

ARTIST PROFILE

Davey Schildkraut

By Rob Derke



For roughly 65 years, saxophonist and educator Davey Schildkraut has remained a little known figure in the creation of bebop outside of a select few of the world's leading jazz performers, educators, and well-informed historians. I had the distinct honor of studying with Davey during my first few years as a young jazz musician – and I must say that this has left an indelible mark on me, both as an artist and educator. After a closer study of numerous recordings, interviews with performers who have shared the bandstand with him, and a thorough analysis of over 500 pages of his handwritten lessons in improvisation and saxophone technique that he wrote for me during my years of study, I found that Schildkraut has left behind not only an extensive career in jazz performance that has contributed to the creation of the bebop language, but an outstanding model of jazz pedagogy.

Born in New York City in 1925 on the Lower East Side, Schildkraut made his professional debut with Louis Prima in 1941. He then went on to work with many of the leading bands at that time, including Buddy Rich's band while it was backing Frank Sinatra and Ava Gardner, George Handy, Anita O'Day, Tony Bennett, Miles Davis, and Stan Kenton.

Although Schildkraut's most widely recognized work is on the Miles Davis album "Walkin'", his largest collection of recorded material can be found in 1953 and 1954 while he was performing with Stan Kenton. Eager to get a sense of the evolution of Dave's solo work, I spoke with arranger Bill Holman who was also with Kenton during those years. Since their touring work largely outnumbered the recorded material that is available, it was important to gain some first hand insight. This was a defining time for Kenton, and Schildkraut as well, because of their 1954 tour that included Charlie Parker as a featured soloist.

Confusion and comparison with Charlie Parker had been a reoccurring theme throughout Dave's career. We see this in a 1955 Down Beat Magazine blindfold test in which bassist Charles Mingus mistakenly identified Parker as the soloist when it was actually Schildkraut (OJC, 2005). In addition, we can cite the liner notes on the album 'More Unissued, Vol. 2' (1990), Royal Jazz (RJD506), that lists Charlie Parker as the saxophonist. As confirmed by Bill Triglia, who was the pianist the record date, it was Dave Schildkraut who was playing alto on this record, and not Charlie Parker.

When asked about the comparison between Parker and Schildkraut that most jazz historians love to make, Holman's response was eye opening. According to Holman, "Dave had a completely introspective way of playing...and played according to how he felt at any particular time." Holman completely disagreed with any notion of comparing Schildkraut with Bird in terms of solo style. Holman continued, "A lot of guys take the easy way out and say 'Oh, another bebop alto player so we'll compare him to Bird.' I never heard [Schildkraut] using Bird's or anyone else's licks, it was all completely original and I really enjoyed hearing his playing for that reason". Having a perspective such as the one that Holman offered gave a breathe of fresh air when listening back to the Kenton tracks that featured Schildkraut as a soloist. In fact, all three of Kenton's alto saxophone players during 1953 and 1954 can be described as having an individual voice with varying degrees of what Holman defined as an introspective way of playing. This makes it quite apparent that Kenton was carefully choosing the colors for his palette by using Schildkraut along with players like Lee Konitz and Charlie Mariano in the reed section.

Topics covered in our lessons included the study of scales, chords, harmony, ear training, jazz theory, repertoire study, bebop melodies and form, as well as learning the art of jazz improvisation. But before we dive into a

sample of my analysis here and on the CD, I must make mention of my personal relationship with Schildkraut outside of what most consider to be the ‘formal lesson’. Each lesson lasted roughly two to three hours, and that was before Dave stayed for dinner. It was during these weekly meals that I listened to Dave and my grandmother, who also grew up on the lower east side of New York, exchange stories of the heyday of Jazz in New York. Being young at the time I could never imagine where the stories would lead. What I can say is that after I rushed home from school, opened the door to our Brooklyn apartment and heard Davey coming up the stairs, instrument in one hand, ice cream for dessert in the other while carefully tapping out his pipe as he turned the corner...I *knew* it was going to be a great day.

This contribution to the learning process has shaped my personal and professional life. Davey was incredibly peaceful, spiritual, and, at times, rather introspective. He would weave conversations between the music we were working on and his experiences in the past while even mixing in analysis of his dreams about music. Topics discussed would range from religions and philosophy to politics and baseball as the need arose, and his teaching did not stop just because the instrument wasn’t being played. This cannot be overlooked if we are to find concrete evidence as to the benefits of studying the bebop tradition with a performer who was on the bandstand at the time of its inception as opposed to a method of study that relies solely on theoretical knowledge and subjective descriptions from a mainly third person historical perspective. My experience with Davey is as close as you can get to the master – apprentice relationship that is now only common in the music of other cultures. I feel incredibly lucky to have had such a close relationship with someone whom I consider to be a true master.

Samples and excerpts along with analysis can be seen in the accompanying CD, but I’d like to point out several highlights first. Schildkraut formulated each lesson with particular goals in mind. In order to achieve this he used melodic phrases, written out solos, scale studies, and chordal patterns that were directly related to songs within a lesson. In turn, whenever I needed work on a particular technique, the songs within the lesson would relate directly to the study. These studies and songs were used to facilitate technique while at the same time establish a deeply rooted vocabulary for improvisational studies. Whether or not it was a conscious decision on the part of an experienced teacher and performer who was undoubtedly well versed in the jazz tradition, and knowledge of his evolution as an educator notwithstanding, one cannot help being struck by the amount of varied content that Schildkraut provided for me throughout the learning process.

To give you a sample of the concepts that were covered in these lessons, I would like to point out some interesting themes contained within Schildkraut’s solo on “Solar” (from Miles Davis’ *Walkin’*) and compare some of them to the material found in Schildkraut’s lesson manuscript. One striking theme of this solo is Schildkraut’s free use of rhythm and lyricism, evidence to the Holman statement mentioned earlier. His seamless variance of triplet and sixteenth note lines create a floating effect often found throughout Schildkraut’s recording career. As Michael Sparks’ liner notes to *Kenton Showcase* (Capitol Jazz, 2000) states, Schildkraut provides a “wonderfully atmospheric solo”, and on *Kingfish*, Schildkraut has “an individual sound that flows from his horn like liquid gold” (Kenton, 2000).

An example of this rhythmic variation being used in Schildkraut’s educational model can be seen in the figure below. Here the student is learning how to quickly jump from a sixteenth note to a triplet subdivision. He immediately applies the rhythmical content of this exercise in a written out solo based on the chord changes of “Stella By Starlight”. This solo is written in such a way that the tune is cut in half with the changes moving twice as fast as compared to the original, thus being sixteen bars instead of the usual thirty-two. What is interesting to note is that Schildkraut starts to use a more varied approach when we get to the bridge where the chord changes take on a much different feel as compared to the first half of the song. In the bridge the chord changes last twice as long, and Schildkraut highlights this rhythmically in addition to harmonically.

① Key E

② Key A L.I.O.S.B.S. (Little Improvisation on Stella by Starlight)

Continuing the practice that Schildkraut employs in his improvisational instruction are examples of solo sections that make use of the melody within the solo, framing the improvisation in a context that the student feels comfortable in. This also allows the student to hear the improvisational lines with its accompanying chord changes and imparts on the student the idea of never sacrificing the melodic structure of a song.

As I mentioned earlier, Schildkraut consistently framed most of his technical exercises firmly in the jazz language. The application of this material is at the core of his methodology. Below is an example of some technical/improvisational study material.

3) Key F 3 3 3 3 3 3 3 3

4) MINOR 7TH CHORDS

5) MINOR 7TH CHORDS

6) Am7 D7 Abm7 Db7 Gm7 C7 F#m7 B7
Fm7 Bb Em7 A7 D7 Gb

In the next page of the lesson Schildkraut uses these phrases in the context of the “Four” solo excerpt seen in below. Note that I have labeled several phrases throughout the solo with their corresponding exercise line number. What makes their use even more interesting is the rhythmical placement of these figures. As we have already seen in the portion of this study concentrating on the “Solar” material, Schildkraut continues to use a varied application of an otherwise rhythmically symmetrical melodic phrase. Although there are three definitive uses of line five, each is rhythmically structured in a unique way by comparison. Even when merely applying a melodic line for a student, he continues to follow a rather individual and lyrical approach.

F7 Bb7

Ab7 Db7

Eb7 E5

Similar to #5

Pasadena
NO. 1 MUSICPACK 12 STAVE/PO 10256

Returning to my personal experiences with Davey, I started my studies with him in July 1985 and I must say that I wasn't quite sure where it would all lead. Jazz and classical music were always played at home and I had already developed a strong sense of what the music was 'supposed' to sound like, at least as much as any thirteen year old could grasp. My Charlie Parker and Stan Getz records were already getting worn out and I can remember

staying up all night to tape the John Coltrane birthday broadcast on WKCR. When I found out I was going to study with someone who actually played with my heroes I was completely floored, as well as completely and immediately devoted to the learning process.

A typical lesson with Schildkraut lasted a minimum of two hours, and had reached up to four hours on many occasions. Practically speaking, how could it not with so much material written for each lesson. With each lesson running an average of six pages in length, there was plenty to cover. The learning process was never rushed, and Schildkraut saw to it that I had a complete understanding of the material. Because of this, practicing something incorrectly in between the weekly lessons was never a risk. In fact, one of the first lessons that this taught me was 'how to practice'. As I continued my education, entered the professional world, and taught hundreds of students, I have found that this is a fundamental concept essential to anyone pursuing artistic endeavors. Unfortunately, for many students this type of learning process is completely foreign.

The difficulty that this presents for the educator is not to be underestimated. Since every student will learn in a different manner, it takes a keen observation on the part of the educator to formulate a learning process that will suit the student before him. What made Schildkraut's model unique for a student at this level was its thorough completeness. In terms of performance methodology, nothing was absent from his approach. In fact, the material was covered and presented in such a way that nothing was left to chance. The material was applied to various situations, systematically framed in context to put the tools of a jazz performer in context.

Another crucial component to Schildkraut's model of education was the listening portion. Schildkraut's lesson material was more often than not accompanied by a cassette tape of recordings he felt were important for the week's lesson, as well as being required listening. These tapes of the jazz masters became the foundation of my listening and included hours of Charlie Parker, Dizzy Gillespie, countless other big bands, Clifford Brown, John Coltrane, Sonny Rollins, Stan Getz, and many more too numerous to list here.

As stated by Gunther Schuller in Coker's "Improvising Jazz", the jazz musician of the past had many learning opportunities, "even at the risk of failing. For the young player of today these opportunities are virtually non-existent. The jam session and big band are a memory of the past." I am always amazed at the amount of books and methods that teach the student about theory as it relates to jazz improvisation without any real sense of applied knowledge. There are excellent resources available for theoretical reference, and when strictly viewed as harmonic reference texts they are in some ways much more thorough than Schildkraut's manuscript, but they are not practical guides in the art of improvisation. Given these restraints, Schildkraut offers us a look into what he felt was necessary for a student of jazz precisely by how he placed the bulk of his material into various types of studies, thus trying to develop a more complete and well versed jazz musician.



ANALYSIS

Davey Schildkraut

By Rob Derke

After reading the print article you should now have a good background on Davey, including his technical methodology as well as his approach to the learning process. The following excerpts of our work together will serve as a helpful resource in seeing the progression of a beginning student of jazz. Even though there are countless scales, melodic lines, patterns, etc. that were given to me, it is important to remember that the content is almost less important than the manner and context in which it was applied. This is where the focus of analyzing Schildkraut's work lies. Although his method does not include melodic lines that encompass every harmonic and melodic variant similar to Slonimsky's "Thesaurus of Scales and Melodic Patterns" or Yusef Lateef's "Repository of Scales and Melodic Patterns", its value is the structure and framework in which these exercises are presented. The material is then followed by a practical application in the form of improvisation, harmony and repertoire studies.

By page three of the manuscript, we notice the application of a number of saxophone techniques written on pages one and two in the form of a written out solo on the blues, as well as through the practice of learning various repertoire. Schildkraut approaches studies with a new student by going through some basic fundamentals common to most elementary music studies, regardless of the style of music being studied. Written in all twelve keys are Major 7th and Major 6th arpeggios in various rhythms in addition to ascending and descending Major scales. Schildkraut then applies these fundamentals to other musical concepts by showing their use in various ways within the jazz language.

Within this same lesson we also find intervallic studies in the form of two to four measure phrases (hinting at Monk's Misterioso) as well as in the melody to "Round Midnight", excerpts seen in Fig. 1.



Fig. 1

In order to apply this study to a practical use, Schildkraut writes out the melody to "Over the Rainbow". In regard to the melody, note the intervallic jumps of an octave, a major 6th, and a minor 6th in measures one, three, and five, respectively. In addition, the melody in the bridge voices out the harmony with the use of a repeating minor 3rd interval, an inversion of the minor 6th in the previous study.

The next several pages of the lesson material consists of a number of Bebop melodies and what we can refer to as American songbook standards and Broadway show tunes from the first half of the Twentieth Century. Although the study of repertoire is an important component to any musical study, upon examining material within these lessons, we can see many learning fundamentals being brought forth through the learning of these particular songs, most apparently articulation and phrasing. As an example, Schildkraut uses the melodies to "Bye Bye Blackbird" and "Salt Peanuts" containing articula-

tion markings on all notes. What is important to remember is that Schildkraut is not merely trying to teach the student 'how' to articulate, but more importantly teaching the beginning student the art of articulating and phrasing in order to correctly *interpret music within the jazz idiom*.

There are countless exercises throughout these lesson manuscripts that are designed with the notion of 'learning' a specific way to articulate. Yet Schildkraut wastes no time in applying these studies to the tradition of jazz from the very first phase of the beginner's study. When Schildkraut offers various exercises in the further study of articulation and phrasing, we find other melodic ideas important to any jazz saxophonist in addition to the melodies of popular standards. In Fig. 2, Schildkraut conveys the difference between tenuto and legato accents by writing a typical Basie style big band shout chorus.

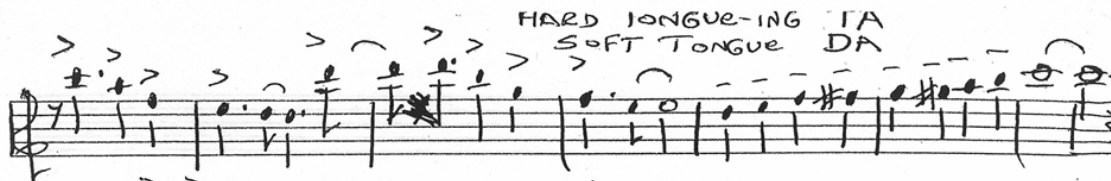


Fig. 2

As a brief note, we can't help but acknowledge the importance of learning songs in a number of different keys. Schildkraut first made this point early on when on page eleven he wrote out the standard "Lover Man" in both the original key of concert F as well as Charlie Parker's key of concert Db. In addition, the practice of learning a particular melody or phrase in a number of ways applies to a rhythmic variation as well as harmonic. In Fig. 3, we can see Schildkraut making a clear distinction between small variations in rhythm when he repeats a triplet phrase in the form of an eighth note and two sixteenths. Of course, he could have written out two different lines in order to practice each rhythm, yet I believe that it was his intention to not only practice each rhythm, but to be able to perform each in quick succession without confusing the two.

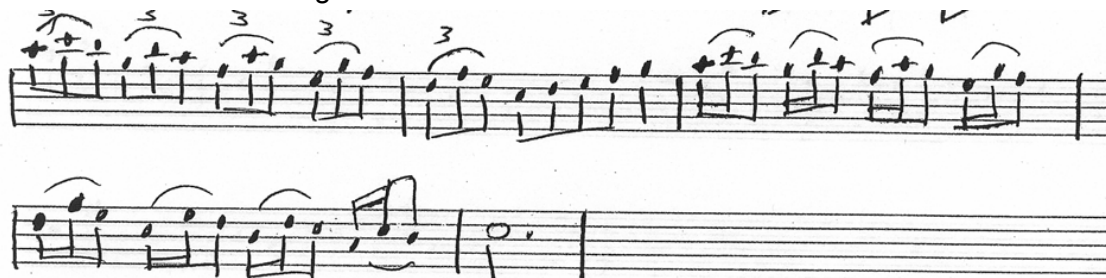


Fig. 3

After roughly a dozen pages of lesson material, we can see in Fig. 4 the first example of a chord labeled line that includes a dominant 7th resolving to a major chord. Of course we have already noticed scales being labeled as an entity unto themselves, as well as chord changes for a particular song or melody line, but this is the first clear example of Schildkraut using a specific line for the sole purpose of beginning the process of learning how to improvise.



Fig. 4

After 29 pages of material Schildkraut offers us a look into his style of improvisation as applied to the learning process. On page thirty of the manuscript, and represented in Fig. 5, is the song “April in Paris” along with a short improvisation along the lines of the well known Basie chart. We can see in this example the first use of a theme that will reoccur many times over throughout this manuscript. Rather than simply placing lines that were previously learned over the chord changes, Schildkraut weaves these lines into the melody. I believe this example shows us that Schildkraut was intent on having the student hear the melody, and thus the chord changes, during the improvisation. The lines that were previously practiced are evident in the improvised section. However, they are in no way at the expense of the melody, which is ever present throughout the piece. And although the harmonic and rhythmic content continues to become much more advanced throughout this manuscript, improvising around a melody is a theme that we will see revisited many times.

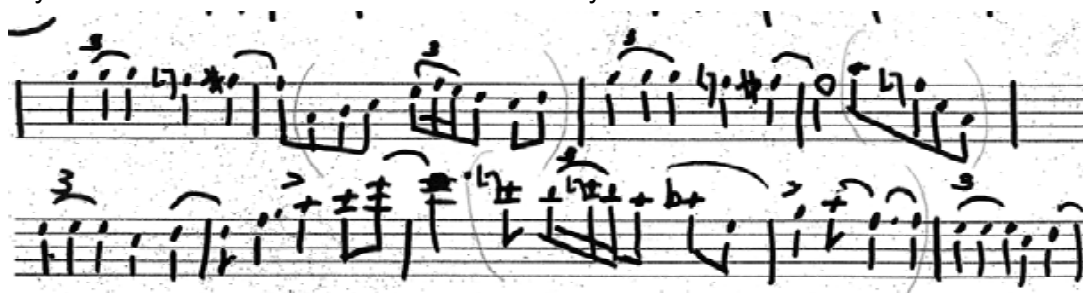


Fig. 5

Schildkraut continues the lessons by offering some exercises that may simply be viewed as ‘jazz lines’. An example of this can be found on page thirty-five of the manuscript and seen in an excerpt in Fig. 6 on a page simply entitled ‘Exercises in Key of G’. Although each of these exercises are technically in the key of G and do give the beginning student a few challenging examples, we can see that there are different harmonic structures and melodic colors unique to each example.

Lines six and seven offer an interesting comparison to line four through its use of inserting a dominant sound within the exercise. Here Schildkraut saves the dominant sound for beats three and four in measure two, possibly thinking of those beats as a D7#/b9. Furthermore, line four completely abandons the diatonic nature of these exercises and proceeds to offer the student an exercise that would easily fit in the jazz idiom in the form of a line over a major chord possibly consisting of a delayed resolution by inserting a dominant 7 sound on beats three and four in measures one and two, and on beats two and four in measure four. In addition, we can also observe that Schildkraut employs a common technique of using a lower neighbor below various chord tones in this exercise. These ‘lines’ employ common methods used by many students. However, Schildkraut doesn’t leave the application of material to chance. The exercise must be followed by a practical application in order for the student to

properly absorb the information. We can see this in line 8, which is a direct quote from “Don’t Worry About Me” which follows on the next page of that week’s lesson.

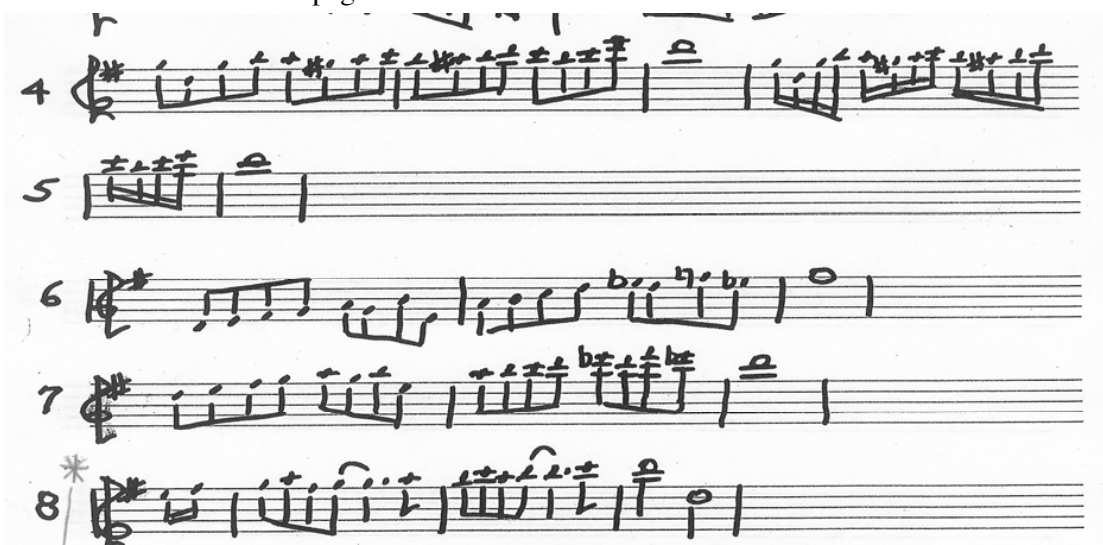


Fig. 6

As we skip ahead to page sixty-three we find melodic lines and exercises in the key of G seen in Fig. 7. Line 5 is primarily a diatonic line using a C# as a lower neighbor, and line 6 is completely diatonic in nature. Line seven, however, is definitely not completely in G Major. Of course there can be many possibilities, but looking at it out of context more likely than not I would describe it as either G Minor 7 or G7 with the minor 3rd being used as a color tone, probably over a blues. And line eight outlines a I VI II V turnaround. In order to reinforce a practical use of these exercises, as part of the lesson Schildkraut and the student transcribed Lester Young’s solo on “Jumpin’ With Symphony Sid”, a blues in which Young solos in both D and G. Therefore, the preceding examples were getting the ears and fingers accustomed to not only the key of G, but also the melodic ideas of Lester Young who was a focus of attention for this particular lesson. This is evident in the use of Major 9th resolutions in the G major portion of the Young solo.

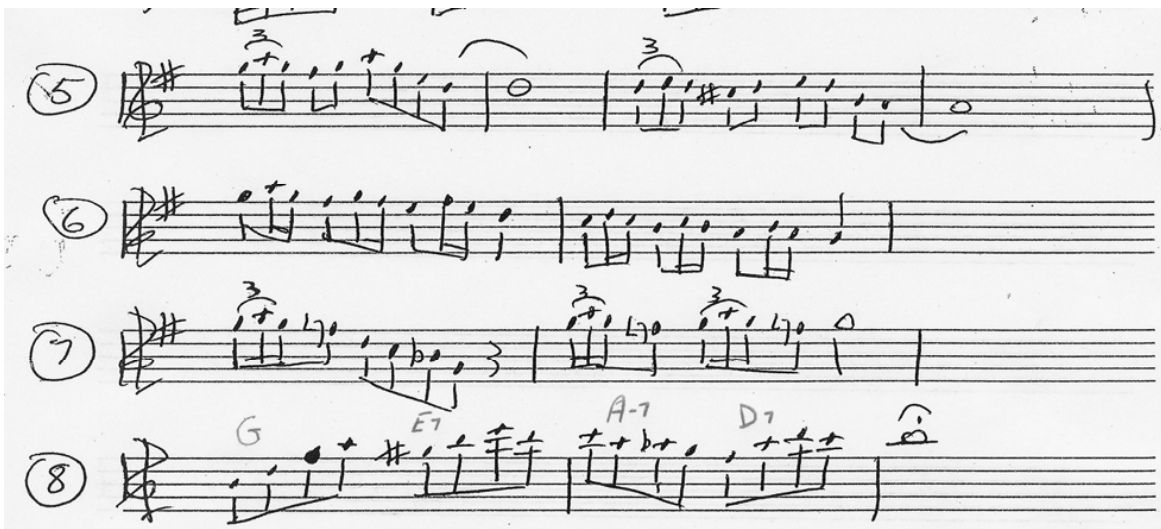


Fig. 7

Another example of this particular thematic analysis is seen in Fig. 8, which consists of various exercises in the key of A. Lines five and seven are longer melodies and are taking on the appearance of short melodies or parts of a song. As we progress through the manuscript we will see an evolution of his technical studies into a blend of thematic studies along with songs, many of which are composed by Schildkraut. To continue his use of a practical application of material, pages ninety-two and ninety-three consist of popular jazz standards (“Stella By Starlight”, “How High The Moon”, and “I’ll Remember April”), all of which are in the key of A.

EXERCISES IN KEY OF A MAJOR Page 2
of 5

The image shows a handwritten musical manuscript titled "EXERCISES IN KEY OF A MAJOR" on page 2 of 5. It contains seven numbered exercises, each on a separate staff. Exercises 1 through 4 are short melodic lines. Exercise 5 is a longer melody. Exercise 6 is a longer melody. Exercise 7 is a longer melody. The score includes various musical notations such as treble clefs, key signatures (two sharps), and rhythmic markings.

Fig. 8

Up until now, we have seen many examples of written out solos that Schildkraut has provided for the student. Yet this third period finds Schildkraut incorporating more improvisation into the lesson by having me solo on the bridge of songs that include a standard dominant to tonic harmonic resolution. In order to put this turning point into perspective, I had been studying with Schildkraut for approximately nine months, been playing saxophone for approximately two and a half years and was thirteen years old at the time. My first solo was on the bridge to “Cottontail” (primarily Dominant chords), followed by Bird’s “An Oscar for Treadwell” (II V’s as secondary dominants).

Continuing the practice that Schildkraut employs in his improvisational instruction are examples of solo sections that make use of the melody within the solo, framing the improvisation in a context that

the student feels comfortable in. This also allows the student to hear the improvisational lines with its accompanying chord changes and imparts on the student the idea of never sacrificing the melodic structure of a song.

An example of this can be seen in Fig. 9 in which Schildkraut writes out a half chorus solo based on “Just Friends”. Notice the circles notes that represent the melody within the half chorus of solo material.



Fig. 9

Another wonderful example of this technique used in period three can be found in the solo section of “I’m Getting Sentimental Over You” seen in Fig. 10 from June 1986. Notice the use of a more rhythmical style discussed earlier in the “Solar” solo analysis.



Fig. 10

Also present during this period are my first lessons that deal specifically with the study of jazz theory and melodic phrases that can be applied to these studies. The first example of this occurs on May 20, 1986. However, in the months leading up to this lesson we can see examples of technical lines that have been labeled with chord changes or scale exercises that may be applied to the theoretical lessons to follow. There is a diminished exercise shown in Fig. 11a, a cycle of descending dominants by half steps in Fig. 11b and by whole steps in Fig. 11c, and a descending II-7 V7 by half steps in Fig. 11d. Also remember that true to his model of study thus far examined, Schildkraut uses these melodic phrases by having the student put them into practice in various songs and solos that lead up to the theory lesson in May of 1986.

Fig. 12

To see how Schildkraut's model has progressed until now within the theme of technical saxophone studies as they are applied to jazz phrasing and improvisation vocabulary, I'd like to focus our attention on two successive lessons dated July 1 and July 8, 1986. On the last page of the lesson, Schildkraut has me practicing a series of technical lines as seen in Fig. 13. In exercise number four over a standard I VI II V7 chord progression, he applies a F Major bebop scale making use of a $b6$ as a passing tone, an F# diminished chord to spell out the D7b9 secondary dominant, and two chords spelling out the final II-7 V7 each starting on the third of the chord. Exercises five and six are based on a descending line using the diatonic notes of a major scale while using chromatic passing tones and lower neighbors in between chord tones.

JULY 1, 1986 PAGE 7
 B♭ TENOR DOUBLE TIME EXERCISES
 Key C

① Key D

② Rhythmically Displaced

③ Key D minor Key D

④ Key F FMA D7b9 G9 C7b9 b2 F

⑤ Key C (b1) (b2)

⑥ Key F P.T. simile

Fig. 13

On February 10, 1987, three months after the blues lesson studied above from November 1986, we find a lesson almost entirely dedicated to the study of soloing on the blues. On page one of the lesson Schildkraut returns to this theme in a piece reminiscent of Charlie Parker's "Parker's Mood" seen in Fig. 14. This two-chorus study contains many double time and highly melodic phrases, highlighted by Schildkraut's use of lyrics in the first chorus. Notice the lyrical and rhythmic variations within the repetitive use of the notes G and F in measures one, two, three, five, and six. These notes are placed on different beats in measures that are subdivided by both sixteenth notes as well as triplets. In addition, the first chorus melody remains largely repetitive in terms of notes except minor alterations used to clearly outline the chord changes.

Fig. 14

Immediately following these notes are pages two and three from this lesson in their entirety. In most cases throughout this study I have opted to use excerpts to show a clear example of Schildkraut's methodology, as well as for the sake of brevity when looking closely at a manuscript that contains so much useful and insightful information. In this case, however, these two pages offer us a wealth of information when trying to get an inside view of what Schildkraut felt was important along the road of learning improvisation for a student of this age and level of proficiency. Of course the information is important in and of itself, yet in this case it is also important to see how Schildkraut laid out the material on the page as it was presented to the student.

On page two of this lesson seen in Fig. 15a, Schildkraut presents a number of melodic ideas for the student on two particular sections of a blues chorus, measures seven, eight and nine which includes the turnaround to the II-7 chord, and measures one through four which include the dominant one chord as well as the turnaround to the four chord. Based on the chord studies in the turnaround to the two chord, we can see that Schildkraut is no longer thinking of this passage as merely a one chord in measure seven, a secondary dominant in measure eight, and the II-7 chord in measure nine as we have seen in the past. In these examples, I am now studying ascending minor chords with a tritone substitute as a minor chromatic passing chord on beats three and four in measure eight to the II-7 chord in measure nine. The bottom half of the page includes four different variations of the first four measure of a blues, all in the key of C. For these exercises Schildkraut offers different chord options for this section of the form, each with its own melodic line.

Page three can be seen in Fig. 15b and begins with a listing of all chord tones (including some extensions) that can be used on their corresponding measures in a blues. Two observations that can be made are that Schildkraut wanted me to learn as well as visualize all chord tone options when looking at standard jazz chordal nomenclature, and that the student should view his options when improvising as taking parts of the chord rather than the scale. There are countless exercises in this manuscript that represent scales in their purest form. However, Schildkraut never defined any of these exercises as "what to use when improvising". On the contrary, when presenting the student with options for improvi-

sation, Schildkraut offered melodic lines generally built around chordal figures. This is not to say that scales weren't used in various improvisation studies. Yet, as an example, Schildkraut never stated outright to use a Mixolydian scale on a V7 chord or a Dorian scale over a II-7 chord.

The third example is a sample blues chorus using many of the ideas presented so far in this lesson. Schildkraut uses the same minor chord movement in measures seven and eighth as previously discussed, and uses standard tritone substitutions in measures ten through twelve to resolve back to the top of the chorus. The following exercise taught me about half step resolutions that occur throughout the chorus. One has to reflect on these two examples occurring side by side. In the first, we see a study on how to connect phrases and flow through the changes in a clear and seamless manner. Directly proceeding this, we see an example of how this idea can be stretched to the point of almost being one's own accompanist in a melodic sense. Schildkraut uses some interesting intervallic ideas including the use of Major 7th intervals, as well as Major 6th intervals to briefly quote the Thelonious Monk song "Misterioso".

TENOR FEB. 10, 1987 7TH-8TH AND 9TH BARS of BLUES PAGE 2

FIRST FOUR BARS of BLUES

Fig. 15a

"NOTES YOU CAN USE ON BLUES" PAGE 3

B^b TENOR FEB 10, 1987

①

Chords: C, C7, F7, F#o, C, Dmi7 G7, Gmi9, Bb o7, F9, F13, Cmi9, Dmi7(9), Emi7, Ebmi7(A7b9), Dmi9, G7(b9)(b13), C7, Eb7, Ab7, Db7 (G7), C7, F7, C, Gmi9, Bb o7, F7(9), F13, Cmi9, Dmi7, Emi7, Ebmi7, Cmi9, Dmi7, Emi7, Ebmi7

②

Chords: Dmi9, G7 (Db), C (Eb), G7 (Ab Db)

③

Key C: C, C, ① C7, F7, ② F#o, C, ③, ④ Gmi7, Bb o7, ⑤ 3 F9, ⑥ F13, Cmi9, ⑦ Dmi7(9), Emi7, ⑧ Ebmi7, Dmi7, ⑨, ⑩ Db7 (G7), Dmi7, ⑪ Eb7, ⑫ Ab7, Db, ⑬ C, ⑭ Second Chorus

NOTE: C CAN BE USED ANYWHERE ANYTIME (INTERCHANGEABLE)
G CAN BE USED ANYWHERE ANYTIME

④

Chords: C, C, C, C7, F7, F7, C, Dmi7, Emi7, A7(b), Dmi7(9), G7 (Db), C, G7 (Db)

ANY OF THE ABOVE CHORDS OR NOTES MAY BE USED ACCORDING TO YOUR CHOICE OR TASTE

⑤

Key C: C, C, F7, F#o, C, Gmi7, C7, F7, Fmi7, F13

Chords: Cmi9, Dmi7, Emi7, Ebmi7, Dmi9, Db7 (G7), C, G (Db)

LINE TO UNDERLINE CHORUS
SORT OF A BASS LINE

Fig. 15b

As compared to earlier, we now find most of the material being studied falling under the category of jazz harmony and improvisation. Even so, there are still many exercises dealing with technique that can be examined for their level of difficulty, creativity, and practical application. One such example can be found in the May 1987 lesson and seen in Fig. 16a. It is a line over a major chord that delays the final resolution until the end of the two measure phrase by using various approach tones implying a dominant sound.

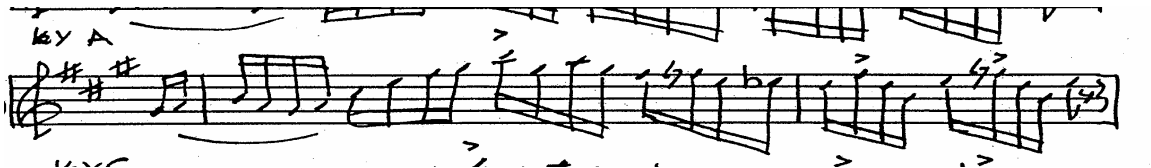


Fig. 16a

This line is used either in part or in full in a number of improvising situations throughout this period. We see it used as an introductory line in the standard "I'm Through With Love", as well as in "I Remember You" in Fig. 16b.

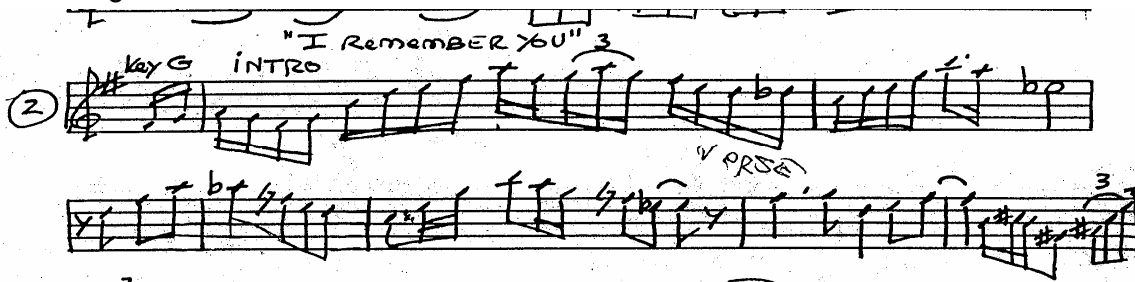


Fig. 16b

We see it also used at the beginning of a solo break in the Dizzy Gillespie song "A Night In Tunisia" in Fig. 16c.

Solo Break BY TENOR "A NIGHT IN TUNISIA" BY D. GILLESPIE PAGE 5
 CONT'D FROM PAGE 4

The image shows a handwritten musical score for a tenor solo on the piece "A Night in Tunisia" by D. Gillespie. The score is divided into three sections: a first solo, a bridge, and a second solo. The first solo consists of five staves of music, featuring complex rhythmic patterns and melodic lines with various accidentals and dynamics. The bridge section follows, consisting of three staves. The second solo section is marked "ARPEGGIO" and "RITARD" and consists of three staves. The final staff includes the instruction "OR OCTAVE LOWER" and shows a simplified melodic line. The score is annotated with numerous musical symbols, including slurs, accents, and dynamic markings.

Fig. 16c

Finally, there are many great lines found throughout the manuscript that attempts to build the vocabulary of the student. Some can be found in technical exercises, and some are embedded within written out solos. Two such examples are found in the solos to "A Night In Tunisia", which we have just seen in Fig. 16c, and in the excerpt of "There Is No Greater Love", which can be seen in Fig. 17.



Fig. 17

In the figure above, notice the rhythmic qualities of the first four measures where Schildkraut ends a sixteenth note line with an eighth note triplet, goes back to a sixteenth notes on the upbeat of two in measure two and quickly lays back on a quarter note triplet to slow the line down. In order to keep the same feel going he uses a common tone on the top of the line while descending down by half steps to resolve each chord change in measures three and four.

Similarly, the bridge of "A Night In Tunisia" in Fig. 16c quotes the melody in measure one, then runs through a sixteenth note figure in measure two and returns to the melody in measures three and four. In the next four measure phrase, the line runs through a sixteenth note bebop figure for the first half and then returns to the melody to set up the last A.

