

the music of **Bill Watrous**

Solo Transcriptions and Master Class CD **Transcribed By Don Erjavec and John Blane**

INTRODUCTION

These transcribed solos represent over 35 years of my recordings and playing. What an awesome view to see the music and compositions written-out. I must say it is overwhelming and intimidating.

These recordings are a significant part of my professional career and playing history and my sincere thanks goes to both transcribers Don Erjavec and John Blane for putting these solos to paper.

My goal is to share my ideas and concepts with trombone players and for this book to become a useful tool for you to develop your sound and style of jazz playing. As jazz players and improvisers, we all need to continue to develop our jazz vocabulary and this book will hopefully help you do just that. The solos may look daunting (they do to me) but begin with playing the melodies, then select various sections of tunes to work on, analyze and practice. Practice slowly at first while occasionally listening to the recording on the master class CD and gradually increase the tempo. Then, use that internalized musical information as another tool in your own playing. Avoid copying me or anyone else's playing style exactly but instead adapt the information as it suits you and your own playing. To complete the learning process you must listen. I stress listening because I believe that is the most important aspect in learning to play jazz. Keep in mind the beauty and reality of jazz is that each solo in this book was a moment in time when I interpreted that melody, those changes, with that rhythm section or band and it likely won't occur like that ever again! To me, that is what helps makes jazz a unique art form. Having these solo tracks to listen to and study is invaluable and frankly, I wish I had something like this to learn from when I was beginning to play.

Please enjoy.

Bill Watrous

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CHORUS 3 (STOP TIME)

Musical staff 25-28: Bass clef, 3/4 time signature. Measures 25-28 contain a melodic line with various accidentals (flats, sharps) and triplets. Measure 25 starts with a triplet of eighth notes. Measure 28 ends with a double bar line.

Musical staff 29-32: Bass clef, 3/4 time signature. Measures 29-32 continue the melodic line. Measure 29 has an accent (^) over the first note. Measure 32 ends with a double bar line.

Musical staff 33-36: Bass clef, 3/4 time signature. Measures 33-36 continue the melodic line with triplets and various accidentals. Measure 36 ends with a double bar line.

+ RHYTHM SECTION

CHORUS 4

Musical staff 37-40: Bass clef, 3/4 time signature. Measures 37-40 include a rhythm section with chords C7, F7, and C7. Measure 37 has a stop time symbol. Measure 40 ends with a double bar line.

Musical staff 41-44: Bass clef, 3/4 time signature. Measures 41-44 include a rhythm section with chords F7, C7, Emi7(b5), and A7. Measure 44 ends with a double bar line.

Musical staff 45-48: Bass clef, 3/4 time signature. Measures 45-48 include a rhythm section with chords Dmi7, G7, C7, A7, Dmi7, and G7. Measure 48 ends with a double bar line.

Musical staff 49: Bass clef, 3/4 time signature. Measure 49 contains a single note with a C7 chord symbol above it. Measure 49 ends with a double bar line.

BILL WATROUS

One of the finest bop-oriented trombonists of the past 30+ years, Bill Watrous has kept a low profile since moving to Los Angeles in the 1980s despite remaining quite active. Possessor of a beautiful tone and remarkable technique, Watrous has been constantly overlooked in jazz popularity polls of the past two decades. His father, a trombonist who played with name bands, introduced Bill to music and the trombone at age six. He was taught early on non-pressure control playing, use of the overtone series and the importance of relaxation. He played in traditional jazz bands as a teenager and studied with Herbie Nichols while in the Navy Band. After settling in New York, Watrous made his debut with Billy Butterfield and was one of the trombonists in Kai Winding's groups during 1962–1967. He was a busy New York-based studio musician during the 1960s, working and recording with Quincy Jones, Maynard Ferguson, Johnny Richards, and Woody Herman; playing in the television band for Merv Griffin's show (1965–1968); and working on the staff of CBS (1967–1969). After playing with the jazz-rock group Ten Wheel Drive in 1971, Watrous led his own big band (the Manhattan Wildlife Refuge) during 1973–1977, recording two superb albums for Columbia. After moving to Los Angeles, Watrous continued working in the studios, appearing at jazz parties, playing in local clubs, and leading an occasional big band. He has recorded as a leader for Columbia, Famous Door, Soundwings, and Gnp Crescendo record labels, and with his late-'90s big band for Double-Time records. Bill was named number one jazz trombonist for seven consecutive years in the DownBeat reader's poll, and won the magazine's critics award twice. His album *Tiger of San Pedro* was nominated for a Grammy in the category "Best Performance by a larger jazz ensemble."

Discography

1970s

'Bone Straight Ahead (Famous Door, 1973)
Manhattan Wildlife Refuge (Columbia, 1974)
The Tiger of San Pedro (Columbia, 1975)
Funk'n Fun (Yupiteru, 1979)
Watrous in Hollywood (Famous Door, 1979)

1980s and 1990s

Coronary Trombossa! (Famous Door, 1980)
I'll Play for You (Famous Door, 1980)
La Zorra (Famous Door, 1980)
Bill Watrous In London (Mole Jazz, 1982)
Roaring Back to New York, New York (Famous Door, 1983)
The Best of Bill Watrous (Famous Door, 1985)
Someplace Else (Soundwings, 1986)
Reflections (Soundwings, 1987)
Bone-Ified (Gnp Crescendo, 1992)
Time for Love (Gnp Crescendo, 1993)
Space Available (Double Time Jazz, 1997)

Since 2000

Live at the Blue Note (Halfnote Records, 2000)
Bill Watrous and Carl Fontana (Atlas Records, 2001)
'Bone Straight Ahead (Progressive International, 2001);
re-release of the 1973 original
Living in the Moment with The Gary Urwin Jazz Orchestra
(Sea Breeze Records, 2003)
Live in Living Comfort (Stonequake Recordings, 2003)
Mad to the Bone with The Rob Stoneback Big Band
(Stonequake Recordings, 2003)
Kindred Spirits with The Gary Urwin Jazz Orchestra
(Summit, 2006)

ACKNOWLEDGMENTS

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The full-length versions of Bill's performances featured on the Master Class CD may be found on the following recordings:

Bone-Ified, Gnp Crescendo Records
'Bone Straight Ahead, Progressive Records
Kindred Spirits, Summit Records DCD 488
Mad to the Bone, Stonequake Recordings SQ-003
One More Time, Famous Door Records
Watrous in Hollywood, Famous Door Records
Funk n' Fun, Yupiteru Records
La Zorra, Famous Door Records

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