BRECKER’S BLUES: TRANSCRIPTION AND THEORETICAL ANALYSIS OF SIX SELECTED IMPROVISED BLUES SOLOS BY JAZZ SAXOPHONIST MICHAEL BRECKER

DOCUMENT

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By

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ABSTRACT

The following is an analysis of selected musical improvisations of tenor saxophonist Michael Brecker. The improvisations span the years 1987-99 and are all characterized by a shared underlying 12-bar chord structure commonly known as “Blues.” The improvisations at hand were chosen by the author by means of six necessary characteristics: 1. Performance over a 12-bar Blues (major or minor) harmonic progression; 2. Profundity or “specialness” of the improvisation as determined by the author; 3. Theoretical complexity of the improvisation sufficient to warrant an extended analysis as determined by the author; 4. Historical placement of the improvisations from 1987 to the year of Document submission; 5. Commercial availability of Compact Disc recordings of all of the improvisations; 6. Lack of availability of other transcriptions of the improvisations from either commercial or academic sources. It is the author’s contention that the transcriptions and analyses of the selected improvisations will help illustrate Mr. Brecker’s approach to the Blues as well as identify the theoretical underpinnings upon which these improvisations rest.
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FIELDS OF STUDY

Major Field: Music
Minor Field: Jazz History, Analysis, and Performance
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CHORD AND SCALE SYLLABUS

CMA: C, E, G
CMA 7: C, E, G, B
CMA 9: C, E, G, B, D
CMA 9 (#5): C, E, G sharp, B, D
CMA 9 (#11): C, E, G, B, D, F sharp
CMA 13 (#11): C, E, G, B, D, F sharp, A
Cmi: C, E flat, G
Cmi 7: C, E flat, G, B flat
Cmi 7 (b5): C, E flat, G flat, B flat
CmiMA 7: C, E flat, G, B
Cmi 9: C, E flat, G, B flat, D
CmiMA 9: C, E flat, G, B, D
Cmi 11: C, E flat, G, B flat, D, F
Cmi 13: C, E flat, G, B flat, D, F, A
C 7: C, E, G, B flat
C 7 (#5): C, E, G sharp, B flat
C 7 (b9): C, E, G, B flat, D flat
C 7 (#9): C, E, G, B flat, D sharp
C 7 (b9, #9): C, E, G, B flat, D flat, D sharp
C dim 7: C, E flat, G flat, B double flat
C 9: C, E, G, B flat, D
C 9 (#11): C, E, G, B flat, D, F sharp
C 13 (#11): C, E, G, B flat, D, F sharp, A
C 13 (#9, #11): C, E, G, B flat, D sharp, F sharp
CAUG: C, E, G sharp

Aeolian Mode/Natural Minor Scale: C, D, E flat, F, G, A flat, B flat
Ascending Melodic Minor Scale: C, D, E flat, F, G, A, B
Dominant Bebop Scale: C, D, E, F, G, A, B flat, B
Dorian Mode: C, D, E flat, F, G, A, B flat
Fifth Mode of the Dominant Bebop Scale: C, D, E flat, E, F, G, A, B flat
Fifth Mode of the Harmonic Minor Scale: C, D flat, E, F, G, A flat, B flat
Fifth Mode of the Major Pentatonic Scale (altered)/ “Blues” Pentatonic Scale: C, E flat, F, F sharp, G, B flat
Fifth Mode of the Major Pentatonic Scale (unaltered): C, E flat, F, G, B flat
Fourth Mode of the Ascending Melodic Minor Scale/"Lydian Dominant" Scale: C, D, E, F sharp, G, A, B flat
"Gap" Scale: C, E flat, E, G, G sharp, B
Harmonic Minor Scale: C, D, E flat, F, G, A flat, B
Ionian Mode/Major Scale: C, D, E, F, G, A, B
Lydian Mode: C, D, E, F sharp, G, A, B
Major Bebop Scale: C, D, E, F, G, G sharp, A, B
Major Pentatonic: C, D, E, G, A
Mixolydian Mode: C, D, E, F, G, A, B flat
Octatonic Scale (beginning with a half step)/"Dominant Diminished" Scale: C, C sharp, D sharp, E, F sharp, G, A, B flat
Octatonic Scale (beginning with a whole step): C, D, E flat, F, F sharp, G sharp, A, B
Second Mode of the Major Pentatonic Scale: C, D, F, G, B flat
Seventh Mode of the Dominant Bebop Scale: C, C sharp, D, E, F sharp, G, A, B
Seventh Mode of the Major Bebop Scale: C, D, E flat, F, G, A flat, B flat, B
Third Mode of the Ascending Melodic Minor Scale: C, D, E, F sharp, G sharp, A, B
Whole Tone Scale: C, D, E, F sharp, G sharp, B flat
CHAPTER 1
INTRODUCTION

This D.M.A. Document provides analysis of six selected Blues improvisations (see Discography: Appendix A, page 75) of Jazz tenor saxophonist Michael Brecker. The primary goal of this investigation was to uncover and illuminate the theoretical structures upon which these improvisations rest. The improvisations were chosen with six characteristics in mind: 1. Performance over a 12-bar Blues (major or minor) progression; 2. Profundity or “specialness” of the improvisation as determined by my own subjective opinion; 3. Theoretical complexity of the improvisation sufficient to warrant an extended analysis, also as determined by my own subjective opinion; 4. Historical placement of the improvisations from 1987 to the year of Document submission, which roughly spans the time period of Mr. Brecker’s solo career as of this writing; 5. Commercial availability of Compact Disc recordings of all of the improvisations; 6. Lack of availability of other transcriptions of the improvisations from either commercial or academic sources, to the best of my knowledge as of the time of Document submission. With respect to
adherence to these criteria, some of these elements require further explanation.

Blues, as the basis for the selected improvisations in this study, were chosen due to their prominent role in the historical performance practice of Jazz. This being granted, the transcriptions I have created will help illuminate Mr. Brecker’s approach to this time-honored vehicle for Jazz improvisation. Additionally, Mr. Brecker’s certain thorough knowledge of this form helps ensure that the solos themselves will be ones in which he is not burdened with unfamiliar chord progressions, thus facilitating unbridled instrumental virtuosity and theoretical complexity.

The commercial availability of the recordings is important because an aural knowledge of the solos themselves is essential if one is to grasp the musical effect of the theoretical structures utilized by the soloist, and readily available recordings provide that knowledge. They also represent an aural record of the performance practice of the soloist, further deepening one’s understanding of the musical statement being made.

Finally, it was important to me to transcribe solos otherwise unavailable in written form so as to provide fresh grist for the mill of Jazz scholarship.
BLUES: BRIEF HISTORY AND EARLY INFLUENCE UPON JAZZ

Blues is one framework within which Jazz musicians ply their trade. Often, it is considered a touchstone through which these artists can find common ground on which to improvise. Though much associated with Jazz, the Blues has a distinct history unto itself.

The earliest forerunners to the Blues consist of Field Hollers and Black Ballads. Of Southern origin, Field Hollers amount to freely performed vocal incantations of a soloistic nature with the manifest purpose of helping pass the time during long hours of manual labor. Their use gradually superceded that of group based Work Songs as Southern plantation life and the large accompanying slave based labor force declined. Black Ballads, of a more formal structure, were a very popular mode of musical expression from 1870-1915. Whereas the Field Hollers provided the emotional prototype for later Blues, Black Ballads provided an early version of the later structural framework of Blues. In terms of structure, Black Ballads typically consisted of a couplet followed by a refrain occurring over the course of 8 or 12 bars, a clear foreshadowing of Blues structure that had yet to coalesce at that time. The 3 line stanza began its codification within the Blues realm in the early 1900s. This now ubiquitous form consists of one line of repeated material
followed by a second line that rhymes with the first which is utilized as a response to the first repeated line.

With regards to performance practice, the Blues has a tradition independent of Jazz. In particular, Rural Blues (acoustic emphasis) as well as Urban Blues (electric emphasis) were manifest in several different forms which corresponded to their region of origin. As relates to the Blues inclusion in Jazz, it is worth noting that two of the cities most associated with the inception and development of Jazz as an art form, New Orleans and Kansas City, had no strong tradition of Blues performance practice. As a result of this stylistic vacuum with regards to Blues performance practice coupled with an active Jazz scene in each of those cities, the attitudes of Jazz musicians in those cities would have presumably been more permissive towards an attempted amalgam of the two styles.

Although it is widely assumed that the Blues has profoundly influenced the development of Jazz, there is not currently scholarship available to support this supposition, though its presence was often significant. As for the dissemination of Blues within the New Orleans and Kansas City Jazz cultures, the relatively learned New Orleans musicians most likely came to the Blues by means of dissemination of sheet music. Given that they were entertainers, they were apt to adopt styles that would be enthusiastically received by their patrons. As the Blues was experiencing a commercial heyday in the 19 teens and 1920s,
inclusion by means of (at least initially) sheet music arrangements would seem to be the likely explanation for the Blue tinge added to New Orleans Jazz. As for Kansas City, the stylistically permissive environment coupled with touring territory bands in need of material for performance most likely explains the Big Band style Blues primarily produced in and associated with Kansas City. Though Blues was influential in the development of the Kansas City style of Big Bands, this generally did not extend to Big Bands from other cities and regions. While Kansas City Big Bands (also known as Territory Bands) frequently toured, most other Big Bands throughout the United States had ongoing residencies in particular dance halls or hotels. Part and parcel of being the “House Band” in the various establishments was to provide functional dance music and melodious ballads for the patrons’ enjoyment. As a result, competent execution of popular songs of the day in the style of the given band was held in much higher esteem by patrons as compared to capturing the impassioned and rollicking quality of the Blues.

With regards to structure, there is historical evidence to suggest that the basic form for Blues (12 bars, traditional I IV V type progression) was in use by Mississippi Delta Blues guitarists and Boogie Woogie pianists as early as the 1890s. This being asserted, there is lamentably no recorded evidence of

MICHAEL BRECKER: A BRIEF BIOGRAPHICAL SKETCH

As a youth in Philadelphia (born March 29, 1949), Michael Brecker was primarily a clarinetist and alto saxophonist. It was not until some time later during his High School years that he took up the instrument with which he is most associated, the tenor saxophone. Beyond High School, Brecker attended Indiana University for a time, later moving to New York City in 1969. Since that time, Mr. Brecker has been associated with a number of commercially successful and critically acclaimed projects. Some of the more prominent include The Brecker Brothers (with brother and trumpet player Randy Brecker; 1974-79, 1992-94), Steps Ahead (with Mike Mainieri; 1979-86), and a still burgeoning solo career, which began in 1987 with his self titled début solo CD (see Discography: Appendix A, page 75). To date, Mr. Brecker is an 8 time Grammy winner as well as being the only performer to be awarded both the “Best Jazz Instrumentalist” and the “Best Jazz Instrumental Solo” in consecutive years. Hailed by Jazz aficionados, students, and professionals alike for his innovations, Michael Brecker is among the most influential Jazz instrumentalists of his time ("Michael Brecker: Biography"
THE ART OF TRANSCRIPTION

For the purpose of clarity, transcription (as utilized in this document) is the process of capturing in written form a selected improvised solo or solos of a given artist or artists for the purpose of intellectual study and/or musical reiteration.

Transcription has been utilized by many developing as well as accomplished Jazz musicians for the purpose of beginning and continuing the never ending educational process. This educational process is essential in promoting technical facility and stylistic evolution which are primary components of the noteworthy artist. Though this autodidactic pedagogical tool has been widely utilized, the process itself has not been written about in any great detail with a few notable exceptions (Larry Dunlap, Ron Gorrow, and Andrew White; see Bibliography: Appendix H, page 191).

Historically, it is difficult to establish the prominence of the practice of transcription as many transcriptions are created by the transcriber for the transcriber who often does not seek a wider dissemination of the end product. This being said, there are some collections extant that were created expressly for this purpose. Their existence gives some indication as to the
general interest of the musician/scholar in such an offering. As early as 1927, collections of improvisations (ostensibly) by Louis Armstrong were in print and available for purchase. The 1930s saw the appearance of transcriptions in such industry journals as *Metronome* and *Downbeat*. The 1940s through the 1970s were witness to an increasing array of single transcriptions in industry journals as well as commercially available transcription folios dedicated to a given artist or selected artists on a given instrument.

Starting in the 1980s with the inception of the Jazz repertory movement, transcriptions began to serve the purpose of historical reenactment/recreation in addition to the already prominent practice of scholarly study, reiteration, distillation, and personalization. As well, formalized study of Jazz at the University level was also burgeoning which produced a number of scholarly treatises in which transcription is a prominent feature of the document itself. It is my intention that this Document be a contribution to the scholarly trend with respect to Jazz which continues to date (*The New Grove Dictionary of Jazz*, ed. Barry Kernfeld [New York: St. Martin’s Press, 1994]).

**REVIEW OF THE LITERATURE**

The following is included as an overview of the materials currently available which concern the topic of the Document at
hand. Materials included in this review contain transcriptions of solos (not necessarily Blues) and/or analysis of the theoretical underpinnings of Mr. Brecker’s improvisatory style. The entries are listed in chronological order. See Bibliography (Appendix H, page 191) for an alphabetical listing.


A collection of 12 transcriptions of Michael Brecker improvisations spanning the years 1977 to 1981 and encompassing his work with Jack Wilkins, Chick Corea, and the Brecker Brothers. Text concerning analysis of the improvisations themselves is absent.


A brief identification and explanation of particular techniques utilized by Michael Brecker in his improvisations when addressing minor seven (mi 7) and dominant seven (7) sonorities. Devices/structures identified and discussed include the Dorian Mode, the Ascending Melodic Minor Scale, the “Altered” Scale (a.k.a. the “Super Locrian” Scale; 7th mode of the Ascending Melodic Minor Scale), and the Mixolydian Mode.


Unavailable (one non-circulating copy extant; Library of Congress). The 1988 version of this publication does not contain a transcription of a Blues solo by Mr. Brecker. With respect to format, the 1988 version contains transcriptions of 8 improvised Blues solos by 8 different artists. Text concerning analysis of the improvisations themselves is absent (1988 version). One can reasonably assume that the 1986 version which apparently contains a transcription of a solo Blues improvisation by Michael Brecker also contains no analysis of the solo itself.

A full transcription and analysis of a Michael Brecker improvisation based on the Mike Stern composition “Suspone” (a melodic contrafact composition based on the chord changes to the George and Ira Gershwin composition “I Got Rhythm”). The improvisation comes from a live performance at the University of Maine at Augusta on March 27, 1987. Note: “Suspone” was later recorded and released on Michael Brecker’s 2nd solo effort entitled Don’t Try This at Home (1988; see Bibliography: Appendix H, page 191). Devices/structures identified and discussed include the articulation of idiomatic diatonic language that is a half step removed from the underlying sonority and the articulation of melodic material that connotes harmonic intent complimentary to or in contrast with the underlying sonority or chord progression.


A collection of 19 transcriptions of Michael Brecker improvisations spanning the years 1976 to 1992 and encompassing his work with the Brecker Brothers, Steps Ahead, and as a solo artist. Sections concerning background (Biography), notation, fingerings (saxophone), multiphonics, and selected recordings (Selected Discography) are included. Text concerning analysis of the improvisations themselves is absent.


A partial transcription (5th and 6th choruses) and analysis of a Michael Brecker improvisation based on the John Coltrane composition “Impressions” (a melodic contrafact composition based on the chord changes to the Miles Davis composition “So What” (1959; from Miles Davis’ Kind of Blue; see Bibliography: Appendix H, page 191)) which was recorded with the McCoy Tyner Trio on the McCoy Tyner release entitled Infinity (1995; see Bibliography: Appendix H, page 191). Devices/structures identified and discussed include the articulation of idiomatic diatonic language that is a half step removed from the underlying sonority, tritone substitution, and the articulation of a repeating intervallic pattern presented at varying pitch levels.

A dissertation which contains a full transcription and analysis of a Michael Brecker improvisation based on the Green-Sauer-Heyman-Eyton composition “Body and Soul” from the 1993 release entitled Twin Tenors (Brecker and Mintzer; see Bibliography: Appendix H, page 191). Devices/structures identified and discussed include chromaticism, the “Altered” Scale (a.k.a. the “Super Locrian” Scale; 7th mode of the Ascending Melodic Minor Scale), the “Dominant Diminished” Scale, and the articulation of melodic material that connotes harmonic intent complimentary to or in contrast with the underlying sonority or chord progression.


A partial transcription (1st two “A” sections and half of the bridge) and analysis of a Michael Brecker improvisation based on the Green-Sauer-Heyman-Eyton composition “Body and Soul” from the 1993 release entitled Twin Tenors (Brecker and Mintzer; see Bibliography: Appendix H, page 191). Devices/structures identified and discussed include the “Altered” Scale (a.k.a. the “Super Locrian” Scale; 7th mode of the Ascending Melodic Minor Scale), tritone substitution, and chromaticism.


A brief narrative concerning a Michael Brecker pre-composed introduction to the Michael Brecker composition “Delta City Blues” (Mr. Brecker’s improvised solo on “Delta City Blues” is contained within this study; see Appendix F, page 161). Devices/structures identified and discussed include fingerings (saxophone), equipment (mouthpiece), and Michael Brecker’s thoughts on a text-based approach to the study of improvisation versus listening-based/curiosity-based approaches.
PURPOSE OF THE STUDY

The primary purpose of this study was to provide insight into Mr. Brecker’s approach to improvisation within the context of the Blues and within the chronological confines of his solo career to date. This was needed in the opinion of the author in as much as there is a paucity of literature (exceptions noted in previous section) currently available that addresses both the actual notes being played by Mr. Brecker and the origins of the notes themselves. This is particularly noteworthy in light of Michael Brecker’s current elevated status within the artistic community (see Brief Biographical Sketch, page 6). It is my aim and hope that this Document will help illuminate the complex inner workings of the particular improvised solos contained within this document, thus providing additional probative material for the interested scholar.

SUGGESTIONS FOR FURTHER STUDY

The following is a reference list of compositions on which Mr. Brecker improvises which I believe merit further study. As of this writing, none of the following have been transcribed (in toto), analyzed, and made available to the public in article, book, or dissertation form. All compositions listed are in some way tied to the standard canon of Jazz repertoire (Blues, Ballad,
Standard, or post-tonal) and are readily available in Compact Disc format as of this writing. Entries preceded by an asterisk (*) are, in the opinion of the author, particularly noteworthy examples of Mr. Brecker’s improvisational prowess with respect to theoretical complexity as well as instrumental virtuosity. The list is limited to the same temporal confines as the Document (1987-present; current length of Mr. Brecker’s career as a solo artist) and is not intended to be a comprehensive list of Brecker improvisations worthy of further investigation. The entries are listed in chronological order. See Bibliography (Appendix H, page 191) for an alphabetical listing.


Ballad.


Extended post-tonal introduction.


Melodic Contrafact composition based on the chord changes to a Standard (“I Got Rhythm” by George and Ira Gershwin).


Standard.

Standard.


Standard.


Major Blues.


Altered Major Blues.


Major Blues.


Melodic Contrafact composition based on the chord changes to a Standard (“Softly, As in a Morning Sunrise” by Sigmund Romberg).


Melodic Contrafact composition based on the chord changes to a Standard (“So What”/“Impressions” by Miles Davis/John Coltrane).


Ballad.
CHAPTER 2

“NOTHING PERSONAL”: ANALYSIS

In the 1st Chorus of this improvisation (see Appendix B, page 77), Mr. Brecker begins by utilizing selected pitches from parallel minor scales to imply sonorities other than those dictated by the given progression. Measures 1-4 employ a G Dorian Mode: Measure 1 starts with the 2nd/9th scale degree (GmiMA 9 implied), followed in measure 2 by stepwise scalar motion which covers all pitches of G Dorian except for A natural (2nd/9th scale degree). Measures 3 and 4 evidence an implied CMA triad which is imbedded within G Dorian. Measures 5-7 switch to G Ascending Melodic Minor Scale: Measure 5 contains material indicative of a D 7 sonority, also an imbedded chord within the G Ascending Melodic Minor Scale. Measure 6 contains stepwise diatonic movement within the scale (ranging from the 4th to the 7th scale degree) followed in measure 7 by a reiteration of the imbedded D 7 sonority first heard in measure 5. Measure 8 is somewhat ambiguous in that the three sounded pitches are contained in both G Dorian and G Ascending Melodic Minor (perhaps an implied resolution to the differences of the 2 minor scales by means of common tones). Measure 9 articulates, with a lower neighbor, the
flatted 7th of the underlying Eb 7 sonority, followed in measure 10 by a similar articulation of a flatted 7th (C natural), this time relating to the underlying D 7 (#9) chord. This is followed (still measure 10) by a partial articulation of an imbedded D dim 7 chord, all notes of which are contained within the D Octatonic Scale (beginning with a half step)/”Dominant Diminished” Scale that is clearly implied by the D dim 7 chord’s presence. Measures 11 and 12 contain material that relates directly to an Ascending Melodic Minor Scale, though this time with Ab as its tonic pitch. In measure 11, beat 3 and its pick-up note outline an Eb major triad (dominant sonority of Ab mi; F natural as passing tone) imbedded within Ab Ascending Melodic Minor which is followed in measure 12 (first 3 beats of the bar) by a full scalar presentation (Gb as chromatic passing tone) of the same Ab Ascending Melodic Minor Scale. Measure 12, beat 4 contains what I think could best be termed a “chromatic turnaround” which leads naturally to the following A natural on beat 1 of measure 13.

The 2nd Chorus begins with a return to the G Dorian Mode: Measures 13 and 14 contain a stepwise scalar articulation of this pattern, with an internal emphasis on particular pitches equidistant from one another. That is to say, measure 13 contains metrically emphasized pitches (A natural, D natural, G natural, and C natural) that are all (except for A natural; beginning of the pattern) a perfect fourth above the emphasized pitches by which they were preceded. Measure 14 evidences the
same metrical emphasis intervallically arranged (perfect 4\textsuperscript{th}), though this time in inversion/descending. Measures 15 and 16 illustrate a return to the Ab Ascending Melodic Minor Scale: Measure 15, beats 3 and 4 contain standard diatonic material (G flat and F flat as passing tones; 3 note chromatic lead-in to bar 16) followed in measure 16 by imbedded triads on beats 1 and 2. Beat 1: Eb MA (dominant sonority of Ab Ascending Melodic Minor) followed by Beat 2: Db MA (subdominant sonority). Beat 3 arrives at the superimposed tonic area (Ab mi) by means of more standard diatonic material. After a beat and a half of chromatic material, beats 2-4 of measure 17 once again contain tones for both G Ascending Melodic Minor and G Dorian (all notes in common except for 7\textsuperscript{th} scale degree; F sharp from G Ascending Melodic Minor, F natural from G Dorian). Measure 18, beat 1 contains a quick reference to the underlying Cmi 7 sonority (D natural as lower neighbor) followed by the remainder of the bar as well measure 19 being a stepwise diatonic articulation of the G Dorian Mode (movement confined to the octave between respective A naturals). Measures 20 and 21 contain the Eb Mixolydian Mode: Measure 20, beat 3 contains a quick Bb 7 reference (dominant sonority of Eb MA) followed by standard Eb Mixolydian diatonic material for the next 5 beats (measure 21, beat 3: A natural as diatonic lower neighbor to briefly tonicized B flat). Measure 22 contains elements of Eb Mixolydian as well as some attendant chromaticism. Beat 4 clearly articulates a DMA triad (dominant
sonority of GmiMA; G natural as diatonic passing tone) clarifying the harmonic direction of the melodic line. Measures 23 and 24 contain a clear and primarily stepwise articulation of the G Dorian Mode.

The 3rd Chorus begins (measure 25) on the 2nd/9th scale degree of G Dorian/Ascending Melodic Minor, followed on beat 3 by a quick F# mi triad reference and returning to Gmi on beat 4 (C natural as diatonic upper neighbor). Standard Gmi diatonic material ensues in measure 26 (C flat as chromatic passing tone, A flat as chromatic upper neighbor, B natural as diatonic upper neighbor) followed by a bi-polar diatonic juxtaposition (AMA and Ab MA) throughout measure 27. Just as it seems that Ab MA will be more prominent (beat 1 of measure 28), beat 2 introduces F# MA by means of the F# Ionian Mode/Major Scale followed by diatonically imbedded triads on beats 3 and 4. Beat 3: D# mi triad (submediant sonority of F# MA) followed by an implied C# MA triad on beat 4 (dominant sonority of F# MA). Measures 29 and 30 contain a stepwise reiteration of G Dorian/Ascending Melodic Minor (B natural as chromatic lower neighbor) followed by more harmonic juxtaposition. In measure 31, beats 1 and 2 are essentially Gmi (B natural as chromatic upper neighbor) followed by A 7 material on beat 3, followed by B 7 material on beat 4 and beat 1 of measure 32. Beat 2 contains a quick reference to Bb 7 followed by FMA on beat 3 (dominant sonority of Bb MA; D natural as diatonic upper neighbor) followed by a series of planed 4ths
(D-G \{inverted\}, C-F, B flat-E flat, A flat-\{implied\} D flat).

Measure 33, beat 4 contains the beginning of an Eb Dorian Mode which continues throughout measure 34 (F flat as chromatic passing tone). Measure 35 represents a return of G Ascending Melodic Minor with decorative chromaticism intermingled. Measure 36, beat 1 (with an A natural pick-up from previous measure) begins a 4 beat chromatic sequence of a 4 note diatonic pattern. The first grouping (A natural, G natural, F natural, E natural) constitutes a 4 note cell which I believe emanates from G Dorian, which is subsequently followed by 3 more intervalically identical groupings at 3 different pitch levels in addition to Gmi (in toto, Gmi, F# mi, Fmi, Emi).

The 4th Chorus begins with a reiteration of the G Ascending Melodic Minor Scale (measures 37 and 38), articulated in a stepwise manner. Measure 39, beats 1 and 2 are a brief intervallic study, intermingling 3rds, 4ths, and 5ths articulated through a G Dorian Mode. An Ab Ascending Melodic Minor Scale ensues on beats 3 and 4 with a brief BMA 7 reference on beat 1 of measure 40 (enharmonically Cb MA 7; mediant 7th chord of Ab Ascending Melodic Minor) followed by chromaticism on beat 2 leading to more Ab Ascending Melodic Minor diatonic material on beats 3 and 4 (A natural as chromatic passing tone). Diatonic triads ensue in measures 41-43. Measure 41’s triads (Gmi, FMA, and Eb MA) are extracted from G Aeolian Mode/Natural Minor Scale (parallel equivalent of C Dorian; diatonic lead-in on beat 1
followed by a change of mode in measure 42 (G Dorian Mode: parallel equivalent of C Mixolydian; diatonic triads: Dmi, CMA). Starting on beat 3 of measure 42, chromatic planing of a MA sonority ensues (beat 3: CMA, beat 4: BMA; measure 43, beat 1: Bb MA, measure 43, beat 2: AMA (implied)). Beat 4 of measure 43 brings the quasi-diatonic sequence back home to Gmi, followed on beats 1-3 of measure 44 with G Dorian diatonic material (F sharp added to serve as leading tone for Gmi). Beginning on beat 4 of measure 44 through measure 46, Eb Mixolydian is utilized, followed by measures 47 and 48, where a change from A flat to A natural implies a return to a G Ascending Melodic Minor Scale/Dorian Mode.

The 5th Chorus begins (measures 49 and 50) with another brief intervallic study in G Dorian followed by measures 51-53, in which no fewer than 4 tonalities are implied along with attendant chromaticism (Gmi, Ab 7, AMA, Bb MA). Measures 54-56 (starting with beat 3 of measure 54) signal the return of G Dorian, articulated stepwise (measure 54) as well as in a tertiary arpeggiated manner (measures 55 and 56). Beat 4 of measure 56 and measure 57 in toto exhibit a slightly altered Eb Mixolydian Mode (no C natural present) followed in measure 58 by a more plainly stated, stepwise version of the same pattern (Eb Mixolydian is equivalent to Db Lydian; another possible interpretation). Measures 59-61 round out the solo with a stepwise and rhythmically augmented final statement of G Dorian.
In the 1st Chorus of this improvisation (see Appendix C, page 98), Mr. Brecker makes his entrance in measure 3. Measures 3-8 evidence basic chord tone assertions (in agreement with the underlying chord structure; exceptions: E flats in measures 3 and 7; diatonic lower neighbors) with the interest of the line initially being rhythmic. Measure 9, beats 1 and 2 see a brief GMA triad (displaced articulation of implied G 7 chord {V of ii} customarily played in the 8th measure of many Major Blues Choruses) which is followed on beats 3 and 4 by the articulation of an imbedded Eb MA/Eb MA (#5) chord which is contained diatonically within C Dorian Mode/C Ascending Melodic Minor Scale. Beat 1 of measure 10 repeats the ascending interval sounded on the previous beat one half step lower, followed by a quick F 7 reference on beats 2 and 3 (E natural as chromatic passing tone). Beats 3 and 4 of measure 10 (the G natural on beat 3 is a common tone between the F 7 and FMA 9 (#5) sonorities) as well as beat 1 of measure 11 articulate an FMA 9 (#5) arpeggio (descending), which is followed by B Ionian Mode material from beat 2 of measure 11 through beat 1 of measure 12.
(F natural as chromatic passing tone). The solo returns to its tonal home (Bb MA) on beats 2-4 of measure 12 (E natural as chromatic lower neighbor).

The 2nd Chorus begins (measures 13 and 14 along with the B flat pick up from measure 12) with the basic Bb mi pentachord (B flat, C, D flat, E flat, F; parallel minor to Bb Ionian Mode/Major Scale) which probably emanates from Bb Dorian Mode. This is followed in measure 16 by a partial reference to the Bmi pentachord; planing in evidence. Measure 18 contains all chord tones of an E dim 7 chord (a common chord substitution in the 6th measure of Major Blues Choruses; C natural as diatonic passing tone) emanating from an E Octatonic (beginning with a whole step) Scale. Measure 19, beats 1 and 2 presents a typical chromatically descending intervallic pattern followed on beats 3 and 4 by an equally typical chromatic/diatonic turnaround in Bb MA. Measure 20 articulates all pitches of a G 7 (b9) chord; an altered version of the expected substitution (measure 20 as 8th measure of the 2nd Chorus; G 7 as V of ii (Cmi); b9 as alteration). Measure 21 safely lands on a primary chord tone of Cmi. Measures 22-28 present a particularly interesting use of the Dominant Bebop Scale: utilization of the 5th mode of E Dominant Bebop (B natural as tonic), which renders a scale containing both a minor and major 3rd scale degree. (B, C sharp, D, D sharp, E, F sharp, G sharp, A) My theoretical reading: B 7 (#9) i.e. an altered dominant sonority displaced from the tonic
key (Bb MA/Bb 7) by a half step. Measure 29 sees the return of Bb MA in plain terms (a return to tonic/delayed acknowledgement of the underlying Eb 7 sonority; see next measure) followed in measure 30 by Eb MA on beats 1 and 2 and FAUG on beats 3 and 4 (IV and V (#5) of I/Bb MA). Measures 31 and 32 establish a return to tonic (Bb MA/Bb 7) by means of standard diatonic and chromatic material (F flat and D flat as chromatic passing tones). Measure 33 revisits the C Ascending Melodic Minor Scale, complete with a displaced GMA/V of ii triad on beats 1 and 2, as Mr. Brecker articulated previously in measure 9 (measure 32 as 8\textsuperscript{th} measure of the 3\textsuperscript{rd} Chorus i.e. typical placement for a V of ii type chord; thus similar chordal displacement in measure 33 as in measure 9). Measure 34, beat 1 contains standard Mixolydian material (B Mixolydian: half step above tonic) followed on beats 2-4 by standard diatonic material in the tonic key; beats 3 and 4 clearly articulate an FMA sonority (V of I; D natural as diatonic upper neighbor) which leads the way back “home” to tonic (Bb MA/Bb 7). Measures 35 and 36 begin a 4 measure sequence based upon the 5\textsuperscript{th} mode of Db Major Pentatonic Scale i.e. Bb “Blues” Pentatonic Scale, minus the typical blues note (E natural) alteration (B flat, D flat, E flat, F, A flat).

At the beginning of the 4\textsuperscript{th} Chorus, the aforementioned 4 bar pattern continues in measures 37 and 38. Measures 39 and 40 evidence a chromatic displacement of the preceding mode (5\textsuperscript{th} mode of D Major Pentatonic, B as tonic: B, D, E, F sharp, A). Measure
41 begins on beats 1 and 2 with a brief tonicization (Bb MA as V of IV/Eb MA; C natural as diatonic passing tone) followed by 6 beats of Eb mi (Eb Dorian Mode; B natural as chromatic passing tone), a common chord substitution for the 6th measure of a Major Blues progression (measure 42 as the 6th measure of the 4th Chorus). Measure 43 contains standard Bb MA diatonic material (Gb as oft utilized chromatic passing tone) followed by B Ionian Mode material on beats 1-3 of measure 44. Beat 4 of measure 44 and measure 45 in toto acknowledge the underlying Cmi sonority, followed once again by a chromatic displacement in measure 46 (beats 1-3 as B Mixolydian, C natural as chromatic passing tone). Beat 4 of measure 46 through beat 1 of measure 48 bring the solo back to the diatonic home base of tonic (Bb MA/Bb 7).

Measures 49 and 50 (first 2 measures of the 5th Chorus) in addition to the pick up notes from beat 4 of measure 48 explore the 5th Mode of Db Major Pentatonic (B flat as tonic). Chromatic displacement of the same mode (up a half step; B natural as tonic) occurs in measures 51 and 52. A circle of 4ths sequence runs through measures 53 and 54, utilizing the first two notes of the 5th Mode of Major Pentatonic in four different keys (B flat, E flat, A flat, and D flat {incomplete statement}). Measure 55 through beat 2 of measure 56 utilizes a similar rhythmic pattern from the preceding two measures, though adhering exclusively to one 5th Mode of Major Pentatonic Scale (5th Mode of C Major Pentatonic; A natural as tonic). Beats 3 and 4 of measure 56
articulate a brief symmetrical pattern sequence, abandoned in favor of acknowledging the underlying Cmi 7 sonority in measure 57 by means of the 5th Mode of the F Dominant Bebop Scale (C natural as tonic: C, D, E flat, E natural, F, G, A, B flat). Measure 58 signals a return to Major Pentatonic Mode, this time being the 5th Mode of Cb Major Pentatonic, (A flat as tonic) which carries through beat 1 of measure 59. Beat 3 of measure 59 through beat 3 of measure 61 contain four different 5th Mode of Major Pentatonic Scales, with the tonics F sharp, E natural, D natural, and C sharp represented respectively.

Beat 4 of measure 61 through beat 2 of measure 62 (6th Chorus) articulate common Bb MA material which is quickly supplanted (beat 3 of measure 62 through beat 1 of measure 64) by Bmi diatonic material emanating from a B Dorian Mode. Beats 2-4 of measure 64 return to standard diatonic/chromatic Bb MA material (A sharp enharmonically equivalent to B flat). Measure 65 evidences all pitches (excepting the tonic) necessary for an E dim 7 chord, followed in measure 66 by a plain, albeit disjunct, representation of an Eb MA triad (E natural as chromatic lower neighbor to F natural on beat 1 of measure 67). Beat 1 of measure 67 through beat 2 of measure 69 cycle though more standard diatonic Bb MA material before launching another brief chromatic progression: Beats 3 and 4 of measure 69 as BMA, Beats 1 and 2 of measure 70 as AMA, Beats 3 and 4 of measure 70 as GMA. Measure 71 is devoted exclusively to B Mixolydian, followed by
standard Bb MA diatonic and chromatic material in measure 72 (E natural as common chromatic passing tone, C sharp as #5 of implied F 7 (#5) sonority {last 3 eighth notes of the measure}).

In the 7th Chorus, measures 73 and 74 articulate more material from the 5th Mode of Db Major Pentatonic. Measure 75 contains standard Bb 7 diatonic material (E natural as chromatic lower neighbor) followed by an arpeggiation in measure 76 which emanates from the B Ascending Melodic Minor Scale. Next, in measures 77 and 78 (with eighth note pick up from measure 76), more 5th Mode of Db Major Pentatonic material followed by similar Bb 7 diatonic material as heard a few measures prior (measure 75; E natural as chromatic lower neighbor, G flat as chromatic passing tone). Measure 80 contains another unusual arpeggiation (similar to measure 76) which emanates, this time, from an A Ascending Melodic Minor Scale. Measures 81 and 82 traverse a B Mixolydian Mode followed by an A Dominant Bebop Scale in measure 83. Measure 84 contains standard Bb MA chromatic material on beats 1 and 2 followed by a descending FAUG triad on beats 3 and 4 (D natural as chromatic upper neighbor).

In the 8th Chorus, measures 85 and 86 begin with more 5th Mode of Db Major Pentatonic. This is followed in measure 87 by an imbedded DMA triad (from B Dorian; F natural as carry over from previous measures; G sharp as chromatic lower neighbor; E natural as diatonic passing tone). Measure 88 more clearly acknowledges (Bmi arpeggiation; C sharp as diatonic upper
neighbor) the scale from which the previous measure’s content arises. Beat 1 of measure 89 through beat 1 of measure 90 enlist the Eb Ionian/Major Scale (note equivalent of Bb Mixolydian) to concisely sound its agreement with the underlying chord structure (B natural as chromatic upper neighbor). Beats 2 and 3 of measure 90 switch to Eb mi material (a common 6th measure substitution for Major Blues: measure 90 as 6th measure of the 8th Chorus; E natural as chromatic passing tone) followed by a chromatic displacement (half step lower: D mi; E flat as chromatic tone) on beat 4 of measure 90 through beat 1 of measure 91. Beat 2 of measure 91 through the first half of beat 1 of measure 92 illustrate plainly an ascending Bb Lydian Mode (C sharp as chromatic lower neighbor) followed by diatonic BMA material from the 2nd half of beat 1 through beat 4 of measure 92. Measure 93, beats 3 and 4 through beat 1 of the following measure add an interesting Bb MA/Bb mi sonority followed by (beats 2 and 3 of measure 94) AMA type material. Beat 4 of measure 94 through beat 4 of measure 96 brings the solo back to the Bb MA/Bb 7 tonal area by means of standard diatonic material.

The 9th Chorus begins (starting with the 3 eighth note pick ups from measure 96 through beat 2 of measure 97) with an unusual Bb based pattern (Bb, E flat, F; C natural as passing tone {?}) followed on beats 3 and 4 of measure 97 and beat 1 of measure 98 by 5th Mode of Db Major Pentatonic material. Beat 3 of measure 98 through beat 2 of measure 99 reiterates the same intervallic idea
from the first 2 beats of the chorus, followed by the same intervallic idea again on beat 3 of measure 99 through beat 2 of measure 100 displaced by a half step (B based pattern). Beats 3 and 4 of measure 100 reiterate one final time the Bb based pattern. Beat 1 of measure 101 through beat 1 of measure 102 evidence another modal structure. This time, it’s the 2nd Mode of Db Major Pentatonic (E flat as tonic: E flat, F, A flat, B flat, D flat). Beat 2 of measure 102 through beat 4 of measure 103 exhibits an A Ionian Mode followed by Bb MA diatonic material on beats 1 and 2 of measure 104 (G natural and G flat from measure 103 as chromatic lead in). Beats 3 and 4 concisely outline a G 7 (b9) chord (vi of I; I, vi, ii, V turnaround very common for the 11th and 12th measures of Major Blues choruses) followed by an Eb MA triad on beats 1 and 2 of measure 105 (F natural as diatonic passing tone; Eb MA triad imbedded in C Dorian {ii of I}). The remainder of the Chorus, from beat 3 of measure 105 through beat 4 of measure 108, contains standard Bb MA diatonic material.

The first four measures of the 10th Chorus (measures 109-12) contain basic Bb Mixolydian language. Beat 3 of measure 113 through beat 1 of measure 114 contain basic Eb MA triad material, followed by Bb mi/Bb MA language from beat 3 of measure 114 (Bb pick up included) to beat 1 of measure 116 (F sharp as chromatic passing tone). Beats 2-4 of measure 116 once again outline a G 7 (b9) chord (VI of I; E natural as chromatic passing tone) followed again by an embedded Eb MA triad (C Dorian; ii of I) on
beats 1-3 of measure 117 (F natural and D natural as diatonic passing tones). Beat 4 of measure 117 through beat 4 of measure 118 articulates a B Mixolydian Mode (G natural as chromatic passing tone). Beat 1 of measure 119 through beat 2 of measure 120 traverse the Ab Ionian Mode/Major Scale (A natural and B natural as chromatic modal displacement, half step up; G flat as flatted 7 of formerly Ab MA 7 sonority). Beats 3 and 4 of measure 120 as well as beat 1 of measure 121 begin a sequenced arpeggiation pattern, starting in the home key of Bb MA (Bb Mixolydian Mode).

The beginning of the 11th Chorus continues the arpeggiation sequence begun at the end of the previous Chorus, first in Ab MA (beats 3 and 4 of measure 121 as well as beat 1 of measure 122) followed by a superimposed ii-V type progression (Bmi as ii, EMA as V) from beat 3 of measure 122 through beat 2 of measure 123 (F sharp as diatonic passing tone). Beats 1 and 2 of measure 124 see the appearance of a Bmi triad followed by a Db MA triad on beats 1 and 2 of measure 125 (pick up from beat 4 of measure 124 included). Beat 4 of measure 125 through beat 2 of measure 126 harbors more standard 5th Mode of Db Major Pentatonic material followed by standard Bb MA diatonic material from beat 4 of measure 126 through beat 4 of measure 128 (G flat and E natural on beat 3 of measure 126 as chromatic upper and lower neighbors; E natural on beat 4 of measure 128 as chromatic passing tone). Beats 1 and 2 of measure 129 hold the now familiar imbedded Eb MA
triad (from C Dorian; F natural as diatonic passing tone)
followed by four beats of AMA material (beat 3 of measure 129
through beat 2 of measure 130; B flat as chromatic passing tone).
Beat 3 of measure 130 through beat 3 of measure 132 contain
diatonic material contained within the Bb Mixolydian Mode.
CHAPTER 4

“CABIN FEVER”: ANALYSIS

In the first four measures of the 1st Chorus (see Appendix D, page 119) Mr. Brecker utilizes typical diatonic and chromatic material from the Bb Mixolydian Mode (E natural as chromatic passing tone). Measure 5 descends an Eb MA triad, (Ab as diatonic upper neighbor) followed by Eb Mixolydian on beats 1 and 2 of measure 6 and EMA triadic figures on beats 3 and 4 of measure 6. Measure 7 articulates Bb mi material with chromaticism followed by Ab MA material in measure 8, also with some chromaticism. Measure 9 quickly visits AMA, followed by Ab MA/Ab 7 type material in measures 10-12 (E natural and F sharp as chromatic passing tones).

Measures 13-15 return again to the well of standard diatonic Bb Mixolydian material. Measure 17 counters with EMA triadic material, (half step removed from underlying sonority; A sharp as chromatic lower neighbor, A natural as diatonic passing tone) followed by F# MA triadic material in measure 18 (C natural as chromatic lower neighbor; F# MA triad imbedded within the Eb Octatonic {beginning with a half step}”Dominant Diminished” Scale: E flat, E, F sharp, G, A, A sharp, C, C sharp). Beat 1 of
measure 19 through beat 1 of measure 20 sounds a B Mixolydian Mode, also utilizing standard diatonic language (G natural as chromatic passing tone). Beats 2-4 of measure 20 seem to veer briefly into the C Dorian Mode (E natural as chromatic passing tone) followed by a chromatic turnaround on beats 1 and 2 of measure 21 and a C Major Bebop Scale on beats 3 and 4 of measure 21. Beat 1 of measure 22 first finishes the previous C Major Bebop Scale, followed by an A Major Bebop Scale throughout the remainder of the measure. Beat 1 of measure 23 through beat 2 of measure 24 articulates diatonically and chromatically standard Bb MA material followed by a nicely displayed F 7 (#5) arpeggio on beats 3 and 4 of measure 24.

Measures 25-28 of the 3rd Chorus begin with standard Bb MA material, (C sharp as chromatic lower neighbor) followed by a concise Eb 7 reference in measure 29 (C natural as diatonic lower neighbor). Measure 31 then engages standard Bb Ionian Mode material (C sharp as chromatic lower neighbor) followed in measure 32 on beats 1-3 by the sounding of a G 7 (b9) arpeggio that is imbedded within the C Harmonic Minor Scale. Beats 3 and 4 descend through this scale, excepting the E natural (chromatic passing tone; C Harmonic Minor utilized as an anticipation of the Cmi 7 sonority in the next measure). Measure 33 utilizes the Major Bebop Scale in a particularly interesting manner: 7th Mode of Eb Major Bebop Scale, (C, D, E flat, F, G, A flat, B flat, B) which covers the Cmi 7 sonority while introducing a chromatic
passing tone between the tonic and flat 7 of the Cmi 7 chord. Measures 34 and 35 finish out the chorus in a typical diatonic Bb MA manner (E natural as chromatic passing tone).

Measures 38-40 begin the 4th Chorus in typical diatonic Bb Mixolydian manner (E natural as chromatic passing tone, C sharp as chromatic lower neighbor), followed by equally typical Eb 7/Eb mi 7 material in measure 41 (1st G flat and E natural as chromatic passing tones). Measure 42 sees the previous measure’s Eb mi sonority continued (E natural as chromatic passing tone) followed by, on beats 1 and 2 of measure 43, an articulation of an FMA triad (D natural as diatonic upper neighbor; FMA as dominant sonority of Bb MA). Beat 3 of measure 43 through beat 2 of measure 44 offer more Bb MA material (C sharp as chromatic lower neighbor), followed by a partial G 7 arpeggio on beats 3 and 4 of measure 44, in agreement with the underlying sonority. Measure 45 traverses a common C Aeolian Mode (same exact pitches as Bb Mixolydian Mode; E natural as chromatic passing tone), emphasizing an embedded Eb MA triad on beats 3 and 4 (F natural as diatonic passing tone). Beats 1 and 2 of measure 46 seem to suggest a switch to a C Ascending Melodic Minor Scale (D flat as chromatic passing tone) followed by a reference to F 7 (b9, #9) on beats 3 and 4 of the same measure (E natural as chromatic passing tone). Measure 47 traverses a 5th Mode of Db Major Pentatonic which lends a decidedly bluesy tone to the passage. Measure 48 ascends chromatically, implying Bb MA and landing
unexpectedly on F sharp (Bb AUG implied on beat 4; E flat as diatonic passing tone, E natural as chromatic passing tone).

The 5th Chorus begins, in measures 50 and 51, with a concise articulation of a Bb Ionian Mode. Measures 52-54 change the harmonic contour by articulating BMA material (B Ionian Mode; half step above preceding Bb MA sonorities). Beat 1 of measure 55 through beat 2 of measure 56 produce standard Bb MA material (E naturals as chromatic passing tones, C sharp a chromatic lower neighbor) followed by a concise G 7 reference on beats 3 and 4 of measure 56, in agreement with the underlying sonority. Measure 57 again mines the C Aeolian Mode (note for note equivalent of Bb Mixolydian Mode) emphasizing again the imbedded Eb MA triad on beats 3 and 4 (E natural as chromatic passing tone). Measure 58 descends, in its entirety, the F Dominant Bebop Scale (F, G, A, B flat, C, D, E flat, E) followed by more F Dominant Bebop material on beats 1 and 2 of measure 59. Beats 3 and 4 of measure 59 lead chromatically into the downbeat of measure 60, where Bb Ionian is present. Beats 1 and 2 of measure 60 emphasize an embedded Eb MA triad (D natural as diatonic passing tone) followed by a tritone substitution (A 7 chord) for the Eb MA triad on beats 3 and 4 (D flat enharmonically equal to C sharp).

The 6th Chorus begins with a Bb Dominant Bebop Scale passage in measures 61 and 62 (G flat and E natural as chromatic upper neighbors). Measure 64 (plus pickup from the previous measure) articulates a combined B Mixolydian/B Ionian Mode followed by Eb
MA material in measure 65 (E natural as chromatic passing tone). Measure 66 begins on beats 1 and 2 with Eb mi 7 material followed by F 7 chromatic material on beats 3 and 4 (perhaps F Dominant Bebop). Measure 67 sweeps through the upper tones of a Bb MA 9 (#11) arpeggio (5, 7, 9, #11; a colorful acknowledgment of the underlying sonority; E natural as chromatic lower neighbor) followed by B Ionian Mode material on beats 1-3 of measure 68. Beat 4 of measure 68 diatonically leads into a fragmented C 9 arpeggiation on beats 1 and 2 of measure 69, followed by B Mixolydian material from beat 3 of measure 69 to beat 2 of measure 70. Beat 3 of measure 70 through beat 1 of measure 71 infers a F 7 type end to the phrase (E natural as chromatic passing tone) only to provide the surprise of a 5th Mode of Db Major Pentatonic coda on beats 2 and 3 of measure 71.

The 7th Chorus begins (measures 73-75) with standard Bb Mixolydian material (G flat and E natural as chromatic passing tones) followed by a quick AMA reference on beat 1 of measure 76 (G natural on beat 4 of the previous measure could be seen as the 7th of an A 7 sonority). Beats 2 and 3 of measure 76 round out the phrase with 5th Mode of Db Major Pentatonic material. Beat 4 of measure 76 through beat 2 of measure 78 runs articulate D Major Pentatonic material (half step removed from the underlying sonority) followed by a brief Bb Mixolydian foray on beats 3 and 4 of measure 78. Measure 79 traverses BMA (G natural as chromatic upper neighbor) and begins a descending triadic
sequence that continues up through measure 86: Measure 80-beats 1 and 2, Bb dim (F natural as chromatic upper neighbor); beats 3 and 4, Ab dim (E flat as chromatic upper neighbor); Measure 81-beats 3 and 4, D dim (A natural as chromatic upper neighbor); Measure 82-beats 1 and 2, E dim (B natural as chromatic upper neighbor); beat 3, D dim (implied); Measure 84-beats 1 and 2, BAUG (imbedded within the 3rd Mode of G# Ascending Melodic Minor: B, C sharp, D sharp, E sharp, F double sharp, G sharp, A sharp).

The 8th Chorus continues the sequence: Measure 86-beats 1 and 2, Ab mi; beats 3 and 4, Gb miMA 7 (implied). Measure 87 approaches the tonic from a half step above, followed by AMA material beginning in measure 88 and continuing through measure 90. Measure 91 sequences the previous pattern down a whole step to GMA, followed by FMA in measure 92. Measure 93 again emphasizes an Eb MA material over a Cmi 7 sonority (C Dorian or Aeolian) followed by A Dominant Bebop material on beats 1-3 of measure 94. Beat 4 of measure 94 through beat 2 of measure 95 produces standard Bb MA diatonic material (E natural as chromatic passing tone) followed by an implied G 7 (b9) sonority on beats 3 and 4 of measure 95 (G flat as chromatic passing tone; G 7 {b9} imbedded within the C Harmonic Minor Scale, an anticipation of the implied Cmi 7/ii chord on the first two beats of measure 96). Measure 96 traverses chromatic and diatonic material indicative of Bb MA (E natural as chromatic passing tone).
Measures 97 through 100 of the 9th Chorus present motivic Bb MA diatonic material, with the exception of beat 1 of measure 99, which quickly alludes to the 5th Mode of Db Major Pentatonic. Beat 1 of measure 101 through beat 2 of measure 102 fulfills the “blue” foreshadowing from measure 99, traversing again the 5th Mode of Db Major Pentatonic. Beat 3 of measure 102 begins an A Major Pentatonic passage which lasts through beat 4 of measure 104 (half step removed from the home key of Bb MA). Measure 105 moves the preceding pattern up a half step to Bb Major Pentatonic, followed by standard Bb MA diatonic material on beats 1 and 2 of measure 106. Beat 4 of measure 106 through beat 3 of measure 107: B Major Pentatonic; Beat 4 of measure 107 through beat 3 of measure 108: C Major Pentatonic. Beat 4 of measure 108 intimates as to the Bb material yet to follow in the next Chorus.

Measures 109-111 of the 10th Chorus articulate, in an intervalically interesting manner, a basic Bb Mixolydian Mode. Measures 112 and 113 make their way through an A Ionian Mode (tritone substitution for the underlying Eb 7 sonority; C natural as chromatic passing tone). Measure 114 utilizes the Bb Major Bebop Scale, anticipating the underlying sonority of the next measure (E natural as chromatic passing tone). Beat 1 of measure 115 through beat 2 of measure 116 explore tertiary means of ascension of a standard Bb Ionian Mode (D flat as chromatic passing tone) followed by an implied G 7 (b9) sonority on beats 3 and 4 of measure 116 (imbedded within the C Harmonic Minor Scale;
anticipation of Cmi 7 underlying sonority in the next measure). Measure 117 sees the reappearance of the imbedded Eb MA triad (C Dorian; D flat as chromatic upper neighbor) followed by an implied F 7 (b9, #9) sonority in measure 118 (E natural as chromatic passing tone). Measure 119 rounds out the Chorus with an accessible Bb MA triad. Beats 3 and 4 of measure 120 begin the articulation of a partial (5, 7, 9; E flat as diatonic lower neighbor) Bb 9 arpeggio, to be continued in the first measure of the next Chorus.

Measures 121 through 126 of the 11th Chorus engage in chromatic interplay over the range of a perfect 4th, followed by a Major Pentatonic pattern articulated in four distinct keys: DMA-measure 127; Db MA-beats 1-3 of measure 128; CMA-beat 4 of measure 128 through beat 2 of measure 129; Cb MA-beat 3 of measure 129 through beat 1 of measure 130. Beat 2 of measure 130 through beat 1 of measure 131 descends in a chromatic and serpentine manner. Beat 4 of measure 131 exacts a diatonic turn, followed by an ascending Ab MA 9 arpeggio which is imbedded within the Bb Mixolydian Mode.

This arpeggio fills the entirety of the 12th Chorus, being punctuated by two note interjections, most often flat 7 and tonic of Bb Mixolydian. (measure 138 as exception: half step displacement; measures 139, 141, and 144: Ab MA 7 arpeggios)

The vast majority of the 13th Chorus seems to be chromatically inspired in conjunction with being rhythmically
syncopated. Measure 156 finally returns to the tonally recognizable with the sounding of a simple Bb mi pattern (C natural as diatonic passing tone).

The 14th Chorus begins with two beats of the 5th Mode of Db Major Pentatonic (altered)/“Blues” Pentatonic followed by two beats of Bb Mixolydian. Measure 158 articulates a Cb MA triadic pattern (D flat as diatonic passing tone, A double flat as chromatic upper neighbor) followed by Db MA on beats 1 and 2 of measure 159 (B double flat as chromatic upper neighbor) and Eb MA on beats 3 and 4 of the same measure (C flat as chromatic upper neighbor). Beat 1 of measure 160 through beat 3 of measure 161 explores, once again, a certain random chromaticism. Beat 4 of measure 161 through beat 2 of measure 162 finally hones in on the 5th Mode of Db Major Pentatonic. Measures 163 and 164 sweep through an ascending Bb MA 13 (#11) arpeggio, beginning on the 5th of the chord (lower E natural as chromatic lower neighbor). Measures 165 and 166 imply, by chromatic means, a C dim sonority (established by the agogic stress of the E flat, C natural, and A natural). Measures 167 and 168 monophonically make their way through an implied I, VI, ii, V progression in the key of Bb. Measure 167: beats 1 and 2, I by chromaticism; beats 3 and 4, VI by diatonic movement between chord tones; Measure 168: beats 1 and 2, ii by descending C Dorian Mode; beats 3 and 4, chromatic displacement on beat 3, F 7 material on beat 4.
The 15th Chorus begins with an incessant diatonic passage emanating from the Bb Mixolydian Mode and covering measures 169 through 171. Beat 1 of measure 172 through beat 1 of measure 173 takes the pattern up a half step to B Mixolydian. Bb Mixolydian returns from beat 4 of measure 173 through beat 2 of measure 174, then back to B Mixolydian from beat 3 of measure 174 through beat 1 of measure 175. Next, C Mixolydian from beat 2 of measure 175 through beat 4 of the same measure. Db Mixolydian encompasses the entirety of measure 176. D Mixolydian is utilized from beat 1 of measure 177 through beat 3 of measure 179, followed by Eb Mixolydian from beat 4 of measure 179 through beat 2 of measure 180. Beats 3 and 4 of measure 180 lead in to the next Chorus with a fragment of B Major Pentatonic (half step removed from tonic key of Bb MA).

Measure 161 of the 16th Chorus begins with an enharmonic flatted 3rd for the Bb “Blues” Pentatonic (C sharp enharmonic equivalent of D flat) which is resolved to tonic on beat 1 of measure 182. Measure 183 traverses an A Mixolydian Mode (G flat as chromatic passing tone) followed by diatonic/chromatic material from Bb MA in measure 184. Measure 185 ascends a Bb 7 arpeggio (C natural as diatonic passing tone) followed by 5th Mode of Db Major Pentatonic on beats 2 and 3 of measure 186 followed by a quick Gb MA arpeggio on the last three eighth notes of the bar. (Gb MA triad imbedded within the Eb Octatonic Scale (beginning with a half step)/“Dominant Diminished” Scale; Eb
“Dominant Diminished” Scale in agreement with the underlying Eb 7 sonority) Measures 187 and 188: Beat 1 of measure 187 as #11 of Bb 13; Beat 3 of measure 187 as 13 of Bb 13; Beat 1 of measure 188 as tonic of G 7; Beat 3 of measure 188 as b7 of G 7. Beats 1-3 of measure 189 elongate the previous measure’s G 7 sonority by means of a simple GMA triad which is followed quickly on beat 4 of the same measure by diatonic (C Dorian) material indicative of Cmi. Measure 190 articulates a F 9 arpeggio imbedded within Bb Ionian/Major Scale (G flat as chromatic upper neighbor, E natural as chromatic lower neighbor). Beats 1 and 2 of measure 191 descend a Bb Ionian Mode, followed by language that implies G 7 (b9) on beats 3 and 4 (G flat as chromatic passing tone). Beats 1 and 2 of measure 192 contain more diatonic Bb MA material (D flat as chromatic passing tone) followed by clear triadic FMA material on beats 3 and 4 of the same measure (B flat as diatonic passing tone). Measure 193 fittingly returns to the Blues by means of the 5th Mode of Db Major Pentatonic.
CHAPTER 5

“JONES STREET”: ANALYSIS

The improvised solo to Jones Street begins with a one measure lead in to the 1st Chorus (see Appendix E, page 152). This measure, on beats 2 and 3, contains Ab 7 material (a tritone substitution for the underlying D 7 (#9) chord) followed on beat 4 by D 7 (#9) material (F natural as #9, C natural as b7).

Measure 1 of the 1st Chorus contains material that foreshadows later more extensive use of the 5th Mode of Bb Major Pentatonic (G, B flat, C, D, F). Measure 2 follows with a clear descending Ab MA arpeggio, as explicit an example of a tritone substitution as one is likely to see. Measure 3 contains more 5th Mode of Bb Major Pentatonic material followed by an interesting composite arpeggio (Eb MA and Db MA) in measure 4 (Db MA triad as tritone substitution for underlying G 7 chord, Eb MA triad as anticipation of Cmi sonority in the next measure; Eb MA triad imbedded within the C Dorian Mode). Measures 5-8 select interesting color tones from the C Dorian Mode (equivalent to G Aeolian Mode/Natural Minor Scale, thus a pattern comprised of common tones between the two modes). Measure 9 (with pick up from measure 8) contains an FMA arpeggio, concisely articulating
the upper tertian harmonies of the underlying Eb 7 chord (F natural as 9th, A natural as #11, C as 13th; composite sonority is Eb 13 (#11)). Measure 10 enlists another Major arpeggio (Bb MA) in order to decorate that measure’s underlying sonority (D7 (#9); B flat as {enharmonic} #5, D natural as tonic, F natural as {enharmonic} #9) landing at measure’s end on the 13th of the next measure’s sonority (Gmi 7; Gmi 13 implied).

Measures 13 through 15 of the 2nd Chorus are an intervallic interlude based upon the tonic and 13th of an implied Gmi 13 sonority (D natural as diatonic {perhaps G Dorian} lower neighbor). Measure 16 (including pick up from measure 15) emphasizes the 3rd and 5th of an implied Gmi 7 sonority (triplet as chromatic passing tones) followed in measure 17 by the 9th and 13th of an implied Cmi 13 chord (B natural and B flat as chromatic passing tones). Measures 18 and 19 contain some interesting tertiary movement through a C Dorian Mode (changes to implied G Aeolian Mode in measure 19; all notes in common with C Dorian). Measure 20 is primarily of rhythmic interest i.e. not a sufficient amount of melodic material to leave any particular harmonic fingerprint. Measure 21 again utilizes the composite arpeggio concept (Db MA and Eb MA triads; both are contained within the Eb Mixolydian Mode, which is in agreement with the underlying sonority). Beat 4 of measure 21 as well as beats 1 and 2 of measure 22 derive from the 5th Mode of the Bb Major Pentatonic Scale which is followed on beat 3 by an Ab MA triad
(tritone substitution) followed on beat 4 by more 5th Mode of Bb Major Pentatonic material. Beats 1 and 2 of measure 23 utilize standard Bb MA diatonic material (Bb Ionian note for note equivalent of G Aeolian) followed by CMA triadic material on beats 3 and 4 (both Bb MA and CMA triads imbedded within the G Dorian Mode). This bitonal exploration continues through measures 24 and 25, Bb MA and CMA still being the triads of choice.

Measures 26 and 27 of the 3rd Chorus oscillate between Bb MA, BMA, and CMA material (Bb MA from G Aeolian; BMA implies half step displacement of G Aeolian i.e. Ab Aeolian; CMA from G Aeolian). After Bb MA material on beat 1, beats 2-4 of measure 28 finally fully acknowledge the previously implied Ab mi sonority (beat 3 as V {Eb MA} of i {Ab mi}, beat 4 as i).
Measure 29 selects notes from C Dorian spaced 3rds apart (continuation of the triadic concept from immediately preceding measures). Beat 1 of measure 30 revisits the Eb MA as related to Cmi (C natural and C flat as chromatic passing tones) followed by notes 2-7 of the sixteen-tuplet articulating an EMA sonority (implies an underlying C# mi sonority). Notes 8-16 of this same grouping revert back to more familiar Bb MA material (G flat and E natural as chromatic passing tones). The thirteen-tuplet of measure 31 is comprised of more bitonal material, this time Bb MA and CMA being the triads articulated (implying G Dorian Mode). Beat 3 of measure 32 through beat 2 of measure 33 works its way
through a Db MA 7 (#5) arpeggio (imbedded within the Fourth Mode of the Bb Ascending Melodic Minor Scale, also known as the “Lydian Dominant” Scale: E flat, F, G, A, B flat, C, D flat). Beats 3 (starting with the E flat) and 4 of measure 33 articulate an Eb Dominant Bebop Scale. Beats 1-3 of measure 34 articulate material contained within Eb mi (Eb Dorian or Aeolian; E natural as chromatic lower neighbor; Gb MA triad as relative major of Eb mi; Eb mi triad as tonic). Beat 4 of measure 34 through beat 1 of measure 36 traverse a G Dorian Mode.
CHAPTER 6

“DELTA CITY BLUES”: ANALYSIS

This particular solo (see Appendix F, page 161) begins with a one measure lead in that articulates an F 7 (#5) sonority (V of I) over the course of three beats (E natural as chromatic passing tone, G natural as diatonic passing tone).

The first 3 measures of the 1st Chorus articulate a B Mixolydian Mode (B flat as chromatic lower neighbor; B Mixolydian one half step removed from the underlying sonority of Bb 7).

Measures 5 and 6, in contrast, ascend a 4th Mode of Bb Ascending Melodic Minor Scale/”Lydian Dominant” Scale, which implies the addition of a #11 to the underlying sonority of Eb 7 (Eb “Lydian Dominant” Scale: E flat, F, G, A, B flat, C, D flat). Beat 4 of measure 7 through beat 4 of measure 10 utilizes diatonic material from the B Mixolydian Mode, again, one half step removed from the underlying sonority of Bb 7 (noteworthy is the F# mi 7 arpeggio on beat 2 of measure 10: functionally, a ii of V/B 7). The last eighth note of measure 10 coupled with the first 2 beats of measure 11 imply a shift (down a half step) to the Bb Mixolydian Mode, a more direct agreement with the underlying sonority. Beat 2 of measure 12 through beat 2 of measure 13 counters with a
return to diatonic material which emanates, once again, from the B Mixolydian Mode (A sharp and F naturals as chromatic passing tones).

In the 2nd Chorus, beat 3 of measure 13 through beat 3 of measure 15 traverse and ultimately ascend a B Octatonic Scale (beginning with a half step)/"Dominant Diminished" Scale (B "Dominant Diminished" Scale: B, C, D, D sharp, F, F sharp, G sharp, A; G natural as chromatic passing tone). This is followed in measure 16 by a fragmented presentation of the B Ascending Melodic Minor Scale in descending order (B Ascending Melodic Minor Scale: B, C sharp, D, E, F sharp, G sharp, A sharp). Beat 1 of measure 17 signals a return to material that is consonant with the underlying sonority by means of two B flats an octave apart (consonant with Eb 7). Beats 3 and 4 of measure 17 ascend a Db MA 9 (#5) arpeggio which is imbedded within the Eb "Lydian Dominant" Scale (see previous paragraph for spelling) followed on beats 1-3 (with pick up from previous measure) of measure 18 by a more linear presentation of the same scale (E natural as chromatic passing tone). Beat 4 of measure 18 through beat 4 of measure 19 utilize the consonant Bb Mixolydian Mode (G flat as chromatic upper neighbor). Beat 4 of measure 19 (last two eighth notes) through beat 3 of measure 20 return to the previously articulated B "Dominant Diminished" Scale (E natural as chromatic passing tone). Measure 21 navigates a partial representation of an F# 9 chord, which arises as a tritone substitution for the
implied underlying sonority of C 7 (a manifestation of the common practice of changing MA 7 and mi 7 sonorities to (dominant) 7 sonorities in the context of an improvisation). Beat 2 of measure 22 quickly alludes to an A Mixolydian Mode (half step removed anticipation of Bb 7 sonority in next measure) followed on beats 3 and 4 by diatonic Ab Mixolydian material (F flat as chromatic passing tone, E natural as chromatic lower neighbor). Measure 23 begins with brief chromatic material, followed by a CMA triad, followed by a brief Bb 7 reference, followed by another CMA triad (rapid fire bitonality from a monophonic instrument).

In the 3rd Chorus, beat 1 (with pick up from previous measure) of measure 25 through beat 4 of measure 27 contain diatonic material from a Bb Mixolydian Mode (A natural as chromatic passing tone). This is followed in measure 28 by more bitonality: B 7 on beat 1, Bb MA on beat 2, and diatonic material from B Dorian Mode on beats 3 and 4. Measure 29 contains, so far as I can tell, a chromatic morass, ultimately leading towards the diatonic Bb mi resolution on beat 1 of measure 30. Beat 2 of measure 30 briefly references (E, D, B) the 5th Mode of D Major Pentatonic, followed by diatonic B Mixolydian material (half step removed anticipation of Bb 7 sonority in next measure; B flat and F natural as chromatic passing tones). Beats 2 and 3 of measure 31 offer standard diatonic material from the Bb Ionian Mode/Major Scale followed on beat 4 (through beat 4 of the next measure) by
more diatonic B Mixolydian material (half step above the underlying sonority). Measure 33 returns to the Bb Ionian Mode on beats 1-3 (E natural and B natural as chromatic passing tones) followed on beat 4 of measure 33 and beat 1 of measure 34 by more B “Lydian Dominant” material. Beats 2-4 of measure 34 traverse a B Mixolydian Mode, which is only one note removed from the preceding “Lydian Dominant” Scale (B “Lydian Dominant”: B, C sharp, D sharp, E sharp, F sharp, G sharp, A; B Mixolydian Mode: B, C sharp, D sharp, E, F sharp, G sharp, A). The first 5 notes of measure 35 run a portion of a Bb Major Scale, followed by diatonic material from a B Major Scale from beat 2 of measure 35 through beat 1 of measure 36 (G natural as chromatic passing tone). Beats 2-4 of measure 36 return to the Bb Major Scale (E natural as chromatic passing tone) which is transformed to the Mixolydian Mode by a single note on the first beat of the next measure.

The 4th Chorus begins with a Bb 7/Ab 7 type sonority (beats 1 and 3 of measure 37) followed by the beginning of a triadic bitonal sequence on beat 4 (EMA; Bitonal Sequence that alternates between EMA and F# MA sonorities which are both diatonically contained within the B Major Scale) Measure 38: Beat 1, F# MA; Beat 2, EMA; Beat 3, F# MA, Beat 4, EMA. Measure 39: Beat 1, F# MA; Beat 2, EMA; Beat 3, F# MA; Beat 4, Bb MA. Measure 40 is comprised of diatonic material from the B Ionian Mode (half step removed from underlying sonority; G natural as chromatic passing
tone). Consonance returns with an altered Eb Mixolydian pattern in measure 41 (E natural, D natural, and F flat as chromatic passing tones). Measure 42 evidences a most interesting use of the Dominant Bebop Scale: 7th Mode of the F Dominant Bebop Scale i.e. E flat as tonic (E flat, E, F, G, A, B flat, C, D) which implies the sonority Eb MA 7 (#11) (G flat as chromatic passing tone). The first two beats of measure 43 engage standard chromatic and diatonic patterns in Bb MA which is followed on beats 3 and 4 by a chromatic allusion to the 5th Mode of Db Major Pentatonic (B natural and C natural as chromatic passing tones). Beat 2 of measure 44 and the first half of beat 3 articulate chromatically and diatonically their Bb MA affiliation, followed by material on beats 3.5 and 4 indicative of a G 7 (b9) type sonority (G 7 as V of ii in Bb MA; C sharp as chromatic lower neighbor). Beat 1 of measure 45 lands on the flatted 3rd of the underlying Cmi sonority, followed by another multi measure chord progression sequence comprised primarily of diatonic triads contained within the Bb Ionian Mode/Major Scale. Measure 45: Beat 2, Gmi; Beat 3, FMA; Beat 4, EMA. Measure 46: Beat 1, Eb MA; Beat 2, Dmi; Beat 3, Cmi. Beat 4 of measure 46 articulates a common chromatic turnaround followed by a typical diatonic turnaround on beats 1 and 2 of measure 47. Beat 3 of measure 47 through beat 3 of measure 48 are comprised entirely of diatonic material from the 4th Mode of the F Dominant Bebop Scale (B flat, C, D, E flat, E, F, G, A; Bb MA 7 (#11) implied). Beat 4 of
measure 48 concisely implies a decorated dominant sonority: F 7 (#5, #9; D natural as chromatic upper neighbor) followed by resolution to the tonic in the final measure (G natural as diatonic lower tertian neighbor).
CHAPTER 7
“TIMELINE”: ANALYSIS

In measure 1 of the 1st Chorus (see Appendix G, page 178), Mr. Brecker utilizes the 5th Mode of F Major Pentatonic (altered)/D “Blues” Pentatonic (D, F, G, A flat, A, C). This is followed in measure 2 on beats 1 and 2 by a descending diatonic 7th chord (Ami 7; probably from D Dorian: D, E, F, G, A, B, C) followed on beats 3 and 4 by more material emanating from the aforementioned “Blues” Pentatonic Scale. Beat 2 of measure 3 through beat 1 of measure 4 mines the same “Blues” Pentatonic, followed, on beats 3 and 4, by D Major Pentatonic material, which implies a D 7 sonority (F natural and E flat as chromatic passing tones; D 7 as V of Gmi 7 i.e. the underlying sonority in the next bar). Beat 1 of measure 5 through beat 3 of measure 6 mine the G Dorian Mode, first in a linear fashion, then by arpeggiated means (Bb MA 9 as diatonic 9th chord imbedded within the G Dorian Mode). On beat 4 of measure 6, the modal implication is altered by means of changing just one note in the sweeping arpeggiation pattern: B flat to B natural, which implies a switch from G Dorian to G Mixolydian (G Dorian: G, A, B flat, C, D, E, F; G Mixolydian: G, A, B, C, D, E, F). Measure 7 possesses a sweeping diatonic
pattern that clearly articulates a D Aeolian Mode/Natural Minor Scale (B natural as chromatic passing tone; D Aeolian is G Dorian note for note i.e. both come from the same parent scale: F Ionian/Major Scale). Beats 1 and 2 of measure 8 harbor a collection of pitches from the 5th Mode of F Major Pentatonic (non-altered): D, F, G, A, C. Beats 3 and 4 of measure 8 contain diatonic material from B Mixolydian, an anticipation (a half step removed) of the underlying sonority of measure 9. Beats 1-3 of measure 9 contain standard Bb MA diatonic material (G flat as common chromatic passing tone) followed by material from the A Octatonic Scale (beginning with a half step)/”Dominant Diminished” Scale from beat 4 of measure 9 through beat 4 of measure 10 (A, B flat, C, D flat, E flat, E, F sharp, G; C sharp enharmonic equivalent of D flat, D sharp enharmonic equivalent of E flat). Measures 11 and 12 are comprised entirely of material from the 5th Mode of F Major Pentatonic (altered)/ D “Blues” Pentatonic.

The 1st measure of the 2nd Chorus finishes the blues statement begun in the previous measure, utilizing the same scalar pattern. Measure 14, utilizes a highly unusual synthetic scale (“Gap” Scale: D, F, F sharp, A, A sharp, C sharp; C sharp not sounded) to articulate what, to my ears, comes across as a DAUG sonority. Measure 15 begins a two measure sequence of a superimposed harmonic progression. Beat 2 of measure 15: A 7 (V of i); Beat 3 of measure 15: BMA (VI of i; D natural as chromatic
lower neighbor); Beat 4 of measure 15: DAUG (i altered to I (#5); F natural as chromatic lower neighbor); Beat 1 of measure 16: Dmi (implied) followed by D 7 (#9)(implied); Beat 2 of measure 16: DMA (by means of D Major Pentatonic Scale); Beat 3 of measure 16: Ab MA (by means of Ab Major Pentatonic; E natural as chromatic passing tone); Beat 4 of measure 16: Ab MA (Major Pentatonic) followed by D 7. (V of iv/Gmi) Measure 17 articulates a Bb MA 9 sonority imbedded with the G Dorian Mode (G sharp as chromatic lower neighbor). Measure 18 continues this modal foray, followed in measure 19 by a descending Ami 7 chord imbedded within the D Aeolian Mode/Natural Minor Scale (G Dorian and D Aeolian both count F Ionian/Major Scale as their “parent” scale). Measure 20 contains what I would term a chromatic turnaround, followed by material from the 5th mode of F Major Pentatonic (altered)/”Blues” Pentatonic from beat 1 of measure 21 through beat 4 of measure 24 (F sharp as chromatic upper neighbor).

The 3rd Chorus begins with a few color tones (13th and 11th of Dmi) followed by another superimposed harmonic progression in measure 26. Beat 1: A 7 (V of i); Beat 2: DmiMA 7 (i); Beat 3: GMA (IV of i {altered/non-diatonic}); Beat 4: AMA (V of i) Measure 27 descends an A 7 arpeggio (V of i). Measure 28 contains material from an Ab Dorian Mode, a half step displacement of the approaching Gmi sonority in measure 29 (D natural as chromatic passing tone). Measures 29 and 30 contain parallel Dominant Bebop Scales a half step apart, utilized
individually for different effects. Measure 29: Db Dominant Bebop Scale: tritone substitution for (implied) underlying G 7 sonority; Measure 30: 5th Mode of the C Dominant Bebop Scale Bebop Scale (contains all pitches of underlying Gmi 7 sonority; A flat and F sharp as chromatic passing tones). C Dominant Bebop Scale: C, D, E, F, G, A, B flat, B; Db Dominant Bebop Scale: D flat, E flat, F, G flat, A flat, B flat, C flat, C. Measure 31 contains a DmiMA 9 arpeggio which is imbedded within the D Ascending Melodic Minor Scale (G natural and B natural as diatonic passing tones, C natural as chromatic passing tone). In measure 32, the first 12 notes of the bar emanate from a B Mixolydian Mode, which implies a B 7 sonority which is imbedded within the D Octatonic Scale (beginning with a half step)/"Dominant Diminished" Scale (D "Dominant Diminished" Scale: D, D sharp/E flat, F, F sharp, G sharp, A, B, C). Notes 14-23 of measure 32 more directly articulate the D "Dominant Diminished" Scale upon which the previous B Mixolydian pattern is based (note 13/B flat as chromatic passing tone). Beats 1-3 of measure 33 briefly allude to Bb Mixolydian, followed on beat 4 by a brief reference to a B Whole Tone Scale (B, C sharp, D sharp, F, G, A). The first 12 notes of measure 34 allude, once again, to a B Mixolydian Mode, followed by notes 14-25 being an anticipation of the coming Dmi sonority in the next measure (D Dorian Mode; note 13/B flat as chromatic passing tone). Measure 35 mines the "Blues" Pentatonic once again, (B natural and B flat as chromatic
passing tones) followed in measure 36 by another chromatic turnaround.

The 4th Chorus begins (beat 1 of measure 37 through beat 1 of measure 38) with a veiled reference to an Ami 7 sonority (imbedded within the D Dorian Mode which would agree with the underlying sonority and has been utilized previously within this improvised solo; G sharp as chromatic upper neighbor). Beat 3 of measure 38 concisely articulates an A 7 sonority (V of i) followed on beat 4 by a fragment of a D Ascending Melodic Minor Scale. Measure 39 traverses a D Dorian Mode followed by (from beat 2 of measure 40 to beat 1 of measure 41) the 5th Mode of G Harmonic Minor (D, E flat, F sharp, G, A, B flat, C; implies a D 7 (b9) sonority i.e. V of iv/Gmi 7; A flat as chromatic lower neighbor). Beat 2 of measure 41 through beat 3 of measure 42 traverse the Bb MA 9 diatonic area of a G Dorian Mode (G sharp as chromatic lower neighbor, C flats as chromatic passing tones) followed by additional standard “Blues” Pentatonic material from beat 4 of measure 42 through beat 3 of measure 44. Measure 45 sounds an Fmi 7 arpeggio (imbedded within the Bb Mixolydian Mode) followed by a D Dorian reference on beats 1-3 of measure 46 (C sharp as chromatic passing tone). The second eighth note of beat 3 (still measure 46) coupled with the first eighth note of beat 4 cover, in an oft utilized manner, the implied b9 and #9 of the underlying sonority. Measures 47 and 48 (with eighth note pick
up from measure 46), once again, navigate their way through a D “Blues” Pentatonic Scale.
CHAPTER 8
SELECTED BRECKERISMS

This chapter is intended to serve as a reference guide to selected techniques indicative of Mr. Brecker’s improvisational style as represented by the solos chosen for this study. Each technique listed is accompanied by a brief description of the technique itself as well as a list of illustrative examples contained within the solos at hand. Please see the appropriate chapter (see Table of Contents) for additional commentary on each example listed below as well as the transcriptions themselves for visual confirmation. The techniques themselves are listed in approximate order of prominence (highest to lowest) as contained within these particular improvisations.

ARTICULATION OF IDIOMATIC DIATONIC LANGUAGE THAT IS A HALF STEP REMOVED FROM THE UNDERLYING SONORITY

This particular technique is one of sophisticated placement of relatively straightforward diatonic material. That is to say, standard jazz vocabulary delivered one half step removed (above or below) from the underlying harmony so as to exact a feeling of
familiarity from the listener while at the same time jarring them with superimposed dissonance. See the following for explicit examples.

“Nothing Personal”
• measures 33 and 34

![Musical notation for measures 33 and 34 in "Nothing Personal".]

“Two T’s” [sic]
• measures 22 and 23

![Musical notation for measures 22 and 23 in "Two T’s".]

![Musical notation for the 5th mode of E Dominant Bebop Scale for measures 22 and 23.]

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59
• measures 39 and 40

5th Mode of D Major Pentatonic

```
B♭  B♭7
```

39  40

5th Mode of D Major Pentatonic

```
B♭7  B♭7
```

39  40

• measures 81 and 82

B Mixolydian Mode

```
Cmi7  F7
```

81  82

B Mixolydian Mode

```
Cmi7  F7
```

81  82

“Cabin Fever”

• measures 52 through 54

Ionian Mode

```
B7  B7  B7
```

52  53  54

Ionian Mode

```
B7  B7  B7
```

52  53  54
“Delta City Blues”
• measures 2 and 3

• measures 7 through 10

• measures 31 and 32
ARTICULATION OF A REPEATING INTERVALIC PATTERN PRESENTED AT VARYING PITCH LEVELS

This technique involves the delivery of a given pattern of limited length presented at various pitch levels, typically starting in harmonic agreement with the underlying sonority and venturing forth from there. See the following for explicit examples.

“Nothing Personal”
- measures 35 and 36

“Two T’s” [sic]
- measures 48 through 56
“Cabin Fever”

- measures 90 through 92

- measures 127 through 129
As indicated by the title, these passages evidence a utilization of modes and scales somewhat beyond the typical scope of modes and scales utilized in contemporary Jazz performance practice. See the following for explicit examples.
“Delta City Blues”
- measures 5 and 6 ("Lydian Dominant" Scale)

```
\[ \text{Eb\textsuperscript{7}} \]
```

```
5
6
```

```
\[ \text{Eb\textsuperscript{7}} \]
```

```
5
6
```

“Timeline”
- measures 9 and 10 ("Dominant Diminished" Scale)

```
\[ \text{Bb\textsuperscript{7}} \]
```

```
\[ \text{A\textsuperscript{7}(#9)} \]
```

```
\[ \text{Bb\textsuperscript{7}} \]
```

```
\[ \text{A\textsuperscript{7}(#9)} \]
```

- measure 14 ("Gap" Scale)

```
\[ \text{Dmi\textsuperscript{7}} \]
```

```
\[ \text{Dmi\textsuperscript{7}} \]
```

```
\[ \text{Dmi\textsuperscript{7}} \]
```

```
\[ \text{Dmi\textsuperscript{7}} \]
```
• measure 30 (5th Mode of the Dominant Bebop Scale)

ARThICULATION OF SAME QUALITY TRIADS IN A PLANED MANNER

As with the aforementioned Repeating Intervallic Patterns, these triads (typically MA triads) are often initiated in consonance with the underlying sonority, only to depart to different pitch levels as repetition ensues. See the following for explicit examples.

“Nothing Personal”
• measures 42 and 43
“Cabin Fever”
- measures 17 through 19

“Delta City Blues”
- measures 45 and 46
ARTICULATION OF MELODIC MATERIAL THAT CONNOTES HARMONIC INTENT
COMPLIMENTARY TO OR IN CONTRAST WITH THE UNDERLYING SONORITY OR
CHORD PROGRESSION

This technique is typically used as a means of creating an
implied chord progression that is superimposed over a static
harmonic structure. See the following for explicit examples.

“Jones Street”
• measures 9 and 10

“Timeline”
• measure 15
ARTICULATION OF DIATONIC TRIADS CONTAINED WITHIN A GIVEN SCALE OR MODE

This technique is a monophonic representation of sequential presentation a triads as found within the given scale or mode selected by the soloist. See the following for explicit examples.

“Nothing Personal”

- measures 41 and 42

69
“Delta City Blues”
• measures 45 and 46

ARTICULATION OF SWEEPING TERTIAN ARPEGGIATIONS CONTAINED WITHIN A GIVEN SCALE OR MODE

This technique enables the soloist to imply fundamental as well as upper tertian harmonies by means of sweeping tertiary arpeggiations. See the following for explicit examples.

“Nothing Personal”
• measures 55 and 56
“Timeline”

- measure 6

This technique enables the soloist to infuse a given section of the improvisation with the sonorities of a given scale or mode in a relatively short amount of time. See the following for explicit examples.

“Nothing Personal”

- measure 19
ARTICULATION OF SELECTED IMBEDDED TRIADS WITHIN A GIVEN SCALE OR MODE

This technique allows for the soloist to purvey a somewhat unfamiliar sound from a scale or mode that may well otherwise be quite familiar. An articulation of selected pitches from a larger given collection. See the following for explicit examples.

“Jones Street”

• measures 23 through 25
“Delta City Blues”
• measures 37 through 39

**4th Chorus**

ARTICULATION OF MELODIC MATERIAL THAT IS DISPLACED FROM THE UNDERLYING SONORITY BY THE DISTANCE OF A TRITONE A.K.A. “TRITONE SUBSTITUTION”

This substitution rests upon the premise that Dominant 7 material may be articulated a tritone apart from an underlying Dominant sonority due to a special relationship existing between the two Dominant sonorities. In short, in any given Dominant 7 sonority, the 3rd and 7th are considered to be the most important of the four pitches involved in terms of providing the distinct colors that identify the Dominant sonority as Dominant. Dominant sonorities a tritone apart have as common tones the 3rd and 7th of both respective chords (Ex. C 7: C, E, G, B flat; F# 7: F sharp, A sharp, C sharp, E). See the following for an explicit example.
“Jones Street”
• measure 2
APPENDIX A

DISCOGRAPHY
DISCOGRAPHY


*Tenor Saxophone improvised solo # 1 is played by Mr. Brecker; Tenor Saxophone improvised solo # 2 is played by Mr. Mintzer.
APPENDIX B

“NOTHING PERSONAL”: TREBLE AND BASS CLEF TRANSCRIPTIONS, ANNOTATED AND UNANNOTATED
“Nothing Personal”

Michael Brecker tenor saxophone solo
from Michael Brecker

transcription is notated one octave above actual sounding pitch

 transcription: David Freedy

Indicates passing tone

1st Chorus

\[ G \text{ Dorian Mode} \]

2nd Chorus

\[ G \text{ Dorian Mode} \]

transcription is notated one octave above actual sounding pitch

\( \frac{f}{120} \)
"Nothing Personal"
transcription: David Freedy

cromatic turnaround

Ascending Melodic Minor/G Dorian

Cmi7

GMI

Cmi7

GmiMA7

Eb Mixolydian Mode

GmiMA7

Eb7

Dorian Mode

D7(#9)

3rd Chorus

GmiMA7

GmiMA7

AMA/Ab7

GmiMA7

GmiMA7
"Nothing Personal"
transcription: David Freedy

G Dorian F# Dorian E Dorian

GmiMA7

4th Chorus

G Ascending Melodic Minor Scale

GmiMA7

G Dorian Mode

A7 Ascending Melodic Minor Scale

GmiMA7

GmiMA7
"Nothing Personal"
transcription: David Freedy

Ascending Melodic Minor
G Dorian

GmiMA7

Cmi7

Dorian Mode
Mixolydian Mode

GmiMA7

GmiMA7

GmiMA7

GmiMA7

5th Chorus

G Dorian Mode

GmiMA7

GmiMA7
"Nothing Personal"
transcription: David Freedy

G Dorian

GmiMA7

GmiMA7

GmiMA7

Cmi7

GmiMA7

Cmi7

GmiMA7

GmiMA7

GmiMA7

GmiMA7

GmiMA7

GmiMA7

GmiMA7

GmiMA7

GmiMA7

GmiMA7
"Nothing Personal"

Michael Brecker tenor saxophone solo
from Michael Brecker

transcription: David Freedy

transcription is notated one octave above actual sounding pitch

1st Chorus

2nd Chorus
"Nothing Personal"
transcription: David Freedy

3rd Chorus
"Nothing Personal"
transcription: David Freedy

GmiMA7
Cmi7

Cmi7
GmiMA7

GmiMA7
eb7

D7(#9)
GmiMA7

GmiMA7

5th Chorus
"Nothing Personal"
transcription: David Freedy
“Nothing Personal”

Michael Brecker tenor saxophone solo
from Michael Brecker

transcription is notated one octave below actual pitch

\[ d = 120 \]

transcription: David Freedy

1st Chorus G Dorian Mode

GmiMA7  GmiMA7  GmiMA7

1  2  3

G \text{Ascending Melodic Minor Scale}

GmiMA7  Cmi7  Cmi7

4  5  6

GmiII  GmiMA7  GmiMA7  Eb7

7  8  9

D \text{"Dominant Diminished" Scale}  A\text{Ascending Melodic Minor Scale}

D\text{b79}  GmiMA7

10  11

chromatic turnaround

2nd Chorus

GmiMA7  GmiMA7

12  13

A\text{Ascending Melodic Minor Scale}

GmiMA7  GmiMA7

14  15

"Nothing Personal"

Michael Brecker tenor saxophone solo
from Michael Brecker

transcription is notated one octave below actual pitch

\[ d = 120 \]

transcription: David Freedy

1st Chorus G Dorian Mode

GmiMA7  GmiMA7  GmiMA7

1  2  3

G \text{Ascending Melodic Minor Scale}

GmiMA7  Cmi7  Cmi7

4  5  6

GmiII  GmiMA7  GmiMA7  Eb7

7  8  9

D \text{"Dominant Diminished" Scale}  A\text{Ascending Melodic Minor Scale}

D\text{b79}  GmiMA7

10  11

chromatic turnaround

2nd Chorus

GmiMA7  GmiMA7

12  13

A\text{Ascending Melodic Minor Scale}

GmiMA7  GmiMA7

14  15

"Nothing Personal"

Michael Brecker tenor saxophone solo
from Michael Brecker

transcription is notated one octave below actual pitch

\[ d = 120 \]

transcription: David Freedy

1st Chorus G Dorian Mode

GmiMA7  GmiMA7  GmiMA7

1  2  3

G \text{Ascending Melodic Minor Scale}

GmiMA7  Cmi7  Cmi7

4  5  6

GmiII  GmiMA7  GmiMA7  Eb7

7  8  9

D \text{"Dominant Diminished" Scale}  A\text{Ascending Melodic Minor Scale}

D\text{b79}  GmiMA7

10  11

chromatic turnaround

2nd Chorus

GmiMA7  GmiMA7

12  13

A\text{Ascending Melodic Minor Scale}

GmiMA7  GmiMA7

14  15
"Nothing Personal"
transcription: David Freedy

chromatic turnaround G Ascending Melodic Minor / G Dorian

GmiMA7

Cmi7

GmiMA7

GmiMA7

Eb Mixolydian Mode

3rd Chorus

AMA/A7

GmiMA7

GmiMA7

AMA/A7
“Nothing Personal”
transcription: David Freedy

Ab7 F#
Ionian Mode

GmiMA7

Cmi7

A7 B7

Cmi7

GmiMA7

Bb7

GmiMA7

Eb

Dorian Mode

GmiMA7

4th Chorus

G Dorian F# Dorian F Dorian E Dorian

GmiMA7

GmiMA7

G Dorian Mode

A Ascending Melodic Minor/Dorian

GmiMA7

GmiMA7
"Nothing Personal"
transcription: David Freedy

GmiMA7

Cmi7

Dmi

CMA

BMA

B♭MA

AMA

Gmi

GmiMA7

Cmi7

Gmi

D7

G Dorian Mode

B♭ Mixolydian Mode

Eb

GmiMA7

Gmi

D♭ºº

D♭ººº

G Ascending Melodic Minor Scale/G Dorian Mode

GmiMA7

5th Chorus

G Dorian Mode

GmiMA7

GmiMA7
"Nothing Personal"
transcription: David Freedy

G Dorian

GmiMA7

GmiMA7

A7

G Dorian Mode

Cmi7

GmiMA7

Cmi7

E♭ Mixolydian Mode

GmiMA7

E♭7

E♭ Mixolydian Mode/D♭ Lydian Mode

D♭4♭5

G Dorian Mode

GmiMA7

GmiMA7
"Nothing Personal"

Michael Brecker tenor saxophone solo
from Michael Brecker

transcription is notated one octave
below actual sounding pitch

transcription: David Freedy

1st Chorus

2nd Chorus
"Nothing Personal"
transcription: David Freedy

3rd Chorus
"Nothing Personal"
transcription: David Freedy
APPENDIX C

"TWO T’S” [SIC]: TREBLE AND BASS CLEF TRANSCRIPTIONS, ANNOTATED AND UNANNOTATED
“Two T’s” [sic]

Michael Brecker tenor saxophone solo
from Twin Tenors

transcription is notated one octave above actual sounding pitch

indicating passing tone

1st Chorus

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2nd Chorus

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3rd Chorus

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5th Mode of E Dominant Bebop Scale

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transcription: David Freedy

Two T’s” [sic]
Michael Brecker tenor saxophone solo from Twin Tenors
"Two T's"
transcription: David Freedy

Ascending Melodic Minor Scale

Mixolydian Ionian Mode

Major Pentatonic

Ionian Mode

Major Pentatonic

5th Mode of D

5th Mode of D

5th Mode of C

chromaticism

Dominant Bebop Scale Major Pentatonic
6th Chorus

transcription: David Freedy

Two T's


BbMA • • • B Dorian Mode

BbMA • • • Edim7 • • • BbMA

BbMA • • • AMA: GMA • • • BbMA

BbMA • • • Edim7 • • • BbMA

BbMA • • • AMA: GMA • • • BbMA

BbMA • • • Edim7 • • • BbMA

BbMA • • • AMA: GMA • • • BbMA

BbMA • • • Edim7 • • • BbMA

7th Chorus

Bb Ionian Mode FAUG • • • 5th Mode of Db Major Pentatonic

Bb Ionian Mode FAUG • • • 5th Mode of Db Major Pentatonic

Bb Ionian Mode FAUG • • • 5th Mode of Db Major Pentatonic

Bb Ionian Mode FAUG • • • 5th Mode of Db Major Pentatonic
8th Chorus
5th Mode of Db Major Pentatonic

transcription: David Freedy

9th Chorus
5th Mode of D♭ Major Pentatonic

10th Chorus
2nd Mode of D♭ Major Pentatonic

B♭ Lydian Mode
B♭ Ionian Mode
B♭MA/B♭mi

F7
B♭7
B♭7
B♭7

B♭MA/B♭7
B♭7
B♭7
B♭7

A Ionian Mode
B♭MA
G♯7♭6
B♭MA
B♭MA

F7
B♭7
B♭7
B♭7
"Two T's" transcription: David Freedy

11th Chorus

5th Mode of D♯ Major Pentatonic

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"Two T's" [sic]

Michael Brecker tenor saxophone solo from Twin Tenors

transcription is notated one octave above actual sounding pitch

transcription: David Freedy
"Two T's"

transcription: David Freedy

4th Chorus

5th Chorus
"Two T's"
transcription: David Freedy

11th Chorus
“Two T’s” [sic]

Michael Brecker tenor saxophone solo from Twin Tenors

transcription is notated one octave below actual sounding pitch

transcription: David Freedy

indicates passing tone

1st Chorus

chord tones

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2nd Chorus

B Dorian Mode

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3rd Chorus

5th Mode of E Dominant Bebop Scale

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intervallc chromaticism turnaround

G7(b9)

Edim7

Cmi7

Cmi7

BbMA/Bb7

B7

B7

FAUG

BbMA/EbMA(#5)

F7

BbMA

EbMA

GMA

Bb7

Eb7

Bb7

Eb7

Bb7

Eb7

Bb7

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Bb7

Eb7
6th Chorus

"Two T's"

transcription: David Freedy

5th Mode of A Maj. Pent.
5th Mode of F Maj. Pent.
5th Mode of E Maj. Pent.

BbMA •••• B Dorian Mode

5th Mode of G Maj. Pent.

5th Mode of F Maj. Pent.

5th Mode of E Maj. Pent.

"Two T's" transcription: David Freedy

6th Chorus

Bb7

B7

B7

B7

B7

BbM7

Edim7

EbM7

Eb7

Bb7

Bb7

Bb7

Bb7

Bb7

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"Two T's"
transcription: David Freedy

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"Two T's" [sic]

Michael Brecker tenor saxophone solo
from Twin Tenors

transcription is notated one octave below actual sounding pitch

transcription: David Freedy

---

1st Chorus

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2nd Chorus

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3rd Chorus

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"Two T's" [sic]
Michael Brecker tenor saxophone solo
from Twin Tenors
"Two T's"

transcription: David Freedy

6th Chorus

7th Chorus
"Two T's"

transcription: David Freedy

8th Chorus

9th Chorus

10th Chorus

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"Two T's"
transcription: David Freedy
APPENDIX D

“CABIN FEVER”: TREBLE AND BASS CLEF TRANSCRIPTIONS, ANNOTATED AND UNANNOTATED
"Cabin Fever"

Michael Brecker tenor saxophone solo from Tales from the Hudson

transcription is notated one octave above actual sounding pitch

transcription: David Freedy

1st Chorus

Bb Mixolydian Mode

2nd Chorus

Bb Mixolydian Mode
"Cabin Fever"

transcription: David Freedy

**3rd Chorus**

- **A Major Bebop Scale**
- **F7**
- **Bb7**
- **Bb7**
- **Bb7**

**4th Chorus**

- **Bb Mixolydian Mode**
- **Eb7/Ebmi7**
- **Ebm7**
- **F7(b9, #9)**

**5th Chorus**

- **G7**
- **C Aeolian Mode**
- **G7**
- **Cmi7**
- **F7**
- **Bb7**
7th Chorus

"Cabin Fever"

transcription: David Freedy

7th Chorus

Bb Mixolydian Mode

8th Chorus

chromaticism
"Cabin Fever"
transcription: David Freedy

9th Chorus
5th Mode of Db Maj. Pent. B Ionian Mode

10th Chorus
B Mixolydian Mode A Ionian Mode

11th Chorus
B Major Bebop Scale B Ionian Mode G7(b9)

12th Chorus
C Dorian Mode B MA B7
11th Chorus
"Cabin Fever"
transcription: David Freedy

12th Chorus
13th Chorus

transcription: David Freedy

"Cabin Fever"

chromaticism

14th Chorus

Bb7 Blues Pentatonic Mixolydian

5th mode of Db Major Pentatonic

15th Chorus

Bb Mixolydian Mode
"Cabin Fever"

transcription: David Freedy
“Cabin Fever”

Michael Brecker tenor saxophone solo
from Tales from the Hudson

transcription is notated one octave above actual sounding pitch

transcription: David Freedy

1st Chorus

2nd Chorus
"Cabin Fever"
transcription: David Freedy

3rd Chorus

4th Chorus
"Cabin Fever"

transcription: David Freedy

5th Chorus

6th Chorus
"Cabin Fever"
transcription: David Freedy
"Cabin Fever"
transcription: David Freedy

9th Chorus

10th Chorus

117 118 119 120
"Cabin Fever"
transcription: David Freedy

11th Chorus

12th Chorus
"Cabin Fever"

transcription: David Freedy
"Cabin Fever"
transcription: David Freedy

16th Chorus
"Cabin Fever"

Michael Brecker tenor saxophone solo
from Tales from the Hudson

transcription is notated one octave
below actual sounding pitch

\[ \text{transcription: David Freedy} \]

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"Cabin Fever"
transcription: David Freedy

3rd Chorus

4th Chorus

5th Mode of
Db Major Pentatonic
"Cabin Fever"

transcription: David Freedy

BbMA - - - - BbAUG 5th Chorus Bb Ionian Mode - - - - - - - B Ionian Mode

6th Chorus

Bb Dominant Bebop Scale - - - - - - - - - - - - - B Ionian/Mixolydian Mode

C9 - - - - - - - - - F Mixolydian Mode - F Dominant Bebop 5th Mode of Scale
7th Chorus

B♭ Mixolydian Mode

B♭ | B♭ | B♭ | B♭ | B♭

8th Chorus

chromaticism

Ami | G♭miMA7 | B♭MA | AMA

B♭ | B♭ | B♭ | B♭

"Cabin Fever"

transcription: David Freedy

AMA D♭ Major Pentatonic

7th Mode of D Major Pentatonic

D♭ Major Pentatonic
9th Chorus

5th Mode of Bb Major Pent.

Bb7 | Bb7 | Bb7 | Bb7

10th Chorus

Bb Mixolydian Mode

Bb7 | Bb7 | Bb7 | Bb7

10th Chorus

Bb Major Bebop Scale

Bb7 | Bb7 | Bb7 | Bb7
11th Chorus

transcription: David Freedy

"Cabin Fever"

12th Chorus
13th Chorus

transcription: David Freedy

14th Chorus

5th mode of Db Major Pentatonic

15th Chorus

Db Mixolydian Mode
"Cabin Fever"
transcription: David Freedy

\[ \text{Mixolydian Mode} \]

\[ B \]

\[ B^{b} \]

\[ B^{b} \]

\[ B^{b} \]

\[ F^{b} \]

\[ E^{b} \]

\[ E^{b} \]

\[ B^{b} \]

\[ G^{b} \]

\[ C^{m}i7 \]

\[ F^{b} \]

\[ B^{b} \]

\[ B^{b} \]

\[ B^{b} \]

\[ F^{b} \]

\[ B^{b} \]

\[ B^{b} \]

\[ G^{b} \]

\[ C^{m}i7 \]

\[ F^{b} \]

\[ B^{b} \]

\[ B^{b} \]

\[ G^{b} \]

\[ C^{m}i7 \]

\[ F^{b} \]

\[ B^{b} \]

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\[ F^{b} \]
“Cabin Fever”

Michael Brecker tenor saxophone solo
from Tales from the Hudson

transcription is notated one octave below actual sounding pitch

transcription: David Freedy
"Cabin Fever"
transcription: David Freedy

3rd Chorus

4th Chorus
"Cabin Fever"

transcription: David Freedy

5th Chorus

6th Chorus
"Cabin Fever"
transcription: David Freedy

7th Chorus

8th Chorus
"Cabin Fever"
transcription: David Freedy

9th Chorus

10th Chorus
"Cabin Fever"
transcription: David Freedy

11th Chorus

Bb7 | Bb7 | Bb7 | Bb7
121 122 123 124

Eb7 | Eb7 | Bb7 | G7
125 126 127 128

Cmi7 | F7 | Bb7 | Bb7
129 130 131 132

12th Chorus

Bb7 | Bb7 | Bb7 | Bb7 (b)
133 134 135 136

Eb7 | Eb7 | Bb7 | (G7)
137 138 139 140

Cmi7 | F7 | Bb7 | Bb7
141 142 143 144
"Cabin Fever"
transcription: David Freedy
APPENDIX E

“JONES STREET”: TREBLE AND BASS CLEF TRANSCRIPTIONS, ANNOTATED AND UNANNOTATED
"Jones Street"
Michael Brecker tenor saxophone solo
from Give and Take

transcription is notated one octave above actual sounding pitch

- 108

* indicates passing tone

*Improvised lead-in to first chorus

transcription: David Freedy
"Jones Street"
transcription: David Freedy

3rd Chorus

\[
\begin{array}{c|c|c}
\text{BbMA} & \text{CMA} & \text{Gmi}\flat^7 \\
\text{BbMA} & \text{CMA} & \text{Gmi}\flat^7 \\
\text{Gmi}\flat^7 & \text{Gmi}\flat^7 & \text{Gmi}\flat^7 \\
\end{array}
\]

\[
\begin{array}{c|c|c}
\text{B^3MA} & \text{BMA} & \text{A^b Ascending Melodic Minor} \\
\text{CMA} & \text{B^3MA} & \text{CMA} \\
\text{Gmi}\flat^7 & \text{Gmi}\flat^7 & \text{Gmi}\flat^7 \\
\end{array}
\]

\[
\begin{array}{c|c|c}
\text{Gmi}\flat^7 & \text{Gmi}\flat^7 & \text{Gmi}\flat^7 \\
\text{Cmi}\flat^7 & \text{Cmi}\flat^7 & \text{Gmi}\flat^7 \\
\text{Gmi}\flat^7 & \text{Gmi}\flat^7 & \text{Gmi}\flat^7 \\
\end{array}
\]

\[
\begin{array}{c|c|c}
\text{D^7(#9)} & \text{DbMA7(#5)} & \text{E^b Dominant Bebop Scale} \\
\text{Gmi}\flat^7 & \text{Gmi}\flat^7 & \text{E^b} \\
\text{Gmi}\flat^7 & \text{Gmi}\flat^7 & \text{Gmi}\flat^7 \\
\end{array}
\]

\[
\begin{array}{c|c|c}
\text{DbMA} & \text{Aeolian/Dorian} & \text{G Aeolian Mode} \\
\text{D^7(b6)} & \text{Gmi}\flat^7 & \text{Gmi}\flat^7 \\
\text{Gmi}\flat^7 & \text{Gmi}\flat^7 & \text{Gmi}\flat^7 \\
\end{array}
\]
"Jones Street"

Michael Brecker tenor saxophone solo
from Give and Take

transcription is notated one octave above actual sounding pitch

transcription: David Freedy

*Improvised lead-in to first chorus
"Jones Street"
transcription: David Freedy

3rd Chorus

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"Jones Street"

Michael Brecker tenor saxophone solo
from Give and Take

transcription is notated one octave
below actual sounding pitch

=! 108

*Improvised lead-in to first chorus

transcription: David Freedy

1st Chorus
5th Mode of B♭
Major Pentatonic

Gm7    D7    Gm7    G7    Cm7

2nd Chorus
Gm7

5th Mode of B♭
Major Pentatonic

Eb7    D7(#9)    Gm7

20 21 22
"Jones Street"
transcription: David Freedy
“Jones Street”

Michael Brecker tenor saxophone solo
from Give and Take

transcription is notated one octave below actual sounding pitch

Improvised lead-in to first chorus

transcription: David Freedy

1st Chorus

2nd Chorus
"Jones Street"
transcription: David Freedy

3rd Chorus

\[ \text{Gmi}^7 \quad \text{Gmi}^7 \quad \text{Gmi}^7 \]

\[ \text{D}^7 \quad \text{Gmi}^7 \quad \text{G}^7 \]

\[ \text{Cmi}^7 \quad \text{Cmi}^7 \quad \text{Gmi}^7 \]

\[ \text{Gmi}^7 \quad \text{E}^b^7 \]

\[ \text{D}^7 \#9 \quad \text{Gmi}^7 \quad \text{Gmi}^7 \]
APPENDIX F

“DELTA CITY BLUES”: TREBLE AND BASS CLEF TRANSCRIPTIONS, ANNOTATED AND UNANNOTATED
“Delta City Blues”

Michael Brecker tenor saxophone solo
from Two Blocks from the Edge

transcription is notated one octave above actual sounding pitch

$\text{trans} = 138$

* indicates passing tone

Improvized lead-in to 1st chorus

transcription: David Freedy

1st Chorus

B Mixolydian Mode

Bm

Bb7

Bb7

F

Eb7

Bb7

Bb7

Mixolydian Mode

Cmi

F

Mixolydian Mode

B

Bb7

Bb7

Bb7

Bb7

Bb7

Mixo-

lydian

Mode

1st Chorus

B Mixolydian Mode

Bm

Bb7

Bb7

F

Eb7

Bb7

Bb7

Mixolydian Mode

Cmi

F

Mixolydian Mode

B

Bb7

Bb7

Bb7

Bb7

Bb7

Mixo-

lydian

Mode

1st Chorus

B Mixolydian Mode

Bm

Bb7

Bb7

F

Eb7

Bb7

Bb7

Mixolydian Mode

Cmi

F

Mixolydian Mode

B

Bb7

Bb7

Bb7

Bb7

Bb7

Mixo-

lydian

Mode

1st Chorus

B Mixolydian Mode

Bm

Bb7

Bb7

F

Eb7

Bb7

Bb7

Mixolydian Mode

Cmi

F

Mixolydian Mode

B

Bb7

Bb7

Bb7

Bb7

Bb7

Mixo-

lydian

Mode

1st Chorus

B Mixolydian Mode

Bm

Bb7

Bb7

F

Eb7

Bb7

Bb7

Mixolydian Mode

Cmi

F

Mixolydian Mode

B

Bb7

Bb7

Bb7

Bb7

Bb7

Mixo-

lydian

Mode

1st Chorus

B Mixolydian Mode

Bm

Bb7

Bb7

F

Eb7

Bb7

Bb7

Mixolydian Mode

Cmi

F

Mixolydian Mode

B

Bb7

Bb7

Bb7

Bb7

Bb7

Mixo-

lydian

Mode

1st Chorus

B Mixolydian Mode

Bm

Bb7

Bb7

F

Eb7

Bb7

Bb7

Mixolydian Mode

Cmi

F

Mixolydian Mode

B

Bb7

Bb7

Bb7

Bb7

Bb7

Mixo-

lydian

Mode

1st Chorus

B Mixolydian Mode

Bm

Bb7

Bb7

F

Eb7

Bb7

Bb7

Mixolydian Mode

Cmi

F

Mixolydian Mode

B

Bb7

Bb7

Bb7

Bb7

Bb7

Mixo-

lydian

Mode
"Delta City Blues"
transcription: David Freedy

2nd Chorus

B "Dominant Diminished" Scale

Ascending Melodic Minor Scale

"Lydian Dominant" Scale

Mixolydian Mode

3rd Chorus

chromaticism
"Delta City Blues"

transcription: David Freedy
"Delta City Blues"
transcription: David Freedy

B Ionian Mode

5th Mode of Dmaj

7th Mode of the F Dominant Bebop Scale

B Ionian Mode

4th Mode of F Dominant Bebop

chromatic turnaround
diatonic turnaround
“Delta City Blues”

Michael Brecker tenor saxophone solo
from Two Blocks from the Edge

transcription is notated one octave above actual sounding pitch

j = 138

* Improvised lead-in to 1st chorus

transcription: David Freedy

1st Chorus

1

2

3

4

5

6

7

8

9

10

11

12

B♭7

B♭7

B♭7

B♭7

B♭7

B♭7

Cmi7

F7

B♭7

B♭7
"Delta City Blues"
transcription: David Freedy

2nd Chorus

3rd Chorus

167
"Delta City Blues"
transcription: David Freedy

4th Chorus
"Delta City Blues"
transcription: David Freedy

Bb7

Eb7

Cmi7

F7

Bb7

Bb7
"Delta City Blues"

Michael Brecker tenor saxophone solo from Two Blocks from the Edge

transcription is notated one octave below actual sounding pitch

\( \text{Transcription: David Freedy} \)

\( \text{\textbf{1st Chorus}} \)

(\textbf{B Mixolydian Mode})

\( \text{\textbf{Lydian Dominant} Scale} \)

\( \text{B Mixolydian Mode} \)

\( \text{Cmi7} \)

\( \text{F7} \)

\( \text{B Mixolydian Mode} \)
"Delta City Blues"
transcription: David Freedy

2nd Chorus

```
B "Dominant Diminished" Scale
```

13

```
B Ascending Melodic Minor Scale
```

15

```
E♭ "Lydian Dominant" Scale
```

17

```
B "Dominant Diminished" Scale
```

19

```
Mixolydian Mode
```

21

```
Mixolydian Mode
```

23

```
3rd Chorus
```

171
"Delta City Blues"
transcription: David Freedy

Bb7

5th Mode of
D Major
Pentatonic

Bb7/Ab7

4th Chorus

4th Chorus

Bb

Mixed Mode

Bb7

Mixed Mode

Bb7

Mixed Mode

Bb
"Delta City Blues"
transcription: David Freedy
"Delta City Blues"

Michael Brecker tenor saxophone solo
from Two Blocks from the Edge

transcription is notated one octave
below actual sounding pitch

\[ \text{transcription: David Freedy} \]

* Improvised lead-in to 1st chorus

1st Chorus
"Delta City Blues"
transcription: David Freedy

2nd Chorus

3rd Chorus
"Delta City Blues"
transcription: David Freedy

4th Chorus
"Delta City Blues"
transcription: David Freedy
APPENDIX G

“TIMELINE”: TREBLE AND BASS CLEF TRANSCRIPTIONS, ANNOTATED AND UNANNOTATED
“Timeline”

Michael Brecker tenor saxophone solo
from Time is of the Essence

transcription is notated one octave above actual sounding pitch

transcription: David Freedy

indicates passing tone

1st Chorus

D "Blues" Pentatonic

Dmi7

D

Dmi7

Ami7

Dmi7

Dmi7

Dmi7

Dmi7

Dmi7

Dmi7

Dmi7

2nd Chorus

“Gap” Scale

Dmi7

Dmi7

Dmi7

Dmi7

Dmi7

Dmi7

Dmi7

A7

BMA

DAUG

A7

B

A7

A7

A7

A7

A7
D Major Pentatonic

transcription: David Freedy

"Timeline"

Dmi D7(#9)

Dorian Mode

D minor D7 G

Dorian Mode

A7

A7Dominant Bebop Scale

5th Mode of C Dominant Bebop Scale

D Ascending Melodic Minor Scale

B Mixolydian Mode

D major Diminished Scale
"Timeline"

transcription: David Freedy

Bb Mixolydian Mode

Whole Tone Scale

B Mixolydian Mode

D Dorian Mode

D "Blues" Pentatonic

chromatic turnaround

Ascending Melodic Minor Scale

4th Chorus

D Dorian Mode

5th Mode of G Harmonic Minor Scale

G Dorian Mode

D "Blues" Pentatonic

Gmi7

Dmi7

Dmi7

Gmi7

Dmi7

Dmi7

Bb7

A7(#9)

Dmi7

Emi7(b5)

Dmi7

(Emi7#5)

A7

Dmi7

Dmi7

A7

Dmi7

(Emi7#5)

A7
“Timeline”

Michael Brecker tenor saxophone solo
from *Time is of the Essence*

transcription is notated one octave above actual sounding pitch

\[ J = 114 \]

1st Chorus

transcription: David Freedy

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2nd Chorus

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182
"Timeline"

transcription: David Freedy
"Timeline"

Michael Brecker tenor saxophone solo
from Time is of the Essence

transcription is notated one octave below actual sounding pitch

\( j = 114 \)

\( \bigcirc \) indicates passing tone

1st Chorus

D "Blues" Pentatonic

Am7

D "Blues" Pentatonic

transcription: David Freedy

2nd Chorus

"Gap" Scale

A7

"Dominant Diminished" Scale
"Timeline"

transcription: David Freedy
transcription: David Freedy

"Timeline"

### 4th Chorus

- **Dorian Mode**
- **5th Mode of G Harmonic Minor Scale**
- **Ascending Melodic Minor Scale**

### 5th Chorus

- **D "Blues" Pentatonic**
- **Ascending Melodic Minor Scale**

---

187
"Timeline"

Michael Brecker tenor saxophone solo
from Time is of the Essence

transcription is notated one octave
below actual sounding pitch

transcription: David Freedy

3rd Chorus
"Timeline"

transcription: David Freedy
"Timeline"

transcription: David Freedy


