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**Thematic Process and Motivic-Developmental Approaches to
Composition in three works for Jazz Orchestra.**

by

Timothy David Atkinson.

A thesis

**submitted to Massey University and Victoria University of
Wellington in partial fulfillment of the requirements for the
degree of Master of Musical Arts in Composition.**

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Introduction 4

Historical overview 4

Narrative/discursive model 5

Relevant literature 6

Key works under investigation 7

Methodology 9

Traditional Big Band Composition 9

Relevant analytical approaches 10

Textural and harmonic considerations 13

Teleological form and organic process 14

Problems/limitations 15

Cerulean Skies, Maria Schneider 16

Introduction 16

Main theme 17

Thematic development and textural progression 18

Structural development through tonal fluctuation 21

Re-entry of motivic elements 25

Teleological form and organicism 29

Zeno, Darcy James Argue 31

Introduction 31

Main theme 32

Development 32

Textural progression and tonal fluctuation 33

Resolving elements of tension 34

Summary 35

We Will Not Be Silenced, Jim McNeely 37

Main theme 37

Variations 38

Textural progression 41

Motivic use of bass 43

Climax 44

Summary 46

Appendix: Discussion of composition portfolio 48

The Moon (The Ritual) 48

The Dark Passenger 52

Summary 60

Bibliography 62

1. Introduction

This exegesis examines key structural processes found in selected large-scale, extended compositions for jazz orchestra, with a particular focus on composers Maria Schneider, Darcy James Argue, Jim McNeely. These composers are archetypal jazz orchestral composers and are currently active. I will discuss their approaches to structure and the formal function of musical materials within selected compositions. The aim of this exegesis is to uncover the way in which jazz orchestral composition invokes concepts related to theme and development identified in classical analytical literature. As such, I will argue that the works analysed here suggest a move more toward forms associated with the classical period, such as sonata form.

1.1. *Historical overview*

The idiom of the jazz orchestra—the preeminent large ensemble in the jazz realm—is both an extension of, and the contemporary form of, the traditional jazz big band. Big band composition—from a purely technical stance—is limited by its commercial requirements and stylistic tendencies. Nonetheless, many features of the orthodox big band are retained in the jazz orchestra format:

- The instrumental configuration of 4–5 woodwinds, 4–5 trombones, 4–5 trumpets, piano, bass, drums and guitar
- There is usually extended room for improvisation
- Polyphonic and polymetric concerns are incorporated by allowing rhythmic and harmonic elements to be supplied extemporaneously by a “rhythm section”
- Works explore a range of textures
- Vocal gestures and inflection are included both spontaneously and in a predetermined manner
- Musicians perform their parts interdependently to produce timbres and sonorities of varying homogeneity (often in the same work)
- There is a compositional objective to treat instrumentalists as unique “voices” and deliver musical works that reflect these individualised stylistic personalities.

Despite sharing these traits with the big band, jazz orchestra composition shows a divergence in its formal concerns. Structures for form in big band music rely more on theme and variation techniques applied to a repeating rhythmic and harmonic framework. This style was driven by a commercial necessity to produce music suitable for dancing in the swing era and with the advent of bebop and hard bop, the big band composer/arranger was required to create useful vehicles for players and ensembles to excite the audience in their ability to “groove” as a unit, execute demanding technical passages or demonstrate their creative agency in improvisation. Highly intricate and fully developed compositional work was therefore not at the forefront of the musical psyche, and in a sense the improvising soloists were in charge of the compositional direction within a relatively simple and repetitive harmonic framework. Jazz orchestra

composition, on the other hand, shows a concern with a motivic-developmental approach to structure, and this thesis will outline this approach in three key works that mark modern jazz orchestra composition as a distinct stylistic entity.

While the sonic possibilities of the big band were explored by composer/arrangers such as Stan Kenton, and Thad Jones, the emphasis was placed on unique timbre and texture with a wider use of dissonance than on the development of form. I will set aside examination of textural and timbral concerns; parameters for this thesis are limited to the development of cohesive large-scale structure through transformation of its thematic constituents. Despite the potential for all elements of music to be included under this concept, unless they can be demonstrably linked to an overarching thematic process they will not enter the scope of this study.

1.2. Narrative/discursive model

The works I examine here employ greater development and deeper variations of thematic material compared with traditional big band composition, shifting the balance more toward the permutations of predetermined elements of the music provided in the score. Similar processes of development are observed in canonic works of classical music—especially symphonic examples concerned with establishing a thoroughly discursive or narrativistic approach to form. Such thematic development is an established formal function prominent in, for example, sonata form, as outlined in key texts by Dahlhaus¹, Rti², and Caplin³.

Jazz composers have adopted such techniques in order to allow the emergence of longer discursive forms, with the kind of “symphonic” scope of, say, Beethoven or Brahms. This exegesis examines three key works by prominent jazz orchestra composers:

- Maria Schneider, whose compositions for jazz orchestra to evoke characters and tell stories through the reiteration of established musical thematic material in varying ways to enhance her narrative.
- Darcy James Argue, who approaches his melodic ideas with a great degree of fluidity to develop them over varying rhythmic and harmonic contexts.
- Jim McNeely, who employs a highly fragmented *cellular* approach while maintaining the traditional stylistic, rhythmic and harmonic tenets of the idiom.

A narrative/discursive model necessitates a deeper level of development and transformation amongst musical material than mere variation, unifying each piece as integral to the same story rather than merely co-existent sectional components bound

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¹ Carl Dahlhaus. *Nineteenth-Century Music*. Translated by J. Bradford Robinson. 2nd Edition. University of California Press. 1989.

² Rudolph Rti. *The Thematic Process in Music*. Faber & Faber. 1961.

³ William Caplin. *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven*. Oxford University Press. 1998.

together by harmonic progression, tempo, and general stylistic characteristics, such as blues, bebop, or funk.

In approaching a composition with the intention of developing its thematic material in a way that directs its structure toward a clear “goal,” I suggest that jazz composers invoke the metaphor of *organicism*, where motivic material is introduced, and subsequently developed through transformational procedures in a manner bearing some similarity to the biological process of “a germinating cell, which contains within it the recipe for its forthcoming formal organisation, as it sends out and accretes branches, rhizomes and inflorescences to the point where a singular, coherent whole is perceived.”⁴

This exegesis examines how these developments occur in three exemplars of the genre, the ways in which the “germinating cell” is transformed in order to grow into a fully coherent work and the way in which these units direct the music toward a common “goal.”

1.3. *Relevant literature*

In searching for tools to analyse music of this motivic/thematic transformational nature we can turn to ideas developed by classical music theorists. Rudolph Rti’s seminal work *The Thematic Process in Music* argues that the qualities described by motivic/thematic transformation are essential for cognitive appreciation and innate emotional understanding of art music⁵. His assertion is that effective composition achieves thorough cohesion by the manipulation of a finite collection of musical materials—motives or themes—to generate all the contrast and development necessary in the structure of a work. Commentators have criticised Rti’s application to specific musical works because his concern lies so deeply in the *score* that the *experience* of music is lost in his analyses⁶.

It is impossible to imagine that a method such as this—in the manner which *The Thematic Process* applies it—could be useful for analysis of jazz. Unexpected elements essential to its improvisational nature, spontaneous, inflective elements and relaxed approach to “correct” intonation⁷, timbral variation, and polymetric tendencies suggest we cannot disregard the *experience of the sound* inherent in performance. The basic idea though, is that thematic linkages—observed as various stabilising and destabilising gestures—should contribute to a compositions distinct organic identity in the idiom.

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⁴ Marx (1856), quoted in Spitzer (2004), 291: Marx, A. B. 1856. “Die Form in der Musik.” In *Die Wissenschaften in neunzehnten Jahrhundert*, ed. J. A. Romberg, 21–48. Vol. 2. Leipzig: Rombergs Verlag. Spitzer, M. 2004. *Metaphor and Musical Thought*. Chicago: University of Chicago Press.

⁵ Rti, 1978, pp. 31–32.

⁶ Nicholas Cook. *A guide to musical analysis*. London. J.M Dent. 1987.

⁷ Southern, E. *The Music of Black Americans: a history*. New York: Norton, 1997: 4–22; p.368

In a similar line of musical inquiry, Arnold Schoenberg provided commentary during the early twentieth century on thematic development. He promotes the “Brahmsian” tendency to vary the initial intervallic, rhythmic and directional qualities of an idea in order to grow or evolve the experience inherent in it and investing it with a dynamic quality of ongoing reinvention. *Developing variation*, as Schoenberg terms it, describes the technical elements of organic thematic development that lead to coherent structural manifestations⁸. Similar problems exist as with Rti’s thematic process in that analysts may be tempted to find connections that may not plausibly exist experientially, although the key concept that development of themes through variation of basic ideas produces all the contrast necessary to create coherent discursive structure is valid and useful to the purpose of this exegesis.

The concepts of thematic process and developing variation are mainly concerned with the melodic content in a composition. Wallace Berry, in his book *Structural Functions in Music* explains concepts of tonal fluctuation, which details how changes in pitch content influence harmony to develop structure, and textural progression/recession, which explains the ways in which increasing and decreasing density can vary thematic utterances to influence structure. Changes in harmony and texture can have important influences on the growth of a piece and the direction of these changes—progressing away from established conditions or recessing toward them⁹—is a key factor in the way thematic material is experienced in the overall structural development of a composition.

1.4. Key works under investigation

The compositions chosen for analysis in this exegesis demonstrate the concepts of thematic process, developing variation, harmonic fluctuation and textural progression/recession and the following analyses describe these devices in practice in modern jazz orchestra composition:

- *Cerulean Skies*, by Maria Schneider, demonstrates the *thematic process* by recycling its motifs in varying combinations and contexts and derives its discursive structure from the process by which these developments intensify as the composition unfolds.
- *Zeno*, by Darcy James Argue, embraces the concept of *developing variation* with iterations of its thematic material that involve constant variation of intervallic structure, rhythmic contrast, alterations of melodic contour and pitch material that lead to a great depth of thematic transformation.
- *We Will Not Be Silenced*, by Jim McNeely, features a simple, lyrical motif and its inversions while invoking harmonic fluctuations and textural alterations in various

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⁸ Arnold Schoenberg. *Style and Idea: Selected Writings of Arnold Schoenberg*. Edited by Leonard Stein. University of California Press. 1975. pp. 398-441

⁹ Wallace Berry. *Structural Functions in Music*. Courier Dover Publications. 1976. p. 76

progressive and recessive gestures that contribute to the growth of the work and propel its development.

Provoking strong narrative and generating sophisticated structural models—an objective of modern jazz orchestra composers—requires themes be used in a wide variety of contexts and manipulated to develop contrasting activity. Through transformative and developmental musical gestures the above composers are able to communicate through their composition, whether it be an autobiographical journey, an envisioning of the traditional big band had it remained popular and been adapted to genres distinct from jazz, or as a means of inspiring a journey of imagination through different “worlds”.

This ideal of a “transcendent narrative”, and its concomitant evocation of the sublime has a long history in the scholarship of classical music, often related to the way in which motivic-thematic elements undergo metamorphosis and catharsis over long spans of time. Julian Johnson notes, in relation to classical music and discursive form, that “music unfolds in a temporal process similar to the process of our own self-development”¹⁰ and, while not encapsulating our whole being, offers “a unique musical vehicle for the dynamic aspect of an autonomous, self-developing subjectivity”¹¹. An extension of this ideal is the concept that outside of the technical aspect of thematic transformation is a the possibility of a composition offering broader narratives, contained in the relationships between it’s constituent parts, and unfolding throughout the development of the work, underpinning and colouring the musical manifestation for the listener in a way that invigorates the idiom and illustrates elegantly its artistic and creative vitality.

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¹⁰ Julian Johnson. *Who Needs Classical Music?: Cultural Choice and Musical Values*. Oxford University Press. 2002. p.65

¹¹ *ibid.*

2. Methodology

Numerous analysts and musicologists have developed approaches to the study of thematic development. This exegesis will apply the specific concepts of Rudolph Rti, Wallace Berry and Arnold Schoenberg. The inner process of structural development in musical composition delves more deeply than the surface pattern and its groupings—except for ease of identifying the examples under investigation—and instead focuses on thematic material.

I adopt the particular definition of a thematic feature provided by Nicholas Cook, which is a musical unit that becomes “readily identifiable” and operates as “a certain function in relation to the form as a whole.”¹² Further, “in order for something to function thematically...it merely needs to be something that will be easily identified when heard again, and which can be worked into a variety of musical contexts”¹³ Examples of thematic units are not necessarily limited to distinct melodic structures (distinguished by a characteristic melodic contour) but may also encompass rhythmic and harmonic features—as long as they are recognisable and occur frequently enough to be significant in the development of structure.

2.1. *Traditional Big Band Composition*

Sammy Nestico is most well known for his association with the Count Basie Orchestra and his compositions and arrangements are highly regarded for their stylistic integrity and technical proficiency. *Basie-Straight Ahead* is an example showing these characteristics and demonstrates the ways in which traditional big band composition deal with the issue of developing structure. Rayburn Wright, in his book “Inside the Score”—an in-depth analysis of three archetypal big band composers—notes that motives are brought back from earlier in the arrangement and claims that these “limited re-uses of earlier material unify the arrangement without overdoing the process to the point of predictability¹⁴.” While effective, exciting, and stylistically appropriate, this approach relies on non-thematic developmental processes as the common ground amongst its material is based on tonality/harmonic progression, rhythmic impetus, and general musical aesthetic. Over the course of four choruses contrasts in texture—density of vertical structures and employment of antiphony/polyphony—, variations in activity, changes in dynamic and gradual intensification of tessitura as the key features that build toward the piece’s climax. Nestico uses the shape provided by contrasting dynamics, and changes in density of vertical and horizontal structures to develop his compositions toward their loudest dynamic and highest tessitura—often in ever increasing peaks that lead to the final climax. Despite sharing the trait of *textural progression* with the works that comprise the analyses in this exegesis, Nestico chooses stylistic tendencies of melodic, tonal, and

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¹² Cook, 1987, p.263.

¹³ *ibid.*

¹⁴ Wright, 1982, p. 8

rhythmic construction—in combination with a tasteful, and musical approach—rather than approaching structure as an opportunity to transform foregoing material into new shapes that promote a narrative/discursive model.

Similarly, Thad Jones, also known for his association with the Count Basie Orchestra but more for his role as composer/arranger for the Thad Jones/Mel Lewis Orchestra is another example of a composer widely regarded for his contribution to big band tradition. Key to his work is an approach steeped heavily in bebop language and melodies (heads) featuring distinct rhythms and uses of sequence. Jones relies mainly on the extreme cohesion the ensemble is able to bring to highly technically demanding passages which—like Nestico—rely on contrasting dynamics, increases and decreases in texture, and intensification of tessitura for their development. *Little Pixie II* is an example of a piece that begins with a distinctive melody followed by composed passages resembling improvisations alternating between sections within the group so that texture and density are being varied but thematically significant moments are not developed. The final ensemble “shout chorus” utilises some features of the original melody, however the narrative/discursive model under investigation in this exegesis promotes an ongoing development of motivic material to arrive at the climactic area.

This discussion is not intended as a subordination of big band composition that does not comprise some motivic developmental procedure, rather an outline of the tradition that modern jazz orchestra follows and has begun to develop through this means.

2.2. *Relevant analytical approaches*

The Thematic Process in Music by Rudolph Rti covers the transformation of thematic material in works from classical music including—but not limited to—Schubert, Beethoven and Brahms. He analyses numerous pieces, providing commentary on the means of their development. Credited with the first attempt in the English language at a formalised theory of thematic transformation, his ambition is to describe “motivic structure” and demonstrate that motive elements that appear throughout a musical work relate to each other in such a way that they are “contrasting on the surface but identical in substance.”¹⁵ His concern, then, is the way in which a thematic unit may be transformed and therefore developed into something which expands the compositional narrative while maintaining a connection to established thematic features. A summary of these categories by which transformation is carried out follows:

- Inversions, Reversions, Interversions: this category refers to the repetition of a motive with its pitches organised in some other order. Inversion describes a shape being turned “upside down” and reversion requires the shape to be repeated in the

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¹⁵ Rti, 1978, p.5

opposite direction, Réti notes that in musical practice the terms are often mixed¹⁶. The third type of transformation in this category consists of “interchanging the notes of a thematic shape in order to produce a new one.”¹⁷

- Change of Tempo, Rhythm, Accent: in changing the tempo, the rhythmic shape or the emphasised components of a melodic group, Réti argues that a new thematic group can be created as a contrast or antithesis to the original statement.
- Thinning, Filling of Thematic Shapes: thinning or filling a thematic shape refers to adding or subtracting some or all of the notes between the outermost notes of the shape in question.
- Cutting of Thematic Parts: where some parts of a theme (but not the whole theme) are used to generate a new theme.
- Conception of a Thematic Contour: Sometimes the expression of a “thematic contour” may be found in a number of instances through the course of a work. Recurrent examples will be filled with different notes, transposed and/or rhythmically altered.
- Thematic Compression: transformation by compression involves abbreviating an initial shape, so that the salient features are present in a condensed version. Réti points out that the reverse is possible—where the initial body of a theme is expanded to a wider shape¹⁸.
- Change of Harmony: The addition, subtraction, transposition, quality-modulation or substitution of chords and pedal notes will change the implication that a thematic utterance carries and transform it by altering the interaction that it has with the harmony that accompanies it.
- Identical Pitch and Change of Accidentals: A theme can reappear at the same pitch but with a new set of accidentals or alterations brought about by a change of key signature. For example, a shape including the successive pitches C, E, G, A, D may become C, Eb, G, Ab, D.

The above categories of transformation provide useful detail relating to the development of thematic material.

Réti has drawn criticism from commentators and analysts due to the lack of discussion regarding an alarmingly large volume of important material. His approach borders on a ruthless obsession to prove his concept of a *Thematic Process* and for this reason, examples are chosen for their potential to conform and features with no such potential are not included in the analysis. Meanwhile, manipulation of parts of the score (transposition, reduction to pitch/melody contour, removal of passing notes and so on) is sometimes carried out to such extremes that, although they fit his hypothesis, any possible perceptual relationship has been lost. Nicholas Cook states that, “the whole tendency of motivic analysis is to suggest that music is some kind of complicated cipher,

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¹⁶ Réti, 1978, p.68

¹⁷ Réti, 1978, p. 72

¹⁸ *ibid.*

and that the way to break the code is to stare at the score for long enough. It does not encourage sensitive listening.”¹⁹ To ignore so many musical elements as suggested in *The Thematic Process* seems especially illogical in any analysis of jazz. After all, with all of its improvisatory elements, the experience of the music at the moment of creation as sound is essential to its effect.

Further, seldom does a summative taxonomy of jazz music style exclude some description of rhythm and articulation.

Ollie Wilson, in his article “Black Music as an Art Form”, identifies tendencies in the African approach that was the precursor to jazz, noting that there “is an approach to the organization of rhythm based on the principle of implied metrical contrast...a tendency to create musical structures in which rhythmic clash or disagreement of accents is the ideal...a tendency to approach singing or the playing of any instrument in a percussive manner; a manner in which qualitative stress accents are frequently used.”²⁰ For this reason, it would be absurd to ignore the role of rhythm for analysis of jazz compositional structure. An altered method of analysing a “thematic process” where rhythm/phrasing are accounted for can be considered. If we attempt to identify smaller “thematic units” and categorise these by the element of music which they represent it follows that less room will be comfortably found for subjective judgements regarding the extent to which recurrent “themes” constitute transformations of those already exposed. Either the significant units will be used again in a way that can be demonstrably linked amongst separate utterances or they will not.

Further to this principle, Arnold Schoenberg asserts in his article “Brahms the Progressive” that the ongoing “variation of the features of a basic unit produces all the the thematic formulations which provide for fluency, contrasts, variety, logic and unity on the one hand, and character, mood, expression, and every needed differentiation, on the other hand—thus elaborating the idea of the piece.”²¹ Concerning itself with the inner structural characteristics of varying basic shapes in contrasting ways—intervallic alteration, rhythmic displacement, metric modulation—is Schoenberg’s concept of “developing variation”. This approach means that the motivic materials exist in a constant state of fluidity, with changes rapidly redesigning the musical constituents so that “whatever happens...is nothing but the endless reshaping of a basic shape.”²² While this carries with it many of the same analytical conclusions as the “thematic process” due to recurrent examples of established musical material, the “developing variation” model stands separate in one particular way due to the implication of rapid

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¹⁹ Cook, 1987, p114.

²⁰ Wilson, O. “Black Music as an Art Form”, *Black Music Research Journal*, 3. 1983: p3.

²¹ Frisch, W. *Brahms and the Principle of Developing Variation*. University of California Press. 1990. p. 1.

²² *ibid*

metamorphosis in its discursive treatment. Schoenberg claims that ideally “nothing be repeated without promoting the development of the music, and that can only happen by way of far-reaching variations.”²³ The dynamic transformative propensities necessary for this degree of development provide a greater potential to dramatically alter the character of motivic material or radically expand the narrative elements of a work. Schoenberg’s discussion deems important a fluid and flexible approach to the intervallic and rhythmic features of a motif in their initial exposition, where Rti’s “thematic process” suggests an approach more rigidly aligned to phrasal boundaries, and seems to rely more on the complete realisation of an initial theme. A similar problem to Rti exists with this method of analysis in that there is potential for finding connections that may not necessarily be perceived in the experience of listening to a composition. A balance must be observed between the feature being varied and some consistent element that might serve to establish a familial link between musical materials. In practice, this could be a loose similarity amongst contours or a uniformity of rhythmic componentry.

Schoenberg prepares for another potential area of criticism where he claims that a theme may derive from a single interval, especially a second or third, as it could equally be argued that “steps of a second or even fractions of a scale are present in every theme without constituting thematic material.”²⁴ In response, Schoenberg provides analysis that shows the thematic construction of Brahms’ “O Tod” which “can be explained as derivatives of a second²⁵.” The implication of this analysis is that a stylistic unit can take on motivic significance by virtue of its deliberate emphasis and recurrent synchronisation with other motivic features over the course of a work. This is an important caveat to the analysis of a jazz work where scalar fragments and arpeggiations are commonplace. How these types of stylistic units are used and transformed justify their inclusion as motivically significant devices.

2.3. *Textural and harmonic considerations*

It is important to consider the influence of harmonic and textural elements that relate to the development of structure by changing the complexion of thematic material in a way that enhances the narrative. Wallace Berry provides an explanation of the structural role of tonality and texture and their role in “progressive and recessive (intensifying and resolving) processes.”²⁶

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²³ *ibid*

²⁴ Frisch, 1990, p. 4

²⁵ Schoenberg, 1975. pp.430-431

²⁶ Berry, 1976. p. 2

Tonal fluctuation refers to the “appearance of accidentals, whether they represent shifts to primary, embellishing, or passing systems.”²⁷ In practice, especially in jazz, this denotes the use of chords from outside the diatonic area—for example, introduction of a secondary dominant and chord substitutions—and venturing into non-functional harmonic progressions such as major third cycles. Tonal fluctuation can contribute to effective structural development through progressive and recessive tendencies if we “regard tonal fluctuation away from the primary tonic as progressive and fluctuation toward the primary tonic as recessive.”²⁸ We can infer from this that progressive harmonic networks are likely to enhance narrative by increasing dramatic conditions through the introduction of non-diatonic areas, introducing “relative instability (ambiguity, lack of clarity, nonresolution) contrasted with areas of relative stability (focus, clarity of tonal direction, resolution).”²⁹

Texture also serves an important thematic function with its effect on density and timbre and the contrast differing textures provide to each other. Berry notes that “texture...is of course an essential element by which thematic statement is rendered distinctive and expressive...the contrasts between opposing thematic elements...are often textural...Or controlled textural diversification may be an important variational feature within a single thematic unity.”³⁰

2.4. *Teleological form and organic process*

Central to the argument presented in this exegesis is the significance that developments and variations have in contributing to a large-scale narrative/discursive formal model. Thematic process, varied developments, tonal fluctuation and textural progression/recession have important parts to play in this structural approach. I intend to trace the developments of theme—through transformative melodic techniques, harmonic fluctuations and textural progression—to show how ongoing variations contribute a sense of motion that leads the composition toward its climactic area. Carl Dahlhaus, in his book *Nineteenth Century Music*, identifies this “teleological” process as *goal-directed*³¹. Therefore, we return to Nicholas Cook and his suggestion that the most logical place to begin analytical discussion is the most striking feature of the piece as determined by the listening experience. Then, to qualify this judgement, we must determine to what degree developmental techniques and progressive/recessive characteristics lead toward this goal.³² These processes relate to the concept of *organicism*, drawing on “biological and

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²⁷ Berry, 1976, p.69

²⁸ Berry, 1976, p.84

²⁹ Berry, 1976, p.76

³⁰ Berry, 1976, p.236

³¹ Dahlhaus, 1989, p. 152

³² Cook, 1987, p.242

physiological development from the physical sciences,”³³ describing the process by which motifs as the initial building blocks which—like DNA—provide the ‘ingredients’ that are transformed and employed in varying contexts as accretive and degenerative processes that contribute to developing structure.

2.5. *Problems/limitations*

As outlined previously in this chapter, the concepts of thematic process and developing variation are problematic. This problem revolves primarily around their application and the degree of manipulation to which the *score* is subjected, rendering the *experience* subordinate and even disregarding it in the case of Rti. I have highlighted the impracticalities of this method in regard to jazz, with harmonic features, phrasing, rhythmic elements, texture, and timbre being considered as stylistically important as melodic material or pitch content. In order to retain experiential perspective in my approach to these compositions I will consult both score and recorded performances for analysis.

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³³ Marx (1856), quoted in Spitzer (2004), 291: Marx, A. B. 1856. “Die Form in der Musik.” In *Die Wissenschaften in neunzehnten Jahrhundert*, ed. J. A. Romberg, 21–48. Vol. 2. Leipzig: Rombergs Verlag. Spitzer, M. 2004. *Metaphor and Musical Thought*. Chicago: University of Chicago Press.

3. *Cerulean Skies*, Maria Schneider

The following chapter examines *Cerulean Skies* by Maria Schneider³⁴. Development of structure in this composition revolves around the use of a finite set of musical materials manipulated by thematic transformational processes that lead to a discursive/narrative model. Schneider uses this approach to intensify the motivic elements of the piece through increasing activity and expanding tessitura to invoke imagery from her own ornithological interests. She explains—in a video interview included with study material for this score available from ArtistShare—that “this piece for me is just so personal, it’s so much about my own love of birds ... my own fantasies that I go into when I watch these creatures.”³⁵

Key developmental approaches involve the reuse of motivic elements in varying combinations and contexts that promote a sense of direction toward a goal—the climactic area of the composition—by building on their initial simplicity. Tonal fluctuation is employed through rapid chromatic modulations during the tenor improvisation, while the tonal design of the piece involves the key centres A, D, G $\flat$, E $\flat$, C and a return to the home key of A. The concept of thematic material arising from a set of relatively understated motives being directed toward a clear goal by intensification through transformational procedures and progressive/recessive tonal fluctuations relates distinctly to concepts of organicism and teleological form.

3.1. *Introduction*

Maria Schneider reveals that the beginning of the journey that unfolds in the structure of *Cerulean Skies* is intended to “feel like a forest”³⁶ and central to this premise is the use of free time and birdlike interjections amongst the woodwind and trumpets—“pecking,” “twittering,” “chasing”—that gradually fill the musical picture with life while juxtaposition of the brightness of the $\sharp 4$ and the functional instability of the $\flat 7$ that suggests movement and growth. Exploration of these harmonic characteristics initially oscillates between G and A but settles on the latter before a lifting pedal in the bass. Schneider invokes Lydian and Lydian Dominant colours as a thematic device in the evolving design of this work and two initial examples are given below.

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³⁴ Premiered at the New Crowned Hope festival in Vienna, Austria on December 1, 2006. A recording of *Cerulean Skies* appears on the album *Sky Blue* (Downbeat Magazine Jazz Album of the Year, 2008).

³⁵ Schneider, M. (video interview)

³⁶ *ibid*

Example 1.1
bb. 7 & K from *Cerulean Skies* (condensed).

3.2. Main theme

Following the Lydian-flavoured introduction comes the main theme comprising the main motifs, established over a steady groove (Ex. 1.2).

Example 1.2
bb. 1-8, piano, *Cerulean Skies*

These four motifs are identified:

[A] Significant use of the rhythm of a dotted quaver (or rest) and a sixteenth notes approaching a downbeat.

[B] Larger rhythmic idea comprising four successive repeated eighth notes.

[C] Melodic group of an A major triad (A, C#, E), identified as an important thematic motif because of its recurrence as a prominent and readily identifiable group throughout the piece. Thematic significance is derived from the intervallic construction, rather than representing a purely stylistic nuance as a straightforward arpeggio.

[D] Extended harmonic group (so called due to the nature of its effect being derived by the notes which form it and their interaction with the root note) comprising an augmented major 7 arpeggio on G that could be equally described as containing the 7th, 9th, #11th and 13th extensions of an A dominant chord—an echo of the Lydian idea presented in the piece's introduction (see Ex. 1.1)

The notes which are not identified as holding thematic significance in Ex. 1.2 close the group from the second half of b. 6 through the first beat of b. 8. The argument for these outliers is what William Caplin might refer to as a “liquidation” of the basic ideas by elimination of the melodic and rhythmic thematic units (A, B, C, and D) through a scalar approach back to the tonic³⁷. The effect of this *liquidation* brings the opening exposition of thematic material to a close, in preparation for it’s repetition at b. 9.

As the journey of this piece develops, these units are varied and developed throughout—evolving and “opening up”—to suggest a “joyous, bird-loving Brazilian forest.”³⁸

3.3. Thematic development and textural progression

The rhythmic motifs (A and B) are the first to be recycled (see Ex. 1.3) in a contrapuntal manner. The theme group which results reinforces and develops the rhythmic components in a simple and essentially percussive variation.

Example 1.3
bb. 9-16, voice, *Cerulean Skies*

A new group expressing all four motifs is introduced at b. 32.

Example 1.4
bb. 32-39, trumpet 1, *Cerulean Skies*

³⁷ Caplin, William E. *Classical form; a theory of formal functions for the instrumental music of Haydn, Mozart and Beethoven*. New York : Oxford University Press, 1998. p43.

³⁸ Schneider, M. (video interview)

This augmentation of melodic and rhythmic activity, through intensification, reconfiguration and combination of the established units as outlined above adds new life to Schneider's forest. This group—strongly representative of the units identified in Ex. 1.2—provides a new voice in the ornithological tapestry by introducing greater rhythmic and melodic activity, and extending the range through which this phrase develops so that the peaks of the phrase are intensified³⁹. In addition to general increase in activity, the increase in polyphonic complexity as the main theme is restated underneath further develops the sense of formal progression. This is an example of Berry's *textural progression* where the shaping of textural change occurs in the direction of increased intensity⁴⁰ towards a climactic section and is key in the dramatic requirement of the work to invoke images of a forest gradually filling up with birds. Schneider explains that her “feeling was she really just wanted this to feel like a Brazilian forest”⁴¹. By increasing the texture while intensifying the activity and tessitura of thematic statements, Schneider renders this area expressive in this stage of the work before some metric contrast and rhythmic variation is introduced (Ex. 1.5).

Example 1.5
bb. 42-51, voice, *Cerulean Skies*

Variation of B to a triplet obscures the character of the original idea due to the polymetric effect of the triplet against what has become established as, basically, a semiquaver subdivision. Using a *change of rhythm*—according to Rti—is an important way to create a contrasting thematic statement. Elongation of motif C, especially by the addition of the more striking 9th (B), adds tension to the phrase. Further, the presentation of these developed units over the established Lydian transitional passage (Ex. 1.5) changes the complexion of the original ideas. The original accompaniment is shown below (Ex. 1.6) and the contrast of the static A pedal means that the harmonic momentum is interrupted and tension is produced in the absence of a feeling of forward motion underneath this iteration of the thematic material.

³⁹ The range in Ex 1.5 extends upwards to A5, a whole sixth above the C#5 in Ex 1.2.

⁴⁰ Berry, 1976, p.241

⁴¹ Schneider, M. (video interview).

Example 1.6
bb. 1-8, bass, *Cerulean Skies*

Variation of the harmonic setting by introducing contrast between functional bass motion and harmonic stasis interrupts the momentum so far established, and in doing so invokes Rti's *change of harmony* approach to development of thematic material. There is a feeling of contemplation and rest in the absence of harmonic motion while the rhythmic motifs are also varied to carry a degree of elasticity in this iteration. These gestures play an important structural role in preparing the ensuing modulation to D major effectively, this moment (b. 52 and continuing) is afforded strength through its rhythmic and harmonic impetus (see accompaniment from Ex. 1.6) which gains an exaggerated impact by contrast with the static section that precedes it. This arrival—like an explosion of colour—fulfils the “joyous, bird-loving” spectacle that an organic process of “opening up” has been leading toward.

Outlined in Ex. 1.7 is the theme group that enters here and brings with it a soaring character as it expresses rhythmic augmentations of the original melodic unit and builds in sequence through its sixteen-bar configuration. A new tension is created in the introduction of the triplet idea where they overlap the initial rhythmic element giving a polymetric quality. C appears in *interversions* where the notes of the initial motive are rearranged to form another order. As Schoenberg argues, this imbues the unit with thematic significance by virtue of its reappearance in the developing structure of the composition. In this case, the triad idea (motive C) continues to gain importance from being arranged so that the order does not form an ascending—or descending—triad. This change in intervallic construction introduces variation in the expressive qualities of the phrase, through the use of wider interval leaps, especially an ascending sixth. The “opening up” movement of the piece is closed at b. 68 over an extended vamp featuring the ensemble on cascading arpeggios—on D Lydian—that flutter up and down together.

Example 1.7
bb. 52-68, flute, *Cerulean Skies*

3.4. Structural development through tonal fluctuation

According to Schneider, the principal concern of *Cerulean Skies* is illustrating migratory behaviour amongst the birds it illustrates⁴². Most eminent among the variations effected for the improvised tenor saxophone solo is a metric modulation to 12/8—with the sixteenth note becoming the eighth note subdivision—and transforms the time-feel while obscuring the pulse. Schneider admits that this, coupled with the “sliding chords...teasing around”⁴³ should feel like an instinctive and intense journey “like being in the mind of the bird.”⁴⁴ The path through which the harmony travels for the tenor saxophonist improvisation is as follows;

E♭m13–D13sus–E♭m13–Em13–D13sus–E♭m13–D♭13sus

There is a distinct lack of functional harmonic motion in this chord progression and instead a chromaticism that precedes the move to a G♭ tonality (b. 128). This is important, as it provides a floating network of seemingly unrelated tonalities that build tension and excitement through their ambiguous nature and focus the attention of the listener on the soloist whose job Schneider herself admits is to “carry the piece to a contrasting place. The improvised section is a time for the soloist to be self-expressive while also laying a smooth path to this different place.”⁴⁵ This constant changing of accidentals through chromatic modulations being remote from the home key of A and lacking functional harmonic motion represent progressive tonal fluctuations. Thematic

⁴² Schneider, M. (video interview)

⁴³ *ibid*

⁴⁴ *ibid*

⁴⁵ Sturm, F. “Maria Schneider: As Far as Dreams Go” *Jazz Educators Journal*, 32:2. September, 1999

utterances are absent from this section—adding further to its evasive and ambiguous ambience—while the “changes”(the chord progression from “the tune”) return at b.128. Motif C—in a lingering expression of shapes built on a $G\flat$ major triad—once again enters (see Ex. 1.8) but is fragmented into its constituent thirds.

Chord symbols above the staves:

- System 1: $G\flat\text{maj7}/B\flat$, $E\flat m^9$, $D\flat(\text{add4})/C\flat$, $D\flat$ (with Motif C), $G\flat\text{maj7}$, $D\flat/F$, $E\flat m^7$
- System 2: $G\flat\text{maj7}/B\flat$, $B\text{maj7}(\sharp 11)$, $D\flat\text{maj7}$, $D\text{maj7}(\sharp 11)$, $E\flat m^{11}$ (with Motif C)
- System 3: $G\text{maj7}/C\flat$, $D\flat(\text{sus4})$, $G\flat/B\flat$ (with Motif C), $E\flat m^{11}$, $G\flat(\text{add2})/B\flat$, $B\sharp^{11}$, $G\flat(\text{add2})/B\flat$ (with Motif C), $E\flat m^{11}$
- System 4: $E\sharp^{11}$, $E\flat m^{11}$, $G\flat(\text{add2})/D\flat$, $B\text{maj7}$, $G\flat\text{maj7}/B\flat$, $B(\text{add2})$, $D\flat$, $G\flat$

Example 1.8
bb. 128-145, trumpet, bass, *Cerulean Skies*

Schneider initiates further progressive tonal fluctuation at the conclusion of the tenor saxophone improvisation by navigating a series of seemingly unrelated key areas. Although the harmony she chooses does not appear to carry a particular function in a jazz sense, it can be understood using an analytical approach to harmonic networks identified by Dmitri Tymoczko in the music of Claude Debussy and Ravel that has also been adopted by jazz improvisers. Tymoczko’s article “The Consecutive-Semitone Constraint on Scalar Structure: a link between impressionism and jazz” reveals harmonic networks containing “qualities of tension and release...[through] shifts between different scalar collections and...background movement among the regions of a single diatonic scale.”⁴⁶ Through the flattening or sharpening of up to three pitch

⁴⁶ Dmitri Tymoczko. The Consecutive-Semitone Constraint on Scalar Structure: A Link between Impressionism and Jazz. *Intégral*, Vol. 11. 1997, p. 137

classes, Schneider generates non-functional motion through a variety of harmonic contexts. Example 1.9 is a pitch-class reduction of the modes explored and shows the incremental shifts that occur in order to smoothly navigate what Tymoczko refers to as a “dense and difficult chromaticism” inherent in the polyscalar nature of minor-mode harmony. The gradual nature of these fluctuations is in contrast with the abrupt chromaticism of those employed earlier and while their progressive action is in common, the rate of change reflects the different character of the two sections.

Example 1.9

bb. 146-182, piano, Cerulean Skies. Boxed notes and brackets indicate pitch class changes between modes.

Because of the ordered way in which pitch-class changes are carried out, the execution of this section still seems rooted in the principles of tonal voice-leading.⁴⁷ In the context of *Cerulean Skies* the employment of incremental chromaticism and non-functional use of various modal qualities—with their salient sonic characteristics—is designed to evoke images of “moonlight hitting wings...feathers sparkling as many birds of different colours duck and weave amongst each other.”⁴⁸

⁴⁷ *ibid*

⁴⁸ Schneider, M. (video interview)

The following chart (Ex 1.10) shows the number of pitch class changes that apply to each new mode and illustrates the parsimonious nature⁴⁹ of voice-leading that occurs in this section.

<i>bar numbers</i>	<i>mode</i>	<i>number of new pitch classes</i>
b. 152	B $\flat$ Mixolydian ($\flat 6$)	1
b. 153	E $\flat$ Aeolian	2
b. 154-157	E $\flat$ Mixolydian ($\flat 6$)	1
bb. 158-159	A $\flat$ Harmonic Major	1
bb. 160-161	F Mixolydian ($\flat 6$)	3
b. 162	B $\flat$ Jazz Minor	no change
b. 163	B $\flat$ Aeolian	2
b. 164	B $\flat$ Jazz Minor	2
b. 165	B $\flat$ Aeolian	2
b. 166	B $\flat$ Mixolydian ($\sharp 9 \flat 13$)	2
b. 167	E $\flat$ Harmonic Minor	1
bb. 168-169	E $\flat$ Jazz Minor	1
bb. 170-171	A $\flat$ Harmonic Minor	1
bb. 172-173	A $\flat$ Jazz Minor	1
bb. 174-175	F Mixolydian ($\flat 6$)	2
bb. 176-179	B $\flat$ Jazz Minor	no change
b. 180	B $\flat$ Mixolydian ($\sharp 9$)	3
b. 181	B $\flat$ Mixolydian ($\sharp 9 \flat 13$)	1
b. 182	E $\flat$ Ionian	2

Example 1.10
bb. 152-182, chart of pitch class changes between harmonic areas

This approach is akin to the rapid modulatory passages observed in the development section of a classical sonata form. In this case, the structural function of this harmonic network is to act as an intermediate between major tonal areas. The tenor saxophone

⁴⁹ Voice-leading parsimony is a concept used in Neo-Riemannian theory to denote relationships between two pitch collections in which only a small number of the total pitch-classes are altered ("parsimonious" meaning "frugal").

soloist has concluded their improvisation in $G\flat$ major at b. 145 and the material used in bb. 146—182 precedes a modulation to $E\flat$ in b. 182 where melodic-thematic material is reintroduced. Characteristics of the intervening area that provide contrast are the lack of a steady time-feel, tonal ambiguity caused by various modes occurring in succession without functional significance to each other, and dispensation of thematic utterances. Because of this highly unique character and lack of readily identifiable motivic material, Schneider is departing from the approach to developing narrative she has so far established in reiterating her basic motives throughout and returns to the free-time approach introduced in the opening of the piece. Interest is generated and development promoted because this section deviates into a harmonic network of modal areas with different qualitative characteristics in contrast to continuing highly functional, harmonically stable motion.

3.5. *Re-entry of motivic elements*

The vibrant, richly coloured flock arrival at their destination—in this case, New York City's Central Park—is invoked by a chorale-like thematic group⁵⁰ (Ex. 1.11).

The image displays two staves of musical notation for Example 1.11. Both staves are in a key signature of one flat (Bb) and a 3/4 time signature. The top staff shows a melodic line with various chords above it: $E\flat/G$, $A\flat B\flat C_m$, $B\flat$, and $A\flat B\flat E\flat$. Brackets below the staff identify 'A'' - augmented' and 'C'' - filled' motifs. The bottom staff shows a similar melodic line with the same chords: $E\flat/G$, $A\flat B\flat C_m$, $B\flat$, and $A\flat B\flat E\flat$. Brackets below the staff identify 'C' and 'C'' - filled' motifs.

Example 1.11
bb.184-173, piano, *Cerulean Skies*

There is a strong feeling of motive C here as various triadic shapes are included, filled with colour notes derived from $E\flat$ Ionian in order to augment the melodic shape to fill nine bars. Besides the three examples of C identified above there are examples of G minor and $E\flat$ major arpeggios that have not been identified. Instead, I have chosen to keep with the shape first identified as C—ascending from the third to the fifth and descending to the root—in order to avoid over-analysing purely stylistic features, although it could be argued that the triad is now significant enough to be included regardless of contour. Schneider invokes concepts discussed by Réti by *filling* the motive with other pitches from $E\flat$ Ionian. In alternation with this is another theme group (see Ex 1.11) that echoes the large rhythmic unit and the melodic unit, although in this instance the momentum is stalled through the ambiguity of an $E\flat$ dominant pedal, sequential approach to development and the obscuring effect of wide, dissonant voicings underneath the melodic line.

⁵⁰ Schneider, M. (video interview)

Example 1.12
bb. 195-202, *piano*, *Cerulean Skies*

Ex 1.12 gives a sketch of the re-introduction of the original theme groups. The themes begin to resolve themselves from this point, beginning with a varied repetition of the figure previously seen in Ex. 1.2. Each two-bar phrase is extended allowing it to open up “more grand [sic].”⁵¹ Example 1.13 illustrates the way in which the composition’s original motifs begin to build on each other; the harmony modulates through E $\flat$, C and finally back to A major in a recessive tonal fluctuation that contributes to the sense of thematic resolution. Intensification of motif D to four sixteenth notes, as opposed to four eighths, creates greater forward momentum. Liquidation of the motifs—and consequent places of rest—is less frequent, so that each entry of the basic units heightens the impression that the music is moving more quickly toward a goal. Momentum manifests through a series of uplifting sections that imagine the activity in the park as a joyous bookend to the journey that began in a forest and migrated across musical landscapes.

⁵¹ Schneider, M. (video interview)

The musical score for Example 1.13, measures 253-283 of *Cerulean Skies*, is presented in 3/4 time. The score is divided into two systems, each containing three staves (bass, bass, and treble). The notation includes various musical elements such as notes, rests, and dynamic markings. The following labels are placed above the staves to indicate specific musical motifs and their combinations:

- System 1 (Measures 253-283):
  - Staff 1 (Bass): A, B - intensified, A - reversion, A+A
  - Staff 2 (Bass): C - filled, A+A+A
  - Staff 3 (Bass): A
- System 2 (Measures 284-313):
  - Staff 1 (Treble): D'', A, A+C
  - Staff 2 (Treble): C - filled, A, A, C
  - Staff 3 (Bass): A, B - intensified, A - reversion, A+A, C - filled
- System 3 (Measures 314-343):
  - Staff 1 (Treble): C - filled, 3
  - Staff 2 (Treble): A+B+C, C
  - Staff 3 (Bass): A+A+A
- System 4 (Measures 344-373):
  - Staff 1 (Treble): A+B+C, A - reversion + A

Example 1.13
 bb. 253-283, thematic material sketch, *Cerulean Skies*

Example 1.13 (continued)
 bb. 284-300, *Cerulean Skies*

The theme units are summed up in a final climactic area at b. 348 (Ex. 1.14). At this point, the instruments are in their brightest, most sonically intense tessitura (not to

mention the E written for trumpet in the penultimate bar of this example is technically demanding in its execution). Dynamically, the group are collectively playing strongly with crescendos and sforzandos notated. Structural cohesion is stimulated through a statement of motifs A, B, and C, extended so that the final note (A) of this utterance occupies an extra beat, heightening the impact achieved by the ensuing downbeat and setting the piece strongly into the final leg of its journey. Beginning with an intensified four-note rhythmic unit, the motivic constituents are interrogated in short bursts in alternation with busy liquidating phrases. These liquidations mean that each utterance finds its own space and each succeeding unit builds to a higher peak than the preceding material, uniting the piece toward its climax.

The musical score for Example 1.14 consists of two staves in 3/4 time. The first staff begins with a key signature of one sharp (F#) and a common time signature of 3/4. It features a sequence of notes with various rhythmic values, including eighth and sixteenth notes. The second staff continues the melody, with a key signature change to two sharps (F# and C#) and a common time signature of 3/4. The score includes various rhythmic patterns, including triplets and sixteenth notes. The motifs A, B, and C are labeled throughout the score, with B being intensified and C being filled. The score also includes dynamic markings like 'B - intensified' and 'C - filled'.

Example 1.14

bb. 348-363, thematic material sketch, *Cerulean Skies*

3.6. Teleological form and organicism

Schneider subscribes to the concept of musical *organicism* by developing the structure of *Cerulean Skies* from a set of four motives reiterated throughout the piece, reflecting the inspiration of a Brazilian forest that slowly fills with bird life before following their migratory journey and illustrating their arrival in Central Park, New York City.. Developing motivic ideas organically and directing their growth toward this goal is an example of *teleological form*⁵². Her approach involves combining the motifs in a number of different combinations over the course of the work, and employing transformational procedures such as *inversion*, *change of harmony*, and *change of rhythm* to increase melodic

⁵² Dahlhaus, 1989, p. 152

activity, and broaden tessitura. While retaining the basic phraseology, time-feel and pitch content of the original motifs, variations of intervallic structure—brought about by *inversion* and *intversion*—promote contrasting expressive statements involving wider leaps (especially sixths) that contribute to the overall structure of the composition helping to lead gradually toward its climactic area.

4. *Zeno*, Darcy James Argue

Zeno by Darcy James Argue, is composed for his jazz orchestra—named “Secret Society”—and features on the album *Infernal Machines*. This work employs standard big band instrumentation in the brass and rhythm section but features alto flute, flute, clarinet and bass clarinet instead of the standard saxophone section setup. Like *Cerulean Skies*, Argue uses a finite set of musical materials to construct *Zeno* but in contrast embraces a deeper level of thematic transformation—varying the intervallic construction, pitch materials, phrase structure and rhythm—in a way described by Schoenberg as developing variation. These variations generally involve the rhythm of a thematic utterance or altering the pitch materials to create transformed iterations in order to develop structure.

4.1. Introduction

The opening suggests a number of simultaneous meters, and their polymetric overlap creates a certain instability which contributes to an unsettled atmosphere throughout. *Zeno* is a composition that achieves its vitality by allowing moments of resolution and points of entry to be obscured metrically and tonally and this instability creates an expectation for resolution. Example 2.1 shows the introductory example of this in the rhythm section. Notated in 3/2, the guitar begins with a phrase that implies 5/4 and, after twelve quarter note beats, the piano is added with a phrase that overlaps in 12/8. Not until the bass enters is the notated meter of 3/2 revealed, although as the guitar and piano continue there is instability as to what the dominant meter is. This approach contrasts sharply with *Cerulean Skies* by opening with instability instead of establishing a singular groove and clear pulse.

The musical notation for Example 2.1 shows the introductory rhythm section of *Zeno*. It consists of three staves: Guitar, Piano, and Cb (Contrabass). The Guitar staff is in 3/2 time, with a bracket indicating a 5/4 implied meter. The Piano staff is in 3/2 time, with a bracket indicating a 12/8 implied meter. The Cb staff is in 3/2 time, with a bracket indicating a 3/2 implied meter. The notation shows the first 10 measures of the piece, with the guitar and piano parts overlapping and the Cb part entering at measure 10.

Ex. 2.1

bb. 1-10, rhythm section, *Zeno*. Brackets indicate implied meter within each part.

4.2. Main theme

Ex. 2.2 outlines the opening statement of the initial melodic material which begins with the introduction of a 4:3 rhythmic unit.

Example 2.2
bb. 11-25, alto flute, *Zeno*.

The antecedent labelled A is used and developed as the main idea and its consequent, made up of four stepwise appoggiaturas labelled B and B', and a reversion and rhythmic augmentation of A, labelled C, appear in transformed ways throughout the structural process. Motif A can be described as a distinct melodic contour—ascending two scale steps, descending wide interval and ascending the boundary interval of a sixth. In this opening thematic-melodic statement, *Argue* chooses to use the original thematic unit (A) with relative consistency, varying only the final leap (D, C#) and rhythm on the third entry, and as a scalar transposition on the fourth. Motif B is represented by a stepwise appoggiatura—echoed in sequence—and then modally inverted (labelled B'). In this case, it is the reappearance and transformation of this motif that causes it to assume thematic significance. A''' shows a descending third and ascending sixth—a compression of A by removal of the ascending steps and descending fifth features. My argument for choosing the motifs outlined in Ex. 2.2 flows from the determined interrogation of their possibilities as the composition unfolds.

4.3. Development

Development of thematic material is carried out from b. 31, and ex. 2.3 shows the melodic components of this section—the trombones are omitted due to their augmentative role in the harmonic and rhythmic setting. Iterations of A and B appear in a variety of rhythmic variations and pitch levels. One could argue that examples of B represented by just a stepwise descent are merely idiomatic melodic options. I contend, however, that deliberate emphasis on the wide interval, its rhythmic profile of the “iamb”—short-long—and its prominent cadential function—and consistency involving dissonant and consonant harmonic options—reinforce its significance. while continuing

to use B as a consequent of varied developments of A mean it retains an important structural role at this phrasal level.

The musical score consists of two staves. The first staff begins with a treble clef and a key signature of one flat. It contains measures 31 through 47. Brackets and labels indicate thematic material developments: $A'+B$ (measures 31-34), A' (measures 35-38), $A'+B+B+B$ (measures 39-42), $A'+B'+B$ (measures 43-46), $B'+B$ (measures 47-50), $A'+B'B'$ (measures 51-54), $A'+B+B+B$ (measures 55-58), $B'+A$ (measures 59-62), $A'+B+B$ (measures 63-66), $A'+B+B+B$ (measures 67-70), $A'+B$ (measures 71-74), and $A+B+B+B$ (measures 75-78). A '8va' marking is present above measure 35.

Example 2.3
bb. 31-47, thematic material sketch, *Zeno*.

Argue creates increasing intensity and deliberately urgent progress towards a goal. This approach is an effective way of developing variation in the structure of the music and the polyphonic texture derived between iterations of thematic material helps to build excitement and sustain concentrated interest through continuation of the unsettled character of the music. I would suggest that this is a practical example of Schoenberg's highly regarded principle that "nothing be repeated without promoting the development of the music, and that can only happen by way of far-reaching variations."⁵³ Reshaping the melodic material develops the music and Argue chooses to start each variation at higher pitches lifting the intensity of the phrase throughout, while expansion and contraction of the rhythmic material creates tension and release.

4.4. Textural progression and tonal fluctuation

As *Zeno* employs polyphony, antiphony, and counterpoint it is worth noting that Schoenberg's system of developing variation is "distinct from polyphonic music where 'the theme is practically unchangeable' and all the necessary contrasts are produced by the addition of one or more voices...development...takes places less by means of

⁵³ Frisch, 1990. p.4

variation within a single voice than by alteration of ‘the mutual relationship of the simultaneous sounds’, or parts.”⁵⁴ This would suggest that the use of multiple voices in *Zeno* represents “varied repetition”—as opposed to *developing variations*. By alteration of texture, however, each voice represents a process of manipulating the intervallic construction and pitch materials involved in the thematic constituents of the piece. Textural progression intensifies the frequency of thematic appearances and further obscures phrase boundaries, while alteration of pitch content and intervallic structure provide progressive tonal fluctuation as the harmonic implication of the melodic material is varied. both of these become important aspects of building tension and developing cohesive structure that embraces narrative and drama in the unfolding of *Zeno*. In contrast to *Cerulean Skies*, development here involves continued variation of pitch content and rhythm at the phrasal level, as opposed to the sectional level, while retaining the general melodic contour from motif A.

4.5. Resolving elements of tension

Following this unsettled and deliberately unstable collection of thematic utterances is a relatively stable area of resolution. This is given in ex. 2.4.

The image shows three staves of musical notation. The first staff contains two phrases: the first is labeled 'A' and the second is labeled 'B'. The second staff contains a phrase labeled 'A' followed by a phrase labeled 'B+B+B'. The third staff contains a phrase labeled 'A'' followed by a phrase labeled 'B'+B+B''. The notation includes various note values, accidentals, and slurs.

Example 2.4
bb. 58-67, flute, *Zeno*.

This unifying section consists of just three rhythmically distinct expressions of the main thematic material. Despite the complexities that remain in the perennially unsettled rhythmic framework, these concerted statements represent an area of textural simplicity in contrast with the busier counterpoint and rhythmic tension which it follows. This textural recession is accompanied by an abatement of progressive harmonic fluctuation through resolution to E Lydian that settles the chromatic flux found in previous sections. Also worthy of note is the way that Argue chooses three different rhythmic values (dotted quarter notes, dotted eighth notes, and triplet quarter notes) and distinct metric starting points for each iteration, maintaining a certain rhythmic tension or instability, despite the underlying harmonic stability. In allowing the piece to settle here, Argue provides a foundation from which the trombone improvisation begins. Resolution of the

⁵⁴ Frisch, 1990. p.2

tension created in the polymetric overlap use of rhythm section parts comes during this improvisation where all parts are rebarred together into 12/8—the subdivision initially provided by the guitar part.

There is no significant further development of the thematic material as outlined above, although textural and rhythmic concerns are used to balance the conclusion of the piece and provide resolution of the main ideas (see Ex 2.5).

Example 2.5
bb. 152-167, flute, *Zeno*.

Rather than maintaining a polymetric approach to the time-feel from b. 151, the bass, drums and piano are fused to play together in a five-beat phrase. In contrast, an implied 12/8 is given in subdued brass and wind instruments, becoming a more obscured background figure here. Mostly five-part harmony is employed for the re-entry of the main theme—which is unchanged against a more settled accompaniment—and the instruments not used in the rhythmic setting or the main melody are used in an antiphonal melody line that echoes the basic motifs.

4.6. Summary

Zeno uses developmental techniques that mainly focus on the pitch content, intervallic structure, and rhythmic features of his motivic material so that melodic contour is retained while intervallic structure and phrase characteristics are varied. Both *Zeno* and *Cerulean Skies* employ a relatively small set of simple motifs to develop structure through transformational procedures that alter the expressive impact of thematic material over the course of the work. In contrast with *Cerulean Skies*, where thematic transformations do not greatly alter the underlying pitch content within a section, *Zeno* embraces a greater degree of fragmentary variation, developing motifs from phrase to phrase. This means that far less literal repetition is found when compared with *Cerulean Skies*, as Argue continually inverts, transposes, and rhythmically augments motives and fragments of them rapidly, rather than using transformed versions of established motives to generate

new themes when required for development of new sections in the composition. Apposite to this contrast is the approach to meter, where Schneider maintains phraseology throughout to establish a clear and consistent meter, while Argue creates a sense of temporal elasticity in the way he transforms the rhythmic values and metric subdivision of his material to vary their relationship with the underlying time-feel and subvert the establishment of a clear pulse.

5. *We Will Not Be Silenced*, Jim McNeely

We Will Not Be Silenced, by Jim McNeely, is a musical “response to the U.S. political situation 2001—2008.”⁵⁵ This composition is featured on the Vanguard Jazz Orchestra recording *Up from the Skies*. Its character is reflective—mainly written in a relaxed 3/2 time-feel—and the thematic material employed in its structure is formed from just two motives whose expressive qualities are developed by slight variations of its intervallic content and transformation of contour. More than *Cerulean Skies* and *Zeno*, *We Will Not Be Silenced* relies on the interaction between melodic material and underlying harmonic features. The affective impact of thematic utterances is varied by exploring dissonant and consonant choices providing various levels of stability. Through these means, the drama and progression of the piece is carried from start to finish.

5.1. *Main theme*

This composition features a main theme comprising two motives. The first component of the initial theme include the four eighth notes approaching b.12—an ascending D $\flat$ lydian tetrachord—followed by a descending half-step. This motive—ascending a fifth and descending a half-step—is followed by another ascending fifth which then descends a whole step. One might consider this a modal transposition of the initial motive but as this analysis continues it will also become clear that in most cases the pair of descending intervals are used together (B+B′) and form an important phrase in their own right. I have avoided labelling them as a singular entity due to the highly *cellular* nature of the work. This feature is in contrast with *Cerulean Skies* and *Zeno*, where the motifs are clearly distinct from one another. The motives identified as significant (Ex 5.1) are used together—to form larger theme groups—and separately in various transformed iterations. The following example shows these opening motives labelled A and B.

Example 5.1
bb. 11-13, tenor saxophone 1, *We Will Not Be Silenced*

⁵⁵ <http://www.jim-mcneely.com/home.html>. Accessed 20/12/2012

of the theme is followed immediately by the ascending fifth and ascending whole step that closes it, essentially paraphrasing the eight-bar phrase in a shortened two-bar motif. The final motive here is an inversion of the ascending fifth but gains added importance due to its use in sequence and rhythmic expansion, so for this reason it has been identified as C. Example 5.3 also shows melodic choices that begin to deviate from D $\flat$ Lydian. Accompanying the entry of this varied theme is a set of chords that contrast the initial entry of the theme and its D $\flat$ Lydian harmonic flavour. Wallace Berry, in *Structural Functions in Music*, examines a device he calls *tonal fluctuation* where harmonic structure—through the “appearance of accidentals”⁵⁷—explores non-diatonic, non-functional chord progressions. The effect of this *fluctuation* is decisive in the expressive impact generated by “alternating between...areas of relative stability and areas of relative flux.”⁵⁸

The contrast in *We Will Not Be Silenced* is brought about by moving through a harmonic progression with very little diatonic connection to A $\flat$ (G, A, B $\flat$, E $\flat$, Edim, F contain five pitch classes—B, D, A, E, G $\flat$ —from outside D $\flat$ Lydian/A $\flat$ Ionian) and a lack of functional motion at bb. 20-23—downward major third motion is the primary progression (G, E $\flat$ 7, B $\flat$). Closing this thematic utterance is a contrapuntal juxtaposition of two motives—the descending half-step (B’’) and the descending fifth (C’).

Example 5.4
b. 27, *flugelhorn, trombone, We Will Not Be Silenced*

Changing the harmonic context of thematic materials is an approach identified by Rti in *The Thematic Process*⁵⁹ and the following example shows the degree to which McNeely moves away from diatonic, functional chord progressions in order to vary the implication that the melodic material has in relation to the given harmony. This is an effective way of developing the expressive characteristics of a theme group without making drastic changes to its melodic contour. The following example (Ex. 5.5) shows the theme transposed a tone higher, but otherwise repeated, while McNeely adopts chords from outside the prevailing tonal system and with little functionality in order to produce variation.

⁵⁷ Berry, 1976, p.69

⁵⁸ Berry, 1976, p.75

⁵⁹ Rti, 1978, p. 72

Example 5.5 is a musical score for flute, measures 35-51 of the piece 'We Will Not Be Silenced'. It consists of five staves of music. The chords indicated above the notes are as follows:

- Staff 1: EbΔ9, D(add9)/F#, CΔ7(add13), EbΔ7, Bb(add9)/D, C(add9)/E
- Staff 2: GbΔ7(#11), AbΔ7(#11), EbΔ9, D(add9)/F#, CΔ7(add13), EbΔ9, Gb/Cb, C/Ab
- Staff 3: F7(sus4), A(sus)/G, E(add9)/G#, Bb7(sus4), Eb(add9)/G, D-11/A, D(add9)/F#, Ab7(sus4)
- Staff 4: Bbm9, AbΔ9/C, Db6, EbΔ9, D(add9)/F#, FΔ9, G(add9)/B
- Staff 5: CΔ7, D13(sus4), D13, A-7, D13(sus4)

Example 5.5

bb. 35-51, flute, We Will Not Be Silenced

Of course, reharmonisation is a key tool in the range of variation devices a jazz composer/arranger may employ during the course of a piece. Despite this commonality, the extent to which McNeely stays away from cyclical—modulation through remote tonal areas by a consistent interval, say, a major third as in the “Coltrane Matrix”—and extended diatonic reharmonisation methods and the duration of these *tonal fluctuations* means that the degree of variation and development in these thematic areas is much greater than might be found in typical big band composition and arrangement. Berry notes that “we shall regard tonal fluctuation away from the primary tonic as progressive and fluctuation toward...as recessive”⁶⁰. He goes on to emphasise the idea of “progressive fluctuation in the direction of intensifying conditions expecting resolution...opposed to that of recessive fluctuation in the direction of conditions achieving or tending toward resolution.”⁶¹ I suggest that this refers to developing structure by using progressive fluctuations to build tension and generate expressive impact by the creation of expectation for resolution through recessive fluctuations. By choosing constantly different harmonic material to progressively fluctuate away from the primary tonal system of the original theme (Db Lydian/Ab Ionian) and in avoiding recessive qualities that resolve toward it—Ex 5.5 begins in Eb Lydian/Bb Ionian and progresses through a series of chords lacking a functional relationship with each other—McNeely invokes increasing drama with each thematic utterance, whereas standard big band composition utilising standard forms—chorus structure and song form—would most often compensate progressive fluctuations of reharmonisation and chord

⁶⁰ Berry, 1976, p.84

⁶¹ *ibid.*

substitution with symmetrical recessions involving orthodox cadential procedures in order to preserve tonality throughout the course of a work. In other words, McNeely develops structure and directs *We Will Not Be Silenced* toward its climactic goal—in a teleological sense—because he chooses not to “come back” to its initial tonal area through recessive harmonic fluctuations.

McNeely embraces progressive tonal fluctuation to vary thematic material by intensifying conditions expecting resolution and delaying, or avoiding entirely, complementary recessive actions toward resolution. This approach to development is in contrast with *Cerulean Skies* and *Zeno*, where techniques to gradually alter actual pitch and intervallic content are employed to transform the melodic contour over the course of the work, while progressive tonal fluctuations are coupled with recessive to resolve harmonic tension.

5.3. Textural progression

Although *harmonic fluctuation* is one of the main developmental strategies of the main thematic material, as the piece progresses there is another concept (identified by Berry) at work. From b.64, texture—and the use of contrapuntal thematic utterances—is “an essential element by which thematic statement is rendered distinctive and expressive...Textural progression and alteration are...fundamental techniques in thematic development.”⁶² An inversion of A' is introduced in tenor saxophone 2 and trombone 1 to expand the texture of the piece (see Ex. 5.6). The intensified rhythmic nature of the descending D Lydian tetrachord—the key characteristic of motive A—and its contemporaneous occurrence with the established B+A'+B' motif contributes to the development of structure through textural progression.

Example 5.6

bb. 64-65, trumpet 2, tenor saxophone 2, *We Will Not Be Silenced*

Further textural progression comes through expansion to polyphony.

⁶² Berry, 1976, p.236

The musical score for Example 5.7, measures 72-79, is presented in six staves. The first two staves are for trumpet 1, and the last four are for alto saxophone 2. The music is in 4/4 time and features various motifs labeled with letters and primes. Motifs include B, A'', B+B'+B', B'', B''', C+C, C'', and C'. Brackets and boxes are used to group notes and indicate rhythmic embellishments.

Example 5.7

bb. 72-79, trumpet 1, alto saxophone 2, We Will Not Be Silenced

In the preceding example the lower staff shows the more active saxophone melody and the brackets illustrate its relationship to established motives. Motive B is echoed in the starting points for A''—a development of A to a descending tetrachord—as it descends from D $\flat$, through C, B, and B $\flat$, while increasing the activity by ascending and descending over two beats in each bar. B''' refers to the same procedure applied to the whole step figure, although, the filled motif ascends a minor seventh, rather than descending a major second. C'' is an intensified development of C through rhythmic compression. The function of this expansion, is essential in “shaping...textural change in the direction of increased intensity”⁶³ and its effect here increases the intensity by lifting the expressive quality of the thematic material through a juxtaposing of the original theme (in relative harmonic flux now) with an extended utterance encompassing more activity. The direction of this intensity is toward a collective improvisation passage which by its nature increases texture further. Textural progression is followed by textural recession—reduction in textural density—and in this case contrast is provided by an embellished expression of the theme in the solo baritone saxophone set against muted brass and flutes. In the following example, the brackets indicate rhythmic embellishments in the original theme group and the use of motives is again noted by boxes.

⁶³ Berry, 1976, p.241

Example 5.8
bb.97-112, baritone saxophone, *We Will Not Be Silenced*

5.4. Motivic use of bass

Traditional big band composition and arrangement, in the style of Sammy Nestico and Thad Jones, employs the bass—and lowest woodwind and brass instruments in some cases, baritone saxophone and bass trombone—predominantly to provide the harmonic foundation. In contrast, McNeely uses motivic ideas in the bass and accompaniment parts throughout. The root movement of the chord progression for collective improvisation uses motive B inverted—a half step—followed by motive B'. At b. 72, the bass hints at B' using the intervallic content of B as transpositional levels for B'.

Example 5.9
bb. 72-74, bass, *We Will Not Be Silenced*

This type of observation could begin to invoke criticisms similar to those of the work of Rti and Schoenberg: that the identified motifs are purely idiomatic characteristics and hardly thematic revelations constituting a far-reaching creative process. I contend, however, that because McNeely otherwise avoids motivic options in the bass—choosing instead movement that reinforces *harmonic fluctuation*—these areas reinforce the motivic material by its appearance here.

5.5. Climax

We arrive at the climactic area of the piece at b. 133. This is the loudest dynamic and most sonically intense due to the tessitura in the trumpets. Significant thematic utterances are made in this section. On the surface, the main melodic content reflects motive B, but, in an expansion of texture, the bass, bass trombone, and baritone saxophone are involved too, answering each ensemble utterance with a longer phrase on the motive B. Both ensemble and bass groups descend through several modulatory iterations of B and strength is afforded to the section by the way in which the two groups compliment each other antiphonally. Following this—as the bass regains its purely harmonic function—McNeely again increases the texture with intensified iterations of A and B. In b.138 motive B is invoked in a descending chromatic phrase in contrary motion with B'' while bb.139-140 use A and B again in contrary motion; this time creating a compound interval cycle by “chaining” the two key intervals of the piece, alternating perfect fifths and semitones. In the following example, B'''' is used to identify B *reverted*, ascending a semitone, in contrast to the original descending motif. This appears in the final two bars of this excerpt, closing the two *compound interval cycle ideas*—the last interval of the “chain”—emphasising the importance of the semitone in the closing bars of the climactic gesture of the composition.

The musical score is presented in four systems, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and accidentals. Several segments are enclosed in boxes and labeled with letters and primes to identify thematic motives:

- System 1:** The first staff has a box labeled 'B' under the first measure. The second staff has boxes labeled 'B' under the first, second, and fourth measures, and 'A'+B+B'' under the third measure.
- System 2:** The first staff has a box labeled 'B+A'+B'' under the first measure. The second staff has a box labeled 'B+B+B+B' under the first measure.
- System 3:** The first staff has boxes labeled 'C' under the first and third measures, and 'A'+B'''' under the second measure. The second staff has a box labeled 'A'+B'''' under the first measure.
- System 4:** The first staff has a box labeled 'A'+A'+B'''' under the first measure. The second staff has a box labeled 'A'+A'+B'''' under the first measure.

Ex. 5.10

bb.133-140, condensed ensemble sketch, *We Will Not Be Silenced*

In contrast to *Cerulean Skies* and *Zeno*, *We Will Not Be Silenced* approaches the issue of structure by developing the potential of its thematic material through mainly harmonic and textural devices of progression and recession. The salient intervallic features found in the motivic material—A and B—are emphasised through scalar derivations and motivic transpositional levels. This technique—like the transformational and developmental procedures identified by Rti and Schoenberg—has precedents in the classical domain. In the case of *We Will Not Be Silenced*, the climactic area is heralded through a series of increases in tonal fluctuation and textural density that serve to intensify the context of thematic utterances, rather than transformative procedures that deal with the pitch content of the motives that constitute themes.

6. Summary

Modern jazz orchestra style is exemplified by the works in this current study through approaches to structure that venture beyond recurring chorus structure comprising material bound merely by tonality, tempo and musical aesthetic. Simple motives are employed and transformed in an *organic* sense to generate sophisticated formal models that function as *teleological* by being directed through this development toward a clear climactic area. The transformational processes used to contribute to this structure include concepts related to melodic material referred to in classical analytical literature by authors such as Rudolph Rti, and Arnold Schoenberg, while Wallace Berry has discussed textural and tonal considerations in relation to thematic material and structure.

While there is a strong preference for transformational and developmental processes uncovered in each of the analyses this exegesis comprises, each composer approaches their work with a different emphasis. Maria Schneider, in *Cerulean Skies*, favours the reorganisation—*intersion*—of pitch content and intensification of rhythmic features to develop essentially simple motivic material *organically* into expressive and significant themes leading to climactic moments by gradually increasing activity and broadening tessitura over the course of the work. In contrast to this retention and reorganisation of pitch content is *Zeno*, where Argue loosely maintains an established melodic contour and within that alters the actual intervallic structure and rhythmic activity to produce *varied developments* of motivic elements that enhance the metric ambiguity of the work and imply *progressive tonal fluctuations* that contribute to the development of structure in the work by directing the piece toward a resolution of metric ambiguity part way through the trombone solo. Again, the gradual transformation of the motive elements suggests a link with *organicism* as they grow and slowly evolve throughout the piece. Contrasting approaches to the concept of organic development result in increasingly *cellular* processes of motivic transformation. In particular, McNeely’s highly fragmented approach involves the reworking, inverting, and transposing of *cells* of pitch and intervallic content within wider themes, as compared to Schneider who invokes a thematic process that maintains the original characteristics of phraseology—combining and recombining her motives to form almost fully formed themes—even in the course of development. Argue’s approach is somewhere between the two with combining cellular manipulation but as part of developmental techniques occurring in relation to a wider melodic contour and with an emphasis on treating the underlying temporality with great elasticity.

Tonal fluctuation is a device common to both *Cerulean Skies* and *Zeno*, however Jim McNeely utilises non-functional harmonic motion and frequent changes in tonal system as progressive gestures. McNeely's approach to the harmonic features of *We Will Not Be Silenced* avoids a return to the initial key center of the composition. Changes to motivic material are less drastic than *Cerulean Skies* and *Zeno*, while textural progression toward antiphony and polyphony is used to intensify the level of activity as the structure of *We Will Not Be Silenced* develops, although in terms of textural progression, *Zeno* is the most complex, with a polymetric time feel and great depth of variations being employed contrapuntally. The main contrast occurs because climactic moments are primarily of metric resolution where the dual time feels are dispensed with in favour of a singular 12/8 "groove" and harmonic recession as motivic materials appear in the same key, rather than undergoing transformation of pitch content and intervallic construction to intensify the piece toward its climactic area and most powerful dynamic and intense tessitura.

Despite these contrasts, the works analysed in this exegesis demonstrate a commitment to the development of established motivic ideas through transformational procedures, textural progression/recession, and tonal fluctuation over the course of the piece. By intensifying dramatic conditions toward a clear climactic area these composers invoke the concept of *teleological form* and involve extra-musical resources that inform the compositional approach. Development in this structural model pursues a "transcendental" narrative, transforming motivic content to evoke imagery, convey emotion, and heighten expressive energy *organically*. The sophisticated formal models that arise from this approach depart from the big band tradition by their dispensation with "chorus" structure, emphasis on composed elements and involving the role of the improviser in developing structure, enhancing the singular identity of each composition, and placing the creative expression of the composer at the forefront.

7. Appendix: Discussion of composition portfolio

This discussion outlines key motivic-developmental approaches to the compositions included in the portfolio that accompanies this exegesis.

7.1. *The Moon (The Ritual)*

The Moon (The Ritual) is based on a riff in D $\flat$ natural minor and the motives it comprises are developed throughout the piece. The piece is based on a passage in the novel *Darkly Dreaming Dexter*, by Jeff Lindsay, where the main character Dexter is compelled to a ritualistic killing by the moon rising in the night sky.

Example 7.1
bb. 62-63, guitar, *The Moon (The Ritual)*

Motive A refers to the I - IV relationship with the antecedent phrase beginning on D $\flat$ and the consequent beginning on G $\flat$. Although this riff closes the opening section of the piece, it was the initial idea from which the main themes are developed.

Example 7.2
bb. 5-19, tenor saxophone, *The Moon (The Ritual)*

Each phrase here starts with motive A followed by some expression of B and a new motive C, which is transformed by inversion to develop the expressive qualities of the phrase, noted as C' and C''. B is reverted to B' to close the theme. The section following this initial thematic statement invokes textural progression by introducing homophony in the next thematic statement without varying any of the motifs.

Ex. 7.3 illustrates a dispensation of the initial octave leap. This phrase begins on the G $\flat$, incorporating motive B at both pitch levels, while motive A—a rising octave, and falling fourth—becomes a major seventh and falling fifth (A').

Example 7.3
bb. 31-34, trumpet, The Moon(The Ritual)

Developing structure continues through A', reoccurring at a higher pitch level, and repeated a further semitone higher (Ex. 7.4). Harmonic change, and some tonal fluctuation, is introduced here. This variation provides contrast to the D $\flat$ minor pedal that has dominated the harmonic context to this point. Progressive action briefly includes harmony from D major, before receding to D $\flat$ minor.

Example 7.4
bb. 34-37, trumpet, The Moon(The Ritual)

Ex. 7.5 shows an intensification of texture, through introduction of counterpoint, with both melodic parts employing motivic content. Further to this textural progression is another increase in harmonic activity, providing progressive tonal fluctuation in the development of motivic material and overall structure.

The musical score for Example 7.5 (measures 45-61) is written for trumpet in 4/4 time. It features a key signature of two flats (Bb and Eb). The score is organized into six systems, each with two staves. The notation includes various musical symbols such as notes, rests, beams, and triplets. Labels A, B, C, A', A'', and combinations like C+A+B+C, A'+B+B+C, B+A''+B+B', and A+B+A'+B'+A+B+B+A'' are placed below the staves to indicate specific musical motifs or sections. The final system ends with a 5/4 time signature change.

Example 7.5
bb. 45-61, trumpet, *The Moon*(*The Ritual*)

Further tonal fluctuation is key to development during the tenor saxophone improvisation. The “riff”, using D $\flat$ Aeolian minor, is repeated with various bass notes to produce different harmonic areas from bb. 75—97. Ex. 7.6 shows the reentry of the composition’s salient motifs, accompanied by a 5/4 guitar figure alternating D $\flat$ Aeolian and D Lydian tonal fluctuations within the phrase.

Example 7.6
bb. 98-105, flute, alto saxophone, *The Moon (The Ritual)*

Harmonic variations are utilised further in the accompaniment from bb. 98-122, incorporating more chromatic movement, in order to maintain progressive tonal fluctuations away from D $\flat$ Aeolian, while antiphony is reintroduced. Textural progression—increasing texture through polyphony and antiphony—coupled with progressive tonal fluctuations are the two key devices I have used here to intensify the conditions that lead to the composition's peak. Ex. 7.6 shows both melodic lines, and illustrates polyphony at b. 120.

Example 7.7
bb. 115-122, trumpet 1, trumpet 2, *The Moon (The Ritual)*

The climax of the piece is harmonised mainly diatonically by D $\flat$ Aeolian minor—a harmonically recessive gesture supporting the closure of the composition's structure—and uses strong homophonic texture, while returning to the initial theme played by the

tenor saxophone but providing contrast in expressive impact by introducing harmony, as opposed to the D $\flat$ pedal originally featured with it.

D $\flat$ m ^{9} A $\flat$ 6($\sharp$ 11)/D $\flat$ B ^{13} (sus4)A $\flat$ 7alt. B ^{13} (sus4) D $\flat$ -11 E $\flat$ 6($\sharp$ 11) B $\flat$ 9/G $\flat$ A $\flat$ 7alt. D $\flat$ -11 B ^{13} (sus4) A $\flat$ 7alt. A $\flat$ maj9($\sharp$ 11)/D $\flat$ A $\flat$ 7alt. G $\flat$ 13(sus4) G $\flat$ m ^{9}

Example 7.8

bb. 123-129, flute, *The Moon (The Ritual)*

Example 7.9

bb. 138-145, flute, *The Moon (The Ritual)*

7.2. *The Dark Passenger*

The Dark Passenger is a medium swing piece based on a twelve tone row hinted at by the left hand of the piano. The title refers to the “voice” that compels Dexter to kill people, and its mercurial nature, starting as a whisper, sometimes building insistently, and sometimes making its presence felt only slightly before disappearing again.

Example 7.10

bb. 1-4, piano, *The Dark Passenger*

The four motives above are used to form the initial theme in the tenor saxophone and flugelhorn, featuring A inverted and a fusion of B and D. The two separate motives are not used significantly during the development of the piece, so B will refer to the motive as shown in Ex. 7.11.

Example 7.11

bb. 12-17, tenor saxophone, *The Dark Passenger*

This theme is repeated, but textural progression and a change of harmony introduced for variation, with the bass motion ascending E $\flat$, E, G $\flat$ rather than C, D $\flat$, E $\flat$. Texture is increased to antiphonal by introducing a phrase in the piano based on the initial motivic

material (Ex. 7.12) where motive B is varied to B'—both descending intervals expressed as vertical structures—and motive A is used in its initial shape, but reverted to close this statement.

Example 7.12
bb. 19-20, piano, *The Dark Passenger*

Ex. 7.13 illustrates reuse of the initial motifs—derived from the tone row—with C developed through *intversion*—C'—while a chromatic *liquidation* leads into the next section.

Example 7.13
bb. 24-29, bass, *The Dark Passenger*

C is reintroduced, and repeated, as part of a gesture that closes this section—Ex. 7.14. The pitch content remains consistent, however the rhythm is varied to more orthodox big band style phrasing, and the bass, left hand piano, and bass trombone provide a bass line that rises and falls underneath to provide varying harmonic context.

Example 7.14
bb. 36-40, alto saxophone, bass, *The Dark Passenger*

In order to develop structure, an intensification of texture is used as a progressive gesture, increasing the appearance of motivic material (Ex. 7.15). In this instance, the motifs are transposed and reverted (A'), undergo *intversion*, and reverted with the minor third widened to a major third (A'').

Example 7.15

bb. 46-52, trumpet, tenor saxophone, *The Dark Passenger*

Motives A, B, and C are developed rhythmically at b. 53, making use of the 4:3 metric subdivision used throughout. A' refers to the chromatic transposition of A in Ex. 7.16.

Example 7.16

bb. 53-54, clarinet, *The Dark Passenger*

A melody is introduced at b. 59—an interversion of A' and B'—while C' is used to open the phrase here, rather than conclude it (Ex. 7.17). This variation produces a different character through introducing material that combines motifs A, B, and C more than in previous occurrences.

Example 7.17

bb. 59-62, trumpet, *The Dark Passenger*

Exx. 7.18-7.19 show ongoing appearances of motifs A, B, and C, while increasing activity—through further use of antiphony and polyphony—and intensifying tessitura, in order to grow *organically*.

Example 7.18

bb. 63-66, trumpet 3, trumpet 2, *The Dark Passenger*

55

Example 7.19
bb. 67-70, trumpet, soprano saxophone, The Dark Passenger

At this point in the structure, the general tessitura of the piece has moved into a fairly powerful range as a means to herald the close of the opening section and lead into the alto saxophone improvisation. Each motif appears here, uniting the the piece as it moves into it's next section.

Example 7.20
bb. 71-81, soprano saxophone, trumpet, The Dark Passenger

The alto saxophone solo begins here, and the “backgrounds” that accompany this improvisation contain motivic material to reunite the piece, after a period of extemporization in the alto saxophone and accompaniment, while transforming the motives to develop new melodic shapes (see Ex. 7.21).

The musical score for Example 7.21, measures 137-164, is written for soprano saxophone. It consists of six staves. The first staff contains two measures: the first measure is labeled 'A' and contains a triplet of eighth notes (4:3 interval); the second measure is labeled 'B'' and contains a triplet of eighth notes (4:3 interval). The second staff contains two measures: the first measure is labeled 'A'+B'' and contains a triplet of eighth notes (3 interval); the second measure is labeled 'C'' and contains a triplet of eighth notes (4:3 interval). The third staff contains two measures: the first measure is labeled 'C'' and contains a triplet of eighth notes (3 interval); the second measure is labeled 'A'' and contains a triplet of eighth notes (3 interval). The fourth staff contains two measures: the first measure is labeled 'A'' and contains a triplet of eighth notes (3 interval); the second measure is labeled 'A'' and contains a triplet of eighth notes (3 interval). The fifth staff contains two measures: the first measure is labeled 'A'' and contains a triplet of eighth notes (3 interval); the second measure is labeled 'A'' and contains a triplet of eighth notes (3 interval). The sixth staff contains two measures: the first measure is labeled 'A'' and contains a triplet of eighth notes (3 interval); the second measure is labeled 'A'' and contains a triplet of eighth notes (3 interval).

Example 7.21

bb. 137-164, soprano saxophone, The Dark Passenger

Following the alto saxophone solo, the baritone saxophone begins to play motif A, now in B $\flat$ minor. Over the course of bb. 171-201, tonal fluctuations occur, as A is used at a number of different pitch levels, while developing through procedures including *filling* (A''), *inversion* (A'''), and *reversion* (A* and A**). Three versions of motive B appear here, B, B' (transposed), B'' (original pitch content, *inversion*).

Example 7.22 is a musical score for measures 171-201, featuring various musical motifs and structures. The score is written for baritone saxophone, clarinet, trombone, tenor saxophone, and bass trombone. The key signature is B-flat major (two flats). The time signature changes from 4/4 to 3/4 and back to 4/4. The score is divided into measures 171-201.

The motifs and structures are labeled as follows:

- A+A**: Measures 171-172 (Treble staff).
- B'**: Measures 173-174 (Treble staff).
- A'**: Measures 175-176 (Treble staff).
- A''**: Measures 177-178 (Treble staff).
- A+A**: Measures 179-180 (Treble staff).
- A''' + A''' + A'''**: Measures 181-182 (Treble staff).
- A***: Measures 183-184 (Treble staff).
- B**: Measures 185-186 (Bass staff).
- A****: Measures 187-188 (Treble staff).
- B''**: Measures 189-190 (Treble staff).
- B'**: Measures 191-192 (Bass staff).

Example 7.22

bb. 171-201, baritone saxophone, clarinet, trombone, tenor saxophone, clarinet, bass trombone, The Dark Passenger

Motif C opens the next section—shown in Ex. 7.23—with its distinct harmonic profile (minor pentatonic scale), and the piece begins moving toward climax.

Example 7.23
bb. 202-210, alto saxophone, The Dark Passenger

Textural progression continues to develop the thematic material used in interversions of motivic material and especially by chaining them together, increasing activity, while the bass, piano left hand, bass trombone, and baritone saxophone move through a number of long pedal points, continuing tonal fluctuations by using non-functional motion (B $\flat$, C, B $\flat$, E, E $\flat$, A $\flat$, A, G $\flat$). As a contrast to this, melodic gestures based on the initial tone row are reintroduced, in order to reestablish the character of the piece.

The musical score for Example 7.24 (measures 211-231) is presented for three instruments: soprano saxophone, trumpet, and bass. The notation includes various melodic motifs and rhythmic patterns, with specific labels indicating their structure and combination:

- Motif A (interversions):** Appears at the beginning of the first system.
- Motif A':** Appears in the first system and the second system.
- Motif B:** Appears in the first system and the fourth system.
- Motif C:** Appears in the second system and the fifth system.
- Combinations:**
  - A+A'+C':** Appears in the third system.
  - B'+A+A':** Appears in the fourth system.
  - A+B+B':** Appears in the fifth system.
  - A'+A'+A':** Appears in the sixth system.
  - A'+A'+A'+A'+A':** Appears in the seventh system.

The score includes complex rhythmic markings such as $4:3$ and 3 (triplets). The key signature changes from one flat (B-flat) to two flats (D-flat) in measure 224, indicating a shift to D-flat minor.

Example 7.24

bb. 211-231, soprano saxophone, trumpet, bass, *The Dark Passenger*

The climax of the piece comes in two peaks, both containing resolved motivic material. The first, a four-bar period where the ensemble plays strongly together, undergoes a *change of accidentals* to remove the non-diatonic notes, as there is a strong feeling of D $\flat$ minor—both Aeolian and Dorian—in the harmonic progression here.

Example 7.25
bb. 248-251, trumpet, *The Dark Passenger*

The final climax makes use of motives A and B, both inverted to involve, mainly, ascending sixth intervals with their different expressive characteristic.

Example 7.26
bb. 264-271, soprano saxophone, *The Dark Passenger*

Compared with *The Moon (The Ritual)*, *The Dark Passenger* involves greater use of *intversion*, rather than varying intervallic structure. The way in which development occurs *organically* relies on a steady increase in activity through textural progression, where motivic content is used antiphonally and in contrapuntal polyphony. Melodic activity is increased by joining interventions of motivic content in series that span greater tessitura and comprise more notes than when used singularly.

7.3. Summary

The portfolio also contains three other works:

- *The Code*, based on the system of ethics that surround Dexter's murders, and the idea that he chooses victims based on "The Harry Code". This is a thorough system of background checks that ensures Dexter only kills those who he believes, due to their own actions, "deserve not to live". The motives here are transferred between consonant and dissonant forms, transforming through interversion and varying the intervallic content, in order to juxtapose the noble concept of adhering to a strict code with the immoral result of taking a life.
- *Playmates*, based on the appearance of another serial murderer, who begins to toy with Dexter by the way he "presents" his crime scenes. Dexter, believing himself to be the intended recipient of cryptic 'clues' left meticulously at each homicide, indulges him by playing along. Antiphonal and polyphonic techniques and a cellular approach to the main motivic fragment—altering the intervallic structure

in order to vary its shape and sonic characteristics are used to evoke this playful, but sinister imagery.

- *Fellow Travellers*, following on from *Playmates* after Dexter finds out that his brother, who went to a separate foster family after the death of their mother, is responsible for the other murders and that he has found a potentially kindred spirit in him.

These works display some of the sophisticated motivic-developmental approaches found in the jazz orchestra works by Schneider, Argue, and McNeely. Aside from the role of developmental technique leading to a proliferation of material, they also feature the progressive and recessive effects of tonal fluctuation, rhythmic displacement, and changes in textural complexity to create and resolve musical tension. These works subscribe to the narrativistic/discursive model of those works analysed elsewhere in this exegesis and align with the concept of a more symphonic scope than traditional big band composition.

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T D ATKINSON

THE MOON (THE RITUAL)

The Moon (The Ritual)

T D Atkinson

12/8 FEEL (SWING EIGHTHS) ♩ = 112

Musical score for "The Moon (The Ritual)" in 12/8 time, 4/4 feel (swing eighths), tempo 112. The score is arranged for a large ensemble, including woodwinds, brass, guitar, piano, bass guitar, and drums.

Woodwinds:

- CLARINET IN B♭
- ALTO 2
- TENOR 1
- CLARINET IN B♭
- BARI. SAX.

Brass:

- TRUMPET 1 (HARMON MUTE)
- TRUMPET 2 (FLOGEL)
- TRUMPET 3 (CUP MUTE)
- TRUMPET 4 (FLOGEL)
- TROMBONE 1
- TROMBONE 2
- TROMBONE 3
- BASS TROMBONE

Guitar:

- GUITAR (OVERDRIVE - BUT PLAY LIGHTLY 2ND TIME (WITH PIANO))

Piano:

- PIANO

Bass Guitar:

- BASS GUITAR

Drums:

- DRUMS (DON'T PLAY TIME - PLAY CYMBALS, MAYBE LIGHT DRUMS TO ADD ATMOSPHERE)

Performance Notes:

- TENOR 1:** SOLO (mf) starting at measure 5, featuring a triplet of eighth notes.
- TRUMPET 1:** HARMON MUTE.
- TRUMPET 2:** FLOGEL.
- TRUMPET 3:** CUP MUTE.
- TRUMPET 4:** FLOGEL.
- GUITAR:** OVERDRIVE - BUT PLAY LIGHTLY 2ND TIME (WITH PIANO).
- PIANO:** mf, playing a triplet of eighth notes.
- BASS GUITAR:** mf, playing a triplet of eighth notes.
- DRUMS:** DON'T PLAY TIME - PLAY CYMBALS, MAYBE LIGHT DRUMS TO ADD ATMOSPHERE.

7

CL.

ALTO 2

TENOR 1

CL.

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

BEING OUT

CONTINUES

13

13 UNDER TENOR

CL.

ALTO 2

TENOR 1

CL.

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

13

DR.

The musical score for rehearsal mark 13 is written for a large ensemble. It begins with a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The score is divided into several systems. The first system includes Clarinet (CL.), Alto 2, Tenor 1, Clarinet (CL.), and Baritone Saxophone (BARI. SAX.). The second system includes Trumpet 1 (TPT. 1), Trumpet 2 (TPT. 2), Trumpet 3 (TPT. 3), Trumpet 4 (TPT. 4), Trombone 1 (TBN. 1), Trombone 2 (TBN. 2), Trombone 3 (TBN. 3), and Baritone Trombone (B. TBN.). The third system includes Jazz Guitar (J. GTR.), Piano (PNO.), and Bass. The fourth system includes Drums (DR.). The score features various musical notations, including eighth notes, quarter notes, and rests. There are also dynamic markings such as 'p' (piano) and 'f' (forte). The rehearsal mark '13' is prominently displayed at the beginning of the first system and at the end of the fourth system. The score concludes with a double bar line and a final measure.

20

CL.

ALTO 2

TENOR 1

CL.

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

20

ADD ATMOSPHERE (NOISY STUFF) - DON'T SOLO

UNDER TPT./CLAR.

LEAD W/TPT

LEAD W/CLAR.

UNDER TPT 1/CLAR.

FLOURISHY AND INTENSE

WITH BASS

28

CL.

ALTO 2

TENOR 1

CL.

BAR. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

28

DR.

LEAD w/TPT

UNDER TPT/ALTO

LEAD w/ALTO

UNDER TPT 1/ALTO

BUILD - MORE TIME

45

45

CL. LIGHT

ALTO 2 LIGHT

TENOR 1 LIGHT

CL. LIGHT

BARI. SAX.

TPT. 1 BRING OUT MELODY mf

TPT. 2 UNDER TPT 1 mf

TPT. 3 LIGHT mf MUTE OUT

TPT. 4 LIGHT mf

TBN. 1 LIGHT

TBN. 2 LIGHT mf

TBN. 3 LIGHT mf

B. TBN.

J. GTR. BRING OUT MELODY mf

PNO. BRING OUT MELODY mf UNDER GUITAR

BASS UNDER GUITAR mf LOOSELY/LIGHTLY UNDER ENSEMBLE

DR.

[illegible]

65

ALL CUES OPEN - SMOOTH TRANSITIONS + LISTEN!

1 LONG NOTE IMPROV EFFECTS 3 ANSWER FLUGEL 1. 2. 3. 4.

CL. 2

ALTO 2

TENOR 1

CL. 2

BARI. SAX. 2

2ND TIME 3

LONG NOTE IMPROV EFFECTS

ANSWERED BY BONE

ANSWER BONE

2ND TIME 3

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

LONG NOTE IMPROV EFFECTS

ANSWERED BY CLARINET

2ND TIME 3

LONG NOTE IMPROV EFFECTS

ANSWER ALTO

LONG NOTE IMPROV EFFECTS

ANSWERED BY PIANO

ANSWER GUITAR

PNO.

PEDAL AS YOU HEAR

BASS

BUILD THROUGH WITH SOLOIST

START BUILDING TO SHUFFLEY GROOVE

DR.

73

CL.

ALTO 2

TENOR 1

CL.

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

75

75

78

CL.

ALTO 2

TENOR 1

CL.

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

Ab-II

AΔ13(#11)

Ab-II

EΔ11

EΔ13(#11)

83

CL.

ALTO 2

TENOR 1

CL.

BARI. SAX.

TP.T. 1

TP.T. 2

TP.T. 3

TP.T. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

83

STRONG

DR.

Chords: C#13(905), Bb-11, Eb-11, Bb9

Rehearsal mark 83 is indicated at the beginning of the page and below the bass staff.

91

CL.

ALTO 2

TENOR 1

CL.

BARI. SAX.

TP.T. 1

TP.T. 2

TP.T. 3

TP.T. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

TO FL.

TO CUP MUTE

91

98

FLUTE 98

STRAIGHT EIGHTHS

FL.

mf

ALTO 2

TENOR 1

CL.

mf

BARI. SAX.

TRPT. 1

mf

TRPT. 2

mf

TRPT. 3

TRPT. 4

TBN. 1

mf

TBN. 2

mf

TBN. 3

mf

B. TBN.

mf

J. GTR.

PNO.

BASS

98

DR.

102

FL.

ALTO 2

TENOR 1

CL.

BARI. SAX.

TP.T. 1

TP.T. 2

TP.T. 3

TP.T. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

106

FL.

ALTO 2

TENOR 1

CL.

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

106

DR.

106

110 (SWING EIGHTHS)

FL.

ALTO 2

TENOR 1

CL.

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

MUTE OUT

HALF TIME - SNARE ON 3

MORE FILLS ON 4:3

115

FL.

ALTO 2

TENOR 1

CL.

BARI. SAX.

TP.T. 1

TP.T. 2

TP.T. 3

TP.T. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

115

SNARE ON ALL BEATS, TRIPLETS BASS DRUM STUFF

V

121 123

FL.

ALTO 2

TENOR 1

CL.

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

$A\Delta^9$ $E\flat^7_{ALT}$ $A\flat^7_{ALT}$ $D\flat^9$ $A\Delta^6(11)$ $B\flat^3(SUS)$ $A\flat^7_{ALT}$ $B\flat^3(SUS)$ $D\flat^{11}$ $E\Delta^6(11)$ $B\Delta^5/G\flat$ $A\flat^7_{ALT}$ $D\flat^{11}$

BIG FILL TO 4+

123

SNARE ON ALL BEATS - TRIPLETY BASS DRUM

[illegible]

138

FL.

ALTO 2

TENOR 1

CL.

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

142

FL.

ALTO 2

TENOR 1

CL.

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

S. GTR.

PNO.

BASS

DR.

142

HALFTIME - SNARE ON 3

[illegible]

151

FL.

ALTO 2

TENOR 1

CL.

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

OPEN REPEAT WINDING DOWN - SEGUE TO "THE DARK PASSENGER"

SOLO - BRITTLE, DYING AWAY

mf

USE PEDAL TO LAYER THESE CHORDS ON TOP OF EACH OTHER - MOODY

CONTINUE SIMILAR

Measure 151: Flute, Alto 2, Tenor 1, Clarinet, Bari. Sax., Trumpets 1-4, Trombones 1-3, B. Tbn., J. Gtr., Piano, Bass, Drums. All instruments are in a rest state.

Measure 152: Flute, Alto 2, Tenor 1, Clarinet, Bari. Sax., Trumpets 1-4, Trombones 1-3, B. Tbn., J. Gtr., Piano, Bass, Drums. All instruments are in a rest state.

Measure 153: Flute, Alto 2, Tenor 1, Clarinet, Bari. Sax., Trumpets 1-4, Trombones 1-3, B. Tbn., J. Gtr., Piano, Bass, Drums. All instruments are in a rest state.

Measure 154: Flute, Alto 2, Tenor 1, Clarinet, Bari. Sax., Trumpets 1-4, Trombones 1-3, B. Tbn., J. Gtr., Piano, Bass, Drums. All instruments are in a rest state.

TIM ATKINSON

THE DARK PASSENGER

The Dark Passenger

Tim Atkinson

SWING $\text{♩} = 86-96$

CLARINET

CLARINET IN B $\flat$

ALTO 2

TENOR 1

CLARINET

CLARINET IN B $\flat$

BARI. SAX.

CUP MUTE

TRUMPET 1

CUP MUTE

TRUMPET 2

FLOUGEL

TRUMPET 3

FLOUGEL

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

BASS TROMBONE

GUITAR

PIANO

BASS GUITAR

SWING $\text{♩} = 86-96$

MAYBE PLAY VERY LIGHTLY, COULD FILL GAPS

DRUMS

mf

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9 12

CL. 3/4

ALTO 2 3/4

TENOR 1 3/4 *mp*

CL. 3/4

BARI. SAX. 3/4

TPT. 1 3/4

TPT. 2 3/4

TPT. 3 3/4

TPT. 4 3/4 *mp*

TBN. 1 3/4

TBN. 2 3/4

TBN. 3 3/4

B. TBN. 3/4

J. GTR. 3/4

PNO. 3/4 STRAIGHT AND PUSHY

BASS 3/4

DR. 3/4 STRAIGHT AND PUSHY 12 ADD SOME TEXTURE, NOT REALLY TIME

18

CL.

ALTO 2

TENOR 1

CL.

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

18 BUILDING A LITTLE BIT, STILL NO TIME

DR.

THE DARK PASSENGER

36 **36** LIGHT, UNDER ALTO

CL.

ALTO 2 **STRONG**

TENOR 1 **STRONG**

CL. **LIGHT, UNDER ALTO**

BARI. SAX. **mf**

TP.T. 1

TP.T. 2 **STRONG**

TP.T. 3 **STRONG**

TP.T. 4 **STRONG**

TBN. 1

TBN. 2

TBN. 3

B. TBN. **WITH SOME BITE**

J. GTR.

PNO.

BASS

36 FLOURISHING, BUILDING TO MORE TIME

DR. **LIGHT**

The musical score is written for a large ensemble. It begins at measure 36, which is marked with a box containing the number 36. The key signature has one flat (B-flat), and the time signature is 4/4. The instruments are arranged in staves from top to bottom: Clarinet (CL.), Alto 2, Tenor 1, Clarinet (CL.), Baritone Saxophone (BARI. SAX.), Trumpet 1 (TP.T. 1), Trumpet 2 (TP.T. 2), Trumpet 3 (TP.T. 3), Trumpet 4 (TP.T. 4), Trombone 1 (TBN. 1), Trombone 2 (TBN. 2), Trombone 3 (TBN. 3), Bass Trombone (B. TBN.), Jazz Guitar (J. GTR.), Piano (PNO.), Bass, and Drums (DR.). The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. Performance instructions are placed above or below the staves: 'LIGHT, UNDER ALTO' appears above the first Clarinet and Alto 2 staves; 'STRONG' appears above the Alto 2, Tenor 1, Trumpet 2, Trumpet 3, and Trumpet 4 staves; 'WITH SOME BITE' appears below the Bass Trombone staff; and 'FLOURISHING, BUILDING TO MORE TIME' appears below the Drum staff. A 'mf' marking is present below the Baritone Saxophone staff. The score concludes with a double bar line and a fermata over the final notes.

42 46

CL.

ALTO 2

TENOR 1

CL.

BARI. SAX.

LAST TIME

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

LAST TIME

BASS

42 BUILDING TO INTENSE (NOT LOUD) SWING GOING AHEAD 46

DR.

48

CL.

ALTO 2

TENOR 1

CL.

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

S. GTR.

PNO.

BASS

DR.

53

CL. *mp*

ALTO 2 *mp* STRAIGHT

TENOR 1 *mp* STRAIGHT

CL. *mp*

BARI. SAX.

TP.T. 1 *mp* STRAIGHT MUTE OUT

TP.T. 2 *mp* STRAIGHT MUTE OUT

TP.T. 3 *mp*

TP.T. 4 *mp*

TBN. 1

TBN. 2 *mp*

TBN. 3

B. TBN.

J. GTR. *mp*

PNO.

BASS

53

DR.

59

CL. *mf* SMOOTH

ALTO 2 *mf* 3 UNDER TRUMPET

TENOR 1 *mf* 3 UNDER TRUMPET

CL. *mf* SMOOTH TO SOP. SAX.

BARI. SAX. *mf* SMOOTH

TPT. 1 *mf* 3

TPT. 2 *mf* 3

TPT. 3 *mf* 3

TPT. 4

TBN. 1 *mf* SMOOTH

TBN. 2 *mf* SMOOTH

TBN. 3 *mf* SMOOTH

B. TBN. *mf* SMOOTH

J. GTR. *mf* 3 D^{Δ}/Gb A^{Δ}/Ab G^{Δ}/Bb B^{Δ} A^{Δ}/Db

PNO. *mf* D^{Δ} $E^{\Delta}9(\sharp 11)$ $E^{\Delta}13(\sharp 11)$ D^{Δ}/Gb A^{Δ}/Ab G^{Δ}/Bb B^{Δ} A^{Δ}/Db

BASS *mf*

DR. 59

63

67

SOLI - BRING OUT

SOPRANO SAXOPHONE

CL.

ALTO 2

TENOR 1

TENOR SAXOPHONE

CL.

BARI. SAX.

TP.T. 1

TP.T. 2

TP.T. 3

TP.T. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

SINGING

mf

SOLI - BRING OUT

SOLI - BRING OUT

LEAD - FATT!

63

MAYBE PLAY VERY LIGHTLY

67

Chords: $G\sharp^{\Delta}/B\flat$, $D\flat^{\Delta}/E\flat$, $C^{13}(9)/E$, $E^{\Delta}/G\flat$, $A\flat^{13}(9US)$, $A\flat^{13}$, $D\flat^{\Delta}/B\flat$, $B^{\Delta 9}(11)$

76

SOP. SAX.

EASE UP

ALTO 2

EASE UP - TO SOLO (LONG BLOW)

D[#]4/D^b LYDIAN

TENOR 1

EASE UP

TENOR 2

EASE UP

BARI. SAX.

EASE UP

TPT. 1

EASE UP

TO HARMON

TPT. 2

EASE UP

TO CUP

TPT. 3

EASE UP

TO CUP

TPT. 4

EASE UP

TO FLUGEL

TBN. 1

EASE UP

TBN. 2

EASE UP

TO BUCKET

TBN. 3

EASE UP

B. TBN.

EASE UP

G. GTR.

EASE UP

PNO.

EASE UP

BASS

EASE UP

DR.

EASE UP

LIGHT

76

OPEN

[illegible]

90

SOP. SAX.

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

E. GTR.

PNO.

BASS

DR.

93

LOOSE AND OPEN

97

105

SOP. SAX.

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TRPT. 1

TRPT. 2

TRPT. 3

TRPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

105

Chord progression for measures 105-112:

- Measure 105: D $\flat$ -
- Measure 106: B $\flat$ /E $\flat$
- Measure 107: E Δ 9
- Measure 108: D $\flat$ -9
- Measure 109: E $\flat$ 13(SUS)
- Measure 110: E Δ 9
- Measure 111: A Δ /D $\flat$
- Measure 112: A Δ /D $\flat$

113

SOP. SAX.

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

Chord symbols: Eb-, C#9/E, Gb9(#11), Db-, F-/C, Ab(sus)/E

121

SOP. SAX.

ALTO 2

TENOR 1

TENOR 2

BAR. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

E. GTR.

PNO.

BASS

DR.

121

BONES

LIFT

129

SOP. SAX.

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

129

A Δ /D E Δ /E $\flat$ E $^{-11}$ F $^{-}$ /G $\flat$ E $\flat$ -7/ $\flat$ B E $^{-7}$ /A

LIFT - STILL 36 BARS TO PLAY!

[illegible]

141

SOP. SAX. Bb^{11} STARTING TO BUILD - 24 MORE!

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

SLAM INTO STOMPY 12/8 FEEL
 Bb^{11}

J. GTR.

SLAM INTO STOMPY 12/8 FEEL
 Bb^{11}

PNO.

SLAM INTO STOMPY 12/8 FEEL
 Bb^{11}

BASS

SLAM INTO STOMPY 12/8 FEEL

DR.

[illegible]

153

SOP. SAX.

ALTO 2

TENOR 1

TENOR 2

BAR. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

SWING

Bb/Eb

E-11

G#bA9(11)

A#b/Ab

153

SWING

157

SOP. SAX.

12/8ISH - 8 MORE!

Bb-9

161

SWING

E-11/A

G4/B

Ab13(SUS)

ALTO 2

TENOR 1

TENOR 2

BAR. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

12/8ISH

Bb-9

Gb49(#11)

Eb13(SUS)

Bb-9

SWING

E-11/A

G4/B

Ab13(SUS)

S. GTR.

12/8ISH

Bb-9

Gb49(#11)

Eb13(SUS)

Bb-9

SWING

E-11/A

G4/B

Ab13(SUS)

PNO.

12/8ISH

Bb-9

Gb49(#11)

Eb13(SUS)

Bb-9

SWING

E-11/A

G4/B

Ab13(SUS)

BASS

12/8ISH

Bb-9

Gb49(#11)

Eb13(SUS)

Bb-9

SWING

E-11/A

G4/B

Ab13(SUS)

DR.

12/8ISH

Bb-9

Gb49(#11)

Eb13(SUS)

Bb-9

SWING

E-11/A

G4/B

Ab13(SUS)

OPEN
REPEAT

165 WIND DOWN To CL.

SOP. SAX. Bb^7 Gb^9/Bb Bb^7 Gb^9/Bb Bb^7 TAKE YOUR TIME

ALTO 2 START TO WIND DOWN - TAKE YOUR TIME

TENOR 1

TENOR 2 To CL. CLARINET IN Bb

BARI. SAX. SOLO mp

TP.T. 1

TP.T. 2

TP.T. 3

TP.T. 4 HARMON MUTE

TBN. 1 BUCKET MUTE

TBN. 2

TBN. 3

B. TBN.

J. GTR. Bb^7 Gb^9/Bb Bb^7 Gb^9/Bb Bb^7 START GRADUALLY WINDING DOWN

PNO. Bb^7 Gb^9/Bb Bb^7 Gb^9/Bb Bb^7 START GRADUALLY WINDING DOWN

BASS Bb^7 START GRADUALLY WINDING DOWN

DR. START GRADUALLY WINDING DOWN LIGHT - MOVE TO BRUSHES FAIRLY STRAIGHT AHEAD ON BRUSHES - MAYBE SOME EMBELLISHMENTS

175

178

CL.

ALTO 2

TENOR 1

CL.

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

BRASS

184

186

CLARINET

CL.

ALTO 2

TENOR 1

CL.

BARI SAX.

TRPT. 1

TRPT. 2

TRPT. 3

TRPT. 4

TBN. 1

TBN. 2

TBN. 3

CUP MUTE

B. TBN.

J. GTR.

PNO.

BASS

186

DR.

The musical score is for a piece titled "THE DARK PASSENGER". It is written for a large ensemble. The score is in 4/4 time. The key signature has two flats (B-flat and E-flat). The score is divided into two systems. The first system starts at measure 184 and ends at measure 186. The second system starts at measure 186 and ends at measure 190. The instruments are: CLARINET (CL.), ALTO 2, TENOR 1, CL. (Clarinet), BARI SAX. (Baritone Saxophone), TRPT. 1, TRPT. 2, TRPT. 3, TRPT. 4, TBN. 1, TBN. 2, TBN. 3, B. TBN. (Bass Trombone), J. GTR. (Jazz Guitar), PNO. (Piano), BASS, and DR. (Drums). The score includes various musical notations such as notes, rests, and dynamic markings like *mp* (mezzo-piano) and *cup MUTE*. The drums part is indicated by a series of slashes.

193 194

CL. 2/4 4/4 3/4 4/4 To Sop Sax.

ALTO 2 2/4 4/4 3/4 4/4 UNISON *mf*

TENOR 1 2/4 4/4 3/4 4/4 UNISON *mf*

CL. 2/4 4/4 3/4 4/4 To Ten Sax.

BARI. SAX. 2/4 4/4 3/4 4/4 *mf*

TPT. 1 2/4 4/4 3/4 4/4 MUTE OUT

TPT. 2 2/4 4/4 3/4 4/4 MUTE OUT

TPT. 3 2/4 4/4 3/4 4/4 UNISON *mf*

TPT. 4 2/4 4/4 3/4 4/4 UNISON *mf*

TBN. 1 2/4 4/4 3/4 4/4 *mf*

TBN. 2 2/4 4/4 3/4 4/4

TBN. 3 2/4 4/4 3/4 4/4 *mf*

B. TBN. 2/4 4/4 3/4 4/4

J. GTR. 2/4 4/4 3/4 4/4 *mf* UNISON *mf*

PNO. 2/4 4/4 3/4 4/4

BASS 2/4 4/4 3/4 4/4

DR. 2/4 4/4 3/4 4/4 194 *mp* TO STICKS

202

CL.

ALTO 2

TENOR 1

CL.

BARI. SAX.

UNISON

mf

TPT. 1

TPT. 2

TPT. 3

MUTE OUT

TPT. 4

MUTE OUT

TBN. 1

UNISON

mf

TBN. 2

mf

TBN. 3

MUTE OUT

mf

B. TBN.

mf

J. GTR.

PNO.

mf

BASS

mf

202

DR.

210

SOPRANO SAXOPHONE

CL.

ALTO 2

TENOR 1

TENOR SAXOPHONE

CL.

BARI. SAX.

211

SOLI 4:3

W/TPT

W/ALLOS

mf

MUTE OUT

TBN. 1

TBN. 2

TBN. 3

B. TBN.

SOLI 4:3

J. GTR.

PNO.

BASS

211

DR.

217

232

SOP. SAX. *mf* UNISON

ALTO 2 *mf* UNISON

TENOR 1 *mf* UNISON WITH TPT

TENOR 2 *mf* UNISON WITH TPT

BARI. SAX. *sfzp* CONTRA SUBLAR

TPT. 1 UNISON

TPT. 2 UNISON

TPT. 3 UNISON WITH TENOR

TPT. 4 UNISON WITH TENOR

TBN. 1 *sfzp* CONTRA SUBLAR

TBN. 2 *sfzp* CONTRA SUBLAR

TBN. 3 *sfzp* CONTRA SUBLAR

B. TBN. *sfzp* CONTRA SUBLAR

J. GTR. UNISON WITH TENOR

PNO. *Bb-11* *Ab9/C* *Bb-11* *Ab13(SUS) Eb9/G Gb13(SUS)* *D6-9* *Bb9/Eb* *Ea9* *D6-9*

BASS *sfzp*

DR. 232

238

242

SOP. SAX.

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TP.T. 1

TP.T. 2

TP.T. 3

TP.T. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

242

WALK

242

B♭/E♭ E♭9 G♭9 A♭/F♭ A♭9 B♭3(SUS) A♭9(11)/D♭ B♭/E♭ D♭9 E♭9

A♭9(11)/D♭ B♭/E♭ D♭9 E♭9

[illegible]

THE DARK PASSENGER

TIM ATKINSON

THE CODE

The Code

Tim Atkinson

SMOOTHLY ♩ = 92

FLUTE

ALTO 2

CLARINET IN B♭

TENOR 2

BARITONE SAXOPHONE

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

BASS TROMBONE

GUITAR

PIANO

BASS GUITAR

DRUMS

FLUTE

BLEND SUBTONE

CUP

FLOGEL

BUCKET - BLEND

SMOOTHLY ♩ = 92

13

FL.

ALTO 2

CL.

TENOR 2

BARI. SAX.

19

LIGHT

mp

LEAD

BRING OUT

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

19

PLAY WITH AND AROUND BAND - FLOAT

FILL UP

LIGHT, AIRY, REVERBY

D♭/A/E♭

G♭/A♭3(♯11)

DYING OUT HERE

24

FL.

ALTO 2

CL.

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

FILL UP

LIGHT FILL ON TO 1

MORE THIS T

[illegible]

44

FL.

ALTO 2

CL.

TENOR 2

BARI. SAX.

47

SINGING

mf

NOT HEAVY

SINGING

NOT HEAVY

NOT HEAVY

NOT HEAVY

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

SINGING

mf

SINGING

SINGING

SINGING

NOT HEAVY

NOT HEAVY

NOT HEAVY

NOT HEAVY

J. GTR.

mf

PNO.

F#9/A

E#13(SUS)/Bb

A#9/F

G#9

F#9

B#9(11)

A#9

B#9

E#13(SUS)

BASS

47

NOT HEAVY - LOOSELY MORE TIME

DR.

55

FL.

ALTO 2

CL.

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

BRING OUT

BRING OUT

BRING OUT

PLAY AS WRITTEN

55

73

SOLO

73 ALTO SAXOPHONE

ALTO SAX.

ALTO 2

CL.

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

73

LIGHTLY PLAY

LIGHTLY PLAY

ANSWER ALTO - IMPROVISE

81 E_b(SUS9)

ALTO SAX.

ALTO 2

CL.

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS
B_b-13 G_b(SUS9) E_b(SUS9)

DR.

89

ALTO SAX.

ALTO 2

CL.

TENOR 2

BAR. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

E. GTR.

PNO.

BASS

DR.

GETTING STRONGER, MORE BITE

B♭13

E♭13(SUS)

mf

f13

f13(SUS)

D♭13(SUS)

A♭13

B♭9/E♭

B♭13

E♭(SUS)

LIGHT

100

ALTO SAX. *G♭13(11)*

ALTO 2 *mf*

CL. *mf*

TENOR 2 *mf*

BARI. SAX. *f*

TRPT. 1 *f*

TRPT. 2 *f*

TRPT. 3 *f*

TRPT. 4 *f*

TBN. 1 *f*

TBN. 2 *f*

TBN. 3 *f*

B. TBN. *f*

J. GTR. *G♭9/B♭ B♭-11 A♭13(SUS) G♭13(11) E13(SUS) G♭13(11) E♭9/B♭ A♭9(11) B♭-9 G♭7A♭9(11)/F E-11 E♭13(SUS) D7ALT D♭13(SUS)*

PNO. *G♭9/B♭ B♭-11 A♭13(SUS) G♭13(11) E13(SUS) G♭13(11) E♭9/B♭ A♭9(11) B♭-9 G♭7A♭9(11)/F E-11 E♭13(SUS) D7ALT D♭13(SUS)*

BASS *G♭13(11) D♭13(SUS)*

DR. *BIG FILL EASE UP*

110

ALTO SAX. $D\flat 13(SUS)$ $G-9(5)$ $E\flat 13(SUS)$ $B\flat-9$ $F-/E\flat$ $G\flat 4/A\flat$ $A\flat 13$ $B 4/D\flat$

ALTO 2

CL.

TENOR 2

BARI. SAX.

TRPT. 1 TO CUP

TRPT. 2 TO CUP

TRPT. 3 TO CUP

TRPT. 4 TO CUP

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR. $G-9(5)$ $E\flat 13(SUS)$ $B\flat-9$ $F-/E\flat$ $G\flat 4/A\flat$ $A\flat 13$ $B 4/D\flat$

PNO. $F-/E\flat$ $G\flat 4/A\flat$ $A\flat 13$ $B 4/D\flat$

BASS $F-/E\flat$ $G\flat 4/A\flat$ $A\flat 13$ $B 4/D\flat$

DR. $F-/E\flat$ $G\flat 4/A\flat$ $A\flat 13$ $B 4/D\flat$

LONG BLOW - START SMALL

TO CUP

SMALL, INTENSE GROOVE FOR SOLOIST

SMALL, INTENSE GROOVE FOR SOLOIST

SMALL, INTENSE GROOVE FOR SOLOIST

SMALL, INTENSE GROOVE FOR SOLOIST

SMALL, INTENSE GROOVE FOR SOLOIST

122

F-/Eb

BGS IN Gb-9

A $\flat$ 13(505)

D $\flat$ 13(#11)

D $\flat$ 13(505)

G-/f

ALTO SAX.

ALTO 2

CL.

TENOR 2

BARI. SAX.

TP.T. 1

TP.T. 2

TP.T. 3

TP.T. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

F-/Eb

Gb-9

A $\flat$ 13(505)

D $\flat$ 13(#11)

D $\flat$ 13(505)

G-/f

PNO.

F-/Eb

Gb-9

A $\flat$ 13(505)

D $\flat$ 13(#11)

G-/f

BASS

DR.

[illegible]

155 $B\flat^9(SUS)$ D^{-11}/A **159** $B\flat^9$ $A\flat^{13}(SUS)$ $B\flat^9$ $G\flat^{\Delta}/B\flat$ $B\flat^9$
BLUESIER, STARTING TO GET BIGGER

ALTO SAX.

ALTO 2

CL.

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

159 D^{-11}/A $B\flat^9$ $A\flat^{13}(SUS)$ $B\flat^9$ $G\flat^{\Delta}/B\flat$ $B\flat^9$
ROCK 8TH NOTE FEEL
ROCKY FEEL

DR.

164

ALTO SAX.

ALTO 2

CL.

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

$A\flat 13(SUS)$
 $A\Delta 9(11)/D\flat$
 $A\flat 6/C$
 $E\flat 9$
 $F13(49)$
 $B\flat 13$
 $A\flat 13(SUS)$
 $B\flat 13$
 $A\flat 13(SUS)$
 $A\Delta 9(11)/D\flat$

BAND IS LOUD HERE - KEEP GOING!

MUTE OUT

173 QUIETER - 21 MORE!

173 Bb-9 Gb9/Bb F-9/Bb Eb-7/Bb Eb-7/Bb BLOW! Bb-13 Ab13(SUS) Bb13 Gb9/Bb F-9/Bb

ALTO SAX. *mp* *f*

ALTO 2 *mp* *f*

CL. *mp* *f*

TENOR 2 *mp* *f*

BARI. SAX. *mp* *f*

TPT. 1 *mp* *f*

TPT. 2 *mp* *f*

TPT. 3 *mp* *f*

TPT. 4 *mp* *f*

TBN. 1 *mp* *f*

TBN. 2 *mp* *f*

TBN. 3 *mp* *f*

B. TBN. *mp* *f*

J. GTR. *mp* *f*

PNO. *mp* *f*

BASS *mp* *f*

DR. *mp* *f*

173

182 $D\flat^9$ $A\flat^{9\frac{5}{4}}/C$ $B\flat^9$ $A\flat^{13}(SUS)$ $A\flat/D\flat$ $A\flat^9/C$ $D\flat^9$ [WIND DOWN] $G\flat^9(11)$

ALTO SAX.

ALTO 2

CL.

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO. $D\flat^9$ $A\flat^{9\frac{5}{4}}/C$ $B\flat^9$ $A\flat^{13}(SUS)$

BASS

DR.

[START WINDING DOWN]

[illegible]

204

208

ALTO SAX.

ALTO 2

CL.

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

208

DR.

The musical score is written for a jazz ensemble. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into measures 204 and 208. The woodwind section (Alto Saxophone, Alto 2, Clarinet, Tenor 2, Baritone Saxophone) plays a complex melodic line with many triplets and sixteenth notes. The brass section (Trumpets 1-4, Trombones 1-3, Baritone Trombone) plays a unison line, with the trombones and baritone saxophone marked *mp* (mezzo-piano). The piano and bass are in the background, and the drums are in the foreground.

214 TO FL. 216

ALTO SAX. 3 4

ALTO 2 3 4

CL. 3 4

TENOR 2 3 4

BARI. SAX. 3 4

TPT. 1 3 4

TPT. 2 3 4

TPT. 3 3 4

TPT. 4 3 4

TBN. 1 3 4

TBN. 2 3 4

TBN. 3 3 4

B. TBN. 3 4

J. GTR. 3 4

PNO. 3 4

BASS 3 4

DR. 3 4

216 LOOSE GROOVE

223

223

ALTO SAX.

ALTO 2

CL.

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

223

DR.

223

231

ALTO SAX.

ALTO 2

CL.

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

231

DR.

The musical score for page 25, measures 231-234, is presented below. The score is written for a large ensemble, including woodwinds, brass, strings, and percussion. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into measures 231, 232, 233, and 234. Measure 231 begins with a key signature change to one flat. The woodwinds and brass sections play various parts, including a prominent line for the Baritone Saxophone. The strings play a steady rhythm, and the drums enter in measure 234 with a solo. The score ends with a double bar line and a repeat sign.

238

ALTO SAX.

ALTO 2

CL.

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

238

246

ALTO SAX.

ALTO 2

CL.

TENOR 2

BARI. SAX.

TRPT. 1

TRPT. 2

TRPT. 3

TRPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

$G\flat\Delta 13(11)$ $D\flat\Delta 13(11)/f$ $E\flat 13(SUS) B\flat/E\flat$ $D\flat 13(11) D\flat 13(SUS)$ $B\Delta 13(11)$ $B\flat 11$ $A\Delta 13(11)$ $A\flat 13(SUS)$

263

ALTO SAX.

ALTO 2

CL.

TENOR 2

BARI. SAX.

TRPT. 1

TRPT. 2

TRPT. 3

TRPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

263

SOLO

$\text{Ab}13(\text{SUS})$ $\text{F}11$ $\text{Db}\Delta13(\text{11})/\text{F}$ $\text{E}7\text{ALT}$ $\text{Db}13(\text{SUS})$ $\text{B}\Delta9$ $\text{Ab}13(\text{SUS})$ $\text{Gb}\Delta13(\text{11})$ $\text{Db}13(\text{SUS})$ $\text{Bb}11$ $\text{F}\Delta9/\text{A}$

283

284

SLOWER - ON CUE

FLUTE 3

4:3

3

3

4:3

2ND TIME

ALTO SAX.

ALTO 2

CL.

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

IN YOUR OWN TIME

IN YOUR OWN TIME

IN YOUR OWN TIME

284

LIGHT CYMBAL COLOURS

4:3

3

SEGUE INTO "PLAYMATES"

TIM ATKINSON

PLAYMATES

Playmates

Tim Atkinson

The image shows a page of a musical score for a jazz ensemble. The score is written for the following instruments: Soprano Saxophone, Alto 2, Clarinet in Bb, Tenor 2, Clarinet in Bb, Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Trombone 1, Trombone 2, Trombone 3, Bass Trombone, Guitar, Piano, Double Bass, and Drum Set. The tempo is marked as 142. The score includes various musical notations such as notes, rests, and dynamic markings like 'mf' and 'f'. There are also performance instructions in boxes, such as 'LEAD', 'COULD BE OPEN', 'ONLY PUSH ACCENTS', 'CUP', 'FLUGEL', 'BUCKET', and 'CYMBAL SOLO'. The score is written in a standard musical notation style with a key signature of one flat and a common time signature.

8

SOP. SAX. ADD LITTLE MOVEMENTS (E LYDIAN) OPEN (BUILD) ON CUE

ALTO 2

CL. CAN WAVE IN AND OUT (BUILDING)

TENOR 2 CAN WAVE IN AND OUT (BUILDING)

CL. CAN WAVE IN AND OUT (BUILDING)

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1 ADD LITTLE MOVEMENTS (E LYDIAN)

TBN. 2 CAN WAVE IN AND OUT (BUILDING)

TBN. 3 CAN WAVE IN AND OUT (BUILDING)

B. TBN. PLAY LOW GB'S AS YOU LIKE

J. GTR. E LYDIAN VOICINGS - ATMOSPHERE

PNO. TINKLY STUFF - E LYDIAN (CAN COMP SPARINGLY TOO)

DB. BUILD INTO LIGHT GB PEDAL - CAN PLAY HIGH FILLS FROM E LYDIAN IF YOU HEAR

DR. CONTINUING CYMBAL SOLO - KEEP IT BUSY

15 -

17

SOP. SAX.

ALTO 2

CL.

TENOR 2

CL.

TP.T. 1

TP.T. 2

TP.T. 3

TP.T. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

17

DB.

DR.

BUCKET

25

SOP. SAX.

ALTO 2

CL.

TENOR 2

CL.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

25

DB.

DR.

32

SOP. SAX. *Tb FL.* FLUTE

ALTO 2

CL.

TENOR 2

CL.

TRPT. 1

TRPT. 2

TRPT. 3

TRPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

DB.

DR.

39

FL.

ALTO 2

CL.

TENOR 2

CL. *To Bari Sax* *BARITONE SAXOPHONE*

TP.T. 1

TP.T. 2

TP.T. 3

TP.T. 4

TBN. 1 *SMOOTHLY* *mp*

TBN. 2 *SMOOTHLY* *mp*

TBN. 3 *SMOOTHLY* *mp*

B. TBN. *SMOOTHLY* *mp*

J. GTR.

PNO.

39

DB.

DR.

47

FL.

ALTO 2

CL.

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

47

DB.

DR.

ADDING MORE ON-BEAT RIMSHOT STUFF

55

FL.

ALTO 2

CL.

TENOR 2

BARI. SAX.

TP.T. 1

TP.T. 2

TP.T. 3

TP.T. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

55

DB.

DR.

WITH AND AROUND BASS

BUILDING INTO HALF TIME

[illegible]

84

FL.

ALTO 2

CL.

TENOR 2

BARI. SAX.

TO SOP. SAX.

TO TEN. SAX.

mf

TO SOLO

LONG SOLO

E $\flat$ 13(SUS)

E $\flat$ 9(11)/G $\flat$

TPT. 1

LEAD

TPT. 2

TPT. 3

TPT. 4

TBN. 1

MUTE OUT

TBN. 2

MUTE OUT

TBN. 3

MUTE OUT

B. TBN.

mf

J. GTR.

PNO.

D $\flat$ 13(11)

C $\flat$ 7ALT

C $\flat$ 13(SUS)

B $\flat$ 13(SUS)

mf

87

DB.

mf

DR.

mf

93

FL.

ALTO 2

CL.

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

DB.

DR.

E $\flat$ 9(SUS)

E $\flat$ 9(11)/G $\flat$

103

FL.

ALTO 2

CL.

TENOR 2

BARI. SAX.

B^A

Dr-

TRPT. 1

TRPT. 2

TRPT. 3

TRPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

DB.

DR.

111

FL.

ALTO 2

CL.

TENOR 2

BARI. SAX.

TRPT. 1

TRPT. 2

TRPT. 3

TRPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

DB.

DR.

E♭9(11)/G♭

B♭

D♭

The musical score for page 16, measures 111-120, is presented below. The score includes staves for Flute (FL.), Alto 2, Clarinet (CL.), Tenor 2, Baritone Saxophone (BARI. SAX.), Trumpets 1-4 (TRPT. 1-4), Trombones 1-3 (TBN. 1-3), Baritone Trombone (B. TBN.), Jazz Guitar (J. GTR.), Piano (PNO.), Double Bass (DB.), and Drums (DR.). Measures 111-120 show various musical notations including rests, eighth notes, and sixteenth notes, with specific chord markings for the Baritone Saxophone and Piano parts.

120

FL.

ALTO 2

CL.

TENOR 2

BARI. SAX.

124

F. II

E^{Δ9}/G^b

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

E^{Δ9}/G^b

PNO.

E^{Δ9}/G^b

124

E^{Δ9}/G^b

DB.

DR.

128

FL.

ALTO 2

CL.

TENOR 2

BARI. SAX.

TP.T. 1

TP.T. 2

TP.T. 3

TP.T. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

DB.

DR.

E $\flat$ 13(9/5)/G $\flat$

E Δ 9/G $\flat$

E $\flat$ 13(9/5)/G $\flat$

E Δ 9/G $\flat$

E $\flat$ 13(9/5)/G $\flat$

E Δ 9/G $\flat$

136

1. 2.

FL.

ALTO 2

CL.

TENOR 2

BARI. SAX.

E♭13(SUS)/G♭

TRPT. 1

TRPT. 2

TRPT. 3

TRPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

E♭13(SUS)/G♭

J. GTR.

E♭13(SUS)/G♭

PNO.

1. 2.

E♭13(SUS)/G♭

DB.

DR.

3

3

3

3

[illegible]

163

2ND TIME

SOPRANO SAXOPHONE

FL.

ALTO 2

2ND TIME

TENOR 1

TENOR 2

BARI. SAX.

E Δ 9(#11)

E $\flat$ 13(9/5)

D Δ 9(#11)

D $\flat$ -9

D Δ 9(#11)

D $\flat$ -9

D Δ 9(#11)

D $\flat$ -9

TPT. 1

2ND TIME

TPT. 2

2ND TIME

TPT. 3

2ND TIME

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

E Δ 9(#11)

E $\flat$ 13(9/5)

D Δ 9(#11)

D $\flat$ -9

D Δ 9(#11)

D $\flat$ -9

D Δ 9(#11)

D $\flat$ -9

J. GTR.

E Δ 9(#11)

E $\flat$ 13(9/5)

D Δ 9(#11)

D $\flat$ -9

D Δ 9(#11)

D $\flat$ -9

D Δ 9(#11)

D $\flat$ -9

PNO.

E Δ 9(#11)

E $\flat$ 13(9/5)

D Δ 9(#11)

D $\flat$ -9

D Δ 9(#11)

D $\flat$ -9

D Δ 9(#11)

D $\flat$ -9

DB.

DR.

171

SOP. SAX.

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

DB.

DR.

D Δ^9 (#11) D $\flat^9$ E Δ^9 (#11)/G $\flat$ E $\flat^9$ (SUS)/G $\flat$ E Δ^9 (#11)/G $\flat$ E $\flat^9$ (SUS)/G $\flat$ E Δ^9 (#11)/G $\flat$

D Δ^9 (#11) D $\flat^9$ E Δ^9 (#11)/G $\flat$ E $\flat^9$ (SUS)/G $\flat$ E Δ^9 (#11)/G $\flat$ E $\flat^9$ (SUS)/G $\flat$ E Δ^9 (#11)/G $\flat$

D Δ^9 (#11) D $\flat^9$ E Δ^9 (#11)/G $\flat$ E $\flat^9$ (SUS)/G $\flat$ E Δ^9 (#11)/G $\flat$ E $\flat^9$ (SUS)/G $\flat$ E Δ^9 (#11)/G $\flat$

179

SOP. SAX.

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TP.T. 1

TP.T. 2

TP.T. 3

TP.T. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

DB.

DR.

$E\flat 13(SUS)/G\flat$
 $E\Delta 9(\sharp 11)/G\flat$
 $E\flat 13(SUS)/G\flat$
 $B\flat 13(SUS)$
 $G\flat 9/B\flat$
 $A\flat 13(SUS)$

202

SOP. SAX. *mf*

ALTO 2 *mf*

TENOR 1 *mf*

TENOR 2 *mf*

BARI. SAX. *mf*

TPT. 1 *C*^{13(SUS)}

TPT. 2 *mf*

TPT. 3 *mf*

TPT. 4 *mf*

TBN. 1 *mf*

TBN. 2 *mf*

TBN. 3 *mf*

B. TBN. *mf*

J. GTR. *mf*

PNO. *C*^{13(SUS)}

202

DB. *mf*

DR. *mf*

C^{7ALT} *C*^{13(SUS)} *C*^{7ALT} *C*^{13(SUS)} *C*^{7ALT} *C*^{13(SUS)}

218

SOP. SAX.

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TRPT. 1

TRPT. 2

TRPT. 3

TRPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

218

DB.

DR.

LIGHT WITH BAND - NO GROOVE

228

SOP. SAX. *mp*

ALTO 2 *mp*

TENOR 1

TENOR 2

BARI. SAX. *mp*

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1 *mp*

TBN. 2 *mp*

TBN. 3 *mp*

B. TBN. *mp*

J. GTR.

PNO.

DB.

DR.

238

SOP. SAX.

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

DB.

DR.

HALF TIME GROOVE - LIGHT

The musical score for page 31, measures 238-243, is as follows:

- Measure 238:** Soprano Saxophone and Alto 2 enter with a melodic line. Tenor 1, Tenor 2, and Baritone Saxophone enter with a rhythmic pattern. Trumpets 1-4 and Trombones 1-3 enter with a harmonic line. Bass Trombone and Jazz Guitar enter with a rhythmic pattern. Piano and Double Bass enter with a harmonic line. Drums enter with a rhythmic pattern.
- Measure 239:** Soprano Saxophone and Alto 2 continue their melodic line. Tenor 1, Tenor 2, and Baritone Saxophone continue their rhythmic pattern. Trumpets 1-4 and Trombones 1-3 continue their harmonic line. Bass Trombone and Jazz Guitar continue their rhythmic pattern. Piano and Double Bass continue their harmonic line. Drums continue their rhythmic pattern.
- Measure 240:** Soprano Saxophone and Alto 2 continue their melodic line. Tenor 1, Tenor 2, and Baritone Saxophone continue their rhythmic pattern. Trumpets 1-4 and Trombones 1-3 continue their harmonic line. Bass Trombone and Jazz Guitar continue their rhythmic pattern. Piano and Double Bass continue their harmonic line. Drums continue their rhythmic pattern.
- Measure 241:** Soprano Saxophone and Alto 2 continue their melodic line. Tenor 1, Tenor 2, and Baritone Saxophone continue their rhythmic pattern. Trumpets 1-4 and Trombones 1-3 continue their harmonic line. Bass Trombone and Jazz Guitar continue their rhythmic pattern. Piano and Double Bass continue their harmonic line. Drums continue their rhythmic pattern.
- Measure 242:** Soprano Saxophone and Alto 2 continue their melodic line. Tenor 1, Tenor 2, and Baritone Saxophone continue their rhythmic pattern. Trumpets 1-4 and Trombones 1-3 continue their harmonic line. Bass Trombone and Jazz Guitar continue their rhythmic pattern. Piano and Double Bass continue their harmonic line. Drums continue their rhythmic pattern.
- Measure 243:** Soprano Saxophone and Alto 2 continue their melodic line. Tenor 1, Tenor 2, and Baritone Saxophone continue their rhythmic pattern. Trumpets 1-4 and Trombones 1-3 continue their harmonic line. Bass Trombone and Jazz Guitar continue their rhythmic pattern. Piano and Double Bass continue their harmonic line. Drums continue their rhythmic pattern.

252

OPEN

SOP. SAX.

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

DB.

DR.

CHROMATIC ANYTHING

SOLO - WORK INTO INTENSE QUARTER NOTE GROOVE

264

SOP. SAX.

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

DB.

DR.

271 272

SOP. SAX.

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TP.T. 1

TP.T. 2

TP.T. 3

TP.T. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

272

DB.

DR.

278

280

SOP. SAX.

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TP.T. 1

TP.T. 2

TP.T. 3

TP.T. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

280

DB.

DR.

285

SOP. SAX. *f*

ALTO 2 *f*

TENOR 1 *f*

TENOR 2 *f*

BARI. SAX. *f* **STRONG**

TP.T. 1 *f*

TP.T. 2 *f*

TP.T. 3 *f*

TP.T. 4 *f*

TBN. 1 *f*

TBN. 2 *f*

TBN. 3 *f*

B. TBN. *f* **STRONG**

J. GTR. *f*

PNO. *f* **STRONG**

DB. *f* **STRONG**

DR. *f*

292

SOP. SAX.

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

DB.

DR.

TO FL.

TO CL.

TO MUTE

TO MUTE

TO MUTE

TO MUTE

mf

mf

mf

mf

E♭9(11)

E♭13(9,11)

E♭9/D♭

E♭9

E♭9

A♭13(9,11)

FILL UP SOLOISTICALLY

E♭9(11)

E♭13(9,11)

FILL UP

E♭9(11)

E♭13(9,11)

mf

mf

305

SOP. SAX.

ALTO 2

CLARINET IN B $\flat$

CL.

TENOR 2

BARI. SAX.

TP.T. 1

TP.T. 2

TP.T. 3

TP.T. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

305

DB.

DR.

Chord symbols for J. GTR. and PNO.:

- Measure 305: E Δ 9(#11)/G $\flat$
- Measure 306: E $\flat$ 13(9/5)/G $\flat$
- Measure 307: E Δ 9(#11)/G $\flat$
- Measure 308: E $\flat$ 13(9/5)/G $\flat$
- Measure 309: E Δ 9(#11)/G $\flat$

T D ATKINSON

FELLOW TRAVELLERS

Fellow Travellers

Tim Atkinson

RELAXED SWING ♩=106

SOPRANO SAXOPHONE

ALTO 2

CLARINET IN B♭

TENOR 2

BARI. SAX.

TRUMPET 1 FLOUGEL

TRUMPET 2 HARMON MUTE

TRUMPET 3 CUP MUTE

TRUMPET 4 FLOUGEL

TROMBONE 1 BUCKET MUTE

TROMBONE 2

TROMBONE 3

BASS TROMBONE

GUITAR

PIANO SOLO

BASS GUITAR

RELAXED SWING ♩=106

DRUMS

10 10

SOP. SAX.

ALTO 2

CL.

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

39

SOP. SAX.

ALTO 2

CL.

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

39

CYMBALS - TIME AND GROOVE

DR.

52

57

UNISON

SOP. SAX.

ALTO 2

CL.

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

57

FLOURISH INTO FIGURE WITH BAND

85

SOP. SAX.

ALTO 2

CL.

TENOR 2

BARI. SAX.

TP.T. 1

TP.T. 2

TP.T. 3

TP.T. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

85

GETTING BIGGER

DR.

MUTE OUT

[illegible]

109

SOP. SAX.

ALTO 2

TEN. SAX.

TENOR 2

BAR. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

E. GTR.

PNO.

BASS

DR.

111

SECOND TIME ONLY

SECOND TIME ONLY

LIGHT AND SWINGY

SECOND TIME ONLY

1ST TIME ONLY

1ST TIME ONLY

1ST TIME ONLY

LIGHT AND SWINGY

LIGHT AND SWINGY

LIGHT AND SWINGY

LIGHT AND SWINGY

LIGHT AND SWINGY

LIGHT AND SWINGY

LIGHT AND SWINGY

SOLO

LIGHT AND SWINGY

111

LIGHT AND SWINGY

127

SOP. SAX.

ALTO 2

TEN. SAX.

TENOR 2

BARI. SAX.

TP.T. 1

TP.T. 2

TP.T. 3

TP.T. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

127

D $\flat$ 9(9/5)

A Δ 9(11)/D $\flat$

135

SOP. SAX.

ALTO 2

TEN. SAX.

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

4:3

4:3

4:3

4:3

G⁹/C

A^bΔ⁹(11)/G

135

The musical score is for rehearsal mark 135. It features a 4:3 time signature change. The instruments and their parts are as follows:

- SOP. SAX.**: Melodic line with a 4:3 time signature change.
- ALTO 2**: Melodic line with a 4:3 time signature change.
- TEN. SAX.**: Melodic line with a 4:3 time signature change.
- TENOR 2**: Melodic line with a 4:3 time signature change.
- BARI. SAX.**: Melodic line with a 4:3 time signature change.
- TPT. 1**: Melodic line with a 4:3 time signature change.
- TPT. 2**: Melodic line with a 4:3 time signature change.
- TPT. 3**: Melodic line with a 4:3 time signature change.
- TPT. 4**: Melodic line with a 4:3 time signature change.
- TBN. 1**: Melodic line with a 4:3 time signature change.
- TBN. 2**: Melodic line with a 4:3 time signature change.
- TBN. 3**: Melodic line with a 4:3 time signature change.
- B. TBN.**: Melodic line with a 4:3 time signature change.
- J. GTR.**: Melodic line with a 4:3 time signature change.
- PNO.**: Piano accompaniment with chords G⁹/C and A^bΔ⁹(11)/G.
- BASS**: Bass line with a 4:3 time signature change.
- DR.**: Drum line with a 4:3 time signature change.

143

SOP. SAX.

ALTO 2

TEN. SAX.

TENOR 2

BARI. SAX.

TP.T. 1

TP.T. 2

TP.T. 3

TP.T. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

143

TO CL.

MUTE OUT

A $\flat$ 13(SUS)

G $\flat$ 13(11)/B $\flat$

B13(SUS)

151

SOP. SAX.

ALTO 2

TEN. SAX.

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

151

TO CL.

MUTE OUT

E13(SUS) Bb.11 E13(SUS)

E13(SUS) Bb.11 E13(SUS)

E13(SUS) YOU CAN GET AWAY FROM THIS RHYTHM Bb.11 E13(SUS)

151

163

167

SOP. SAX.

ALTO 2

TEN. SAX.

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

B♭.11

G♯9(#11)

B♭13(SUS)

E13(SUS)

B♭.11

PNO.

B♭.11

G♯9(#11)

B♭13(SUS)

E13(SUS)

B♭.11

BASS

B♭.11

G♯9(#11)

B♭13(SUS)

E13(SUS)

B♭.11

167

DR.

173

SOP. SAX.

ALTO 2

TEN. SAX.

TENOR 2

BARI. SAX.

TP.T. 1

TP.T. 2

TP.T. 3

TP.T. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

[13(SUS)]

Bb-11

[13(SUS)]

Bb-11

[13(SUS)]

Bb-11

183
183 CLARINET IN B $\flat$

CL. *mp*

ALTO 2

CLARINET IN B $\flat$

CL. *mp*

TENOR 2

BARI. SAX.

TRPT. 1 *mp* **PIANO SOLO!**

TRPT. 2 *mp* **PIANO SOLO!**

TRPT. 3 *mp* **PIANO SOLO!**

TRPT. 4 *mp* **PIANO SOLO!**

TBN. 1 *mp* **PIANO SOLO!**

TBN. 2 *mp*

TBN. 3 *mp*

B. TBN. *mp*

J. GTR. *A Δ 9(#11)* *A $\flat$ -9* *A $\flat$ 13(SUS)* *D $\flat$ 9* *D Δ 9(#11)* *G $\flat$ -9/E*

PNO. *A Δ 9(#11)* *A $\flat$ -9* *A $\flat$ 13(SUS)* *D $\flat$ 9* *D Δ 9(#11)* *G $\flat$ -9/E*

BASS *A Δ 9(#11)* *A $\flat$ -9* *A $\flat$ 13(SUS)* *D $\flat$ 9* *D Δ 9(#11)* *G $\flat$ -9/E*

183

DR.

191

CL.

ALTO 2

CL.

TENOR 2

BARI. SAX.

TP.T. 1

TP.T. 2

TP.T. 3

TP.T. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

191

DR.

Ab13(9/5) AΔ9(11) B% C-9 DbΔ9(11) DΔ9(11) Gb7/B

Ab13(9/5) AΔ9(11) B% C-9 DbΔ9(11) DΔ9(11) Gb7/B

Ab13(9/5) AΔ9(11) B% C-9 DbΔ9(11) DΔ9(11) Gb7/B

199

CL.

ALTO 2

CL.

TENOR 2

BARI. SAX.

TP.T. 1

TP.T. 2

TP.T. 3

TP.T. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

199

DR.

The musical score for rehearsal mark 199 spans 8 measures. The woodwind section includes Clarinet 1 (CL.), Alto 2, Clarinet 2 (CL.), Tenor 2, and Bari. Sax. The brass section includes Trumpets 1-4 (TP.T. 1-4), Trombones 1-3 (TBN. 1-3), and Baritone (B. TBN.). The string section includes J. Gtr., PNO., and Bass. The drum section (DR.) is at the bottom. The score features various musical notations including notes, rests, and dynamic markings. The woodwinds and brass play melodic lines with some slurs. The strings play a rhythmic pattern of eighth notes. The drums play a steady beat.

207

CL.

ALTO 2

CL.

TENOR 2

BARI. SAX.

TP.T. 1

TP.T. 2

TP.T. 3

TP.T. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

207

DR.

207

208

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215

CL.

ALTO 2

CL.

TENOR 2

BAR. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

E♭-9

B♭9(11)

G♭9/B♭

A♭13

G♭-9

B13(9/5)

A♭9(11)/D♭

J. GTR.

E♭-9

B♭9(11)

G♭9/B♭

A♭13

G♭-9

B13(9/5)

A♭9(11)/D♭

PNO.

BASS

215

DR.

STRAIGHT

233

CL.

ALTO 2

CL.

TENOR 2

BARI. SAX.

237

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

CUP MUTE

MUTE

MUTE

CUP MUTE

MAYBE ADD LIGHT ATMOSPHERE ON THESE NOTES

FLOATY TIME

MAYBE ADD PEDAL - LIGHTLY

237

MAYBE LIGHTLY COLOUR - RHYTHM IS FROM PIANO

mp

245

CL.

ALTO 2

CL.

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

The musical score for measures 245-252 is presented below. Measures 245 through 251 are empty staves for all instruments. Measure 252 contains musical notation for the Piano, Bass, and Drums.

Measure 252:

- Piano (PNO.):** Treble and bass clef. Treble staff: C^4 (quarter), B^3 (quarter), A^3 (quarter), G^3 (quarter), F^3 (quarter), E^3 (quarter), D^3 (quarter), C^3 (quarter). Bass staff: C^3 (quarter), B^2 (quarter), A^2 (quarter), G^2 (quarter), F^2 (quarter), E^2 (quarter), D^2 (quarter), C^2 (quarter).
- Bass (BASS):** Treble and bass clef. Treble staff: C^4 (quarter), B^3 (quarter), A^3 (quarter), G^3 (quarter), F^3 (quarter), E^3 (quarter), D^3 (quarter), C^3 (quarter). Bass staff: C^3 (quarter), B^2 (quarter), A^2 (quarter), G^2 (quarter), F^2 (quarter), E^2 (quarter), D^2 (quarter), C^2 (quarter).
- Drums (DR.):** Treble and bass clef. Treble staff: C^4 (quarter), B^3 (quarter), A^3 (quarter), G^3 (quarter), F^3 (quarter), E^3 (quarter), D^3 (quarter), C^3 (quarter). Bass staff: C^3 (quarter), B^2 (quarter), A^2 (quarter), G^2 (quarter), F^2 (quarter), E^2 (quarter), D^2 (quarter), C^2 (quarter).

253

CL.

ALTO 2

CL.

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

261

CL.

ALTO 2

CL.

TENOR 2

BARI. SAX.

TRPT. 1

TRPT. 2

TRPT. 3

TRPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

CL. 1: Measures 261-263: Melodic line starting on G4, moving to A4, then B4. Measure 264: Rest. Measures 265-270: Rest.

CL. 2: Measures 261-263: Melodic line starting on G4, moving to A4, then B4. Measure 264: Rest. Measures 265-270: Rest.

TRPT. 1: Measures 261-263: Melodic line starting on G4, moving to A4, then B4. Measure 264: Rest. Measures 265-270: Rest.

TRPT. 2: Measures 261-263: Melodic line starting on G4, moving to A4, then B4. Measure 264: Rest. Measures 265-270: Rest.

TRPT. 3: Measures 261-263: Rest. Measures 264-270: Rest.

TRPT. 4: Measures 261-263: Melodic line starting on G4, moving to A4, then B4. Measure 264: Rest. Measures 265-270: Rest.

PNO.: Measures 261-270: Accompaniment with chords and moving bass line.

DR.: Measures 261-270: Steady quarter-note pattern.

269

CL.

ALTO 2

CL.

TENOR 2

BARI. SAX.

TRPT. 1

TRPT. 2

TRPT. 3

TRPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

269

DR.

The musical score for measures 269-276 is arranged in a system of 13 staves. The instruments are: Clarinet 1 (CL.), Alto 2, Clarinet 2 (CL.), Tenor 2, Baritone Saxophone (BARI. SAX.), Trumpet 1 (TRPT. 1), Trumpet 2 (TRPT. 2), Trumpet 3 (TRPT. 3), Trumpet 4 (TRPT. 4), Trombone 1 (TBN. 1), Trombone 2 (TBN. 2), Trombone 3 (TBN. 3), Bass Trombone (B. TBN.), Electric Guitar (J. GTR.), Piano (PNO.), Bass, and Drums (DR.). Measures 269-276 show a melodic line for the woodwinds and trumpets, with the piano providing harmonic support. The drums play a steady quarter-note pattern.

277

CL.

ALTO 2

CL.

TENOR 2

BARI. SAX.

TP.T. 1

TP.T. 2

TP.T. 3

TP.T. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

277

DR.

MUTE OUT

MUTE OUT

MUTE OUT

MUTE OUT

287

CL.

ALTO 2

CL.

TENOR 2

BARI. SAX.

TRPT. 1

TRPT. 2

TRPT. 3

TRPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

287

DR.

LIGHTLY REINFORCE PEDAL - BUILD SLOWLY

BUILD SLOWLY

303

CL. *To SOP. SAX.*

ALTO 2

CL. *To TEN. SAX.*

TENOR 2

BARI. SAX.

TP.T. 1

TP.T. 2

TP.T. 3

TP.T. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

303

DR.

FELLOW TRAVELLERS

333

SOP. SAX.

ALTO 2

TEN. SAX.

TENOR 2

BARI. SAX.

TP.T. 1

TP.T. 2

TP.T. 3

TP.T. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

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SOP. SAX.

ALTO 2

TEN. SAX.

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

PLAY MELODY BUT GRADUALLY SOLO AROUND WRITTEN PART

D $\flat$ -9 E $\flat$ 13(SUS) G $\flat$ -9 D $\flat$ -9 E $\flat$ 13(SUS)

TENOR MELODY - LIGHTLY COMP AROUND

D $\flat$ -9 E $\flat$ 13(SUS) G $\flat$ -9 D $\flat$ -9 E $\flat$ 13(SUS)

LIGHT COLOURS AROUND TENOR

mp *mf* *mp*

368

SOP. SAX.

ALTO 2

TEN. SAX.

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

Chorus

368

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380 **381** **385** **385** **TO NOTHING**

SOP. SAX. *ff* *mp* **TO NOTHING**

ALTO 2 *ff* *mp* **TO NOTHING**

TEN. SAX. *ff* *mp* **TO NOTHING**

TENOR 2 *ff* *mp* **TO NOTHING**

BARI. SAX. *ff* *mp* **TO NOTHING**

TRPT. 1 *ff*

TRPT. 2 *ff*

TRPT. 3 *ff*

TRPT. 4 *ff*

TBN. 1 *ff*

TBN. 2 *ff*

TBN. 3 *ff*

B. TBN. *ff*

J. GTR. *ff*

PNO. *ff* *D♭9* *D♭9(♯11)/F* *E♭13(SUS)* *G♭9(♯11)* *A♭13(SUS)*

BASS *ff* **381** **385** **END ON TINKLY CYMBALS - DYING AWAY**

DR. *ff* **381** **385** **LIGHTLY AROUND SAXOPHONES** *mp*

MOLTO RALL.