THE IMPROVISATORY LANGUAGE OF WESTERN EUROPEAN SAXOPHONIST MAX IONATA: TRANSCRIPTION, ANALYSIS, AND COMPARISON OF EIGHT SELECTED SOLOS

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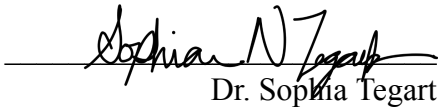

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Précis

As an American art form, jazz music has historically been recorded, interpreted, and studied from an American perspective. Even though this attitude has not inherently impaired the message or value of the music, the internationalization of jazz starting in the mid-twentieth century has compelled some to question this viewpoint, stating that this approach has contributed to the emergence of several shortcomings regarding the history and current state of jazz music. As jazz has developed a strong international following in regions such as Western Europe, this American-centric perspective has only served to diminish the value of the musical contributions made by artists in this region to the international jazz lexicon. Although the twenty-first century has seen a rise in the visibility and representation of jazz musicians outside of the United States, these shortcomings and biases still persist to the detriment of the music. Interestingly, despite these concerns voiced by jazz musicians and audiences alike, little has been done to provide a platform for these international voices. It is in reaction to this passivity and necessity for research in the area of international jazz music that this thesis project was devised, intending to provide the visibility and critical acclaim that these Western European jazz musicians rightfully deserve.

Representing this diverse community of artists, Italian tenor saxophonist Max Ionata was chosen as the focus of this project based on his international reputation as one of the leading jazz musicians in Western Europe and his extensive discography that spans over two decades. Through the consultation and citation of several Western European musical and scholarly sources, including Ionata himself, the following provides a unique insight into the musical culture within Western Europe. In addition to this research, this thesis project features the transcription and analysis of several recordings of Ionata's playing, offering insight into the characteristics and techniques that define his improvisatory style. Following the analysis of

Ionata's recordings and identification of notable improvisatory techniques, the transcriptions were compared to other recordings by notable jazz musicians, including saxophonists Sonny Rollins, Dexter Gordon, and George Coleman. These comparisons aimed to illustrate Ionata's own connection and interpretation to the playing styles of established and respected musicians, demonstrating the value and legitimacy of jazz musicians such as Ionata and his contemporaries.

Only featuring a modest sum of testimonials, scholarly resources, and musical materials related to the contributions of Western European jazz musicians, the deficiency serves to highlight the shortcomings of an American-centric perspective of jazz music. As this thesis project exists as one of the first of its kind, it is the lasting objective of this work to provoke and inspire other musicians and scholars to investigate and develop this area of research, providing increased visibility and acclaim for historically underrepresented musical communities of Western Europe and abroad.

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Introduction and Literature Review

Originating in the Postbellum South, jazz music would first emerge in New Orleans, as musicians from African American, Caribbean, Haitian, Cuban, and Creole ancestry would combine elements of blues, ragtime, work songs, and other musical traditions associated with their respective cultures.[1] Initially considered a subgenre of ragtime music during the late-nineteenth century, jazz would begin to distinguish itself as an independent genre with its use of improvisational ornaments and solos over existing melodies and harmonic progressions.[2] This emphasis on musical improvisation was pioneered through the playing styles of musicians such as cornetist Buddy Bolden (1877-1931), clarinetist "Big Eye" Louis Nelson Delisle (1885-1949), and drummer Papa Jack Laine (1873-1966), all of whom have been credited by their contemporaries and successors as some of the first legitimate jazz musicians.[2]

Beginning in the early twentieth century, many jazz musicians who sought to distance themselves from the pervasive racial intolerance of the Jim Crow South, began migrating elsewhere.[3] With artists such as Jelly Roll Morton (1890-1941) and King Oliver (1881-1938) joining the Great Migration in search of a "better life and more tolerant society," jazz music would reach new audiences and aspiring musicians in metropolitan centers such as Kansas City, Chicago, and New York City.[3] Establishing itself in American popular culture, jazz music thrived in the United States following the First World War. During this period, musicians and band leaders such as Coleman Hawkins (1904-1969), Benny Goodman (1909-1986), Duke Ellington

[1] Lawrence Gushee, "The Nineteenth-Century Origins of Jazz," Black Music Research Journal 14, no. 1 (1994).

[2] The Journal of American History, "Through the Eye of Katrina, the Journal of American History," archive.oah.org, 2007.

[3] Bernadette Pruitt, "Jazz and the Great Migration," Scholarly Works at SHSU, 2020.

(1899-1974), and Count Basie (1904-1984) developed strong followings that would carry into the mid- to late-twentieth century.[4]

Apart from its popularity in the United States during this time period, jazz music also began to develop a strong international following, particularly in Western Europe. Since the mid-1940s following World War Two, many American jazz performers, listeners, advocates, and scholars emigrated to Western European countries such as the United Kingdom, France, Italy, and the Netherlands, seeking new opportunities and artistic liberties that were not available in the United States.[5,6] While this trend of North American jazz musicians relocating to Western Europe throughout the twentieth century has been thoroughly chronicled through various publishings, the same cannot be said regarding the domestic jazz scenes and musicians of the same region, especially in the twenty-first century. While amateur blog posts by professional musicians such as David Leibman (b. 1946) and memoirs and biographies of American jazz icons such as Chet Baker (1929-1988), Dexter Gordon (1923-1990), and Gerry Mulligan (1927-1996) intimately illustrate their experiences abroad, all fail to provide any insight into the native musicians or jazz culture of Western Europe.[7,8,9,10]

Apart from these personal recounts, further research into historical jazz literature and publishings describing the internationalization of jazz music brings to light additional biases and

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[4] Ted Gioia, "The Swing Era," The History of Jazz, March 18, 2021, 161–236.

[5] Bret Primack, "Why Did so Many Jazz Musicians Move to Europe - Sonny Rollins," June 15, 2020.

[6] Berndt Ostendorf, "Subversive Reeducation? Jazz as a Liberating Force in Germany and Europe," 2001.

[7] David Liebman, "Europe and Its Role in Jazz | David Liebman," 1990.

[8] Chet Baker, As Though I Had Wings: The Lost Memoir, 1999.

[9] Maxine Gordon, Sophisticated Giant: The Life and Legacy of Dexter Gordon, 2018.

[10] Sanford Josephson, Jeru's Journey: The Life and Music of Gerry Mulligan, 2015.

shortcomings. Since jazz itself is an American art form, musicians, audiences, and scholars alike have continuously judged the musical value and purpose of any jazz music through an American lens.[11] It is due to this inherent perspective that several biases have developed. The neglect of European jazz ensembles, individual musicians, and the musical culture that exists outside of the United States is a direct result of these biases. This disregard can be observed with ensembles such as the Clarke/Boland Big Band, who at the time of their existence in the mid-twentieth century, were restricted to only performing in Europe due to their ensemble not following the current American jazz trends at the time. Additionally, other Western European jazz musicians, such as Polish trumpeter and composer Tomasz Stanko (1942-2018) and Norwegian saxophonist Jan Garbarek (b. 1947) have also failed to garner the same level of recognition as other American-based musicians, in part due to their lack of visibility with American audiences and scholars.

Encouragingly, the twenty-first century has seen a modest increase in the visibility of Western European jazz musicians and culture. According to writers such as Enzo Capua, this increase can be attributed to the "dramatic growth [in] skill and creativity" among European jazz musicians as well as the popularization of social media and video-sharing platforms, which have aided Western European jazz musicians such as Baptiste Herbin (b. 1988), Seamus Blake (b. 1970), and Francesco Cafiso (b. 1990) generate strong international followings.[12] Unfortunately, a lack of formal research into the contributions and significance of Western European jazz musicians continues to exist to the detriment of jazz historians and ethnomusicologists.

[11] Leslie Gourse, "Jazz Liberates Paris," 2000.

[12] Enzo Capua, "Introducing the Italian Side of Jazz Music," 2013.

Thesis Activity

It is the purpose of this thesis project to further expand on the Western European jazz lexicon as well as provide increased visibility to Western European jazz musicians in the professional and academic spheres through the transcription and analysis of improvised solos by Italian saxophonist Max Ionata. The analyses also aim to identify the musical influences and characteristics of Ionata's improvisational profile through interviews, transcription comparisons, and other miscellaneous factors.

Max Ionata: Biographical Information

Despite Max Ionata's reputation as one of the leading Italian jazz tenor saxophonists in the contemporary scene, little public information exists regarding his career and upbringing compared to other prominent jazz musicians. Born in 1972 into a non-musical family that resided in a small village within the Abruzzo region of Italy, Ionata began playing the saxophone at the age of eight when he was offered a position in the community marching band.[13] Initially starting on soprano saxophone simply upon the marching band director's request, Ionata would not receive any formal musical instruction, instead choosing to casually "transcribe melodies from recordings" with "no idea how to improvise."[13] In Ionata's own words, having "lived in a little village in the middle [of the 1980s] meant [he] didn't have big [jazz] influences," with local live music performances only consisting of Italian folk or popular music.[13]

Into his teenage years, Ionata would continue to be almost entirely self-taught, stating in several interviews that the only competent musicians in the village were classical piano players

[13] Donna Schwartz, "Max Ionata Podcast: International Jazz Veteran - Ep. 132," June 1, 2022, in Everything Saxophone Podcast, produced by Donna Schwartz, podcast, YouTube video, 30:46, https://saxophonepodcast.com/max-ionata-podcast-international-jazz-veteran-ep-132/.

who were poorly suited to offer guidance that would be applicable to his musical aspirations.[14] Despite these challenges, Ionata would also learn to play the alto and tenor saxophones before auditioning at the *Conservatorio de Pescara* at the age of fourteen; although he was never admitted due to the saxophone professor insisting on a classically oriented curriculum.[14] Aside from these obstacles, Ionata's first exposure to jazz music would be through a childhood friend who lent him a cassette tape of tenor saxophonist Dexter Gordon's 1962 album *Go*, which he claims was his first significant musical inspiration.[15] Along with Dexter Gordon, Ionata has listed guitarist Mike Stern (b. 1953) and saxophonists Sonny Sitt (1924-1982), and Sonny Rollins (b. 1930) as some of his early musical influences.[14] But without any substantial performance or educational opportunities for jazz musicians in Abruzzo, Ionata gave up playing the saxophone for almost a decade.

During this period, Ionata took on several non-music-related occupations around Italy, including being a door-to-door salesman for what he described as an "electric duster product;" he has noted in several interviews that he never found any personal fulfillment in any of these occupations.[14] It was not until 1996 that Ionata decided to return to music and attempt to enter the professional music scene, as it was "the first love of his life."[14] Working in a factory full-time to provide for himself, Ionata recalls dedicating all of his other time to studying music and the jazz tradition.[15]

As in his childhood, Ionata chose to study independently, preferring to practice alone with recordings by saxophonists including George Coleman (b. 1935), Joe Lovano (b. 1952),

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[14] Interview with Max Ionata, Interview by Thomas Wieland, March 4, 2024.

[15] Q & A with the Soulful and Swinging Saxman Everyone Needs to Hear, Max Ionata, Interview by Zach Sollitto, August 12, 2019.

Jerry Bergonzi (1947), and Joe Henderson (1937-2001).[16] To supplement his personal studies, Ionata would receive informal guidance from other Italian jazz musicians such as saxophonist Rosario Giuliani (b. 1967) and various pianists, whom Ionata credits with aiding in his understanding of jazz harmony.[16] It would not be until the early 2000s that Ionata began to tour internationally with Italian pianist and composer Dado Moroni (b. 1961) in countries such as France and the Netherlands.[16]

Since then, Ionata has been awarded numerous outstanding soloist and artist awards throughout Europe and abroad while also appearing on over seventy albums as a leader and sideman. Apart from his European counterparts, Ionata has had the opportunity to share the stage with several other prominent American jazz musicians such as tenor saxophonists Joel Frahm (b. 1954), Bob Mintzer (b. 1953), and Steve Grossman (1951-2020); even performing with childhood influence Mike Stern.[17] Apart from his professional accolades, Ionata has accumulated a large international following on social media and video-sharing platforms such as YouTube, Instagram, and Facebook, with posts featuring his playing or transcriptions of his solos regularly generating tens to hundreds of thousands of views and interactions.[18] As an epitome of the twenty-first-century Western European jazz musician, Ionata has successfully defined his career outside of the American jazz lens while also honoring the tradition of the musical art form as it has been practiced throughout different regions of the world.

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[16] Max Ionata, Interview, March 2024.

[17] Henri Selmer Paris, “Max Ionata,” Henri Selmer Paris, n.d.

[18] YouTube, “Max Ionata - YouTube,” www.youtube.com, March 16, 2024.

Preliminary Analysis of Max Ionata Transcriptions

Praised by jazz critics for being able to combine the "foundational language of jazz improvisation from the past masters with his own individual laid-back feel," Max Ionata's improvisational approach is known to pull from many different facets of the jazz lexicon; as per his biographical information.[19] Considering the wide breadth of Ionata's musical influences and knowledge, each of the four selected transcriptions aims to highlight different aspects of his playing through a variety of performance settings and repertoire choices. It should also be noted that each of the following transcriptions are not of recordings from Max Ionata's official discography, but are instead live video recordings posted by Ionata on his personal YouTube Channel, offering a more organic performance and listening experience.

The four video recordings transcribed in this section include performances of (1) "All the Things You Are," a medium swing jazz standard composed by Jerome Kern in 1939 that features unconventional chord progressions over an ABCA' form; (2) "The End of a Love Affair," an up-tempo jazz standard composed by Edward Redding in 1951 that uses a common AABA form; (3) "Without a Song," a popular 1929 hard-bop composition by Vincent Youmans that also uses an AABA form; and (4) "Bolivia," a 1976 Cedar Walton composition that alternates between a 16-measure up-tempo swing and 16-measure Afro-Cuban section.[20,21,22,23]

The following figures highlight some of the most common improvisatory techniques used by Ionata when improvising, organized into three categories: (1) Rhythmic Cells and Motivic

[19] Steve Neff, "SYOS Max Ionata Signature Tenor Saxophone Mouthpiece Review," January 14, 2023.

[20] Max Ionata, "All the Things You Are Max Ionata on Syos Signature Model," October 26, 2022.

[21] Max Ionata, "'The End of a Love Affair' Max Ionata & Luca Mannutza Binaural Session Recording," November 29, 2019.

[22] Max Ionata, "'Without a Song' Max Ionata, Dario Deidda, Lorenzo Tucci," January 15, 2018.

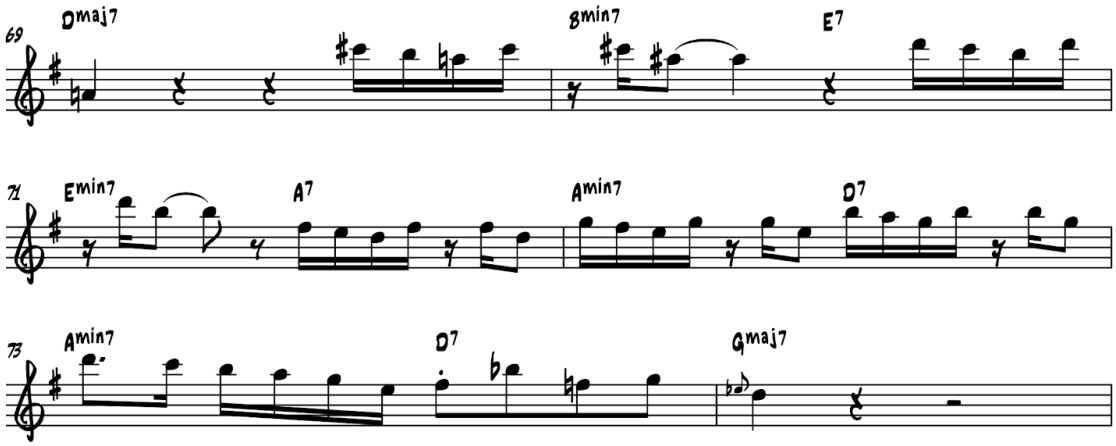
[23] Max Ionata, "'Bolivia' by CedarWalton. Max Ionata, Dario Deidda, Lorenzo Tucci," January 16, 2018.

Varitation, (2) Chromatic and Diatonic Enclosures, and (3) Diminished, Tritone, and Altered Substitutions.

Rhythmic Cells and Motivic Variation

When improvising, jazz musicians often set up a phrase with a simple motive or rhythmic cell that is then developed throughout the solo. Known as motivic variation, composers and improvisers accomplish this through the use of techniques such as augmentation, where the established motive is presented using longer note values than previously used; diminution, the opposite of augmentation, where the established motive is instead presented using shorter note values; modulation, which is when an existing motive is transposed up or down scale degrees or to another key; and numerous other approaches related to the development of motivic figures. Throughout the preliminary analysis of the four selected transcriptions, Max Ionata was observed to use a variety of these techniques, including sequences, the use of five-note cells, and motivic development.

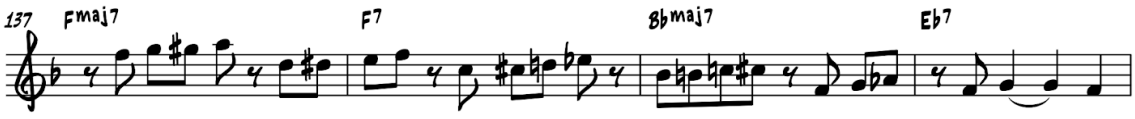
Figure 1.1 - Sequences in “End of a Love Affair” (M. 69-74)



As one of several examples of sequences in this recording, Figure 1.1 illustrates Max Ionata beginning a four-and-a-half measure phrase with an unresolved enclosure starting on beat

four of measure 69, anticipating the B minor chord in the succeeding measure. Using B melodic minor, the initial motive spans three beats before being transposed and rhythmically diminished in later iterations. In each of the following repetitions of the original motive, Ionata begins and ends each restatement with chord tones found within a G6 chord (G, B, D, and E), demonstrating his mastery of developing diatonic sequences over extended chord progressions.

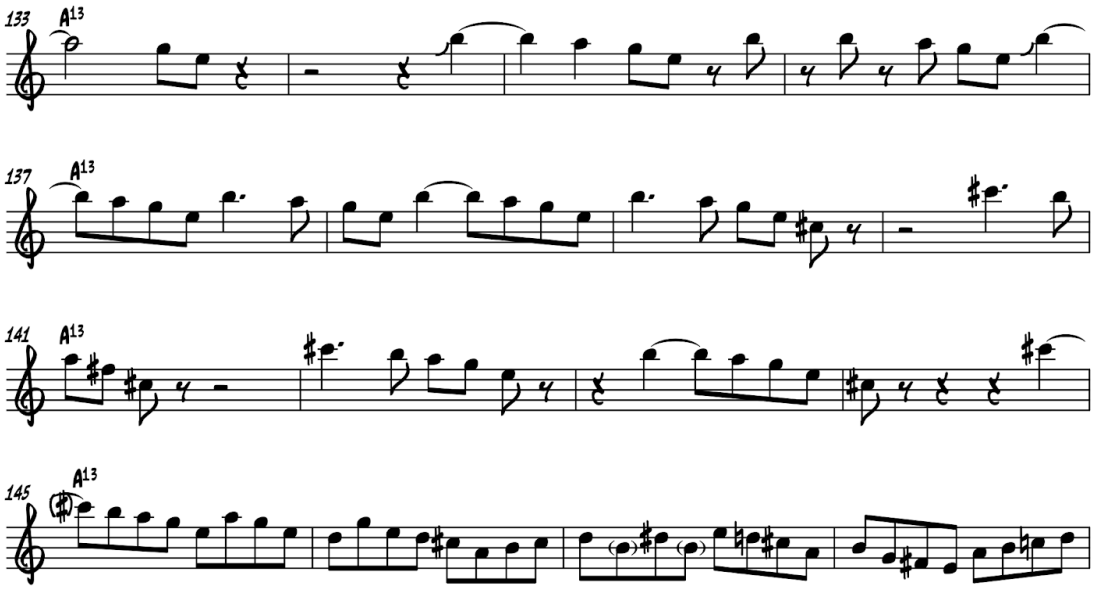
Figure 1.2 - Five-Note Cells in “Without a Song” (M. 137-140)



In this excerpt shown in Figure 1.2, Ionata can be found repeatedly superimposing a five-note rhythmic figure over a 4/4 time signature, where either two- or four-note cells would be customary. A more contemporary improvisatory technique, the use of a five-note cell over a quadruple-meter creates rhythmic tension, propelling the individual phrase and entire solo forward.

Apart from the rhythmic tension created, the phrase also features a great amount of chromaticism which is commonly used by jazz improvisers to produce harmonic tension. However, while each of the cells in this example use chromaticism, Ionata still clearly outlines the chord tones and upper extensions of each chord in the progression. Specifically, Ionata outlines the tonic and third (F and A) over the F major chord; the tonic fifth, thirteenth, and dominant seventh (F, C, D, Eb) approaching and over the F7 chord; as well as the tonic and augmented ninth over the Bb major chord. This passage in particular demonstrates Ionata’s attentiveness and consideration when creating harmonic and rhythmic tension within his solos.

Figure 1.3 - Motivic Development in “Bolivia” (M. 133-148)



Similar to the first example in Figure 1.1, Figure 1.3 demonstrates Ionata’s ability to develop simple motives into, in this case, an extended sixteen-measure phrase using motivic development. While this method of melodic variation is not as explicit as other techniques, being that motivic development can be achieved through various means, this excerpt in particular displays Ionata’s ability to manipulate a simple diatonic motive over the course of the A13 vamp in the B section of the composition “Bolivia.”

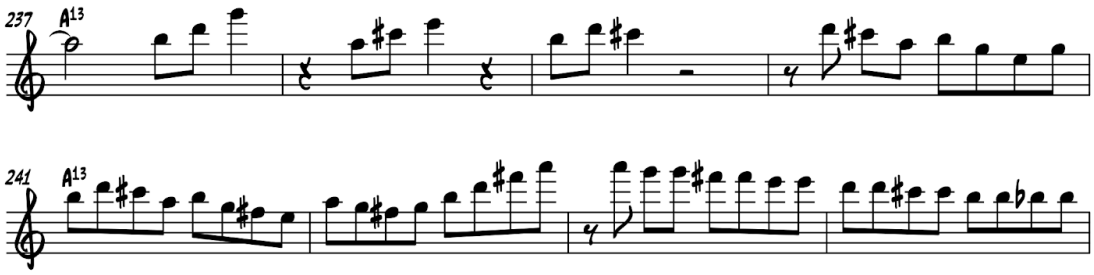
Starting on beat four of measure 134, Ionata plays a descending line using the first four notes of the E minor pentatonic scale (E, G, A, and B), which in this case also outline the ninth, tonic, dominant seventh, and fifth of the A13 chord, in that order. With the initial motive ending on the off-beat of beat three in measure 135, the line is quite simple, being repeated and rhythmically diminished in following iterations in measures 137-139. The motive is then transposed up a whole step in measures 140-142, now outlining an F# minor pentatonic scale, and repeated several times before Ionata extends the line leading into the A section. This phrase

serves to highlight Ionata's ability to synthesize several techniques associated with motivic variation with great effect.

Chromatic and Diatonic Enclosures

Enclosures, a technique commonly used by jazz improvisers throughout the history of the music, utilize a combination of upper and lower diatonic and/or chromatic leading tones to "enclose" a target note. Appearing in two forms, enclosures can be used to approach a note either diatonically, that is, only using notes from the tonic key, or chromatically, choosing to utilize leading tones that are within a half-step of the targeted note. At times used as cadence within an improvisatory phrase, such as the case with most diatonic enclosures, this technique is also often used as an exercise when outlining chord progressions through enclosing chord tones.[24]

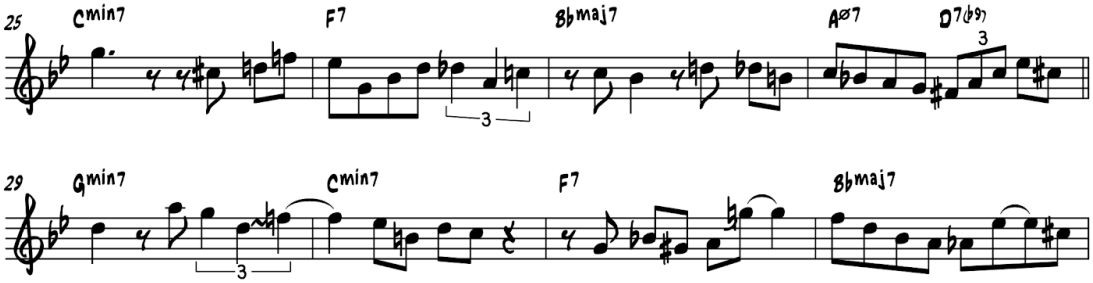
Figure 2.1 - Diatonic Enclosures in "Bolivia" (M. 237-244)



Beginning in measure 240 of Figure 2.1, Ionata uses a diatonic enclosure with the notes C# and A to enclose the ninth scale degree, B, of the A13 chord. The same enclosure is then played again in the following measure with the same rhythmic placement. Although simple in nature, this enclosure highlights the upper extensions of the chord, providing more tonal color and harmonic tension to the overall phrase.

[24] Vaartstra, Brent. "How to Use Enclosure in Your Jazz Solos." Learn Jazz Standards, July 15, 2016.

Figure 2.2 - Chromatic Enclosures in “All the Things You Are” (M. 25-32)



Within this eight-measure phrase shown in Figure 2.2, Ionata plays seven different enclosures, two of which are chromatic with the rest being diatonic. The first chromatic enclosure begins on the fourth beat of measure 27 as the Db and B natural act as chromatic upper and lower leading tones targeting the third of the A half-diminished chord, being a middle C, on the downbeat of the anticipated measure. Similarly, the other chromatic enclosure in this example targets the third of the F7 chord in measure 31, with the Bb and G# acting as the diminished and augmented leading tones approaching the A on beat three. Altogether, these diatonic and chromatic enclosures feature Ionata’s thoughtful anticipation of chord tones as he flawlessly outlines the unconventional harmonic progression of this Jerome Kern jazz standard.

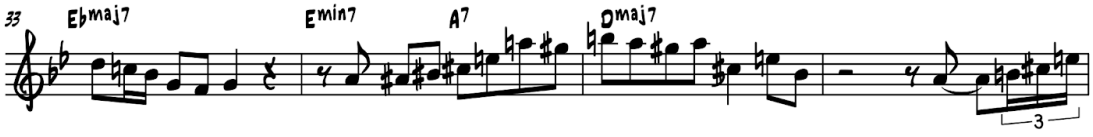
Diminished, Tritone, and Altered Substitutions

Used by various hard-bop and avant-garde jazz musicians starting in the mid-twentieth century, diminished, tritone, and altered substitutions over dominant chords have become rather popular. These substitutions superimpose harmonically compelling extensions that provide tonal color and dissonance. While there are a variety of ways to convey these substitutions, many improvisers choose to simply superimpose the substituted scale, often in its entirety, to convey the desired harmonic sound clearly. Other methods include arpeggiation or the use of open

intervals to outline the chord tones of the substitution, which are equally as effective if used appropriately.

When implying a diminished substitution, jazz musicians utilize the half-whole-step mode which contains the following eight diatonic scale degrees and extensions: tonic, diminished ninth, augmented ninth, third, augmented eleventh, fifth, thirteenth, and dominant seventh. Alternatively, improvisers may choose to superimpose a key that is a tritone, or three whole steps, away from the existing chord, also known as a tritone substitution. Finally, the altered scale may also be used, which contains seven diatonic scale degrees and extensions: tonic, diminished ninth, augmented ninth, third, augmented eleventh, diminished thirteenth, and dominant seventh. Of these substitutions, all three are most commonly used over dominant chords that resolve to a tonic, or in other words, a V7-I progression, which is the case in the following three figures.

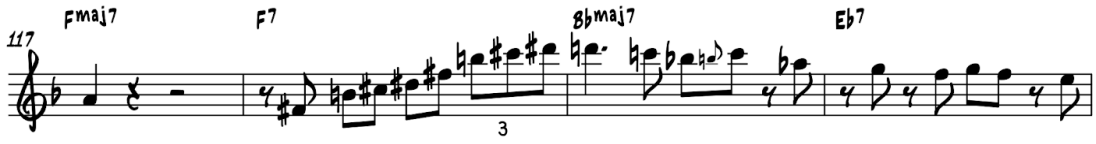
Figure 3.1 - Diminished Substitutions in “All the Things You Are” (M. 33-36)



Similar to the following two examples in this section, Figure 3.1 outlines a substitution that only occurs for the duration of a single measure. Beginning in measure 34 of the excerpt, Ionata superimposes an A half-whole-step diminished scale, outlining the tonic, diminished ninth, and augmented ninth before arpeggiating an A major triad in first inversion. Despite the harmonic progression outlining a ii7-V7-I cadence in D major, Ionata implies the A or V7 tonality over the entire ii7-V7-I progression, superimposing the diminished scale over the course of the entire measure. Serving as a typical example of a diminished substitution, this excerpt also

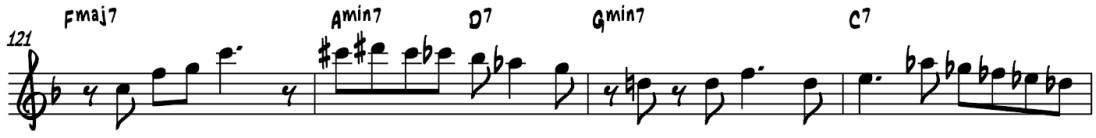
demonstrates Ionata's advanced harmonic palette with the superimposition of a dominant tonality over an extended harmonic progression.

Figure 3.2 - Tritone Substitutions in "Without a Song" (M.117-120)



Although tritone substitutions can be conveyed in a variety of ways, Ionata most often chooses to utilize the major pentatonic scale of the tritone. In Figure 3.2, over an F7 chord, Ionata superimposes the first four notes of the B major pentatonic scale beginning on the fifth in measure 118. Despite the substitution being brief, quickly resolving to the third of the Bb major chord in the succeeding measure, this example highlights Ionata's tasteful yet explicit use of tritone substitutions over a V7-I cadence.

Figure 3.3 - Altered Substitutions in "Without a Song" (M. 121-124)



As is the case with this example in Figure 3.3, altered scales are typically played diatonically descending to a resolving chord tone to clearly outline the superimposed tonality. Starting in measure 121, Ionata begins to descend the C-altered scale starting on an Ab (the diminished sixth). Although the scale is not played in its entirety, Ionata still outlines all four of the augmented extensions within the scale which include the diminished sixth, diminished fifth, diminished third, and diminished ninth, before resolving to a C in measure 125, the fifth of the F6 chord that is being anticipated (not seen in the figure).

Transcription Comparison & Analysis

Following the preliminary analysis, which identified various improvisatory techniques used by Max Ionata that characterize his unique approach to jazz improvisation, this section will attempt to associate each of these techniques with other prominent jazz musicians. The purpose of this comparison will be to connect each of the three identified categories with other jazz musicians and recordings that Ionata has cited as having a significant influence on his playing. These comparisons and connections with other established American jazz improvisers will aid in developing a more comprehensive and definitive characterization of Ionata's improvisatory approach.

Out of the numerous jazz musicians that Ionata credits with having a profound influence on his playing, Sonny Rollins, Dexter Gordon, and George Coleman, in particular, are each known for their use of motivic variation, enclosures, and use of diminished, tritone, and altered substitutions, respectively. Throughout several interviews covering Ionata's musical development, Rollins, Gordon, and Coleman came up multiple times as having a significant influence on Ionata's vocabulary, phrasing, and use of harmonic dissonance.

Of the countless recorded performances each of these musicians have released during their careers, the following four recordings were selected for transcription and analysis based on their significance and representation of that artist's distinctive improvisatory style: (1) "St. Thomas," a 16-measure calypso composed and recorded by Sonny Rollins in 1957; (2) "Lady Bird," a 16-measure up-tempo jazz standard composed by Tadd Dameron in 1948 and performed, in this case, by Dexter Gordon in 1964; (3) "Blues Inside Out," a 12-measure Bb jazz blues composed and performed by George Coleman in 1977; and (4) "On a Clear Day," a 1947

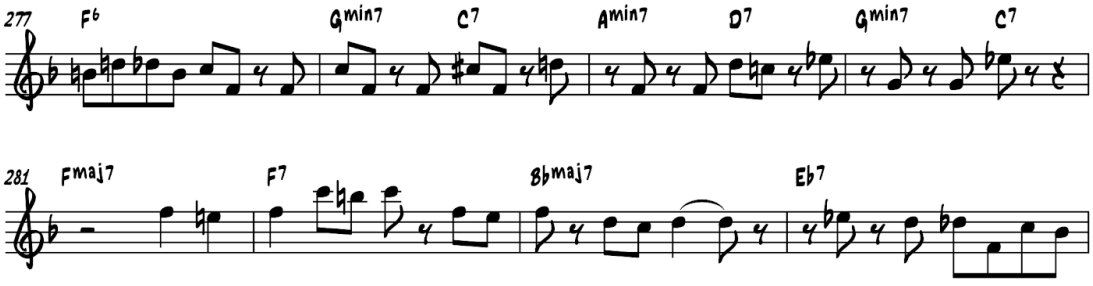
Buton Lane composition that features an AABA' form, performed by George Coleman and the Wynton Kelly Trio in 1968.[25,26,27,28]

The following comparisons will cover the same three categories discussed in the preliminary analysis, this time comparing the three techniques with the selected recordings that feature Rollins, Gordon, and Coleman.

Rhythmic Cells and Motivic Variation - Sonny Rollins Comparison

Known for his "singable melodies with simple harmonies which allow [for] the freedom to improvise variations," Sonny Rollins' ability to develop motives throughout his solos has been praised by his contemporaries and successors, including Ionata.[29] When comparing examples of motivic development in Ionata's solo on "Without a Song" with Rollins' solo on "St. Thomas," many rhythmic and stylistic similarities emerge.

Figure 4.1.1 - Max Ionata's Use of Motivic Development in "Without a Song" (M. 277-284)



[25] Sonny Rollins, St. Thomas, 1957.

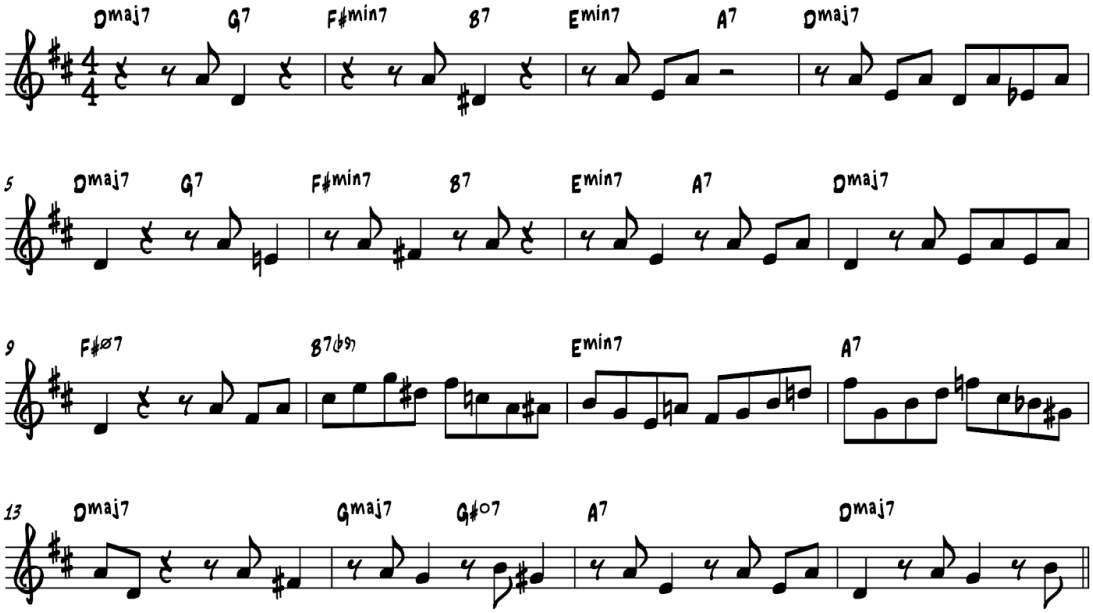
[26] Dexter Gordon, Lady Bird, 1964.

[27] Elvin Jones and George Coleman, Blues inside Out, 1977.

[28] Wynton Kelly Trio and George Coleman, On a Clear Day, 1968.

[29] Charley Gerard, Jazz Masters: Sonny Rollins, 41.

Figure 4.1.2 - Sonny Rollins' Use of Motivic Development in "St. Thomas" (M. 1-16)



In both examples, Ionata and Rollins begin the phrase with a three-note and two-note cell, respectively, which are then developed through the manipulation of the upper or lower neighbor tones. In Figure 4.1.1, Ionata begins the phrase in the pickup to measure 278 with a three-note cell comprised of the notes F, C, and F. Acting as an upper neighbor tone, the C is raised by a half-step throughout every repetition in the sequence, eventually ending on an Eb in measure 280. Similarly, in Figure 4.1.2, Rollins begins the first phrase of his solo with a two-note cell comprised of an A and a D in the first measure. While the D does not act as a lower neighbor to the A, it too, like the upper neighbor used in Ionata's three-note cell, is raised by a half step throughout the sequence in the first four measures; the same variation occurring in the second four-measure system. Both examples not only demonstrate similarities in their approach to motivic variation, but stylistic tendencies as well.

Chromatic and Diatonic Enclosures - Dexter Gordon Comparison

As stated by Ionata in several interviews, Dexter Gordon served as one of his earliest and most significant musical influences as a child living in Abruzzo. Revered for his extensive knowledge and invention of jazz vocabulary, Gordon's phrases largely consisted of diatonic eighth-note lines that often featured enclosures which served to extend the phrase and highlight chord tones. Although the general use of enclosures is not unique to any single musician, the comparison of Ionata's solo on "All the Things You Are" with Gordon's "Lady Bird" demonstrates their shared ability to use enclosures to extend phrases across multiple measures.

Figure 5.1.1 - Max Ionata's Use of Enclosures in "All the Things You Are" (M. 61-68)

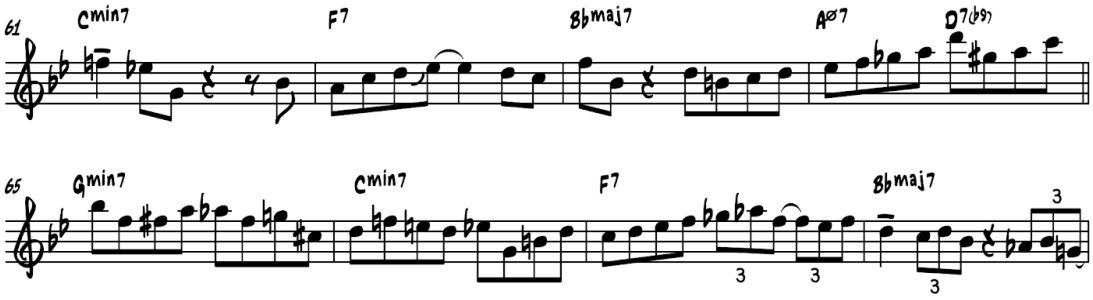
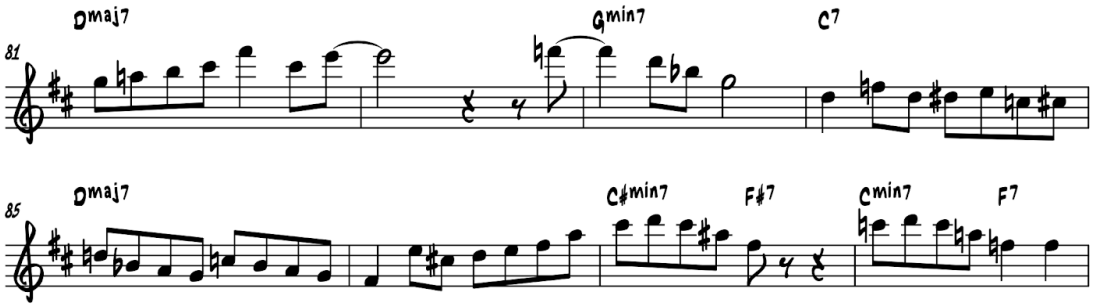


Figure 5.1.2 - Dexter Gordon's Use of Enclosures in "Lady Bird" (M. 81-88)



While each excerpt contains multiple examples of chromatic and diatonic enclosures, both Ionata and Gordon use descending chromatic enclosures that extend the overall phrase and highlight passing chord tones. In Figure 5.1.1 starting in measure 65, Ionata uses an extended chromatic enclosure, using three upper and lower leading tones to target the root of the chord.

Starting on beat one of the measure, Ionata begins the enclosure with a Bb, serving as an upper leading tone, before continuing the phrase with an F and F# as lower leading tones, and completing the enclosure with an A, Ab, and second F# to target the G, the root of the G minor chord. Similarly, Figure 5.1.2 illustrates a similar example beginning on measure 84, where Gordon begins an enclosure on the third of the C7 chord, E, starting on beat two. Serving as the target note, the E also acts as the upper neighbor in the second enclosure, this time targeting the root of the anticipated D major chord. While either of these enclosures could have been accomplished with a three-note cell comprised of a single upper and lower neighbor, Ionata and Gordon both compose extended enclosures that propel each phrase through their respective harmonic progressions.

Diminished, Tritone, and Altered Substitutions - George Coleman Comparison

Cited by his contemporaries, students, and listeners alike as one of the earliest and most prominent innovators of diminished, tritone, and altered substitutions in jazz improvisation, George Coleman has even been recognized by Max Ionata as being one of the primary influences of his harmonic palette. While the execution of diminished substitutions varies widely, the comparison of Ionata's solos on "Without a Song" and "All the Things You Are" with Coleman's solos on "Blues Inside Out" and "On a Clear Day" illustrate clear similarities in their use of tritone and altered substitutions over dominant chords.

Figure 6.1.1 - Max Ionata's Use of Tritone Substitutions in "Without a Song" (M. 169-172)

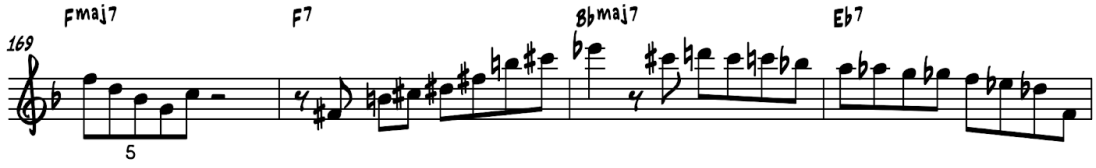
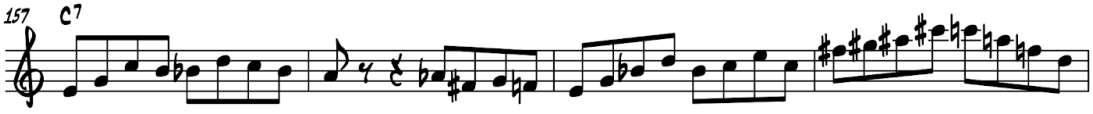


Figure 6.1.2 - George Coleman's Use of Tritone Substitutions in "Blues Inside Out" (M. 157-160)



As identified in the preliminary analysis, Ionata often uses the major pentatonic scale of the tritone to outline the substitution. In the same way as Figure 3.2, Figure 6.1.1 illustrates Ionata superimposing the first four notes of the B major pentatonic scale over an F7 chord in measure 170 before, this time, resolving to the eleventh scale degree of the anticipated Bb major chord. Similarly, Figure 6.1.2 shows Coleman also outlining the first four notes of the F# major pentatonic scale, being the tritone of C major, the key "Blues Inside Out" is set in. While the substitutions are brief, the two excerpts illustrate a clear similarity in the outlining of tritone substitutions between Ionata and Coleman.

Figure 6.2.1 - Max Ionata's Use of Altered Substitutions in "All the Things You Are" (M. 121-124)

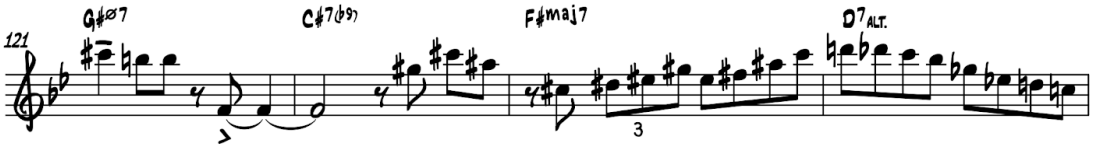
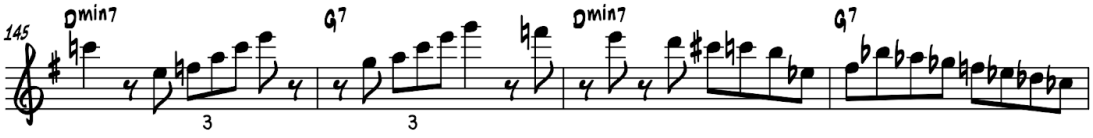


Figure 6.2.2 - George Coleman's Use of Altered Substitutions in "On a Clear Day" (M. 145-148)



In both figures, Ionata and Coleman superimpose an altered tonality by playing the scale in descending succession. While Figure 6.2.2 shows Coleman beginning the descending line on the off-beat of beat one in measure 146 before resolving to the dominant seven of the succeeding

C major chord, Figure 6.1.1 demonstrates Ionata's sparser approach. Alternatively, Ionata chooses to outline the following extensions in descending succession starting on beat two of measure 124, as opposed to playing the scale outright: dominant seventh, diminished sixth, diminished fourth, diminished ninth, and tonic. Resolving to the third of the anticipated G minor chord (not seen in the figure), Ionata's altered substitution still outlines the guide tones of the D7 chord (F# and C) while also using two of the four altered extensions to imply the superimposed tonality (diminished ninth and diminished sixth). Although the general use of altered substitutions is commonplace in contemporary jazz improvisation, the similar use of descending successions of the scale over dominant chords at the end of harmonic progressions suggests Coleman's influence on Ionata's harmonic cadences over traditional chord progressions.

Conclusions

The initial transcription and analysis of the four selected recordings have revealed numerous identifiable stylistic traits and musical influences that define Max Ionata's improvisational profile. Either by choice or necessity, Ionata's emphasis on independent musical study enabled him to develop a unique approach to jazz improvisation that combines traditional bebop vocabulary with contemporary improvisatory methods. Through the use of improvisatory techniques such as rhythmic cells and motivic variation, chromatic and diatonic enclosures, or diminished, tritone, and altered substitutions, Ionata's extensive knowledge and tasteful application of various improvisatory techniques only serve to validate his status as one of the leading jazz tenor saxophonists in the contemporary scene, regardless of nationality.

Additionally, the comparison of Ionata's improvisational solos with recordings of other prominent jazz musicians also serves to establish legitimate connections with the artists that he mentions in various interviews, further illustrating Ionata's deep ongoing appreciation and

respect for the jazz tradition. Referencing improvisatory techniques such as Sonny Rollins' mastery of motivic variation, Dexter Gordon's use of enclosures within phrases, and George Coleman's treatment of harmonic substitutions over conventional chord progressions, Ionata has demonstrated the unique ability to synthesize the improvisational vocabulary and approaches that have defined other subgenres of jazz music while simultaneously providing his own personal interpretation of traditional and contemporary jazz literature.

However, by no means are these comparisons meant to reduce Ionata's improvisational profile to the recurring use of common improvisatory techniques or a disingenuous imitation of other jazz artists. Rather, these examples were chosen to highlight Ionata's virtuosic command of the saxophone in a jazz setting. The intent of these comparisons are to contextualize and commend Ionata's playing using materials that were already regarded to possess a high level of musical value. Outside of their musical significance, the additional transcriptions themselves were carefully chosen as the most applicable comparisons to Ionata's own playing based on the information that has been provided to the public regarding his musical development. As transcription analyses and comparisons are often scrutinized for only offering a restricted perspective of an individual's playing style, the body of transcriptions in this project aimed to represent a diverse selection of improvisatory techniques, performance settings, artists, and musical influences, ensuring that the culminating determinations of this project embodied a sincere and comprehensive perspective of Ionata's improvisatory style as well as jazz music as a whole.

While it could be argued that these analyses and comparisons were subjected to American artistic biases regarding jazz improvisation and musical value, the research process did succeed in highlighting the perspectives and musical contributions of Western European jazz musicians

through the consideration and citation of interviews, news articles, and video recordings created by non-American scholars, writers, and musicians. Historically underrepresented, the research presented in this thesis project displays the value of these international voices and their unique contributions to jazz music. Regardless of these potential criticisms, the collection of these resources exists as one of the first academic compositions that provides insight into Western European jazz music in the twenty-first century. Serving as an avenue for which American jazz audiences may connect with the playing styles of Western European jazz musicians, including Ionata, this thesis project aims to provoke and inspire other scholars to investigate and develop this area of study. Though research in this discipline is admittedly slow-going, the growth of this field ushers the promise of providing increased visibility to a region of the world that has been historically undeservingly underrepresented in so many facets of musical visibility, notoriety, and scholarship.

Having flourished to become one of the most popular international art forms since its creation nearly a century and a half ago, jazz music has succeeded in touching the lives of countless musicians and listeners alike, offering a unique outlet that continues to push the boundaries of artistic expression by musicians around the world. As an international art form, it is the responsibility of its participants to champion the voices that make this music so unique and personal, regardless of any demographic differences that exist among audience members. Art, in its various forms, continues to serve as a medium through which societies may communicate, heal, and connect; and for that, it must be experienced, nurtured, and celebrated by all, regardless of its origin.

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Appendix

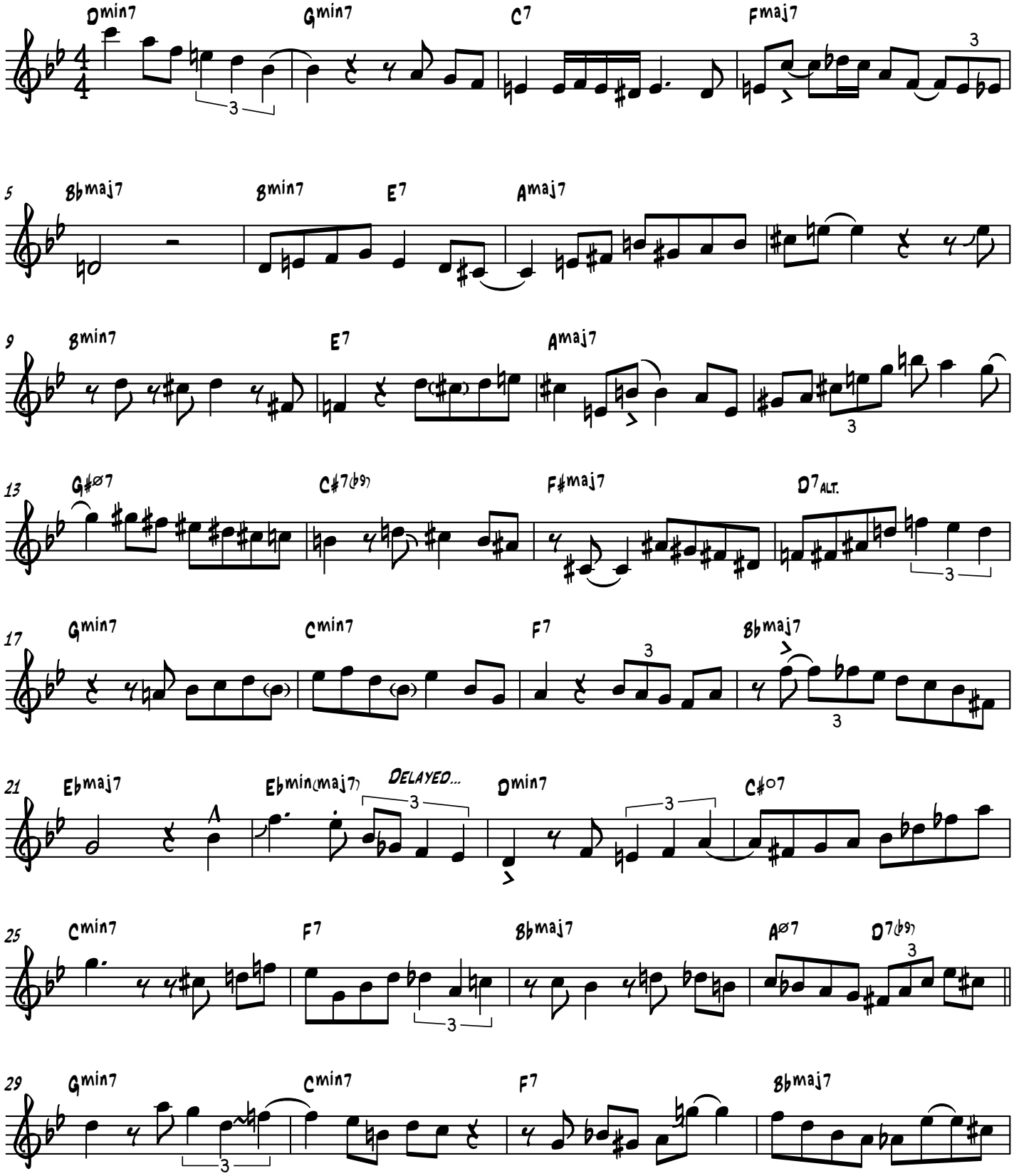
1. “All the Things You Are” (Max Ionata, 2022)
2. “The End of a Love Affair” (Max Ionata, 2019)
3. “Without a Song” (Max Ionata, 2018)
4. “Bolivia” (Max Ionata, 2018)
5. “St. Thomas” (Sonny Rollins, 1956)
6. “Lady Bird” (Dexter Gordon, 1964)
7. “Blues Inside Out” (George Coleman, 1977)
8. “On a Clear Day” (George Coleman, 1967)

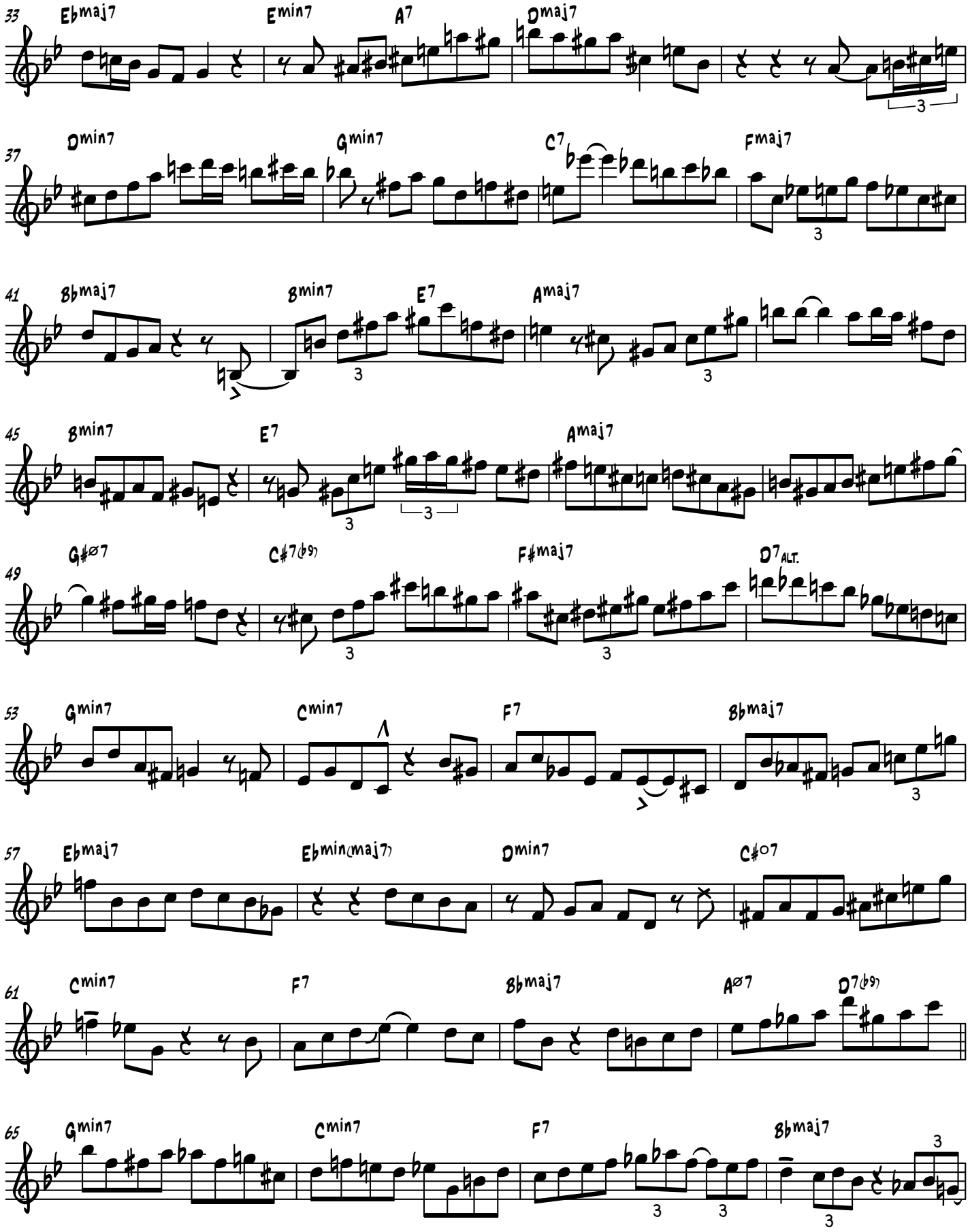
All The Things You Are - Max Ionata

Jerome Kern

Transcribed by Thomas Wieland

Starts on B Section...

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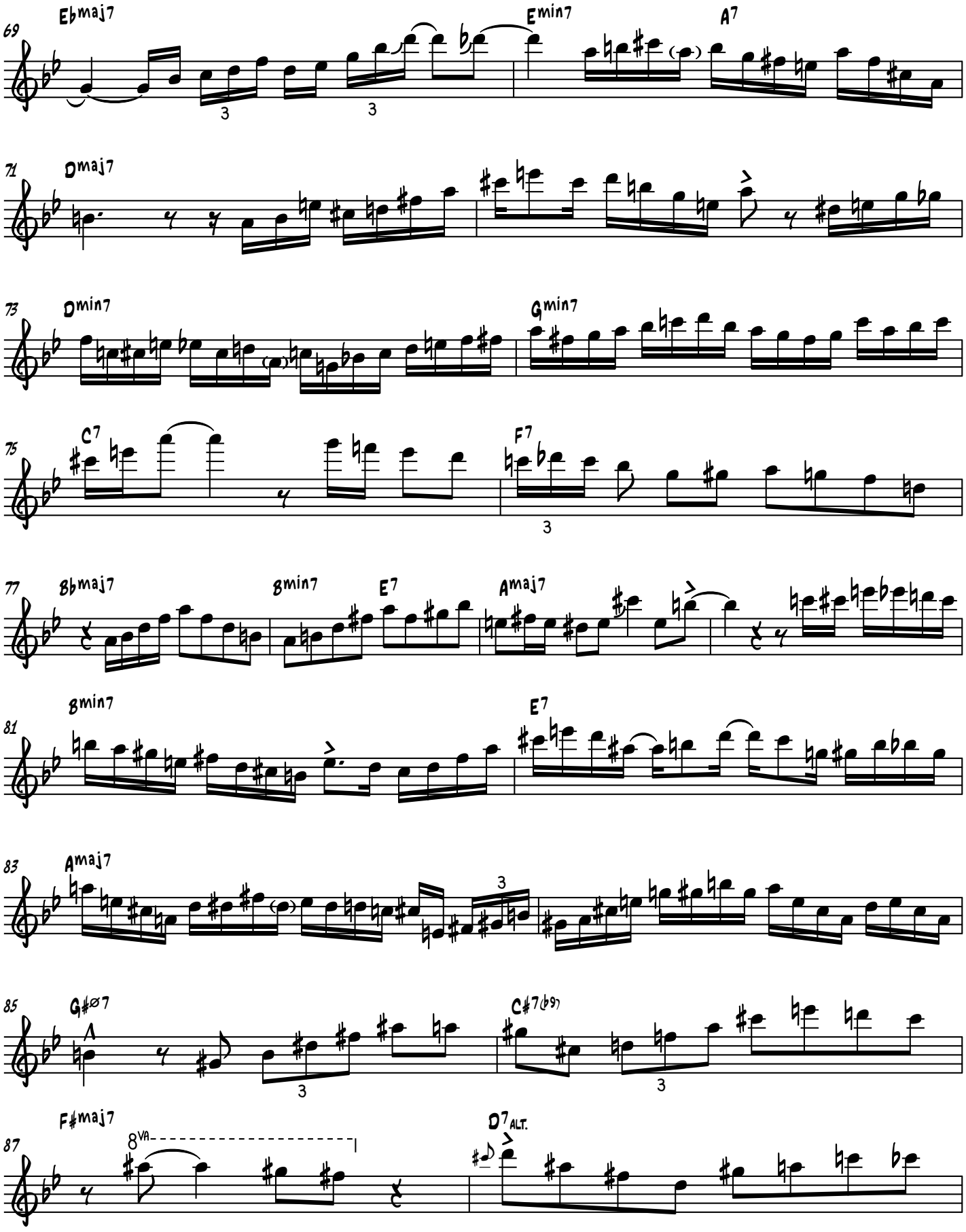
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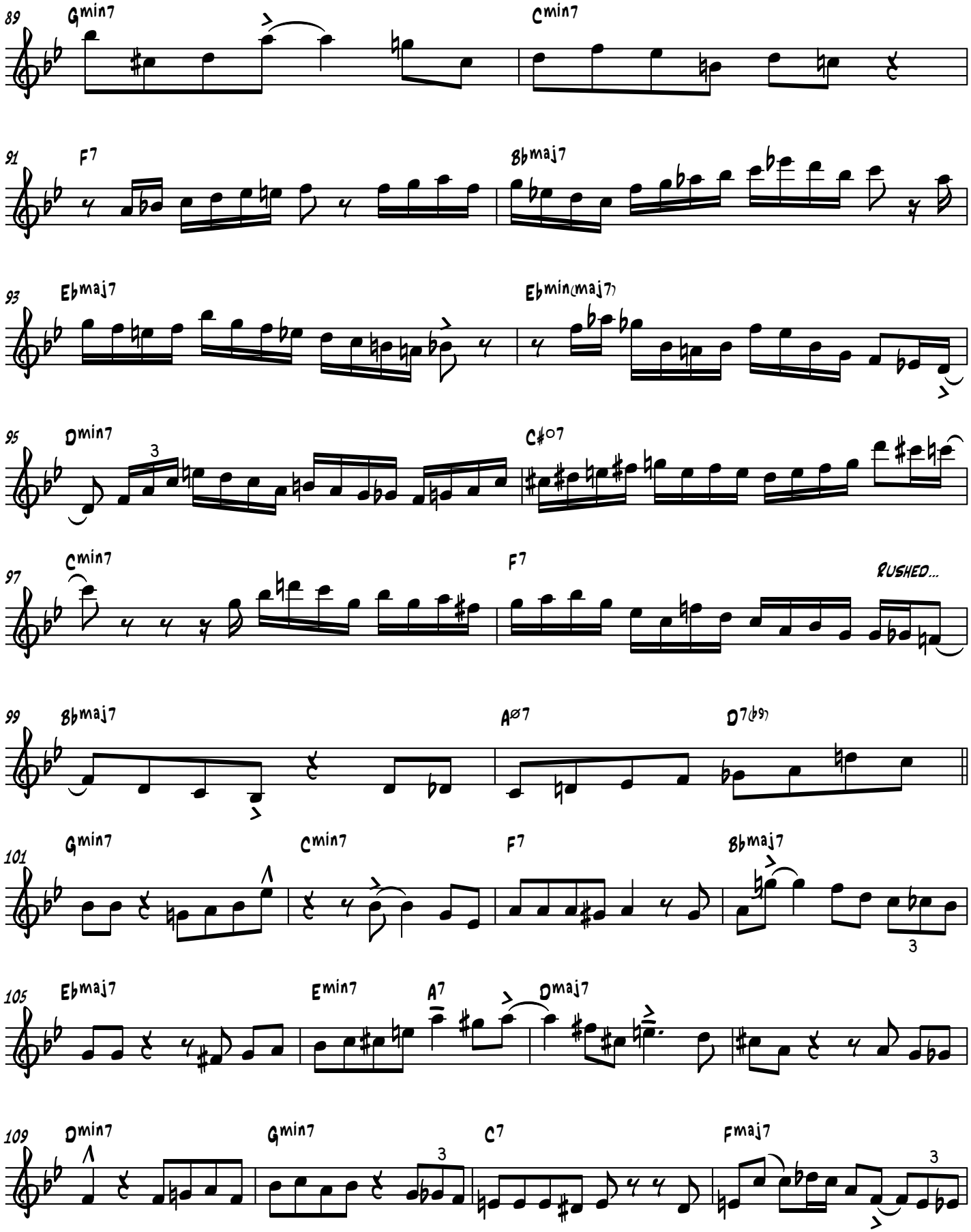
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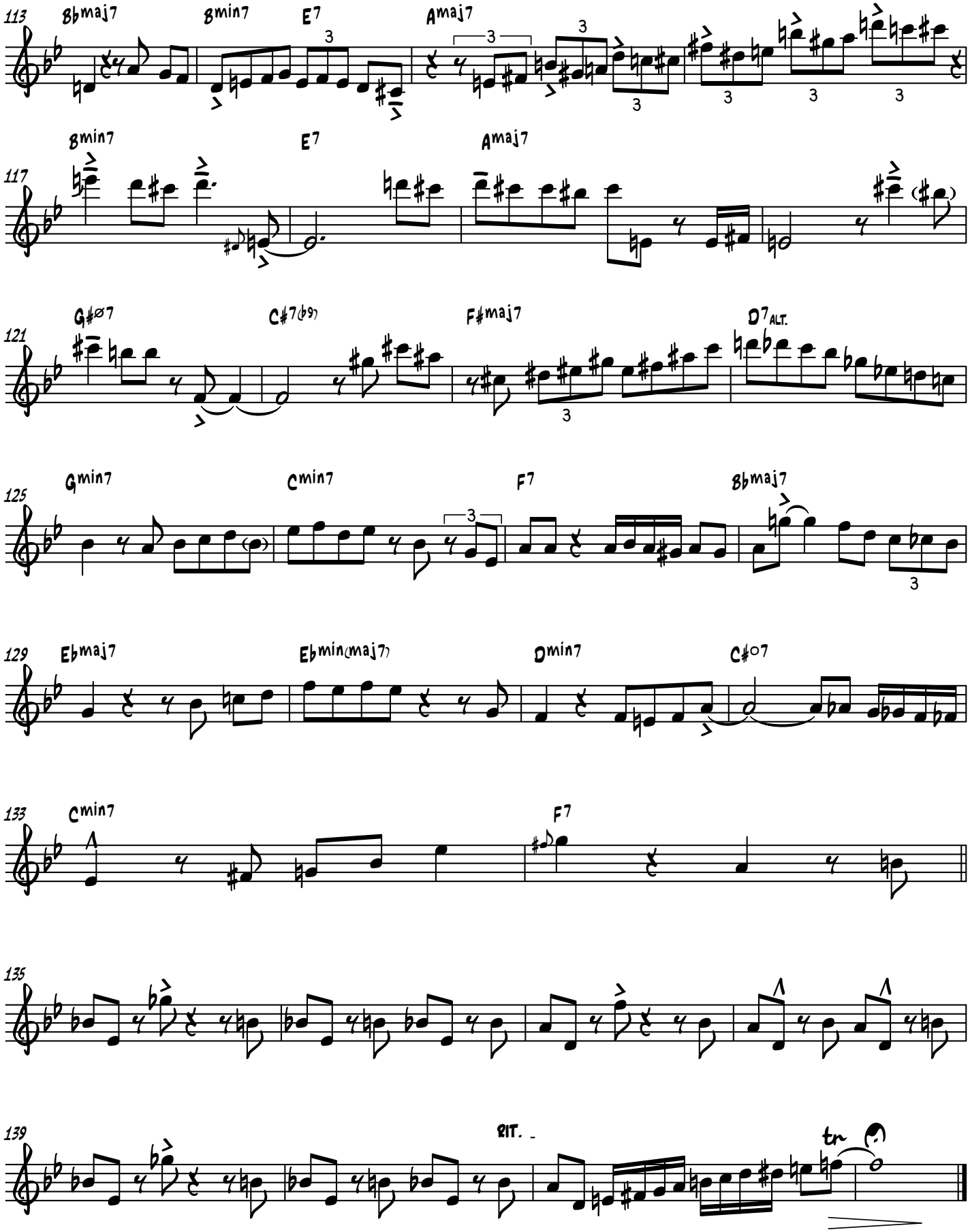
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The End of a Love Affair - Max Ionata

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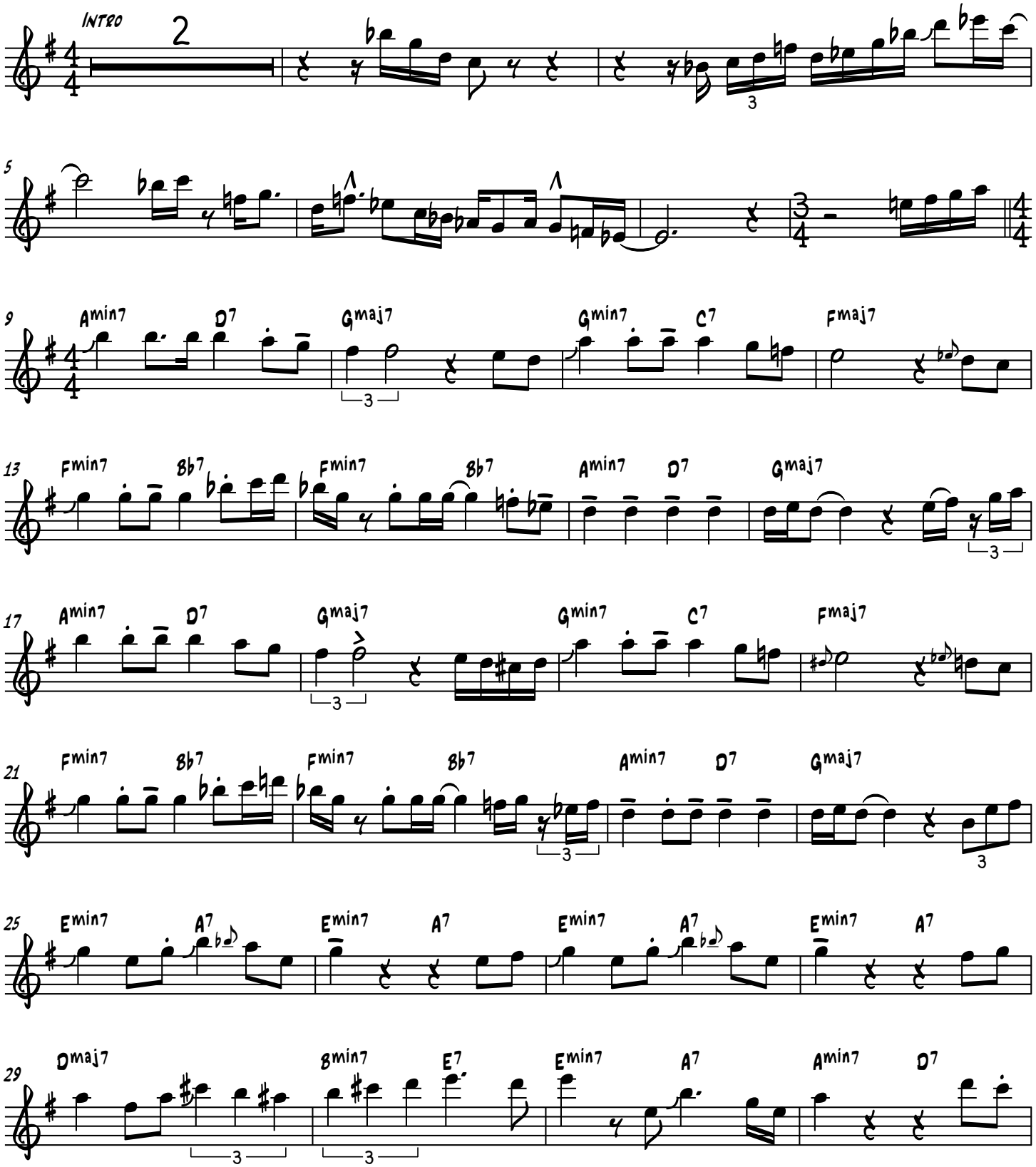
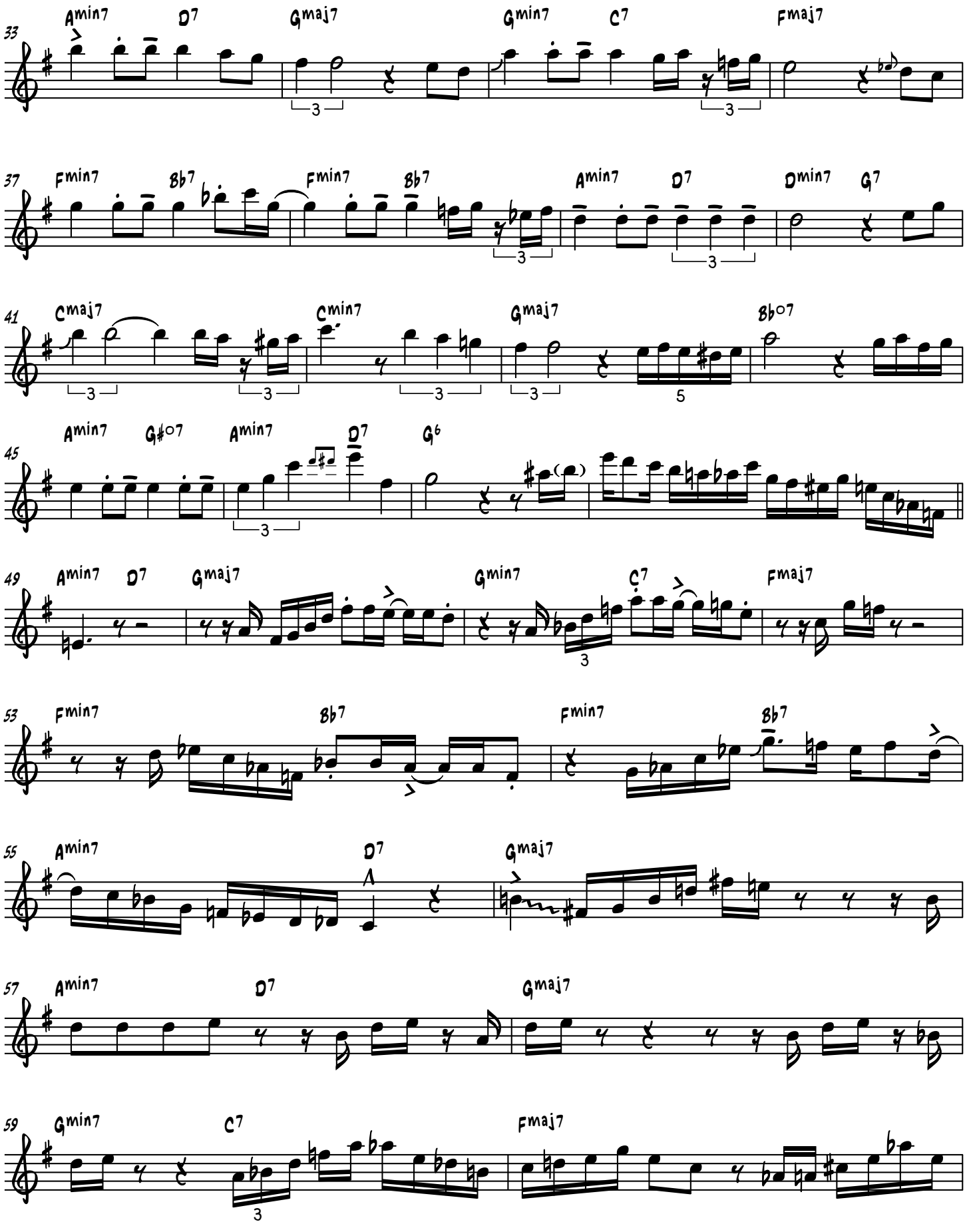
Transcribed by Thomas Wieland

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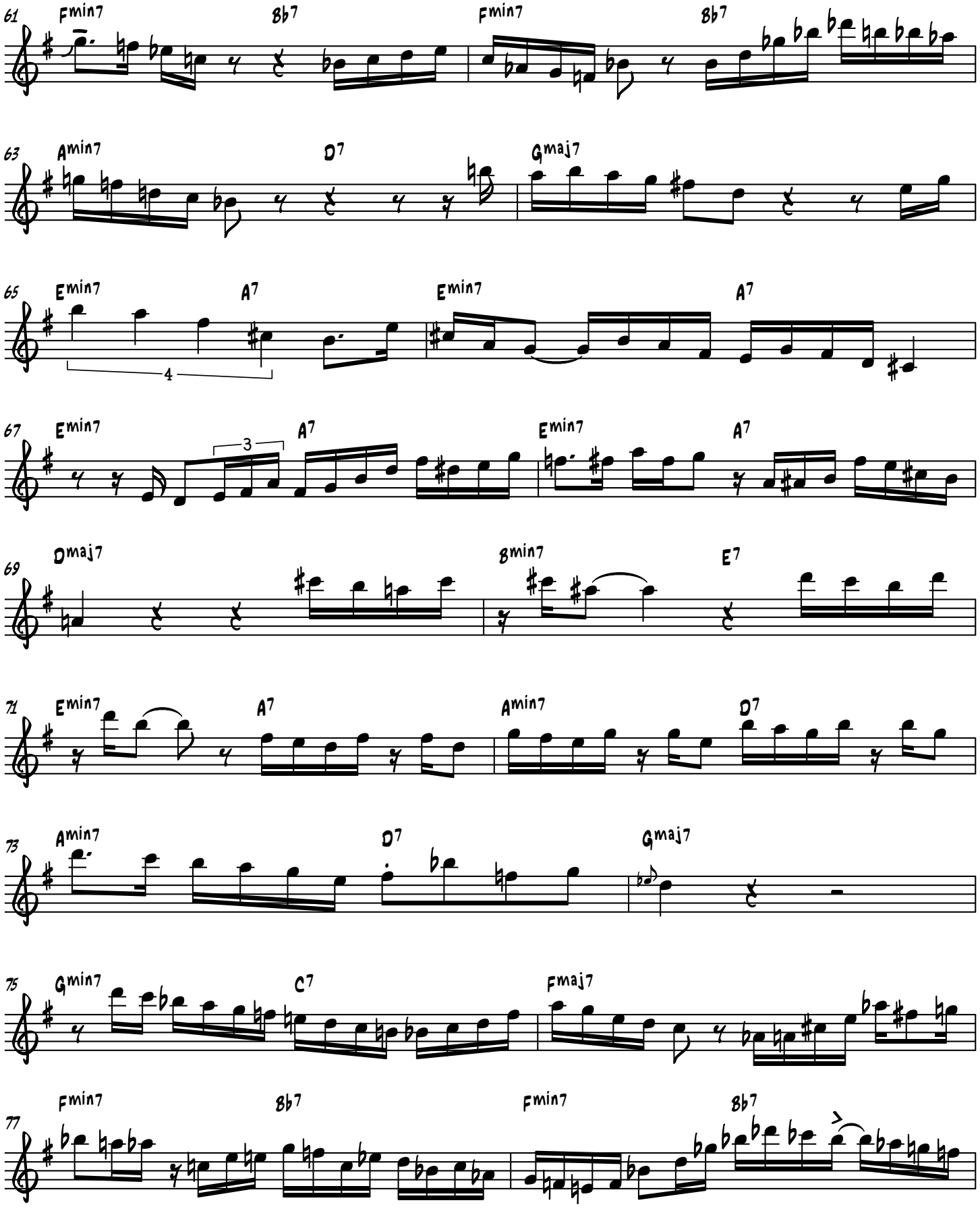
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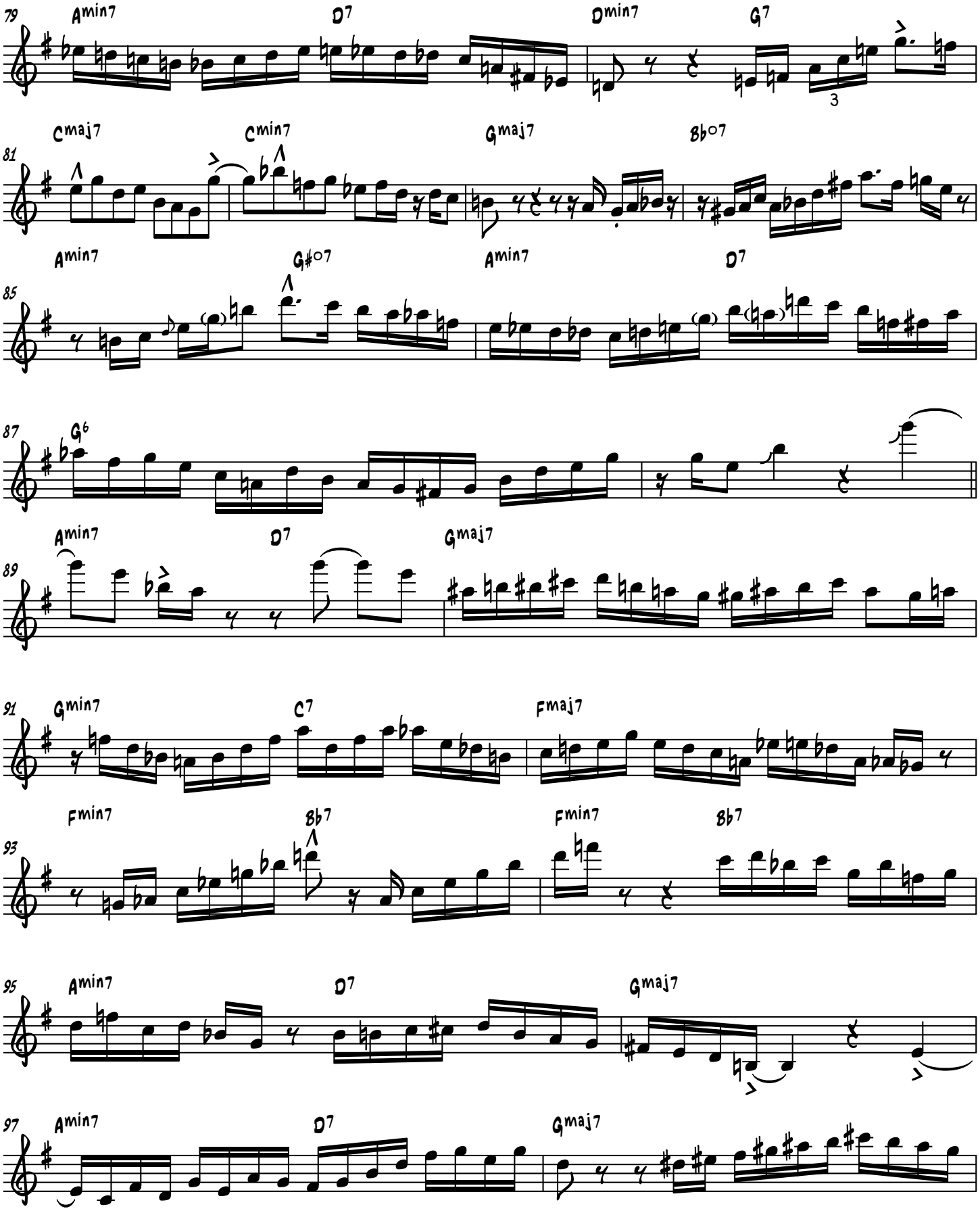
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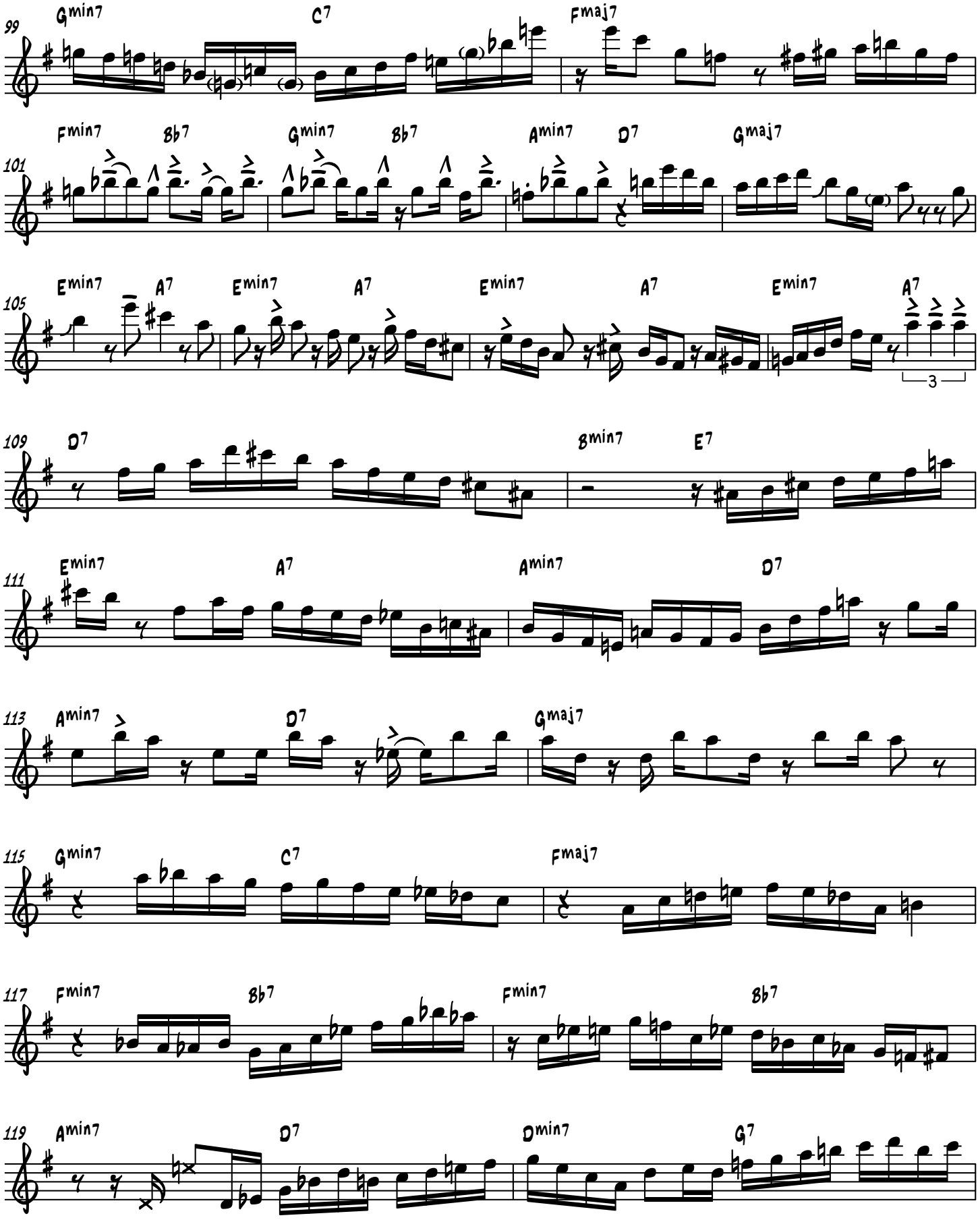
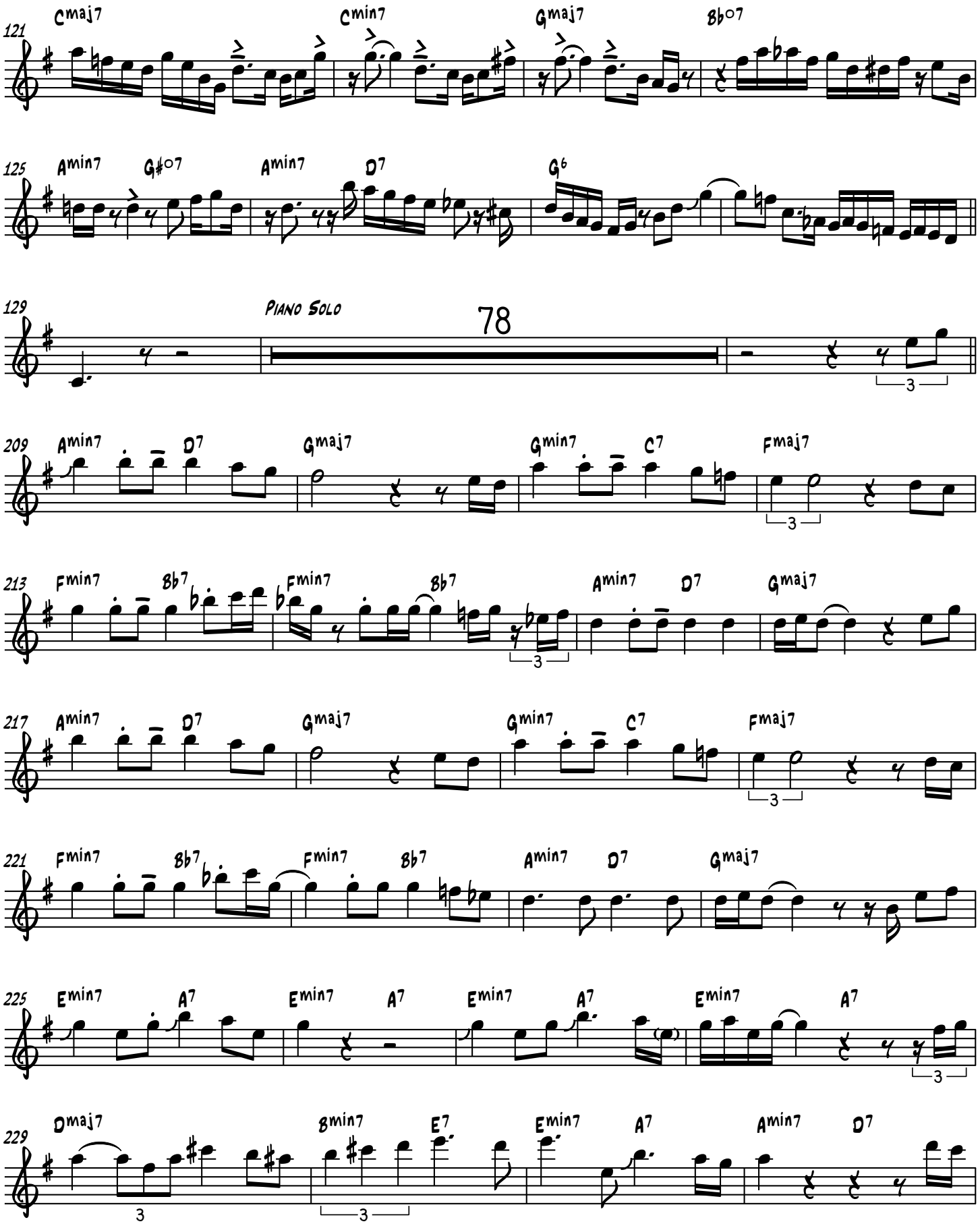
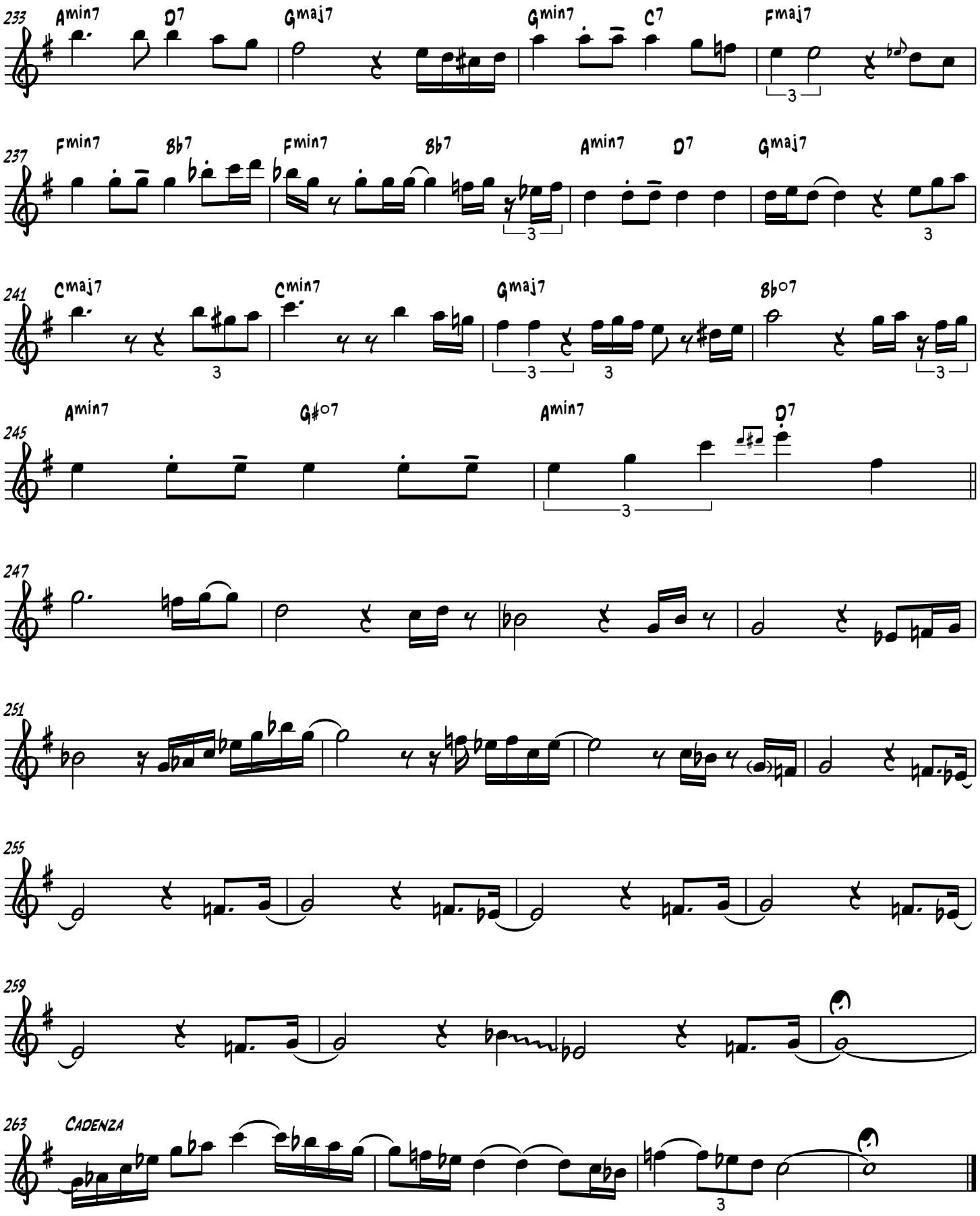
G7
3
81
Cmaj7
Cmin7
Gmaj7
Bb°7
85
Amin7
G#°7
Amin7
D7
87
G6
89
Amin7
D7
Gmaj7
91
Gmin7
C7
Fmaj7
93
Fmin7
Bb7
Fmin7
Bb7
95
Amin7
D7
Gmaj7
97
Amin7
D7
Gmaj7


99
Gmin7
C7
Fmaj7
101
Fmin7
Bb7
Gmin7
Bb7
Amin7
D7
Gmaj7
105
Emin7
A7
Emin7
A7
Emin7
A7
Emin7
A7
3
109
D7
Bmin7
E7
111
Emin7
A7
Amin7
D7
113
Amin7
D7
Gmaj7
115
Gmin7
C7
Fmaj7
117
Fmin7
Bb7
Fmin7
Bb7
119
Amin7
D7
Dmin7
G7

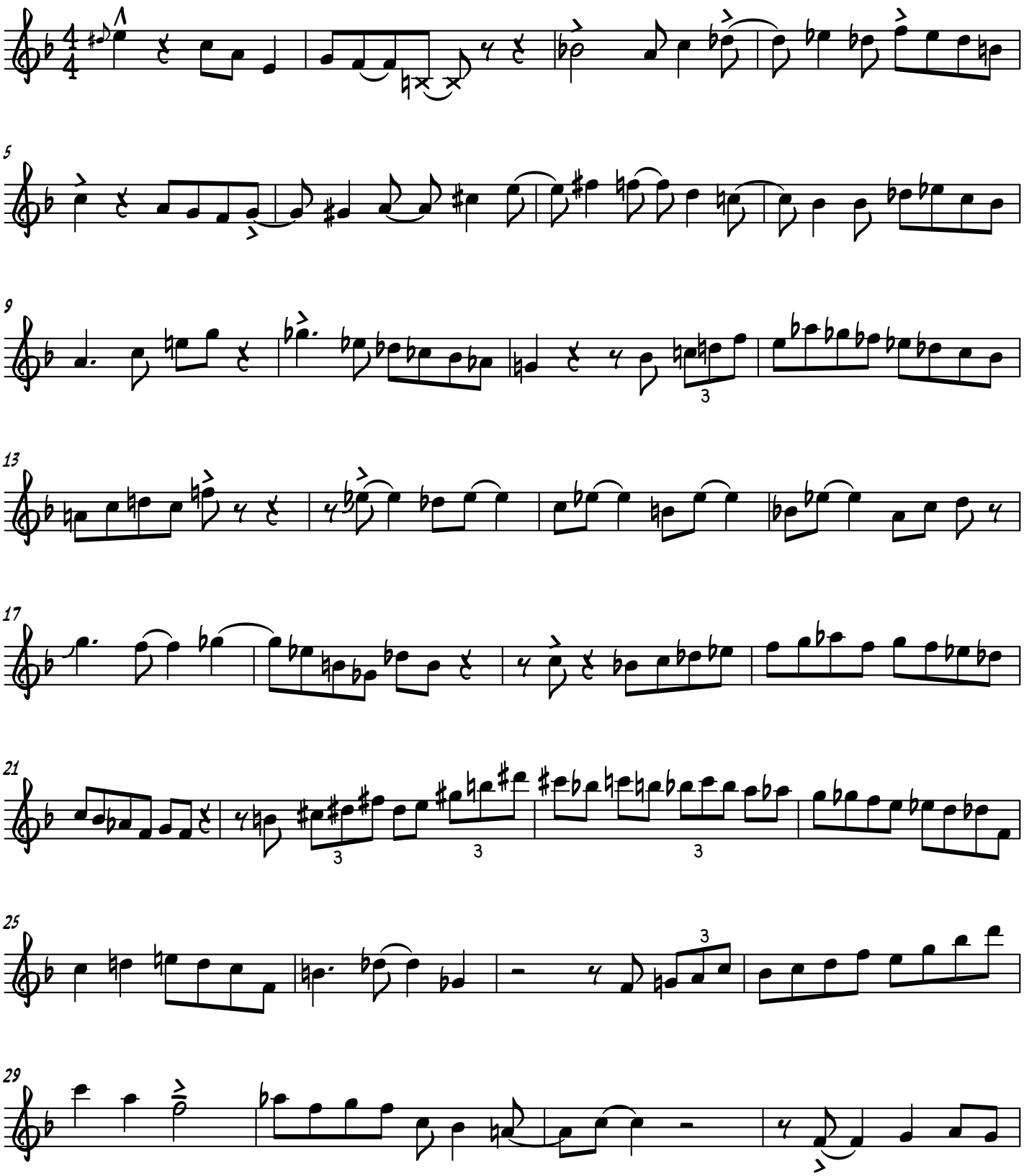

121
Cmaj7
Cmin7
Gmaj7
Bb°7
125
Amin7
G#°7
Amin7
D7
G6
129
Piano Solo
78
3
209
Amin7
D7
Gmaj7
Gmin7
C7
Fmaj7
3
213
Fmin7
Bb7
Fmin7
Bb7
Amin7
D7
Gmaj7
3
217
Amin7
D7
Gmaj7
Gmin7
C7
Fmaj7
3
221
Fmin7
Bb7
Fmin7
Bb7
Amin7
D7
Gmaj7
225
Emin7
A7
Emin7
A7
Emin7
A7
Emin7
A7
3
229
Dmaj7
Bmin7
E7
Emin7
A7
Amin7
D7
3
3

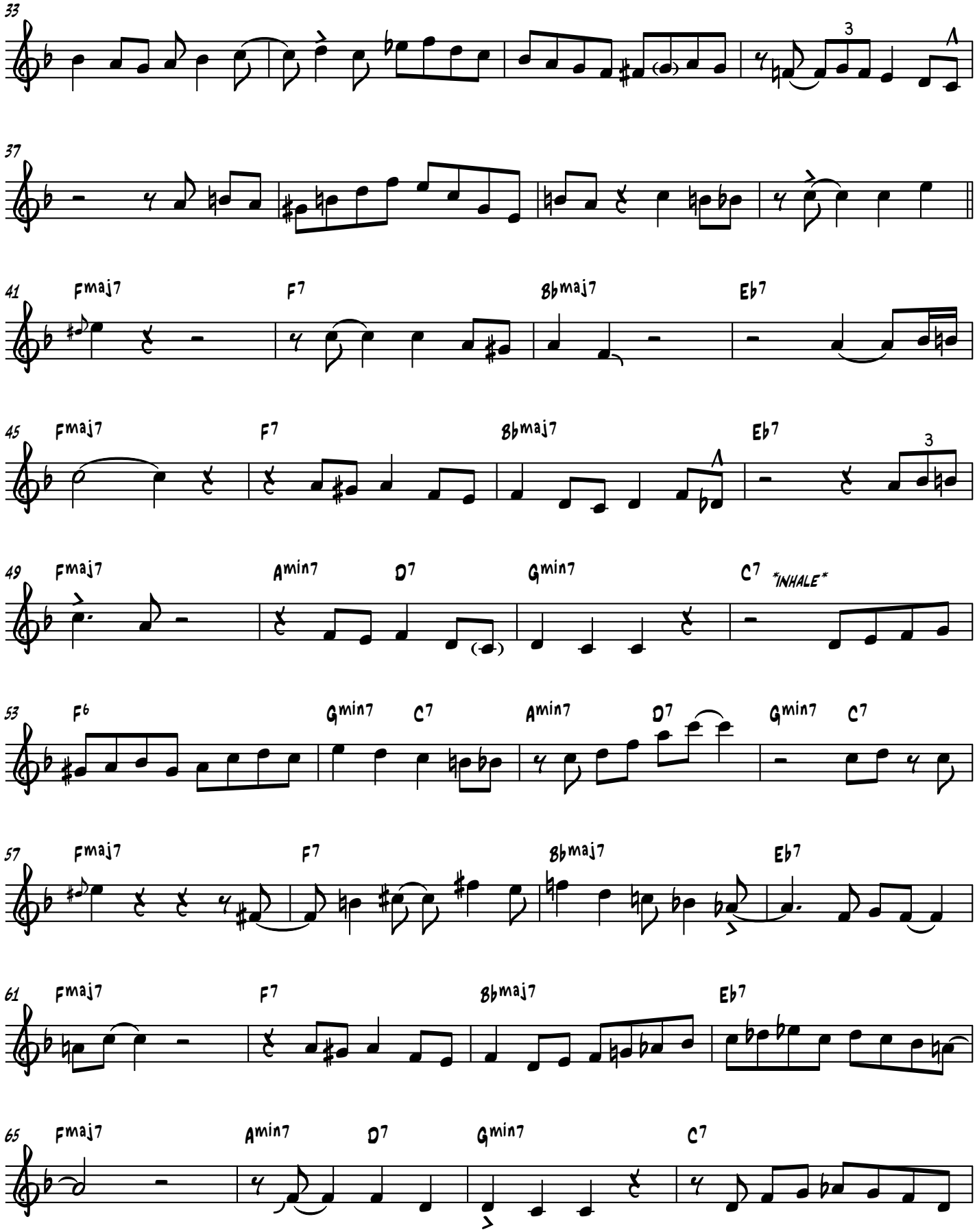

233
Amin7
D7
Gmaj7
Gmin7
C7
Fmaj7
237
Fmin7
Bb7
Fmin7
Bb7
Amin7
D7
Gmaj7
241
Cmaj7
Cmin7
Gmaj7
Bb°7
245
Amin7
G#°7
Amin7
D7
247
251
255
259
263
Cadenza

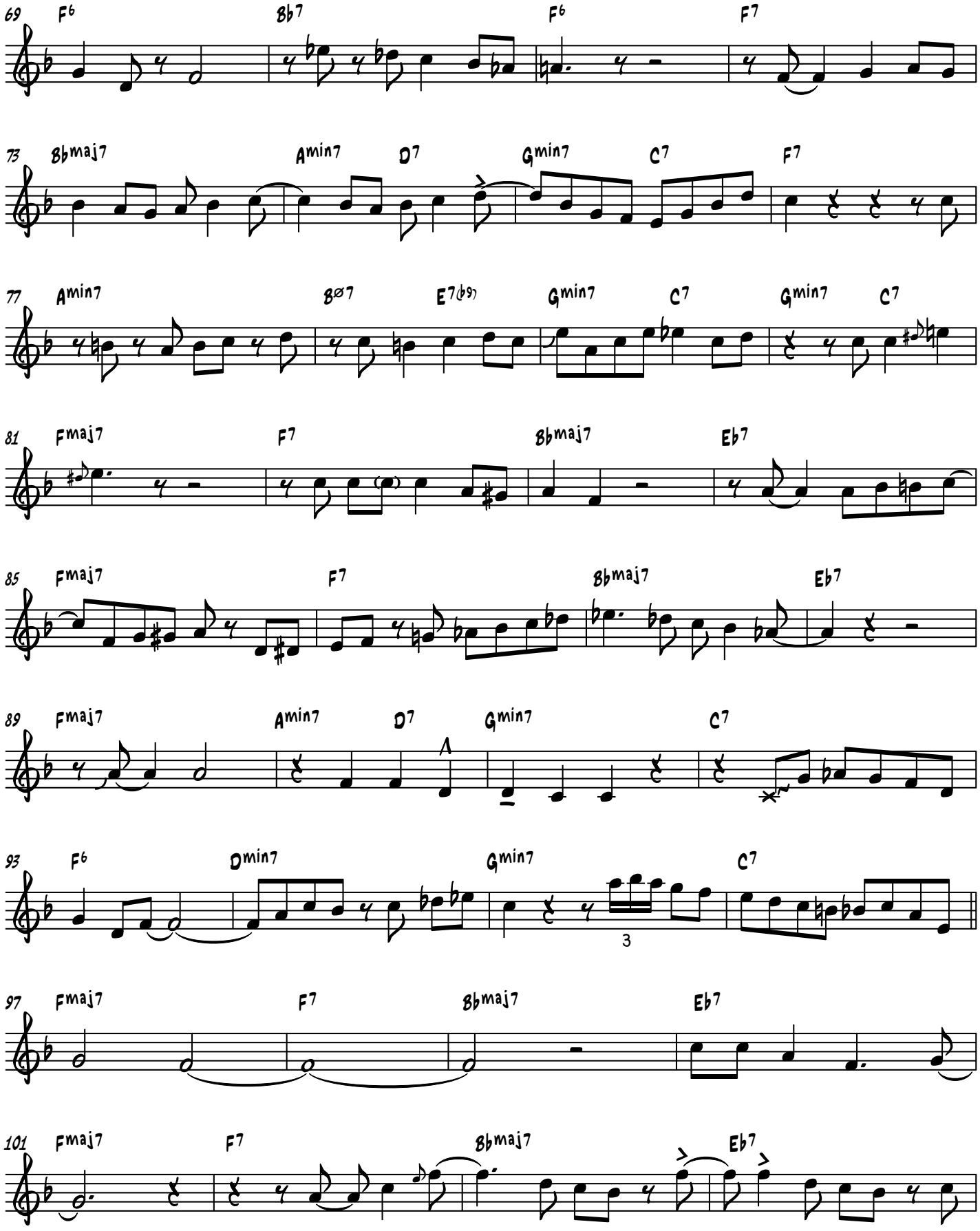
Without a Song - Max Ionata

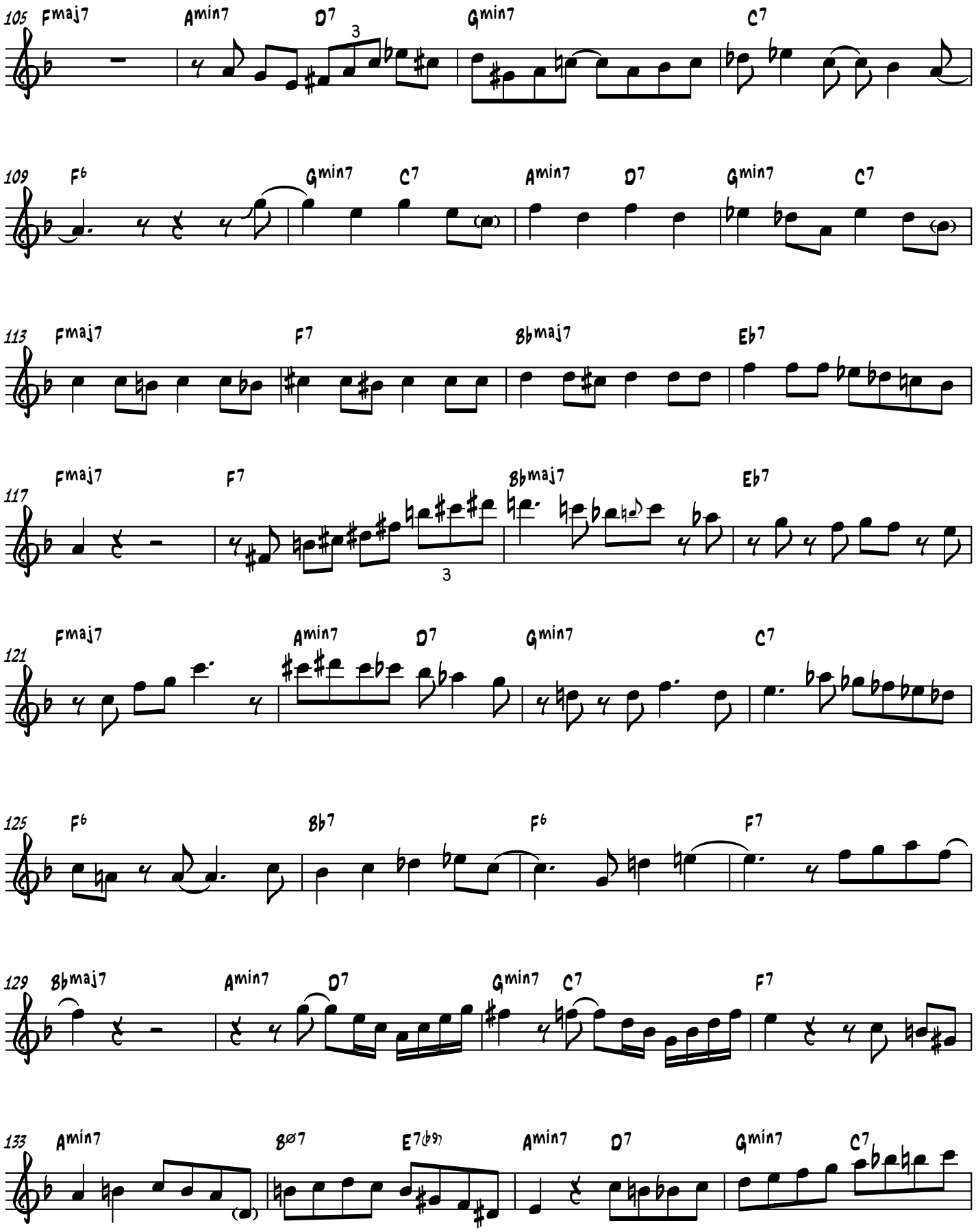
Vincent Youmans
Transcribed by Thomas Wieland

Intro - In Time




33
37
41
Fmaj7
F7
Bbmaj7
Eb7
45
Fmaj7
F7
Bbmaj7
Eb7
49
Fmaj7
Amin7
D7
Gmin7
C7
INHALE
53
F6
Gmin7
C7
Amin7
D7
Gmin7
C7
57
Fmaj7
F7
Bbmaj7
Eb7
61
Fmaj7
F7
Bbmaj7
Eb7
65
Fmaj7
Amin7
D7
Gmin7
C7


69
F6
Bb7
F6
F7
73
Bbmaj7
Amin7
D7
Gmin7
C7
F7
77
Amin7
Bø7
E7(b9)
Gmin7
C7
Gmin7
C7
81
Fmaj7
F7
Bbmaj7
Eb7
85
Fmaj7
F7
Bbmaj7
Eb7
89
Fmaj7
Amin7
D7
Gmin7
C7
93
F6
Dmin7
Gmin7
C7
3
97
Fmaj7
F7
Bbmaj7
Eb7
101
Fmaj7
F7
Bbmaj7
Eb7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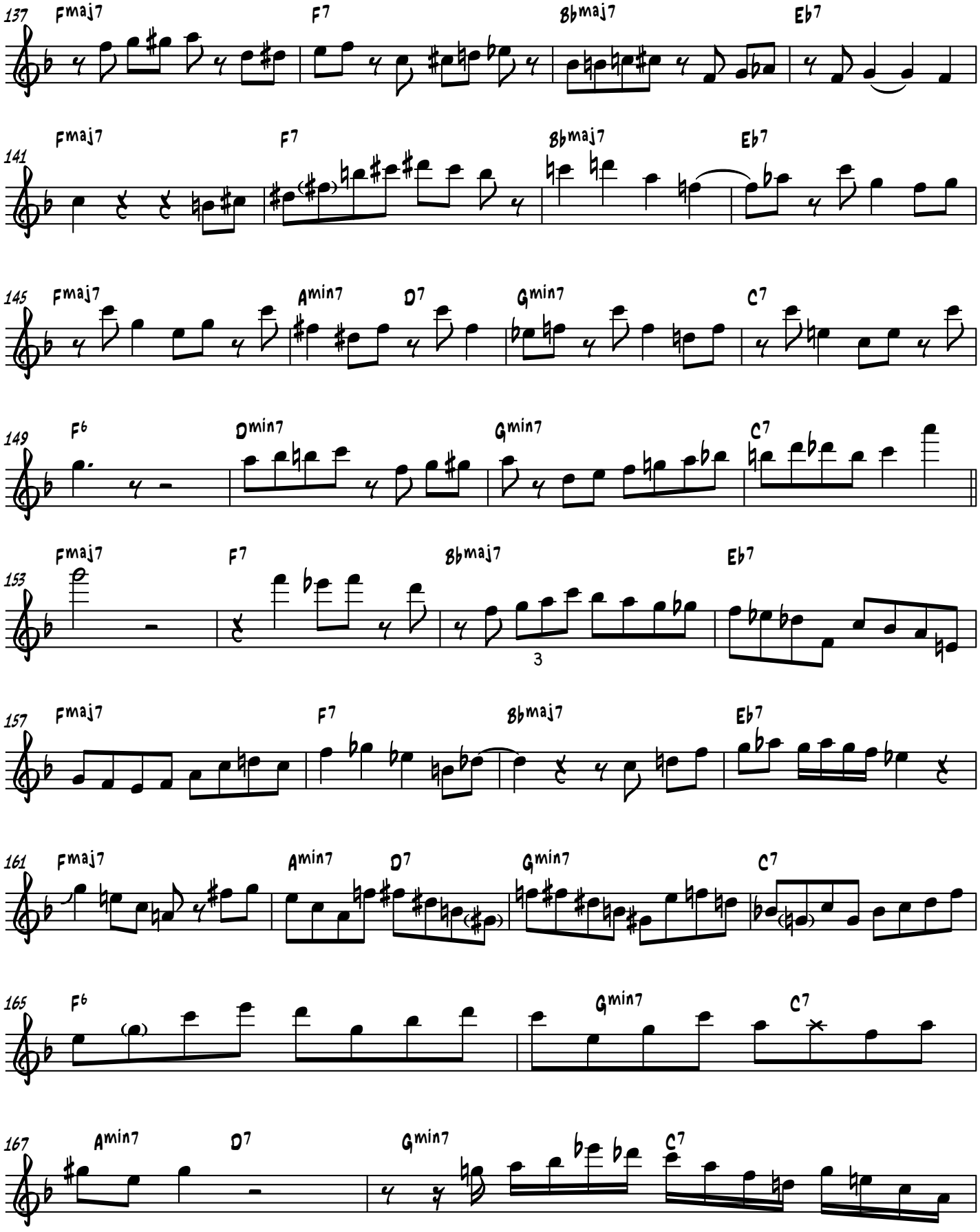
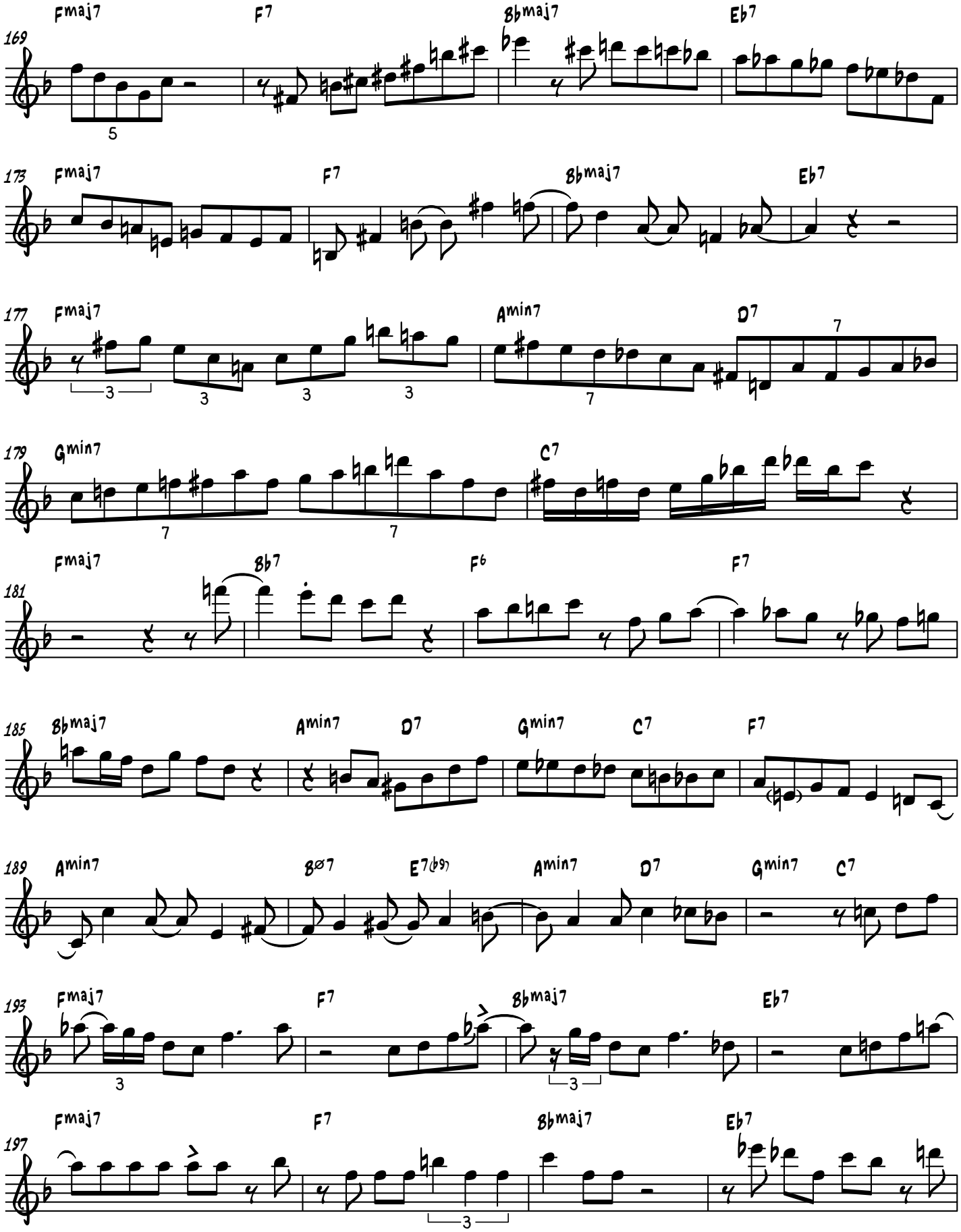
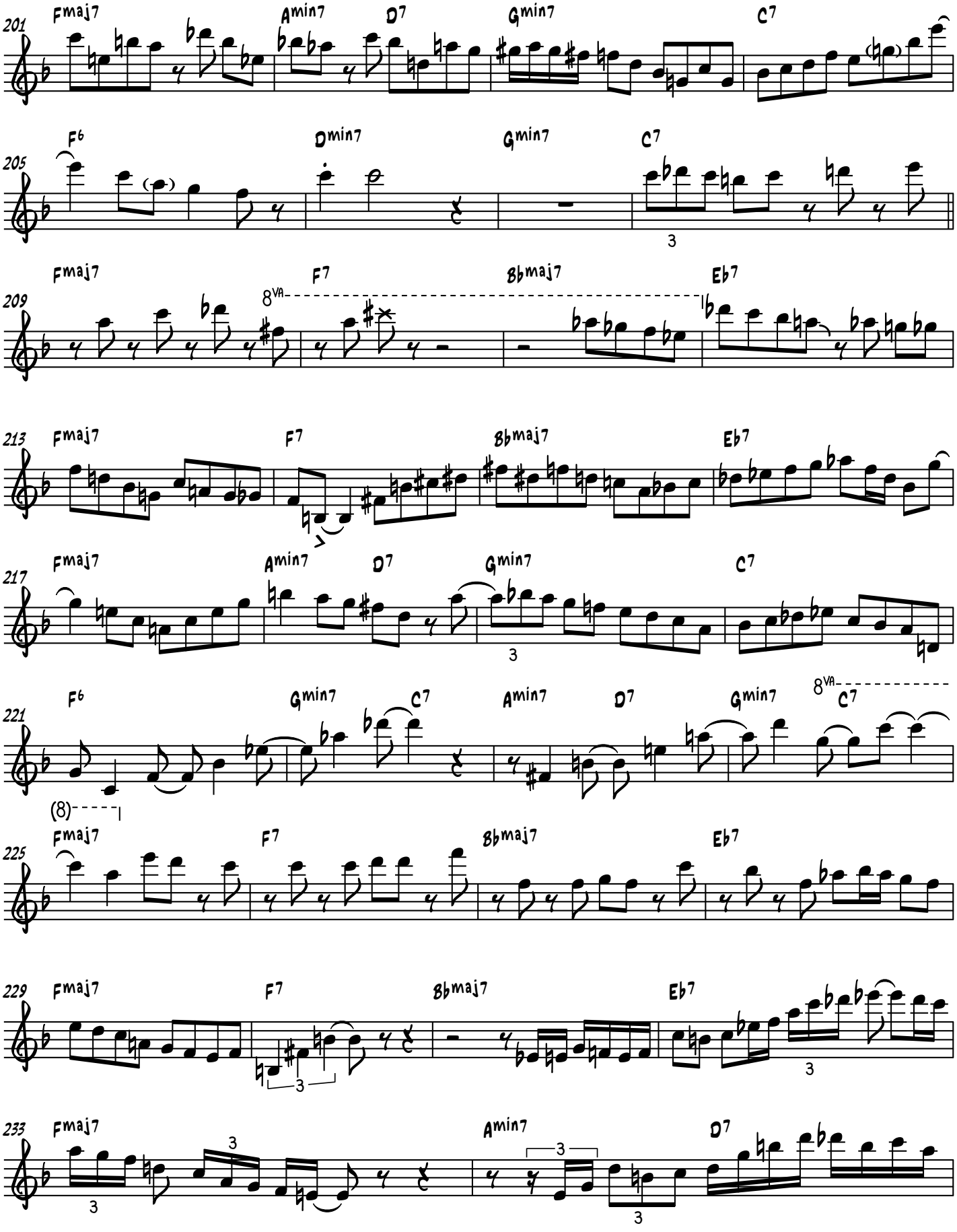
Fmaj7
Amin7
D7
3
Gmin7
C7
109
F6
Gmin7
C7
Amin7
D7
Gmin7
C7
113
Fmaj7
F7
Bbmaj7
Eb7
117
Fmaj7
F7
3
Bbmaj7
Eb7
121
Fmaj7
Amin7
D7
Gmin7
C7
125
F6
Bb7
F6
F7
129
Bbmaj7
Amin7
D7
Gmin7
C7
F7
133
Amin7
Bø7
E7(b9)
Amin7
D7
Gmin7
C7


137
Fmaj7
F7
Bbmaj7
Eb7
141
Fmaj7
F7
Bbmaj7
Eb7
145
Fmaj7
Amin7
D7
Gmin7
C7
149
F6
Dmin7
Gmin7
C7
153
Fmaj7
F7
Bbmaj7
Eb7
3
157
Fmaj7
F7
Bbmaj7
Eb7
161
Fmaj7
Amin7
D7
Gmin7
C7
165
F6
Gmin7
C7
167
Amin7
D7
Gmin7
C7


169
Fmaj7
F7
Bbmaj7
Eb7
173
Fmaj7
F7
Bbmaj7
Eb7
177
Fmaj7
Amin7
D7
179
Gmin7
C7
181
Fmaj7
Bb7
F6
F7
185
Bbmaj7
Amin7
D7
Gmin7
C7
F7
189
Amin7
Bø7
E7(b9)
Amin7
D7
Gmin7
C7
193
Fmaj7
F7
Bbmaj7
Eb7
197
Fmaj7
F7
Bbmaj7
Eb7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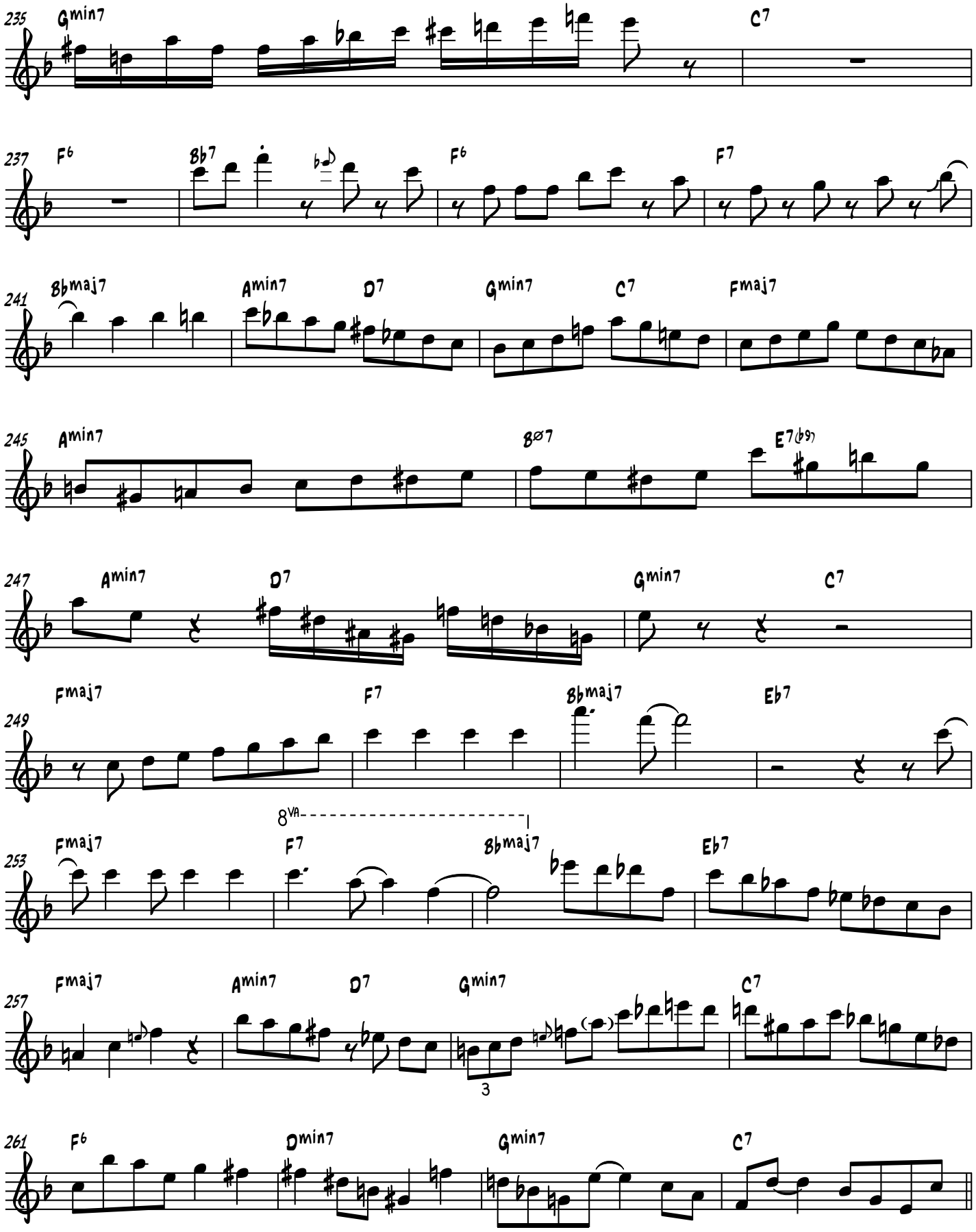
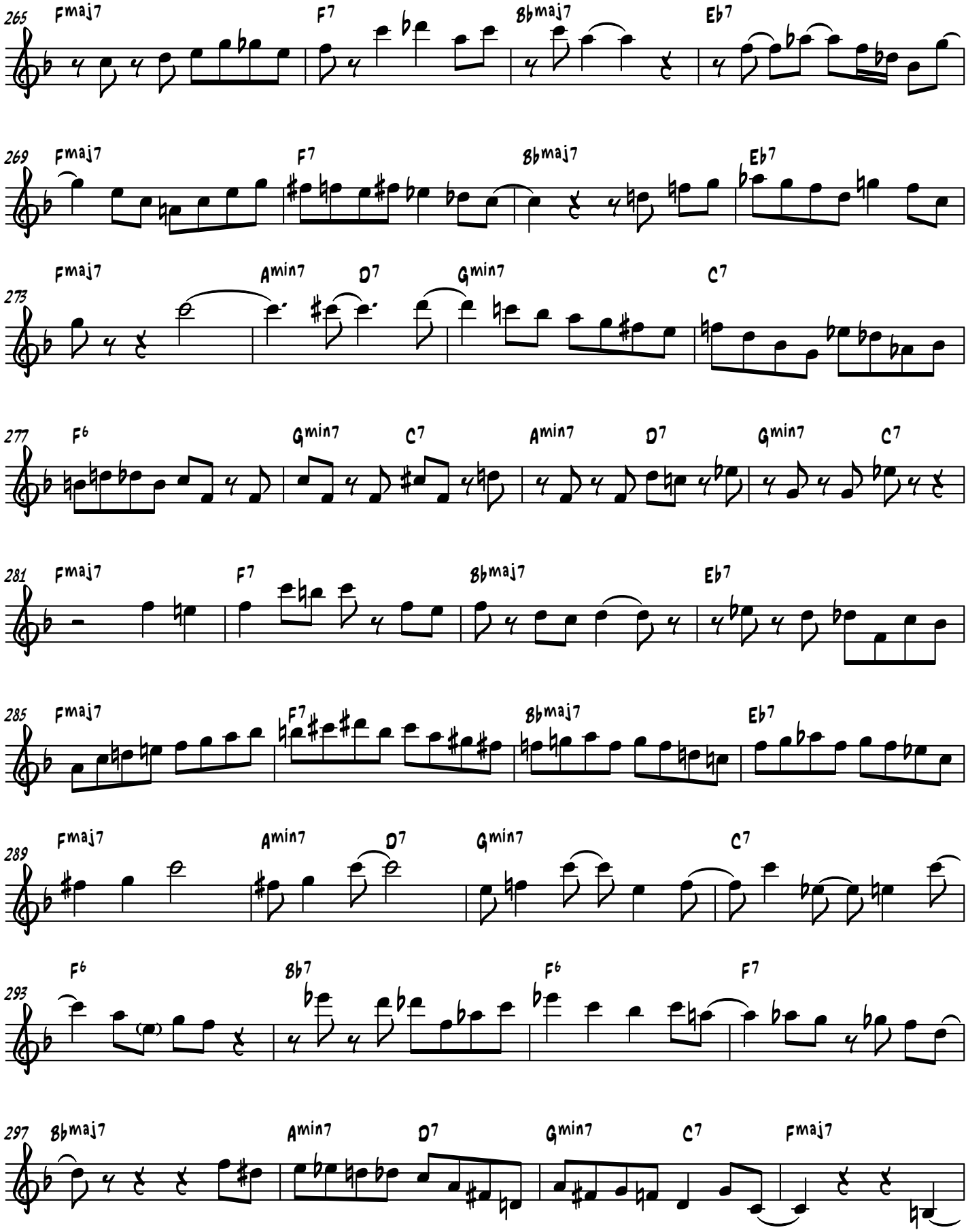
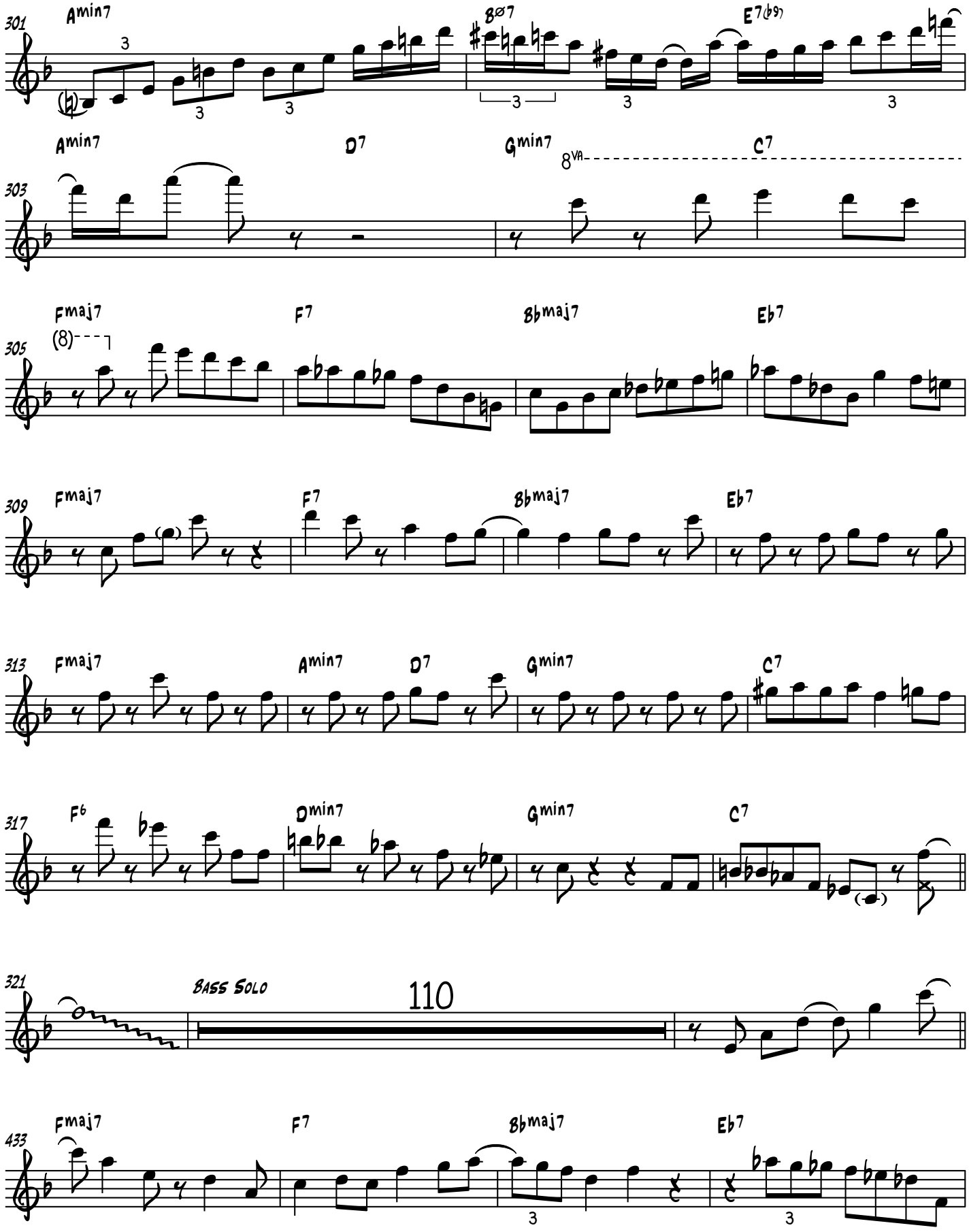
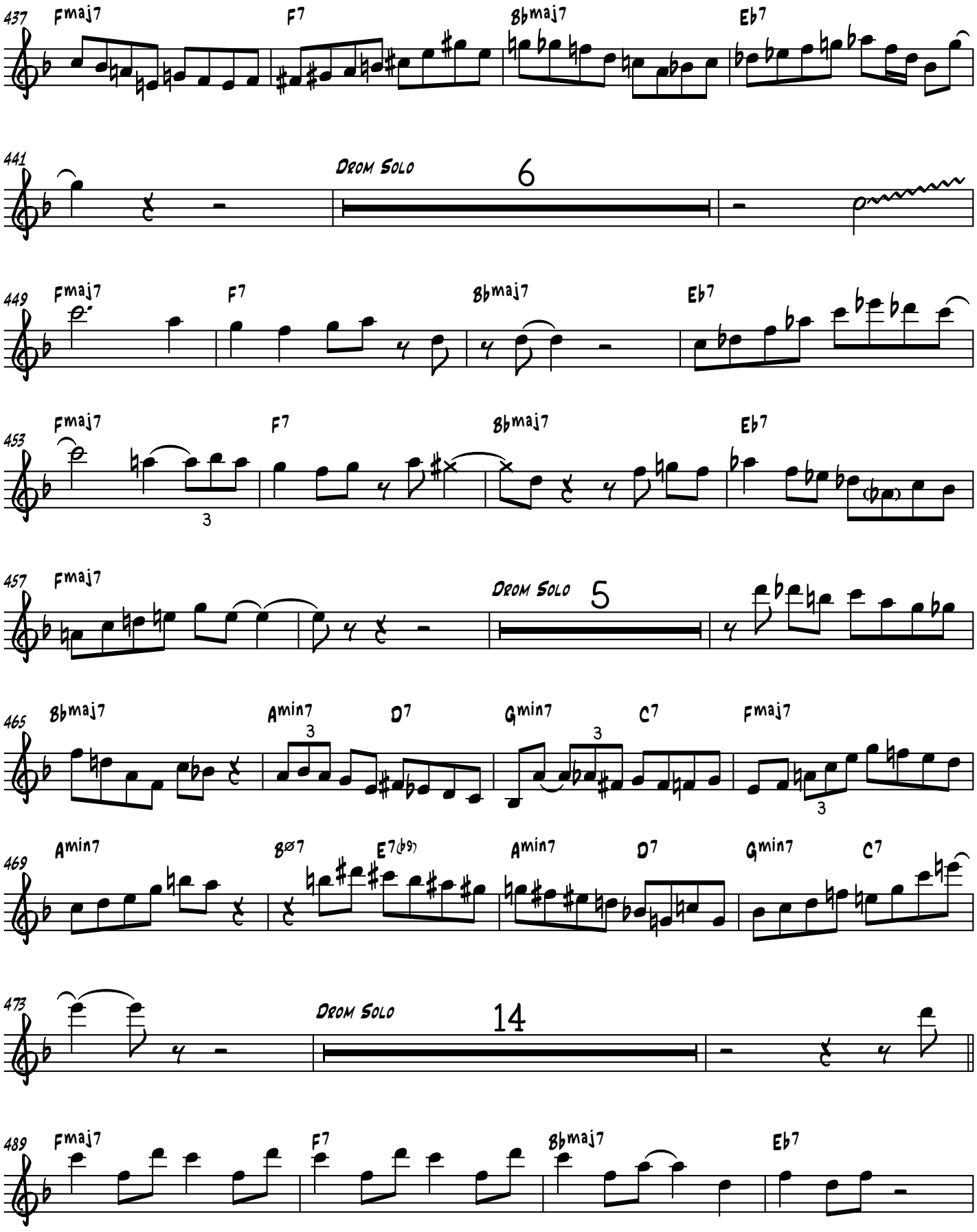
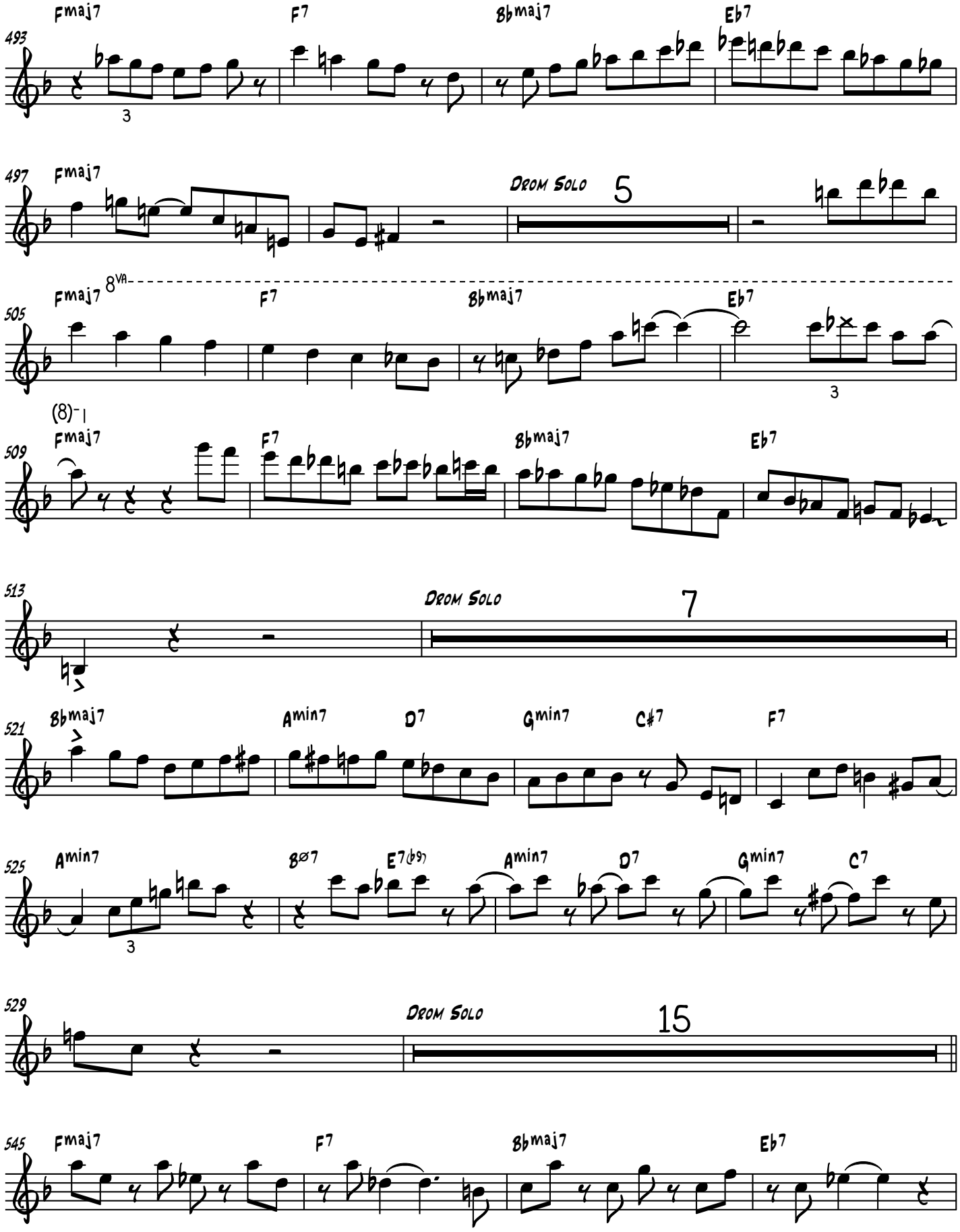
Fmaj7
Amin7
D7
Gmin7
C7
205
F6
Dmin7
Gmin7
C7
3
209
Fmaj7
F7
Bbmaj7
Eb7
8va
213
Fmaj7
F7
Bbmaj7
Eb7
217
Fmaj7
Amin7
D7
Gmin7
C7
3
221
F6
Gmin7
C7
Amin7
D7
Gmin7
C7
8va
(8)
225
Fmaj7
F7
Bbmaj7
Eb7
229
Fmaj7
F7
Bbmaj7
Eb7
3
3
233
Fmaj7
Amin7
D7
3
3
3
3

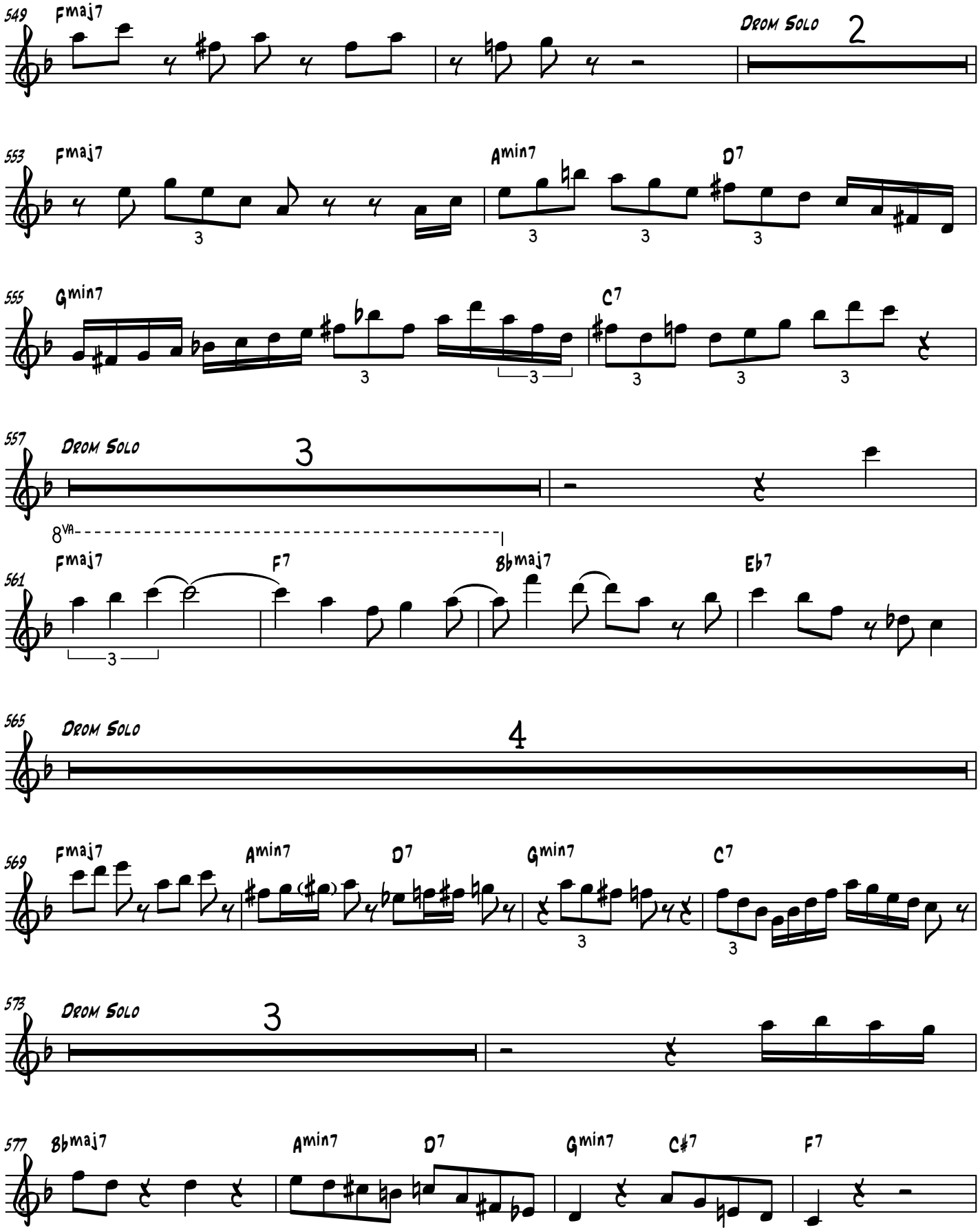

235
Gmin7
C7
237
F6
Bb7
F6
F7
241
Bbmaj7
Amin7
D7
Gmin7
C7
Fmaj7
245
Amin7
Bø7
E7(b9)
247
Amin7
D7
Gmin7
C7
249
Fmaj7
F7
Bbmaj7
Eb7
8va
253
Fmaj7
F7
Bbmaj7
Eb7
257
Fmaj7
Amin7
D7
Gmin7
C7
3
261
F6
Dmin7
Gmin7
C7

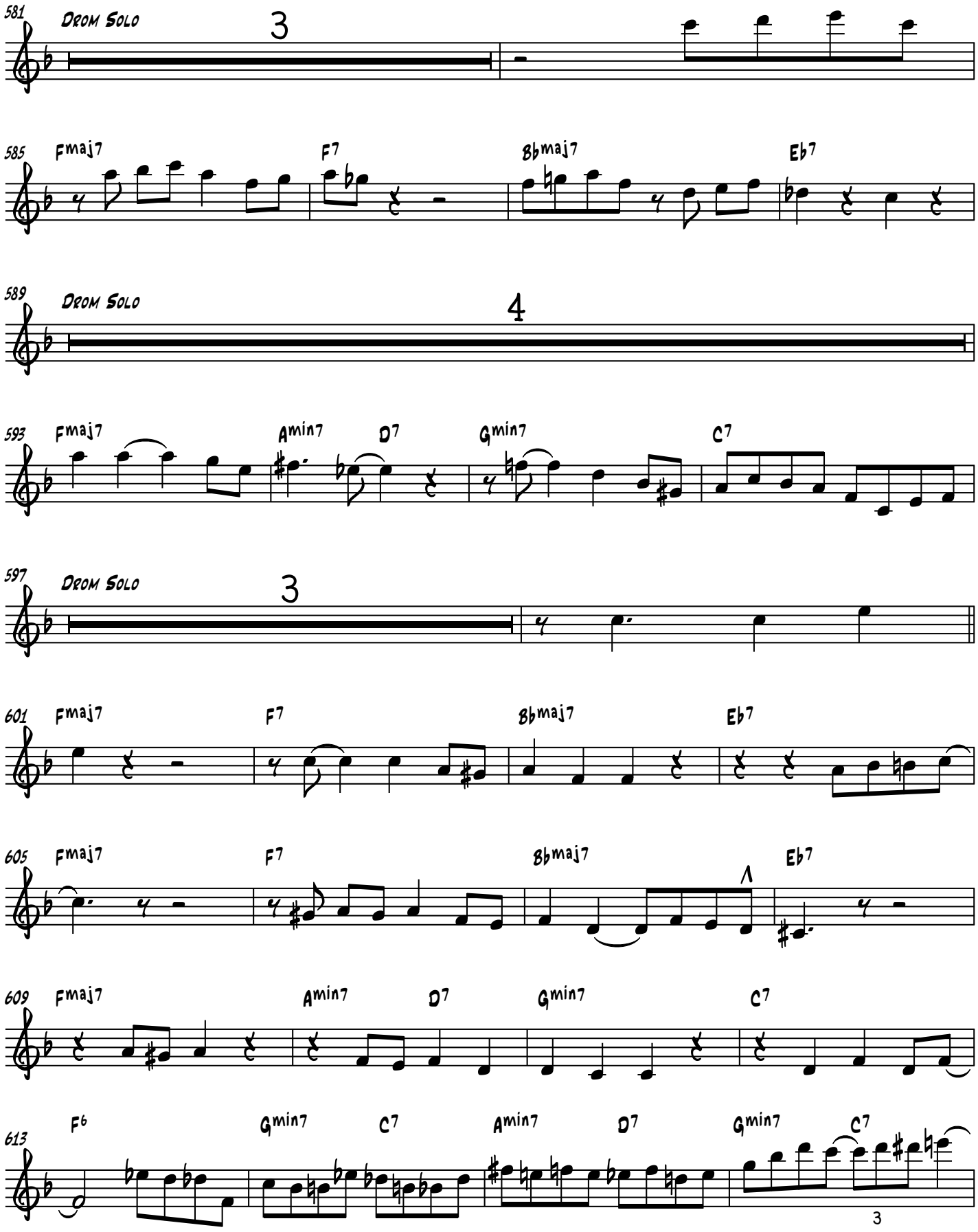

265
Fmaj7
F7
Bbmaj7
Eb7
269
Fmaj7
F7
Bbmaj7
Eb7
273
Fmaj7
Amin7
D7
Gmin7
C7
277
F6
Gmin7
C7
Amin7
D7
Gmin7
C7
281
Fmaj7
F7
Bbmaj7
Eb7
285
Fmaj7
F7
Bbmaj7
Eb7
289
Fmaj7
Amin7
D7
Gmin7
C7
293
F6
Bb7
F6
F7
297
Bbmaj7
Amin7
D7
Gmin7
C7
Fmaj7

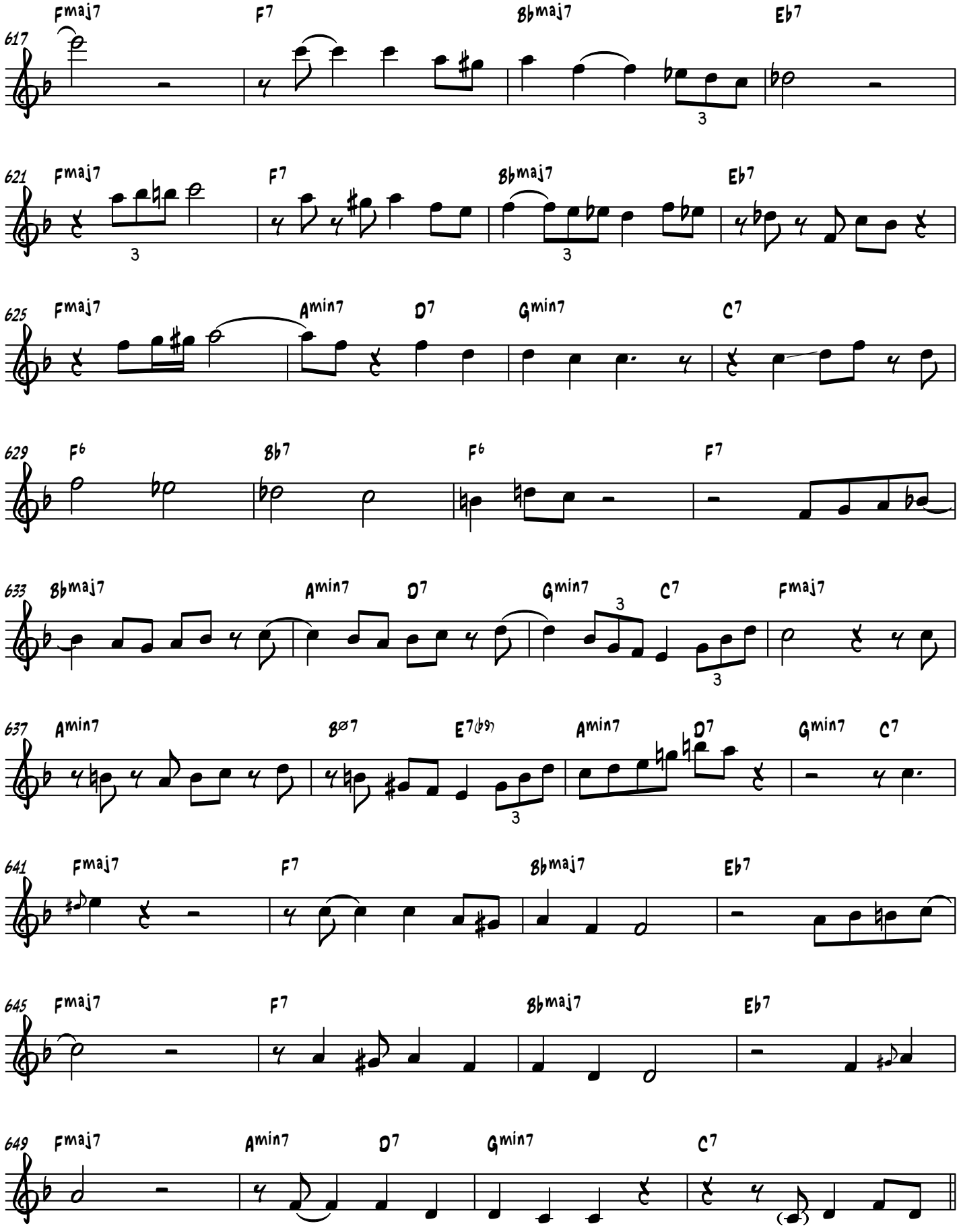

301
Amin7
Bø7
E7(b9)
303
Amin7
D7
Gmin7
8va
C7
305
Fmaj7
F7
Bbmaj7
Eb7
309
Fmaj7
F7
Bbmaj7
Eb7
313
Fmaj7
Amin7
D7
Gmin7
C7
317
F6
Dmin7
Gmin7
C7
321
Bass Solo
110
433
Fmaj7
F7
Bbmaj7
Eb7


437
Fmaj7
F7
Bbmaj7
Eb7
441
Drom Solo
6
449
Fmaj7
F7
Bbmaj7
Eb7
453
Fmaj7
F7
Bbmaj7
Eb7
3
457
Fmaj7
Drom Solo
5
465
Bbmaj7
Amin7
D7
Gmin7
C7
Fmaj7
3
3
3
469
Amin7
Bø7
E7(b9)
Amin7
D7
Gmin7
C7
473
Drom Solo
14
489
Fmaj7
F7
Bbmaj7
Eb7


Fmaj7
F7
Bbmaj7
Eb7
493
497
Fmaj7
Drom Solo
5
505
8va
509
513
Drom Solo
7
521
Amin7
D7
Gmin7
C#7
525
Bø7
E7(b9)
C7
529
Drom Solo
15
545


549
Fmaj7
Drom Solo
2
553
Fmaj7
Amin7
D7
555
Gmin7
C7
557
Drom Solo
3
8va
561
Fmaj7
F7
Bbmaj7
Eb7
565
Drom Solo
4
569
Fmaj7
Amin7
D7
Gmin7
C7
573
Drom Solo
3
577
Bbmaj7
Amin7
D7
Gmin7
C#7
F7


581
Drom Solo
3
585
Fmaj7
F7
Bbmaj7
Eb7
589
Drom Solo
4
593
Fmaj7
Amin7
D7
Gmin7
C7
597
Drom Solo
3
601
Fmaj7
F7
Bbmaj7
Eb7
605
Fmaj7
F7
Bbmaj7
Eb7
609
Fmaj7
Amin7
D7
Gmin7
C7
613
F6
Gmin7
C7
Amin7
D7
Gmin7
C7


617
Fmaj7
F7
Bbmaj7
Eb7
621
Fmaj7
F7
Bbmaj7
Eb7
625
Fmaj7
Amin7
D7
Gmin7
C7
629
F6
Bb7
F6
F7
633
Bbmaj7
Amin7
D7
Gmin7
C7
Fmaj7
637
Amin7
Bø7
E7(b9)
Amin7
D7
Gmin7
C7
641
Fmaj7
F7
Bbmaj7
Eb7
645
Fmaj7
F7
Bbmaj7
Eb7
649
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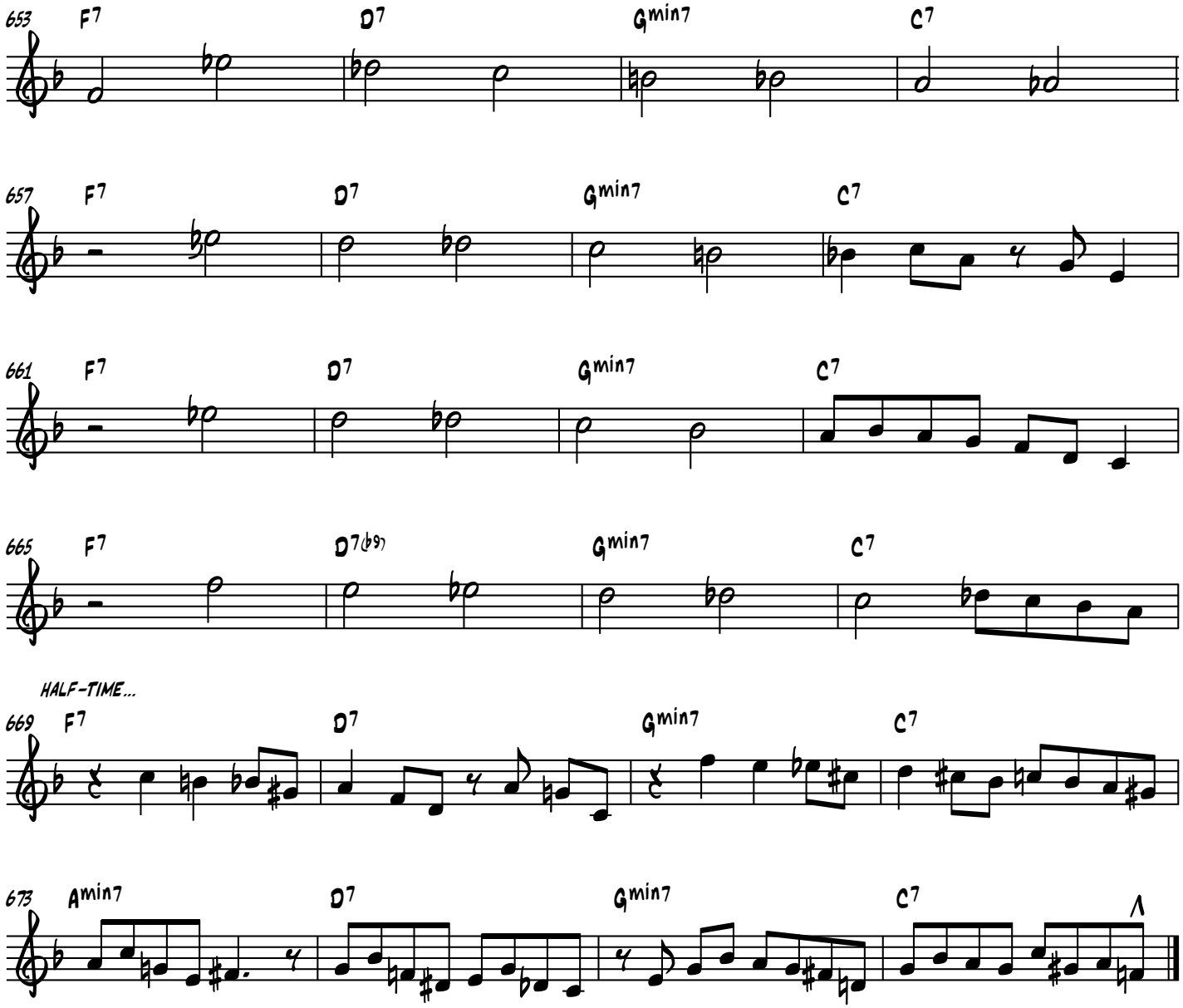
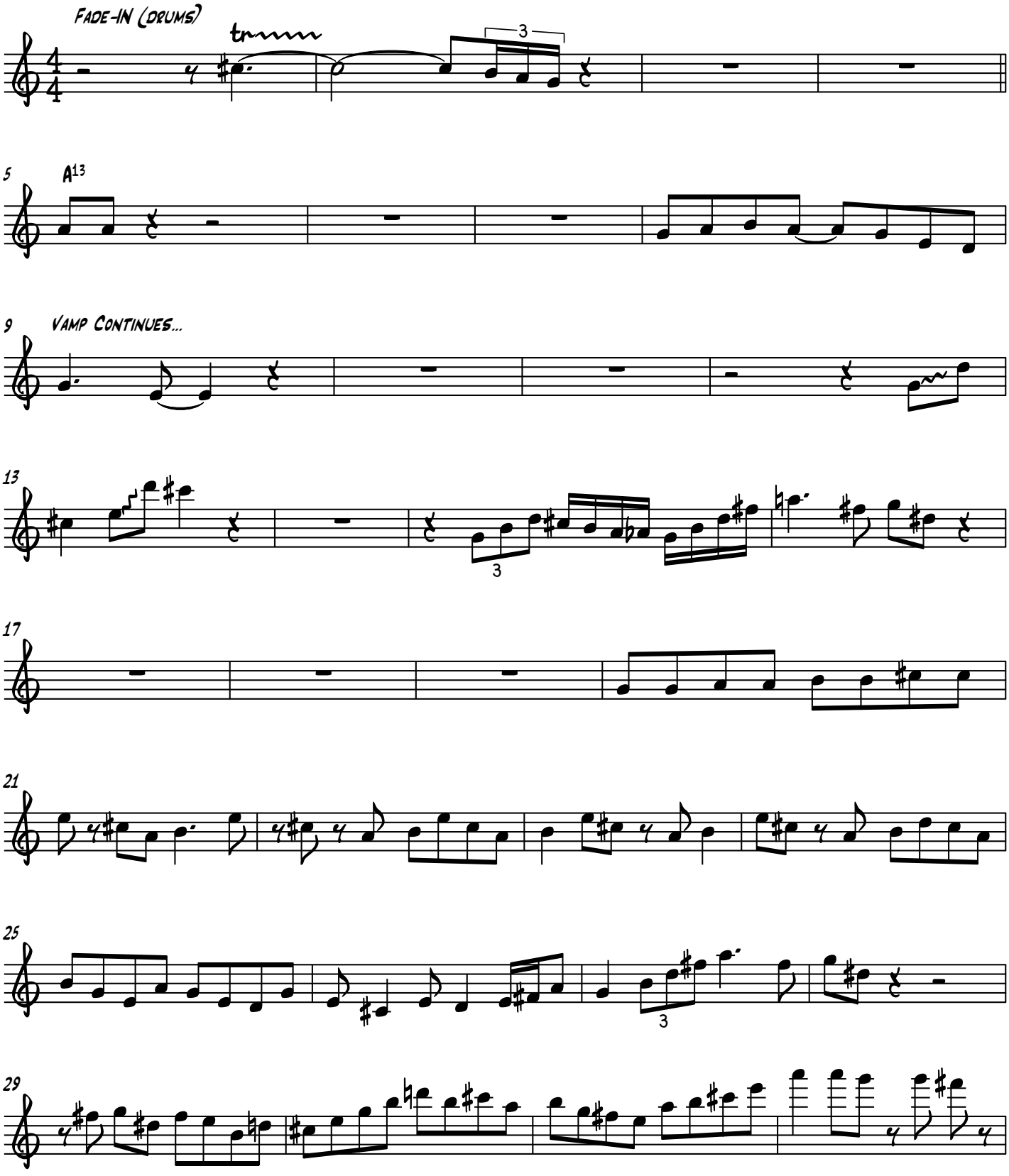
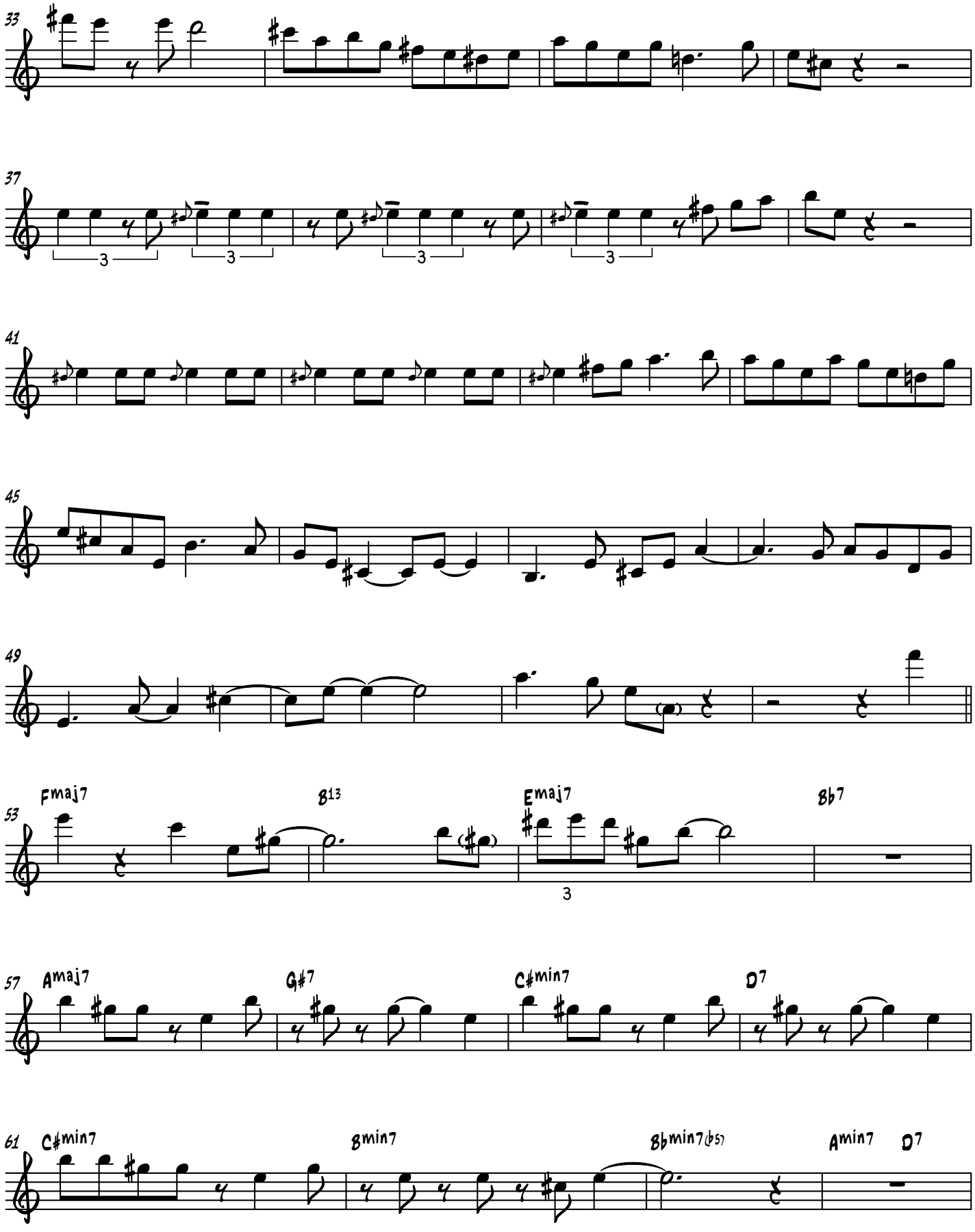
Amin7
D7
Gmin7
C7

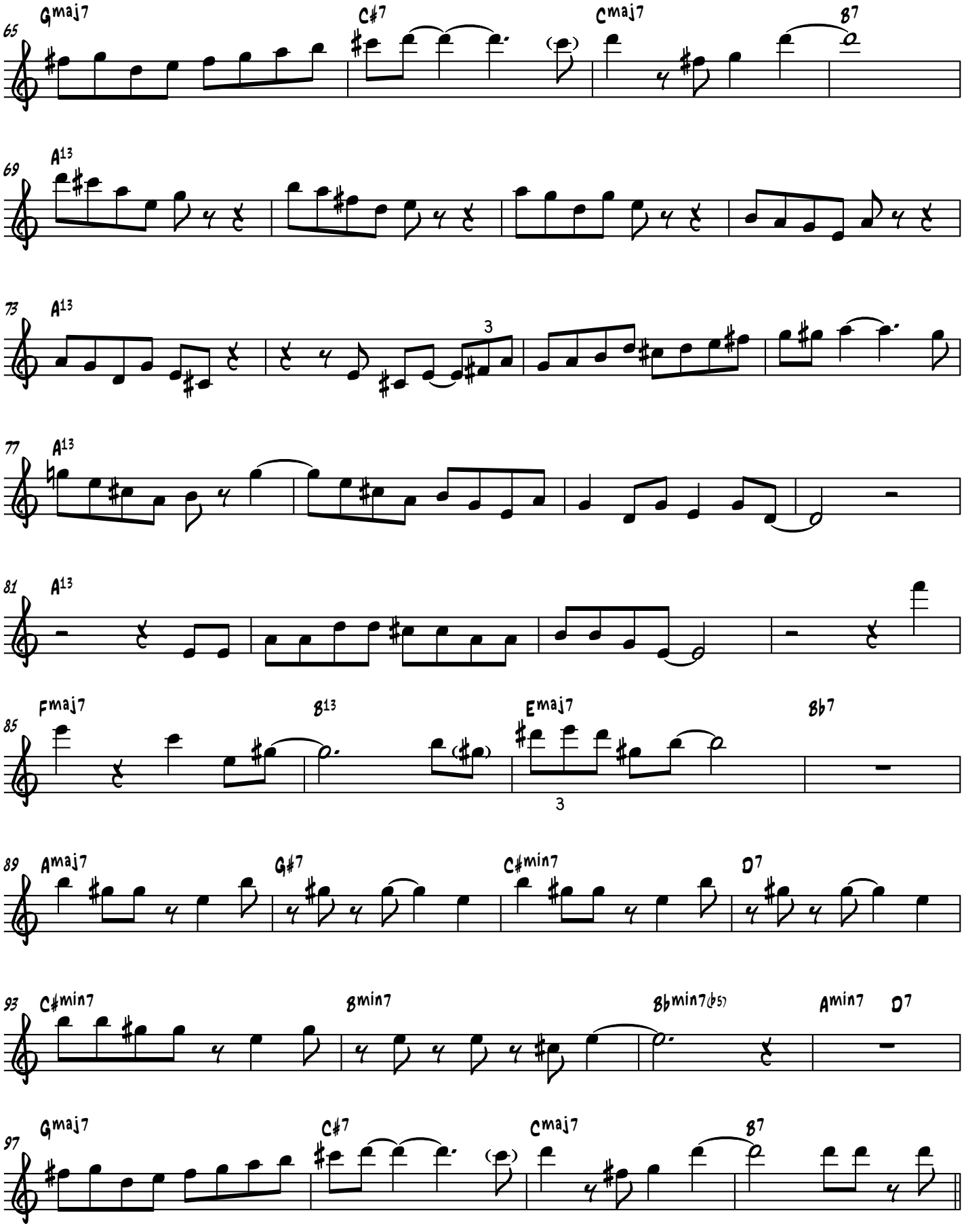

653
F7
D7
Gmin7
C7
657
F7
D7
Gmin7
C7
661
F7
D7
Gmin7
C7
665
F7
D7(b9)
Gmin7
C7
HALF-TIME...
669
F7
D7
Gmin7
C7
673
Amin7
D7
Gmin7
C7

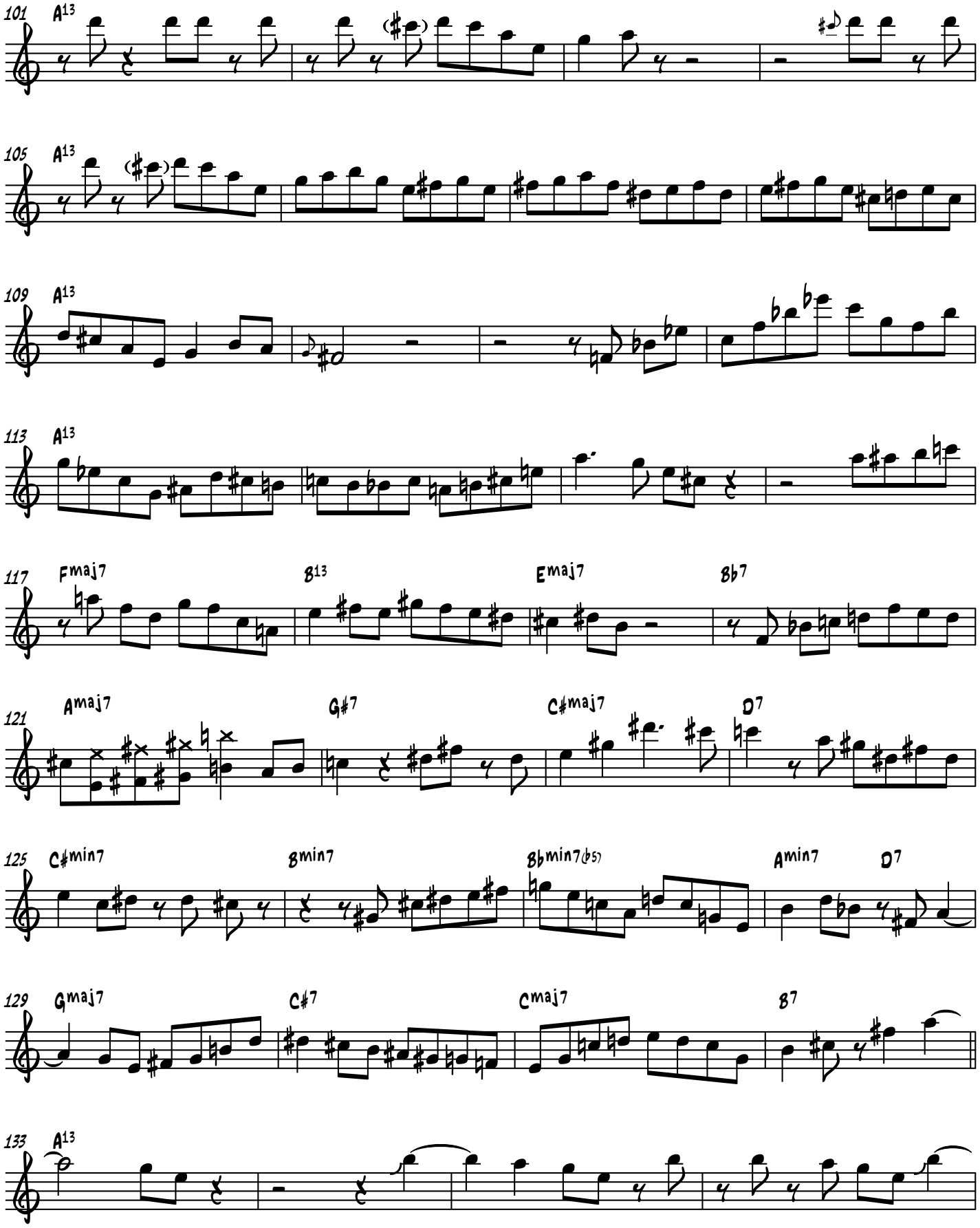
Bolivia - Max Ionata

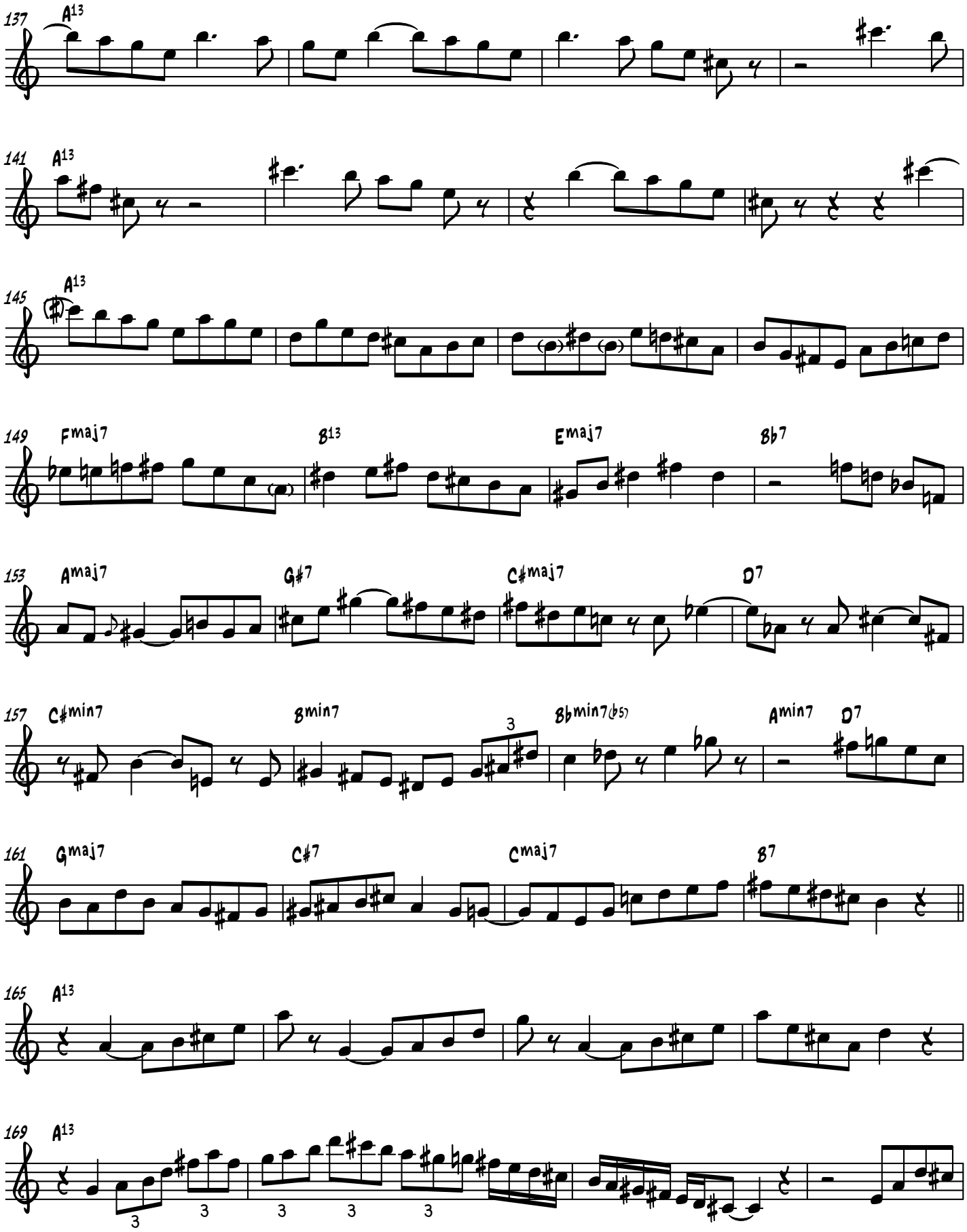
Cedar Walton
Transcribed by Thomas Wieland




33
37
41
45
49
53
Fmaj7
B13
Emaj7
Bb7
57
Amaj7
G#7
C#min7
D7
61
C#min7
Bmin7
Bbmin7(b5)
Amin7
D7


65
Gmaj7
C♯7
Cmaj7
B7
69
A13
73
A13
3
77
A13
81
A13
85
Fmaj7
B13
Emaj7
B♭7
3
89
Amaj7
G♯7
C♯min7
D7
93
C♯min7
Bmin7
B♭min7(♭5)
Amin7
D7
97
Gmaj7
C♯7
Cmaj7
B7


101
A13
105
A13
109
A13
113
A13
117
Fmaj7
B13
Emaj7
Bb7
121
Amaj7
G#7
C#maj7
D7
125
C#min7
Bmin7
Bbmin7(b5)
Amin7
D7
129
Gmaj7
C#7
Cmaj7
B7
133
A13


137
A13
141
A13
145
A13
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Fmaj7
B13
Emaj7
Bb7
153
Amaj7
G#7
C#maj7
D7
157
C#min7
Bmin7
3
Bbmin7(b5)
Amin7
D7
161
Gmaj7
C#7
Cmaj7
B7
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A13
169
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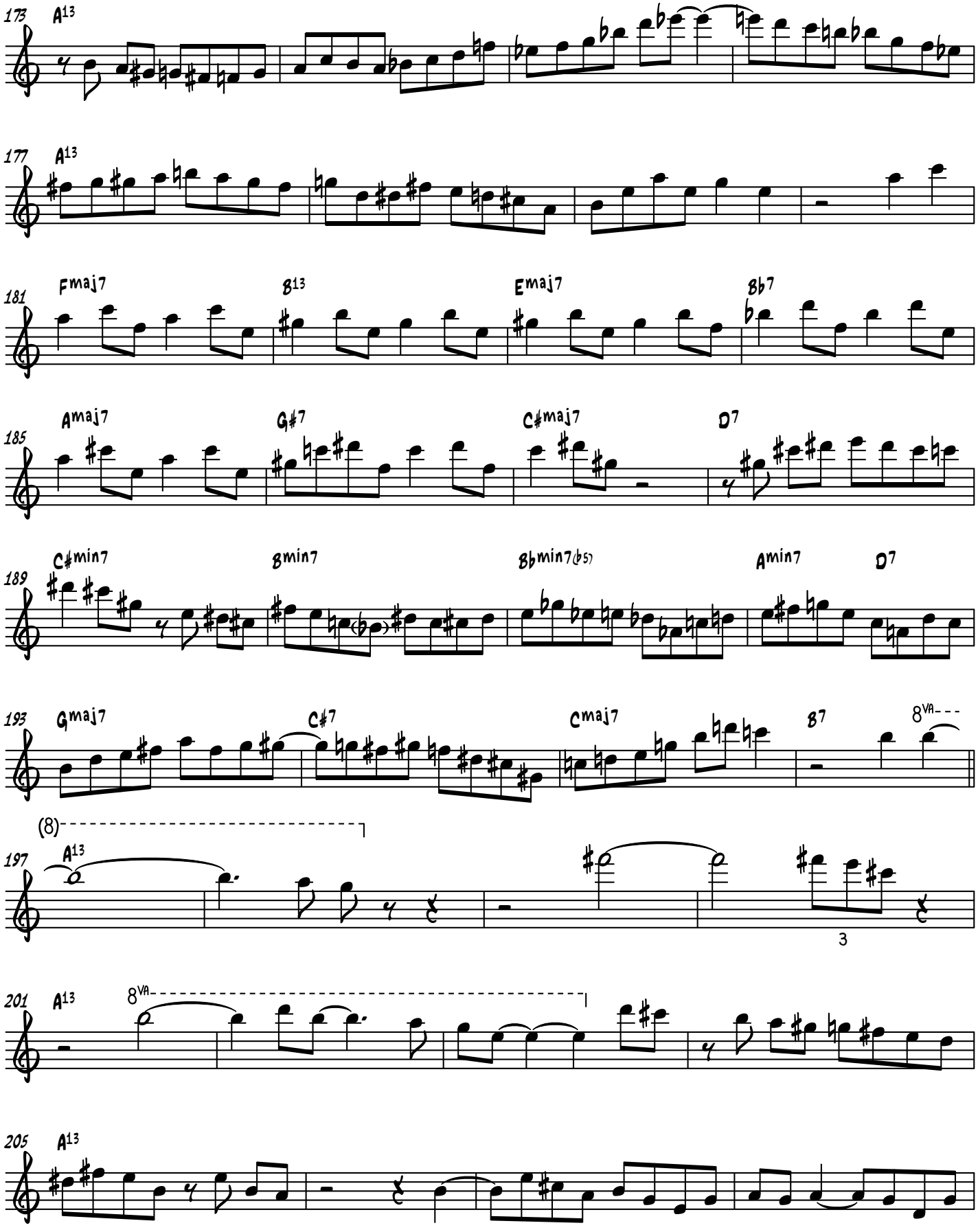
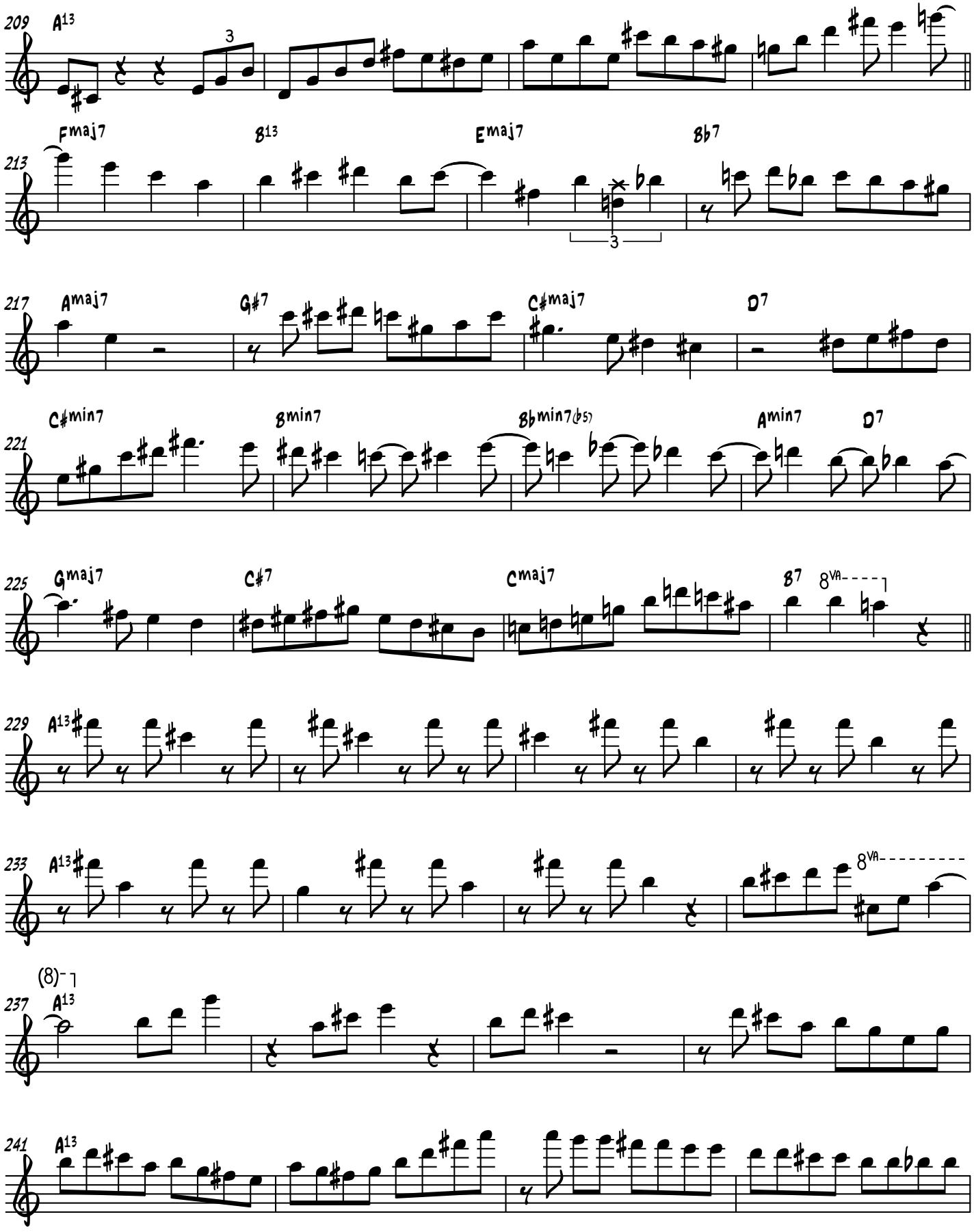
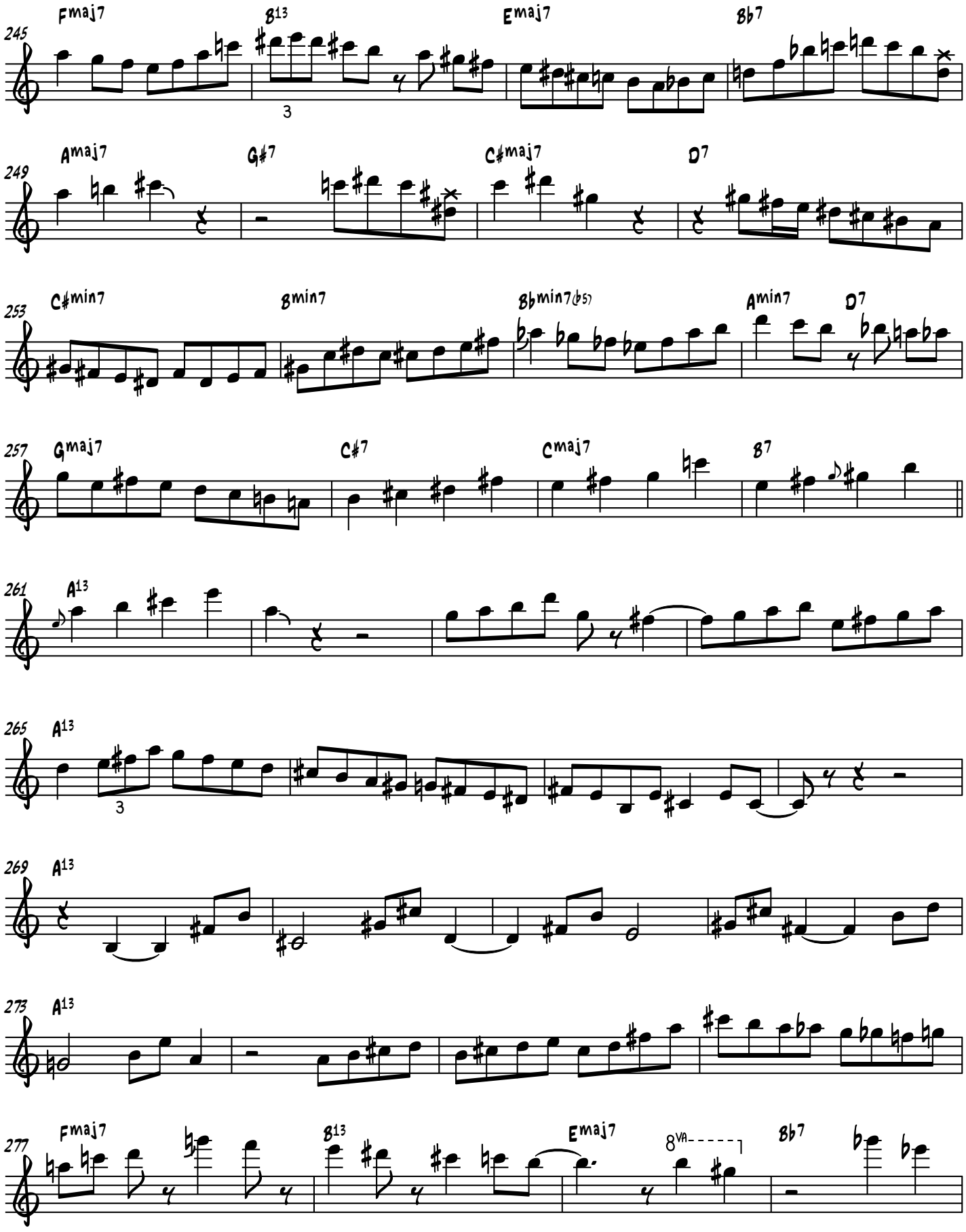
3
3
3
3
3


173
A13
177
A13
181
Fmaj7
B13
Emaj7
Bb7
185
Amaj7
G#7
C#maj7
D7
189
C#min7
Bmin7
Bbmin7(b5)
Amin7
D7
193
Gmaj7
C#7
Cmaj7
B7
8VA
(8)
197
A13
3
201
A13
8VA
205
A13


209
A13
3
213
Fmaj7
B13
Emaj7
Bb7
3
217
Amaj7
G#7
C#maj7
D7
221
C#min7
Bmin7
Bbmin7(b5)
Amin7
D7
225
Gmaj7
C#7
Cmaj7
B7
8va
229
A13
233
A13
8va
237
A13
(8)
241
A13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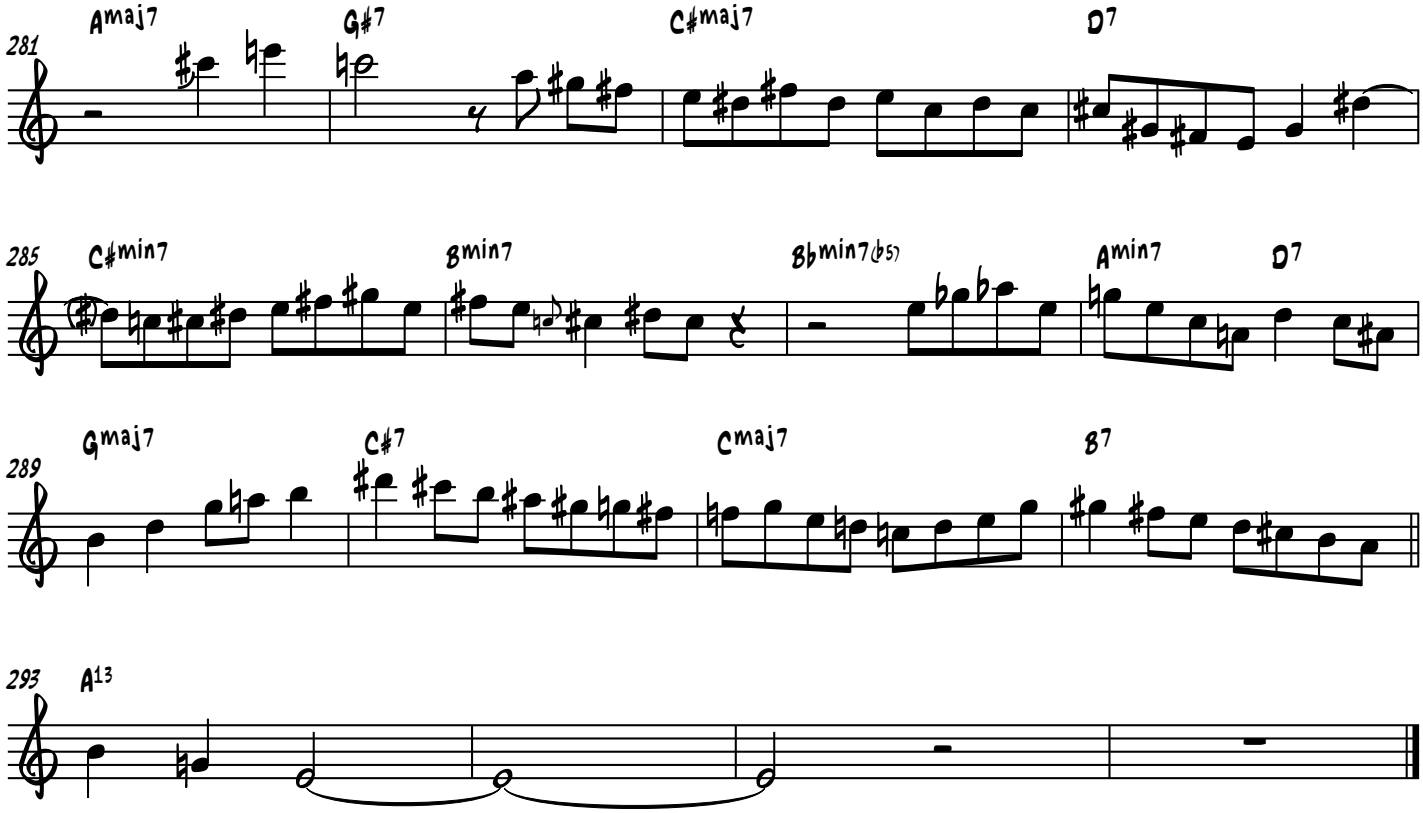
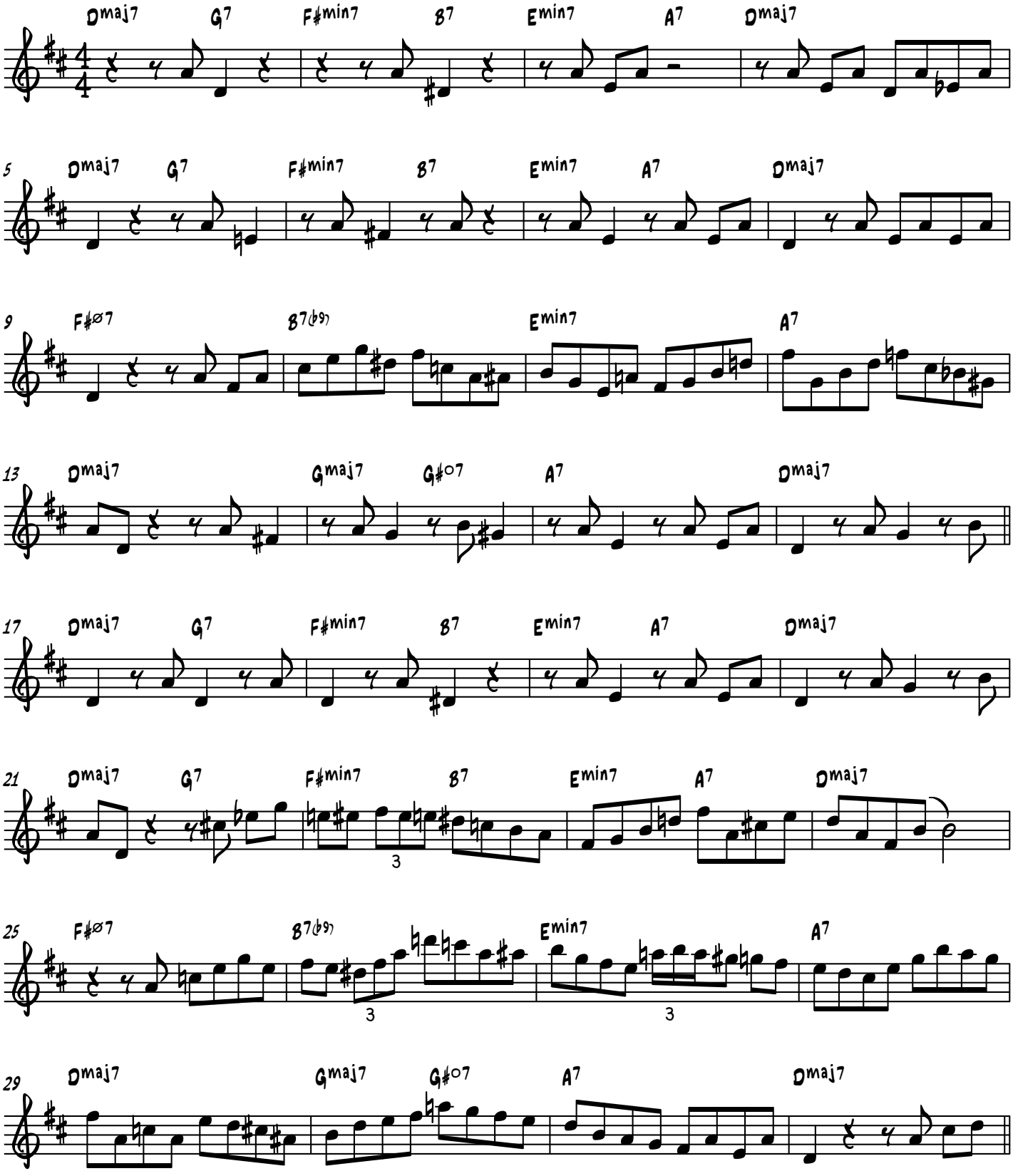
Fmaj7
B13
Emaj7
Bb7
3
249
Amaj7
G#7
C#maj7
D7
253
C#min7
Bmin7
Bbmin7(b5)
Amin7
D7
257
Gmaj7
C#7
Cmaj7
B7
261
A13
265
A13
3
269
A13
273
A13
277
Fmaj7
B13
Emaj7
8va
Bb7

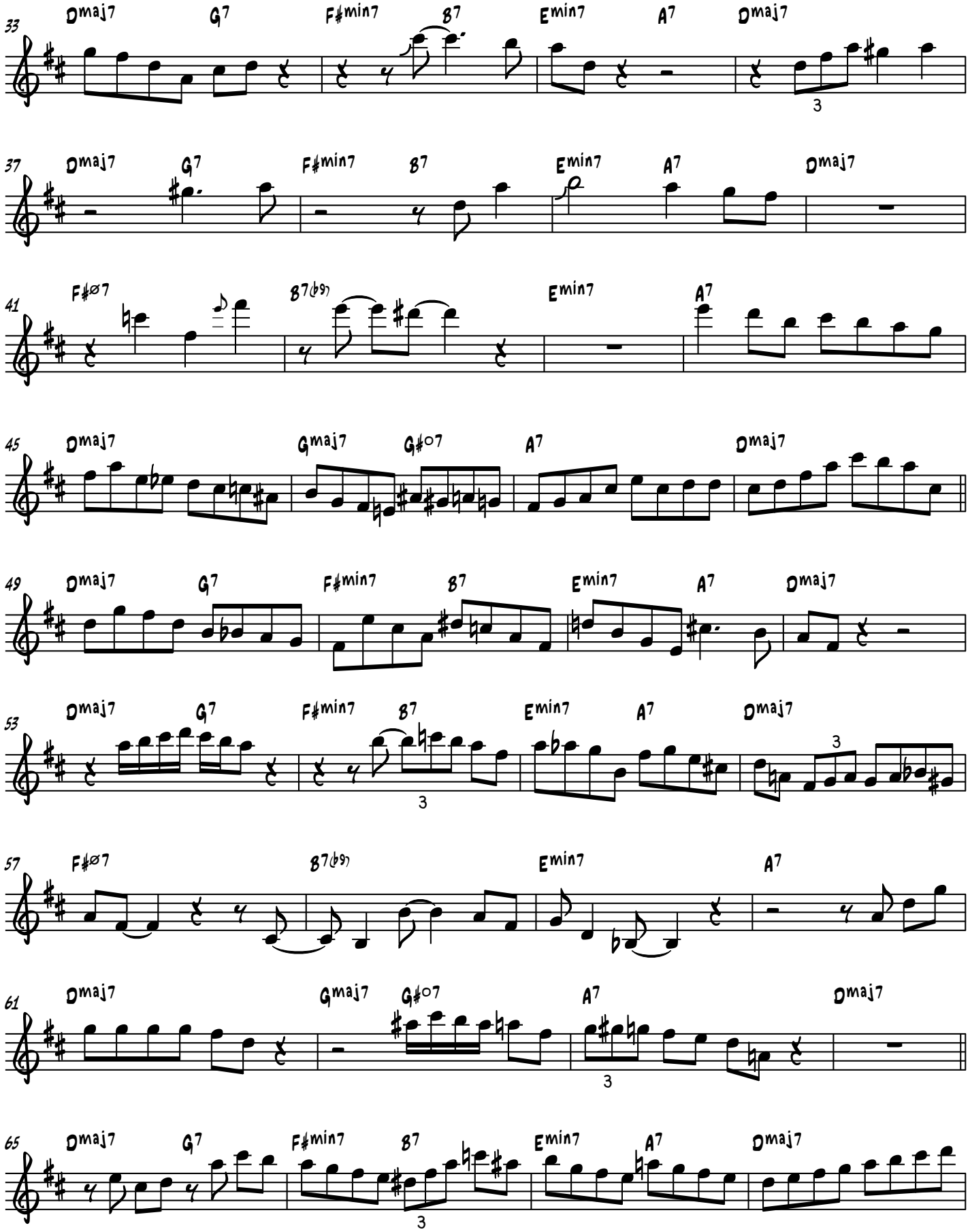

281
Amaj7
G♯7
C♯maj7
D7
285
C♯min7
Bmin7
B♭min7(♭5)
Amin7
D7
289
Gmaj7
C♯7
Cmaj7
B7
293
A13

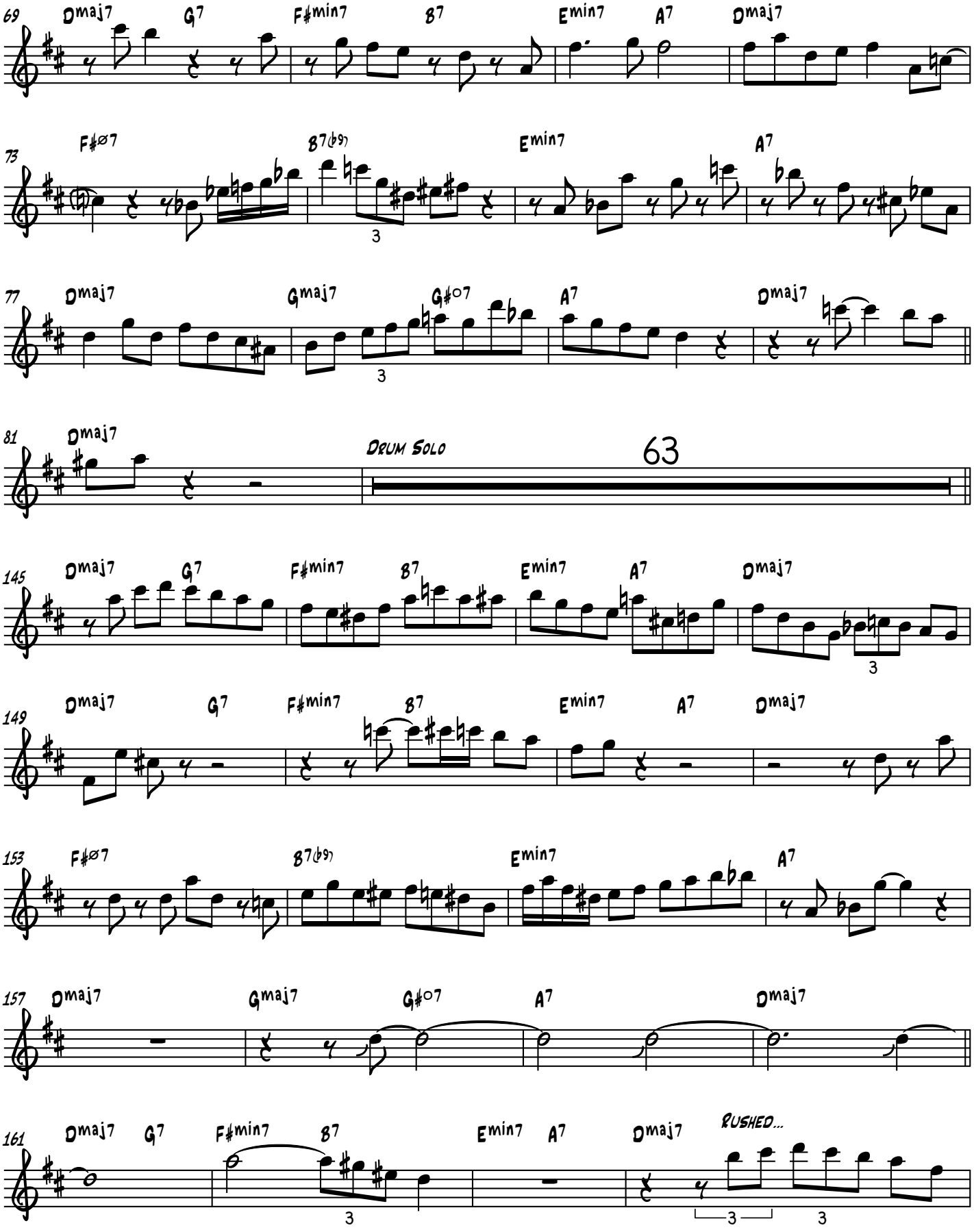
St. Thomas - Sonny Rollins

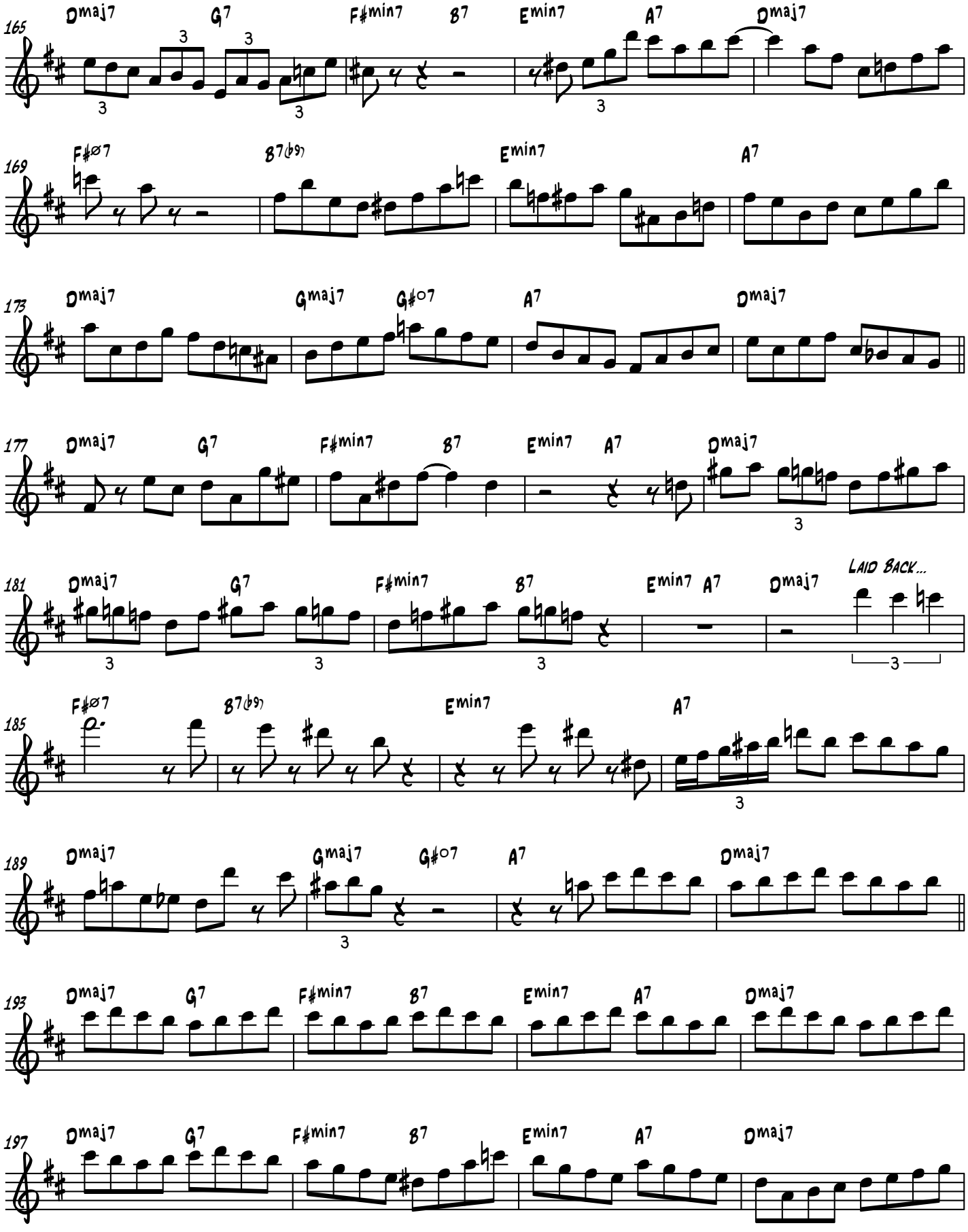
Sonny Rollins

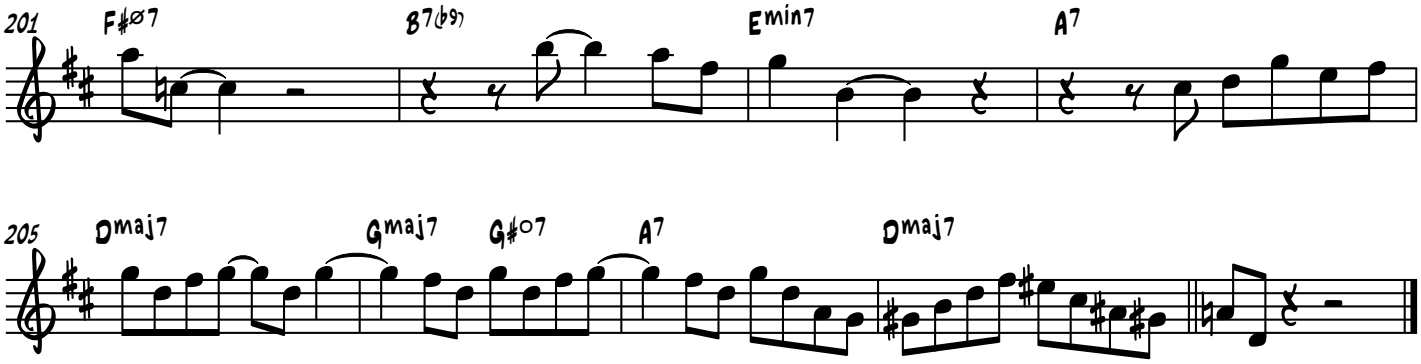
Transcribed by Thomas Wieland




33
Dmaj7 G7 F♯min7 B7 Emin7 A7 Dmaj7
37
Dmaj7 G7 F♯min7 B7 Emin7 A7 Dmaj7
41
F♯ø7 B7(♭9) Emin7 A7
45
Dmaj7 Gmaj7 G♯o7 A7 Dmaj7
49
Dmaj7 G7 F♯min7 B7 Emin7 A7 Dmaj7
53
Dmaj7 G7 F♯min7 B7 Emin7 A7 Dmaj7
57
F♯ø7 B7(♭9) Emin7 A7
61
Dmaj7 Gmaj7 G♯o7 A7 Dmaj7
65
Dmaj7 G7 F♯min7 B7 Emin7 A7 Dmaj7


69
Dmaj7
G7
F♯min7
B7
Emin7
A7
Dmaj7
73
F♯ø7
B7(♭9)
Emin7
A7
77
Dmaj7
Gmaj7
G♯o7
A7
Dmaj7
81
Dmaj7
Drum Solo
63
145
Dmaj7
G7
F♯min7
B7
Emin7
A7
Dmaj7
149
Dmaj7
G7
F♯min7
B7
Emin7
A7
Dmaj7
153
F♯ø7
B7(♭9)
Emin7
A7
157
Dmaj7
Gmaj7
G♯o7
A7
Dmaj7
161
Dmaj7
G7
F♯min7
B7
Emin7
A7
Dmaj7
Rushed...

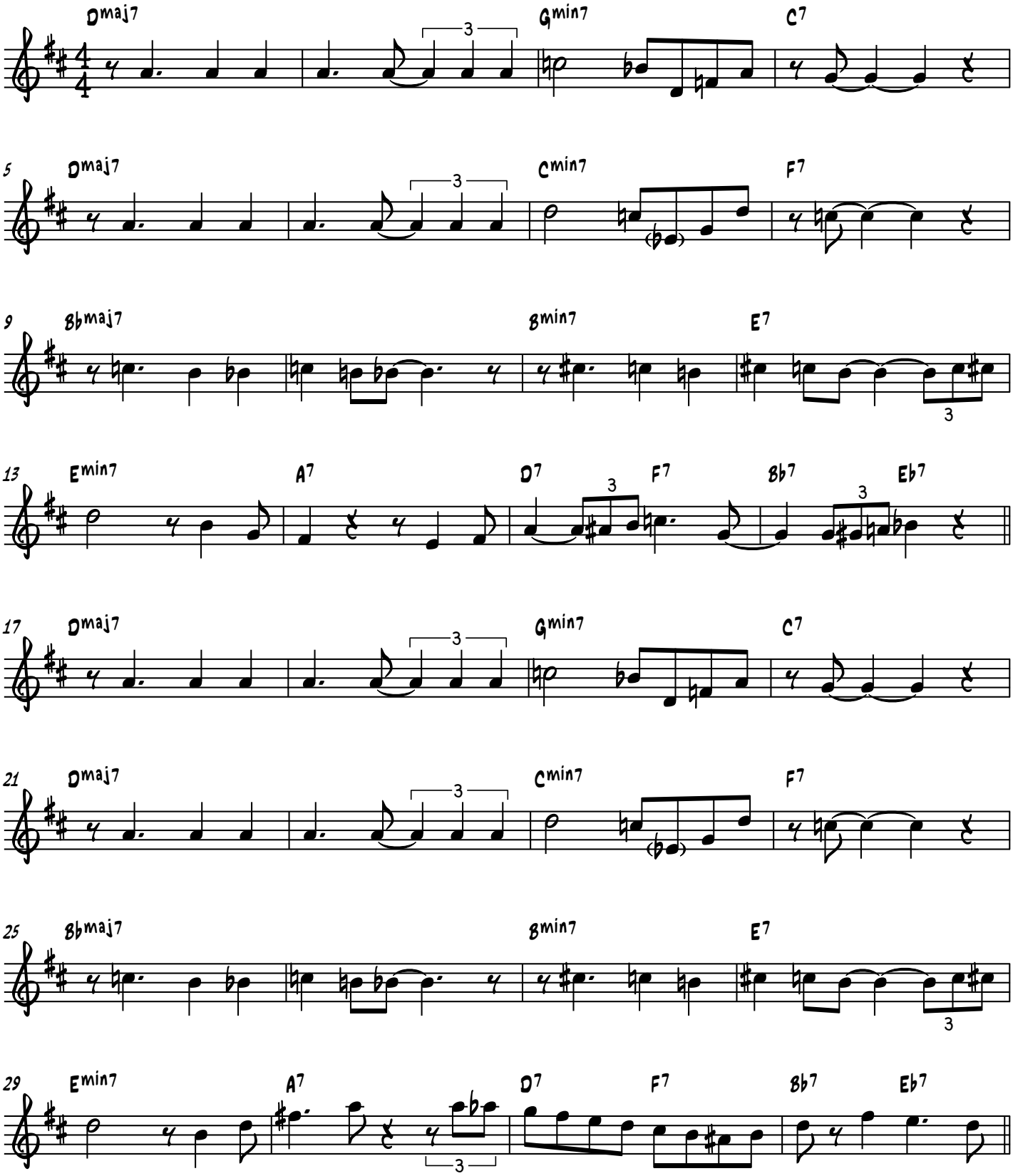

165
Dmaj7 G7 F♯min7 B7 Emin7 A7 Dmaj7
169
F♯ø7 B7(♭9) Emin7 A7
173
Dmaj7 Gmaj7 G♯o7 A7 Dmaj7
177
Dmaj7 G7 F♯min7 B7 Emin7 A7 Dmaj7
181
Dmaj7 G7 F♯min7 B7 Emin7 A7 Dmaj7
LAID BACK...
185
F♯ø7 B7(♭9) Emin7 A7
189
Dmaj7 Gmaj7 G♯o7 A7 Dmaj7
193
Dmaj7 G7 F♯min7 B7 Emin7 A7 Dmaj7
197
Dmaj7 G7 F♯min7 B7 Emin7 A7 Dmaj7

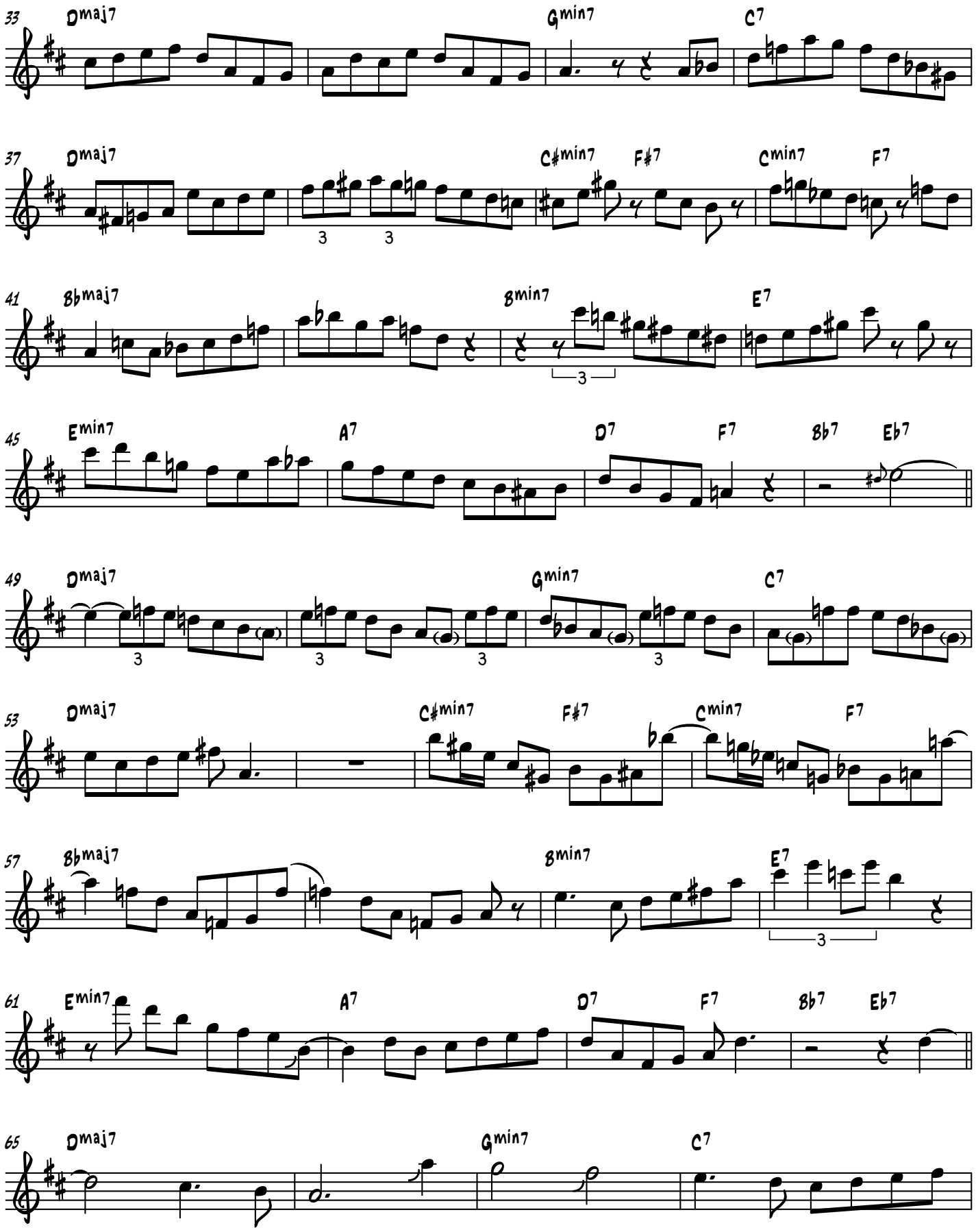

201
F♯ø7
B7(♭9)
Emin7
A7
205
Dmaj7
Gmaj7
G♯o7
A7
Dmaj7

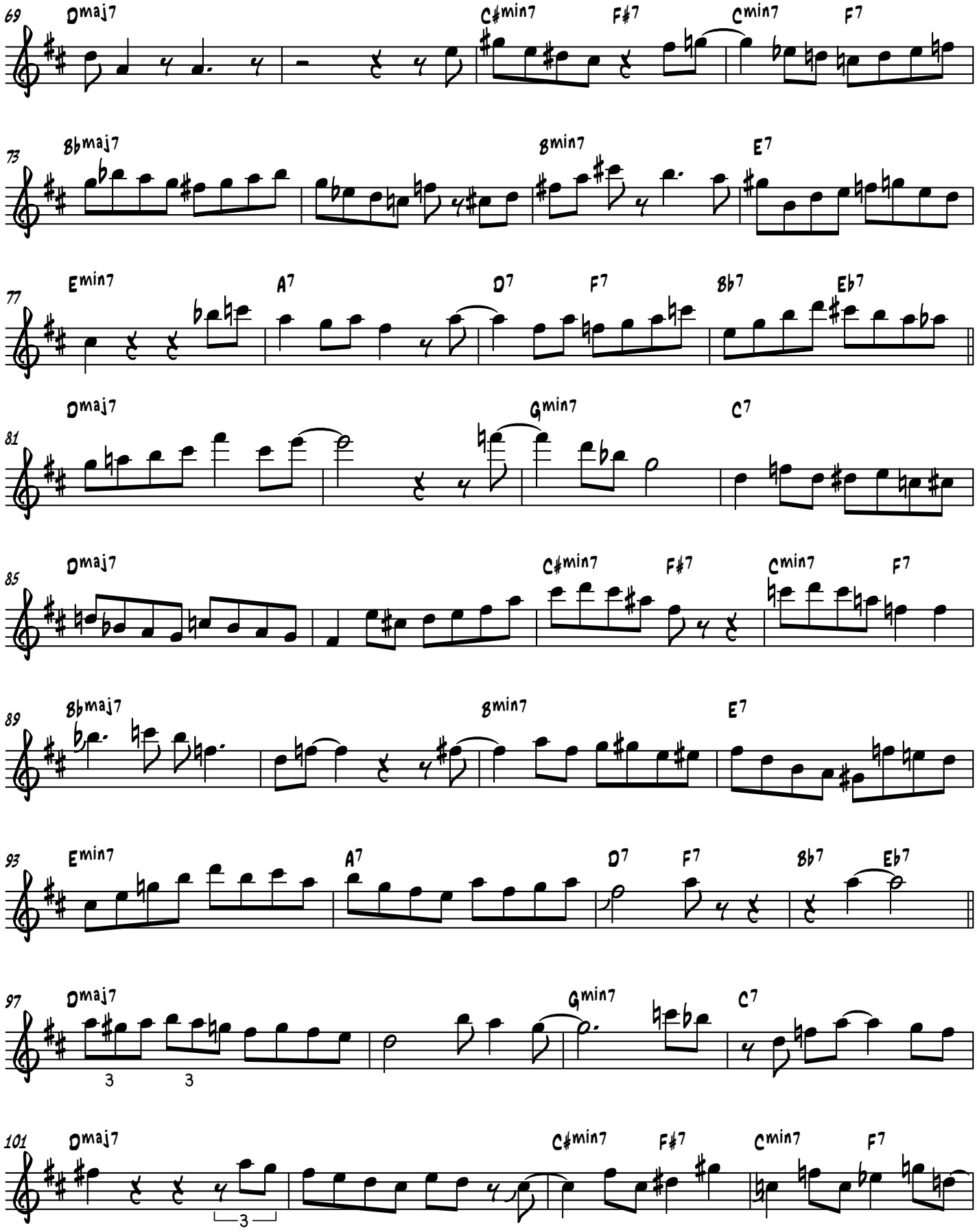
Lady Bird - Dexter Gordon

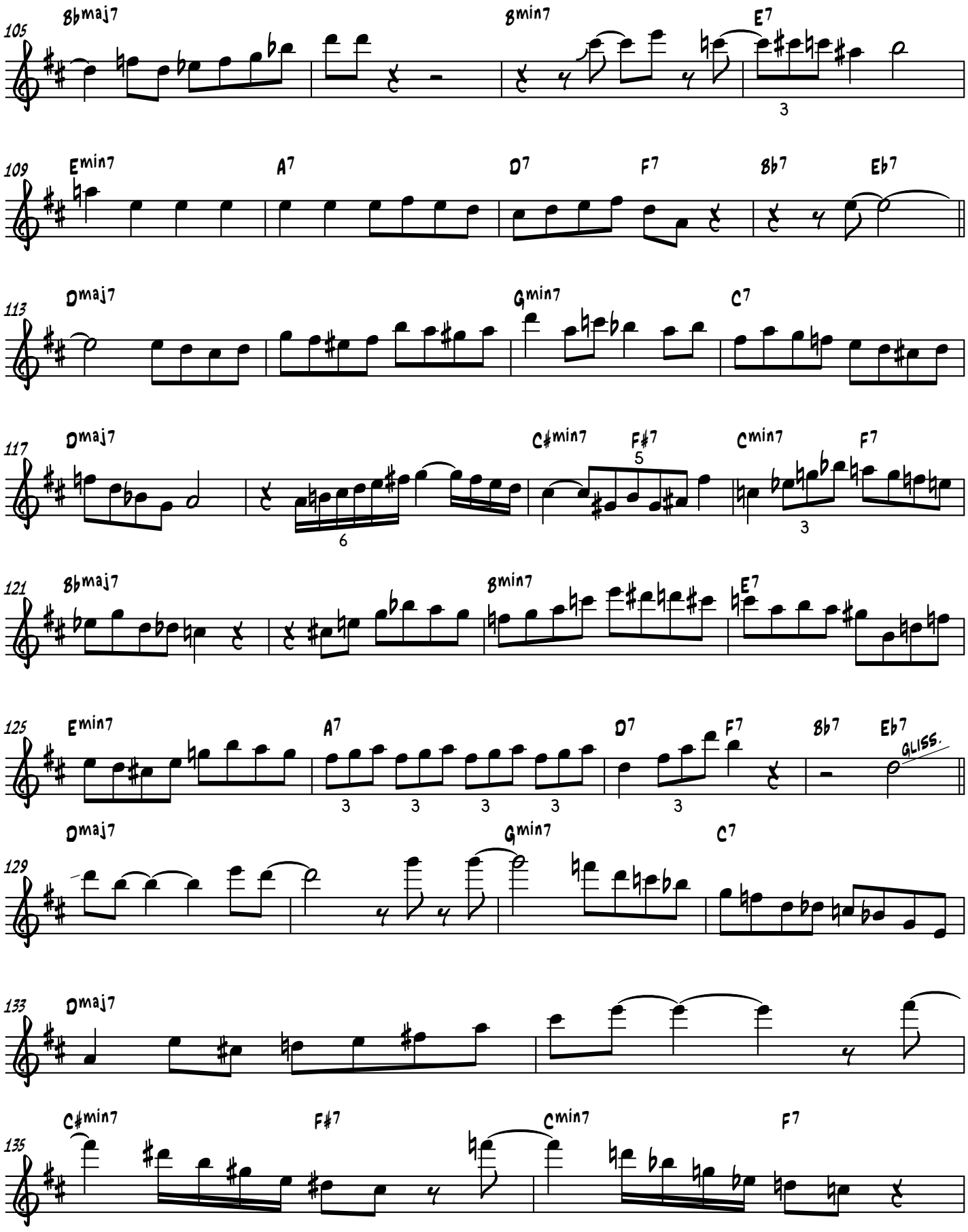
Tadd Dameron

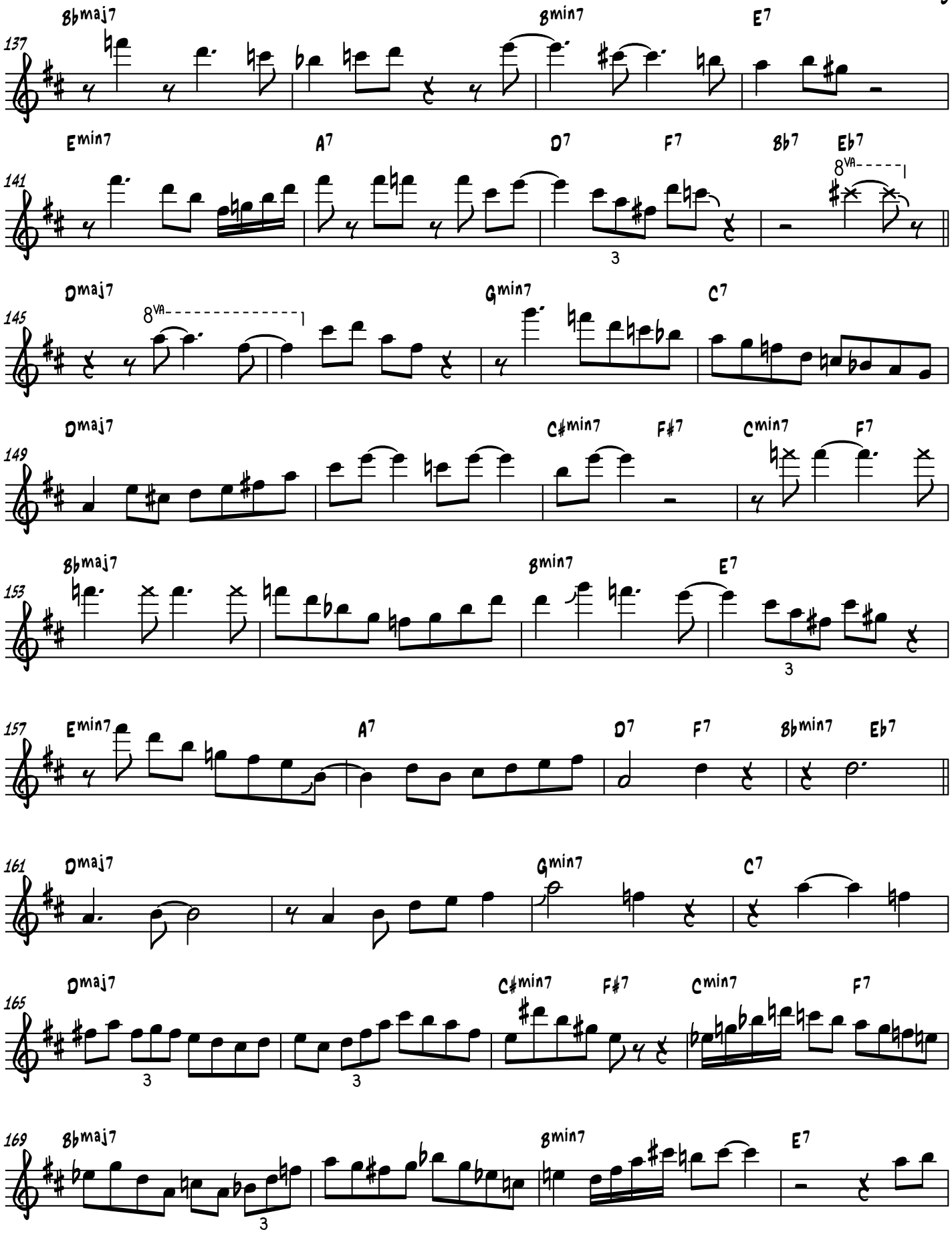
Transcribed by Thomas Wieland

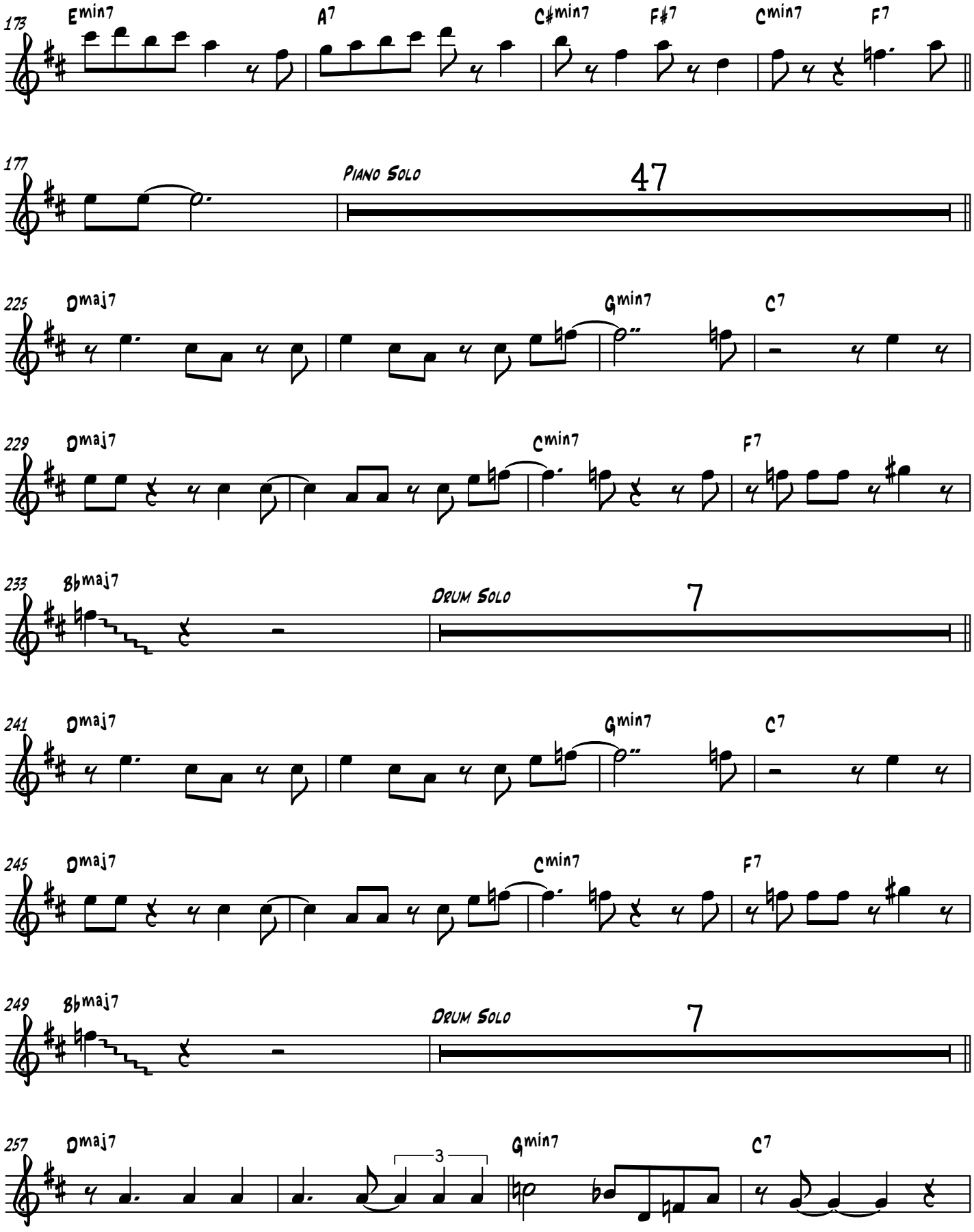


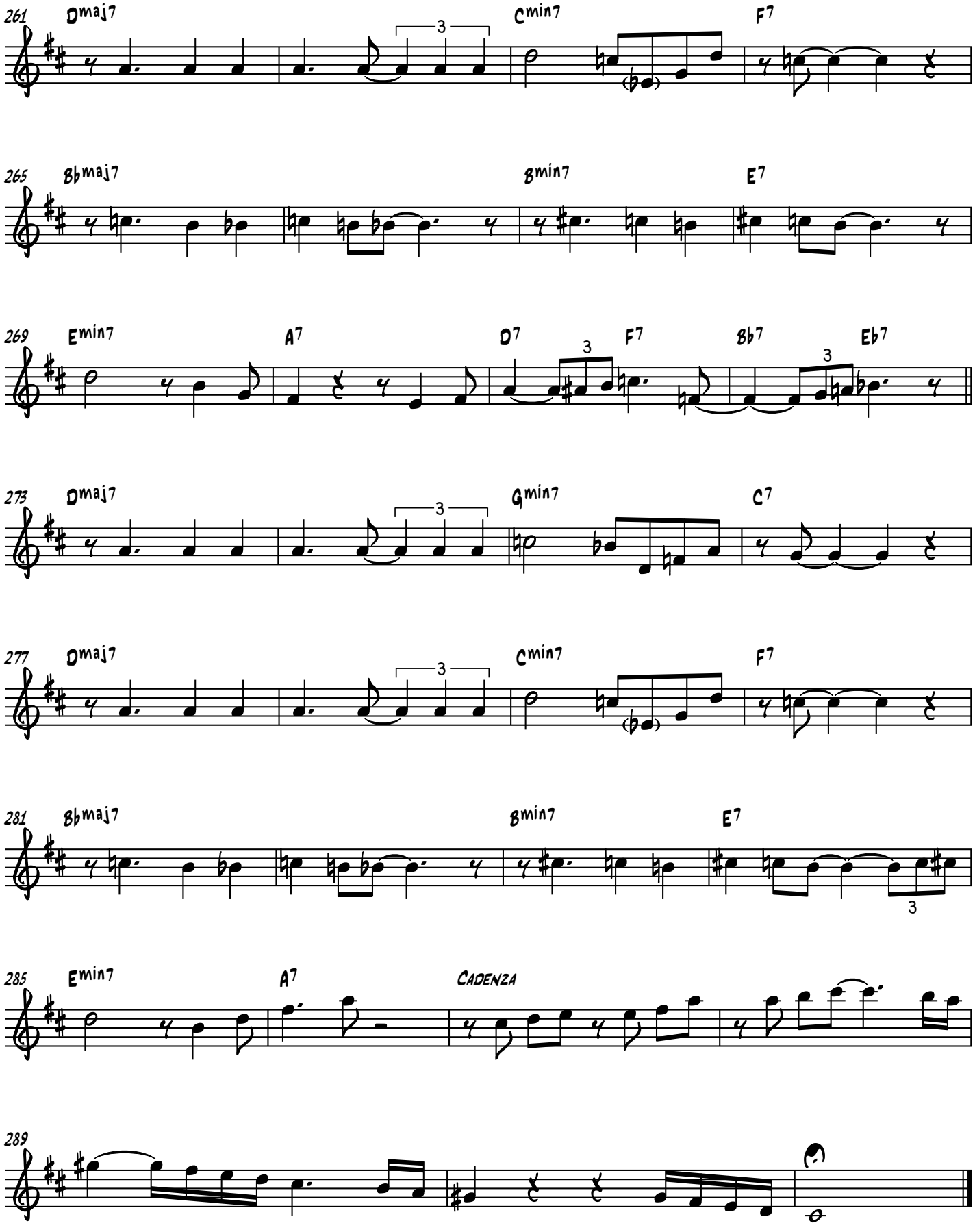

33
Dmaj7
Gmin7
C7
37
Dmaj7
C♯min7
F♯7
Cmin7
F7
41
B♭maj7
Bmin7
E7
45
Emin7
A7
D7
F7
B♭7
E♭7
49
Dmaj7
Gmin7
C7
53
Dmaj7
C♯min7
F♯7
Cmin7
F7
57
B♭maj7
Bmin7
E7
61
Emin7
A7
D7
F7
B♭7
E♭7
65
Dmaj7
Gmin7
C7


69
Dmaj7
C♯min7
F♯7
Cmin7
F7
73
B♭maj7
Gmin7
E7
77
Emin7
A7
D7
F7
B♭7
E♭7
81
Dmaj7
Gmin7
C7
85
Dmaj7
C♯min7
F♯7
Cmin7
F7
89
B♭maj7
Gmin7
E7
93
Emin7
A7
D7
F7
B♭7
E♭7
97
Dmaj7
Gmin7
C7
3
3
101
Dmaj7
C♯min7
F♯7
Cmin7
F7
3


105
Bbmaj7
Gmin7
E7
3
109
Emin7
A7
D7
F7
Bb7
Eb7
113
Dmaj7
Gmin7
C7
117
Dmaj7
C#min7
F#7
5
Cmin7
F7
6
3
121
Bbmaj7
Gmin7
E7
125
Emin7
A7
D7
F7
Bb7
Eb7
GLISS.
3
3
3
3
3
129
Dmaj7
Gmin7
C7
133
Dmaj7
135
C#min7
F#7
Cmin7
F7

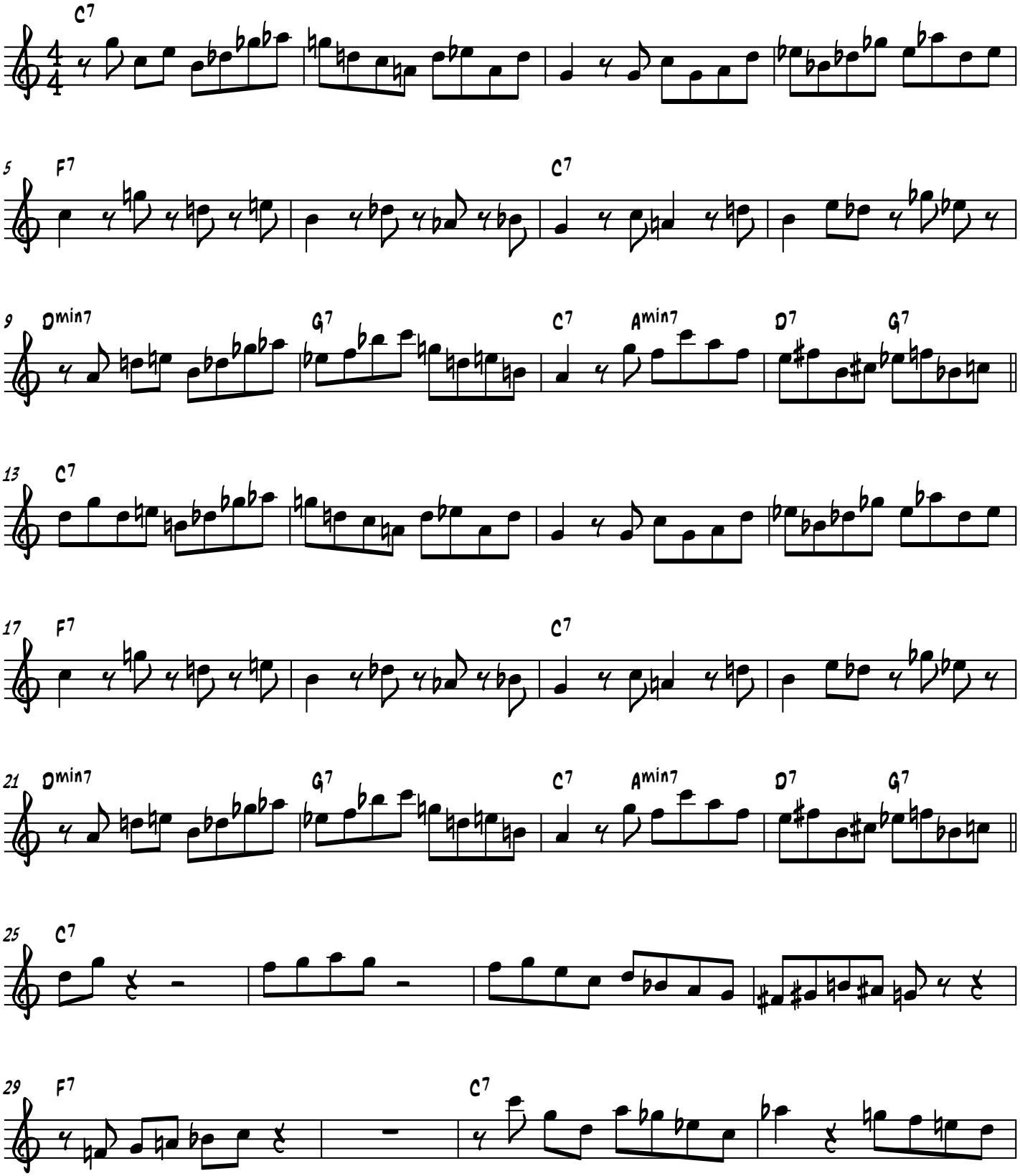

137
Bbmaj7
Bmin7
E7
141
Emin7
A7
D7
F7
Bb7
Eb7
8va
3
145
Dmaj7
8va
Gmin7
C7
149
Dmaj7
C#min7
F#7
Cmin7
F7
153
Bbmaj7
Bmin7
E7
3
157
Emin7
A7
D7
F7
Bbmin7
Eb7
161
Dmaj7
Gmin7
C7
165
Dmaj7
C#min7
F#7
Cmin7
F7
3
3
169
Bbmaj7
Bmin7
E7
3

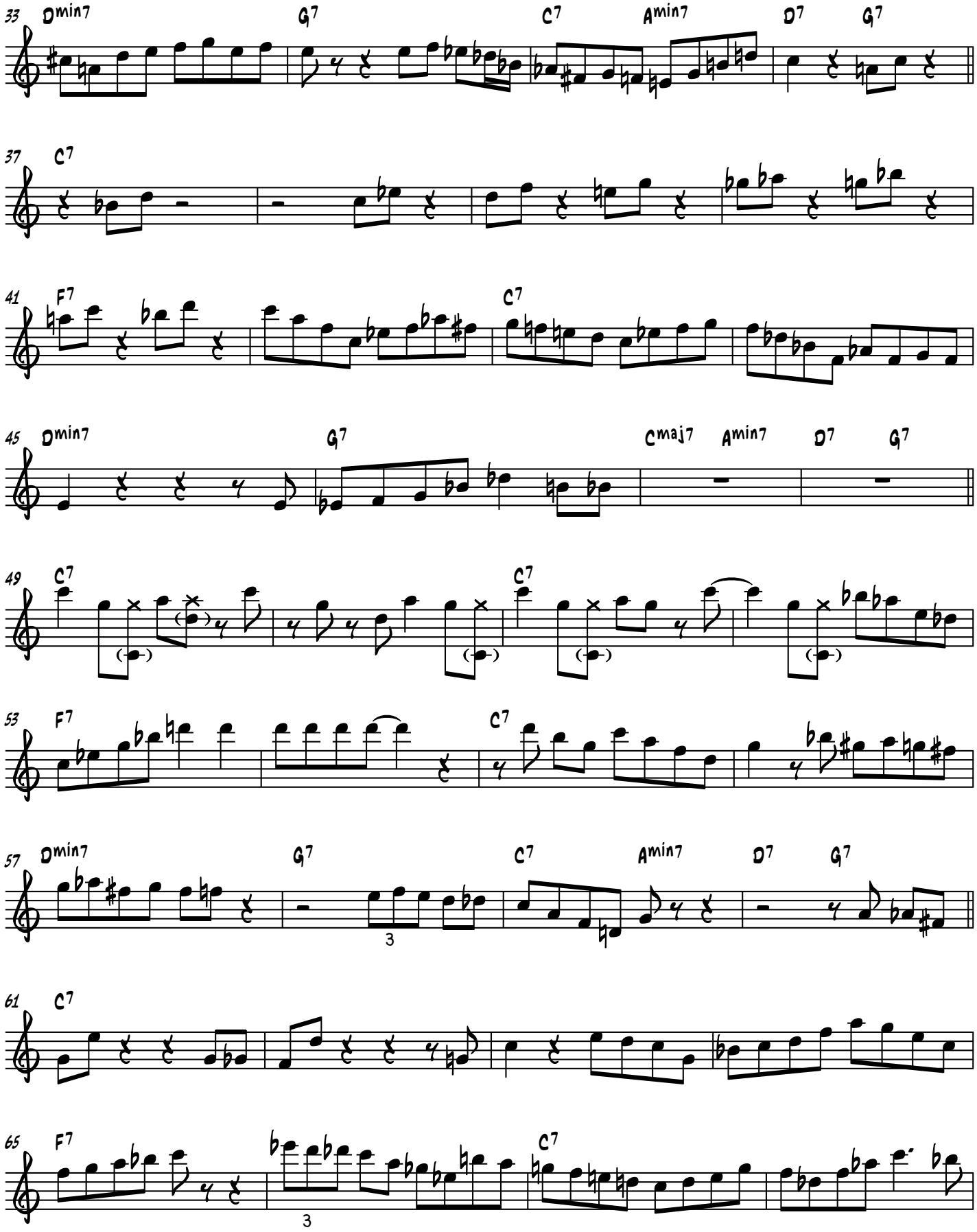

173
Emin7
A7
C♯min7
F♯7
Cmin7
F7
177
Piano Solo
47
225
Dmaj7
Gmin7
C7
229
Dmaj7
Cmin7
F7
233
B♭maj7
Drum Solo
7
241
Dmaj7
Gmin7
C7
245
Dmaj7
Cmin7
F7
249
B♭maj7
Drum Solo
7
257
Dmaj7
3
Gmin7
C7

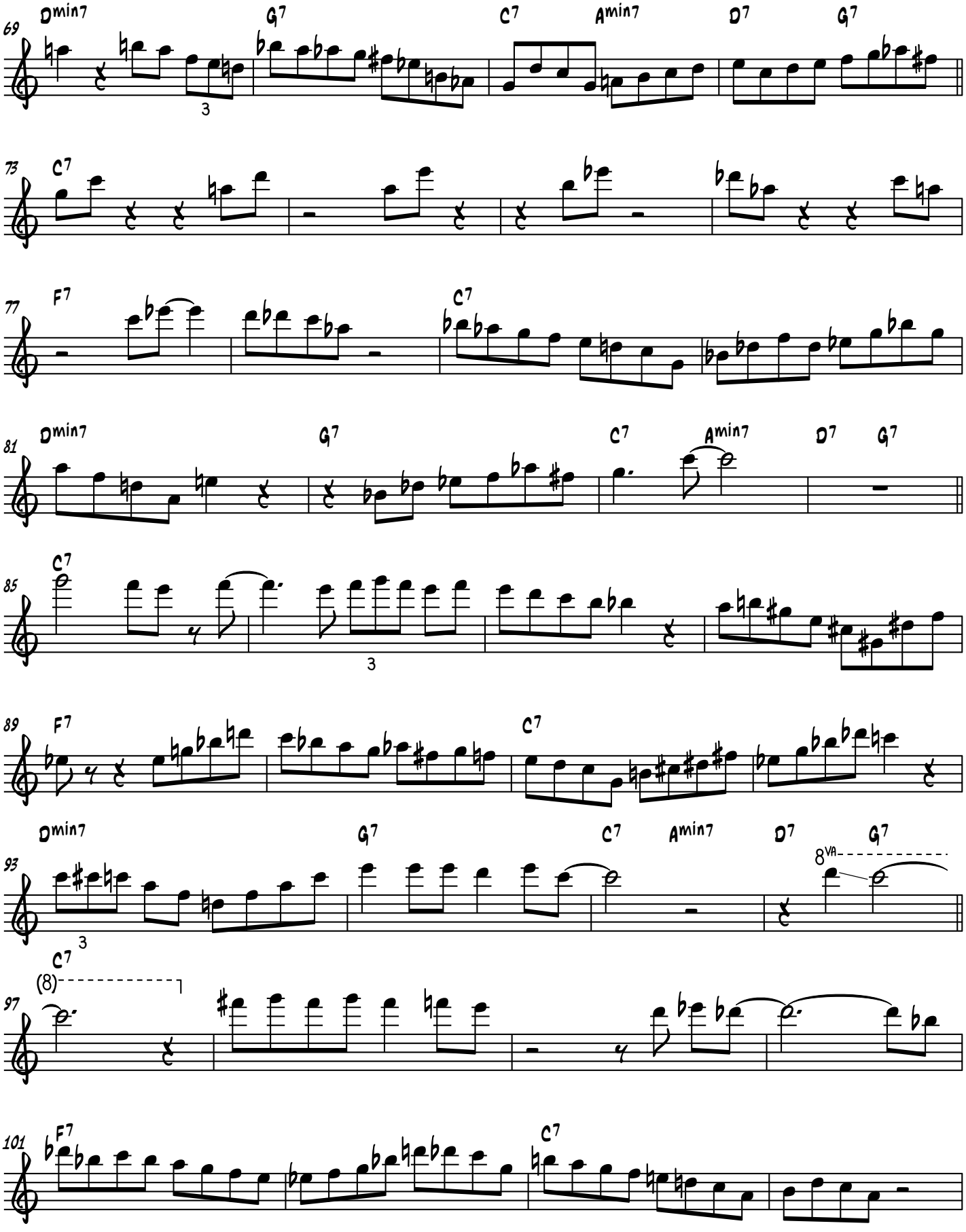

261
Dmaj7
Cmin7
F7
265
Bbmaj7
Bmin7
E7
269
Emin7
A7
D7
F7
Bb7
Eb7
273
Dmaj7
Gmin7
C7
277
Dmaj7
Cmin7
F7
281
Bbmaj7
Bmin7
E7
285
Emin7
A7
Cadenza
289

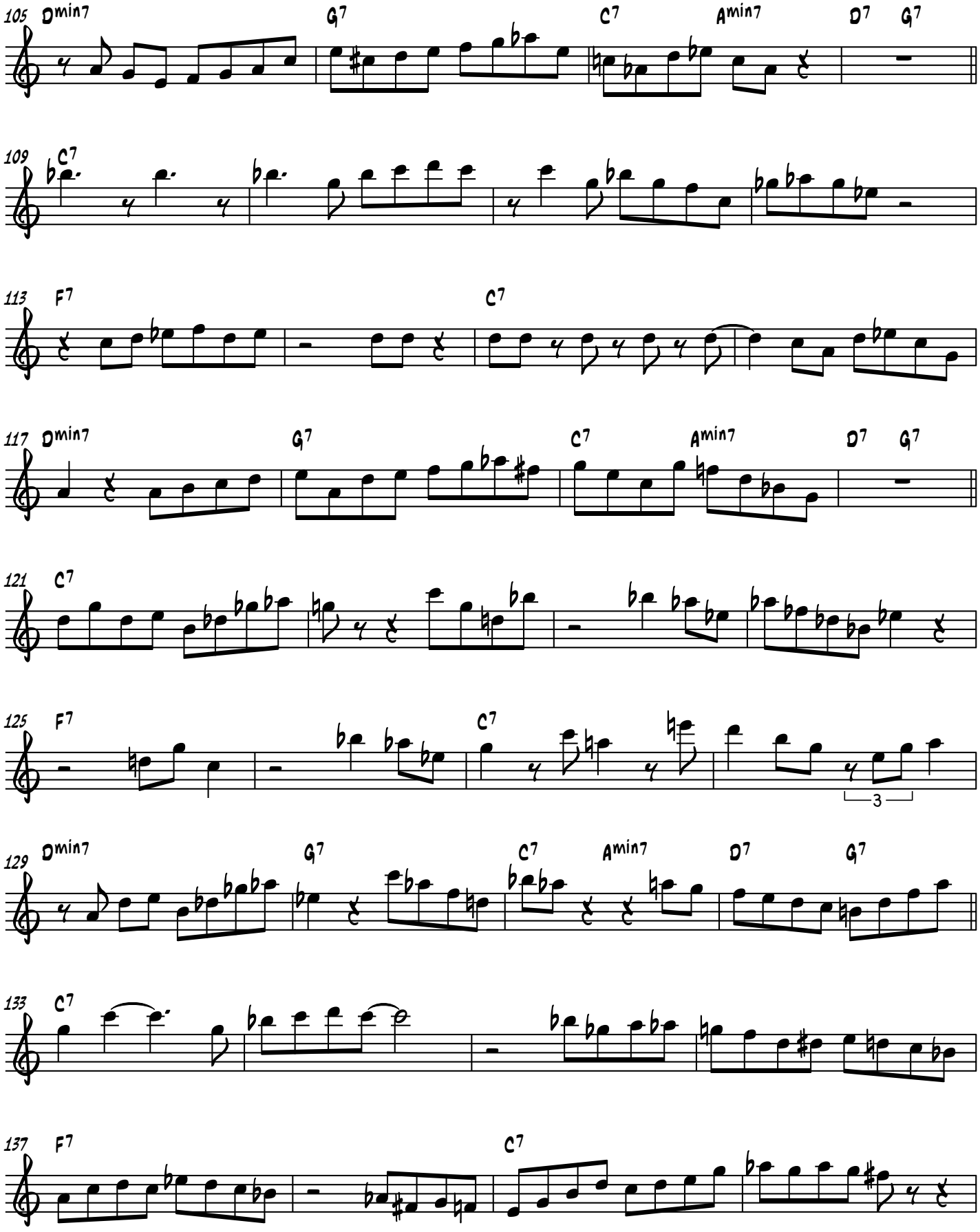
Blues Inside Out - George Coleman

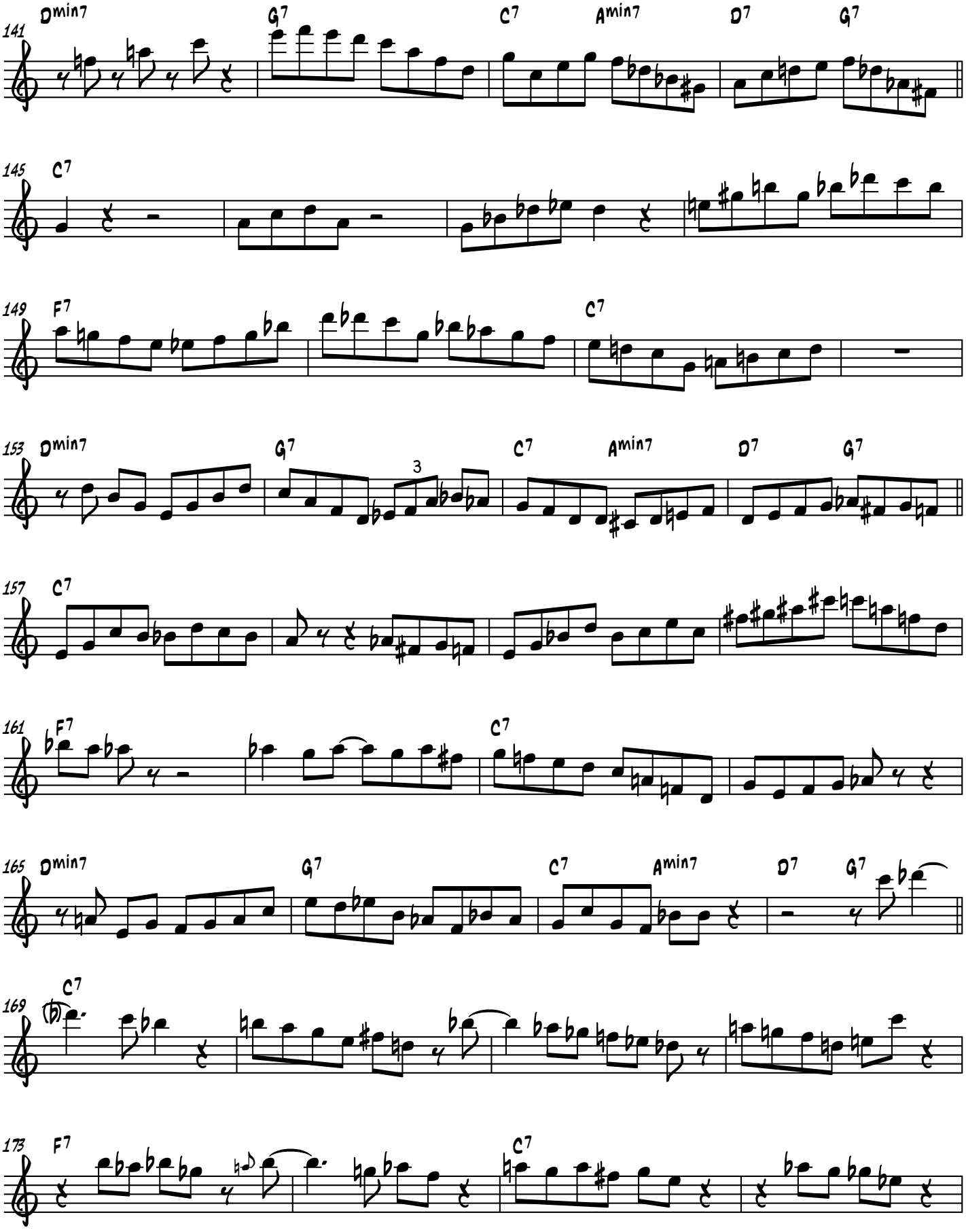
George Coleman
Transcribed by Thomas Wieland

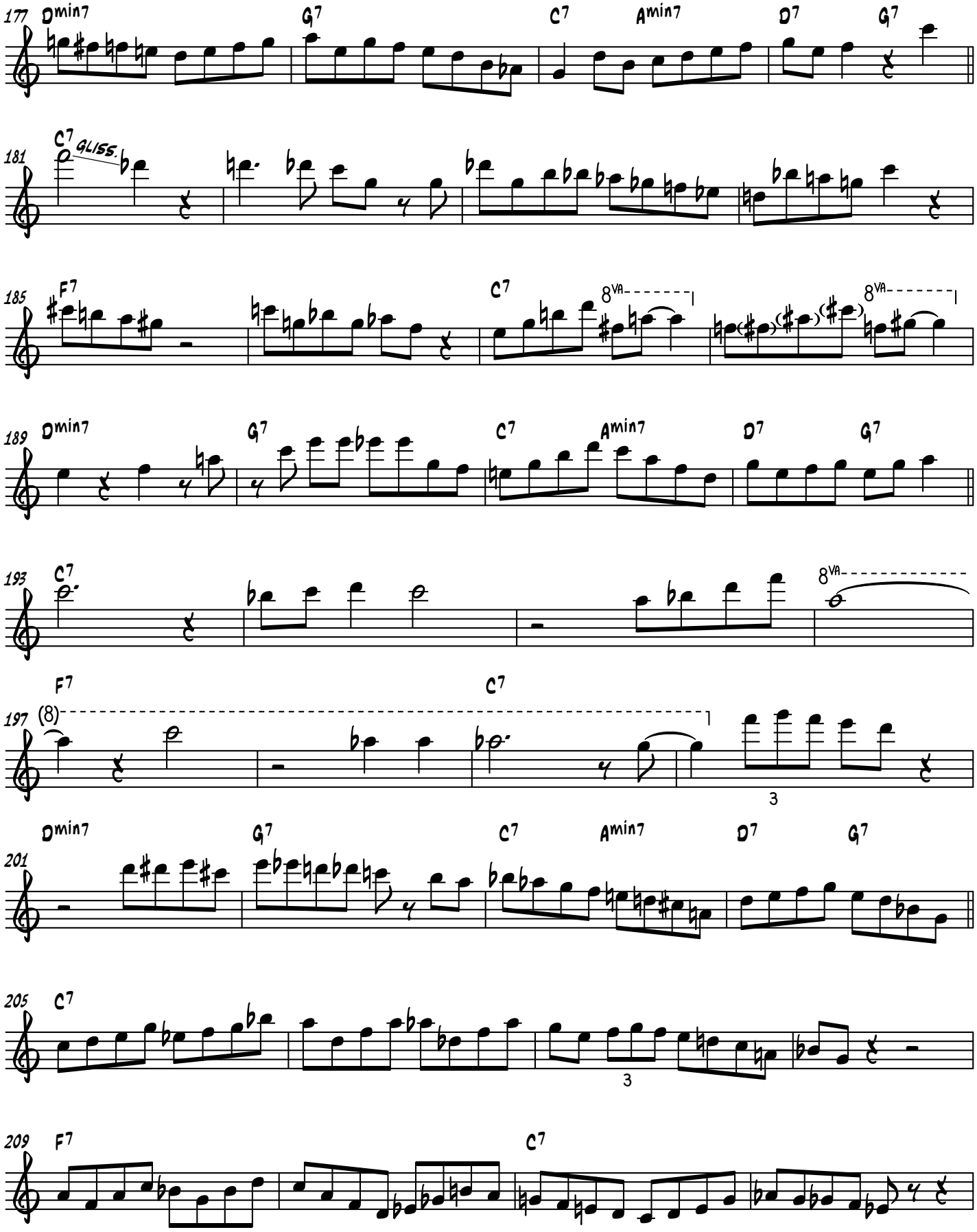


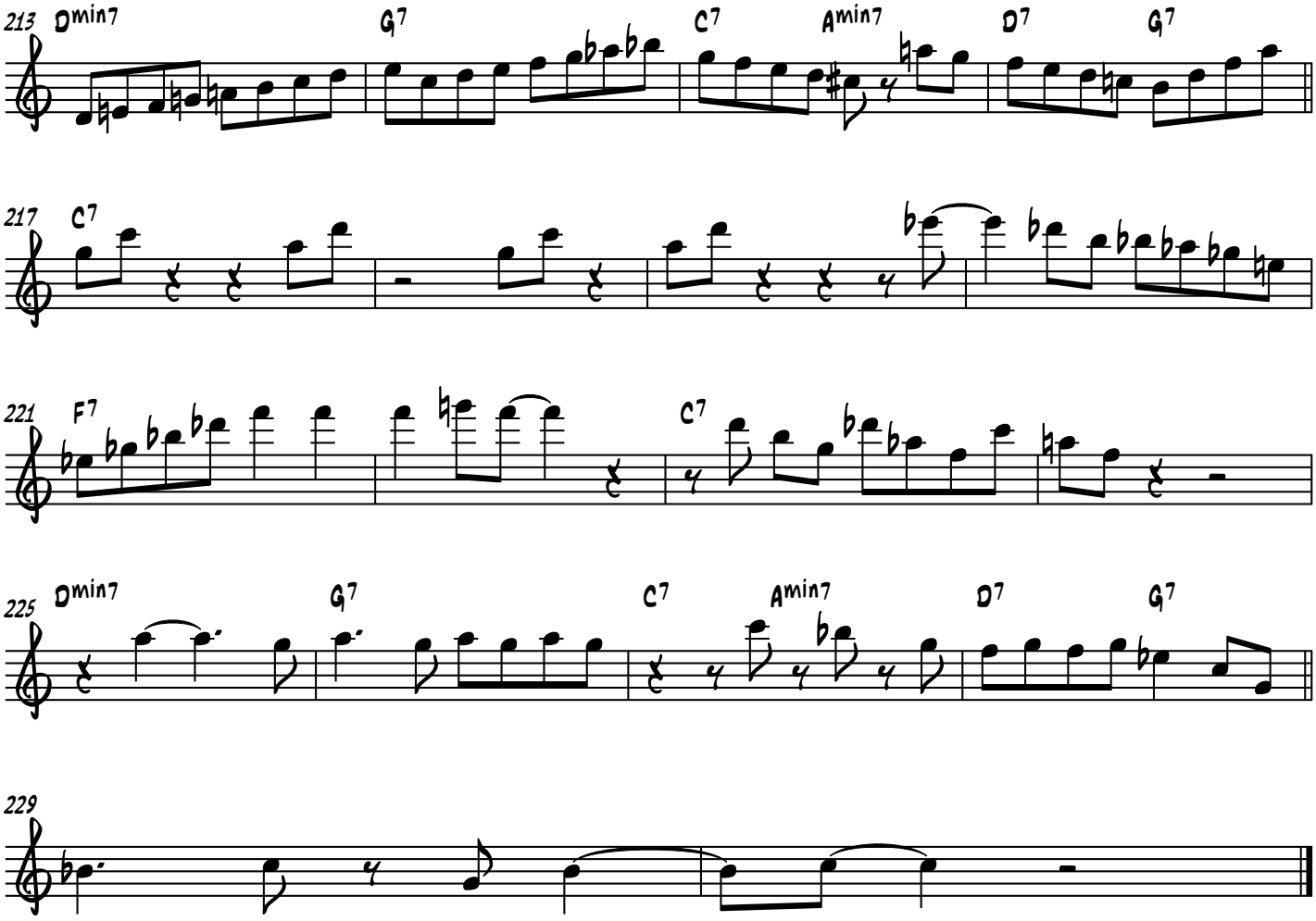

33 Dmin7 G7 C7 Amin7 D7 G7
37 C7
41 F7 C7
45 Dmin7 G7 Cmaj7 Amin7 D7 G7
49 C7 C7
53 F7 C7
57 Dmin7 G7 C7 Amin7 D7 G7
3
61 C7
65 F7 C7
3


69
Dmin7
G7
C7
Amin7
D7
G7
73
C7
77
F7
C7
81
Dmin7
G7
C7
Amin7
D7
G7
85
C7
89
F7
C7
93
Dmin7
G7
C7
Amin7
D7
G7
8va
97
C7
(8)
101
F7
C7


105
Dmin7
G7
C7
Amin7
D7
G7
109
C7
113
F7
C7
117
Dmin7
G7
C7
Amin7
D7
G7
121
C7
125
F7
C7
3
129
Dmin7
G7
C7
Amin7
D7
G7
133
C7
137
F7
C7


141
Dmin7
G7
C7
Amin7
D7
G7
145
C7
149
F7
C7
153
Dmin7
G7
3
C7
Amin7
D7
G7
157
C7
161
F7
C7
165
Dmin7
G7
C7
Amin7
D7
G7
169
C7
173
F7
C7

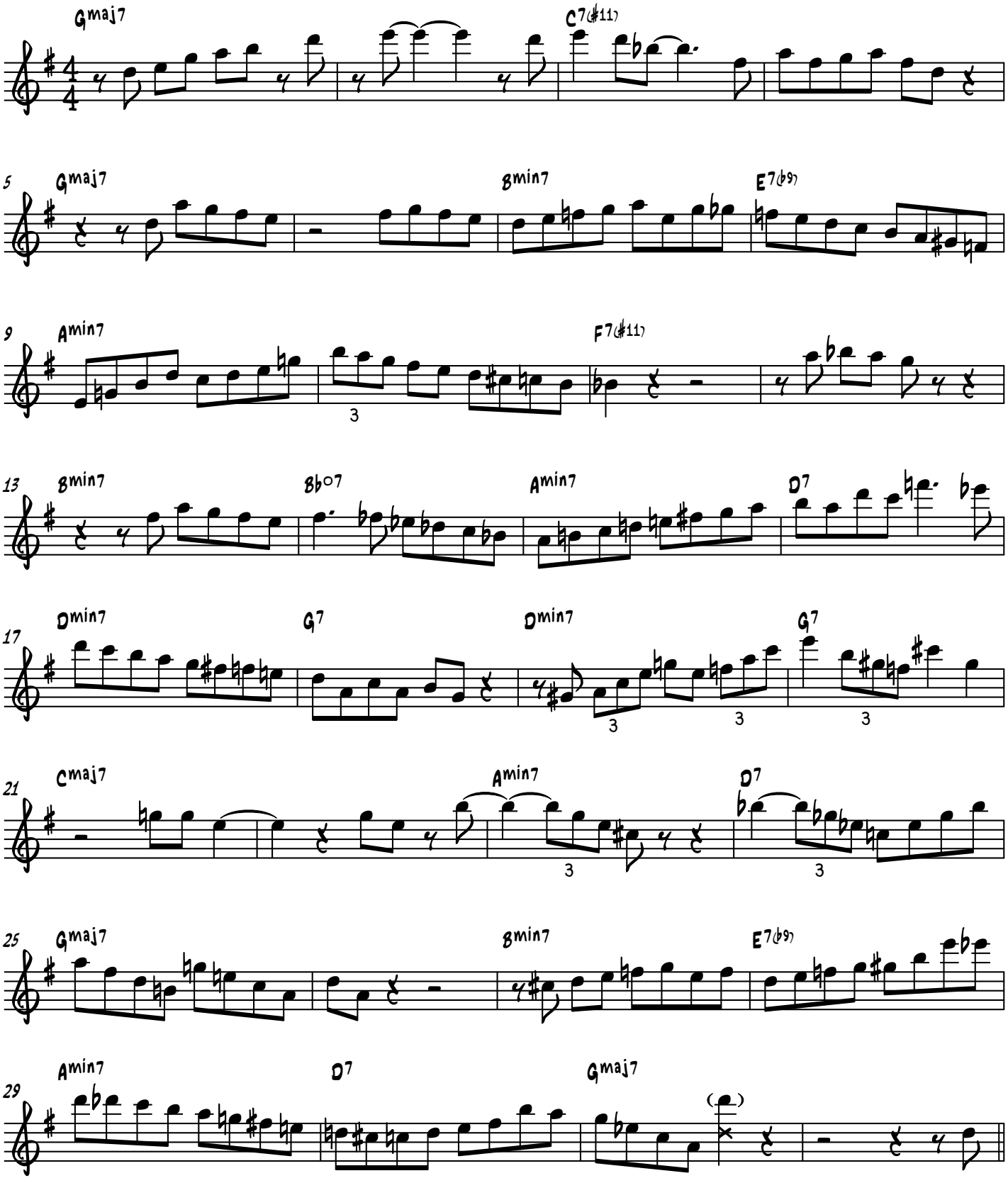

177
Dmin7
G7
C7
Amin7
D7
G7
181
C7
gliss.
185
F7
C7
8va
189
Dmin7
G7
C7
Amin7
D7
G7
193
C7
8va
197
F7
(8)
C7
3
201
Dmin7
G7
C7
Amin7
D7
G7
205
C7
3
209
F7
C7

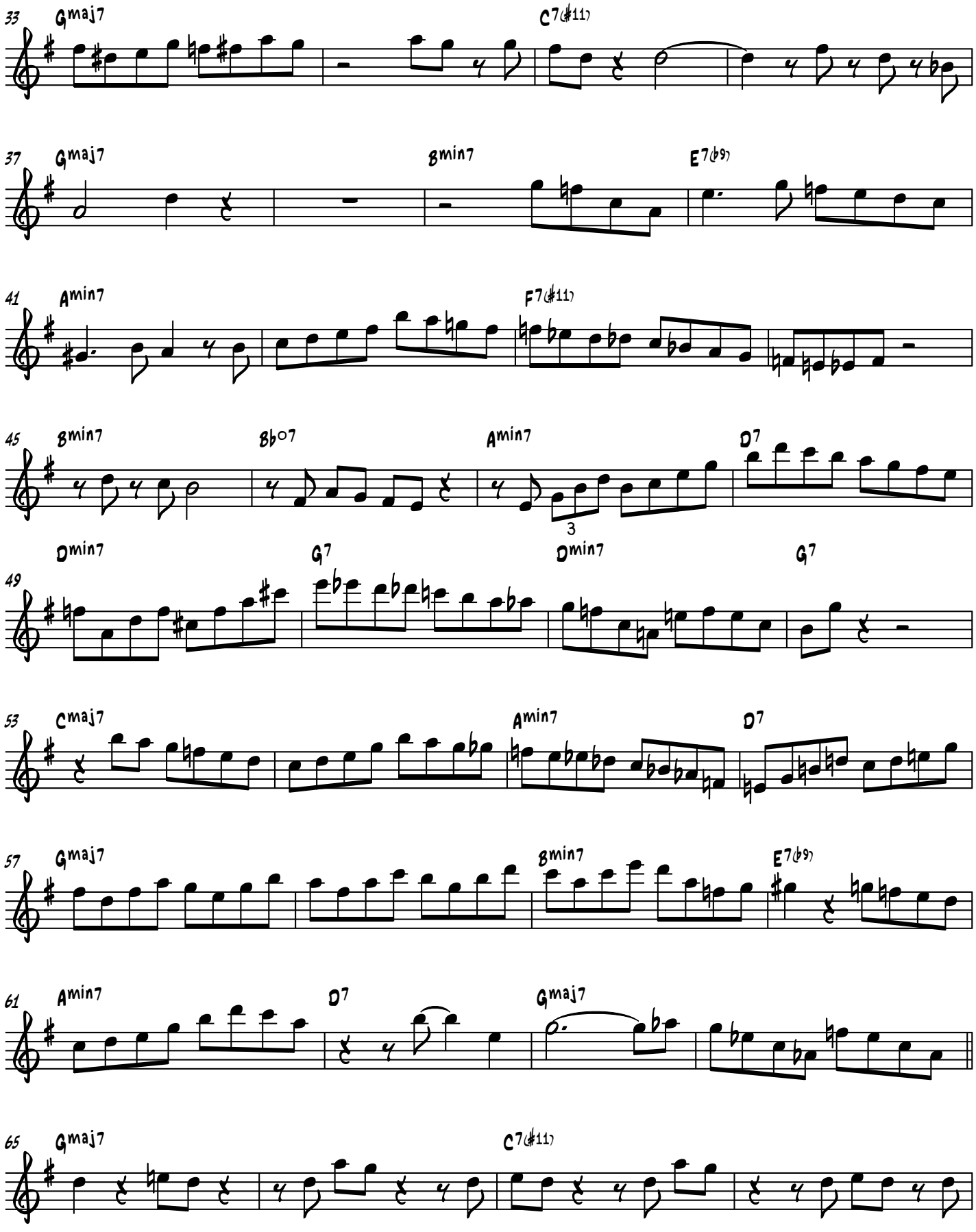

213
Dmin7
G7
C7
Amin7
D7
G7
217
C7
221
F7
C7
225
Dmin7
G7
C7
Amin7
D7
G7
229

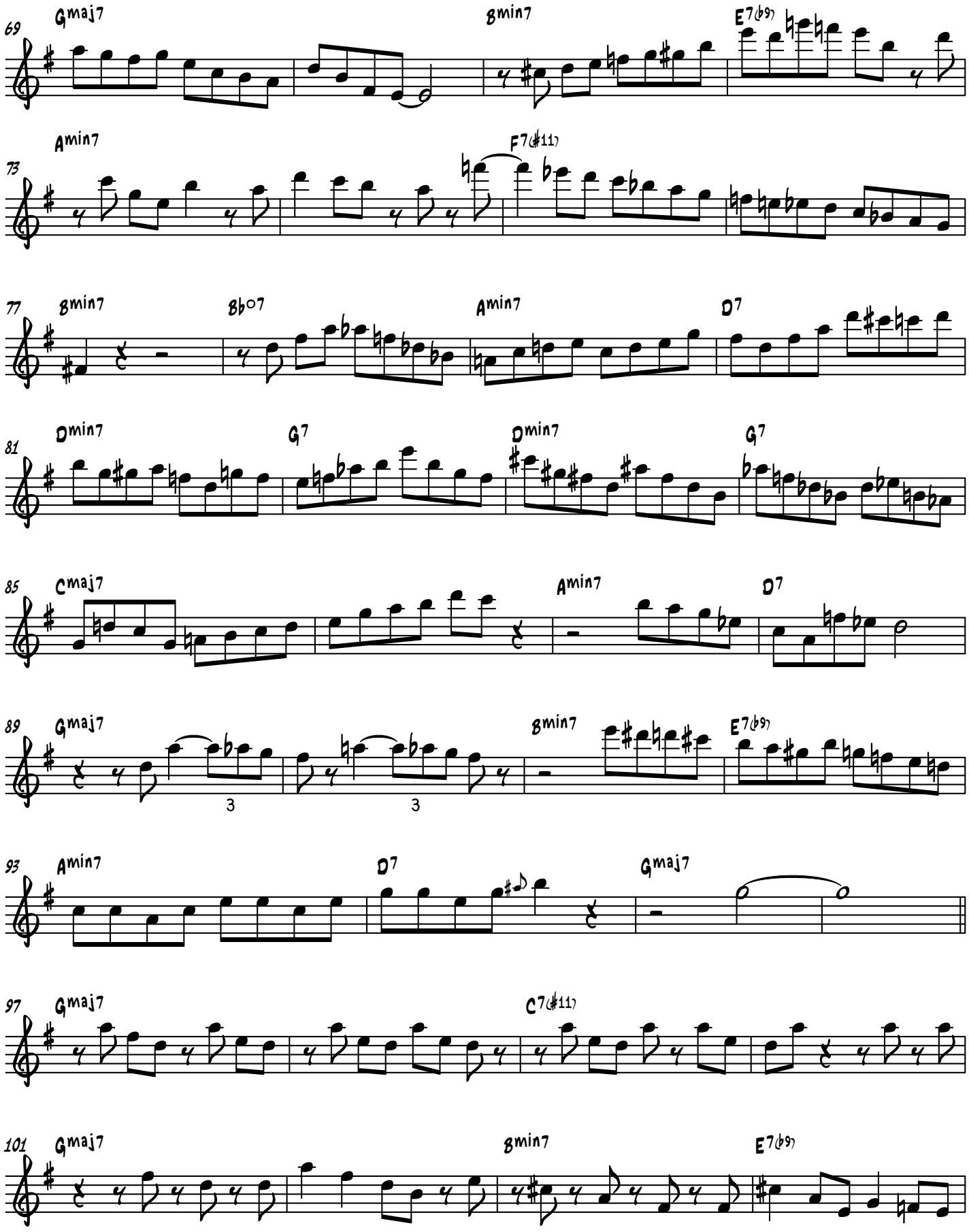
On a Clear Day - George Coleman

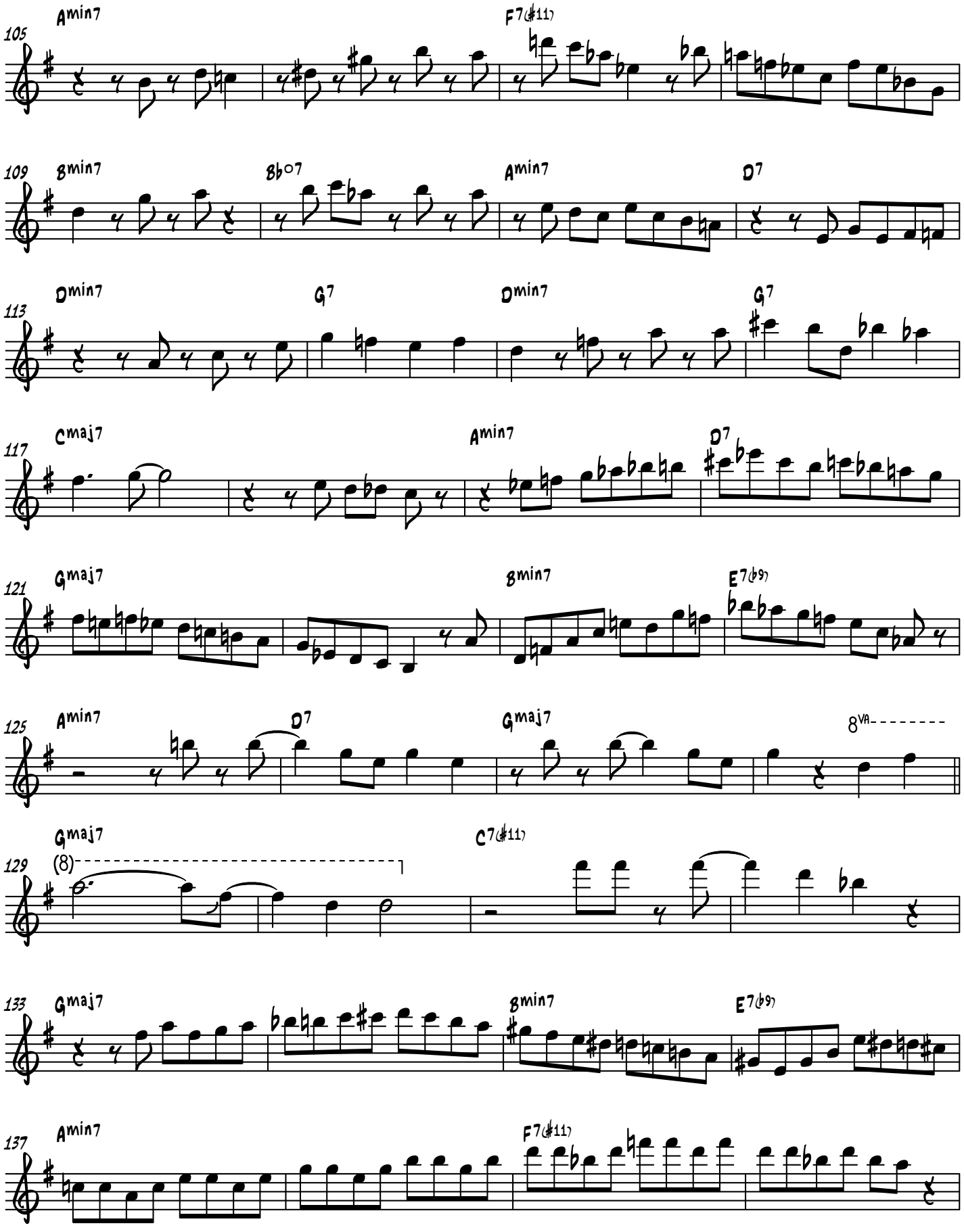
Burton Lane

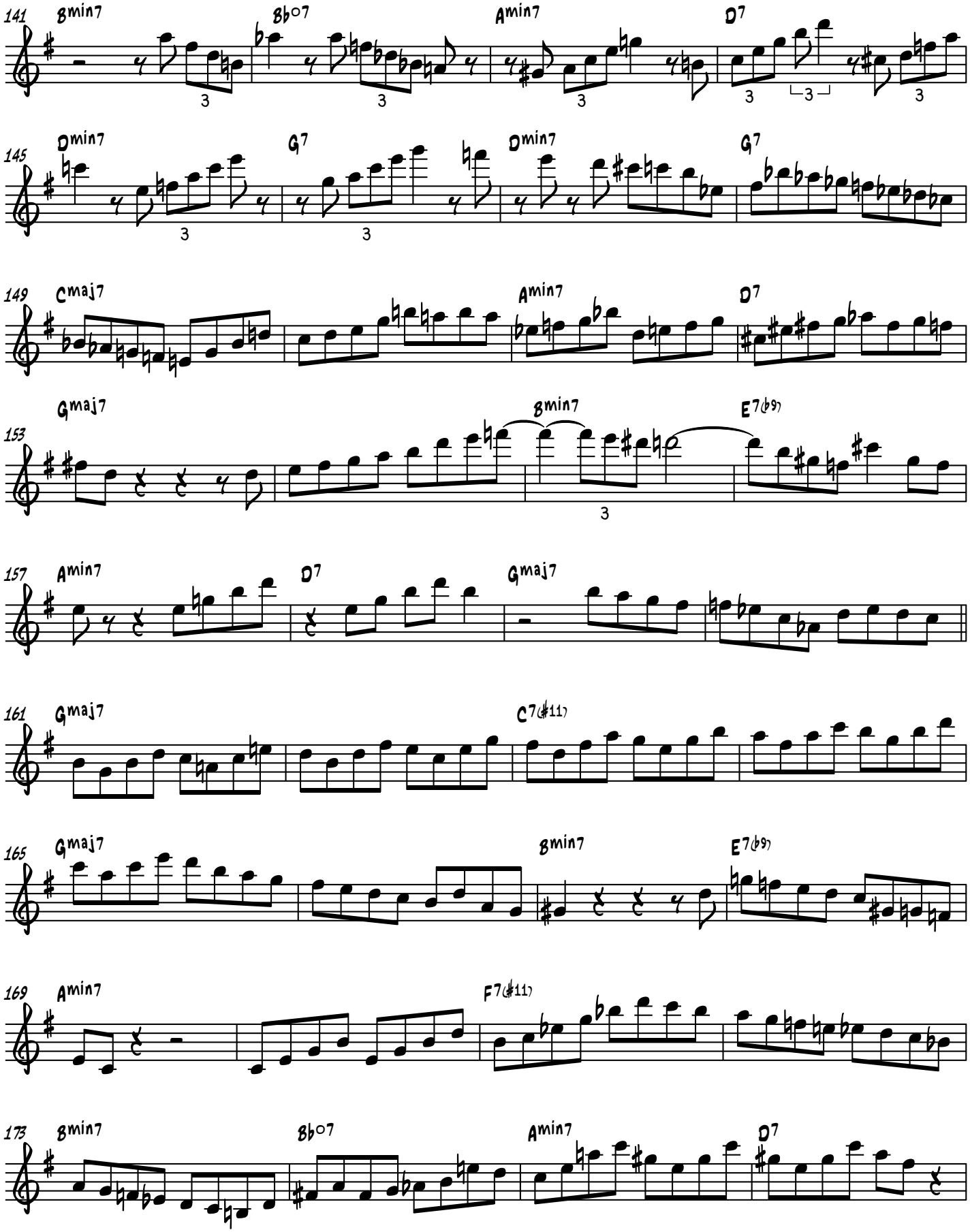
Transcribed by Thomas Wieland

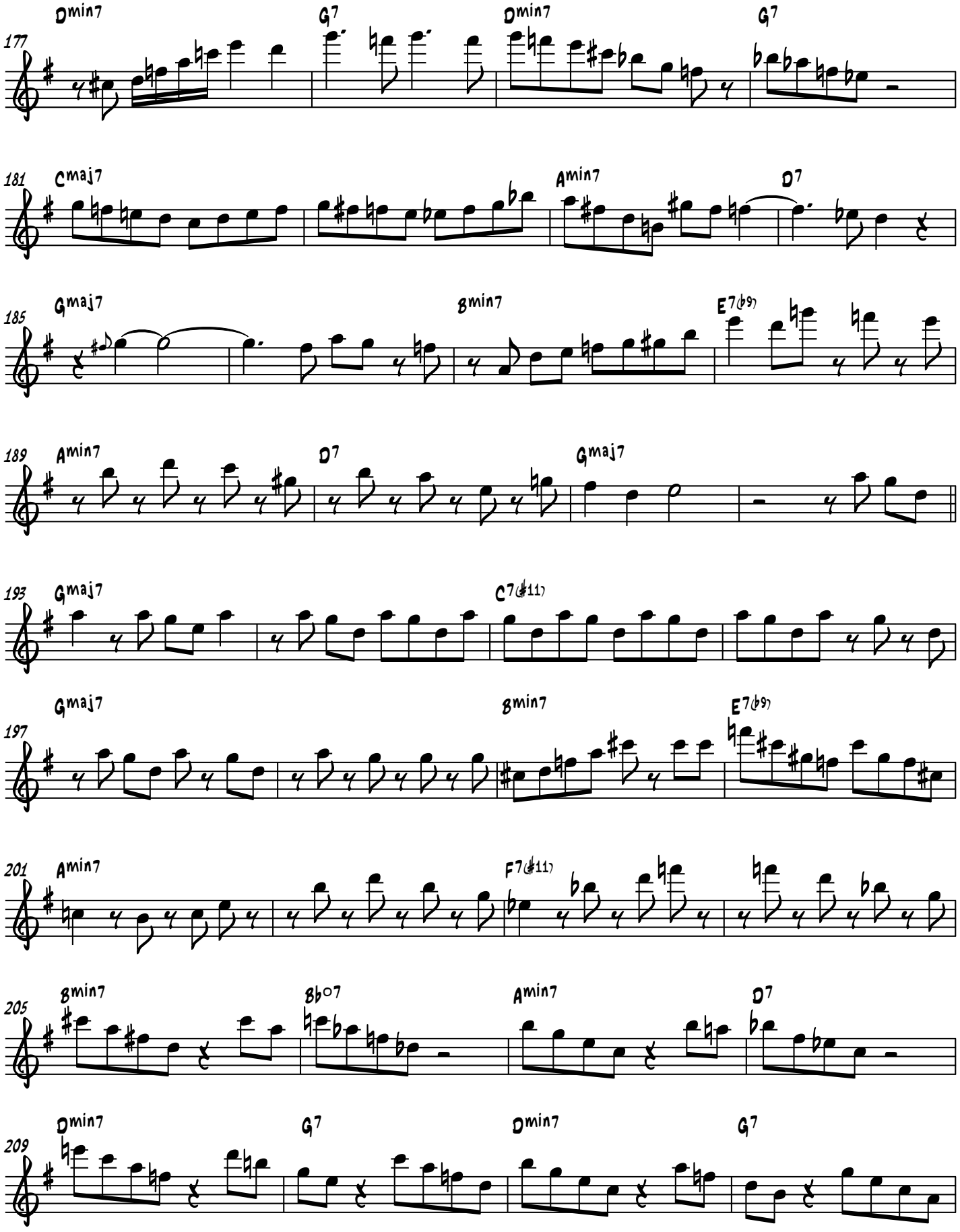


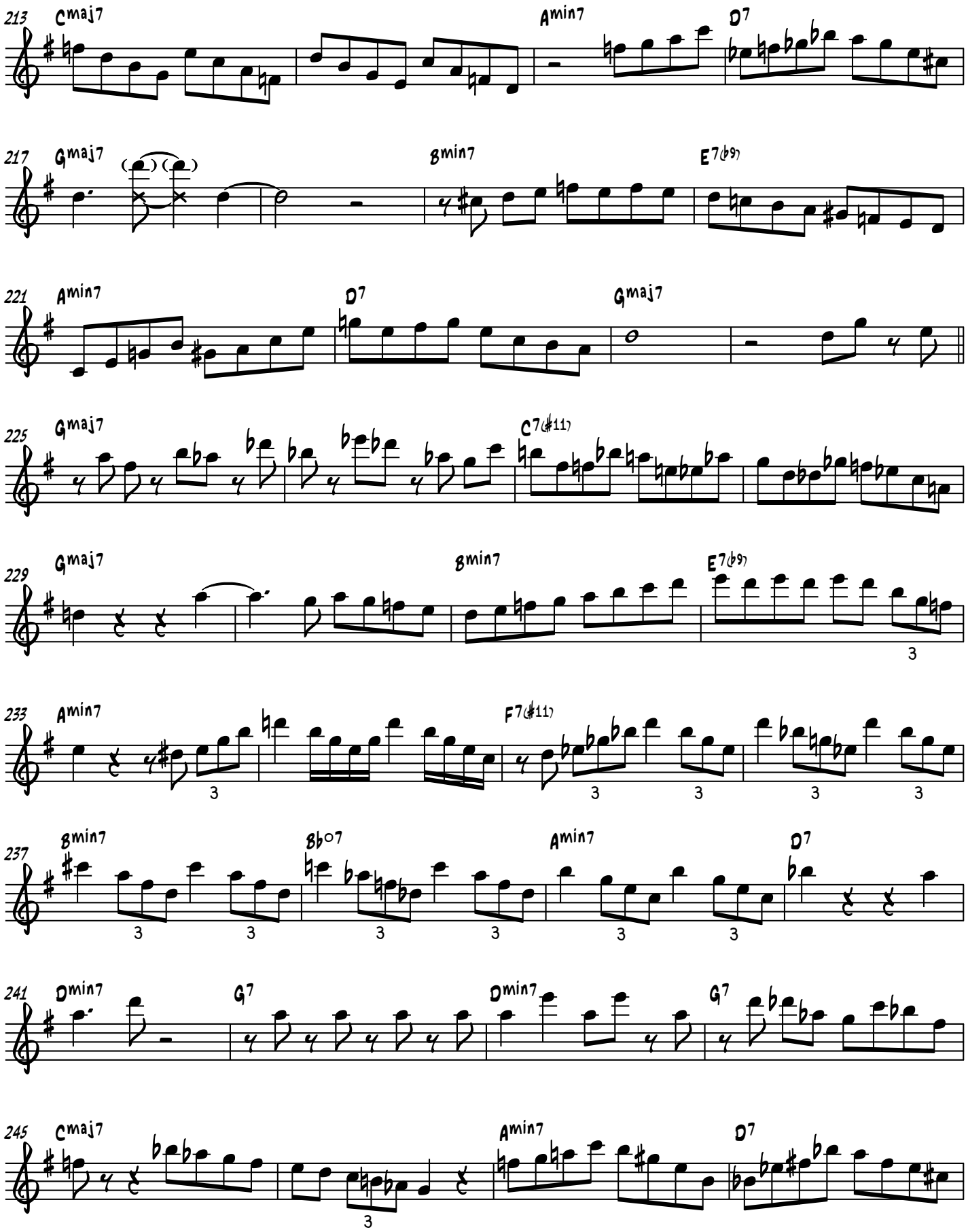

33
Gmaj7
C7(♯11)
37
Gmaj7
Bmin7
E7(♭9)
41
Amin7
F7(♯11)
45
Bmin7
Bb°7
Amin7
D7
3
49
Dmin7
G7
Dmin7
G7
53
Cmaj7
Amin7
D7
57
Gmaj7
Bmin7
E7(♭9)
61
Amin7
D7
Gmaj7
65
Gmaj7
C7(♯11)


69
Gmaj7
Bmin7
E7(b9)
73
Amin7
F7(#11)
77
Bmin7
Bb°7
Amin7
D7
81
Dmin7
G7
Dmin7
G7
85
Cmaj7
Amin7
D7
89
Gmaj7
Bmin7
E7(b9)
3
3
93
Amin7
D7
Gmaj7
97
Gmaj7
C7(#11)
101
Gmaj7
Bmin7
E7(b9)


105
Amin7
F7(♯11)
109
Bmin7
B♭o7
Amin7
D7
113
Dmin7
G7
Dmin7
G7
117
Cmaj7
Amin7
D7
121
Gmaj7
Bmin7
E7(♭9)
125
Amin7
D7
Gmaj7
8va
129
Gmaj7
(8)
C7(♯11)
133
Gmaj7
Bmin7
E7(♭9)
137
Amin7
F7(♯11)


141
Bmin7
Bb°7
Amin7
D7
145
Dmin7
G7
Dmin7
G7
149
Cmaj7
Amin7
D7
153
Gmaj7
Bmin7
E7(b9)
157
Amin7
D7
Gmaj7
161
Gmaj7
C7(#11)
165
Gmaj7
Bmin7
E7(b9)
169
Amin7
F7(#11)
173
Bmin7
Bb°7
Amin7
D7


177
Dmin7
G7
Dmin7
G7
181
Cmaj7
Amin7
D7
185
Gmaj7
Bmin7
E7(b9)
189
Amin7
D7
Gmaj7
193
Gmaj7
C7(#11)
197
Gmaj7
Bmin7
E7(b9)
201
Amin7
F7(#11)
205
Bmin7
Bb°7
Amin7
D7
209
Dmin7
G7
Dmin7
G7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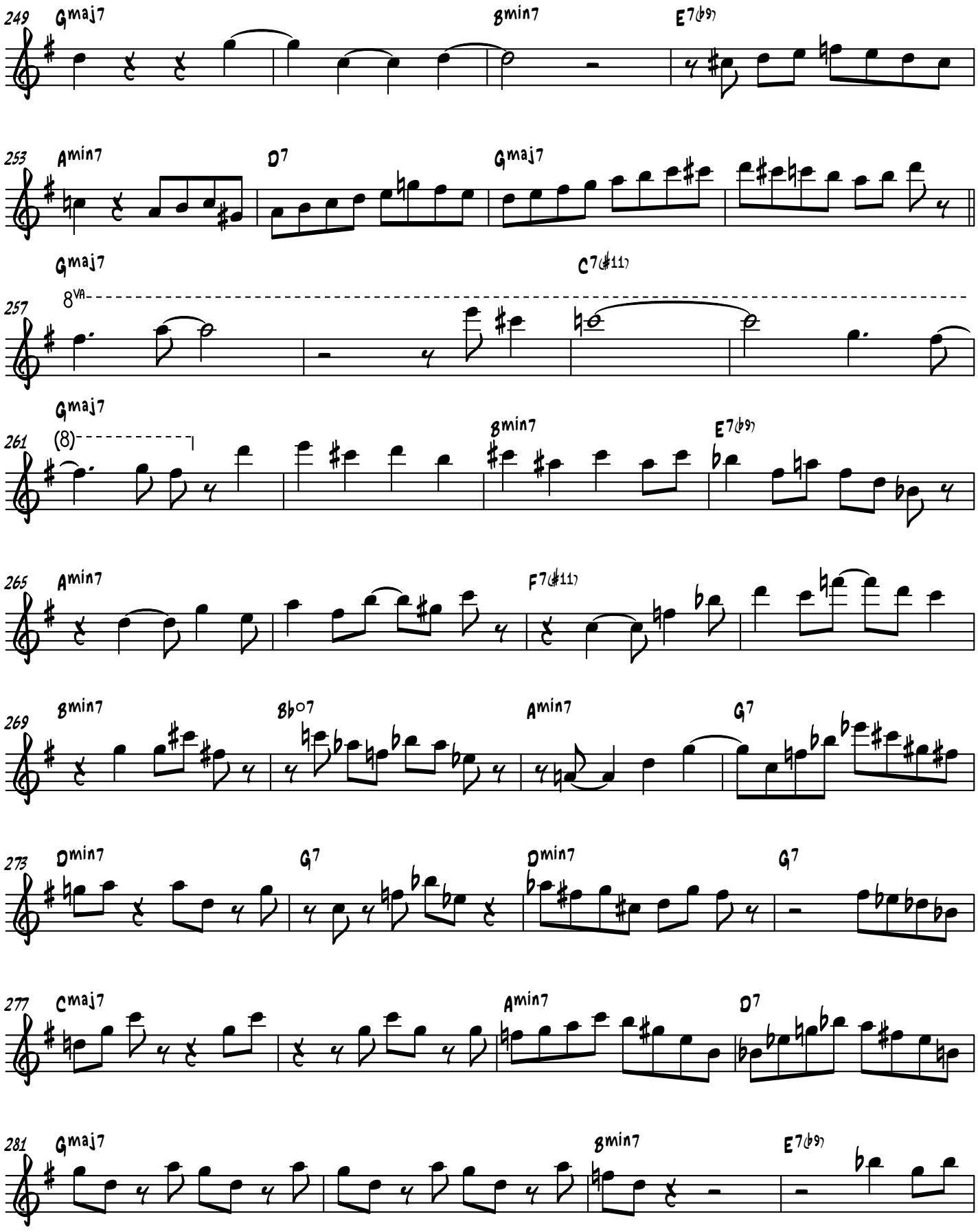
Amin7
D7
217
Gmaj7
Bmin7
E7(b9)
221
Amin7
D7
Gmaj7
225
Gmaj7
C7(#11)
229
Gmaj7
Bmin7
E7(b9)
233
Amin7
F7(#11)
237
Bmin7
Bb°7
Amin7
D7
241
Dmin7
G7
Dmin7
G7
245
Cmaj7
Amin7
D7


249
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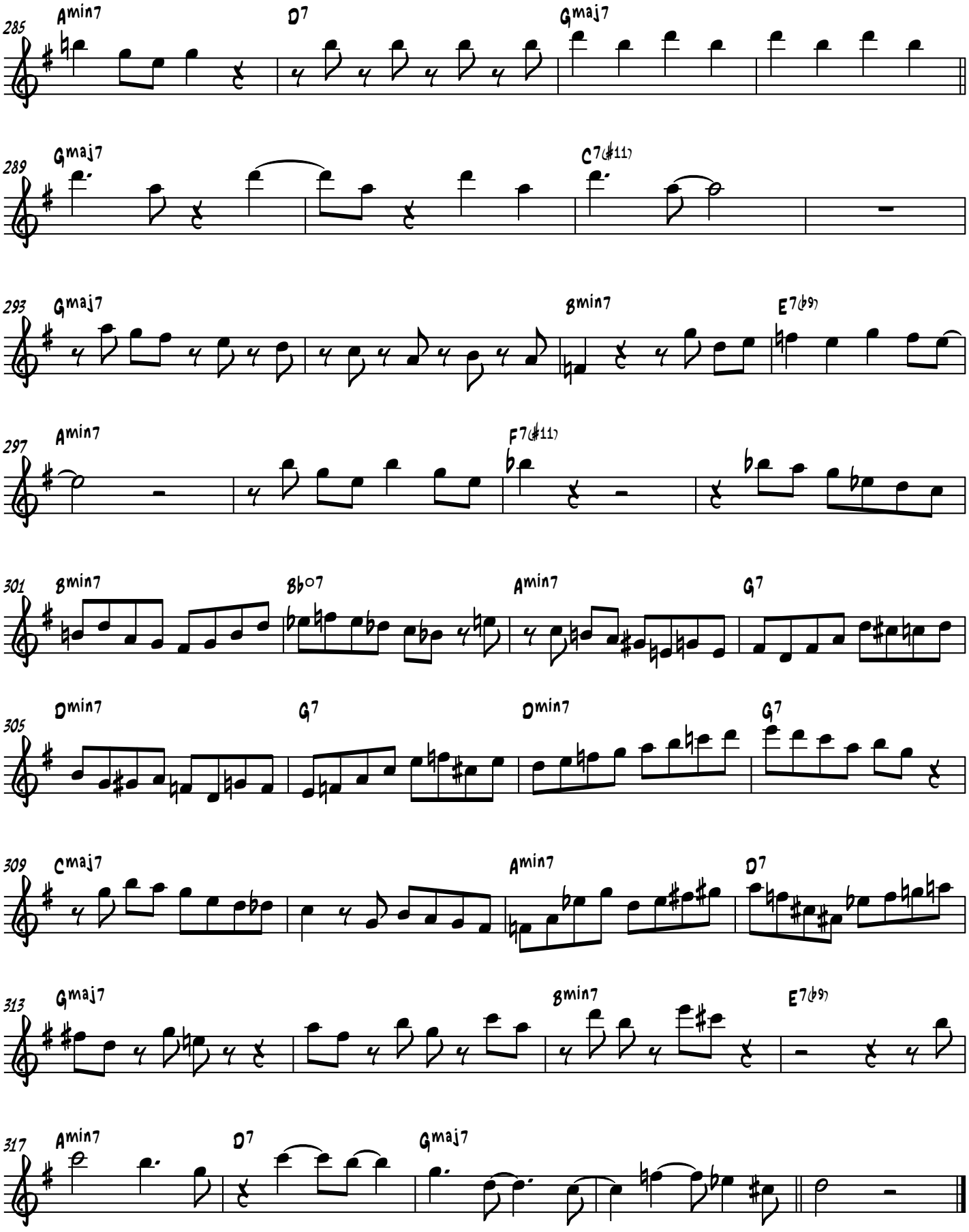
Bmin7
E7(b9)
253
Amin7
D7
Gmaj7
257
Gmaj7
8va
C7(#11)
261
Gmaj7
(8)
Bmin7
E7(b9)
265
Amin7
F7(#11)
269
Bmin7
Bb°7
Amin7
G7
273
Dmin7
G7
Dmin7
G7
277
Cmaj7
Amin7
D7
281
Gmaj7
Bmin7
E7(b9)


285
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D7
Gmaj7
289
Gmaj7
C7(♯11)
293
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Bmin7
E7(♭9)
297
Amin7
F7(♯11)
301
Bmin7
B♭o7
Amin7
G7
305
Dmin7
G7
Dmin7
G7
309
Cmaj7
Amin7
D7
313
Gmaj7
Bmin7
E7(♭9)
317
Amin7
D7
Gmaj7