PHL WOODS 30 LOS

Transcribed by ADAM TURMAN





Published by JAMEY AEBERSOLD JAZZ® P.O. Box 1244 New Albany, IN 47151-1244 www.jazzbooks.com ISBN 978-1-56224-293-0

Cover Design & Layout by JASON A. LINDSEY

Copyright © 2014 Jamey Aebersold Jazz® All Rights Reserved.

Printed in U.S.A. International Copyright secured. All copyrights used by permission.

No portion of this book may be reproduced in any way without permission from the publisher.

Duplicating copyrighted music is destructive to our industry and is against Federal Law. When you make photocopies or create digital copies of our products, or if you trade, distribute, share, or sell illegal copies of our products you make it harder for publishers like us to introduce new materials. Every time you duplicate a piece of copyrighted material, you deny the composers rightful revenue and discourage them from being creative.

Please do not photocopy or distribute copies (digital or otherwise) of our music books or recordings.

Contents

Acknowledgementsiii
Specifics Of Notationiii
Phil Woods' Alto Saxophone Solos
from track 3 of the album Phil Woods Quintet + One - "Flash"
from track 4 of the album Art Farmer - Phil Woods - "What Happens"
from track 7 of the album Phil Woods and Trio - "Just Friends"
from track 1 of the album Phil Woods/Lew Tabackin - "Limehouse Blues"
from track 8 of the album Benny Carter/Phil Woods -
"Another Time, Another Place"
from track 3 of the album Phil Woods Septet - "Pairing Off"
from track 6 of the album Phil Woods with Red Garland - "Sugan"
from track 6 of the album Art Farmer - Phil Woods Together -
"What Happens?" 37
from track 6 of the album "An Affair To Remember"

Acknowledgements

A special note of gratitude to my teachers Dr. Bob Lark and Dr. Thomas Walsh. Without your help, this book would not have been possible.

Of course, I would like to thank Mr. Phil Woods – I hope this book will help to enrich your outstanding legacy so you can influence yet another generation of saxophonists!

- Adam Turman

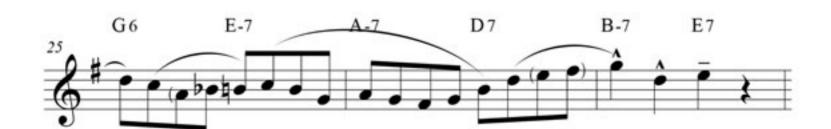
Specifics of Notation

Phil Woods' style is a unique combination of pitch, rhythm, and articulation. While most transcription books focus on the first two components, special effort has been made in this publication to help the reader understand and recreate specific articulation patterns and tendencies. While the recordings are the ultimate resource, these detailed transcriptions can serve as a "jumping-off-point" for performing in Phil's style as well as crafting a style of your own.

The crucial detail for understanding jazz style is the use of the half tongue (notated with parentheses). The half tongue helps accents within legato lines (Think Doo NNN Doo Bah). Notice how Phil uses the half tongue to emphasize enclosures of important harmonic tones as well as emphasizing the apex of a line.

The following example is from mm. 25-27 of "Pairing Off"

The notes in parentheses (A & Bb) are played with the tongue muffling the sound of the notes. The B on count three is articulated by removing the tongue from the reed. The C on the "& of three" is tongued in the traditional manner. This same pattern occurs on beat four of m. 26.







solo begins at 0:57 💄 = 260



Track 3 of the album Phil Woods Septet - "Pairing Off" Prestige 7046, 1956





