

Music for Jazz Piano

30 Compositions by KENNY DORHAM

Arranged for Piano by WALTER DAVIS Jr.

K.D.

SECOND FLOOR MUSIC A DON SICKLER PRODUCTION 

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Andrew Hilkey

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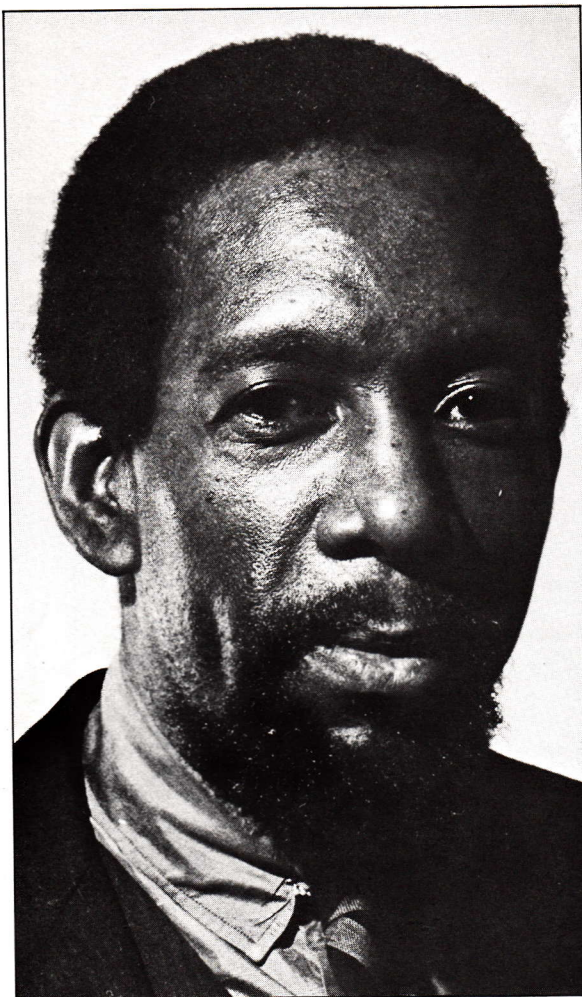
Born in Fairfield, Texas, on August 30, 1924, McKinley Dorham led a surprising normal and racially integrated childhood, balancing the elements of academia, the Wild West and the nagging muse that developed in his brain. The muse won. Dorham, at the age of 21, was in the first Dizzy Gillespie Orchestra on 52nd Street in New York in the heat of the bebop revolution. He was 2000 miles from his birthplace and childhood environment and 4 million light years away from its consciousness.

Dorham was not only given a pivotal position as a trumpet soloist with the Gillespie band; he also assumed the role of ghost writer for the overworked arranger/composer Gil Fuller, who was translating the language of small group bebop into believable big band proportions.

In the next couple of years, K.D.'s presence on trumpet was strongly felt in the bands of Billy Eckstine, Lionel Hampton, Mercer Ellington and the first incarnation of Art Blakey's Jazz Messengers. He quickly found a spot on early bebop sessions led by Sonny Stitt, Kenny Clarke, Max Roach, Milt Jackson and others. And from 1948 to 1950, he stood beside one of the most innovative and spontaneous energy sources in the history of jazz, Charlie Parker.

Kenny Dorham was also exercising and developing his already considerable composing and arranging abilities. Although the tidal wave of bebop made simple lines grafted on the chord changes of standards or riff tunes with blues changes perfectly acceptable vehicles, Dorham was one of the early moderns to truly tackle the challenge of totally original composition. Since a jazz soloist is or should be a spontaneous composer, it is no surprise that the major innovators such as Parker, the major drummers such as Blakey, Roach and Clarke and the major composers such as Horace Silver, Thelonious Monk, Benny Golson and Randy Weston would all be drawn to his highly individualized style of playing. He was a pianist of sorts (playing it occasionally, even on recordings, and using it for arranging and composing) and a part-time singer. He had therefore a thorough sense of harmony and its possibilities and an unshakable sense of lyricism. His solos were at once abstract and completely digestible. In fact, he did not play the trumpet *per se*: he played music. It just happened to come through the trumpet.

In the forties, he had sat in chairs previously occupied by Dizzy Gillespie and Fats Navarro. In 1956, he joined Max Roach upon Clifford Brown's death. In all three cases he was not equal



K.D. in 1967 (photo: Raymond Ross)

KENNY DORHAM

From the 1954 photo session for Kenny's first album as a leader—Debut DLP 9 (photo: Bob Parent)



to these men in technique, but he was certainly their peer in musical invention. His technique was not comparable to the academic or the virtuoso. His was a personal style with facility enough to execute his musical imagination. The virtuosi who preceded and followed him in the jazz lineage universally praise his playing, his thought processes and his written music. He was that rare artist who thoroughly integrated the gut and the intellect.

His career milestones are many. He was a founding member of the Jazz Messengers in 1955 with Art Blakey, Horace Silver, Hank Mobley and Doug Watkins. In 1956, he formed the Jazz Prophets under his own leadership, but the band broke up when he answered Max Roach's call. Throughout the fifties and sixties he led a variety of short-lived ensembles and recorded for numerous labels, most frequently Riverside and Blue Note. He formed close associations with Jackie McLean and later Joe Henderson, recording with both under his own name and under theirs.

K.D. was throughout his career a resourceful composer in the truest sense of the role. His lines and harmonies were fresh and unpredictable, hardly your standard jam session fare. In the fifties and sixties, a jazz date would usually consist of a couple of head tunes and blues by the leader, perhaps a tune or two from the sidemen and a standard or two. Playing took precedence over the vehicle upon which one played. True jazz composers were (and are) rare. It is a testament to Dorham that his compositions were frequently used on record dates on which he did not appear. Examples include Sonny Rollins, Art Taylor and Freddie Hubbard.

It would be an easy cliché to label Kenny Dorham as underrated. But in fact, he was very much highly rated and appreciated by his fellow musicians and many fans. If his full impact has not been comprehended, it is because no one has grasped the full breadth of his mind and output. Taken bit by bit, it is all impressive. But how does one perceive a man whose creative talents span big

bands, the very origins of bebop, the founding of funk and hard bop and participation in the experimentation of Cecil Taylor, John Coltrane and Andrew Hill?

The quickest route to Kenny Dorham and the most personally gratifying is an intimate knowledge of his compositions, followed quickly by the warm, individual sound of his spontaneous inventions through the trumpet.

—MICHAEL CUSCUNA

Walter Davis Jr. is a highly respected jazz pianist, composer and arranger. He was born in Richmond, Virginia, on September 2, 1932, but was raised in East Orange, New Jersey. He received considerably more than a traditional high school education there. Besides working with Babs Gonzales' "Three Bips and a Bop," he was befriended by major jazz talents Bud Powell, Charlie Parker, Max Roach, Thelonious Monk, Art Blakey, Walter Bishop Jr. and Sonny Rollins. Without insistence from these artists that he finish his schooling, Walter is sure he would have succumbed to the ever-present temptation to drop out of school and join the jazz world full time. He did take several temporary absences, like the time he played with Charlie Parker and Max Roach at the Apollo Bar on 125th Street in New York City. That was Walter's first NYC gig, at the end of 1949.

Walter continued working with Parker, Roach, Miles Davis, Hank Mobley and Charles Mingus. Then he joined Dizzy Gillespie, playing with the quintet and traveling through the Middle East, South America and Europe in 1956 with Dizzy's big band. In 1958, Walter resided in Paris for a year, bringing "hard bop" to the European continent with Donald Byrd, Bobby Jaspar, Arthur Taylor and Doug Watkins, and, late in 1959, with Art Blakey and the Jazz Messengers (this group included Lee Morgan, Wayne Shorter and Jymie Merritt). Earlier in 1959 Walter was in the New York area recording for two



Walter at the piano, 1983 (photo: Scott Sternbach)

WALTER DAVIS Jr.

record companies as a leader, including three for Nippon Columbia (Japan) and solo piano albums for Owl (France) and Red (Italy). Along with lectures, workshops and private teaching, Walter continues to spread the message of jazz through performances and recordings.

—DON SICKLER

labels, Blue Note and New Jazz. His initial association with Blue Note, recording as a sideman, led to his first date as a leader on August 2, 1959—DAVIS CUP (Blue Note BLP4018). As one of Blue Note's staff recording artists, Walter appeared on records with Lee Morgan, Donald Byrd, Wayne Shorter, Jackie McLean, Charlie Rouse, Sam Jones, Paul Chambers, Art Blakey, Art Taylor and others.

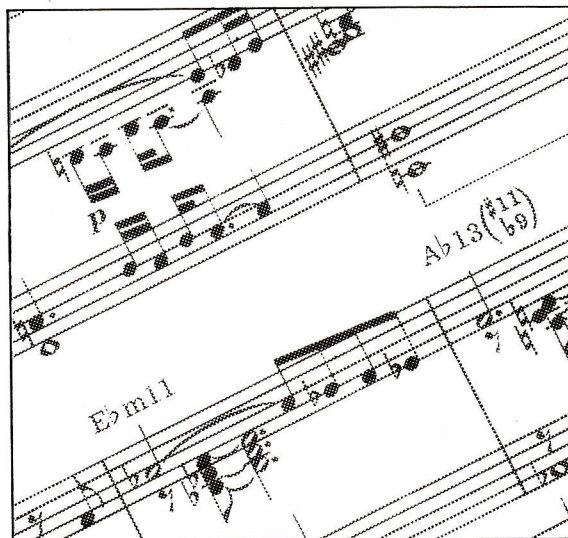
In May of 1960 Walter began a recording association with Philly Joe Jones (PHILLY JOE'S BEAT/Atlantic RLP 340) that has continued to the present (DAMERONIA—To Tadd With Love/Uptown UP27.11 and LOOK, STOP AND LISTEN/Uptown UP27.15).

Walter continued playing, recording and arranging in the sixties, working in the jazz field with occasional excursions into other musical areas (recording with Dr. John and The Rolling Stones, for example). He traveled to India in the late sixties where he sought and found spiritual renewal.

In the seventies Walter toured and recorded with Sonny Rollins, then re-joined Art Blakey and the Jazz Messengers, adding seven original compositions recorded with this band to his list of recorded compositions. Walter also recorded several albums for foreign

The art form of jazz has produced a number of important composers: Kenny Dorham is certainly one of them. His compositions have always been highly regarded by his peers and are valuable additions to the repertory of jazz. This book contains thirty of his compositions presented for jazz piano through the eyes and ears of fellow artist and friend Walter Davis Jr. Walter takes great pride in his own involvement in this publication. He knew Kenny on both personal and professional levels, and he remembers Kenny playing many of his compositions for him at the piano. Before creating these piano arrangements, Walter reviewed the original recordings of the compositions, in most cases listening to Kenny playing his own tunes, so he would not miss any of the subtleties in Kenny's music.

These compositions have all been recorded by major jazz artists: the original recording credits appear above each arrangement. The compositions are grouped in approximate reverse chronological order, the first composition, *La Mesha*, having been recorded in 1963, while *An Oscar For Oscar* was on Kenny's first album as a leader, recorded in 1953. Most of the original albums are no longer available, but new recordings by other artists and reissues keep Kenny's music alive. A partial listing including more current recordings of some of the compositions in this book is shown below.



About the Music

Blue Spring	<i>BUT BEAUTIFUL</i> /Kenny Dorham (Milestone M-47036) 1959/Kenny Dorham (Prestige P-7754) <i>KENNY DORHAM & FRIEND</i> /Kenny Dorham (Jazzland JLP 82) <i>QUIET KENNY</i> /Kenny Dorham (New Jazz NJLP 8225)
Buffalo Stage West	<i>The Kenny Dorham Memorial Album</i> /Kenny Dorham (Xanadu 125)
Newport News	<i>THAT'S JAZZ</i> /Chico Hamilton (Warner Bros. 56-239)
An Oscar For Oscar	<i>DAVE BAILEY</i> (Jazzline 33-01) <i>TOMMY FLANAGAN</i> (Onyx 206)
Passion Spring Poetic Spring Spring Cannon	<i>BUT BEAUTIFUL</i> /Kenny Dorham (Milestone M-47036)
Passion Spring Spring Cannon	<i>KENNY DORHAM & FRIEND</i> /Kenny Dorham (Jazzland JLP 82)
Speculate	<i>PERCUSSION DISCUSSION</i> /Art Blakey-Max Roach (Chess 2ACM/405)
Windmill Sunrise In Mexico	<i>STARTING TIME</i> /Clifford Jordan (Jazzland JLP 52)
Una Mas	<i>THE PENTAGON</i> /Cedar Walton (Inner City IC 6009)
Whistle Stop	<i>TWO AT THE TOP</i> /Frank Wess-Johnny Coles (Uptown UP27.14)

The tempo indications shown on each arrangement are taken from the recordings.

 Even eighth-note notation has been adopted for reading ease. The eighth notes are to be played with a triplet feeling, except in Latin compositions or sections or unless otherwise indicated.

Ⓐ indicates the first complete measure of the melody.

Tenths and other stretches have been avoided wherever possible. When they were unavoidable, we usually provided alternate notes.

Chord symbols are provided.

Occasionally enharmonic equivalents are used for reading ease.

All of these arrangements can be played as individual piano pieces (as written) using the *fine* ending, or they can be opened up for improvised choruses. Please read the footnotes on the music itself for instructions on how to adapt the arrangements for solo choruses. If there are no instructions on the music and if a separate ending leading to solo choruses is not indicated, to add solo choruses you should disregard any ending fermatas and solo on the chord progression of the composition. After your last solo chorus, repeat the melody once or twice as indicated, then take the *fine* ending, this time observing the fermatas.

A discography of Kenny Dorham is available: *The Kenny Dorham Discography* by Bo Raftegard, Penningvagen 5, S-653 46 Karlstad, Sweden.

We hope you enjoy these jazz piano arrangements and this opportunity to study the compositions of a truly gifted jazz composer.



This composition was first recorded on PAGE ONE/Joe Henderson (Blue Note BST 84140)

La Mesha

KENNY DORHAM

♩ = ca. 56 Ballad

A $D\flat m7(13)$ $G\flat 7(13)$ $G\flat 7(\flat 13)$ $C\flat maj9$ $F7(\flat 13)$ $[F7(13)]$

$B\flat m7\flat 5$ $E\flat 6(\flat 9)$ $E\flat 6(\flat 13)$ $A7\flat 5$ $A\flat 9$ $A\flat 7(\flat 9)$

$G\flat 9sus$ $G\flat 7sus(\flat 9)$ $G\flat 7(\flat 9)$ $F9$ $E maj9$

$Fm11$ $B\flat 7\sharp 5(\flat 9)$ $E\flat m11$ $A\flat 13(\sharp 11)$

$D\flat m11$ $G\flat 13(\sharp 11)$ B $Gmaj9$ $Cmaj9(\sharp 11)$

mp *p* *r.h.* *fine*

Escapade

KENNY DORHAM

Swing
♩ = ca.126 Cm6 F7(13) Gb maj7(#11) Eb7(13)

A

Ab maj9(6) Db9(#11) Gb maj7 F7

Gb maj7 Bb

Gb maj7 Bb Gb maj7 Bb Bbm7 Ab9(13) Ebm7

Dbmaj9 **last time F7#5(b9) F7#5

Gb maj7 Bb Gb maj7 Bb Gb maj7 Bb Gb maj7 Bb

Coda F7#5(b9) F7#5 Bbm7(13) Eb7#5(b9) Ab7#5(b9) Db7(#9) tremolo fine

* Maintain the accompaniment rhythm as expressed in these 4-measure bracketed sections behind your solo choruses, substituting meas.10 for meas.12.
 ** To end this arrangement, take the Coda the 2nd time through the melody. To add improvised solo choruses, play the melody twice (do not jump to the Coda), then solo on the chord progression of the composition. After your solo choruses, play the melody twice, taking the Coda the 2nd time.

This composition was first recorded on *OUR THING*/Joe Henderson (Blue Note BST 84152)

Back Road

KENNY DORHAM

♩ = ca. 130 Swing

Dm7 $\flat$ 5 Db7(#11)

mf

A

Dm7 $\flat$ 5 Db7(#11)

Dm7 $\flat$ 5 Db7(#11) D7(#9) Db7(13)

1.

Db7(13) D7(13) Eb7(13) E7(13) F7(13)

2.

D7(13) Eb7(13) E7(13) F7(13)

B Fm6 Ebm6 Dm7b5 Dbm7 Bb9(13) Dm7b5 G7(b9)

EBm11 Ab7(13) D7b5(#9) Dbmaj9 Dm7b5 G7(13b9)

last time* C11(b9) C7(#11b9) Fm(maj7) Fm6 Dbmaj9 Dm7b5

f

G7(13b9) C7(#11b9) E7(#9b9)

fine

to Solos

* This **last time** ending ends the arrangement. To add improvised choruses, use the ending labeled **to Solos** and improvise on the chord progression of the composition. After your solo choruses, D.C. and take the **last time** ending.

This composition was first recorded on *OUR THING*/Joe Henderson (Blue Note BST 84152)

Pedro's Time

KENNY DORHAM

♩ = ca. 138 Latin

A Cm9

mf

3 3 Db7 Cm9

swing

Ab7(13) G7 F7 Gb7(13) F7 Ab7(13) G7

1. Cm6(9) Dm7b5 G7(13) Db9(13) 2. last time* Cm6 G7(13)

r.h.

fine

Cm9 Cm11

Latin

fine

2. to Solos

Cm6 A7b5(#9) Abmaj9 G7#5

* This 2nd ending **last time** ends the arrangement. To add improvised choruses, use the 2nd ending labeled **to Solos** and improvise on the chord progression of the composition. After your solo choruses, D.C. and take the 1st ending and the 2nd **last time** ending.

This composition was first recorded on UNA MAS/Kenny Dorham (Blue Note BST 84127)

Una Mas

KENNY DORHAM

♩ = ca. 160 Latin

A F7#5(#9) Bb9(13) F7#5(#9) Bb9(13)

Bb7#5(#9) Eb13(#11) Bb7#5(#9) Eb13(#11)

Ab9(13) Db7#5(#9) Gbmaj9 Cb13(#11)

Gbmaj7 E9(13) Eb9 Cm7b5 F7 Bbm7

1.

2. last time*

tremolo

fine

* This 2nd ending **last time** ends the arrangement. To add improvised choruses, use the 2nd ending labeled **to Solos** and improvise on the chord progression of the composition. After your solo choruses, D.C. and take the 1st ending and the 2nd **last time** ending.

2. to Solos Bbm7

— solo break —

This composition was first recorded on IN 'N OUT/Joe Henderson (Blue Note BST 84166)

Brown's Town

KENNY DORHAM

$\text{♩} = \text{ca. } 140$ Swing

A $\text{B}\flat 9(13)$ $\text{A}9(13)$ $\text{A}\flat 9(13)$

mf

$\text{C}\flat \text{maj}9$ $\text{C}9(\#11)$ $\text{G}\flat 9(13)$ $\text{F}9(13)$ $\text{E}9(13)$

1. $\text{E}\flat \text{m}6(9)$

2. $\text{E}\flat \text{m}6(9)$

B $\text{C}\flat \text{maj}7(\#11)$ $\text{E}\flat$

First system of musical notation. The treble clef staff contains a melodic line with a triplet of eighth notes and a half note. The bass clef staff contains a bass line with a triplet of eighth notes and a half note. Chord symbols $E6(9)$ and $E6^{(\#11)}_9$ are written above the staff.

Second system of musical notation. The treble clef staff contains a melodic line with a triplet of eighth notes and a half note. The bass clef staff contains a bass line with a triplet of eighth notes and a half note. Chord symbols $C\flat maj7(\#11)$ $E\flat$, $E6(9)$, and $Fm7(11)$ are written above the staff.

Third system of musical notation. The treble clef staff contains a melodic line with a triplet of eighth notes and a half note. The bass clef staff contains a bass line with a triplet of eighth notes and a half note. Chord symbols $B\flat 9(13)$, $A9(13)$, and $A\flat 9(13)$ are written above the staff. A circled 'C' is written above the staff.

Fourth system of musical notation. The treble clef staff contains a melodic line with a triplet of eighth notes and a half note. The bass clef staff contains a bass line with a triplet of eighth notes and a half note. Chord symbols $C\flat maj9$, $C9(\#11)$, $G\flat 9(13)$, $F9(13)$, and $E9(13)$ are written above the staff.

Fifth system of musical notation. The treble clef staff contains a melodic line with a triplet of eighth notes and a half note. The bass clef staff contains a bass line with a triplet of eighth notes and a half note. Chord symbol $E\flat m6(9)$ is written above the staff. The word *fine* is written at the end of the system.

This composition was first recorded by THE CHICO HAMILTON QUINTET on Warner Brothers W(S) 1344

Newport News

KENNY DORHAM

♩ = ca. 160 Swing

B♭maj9

F7(13) F7#5

(A)

E♭9(#11)

A7(b9)

A♭7♭5(13)

G7#5

First system of musical notation for 'Newport News'. It features a grand staff with treble and bass clefs. The key signature has two flats (B♭ and E♭). The time signature is 4/4. The music starts with a mezzo-forte (mf) dynamic. Above the staff, there are several chord symbols: B♭maj9, F7(13) F7#5, E♭9(#11), A7(b9), A♭7♭5(13), and G7#5. A circled 'A' is placed above the staff. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

G7#5(9) D♭7(13) C7(13)

B7

1.

B♭7(13) A7(13) A♭9(13)

Second system of musical notation for 'Newport News'. It continues the grand staff notation. Above the staff, there are chord symbols: G7#5(9), D♭7(13), C7(13), B7, B♭7(13), A7(13), and A♭9(13). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are also some triplets indicated by a '3' over a group of notes.

Cm7♭5(11) F7

B♭maj9

2.

B♭7(13)

A7(13)

A♭9(13)

A7(13)

B♭7(13) Fm7

Third system of musical notation for 'Newport News'. It continues the grand staff notation. Above the staff, there are chord symbols: Cm7♭5(11), F7, B♭maj9, B♭7(13), A7(13), A♭9(13), A7(13), B♭7(13), and Fm7. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are also some triplets indicated by a '3' over a group of notes.

(B)

B♭7(13)

E♭maj7

A♭m7

Fourth system of musical notation for 'Newport News'. It continues the grand staff notation. Above the staff, there are chord symbols: B♭7(13), E♭maj7, and A♭m7. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

G9(13)

G11♭5

G♭7♭5

F9sus

F7

Fifth system of musical notation for 'Newport News'. It continues the grand staff notation. Above the staff, there are chord symbols: G9(13), G11♭5, G♭7♭5, F9sus, and F7. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

This composition was first recorded on *TROMPETA TOCCATA*/Kenny Dorham (Blue Note BST 84181)

The Fox

KENNY DORHAM

♩ = ca. 288 Swing
G $\flat$ maj7(#11)

A $\flat$ 9(13)

Section A

A $\flat$ 13sus

A $\flat$ 9(13)

A $\flat$ 13sus

A $\flat$ 9(13)

D $\flat$ 13sus

D $\flat$ 9(13)

D $\flat$ 13sus

D $\flat$ 9(13)

D $\flat$ m7

Section B

G $\flat$ 9#5

C $\flat$ maj9

E9

$E\flat m9$ $Dm9$ $A\flat m9$
 $\frac{B\flat}{D\flat}$ $G\flat \text{ maj } 7(\sharp 11)$ $A\flat 9(13)$
 $A\flat 13\text{sus}$ $A\flat 9(13)$
 $A\flat 13\text{sus}$ $A\flat 9(13)$ $D\flat 13\text{sus}$
 $D\flat 9(13)$ $D\flat 13\text{sus}$ $D\flat 13(\sharp 11/\flat 9)$ *fine*
to Solos $D\flat 9(13)$

* This **last time** ending ends the arrangement. To add improvised choruses, use the ending labeled **to Solos** and improvise on the chord progression of the composition. After your solo choruses, *D.C.* and take the **last time** ending.

This composition was first recorded on TROMPETA TOCCATA/Kenny Dorham (Blue Note BST 84181)

Night Watch

KENNY DORHAM

♩ = ca. 132 Swing

A $E\flat 9(13)$ $D7(\sharp 9)$ $G\flat \text{maj} 9(\sharp 11)$ $C7(\sharp 11, \flat 9)$

$D7\sharp 5(\sharp 9)$ $G7\sharp 5$ $Gm7\flat 5(\flat 13)$ $C7\sharp 5(\flat 9)$ $Fm9(\text{maj} 7)$

B $B\flat m$ $G\flat \text{maj} 7(\sharp 11)$ $G\flat 7(\sharp 11)$

$B\flat m7$ $E\flat 9$ $A\flat \text{maj} 9$ $Gm7\flat 5$ $C7\flat 5(\flat 9)$ $Fm6$ $D\flat 9$

1. $C7(\sharp 9)$ $D\flat / F$ 2.* $C7(\sharp 9)$ $D\flat / F$ fine

* This 2nd ending ends the arrangement. To add improvised solo choruses play the melody twice (**A****B****B**), then improvise on the chord progression of the composition. After your solo choruses, D.C. and take the 1st and 2nd endings.

This composition was first recorded on BLUE SPRING/Kenny Dorham (Riverside RLP 12-297)

Passion Spring

KENNY DORHAM

♩ = ca. 138 Swing

A Am11 Am7 Bm7^b5(11) E7[#]5(b9) Am11 Am7 D9 G7(b9)

mf

Bm11 E[#]5 Am11 D[#]5 Gm11 C[#]5 Fmaj7 B^b9(13) B^b9

(melody)

B C6 Dm7 D[#]dim7 Em7 Fmaj7 E7(b9) Am7 1. Dm7 G7(b9)

Em7^b5 A7[#]5(#9) Dm7^b5 Bm7^b5 E7(b9) 2. last time* Fmaj7 G7(13) G7[#]5(b9) Am11

fine

* This 2nd ending **last time** ends the arrangement. To add improvised choruses, use the 2nd ending labeled **to Solos** and improvise on the chord progression of the composition. After your solo choruses, D.C. and take the 1st ending and the 2nd **last time** ending.

2. to Solos

F G G7(b9) C G A7[#]5(#9) Bm7^b5 E7[#]5(b9)

This composition was first recorded on BLUE SPRING/Kenny Dorham (Riverside RLP 12-297)

Poetic Spring

Swing

KENNY DORHAM

♩ = ca. 128

Musical score for "Poetic Spring" by Kenny Dorham, in 4/4 time, Swing tempo. The score is written for piano (left hand) and melody (right hand). The key signature is one flat (B-flat). The score is divided into two main sections, A and B.

Section A:

- Measures 1-4: Chords: A7sus, A7, Dm. Dynamics: *mf*.
- Measures 5-8: Chords: Gm11, C7#5(#9), Fmaj7.
- Measures 9-12: Chords: Bm11, E7(b9), Amaj7.
- Measures 13-16: Chords: Am7b5, D7#5(#9).
- Measures 17-20: Chords: D7#5(b9), Gm7, G#m7, Bbm7, Am7.
- Measures 21-24: Chords: A7b5, C7, C#7, D7.
- Measures 25-28: Chords: G7b5, C7, Fmaj7, D7#5(b9), Db7.
- Measures 29-32: Chords: C7#5.

Section B:

- Measures 33-36: Chords: Em7(11), A7, Dm.
- Measures 37-40: Chords: F7, B7, Bbmaj7, Bm7b5.

last time*

$B\flat$
C

Am7

$B\flat m7(11)$ C7#5(b9) Fmaj9

fine

* This **last time** ending ends the arrangement. To add improvised choruses, use the ending labeled **to Solos** and improvise on the chord progression of the composition. After your solo choruses, D.C. and take the **last time** ending.

to Solos

Am7b5

D7#5(b9)

Gm7(11) C7#5(b9)

This composition was first recorded on *BLUE SPRING/Kenny Dorham* (Riverside RLP 12-297)

Blue Spring

KENNY DORHAM

Swing

$\text{♩} = \text{ca. } 120$

Fm11

A

Fm7 $B\flat 9(13)$

Fm11

Fm7 $B 9\flat 5$

f

$B 13(\#11) B\flat 9(13)$

$B\flat 9 D\flat 9(13)$

Fm11

Fm7 F7(13)

Gm7b5

C7(#9)

$D\flat 9(13)$

C9

Fm6

1.

Fm11

2.

fine

This composition was first recorded on *BLUE SPRING*/Kenny Dorham (Riverside RLP 12-297)

Spring Cannon

KENNY DORHAM

♩ = ca. 232 Swing

Intro C pedal C9sus (A) C pedal C7sus

1st System: C pedal Fmaj7 Gm7 G#dim7

2nd System: Am7 B9#5 Bbmaj7 Bm7b5 Bbmaj7 C

3rd System: C pedal F Dm7 Gm7 Gm7/C

4th System: (A') C pedal Gm7 G#dim7

Am7 B9#5 Bbmaj9 Bm7b5 Bbmaj7
C

C pedal G7 Gbmaj7 F

fine

This composition was first recorded on WHISTLE STOP/Kenny Dorham (Blue Note BST 84063)

Dorham's Epitaph

KENNY DORHAM

♩ = ca. 66 Swing

(A)* Ab13sus F7(b9)F7#5(b9) Bbm7(11) Eb/G

f *mf*

Ab9sus (b9) Dp4** (G7) Bm9 Ab7/Gb Ab(b9) Dbmaj9

2. Dbmaj9 Gm7b5 C7#5(b9) Fm11(maj7)

f *freely* *fine*

* Kenny recorded this composition as shown, without solo choruses.

** A chord made up of perfect fourths.

This composition was first recorded on WHISTLE STOP/Kenny Dorham (Blue Note BST 84063)

'Philly' Twist

KENNY DORHAM

$\text{♩} = \text{ca. } 216 \text{ Swing}$

f

A

$\text{Bb } 7(13)$ $\text{Bb } 9$ D $\text{Eb } 9(13)$ $\text{Edim } 7$

$\text{Bb } 7(13)$ F $\text{Ab } 7(13)$ $\text{A } 7(13)$ $\text{Bb } 7(13)$ $\text{E } 9$ $\text{Eb } 9$

$\text{Edim } 7$ $\text{Bb } 7(13)$ F $\text{Cm } 7$ $\text{C\#m } 7$ $\text{Dm } 7$ $\text{G } 7\#5$

$\text{Cm } 7$ $\text{C\#dim } 7$ $\text{Bb } 7$ D $\text{C\#dim } 7$ E $\text{Bb } 6$ $\text{G } 7(\#11)$ $\text{Gb } 7(\#11)$

1. $F7(\sharp 11, \flat 9)$ 2. $F7(\sharp 11, \flat 9)$ (B) $G\flat$ maj7 $A\flat 13(\sharp 11)$

$G\flat$ maj7($\sharp 11$) E maj7($\sharp 11$) D maj7($\sharp 11$)

$C\flat 13(\sharp 11)$ $F7(\sharp 5, \flat 5, \sharp 9)$ last time* $B\flat 9$ fine

* This **last time** ending ends the arrangement. To add improvised choruses, use the ending labeled **to Solos** and improvise on the (A) section only (Blues). After your solo choruses, *D.C.* taking the 1st and 2nd endings into (B) and the **last time** ending.

to Solos $A\flat 9(13)$ $D\flat 13$ sus

$B\flat 7(\sharp 9)$

This composition was first recorded on WHISTLE STOP/Kenny Dorham (Blue Note BST 84063)

Windmill

KENNY DORHAM

♩ = ca. 264 Swing
C pedal

Intro

f

E♭9(♯11) D9 D♭9♯5

3

3

Ab7(13) G7 G♭maj7 C♭9(13) B♭m7 A7(♯9) Abmaj7 D♭7♯5 G♭maj7 B7♯5

3

Emaj7 Gm7♭5(11) C7♯5(♯9) Fm6

A *C pedal*

f

B7 B♭7

E♭9(13) E♭7(♭13)

A7 A $\flat$ maj9 Db9(13) Gm7 $\flat$ 5 C7 $\sharp$ 5($\flat$ 9)

(B) C pedal C $\flat$ 9(13) B $\flat$ 9

C $\flat$ 9(13) B $\flat$ 9 A $\flat$ maj7 Gm7 $\flat$ 5 C7($\flat$ 9)

Fm7 Gm7 $\flat$ 5 C7($\flat$ 9) C7($\flat$ 9) B9(13) E maj7(6) E $\flat$ 13sus A maj9($\sharp$ 11) A $\flat$ maj9

⊕ Coda C pedal E $\flat$ 9($\sharp$ 11) D9 D $\flat$ 9($\sharp$ 5) A $\flat$ 7(13) G7 G $\flat$ maj7 C $\flat$ 9(13)

B $\flat$ m7 A7(13) D $\flat$ sus G7(13) D $\flat$ 9sus C $\flat$ 7 $\sharp$ 5($\sharp$ 9) B $\flat$ 7 $\sharp$ 5($\sharp$ 9) fine

* The **Coda** ends the arrangement. To add improvised choruses, solo on the chord progression (same as "Sweet Georgia Brown") from **(A)** to the Coda sign. After your last solo chorus, play the melody from **(A)** and take the **Coda**.

This composition was first recorded on WHISTLE STOP/Kenny Dorham (Blue Note BST 84063)

Sunrise In Mexico

KENNY DORHAM

$\bullet = \text{ca. } 152$

Intro

mf

Em7 $\flat$ 5 F $\sharp$ m7 $\flat$ 5 Gm A $\frac{\text{Gm}}{\text{B}\flat}$ E $\flat$ maj7($\sharp$ 11) A7 $\flat$ 5 E $\flat$ maj7($\sharp$ 11)

Am7 $\flat$ 5 $\frac{\text{Gm}}{\text{B}\flat}$ Am7 $\flat$ 5 C D7sus($\flat$ 9) D7($\flat$ 9) Gm(add9)

Play 4 times

mp

p

repeat and fade (last time only)*

Latin

(A) (Gm)

mf

D.C.* (last time)

* The **Intro** section (with repeats) begins and ends this arrangement. Play the melody (A) – 8 measures) twice, then D.C. and repeat and fade as indicated. To add improvised choruses, play the melody twice, solo on the melody section, repeat the melody (2 times), then D.C. and repeat and fade.

This composition was first recorded on WHISTLE STOP/Kenny Dorham (Blue Note BST 84063)

Sunset

KENNY DORHAM

♩ = ca. 148 Latin

Intro $Dmaj9(\sharp^{11})_6$ $C\sharp m6(\sharp^{11})_9$

mf

(A) $Dmaj9(\sharp^{11})_6$

mf

$E6$ $E\flat 7$

$Dmaj7(\sharp^{11})$ $C\sharp m11$

*fine**

* To add improvised choruses, solo on the chord progression from (A). Play the (A) section twice both before and after your solo choruses.

This composition was first recorded on WHISTLE STOP/Kenny Dorham (Blue Note BST 84063)

Whistle Stop

KENNY DORHAM

$\text{♩} = \text{ca. } 132$

Intro

$E9(\flat^{13}\sharp^{11})$ $D9(\flat^{13}\sharp^{11})$

mf

$E9(\flat^{13}\sharp^{11})$ $A9(\sharp^{11})$

$E\flat 9\text{sus}$ $D9\text{sus}$ $D\flat 9\text{sus}$ $C9\text{sus}$ $B9\text{sus}$ $B\flat 9\text{sus}$ $E7(13)$ $E\flat 7(13)$

f *mp* *f*

Swing

$\text{♩} = \text{ca. } 264$

$\textcircled{A}^*$ $A\flat$ $\frac{A\flat 7}{C}$ $D\flat$ $D\dim 7$ $\frac{A\flat}{E\flat}$ $B\flat m7$ $A\text{maj}7$

$E\flat m7$ $A\flat$ $D\flat 7$ $D\dim 7$ $\frac{A\flat 6}{E\flat}$ $E\flat 7$ $A\flat 6$ Fm

* The $\textcircled{A}$ section is "rhythm changes."

$B\flat m7$ $E\flat 7$ $A\flat$ $Bm7$ $B\flat m7$ $E\flat 7$ $A\flat 6$ $D\flat 7$ $Ddim7$

$A\flat$ $\textcircled{B}$ $D\flat m9$ $G\flat 9(13)$ $F\sharp m7$ $B9\flat 5$

$Emaj9(\sharp 11_6)$ $Em7$ $E\flat 7(\sharp 9)$

$\textcircled{C}$ $G7\sharp 5(\flat 9)$ $G\flat 9(13)$ $G\flat 9(13)$ $F9(13)$

$B\flat m7$ $E\flat 11(\flat 9)$ $A\flat$ $G\flat 9$ $G9$ $A\flat 9$ Φ^*

Φ^* Coda $E\flat 9sus$ $D9sus$ $D\flat 9sus$ $C9sus$ $B9sus$ $B\flat 9sus$

2 $\text{♩} = \text{♩}$
 2

* The Coda ends the arrangement. To add improvised choruses, do not take the Coda: solo on "rhythm changes" (A), the bridge (B) and back to 8 measures of "rhythm." After your last solo chorus, play the melody from A and take the Coda.

E9($\flat 13$ $\sharp 11$) D9($\flat 13$ $\sharp 11$)
mf
 3 3 3 3
 E9($\flat 13$ $\sharp 11$) A9($\sharp 11$)
 3 3
 Eb9sus D9sus Db9sus C9sus B9sus Bb9sus Bb9sus Eb(add9) Abmaj9
f *fine*

This composition was first recorded on 2 HORNS—2 RHYTHM/Kenny Dorham (Riverside RLP 12-255)

Jazz-Classic

KENNY DORHAM

$\text{♩} = \text{ca. } 96 \text{ Swing}$

G C7 A Fm C Fm
mf
 Eb Ab Db6
 even eighth notes throughout

B $\flat$ 7
D

D $\flat$

D $\flat$ m

G $\flat$

C $\flat$

D $\flat$ 9

D $\flat$ m

B $\flat$ m

A $\flat$

G

C7

Ⓐ Fm

C

Fm

C7

A $\flat$

Fm

D $\flat$ maj7

Dm7 $\flat$ 5

G7

Cm7

Fm7

B $\flat$ m7

E $\sharp$ 5

F7

G $\flat$

E $\flat$ 7

A maj7

A $\flat$ /
E $\flat$

A $\flat$

fine

This composition was first recorded on WHISTLE STOP/Kenny Dorham (Blue Note BST 84063)

Buffalo

KENNY DORHAM

$\text{♩} = \text{ca. } 112 \text{ Swing}$

A $\text{F}7$ $\text{B}\flat 7$ $\text{F}7$ *p* background

f

$\text{B}\flat 7$ *f*

$\text{F}7$ $\text{Gm}7$ 3

$\text{C}7$ 1. $\text{F}7$ 2.* $\text{F}7$ fine

* This 2nd ending ends the arrangement. To add improvised choruses, first play the melody twice, taking the 1st ending both times. Then solo on the chord progression of the composition. After your solo choruses, D.C. and take the 1st and 2nd endings.

This composition was first recorded on A.T.'s *DELIGHT*/Art Taylor (Blue Note BST 84047)

Blue Interlude

KENNY DORHAM

♩ = ca. 168 **Swing**

Chord progression for the first system: Fm, Fm/Eb, D7(#9), Db7, C7, Bb9, A9#5, Ab9(13).

Chord progression for the second system: G9, C7#5(#9), Bbm, Bbm/Ab, Gm7b5, Gb7.

Chord progression for the third system: Fm, Fm/Eb, D7(#9), Db9(13), C7(b9).

First ending (1.): Fm, Ab7(13), Db7, C7.

Second ending (2.*): Fm9(maj7), Fm(maj7)(#11), fine.

* This 2nd ending ends the arrangement. To add improvised choruses, first play the melody twice, taking the 1st ending both times. Then solo on the chord progression of the composition. After your solo choruses, D.C. and take the 1st and 2nd endings.

This composition was first recorded on A.T.'s *DELIGHT*/Art Taylor (Blue Note BST 84047)

High Seas

KENNY DORHAM

♩ = ca. 144 Swing

A A9 $\flat$ 5 A $\flat$ 9

mp

G9 $\sharp$ 5 G $\flat$ 9(13) F9 Emaj9

1. G $\flat$ 9(13) G7 $\sharp$ 5 A $\flat$ 7 A7 $\flat$ 5

2. G $\flat$ 13($\sharp$ 11) E $\flat$ m **B** D7($\flat$ 13/ $\sharp$ 9) C7($\flat$ 13/ $\sharp$ 9)

B7 B $\flat$ 7($\flat$ 9) D $\flat$ m9 F7

$E\flat m11$ $D\flat m11$ $C\flat maj7$ $G\flat7(13)$ $F7$ $E maj7$

© $A9\flat5$ $A\flat9$ $G9\sharp5$ $G\flat9(13)$

$F9$ $E maj9$ last time* $G\flat7(13)$

$G7\sharp5$ $G\flat7(13)$ $F7$

$G\flat7(13)$ $F7$ $E maj7$ $E\flat9(\sharp11)$ fine

to Solos $G\flat13(\sharp11)$ $E\flat m$

* This **last time** ending ends the arrangement. To add improvised choruses, use the ending labeled **to Solos** and improvise on the chord progression of the composition. After your solo choruses, D.C. and take the **last time** ending.

This composition was first recorded on THE ARRIVAL/Kenny Dorham (Jaro 5007)

Stage West

KENNY DORHAM

♩ = ca. 300 Swing

(A) B $\flat$ 7sus

B $\flat$ 9



E $\flat$ 7

B $\flat$ 7sus



C9

F7#5(#9)

Dm7

G7

Cm7

F7(13)



(B)

Fpedal



E $\flat$ 7

B $\flat$ 7sus



C9(13) F7#5(b9) Dm7 G7 Cm7 F7#5 Bb7

© Eb7

Edim7 Bb/F Dm7 G7(#9)

Gm7(11) C9 F#m7 F7#5(#9) B9 Bb9

© D Bb7 f mf Eb7

Bb9 Dm7 G7(#9)

Gm7(11)C9 F#m7 F7#5(#9) Cb9 Bb9 G7#5_{b5} Gb7#5_{b5} F7#5_{b5}

(E) Bb7 Eb7 Bb7 Bb7#5 Eb9 tremolo Edim7 tremolo Bb7(13)

C9 F7#5(b9) Bb6(9) 1. 2. *D.C. al Coda

Coda Cm7 Bb7(13) A7⁽¹³⁾_{b9} D7#5(#9) G7#5(b9) C7#5(#9)

C7b5(#9)F7#5(b9) Gm7b5

Gm7b5(11)C7#5 C7(#9)F7#5 Bb7 fine

*To add improvised choruses, do not D.C. Play your solo choruses next (Blues). D.C. after your last solo chorus.

This composition was first recorded on *THE ARRIVAL*/Kenny Dorham (Jaro 5007)

Butch's Blues

KENNY DORHAM

♩ = ca. 144 **Swing**

Chord progression: F7, B $\flat$ 7, F7, F7(#9), B $\flat$ 7, F7, D7 $\flat$ 5(#9), G7(13), G $\flat$ 7(13), F7(13).

Tempo: ca. 144 **Swing**

Dynamic: *mf*

Ending: *fine*

* To add improvised choruses, solo on the chord progression of the composition.
Play the (A) section twice both before and after your solo choruses.

This composition was first recorded on GOIN' UP/Freddie Hubbard (Blue Note BST 84056)

Karioka

KENNY DORHAM

♩ = ca. 252 Swing
Intro

Chords and Melody:

- Intro (8 measures):** $B\flat 13(\sharp 11)$, $Fm7\flat 5$, $A9\sharp 5$, $Fm7\flat 5$, $E9(\sharp 11)$. Dynamics: f .
- Section 1 (8 measures):** $E\flat m9$, $Dmaj9(\sharp 11)_6$, $E\flat m9$. Marked **A**.
- Section 2 (8 measures):** $Emaj9(13)$, $E\flat m$, $E\flat m(maj7)$, $E\flat m7$, $E\flat m6$, $E\flat m$, $E\flat m(maj7)$. Marked **Latin**.
- Section 3 (8 measures):** $B\flat 7\sharp 5_{\flat 5}$, $E\flat m9$, $Dmaj9(\sharp 11)_6$, $E\flat m9$. Marked **swing**.
- Section 4 (8 measures):** $Emaj9(13)$, $A\flat m7$, $D\flat 7(\flat 9)$, $G\flat maj7$, $Gdim7$. Marked **Latin**.

$A\flat m7$ $D\flat 9sus$ $D\flat m7(13)$ $G\flat 7(13)$ $Bm7$ $E9$

swing

$B\flat m7$ $E\flat 9$ $Dmaj7(13)$ $E\flat dim7$ $Fm7\flat 5(11)$ $B\flat 7\sharp 5$

$E\flat m9$ $Dmaj9(\sharp 11)$ $E\flat m9$ $Emaj9(13)$

©

$E\flat m$ $E\flat m(maj7)$ $E\flat m7$ $E\flat m6$ *last time** $E\flat m$ $E\flat m(maj7)$ $B\flat 7\sharp 5$

Latin

$E\flat m(add 9)$ $E(add 9)$ *optional ending* $E\flat m(add 9)$ $E\flat m9(maj7)$

repeat and fade *p* *pp* fine

* This **last time** ending ends the arrangement. To add improvised choruses, use the ending labeled **to Solos** and improvise on the chord progression of the composition from **(A)** (bar 5). After your solo choruses, *D.C.* and take the **last time** ending. Either *repeat and fade* to end or *repeat and fade* into the 2-bar optional *fine* ending.

to Solos $E\flat m$ $E\flat m(maj7)$ $B\flat 7\sharp 5$ *solo break*

This composition was first recorded on MAX/Max Roach Quintet (Argo/Cadet 623)

Speculate

KENNY DORHAM

♩ = ca. 300 Swing

Chord symbols and musical notation are distributed across five systems of piano accompaniment. The first system includes a circled 'A' and a forte (f) dynamic. The second system includes a circled 'A' and a forte (f) dynamic. The third system includes a circled 'A' and a forte (f) dynamic. The fourth system includes a circled 'A' and a forte (f) dynamic. The fifth system includes a circled 'A' and a forte (f) dynamic.

System 1: Treble and bass staves. Chord: C7(#9). Measure 1 has a circled 'B' above the treble staff.

System 2: Treble and bass staves. Chords: F7, Bb9(13).

System 3: Treble and bass staves. Chord: Eb7 / Bb pedal.

System 4: Treble and bass staves. Chords: Bb7, A7(13), Abmaj7, Gb7. Measure 1 has a circled 'C' above the treble staff.

System 5: Treble and bass staves. Chords: F7(13), Bb9(13), Eb7, Abmaj9. Measure 2 has a '3' above the treble staff.

System 6: Treble and bass staves. Chord: Eb9sus. Measure 1 has a box labeled 'last time*' above the treble staff. The system ends with a 'fine' marking.

* This last time ending ends the arrangement. To add improvised choruses, use the ending labeled **to Solos** and improvise on the chord progression of the composition. After your solo choruses, *D.C.* and take the last time ending.

System 7: Treble and bass staves. Chord: Eb9sus. Measure 1 has a box labeled 'to Solos' above the treble staff.

This composition was first recorded on 40 YEARS OF JAZZ/The Best of Blue Note, Box 2

K.D.'s Cab Ride

KENNY DORHAM

♩ = ca. 184 **Swing**

Intro
D $\flat$ maj9 B7 $\flat$ 5(13) A maj9 D9(13)
A $\flat$ 7 $\sharp$ 5($\sharp$ 9) D $\flat$ maj9

mf

1. 2.

D $\flat$ maj9 A Gm7 $\flat$ 5 C7 $\sharp$ 5 Fm7 $\flat$ 5

B $\flat$ 7 $\sharp$ 5($\flat$ 9) Cm7 $\flat$ 5 F7 B $\flat$ m7

1. 2.

E $\flat$ m7 A $\flat$ 7 E $\flat$ m7 A $\flat$ 7 D $\flat$ 6

(B) $A\flat m7$ $D\flat 9sus(13)$ $D\flat 9(13)$ $G\flat maj9$ $F\sharp m7$ $B9sus(13)$ $B9(13)$

Latin

$E maj9$ $B\flat m7\flat 5$ $A7\flat 5(13)$ $A\flat 9sus$

swing

$A\flat 7(\sharp 9)$ **(C)** $Gm7\flat 5$

$C7\sharp 5$ $Fm7\flat 5$ $B\flat 7\sharp 5(b9)$ $Cm7\flat 5$

$F7$ $B\flat m7$ $E\flat m7$ $A\flat 11$ $D\flat m7^*$

fine

* The melody ends in the minor. However, to add improvised choruses, substitute $D\flat maj7$ for $D\flat m7$ and disregard the fermata. Solo on the chord progression from **(A)**. After your solo choruses, return to **(A)** and end the arrangement with the $D\flat m7$ fermata.

This composition was first recorded on KENNY DORHAM QUINTET/Kenny Dorham (Debut DLP 9)

An Oscar For Oscar

Swing

♩ = ca. 216

KENNY DORHAM

(A)

C pedal

Musical score for "An Oscar For Oscar" by Kenny Dorham. The score is in 4/4 time, swing feel, with a tempo of approximately 216 beats per minute. It features a piano accompaniment with a "C pedal" in the first system. The key signature has two flats (Bb and Eb). The score is divided into two systems, each with four measures. The first system includes chords: Fm7(11), Bb7, Em7, and A7. The second system includes chords: Ebm7(11), Ab7, Dm7, G7, Cmaj9, and Eb7. The third system includes chords: Abmaj7, Db7, Fm7(11), Bb7, Em7, and A7. The fourth system includes chords: Ebm7(11), Ab7, F/G, G7(13), and C7. The score ends with a "fine" marking.

Music by

KENNY DORHAM

**Back Road • Blue Interlude • Blue Spring
Brown's Town • Buffalo • Butch's Blues
Dorham's Epitaph • Escapade • The Fox
High Seas • Jazz-Classic • K.D.'s Cab Ride
Karioka • La Mesha • Newport News
Night Watch • An Oscar For Oscar
Passion Spring • Pedro's Time • 'Philly' Twist
Poetic Spring • Speculate • Spring Cannon
Stage West • Sunrise In Mexico
Sunset • Trompeta Toccata • Una Mas
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