

Killer Joe (Part 1 - melody)

Benny Golson

All play single lines. For octs: Tenor play upper note, others play lower note,

Musical score for Killer Joe (Part 1 - melody) in G major, 4/4 time. The score consists of five staves of music. The first staff is marked with a repeat sign and contains measures 1-4, with chord symbols D7, C7, D7, C7, D7, C7. The second staff contains measures 5-8, with chord symbols D7, C7, B, F#m7(b5), B7(b9), Fm7, Bb7. The third staff contains measures 9-12, with chord symbols B7, Bb7, F#m7, B7, A3, D7, C7. The fourth staff contains measures 13-16, with chord symbols D7, C7, D7, C7, D7, C7. The fifth staff is marked '(Solos)' and contains measures 17-20, with chord symbols D7, C7, D7. The score ends with a double bar line and a repeat sign.

Killer Joe has a 32-bar AABA form. The extreme contrast between the A and B sections creates a great sense of tension and release. It was originally played with a medium-swing feel.

Musical score for Killer Joe (Part 2 - background for solos) in G major, 4/4 time. The score consists of three staves of music. The first staff is marked with a repeat sign and contains measures 1-4, with chord symbols A1, A2. The second staff contains measures 5-8, with chord symbols B, A3. The third staff contains measures 9-12, with chord symbols A3. The score ends with a double bar line and a repeat sign. The text '(after solos) D.C. al Coda' is written at the end of the score.

Supplemental Material - Killer Joe

Sample Piano Voicings

Basic 3-note voicings

D⁷ **C⁷** **F[#]Mi⁷(b5)** **B⁷(b9)** **F^{Mi}⁷** **B^{b7}** **B⁷** **B^{b7}** **F[#]Mi⁷** **B⁷**

3 3 b3 b7 b3 b7 b7 b7 b3 b7
 b7 b7 b7 3 b7 3 3 3 b7 3
 1 1 1 1 1 1 1 1 1 1

Rootless voicings

D⁷ **C⁷** **F[#]Mi⁷(b5)** **B⁷(b9)** **F^{Mi}⁷** **B^{b7}** **B⁷** **B^{b7}** **F[#]Mi⁷** **B⁷**

9 9 b5 b9 5 9 9 9 9 9
 b7 b7 b3 b7 b3 b7 b7 b7 b3 b7
 3 3 b7 3 b7 3 3 3 b7 3

Useful Scales

D Blues Scale **D Mixolydian** **(D⁷) C Mixolydian** **(C⁷)**
 1 b3 4 b5 5 b7 1 1 2 3 4 5 6 b7 1 1 2 3 4 5 6 b7 1

B Half/whole diminished (B⁷(b9)) **B^b Mixolydian** **(B^{b7})** **B Mixolydian** **(B⁷)**
 1 b2 b3 3 b5 b6 b7 b7 1 1 2 3 4 5 6 b7 1 1 2 3 4 5 6 b7 1

Sample Bass Line

A1 **A2** **D⁷** **C⁷** **D⁷** **C⁷** **D⁷** **C⁷**

1 5 1 7 1 5 1 #1 1 5 1 7 1 5 1 #1 1 3 5 6 1 b7 5 3

D⁷ **C⁷** **B** **F[#]Mi⁷(b5)** **B⁷(b9)** **F^{Mi}⁷** **B^{b7}**

1 5 1 7 1 5 1 #1 1 b3 b5 b3 1 b7 5 3 1 5 1 b3 1 5 3 1

B⁷ **B^{b7}** **F[#]Mi⁷** **B⁷** **A3** Play letter **A**

1 3 5 1 1 5 1 6 1 b3 1 5 1 1 5 3

8 bars

Killer Joe (Part 2 - harmony)

Tenor play upper notes, others play lower notes.

A1 **A2** D⁷ C⁷ D⁷ C⁷ D⁷ C⁷

B F^{#M7(b5)} B^{7(b9)} F^{#M7} B^{b7}

A3 D⁷ C⁷

(Solos) D⁷ C⁷ D⁷

On Cue: Background for solos. Tenor play upper octave. Others play lower octave.

A1 **A2**

B **A3**

(after solos) **D.C. al Coda**

Useful scales: D Blues Scale

1 b3 4 b5 5 b7 1

D Mixolydian (D⁷)

1 2 3 4 5 6 b7 1

C Mixolydian (C⁷)

1 2 3 4 5 6 b7 1

B half/whole dimin. (B^{7(b9)})

1 b2 b3 3 b5 5 6 b7 1

Bb Mixolydian (B^{b7})

1 2 3 4 5 6 b7 1

B Mixolydian (B⁷)

1 2 3 4 5 6 b7 1

Killer Joe (Part 3 - harmony)

All play single lines. For octaves: Tenor play upper note, others play lower note.

A1 **A2** D^7 C^7 D^7 C^7 D^7 C^7

B $F\#m7^{(b5)}$ $B7^{(b9)}$ $F\#m7$ $Bb7$

A3 D^7 C^7

D^7 C^7 D^7 C^7 D^7 C^7

D^7 C^7 D^7

(Solos)

A1 **A2** On Cue: Background for solos. Tenor play upper octave. Others play lower octave.

B **A3**

(after solos) **D.C. al Coda**

Useful scales: D Blues Scale D^7 C Mixolydian (C^7)

1 b3 4 b5 5 b7 1 1 2 3 4 5 6 b7 1 1 2 3 4 5 6 b7 1

B half/whole dimin. ($B7^{(b9)}$) Bb Mixolydian ($Bb7$) B Mixolydian (B^7)

1 b2 b3 3 b5 5 6 b7 1 1 2 3 4 5 6 b7 1 1 2 3 4 5 6 b7 1