ALONE & OUT FRONT

Woody Shaw's Advancement of Trumpet Dominance in Jazz

Todd Walker, Fall 2011

When we hear the music of Woody Shaw we are immediately able to identify it. Most descriptions would include remarks about his amazing technical command of the instrument and of his singular voice. However, is it valid to say he was a true musical innovator in music? Or, rather, was he among the last, if not *the* last, true innovators in the advancement of the *trumpet* in Jazz? His biggest fans and champions would no doubt lean towards the latter, but more than just the notes he chose to play, what was significant in his playing? What follows is a look, and by no means an exhaustive one, into his influences and how he broke the expectation that the saxophone would forever remain the dominant voice of Jazz.

It is generally accepted that the saxophone has been the dominant horn in Jazz since before Coleman Hawkins. With the arrival of Charlie Parker, his widespread influence, and that of Bebop, this instrument was the voice of the language.[1] Obviously, the trumpet evolved along with the saxophone, but its inherent technical challenges did not allow it to be a stand-alone, improvisatory voice of bands during, for example, the 1930s, 1940s, and 1950s. From this period, one can find many examples of bands consisting of only a saxophone and a rhythm trio and, according to record producer

Michael Cuscuna, "There have been few such opportunities for the great, near great, and very good trumpeters of the same eras."[2]

It is possible that Charlie Parker's influence was so great that many hopeful musicians focused primarily on playing the saxophone - and, for some, that may have been enough. However, when pondering what might have been the primary reason for instrument selection by hopeful musicians of the time, as well as considering various aural tastes of Jazz fans, it is important to examine aspects of the saxophone's tone production, its timbral flexibility, and overall range capabilities. From a beginner's perspective, this is an instrument that may seem daunting and appear complicated in its construction: it is fairly large (depending on its range; here I am alluding primarily to the Alto and Tenor saxophones) and has many keys, buttons, bars, and holes. The mouthpiece holds on it a cane reed that vibrates and produces the wood-like qualities in the sound. It is a sound that, while fairly loud, can develop qualities of incredible richness and sweetness. The timbre is very flexible and allows the performer to produce tones from what could be described as "woody" to "brassy." What is not apparent is that the saxophone is fairly simple to learn and that producing notes requires, compared to say a brass instrument or an oboe, notably less work. Being a brass player myself, I am clearly biased. However, what remains is the fact that with diligent practice, one can become reasonably proficient at playing the saxophone. Also, the flexibility of this instrument's tone, volume, overall timbral qualities, wide range, and technical possibilities

make it much easier to play exactly *what* the performer demands from it. For these reasons, most aspiring musicians wanted to be like their idols (most of which were saxophone players), and during the 1940s and 1950s, with exposure to live performances and recordings of say, Charlie Parker, who *wouldn't* want to be able to do what he was doing and sound like he sounded? Not many.

That being said, history shows us that there was definitely no lack of trumpet players during this era, nor would there ever be. There exist a number of examples of very successful recordings produced by trumpet players as leaders of quartets, and although these recordings were well received, they were the exception to the rule. The most compelling reason for the saxophone's long-held dominant position is that it is much more difficult for a trumpet player to have enough stamina to perform an entire set as the lone soloist. Saxophones can play as long as pianists and violinists without fatigue, but the same cannot be said for the trumpet player. Also, in terms of tone, trumpet playing at the time was not flexible enough to produce both the fiery *and* intimate timbres of the saxophone. The trumpet also has limitations, comparatively speaking, in its ability to allow the performer to fully express one's self with accuracy and conviction. While this may not be a complete list, these reasons alone lead me to believe that they may have contributed to the situation, and because the focus on the saxophone was so persistent in its existence, the trumpet relied upon it in *small group* settings for both timbral contrast and for

assistance with inevitable fatigue. Thus, the solidifying of the trumpet's position in such a way forced the performers to respond to what was being dictated by the dominant force in the idiom. That is to say, whether sidemen on record dates or live gigs on the bandstand, or even on the rare occasion when they were (rarely) on their own, trumpet players were forced to respond, or react, to the language and innovations being spoken by the saxophone.

Although trumpet players positioning themselves as *front men* with a rhythm trio was much more uncommon than we saw with saxophone players, there exist some successful examples of attempts to break free from the norm. Among the leading voices in this movement were such masters as Harry "Sweets" Edison, Clifford Brown, Wilbur Harden, Johnny Coles, Blue Mitchell, Chet Baker, and Lee Morgan.[3] Each of these performers found situations where they proved the ability to express themselves without the dominant voice of the saxophone driving them in various directions, dictating their language, their moods, their improvisatory dialect, their choice of register, or their timbral effects - *and* they were able to do so for entire sets. Cuscuna describes this no doubt liberating transfer of power: "[The performer (trumpet player) was]...free to create an atmosphere and phraseology that was suited to his instrument without responding or reacting to the more commonly accepted language of the saxophone."[4] With this transformation the role of the piano player would also require a change. The fact of the trumpet's comparatively

limited technical abilities, including issues with stamina of the *chops*, still remained, despite its performer now occupying the sole dominant location on the bandstand. Therefore, much more was demanded of the piano and it took on a more dialogic position. Cuscuna refers to this switch by comparing it with that of a piano supporting a vocalist.[5] In either case, the position of dominance was not as it would have been with a saxophonist, in which case the piano would often do little more than comp chord changes. Rather, both the vocalist and the trumpet player would require much more interplay, musical intuition, support, and filler material at various points throughout a tune and, more importantly, an entire set.

Woody Shaw was no stranger to saxophone dominance, particularly in modern Jazz, and many players of the instrument proved to influence him greatly. Early on, he, like most trumpet players, was obsessed with "flash," focusing on Louis Armstrong, Harry James, Dizzy Gillespie, and Maynard Ferguson. However, soon the list of his trumpet influences grew, following a legacy rooted in the tradition of Fats Navarro. Out of this tradition came such names as Clifford Brown, Lee Morgan, Booker Little, and Freddie Hubbard. Woody's interest in Jazz was clearly solidified following his first exposure to Clifford Brown:

> *I was about 14 or 15 and hip to many great trumpeters, but when I heard Clifford Brown with Max Roach, I completely flipped. I felt an immediate connection and affinity with Clifford. It's difficult to explain specifically what it was about his playing that struck me so deeply. All I know is, when I heard his playing, I immediately got a sense of the Jazz legacy, and I had a desire to be part of it. Then, when I found out that Clifford died in June, 1956 – the same month and year I started playing – I realized there was a*

> *mystical force that drew me to the trumpet, and I knew the reason I was here was to be a Jazz musician.*[6]

I also feel compelled to mention that, although one may not hear a direct influence in Woody's playing, Miles Davis no doubt had an impact on his music and the direction in which he would take it. This can be said because Miles had, and to a certain degree still has, an effect on nearly every Jazz musician in one way or another.

Eventually new opportunities led Woody to discover new horizons. His experiences with Larry Young, Eric Dolphy, and his great interest in the 1960's Post-Bop music of John Coltrane provided him with the tools to expand beyond what he had previously known or imagined would be possible. Many musicians of this period were interested in the language and musical direction of John Coltrane, namely Miles Davis. Coltrane provided their quintet with an essential contrast not only in rhythm, but also in timbre and soloistic energy. By immersing himself into his surroundings, his new interests, and those of others, Woody's playing began to resemble that of a saxophone player. He was using a wide variety of timbral experimentations and exploitations of the technical capacities of the saxophone. He had developed an amazing technical ability on his instrument and could express his ideas in such a way that they seemed easy and natural. Trumpeter and composer, Dave Douglas remarks on this, "It's not only the brilliant imagination that captivates with Woody Shaw, it's how natural those fiendishly difficult lines feel."[7] With his wide intervallic leaps

and broad strokes of daring harmonic and rhythmic applications, he scarcely resembled what the Jazz world had known to be a trumpet player.

By 1963, Woody had begun to play around New York and Newark and was making a name for himself in the Jazz trumpet scenes there. He also began working with organist and piano player Larry Young. "We were playing tunes like *Giant Steps, Countdown,* and *Monk's Dream* before anyone else. Those tunes are Jazz standards today, but back then there was hardly anyone playing that music."[8] It was in Larry Young's approach that Woody first heard a pervasive use of the pentatonic scale. "[Larry] turned me onto African and Oriental music to hear the many different kinds of music made in this scale. I realized after listening to these records, you don't need a lot of notes to make complex, intricate and brilliant music, and less is often more."[9]

As pentatonic scales played such an important role in Jazz during this time, particularly in the music of Woody Shaw and his colleagues, a brief definition and discussion of their structure and application is necessary. In his *All About Jazz Forum* discussion of pentatonic scales in Jazz improvisation, author and Jazz performer Ed Byrne succinctly defines their construction, and how they are most often applied. He points to the suggested Greek meaning: "A Pentatonic scale is a pentachord (five-note pitch collection)." Pentatonic scales are classified as either *Hemitonic* or *Anhemitonic.* The distinction being that *Hemitonic* scales contain

semitones and *Anhemitonic* scales do not. It is the *Anhemitonic Pentatonic (AP)* scale that is most commonly used in Jazz and there are various reasons for its widespread appeal.[10] This scale is referred to as either Major Pentatonic (C Major: C, D, E, G, A, and C) or [relative] Minor Pentatonic (A minor: A, C, D, E, G, and A), and, when compared to the major scale for example, it provides an exotic sound evocative of music from China, Mongolia, or Japan. The AP, as Byrne refers to it, is also appealing in that it is relatively simple to execute on most instruments. But more importantly, the AP is capable of easily fitting into the tonality, providing significant melodic freedom. Byrne suggests, "When transposed in line-playing, the AP possesses the capability of rapidly coalescing into the tonality of the moment, due to the fact that when compared to the Major scale, it doesn't contain the two most active diatonic notes: scale four and the leading-tone, whose most active of pitches comprise the tri-tone that establishes the Dominant to Tonic (Active to Passive) resolution needed to create tonal music."[11]

Dominant seventh chords provide the most options for performers when using pentatonics, and Woody Shaw's use of such options is most often found in similar harmonic circumstances. Based on Byrne's breakdown of pentatonic applications, the following is a chart of AP scales that can be used with the various types of seventh chords. In each case the examples refer to the first mode of the AP scale, for instance: C (1-2-3-5-6). When applying D to C, it would retain the same interval relationship of 1-2-3-5-6

(D-E-F#-A-B).[12] In the interest of simplicity and clarity, I have omitted diminished seventh chords, as they provide exceptional cases.

AP Scales (Major) as Applied to Seventh Chords[13]

**APs are listed in order of "Most Inside-Sounding" to "Least Inside"*

- CΔ(6 or 7): G, C, D, Bb (Blues sound), Eb (Blues sound)
- C-7: Eb, Bb, F
- C-7b5: Gb, Ab
- C-Δ7: F, Bb (Blues sound), Eb (Blues sound)
- C7: C, Bb, F, Eb, Gb, Ab, Db
- C7sus(4): Bb, F, C, Eb, Ab, Db
- C7b5: Gb, C, Eb, Ab
- C+7: Gb, Ab
- C+Δ7: E
- CΔ7b5: D

In addition to the influence of Young, Eric Dolphy proved to be an essential force in driving Woody's musical development. In the late 1950s and early 1960s he was working with many saxophone players with whom he would analyze and discuss the solos of greats in the Bebop saxophone tradition, i.e. Charlie Parker, Sonny Rollins, Jackie McLean. By 1962, the direction of Jazz began to move towards a more experimental group.

Among the pioneers were the likes of Cecil Taylor, Charles Mingus, Ornette Coleman, and Eric Dolphy:

> *Eric Dolphy's tunes were really challenging and just to play them provided me with a technical prowess. His music also changed much of my concept about music. I could hear the bebop influence of Charlie Parker and Dizzy Gillespie which Dolphy then took one step further. He had a most profound influence on me that ultimately helped me find my own direction in Jazz. The thing about Eric's music is that you could either play the changes or be free on it. He taught me to play inside and outside at the same time. It had form and made a lot of sense. Eric is the one who helped me find my own individual approach to playing the trumpet.*[14]

While not an exhaustive charting of each musician's influence and exactly how they assisted in forming his musical sensibilities and derived personal style, these few accounts make clear that Woody had found a unique voice to pursue. He was determined to translate the conceptions, innovations, and executions of 1960s Jazz to the trumpet, thus creating a unique idiomatic style of trumpet playing. In his own words:

> *...My big goal is to play the trumpet like nobody else has played it. I don't know if I'll do it, but I would like to sound like Woody Shaw. I come from the tradition of great trumpet masters of the past like Dizzy, Brownie, Lee, and Freddie. But I want to sound like Woody Shaw. I've been heavily influenced by Trane and Eric Dolphy and saxophonists in general, so I see a unique course developing in my own style. I think I sound like Woody Shaw.*[15]

In attempts to illustrate Woody's arrival to a world long dominated by the saxophone, and to unmask the influences that allowed him innovative freedom on the trumpet, I will give a detailed analysis of his recording of the Jazz standard, *There is No Greater Love*, from his 1983 album *Setting Standards*. In his projects prior to 1983, Woody Shaw focused on two types of performing ensembles. The first of them were *The Moontrane (1974)*, *Love Dance (1975)*, and *At the Berliner Jazztage* (1976), which contained

compositions arranged for larger ensembles with lush complex sounds. Those that followed were for quintets and sextets: *Cassandranite (1965), Little Red's Fantasy (1976),* and *The Iron Men (1977).* What is unique about the ensemble for his album, *Setting Standards (1983),* is that it is the only time in his career where he would record with just a rhythm trio (Bass, Drums, Piano).[16] He and his group do not explore, for them, into any new territory, nor is there much experimentation. But the entire approach is much more intimate than in previous sessions.[17] This is precisely the point made earlier. Such a record was most often produced by saxophone players, as it is particularly difficult for a trumpet player. This project allowed Woody a chance to challenge himself, and the preconceived notion that this was not a world for his instrument to be the dominant voice. Despite the physical challenges of playing an entire set as the only horn, whereas a saxophone can play much longer without fatigue, this setting allowed him to say much more in a shorter period of time. He could not afford to be long-winded in his solos. "I have studied with saxophone players, and it seems to me that some of their idiosyncrasies come out in my own playing, which makes my own playing unique in a quartet. I've been challenging myself in order to do the whole gig (!) without another horn, not even with a mute. In this context, I can best work on my own sound and further develop my own style. *Woody Shaw style."*[18]

To assist in a more complete description *Woody Shaw Style* I will first turn to Henry Louis Gates, Jr.'s theory of signification in his book *The*

Signifying Monkey: A Theory of African-American Literary Criticism.[19] Many music scholars, including, Robert Walser in his article, *Out of Notes: Signification, Interpretation, and the Problem of Miles Davis,* have benefited from Gates' discussion regarding jazz improvisers. Some have applied the theory to describing in their analyses rhythmic dialogues, canons, and other formal conventions.[20] However, I would like to follow Walser's take in which he argues that "...Gates' theory of signifying might yet be applied at a finer level of musical analysis, to illuminate the significance of musical details and the rhetoric of performance."[21] I feel that Gates' theory of *signifyin'* would apply to an analysis of Woody Shaw because his work is, as Walser describes, opposed to the modernist perspective.[22] His music was not the expression of a "purely individual consciousness, without social content,"[23] but rather one that he admittedly developed through his past experiences with saxophone players, always looking back and drawing from his link to the legacy of Jazz trumpet.

There is No Greater Love was composed by Isham Jones and Marty Symes in 1936 and has been long considered a Jazz standard. It was introduced by Jones and his orchestra as the *B-side* to their recording, *Life Begins When You're in Love,* which is from the film, *The Music Goes 'Round.* Both sides of the record featured the vocals of Woody Herman and briefly appeared at number 20 on the pop charts in April of the same year.[24] However, Duke Ellington's version of the tune (from the same year) is considered the first Jazz version and contained a saxophone solo by Johnny

Hodges. From the 1930s to the mid-1950s, the tune was primarily performed and recorded as a ballad. By the late 1950s it was being performed often as a medium to up-tempo swing tune.[25]

As with Walser's analysis of Miles Davis' 1964 recording of *My Funny Valentine*, I will also pose the question of whether or not Woody Shaw's *There is No Greater Love* is somehow commenting on, or in dialogue with, previous versions. Is he giving meaning to, or *signifyin'*, on all of the other versions he has heard by the many instrumentalists and vocalists over the years? Is he also *signifyin'* on the many versions his listeners have heard? In looking at Davis, Walser puts this situation in the following terms: "What is played is played up against Davis's intertextual experience, and what is heard is heard up against the listeners' experiences."[26] Woody's situation is no different in that he had no doubt performed this tune many times before and had heard many other versions of it. His audience had also heard many versions. However, in this situation, he will be *signifyin'* on both his dominant position in the group as a trumpet player and on his unique influences shown to us through his saxophone-like technical and harmonic approaches to improvisation.

From the first melody notes of the 1983 recording, Woody and his band establish a sparse, light-hearted, uncomplicated feel. We hear Woody's classic crisp articulations, and clipped staccato notes in front of a very light touch on the bass and piano, and barely more than splashy, syncopated

shimmers made by the loose high-hat; no bass drum, no toms, and the occasional glancing tap of the snare drum. He has chosen to forego the trumpet and instead use the flügelhorn, a mellower instrument because of its large bell, conical bore, and deeper mouthpiece. This instrument allows him to blend more easily in timbre according to the mood he wishes to create. In this case, he takes advantage of the rounder sound, playing the melody at a very soft volume, blending well with the muted tones of the bass and the subtleties of the drums and piano. The flügelhorn does not provide him a crutch, nor does it completely alter the timbre of the instrument, as would a metal mute. It is still very much a pure trumpet sound, an instrumental timbre that Woody was proud of and one that he was determined to promote.

Woody is *signifyin'* right from the start. Unlike Davis' *My Funny Valentine*, where he hints at the melody, assuming the audience's thorough familiarity with it, Woody discards any cares or notions that the listener has likely heard this tune hundreds of times before. He embraces his roots, his Bebop-founded trumpet legacy, and uses it as a platform for which he will demonstrate his new and dominant voice. Woody brings us through the entire melody in its original form, seemingly void of any of the "modern" language we would expect from him. But a modern version of the melody is not his objective for this record. As the listener is clearly familiar with Woody's explorative style leading up to this point, such a treatment of the melody proves to be an effective dramatic device. It creates tension and an

enormous sense of anticipation of what is yet to come. Woody's style of playing the melody is clipped and jovial, quite a contrast from its original ballad form. Without losing the structure of the tune, Woody treats it with a certain amount of artistic license and rhythmic freedom. He adds his own unique dialectic touches by anticipating phrases with quick eighth + sixteenth note figures that lead to staccato notes, quick ascending scales ending with sharply clipped notes, delayed rhythmic placement of melodic sections, and a pervasive emphasis on the beginning of each measure, stressing the melody's chord tones. These emphases unveil Woody's cerebral, almost mathematical, focus on harmonic structure. His interests often lie beneath the melody and, in this case, he is subtly outlining the harmony before he begins his improvisation.

With the arrival of the bridge, Victor Jones switches from hi-hat to a traditional, hard-swinging ride pattern that significantly stabilizes the time in contrast to the first *A* section. In the last *A* section, Jones goes back to his loose hi-hat, but this time around he asserts a more aggressive feel, including his use of the snare for greater accentuation of the arrival of Woody's solo break. Here is where Woody takes the music into a completely new direction, not in terms of feel, and not having anything to do with the rhythm section. Woody first asserts his position without hesitation by beginning with a descending Bebop line, staying true to the tradition of placing chord tones on down beats and surrounding, or enclosing, them with diatonic or chromatic pitches, but this application is

short-lived. He immediately drives to a sideslip up a half step from F7 at the end of the first ii7-V7 leading into the first bar of the solo. This resolves into the tonic key (Bb) and alerts the listeners that they are in for some interesting harmonic and melodic architecture. Although some of the standard chord changes for this tune may be written differently, there are accepted substitutions over the first four bars of each *A* section. Woody takes advantage of these options right away, as they allow him to use his dialect of choice. Instead of the D7 in bar 5, he opts for the alternate tritone substitution (Eb-/Ab7) and continues to use it over the G7 in bar 6. To do this he suggests an Eb minor pentatonic scale that slips back to the measure's original D-/G7 and on into measure 7 where he ends the phrase with C pentatonic. The next ii7-V7 in bars 9 and 10 begins with a leap into the lowest register of the trumpet, resembling that of a tenor saxophone, and continues into the second *A* section. Over C minor in bar 9, Woody anticipates the following F7 with Gb Major and then substitutes with the tritone (Gb-/Cb7) using a Gb minor pentatonic. The next passage again *signifies* on a saxophone: an ascending Eb major scale flourish, sounding (and appearing) nearly out of time because of the numerous notes he crams into such a small space. Harmonically speaking, the second *A* section appears similar to the first, in that it contains harmonic material in Eb-/Ab7 over a written D7. It finishes entirely back in the printed keys, F7 and Bb, as Woody *signifies* on his trumpet legacy with a *swingin'* line including both F and Bb pentatonic scales. On the bridge, he begins inside the key, which is G minor. Of importance here, again, are the wider intervals

leading into bar 21, where Woody lands on a b5 of the key of the bridge. The last two bars of this section contain much quicker material, again like the first *A's* saxophone flourish, suggesting Bb (over C7) and Eb (over F7). The altered notes here arrive as lowered 3rd scale degrees in each of the chord changes (Eb and Ab respectively). This might indicate that Woody heard, and therefore preferred to apply, a b7 sound to these dominant chords. The final *A* of the first chorus contains a pause in the first bar, but begins in the second with two pentatonics (Bb minor & Eb minor), a perfect 4th and 5th, a scalar sequence suggesting a G7b9b13, and a traditional ii7-V7 back to the tonic Bb.

In the second chorus, Woody begins with much faster rhythms, and while the figures contain some pentatonic scales, they also demonstrate some applications of the Bebop language. What is unique here, especially to the trumpet, is the speed at which these ideas tear through the keys and how natural they seem. These flourishes seem rhythmically complex, at times containing groupings of *5* 16th notes and, as noticed in the first chorus, give the impression of his drifting away from the time and then locking back into it again. To close the first *A,* Woody swings right in the key of the final ii7-V7 (C-F7), bringing us home with a clear line that has *signifyin'* elements Blues and Bebop.

By now Woody has complete control of the situation and a clear game plan. He has established some elements that he no doubt intends to

continue to expand upon and experiment with. The material to follow shows his interest in the juxtaposition of harmonic side-slipping, complex rhythmic flourishes, and straight ahead, swung turnarounds that give us relief and joy. With the last *A* of the second chorus we see Woody treat the time as flexible, an indication that he might feel the "line" takes precedence over both "time and harmony." He *signifies* on the technical abilities of saxophone players and on the harmonic language learned in his past by ripping through the keys, rushing the end of bar 60 through the end of 61. He then plays a wide-intervalled Blues statement centered around G- that begins one beat early, giving things an awkward, out of step sense of returning home again. With another set of pentatonic-laden sideslips, a dazzling display of crushed notes and fast, furious rhythms, harmonic movements and articulation, and with the comfort of two soulful and Blues-flavored turnarounds, one being final, he brings the solo to a close.

It is often said by many that "Woody Shaw just played pentatonics." This never seems to be meant as a derogatory statement, as if to say that pentatonics were not worthy of being used as a tool for expression in Jazz, but it is often stated by those who have not truly looked into the music and into the legacy of Woody Shaw. I believe that this transcription of *There is No Greater Love* helps us to dissect and actually see that he was capable of much more. It is in his playing of Jazz standards where we are able to see his true use of the language and how interesting it is when applied to more "common" chord changes. However, what is between the notes is of equal,

if not much greater significance to "what" has been played. What Woody brings to the recording is everything he has learned in the past. He departed from the Bebop language and now he has returned, but this time with a new perspective. He does not attempt to delete his past trumpet influences, i.e. Clifford Brown, Lee Morgan, Booker Little, but rather he builds upon them. This is what he brings to the recording and to the stage along with his immersion into the music and style of Larry Young, McCoy Tyner, Eric Dolphy, and John Coltrane. He has drawn from these many influences and created a completely unique voice for the trumpet in Jazz.

I see an integrated style, one with many different personalities that, when put together, define Woody's approach: A brilliant combination of linear Bebop lines, soulful turnarounds, with cerebral, mathematical, impossible figures that tear so smoothly and naturally through his solos. In *There is No Greater Love,* he has shown us something new based on something old, and at the same time he has demonstrated his commitment to innovation and to bringing the trumpet triumphantly into light as a dominant voice in Jazz:

> *I think I'm a very intelligent, cerebral-type player, insofar as the notes I choose or the harmonic daring I use, but I also try to play with a pretty sound. Some of what I've done on trumpet has been associated with the innovations of John Coltrane, because I use more of a saxophone style, as applied to the trumpet. Saxophone players can identify with what I'm doing, because I use intervals of fourths, fifths, and pentatonic scales. I don't have a saxophone in my band now - nothing personal, it's just that I think it's time for the trumpet to be considered the major, innovative instrument. It's the prince of all horns, the most pronounced, and the most profound-sounding instrument."*

[1] Cuscuna, Michael (1983). In *Setting Standards* (p.1)[CD liner notes]. Englewood Cliffs: Muse (original recording); NYC: 32 Jazz (remaster).
[2] Ibid., 2.
[3] Harry Edison Quartet, *'Sweets' at the Haig*, Pacific Records, 1953; Clifford Brown, *Clifford Brown Quartet in Paris,* Prestige, 1953; Chet Baker, *Quartet: Russ Freeman, Chet Baker,* Pacific Records, 1956; Wilbur Harden, *The King and I*, Savoy Records, 1958; Blue Mitchell, *Blue's Moods,* JVC/Riverside, 1960; Johnny Coles, *The Warm Sound,* Epic Records, 1961.
[4] Ibid.
[5] Ibid.
[6] Shaw, Woody. "Biography." Woodyshaw.com. [web source]. n.d. http://www.woodyshaw.com/biography.htm. December 7, 2011.
[7] Douglas, Dave. "Woody Shaw, 1979." Greenleafmusic.com. [web source] September 19, 2008. http://www.greenleafmusic.com/?s=woody+shaw. October 31, 2011.
[8] Gilbert, Lois (1978). *Musician Magazine* (p.4). Woodyshaw.com. [web source]. n.d. http://woodyshaw.com/Press/article_woodyshaw.pdf. October 31, 2011.
[9] Ibid.
[10] Byrne, Ed. "Modern Jazz & Pentatonics?" Allaboutjazz.com. [web source] September, 2005. http://forums.allaboutjazz.com/showthread.php?t=32823. December 12, 2011.
[11] Ibid.
[12] Ibid.
[13] Ibid, [based closely on Byrne's chart].
[14] Ibid.
[15] Berg, Chuck. "Woody Shaw: Trumpet in Bloom." Downbeat Magazine. Woodyshaw.com [web source]. August, 1978. http://www.woodyshaw.com/downbeat1_cberg.pdf. October 31, 2011.
[16] Cuscuna, 1.
[17] Ibid.
[18] Chenard, Marc. "Shawnuff Did, Shawnuff Said: Interview with Trumpet Player Woody Shaw." Shout.net. [web source]. n.d. http://www.shout.net/~jmh/articles/woody3.html. October 31, 2011.
[19] Gates, Henry Louis, Jr. *The Signifying Monkey: A Theory of African-American Literary Criticism.* New York: Oxford UP, 1988.
[20] Walser, Robert. "Out of Notes: Signification, Interpretation, and the Problem of Miles Davis." *Musical Quarterly*, vol.77. Summer, 1993. p.167.
[21] Ibid.
[22] Ibid., 168.
[23] Ibid., 168-9.
[24] Wilson, Jeremy. "There Is No Greater Love (1936)." Jazzstandards.com. [web source]. n.d. http://www.jazzstandards.com/compositions-0/thereisnogreaterlove.htm. October 31, 2011.
[25] Tyle, Chris. "There Is No Greater Love (1936)." Jazzstandards.com. [web source]. n.d. http://www.jazzstandards.com/compositions-0/thereisnogreaterlove.htm. October 31, 2011.

[26] Walser, 173.
[27] Yanow, Scott. "Album Review: Setting Standards by Woody Shaw." Allmusic.com [web source]. n.d. http://www.allmusic.com/album/setting-standards-r147361. October 31, 2011.