

# THE KICKER TENOR SAX SOLO

TRANSCRIPTION BY ADDISON RIFKIND

JOE HENDERSON

Bb7

BLUES SCALE-BASED IDEAS TO BEGIN SOLO

5 Ebm7 Ab7 Dbmaj7 Gbmaj7

EBMIN9 ARPEGGIO LNDING ON 13 OF AB7 Db MAJOR BASED LINE THEN Gb MAJ7 ARPEGGIO

9 Cm7(b5) F7 Bb7

F MIXOLYDIAN IDEAS Bb MIXOLYDIAN IDEAS

13 Bb7

CHROMATIC RUN THEN LEAP TO 13TH OF Eb MINOR

17 Ebm7 Ab7 Dbmaj7 Gbmaj7

CHROMATIC RUN BEGINS ON #9 ENCLOSURE THAT ARRIVES ON THE 3RD

21 Cm7(b5) F7(#9) Bb7

MINOR 2-5-1 MOTIVE THAT ARRIVES ON CHORD TONES ON STRONG BEATS

25 **Bb7**

EBMAJ7-BASED IDEA

BE-BOP MIXOLYDIAN LINE USING ENCLOSURES TO ARRIVE AT 5TH THEN 3RD

29 **Ebm7** **Ab7** **Dbmaj7** **Gbmaj7**

DELAYED RESOLUTION TO MINOR 3RD

C+ TRIAD RESOLVING INTO MAJOR CHORD

33 **Cm7(b5)** **F7(#9)** **Bb7**

BbMAJ TRIAD RESOLVING TO MINOR 3RD

Cmin7 OUTLINED THEN FINISHED WITH A DOMINANT 7 GESTURE

37 **Bb7**

41 **Ebm7** **Ab7** **Dbmaj7** **Gbmaj7**

RHYTHM BASED LINE THAT OUTLINES CHORD TONES OF UNDERLYING HARMONY

45 **Cm7(b5)** **F7(#9)** **Bb7**

CHROMATIC DOMANINT IDEA WHICH THEN OUTLINE A Bb MAJ TRIAD

49 **Bb7**

(MIXOLYDIAN IDEA WHERE RHYTHM IS THE FOCUS)

53 Ebm7 Ab7 Dbmaj7 Gbmaj7 3

EBMIN7 IDEA SUPERIMPOSED OVER ENTIRE 2-5-1

BMAJ9 SUPERIMPOSITION

57 Cm7(b5) F7(#9) Bb7

C DORIAN LINE WITH CHROMATICISM RESOLVING INTO B13 OF V CHORD

61 Bb7 w/SLIDE--1

FMIN TRIAD-BASED IDEA

Bb AUGMENTED IDEA THAT RESOLVES TO

65 Ebm7 Ab7 Dbmaj7 Gbmaj7

II OF Db

69 Cm7(b5) F7(#9) Bb7

TYPICAL JOE HENDERSON GESTURE