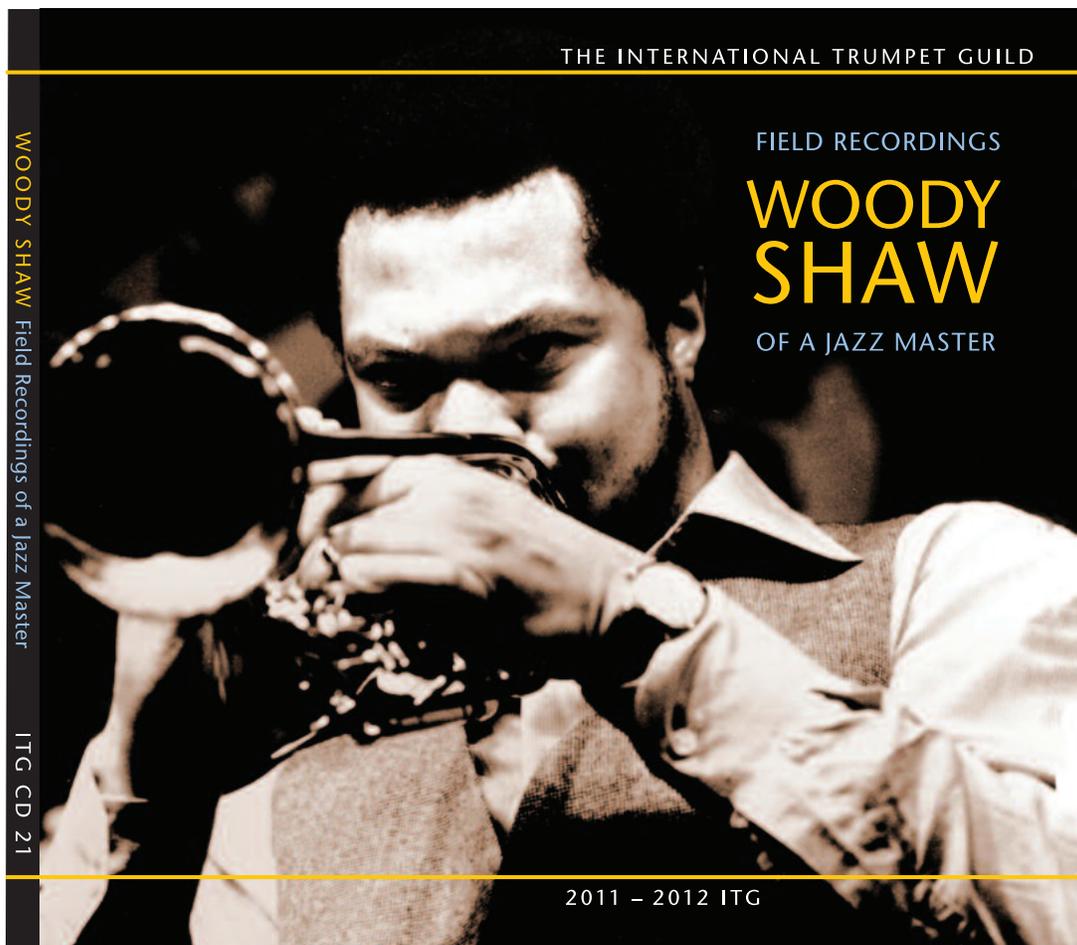


Woody Shaw

Transcribed solo from
To Kill a Brick

from International Trumpet Guild Annual CD No. 21, *Woody Shaw: Field Recordings of a Jazz Master*

Transcription by Marcus Printup



International Trumpet Guild®

Woody Shaw's solo on

To Kill a Brick

As featured on *Woody Shaw: A Trumpet Legacy Revisited* (ITG CD-021)

Transcription by Marcus Printup



Understanding the Solo, by Pat Harbison



Woody Shaw's innovative use of line, interval and harmony cannot be better and easier seen than in his handling of the standard 12-bar blues in B-flat. In sixteen amazing choruses of *To Kill a Brick*, Shaw incorporates his signature devices of sequences, polychords and bitonality, planing, interval-based playing, pitch sets, pentatonic scales, and modes of limited transposition such as the octatonic or diminished scales. Many of these musical elements are present in the music of Coltrane, Little, Wayne Shorter, and others—and Shaw found a personal way to integrate and adapt them to the trumpet. In order to do so he developed a stunning ability to cleanly execute wide intervals, a phenomenal finger technique and the ability to articulate legato passages at a very rapid speed. Combine this with a rich dark sound and a personal approach to vibrato and inflection and you have a singular voice.

Note: Pat Harbison's complete commentary on Woody Shaw: A Trumpet Legacy Revisited can be accessed by clicking here:

<http://www.trumpetguild.org/products/recordings/harbisonarticle.htm>

Transcription notes, by Marcus Printup

Along with analyzing this solo, it is important to listen and feel internally what Woody is playing over the blues changes. Woody had perfect pitch and perfect recall and could naturally hear the complex harmonic and rhythmic patterns he played. It is also important when learning this solo to try and feel Woody's soulful/abstract, yet down-home and earthy, inflections, which are impossible to notate. When transcribing this solo, there were the inevitable questions regarding occasional notes and rhythms, with some very hard to decipher. There are many such spots, where Woody plays on top of the time and cracks notes. For the most part, I wrote in the notes he played even though I believe he was intending on hitting another note with the same fingering.



FROM:
WOODY SHAW: A TRUMPET LEGACY REVISITED
ITG CD 021
TRANSCRIBED BY MARCUS PRINTUP

WOODY SHAW'S SOLO ON TO KILL A BRICK



WOODY SHAW

♩ = 276 (1)

TRUMPET IN B \flat

(CHANGES: BLUES IN B \flat)

6

(2)

12

19

(3)

25

(4)

32

3

38

43

(5)

49

3

TO KILL A BRICK

55

61

6

3

65

69

3

3

3

7

HALF VALVE BEND

74

HALF VALVE BEND

81

bent

8

87

92

96

9

3

3

3

3

101

14

Musical staff 157-162: Treble clef, key signature of one sharp (F#). Measures 157-162. Includes slurs and accidentals.

Musical staff 163-166: Treble clef, key signature of one sharp (F#). Measures 163-166. Includes slurs and accidentals.

Musical staff 167-170: Treble clef, key signature of one sharp (F#). Measures 167-170. Includes slurs and accidentals.

Musical staff 171-174: Treble clef, key signature of one sharp (F#). Measures 171-174. Includes slurs and accidentals.

Musical staff 175-178: Treble clef, key signature of one sharp (F#). Measures 175-178. Includes slurs and accidentals.

Musical staff 179-182: Treble clef, key signature of one sharp (F#). Measures 179-182. Includes slurs and accidentals.

Musical staff 183-188: Treble clef, key signature of one sharp (F#). Measures 183-188. Includes slurs and accidentals.

Musical staff 189-192: Treble clef, key signature of one sharp (F#). Measures 189-192. Includes a triplet of eighth notes and a slur over the final two measures.

15

16