

used by Benson to create tension and exciting climaxes in his solos.

Performance notes: When playing modal tunes based on a stationary harmonic structure, most jazz musicians often depart from the strict use of one particular scale during a solo. Benson's departures include substitutions, as well as "outside" (out of the basic tonal center) playing. Superimposed chord sounds can be heard variously as A7 \flat 9(#5) in measures 21–22 and 84–85, Bm7 \flat 5 in measure 23, Cmaj7 in measures 26–27, B \flat m7 in measure 87, and Fm(maj9) in measure 92—all over D minor. The all-important bebop motive of G–F–D–D \sharp –E is an identifier of a mature jazz player, i.e., one who has absorbed the vocabulary of influential alto saxophonist Charlie Parker. This "Parker lick" is heard throughout the mainstream jazz genre. It occurs in Benson's solo, on varied pitch levels, in measures 14, 39, 50, 84–85, 91, 94–95, and 103. Illustrative examples of Benson's inside-outside-inside lines are found in measures 6–7, 11–13, 52–54, 69–71, and 86–88.

Sound: On the original album cover, Benson is pictured with a Guild Artist Award archtop equipped with a floating DeArmond-type pickup. Benson generally favored Fender Twin Reverb amps during this period.

10 Fig. 8

A Intro
Moderate Rock $\text{♩} = 124$
N.C.(Dm7)

* Key signature denotes D Dorian.

F/D

G F

G/D

B Head

w/ Rhy. Fig. 1, 8 times

5

8

Ebm7

11

Dm7

14

D Second Chorus (Fast Swing) (♩ = ♩)

17

Dm7

22

26

3

V - - - -

30

Ebm7

V - - - -

35

39

Dm7

44

E Third Chorus (Medium Swing) (♩ = ♩)

49

53

56

Ebm7

59

61

Dm7

63

[F] Fourth Chorus (Rock Feel)

Dm7

66

69

7 5 8 5 7 5 4 7 5 8 7 5 | 4 6 4 6 8 6 7 6 8 6 8 5 7

71

4 5 7 5 4 7 5 8 7 5 7 5 7 5 | 9 10 (9) 9 12 9 10 12 13 10 12 10

73 Ebm7

X 11 10 11 11 | 11 13 13 11 13 11 13 11 13 14 15 | 11 13 13 11 13 (11) 15 13 11 13 11 13

76 Dm7

X 14 14 X 14 14 | 13 X X 13 10 X 13 10 X 13 10 X 13 10 | 12 12 10 13 12 10 13 12 10 12

G Fifth Chorus (Fast Swing) (♩ = ♩)

79 Dm7

13 13 13 13 | 10 13 10 12 10 | 13 10 12 10 13 10 | 12 13 10 10 13 10 13 10

83

13 12 10 12 | 12 10 12 | 10 11 10 12 9 12 9 10 | 11 7 10 8 7 7 10 7 8 | 5

87

6 5 6 8 6 9 8 6 5 8 7 6 5 7 9 6 7 9 10 8 10 8 12 8 10 8 7 10 8 9

91

7 10 7 8 9 7 9 7 10 7 9 6 8 5 5 6 5 7 5 8 7 6 5 7 5 4 7 5 8 5 6

95

Ebm7

7 5 8 7 5 6 8 5 8 9 6 7 6 7 6 9 6 6 8

100

7 10 7 7 9 8 5 5 5 6 5 6 (6) 4 6 4 6 5 6 3 4 3 6 3 4 5 2

104

Dm7

3 5 6 4 5 7 5 5 X 6 10 8 6 8 10 8 10 8 6 7 8 10

108

8 10 8 6 7 8 10 8 10 8 6 7 8 10 8 10 8 6 7 8 10 8 10 8 6 7 8 10

H Sixth Chorus (Medium Swing) (♩ = ♩)
Dm7

111

11:8 11:8 11:8 11:8

(10)

114

11:8 3 9:8

(10)

116

9:8 9:8 3 3

9 8 6 9 8 6 9 8 6 9 8 6 9 8 6 7 8 9 10 7 8 9 10 13 9 10 13 9 10

118

13 10 12 10 13 10 10 8 10 6 7 8 10 8 6 10 8 6 7 8 10 8 6 7 8 10 8 6 7 8 10

let ring

120

8 6 7 8 10 6 7 8 10 6 7 8 10 8 6 7 8 10 8 6 7 8 10 8 6 7 8 10

simile

122

124

Dm7

126

G Interlude
Rock Feel
w/ Rhy. Fig. 1
G F

129

Esus4/D

133

F/D

steady gliss.

* Trem pick w/ steady gliss.