

Transcribing Al Grey:  
A Legacy Defined by Thirteen Improvisations  
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## ABSTRACT

The study of artist transcriptions is an effective vehicle for assimilating the language and style of jazz. Pairing transcriptions with historical context provides further insight into the back story of the artists' life and method. Innovators are often the subject of published studies of this kind, but transcriptions of plunger-mute master Al Grey have been overlooked. This document fills that void, combining historical context with thirteen transcriptions of Grey's trombone features and improvisations.

Selection of transcribed materials was based on an examination of historically significant solos in Al Grey's fifty-five-year career. The results are a series of open-horn and plunger solos that showcase Grey's sound, technical brilliance, and wide range of dynamics and articulation. This collection includes performances from a mix of widely available and obscure recordings, the majority coming from engagements with the Count Basie Orchestra.

Methods learned from the study of Al Grey's book *Plunger Techniques* were vital in the realization of his work. The digital transcription software *Amazing Slow Downer* by *Roni Music* aided in deciphering some of Grey's more complicated passages and, with octave displacement, helped bring previously inaudible moments to the foreground.

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## INTRODUCTION

Imitation as a major part of jazz education has never been more possible than it is with the instructional resources available today. Technological advances have benefitted the process of learning through the imitation of artist transcriptions in particular. The Internet provides instant access to video footage, audio recordings, method books, and history lessons. From slow-down aids to engraving programs, a range of computer software is available to assist students in transcribing and arranging. Transcribed improvisations recorded by major figures in jazz are available online and in print form.

The study of artist transcriptions alone does not provide an adequate education in jazz. Published in 1979, David Baker's two part *Monograph Series* represented the new trend in jazz education: study of artist transcriptions augmented by historical context. In the two editions of this series, analysis of important solos by jazz icons Charlie Parker and J.J. Johnson were featured along with biographical data, discography, bibliography, and a list of innovations. Published transcriptions since Baker's series have followed his lead; most notably, the complete album transcription of Miles Davis' *Kind of Blue* published by Hal Leonard, and Conrad Herwig's *Fond Memories of Frank Rosolino*.

While jazz and blues innovators are frequently the subjects for these types of study, there is one glaring omission to the list of currently published

transcriptions: the work of trombonist and plunger<sup>1</sup> master Al Grey. In fact, the genealogy provided in Baker's *Monograph*, an illustration of J.J. Johnson's influence over three generations of trombonists excludes Al Grey.<sup>2</sup> Grey, the long-time featured soloist with the Count Basie Orchestra and master and codifier of plunger technique, certainly has a place in the lineage of modern jazz trombone playing.

Al Grey's approach to improvisation was sculpted by early influences in his career, including the unique plunger work of "Tricky" Sam Nanton and the technical innovations pioneered by J.J. Johnson. The result is Grey's style, a combination of swing-era rhythm and bravado with the technique and fire of bebop. Widely known as a master of plunger technique, study of Grey's work is also an education in technical mastery, sound production, ease of register, and smooth legato. Transcriptions of Grey's improvisations and solo trombone features shed light on the complexity of what he made sound effortless.

In the spirit of Baker's *Monograph Series*, this document combines historical context with thirteen transcriptions of Al Grey's career-defining performances. Early career influences are examined to better understand Grey's approach, and the selection of transcribed materials is defended through

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1. The term "plunger" refers to a common household plunger with the wooden handle removed, played by holding and moving it in front of a brass instrument's bell.

2. *David Baker Jazz Monographs: J.J. Johnson* (New York: Shattinger International Music, 1979), 10. The list includes jazz giants Frank Rosolino, Carl Fontana, Curtis Fuller, and Slide Hampton and noted sidemen Henry Coker, Jimmy Cleveland and Bob Burgess.

discussion of their importance to his legacy. Also included is a thorough explanation of the engraving used to represent the variety of his techniques.

## CHAPTER 1

### EARLY CAREER INFLUENCES

Albert Thorton Grey began his studies in music at home with his father, a multi-instrumentalist that played brass, woodwinds, and percussion. Grey remembered in an interview on the National Public Radio (NPR) program *Jazz Profiles* that the education from his father was strict and valuable:

He would be pretty hard about the scales and he wouldn't let me go out and play with the other kids while they were playing because he thought maybe I might get hit in the mouth, or something, or might mess with my embouchure. And I used to have to go out and hit the ball up against the wall and catch it back myself. And I used to dislike that so much, I had [a] very bad taste against my father about that. Until one day I went out and had a job that paid me six dollars, and in those days it seemed like people wasn't making five dollars a week..."<sup>1</sup>

Grey's studies in music continued through the public school system in his hometown of Pottstown, Pennsylvania, until military service interrupted his completion of high school.<sup>2</sup>

#### **Naval Service**

Service in the United States Navy provided a valuable bridge from high school to the beginning of Al Grey's professional career. Grey recalled that, "The law changed that the Blacks could go into the Navy and I said, 'Well here's an opportunity for me to continue in music.' And I went in as a third-class petty

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1. NPR, "Al Grey: The Last Big Time Plunger," NPR News Web site, MP3 Format audio file, 8:49, [http://pd.npr.org/anon.nprmp3/npr/jp/2008/10/20081022\\_jp\\_grey.mp3?d1=1](http://pd.npr.org/anon.nprmp3/npr/jp/2008/10/20081022_jp_grey.mp3?d1=1) (accessed August 23, 2011).

2. Ibid., 10:49.

officer in the band and I have played music every [day] since.”<sup>3</sup> Al was assigned to boot camp at Camp Small, the all-black camp of the Great Lakes Naval Training Station, at the age of nineteen. In an interview with songwriter and respected jazz insider Gene Lees, Al recalled a number of high-caliber and experienced jazz musicians who served with him:

On our side we had players like Clark Terry, Soupy Campbell, and the Batchman brothers from St. Louis, who had been with George Hudson. We had arrangers like Luther Henderson and Dudley Brooks and Jimmy Kennedy, a guitarist who had played with Benny Carter. We had Pee Wee Jackson who had played with Jimmy Lunceford, and Gerald Wilson.<sup>4</sup>

After boot camp, Grey was sent to the ammunition depot in Hingham, Massachusetts, where his duties included performing in both the ceremonial and dance band. He recalled, “The band was so good we auditioned for Major Bowes (sic) radio program. We went down to New York and they put us up in the Teresa Hotel. When it came time to go down and play, it was the greatest thing in the world for us...”<sup>5</sup> The other soldiers stationed at the depot became jealous of the bands’ travel privileges and after complaint letters were sent to President Roosevelt, the band was broken up.<sup>6</sup>

Grey’s next and final assignment in the Navy was the Grosse Isle Naval Air Station, near Grosse Pointe Michigan, around 1943-44. While stationed there,

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3. Ibid., 10:55.

4. Gene Lees, “Trombone and Tulips: Al Grey,” in *Waiting for Dizzy*, (1991; repr., New York: Cooper Square Press, 2000), 168.

5. Ibid., 169.

6. Ibid.

Al and his band mates would hitch-hike to Detroit to hear live music.<sup>7</sup> He remembered one particular night when:

Duke Ellington came to town. I was so fascinated with Tricky Sam Nanton. I would go to the Twelve Horsemen, where he hung out. He was a heavy drinker. I said, "Well, I'll buy you the drinks, just show me what you're doing." He said, "Uh-unh, I'll play." I heard what he was doing. But I didn't take no mind—it was many many years before I fooled around with the plunger.<sup>8</sup>

Al would soon begin his professional career after a foot problem lead to his medical discharge from the Navy.<sup>9</sup>

### **Early Professional Career**

Al Grey forged his approach to jazz and improvisation through countless interactions with high-caliber musicians early in his career. Clark Terry remembered:

I knew Al Grey in 1942, when we were in the Navy together, up at Great Lakes Naval training station. . . And at this particular point Al was not the "Al Grey" we know now. And of course after four years in the Navy and after he got out and got involved with the Lionel Hampton and other big bands, Benny Carter, and so forth, he became a magnificent player.<sup>10</sup>

Within days of leaving the Navy, Al Grey was hired to replace J.J. Johnson with the Benny Carter Orchestra. In 1946, due to the rigors of life on the road, Carter broke up his band for work in the recording studio. Stints with the bands of Jimmie Lunceford, Lucky Millinder, and Lionel Hampton soon

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7. Ibid.

8. Ibid., 170.

9. Ibid.

10. NPR, 11:13.

followed.<sup>11</sup> It was in Hampton's band that Grey began improvising with the plunger. He recalled in an interview with jazz critic Bob Bernotas:

We had a blues singer in the band, Sonny Parker. He would sing, "Hey, pretty baby," and then there would be a gap for maybe around about four or five beats before he comes back and says, "I love you so." It felt so empty to me. So one night, feeling pretty good from having a taste, I picked up the plunger and played, "Kwah-kwah-kwah-kwah-kwah-kwah-kwah-kwah-kwah-kwah-kwah-kwah," to fill the breaks. After it was over Lionel Hampton said, "Uh, keep that in. Keep that in."<sup>12</sup>

After his time with Hampton, Grey worked in the studio scene for arrangers Sy Oliver and Dick Jacobs. During this time he realized that studio work was not right for him, recalling to Lees, "I knew I would never be a studio musician. Maybe if I hadn't played on the road with a band, I might have settled to it. But I found that playing to four walls every day would never do it for me."<sup>13</sup>

Grey would next join the Dizzy Gillespie Orchestra, a group of musicians that would have a major impact on his technique. He credited "Lee Morgan and Benny Golson and Billy Mitchell, they were playing, and that enhances you, that inspires you to try and play too. That enabled me to get much faster with my horn."<sup>14</sup> The high cost of keeping a big band of that caliber together forced

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11. Ibid., 171.

12. Bob Bernotas, "Boss Man: Al Grey (1991)," in *Top Brass: Interviews and Master Classes with Jazz's Leading Brass Players*, (New York: Boptrism Music Publishing, 2002), 5.

13. Lees, 175.

14. Ibid., 176-177.

Gillespie to return to small group work in 1957.<sup>15</sup> For Al the end of that period with Gillespie began his career with the Count Basie Orchestra.

### **Working with Count Basie**

It was with the Count Basie Orchestra that Al Grey would master the plunger; an aspect of his playing that would define the rest of his career. According to Grey, Count Basie was instrumental in refining his plunger technique, particularly in regards to playing behind blues singer Joe Williams. He recalled Basie's advice:

Count Basie would say, "Simplicity. Make it like a human voice and don't get in Joe Williams' way. Whatever you can do in between there, fine. Paint a picture." So then I became imaginative about playing. Count Basie told me when I moved over from Dizzy's band, "Don't try to play all you know in one night," meaning, "You're playing too much. Try to play for the layman that's out there, for the people that came to see you. Don't play everything for yourself."<sup>16</sup>

Basie again reminded Grey of this "simple" approach during the 1959 Roulette recording session for *Dance Along with Basie*:

When I recorded 'Makin' Whoopee' – this was when I first got with him – I thought it was really out of sight. We listened to the playback and I just *knew*. But Basie said, 'Yeah, that's all right, but – *simplicity*. Why don't you stick around the melody a little bit more?' I said, 'OK, Chief. . . and I stuck around the melody...'<sup>17</sup>

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15. Leroy Ostransky and Barry Kernfeld, "Grey, Al," In *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com/subscribe/article/grove/music/J178200> (accessed August 25, 2011).

16. Bernotas, 6.

17. *Ibid.*, 7.



For the next twenty five years Grey would remain a regular member of the Count Basie Orchestra, taking a few years off on occasion to lead small groups of his own. Many solo features were written for him during his tenure with Basie, and make up the majority of the “career-defining” improvisations that will be discussed in the following pages.

## CHAPTER 2

### DEFINING A FIFTY-FIVE-YEAR CAREER IN THIRTEEN SOLOS

If you take the trombone, you can make it a[n] instrument like a vocal. This is what I tried to do in playing my ballads, and everything. By listening to Ella Fitzgerald, Frank Sinatra, Tony Bennet; this makes me very much into tryin' to play like they would sing it.

– Al Grey, from NPR's *Jazz Profiles*, *Al Grey: The Last Big Time Plunger*

Selection of the solos for transcription in this document was based on the historical significance of each in Al Grey's career, critical acclaim, and demonstration of virtuosity. Under those parameters, the recorded improvisations available were narrowed down to include a variety of musical settings. The result is a wide view into Grey's melodic style and technical proficiency.

#### **Historically Significant**

Of all the arrangements penned to feature Al Grey with the Count Basie Orchestra, none was more historically significant than “Makin’ Whoopee.” In the interview with Bernotas in 1991 more than thirty years following the original recording of “Whoopee,” Grey admitted that it “became the biggest tune I get requests for, still.” He also proudly pointed out that “It was even put into the album we did with Frank Sinatra, *Sinatra at the Sands*, the only instrumental track.”<sup>1</sup> Of the three recordings of Grey's feature on “Whoopee,” the best

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1. Bernotas, *Al Grey*, 7. The band feature “Satin Doll” was added to the compact disc release.

showcase of his approach to legato playing, use of vibrato, and command of back-phrasing, is the 1966 *Live at the Sands, Before Frank* version (Appendix A).<sup>2</sup>

Originally recorded on the 1959 album *Everyday I Have the Blues*, Grey's accompaniment to Joe Williams' vocal on "It's a Low Down Dirty Shame" (Appendix B) displays a command of dynamics, register, and plunger technique. It was the complexity of the version of "Low Down," later featured on a Fred Astaire television special (see Appendix N for video footage of this television special) that required Grey to invent an accurate system of notating plunger positions. He recounted the story from that pivotal day:

In 1960 Count Basie's Orchestra was engaged to play the sound track for a television special, *Astaire Time* (DRG S3L5181). Fred Astaire choreographed a dance to a record we had made a couple of years earlier, and now we were assembled in the studio, at 8:00 A.M., to re-create this record for the TV special.

The song was a blues, and I had played the fills, with a plunger, behind our singer, Joe Williams. I saw that my part for this session would include my original solo, written out faithfully, note for note.

When the time came, I played only about two bars before Fred Astaire flopped down on his knees and hollered, "Cut!" My solo wasn't like the original; it didn't match up with the choreography. We tried it some more and after a while it became apparent that I couldn't play my own solo. The guys in the band were laughing, and I was getting more nervous with each try. . . .

While the others went to lunch, I asked the producer if he had a copy of our original record, and he did. I went into the back of the studio and began studying my part.

It didn't take me long to size up the problem. Whoever transcribed my solo had done a good job with the notes, but simple + and o indications for the plunger were throwing me off; I simply didn't play the plunger that way. So I marked the part, using numbers from 1 to 5 to

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2. The other two versions are from the aforementioned albums *Sinatra at Sands* and *Dance Along with Count Basie*.

describe the degree of “closedness” of the plunger on the bell.

When the band came back we did the number in one take!<sup>3</sup>

In 1987 Grey would collaborate with his son Mike and Editor Peter Hyde on the codification of his plunger approach, *Plunger Techniques*.

Two versions of Grey’s performance of the trombone solo at the apex of Nelson Riddle’s arrangement of “I’ve Got You Under My Skin” show a varied approach within these famous eight measures. At the start of the instrumental break, Riddle’s “long crescendo” drew inspiration from Ravel’s “Bolero” and Bill Russo’s “23 Degrees North, 82 Degree South” from *New Concepts of Artistry in Rhythm* (1952). “I remembered a Stan Kenton record,” Riddle recollected, “and that trombone back-and-forth thing. I was always fascinated by it. I tried to find an equivalent to use behind singers, and that was my version.”<sup>4</sup> Grey’s approach, from a 1965 benefit concert for Dismas House (Appendix C),<sup>5</sup> echoes the virtuosity of Frank Rosolino’s solo break on Russo’s composition. The 1966 *Sinatra at the Sands* version (Appendix D) resembles the original recorded solo by Milt Bernhart, from Sinatra’s 1956 album, *Songs for Swinging Lovers*.

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3. Al and Mike Grey, *Plunger Techniques: The Al Grey Plunger Method for Trombone and Trumpet*, ed. Peter Hyde (n.p.: Second Floor Music, 1987), 6.

4. Will Friedwald, *Sinatra! The Song Is You: A Singer’s Art*, New York: Simon and Schuster, 1995.

5. Frank Sinatra and Count Basie, “I’ve Got You Under My Skin,” *The Ultimate Rat Pack Collection: Live & Swingin’*, Reprise, DVD, track 9, 2003.

## Critical Acclaim

It is not a coincidence that a record date with J.J. Johnson would produce some of Al Grey's most technically proficient work. J.J.'s fluidity at faster tempos became a model for all trombonists that followed, including Al. He remembered honing his use of alternate positions early on in his career with section mate Melba Liston, admitting, "[She] taught me a lot – like alternate positions where I was playing legit. This is when we were with Dizzy. I discovered why J.J. played so fast – he used those alternate positions."<sup>6</sup> Gene Lees summed up the significance of this record, proclaiming that, "The measure of Al Grey as a superb player of the instrument can be taken from a 1984 Pablo album he made with J.J. Johnson, titled *Things Are Getting Better All the Time*. It contains some stunning trombone by both men."<sup>7</sup>

The two improvisations transcribed from this record display Grey's approach to fast tempos on two different sets of chord changes. The blues-based "Soft Winds" (Appendix E) and the "rhythm changes" based<sup>8</sup> "Let Me See" (Appendix F) showcase Grey's technique but also confidence in his own style. Benny Powell commented on Grey's ability to "be himself" while sharing the solo space with Johnson:

He has a feeling for emotions of people and Al has been confident in his own style. In fact, he recorded with J.J. Johnson and didn't feel obligated to give up anything of himself. He is strong in knowing who he is and

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6. Lees, 165.

7. Ibid., 164.

8. The harmonic progression originally composed by George Gershwin on the tune *I Got Rhythm* is commonly referred to as "rhythm changes."

exemplifying that on the trombone. Some guys play circles all over the horn, but Al can come in with two or three notes following them and wipe all of that away.<sup>9</sup>

Composers took notice of Grey's appeal as well. Commissioned by producer Norman Granz to write an album for the Basie Orchestra, Bill Holman composed two arrangements with Grey in mind. The melody of the title track of the 1976 album, *I Told You So*, contains obvious reference to the "under water" sound effect idiomatic to Grey's plunger playing.<sup>10</sup> Solo space and background figures based on Grey's improvisations are interwoven in "Tree Frog."<sup>11</sup> Al's improvisation on "Told You So"<sup>12</sup> (Appendix G) combines a variety of his compositional tools, over the course of a brief twenty-four bar solo.

### **A Variety of Settings**

Two performances of "I Need's to be Bee'd With," the frequently-recorded G blues vehicle composed for Grey and Basie by Quincy Jones are transcribed to display Al's varied approach to the same feature. Three versions are cataloged in Dean Pratt's selected discography of many artists titled "Great

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9. Bernotas, "Al Grey," 8.

10. *Plunger Techniques*, 39.

11. Marc Myers, "Bill Holman: I Told You So," Jazzwax website, interview posted May 11, 2010, [www.jazzwax.com/2010/05/bill-holman-i-told-you-so.html](http://www.jazzwax.com/2010/05/bill-holman-i-told-you-so.html) (accessed August 3, 2011).

12. According to Holman, Granz insisted the album be named "I Told You So," but the composition remained "Told You So."

Plunger Solos,”<sup>13</sup> but the versions that are included here did not make the list.

The two most compositionally complete improvisations are from the live recordings *Live at the Sands, Before Frank* (Appendix H) and *Montreux '77* (Appendix I) from the 1977 Montreux Jazz Festival.

During the final interview of Grey’s life, Dick Bogle asked, “How would you describe your style?” Grey boldly professes:

I don’t choose to take the instrument and excite the people by playing sky high like you hear most other trombone players. I used to play sky high when I was with Dizzy. But that’s a gimmick, not a trombone sound when you’re up there. It’s almost like you’re trying to play a trumpet. I have the real golden sound of the trombone. I can play high, but I’ll play in the register where the trombone registers.<sup>14</sup>

Open-horn ballads were not common features for Grey with Basie’s band, but an exception can be heard in his performance of “The More I See You” from *Montreux '77* (Appendix J). This showcase for that “golden sound” demonstrates his approach to legato playing, pitch control, and command of a nearly four-octave range.<sup>15</sup>

“Kansas City Line,” also on Pratt’s “plunger” list, is another example of Grey’s command of slower tempos (Appendix K). Unique in this improvisation are the rarity of shifts to double-time, exploiting the vocal effects and “under water” sounds possible by the use of a pixie mute and plunger, and the setting, a small group album for Fantasy Records, *Basie Jam #2* (1977). Also from this album and another example of Grey’s approach to playing the blues, “Jump”

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13. *Plunger Techniques*, 40.

14. Dick Bogle, “Bone-crusher,” *Downbeat*, July 2000, 41.

15. Ab<sub>1</sub> to G<sup>2</sup>

features hard-swinging rhythms and flashes of technique and range without the use of a mute or plunger (Appendix L).

The improvisation on “Okay with Jay” combines the characteristics of Grey’s open horn speed with his mastery of the plunger in live performance while sitting-in with the Buddy Rich Orchestra in 1986 (Appendix M). While shifting from regular to double time, his solo seamlessly moves back and forth from hard swinging figures to bursts of agility. Grey’s rousing performance inspired Rich’s post-song comment that, “When you get great people like that, on their night off, come up and sit in and have fun, that’s what jazz is all about, fun. Thank you Al Grey.”<sup>16</sup>

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16. Youtube.com, “Buddy Rich ‘Ok With Jay,’” Streaming video, 6:54, <http://www.youtube.com/watch?v=DD798LNUvyQ> (accessed April 18, 2011).



## CHAPTER 3

### TRANSCRIBING AL GREY'S TECHNIQUE

Common swing engraving was adhered to throughout realizing Al Grey's improvisations and trombone features. Eighth note triplets are scored as "normal" eighth notes and indicated at the beginning of each transcription, with exception to the up tempo tunes "Soft Winds" and "Let Me See," as the underlying subdivision is based on quarter notes. Because the majority of the improvisations chosen were blues progressions, chord symbols were omitted to avoid clutter.<sup>1</sup> Articulations represent Grey's style throughout the collection of transcriptions while dynamics are specific to each individual recording.

#### **Technology Brings Awareness**

*The Amazing Slow Downer* by *Roni Music*<sup>2</sup> was an indispensable tool in transcribing Al Grey's improvisations. This software allows for digital quality slowing down or speeding up, and provides pitch displacement of up to an octave below or above the original key. Shifting softer sections an octave higher aided in realizing passages from two performances in particular, "It's a Low Down Dirty Shame" (Appendix B) and off-microphone playing in "The More I See You" (Appendix J). The marker for off-microphone playing, beginning with the "o" in

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1. The exceptions to the blues are Al's feature on "The More I See You," during which the improvisation is minimal, "Let Me See," based on "rhythm changes," and "I've Got You Under My Skin," eight bars based on the bridge of the same tune.

2. <http://www.ronimusic.com>

the phrase “off-mic,” followed by a dashed horizontal line, closed off by a solid vertical line (Figure 1), is used to differentiate this technique from softer dynamics played with normal microphone placement (Figure 2).

Figure 1. Softer dynamics from “See You,” achieved with microphone placement

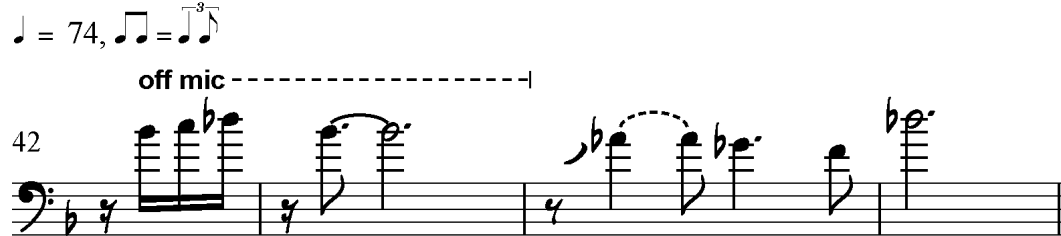


Figure 2. Softer dynamics from “Low Down,” audible with octave displacement



The Internet and in particular, video uploaded to youtube.com, was investigated for historically significant performances and yielded commercially unavailable broadcasts from American and Swedish television. The footage is included with this document: *Astaire Time* (Appendix N) and Al sitting in with the Buddy Rich Big Band on “Okay with Jay” in Stockholm (Appendix O).

### The Development and Engraving of the Plunger Positions

In *Plunger Techniques* the numbering system Grey used to transcribe his “Low Down” accompaniment is replaced with corresponding letters to distinguish the plunger positions from numbers associated with slide positions or trumpet fingerings. He describes position A as placing the plunger right up against the

bell, position B holding it three quarters of an inch from the bell, position C at one and a half inches, position D at two and one quarter inches, and position E as completely open, about three inches from the bell.<sup>3</sup> The commonly used plunger position notation of “+” for closed and “o” for open is replaced by Grey’s “A” and “E.”

The intonation and back pressure problems present when using position A are given special consideration by Grey. He writes:

Position A has some special problems. It causes a back-pressure against your air stream and it throws your instrument out of tune. In addition there is an annoying break in the sound when one moves the plunger from Position A to Position B and back again. This is a common acoustical problem, and not a weakness in one’s playing. Some notes present a more severe problem than others – most players have more trouble with it in the higher registers – and it seems to bother trumpet players more than trombone players. Some players find adjustments in their lip and air pressure, to play through it; others simply learn to slip past it.<sup>4</sup>

In performance Grey generally used Position A in his lower register, at softer dynamics, and in his upper register, at louder dynamics: favorable conditions for this position.

Positions A through E are best executed with Grey’s modifications to the plunger and the pixie mute. *Plunger Techniques* includes illustrations and instructions on plunger selection, trimming the inner rim, and modifying the pixie mute to fit flush into a trombone bell.<sup>5</sup>

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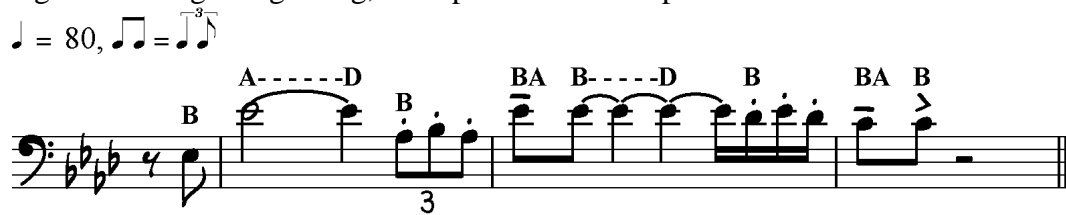
3. *Plunger Techniques*, 13-17.

4. *Ibid.*, 17.

5. *Ibid.*, 7-10. Improvisations utilizing the pixie mute transcribed for this document include, “Makin’ Whoopee,” “Soft Winds,” the *Montreux ‘77* version of “I Needs to be Bee’d With,” and “Kansas City Line.”

Notation of Grey's improvisations with plunger closely resembles the engraving in *Plunger Techniques* with the exception of two issues. To save space, the dash is removed in between two position letters for the same note. A dashed line is used in between plunger position shifts over a gradual duration, and the plunger stays in the same position on subsequent notes if no new letter is present (Figure 3).

Figure 3. Plunger engraving, example from "Whoopee"



### Playing with Time

Rhythms are scored as performed with the exception of figures that are obviously "laid back." This delineation indicates a rhythmic figure that could be notated on the beat, but is played with a slight delay. These passages begin at the "l" in "laid back," extend through a dashed horizontal line, and end at the vertical solid line (Figure 4). Also illustrated in Figure 4 is the engraving for notes that flutter-tongues, or growls, distinguished by note-stems with three hash marks.

Figure 4. Labeling "laid back" rhythms and growls, example from "Low Down"



Grey's improvisations often employ specific time shifts from figures in regular (the initial tempo) to double time. During these moments eighth note represent the new quarter note in a double time feel.<sup>6</sup> These shifts are scored to begin with the “D” in the phrase “DBL x feel,” followed by a dashed horizontal line, and end with a solid vertical line (Figure 5). For passages that extend through a few measures, an arrow indicates continuation, and a vertical line at the end of the phrase “end DBL time” indicates the return to regular time (Figure 6).

Figure 5. Labeling brief double-time passages, example from “Told You So”

♩ = 116, ♩ =  $\frac{3}{4}$

DBL x feel -----|

end DBL time

Figure 6. Labeling extended double-time passages, from “Okay with Jay”

♩ = 116, ♩ =  $\frac{3}{4}$

DBL x feel ----->

end DBL x -----|

6. With a different approach, Rob Boone expressed this technique as a shift to “straight” eighth notes in his transcription of Al’s solo on *It’s Only A Paper Moon*, from *Things Are Getting Better All the Time* (1984). Boone’s work is located at the end of Bob Bernotas’ article, “Al Grey,” published in the January 1994 edition of the *ITA Journal*.

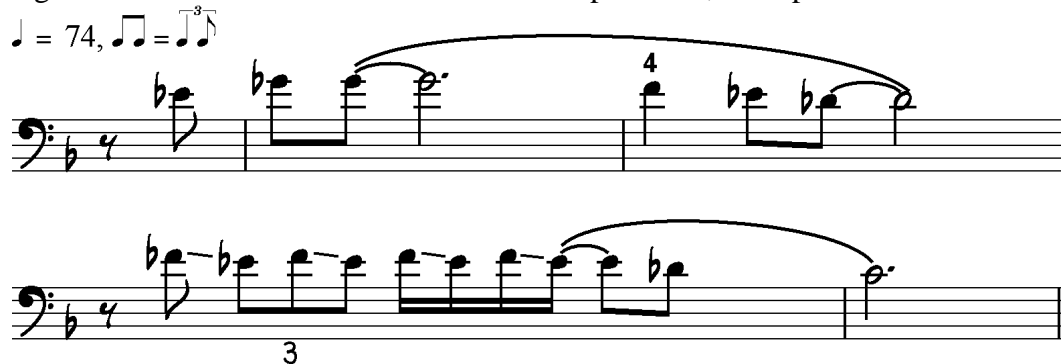
## Trombone-Specific Engraving

Pitch bends up to the given note with the trombone slide are indicated by a “scoop” mark (Figure 7). When the pitch bend lasts for a specific duration, a dotted tie mark is used to indicate the beat at which the indicated pitch is reached (Figure 7). Distinction has been made between lip vibrato, with “l.v.” and slide vibrato, with “s.v.”, both of which are indicated above the note (Figure 7). To avoid clutter in notating “Makin’ Whoopee” (Appendix A), “lip vibrato” is indicated at the beginning as it is used throughout. A glissando, slurring without articulation between two notes on the same harmonic series is notated with a diagonal, solid straight line. Alternate positions are indicated by a number over the note (Figure 8).

Figure 7. Scoop articulation versus a duration-specific pitch bend and lip versus slide vibrato, example from “See You”



Figure 8. Glissandi versus slurs and alternate positions, example from “See You”



In the brass instrument family a technique unique to the trombone is an against-the-grain slur. It is called “against-the-grain” because the trombonist must play an ascending lip slur while the slide is moved down or play a descending lip slur while the slide is moved up. This technique is common with virtuosic trombone playing, used in particular for velocity of notes. Transcription of Grey’s usage requires two approaches, one with the specific notes achieved indicated and one without. In Figure 9 the “rip” is realized because the note values are contextually significant. Figure 10 is an example of this type of slur used to create a “rip” sound and is more of a “sound effect” than a figure meant to be performed note-for-note. A jagged-edged line is used to notate the “rip” and in writing both effects slide positions are given as a performance guide. Also in Figure 10, engraving for a split, or “chipped” note, is indicated with an “x” in place of a note head.

Figure 9. Notation of a realized against-the-grain “rip,” from “Soft Winds”

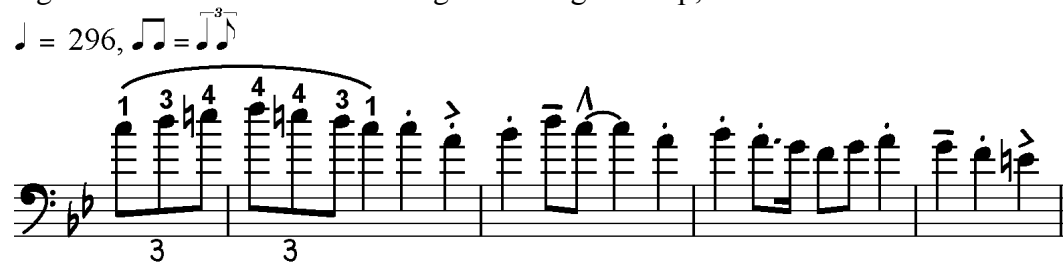
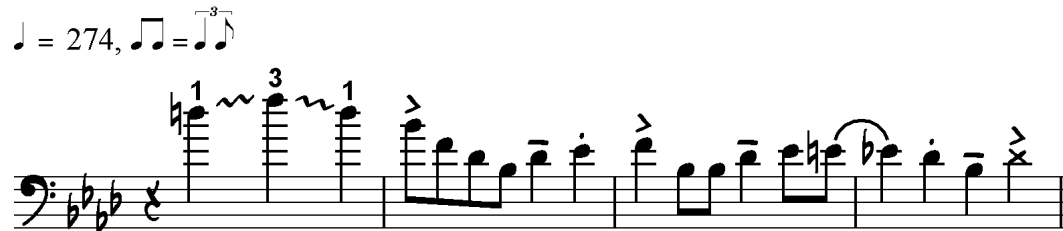


Figure 10. Notation of an against-the-grain “rip,” and a “chipped” note, example from “Let Me See”



## CONCLUSION

“Imitate, Assimilate, Innovate,” the old adage in jazz education attributed to Clark Terry, was exemplified in the career of Al Grey. His trombone playing stemmed from a combination of early career influences and careful individual study. The result was his method of plunger playing and improvisation, a sound that which only Grey can be attributed. In an interview for *Jazz Times*, trombonist Delfeayo Marsalis echoed a common sentiment by many jazz luminaries and interviewers: “With Al, it’s not only about the music but about the person...He always has that joy in his tone.”<sup>1</sup>

Rather than hide his secrets from future generations, he authored *Plunger Techniques*, humbly dedicating his method not to the study of “what *should* be done with the plunger, but to help you discover what *can* be done.”<sup>2</sup> The transcriptions included in this document not only champion Al Grey’s place in the genealogy of modern jazz trombone playing, but serve as a supplement to the study of his plunger method. While technology played a vital role in the transcription process for this project, time spent working through the exercises in *Plunger Techniques* was the crucial step in learning to hear Al’s approach. The result is a study of Grey’s style in the context of performance, a vital step in the process of assimilating his technique. Composers and arrangers too can benefit from the wealth of sounds possible with a system based on five plunger positions,

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1. Bret Primack, “Al Grey: Sounding Fab!,” *Jazz Times* 28, no. 4 (May 1998): 44.

2. *Plunger Techniques*, 6.



a far more diverse approach than the still widely used “+” and “o” symbols.

Grey understood that innovation was the ultimate goal of the information in *Plunger Techniques*, reminding students under the heading “Your Own Sound,” that, “The above three words spell out the whole reason for this book’s existence. I’ve told you about some of my discoveries about the plunger; I’ve mentioned some other notable players. I’ll look forward now, to walking into a nightclub, or a concert hall, or to putting a record on my turntable, and hearing yours.”<sup>3</sup> However, Al’s role as an educator reaches far deeper than the contents of his book. For over fifty years, Al Grey lead by example, using his “own sound” to bring joy to countless audiences.

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3. *Plunger Techniques*, 39.

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APPENDIX A

AL GREY'S FEATURE ON "MAKIN' WHOOPEE"

FROM *LIVE AT THE SANDS, BEFORE FRANK* (1966)

Al Grey's Feature on "Makin' Whoopee"  
 from *Live at the Sands, Before Frank* (1966)

Swing Ballad ♩ = 80

♪ = ♩<sup>3</sup>

Plunger with Pixie Mute  
 Lip Vibrato

7 *mp* A B A BA B A--D B

12 BA B----D B BA B laid back-----| B A A-----D B BC B

16 A B A B AC B A A-----D B

20 CB C BA B laid back-----| B AB-----D *p*

24 laid back-----| B A-----C B 4 CB C *f* *p* *mf*

28 B B A-----C B 4 C CB C *f* *mp* *mf*

32 *ff*

36 *> mp* *mf* *f* *mf*

39 *p*

43 *mf* *> mp*

23

69 *mf* *> mp*

73 *ff*



75

*f* *ff*

78

*dim.*

79

*mp*

laid back-----

81

*f*

83

*mp*

laid back-----

86

*f* *cadenza*

APPENDIX B

AL GREY'S ACCOMPANIMENT TO JOE WILLIAMS

ON "IT'S A LOW DOWN DIRTY SHAME" FROM *ASTAIRE TIME* (1960)







APPENDIX C

AL GREY'S SOLO ON "I'VE GOT YOU UNDER MY SKIN"

FROM THE *DISMAS HOUSE BENEFIT CONCERT* (1965)

Al Grey's Solo on "I've Got You Under My Skin"  
from the *Dismas House Benefit Concert* (1965)

Medium Swing ♩ = 138

♩ = ♩<sup>3</sup>

ff

DBL x feel----->

5

end DBL x-----|

7

APPENDIX D

AL GREY'S SOLO ON "I'VE GOT YOU UNDER MY SKIN"

FROM *SINATRA AT THE SANDS* (1966)



Al Grey's Solo on "I've Got You Under My Skin"  
from *Sinatra at the Sands* (1966)

Medium Swing ♩ = 132

♪ = ♩<sup>3</sup>

The musical score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. It consists of three staves of music. The first staff begins with a 4/4 time signature and contains a triplet of eighth notes, followed by a quarter note, and then a group of five eighth notes with a 'DBL x feel' annotation above them. The second staff starts with a measure number '4' and contains a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note with a 'DBL x' annotation above it. The third staff starts with a measure number '6' and contains a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The score includes various musical notations such as slurs, accents, and dynamic markings.

APPENDIX E

AL GREY'S SOLO ON "SOFT WINDS"

FROM *THINGS ARE GETTING BETTER ALL THE TIME* (1984)

Al Grey's Solo on "Soft Winds"  
from *Things Are Getting Better All the Time* (1984)

Fast Swing ♩ = 296  
Pixie Mute

Measures 1-4 of the solo. The music is in bass clef, 4/4 time, and B-flat major. It begins with a rest in the first measure, followed by a series of eighth and sixteenth notes. A dynamic marking of *mf* is placed below the first measure.

Measures 5-8. Measure 5 starts with a measure rest, followed by eighth notes. Measure 6 features a slur over a pair of eighth notes. Measure 7 has a quarter rest, and measure 8 has a quarter rest followed by a quarter note.

Measures 9-12. Measure 9 begins with a quarter rest, followed by eighth notes. Measure 10 has a slur over eighth notes. Measure 11 has a quarter rest, and measure 12 has a quarter rest followed by a quarter note.

Measures 13-16. Measure 13 starts with a quarter rest, followed by eighth notes. Measure 14 has a slur over eighth notes. Measure 15 has a quarter rest, and measure 16 has a quarter rest followed by a quarter note.

Measures 17-20. Measure 17 starts with a quarter rest, followed by eighth notes. Measure 18 has a slur over eighth notes. Measure 19 has a quarter rest, and measure 20 has a quarter rest followed by a quarter note.

Measures 21-24. Measure 21 starts with a quarter rest, followed by eighth notes. Measure 22 has a slur over eighth notes. Measure 23 has a quarter rest, and measure 24 has a quarter rest followed by a quarter note. A dynamic marking of *f* is placed below measure 24.

Measures 25-28. Measure 25 starts with a quarter rest, followed by eighth notes. Measure 26 has a slur over eighth notes. Measure 27 has a quarter rest, and measure 28 has a quarter rest followed by a quarter note.

Measures 29-32. Measure 29 starts with a quarter rest, followed by eighth notes. Measure 30 has a slur over eighth notes. Measure 31 has a quarter rest, and measure 32 has a quarter rest followed by a quarter note.

33

*sf* *f*

Detailed description: This system contains measures 33 through 36. It features a bass clef and a key signature of one flat. The music consists of eighth and sixteenth notes, many with accents. Dynamic markings *sf* and *f* are present.

37

1 3 4  
3

Detailed description: This system contains measures 37 through 40. It features a bass clef and a key signature of one flat. The music consists of eighth and sixteenth notes, many with accents. A triplet of eighth notes is marked with a '3' below it. A slur over the final three notes of the system is numbered 1, 3, 4.

41

4 4 3 1  
3

Detailed description: This system contains measures 41 through 44. It features a bass clef and a key signature of one flat. The music consists of eighth and sixteenth notes, many with accents. A slur over the first four notes of the first measure is numbered 4, 4, 3, 1. A triplet of eighth notes is marked with a '3' below it.

45

3

Detailed description: This system contains measures 45 through 48. It features a bass clef and a key signature of one flat. The music consists of eighth and sixteenth notes, many with accents. A triplet of eighth notes is marked with a '3' below it.

49

Detailed description: This system contains measures 49 through 52. It features a bass clef and a key signature of one flat. The music consists of eighth and sixteenth notes, many with accents.

53

Detailed description: This system contains measures 53 through 56. It features a bass clef and a key signature of one flat. The music consists of eighth and sixteenth notes, many with accents. A sharp sign is visible above a note in measure 54.

57

Detailed description: This system contains measures 57 through 60. It features a bass clef and a key signature of one flat. The music consists of eighth and sixteenth notes, many with accents.

(Trading begins, with J.J. Johnson on channel right)

61

Detailed description: This system contains measures 61 through 64. It features a bass clef and a key signature of one flat. The music consists of eighth and sixteenth notes, many with accents. A sharp sign is visible above a note in measure 61.

66

Musical notation for measures 66-69. The staff is in bass clef with a key signature of one flat (B-flat). Measure 66 starts with a whole rest. Measures 67-69 contain eighth and quarter notes with various accidentals (sharps, flats, naturals) and accents (>).

70

Musical notation for measures 70-73. The staff is in bass clef with a key signature of one flat. Measures 70-72 contain eighth and quarter notes with various accidentals and accents. Measure 73 contains a quarter rest followed by eighth notes.

74

Musical notation for measures 74-77. The staff is in bass clef with a key signature of one flat. Measures 74-76 contain eighth and quarter notes with various accidentals and accents. Measure 77 contains a quarter rest followed by eighth notes.

78

Musical notation for measures 78-80. The staff is in bass clef with a key signature of one flat. Measures 78-80 contain eighth and quarter notes with various accidentals and accents.

81

Musical notation for measures 81-84. The staff is in bass clef with a key signature of one flat. Measures 81-84 contain eighth and quarter notes with various accidentals and accents, ending with a double bar line.

APPENDIX F

AL GREY'S SOLO ON "LET ME SEE"

FROM *THINGS ARE GETTING BETTER ALL THE TIME* (1984)

Al Grey's Solo on "Let Me See"  
from *Things Are Getting Better All the Time* (1984)

Fast Swing ♩ = 274

Measures 1-4 of the solo. The key signature is two flats (Bb, Eb) and the time signature is 4/4. The music begins with a rest in the first measure, followed by a series of eighth and quarter notes. A dynamic marking of *mf* is present below the first measure.

Measures 5-8 of the solo. The notation continues with eighth and quarter notes, including a triplet of eighth notes in measure 6 and a half note in measure 8.

Measures 9-12 of the solo. The notation features eighth and quarter notes with various accents and slurs.

Measures 13-16 of the solo. The notation continues with eighth and quarter notes, including a triplet of eighth notes in measure 14.


Measures 17-20 of the solo. The notation features eighth and quarter notes with various accents and slurs.

Measures 21-24 of the solo. The notation continues with eighth and quarter notes, including a triplet of eighth notes in measure 22.

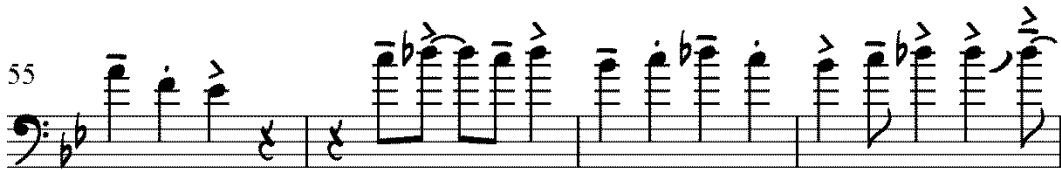
Measures 25-28 of the solo. The notation features eighth and quarter notes. A dynamic marking of *sf* is present below the first measure of this system.

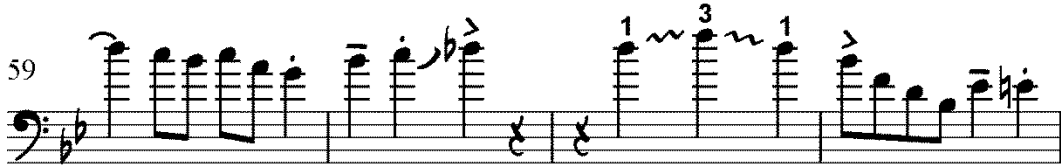
Measures 29-32 of the solo. The notation continues with eighth and quarter notes, including a triplet of eighth notes in measure 30.

(Trading begins, with J.J. Johnson on channel right)

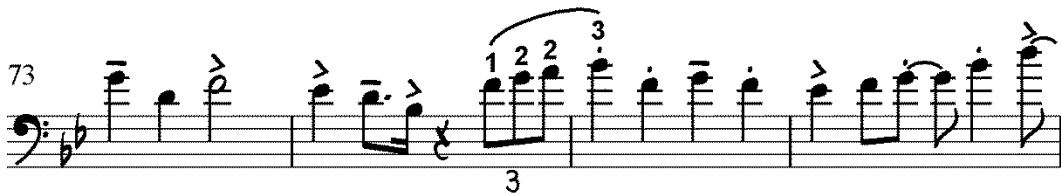
33  15

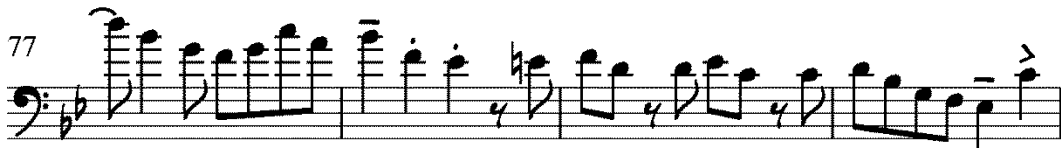
51 

55 

59 

63  7

73  3

77 

81  8





134

Musical notation for measure 134, featuring a bass clef, a key signature of two flats, and a 2-measure rest. The notation includes various notes and rests, with a dynamic marking of  $\text{mf}$  and a fermata over the final note.

139

Musical notation for measure 139, featuring a bass clef, a key signature of two flats, and a 4-measure rest. The notation includes various notes and rests, with a dynamic marking of  $\text{mf}$  and a fermata over the final note.

143

Musical notation for measure 143, featuring a bass clef, a key signature of two flats, and a 4-measure rest. The notation includes various notes and rests, with a dynamic marking of  $\text{mf}$  and a fermata over the final note.

148

Musical notation for measure 148, featuring a bass clef, a key signature of two flats, and a 4-measure rest. The notation includes various notes and rests, with a dynamic marking of  $\text{mf}$  and a fermata over the final note.

152

Musical notation for measure 152, featuring a bass clef, a key signature of two flats, and a 4-measure rest. The notation includes various notes and rests, with a dynamic marking of  $\text{mf}$  and a fermata over the final note.

156

Musical notation for measure 156, featuring a bass clef, a key signature of two flats, and a 4-measure rest. The notation includes various notes and rests, with a dynamic marking of  $\text{mf}$  and a fermata over the final note.

161

Musical notation for measure 161, featuring a bass clef, a key signature of two flats, and a 4-measure rest. The notation includes various notes and rests, with a dynamic marking of  $\text{mf}$  and a fermata over the final note.

166

Musical notation for measure 166, featuring a bass clef, a key signature of two flats, and a 4-measure rest. The notation includes various notes and rests, with a dynamic marking of  $\text{mf}$  and a fermata over the final note.



APPENDIX G

AL GREY'S SOLO ON "TOLD YOU SO"

FROM *I TOLD YOU* (1976)

Al Grey's Solo on "Told You So"  
 from *I Told You So* (1976)

Easy Blues ♩ = 115

♪ = ♩<sup>3</sup>

Plunger

5  
 ABCABCABCABC B DBL  
 mf 5 5

4 x feel -----| C  
 sfz

7 B C B AB B

10 A B A B 3 B

14 DBL x feel -----| C BC  
 f

17 BC B BC B DBL

x feel -----|

20

BC

Detailed description: This musical staff shows measure 20 in bass clef. It begins with a series of eighth notes: Bb, Gb, Ab, Bb, Ab. This is followed by a quarter rest, then a quarter note Bb with an accent (>). The next two notes are quarter notes Bb and Ab. The staff then has a bar line. The second measure starts with a quarter note Bb with an accent (>), followed by a quarter note Bb with an accent (>). The next two notes are quarter notes Bb and Ab, both with accents (^). The staff ends with a quarter rest.

DBL x feel ----->

22

C

Detailed description: This musical staff shows measure 22 in bass clef. It begins with a quarter note Bb, followed by a quarter note Bb with a sharp sign (#) above it. The next two notes are quarter notes Bb and Ab. The staff then has a bar line. The second measure starts with a quarter note Bb with an accent (>), followed by a quarter note Bb with an accent (>). The next two notes are quarter notes Bb and Ab, both with accents (^). The staff ends with a quarter note Bb with an accent (>).

end DBL x -----|

23

Detailed description: This musical staff shows measure 23 in bass clef. It begins with a quarter note Bb with an accent (>), followed by a quarter note Bb with an accent (>). The next two notes are quarter notes Bb and Ab, both with accents (>). The staff then has a bar line. The second measure starts with a quarter note Bb with an accent (>), followed by a quarter note Bb with an accent (>). The next two notes are quarter notes Bb and Ab, both with accents (>). The staff ends with a quarter note Bb with an accent (>).

APPENDIX H

AL GREY'S SOLO ON "I NEEDS TO BE BEE'D WITH"

FROM *LIVE AT THE SANDS, BEFORE FRANK* (1966)

Al Grey's Solo on "I Needs to be Bee'd With"  
 from *Live at the Sands, Before Frank* (1966)

Medium Blues ♩ = 116

♩ =  $\frac{3}{4}$

Plunger

The musical score is written for a plunger in 4/4 time, with a tempo of 116 beats per minute. The key signature is one sharp (F#). The score consists of seven staves of music, each with a measure number at the beginning. Chord symbols are placed above the notes, and dynamic markings are placed below the staff. The score includes various musical notations such as slurs, accents, and a triplet.

Staff 1 (Measures 1-4):  
 Measure 1: B (accented), mp  
 Measure 2: B A C (slurred)  
 Measure 3: B  
 Measure 4: DBL x feel (dotted line), A C, A C, A C

Staff 2 (Measures 5-8):  
 Measure 5: B  
 Measure 6: B A C (slurred)  
 Measure 7: A C A C  
 Measure 8: A B, BC B (accented), <f mp

Staff 3 (Measures 9-12):  
 Measure 9: A  
 Measure 10: B (accented)  
 Measure 11: C A C A (slurred)  
 Measure 12: B A, B (accented)

Staff 4 (Measures 13-17):  
 Measure 13: BC (slurred)  
 Measure 14: BC BC BC B (slurred)  
 Measure 15: BC C B (slurred)  
 Measure 16: BC C B (slurred)  
 Measure 17: B (accented)

Staff 5 (Measures 18-19):  
 Measure 18: C B B A  
 Measure 19: B A B A A

Staff 6 (Measures 20-22):  
 Measure 20: C C B B A (slurred), B (accented), DA (accented), mf  
 Measure 21: B (accented), mp  
 Measure 22: B (accented), mf

Staff 7 (Measures 23-24):  
 Measure 23: C (slurred), CB C (slurred), f  
 Measure 24: C (slurred), C (slurred)







APPENDIX I

AL GREY'S SOLO ON "I NEEDS TO BE BEE'D WITH"

FROM *MONTREUX '77* (1977)

Al Grey's Solo on "I Needs to be Bee'd With"  
 from *Montreux '77* (1977)

Medium Blues ♩ = 135

♩ = ♩<sup>3</sup>

Plunger with Pixie Mute

4 *mf*

4

8 DBL x feel-----|

*f* *mf*

11 *f*

15 DBL x feel-----|

17 *dim.* *mf*

20

AB AB, B, AB, A, B, A, BC, B, BC, B

24

AC, AC AC s.v., AC AC ACA B

*sfz* *f* *ff*

27

DBL x feel -----|

I.v., A, C, A, C, A, C, A, C, A, C

*mf* *f* 3 *ff*

30

DBL x feel----->

AC AC ACA C, B, C, A, C, A, B, C, D, A, C

33

A, C, A, C, A, C, A, B, A, B, A, B, A, AC

35

B, C, A, B, A, B, BC, A, B, A, B, A, B

to Plunger without Pixie Mute (DBL x feel ----->)

38

7

*f*

C A B C C B C B C

3 3

Detailed description: This system contains measures 38 through 46. It begins with a whole rest for 7 measures. The music then starts with a forte (*f*) dynamic. The notes are primarily eighth and sixteenth notes, often beamed together. Chord symbols C, A, B, and C are placed above the notes. There are two triplet markings (3) over groups of notes. The system ends with a double bar line.

end DBL x-----|

47

*ff*

A B A B A B AD AD D-A-D

Detailed description: This system contains measures 47 through 49. The music continues with a fortissimo (*ff*) dynamic. Notes are mostly eighth notes with accents. Chord symbols A, B, and AD are present. A slur covers the final two measures, with chord symbols D-A-D written above it. The system ends with a double bar line.

DBL x feel----->

50

AC C AD C-A-C

1 2 4

Detailed description: This system contains measures 50 through 53. The music features a mix of eighth and sixteenth notes. Chord symbols AC, C, and AD are used. A slur covers a sequence of notes with fingerings 1, 2, and 4 indicated below. The system ends with a double bar line.

54

A C A C A C A C

Detailed description: This system contains measures 54 and 55. It consists of eighth notes with accents. Chord symbols A and C alternate above the notes. The system ends with a double bar line.

end DBL x-----|

56

A CA C A AC s.v. B

3 3

*cadenza*

Detailed description: This system contains measures 56 and 57. It features eighth notes with accents. Chord symbols A, CA, C, A, and AC are present. A slur covers the final two notes of measure 57, with 's.v.' written below. The system ends with a double bar line and the word 'cadenza' written below.

58

A C B C C A C AC B C

3 3

Detailed description: This system contains measures 58 and 59. It consists of eighth notes with accents. Chord symbols A, C, B, and C are used. Two triplet markings (3) are present over groups of notes. The system ends with a double bar line.

APPENDIX J

AL GREY'S FEATURE ON "THE MORE I SEE YOU"

FROM *MONTREUX '77* (1977)

Al Grey's Feature on "The More I See You"  
from *Montreux '77* (1977)

Medium Ballad ♩ = 74

♪ = ♩<sup>3</sup>

4 3

*mf*

6

10

*l.v.* *s.v.*

14

*f*

18

*mp* *mf*

22

*f* *laid back* *l.v.* *l.v.*

26

*p* *f* *s.v.* *s.v.* *s.v.* *mf*



30

3

4 s.v.

34

4

s.v.

> *mf* *p*

2

39

off mic-----|

> DBL x feel----->

*f* *ff*

42

end DBL x -----|

off mic-----|

s.v.

45

s.v.

3

3

s.v.

48

s.v.

3

l.v.

4

4

s.v.

4

3

51

s.v.

3

s.v.

3

2

5

2

s.v.



APPENDIX K

AL GREY'S SOLO ON "KANSAS CITY LINE"

FROM *BASIE JAM #2* (1976)

Al Grey's Solo on "Kansas City Line"  
 from *Basie Jam #2* (1976)

Slow Blues ♩ = 82

♪ = ♩<sup>3</sup>

Plunger with Pixie Mute

4

*mf* > *mp*

5

laid back-----+

*mf*

8

*sf* > *p*

12

*mf*

14

*f* > *mp* *mf*

18

*mf*



end DBL x-----|

42

BC B s.v. AB AB AB B A C B BC B C

*mf*

45

B A B A B A C AC C

6

47

BC B B A B

3 *p*

APPENDIX L

AL GREY'S SOLO ON "JUMP"

FROM *BASIE JAM #2* (1976)

Al Grey's Solo on "Jump"  
from *Basie Jam #2* (1976)

Fast Blues ♩ = 172

♩ =

4

8

12

16

20

24

28



28

*f*  $\text{---}$  *mp* *mf*  $\text{---}$  *f*

32

*mp* *mf* *p* *mf* *f*

36

*sf*

39

*sf*  $\text{---}$  *mp*

43 DBL X Feel----->

*mf*

45 End DBL X-----|

*f*

48

*f*

52

Musical notation for measures 52-55. Measure 52 starts with a bass clef and a key signature of one flat. It contains several chords with accents (>) and slurs. Measure 53 has a whole rest. Measure 54 has a quarter rest. Measure 55 has a quarter rest.

56

Musical notation for measures 56-59. Measure 56 has a quarter rest. Measure 57 has a quarter rest. Measure 58 has a quarter rest. Measure 59 has a quarter rest. The notation includes slurs and accents (>). The word *cresc.* is written below the staff.

*cresc.*

60

Musical notation for measures 60-63. Measure 60 has a quarter rest. Measure 61 has a quarter rest. Measure 62 has a quarter rest. Measure 63 has a quarter rest. The notation includes slurs, accents (>), and a dashed line connecting notes across measures. The word *ff* is written below the staff.

*ff*

64

Musical notation for measures 64-66. Measure 64 has a quarter rest. Measure 65 has a quarter rest. Measure 66 has a quarter rest. The notation includes slurs and accents (>). The word *f* is written below the staff.

*f*

67

Musical notation for measures 67-68. Measure 67 has a quarter rest. Measure 68 has a quarter rest. The notation includes slurs and accents (>). Above the staff, the text "DBL x feel" is followed by a dashed arrow pointing to the right.

DBL x feel----->

69

Musical notation for measures 69-70. Measure 69 has a quarter rest. Measure 70 has a quarter rest. The notation includes slurs and accents (>). Above the staff, the text "end DBL x" is followed by a dashed line ending in a vertical bar.

end DBL x-----|

71

Musical notation for measures 71-73. Measure 71 has a quarter rest. Measure 72 has a quarter rest. Measure 73 has a quarter rest. The notation includes slurs, accents (>), and a fingering number '5'. The word *sf* is written below the first measure, and *mp* is written below the last measure.

*sf* *mp*

APPENDIX M

AL GREY'S SOLO ON "OKAY WITH JAY"

FROM *SITTING IN WITH BUDDY RICH* (1986)

Al Grey's Solo on "Okay with Jay"  
 from *Sitting In with Buddy Rich* (1986)

Medium Blues ♩ = 116

Plunger

4 *mf* C B DBL x feel -----|

5 BC B BC B DBL x feel ----->

8 B C B C B C B C B

10 end DBL x -----| (B) C A B BC B *f*

14 C B C B DBL x feel -----> B C B D C

16 end DBL x -----| BD BD C B C *mf f*

19 BC BC BD C DBL x feel ----->

> *mf*

22 C B C B C A B BC BC

*f*

25 C i.v. B C A B AC BC B C i.v. DBL x feel

29 C B B C A B C A B

31 C A B

33 A B C B C B C BC BC C A

>

35

C > bBC BC BC BC BC BC BC C B C AD AC [3] B

38

AC > A B B C B CA b C B DBL x feel C B C

41

C > b B A C B C A C B C B

43

C > b B C A B b C B C B C

45

C B C B C C A C C C C

end DBL x-----|

47

B BC B CA C B C

*mp*

APPENDIX N

VIDEO FILE OF AL GREY'S ACCOMPANIMENT TO JOE WILLIAMS  
ON "IT'S A LOW DOWN DIRTY SHAME" FROM *ASTAIRE TIME* (1960)

[Consult Attached Files]

APPENDIX O

VIDEO FILE OF AL GREY'S SOLO ON "OKAY WITH JAY"

FROM *SITTING IN WITH BUDDY RICH* (1986)

[Consult Attached Files]