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A Harmonic Analysis of Saxophonist Ralph Moore Found Through Common Characteristics In Four Solo Transcriptions of Jazz Standards From 1991-1998

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A Harmonic Analysis of Saxophonist Ralph Moore
Found Through Common Characteristics
In Four Solo Transcriptions of Jazz Standards From 1991-1998

By

Patrick Brown

A Doctoral Document

Presented to the Faculty of
The Graduate College at the University of Nebraska
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Under the Supervision of Professor Paul Haar

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A Harmonic Analysis of Saxophonist Ralph Moore
Found Through Common Characteristics
In Four Solo Transcriptions of Jazz Standards From 1991-1998
Patrick Brown, D.M.A.
University of Nebraska, 2017

Adviser: Paul Haar

Saxophonist Ralph Moore has performed with jazz luminaries such as Horace Silver, Roy Haynes, Freddie Hubbard, and J.J. Johnson, maintained a national television presence for fifteen years as a member of *The Tonight Show* Band, and has been a performing and recorded jazz artist for over thirty years. Even with this experience, Moore has not received the credit due his accomplishments.

This research details the life and music of Ralph Moore and analyzes his harmonic vocabulary through four solo transcriptions of jazz standards. Chapter one gives a brief biography of Moore and why he was chosen as the topic of this research. Chapter two provides the methodology of analysis and definition of terms, which will be used throughout the document. Chapter three contains four complete solo transcriptions, transcribed by the author, along with a detailed harmonic analysis of each transcription. Chapter four identifies common characteristics of Moore's improvisations identified in the four provided transcriptions. The appendix includes annotated transcriptions, an interview with the author, and discography in which Moore has appeared as a leader and sideman.

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By

Patrick Brown

2017

DEDICATION

This document is dedicated to:

The memory of my father, William H. Brown Jr., who is the reason I wanted to be a musician and someone who I continually aspire to be like.

My wife, Kari, whose love, support, and encouragement I could not do without.

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CHAPTER 1: INTRODUCTION

BIOGRAPHY

Ralph Moore was born in St Thomas's Hospital in London, England on December 24, 1956 to an English mother and American father.¹ His musical journey began on piano at the age of seven, but quickly moved on to trumpet after hearing Louis Armstrong.

Moore remembers:

I think that was my first real love, I was in love with him [Armstrong] before she [mother] got me the trumpet. That was why I asked for the trumpet basically...I just finally ended up in the trumpet because all I can basically remember is that at one point before I was thirteen, I put on this Louis Armstrong record, I can't tell you what it was, but I woke up to it.²

Moore's mother bought him a trumpet and he began studying with Alan Briggs, who also played the tenor saxophone. After hearing his teacher play the tenor saxophone, he fell in love with the look and sound of the instrument "...I just basically took over my mom's record collection and wore everything out, but when I got a look at that saxophone I was all in with that," Moore stated.³ He then began studying both trumpet and saxophone with Briggs.

One of Moore's first major influences on saxophone was Stanley Turrentine. "He [Turrentine] was an absolutely huge, monstrous influence on me and within short order I began to sound like him. Transcribing solos, playing along with records, hours and hours and hours as a kid, you know? I knew all his inflections and everything. I could produce a

¹ Laurie and Alwyn Lewis, "Ralph Moore Interview," *Cadence* 17, no. 10 (1991): 5.

² *Ibid*, 5

³ Ralph Moore, interview with author, May 31, 2017.

sound like him and that was it for me,” Moore remembers.⁴ Meanwhile, he attended Kennington Boy’s School in London and remembers receiving very little music training in his school in London.⁵ His mother raised him until the age of 15, when Moore moved to Santa Maria, California to live with his father in 1972. Because of the lack of music in schools in England, Moore quickly realized that there were better musical opportunities for him in the United States.

After moving to California, Moore requested to play trumpet in the high school concert band and saxophone in the jazz band, but was told he would not be allowed and decided to focus on saxophone. During his high school years, Moore was a standout musician and received two awards, “Most Outstanding Sophomore” and a “Bank of America Scholarship.”⁶ Moore played in Latin rock bands and drew further interest in music.⁷ While growing up in California, he was exposed to many other young musicians as well as seeing jazz greats like Sonny Rollins at the Pacific Coast Jazz Festival.⁸ Moore became increasingly passionate about music and enrolled at the Berklee College of Music in Boston in 1975. There were many performance opportunities for young musicians in Boston. Moore stated, “...when I got to Boston there was a lot of stuff going on back in 1975.”⁹ While at Berklee, Moore studied saxophone with Andy McGee. Moore reflects on McGee’s influence: “He was my teacher and he immediately got me into chords and chord scales, learning tunes, transcribing solos and was a huge influence on me and had an incredible impact on me.”¹⁰ While at Berklee, Moore received the Lenny Johnson

⁴ Moore, interview with author, 2.

⁵ Lewis, *Cadence* 17, 6.

⁶ *Ibid*, 6.

⁷ Bret Primack, “Ralph Moore: Jazz Pursuit,” *Jazz Times* 24, no. 5 (1994): 36.

⁸ Moore, interview with author, 2.

⁹ *Ibid*, 2.

¹⁰ *Ibid*, 2.

Memorial Award for his good grade point average. Moore stayed at Berklee for two years before taking time off from college. During these formative years, Moore reflected on his influences, “Early on I listened to Stanley Turrentine, Sonny Stitt, and Charlie Parker. Then all of a sudden it was [John] Coltrane.”¹¹ Moore was extremely devoted to his craft during this time in his life, yet was more interested in practicing than the rigors of school.

After leaving Berklee, Moore played around Boston, took a day job, and practiced in his apartment. Moore remembers, “Well I’m not doin’ anything here. I can’t afford to go to New York and I’ve never been there, so maybe I’d better go back to school. So I went back to school for another semester and I didn’t enjoy that.”¹² After attending Berklee College of Music for another semester, he left again. During his time in Boston, Moore took some lessons with Jerry Bergonzi, who was very influential in Moore’s musical development. “After I left Jerry, I never took another saxophone lesson. There was no need to.”¹³ Moore went on to further explain Bergonzi’s influence:

I left Boston and was influenced by many other musicians, but in terms of how to structure my playing, develop myself as a musician and move forward, I didn’t really need anything other than what he [Bergonzi] gave me in five or six lessons. He said it all and I got it. I can’t play like him, but I can play like me. I never took another saxophone lesson.¹⁴

Moore continued to hone his skills outside of Berklee after realizing studying formally in school was not a good fit for him. Moore recalls, “...one of the reasons I didn’t get a degree in Boston was because everybody always said if things get rough you can always teach, and I didn’t want to have anything to fall back on, because I didn’t want to back off. I just want to be stuck with it; if it’s tough, well it’s tough, I’m stuck

¹¹ Stuart Troup, Liner Notes, *The Complete Landmark Recordings*. 32 Jazz (1999): 2.

¹² Lewis, *Cadence* 17, 6.

¹³ Clare Daly, “Ralph Moore: Shoot For The End Of The Phrase.” *Downbeat*, March 2016, 40.

¹⁴ Ralph Moore, uncredited interview, 2.

with it.”¹⁵

In the winter of 1980, Ralph Moore left Boston for New York City with the encouragement of fellow musicians Kevin and Robin Eubanks. Soon after coming to New York, Moore had gotten a job at a local bakery and was eager to attend jam sessions and meet other musicians. “I kind of roughed it out for a while,” Moore remembers,¹⁶ “It was different back then. Young musicians weren’t at a premium.”¹⁷ It was at these jam sessions that Moore met drummer Harold White, who was working with Horace Silver at the time. White was impressed with Ralph Moore’s playing and offered a recommendation to pianist Horace Silver.¹⁸ Not long after that, Moore went through a nerve-wracking process of auditioning for Silver. Moore recalls:

This is how Horace ran it – he’s in there with the drummer and trumpet player and eight or nine bass players, eight or nine tenor players. “OK, let me hear you and...you.” He’d pick one [instrumentalist] of each and you’d go up and play with a quintet. He’d say, “Let me hear you play this, play that, do you know this? Let me hear you play something of mine that you know. Let me hear you read something to see how fast you can catch on. OK, you sit down...” We’re all in the same room so it was nerve racking. There are eight other tenor players watching you, waiting for their turn.¹⁹

After this grueling two-day process, Horace Silver selected Moore to tour with his band. Moore learned a tremendous amount during his time with Silver. Moore recalls, “He [Silver] coached me, which I don’t think happens these days.”²⁰ Even though this experience proved to be an important stepping-stone for Moore’s career, the work was not consistent and had to find other ways to make ends meet. Moore recalls, “I started

¹⁵ Lewis, *Cadence* 17, 8.

¹⁶ Primack, *Jazz Times* 24, 37.

¹⁷ *Ibid*, 37.

¹⁸ Moore, uncredited interview, 2.

¹⁹ *Ibid*, 3.

²⁰ *Ibid*, 3.

working with Horace, but we didn't work or get paid that much, so in between gigs I'd play on the street, and have day jobs at record stores like Tower [Records]."²¹

After the tour with Silver, Moore joined Roy Haynes' band. Moore described this as a very important, yet challenging time: "Roy would give me about a chorus before he'd get frustrated and start bashing right over me."²² It took him some time before realizing what Haynes was trying to teach Moore. To explain this lesson, Moore used a football analogy:

Throw it ahead of where the guy's going to be. That's kind of like the time, the swing. When you start your phrase, you've got to throw it to the end of the phrase. As soon as I figured out that I've got to follow through and shoot for the end of the phrase to make the time feel right, to make it swing, it was like a light bulb went on, and from that moment on, Roy [Haynes] was smiling."²³

Moore spent over four years playing and touring with Roy Haynes and is very grateful for the lessons Haynes taught him. Moore reflects, "I learned a great deal from Roy Haynes. The cat was phenomenal in what he was able to teach me. Playing for an extended period with a musician with that amount of experience was invaluable."²⁴ Moore also commented, "He [Roy Haynes] taught me how to swing. When I left Roy Haynes, I felt like I could play with anybody."²⁵ In 1987, Moore toured with Dizzy Gillespie's Reunion band, after being contracted by George Wein. Moore remembers, "We played all over the States, then about three weeks in Europe and then went to Japan."²⁶ Moore then began working with trumpeter Freddie Hubbard, who was also very influential. On his time with Freddie Hubbard, Moore stated,

²¹ Primack, *Jazz Times* 24, 37.

²² Moore, uncredited interview, 4.

²³ Daly, *Downbeat*, 40.

²⁴ Primack, *Jazz Times* 24, 37.

²⁵ Moore, interview with author, 5.

²⁶ Lewis, *Cadence* 17, 30.

I ate, drank, slept, and breathed Freddie Hubbard. I transcribed him, I listened to his lines, I got to stand there night after night playing those lines with him. It was great for me. I'd match him on the lines and then he'd blow and I'd have to follow him and try to compete with that kind of energy of which of course I couldn't do, but it was a wonderful time.²⁷

After his period with Hubbard, Ralph Moore joined trombonist J.J. Johnson's group during which time he participated in several recording projects under Johnson's name. In 1990, Moore won emerging talent polls in both *Downbeat* and *Jazz Times*.²⁸

While on a tour in Italy, Ralph Moore received a telephone call from guitarist Kevin Eubanks telling him that Branford Marsalis was leaving *The Tonight Show Band* in Los Angeles. Eubanks then asked Moore if he wanted the saxophone job to which he agreed. Moore was then in New York City for several more weeks playing various engagements. He played with J.J. Johnson at The Blue Note, the Village Vanguard with Cedar Walton, followed by Sweet Basil with Hank Jones, Tom Harrell, Louis Nash, and George Mraz. Immediately following these high-profile gigs, Moore left for Los Angeles in 1995. Although apprehensive at first, Moore enjoyed being a part of *The Tonight Show Band*. Ralph remembers telling everyone, "I'm going to do it for a year or two, make some money and come back. I'm not going to live in LA and do a talk show. I'm a jazz musician."²⁹ He remained a member of *The Tonight Show Band* for fifteen years.

Moore continued to record fairly regularly through the late 1990s. The early 2000s proved to be a difficult time for Moore as he dealt with private and personal issues and had ongoing dental problems. Moore described this period of his life by stating: "Life issues hit me. Back to back to back, some of them were a threat to my ability to play,

²⁷ Moore, uncredited interview, 5.

²⁸ Ian Carr, Digby Fairweather, and Brian Priestley, *Rough Guide To Jazz* (London: Rough Guides, 2004), 560.

²⁹ Moore, uncredited interview, 7.

some are just things that we go through in life sometimes.”³⁰ During this time, Moore did little playing outside of *The Tonight Show* and was only involved in a small number of recording projects.

In 2010, Kevin Eubanks and his band left *The Tonight Show* and since that time, Ralph Moore has been freelancing between New York and Los Angeles. After spending fifteen years maintaining a national TV presence as a member of *The Tonight Show* Band, Moore has refocused his attention on what originally brought him to prominence: jazz. He continues to tour internationally with figures such as trumpeter Tom Harrell and continues to appear in nationally recognized jazz venues. Recent engagements include performances with trumpeters Brian Lynch and Tom Harrell, and pianist Eric Reed.

³⁰ Moore, interview with author, 6.

PURPOSE OF STUDY

This research provides musicians and jazz scholars a resource to learn more about Ralph Moore's life, music, and contributions to jazz. This research fills a void in the jazz and saxophone community and provides detailed information on a musician who was extremely prolific, especially the late 1980s through the mid-1990s. The document explores the harmonic vocabulary of a prominent jazz musician through common characteristics found in four solo transcriptions of jazz standards from 1991 to 1998. This research is the first of its kind, as no scholarly research exists on Ralph Moore to this date.

Ralph Moore has worked with some of the most recognizable names in jazz. Outside of his recordings, an out of print jazz transcription book, and a few small articles, there is very little information on Moore's life and music. During the 1980s and 1990s, Ralph Moore toured and recorded with well-known jazz artists such as Horace Silver, Freddie Hubbard, J.J. Johnson, Roy Haynes, Oscar Peterson, and Kenny Barron. Moore has made half a dozen albums under his own name since the mid-1980s and is much valued for his consistency and professionalism, epitomized both by his stint with the all-star Phillip Morris Superband and by his winning the 1990 emerging-talent polls in *Down Beat* and *Jazz Times*.³¹ In addition to these accolades, Moore also maintained a national television presence for fifteen years as a member of *The Tonight Show Band*.

Author Brett Primack described Moore as "...a distinctive tenor saxophone voice worthy of serious recognition."³² Primack continues, "A rugged individualist who can

³¹ Carr, Fairweather, and Priestley, *Rough Guide To Jazz*, 560.

³² Primack, *Jazz Times* 24, 36.

express himself in words as well as on the saxophone. Moore's dedication to his craft, no matter what the obstacle, remains his most serious pursuit."³³

Ralph Moore is a contemporary jazz musician who is committed to the vocabulary of the bebop era of the 1940s and 1950s. Moore remains faithful to the bebop tradition through his commitment to specific harmonic ideas, which will be discussed later in this document.

At the height of his jazz career, Moore left New York City to become a member of *The Tonight Show* Band in Los Angeles, California. While still involved with various freelance jazz gigs during his involvement with *The Tonight Show* Band, this career transition detached Moore from the jazz community, as compared to his involvement in the late 1980s and 1990s. This disengagement led to the lack of credit given to which Ralph Moore so richly deserves.

³³ Ibid, 37.

REVIEW OF RELATED LITERATURE

There is one resource that focuses solely on Ralph Moore and his music: *Ralph Moore: Jazz Tenor Solos* from the *Masters of The Tenor Saxophone* series published by Corybant Publications.³⁴ This book contains twelve Ralph Moore solo transcriptions by Bill Sears and edited by Trent Kynaston, which span from 1988 to 1993. This book also contains a very short biography and a small, selected discography. While detailed transcriptions are provided, no analysis or theoretical explanations are provided for any of the solos. This resource is now out of print.

There is a short bio of Ralph Moore included in *New Grove Dictionary of Jazz*, which gives a short synopsis of Moore's life and includes a selected recordings section.³⁵ Three album reviews are available through *Downbeat*. An album review from 1990 by of Ralph Moore's albums, *Images* and *Rejuvenate*, along with a 1994 review by Herb Boyd of Ralph Moore's album *Who It Is*.³⁶ "Ralph Moore's Sax Takes Center Stage" by Mike Joyce from *The Washington Post* on November 30, 1990, is a short review of Moore's album release *Furthermore*.³⁷ Zan Stewart provides a short interview in a *Los Angeles Times* article entitled "Talent, Humility, Critical Acclaim, and Moore."³⁸ Three published interviews have been found: one from October 1991 of *Cadence*³⁹, another from *Jazz*

³⁴ Bill Sears and Trent Kynaston, ed. *Masters Of The Tenor Saxophone: Ralph Moore Jazz Tenor Solos* (Kalamazoo, Michigan: Corybant Productions, Inc., 1994).

³⁵ Barry Kernfield, ed., *The New Grove Dictionary Of Jazz*, Second Edition. (New York, NY: Macmillian Publishers Limited, 2002)

³⁶ Art Lange, Review of "Images" and "Rejuvenate," by Ralph Moore, *Downbeat* (January 1990): 32-33. Herb Boyd, Review of "Who Is It You Are," by Ralph Moore, *Downbeat* (June 1994): 40.

³⁷ Mike Joyce, "Ralph Moore's Sax Takes Center Stage," *The Washington Post*

³⁸ Zan Stewart, "Talent, Humility, Critical Acclaim, and Moore," *Los Angeles Times*

³⁹ Laurie and Alwyn Lewis, "Ralph Moore Interview," *Cadence* 17, no. 10 (1991): 5.

*Times*⁴⁰ from June 1994, and most recently an interview called “Shoot For The End Of The Phrase” by Clare Daly from *Downbeat*’s March 2016 issue.⁴¹ The latter focuses on Moore’s background, time with *The Tonight Show* Band, and his future plans.

⁴⁰ Bret Primack, “Ralph Moore: Jazz Pursuit,” *Jazz Times* 24, no. 5 (1994): 36.

⁴¹ Daly, *Downbeat*, 40.

CHAPTER 2: METHODOLOGY

The harmonic vocabulary of Ralph Moore is analyzed through common characteristics found in four solo transcriptions from 1991 to 1998. As a part of this analysis, there will be specific terms that the reader must understand to be able to fully comprehend the analysis. While rhythm may be briefly mentioned as a part of the analysis, detailed discussion on rhythm is beyond the scope of this document. This research will focus on the harmonic language and harmonic commonalities found throughout Ralph Moore's improvisations during a specific time period in his life.

The definitions of terms, transcriptions, and analysis that follow are based on the common vocabulary found in the bebop era. This is the language that Moore's harmonic vocabulary is based on and is a common "core" vocabulary of many jazz musicians. As jazz educator David Baker comments, "I think that one could say without fear of contradiction that bebop is the common practice period of jazz. Very little music in popular idioms has escaped its influence and older styles that coexist with it have absorbed many of its characteristics and strengths."⁴²

⁴² David Baker, *How To Play Bebop* Volume 1, (California: Alfred Publishing Co., 1988), Preface.

DEFINITION OF TERMS

Guide tones are the notes of the chord, which determine the chord's major or minor quality. Guide tones are typically defined as the third and seventh of the chord, since these are the tones which delineate the chord quality. The example below is shown over a ii7-V7-I chord progression. In this scenario, the progression is in the key of C Major. The I chord is C major seventh, V7 chord is G dominant seventh, and ii7 chord is D minor seventh.

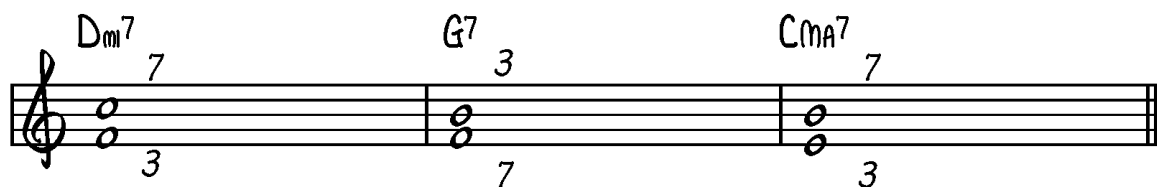


Figure 1.1 - Guide Tone Line over ii7-V7-I Progression

7-3 resolution is a common voice-leading technique used in jazz, which is most often found in the context of a ii⁷-V⁷ chord progression. In this setting, the seventh scale degree of the minor ii⁷ chord resolves down a half step to the third of the V⁷ chord. The 7-3 resolution may also be found in the context of a V⁷-I chord progression, where the seventh scale degree of the V⁷ chord moves down to the third of the I (Major) chord. These two resolutions provide a smooth melodic connection of two chords. Jazz pedagogue Jerry Coker reiterates the importance of the 7-3 resolution in bebop playing:

Numbers can be convincing, so it should be of interest to learn that Parker used fifteen 7-3 resolutions in his two solo choruses on “Confirmation.” On “Eternal Triangle,” Sonny Rollins used thirty-one 7-3 resolutions in his five choruses, and

Sonny Stitt played sixteen 7-3 resolutions in his eight choruses.⁴³



Figure 1.2 7-3 Resolution

3-b9 movement refers to the melodic movement from the third scale degree of a dominant seventh chord to the flatted ninth scale degree of the same chord. This is a common occurrence in improvised solos of the bebop tradition. The movement may be from the third scale degree *up* to the flatted ninth or from the third scale degree *down* to the flatted ninth.⁴⁴



Figure 1.3 3-b9 Movement Descending



Figure 1.4 3-b9 Movement Ascending

Bebop scales, which contain an added chromatic tone, causing the scale to have eight notes instead of the standard seven. These scales are commonly found in jazz

⁴³ Coker, *Elements of The Jazz Language For The Developing Improvisor*, 24.

⁴⁴ *Ibid*, 26.

improvisation solos in the bebop tradition. As Baker notes, “A study of a large number of representative solos from the bebop era and post-bebop era yields a set of very complex governing rules that have now been internalized and are a part of the language of all good players in the bebop and post-bebop tradition.”⁴⁵

Jazz pedagogue David Baker attributes the development of bebop scales to saxophonist Charlie Parker. Since Charlie Parker, bebop scales and fragments, or parts of bebop scales, are widely used in jazz improvisation. As author Mark Levin points out, “There are countless examples of bebop scale licks on recordings.”⁴⁶

There are many examples in players’ solos, which include fragments of the bebop scale, and they do not necessarily play the entire scale. Jerry Coker states, “It is important to note that a player’s use of the bebop scale need not include only those phrases in which the entire scale is played. A very brief phrase, which includes the designated chromatic note, is already implying bebop scale use.”⁴⁷

In the dominant bebop scale, the added chromaticism is a half-step between the seventh scale degree of the mixolydian scale and the octave of the first scale degree. This added note is the major seventh scale degree; therefore the dominant bebop scale contains both the lowered seventh and major seventh scale degrees. The dominant bebop scale allows the improviser to play chord tones on the beat when ascending *and* descending.



Figure 1.5 Dominant Bebop Scale

⁴⁵ Baker, *How To Play Bebop* Volume 1, 1.

⁴⁶ Mark Levine, *The Jazz Theory Book* (California: Sher Music Co., 1995), 176.

⁴⁷ Coker, *Elements of The Jazz Language For The Developing Improvisor*, 24.

In the dorian bebop scale, which is based on the dorian scale, the added chromatic note is the half-step between the third and fourth scale degrees. Because this added note is the major third scale degree, the dorian bebop scale contains both the lowered (minor) third and raised (major) third scale degrees.



Figure 1.6 Dorian Bebop Scale

In the major bebop scale, the added chromatic note is the half step between the fifth and sixth degrees of the scale. This added note is the raised fifth scale degree; therefore the major bebop scale contains both the major fifth and raised fifth scale degrees.



Figure 1.7 Major Bebop Scale

Harmonic generalization occurs when an improviser chooses one scale to accommodate two or more chords of a progression.⁴⁸ The melody generally avoids any kind of

⁴⁸ Jerry Coker, *Elements of The Jazz Language For The Developing Improvisor* (Florida: Warner Bros. Publications, 1991), 45.

harmonic specificity⁴⁹ and “generalizes” the melodic content.

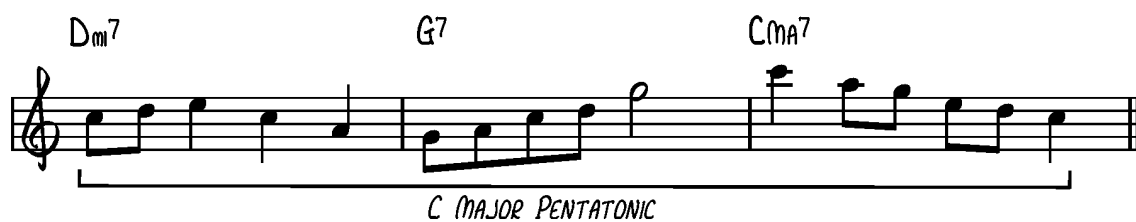


Figure 1.8 Harmonic Generalization

A *sequence* occurs when a melodic idea is followed by one or more variations of that same melodic idea. A sequence may be long or short, and be melodic or rhythmic.⁵⁰



Figure 1.9 Sequence

Digital patterns are cells of notes, usually numbering 4-8 notes per cell (group), that are structured according to the scale degree of each note.⁵¹ They may be referred to by the local key (chord-specific) or by the beginning note of the cell (non-chord specific).



Figure 1.10 1-2-3-5 Digital Pattern

⁴⁹ Bert Ligon, *Jazz Theory Resources* (Wisconsin: Houston Publishing, 2001), 179

⁵⁰ Coker, *Elements of The Jazz Language For The Developing Improvisor*, 55

⁵¹ *Ibid*, 8



Figure 1.11 1-2-3-4-5-3-2-1 Digital Pattern

Harmonic specificity is achieved when melodies utilize the identifying pitches of individual chords as guide tones, arpeggiate the chords, and comply with voice-leading principles.⁵²

⁵² Ligon, *Jazz Theory Resources*, 179

CHAPTER 3: TRANSCRIPTION AND ANALYSIS

Four solos are transcribed and analyzed by the researcher. The four solos are “Squatty Roo,” “Cherokee,” “Bolivia,” and “Just Friends” were recorded between 1991 and 1998. These selections were made to appropriately analyze Ralph Moore’s improvisational choices over “standard” chord progressions, which are familiar to a large body of jazz musicians. The transcriptions are provided in concert key for uniformity. Moore’s improvisations on original compositions are beyond the scope of this document. Jazz standards have been chosen as the vehicle for analysis due to their commonplace in the jazz musician’s repertoire.

SQUATTY ROO

“Squatty Roo” is taken from the album *Moore Makes 4: Ralph Moore With Ray Brown Trio* (1990).⁵³ It features Ralph Moore as the special guest alongside Gene Harris on piano, Jeff Hamilton on drums, and Ray Brown on bass. “Squatty Roo” is based on the chord progression to “I Got Rhythm” by George Gershwin, which has become a standard, yet challenging vehicle for jazz soloists. The A section is comprised of an 8-bar melodic figure and harmonic progression, which repeats. The bridge, or “B” section, is left open for a soloist to improvise on, followed by the return of the A section. In the following transcription, the melody of the tune is also transcribed, to help put Moore’s improvisation over the bridge into context.

⁵³ *Ray Brown Trio With Ralph Moore: Moore Makes 4*, Ray Brown, Concord Jazz 477, 1991.

RALPH MOORE'S SOLO ON "SQUATTY ROO"

FROM MOORE MAKES 4:
RALPH MOORE AND RAY BROWN TRIO

JOHNNY HODGES
SOLO BY RALPH MOORE
TRANSCRIBED BY PATRICK BROWN

The musical score is written in 4/4 time and B-flat major. It consists of 32 measures across eight staves. The notation includes eighth and sixteenth notes, rests, and various musical symbols such as slurs, accents, and triplets. Chord changes are indicated by letters above the staff: D7 at measure 17, G7 at measure 19, C7 at measure 21, and F7 at measure 23. Measure numbers 1 through 32 are printed below the notes.

SOLO CHORUS #1 (0:36)

2

33 $BbMa7$ $G7$ $Cm7$ $F7$ $Dm7$ $G7$ $Cm7$ $F7$

37 $Bb7$ $Eb7$ $Ebm7$ $Dm7$ $G7$ $Cm7$ $F7$

41 $BbMa7$ $G7$ $Cm7$ $F7$ $Dm7$ $G7$ $Cm7$ $F7$

45 $Bb7$ $Eb7$ $Ebm7$ $Cm7$ $F7$ $BbMa7$

49 $D7$ $G7$

53 $C7$ $F7$

57 $BbMa7$ $G7$ $Cm7$ $F7$ $Dm7$ $G7$ $Cm7$ $F7$

61 $Bb7$ $Eb7$ $Ebm7$ $Dm7$ $G7$ $Cm7$ $F7$

SOLO CHORUS #2 (1:12)

65 $Bbma7$ $G7$ $Cm7$ $F7$ $Dm7$ $G7$ $Cm7$ $F7$ 3

69 $Bb7$ $Eb7$ $Ebm7$ $Dm7$ $G7$ $Cm7$ $F7$

73 $Bbma7$ $G7$ $Cm7$ $F7$ $Dm7$ $G7$ $Cm7$ $F7$

77 $Bb7$ $Eb7$ $Ebm7$ $Cm7$ $F7$ $Bbma7$

81 $D7$ $G7$

85 $C7$ $F7$

89 $Bbma7$ $G7$ $Cm7$ $F7$ $Dm7$ $G7$ $Cm7$ $F7$

93 $Bb7$ $Eb7$ $Ebm7$ $Cm7$ $F7$ $Bbma7$

4 **SOLO CHORUS #3 (1:47)**

97 $Bbma7$ $G7$ $Cm7$ $F7$ $Dm7$ $G7$ $Cm7$ $F7$

101 $Bb7$ $Eb7$ $Ebm7$ $Dm7$ $G7$ $Cm7$ $F7$

105 $Bbma7$ $G7$ $Cm7$ $F7$ $Dm7$ $G7$ $Cm7$ $F7$

109 $Bb7$ $Eb7$ $Ebm7$ $Cm7$ $F7$ $Bbma7$

113 $D7$ $G7$

117 $C7$ $F7$

121 $Bbma7$ $G7$ $Cm7$ $F7$ $Dm7$ $G7$ $Cm7$ $F7$

125 $Bb7$ $Eb7$ $Ebm7$ $Cm7$ $F7$ $Bbma7$ $Bbma7$ $G7$

END SOLO (2:24)

Moore begins his solo on two chromatic passing tones in measure 16, which lead to the beginning of the “B” section, or bridge in m. 17. Chord tones are played over the first measure of the D dominant seventh chord, followed by a highly chromatic line containing two passing tones (B & B-flat) on beat two and two more passing tones (G-sharp & G) between beats three and four. Guide tones are used with the third (F-sharp) of the D dominant seventh chord resolving down a half step to the seventh (F) of the G dominant seventh chord in m. 19. An arpeggiation occurs on beat one and two of m. 19 and is followed by a dominant seventh arpeggio, which begins on the third scale degree, in beat four of m. 19.

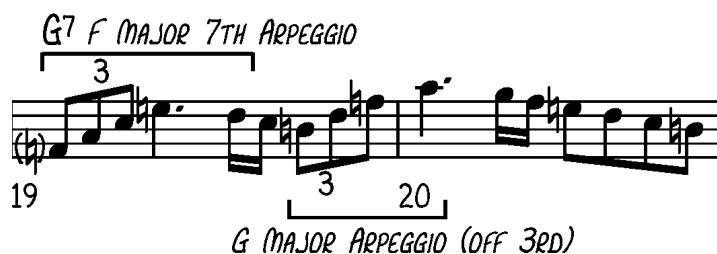


Figure 3.1 Arpeggiation in mm. 19-20 of “Squatty Roo” solo.

A descending mixolydian scale is played in m. 20, beginning on the ninth (A) of the G dominant seventh chord. The third (B) of the G dominant seventh chord in m. 20 resolves to the seventh (B-flat) of C dominant seventh chord in m. 21. A diatonic mixolydian scale⁵⁴ is then played over the C dominant seventh chord followed by an ascending arpeggiation, which is a C dominant arpeggio beginning on the third (E) and ending on the ninth (D). In m. 23, a mixolydian scale is played over the F dominant

⁵⁴ Levine, *The Jazz Theory Book*, 34.

seventh chord, which ends on the fifth (C). The third “A” section melody is repeated before Moore begins his first chorus.

Moore’s first chorus begins in m. 33 with an ascending arpeggio over the B-flat major chord with the F becoming the seventh of the G dominant seventh chord on beat three. A chromatic passing tone (E-flat) is utilized, which leads to the C minor seventh chord in m. 34. Moore begins m. 34 on the fifth (G), goes to an upper neighbor tone and back to the G, followed by a chromatic passing tone (B), which lead into measure 35.

3-b9 (B-A-flat) movement is played in beat four of m. 35 over the G dominant seventh chord. Measure 36 begins with an arpeggio, which starts on the fifth (G) of the C minor seventh chord and leads to a descending arpeggio beginning on the eleventh scale degree (F) over the C minor seventh chord and continues over the F dominant seventh chord through the end of m. 36.



Figure 3.2 3-b9 Movement and Arpeggiation in mm. 35-36 of “Squatty Roo” solo.

The motive played over the B-flat dominant seventh chord in m. 37 is similar in nature to a G minor arpeggio with the ninth (C) on beat four leading to the seventh (D-flat) of the E-flat dominant seventh chord on beat one of m. 38. Moore plays material derived from the B-flat major scale in m. 40 and through the first two beats of m. 41 before playing the third (B) over the G dominant seventh chord in m. 41. A descending C dorian scale, beginning on the ninth scale degree (D) is played in m. 42, which contains a

7-3 resolution from the B-flat of the C minor seventh chord to the A of the F major chord. A 7-3 (C-B) resolution to the G dominant seventh chord is found in m. 43 and the phrase ends on tonic of the G dominant seventh chord. A line derived from the B-flat major scale is played in m. 44 with a 7-3 (B-flat-A) resolution from the B-flat of the C minor seventh chord resolving down a half step to the A of the F dominant seventh chord. The three 7-3 resolutions found in mm. 42-44 provide harmonic specificity⁵⁵ and provide guide tones during these ii-V7-I progressions.



Figure 3.3 7-3 Resolutions in mm. 42-44 of “Squatty Roo” solo.

A false fingering is utilized in measure 45 to achieve a punched overtone sound. Beginning on beat three of m. 46, material from the E-flat dorian scale is used along with two non-chord tones (D and G), followed by a dorian bebop scale fragment which becomes the dominant bebop scale over the F dominant seventh chord in m. 47.

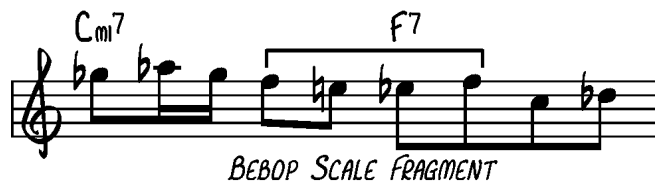


Figure 3.4 Dorian/Dominant Bebop Scale Fragment in m. 47 of “Squatty Roo” solo.

A descending B-flat major arpeggio in measure 48 is followed by a C minor triad in beats three and four. The C from the B-flat Major chord is held over into m. 49, which

⁵⁵ Ligon, *Jazz Theory Resources*, 179.

becomes the seventh of the D dominant seventh chord. The notes played in m. 50 are derived from the D mixolydian mode with the exception of the E-flat, which may be classified as a passing tone and the flat ninth of D dominant seventh chord. In m. 52, Moore utilizes a passing tone (B-flat) as well as the G dominant bebop scale in beats two through four in m. 52.

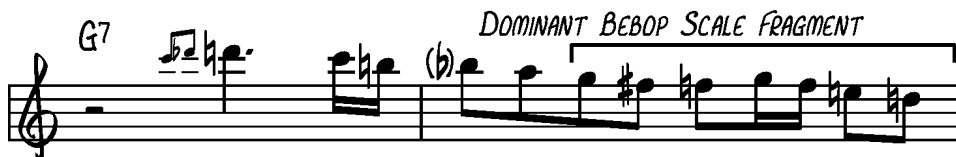


Figure 3.5 Dominant Bebop Scale in m. 52 of “Squatty Roo” solo.

The C dominant bebop scale is utilized in measure 53 in descending form.

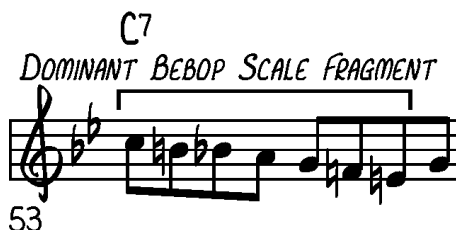


Figure 3.6 Dominant Bebop Scale Fragment in m. 53 of “Squatty Roo” solo.

The notes played in beats three and four of measure 54 anticipates the upcoming F dominant seventh chord in m. 55. On beat three of m. 55, Moore plays a chromatic passing tone (B) of the F dominant seventh chord, which emphasizes the sharp fourth scale degree. Measure 56 is another example of a dominant bebop scale, which begins and ends on the third (A) of the F dominant seventh chord.

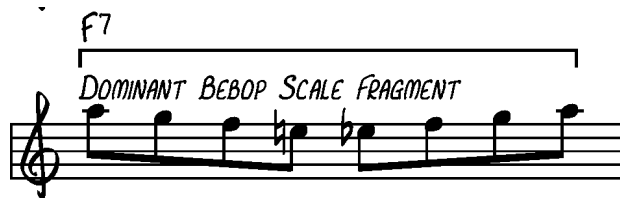


Figure 3.7 Dominant Bebop Scale Fragment in m. 56 of “Squatty Roo” solo.

Moore uses false fingerings for a second time, found in measure 57. In mm. 58-60, Moore uses harmonic generalization as a Bb blues scale is used over these three measures.

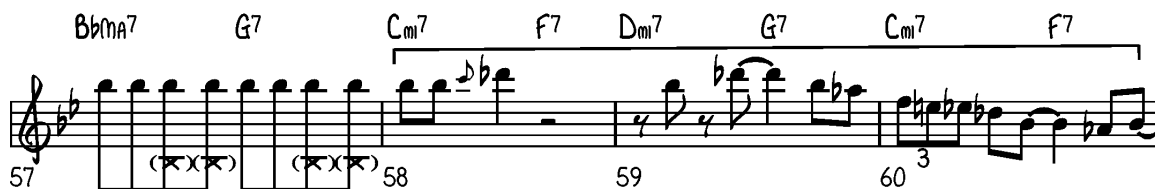


Figure 3.8 Harmonic Generalization (Bb Blues Scale) in mm. 58-60 of “Squatty Roo” solo.

In the final four measures of his first chorus, Moore plays chord tones over the B-flat dominant seventh chord in m. 61, then utilizes an arpeggiation with an added major seventh (D) over the Eb minor seventh chord, then ends his phrase on the third of the D minor seventh chord in m. 63.

Moore plays a pickup into measure 65 and begins his second chorus on the root (Bb) of the key. Leading into m. 66, Moore encloses a G within A-flat and F-sharp in beat four of m. 65. Material from the C dorian scale is used until beat three of m. 67, where 3-b9 movement is played over the G dominant seventh chord. The seventh (F) of

the G dominant seventh chord resolves to the third (E-flat) of the C minor seventh chord, ending in a 7-3 resolution.



Figure 3.9 3-b9 Movement and 7-3 Resolution in mm. 67-68 of “Squatty Roo” solo.

A chromatic passing tone is used in m. 69 over the Bb dominant seventh chord, which is derived from the B-flat dominant bebop scale. Moore then begins m. 70 on the third (G) of the E-flat dominant seventh chord followed by material derived from E-flat minor through the end of m. 70. Moore plays a dorian bebop scale fragment in m. 72 followed by an E-flat arpeggio over the F dominant seventh chord. This scale provides tension, which is then resolved by playing the fifth (F) of the B-flat dominant seventh chord in m. 73.

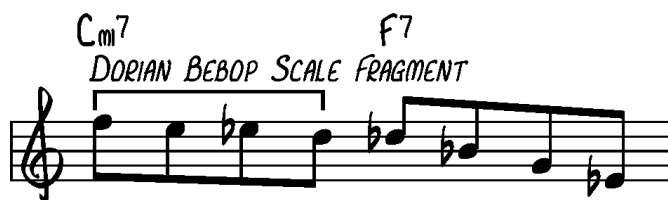


Figure 3.10 Dorian Bebop Scale Fragment in m. 72 of “Squatty Roo” solo.

The third (D) of the B-flat major seventh chord in measure 73 leads down to the third (B) of the G dominant seventh, which is followed by a dominant bebop scale fragment in beat three of m. 73 to the downbeat of m. 74.

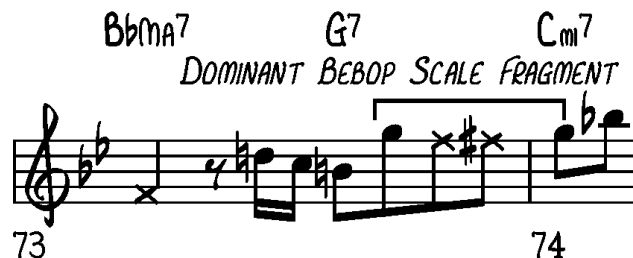


Figure 3.11 Dominant Bebop Scale Fragment in mm. 73-74 of “Squatty Roo” solo.

In measure 74, an arpeggio is played over a C minor seventh chord and Moore then plays a D-flat over the F dominant seventh chord. This may be analyzed as the sharp-five (C-sharp) scale degree. A 7-3 resolution is found from the D minor seventh chord to the G dominant seventh in m. 75, which is followed by a descending line containing 3-b9 movement from the B to the A-flat over the G dominant seventh chord. Another 7-3 resolution is played into m. 76 from the F of the G dominant seventh chord to the E-flat of the C minor seventh chord.

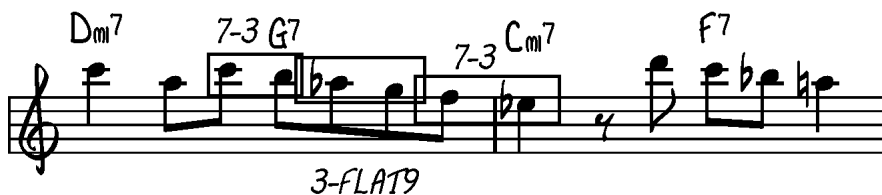


Figure 3.12 7-3 Resolution and 3-b9 Movement in mm. 75-76 of “Squatty Roo” solo.

A descending mixolydian scale resolving to the root (B-flat) of the B-flat dominant seventh chord is played into measure 77. Harmonic generalization is then used in mm. 78-80, where a descending blues scale is played throughout the two measures.

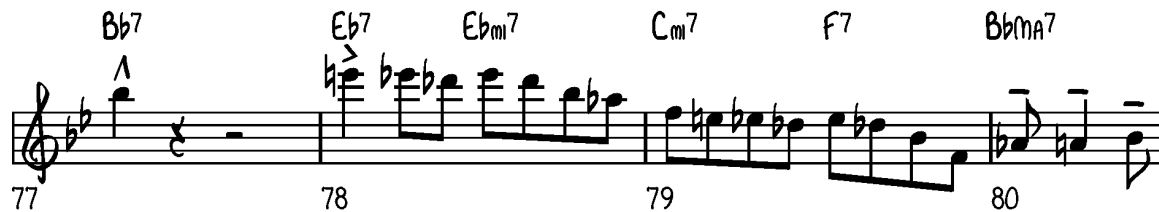


Figure 3.13 Harmonic Generalization (Blues Scale)
in mm. 78-80 of “Squatty Roo” solo.

A chromatic motive is used to walk up to the root (B-flat) in m. 80 and also to lead back down to the fifth (A) of the upcoming D dominant seventh in m. 81.

At the beginning of the bridge in m. 81, Moore plays chord tones before ending the phrase on the ninth of the D dominant seventh chord. The descending triplet figure played in m. 83 is the first time Moore has introduced the triplet into this solo and does so in a sequence over the G dominant seventh chord.

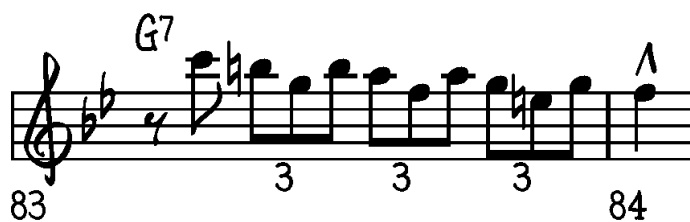


Figure 3.14 Sequence in m. 83 of “Squatty Roo” solo.

The next line, found in measure 84, is a mixolydian scale with a half-step chromatic passing tone, which ends on a B-flat, anticipating the upcoming C dominant seventh chord. The figure in m. 86 is a C dominant bebop scale fragment over the C dominant seventh chord. Moore resolves the seventh (B-flat) of the C dominant seventh to the third (A) of the F dominant seventh chord, providing another 7-3 resolution. An F dominant bebop scale is played in m. 87-88.

The musical notation for Figure 3.15 is in treble clef with a key signature of two flats (B-flat Major). Measure 85 is a whole rest with a $C7$ chord symbol above it. Measure 86 contains a "DOM. BEBOP SCALE FRAGMENT" consisting of the notes B-flat, C, D, E-flat, F, G, and A. Measure 87 contains a "DOMINANT BEBOP SCALE" consisting of the notes B-flat, C, D, E-flat, F, G, A, and B-flat. Measure 88 continues the dominant bebop scale with the notes B-flat, C, D, E-flat, F, G, A, and B-flat. Chord symbols $F7$ are placed above measures 87 and 88.

Figure 3.15 Dominant Bebop Scale/Fragment and 7-3 Resolution in mm. 86-88 of “Squatty Roo” solo.

The material played in measures 89-91 is another example of harmonic generalization as all of the source material comes from the B-flat Major scale.

The musical notation for Figure 3.16 is in treble clef with a key signature of two flats (B-flat Major). Measure 89 has a $BbMA7$ chord symbol above it. Measure 90 has a $G7$ chord symbol above it. Measure 91 has a $Dm7$ chord symbol above it. The melody consists of eighth and quarter notes, all of which are diatonic to the B-flat Major scale.

Figure 3.16 Harmonic Generalization (Bb Major) in mm. 89-91 of “Squatty Roo” solo.

In measures 92-95, the reoccurrence harmonic generalization, in the form of the blues scale, is played throughout the entire four measures.

The musical notation for Figure 3.17 is in treble clef with a key signature of two flats (B-flat Major). Measure 92 has $Cm7$ and $F7$ chord symbols above it. Measure 93 has a $Bb7$ chord symbol above it. Measure 94 has $Eb7$ and $Ebm7$ chord symbols above it. Measure 95 has $Cm7$ and $F7$ chord symbols above it. The melody is the B-flat blues scale (B-flat, C, D, E-flat, F, G, A-flat) played throughout all four measures. A triplet of eighth notes is indicated in measure 95.

Figure 3.17 Harmonic Generalization (Bb Blues Scale) in mm. 92-95 of “Squatty Roo” solo.

An arpeggiation lead-in brings Moore into his third and final solo chorus. In measure 97, Moore uses 3-b9 movement going from the third (B) to the flatted ninth (A-flat) of the G dominant seventh chord.

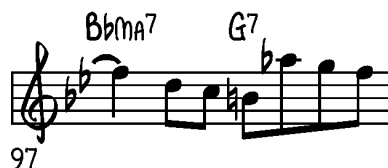


Figure 3.18 3-b9 Movement in m. 97 of “Squatty Roo” solo.

An ascending mixolydian bebop scale fragment is played in m. 98, which also contains a 7-3 resolution from the E of the F dominant seventh chord to the F of the D minor seventh chord in m. 99. Measure 99 contains another 7-3 resolution from the seventh (C) of the D minor seventh chord to the third (B) of the G dominant seventh chord. Another 7-3 resolution is played going into m. 100 with the F of the G dominant seventh chord to the E-flat of the C minor seventh chord.

Figure 3.19 7-3 Resolutions and Dominant Bebop Scale Fragment in mm. 97-100 of “Squatty Roo” solo.

A digital pattern derived from E-flat Major over the C minor seventh chord is played in beats one and two of measure 100 followed by diatonic material derived from the B-flat major scale.



Figure 3.20 – Digital Pattern in m. 100 of “Squatty Roo” solo.

We once again see the use of harmonic generalization in m. 102 through beat one of m. 105, where a B-flat blues scale is used.



Figure 3.21 Harmonic Generalization (Bb Blues Scale) in mm. 102-105 of “Squatty Roo” solo.

A descending B-flat major scale is played through measure 106 leading to the root (D) of the D minor seventh chord. We again see 3-b9 movement pattern over the G dominant seventh chord, then a 7-3 resolution from the seventh (F) of the G dominant seventh chord to the third (E-flat) of the C minor seventh chord. The material played in m. 110 is derived from the upcoming C dorian scale as an anticipation to the C minor seventh chord in m. 111. Once Moore arrives in m. 111, he plays a dorian bebop scale fragment leading to a descending B-flat Major arpeggio in 112 and ends the phrase on C, the ninth of the chord.

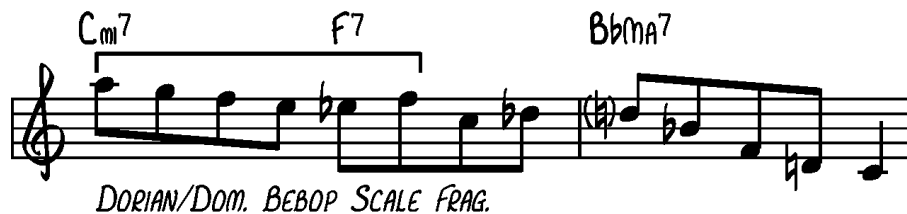


Figure 3.22 Dorian Bebop Scale Fragment and Arpeggiation in mm. 111-112 of “Squatty Roo” solo.

On the bridge, which begins in measure 113, G minor is implied with the appearance of the B-flat and the leading tone, F-sharp. In m. 114, Moore makes use of the flatted ninth (E-flat) as well as the sharp ninth (E-sharp, respelled as F) over the D dominant seventh chord. Measures 115-116 include material from a G mixolydian scale with a passing tone (D-flat), leading to the flatted ninth (A-flat) in beat three of m. 116. In m. 117, Moore plays a high G, which is the fifth of the C dominant seventh chord. This is the first and only time Moore extends into the altissimo range on his instrument. He then plays a descending arpeggio landing on the fifth (G), and then begins the next measure on the ninth (D). A descending mixolydian scale leads to the third (E) of the C dominant seventh chord resolving to the seventh (E-flat) of the F dominant seventh chord.

Beat four of m. 118 anticipates the F dominant seventh chord in m. 119 with the use of a F dominant bebop scale fragment.

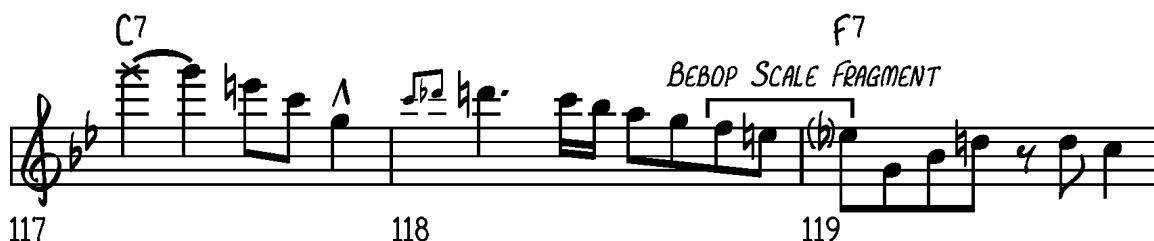


Figure 3.23 Bebop Scale Fragment in mm. 118-119 of “Squatty Roo” solo.

Moore leads to the last eight measures of his solo by playing the root of the F dominant seventh chord, which is also the fifth of the upcoming B-flat major seventh chord in m. 121. Material derived from the B-flat major scale is played in mm. 121 through beat one of m. 123. Moore employs a 7-3 resolution in m. 123 from the seventh (C) of the D minor seventh chord to the third (B) of the G dominant seventh chord. 3-b9 movement is played in m. 123 over the G dominant seventh chord and the phrase ends with a 7-3 resolution into measure 124 going from the seventh (F) of the G dominant seventh chord to the third (E-flat) of the C minor seventh chord.

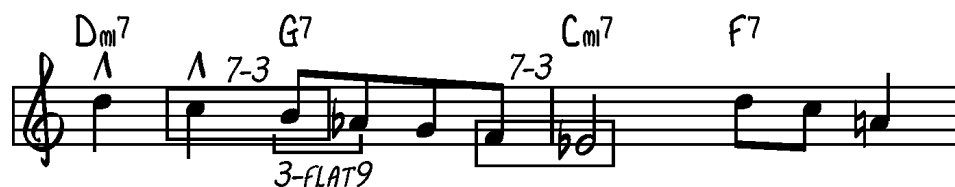


Figure 3.24 7-3 Resolutions and 3-b9 Movement in mm. 123-124 in “Squatty Roo” solo.

Moore plays a repeated figure on the tonic (B-flat) note in m. 125-126. A line derived from the A-flat dominant bebop scale is used over the F dominant seventh and B-flat major seventh chord in mm. 127-128. Moore’s last statement ends on F, which is the fifth of the B-flat major seventh chord and seventh of the G dominant seventh chord.

CHEROKEE

The Ray Brown Trio's 1998 release *Some Of My Best Friends Are Singers*⁵⁶ features various jazz vocalists, along with instrumental "sidemen." Ray Noble's tune "Cherokee" features vocalist Dee Dee Bridgewater along with tenor saxophonist Ralph Moore. Also featured on the recording are Geoff Keezer on piano, Jeff Hamilton on drums, and Ray Brown on upright bass.

An interesting note on this particular recording of "Cherokee" is that it is in the key of F concert, which is a departure from the original key of B-flat, in which it is most often played. The key change is most likely to accommodate Bridgewater, as it is common practice to play jazz standards in various keys when backing vocalists due to various vocal ranges.

⁵⁶ *Some Of My Best Friend Are... Singers*, Ray Brown, Telarc CD 83441, 1998.

RALPH MOORE'S SOLO ON "CHEROKEE"

FROM THE RAY BROWN TRIO'S
"SOME OF MY BEST FRIENDS ARE SINGERS"

TRANSCRIBED BY PATRICK BROWN

The musical score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of 32 measures of music, organized into eight systems of four measures each. The notes are primarily eighth and quarter notes, with some triplet eighth notes and sixteenth notes. Chord symbols are placed above the staff at the beginning of each measure or group of measures. The solo concludes with a double bar line at the end of measure 32.

Chord symbols and measure numbers:

- Measures 1-4: F⁶, C^{m7}, F⁷
- Measures 5-8: B^bm^A7, E^b7
- Measures 9-12: F⁶, G⁷
- Measures 13-16: G^m7, D⁷(b⁹), G^m7, C⁷(#5)
- Measures 17-20: F⁶, C^m7, F⁷
- Measures 21-24: B^bm^A7, E^b7
- Measures 25-28: F⁶, G⁷
- Measures 29-32: G^m7, C⁷, F⁶

2

33 34 35 36

37 38 39 40

41 42 43 44

45 46 47 48

49 50 51 52

53 54 55 56

57 58 59 60

61 62 63 64 65

Chords: $A^b m7$, $D^b 7$, $G^b m A 7$, $F^{\#} m 7$, $B 7$, $E(m) A 7$, $E m 7$, $A 7$, $D(m) A 7$, $D m 7$, $G 7$, $G m 7$, $C 7(\#5)$, $F 6$, $C m 7$, $F 7$, $B^b m A 7$, $E^b 7$, $F 6$, $G 7$, $G m 7$, $C 7$, $F 6$

Ralph Moore begins his solo as a pickup into measure 1. A descending F major scale starts and ends on the fifth (A), which leads into m. 1. In the first two bars, Moore uses a F major arpeggio, beginning on the third (A) to create his melodic material off of A, C, A, and F. Moore continues to play arpeggiated material (E-flat, G, B-flat, D) to the ninth (D) over the C minor seventh chord in m. 3 and again over the F dominant seventh chord in m. 4 with use of the fifth (C) and third (A). The B-flat major scale is Moore's basis for the material found in mm. 5-6 where he begins his phrase on the seventh (A), until a 3-7 (D-D-flat) resolution is found leading into m. 7, which also includes an anticipation of the E-flat dominant seventh chord. Moore emphasizes the fifth (B-flat) to sixth (C) scale degrees in mm. 7-8, before using the fourth (A-flat) scale degree of E-flat dominant seventh to lead chromatically to the third (A) of the F chord in m. 9. A sequence is then utilized in m. 9 through m. 11.



Figure 3.25 Sequence in mm. 9-11 of “Cherokee” solo.

Scalar material is used in m. 13 over the G minor seventh chord followed by a chromatic passing tone (A-flat) in m. 14 being used over the D dominant seventh flat nine chord, leading to the third (F-sharp) to flatted ninth (E-flat) movement. That movement is followed by a 7-3 resolution found in the C of the D dominant seventh flatted ninth chord in m. 14 to the B-flat of the G minor chord in m. 15.

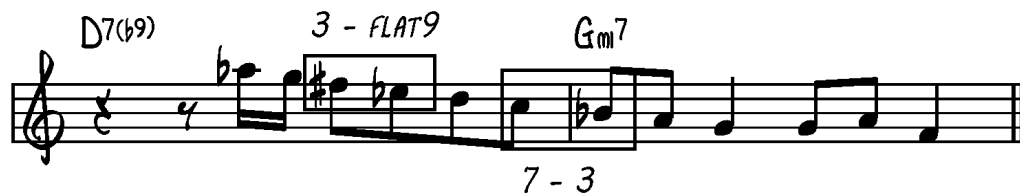


Figure 3.26 3-b9 Movement and 7-3 Resolution in mm. 14-15 of “Cherokee” solo.

A 7-3 resolution from the seventh (F) of the G minor seventh chord in m. 13 leads to the third (E) of the C dominant seventh sharp five chord in m. 16, followed by a flat ninth (D-flat) over the altered dominant chord. Measure 17 is preceded by a 7-3 resolution found in the B-flat over the C dominant seventh sharp five chord to the A of the F chord in m. 17. Material derived from the F major scale is played in m. 17, followed by a chromatic passing tone (B) found twice in m. 18. This is the sharp fourth scale degree in F major and a chromatic passing tone while playing a F major scale. In m. 19, a C dorian bebop scale fragment is utilized leading to the fifth (C) of the F dominant seventh chord in m. 20.



Figure 3.27 Dorian Bebop Scale Fragment in m. 19 of “Cherokee” solo.

A mixolydian scale with a chromatic passing tone (G-flat) is utilized in m. 20 over the F dominant seventh chord followed a descending B-flat major scale in m. 21 and the use of another chromatic passing tone (E) over the B-flat major chord in m. 21. The use of the E natural over a B-flat major chord suggests the same sharp-four chromatic passing

tone which Moore utilized in m. 18. A B-flat major scale is used to create the melodic phrase in m. 22 before playing the seventh (D-flat) over the E-flat dominant seventh chord in m. 23. Material derived from the F major arpeggio is used in m. 25-26 before using the fourth (B-flat) of the F scale to chromatically lead to the third (B) of the G dominant seventh chord in m. 27. The use of a chromatic passing tone between scale degrees four and five is again used in m. 27 and m. 28 over the G dominant seventh chord. G dorian scalar material is used in m. 29 which leads to the seventh (F) of G minor seventh chord to the third (E) of C dominant seventh chord resolution going into m. 30. After the use of a chromatic passing tone in beat three of m. 30, another 7-3 resolution is found going from the seventh (B-flat) of the C dominant seventh chord to the third (A) of the F major chord in m. 31.



Figure 3.28 7-3 Resolution in mm. 29-31 of “Cherokee” solo.

During the bridge (B) section, Moore plays material derived from the D-flat pentatonic scale over the ii-V-I progression in G-flat major in m. 33-36. This is an example of harmonic generalization⁵⁷ and the first time Moore uses that technique during his solo over “Cherokee.”

⁵⁷ Coker, *Elements Of The Jazz Language For The Developing Improvisor*, 45.



Figure 3.29 Harmonic Generalization (Pentatonic Scale)
in mm. 33-36 of “Cherokee” solo.

There is a slight hesitation in m. 37, as Moore plays material from an F-sharp dorian scale. A dominant bebop scale fragment is found on beats three and four in m. 38 before resolving to the third (G-sharp) of the E Major seventh chord in m. 39 and a similar dominant bebop fragment is also utilized in m. 40, which in this case exploits the sharp-four sound. In m. 41 through m. 44, diatonic material derived from the D major scale is found through the entire four measures. The last four measures of the bridge (mm. 45-48) find Moore utilizing a flatted-fifth (also sharp-fourth) scale degree in the form of a D-flat over the G dominant seventh chord in m. 46. An arpeggio is used to begin m. 47 which is a G minor arpeggio ascending to the ninth scale degree. The last note in m. 47, A-flat (G-sharp) is an anticipation of the next chord in m. 48 as the A-flat is the sharp fifth of the C dominant seventh sharp five chord. In m. 48, Moore’s target notes are found on beats two, three, and four and each one is preceded by a half step above.

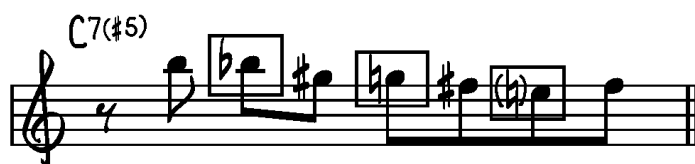


Figure 3.30 Half-Steps into Target Notes in m. 48 of “Cherokee” solo.

Material from the F major scale is used to create Moore’s melodic material in mm.

49-50. Following that line, chromatic passing tones (A-flat and B) are utilized, leading to the root (C) of the C minor seventh chord in m. 51. A 7-3 resolution is played going from the seventh (B-flat) of the C minor seventh chord in m. 51 which resolves to the third (A) of the F dominant seventh chord in m. 52. Moore then utilizes a sequence in m. 53-54 before playing the seventh (D-flat) over the E-flat dominant seventh chord in m. 55 and ends his phrase on the sixth (C) scale degree.

Figure 3.31 7-3 Resolution and Sequence in mm. 51-54 of “Cherokee” solo.

Chord specific, diatonic material is used in m. 56 through m. 60 with the exception of a chromatic passing tone (G-sharp) in m. 57, which allows Moore to move from the ninth (G) of the F sixth chord and land on the third (A) of the chord on beat three. Two chromatic passing tones are found in m. 61 and 62. F-sharp is used to move from the root (G) to the seventh (F) of the G minor seventh chord in beat two of m. 61. That same note (F-sharp) is used as a chromatic passing tone to move from the seventh (F) of the G minor seventh chord to the fifth (G) of the C dominant seventh chord in m. 62.

Ralph Moore ends his solo with a digital pattern, which is based on scale degrees 1-2-3-5. Moore begins the pattern on beat three of m. 63 in the key of A-flat, moves to the key of D-flat in beats one and two of m. 64 and then plays it in G-flat, before resolving to the C, which is the fifth of the F chord, which ends his solo. This digital pattern, which is

utilized by following the circle-of-fifths progression, is outside of the key of F and creates tension and release to end the solo.



Figure 3.32 Digital Pattern in mm. 63-64 of “Cherokee” solo.

BOLIVIA

Freddie Hubbard's *Bolivia* was recorded in December of 1990 and released on the Music Master Record Label in January 1991.⁵⁸ It features Hubbard on trumpet, Ralph Moore on tenor saxophone, Vincent Herring on alto saxophone, Cedar Walton on piano, David Williams on bass, and Billy Higgins on drums.

This transcription is of Ralph Moore's solo on the title track, "Bolivia" written by Cedar Walton. The form is AB, with a 16-measure swing section followed by a 16-measure Latin vamp. Moore's two-chorus solo is steeped in the bebop tradition utilizing sequencing, chromaticism, and voice-leading.

⁵⁸ *Bolivia*, Freddie Hubbard, MusicMasters 5063, 1991.

RALPH MOORE'S SOLO ON "BOLIVIA"

FROM FREDDIE HUBBARD'S "BOLIVIA" (1991)

CEDAR WALTON

TRANSCRIBED BY PATRICK BROWN

A
SWING

Ebm7 Em7 A7 Dm7 Ab7(b9)

Gm7 Gb7(#9) Bm7 Cm7(#11) A

Bm7 Bm7/A Abm7(b5) Gm7 C7

Fm7 B7(b9) Bbm7 A7(#9)

B
LATIN

G7

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32

A
Swing

33 Ebma7 Em7 A7 Dma7 Ab7(b9)
34 35 36

37 Gma7 Gb7(#9) Bm7 Cma7(#11)
38 39 40

41 Bm7 Bm7/A Abm7(b5) Gm7 C7
42 43 44

45 Fma7 B7(b9) Bbma7 A7(#9)
46 47 48

B
LATIN

49 G7
50 3 3 51 52

53 54 55 56

57 58 59 60

61 Ebma7
62 63 64 65

The musical score is written in treble clef with a key signature of one sharp (F#). Section A, marked 'Swing', spans measures 33 to 48. It features a variety of chords including Ebma7, Em7, A7, Dma7, Ab7(b9), Gma7, Gb7(#9), Bm7, Cma7(#11), Bm7, Bm7/A, Abm7(b5), Gm7, C7, Fma7, B7(b9), Bbma7, and A7(#9). The melody consists of eighth and quarter notes with some slurs and accents. Section B, marked 'LATIN', spans measures 49 to 65. It begins with a G7 chord and a triplet of eighth notes in measures 50 and 51. The melody continues with eighth and quarter notes, ending with an Ebma7 chord in measure 65.

Moore begins his solo by using a dominant bebop fragment in m. 4 followed by the use of two sequences (mm. 5-6 and mm. 7-8).



Figure 3.33 Sequence in mm. 5-8 of “Bolivia” solo.

In mm. 9-10, material derived from B dorian minor is utilized to create the melodic statement and a dorian bebop scale fragment is played in m. 11 leading to m. 12. A 7-3 resolution is found in mm. 12-13, as the seventh (B-flat) of the C dominant seventh chord in m. 12 leads to the third (A) of the F Major seventh chord in m. 13. Measure 14 begins on the seventh (A) of the B dominant seventh flatted ninth chord, followed by chromaticism, which is similar to a dominant bebop fragment, yet it leads to the flatted ninth (C) of the chord and back down to the third (D-sharp) in the last note of the m. 14. The third (D-sharp) of the B dominant seventh flatted ninth chord in m. 14 moves down a half step to the third (D) of the B-flat major seventh chord in m. 15. Three passing tones are played in m. 16 over the A dominant seventh sharp nine chord which are D, F and G-sharp. Found on the strong beats (one, two, three, and four): C-sharp, E, G, and A, make up an A dominant seventh chord.



Figure 3.34 Passing Tones/Target notes in m. 16 of “Bolivia” solo.

With the exception of m. 4 and 8, Moore plays a chord tone as the first note of each measure throughout the first sixteen-bar A section. This technique helps solidify the harmony and gives his soloing a solid foundation.

Moore begins the “B” Latin section with a sequence, much like he began the first “A” section. This sequence motive is found in m. 17 through m. 18.

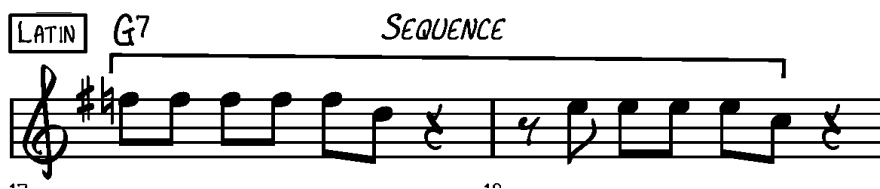


Figure 3.35 Sequence in mm.17-18 of “Bolivia” solo.

Moore plays rhythmically simple lines throughout mm. 17-20, which contrasts with the eighth-note lines played during the previous swing section. He then quickly moves to a rhythmically faster line which includes three chromatic passing tones: the D-flat on beat one in m. 21, the F-sharp on the “and” of beat four in m. 21, and the D-flat again during beats three and four in m. 22. The D-flat highlights use of the flatted-fifth or sharp-fourth scale degree. Another sequence follows in mm. 23-25. This sequence is played in groups of three notes and it has been notated this way to reflect the three-note groups, instead of notating in the traditional four note groupings. Rhythmic displacement is combined with chromaticism, to create tension, propelling Moore forward into a resolution in m. 26.



Figure 3.36 Sequence in mm. 23-25 of “Bolivia” solo.

Another departure from the G dominant tonality is achieved through a C major arpeggio found in mm. 27-28 before resolving to the fifth (D) of the G dominant chord in m. 29. Chromaticism is utilized in m. 30 and the line is very similar rhythmically to the motive found in m. 14. The “B” section comes to a close with a G dominant bebop scale in m. 31 followed by an F lydian dominant scale⁵⁹ (a dominant scale with a raised fourth scale degree) in m. 32. This scale guides the solo into the second chorus and into the new swing section.



Figure 3.37 Dominant Bebop Scale and Lydian Dominant Scale in mm. 31-32 of “Bolivia” solo.

A 7-3 resolution leads into the new swing section, where the seventh (F) of the G dominant seventh chord in m. 32 leads to the third (G) of the E-flat major seventh chord in m. 33. Moore weaves through the chord changes while using added elements of chromaticism in mm. 33-36.

A more melodic passage is heard in mm. 37-41, which begins with a G major arpeggio in m. 37. There is an anticipation of m. 38 in the form of a D-flat, which is the

⁵⁹ Mark Levine, *The Jazz Theory Book* (California: Sher Music Co., 1995), 64.

fifth of the G-flat seventh sharp ninth chord in m. 38. Two chromatic passing tones are found in m. 38: B and G. The material used in mm. 39-41 is in the key of B dorian minor and is an example of harmonic generalization ending on a B minor arpeggio in m. 41. In m. 39 to m. 40, the F-sharp of the B minor seventh chord becomes the sharp eleven of the C Major seventh sharp-eleventh chord.



Figure 3.38 Harmonic Generalization in mm. 39-41 of “Bolivia” solo.

Diatonic material based on the G minor seventh and C dominant chord is played in m. 44, which leads to a 7-3 resolution at the end of m. 44 into m. 45 with the seventh (B-flat) of the C dominant seventh chord resolving to the third (A) of the F major seventh chord. A dominant bebop scale fragment built on F is played over the B dominant seventh chord in m. 46. In m. 47, Moore plays a G dorian minor scale over the B-flat major seventh chord. These notes also make up B-flat Lydian scale and could be analyzed as such, beginning on G.



Figure 3.39 Dominant Bebop Scale and Dorian Minor Scale in mm. 46-47 in “Bolivia” solo.

A chromatic line highlights the flat ninth (B-flat) and sharp ninth (C) scale degrees in m. 48 then brings the solo into the final “B” Latin section.

Similar to his first “B” section improvisation, Moore plays a sequence, complete with a fast, repeated “flourish” of notes in m. 49 through the first half of the measure in m. 53.

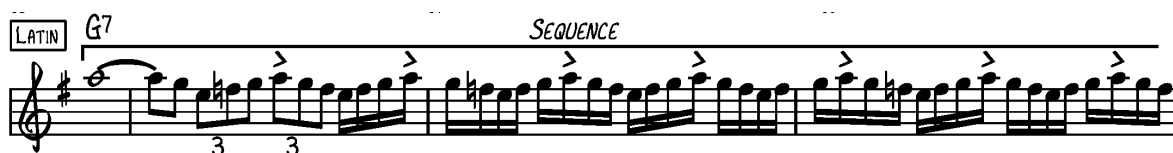


Figure 3.40 Sequence in mm. 49-52 of “Bolivia” solo

This sequence is followed by G dominant material in mm. 55-62, with the exception of a chromatic passing tone (F-sharp), which implies a dominant bebop scale in mm. 55-56. The flatted fifth/sharp fourth scale degree (D-flat) is again played as a chromatic passing tone in beat four of m. 62 and followed by a G dominant bebop scale in m. 63.



Figure 3.41 Dominant Bebop Scale in m. 63 of “Bolivia” solo

Beat four of m. 64 anticipates the upcoming E-flat major seventh chord where Moore ends his solo on the fifth (B-flat) of the chord in m. 65. In this solo, Moore has found interesting ways to incorporate the bebop tradition over this “post-bop” chord

progression. Through the use of sequencing, enclosure, and well-placed chromaticism, Moore displays a well-crafted and energetic solo.

JUST FRIENDS

“Just Friends” is from the album, *Oscar Peterson Meets Roy Hargrove and Ralph Moore* (1996), which also features Oscar Peterson on piano, Roy Hargrove on trumpet, Niels-Henning Ørsted Pedersen on upright bass, and Lewis Nash on drums.⁶⁰ The group plays “Just Friends” in the key of B-flat concert, a slight change from the typically concert keys of G and F, which are considered the “standard” performance keys.

⁶⁰ *Oscar Peterson Meets Roy Hargrove and Ralph Moore*, Oscar Peterson, Telarc CD 83399, 1996.

RALPH MOORE'S SOLO ON "JUST FRIENDS"

FROM OSCAR PETERSON MEETS
ROY HARGROVE AND RALPH MOORE

KLEENER/LEWIS
SOLO BY RALPH MOORE
TRANSCRIBED BY PATRICK BROWN

The musical score is written in treble clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. It consists of 32 measures of music, organized into eight lines of four measures each. The notes are primarily eighth and quarter notes, with some triplet markings. Chord symbols are placed above the staff at the beginning of each measure or group of measures. The solo begins with a rest in measure 1.

Chord symbols and measure numbers:

- Measure 1: Ebma7
- Measure 2: Ebma7
- Measure 3: Ebm7
- Measure 4: Ab7
- Measure 5: Bbma7
- Measure 6: Bbma7
- Measure 7: Db°7
- Measure 8: Db°7
- Measure 9: Cm7
- Measure 10: F7
- Measure 11: D7(b9)
- Measure 12: Gm7
- Measure 13: C7
- Measure 14: C7
- Measure 15: Cm7
- Measure 16: F7
- Measure 17: Ebma7
- Measure 18: Ebma7
- Measure 19: Ebm7
- Measure 20: Ab7
- Measure 21: Bbma7
- Measure 22: Bbma7
- Measure 23: Db°7
- Measure 24: Db°7
- Measure 25: Cm7
- Measure 26: F7
- Measure 27: D7(b9)
- Measure 28: Gm7
- Measure 29: C7
- Measure 30: Cm7
- Measure 31: F7
- Measure 32: Bb6

2

Moore begins his solo by using chord-specific melodic material derived from the corresponding scales, which are associated with the given chords in mm. 1-6. He begins and ends each phrase on a chord tone of the corresponding chord change. A 7-3 resolution is played in m. 3 leading to m. 4 with the seventh (D-flat) of the E-flat minor seventh chord resolving to the third (C) of the A-flat dominant seventh in m. 4. A digital pattern is found in beats one and two of m. 6, which is 9-1-7-1 over the B-flat major seventh chord. In m. 7, Moore plays a fully diminished arpeggio with the exception of the D, which is a half-step above the root of the D-flat chord, and resolves down a half step to the root (D-flat) in m. 8. A three-note sequence is then played in mm. 9-10.



Figure 3.42 Sequence in mm. 9-10 of “Just Friends” solo.

The flatted ninth (E-flat) of the D dominant seventh flatted ninth chord is played in beat three of m. 11 followed material derived from the G dorian scale in m. 12. A G minor seventh arpeggio is played in beats three and four in m. 12. Two 7-3 resolutions are found in m. 11-13. The seventh (C) of the D dominant seventh flat ninth chord resolves to the third (B-flat) of the G minor seventh chord in m. 12. Leading into m. 13, the seventh (F) of the G minor seventh chord leads to the third (E) of the C dominant seventh chord. A C dominant bebop scale is used in m. 13 to lead to m. 14.



Figure 3.43 7-3 Resolutions and Dominant Bebop Scale in mm. 11-13 of “Just Friends” solo.

Measure 14 contains a C mixolydian scale leading to beat three of m. 15, where Moore lands on the third (E-flat) of the C minor seventh chord. A B-flat dominant scale is played in m. 16, which leads to m. 17. Moore anticipates the E-flat going in to m. 17 and plays a motive in mm. 17-18 which is similar to the sequence he played in mm. 9-10. In mm. 21-22, Moore plays material derived from the B-flat major scale and ends his phrase in m. 22 on the seventh (A) of the B-flat major seventh chord. After resting six beats in mm. 23-24, Moore then goes up a half step to play the seventh (B-flat) of the D-flat diminished chord, which then becomes the seventh (B-flat) of the C minor seventh chord in m. 25. The flatted-ninth (E-flat) of the D dominant seventh flat nine chord in m. 27 is highlighted as Moore repeats it on beat three. A 7-3 resolution follows, which is found going from the seventh (C) of the D dominant seventh flat nine chord in m. 27 to the third (B-flat) of the G minor seventh chord in m. 28.



Figure 3.44 7-3 Resolution in mm. 27-28 of “Just Friends” solo

A G minor arpeggio in beats three and four in m. 28 leads to a C mixolydian scale in m. 29, which is followed by a C dorian bebop scale fragment in beat one and two in m.

30.

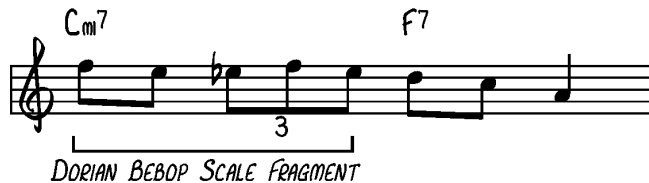


Figure 3.45 Dorian Bebop Scale Fragment in m. 30 of “Just Friends” solo

In measure 32, a line which consists of three chromatic passing tones (C-sharp, E, and F-sharp) leads into the seventh (D) of the E-flat major seventh chord, which begins Moore’s second chorus.

Material derived from the E-flat major scale is used in mm. 33-34 and Moore ends his phrase on the seventh (D) of the Eb major seventh chord. In m. 35, two non-chord tones are found, one being a chromatic passing tone (G) and the other (D), which is the leading tone of E-flat. A 7-3 resolution is found in the D-flat in m. 35 to the C of the A-flat dominant seventh chord on the downbeat on m. 36. A dominant bebop scale is played in m. 36, which leads to the third (D) of the B-flat major seventh chord in m. 37.



Figure 3.46 Dominant Bebop Scale in m. 36 of “Just Friends” solo

A digital pattern (1-2-3-5) built off of the fifth scale degree (F) of the B-flat major seventh chord is played in m. 38 before moving to the D-flat diminished chord in m. 39. A G whole-half diminished scale is utilized in m. 40, which resolves to the fifth (G) of

the C minor seventh chord in m. 41. A C dorian scale is played in m. 41 and leads to a 7-3 resolution from the seventh (B-flat) of the C minor seventh chord in m. 41 to the third (A) of the F dominant seventh chord in m. 42.

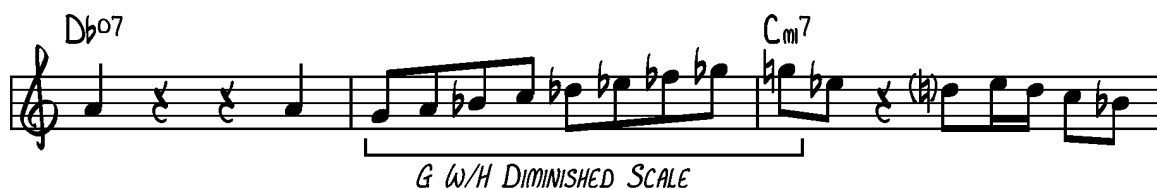


Figure 3.47 W/H Diminished Scale in mm. 40-41 of “Just Friends” solo

Moore then plays a chromatic passing tone (B) over the F dominant seventh chord in m. 42 and also plays an E, which is the leading tone over the F dominant seventh chord. In m. 43, Moore uses 3-b9 movement by playing the third (F-sharp) and flatted-ninth (E-flat), followed by a D minor triad. This lowered third may also be analyzed as the sharp ninth. The sharp-fourth (B) is once used again as a chromatic passing tone over the G minor seventh chord in m. 44 leading to the C of the C dominant chord in m 45. The sharp-fourth is once again utilized where it appears as an F-sharp over the C dominant seventh chord in m. 45. In mm. 46-47, diatonic material build off the C dominant scale is played with the exception of the E on beat two of m. 47 (which is the major third of the C minor seventh chord). A 7-3 resolution is found going into m. 48 where the seventh (B-flat) of the C minor seventh chord resolves down a half step to the third (A) of the F dominant seventh chord in m. 48. Measure 48 contains an anticipation of the B-flat dominant chord on beat two, followed by an ascending B-flat mixolydian scale leading to m. 49. Moore begins his phrase on the third (G) of the Eb major seventh chord in m. 49 and a chromatic passing tone (B) follows. That phrase is followed by

diatonic material and an anticipation of the third (D) played over the B-flat major seventh chord in m. 53. A digital pattern (9-1-7-1) is played in m. 54 followed by an arpeggio built of B-flat major. A pickup to beat three in m. 55 is a melodic figure which is derived from the D whole/half diminished scale and ends on C, which is the root of the next chord, a C minor seventh.

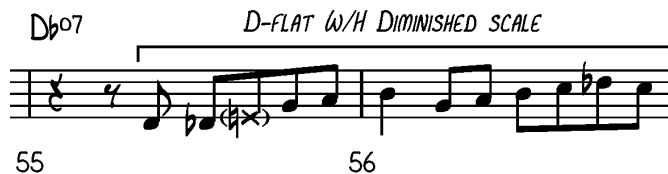


Figure 3.48 W/H Diminished Scale in mm. 55-56 of “Just Friends” solo

Moore ascends slowly as he plays chord-specific diatonic material, found in m. 57-60. This continues until he descends in m. 61 and plays a chromatic passing tone (G-sharp) in the last beat of m. 61, leading to an arpeggio that anticipates the F dominant seventh chord in beat three of m. 62. The remaining material is derived from the B-flat major scale and Moore ends with a repeated figure that ascends to the fifth (F) and descends to B-flat (root) in m. 65.

CHAPTER 4: COMMON CHARACTERISTICS IN MOORE'S VOCABULARY

Six common characteristics of Ralph Moore's playing have been identified which are found throughout the four transcriptions analyzed. These characteristics are: 7-3 resolution, 3-b9 movement, bebop scale, harmonic generalization, sequence, and digital patterns. These harmonic commonalities define Moore's improvisation style and sound.

7-3 RESOLUTION

Moore utilizes the 7-3 resolution a total of fourteen times in his “Squatty Roo” solo (m. 42, 43, 44, 68, 75, 76, 87, 98, 99 [twice], 100, 108, 123, and 124), six times in his “Cherokee” solo (m. 15, 16, 17, 30, 31, and 52), twice in his “Bolivia” solo (m. 13 and 45), and seven times in his “Just Friends” solo (m. 4, 12, 13, 28, 36, 42, and 48).

Figure 4.1 shows a musical staff in treble clef with a key signature of two flats. The notes are: m. 41: Bb, A, G, F, E, D, C, Bb; m. 42: Bb, A, G, F, E, D, C, Bb; m. 43: Bb, A, G, F, E, D, C, Bb; m. 44: Bb, A, G, F, E, D, C, Bb. Chord symbols are placed above the notes: Bbm7 (m. 41), G7 (m. 42), Cm7 (m. 42), F7 (m. 42), Dm7 (m. 43), G7 (m. 43), Cm7 (m. 44), and F7 (m. 44). The '7-3' resolution is indicated above the notes in measures 42, 43, and 44.

Figure 4.1 7-3 Resolutions in mm. 42-44 of “Squatty Roo” solo.

Figure 4.2 shows a musical staff in treble clef with a key signature of two flats. The notes are: D, C, Bb, A, G, F, E, D. Chord symbols are placed above the notes: Dm7 (m. 68), G7 (m. 68), Cm7 (m. 68), and F7 (m. 68). A '7-3' resolution is indicated above the notes in measure 68.

Figure 4.2 7-3 Resolution in m. 68 of “Squatty Roo” solo.

Figure 4.3 shows a musical staff in treble clef with a key signature of two flats. The notes are: D, C, Bb, A, G, F, E, D. Chord symbols are placed above the notes: Dm7 (m. 75), G7 (m. 75), Cm7 (m. 76), and F7 (m. 76). '7-3' resolutions are indicated above the notes in measures 75 and 76.

Figure 4.3 7-3 Resolutions in mm. 75-76 of “Squatty Roo” solo.

Figure 4.4 shows a musical staff in treble clef with a key signature of two flats. The notes are: D, C, Bb, A, G, F, E, D. Chord symbols are placed above the notes: Dm7 (m. 87) and F7 (m. 87). A '7-3' resolution is indicated above the notes in measure 87.

Figure 4.4 7-3 Resolution in m. 87 of “Squatty Roo” solo.

Figure 4.5 shows a melodic line in G major with a key signature of one flat. The notation includes the following chords and resolutions:

- Chords: $Bb m7$, $G7$, $C m7$, $F7$, $D m7$, $G7$, $C m7$, $F7$.
- Resolutions: $7-3$ resolutions are marked above the $C m7$, $F7$, $D m7$, and $G7$ chords.
- Measure numbers: 97, 98, 100.
- Text: *DOM. BEBOP FRAG. 99* is written below measure 98.

Figure 4.5 7-3 Resolutions in mm. 97-100 of “Squatty Roo” solo.

Figure 4.6 shows a melodic line in G major with a key signature of one flat. The notation includes the following chords and resolution:

- Chords: $D m7$, $G7$, $C m7$, $F7$.
- Resolution: $7-3$ resolution is marked above the $C m7$ chord.
- Measure numbers: 107, 108.

Figure 4.6 7-3 Resolution in m. 108 of “Squatty Roo” solo.

Figure 4.7 shows a melodic line in G major with a key signature of one flat. The notation includes the following chords and resolutions:

- Chords: $D m7$, $G7$, $C m7$, $F7$.
- Resolutions: $7-3$ resolutions are marked above the $G7$ and $C m7$ chords.
- Measure numbers: 123, 124.

Figure 4.7 7-3 Resolution in mm. 123-124 of “Squatty Roo” solo.

Figure 4.8 shows a melodic line in G major with a key signature of one flat. The notation includes the following chords:

- Chords: $D7(b9)$, $G m7$, $C7(\#5)$, $F6$.
- Measure numbers: 14, 15, 16, 17.

Figure 4.8 7-3 Resolution in mm. 14-17 of “Cherokee” solo.

Figure 4.9 shows a melodic line in G major with a key signature of one flat. The notation includes the following chords:

- Chords: $G m7$, $C7$, $F6$.
- Measure numbers: 29, 30, 31.

Figure 4.9 7-3 Resolution in mm. 29-31 of “Cherokee” solo.

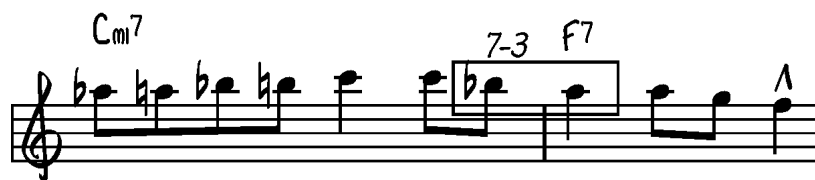


Figure 4.10 7-3 Resolution in mm. 51-52 of “Cherokee” solo.



Figure 4.11 7-3 Resolution in m. 13 of “Bolivia” solo.



Figure 4.12 7-3 Resolution in m. 45 of “Bolivia” solo.



Figure 4.13 7-3 Resolution in m. 4 of “Just Friends” solo.



Figure 4.14 7-3 Resolution in mm. 12-13 of “Just Friends” solo.



Figure 4.15 7-3 Resolution in m. 28 of “Just Friends” solo.



Figure 4.16 7-3 Resolution in m. 36 of “Just Friends” solo.

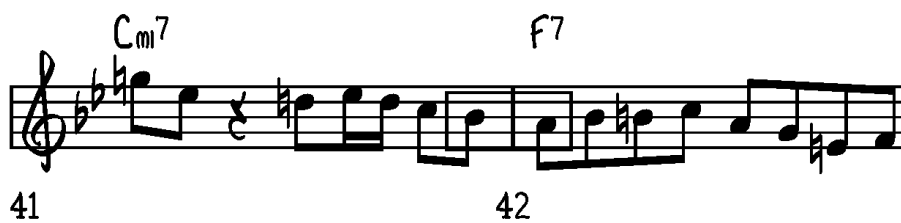


Figure 4.17 7-3 Resolution in m. 42 of “Just Friends” solo.



Figure 4.18 7-3 Resolution in m. 48 of “Just Friends” solo.

3-b9 MOVEMENT

Another common motive found throughout Ralph Moore's improvisations are the use of 3-b9 movement. This happens a total of six times in his "Squatty Roo" solo (m. 35, 67, 75, 99, 107, and 123), once in his "Cherokee" solo (m. 14), and once in his "Just Friends" solo (m. 43).



Figure 4.19 3-b9 Movement in m. 35 of "Squatty Roo" solo.

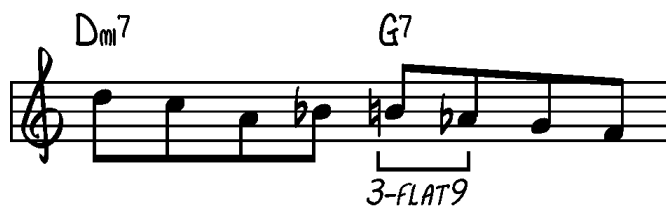


Figure 4.20 3-b9 Movement in m. 67 of "Squatty Roo" solo.

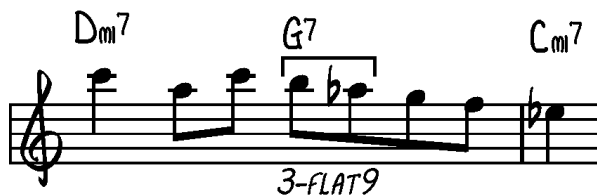


Figure 4.21 3-b9 Movement in m. 75 of "Squatty Roo" solo.

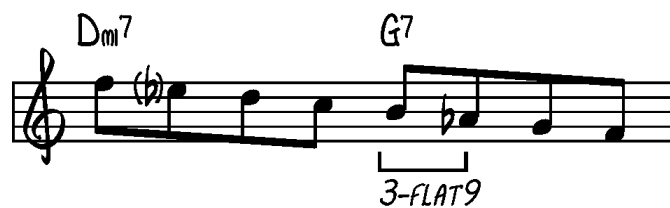


Figure 4.22 3-b9 Movement in m. 99 of “Squatty Roo” solo.

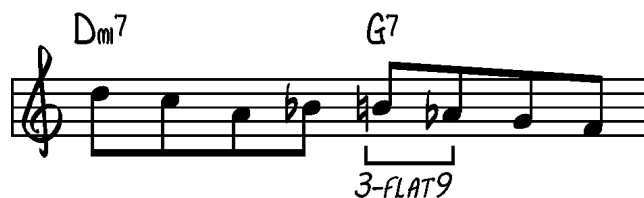


Figure 4.23 3-b9 Movement in m. 107 of “Squatty Roo” solo.

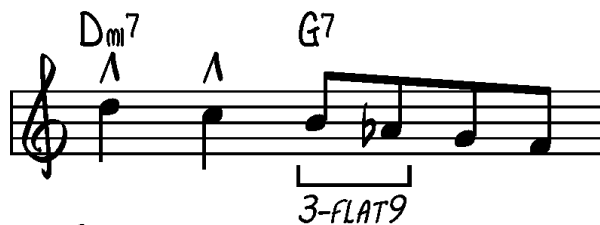


Figure 4.24 3-b9 Movement in m. 123 of “Squatty Roo” solo.



Figure 4.25 3-b9 Movement in m. 14 of “Cherokee” solo.



Figure 4.26 3-b9 Movement in m. 43 of “Just Friends” solo.

BEBOP SCALE

Moore's most prevalent characteristic is his extensive use of the bebop scale. This scale is one of the core elements of his improvisation and may be found throughout his improvisations. Moore tends to use this scale in fragments, but will also occasionally play the entire scale. In the form of either the entire scale or a fragment, Moore plays the bebop scale in its various forms a total of twelve times in his Squatty Roo solo (m. 34, 47, 52, 53, 56, 72, 73-74, 86, 87-88, 98, 111, and 118-119), twice in his "Cherokee" solo (m. 19 and 51), three times in his "Bolivia" solo (m. 31-32, 46, and 63), and four times in his "Just Friends" solo (m. 13, 30, 36, and 44).

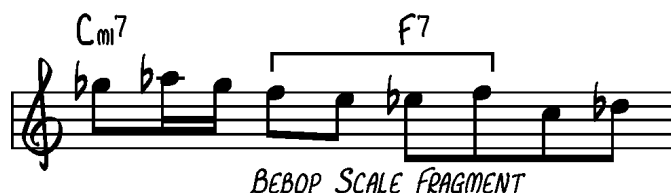


Figure 4.27 Dorian/Dominant Bebop Scale Fragment in m. 47 of "Squatty Roo" solo.



Figure 4.28 Dominant Bebop Scale Fragment in m. 52 of "Squatty Roo" solo.

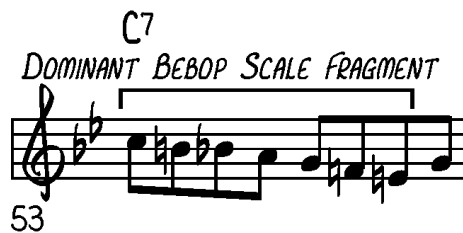


Figure 4.29 Dominant Bebop Scale Fragment in m. 53 of “Squatty Roo” solo.

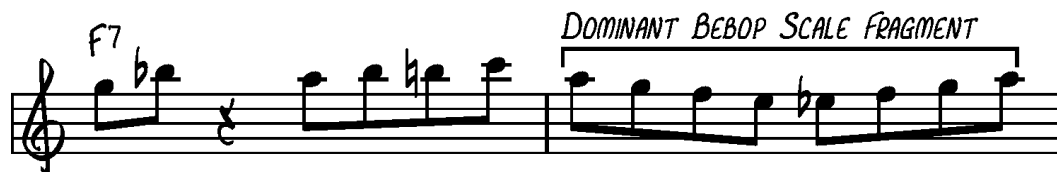


Figure 4.30 Dominant Bebop Scale Fragment in m. 56 of “Squatty Roo” solo.



Figure 4.31 Dorian Bebop Scale Fragment in mm. 72-74 of “Squatty Roo” solo.

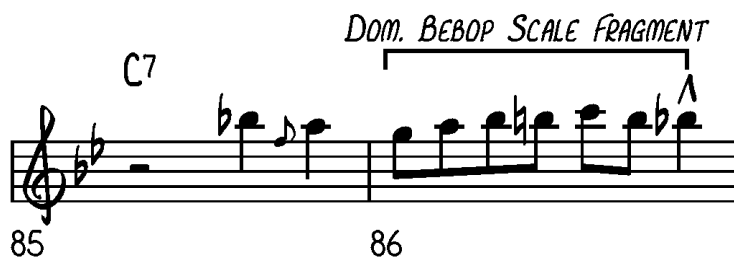


Figure 4.32 Dominant Bebop Scale Fragment in m. 86 of “Squatty Roo” solo.

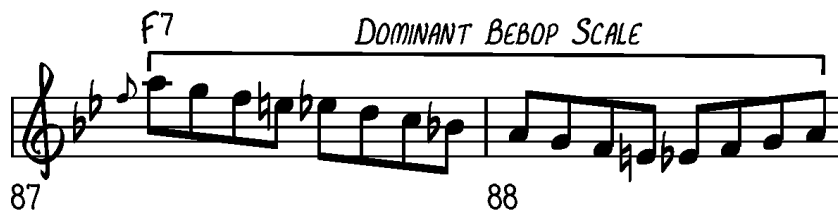


Figure 4.33 Dominant Bebop Scale in mm. 87-88 of “Squatty Roo” solo.

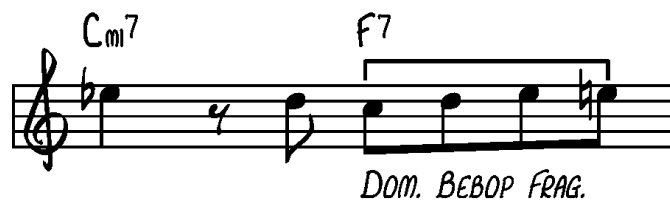


Figure 4.34 Dominant Bebop Scale in m. 98 of “Squatty Roo” solo.

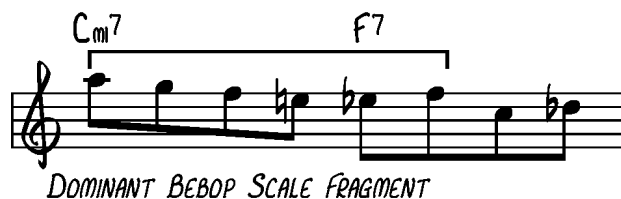


Figure 4.35 Dorian/Dominant Bebop Scale Fragment in m. 111 of “Squatty Roo” solo.

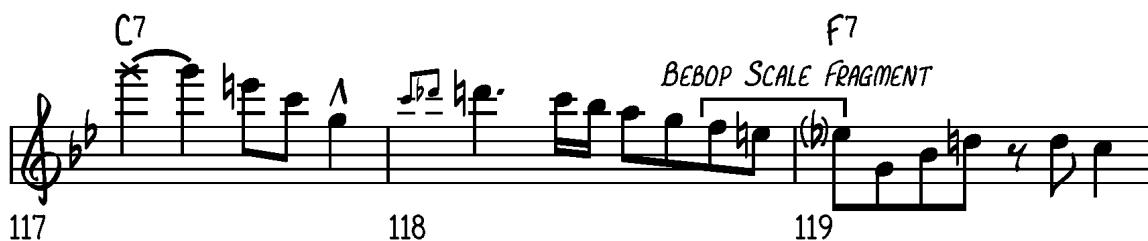


Figure 4.36 Dominant Bebop Scale in m. 118-119 of “Squatty Roo” solo.



Figure 4.37 Dorian Bebop Scale Fragment in m. 19 of “Cherokee” solo.

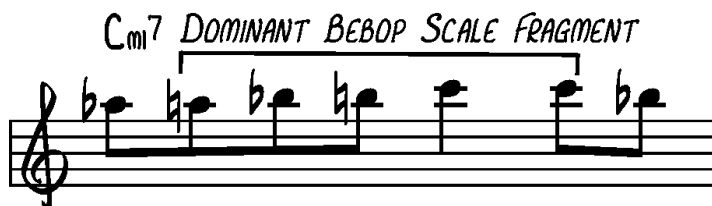


Figure 4.38 Dorian Bebop Scale Fragment in m. 51 of “Cherokee” solo.



Figure 4.39 Dominant Bebop Scale in mm. 31-32 of “Bolivia” solo.

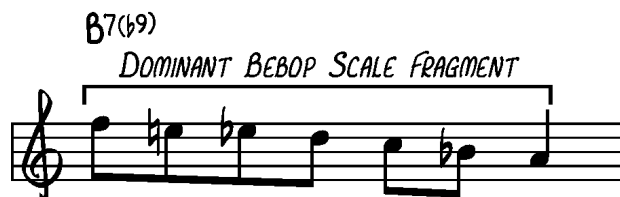


Figure 4.40 Dominant Bebop Scale Fragment in m. 46 of “Bolivia” solo.



Figure 4.41 Dominant Bebop Scale in m. 63 of “Bolivia” solo.

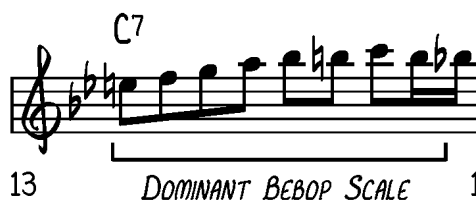


Figure 4.42 Dominant Bebop Scale in m. 13 of “Just Friends” solo.

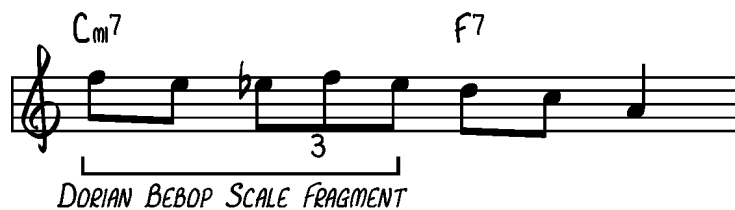


Figure 4.43 Dorian Bebop Scale Fragment in m. 30 of “Just Friends” solo.

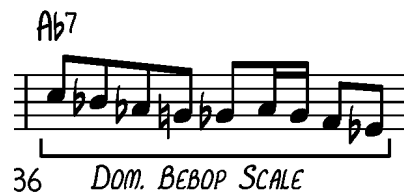


Figure 4.44 Dominant Bebop Scale in m. 36 of “Just Friends” solo.

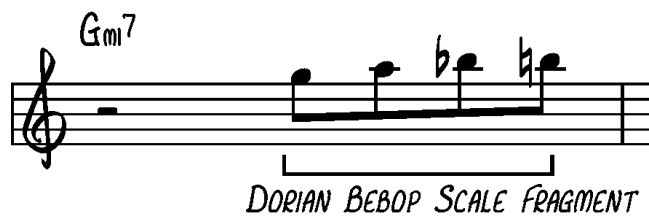


Figure 4.45 Dorian Bebop Scale Fragment in m. 44 of “Just Friends” solo.

HARMONIC GENERALIZATION

On occasion, Moore uses harmonic generalization in place of harmonic specificity. In most cases, harmonic generalization is utilized in the case of a fast tempo. Moore utilizes harmonic generalization on five occasions throughout his “Squatty Roo” solo (mm. 58-60, 78-80, 89-91, 92-95, and 102-105), once in his “Cherokee” solo (mm. 33-36), and once in his “Bolivia” solo (mm. 39-41).

Figure 4.46 shows a musical staff in G-flat major (two flats). The key signature is B-flat major. The melody is in a B-flat blues scale. Chords are indicated above the staff: Bbm7, G7, Cm7, F7, Dm7, G7, Cm7, and F7. The melody starts at measure 57 with a Bbm7 chord. Measures 58 and 59 have G7 and Cm7 chords respectively. Measure 60 has a Cm7 chord and a triplet of notes. The melody ends at measure 60 with an F7 chord.

Figure 4.46 Harmonic Generalization (Bb Blues Scale) in mm. 58-60 of “Squatty Roo” solo.

Figure 4.47 shows a musical staff in G-flat major (two flats). The key signature is B-flat major. The melody is in a B-flat blues scale. Chords are indicated above the staff: Bb7, Eb7, Ebm7, Cm7, F7, and Bbm7. The melody starts at measure 77 with a Bb7 chord. Measure 78 has an Eb7 chord and a slur. Measure 79 has an Ebm7 chord. Measure 80 has a Cm7 chord. The melody ends at measure 80 with an F7 chord.

Figure 4.47 Harmonic Generalization (Bb Blues Scale) in mm. 78-80 of “Squatty Roo” solo.

Figure 4.48 shows a musical staff in Bb Major with a common time signature. The melody consists of eighth and quarter notes. Above the staff, the following chords are indicated: BbMA7, G7, Cm7, F7, and Dm7. Measure numbers 89, 90, and 91 are marked below the staff.

Figure 4.48 Harmonic Generalization (Bb Major) in mm. 89-91 of “Squatty Roo” solo.

Figure 4.49 shows a musical staff in Bb Blues Scale with a common time signature. The melody includes a triplet in measure 95. Above the staff, the following chords are indicated: Cm7, F7, Bb7, Eb7, Ebm7, Cm7, and F7. Measure numbers 92, 93, 94, and 95 are marked below the staff.

Figure 4.49 Harmonic Generalization (Bb Blues Scale) in mm. 92-95 of “Squatty Roo” solo.

Figure 4.50 shows a musical staff in Bb Blues Scale with a common time signature. The melody consists of eighth and quarter notes. Above the staff, the following chords are indicated: Eb7, Ebm7, Dm7, G7, Cm7, F7, and BbMA7.

Figure 4.50 Harmonic Generalization (Bb Blues Scale) in mm. 102-105 of “Squatty Roo” solo.

Figure 4.51 shows a musical staff in a Pentatonic Scale with a common time signature. The melody consists of eighth and quarter notes. Above the staff, the following chords are indicated: Abm7, Db7, and GbMA7.

Figure 4.51 Harmonic Generalization (Pentatonic Scale) in mm. 33-36 of “Cherokee” solo.

Figure 4.52 shows a musical staff in a Pentatonic Scale with a common time signature. The melody consists of eighth and quarter notes. Above the staff, the following chords are indicated: Bm7 and C(MA7(#11)). A bracket labeled “HARMONIC GENERALIZATION” spans measures 39-41. A bracket labeled “Bm7 TRIAD ARPEGGIO” spans measures 40-41.

Figure 4.52 Harmonic Generalization in mm. 39-41 of “Bolivia” solo.

SEQUENCE

The sequence is a part of Ralph Moore's vocabulary. Moore utilizes this technique once in his "Squatty Roo" solo (m. 83), twice in his "Cherokee" solo (mm. 9-11, and 53-54), five times in his "Bolivia" solo (mm. 5-6, 7-8, 17-18, 23-25, and 49-52), and once in his "Just Friends" solo (mm. 9-10).



Figure 4.53 – Sequence in m. 83 of "Squatty Roo" solo.



Figure 4.54 Sequence in mm. 9-11 of "Cherokee" solo.



Figure 4.55 Sequence in mm. 53-54 of "Cherokee" solo.



Figure 4.56 Sequence in mm. 5-6 and 7-8 of "Bolivia" solo.

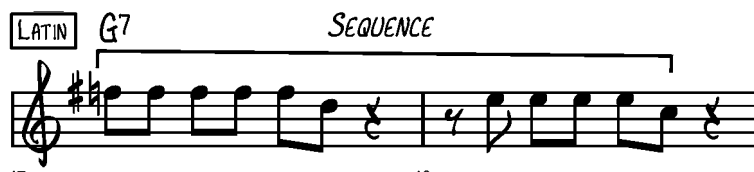


Figure 4.57 Sequence in mm. 17-18 of “Bolivia” solo.



Figure 4.58 Sequence in mm. 23-25 of “Bolivia” solo.

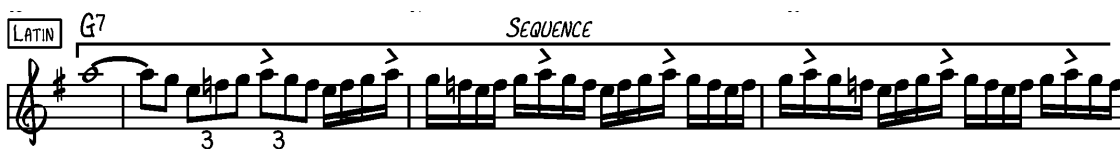


Figure 4.59 Sequence in mm. 49-52 of “Bolivia” solo.

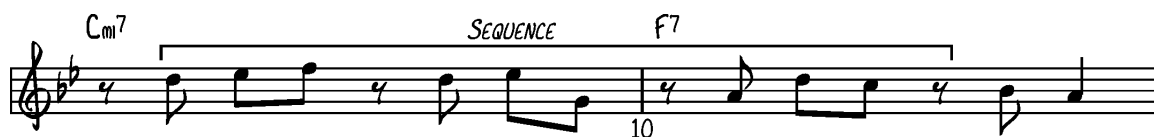


Figure 4.60 Sequence in mm. 9-10 of “Just Friends” solo.

DIGITAL PATTERNS

There are two repeated digital patterns that Moore utilizes. The 1-2-3-5 pattern (non-chord specific) and 9-1-7-1 (chord-specific). Moore uses one of these two digital patterns once in his “Squatty Roo” solo (m. 100), three times in his “Cherokee” solo (m. 17, 22, and 63-64), and three times in his “Just Friends” solo (m. 6, 38, and 54).

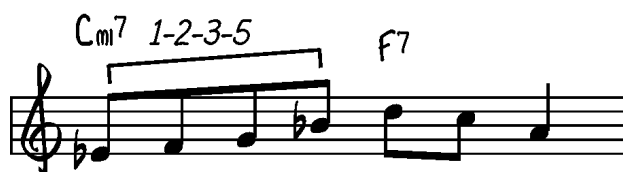


Figure 4.61 Digital Pattern in m. 100 of “Squatty Roo” solo.



Figure 4.62 Digital Pattern in m. 17 of “Cherokee” solo.



Figure 4.63 Digital Pattern in m. 22 of “Cherokee” solo.



Figure 4.64 Digital Pattern in mm. 63-64 of “Cherokee” solo.



Figure 4.65 Digital Pattern in m. 6 of “Just Friends” solo.

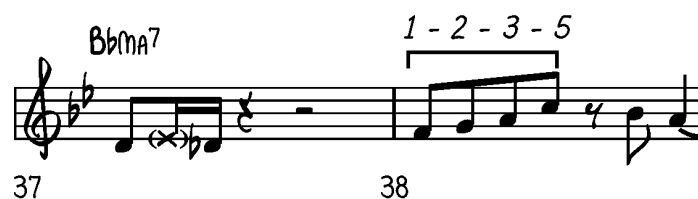


Figure 4.66 Digital Pattern in m. 38 of “Just Friends” solo.

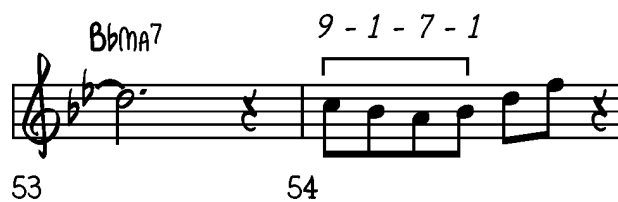


Figure 4.67 Digital Pattern in m. 54 of “Just Friends” solo.

CONCLUSION

Ralph Moore is a contemporary jazz musician who is committed to the vocabulary of the bebop era and demonstrates this language through common characteristics found in his playing. Jazz patterns and harmonic devices such as the 7-3 resolution, 3-b9 movement, bebop scales, harmonic generalization, sequence, and digital patterns are found throughout his improvisations. These common characteristics make up Ralph Moore's style. Moore comments on his playing, "...there's a sort of a way that I conceive playing through the changes and I try to play *through* them as opposed to negotiating each sort of key center. I've sort of developed a way of doing it."⁶¹ Use of these devices makes Moore's commitment to his musical predecessors evident and displays his unwavering affiliation with the bebop tradition. As Paul Berliner states, "There is no objection to musicians borrowing discrete patterns or phrase fragments from other improvisers, however; indeed, it is expected."⁶²

Moore has performed and recorded with Horace Silver, Roy Haynes, Freddie Hubbard, and J.J. Johnson, maintained a national television presence for fifteen years with *The Tonight Show* Band, and continues to perform jazz internationally. This document provides jazz musicians and scholars a better understanding of the harmonic vocabulary saxophonist Ralph Moore uses in his jazz improvisations, specifically during 1991 through 1998. This document will bring further recognition to Ralph Moore's life

⁶¹ Moore, interview with author, 5.

⁶² Paul Berliner, *Thinking In Jazz: The Infinite Art of Improvisation*, (Chicago: The University of Chicago Press Ltd., 1994), 101.

and music and expose jazz musicians and scholars to someone who has not fully received the credit he deserves.

APPENDIX

ANNOTATED TRANSCRIPTIONS

SQUATTY ROOFROM MOORE MAKES 4:
RALPH MOORE AND RAY BROWN TRIOJOHNNY HODGES
SOLO BY RALPH MOORE
TRANSCRIBED BY PATRICK BROWN

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

25 26 27 28

29 30 31 32

D7

G⁷ F MAJOR 7TH ARPEGGIO

C⁷

F⁷

G MAJOR ARPEGGIO (OFF 3RD)

SOLO CHORUS #1 (0:36)

2

Bbm7 G7 Cm7 F7 Dm7 G7 3-FLAT9 Cm7 F7
 33 34 DOM. BEBOP FRAGMENT 35 36

Bb7 Eb7 Ebm7 Dm7 G7 Cm7 F7
 37 38 39 40

Bbm7 G7 Cm7 F7 Dm7 G7 Cm7 F7
 41 42 43 44

Bb7 Eb7 Ebm7 Cm7 F7 Bbm7
 45 46 47 BEBOP SCALE FRAGMENT 48

D7 G7 DOMINANT BEBOP SCALE FRAGMENT
 49 50 51 52

C7 F7 DOMINANT BEBOP SCALE FRAGMENT
 53 54 HARMONIC GENERALIZATION (B-FLAT BLUES SCALE) 55 56

Bbm7 G7 Cm7 F7 Dm7 G7 Cm7 F7
 57 58 59 60

Bb7 Eb7 Ebm7 Dm7 G7 Cm7 F7
 61 62 63 64

SOLO CHORUS #2 (1:12)

Bbma7 G7 Cm7 F7 Dm7 G7 Cm7 F7 3
 65 66 67 3-FLAT9 68

Bb7 Eb7 Ebm7 Dm7 G7 Cm7 F7 DORIAN BEBOP SCALE FRAGMENT
 69 70 71 72

Bbma7 G7 Cm7 F7 Dm7 G7 Cm7 F7
 DOMINANT BEBOP SCALE FRAGMENT 7-3 7-3
 73 74 75 3-FLAT9 76

Bb7 Eb7 Ebm7 Cm7 F7 Bbma7
 77 78 79 80 HARMONIC GENERALIZATION (B-FLAT BLUES SCALE)

D7 G7 3 3 3
 81 82 83 84

C7 DOM. BEBOP SCALE FRAGMENT F7 7-3 DOMINANT BEBOP SCALE
 85 86 87 88

Bbma7 G7 Cm7 F7 Dm7 G7 Cm7 F7
 HARMONIC GENERALIZATION (B-FLAT MAJOR)
 89 90 91 92 HARMONIC GENERALIZATION B-FLAT BLUES SCALE

Bb7 Eb7 Ebm7 Cm7 F7 Bbma7
 93 94 95 3 96

SOLO CHORUS #3 (1:47)

4. $Bbma^7$ G^7 Cm^7 F^7 Dm^7 G^7 Cm^7 F^7

7-3 DOM. BEBOP FRAG. 7-3 7-3 7-3

97 98 99 100

Bb^7 Eb^7 Ebm^7 Dm^7 G^7 Cm^7 F^7

101 102 103 104

HARMONIC GENERALIZATION (B-FLAT BLUES SCALE)

$Bbma^7$ G^7 Cm^7 F^7 Dm^7 G^7 Cm^7 F^7

105 106 107 108

Bb^7 Eb^7 Ebm^7 Cm^7 F^7 $Bbma^7$

DORIAN/DOM. BEBOP SCALE FRAG.

109 110 111 112

D^7 G^7

113 114 115 116

C^7 F^7

BEBOP SCALE FRAGMENT

117 118 119 120

$Bbma^7$ G^7 Cm^7 F^7 Dm^7 G^7 Cm^7 F^7

121 122 123 124

Bb^7 Eb^7 Ebm^7 Cm^7 F^7 $Bbma^7$ $Bbma^7$ G^7

125 126 127 128 129

END SOLO (2:24)

RALPH MOORE'S SOLO ON "CHEROKEE"

FROM THE RAY BROWN TRIO'S
"SOME OF MY BEST FRIENDS ARE SINGERS"

TRANSCRIBED BY PATRICK BROWN

1 *F*6 2 3 *C*m7 4 *F*7

5 *B*b*M*A7 6 7 *E*b7 8

9 *F*6 10 *G*m7 11 *G*7 12 *C*7(#5) (7-3)

13 *F*6 14 *D*7(b9) 3-FLAT9 15 *G*m7 7-3 16 *C*7(#5) 7-3 (7-3)

17 *F*6 18 9-1-7-1 19 *C*m7 DORIAN BEBOP FRAG. 20 *F*7

21 *B*b*M*A7 22 9-1-7-1 23 *E*b7 24

25 *F*6 26 27 *G*7 28

29 *G*m7 30 7-3 *C*7 31 *F*6 7-3 32

2

33 $A\flat m7$ $D\flat 7$ $G\flat m A7$ 34 35 HARMONIC GENERALIZATION (G-FLAT PENTATONIC) 36

37 $F\sharp m7$ $B7$ $E m A7$ 38 39 40

41 $E m7$ $A7$ $D m A7$ 42 43 44

45 $D m7$ $G7$ $G m7$ $C7(\sharp 5)$ 46 47 48

49 $F6$ $C m7$ $7-3 F7$ 50 51 DOM. BEBOP FRAGMENT 52

53 $B\flat m A7$ SEQUENCE $E\flat 7$ 54 55 56

57 $F6$ $G7$ 58 59 60

61 $G m7$ $C7$ $F6$ 1-2-3-5 62 63 64 65

RALPH MOORE'S SOLO ON "BOLIVIA"

FROM FREDDIE HUBBARD'S "BOLIVIA" (1991)

CEDAR WALTON

TRANSCRIBED BY PATRICK BROWN

A
SWING

Ebma7 Em7 A7 Dma7 Ab7(b9)

Gma7 SEQUENCE Gb7(#9) Bm7 SEQUENCE Cma7(#11)

Bm7 Bm7/A Abm7(b5) Gm7 C7 (7-3)

Fma7 B7(b9) Bbma7 A7(#9)

B
LATIN

G7 SEQUENCE

SEQUENCE

C MAJOR

G DOMINANT BEBOP SCALE

F LYDIAN DOMINANT

A
SWING

$E\flat m A7$ $E m7$ $A7$ $D m A7$ $A\flat7(b9)$

33 34 35 36

$G m A7$ $G\flat7(\#9)$ $B m7$ $C m A7(\#11)$

37 38 39 40

HARMONIC GENERALIZATION

$B m7$ $B m7/A$ $A\flat m7(b5)$ $G m7$ $C7$

41 42 43 44 (7-3)

TRIAD ARPEGGIO

$F m A7$ $B7(b9)$ $B\flat m A7$ $A7(\#9)$

45 46 47 48

F DOM. BEBOP SCALE FRAG. *G DORIAN MINOR*

B
LATIN

$G7$ *SEQUENCE*

49 50 51 52

F *LYDIAN SCALE*

53 54 55 56

57 58 59 60

G DOMINANT BEBOP SCALE $E\flat m A7$

61 62 63 64 65

JUST FRIENDS

FROM OSCAR PETERSON MEETS
ROY HARGROVE AND RALPH MOORE

KLEENER/LEWIS

SOLO BY RALPH MOORE

TRANSCRIBED BY PATRICK BROWN

Ebma7 2 Ebm7 7-3 Ab7
 Bbma7 3 9-1-7-1 3 Db°7 4
 5 Cm7 6 SEQUENCE 7 F7 8
 9 D7(b9) 7-3 Gm7 7-3 C7 DOMINANT BEBOP SCALE
 11 Cm7 12 F7 13 Bb7 14 Ebma7
 15 Ebm7 16 Ab7 17 Bbma7
 18 19 Db°7 20 Cm7 21
 22 F7 23 D7(b9) 24 7-3 Gm7 25 C7
 26 Cm7 27 F7 28 Bb6 29 Fm7 Bb7
 30 DOM. BEBOP FRAGMENT 31 32

2

Ebma7 33 34 35 36 DOM. BEBOP SCALE
 Ebm7 7-3 Ab7
 Bbma7 37 38 1-2-3-5 39 40 Dbm7
 Cm7 41 42 7-3 F7 43 3-FLAT9 44 D7(b9) Gm7 DORIAN BEBOP SCALE FRAGMENT
 C7 45 46 Cm7 47 48 F7 Bb7 7-3
 Ebma7 49 50 51 52 Ebm7 Ab7
 Bbma7 53 54 9-1-7-1 55 56 D-FLAT w/H DIMINISHED SCALE Dbm7
 Cm7 57 58 F7 59 60 D7(b9) Gm7
 C7 61 62 Cm7 63 64 65 F7 Bb6

INTERVIEW WITH RALPH MOORE

Patrick Brown, interviewer

(Edited by Patrick Brown)

May 31, 2017

PB: What were some of your first musical influences and what musical experiences were influential during your time as a young man growing up in London and in California?

RM: My very first, big, impact musically was listening to an old Louis Armstrong record that my mom used to play. My mom was in show business and her brother were tap dancers back in vaudeville. So my mom was very in touch with jazz music and she had a lot of it around the house and always played it and as a kid growing up, I heard a lot of jazz. Duke Ellington, Louis Armstrong, Oscar Peterson, Earl Hines, Sarah Vaughn. Those are some of the things I can remember off the top of my head. But this Louis Armstrong record in particular. I was about ten years old and she was cleaning and whenever she started cleaning the music went on. She was cleaning and Louis got in to this thing I think it was maybe “When the Saints Go Marching In,” but it might have been something from the *Hello Dolly* album (they all meld into one at this point). At one point I was just playing and romping through the place and I stopped in my tracks because at this particular moment on this particular day, the trumpet sounded like it was words.

Louis was very lyrical...extremely lyrical. Everything he played was talking to you and it was like he said “Hey you...you need to check this out. You should try this. You should be doing this.” Now that sounds crazy and I recognize it does but that was my little experience at ten years old it just sort of grabbed me and said “huh, I think I would like to try to do that.” So I started pestering my mom for a trumpet and she got me a used trumpet from the pawnshop later that year as I was turning eleven and she got me a teacher. She knew somebody that played. As I mentioned before she was in show business so she knew musicians. Within a week or two of me getting my trumpet I had an instructor and he started teaching me. He would teach me rudimentary stuff: how to get a sound, how to make a scale, and then add on to my scales and he would teach me a song. He thought it was important that I should know repertoire as well as working from an etude book. He would every so often bring me a standard and make me learn the standards. He also played saxophone. Per chance he stopped by and gave me a lesson one evening on the way to his gig and I asked him if I could see his sax and he showed it to me. This was around the one-year point for me. And I fell in love with that thing on sight. I already had a fair idea of what it sounded like because I was very much about commandeering the record player and playing the records.

When I got my trumpet everything else in my life ceased. And I just basically took over my mom’s record collection and wore everything out but when I got a look at that saxophone I was all in with that. Another year in, my father brought me to America and I joined the high school band. I migrated to California and began high school and consequentially then began to be exposed to different music.

The next really big influence for me was Stanley Turrentine. He was an absolutely huge, monstrous influence on me and within short order I began to sound like him.

Transcribing solos, playing along with records, hours and hours and hours as a kid, you know? I knew all his inflections and everything. I could produce a sound like him and that was it for me. It wasn't until I got to Boston to go to Berklee that I began to learn how to read chord changes. I had been playing by ear up until that point and I could play pretty well by ear. At that point I began to be influenced by other players: Sonny Sitt, eventually Coltrane and Sonny Rollins and people like that.

PB: Were there any local California groups that you would go out and see live? Besides listening to the records, were you out seeing and hearing live music at all?

RM: Well, in California at that time from 1972 on, there was a healthy high school and collegiate big band sort of scene, if you will. And so there were lots of competitions and things like that so I was exposed to a lot of other young musicians from time to time at different festivals up and down the coast and I can remember seeing at one festival called the Pacific Coast Jazz Festival. I think it takes place in Berkeley (at least it did back then in 1973) and the guest stars were Sonny Rollins, Freddie Hubbard, and Hubert Laws. So I got to see these people. I was still fairly young and I had some idea who they were but of course they made a big impact on me. Around locally there were local players that played around. I don't think that any of them were quite as adept jazz speaking, but sure there were players around that inspired me; had great sounds or were enthusiastic about the music. I was inspired by anybody who was playing anything back then.

PB: I've read several different things about your high regards of Jerry Bergonzi. Were there were some other things besides Bergonzi that influenced you in Boston and involved at Berklee?

RM: When I first got to Boston, I didn't know anything about chord changes but I had a pretty good ear and a good sound. The teacher I got was a guy named Andy McGee who was a great saxophone player and had worked with Woody Herman and had a wonderful reputation around town and was a bebop saxophone player. He was my teacher and he immediately got me into chords and chord scales, learning tunes, transcribing solos and was a huge influence on me and had an incredible impact on me. [He] brought me along in short order to be able to be somewhat competent reading chords and really brought my repertoire to a lot of the standards that we play in the music.

Also, Billy Pierce was a teacher then; he was a huge influence. I can remember transcribing some of the things of his, some of the live things he did around town. So when I got to Boston there was a lot of stuff going on back in 1975. You had Paul's Mall, The Jazz Workshop, Sandy's Jazz Revival. You had various different clubs opening and closing all the time around Boston and a lot of places for students to play. 1369 Club, Pooh's Pub, Sunflower Café are just a handful of some of the things I remember. Michael's Pub where students used to play and faculty and people like that used to play; just people around town, and Jerry [Bergonzi] used to play. So it was a very healthy

scene. I first heard Bill Evans [pianist] at The Jazz Workshop. My first month upon arriving in Boston, I took some of the few dollars I had left and went and saw Bill Evans, which was incredible. I really had an opportunity to really hear the real stuff once I got to Boston. Sonny Stitt, I heard in Boston.

PB: It sounds like you were doing quite a bit of transcribing, even in high school, but specifically when you got a little bit older and in Boston.

RM: You know the music that we play...it's a language, you know? You have to learn to develop the language. Sure you want to say something of your own, but through a developed language and the ability to play this music with other musicians and improvise from it you have to understand a basic language. Maybe not such a basic language; it's a pretty sophisticated language, right? But you have to begin somewhere and so transcribing is the best way to do it. It's about observation. Listening and listening and listening to how somebody articulates, to how somebody places the pitch, where they place the timing, where they put their note in the timing, inflections. In time you gain insight on those things and develop your own sensibilities about it. Boston was really just the beginning. As incredible an experience it was, it wasn't until I got to New York when I really started to play with some of these veterans that it ceased to be rudimentary and came off of the paper. Words become sort of meaningless and the music sort of speaks for itself.

PB: In past interviews, you have talked specifically about some lessons and things you've learned from Horace Silver and Roy Haynes. When you were playing with all these major figures, does a story or lesson stand out that you learned from these veterans?

RM: My experience with Horace Silver and Roy Haynes was immediately invaluable. Horace would pull me aside and say "Listen, on this kind of tune, on a ballad, play me a ballad. Don't run a bunch of eighth notes. Save that stuff. Speak to me something meaningful on the ballads. Play the song. Don't let your fingers fly over everything. Play the song. If we're playing "Señor Blues", play that. Speak to that." And I'm using more words than he used. When you're in there and you're on the scene and you're on the gig and you're doing it, the less words the better. You're already experiencing it and you're actually doing a lot of communicating on the bandstand. As a young musician I wanted everything. And Horace was the one who actually verbally pulled me aside on the breaks and said "Nice on this, slow down on that, pace yourself. We've got two more sets."

Back in those days on the weekends you'd do three sets. You'd do two sets a night from Tuesday to Thursday and then Friday and Saturday you'd do three sets and then Sunday you'd do two sets. Back in those days you got a gig in the club, you worked the whole week. That's one of the things that has become lost for younger musicians: the opportunity to just play and play and play and play and play and play and play. We'd stop and get two weeks in Chicago or somewhere and I'd be hammering at this music for like two sets a night all through the week and three sets on the weekends for two weeks straight. It's an incredible experience, you know?

Certain things apply. You have to hold the room. You do that by trying to speak to them a little bit. You do that gradually building and pacing yourself, judging the house and things like that. Horace was the master at that, so that wasn't something I had to do. He was doing that. So yeah, he did give me instruction: when to pace myself, to slow down on the ballads, if we're playing something funky, play funky, don't run eighth notes. When we play a bop tune, *then* go in there and then run your bop stuff. I need you to be a broader player to make this gig. To Horace's credit, he gets a full house way in to the 80s, I mean, three to four decades. He knew what he was doing playing bebop...kept a full house for at least four decades.

PB: A lot of your harmonic vocabulary seems to derive from the bebop and post bop language. Do you ever feel labeled as a certain kind of player? For example: retro or traditionalist?

RM: Without sounding rude, I never really cared what anybody thought of me. When my mom saw that she knew what it was like. When she saw I was really [into it] and this was it, she said "You're probably gonna starve to death but if you've found something that you really love to carry you through your life, that might be more important."

It's important to have something that you cling to and love. Something that makes your life meaningful. When I started playing I got my first horn around 1969-70, there was a million different influences. I wanted to play jazz. I didn't care what anybody thought. I never cared what anybody thought. I wasn't concerned that I wasn't going to be a rich man. I actually loved this music. When you ask me the question that you asked me, my response is I honestly don't care about what anybody else thinks. I've managed to seek out a career and a living doing what I love to do, and what anybody else thinks...I couldn't care less.

I can tell you that when I was into Turrentine you would have called me a different kind of a player back then. It didn't hold me. It wasn't enough for me (not to say that Turrentine is not enough, he's a great player, he had a huge breadth). I don't mean to diminish Stanley at all, but I also wanted to get into some of the bebop players like Bird. I can remember transcribing Bird and trying to transcribe Sonny Rollins and Trane. When I got Trane it was like a very deeply moving, spiritual thing for me: his sound, his conception. I got swamped by the whole Coltrane thing, right around 1976-77. I was just awash in Coltrane. There was a time there for a year or two in Boston you would have heard me and said oh he's a Sonny Stitt freak. He sounds just like Sonny Stitt. I bet he's never listened to anybody else. People used to say that to me. Then I got into Trane and then they used to say, wow he's another Coltrane clone. I never gave a damn. I think that all of these different influences that I've picked up served me well and when I finally came through and landed on my own two feet, I kind of had such a wealth of influences that I didn't really sound like any of them. It wasn't a deliberate thing; it's just a consequence of loving all those styles and all those players. Later on I got in to Woody [Shaw] real hard. I got to play with him a few times. Freddie [Hubbard], of course, I had an extensive time playing with and all these people that pushed me incredibly: J.J.

[Johnson]. Roy Haynes was an incredible influence on me time wise. He taught me how to swing. When I left Roy Haynes, I felt like I could play with anybody.

PB: Could you describe yourself as a player? How would you describe yourself and how would you describe your improvisation style?

RM: I don't know because I know now I don't really use the scale in the same way a lot of players do. I've grown to hate licks. I'll walk ten miles in the opposite direction to get away from the lick. I hate anything cliché at all. I recognize that there are probably certain things about me that someone would say were perhaps, sort of typical of me, but if I get that notion I'm gonna run from it. I just want to create in the moment, you know?

I think that improvisation is just that and that maybe perhaps the way that it's taught in the schools, maybe it's time to move on a little bit from that. There are a lot of great schools, a lot of great instruction going on, but a lot of young players seem to feel trapped with what I came up doing and they wanna do something else. My response to that is that if you feel trapped in it, then maybe you're trapped in your conception or your capability because I don't think this music is just as free as you could conceive it. We have over a hundred years now of evolution, decade after decade after decade after decade on the same things. How is it that all of a sudden the generation that perhaps feels stifled or trapped somehow also represents the generation where the music seems to be maybe tapering off somehow? I don't think it's a coincidence, I think that there's a connection there.

You can either see yourself in it or you can't. After a hundred years of innovation I don't see how a generation could come along and feel that there's no more room in it. I think that they've been maybe seduced away by commercialism and the need to make money perhaps. Although commercialism doesn't guarantee you money, either. I don't know...I'm not part of that generation.

PB: As I transcribed a lot of your playing I noticed there are specific characteristics. Are you thinking about those or do they just come out?

RM: Well, for me, I think in terms of harmonic devices. For instance, diminished scales are a wonderful well-known device for moving smoothly through harmonic changes. Once I discovered that and became fluent with those scales and how to use them, that became sort of perhaps something that people heard in my playing that I used. I'm always searching for other ways to sort of work through the changes and tie the changes together harmonically speaking. I dare say that now I've moved on from those things that I was doing, you know, basically in the 80s and there are different things happening in my playing now. But basically, you're right, yeah, there's a sort of a way that I conceive playing through the changes and I try to play *through* them as opposed to negotiating each sort of key center. I've sort of developed a way of doing it. Maybe it's a little unconventional but it works for me. Maybe it's not unconventional. Maybe anybody would strike upon it eventually.

PB: Is there a way that you approach standard tunes versus original compositions?

RM: I'll try to play the tune. If the original is like a standard type of a thing, then I'll probably approach it like a standard. If it's a different kind of a tune...if it's like say for instance, a more straight-eighth minor key which might enable me to imagine differently on the tune, then I'll probably approach that differently. Maybe even you know get in to some pentatonic substitutions and kind of take it out a little bit and play around with it a different way. It depends on the tune more than if it's an original or not.

PB: Is there anything else you would like to add?

RM: There's a very moral aspect to it for me. If I don't hear it, I'm liable not to play anything. I'm not one to just let my fingers fly. I wanna hear what I'm doing as best I can and if I get to a patch and I don't hear anything I'm just gonna play anything. I have a moral responsibility to be as truthful as I can about what I'm playing, about what I'm expressing, and I think to just let my fingers fly just because I have the technique, is not satisfying to me or emotionally satisfying. To try to say something in the music is exactly that. I don't let the chord changes intimidate me or the tempo intimidate me. I don't have to play every change on the page, it's much more important for me to make a concise statement, to create some kind of an arc. To start somewhere with a thread and take it somewhere rather than just cover all the changes on the paper. I think the ability for me to be restrained in the way that I express what I'm playing is one of the things that perhaps is recognizable about me. I'm not gonna rush through anything. I'm gonna take my time. I'm gonna try to make a statement. Some of my most favorite players like Bill Evans; I love that guy, just so sympathetic. All the other stuff: the scales, and the licks and all that stuff is secondary if anywhere. It's more important for me to make a concise, sincere statement.

PB: I had a hard time finding things about your life and your music and recordings after right around 2000 to now. Is there anything in that time period that I should check out or listen to from 2000 to about 2010 when you stopped playing with *The Tonight Show Band*?

RM: I went through some issues. I had some troubles with my teeth. I sort of backed off of performing in public until I could get that together. But I'll be doing more things now. I've done three or four things in the past year and a half, so I'm sorta back around now. Life issues hit me. Back to back to back, some of them were a threat to my ability to play, some are just things that we go through in life sometimes.

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Alphonse Mouzon
Tenacious Records 92112

Some Of My Best Friends Are...The Sax Players (1996)
Ray Brown Trio
Telarc CD 83388

I Think Of You (1997)
Miki Coltrane
Chartmaker Records 14470

Some Of My Best Friend Are... Singers (1998)
Ray Brown Trio
Telarc CD 83441

Bill Plays Bud (1998)
Bill Cunliffe
Naxos Jazz 860242

Christmas Songs With The Ray Brown Trio (1999)
Ray Brown Trio
Telarc CD 83437

Visit Me (1999)
Barbara Morrison
Chartmaker Jazz CMG-5030

Live At The Royal Festival Hall 1987 (2000)
Dizzy Gillespie
BBC Music 70022

Roadhouse (2000)

Ruth Cameron
Verve 549100

The Legacy Lives On II (2002)
Various Artists
Mack Avenue

Falling In Love Again (2003)
Joey DeFrancesco featuring Joe Diggs
Concord Jazz CCD 21602

Compositions (2004)
Michael James Turre
Illusory Publishing 001

Groove Teacher (2006)
Michael Musillami
Playscape 120694

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