which presents a unique sound effect, such as “Dood-en-Dood-en.”

Example 37 *My Blue Heaven* (The Best of Pete Fountain): m. 111



Example 38 *My Blue Heaven* (The Best of Pete Fountain): mm. 97-104



Example 39 *Shine* (Live on Bravo TV): mm. 39-40



Example 40 *After You've Gone* (Dixie Swing): mm. 73-76



Example 41 *Jazz Me Blue* (Live on Bravo TV): mm. 61-62



Example 42 *I've Found A New Baby* (Do You Know What It Means To Miss New Orleans): mm. 257-258



Jazz Language

- **Riff and Pattern**

The riff is probably the simplest fundamental element of the jazz language. Many educators have given definitions of what a riff is. In their book, *Minimal Structures: From Jazz Improvisation to Product Innovation*, Ken and Miguel defined it thus: “[A riff

is] a melodic or harmonic fragment that serves as an underlying theme...”⁵ Jazz musicians often play a short musical idea then “riff” on it by repeating the idea and ultimately developing the idea into longer phrases, solos, or new riffs. Below are some examples of how Pete Fountain uses many repetitive riffs, patterns, interval jumps, arpeggios, and triplet sequences in his improvisations.

1) Repetitive Riffs and Patterns

Example 43 *Bye Bye Bill Bailey* (Music From Dixie): mm. 145-146



Example 44 *Avalon* (Dixie Swing): mm. 137-144



Example 45 *I've Found A New Baby* (Do You Know What It Means To Miss New Orleans): mm. 38-39



⁵ Ken Kamoche and Cunha Miguel Pina E. “Minimal structures: From jazz improvisation to product innovation.” *Organization studies* 22, no. 5 (2001): 743.

Example 46 *I've Found A New Baby* (Do You Know What It Means To Miss New Orleans): mm. 73-76

Musical notation for Example 46, *I've Found A New Baby*. The score is in treble clef, 4/4 time, with a key signature of one sharp (F#). It consists of four measures. Above the staff, the chords EMIN, B7, EMIN, and E7 are indicated. The melody features eighth and quarter notes with slurs and ties.

Example 47 *Jazz Me Blues* (Live on Bravo TV): mm. 389-391

Musical notation for Example 47, *Jazz Me Blues*. The score is in treble clef, 4/4 time, with a key signature of one sharp (F#). It consists of three measures. Above the staff, the chords D7 and G7 are indicated. The melody is a continuous eighth-note line with slurs.

Example 48 *Jazz Me Blues* (Live on Bravo TV): mm. 429-430

Musical notation for Example 48, *Jazz Me Blues*. The score is in treble clef, 4/4 time, with a key signature of one sharp (F#). It consists of three measures. Above the staff, the chord D7 is indicated. The melody features eighth and quarter notes with slurs and ties.

Example 49 *Tiger Tag* (Lawrence Welk Show): mm. 65-67

Musical notation for Example 49, *Tiger Tag*. The score is in treble clef, 4/4 time, with a key signature of two flats (Bb and Eb). It consists of four measures. Above the staff, the chord Bb is indicated. The melody features eighth and quarter notes with slurs and ties.

Example 50 *Muskrat Ramble* (High Society): mm. 45-47

Musical notation for Example 50, *Muskrat Ramble*. The score is in treble clef, 4/4 time, with a key signature of one sharp (F#). It consists of three measures. Above the staff, the chords C and G7 are indicated. The melody features eighth and quarter notes with slurs and ties.

Example 51 *Struttin' With Some Barbeque* (Live on Bravo TV): mm. 73-75

Musical notation for Example 51, showing a melodic line in 4/4 time with chords: Amin7, D7, B7, Emin.

Example 52 *Shine* (Live on Bravo TV): mm. 121-124

Musical notation for Example 52, showing a melodic line in 4/4 time with chords: F, C7.

Example 53 *After You've Gone* (Dixie Swing): mm. 37-40

Musical notation for Example 53, showing a melodic line in 4/4 time with chords: C, E7, Amin, D7.

This pattern also appears frequently in Fountain's other solos, such as:

Example 54 *My Blue Heaven* (The Best of Pete Fountain): mm. 37-38

Musical notation for Example 54, showing a melodic line in 4/4 time with chord: C7.

Example 55 *Tiger Rag* (Lawrence Welk Show): mm. 31-32

Musical notation for Example 55, showing a melodic line in 4/4 time with chord: C7.

2) Octave Jump Patterns

Pete Fountain often uses octave jump combines with syncopated rhythm to emphasize the chord tone.

Example 56 *Avalon* (Dixie Swing): mm. 155-156



Example 57 *Shine* (Music From Dixie): mm. 61-62



Example 58 *Shine* (Live on Bravo TV): mm. 29-30



Example 59 *Someday Sweetheart* (Do You Know What It Means To Miss New Orleans): mm. 125-126



3) Arpeggio, Triplet and Interval Patterns

In a traditional jazz setting, the clarinetist is expected, among other things, to provide a harmonic background by arpeggiating the harmony. Because of this, clarinetists have to be very familiar with chord changes in order to arpeggiate chords. Since Pete Fountain grew up under the influence of traditional jazz and learned to play the clarinet by mastering the traditional jazz style in particular, the majority of his playing features arpeggiations in a variety of formats.

Example 60 *After You've Gone* (Dixie Swing): mm. 61-63



Example 61 *Jazz Me Blues* (Live on Bravo TV): mm. 15-16



Besides the obvious arpeggio sequences, traditional jazz clarinetists often change the note orders to create a downward pattern. Fountain uses this pattern very often in his playing.

Example 62 *Struttin' With Some Barbeque* (Live on Bravo TV): mm. 63-64



Example 63 *Shine* (Live on Bravo TV): mm. 75-76



Example 64 *Jazz Me Blues* (Live on Bravo TV): mm. 55-56



Example 65 *Avalon* (Dixie Swing): mm. 591-592



Example 66 *Shimmy Like Sister Kate* (Do You Know What It Means To Miss New Orleans): m. 77



Another variation of the arpeggio pattern that Fountain and many traditional jazz clarinetists use is descending triplets.

Example 67 *Avalon* (Dixie Swing): mm. 33-34



Example 68 *Jazz Me Blues* (Live on Bravo TV): m. 329



As Soloist or Accompanist

Plenty of recordings feature Pete Fountain playing the melody in a band that does not include trumpet. He, just like other jazz musicians, added ornaments and different rhythms to make the melody more interesting. Examples 69 and 70 show Fountain playing the same tune in 1961 and again in 1993.

Example 69 *Shine* (Music From Dixie, 1961): mm. 9-16



Example 70 *Shine* (Live on Bravo TV, 1993): mm. 9-16

The image shows two staves of musical notation in 4/4 time. The top staff is the lead sheet melody, and the bottom staff is Fountain's accompaniment. Both staves are marked with 'F' and 'C7' chords. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The accompaniment starts with a quarter note G3, followed by quarter notes A3, B3, and C4. The melody continues with a quarter note D5, followed by quarter notes E5, F5, and G5. The accompaniment continues with a quarter note D4, followed by quarter notes E4, F4, and G4. The melody ends with a quarter note A5, followed by quarter notes B5, C6, and D6. The accompaniment ends with a quarter note A4, followed by quarter notes B4, C5, and D5.

In contrast, the clarinetist sometimes accompanies the trumpeter's melody by outlining the chords or by playing improvisational obbligato and polyphony without overpowering the melody. Often the clarinetist starts a phrase after the trumpeter plays a few notes, either on an upbeat or any beat except beat one.

The following example is a comparison demonstrating how Fountain accompanies the melody (the top line is the lead sheet of the melody; the bottom line is Fountain's accompaniment from a live performance).

Example 71 *Struttin' With Some Barbeque* (Live on Bravo TV): mm. 1-8

The musical score is for the piece "Struttin' With Some Barbeque" (Example 71), measures 1-8. It is written in 4/4 time with a key signature of one sharp (F#). The score consists of two systems of staves. The first system shows the melody in the treble clef and a bass line in the bass clef. The second system continues the melody and bass line. Chord symbols G, G MAJ7, G, and E7 are placed above the melody line. A triplet of eighth notes is marked with a '3' below it in the bass line of the second system.

Use of Register

When the clarinetist plays the melody, he/she usually starts the solo section in a higher register: in *Shine* (Music From Dixie), the melody starts on written C5, the solo starts on C6; in *After You've Gone* (Dixie Swing), the melody starts on A4, and the solo section starts on C6; in *Someday Sweetheart* (Do You Know What It Means To Miss New Orleans), melody starts on E4, solo starts on B5.⁶

Instead, when Fountain is not playing the melody, or after a collaborative improvisation section, he tends to start his solos in a lower register—in *Tiger Rag* (Lawrence Welk Show), he starts the clarinet solo on C4 after the collaborative improvisation started on E5.⁷

⁶ All notes are written in Bb clarinet key. The sound will be a whole-step lower than written.

⁷ The scores will be included in the appendix.

CHAPTER 3

APPLICATION: LEARNING FOR PRACTICAL USE

Transcription

Transcribing and learning an artist's solo is one of the most effective ways to absorb the jazz language. With the internet and a variety of readily-available sources, we can find sheet music and idiomatic phrases easily. However, spending the time to transcribe tunes by ear is a more efficient way to acquire the vocabulary. As a classically trained musician, I usually rely on sheet music when learning a piece of classical or contemporary music. Approaching music in this way had limited me in certain performance settings where I was given no sheet music or only chord changes and was expected to improvise. For a long time, I struggled trying to figure out what to play besides scales, arpeggios, thirds, etc., and I felt uncomfortable when trying to solo on stage. After many conversations and studies with different jazz musicians, I have found that transcribing is the most direct way to learn the language. It is equivalent to having a jazz master show you how to play. Small describes the value of transcriptions:

Transcription is a rewarding process that contributes to the musical growth of a musician. After transcribing a solo, the student has learned the 'nut and bolts' of its constructions. The student attains the knowledge of many technical issues and understands the "feel" of the improvisation. The transcription process uses essential skills such as listening, playing, and composing, all of which are rigorously tested and strengthened by the process.⁸

Transcribing does not mean always transcribing the entire tune. Musicians should try to determine what works best for themselves, weather it is transcribing a chorus, ten choruses, or even just an idiomatic phrase of interest.

⁸ Philip Willard Stanley Small, "Creating Your Own Voice Through Jazz Transcription: A teaching Method For Jazz Students" (Project Report, California State University, Long Beach, 2006), 4, ProQuest (AAT 1437939).

Why Is Transcribing Powerful?

- Jazz has a long aural tradition going back to African music culture. Musicians typically learn how to play by copying the masters by ear. Many scholars have discussed the importance of learning jazz aurally, as well as provided evidence of improvisers throughout the history who more or less transcribed jazz masters' solos in their learning progress.⁹ Watson's research shows that jazz educators and authors are agreed on the aural learning tradition:

Authors of influential jazz instructional materials such as [David] Baker and [Jamey] Aebersold generally agree that listening to exemplary performances is critical to learning to create effective melodic statements in an improvised jazz solo. Baker observed that the subtleties of sound, articulations, and inflection in the jazz style have traditionally been communicated aurally. [Edward W.] Sarath has stated that extensive listening and copying of the masters of jazz improvisation is an "inevitable" aspect of jazz study, and that jazz style must be absorbed and internalized aurally.¹⁰

- Transcribing a tune or an idiomatic phrase from a jazz master is not only learning the notes, but also learning the articulation, timing, style, tone quality, and phrasing of the master's interpretation.
- Transcribing is a great way to practice ear training for ensemble-level elements (hits, stops, fills, various improvised interactions, forms, chord progressions, etc.). In the process of transcribing, the learner is becoming more aware of the relationship between the soloist and the band.
- Learning jazz is like learning a new language. They both start with one imitating other people's way of delivering ideas, phrases, accents, and dialects before one

⁹ Kevin, Edward Watson, "The Effect of Aural Versus Notated Instructional Materials on Achievement and Self-efficacy in Jazz Improvisation" (ProQuest Dissertation, Indiana University, 2008), 3-10, ProQuest (AAT 3305685).

¹⁰ Ibid., 4

forms their own style. This is similar to how a child mimics their parents when learning language.

What and How to Transcribe?

- Try to start with a piece that is short and not too complicated, with a simple form and common chord progression, such as twelve-bar blues.
- Find a tune that is interesting to you and listen to different versions of it. After picking your favorite version, listen to the recording repeatedly and try to sing the solo.
- Try to imitate the player as closely as possible.
- When first starting to transcribe, set a goal and try to divide the transcribing project into smaller sessions over a few days. The personal goal should be challenging but not discouraging. It should be reasonable. For instance, set a goal of only transcribing 30 seconds of the solo, or only transcribe thirty measures of the solo, etc. Adjust the personal goal accordingly and be willing to spend more time on parts of a solo than you originally thought you would need to spend.
- As a transcription is being learned by ear, make sure to go back and forth between playing with the recording and playing with a metronome. Try to play with only the metronome at different tempos after being completely familiar with the transcription.
- Avoid notating the solo right away. Try to notate the transcription after thoroughly learning and analyzing the solo melodically, harmonically, and rhythmically.
- Use slow-down applications or software if necessary. It is helpful with transcribing up-tempo tunes, noticing and polishing the details, and practicing from slow to fast.

Application

Transcription leads the way to learning jazz elements. However, musicians should avoid performing transcriptions note for note. Below are some steps for extracting idiomatic phrases from transcriptions and applying them to one's own solo:

Keep a Phrase Journal

After learning a solo and notating it, select idiomatic phrases from this transcription and organize them in different categories, such as ii-V-I major and minor idiomatic phrases, rhythm changes, tri-tone substitution, etc. Practice selected idiomatic phrases in all keys.

Composition and Quotation

After analyzing the solo, the student can try to compose his/her own melodic lines based on the structure of the transcription. For example, they can draw upon the contour of the melodies, the use of different registers, and the development of different chorus and so on. The student can also directly quote some idiomatic phrases that were selected from the transcription.

Development

Once students understand and are very familiar with the idiomatic phrases, they can develop their personal jazz language by creating variations of the idiomatic phrases that they have transcribed. The student can combine different ideas into one idiomatic phrase, add personal taste, mix up the rhythm and more.

Different but the Same

After practicing idiomatic phrases in all keys, and developing one's own jazz language via morphing selected idiomatic phrases, the student will naturally derive a language that can be applied to other tunes. This process of becoming familiar with vocabulary on one tune will also aid in recognizing the same vocabulary again during future transcription studies.

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APPENDIX A
AFTER YOU'VE GONE (DIXIE SWING)

AFTER YOU'VE GONE

PETE FOUNTAIN (LIVE IN SANTA MONICA - DIXIE SWING, 1998)

TRANSCRIBED BY SHENGWEN WU

7 FMAJ⁷ FMIN⁶ B^b7

CMAJ⁷ EMIN⁷ A7

13

D7 G7

17

C⁶ GMIN⁷ C7

21

FMAJ⁷ FMIN⁶ B^b7

25

The musical score is written in 4/4 time and consists of five staves of music. The first staff begins with a measure marked '7' and contains a melodic line with a guitar chord of FMAJ⁷ above it. The second staff contains a melodic line with guitar chords CMAJ⁷, EMIN⁷, and A7 above it, starting at measure 13. The third staff contains a melodic line with guitar chords D7 and G7 above it, starting at measure 17. The fourth staff contains a melodic line with guitar chords C⁶, GMIN⁷, and C7 above it, starting at measure 21. The fifth staff contains a melodic line with guitar chords FMAJ⁷, FMIN⁶, and B^b7 above it, starting at measure 25. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and slurs.

CMAJ⁷ EMIN⁷ A⁷

29

DMIN⁷ A⁷ DMIN⁷ FMIN B^{b7}

33

C E⁷ AMIN D⁷

37

C^b/G A⁷ DMIN⁷ G⁷

41

C^b GMIN⁷ C⁷

45

FMAJ⁷ FMIN⁶ B^{b7}

49

53 **CMAJ⁷** **EMIN⁷** **A⁷**

Musical staff 1: Treble clef, measures 53-56. Chords: CMAJ⁷, EMIN⁷, A⁷.

57 **D⁷** **G⁷**

Musical staff 2: Treble clef, measures 57-60. Chords: D⁷, G⁷.

61 **C⁶** **GMIN⁷** **C⁷**

Musical staff 3: Treble clef, measures 61-64. Chords: C⁶, GMIN⁷, C⁷.

65 **FMAJ⁷** **FMIN⁶** **B^{b7}**

Musical staff 4: Treble clef, measures 65-68. Chords: FMAJ⁷, FMIN⁶, B^{b7}.

69 **CMAJ⁷** **EMIN⁷** **A⁷**

Musical staff 5: Treble clef, measures 69-72. Chords: CMAJ⁷, EMIN⁷, A⁷.

73 **DMIN⁷** **A⁷** **DMIN⁷** **FMIN** **B^{b7}**

Musical staff 6: Treble clef, measures 73-76. Chords: DMIN⁷, A⁷, DMIN⁷, FMIN, B^{b7}.

77

CMAJ⁷ BMIN⁷ E⁷ AMIN⁷ AMIN⁷/G F[#]0⁷

81

C^b/G A⁷ DMIN⁷ G⁷

85

C^b 39

PIANO SOLO

125

C C⁷

129

F FMIN⁶ B^b7

133

CMAJ⁷ EMIN⁷ A⁷

137

D7 G7

141

C C7

145

FMAJ7 FMIN6 Bb7

149

CMAJ7 EMIN7 A7

153

DMIN7 A7 DMIN7 FMIN Bb7

157

C E7 A MIN D7

161

C G7

165

160

BASS AND VIBRAPHONE SOLO

326

C C7

330

FMAJ7 FMIN⁶ B^b7

334

CMAJ7 EMIN⁷ A7

338

D7 G7

342 C^b G^{MIN7} $C7$

346 F^{MAJ7} F^{MIN^b} B^b7

350 C^{MAJ7} E^{MIN7} $A7$

354 D^{MIN7} $A7$ D^{MIN7} F^{MIN} B^b7

358 C^{MAJ7} B^{MIN7} $E7$ A^{MIN7} A^{MIN7}/G $F^{\#}7$

362 C^b/G $A7$ D^{MIN7} $G7$

366

C⁶ G^{MIN7} C⁷

370

F^{MAJ7} F^{MIN^b} B^{b7}

374

C^{MAJ7} E^{MIN7} A⁷

378

D⁷ G⁷

382

C⁶ G^{MIN7} C⁷

386

F^{MAJ7} F^{MIN^b} B^{b7}

390

CMAJ⁷ EMIN⁷ A7

394

DMIN⁷ A7 DMIN⁷ FMIN B^b7

398

CMAJ⁷ BMIN⁷ E7 AMIN⁷ AMIN⁷/G F#7

402

C^b/G A7 DMIN⁷ G7

406

C^b GMIN⁷ C7

410

3 N.C. C

APPENDIX B

AVALON (DIXIE SWING)

AVALON

PETE FOUNTAIN (LIVE IN SANTA MONICA-DIXIE SWING, 1998)

TRANSCRIBED BY SHENGMEN WU

7

9 D_{MIN}^7 G^7

13 C^6 A^7

17 D_{MIN}^7 G^7

21 C^6

25 E_{MIN}^7 A^7

Musical staff 1: Treble clef, 29. Chords: D^{MIN}7, F^{MIN}7, B^{b7}.

Musical staff 2: Treble clef, 33. Chords: C^b, A⁷. Includes triplets.

Musical staff 3: Treble clef, 37. Chords: D^{MIN}7, G⁷, C^b.

Musical staff 4: Treble clef, 41. Chords: D^{MIN}7, G⁷.

Musical staff 5: Treble clef, 45. Chords: C^b, A⁷.

Musical staff 6: Treble clef, 49. Chords: D^{MIN}7, G⁷. Includes triplet.

Musical staff 7: Treble clef, 53. Chord: C^b.

57 **E^{MIN}7** **A⁷**

Musical staff 57-60: Treble clef, 4/4 time. Measures 57-60. Chords: E^{MIN}7 (measures 57-58), A⁷ (measures 59-60).

57 **E^{MIN}7** **A⁷**

61 **D^{MIN}7** **F^{MIN}7** **B^{b7}**

Musical staff 61-64: Treble clef, 4/4 time. Measures 61-64. Chords: D^{MIN}7 (measures 61-62), F^{MIN}7 (measures 63-64), B^{b7} (measures 63-64).

61 **D^{MIN}7** **F^{MIN}7** **B^{b7}**

65 **C^b** **A⁷**

Musical staff 65-68: Treble clef, 4/4 time. Measures 65-68. Chords: C^b (measures 65-66), A⁷ (measures 67-68).

65 **C^b** **A⁷**

69 **D^{MIN}7** **G⁷** **C^b**

Musical staff 69-72: Treble clef, 4/4 time. Measures 69-72. Chords: D^{MIN}7 (measures 69-70), G⁷ (measures 71-72), C^b (measures 71-72).

69 **D^{MIN}7** **G⁷** **C^b**

73 **63**
PIANO SOLO

Musical staff 73-76: Treble clef, 4/4 time. Measures 73-76. Measure 73 has a sharp sign. Measure 74 has a whole rest. Measure 75 has a whole rest. Measure 76 has a sharp sign and a fermata.

73 **63**
PIANO SOLO

137 **D^{MIN}7** **G⁷**

Musical staff 137-140: Treble clef, 4/4 time. Measures 137-140. Chords: D^{MIN}7 (measures 137-138), G⁷ (measures 139-140).

137 **D^{MIN}7** **G⁷**

141 **C^b** **A⁷**

Musical staff 141-144: Treble clef, 4/4 time. Measures 141-144. Chords: C^b (measures 141-142), A⁷ (measures 143-144).

141 **C^b** **A⁷**

D^{MIN7} **G⁷**

145

C^b

149

E^{MIN7} **A⁷**

153

D^{MIN7} **F^{MIN7}** **B^{b7}**

157

C^b **A⁷**

161

D^{MIN7} **G⁷** **C^b**

165

D^{MIN7} **G⁷**

169

173 **C⁶** **A⁷**

177 **D^{MIN7}** **G⁷**

181 **C⁶**

185 **E^{MIN7}** **A⁷**

189 **D^{MIN7}** **F^{MIN7}** **B^{b7}**

193 **C⁶** **A⁷**

197 **D^{MIN7}** **G⁷** **C⁶**

201 **BASS SOLO** **64** **VIBRAPHONE SOLO** **63** **C^b**

D^{MIN7} **G⁷**

329

C^b **A⁷**

333

D^{MIN7} **G⁷**

337

C^b

341

E^{MIN7} **B^{b7}**

6

345

C^b **A⁷**

353

D^{MIN7} **G⁷** **C^b**

357

D^{MIN7} **G⁷**

361

C^b **A⁷**

365

D^{MIN7} **G⁷**

369

C^b

373

E^{MIN7} **A⁷**

377

D^{MIN7} **F^{MIN7}** **B^{b7}**

381

385 C^b A^7

389 D^{MIN7} G^7 C^b

393 D^{MIN7} C^b 94 C^b

DRUM SOLO

489 D^{MIN7} G^7

493 C^b C^b A^7

497 D^{MIN7} G^7

501 C^b

505 **E_{MIN}⁷** **A⁷**

509 **D_{MIN}⁷** **F_{MIN}⁷** **B^{b7}**

513 **C^b** **A⁷**

517 **D_{MIN}⁷** **G⁷** **C^b**

521 **D_{MIN}⁷** **G⁷**

525 **C^b** **A⁷**

529 **D_{MIN}⁷** **G⁷**

533 C^b

537 E_{MIN}^7 B^b7

545 C^b A^7

549 D_{MIN}^7 G^7 C^b

553 D_{MIN}^7 G^7

557 C^b A^7

561 D_{MIN}^7 G^7

C⁶

565

E^{MIN}7 A⁷

569

D^{MIN}7 F^{MIN}7 B^{b7}

573

C⁶ A⁷

577

D^{MIN}7 G⁷ C⁶

581

3 A⁷

585

D^{MIN}7 G⁷ C⁶ C

589

APPENDIX C

BYE BYE BILL BAILEY (MUSIC FROM DIXIE)

BYE BYE BILL BAILEY

PETE FOUNTAIN (MUSIC FROM DIXIE, 1961)

TRANSCRIBED BY SHENGMEN WU

12

B^b

17

B^b F⁷

21

C^{MIN}7 F⁷ C^{MIN}7 F⁷

25

F⁷ B^b C^{MIN}7 F⁷

29

B^b

Detailed description: The musical score is written in treble clef with a key signature of two flats (Bb major) and a 4/4 time signature. It consists of five staves of music. The first staff begins with a measure number '12' and a chord 'Bb'. The second staff starts at measure 17, with chords 'Bb' and 'F7'. The third staff starts at measure 21, with chords 'Cmin7', 'F7', 'Cmin7', and 'F7'. The fourth staff starts at measure 25, with chords 'F7', 'Bb', 'Cmin7', and 'F7'. The fifth staff starts at measure 29, with a chord 'Bb'. The music features a mix of quarter, eighth, and sixteenth notes, often beamed together, and includes rests.

F B^b E^b

33 3

E^b E^{7(b5)} B^b G⁷

37

C⁷ F⁷ B^b C^{MIN7} F⁷

41

B^b

45

B^b F⁷

49

C^{MIN7} F⁷ C^{MIN7} F⁷

53

F⁷ B^b C^{MIN}⁷ F⁷

57

B^b B^b⁷

61

F^{MIN}⁷ B^b E^b

65

E^b E⁷(^b₅) B^b G⁷

69

C⁷ F⁷ B^b C^{MIN}⁷ F⁷

73

15 16 12

TROMBONE SOLO TRUMPET SOLO

121 **B^b**

Musical staff 121-124: Treble clef, key signature of two flats (Bb, Eb). Measure 121: quarter note Bb, quarter note Eb, quarter note Gb, quarter note Bb. Measure 122: quarter note Bb, quarter note Eb, quarter note Gb, quarter note Bb. Measure 123: quarter note Bb, quarter note Eb, quarter note Gb, quarter note Bb. Measure 124: whole note Bb.

125 **B^b** **F⁷**

Musical staff 125-128: Treble clef, key signature of two flats. Measure 125: quarter note Bb, quarter note Eb, quarter note Gb, quarter note Bb. Measure 126: quarter note Bb, quarter note Eb, quarter note Gb, quarter note Bb. Measure 127: quarter note Bb, quarter note Eb, quarter note Gb, quarter note Bb. Measure 128: quarter note Bb, quarter note Eb, quarter note Gb, quarter note Bb.

129 **Cmin⁷** **F⁷** **Cmin⁷** **F⁷**

Musical staff 129-132: Treble clef, key signature of two flats. Measure 129: quarter note Bb, quarter note Eb, quarter note Gb, quarter note Bb. Measure 130: quarter note Bb, quarter note Eb, quarter note Gb, quarter note Bb. Measure 131: quarter note Bb, quarter note Eb, quarter note Gb, quarter note Bb. Measure 132: quarter note Bb, quarter note Eb, quarter note Gb, quarter note Bb.

133 **F⁷** **B^b** **Cmin⁷** **F⁷**

Musical staff 133-136: Treble clef, key signature of two flats. Measure 133: quarter note Bb, quarter note Eb, quarter note Gb, quarter note Bb. Measure 134: quarter note Bb, quarter note Eb, quarter note Gb, quarter note Bb. Measure 135: quarter note Bb, quarter note Eb, quarter note Gb, quarter note Bb. Measure 136: quarter note Bb, quarter note Eb, quarter note Gb, quarter note Bb.

137 **B^b** **B^{b7}**

Musical staff 137-140: Treble clef, key signature of two flats. Measure 137: quarter note Bb, quarter note Eb, quarter note Gb, quarter note Bb. Measure 138: quarter note Bb, quarter note Eb, quarter note Gb, quarter note Bb. Measure 139: quarter note Bb, quarter note Eb, quarter note Gb, quarter note Bb. Measure 140: quarter note Bb, quarter note Eb, quarter note Gb, quarter note Bb.

141 **F** **B^b** **E^b**

Musical staff 141-144: Treble clef, key signature of two flats. Measure 141: quarter note Bb, quarter note Eb, quarter note Gb, quarter note Bb. Measure 142: quarter note Bb, quarter note Eb, quarter note Gb, quarter note Bb. Measure 143: quarter note Bb, quarter note Eb, quarter note Gb, quarter note Bb. Measure 144: quarter note Bb, quarter note Eb, quarter note Gb, quarter note Bb.

E^b E⁷(^b5) B^b G⁷

145

Musical staff 145-148: Treble clef, key signature of two flats. Measures 145-148. Chords: E^b, E⁷(^b5), B^b, G⁷. The melody consists of eighth and quarter notes with various accidentals.

C⁷ F⁷ B^b G⁷

149

Musical staff 149-152: Treble clef, key signature of two flats. Measures 149-152. Chords: C⁷, F⁷, B^b, G⁷. The melody continues with eighth and quarter notes.

C⁷ F⁷ N.C.

153

Musical staff 153-156: Treble clef, key signature of two flats. Measures 153-156. Chords: C⁷, F⁷, N.C. (No Chord). The melody includes a sequence of eighth notes in the final measure.

B^b

157

Musical staff 157-160: Treble clef, key signature of two flats. Measures 157-160. Chord: B^b. The melody consists of eighth notes.

APPENDIX D

(I WISH I COULD) SHIMMY LIKE SISTER KATE (DO YOU KNOW WHAT IT
MEANS TO MISS NEW ORLEANS)

(I WISH I COULD) SHIMMY LIKE MY SISTER KATE

PETE FOUNTAIN (DO YOU KNOW WHAT IT MEANS TO MISS NEW ORLEANS, 1959) TRANSCRIBED BY SHENGMEN WU

Musical score for "(I Wish I Could) Shimmy Like My Sister Kate" in 4/4 time. The score consists of five staves of music. The first staff starts at measure 20 and includes chords GMIN⁷, C⁷, F, and F⁷. The second staff starts at measure 25 and includes chords GMIN⁷, F⁷, and F. The third staff starts at measure 29 and includes chords GMIN⁷, C⁷, and F. The fourth staff starts at measure 33 and includes chords D^{b5}, GMIN⁷, and F. The fifth staff starts at measure 37 and includes chords D^{b7}, C⁷, and F. A section labeled "17" and "VIBRAPHONE AND PIANO SOLO" begins at the end of the fifth staff.

57

G^{MIN}7 C⁷ F F⁷

Musical staff 57: Treble clef, 4/4 time. Measures 57-60. Chords: G^{MIN}7, C⁷, F, F⁷. Includes triplets and slurs.

61

G^{MIN}7 F⁷

Musical staff 61: Treble clef, 4/4 time. Measures 61-64. Chords: G^{MIN}7, F⁷. Includes triplets and slurs.

65

G^{MIN}7 C⁷ F

Musical staff 65: Treble clef, 4/4 time. Measures 65-68. Chords: G^{MIN}7, C⁷, F. Includes triplets and slurs.

69

D^{b5} G^{MIN}7 F

Musical staff 69: Treble clef, 4/4 time. Measures 69-72. Chords: D^{b5}, G^{MIN}7, F. Includes triplets and slurs.

73

D^{b7} C⁷ F G^{MIN}7 C⁷

Musical staff 73: Treble clef, 4/4 time. Measures 73-76. Chords: D^{b7}, C⁷, F, G^{MIN}7, C⁷. Includes triplets and slurs.

77

F F⁷ G^{MIN}7

Musical staff 77: Treble clef, 4/4 time. Measures 77-80. Chords: F, F⁷, G^{MIN}7. Includes triplets and slurs.

F⁷ F G^{MIN}7 C⁷

81

F D^{b5} G^{MIN}7

85 3

F D^{b7} C⁷ F

89

APPENDIX E

I'VE FOUND A NEW BABY (DO YOU KNOW WHAT IT MEANS TO MISS NEW
ORLEANS)

I'VE FOUND A NEW BABY

PETE FOUNTAIN (DO YOU KNOW WHAT IT MEANS TO MISS NEW ORLEANS, 1959)

TRANSCRIBED BY SHENGWEN WU

15 **B⁷**

E^{MIN} **B⁷** **E^{MIN}** **E⁷**

17

A⁷ **D⁷** **G** **B⁷**

21

E^{MIN} **B⁷** **E^{MIN}** **E⁷**

25

A⁷ **D⁷** **G**

29

B⁷ **E^{MIN}**

33

Musical staff 1 (measures 37-40): A7, D7, D7, B7

Musical staff 2 (measures 41-44): Emin, B7, Emin, E7

Musical staff 3 (measures 45-48): A7, D7, G

Musical staff 4 (measures 49-52): Emin, B7, Emin, E7

Musical staff 5 (measures 53-56): A7, D7, G, B7

Musical staff 6 (measures 57-60): Emin, B7, Emin, E7

Musical staff 7 (measures 61-64): A7, D7, G

65 **B⁷** **E^{MIN}**

69 **A⁷** **D⁷** **D⁷** **B⁷**

73 **E^{MIN}** **B⁷** **E^{MIN}** **E⁷**

77 **A⁷** **D⁷** **G**

81 **31** **32** **96**
PIANO SOLO **BASS SOLO** **DRUM SOLO**

241 **E^{MIN}** **B⁷** **E^{MIN}** **E⁷**

245 **A⁷** **D⁷** **G** **B⁷**

249

E MIN B⁷ E MIN E⁷

253

A⁷ D⁷ G

257

B⁷ E MIN

261

A⁷ D⁷ D⁷ B⁷

265

E MIN B⁷ E MIN E⁷

269

A⁷ D⁷ G B⁷

273

E MIN B⁷ E MIN E⁷

A⁷ D⁷ G B⁷

277

E^{MIN} B⁷ E^{MIN} E⁷

281

A⁷ D⁷ G

285

B⁷ E^{MIN}

289

A⁷ D⁷ D⁷ B⁷

293

E^{MIN} B⁷ E^{MIN} E⁷

297

A⁷ D⁷ G

301

305

N.C.

309

G

APPENDIX F

JAZZ ME BLUES (LIVE ON BRAVO TV)

JAZZ ME BLUES

PETE FOUNTAIN (LIVE ON BRAVO TV, 2005)

TRANSCRIBED BY SHENGWEN WU

Chord progression: F, G⁷, C⁷, F, N.C., F, G, C⁷, F, N.C., C⁷.

Measure numbers: 5, 9, 13, 17.

Accents: *p* (piano) on the first note of the N.C. measure in the second staff.

Trills: A trill is indicated in the N.C. measure of the fourth staff.

21 **D⁷** **G⁷**

25 **C⁷** **F**

29 **D⁷** **G⁷**

33 **F** **A⁷** **D^{MIN}** **D⁷**

37 **G⁷** **C⁷** **F** **B^b** **F**

41 **F** **G** **C⁷**

F N.C.

45

F G C7

49

F N.C.

53

C7

57

D7 G7

61

C7 F6

65

69 **D⁷** **G⁷**

73 **F⁶** **A⁷** **D^{MIN}** **D⁷**

77 **G⁹** **C⁷** **F⁶**

81 **D⁷** **G⁷**

85 **C⁷** **F⁶**

89 **D⁷** **G⁷**

93

F⁶ A⁷ D^{MIN} D⁷

97

G⁹ C⁷ F⁶

101

D⁷ G⁷

105

C⁷ F⁶

109

D⁷ G⁷

113

F⁶ A⁷ D^{MIN} D⁷

G⁹ C⁷ F⁶

337

D⁷ G⁷

341

C⁷ F⁶

345

D⁷ G⁷

349

F⁶ A⁷ D^{MIN} D⁷

353

G⁹ C⁷ F⁶

357

F G C⁷

361

F N.C.

365

F G C⁷

369

F N.C.

373

C⁷

377 3

D⁷ G⁷

381

C⁷ F

385

D⁷ G⁷

389

F A⁷ D^{MIN} D⁷

393

G⁷ C⁷ F B^b F

397

D⁷ G⁷

401

C⁷ F^b

405

Musical notation for measures 409-412. Chords: D7, G7.

Musical notation for measures 413-416. Chords: F6, A7, DMIN, D7.

Musical notation for measures 417-420. Chords: G9, C7, F6.

Musical notation for measures 421-424. Chords: D7, G7.

Musical notation for measures 425-428. Chords: C7, F6.

Musical notation for measures 429-432. Chords: D7, G7.

F⁶ A⁷ D^{MIN} D⁷

433

G⁹ C⁷ F⁶

437

F

441

F

445

APPENDIX G

MUSKRAT RAMBLE (HIGH SOCIETY)

MUSKRAT RAMBLE

PETE FOUNTAIN (HIGH SOCIETY, 1996)

TRANSCRIBED BY SHENGMEN WU

The musical score for "Muskrat Ramble" is written in 4/4 time and consists of six staves of music. The key signature has one sharp (F#), and the time signature is 4/4. The score includes various chords and fingerings:

- Staff 1: Chords C, G⁷, C. Measure 4 is marked with a '4' above the staff.
- Staff 2: Chords C, E^{MIN}, B⁷, E^{MIN}, G⁷. Measure 9 is marked with a '9' below the staff. A triplet of eighth notes is marked with a '3' below the staff.
- Staff 3: Chords C, G, C. Measure 13 is marked with a '13' below the staff.
- Staff 4: Chords A⁷, D^{MIN}, D⁷, G⁷, C, G. Measure 17 is marked with a '17' below the staff.
- Staff 5: Chords D⁷, G⁷, C. Measure 21 is marked with a '21' below the staff.
- Staff 6: Chords G⁷, C, C⁷. Measure 25 is marked with a '25' below the staff.

29 **D⁷** **G⁷** **C**

33 **A⁷** **C** **D⁷** **G⁷** **C**

37 **C** **G⁷** **C**

41 **C** **E** **E MIN** **G⁷**

45 **C** **G⁷** **C** **B⁷** **B^{b7}**

49 **A⁷** **D MIN** **D⁷** **C**

53 **C** **G⁷** **C**

C EMIN B⁷ EMIN G⁷

57

Detailed description: This staff contains measures 57 to 60. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes. Chord symbols C, EMIN, B⁷, EMIN, and G⁷ are placed above the staff. A triplet of eighth notes is marked with a '3' below it in measure 59.

C G C

61

Detailed description: This staff contains measures 61 to 64. The melody continues with eighth and quarter notes. Chord symbols C, G, and C are placed above the staff.

A⁷ DMIN D⁷ G⁷ C G

65

Detailed description: This staff contains measures 65 to 68. The melody features eighth notes and quarter notes. Chord symbols A⁷, DMIN, D⁷, G⁷, C, and G are placed above the staff. A slur covers measures 67 and 68.

C G⁷ C

69

Detailed description: This staff contains measures 69 to 72. The melody continues with eighth and quarter notes. Chord symbols C, G⁷, and C are placed above the staff. A slur covers measures 70 and 71. A triplet of eighth notes is marked with a '3' below it in measure 71.

C EMIN B⁷ EMIN G⁷

73

Detailed description: This staff contains measures 73 to 76. The melody consists of eighth and quarter notes. Chord symbols C, EMIN, B⁷, EMIN, and G⁷ are placed above the staff.

C G C

77

Detailed description: This staff contains measures 77 to 80. The melody continues with eighth and quarter notes. Chord symbols C, G, and C are placed above the staff.

A⁷ DMIN D⁷ G⁷ C G

81

Detailed description: This staff contains measures 81 to 84. The melody features eighth notes and quarter notes. Chord symbols A⁷, DMIN, D⁷, G⁷, C, and G are placed above the staff. A slur covers measures 82 and 83.

85 31 16 32

SAXOPHONE SOLO TRUMPET SOLO TROMBONE SOLO

165

C G⁷ C

169

C EMIN B⁷ EMIN G⁷

173

C G C

177

A⁷ DMIN D⁷ G⁷ C G

181

C G⁷ C

185

C EMIN B⁷ EMIN G⁷

189

C G C

Musical staff 189-192: Treble clef, 4/4 time. Chords: C, G, C. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

193

A⁷ D^{MIN} D⁷ G⁷ C G

Musical staff 193-196: Treble clef, 4/4 time. Chords: A7, Dmin, D7, G7, C, G. Notes: D4, E4, F4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3.

197

Musical staff 197-200: Treble clef, 4/4 time. Notes: D4, E4, F4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3.

201

D G C C

Musical staff 201-204: Treble clef, 4/4 time. Chords: D, G, C, C. Notes: D4, E4, F4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3.

APPENDIX H

MY BLUE HEAVEN (THE BEST OF PETE FOUNTAIN)

MY BLUE HEAVEN

PETE FOUNTAIN (THE BEST OF PETE FOUNTAIN, 1972)

TRANSCRIBED BY SHENGWEN WU

The musical score for "My Blue Heaven" is presented in a single system with six staves of music. The key signature is one flat (B-flat) and the time signature is 4/4. The melody is written in treble clef. Chords are indicated by letters above the staff: F, D⁷, G⁷, C⁷, F, G^{MIN}⁷, C⁷, F, D⁷, G⁷, C⁷, F, C^{MIN}⁷, F⁷, F, D⁷, G⁷, C⁷, F, G^{MIN}⁷, C⁷. Measure numbers 5, 9, 13, 17, and 21 are placed at the beginning of their respective staves. The notation includes eighth and quarter notes, rests, and various chord symbols.

25 **F** **D⁷**

29 **G⁷** **C⁷** **F** **C^{MIN}⁷** **F⁷**

33 **B^b** **D⁷** **G^{MIN}**

37 **C⁷** **F** **F^{#7(b5)}** **G^{MIN}⁷** **C⁷**

41 **F** **D⁷**

45 **G⁷** **C⁷** **F** **B^b** **F** **C⁷**

49 **15** **16**
PIANO SOLO **BASS AND DRUM TRADE**

81 F D⁷

85 G⁷ C⁷ F G^{MIN}⁷ C⁷

89 F D⁷

93 G⁷ C⁷ F C^{MIN}⁷ F⁷

97 B^b D⁷ G^{MIN} (G) ~~~~~

101 C⁷ F G^{MIN}⁷ C⁷

105 F D⁷

109

G⁷ C⁷ F

113

G⁷ F N.C.

117

APPENDIX I
SHINE (LIVE ON BRAVO TV)

SHINE

PETE FOUNTAIN (BRAVO TV LIVE, 1992)

TRANSCRIBED BY SHENGMEN WU

7

9 F C⁷

13 F C⁷

17 A⁷ D^{min7}

21 G⁷ C⁷

25 F C⁷

29 A⁷ D^{min} A⁷ D^{min}

33 **GMIN** **F** **D7**

37 **GMIN7** **C7** **F**

41 **F** **C7**

45 **F** **C7**

49 **A7** **DMIN7**

53 **G7** **C7**

57 **F** **C7**

61 **A7** **DMIN** **A7** **DMIN**

65 **G^{MIN}** **F** **D⁷**

69 **G^{MIN7}** **C⁷** **F**

73 **F** **C⁷**

77 **F** **C⁷**

81 **A⁷** **D^{MIN7}**

85 **G⁷** **C⁷**

89 **F** **C⁷**

93 **A⁷** **D^{MIN}** **A⁷** **D^{MIN}**

97 **G MIN** **F** **D⁷**

Musical staff 1: Treble clef, measures 97-100. Chords: G MIN, F, D⁷. Includes triplets and slurs.

101 **G MIN⁷** **C⁷** **F**

Musical staff 2: Treble clef, measures 101-104. Chords: G MIN⁷, C⁷, F. Includes slurs and a fermata.

105 **F** **C⁷**

Musical staff 3: Treble clef, measures 105-108. Chords: F, C⁷. Includes triplets and slurs.

109 **F** **C⁷**

Musical staff 4: Treble clef, measures 109-112. Chords: F, C⁷. Includes triplets and slurs.

113 **A⁷** **D MIN⁷**

Musical staff 5: Treble clef, measures 113-116. Chords: A⁷, D MIN⁷. Includes slurs and a fermata.

117 **G⁷** **C⁷**

Musical staff 6: Treble clef, measures 117-120. Chords: G⁷, C⁷. Includes slurs and a fermata.

121 **F** **C⁷**

Musical staff 7: Treble clef, measures 121-124. Chords: F, C⁷. Includes triplets and slurs.

125 **A⁷** **D MIN** **A⁷** **D MIN**

Musical staff 8: Treble clef, measures 125-128. Chords: A⁷, D MIN, A⁷, D MIN. Includes slurs and a fermata.

129

G MIN F D⁷

Musical staff 129-132: Treble clef, 4/4 time. Measures 129-132. Chords: G MIN, F, D⁷. Notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5.

133

G MIN⁷ C⁷ F

Musical staff 133-136: Treble clef, 4/4 time. Measures 133-136. Chords: G MIN⁷, C⁷, F. Notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5.

137

F C⁷

Musical staff 137-140: Treble clef, 4/4 time. Measures 137-140. Chords: F, C⁷. Notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5.

141

F C⁷

Musical staff 141-144: Treble clef, 4/4 time. Measures 141-144. Chords: F, C⁷. Notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5.

145

A⁷ D MIN⁷

Musical staff 145-148: Treble clef, 4/4 time. Measures 145-148. Chords: A⁷, D MIN⁷. Notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5.

149

G⁷ C⁷

Musical staff 149-152: Treble clef, 4/4 time. Measures 149-152. Chords: G⁷, C⁷. Notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5.

153

F C⁷

Musical staff 153-156: Treble clef, 4/4 time. Measures 153-156. Chords: F, C⁷. Notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5.

157

A⁷ D MIN A⁷ D MIN

Musical staff 157-160: Treble clef, 4/4 time. Measures 157-160. Chords: A⁷, D MIN, A⁷, D MIN. Notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5.

161

G MIN F D⁷

165

G MIN⁷ C⁷ F

169

223

PIANO/BASS/COLLABORATIVE SOLOS

393

F C⁷

397

F C⁷

401

A⁷ D MIN⁷

405

G⁷ C⁷

409

F C⁷

413 **A⁷** **D^{MIN}** **A⁷** **D^{MIN}**

Musical staff 1: Treble clef, measures 413-416. Chords: A7, DMIN, A7, DMIN. Includes triplets and slurs.

417 **G^{MIN}** **F** **D⁷**

Musical staff 2: Treble clef, measures 417-420. Chords: GMIN, F, D7.

421 **G^{MIN7}** **C⁷** **F**

Musical staff 3: Treble clef, measures 421-424. Chords: GMIN7, C7, F.

425 **F** **C⁷**

Musical staff 4: Treble clef, measures 425-428. Chords: F, C7. Includes triplets.

429 **F** **C⁷**

Musical staff 5: Treble clef, measures 429-432. Chords: F, C7. Includes triplets.

433 **A⁷** **D^{MIN7}**

Musical staff 6: Treble clef, measures 433-436. Chords: A7, DMIN7.

437 **G⁷** **C⁷**

Musical staff 7: Treble clef, measures 437-440. Chords: G7, C7.

441 **F** **C⁷**

Musical staff 8: Treble clef, measures 441-444. Chords: F, C7. Includes triplets.

Musical staff 1 (measures 445-448):
Chords: A⁷, D^{MIN}, A⁷, D^{MIN}
Measure 445: A⁷
Measure 446: D^{MIN}
Measure 447: A⁷
Measure 448: D^{MIN}

Musical staff 2 (measures 449-452):
Chords: G^{MIN}, F, D⁷
Measure 449: G^{MIN}
Measure 450: F
Measure 451: D⁷
Measure 452: D⁷

Musical staff 3 (measures 453-456):
Chords: G^{MIN7}, C⁷, F, F
Measure 453: G^{MIN7}
Measure 454: C⁷
Measure 455: F
Measure 456: F

APPENDIX J

SHINE (MUSIC FROM DIXIE)

SHINE

PETE FOUNTAIN (MUSIC FROM DIXIE, 1961)

TRANSCRIBED BY SHENGWEN WU

The musical score for "SHINE" is written in 4/4 time and consists of seven staves of music. The chords and measure numbers are as follows:

- Staff 1: G MIN, F, D⁷
- Staff 2: G MIN⁷, C⁷, F
- Staff 3: F, C⁷
- Staff 4: F, C⁷
- Staff 5: A⁷, D MIN⁷
- Staff 6: G⁷, C⁷
- Staff 7: F, C⁷

Measure numbers are indicated at the beginning of each staff: 5, 9, 13, 17, 21, and 25.

29 **A⁷** **D^{MIN}** **A⁷** **D^{MIN}**

33 **G^{MIN}** **F** **D⁷**

37 **G^{MIN}7** **C⁷** **F**

41 **F** **C⁷**

45 **F** **C⁷**

49 **A⁷** **D^{MIN}7**

53 **G⁷** **C⁷**

57 **F** **C⁷**

61 **A⁷** **D^{MIN}** **A⁷** **D^{MIN}**

65 **G^{MIN}** **F** **D⁷**

69 **G^{MIN}7** **C⁷** **F**

73 **30**
BASS & DRUM SOLO

F **C⁷**

F **C⁷**

109 **A⁷** **D^{MIN}7**

113 **G⁷** **C⁷**

F C⁷

121

A⁷ D^{MIN} A⁷ D^{MIN}

125

G^{MIN} F D⁷

129

G^{MIN}⁷

133

C

137

F

141

F D^{MIN} A⁷ F

145

APPENDIX K

SOMEDAY SWEETHEART (DO YOU KNOW WHAT IT MEANS TO MISS NEW
ORLEANS)

SOMEDAY SWEETHEART

PETE FOUNTAIN (DO YOU KNOW WHAT IT MEANS TO MISS NEW ORLEANS, 1959) TRANSCRIBED BY SHENGWEN WU

The musical score is written in G major (one sharp) and 4/4 time. It consists of six staves of music. The first staff starts with a treble clef and a 4/4 time signature. The key signature has one sharp (F#). The melody is written in a simple, rhythmic style. The chords are marked above the notes: D, G, D. The second staff starts with a measure rest (5) and continues the melody. The chords are D and G. The third staff starts with a measure rest (9) and continues the melody. The chords are G^b and E⁷. The fourth staff starts with a measure rest (13) and continues the melody. The chords are A⁷, D⁷, G^b, G, and D⁷. The fifth staff starts with a measure rest (17) and continues the melody. The chords are G^b and B^{MIN}. The sixth staff starts with a measure rest (21) and continues the melody. The chords are F^{#7}, B^{MIN}, and D⁷.

G⁹ **C⁶**

25

A⁹ **D⁷**

29

G⁶ **E⁷**

33

A⁷ **D⁷** **G**

37

G⁶ **E⁷**

41

A⁷ **D⁷** **G⁶** **G** **D⁷**

45

G⁶ **B_{MIN}**

49

53 **F#7** **B MIN** **D7**

Musical staff 53-56 in treble clef, key of D major. It features a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chords F#7, B MIN, and D7 are indicated above the staff.

57 **G9** **C6**

Musical staff 57-60 in treble clef, key of D major. It features a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chords G9 and C6 are indicated above the staff.

61 **A9** **D7**

Musical staff 61-64 in treble clef, key of D major. It features a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chords A9 and D7 are indicated above the staff.

65 **G6** **E7**

Musical staff 65-68 in treble clef, key of D major. It features a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chords G6 and E7 are indicated above the staff.

69 **A7** **D7** **G**

Musical staff 69-72 in treble clef, key of D major. It features a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chords A7, D7, and G are indicated above the staff.

73 **15** **16** **14** **p** **p**

VIBRAPHONE SOLO **BASS SOLO** **PIANO SOLO**

Musical staff 73-76 in treble clef, key of D major. It features a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chords 15, 16, and 14 are indicated above the staff. The staff is divided into sections for Vibraphone Solo, Bass Solo, and Piano Solo.

121 **G9** **C6**

Musical staff 121-124 in treble clef, key of D major. It features a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chords G9 and C6 are indicated above the staff.

Musical staff 1: Treble clef, key signature of one sharp (F#). Chords: A⁹ (measures 125-128), D⁷ (measures 129-132). Measure numbers: 125.

Musical staff 2: Treble clef, key signature of one sharp (F#). Chords: G^b (measures 129-132), E⁷ (measures 133-136). Measure numbers: 129.

Musical staff 3: Treble clef, key signature of one sharp (F#). Chords: A⁷ (measures 133-136), D⁷ (measures 137-140), G (measures 141-144). Measure numbers: 133.

Musical staff 4: Treble clef, key signature of one sharp (F#). Chords: G^b (measures 137-140), E⁷ (measures 141-144). Measure numbers: 137.

Musical staff 5: Treble clef, key signature of one sharp (F#). Chords: A⁷ (measures 141-144), D⁷ (measures 145-148), G^b (measures 149-152), G (measures 153-156), D⁷ (measures 157-160). Measure numbers: 141.

Musical staff 6: Treble clef, key signature of one sharp (F#). Chords: G^b (measures 145-148), B^{MIN} (measures 149-152). Measure numbers: 145.

Musical staff 7: Treble clef, key signature of one sharp (F#). Chords: F^{#7} (measures 149-152), B^{MIN} (measures 153-156), D⁷ (measures 157-160). Measure numbers: 149.

153 G^9 C^6

157 A^9 D^7

161 G^6 E^7

165 A^7 D^7 G

169

173 G D G

APPENDIX L

STRUTTIN' WITH SOME BARBEQUE (LIVE ON BRAVO TV)

STRUTTIN' WITH SOME BARBECUE (LIVE)

PETE DOUNTAIN (LIVE ON BRAVO TV, 1992)

TRANSCRIBED BY SHENGMEN WU

2 G

GMAJ⁷ G E⁷

AMIN⁷ D⁷ B⁷ EMIN

A⁷ D⁷

GMAJ⁷ G

5 9 13 17

21 **G⁷** **C**

25 **C** **C^{MIN}** **G** **E⁷**

29 **A^{MIN}7** **D⁷** **G**

33 **G^{MAJ}7** **G**

37 **G^{MAJ}7** **G** **E⁷**

41 **A^{MIN}7** **D⁷** **B⁷** **E^{MIN}**

45 **A⁷** **D⁷**

49 **G MAJ⁷** **G**

53 **G⁷** **C**

57 **C** **C MIN** **G** **E⁷**

61 **A MIN⁷** **D⁷** **G**

65 **G MAJ⁷** **G**

69 **G MAJ⁷** **G** **E⁷**

73 **A MIN⁷** **D⁷** **B⁷** **E MIN**

77 **A⁷** **D⁷**

81 **G MAJ⁷** **G**

85 **G⁷** **C**

89 **C** **C MIN** **G** **E⁷**

93 **A MIN⁷** **D⁷** **G**

97 **31** **63**
PIANO SOLO **TROMBONE SOLO**

103 **G MAJ⁷** **G**

197

G MAJ⁷ G E⁷

201

A MIN⁷ D⁷ B⁷ E MIN

205

A⁷ D⁷

209

G MAJ⁷ G

213

G⁷ C

217

C C MIN G E⁷

221

A MIN⁷ D⁷ G

225

G MAJ7 G

229

G MAJ7 G E7

233

A MIN7 D7 B7 E MIN

237

A7 D7

241

G MAJ7 G

245

G7 C

249

C C MIN G E7

Musical staff with treble clef and key signature of one sharp (F#). Chords: A^{MIN}7, D⁷, G. Measure numbers: 253.

Musical staff with treble clef and key signature of one sharp (F#). Chords: G^{MAJ}7, G. Measure numbers: 257.

Musical staff with treble clef and key signature of one sharp (F#). Chords: G^{MAJ}7, G, E⁷. Measure numbers: 261.

Musical staff with treble clef and key signature of one sharp (F#). Chords: A^{MIN}7, D⁷, B⁷, E^{MIN}. Includes a triplet of eighth notes. Measure numbers: 265.

Musical staff with treble clef and key signature of one sharp (F#). Chords: A⁷, D⁷. Measure numbers: 269.

Musical staff with treble clef and key signature of one sharp (F#). Chords: G^{MAJ}7, G. Includes a triplet of eighth notes. Measure numbers: 273.

Musical staff with treble clef and key signature of one sharp (F#). Chords: G⁷, C. Measure numbers: 277.

281

C CMIN G E7

285

AMIN7 D7 G

APPENDIX M

STRUTTIN' WITH SOME BARBEQUE (DO YOU KNOW WHAT IT MEANS TO
MISS NEW ORLEANS)

STRUTTIN' WITH SOME BARBECUE

PETE FOUNTAIN (DO YOU KNOW WHAT IT MEANS TO MISS NEW ORLEANS, 1959) TRANSCRIBED BY SHENGWEN WU

The musical score is written in G major (one sharp) and 4/4 time. It consists of five staves of music. The first staff starts with a treble clef and a key signature of one sharp (F#). The time signature is 4/4. The first staff contains measures 1-4 with chords GMAJ7 and G. The second staff contains measures 5-8 with chords GMAJ7, G, and E7. The third staff contains measures 9-12 with chords AMIN7, D7, B7, and EMIN. The fourth staff contains measures 13-16 with chords A7 and D7. The fifth staff contains measures 17-20 with chords GMAJ7 and G. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, along with slurs and ties. Measure numbers 5, 9, 13, and 17 are indicated at the beginning of their respective staves.

21 **G⁷** **C**

25 **C** **C^{MIN}** **G** **E⁷**

29 **A^{MIN}7** **D⁷** **G**

33 **G^{MAJ}7** **G**

37 **G^{MAJ}7** **G** **E⁷**

41 **A^{MIN}7** **D⁷** **B⁷** **E^{MIN}**

45 **A⁷** **D⁷**

G MAJ⁷ G

49

G⁷ C

53

C C MIN G E⁷

57

A MIN⁷ D⁷ G

61

31

65

TRADE SOLOS

G MAJ⁷ G

97

G MAJ⁷ G E⁷

101

105 **A^{MIN7}** **D⁷** **B⁷** **E^{MIN}**

109 **A⁷** **D⁷**

113 **G^{MAJ7}** **G**

117 **G⁷** **C**

121 **C** **C^{MIN}** **G** **E⁷**

125 **A^{MIN7}** **D⁷** **G**

129 **N.C.**

133 **G**

APPENDIX N

TIGER RAG (LIVE ON LAWRENCE WELK SHOW)

TIGER RAG

PETE FOUNTAIN (THE LAWRENCE WELK SHOW, 1958)

TRANSCRIBED BY SHENGWEN WU

The musical score for "Tiger Rag" is presented in a single system with six staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The score includes the following elements:

- Staff 1:** Measures 1-4. Chords: C, F7, C. Includes a trill on the final note of the second measure.
- Staff 2:** Measures 5-8. Chords: C, F7, C. Measure 5 is marked with a "5" below the staff.
- Staff 3:** Measures 9-12. Chords: D7, G, D7, G. Measure 9 is marked with a "9" below the staff.
- Staff 4:** Measures 13-16. Chords: D7, G, D7, G. Measure 13 is marked with a "13" below the staff.
- Staff 5:** Measures 17-20. Chords: C, F7, C. Measure 17 is marked with a "17" below the staff.
- Staff 6:** Measures 21-24. Chords: C, F7, C. Measure 21 is marked with a "21" below the staff. A triplet of eighth notes is indicated by a "3" above the first three notes of the first measure.

F C F

25

F C⁷

29

C⁷ F

33

C⁷ F

37

C⁷ F

41

B^b D⁷ G^{MIN} G⁷ C⁷ F

45

B^b (F) (D) (D)

49

B^b **F⁷**


F⁷
 (E) (E) (E) (E) (E) (E)


F⁷ **B^b**


B^b


B^b **E^b**


E^b **E^{DIM}** **B^b** **G⁷**


C⁷ **F⁷** **B^b**


B^b

B^b **F⁷**

F⁷ **(B)**

F⁷ **B^b**

B^b

B^b **E^b**

E^b **E^{DIM}** **B^b** **G⁷**

B^b F B^b



109

This musical staff, numbered 109, is written in treble clef with a key signature of one flat (B-flat). It contains a sequence of eighth notes, many of which are beamed together in pairs. Above the staff, the chords B^b, F, and B^b are indicated. The staff concludes with a fermata over the final note.


B^b F N.C.



113

This musical staff, numbered 113, continues the melody in treble clef with a one-flat key signature. It features beamed eighth notes and rests. Above the staff, the chords B^b, F, and N.C. (No Chord) are indicated. The staff ends with a double bar line.

B^b



117

This musical staff, numbered 117, shows the final part of the melody in treble clef with a one-flat key signature. It begins with a sharp sign above the first note. Above the staff, the chord B^b is indicated. The staff concludes with a double bar line.