

SCOOBY-SAX NEWSLETTER (October, 2014)



Welcome

Time flies! The last newsletter went out early this year and now Halloween is already approaching. In my defense, things have been a little hectic. We welcomed our son to our family in January. The initial chaos has died down and I'm getting back to playing, teaching, and arranging on a little more regular schedule.

This newsletter focuses on a transcribed solo by Arnie Krakowsky. It's a great solo and a real gold mine of ideas to explore.

In addition to examining the solo, I have a few suggestions of other things to check out on my site as well as some other interesting sites on the Internet.

Arnie Krakowsky

Arnie is a tenor player based in the Boston area. His bio indicates that he studied at Berklee. I forget exactly how I came across his recording "Is It Minor Yours?" but I'm sure glad I did. He has a very fluid style and very clear harmonic approach, which makes him a great candidate for solo transcription.

For more information about Arnie and for links to purchase his CDs, please see his website:

<http://arniekrakowsky.com/>

I've Never Been In Love Before

I've always liked this tune and Arnie plays 2 great choruses on it. If you haven't already done so, download the transcription from my site: <http://scooby-sax.com/Transcriptions.html>

The first thing to do is memorize the solo. Since it is only 2 choruses, it is a manageable amount of material to learn. At first, I recommend playing along with the recording so that you catch all the nuances of phrasing that are hard to notate. Once you have the solo down pretty well, practice it without the recording with a metronome clicking on 2 and 4. You'll see what I mean about Arnie's clear harmonic style as you practice this way. You'll very clearly hear the changes of the tune as you play through the solo.

Eleven phrases to practice

I went through the solo and found 11 phrases that I really liked (you may find more that you like). I will highlight these phrases and give some suggestions of variations that you can learn as well. For this discussion of the phrases, I have transposed each phrase to C major (or C minor). These phrases are great to practice in all 12 keys.

Example 1A is from the lead in to the 2 choruses:

EXAMPLE 1A

This phrase reminds me of one Bird used to play:

EXAMPLE 1B

It also reminds me of the opening phrase of "Serpent's Tooth":

EXAMPLE 1C

Example 2A comes from the fourth bar of the first chorus which leads to a minor chord:

EXAMPLE 2A

It is similar to a phrase in the bridge of the second chorus that leads to a major chord:

EXAMPLE 2B

Example 3A comes from the 5th bar of the first chorus:

EXAMPLE 3A

Example 3B alters just one note in the phrase to use the b9 on the dominant chord:

EXAMPLE 3B

Example 3C extends the idea to use both the b9 and #9 on the dominant chord:

EXAMPLE 3C

Example 4 uses the altered changes of the Ladybird turnaround:

EXAMPLE 4

Examples 5 and 6 give a nice demonstration of the use of bebop scales:

EXAMPLE 5
26 D-7 G7 CΔ

EXAMPLE 6
32 G7 CΔ

Example 7 has a nice voice leading with the 9th of the minor chord moving to the b13 of the dominant and ending on the 9th of the major chord:

EXAMPLE 7
29 D-7 G7 CΔ

Examples 8A and 8B have the same starting phrase with one resolving to a minor chord and the other resolving to a major chord:

EXAMPLE 8A
35 D-7 G7 C-

EXAMPLE 8B
37 D-7 G7 CΔ

Example 9A is from the 6th bar of the 2nd chorus:

EXAMPLE 9A
39 G7 CΔ

Example 9B is essentially the same except it incorporates the #9 on the dominant chord:

41 EXAMPLE 98
G⁷

Example 10A comes from the 13th bar of the 2nd chorus:

43 EXAMPLE 10A
D⁻⁷ G⁷ C^Δ

Examples 10B and 10C alter the idea slightly to use the b9, either alone or in combination with the #9:

53 EXAMPLE 10B
D⁻⁷ G⁷ C^Δ

59 EXAMPLE 10C
D⁻⁷ G⁷ C^Δ

Finally, Example 11 is found near the end of the solo and is a nice lead in to a minor chord:

46 EXAMPLE 11
D⁻⁷ G⁷ C⁻

Work through each of the examples slowly to get the sound in your ear. Once you have an example mastered

in the key of C, transpose it and learn it around the cycle of 4ths.

Big Band Arrangements

I have always loved big bands, both as a player and as a writer. I was very happy that one of my big band arrangements was selected for performance at the 2014 Northwest Big Band Workshop. I was thrilled to receive the following comment from the band's director following the performance:

"Dear Jeff, The entire band at Northwest Big Band Workshop wishes to express their deep appreciation to you for your outstanding chart to "Dear Old Stockholm." We used it to close the show, and it was a huge hit."

For anyone playing in a big band and looking for some new arrangements, please have a look at:

<http://scooby-sax.com/Arrangements.html>

The sound clips come from live performances so the quality is not great, but they are good enough to give an idea of what each arrangement sounds like. If you would like any of the arrangements, please send me an email and I will be happy to provide you a copy.

Interesting Sites

In each Newsletter, I try to highlight a few interesting sites that have useful material for players. Here are 3 that are worth checking out:

1). <http://jazzvideolessons.net/> is the educational website of saxophonist, Alex Terrier. Alex is a great player as well as a great teacher. His videos cover a wide variety of topics, including some in-depth analyses of solos by

Cannonball and Hank Mobley, methods for learning and internalizing tunes, ear training, and much more. He has several free videos available. If you like his approach, you can subscribe to access the subscriber-only content on his site.

2). I must have been a good boy last year because Santa brought me an iPad. It has proven to be a great practice tool. One app in particular (Anytune) has been very useful both for transcribing and practicing. It is similar to other slow-down programs available which slow down the tempo of a song while maintaining its pitch. One very useful feature is a looping function that will loop a designated section of a tune 10 times. It will start at 50% of the recorded tempo and each iteration it will increase the tempo by 5% so that by the last loop you are playing at 100%. It's a great way to learn a lick and slowly bring it up to performance tempo. Have a look at:

<http://anytune.us/>

3). A great resource for big band and combo charts is <http://www.ejazzlines.com/> . They have an extensive catalog of charts and have superior customer service. They have the own line of charts (Jazz Lines Publications) that is dedicated to the restoration and preservation of historic jazz arrangements. If you're looking for great charts by Benny Carter, Oliver Nelson, Gerry Mulligan, etc. this is a resource worth checking out.

Until Next Time ...

I hope you enjoyed this issue of the Scooby-Sax Newsletter and that it gives you plenty of material to practice. Your comments and questions are always welcome. Send me an email at scooby@scooby-

sax.com to let me know what you thought of this issue, suggestions for future issues, etc.

Sincerely,

Jeff Rzepiela

www.scooby-sax.com