

Phrase markings are not included in the lead sheets. Slurs also are very rarely used in the lead sheets (used only when the slur is an intrinsic part of the melody). Slurs, however, are an important fingerprint of the artist and are used in all the transcribed solos.

## general

Ⓐ Ⓑ rehearsal letters are in large circles

1 2 numbers in boxes are for sections to cue or the chorus number in a transcribed solo

4-feel / 2-feel / 1-feel: these should be self-explanatory. If it is “swing” and there is no feel indication, it’s 4-feel. If it’s 2-feel, it will be marked as such.

♩ = ca. 216 metronome markings relate only to the source recording

small melody note passages (cue sized notes) are not part of the melody

Phrase markings and slurs are rarely used in the lead sheets: phrasing is left up to the performer. Listening to the original recording is always a good place to start developing your own interpretation. In transcribed solos, I use slurs to help delineate the soloist’s lines. Also see quarter note notation and accent markings (next page).

Transcribed solos: C<sub>4</sub> edition tenor sax solos are written an octave higher than they actually sound

## rhythm hits

C<sub>4</sub> lead sheets are designed to give rhythm section players (piano, bass, drums, guitar) enough information to play the composition as it was originally recorded. Stemmed rhythm notations under the staff are used to show rhythm section punctuations. If you listen to the recording associated with each lead sheet, the notations should be clear to you. Sometimes the “hits” are just for piano, sometimes they are bass notes, etc.

⌘ used for chords or full rhythm section “hits”

♩ note heads are used for bass notes, bass drum, snare drum or any single note situation

## chord symbols and bass note indications

Ⓓ Ⓔ small circled letters below or above the staff are bass notes

chord symbol placement:

C<sub>4</sub> lead sheet: chord symbols above the staff are for the melody. Any different chord symbols for the solos are indicated under the staff.

B<sub>b</sub>, E<sub>b</sub>, C<sub>2</sub> lead sheets: the solo chord progression is written above the staff. Sometimes a different melody chord progression is shown under the staff.

Chord symbols in the C<sub>4</sub> lead sheets are often placed above the syncopated melody note that the chord would actually go with, so rhythm section players can see where the harmonic rhythm is placed. If I feel there would be confusion for the bass player, often I write “Bass walks” to let the bass player know that he or she doesn’t have to worry about these anticipations.

Transcribed Solos: small chord symbols under the staff are melodic analysis. Altered chord tones (#5, b9, #9, 13, etc.) may also be shown under the staff.

## articulation markings

See the note regarding phrase markings and slurs (under **general**).

If a note is not contained within a slurred passage, it is tongued in some manner. How the tongue is used can be a very personal part of the artist’s interpretation. Some artists (like trumpeters Clifford Brown and Clark Terry) have extraordinary tongue flexibility and use the tongue more than other artists.

Jazz artists also develop what I call liquid tonguing which is their own personal way of articulating within their line while still keeping the line relatively smooth. This type of tongue usage is not practical to try to notate. In fast passages, I also use slurs to define the line rather than trying to catch each use of the tongue.

⌘ long note, at least full value





♩ doesn’t always mean staccato, but it always means separated from the next note.

× can be a swallowed note, or just a much less-emphasized note.



→ note is played a little late

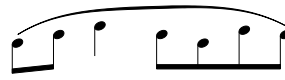
**approaches to a note**


**slide into**


-  a definite scoop or lip from below
-  when sliding from note to note
-  slurred notes with an upward scoop into the 2nd note
-  if it's the same note, bending with no articulation to the next rhythmic pulse

**quarter note notation**




every quarter note on the beat is marked  or  unless it falls within a slurred passage, where it is obviously long:



 a dot over or under a note means separated from the next note or shorter than full value

 a line over a note means long, at least full value, can also mean pushed a little


**falling off a note**

-  lipping or bending the note down
-  smooth longer fall (like trumpet half valve)
-  rough fall (like horns using fingering)

**syncopated quarter notes**

Syncopated quarter notes (long) are written this way:








I know this notation  is often used when the middle note is supposed to be played short in a medium up or up tempo. However, to avoid any confusion as to whether the middle note is long or short, years ago I adopted the house policy of using the following notation when the middle syncopated note is short:




This doesn't mean to clip the second eighth note, just play it in the normal syncopated, shortened way.

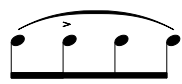
**single grace note variations**


I notate a grace note, if a definite note is actually played or fingered

-  normal grace note
-  normal grace note that slides into the next note
-  grace note is swallowed or purposefully distorted
-  same, except definite slide into the next note
-  grace note is on the beat

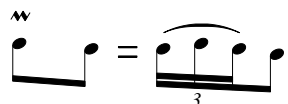
**accent markings**


 normal accent


 small accent, often used to help show how the artist accentuates within his or her line


 used to indicate the strongest accent

**other ways to connect notes**

 normal turn

 turn (half step up)

 up then down (horns with lip)

 up then down (horns with fingering)

**use of alternate fingerings**

Trumpet and saxophone alternate fingerings are indicated when used.

Notation is very limited in jazz. The performer has to make it swing - you can't really do that with notation.