

**Why:**

Why would anyone put themselves through the "agony and pain" as I did transcribing this "monstrous" recording? Easy: I had to, I needed to and I wanted to. "Had to" because these solos represent the ultimate in pentatonic playing. A style easily recognizable, but not very well documented. "Needed to" because this style has affected every major player coming out of the "Coltrane-school", and therefore I should have knowledge of it, and "wanted to" because the explorer in me was curious to how this would look on paper.

Transcribing used to be, and still is, my main source of gaining information about different styles and how to play them, and has therefore been a major part of my practice routine until recently. Lately my professional career has demanded more time and as a result my practicing has suffered. So what is of essence for me today is to be as efficient as possible and close a few "chapters" as I move on. I would say that these transcriptions fulfil this prophecy.

About the transcription:

There were several ways of doing this. My initial goal was to transcribe every note from the two sax players, but I soon realized that that was an impossible task. Playing simultaneously on vamps and cues made it impossible to differ one from the other, and therefore it would be more of a guessing game as to what Dave and Steve were actually playing. My point of doing this was to make it as accurate as possible so I left them out. I also left out all of the flute parts since they are played in a range not applicable for the saxophone.

About the notation:

Most of you have probably transcribed before or checked out transcriptions by other saxophonists and are therefore familiar with the notation of "overtones" and "false fingerings." Just a reminder; the notes in parenthesis are the notes gripped and the note above is the sounding note. False fingerings are notated with a "+" immediately above the note in question. All other notation should be pretty much self explanatory. Wanting this document to be as accurate as possible, I used "WaveLab" a computer program that allows you to, among other things, slow down the tempo but still hear the actual pitch. For the "sheets of sound" parts of these solos, this was the only way of hearing what was actually played. All other transcribing was done the hard way... play – pause – notate.

Technical support:

I wish to thank the following people for helpful advice/support: Dag Hundstad, Jens Petter Antonsen, Hans Mathisen, Helge Sunde, Håvard Wiik

Note:

The tunes are in some cases played differently than the lead sheets. These are not transcribed from the album but copies of the original lead sheets. In some cases the solos differ from the original form and chord changes. I've made a note of this on the tunes in question. The head on "Children's Merry-Go-Round" is not included due to the fact that the solos are based on free form.

I started this project May 4, 2002 and today, September 12, 2002 I'm writing these final words. I transcribed about one minute of solo every day which took from 45 minutes to 2½ hours. I wore out 4 pens and used 184 pages of music paper, and my right hand is still sore from typing all the notes manually into my computer.

I had a blast transcribing these solos. Hopefully you'll discover the beauty and complexity while playing them. I sure did.

Petter Wettre

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