

PHIL WOODS

SOLOS

Transcribed by ADAM TURMAN



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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.

The image shows a musical staff in treble clef with a key signature of one sharp (F#). The staff is numbered 25 at the beginning. Above the staff, the following chords are indicated: G6, E-7, A-7, D7, B-7, and E7. The notation includes eighth and quarter notes, some of which are enclosed in parentheses to indicate half-tonguing. There are also accents (^) over some notes. The staff ends with a double bar line and a repeat sign.

Track 3 of the album
Phil Woods Quintet + One "Flash"
Concord 4408, 1990

Solo begins at 4:25 ♩ = 120

AMaj7 A#dim

B-7 E7 Fdim

F#7 F#7/E D#°

D#° D-7

C#-7 Cdim

B-7 E7

C#° F#7

B7 Bb7

18 A Maj7 A#dim

20 B-7 E7 F dim

22 F#-7 F#7/E

24 D#° D-7

26 C#-7 C dim

28 GMaj7 F#7

30 B7 Bb7

32 AMaj7 D#° G#7(b9) C#Maj7

Track 1 of the album
"Phil Woods/Lew Tabackin"
Evidence ECD 22209-2, 1980

solo begins at 0:57 ♩ = 260

Solo Break

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of seven staves of music. The first staff is labeled "Solo Break" and contains a melodic line with two triplet markings. The second staff is marked with a box containing the letter "A" and begins with a Bb7 chord. The third staff starts at measure 5. The fourth staff starts at measure 7 and includes a G7 chord. The fifth staff starts at measure 9. The sixth staff starts at measure 11 and includes F6 and Bb6 chords. The seventh staff starts at measure 13 and includes Eb, A7, and D- chords. The melody is characterized by eighth and sixteenth notes, often beamed together, and includes various ornaments such as grace notes and slurs.

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

Solo Begins at 2:31 ♩ = 250

Musical score for the solo section of "Pairing Off" by Phil Woods Septet. The score is written in treble clef, 4/4 time, with a key signature of one sharp (F#). The tempo is marked as ♩ = 250. The score consists of seven staves of music, with measures numbered 1 through 13. Chord symbols are placed above the notes. A large, stylized watermark logo is overlaid on the score, partially obscuring the notes in measures 5 through 9.

Chord symbols: A-7, D7, B-7, E7, A-7, D7, D-7, G7, C6, C#dim, G, E-7, A-7, D7, G6, E-7, A-7, D7, B-7, E7, A-7, D7, D-7, G7, C6, C-7.

15 DMaj7

17 F#7

19 B7

21 E7

23 A7

25 E-7 A7

27 E-7 A7

29 DMaj7 E-7 A7

31 DMaj7

15 F#7

17 B7

19 E- B7

21 E-

23 E- B7

25 E- E7(b9)

27 A- E7(b9)

29 E- F#7