

THE *REAL* **FIVE GROOVERS**

Jazz Quintet





THE REAL
FIVE GROOVERS

PERSONNEL



**Ippolito
Lamedica**
*Baritone
sax*



**Roberto
Catani**
*Alto
Soprano
saxes*



**Renato
Panebianco**
Piano



**Graziano
Rocconi**
Doublebass



Luca Masi
Drums

FIVE BROTHERS

This tune was composed for the first «Gerry Mulligan Quartet» in 1953 with Chet Baker: the famous pianoless quartet (because there's no room for piano in that place). Then was a succes with the new quartet with Bob Brookmeyer who replaced with his valve trombone Chet Baker.

The collaboration with Bob Brookmeyer continued for a very long time.







LINE FOR LYONS



LINE FOR LYONS

By GERRY MULLIGAN

Medium Swing (♩ = ♩♩)

mf

Cm11 F13 Bm11 E7#5 Bbm11 Eb13 Am11

Am9 D7#9(b9) G G#dim7 Cm7 F7

p

Bm7 E7 Am7 D7 G

Am7 D7 1 G6 E9 Am11 D9

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BLACK BEAT

Baritone-saxophonist Gerry Mulligan had opportunities to record sessions with many of the top saxophonists of his time including altoist Johnny Hodges and Paul Desmond , tenorists Stan Getz and Ben Webster.

Gerry Mulligan's 1959 studio date with **Johnny Hodges** is one of the most satisfying sessions of his various meetings with different saxophonists for Verve. With a hand-picked rhythm section consisting of pianist **Claude Williamson**, bassist **Buddy Clark**, and drummer **Mel Lewis**, and three originals contributed by each of the two leaders, everything gels nicely, though several tracks took more than three takes to reach their final form.

The sassy blues “Back Beat” (later re-recorded by **Hodges** during a still unreleased 1960 studio meeting with **Ben Webster**). The two saxophonists blend beautifully and complement one another's efforts, even though this was their only opportunity to record together in the studio.



SHADY SiDE

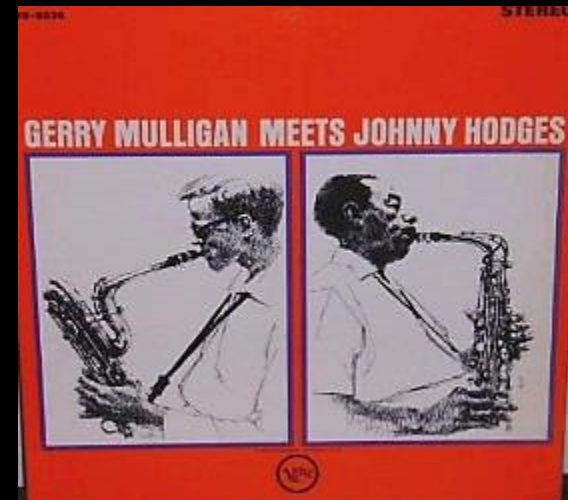
The veteran alto saxophonist contributed the low-key ballad "Shady Side," (another original by Gerry Mulligan from the chords of "On the sunny side of the street" great success tune by Johnny Hodges).



BUNNY

For this meeting Mulligan wrote some different tunes to that emphasize the characteristics of Johnny Hodges, one of the most important musicians of Duke Ellington's Orchestra.

Bunny is an easygoing swinger tune; "Bunny" (Johnny Hodges had as nickname "Rabbit").



OUT OF NOWHERE

The **Mulligan-Desmond** matchup is wonderful with many swinging and witty moments between the two greats. This encounter turned out to be a meeting of like-minds despite different backgrounds. Paul Desmond performed mostly with Dave Brubeck and had it written in his contract that he would not record with any other pianist. Gerry Mulligan started as an accomplished arranger before developing his instrumental and leadership skills in a format without a piano. The first studio recordings of Paul Desmond and Gerry Mulligan took place in 1957. The plan on this recording date was the two horns plus bass and drums aiming to improvise freely around arrangements written or outlined by Mulligan. There is an informal quality to the titles, usually borne from a combination of repartee and serious hard work. The result is an outstanding experience of improvisation in counterpoint and solos on all six tracks. "Out of Nowhere" was the second tune: Gerry and Paul did similar things playing with Chet Baker).

PAUL DESMOND • GERRY MULLIGAN TWO OF A MIND



Paul Desmond's playing is sheer pleasure. His long melodic lines flow effortlessly with adventurous inventiveness. His tone is so soft and sweet (reminiscent of Getz) that it is a shame when his solos end. Mulligan has taken the baritone saxophone to a different level in his own style. His solos appear concise but the flow of ideas make them appear this way. Due to other engagements, the drummers were Connie Kay and Mel Lewis, and the bassists Joe Benjamin, Wendell Marshall and John Beal who all provide superb support (sleeve notes give details).



STANDSTILL

The second meeting between Gerry Mulligan and Paul Desmond was on some night of June, July & August, 1962 with rhythm sections including John Beal, Wendell Marshall or Joe Benjamin (bass) and Connie Kay or Mel Lewis (drums). Desmond and Mulligan combine beautifully with stunning interplay on four standards and two originals. Standstill is based on standard "My Heart Stood Still".



TAKE FIVE

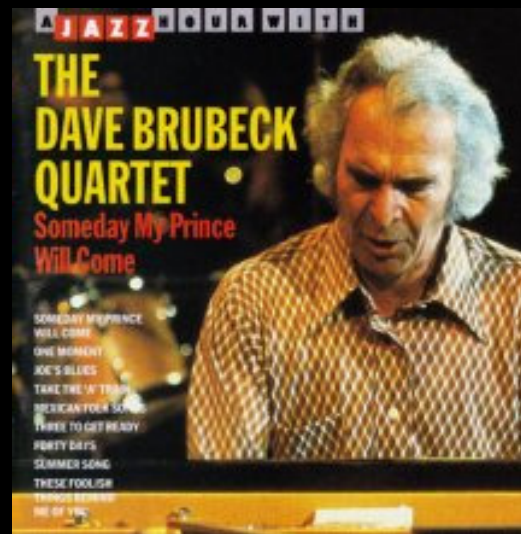
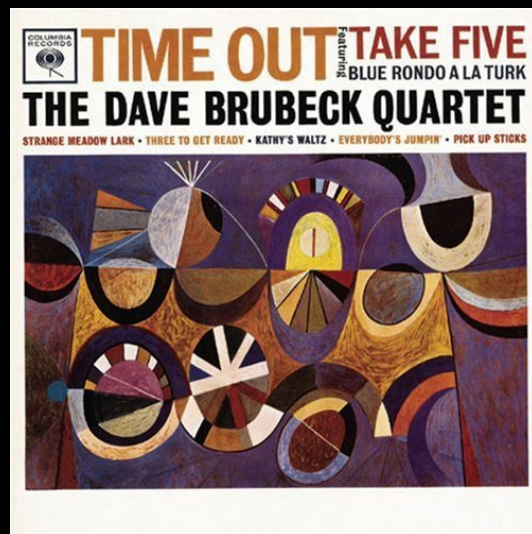


In 1971, after two recording sessions with Paul Desmond, Gerry Mulligan joined The Dave Brubeck Quartet in a historic Concert.

One of the most famous tune was Paul Desmond's «Take five».

Take Five is a classic of jazz music, written by Paul Desmond and performed first time by The Dave Brubeck Quartet album Time Out, 1959. This standard is mainly characterized by its metric, in 5/4 (hence the name) and to have enhanced the "soloing" the drums of Joe Morello.

The song was conceived during a tour in Las Vegas. Paul Desmond's hotel room overlooked slot machines hall, where the incessant sound was for him inspiration for this composition.



FESTIVE MINOR

Gerry Mulligan composed “Festive Minor” prior to the making of Reunion in 1957 with Chet Baker. While their great sense of interplay is intact, the solos are longer and a bit more dynamic, backed by Henry Grimes’ bass and the brushwork Dave Bailey.



The baritone saxophonist returned to the song for two studio recordings by quartets with trumpeter Art Farmer (a third version from the 1959 Newport Jazz Festival has also been issued by a number of different labels), with the studio version from *What is There to Say?* especially standing out.

We think that this maybe is the best version recorded on 1958 at Newport with Art Farmer on trumpet replacing Bob Brookmeyer.



The tempo is a bit faster, yet the overall length is extended, as Farmer adds a mute to his trumpet, while he and Mulligan easily eclipse the original version with Baker, retained the great sense of interplay yet swinging harder. Mulligan also performed it as part of an all star concert in Germany with a big band led by bass trombonist Peter Herbolzheimer in 1976. Following Mulligan's death in 1996, at least two tribute recordings of "Festive Minor" have been released, one by the Three Baritone Saxophone Band (Gary Smulyan, Nick Brignola and Ronnie Cuber) and another by Kelly Strayer.



GERRY MULLIGAN & CHET BAKER

FEATURING LEE KONITZ



NEWPORT JAZZ 1958

Recording: CD "Night Lights"
Gerry Mulligan Sextet, 1963

Festival Minor

GERRY MULLIGAN

Musical notation for measures 1-4. Chords: Em^o, Am^o, Em^o, Am^o.

Musical notation for measures 5-8. Chords: Em^o, Am^o, Em^o, Am^o.

Musical notation for measures 9-12. Chords: Em^o, Am^o, D⁷, G⁴. Includes a triplet of eighth notes in measure 12.

Musical notation for measures 13-16. Chords: F^{#o}, B⁷, Em⁷, A⁷. Includes a triplet of eighth notes in measure 14.

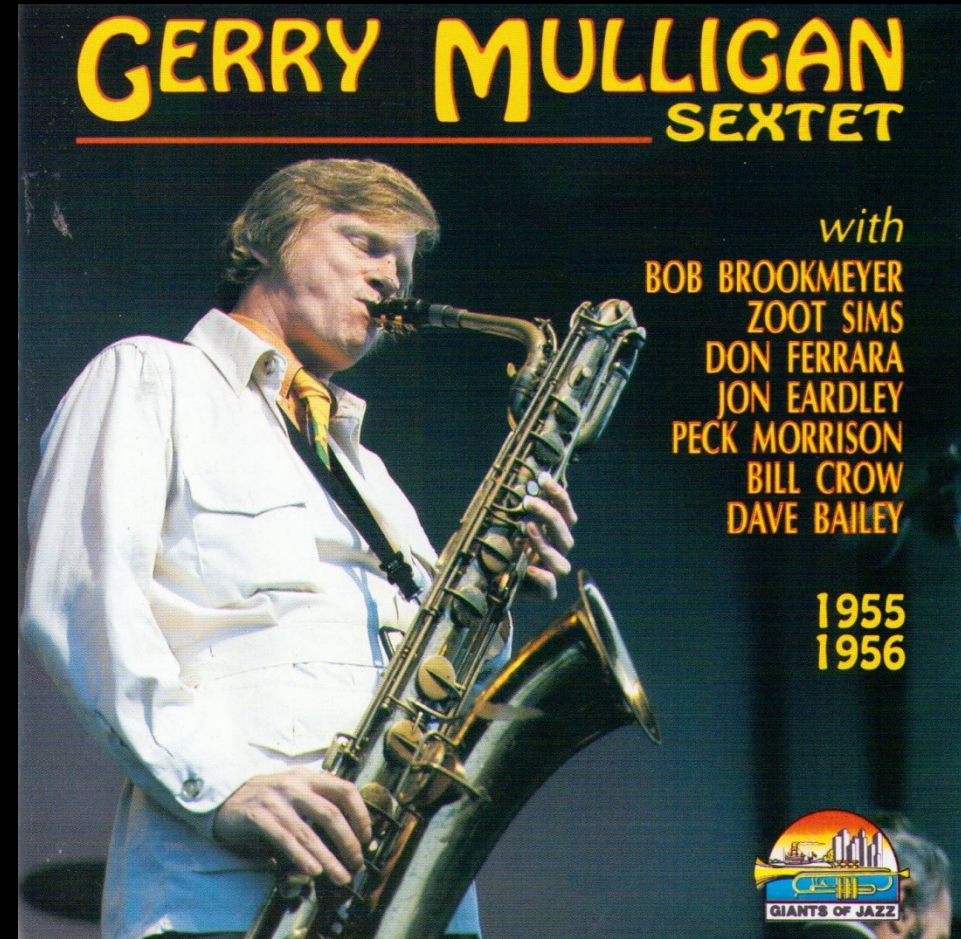
Musical notation for measures 17-20. Chords: F^{#7}, B⁷.

Musical notation for measures 21-24. Chords: Em^o, Am^o, Em^o, Am^o.



APPLE CORE

Apple Core was a tune written in the 60s by Gerry Mulligan for his Big Band (the Concert Jazz Band that used to play at Village Vanguard) and was also one of the songs recorded during the recording session between Gerry Mulligan and Lionel Hampton. This 1977 session, which combines Lionel Hampton and Gerry Mulligan with a strong rhythm section (Hank Jones, Bucky Pizzarelli, George Duvivier, Grady Tate and Candido Camero) seems to be Mulligan's date.



CD

- ◆ SPLIT TRACK/MELODY
- ◆ ACCOMPANIMENT TRACK

APPLE CORE

BY GERRY MULLIGAN

C VERSION

FAST

Chords: F_{mi}/C, G⁷(b9) C⁷, F_{mi}/C, G⁷(b9) C⁷

Chords: F_{mi}/C, G⁷(b9) C⁷, F_{mi}/C, G⁷(b9) C⁷

Chords: F_{mi}, G⁷ C⁷, F_{mi}, G_{mi}⁷ C⁷

Chords: A^b, B^b_{mi}⁷ E^b, A^b, G_{mi}⁷(b5) C⁷

Chords: B^b, E^b, A^b

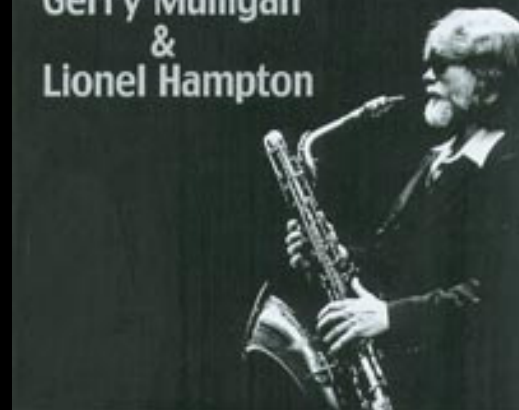
SOLO BREAK
Chords: C_{mi}⁷(b5), F⁷, B^b_{mi}

Chords: B^b_{mi}⁷(b5), E^b, A^b, G⁷(b5) C⁷(b5)

Chords: F_{mi}, G⁷ C⁷, F_{mi}, G_{mi}⁷ A⁷

Immortal Jazz Series

Gerry Mulligan & Lionel Hampton



WALKING SHOES

One of the most famous versions of this tune was recorded at baritone Gerry Mulligan's Paris concerts of June 1954. This particular unit (with valve trombonist Bob Brookmeyer, bassist Red Mitchell and drummer Frank Isola) was one of Gerry's finest for his own wit, swing and cool-toned creativity were matched by Brookmeyer. There is a recording of this date that includes "Walkin' Shoes," a Mulligan's original.



205
Medium Swing
(♩ = 154 - 168)
(opt. C bass)

Walkin' Shoes

Gerry Mulligan

(A) *(S)* F⁶ B^{b7} F⁶
(bs. walks) *solos:* (C⁷ B^{b7} E⁷ F⁶ A)

A⁷(9) D⁷ G^{M7} *solos:* B^{b7} E⁷ F⁶ A

1. (A⁷) F⁶ A^{b9} G^{M7} C⁷ 2. (F⁶ A^{b9} G^{M7} C⁷)

(A⁷) G F E C^{M7} D^{M7} C B^b A

(G⁷) F E D C⁷ *(opt. on head)* (C⁷)

(C) F⁶ *(bs. dr. on head)* B^{b7} F⁶ A^{M7}(9) D⁷

(G^{M7}) C⁷ G^{M7} C⁷ F⁶ G^{M7} C⁷ *solo break* (for D.S.)

Solo on Tune (A B C)
After solos, D.S. al Coda (w/ repeat).

(F⁶) *(bs. dr.)* B^{b7} F⁶ A^{M7}(9) D⁷

G^{M7}(9) C⁷ 1. G^{M7} C⁷ F⁶ *solo fill (bs. or dr.)*

2. G^{M7} C⁷ D^{b9} (fill) G^{M7} F⁶ (fill) F⁶ (fill)

Breaks are not played during solos.
Chords in parentheses are for solos.

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