

PHIL WOODS AND CHEROKEE

Jeff Rzepiela

www.scooby-sax.com

2018 JEN Conference

WHY PHIL WOODS?

- **Premier saxophonist**

- Tone
- Technique
- Articulation
- Expressive devices

- **Master Musician and Improvisor**

- Melodic Invention
- Deep Harmonic Awareness
- Rhythmic Drive



- **An artist with an immediately recognizable, individual voice**

WHY CHEROKEE?

- Jazz standard composed by Ray Noble in 1938
- Billy May's arrangement for Charlie Barnet was a hit in 1939
- Became a jam session staple in the Bebop era
 - Typically played very up tempo
 - Challenging chord sequence in the bridge
- Numerous recordings by Charlie Parker
 - First recording in 1942 with Jay McShann
 - Final recording in 1954 with Stan Kenton
 - Perhaps the most influential recording was Ko-Ko in 1945

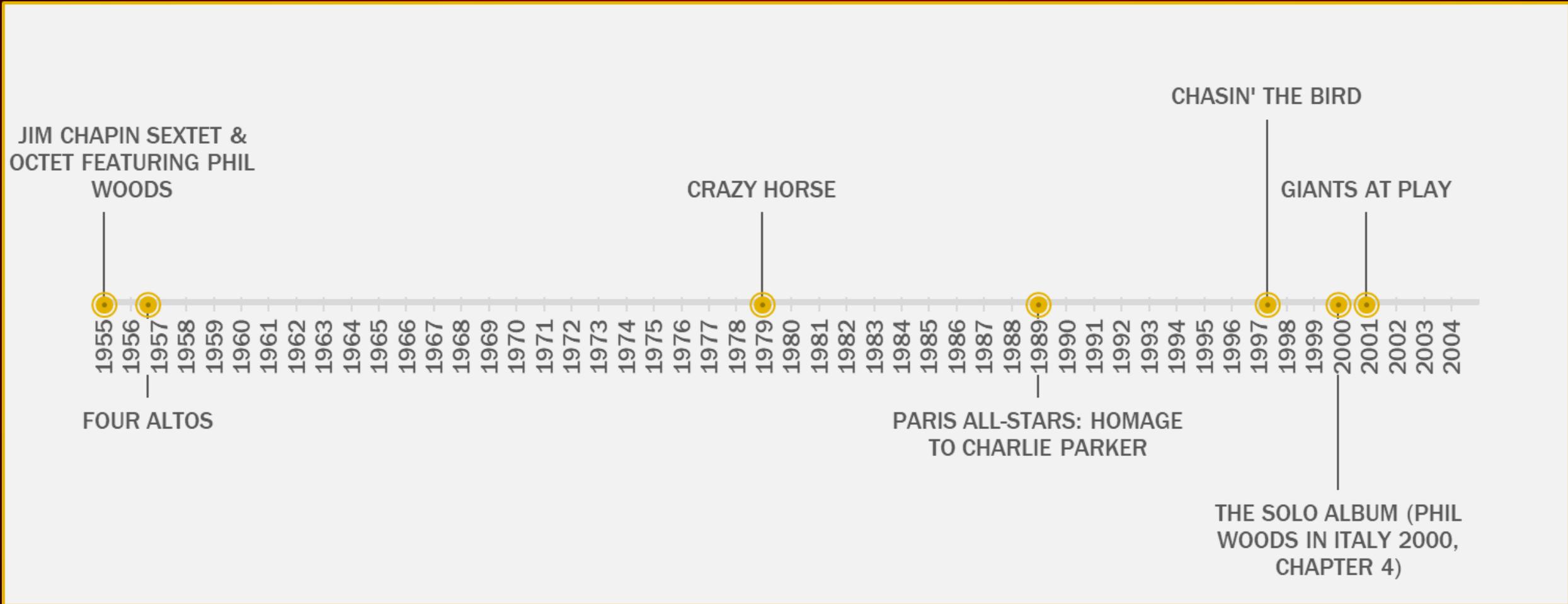
PHIL WOODS ON “KO-KO”

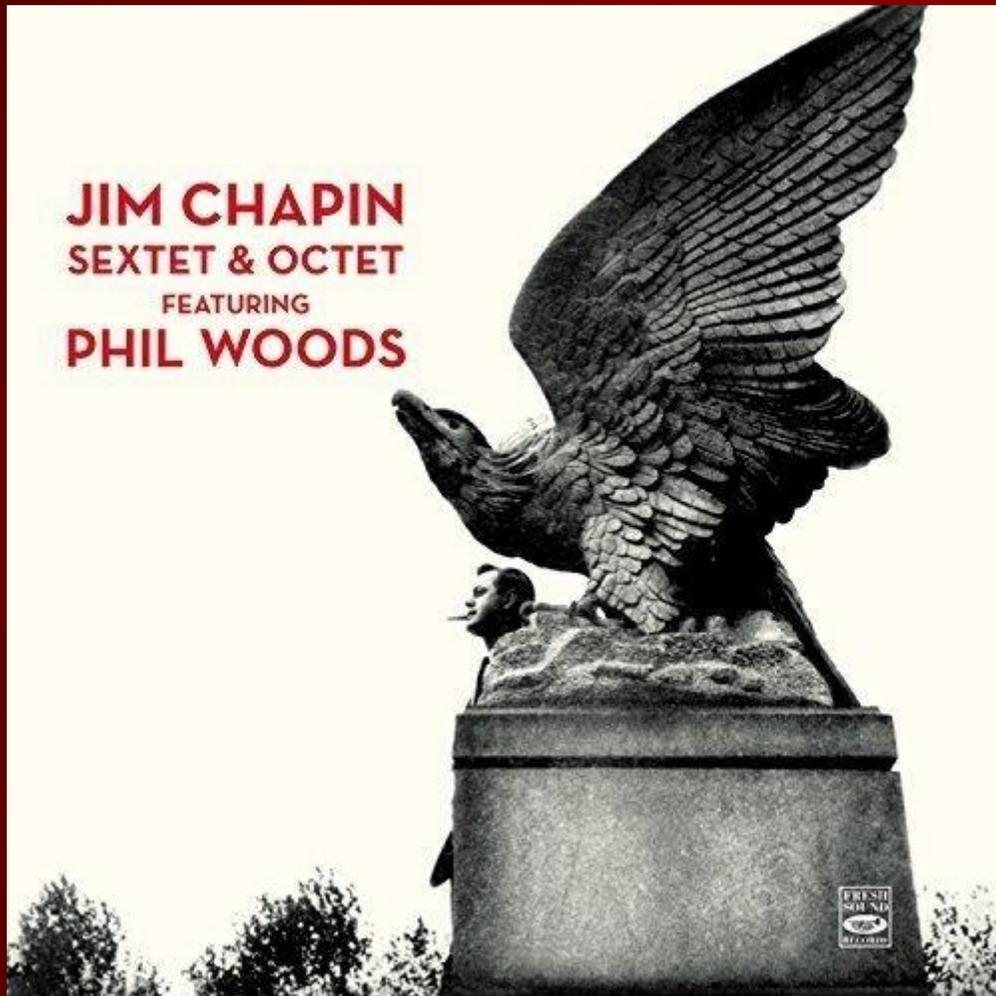
- “In Springfield we listened to records and jammed all the time, but the only Bird solo I ever copied was ‘Koko,’ although I would cop licks and analyze,” he recalled. (DownBeat, 2007)
- “‘Koko’ was the most important jazz record I heard,” Woods says. “I was playing with a kid band, Carmen Riboza [sic] and His Rhythmaires- my father use to call us Carmen Riboza and his Riveters because we were so awful! I brought the record to a rehearsal, and they really put me down. I walked out in tears in the middle of the rehearsal-my first political statement!” (JazzTimes, 2005)
- “I brought my first copy of Koko to the rehearsal of the kid band I was with: Carmen Ravosa and His Rhythm Aires. (My father always called us Carmen Ravosa and His Riveters.) They laughed like hell when I put it on the turntable in the living room, where all the aunts and uncles would sit and watch us rehearse. I cried as I told them that it was the greatest music ever. I quit the band and went home and listened to Bird for hours on end. I went through three copies of Koko that year” (“Under Dark Stars”, Gosvami, 2008)

CHARLIE PARKER, KO-KO EXCERPTS

- Opening Phrase 
- Triplet Phrase 
- Baroque Phrase (harmonic minor) 
- Tea For Two Phrase 
- E major ii-V phrase 

PHIL WOODS RECORDINGS OF CHEROKEE





- Don Stratton – trumpet
- Billy Byers – trombone
- Phil Woods – alto sax
- Sonny Truitt – piano
- Chuck Andrus – bass
- Jim Chapin – drums

Prestige
July, 1955

0:55
290 bpm

1955 TRANSCRIPTION

0 $\text{♩} = 290$

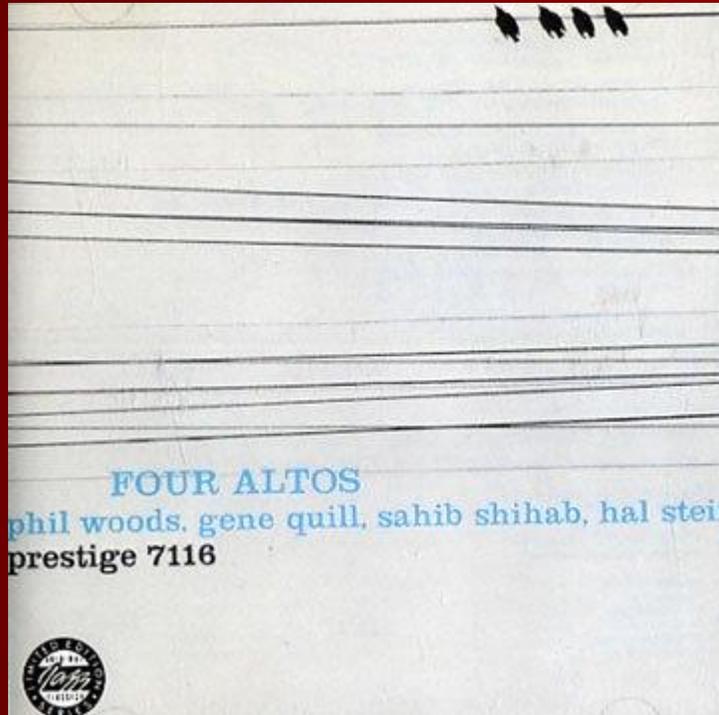
1 G^{Δ}

3 D^{-7} G^7 C^{Δ}

6 bC^{-7}

1955 ANALYSIS

- First three measures: Example of major and dominant bebop scales
- Measures 7-10 and 28-29: Descending minor 3rd motif
- Measure 13: Baroque motif
- Measure 41: Favorite ii-V pattern (variation found in the composition “Night at St. Nicks” aka “Yes, There is a COTA”)
- Bar 50-52: Chromatic planing



- Phil Woods – alto sax
- Gene Quill– alto sax
- Sahib Shihab– alto sax
- Hal Stein– alto sax
- Mal Waldron – piano
- Tommy Potter – bass
- Louis Hayes – drums

Prestige
February, 1957

0:55
280bpm

1957 TRANSCRIPTION

♩=280

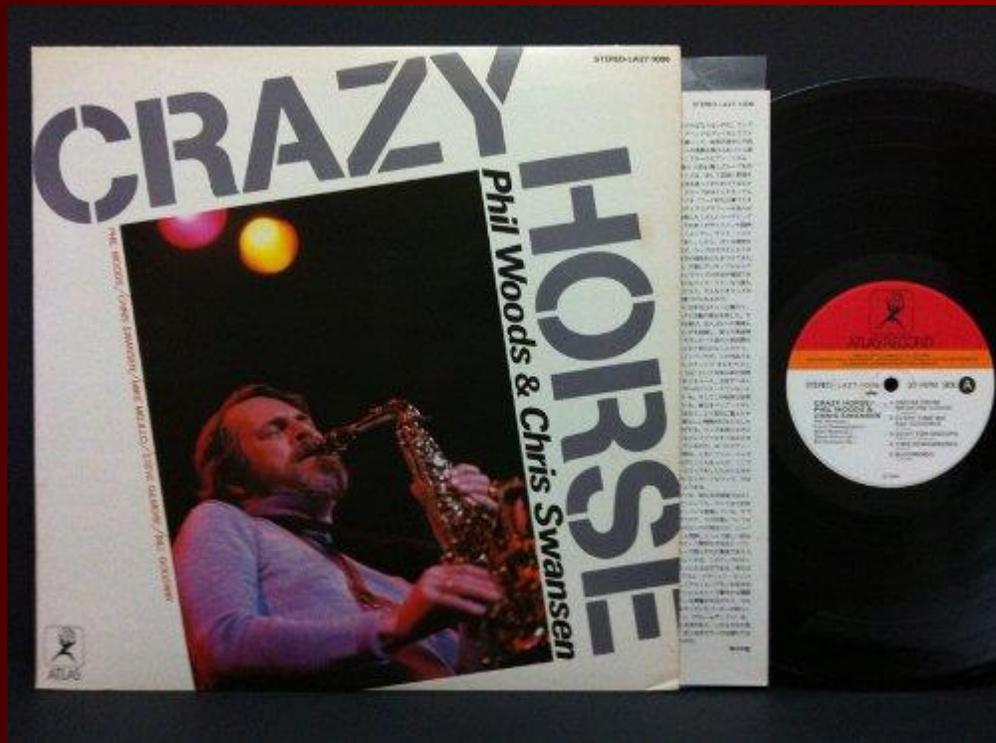
1 G^Δ

2 D⁻⁷ G⁷

5 C^Δ C⁻⁷

1957 ANALYSIS

- Opening blues scale phrase
- Bar 13: Baroque motif
- Bar 45-48 and 62-64: Development of a shape motif
- Bar 51: False fingering



- Phil Woods – alto sax, soprano sax
- Chris Swansen – synthesizer
- Mike Melillo – piano
- Steve Gilmore – bass
- Bill Goodwin – drums

Atlas
July, 1979

1:39
360 bpm

1979 TRANSCRIPTION

♩=360

1 G^{Δ} D^{-7}

4 G^7 C^{Δ} C^{-7}

8 F^7 G^{Δ}

♩=360

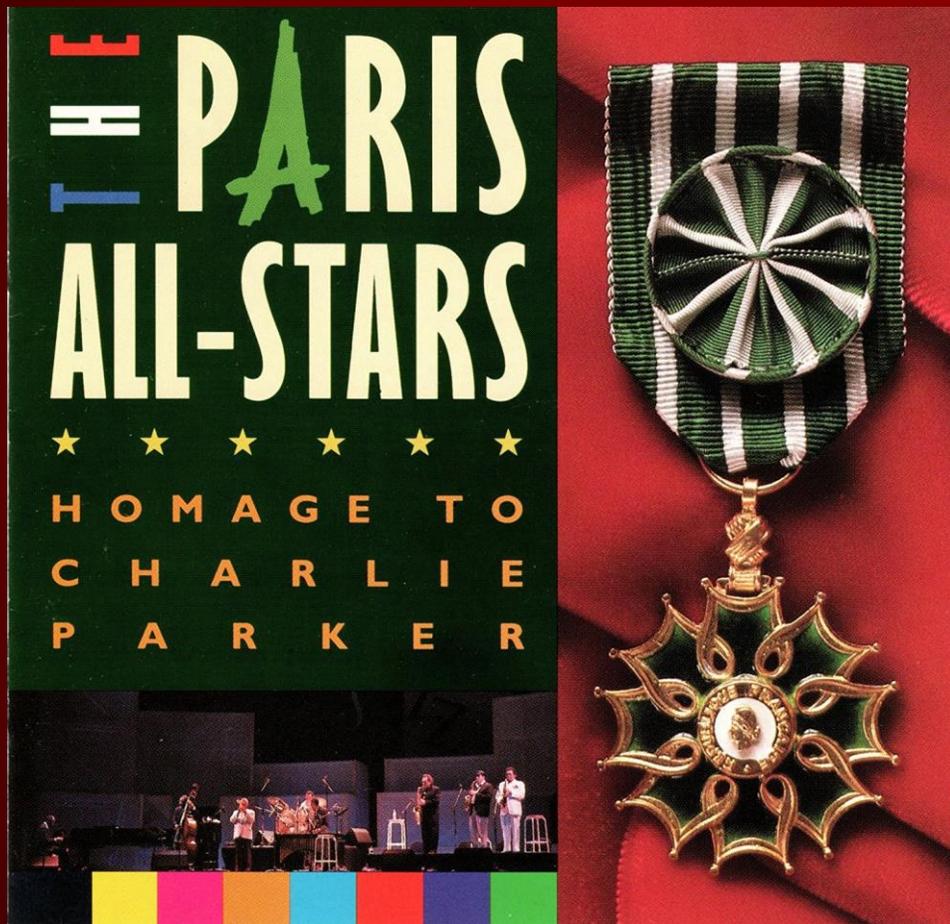
1 C^{Δ} 1 G^{-7}

4 C^7 F^{Δ}

7 F^{-7} Bb^7 C^{Δ}

1979 ANALYSIS

- Alto Solo
 - Bar 3, 25, 64: Favorite G major pattern
 - Bar 5-7 and 51-58: False fingering
 - Bar 13: Baroque motif
 - Quote from opening of Ko-ko solo at the beginning of trading with soprano
- Soprano Solo
 - Bar 21-24: Tea For Two motif
 - Bar 48-49: Same phrase as in alto solo (transposed to soprano key)



- Dizzy Gillespie – trumpet
- Phil Woods – alto sax
- Jackie McLean – alto sax
- Stan Getz – tenor sax
- Milt Jackson – vibes
- Hank Jones – piano
- Percy Heath – bass
- Max Roach – drums

A&M

June, 1989

2:50

270 bpm

1989 TRANSCRIPTION

♩ = 280

1 G^{Δ}

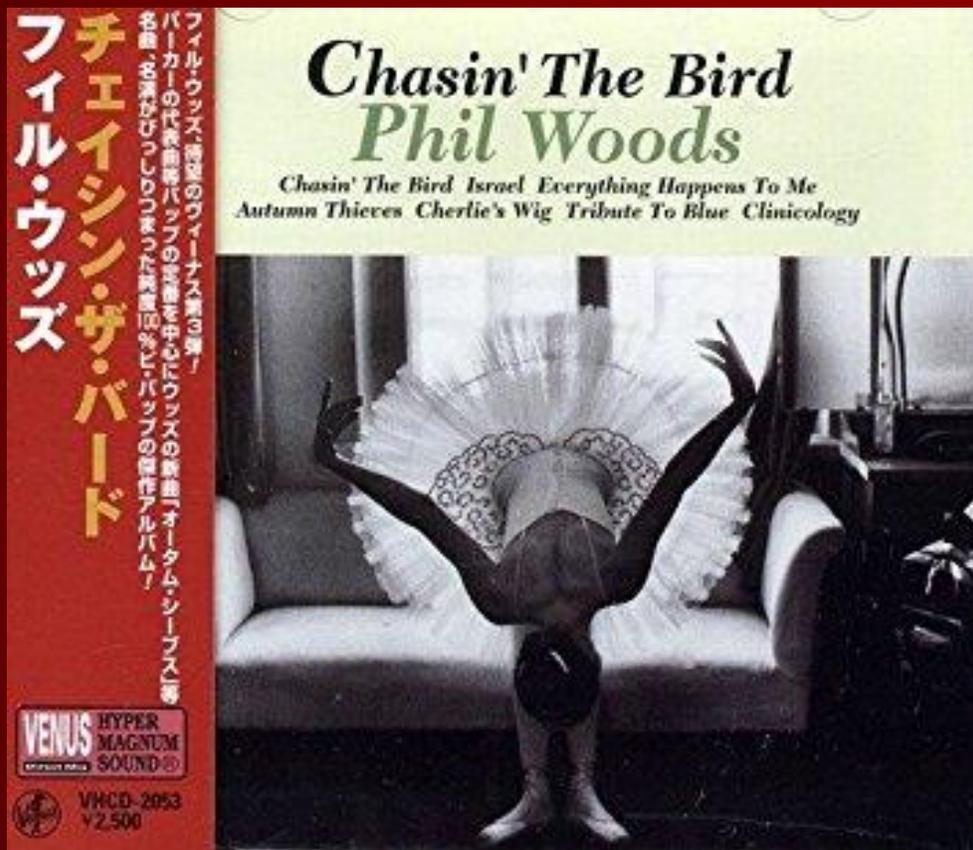
2 D^{-7} G^7

5 C^{Δ} C^{-7}

The transcription is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of three lines of music. The first line starts with a tempo marking of ♩ = 280 and a 7-measure phrase. The first three measures are grouped by a bracket with a '3' underneath, indicating a triplet. The first measure of this triplet contains a flat sign (b) above the staff. The phrase ends with a double bar line, followed by a measure with a first ending bracket and a G^{Δ} chord. The second line begins with a boxed '1' above the staff, followed by a 4-measure phrase. The second measure contains a D^{-7} chord, and the fourth measure contains a G^7 chord. The third line begins with a '5' above the staff, followed by a 4-measure phrase. The first measure contains a C^{Δ} chord, and the third measure contains a C^{-7} chord. The final two measures of the third line end with a double bar line and two empty parentheses (()) on the staff.

1989 ANALYSIS

- Bar 2, 122, 186: Favorite G major pattern
- Bar 13 and 79: Baroque motif
- Bar 21-24: Ko-ko triplet motif
- Bar 83-88: Shape motif
- Bar 113-120: Tea For Two motif
- Bar 131-132: Tritone substitution
- Bar 148-149: False fingering
- Bar 177-183: Blues scale
- Bar 189: Favorite ending
- Direct quote of Ko-ko opening during start of trading with Jackie McLean



- Phil Woods – alto sax
- Brian Lynch – trumpet
- Bill Charlap – piano
- Steve Gilmore – bass
- Bill Goodwin – drums

Venus
October, 1997

1:49
270 bpm

1997 TRANSCRIPTION

Musical transcription for guitar, featuring a treble clef and a key signature of one sharp (F#). The tempo is marked as 280 bpm. The transcription consists of three staves of music, with measures numbered 1, 4, and 7. Chord symbols are provided above the notes: G, D-, G7, C, C-, F7, and G.

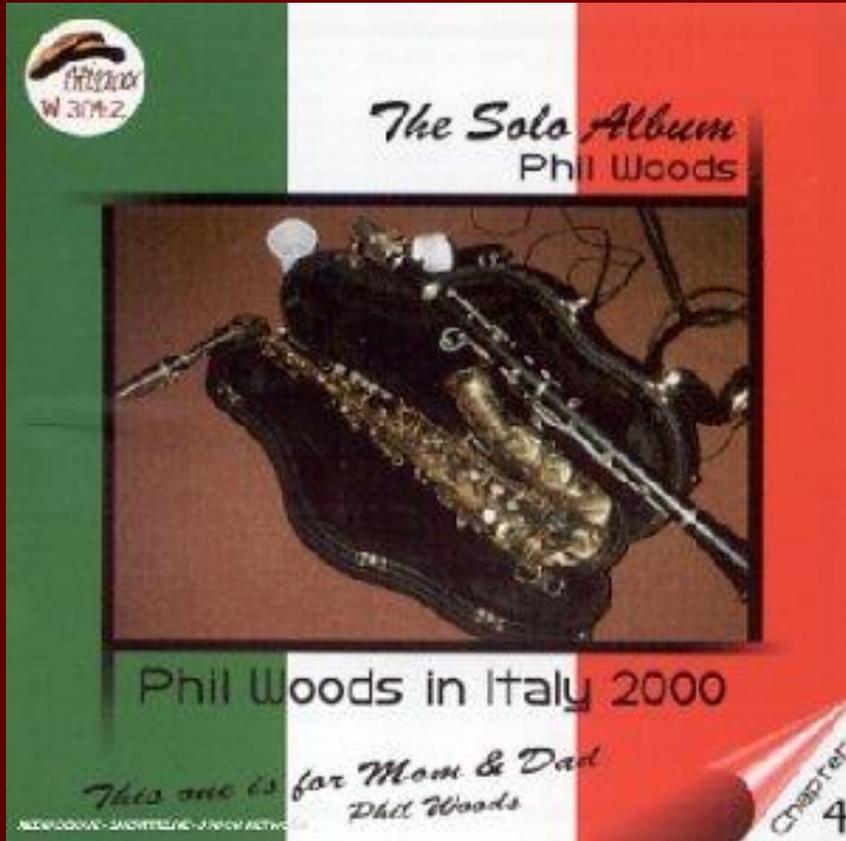
Staff 1 (Measures 1-3):
Measure 1: Chord G, notes G4, A4, B4, C5.
Measure 2: notes B4, A4, G4, F#4.
Measure 3: notes E4, D4, C4, B3.

Staff 2 (Measures 4-5):
Measure 4: Chord G7, notes G4, A4, B4, C5.
Measure 5: notes B4, A4, G4, F#4.

Staff 3 (Measures 6-8):
Measure 6: Chord C-, notes C4, D4, E4, F#4.
Measure 7: Chord F7, notes F#4, G4, A4, B4.
Measure 8: Chord G, notes G4, A4, B4, C5.

1997 ANALYSIS

- Bar 18, 65, 73, 114, and 121: Favorite G major pattern
- Bar 21-25: Tea For Two motif
- Bar 41-42: Ko-ko E major ii-V pattern
- Bar 63-64: Chromatic planning
- Bar 68-71: False fingering
- Bar 75-79: Descending minor 3rd pattern
- Bar 125: Favorite ending



- Phil Woods – alto sax, piano, vocal

Philology
May, 2000

1:57
310 bpm

2000 TRANSCRIPTION

♩=290

1 G D- G7 C

6 C- F7 C

9 G A7

Detailed description: The image shows a musical transcription in G major (one sharp) and 2/4 time. The tempo is marked as ♩=290. The transcription is divided into three staves. The first staff contains measures 1 through 5. Measure 1 has a G chord and a half note G. Measure 2 has a D- chord and a half note D. Measure 3 has a G7 chord and a quarter note G, quarter note A, quarter note B, quarter note C. Measure 4 has a G7 chord and a quarter note G, quarter note A, quarter note B, quarter note C. Measure 5 has a C chord and a half note C. The second staff contains measures 6 through 8. Measure 6 has a C- chord and a half note C. Measure 7 has a C- chord and a quarter note C, quarter note D, quarter note E, quarter note F. Measure 8 has an F7 chord and a quarter note F, quarter note G, quarter note A, quarter note B. The third staff contains measures 9 through 11. Measure 9 has a G chord and a quarter note G, quarter note A, quarter note B, quarter note C. Measure 10 has a G chord and a quarter note G, quarter note A, quarter note B, quarter note C. Measure 11 has an A7 chord and a quarter note A, quarter note B, quarter note C, quarter note D.

2000 ANALYSIS

- Bar 9, 17, 25, 73, 113: Favorite G major pattern
- Bar 13 and 77: Baroque motif
- Bar 19 and 84: Tritone substitution
- Bar 53: False fingering
- Bar 97-110: Tea For Two motif
- Bar 117: Ko-ko triplet motif
- Bar 125: Favorite ending

Phil Woods

John Coates



Giants at Play

- Phil Woods – alto sax, clarinet
- John Coates – piano

Pacific Street Records
May, 2001

2:50
145bpm

2001 TRANSCRIPTION

♩=140

1 G Δ 1

D-7

4 G7 C Δ C-7

8 F7 G Δ E-7

Detailed description: This is a musical transcription for guitar in 3/4 time, with a tempo of 140 bpm. The key signature has one sharp (F#). The transcription is divided into three systems of four measures each. The first system starts with a double bar line and a circled '1' above the first measure, indicating the first fret. Chords G Δ and D-7 are indicated. The second system includes chords G7, C Δ , and C-7. The third system includes chords F7, G Δ , and E-7. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and triplets. A circled '1' is also present above the first measure of the third system.

2001 ANALYSIS

- Bar 22: Ko-ko triplet motif
- Bar 62, 114, 119: False fingering
- Bar 82: Diatonic sequence
- Bar 106: Ko-ko E major ii-V pattern

SUMMARY

- Examined 7 recordings spanning close to 50 years of Phil Woods's discography
- Traced the influence of Charlie Parker's seminal recording of "Ko-ko"
- The solos illustrate all of the techniques of bebop including bebop scales, chromatic approach notes, enclosures, tritone substitutions, etc.

Research Poster Sessions: 2:00-4:00 PM

Friday, January 5, 2018

PM Marsalis Hall Foyer - Exhibition Level



Welcome to Scooby-Sax!

The Website of Jeff Rzepiela

- Home
- Biography
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- Transcription Method
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Welcome to Scooby-Sax, the website of saxophonist, flutist, and teacher, Jeff Rzepiela.

The website shares information about my performances, my thoughts on **jazz improvisation**, **jazz solo transcriptions**, and information on my teaching activities. It is a frequently updated source of some of the best jazz saxophone transcriptions.

Follow the links on the left to see more information about the individual topics.

Jeff Rzepiela
scooby@scooby-sax.com

[Legal Info](#)

PHIL WOODS WEBSITE (PHILWOODS.COM)

The screenshot shows the homepage of the Phil Woods Official Web Site. The browser address bar displays "philwoods.com". The site's logo, "Phil Woods Official Web Site", is prominently displayed at the top left. A navigation menu is located below the logo, with the "Store" dropdown menu currently open. The "Store" menu lists several categories: CDs, DVDs, Sheet Music, Phil's Hat, and My Account. The "Sheet Music" category is further expanded, showing sub-options: Play-along, Big Band, Saxes, Little Big Band, + Strings, Other, Leadsheets, and Solo Transcriptions. The "Solo Transcriptions" option is circled in red. In the background, a photograph of Phil Woods playing the saxophone is visible. At the bottom of the page, there is a "Contact Us" button and a breadcrumb trail: "philwoods.com/Sheet-Music/category".

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