

Autumn Jive

Alto Saxophone & Piano
(Keyboard, Bass Guitar & Drums optional)
(or Play Back – Play Along CD)

Arr.: Jirka Kadlec

Gilles Rémy

EMR 78815

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EDITIONS MARC REIFT

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Gilles Remy



Né à Paris 21 mai 1953 – Père Ingénieur –
Mère Comptable.

Clarinetiste – Saxophoniste professionnel depuis 1977...

Un Jazz non académique célébrant le langage musical universel.

Un cocktail Jazz New-Orleans fusionnant le lyrisme de Sydney Bechet, La rythmique du phrasé de Django Reinhard et de Stéphane Grappelli, la profondeur Blues de Satchmo, la modernité du jeu de John Coltrane, le tout jaillissant avec l'énergie du Rock.

Toujours un instrument à la main depuis la tendre enfance – Grand réveil musical à l'adolescence... Passion grandissante pour les maîtres du Jazz traditionnel et en particulier Sydney BECHET...

- 1967 Début à la clarinette au conservatoire de F 92500 -Rueil-Malmaison...

- 1968 => 1972 Conservatoire de F-33000 Bordeaux...

Gros travail personnel sur le Jazz New-Orleans et les maîtres du Jazz traditionnel ...

Début d'une longue carrière de musicien à travers un parcours non académique... Monsieur Jourdain de la musique empirique et analphabète...

Musique principalement dans la rue, dans toute l'Europe et brièvement aux Etats Unis...

- 1979 Fondation du Groupe « Macadam Swingers » Style Jazz traditionnel revival...

Activité essentiellement tournée vers l'animation événementielle... Mariages Etc...

Sédentarisation à Annemasse – Terrain de jeu => La Suisse et les Savoies...

- 1983 Extension du répertoire vers la musique de danse pour couvrir un plus large panel d'événements...

- 1991 Arrêt pour problèmes de santé...

- 1992 Fondation de l'orchestre « Gilles REMY Jazz Band » sur le même modèle que le précédent...

- 2000 Arrêt de la partie variétés...

- 2016 En parallèle, création de la formule «Sax Party »

Saxophoniste Ténor Solo accompagné de bandes son... 400 Morceaux tous styles au répertoire...

Références Web :

www.gillesremyjazzband.com

www.sax-party.com



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A

152 Tripple Swing

Score for three staves (Treble, Piano, Bass) and a Drum set.

Staff 1 (Treble): Key of F# (one sharp), common time (C). Starts with a whole rest. At measure 4, it begins with a melody starting on F#4, marked *mf*. Chords F6 and Am7 are indicated above the staff.

Staff 2 (Piano): Key of Bb (two flats), common time (C). Starts with a whole rest. At measure 4, it begins with a melody starting on Bb3, marked *mf*. Chords F6 and Am7 are indicated above the staff.

Staff 3 (Bass): Key of Bb (two flats), common time (C). Starts with a whole rest. At measure 4, it begins with a melody starting on Bb2, marked *mf*.

Staff 4 (Drum): Common time (C). Features a triplet pattern of eighth notes marked *f* 3. At measure 4, it begins with a melody starting on C4, marked *mf*. The text "solo ad lib. BRUSHES H.H." is written above the staff. The pattern continues with a triplet of eighth notes marked *mf* 3, followed by a triplet of eighth notes marked 2, and a triplet of eighth notes marked 3.

6

The musical score for 'The Rose Tree' is presented in three systems. The first system includes a vocal melody in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment consists of a right hand in treble clef and a left hand in bass clef. The second system continues the piano accompaniment. The third system shows the drum line in a single staff with a key signature of one flat (Bb) and a 4/4 time signature. The drum line includes a bass drum part and a snare drum part. The score is marked with various musical notations, including chords (G9, C9, F6, C9), accidentals, and dynamic markings (f, mf, p). The drum line is marked with '4', '5', '6', '7', and '8' indicating the measure number.

11 **B**

mf

F6

F6

Bb

Am7

D7

G9

mf

mf

2

3

4

5

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C

16

mp

C⁹ F⁶ A^{ø7}

6 7 8 2

mp

21

Gm Gm⁷ Dm⁷ G⁹ Gm⁷ C⁷

3 4 5 6 7 8

27

F⁶ F⁶ A^{m7} G⁹ C⁹

9 10 11 12

ALTO SAXOPHONE & PIANO

EMR 13788	BARCLAY, Ted (Arr.)	Kumbaya (5)
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EMR 13788	BARCLAY, Ted (Arr.)	Oh Susanna (5)
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