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

by

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of the Requirements for the Degree
Doctor of Musical Arts

Approved April 2019 by the
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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.

I would like to thank Dr. Robert Spring and Dr. Joshua Gardner. They are not only fantastic musicians, but also tremendous teachers. They have taught me so much and they are the most humble people I have ever known. They never limited my creative thoughts. They told me to be wild, so I am. I would not have achieved a well-versed performing style, professional stage presentation, and multi-woodwind playing ability without their support and encouragement.

Thank you to the rest of my committee, Dr. Ellon Carpenter, Professor Michael Kocour, Professor Brian DeMaris. You showed me a level of patience that I do not even have for myself.

To my family, especially my mom, thank you for supporting my dream over the past nine years! Thank you for defending me when they ask, “I know you are a musician, but what is your real job?”

To my husband, Seth, thank you for washing dishes, doing laundry, buying groceries, and correcting my *grammars* during this process.

To my student and good friend, Chuck. Thank you for your support and all the Pete Fountain stories. You have made me feel like I met Pete in real life. It means the world to me.

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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.

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[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

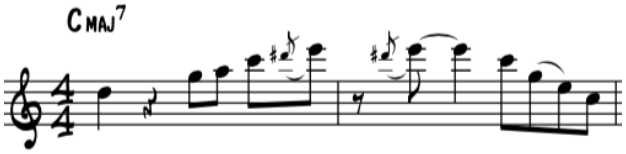
Pete Fountain uses a variety of embellishments to give life to his playing. Below are some common decorations that Fountain likes to use:

Ornamentation

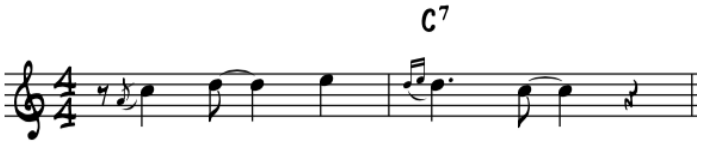
Ornaments, or embellishments, are usually added notes for decoration purpose. In jazz, no two musicians will play a single melody the same way, and almost never will music be interpreted as it is literally printed on the page. Often, ornaments do not serve a harmonic function or disturb the flow of rhythm. 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**

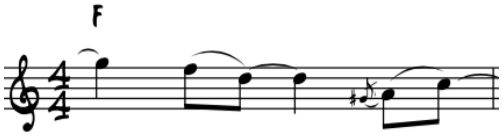
Example 1 *After You've Gone* (Dixie Swing): mm. 53-54



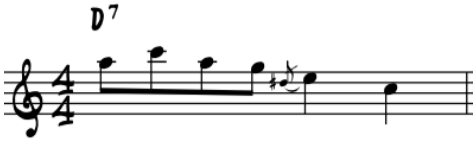
Example 2 *Shine* (Music From Dixie): mm. 14-15



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

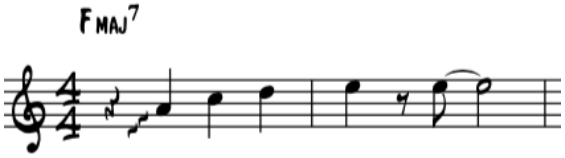


Example 4 *Muskrat Ramble* (High Society): m. 51

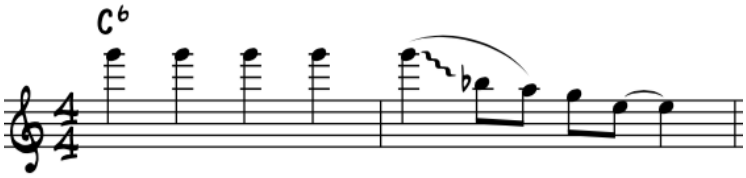


- **Glissando**

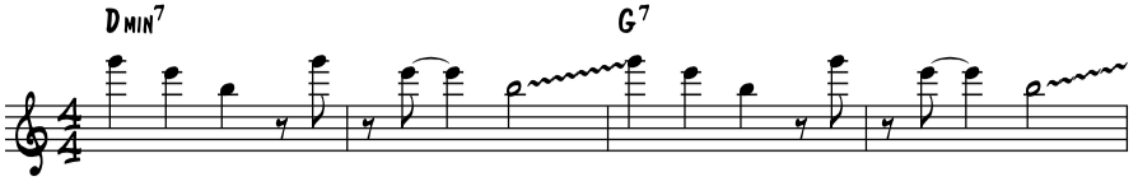
Example 5 After You've Gone (Dixie Swing): mm. 25-26



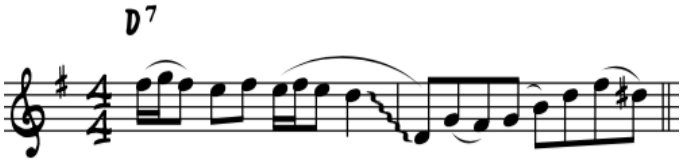
Example 6 *Avalon* (Dixie Swing): mm. 181-182



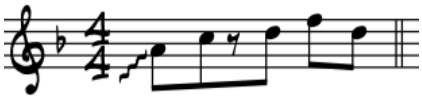
Example 7 *Avalon* (Dixie Swing): mm. 553-556



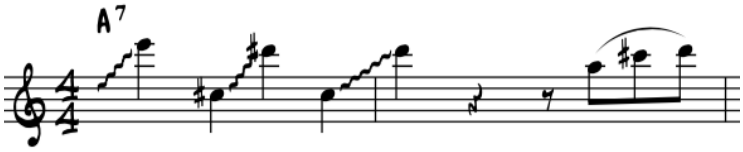
Example 8 *Struttin' With Some Barbeque* (Live on Bravo TV): mm. 47-48



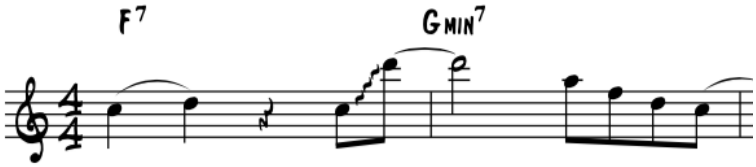
Example 9 *My Blue Heaven* (The Best of Pete Fountain): pickup measure



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

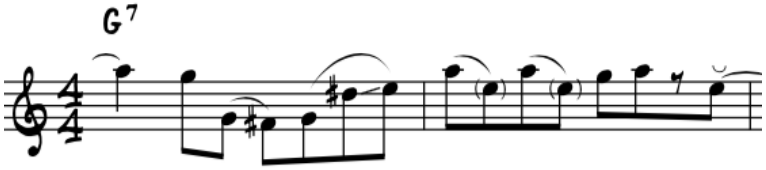


Example 11 *Shimmy Like Sister Kate* (Do You Know What It Means To Miss New Orleans): mm. 78-79

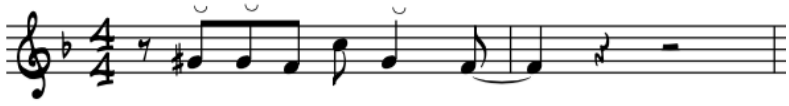


- **Scoop/Fall**

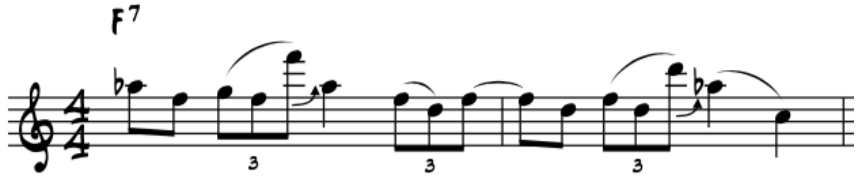
Example 12 *Muskrat Ramble* (High Society): mm. 54-55



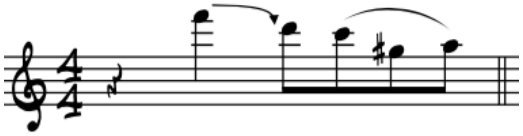
Example 13 *My Blue Heaven* (The Best of Pete Fountain): mm. 118-119



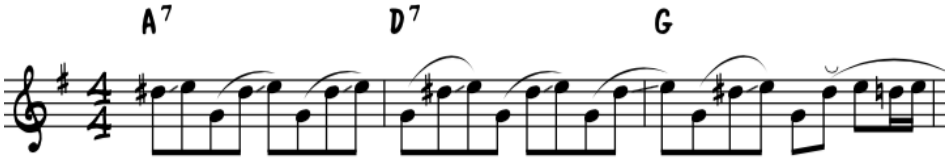
Example 14 *Shimmy Like Sister Kate* (Do You Know What It Means To Miss New Orleans): mm. 63-64



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

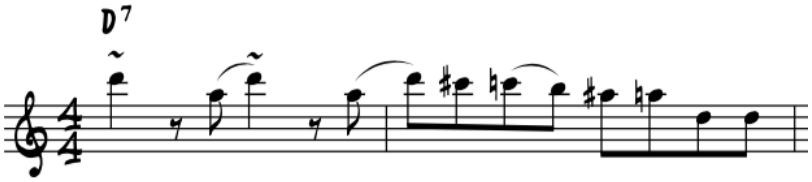


Example 16 *Someday Sweetheart* (Do You Know What It Means To Miss New Orleans): mm. 37-39

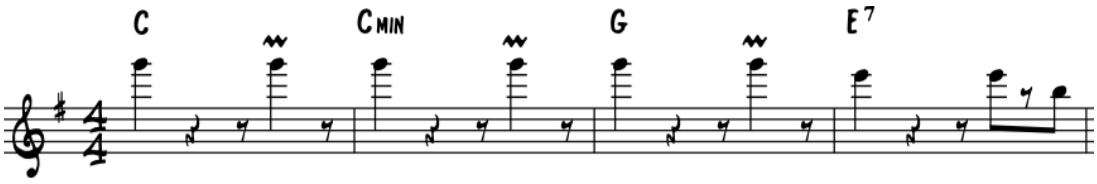


- **Trill/Turn/Shake**

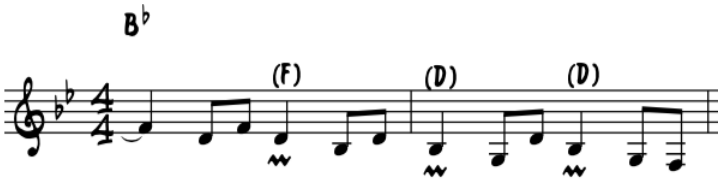
Example 17 *Jazz Me Blues* (Live on Bravo TV): mm. 341-342



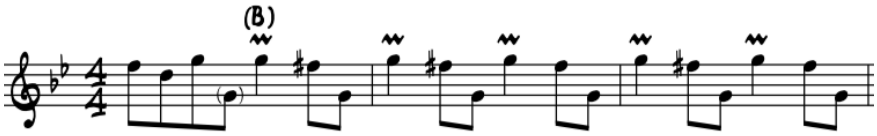
Example 18 *Struttin' With Some Barbeque* (Live on Bravo TV): mm. 89-92



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

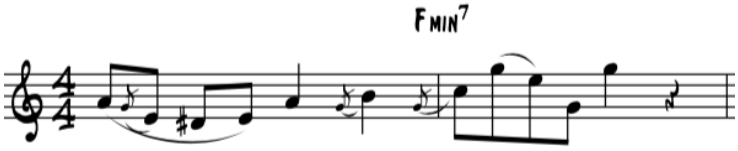


Example 20 *Tiger Rag* (The Lawrence Welk Show): mm. 90-92



- **"Oblique Motion" Ornament**

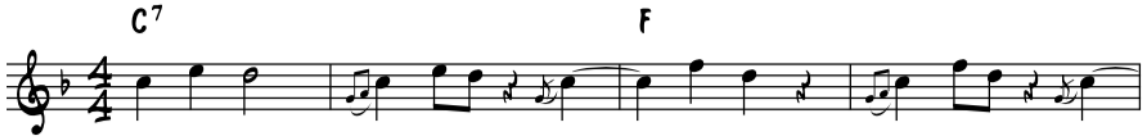
Example 21 *Avalon* (Dixie Swing): mm. 30-31



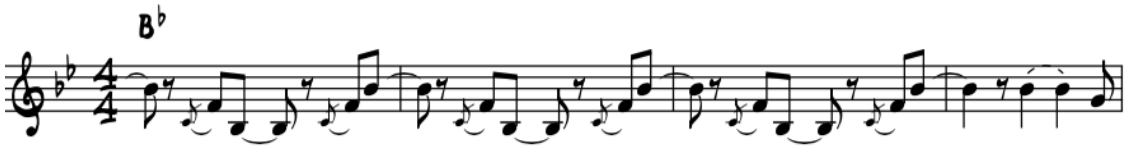
Besides using grace notes that are a whole or half step away from the target note, Fountain often extends the distance between a grace note and a target note to intervals of a third, fourth, fifth, or even an octave. This has the effect of emphasizing the target note even more.

- **Fourth or Fifth Apart**

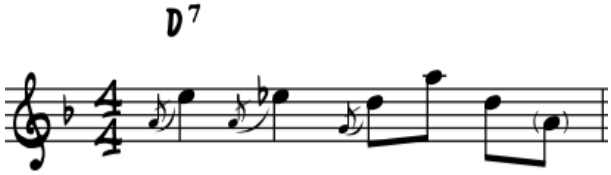
Example 22 *Tiger Rag* (The Lawrence Welk Show): mm. 33-36



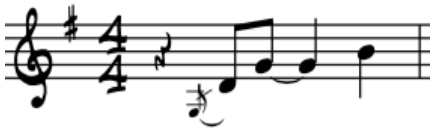
Example 23 *Tiger Rag* (The Lawrence Welk Show): mm. 65-68



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

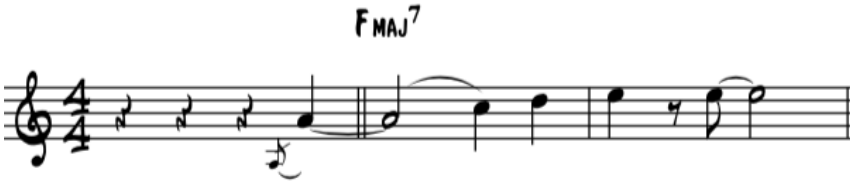


Example 25 *Someday Sweetheart* (Do You Know What It Means To Miss New Orleans): m. 34

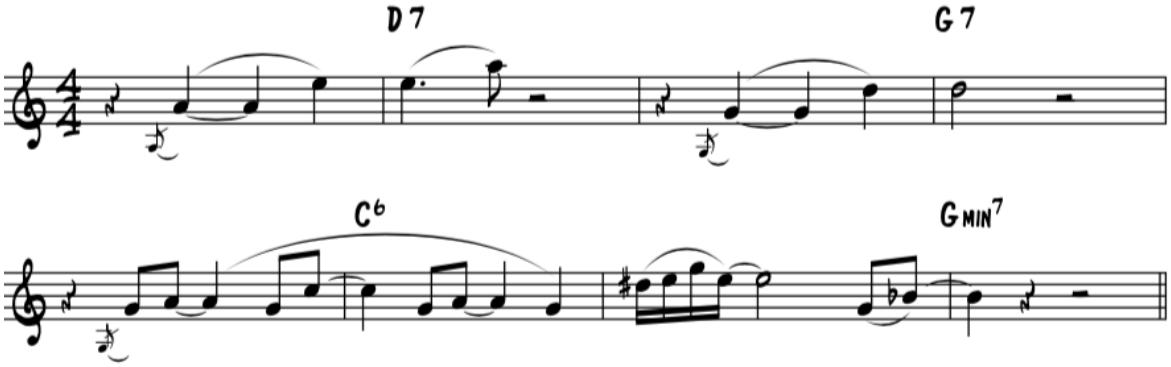


- **Octave Apart**

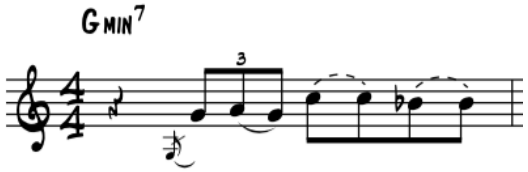
Example 26 *After You've Gone* (Dixie Swing): mm. 8-10



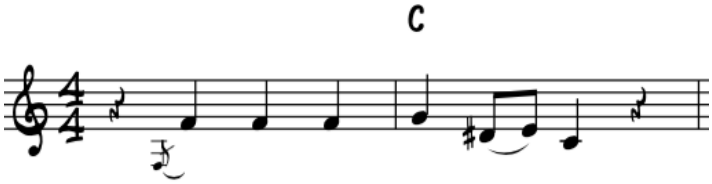
Example 27 *After You've Gone* (Dixie Swing): mm. 17-24



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



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



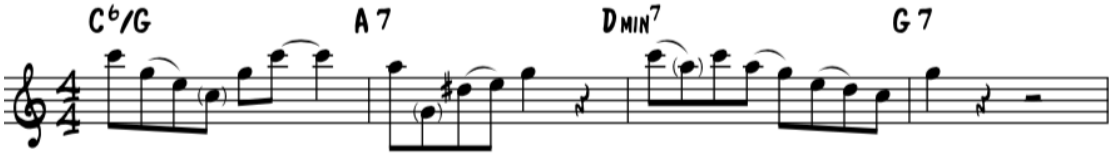
Articulation

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).

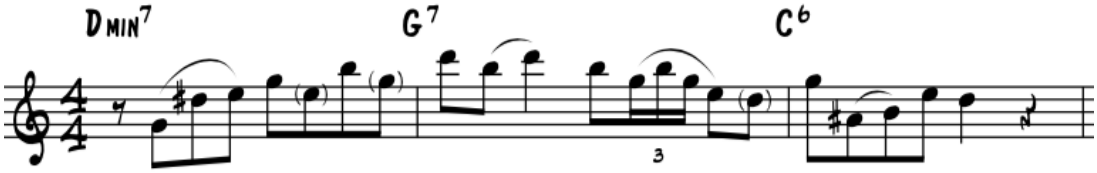
Ghost tonguing is a commonly used technique in jazz. Usually, for example, if there are three notes, the middle note is a third (or greater interval) lower than the other two notes that are next to it, this middle note would be ghosted; or if there is a big interval jump, the note before or after the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

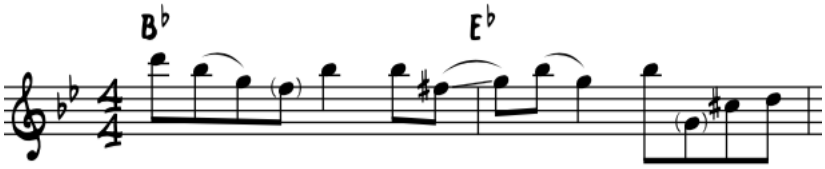
Example 30 *After You've Gone* (Dixie Swing): mm. 41-44



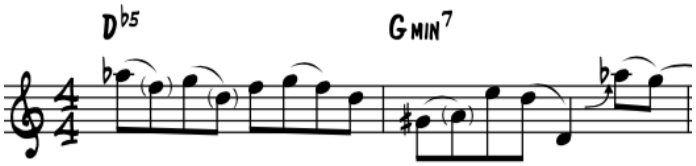
Example 31 *Avalon* (Dixie Swing): mm. 517-519



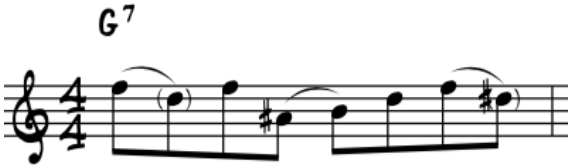
Example 32 *Bye Bye Bill Bailey* (Music From Dixie): mm. 66-67



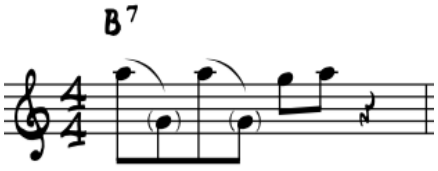
Example 33 *Shimmy Like Sister Kate* (Do You Know What It Means To Miss New Orleans): mm. 33-34



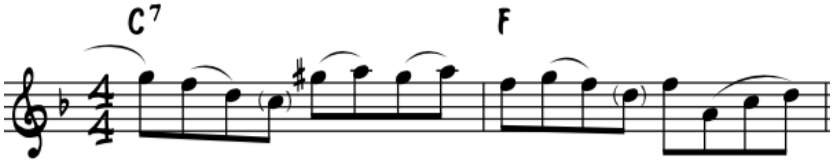
Example 34 *Jazz Me Blues* (Live on Bravo TV): m. 37



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

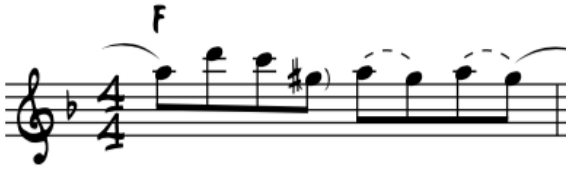


Example 36 *My Blue Heaven* (The Best of Pete Fountain): mm. 30-31

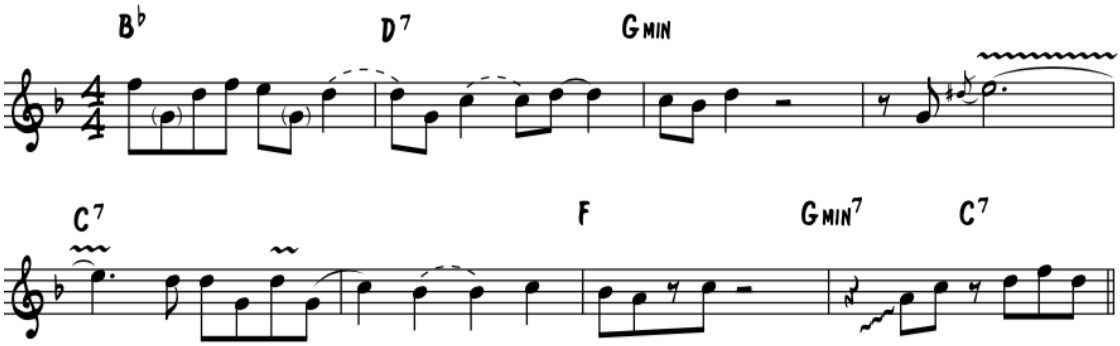


The note that is "ghosted" usually does not speak fully and only makes a small and muffled sound. Different from the ghost tonguing technique, Pete Fountain exquisitely uses "half-ghost tonguing" to create a "Dood-en" sound. This is an extension of ghost tonguing. A half-ghosted note will be heard more 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."

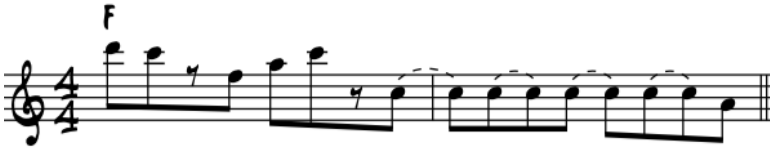
Example 37 *My Blue Heaven* (The Best of Pete Fountain): m. 111



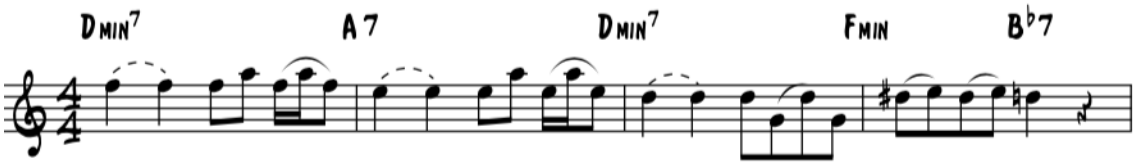
Example 38 *My Blue Heaven* (The Best of Pete Fountain): mm. 97-104



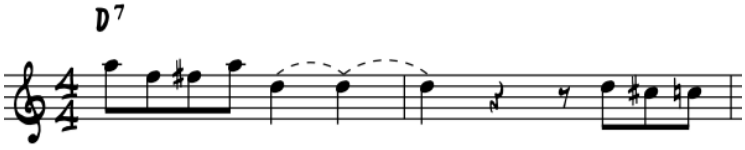
Example 39 *Shine* (Live on Bravo TV): mm. 39-40



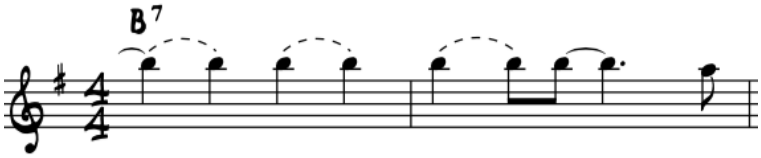
Example 40 *After You've Gone* (Dixie Swing): mm. 73-76



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

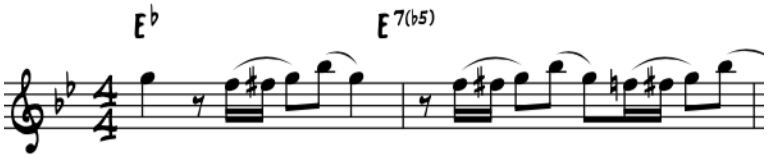
- **Riff and Pattern**

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

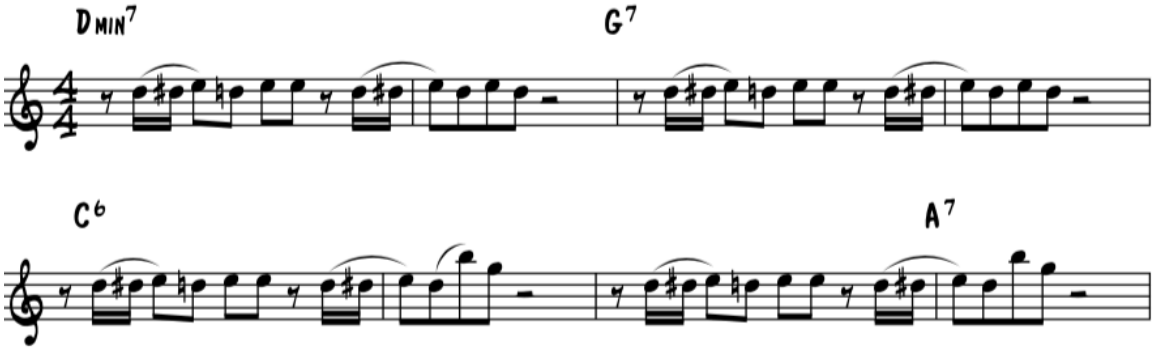
is] a melodic or harmonic fragment that serves as an underlying theme..."[5] Jazz musicians often play a short musical idea then "riff" on it by repeating the idea and ultimately developing the idea into longer phrases, solos, or new riffs. Below are some examples of how Pete Fountain uses many repetitive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

1) Repetitive Riffs and Patterns

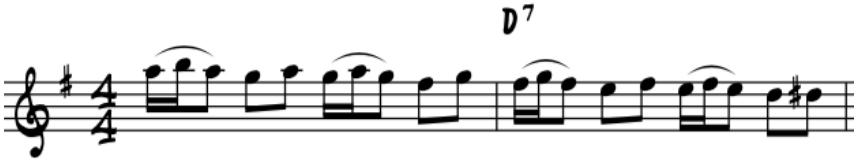
Example 43 *Bye Bye Bill Bailey* (Music From Dixie): mm. 145-146



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

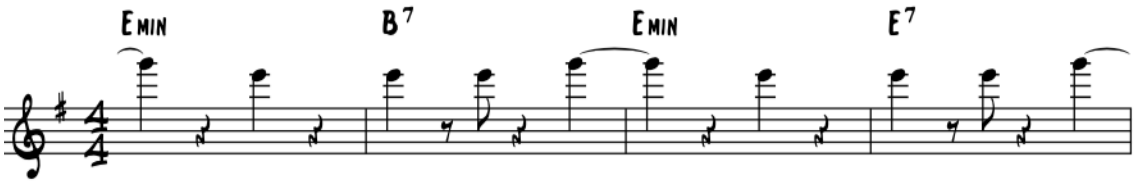


Example 45 *I've Found A New Baby* (Do You Know What It Means To Miss New Orleans): mm. 38-39

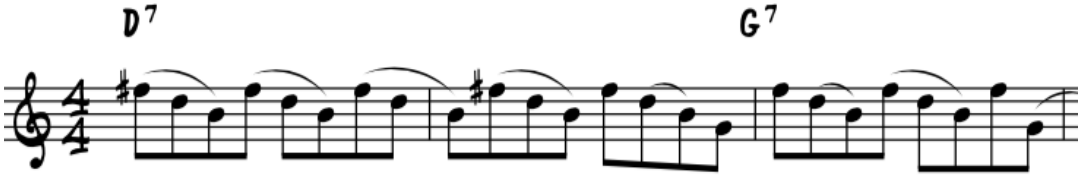


[5] Ken Kamoche and Cunha Miguel Pina E. "Minimal structures: From jazz improvisation to product innovation." *Organization studies* 22, no. 5 (2001): 743.

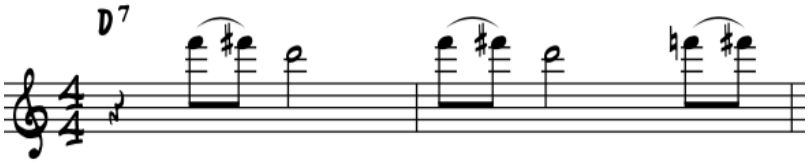
Example 46 *I've Found A New Baby* (Do You Know What It Means To Miss New Orleans): mm. 73-76



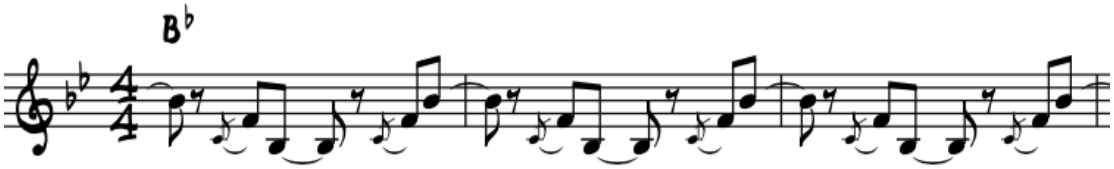
Example 47 *Jazz Me Blues* (Live on Bravo TV): mm. 389-391



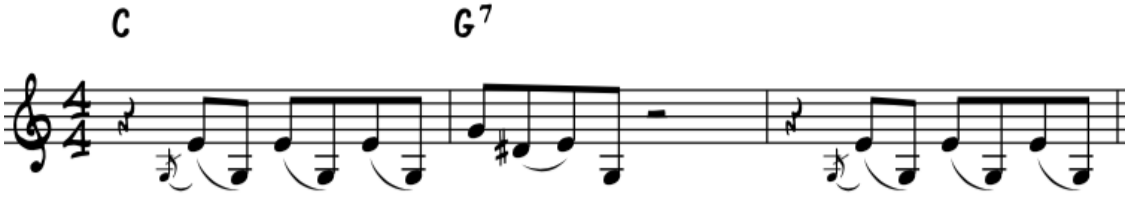
Example 48 *Jazz Me Blues* (Live on Bravo TV): mm. 429-430



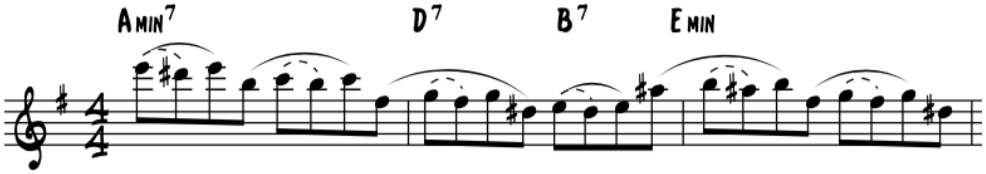
Example 49 *Tiger Tag* (Lawrence Welk Show): mm. 65-67



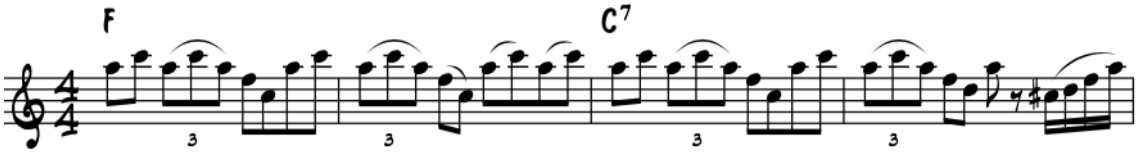
Example 50 *Muskrat Ramble* (High Society): mm. 45-47



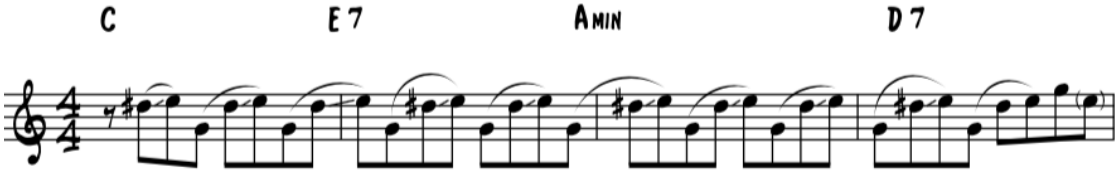
Example 51 *Struttin' With Some Barbeque* (Live on Bravo TV): mm. 73-75



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

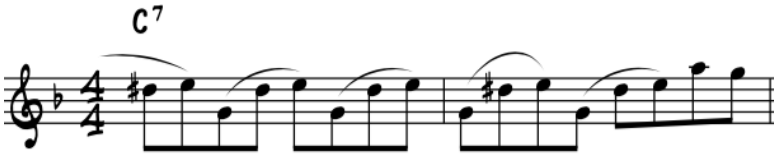


Example 53 *After You've Gone* (Dixie Swing): mm. 37-40

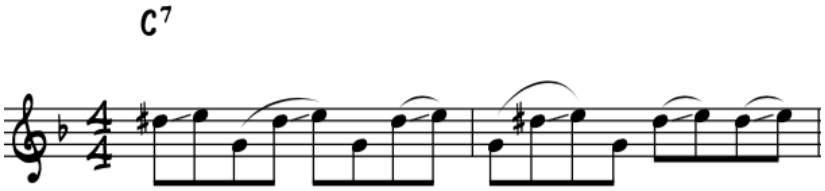


This pattern also appears frequently in Fountain's other solos, such as:

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



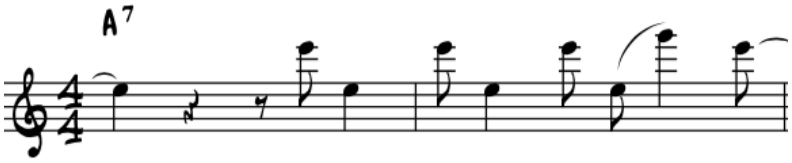
Example 55 *Tiger Rag* (Lawrence Welk Show): mm. 31-32



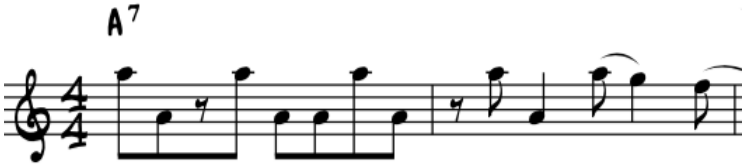
2) Octave Jump Patterns

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

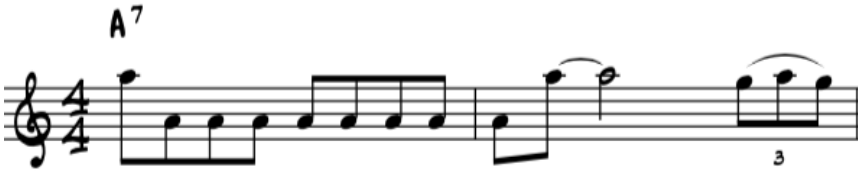
Example 56 *Avalon* (Dixie Swing): mm. 155-156



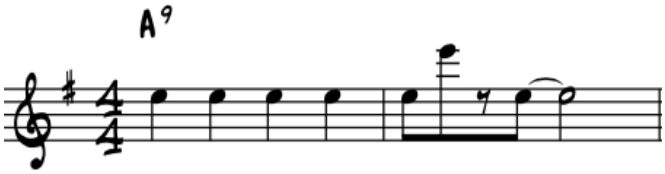
Example 57 *Shine* (Music From Dixie): mm. 61-62



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



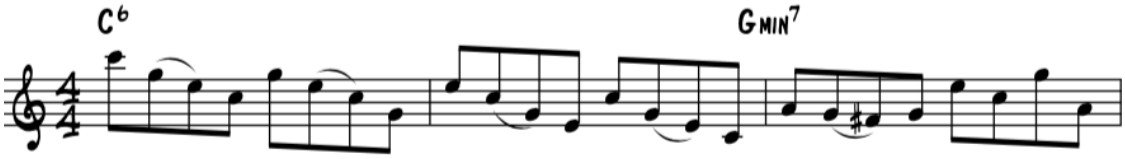
Example 59 *Someday Sweetheart* (Do You Know What It Means To Miss New Orleans): mm. 125-126



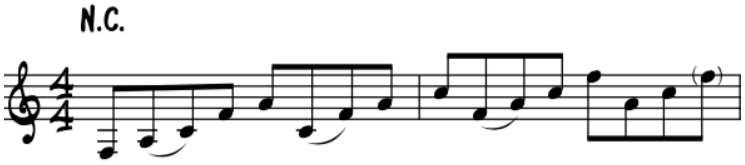
3) Arpeggio, Triplet and Interval Patterns

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

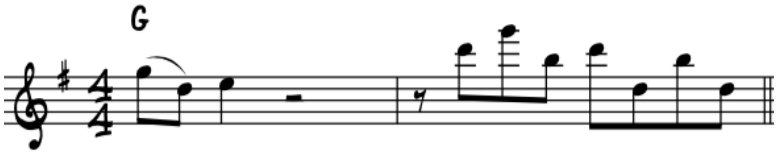


Example 61 *Jazz Me Blues* (Live on Bravo TV): mm. 15-16

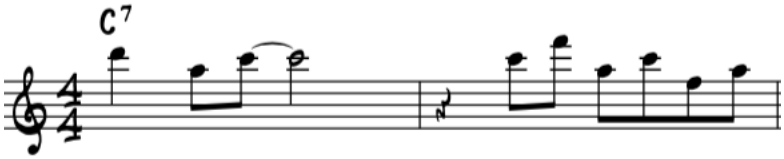


Besides the obvious arpeggio sequences, traditional jazz clarinetists often change the note orders to create a downward pattern. Fountain uses this pattern very often in his playing.

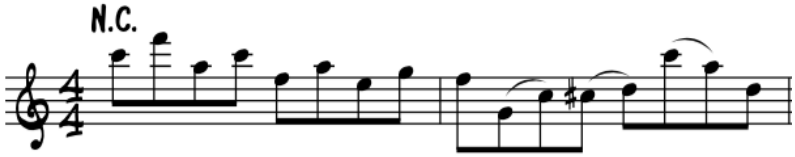
Example 62 *Struttin' With Some Barbeque* (Live on Bravo TV): mm. 63-64



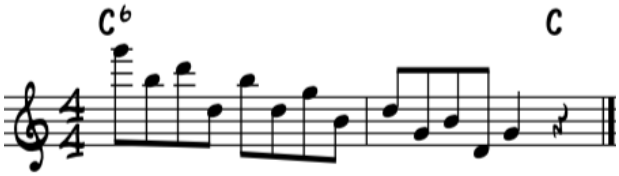
Example 63 *Shine* (Live on Bravo TV): mm. 75-76



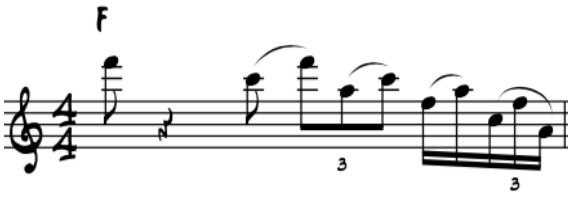
Example 64 *Jazz Me Blues* (Live on Bravo TV): mm. 55-56



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

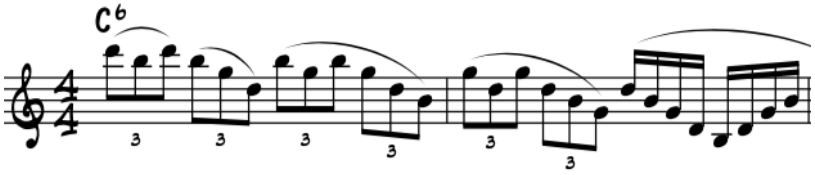


Example 66 *Shimmy Like Sister Kate* (Do You Know What It Means To Miss New Orleans): m. 77

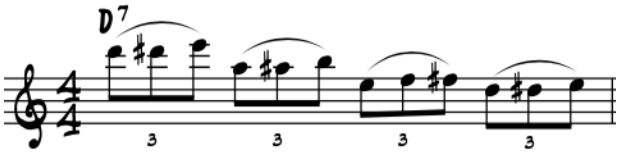


Another variation of the arpeggio pattern that Fountain and many traditional jazz clarinetists use is descending triplets.

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



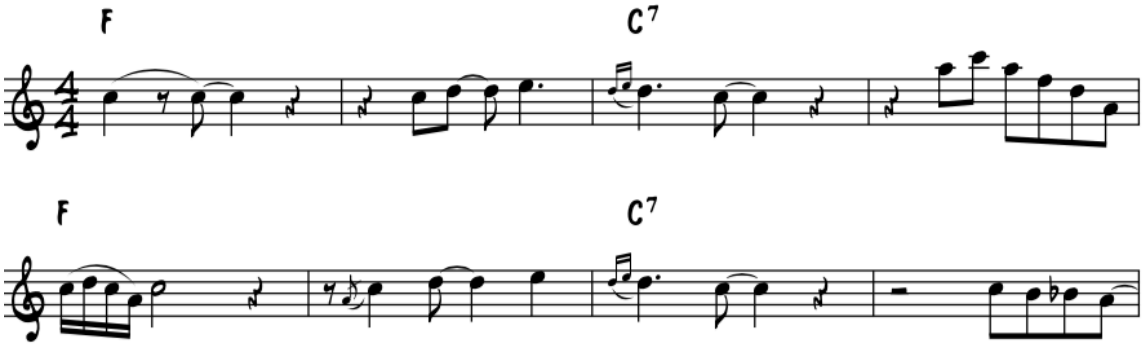
Example 68 *Jazz Me Blues* (Live on Bravo TV): m. 329



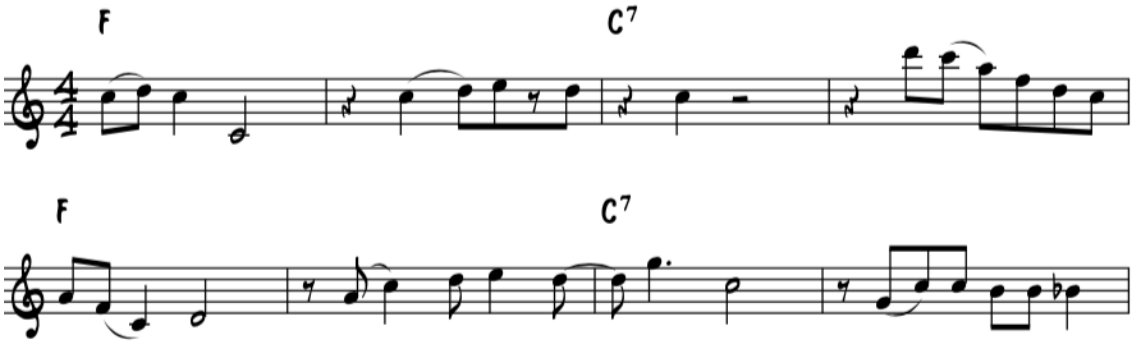
As Soloist or Accompanist

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



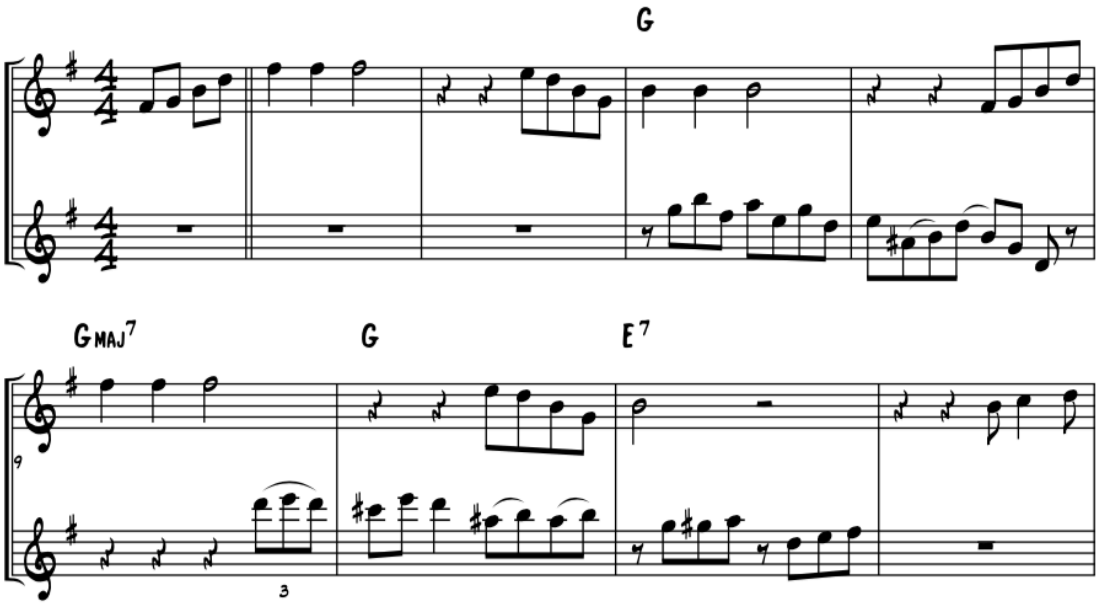
Example 70 *Shine* (Live on Bravo TV, 1993): mm. 9-16



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



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.

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[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

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[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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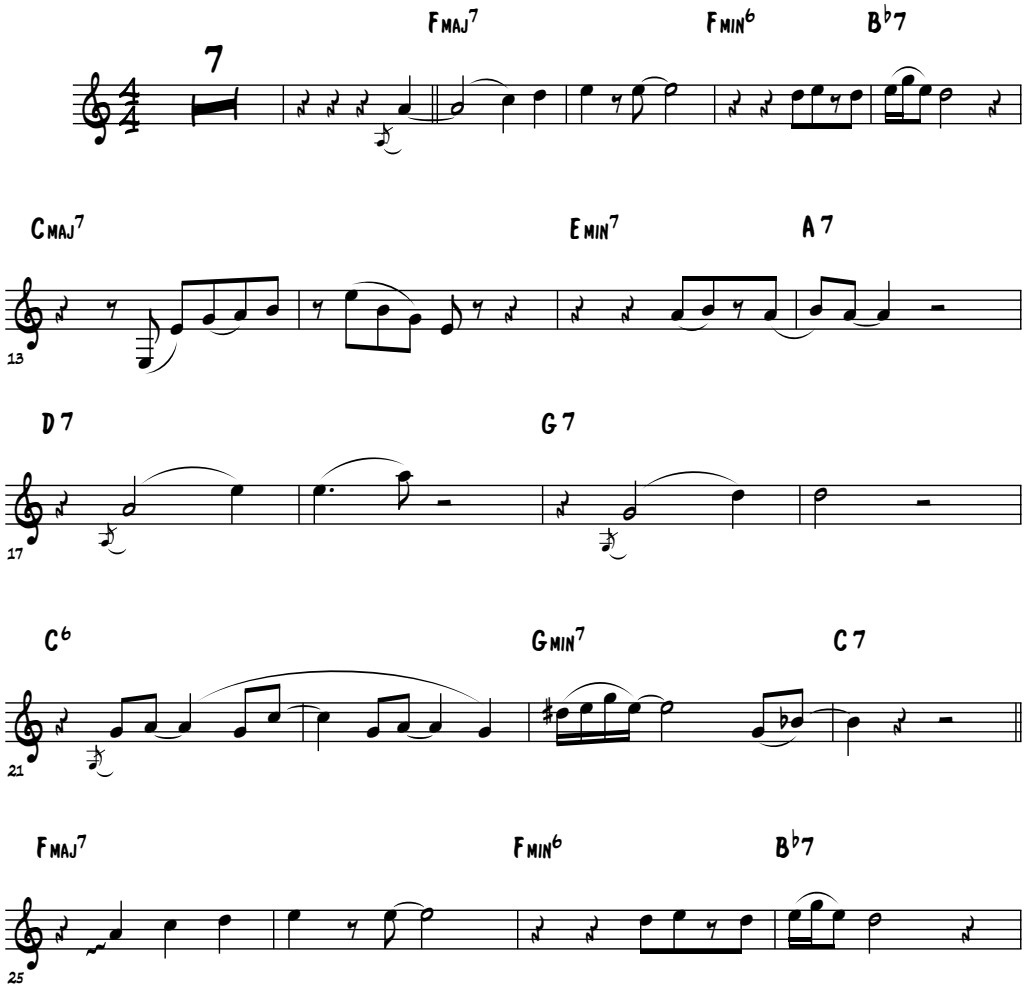
APPENDIX A

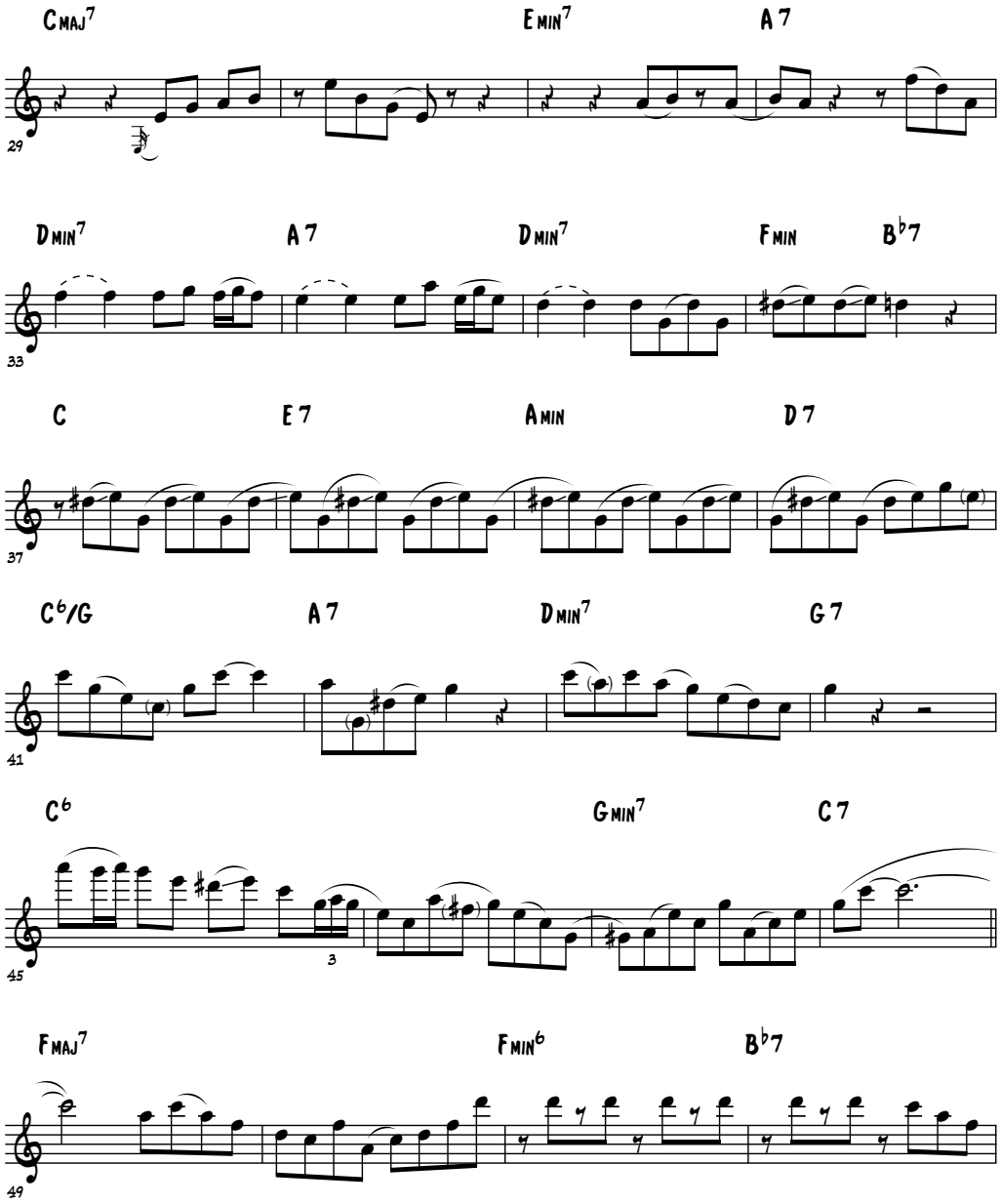
AFTER YOU'VE GONE (DIXIE SWING)

After You've Gone

Pete Fountain (Live in Santa Monica - Dixie Swing, 1998)

Transcribed by Shengwen Wu

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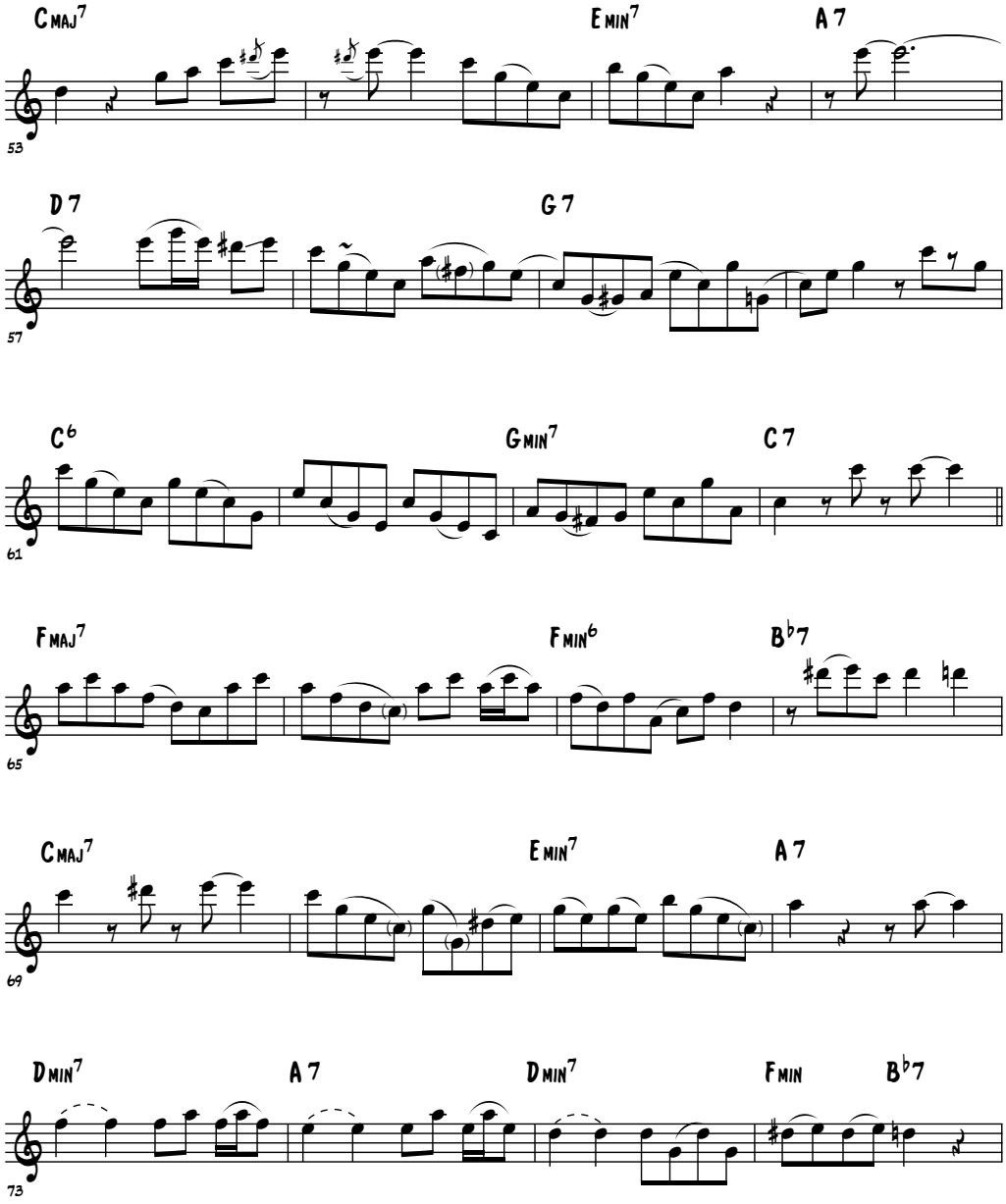
A7
29
DMIN7
A7
DMIN7
FMIN
B♭7
33
C
E7
AMIN
D7
37
C♭/G
A7
DMIN7
G7
41
C♭
GMIN7
C7
3
45
FMAJ7
FMIN6
B♭7
49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E MIN7
A 7
53
D 7
G 7
57
C6
G MIN7
C 7
61
F MAJ7
F MIN6
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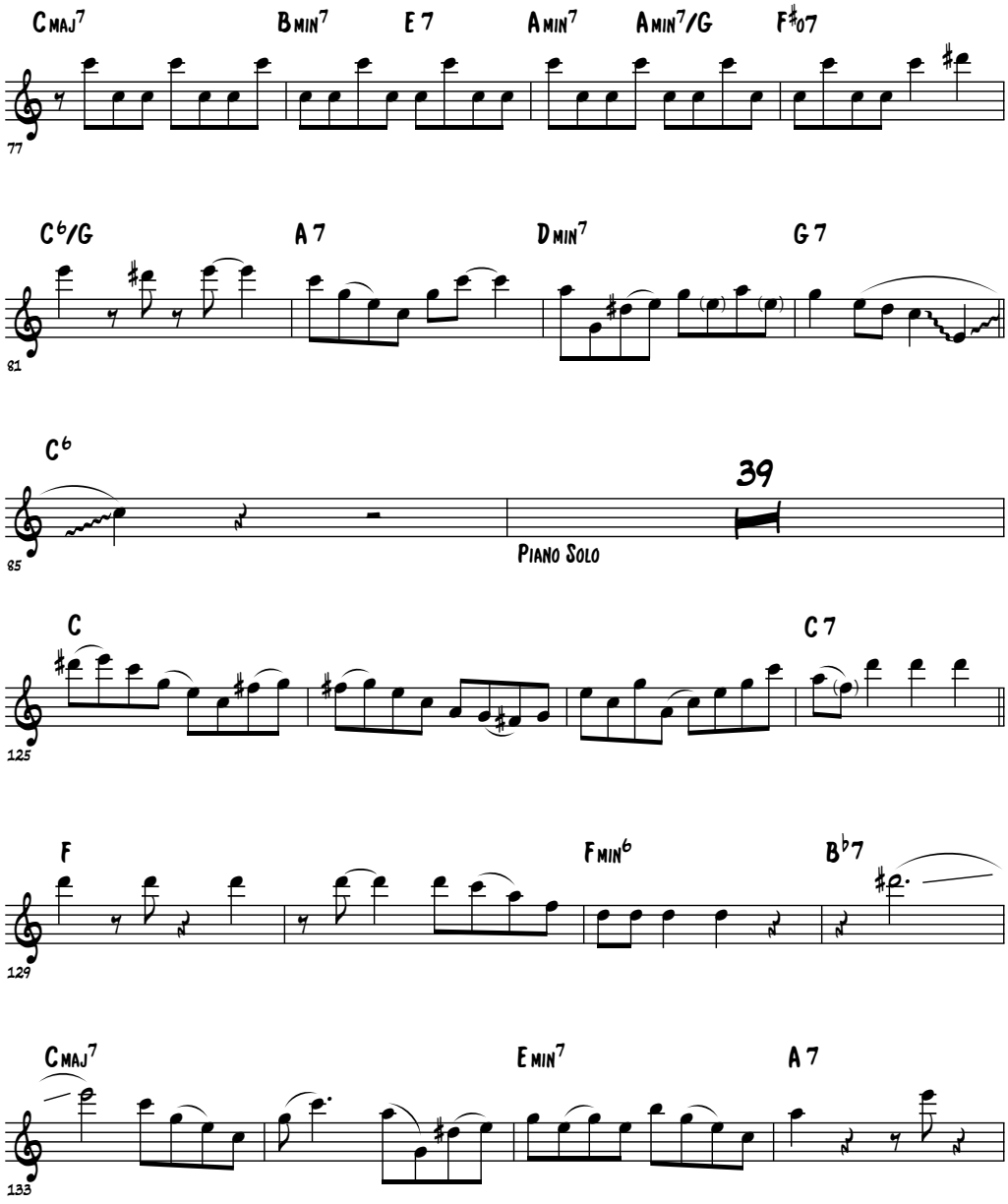
65
C MAJ7
E MIN7
A 7
69
D MIN7
A 7
D MIN7
F MIN
B♭7
73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Bmin7
E7
Amin7
Amin7/G
F#07
77
C6/G
A7
Dmin7
G7
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C6
39
85
Piano Solo
C
C7
125
F
Fmin6
Bb7
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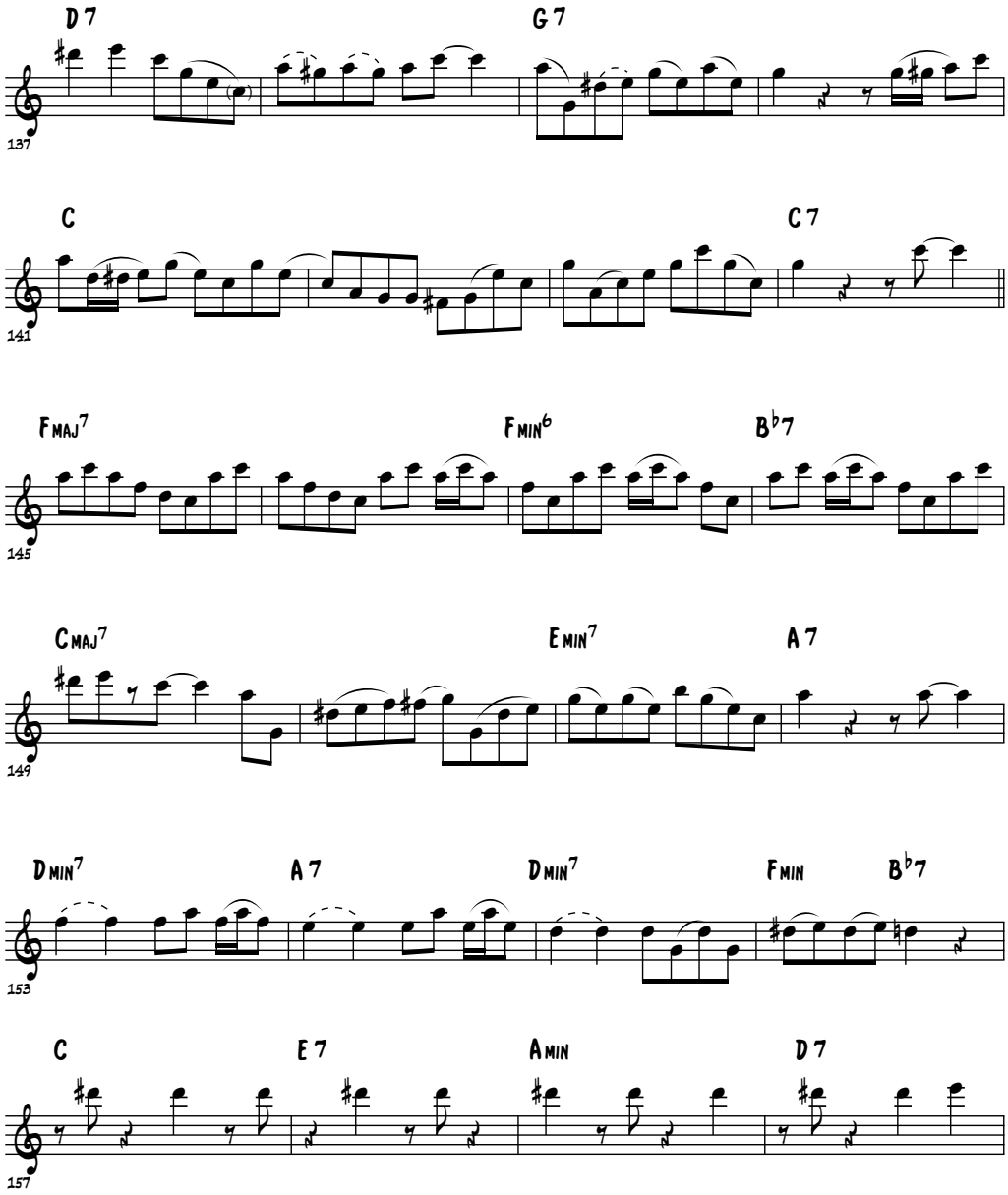
Cmaj7
Emin7
A7
133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G 7
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C
C 7
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B♭7
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EMIN7
A 7
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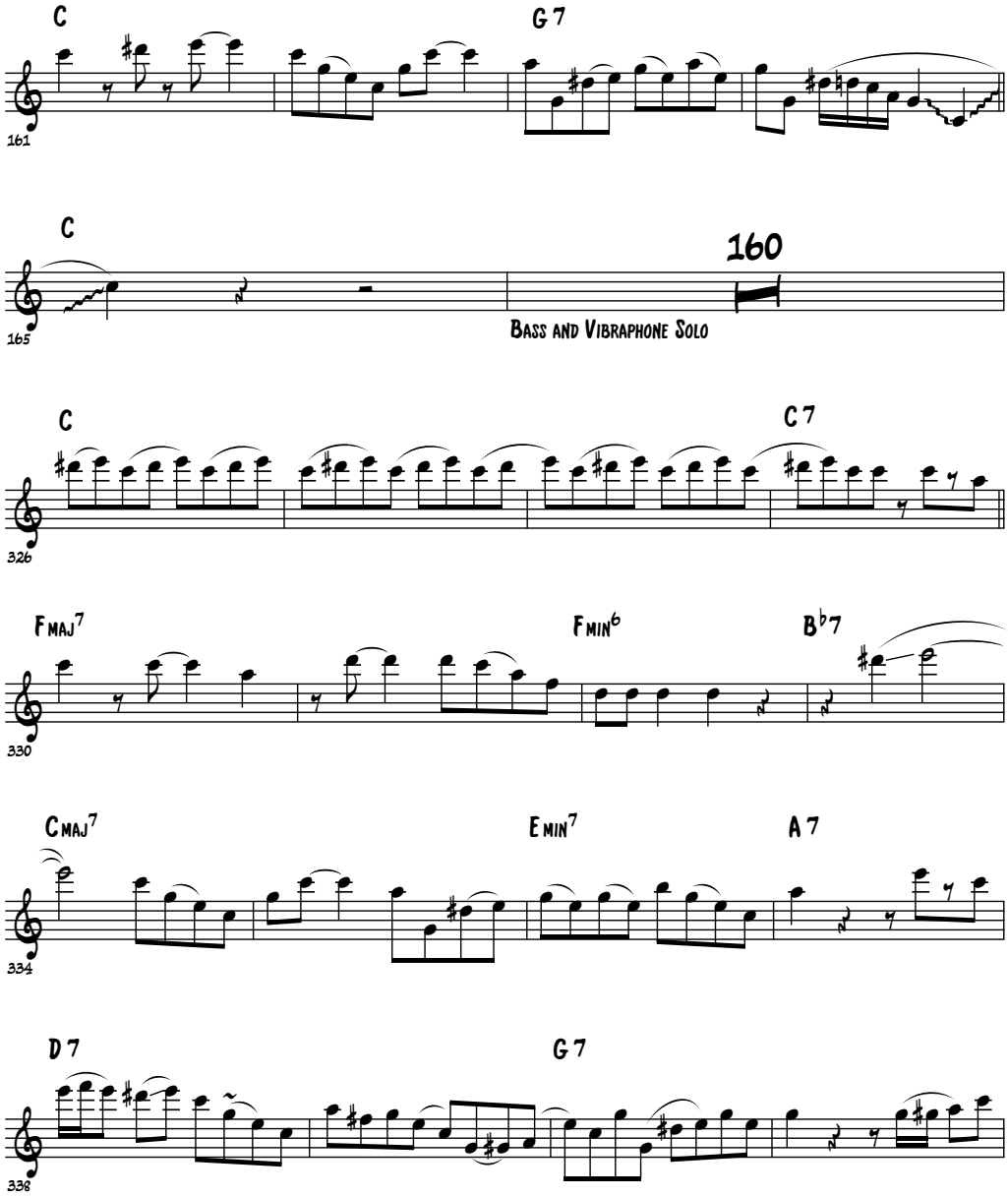
DMIN7
A 7
DMIN7
FMIN
B♭7
153
C
E 7
AMIN
D 7
157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G 7
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B♭7
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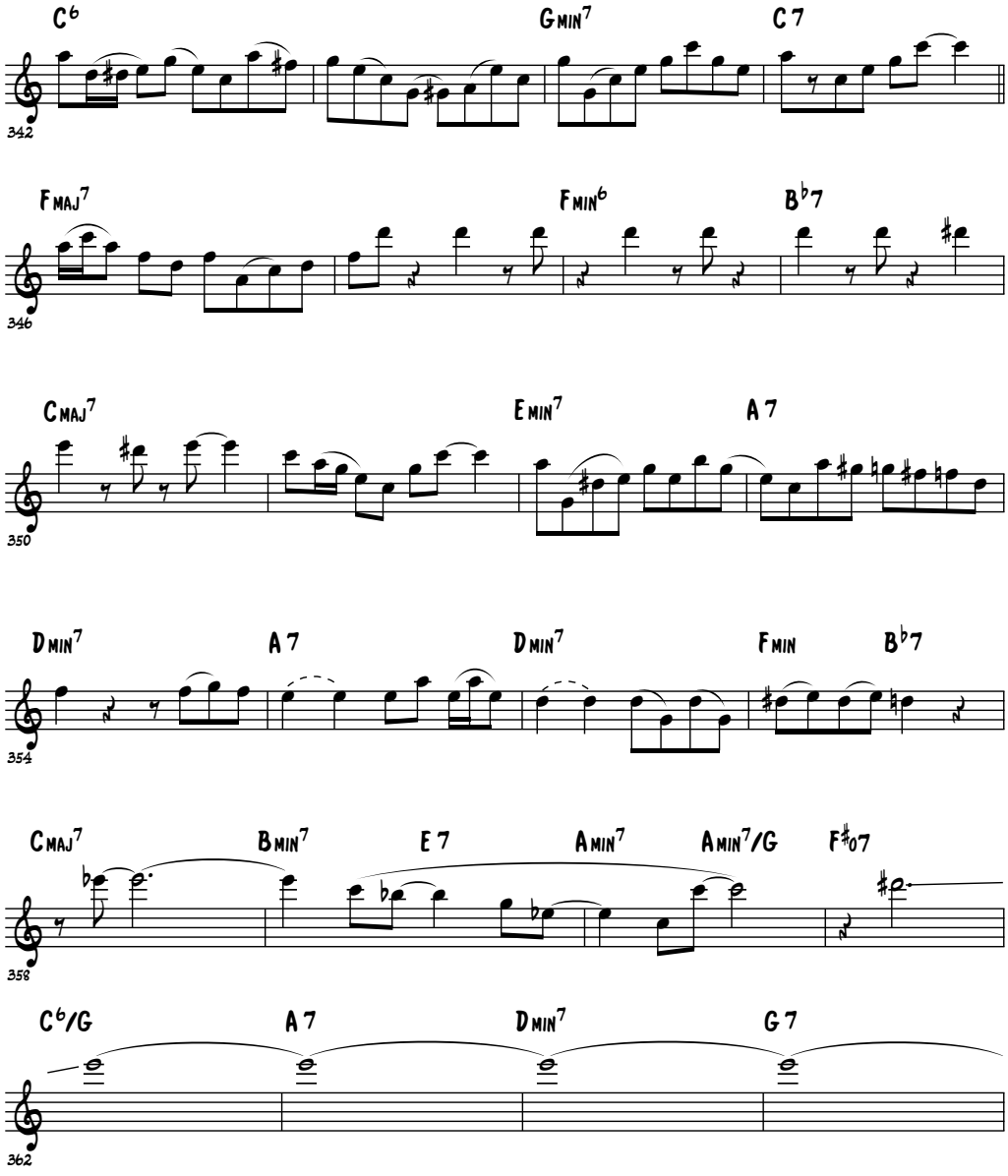
C maj7
E min7
A 7
334
D 7
G 7
338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Gmin7
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Fmaj7
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B♭7
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Fmin
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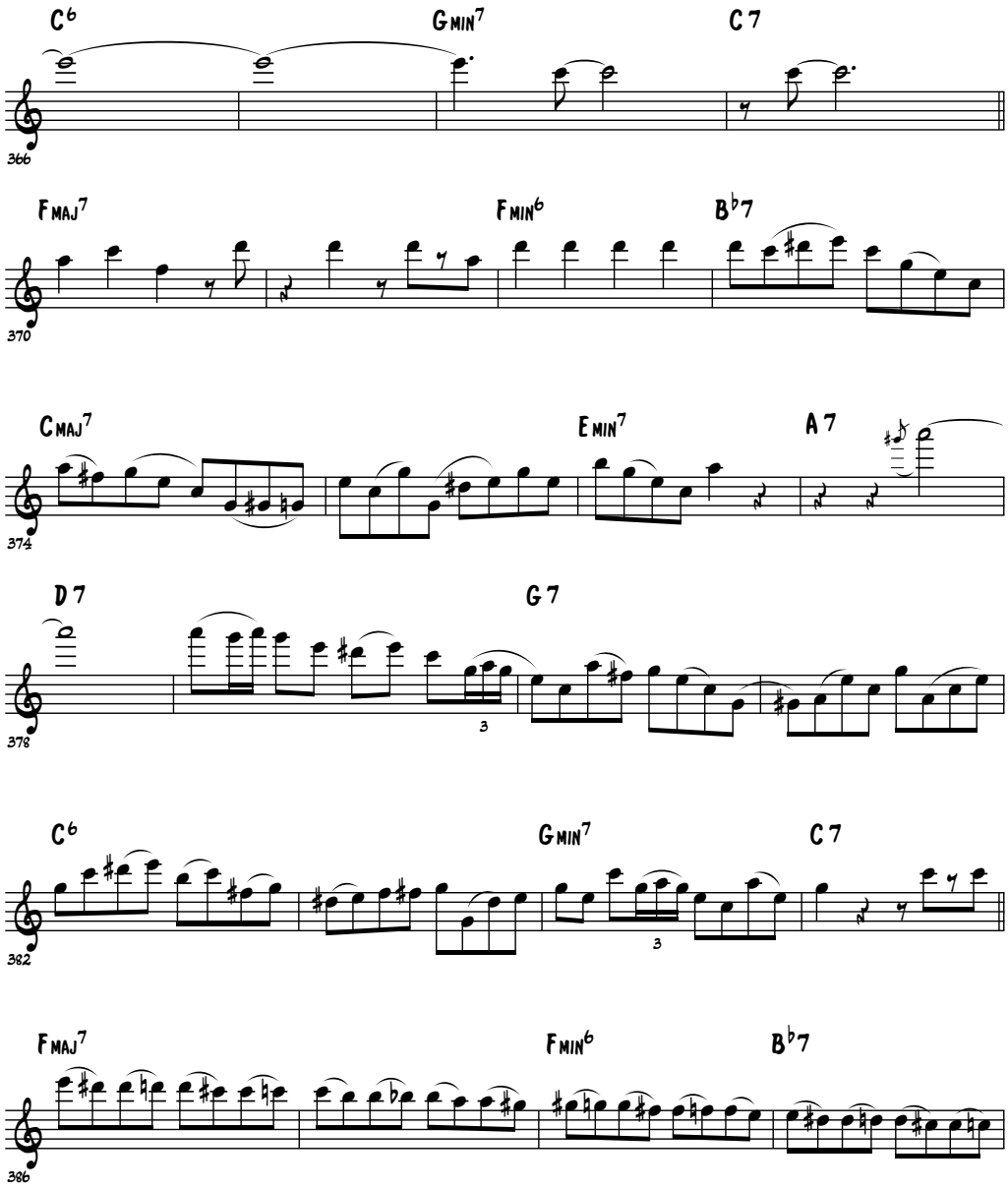
C6/G
A7
Dmin7
G7
362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B♭7
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Cmaj7
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Fmaj7
Fmin6
B♭7
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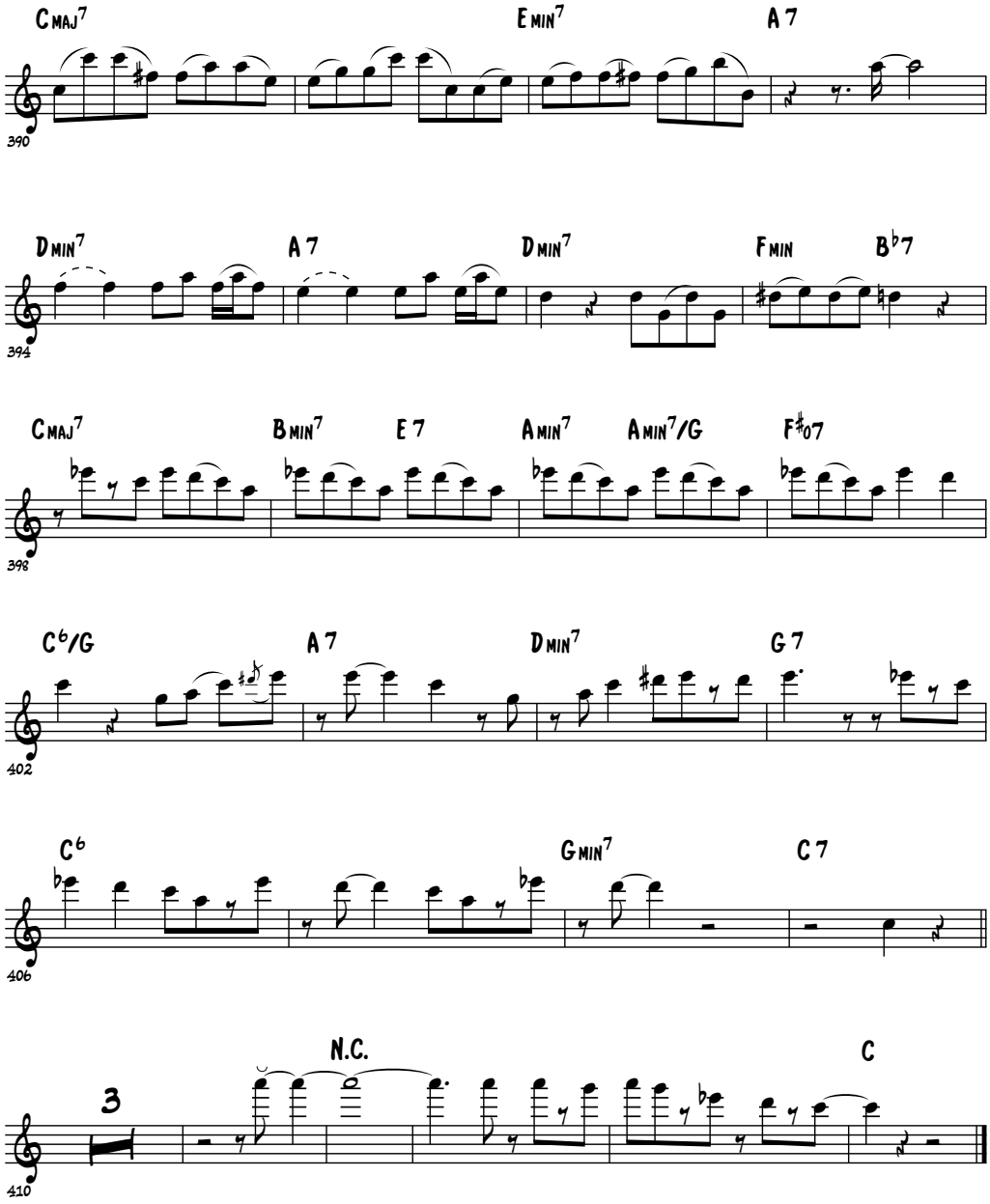
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EMIN7
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DMIN7
A7
DMIN7
FMIN
B♭7
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CMAJ7
BMIN7
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AMIN7
AMIN7/G
F♯07
398
C6/G
A7
DMIN7
G7
402
C6
GMIN7
C7
406
3
N.C.
C
410

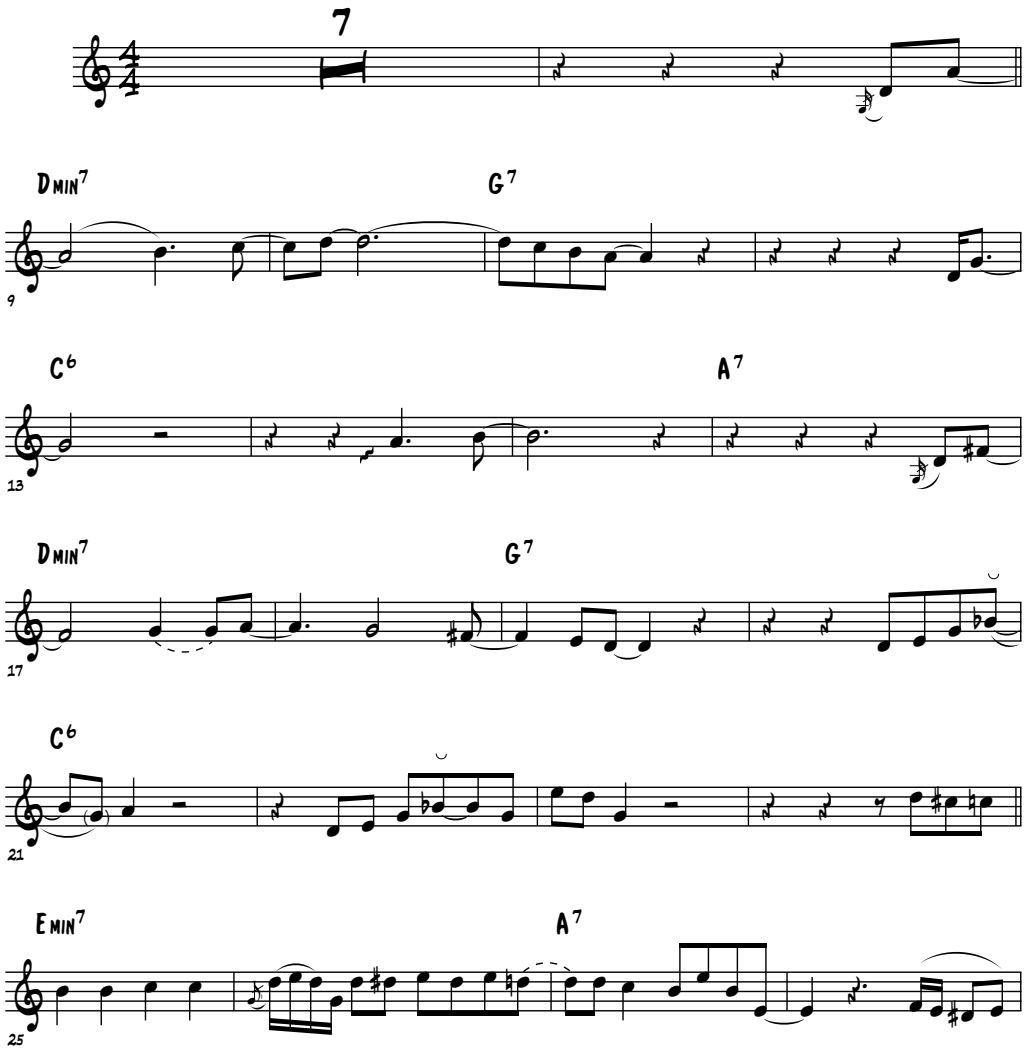
APPENDIX B

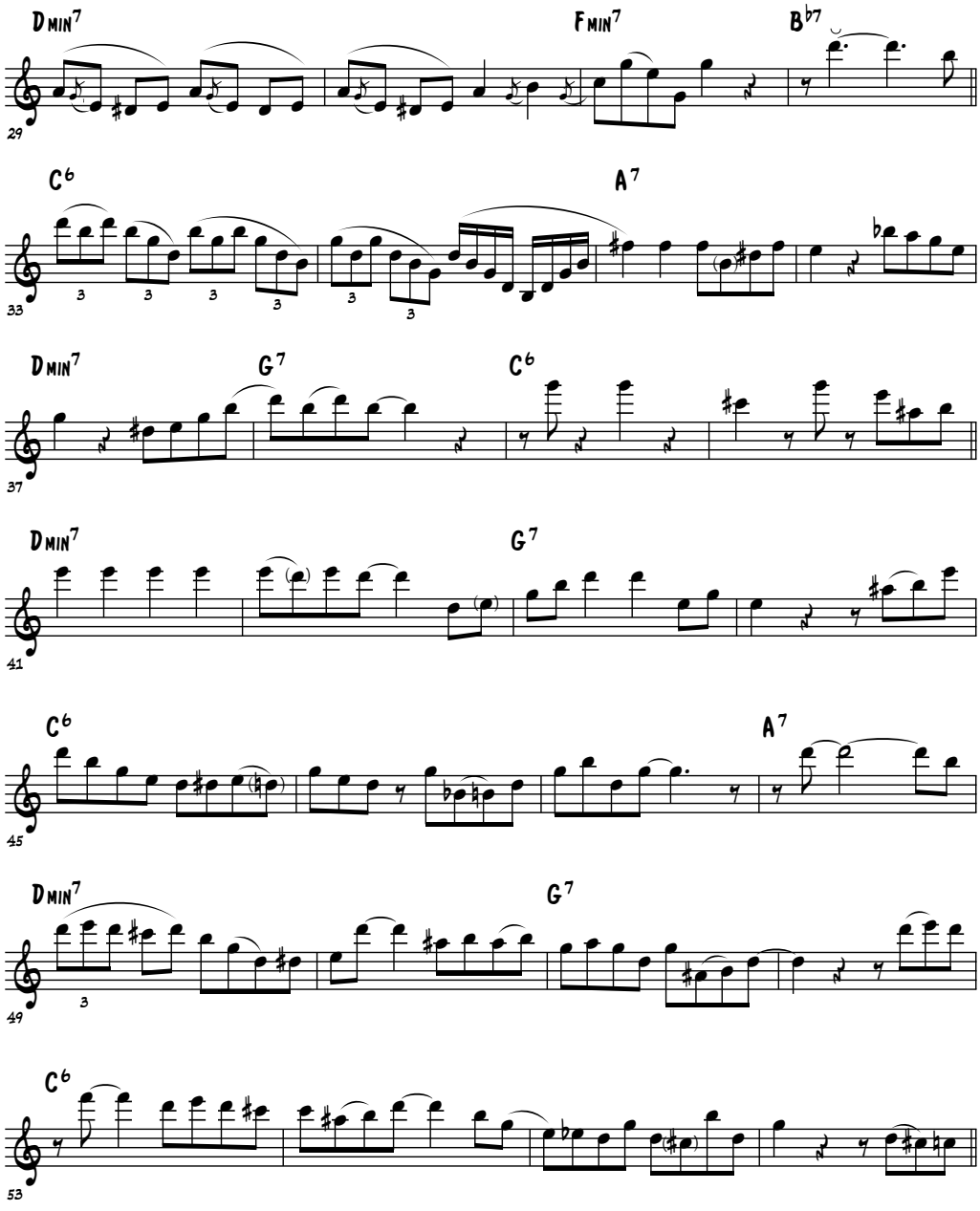
AVALON (DIXIE SWING)

Avalon

Pete Fountain (Live in Santa Monica-Dixie Swing, 1998)

Transcribed by Shengwen Wu

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Fmin7
B♭7
29
C6
A7
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C6
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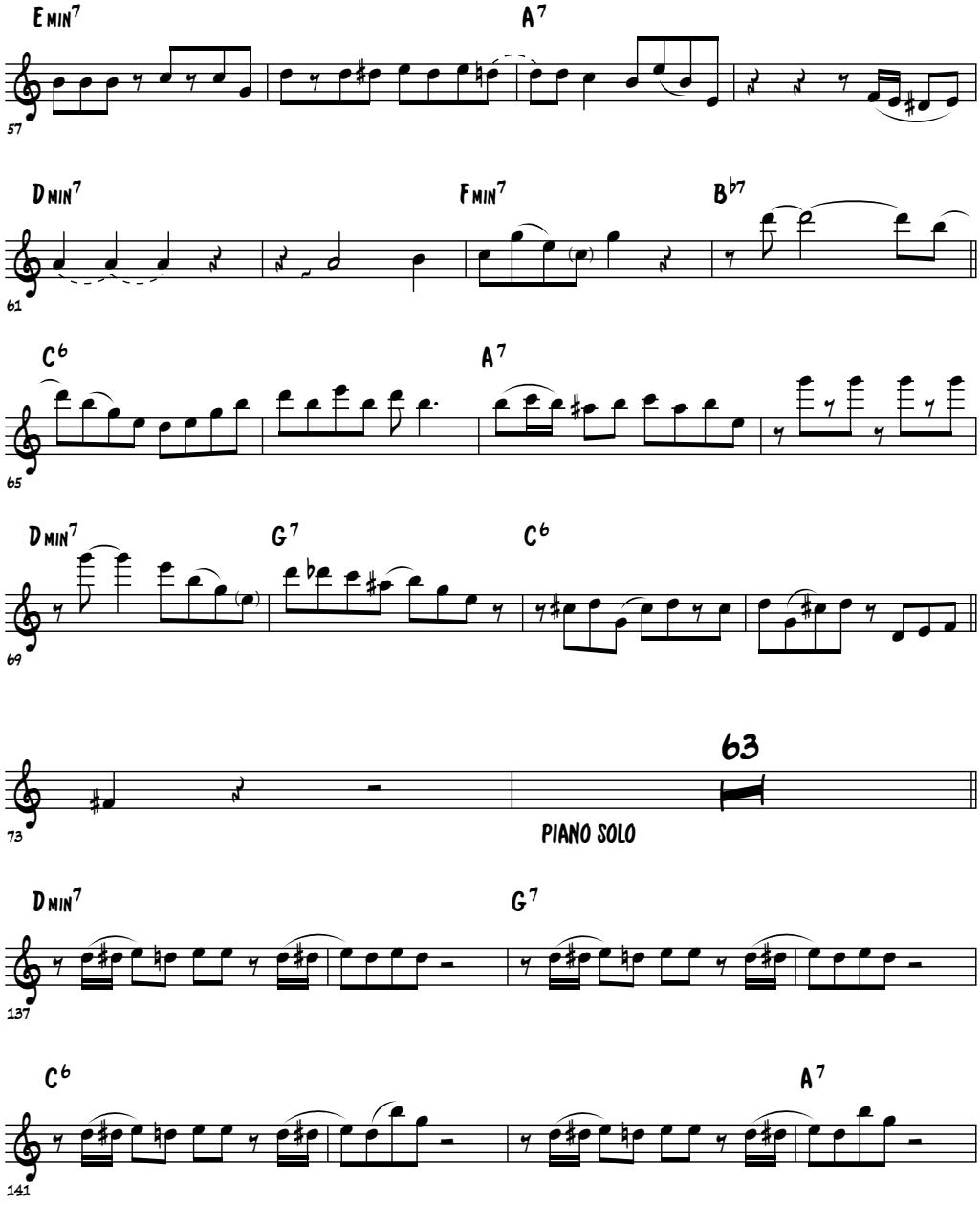
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A7
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Dmin7
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Bb7
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C6
A7
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G7
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63
73
PIANO SOLO
Dmin7
G7
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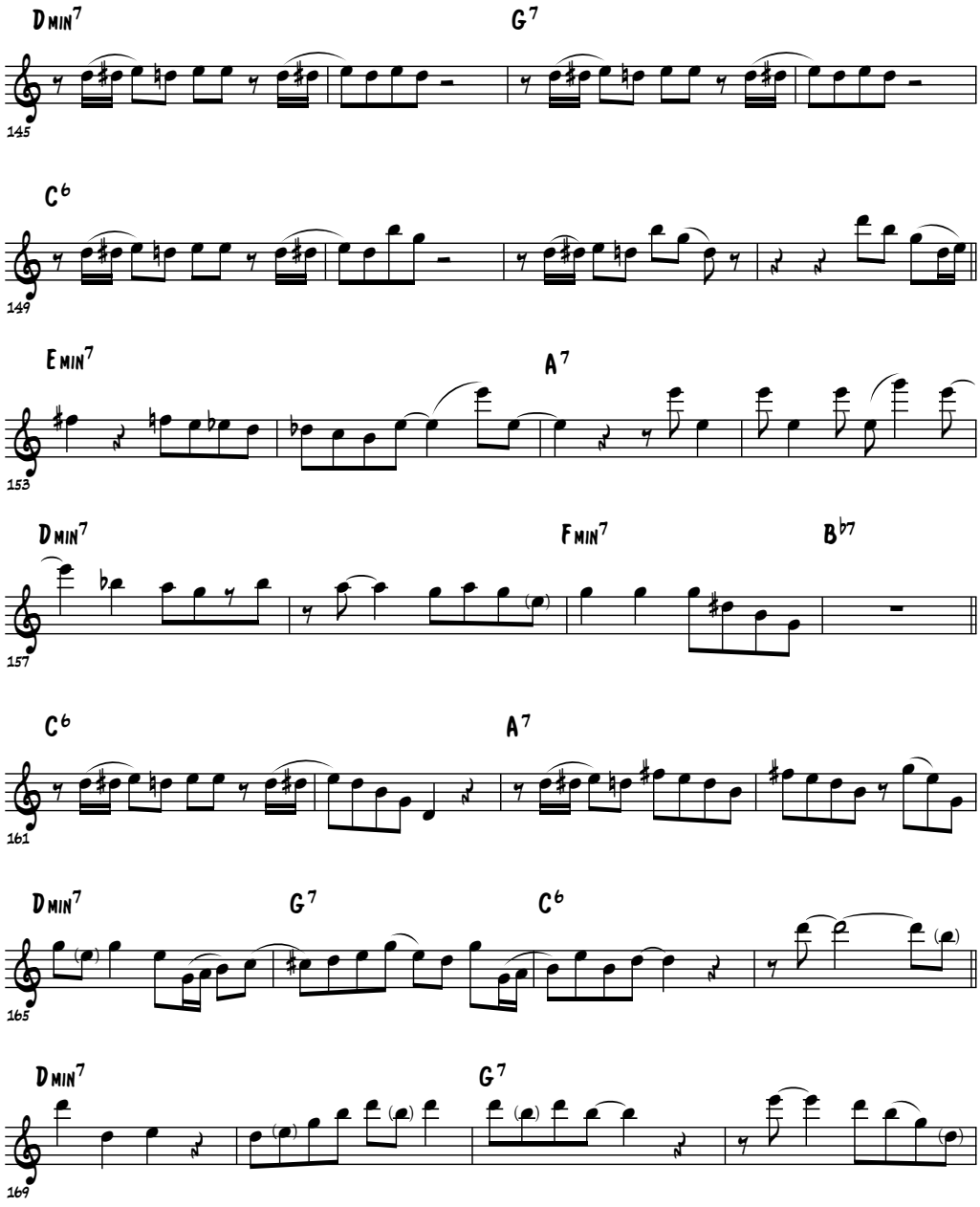
C6
A7
141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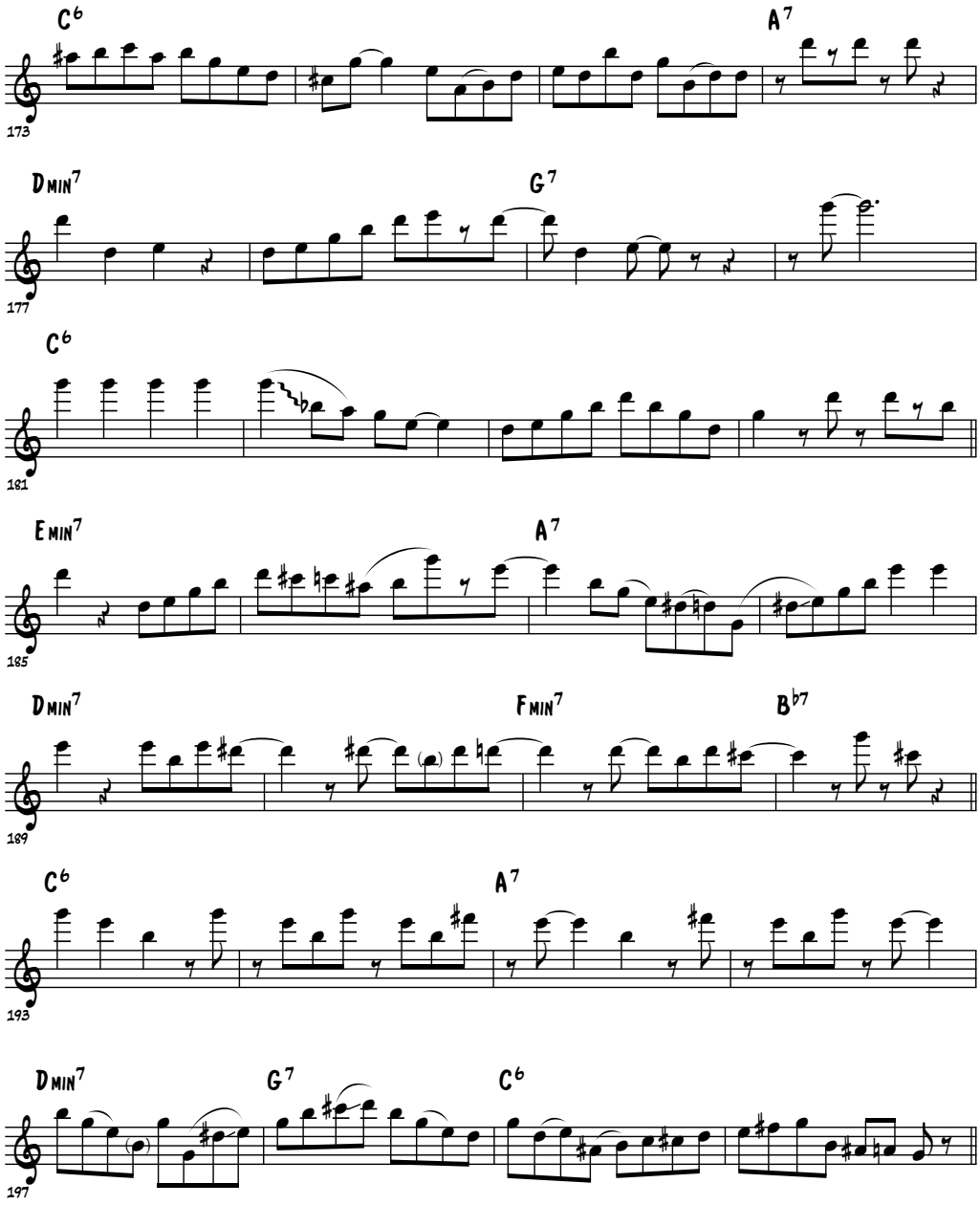
Dmin7
G7
169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A7
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Dmin7
G7
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A7
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G7
C6
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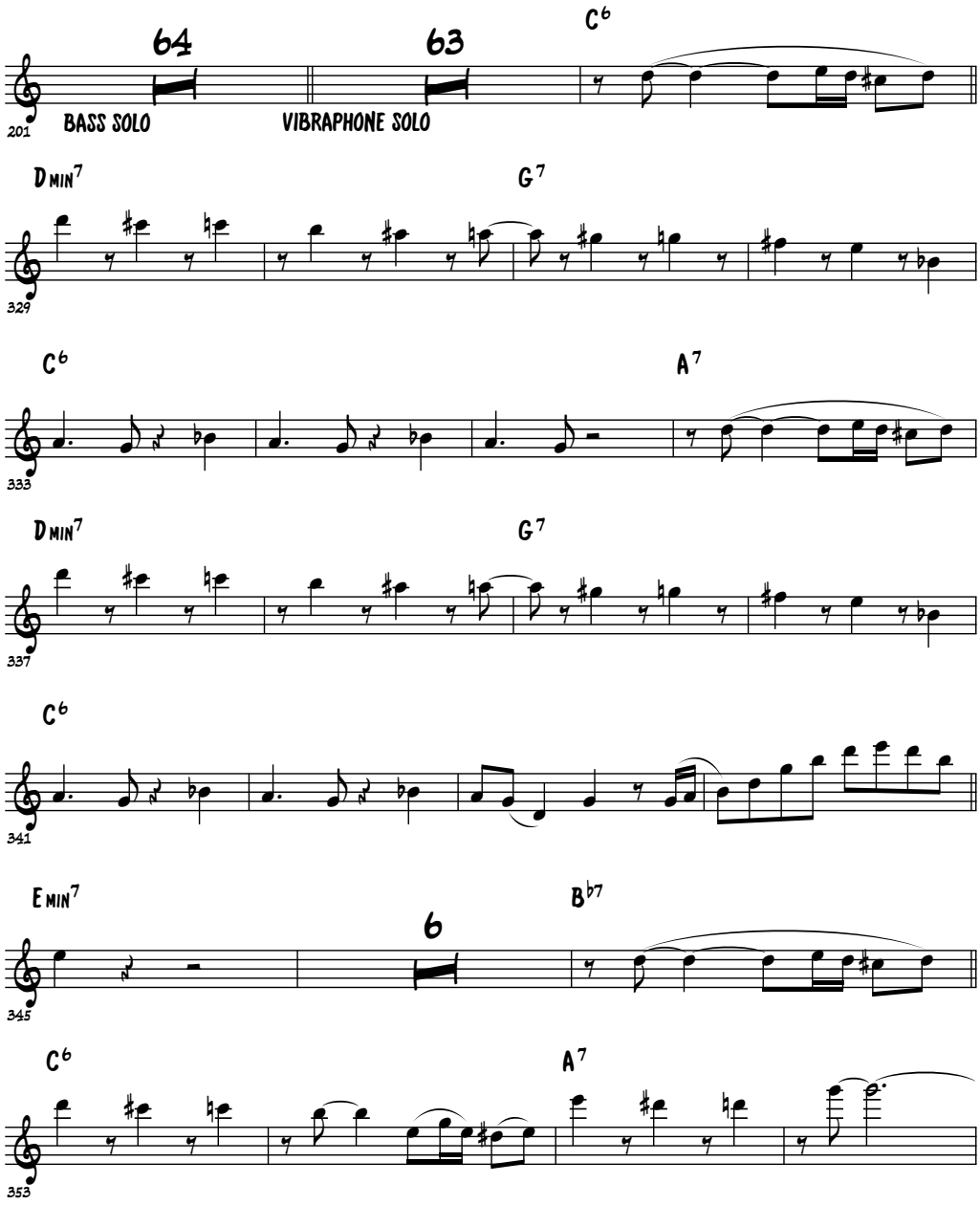
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C6
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BASS SOLO
VIBRAPHONE SOLO
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C6
A7
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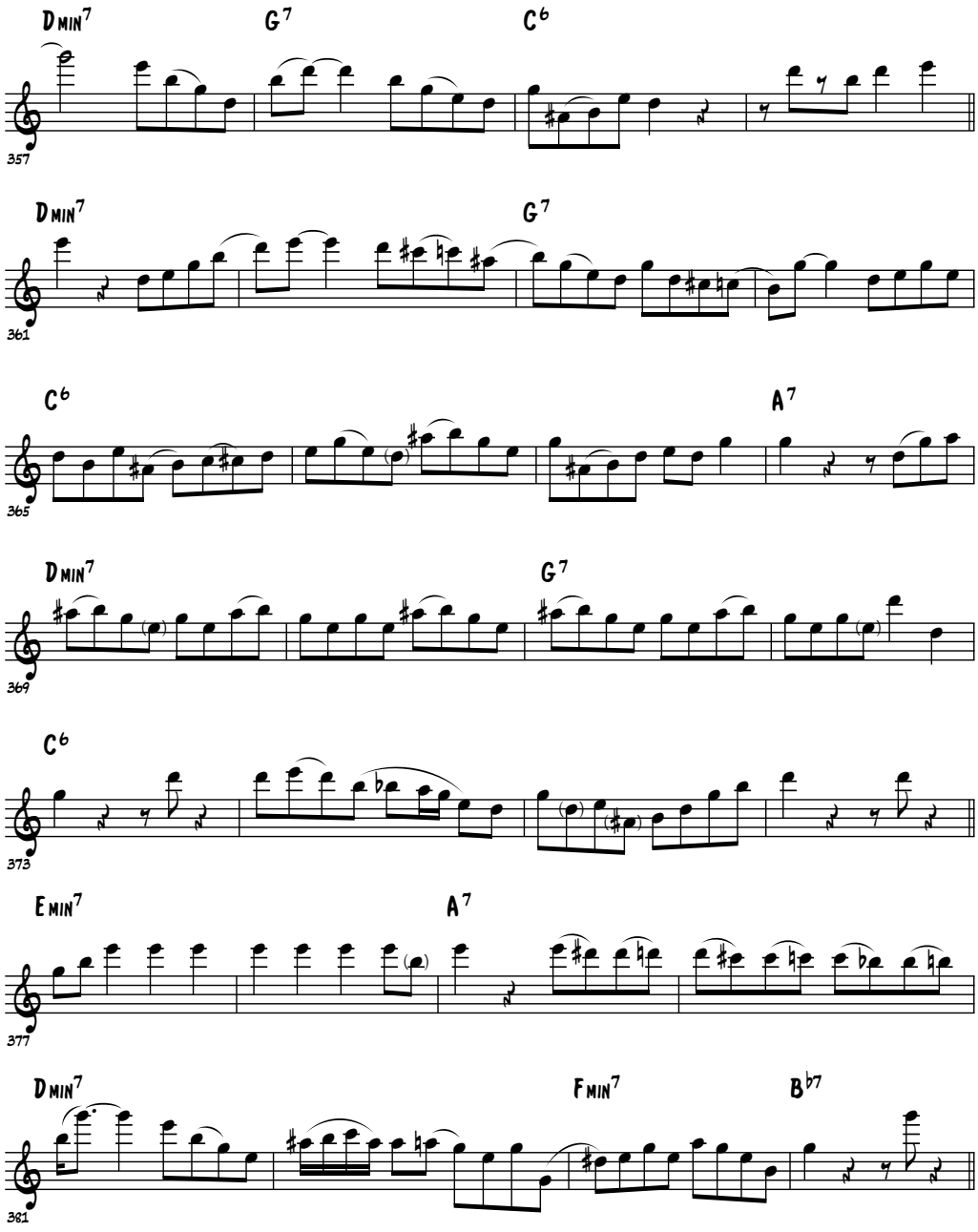
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G7
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B♭7
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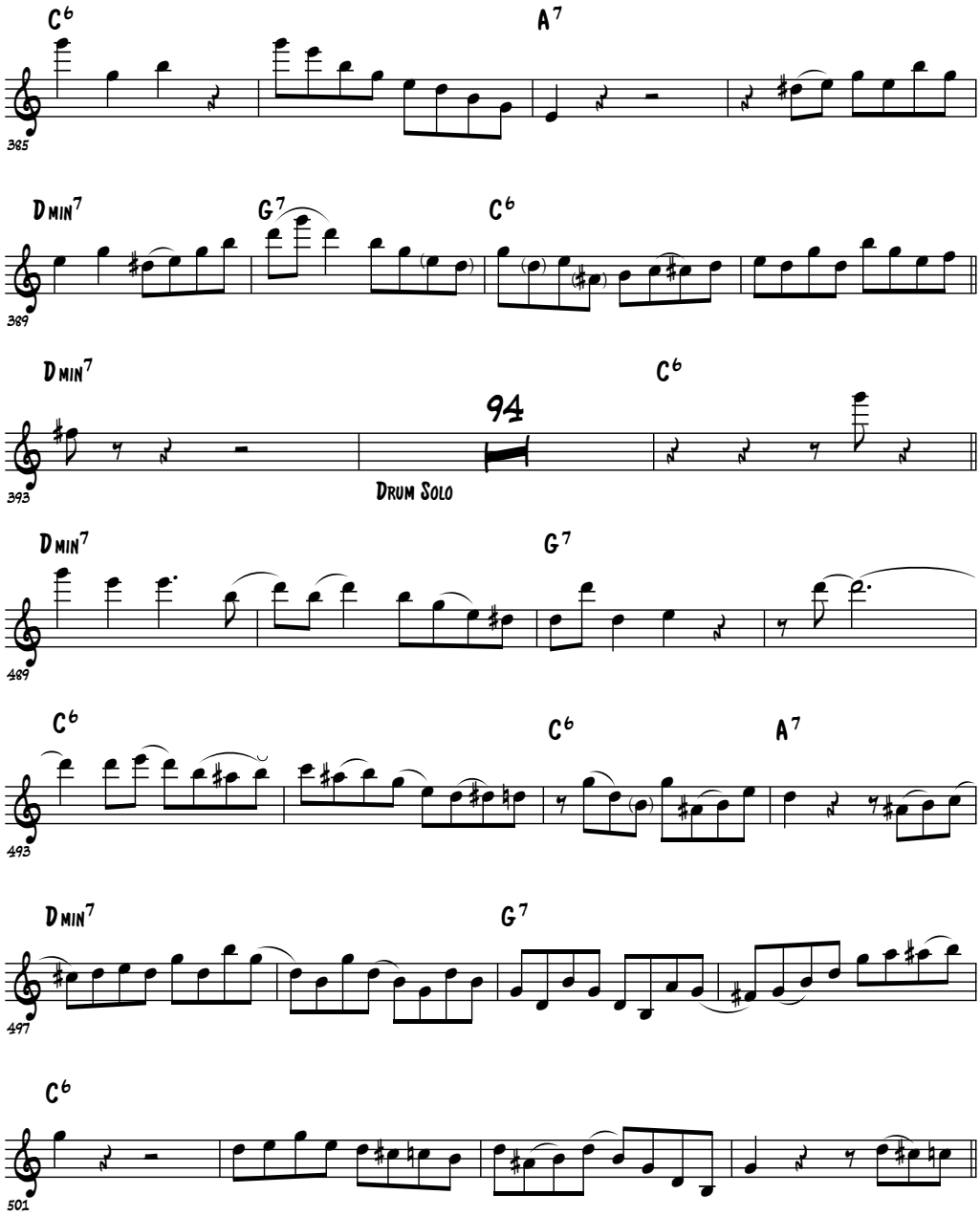
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A7
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Dmin7
G7
C6
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Dmin7
C6
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Drum Solo
Dmin7
G7
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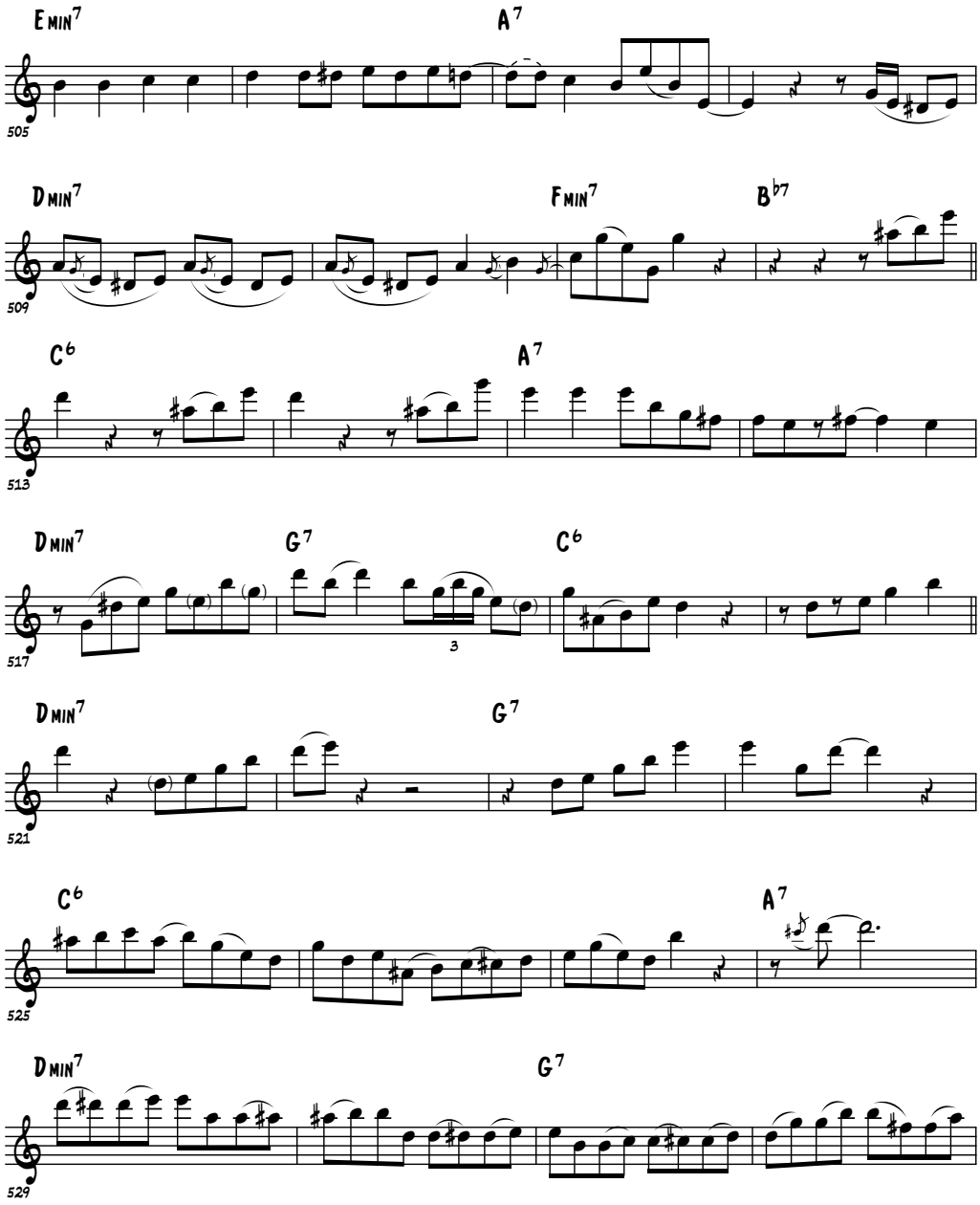
C6
501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A7
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D MIN7
F MIN7
B♭7
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C6
A7
513
D MIN7
G7
C6
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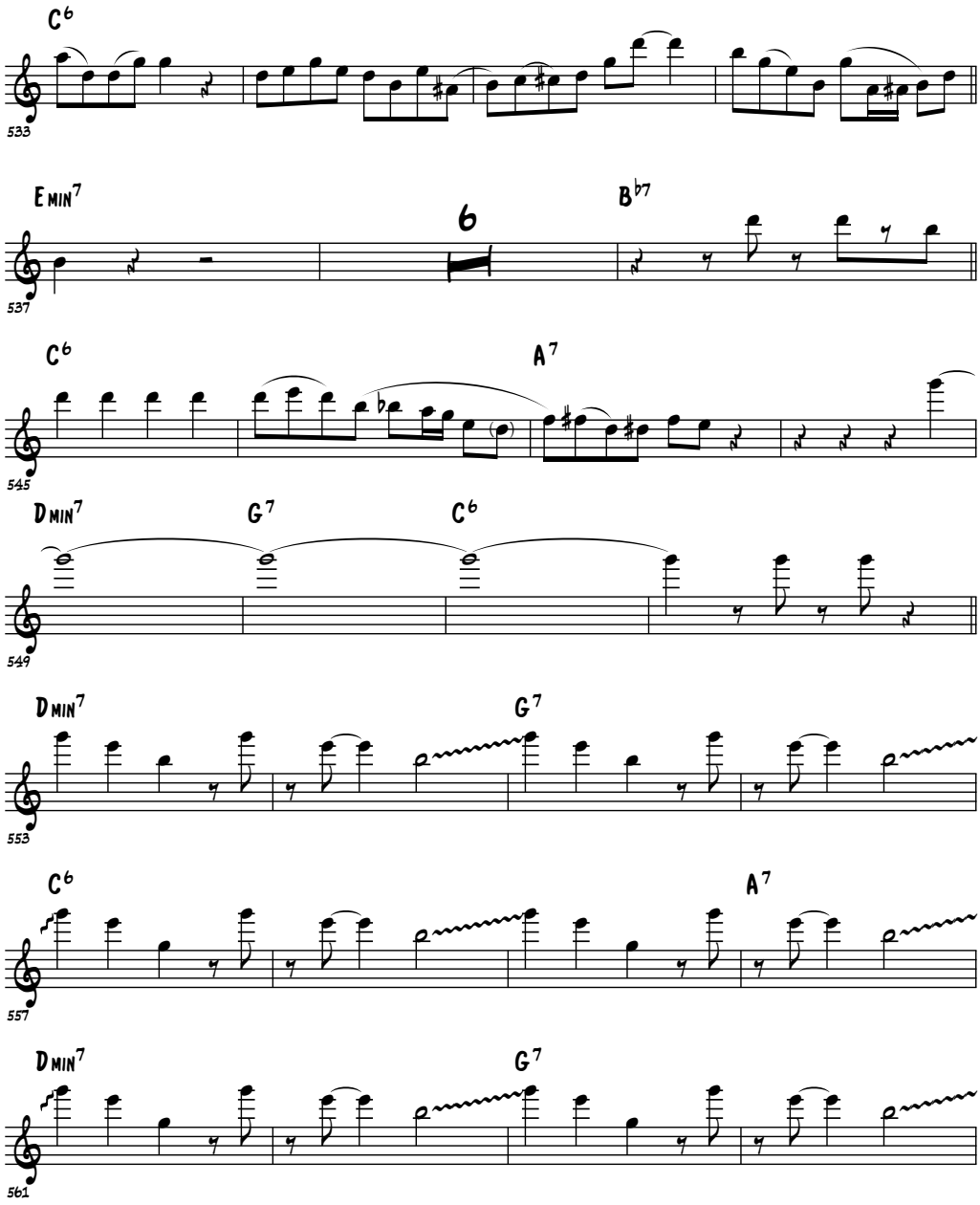
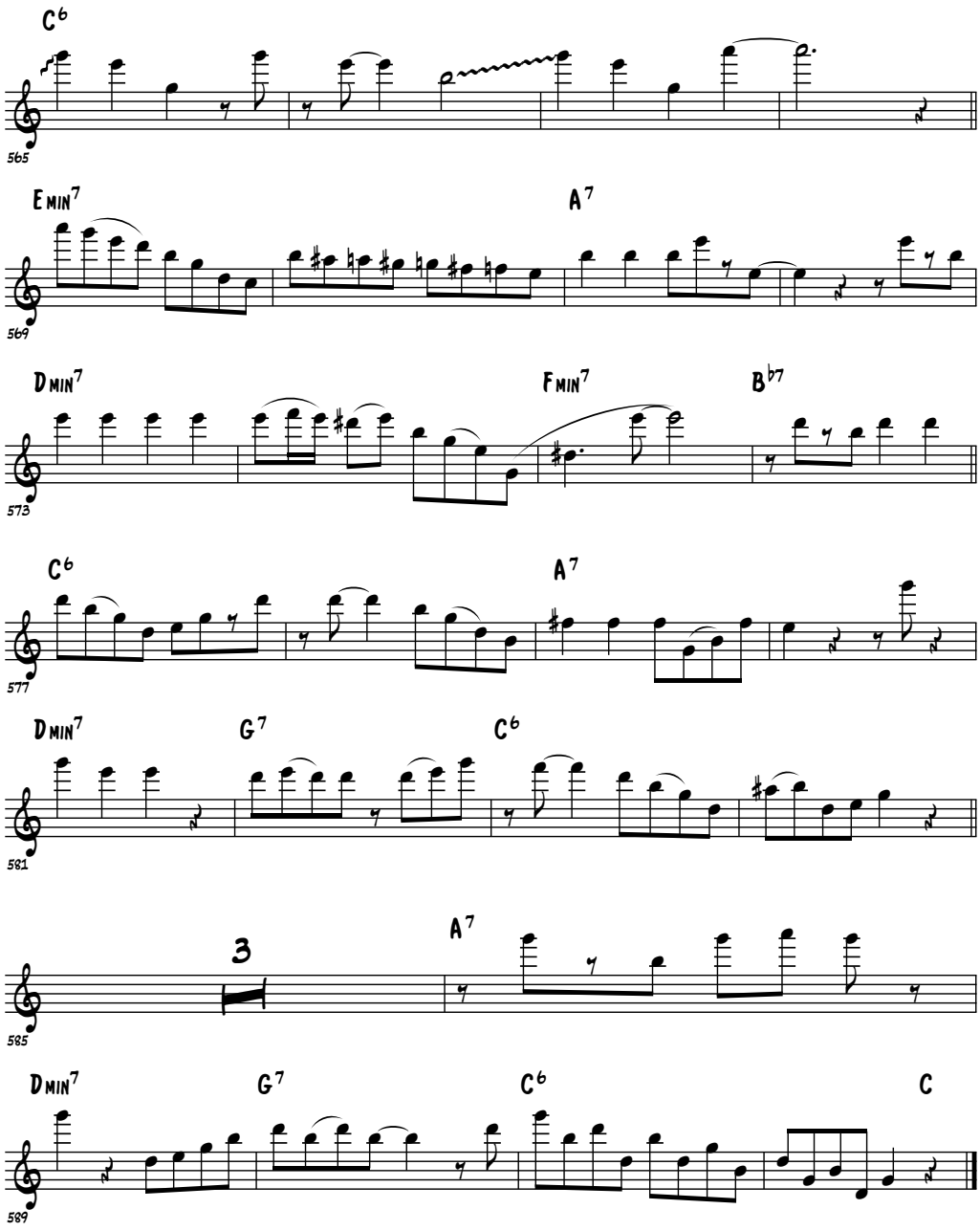
3
D MIN7
G7
521
C6
A7
525
D MIN7
G7
529


C6
533
E MIN7
6
B♭7
537
C6
A7
545
D MIN7
G7
C6
549
D MIN7
G7
553
C6
A7
557
D MIN7
G7
561

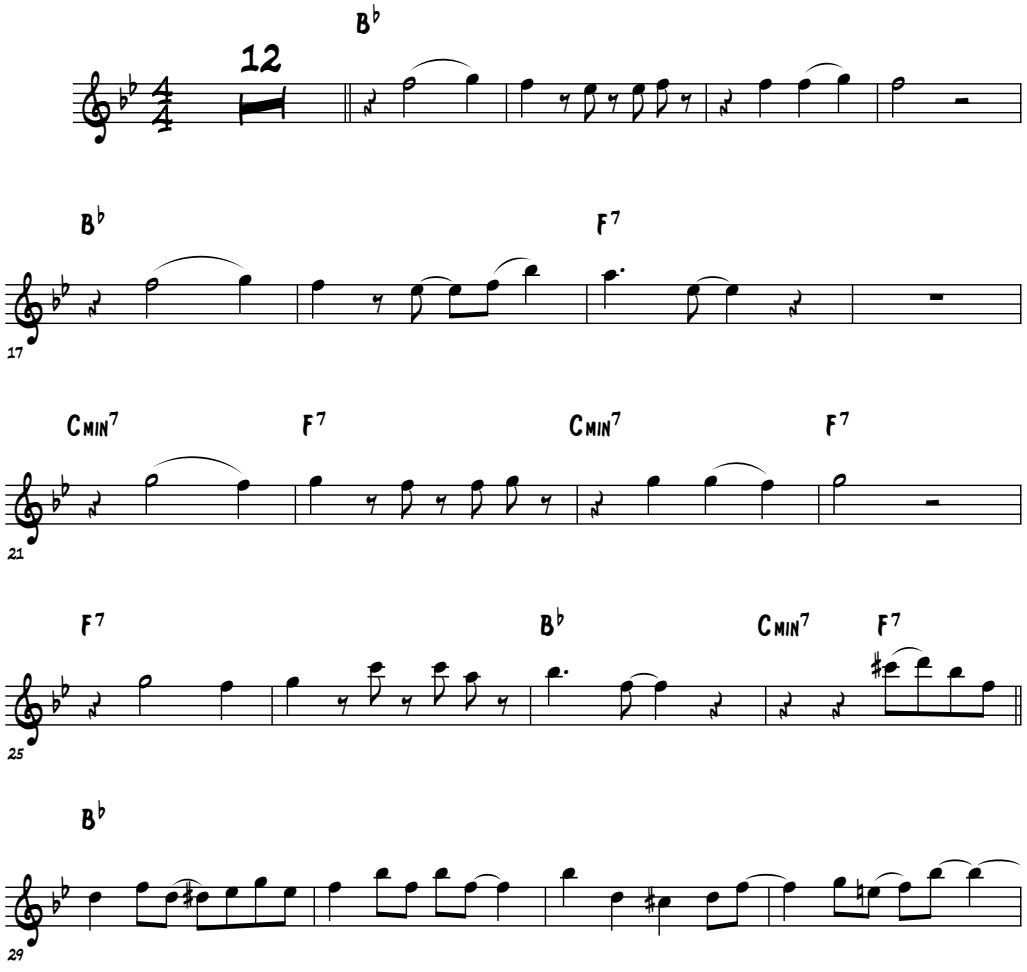

C6
565
Emin7
A7
569
Dmin7
Fmin7
B♭7
573
C6
A7
577
Dmin7
G7
C6
581
3
A7
585
Dmin7
G7
C6
C
589

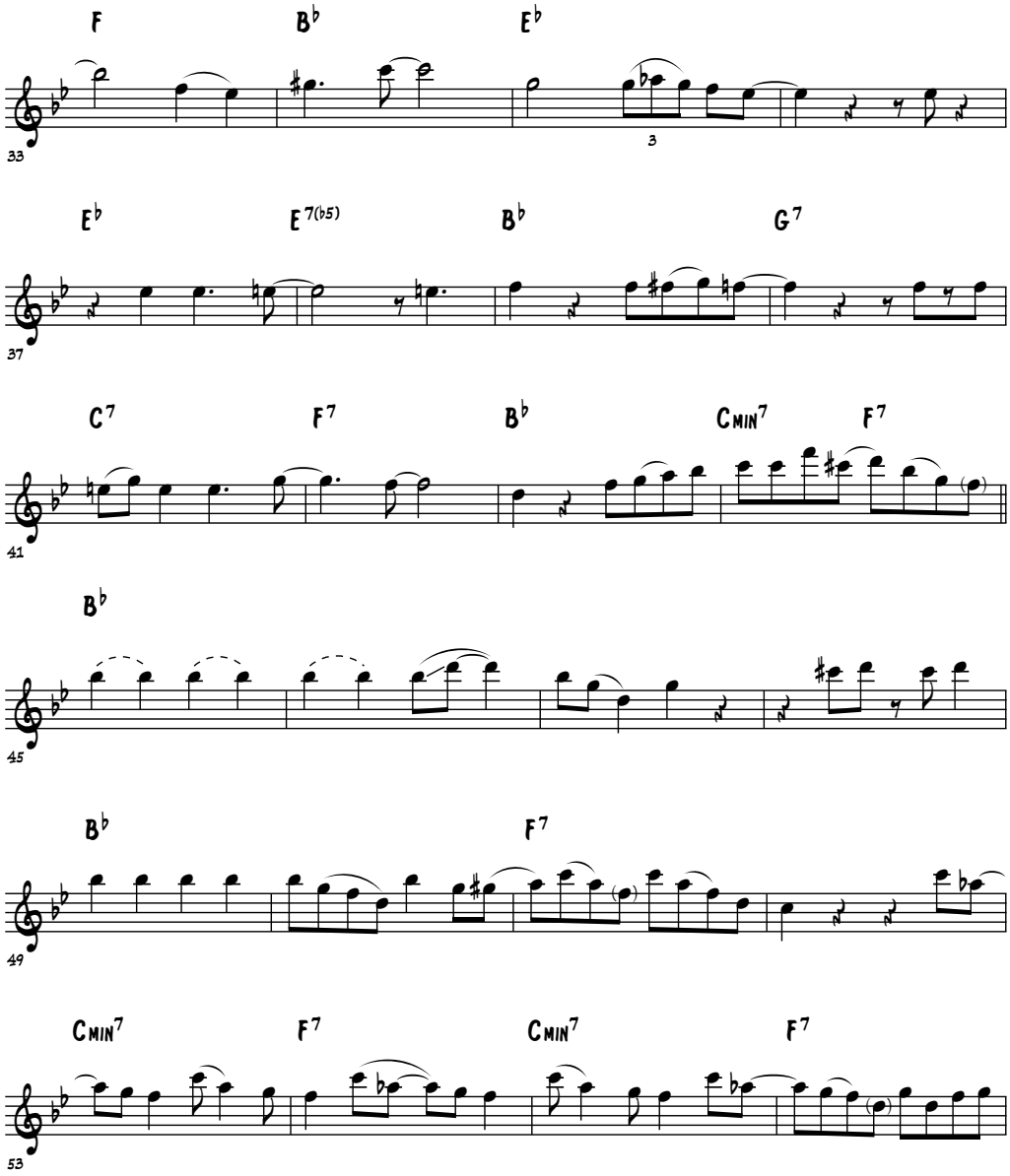
APPENDIX C

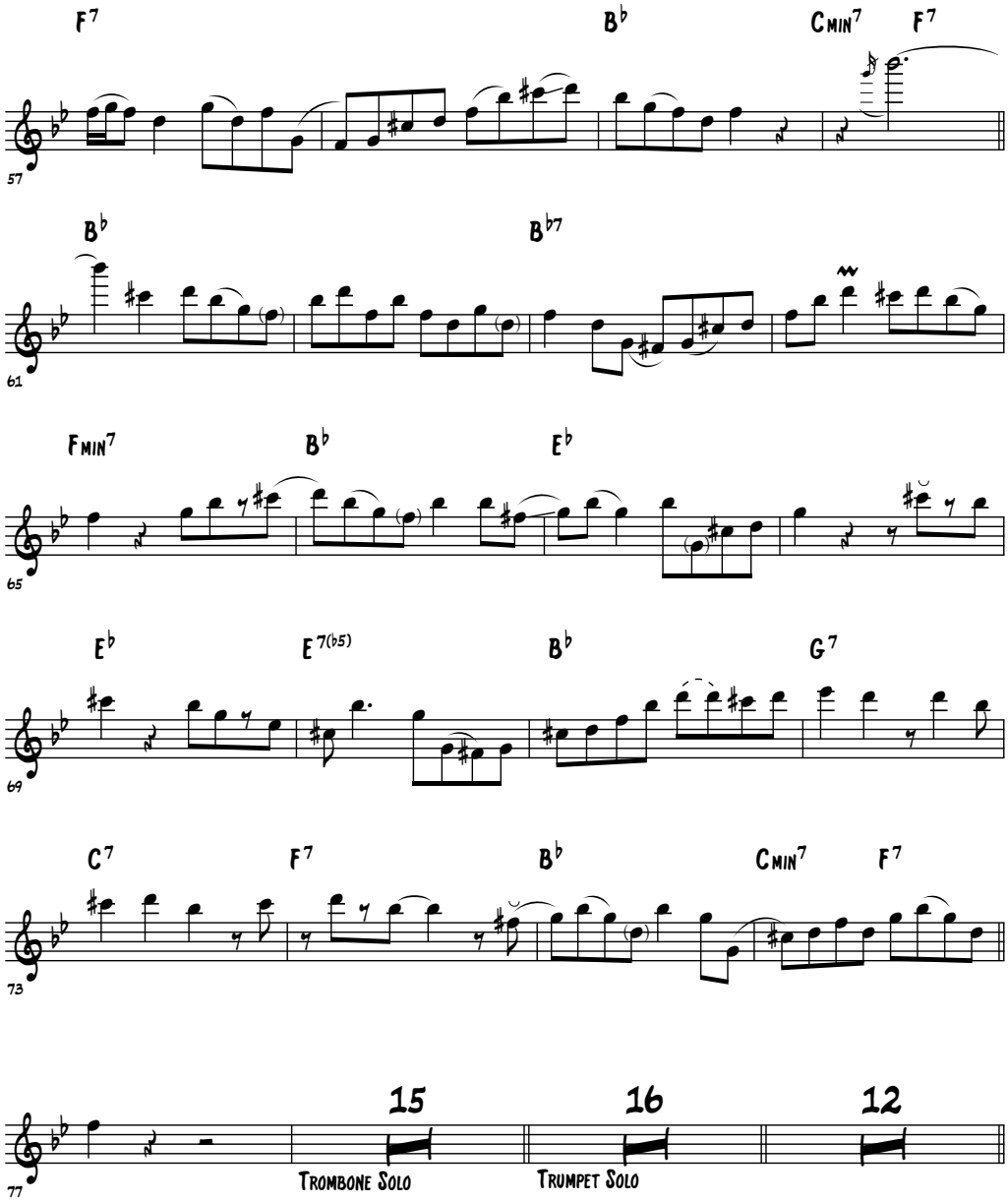
BYE BYE BILL BAILEY (MUSIC FROM DIXIE)

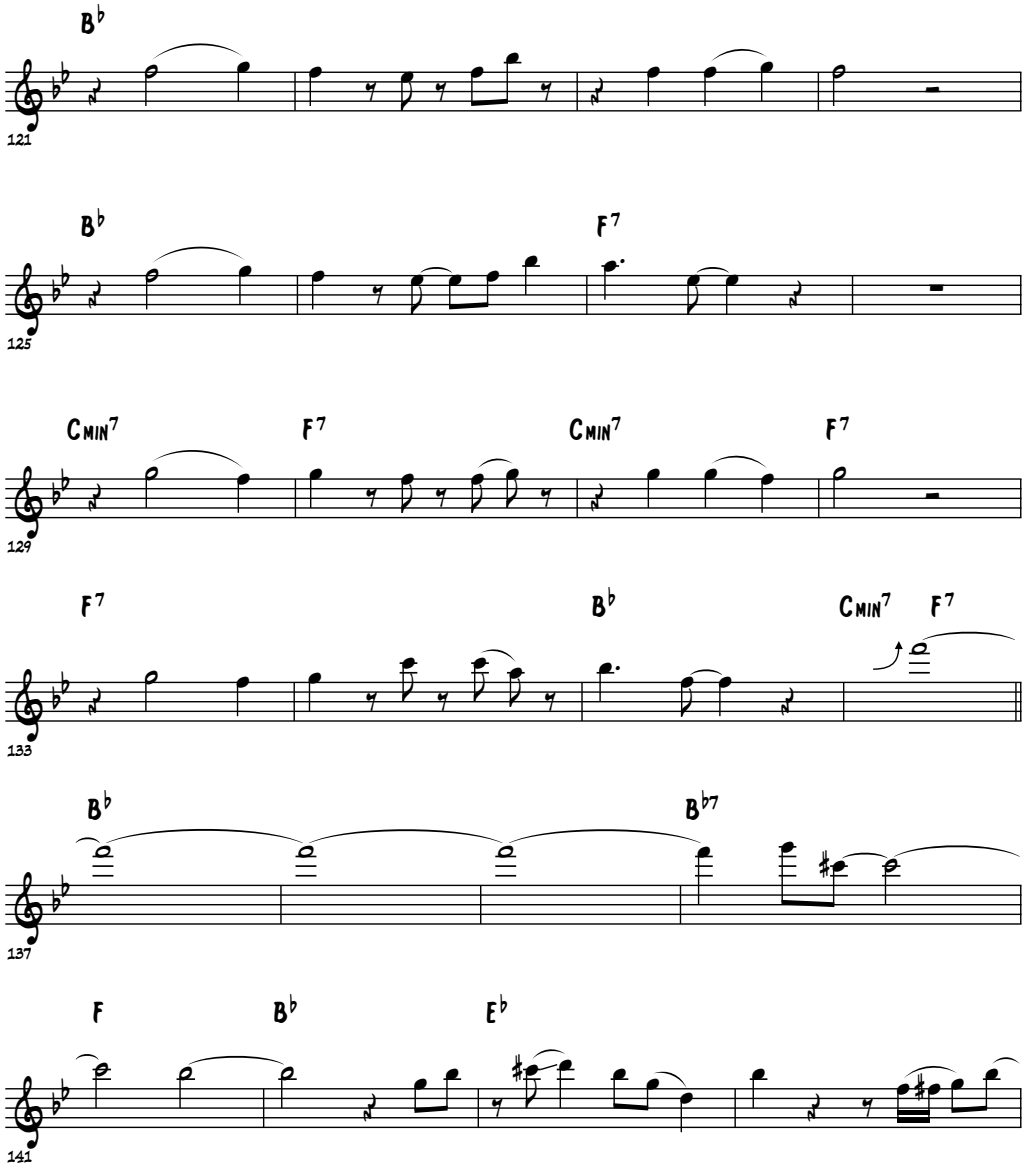
Bye Bye Bill Bailey

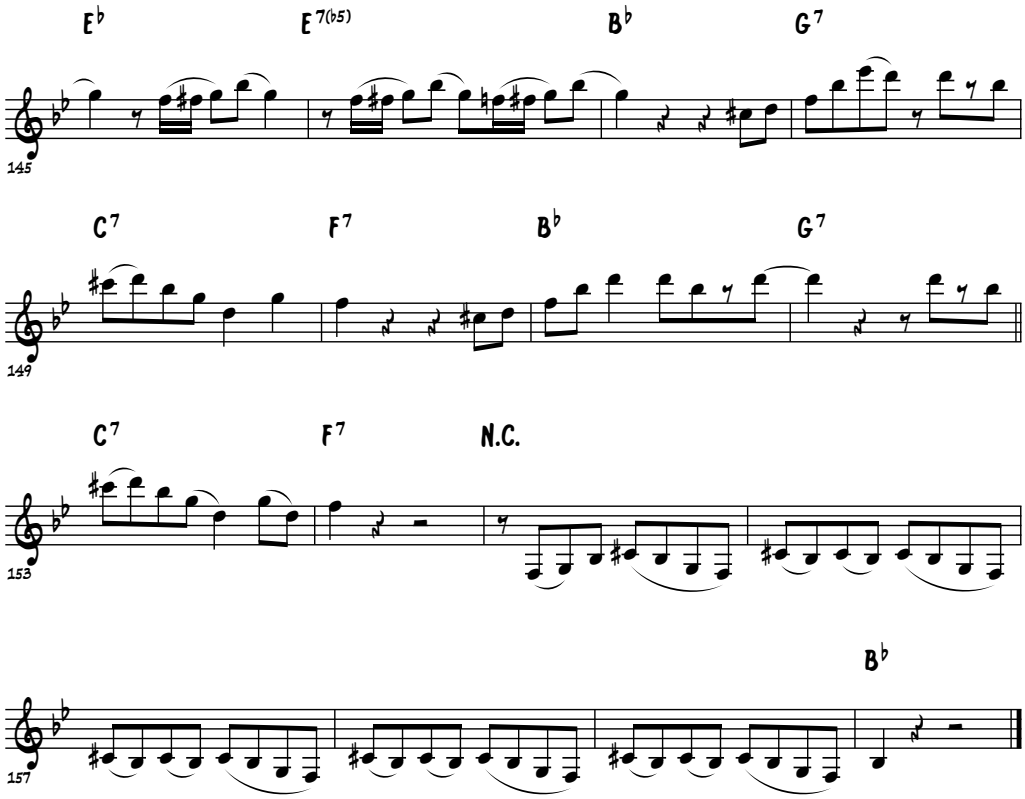
Pete Fountain (Music From Dixie, 1961) Transcribed by Shengwen Wu




F
B♭
E♭
33
3
E♭
E7(♭5)
B♭
G7
37
C7
F7
B♭
Cmin7
F7
41
B♭
45
B♭
F7
49
Cmin7
F7
Cmin7
F7
53


F7
B♭
Cmin7
F7
57
B♭
B♭7
61
Fmin7
B♭
E♭
65
E♭
E7(b5)
B♭
G7
69
C7
F7
B♭
Cmin7
F7
73
15
16
12
77
Trombone Solo
Trumpet Solo


B♭
121
B♭
F7
125
Cmin7
F7
Cmin7
F7
129
F7
B♭
Cmin7
F7
133
B♭
B♭7
137
F
B♭
E♭
141

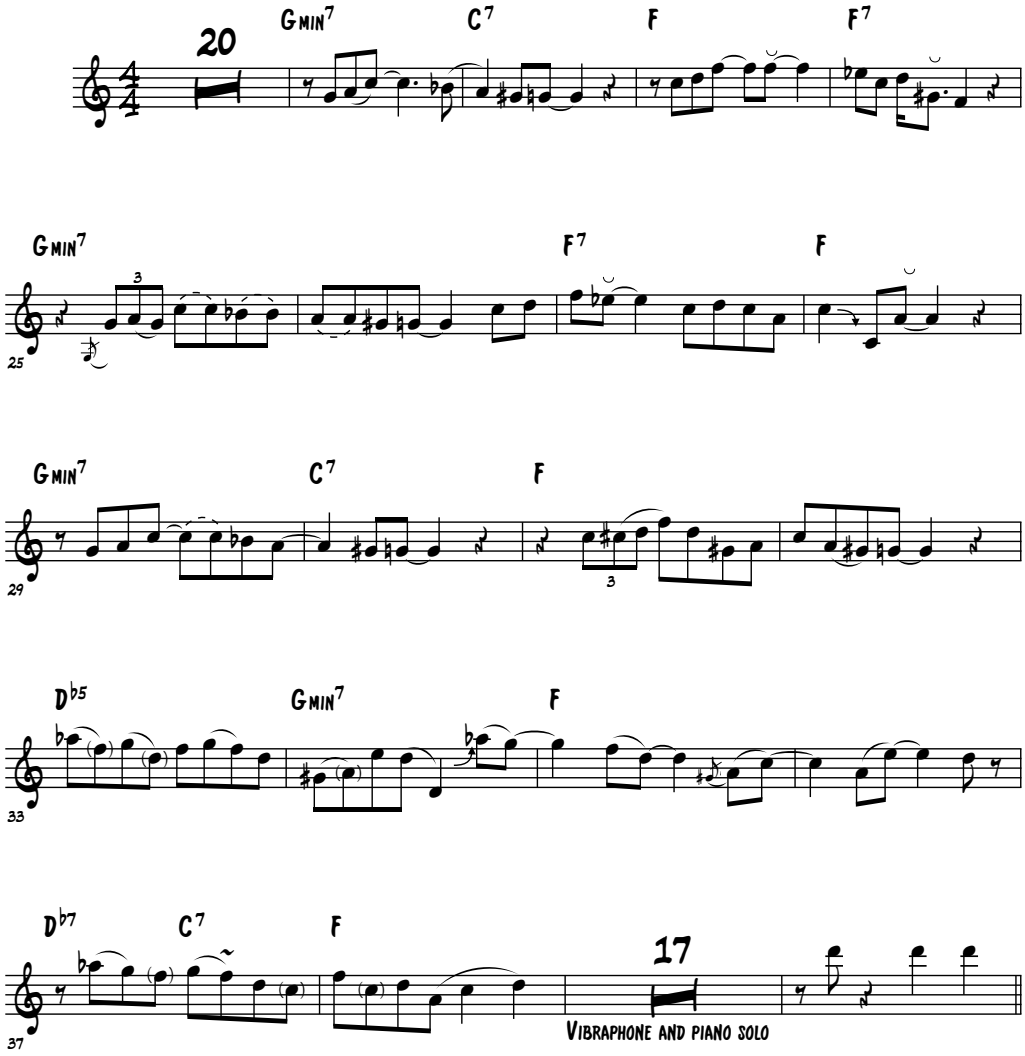

E♭
E7(♭5)
B♭
G7
145
C7
F7
B♭
G7
149
C7
F7
N.C.
153
B♭
157

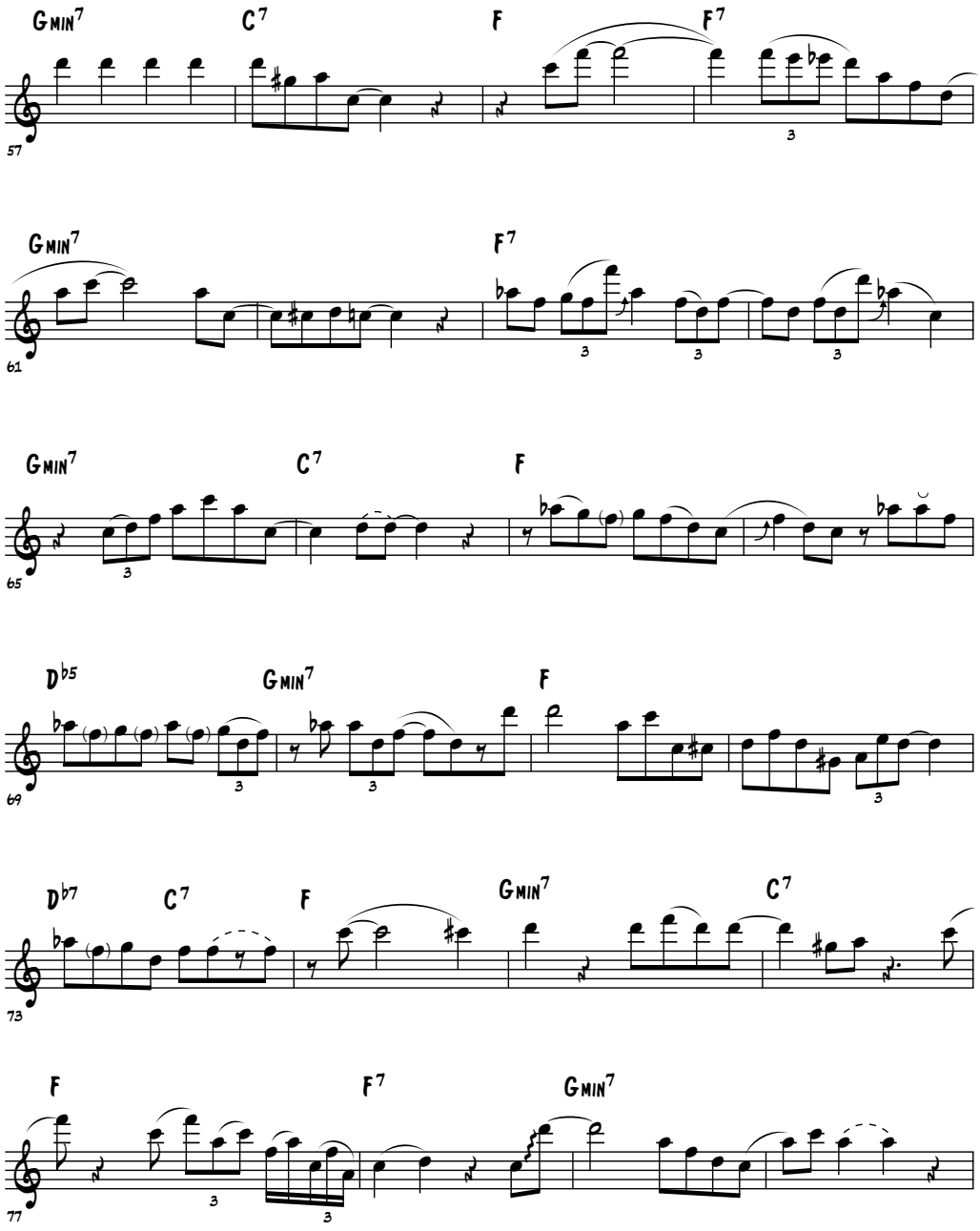
APPENDIX D

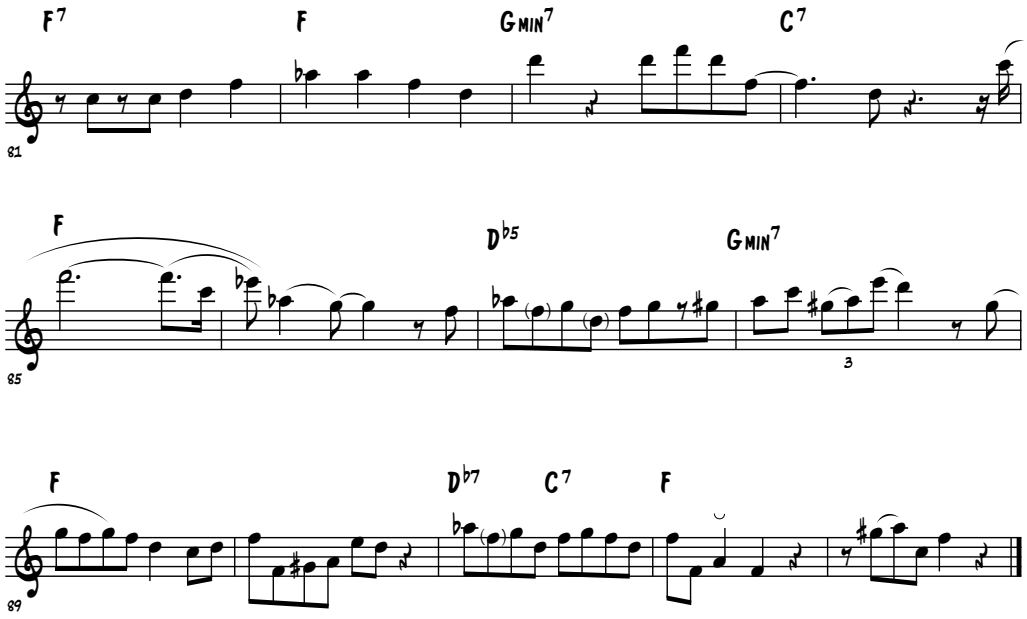
(I WISH I COULD) SHIMMY LIKE SISTER KATE (DO YOU KNOW WHAT IT MEANS TO MISS NEW ORLEANS)

(I Wish I Could) Shimmy Like My Sister Kate

Pete Fountain (Do You Know What It Means to Miss New Orleans, 1959) Transcribed by Shengwen Wu




Gmin7
C7
F
F7
57
Gmin7
F7
61
Gmin7
C7
F
65
Db5
Gmin7
F
69
Db7
C7
F
Gmin7
C7
73
F
F7
Gmin7
77

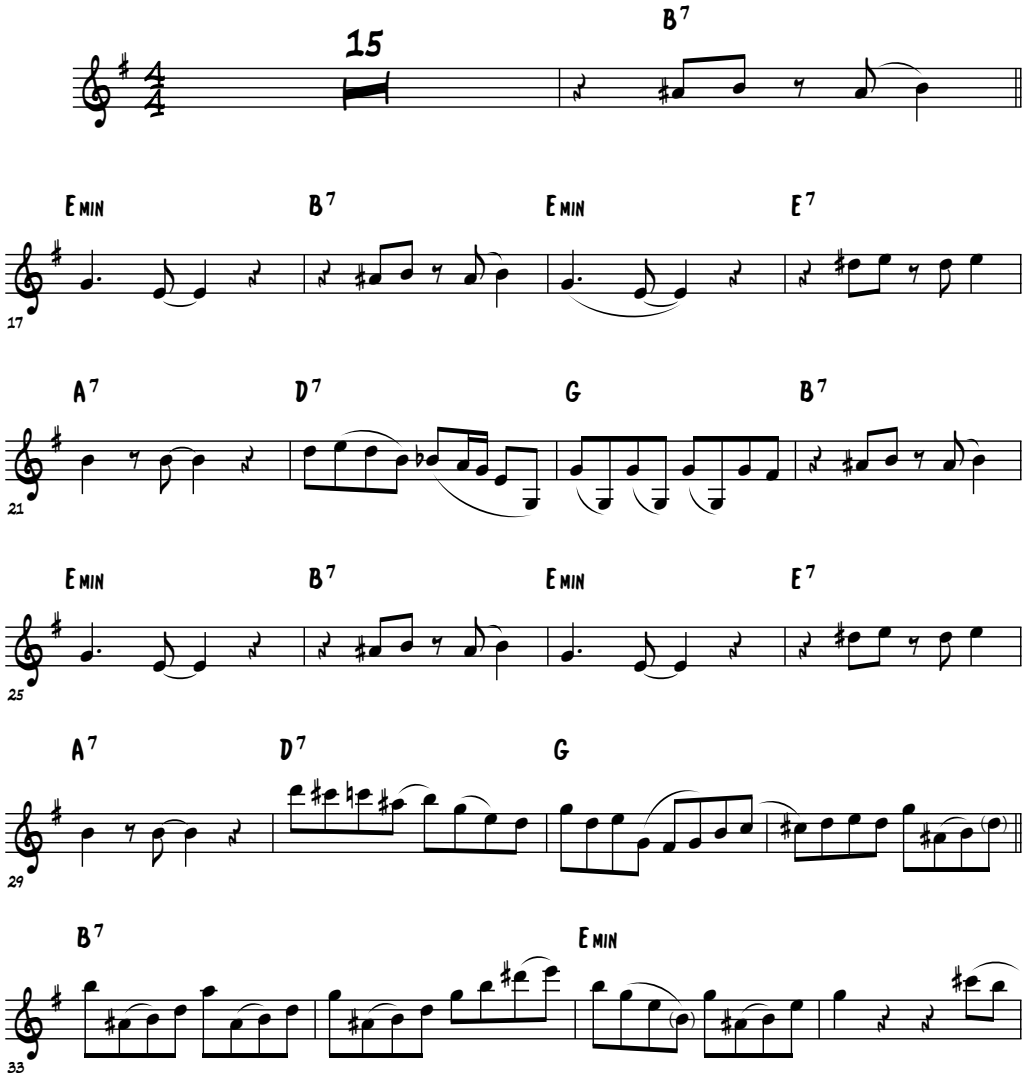

F7
F
GMIN7
C7
81
F
Db5
GMIN7
85
3
F
Db7
C7
F
89

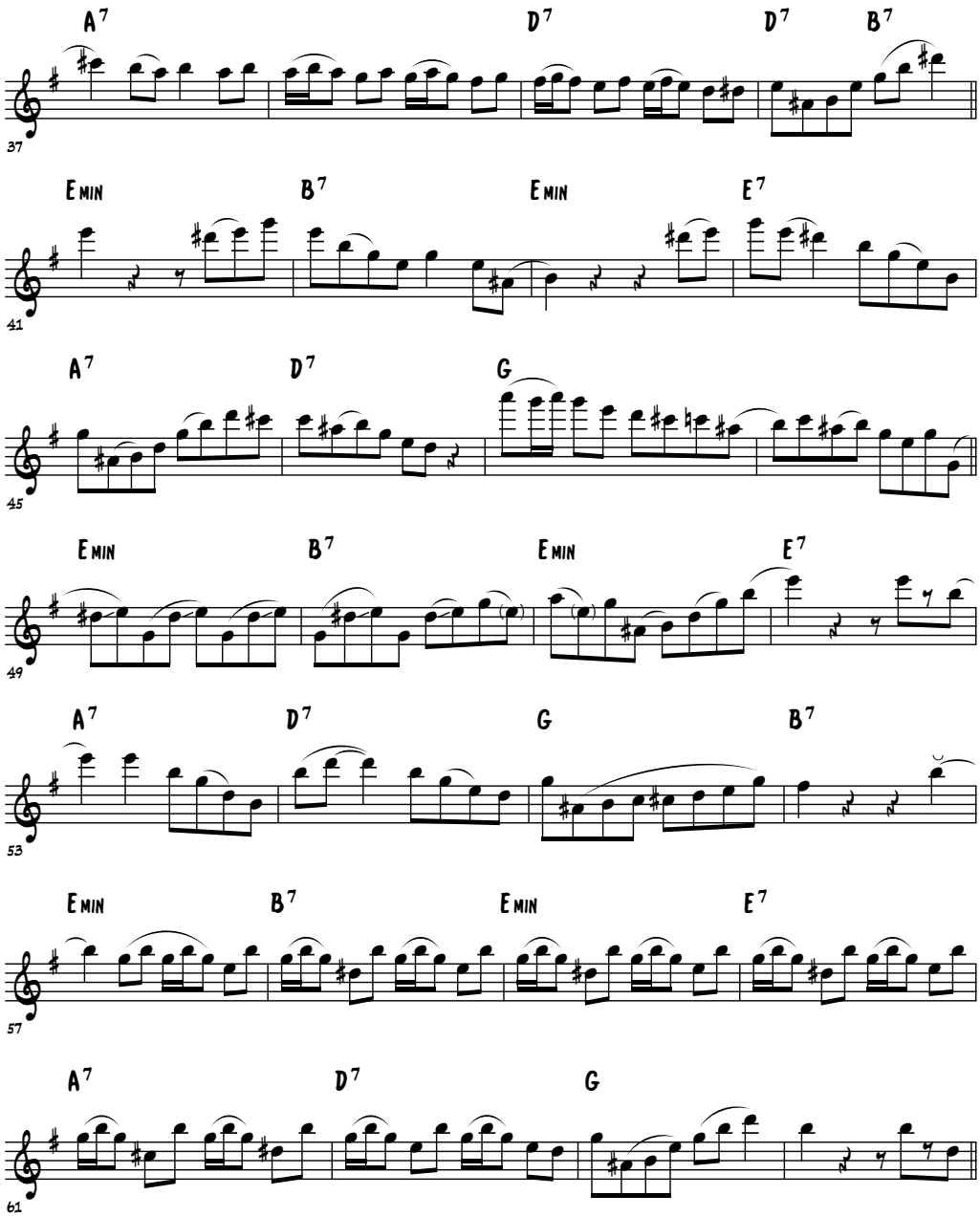
APPENDIX E

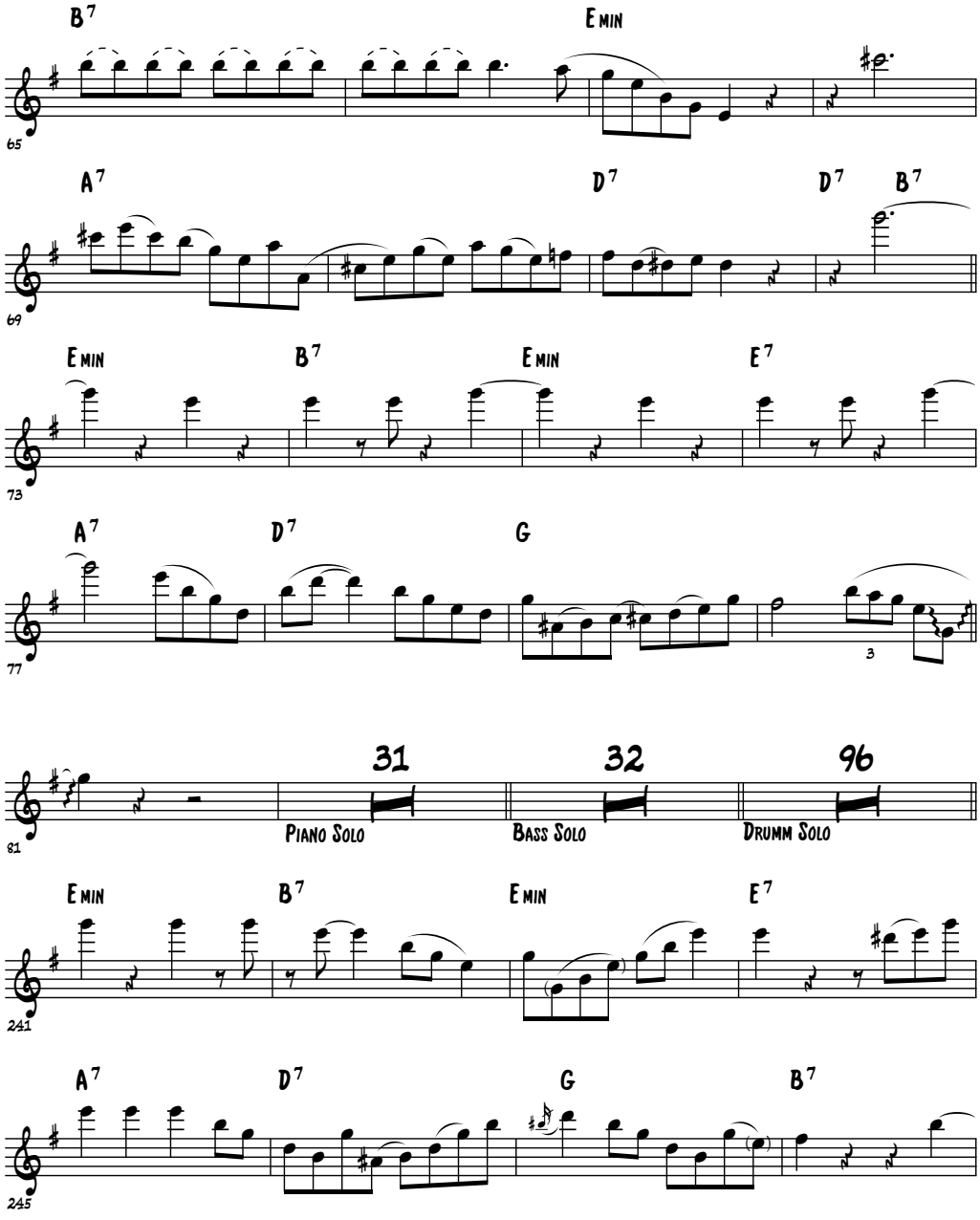
I'VE FOUND A NEW BABY (DO YOU KNOW WHAT IT MEANS TO MISS NEW ORLEANS)

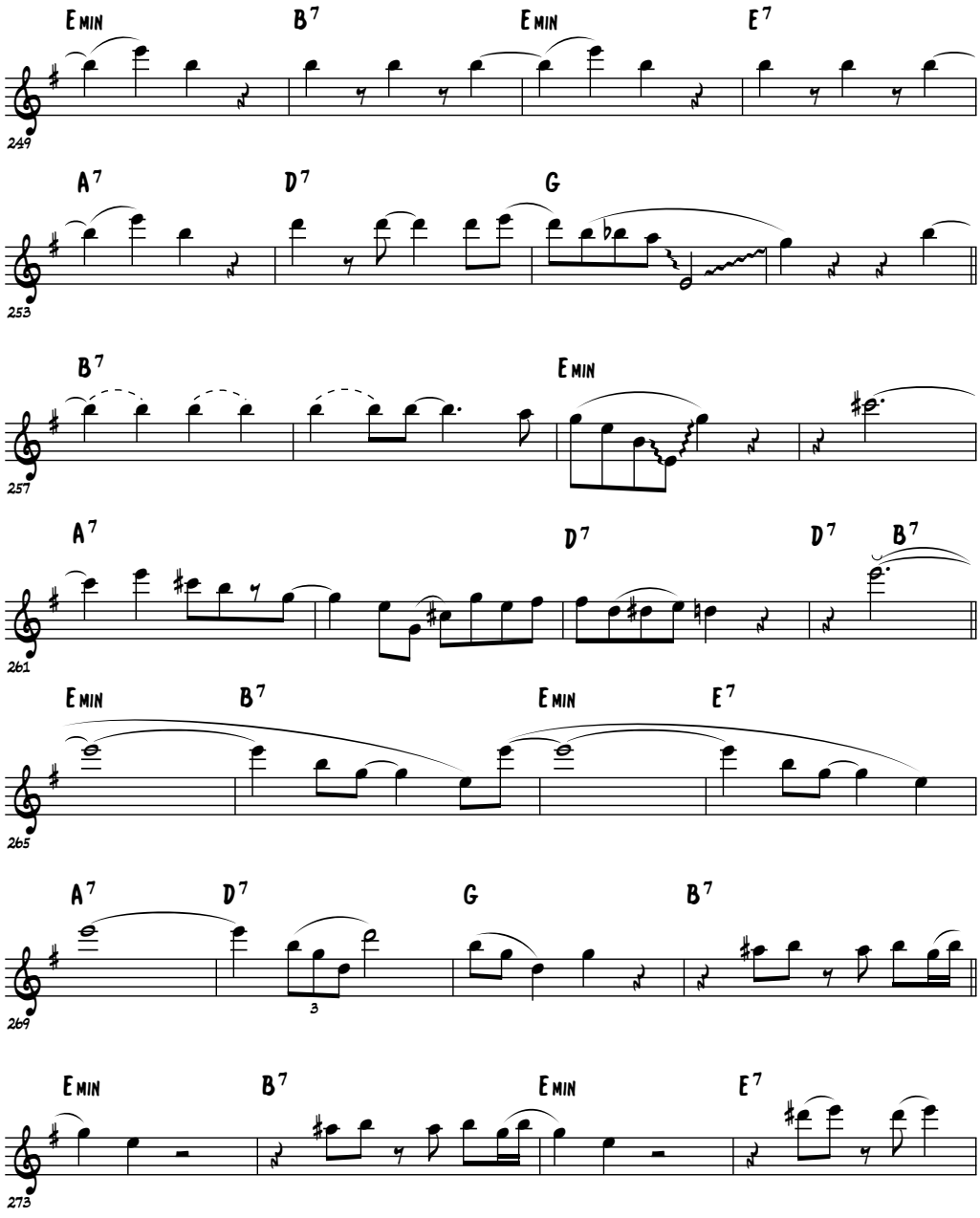
I've Found A New Baby

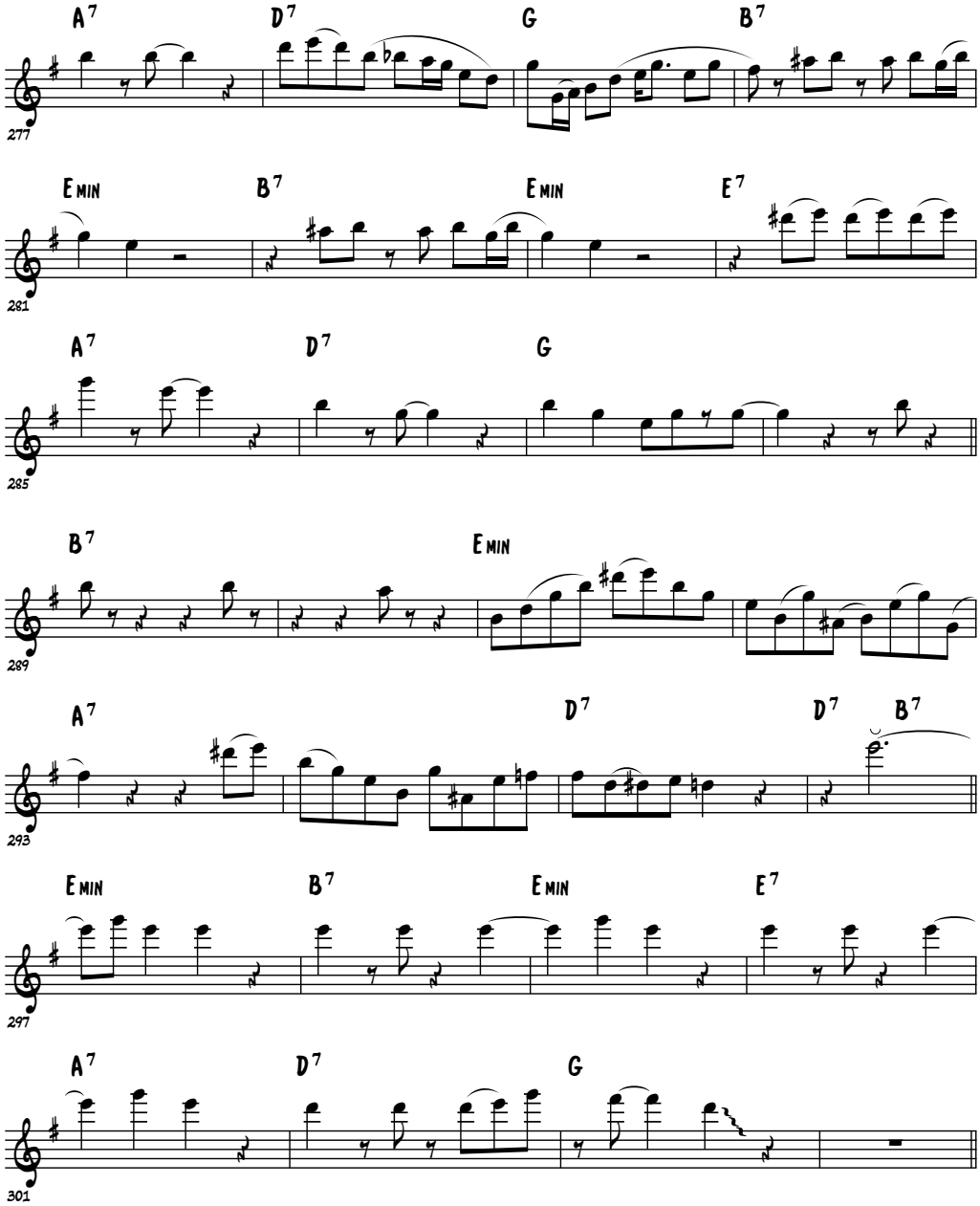
Pete Fountain (Do You Know What It Means To Miss New Orleans, 1959) Transcribed by Shengwen Wu

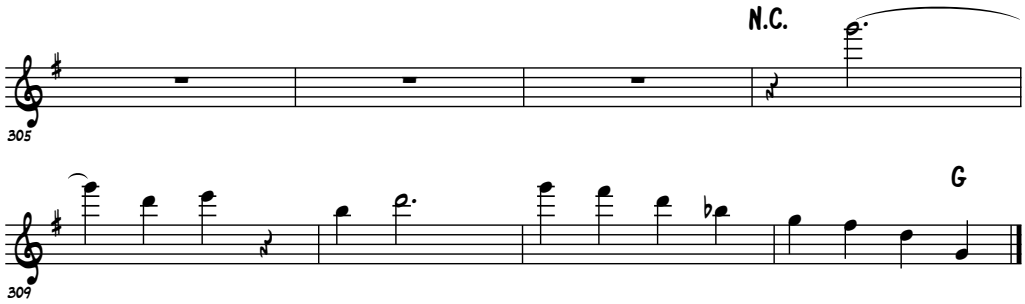



A7
D7
D7
B7
37
Emin
B7
Emin
E7
41
A7
D7
G
45
Emin
B7
Emin
E7
49
A7
D7
G
B7
53
Emin
B7
Emin
E7
57
A7
D7
G
61


B7
E MIN
65
A7
D7
D7
B7
69
E MIN
B7
E MIN
E7
73
A7
D7
G
77
3
31
32
96
81
PIANO SOLO
BASS SOLO
DRUMM SOLO
E MIN
B7
E MIN
E7
241
A7
D7
G
B7
245


E MIN
B7
E MIN
E7
249
A7
D7
G
253
B7
E MIN
257
A7
D7
D7
B7
261
E MIN
B7
E MIN
E7
265
A7
D7
G
B7
269
3
E MIN
B7
E MIN
E7
273


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


N.C.
305
G
309

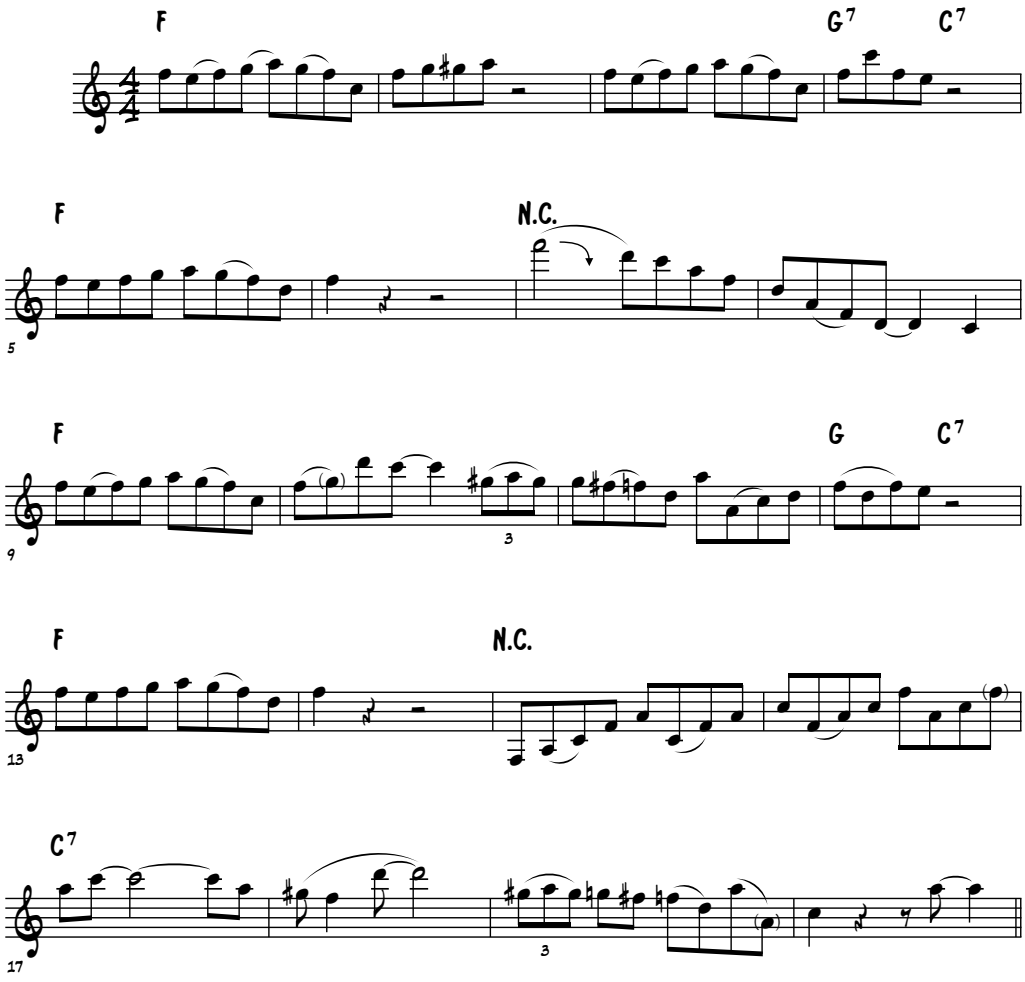
APPENDIX F

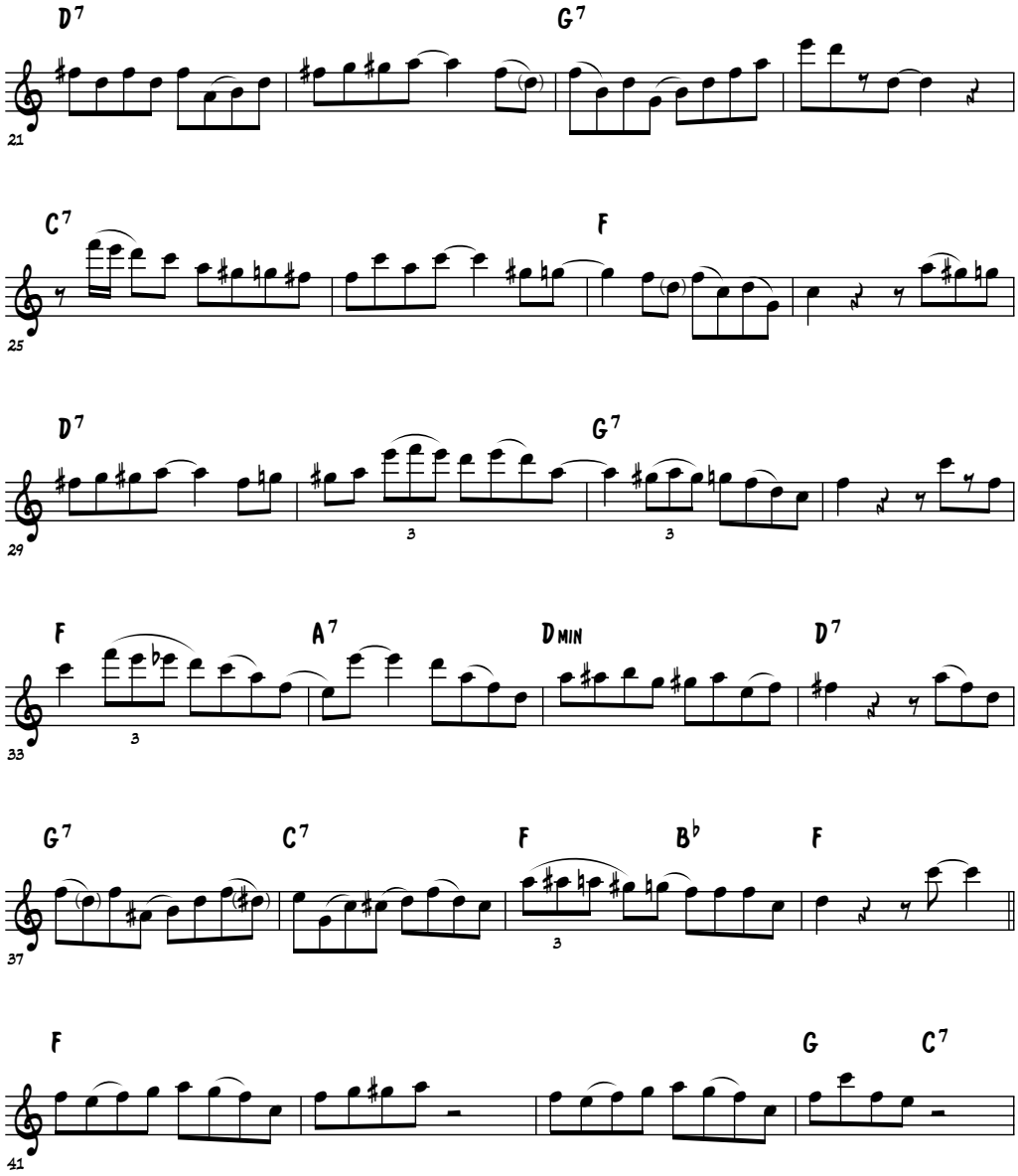
JAZZ ME BLUES (LIVE ON BRAVO TV)

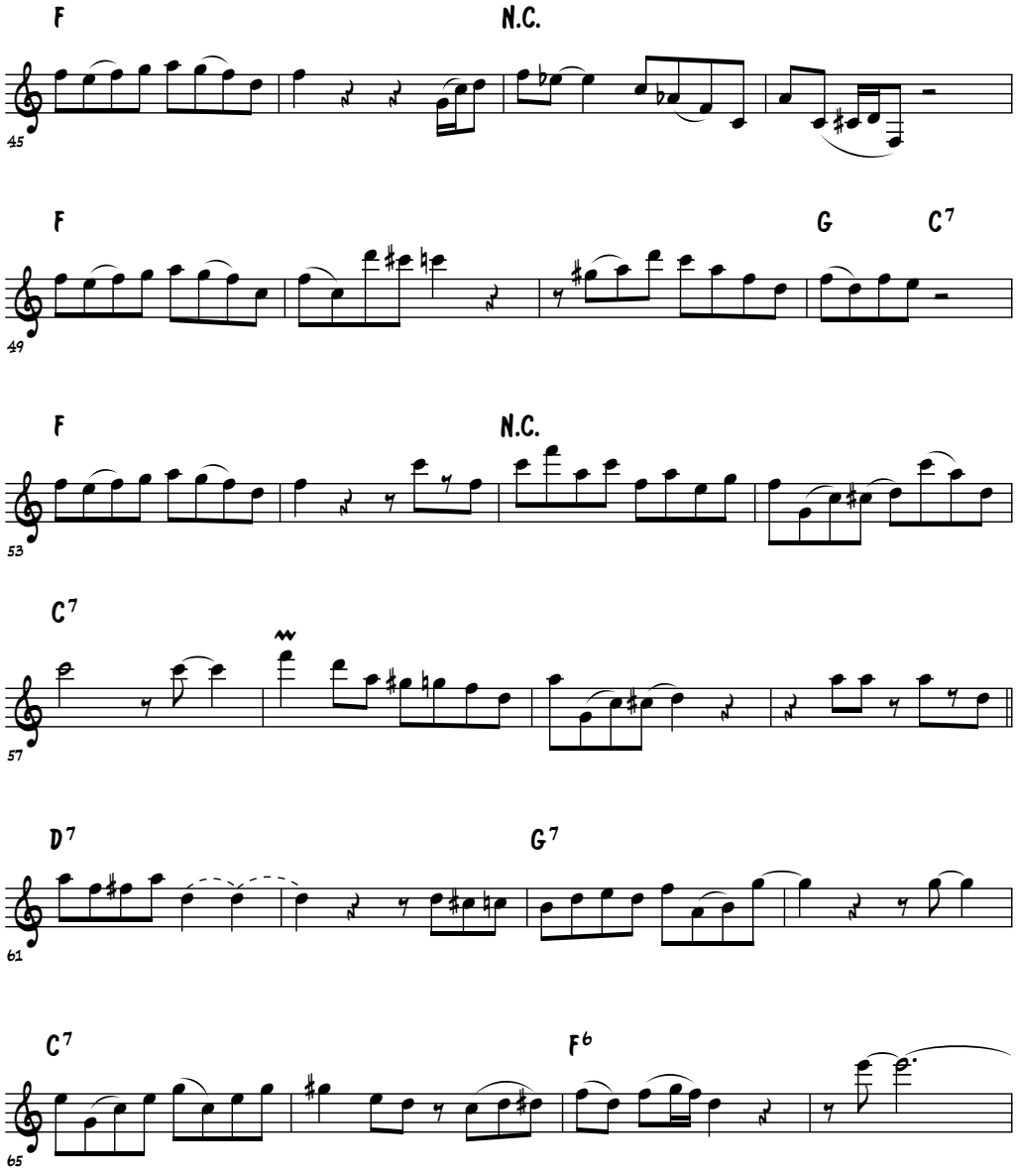
Jazz Me Blues

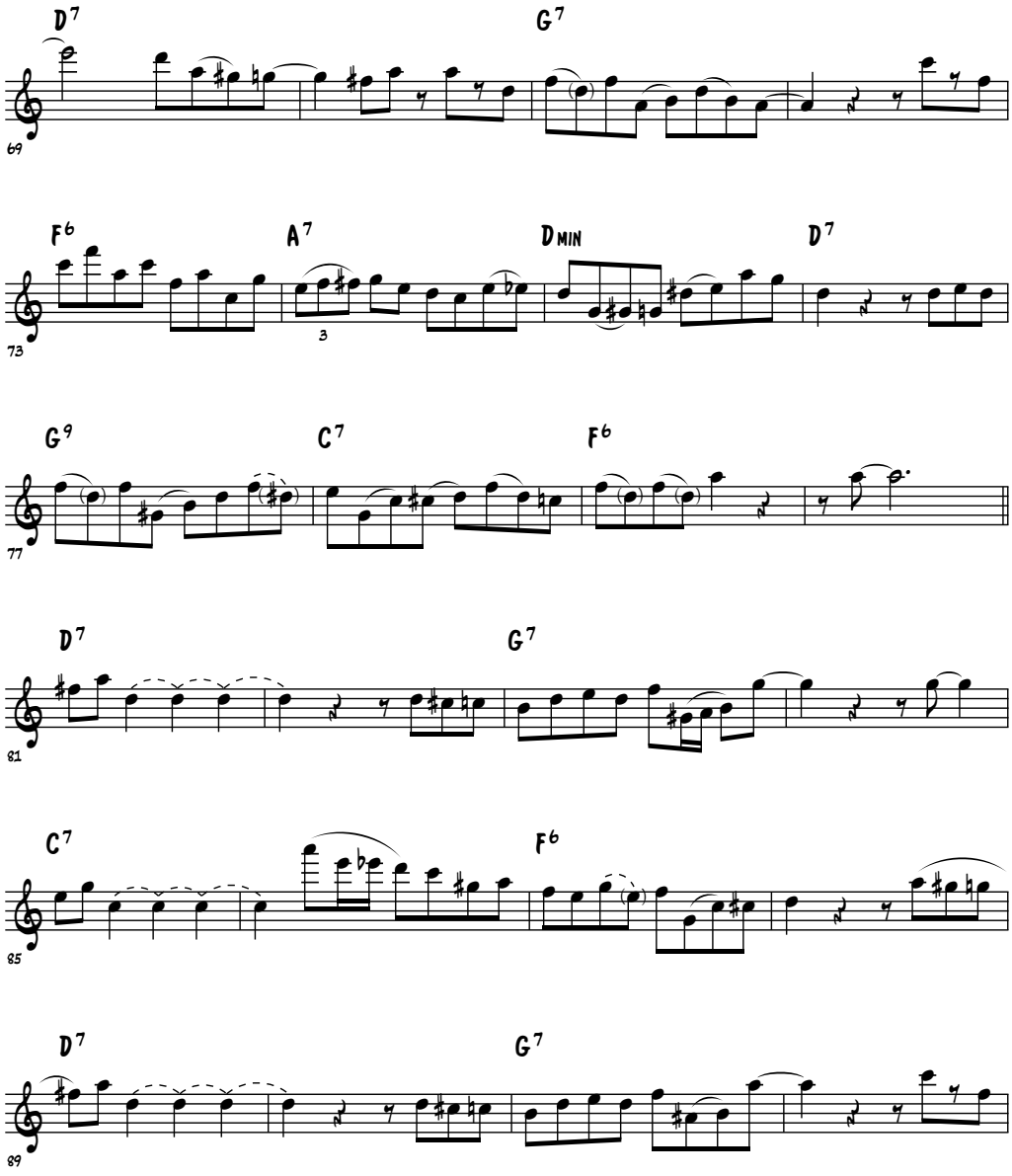
Pete Fountain (Live on Bravo TV, 2005)

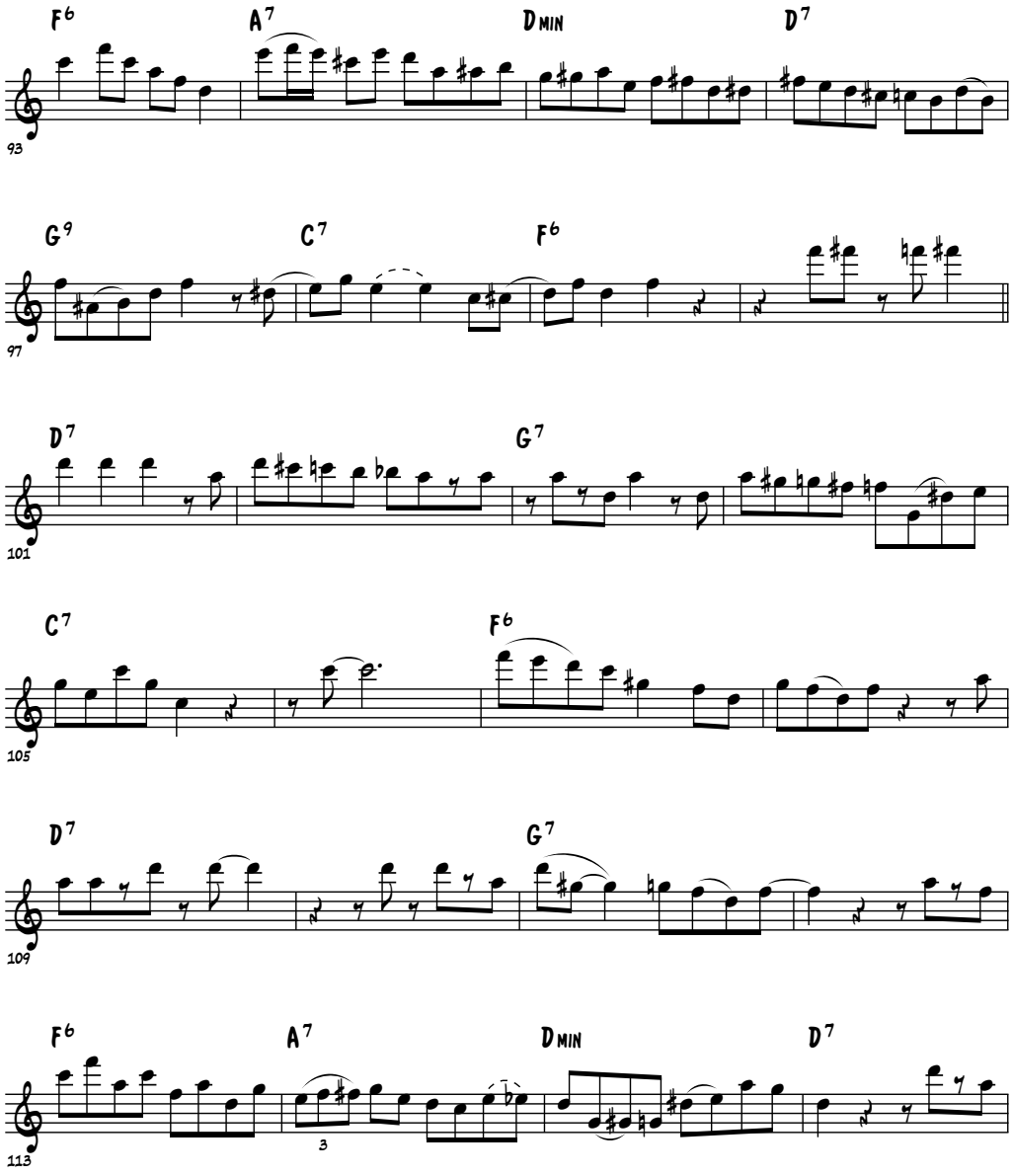
Transcribed by Shengwen Wu

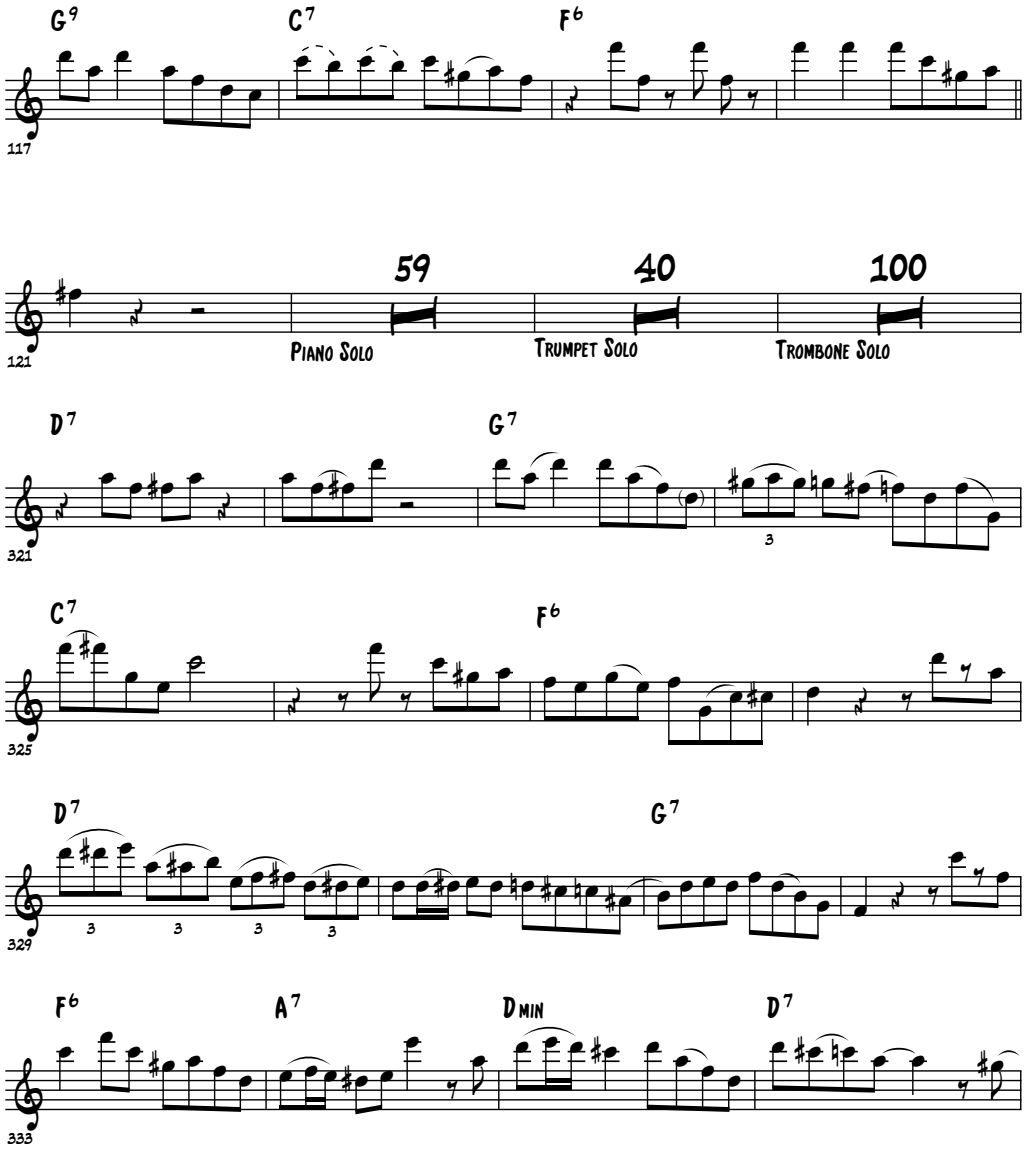


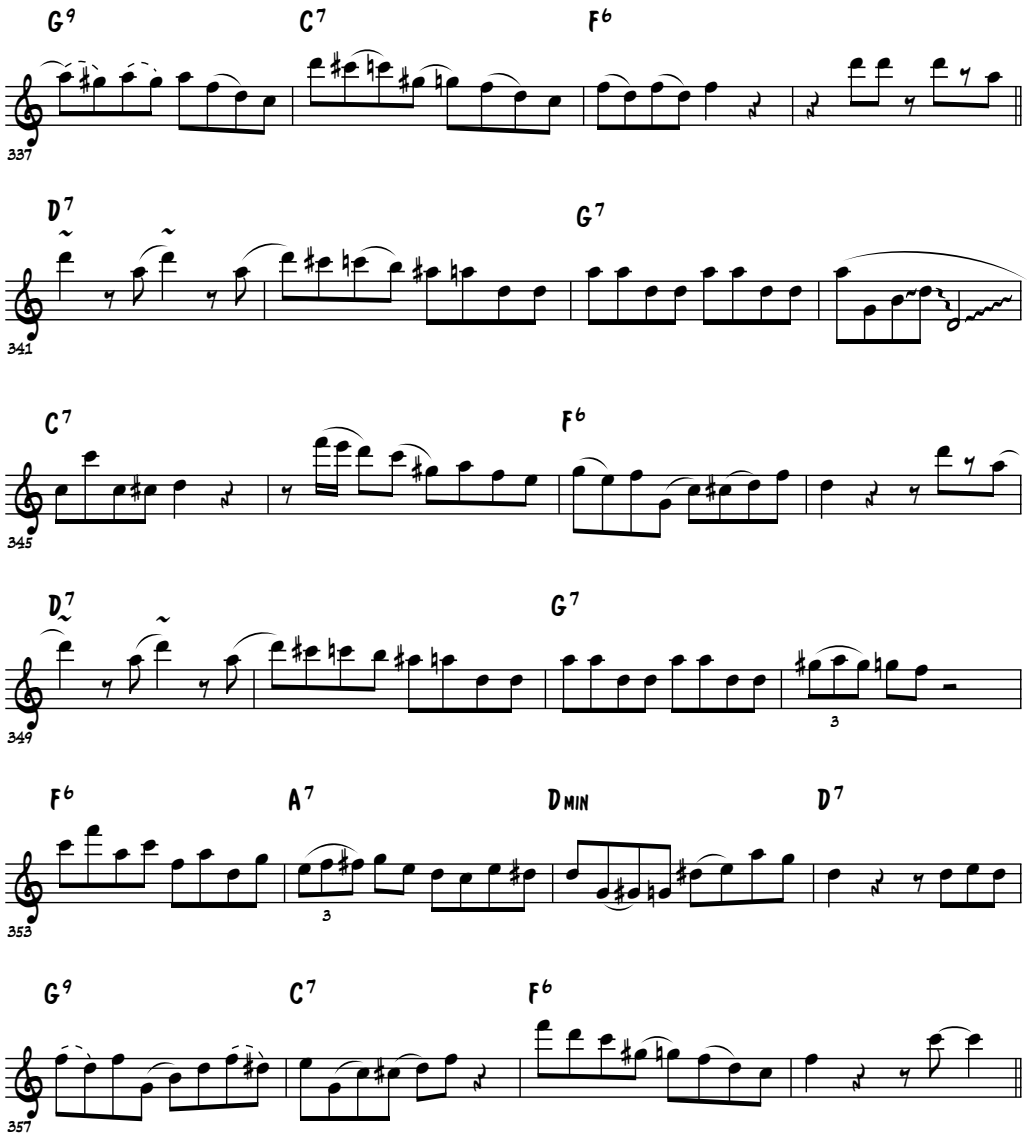

D7
G7
21
C7
F
25
D7
G7
29
3
3
F
A7
DMIN
D7
33
3
G7
C7
F
B♭
F
37
3
F
G
C7
41

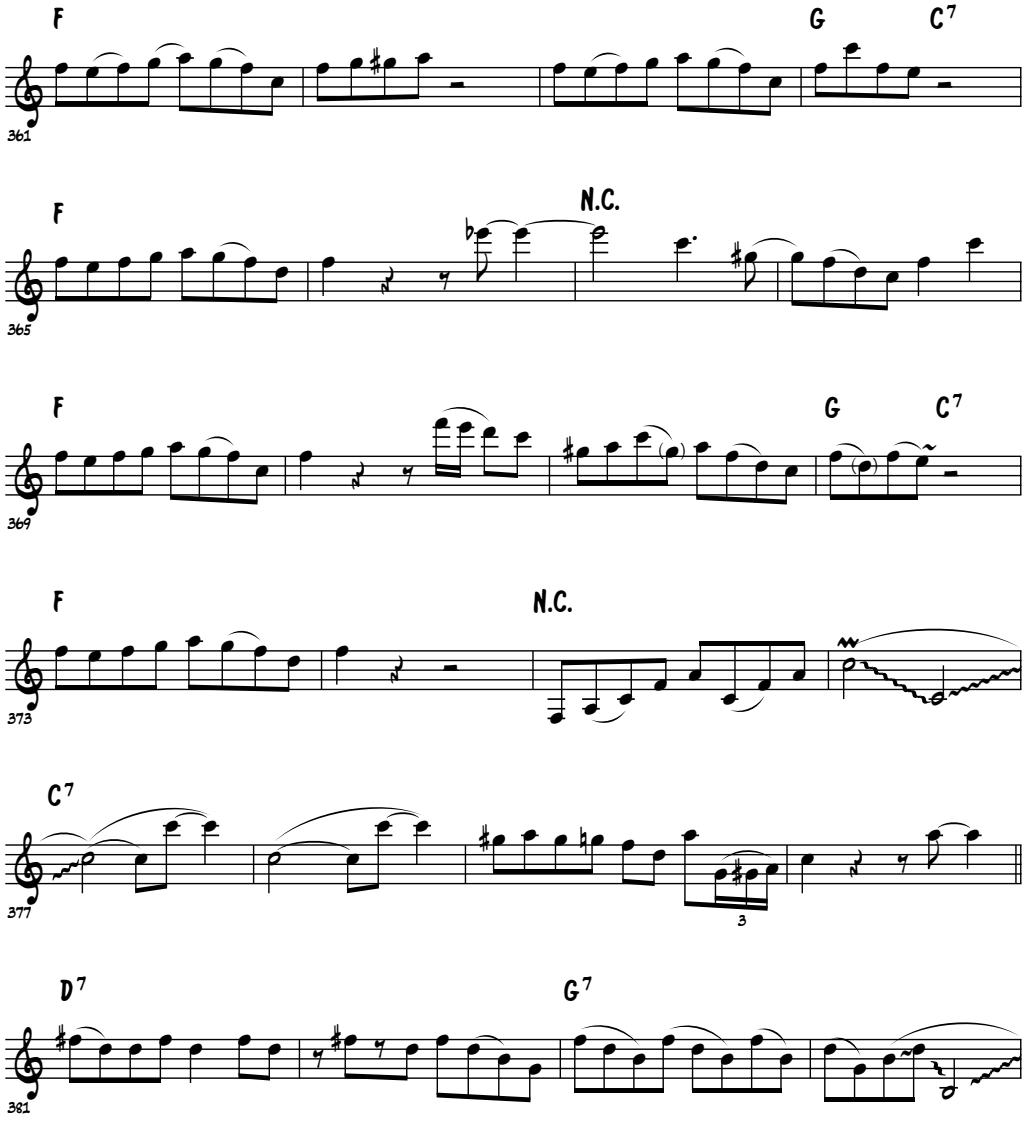

F
N.C.
45
F
G
C7
49
F
N.C.
53
C7
57
D7
G7
61
C7
F6
65

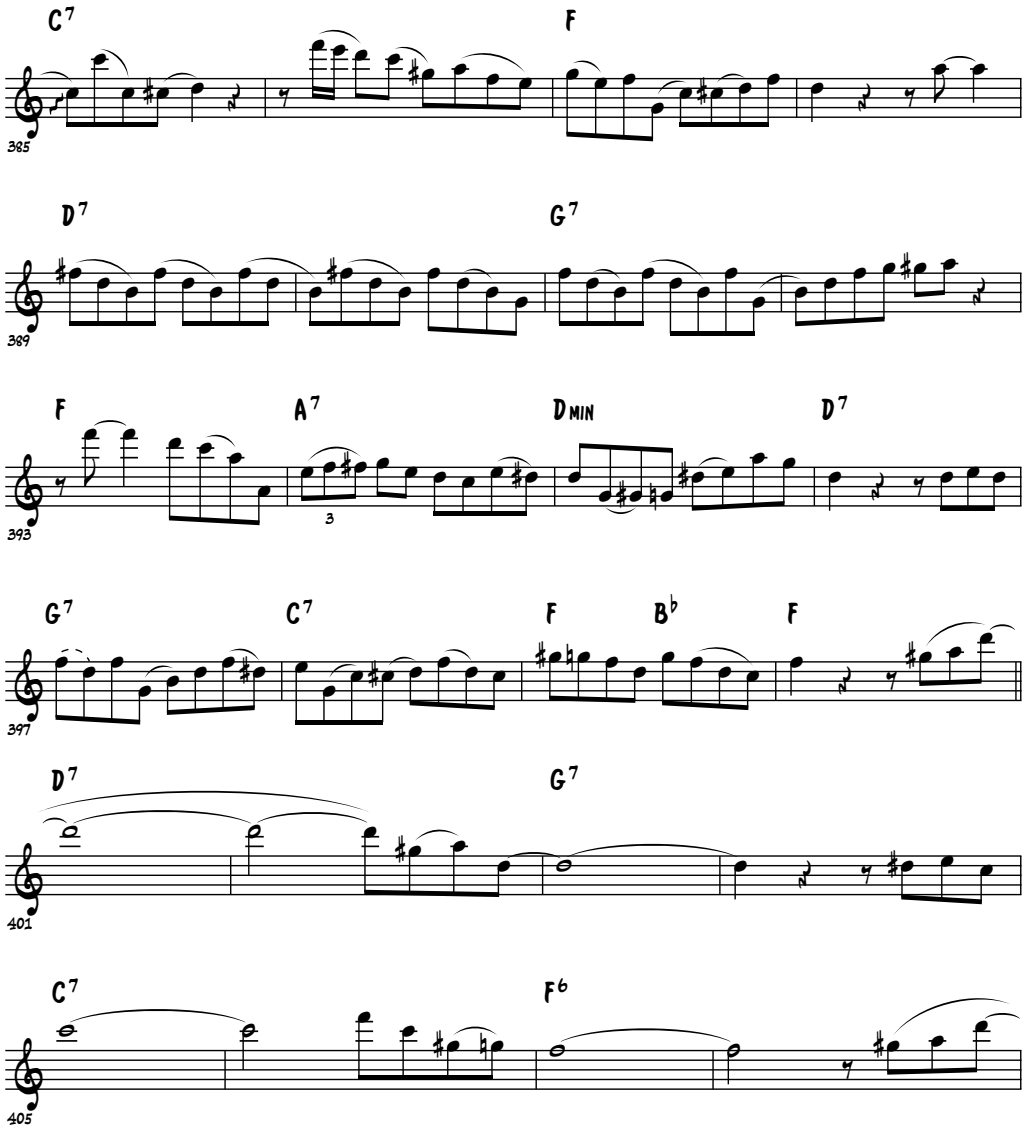

D7
G7
69
F6
A7
DMIN
D7
3
73
G9
C7
F6
77
D7
G7
81
C7
F6
85
D7
G7
89

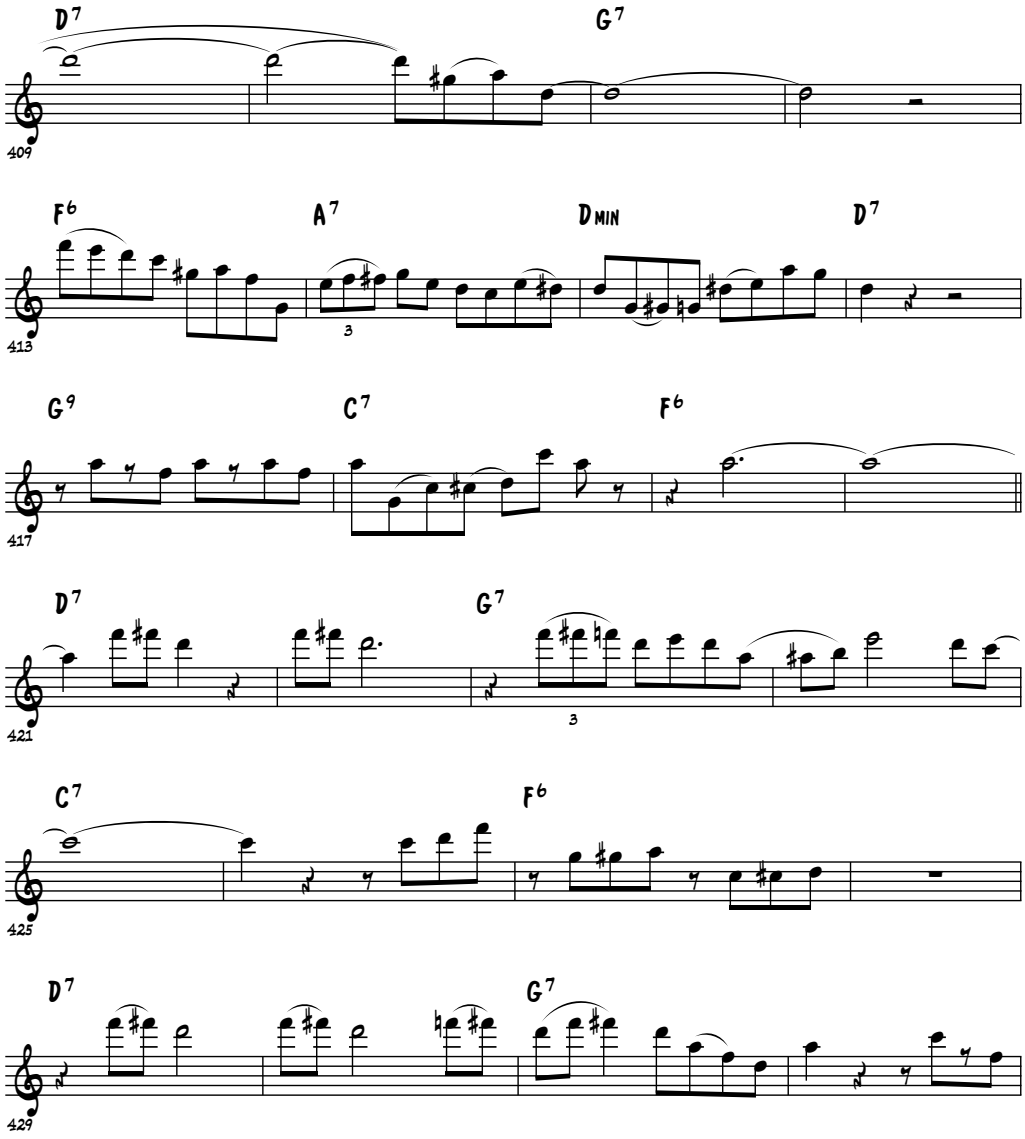

F6
A7
DMIN
D7
93
G9
C7
F6
97
D7
G7
101
C7
F6
105
D7
G7
109
F6
A7
DMIN
D7
113
3

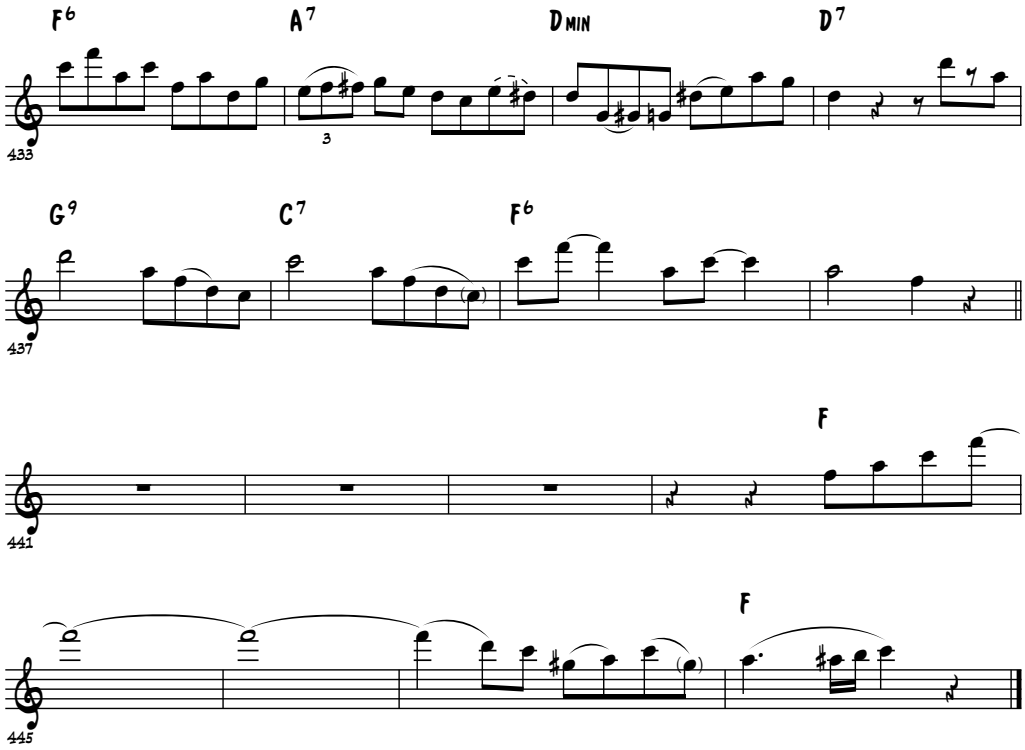

G9
C7
F6
117
59
40
100
Piano Solo
Trumpet Solo
Trombone Solo
121
D7
G7
321
C7
F6
325
D7
G7
329
F6
A7
Dmin
D7
333


G9
C7
F6
337
D7
G7
341
C7
F6
345
D7
G7
349
3
F6
A7
DMIN
D7
353
3
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
DMIN
D7
393
3
G7
C7
F
B♭
F
397
D7
G7
401
C7
F6
405


D7
G7
409
F6
A7
DMIN
D7
413
3
G9
C7
F6
417
D7
G7
421
3
C7
F6
425
D7
G7
429

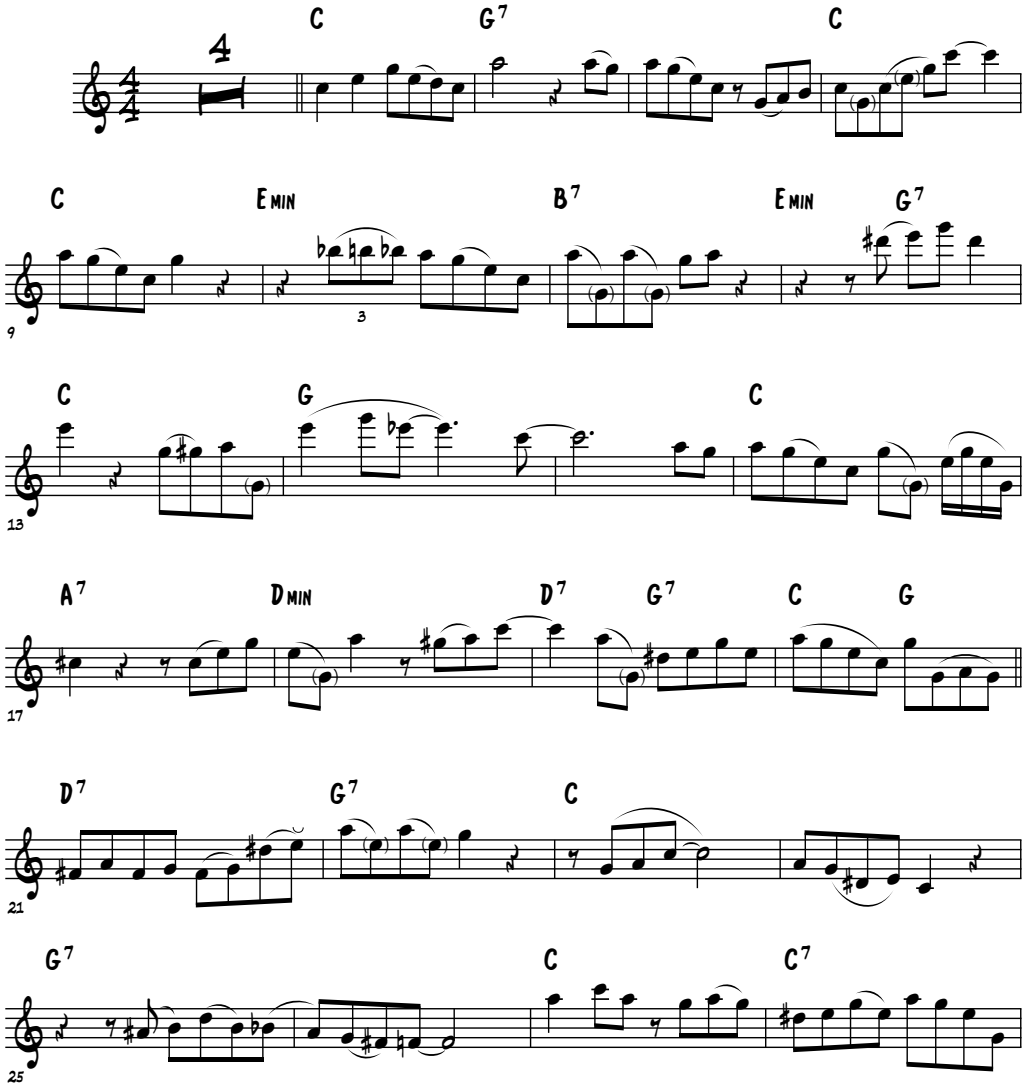

F6
A7
Dmin
D7
433
3
G9
C7
F6
437
F
441
F
445

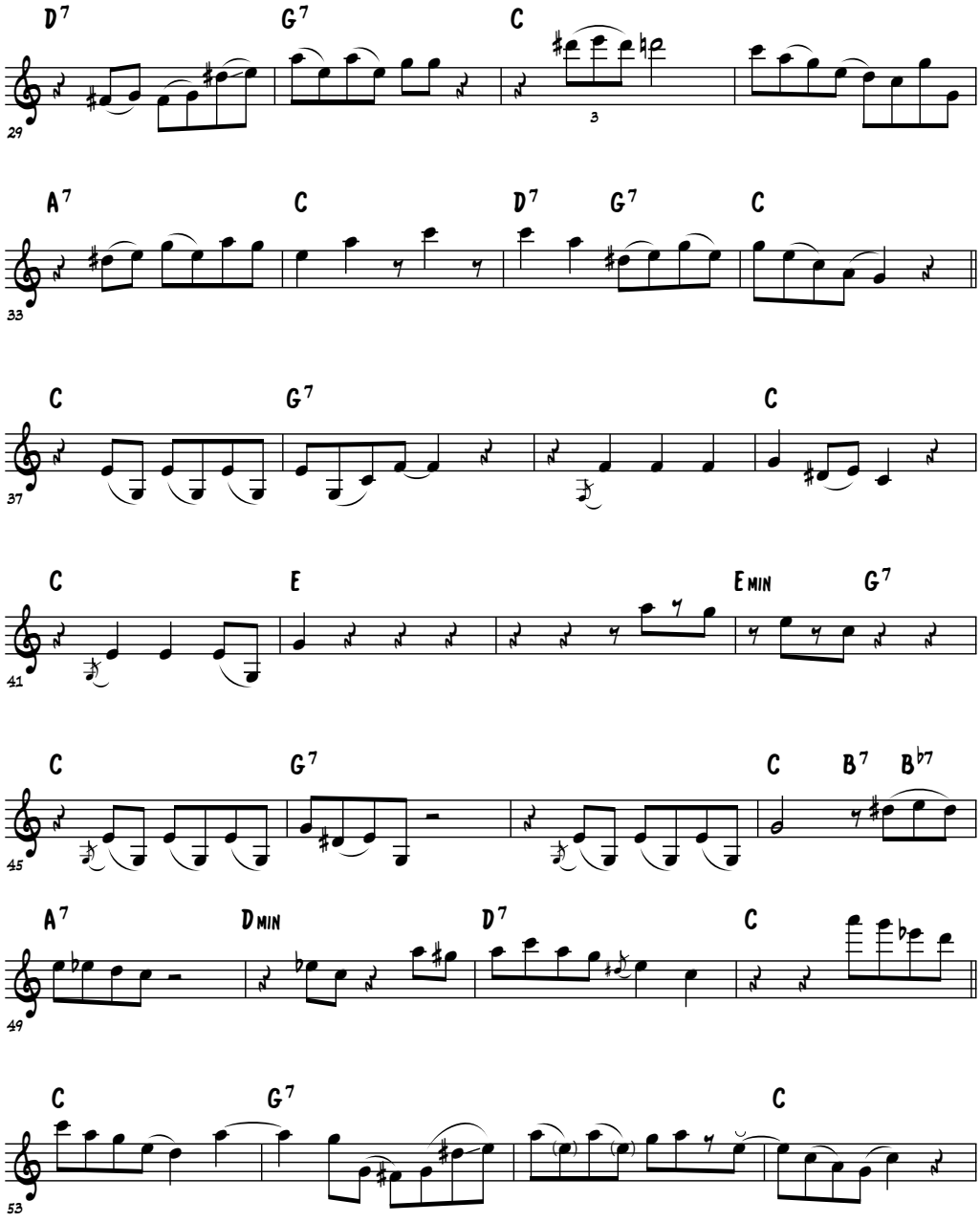
APPENDIX G

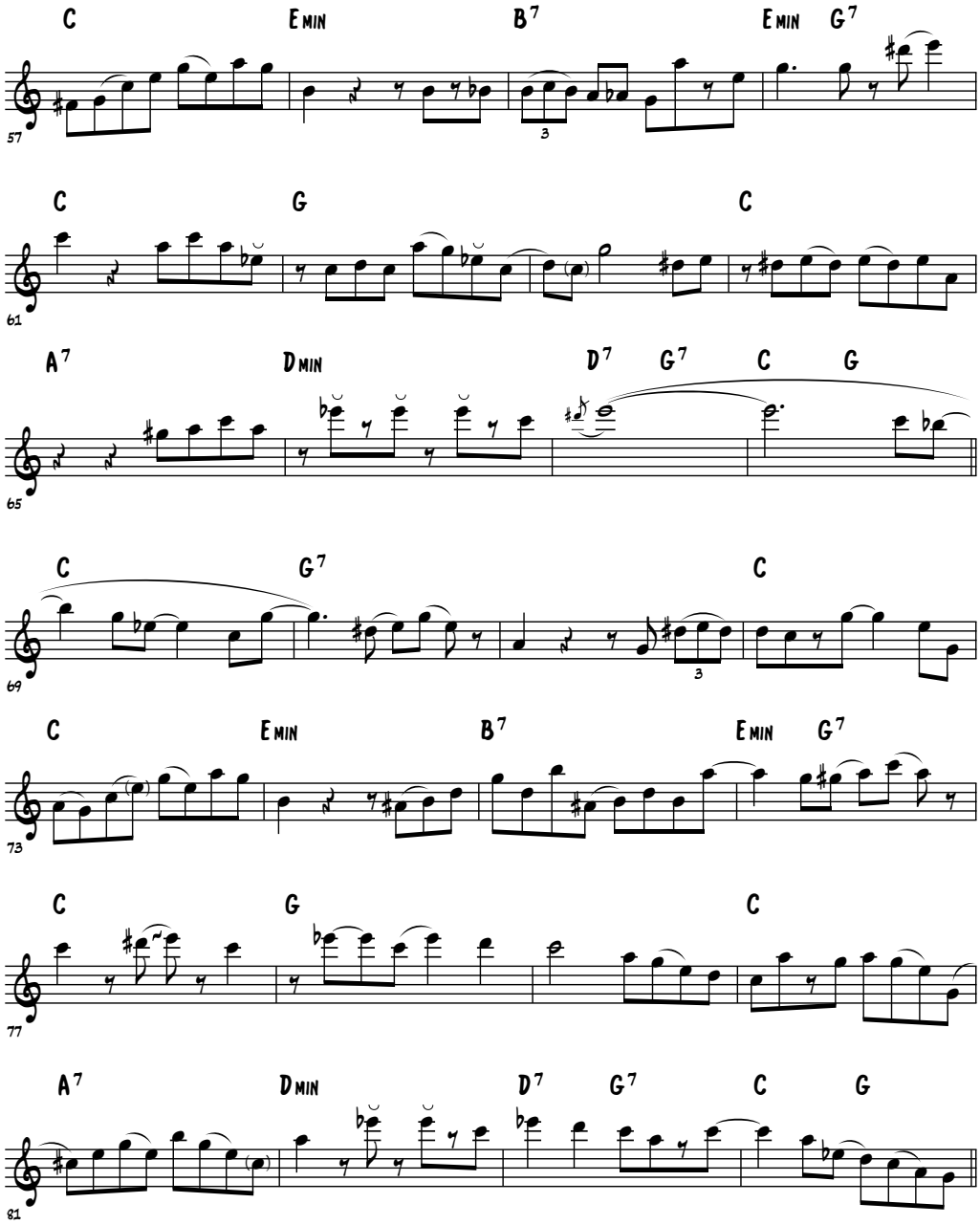
MUSKRAT RAMBLE (HIGH SOCIETY)

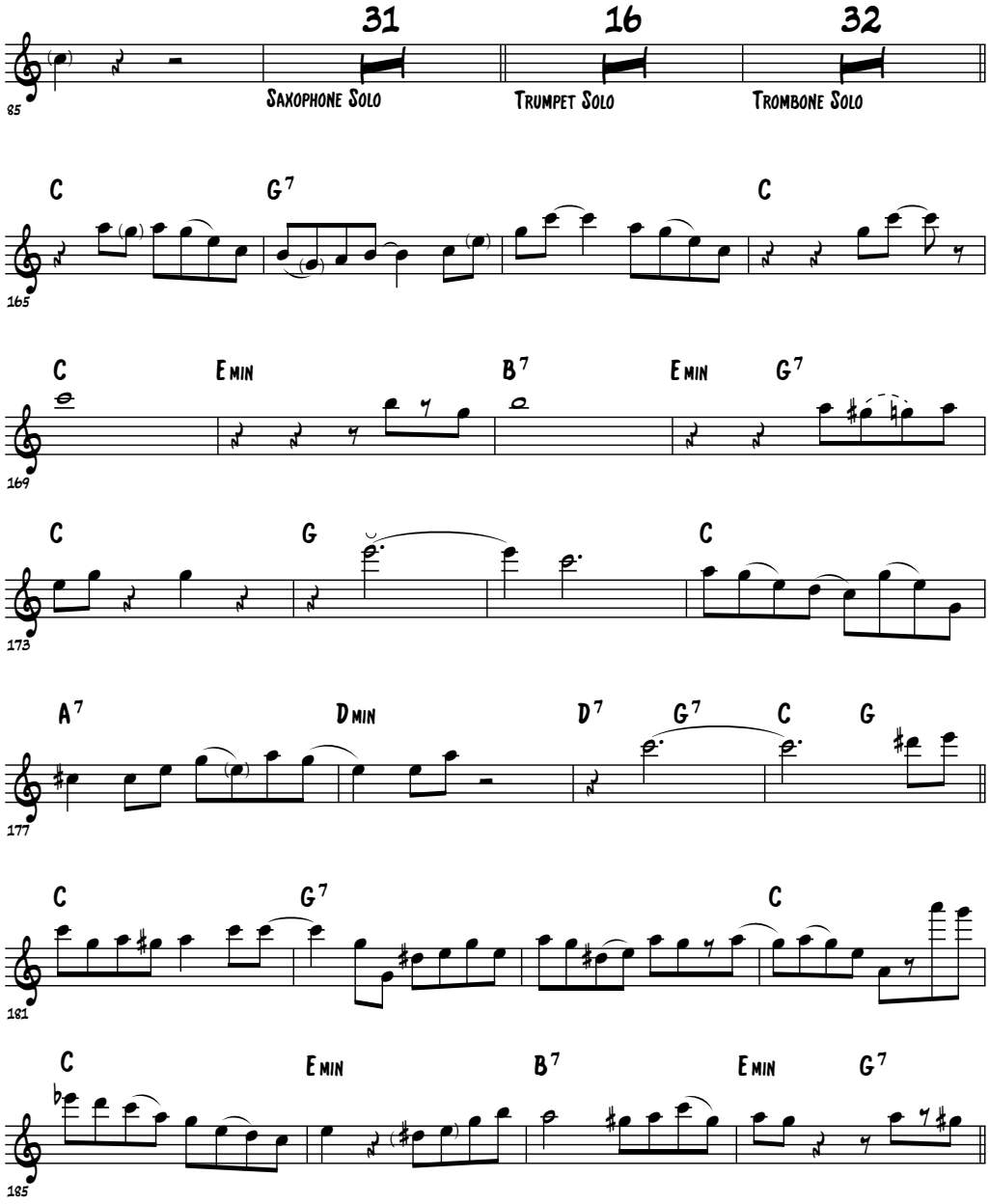
Muskrat Ramble

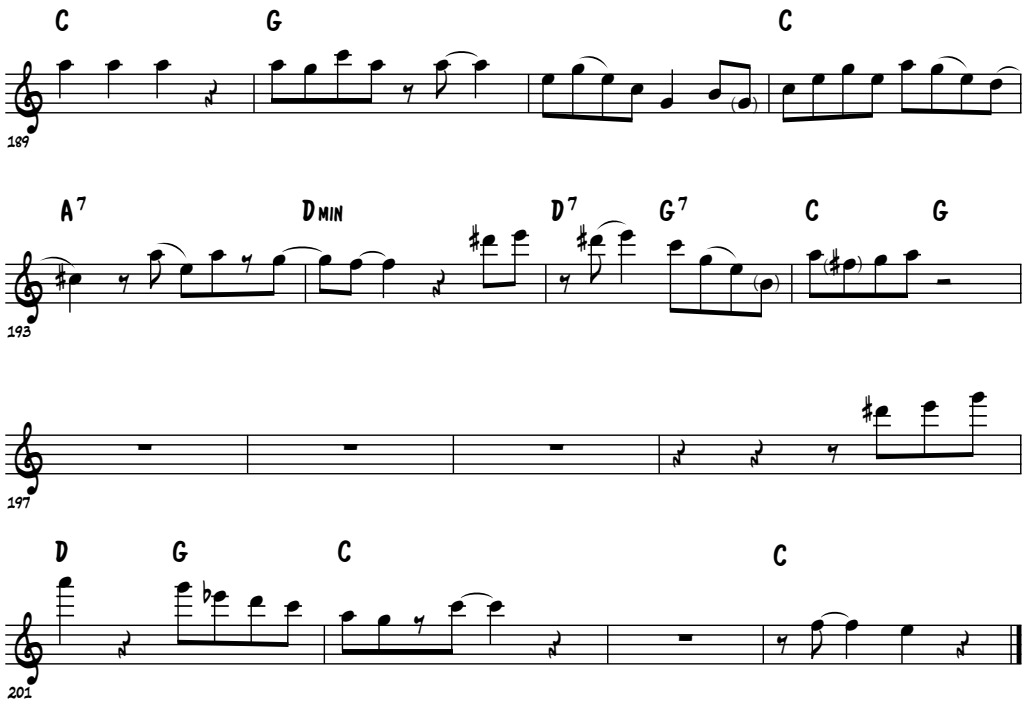
Pete Fountain (High Society, 1996) Transcribed by Shengwen Wu




D7
G7
C
29
3
A7
C
D7
G7
C
33
C
G7
C
37
C
E
E MIN
G7
41
C
G7
C
B7
B♭7
45
A7
D MIN
D7
C
49
C
G7
C
53


C
E MIN
B7
E MIN
G7
57
C
G
C
61
A7
D MIN
D7
G7
C
G
65
C
G7
C
69
C
E MIN
B7
E MIN
G7
73
C
G
C
77
A7
D MIN
D7
G7
C
G
81


31
16
32
Saxophone Solo
Trumpet Solo
Trombone Solo
85
C
G7
C
165
C
E min
B7
E min
G7
169
C
G
C
173
A7
D min
D7
G7
C
G
177
C
G7
C
181
C
E min
B7
E min
G7
185

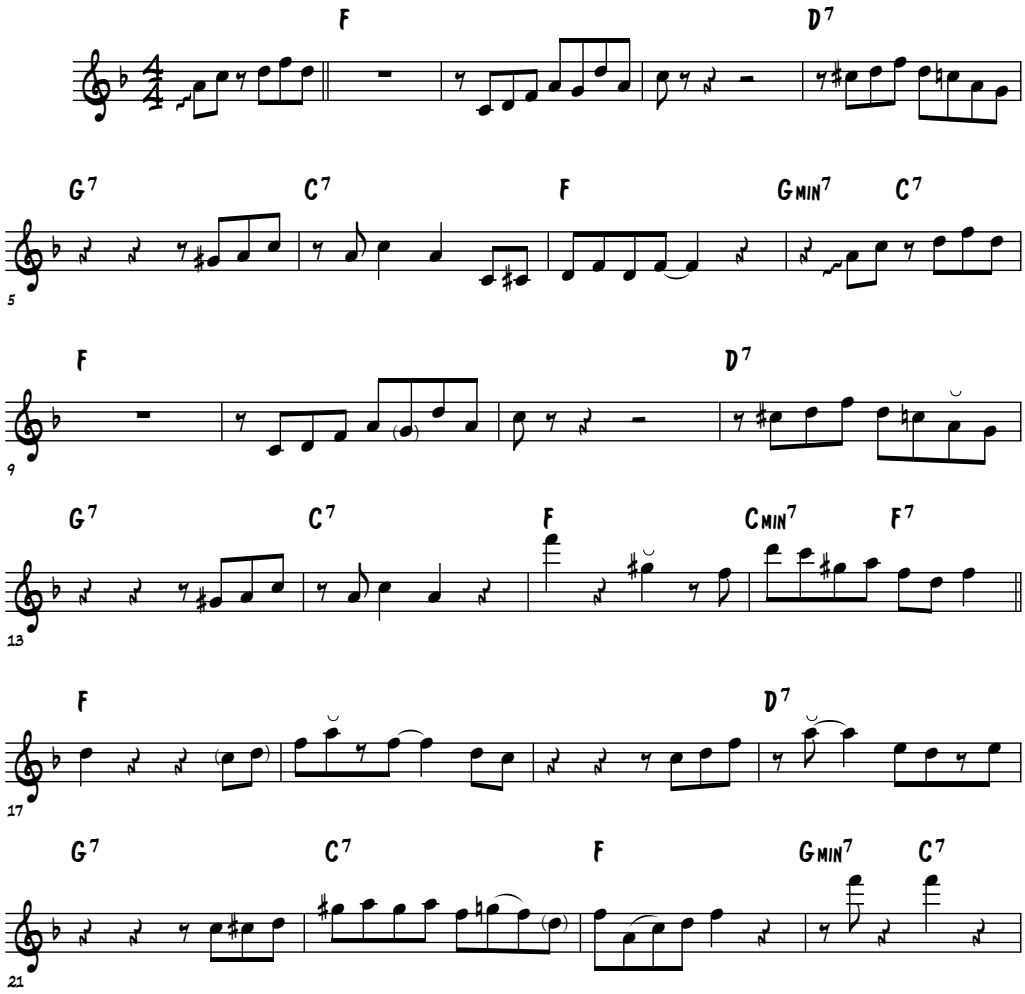

C
G
C
189
A7
D MIN
D7
G7
C
G
193
197
D
G
C
C
201

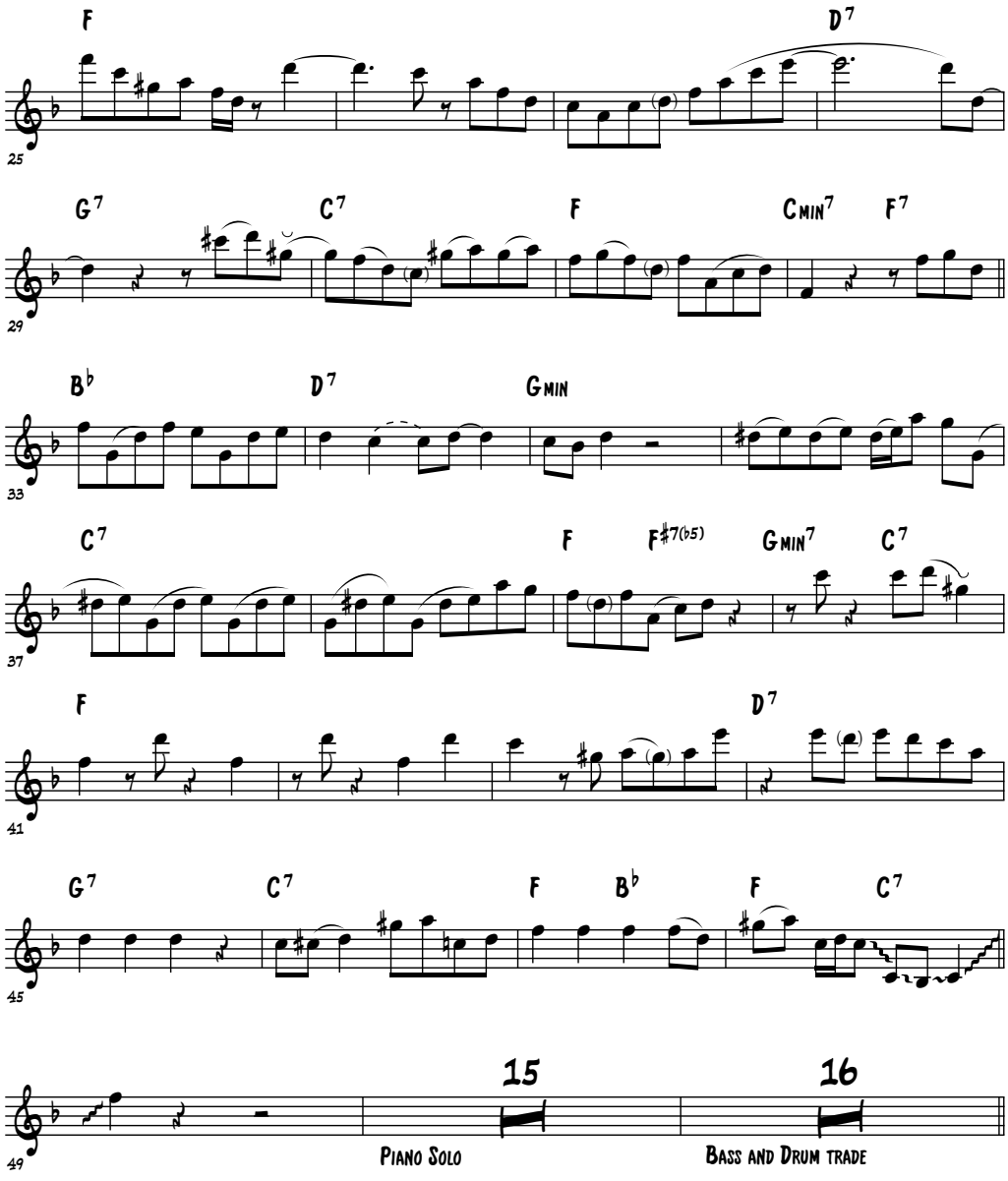
APPENDIX H

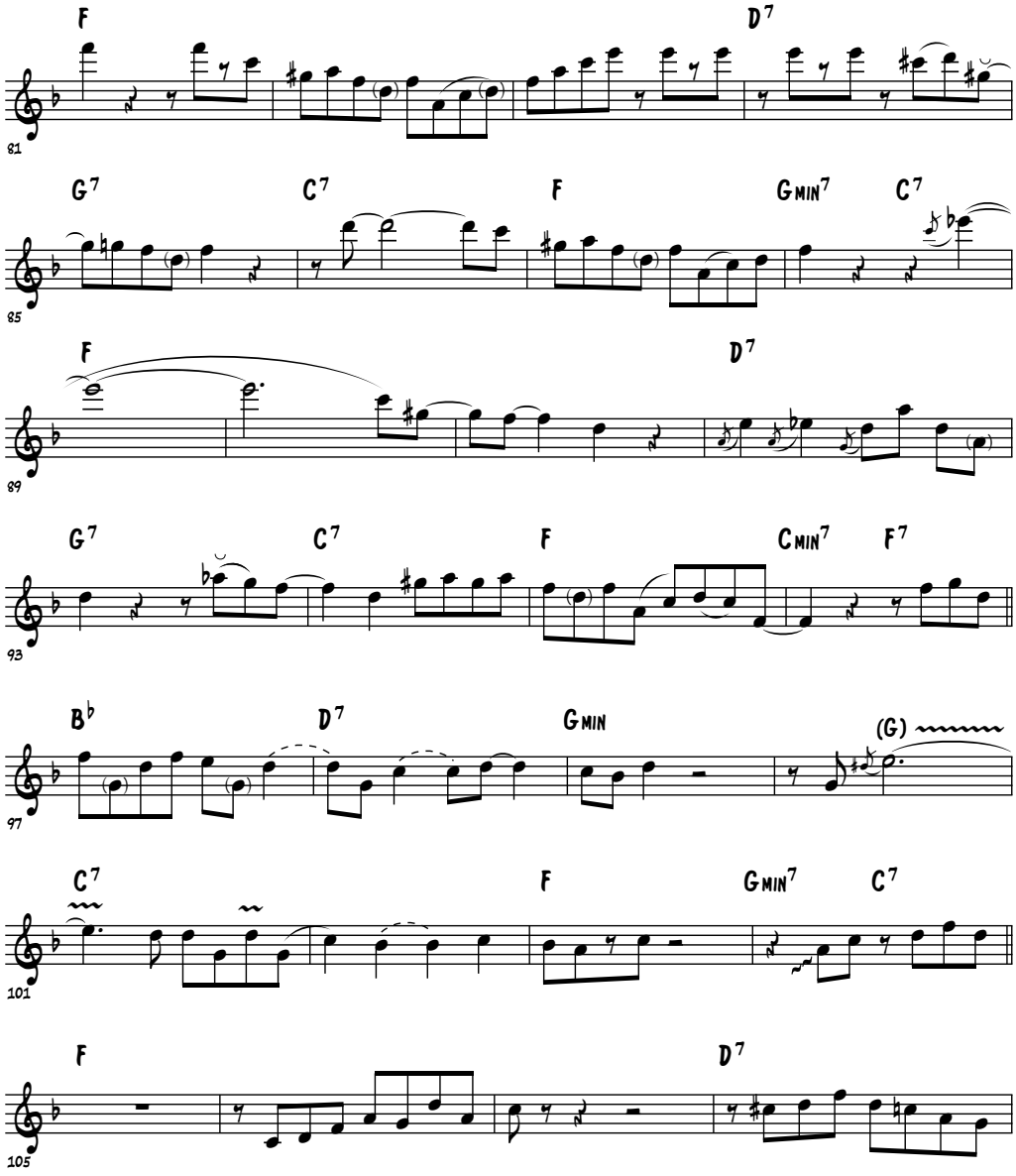
MY BLUE HEAVEN (THE BEST OF PETE FOUNTAIN)

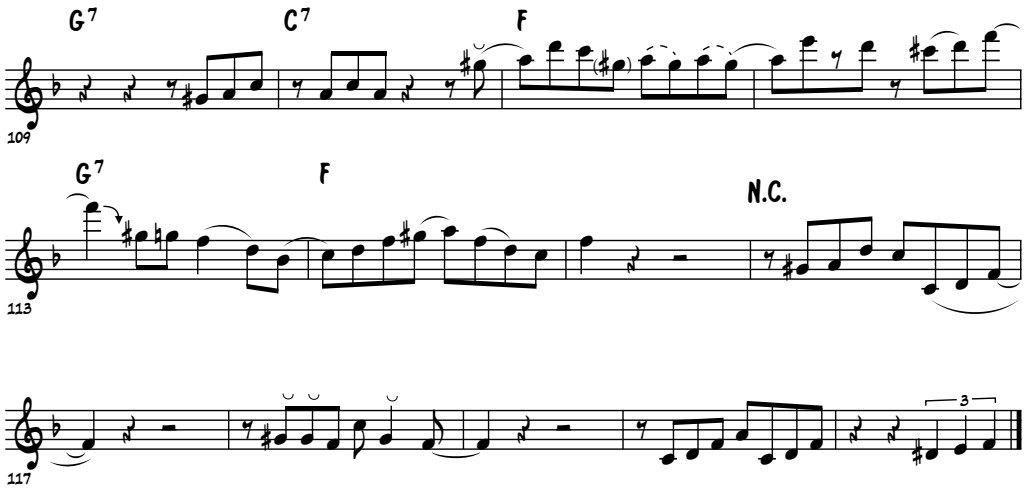
My Blue Heaven

Pete Fountain (The Best of Pete Fountain, 1972) Transcribed by Shengwen Wu




F
D7
25
G7
C7
F
Cmin7
F7
29
B♭
D7
Gmin
33
C7
F
F♯7(♭5)
Gmin7
C7
37
F
D7
41
G7
C7
F
B♭
F
C7
45
15
16
49
Piano Solo
Bass and Drum trade


F
D7
81
G7
C7
F
GMIN7
C7
85
F
D7
89
G7
C7
F
CMIN7
F7
93
B♭
D7
GMIN
(G)
97
C7
F
GMIN7
C7
101
F
D7
105


G7
C7
F
109
G7
F
N.C.
113
117
3

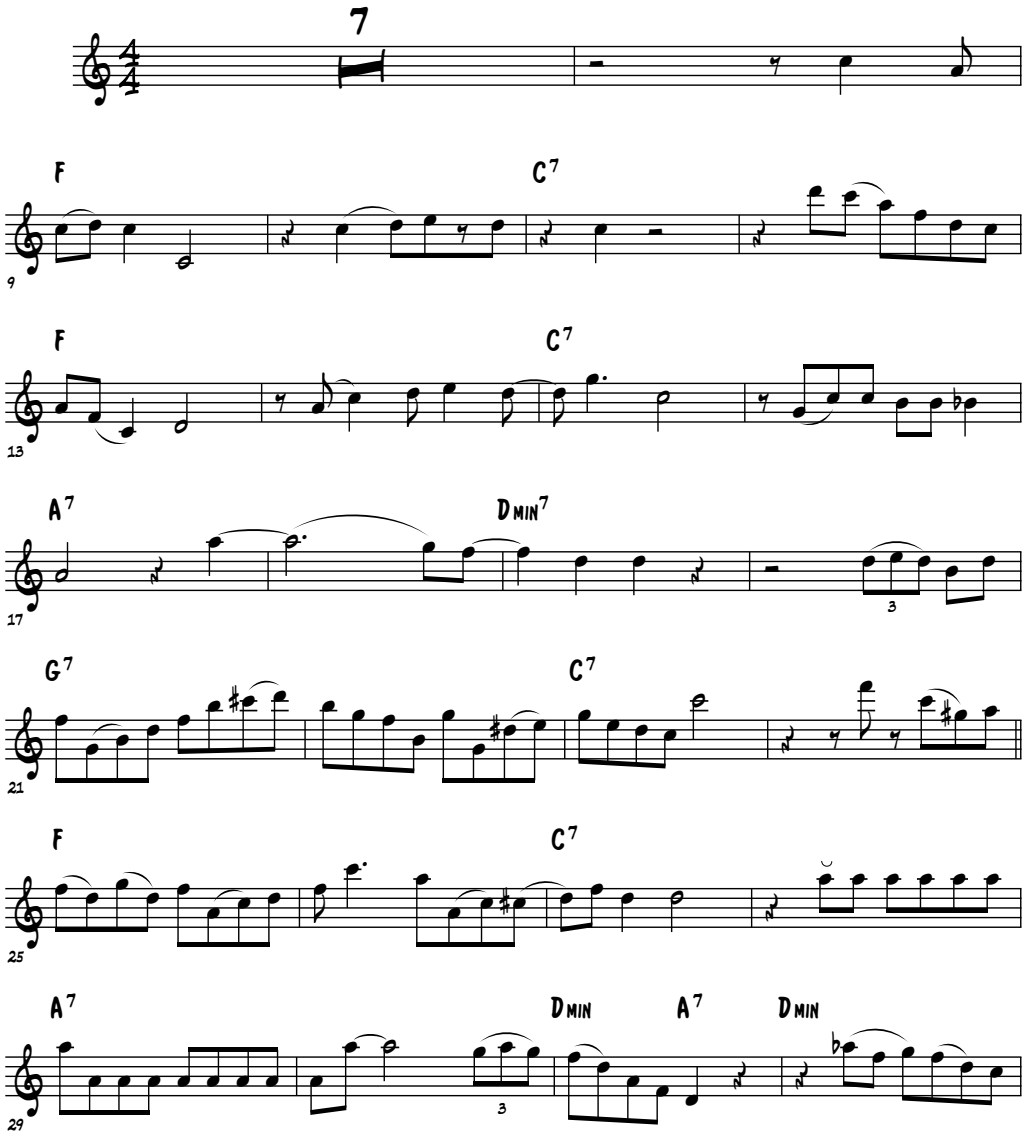
APPENDIX I

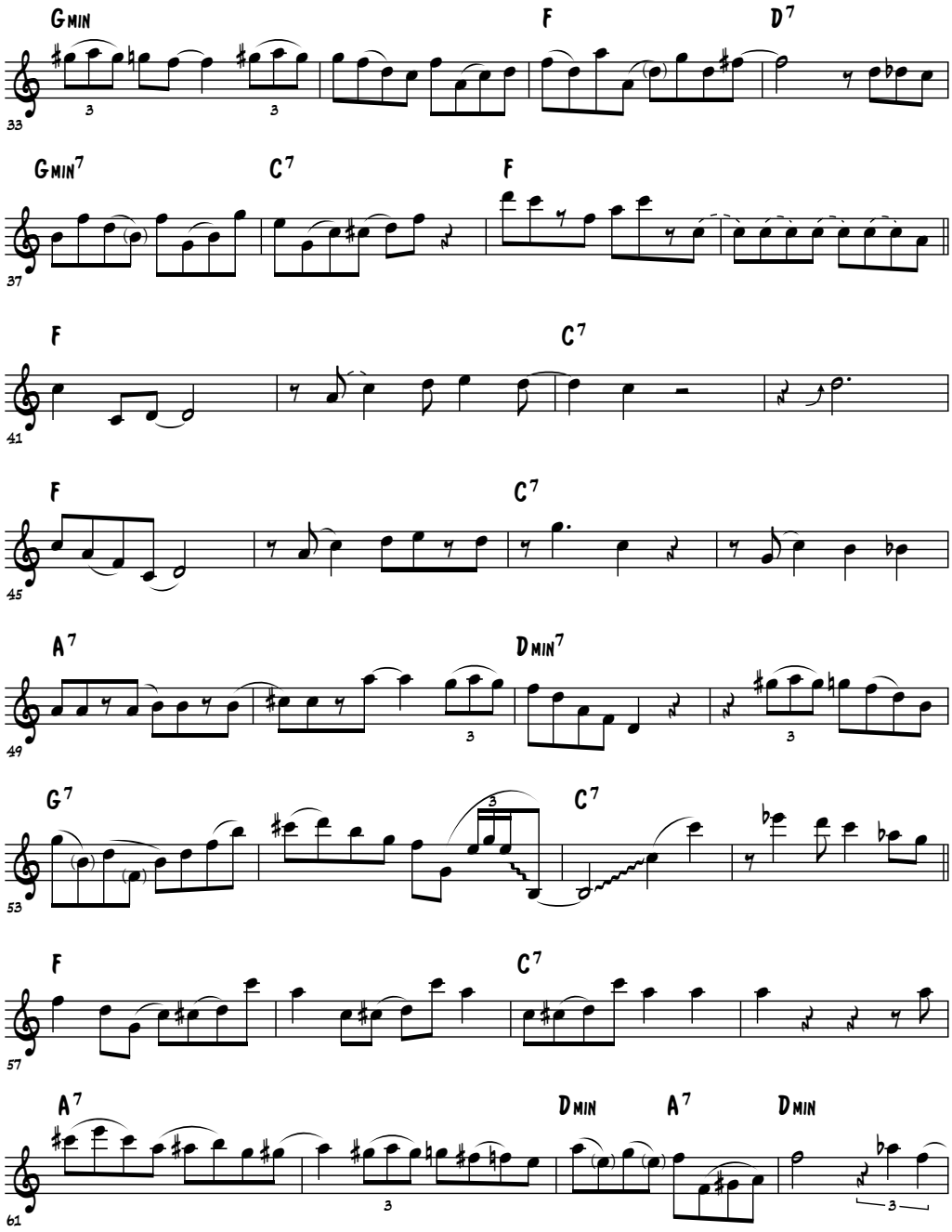
SHINE (LIVE ON BRAVO TV)

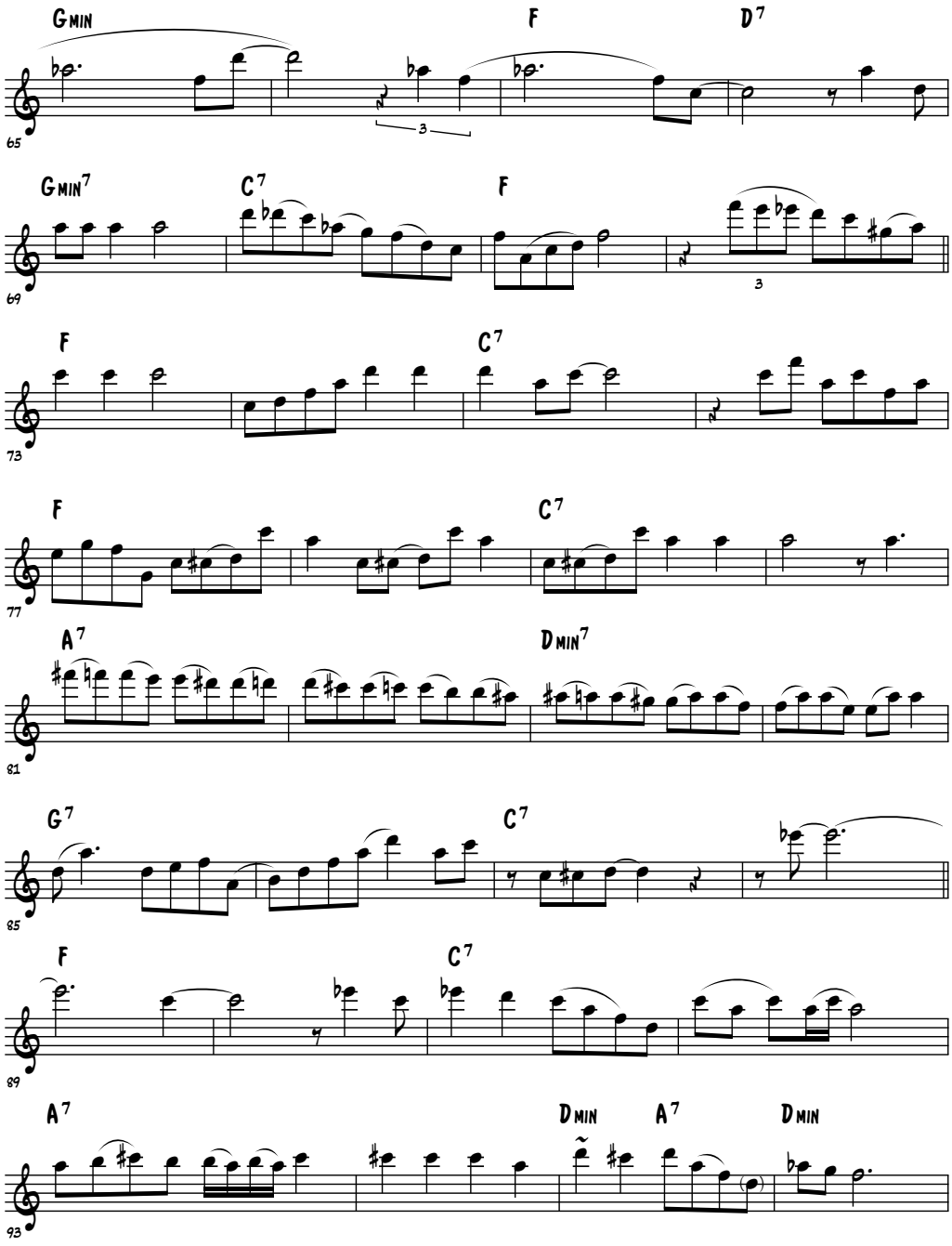
Shine

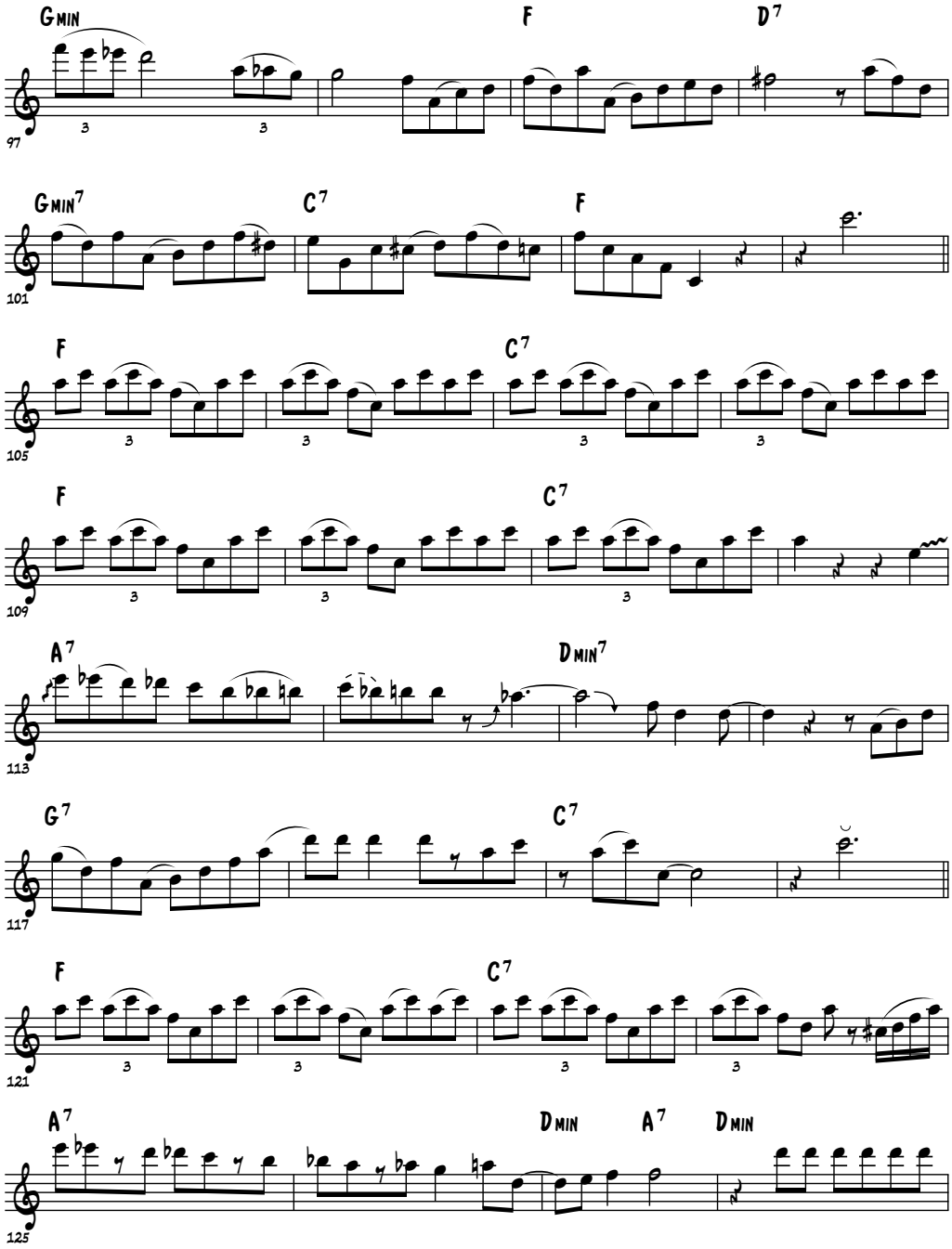
Pete Fountain (Bravo TV Live, 1992)

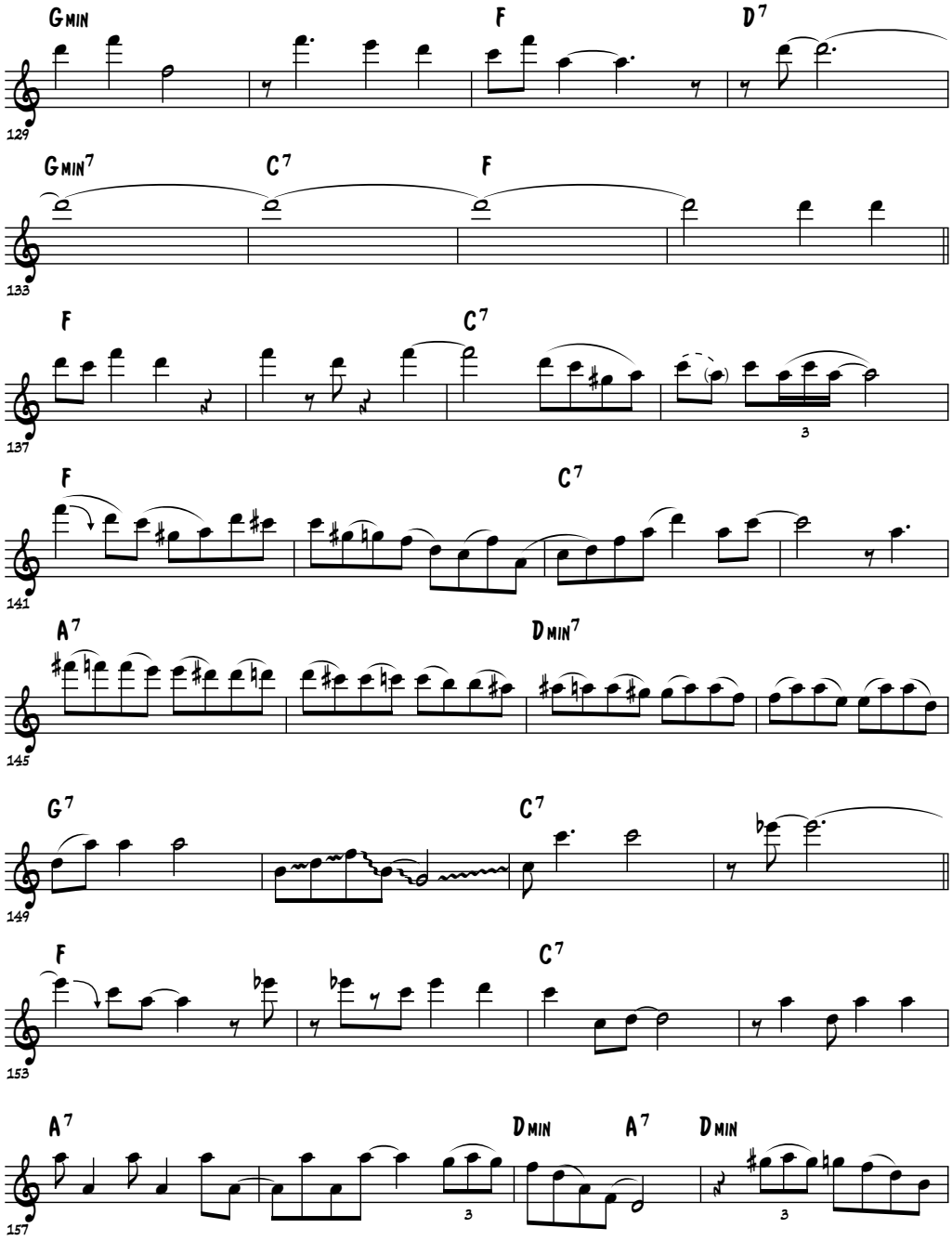
Transcribed by Shengwen Wu

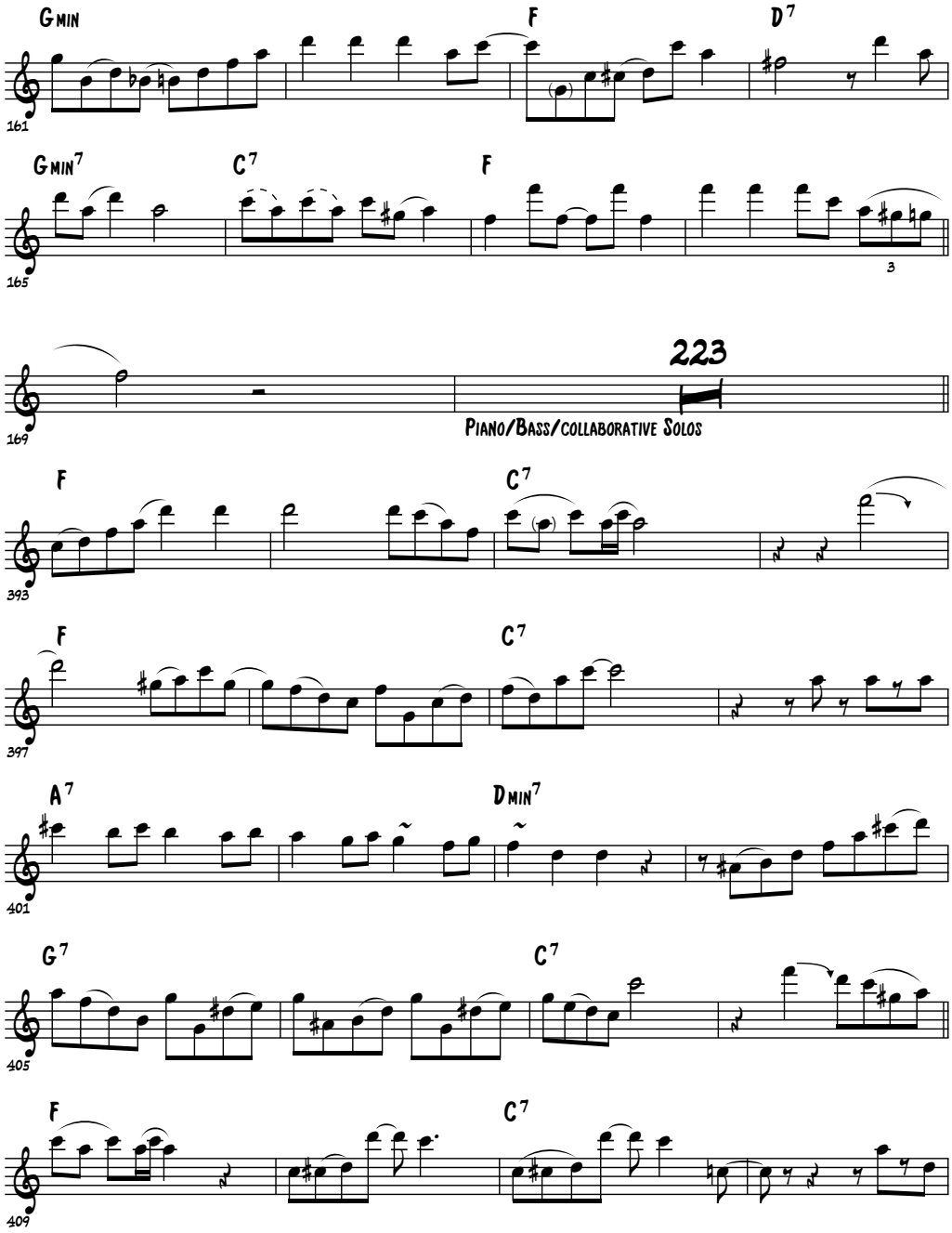


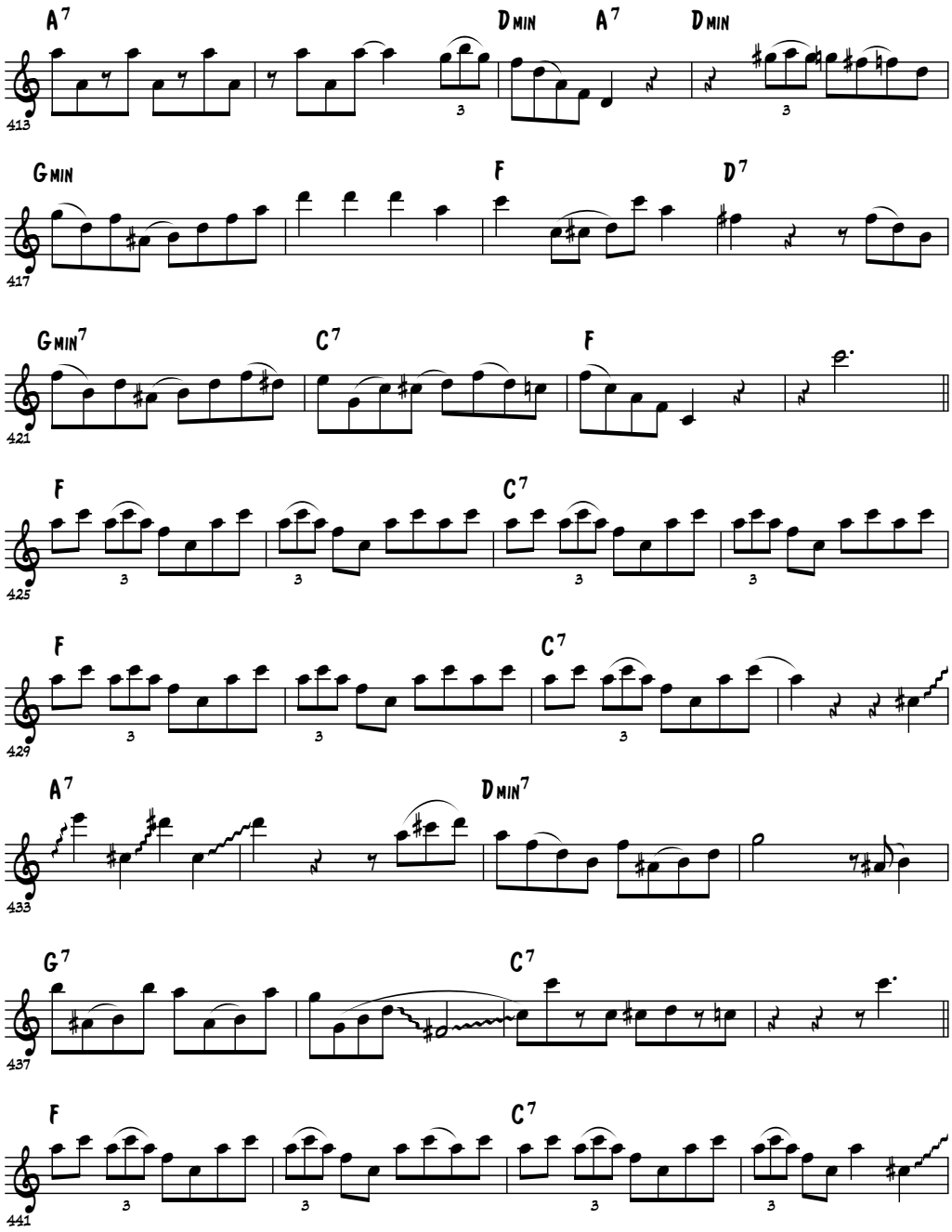

Gmin
F
D7
33
Gmin7
C7
F
37
F
C7
41
F
C7
45
A7
Dmin7
49
G7
C7
53
F
C7
57
A7
Dmin
A7
Dmin
61

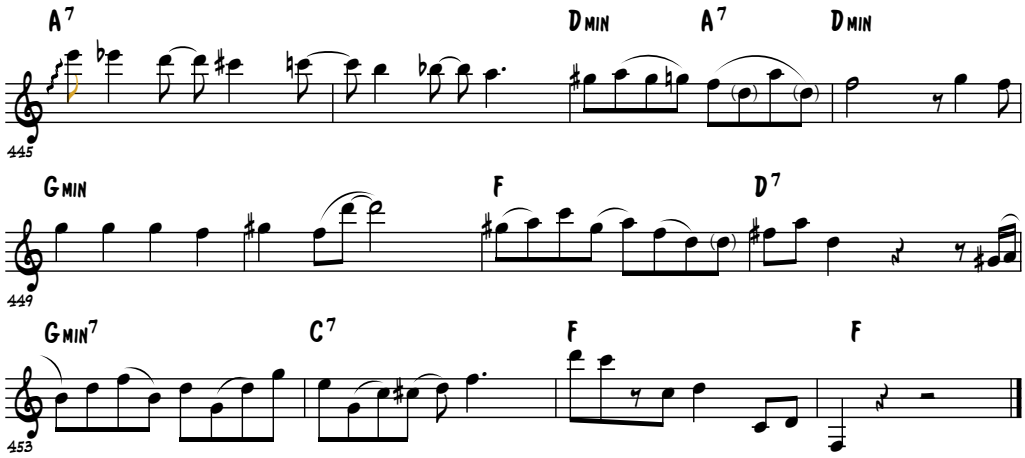

Gmin
F
D7
65
Gmin7
C7
F
69
F
C7
73
F
C7
77
A7
Dmin7
81
G7
C7
85
F
C7
89
A7
Dmin
A7
Dmin
93


Gmin
F
D7
97
Gmin7
C7
F
101
F
C7
105
F
C7
109
A7
Dmin7
113
G7
C7
117
F
C7
121
A7
Dmin
A7
Dmin
125


Gmin
F
D7
129
Gmin7
C7
F
133
F
C7
137
3
F
C7
141
A7
Dmin7
145
G7
C7
149
F
C7
153
A7
Dmin
A7
Dmin
157
3
3


Gmin
F
D7
161
Gmin7
C7
F
165
3
223
169
Piano/Bass/collaborative Solos
F
C7
393
F
C7
397
A7
Dmin7
401
G7
C7
405
F
C7
409


A7
Dmin
A7
Dmin
413
Gmin
F
D7
417
Gmin7
C7
F
421
F
C7
425
F
C7
429
A7
Dmin7
433
G7
C7
437
F
C7
441


A7
Dmin
A7
Dmin
445
Gmin
F
D7
449
Gmin7
C7
F
F
453

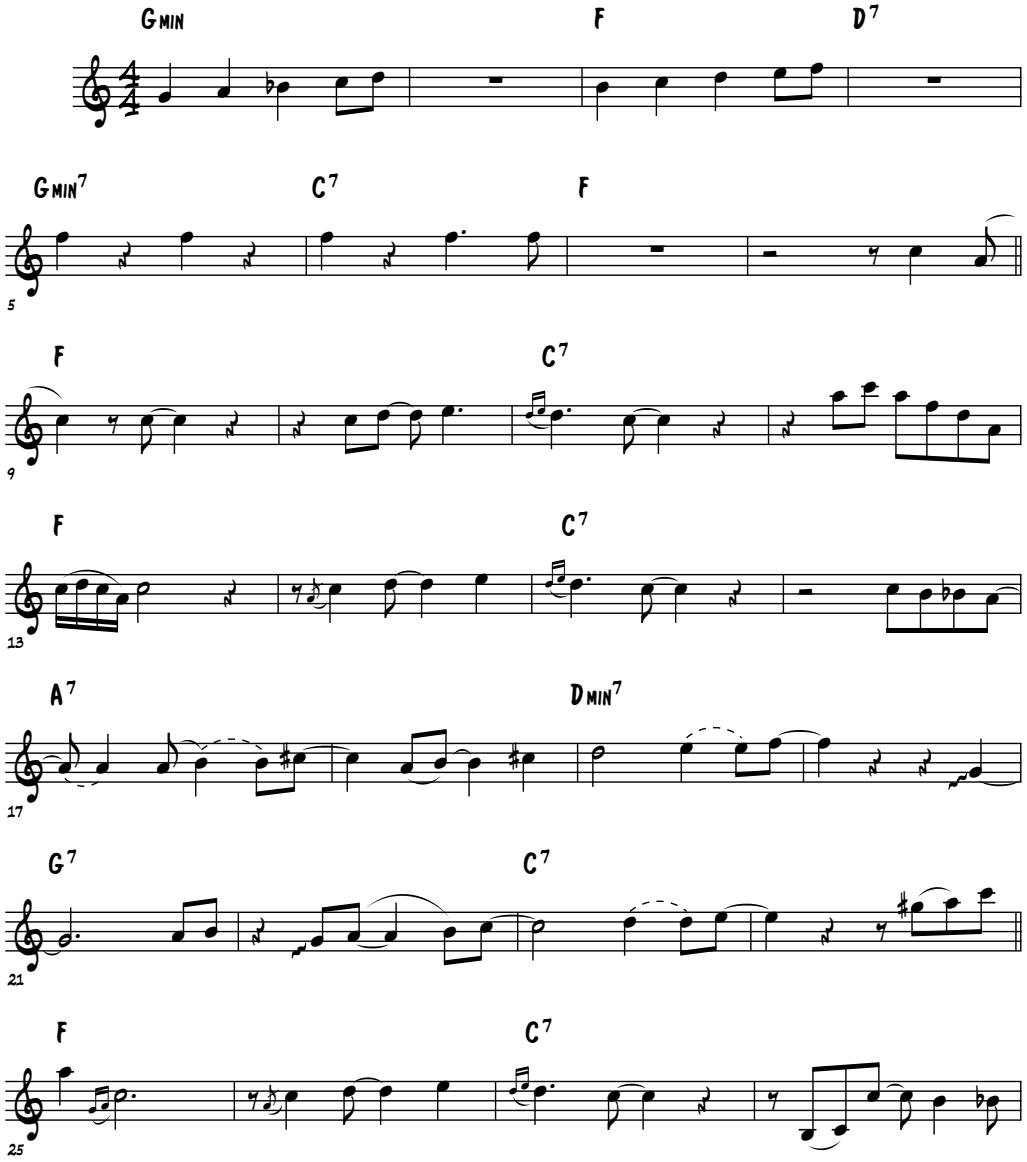
APPENDIX J

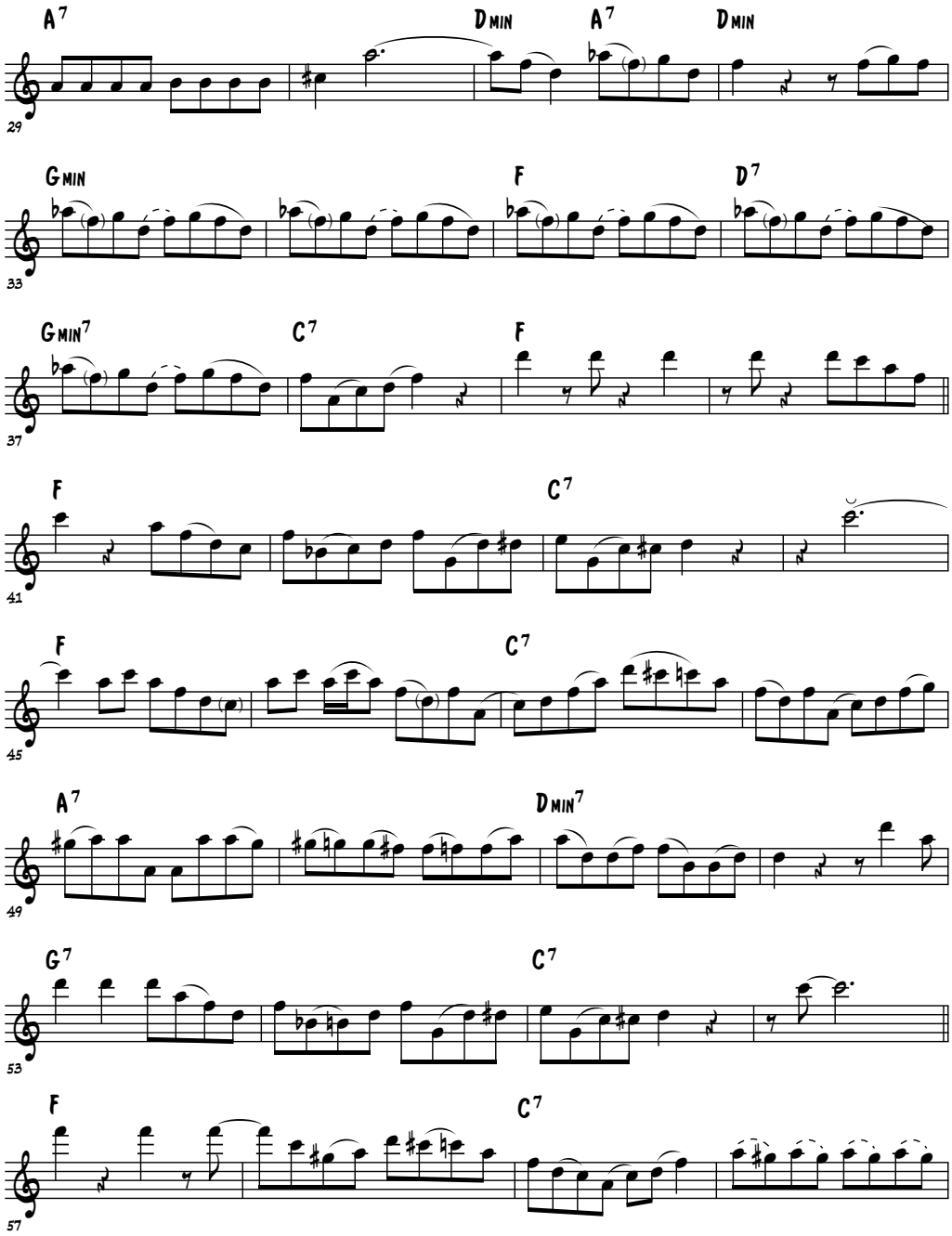
SHINE (MUSIC FROM DIXIE)

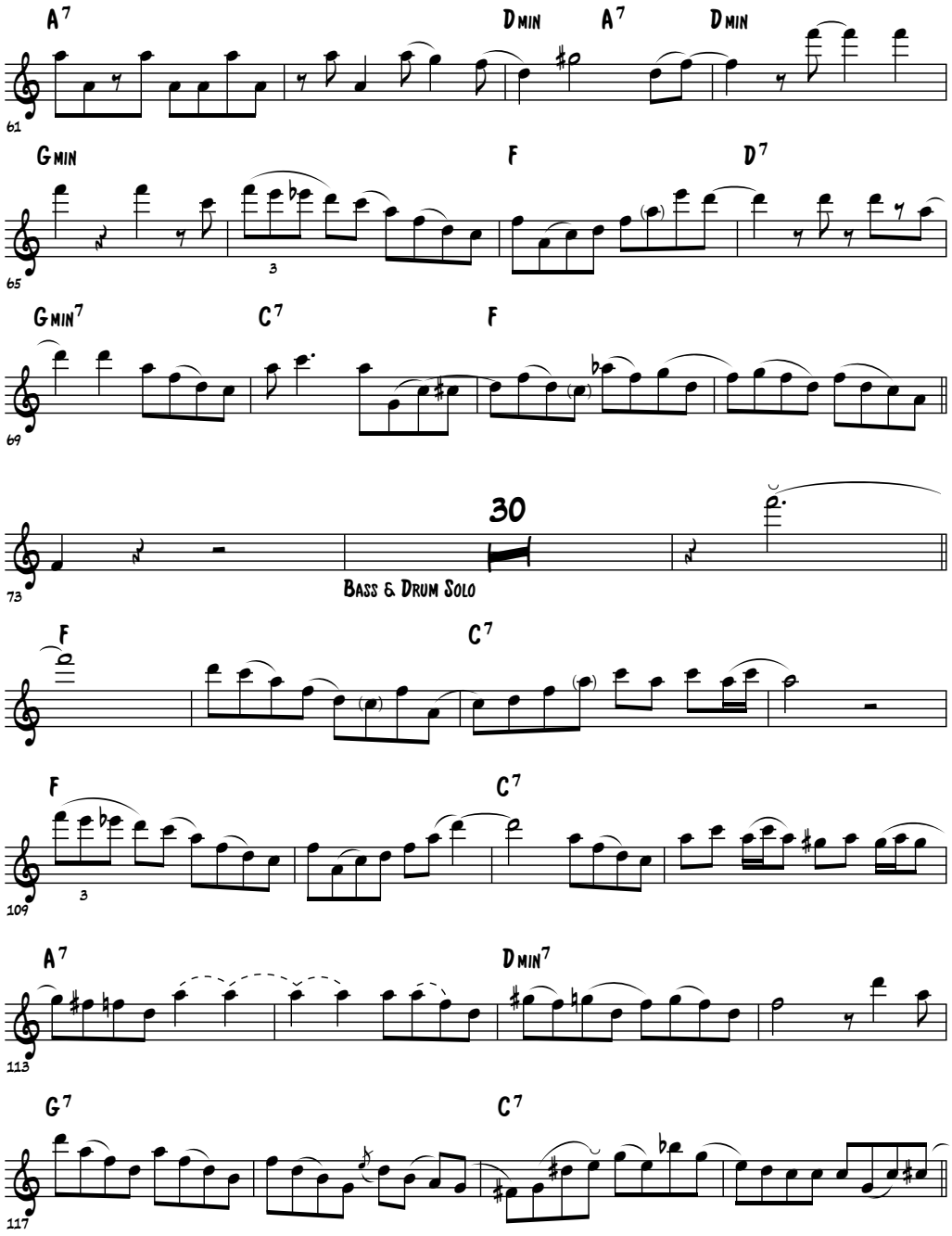
Shine

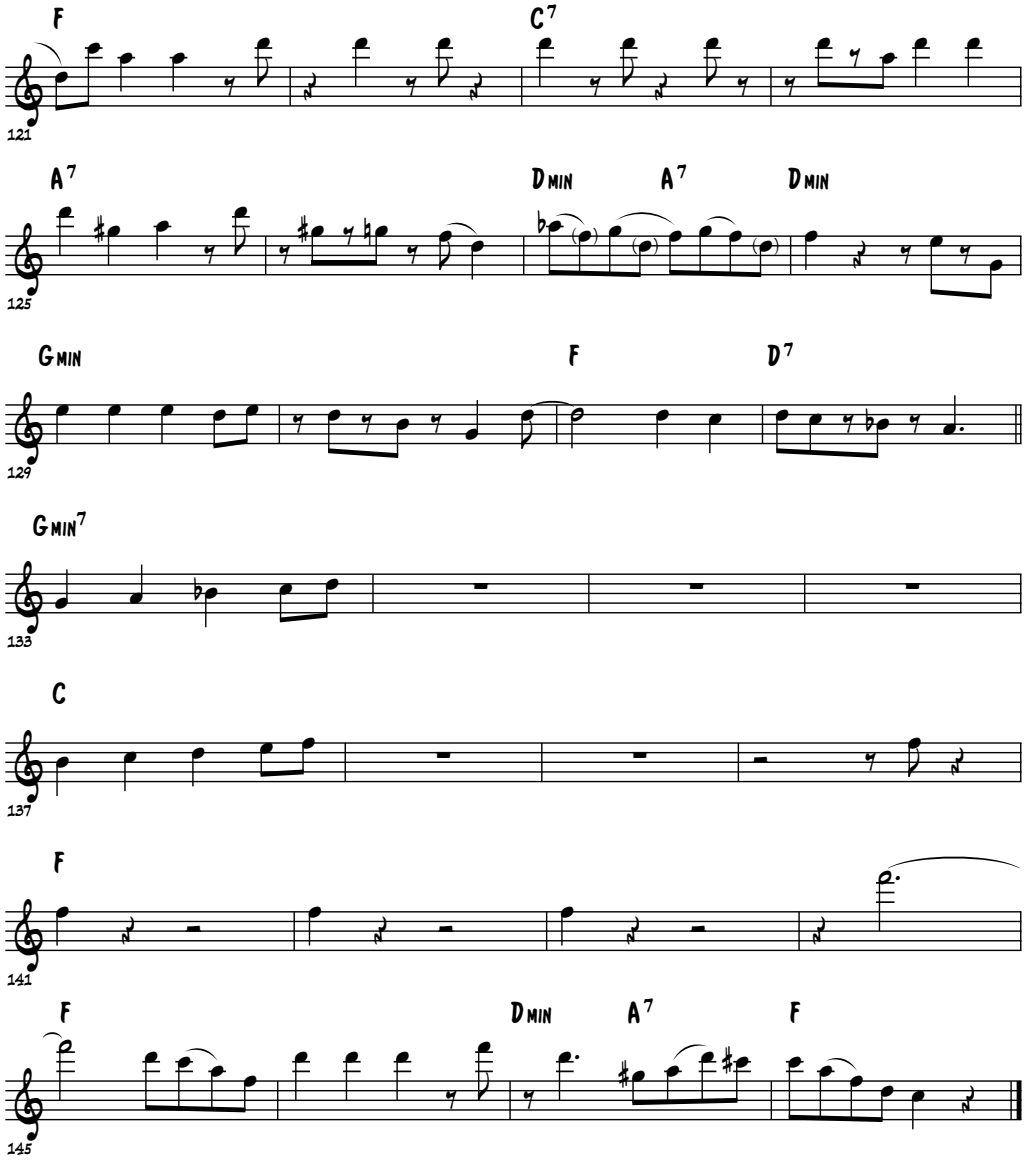
Pete Fountain (Music From Dixie, 1961)

Transcribed by Shengwen Wu




A7
Dmin
A7
Dmin
29
Gmin
F
D7
33
Gmin7
C7
F
37
F
C7
41
F
C7
45
A7
Dmin7
49
G7
C7
53
F
C7
57


A7
Dmin
A7
Dmin
61
Gmin
F
D7
65
Gmin7
C7
F
69
30
73
Bass & Drum Solo
F
C7
F
C7
109
A7
Dmin7
113
G7
C7
117

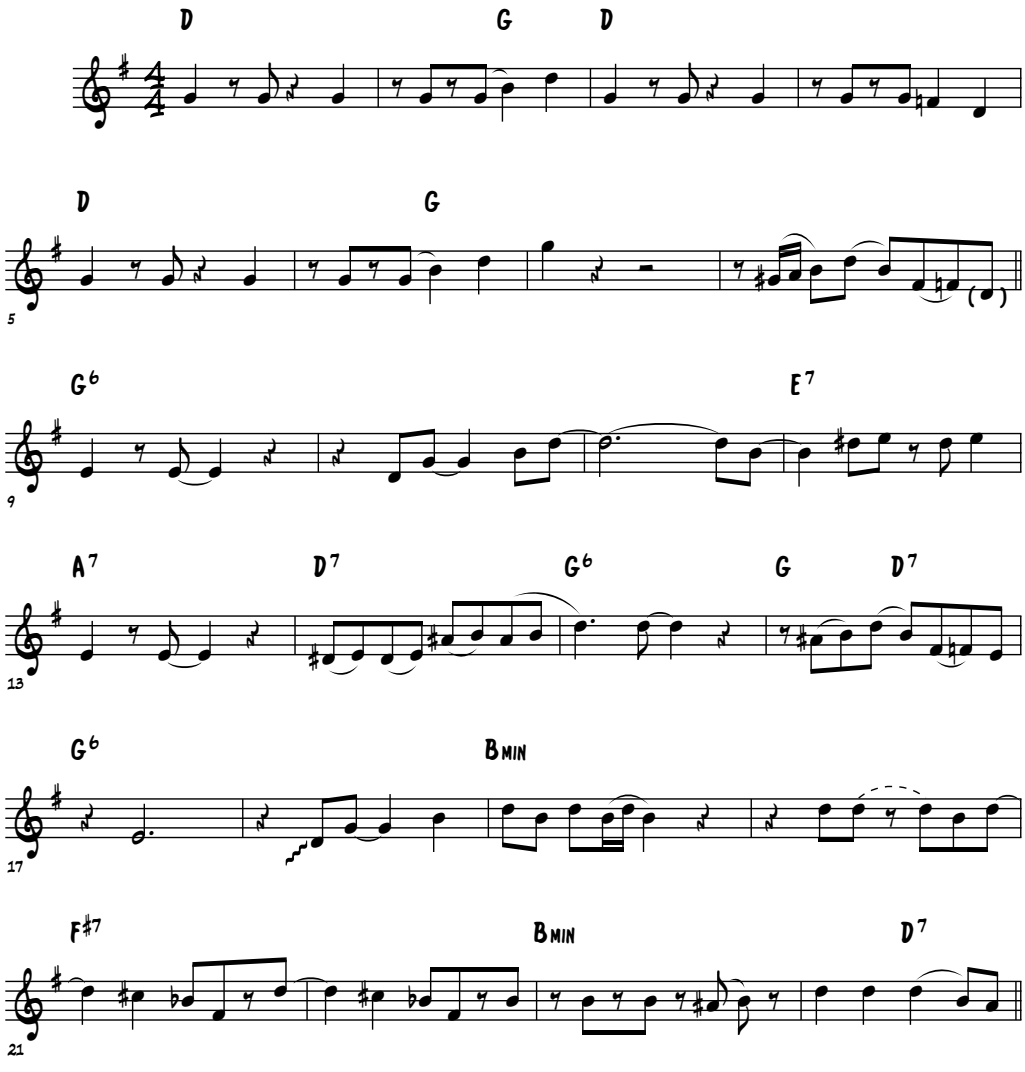

F
C7
121
A7
Dmin
A7
Dmin
125
Gmin
F
D7
129
Gmin7
133
C
137
F
141
F
Dmin
A7
F
145

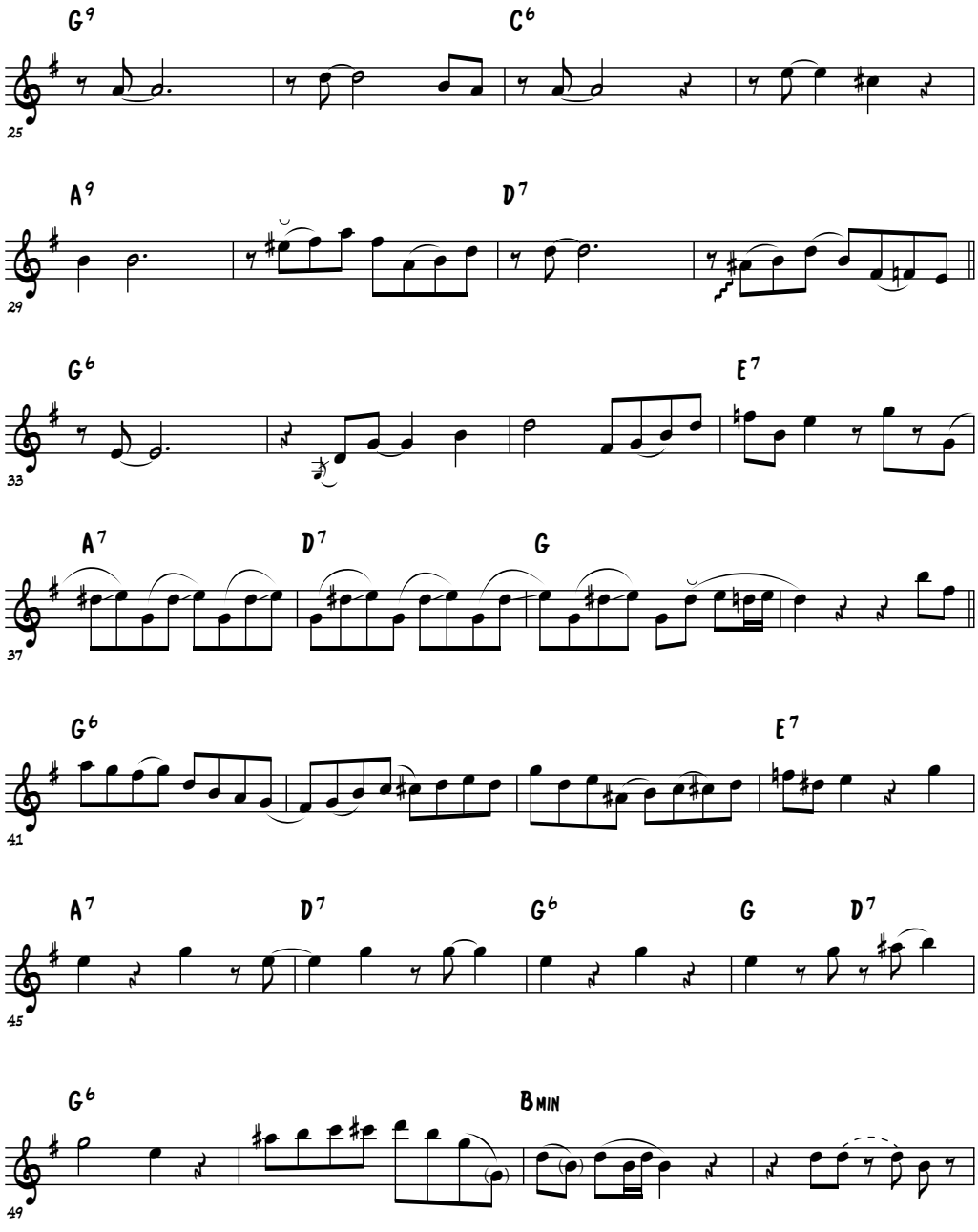
APPENDIX K

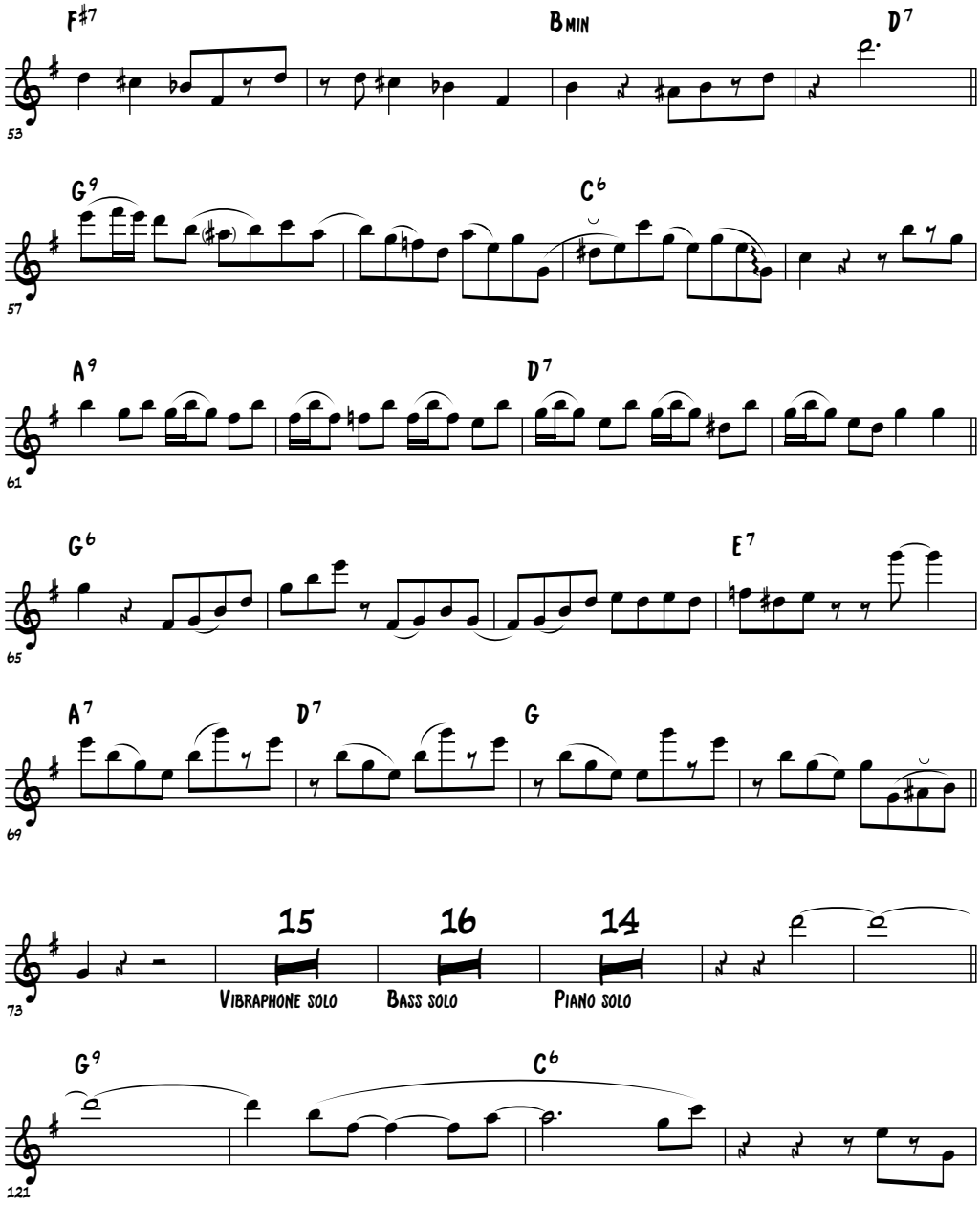
SOMEDAY SWEETHEART (DO YOU KNOW WHAT IT MEANS TO MISS NEW ORLEANS)

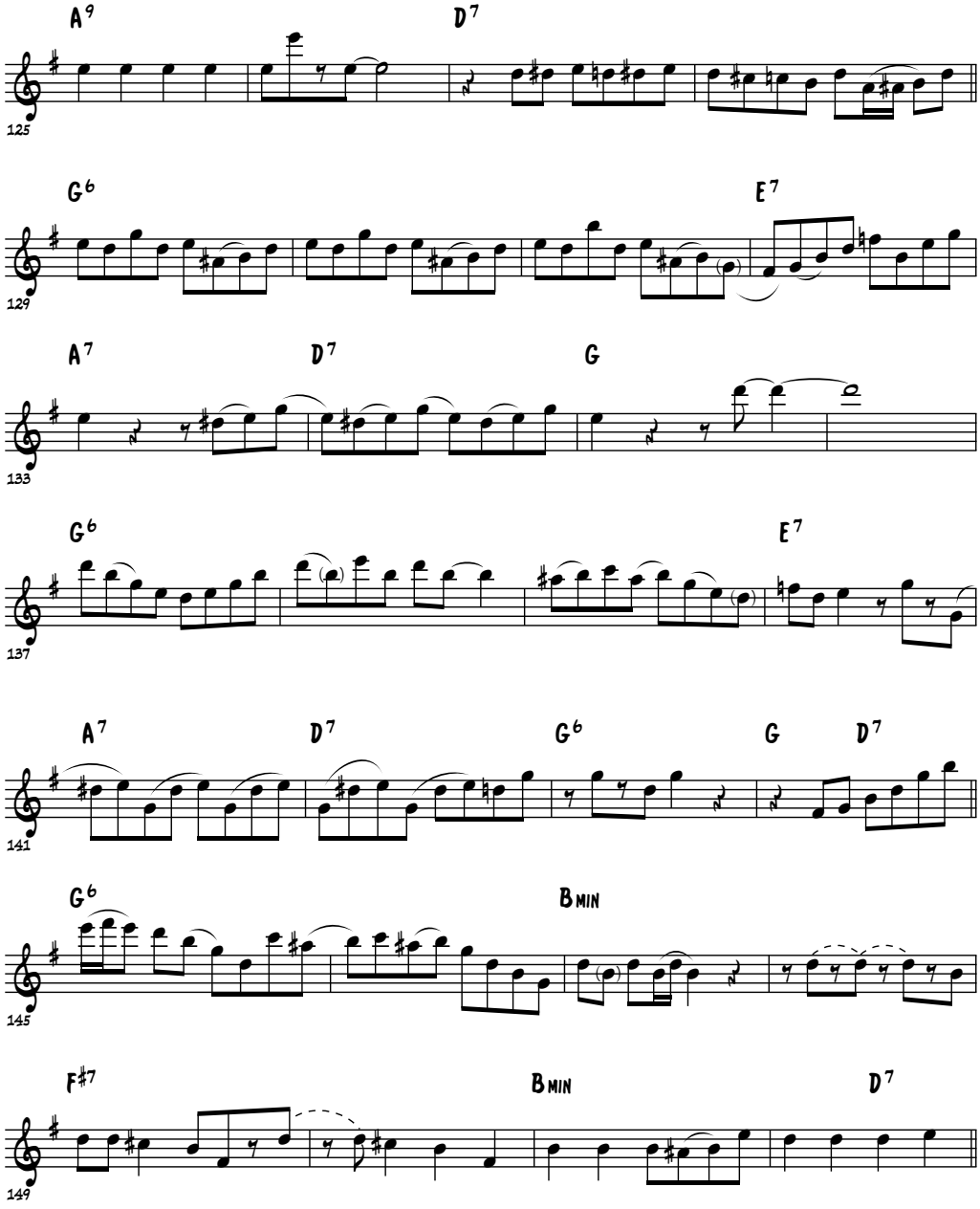
Someday Sweetheart

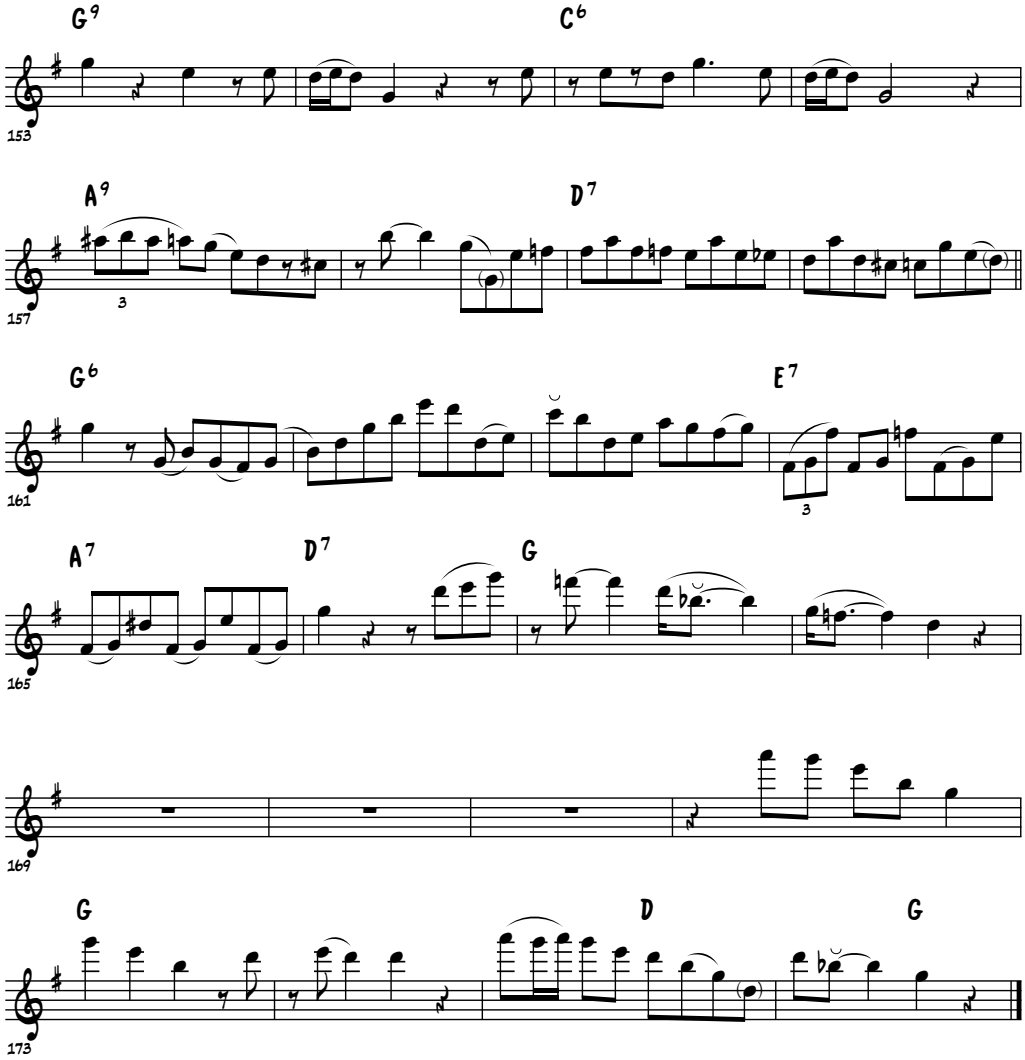
Pete Fountain (Do You Know What It Means To Miss New Orleans, 1959) Transcribed by Shengwen Wu




G9
C6
25
A9
D7
29
G6
E7
33
A7
D7
G
37
G6
E7
41
A7
D7
G6
G
D7
45
G6
Bmin
49


F♯7
Bmin
D7
53
G9
C6
57
A9
D7
61
G6
E7
65
A7
D7
G
69
15
16
14
Vibraphone solo
Bass solo
Piano solo
73
G9
C6
121


A9
D7
125
G6
E7
129
A7
D7
G
133
G6
E7
137
A7
D7
G6
G
D7
141
G6
Bmin
145
F#7
Bmin
D7
149

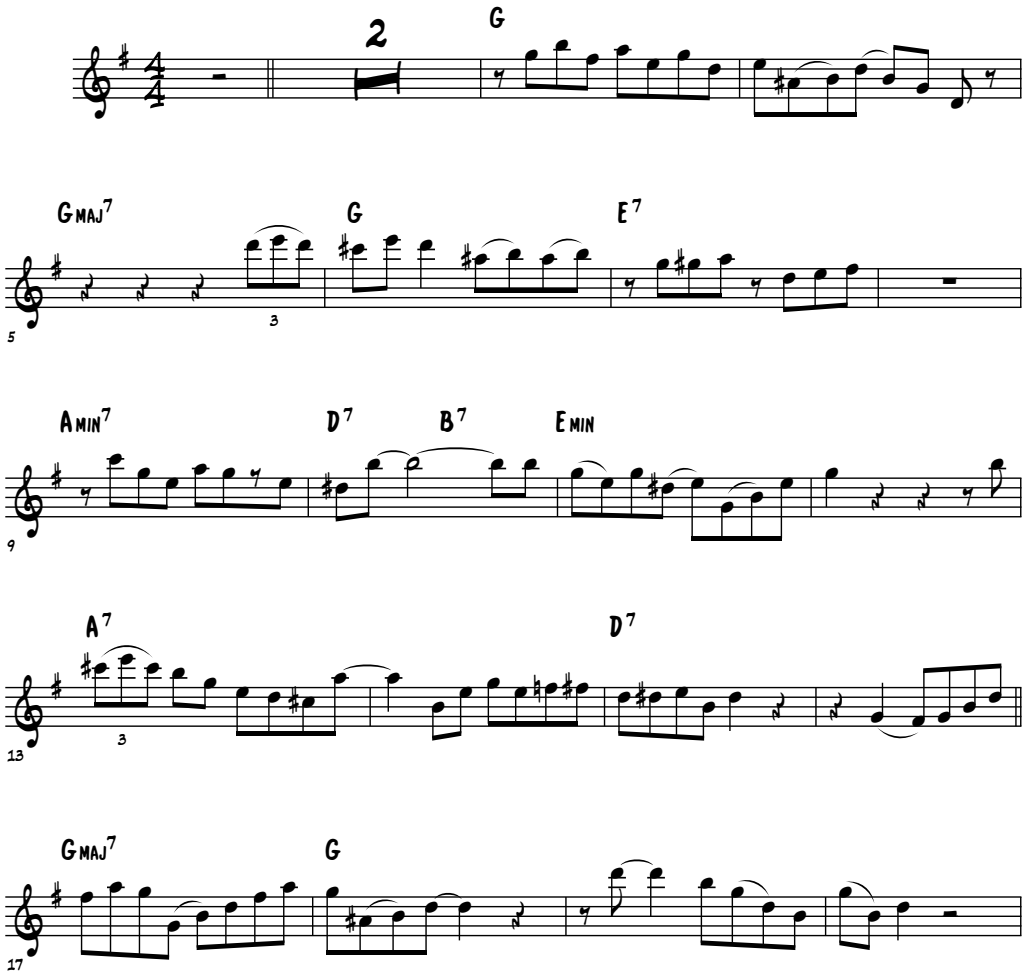

G9
C6
153
A9
D7
157
G6
E7
161
A7
D7
G
165
169
G
D
G
173

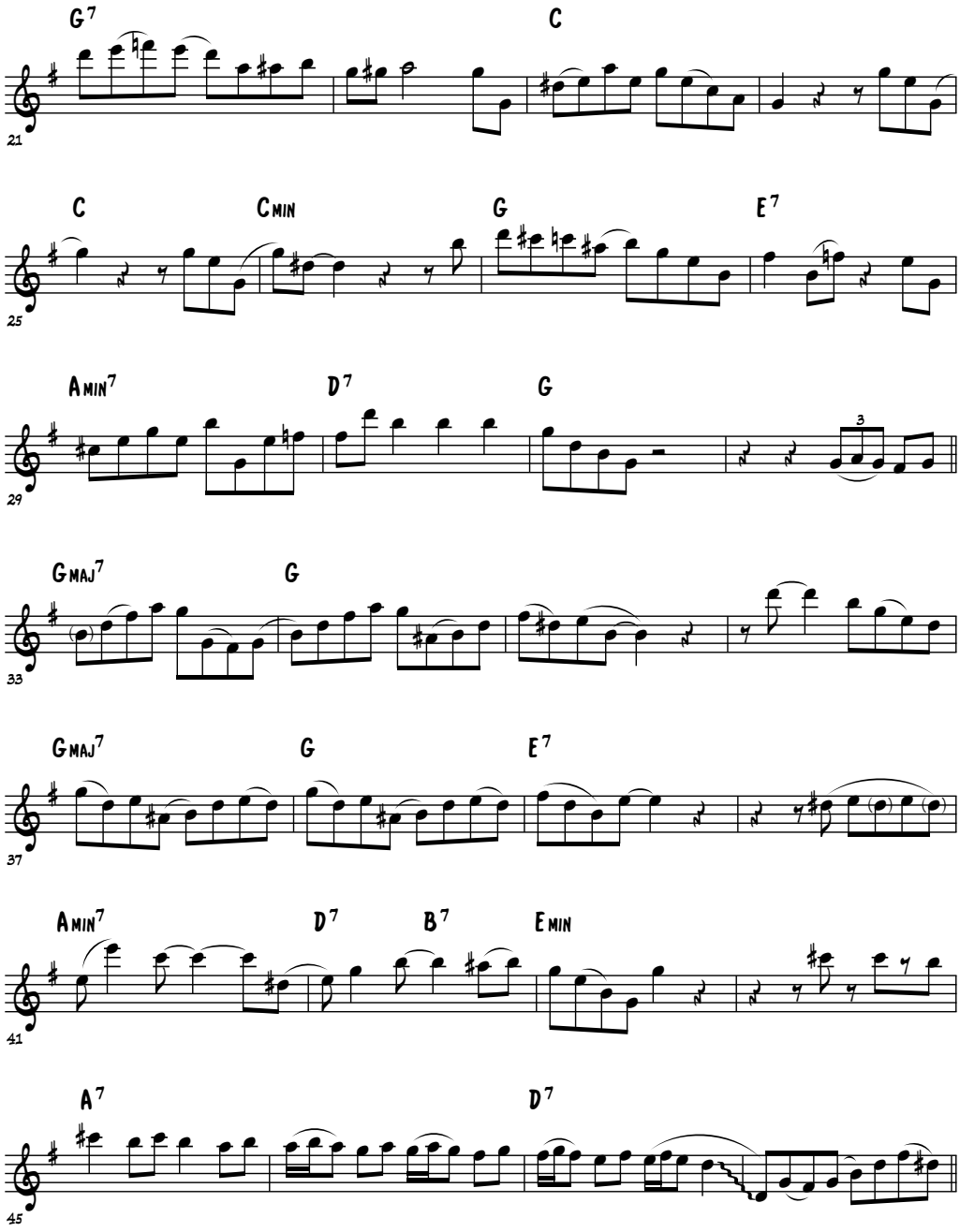
APPENDIX L

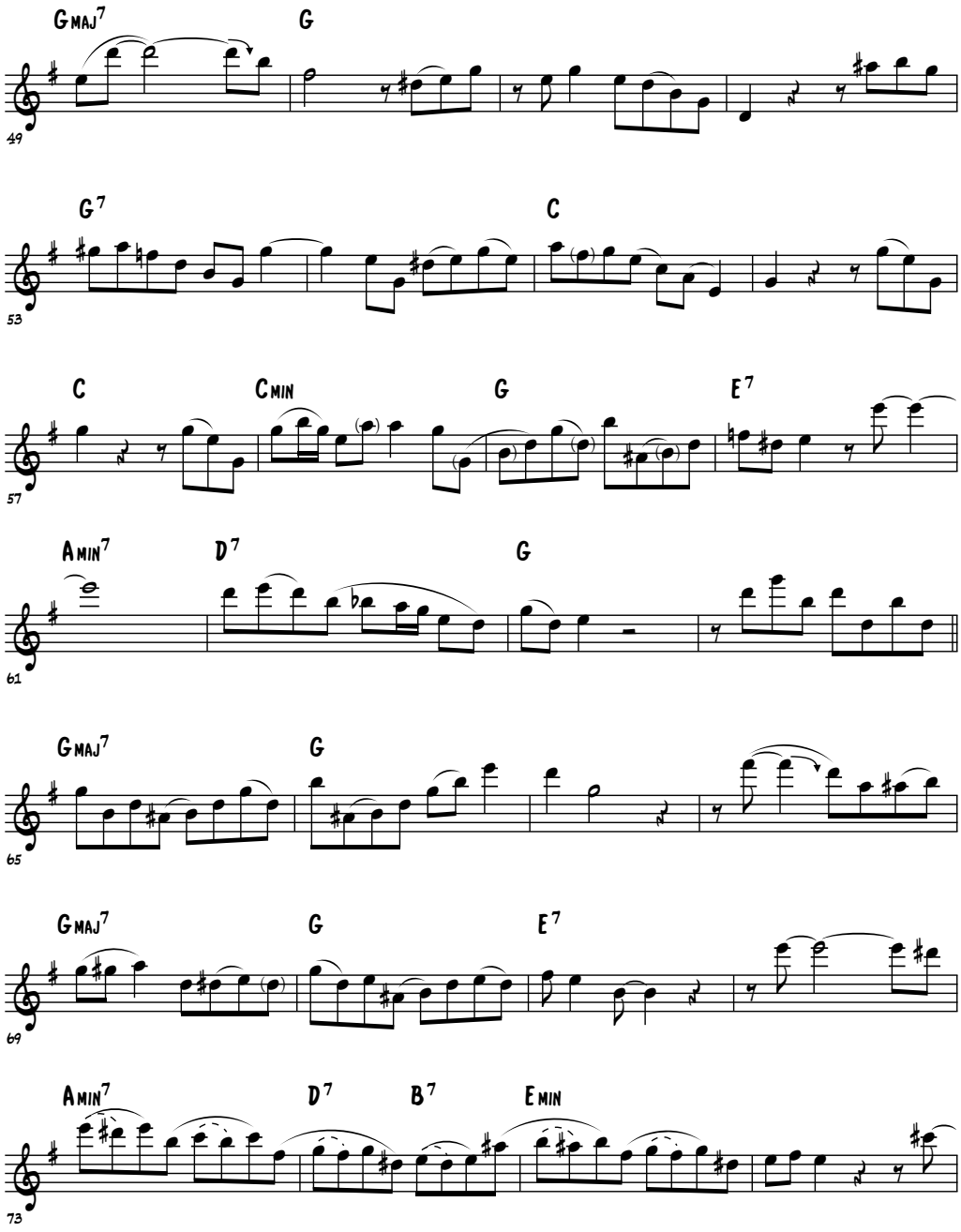
STRUTTIN' WITH SOME BARBEQUE (LIVE ON BRAVO TV)

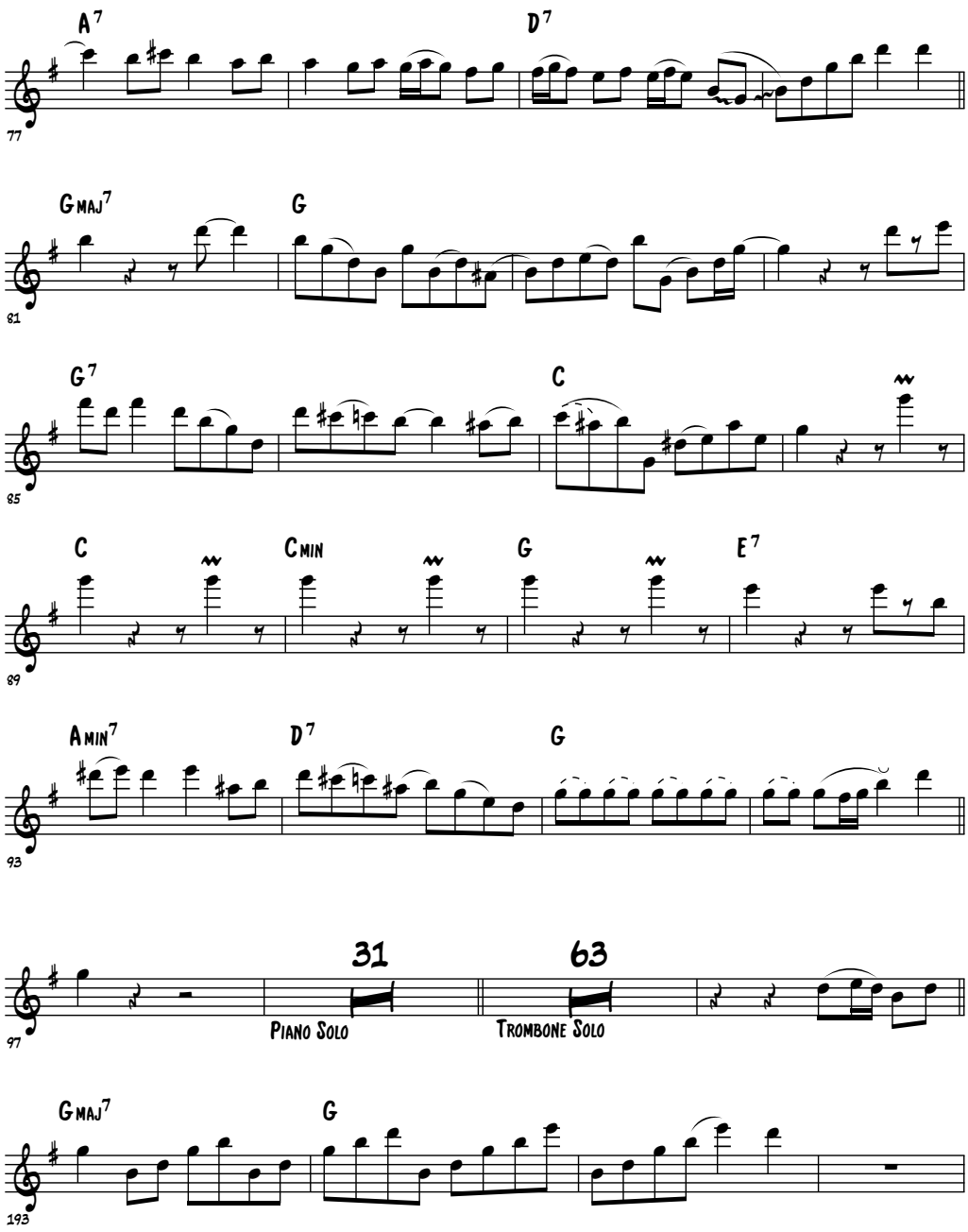
Struttin' With Some Barbecue (Live)

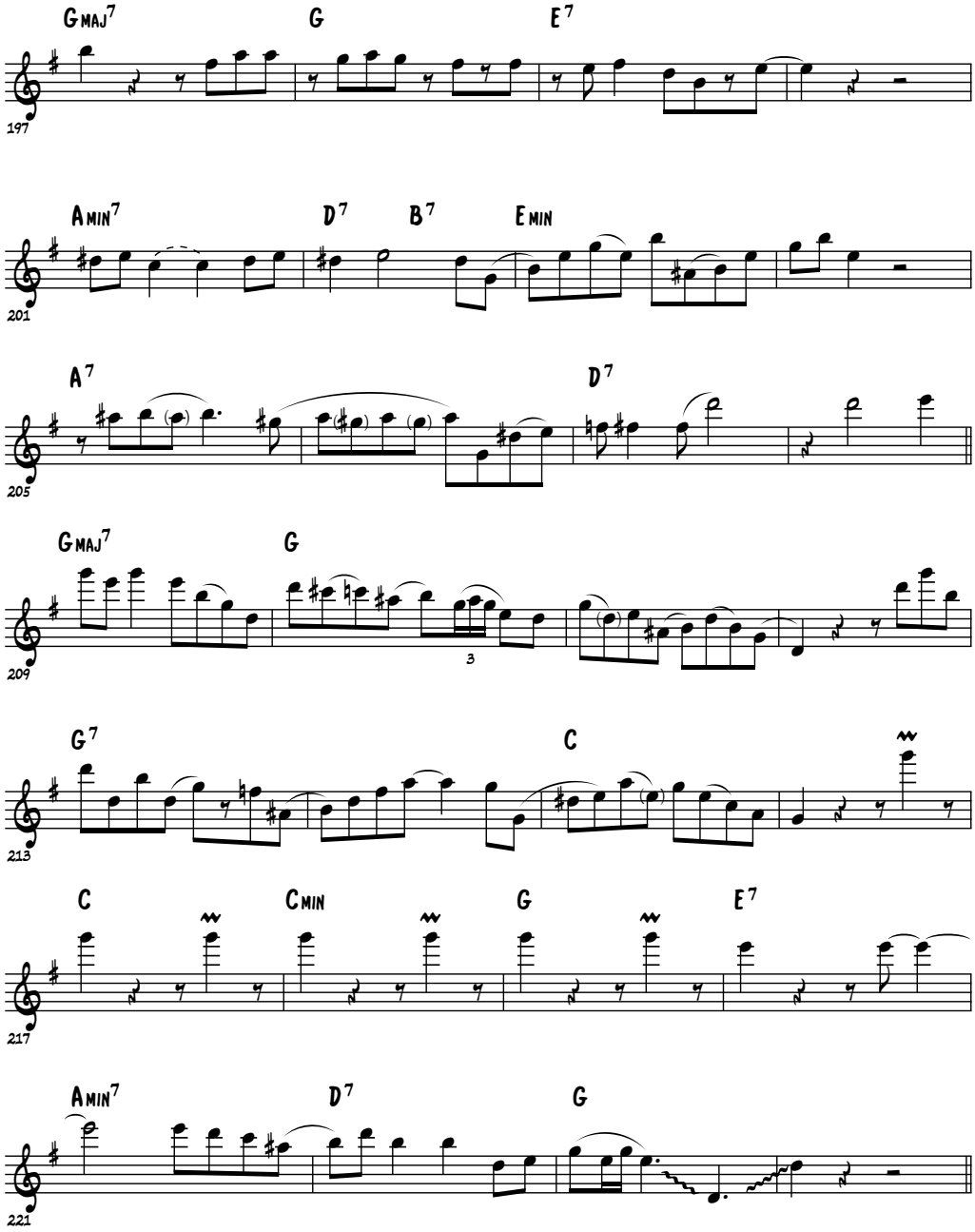
Pete Dountain (Live on Bravo TV, 1992) Transcribed by Shengwen Wu

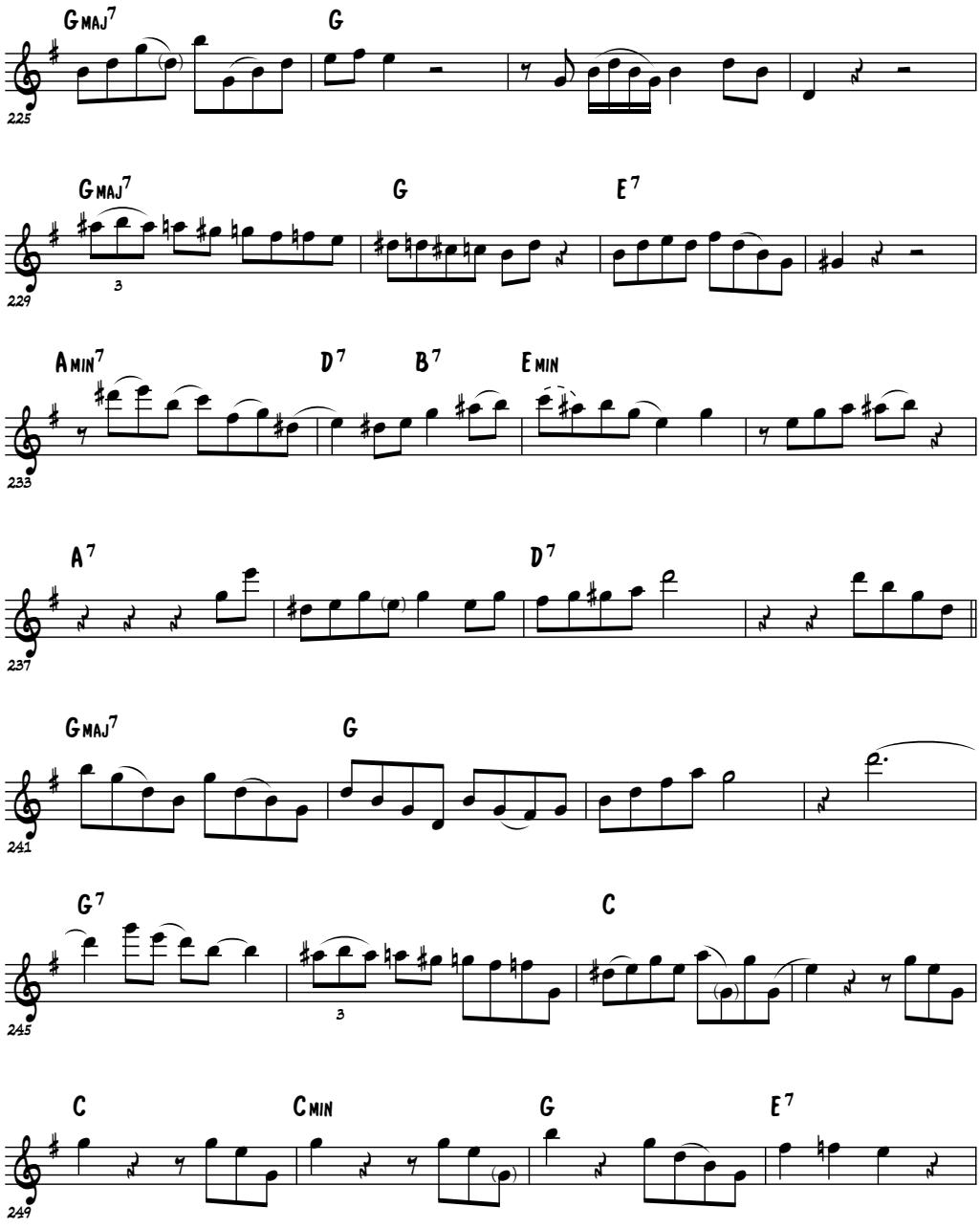


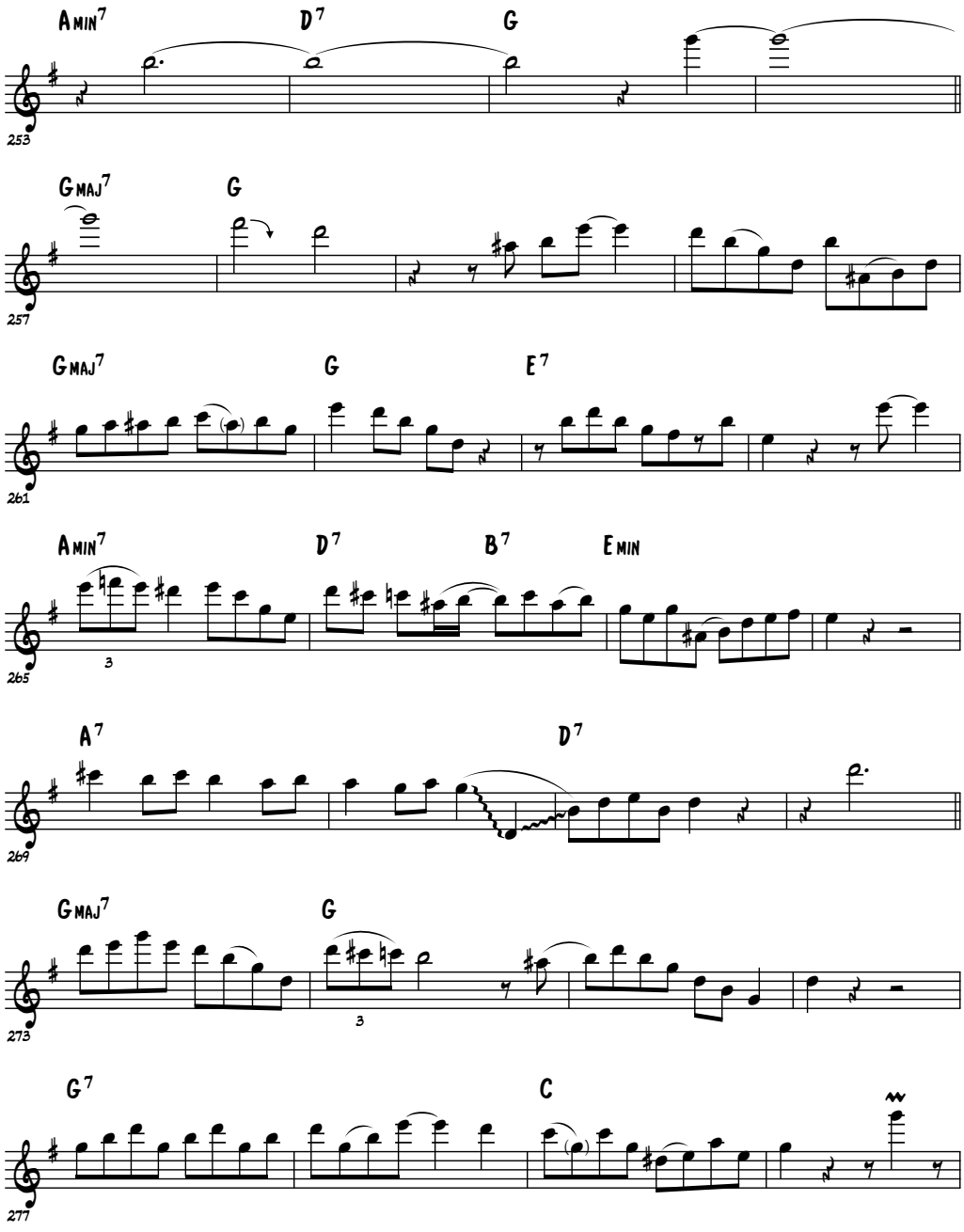

G7
C
21
C
Cmin
G
E7
25
Amin7
D7
G
29
Gmaj7
G
33
Gmaj7
G
E7
37
Amin7
D7
B7
Emin
41
A7
D7
45

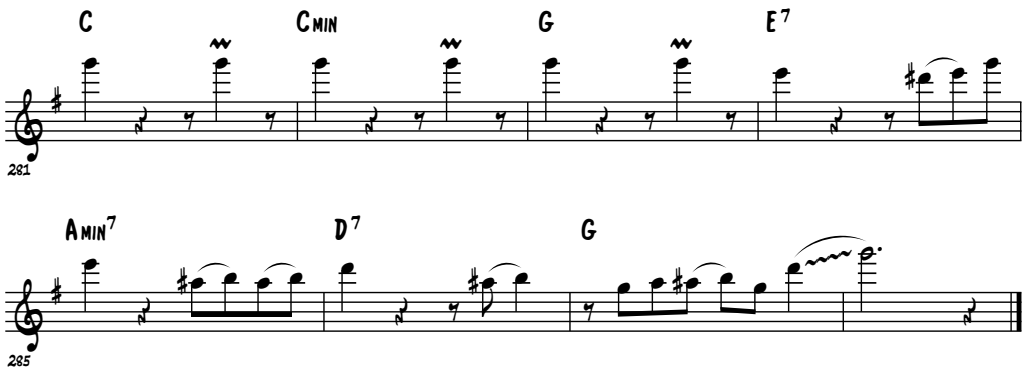

GMAJ7
G
49
G7
C
53
C
CMIN
G
E7
57
AMIN7
D7
G
61
GMAJ7
G
65
GMAJ7
G
E7
69
AMIN7
D7
B7
EMIN
73


A7
D7
77
Gmaj7
G
81
G7
C
85
C
Cmin
G
E7
89
Amin7
D7
G
93
31
63
Piano Solo
Trombone Solo
97
Gmaj7
G
193


Gmaj7
G
E7
197
Amin7
D7
B7
Emin
201
A7
D7
205
Gmaj7
G
209
3
G7
C
213
C
Cmin
G
E7
217
Amin7
D7
G
221


GMAJ7
G
225
GMAJ7
G
E7
229
3
AMIN7
D7
B7
EMIN
233
A7
D7
237
GMAJ7
G
241
G7
C
245
3
C
CMIN
G
E7
249


Amin7
D7
G
253
Gmaj7
G
257
Gmaj7
G
E7
261
Amin7
D7
B7
Emin
265
3
A7
D7
269
Gmaj7
G
273
3
G7
C
277

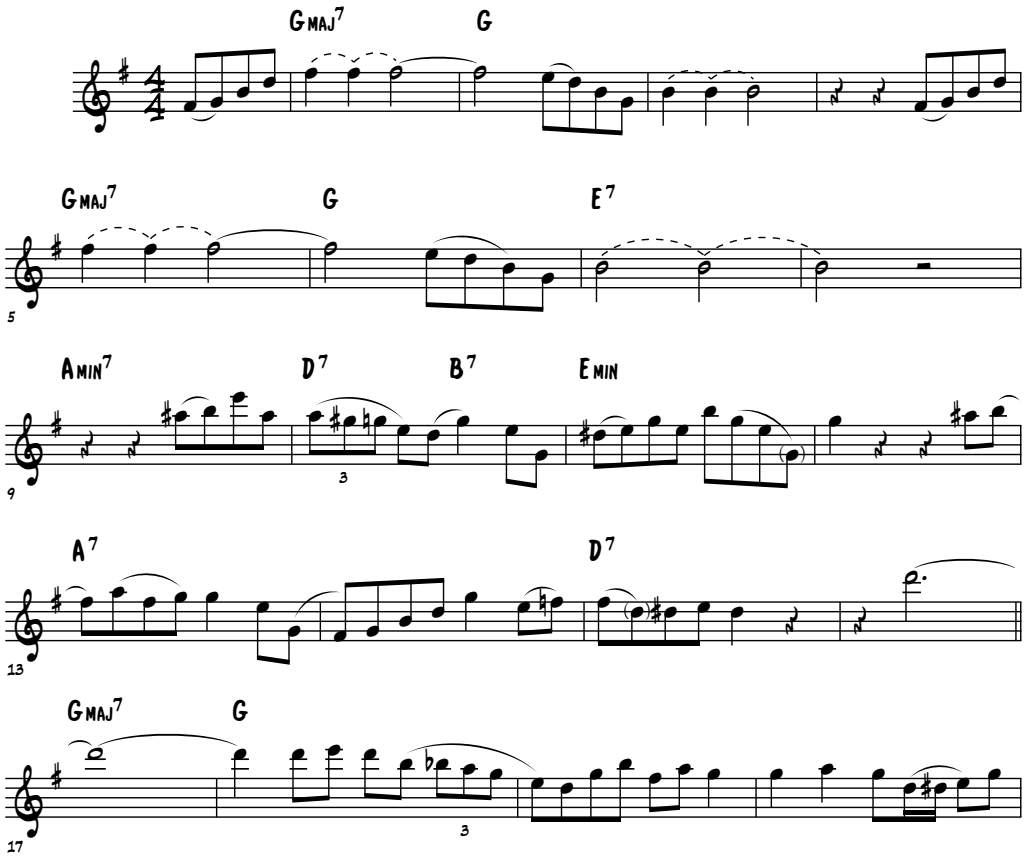

C
Cmin
G
E7
281
Amin7
D7
G
285

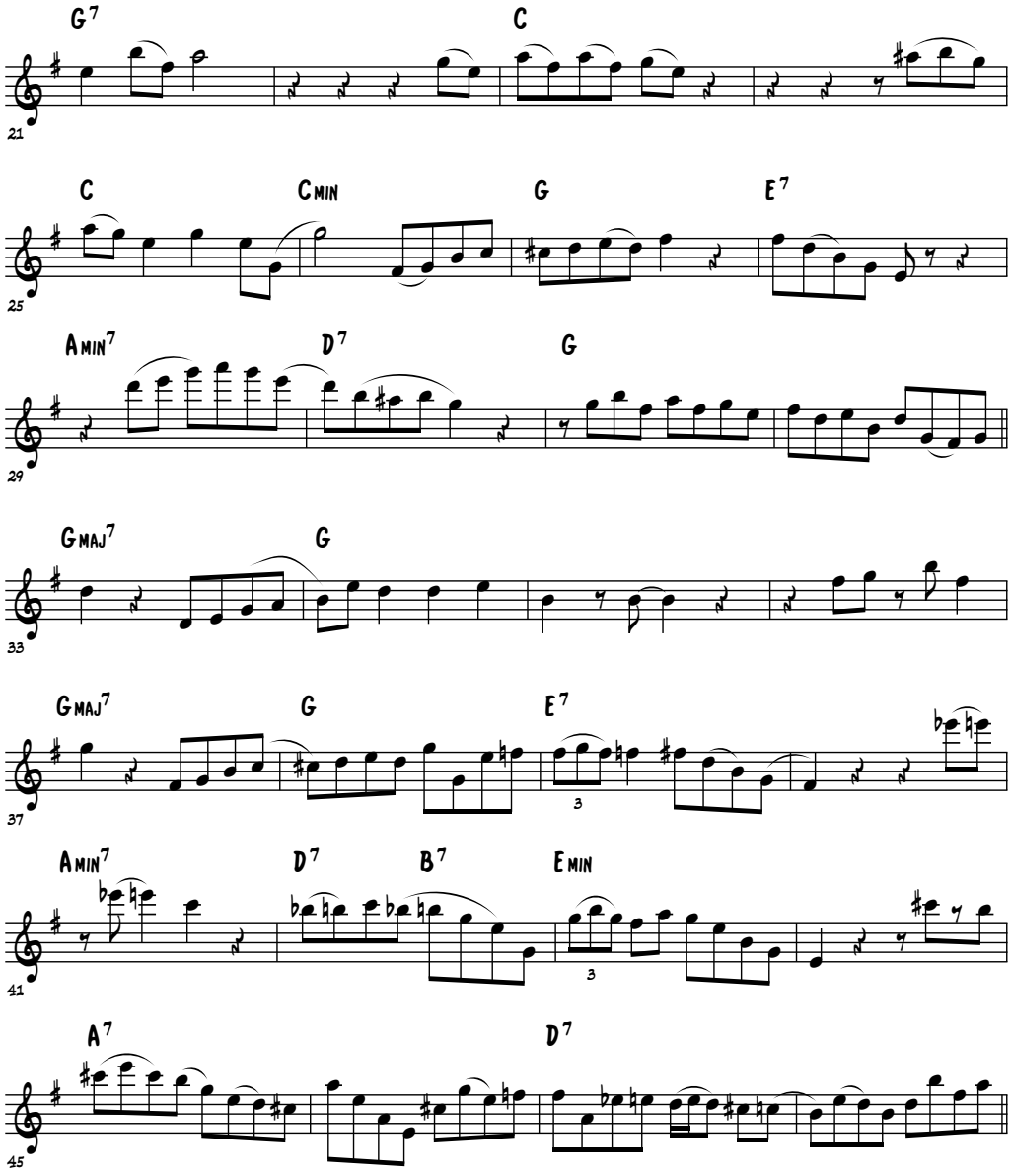
APPENDIX M

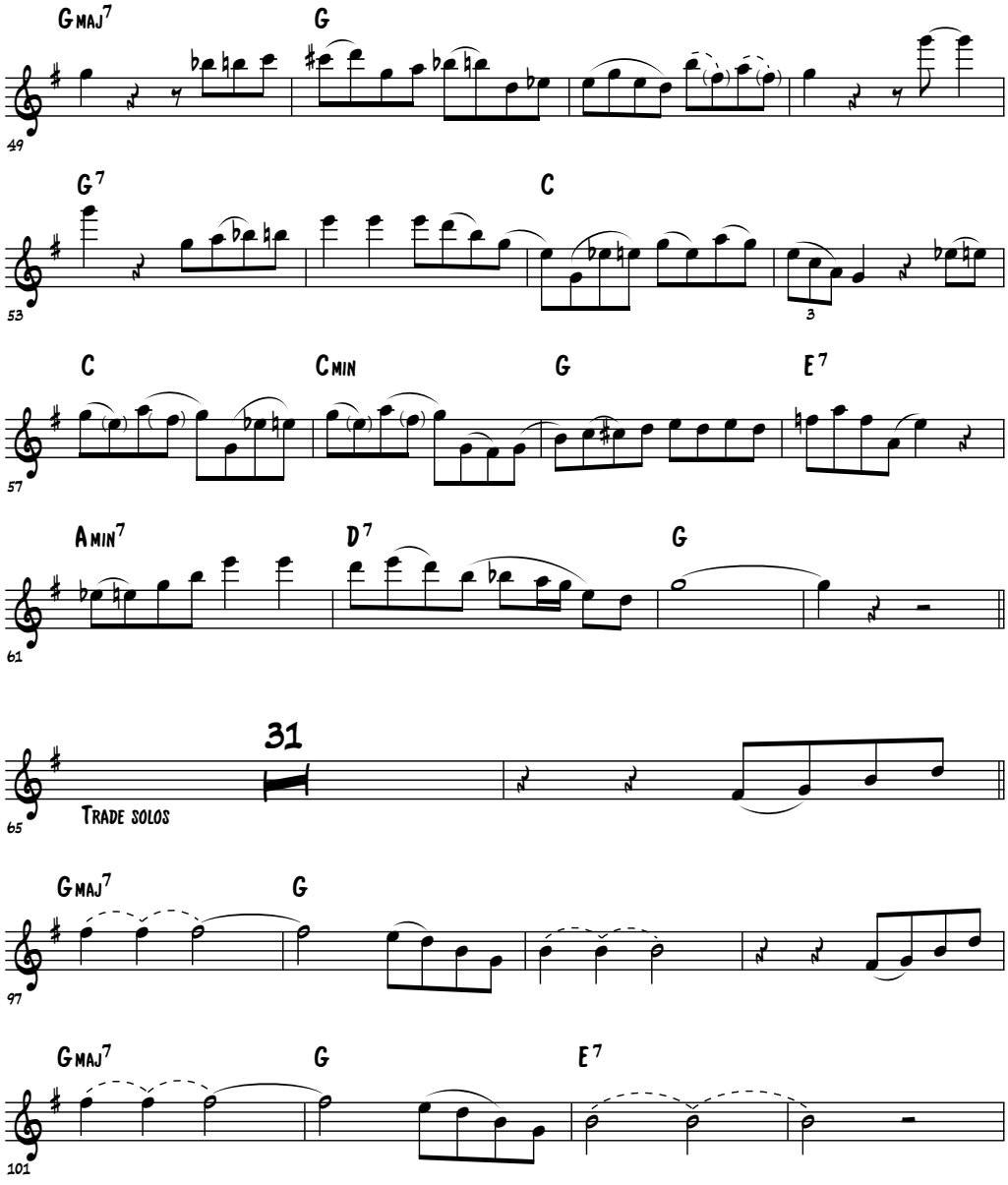
STRUTTIN' WITH SOME BARBEQUE (DO YOU KNOW WHAT IT MEANS TO MISS NEW ORLEANS)

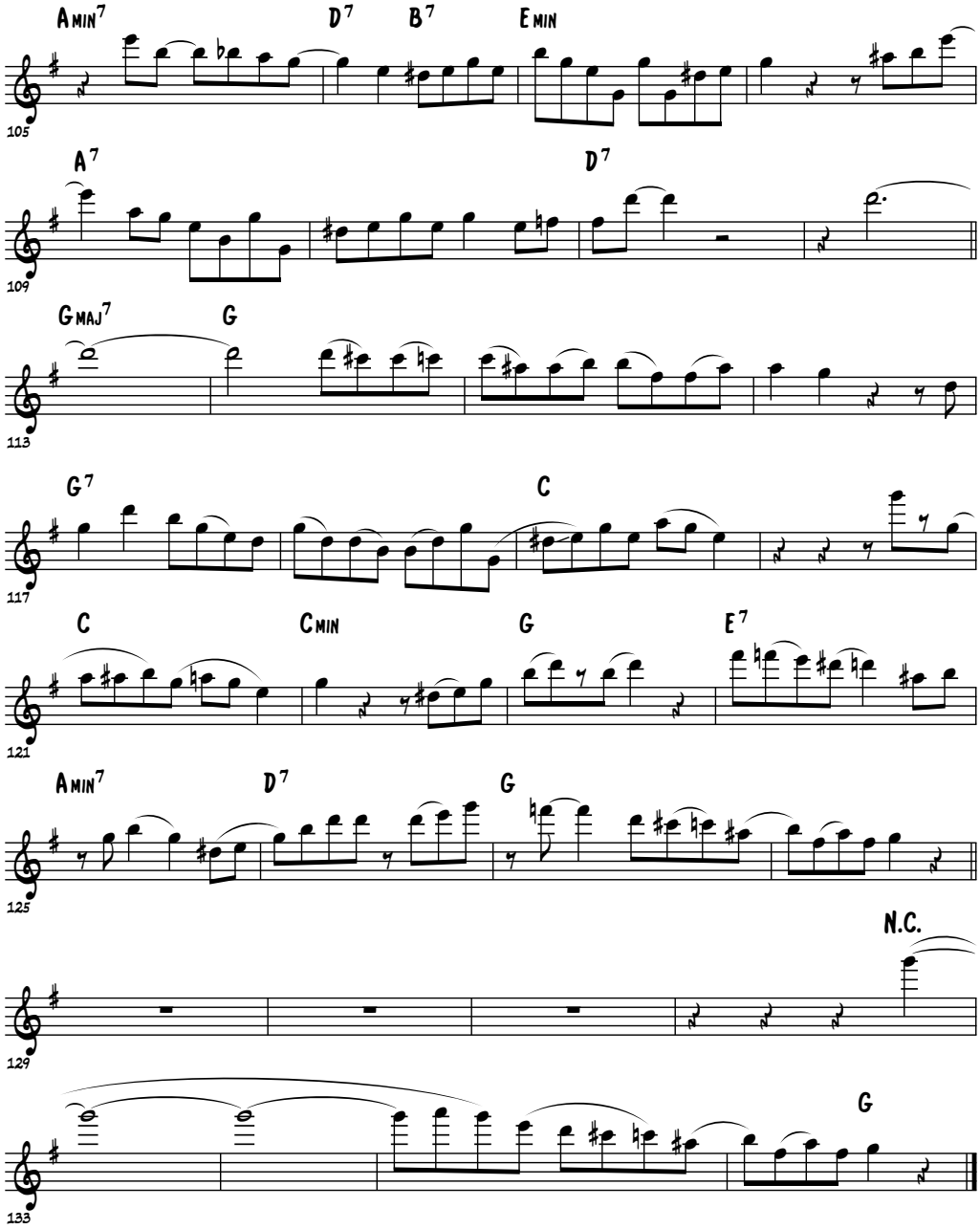
Struttin' With Some Barbecue

Pete Fountain (Do You Know What It Means To Miss New Orleans, 1959) Transcribed by Shengwen Wu




G7
C
21
C
Cmin
G
E7
25
Amin7
D7
G
29
Gmaj7
G
33
Gmaj7
G
E7
37
Amin7
D7
B7
Emin
41
A7
D7
45


Gmaj7
G
49
G7
C
53
3
C
Cmin
G
E7
57
Amin7
D7
G
61
31
65
Trade solos
Gmaj7
G
97
Gmaj7
G
E7
101

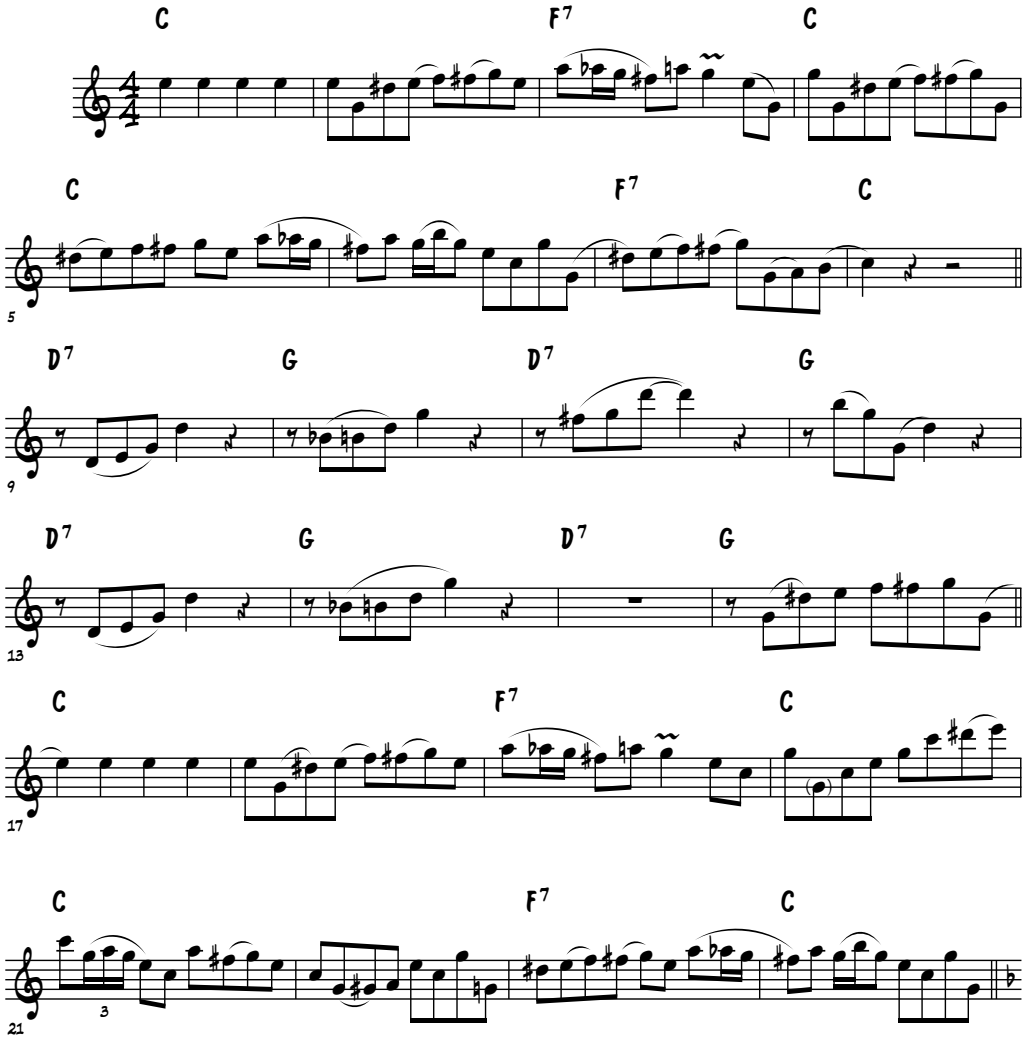

Amin7
D7
B7
Emin
105
A7
D7
109
Gmaj7
G
113
G7
C
117
C
Cmin
G
E7
121
Amin7
D7
G
125
N.C.
129
G
133

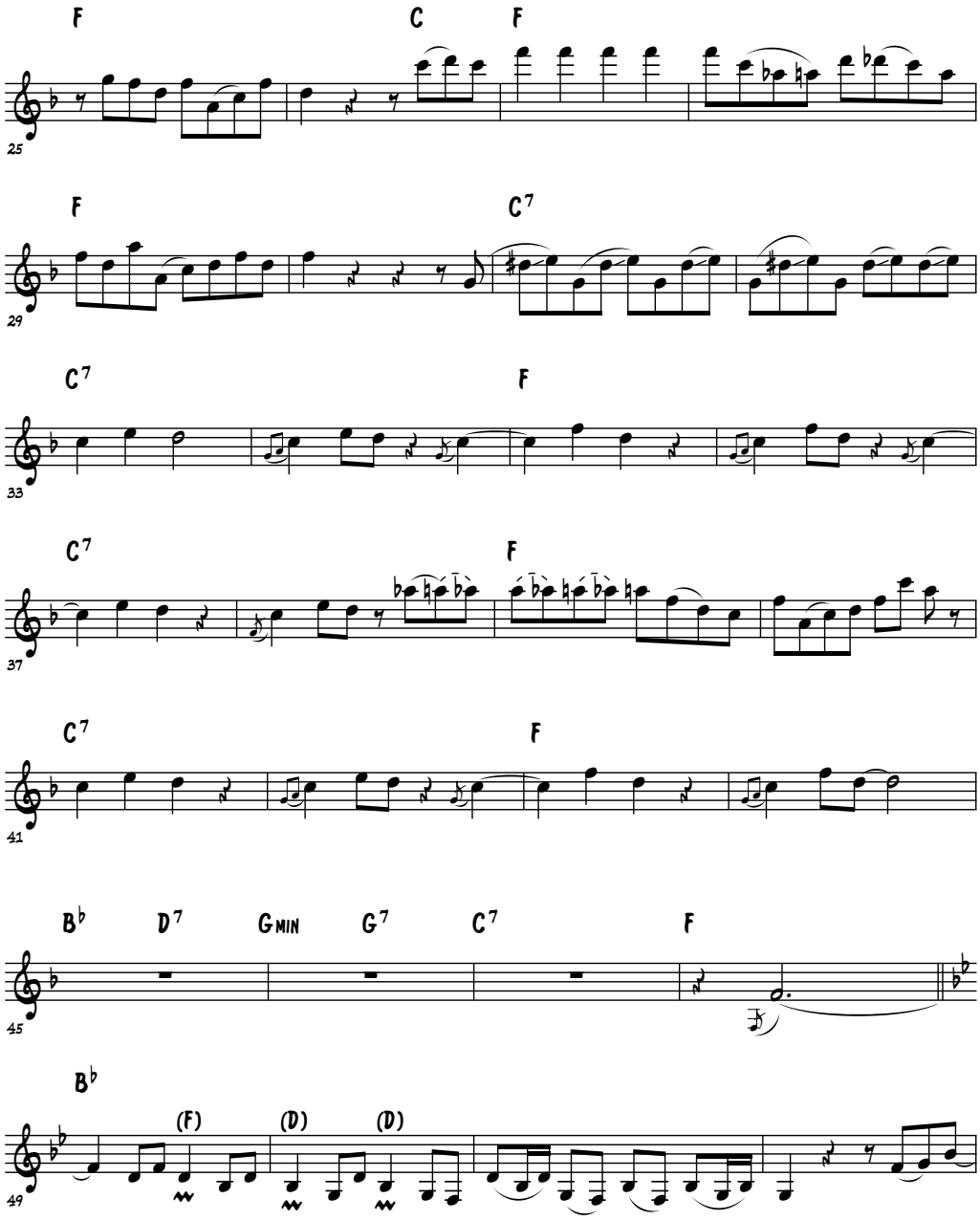
APPENDIX N

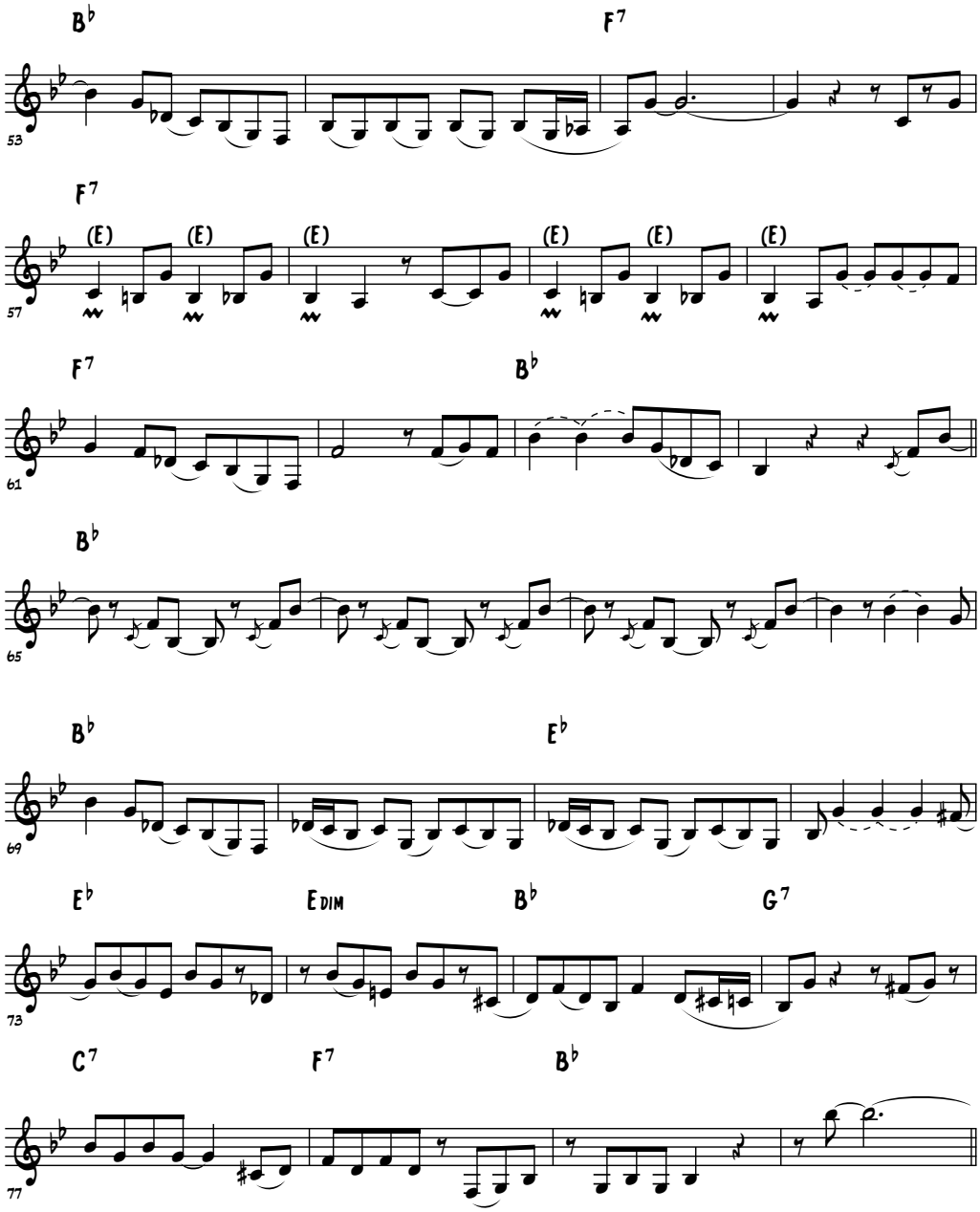
TIGER RAG (LIVE ON LAWRENCE WELK SHOW)

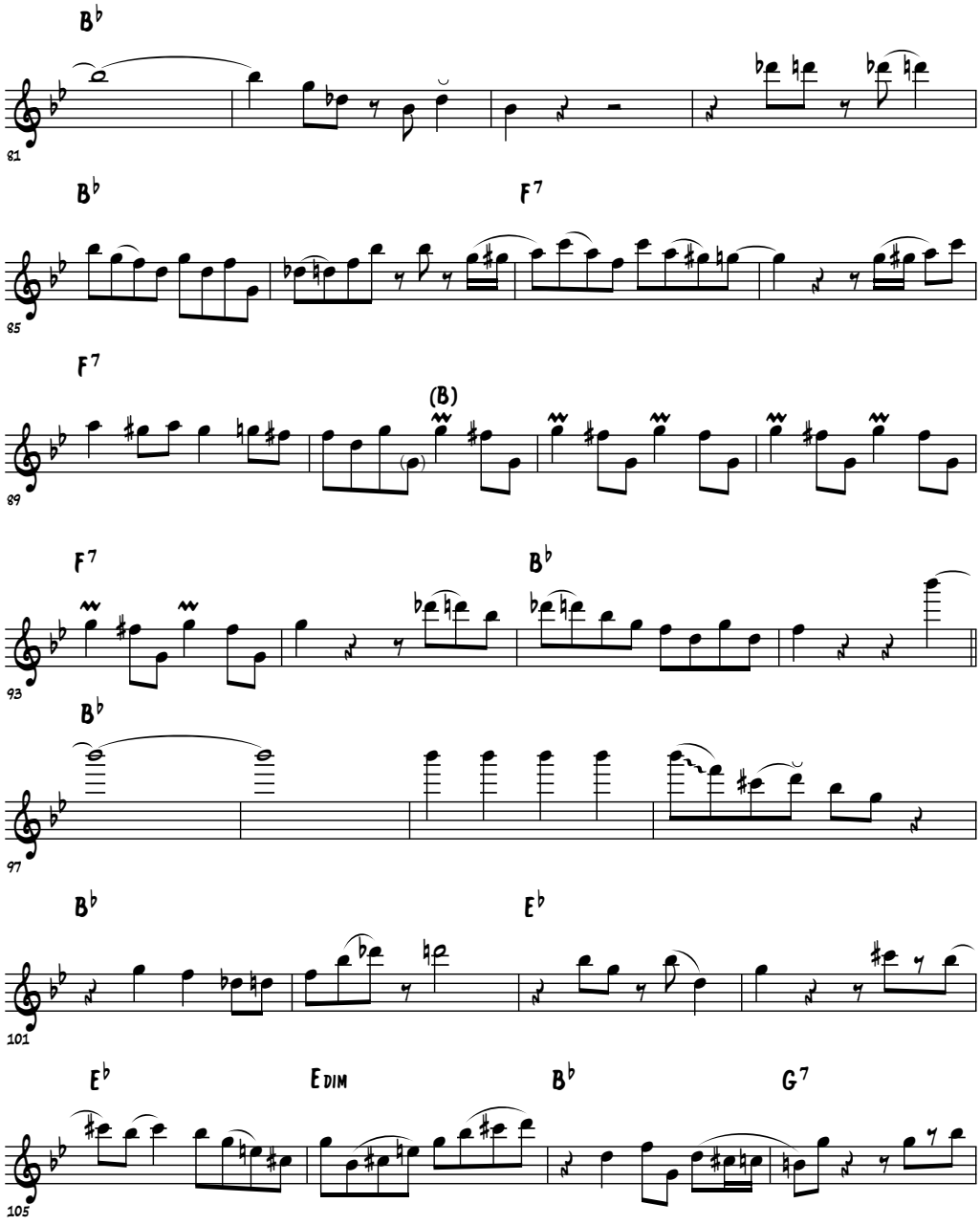
Tiger Rag

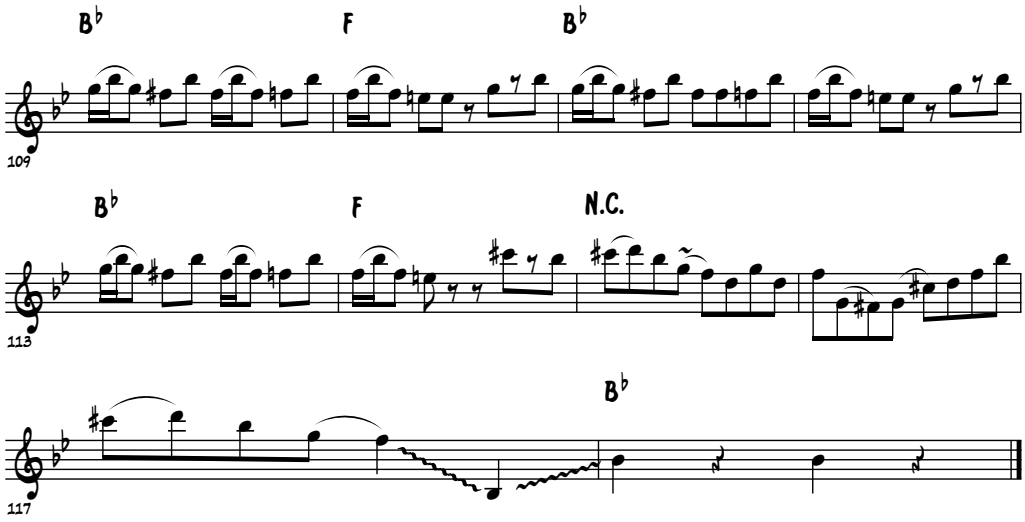
Pete Fountain (The Lawrence Welk Show, 1958) Transcribed by Shengwen Wu




F
C
F
25
F
C7
29
C7
F
33
C7
F
37
C7
F
41
B♭
D7
GMIN
G7
C7
F
45
B♭
(F)
(D)
(D)
49


B♭
F7
53
F7
(E) (E) (E) (E) (E) (E)
57
F7
B♭
61
B♭
65
B♭
E♭
69
E♭
EDIM
B♭
G7
73
C7
F7
B♭
77


B♭
81
B♭
F7
85
F7
(B)
89
F7
B♭
93
B♭
97
B♭
E♭
101
E♭
E DIM
B♭
G7
105


B♭
F
B♭
109
B♭
F
N.C.
113
B♭
117