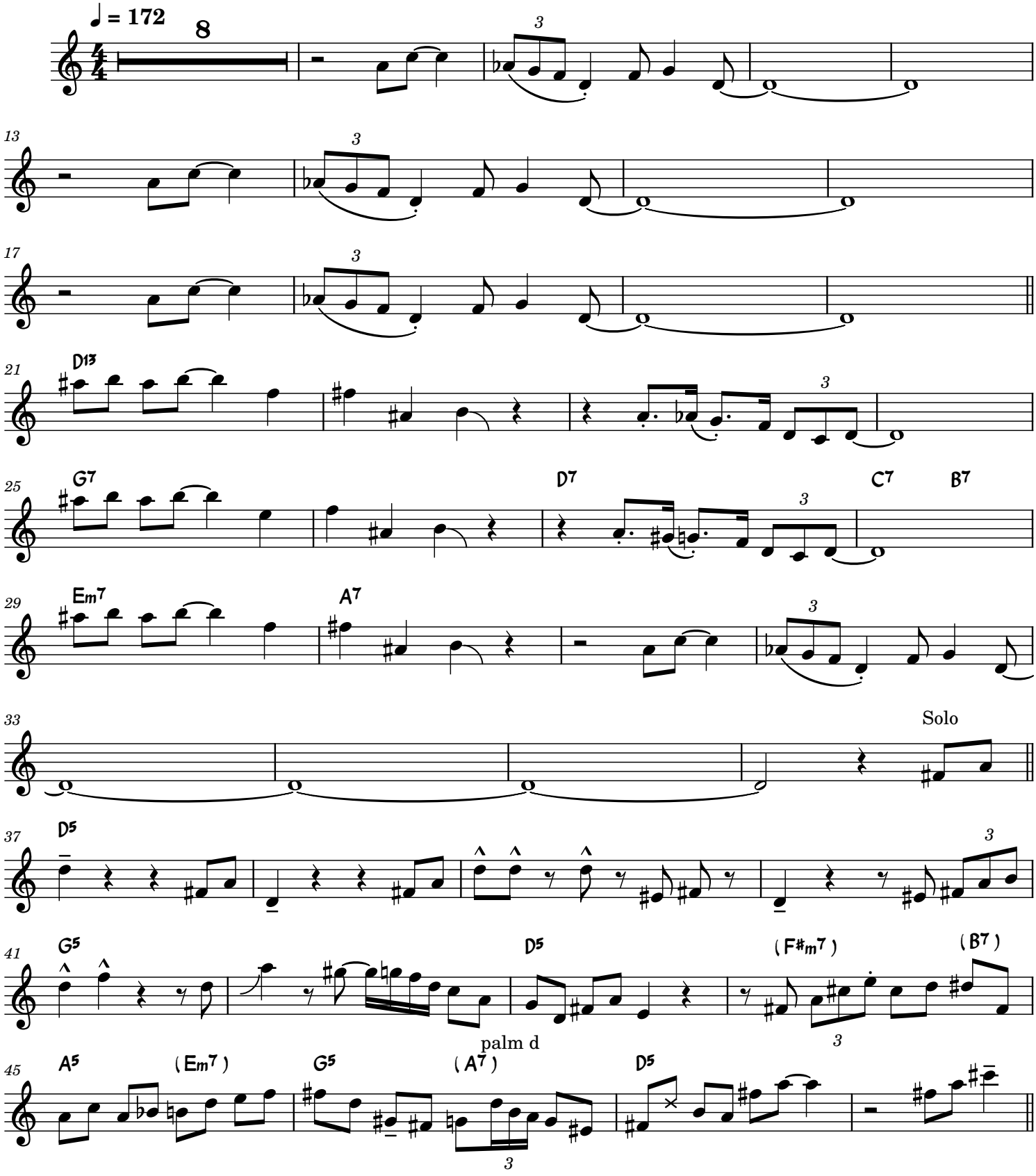
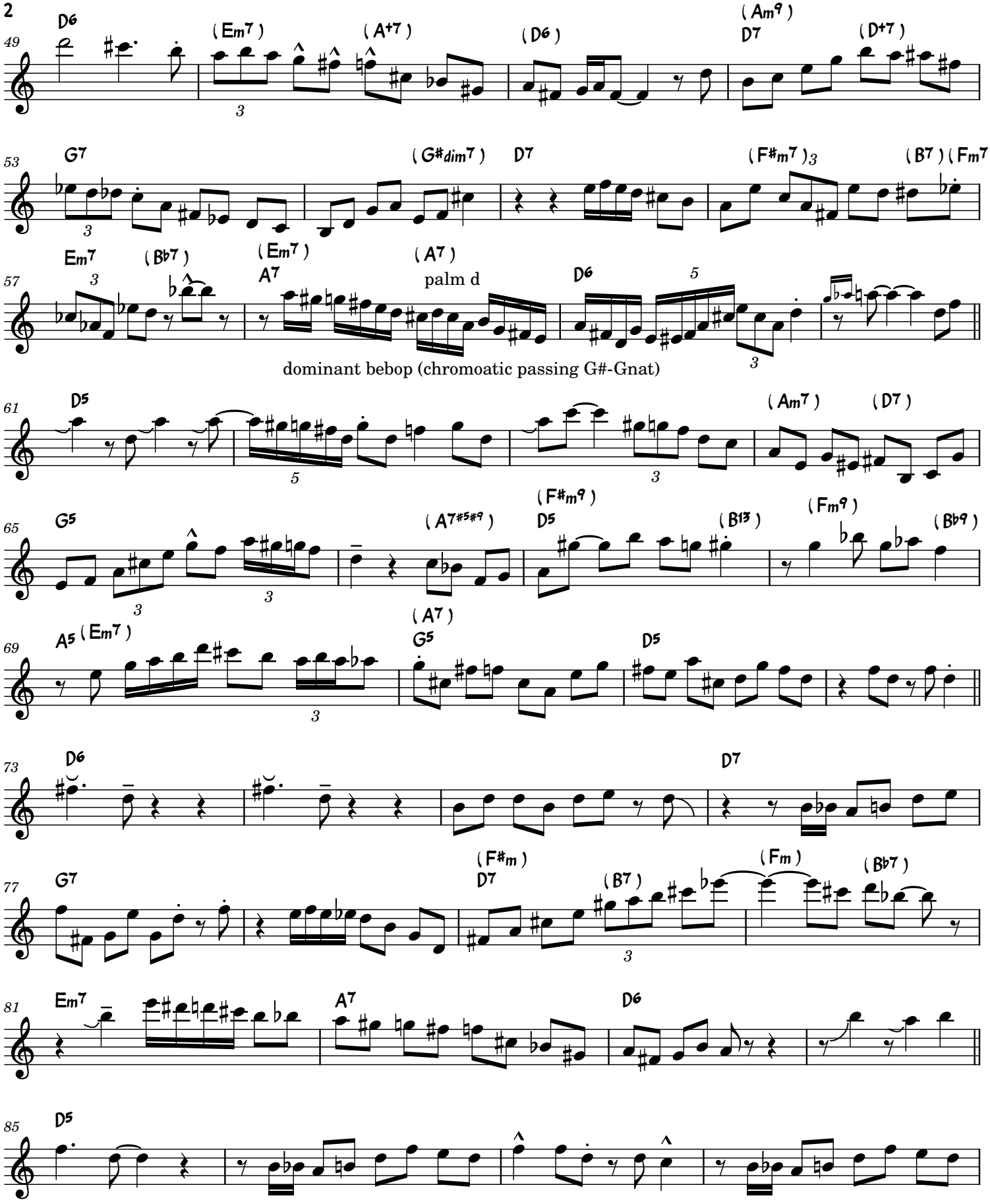
Alto Saxophone

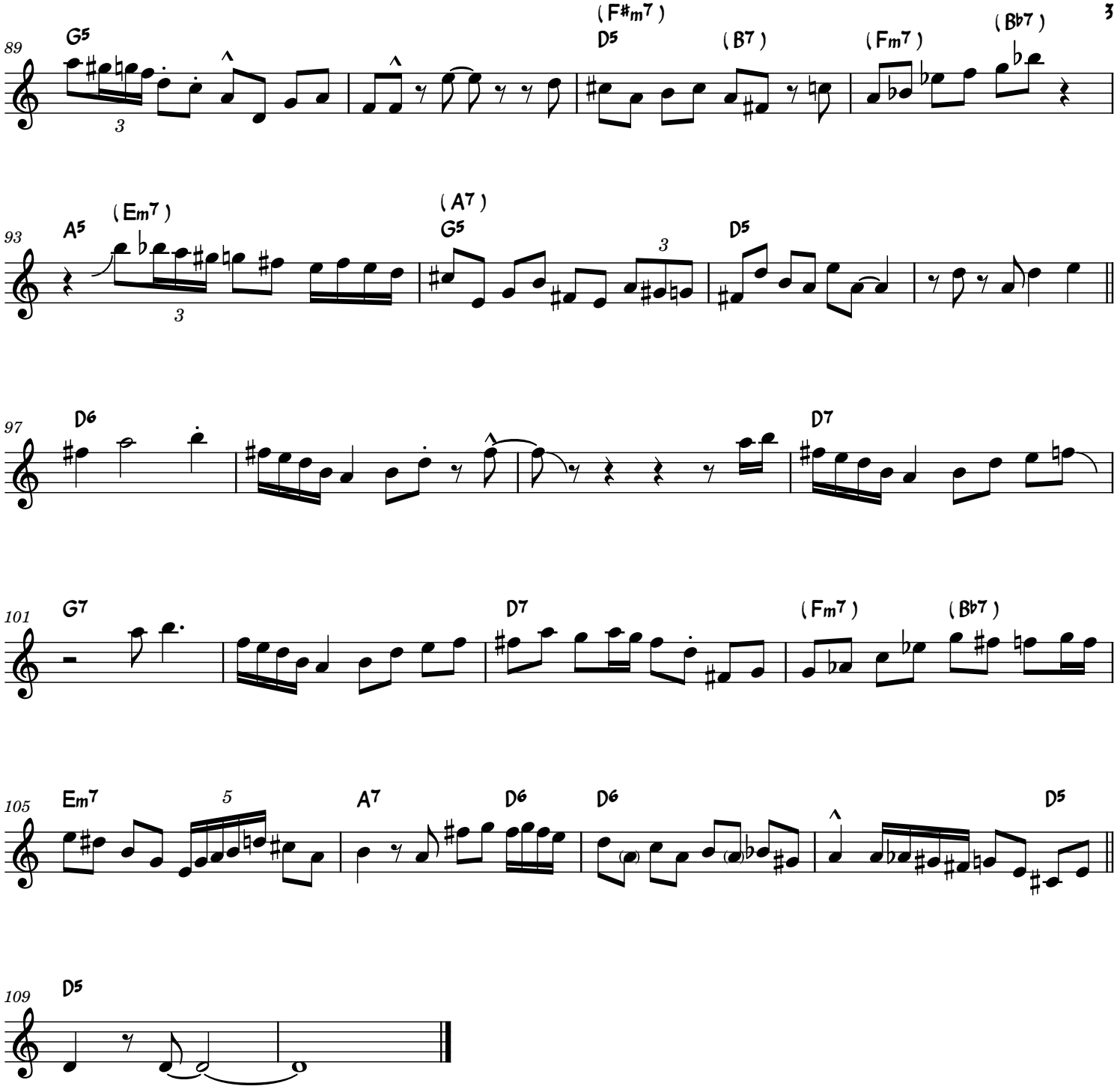
Sack O Woe

Cannonball Adderley Transcription

Joshua Mlodzianowski




49
D6
(Em7)
(A+7)
(D6)
(Am9)
D7
(D+7)
53
G7
(G#dim7)
D7
(F#m7)
(B7)
(Fm7)
57
Em7
(Bb7)
(Em7)
A7
(A7)
palm d
D6
dominant bebop (chromoatic passing G#-Gnat)
61
D5
(Am7)
(D7)
65
G5
(A7#5#9)
(F#m9)
D5
(B13)
(Fm9)
(Bb9)
69
A5
(Em7)
(A7)
G5
D5
73
D6
D7
77
G7
(F#m)
D7
(B7)
(Fm)
(Bb7)
81
Em7
A7
D6
85
D5


89
G5
(F#m7)
D5
(B7)
(Fm7)
(Bb7)
93
A5
(Em7)
(A7)
G5
D5
97
D6
D7
101
G7
D7
(Fm7)
(Bb7)
105
Em7
A7
D6
D6
D5
109
D5

Analysis of “Sack of Woe” by The Cannonball Adderley Quintet at the Lighthouse

1-8 Intro [Piano Vamp]
9-36 [Jazz Head]
37-48 [Chorus 1]

Pick up of measure 37 introduces a triad that is the focus of melodic content through the chorus.

Blues scale language used in the first 7 measures followed by a circle of fourth sequence superimposed over measures 44-46, substituting F#m7 and B7over D.

49-60 [Chorus 2]

Pick up of measure 49 adds the 7th onto the D triad and Adderley continues with bebop blues language.

Measure 50 Cannonball inserts a ii-V-I in D and shifts to a ii-V-I of G7 from measure 52-54.

Side slip idea played in measures 56-57which once again substitutes F#m for D.

Measure 58-59 incorporates a double time idea played over a ii-V-I in D.

61-72 [Chorus 3]

Pick up of measure 61 introduces gospel blues language.

Measure 64-65 shifts to a ii-V-I in G.

Measure 67 substitutes F#m9 ii-V for D5 leading to a biii and bVI navigating to a Em7 on measure 69 where the chorus completes a ii-V-I in D.

73-84 [Chorus 4]

Gospel blues language in the first 6 measures.

Measure 79-80 superimposes another F#m sequence with new content like chorus 3.

Measure 81-83 closes on a ii-V-I in D.

85-96 [Chorus 5]

Gospel blues language in the first 6 measures.

Measure 91-92 once again superimposes another F#m sequence that navigates to Em7 like the previous two choruses.

97-110 [Chorus 6]

Concludes in a traditional blues context

Measure 104 Adderley omits the F#m ins his sequence and begins on biii and bVI to move chromatically to Em7.