

**MAN OF MANY PARTS: A STUDY OF BUDDY COLLETTE'S JAZZ
VOCABULARY ON MULTIPLE WOODWIND INSTRUMENTS**

A PROJECT REPORT

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ABSTRACT

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By

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May 2016

This paper is a study of Buddy Collette's improvisatory style on four woodwind instruments: alto saxophone, tenor saxophone, clarinet and flute. Transcription and analysis of Collette's solos provide examples of the vocabulary he generated and used on each of instrument. This paper also includes some of Collette's significant life events, including contributions made to the Los Angeles jazz scene.

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CHAPTER 1

INTRODUCTION

This project highlights the music of Buddy Collette, a wonderful Los Angeles jazz musician who did a lot of studio work, but has not been adequately recognized for his contributions to the jazz idiom. Jazz musicians who, like Collette, play multiple woodwind instruments face the challenge of not only mastering the difficult technical aspects of each instrument, but also with being able to play fluently enough to improvise. While there are many publications dealing with various aspects of jazz improvisation, very few (if any) attempt to describe the experiences of doublers and how they master the skills required to improvise freely on different instruments. This project aims to fill that void. Thus, much can be gained from studying Collette's proficiency as a woodwind double and superior improviser.

One of the most significant published sources on Collette's life is his autobiography, written with StevenLouis Isoardi, *Jazz Generations: A Life in American Music And Society* (2000). In this publication Collette talks about his life and offers a firsthand, account of his musical development and the people he worked with. While this book contains important stories from Collette directly, there is not much offered in terms of musical analysis of his improvisatory style.

There is a recorded audio interview of Buddy Collette speaking about his life and experiences with other well-known musicians. In *Buddy Collette: A Jazz Audio Biography* (1994), he speaks about the segregation that he and other African American musicians struggled with during their careers. While this interview does contain information regarding Collette's

experiences in his professional and personal life, it does not include a musical analysis of his playing or a description of how he practiced.

A book titled: *Central Avenue Sounds: Jazz In Los Angeles* (1999), by Clora Bryant, Buddy Collette, and others is a compilation of stories of jazz musicians that had a great impact in the jazz scene on Central Avenue in Los Angeles, California. Collette's story is in this book, but is the same information that is used in his autobiography. Unfortunately, in light of his autobiography there is no new information to gain from this book.

Charles Mingus's autobiography, *Beneath the Underdog: His World as Composed by Mingus* (1971), depicts the life of the jazz bass player. The stories in this book are written by Mingus, but are difficult to follow due to Mingus referring to himself in multiple names, and the information is disjointed. Buddy Collette is mentioned occasionally throughout the book, but sporadically. Collette and Mingus were lifelong friends, but little information is published in this book about the two of them playing music together.

The majority of the articles published on Collette are performance reviews, book reviews or memorials after his death in 2010. The availability of new information on the multi-instrumentalist is rare; the majority of stories that have been published are stories that have been previously released by Collette.

This project report employs two main methodologies. It is primarily based on transcriptions and analysis. Using this approach, the focus of study is on four recordings: "Zan," from *Man of Many Parts* (1956). "Orlando Blues," from *Tasty Dish* (1957). "Buddy Boo," from *Nice Day With Buddy Collette* (1957) and "Some Folks Like The Blues," from *Buddy Collette and His West Coast Friends* (1956). It is important to understand how woodwind doublers, such

as Collette approach improvisation. In addition, any assessment of this activity must account for two areas of influence: the idiosyncrasies of the particular instrument being played and the characteristics of the player's improvisatory style.

Transcriptions from recorded performances on four different instruments (flute, clarinet, alto saxophone and tenor saxophone) over the 12-bar blues form will determine if the vocabulary and phrasing that Collette uses on one instrument is similar to the vocabulary that he uses on another. The vocabulary and phrasing style of Buddy Collette shown through transcription will demonstrate if his improvisation vocabulary is instrument specific or if Collette's individual music voice is prominent on all instruments.

The remainder of this paper is divided into three parts: biography, transcription and analysis, and conclusion. The biography portion of this paper focuses on events in Collette's musical and personal life that influenced him to become the musician that he was, and for the professional contributions for which he is well known. Teachers and peers that impacted Collette's playing, and a description of the general time period during which Collette began study on each instrument will be introduced. The analysis section of this paper includes four transcribed solos as mentioned above and provides key elements in Collette's playing of different instruments. Highlighted concepts include: articulation, instrument range, note length, improvisatory vocabulary. The final section of this paper is a synopsis of Buddy Collette's life and contributions to music and the Los Angeles jazz scene.

CHAPTER 2

A BIOGRAPHICAL OVERVIEW/SUMMARY

Buddy Collette (1921-2010) is one of jazz music's best-kept secrets. Collette was born and raised in Los Angeles, California, and lived here throughout his entire life. On the local scene he performed as a studio musician during a key period in Los Angeles's jazz history. One of the major contributions that Collette made in jazz history was bringing the flute and clarinet to the forefront of jazz, whereas before, they were simply classical instruments, and played only in a jazz group occasionally. Collette played both the flute and clarinet along with saxophone on his own albums, as well as during studio recording dates.

Even though Collette helped to make tremendous strides on the Los Angeles jazz scene through his woodwind playing, improvisation, and contributions to social justice, he is not widely recognized as one of the "front men" in jazz history. His own style of improvising and playing is very recognizable as is his ability to carry his own musical voice across all of the different instruments that he played.

Born William Marcel Collette, he was nicknamed "Buddy." He grew up with his family "near Compton Avenue and Thirty-third Street."¹ His parents were not from Los Angeles, but met when they both moved to the city earlier in their lives. Collette's childhood was full of music, friends, and he had two loving parents who supported him. His father did not show much affection toward him or his siblings, but Collette knew that he was loved. His dad spent a lot of

¹ Buddy Collette and Steven Isoardi, *Jazz Generations: A Life in American Music and Society*. (New York, Continuum International Publishing Group, 2000), 1.

money on himself, rather than his family. Collette's mom tried to help the kids out as much as she could, but the funds were limited.²

Collette grew up in Watts with Charles Mingus. As they grew musically, they played duets together on the trains, around town, and became lifelong friends. In Mingus's autobiography, he tells stories of their childhood that Collette did not speak of. From Mingus's point of view, it seems as though Collette was much more mischievous than was revealed in Collette's autobiography. Mingus told a story about a time when Collette had a car, and they all wanted to go out, but didn't have the money, so they stole gas from other people's tanks.³

Collette's first musical experiences began at ten years old with weekly piano lessons at his grandmother's house. He was not fond of the piano and never wanted to practice. One day, Collette noticed that his father brought home an alto saxophone to learn how to play and Collette became infatuated with the idea of learning music.

Eventually, Collette quit piano and started learning the saxophone. He had not been playing very long when one of his best friends, Vernon Slater wanted to learn how to play. So, Collette became a teacher at age twelve. Around this same time, Collette and several of his friends started their own band. They played around town and were asked to play at local events by different people in the community. Charles Mingus was a member of the group, as well as many of their peers from school.

² Collette and Isoardi, *Jazz Generations*, 3-4.

³ Charles Mingus, *Beneath The Underdog: His World As Composed by Mingus* (New York: First Vintage Books Edition, 1961), 87-89.

Collette was determined to play the kind of music he wanted, despite the fact that his personal playing style and choice of instruments played in jazz were not mainstream. Jazz flute was not common to hear at all, especially before Collette's time. He did not have any role models to look up to in regards to jazz flute and improvising on that instrument. He stated, "I played flute because I liked the sound of it...There were things that hadn't been done that I wanted to try. That was why I started playing flute."⁴ This time period that he was talking about was around 1946 when Collette began taking more of an interest in the flute. As a child, Collette's family listened to musicians such as Louis Armstrong, Fletcher Henderson, Duke Ellington, and many more.⁵ All of these musicians were great role models for Collette, and greatly influenced his career.

During the 1950s, there were two different musicians unions operating in Los Angeles. One union was for white musicians and the other was for African American musicians. "Despite working hard to carve out a career, Collette risked everything while seeking fairness for black union musicians in the years just prior to the Supreme Court's *Brown v. Board of Education* decision in 1954."⁶

As quoted in an article by Barbara Isenberg, Buddy Collette stated: "We started a symphony orchestra in the late '40s. Mingus and I met guys who played in the symphony, and they'd heard about the amalgamation of the white and black unions that we were trying to get

⁴ Collette and Isoardi, *Jazz Generations*, 77.

⁵ *Ibid.*, 12.

⁶ Mark Meyers, "Buddy Collette: 1921-2010," *Jazz Wax*, September 22, 2010, accessed November 2, 2015, <http://www.jazzwax.com/2010/09/buddy-collette.html>.

together. I thought it was a good idea for us to have that symphony training, so I got people together, mostly minorities, to play Brahms and other literature.”⁷

Collette knew that action needed to be taken in order to improve the working conditions of African American musicians. In Collette’s autobiography, he describes situations where white musicians from Local 47 would not be required to pay as much for their work dues as the black musicians from Local 767.⁸ In an interview with Collette in the *Los Angeles Times* in 2000, Collette stated: “I knew that was something that had to be done...I had been in the service, where our band was integrated. My high school had been fully integrated. I really didn’t know anything about racism, but I knew it wasn’t right. Musicians should be judged on how they play, not the color of their skin.”⁹ Collette was always an advocate for human rights, and will always be well respected for the work he did in order to gain rights for African American musicians.

There were a group of people that were working toward establishing equal rights for African American musicians. “We contacted James C. Petrillo president of the American Federation of Musicians, who didn’t like the idea,” and did not understand why it should be a necessity for the two groups to join together.¹⁰ A team of musicians, including Collette

⁷ Barbara Isenberg, “Buddy Collette’s Los Angeles,” *Los Angeles Times*, September 22, 2010, accessed November 8, 2015, <http://articles.latimes.com/2010/sep/22/entertainment/la-et-buddy-collette-20100922>

⁸ Collette and Isoardi, *Jazz Generations*, 110-111.

⁹ Dennis Hevesi, “Buddy Collette, Musician Who Played With Jazz Greats, Dies at 89,” *New York Times*, September 29, 2010, accessed November 18, 2015, http://www.nytimes.com/2010/09/29/arts/music/29collette.html?_r=1

¹⁰ Collette and Isoardi, *Jazz Generations*, 117.

“circulated petitions, asking musicians to endorse the ideas of amalgamating the two locals.”¹¹

Most people were against this idea. Eventually, after many years of segregation, difficulties finding work, and tireless work in promoting the two unions to come together, the unions finally joined. In an article published by the *New York Times*, Hevesi noted “On April 1, 1953, the black and white locals of the union in Los Angeles merged.”¹²

After Collette joined the service in 1941 and was stationed in Oakland, California, he refused to play baritone saxophone with Marshal Royal’s band. Collette excelled on alto saxophone and did not want to be limited musically. Instead, he was placed into a band that was lacking in skill and motivation.¹³ Collette said that the captain threatened to ship people out if they didn’t learn to play better.¹⁴ The guys in the group started asking Collette for advice on their instruments, and he began teaching them, thus beginning his pedagogical career. Eventually, the band was improved, and the captain noticed their style. Much to Royal’s dismay, Collette’s band started being offered the performances that Marshal Royal wanted his band to have.

After Collette left the military, he was given four years of free schooling via the G.I. Bill, and studied with many people during those years. He also became a teacher to some of the great jazz musicians that greatly influenced modern jazz. One of the most well-known musicians was Eric Dolphy.

¹¹ Collette and Isoardi, *Jazz Generations*, 117.

¹² Hevesi, *New York Times*, “Buddy Collette, Musician.”

¹³ Collette and Isoardi, *Jazz Generations*, 56-58.

¹⁴ *Ibid.*, 57.

In Collette's autobiography, he explains his experience with flute doubling: "I also had an advantage with the flute. It began to get popular around 1950, 1951, 1952. Before then most saxophone players just played clarinets and saxophones. When it became in demand for saxophone players to have clarinet and flute also, I was ready."¹⁵ He goes on to say that he had already been playing the flute for about ten years at this point in the Stars of Swing, a Los Angeles group featuring Britt Woodman, Lucky Thompson, John Anderson, Spaulding Givens, and Oscar Bradley.¹⁶ Collette also explained "I did studio work not because I thought it was the greatest, but because I was challenged by it."¹⁷

Collette's interests in music were vast, and he was able to transform his sound just by listening to other musicians around him. He was a lifelong student and always wanted to study with people in order to learn their approach and perspective on playing music.

¹⁵ Collette and Isoardi, *Jazz Generations*, 141-142.

¹⁶ Concord Music Group, "Charles Mingus," 2016, accessed October 12, 2015, <http://www.concordmusicgroup.com/artists/charles-mingus/>.

¹⁷ Collette and Isoardi, *Jazz Generations*, 142.

Typically, eighth note passages are played legato and with jazz articulation. This type of articulation includes articulating the first and second notes, slurring into the third, articulating the 4th, slurring to the 5th, etc. The legato articulation that is standard in jazz creates a pattern of articulation that allows the improviser to play fast passages smoothly and swing easily. The way that Collette plays his shorter notes on eighth note passages completely goes against the standard jazz articulation. However, he is able to do this in a way that still fits the style. This has a lot to do with the lightness of his playing. Some musicians have a tendency to play loudly with a lot of weight on the notes. Collette does not; therefore, he has been able to clearly present his own unique style of playing through a variety of articulations, rhythmic preferences, and improvisatory language.

Collette has a tendency to play shorter eighth-note passages much more often on the flute, (which is shown in Figure 1) and clarinet (Figure 2) than he does on alto or tenor saxophone. Saxophone is Collette's first instrument. This stylistic approach could be the result of the clarinet and flute being more difficult instruments, an indication that he does not feel as technically comfortable on them. Even though the flute and clarinet are difficult instruments to double on, Collette developed his own way of soloing that afforded him the ability to create his own voice through improvisation. Collette's performances on the flute and clarinet came through in a very fluid manner and accented with his own personal style, even though they were not his primary instruments.

The flute is arguably one of the more difficult woodwind instruments to learn and play. For some, the primary challenge is the production of sound. Since the instrument does not have a reed, the player must instead direct the air across the hole in the head joint. Since sound

production is so difficult for many upcoming flutists, articulation and range becomes yet another facet of playing flute that performers struggle with. Collette studied and worked out the most difficult parts of playing flute, and did so with such ease that he was able to improvise on the instrument without sounding hindered.



FIGURE 2. “Orlando Blues” (mm 40-42) Buddy Collette on eighth note passages.¹⁹

Another common trait in Collette’s improvising is the use of triplets. Three of the four transcriptions included in this paper highlight the use of a triplet figure (See Figure 3, Figure 4 and Figure 5). Collette did not play bebop lines the way that Charlie Parker or Dizzy Gillespie did when they improvised. Collette’s playing was much more subdued, and therefore he employed rhythmic figures and techniques to develop soloistic motifs and ideas.



FIGURE 3. “Buddy Boo” (mm 1-2) Buddy Collette’s use of triplets on saxophone.²⁰

¹⁹ Buddy Collette, *Buddy’s Best*, Dooto Records, DTL 245, 1957, CD, transcribed by Kim Davis.



FIGURE 4. “Orlando Blues” (mm 14) Buddy Collette’s use of triplets on clarinet.²¹



FIGURE 5. “Orlando Blues” (mm 31) Buddy Collette use of triplets on clarinet.²²

On the clarinet, a commonplace on the instrument that doublers struggle with is known as the “break,” which is switching from concert G# to Concert A in the staff. In Figure 4, Collette is shown improvising across the “break” and does so with great ease and fluidity. Another common struggle for multi-instrumentalists to conquer on the clarinet is the alternate fingerings for the two pinky fingers. Collette has such an ease about the way he performs on clarinet and is able to navigate these parts of the instrument very smoothly, especially while improvising.

Saxophone is Collette’s primary instrument. While there are parts of the instrument that are difficult for many people to master, such as playing quietly with articulation in the lower or

²⁰ Buddy Collette, *Nice Day With Buddy Collette*, Contemporary Records, OJCCD-747-2, 1992, CD, transcribed by Kim Davis.

²¹ Collette, *Buddy’s Best*, transcribed by Kim Davis.

²² *Ibid.*, transcribed by Kim Davis.

higher registers, Collette is able to play flawlessly through all octaves, and he has great articulation and style on the instrument.

While improvising, Collette often uses thirds to create both melodic and rhythmic tension and release within the solo. He alternates back and forth between the thirds at different points in his solos. Three examples listed on pages 14-15 depict the use of thirds. (See Figure 6, Figure 7, Figure 8). As show in Figure 8, Collette uses the same idea as before with playing in the different series of intervals. However, this time he starts out this figure with the use of minor thirds, but used fourths on the last two beats. In all three of the excerpts listed below, Collette began with the pattern of using thirds, and ended his solos by using a descending melodic idea.



FIGURE 6. “Zan” (mm 19-21) Buddy Collette uses intervals on alto saxophone.²³

An additional device Collette employed was the frequent use of quarter notes and half notes landing directly on the beat, without any sort of syncopation. This is heard on all of his instruments (See Figure 9, Figure 10, Figure 11). The absence of syncopation in the phrases that he chose to play is one of the most recognizable features of Collette’s playing. Use of this type of

²³ Buddy Collette, *Man of Many Parts*, Contemporary Records, OJCCD-239-2, 1992, CD, transcribed by Kim Davis.

phrase structure, combined with the characteristic short notes that Collette played, he has defined his own style, and how he improvised on all four instruments.



FIGURE 7. “Buddy Boo” (mm 50-53) Buddy Collette uses intervals on tenor saxophone.²⁴



FIGURE 8. “Buddy Boo” (mm 8-9) Buddy Collette uses intervals on tenor saxophone.²⁵

In addition to being a great improviser and performing some of the same rhythmic and melodic ideas within his soloing, Collette also played similar vocabulary on multiple instruments, and at the same point in a phrase. For example, in a twelve-bar blues progression, the fourth measure is leading into the fifth measure of the blues, or the IV chord. Over this chord,

²⁴ Collette, *Nice Day With Buddy Collette*, transcribed by Kim Davis.

²⁵ *Ibid*, transcribed by Kim Davis.

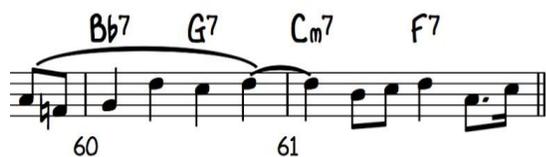


FIGURE 9. “Buddy Boo” (mm 60-61) Buddy Collette plays without syncopation.²⁶



FIGURE 10. “Some Folks Like the Blues” (mm 21-24) Buddy Collette improvises on flute without syncopation.²⁷



FIGURE 11. “Zan” (mm 23-26) Buddy Collette improvises on alto saxophone without syncopation.²⁸

²⁶ Ibid, transcribed by Kim Davis.

²⁷ Collette, et al., *Buddy Collette and His West Coast Friends*, transcribed by Kim Davis.

²⁸ Collette, *Man of Many Parts*, transcribed by Kim Davis.

Collette uses very similar vocabulary. One example is in Figure 12, measure 35. He uses this same melodic shape in the first two beats of Figure 12, measure 35, just as he does in Figure 13 for the first two beats. Even though the notes that are being played do not directly transpose, the shape of the line is something that he seems to have practiced on saxophone and transferred to his other instruments.

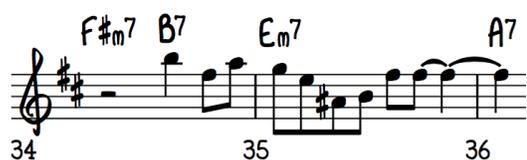


FIGURE 12. “Zan” (mm 34-35) Buddy Collette’s melodic tendencies while improvising on alto saxophone.²⁹



FIGURE 13. “Orlando Blues” (mm 9) Buddy Collette’s melodic tendencies while improvising on clarinet.³⁰

²⁹ Collette, *Man of Many Parts*, transcribed by Kim Davis.

³⁰ Collette, *Buddy’s Best*, transcribed by Kim Davis.

Through transcription and analysis of Collette’s playing, it is apparent that even though he played four different instruments, he had the same or similar thought process when improvising on each of them. Without speaking to Collette in regards to his approach to practicing jazz, it is obvious to see how much he has practiced playing in a specific style, as well as applied knowledge learned on one instrument, and then transferring that style to another instrument.

One of the most impressive qualities about Collette’s performance on his instruments is the fluidity that he achieved in different registers. Each instrument has idiosyncrasies that make it challenging to master and perform on throughout all registers. As shown in Figure 14, Collette is playing in the altissimo registers of clarinet, and then easily transitions to the lower registers.



FIGURE 14. “Orlando Blues” (mm 28-29) Buddy Collette’s range on clarinet.³¹

As shown in Figure 15, Collette also plays in the highest register of the flute as well. In this excerpt, it shows him playing up to the high C on the flute. Achieving this kind of facility on the instrument shows how capable Collette is on all of his doubles, and it shows how much technique he has developed in order to play improvised phrases like this.

³¹ Collette, *Buddy’s Best*, transcribed by Kim Davis.



FIGURE 15. “Some Folks Like the Blues” (mm 12) Buddy Collette’s range on flute.³²

As shown in measure 6 of “Zan” on page 15 (Figure 16), Collette demonstrates his ability once again to be able to play in the upper registers of the alto saxophone. This range is one that Collette performs on all four of his instruments, and also has the dexterity to play in the lower and mid-ranges of each instrument. The higher register is typically more difficult than the lower parts of the instruments.

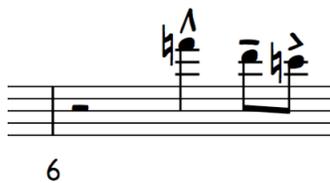


FIGURE 16. “Zan” (mm 6) Buddy Collette’s range on alto saxophone.³³

³² Collette, et al., *Buddy Collette and His West Coast Friends*, transcribed by Kim Davis.

³³ Collette, *Man of Many Parts*, transcribed by Kim Davis.

There are several different elements of Collette's playing and improvising that are characteristic of his style. With all four instruments, Collette plays triplet figures, short note values, and rhythms that are not syncopated. These qualities found in his improvisation are very idiomatic to his style, and are easily understood and can be seen via transcription and analysis. All of these different devices clearly define the style and thought process of this wonderful musician.

CHAPTER 4

SUMMARY OF STYLE

Analysis of the transcribed jazz solos performed by Collette illustrates the similarities in phrasing, melodic ideas, and language he used in improvisation through all instruments. It is possible to see the phrasing structures and the opportunities that each instrument provided him with while improvising. Through transcription, it is obvious that Collette used the knowledge he learned on one instrument as his model for theory and improvisation, and applied it directly to his other instruments.

There are many areas that lend themselves to continued future research on this topic. In order to understand the improvisatory language of Buddy Collette, a next step to continuing this research might be to gain more insight on Collette's approach to improvising and doubling on woodwind instruments from the perspectives of fellow musicians. The stories and insight from Collette's fellow musicians could provide valuable information that has not yet been documented. Not only would the anecdotes allow future students and teachers to better understand the music, teaching and writing style of Collette, but it would likely provide a better understanding of the evolution of jazz flute, the Los Angeles jazz scene in its earlier days, and a deeper understanding of the history of musicians who worked alongside Collette.

Another valuable avenue for future research on Collette would be to see out former students in order to compile data on Collette's teaching style. Speaking directly to some of Collette's students could provide insight into his practice techniques for woodwind improvisation. To date, information on Collette's approach to learning music, doubling, and improvisation are relatively nonexistent.

Buddy Collette remains an unsung hero in Los Angeles local jazz history as well as on a national level. As an African American, he worked to create a better working environment for African American musicians in Los Angeles. Collette lived a very successful and fulfilling life, and was a leading proponent of jazz flute playing, improvising, and worked to gain equal rights for the African American musicians that he worked with. His legacy will continue to inspire musicians around the world.

APPENDICES

APPENDIX A
TRANSCRIPTION OF BUDDY COLLETTE'S SOLO ON
"ORLANDO BLUES"

CLARINET IN B \flat

Musical notation for measures 17-18. Measure 17 starts with an F7 chord. Measure 18 includes a triplet of eighth notes.

Musical notation for measures 19-20. Measure 19 starts with a C7 chord. Measure 20 includes an accent (^) over the first note.

Musical notation for measures 21-22. Measure 21 starts with a Dm7 chord. Measure 22 starts with a G7 chord.

Musical notation for measures 23-24. Measure 23 starts with a C7 chord. Measure 24 includes an accent (^) over the first note.

Musical notation for measures 25-26. Measure 25 is circled and labeled (25). Measure 25 starts with a C7 chord.

Musical notation for measures 27-28.

Musical notation for measures 29-30. Measure 29 starts with an F7 chord.

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CLARINET IN B \flat

Musical score for Clarinet in B \flat , measures 31-37. The score is written in treble clef with a key signature of one flat (B \flat). Measure 31 starts with a C7 chord and contains a triplet of eighth notes (F \sharp , G, A \flat) followed by a quarter note (B \flat), a quarter note (C), a quarter note (D), and a quarter note (E). Measure 32 continues with a quarter note (F \sharp), a quarter note (G), a quarter note (A \flat), and a quarter note (B \flat). Measure 33 starts with a Dm7 chord and contains a triplet of eighth notes (F \sharp , G, A \flat) followed by a quarter note (B \flat), a quarter note (C), and a quarter note (D). Measure 34 continues with a quarter note (E), a quarter note (F \sharp), a quarter note (G), and a quarter note (A \flat). Measure 35 starts with a C7 chord and contains a quarter note (B \flat), a quarter note (C), a quarter note (D), and a quarter note (E). Measure 36 continues with a quarter note (F \sharp), a quarter note (G), a quarter note (A \flat), and a quarter note (B \flat). Measure 37 starts with a C7 chord and contains a quarter note (B \flat), a quarter note (C), and a quarter note (D).

APPENDIX B
TRANSCRIPTION OF BUDDY COLLETTE'S SOLO ON
"BUDDY BOO"

Tenor Saxophone
MEDIUM SWING

BUDDY BOO

Buddy Collette, Tenor Saxophone
Nice Day With Buddy Collette (1957)

Buddy Collette
Trans. Kim Davis

♩ = 176

(2) B♭7

3 2 3 4 5

E♭7 E♭7 B♭7 Dm7 G7

6 7 8 9

Cm7 F7 B♭7 G7 Cm7 F7

10 11 12 13

(14) B♭7

14 15 16 17

E♭7 E♭7 B♭7 Dm7 G7

18 19 20 21

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TENOR SAXOPHONE

Musical notation for measures 22-25. Chords: Cm7, F7, Bb7, G7, Cm7, F7. Includes a triplet in measure 24.

(26)

Musical notation for measures 26-29. Chord: Bb7. Includes accents in measures 28 and 29.

Musical notation for measures 30-31. Chords: Eb7, Eb7. Includes a triplet in measure 31.

Musical notation for measures 32-33. Chords: Bb7, Dm7, G7. Includes a triplet in measure 33.

Musical notation for measures 34-37. Chords: Cm7, F7, Bb7, G7, Cm7, F7. Includes a triplet in measure 35.

(38)

Musical notation for measures 38-41. Chord: Bb7.

TENOR SAXOPHONE

Musical notation for measures 42-45. Chords: Eb7, Eø7, Bb7, Dm7, G7.

Musical notation for measures 46-49. Chords: Cm7, F7, Bb7, G7, Cm7, F7.

Musical notation for measures 50-53. Measure 50 is circled with the number 50. Chord: Bb7.

Musical notation for measures 54-57. Chords: Eb7, Eø7, Bb7, Dm7, G7.

Musical notation for measures 58-61. Chords: Cm7, F7, Bb7, G7, Cm7, F7.

Musical notation for measure 62. Chord: Bb7.

APPENDIX C
TRANSCRIPTION OF BUDDY COLLETTE'S SOLO ON
"SOME FOLKS LIKE THE BLUES"

SOME FOLKS LIKE THE BLUES

Flute
Medium Swing

Buddy Collette, Flute
Buddy Collette & His West Coast Friends

Buddy Collette & Max Albright
Trans. Kim Davis

♩ = 150

8th notes played with separation

The musical score consists of 25 measures of music, organized into seven lines. The key signature has one flat (B-flat), and the time signature is 4/4. The tempo is marked as Medium Swing with a quarter note equal to 150 beats per minute. The score includes various chords: C7, F7, Dm7, and G7. Measure numbers 1 through 25 are indicated below the notes. The music features eighth notes, often beamed in groups, and includes articulation marks such as accents (>) and slurs. The score concludes with a double bar line at measure 25.

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APPENDIX D
TRANSCRIPTION OF BUDDY COLLETTE'S SOLO ON
"ZAN"

ZAN

Alto Saxophone

Buddy Collette, Alto Saxophone
Man of Many Parts (1956)

Buddy Collette
Trans. Kim Davis

UP-TEMPO SWING

♩ = 250

The musical score is written for Alto Saxophone in 4/4 time, with a tempo of 250 beats per minute. The key signature is two sharps (F# and C#). The score consists of seven staves of music, with measures numbered 1 through 20. Chords are indicated above the staff: D7, Em7, A7, G7, F#m7, B7, and A. There are three circled measure numbers: (3), (15), and (19). The score includes various musical notations such as slurs, accents, and dynamic markings.

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ALTO SAXOPHONE

Musical score for Alto Saxophone, measures 21-39. The score is written in treble clef with a key signature of two sharps (F# and C#). The tempo is marked with a quarter note. The score includes various chords and melodic lines.

Measures 21-22: Chords D7, F#m7, B7. Measure 22 contains a triplet of eighth notes.

Measures 23-26: Chords Em7, A7, D7, Em7, A7.

Measures 27-30: Measure 27 is circled with the number 27. Chords D7, A. Measure 30 contains a triplet of eighth notes.

Measures 31-32: Chord G7. Measure 32 contains a triplet of eighth notes.

Measures 33-34: Chords D7, A, F#m7, B7.

Measures 35-36: Chords Em7, A7. Measure 36 contains a triplet of eighth notes.

Measures 37-39: Chords D7, Em7, A7, D7.

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APPENDIX E
GRADUATE RECITAL PROGRAM

PROGRAM

Isfahan (1967).....	Billy Strayhorn & Duke Ellington (1915-1967) (1899-1974) Arr. Kim Davis
But Not For Me (1930).....	George Gershwin (1898-1937)
My Ideal (1930).....	Richard A. Whiting (1891-1938)
Ceora (1957)	Lee Morgan (1938-1972)
The Four Winds Blow (1958).....	Buddy Collette (1921-2010) Arr. Kim Davis

INTERMISSION

Parisian Thoroughfare (1951).....	Bud Powell (1924-1966) Transcribed and Arranged: Kim Davis
Line for Lyons (1952).....	Gerry Mulligan (1927-1996)
Happy People (2002).....	Kenny Garrett (1960-) Arr. Kim Davis
June Bug (2015).....	Kim Davis (1989-)

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