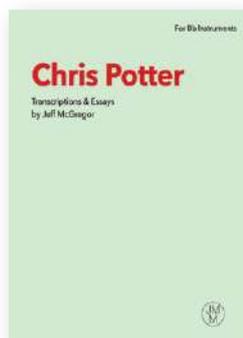


music

MUSIC REVIEWS *Saxophone*



**CHRIS POTTER – TRANSCRIPTIONS
& ESSAYS (FOR B FLAT INSTRUMENTS)**
Jeff McGregor
Jeff McGregor Music

Chris Potter is surely one of the most influential saxophonists of our time; his formidable technique coupled with inventive writing and creative improvisation puts him clearly at the forefront of the contemporary jazz scene. This new book by Jeff McGregor might appear to be an omnibook-style collection of Potter's most famous solos, however it has much more to offer than transcriptions alone.

Many transcription books are presented without any explanation, but the accompanying essays provided in this book help to give context to the complex transcriptions. At the start of the book there is an overview of Potter's career, detailing the groups that he has worked with and how their differing instrumentations have influenced his sound. This helps place the transcriptions in context and goes into just the right level of detail; informative without becoming cumbersome.

The transcriptions themselves are very accurate and set out clearly. However, the presentation is more useful for study than for performance, as there is little consideration given to page turns. It's also interesting that the transcriptions don't contain any articulation. This is a contentious issue in transcription books; hopefully anyone studying or playing the transcriptions will be looking at the scores in conjunction with the recordings (all helpfully indexed), so would be best served imitating the recording rather than reading a score that could only ever be an approximation of the exact inflections. My one criticism of the transcriptions is that they only contain the main solos from the recordings; it would be nice to have included, for example, the opening improvisations from tunes like *Children Go* and *7.5*, and I think including the heads would also further enhance the book.

At the back of the book we find a couple of essays on Potter's improvisational style. These are incredibly well written, offering just the right level of analysis. I find that writers often overanalyse compositions and improvisations, but McGregor takes us on a journey through a couple of selected transcriptions, clearly highlighting aspects of Potter's harmonic style and use of motivic development. The analysis by McGregor is supported by quotes from Potter himself, which adds clarity and insight as well as authenticity.

Overall, this book provides an excellent overview of Potter's output, chronicling his career to date through transcriptions and analysis. While many of the transcriptions are fiendishly difficult, they are fascinating to analyse with the help of the accompanying essays, and provide a great challenge for those that wish to attempt playing them!

Alastair Penman



KEINE SORGEN FANTASIE OP 50
Helmut Rogl
Alto saxophone and piano
Paladino Music

Helmut Rogl is a fascinating musician. He studied both composition and business. *Keine Sorgen* means 'no worries', and it is the slogan of the company at which Rogl is the head of marketing. The piece is carefree and light, with a sense of fun. Although it doesn't make huge demands on the saxophonist, there is detail, and a sense of spirit is necessary to give the work its energy. This is the kind of piece that is worth keeping in the repertoire of a music college student, because it wouldn't take too long to learn. It's always useful having pieces like this when you have to rustle something up at short notice; so much repertoire for saxophone is demanding and can take months to learn. At around six minutes long, it would also fit nicely as a contrasting piece in a lunchtime recital.

Gerard McChrystal