


**A STUDY OF THE IMPROVISATION TECHNIQUES OF
MIGUEL ZENON IN FIVE SELECTED SONGS**


ANNAWIN KERDTEESUD

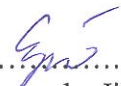
**A GRADUATE RECITAL DOCUMENT SUBMITTED IN
PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE
DEGREE OF MASTER OF ARTS (MUSIC)
FACULTY OF GRADUATE STUDIES
MAHIDOL UNIVERSITY
2016**


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Graduate Recital Document
entitled
**A STUDY OF THE IMPROVISATION TECHNIQUES OF
MIGUEL ZENON IN FIVE SELECTED SONGS**


.....
Mr. Annawin Kerdtreesud
Candidate


.....
Lect. Rattanaï Bampenyou,
D.M.A (Instrumental Performance)
Major advisor



.....
Lect. Karnyupha Jittivadhna,
Ph.D. (Science and Technology
Education)
Co-advisor


.....
Asst. Prof. Auemphorn Mutchimwong,
Ph.D. (Air Quality Assessment)
Acting Dean
Faculty of Graduate Studies
Mahidol University

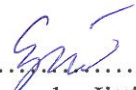

.....
Lect. Kyle R. Fyr,
Ph.D. (Music Theory)
Acting Program Director
Master of Arts Program in Music
College of Music
Mahidol University


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was submitted to the Faculty of Graduates Studies, Mahidol University for the degree
of Master of Arts (Music)
on
September 30, 2016



.....
Mr. Annawin Kerdtreesud
Candidate


.....
Lect. Prayat Supajitra,
D.F.A. (Western Music)
Chair


.....
Lect. Karnyupha Jittivadhna,
Ph.D. (Science and Technology
Education)
Member


.....
Lect. Rattanaï Bampenyou,
D.M.A. (Instrumental Performance)
Member


.....
Asst. Prof. Auemphorn Mutchimwong,
Ph.D. (Air Quality Assessment)
Acting Dean
Faculty of Graduate Studies
Mahidol University


.....
Assoc. Prof. Sugree Charoensook,
D.A. (Woodwind Performance and
Pedagogy)
Dean
College of Music
Mahidol University

ACKNOWLEDGEMENTS

The success of this recital document would not have been possible without the support and encouragement received from Dr. Rattanaï Bampenyou, Dr. Karnyupha Jittivadhna, Dr. Prayat Supajitra, Mr. Darin Pantoomkomol, Mr. Krit Buranavitayawut, Mr. Noppadol Tirataradol, Their comments, suggestions and advice were instrumental in providing a solid basis for the thematic paper.

I would like to thank the Staff of the College of Music, Mahidol University provided essential information and supporting me throughout the entire process.

Finally, My family for there supported for the music since I was young. I really appreciate.

Annawin Kerdteesud

A STUDY OF THE IMPROVISATION TECHNIQUES OF MIGUEL ZENON IN FIVE
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ANNAWIN KERDTEESUD 5437031 MSMS/M

M.A. (MUSIC)

GRADUATE RECITAL DOCUMENT ADVISORY COMMITTEE: RATTANAI
BAMPENYOU, D.M.A., KARNYUPHA JITTIVADHNA, Ph.D.

ABSTRACT

This Graduate Recital Document offers a study of distinct improvisation techniques of Miguel Zenon in five selected songs. As for his composition and improvisation techniques, he incorporates Puerto Rican folk music and fuses it with modern jazz language on both rhythmic and harmonic idea, which serves as a consideration for the author's Master Recital. The five songs analyzed were *Seis Cinco*, from the album *Jibaro* (2005) and *Yochabel*, from the album *Looking forward* (2002) respectively, both songs composed by Miguel Zenon. *On Green Dolphin Street*, composed by Bronislau Kaper, as played by Miguel Zenon. *The Man I Love*, composed by George Gershwin, as played by Miguel Zenon and *Jibaro*, composed by Miguel Zenon from the album *Jibaro* (2005). Essential theoretical issues such as Zenon's rhythmic and harmonic approaches were addressed in depth and the knowledge gained was then used to inform practice strategies for the saxophone. The author also included pedagogical exercises for saxophone improvisation on modal harmony and rhythmic idea, which is a very crucial aspect of Zenon's playing style.

KEY WORDS: MIGUEL ZENON/ MODAL HARMONY/ RHYTHMIC IDEA

41 pages

การศึกษาเทคนิคการบรรเลงคีตปฏิภาณในผลงาน 5 เพลงของ MIGUEL ZENON
A STUDY OF THE IMPROVISATION TECHNIQUES OF MIGUEL ZENON IN FIVE
SELECTED SONGS

อรรณวิน เกิดที่สุด 5437031 MSMS/M

ศศ.ม. (ดนตรี)

คณะกรรมการที่ปรึกษารายงานการแสดงเดี่ยว: รัฐนัย บำเพ็ญอยู่, D.M.A., กานต์ยุพา จิตดีวัฒนา,
ปร.ค.

บทคัดย่อ

วัตถุประสงค์ในการศึกษาครั้งนี้เป็นการศึกษาลักษณะการบรรเลงคีตปฏิภาณที่โดดเด่นของ มิเกล ซีนอน โดยได้คัดเลือกบทเพลงมาจำนวน 5 บทเพลง ในด้านการประพันธ์และเทคนิคการบรรเลงคีตปฏิภาณนั้น เขาได้นำดนตรีพื้นบ้านของเปอโตริโกมาผสมผสานกับภาษาของดนตรีแจ๊สมัยใหม่ทั้งด้านจังหวะและเสียงประสาน ผู้เขียนจึงได้นำบทเพลงดังกล่าวมาบรรเลงในการแสดงเดี่ยวระดับบัณฑิตศึกษาจำนวน 5 บทเพลงตามลำดับ ดังนี้ Seis Cinco, จากอัลบั้ม Jibaro (2005), Yochabel, จากอัลบั้ม Looking forward (2002) ตามลำดับ ทั้ง 2 บทเพลงประพันธ์โดย มิเกล ซีนอน, On Green Dolphin Street, ประพันธ์โดย Bronislaw Kaper บรรเลงโดย Miguel Zenon, The Man I Love, ประพันธ์โดย George Gershwin บรรเลงโดย Miguel Zenon, Jibaro, ประพันธ์โดย Miguel Zenon จากอัลบั้ม Jibaro (2005). จากการศึกษาและวิเคราะห์ห้แนวทางการบรรเลงคีตปฏิภาณของ มิเกล ซีนอน ด้านการไข้จังหวะและ เสียงประสานอย่างลึกซึ้งนั้น ทำให้ได้รับองค์ความรู้ที่นำมากำหนดแนวทางในการฝึกซ้อมแซกโซโฟน ผู้เขียนยังได้รวมแบบฝึกหัดด้านการไข้เสียงประสานแบบโมดอล (Modal Harmony) และการไข้จังหวะ ในการบรรเลงคีตปฏิภาณ ซึ่งเป็นลักษณะเด่นในการบรรเลงของ มิเกล ซีนอน

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CHAPTER I

INTRODUCTION

1.1 Project Motivation

Miguel Zenon was born and raised in Puerto Rico that has long tradition of Latin-American music. He has been the major figure of Latin Jazz music. His identities are defined by his unique tone color and originality of ideas. These qualities are apparent in many of his recordings. After his graduation from Manhattan School of Music, Miguel Zenon worked with many jazz masters and emerging innovators. The list of musicians Zenon has toured and/or recorded with includes: Charlie Haden, Fred Hersh, Kenny Werner, David Sanchez, Danilo Perez, Bobby Hutcherson, Steve Coleman, The Village Vanguard Orchestra, The Mingus Big Band, and The SFJAZZ Collective. Miguel Zenon has nine recordings. As a leader, he represents not only his growth as a musician, but also his ability as a conceptualist. His first debut CD, *Looking Forward* (2002), he displays eclecticism by combining indigenous music with complex jazz melody, harmony, and rhythm. As for *Jibaro*, his third recording released in 2005, *Jibaro*. The recording is an exploration of a style of Puerto Rican folk music and Jazz harmony, the vigor of his compositions and the sensitivity of his band to Puerto Rico song forms point to the new possibilities in Jazz, *Jibaro* was uniformly well received and appeared in many top list including, *The New York Times*, *Latin Beat*, *El Nuevo Dia* and *The Chicago Tribune*. (Zenon, 2016)

As for his composition and improvisation techniques, he incorporates Puerto Rican folk music and fuses it with modern jazz language on both rhythmic idea and harmonic idea. “Miguel Zenon is one of those rare artists who can transmute all sound and colors of there live to music,” said *Berklee President Roger H. Brown*”. (Dreilinger, 2008)

Due to the artistic quality of Miguel Zenon’s works, there are many articles and academic works that study on his historical background. They are helpful for studying the information of his albums, style and biography, but they do not

provide sufficient information that is related to Zenon's improvisation technique. Accordingly, the present study will discuss his improvisation approach and formulate practice strategies that will be applied during the preparation of the author's master recital.

In this recital document, five songs by Miguel Zenon are analyzed in terms of rhythm and harmony. Three are original compositions and two are his live performances of jazz standard songs. Each song displays different improvisation technique, rhythmic and harmonic approaches. In his first album, "Looking forward (2002)", "Yochabel" is the only track that features swing and complex harmony. "Seis cinco" and "Jibaro" from Jibaro (2005) employs elements from Jibaro, Puerto Rican traditional song, and Puerto Rican rhythm mixed with jazz harmony. Improvisation part in these two songs is complex in rhythm and harmony. Moreover, Miguel Zenon's performance technique and the rhythmic idea of his arrangement in these two jazz standards song, "On Green Dolphin Street" and "The man I Love", are very interesting.

1.2 Selection of Repertoire for Performance

The author will analyze and perform all five selected songs. The songs were selected according to the style, rhythmic and harmonic idea of Miguel Zenon's improvisation techniques.

1. Seis Cinco, composed by Miguel Zenon from the album Jibaro (2005).
2. Yochabel, composed by Miguel Zenon from the album Looking forward (2002).
3. On Green Dolphin Street, composed by Bronislau Kaper, as played by Miguel Zenon
4. The Man I Love, composed by George Gershwin, as played by Miguel Zenon
5. Jibaro, composed by Miguel Zenon from the album Jibaro (2005)

Table 1.1 Selection of Repertoire for Performance

No.	Song	Composer	Style	Remark for the Original Version
1	Seis Cinco	Miguel Zenon	Latin Jazz	The melody of this song is in 5/4, which imply negative space rhythms between melody of saxophone and rhythm section, with saxophone solo on pedal E
2	Yochabel	Miguel Zenon	Fast Swing	Fast Swing feel and Complex harmony progression.
3	On Green Dolphin Street	Bronislau Kaper	Latin Jazz	Jazz standard song; arrange to the new melody in odd time meter, with solo section on original chord change.
4	The Man I Love	George Gershwin	Ballads	This version is jazz trio. Saxophone, guitar, drums; solo on free time feel
5	Jibaro	Miguel Zenon	Latin Jazz	The melody from Puerto Rican folk music. Blends with jazz complex harmony in odd time meter.

1.3 Statement of purpose

The aim of this study is to analyze the rhythmic and harmonic aspects of Miguel Zenon's saxophone improvisation in the five selected songs. The knowledge gained during the course of study will be applied in the author's master recital.

1.4 Objectives

1.4.1 To study the influence of Miguel Zenon's life and music

1.4.2 To analyze the characteristic of improvisation techniques in five selected songs of Miguel Zenon

1.4.3 To perform five selected songs in the master recital

1.5 Scope of work-study

To study and analysis improvisation technique on rhythmic idea in odd time meter and swing feel, harmonic idea in modal harmony and jazz standard harmony of five selected songs and to formulate practice strategies of five selected songs to be used in the recital.

1.6 Research questions

Which kind of his techniques is applicable for improvement in a performance?

1.7 Organization of Thesis

CHAPTER I
Introduction

Project Motivation
The Selection of Repertoire for Performance

Thesis and Article
Etude Book
Method Book
Online Tutorial
Interview

CHAPTER II
Literature Reviews

CHAPTER III
Methodology

Methodology

CHAPTER IV
Theoretical Analysis and Practice Strategies

Seis Cinco
Yochabel
On Green Dolphin Street
The Man I Love
Jibaro

CHAPTER V
Results

The Recital Information
Performance issues

CHAPTER VI
Conclusion and Discussion

Conclusion and Discussion

CHAPTER II

LITERATURE REVIEW

In this section, the reviews below are related to work about the historical and biographical information of Miguel Zenon. The reviews also include the exercise and etude as an approach to his compositions aim on harmony and rhythm, which can be applied in the performance.

2.1 Thesis and Article

JAZZ AND PUERTO RICAN TRADITIONAL MUSIC, A NEW GENERATION OF MUSICAL EXPLORATION: by Pedro A. Lavezzari Cruz. This thesis is for the Degree of Master Of Art in Ethnomusicology. In this thesis, Pedro mentions about historical background of traditional Puerto Rican music and how jazz music came to Puerto Rico and expands music in Puerto Rico. He also mentions about the rhythm call “Bomba” and “Plena” that is very unique characteristics rhythm of Puerto Rico. This thesis does not contain the material of Miguel Zenon’s performance technique but the connection between Puerto Rico and him. There is one section of Pedro’s review mentions on Miguel Zenon album “Jibaro” in 2005 and “Esta Plena” in 2009 on how Zenon pushes the boundaries of jazz by mixing traditional music with jazz arrangement. “He is the first person who introduces Jibaro music melodies in a jazz quartet format.” (Pedro 2015, 39).

At Home in Two Tradition Jazz and the sound of Puerto Rico: by New York Times, mentions about Miguel Zenon as one of the most important contemporary revisers of Latin jazz. “His album “Jibaro” (2005), dealt with the song from Puerto Rico back country troubadours, and it had a preoccupation with numbers, particularly in the decima, a 10-line stanza with specific rhyme schemes.” (Ratliff

2008) This article points out how Miguel Zenon blends the musical style from Puerto Rico into Jazz music.

2.2 Etude book

The etude book "*Around The Horn*" written by Walt Weiskopf, is an American Educator and Pedagogue. This book is for intermediate to advanced players. It includes a complete table of major and minor keys. There are three sections: arpeggio, interval and etude. The purpose of the arpeggio section is to deliver the typically harmonic progression that focuses on the attribute of its function. Whereas the interval section illustrates an inversion of arpeggio, focusing on specific chord tones with various rhythmic and range changes. For etude, it consists of twenty-one pieces of exercise. Besides, the content of exercise in the etude book such as mode scales and arpeggios is suitable for applying to the author's selected composition of Miguel Zenon. This is a good exercise for improvisation on modal harmony songs.

2.3 Method book

The book written by Hal Crook, "*HOW TO IMPROVISE AN APPROACH TO PRACTICING IMPROVISATION*" has three basic categories as follows: When to play, How to play, What to play; When to play, it emphasizes the purpose of space using and rest appropriately. How to play, this topic introduces the motive of playing, time-feel and phrasing. What to play, it explains the function of guide tone, chord tone, tensions and chord scale. Moreover, there is a guideline concluded for the user at the end of every section regarding the daily practice schedule. This book is very useful for practicing the improvisation techniques and ideas, especially on five selected songs for the performance.

2.4 Online tutorial

Ritmos de bomba: by Michael de Miranda (Miranda, 2012). This is an online tutorial www.youtube.com: about the rhythm structure in Puerto Rico called “Bomba”. In Bomba, there are a lot of different styles and different names in the rhythm. In each series of rhythmic patterns, it can be added in with multiple rhythmic patterns simultaneously that is played by percussion instruments. This online tutorial is good for percussion players to study on the rhythm and also for pitch instrument players to study on the melodic rhythm.

2.5 Interview

“What is A Polyrhythms? With Miguel Zenon” NPR Music Channel interviewed Miguel Zenon about rhythm, www.youtube.com: In his composition and arrangements are filled with overlapping or juxtaposed rhythmic dimension. It strongly reflects the musical elements from Puerto Ricans into his jazz language. “One of the ways that he conveys the concept is through polyrhythm and multiple rhythms at the same time”, “Zenón might make complex music, but it doesn't hinder him from communicating something deep” (NPR 2014)

CHAPTER III

METHODOLOGY

This research is to study the method of analyzes improvisation techniques of Miguel Zenon and also the historical background and information that are related to Miguel Zenon's life and music.

- Method of study the influence of Miguel Zenon's life and music
- Method of analyzes the characteristic of improvisation techniques in five selected songs of Miguel Zenon.
- Method to perform five selected songs in the master recital.

3.1 Method of study the influence of Miguel Zenon's life and music.

To study the the life and music of Miguel Zenon, the author will collect the information to study such as the interview, album information, thesis, online resources and the information of the document as followed.

3.1.1 search information (Biography, works etc.) on the Internet sources from Miguel Zenon official website

3.1.2 collect related information to support the study of this recital document

3.2 Method of analysis the characteristic of improvisation techniques in five selected songs of Miguel Zenon.

The goal of this method is to understand the improvisation techniques on harmonic and rhythmic idea.

3.2.1 transcribe fives selected songs by focusing on improvisation techniques of rhythmic idea and harmonic idea of Miguel Zenon.

3.2.2 analyze each song and describe the distinct of improvisation techniques

3.2.3 formulate practice strategies from the result of theoretical analysis

3.3 Method to perform five selected songs in the master recital.

To perform all five selected songs, the author will collect the information about how each song was approached in regarding of the performance.

3.3.1 apply the result of theoretical analysis into playing

3.3.2 performance considerations from the performer's perspective

CHAPTER IV

THEORETICAL ANALYSIS

4.1 Seis Cinco

Album title:	Jibaro (2005)
Composer:	Miguel Zenon
Time signature:	5/4
Style:	Latin Jazz
Tempo:	200
Form:	A B C
Soloists:	Miguel Zenon (Saxophone), Luis Perdomo (Piano)
Sideman musicians:	Luis Perdomo (Piano), Hans Glawisching (Bass), Antonio Sanchez (Drums)
Record Label:	Masalis Music (2005)

The main theme of “*Seis Cinco*” comprises of two melodic lines with complex rhythmic figures and irregular accent patterns that occurs in 5/4 meter. There is an interaction between saxophone and the rhythm section. The song is in A-B-C form with an open solo section over pedal chord on E7sus4 and syncopated bass figuration. As for the A section, the rhythm section states the main melody in unison. The saxophone appears in the middle section, presenting the theme in the same time signature. In the solo part, Zenon performs modes interchangeably from bright to dark modal colors. This allows him to create a striking contrast between the constantly changing solo line and static pedal harmony beneath it. In additions, Zenon develops many previously existing ideas by adding more notes and creating new short motives into his phrases.

Example: Migue Zenon Improvisation on “Seis Cinco” by using modal planning Solo over pedal E

1st chorus

E phygian.....E whole tone..... Chromatic
 || 8 || 8 || 8 || 8 || 4 ||

2nd chorus

E mixolydian b9 b 13.....E Lydian..... Chromatic
 || 8 || 8 || 8 || 8 || 4 ||

3rd chorus

E phygian..... E Lydian..... Unison kick
 || 8 || 8 || 8 || 8 || 4 ||

Example line form Miguel Zenon Solo:

1.

2.

Pt = Passing tone

Practice strategies:

Following is a chart with common major mode and tone color

Mode Name	Tension	Tone Color
Ionian	-	Bright
Dorian	b3, b7	Dark
Phygian	b9, b3, b 13, b7	Dark
Lydian	#4	Bright
Mixolydian	b7	Bright
Aeolian	b3, b6, b7	Dark
Locrian	b9, b3, b5, b13, b7	Dark

Exercise 1: Applying mode scale as a tone color changes from dark to bright into the playing just like Zenon did.

1.

(Dark) (Bright)

E phygian.....E lydian..... Chromatic

|| 8 || 8 || 8 || 8 || 4 ||

Exercise 2: Using Zenon’s modal planning concept, but choosing a different scale.

1st chorus

E mixolydian b9 b13.....E lydian..... E dim HW

|| 8 || 8 || 8 || 8 || 4 ||

2nd chorus

E dorian b2.....E whole tone..... E dim HW

|| 8 || 8 || 8 || 8 || 4 ||

3rd chorus

E locrian..... E Lydian dominant...Unison kick

|| 8 || 8 || 8 || 8 || 4 ||

4.2 Yochabel

Album title:	Looking Forward (2002)
Composer:	Miguel Zenon
Time signature:	4/4
Style:	Fast swing
Tempo:	300
Form:	A A B C
Soloists:	Luis Perdomo (Piano), Miguel Zenon (Saxophone)
Sideman musicians:	Luis Perdomo (Piano), Hans Glawisching (Bass) Antonio Sanchez (Drums)
Record Label:	Fresh Sound New Talent (2002)

“*Yochabel*” is the only track in the album that is in the style of fast swing with complex harmony. Change in time signature from 4/4 to 3/4 occurs only in the C section. In this song, there are mainly two kinds of phrase. The first type is “sparse” or, in other words, tends to be filled with long notes, simple melody and slow harmonic rhythm. The latter is “dense” in terms of rhythmic activity, melodic runs, and driving harmonic rhythm. These two contrasting types alternate throughout the song, creating a constant sense of abrupt change in every elements of the music. It is interesting to note that when improvising, Zenon create a paradox between his solo line and the accompaniment by using dense rhythmic idea in sparse phrases and simple, less active rhythm in dense phrases.

Example: Curve of rhythmic idea on “*Yochabel*” by using rhythmic density

Dense: activity sounds or complex by playing many notes and short rhythmic value.

Sparse: un-busy and simple by playing fewer notes of longer durations.

	A				B					C			
Song form	A				B					C			
Melody				—————							
1st chorus			
2nd chorus	—————						
Number of bar per phrase	8	8	8	8	4	4	4	4	4	4	4	4	4
Number of chord per phrase	1	1	1	1	5	4	5	3	4	2	2	2	2

Practice strategies:

The following is practice strategy from: Crook, H. (1991). *How to improvise an approach to practicing improvisation* (pp. 30-31).

1. Use notes of long duration on, e.g. half, very phrase lengths.
2. Sparse activity only (use notes of various durations), vary the phrase lengths.
3. Use notes of chart duration only, e.g. 8th or 16th notes, vary phrase lengths.
4. Dense activity only (use notes of various durations), vary phrase lengths.
5. Rotate phrase throughout the solo: 1 sparse, 1 dense, vary phrase lengths.
6. Begin each phrase sparse, end dense (use medium or long phrase).
7. Begin each phrase dense, end sparse.
8. Begin each phrase sparse, to dense, end sparse.
9. Begin each phrase dense, to sparse, end dense.

10. Combine sparse and dense phrases with various phrase lengths, e.g. 2 short dense phrases, 1 long sparse phrase. Repeat throughout the solo.

11. 1st chorus (or 1/2 chorus) uses sparse phrases, 2nd chorus (or 1/2 chorus) uses dense phrases, etc. Reverse.

12. A section of song use sparse phrase, B sections use dense phrases, etc. Reverse.

4.3 On Green Dolphin Street

Composer:	Bronislau Kaper
Arrange by:	Miguel Zenon
Time signature:	/4, 3/4
Style:	Latin
Tempo:	230
Form:	A B A C
Soloists:	Miguel Zenon (Saxophone), Perico Sambeat (Saxophone)

Eric Doob (Drums)

Sideman musicians: Perico Sambeat (Saxophone), Luis Perdomo
(Piano)

Hans Glaswisching (Bass), Eric Doob (Drums)

Live performance: At Jimmy Glass Jazz Bar de Valencia 11 July
2011

“*On Green Dolphin Street*” is a jazz standard song. In Zenon’s arrangement, he loosely adheres to the original melody, but creates more irregular rhythmic and metrical patterns. It is a combination of three bars - 4/4 and 3/4 for one bar meter concept with the original chord changes. The difficulty in this song is particularly in playing meter $\frac{3}{4}$ to $\frac{4}{4}$. He started with saxophone playing a set of rhythmic theme

and then followed by the band. In the solo section, Zenon used a lot of motive and chromatic idea as a short phrasing on melodic line and played different scale outside the original harmony to create more color.

New Melody

Example: Miguel Zenon used half step with motive idea

1.

2.

Example: chromatic scale with motive on 3/4 to 4/4

Cmaj7 motive motive Dm7 G7 Cmaj7

Practice strategies: chromatic scale and half step idea with motive

Exercise 1: Play root and fifth

Cmaj7 Cm7

D7/C Db/C Cmaj7 Em A7

1. Dm7 G7 Cmaj7

Fm7 Bb7 Ebmaj7 Dm7 G7

2. Dm7 Dm7/C Bm7(b5) E7(b9) Am7 Am7/G F#m7(b5) B7(b9)

Em7 A7 Dm7 G7 Cmaj7 (Dm7 G7)

Exercise 2: Create new rhythmic motive idea on 3/4 to 4/4

1.

2.

Exercise 3: used half step with new rhythmic motive idea

1.

2.

3.

Exercise 4: applying 2 idea on chord change

1.

1.

Cmaj7 Cmaj7

C major scale C# major scale on

Cm7 motive D7/C

2.

2.

Cmaj7 Cmaj7

C major scale C# major scale on

Cm7 motive D7/C

4.4 The Man I Love

Composer:	George Gershwin
Arrange by:	Miguel Zenon
Time signature:	4/4
Style:	Jazz Ballad
Tempo:	60
Form:	A B A C
Soloists:	Miguel Zenon (Saxophone)
Sideman musicians:	Lionel Loueke (Guitar), Jeff Ballard (Drums)
Live performance:	On Youtube published by Friso Heidingo on November 10,2011

“*The Man I Love*” is a Jazz standard song that Zenon recorded with Loueke and Ballard. The trio was without the bass, and features rubato playing style. The guitarist provided the harmonic support in accord with the soloist’s choices of melodic color. This song features spontaneous, intimate communication between the three musicians. However, the ensemble is led by Zenon, especially in cadential spots where the whole band lands on the tonic together.

Example: Miguel Zenon’s improvisation on ii - V7 - I maj7 on “The Man I Love”

Example 1: half step approaches to dominant chord

Example 1: half step approaches to dominant chord. The notation shows a melodic line in 4/4 time. Above the staff, chords are labeled: $Dm^{7(b5)}$, G^7 , and C^{maj7} . Below the staff, chords are labeled: $(G\#7)$, $b9$, and pt . The melodic line consists of eighth notes, with triplets indicated by a '3' below the notes.

Example 2: create motive on ii- V7 I

Example 2: create motive on ii- V7 I. The notation shows a melodic line in 4/4 time. Above the staff, chords are labeled: $Dm^{7(b5)}$, $(Ab7)$, G^7 , and C^{maj7} . Below the staff, chords are labeled: $b9$, b^{13} , and $\#9$. The melodic line is divided into three motives, labeled 'motive 1', 'motive 2', and 'motive 3' with brackets below.

Practice strategies: how to approach to Dominant chord

Exercise 1: create arpeggio on ii- chord with half step approaches to dominant chord and apply on Miguel Zenon's rhythm.

The image shows five musical staves in 4/4 time, each representing a different approach to arpeggiating the ii-chord (Dm7(b5)) and moving towards the dominant chord (G7) and the final chord (Cmaj7). The exercises are as follows:

- Staff 1:** Shows a rhythmic pattern of eighth notes with 'x' marks above them, indicating a specific articulation. Triplet markings '3' are placed under the first two eighth notes of each measure.
- Staff 2:** Shows a melodic line starting with a triplet of eighth notes on the Dm7(b5) chord, followed by half-step approaches to the (Ab7) and G7 chords.
- Staff 3:** Shows a melodic line with a triplet of eighth notes on the Dm7(b5) chord, followed by half-step approaches to the (Ab7) and G7 chords, and a final half note on Cmaj7.
- Staff 4:** Shows a melodic line with a triplet of eighth notes on the Dm7(b5) chord, followed by half-step approaches to the (Ab7) and G7 chords, and a final half note on Cmaj7.
- Staff 5:** Shows a melodic line with a triplet of eighth notes on the Dm7(b5) chord, followed by half-step approaches to the (Ab7) and G7 chords, and a final half note on Cmaj7.

Exercise 2: create motive on ii- V7 I

1.

This staff illustrates three motives for the ii-V7-I progression. Motive 1 is a quarter note on Dm7(b5), Motive 2 is a quarter note on (Ab7), and Motive 3 is a quarter note on G7. The final chord, Cmaj7, is shown as a whole note.

2.

This staff illustrates three motives for the ii-V7-I progression, similar to part 1 but with different rhythmic values. Motive 1 is a quarter note on Dm7(b5), Motive 2 is a quarter note on (Ab7), and Motive 3 is a quarter note on G7. The final chord, Cmaj7, is shown as a whole note.

New motive 1:

New motive 2:

Exercise 3: Practice in 12 keys

The image displays four staves of guitar chord diagrams. Each staff represents a sequence of four chords across four measures. The chords are: F#m7, (C7), B7, Emaj7; Bm7, (D7), E7, Amaj7; Em7, (Bb7), A7, Dmaj7; Am7, (Eb7), D7, Gmaj7.

4.5 Jibaro

Album:	Jibaro (2005)
Composer:	Miguel Zenon
Time signature:	4/4, 9/8, 5/4, 3/4
Style:	Latin Jazz
Tempo:	220
Form:	A B A B C D E F
Soloists:	Luis Perdomo (Piano), Miguel Zenon (Saxophone) Antonio Sanchez (Drums)
Sideman musicians:	Luis Perdomo (Piano), Hans Glawisching (Bass) Antonio Sanchez (Drums)
Record Label:	Marsalis Music (2005)

The characteristics of “*Jibaro*” are derived from a type of folk antiphon of Puerto Rico by the same name. In this tune, Zenon combines folk melody with jazz harmony seamlessly. There are many sections that portray a great variety of rhythmic and harmonic ideas. During the transitions, he applied rhythmic kicks that drive the music to the next sections. In the solo part, the chord changes tend to occur on up beats, making the harmonic rhythm unpredictable. Interestingly, Zenon uses guide

tones and diatonic lines to create short motive idea for small passage and develop to long passage and also create and rhythmic accent from harmonic rhythm of the song.

Example: Guide tone and diatonic line on harmonic rhythm

1.

Exercise 1 consists of two staves of music. The first staff is in 4/4 time and features the following chords: F#m9, Fmaj7/G, Am9, Bbmaj7(#5), C7, and D07(add4). The second staff is in 5/4 time and features the following chords: F#m7, Fmaj7/G, Am9, Bbmaj7(#5), C7, and D07(add4). Both staves show diatonic lines for each chord, with notes connected by slurs.

2.

Exercise 2 consists of two staves of music. The first staff is in 4/4 time and features the following chords: E(sus4), Fmaj7(#5), G(add9), G/A, Bbmaj9(#11), and F07(add9). The second staff is in 5/4 time and features the following chords: E(sus4), Fmaj7(#5), G(add9), G/A, Bbmaj9(#11), and F07(add9). Both staves show diatonic lines for each chord, with notes connected by slurs.

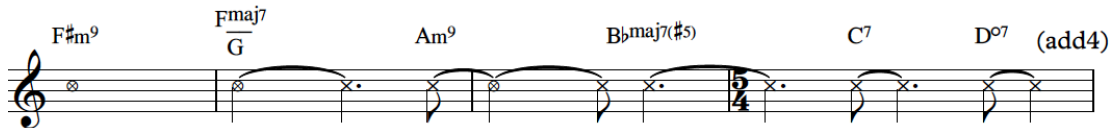
This exercise would help the improviser to develop idea on contemporary form with rhythmic figure by using simple guide tone and diatonic note.

Practice strategies: how to solo on rhythmic figure with guide tone and diatonic note

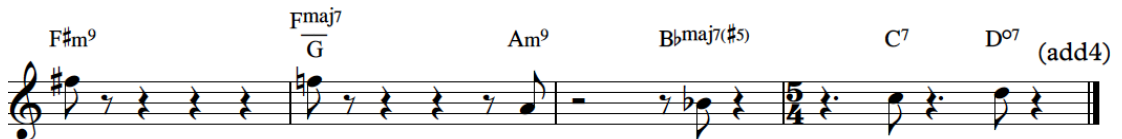
Exercise: create guide tone and diatonic line on harmonic rhythm from easy given rhythmic idea



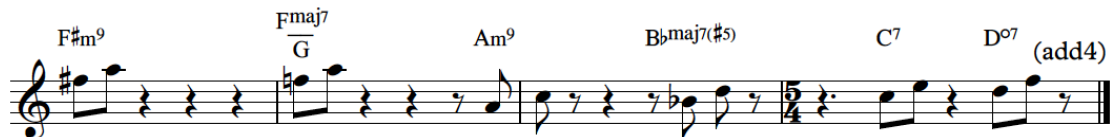
Original harmonic rhythm 1



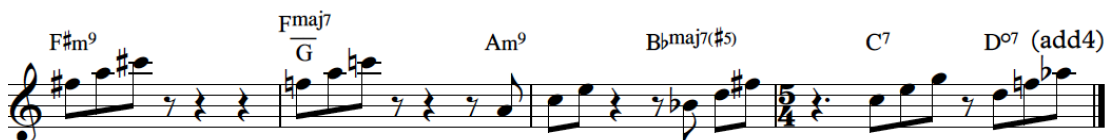
Play one eight note: root



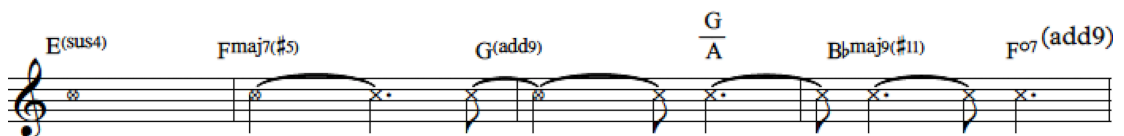
Play two eight note: guide tone



Play three eight note: arpeggio



Original harmonic rhythm 2



Play one eight note: root

E(sus4) Fmaj7(#5) G(add9) $\frac{G}{A}$ Bbmaj9(#11) F^{o7} (add9)

Musical notation for 'Play one eight note: root' showing a sequence of chords: E(sus4), Fmaj7(#5), G(add9), G/A, Bbmaj9(#11), and F^{o7} (add9). The notes are played as single eighth notes on a treble clef staff.

Play two eight note: guide tone

E(sus4) Fmaj7(#5) G(add9) $\frac{G}{A}$ Bbmaj9(#11) F^{o7} (add9)

Musical notation for 'Play two eight note: guide tone' showing a sequence of chords: E(sus4), Fmaj7(#5), G(add9), G/A, Bbmaj9(#11), and F^{o7} (add9). The notes are played as pairs of eighth notes on a treble clef staff.

Play three eight note: arpeggio

E(sus4) Fmaj7(#5) G(add9) $\frac{G}{A}$ Bb(#11) F^{o7} (add9)

Musical notation for 'Play three eight note: arpeggio' showing a sequence of chords: E(sus4), Fmaj7(#5), G(add9), G/A, Bb(#11), and F^{o7} (add9). The notes are played as arpeggiated eighth notes on a treble clef staff.

Exercise: create guide tone on harmonic rhythm

F#m⁹ $\frac{Fmaj7}{G}$ Am⁹ Bbmaj7(#5) C⁷ D^{o7} (add4)

Musical notation for 'Exercise: create guide tone on harmonic rhythm' showing a sequence of chords: F#m⁹, Fmaj7/G, Am⁹, Bbmaj7(#5), C⁷, and D^{o7} (add4). The notes are played as single eighth notes on a treble clef staff.

Play one eight note

F#m⁹ $\frac{Fmaj7}{G}$ Am⁹ Bbmaj7(#5) C⁷ D^{o7} (add4)

Musical notation for 'Play one eight note' showing a sequence of chords: F#m⁹, Fmaj7/G, Am⁹, Bbmaj7(#5), C⁷, and D^{o7} (add4). The notes are played as single eighth notes on a treble clef staff.

Play two eight note

F#m⁹ $\frac{Fmaj7}{G}$ Am⁹ Bbmaj7(#5) C⁷ D^{o7} (add4)

Musical notation for 'Play two eight note' showing a sequence of chords: F#m⁹, Fmaj7/G, Am⁹, Bbmaj7(#5), C⁷, and D^{o7} (add4). The notes are played as pairs of eighth notes on a treble clef staff.

Play three eight note

F#m⁹ $\frac{Fmaj7}{G}$ Am⁹ Bbmaj7(#5) C⁷ D^{o7} (add4)

Musical notation for 'Play three eight note' showing a sequence of chords: F#m⁹, Fmaj7/G, Am⁹, Bbmaj7(#5), C⁷, and D^{o7} (add4). The notes are played as arpeggiated eighth notes on a treble clef staff.

Play with continuous eight note to make a long phrasing

Musical notation showing a continuous eighth-note line over six chords: F#m⁹, Fmaj⁷/_G, Am⁹, B^bmaj⁷(#5), C⁷, and D⁰⁷ (add4).

Original harmonic rhythm 2: play with tension note

Musical notation showing original harmonic rhythm 2 with tension notes (marked with 'x') and chords: E(sus⁴), Fmaj⁷(#5), G(add⁹), G/A, B^bmaj⁹(#11), and F⁰⁷ (add9).

Play one eight note

Musical notation showing one eighth note per chord with chords: E(sus⁴), Fmaj⁷(#5), G(add⁹), G/A, B^bmaj⁹(#11), and F⁰⁷ (add9).

Play two eight note

Musical notation showing two eighth notes per chord with chords: E(sus⁴), Fmaj⁷(#5), G(add⁹), G/A, B^bmaj⁹(#11), and F⁰⁷ (add9).

Play three eight note

Musical notation showing three eighth notes per chord with chords: E(sus⁴), Fmaj⁷(#5), G(add⁹), G/A, B^bmaj⁹(#11), and F⁰⁷ (add9).

Play with continuous note to make a long phrasing

Musical notation showing a continuous eighth-note line over six chords: E(sus⁴), Fmaj⁷(#5), G(add⁹), G/A, B^bmaj⁹(#11), and F⁰⁷ (add9).

After analyzing and transcribing the improvisation techniques of Miguel Zenon five selected songs. Zenon uses rhythmic motive idea and tension note to create different color in the harmony.

CHAPTER V

THE RECITAL INFORMATION AND PERFORMANCE ISSUES

5.1 The Recital Information

The Master Recital by Annawin Kerdteesud was given on September Friday 30, 2016 at Room A407, College of Music, Mahidol University. The five recital pieces are by Miguel Zenon. Three are original compositions, and the rest are arrangements of two jazz standard songs.

Program

<i>Seis Cinco</i>	by	Miguel Zenon
<i>Yochabel</i>	by	Miguel Zenon
<i>On Green Dolphin Street</i>	by	Branislau Kaper
<i>The Man I Love</i>	by	George Gershwin
<i>Jibaro</i>	by	Miguel Zenon

Musicians

Annawin Kerdteesud	Alto Saxophone
Teerapat Jantop	Piano
Nattawut Sridech	Double Bass
Pong Nakornchai	Drums

Number of audiences: 80 approximately

Jury committee members:

1. Dr.Prayat Supajitra, Chair
2. Dr. Rattanai Bampenyou, Member and Major Advisor
3. Dr.Karnyupha Jittivadhna, Member and Co-Advisor

Jazz Studies Department, College of Music, Mahidol University:

1. Darin Pantoomkomol, Department Chair
2. Krit Buranavitayawut, Saxophone Instructor
3. Noppadol Tirataradol, Double Bass Instructor

5.2 Performance issues**5.2.1 Seis Cinco**

This song is in 5/4 meter, and the tempo is approximately 180 bpm, implying negative space rhythms between the melody of saxophone and the accompanying rhythm section. Due to the difficulty of the opening section that simultaneously features two melodies on the solo saxophone and the rhythm section, the band rehearsed mainly on that spot, starting from slow tempo to the original tempo. Besides, the soloist was expecting a lot of ideas from the band so that he could come up with solo lines that differ sharply from the accompaniment in terms of tonality and rhythmic ideas.

This piece was the first song of the program, whereby the performer felt nervous at the beginning. Therefore, the tempo was started slightly slower compare to the rehearsal tempo. The melody was easy to start with but it did not feel the same way as the band rehearsed. During the solo section, the band helped the soloist to build up his dynamic and tempo by supporting him with tight and energetic support, which therefore make him more comfortable to play. Gradually, the ensemble became more and more secured as time went on.

5.2.2 Yochabel

“Yochabel” is in fast swing style, and the general tempo is 300 bpm with the quarter note being the unit of time. The fingering of the melody is complex. The rhythmic accents between bass and drums are not aligned as well. In the first rehearsal, the rhythm section mainly worked on the ensemble between bass and drums in a very slow tempo, and focused on the downbeat to get used to with the rhythm.

The band supported the soloist very well, especially with the dynamic, tempo and energy during the performance. The song progressed fluently, which helped the soloist to be relaxed on his playing on the melody and also the solo section.

5.2.3 On Green Dolphin Street

“On Green Dolphin Street” is a jazz standard song. The melody and harmony are familiar to the band, but in Zenon’s arrangement, the time signature is different from the original version. It changed from 4/4 to 3/4 constantly, therefore the band need to spent more time during rehearsal to get familiar with the new melody phrasing and to be more confident with playing in the new meter.

Due to the fine preparation, performers played confidently at the beginning of this song. Unfortunately, they started to lose balance, rhythmic precision, and steady tempo in the solo section. When the band noticed this, they eye-contacted each other and adjust their playing to match the ensemble.

5.2.4 The Man I love

This song is performed by a duet of saxophone and piano. The performer focused mainly on his entrances because the song was in “rubato.” The starting and the cutting-off point were practiced more due to the unfamiliarity of each other’s playing. On the other hand, the soloist asked the pianist for more changes in the piano voicing to help on building up the contrast of emotions and colors. In addition to that, the dynamic issues were thoroughly discussed during the rehearsal, and the utmost importance was placed on creating varied degrees of dynamic intensity during climaxes.

The drama and musicality were presented very well in this performance. The shaping of dynamics between the soloist and the pianist were refined. Lastly, the interaction between saxophone and piano was very intimate and engaging.

5.2.5 Jibaro

There are many sections in this song. The abrupt, constant changes of the time signature and rhythmic kicks that occur within a phrase were quite difficult to

rehears. For the drum solo section, the band was working intensely on keeping the kick of the rhythm so that the drum solo can be played freely. Moreover, the transitional points of the song were practiced more during rehearsal to make sure that the tempo was constantly stable.

In the actual performance, the rhythmic emphasis was clearly executed by the band due to the preparation on the kicking of the rhythm. However, the dynamic contrast of the song was not very dramatic because the performers were worried with losing rhythmic precision and interaction with the band. The soloist was not really satisfied with the building up of dynamic in his solo section, but the emphasis was clearly heard.

CHAPTER VI

CONCLUSION AND DISCUSSION

6.1 Conclusion

The characters of an artist are frequently influenced by his surrounding and experience. Puerto Rico folk music has a great influence on Miguel Zenon's improvisation technique, as the author has concluded in the previous chapter. The connection between Miguel Zenon and Puerto Rico music is apparent in his performance. The study of Zenon's improvisation technique does not only benefit the author in term of performance, but also jazz language. The language of jazz music will not be fully developed without learning improvisation in comprehensive ways. However, one should keep in mind that learning from Zenon requires sufficient knowledge and basic understanding of jazz music in order to be enhance in his/her jazz language through his approach. The author believes the essence of jazz music is the soul of one's heart towards the attitude of his/her living. The author wishes to bring up the music from his community to be known universal as how Miguel Zenon has done.

6.2 Discussion

The comments on preparation and overall were given after the concert performance by jury members and Mahidol jazz instructors. To summarize, the stage was well prepare due to the use of light effects and well-organized sound system. However, regarding the performance, the study of characteristics and improvisation techniques were not fully incorporated in the playing, particularly in terms of harmonic language. The performer was not creative enough and should think more about how to go beyond the original harmonic framework. Also, the playing should include a greater variety of tone color like how Zenon applies. Moreover, the

performer was questioned by the examiners on the song “The Man I Love” due to the lack of Miguel Zenon’s techniques concept of playing.

As for overall performance, the performer was able to clearly present the style of each song. The distinct leadership of the performer in the band led to a coherent and interesting performance. The rhythmic ideas were shown clearly, and the tempo was kept constantly despite of the fact that the songs are fast and challenging. Moreover, the tone quality and intonation were well controlled.

In the performer’s opinion, the overall concert went well although the harmony concept was not fully interpreted. The performer did not take the risk on exploring the new color, hence the range of improvisation technique was quite limited. Nevertheless, the performer is more familiar to odd time meter due to his thorough study of Miguel Zenon’s composition and familiarity with Zenon’s songs. In addition, the interaction between the band and the audience was closed and the atmosphere was enthusiastic. In conclusion, the performer feels grateful for this opportunity to study Miguel Zenon’s improvisation technique and to perform his compositions and arrangements. The performer wishes that the performance would inspire the audience to learn novel perspectives of Miguel Zenon’s work.

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APPENDIX

THE MAN I LOVE

Compose by George Gershwin

Chord progression: Eb Eb7 Ebm Ebm7 Bbm7 C7

Musical notation for measures 1-4 in 4/4 time, key of Bb major. The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. Chords are Eb, Eb7, Ebm, Ebm7, Bbm7, and C7.

Chord progression: Fm7(b5) Bb7 Eb Abmaj7 Gm Fm/Bb Bb7

Musical notation for measures 5-8. The melody continues with quarter notes: F4, G4, A4, Bb4, A4, G4, F4. Chords are Fm7(b5), Bb7, Eb, Abmaj7, Gm, Fm/Bb, and Bb7.

Chord progression: Eb Eb7 Ebm Ebm7 Bbm7 C7

Musical notation for measures 9-12. The melody continues with quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. Chords are Eb, Eb7, Ebm, Ebm7, Bbm7, and C7.

Chord progression: Fm7(b5) Bb7 Bb13 Eb Ab Eb Eb° Ab7 G7

Musical notation for measures 13-16. The melody continues with quarter notes: F4, G4, A4, Bb4, A4, G4, F4. Chords are Fm7(b5), Bb7, Bb13, Eb, Ab, Eb, Eb°, Ab7, and G7.

Chord progression: Cm Cm7 C° D7 F Cm G7(b5) G7 G+7 G7

Musical notation for measures 17-20. The melody continues with quarter notes: E4, F4, G4, A4, G4, F4, E4. Chords are Cm, Cm7, C°, D7, F, Cm, G7(b5), G7, G+7, and G7.

Chord progression: Cm Cm7 C° D7 F° Cm Cm7(add9) Ab Bb7

Musical notation for measures 21-24. The melody continues with quarter notes: E4, F4, G4, A4, G4, F4, E4. Chords are Cm, Cm7, C°, D7, F°, Cm, Cm7(add9), Ab, and Bb7.

Chord progression: Eb Eb7 Ebm Ebm7 Bbm7 C7

Musical notation for measures 25-28. The melody continues with quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. Chords are Eb, Eb7, Ebm, Ebm7, Bbm7, and C7.

Chord progression: Fm7(b5) Bb7 Fm7 Bb7(add13) Eb Ab Eb

Musical notation for measures 29-32. The melody continues with quarter notes: F4, G4, A4, Bb4, A4, G4, F4. Chords are Fm7(b5), Bb7, Fm7, Bb7(add13), Eb, Ab, and Eb.

On Green Dolphin Street

Compose by Bronislau Kaper
Arr by Miguel Zenon

$E\flat$ maj7 $E\flat$ m7
 5 $F^7/E\flat$ $F\flat/E\flat$ $E\flat$ maj7
 9 1. F m7 $B\flat$ 7 $E\flat$ maj7
 13 $A\flat$ m7 $D\flat$ 7 $G\flat$ maj7 F m7 $B\flat$ 7
 17 2. F m7 F m7/ $E\flat$ D m7(\flat 5) G 7(\flat 9) C m7 C m7/ $B\flat$ A m7(\flat 5) D 7(\flat 9)
 21 G m7 C 7 F m7 $B\flat$ 7 $E\flat$ maj7 (F m7 $B\flat$ 7)

BIOGRAPHY

NAME	Annawin Kerdteesud
DATE OF BIRTH	15 September 1985
PLACE OF BIRTH	Phitsanulok
INSTITUTION ATTENDED	College Of Music Mahidol University, 2003 – 2007
	Bachelor of Art (Music)
HOME ADDRESS	153/289, Inizio2, Samrejpatthana RD, Bangkreaw, Salaklang, Nontaburi, 11130
E-MAIL	annawin_k@yahoo.com