Copyright is owned by the Author of the thesis. Permission is given for a copy to be downloaded by an individual for the purpose of research and private study only. The thesis may not be reproduced elsewhere without the permission of the Author.

Critical Analysis of the Compositional Techniques and Devices used in Troy Roberts' Album 'The XenDen Suite'

Exegesis presented in partial fulfilment of the requirements for the degree of:

Master of Musical Arts (Jazz Performance)

New Zealand School of Music

Wellington (Massey Campus)

Michael Victor Crawford

Student ID: 300136295

NZSM 599 (Performance)

Supervisor: Paul Dyne

February 2011- February 2012

ABSTRACT

Troy Roberts is a jazz saxophonist, originally from Perth, West Australia. At present, no academic research has been done on Roberts' compositions or playing, making this research project a positive way of contributing new information to the academic body of knowledge.

His album, 'The Xen-Den Suite' was chosen as the material best suited to provide insight into Roberts' musicianship (particularly focussing on his compositional and arranging techniques), as it is both intellectually complex and also musically innovative. The aim of the study was to identify and describe the use of various techniques and devices (including their relevance, purpose and function) present in Roberts' music. Through this study, this researcher attempted to gain a basic overview of Roberts' musical characteristics, with the objective to be able to utilise this information to further this researcher's musical development (including compositions, arrangements and saxophone playing).

The findings were useful for direct application (i.e. the techniques could be used in the same manner as they appeared in the XenDen Suite, and could therefore be immediately applied to other areas such as composition, arrangement and improvisation), but the many different ways in which the techniques were used compositionally by Roberts provided a more insightful look into broader musical concepts, and their application.

PREFACE

The purpose of this project is to gain an overview of Troy Roberts' music, including his compositional and improvisational style. His musicianship has been acclaimed in jazz circles; with reviews and articles in Downbeat magazine, achieving a semi-finalist place in the 2008 Thelonious Monk International Jazz Saxophonist Competition, and receiving a Grammy nomination as a sideman for Sammy Figueroa.

As with all jazz musicians, the integration of tradition with innovation is the method that allows for progress of the music, and Roberts is no exception. His unique application of the conventional jazz techniques described below, along with his own musical characteristics are part of what makes Roberts an interesting and progressive musician. This research aims to facilitate the progress of jazz music, by offering an academic perspective on some of the technical concepts, techniques and conventions of a contemporary jazz musician who has established a unique compositional and improvisational voice.

Table of Contents **Page No.**

TITLE PAGE i

ABSTRACT ii

PREFACE iii

TABLE OF CONTENTS 1-4

CHAPTER ONE: INTRODUCTION 5

1.1 Research Question 5

1.2 Introduction 5-7

1.3 Methodology 7

1.4 Analytical Process 7-9

CHAPTER TWO: HARMONY 10

2.1 Dual Harmony/Dual Tonality 10-13

2.2 Harmonic Movement 13-14

2.3 Chord Qualities 15-17

CHAPTER THREE: RHYTHM 18

3.1 Hemiola/Dual Meters/Dual Rhythmic Subdivisions 18-20

3.2 Change in Rhythmic Subdivision 20-22

3.3 Metric Modulation 22-23

3.4 Uncommon Phrase Lengths 23

CHAPTER FOUR: MELODY 24

4.1 Melodic Instrumentation/Orchestration 24-25

4.2 Use of independent/contrapuntal lines

(oblique/parallel motion) 25-27

4.3 Melodic use of Intervals/Scale Degrees

(Tension/Release, Dissonance/Consonance) 27-30

4.4 Melodic Development 30-35

CHAPTER FIVE: GENRE 36

5.1 Genre 36-37

CHAPTER SIX: INSTRUMENTATION 38

6.1 Instrumental Arrangement in relation to Range/Register 38-41

6.2 Instrumental Specific Voicing 41-46

6.3 Instrumental Use Of Timbre 46-50

CHAPTER SEVEN: FORM 51

7.1 Overall Form 51

7.2 Form Within Individual Pieces/Parts 51-55

7.3 Repetition/Development of Form 56-62

CHAPTER EIGHT: SAX SOLOS 63

8.1 Overview 63

8.2 Part 1: Tebrocnala 63-64

8.3 Part 2: Freebie 64-67

8.4 Part 4: Memorialisation 67-69

8.5 Part 5: Villa 69-72

8.6 Part 6: The Scotsman's Waltz 72-76

8.7 Part 7: La Brecaton Minute 76-77

8.8 Part 8: Finale 77-80

8.9 Conclusions 80-81

CHAPTER NINE: THEMATIC UNITY 82

9.1 Concept of Duality 82-83

9.2 Title **83-84**

9.3 Instrumentation **84**

9.4 Genre **85**

9.5 Harmony **86**

9.6 Rhythm **86**

CHAPTER TEN: SUMMARY **87**

10.1 Summary **87**

10.2 Conclusions **87-88**

BIBLIOGRAPHY **89-91**

DISCOGRAPHY **92-93**

APPENDIX A

A1: Examples of Jazz Artists that have recorded with Strings

A2: Examples of String Quartets that play Jazz

A3: Examples of Third Stream

A4: Key for Identifying Techniques in Analysis of Transcriptions

A5: Examples of Duality in Human Culture

A6: Calculation of Frequency of use of each Quartet in the XenDen Suite

APPENDIX B

B1: Full Score Transcriptions of The XenDen Suite

APPENDIX C

C1: Lead Sheet/Condensed Score Reductions of The XenDen Suite

APPENDIX D

D1: Analysed Transcriptions of the Sax Solos from The XenDen Suite

APPENDIX E

E1: Composition Notes

E2: Full Scores of Compositions

E3: Lead Sheet/Condensed Score Reductions of Compositions

CHAPTER ONE: INTRODUCTION

1.1 Research Question: *What are the significant compositional techniques and devices in the XenDen Suite, and how does Troy Roberts utilize them to achieve thematic unity across the album?*

1.2 Introduction

The XenDen Suite is an 8-part suite composed by Troy Roberts for 'double quartet', a term which in this instance refers to the pairing of the 'jazz quartet' (sax, piano, acoustic bass, and drum set), and string quartet (2 violins, viola and cello). Roberts plays both soprano and tenor sax on this album, and there are also supplementary instruments which are added to the ensemble for two of the pieces (concert flute, alto flute and a female voice are added for Part 6: The Scotsman's Waltz, and a bass clarinet is added for Part 7: La Brecaton Minute). All of the pieces contain improvised sections (in the form of solos, cadenzas and improvised introductions/endings), but the bulk of the music is composed and presented as written music.

The XenDen Suite is an unusual example of a modern jazz album; in that the instrumentation (namely, the use of a string quartet in a jazz setting) is atypical for a traditional jazz line-up. However, the use of strings in jazz is not a unique or new idea, dating back as early as the 1920s (with Jean Goldkette[1] and Paul Whiteman's[2]

[1] Jean Goldkette. *Bix Beiderbecke with Jean Goldkette Orchestra 1924-1927: Featuring Joe Venuti, Eddie Lang, Steve Brown, Danny Polo, Frankie Trumbauer etc*. Compilation, 1924-1927 (sound recording). Challenge Records, RTR 79040, 2003.
[2] Paul Whiteman (Paul Whiteman and his Orchestra). *Classic Capitol Jazz Sessions* (Disc 1). Capitol Records (Mosaic Records), MD12-170, 1997.

bands). Charlie Parker[3], Clifford Brown[4], Stan Getz[5], Paul Desmond[6] and many others have recorded jazz albums with strings; making it a legitimate and well-explored musical format (see Appendix A1, A2 and A3).

There are, however, unique characteristics prominent in this album, which will be explored in this research project.

Some of these characteristics are difficult to quantify, such as Troy Robert's own unique writing style, which draws upon many wide-ranging influences (but might not directly reflect this link upon observation; making it difficult to research). However, there are characteristics which can be observed and identified (including compositional techniques and devices, and their respective relevance and functionality), allowing this researcher the ability to draw conclusions and gain further insight into the music of the XenDen Suite.

This type of research takes the form of musical analysis, essentially from the perspective of a jazz theorist (i.e. concentrating on the quantifiable, tangible uses of compositional devices, such as the use of **hemiola**). This type of analysis assumes the reader of this document has a basic understanding of music (particularly jazz) theory, and ties in concepts that have been well documented, such as the chord/scale relationships as is described in George Russell's text '*The Lydian Chromatic Concept*

[3] Charlie Parker. *Charlie Parker With Strings: The Master Takes*. Mercury MG 35010, 1950 (sound recording), The Verve Music Group (Impulse) 523 984-2, 1995.
[4] Clifford Brown. *Clifford Brown – With Strings*. EmArcy MG 36005, 1955 (sound recording), The Verve Music Group (Impulse) 555 078-2, 1998.
[5] Stan Getz. *Focus*. Verve, V6-8412, 1961 (sound recording). PolyGram Records, 521 419-2, 1997.
[6] Paul Desmond. *Desmond Blue: Paul Desmond with Strings*. BMG, 74321377512, 1962 (sound recording). BMG France, 1996.

of Tonal Organisation'.[7] Also partially employed in this project is the method of analysis and description used by Dave Liebman in such articles as 'John Coltrane's Meditations Suite: A Study in Symmetry',[8] in which Liebman analyses the Meditations Suite[9] in terms of it's melody and harmony (particularly in terms of intervallic use and tonality), rhythm and colour (tempo, tone/timbre, meter, etc.), and then providing a personal view on the music.

1.3 Methodology

A methodology is required to extract this information from the recording. This researcher aims to answer the research question using the following methodology:

1. Transcribe the XenDen Suite (all the instrument parts, and the saxophone solos).
2. Convert the scores into lead sheet/condensed score format, to facilitate the analytical process through simplification of the compositions.
3. Analyze the material (in the format described above), and draw conclusions where relevant.

1.4 Analytical Process

The analytical process is somewhat difficult to employ in this particular research project. When looking at transcriptions of improvised solos, there are simple ways to derive information relating to the improviser's particular idiosyncrasies; e.g. the use of extensions can be easily viewed by comparing the chord changes with the notes

---

[7] George Russell. *George Russell's Lydian Chromatic Concept of Tonal Organisation: Volume One: The Art and Science of Tonal Gravity*. Massachusetts, Concept Publishing Company, 2001. pp 20-28

[8] David Liebman. 'John Coltrane's Meditations Suite: A Study in Symmetry.' *Annual Review of Jazz Studies*, Volume 8, 1996. pp 167-180

[9] John Coltrane. *Meditations*. Impulse IMP 11992, 1965 (sound recording), The Verve Music Group (Impulse) 051 199-2, 1996.

used in the solo. This type of analysis is similar to that used in the educational series by David Baker,[10] Jamey Aebersold[11] and Jerry Coker,[12] and is a useful way of clearly identifying the techniques and devices used in the solo.

This type of analysis will be used for solo analysis in this research project, but will not be applicable for the bulk of the analysis (as this researcher will be focusing on the compositional techniques utilized in the pieces, not the solos). Instead, the means used to investigate the compositions themselves will be ordered into such topics: **Harmony, Rhythm, Melody, Genre, Instrumentation** and **Form**. The analysis will follow the basic format and terms used in such texts as 'John Coltrane's *Meditations* Suite: A Study in Symmetry', by David Liebman,[9] and 'The Jazz Theory Book', by Mark Levine.[13]

The analysis of the XenDen Suite will focus on the recorded music from the CD.[14] There is also a DVD available,[15] on which the Troy Roberts Double Quartet performs the XenDen Suite live, which this researcher has used as an aid for transcription, as it provides extra insight into what was played vs. improvised. It also provides a visual reference to help distinguish which individual parts are played by which instrument (particularly useful for differentiating between string players). However, the

---

[10] David Baker. *Bebop Jazz Solos: Correlated with Volumes 10 and 13 of Jamey Aebersold's Play-A-Long Series (Bb Instruments)*. New Albany, Jamey Aebersold Jazz Inc., 1981. pp v-viii

[11] Jamey Aebersold. *A New Approach to Jazz Improvisation: For All Instruments*. New Albany, Jamey Aebersold Jazz Inc., 1979.

[12] Jerry Coker. *Elements of the Jazz Language for the Developing Improvisor*. California, Alfred Publishing Co., 1991. pp 84-93

[9] David Liebman. 'John Coltrane's Meditations Suite: A Study in Symmetry.' *Annual Review of Jazz Studies*, Volume 8, 1996. pp 167-180

[13] Mark Levine. *The Jazz Theory Book*. California, Sher Music Co., 1995. Pp xi-14

[14] Troy Roberts. *The XenDen Suite*. Troy Roberts, CD Baby.com/Independent, 1998 (sound recording).

[15] Troy Roberts. *The XenDen Suite: Live!* Troy Roberts Double Quartet, 2010 (DVD).

analysis will focus on the recorded CD version, as this researcher presupposes this version would have had the benefit of being edited in the studio (i.e. post-production changes could have been made, if the recording did not meet up to Roberts' expectations). Therefore, this version would be closer to Roberts' intentions and vision as an album; making any conclusions drawn from analysis of this version (compared to the live DVD recording) more significant and relevant.

The analysis will, however, involve (where relevant) all the different instrumental parts in the music (as opposed to just focusing on the lead sheet/condensed score format). The XenDen Suite was composed specifically for the double quartet instrumentation, and therefore it would be inaccurate to draw conclusions based on just the lead sheet/condensed score format of the transcriptions.
All excerpts provided in this research as examples will be in concert pitch, except the sax solo transcriptions (which will be in transposed pitch, to counteract notation difficulties due to extremes of range).

CHAPTER TWO: HARMONY

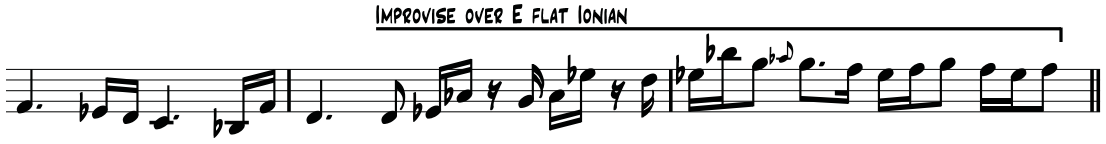
2.1 Dual Tonality/Dual Harmony

This concept is used in many of the pieces of the XenDen Suite, in different ways. One example of this is in Part 4: Memorialisation.

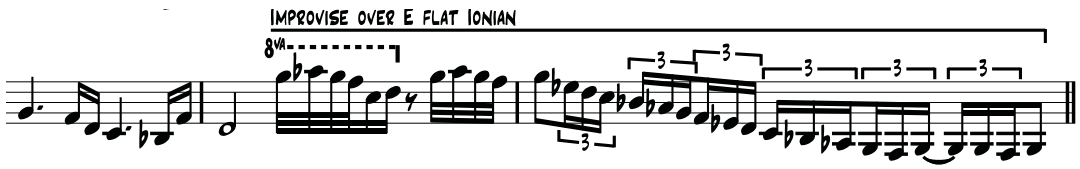
The piano fills (answers to the melodic statements played in unison by the sax and piano) use a superimposed key centre; i.e. playing in an unrelated key (**dual tonality**). The scale used in the fills is Eb Ionian (which could be otherwise thought of as using a G Phrygian mode). The key centre of Eb Major is superimposed over G (which would normally suggest G Phrygian), but the chords/scale relationship at this point suggests a G Aeolian tonality instead. The only difference between these two modes is the A♮ (from the G Aeolian) vs. the A♭ (from the G Phrygian mode).

This creates a semitone clash when the two modes are used together (i.e. when the piano plays the fills in the melody), resulting in an interesting texture that is quite jarring and unexpected to the ear.

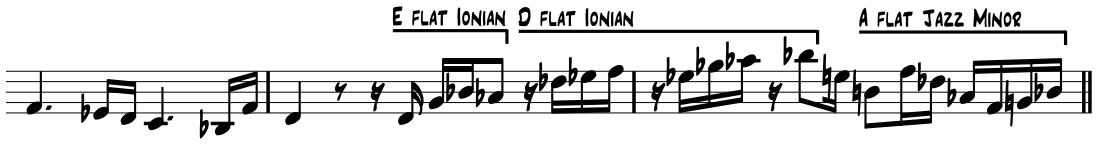
First Fill:



Second Fill:



Third Fill:

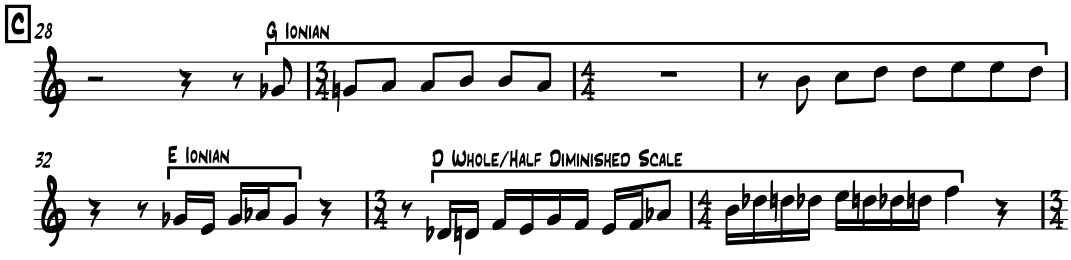


This third fill uses a few different modes (as written in the example). This use of multiple tonalities being superimposed over the G minor key center could be viewed as taking the idea of **dual tonality** even further, or otherwise could be thought of as just making use of chromatic passing tones.

Note that this effect is not used on the live DVD recording, rather the piano fills outline the G Aeolian tonality more, with the use of some chromaticism.

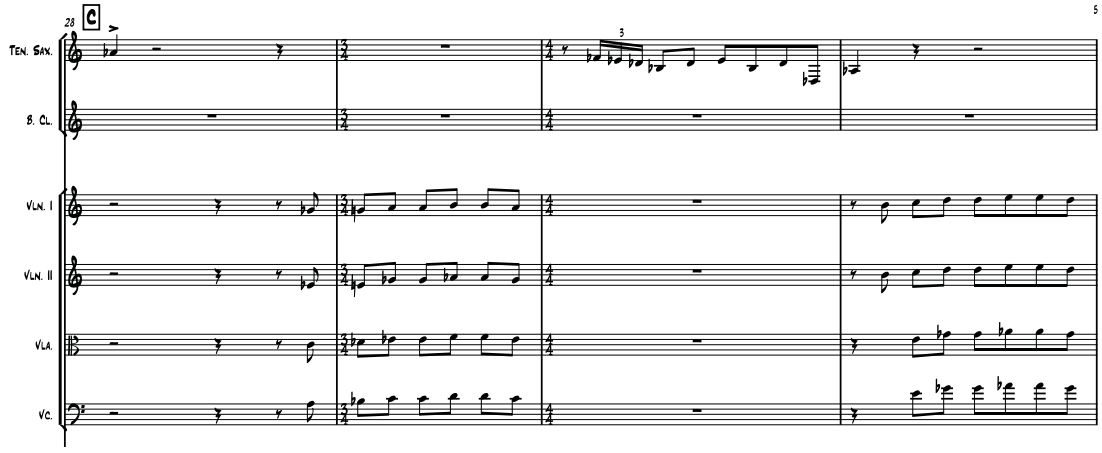
The device of **dual tonality** is also used in Part 7: La Brecaton Minute. This device is used in the first section of the melody (sections B to D for instance), in which the bass, piano and saxes parts all relate to the Bb7(#9) tonality.

The string counterlines use several different, unrelated key centres. In the 1st violin part (see excerpt below), the phrases use E Ionian, G Ionian, D whole/half diminished scale, implying the chords EMaj7, GMaj7 and Ddim7. This opposes the Bb key centre established by the rest of the ensemble.

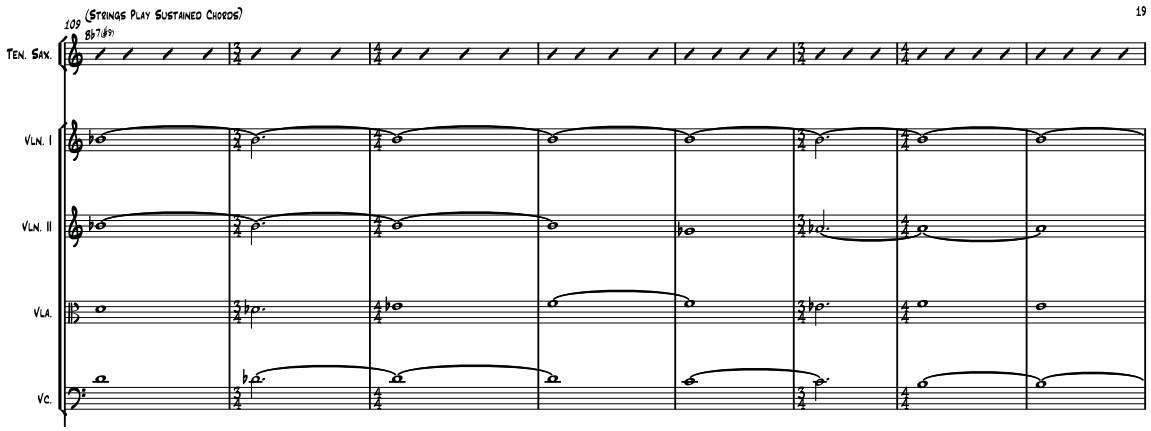


These counterlines are voiced using **parallel motion** (see Melody section); by transposing a voicing to match the intervallic movement of the 1st violin part. These

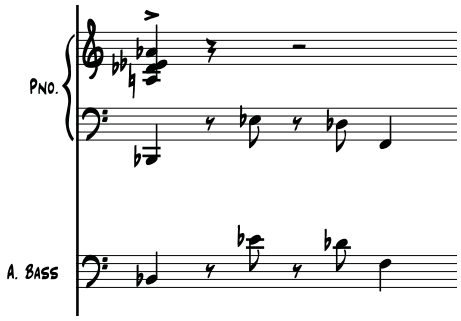
chords are usually voiced in either minor 3rds (resulting in a diminished 7 chord) or in minor 6ths. The **parallel motion** disregards the usual tonal method of adhering to a key center, creating even more harmonic ambiguity but still maintaining a strong sound of motion.



This device is also used by the string section in the second half of section G, and in the backgrounds of the second part of the sax solo (see excerpt below). **Oblique motion** (see Melody section) is used within the 4 parts (i.e. one voice moves at a time while the others sustain), with the changing notes essentially voiceleading through different Bb chord qualities. As this sound is superimposed over the Bbmin7 chord (established by the bass, piano and sax solo), the resulting sound is that of **dual harmony**.

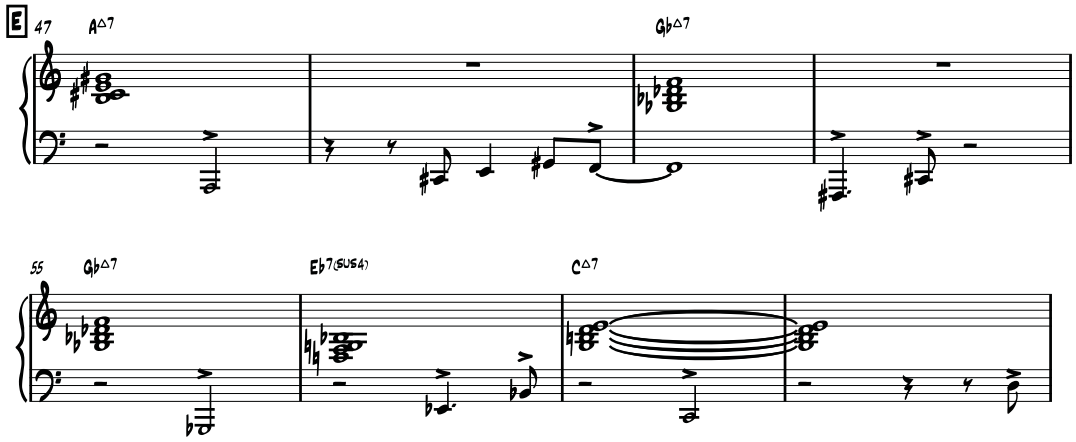


Similar to the compositional device of **dual tonality**, is the use of **dual harmony** Instead of two tonal key centres being used, **dual harmony** is the simultaneous use of two different chords which share the same key centre. This again creates harmonic ambiguity, and this device is demonstrated in Part 7: La Brecaton Minute. On the first beat of section C (see excerpt below), the piano plays a rootless V^7alt chord (F7alt) on the downbeat, whereas the bass and LH piano unison note (Bb), contradict this by inferring the I (i.e. the I and the V of the Bb key centre are played simultaneously). This results in harmonic ambiguity, as the key center or tonality is evident, but the degree is not (i.e. it is unclear as to whether the chord is the tonic or dominant).

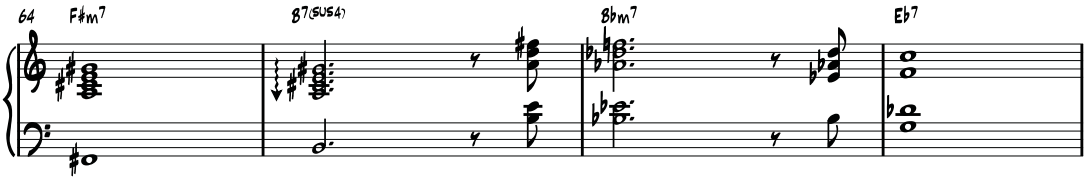


2.2 Harmonic Movement (root movement, substitutions)

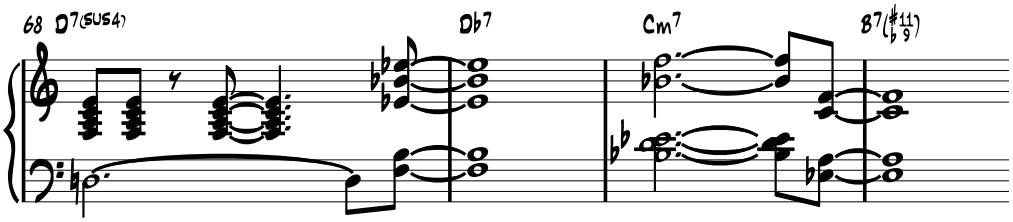
There are a few recurring patterns used in the chord progressions in this piece. These patterns give the harmonic movement a quality which has sense of purpose (i.e. the chord changes sound deliberate), but also has an element of "randomness", or unpredictability as the changes often are unrelated by tonality, or key centre. For example, there is a lot of harmonic movement in minor 3rds used in Part 7: La Brecaton Minute, especially in section F. Mostly this movement uses the same quality of chord (often which are Major 7 chords), therefore this movement is **parallel motion**. These 2 examples both come from the piano part in section E.



There is another pattern set up in the root movement near the end of section E (starting at bar 64). The pattern is: up a 4th, then down a semitone. Again, this following example is taken from the piano part in Section F. If one goes back to the bar before this example (bar 63) the chord is Gmin7, which still fits the repeating pattern.



This pattern is slightly modified in the next 4 bars (bars 68 to 71; see excerpt below), by changing the 4th movement to it's tritone substitute (i.e. descending semitone motion instead of ascending 4ths). However, it still uses the same basic pattern to determine the harmonic movement.



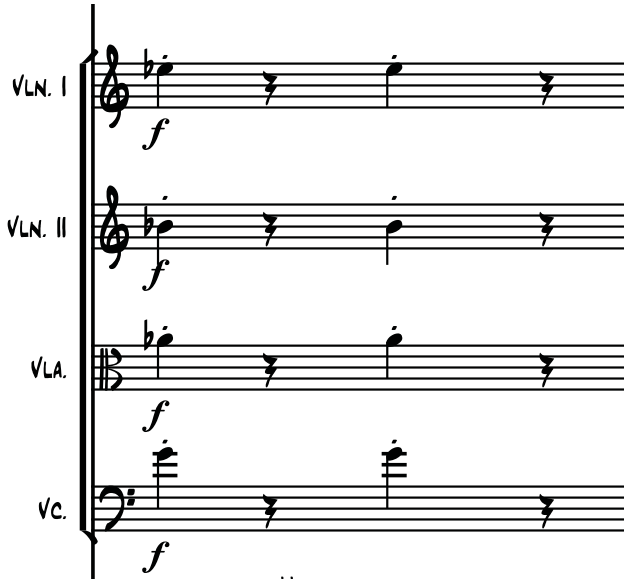
2.3 Chord Qualities

The particular sound of certain chord qualities gives a timbral "character", a concept which is used throughout Part 5: Villa.

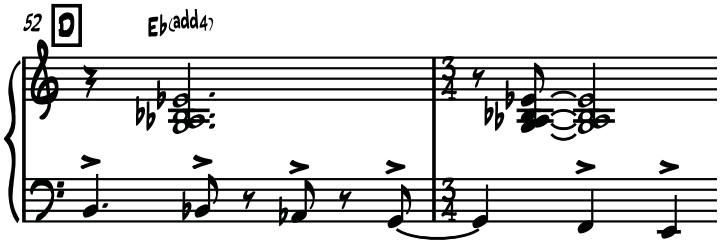
Most of this piece is based around the Eb(add4) voicing, which is comprised of an Eb triad, with an extra semitone cluster created by adding in the 4th. This particular voicing gives the "quality" of the key centre that the piece is composed around. The chord is an integral element of the composition, and its frequent use makes it serve as a feature which provides thematic unity throughout the piece.

The first instance of this Eb(add4) chord being used is in the first bar of the piece, as a sustained RH piano chord (see below).

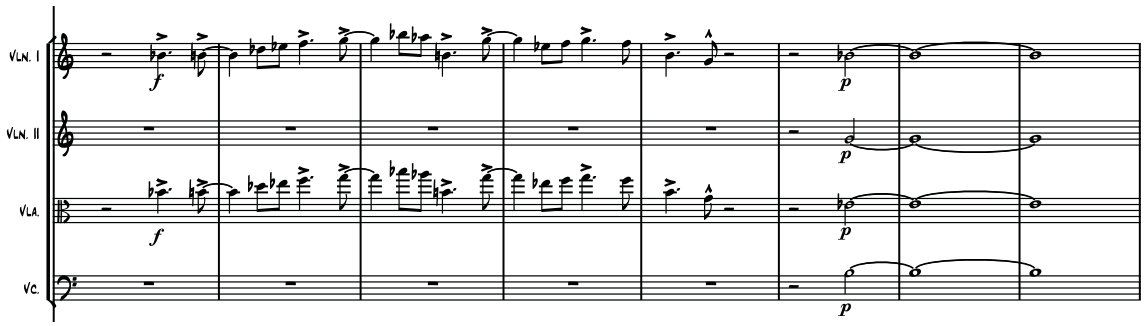
The strings play an inversion of the Eb(add4) chord in section D. They play it as a staccato rhythmic figure, which "answers" the sax melody.



The Eb(add4) chord is again played by the piano at section D, but this time using a different inversion. This adds a new timbral variation on the same basic chord, creating a different "quality" of sound overall in this section.



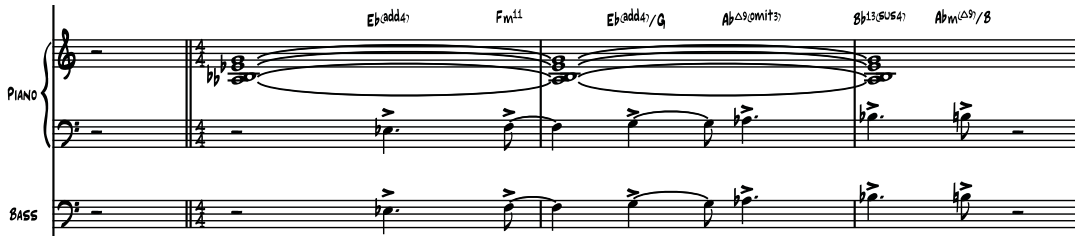
Later on in the piece, the same conceptual idea (of a major triad with a semitone cluster) is used in the string backgrounds in section F. Instead of adding the 4th to the Eb Triad, the b6th is used instead (see excerpt below). This voicing still uses the triad with a semitone cluster sound.



The Eb(add4) chord is very harmonically ambiguous; as the chord is both a Major triad and a Suspended chord (usually chords are one or the other; not both at the same time).

The use of this chord in section A also creates ambiguity of the key centre. There are lots of possible bass notes, and therefore, possible key centres that this chord could be inferring. For example, at the start of section A (see excerpt below), the bass notes and the RH piano chord together create the following chords: Eb(add4), Fmin11,

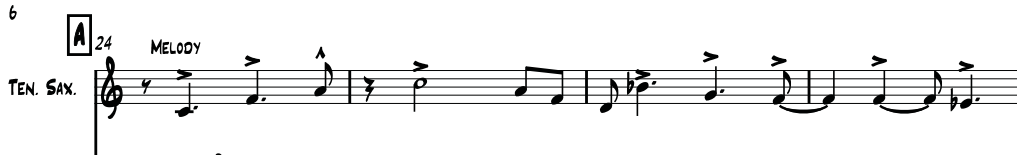
Eb(add4)/G, AbMaj9(omit 3), Bb13(sus4), AbminMaj9/B. The changing notes in the bass line essentially explores the harmonic possibilities and sonorities of the Eb(add4) voicing.



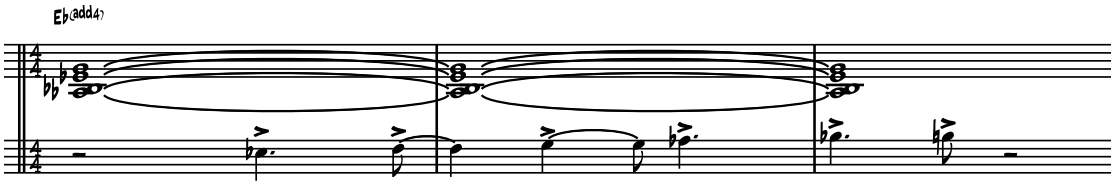
CHAPTER THREE: RHYTHM

3.1 Hemiola/Dual Meters/Dual Rhythmic Subdivisions

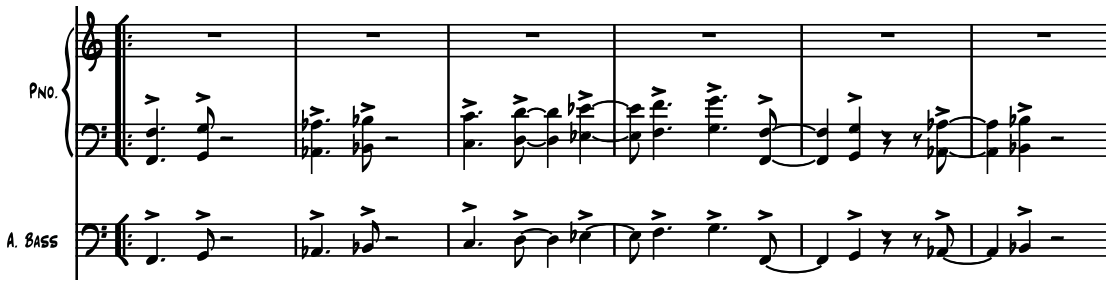
Hemiola is a technique extensively utilized in the XenDen Suite. This device is often present in the melodies, such as in Part 2: Freebie. The main melodic phrase (see below) rhythmically creates a "2 against 3" pattern, implying that another time signature or meter is being used. The **hemiola** used here creates rhythmic ambiguity, by generating conflicting subdivisions (i.e. presenting **dual meters/dual subdivisions** to the listener). This ambiguity is further reinforced by the fact that the melodic phrase starts on an offbeat, resulting in the two different **meters** not synchronizing at the start of the bar. This makes the opposing **meters** seem less compatible with each other. Because they do not line up at the start of the phrase, they don't initially appear to work together. One can see that the **hemiola** is only used for short periods of time before switching back to the original **rhythmic subdivision**, or **meter**.



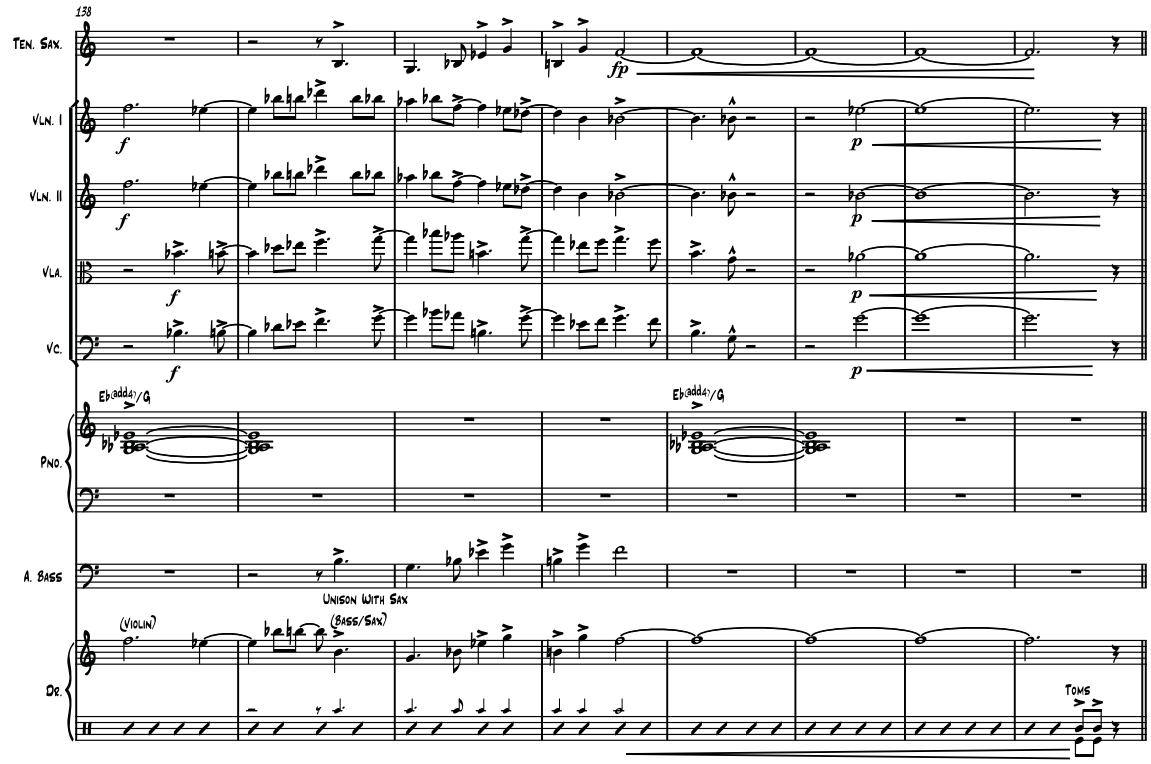
The **hemiola** device is also used in Part 5: Villa. Lots of the phrases in this piece (melodies, bass lines etc.) are based around the rhythmic subdivision of a dotted crotchet. In the first four bars of section A (see excerpt below), the phrases are based around dotted crotchets. The quarter note pulse (of the 4/4 bars) and the dotted crotchet bass line creates a 3 over 4 **hemiola**.



This idea can also be seen in the bass line/LH piano unison part at section G (starting in the 3rd bar of the phrase below).

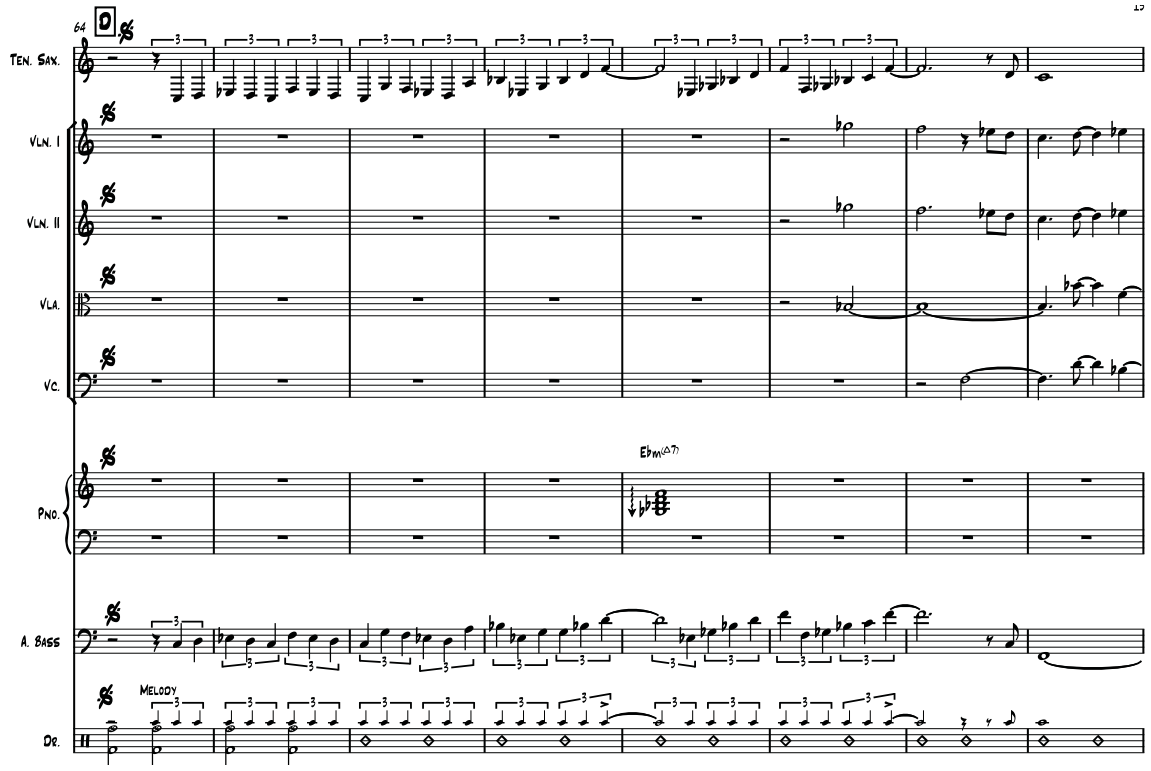


There are areas in this piece where this **hemiola** device is integrated more thoroughly into the piece, by using the whole ensemble to play the rhythms that suggest a different **meter**. The harmonic movement follows this same **rhythmic subdivision**, again reinforcing the **hemiola**. This excerpt is taken from the last eight bars of the section F.



3.2 Change in Rhythmic Subdivision

The concept of **hemiola** (implied **meter** or **rhythmic subdivision**) is further developed in section D of Part 2: Freebie (see excerpt below), by changing the **rhythmic subdivision**. The drum groove switches from a fast swing to a 6/8 Afro Cuban feel, but doesn't change **meter** (i.e. stays in 4/4). Instead, the main **rhythmic subdivision** changes from crotchets (in the 4/4 swing feel), to crotchet triplets (in the 6/8 afro Cuban feel). This is effectively the same use of **dual meters/subdivisions** as the **hemiola**, but instead of implying the new **rhythmic subdivision** with just one instrument, it is embraced by the entire jazz quartet, until the strings come in playing phrases that are clearly in 4/4. This shows that the new 6/8 Afro Cuban feel is just superimposed on the 4/4 **meter**, rather than changing to 6/8 (as would be the case in a **metric modulation**).



The idea of alternate **rhythic subdivisions** and **meters** being implimented and changing between them is also prevalent in Part 6: The Scotsman's Waltz. The melody frequently alternates between using the quaver quadruplets/quaver triplets and quavers as the main **rhythmic subdivision**. The different **subdivisions** being used imply different **meters**: quaver triplets imply 9/8, and quaver quadruplets imply either 9/8 or 2/4, whereas the crotchets and quavers imply 3/4.

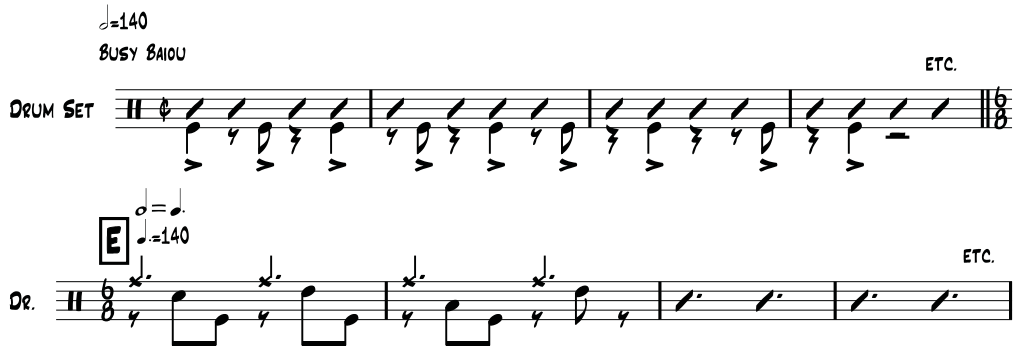
The walking bass line uses mainly crotchets (implying 3/4), and strings chords often use dotted crotchets (implying 2/4 or 6/8).

This sensation of switching (or hinting at switching) between **duple meter** (2/4 or 6/8) and **triple meter** (3/4 or 9/8) through the use of alternating **rhythmic subdivisions** is an effective compositional device used to add interest and variety to the piece. The indistinct time signature (or rhythmic ambiguity) means the listener is hearing the music simultaneously in two ways (in **duple** and **triple meter**).

Note: this researcher decided it was best to write this piece in 3/4 instead of the above mentioned **meters**, firstly because it is a waltz (which is typically 3/4), and also for facilitating the reading for the musicians involved in playing the transcription (3/4 is easier to read than 9/8 for instance, as there will be less information per bar).

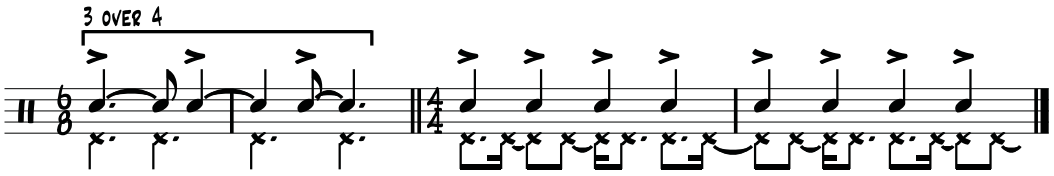
3.3 Metric Modulation

Metric Modulation is a device used in Part 8: Finale, as a way of transitioning between the different feels, **meters** and tempos used in the sections of the piece. The first modulation changes from 2/4 to 6/8 (between the Part 5: Villa section and the Part 7: La Brecaton Minute section), as can be seen in the example below. This **metric modulation** is a direct relationship between the old minim and the new dotted crotchet.

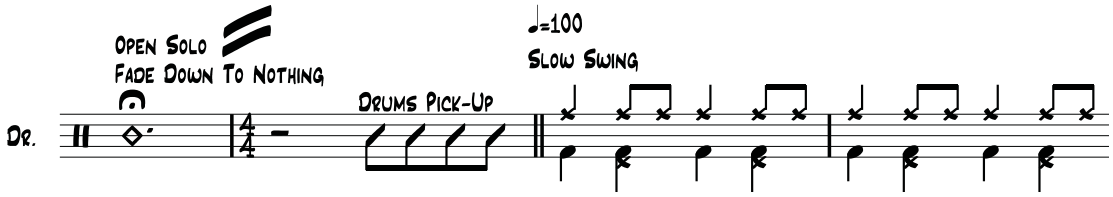


The next **metric modulation** is more complex, and goes between the La Brecaton Minute section (section E) and the Scotsman's Waltz section (section F). The drums hint at this new modulation in section E by playing 3 over 4 rhythms (e.g. subdividing using even multiples of quavers, i.e. crotchets or minims, gives a 3 over 4 polyrhythm) over the 6/8 bars, which becomes the quavers in the new 4/4 tempo. See the example below, which is not directly from the drum part, rather it has been

written as a guide for demonstrating how this modulation works:

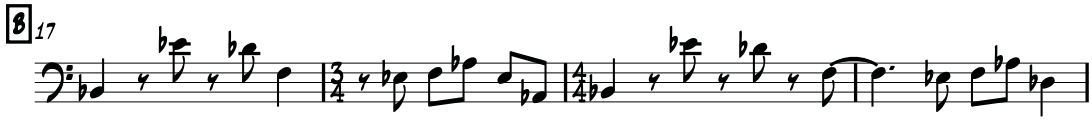


The new 4/4 tempo is brought in by the drums after a fermata, which makes the transition easier for the musicians performing it. An excerpt from the drum part (in the transition between the Part 7: La Brecaton Minute and Part 6: The Scotsman's Waltz sections) can be seen here:



3.4 Uncommon Phrase Lengths

The use of unusual, or **uncommon phrase lengths** in Part 7: La Brecaton Minute is a device that is fundamental to the composition (i.e. the main phrase that the piece is based around is the bass line used first at Section A; see excerpt below). The **uncommon phrase length** (in this case, a 15 beat repeated phrase) used in this motif creates interest for the listener, as it is unexpected and unusual. Roberts uses changing **meter** to express this.



CHAPTER FOUR: MELODY

4.1 Melodic Instrumentation/Orchestration

The main melody instrument used in the suite is the saxophone (tenor and soprano), which features Roberts as the primary instrumental voice, soloist as well as composer and arranger. There are instances in which the sax melody is strengthened by playing it in unison with another instrument, most often the piano (e.g. section A of Part 4: Memorialisation, section C of Part 2: Freebie, section B of Part 7: La Brecaton Minute). Other instruments commonly used to play the melody in unison with the sax are the 1st Violin (e.g. section J of Part 7: La Brecaton Minute, last 8 bars of section D in Part 1: Tebrocnala), the viola (e.g. sections A and B of Part 5: Villa), or even the whole string section (e.g. section H of Part 2: Freebie, section D of Part 8: Finale, section E of Part 3: Feb 19).

When the saxophone is not playing the melody, the viola is usually given the melodic role (e.g. sections A and B of Part 3: Feb 19, section C of Part 4: Memorialisation, counterlines in section A and B of Part 5: Villa, etc.).

When the string section play in duophonic harmony (as opposed to the usual 4-part harmony), usually the 1st and 2nd violin play in unison, and the viola and cello play the other part in unison (e.g. 5th bar of section B in Part 7: La Brecaton Minute, 9th and 10th bar of section E in Part 2: Freebie, 19th bar of section C in Part 6: The Scotsman's Waltz). Occasionally this pairing is changed to 1st violin and viola vs. 2nd violin and cello (e.g. in section J of Part 7: La Brecaton Minute). This alternative pairing of instruments gives a different timbre, and is generally used in octaves in

order to better work with the ranges of the instruments (which also gives a thicker, fuller sound than using duophonic harmony in unison).

The left hand piano and bass often are used together to play phrases in unison (e.g. section A of Part 5: Villa, section E of Part 7: La Brecaton Minute, last 2 bars of section A in Part 2: Freebie).

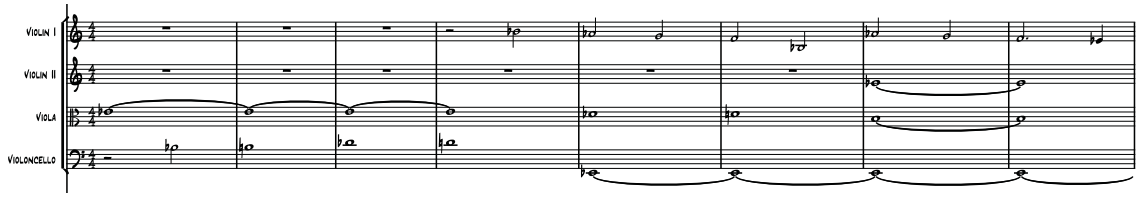
In both Part 6: The Scotsman's Waltz and Part 7: La Brecaton Minute, additional instruments are combined with the double quartet. These new instruments add another element of timbral variety to the compositions, and add interest by bringing new sounds and instrumental roles to the ensemble.
In Part 6: The Scotsman's Waltz, the melody is played in unison or an octave apart by three instruments: concert flute, alto flute and female voice (singing just vowel sounds, i.e. without lyrics). This 3-part unison acts as the alternative melodic instrument to the saxophone (who initially states the melody at section A).
The bass clarinet is used in both Part 6: The Scotsman's Waltz and Part 7: La Brecaton Minute, and it's role is similar in both instances. It is mainly used to double the bass line (e.g. section A of Part 6: The Scotsman's Waltz, and section J of Part 7: La Brecaton Minute), or as an independent voiceleading harmony line (e.g. the start of section D in Part 6: La Brecaton Minute).

4.2 Use of independent/contrapuntal lines (oblique/parallel motion)

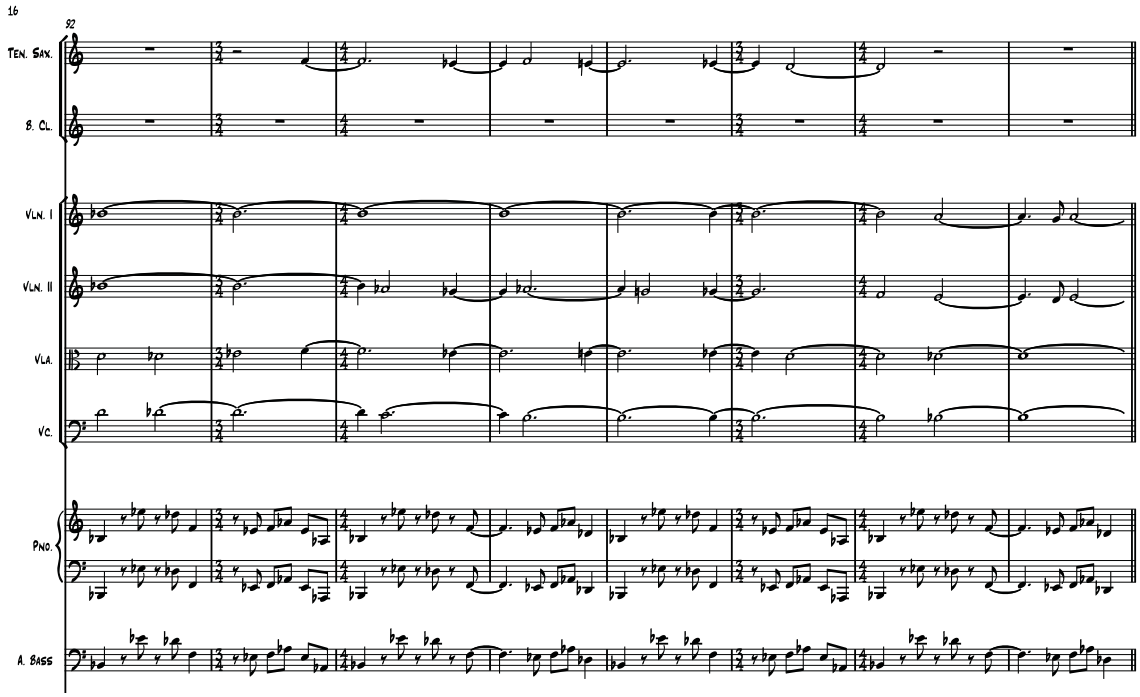
There are many example of **oblique motion** being used in the suite, particularly in the string parts**.** This device creates harmonic movement without changing the whole chord (similar to the idea of voiceleading to keep connection and similarity

between different chords, i.e. avoiding random chord movement).

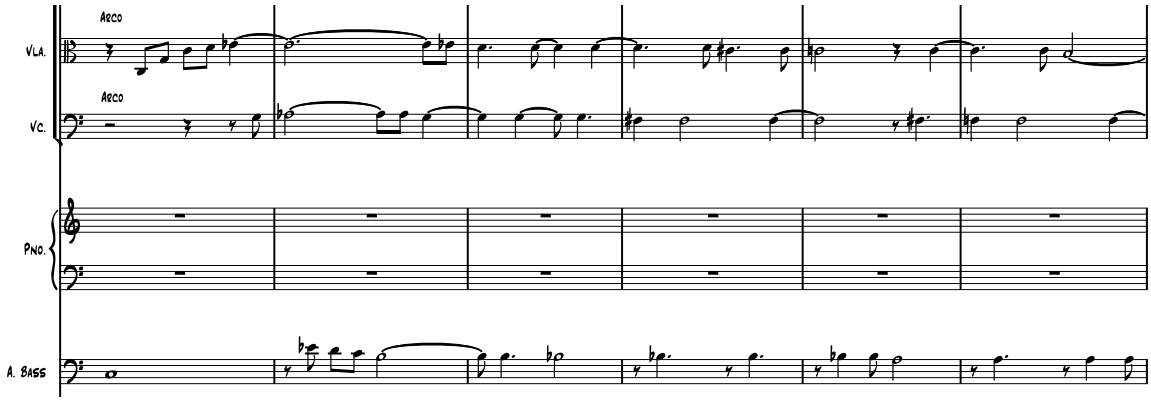
An example of this is at the beginning of Part 6: The Scotsman's Waltz, in the string quartet introduction (see excerpt below). In the first part of this introduction, the device of **oblique motion** is used to strengthen, or reinforce the sound of the moving parts. As there is generally only one moving part (i.e. part that changes note) at a time, the movement is much more audible and obvious to the listener.



Oblique motion also used by the strings and sax in Part 7: La Brecaton Minute, in the second half of section G (see excerpt below). The motion in this example mostly works in pairs; i.e. two different instrumental parts move together while the others sustain. The pairs of instrumental parts descend in either semitones or tone intervals, which creates an interesting effect of rapidly changing chord quality (i.e. the **oblique motion** essentially voiceleads down through different qualities of chord over the Bb7(#9) tonality, which is outlined by the bass/piano unison line).



Another example of **oblique motion** being used in the strings is in section C of Part 4: Memorialisation (see example below). This section mainly features just 3 voices: the viola, cello and bass. The **oblique motion** is cleverly arranged, and creates the overall rhythmic effect of almost every quaver in each bar being played (by one of the 3 parts). The bass line slowly descends during this section, creating a lot of harmonic motion (ie. by creating a chord change at least once per bar).



4.3 Melodic use of Intervals/Scale Degrees

There is a distinctive use of certain **intervals** and **scale degrees** for creating **tension/release** (i.e. **dissonance/consonance**) in the melodies of the XenDen Suite. These intervals are often used to outline/contrast the difference in character of various harmonic degrees, often between an **extension** (or **alteration**) and a **scale degree**. This method of intervallic analysis (and their relative inversions) is similar to that used by Mark Levine in his book 'The Jazz Theory Book'.[14]

Commonly used **tension/release scale degrees** used are:

- ♮3rd and #9th
- ♮5th and b13th

[14] Levine. *The Jazz Theory Book*. pp 3-12

- ♮3rd and ♮4th (although these are unaltered degrees of the scale, this intervallic relationship still creates tension, as their use together on a Major chord creates a **dissonance** from the minor 9th interval)
- ♯11th and♮5th
- b9th and ♮6th
- b9th and ♮1st

The **tension/release** between these **scale degrees** is most often created using these **intervals**:

- Semitone
- Augmented 5th/Minor 6th
- Major 7th
- Minor 9th

Note: The intervals listed are obviously present throughout the XenDen Suite (as all music is made up of intervals). The reason for listing these particular examples is due to their prevalence in the music, being used as devices to create **tension/release** through extensions and alterations (i.e. not just to navigate the harmony **consonantly**). Instead, this list is created with the intention of discovering common harmonic/melodic trends in the melodies of the XenDen Suite.

Semitone

Part 1: Tebrocnala: 5th bar of B, between ♭9 and ♮1.

Part 2: Freebie: 7th bar of section B, between ♮3 and ♯9. In the 7th and 8th bars of section C, between ♮3 and ♯9, then the ♯11 and♮5. In the 6th bar of section D, between ♮9 and ♭3.

Part 4: Memorialisation: 3rd bar of D, between ♮4 and ♮3.

Part 5: Villa: 3rd and 4th bars of section A, between ♮5 and ♭6. Also used in the 1st bar of D, again between ♮5 and ♭6.

Augmented 5th/Minor 6th

Part 1: Tebrocnala: Bars 14 and 15, between ♭9 and the ♮6 (but this could be also be regarded as harmonically anticipating the ♮3 of the I chord).

Part 5: Freebie: This interval is used a lot in the sax/bass unison section, e.g. in the 9th and 10th bars of this section.

Part 6: The Scotsman's Waltz: 12th bar of section A, between the ♮1 and ♭13.

Major 7th

Part 1: Tebrocnala: Used between bars 4 and 5. If we consider this to be harmonic anticipation, then this interval is between the #9 and the ♮9.

Part 2: Freebie: 7th and 8th bars of section C. If we consider this to be harmonic anticipation, then these intervals are used between the ♮3 and the #9, then between the ♮5 and the #11.

Part 4: Memorialisation: 2nd bar of Section A, between the #11 and the ♮5.

Part 7: La Brecaton Minute: 5th bar of E, between ♮3 and the ♮9.

Minor 9th

Part 1: Tebrocnala: 4th and 5th bars of B. If we regard this interval as being an example of harmonic anticipation, then this intervallic jump contrasts the ♮1 with the ♭9.

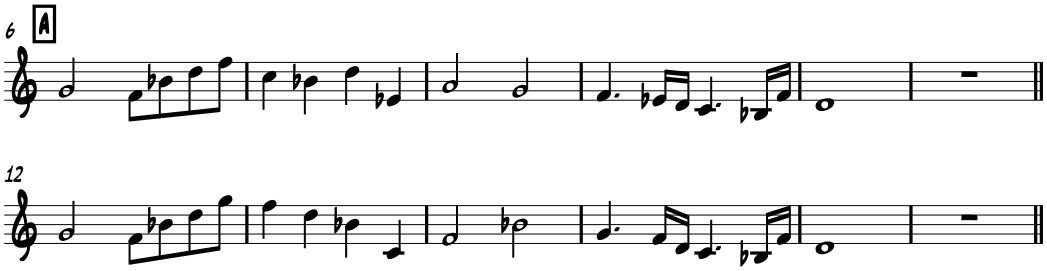
Part 3: Feb 19: 1st bar of section E, between the ♭13 and the ♮5.

This **melodic use of intervals** is also prevalent in several of Troy Roberts' solos, i.e. in keeping with the character of the tune he improvises appropriately using the same sorts of intervallic contrasts. For example, in the sax solo on Part 7: La Brecaton Minute, Roberts contrasts the ♮3 and #9 in the same way it is featured in the melody (the sound of the Bb7(#9) chord used in the main section of the melody). Also, in the solo over section G of Part 5: Villa, Troy Roberts contrasts the sound of the ♮5 and b6 (harmonic generalization of F Mixolydian b6), in the same way it is used melodically throughout the piece (e.g. first 4 bars of melody). In the second section of the solo in Part 4: Memorialisation (over D7(b9) concert) the phrases often contrast the sounds of the ♮3 and ♯9. This highlights the quality of the altered dominant sound, and creates a lift in intensity. This chord is not featured in the piece before the solo, but is used as the climax (with the harmonic conflict of the altered dominant sound increasing the intensity created by the rhythm section).

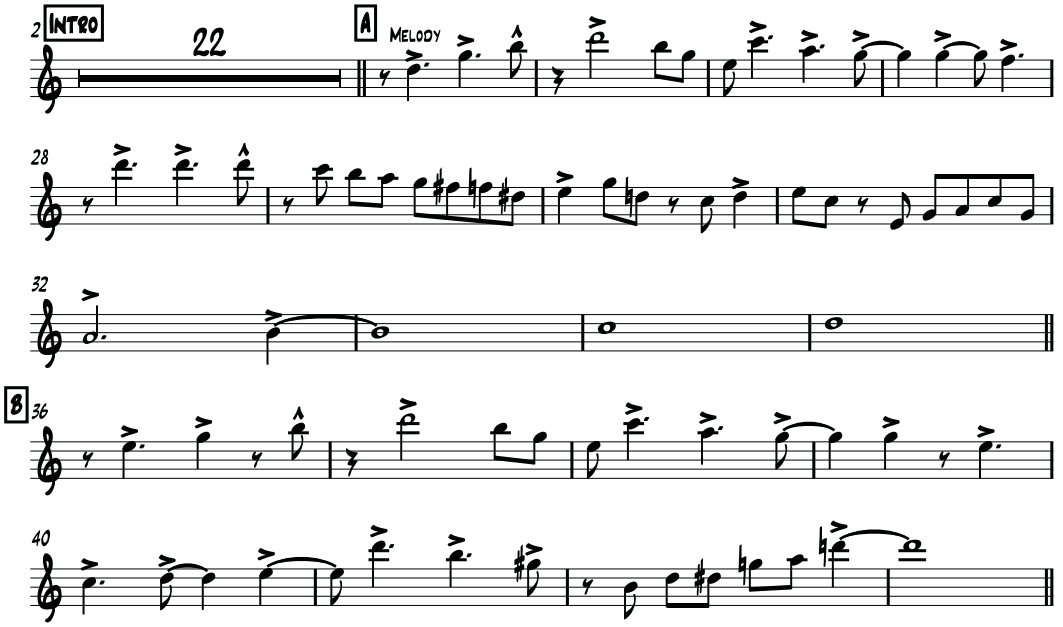
4.4 Melodic Development

There are many ways in which the device of **melodic development** is used in the suite, not just in the melody, but for backgrounds and harmony parts also.
Some of the simplest examples of this are prevalent in the sax melodies of Part 2: Freebie, and Part 4: Memorialisation. Both melodies use the same format; start with a phrase, then reiterate the first part of the phrase, but this time change or develop

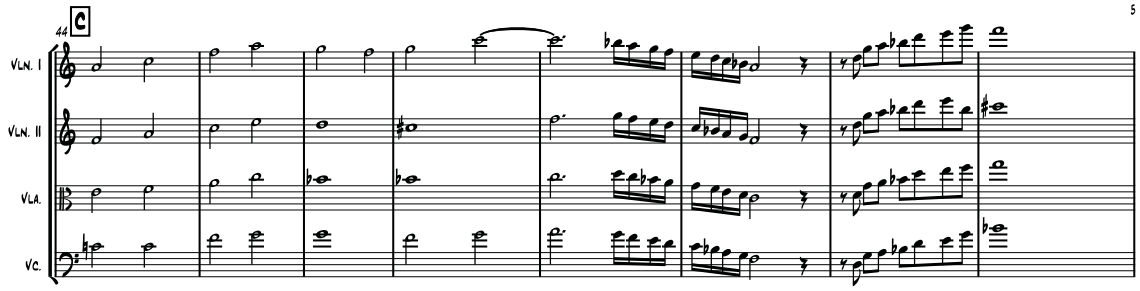
the end. This creates a "question and answer" effect; by using the same material again the listener is able to recognize, and therefore understand and relate to the music more easily. The **melodic development** (altering the end of the phrase) device is a way of making the "question and answer" phrases different to one another, but compatible (i.e. there is a relationship between the two phrases; giving each other more purpose and meaning). This can be seen in first 8 bars of the melody of Part 4: Memorialisation (see below).



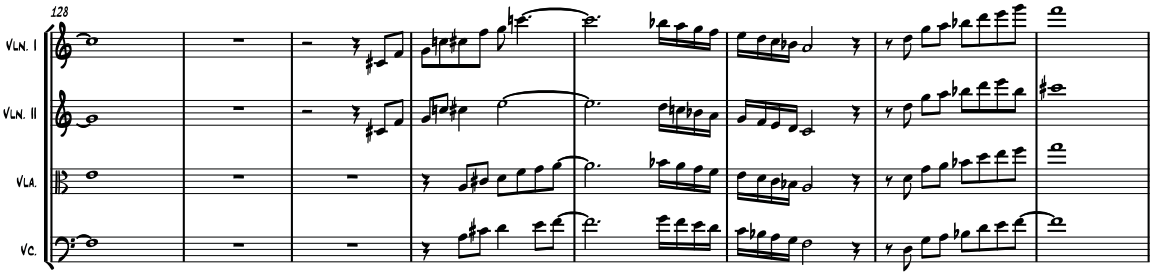
The same technique is employed in the same way in the melody of Part 2: Freebie, but over a larger scale (i.e. the phrases are longer). One can see the same basic beginning of the melody is used in section A and section B, but from the 5th bar onwards, they are quite different (i.e. the original phrase has been developed).



The **melodic development** is used in more subtle ways, such as in the string backgrounds in the solo section of Part 2: Freebie. Again, old material is reused in a different context, with some development. Here is the phrase the strings play in section C:



This material is used again, but developed to take the form of backgrounds in the solo section. The half notes used at the start of the original phrase are omitted (presumably to leave more space for the soloist), instead the line leading up to the high chord (shown at the start of the 5th bar in the above example) is condensed into an eighth-note run (with some note changes). The excerpt below shows the phrase as it exists in the solo section.



Melodic development is a fundamental technique or device used in the main theme of Part 3: Feb 19 (i.e. sections A and B). The main theme (played by the strings, featuring the viola as the main solo voice) has 3 components, which are:

The main theme at the beginning of the piece has 3 components:

1. Pizzicato notes (which are played by the cello).
2. Melodic statement played by the viola (the main melody instrument in this piece), initially 2½ bars long.
3. Sustained note, initially played just by the viola.

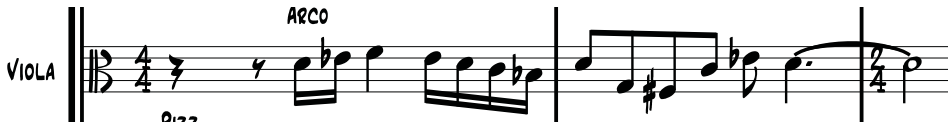
All of these components are **developed** as the theme progresses, mostly by the use of **expansion** (of instrumentation, harmonic density and length):

1. The pizzicato notes start off with just the cello. This is developed with each repetition: upon the first repeat of the theme all the instrumentation is expanded (all 4 strings play a note), and then the next time the harmonic density is increased to a 5-note voicing (which is achieved by the viola playing a double stop).
2. The viola's melodic statement is 2½ bars long, which remains unchanged for the first repetition. The next repetition is then expanded to become 4½ bars (and is also up an octave). After this, the following statement remains the same length (again 4½ bars long), but it has slight variations to the melody and rhythm (using semiquavers rather than quaver triplets), but overall has the same basic contour. After this, the next repetition is again expanded to 7½ bars. Again, this version has more changes to the melody (rhythmic and notes) but uses the same overall contour.
3. The sustained note is initially just a single note held by the viola for 3½ beats. After the first unchanged repetition, this component features development, through expansion (the sustained note is held longer with each subsequent repetition) and increase in harmonic density (going from a single note, to 2, to 3, to 4). The increase in harmonic density increases the tension, as the

added voices are either a semitone or a tone apart. The resulting voicing is more clashy/dissonant with each added note, and with the expansion in instrumentation (more instruments playing with each repetition) causing a dynamic increase, and the resulting effect is more intensity and tension with each development.

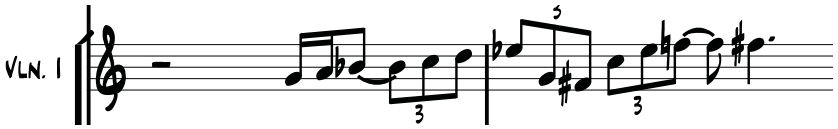
The use of **melodic development** is also used throughout Part 3: Feb 19 and Part 4: Memorialisation. Parts 3 and 4 are intended to operate as more of a singular unit than their individual titles would suggest; as Roberts describes in the CD liner notes[16]: *"Parts 3 and 4 are intended to portray the sequence of emotions on the morning I received the call informing me of Alan's tragic and untimely death (part 3, Feb 19), and at his memorial service (part 4, Memorialisation)."* The connection or relationship between these two pieces is somewhat difficult to discern, but there is some subtle use of **melodic development** that can be seen to provide correlation between them.

Also, the basic viola melody in Part 3 (first stated in section A) alludes to the string backgrounds used in Part 4 (see excerpts below). Here is the viola melody as it is used in Part 3:



Here is the **development** of this basic melodic phrase, as it is used as the string backgrounds in the solo section of Part 4:

[16] Troy Roberts. *The XenDen Suite*. Troy Roberts, CD Baby.com/Independent, 1998 (liner notes).



Other connections between the two pieces can be seen in the use of **tonality**: Part 3 is based in the key of Bb Major, and Part 4 is in the relative minor key of G minor. Part 3 ends on a unison G note (played by the entire ensemble), and this essentially "picks up where it left off", by starting Part 4 in a G **tonality** (G minor).

CHAPTER FIVE: GENRE

5.1 Genre

The music is composed specifically for the double quartet (i.e. jazz quartet and string quartet), and could not be performed without this particular instrumentation (without adaptation or arrangement). The music has elements that are distinctly jazz influenced (i.e. swing, improvisation, strophic form[17], use of chords commonly found in jazz), but also draws on influences and techniques/devices that stem from the conventions commonly used in classical music (such as perfect/plagal cadences, string quartet instrumentation, sonata form[18] etc.).

Note: Classical Music is a "blanket" term, which will henceforth be used to refer to the Western Art Music spanning from 1600 to the present (including music from the Renaissance, Baroque, Classical, Romantic and Contemporary periods), as a means of facilitating the description.

At times he music in the XenDen Suite seems to be solely jazz; i.e. without any classical music influence. This is often when just the jazz quartet are playing, for example in the piano solo in Part 2: Freebie. Other times the music seems to be purely classical music, and again this often is when just the string quartet are playing (e.g. introduction to Part 6: The Scotsman's Waltz). However, the vast majority of the material in the suite uses both quartets together (the number of bars of music

---

[17] The New Grove Dictionary of Jazz. 'Forms: Structures, Techniques and Procedures'. London, MacMillan Press Limited, 2001. Volume One A-K, Edited by Barry Kernfeld. pp 396

[18] G. M Tucker and Nicholas Temperley. Oxford Music Online, The Oxford Companion to Music. 'Sonata Form'. Available from http://www.oxfordmusiconline.com, last accessed 1/12/11.

composed for both quartets far exceeds the number for either quartet by themselves, see Appendix A6), and integrates characteristics of both **genres**.

The incorporation of the classical and jazz elements in the music is not always equally distributed, i.e. sometimes there are elements of both **genres** present, but one is more heavily favoured than the other. An example of jazz being favoured is in the Part 2: Freebie, the material of which is mostly unchanged jazz with the addition of strings (see Appendix A1). There are classical elements used, such as the basic Sonata Form (see section 7.2), but otherwise the music is mostly jazz influenced. An example of classical music being more heavily favoured would be from the 9th bar of E in Part 6: The Scotsman's Waltz to the end. The music here is written for the unaccompanied string quartet in a chamber music style (i.e. favours the classical side), but the addition of the saxophone improvising in a jazz style does add some jazz influence.

Where the music is incorporated relatively equally (i.e. at the end of section C in Part 3: Feb 19, the harmony uses both typical classical cadences and jazz chords), the genre becomes more like "Third Stream".[19] This is a term first used by Gunther Schuller, used to describe music that combines and integrates elements of both jazz and classical music equally (i.e. essentially a "hybrid" **genre**).

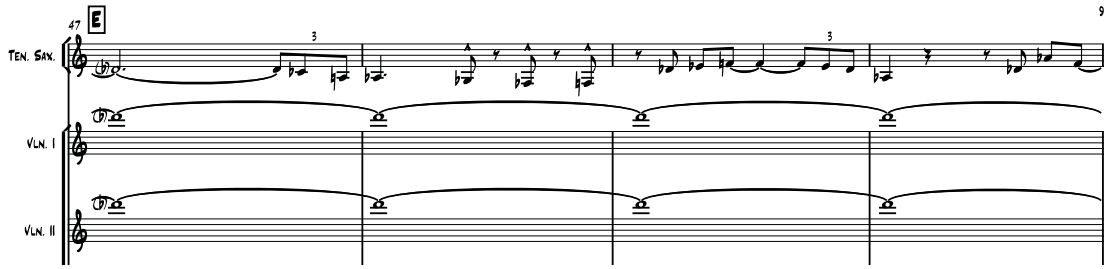
[19]Gunther Schuller. *Musings: The Musical Worlds of Gunther Schuller, a Collection of his Writings*. New York, Da Capo Press, 1999. pp 114-118

CHAPTER SIX: INSTRUMENTATION

6.1 Instrumental Arrangement in relation to Range/Register

The arrangement of the string section often favours their lower registers, frequently going down to the lowest notes of the various instruments. There is not very much high register used in the violin parts; instead Roberts has opted for using the lower register which has a richer sound, that is more conducive to blending (within the section and ensemble).

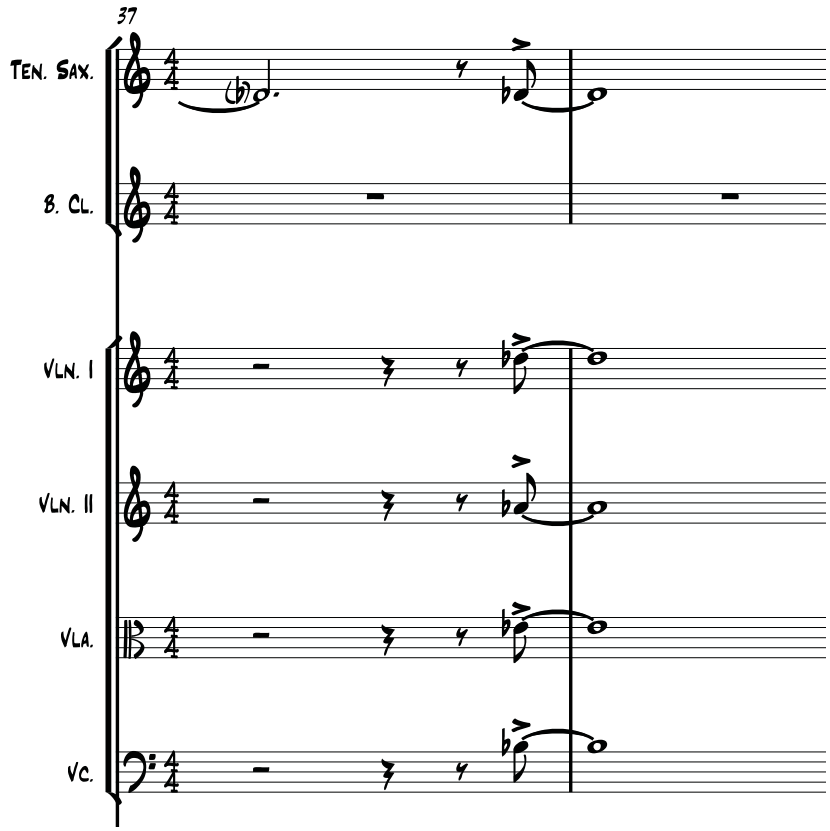
Some exceptions to this general rule are when the high register is used as an effect, e.g. the two violins sustain a high Db in section E of Part 7: La Brecaton Minute (see excerpt below).



This sustained tone is much higher than the rest of the ensemble at this point, and acts more as a monophonic pad which voiceleads through the harmony as it changes. The rest of the ensemble contrasts this with a more spacious role; they play shorter fragmented phrases that use space in between. The use of strings to play sustained pads is a technique that is common throughout the album, but usually as a section (as opposed to the monophonic pad in the above example).

The use of the lower range of the strings may be a by-product of the arranging restrictions of this particular instrumentation (rather than a deliberate compositional decision by Roberts). The tenor saxophone (and sometimes soprano

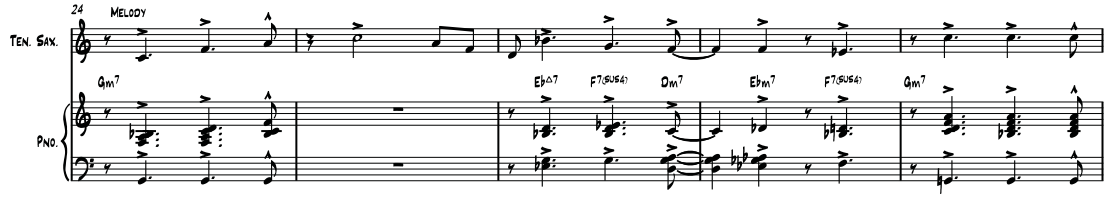
saxophone) is the main melody instrument in the ensemble, and the average range of this is about the same as the cello (i.e. lower than the violin and viola). As standard jazz arranging practice is to voice the melody as the highest note[20], this places constrictions on the range in which there is room for all five voices (sax and strings) to be voiced in a 5 part chord. There are some situations in which the other voices go higher than the melody note e.g. the last 2 bars of section C in Part 7: La Brecaton Minute:



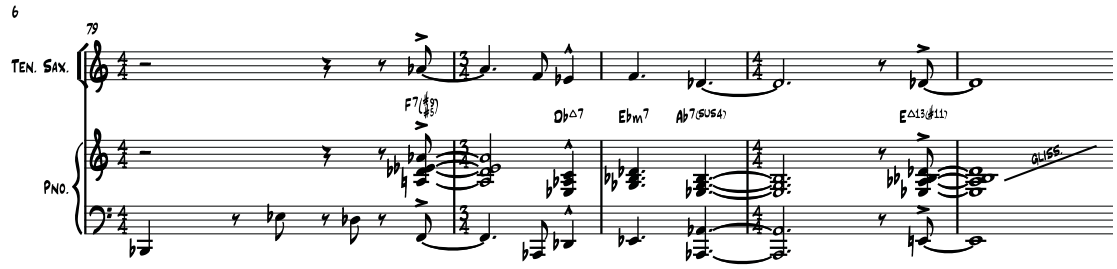
There are 3 voices (Violin 1, 2 and Viola) all playing higher than the melody, but this is worked around by doubling the melody note an octave higher (violin 1's part). This strengthens the melody enough to mean that it isn't lost amongst the other voices.

[20] Bill Dobbins. *Jazz Arranging and Composing: A Linear Approach*. Rottenburg, Advance Music, 1986. pp 11-23

This system of voicing below the melody note also affects the piano playing on the album. The pianist's role in this ensemble is mostly comping, and again the restriction of the relatively low tenor saxophone range means the comping is usually in quite a low register (to avoid playing higher than the melody note). For example, in Part 2: Freebie the piano comping on the hits of the main melody is usually based a third below the melody. See excerpt below (taken from the beginning of Section A):



Sometimes the piano doubles the melody note by voicing it at the top of the chord. This helps to strengthen the sound of the melody by doubling the **orchestral weight**, which makes it more present in the overall mix (similar to the way the soprano and piano play the melody to Part 4: Memorialisation in unison to strengthen the sound). This technique is used the last 4 bars of section F of Part 7: La Brecaton Minute (see excerpt below). The F7(#5#9) chord and the EMaj13(#11) chord both double the melody note at the top of the voicing. The other chords in this example (DbMaj7, Ebmin7 and Ab7sus4) all feature the same technique as mentioned previously, i.e. voiced a 3rd below the melody. It seems as if the use of a doubled melody note is a technique reserved for more impact, as in this example it is only used on the chords that are more heavily accented (and more prominent in the context of the song).

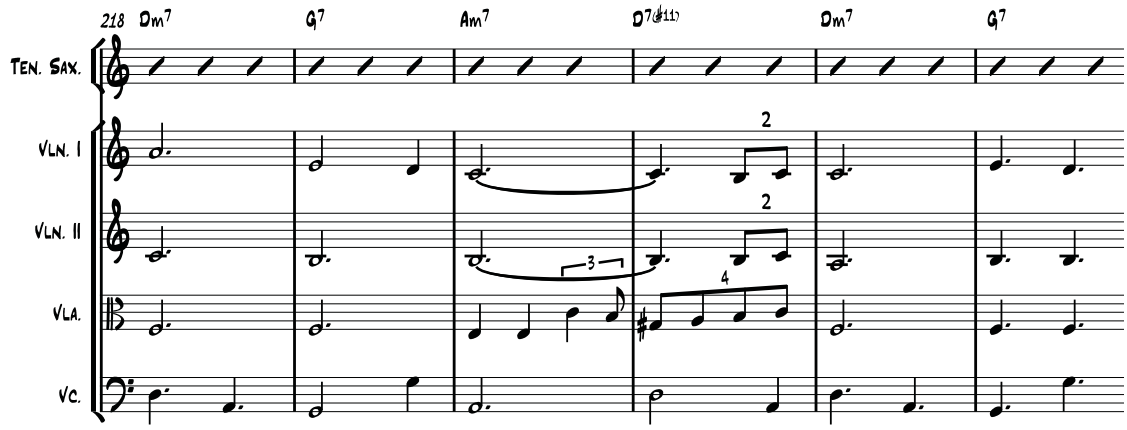


6.2 Instrumental Specific Voicing

The voicing of chords within the string section is generally quite straightforward. Where the strings are functioning as an accompanying section (i.e. mostly when they are being used with the rest of the ensemble), the chords are most often a direct translation of 4 note jazz piano voicings. Interestingly, Sammy Nestico suggests (in his book "The Complete Arranger"[21]) that this type of voicing (which he refers to as "a closed, saxophone-type voicing"; essentially the same as 4 note piano voicings) is not the best use of the string section, as it sounds "meager".

One type of voicing used in the suite is **root position 4 note voicings**. These are often (but not always; see backgrounds in the solo section of Part 1: Tebrocnala) used when the string section is playing unaccompanied, as there is no bass note provided. An example of these unaccompanied **root position 4 note voicings** can be seen at the end of Part 6: The Scotsman's Waltz (see excerpt below).

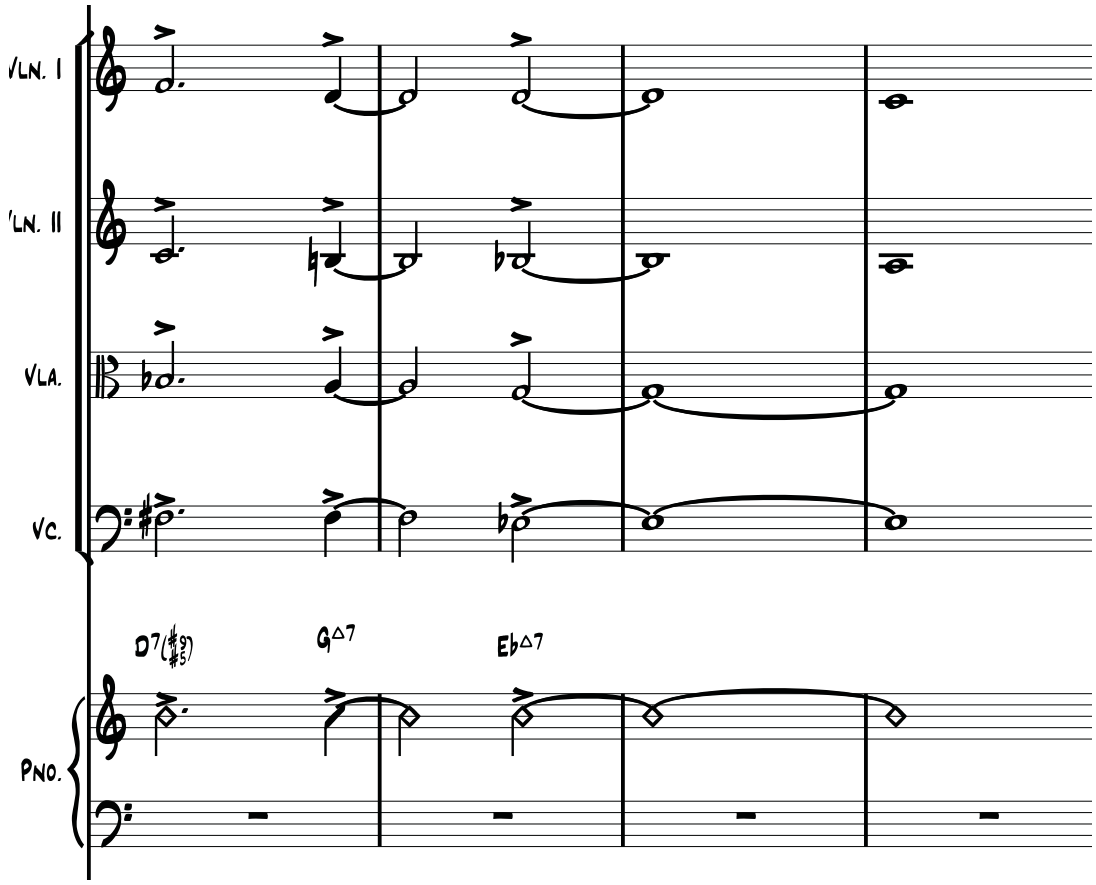
[21] Sammy Nestico. *The Complete Arranger*. California, Fenwood Music Co., 1993. pp 121-141



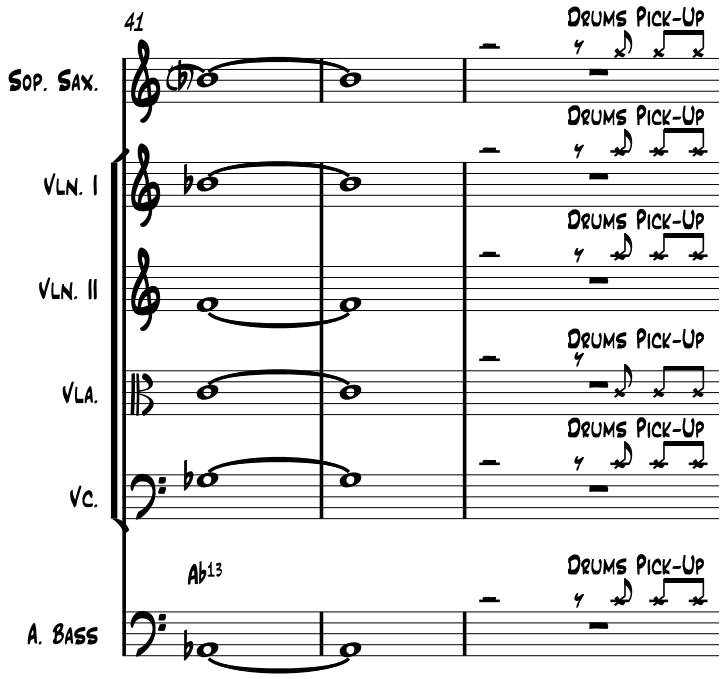
Rootless 4 note voicings are another commonly used type of string voicing. Often these chords are **A and B rootless voicings** (**A voicings** from lowest note to highest: 3rd, 5th/6th, 7th, 9th. **B voicings** from lowest note to highest: 7th, 9th, 3rd, 5th/6th as defined by Dan Haerle's book, "The Jazz Language"[22]). The string chords often utilize basic voiceleading to follow the harmony; similar to the way a pianist would voicelead one-handed 4-note chords.

These are most often used when the string section is playing with the rest of the ensemble (and the bass note is provided). This example below is taken from section F of Part 2: Freebie.

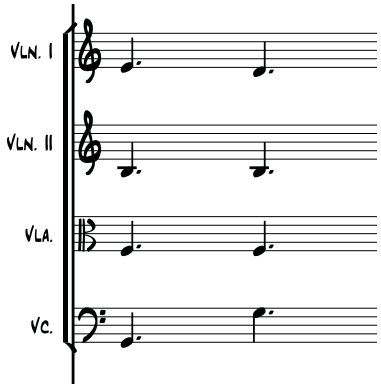
[22] Dan Haerle. *The Jazz Language: A Theory Text for Jazz Composition and Improvisation*. California, Alfred Publishing Co. (Originally Warner Bros. Publications), 1980. pp 24-25



Other types of string voicings that are translated from piano chords are **quartal voicings** (i.e. based on 4th intervals). An example of this in Part 4: Memorialisation is at the end of section C (see excerpt below).

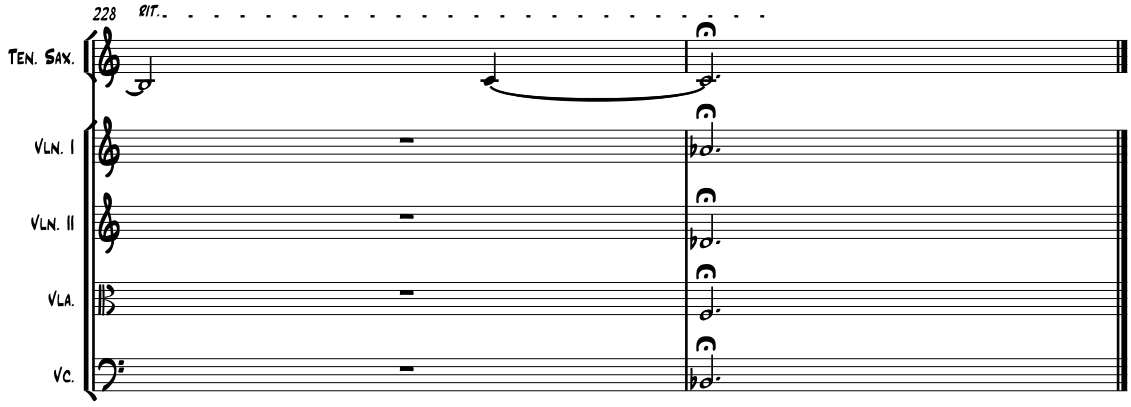


Another example of **quartal voicings** being used in the strings is in the 34th bar of section E in Part 6: The Scotsman's Waltz (see excerpt below). At this point in the music, the string quartet is the only part of the ensemble accompanying the sax, and therefore they have to take a different approach (i.e. the arrangement is restricted to using **root position voicings**, with the bass note being played by the cello). The **quartal voicing** used here works well to provide a rich, full sound within the string quartet.



Quintal voicings are used occasionally in the string quartet, such as the final chord of Part 6: The Scotsman's Waltz (see excerpt below). The chord is a Bbmin9 at this

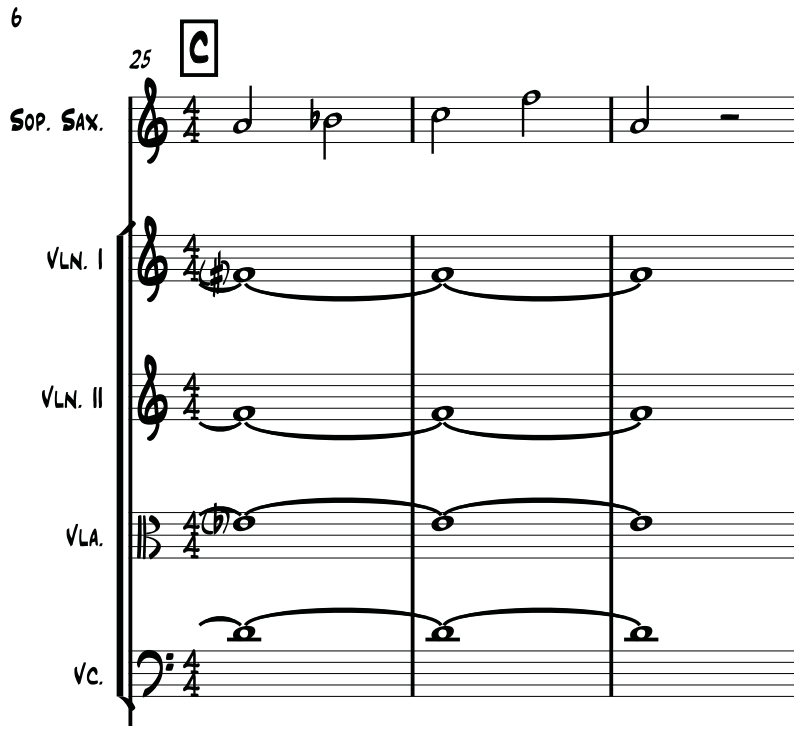
point, and Roberts has used a common **quintal voicing** (from lowest note to highest: 1st, 5th, 9th, 3rd, 7th); directly translating it to the string quartet and sax instrumentation. Note that the tenor saxophone is voiced in the middle of the chord (i.e. the melody note becomes a harmony part), rather than the usual method of voicing it as the top note. The arrangement does not cause the melody note to sound "lost", or inaudible however, as the sax note sounds first and then brings in the strings. This allows the listener to identify the note when it is played solo, and then hear the same note in the context of the chord.



There are instances in the suite where the arrangement of the string section takes a different approach to voicing chords to create a new texture. In Part 3: Feb 19, the string section often plays chords that are comprised of semitone and tone intervals. These types of voicings are also known as **secundal chords[23],** or **tone clusters**. These are similar to **cluster voicings** (see the **cluster voicings** section in "Jazzology" by Robert Rawlins[24]), but use exclusively tone and semitone intervals. This type of chord creates a harmonically dense, and dissonant sound.

[23] Stefan Kostka & Dorothy Payne. *Tonal Harmony (3rd Edition).* New York, McGraw-Hill Publishing, 1995. p 499
[24] Robert Rawlins. *Jazzology: The Encyclopaedia of Jazz Theory for all Musicians*. Milwaukee, Hal Leonard, 2005. pp 85-89

The orchestration of this voicing into the string quartet works effectively to create a different tone colour, or **timbre** to those achieved with the types of voicings mentioned previously. The excerpt below taken from section C of Part 3: Feb 19, and shows the implementation of the **tone cluster voicing** described previously.

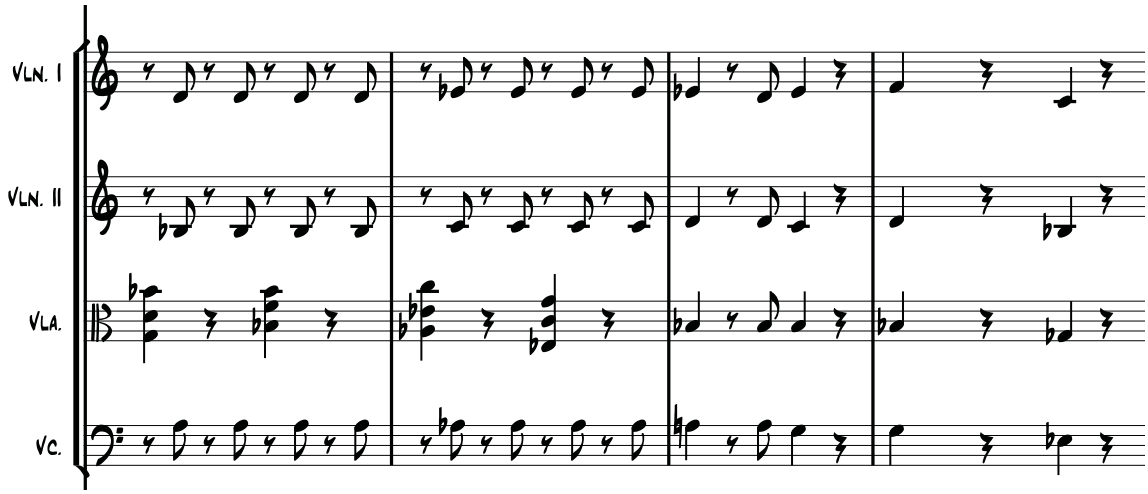


6.3 Instrumental Use Of Timbre

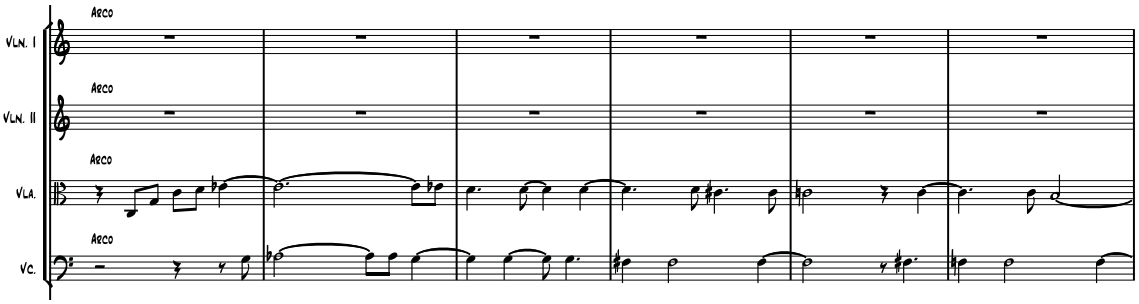
In Part 4: Memorialisation, the different techniques of arco vs. pizzicato string playing is used effectively for creating changes in **timbre**. These changes are used for creating variety between contrasting sections, and take advantage of the different **timbres** the string section can produce to create interest in the compositions.

With the first basic segment of the piece (sections A through B), the pizzicato strings are used for an accompaniment role; behaving more as an extension of the rhythm section than an individual section. The excerpt below (taken from section A) shows

how the strings use the pizzicato technique rhythmically to create a mechanical, or clockwork sounding **timbre**. The definition of the word memorialisation is: '*a ceremony to honor the memory of someone or something'.*[25] This piece could be recreating the sound of the funeral procession (i.e. a funeral march) for Alan Corbet.



In the next contrasting section (section C) the arco strings are implemented, and the resulting texture, or **timbre** is quite contrasting (i.e. more legato, and smoother sounding).

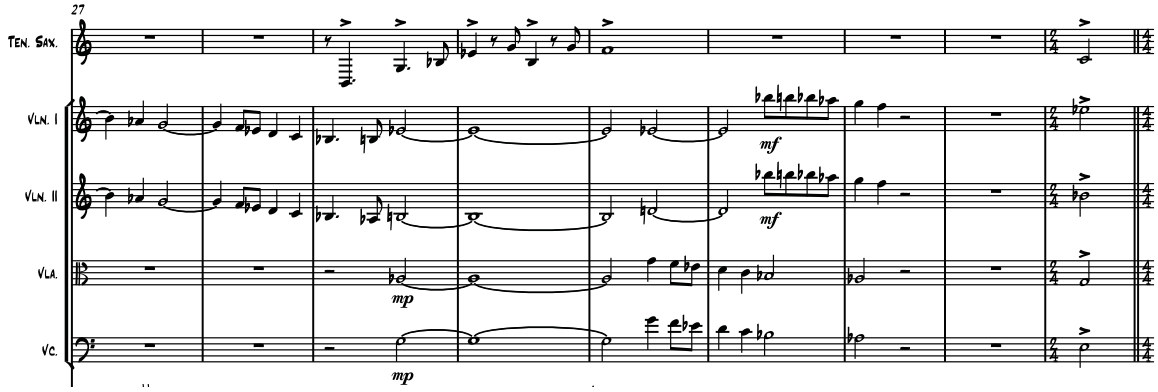


The use of different playing techniques in the string section to create **timbral variation** is also prevalent in Part 5: Villa. Again, these different techniques are used in accordance with the contrasting sections of the piece.

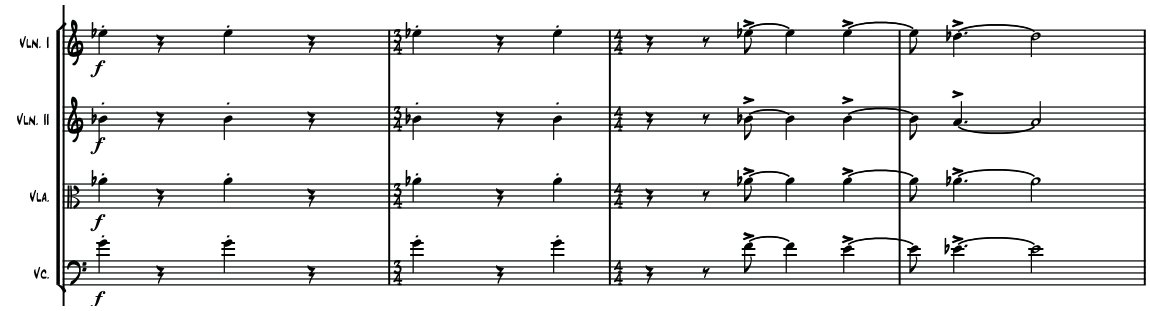
The first main section (sections A through D) utilizes the strings for mostly countermelodies and sustained pads. This uses the arco technique to play legato

[25] Collins English Dictionary – Complete and Unabridged. 'Memorialisation'. Available from http://thefreedictionary.com, last accessed 22/11/11.

phrases. The excerpt below (taken from the end of section B) demonstrates this use of legato arco technique.

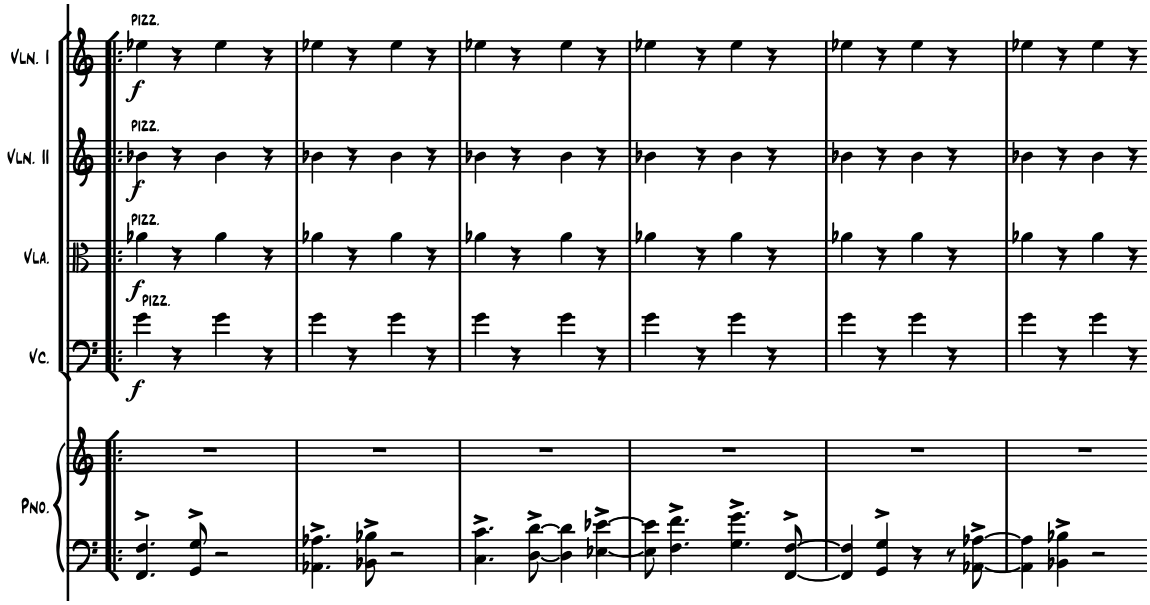


In the next contrasting section (section D), the strings are used to play staccato figures with the bow (i.e. short but still arco). They also play legato phrases (as shown before), but in this section they mostly are more heavily accented. This creates a variation in **timbre** from the previous contrasting section. The excerpt below is taken from section D, and shows the staccato and accented legato arco techniques being used in the string section.



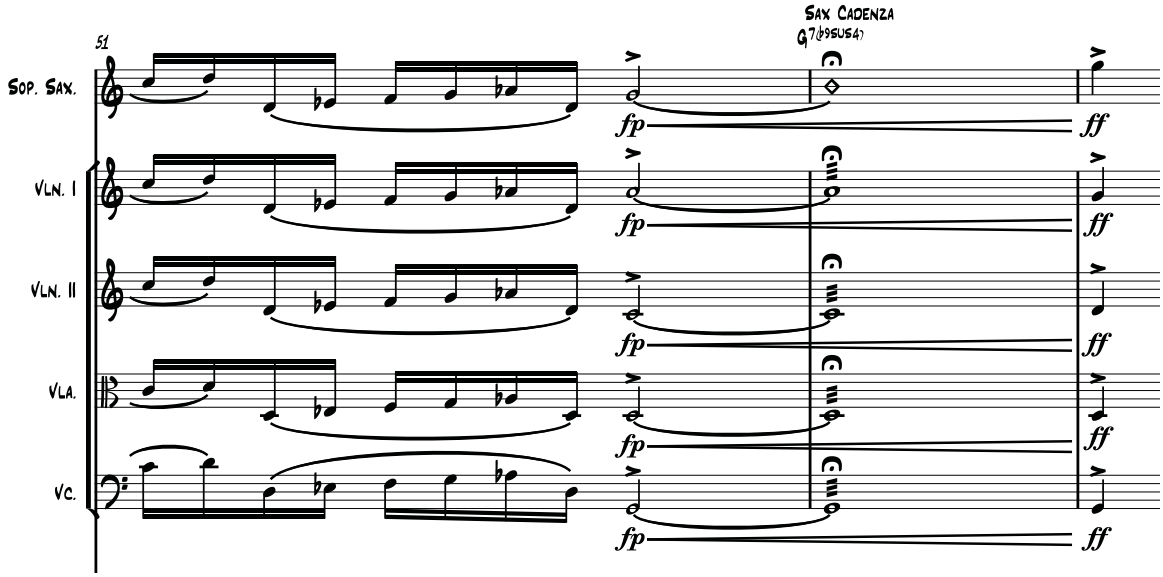
The next use of the string section to provide a different **timbral variation** is in section G. Here the strings are used to play a pizzicato chord (which is an inversion of the Eb(add4) chord frequently utilized throughout the piece) on beats 1 and 3. This creates **timbral variation** within the piece, and effectively adds another element of interest in this contrasting section. The excerpt below shows how the

strings use the pizzicato technique in this section.



The use of bowing techniques in relation to the production of **timbral variation** is utilized in the final chord of Part 3: Feb 19 (see excerpt below). The final chord is played by the string quartet with a "bowed tremolo" technique (as clarified in Cecil Fosyth's book, "Orchestration"[26]). This technique, combined with the fp/crescendo dynamic motion creates dramatic intensity, and adds a new **timbre** to the piece. The use of the tremolo chord within the string quartet provides a fitting accompaniment for the soprano sax cadenza, which is at the apex of the intensity of Part 3: Feb 19.

[26] Cecil Forsyth. *Orchestration*. New York, The MacMillan Press Ltd., 1936. pp 350-356



The use of **timbre** is relevant when viewing the final chord of the suite; the Db7 at the end of Part 8: Finale. The string voicing of the Db7 chord is all in double stops, with each of the strings playing either the root and/or 5th (i.e. duophonic harmony). This use of the strings gives a rich, warm sound, that although is very simple harmonically, is nevertheless effective at creating a settled and "finished" sounding end to the piece. At this point the piano plays a brief improvised cadenza, establishing the "bluesy" character, which matches the **timbre** created by the string section.

CHAPTER SEVEN: FORM

7.1 Overall Form

An interesting perspective on this album is that it is composed as a suite (defined by the Collins Dictionary via thefreedictionary.com[27]: '*An instrumental composition in several movements less closely connected than a sonata'*), rather than a collation of individual pieces. While on many jazz albums there may be some purpose, or conscious choice as to the order of the tracks on an album, mainstream jazz albums are not created with the intention of being experienced or viewed in their entirety. In other words, the individual tracks are stand-alone units, and generally speaking, were not created with such a unified direction from piece to piece[28]. The concept of a suite is more commonplace in classical music[29] (but not unheard of, e.g. John Coltrane's "A Love Supreme"[30], amongst others), and again shows the integration of typical characteristics from the two different musical disciplines, or **genres**.

7.2 Form Within Individual Pieces/Parts

When analysing the types of form used in the XenDen Suite, there are many different examples. There are sections that repeat various instrumental parts indefinitely (such as a bass ostinato, a set of chord changes etc.), in which it is up to the soloist to cue the ensemble to proceed on to the next section. This **open repeat** (i.e. undefined

---

[27] Collins English Dictionary – Complete and Unabridged. 'Suite'. Available from http://thefreedictionary.com, last accessed 24/1/12.
[28] Scott Yanow. Allmusic.com. 'Mainstream Jazz'. Available from http://www.allmusic.com, last accessed 24/1/12.
[29] David Fuller. Grove Music Online, Oxford Music Online. 'Suite'. Available from http://www.oxfordmusiconline.com, last accessed 24/1/12.
[30] John Coltrane. *A Love Supreme*. Impulse IMP 1152, 1965 (sound recording) Deluxe Edition, The Verve Music Group (Impulse) 589 945-2, 2002.

number of repeats which is left up to the performer's discretion) idea is used in the solo sections of Part 4: Memorialisation (sax solo), Part 5: Villa (piano solo and bass/sax solo), Part 7: La Brecaton Minute (sax and drum solo) and Part 8: Finale (improvised sax/drums introduction, piano and sax solos, drum solo). Similar to this idea of **open repeats** creating undefined length of sections is the use of **improvised cadenzas**. The **cadenzas** are as long as the performer decides to continue playing, and then again cues the next section. **Improvised cadenzas** occur in Part 2: Freebie (piano introduction), Part 3: Feb 19 (bass and sax cadenzas), Part 4: Memorialisation (sax cadenza and piano outro), and Part 8: Finale (drum cadenza).

The open improvised solo sections also could be described as using **strophic form**[31], which is often the type of form used in jazz (i.e. when playing jazz standards)[16]. The harmonic construct used in the solo section repeats indefinitely (until cued to proceed to the next section by the soloist), which is a use of **strophic form** for these sections.

There are instances in which **sonata form** is used in the suite, one of them being Part 5: Villa. This brief analysis will follow and compare Part 5: Villa with the description of **sonata form** as described by James Webster in his entry in Grove Music Online[32].

The **exposition** is as follows: Sections A through C are the **first subject group**, Section D is the **transition** section, Sections E and the Solo Section are the **second**

---

[31] Oxford Dictionary of Music, 2nd ed. rev. Michael Kennedy. Oxford Music Online. 'Strophic'. Available from http://www.oxfordmusiconline.com, last accessed 24/1/12.

[16] The New Grove Dictionary of Jazz. 'Forms: Structures, Techniques and Procedures'. pp 396

[32] James Webster. Grove Music Online, Oxford Music Online. 'Sonata Form'. Available from http://www.oxfordmusiconline.com, last accessed 22/11/11.

subject group (which is in a different key, a typical trait for the second subject group), with the last 16 bars of B7sus4 taking the basic format of the **codetta** (which brings the second subject group to a close, usually with a perfect cadence, but in this case with an interrupted cadence; B7sus4 to Eb(add4)).

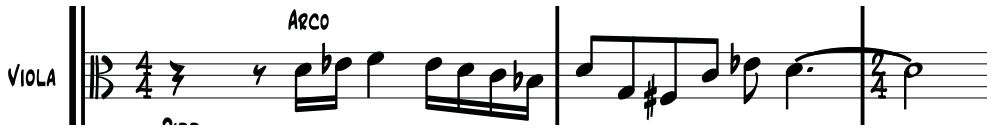
The **development** is from Section F right through to the end of the Bass and Sax Unison section which, in keeping with standard practice of **sonata form**, modulates through many different keys, and elaborates on material used in the **exposition** (such as the use of the Eb(add4) chord and the Eb Mixolydian b6 tonality, development and elaboration of the melody etc.). It also introduces new material, such as the melody in the bass and sax unison.

Section H takes the form of the **recapitulation**, by reiterating the material from the **exposition** (repeating the **transition** section, and the **second subject group**), but surprisingly with the omission of material from the **first subject group** (not in keeping with standard practice of **sonata form**; usually the **recapitulation** gives prominence to the **first subject group**). However, the material taken from the **second subject group** (recapitulated in section I) is changed from Major to minor, with slight modifications to the chords, which is commonplace in the **recapitulation**. There is no **coda** section to speak of, but this is not a requirement for **sonata form**, rather more of a commonly used ending.

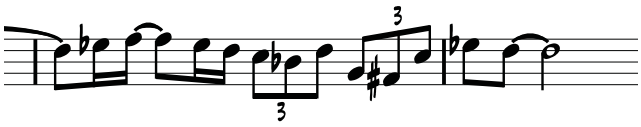
The basic model of **sonata form** (i.e. using **exposition**, **development** and **recapitulation**) is used in all the pieces/parts of the suite except Part 3: Feb 19. Part 3 does not repeat sections (but uses **repetition** or **motivic development** within

sections), instead uses a combination of **variation form**[33] and **through-composed music**[34]. In this piece, components of the melody are taken and altered for use in contrasting sections, and therefore uses elements of **variation form** (in which aspects of the previous material are repeated in an altered way). The different sections are otherwise unrelated, therefore employing elements of **through-composed music** (in which no sections repeat).

For example, the initial melodic statement played by the viola is reused in an altered form later on in the piece, demonstrating the **melodic development** used to create relationships between the contrasting sections; i.e. implementation of **variation form**. Here is the original melodic statement as it is used at section A:

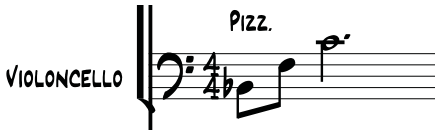


An alteration of this melodic phrase is next played by the sax in the next contrasting section (section C). This **melodic development** provides a relationship between the two otherwise unrelated sections:

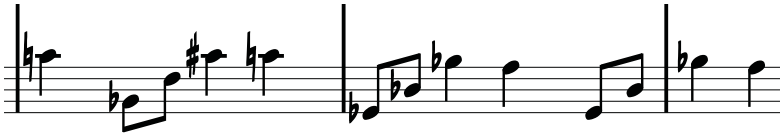


In the next contrasting section (section D), the cello motif used in section A is re-used. Here is the original cello motif from section A:

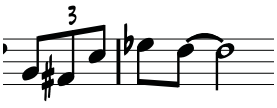
[33] Timothy Jones. Oxford Music Online, The Oxford Companion to Music. 'Variation Form'. Available from http://www.oxfordmusiconline.com, last accessed 14/1/12.
[34] Ian Rumbold. Grove Music Online, Oxford Music Online. 'Through-composed'. Available from http://www.oxfordmusiconline.com, last accessed 14/1/12.



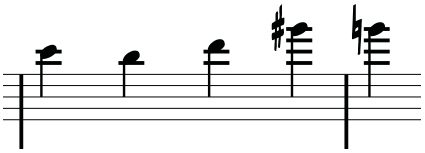
Here is how it is used in section D:



The 1st violin melody in section D is also a derivative of material from the previous contrasting section (section C). Here is the original material from section C:



Here is how this material is used in section D by the 1st violin (it has been modified rhythmically and transposed, but otherwise it has the same basic melodic contour):



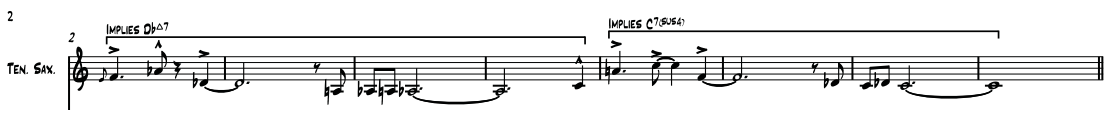
The **melodic development** demonstrated above provides the links between the contrasting sections in Part 3: Feb 19, and demonstrates how this use of **variation form** is used to provide the piece with the overall stucture it needs to function as a purposeful and effective piece of music.

7.3 Repetition/Development of Form

The use of **repetition** and **development** as it relates to **form** (rather than **melodic repetition/development**) is a fundamental compositional component of Part 8: Finale. This piece serves as a reprise, or summary of all the other pieces in the suite. It comprises of sections that are based upon the main themes of most of the other pieces (in the basic format of a medley), but they have been developed in some way (e.g. change in tempo, key, groove, instrumentation).

This type of reprise, featuring the main themes of the preceding music is a technique more commonly used in classical music than in jazz. This basic idea is present in the **recapitulation** section of a **sonata form**[32] (which alludes to the themes or **expositions**, which in this case are separate pieces, through the use of **repetition** and **development**). The following analysis of Part 8: Finale will aim to give an overview of the piece, where the material has originally come from, and how it has been adapted (i.e. showing the use of **repetition** and **development** in the piece).

Part 8: Finale begins with just sax and drums, in an open improvised section. In the last eight bars of the solo, Roberts plays a phrase which is based around the first four bar melodic statement in Part 5: Villa, to cue the next section for the rest of the ensemble. Although this phrase is still unaccompanied by a chordal instrument, the notes in this melody give the sound of a DbMaj7 going on to a C7sus4 (see excerpt below).



[32] James Webster. Grove Music Online, Oxford Music Online. 'Sonata Form'.

These chords are derived from the last 4 bars of Part 1: Tebrocnala. Although they have been transposed to accommodate the change in key, and the DbMaj7 has come from the tritone substitution of G7sus4 (which would otherwise be the chord in this position), these chords function in the same way as they do in Part 1: Tebrocnala. These eight bars utilize **repetition** and **development** from the original pieces, and these permutations of the melody and chords serve as a reminder to the listener of the previous material.

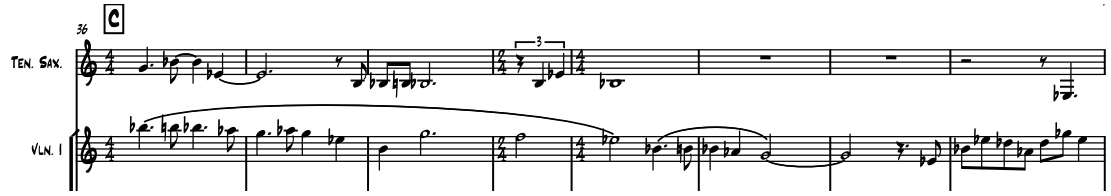
This leads on to the first full ensemble section (Section A), which is based around the melody and chords of Part 1: Tebrocnala. The main differences or **developments** between this and the original version of the piece are the tempo (which is much faster this time around than the ballad tempo used before, seemingly adapted to the tempo and style of Part 2: Freebie), and the key (now played in F Major, previously was in Eb Major). There are slight alterations to the melody, but otherwise this piece is the same as before.

Further into the piece, the same 8 bar melodic phrase (as shown in the excerpt above) is used again as a cue. However, this time it leads into the section based around Part 5: Villa.

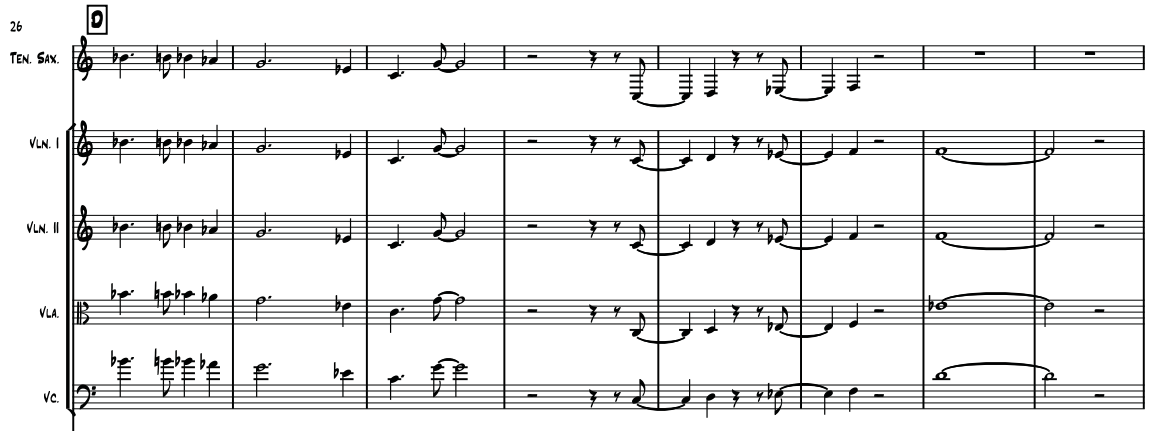
This section uses material from Section G of Part 5: Villa, with the bass, LH piano and sometimes sax playing the bass line, and the RH piano playing the condensed string pizzicato voicing. The original piece used the idea of drums "trading" with the band (i.e. playing improvised fills in response to the bass line), but this concept is **developed** even further this time, by making the fills 10 bars long (rather than 2, as was used originally). These 10 bar fills still allow for the 8 bar sections to be

maintained (i.e. 6 bars of full ensemble, 2 bars of drums to complete the 8 bar length, then another 8 bars solo). The bass motif from this section originally featured a modulation from Fmin11 to BMaj13(#5) by changing the bass line but maintaining the same chord (played by the pizzicato strings). The bass motif has been **developed** in Part 8: Finale, to modulate between Fmin11 and Db(add4), which involves transposing the chord (now played in the right hand of the piano) down a tone for the Db section.

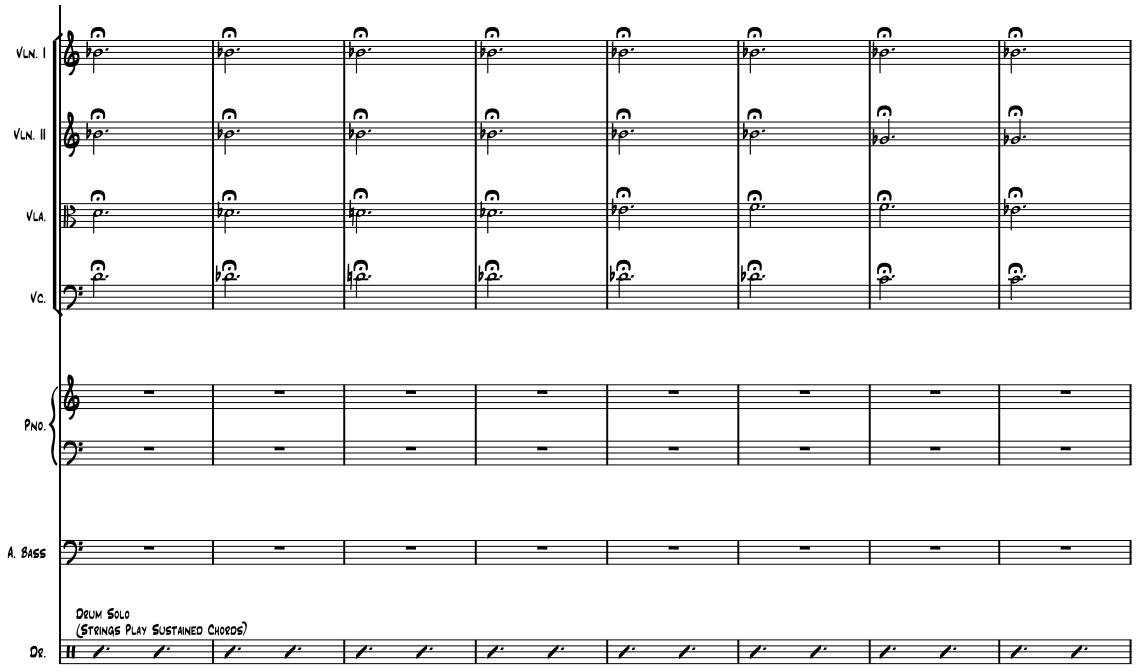
In the next section (Section D), the bass line continues to repeat in the same fashion, but the 10 bar drum fills are reduced to 2 bars. Also, a unison melody played by the strings and sax is introduced. This melody has been **developed** from the counterline originally played by the strings in Section C of Part 5: Villa. Here is the melody as it stands in the original piece:



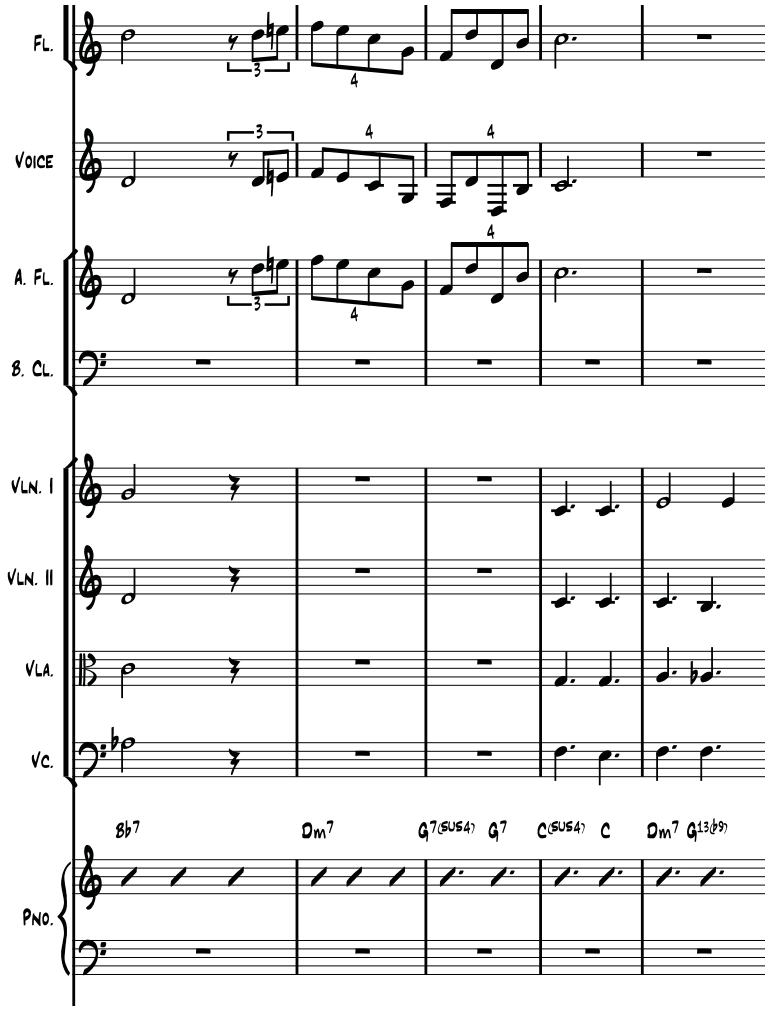
This is how it is has been **developed** for use in Part 8: Finale. Note that in the 4th, 5th and 6th bar of the example below, the whole ensemble reinforces the bass melody by playing it in unison. This is another **development** from the original material.



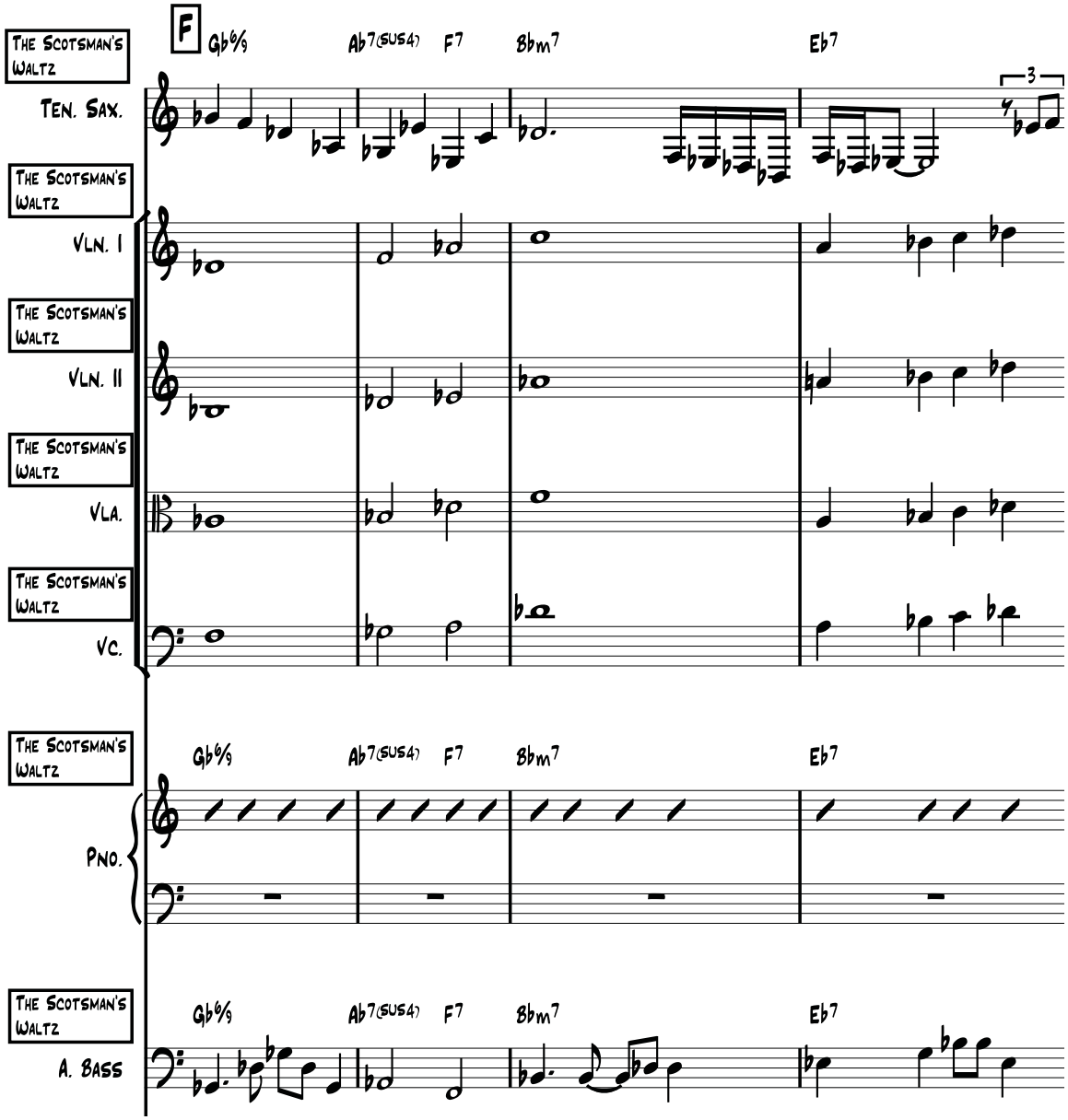
The next section is brought about quite suddenly, by abruptly changing the meter and drum groove. This section features mostly just drums (improvising around the basic 6/8 groove), and the strings playing held chords which were previously used in the solo section of Part 7: La Brecaton Minute. The held chords are played in free time (i.e. not adhering to the tempo set by the drums), but each subsequent chord is cued, so that all of the string players change chord simultaneously. These chords are in the same key as the original piece (i.e. directly transferred from Part 7: La Brecaton Minute to this section of the piece), with the only difference being the duration the chords are held for (originally the chords sustained for 4, 3 or 2 beats before changing, in this case indefinite length due to the fermatas).



The final section of the piece is based upon material from Part 6: The Scotsman's Waltz (the last 4 bars of the flute/voice unison melody in section B). Here it is, as it is used in The Scotsman's Waltz:



Modifications to the original material include changing the key (up a semitone), changing the groove (the original medium-up tempo 3/4 jazz waltz is changed to a slow 4/4 swing feel), and the chords (changed to make a 4 bar turnaround that can keep repeating indefinitely). This is how it is used in Finale:



This 4 bar phrase is repeated a number of times by the ensemble, over which Roberts improvises (based around the melody). The final repeat of this phrase is brought about with a ritardando and decrescendo, with the ensemble dropping out to just leave the sax melody. Roberts takes his time resolving the last note of the melody, and then cues the rest of the ensemble to join him on the final chord. This final chord is a Db7, giving the sound of a blues oriented conclusion to the piece. This choice of chord/resolution is a more conventional option (i.e. the perfect cadence

used in Part 8: Finale is more expected) than that used in the original Scotsman's Waltz.

Overall, the device of **repetition** and **development** is of primary importance to this piece, and utilizes it in a way to **recapitulate** the previous material, but retaining interest by altering elements (such as key, tempo, instrumentation, feel, etc.). By condensing and summarizing the music, the piece acts to finalize and conclude the suite.

CHAPTER EIGHT: SAX SOLOS

8.1 Overview

Troy Roberts plays improvised sax solos on all but one (Part 3: Feb 19) of the pieces on the album, and his unique voice as an improviser comes to light upon studying his solos. Through transcription and analysis of his solos (refer to Appendix D), various techniques and their use can be viewed. Some of these techniques are prevalent in almost every jazz musician's improvisation (i.e. jazz vocabulary that is part of the musical tradition, and is intrinsic to the genre), but there are also personal qualities, which can be attributed to Troy Roberts' own influences and innovations. The analysis of these transcriptions is somewhat limited in certain cases (i.e. some solos are based around one or two chords, and therefore do not provide much insight into Troy Roberts' harmonic improvisational techniques), so the focus is going to be different for different solos (e.g. harmonic techniques in some cases, melodic development, rhythmic devices etc.). The analysis will also include ways in which Roberts creates **thematic unity** within the respective pieces, between composition and solo.

8.2 Part 1: Tebrocnala

This solo shows Troy Robert's extremely lyrical and melodic playing, and his solo ideas at this tempo seem to be mostly divided into phrases between 2 and 3 bars long. The shape of his phrases tend to have a vertically symmetrical shape; either starting ascending and then descending towards the end of the phrase, or vice versa. The gentle sound of this piece means Troy Roberts' soloing is appropriately quite subdued and tranquil, creating **thematic unity** between composition and solo.

Rhythmically, the solo ideas are mainly based around quavers, crotchet and quaver triplets, which are the same basic rhythmic subdivisions as are used in the melody (i.e. the solo acts as a spontaneously composed melody, which is different but corresponds with the actual melody).

In the last 8 bars of the solo, the tonality changes to the relative minor, and the sonority becomes increasingly dark and ominous. Roberts' playing style adjusts to reflect this change, by using shorter phrases and more frequent use of long notes. This gives an intense and forceful sound, compared to the previous graceful "floating" over the chords. He uses a lot of sequence and melodic development in this section (which seems to gives his phrases more significance and impact, as the recurrence of similar musical statements gives the feeling of recognition to the listener). This part of the solo is also played more rhythmically delayed, giving the phrases a lyrical, contemplative sound. This change of solo approach at this harmonically significant point again demonstrates the close relationship between composition and solo (creating **thematic unity** overall).

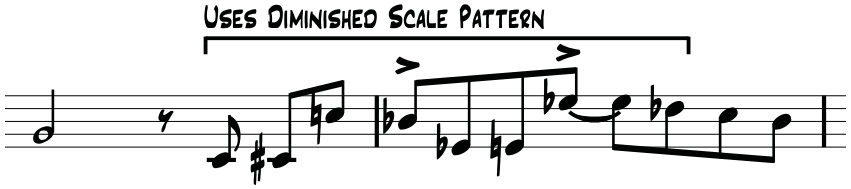
8.3 Part 2: Freebie

This solo is an interesting one to analyze, as the fast tempo means that Roberts has to have to rely on licks that he has learned very well, and will therefore come out subconsciously (as the fast tempo makes it difficult to spontaneously improvise original material). This means that this solo is good example to ascertain various techniques that Roberts has learned thoroughly/innately (i.e. which will give a good indication of his main techniques/licks/devices).

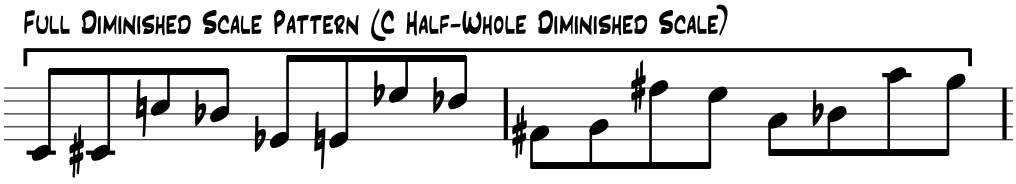
This solo is one of the most heavily bebop-based solos; as quavers are the main rhythmic subdivision employed, and standard bebop techniques/devices are frequently used.

Roberts starts off using quarter notes and **sequence/melodic development** to establish the time. After this he launches into the quaver based lines, using many **enclosures**, **bebop scale licks**, and a lot of **sequence**. There are a few examples of non-chord tones occurring, which could be viewed as mistakes, but upon further inspection seem to suggest Roberts is often **harmonically anticipating** the chord changes. For example, half way through bar 34 of the solo the notes start suggesting a G7(sus4) tonality (which is **anticipating** the next chord change a bar and a half early). The same idea is utilized in bar 42, which is again **anticipating** the E7 a bar and a half early.

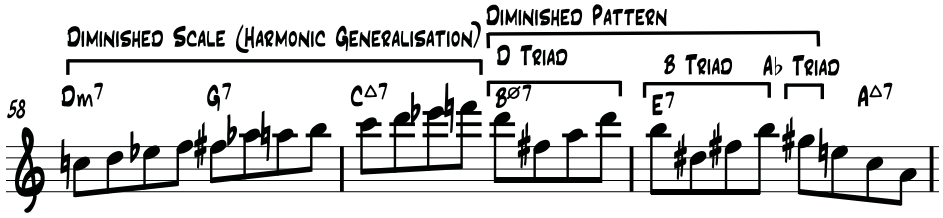
Over the dominant chords, Troy often uses the **altered scale** (e.g. bar 25, bar 47), or implies an **altered** sound by using parts of **diminished scale triad patterns** This device has been used previously in the melody (in the 7th and 8th bars of section C), as shown in the excerpt below:



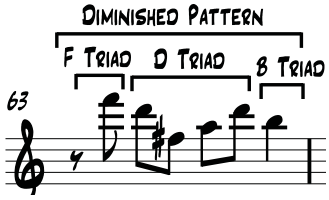
This is part of a pattern based on the half-whole C Diminished scale. This is the full pattern (i.e. not taken from the piece; just shown here as an example):



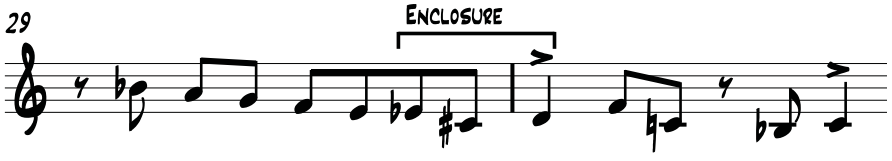
The **diminished scale harmony** (using the idea of ideas being transposed by minor 3rds) is further utilized in the solo, for example in bar 59 (see excerpt below). Note that the F# note in the D Triad does not work harmonically with the Bmin7(b5) chord. Roberts is continuing the device of **harmonic generalization**, as shown in the previous bar (bar 58). This is a technique that Roberts uses when the chords are changing rapidly. Another example of **harmonic generalization** being used is in bars 68-69, in which Roberts uses C Ionian over the entire II-V-I progression. This **harmonic generalization** is probably just a means to playing something over these tricky sections of the solo, rather than an intentional decision to "blanket" over the chord changes.



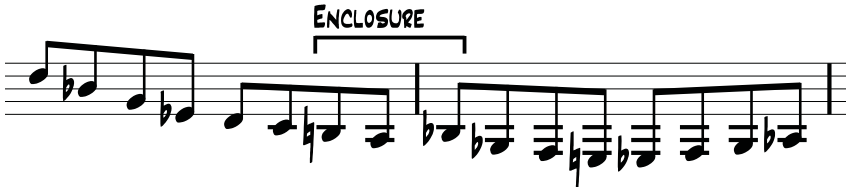
Another example of this same **diminished scale harmony** technique of major triads descending by minor 3rds is in bar 63 (see excerpt below).



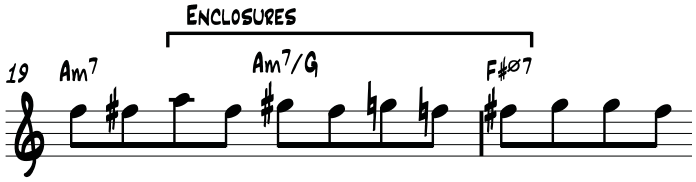
Another device used in both solo and melody is the **enclosure**. This is another typical bebop pattern, and is first used in the melody in the 6th and 7th bar of section A (see excerpt below).



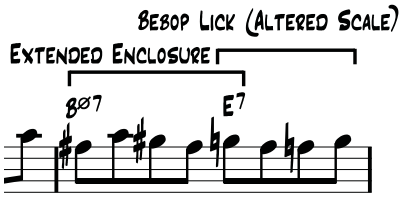
The enclosure is used again in the melody between the 9th and 10th bars of section C (see excerpt below).



This device is used frequently in the solo, such as in the 19th and 20th bars of the solo (see excerpt below).



Roberts makes use of basic permutations of this device, such as in the **extended enclosure**. This can be viewed in the 18th bar of the solo (see excerpt below).



These devices utilized in the solo are the same types of devices that are used in the melody of the piece; i.e. quite a bebop-oriented approach to soloing. This is in keeping with the style, and shows **thematic unity** and appropriate musical decisions being made by Roberts.

8.4 Part 4: Memorialisation

Harmonically this solo is interesting to look at, as it is more of a modal piece. Therefore, analysis of the solo is going to provide insights into a different aspect of Troy Roberts' improvisation (i.e. with almost no chord changes, the solo will not

show how Roberts navigates harmonic progressions, as was the case in the previous solos). This solo has 2 basic sections, the first being over the I chord (the Gmin7 tonality), then the V chord (basically around the D7(b9) chord, but sometimes implying a D7sus4(b9) sound instead), with an overall build in intensity throughout. The first section frequently utilizes techniques such as **sequence**, **melodic development** to create interest and significance with the phrases. Most of the phrases seem to be based around the Harmonic Minor mode (with embellishments and added **chromaticism**). To avoid sounding too static harmonically, Roberts implies the V chord, or uses the technique of "outside" playing (i.e. playing outside the tonality to give a different sound; usually followed by a resolution back to playing "inside" the harmony). The rhythm section are building the intensity over the course of the solo, and about 8 bars before the change to the V chord, Roberts starts playing more long notes (phrases leading up to a long G note). These long notes change the texture of the ensemble, and create a more forceful, intense sound.

When the change of chord comes about, Troy Roberts continues to base his soloing ideas around the long G notes (which by this stage has gone from being the b7 to the #9 of the new chord), creating some continuity between the different sections (similar to the idea of voiceleading). These phrases get shorter, and use more semiquaver subdivisions, creating a more frantic feeling to again create more intensity. After this, the solo becomes composed mostly of fast semiquaver and demisemiquaver runs, mostly using linear chromaticism, enclosures and outside playing (often F# Major). At the end of this section, the ensemble has a held (fermata) chord, with a brief sax cadenza. This chord starts at the apex of intensity, and gradually fades down to nothing. The sax cadenza reflects and helps create this

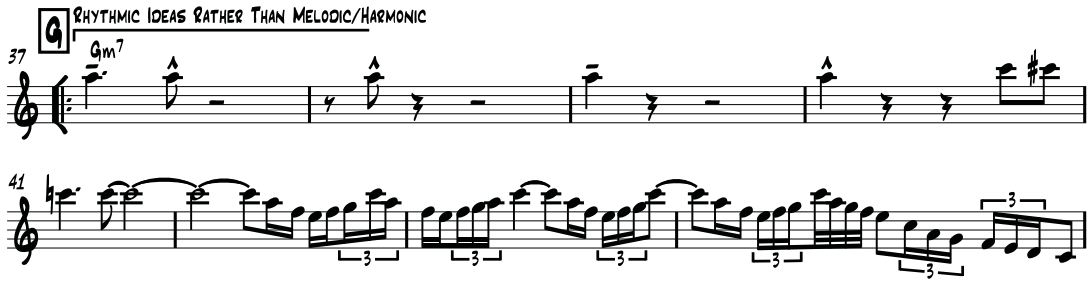
change, by starting with fast lines at the top of the range, and then gradually working down to slower runs, longer notes, and the lower register of the horn. The cadenza is mostly based around the 5th mode of the harmonic minor (giving the sound of the I key that was previously used), with the occasional extension added (#9 and a passing tone of a ♮7). The last run (going from the middle D to a low B) is a concert Bb Ionian scale, which is probably played as a technically easy flurry of notes rather than a conscious harmonic decision.

This approach to the overall shape of the solo (in terms of intensity, dynamics, phrase lengths, range etc.) is directly related to the contours of the piece; showing relevance and **thematic unity** between the composition and Roberts' solo.

8.5 Part 5: Villa

The improvised solo starts with 4 bar "trades" with the band (the violin and viola play a 4 bar phrase, interestingly with no bass in this section), over the Eb(add4)/G tonality. In these trades, Troy Roberts uses the Mixolydian b6 mode (the 5th mode of the Melodic Minor Ascending scale). His improvisation here is fairly conventional for the style, but seems to use a similar vertical approach for each 4 bar line (generally starting fairly high in range, and working his way down the instrument).

The next part of the improvised solo in this piece is over section G, on the repeat (the first time through this section features the drums "trading" fills with the bass line). In this section, Roberts starts off by using rhythmic ideas (using just one note to start off the solo, then using rhythmic flurries of notes).



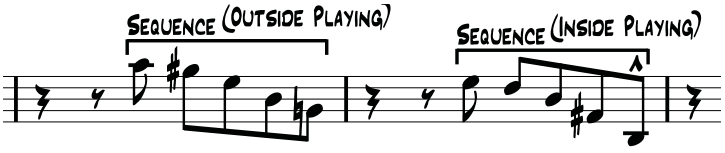
Roberts tends to play consonantly within the harmony for this section, using the Bb Melodic Minor Ascending scale (which happens to be the same scale as the F Mixolydian b6 mode used previously, i.e. using a familiar and recognizable sound in a different way) and G Dorian for their corresponding chords. There are a few instances in which Roberts uses sequence, a technique that is later used frequently in his improvisation.

After the second time bar in Section G, the tonality shifts to G Major. Roberts still sticks to playing "inside" the harmony, and uses sequence with short melodic ideas to create interest and significance to his phrases.

The rest of the ensemble decrescendo and eventually drop out over the course of 16 bars, leaving just the bass and sax to improvise together in an open, duophonic solo section.

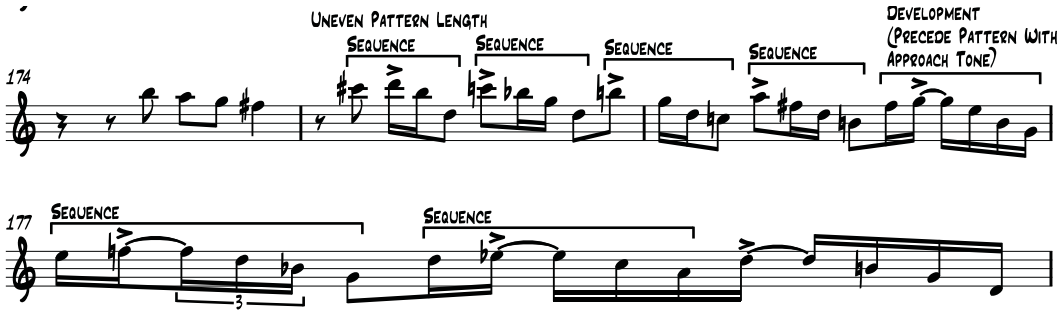
In the "bass and sax solo section", Roberts tends not to leave many long spaces, as this would leave the bass alone and unaided to establish the time. Most of Roberts' phrases are based around quaver subdivisions, but there are areas in which he deviates into double time (i.e. semiquavers). Harmonically, this section is based around the G Major tonality used in the section before, and Roberts' note choices mostly adhere to this key center (either playing around G Major or implying a perfect cadence, i.e. D7 going back to G Major). However, there are phrases in which

Roberts uses “outside” playing, i.e. playing intentionally outside of the tonality to create a contrasting sound. When Roberts uses this technique, it tends to be used only for the duration of a single phrase, and then resolved by following it with an “inside” phrase. Often **melodic development** or **sequence** is used to create some correlation between the “outside” and “inside” phrases; giving a semblance of order or purpose to what would otherwise be irrelevant to the harmony.



The most common technique used in this section of the improvised solo is **sequence**, or **melodic development**. Roberts tends to use a lot of brief ideas, and create long phrases by developing them. This development often takes on a vertical approach, and creates a diatonic scalar pattern by moving the phrase up or down, while staying within the tonality.

Sometimes this development includes **expansion**; i.e. making the idea longer by adding more notes.

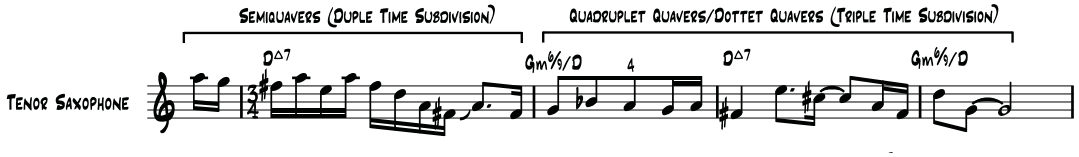


The solo winds down to finish as Roberts starts playing individual short notes rather than longer phrases. He works his way down the range of the horn, with an overall decrescendo, creating an overall decrease in intensity as a way of finalizing the solo (and leading onto the bass/sax unison line that follows the solo section).

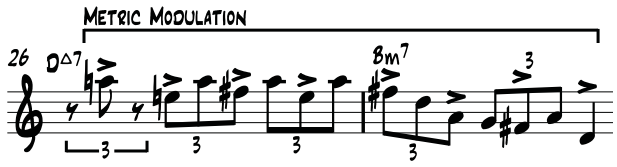
8.6 Part 6: The Scotsman's Waltz

The idea of switching between different **rhythmic subdivisions** to give the impression of **different time signatures/meters** is utilized by Troy Roberts in his solo, in the same way it is present in the melody and accompanying parts (providing **thematic unity** between solo and composition).

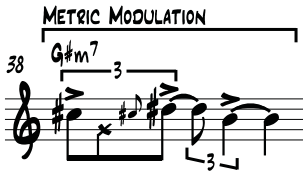
The phrases in the solo seem to switch between semiquavers (duple time) to dotted quavers/quaver quadruplets (triple time). See excerpt below, taken from the beginning of the solo.



This same idea of changing **rhythmic subdivisions** is taken even further when he places accents on every second triplet, creating a **metric modulation**. This implied time signature created by the metric modulation is neither duple or triple time, but instead introduces in another **rhythmic subdivision** to the piece. This idea can be viewed in bar 26 to 27 of the solo (see excerpt below), with the accents placed to show the implied beats used to create the **metric modulation**.



Another example of the same **metric modulation** being applied to the solo is in bar 38 (see excerpt below). Again, accents are placed to show where the emphasis lies, to create the effect.

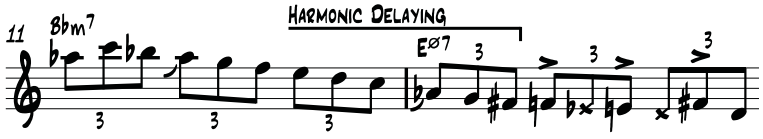


The rest of the solo utilizes many standard bebop-techniques, such as **enclosures**, **bebop scales**, and **sequence**. This use of techniques show Roberts is playing in a more bebop-oriented style than in other solos (e.g. the solo in Part 5: Villa). This is probably due to the harmonic structure of the piece; i.e. lots of changing chords as opposed to the static harmony in the solo sections of Part 4: Memorialisation, Part 5: Villa and Part 7: La Brecaton Minute.

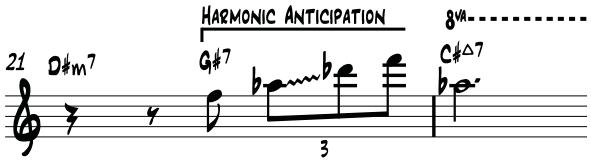
Roberts utilizes other harmonic based ideas/devices in this solo, such as **harmonic delaying, harmonic anticipation**, **harmonic generalization** and basic **harmonic substitution**.

Harmonic delaying is an effective device for creating **tension and release** between the rhythm section and the soloist; i.e. by conflicting harmonically for a short period of time and then resolving. Where Roberts uses this device (for example in bar 11 of the solo, see excerpt below), the next chord change is only delayed for one extra beat. This may be intentional, or may be due to the vast majority of Roberts' pre-learned soloing vocabulary being based around the more conventional 4/4 **meter.** In

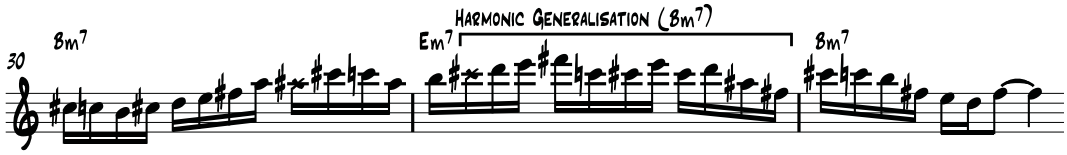
other words, if Roberts played a motif that was based around a 4/4 meter in this 3/4 piece, the lick would be one beat too long for the bar; creating a **harmonic delaying** effect.



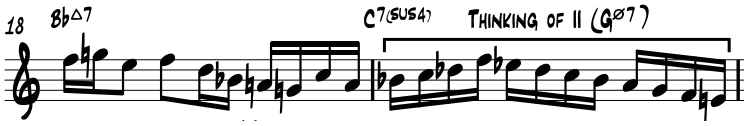
Harmonic anticipation is the opposite device to **delaying** (i.e. outlining the chord changes before they happen), but it has the same basic effect of creating **tension and release**. Roberts seems to use this device to anticipate the resolution of a II-V-I, by outlining the I chord early. This can be seen in the 21st bar of the solo (see excerpt below).



Harmonic generalisation is a device that Roberts has used previously in solos (see analysis of the solo in Part 2: Freebie), as a means of navigating rapidly changing chords. In this solo, however, it is more a means of retaining the sound of the tonic chord (i.e. choosing to focus on the sound of the tonality more than the individual chord changes). This can be seen in bars 30-33 of the solo (see excerpt below). In the 31st bar of the solo, Roberts continues to play patterns based around the Bmin7 (in spite of the fact that the chords change to Emin7), starting with a digital pattern, then by implying the V (F#7alt). The note choices in this bar are mostly consonant with the Emin7 chord, but the A# on beat 4 indicates that Roberts is playing phrases based around Bmin7 (i.e. using the device of **harmonic generalisation**).



Harmonic Substitutions are implemented in this solo, as a means of creating more interest than by just navigating the chords with the usual chord/scale relationship. This is similar to the use of **harmonic generalisation**, in that Roberts adapts the chord changes to create a different sound. This device is used in the 19th bar of the solo, over the C7sus4 chord. The usual substitution to a sus4 chord to generate a parent scale (to use when improvising) is to take the min7 chord a 4th below. This comes from the theory of the II and V chords being interchangeable; in which the sus4 chord operates as a V (in a major II-V-I). Usually with a C7sus4 chord, the substitution would be for a Gmin7 (and therefore G dorian scale), but in this example below, Roberts instead substitutes a Gmin7(b5) (and therefore a G locrian #2 scale). In this example, the same basic substitution is being applied, but using the II chord from a minor II-V-I. This gives a different sound to the solo than using the usual parent scale (through the use of different extensions), and is an effective way of adding interest.



One of the main concepts in Part 6: The Scotsman's Waltz is the idea of using the same theme in different keys. The basic melody (played at section A) is transposed into different keys to give a changing, varied sound and character to the piece. Roberts' solo reflects the importance of this concept in his solo, by playing very "inside" the changes, i.e. making the focus of the solo mostly about the harmony. He

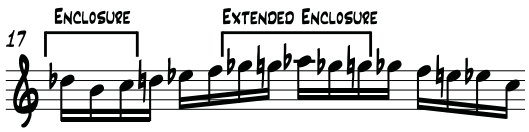
does this utilizing the various techniques previously described, creating **thematic unity** between solo and composition, which strengthens the significance of the piece overall.

8.7 Part 7: La Brecaton Minute

This solo is based almost entirely around one chord (C7(#9)), with the repeating bass motif outlining the 15 beat sections. The lack of chord changes in the solo section causes Roberts' soloing to focus less on outlining the harmony, and more on devices such as sequence, inside vs. outside playing, and use of rhythmic techniques such as metric modulations.

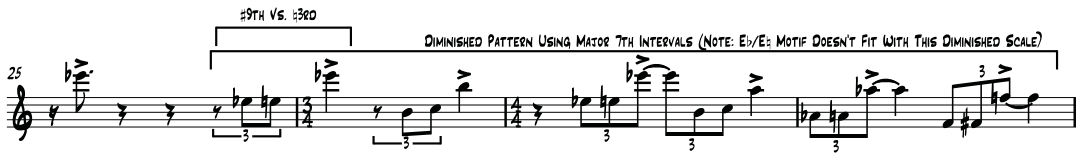
Roberts uses many of the same harmonic techniques as in the more bebop-oriented solos (such as Part 2: Freebie, and Part 6: The Scotsman's Waltz), such as **enclosures**, **diminished patterns**, and **melodic use of intervals**. However, in this solo these devices are used to give different sounds to the static harmony; rather than as a means of outlining chord changes.

The use of **enclosures** can be seen in the 17th bar of the solo (see excerpt below), as a means of adding chromaticism to the solo. The **enclosures** introduce new "passing tones" to the phrase, adding variety to the scale degrees used in the solo.

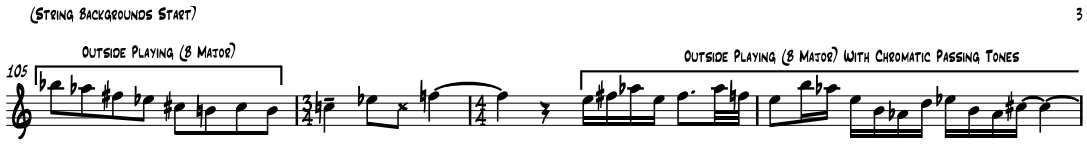


Diminished patterns are used in the solo, again as a means of adding chromaticism. The patterns are created using the interval of a minor 3rd to transpose motifs, in the same way they are used in the solo in Part 2: Freebie. An example of this is from bars

25-28, where a 3-note motif is transposed in minor 3rds. Note that the first motif (using E♭ and E♮) does not fit with pattern as it is transposed by a Major 3rd instead. This is probably an intentional decision, as a means of specifically using the E♭ and E♮ notes (i.e. the #9th and ♮3rd), as they are used frequently in the melody of this piece. This shows Roberts is providing a link between melody and solo, by introducing the device of **melodic use of intervals** (as a way of creating **thematic unity**).



In bars 97-103 of the solo, Roberts alludes to the melody (the last 2 bars of section D), which seems to be a cue for the band to go to the next section. Roberts then starts playing the chord changes of the next section in bar 105 of his solo (starting with BMaj7), but the band continues to play over C7#9 while the string backgrounds start (see excerpt below). This must be a mistake between Roberts and the rest of the ensemble.



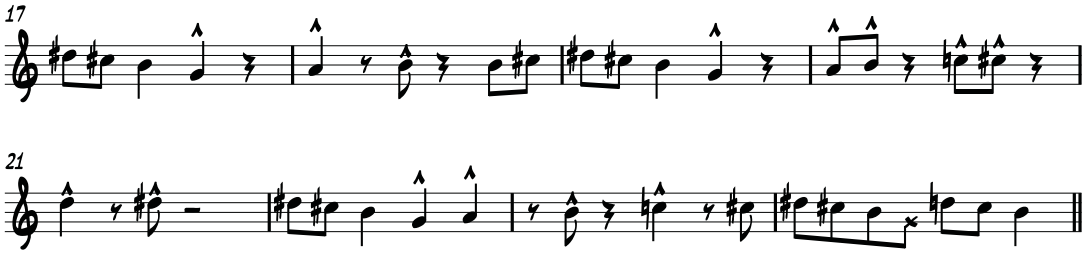
8.8 Part 8: Finale

There are 2 instances in this piece where Roberts plays an improvised solo; at the start (the sax/drums introduction), and in the solo section (following the piano

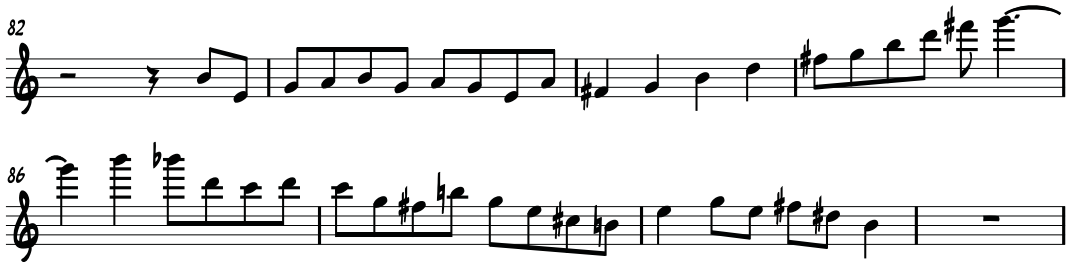
solo). This researcher decided to focus on the introduction solo to gain further insight into Roberts' improvisation, as it shows Roberts' improvisation a different musical setting (i.e. just drums and sax, known as "time, no changes"). The other sax solo is based on the chords to Part 1: Tebrocnala, in the style of Part 2: Freebie (both of which have already been analysed); meaning the analysis which would effectively be observing the same material twice.

The main focus of this solo is rhythm and melody (as there are no chord changes to create harmony; i.e. not harmonic soloing). Roberts uses a lot of **sequence** and **motivic development** in this solo, with varying phrase lengths. The main rhythmic subdivision utilized is (swung) quavers, which shows Roberts is taking a bebop approach to the solo.

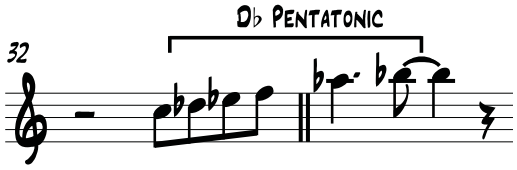
The sax and drums start this piece off with an open improvised section. The idea of trading is instigated at the start of this section, with basic 8 bar improvised fragments being exchanged between the sax and drums. After this it just takes the form of a sax solo (i.e. the drums play more of an accompaniment role, rather than an improvising soloist), and Roberts plays a lot of fast, bebop oriented phrases, often with the use of **sequence**. There is not a readily identifiable key center (especially seeing as Roberts tends to use a lot of chromaticism), but there is a basic semblance of harmony created by Roberts using mostly E Jazz Minor and Db Major. This idea can be seen from bars 17-24 (see excerpt below), in which Roberts bases the whole phrase around E Jazz Minor (with a few added chromatic passing tones).

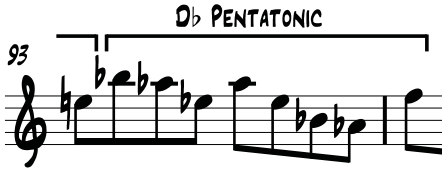


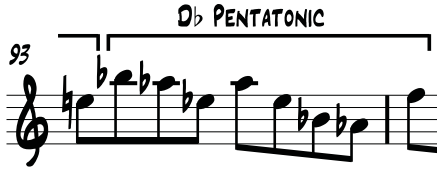
Again, Roberts bases his ideas around E Jazz Minor from bars 82-88 (see excerpt below).



The use of Db Major is often found in phrases with pentatonics, such as in bars 32-33, 93, and 98 (see excerpts below).

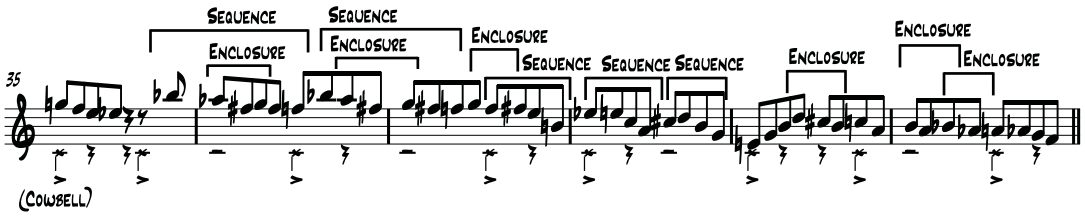




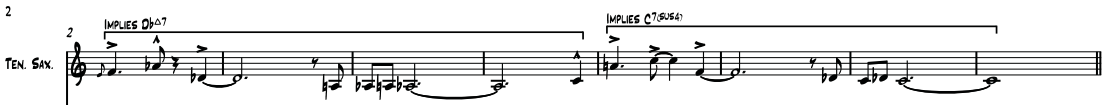


The use of **enclosures** in this solo is similar to that in the solo on Part 7: La Brecaton Minute (i.e. used as a device to add chromaticism to the phrase for effect). This device is often coupled with **sequence** to create long phrases that are very heavily bebop-orientated. For example, the use of enclosures with sequence can be seen

from bars 35-40 (see excerpt below).



In the last 8 bars of the solo, Roberts plays a phrase (which is based around the first 4 bar melodic statement in Part 5: Villa) that cues the next section. Although this phrase is still unaccompanied by a chordal instrument, the notes in this melody give the sound of a DbMaj7 going on to a C7sus4. The bass plays a C note in the 7th and 8th bar of this phrase; confirming this harmony.



These chords are derived from the last 4 bars of Part 1: Tebrocnala. Although they have been transposed to accommodate the change in key, and the DbMaj7 has come from the tritone substitution of G7sus4 (which would otherwise be the chord in this position), these chords function in the same way as they do in Tebrocnala.

8.9 Conclusions

Throughout the above-mentioned examples, it can be seen that Roberts employs many techniques in his improvisation, including those from the bebop idiom (i.e. linear chromaticism, enclosures, bebop licks etc.), the post-bop idiom (i.e. sequence, melodic development, harmonic anticipation/delaying), but also techniques from the "Brecker" style from the 1970's-80s (i.e. diminished patterns, metric modulations, harmonic generalization etc.). The overall conclusion when attempting to describe

Roberts as an improviser is that he is not necessarily pioneering the use of new techniques, but instead uses creativity in his application of these techniques. His vocabulary when improvising mainly consists of the techniques previously mentioned (which draws heavily upon jazz tradition), but his creativity with how he uses it helps to create his own unique and distinctive voice.

CHAPTER NINE: THEMATIC UNITY

9.1 Concept of Duality

By having a common theme or concept that permeates many different aspects of the album (e.g. from the title to the use of harmony etc.), the overall result is a sense of "tying the album together"; i.e. creating **thematic unity**. This is an important concept, as it gives significance and meaning to the album.

By interconnecting and providing relationships between many different aspects of the album through the use of **thematic unity**, the overall outcome is that of creating synergy[35] (for example, creating **unity** between the individual pieces makes them take on a new relevance as part of an album; i.e. they function as a component of a whole that is greater than the sum of the parts).

This basic idea has already been alluded to previously; e.g. Part 8: Finale summarizes or recapitulates the main themes of the album whilst making use of **repetition and development**, which achieves the same sense of **thematic unity**.

Also relevant to this idea is the relationship between solos and composition; i.e. how the two are correlated through incorporation of similar devices (as opposed to using irrelevant and separate, discrete ideas for the solo and composition respectively), which creates a sense of **thematic unity** in the pieces.

Throughout the album there seems to be an overall theme or concept, which is incorporated into the compositional material in many different ways. This theme is

[35] The American Heritage Dictionary of the English Language, Fourth Edition, Houghton Mifflin Co. "Synergy". Available from http://www.thefreedictionary.com, last accessed 24/1/12.

duality, or **dichotomy** (as defined by the Collins Dictionary[26], accessed from thefreedictionary.com: *"being twofold, or a classification into two opposed parts or subclasses."*). The use of **duality** in many aspects of the XenDen Suite is very significant in providing **thematic unity** throughout the album, as it is one of the most prevalent and widely-used themes.

Duality is a theme that is extremely important in human culture; see examples provided in Appendix A5. The concept of **duality** is particularly well described (in relation to traditional Chinese religion and philosophy; ie. yin and yang) by Schuyler Cammann in his article *"Some Early Chinese Symbols of Duality"*[36]. This article describes the two forces present in the concept of **duality** as contrasting one another, but not being opposites; i.e. being interconnected and interdependent. This principle extends to the use of **duality** throughout the XenDen Suite.

9.2 Title

The concept of **duality** is used in the title of the album. To quote Troy Roberts on his explanation for the title (taken from the CD liner notes[16]), he defines the meaning as: *"Xen = strange, foreign, distant",* and *"Den = a comfortable, secluded room".* The word XenDen is already demonstrating the concept of **duality**, as the neologism is constructed of two equal parts, with contrasting meanings (i.e. unfamiliar vs. familiar).

The word "Xen" part of the word is a prefix, which is also sometimes used as "xeno" (e.g. xenophobia). "Xen" also has religious connotations, i.e. Xen could be a different

[36] Cammann, Schuyler. 'Some Early Chinese Symbols of Duality'. *History of Religions,* Vol. 24, No. 3, Feb. 1985. pp 215-254
[16] Troy Roberts. *The XenDen Suite*. (liner notes)

spelling of Zen[37]: a school of Buddhism that, interestingly, holds Nondualism[38] to be one of its important philosophical concepts. This paradox, however, seems to disprove any correlation between this album and Buddhist Zen.

The titles or names of Parts 1 and 7 also have significance (i.e. Tebrocnala is Alan Corbet spelt backwards, and La Brecaton is an anagram of Alan Corbet), strengthening the notion that there is importance and meaning behind the titles used in the XenDen Suite.

9.3 Instrumentation

The **duality** theme is apparent even before listening to the album, as the ensemble is referred to as a "Double Quartet". This instrumentation, specifically chosen to play these compositions, reflects the nature of the **duality** concept; i.e. contrasting but in balance. The two quartets are quite different (in terms of instrument family, and the respective musical **genres** usually associated with each quartet), but are in balance (i.e. balance of the number of musicians, balance of the classical/jazz influence and incorporation into the music, approximate balance between the frequency of use of both quartets in the compositions: see appendix A6).

[37] The American Heritage Dictionary of the English Language, Fourth Edition, Houghton Mifflin Company. "Zen". Available from http://www.thefreedictionary.com, last accessed 24/1/12.
[38] David Loy. *Nonduality: A Study in Comparitive Philosophy.* New Haven, Yale University Press, 1988.

9.4 Genre

The music in the XenDen Suite uses elements from both jazz and classical music (at times separately), but primarily incorporates both **genres** equally. As previously described, this music seems to be in keeping with the Third Stream principles.

This excerpt is taken from the article "Third Stream Revisited" in Gunther Schuller's book 'Musings: The Musical Worlds of Gunther Schuller':[19]

"Third Stream is a way of composing, improvising, and performing that brings musics together rather than segregating them. It is a way of making music which holds that *all musics are created equal*, coexisting in a beautiful brotherhood/sisterhood of musics that complement and fructify each other."

This excerpt alludes to the idea of **duality** in relation to **genre**, as Schuller refers to the two **genres** (i.e. classical and jazz music) being brought together, and coexisting in a way that is mutually respectful to the traditions, but also beneficial to their progress and development.

One example of the use of **duality** in relation to **genre** is the use of different types of **form**. The pieces in the XenDen Suite employ types of f**orm** that are common in both jazz and classical music (e.g. **strophic form** is common in jazz[16] and **sonata form** is common in classical[17]); showing **duality** through the incorporation of both **genres** into the music.

[19] Gunther Schuller. *Musings: The Musical Worlds of Gunther Schuller, a Collection of his Writings*. p 119

9.5 Harmony

The compositional device of **dual tonalities**, or **dual harmony** has already been described previously. The use of this device creates a harmonically ambiguous sound, as the listener is at once presented with two conflicting tonalities, or key centers. These areas in the music (e.g. the improvised piano fills in Part 4: Memorialisation), demonstrate the application of the theme of **duality** by superimposing contrasting key centers on one another. In the example taken from Part 4: Memorialisation, the two key centers (G minor/Dorian and Eb Major/Ionian) are interconnected (as their respective scales share many of the same notes) but contrasting (i.e. minor vs. major, different root notes).

9.6 Rhythm

The use of **hemiola**, **metric modulation** in the XenDen Suite is another example of **duality** being implemented in the music. These compositional devices all make use of **dual rhythmic subdivision**, either by hinting at the different subdivision while retaining the current **meter** (i.e. in the case of the **hemiola**), or fully switching to the new subdivision (through the use of a **metric modulation**). Both these examples display the basic concept of **duality** of rhythmic subdivisions or **meters**.

CHAPTER TEN: SUMMARY

10.1 Discussion

Identifying and analyzing the use of compositional techniques and devices in the XenDen Suite has been a good way of understanding some of the "inner workings" of a complicated piece of music. It is only fair to mention, however, that although this description of the technical musical elements is useful for expanding knowledge/repertoire for personal application to other areas, it fails to acknowledge the creativity, musicianship, personality and love that has gone into composing and performing/recording this album. It has been a valuable undertaking for this researcher to study this music; which has not only been intellectually stimulating, but also has been rewarding to become acquainted with music that is very heartfelt.

There may be some doubt as to the validity of drawing conclusions based on techniques identified by the researcher, as Roberts may not have intentionally or consciously used them in the compositions. However, the frequency of most of the devices seems to suggest that they are in fact significant examples, and therefore valuable insights into Roberts' compositional style.

10.2 Conclusions

The way in which Roberts uses the previously identified techniques and devices in The XenDen Suite is extremely varied (i.e. Roberts often explores many different ways to create new material with the same ideas). This musical concept of using the same ideas in many different ways, not only creates interest, but also creates links

and connections within the piece's many aspects, giving the overall whole a sense of thematic unity that strengthens its effect.

For example, the use of implied rhythmic subdivisions (or hemiola) in the melody of Part 2: Freebie is a technique that is thoroughly explored and expanded on in many areas of the piece (e.g. the rhythm section chord changes following the implied subdivision, another subdivision being hinted at, the change to a 6/8 groove to fully employ the new subdivision).

The thematic connection between the sax solos and compositions previously described also displays how Roberts uses the same techniques in many different ways. The sax solos almost always employ some of the main compositional techniques and devices used in their relative composition, which makes the solos sound more familiar, contextually appropriate and effective.

Another example of this same concept can be seen in the appearance of many examples of duality in The XenDen Suite. Duality is a thematically unifying link between many different aspects of the album (such as the title, the instrumentation, the genre, the harmony etc.), which again has the overall effect of creating a more meaningful, significant album.

BIBLIOGRAPHY

1. **Aebersold, Jamey. *A New Approach to Jazz Improvisation: For All Instruments*. New Albany, Jamey Aebersold Jazz Inc., 1979.**
2. **Baker, David. *Bebop Jazz Solos: Correlated with Volumes 10 and 13 of Jamey Aebersold's Play-A-Long Series (Bb Instruments)*. New Albany, Jamey Aebersold Jazz Inc., 1981.**
3. **Cammann, Schuyler. 'Some Early Chinese Symbols of Duality'. *History of Religions,* Vol. 24, No. 3, Feb. 1985. pp215-254**
4. **Coker, Jerry. *Elements of the Jazz Language for the Developing Improviser*. California, Alfred Publishing Co., 1991.**
5. **Collins English Dictionary – Complete and Unabridged. Available from http://thefreedictionary.com, last accessed 22/11/11**
6. **Dobbins, Bill. *Jazz Arranging and Composing: A Linear Approach*. Rottenburg, Advance Music, 1986.**
7. **Forsyth, Cecil. *Orchestration*. New York, The MacMillan Press Ltd., 1936.**
8. **Fuller, David. Grove Music Online, Oxford Music Online. 'Suite'. Available from http://www.oxfordmusiconline.com, last accessed 24/1/12**
9. **Haerle, Dan. *The Jazz Language: A Theory Text for Jazz Composition and Improvisation*. California, Alfred Publishing Co. (Originally Warner Bros. Publications), 1980.**
10. **Jones, Timothy. Oxford Music Online, The Oxford Companion to Music. 'Variation Form'. Available from http://www.oxfordmusiconline.com, last accessed 14/1/12**
11. **Kostka, Stefan & Payne, Dorothy. *Tonal Harmony (3rd Edition).* New York, McGraw-Hill Publishing, 1995.**

12. **Levine, Mark. *The Jazz Theory Book*. California, Sher Music Co., 1995.**
13. **Liebman, David. 'John Coltrane's Meditations Suite: A Study in Symmetry.' *Annual Review of Jazz Studies*, Volume 8, 1996. pp167-180**
14. **Loy, David. *Nonduality: A Study in Comparitive Philosophy.* New Haven, Yale University Press, 1988.**
15. **Nestico, Sammy. *The Complete Arranger*. California, Fenwood Music Co., 1993.**
16. **Oxford Dictionary of Music, 2nd ed. rev. Michael Kennedy. Available from http://www.oxfordmusiconline.com, last accessed 24/1/12**
17. **Rawlins, Robert. *Jazzology: The Encyclopaedia of Jazz Theory for all Musicians*. Milwaukee, Hal Leonard, 2005.**
18. **Roberts, Troy. *The XenDen Suite*. Troy Roberts, CDBaby.com/Independent, 1998 (liner notes).**
19. **Rumbold, Ian. Grove Music Online, Oxford Music Online. 'Through-composed'. Available from http://www.oxfordmusiconline.com, last accessed 14/1/12**
20. **Russell, George. *George Russell's Lydian Chromatic Concept of Tonal Organisation: Volume One: The Art and Science of Tonal Gravity*. Massachusetts, Concept Publishing Company, 2001.**
21. **Schuller, Gunther. *Musings: The Musical Worlds of Gunther Schuller, a Collection of his Writings*. New York, Da Capo Press, 1999.**
22. **The American Heritage Dictionary of the English Language, Fourth Edition, Houghton Mifflin Company. Available from http://www.thefreedictionary.com, last accessed 24/1/12**

23. The New Grove Dictionary of Jazz: Volume One A-K (Edited by Barry Kernfeld). London, MacMillan Press Limited, 2001.

24. Tucker, G. M. and Nicholas Temperley. Oxford Music Online, *The Oxford Companion to Music*. 'Sonata Form'. Available from http://www.oxfordmusiconline.com, last accessed 1/12/11

25. Webster, James. Grove Music Online, Oxford Music Online. 'Sonata Form'. Available from http://www.oxfordmusiconline.com, last accessed 22/11/11

26. Yanow, Scott. Allmusic.com. 'Mainstream Jazz'. Available from http://www.allmusic.com, last accessed 24/1/12

DISCOGRAPHY

1. **Adderley, Julian. *Julian Cannonball Adderley and Strings*. EmArcy MG 306063, 1955 (sound recording). Nippon Phonogram Co., Ltd., 32JD-132, 1988.**
2. **Brown, Clifford. *Clifford Brown – With Strings*. EmArcy MG 36005, 1955 (sound recording), The Verve Music Group (Impulse) 555 078-2, 1998.**
3. **Coltrane, John. *A Love Supreme*. Impulse IMP 1152, 1965 (sound recording) Deluxe Edition, The Verve Music Group (Impulse) 589 945-2, 2002**
4. **Coltrane, John. *Meditations*. Impulse IMP 11992, 1965 (sound recording), The Verve Music Group (Impulse) 051 199-2, 1996.**
5. **Desmond, Paul. *Desmond Blue: Paul Desmond with Strings*. BMG, 74321377512, 1962 (sound recording). BMG France, 1996.**
6. **Getz, Stan. *Focus*. Verve, V6-8412, 1961 (sound recording). PolyGram Records, 521 419-2, 1997.**
7. **Goldkette, Jean. *Bix Beiderbecke with Jean Goldkette Orchestra 1924-1927: Featuring Joe Venuti, Eddie Lang, Steve Brown, Danny Polo, Frankie Trumbauer etc*. Compilation, 1924-1927 (sound recording). Challenge Records, RTR 79040, 2003.**
8. **Parker, Charlie. *Charlie Parker With Strings: The Master Takes*. Mercury MG 35010, 1950 (sound recording), The Verve Music Group (Impulse) 523 984-2, 1995**
9. **Roberts, Troy. *The XenDen Suite*. Troy Roberts, CD Baby.com/Independent, 1998 (sound recording).**

10. **Roberts, Troy. *The XenDen Suite: Live!* Troy Roberts Double Quartet, 2010 (DVD).**
11. **Whiteman, Paul (Paul Whiteman and his Orchestra). *Classic Capitol Jazz Sessions* (Disc 1). Capitol Records (Mosaic Records), MD12-170, 1997.**

Appendix A

A1: Examples of Jazz with Strings

These examples are of jazz that is not stylistically changed, but has the addition of instruments from the violin family (not including double bass, as it considered to be a typical jazz instrument).

Jean Goldkette Orchestra (with Joe Venuti playing violin)

Goldkette, Jean. *Bix Beiderbecke with Jean Goldkette Orchestra 1924-1927: Featuring Joe Venuti, Eddie Lang, Steve Brown, Danny Polo, Frankie Trumbauer etc*. Compilation, 1924-1927 (sound recording). Challenge Records, RTR 79040, 2003.

Paul Whiteman (Violinist/Bandleader)

Whiteman, Paul (Paul Whiteman and his Orchestra). *Classic Capitol Jazz Sessions* (Disc 1). Capitol Records (Mosaic Records), MD12-170, 1997.

Charlie Parker

Parker, Charlie. *Charlie Parker With Strings: The Master Takes*. Mercury MG 35010, 1950 (sound recording), The Verve Music Group (Impulse) 523 984-2, 1995.

Clifford Brown

Brown, Clifford. *Clifford Brown – With Strings*. EmArcy MG 36005, 1955 (sound recording), The Verve Music Group (Impulse) 555 078-2, 1998.

Stan Getz

Getz, Stan. *Cool Velvet: Stan Getz and Strings*. Verve, MGVS 6160, 1960 (sound recording). PolyGram Records Inc., 527 773-2, 1995.

Paul Desmond

Desmond, Paul. *Desmond Blue: Paul Desmond with Strings*. BMG, 74321377512, 1962 (sound recording). BMG France, 1996.

Lee Konitz

An Image: Lee Konitz with Strings

Ahmad Jamal

Ahmad Jamal with the Assai Quartet

Julian "Cannonball" Adderley

Adderley, Julian. *Julian Cannonball Adderley and Strings*. EmArcy MG 306063, 1955 (sound recording). Nippon Phonogram Co., Ltd., 32JD-132, 1988.

Esborn Svensson Trio and Schleswig-Holstein Chamber Orchestra (featuring Pat Metheny)

I Mean You (composed by Thelonious Monk)

Dave Douglas

Blue Latitudes (composition for 3 improvising soloists and 14 piece chamber orchestra)

Parallel Worlds (album for trumpet, violin, cello, bass and drums)

Charms of the Night Sky (album for trumpet, acoustic bass, violin and accordion)

A2: Examples of String Quartets that play Jazz

Turtle Island Quartet

A Love Supreme: The Legacy of John Coltrane

Kronos Quartet

Monk Suite: Kronos Quartet Plays Music of Thelonious Monk (with special guest Ron Carter)

Orion String Quartet

At the Octoroon Balls – String Quartet No. 1 (composed by Wynton Marsalis)

A3: Examples of Third Stream

Modern Jazz Quartet & the Beaux Arts String Quartet

Conversation (composed by Gunther Schuller)

Bill Evans

Bill Evans Trio with the Symphony Orchestra (compositions by Claus Ogerman)

Symbiosis (compositions by Claus Ogerman)

Miles Davis/Gil Evans

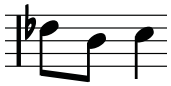
Miles Ahead

Eddie Sauter (with Stan Getz)

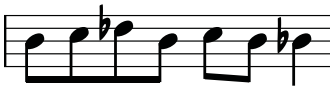
Getz, Stan. *Focus*. Verve, V6-8412, 1961 (sound recording). PolyGram Records, 521 419-2, 1997.

A4: Key for Identifying Techniques in Analysis of Transcriptions

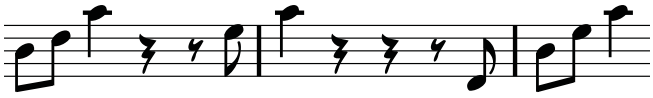
Enclosure: Preceding a target tone with a note a semitone above and below



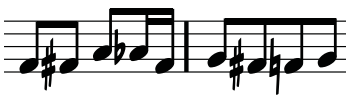
Extended Enclosure: Preceding (or following) an enclosure with more linear chromaticism



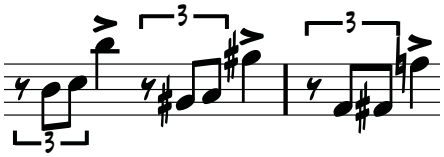
Sequence: Repeating a phrase either exactly the same, or with some form of motivic development (i.e. rhythmic, melodic, elongation etc.)



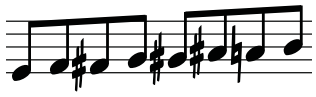
Bebop Scale: Use of either the Major, Dominant or minor Bebop Scales



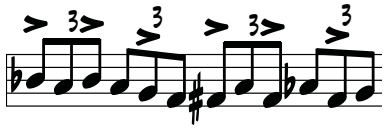
Diminished Pattern: Use of a repeating pattern taken from the diminished scale. It usually involves transposition of minor 3rds



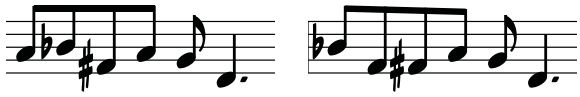
Linear Chromaticism: Use of the chromatic scale in a phrase



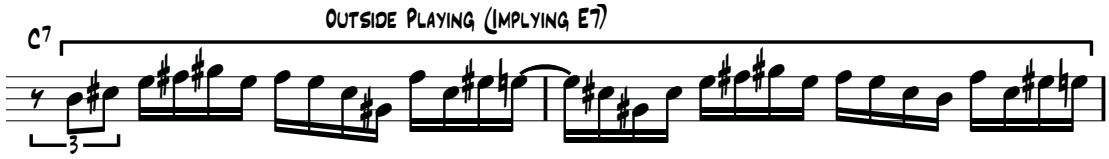
Metric Modulation: Rhythmically suggesting a different time signature/subdivision



Gone But Not Forgotten: A commonly played jazz lick. This is sometimes interpreted in different ways (i.e. different order of notes, but the same basic lick)



Outside Playing: Playing intentionally outside of the tonality for effect. This is usually resolved by following up with a phrase that "resolves" by playing back "inside" the tonality.



<u>A5: Examples of Duality in Human Culture</u>

Religion: heaven vs. hell, god vs. devil, good vs. evil, Dualism

Physical/Natural Phenomenon: life vs. death, day vs. night, summer vs. winter, sun vs. moon, male vs. female

Philosophy and Psychology: yin and yang, left brain vs. right brain, creativity vs. logic, mind vs. matter, right and wrong

Science: hypothesis vs. null hypothesis, binary opposition of sociological sciences, mathematical dualities, binary numeral system for computers, electrical dualities, quantum wave-particle duality, matter vs. anti-matter

Excerpt from Schuyler Cammann in his article *"Some Early Chinese Symbols of Duality"*[34].

" Traditional Chinese philosophy and the religions of Taoism and Neo-Confucianism, as well as China's indigenous folklore, have all stressed the belief that human life, this world, and indeed the whole universe, were shaped and influenced by two interworking forces called the yin and the yang. This concept of a fundamental duality found expression in Chinese arts and crafts, architecture, music and literature, and even in mathematics."

"The Old Chinese concept [of Duality, or yin and yang] of two basic forces in nature-contrasted rather than opposed and, ideally, kept in perfect balance-was far more than a mere philosophical construct. It had its basis in actual, observable phenomena. The sun, for example, was the prime unit chosen to express the active masculine force, yang, because it poured forth heat and light; while the moon was the chief symbol for the more passive feminine force, yin, since it effortlessly received its light at second hand from the sun. However, the moon was not uselessly inactive, the Chinese thought, because they knew it had been most important since earliest times as an indicator of time, with influence on human biology. Yin-yang philosophy recognized cycles in life and nature in which constructive action followed quiet thought, and dynamic creativity succeeded periods of rest. Such reasoning was extended to every aspect of Chinese Culture."

A6: Calculation of Frequency of use of each Quartet in the XenDen Suite

The approximate frequency of use of both quartets in the suite was calculated through totaling the number of bars of music (taken from Appendix B; the full scores of all pieces in The XenDen Suite) composed for each quartet. The findings are as follows:

Jazz Quartet: 450
Classical Quartet: 264
Together: 844

The total number of bars in which the jazz quartet and classical quartet are featured (i.e. the overall results of the "jazz quartet" and "classical quartet" categories) added together (450 + 264 = 714 bars) is approximately the same as the total number of bars in which they are used together (844 bars). This is close

to the same, showing balance, or **duality** of the frequency of use of the quartets in the compositions.

Appendix B

B1: Full Score Transcriptions of The XenDen Suite

Part 1: Tebrocnala

Troy Roberts

Transcribed By Michael Crawford

♩=120

Ballad

(Written Double Time)

A

Soprano Saxophone

Sax & Piano Intro

Violin I

Violin II

Viola

Violoncello

Piano

Sax & Piano Intro

E

C△7

A△7

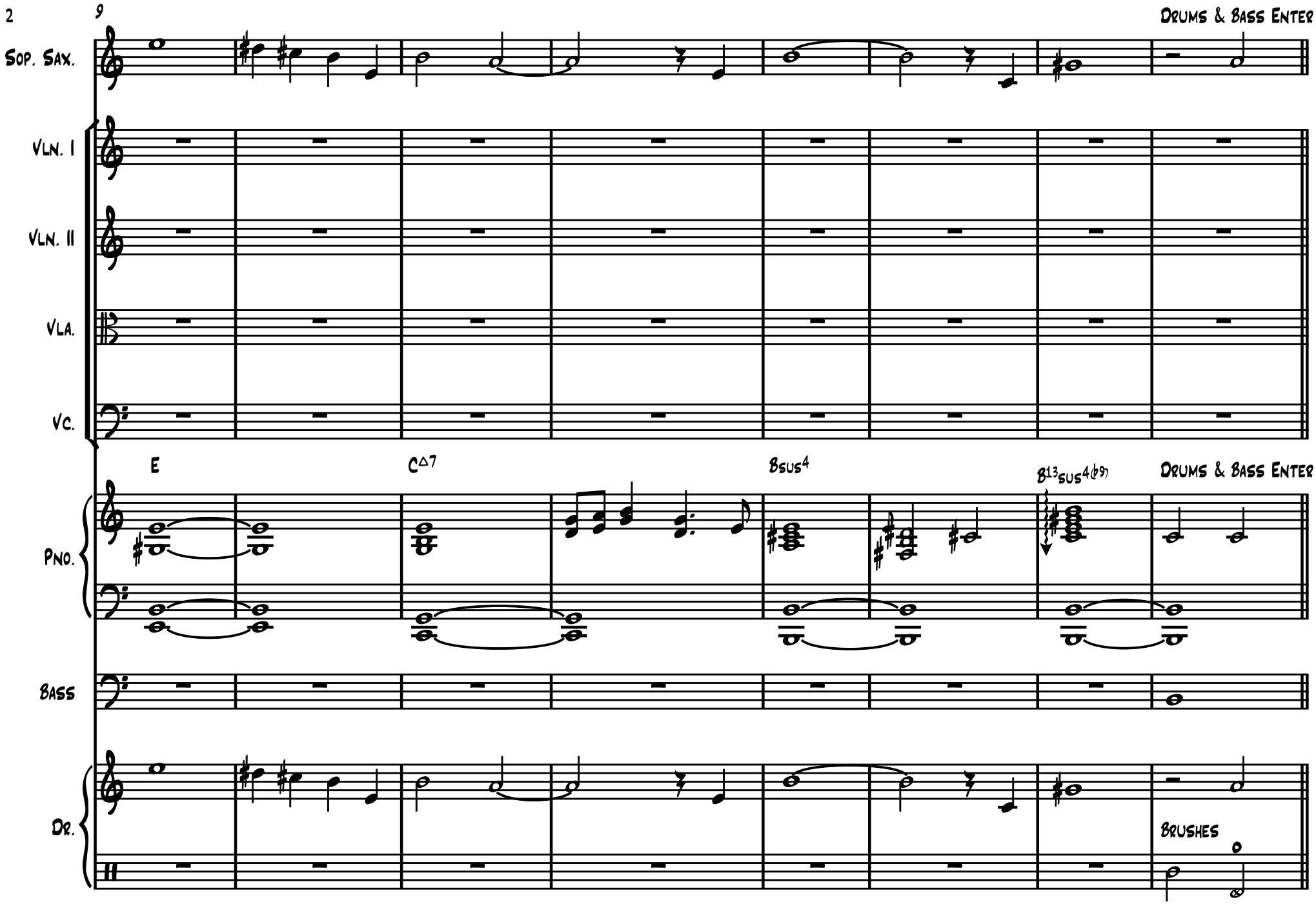
E/B

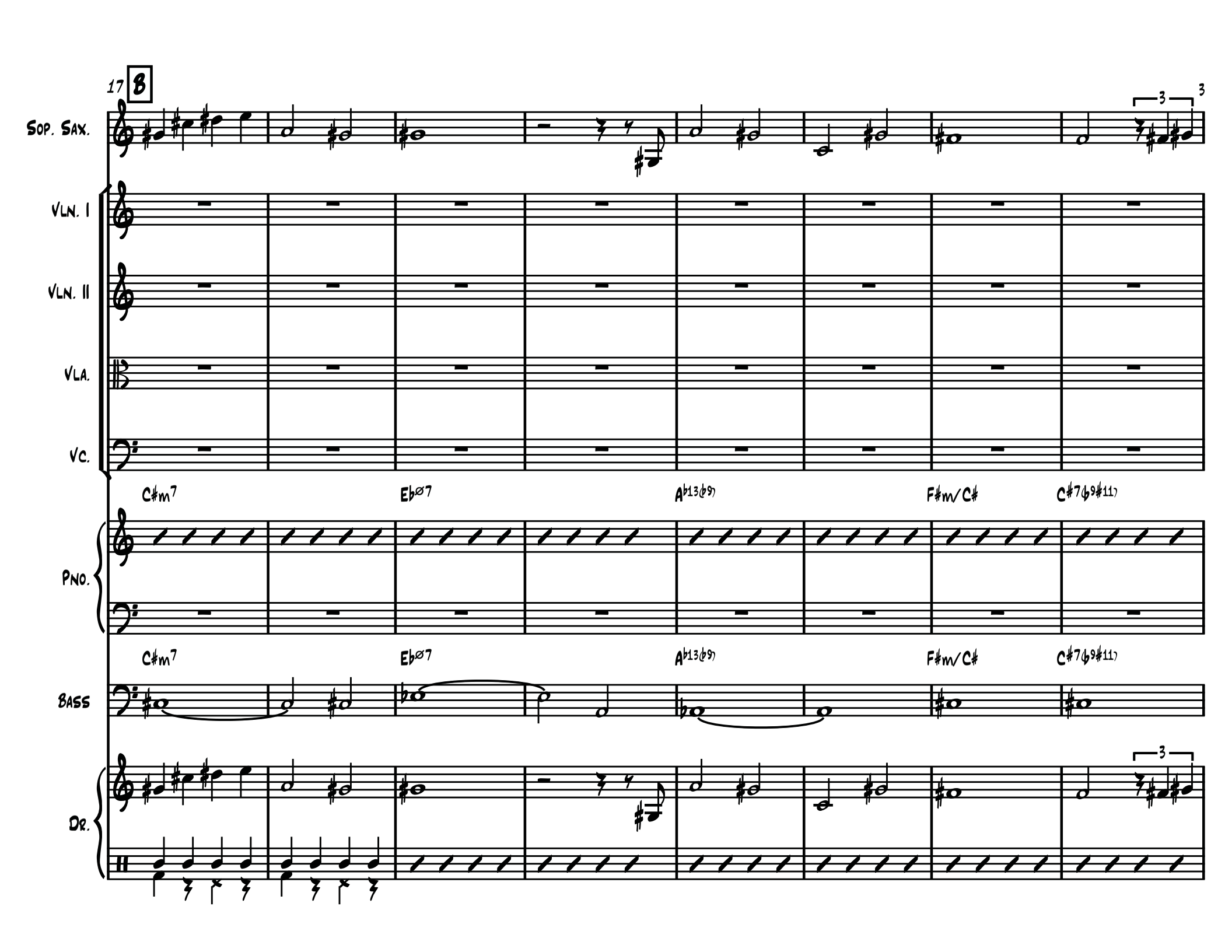
Bass

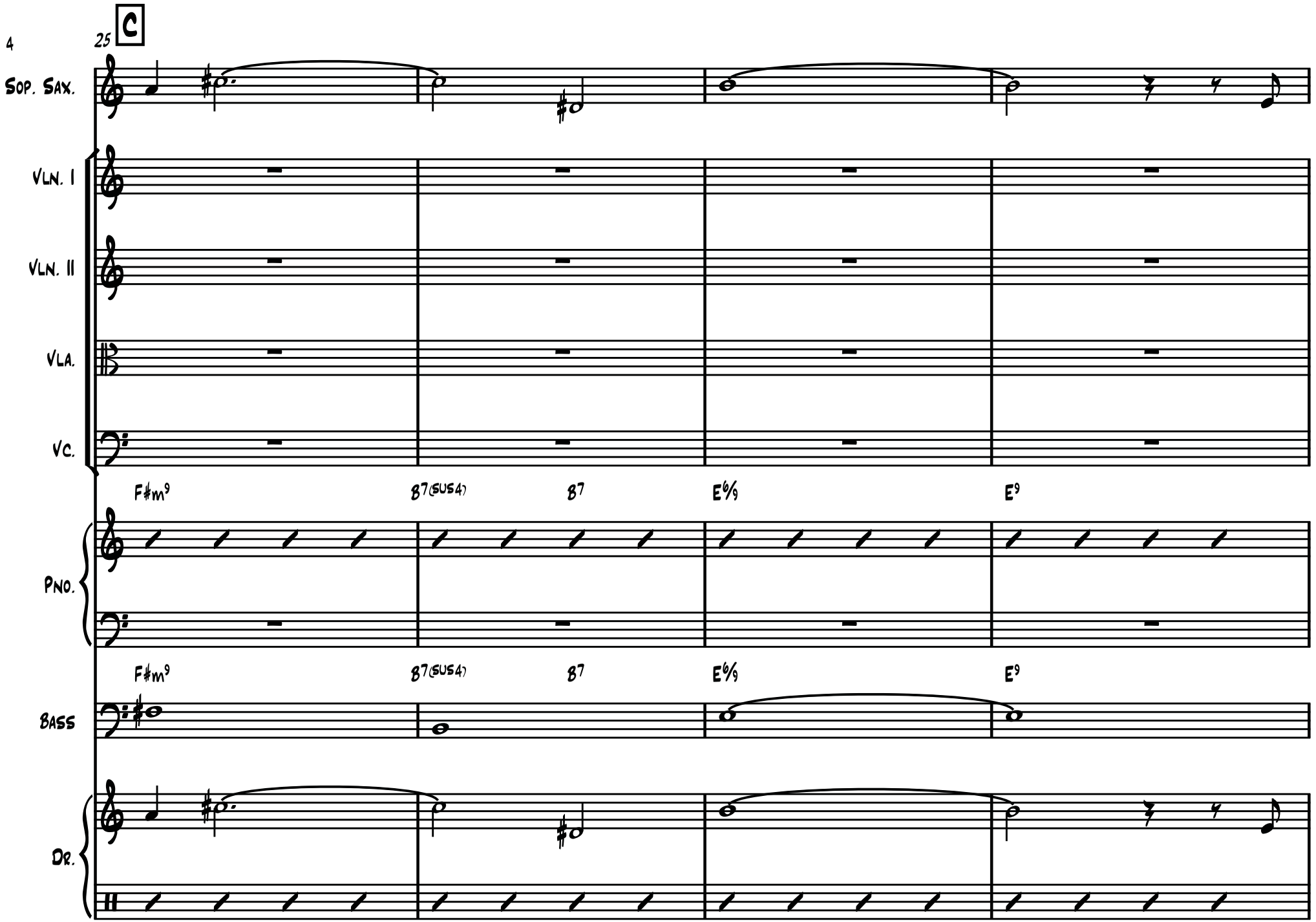
Sax & Piano Intro

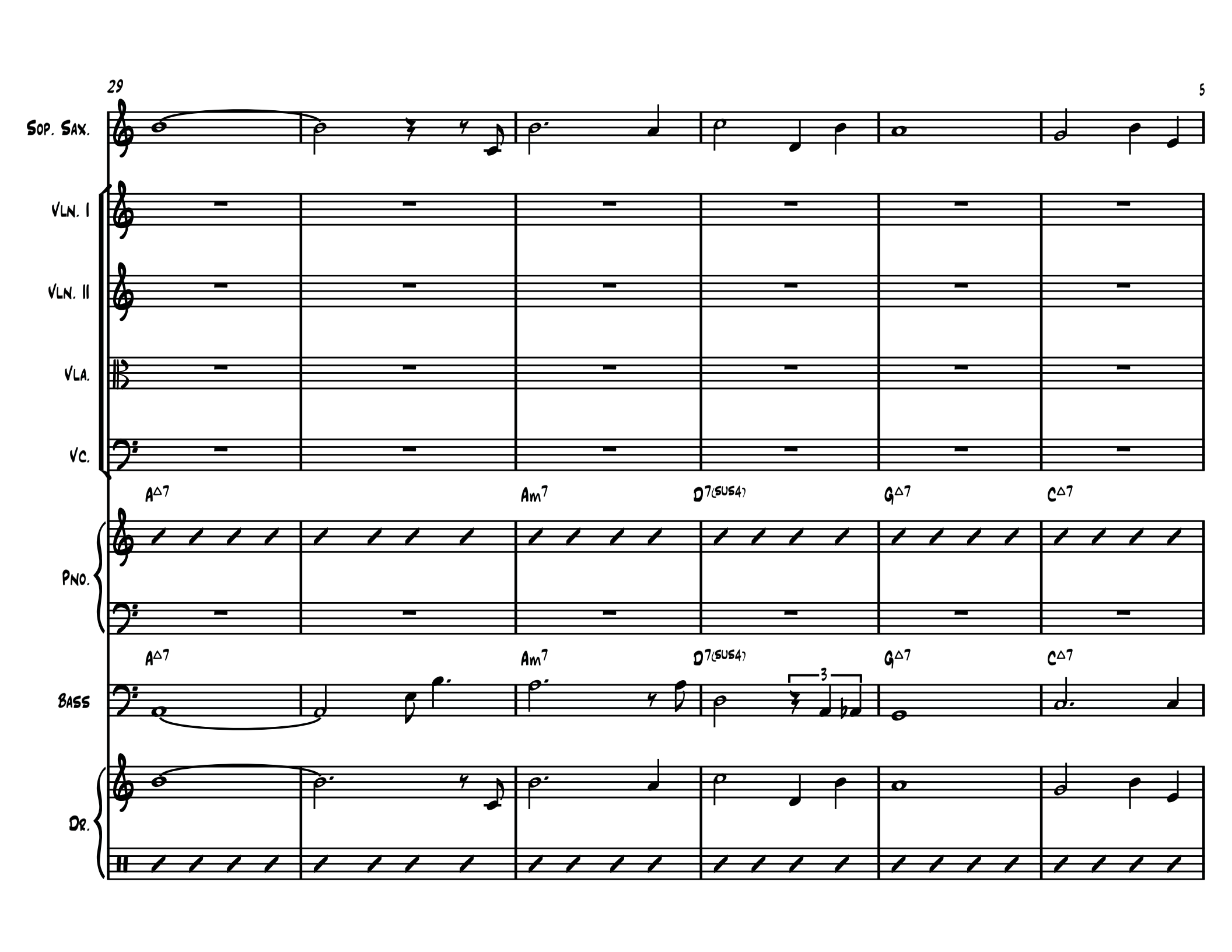
Drums

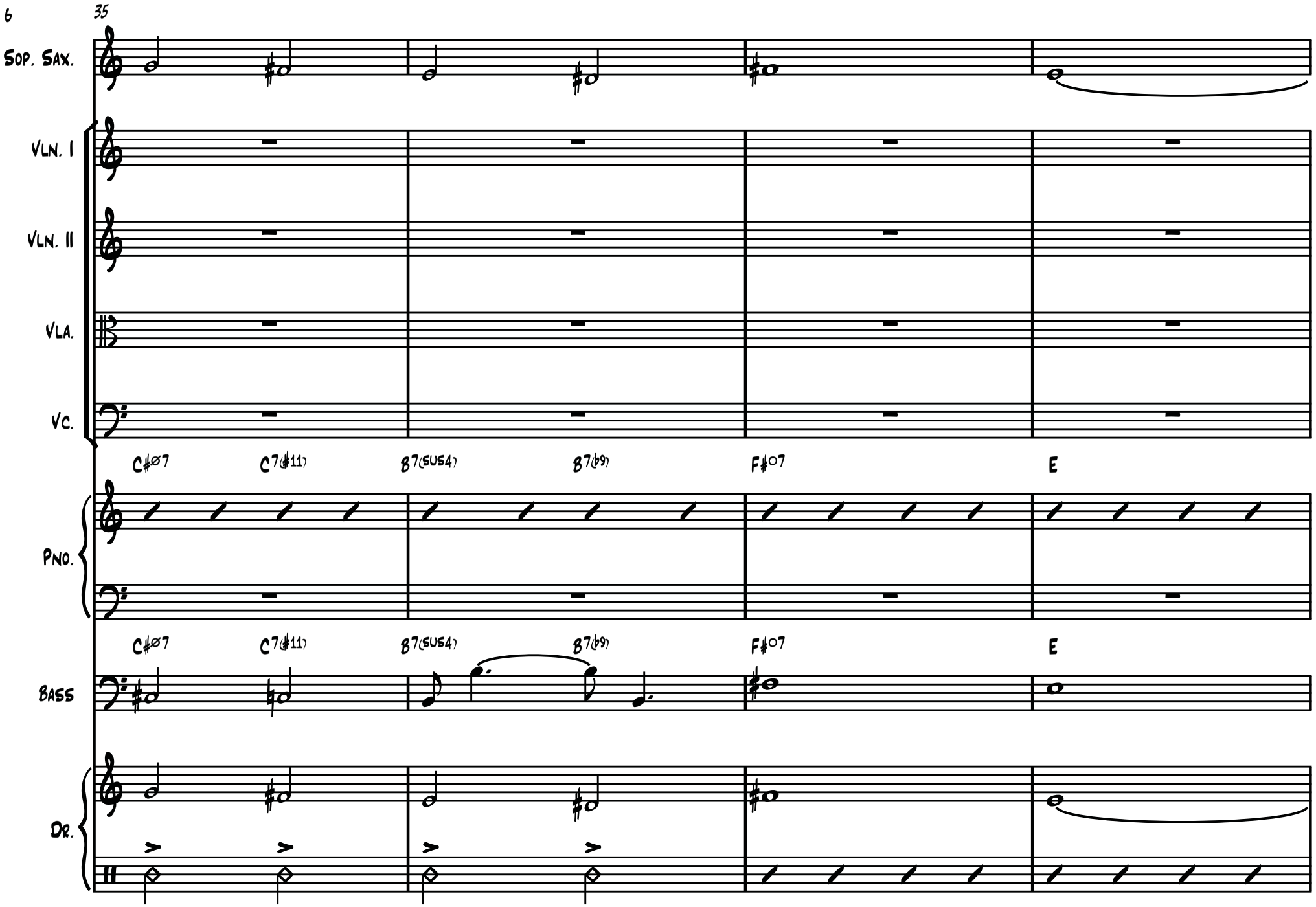
Sax & Piano Intro

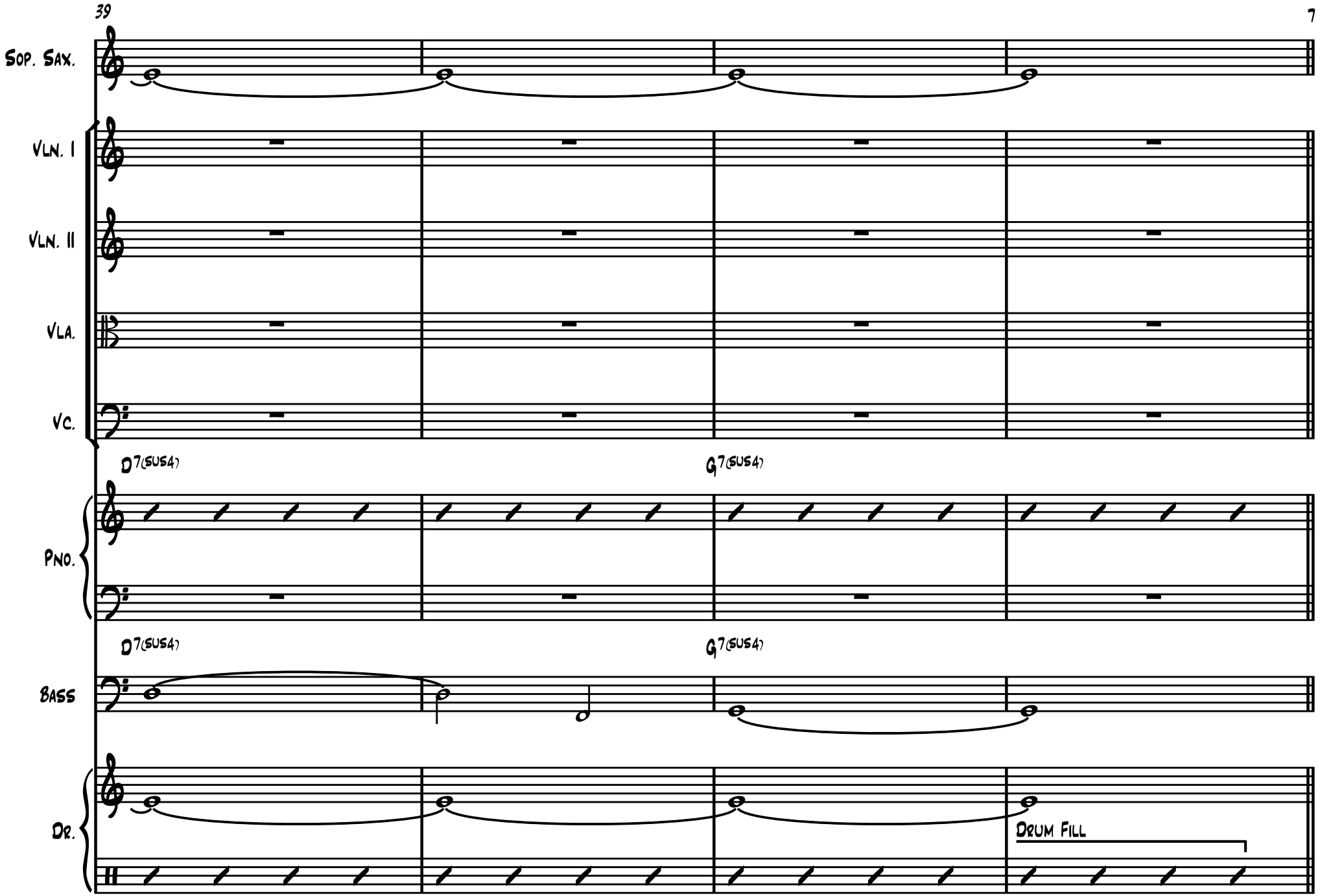

9
Drums & Bass Enter
Sop. Sax.
Vln. I
Vln. II
Vla.
Vc.
E
C△7
Bsus4
B13sus4(♭9)
Drums & Bass Enter
Pno.
Bass
Dr.
Brushes

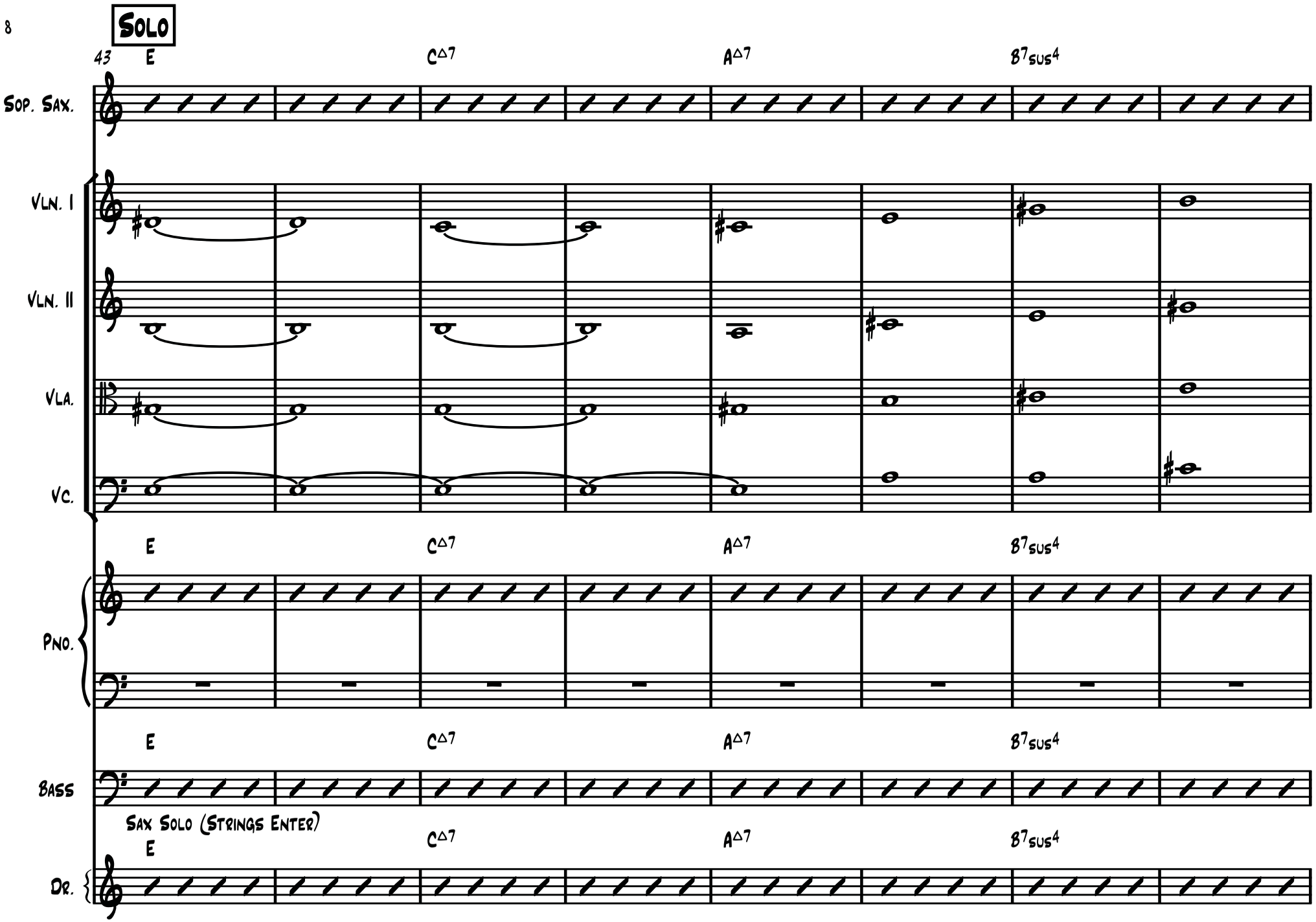

17
B
Sop. Sax.
Vln. I
Vln. II
Vla.
Vc.
C♯m7
E♭ø7
A♭13(♭9)
F♯m/C♯
C♯7(♭9♯11)
Pno.
C♯m7
E♭ø7
A♭13(♭9)
F♯m/C♯
C♯7(♭9♯11)
Bass
Dr.

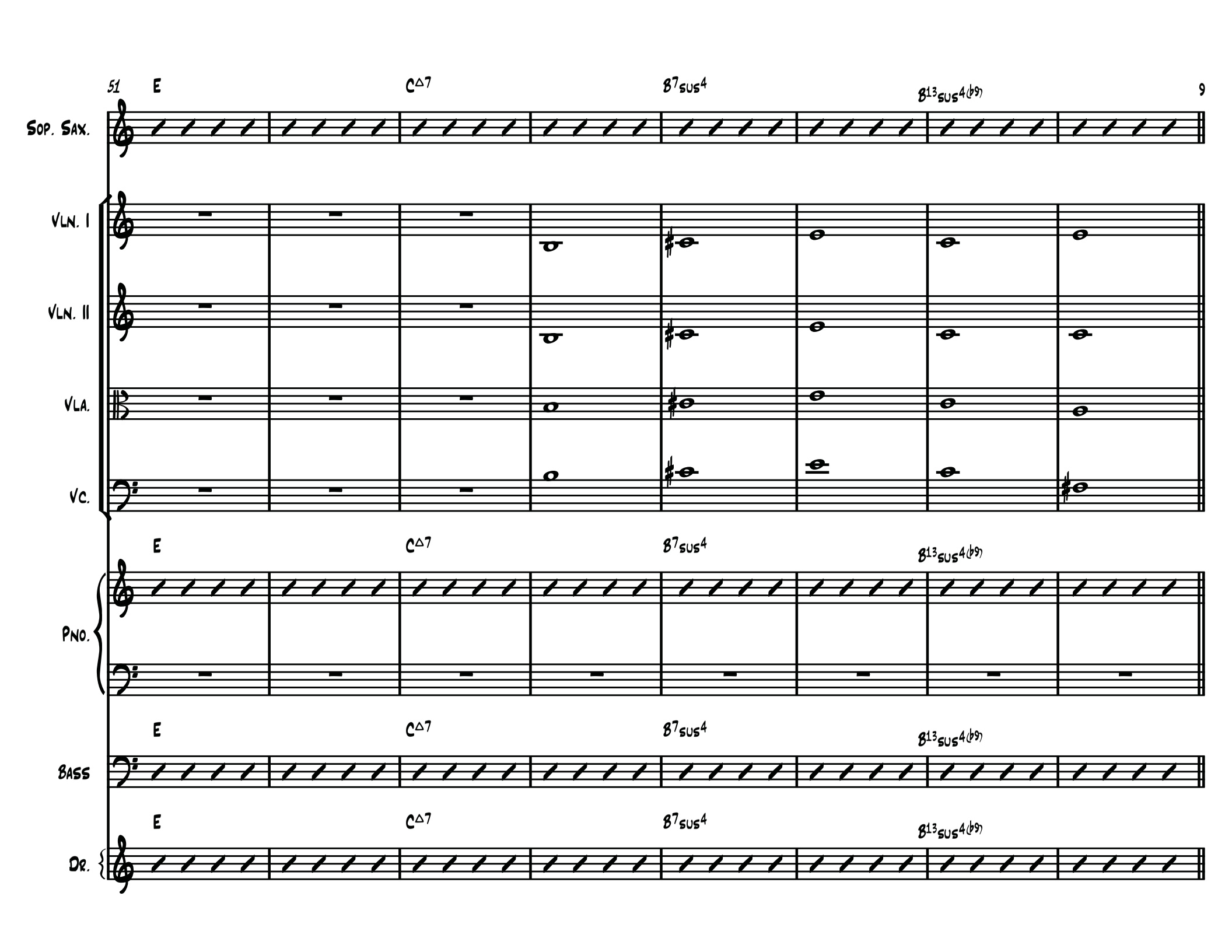

25
C
Sop. Sax.
Vln. I
Vln. II
Vla.
Vc.
F♯m9
B7(sus4)
B7
E6/9
E9
Pno.
F♯m9
B7(sus4)
B7
E6/9
E9
Bass
Dr.

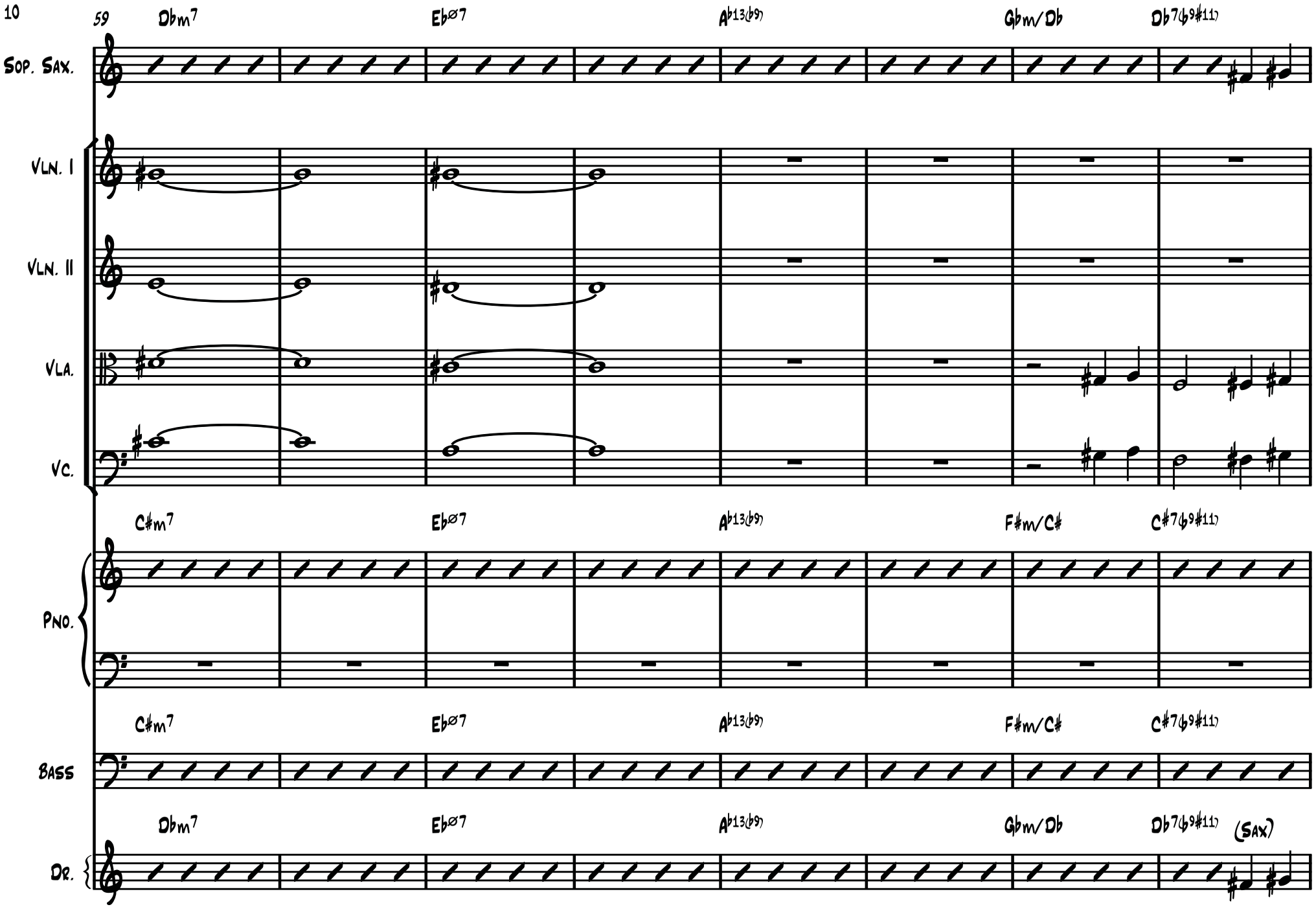

29
5
Sop. Sax.
Vln. I
Vln. II
Vla.
Vc.
A△7
Am7
D7(sus4)
G△7
C△7
Pno.
A△7
Am7
D7(sus4)
G△7
C△7
Bass
3
Dr.

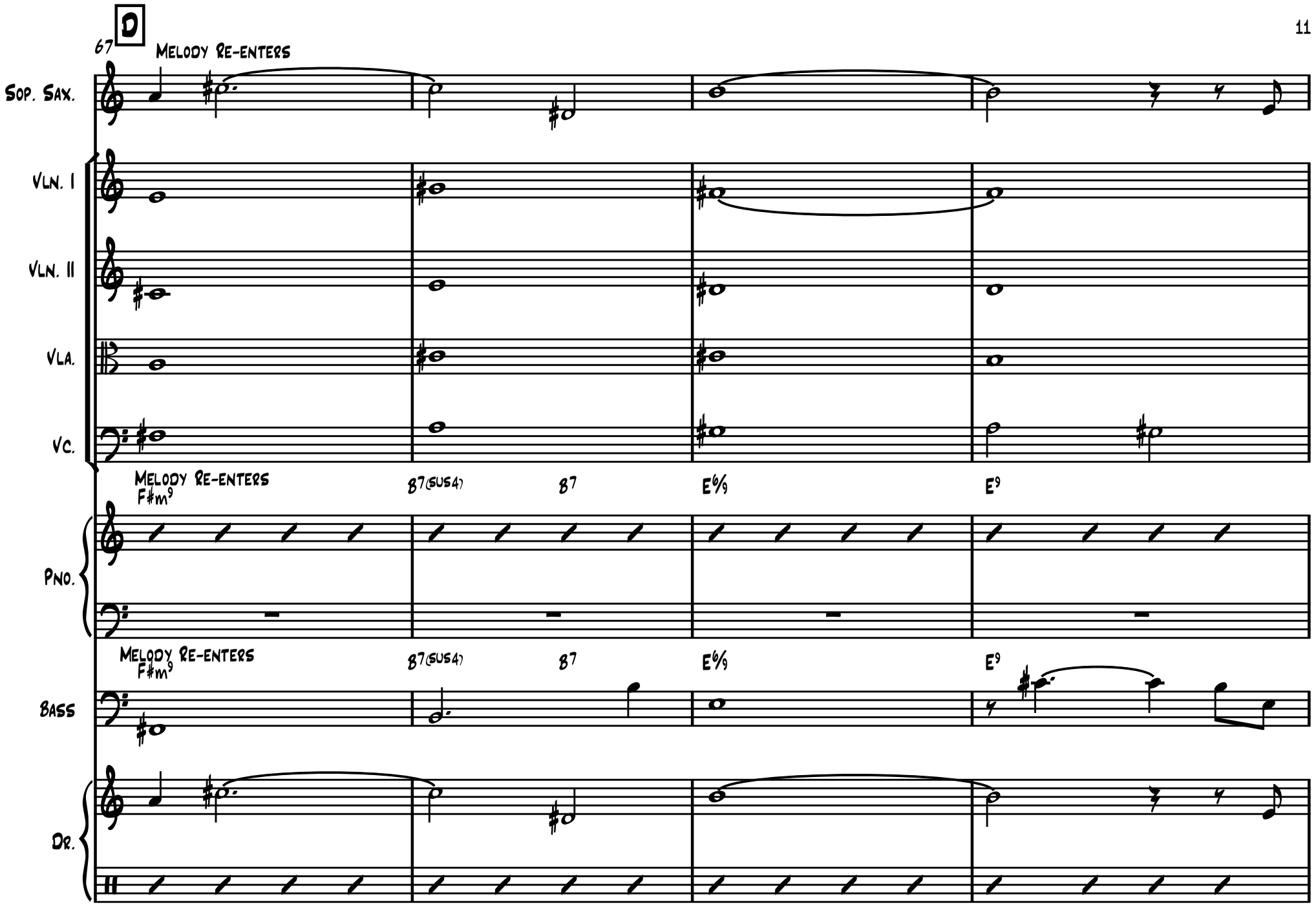

35
Sop. Sax.
Vln. I
Vln. II
Vla.
Vc.
C♯ø7
C7(♯11)
B7(sus4)
B7(♭9)
F♯o7
E
Pno.
C♯ø7
C7(♯11)
B7(sus4)
B7(♭9)
F♯o7
E
Bass
Dr.

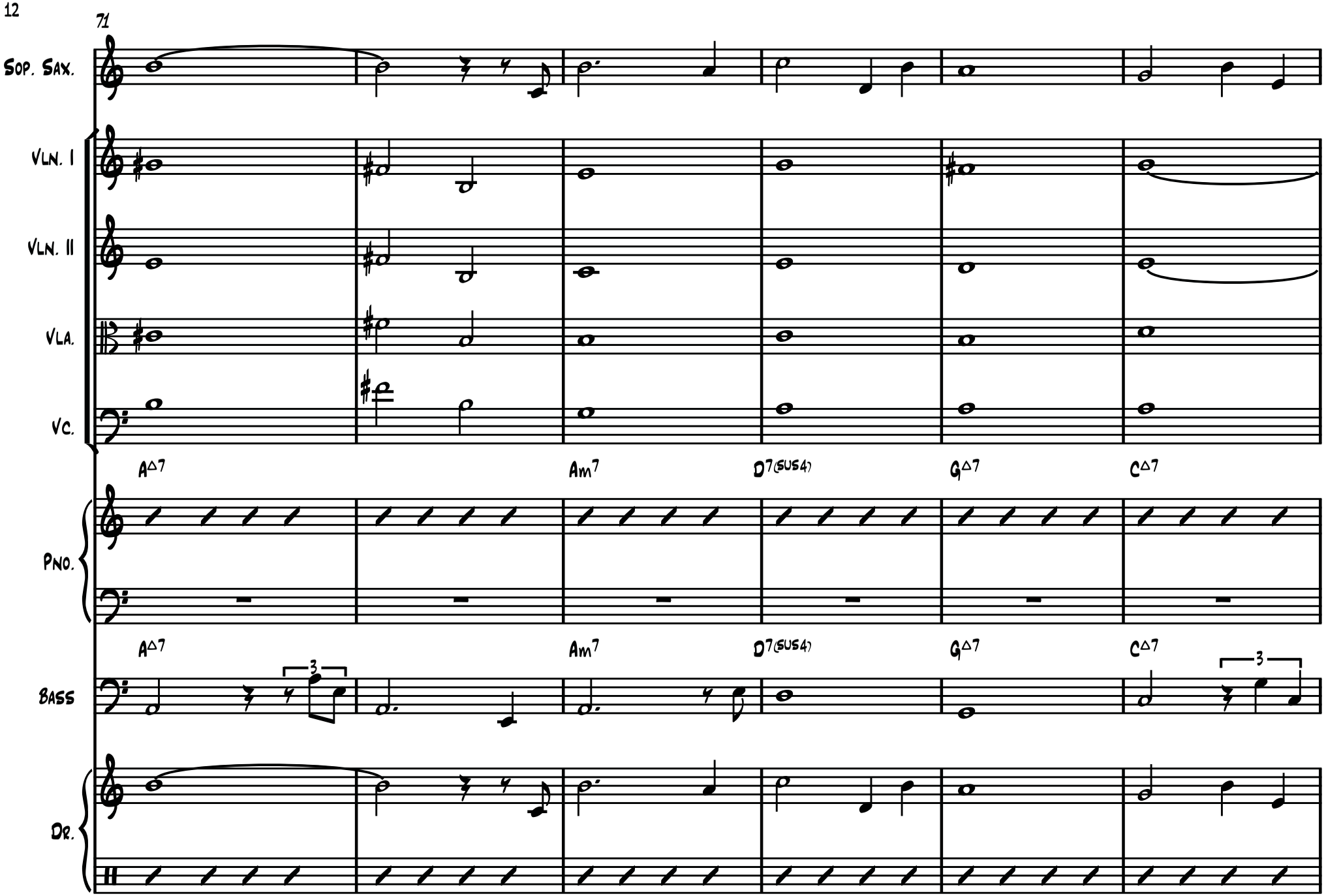

Sop. Sax.
Vln. I
Vln. II
Vla.
Vc.
D7(sus4)
G7(sus4)
Pno.
D7(sus4)
G7(sus4)
Bass
Dr.
Drum Fill

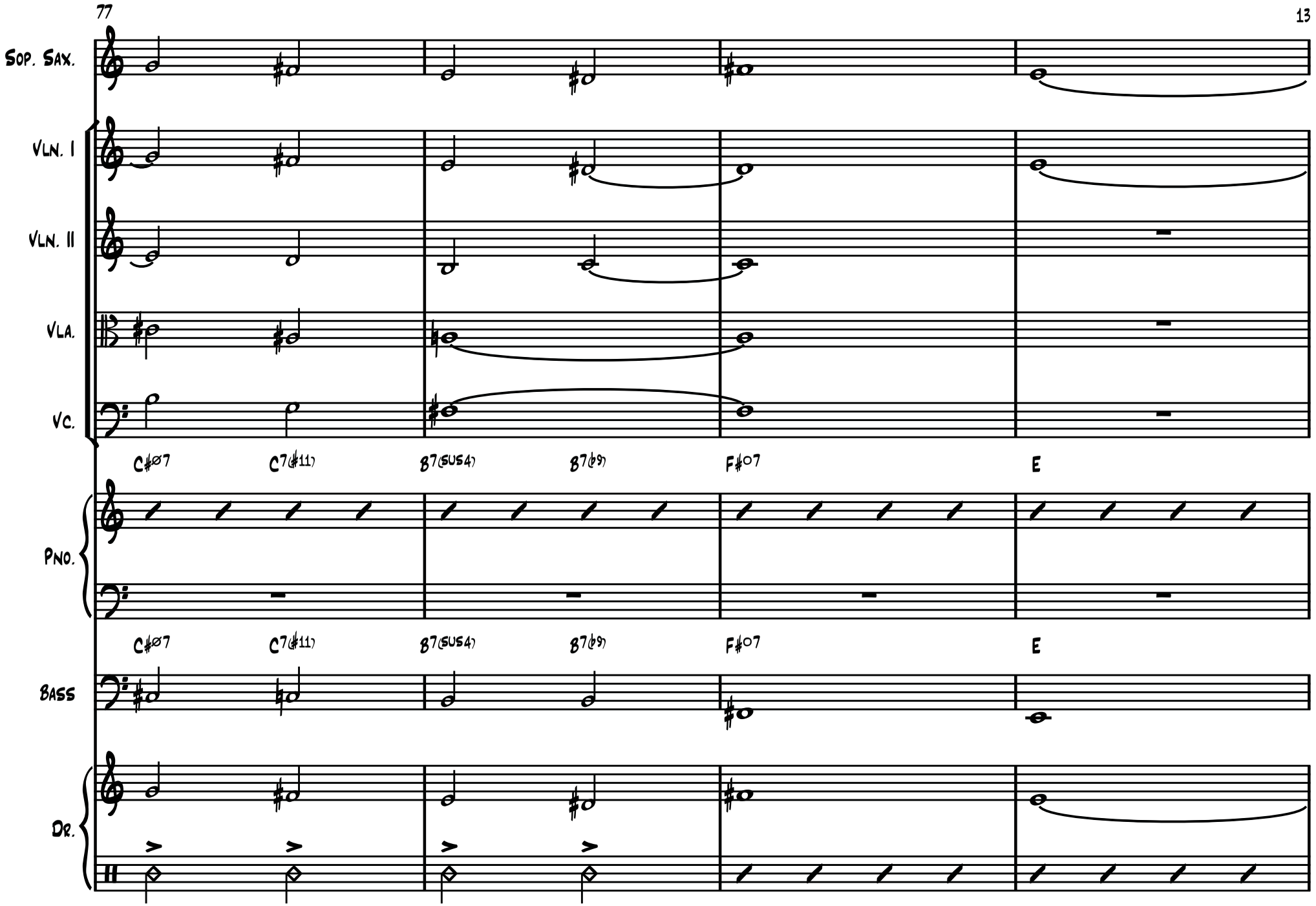

Solo
43
E
C△7
A△7
B7sus4
Sop. Sax.
Vln. I
Vln. II
Vla.
Vc.
E
C△7
A△7
B7sus4
Pno.
E
C△7
A△7
B7sus4
Bass
Sax Solo (Strings Enter)
E
C△7
A△7
B7sus4
Dr.

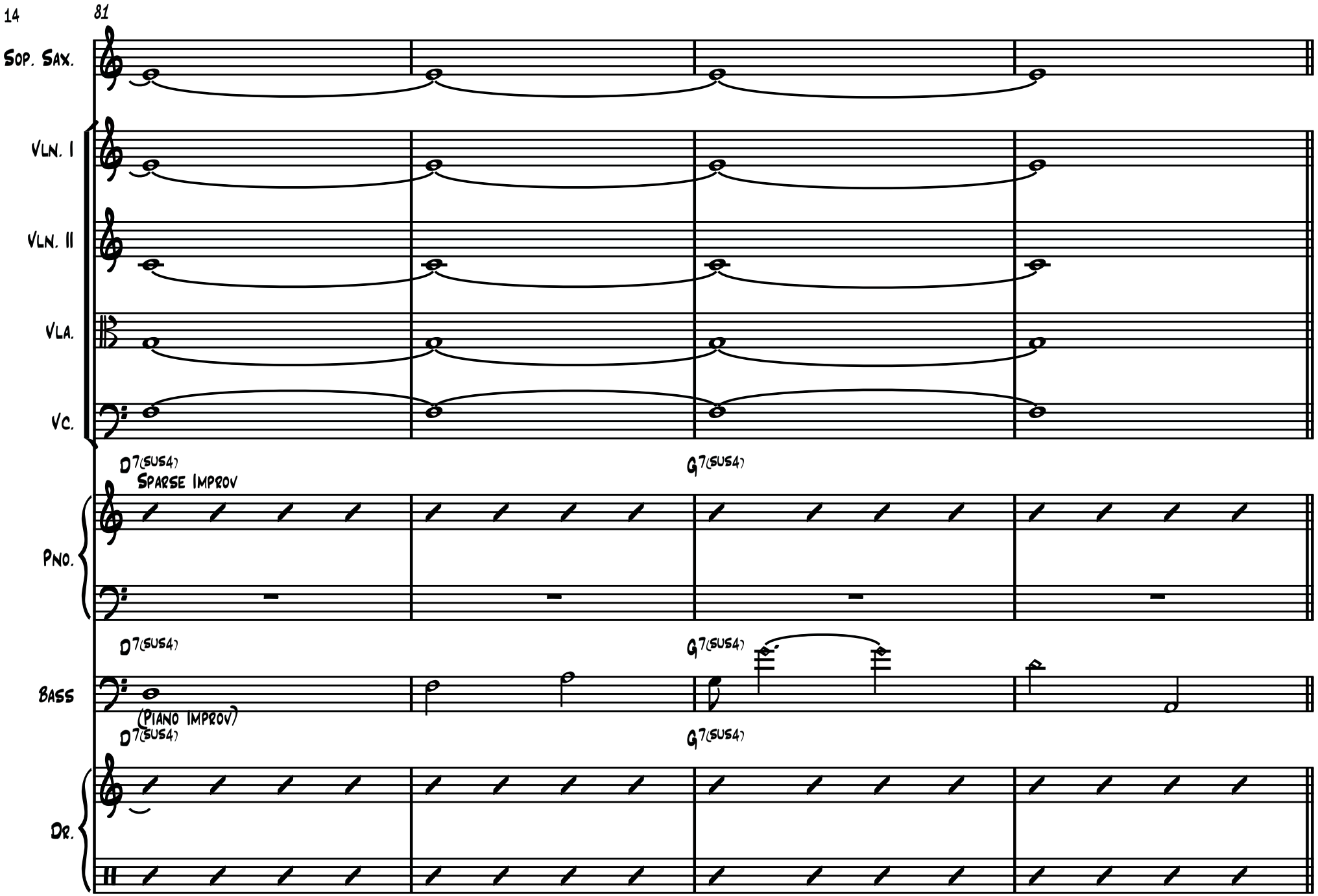

51
E
C△7
B7sus4
B13sus4(♭9)
9
Sop. Sax.
Vln. I
Vln. II
Vla.
Vc.
E
C△7
B7sus4
B13sus4(♭9)
Pno.
E
C△7
B7sus4
B13sus4(♭9)
Bass
E
C△7
B7sus4
B13sus4(♭9)
Dr.

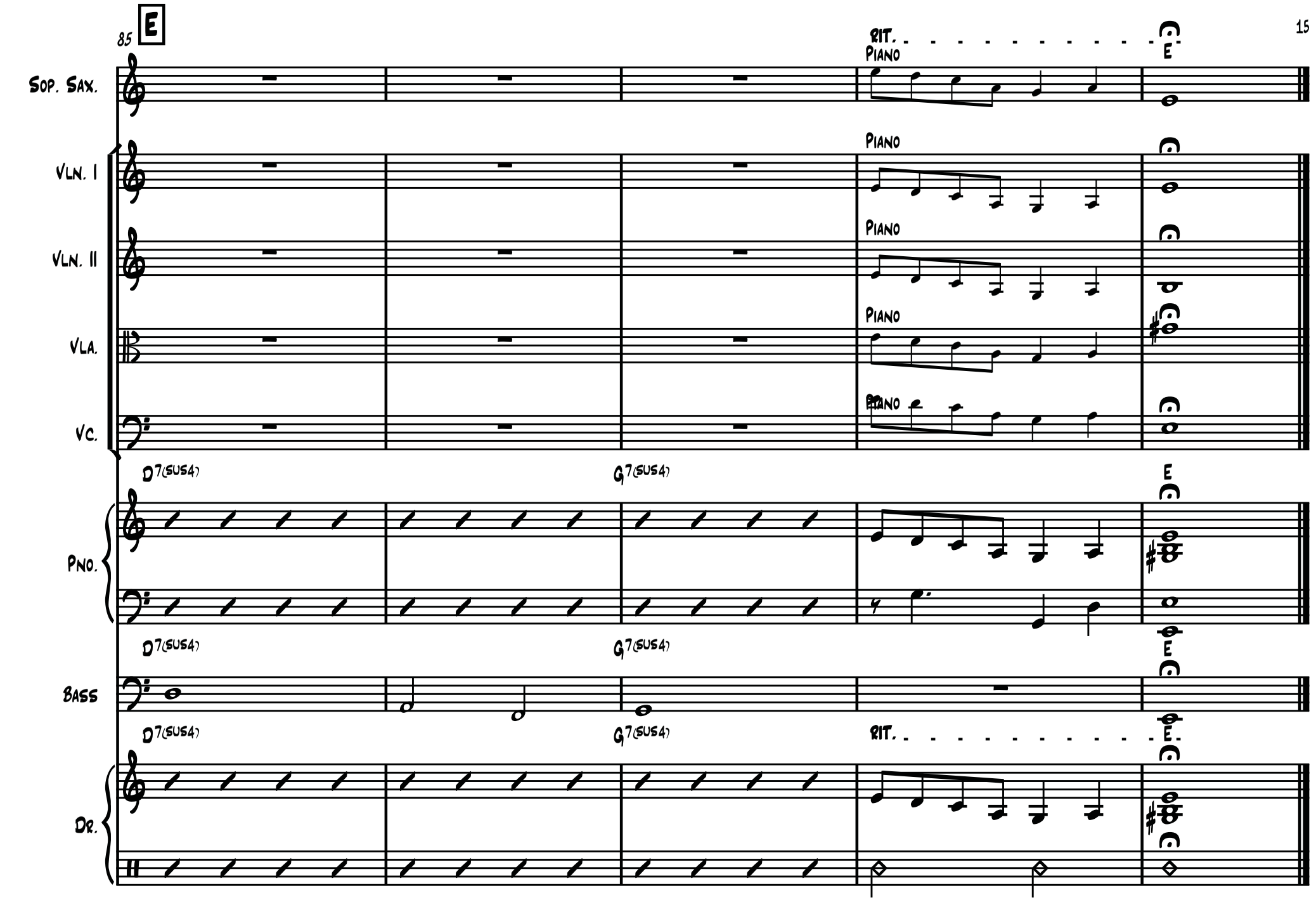

59
Dbm7
Eb∅7
Ab13(b9)
Gbm/Db
Db7(b9#11)
Sop. Sax.
Vln. I
Vln. II
Vla.
Vc.
C#m7
Eb∅7
Ab13(b9)
F#m/C#
C#7(b9#11)
Pno.
C#m7
Eb∅7
Ab13(b9)
F#m/C#
C#7(b9#11)
Bass
Dbm7
Eb∅7
Ab13(b9)
Gbm/Db
Db7(b9#11)
(Sax)
Dr.


D
67
Melody re-enters
Sop. Sax.
Vln. I
Vln. II
Vla.
Vc.
Melody re-enters
F♯m9
B7(sus4)
B7
E6/9
E9
Pno.
Melody re-enters
F♯m9
B7(sus4)
B7
E6/9
E9
Bass
Dr.


71
Sop. Sax.
Vln. I
Vln. II
Vla.
Vc.
A△7
Am7
D7(sus4)
G△7
C△7
Pno.
A△7
Am7
D7(sus4)
G△7
C△7
Bass
3
3
Dr.


Sop. Sax.
Vln. I
Vln. II
Vla.
Vc.
C♯ø7
C7(♯11)
B7(sus4)
B7(♭9)
F♯o7
E
Pno.
C♯ø7
C7(♯11)
B7(sus4)
B7(♭9)
F♯o7
E
Bass
Dr.

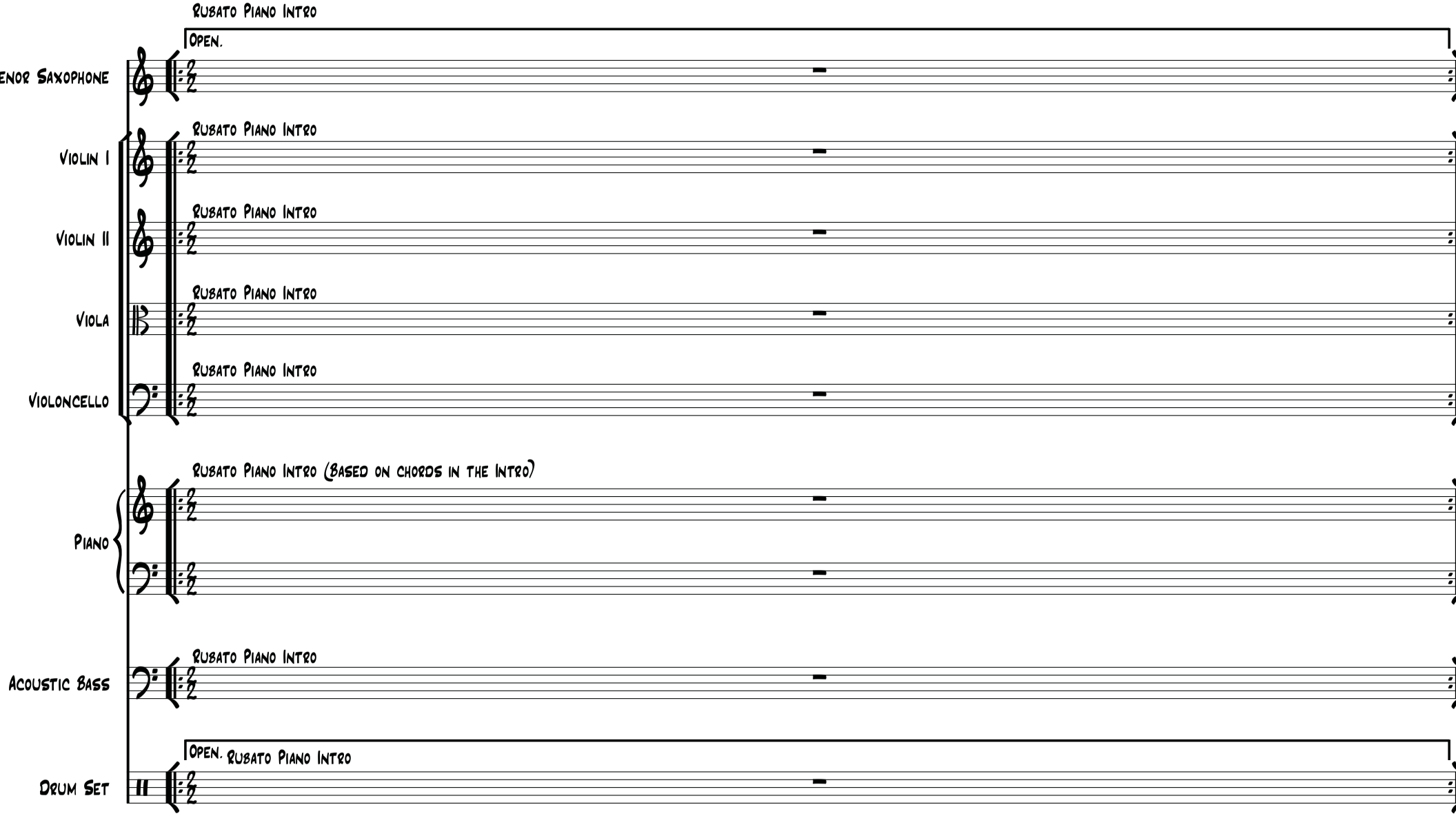

81
Sop. Sax.
Vln. I
Vln. II
Vla.
Vc.
D7(sus4)
Sparse Improv
G7(sus4)
Pno.
D7(sus4)
G7(sus4)
Bass
(Piano Improv)
D7(sus4)
G7(sus4)
Dr.

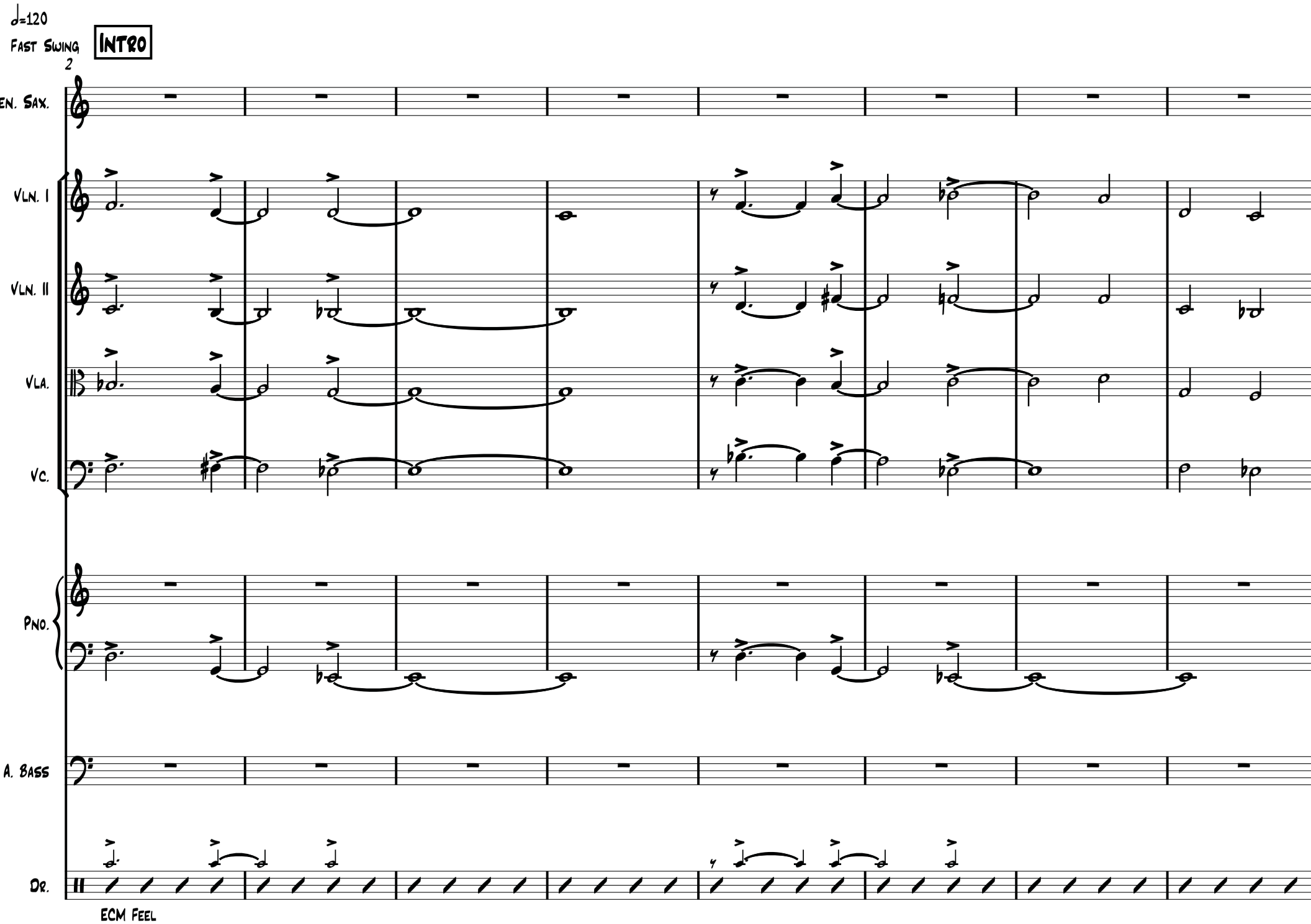

85
E
Sop. Sax.
Vln. I
Vln. II
Vla.
Vc.
Pno.
Bass
Dr.
RIT.
Piano
D7(sus4)
G7(sus4)
E

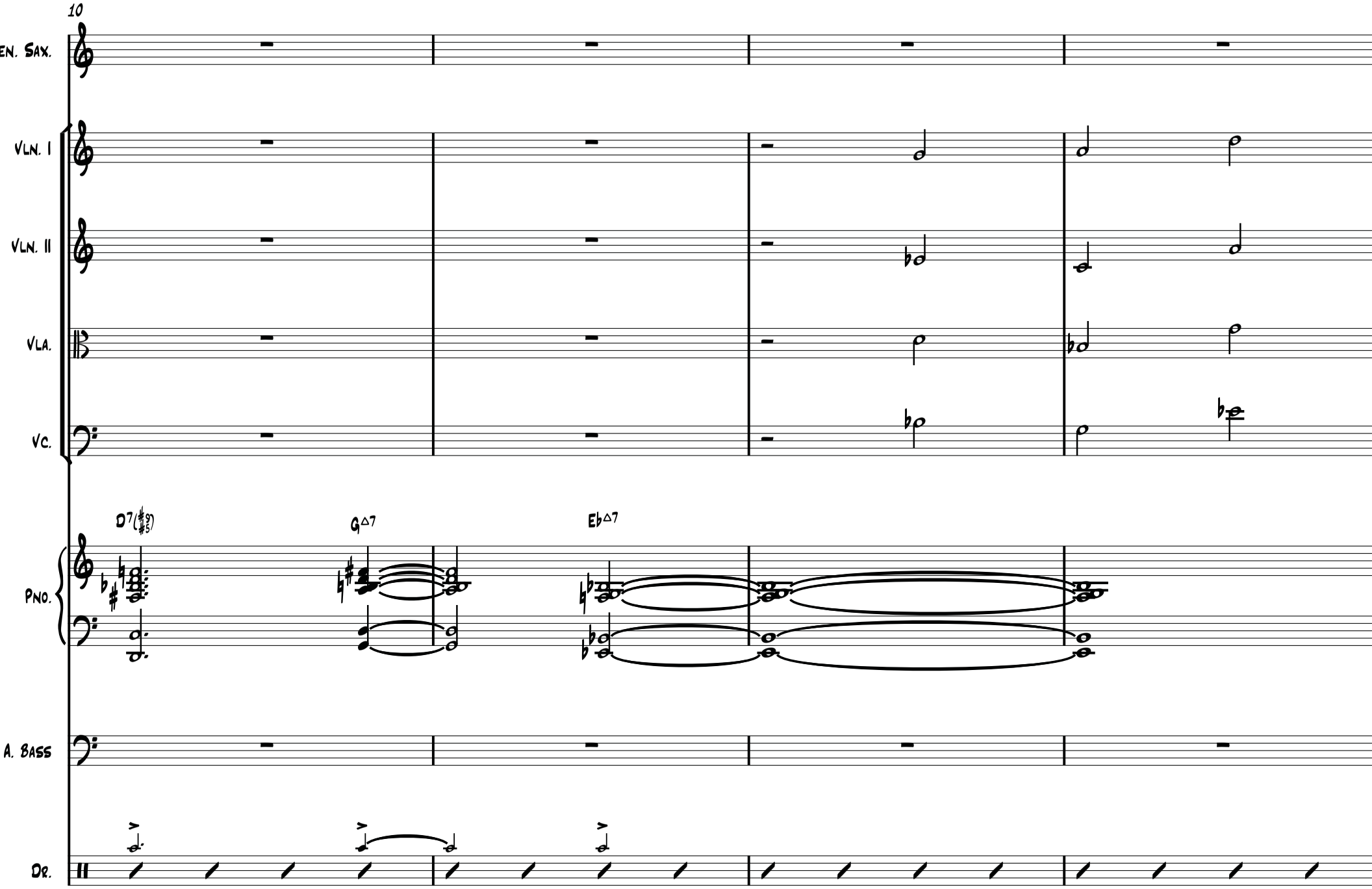
Part 2: Freebie

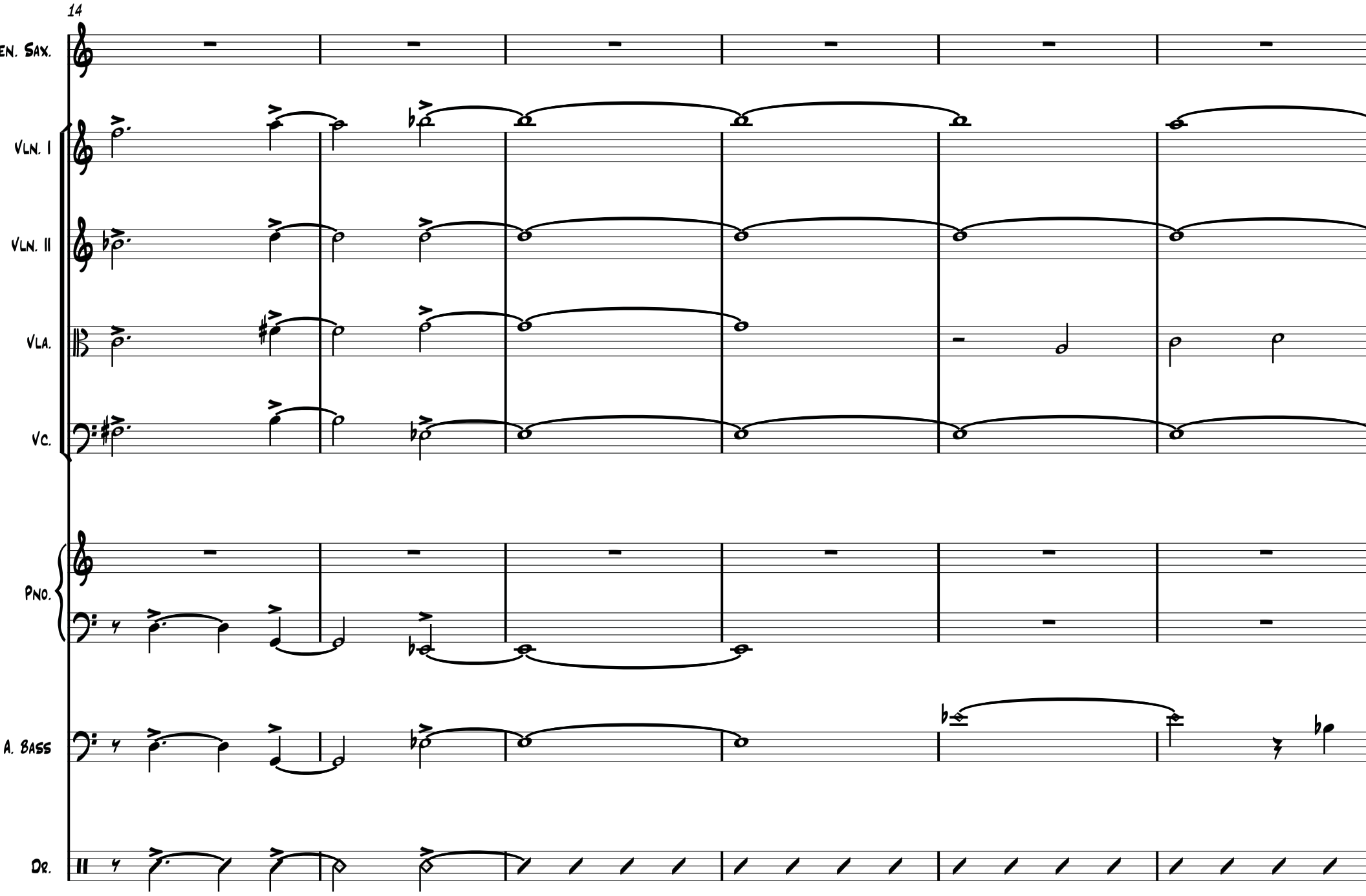
Troy Robert

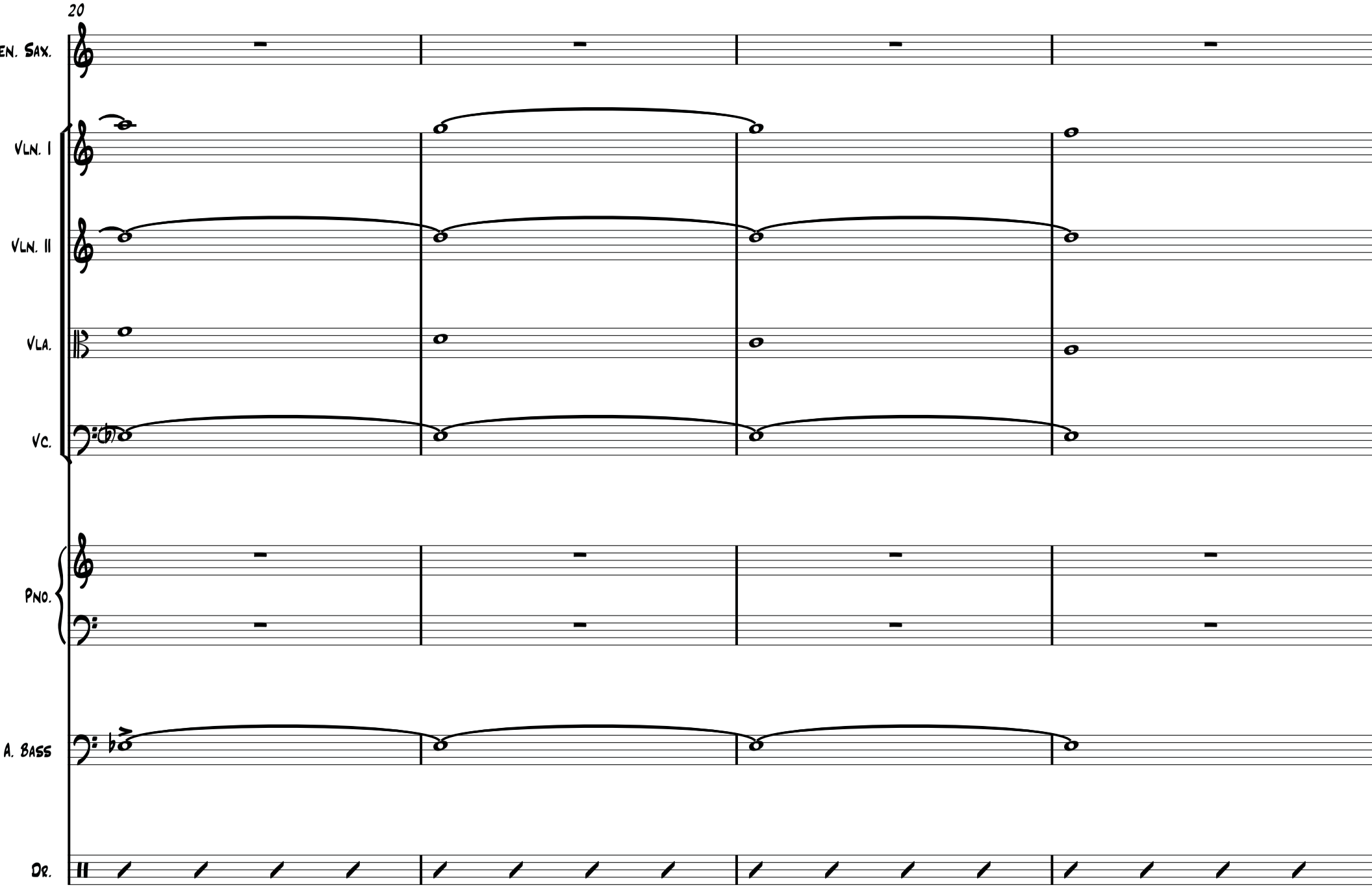
Transcribed By Michael Crawfor

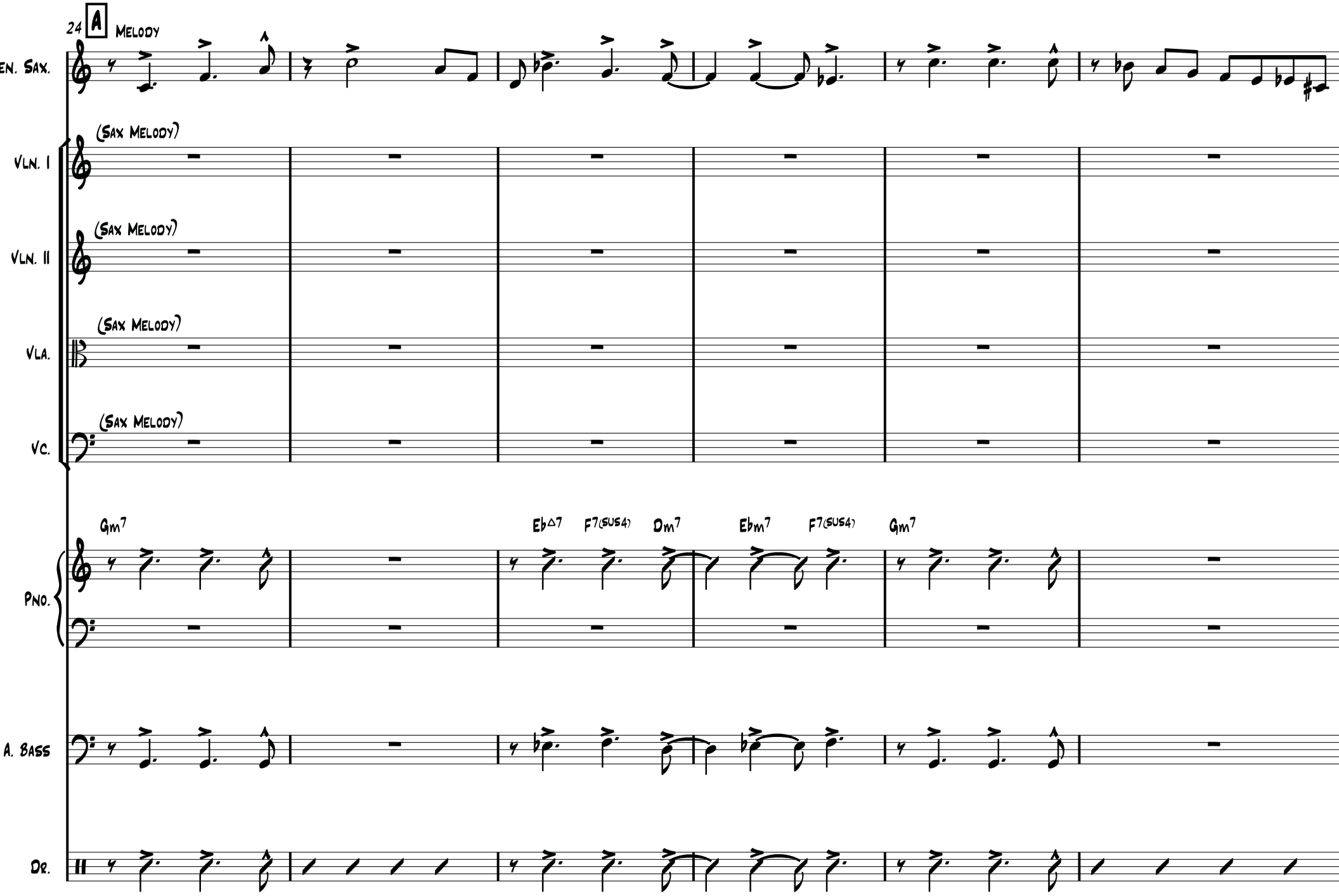


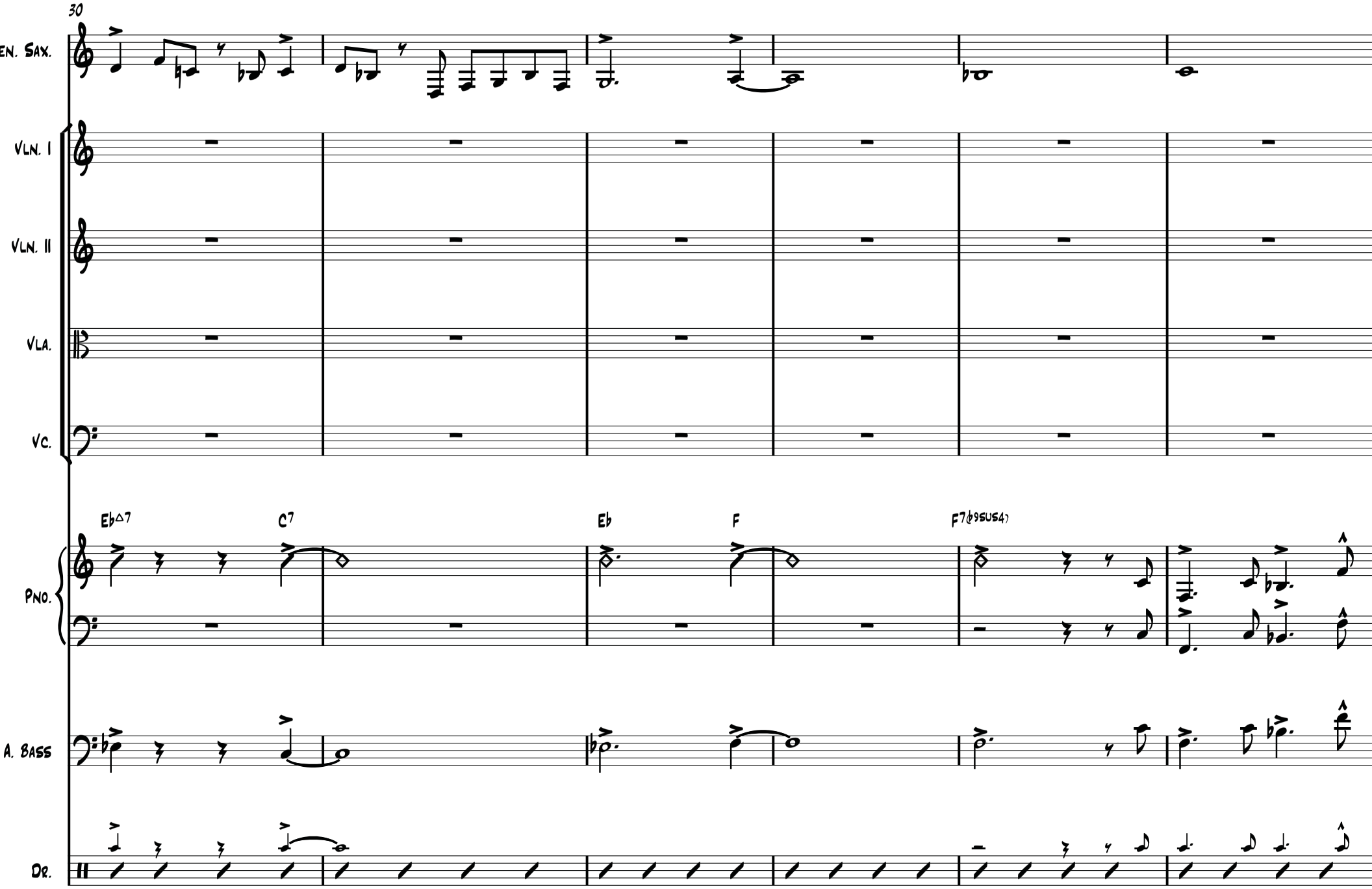

♩=120
Fast Swing
INTRO
2
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.
ECM Feel

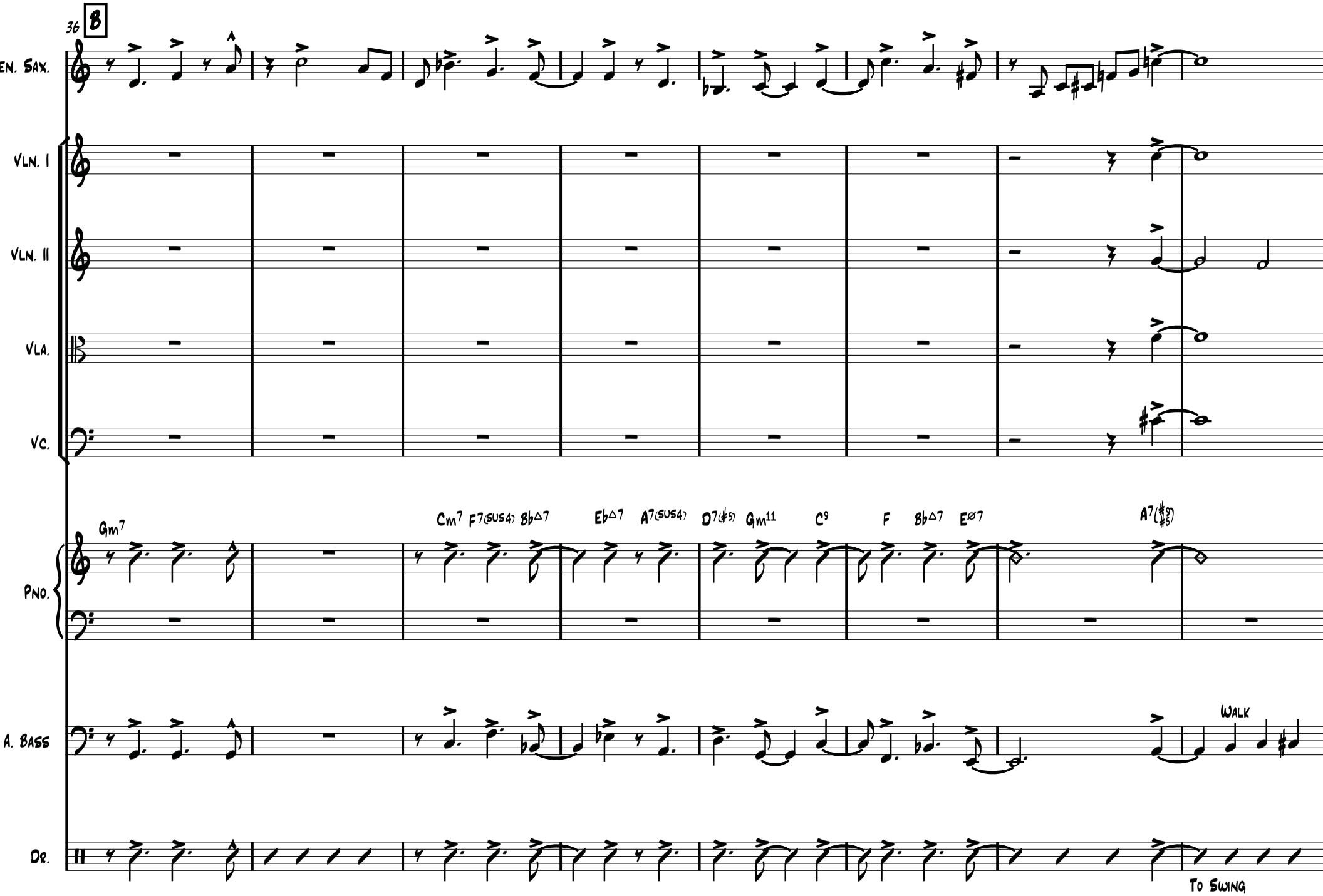

10
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
D7(♯9)
G△7
E♭△7
PNO.
A. BASS
DR.

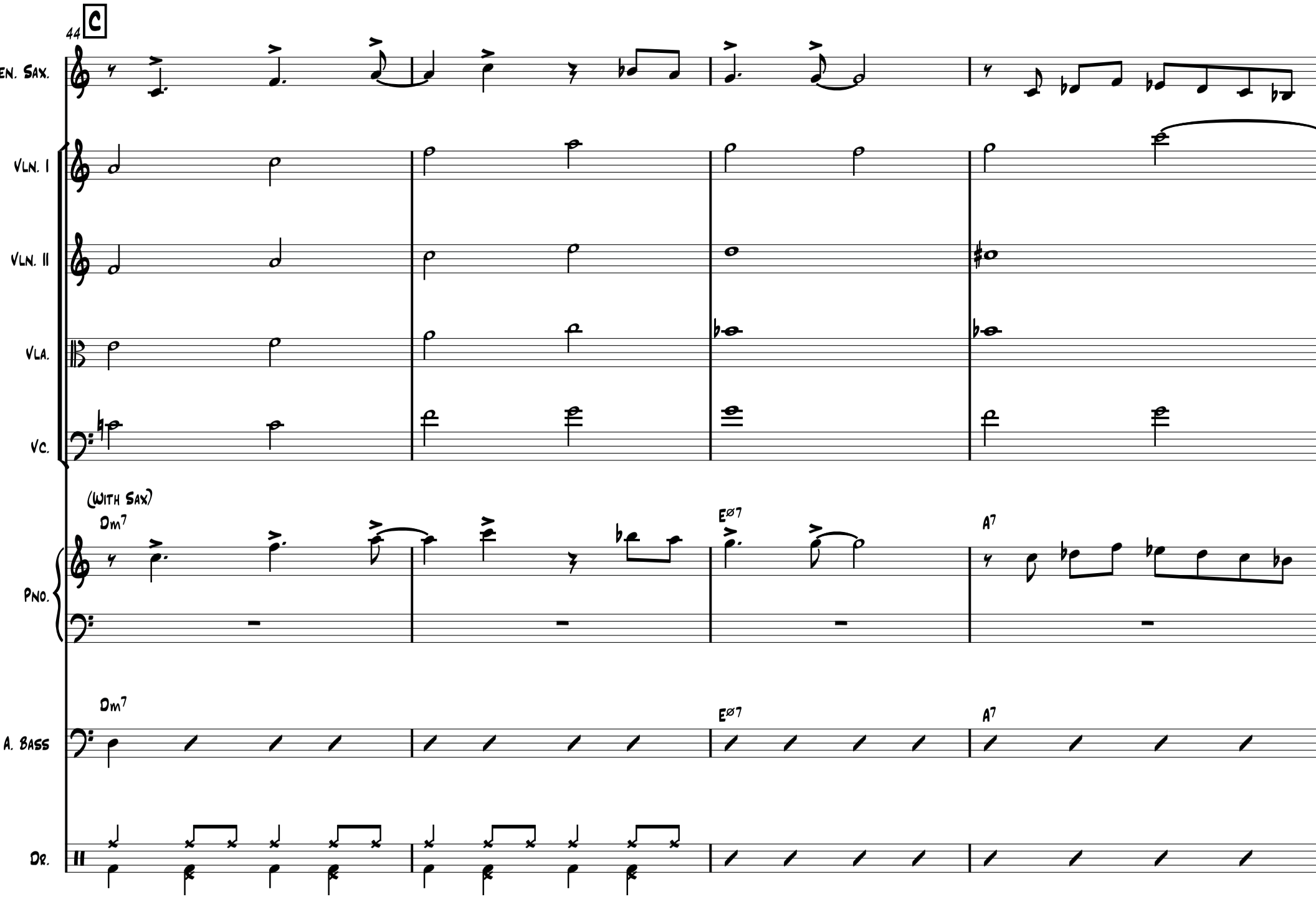

14
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.

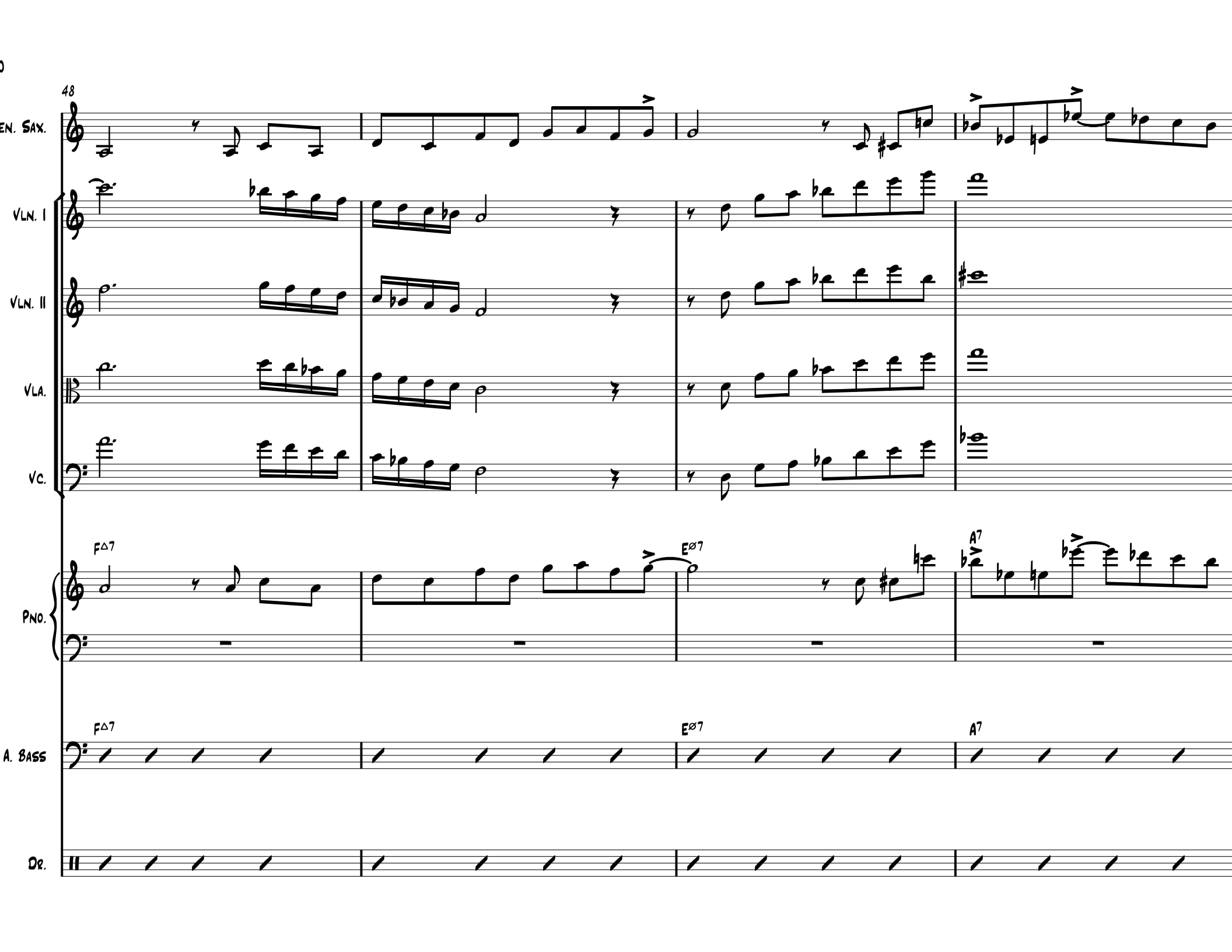

20
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.

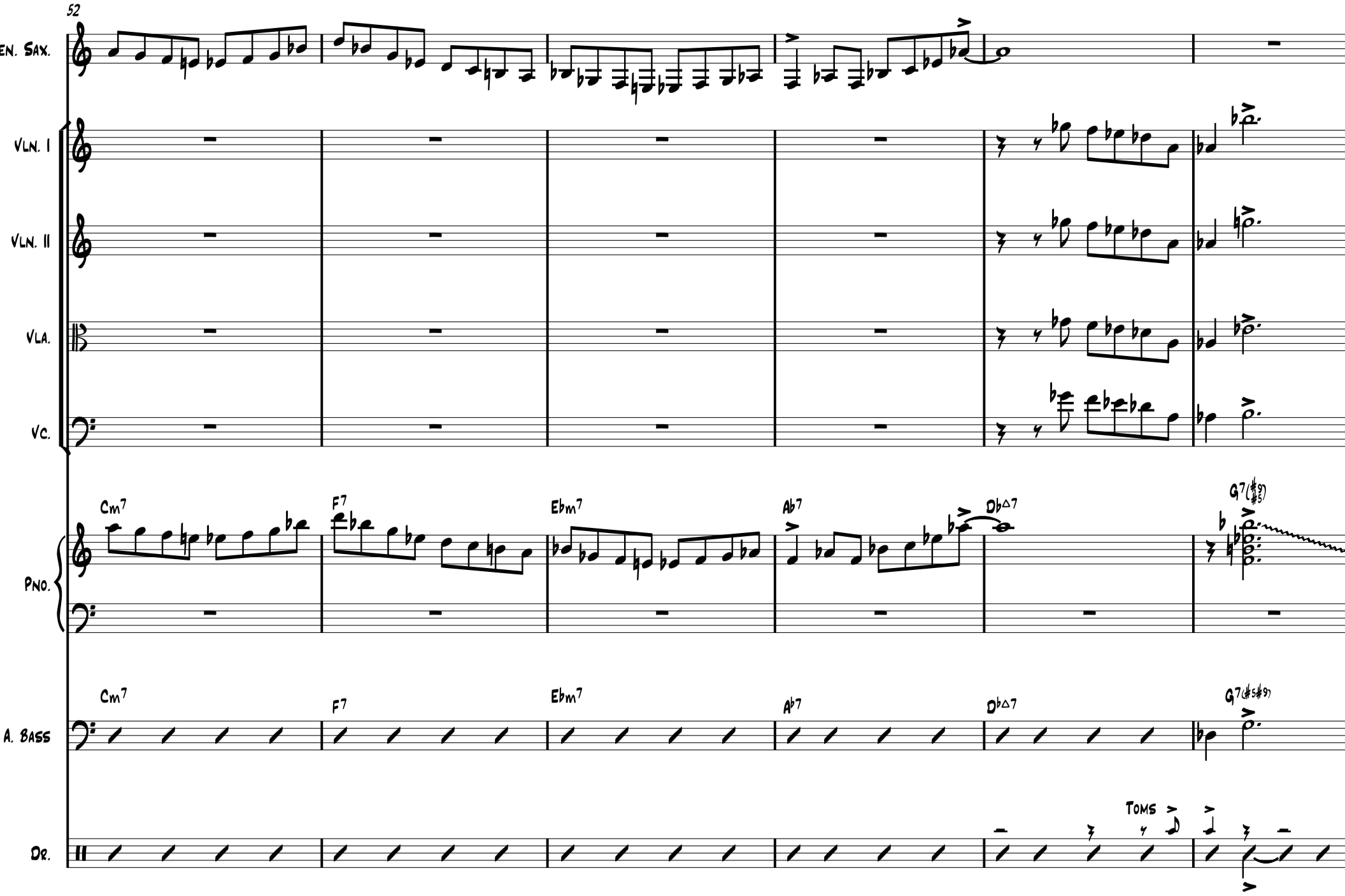

24
A
Melody
Ten. Sax.
(Sax Melody)
Vln. I
(Sax Melody)
Vln. II
(Sax Melody)
Vla.
(Sax Melody)
Vc.
Gm7
Eb△7
F7(sus4)
Dm7
Ebm7
F7(sus4)
Gm7
Pno.
A. Bass
Dr.

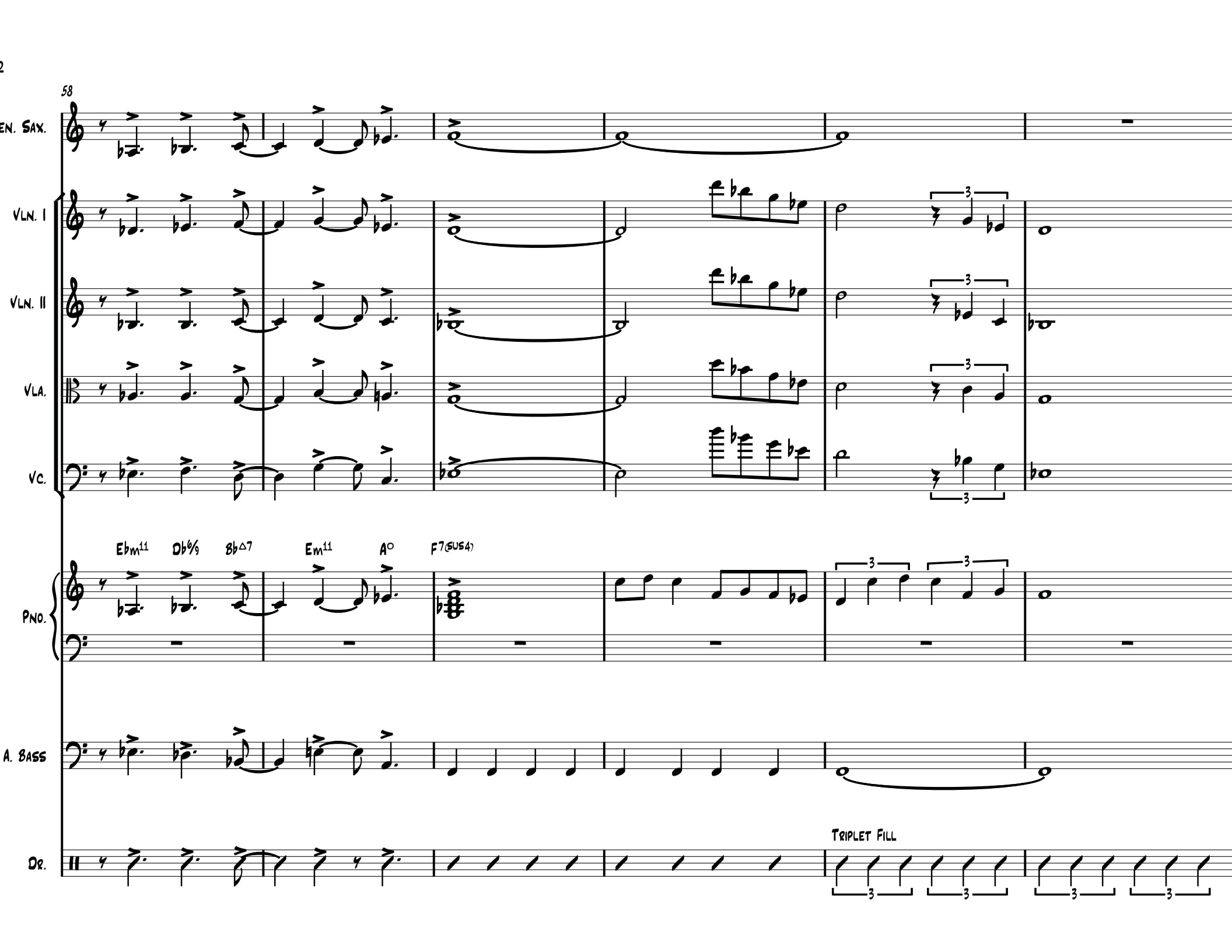

30
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.
E♭△7
C7
E♭
F
F7♭9SUS4)

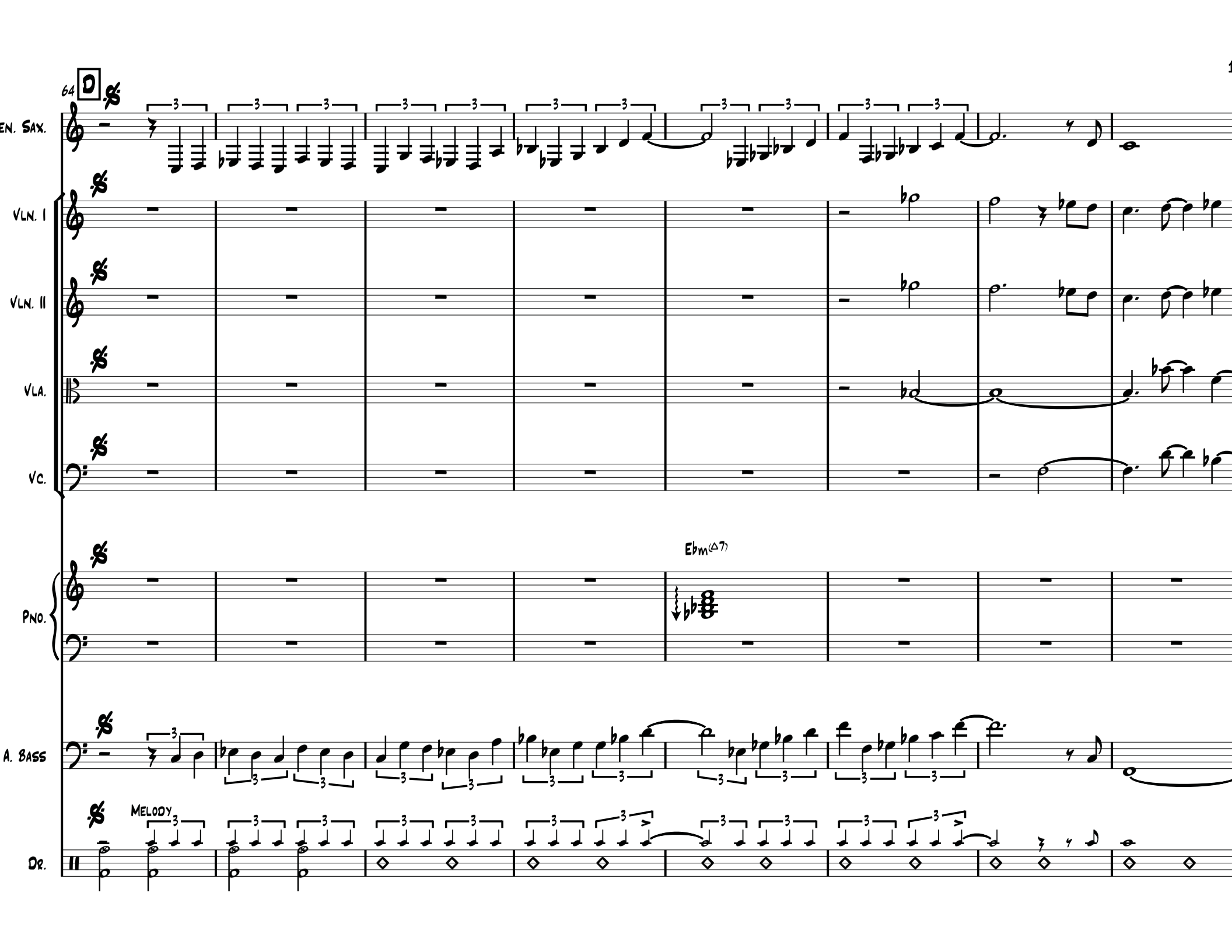

36
B
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.
Gm7
Cm7
F7(SUS4)
B♭△7
E♭△7
A7(SUS4)
D7(♯5)
Gm11
C9
F
B♭△7
E∅7
A7(♯5)
WALK
TO SWING

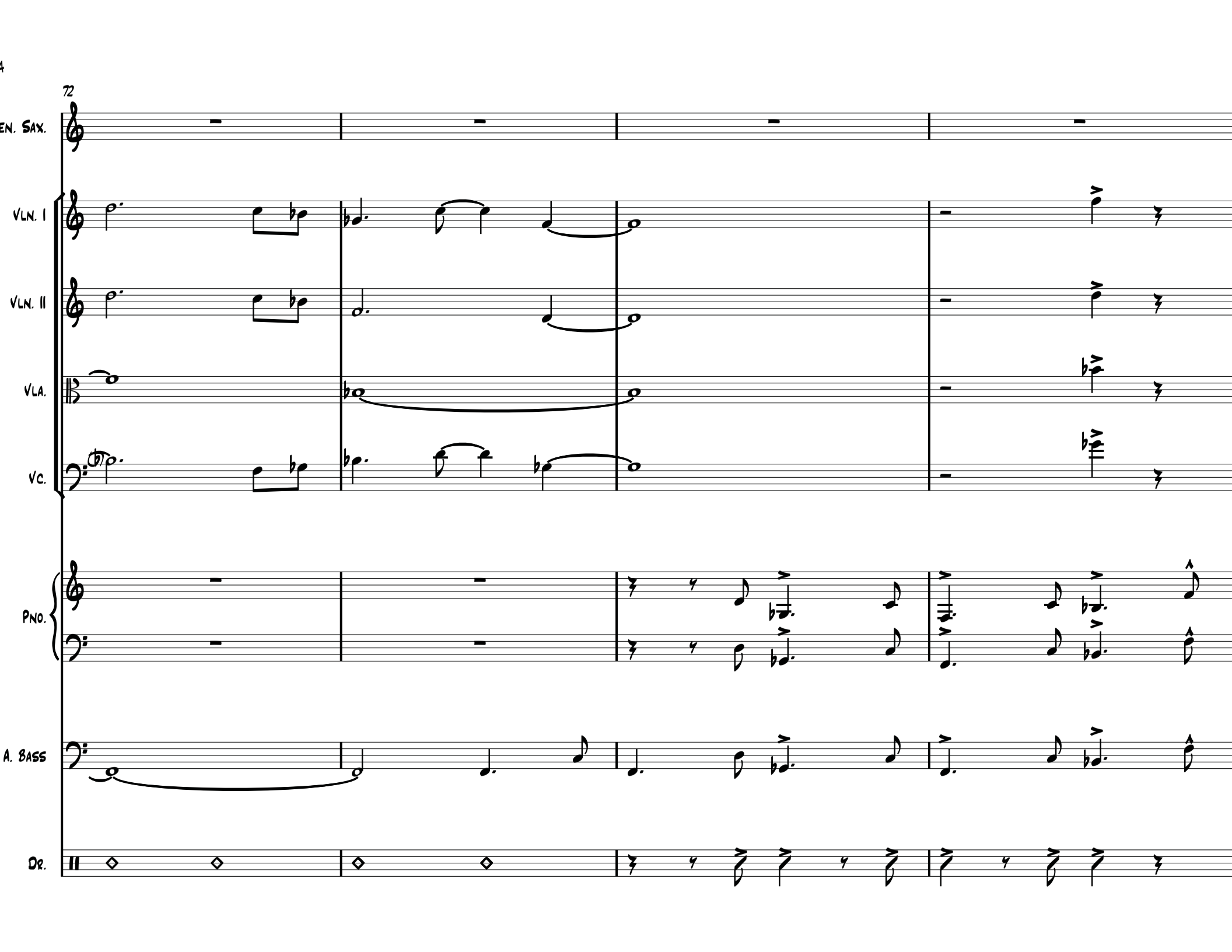

44
C
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
(WITH SAX)
Dm7
EØ7
A7
PNO.
Dm7
EØ7
A7
A. BASS
DR.

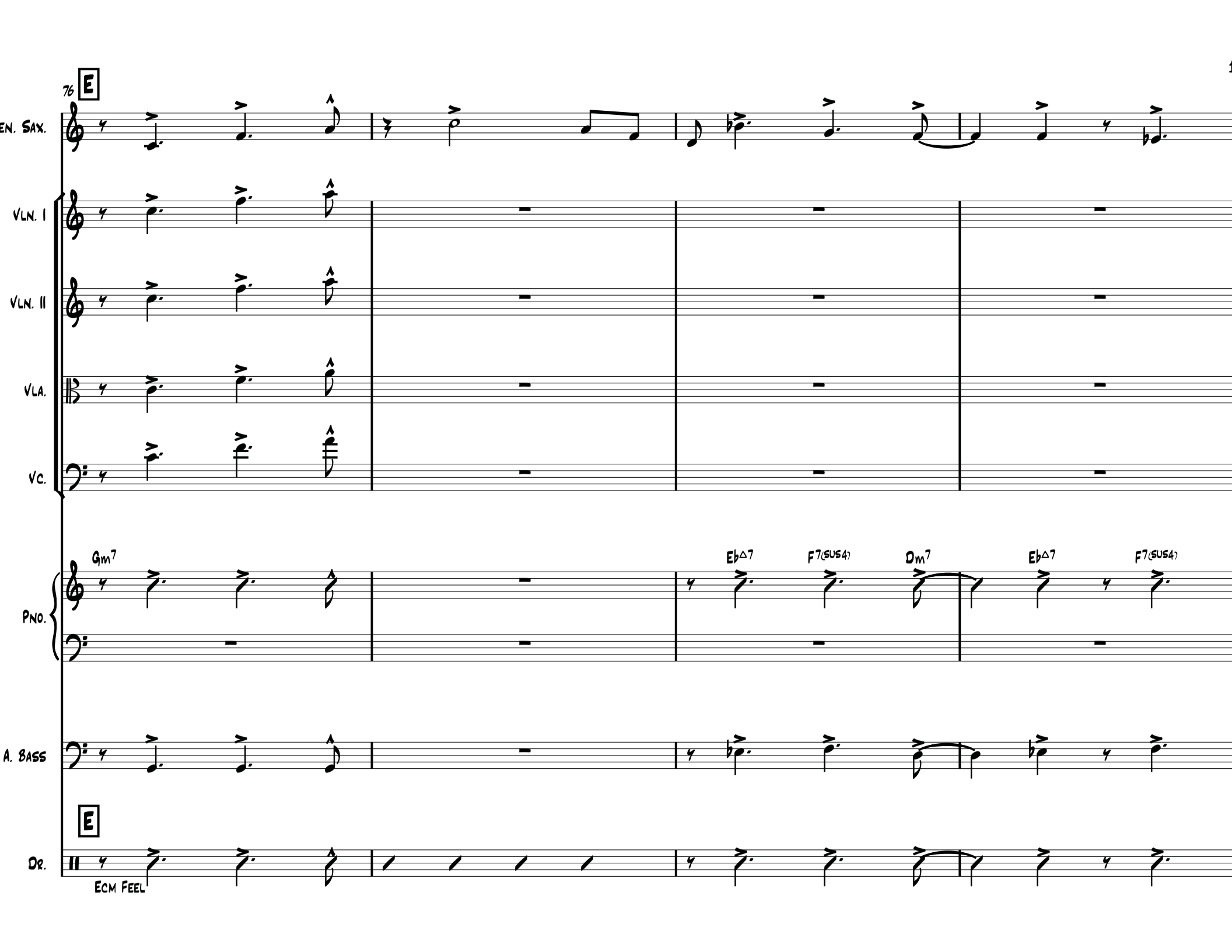

48
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.
F△7
E∅7
A7

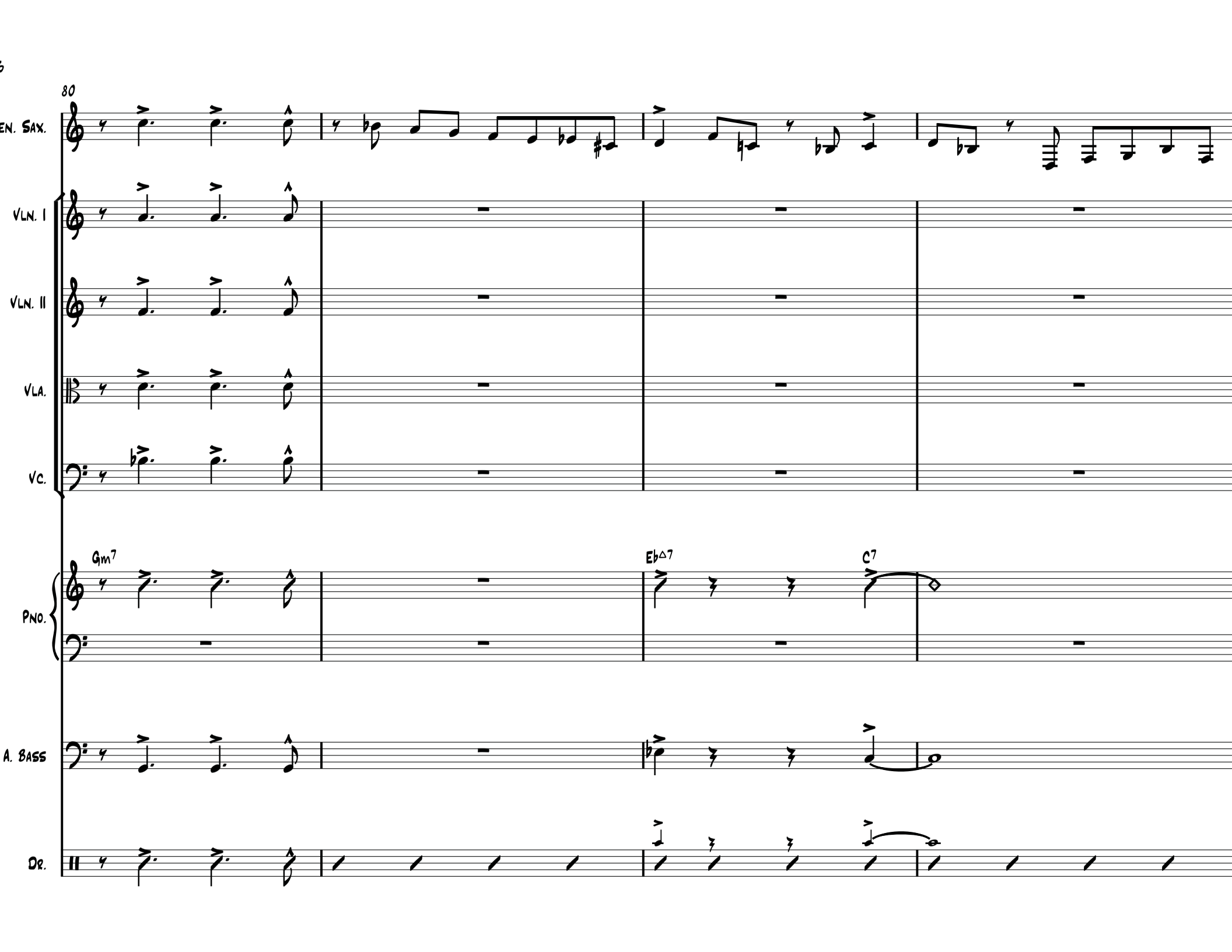

52
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.
Cm7
F7
Ebm7
Ab7
Db△7
G7(♯5♯9)
TOMS

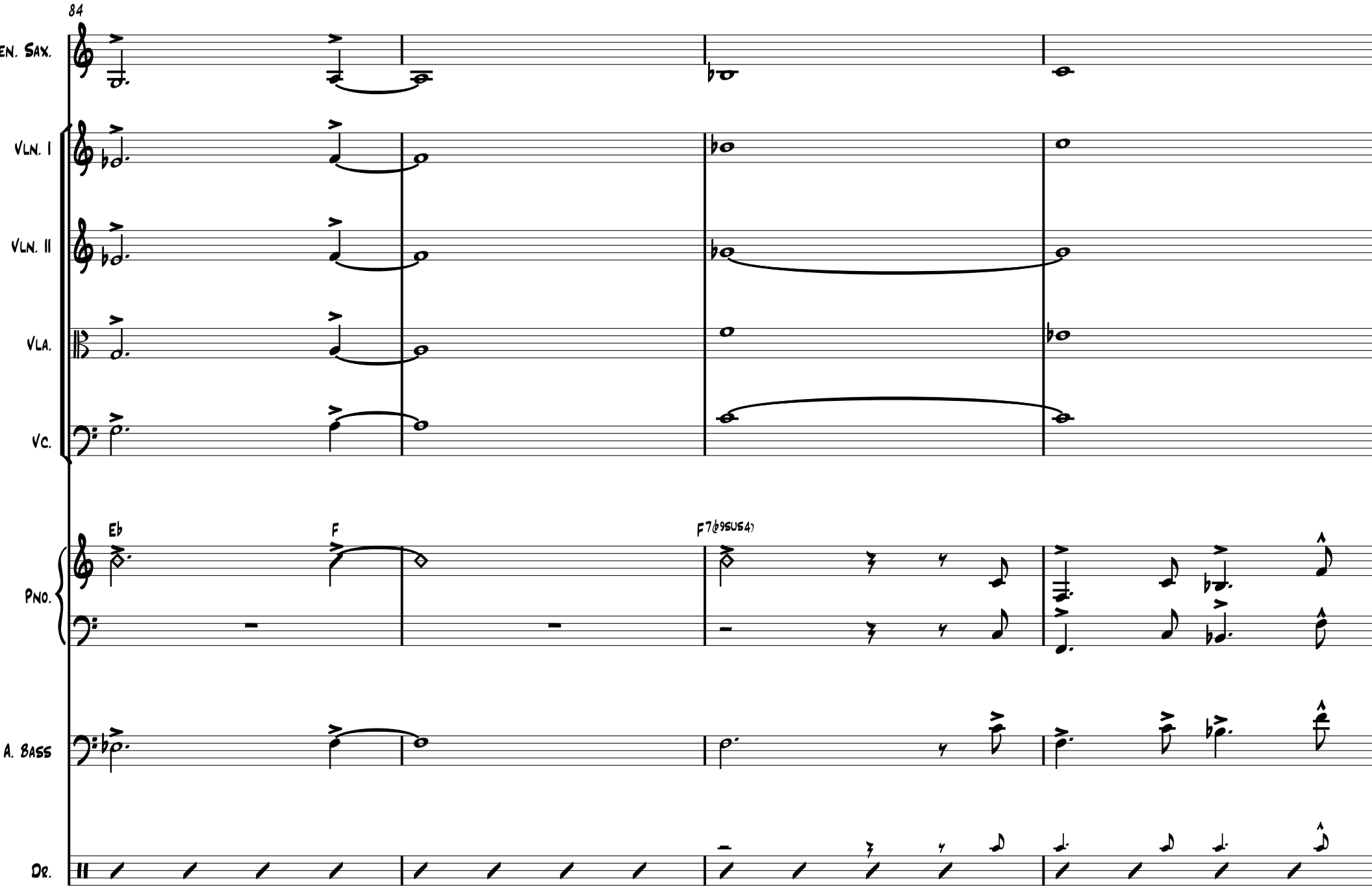

58
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.
Ebm11
Db6/9
Bb△7
Em11
A°
F7(SUS4)
TRIPLET FILL

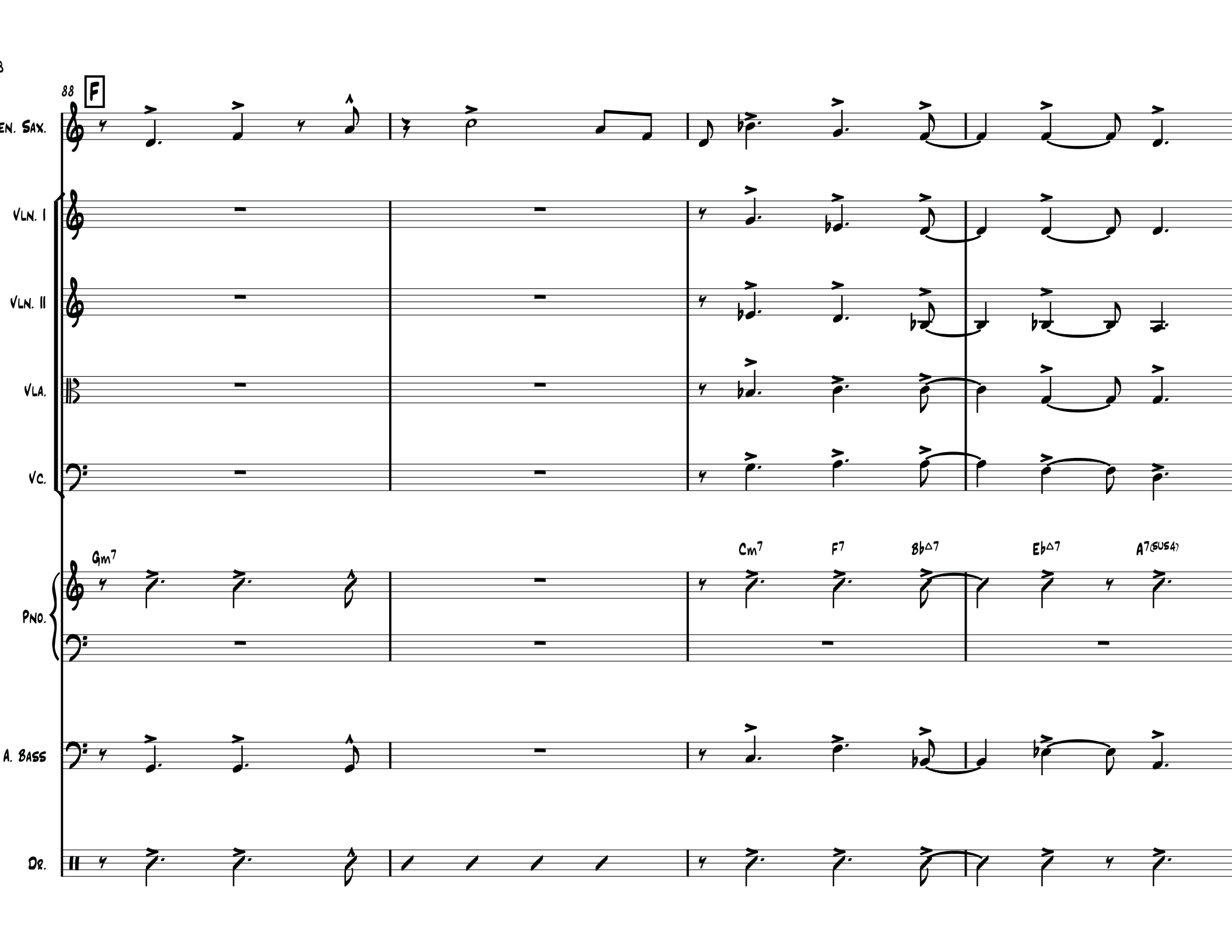

64
D
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.
Ebm(Δ7)
Melody

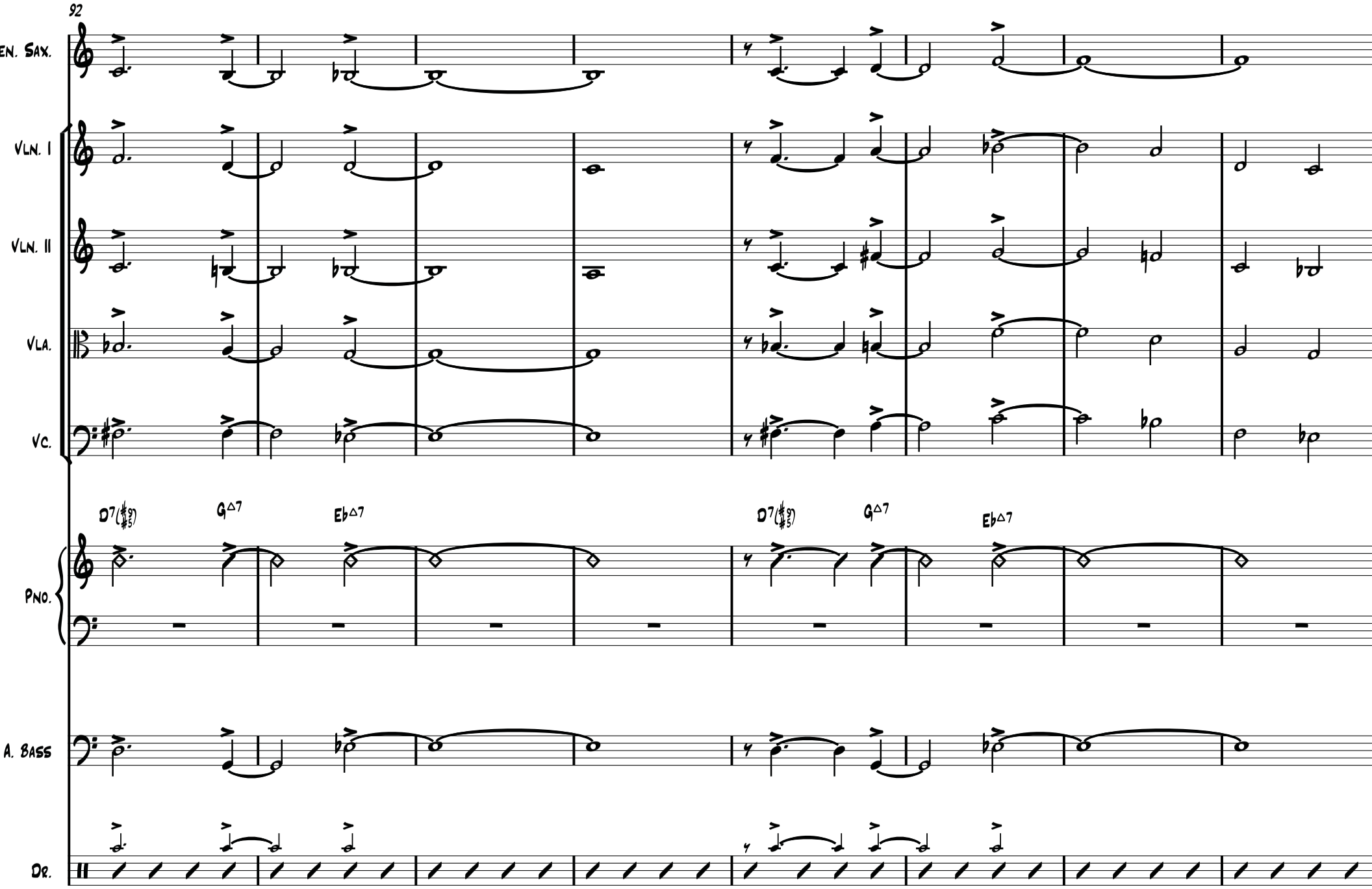

72
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.

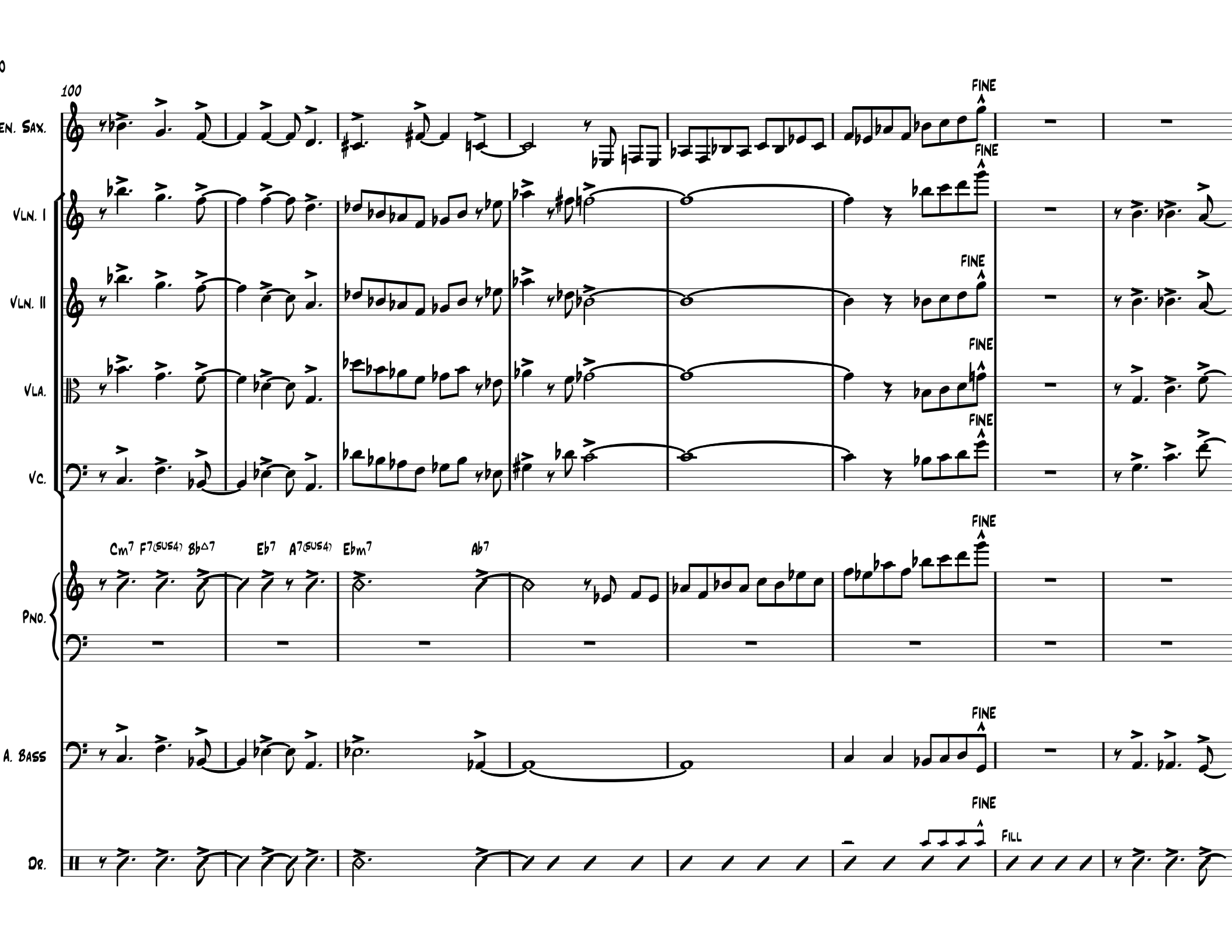

76
E
Ten. Sax.
Vln. I
Vln. II
Vla.
Vc.
Gm7
Eb△7
F7(sus4)
Dm7
Eb△7
F7(sus4)
Pno.
A. Bass
E
Dr.
Ecm Feel

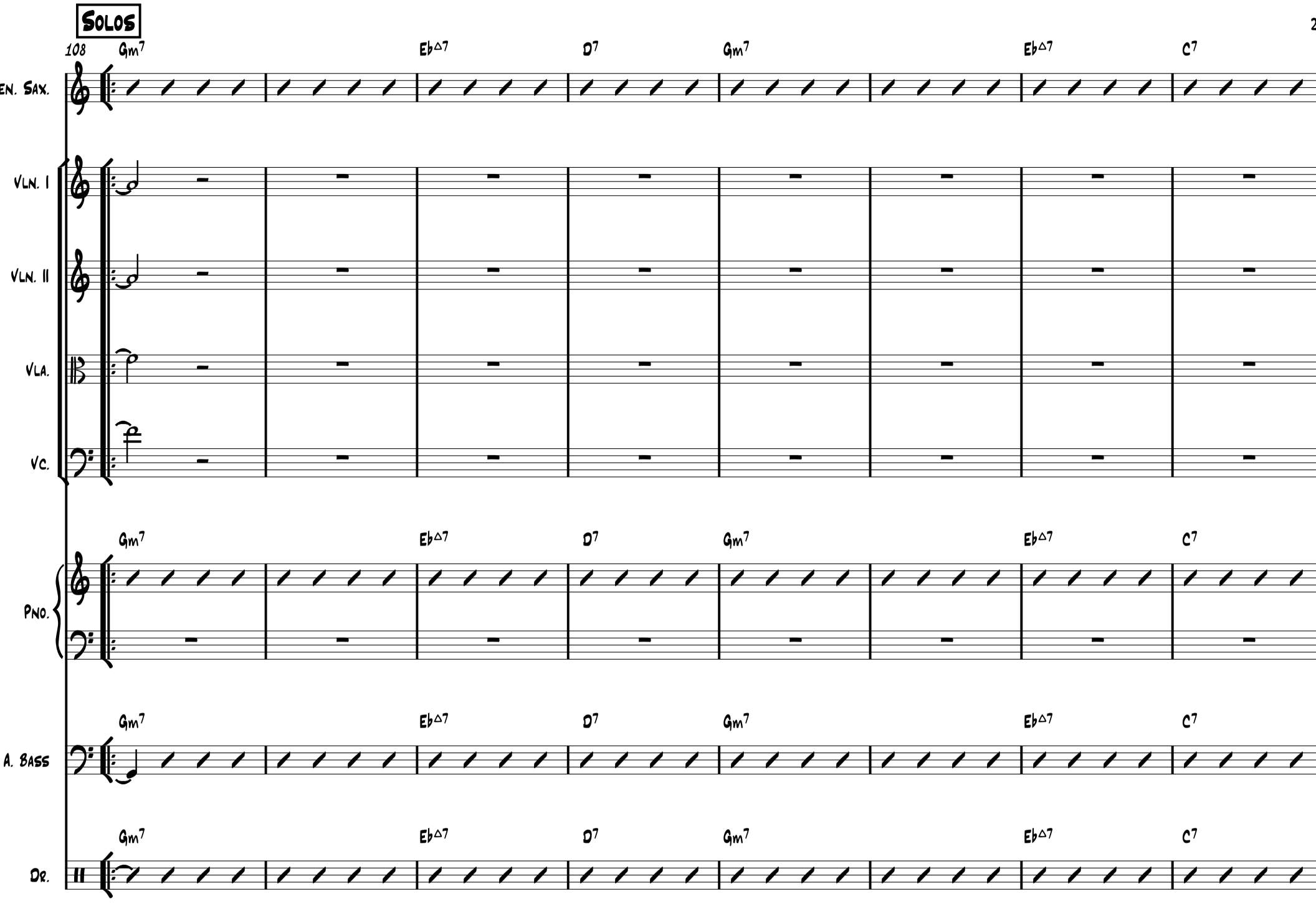

80
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
Gm7
Eb△7
C7
PNO.
A. BASS
DR.

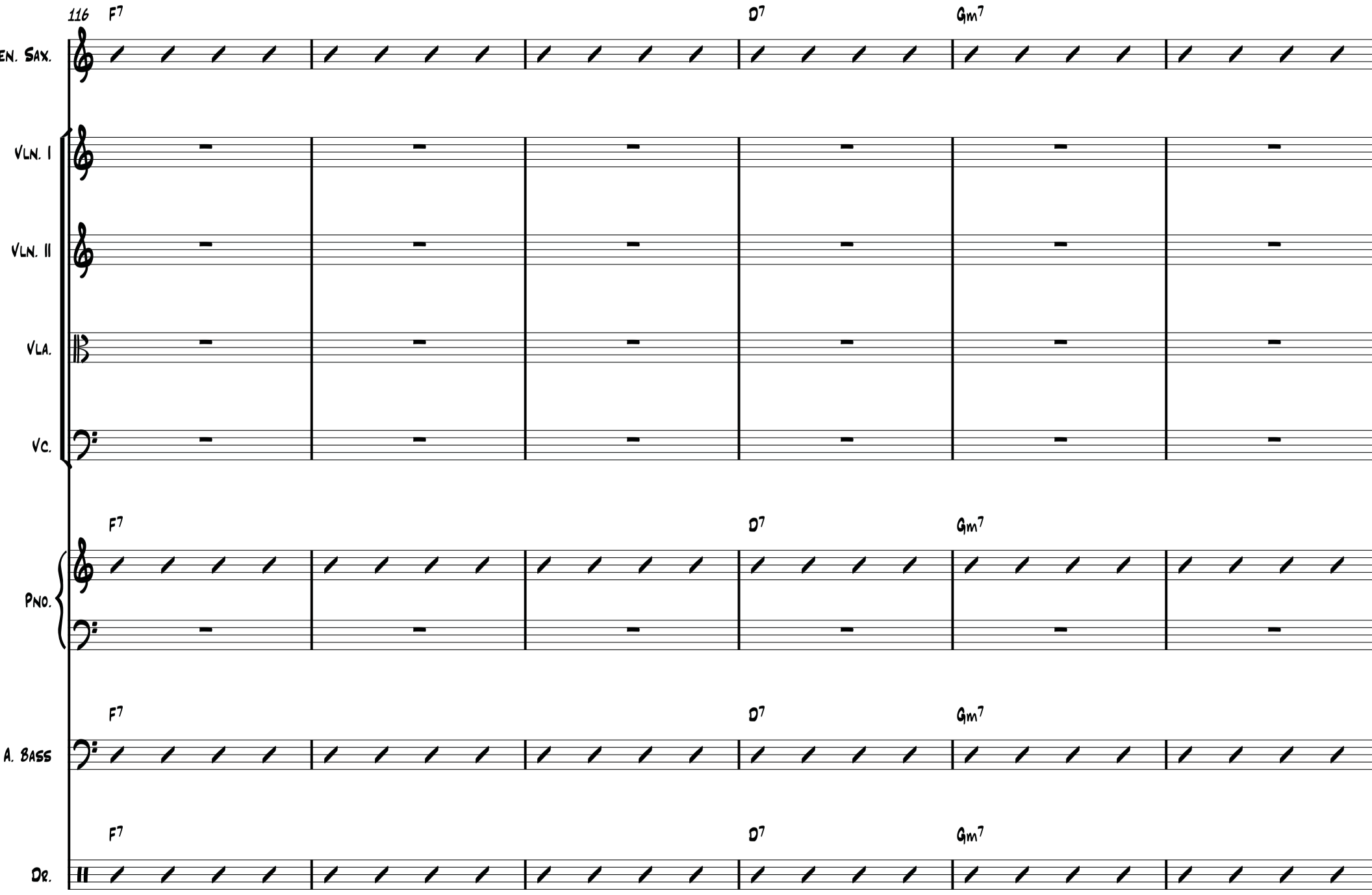

84
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.
Eb
F
F7(b9SUS4)

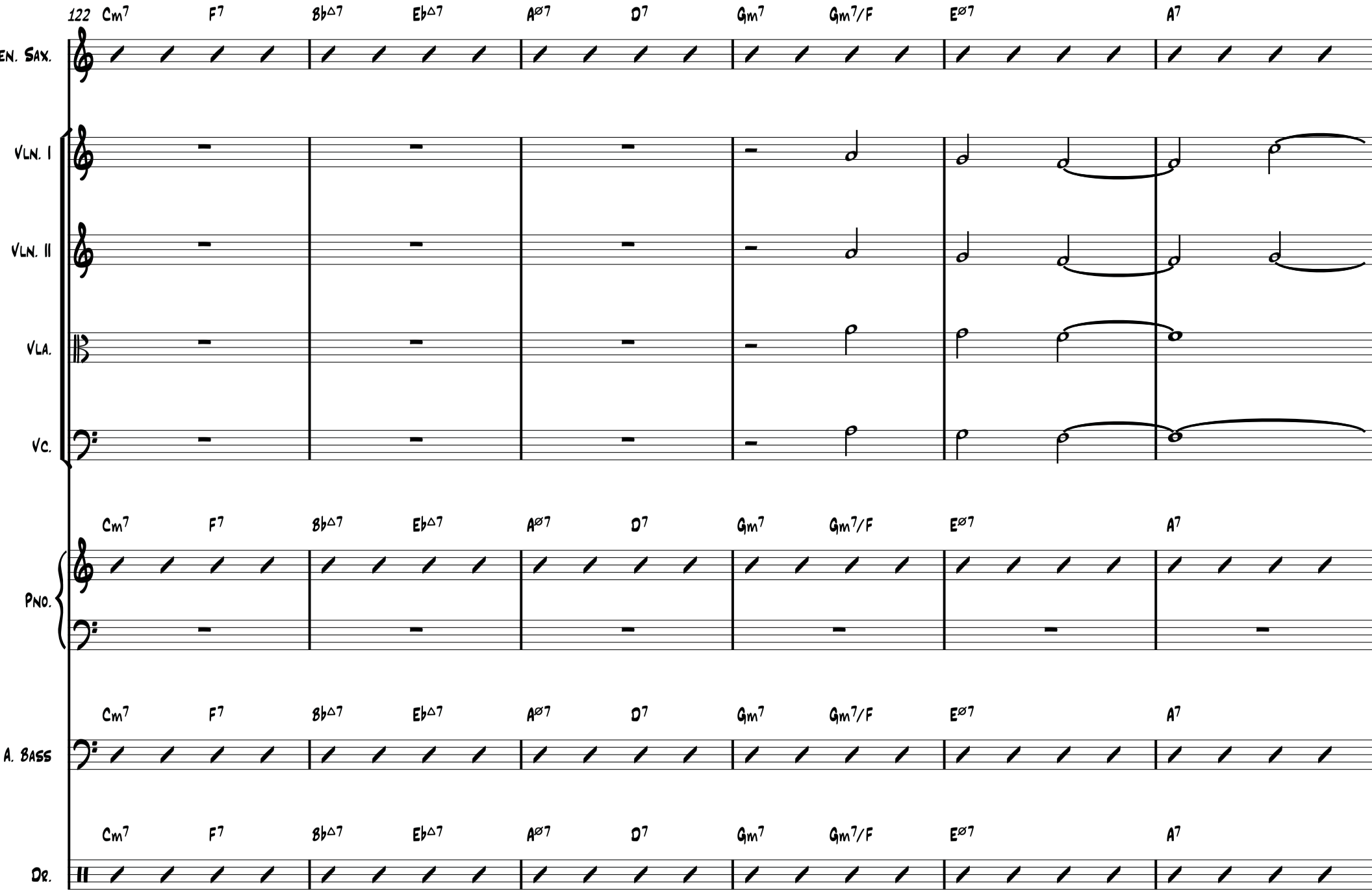

88
F
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.
Gm7
Cm7
F7
B♭△7
E♭△7
A7(SUS4)

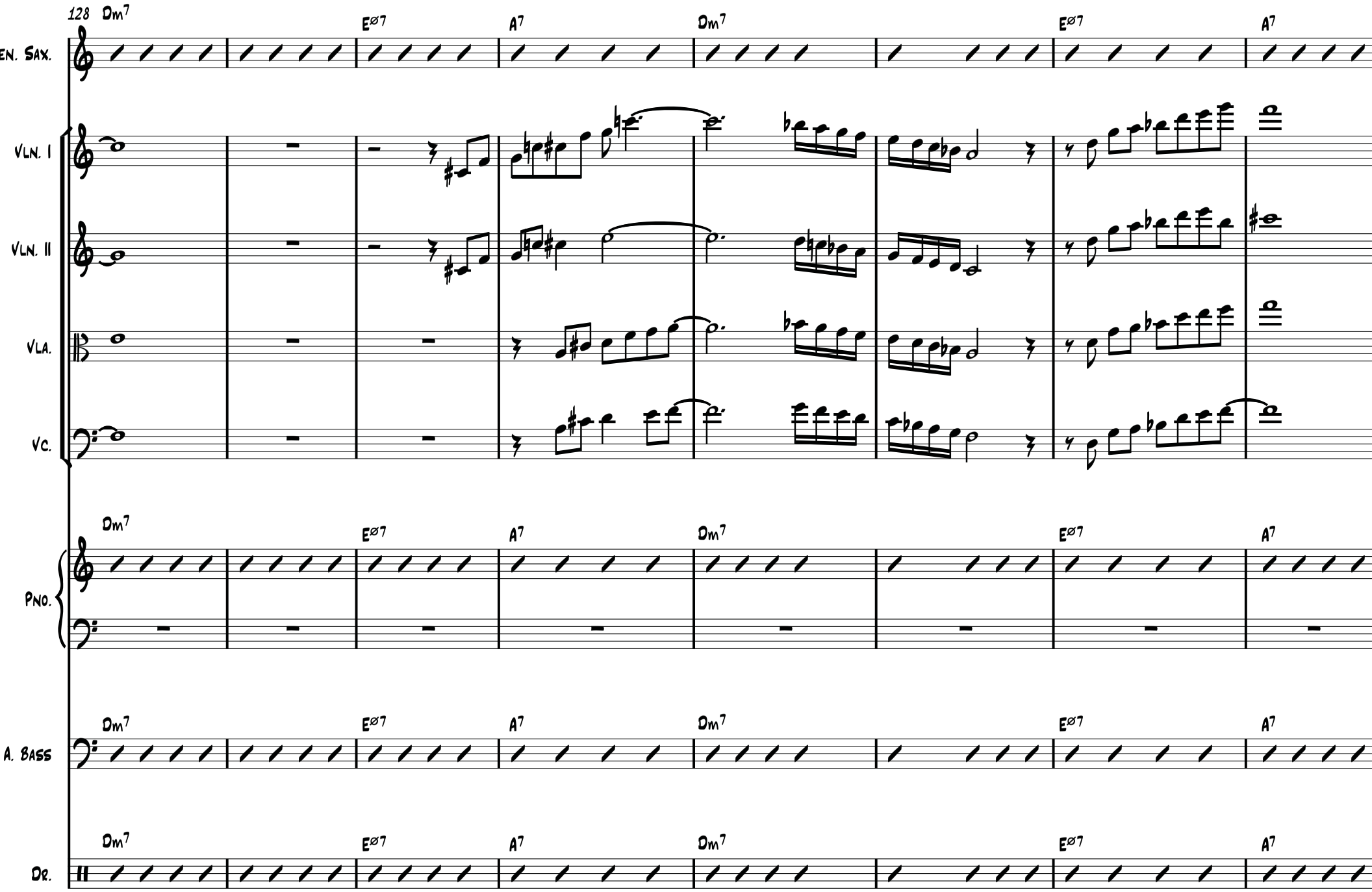

92
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
D7(♯9♯5)
G△7
E♭△7
D7(♯9♯5)
G△7
E♭△7
PNO.
A. BASS
DR.

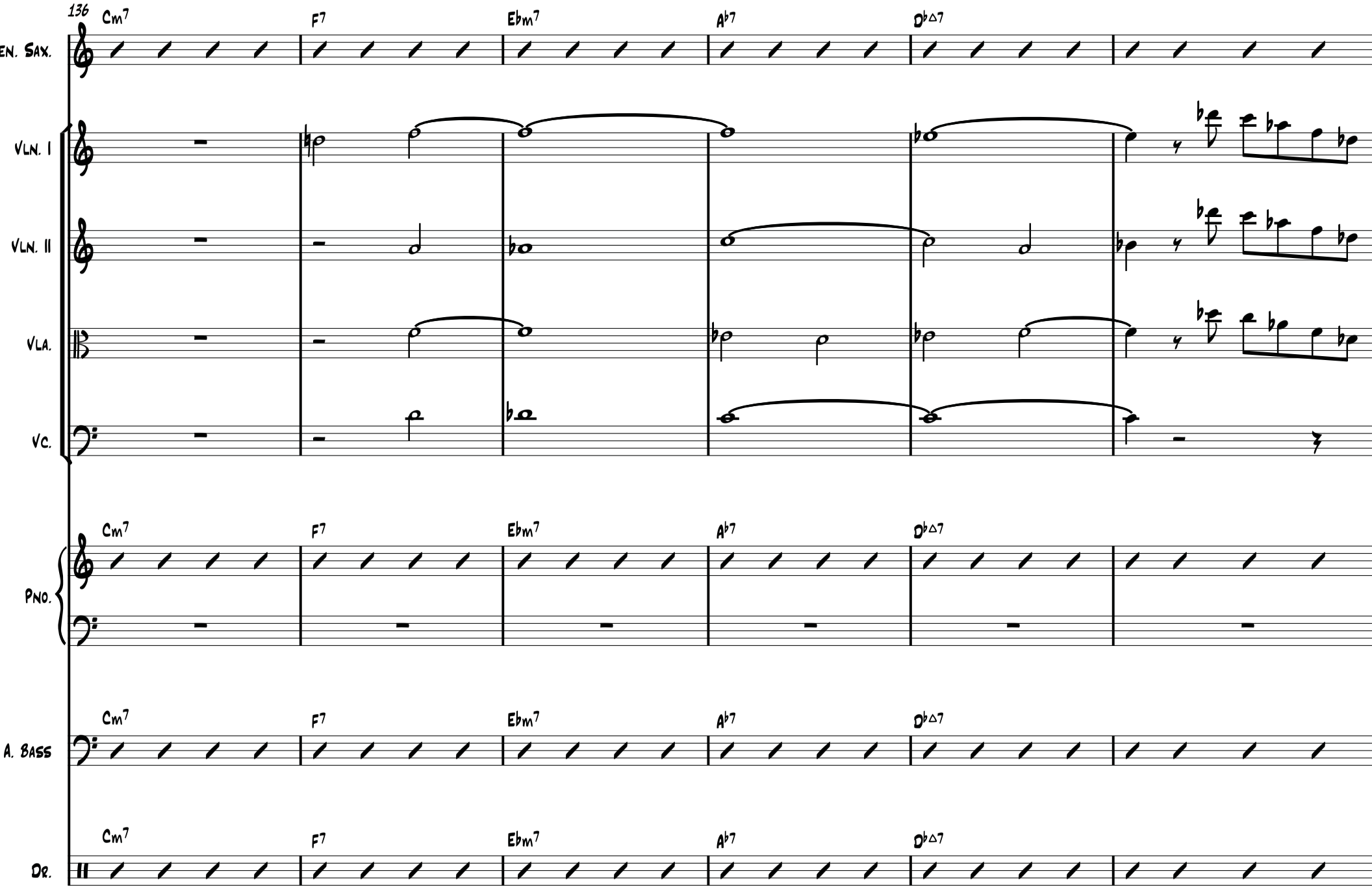

100
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.
FINE
Cm7 F7(SUS4) B♭△7
E♭7 A7(SUS4)
E♭m7
A♭7
Fill

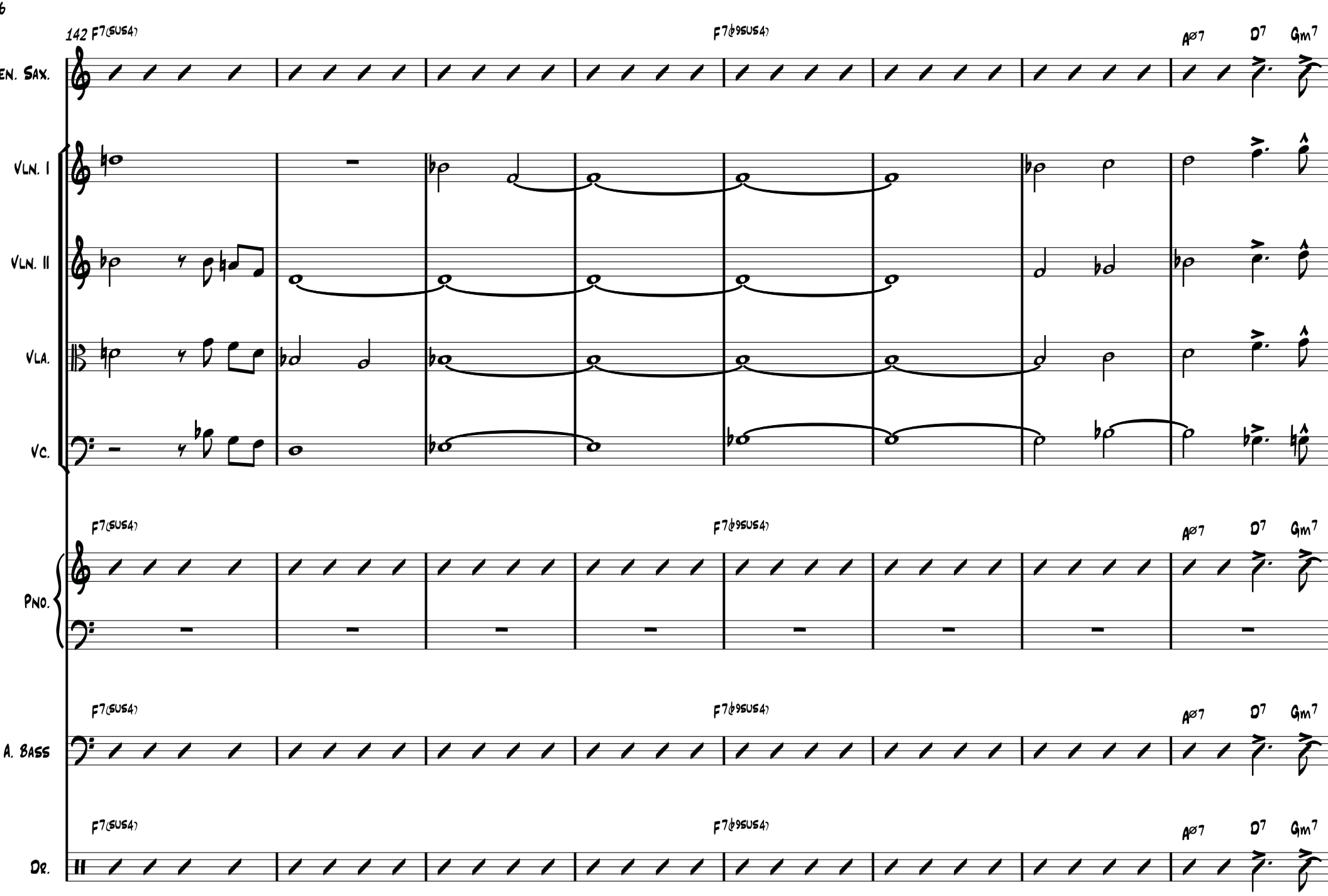

Solos
108
Gm7
Eb△7
D7
Gm7
Eb△7
C7
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.

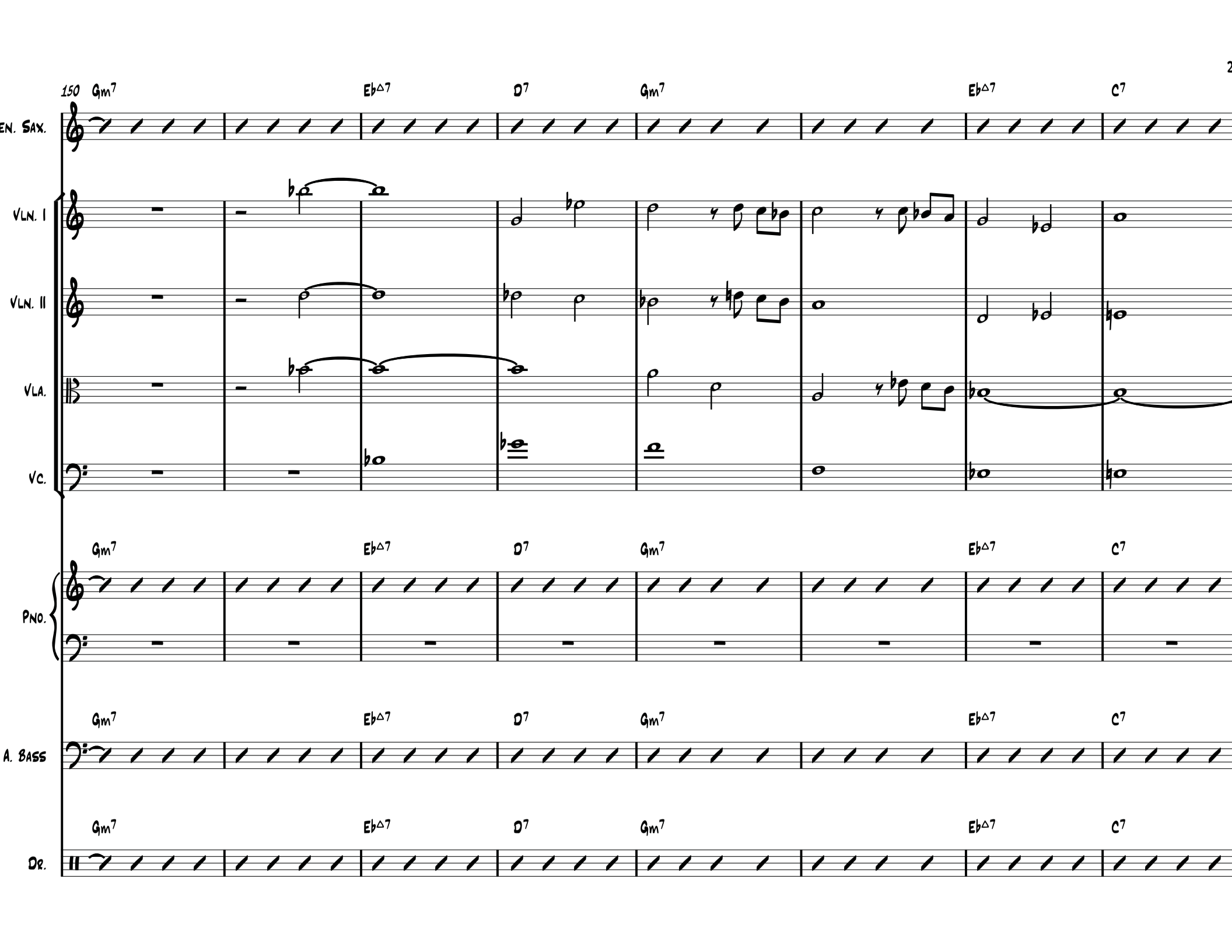

116
F7
D7
Gm7
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.

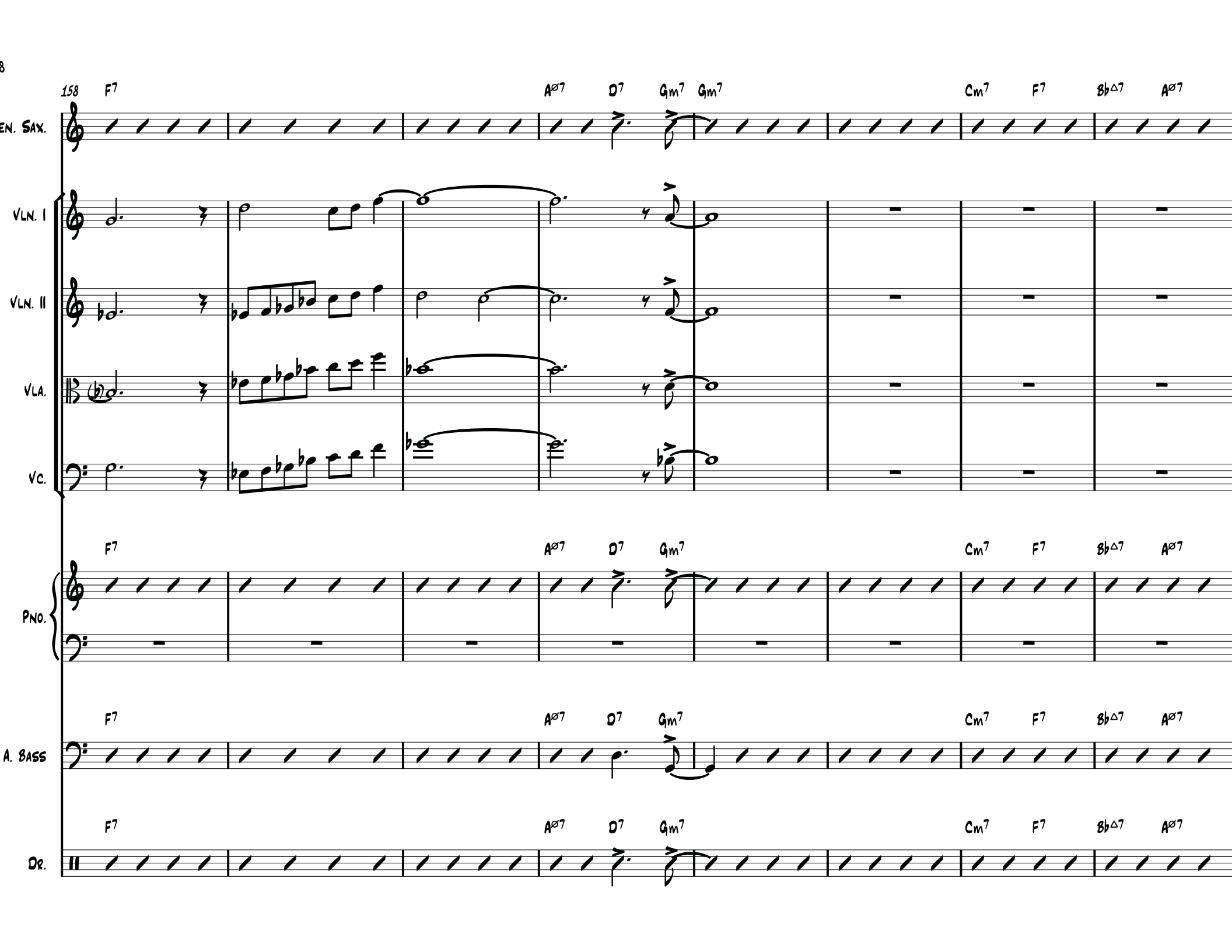

122
Cm7 F7 B♭△7 E♭△7 A∅7 D7 Gm7 Gm7/F E∅7 A7
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.

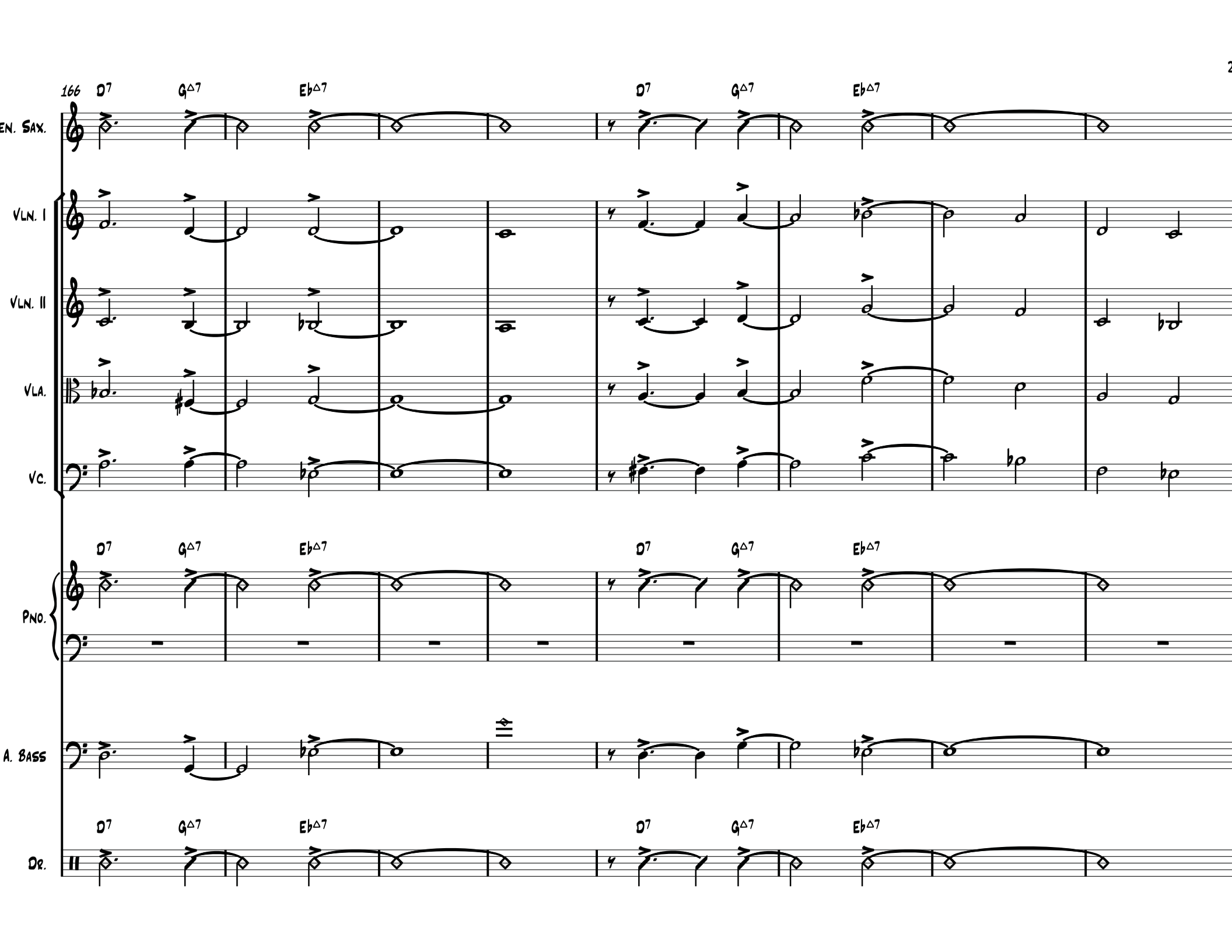

128
Dm7
Eø7
A7
Dm7
Eø7
A7
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.

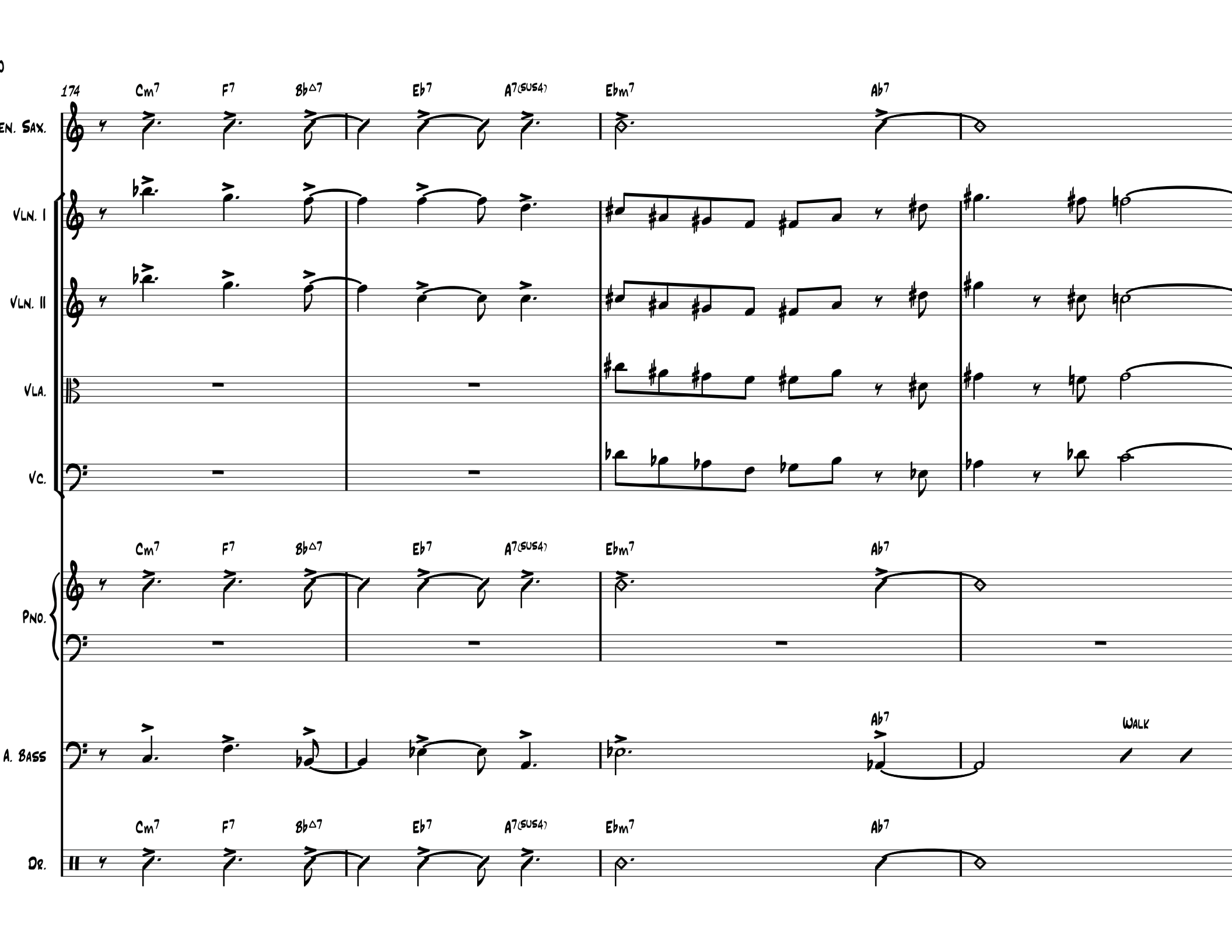

136
Cm7
F7
Eb m7
Ab7
Db△7
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.

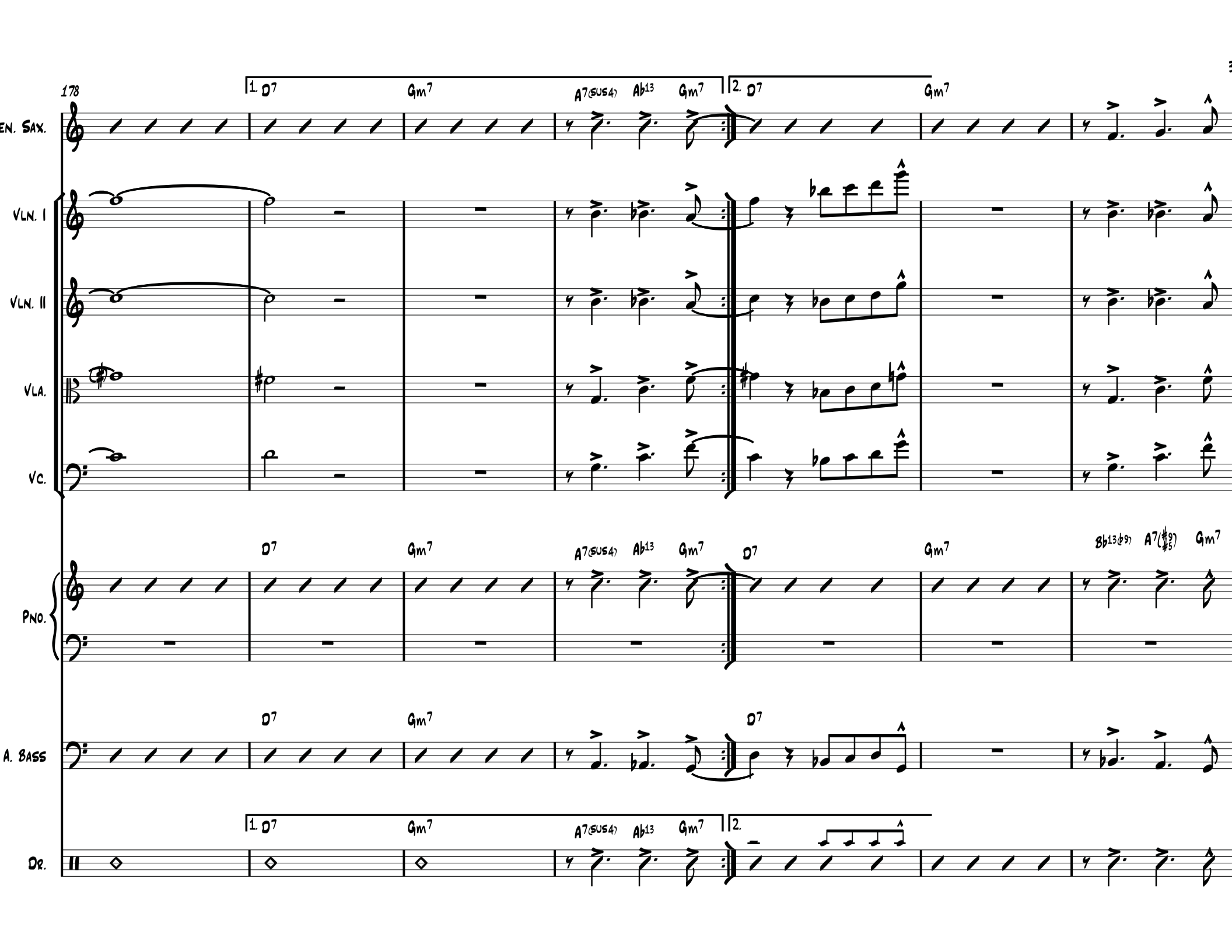

142
F7(SUS4)
F7(♭9SUS4)
AØ7
D7
Gm7
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.

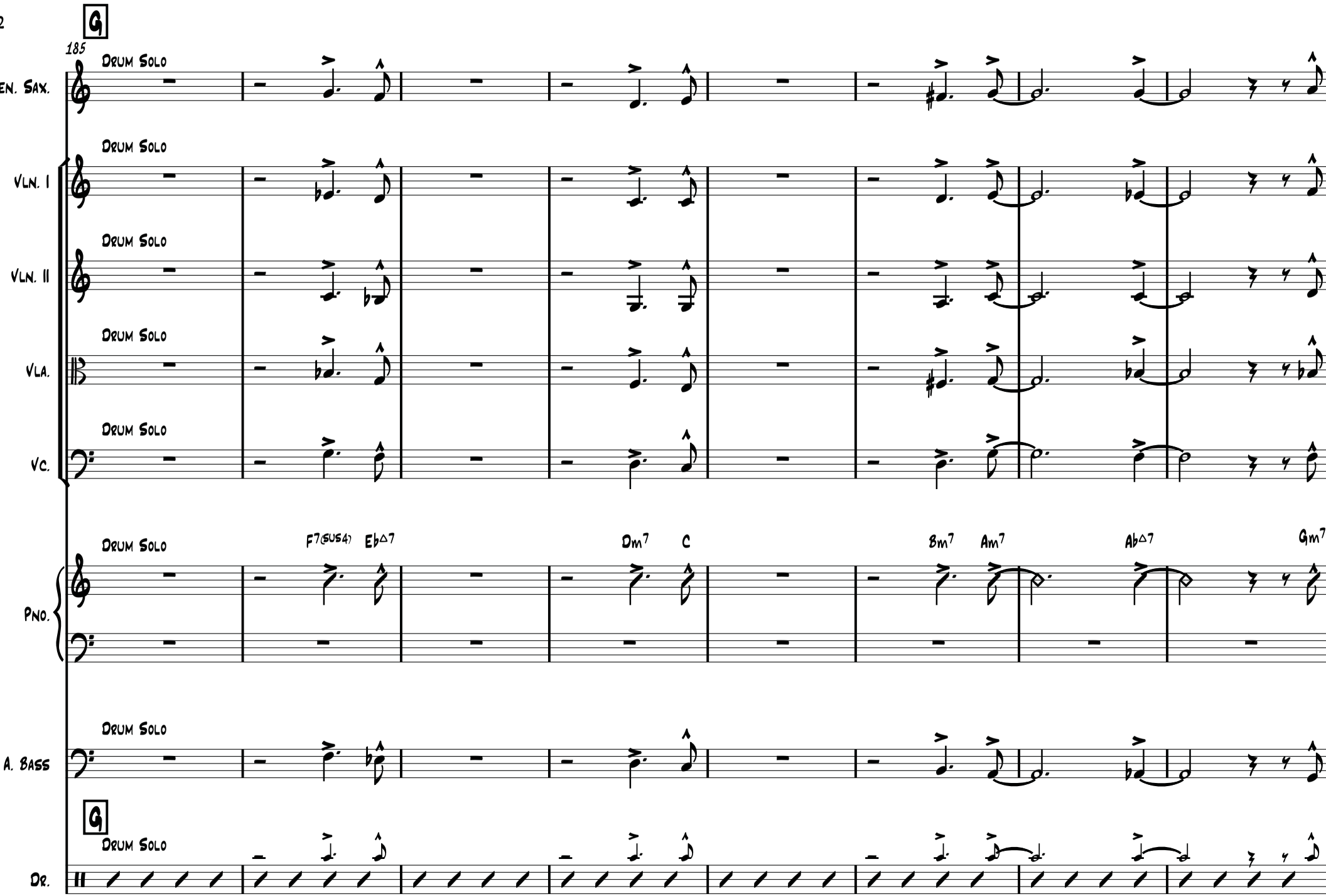

150
Gm7
Eb△7
D7
Gm7
Eb△7
C7
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.

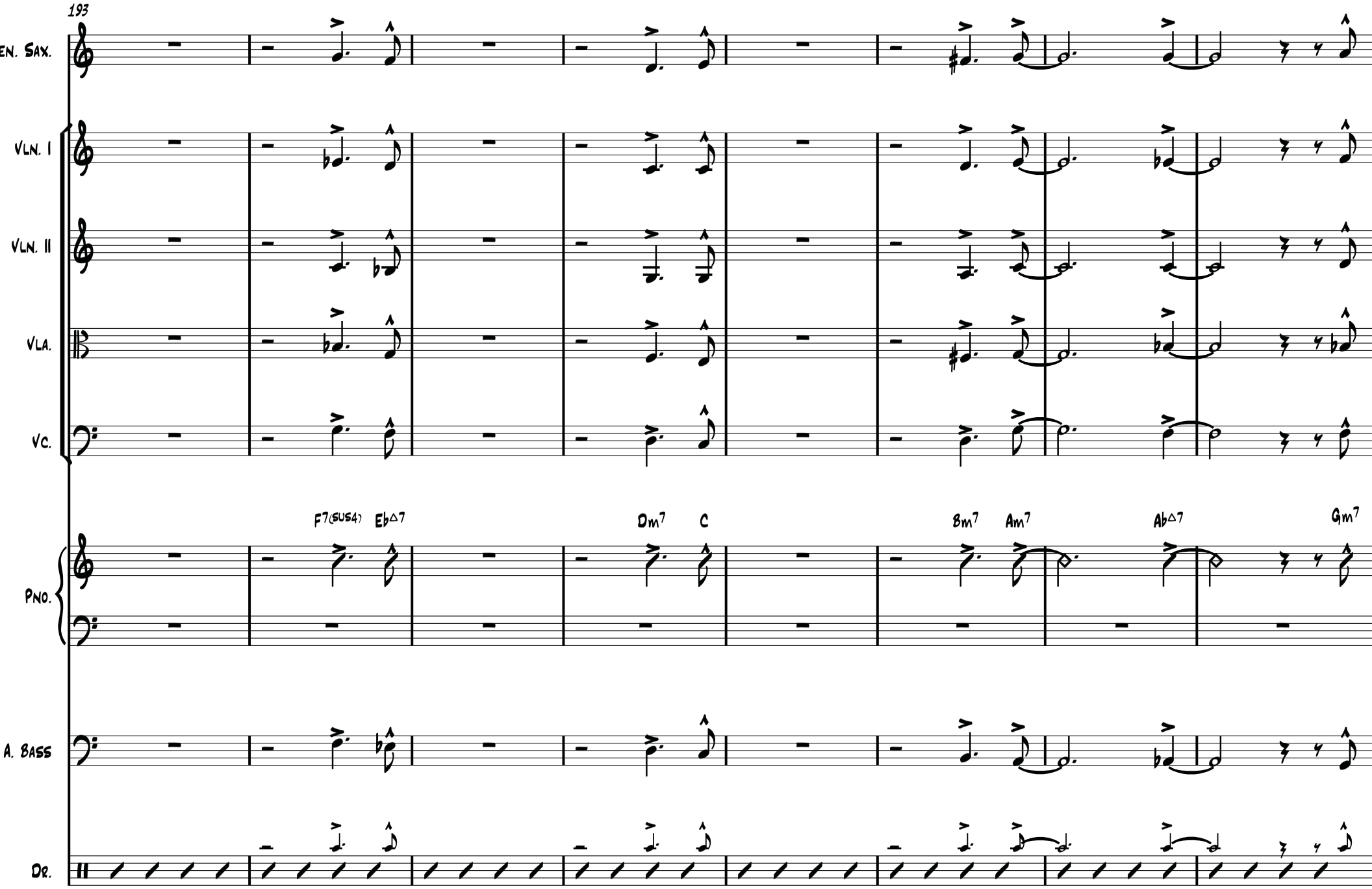

158
F7
Aø7
D7
Gm7
Gm7
Cm7
F7
Bb△7
Aø7
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.

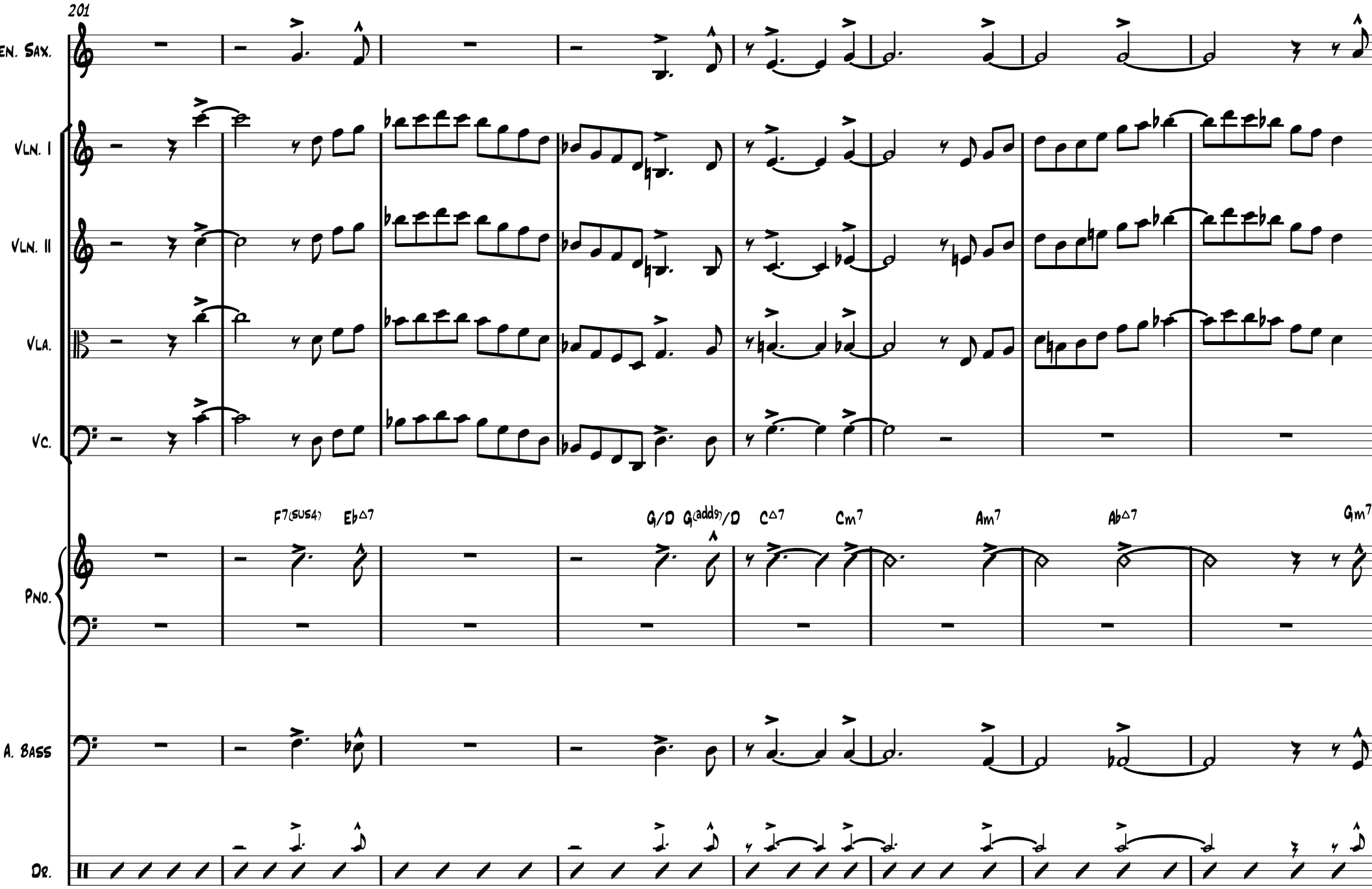

166
D7
G△7
E♭△7
D7
G△7
E♭△7
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
D7
G△7
E♭△7
D7
G△7
E♭△7
PNO.
A. BASS
D7
G△7
E♭△7
D7
G△7
E♭△7
DR.

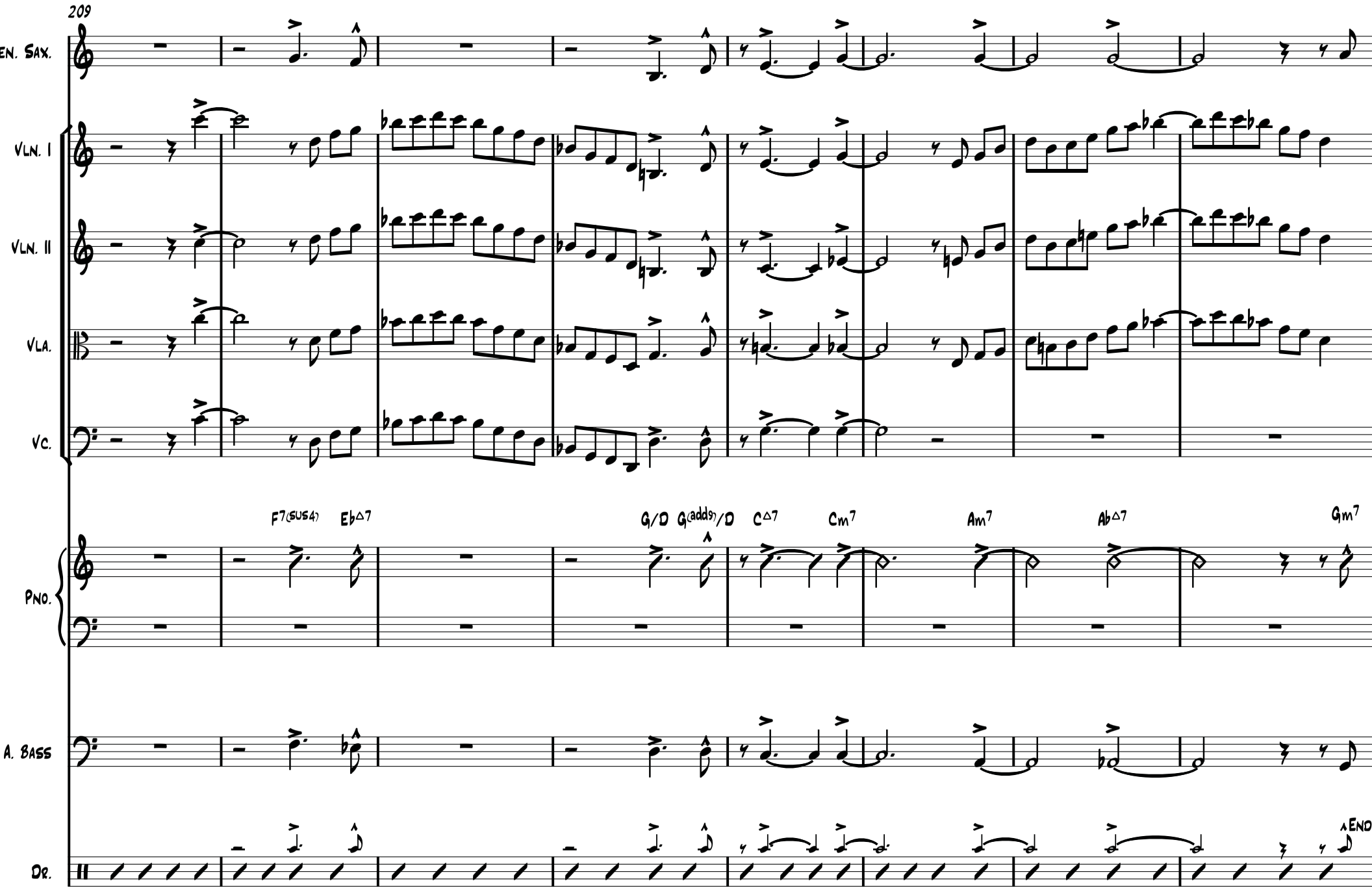

174
Cm7
F7
Bb△7
Eb7
A7(SUS4)
Ebm7
Ab7
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
WALK
DR.

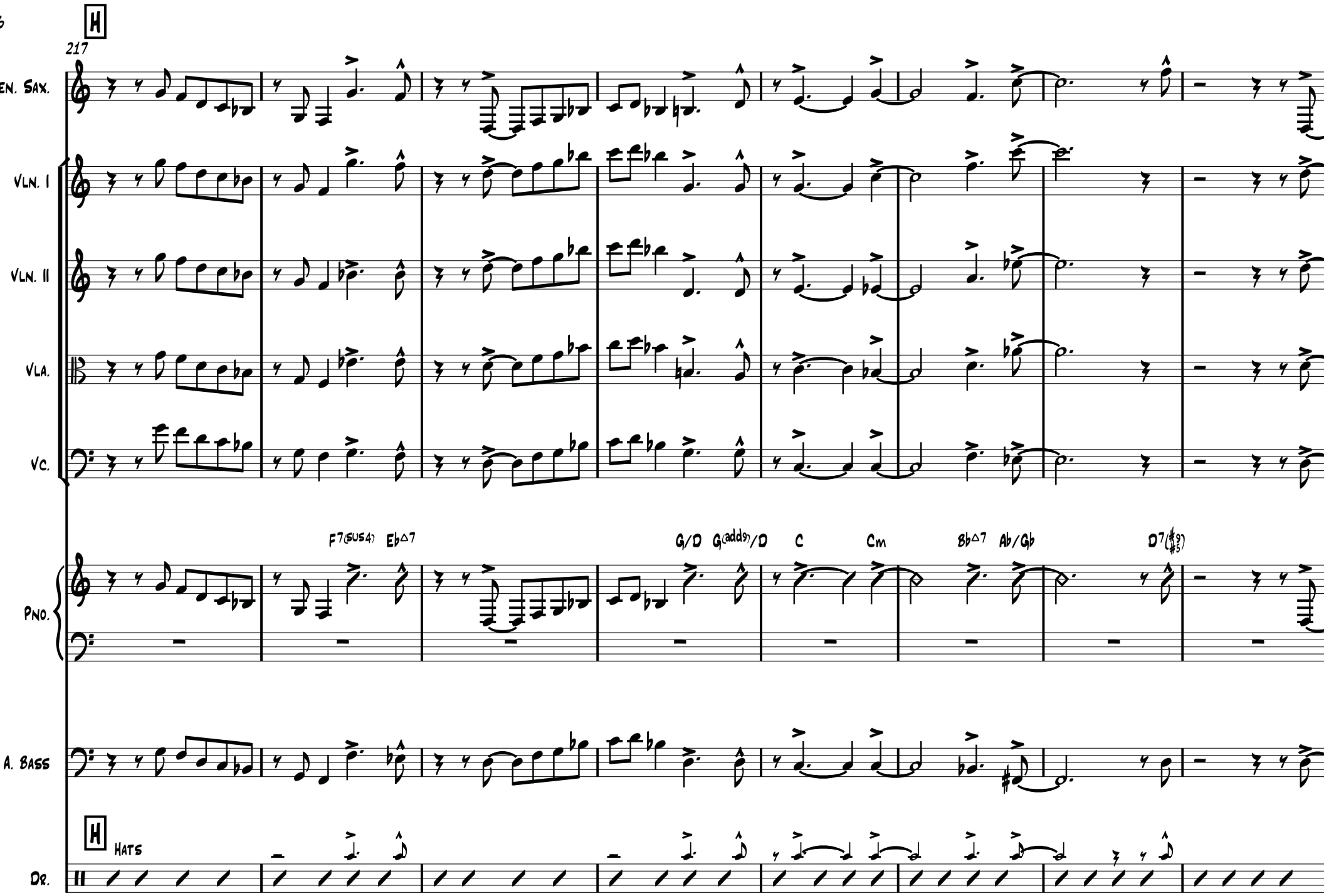

178
1. D7
Gm7
A7(SUS4)
Ab13
Gm7
2. D7
Gm7
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
Bb13(b9)
A7(#9)
A. BASS
DR.

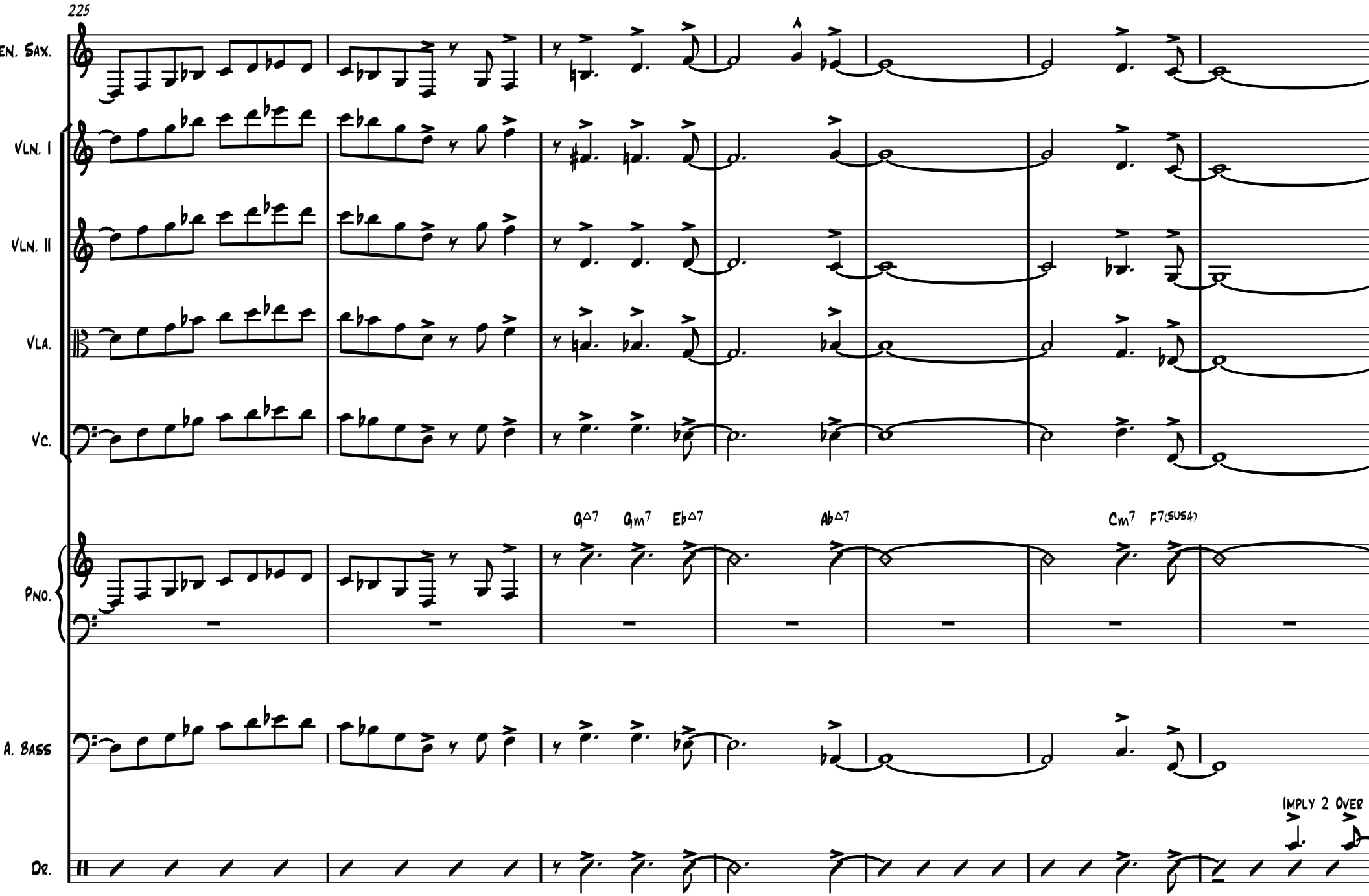

G
185
Drum Solo
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.
F7(SUS4)
Eb△7
Dm7
C
Bm7
Am7
Ab△7
Gm7

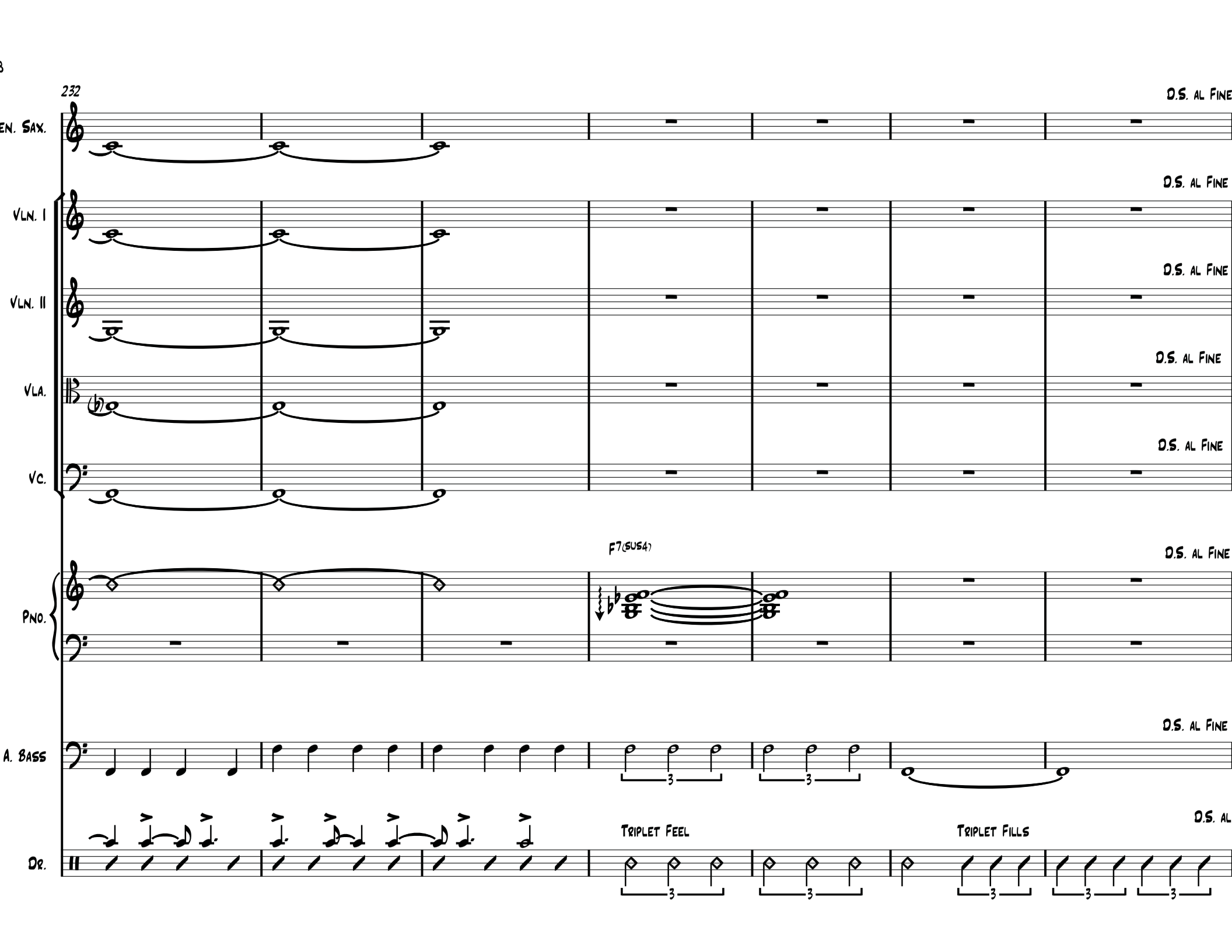

193
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.
F7(SUS4)
E♭△7
Dm7
C
Bm7
Am7
A♭△7
Gm7


201
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
F7(SUS4)
E♭△7
G/D
G(add9)/D
C△7
Cm7
Am7
A♭△7
Gm7
PNO.
A. BASS
DR.

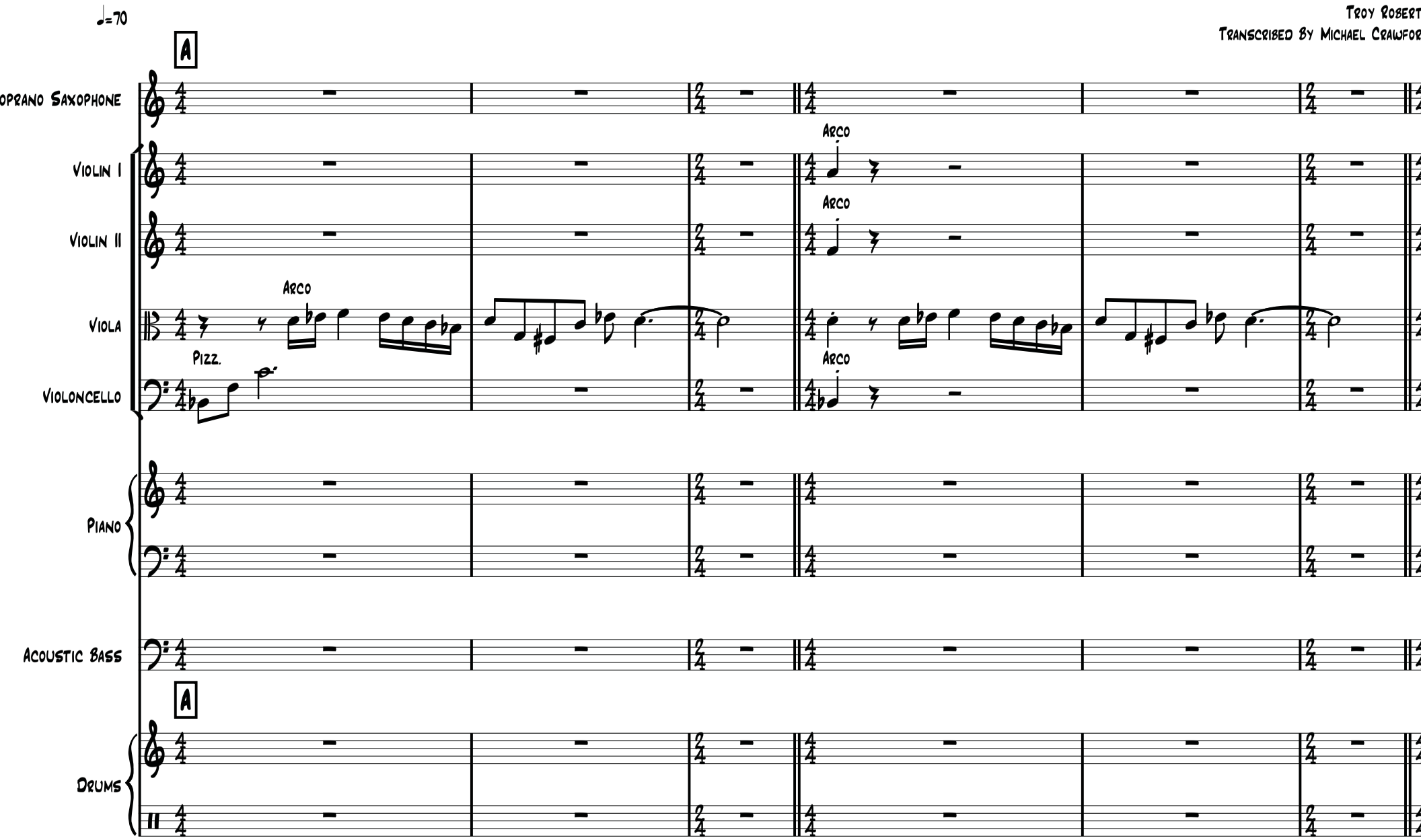

209
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
F7(SUS4)
E♭△7
G/D
G(add9)/D
C△7
Cm7
Am7
A♭△7
Gm7
PNO.
A. BASS
DR.
END

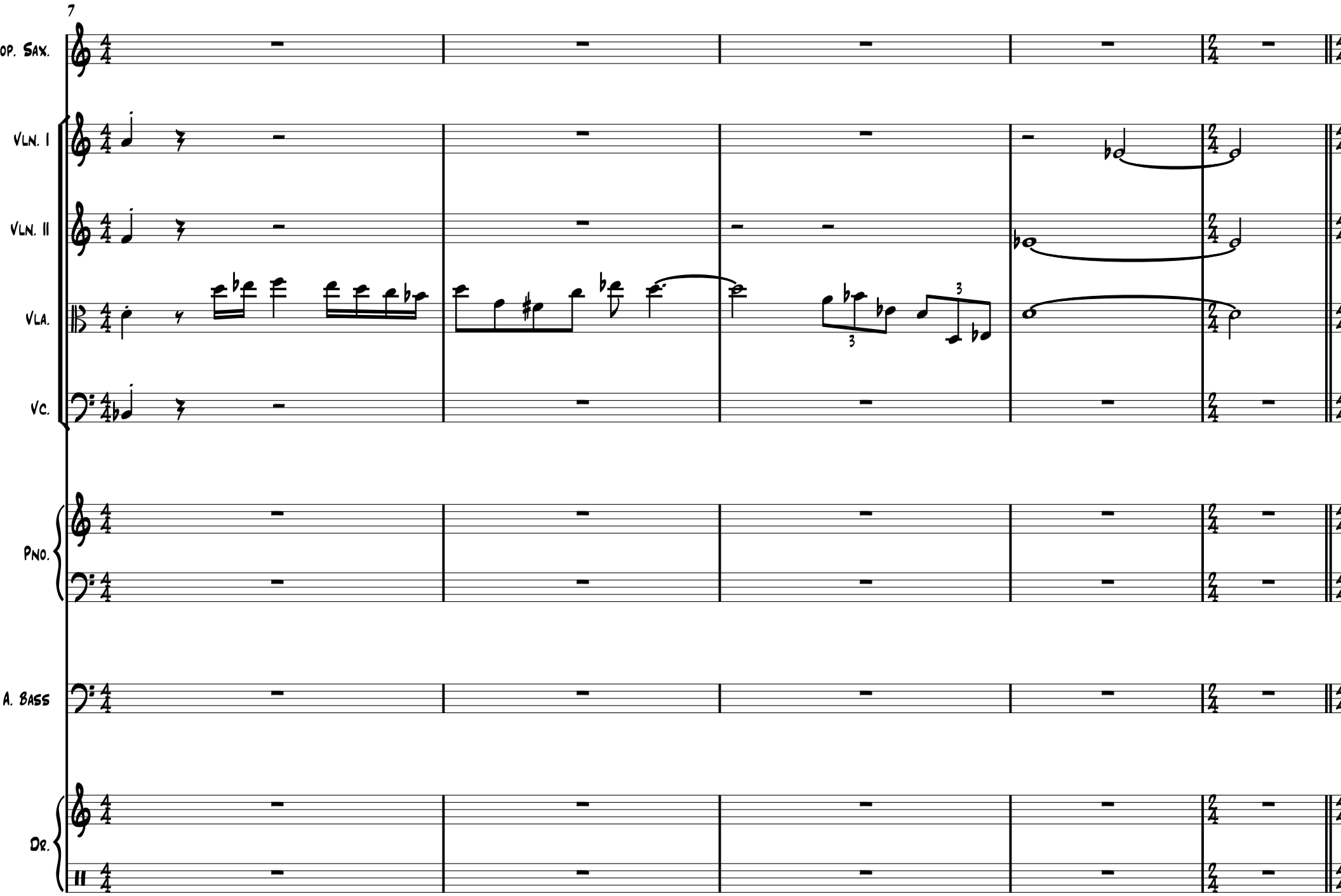

H
217
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
F7(SUS4)
Eb△7
G/D
G(add9)/D
C
Cm
Bb△7
Ab/Gb
D7(♯5♯9)
PNO.
A. BASS
H
HATS
DR.

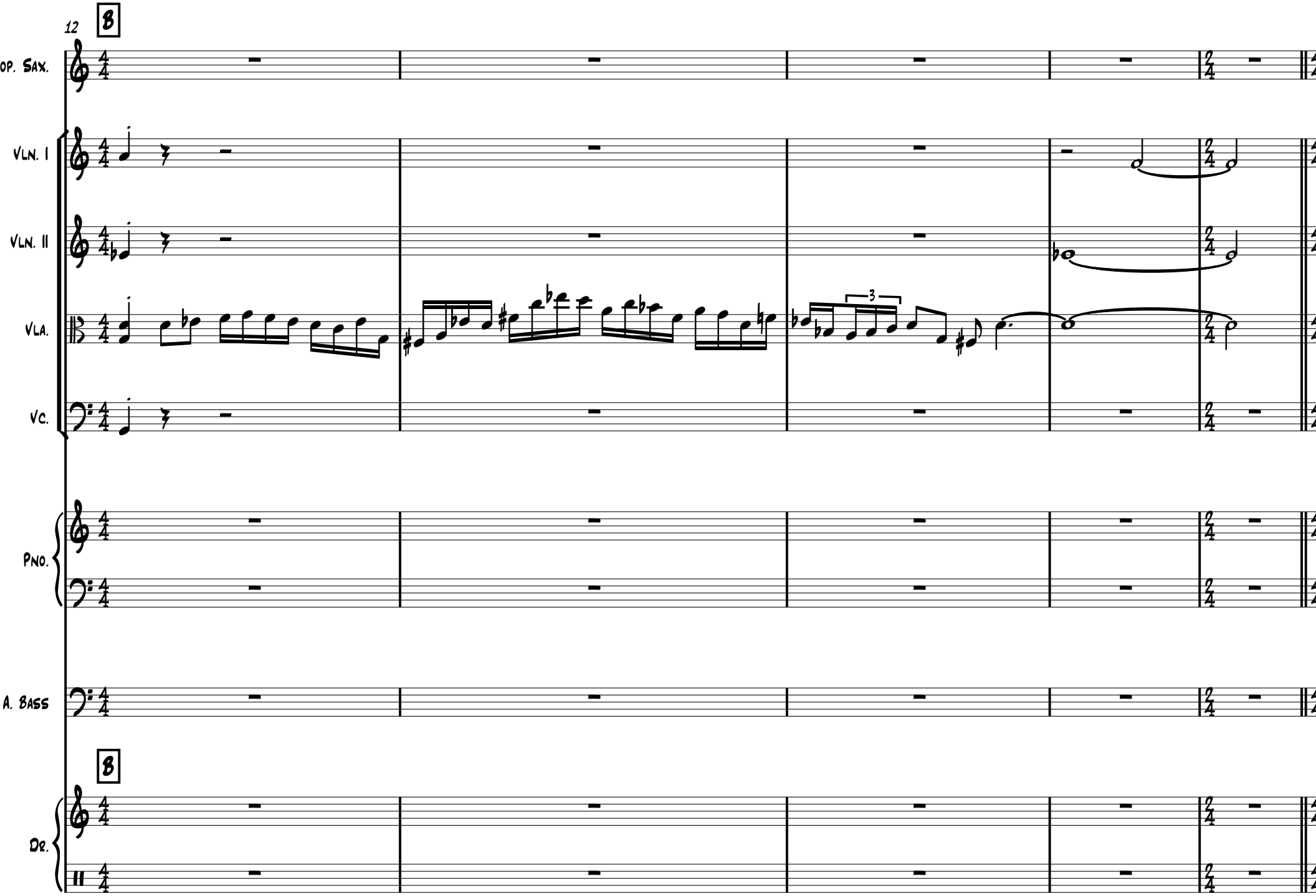

225
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.
G△7
Gm7
Eb△7
Ab△7
Cm7
F7(SUS4)
IMPLY 2 OVER

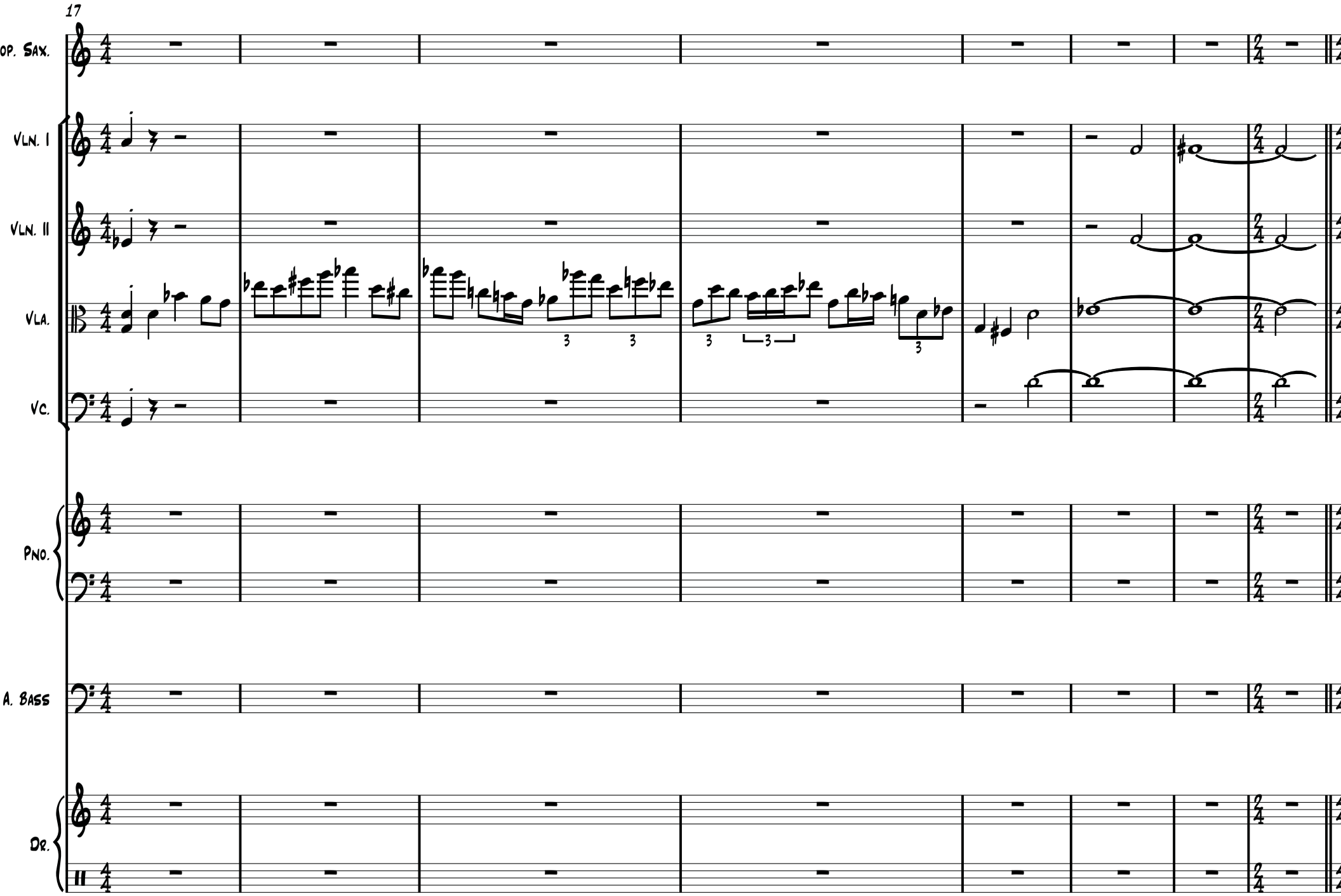

232
D.S. al Fine
Alto Sax.
Vln. I
Vln. II
Vla.
Vc.
F7(sus4)
Pno.
A. Bass
Triplet Feel
Triplet Fills
Dr.

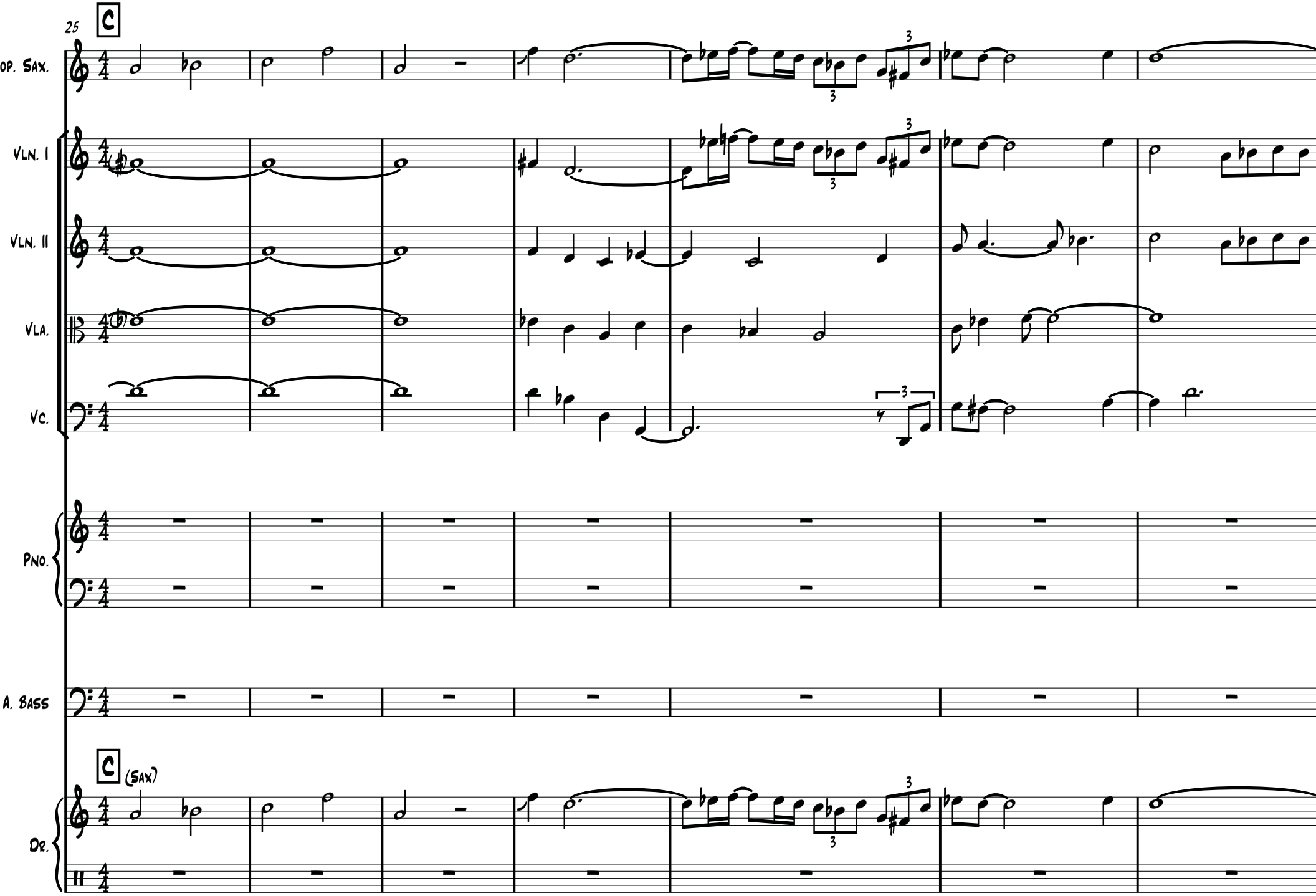
Part 3: Feb 19

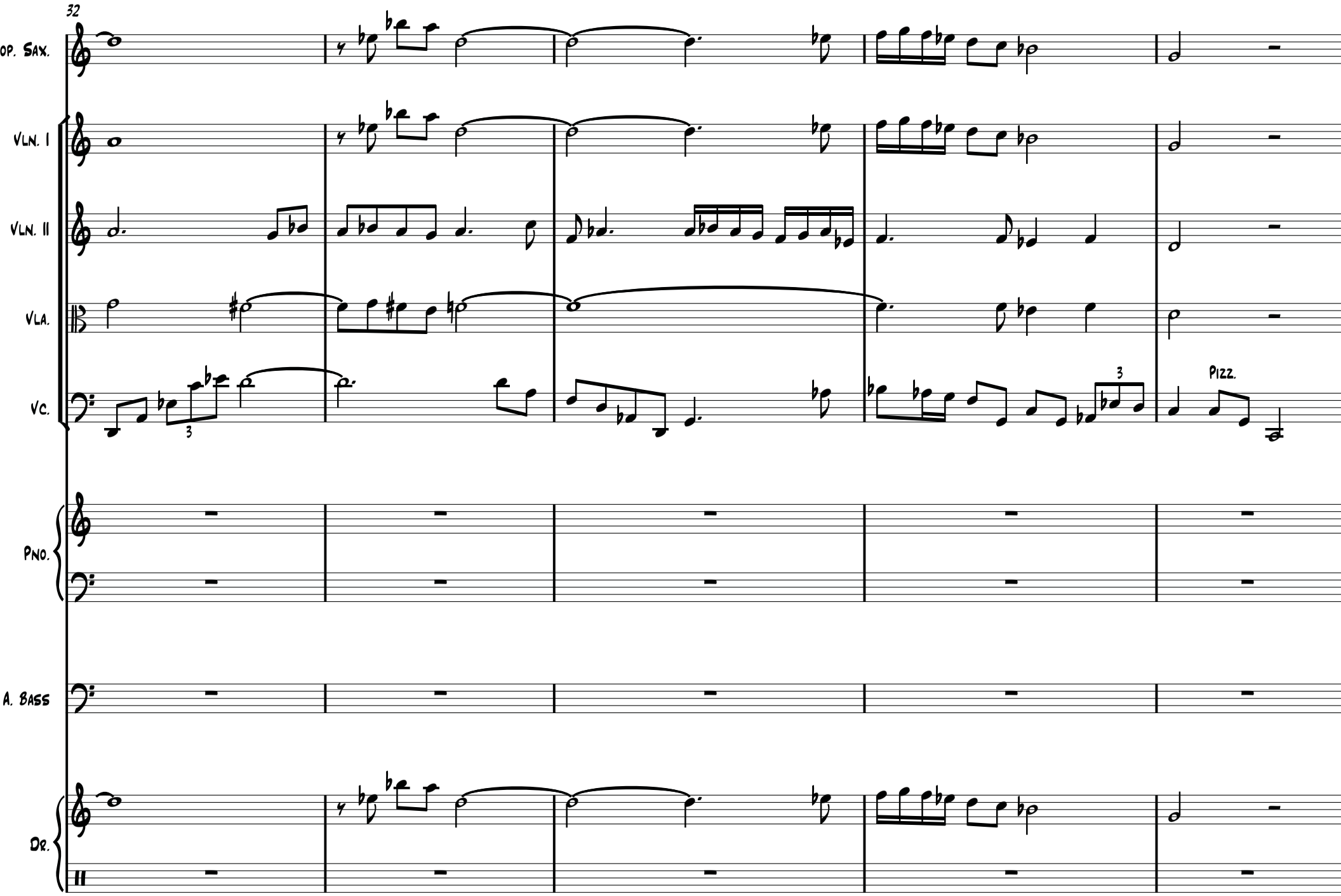

♩=70
A
Troy Robert
Transcribed By Michael Crawfor
oprano Saxophone
Violin I
Violin II
Viola
Violoncello
Piano
Acoustic Bass
Drums
Arco
Arco
Arco
Arco
Pizz.
A

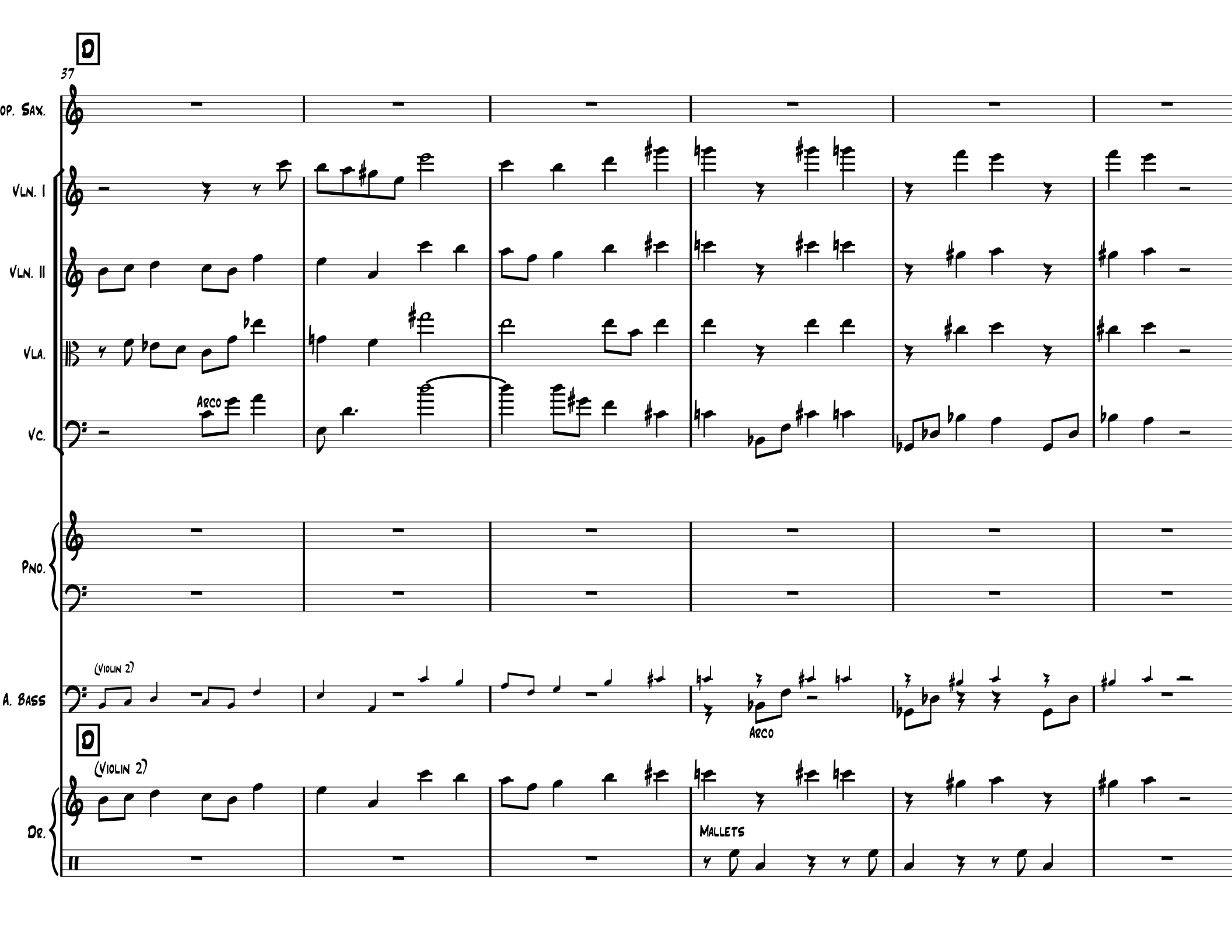

7
Sop. Sax.
Vln. I
Vln. II
Vla.
Vc.
Pno.
A. Bass
Dr.

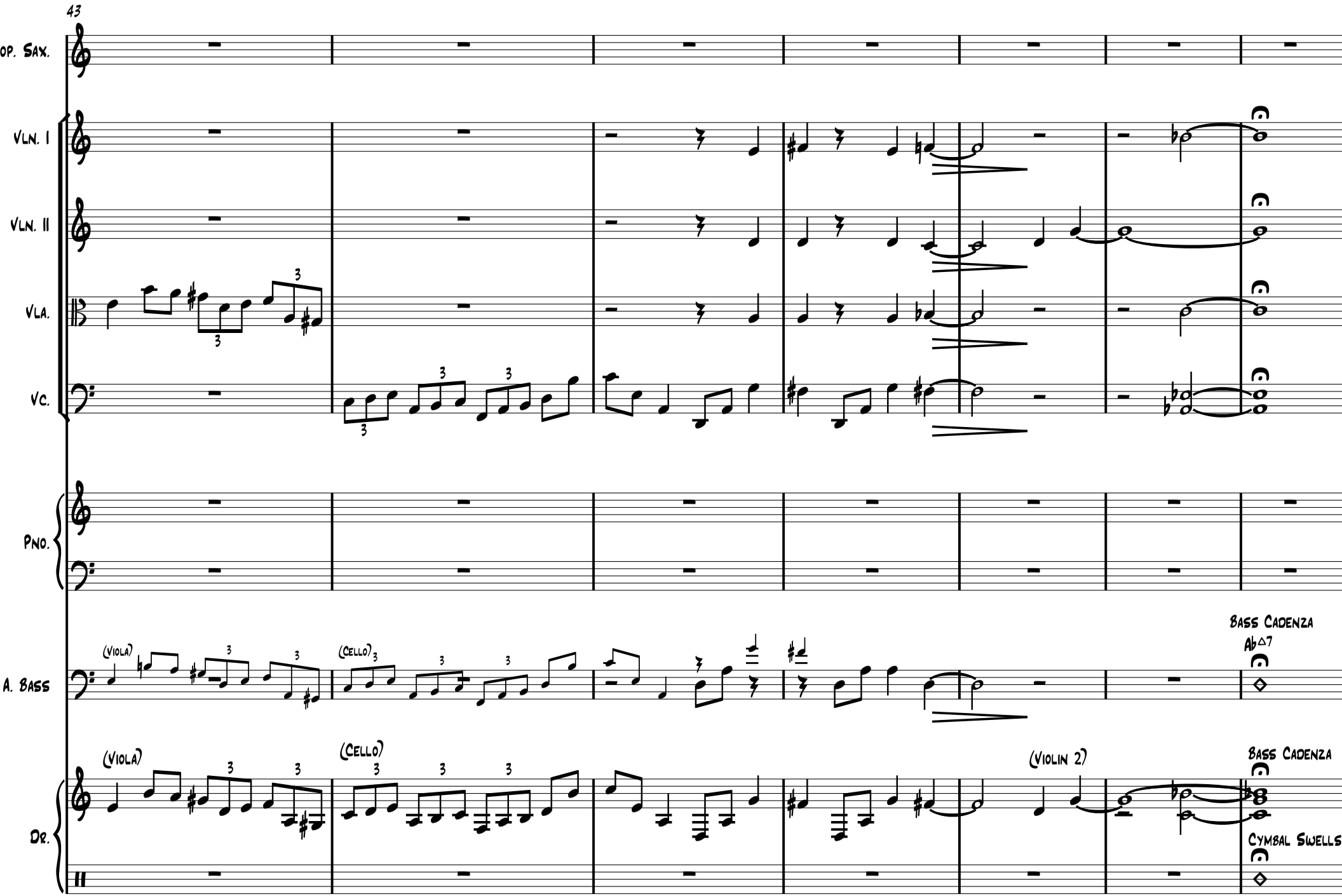

12
B
Sop. Sax.
Vln. I
Vln. II
Vla.
Vc.
Pno.
A. Bass
B
Dr.
3

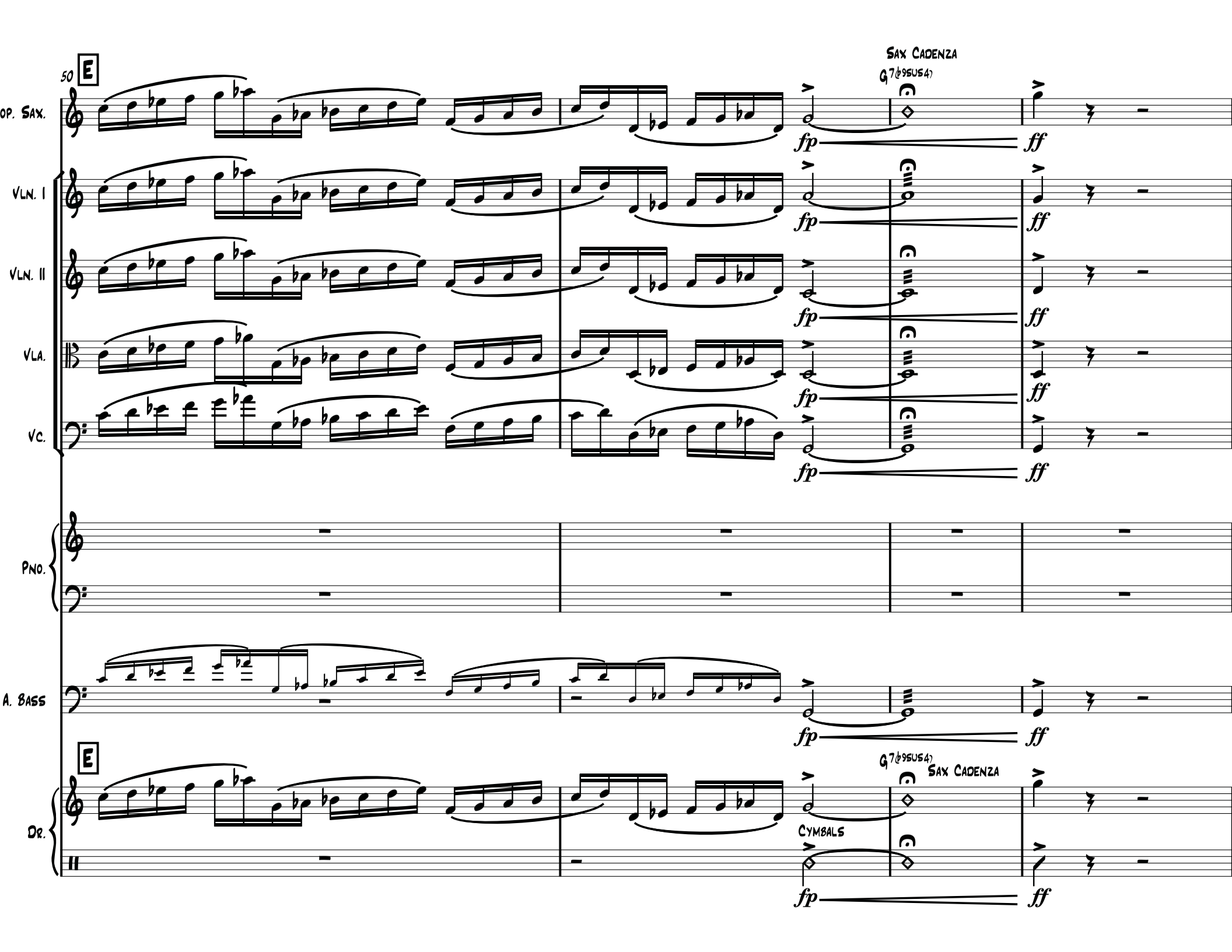

Sop. Sax.
Vln. I
Vln. II
Vla.
Vc.
Pno.
A. Bass
Dr.


25
C
Sop. Sax.
Vln. I
Vln. II
Vla.
Vc.
Pno.
A. Bass
C
(Sax)
Dr.


32
Sop. Sax.
Vln. I
Vln. II
Vla.
Vc.
3
3
Pizz.
Pno.
A. Bass
Dr.

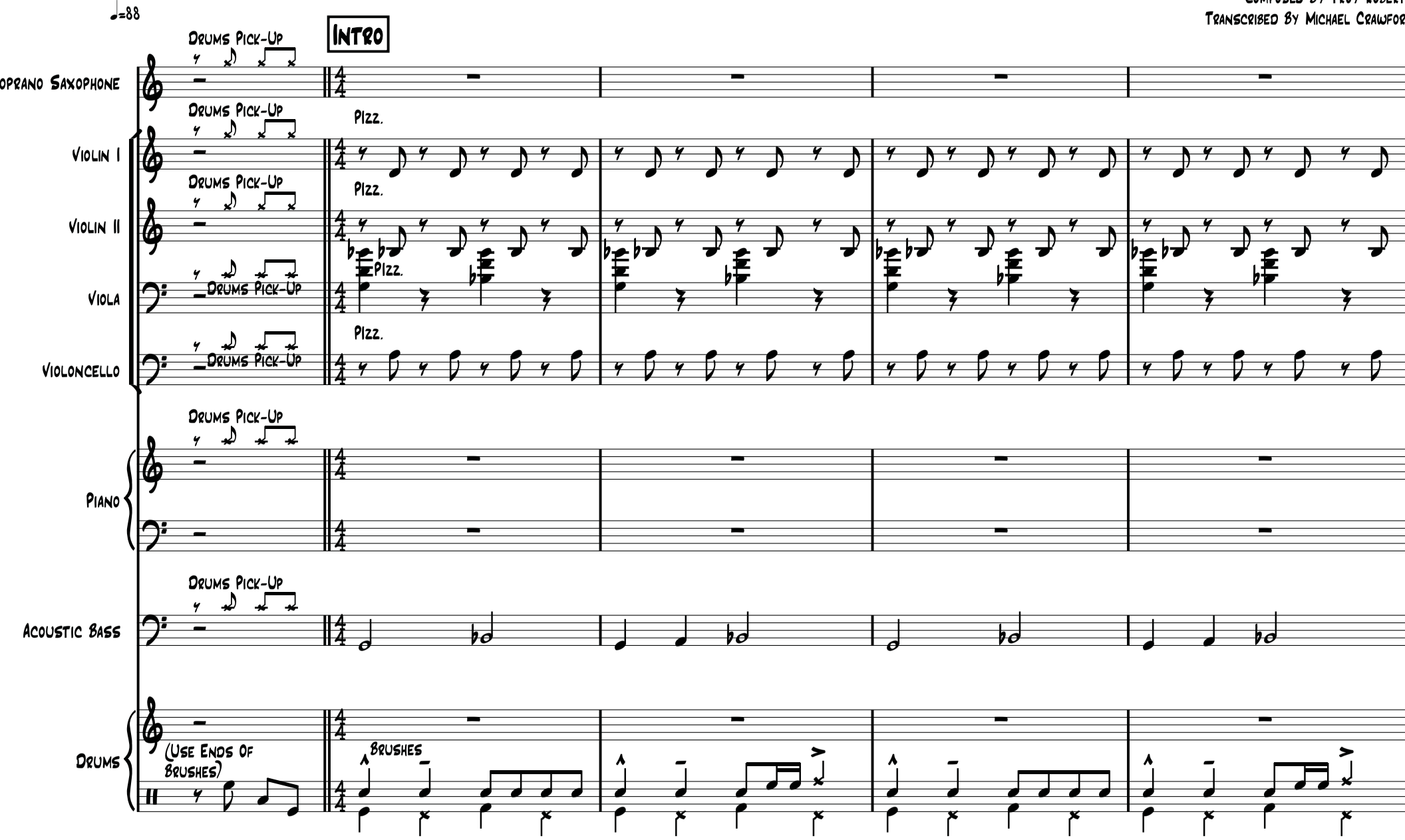

D
37
Sop. Sax.
Vln. I
Vln. II
Vla.
Vc.
Arco
Pno.
A. Bass
(Violin 2)
Arco
D
(Violin 2)
Dr.
Mallets

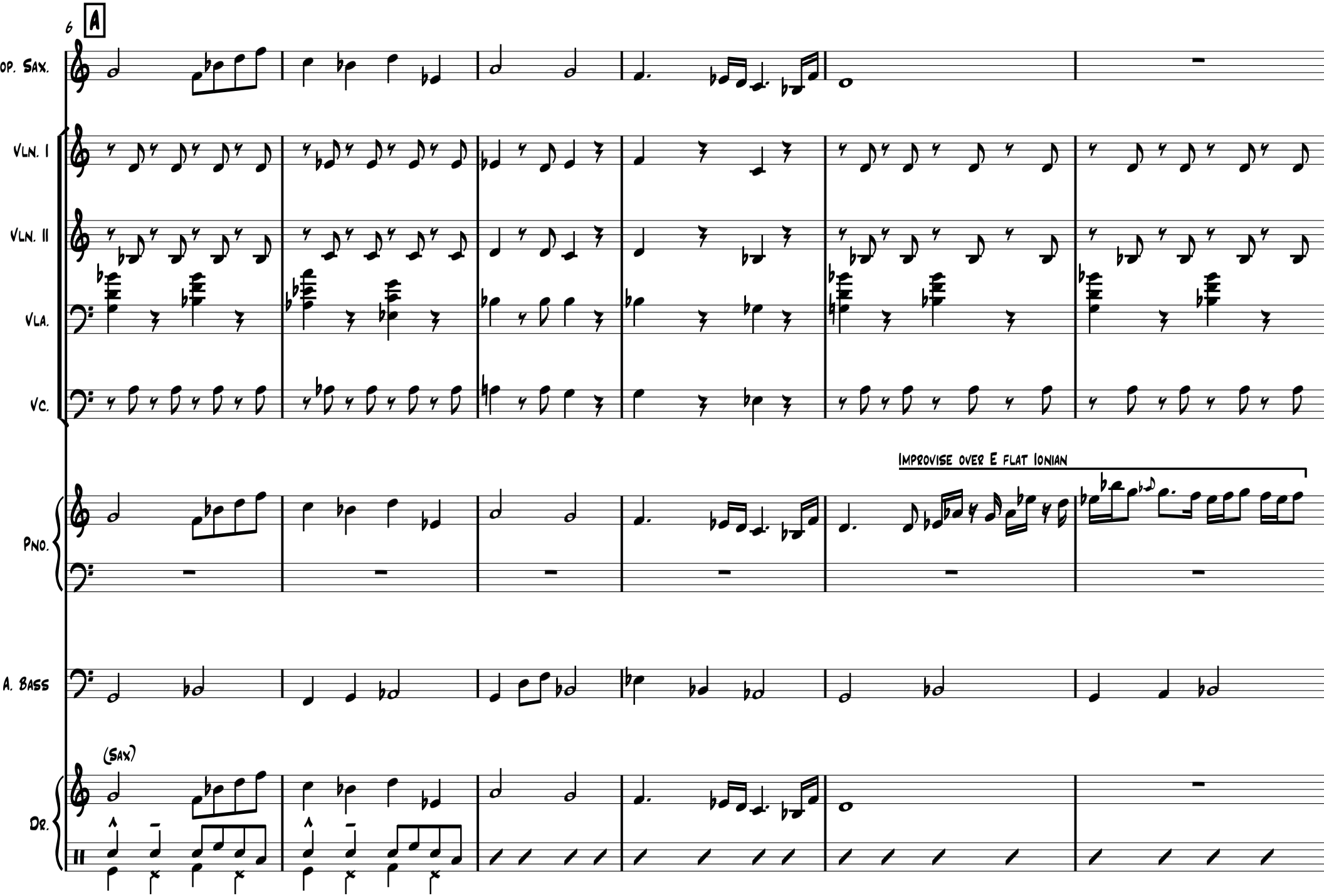

43
Sop. Sax.
Vln. I
Vln. II
Vla.
Vc.
Pno.
A. Bass
Dr.
(Viola)
(Cello)
(Violin 2)
Bass Cadenza
Ab△7
Cymbal Swells

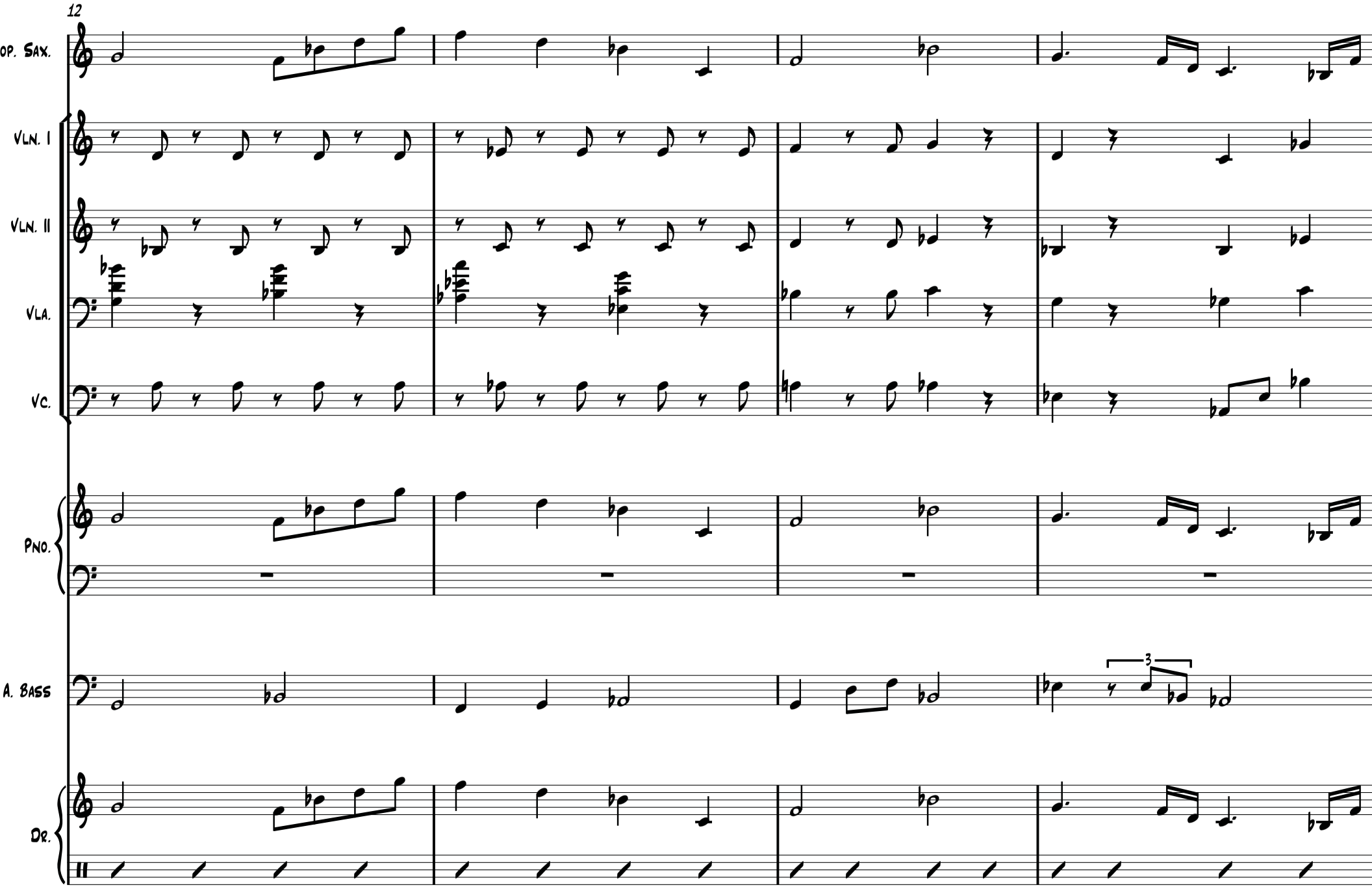

50
E
Sax Cadenza
G7(b9sus4)
Sop. Sax.
Vln. I
Vln. II
Vla.
Vc.
Pno.
A. Bass
Dr.
fp
ff
Cymbals

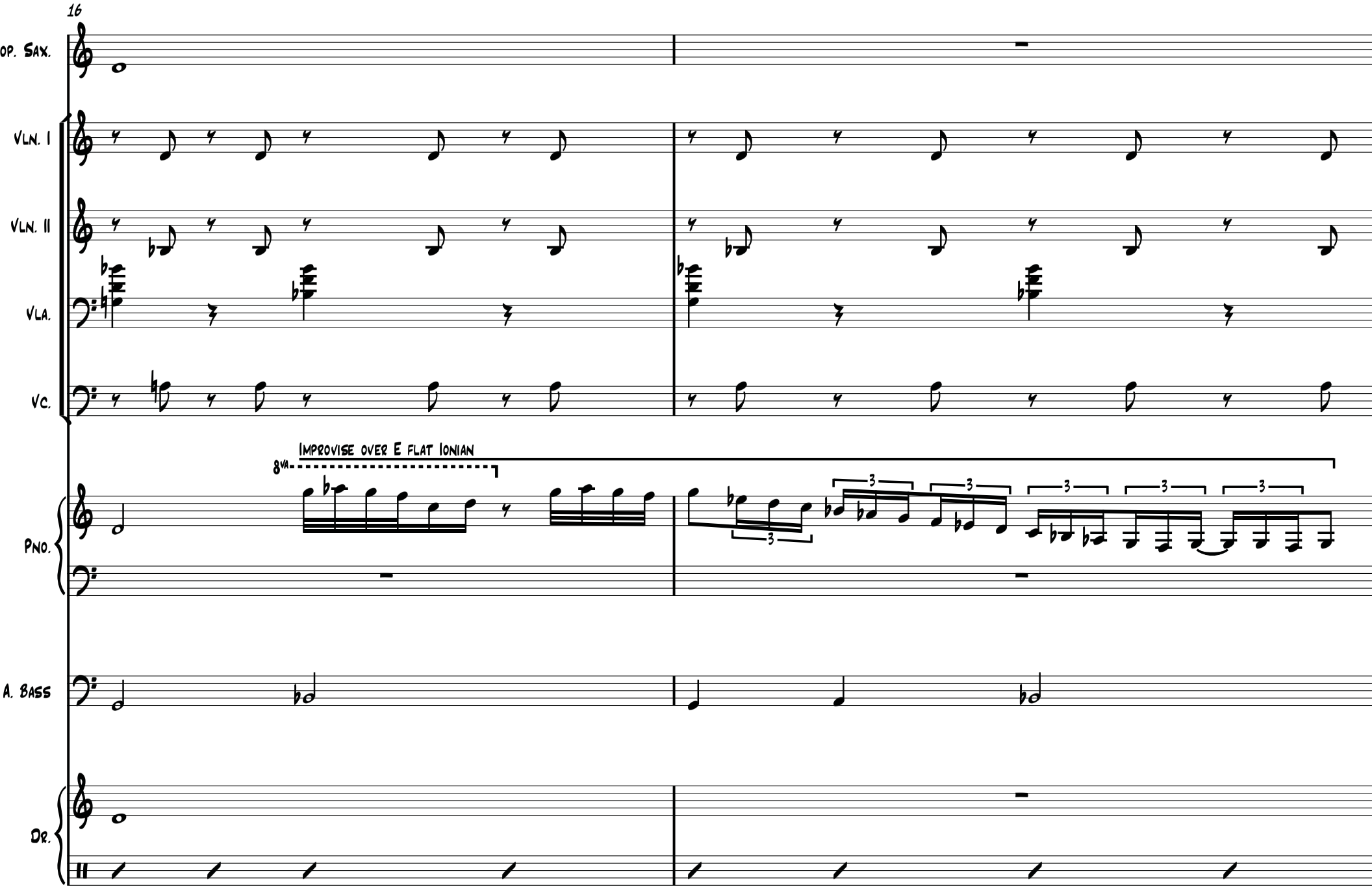
Part 4: Memorialization

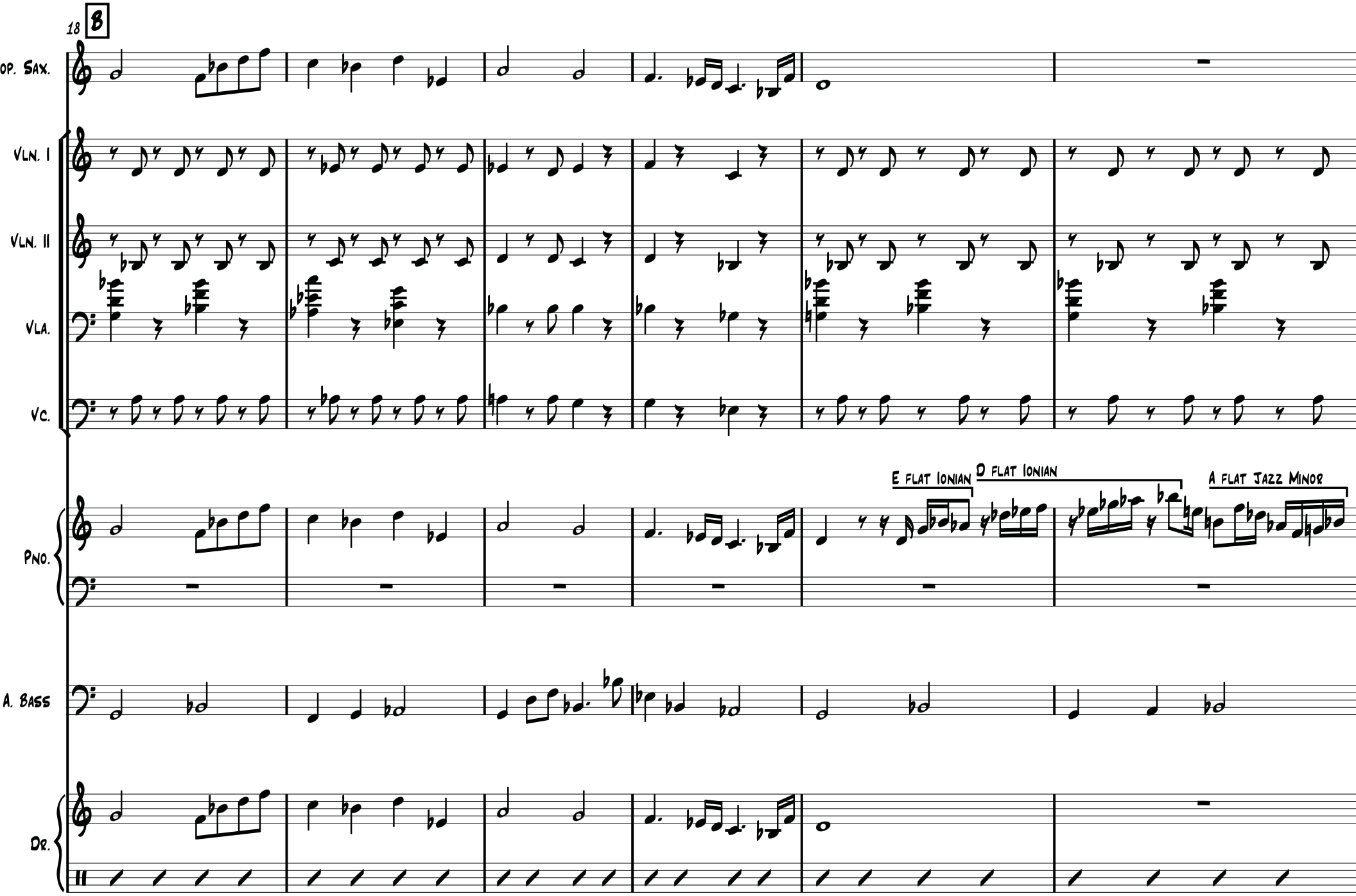
Composed By Troy Robert
Transcribed By Michael Crawfor

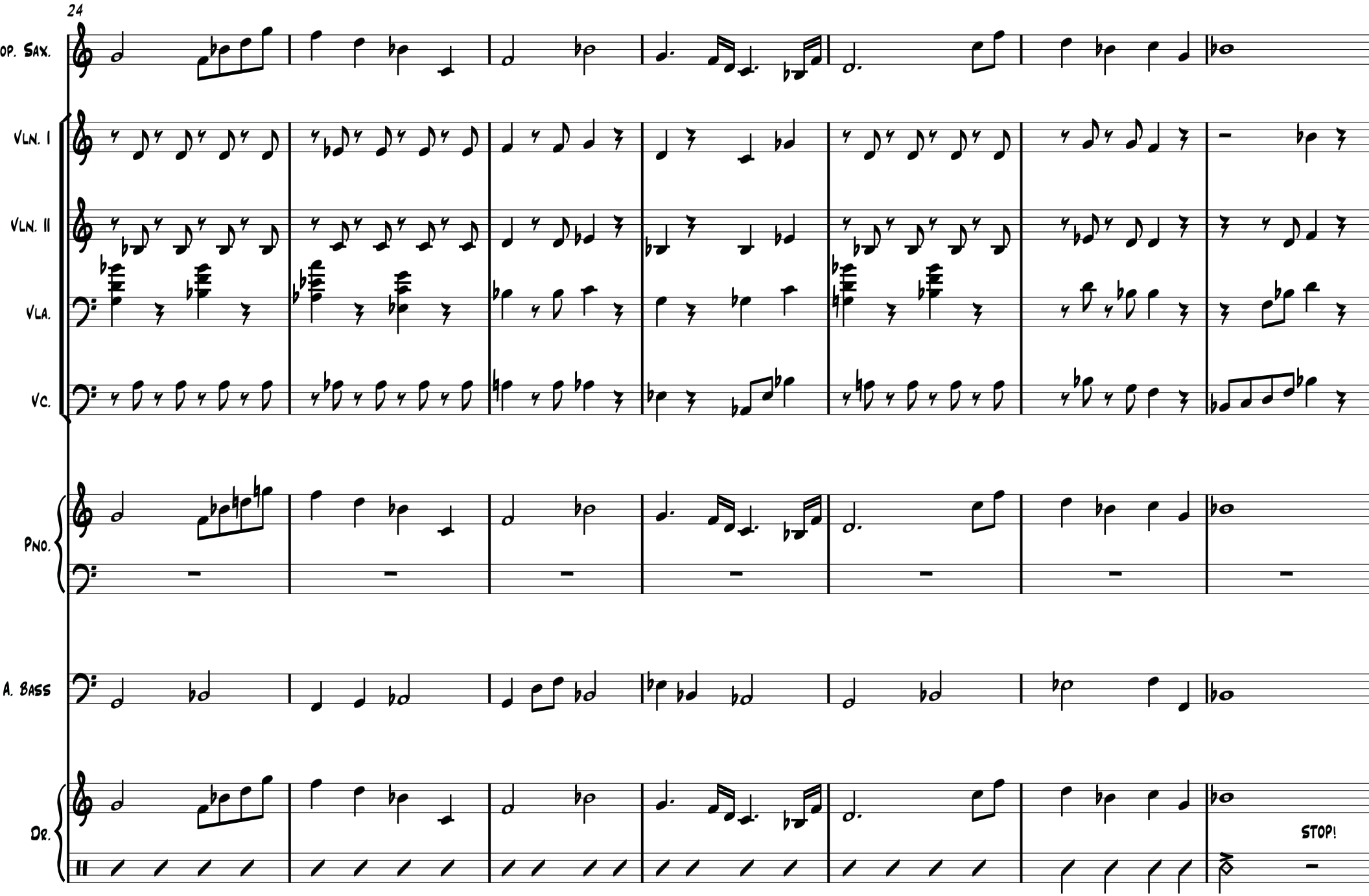


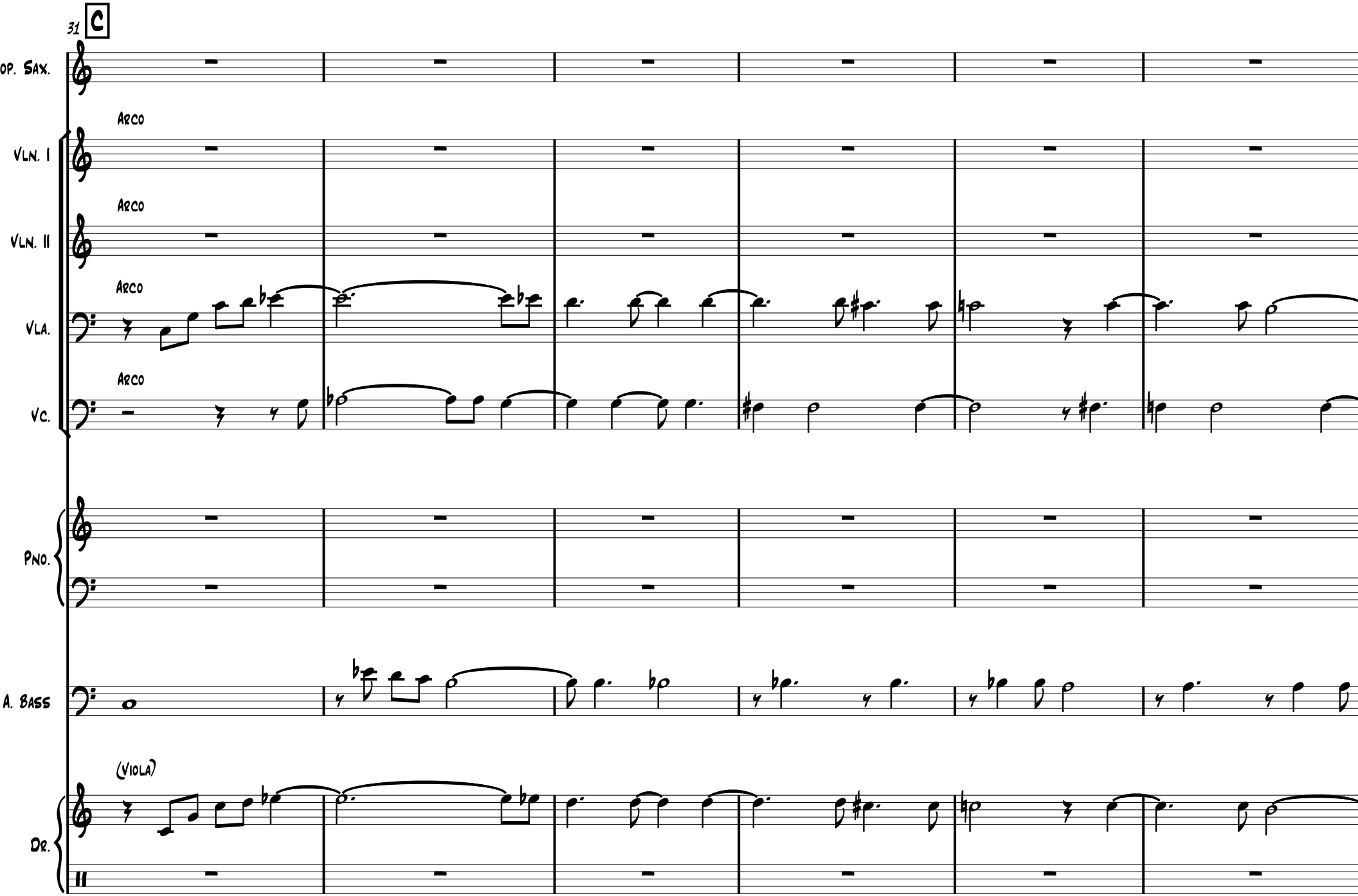

6
A
Sop. Sax.
Vln. I
Vln. II
Vla.
Vc.
Improvise over E flat Ionian
Pno.
A. Bass
(Sax)
Dr.

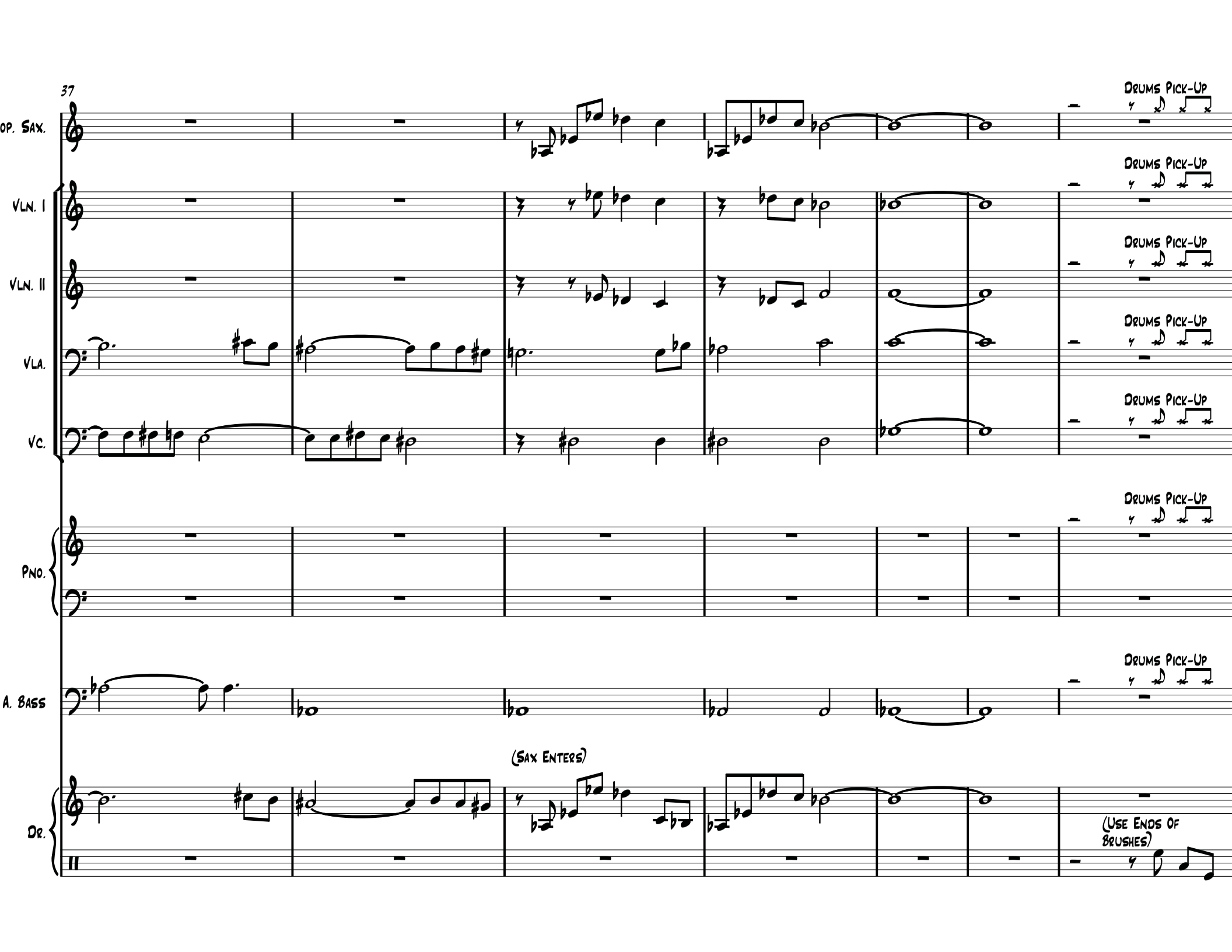

12
Sop. Sax.
Vln. I
Vln. II
Vla.
Vc.
Pno.
A. Bass
Dr.
3

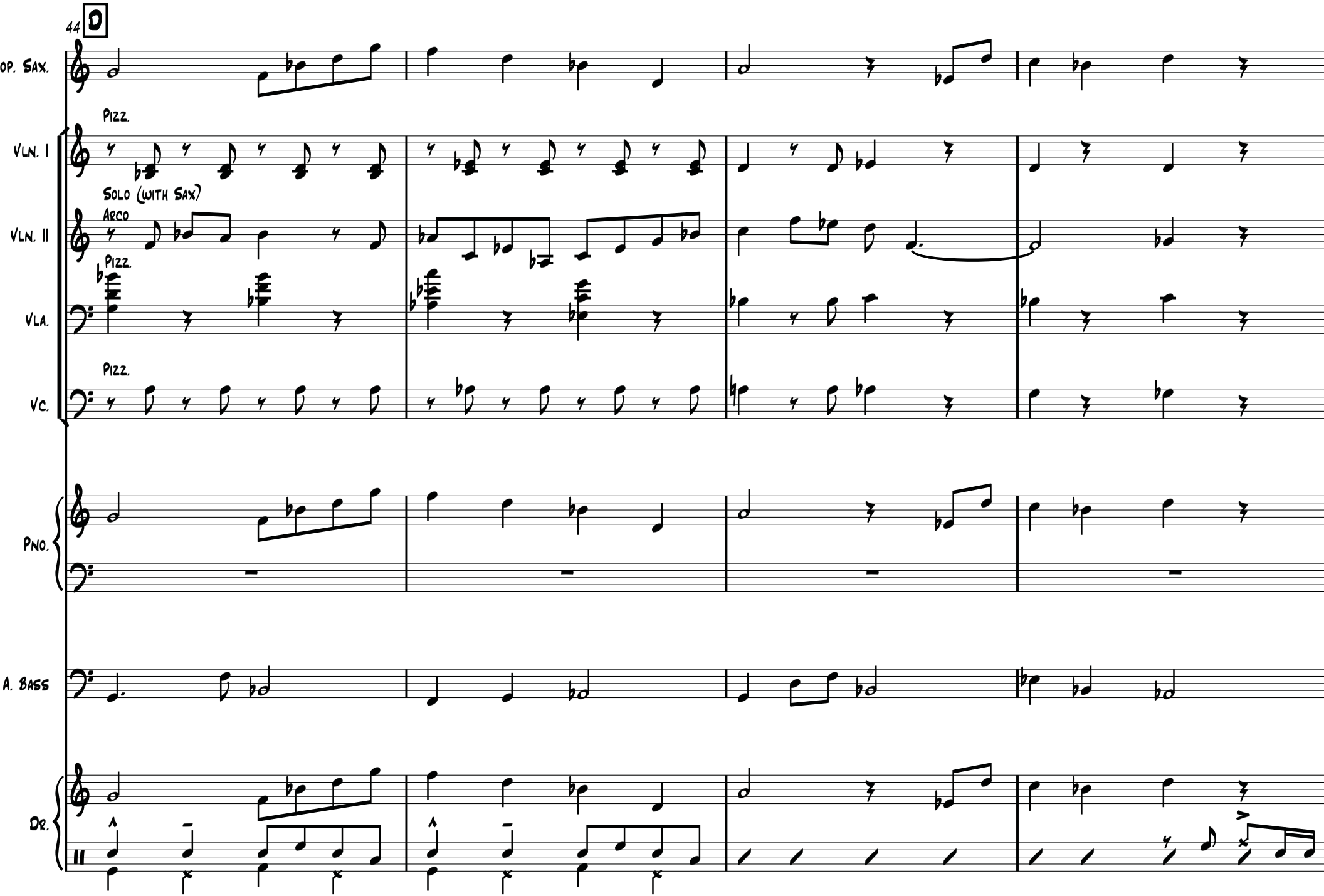

16
Sop. Sax.
Vln. I
Vln. II
Vla.
Vc.
Improvise over E flat Ionian
8va
Pno.
A. Bass
Dr.

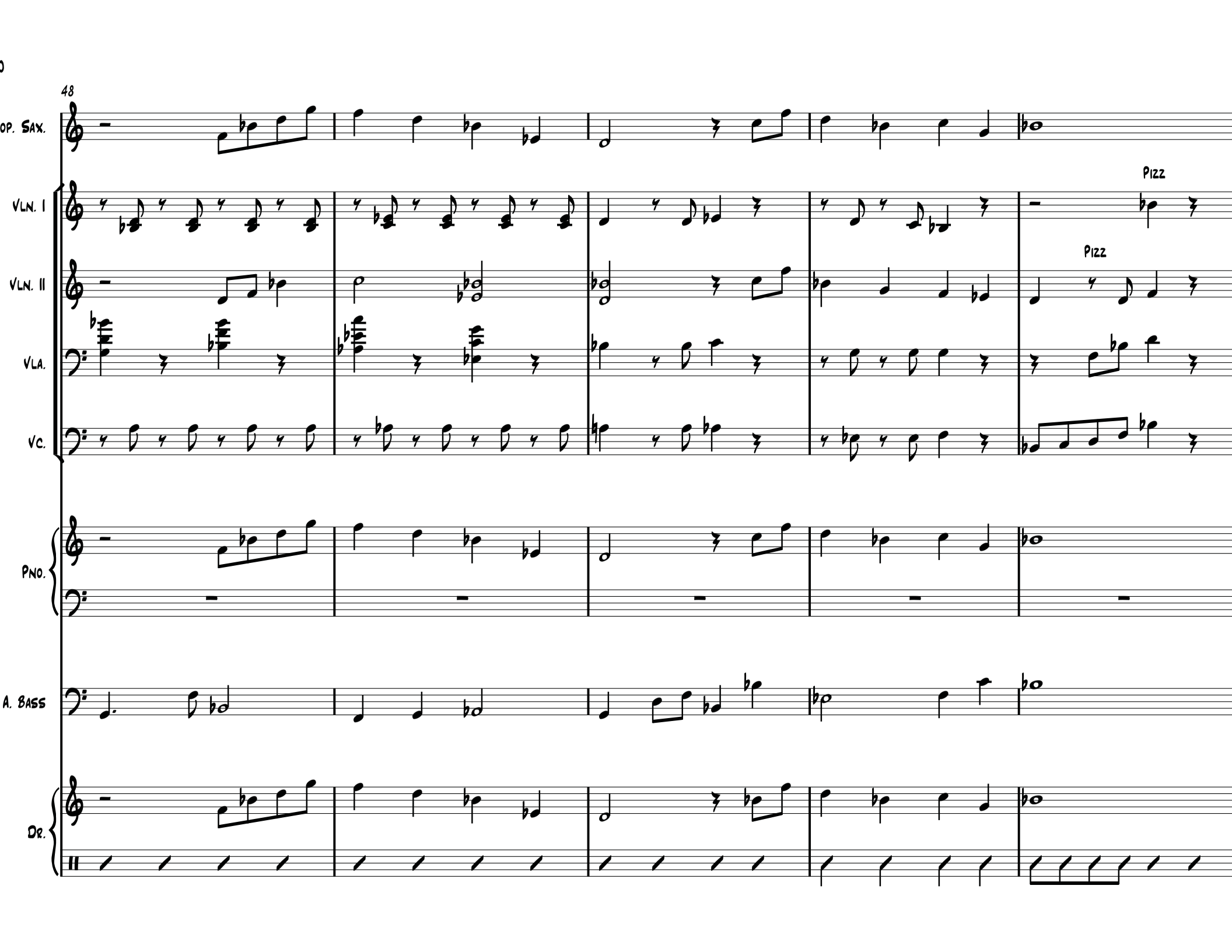

18
B
Sop. Sax.
Vln. I
Vln. II
Vla.
Vc.
E flat Ionian
D flat Ionian
A flat Jazz Minor
Pno.
A. Bass
Dr.

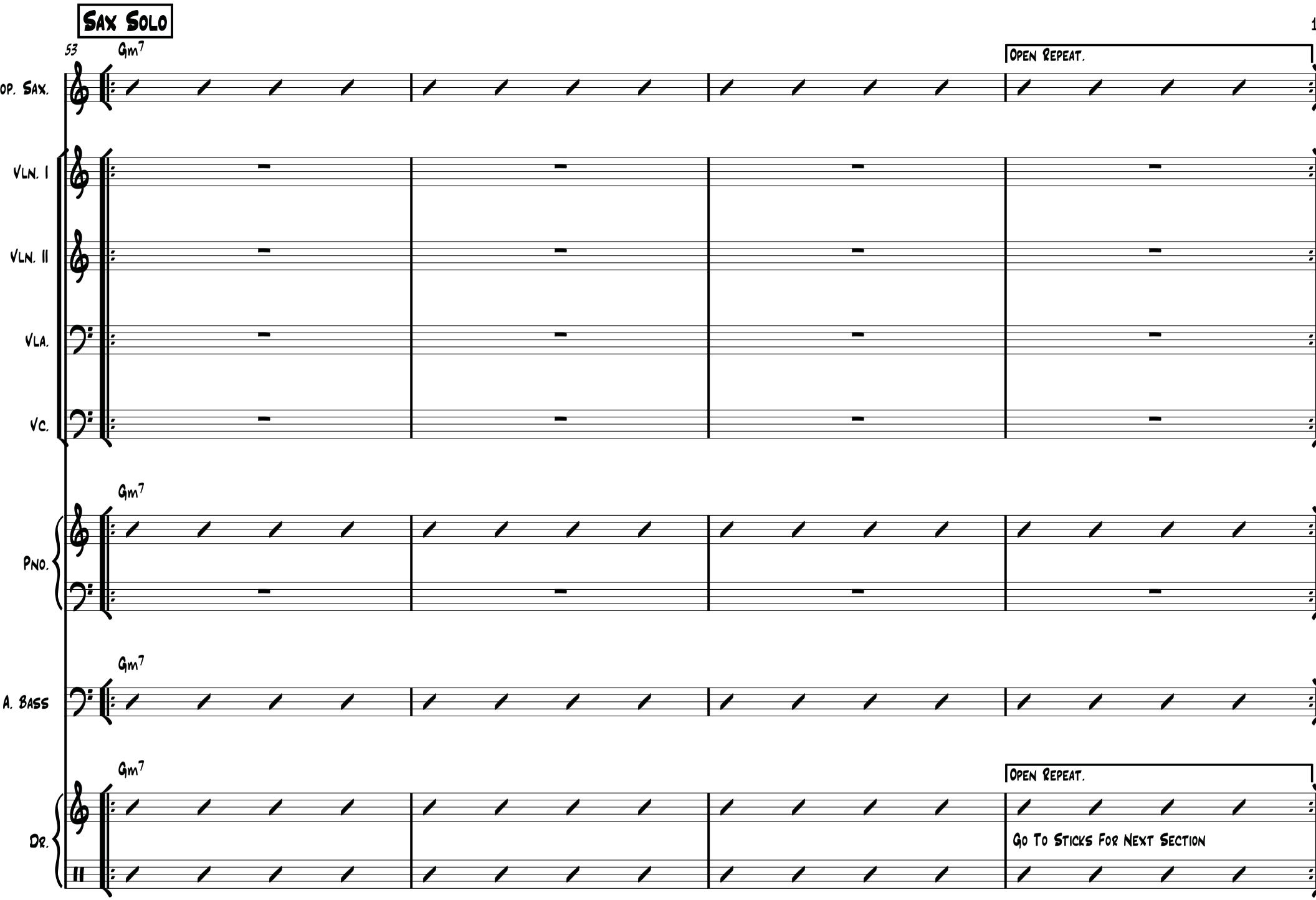

24
Sop. Sax.
Vln. I
Vln. II
Vla.
Vc.
Pno.
A. Bass
Dr.
STOP!

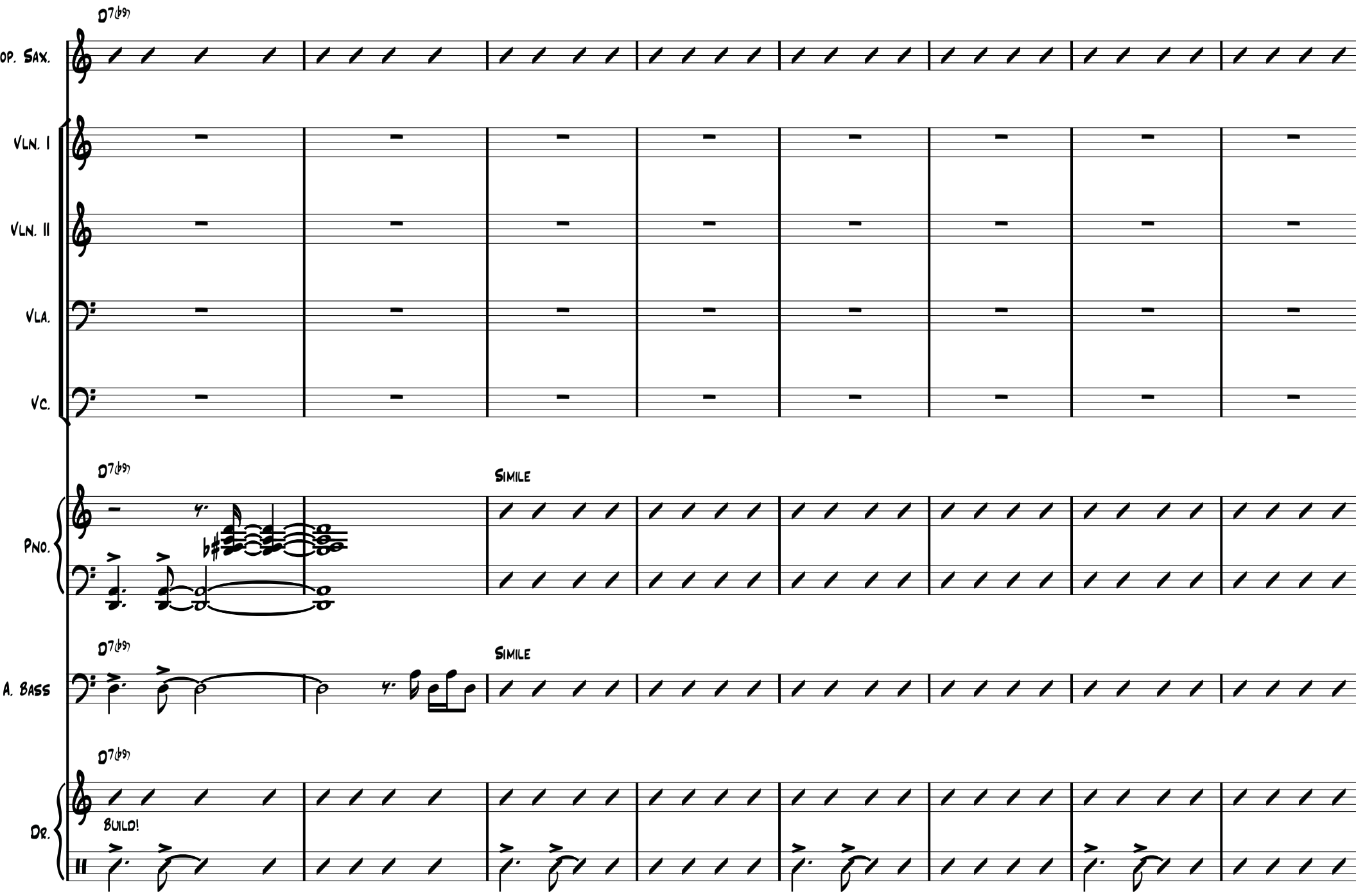

31
C
Sop. Sax.
Arco
Vln. I
Arco
Vln. II
Arco
Vla.
Arco
Vc.
Pno.
A. Bass
(Viola)
Dr.

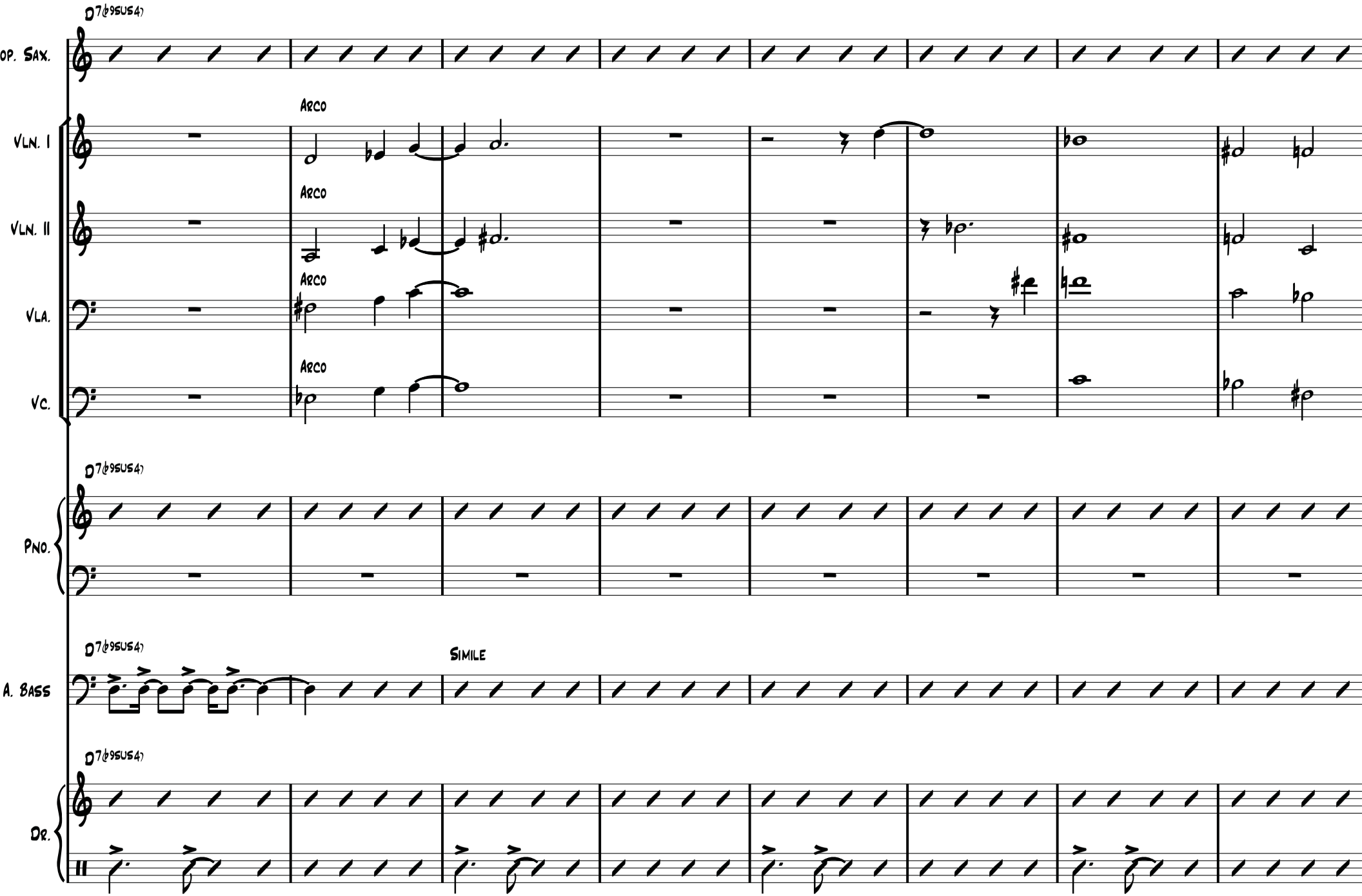

37
Sop. Sax.
Vln. I
Vln. II
Vla.
Vc.
Pno.
A. Bass
Dr.
Drums Pick-Up
(Sax Enters)
(Use Ends Of Brushes)

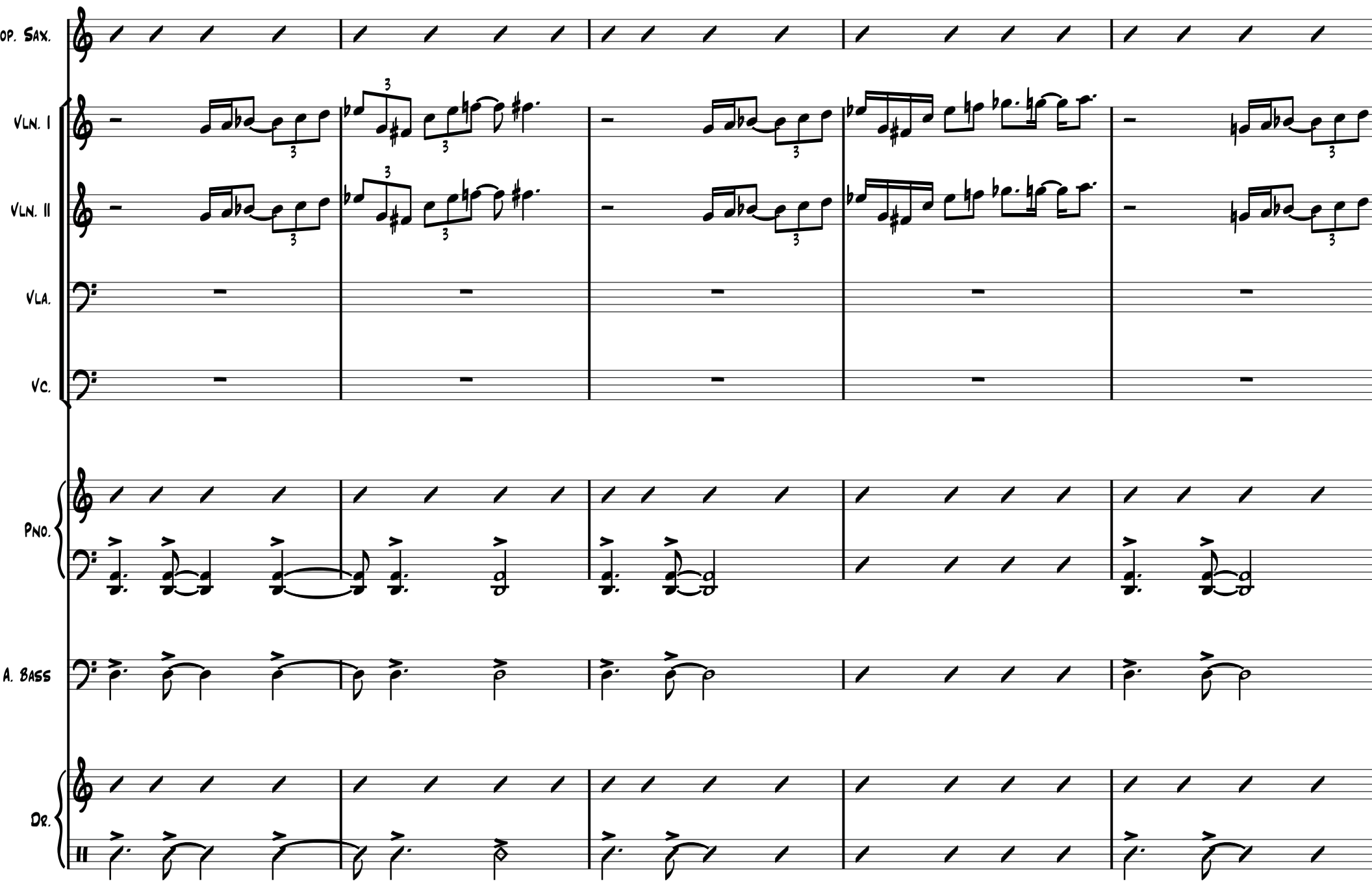

44
D
Sop. Sax.
Vln. I
Pizz.
Vln. II
Solo (with Sax)
Arco
Vla.
Pizz.
Vc.
Pizz.
Pno.
A. Bass
Dr.

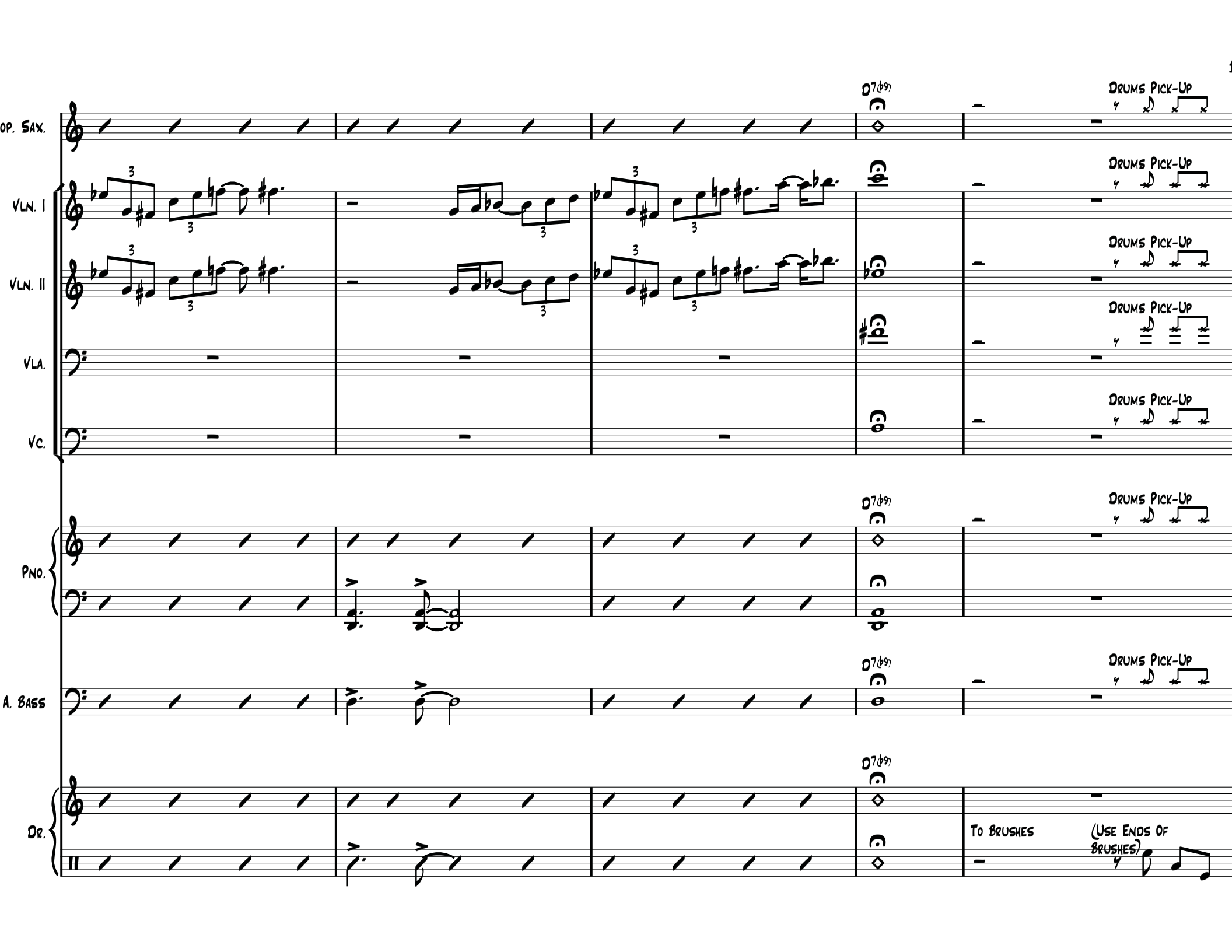

48
Sop. Sax.
Vln. I
Vln. II
Vla.
Vc.
Pno.
A. Bass
Dr.
Pizz
Pizz

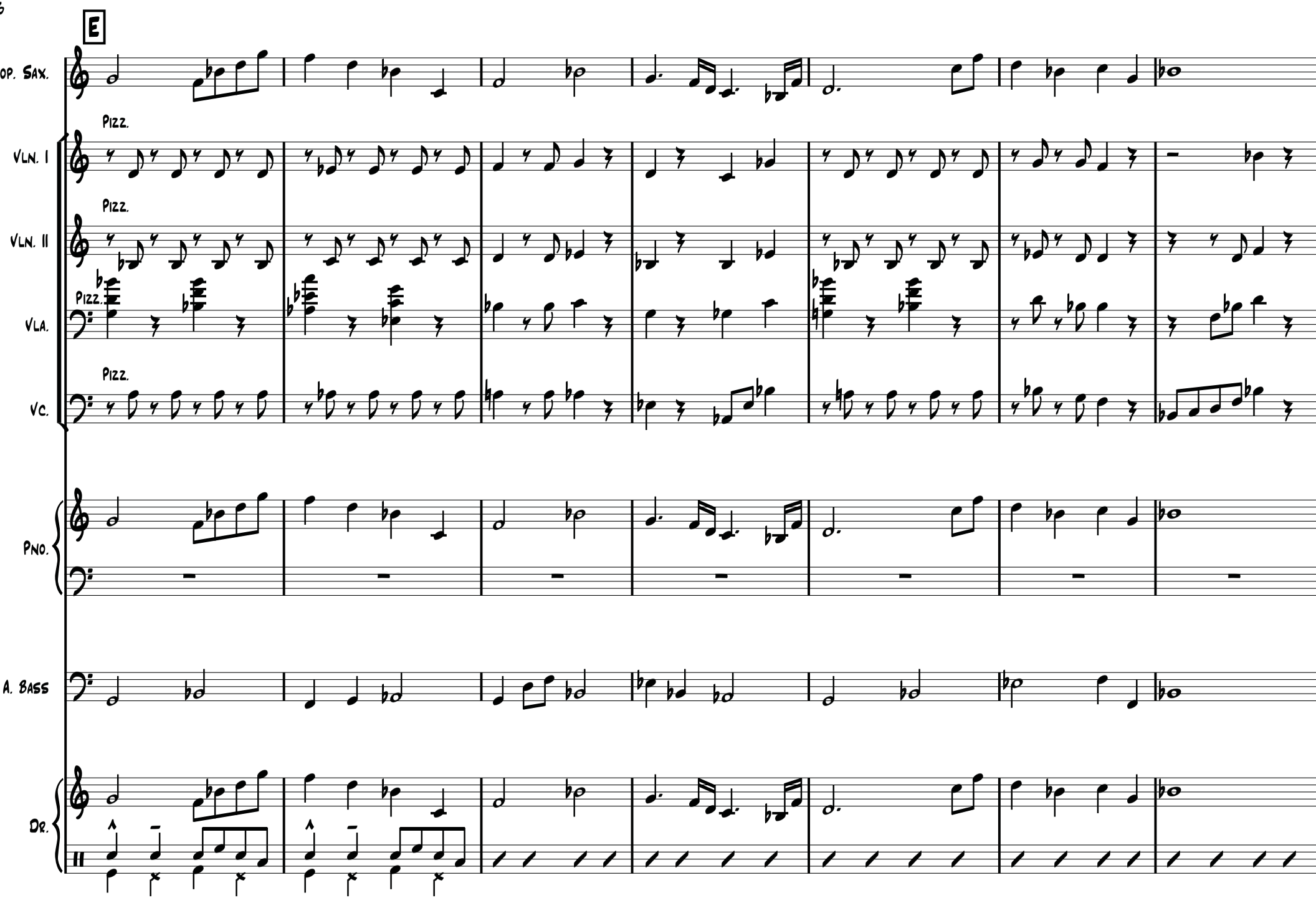

Sax Solo
53
Gm7
Open Repeat.
Sop. Sax.
Vln. I
Vln. II
Vla.
Vc.
Gm7
Pno.
Gm7
A. Bass
Gm7
Open Repeat.
Dr.
Go To Sticks For Next Section


D7(b9)
Sop. Sax.
Vln. I
Vln. II
Vla.
Vc.
D7(b9)
Simile
Pno.
D7(b9)
Simile
A. Bass
D7(b9)
Build!
Dr.

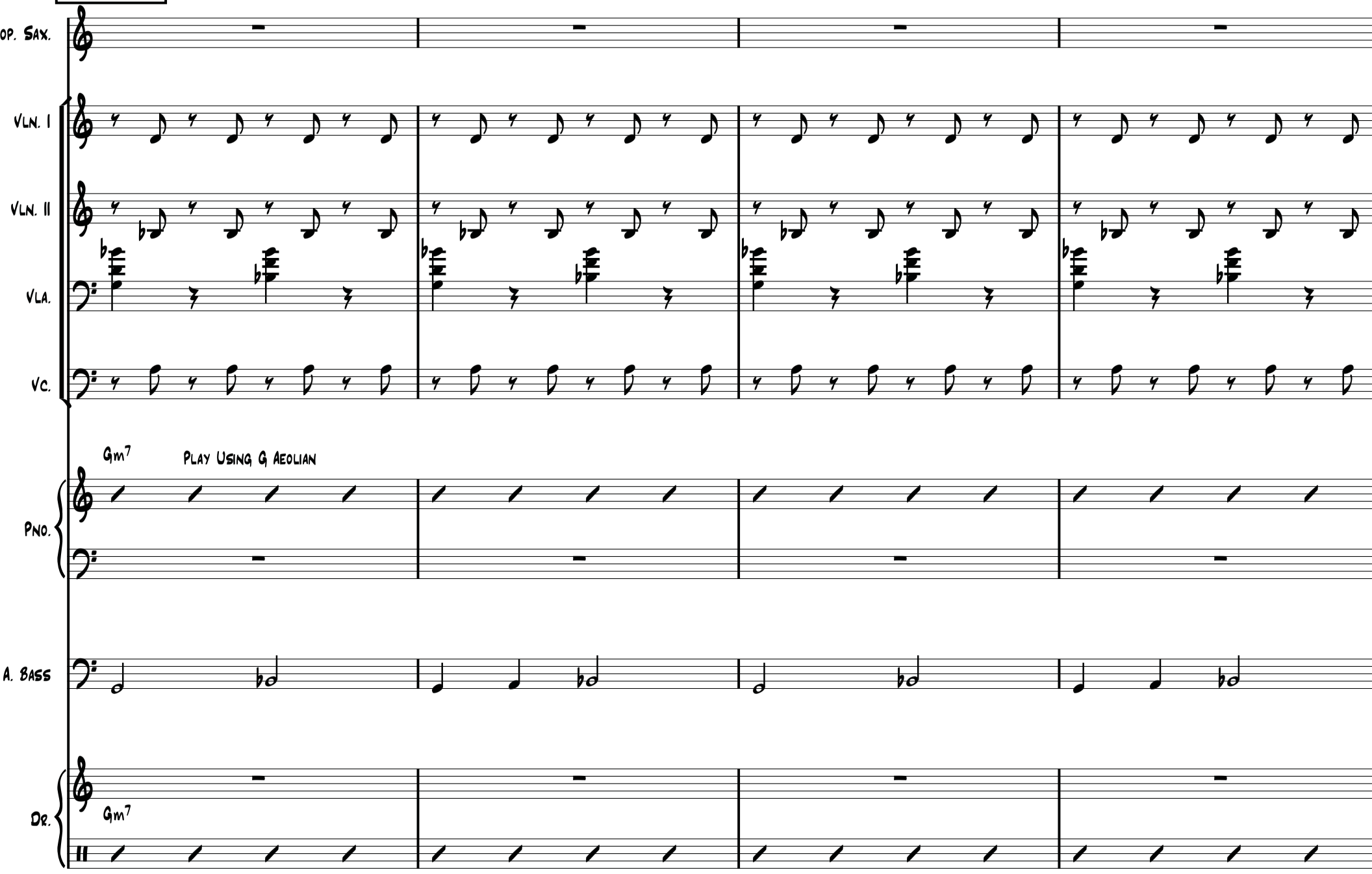

D7(♭9sus4)
Op. Sax.
Vln. I
Arco
Vln. II
Arco
Vla.
Arco
Vc.
Arco
D7(♭9sus4)
Pno.
D7(♭9sus4)
A. Bass
Simile
D7(♭9sus4)
Dr.

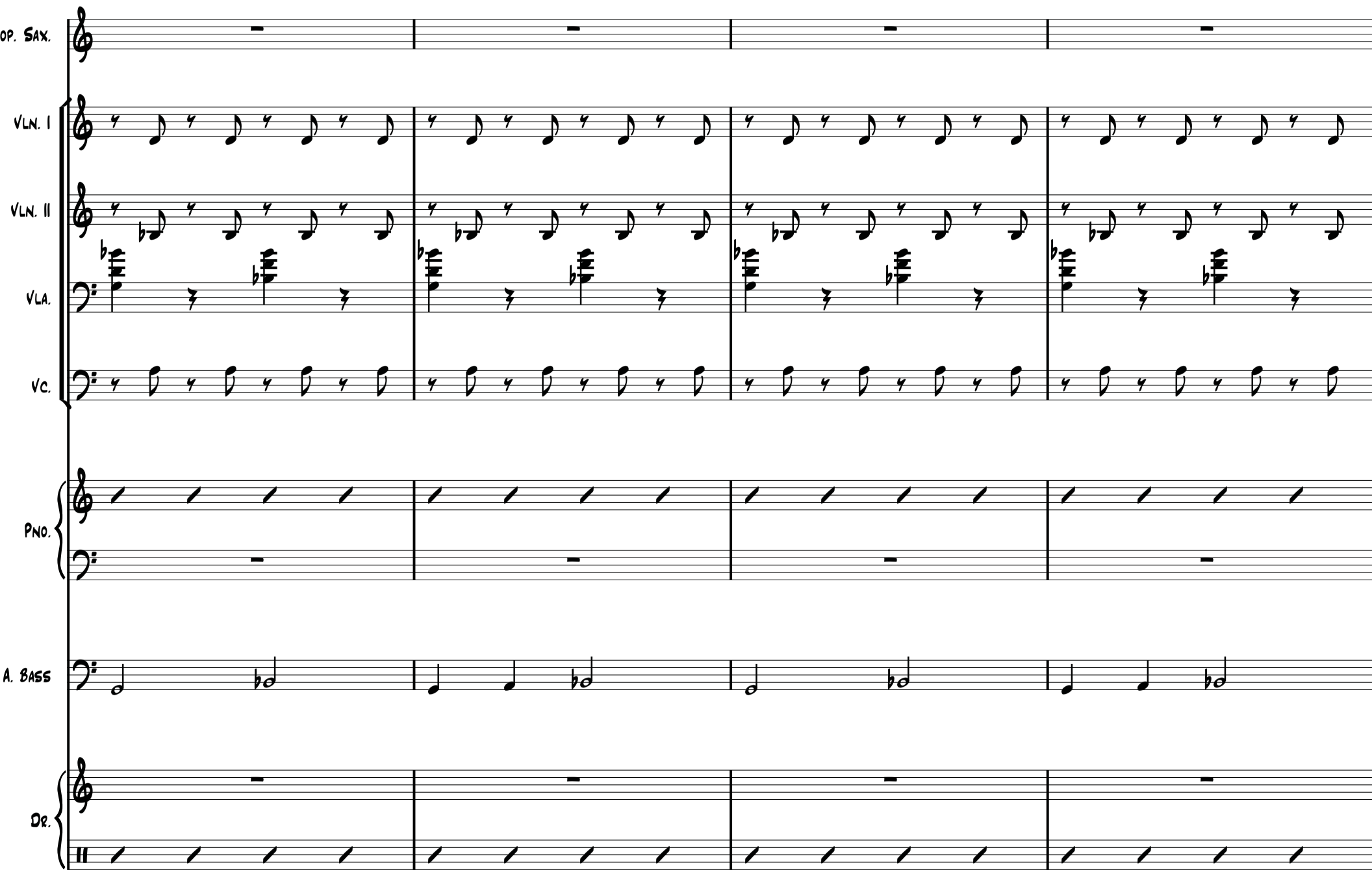

op. Sax.
Vln. I
Vln. II
Vla.
Vc.
Pno.
A. Bass
Dr.

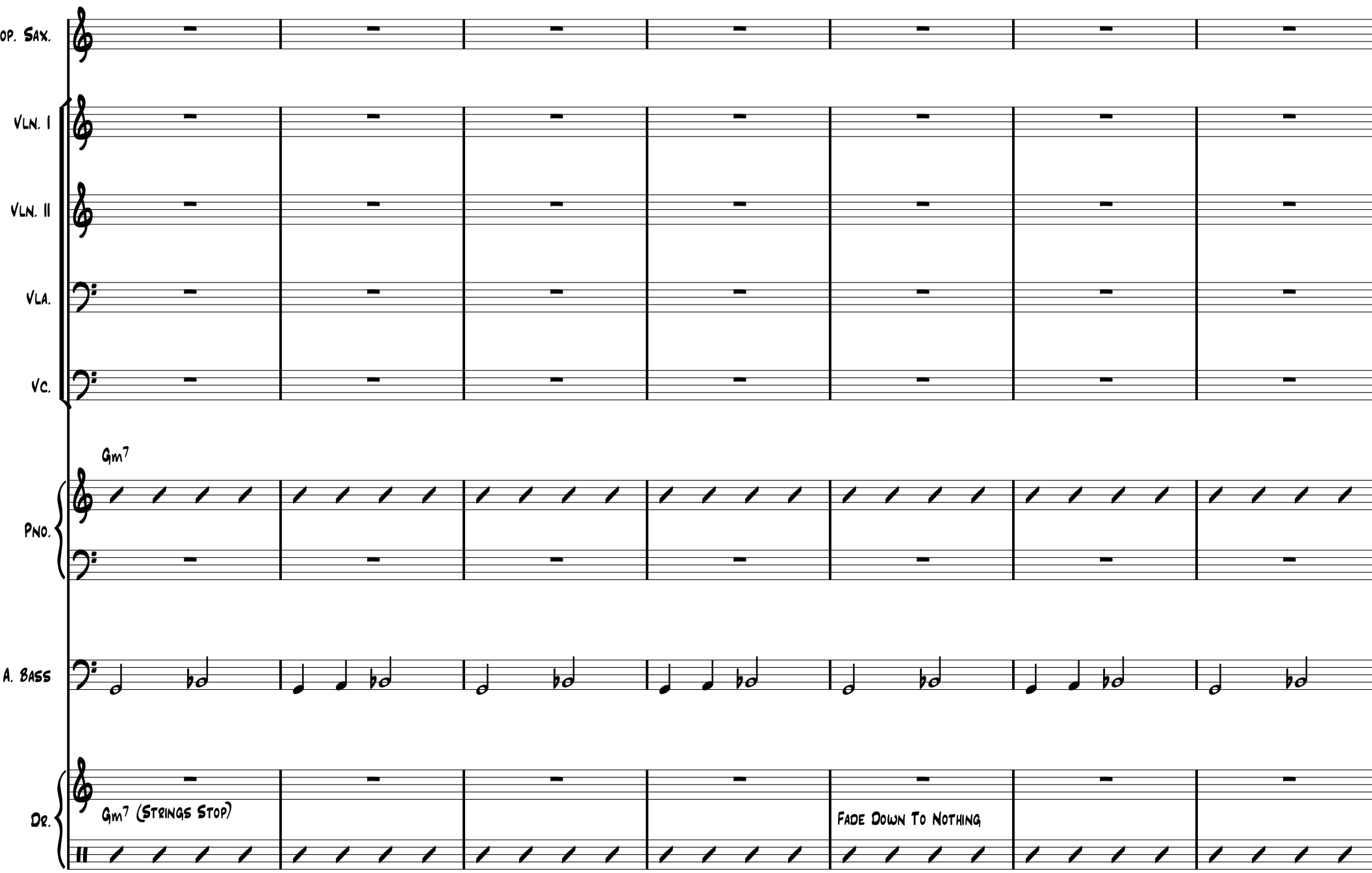

Sop. Sax.
Vln. I
Vln. II
Vla.
Vc.
Pno.
A. Bass
Dr.
D7(b9)
Drums Pick-Up
To Brushes
(Use Ends Of Brushes)

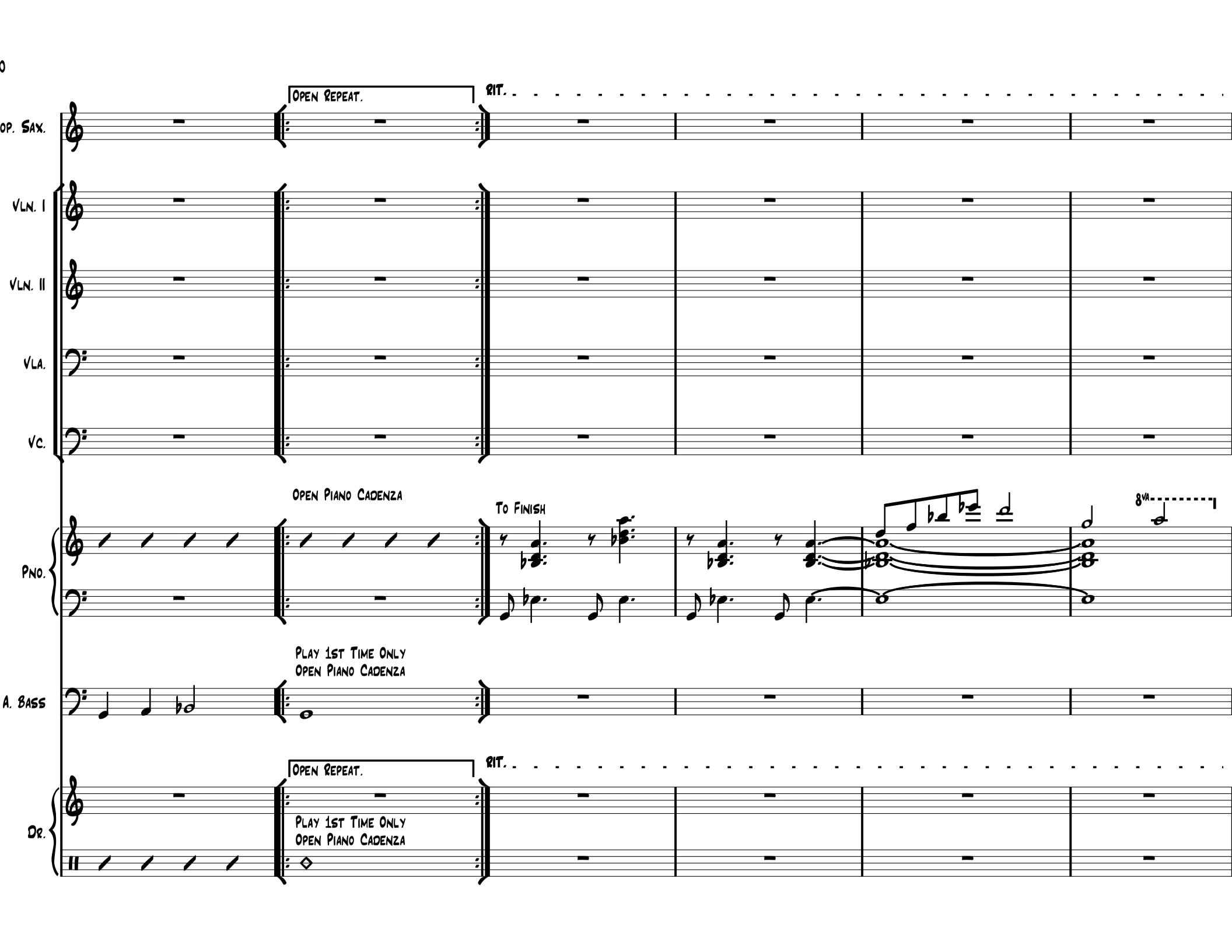

E
OP. SAX.
PIZZ.
VLN. I
PIZZ.
VLN. II
PIZZ.
VLA.
PIZZ.
VC.
PNO.
A. BASS
DR.

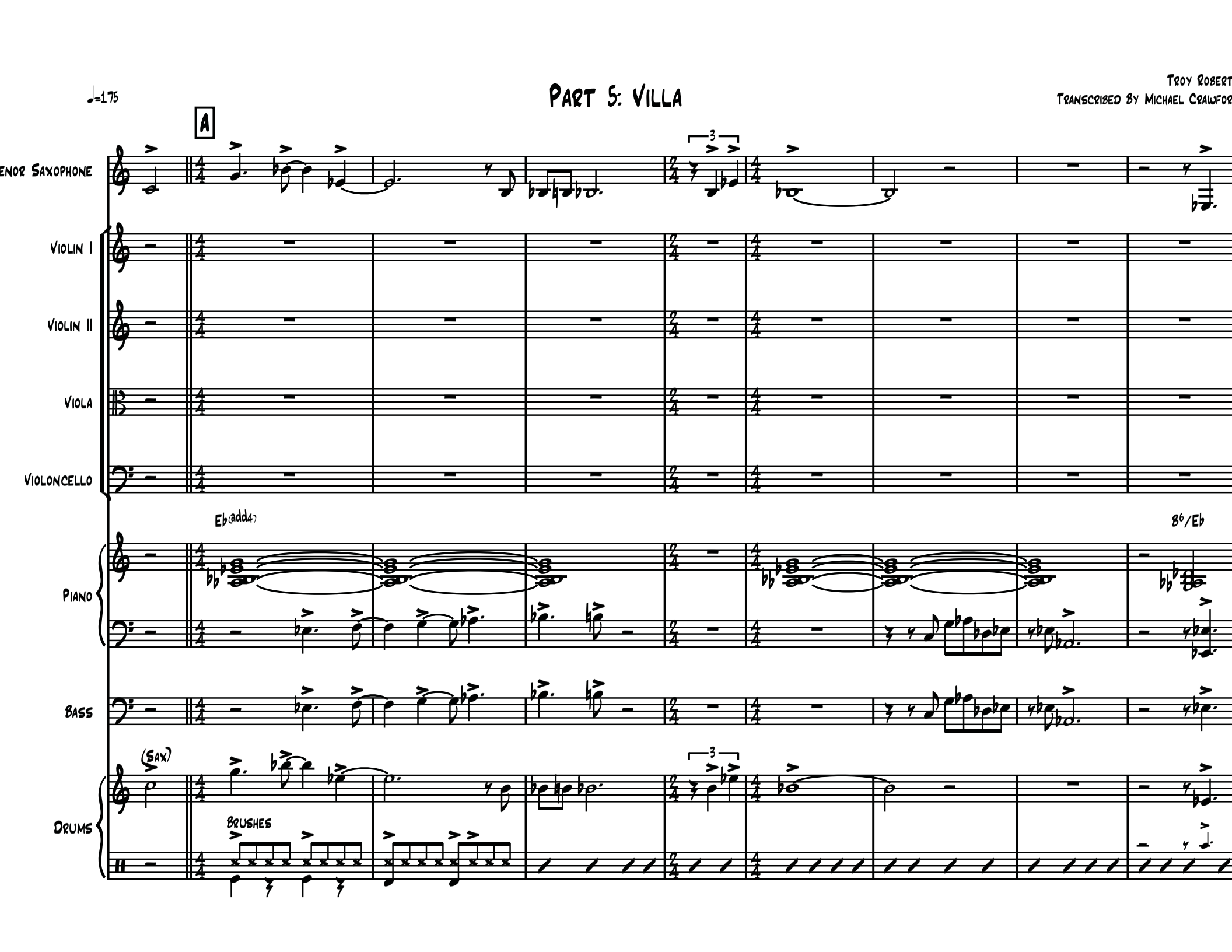
Piano Solo

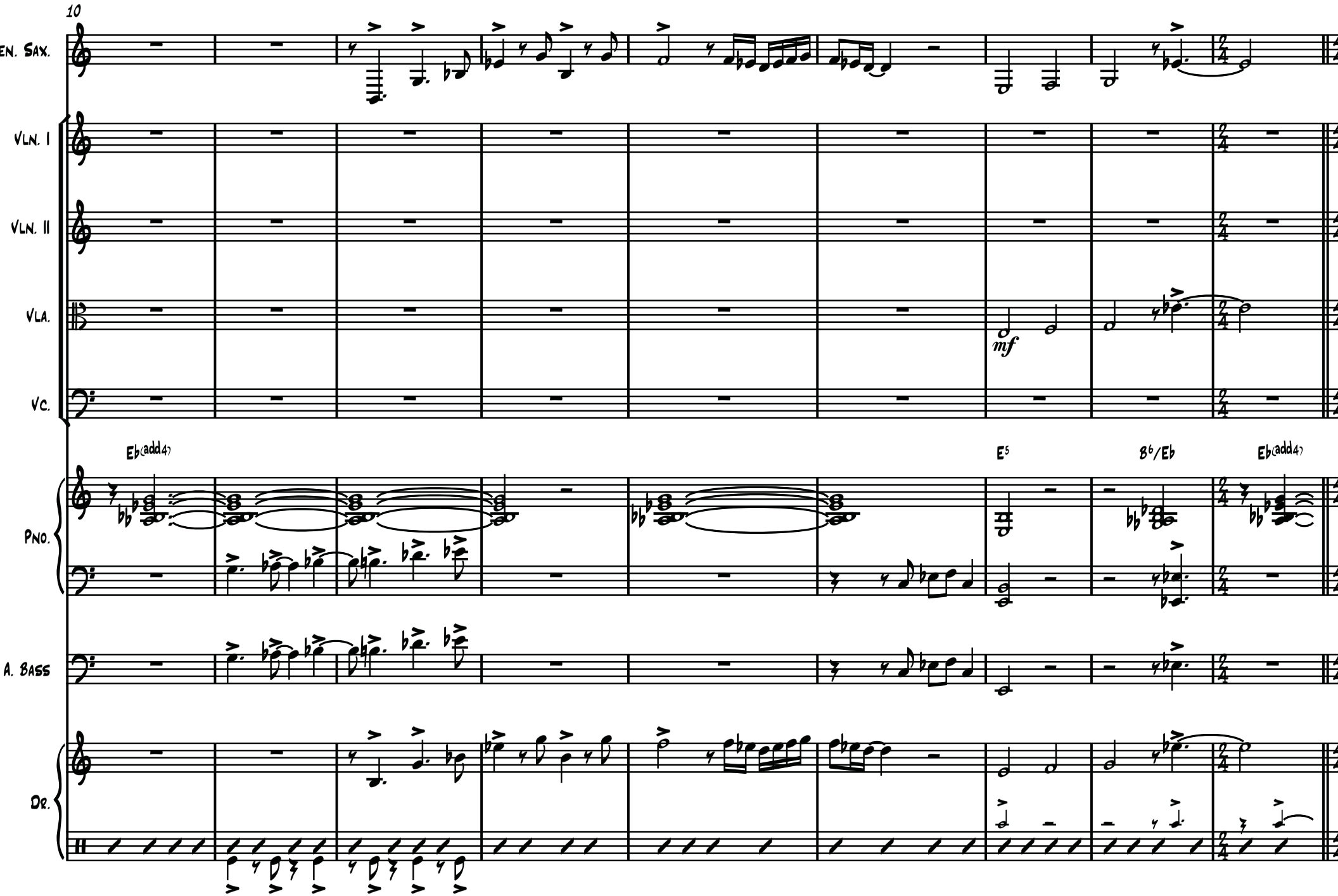

Sop. Sax.
Vln. I
Vln. II
Vla.
Vc.
Gm7
Play Using G Aeolian
Pno.
A. Bass
Dr.
Gm7

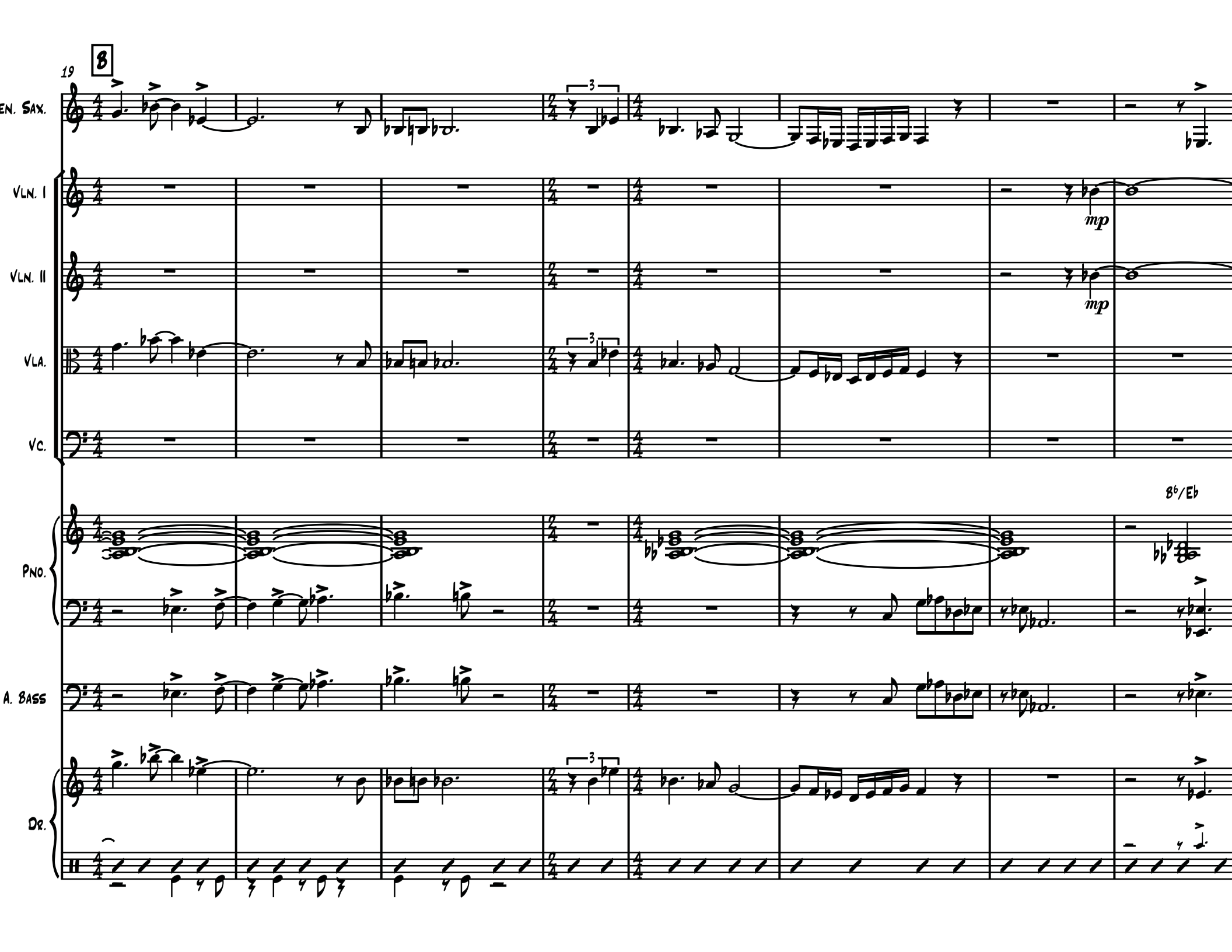

Sop. Sax.
Vln. I
Vln. II
Vla.
Vc.
Pno.
A. Bass
Dr.

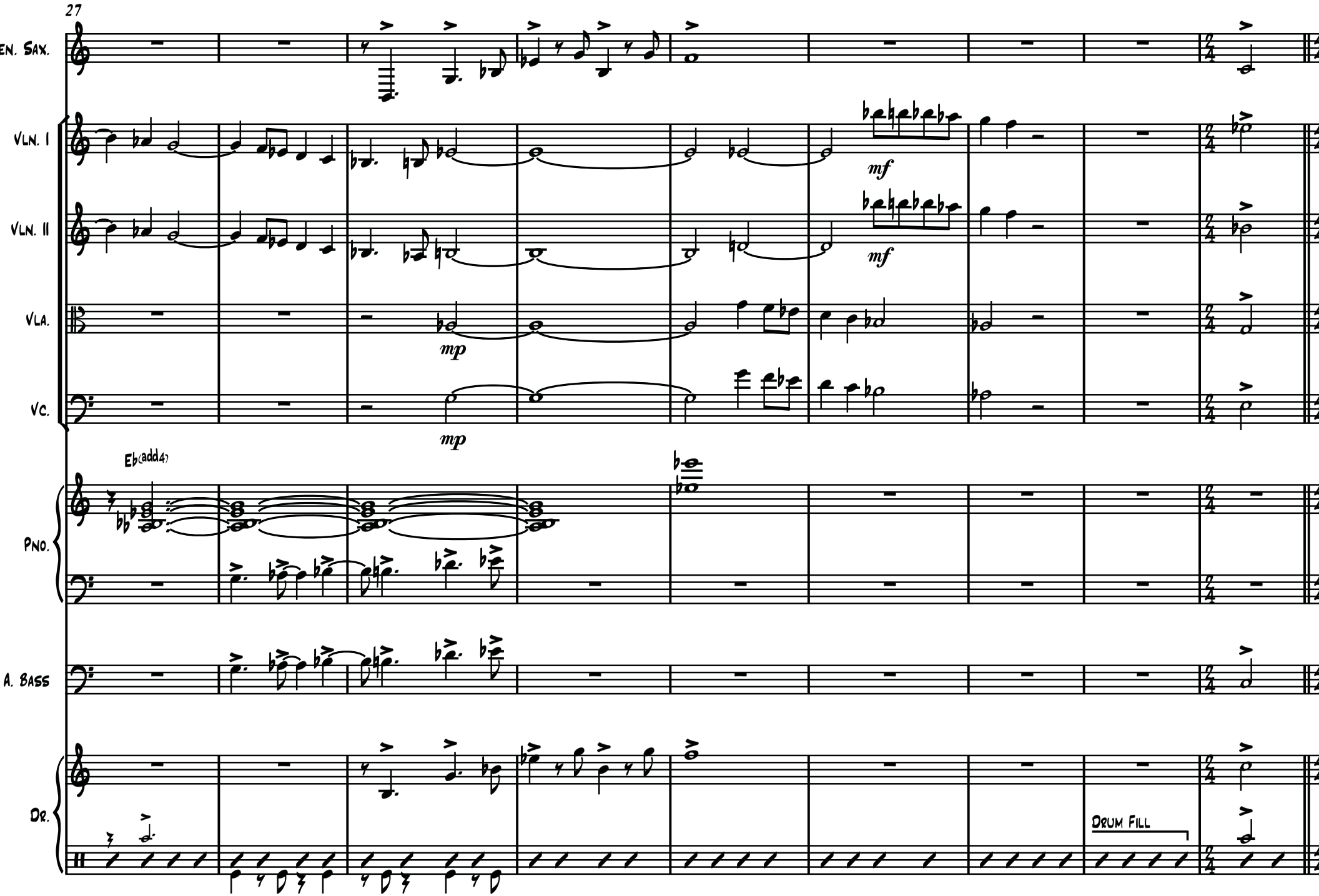

Sop. Sax.
Vln. I
Vln. II
Vla.
Vc.
Gm7
Pno.
A. Bass
Dr.
Gm7 (Strings Stop)
Fade Down To Nothing

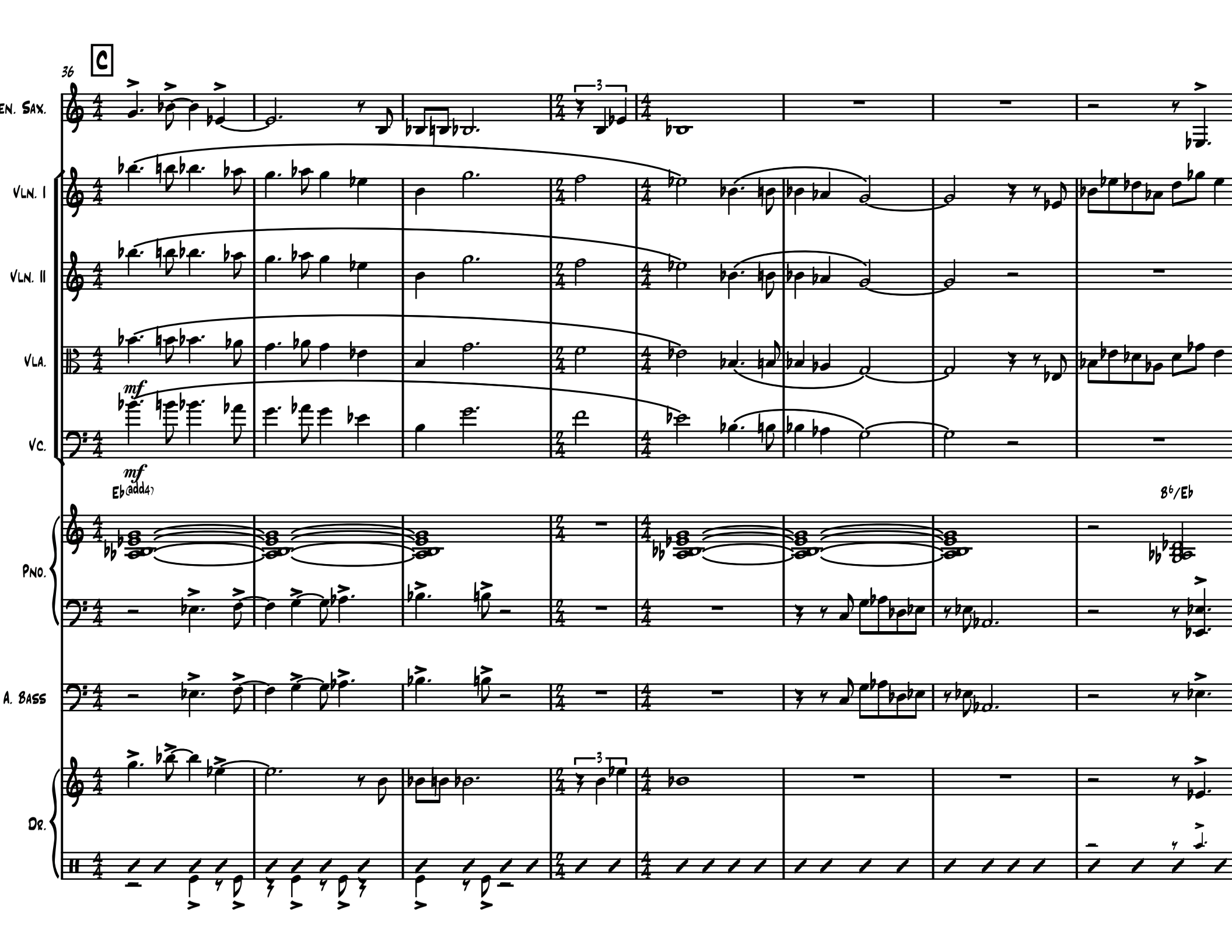

0
Open Repeat.
Rit.
op. Sax.
Vln. I
Vln. II
Vla.
Vc.
Open Piano Cadenza
To Finish
8va
Pno.
Play 1st Time Only
Open Piano Cadenza
A. Bass
Open Repeat.
Rit.
Play 1st Time Only
Open Piano Cadenza
Dr.

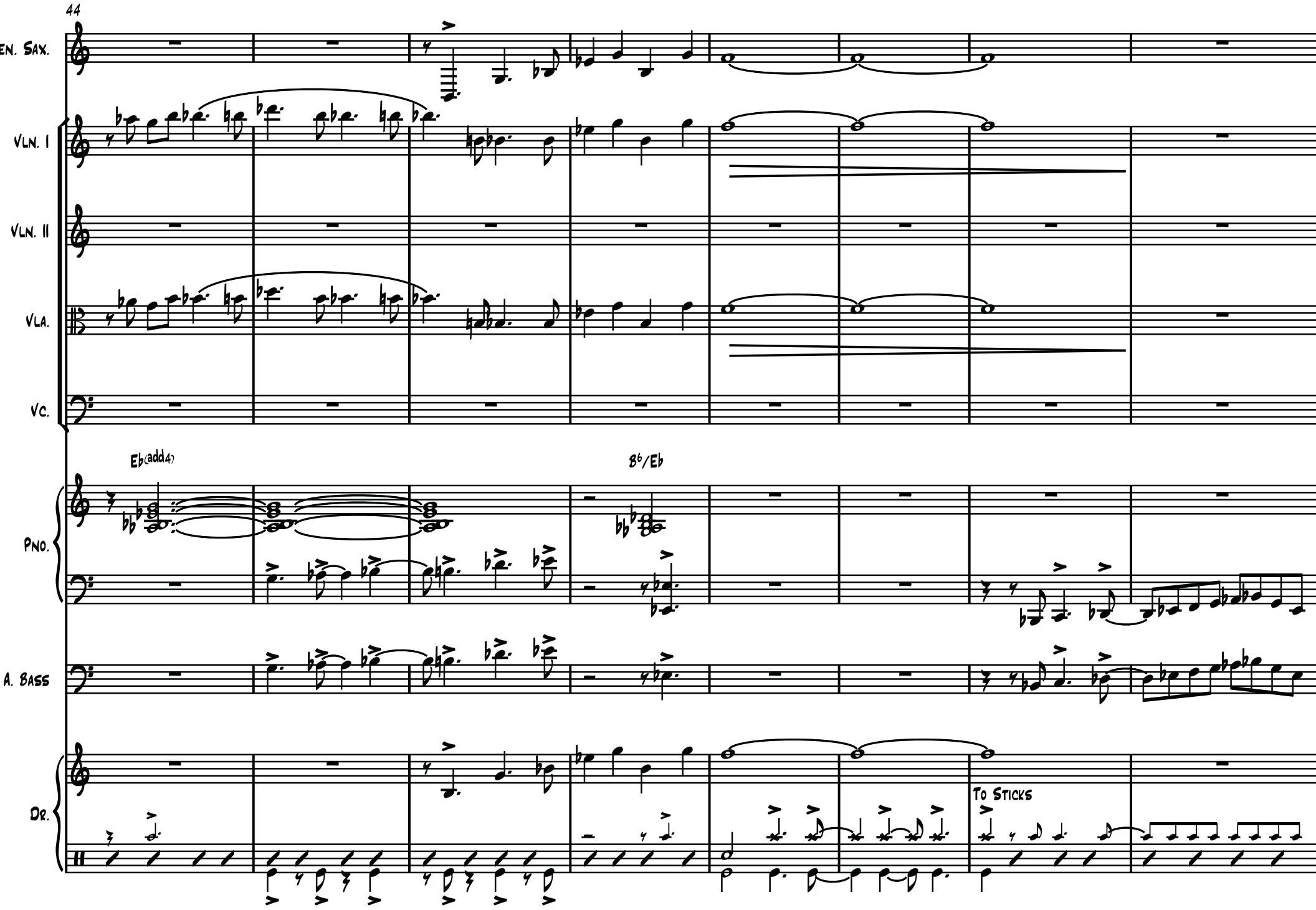

♩=175
Part 5: Villa
Troy Robert
Transcribed By Michael Crawfor
A
Tenor Saxophone
Violin I
Violin II
Viola
Violoncello
Piano
Bass
Drums
Eb(add4)
B6/Eb
(Sax)
Brushes
3

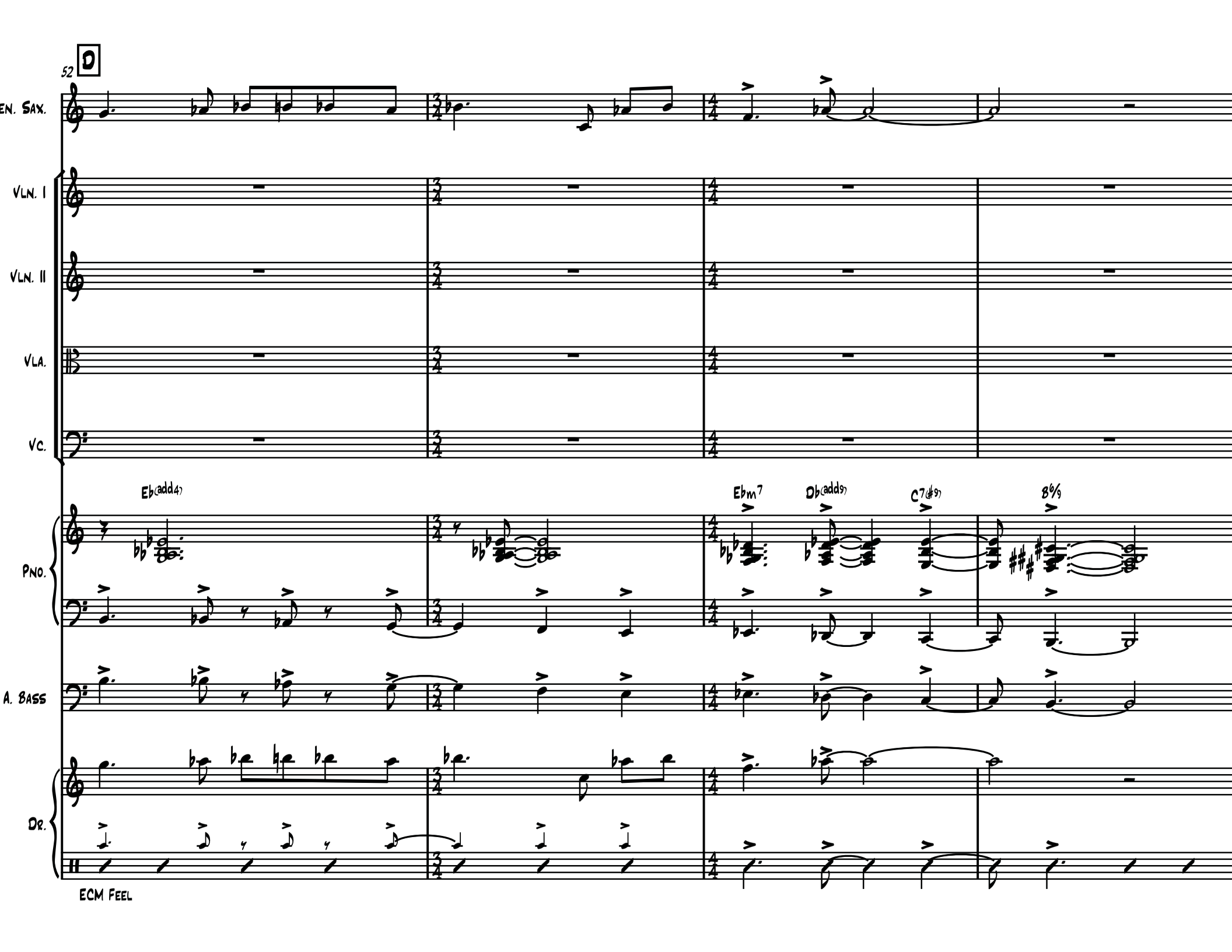

10
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.
mf
Eb(add4)
E5
B6/Eb
Eb(add4)

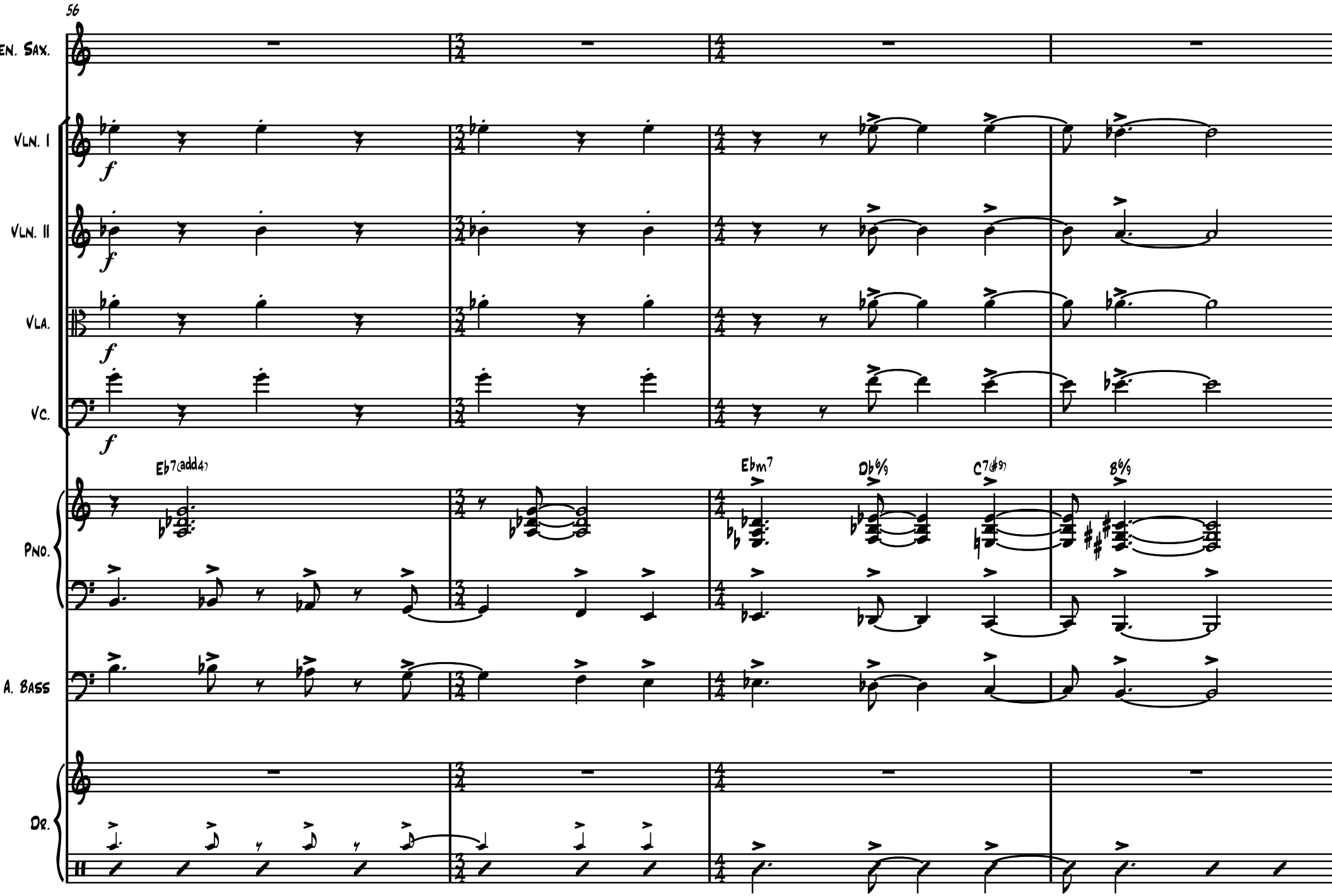

B
19
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.
mp
mp
B♭/Eb

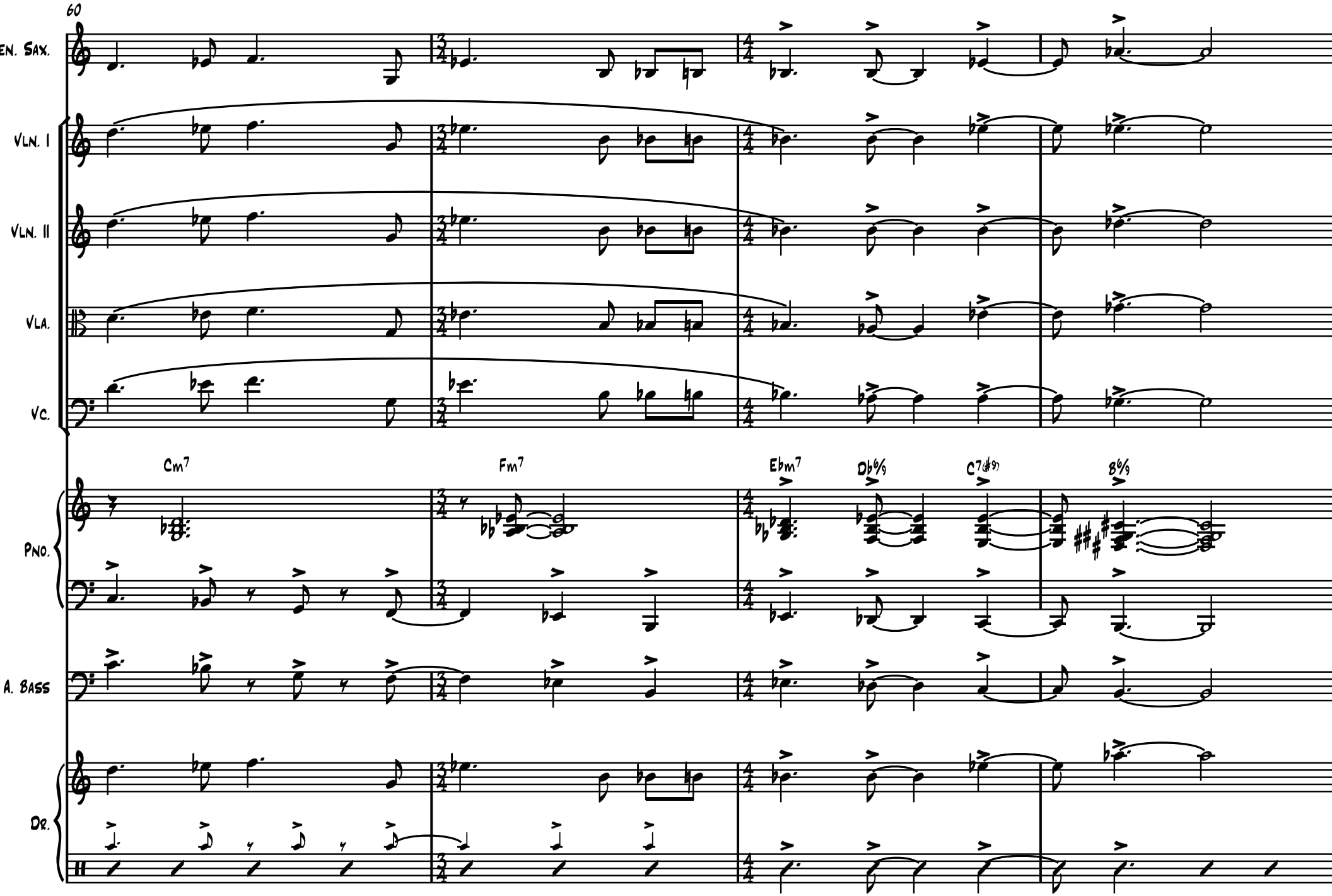

27
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.
mf
mf
mp
mp
Eb(add4)
DRUM FILL

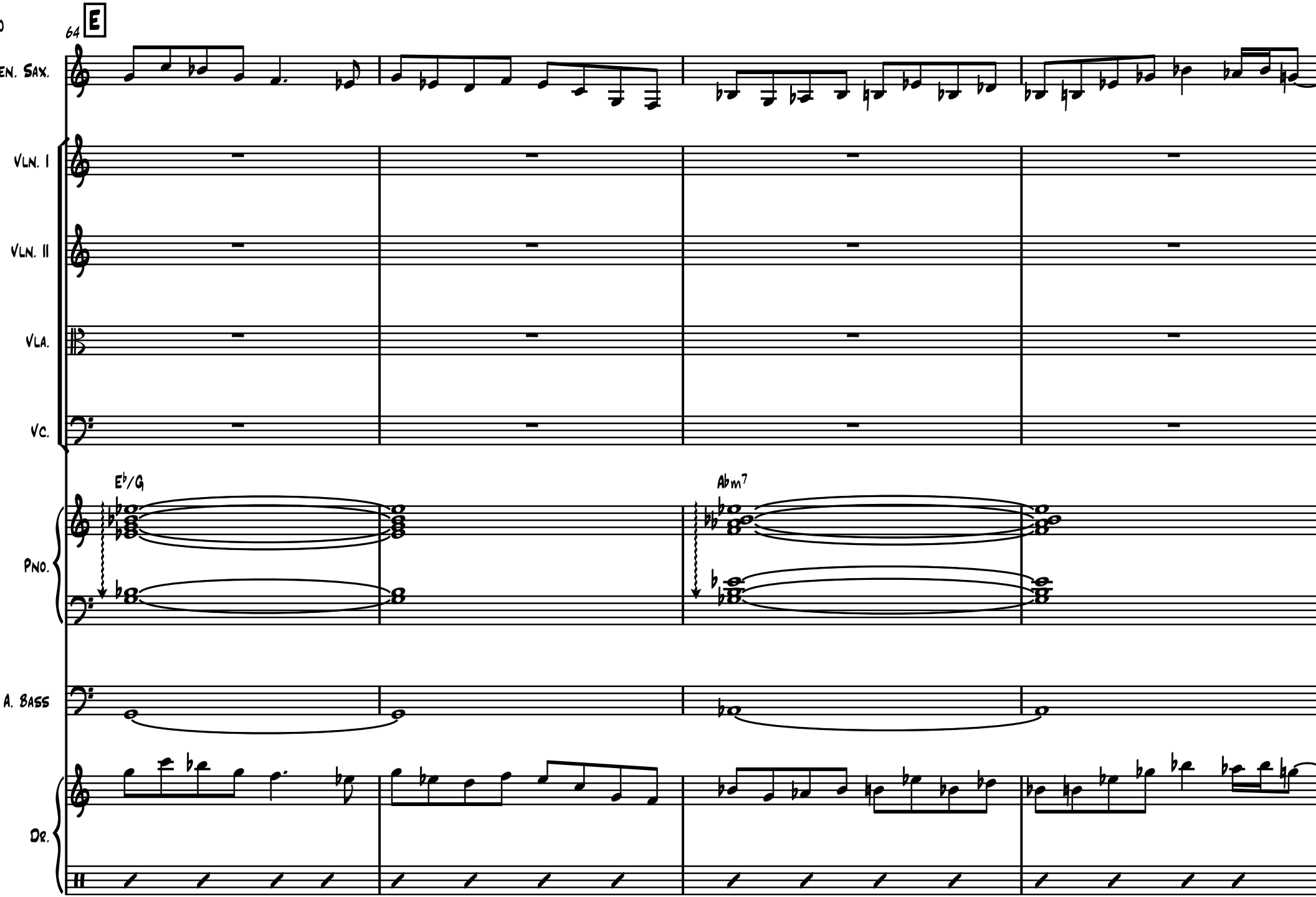

C
36
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.
mf
mf
Eb(add4)
B6/Eb

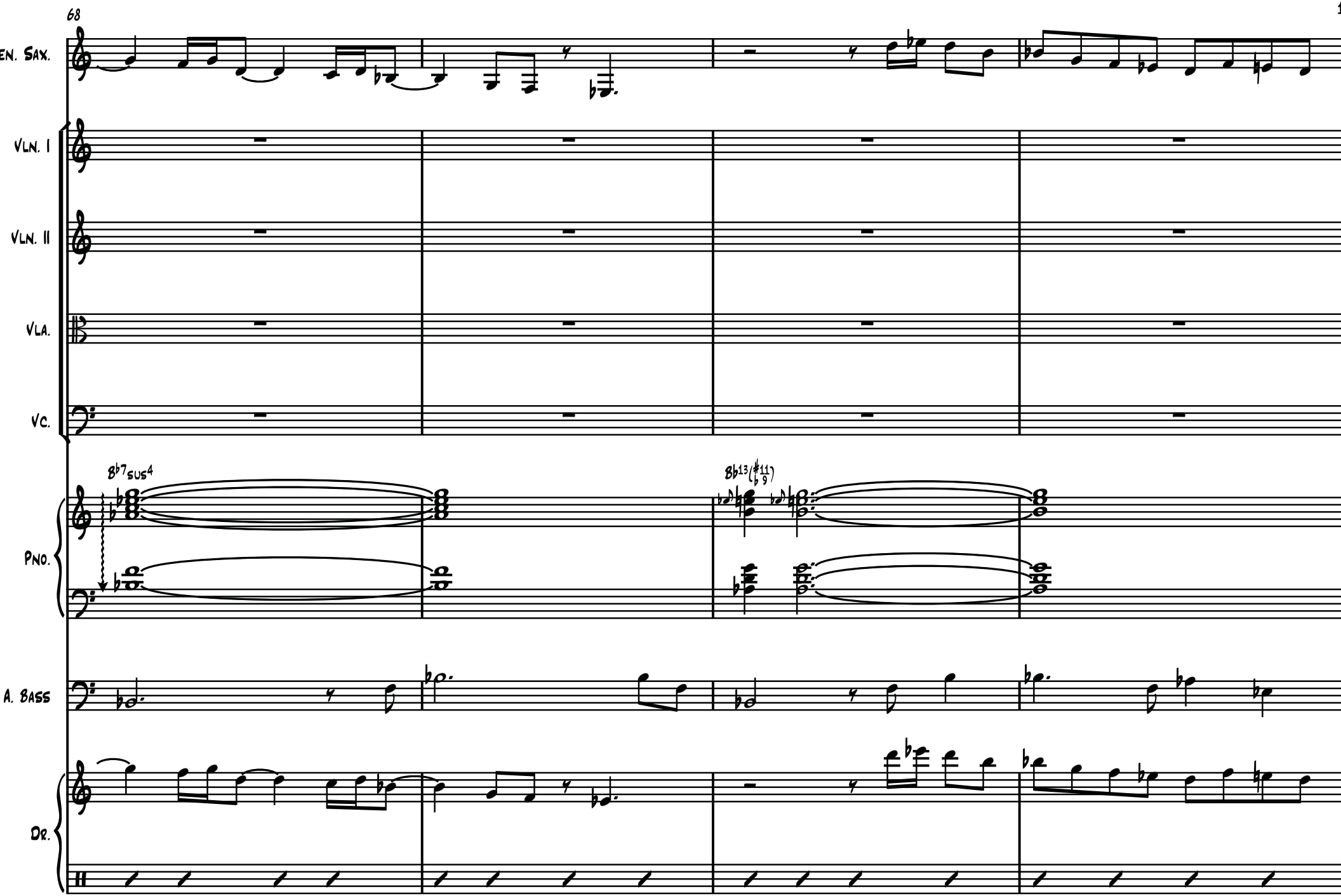

44
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
Eb(add4)
B6/Eb
PNO.
A. BASS
DR.
To Sticks

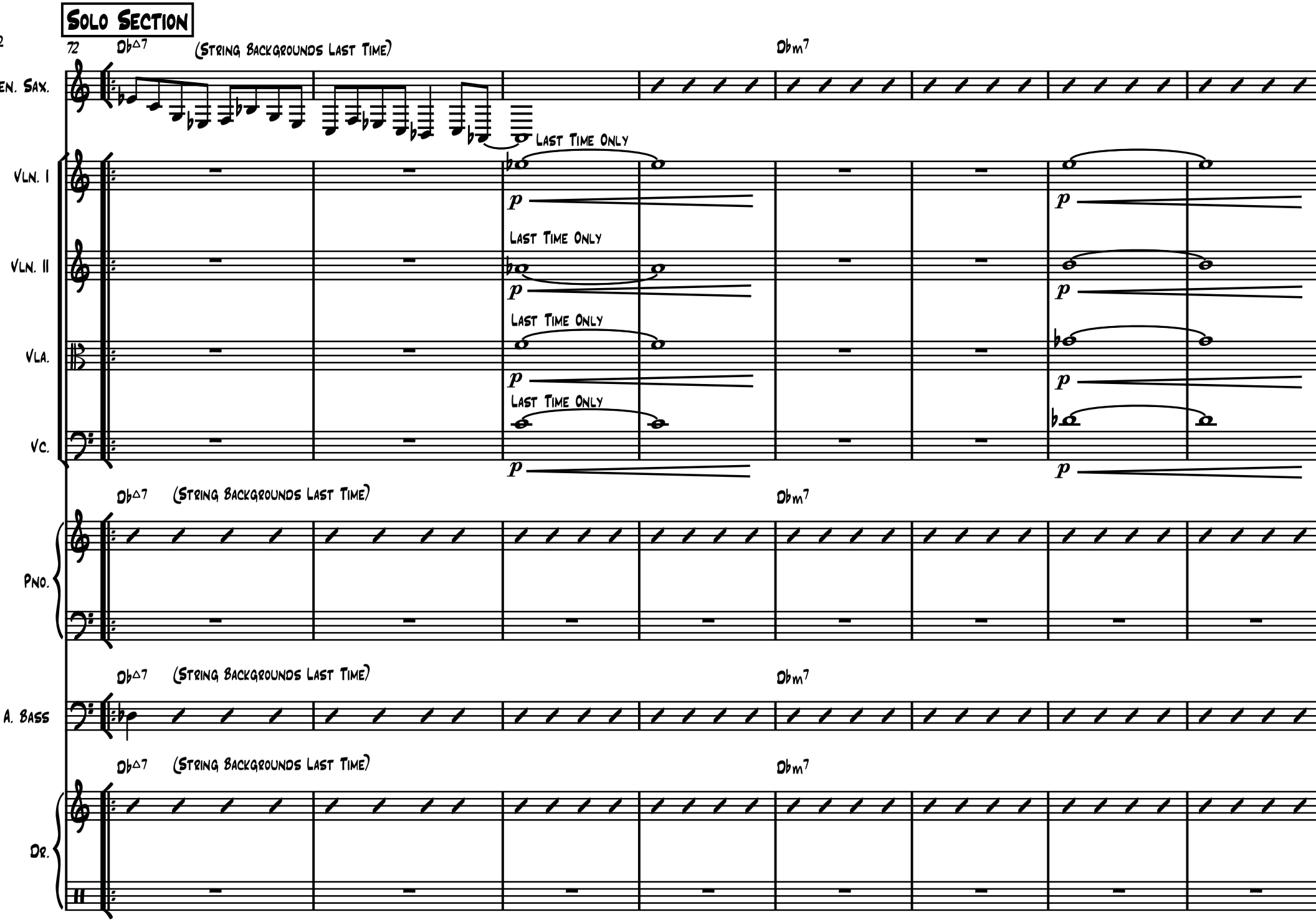

52
D
Ten. Sax.
Vln. I
Vln. II
Vla.
Vc.
Eb(add4)
Ebm7
Db(add9)
C7(#9)
Bb/G
Pno.
A. Bass
Dr.
ECM Feel

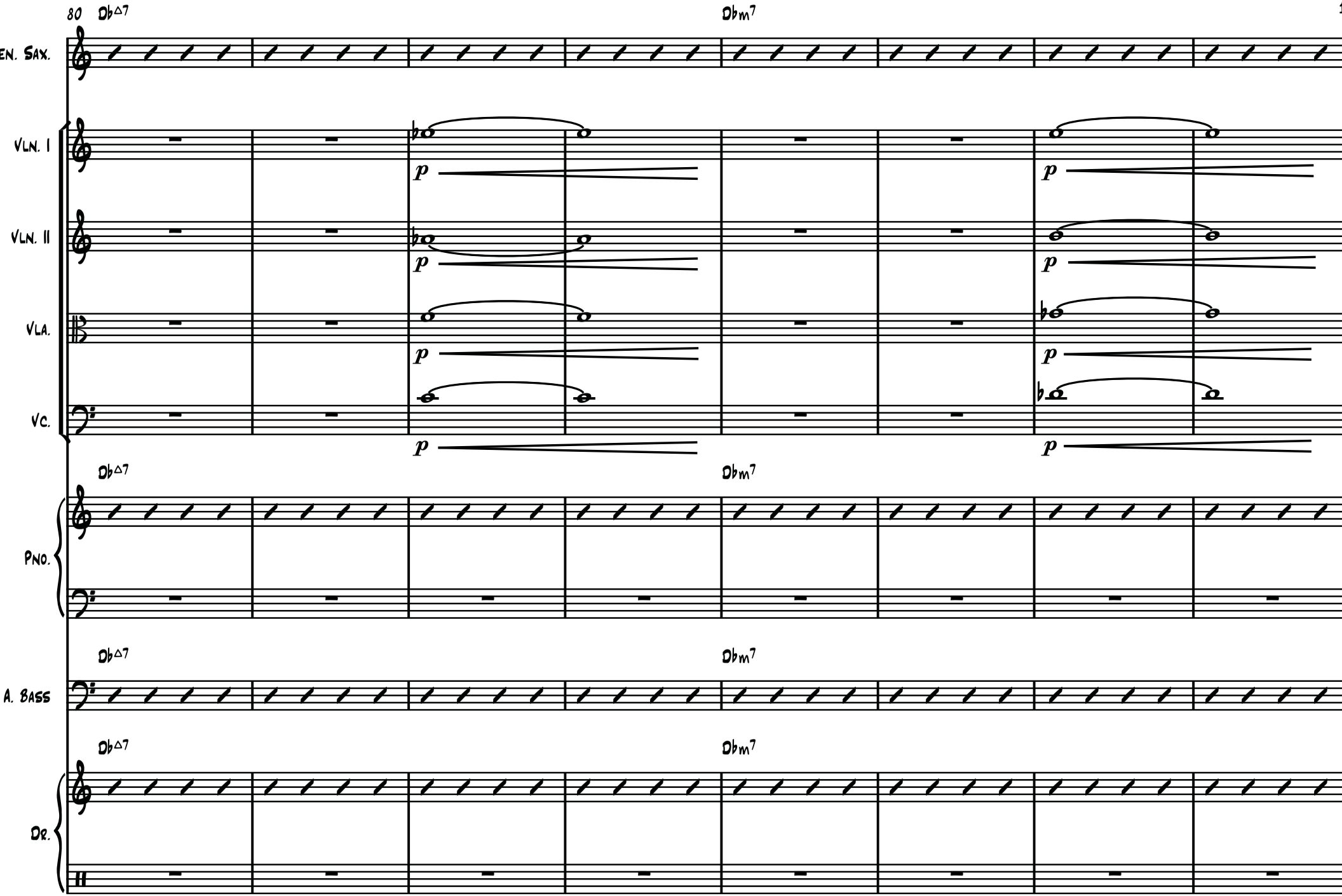

56
TEN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.
Eb7(add4)
Ebm7
Db6/9
C7(#9)
B6/9

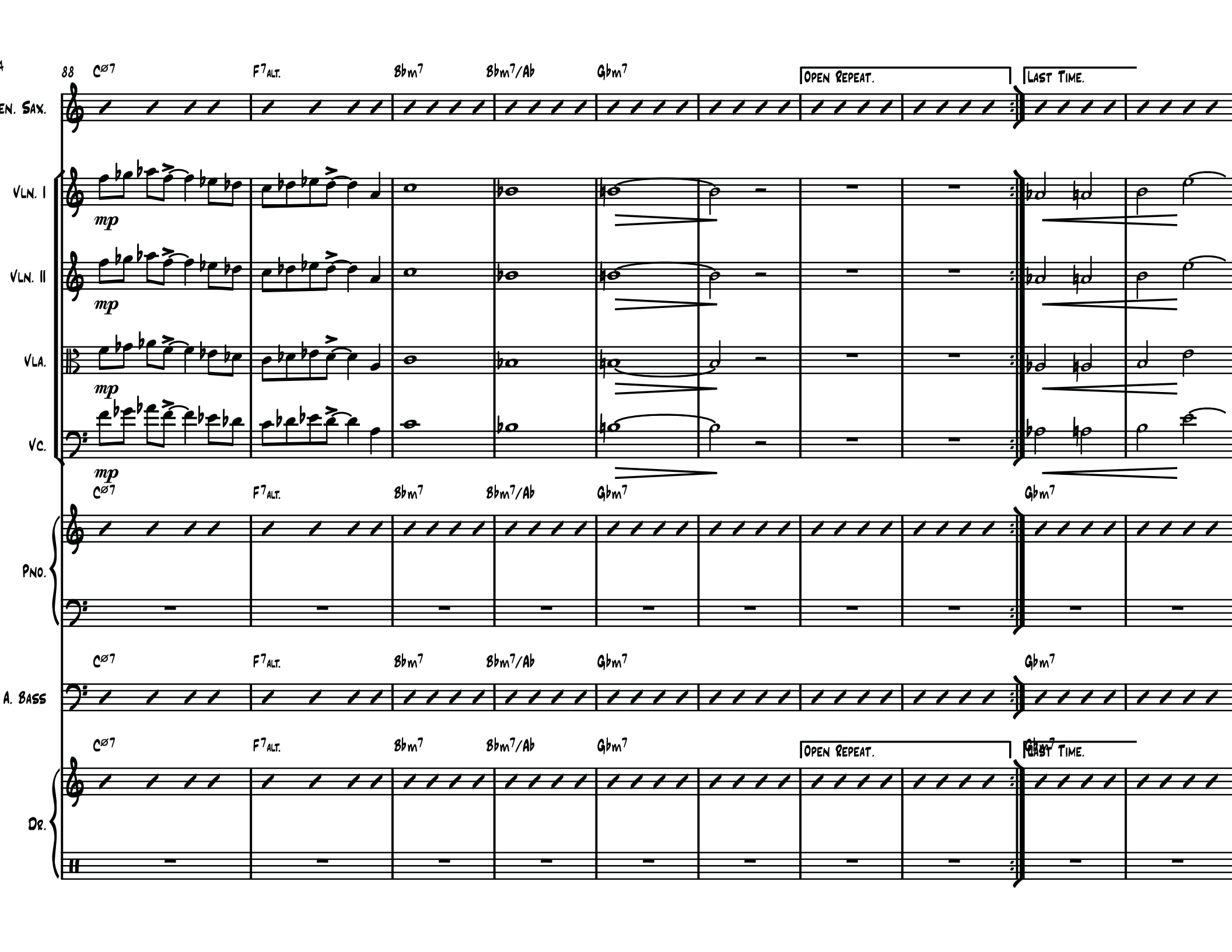

60
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
Cm7
Fm7
Ebm7
Db6/9
C7(#9)
B6/9
PNO.
A. BASS
DR.

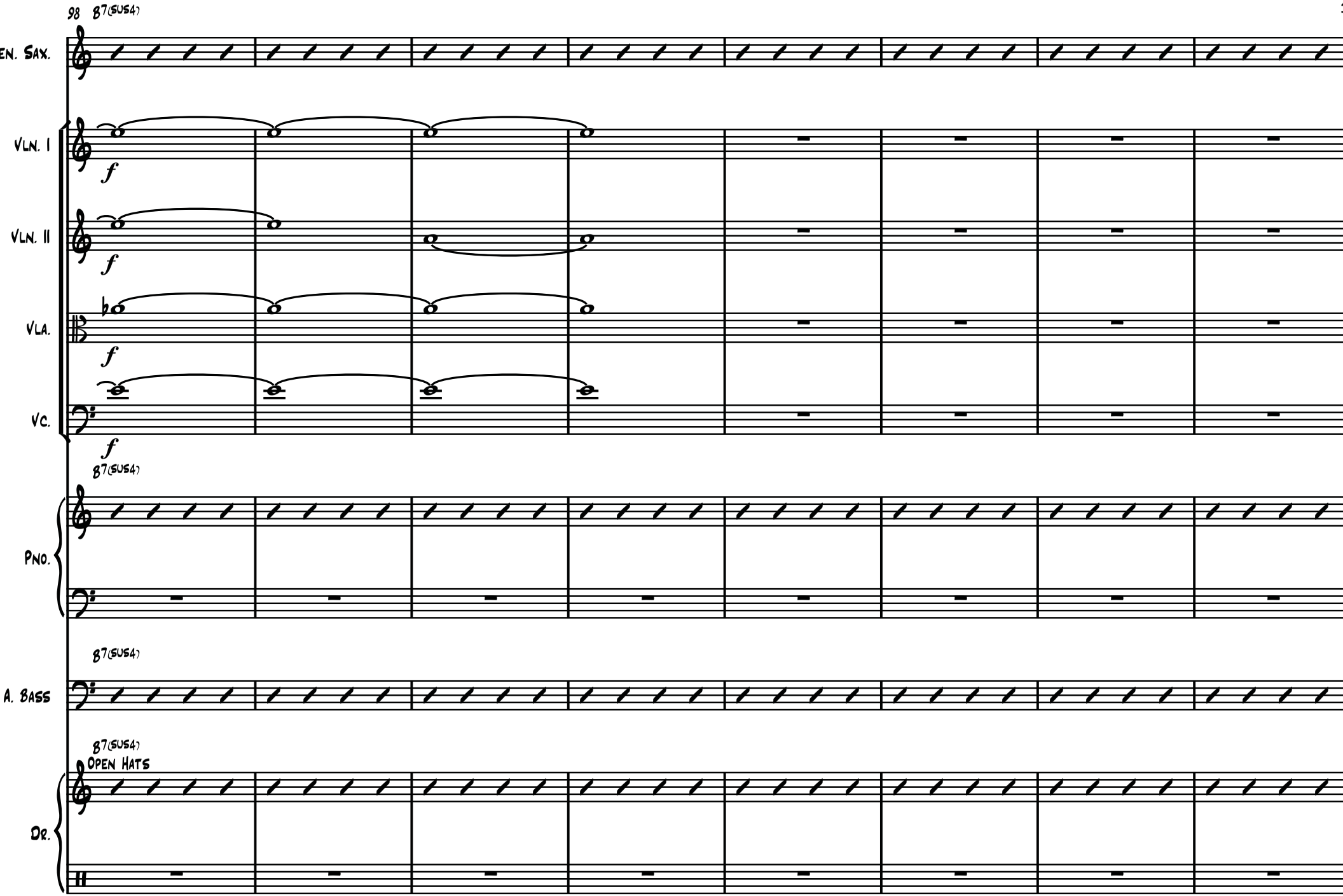

64
E
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
E♭/G
Abm7
PNO.
A. BASS
DR.

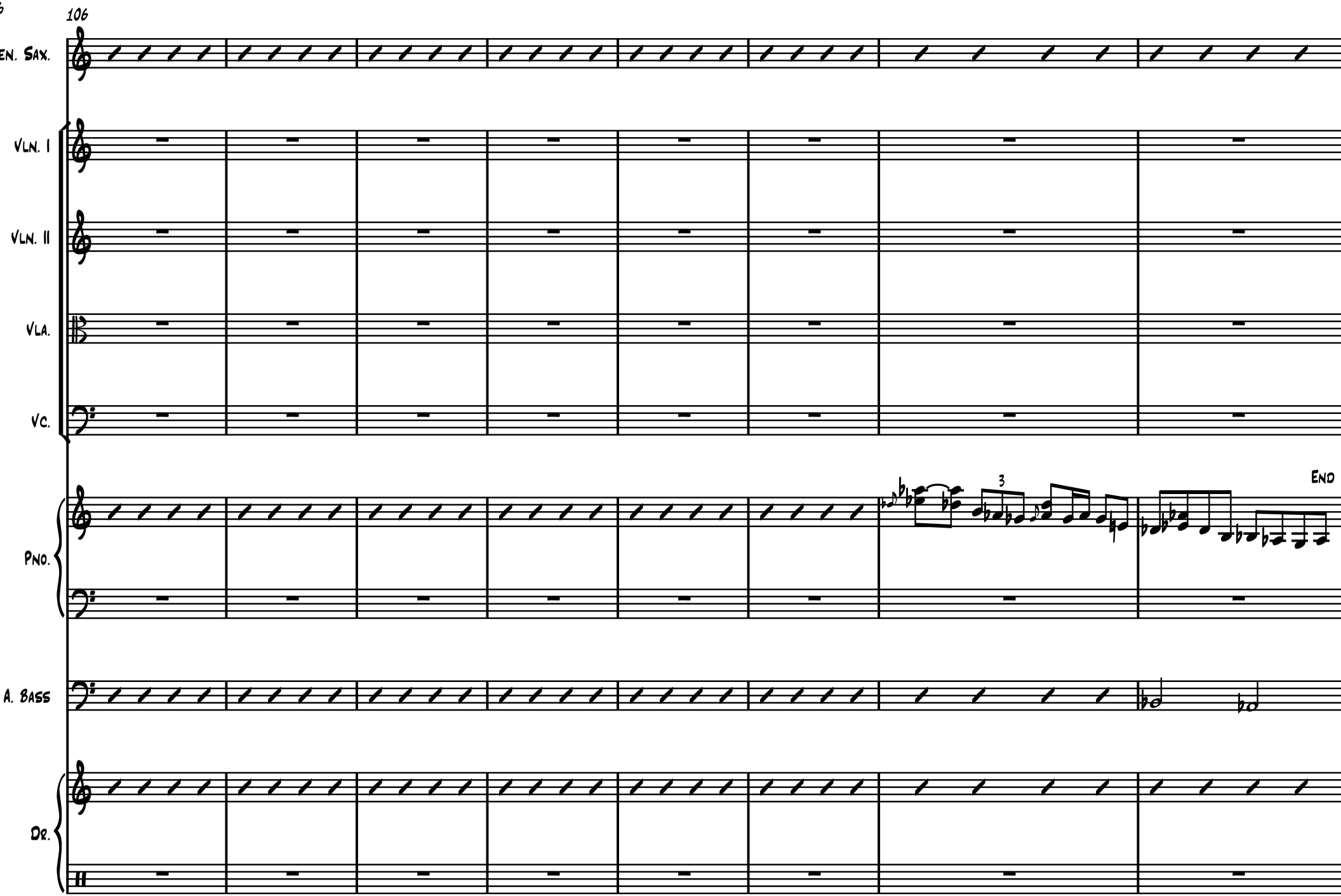

68
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.
B♭7SUS4
B♭13(♯11)

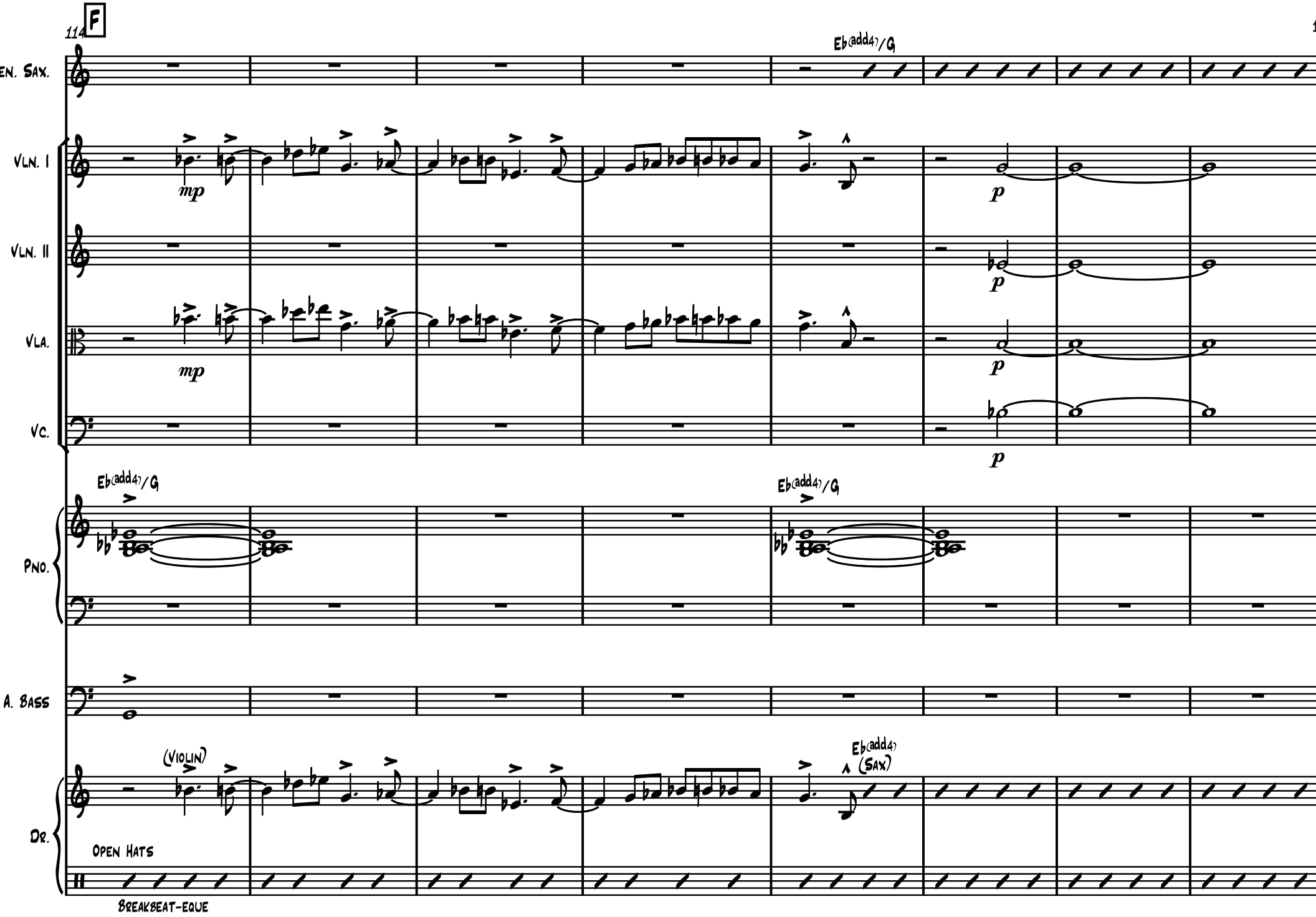

Solo Section
72
Db△7
(String Backgrounds Last Time)
Dbm7
Ten. Sax.
Vln. I
Last Time Only
Vln. II
Last Time Only
Vla.
Last Time Only
Vc.
Last Time Only
Db△7
(String Backgrounds Last Time)
Dbm7
Pno.
Db△7
(String Backgrounds Last Time)
Dbm7
A. Bass
Db△7
(String Backgrounds Last Time)
Dbm7
Dr.

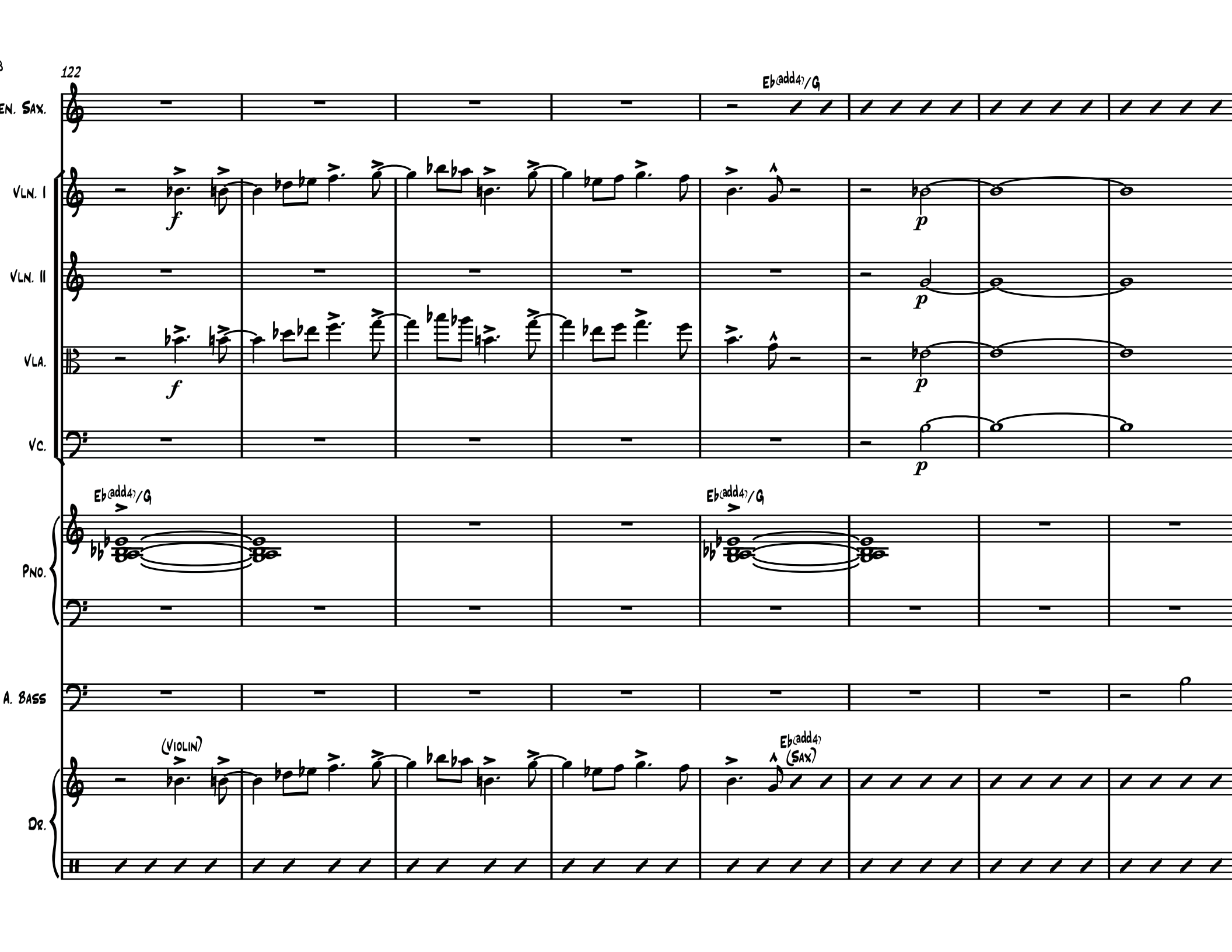

80
Db△7
Dbm7
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
p
Db△7
Dbm7
PNO.
Db△7
Dbm7
A. BASS
Db△7
Dbm7
DR.

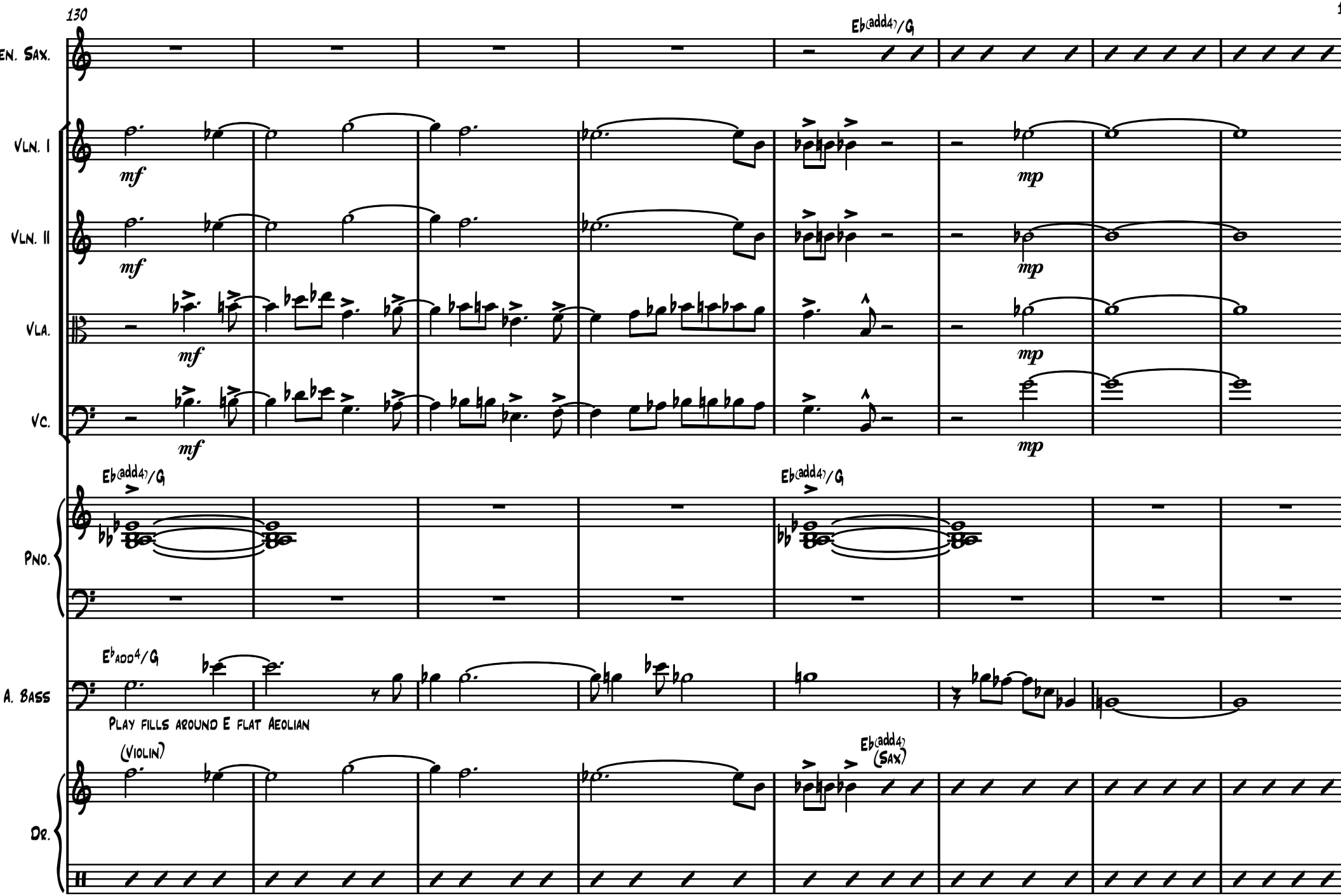

88
Cø7
F7alt.
Bbm7
Bbm7/Ab
Gbm7
Open Repeat.
Last Time.
En. Sax.
Vln. I
Vln. II
Vla.
Vc.
mp
Pno.
A. Bass
Dr.

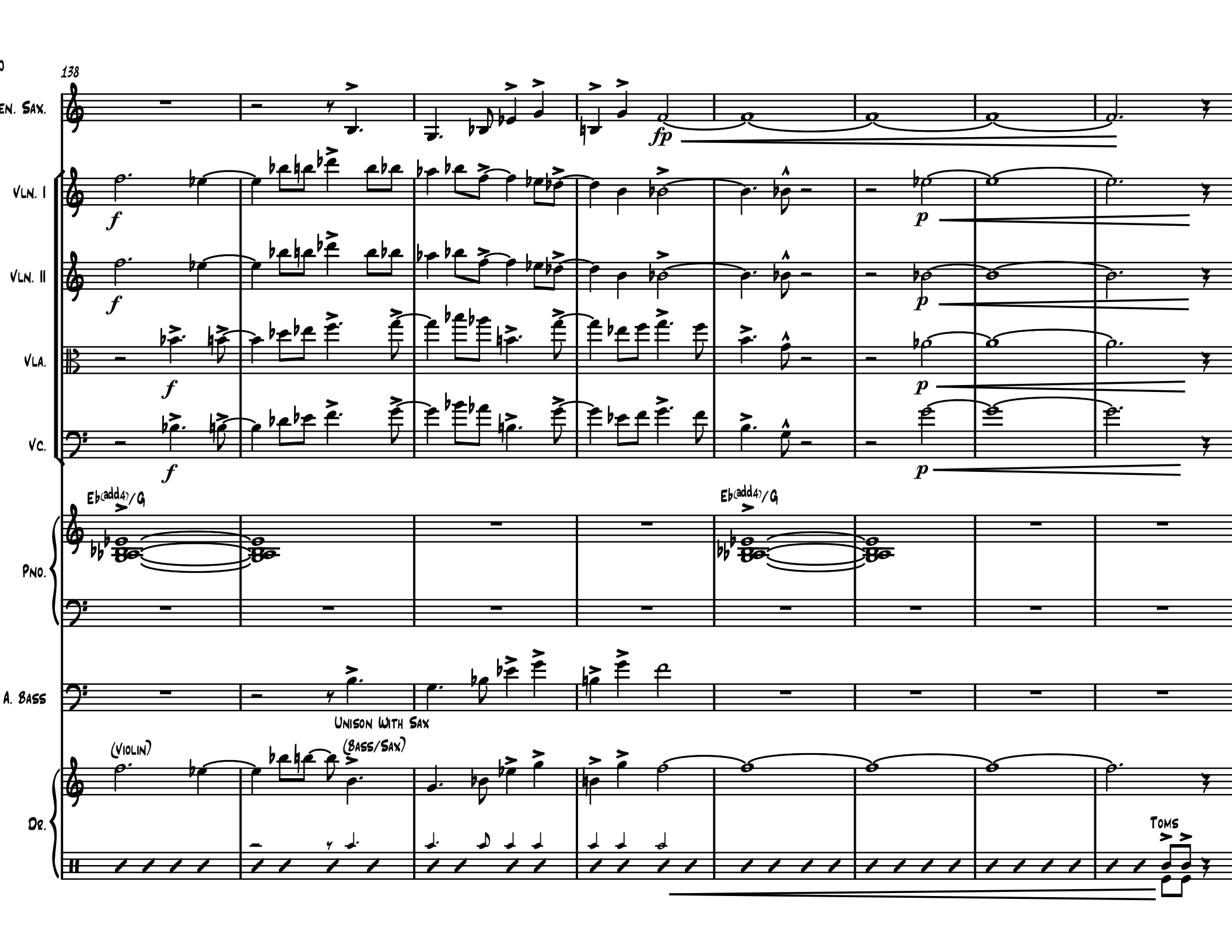

98
B7(SUS4)
EN. SAX.
VLN. I
f
VLN. II
f
VLA.
f
VC.
f
B7(SUS4)
PNO.
B7(SUS4)
A. BASS
B7(SUS4)
OPEN HATS
DR.

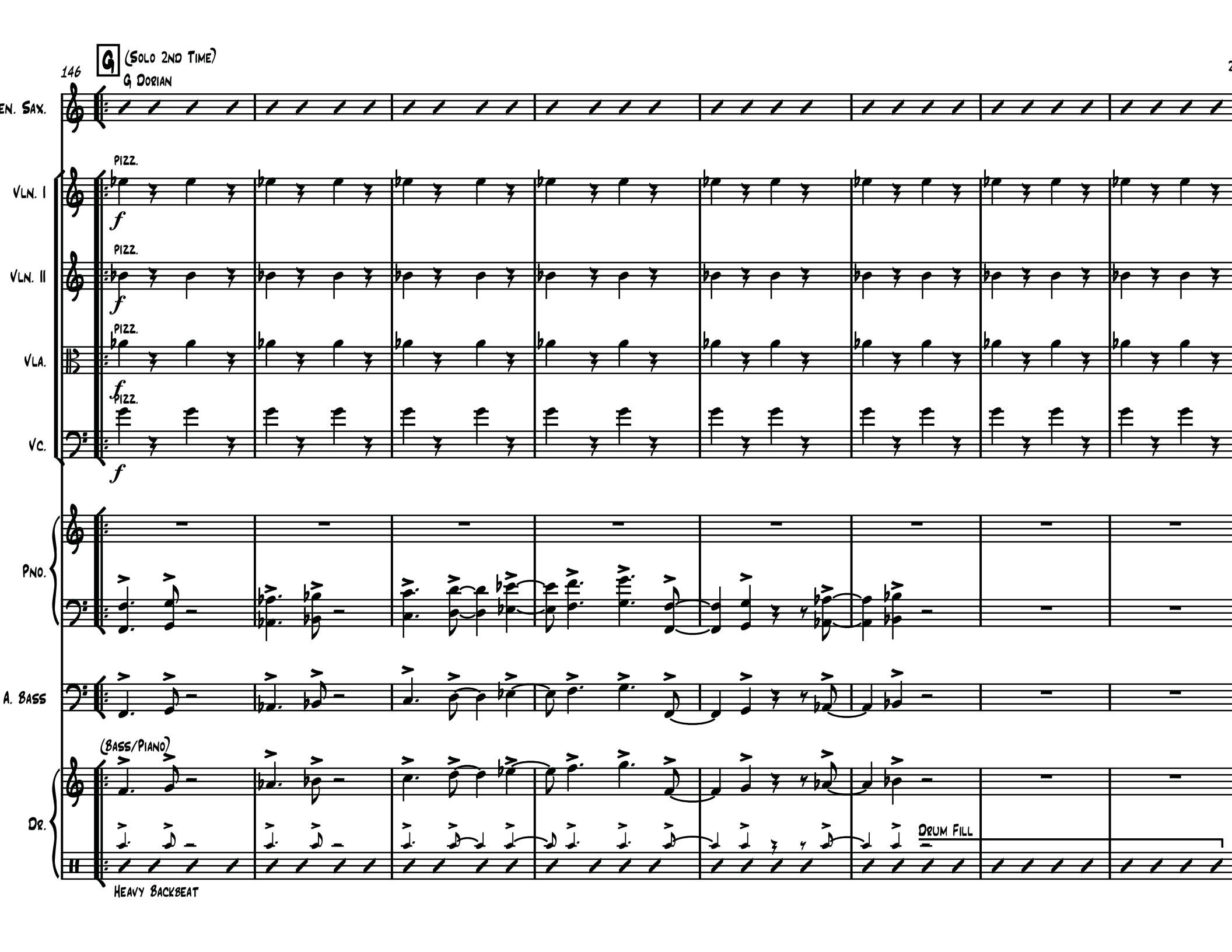

106
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
3
END
A. BASS
DR.

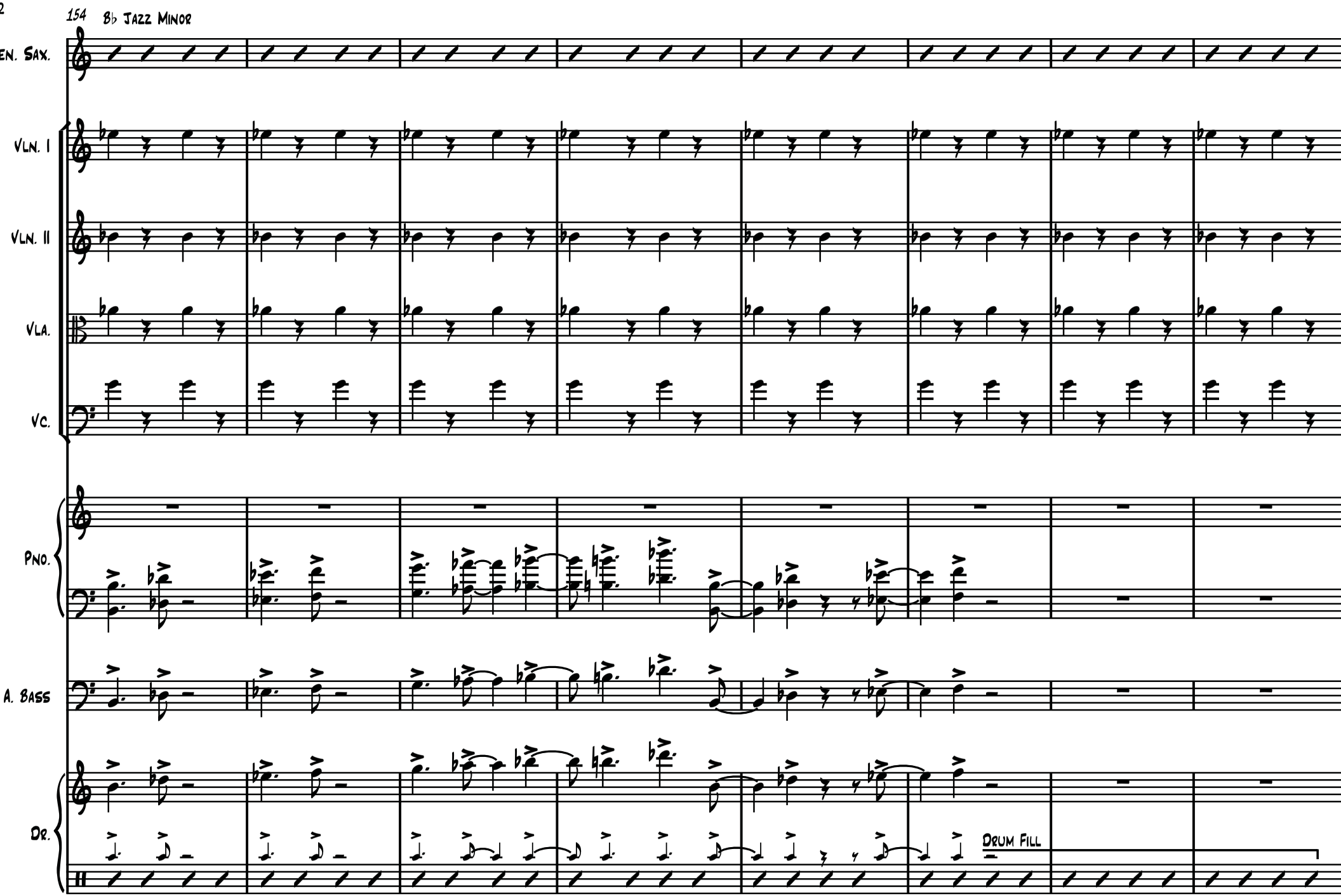

F
114
Eb(add4)/G
Eb(add4)/G
Eb(add4)/G
Eb(add4)
(SAX)
(VIOLIN)
OPEN HATS
BREAKBEAT-EQUE
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.
mp
p

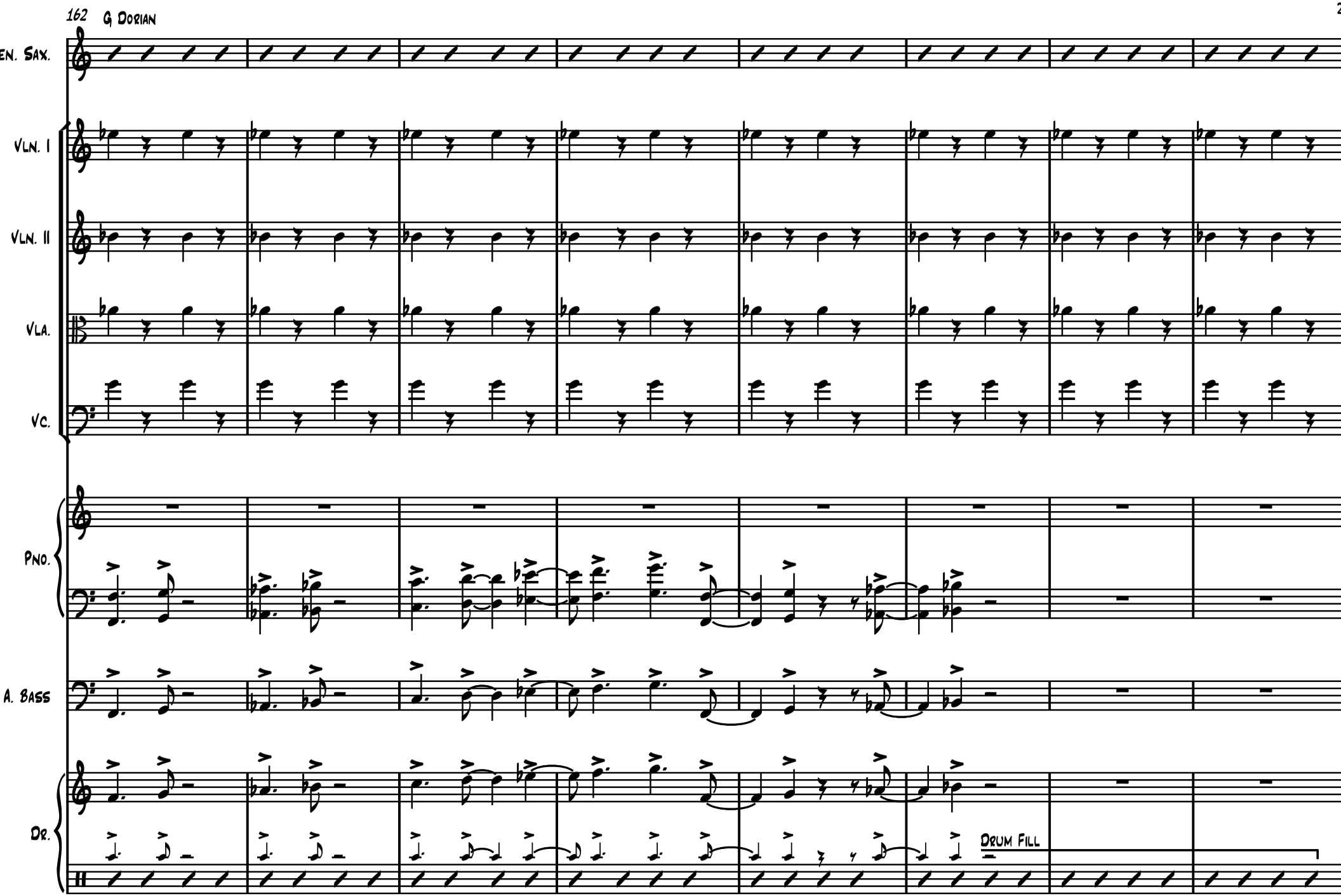

122
Eb(add4)/G
Ten. Sax.
Vln. I
Vln. II
Vla.
Vc.
Pno.
A. Bass
Dr.
(Violin)
(Sax)

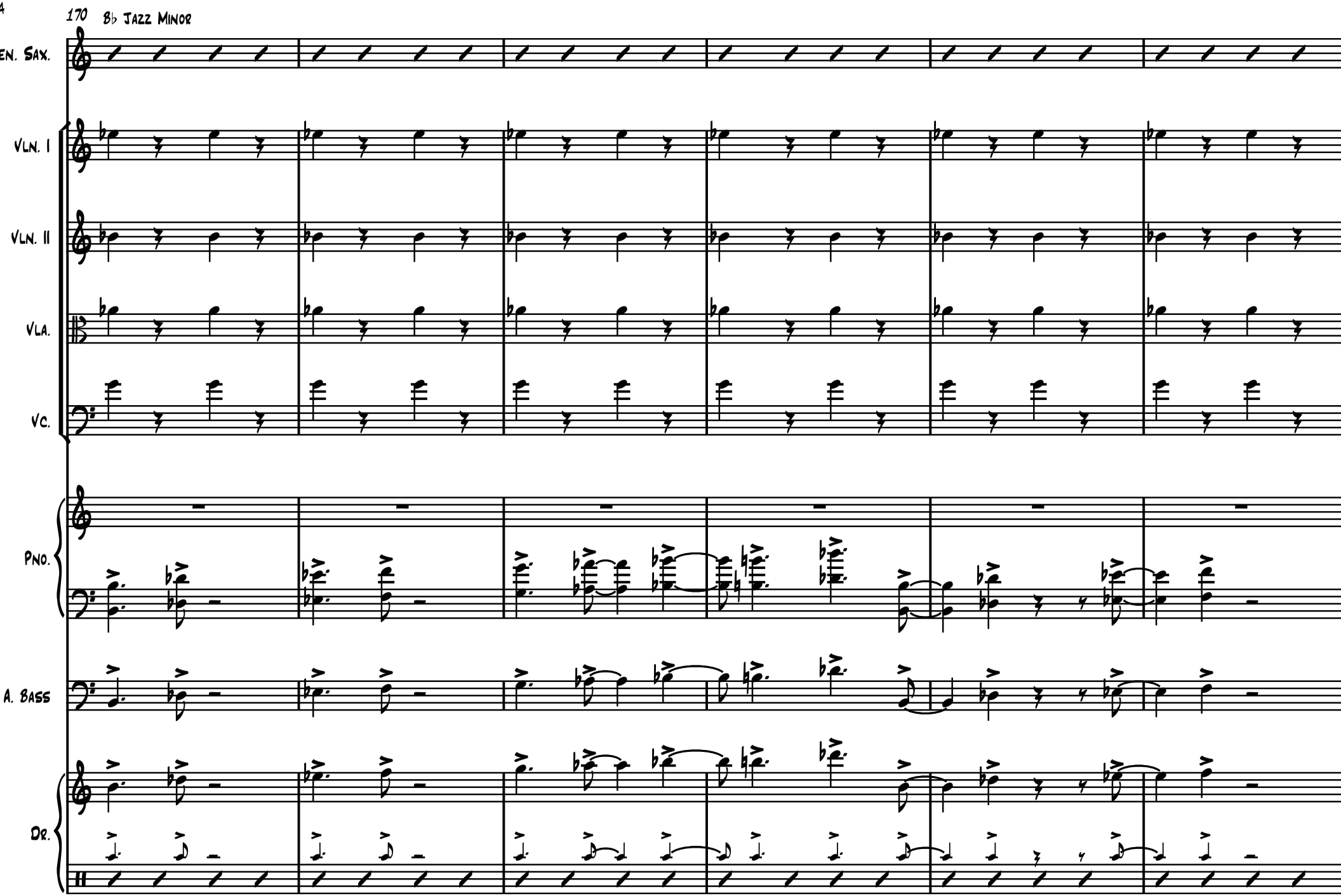

130
Ten. Sax.
Vln. I
Vln. II
Vla.
Vc.
Pno.
A. Bass
Dr.
Eb(add4)/G
mf
mp
Eb(add4)/G
Eb(add4)/G
Eb(add4)/G
Eb(add4)/G
Play fills around E flat Aeolian
(Violin)
Eb(add4)
(Sax)

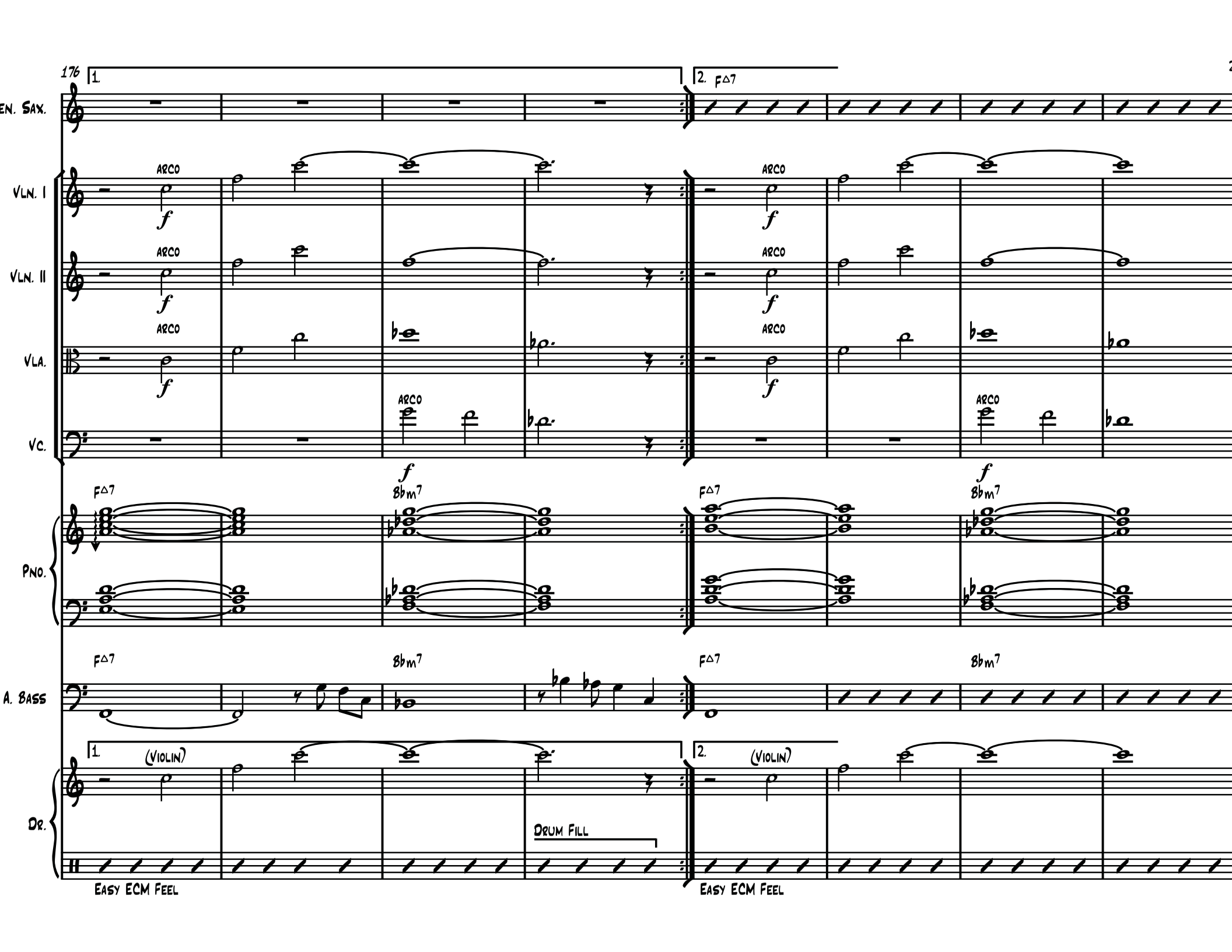

138
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.
fp
f
p
Eb(add4)/G
Eb(add4)/G
UNISON WITH SAX
(VIOLIN)
(BASS/SAX)
TOMS

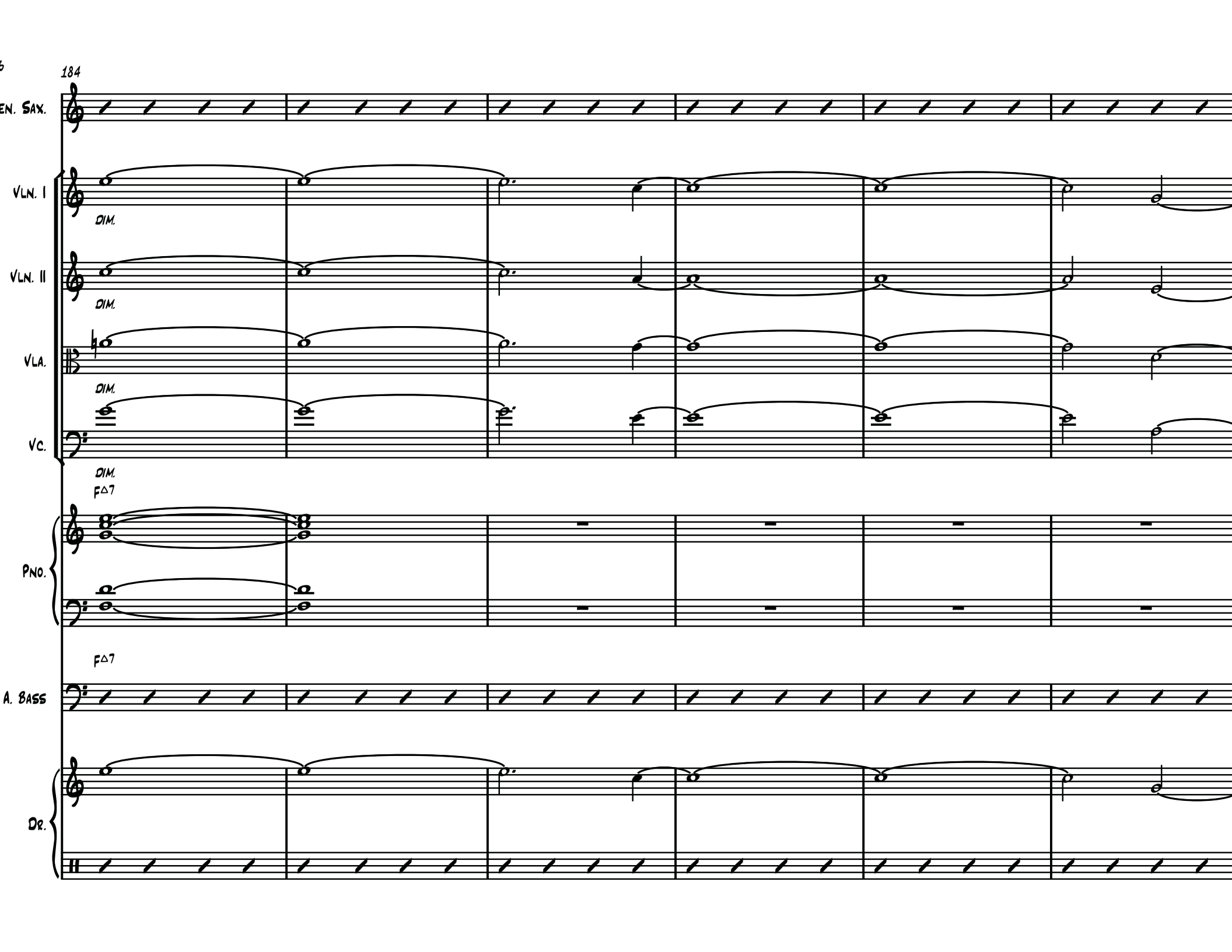

146
G (Solo 2nd Time)
G Dorian
Ten. Sax.
Vln. I
Vln. II
Vla.
Vc.
Pno.
A. Bass
Dr.
pizz.
f
(Bass/Piano)
Drum Fill
Heavy Backbeat

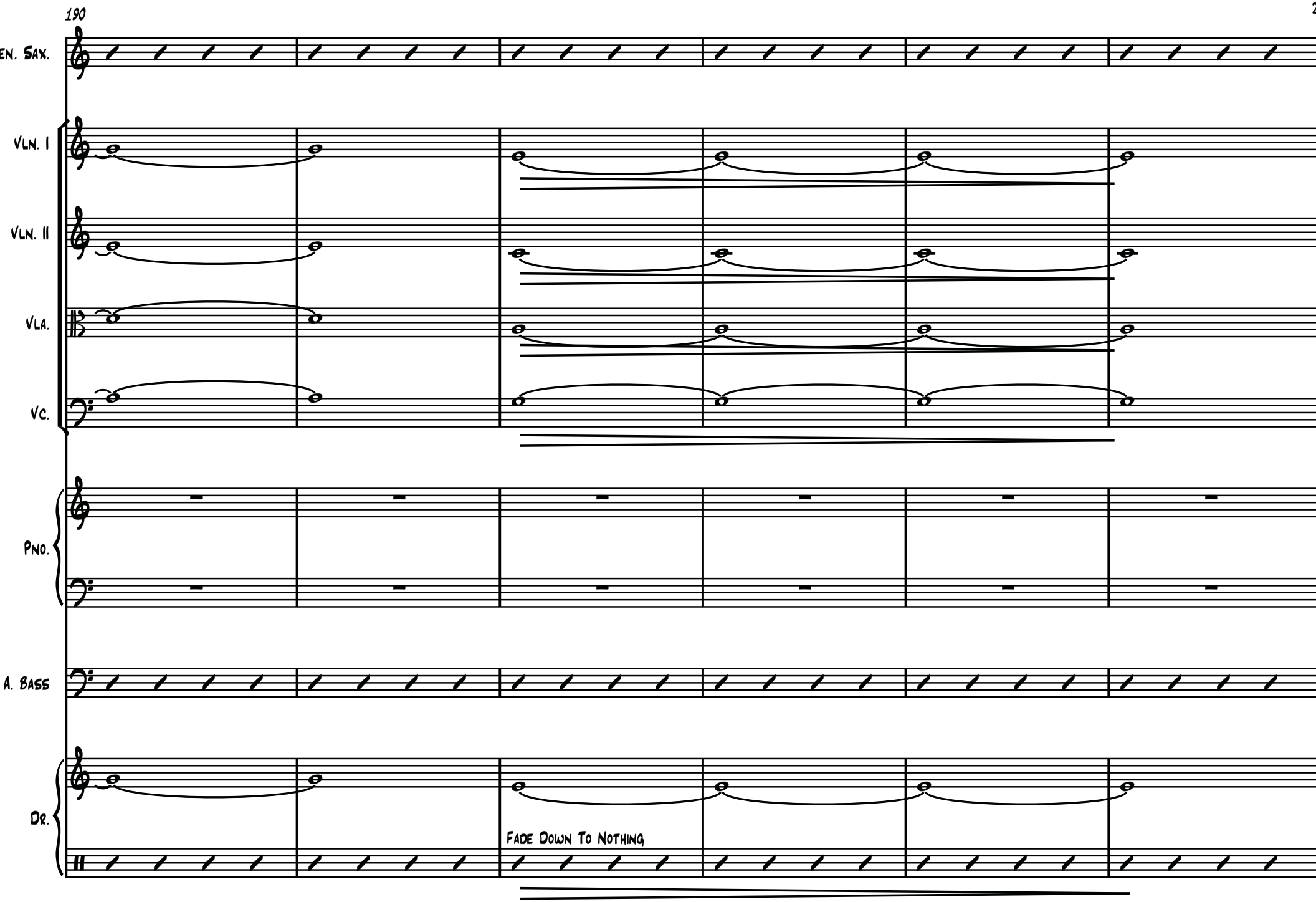

154
B♭ Jazz Minor
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.
Drum Fill


162
G Dorian
Ten. Sax.
Vln. I
Vln. II
Vla.
Vc.
Pno.
A. Bass
Dr.
Drum Fill


170
B♭ Jazz Minor
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.


176
1.
2.
F△7
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
ARCO
f
PNO.
Bbm7
A. BASS
(VIOLIN)
DR.
DRUM FILL
EASY ECM FEEL


184
EN. SAX.
VLN. I
DIM.
VLN. II
DIM.
VLA.
DIM.
VC.
DIM.
F△7
PNO.
F△7
A. BASS
DR.


190
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.
FADE DOWN TO NOTHING

Bass and Sax Solo

196

Open Repeat.

F△7

Ten. Sax.

Vln. I

Vln. II

Vla.

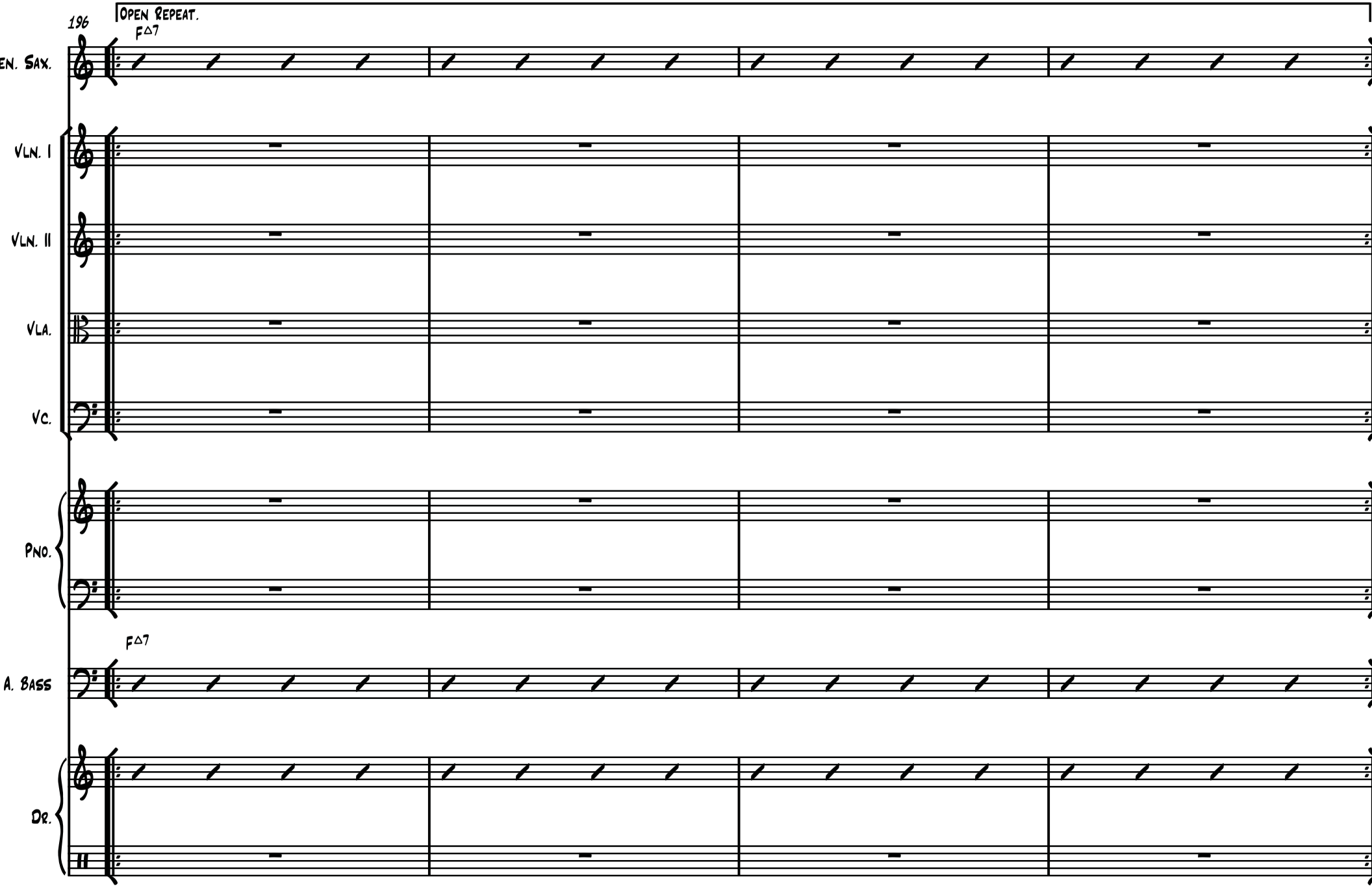
Vc.

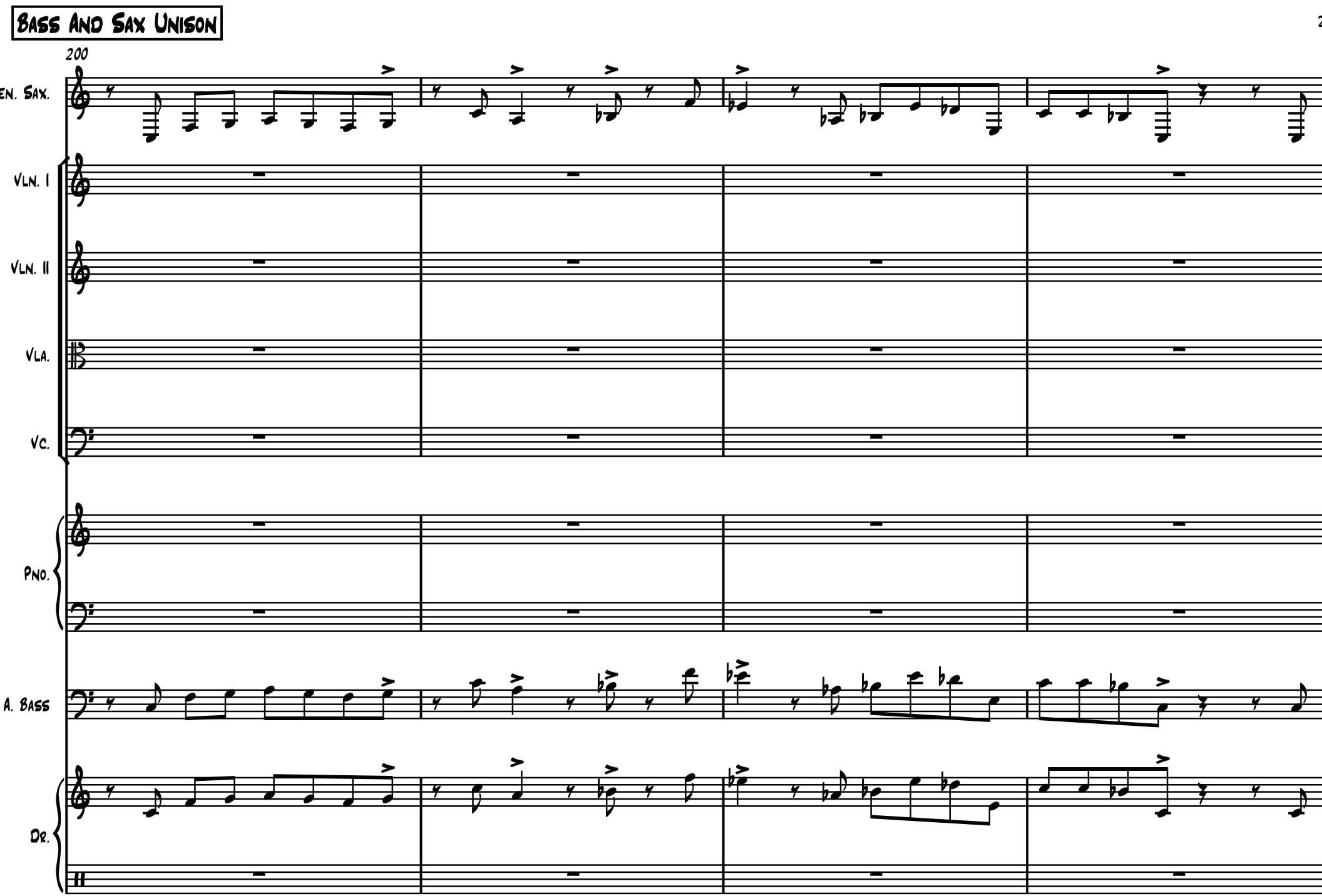
Pno.

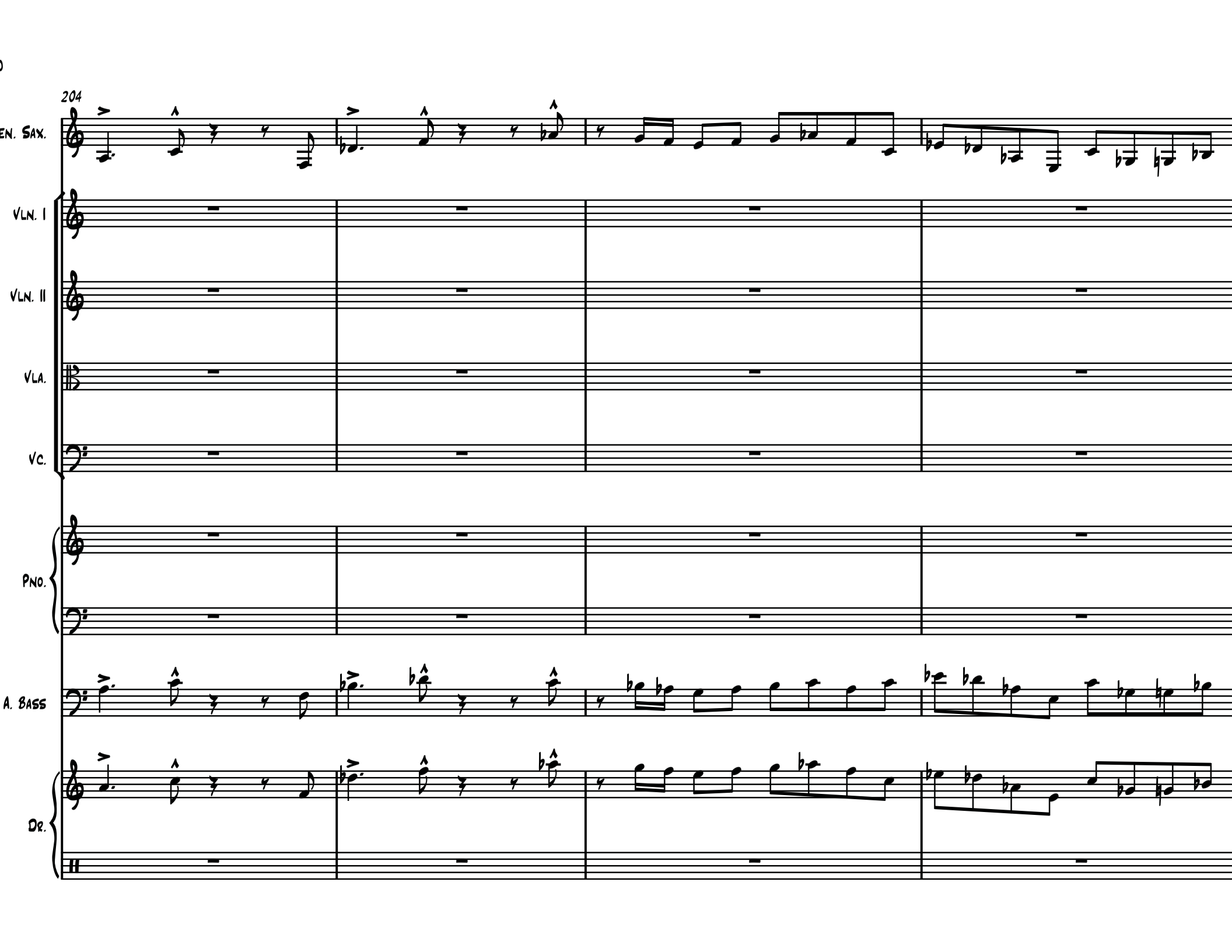
F△7

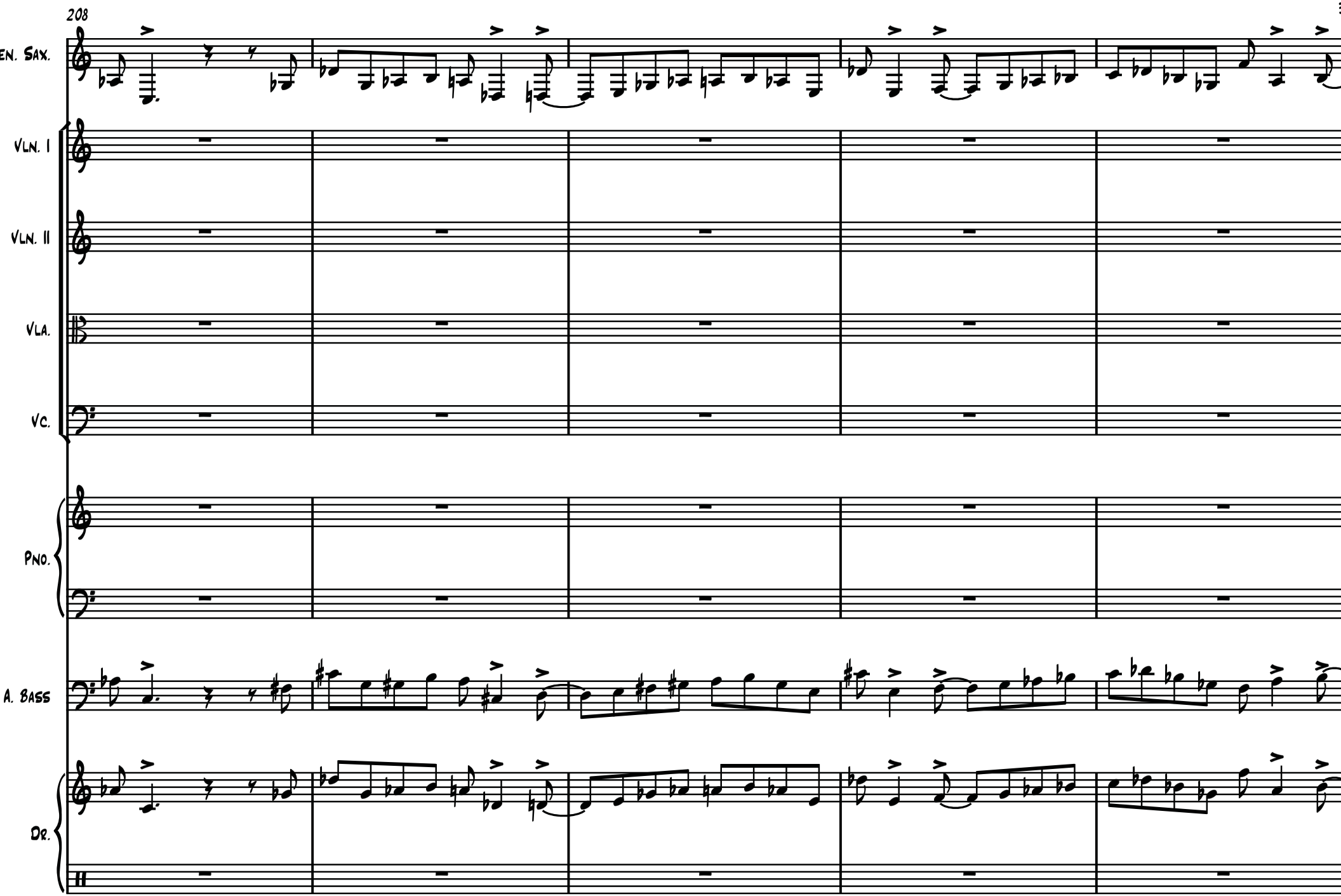
A. Bass

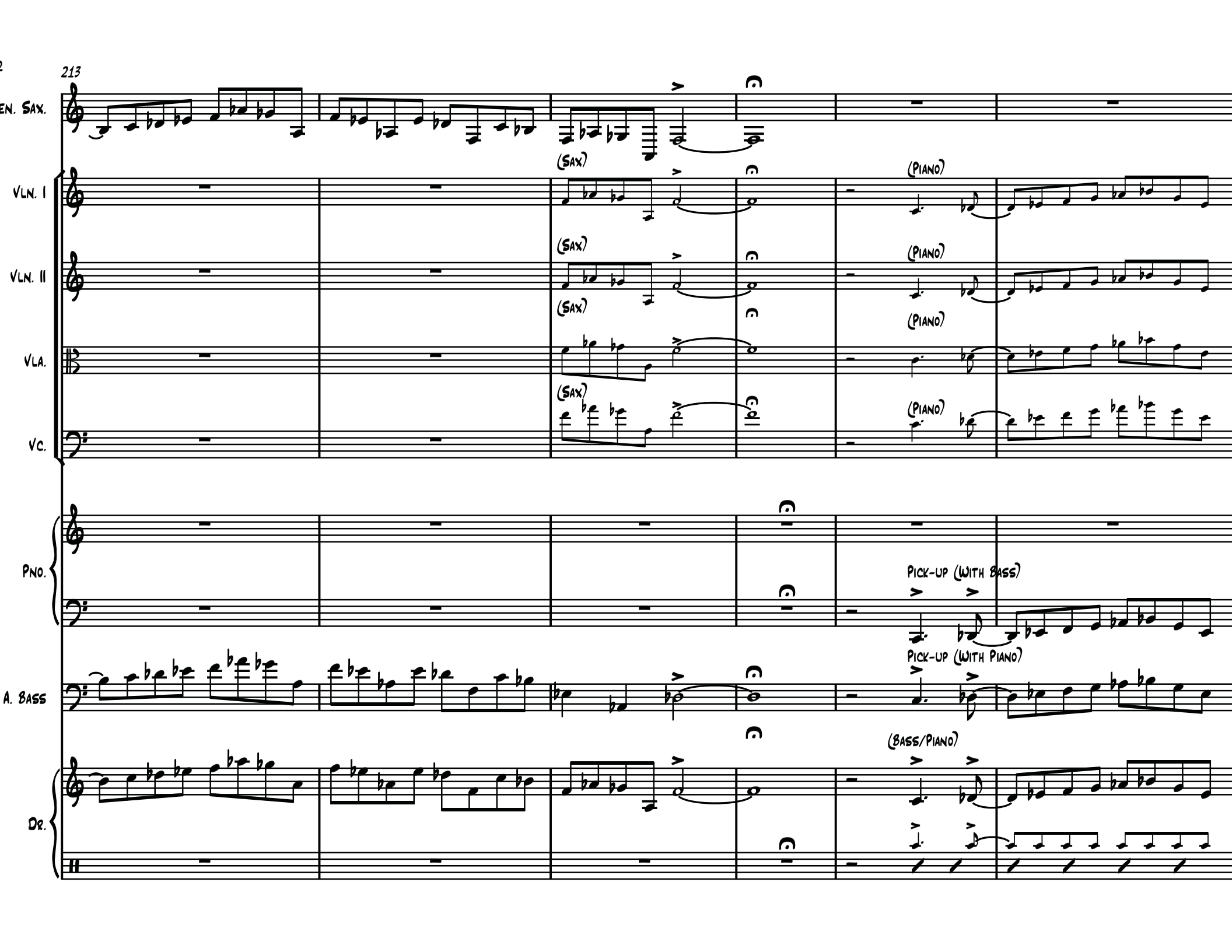
Dr.

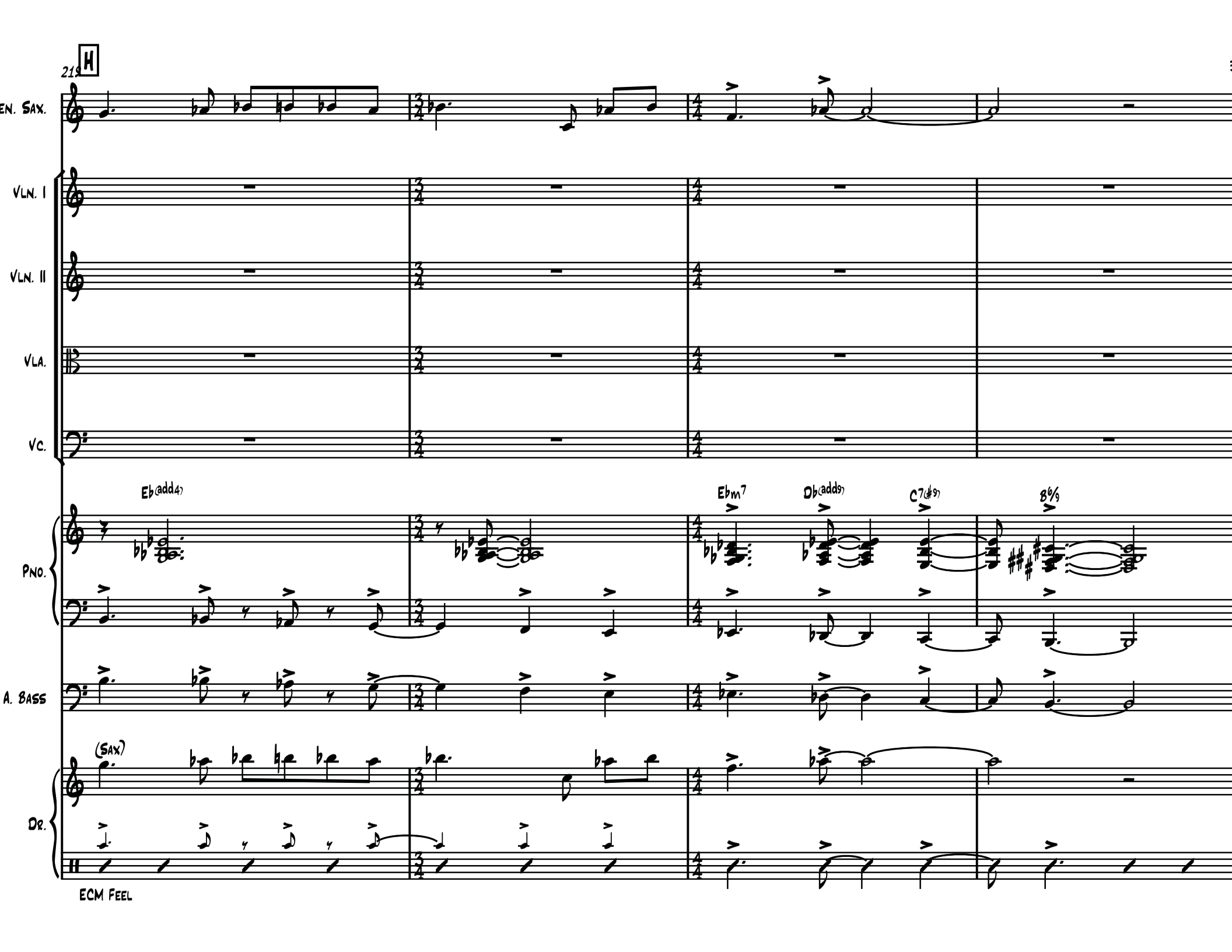


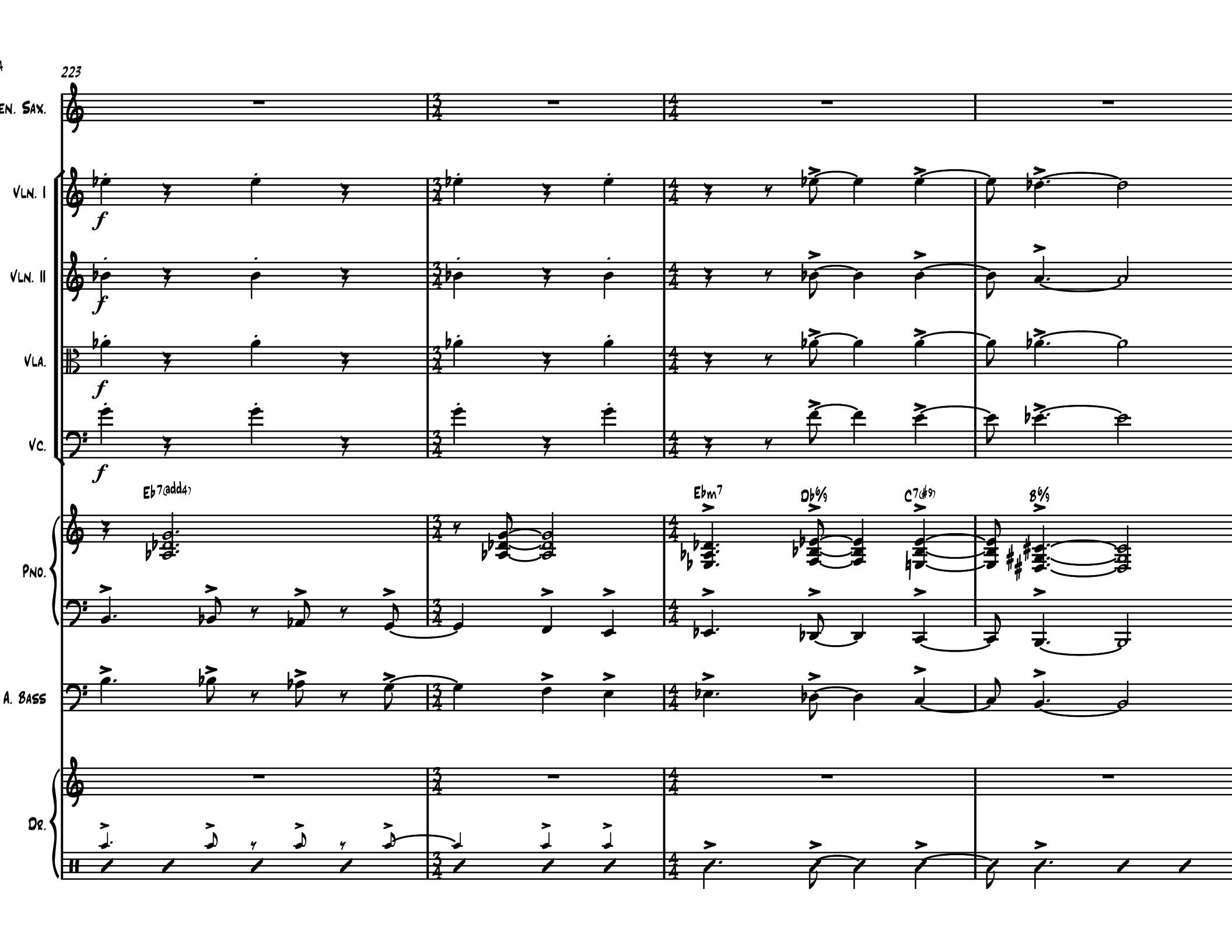

Bass And Sax Unison
200
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.

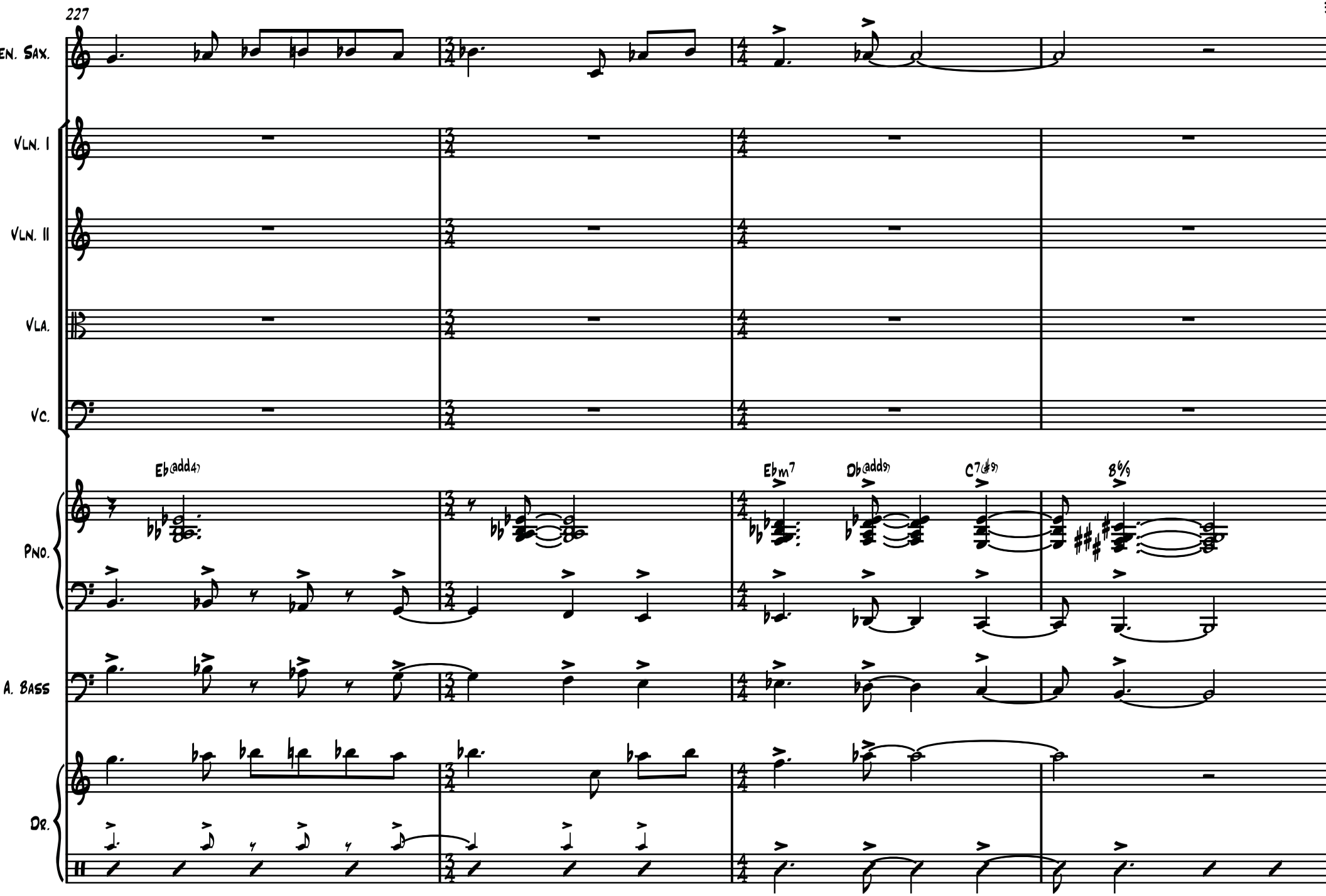

204
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.

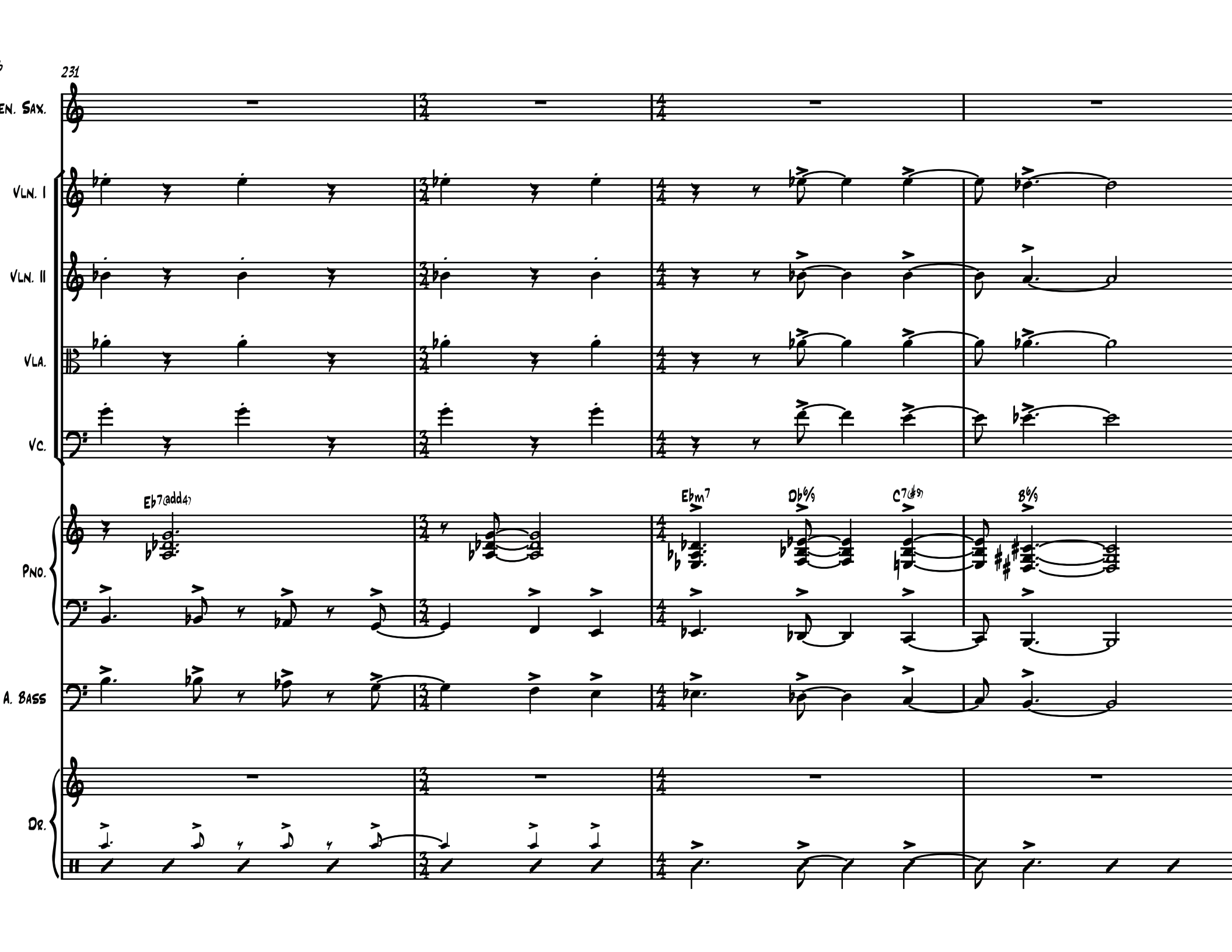

208
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.

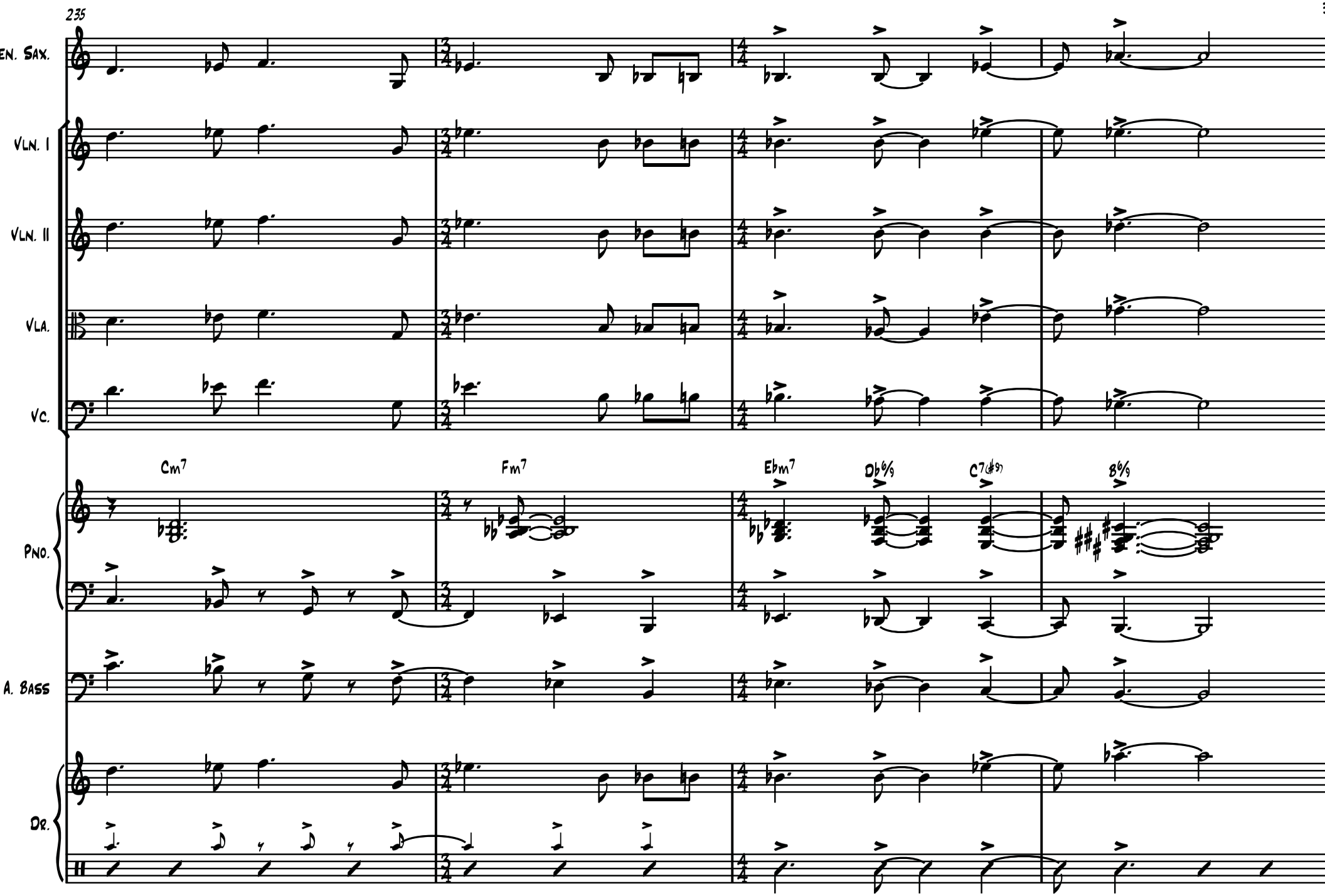

213
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.
(SAX)
(PIANO)
PICK-UP (WITH BASS)
PICK-UP (WITH PIANO)
(BASS/PIANO)

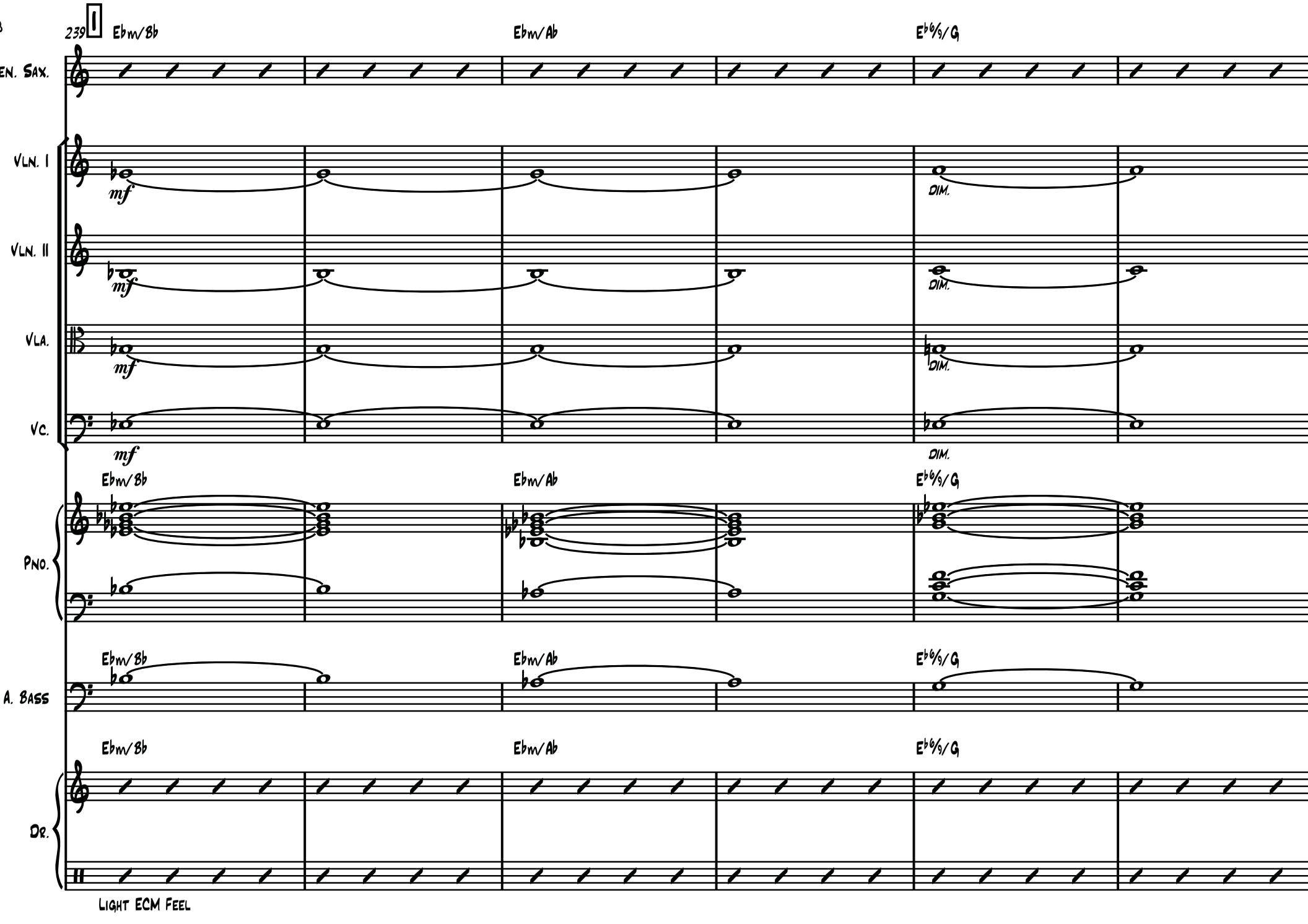

H
219
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.
Eb(add4)
Ebm7
Db(add9)
C7(#9)
8%9
(SAX)
ECM FEEL

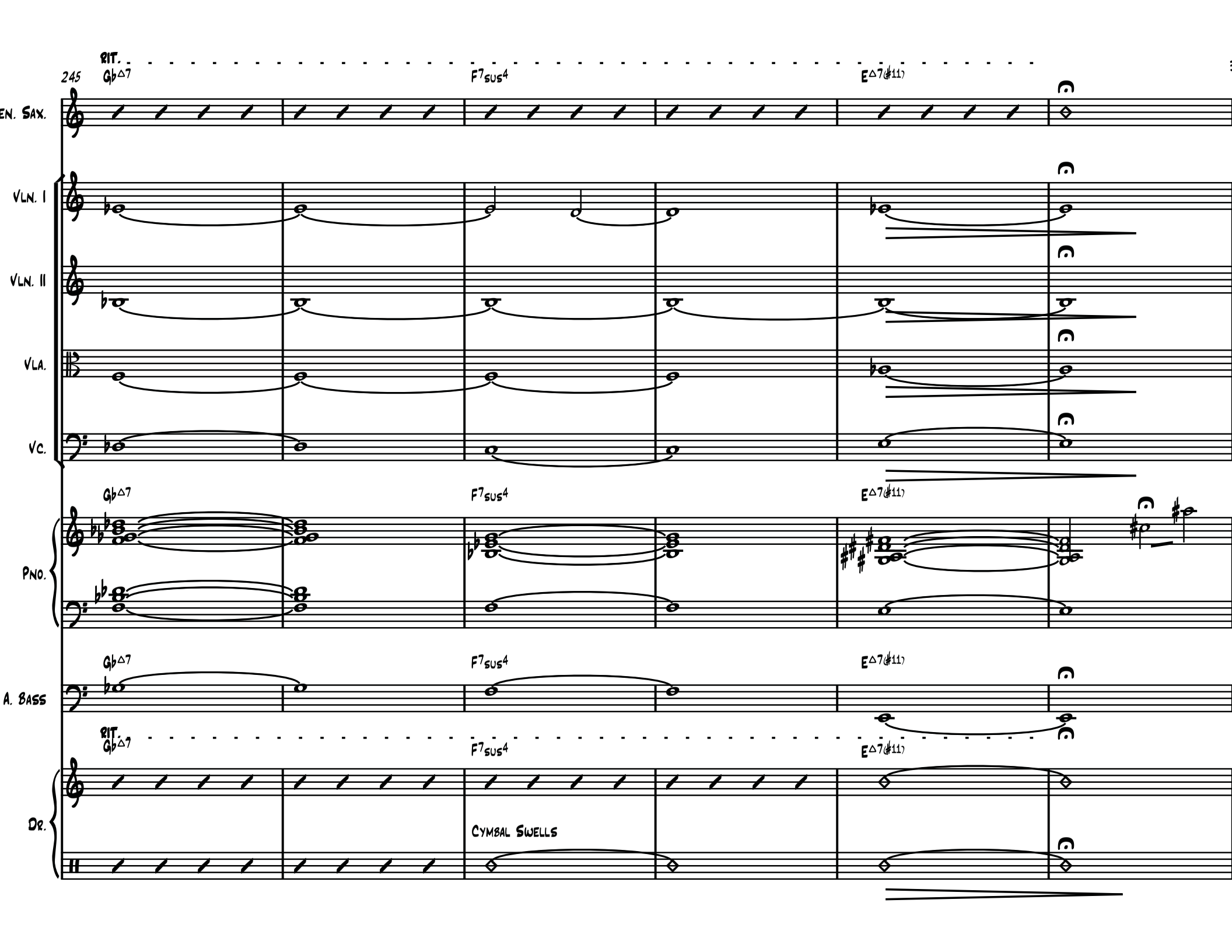

223
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.
Eb7(add4)
Ebm7
Db6/9
C7(#9)
B6/9


227
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.
Eb(add4)
Ebm7
Db(add9)
C7(#9)
B6/9


231
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.
Eb7(add4)
Ebm7
Db6/9
C7(#9)
B6/9


235
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
Cm7
Fm7
Ebm7
Db6/9
C7(#9)
B6/9
PNO.
A. BASS
DR.


239
I
Ebm/Bb
Ebm/Ab
Eb6/9/G
Ten. Sax.
Vln. I
Vln. II
Vla.
Vc.
mf
DIM.
Pno.
A. Bass
Dr.
Light ECM Feel

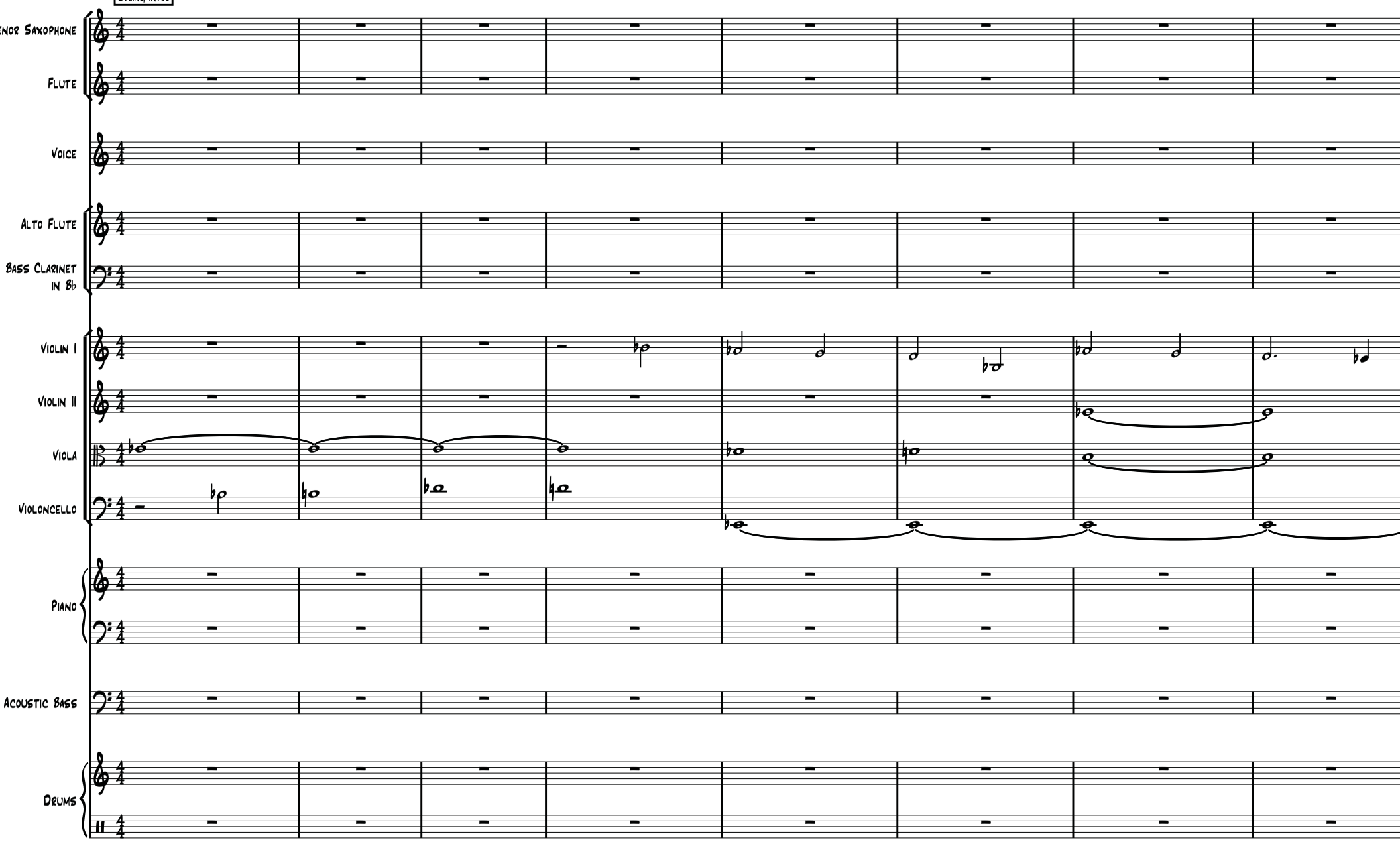

245
RIT.
Gb△7
F7sus4
E△7(♯11)
Ten. Sax.
Vln. I
Vln. II
Vla.
Vc.
Pno.
A. Bass
Dr.
Cymbal Swells

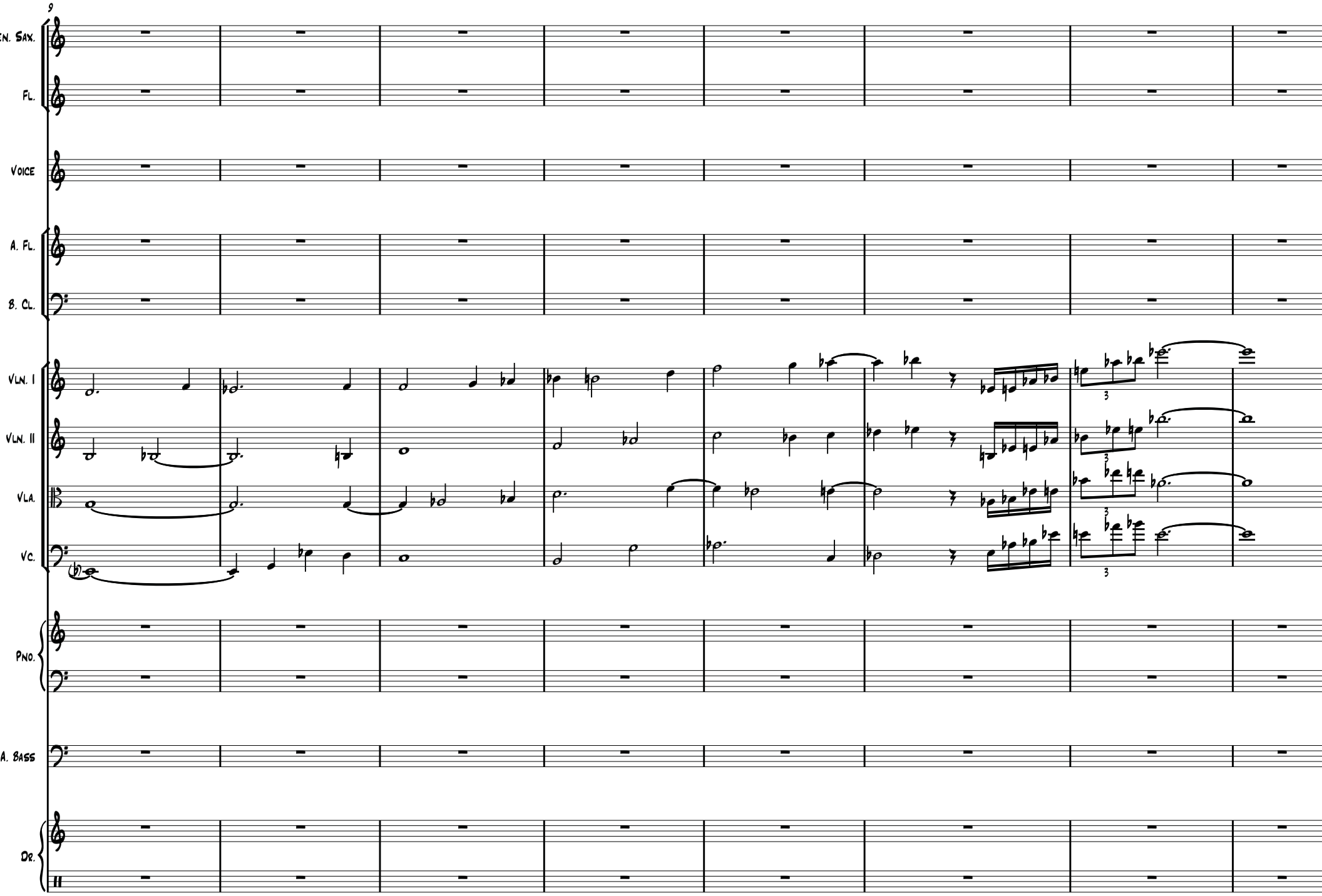
Part 6: The Scotsman's Waltz

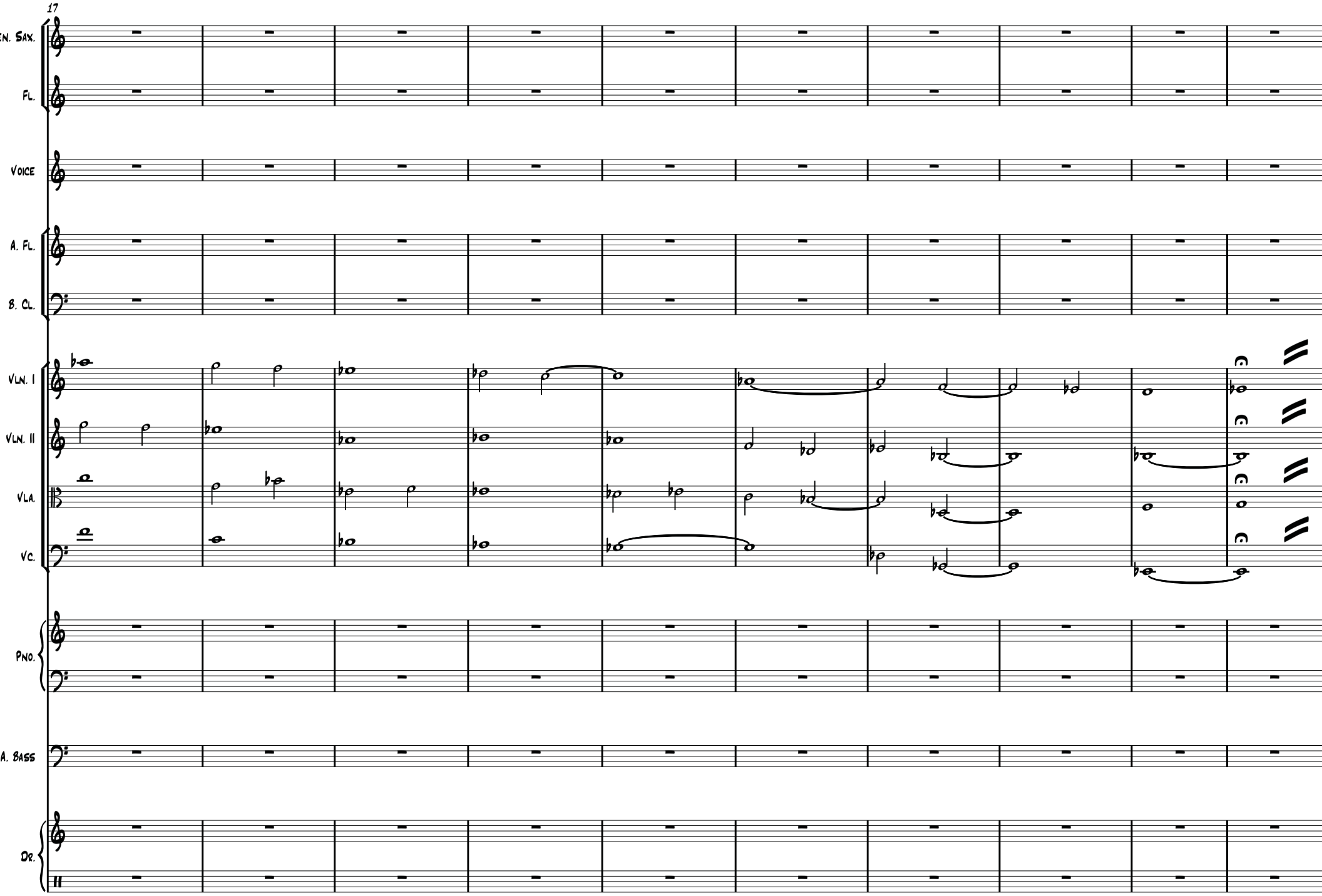
Troy Robert
Transcribed By Michael Crawfo

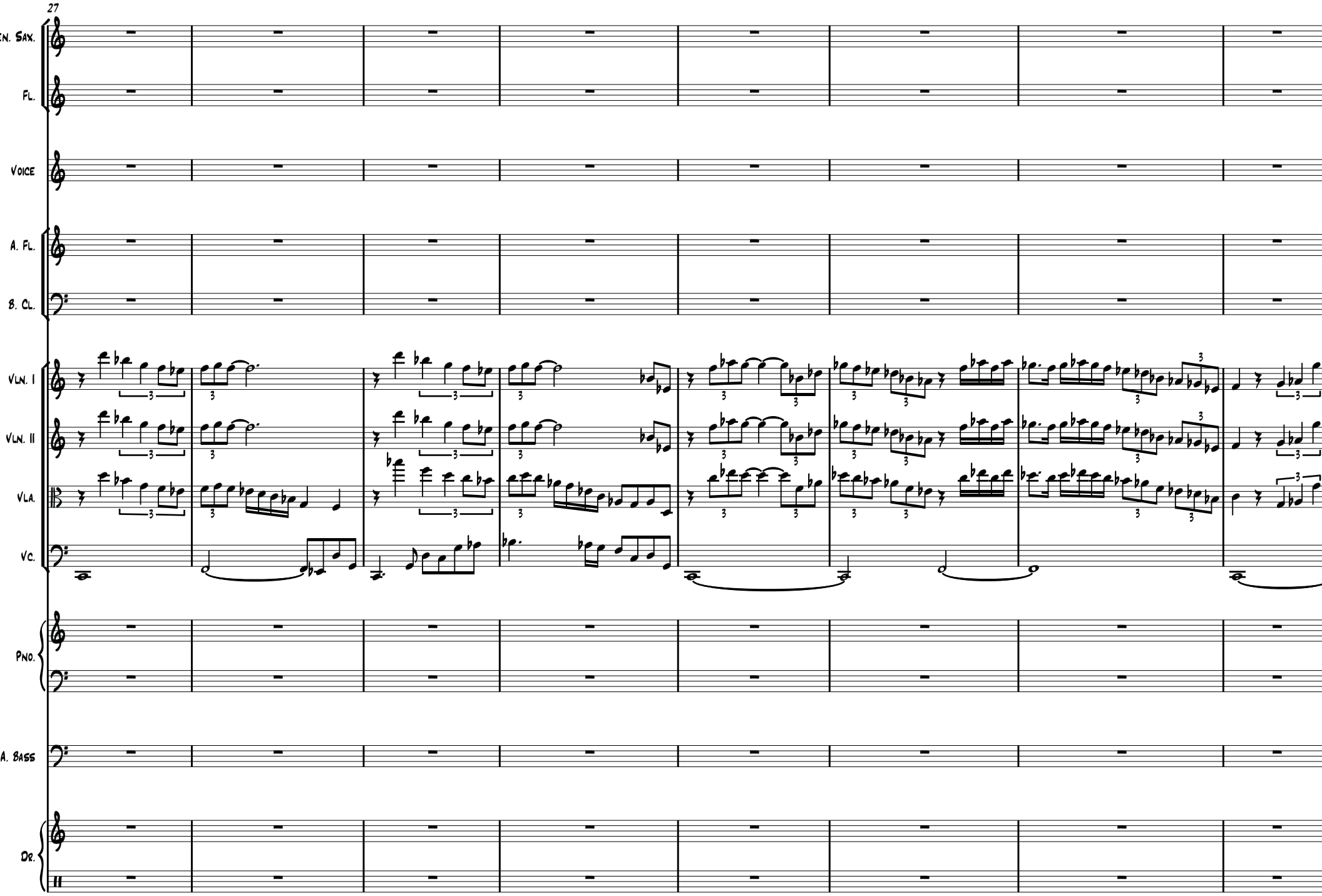
♩=85

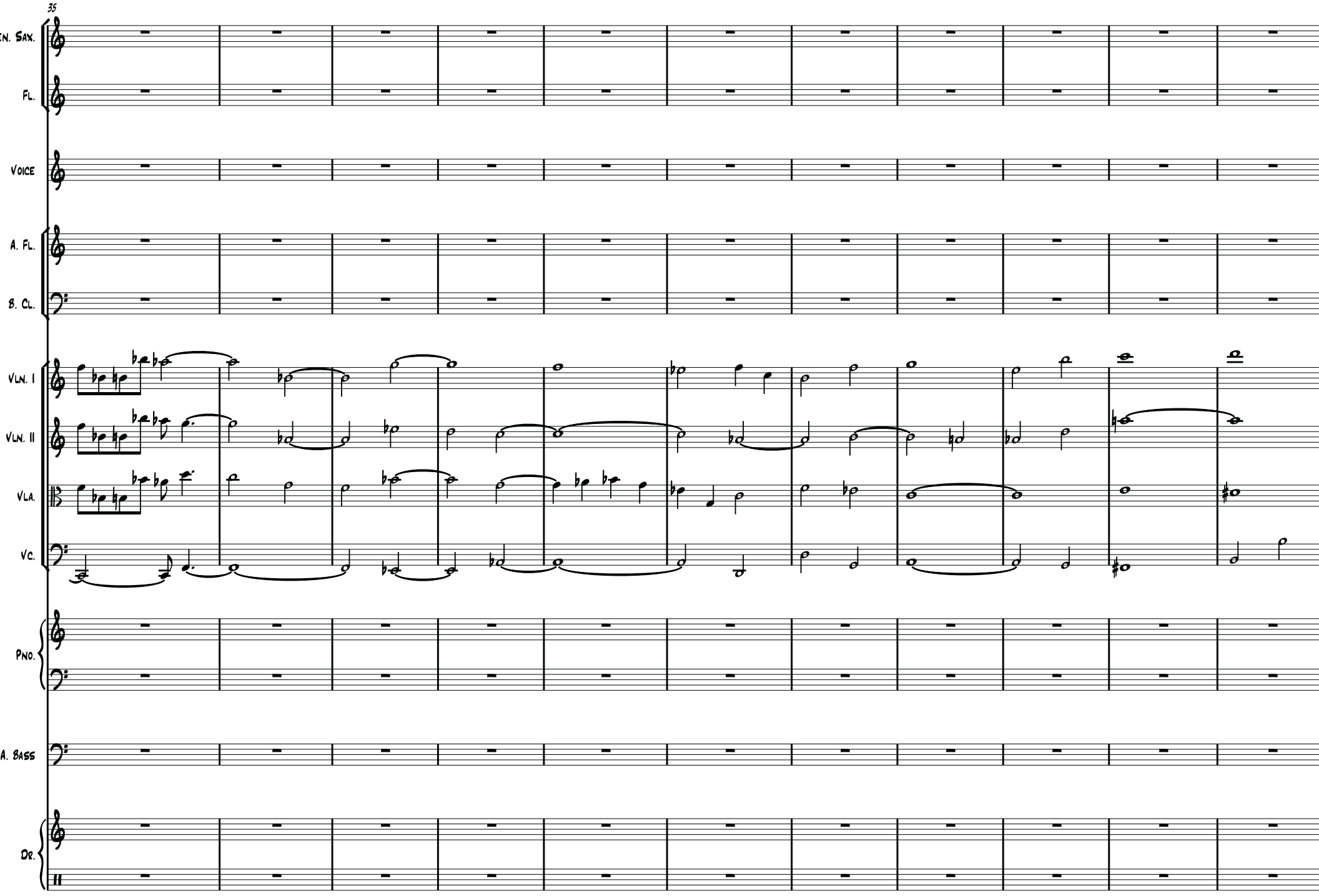
String Intro

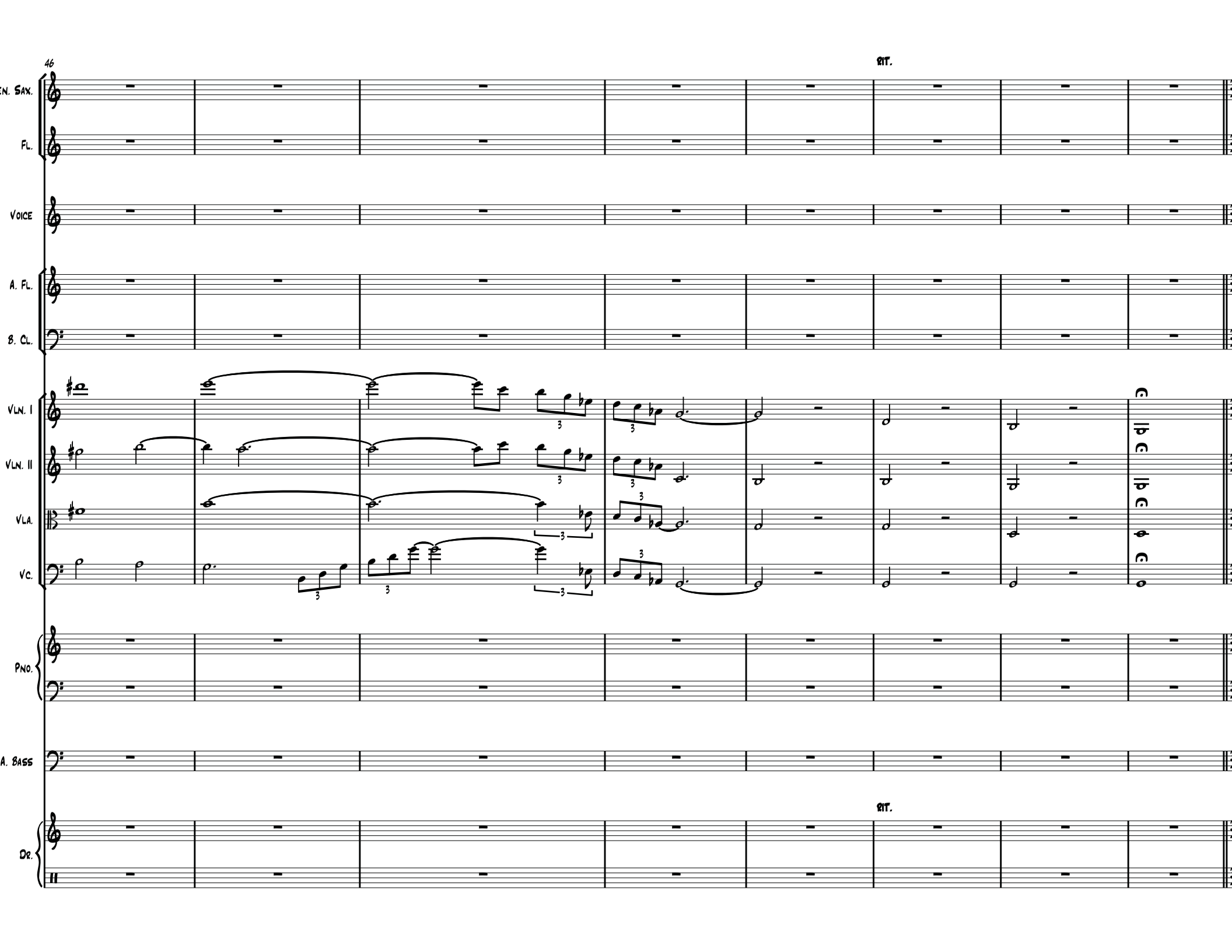


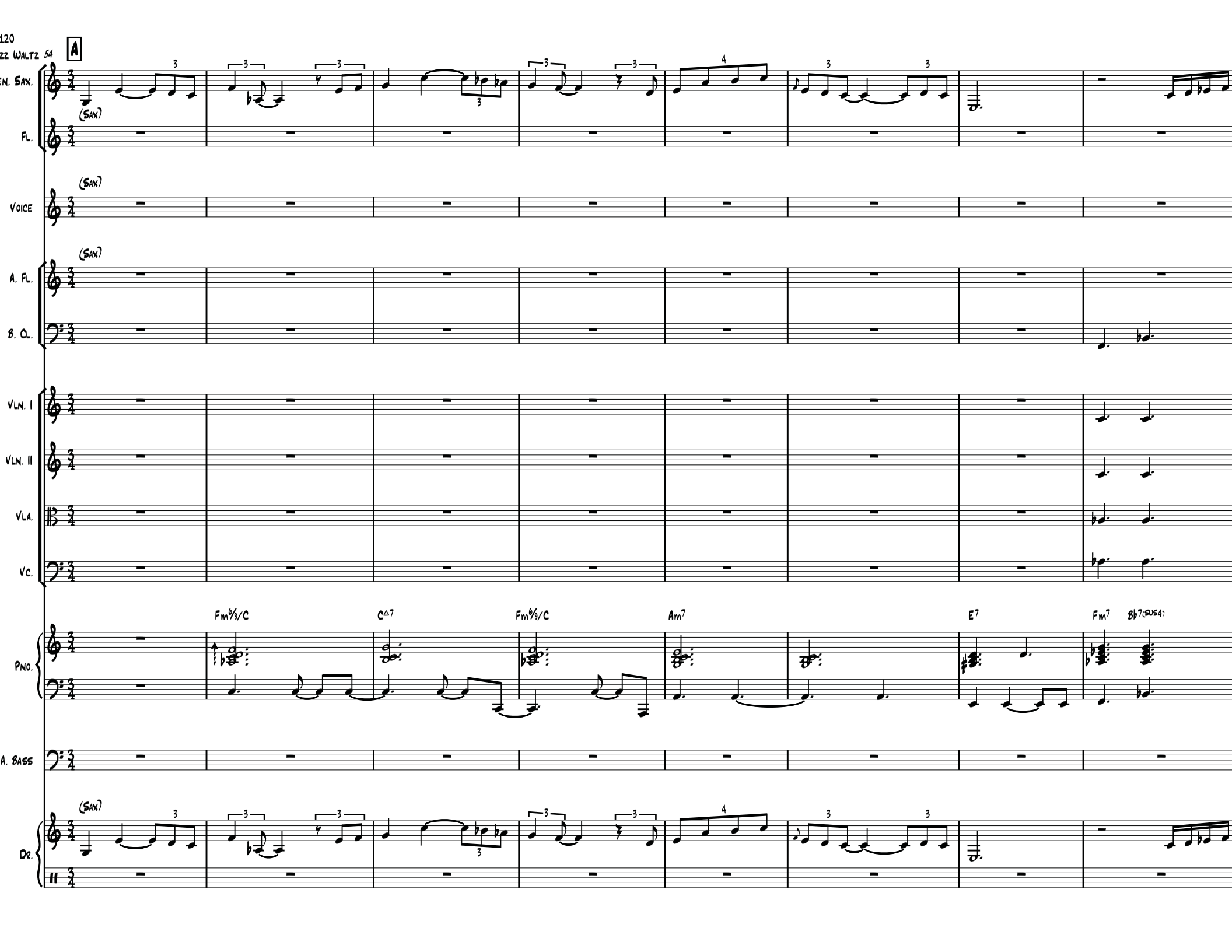

9
EN. SAX.
FL.
VOICE
A. FL.
B. CL.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.

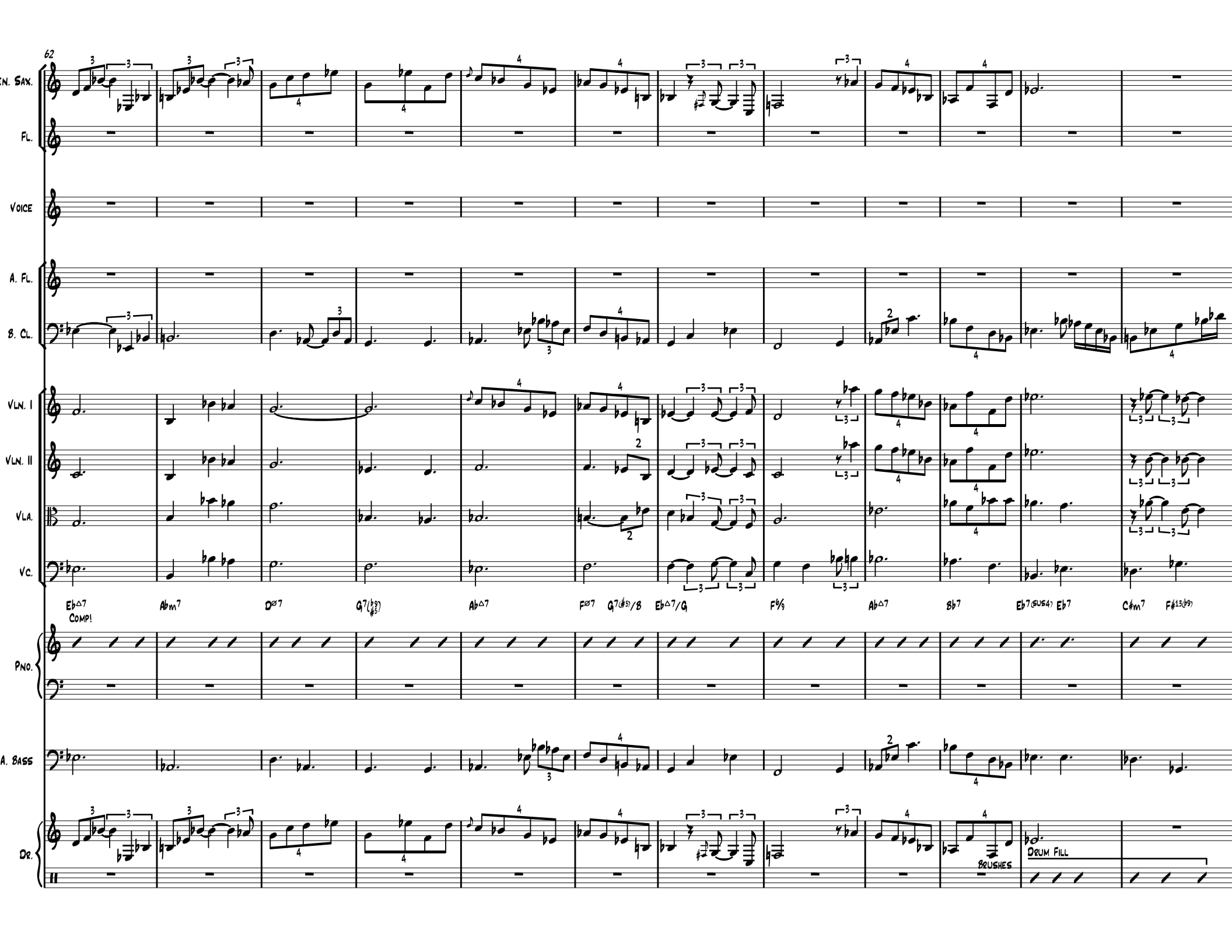

17
EN. SAX.
FL.
VOICE
A. FL.
B. CL.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.

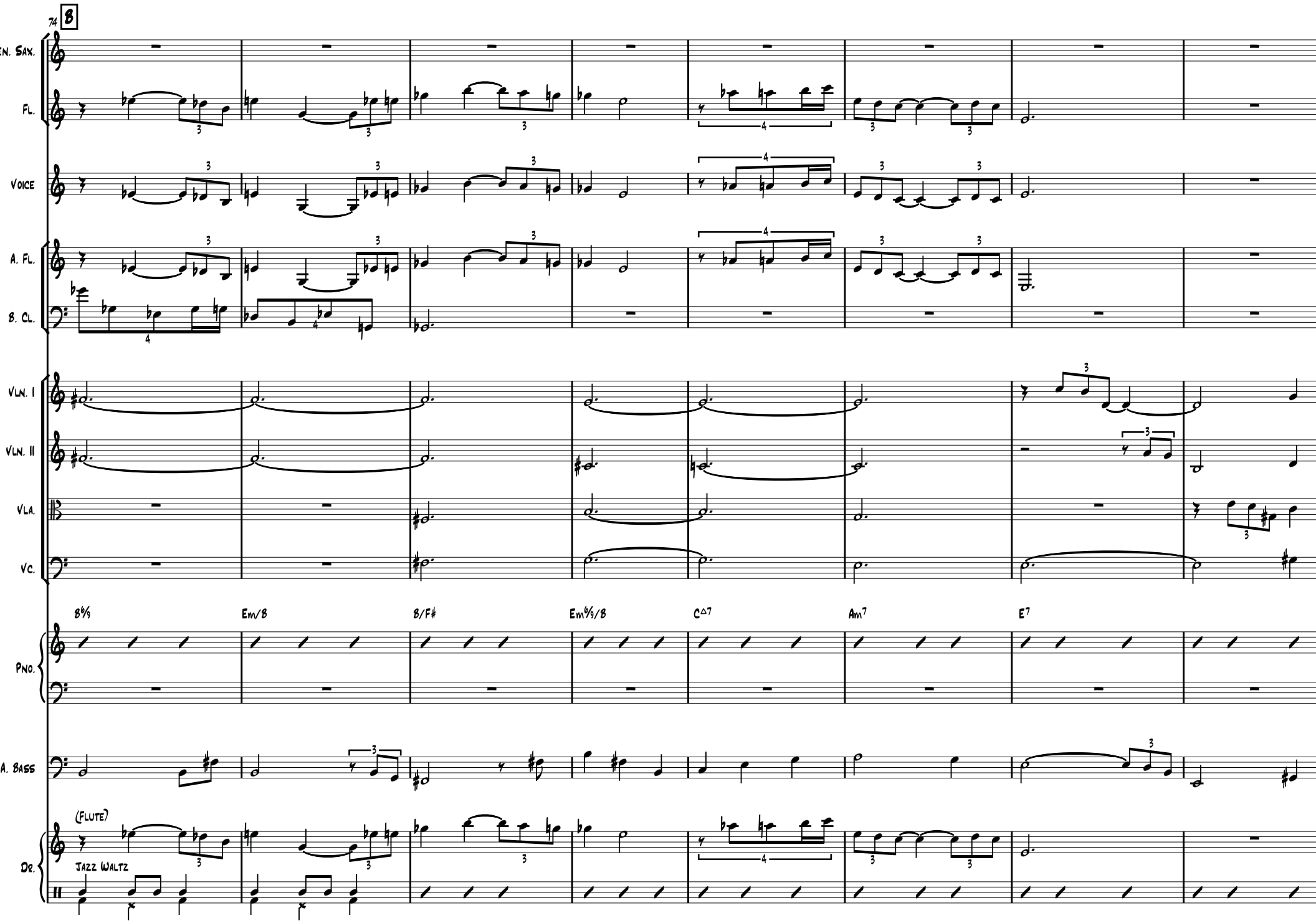

27
EN. SAX.
FL.
VOICE
A. FL.
B. CL.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.

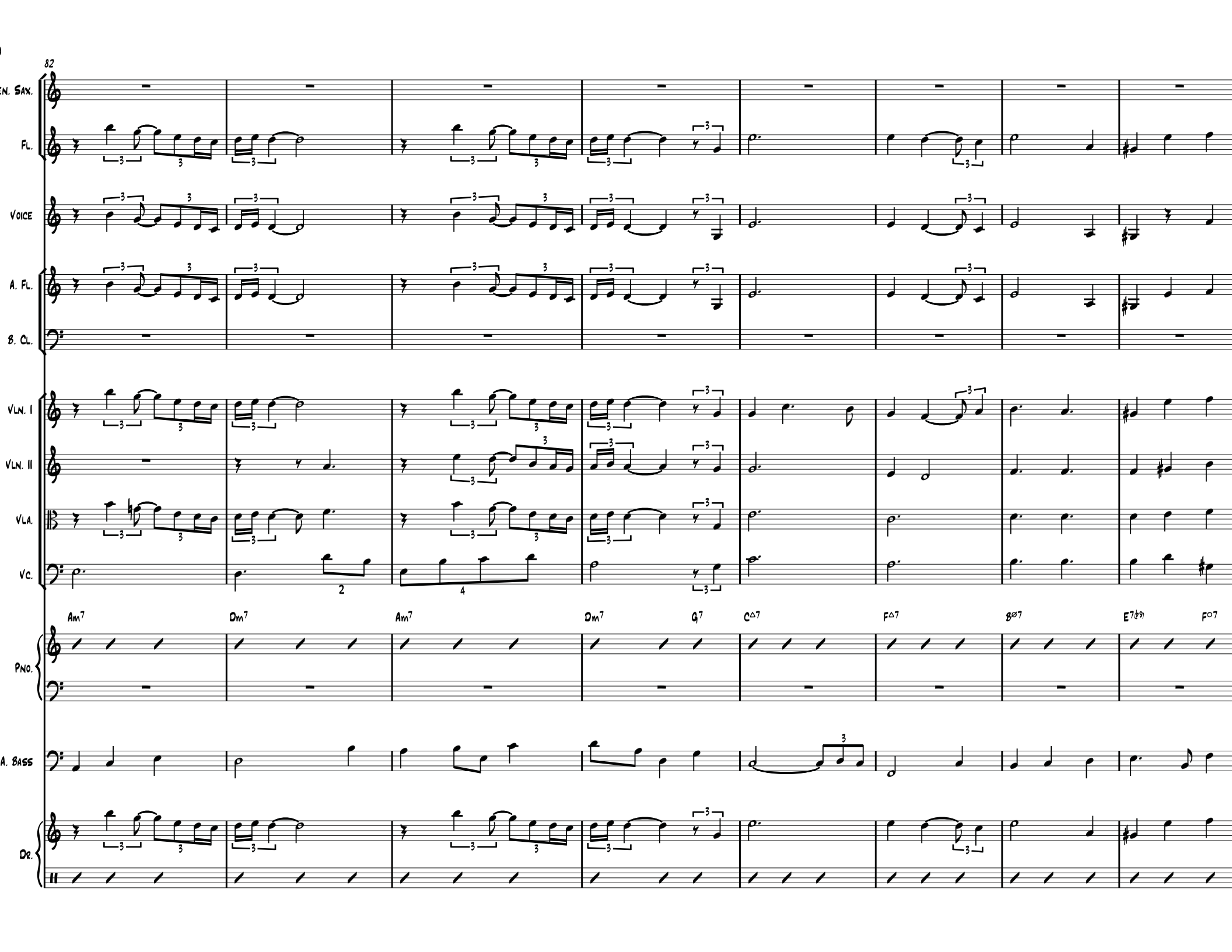

35
EN. SAX.
FL.
VOICE
A. FL.
B. CL.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.

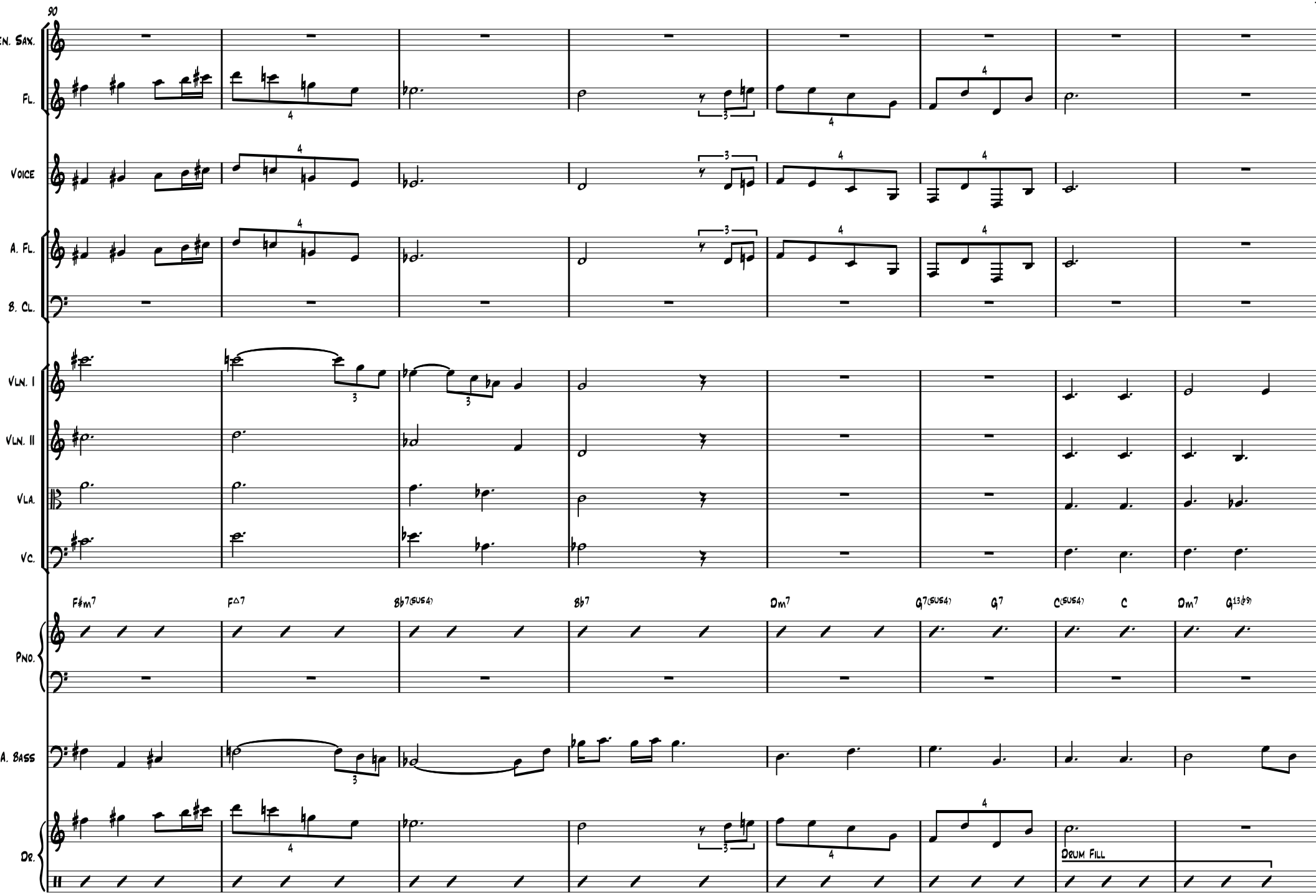

46
rit.
EN. SAX.
FL.
VOICE
A. FL.
B. CL.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.
rit.

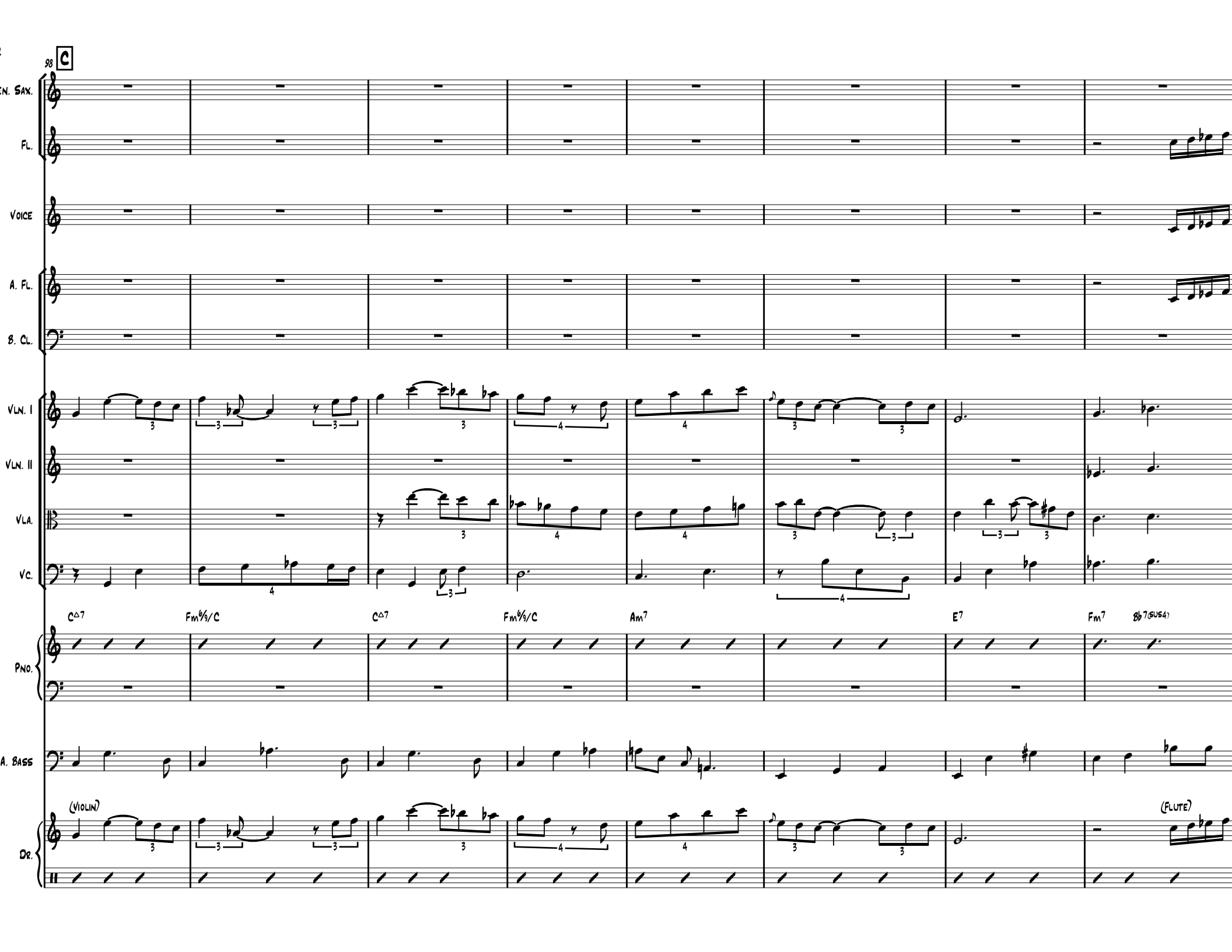

120
zz Waltz 54
A
en. Sax.
Fl.
(Sax)
Voice
(Sax)
A. Fl.
(Sax)
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
Fm6/9/C
C△7
Fm6/9/C
Am7
E7
Fm7
Bb7(sus4)
Pno.
A. Bass
(Sax)
Dr.

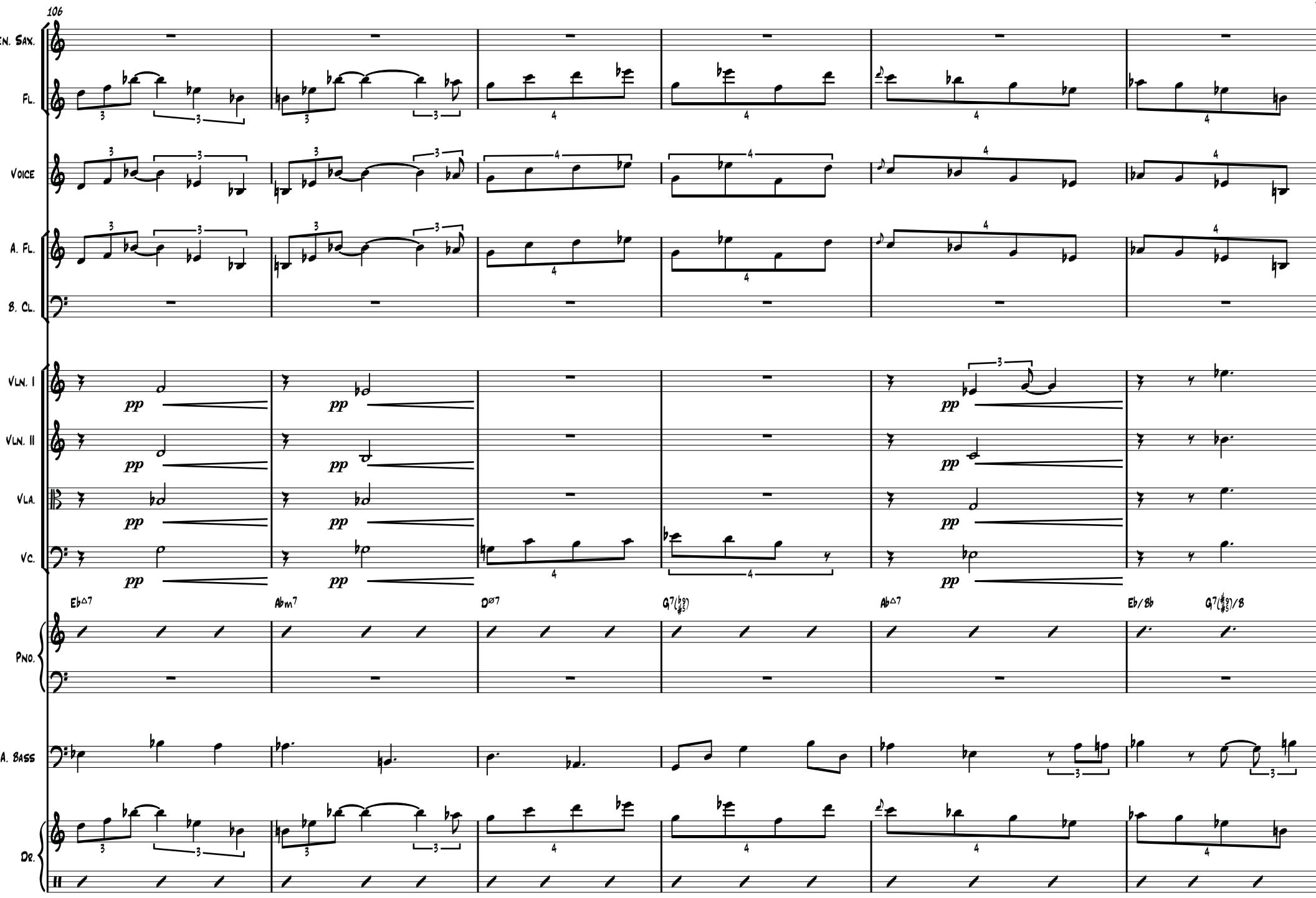

62
EN. SAX.
FL.
VOICE
A. FL.
B. CL.
VLN. I
VLN. II
VLA.
VC.
E♭△7
COMP!
A♭m7
D∅7
G7(♭9)
A♭△7
F∅7
G7(♯5)/B
E♭△7/G
F♯∅
A♭△7
B♭7
E♭7(SUS4)
E♭7
C♯m7
F♯13(♭9)
PNO.
A. BASS
DR.
BRUSHES
DRUM FILL

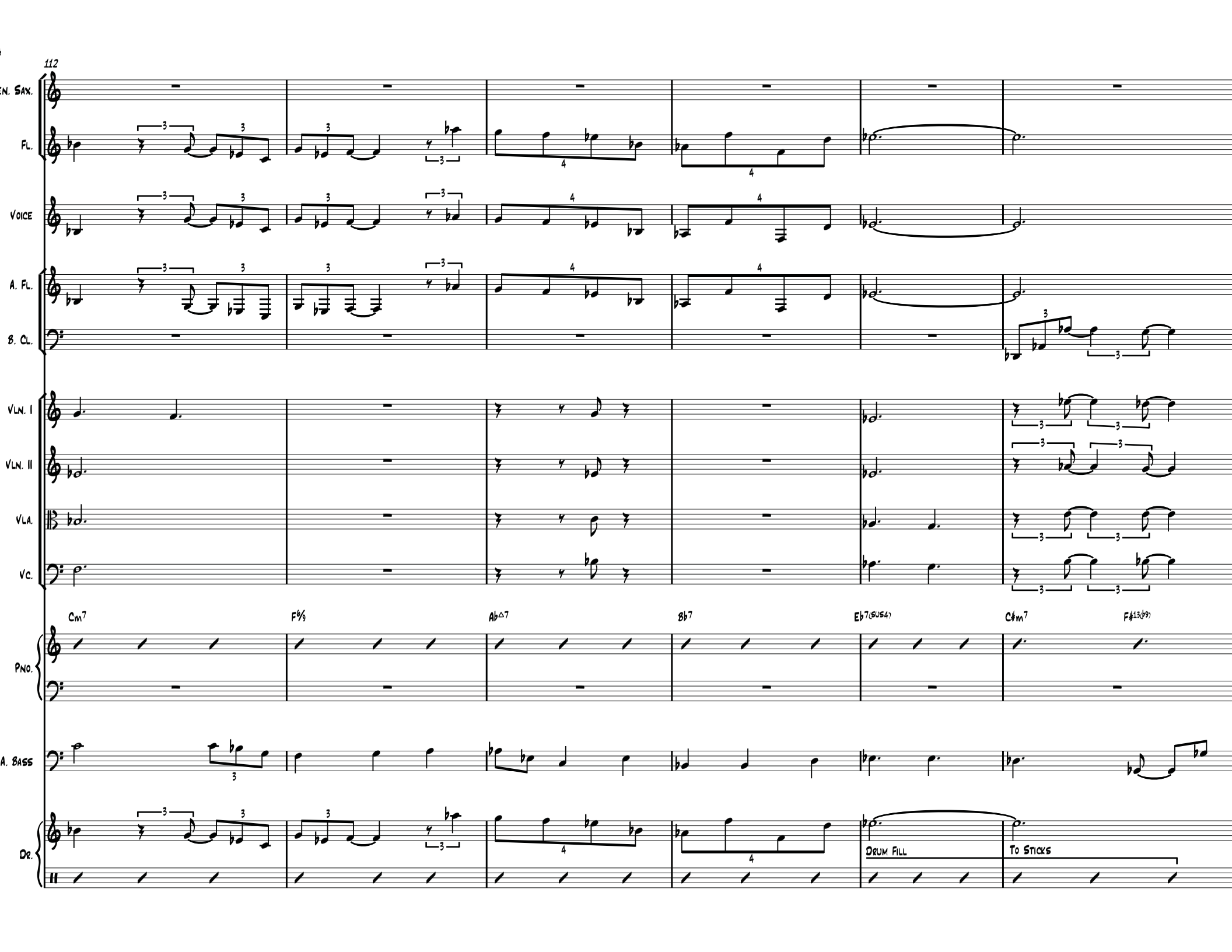

74
8
TEN. SAX.
FL.
VOICE
A. FL.
B. CL.
VLN. I
VLN. II
VLA.
VC.
8/9
Em/8
8/F♯
Em9/8
C△7
Am7
E7
PNO.
A. BASS
(FLUTE)
DR.
JAZZ WALTZ

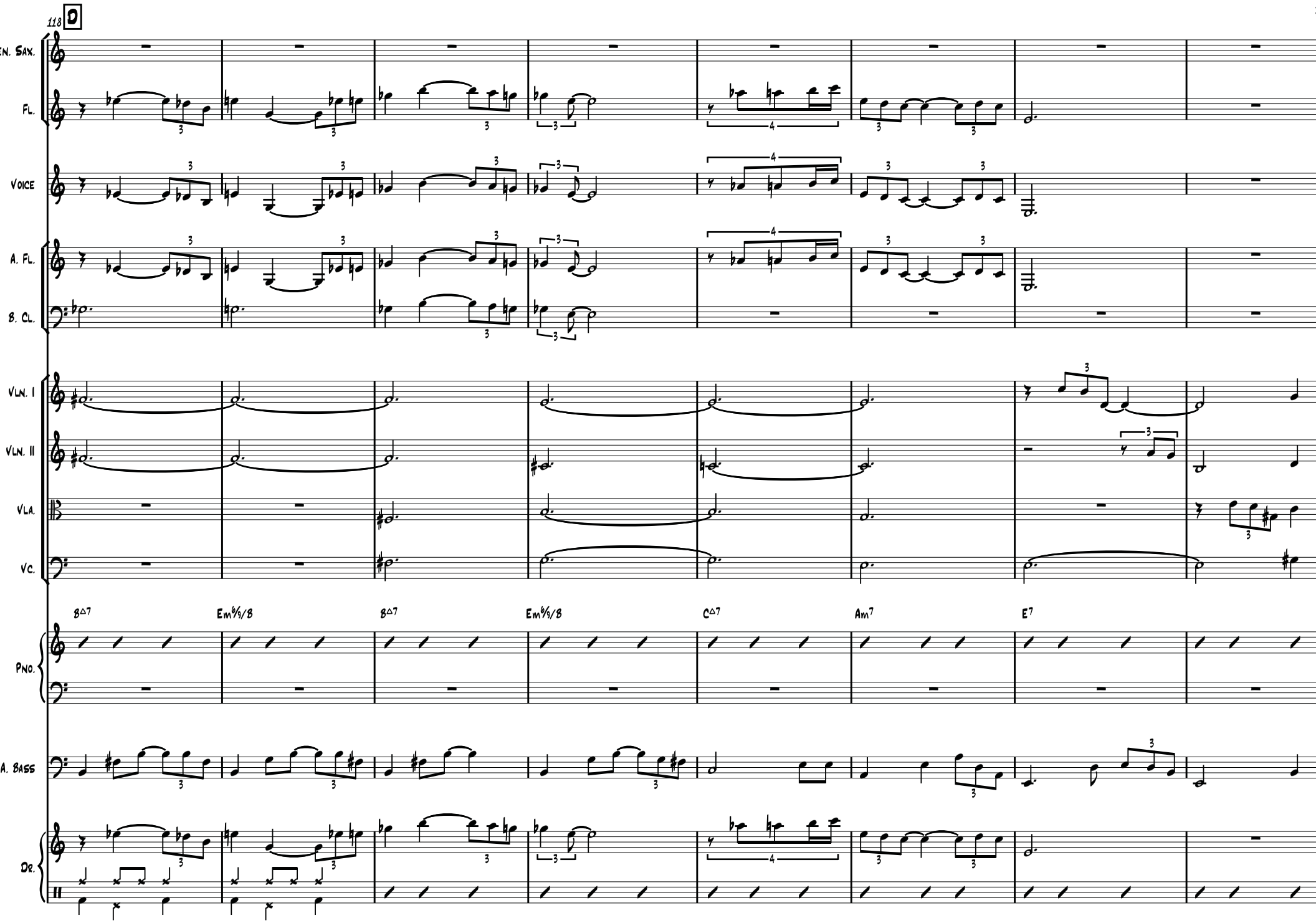

82
EN. SAX.
FL.
VOICE
A. FL.
B. CL.
VLN. I
VLN. II
VLA.
VC.
Am7
Dm7
Am7
Dm7
G7
C△7
F△7
Bø7
E7(♭9)
FO7
PNO.
A. BASS
DR.

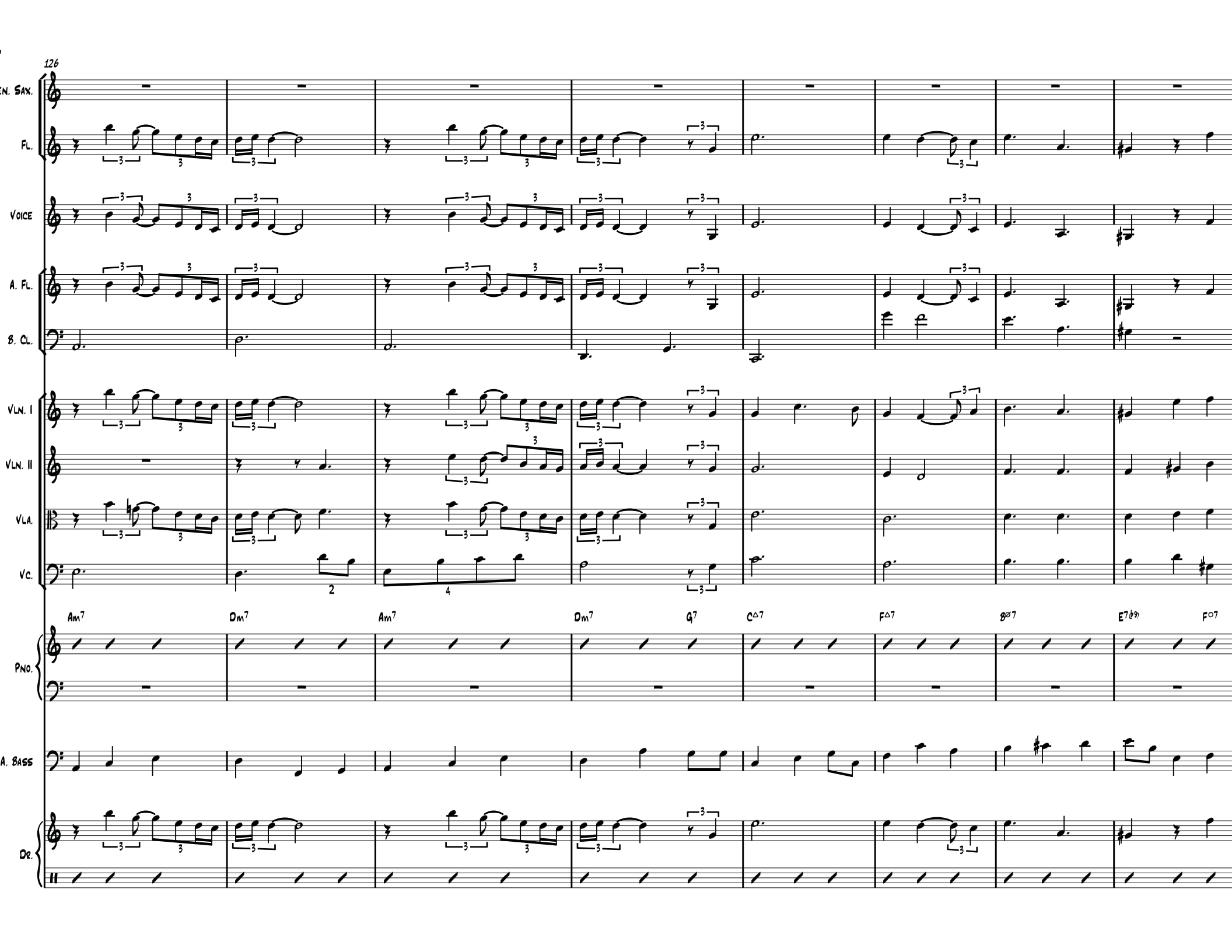

90
EN. SAX.
FL.
VOICE
A. FL.
B. CL.
VLN. I
VLN. II
VLA.
VC.
F♯m7
F△7
B♭7(SUS4)
B♭7
Dm7
G7(SUS4)
G7
C(SUS4)
C
Dm7
G13(♭9)
PNO.
A. BASS
DR.
DRUM FILL

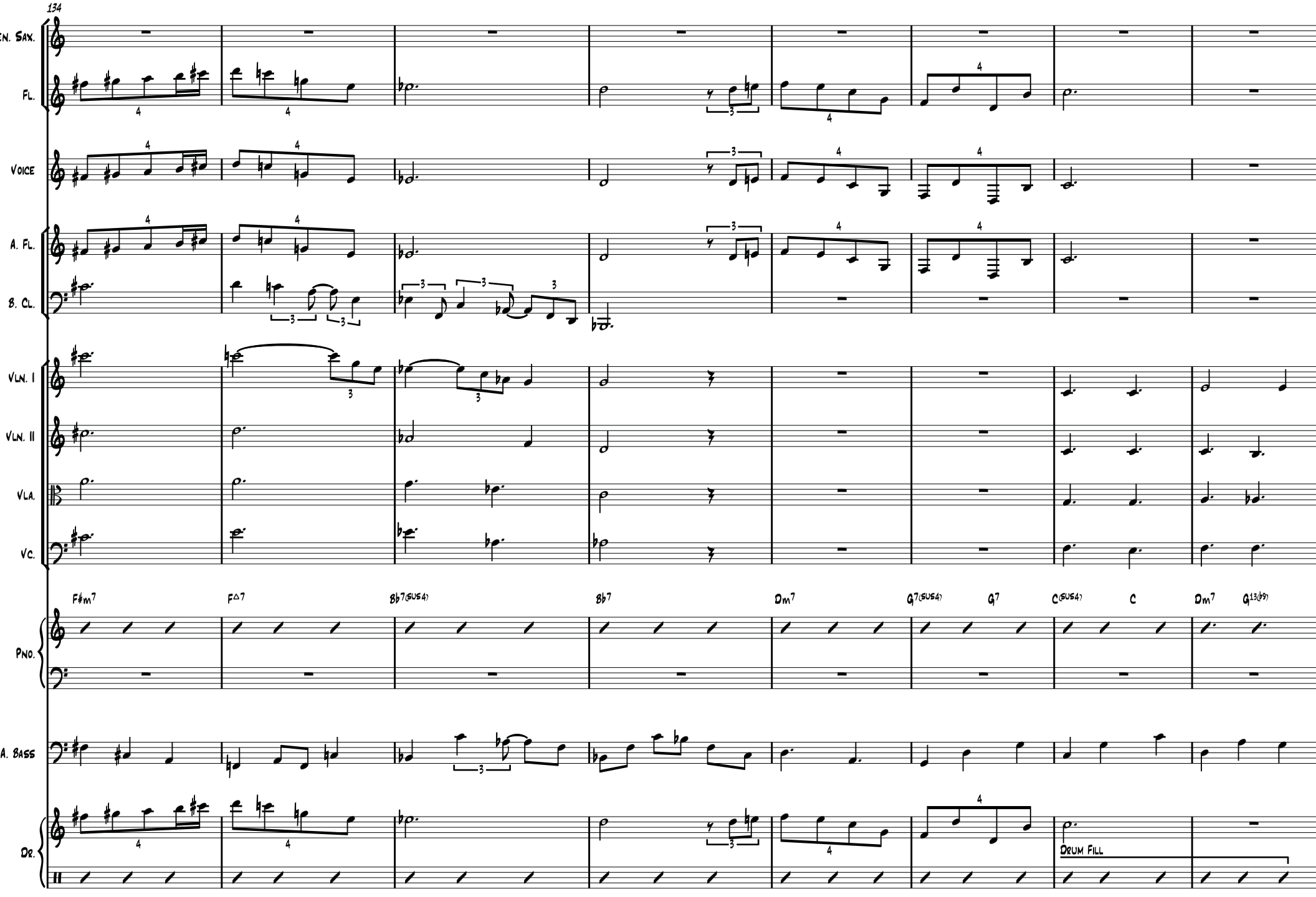

98
C
EN. SAX.
FL.
VOICE
A. FL.
B. CL.
VLN. I
VLN. II
VLA.
VC.
C△7
Fm6/9/C
C△7
Fm6/9/C
Am7
E7
Fm7
B♭7(SUS4)
PNO.
A. BASS
(VIOLIN)
(FLUTE)
DR.

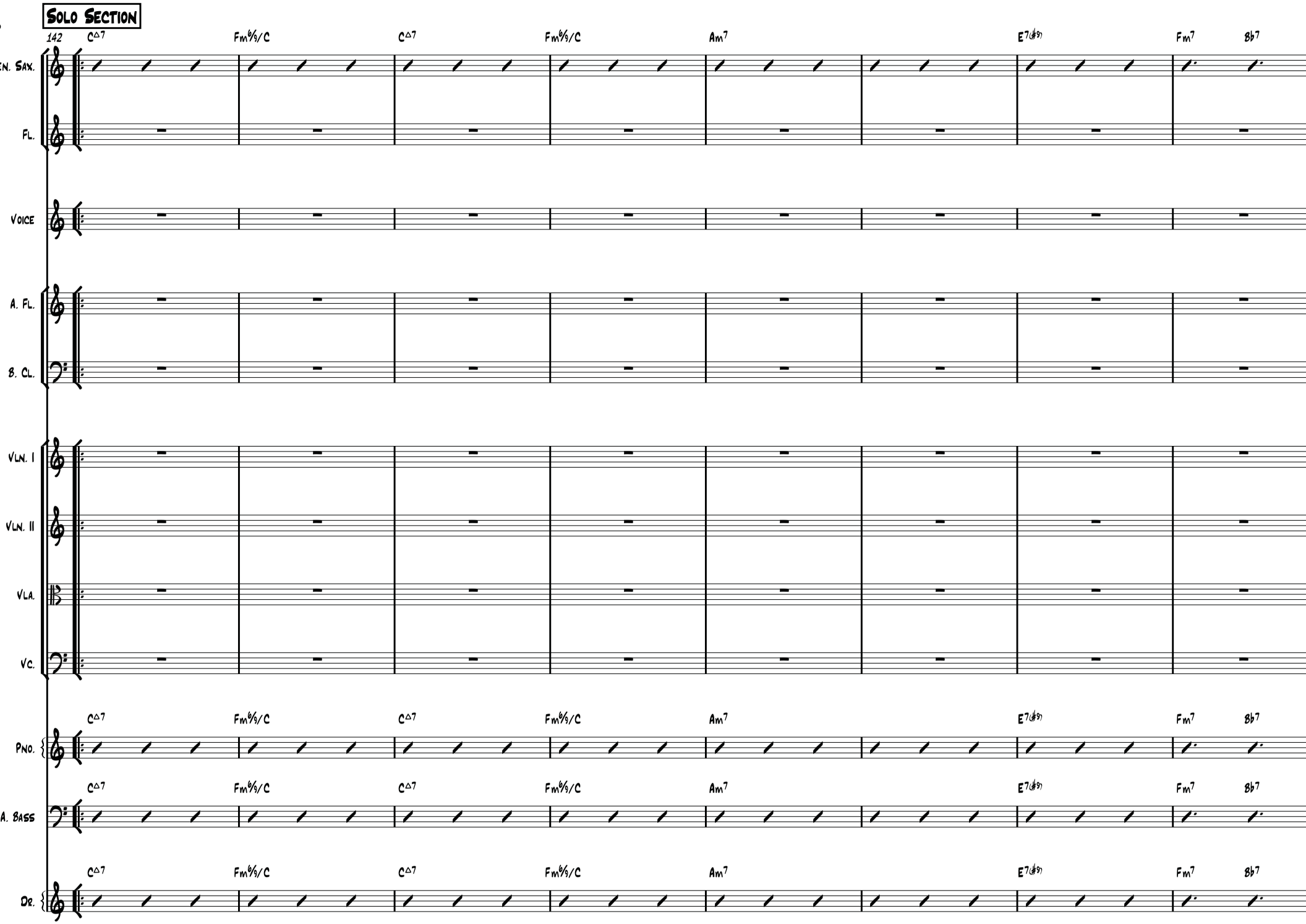

106
EN. SAX.
FL.
VOICE
A. FL.
B. CL.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.
pp
Eb△7
Abm7
D∅7
G7(♭9)
Ab△7
Eb/Bb
G7(♯9)/B

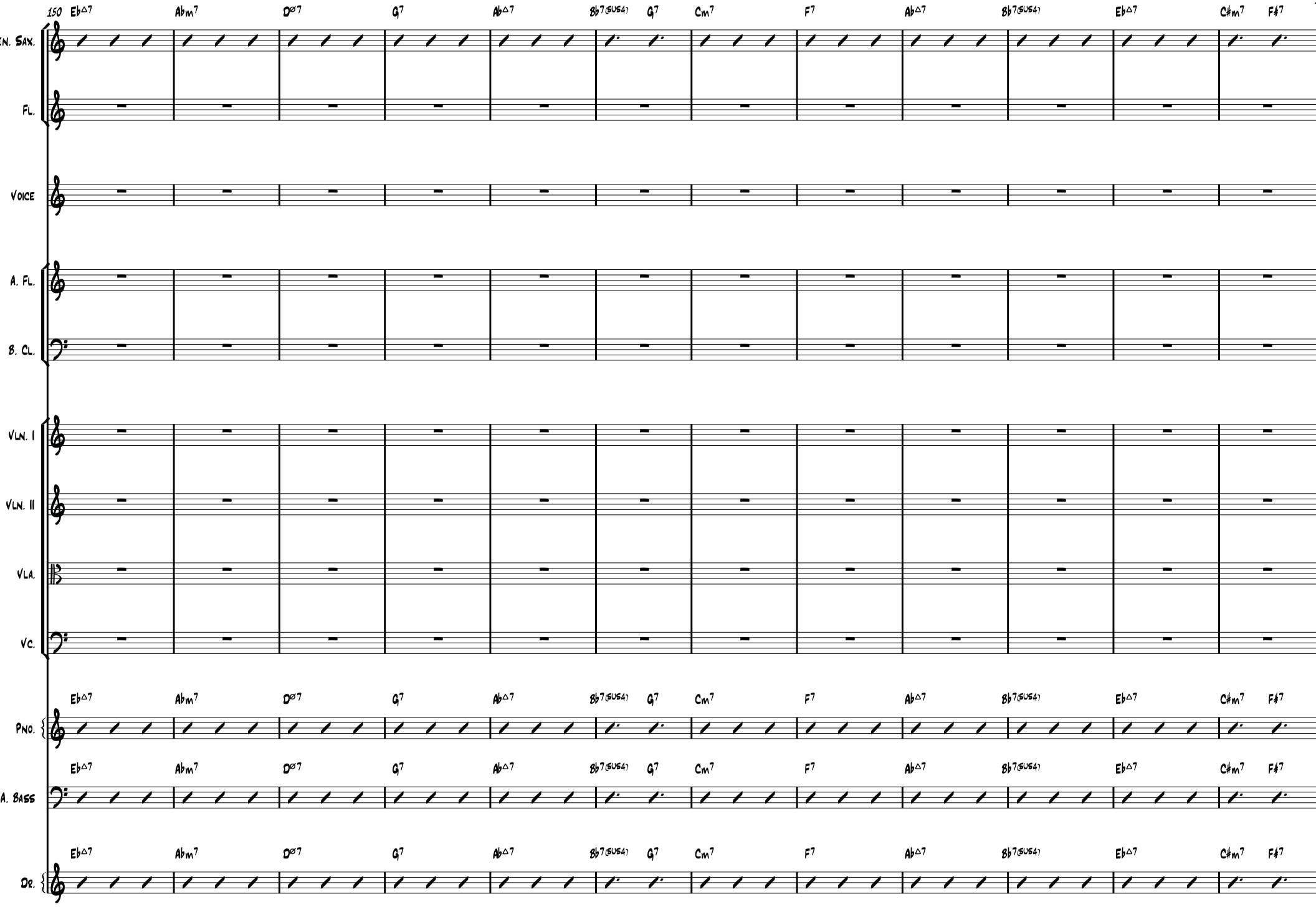

112
EN. SAX.
FL.
VOICE
A. FL.
B. CL.
VLN. I
VLN. II
VLA.
VC.
Cm7
F6/9
Ab△7
Bb7
Eb7(SUS4)
C#m7
F#13(b9)
PNO.
A. BASS
DR.
DRUM FILL
TO STICKS

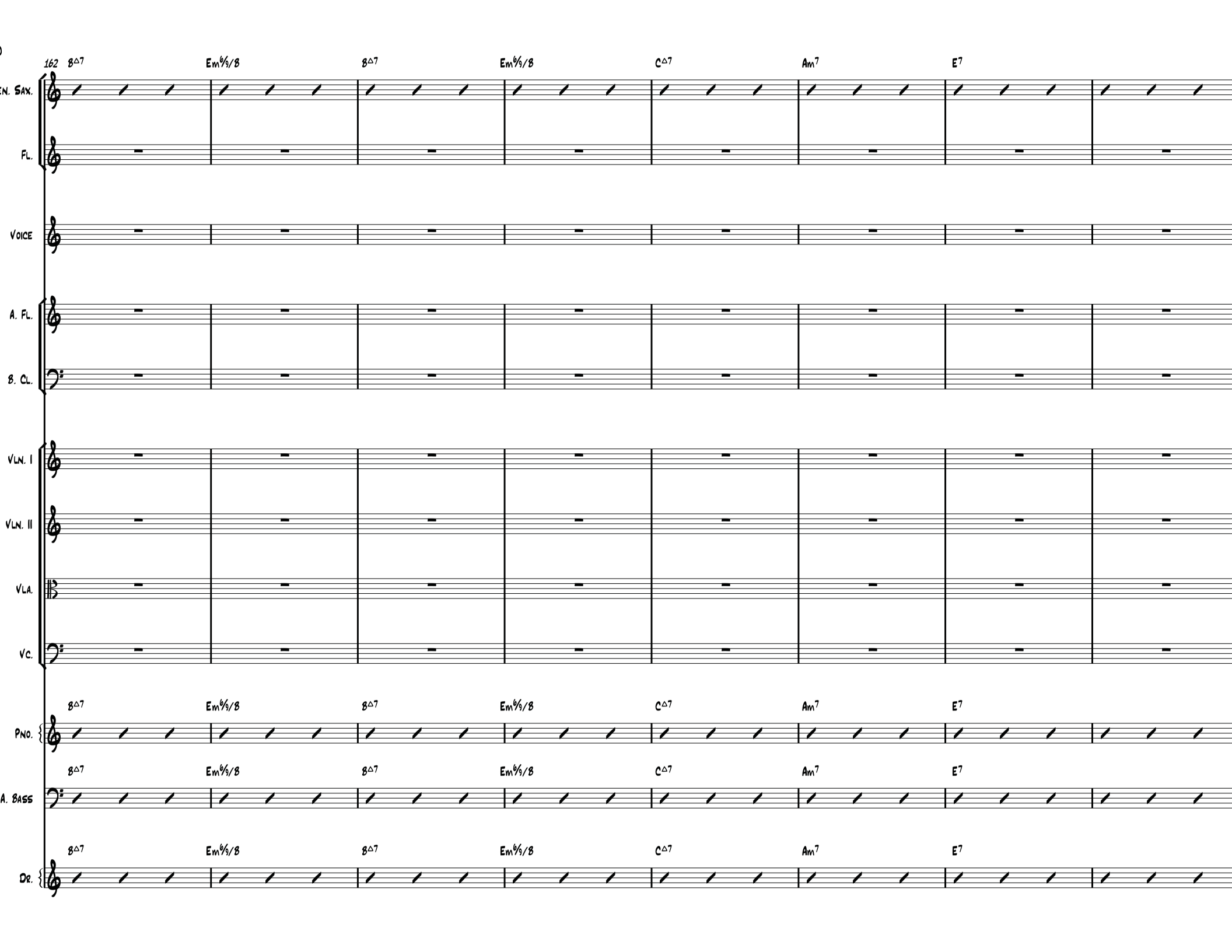

118
D
EN. SAX.
FL.
VOICE
A. FL.
B. CL.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.
8△7
Em♭5/8
8△7
Em♭5/8
C△7
Am7
E7

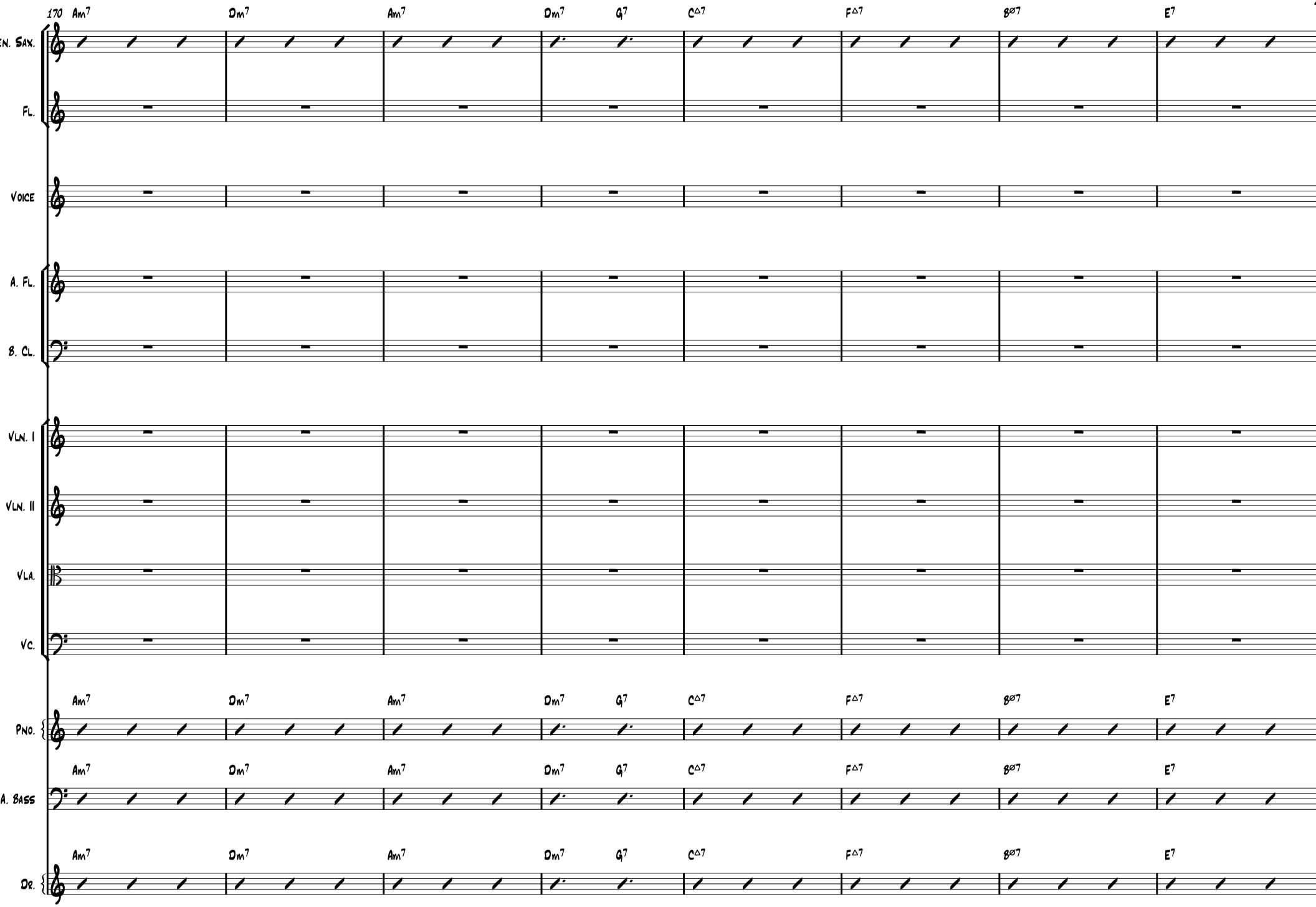

126
EN. SAX.
FL.
VOICE
A. FL.
B. CL.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.
Am7
Dm7
Am7
Dm7
G7
C△7
F△7
Bø7
E7(♭9)
F○7

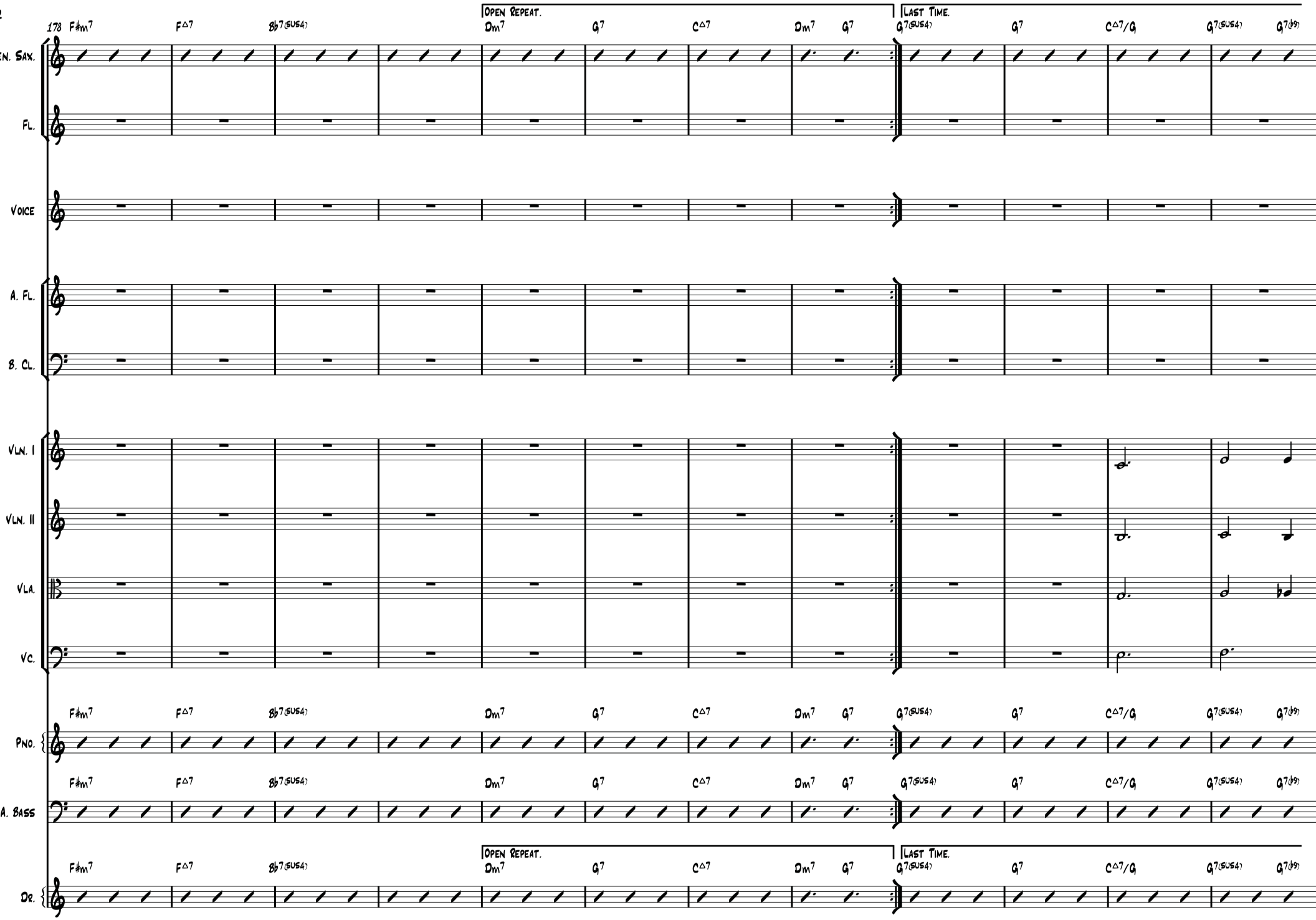

134
EN. SAX.
FL.
VOICE
A. FL.
B. CL.
VLN. I
VLN. II
VLA.
VC.
F♯m7
F△7
B♭7(SUS4)
B♭7
Dm7
G7(SUS4)
G7
C(SUS4)
C
Dm7
G13(♭9)
PNO.
A. BASS
DR.
DRUM FILL

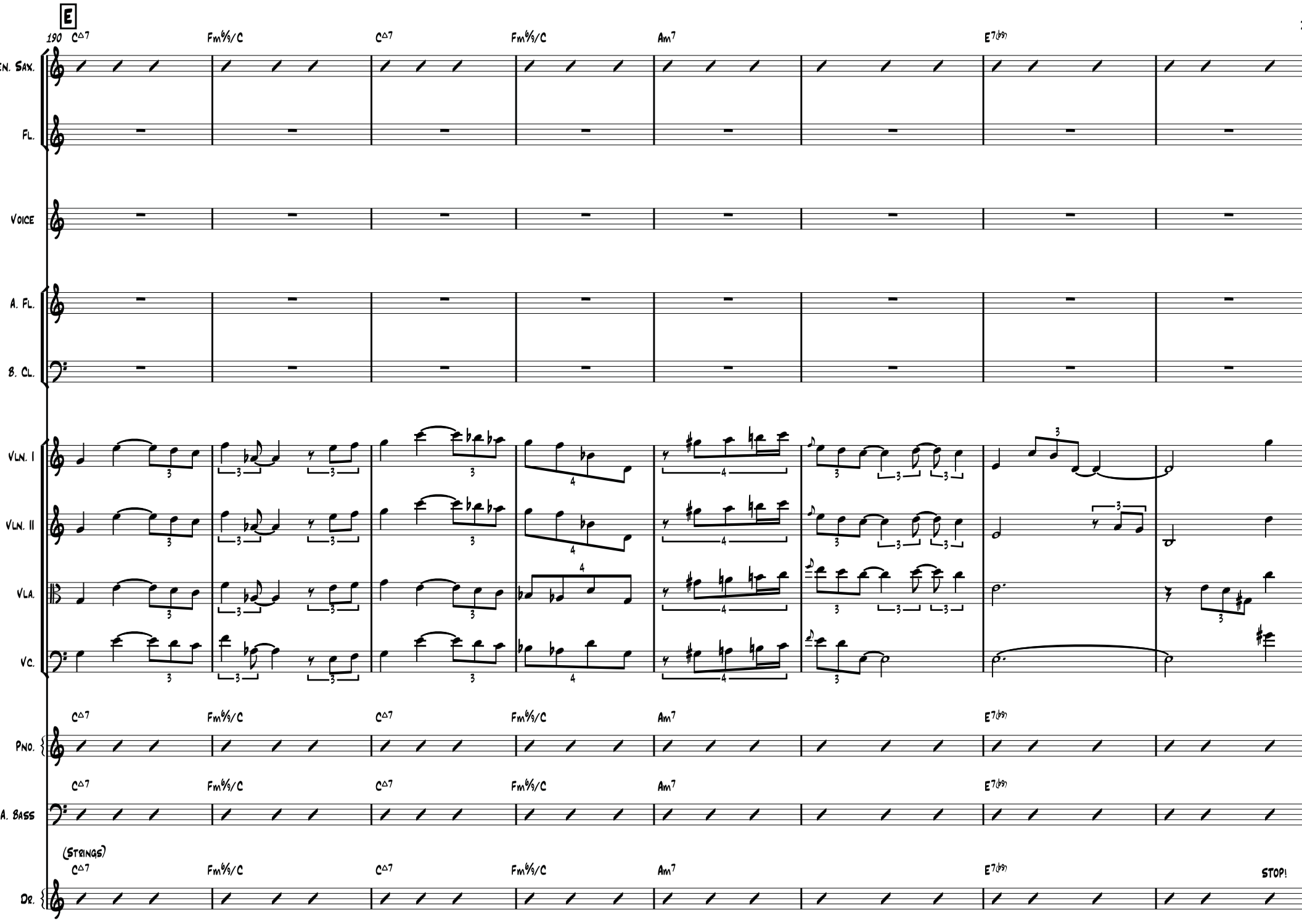

Solo Section
142
C△7
Fm6/9/C
C△7
Fm6/9/C
Am7
E7(♯9)
Fm7
B♭7
Ten. Sax.
Fl.
Voice
A. Fl.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
Pno.
A. Bass
Dr.

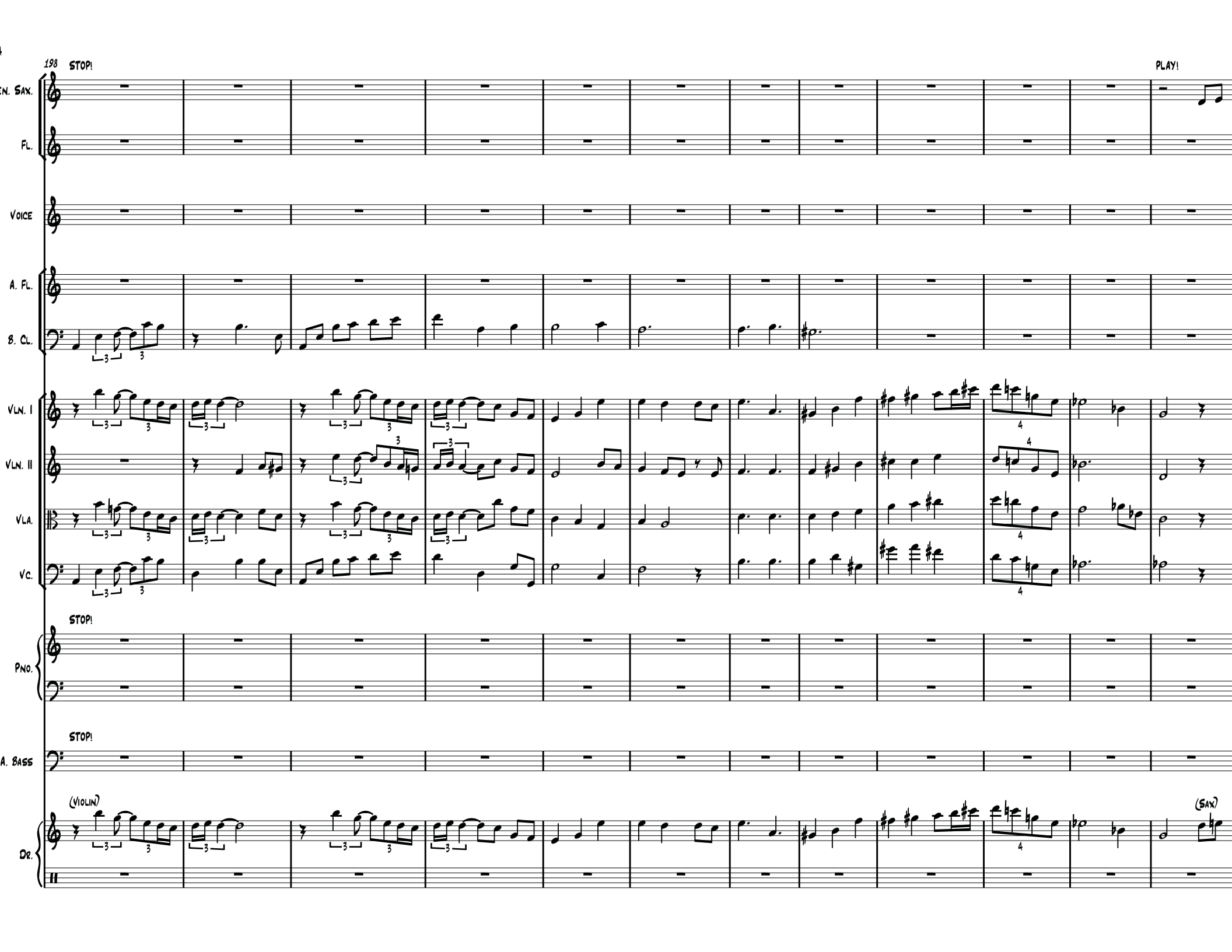

150
E♭△7
A♭m7
D♭ø7
G7
A♭△7
B♭7(SUS4)
G7
Cm7
F7
A♭△7
B♭7(SUS4)
E♭△7
C♯m7
F♯7
EN. SAX.
FL.
VOICE
A. FL.
B. CL.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.

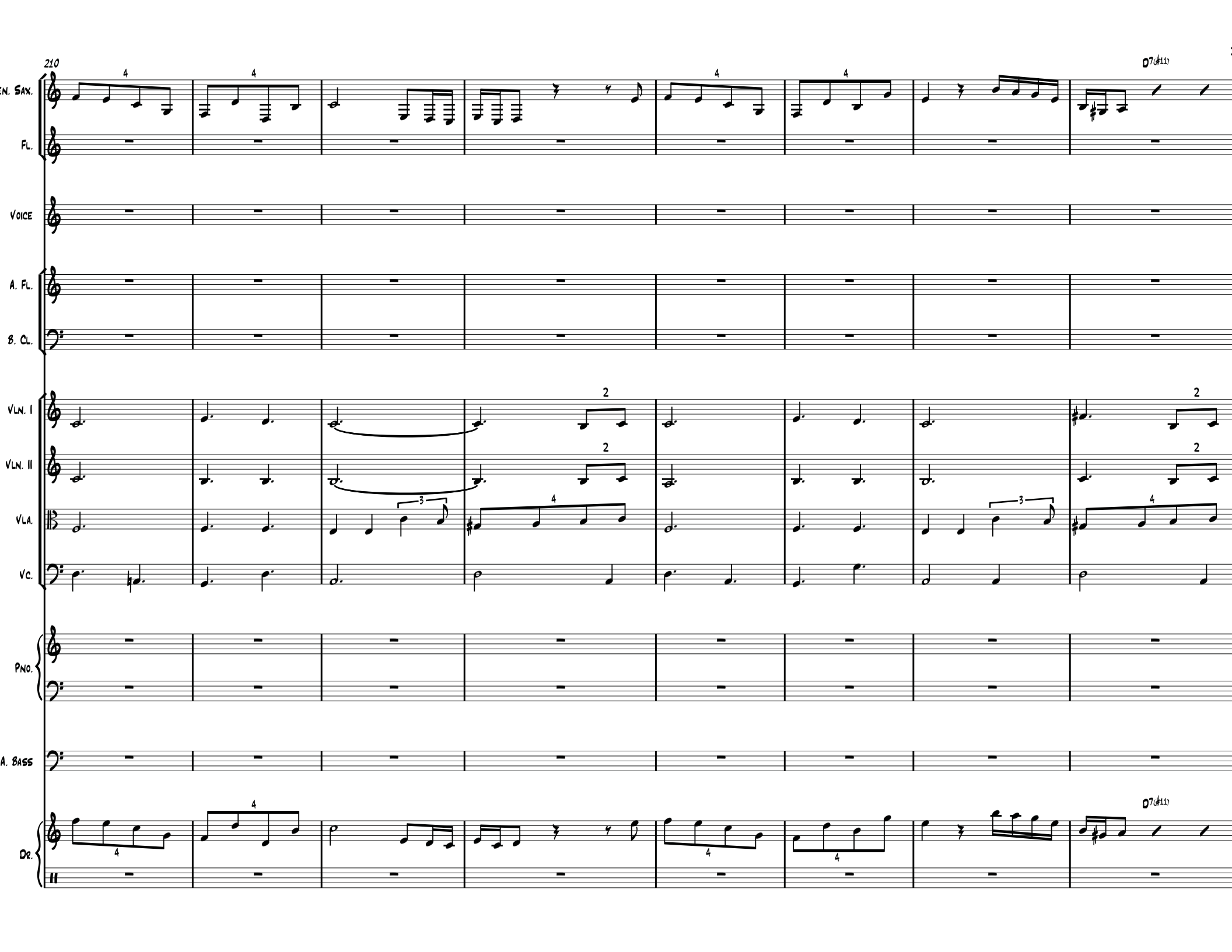

162
B△7
Em⁶⁄₉/B
B△7
Em⁶⁄₉/B
C△7
Am7
E7
EN. SAX.
FL.
VOICE
A. FL.
B. CL.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.

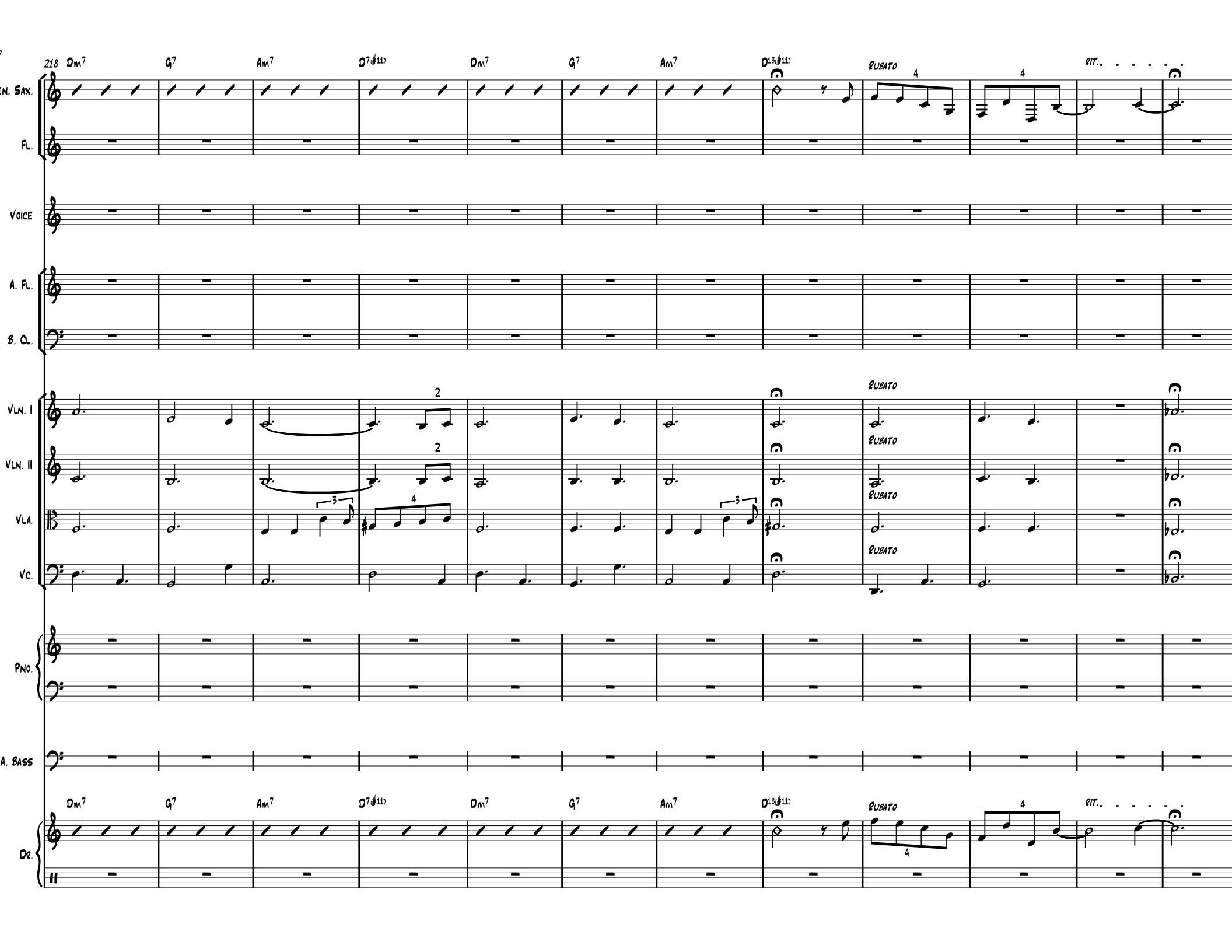

170
Am7
Dm7
Am7
Dm7
G7
C△7
F△7
Bø7
E7
EN. SAX.
FL.
VOICE
A. FL.
B. CL.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.


178
F♯m7
F△7
B♭7(SUS4)
Open Repeat.
Dm7
G7
C△7
Dm7
G7
Last Time.
G7(SUS4)
G7
C△7/G
G7(SUS4)
G7(♭9)
EN. SAX.
FL.
VOICE
A. FL.
B. CL.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.


E
190
C△7
Fm6/9/C
C△7
Fm6/9/C
Am7
E7(♭9)
EN. SAX.
FL.
VOICE
A. FL.
B. CL.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
(STRINGS)
DR.
STOP!


198
STOP!
PLAY!
EN. SAX.
FL.
VOICE
A. FL.
B. CL.
VLN. I
VLN. II
VLA.
VC.
STOP!
PNO.
STOP!
A. BASS
(VIOLIN)
(SAX)
DR.


210
D7(♯11)
EN. SAX.
FL.
VOICE
A. FL.
B. CL.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.


218
Dm7
G7
Am7
D7(#11)
Dm7
G7
Am7
D13(#11)
RUBATO
RIT.
EN. SAX.
FL.
VOICE
A. FL.
B. CL.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.

Part 7: La Brecaton Minute

♩=150

Troy Robert
Transcribed By Michael Crawfor

A

Tenor Saxophone

Violin I

Violin II

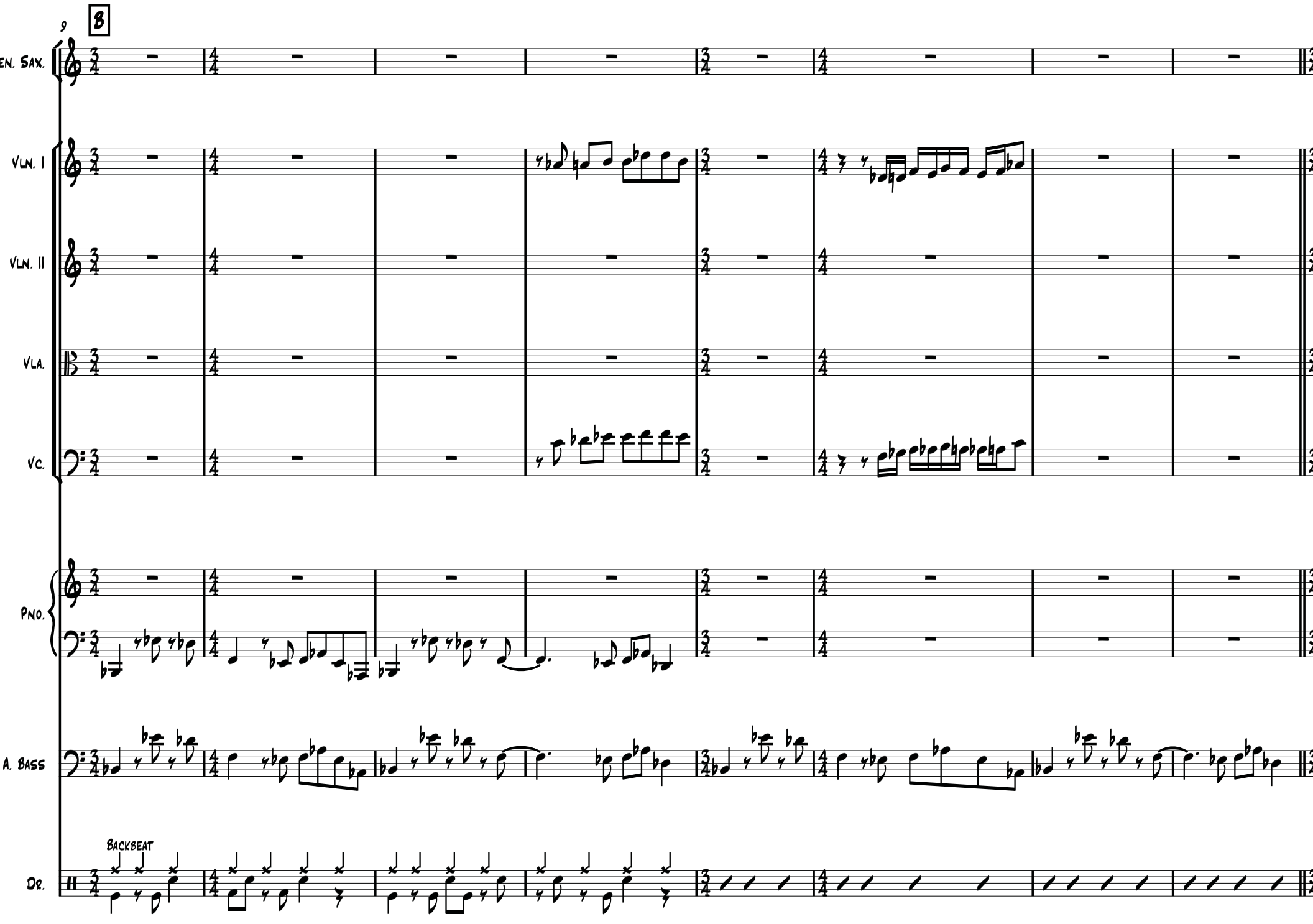
Viola

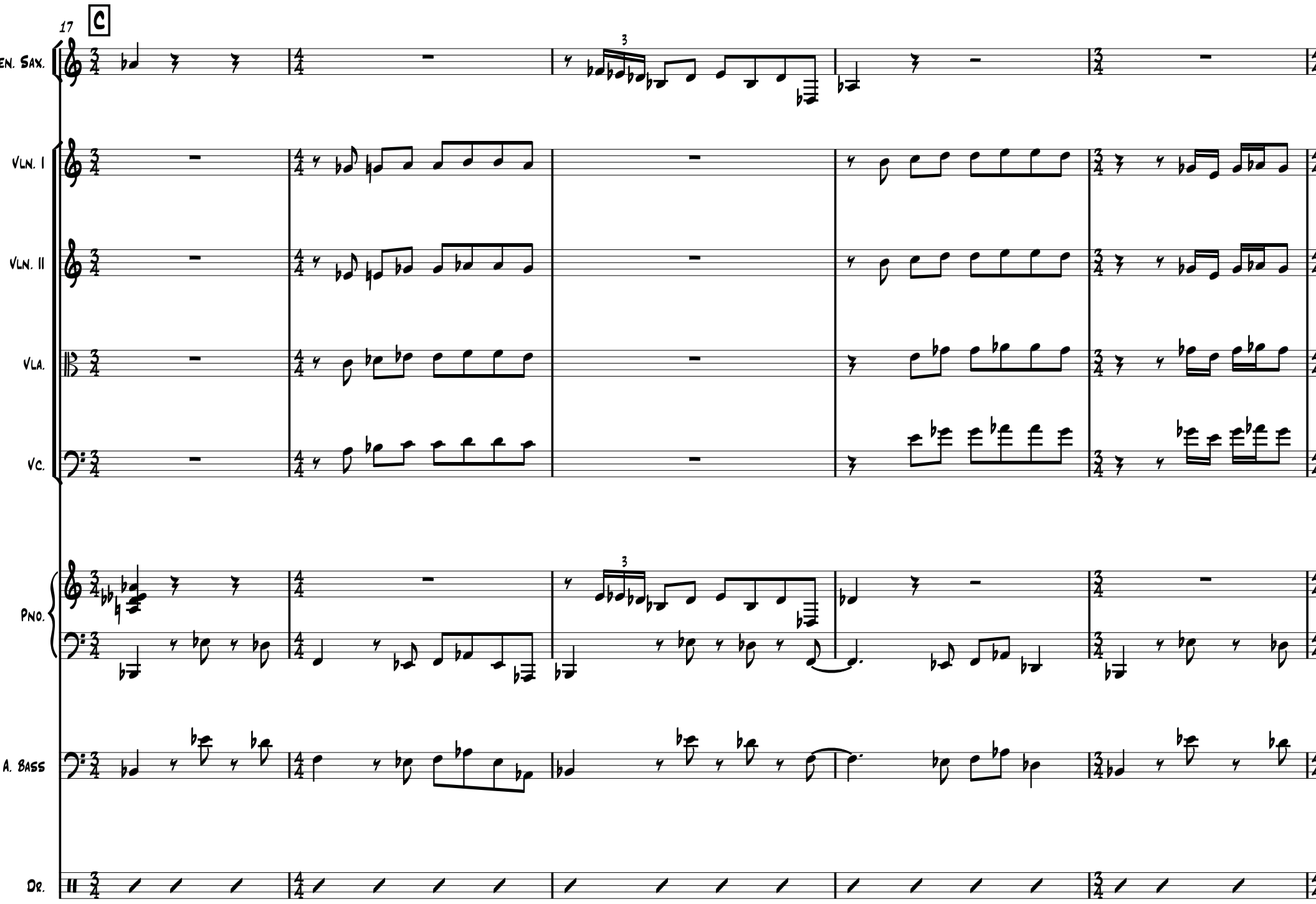
Violoncello

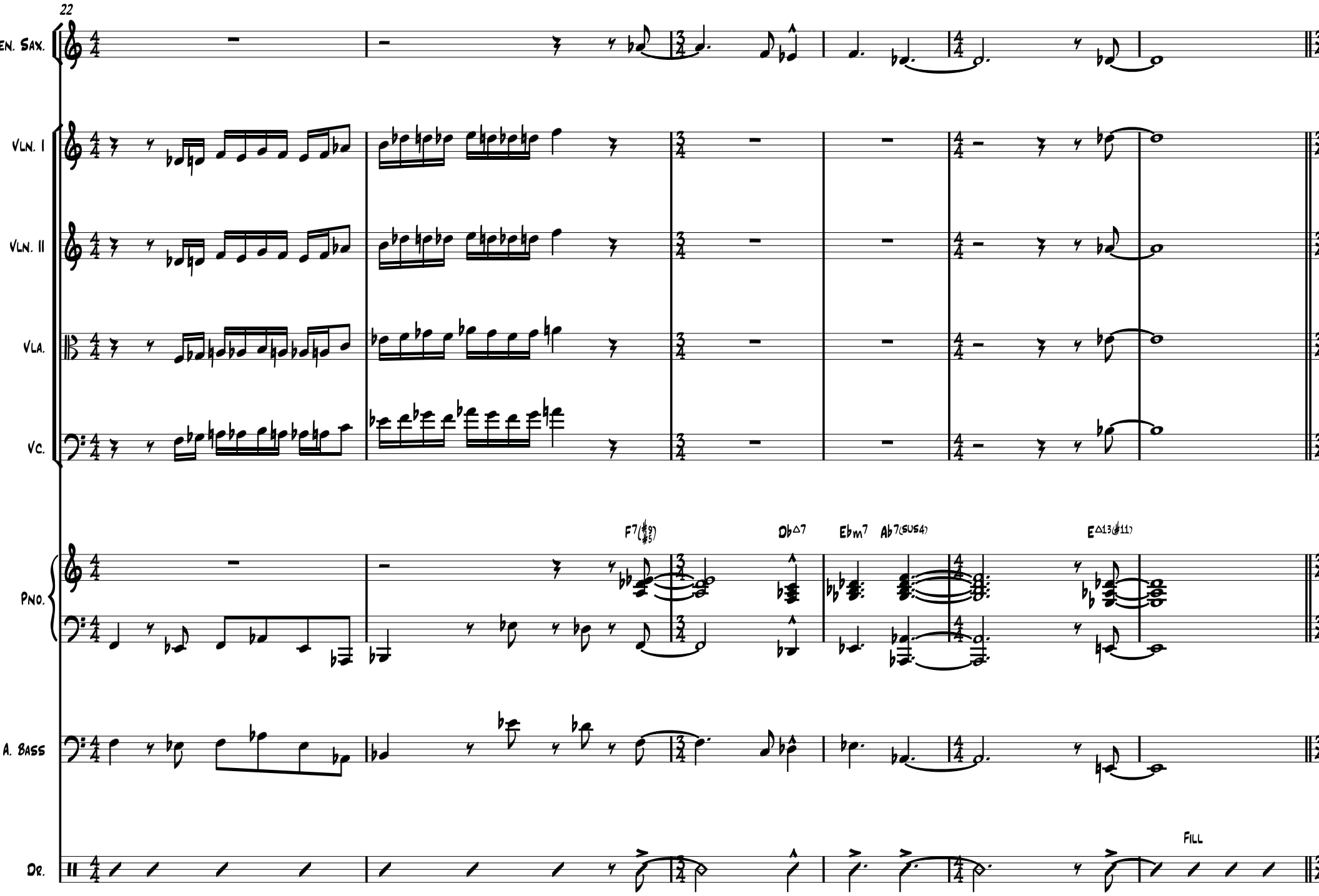
Piano

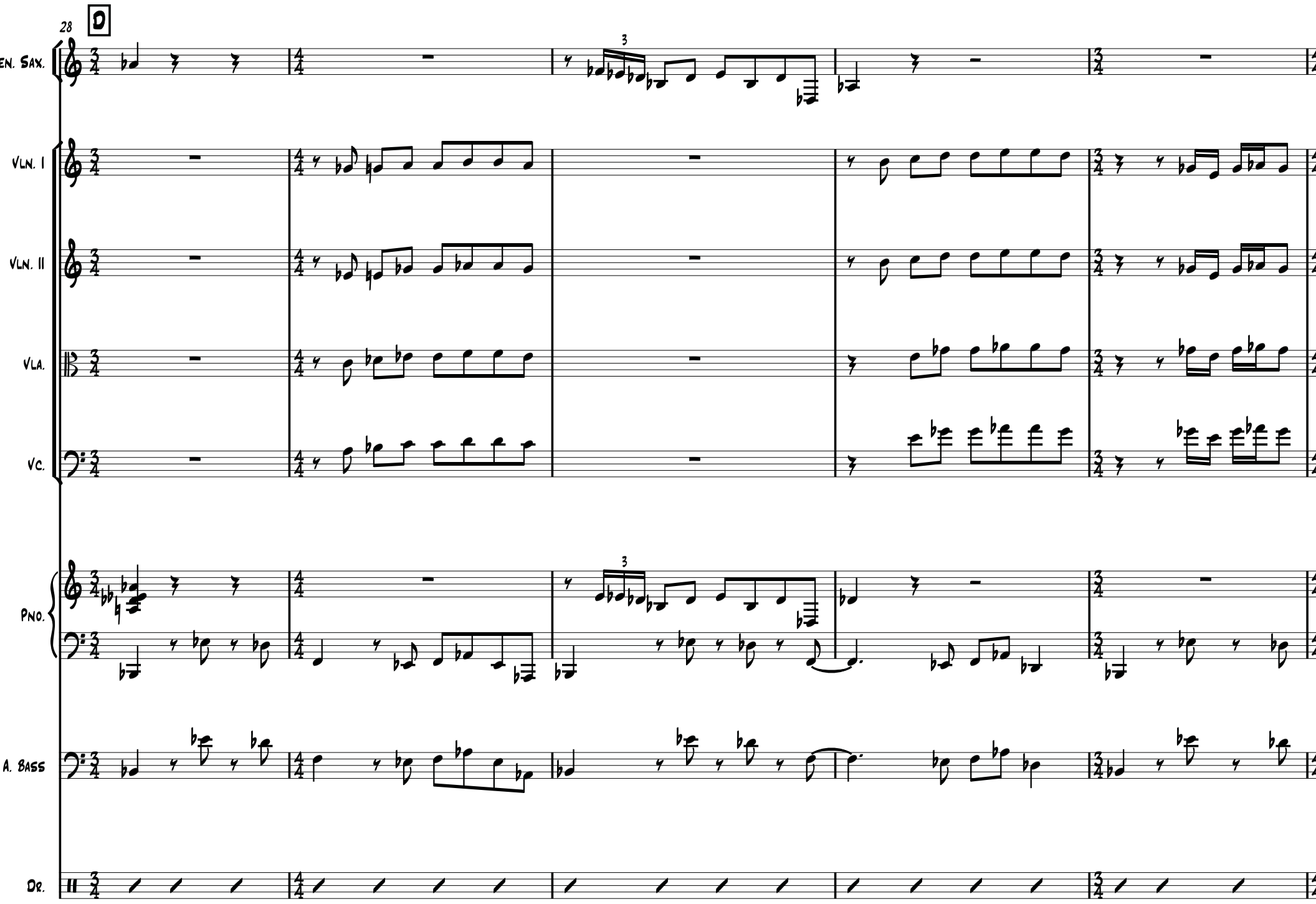
Acoustic Bass

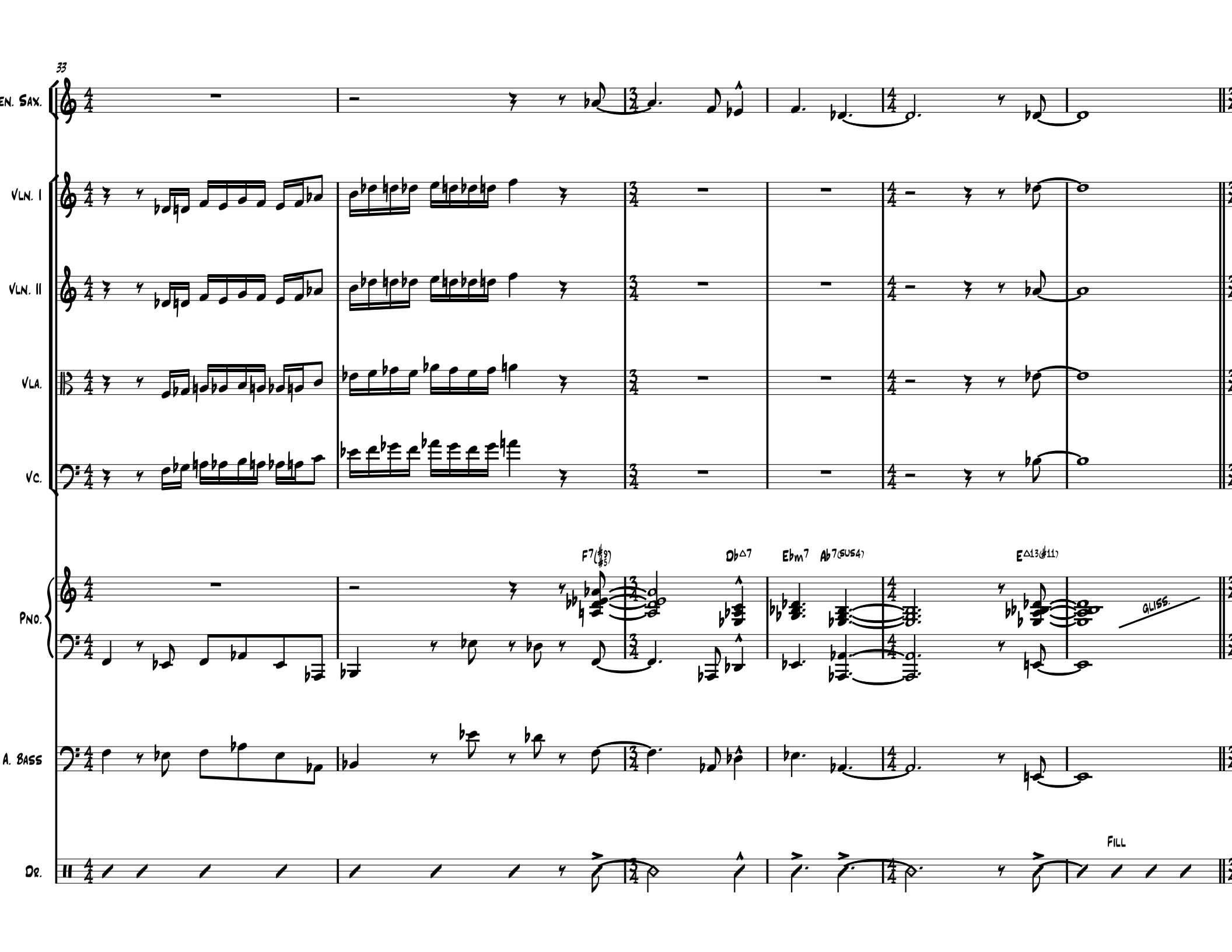
Drum Set

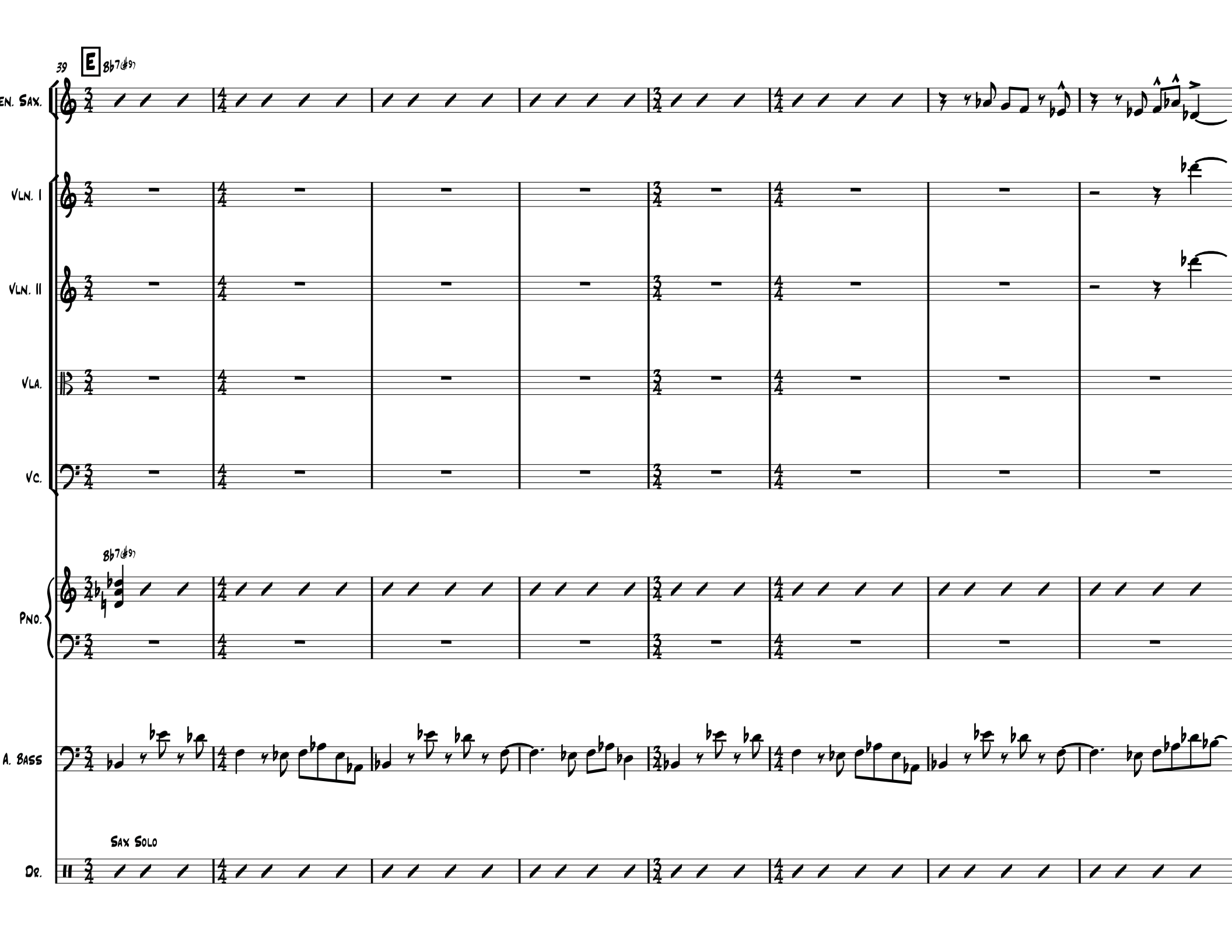

9
B
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.
BACKBEAT

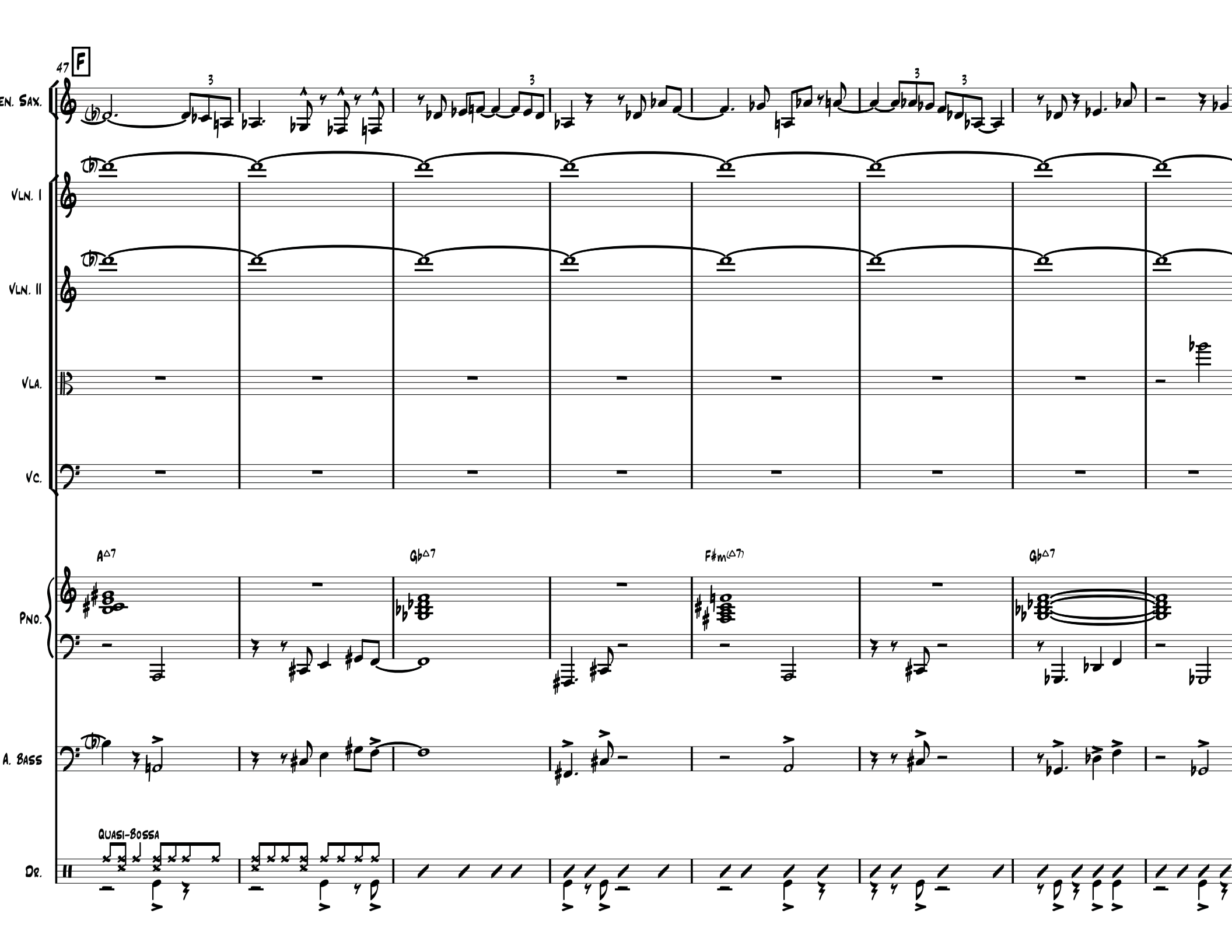

17
C
Ten. Sax.
Vln. I
Vln. II
Vla.
Vc.
Pno.
A. Bass
Dr.

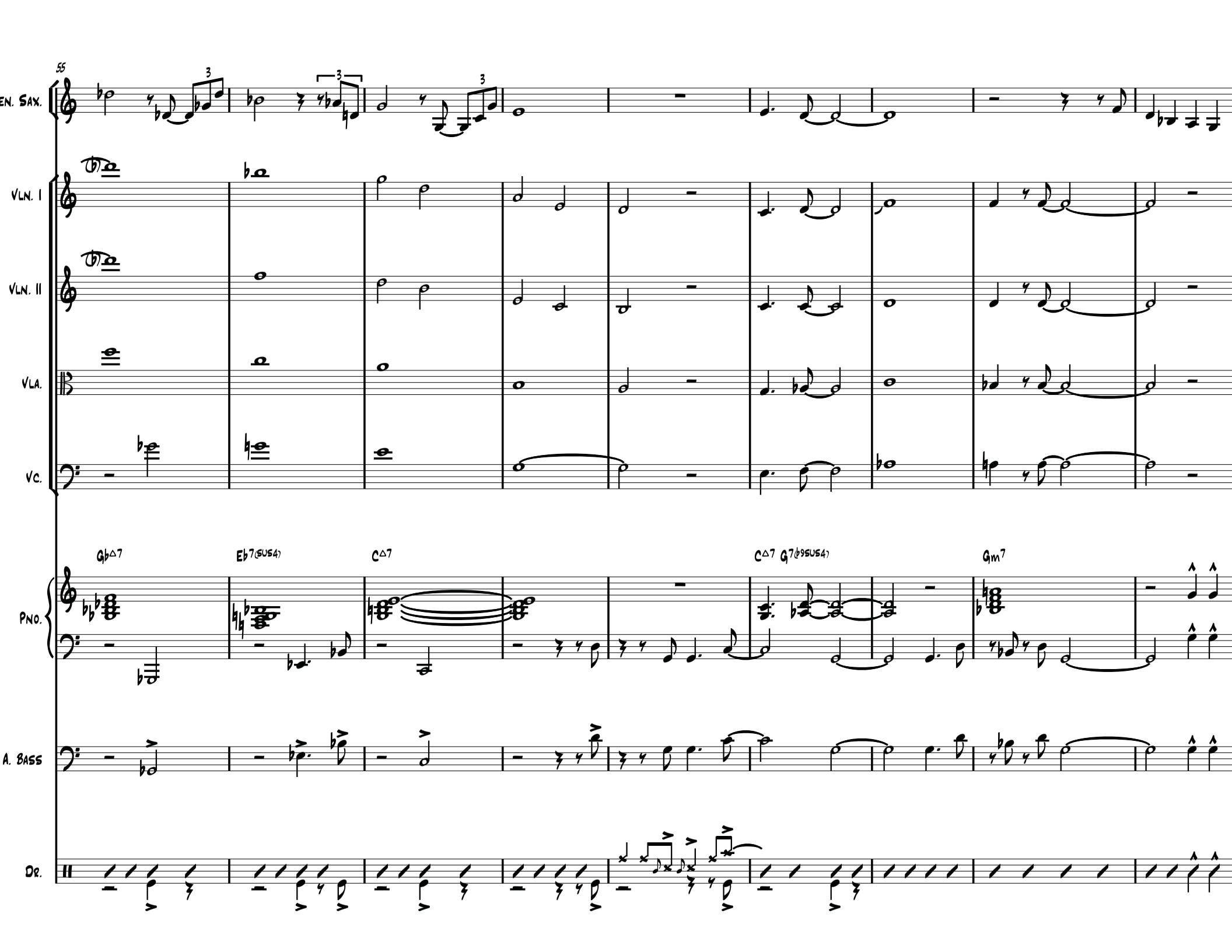

22
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.
F7(♯9 ♯5)
Db△7
Ebm7
Ab7(SUS4)
E△13(♯11)
FILL

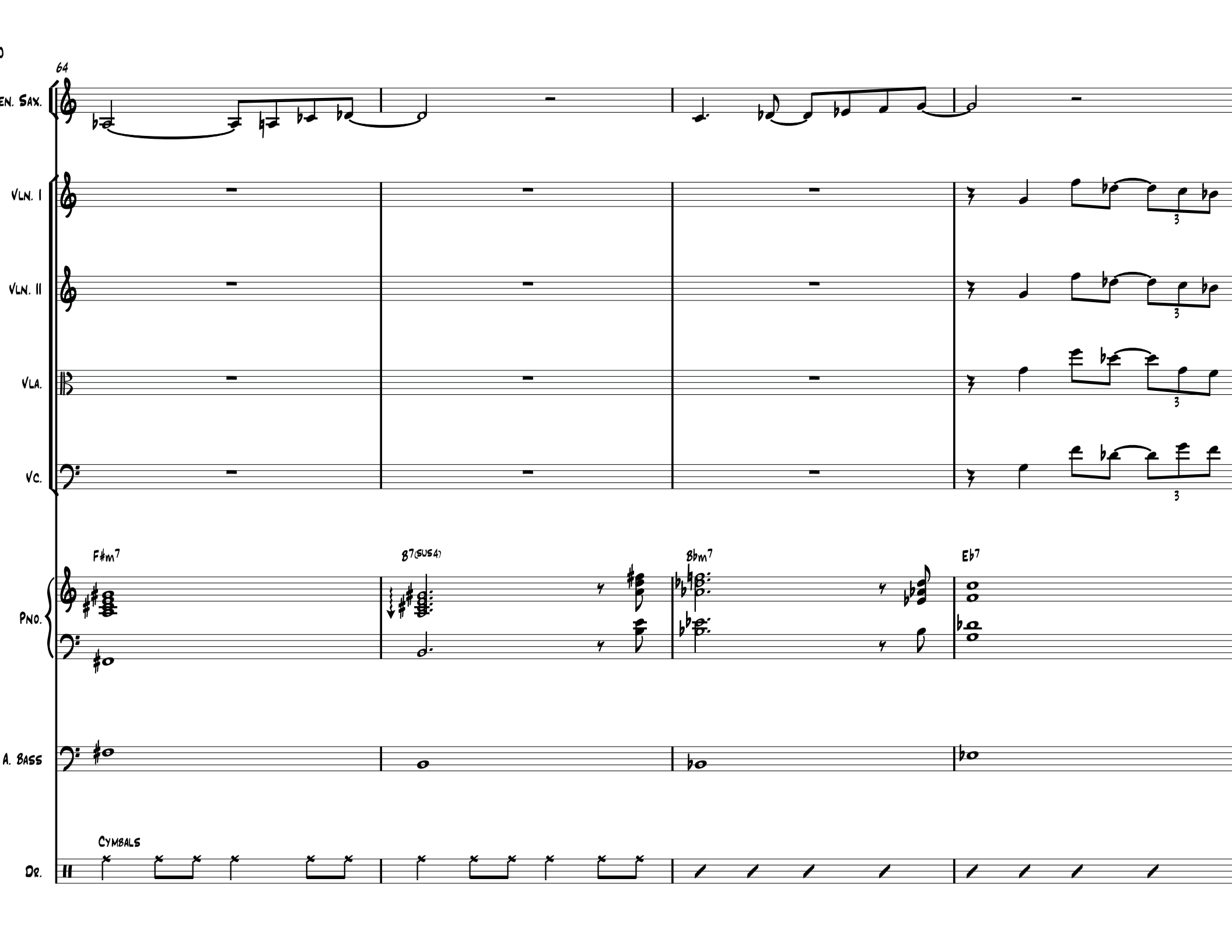

28
D
Ten. Sax.
Vln. I
Vln. II
Vla.
Vc.
Pno.
A. Bass
Dr.

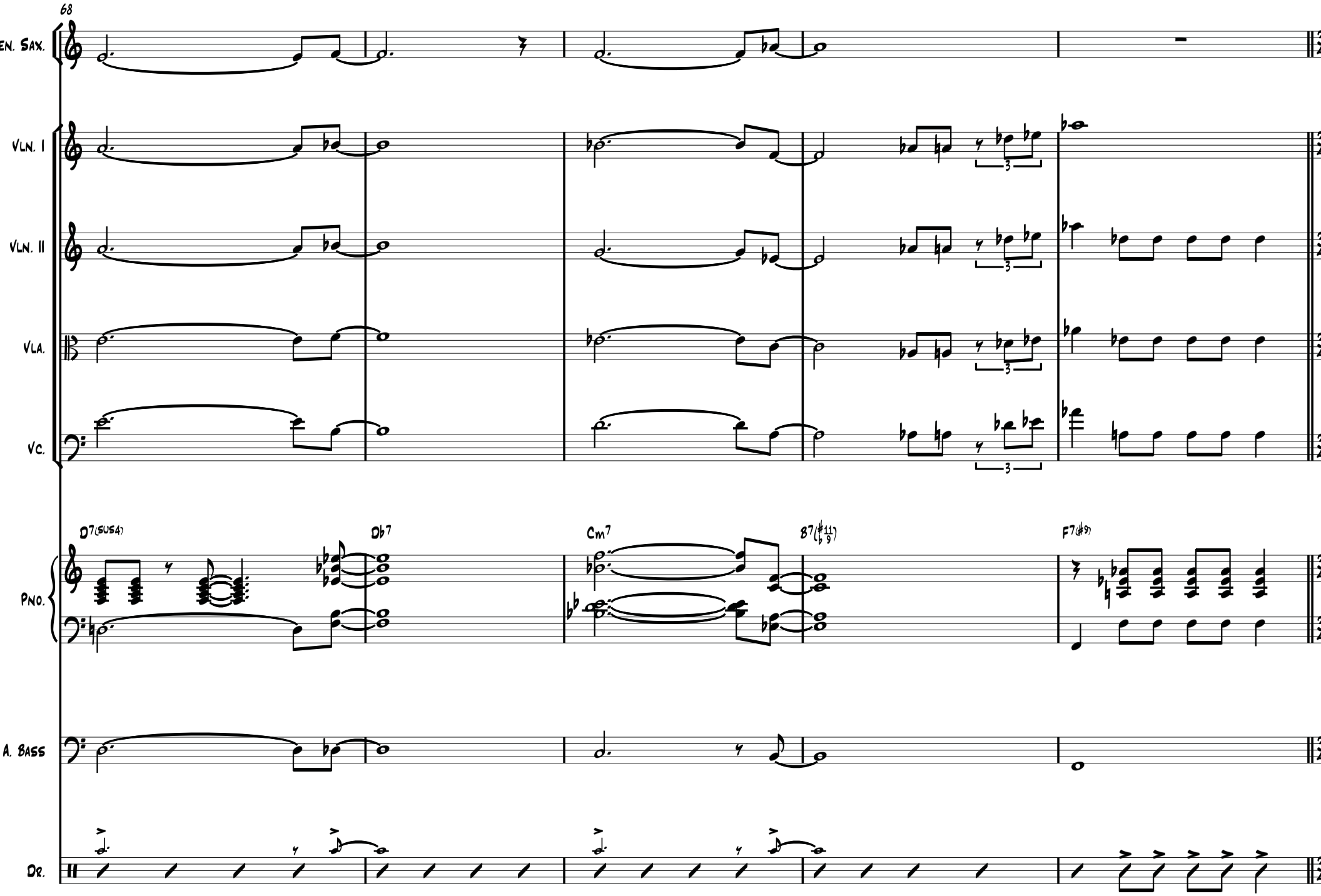

33
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.
F7(♯9♭5)
D♭△7
E♭m7
A♭7(SUS4)
E△13(♯11)
GLISS.
FILL

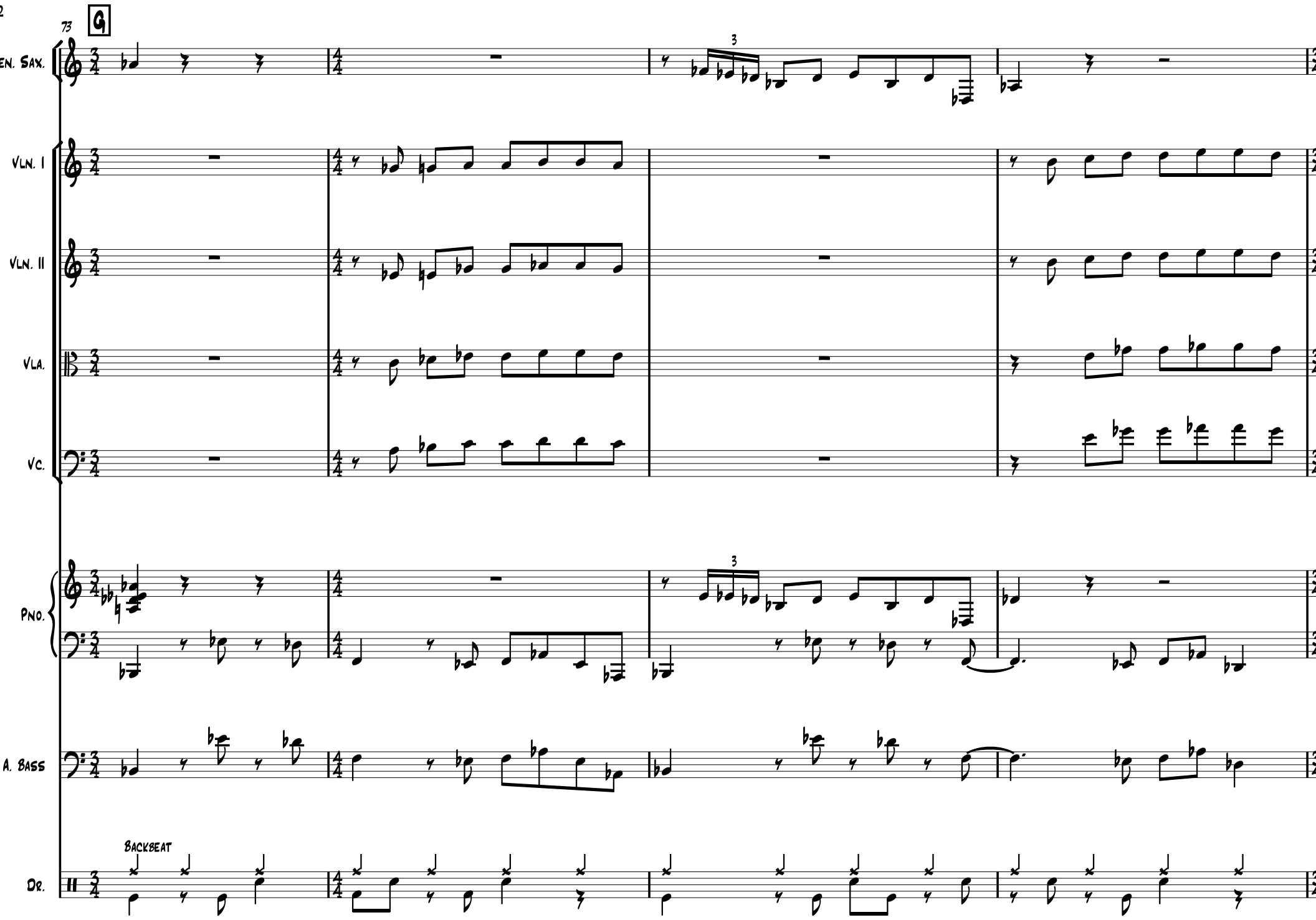

39
E
Bb7(#9)
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
Bb7(#9)
PNO.
A. BASS
SAX SOLO
DR.

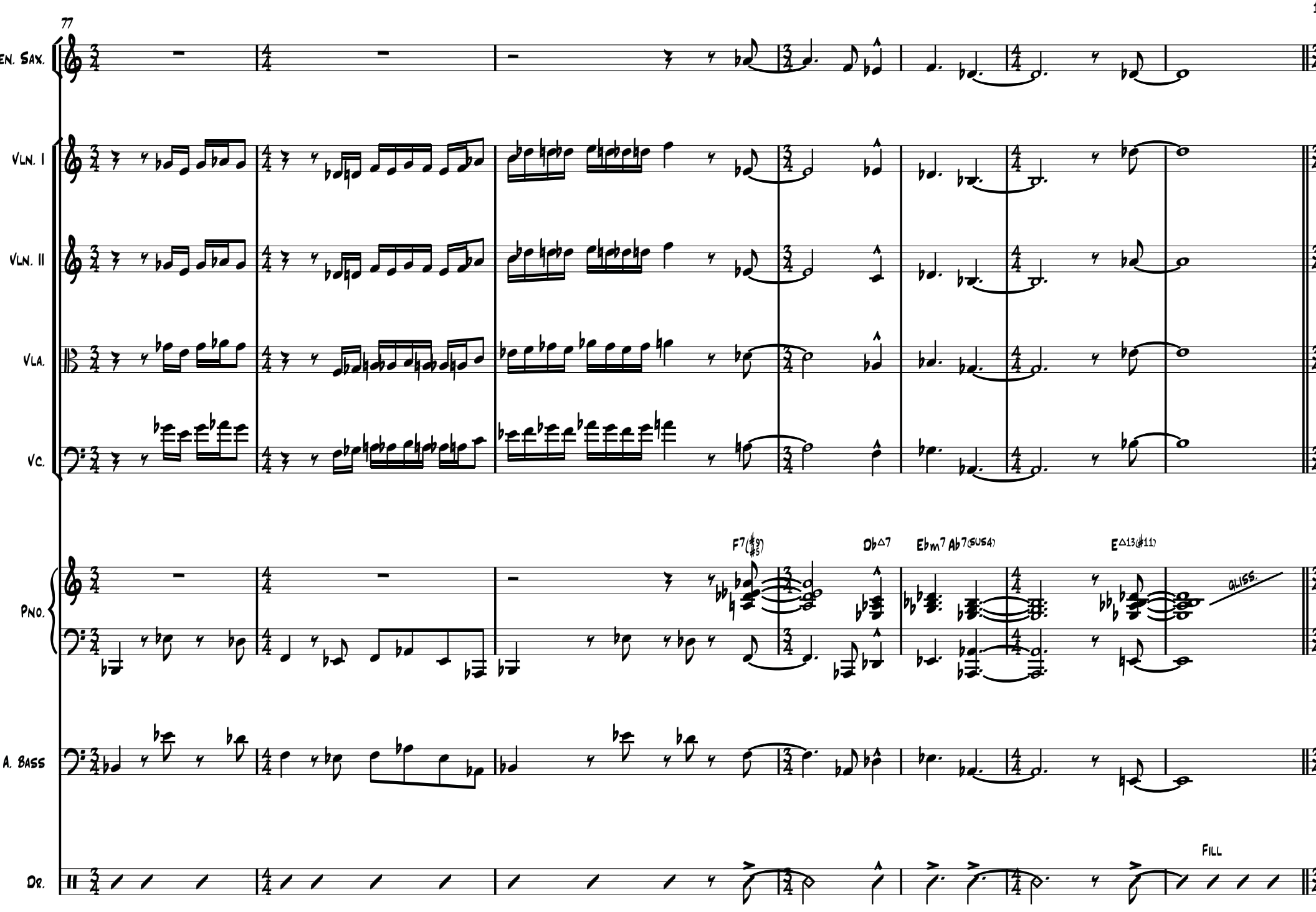

47
F
Ten. Sax.
Vln. I
Vln. II
Vla.
Vc.
A△7
G♭△7
F♯m(△7)
G♭△7
Pno.
A. Bass
Quasi-Bossa
Dr.

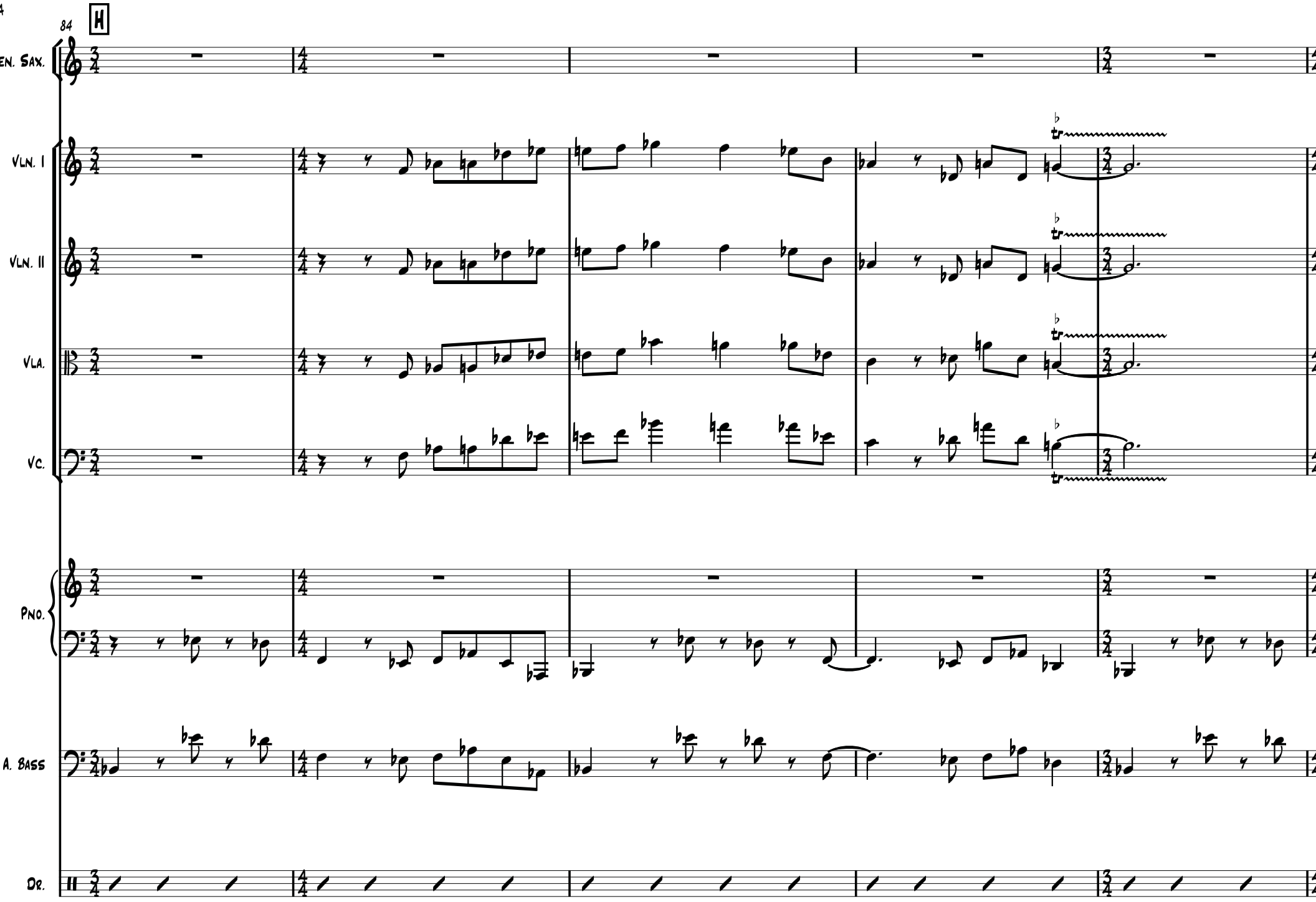

55
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.
G♭△7
E♭7(SUS4)
C△7
C△7
G7(♭9SUS4)
Gm7

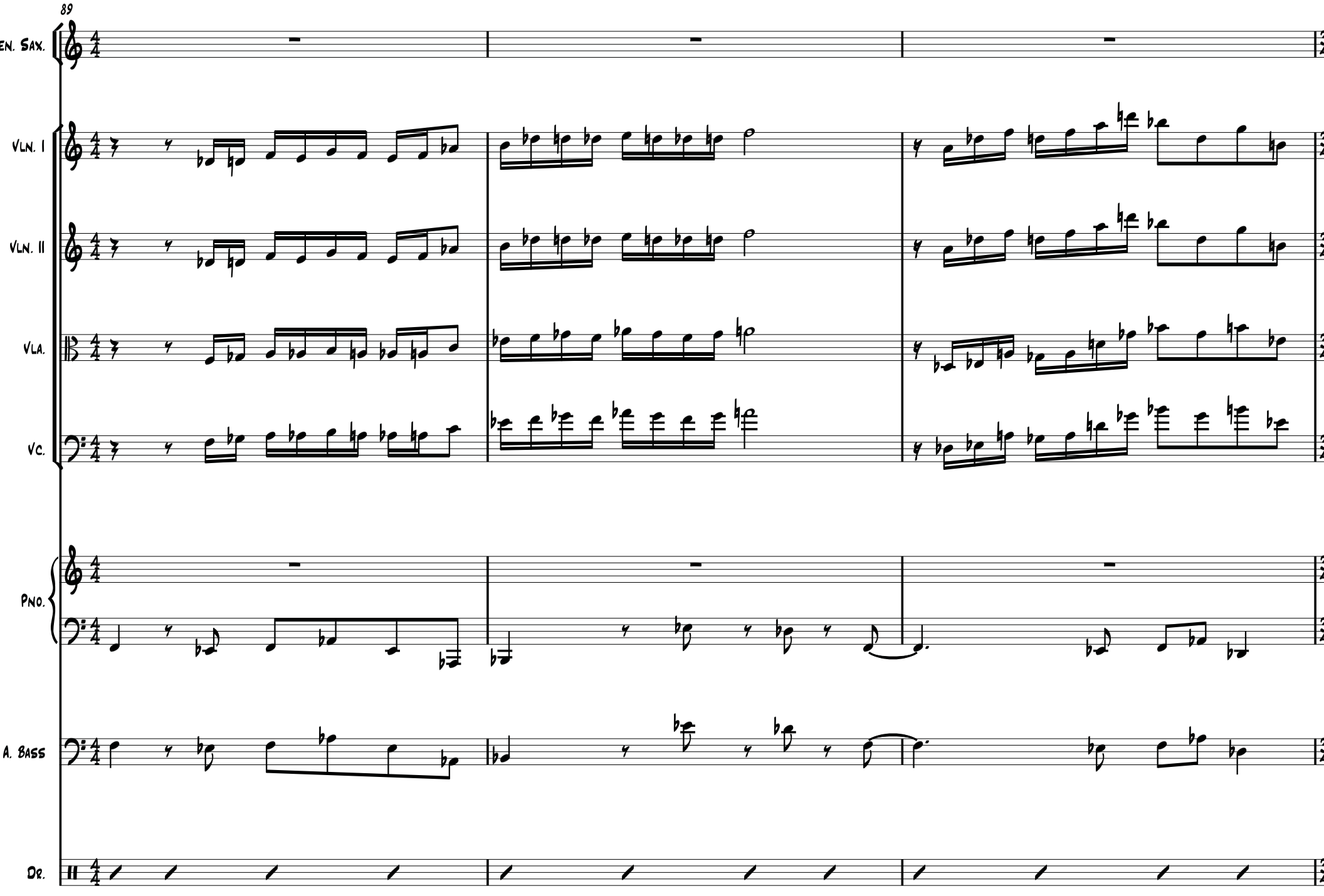

64
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
F♯m7
B7(SUS4)
B♭m7
E♭7
PNO.
A. BASS
CYMBALS
DR.

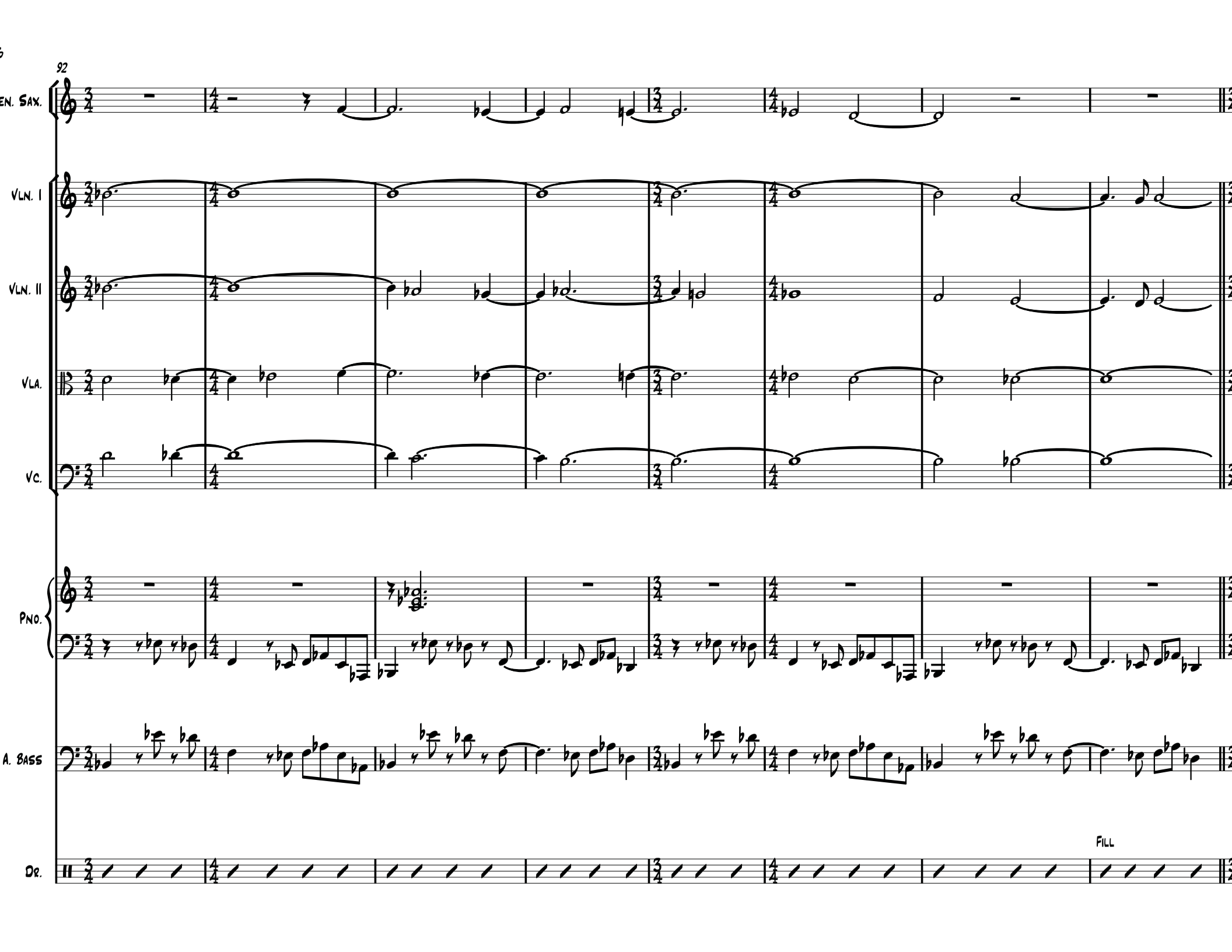

68
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.
D7(SUS4)
Db7
Cm7
B7(♯11 ♭9)
F7(♯9)

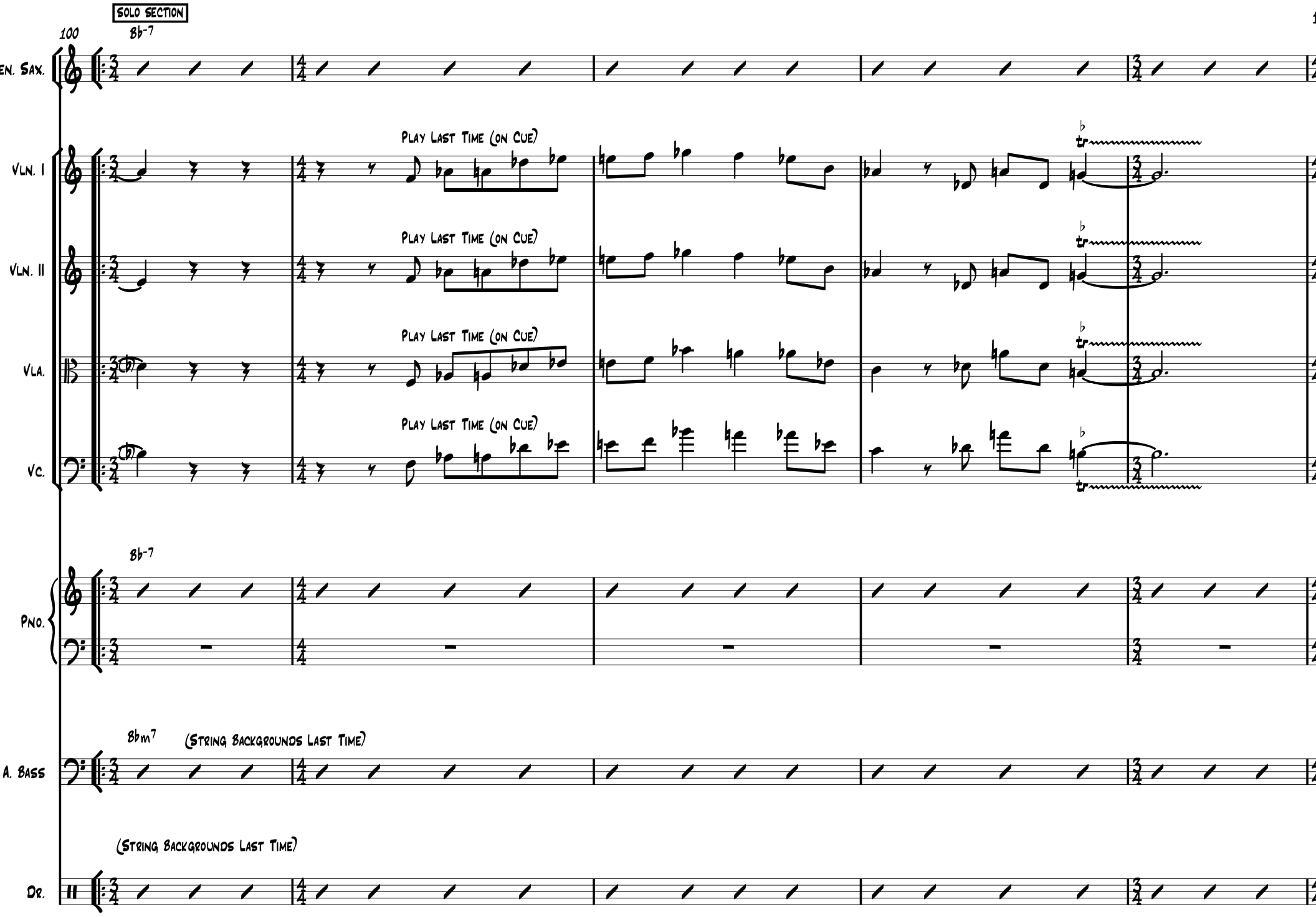

73
G
3
Ten. Sax.
Vln. I
Vln. II
Vla.
Vc.
Pno.
3
A. Bass
Backbeat
Dr.

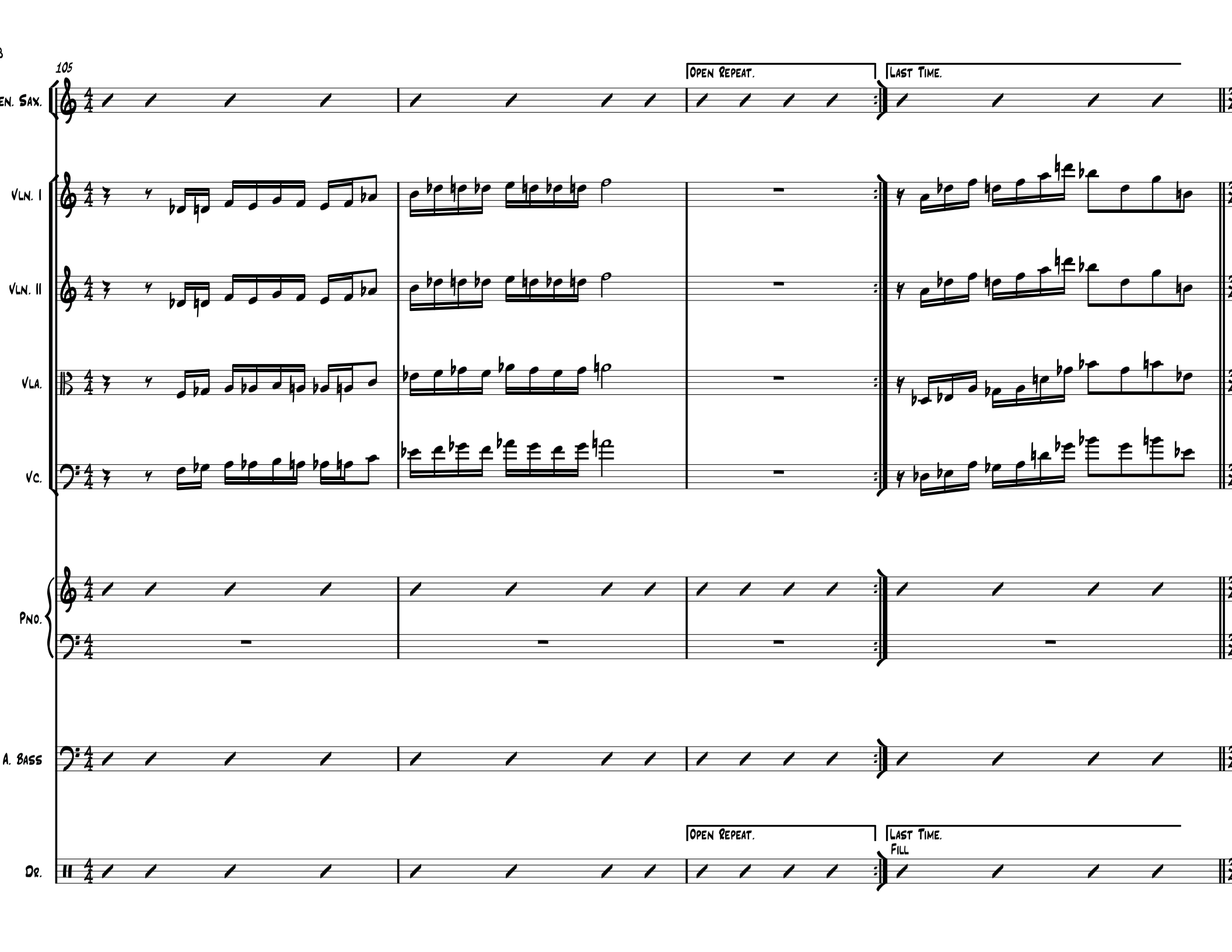

77
TEN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.
F7(♯9)
Db△7
Ebm7 Ab7(SUS4)
E△13(♯11)
GLISS.
FILL

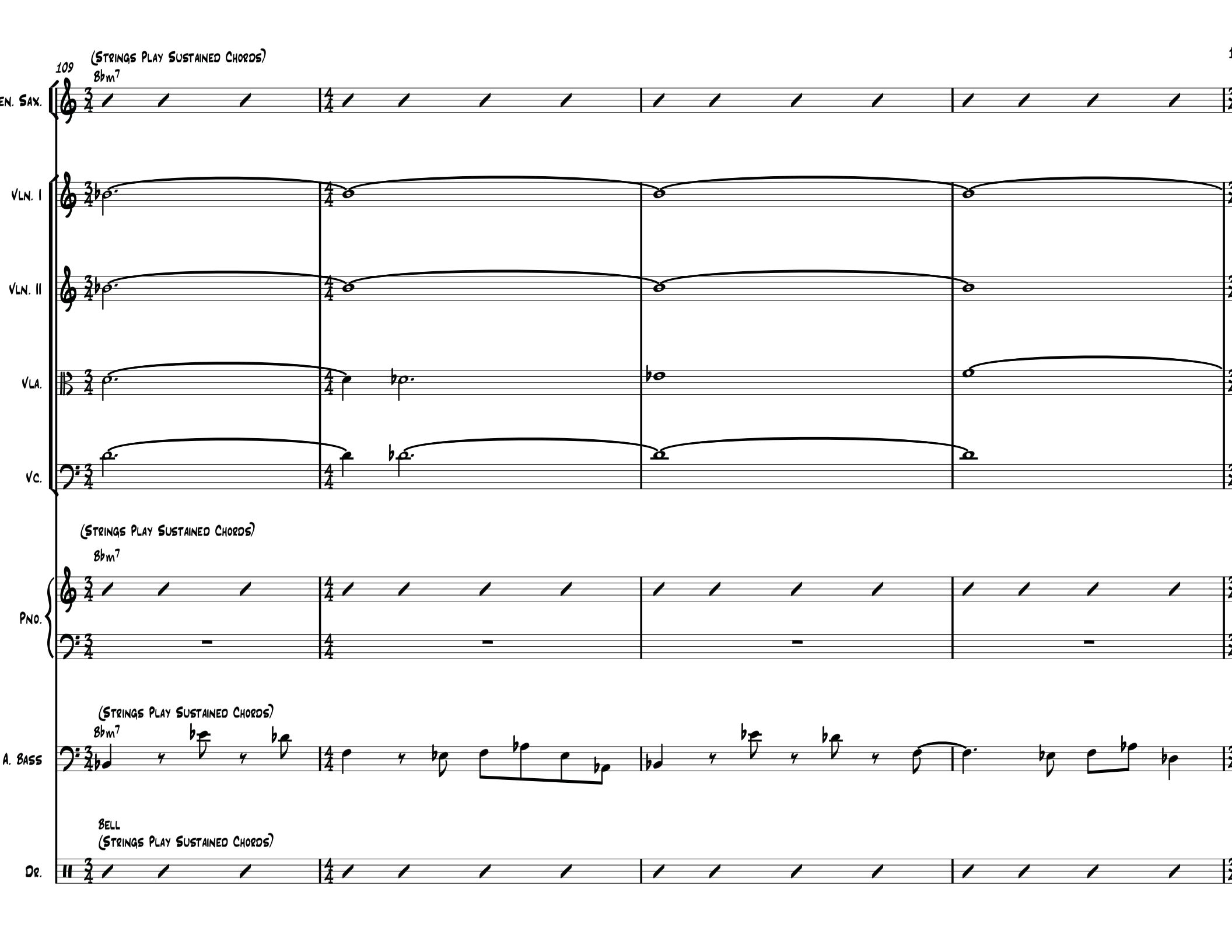

84
H
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.

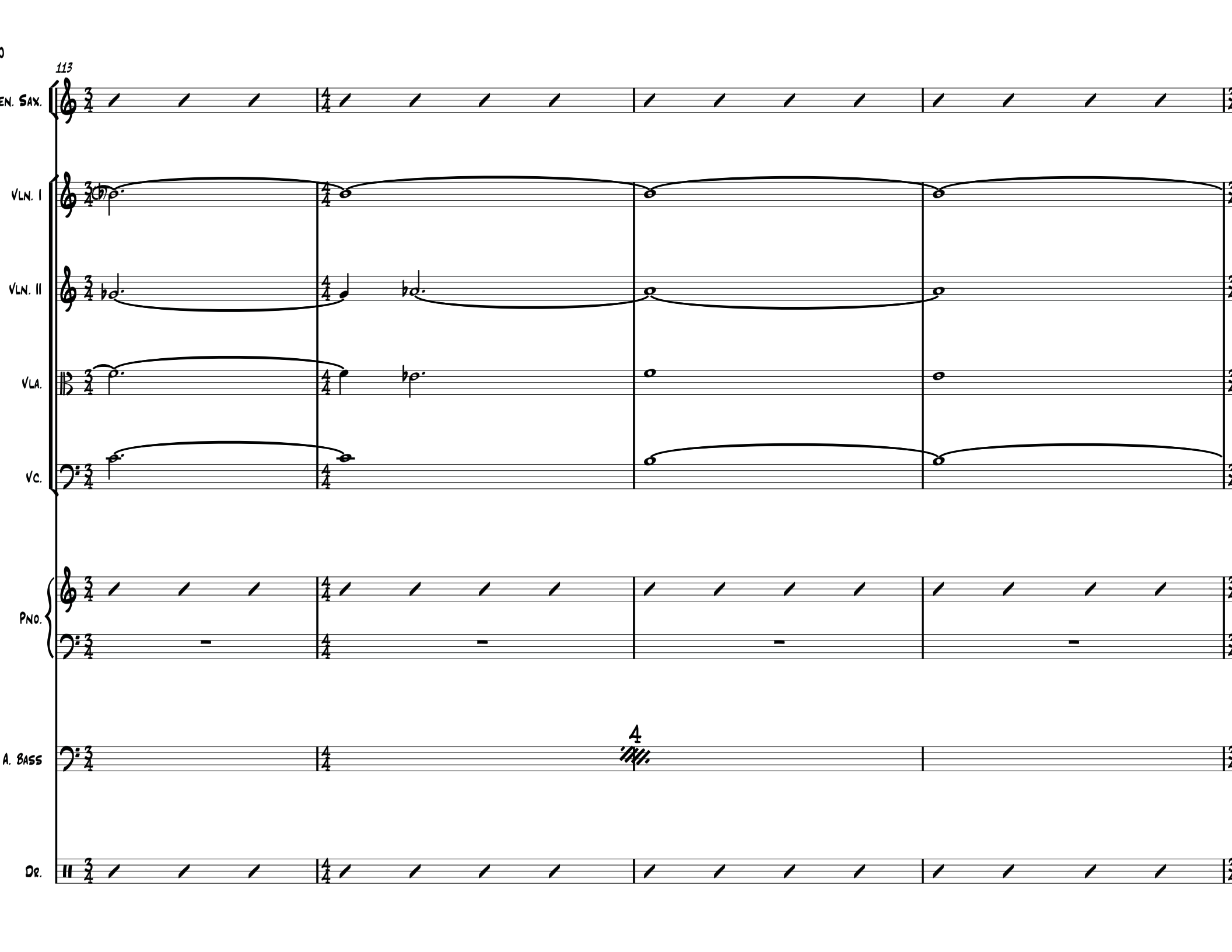

89
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.

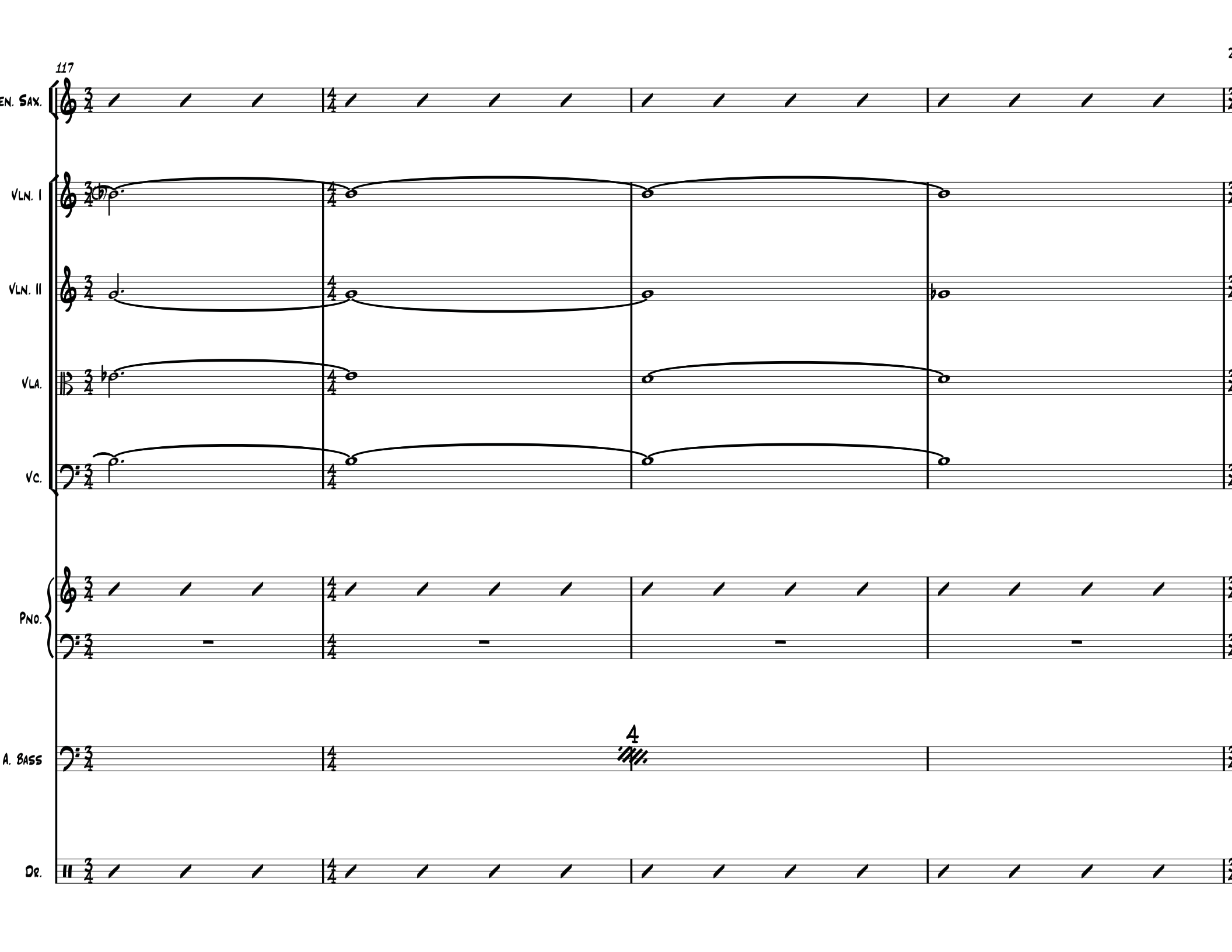

92
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.
FILL


SOLO SECTION
100
Bb-7
Ten. Sax.
Vln. I
Play Last Time (on Cue)
Vln. II
Play Last Time (on Cue)
Vla.
Play Last Time (on Cue)
Vc.
Play Last Time (on Cue)
Bb-7
Pno.
Bbm7
(String Backgrounds Last Time)
A. Bass
(String Backgrounds Last Time)
Dr.


105
Open Repeat.
Last Time.
Ten. Sax.
Vln. I
Vln. II
Vla.
Vc.
Pno.
A. Bass
Open Repeat.
Last Time.
Fill
Dr.


109
(Strings Play Sustained Chords)
Bbm7
Ten. Sax.
Vln. I
Vln. II
Vla.
Vc.
(Strings Play Sustained Chords)
Bbm7
Pno.
(Strings Play Sustained Chords)
Bbm7
A. Bass
Bell
(Strings Play Sustained Chords)
Dr.


113
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.
4


117
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.
4

121

EN. SAX.

VLN. I

VLN. II

VLA.

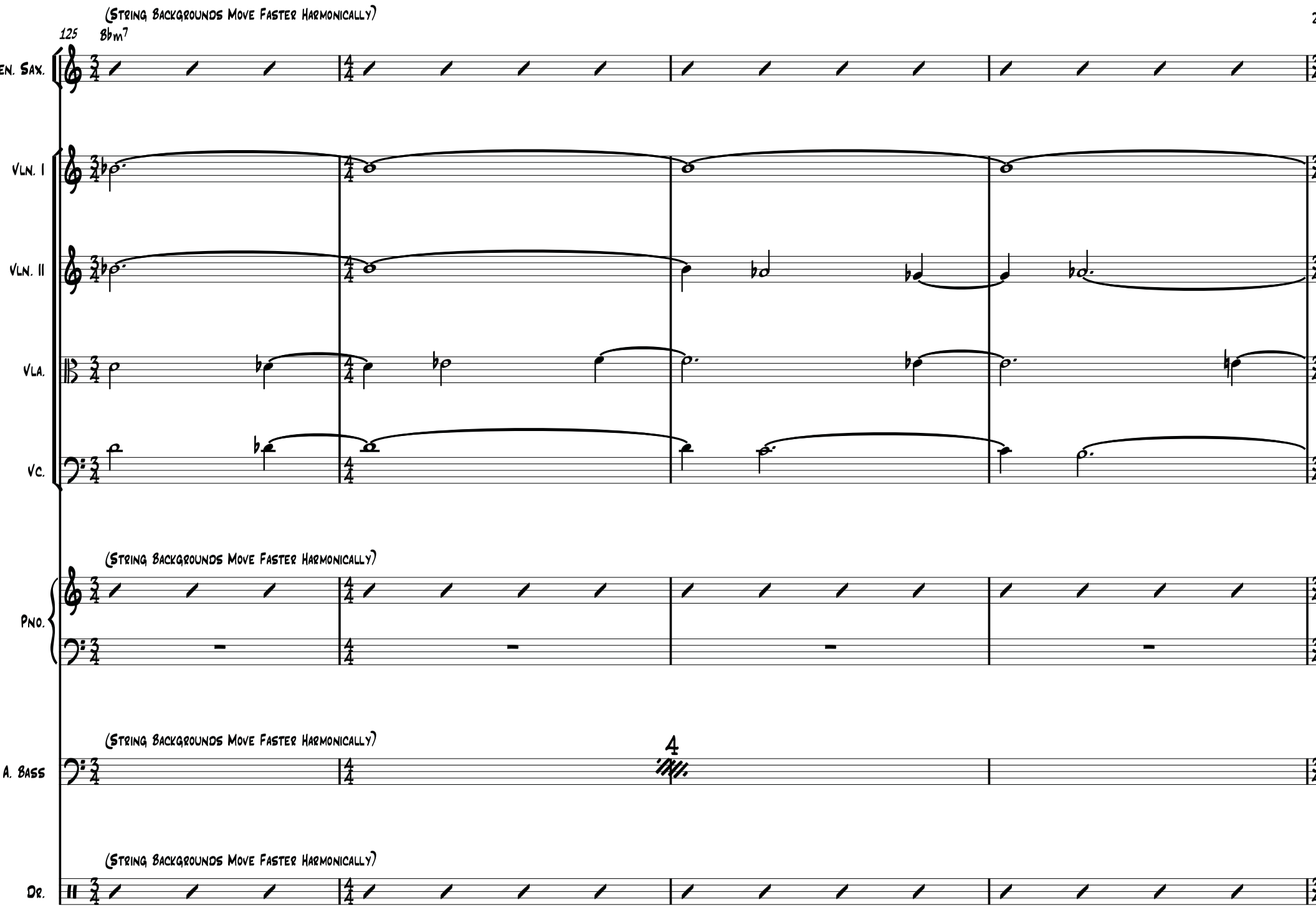
VC.

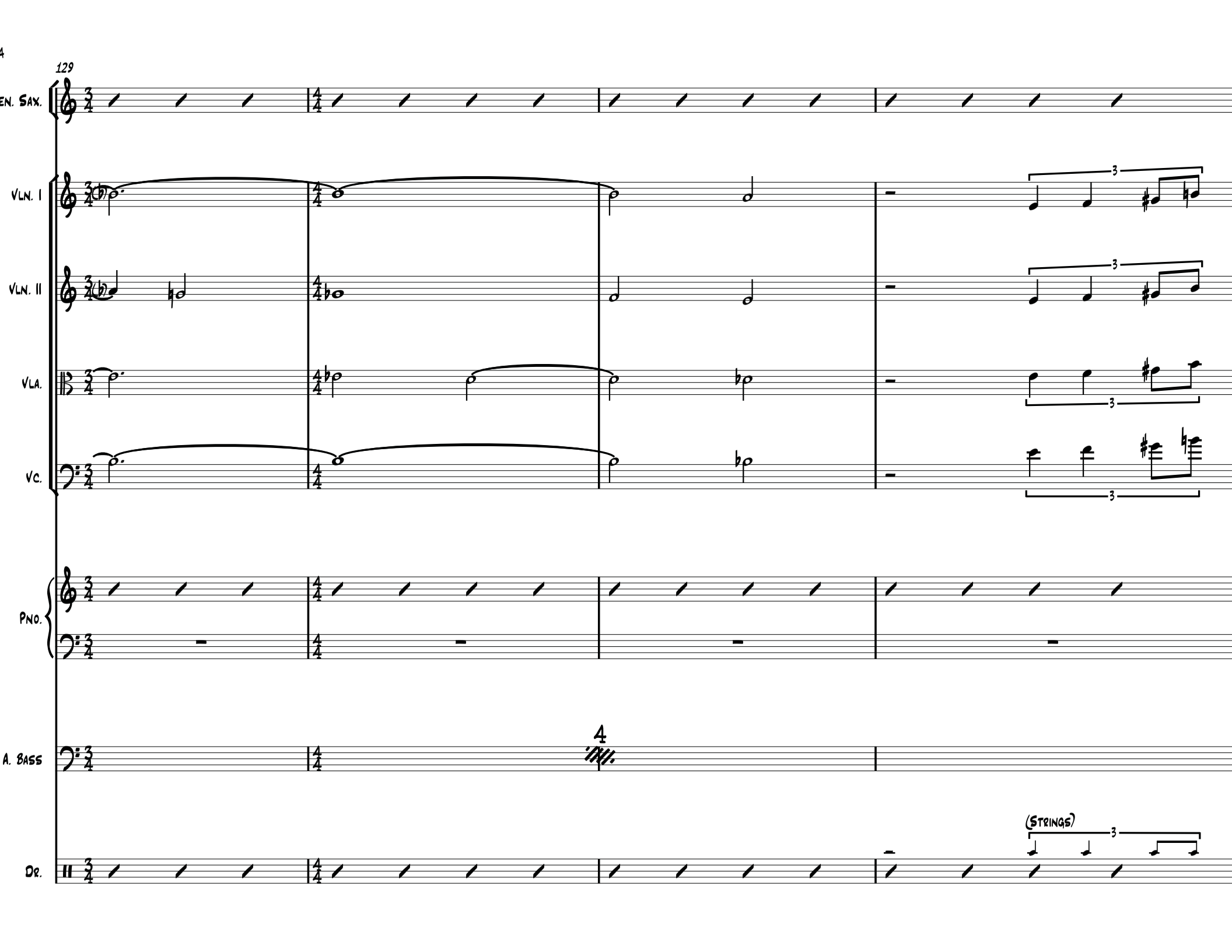
PNO.

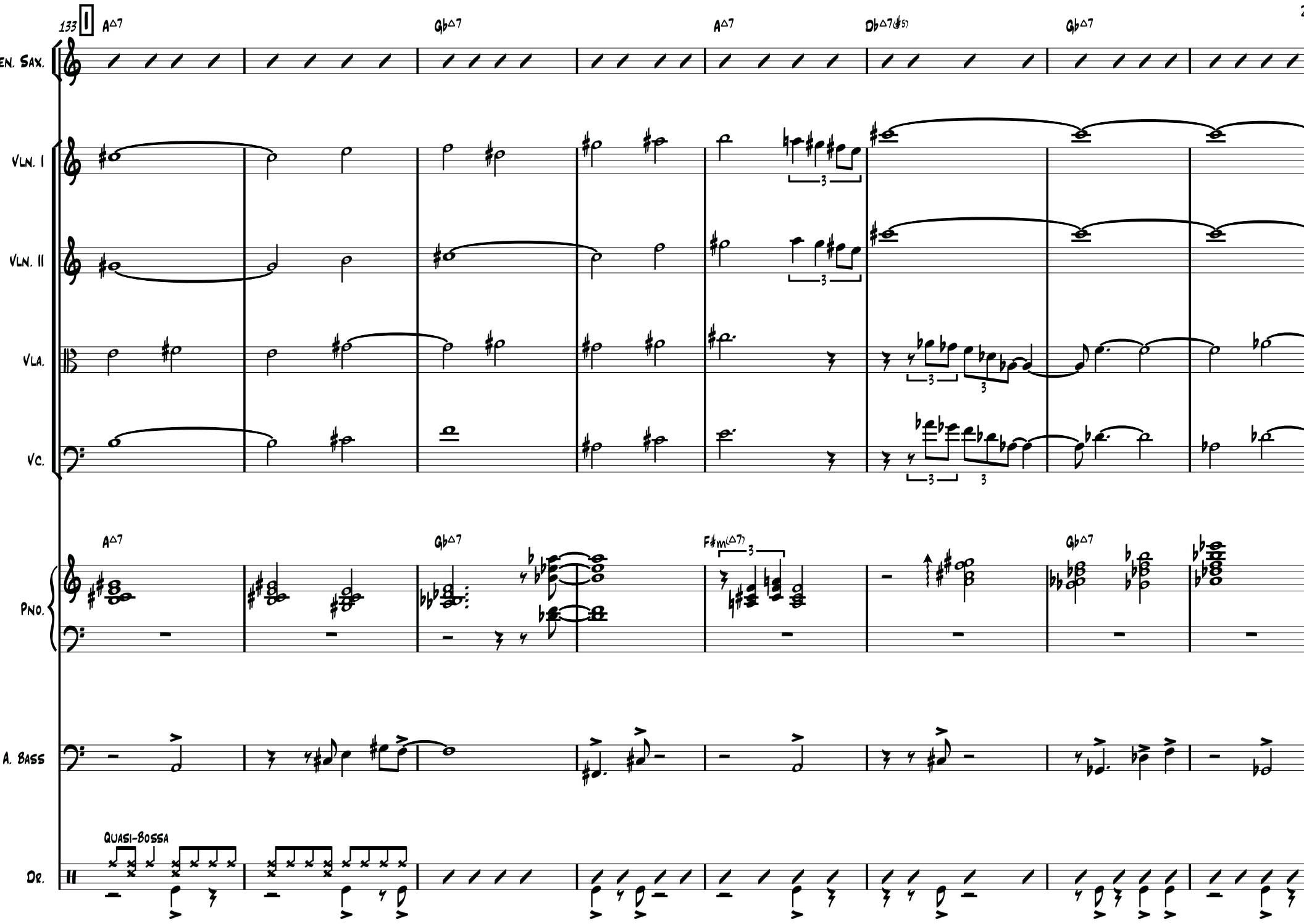
A. BASS

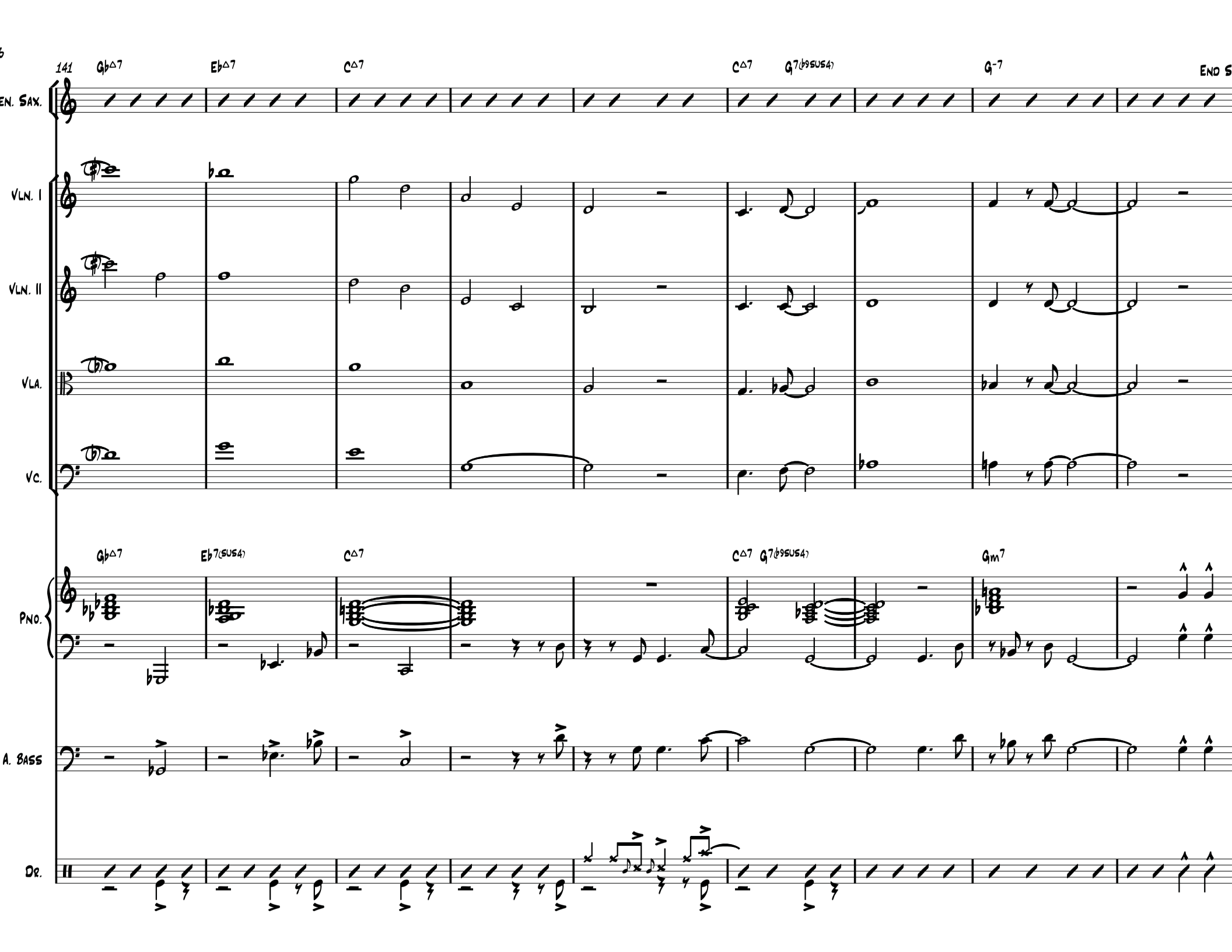
4

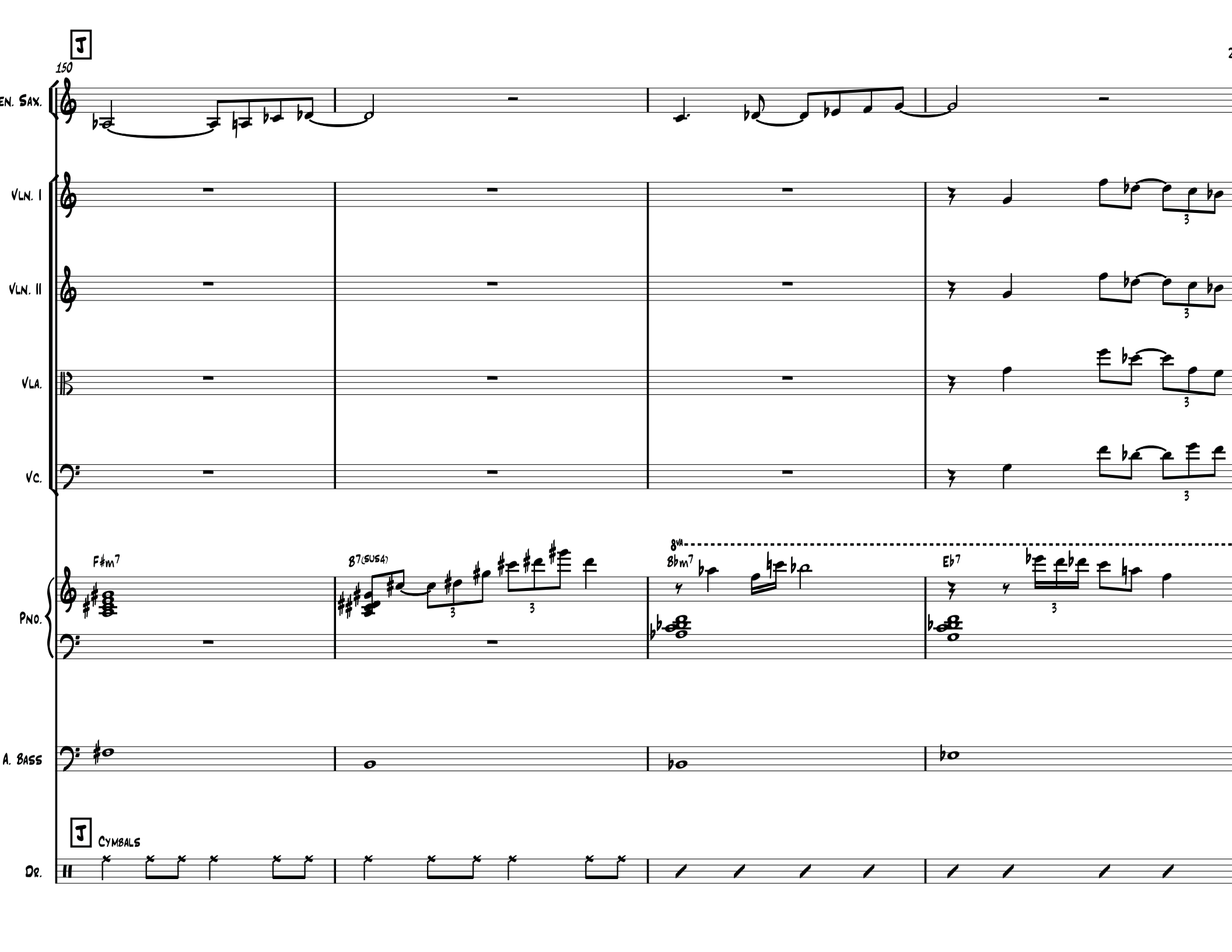
DR.

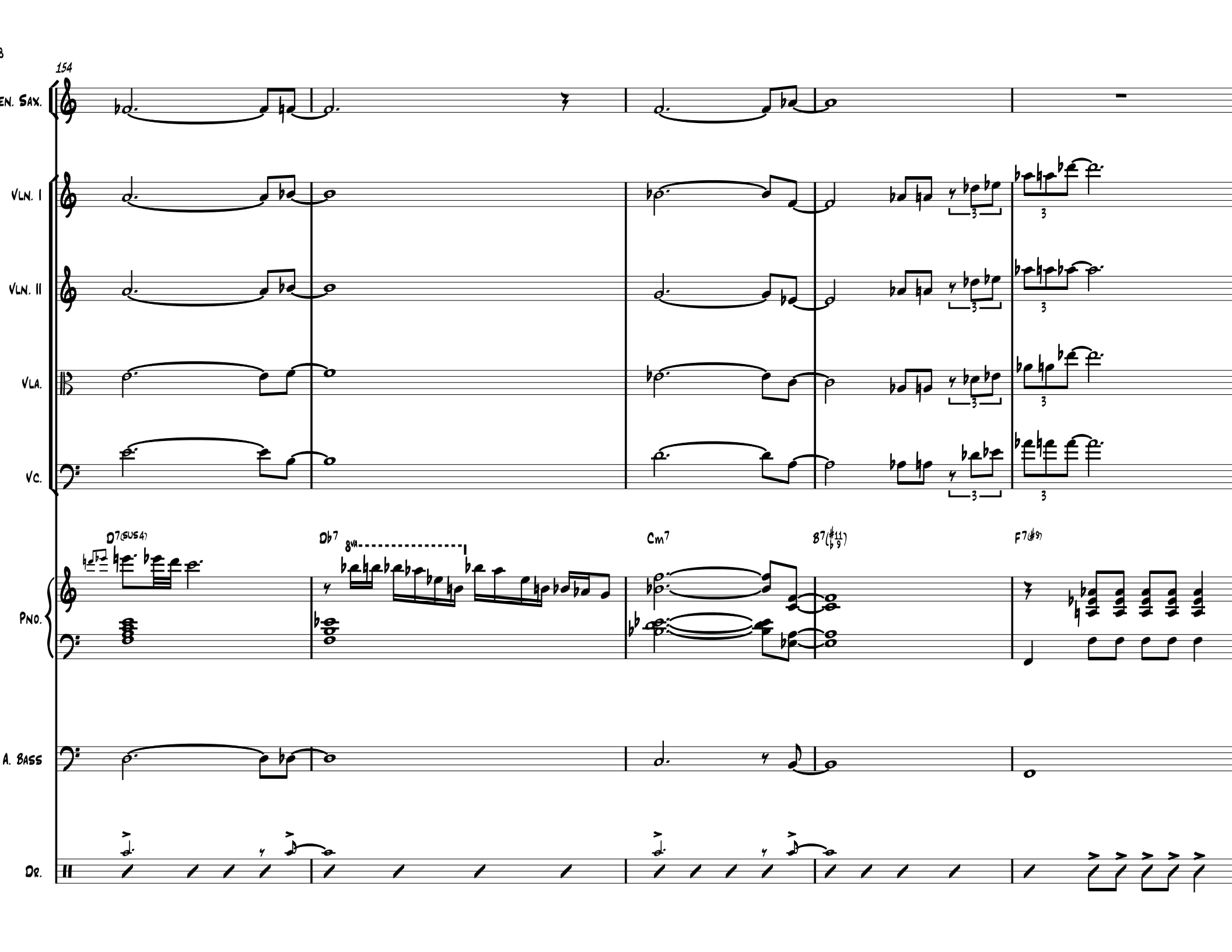

(String Backgrounds Move Faster Harmonically)
125
Bbm7
Ten. Sax.
Vln. I
Vln. II
Vla.
Vc.
(String Backgrounds Move Faster Harmonically)
Pno.
(String Backgrounds Move Faster Harmonically)
4
A. Bass
(String Backgrounds Move Faster Harmonically)
Dr.

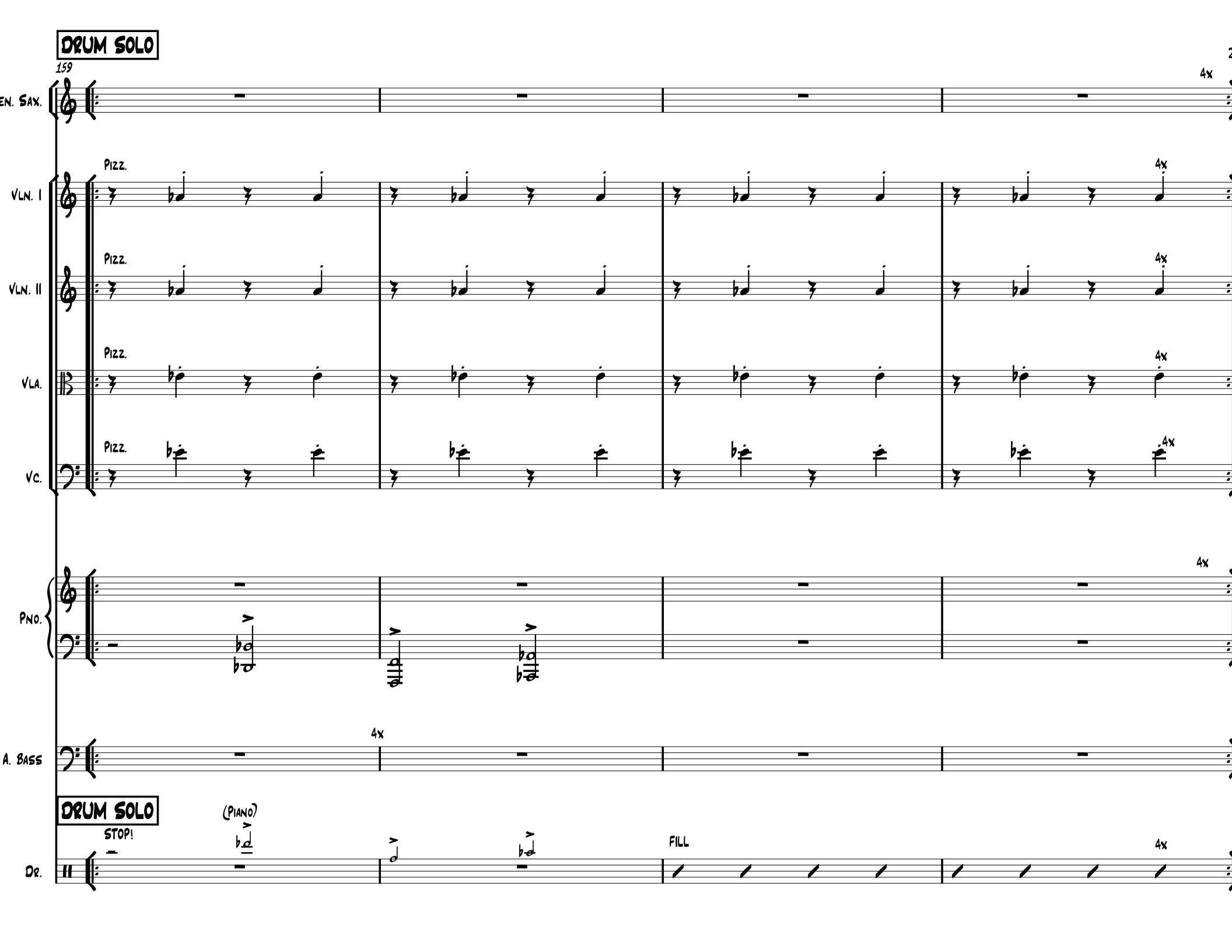

129
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.
4
(STRINGS)
3

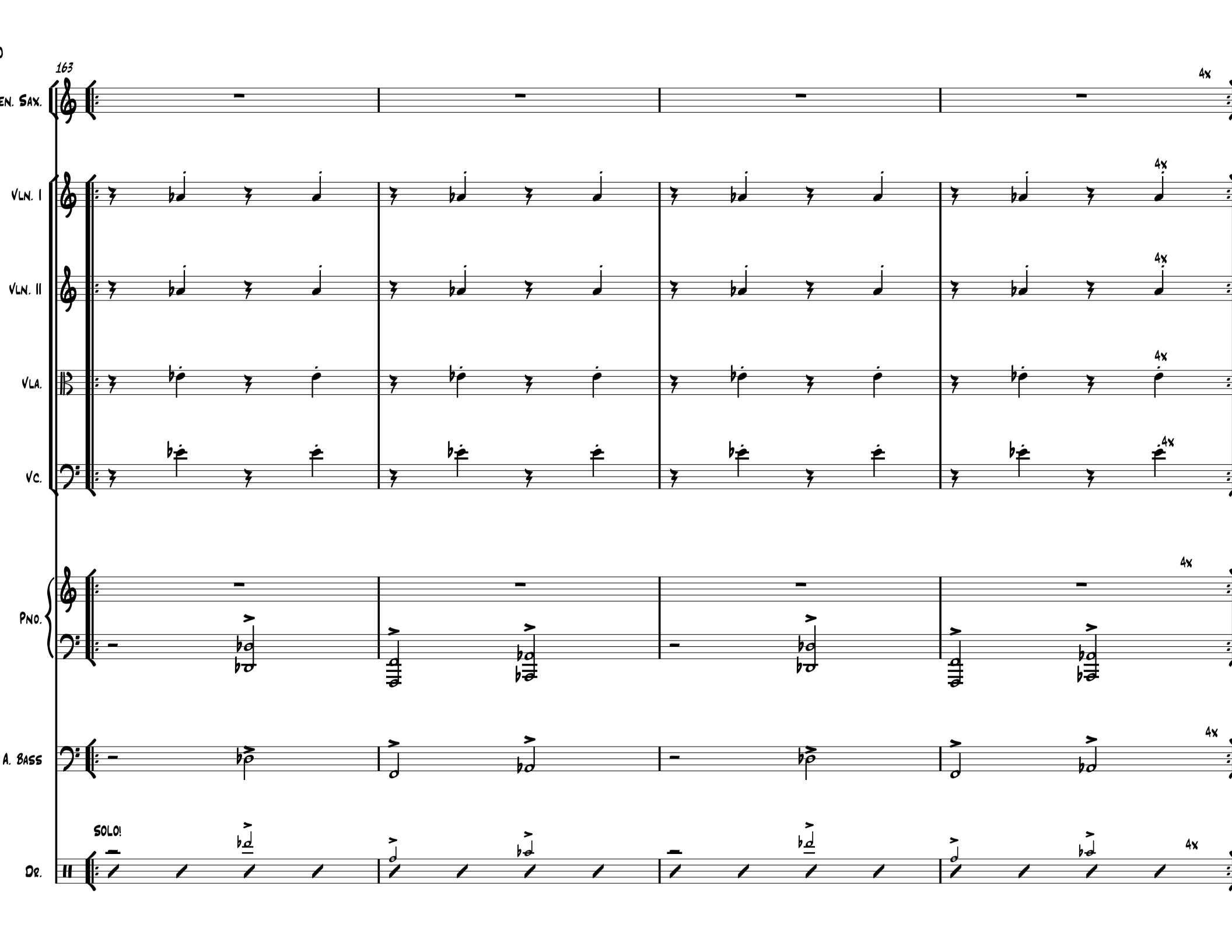

133
I
A△7
G♭△7
A△7
D♭△7(♯5)
G♭△7
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
A△7
G♭△7
F♯m(△7)
G♭△7
PNO.
A. BASS
QUASI-BOSSA
DR.

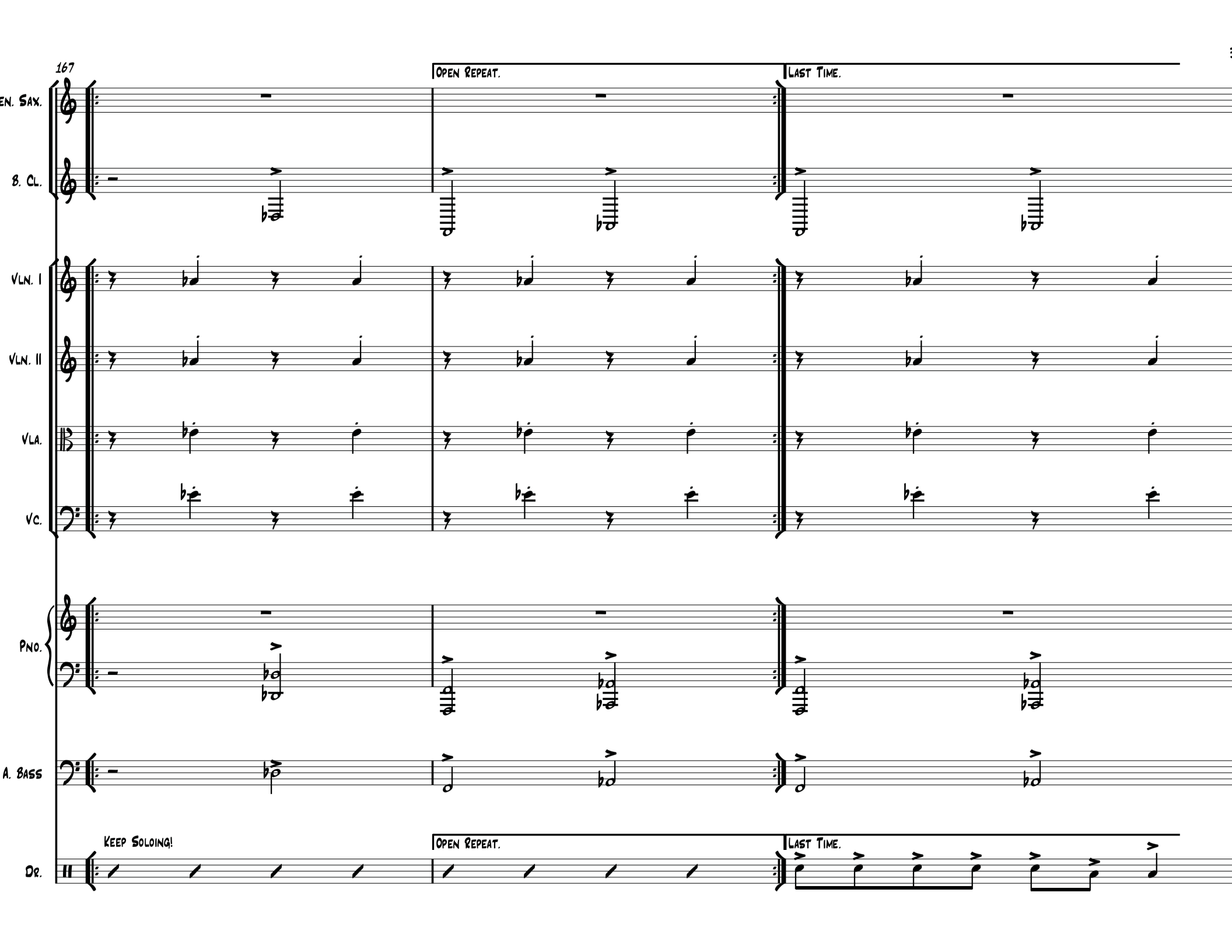

141
Gb△7
Eb△7
C△7
C△7
G7(b9sus4)
G-7
END S
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
Gb△7
Eb7(sus4)
C△7
C△7
G7(b9sus4)
Gm7
PNO.
A. BASS
DR.

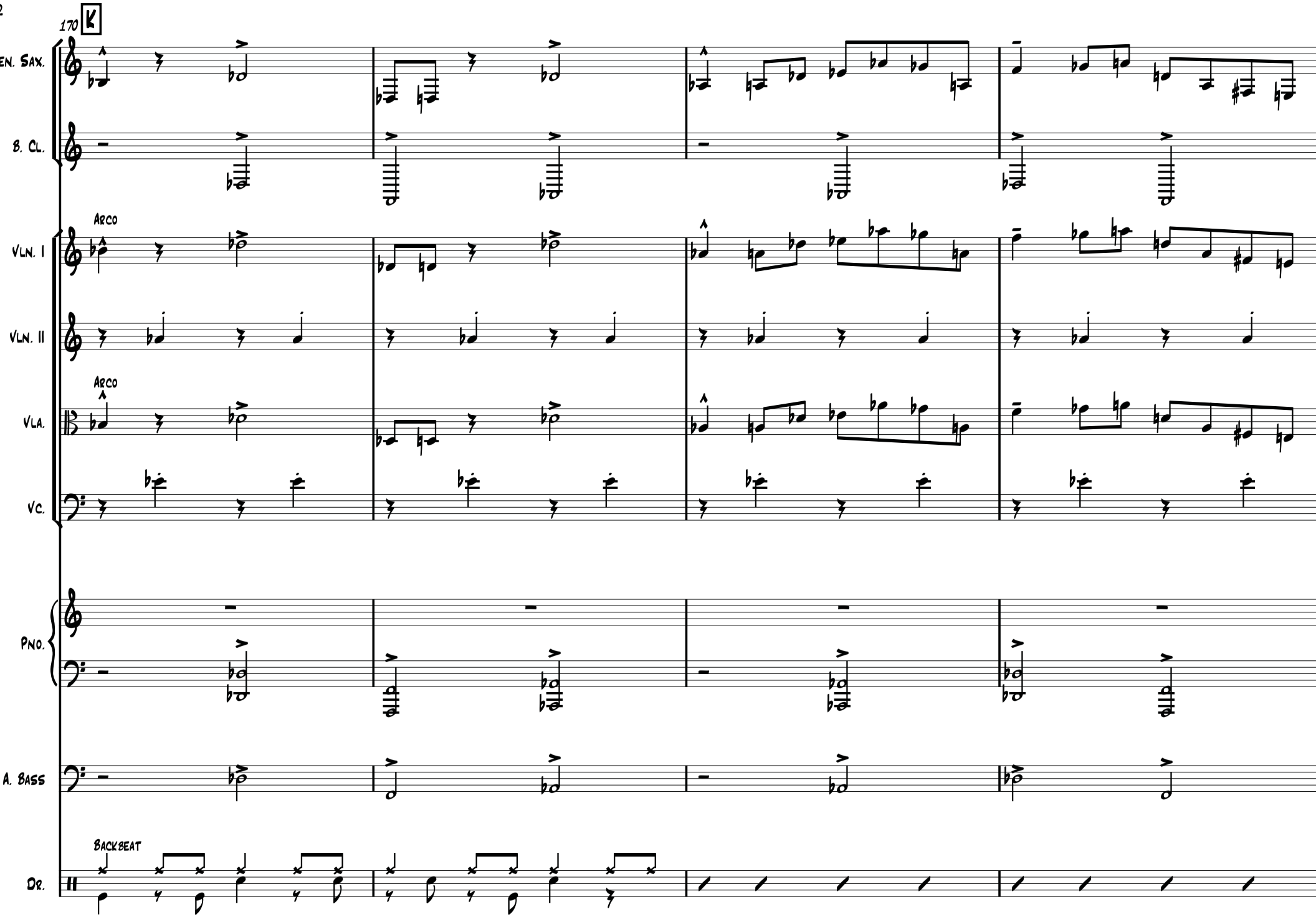

150
Ten. Sax.
Vln. I
Vln. II
Vla.
Vc.
Pno.
A. Bass
Dr.
Cymbals
F♯m7
B7(sus4)
8va
B♭m7
E♭7

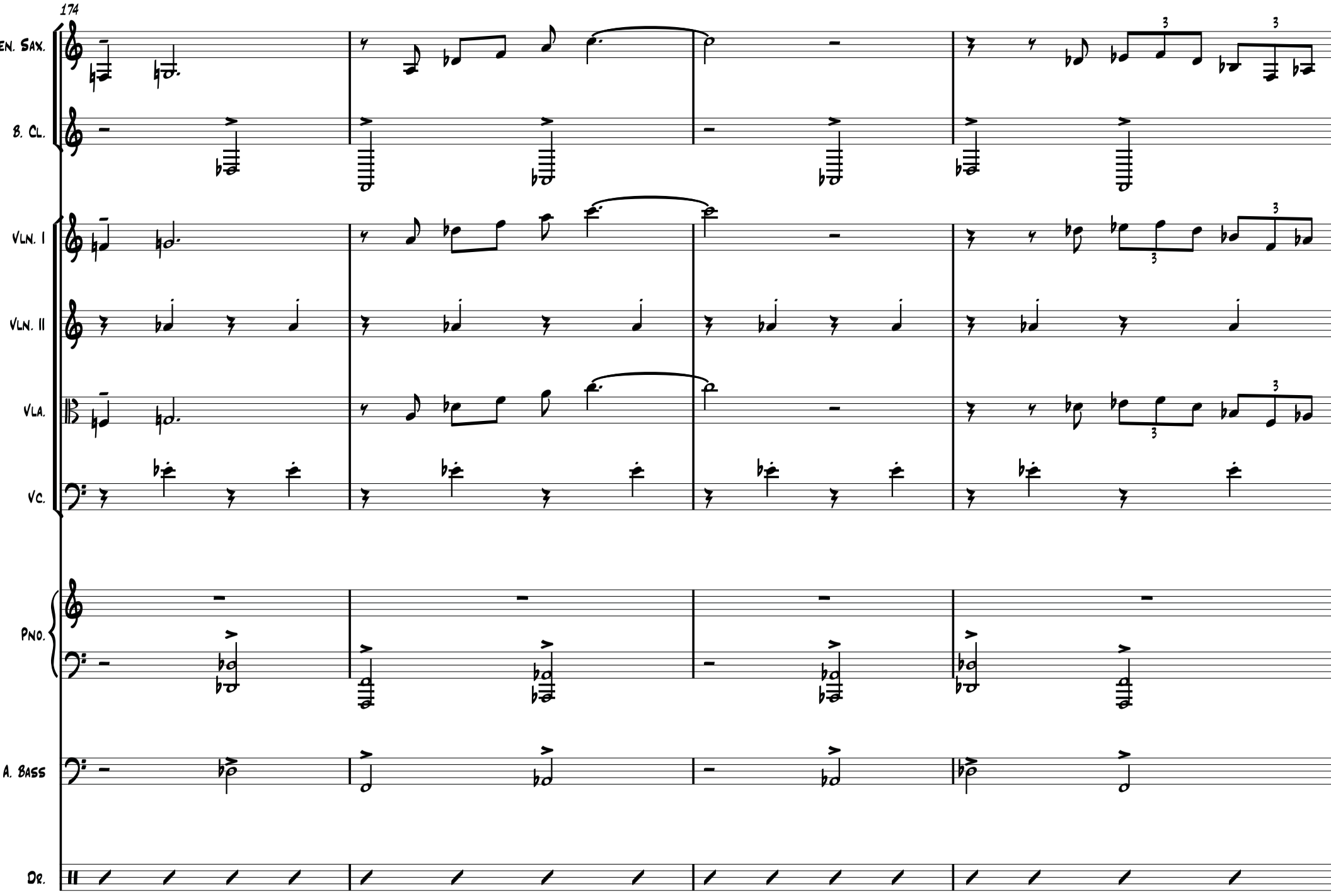

154
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.
D7(SUS4)
Db7
8va
Cm7
B7(♯11 ♭9)
F7(♯9)

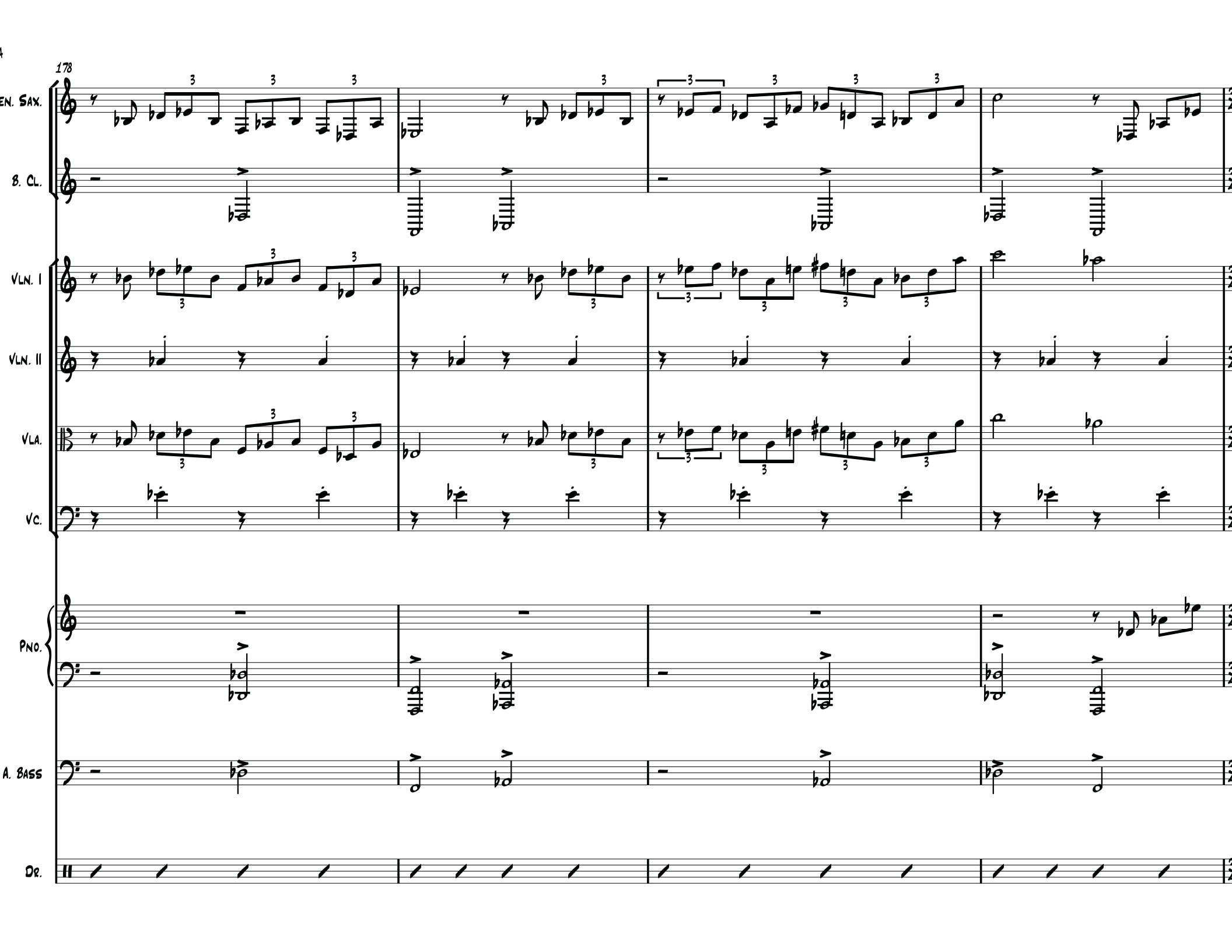

DRUM SOLO
159
EN. SAX.
4x
Pizz.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DRUM SOLO
STOP!
(PIANO)
FILL
DR.

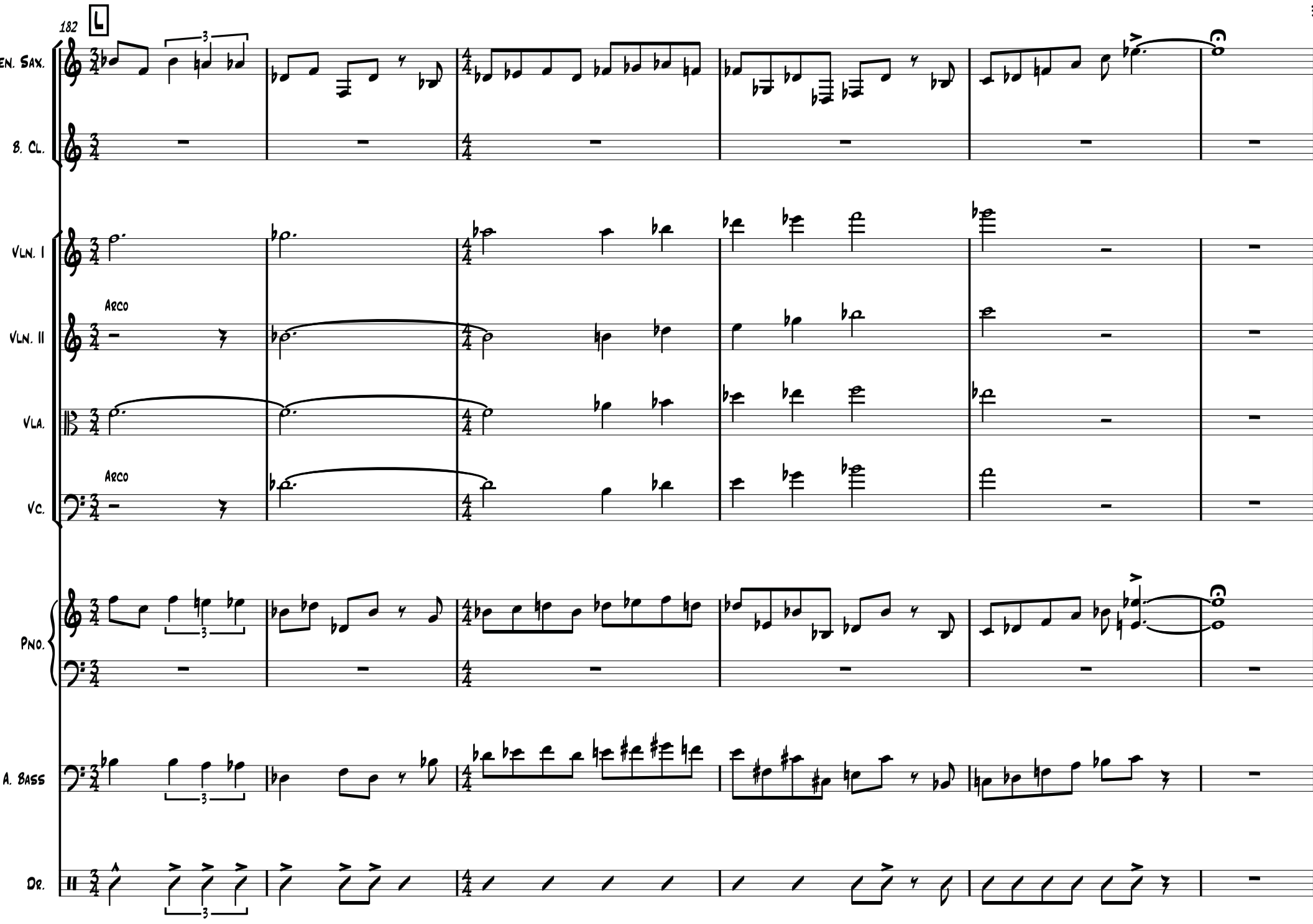

163
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.
SOLO!
4x


167
Open Repeat.
Last Time.
Ten. Sax.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
Pno.
A. Bass
Keep Soloing!
Open Repeat.
Last Time.
Dr.


170
K
EN. SAX.
B. CL.
VLN. I
ARCO
VLN. II
VLA.
ARCO
VC.
PNO.
A. BASS
DR.
BACKBEAT

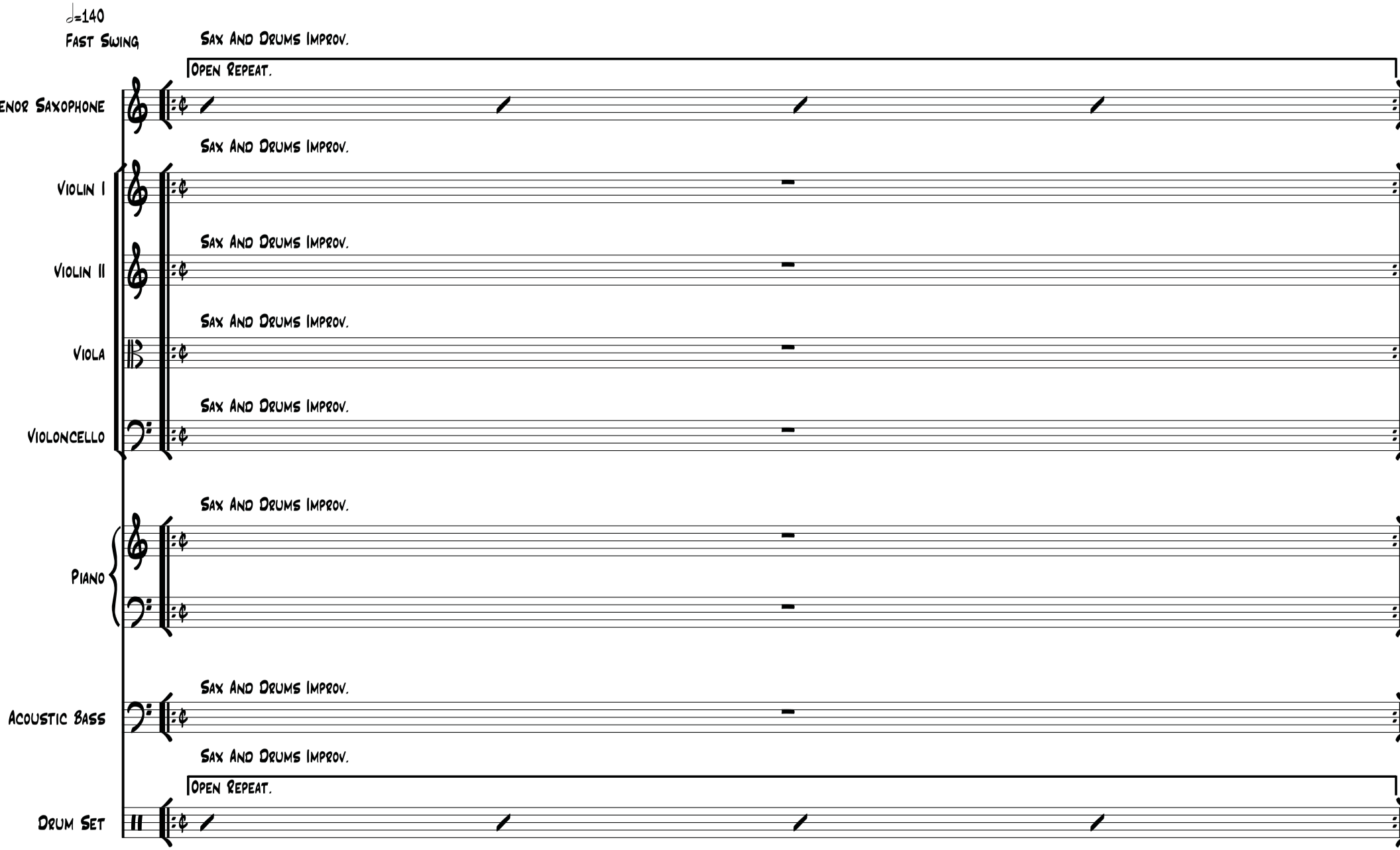

174
EN. SAX.
B. CL.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.

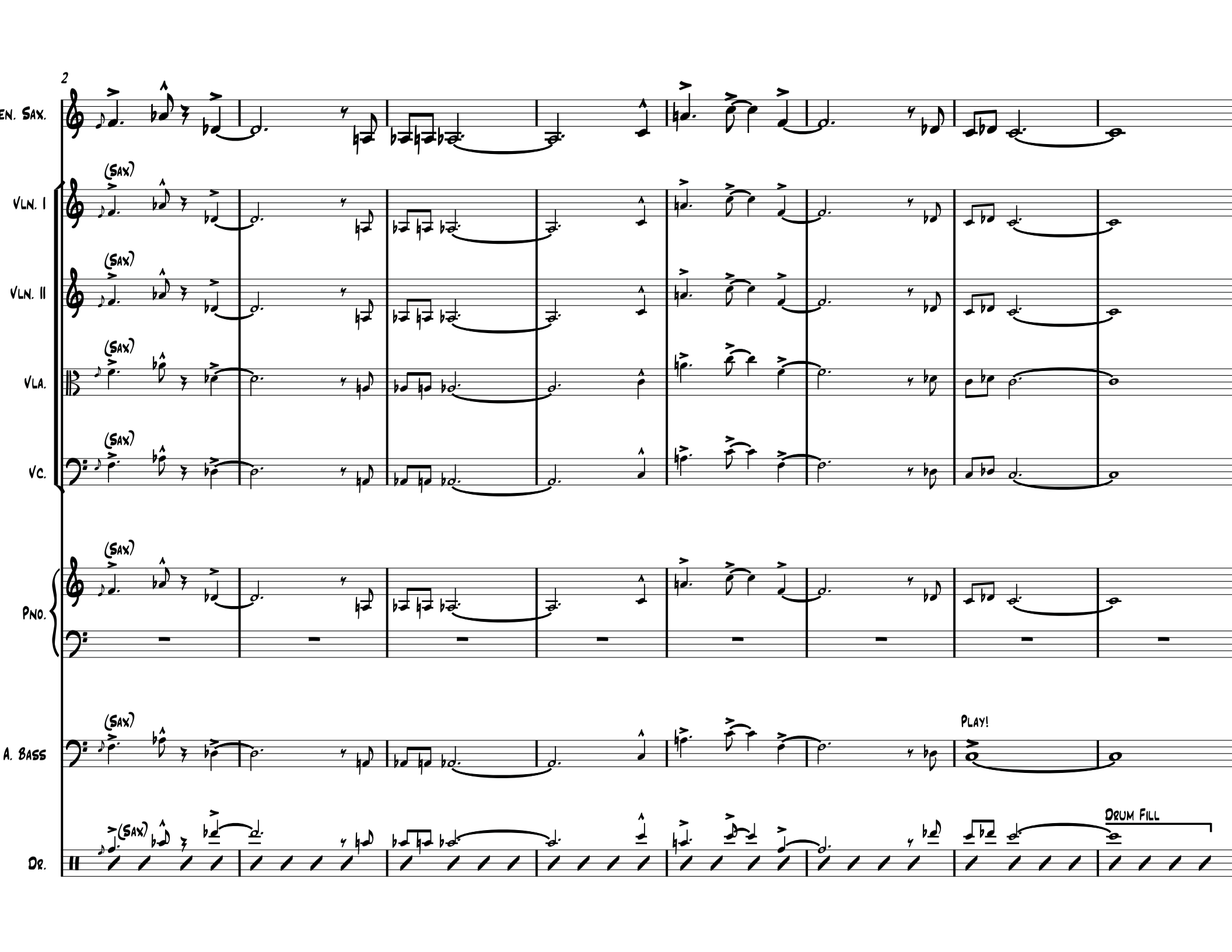

178
EN. SAX.
B. CL.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.

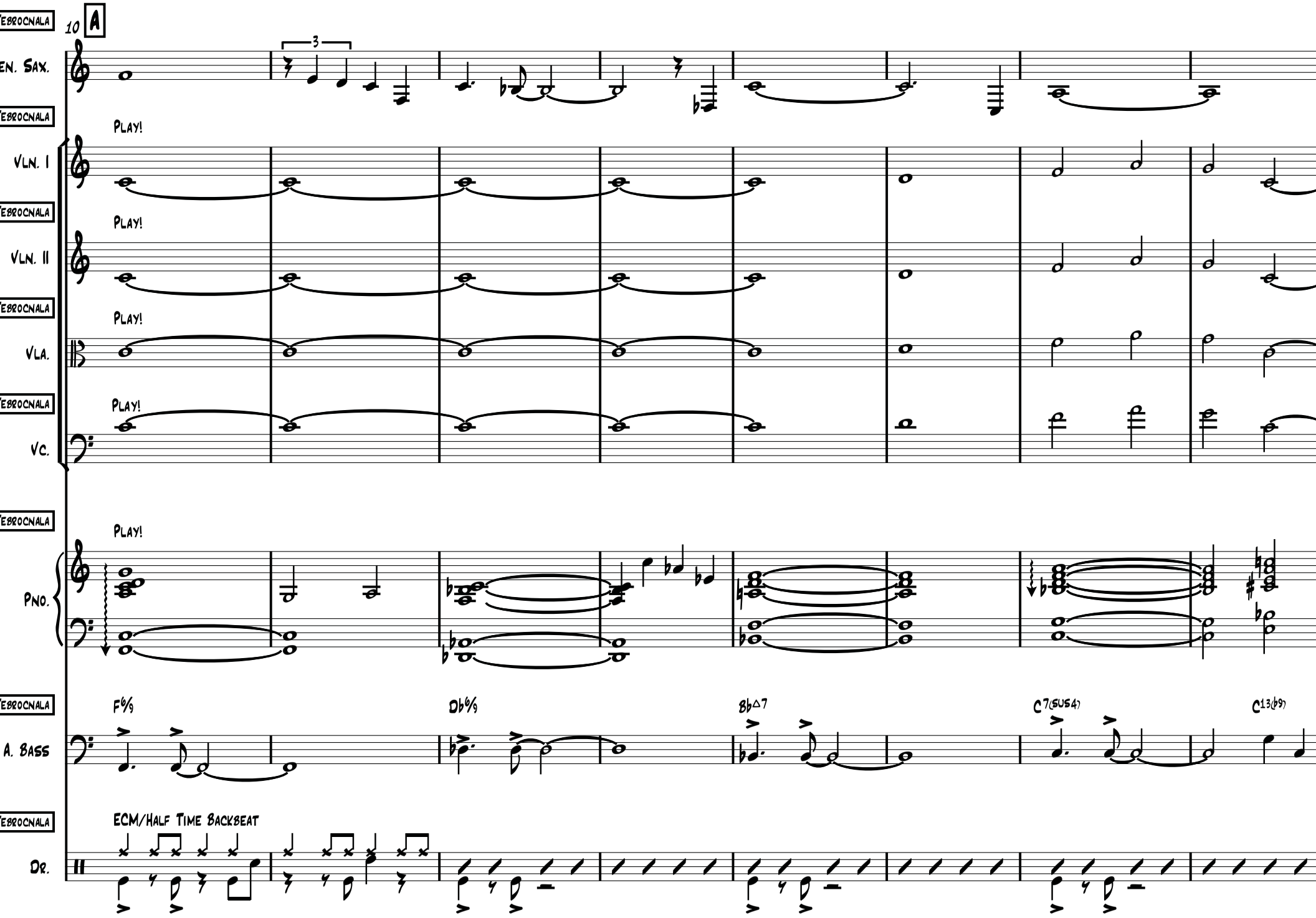

182
L
EN. SAX.
B. CL.
VLN. I
VLN. II
ARCO
VLA.
VC.
ARCO
PNO.
A. BASS
DR.

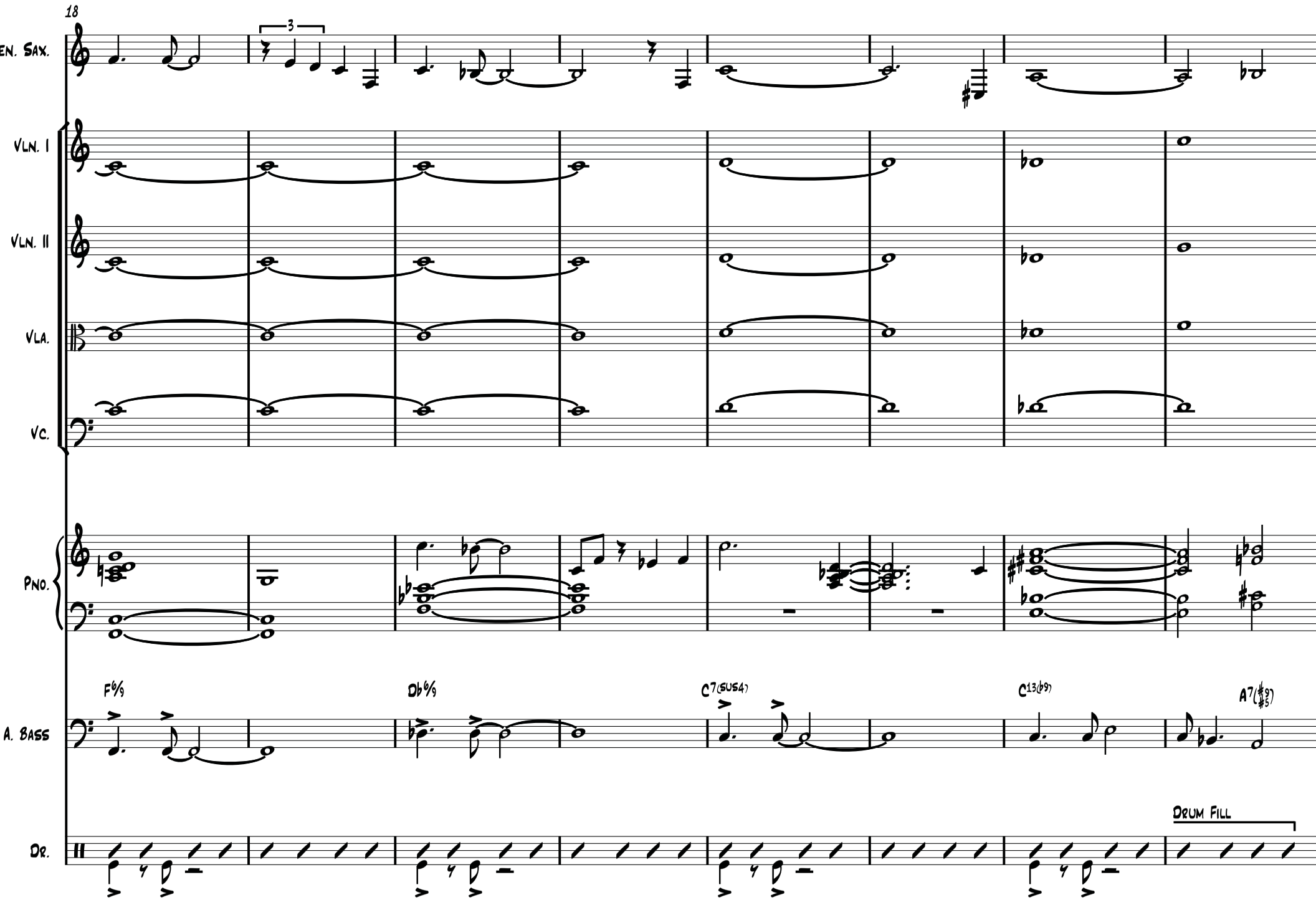
Part 8: Finale

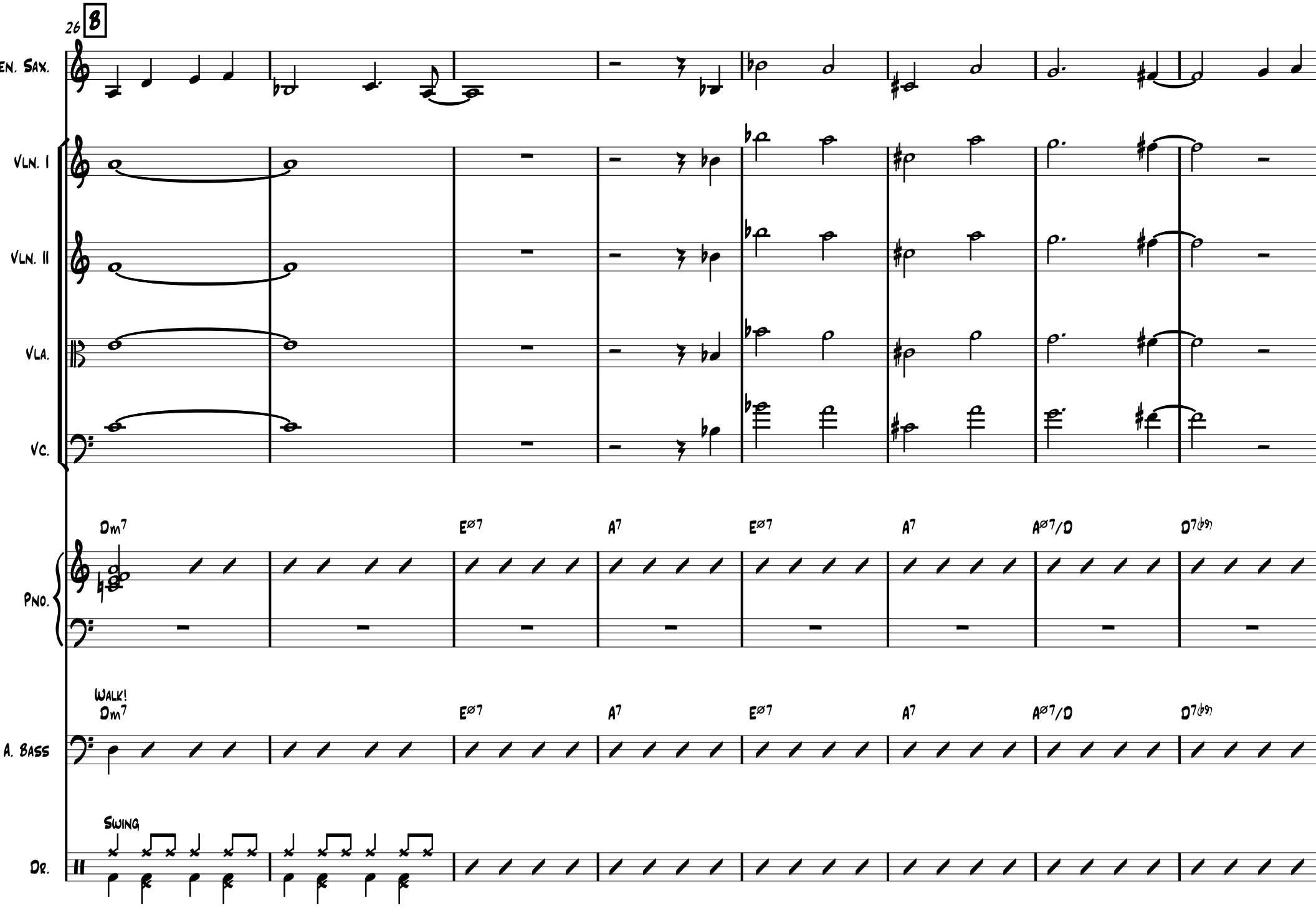
Troy Robert
Transcribed By Michael Crawfor

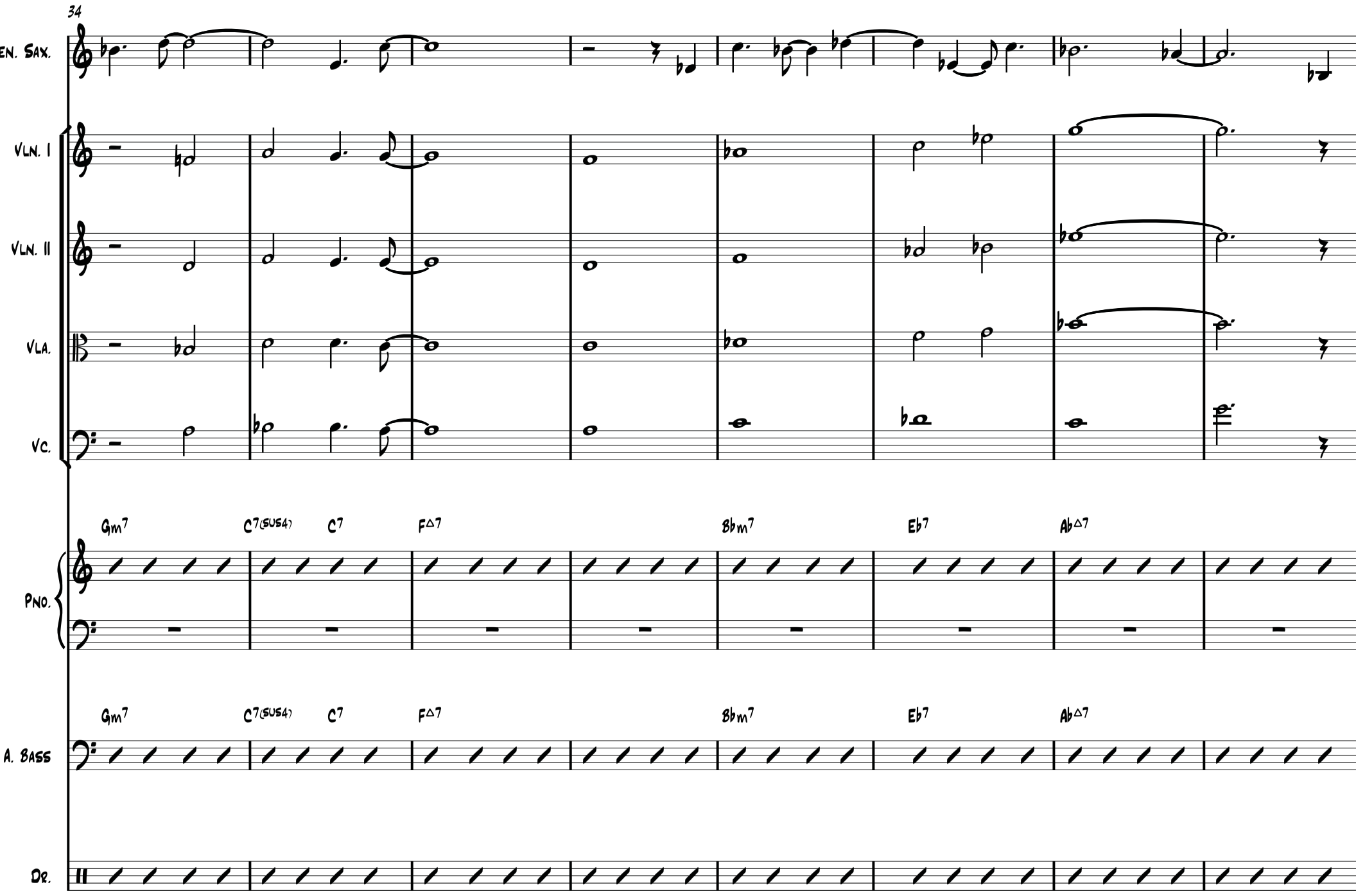


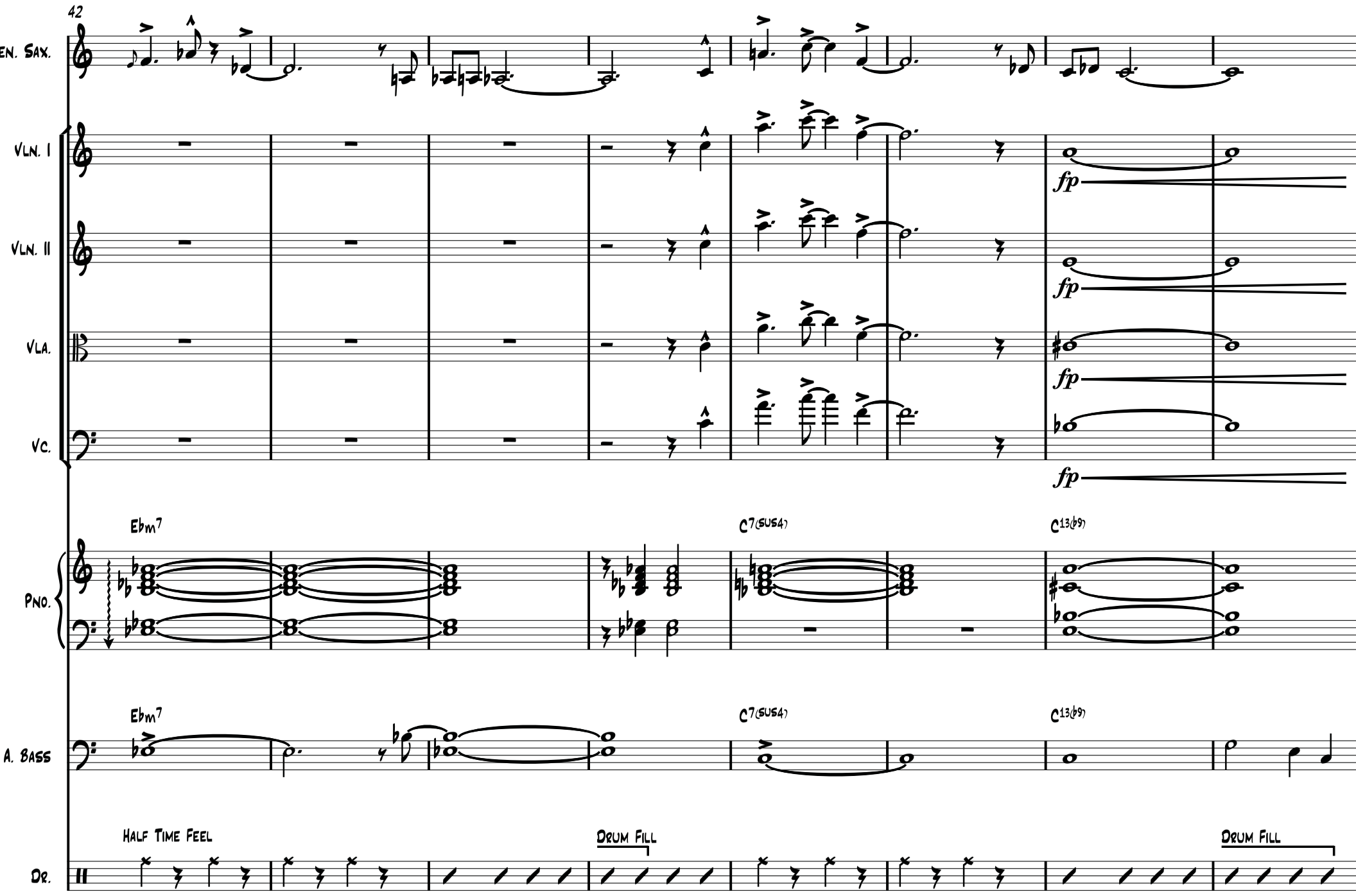

2
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.
(SAX)
PLAY!
DRUM FILL

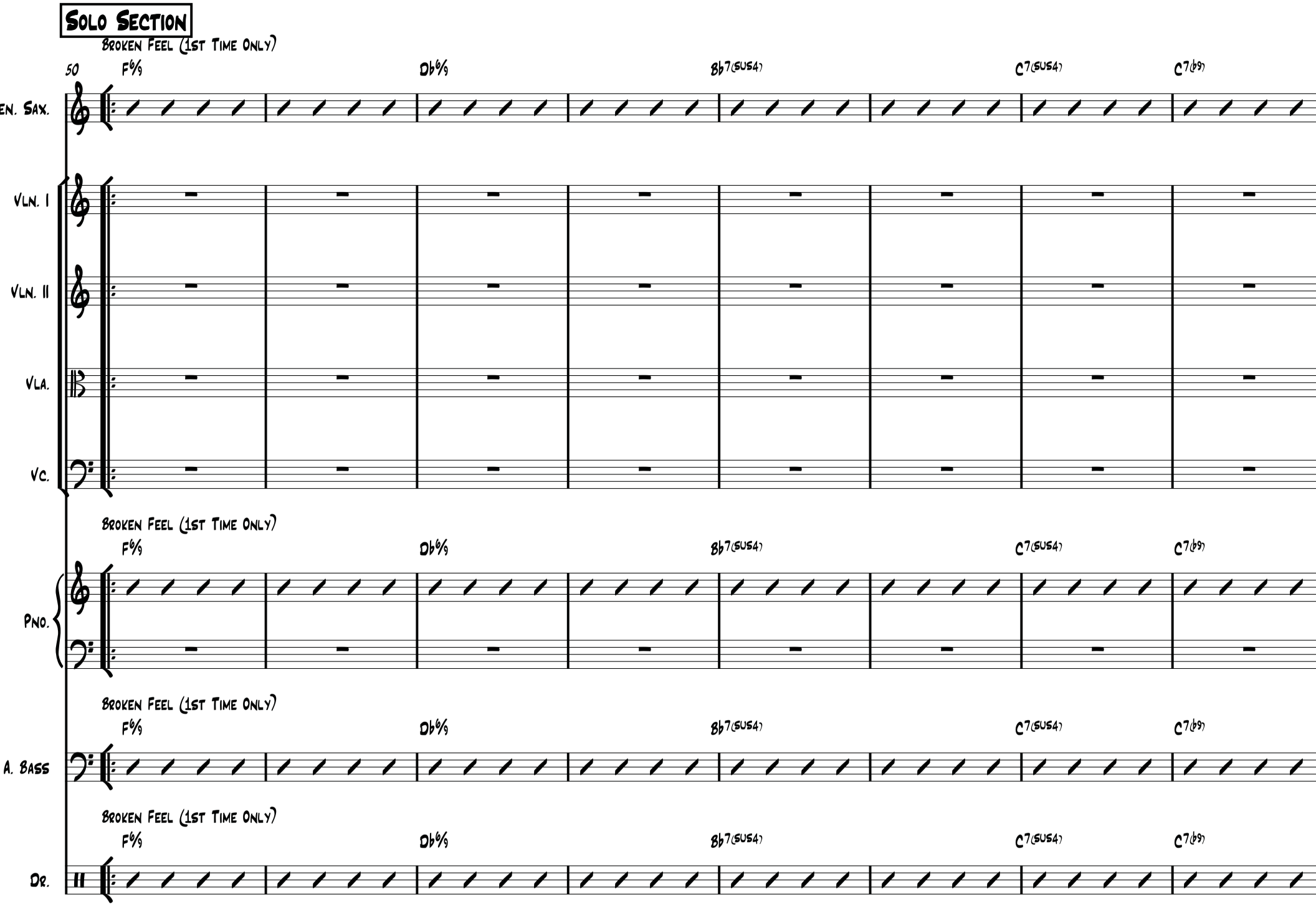

10
A
3
Ten. Sax.
Play!
Vln. I
Play!
Vln. II
Play!
Vla.
Play!
Vc.
Play!
Pno.
F6/9
Db6/9
Bb△7
C7(sus4)
C13(b9)
A. Bass
ECM/Half Time Backbeat
Dr.

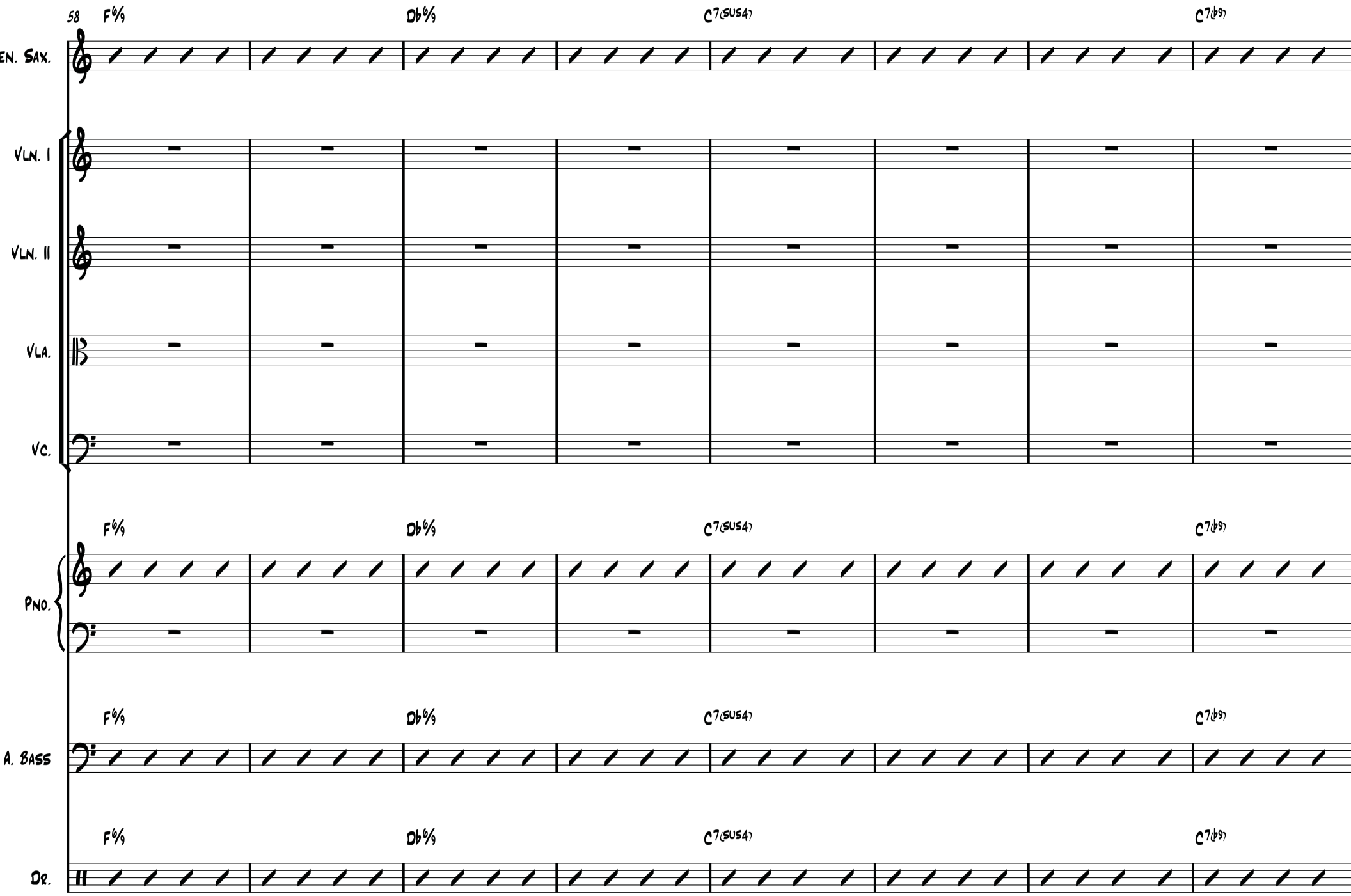

18
3
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.
F6/9
Db6/9
C7(SUS4)
C13(b9)
A7(#9)
DRUM FILL

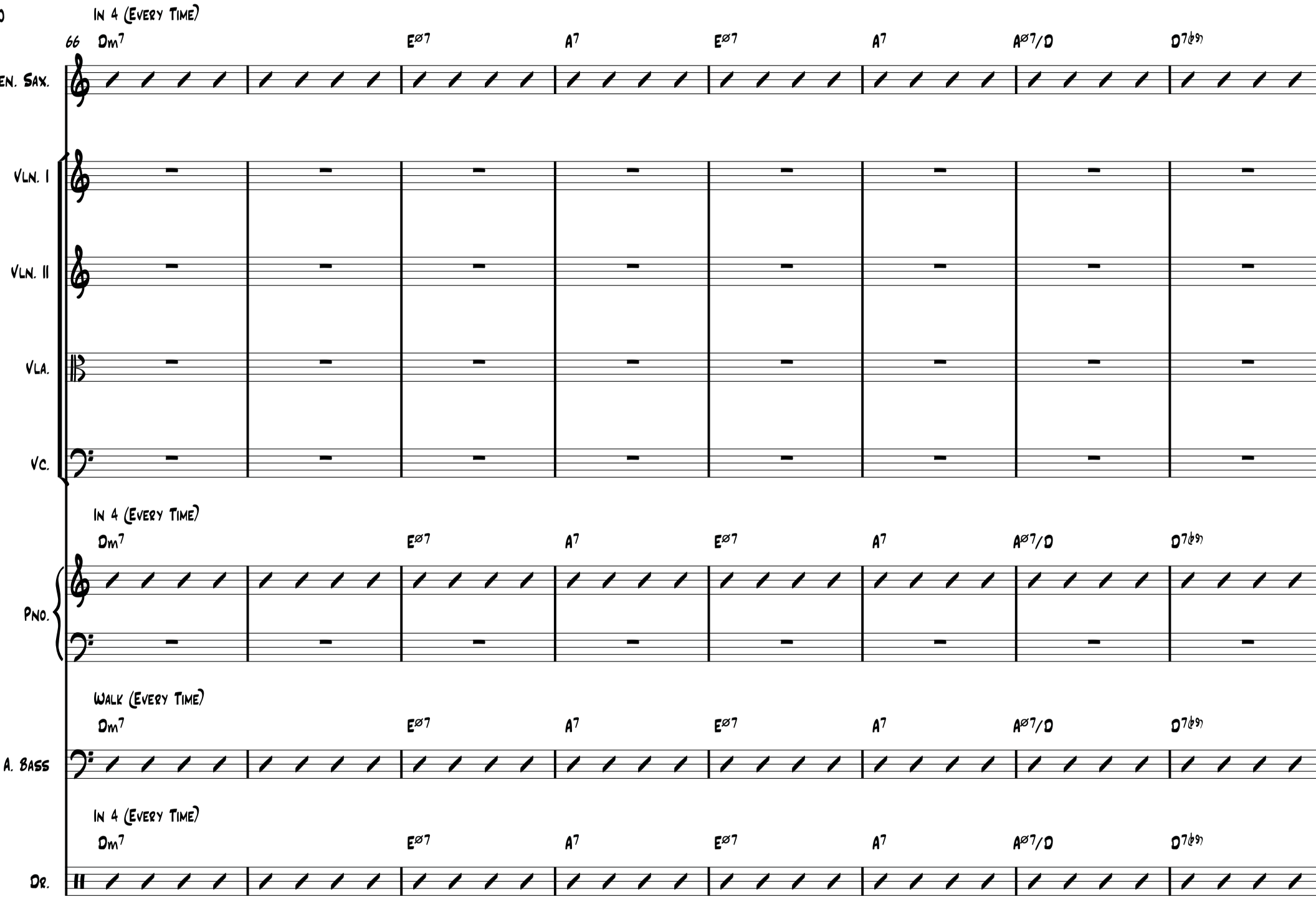

26
B
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.
Dm7
Eø7
A7
Eø7
A7
Aø7/D
D7(b9)
WALK!
SWING

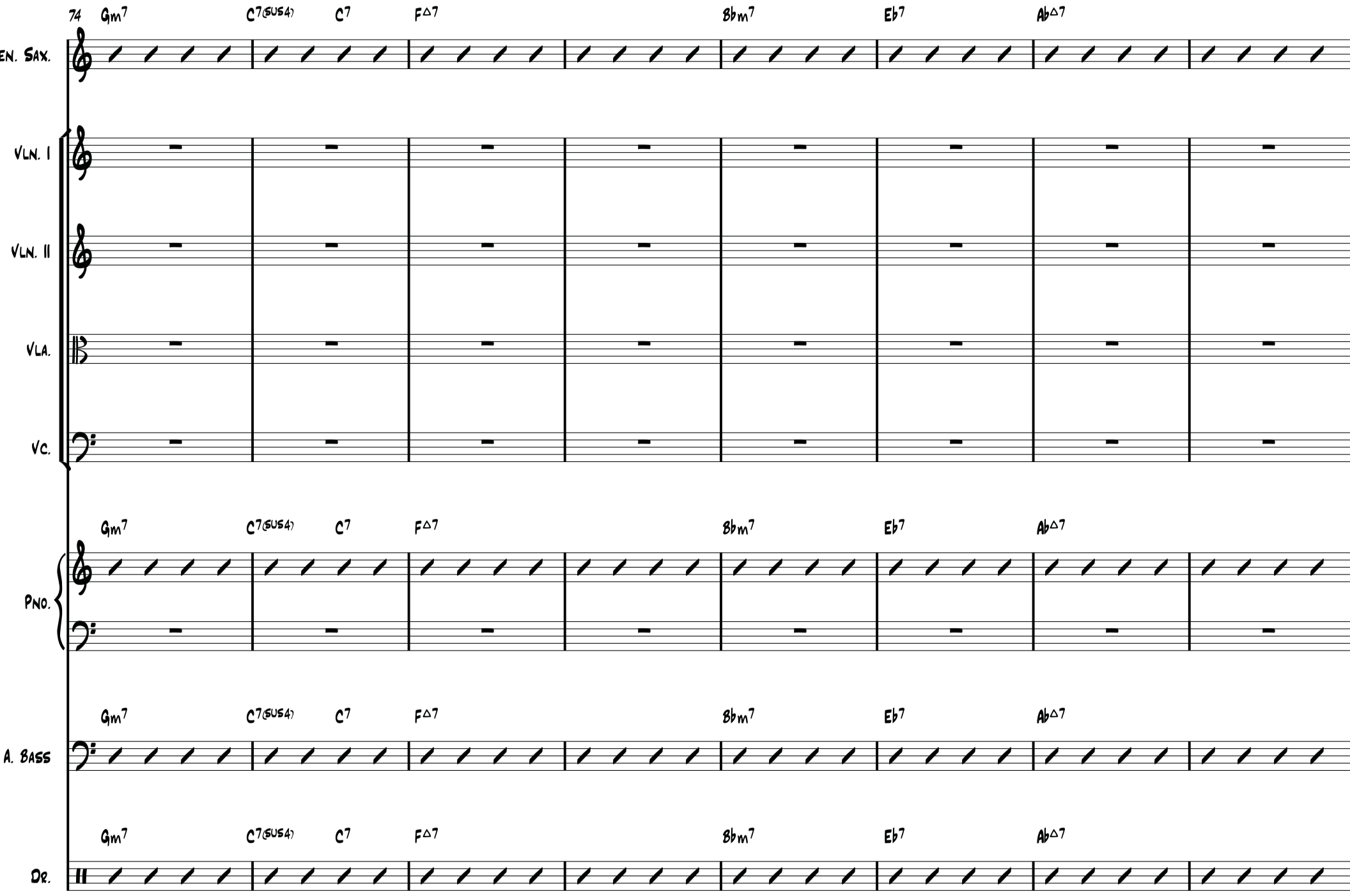

34
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
Gm7
C7(SUS4)
C7
F△7
B♭m7
E♭7
A♭△7
PNO.
A. BASS
DR.

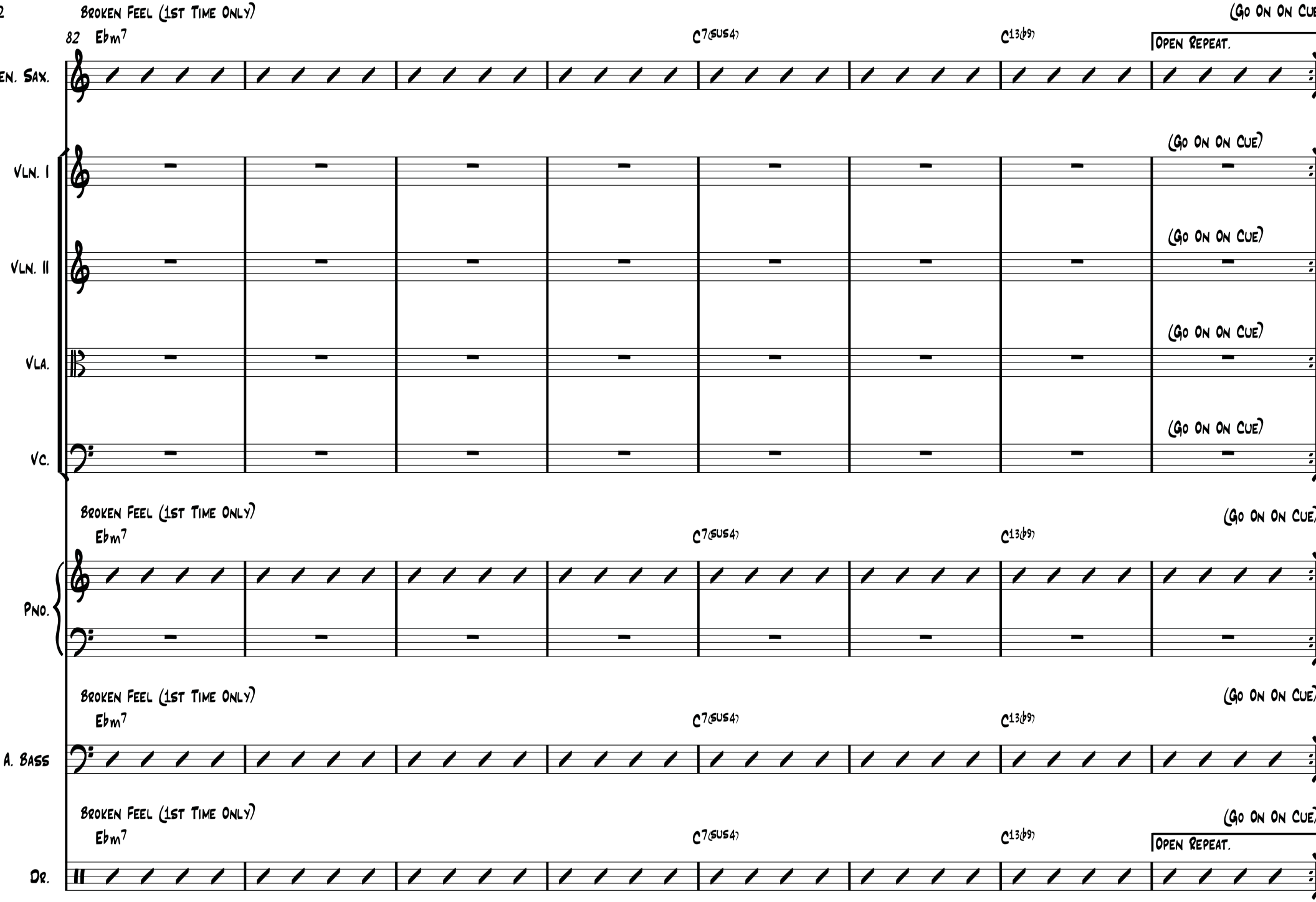

42
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
fp
fp
fp
fp
PNO.
Ebm7
C7(SUS4)
C13(b9)
A. BASS
Ebm7
C7(SUS4)
C13(b9)
DR.
HALF TIME FEEL
DRUM FILL
DRUM FILL


Solo Section
Broken Feel (1st Time Only)
50
F⁶/₉
D♭⁶/₉
B♭7(sus4)
C7(sus4)
C7(♭9)
En. Sax.
Vln. I
Vln. II
Vla.
Vc.
Broken Feel (1st Time Only)
F⁶/₉
D♭⁶/₉
B♭7(sus4)
C7(sus4)
C7(♭9)
Pno.
Broken Feel (1st Time Only)
F⁶/₉
D♭⁶/₉
B♭7(sus4)
C7(sus4)
C7(♭9)
A. Bass
Broken Feel (1st Time Only)
F⁶/₉
D♭⁶/₉
B♭7(sus4)
C7(sus4)
C7(♭9)
Dr.

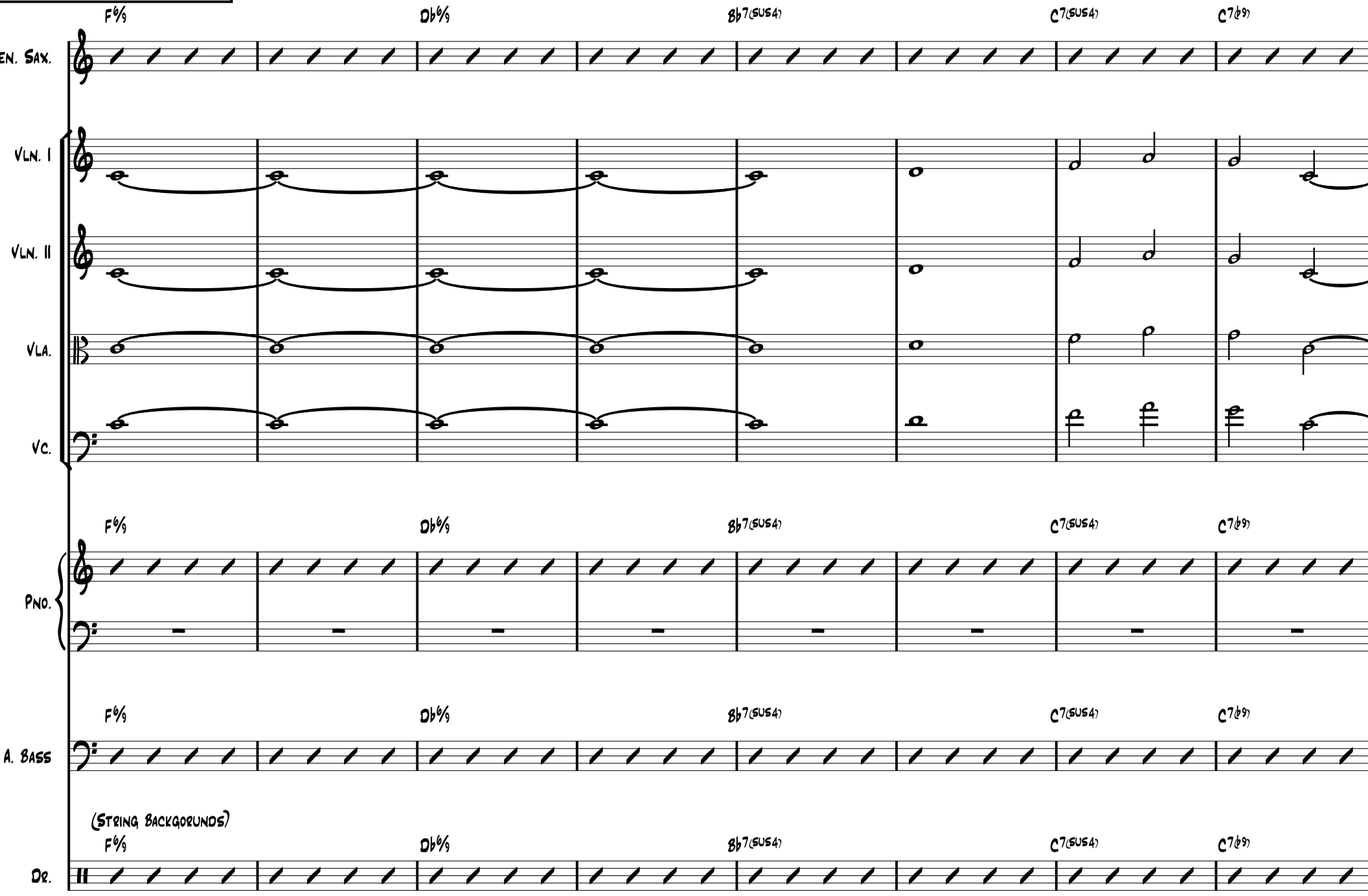

58
F6/9
Db6/9
C7(sus4)
C7(b9)
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.

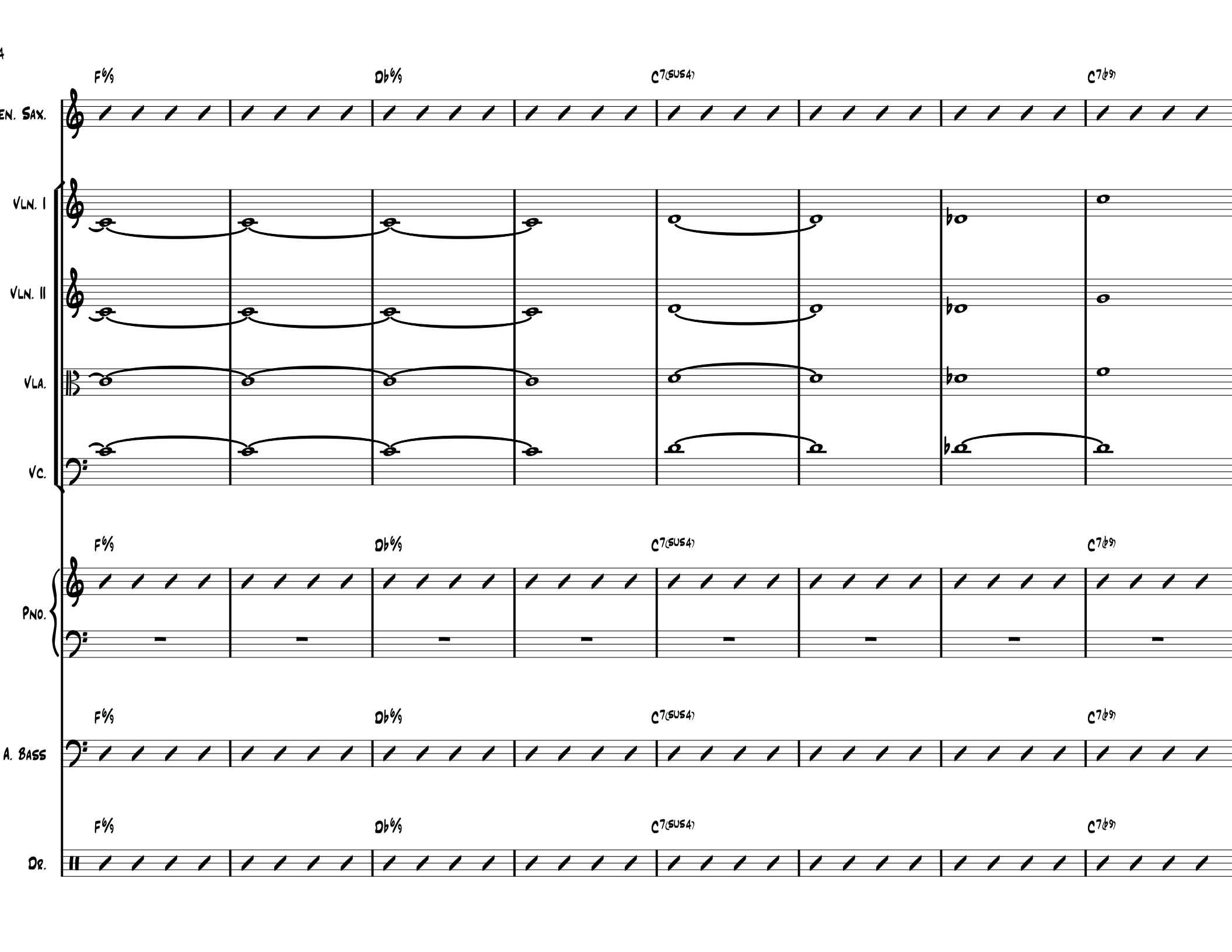

In 4 (Every Time)
66
Dm7
Eø7
A7
Eø7
A7
Aø7/D
D7(♭9)
Ten. Sax.
Vln. I
Vln. II
Vla.
Vc.
In 4 (Every Time)
Dm7
Eø7
A7
Eø7
A7
Aø7/D
D7(♭9)
Pno.
Walk (Every Time)
Dm7
Eø7
A7
Eø7
A7
Aø7/D
D7(♭9)
A. Bass
In 4 (Every Time)
Dm7
Eø7
A7
Eø7
A7
Aø7/D
D7(♭9)
Dr.

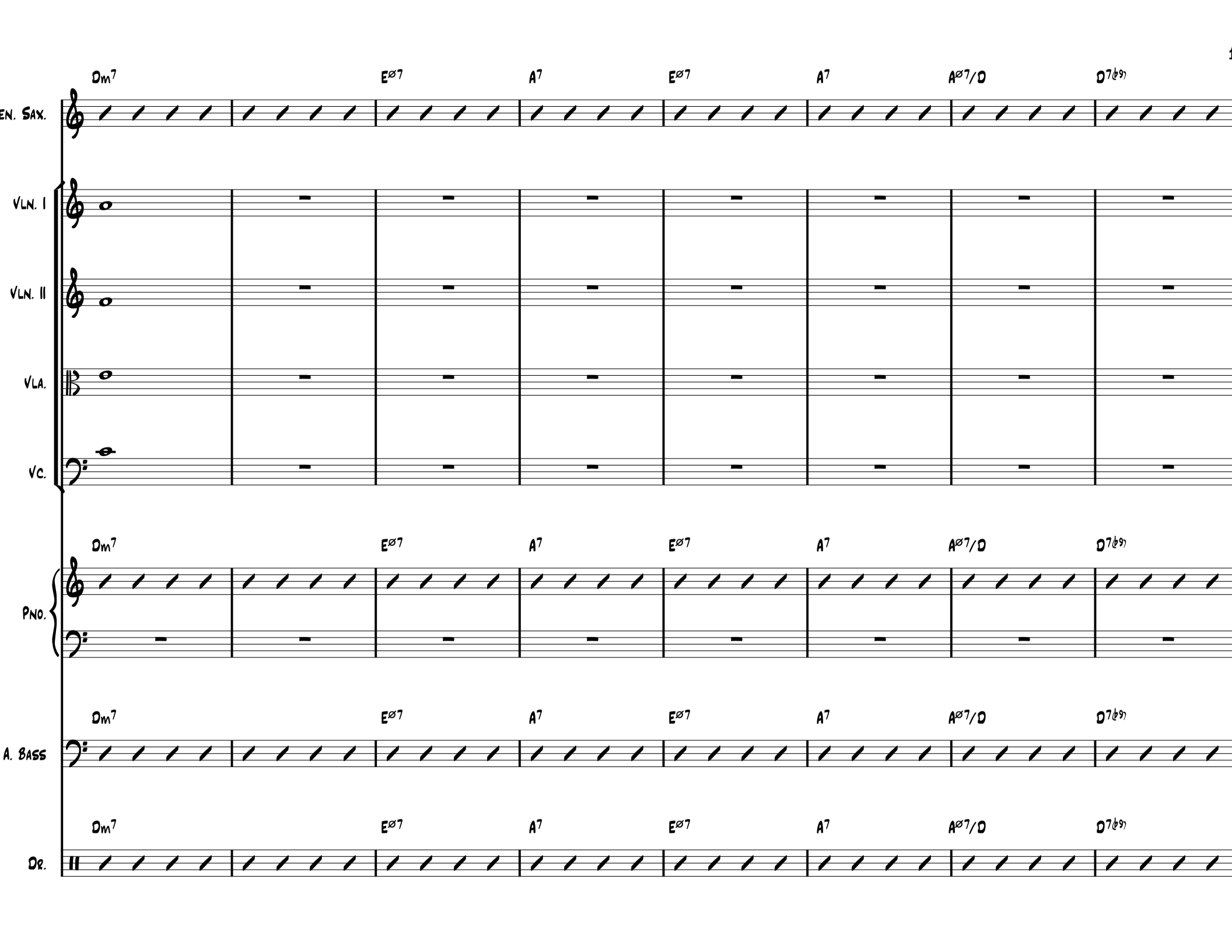

74
Gm7
C7(SUS4)
C7
F△7
B♭m7
E♭7
A♭△7
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.

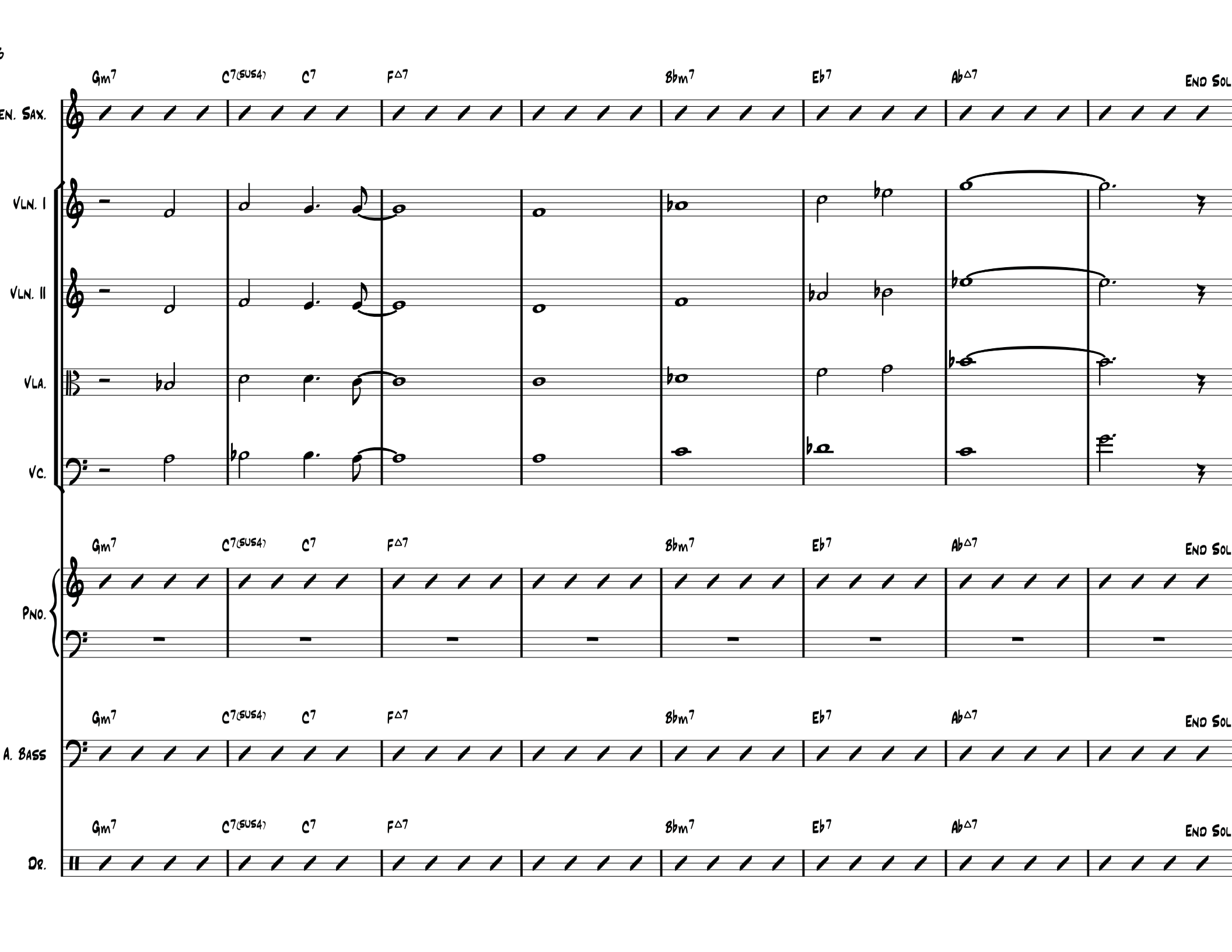

82
Broken Feel (1st Time Only)
Ebm7
C7(sus4)
C13(b9)
(Go On On Cue)
Open Repeat.
Ten. Sax.
Vln. I
Vln. II
Vla.
Vc.
Pno.
A. Bass
Dr.

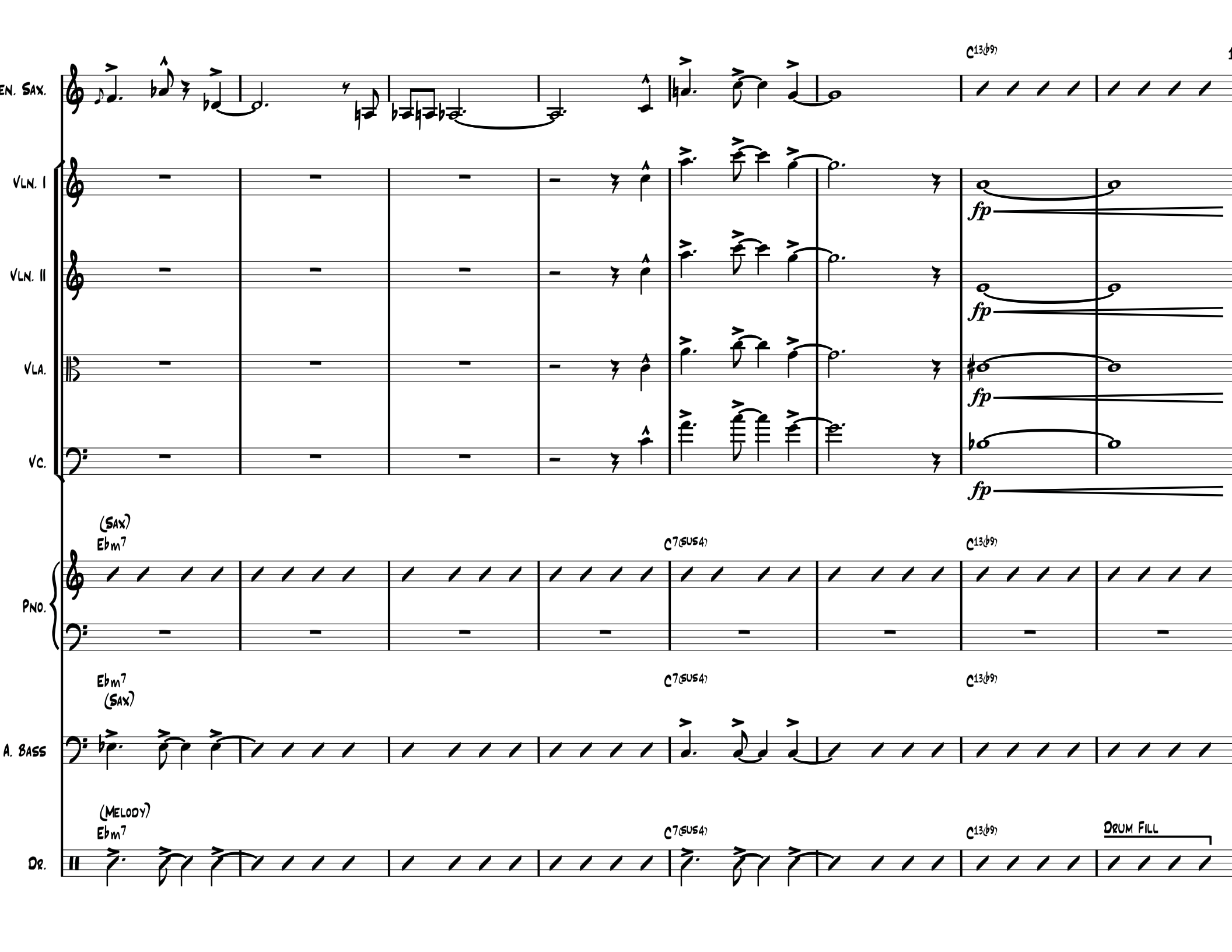
Solo Section Continued

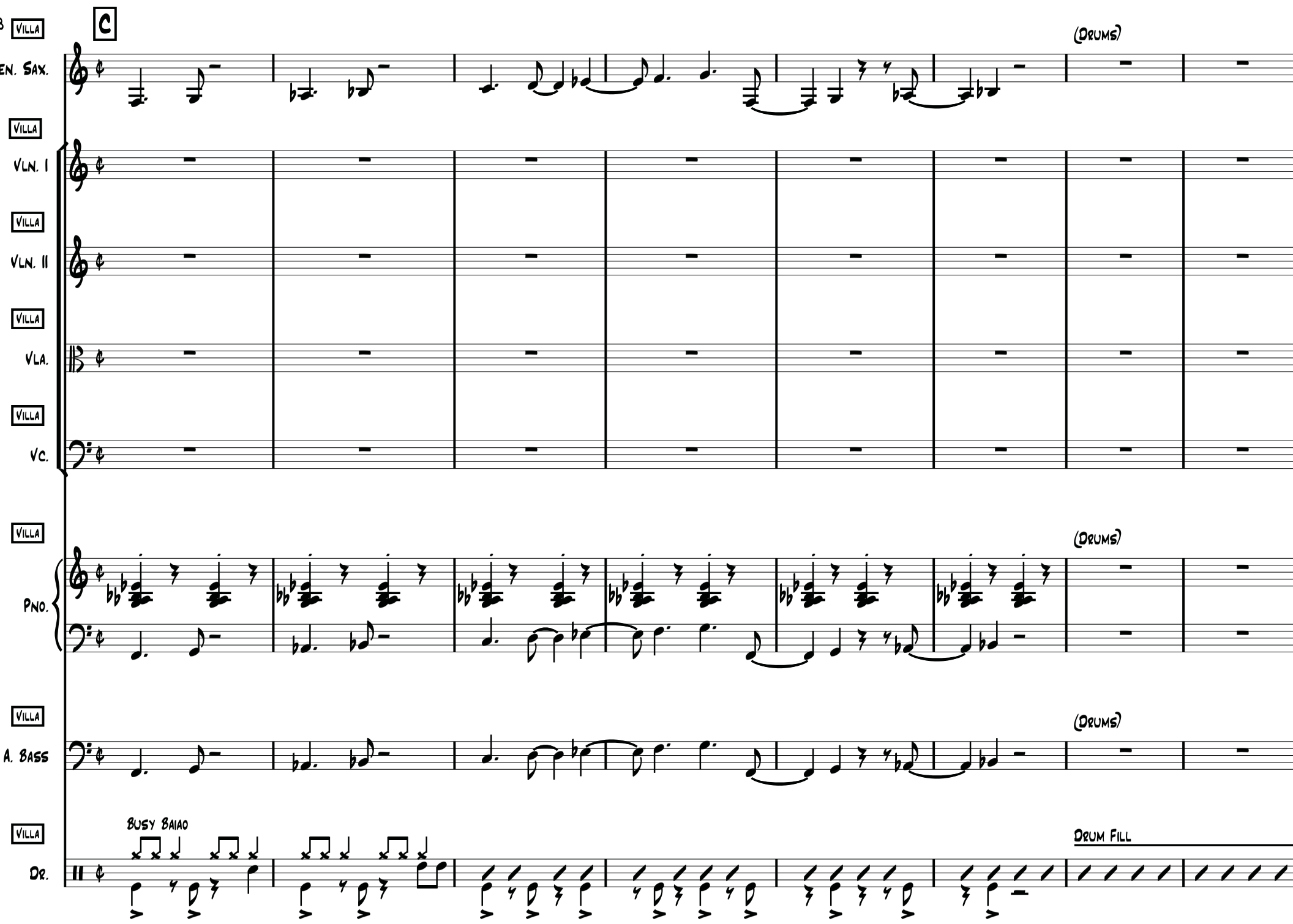


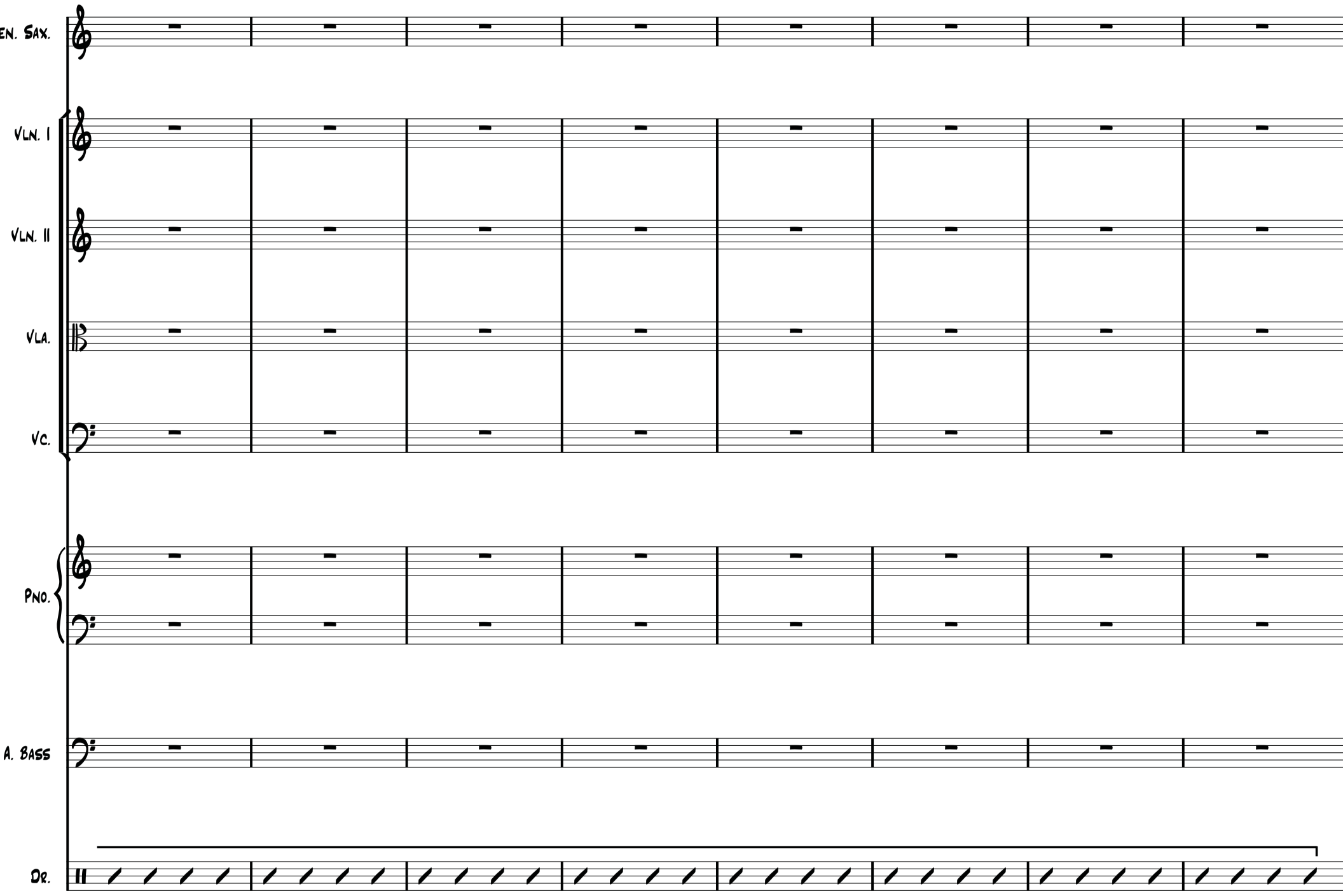

4
F6/9
Db6/9
C7(sus4)
C7(b9)
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
F6/9
Db6/9
C7(sus4)
C7(b9)
PNO.
F6/9
Db6/9
C7(sus4)
C7(b9)
A. BASS
F6/9
Db6/9
C7(sus4)
C7(b9)
DR.

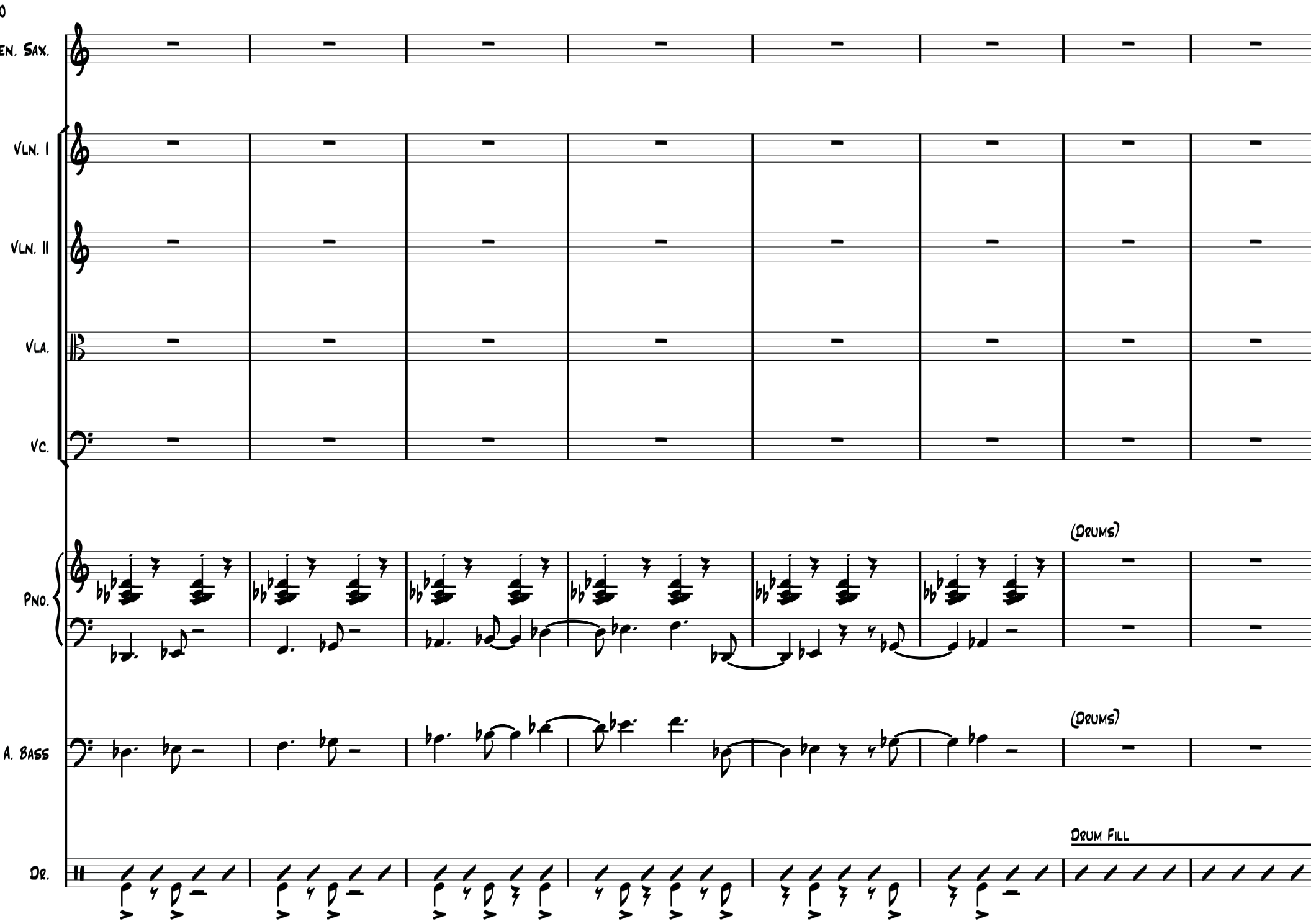

Dm7
Eø7
A7
Eø7
A7
Aø7/D
D7(b9)
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.

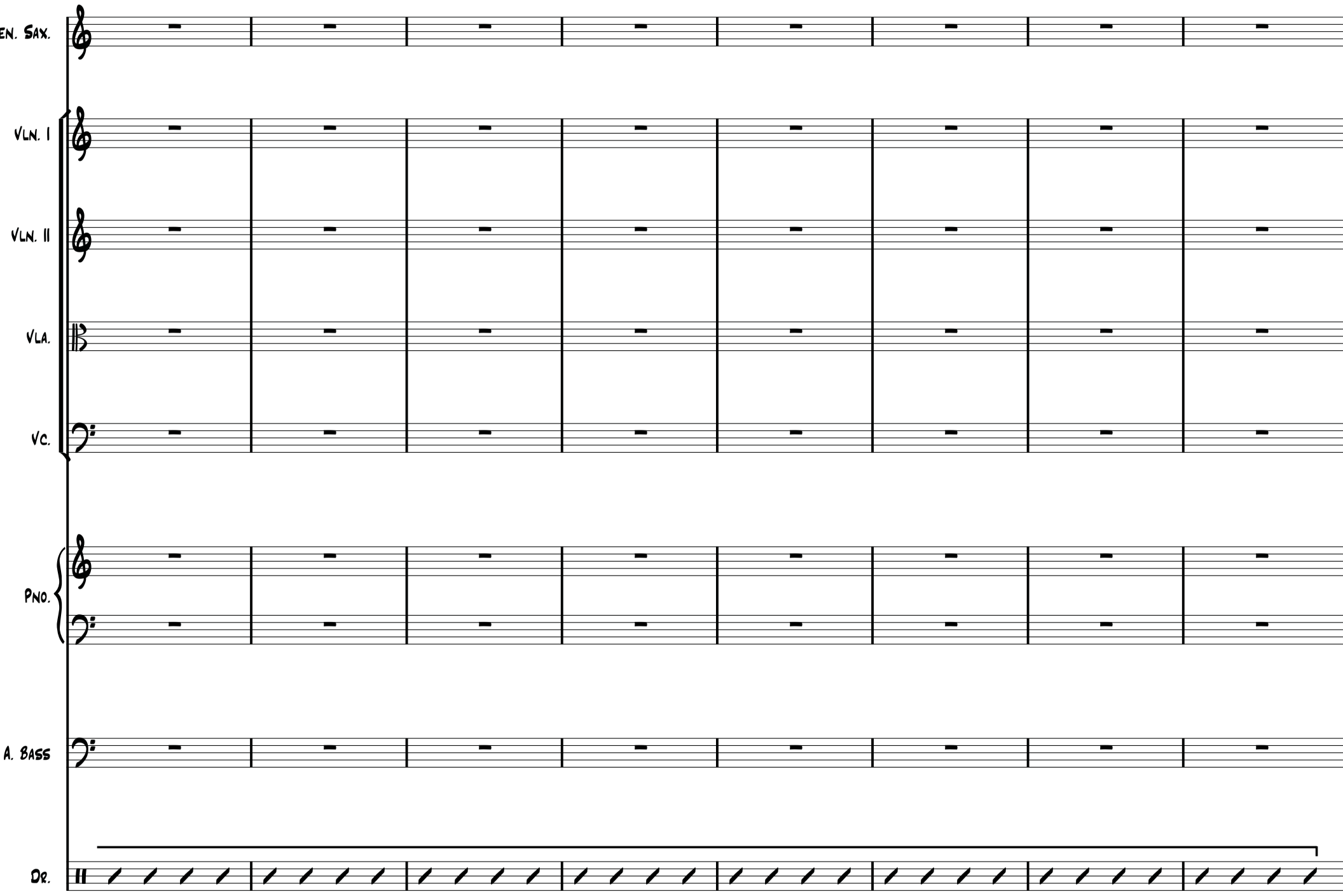

Gm7
C7(SUS4)
C7
F△7
Bbm7
Eb7
Ab△7
END SOL
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.

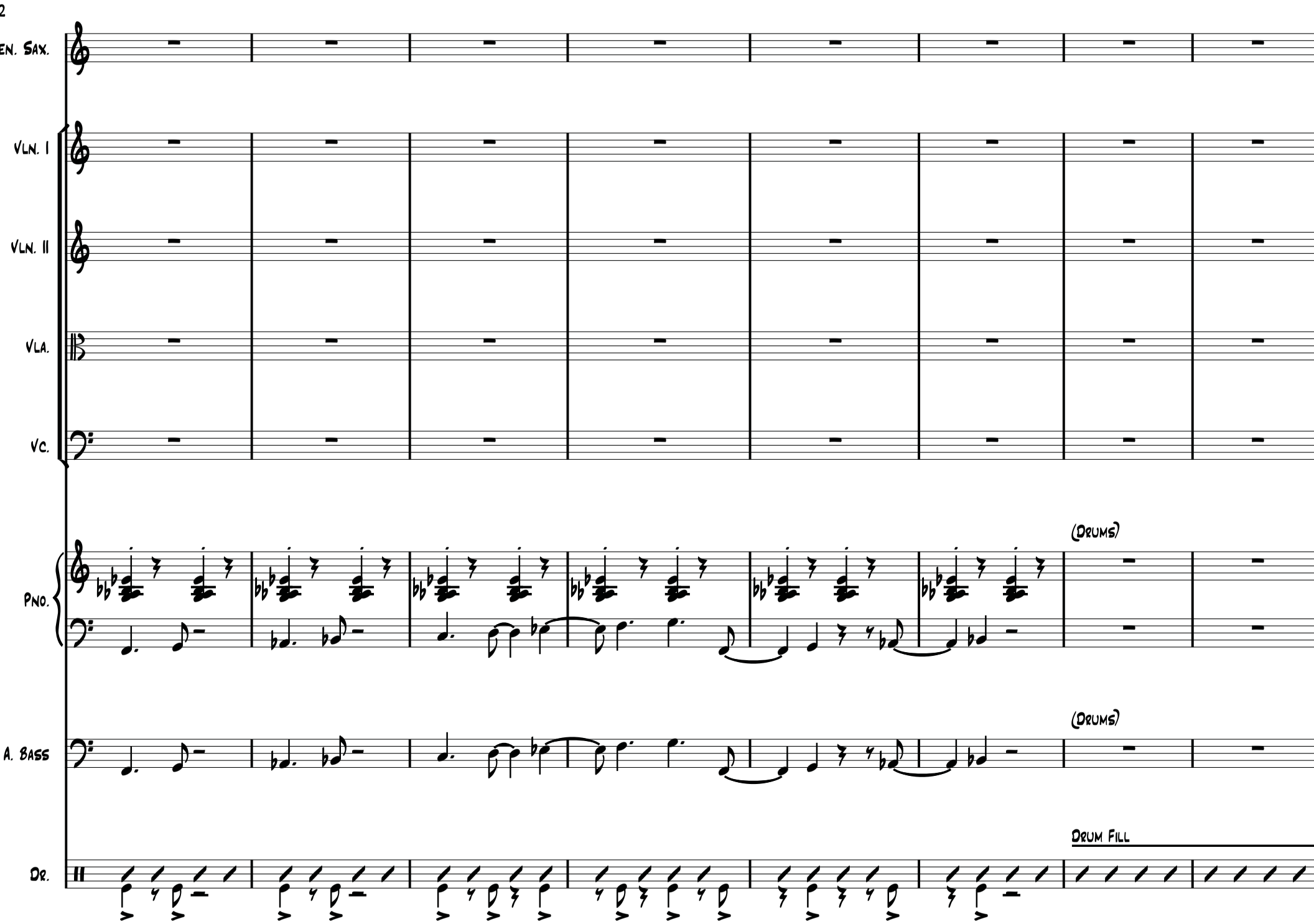

EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.
C13(b9)
fp
(SAX)
Ebm7
C7(SUS4)
(MELODY)
DRUM FILL

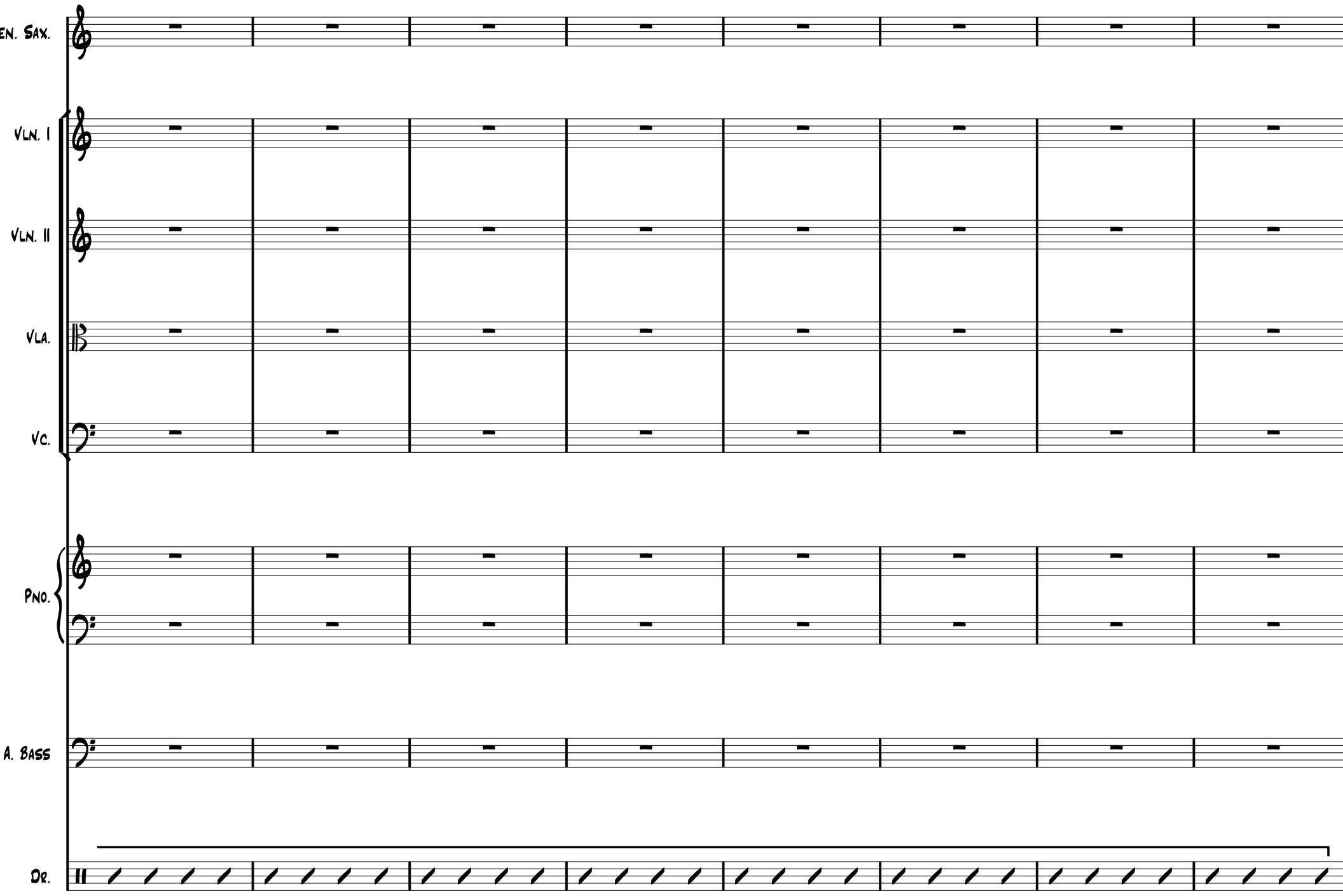

C
Villa
Ten. Sax.
Vln. I
Vln. II
Vla.
Vc.
Pno.
A. Bass
Dr.
(Drums)
Busy Baiao
Drum Fill

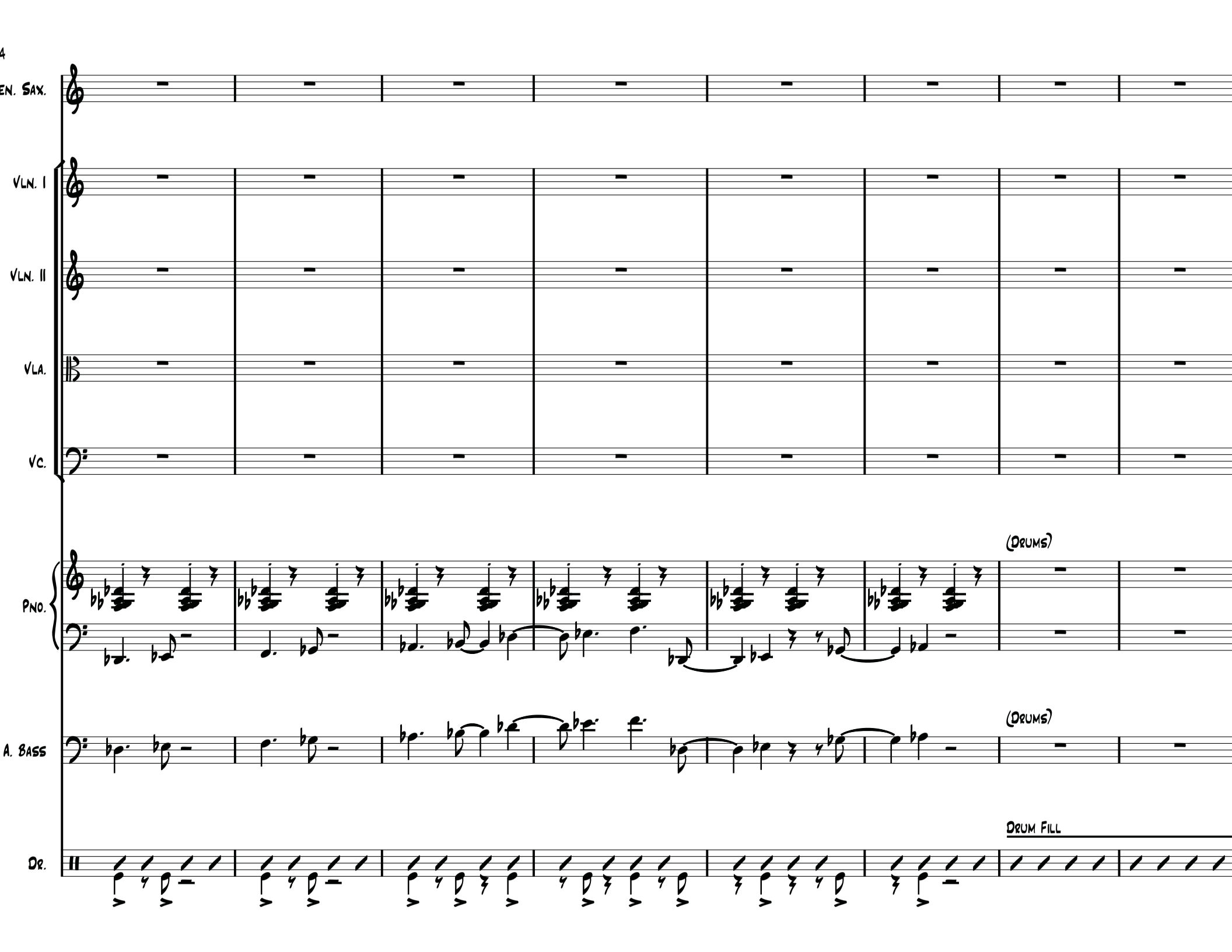

EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.

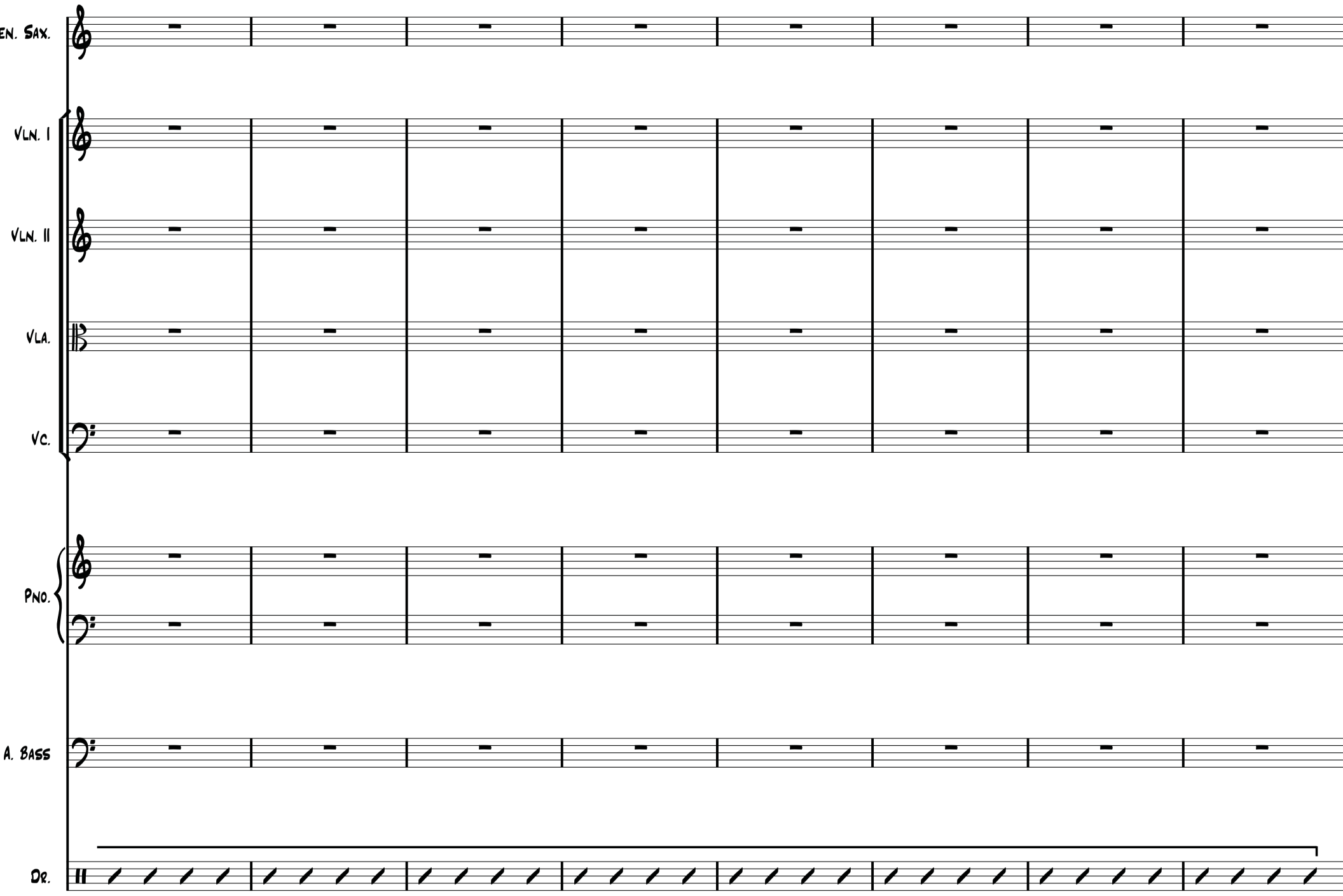

EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
(DRUMS)
A. BASS
(DRUMS)
DR.
DRUM FILL

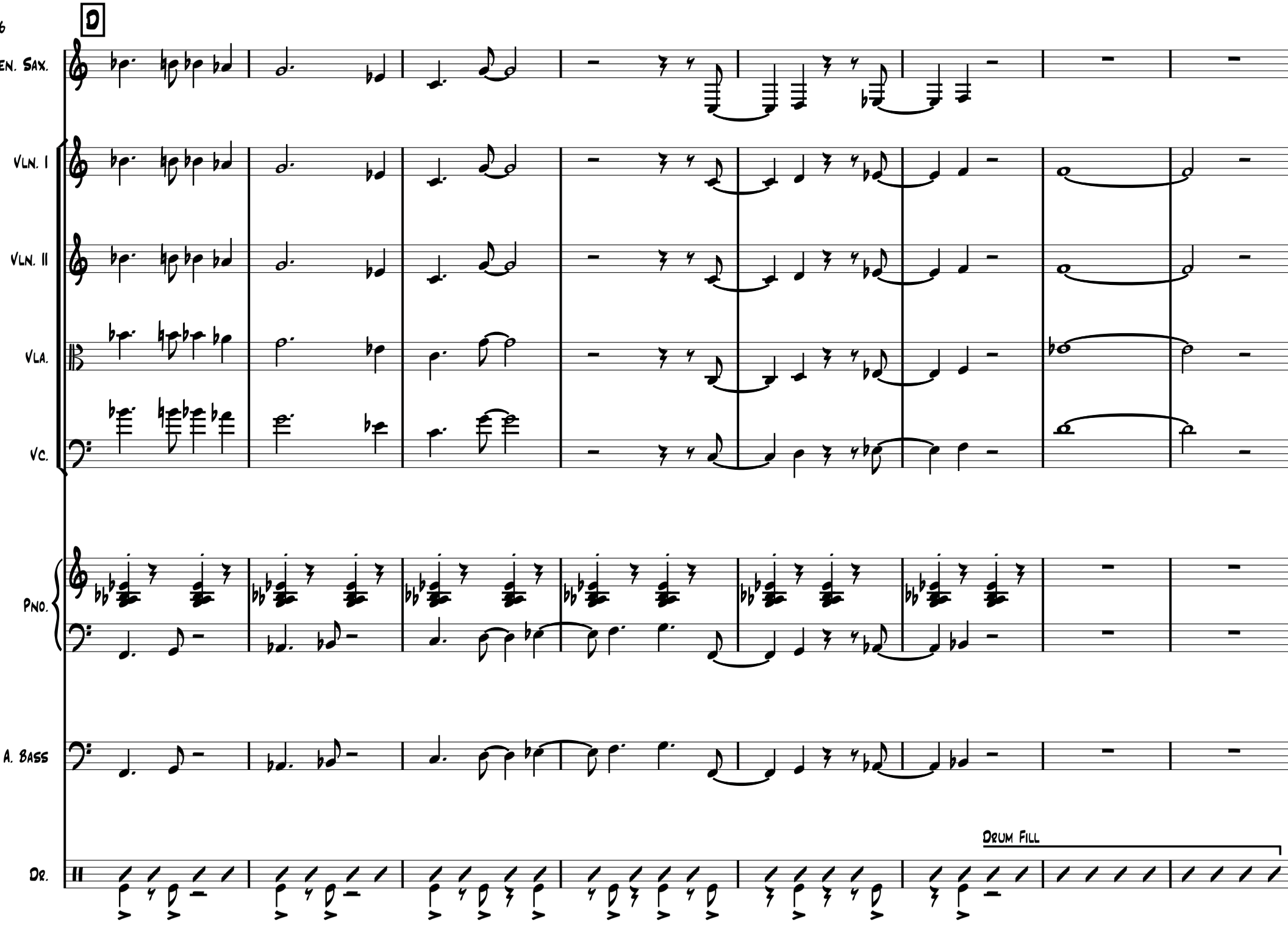

EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.

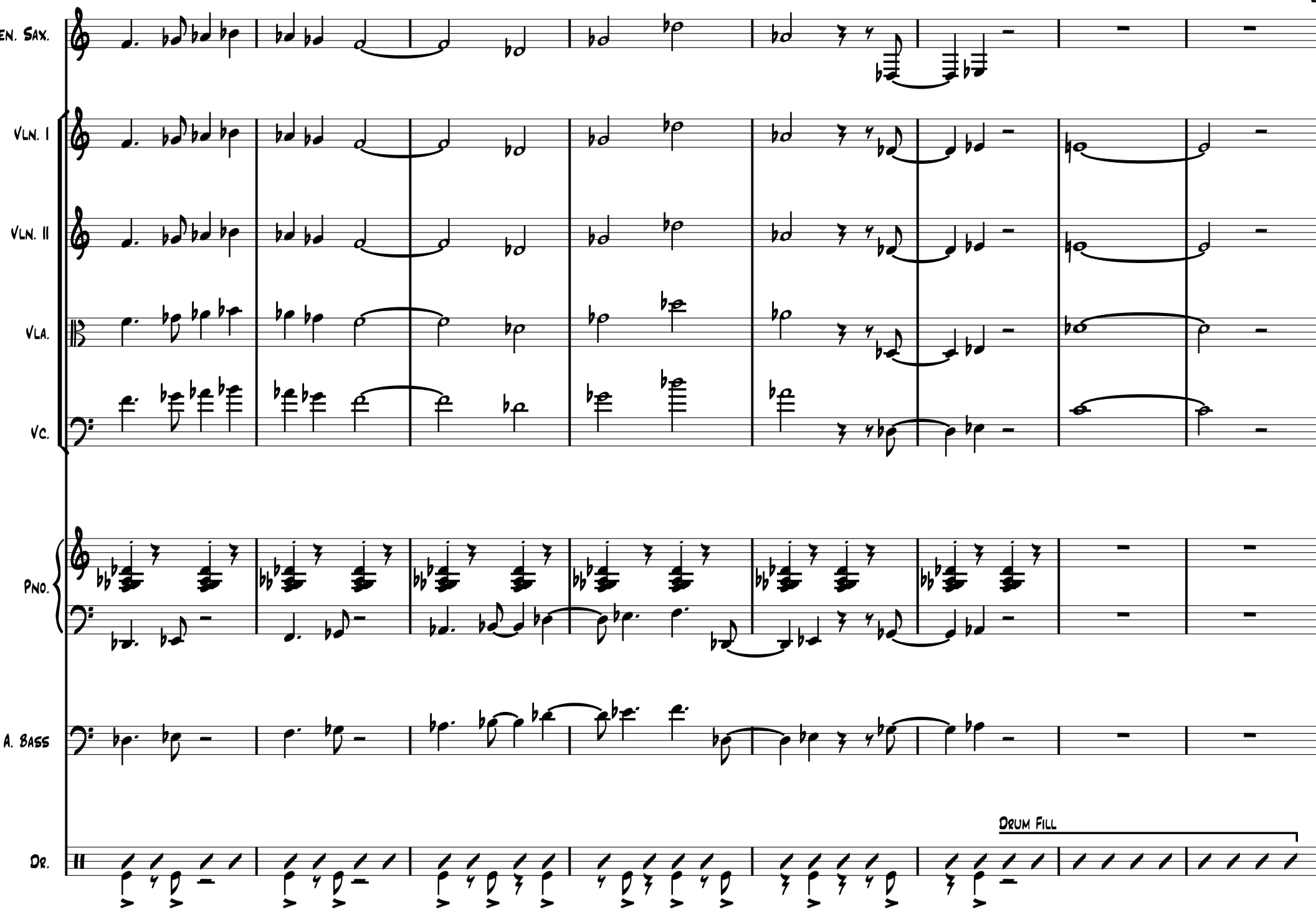

2
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
(DRUMS)
A. BASS
(DRUMS)
DR.
DRUM FILL

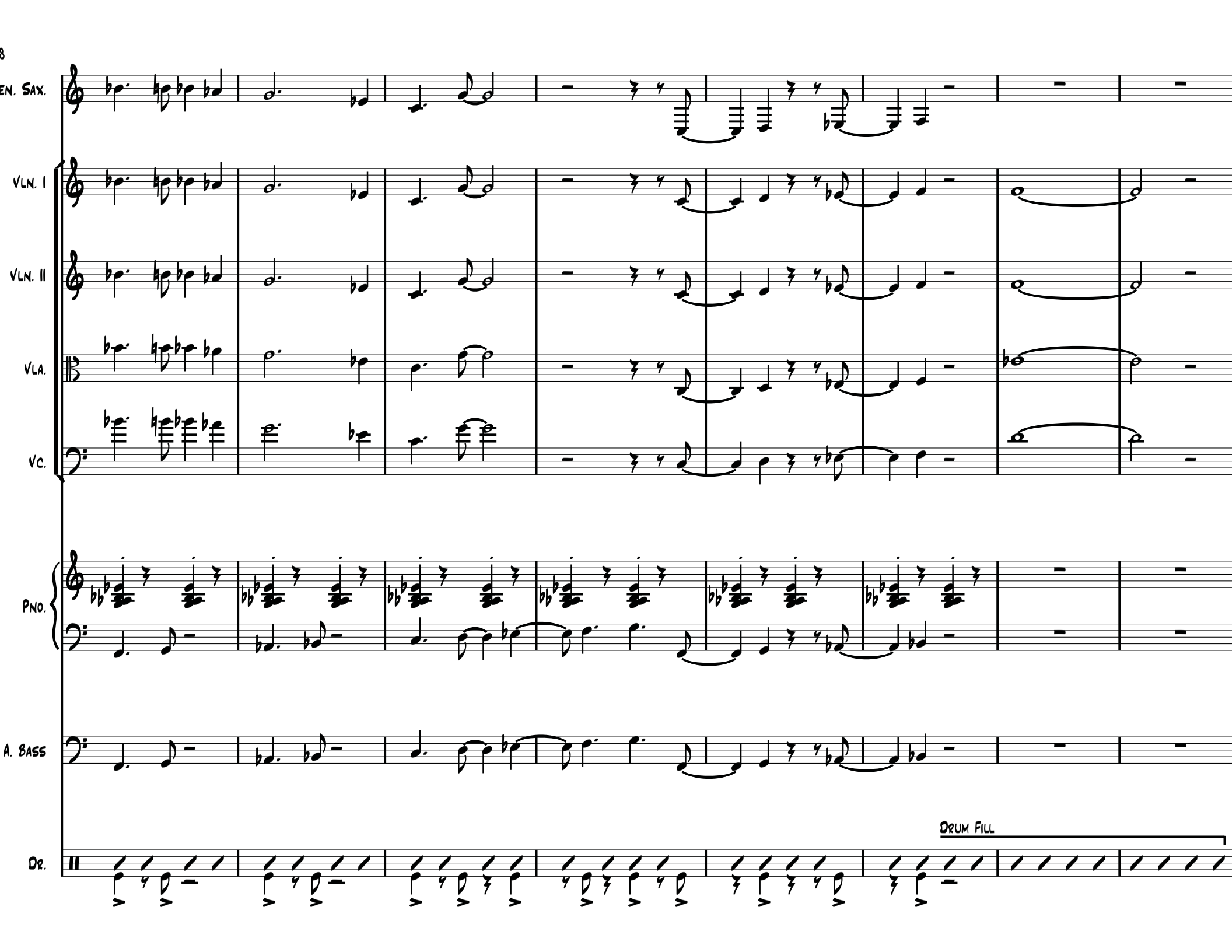

EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.

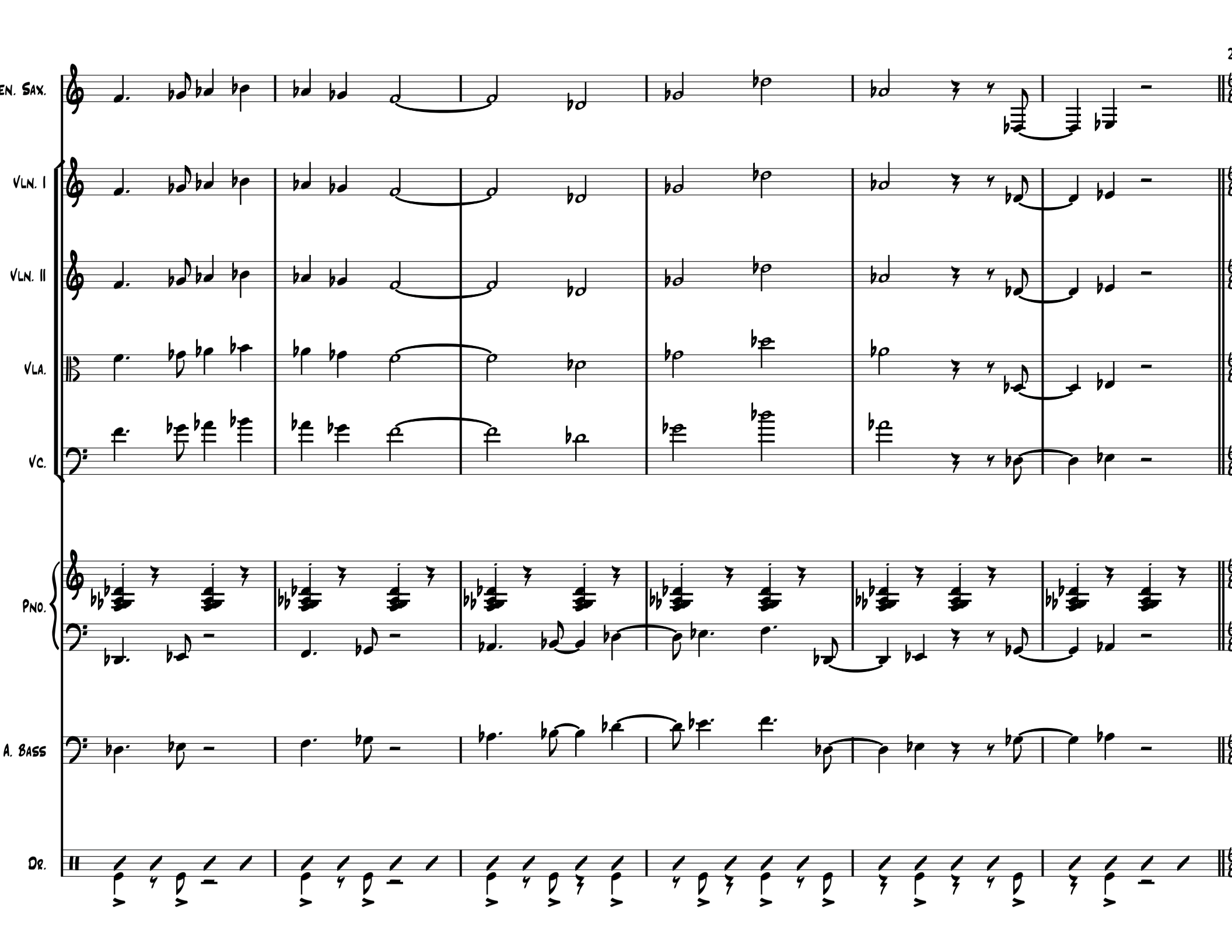

4
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
(DRUMS)
A. BASS
(DRUMS)
DR.
DRUM FILL

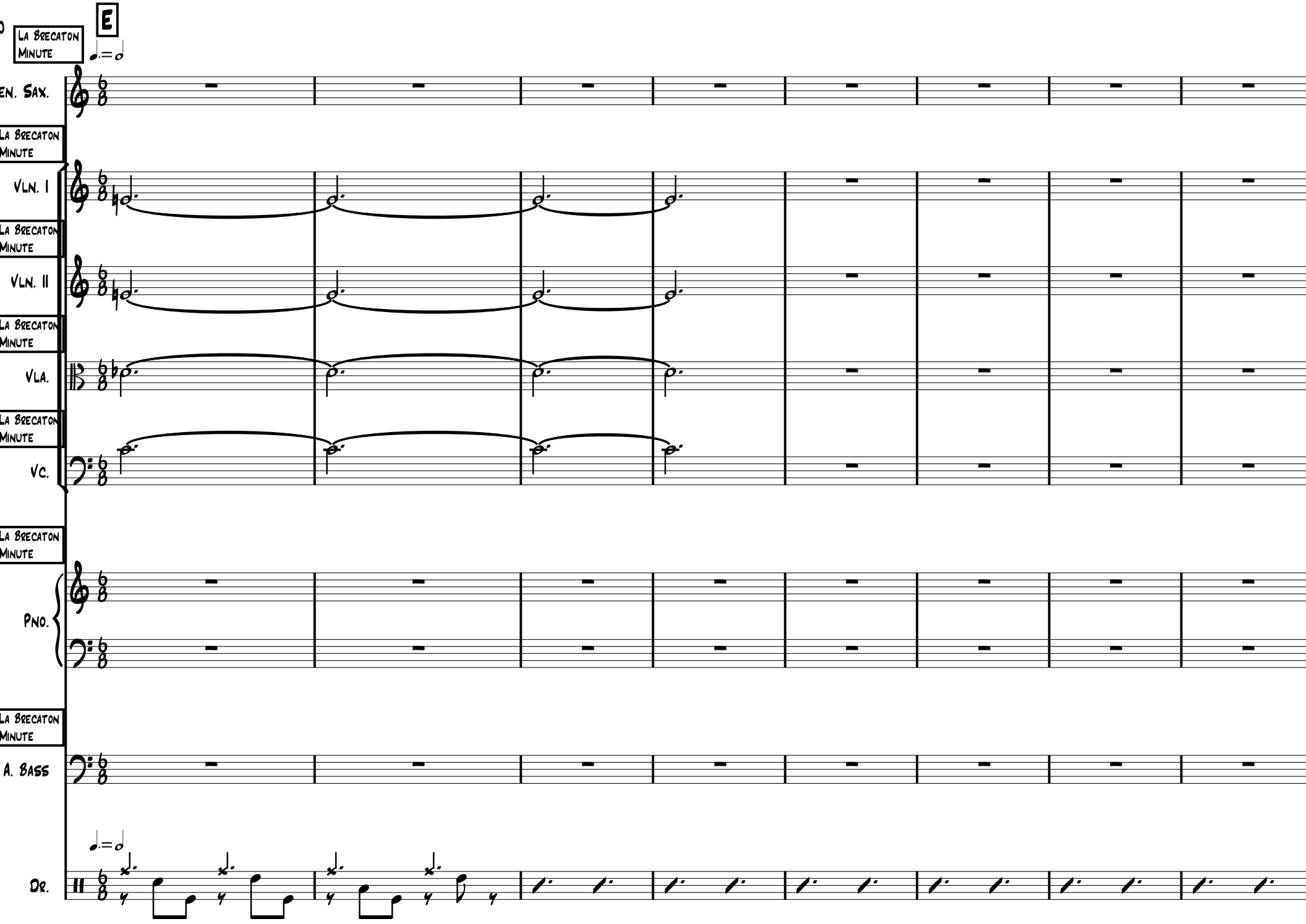

EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.

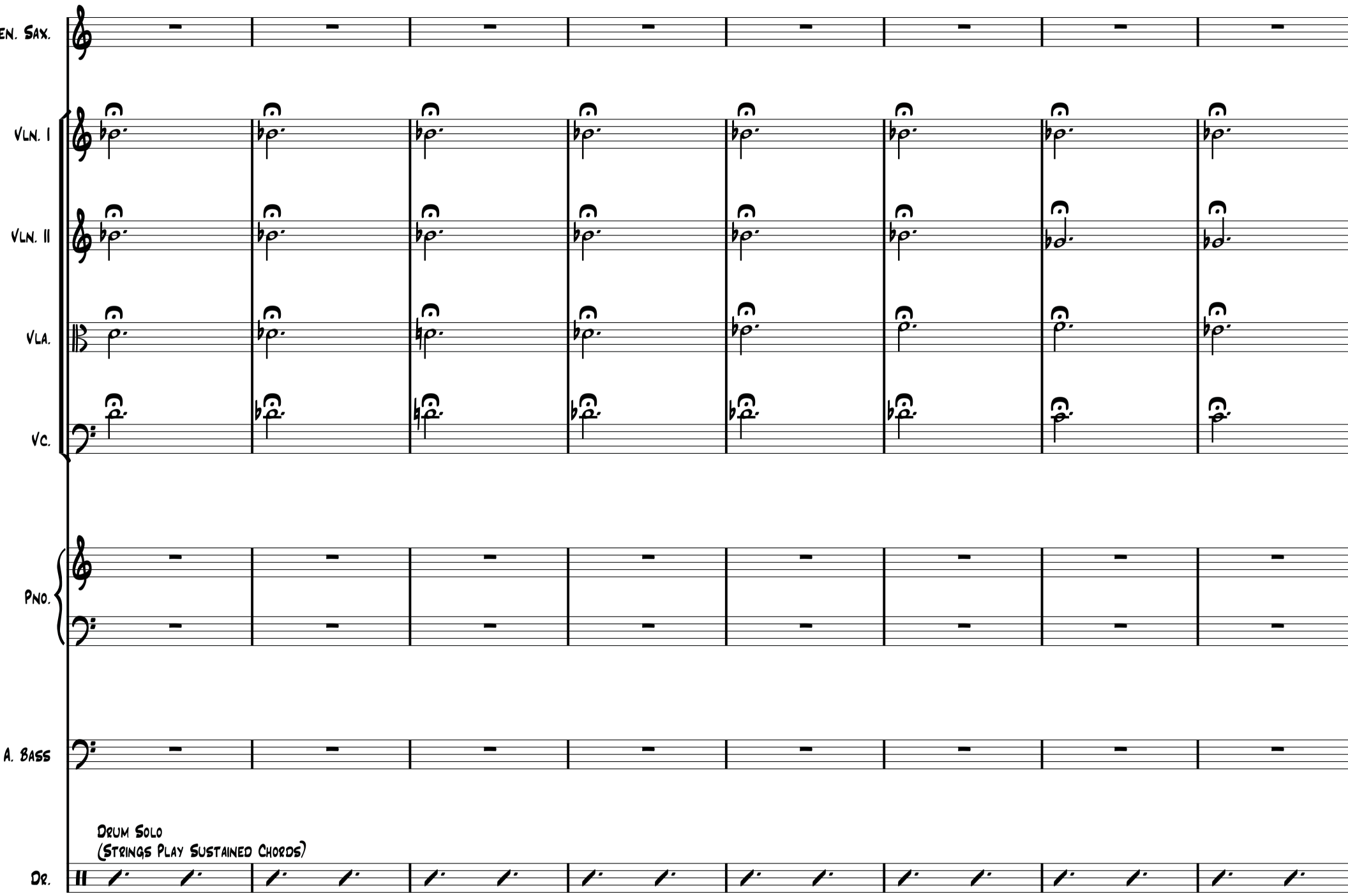

D
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.
DRUM FILL

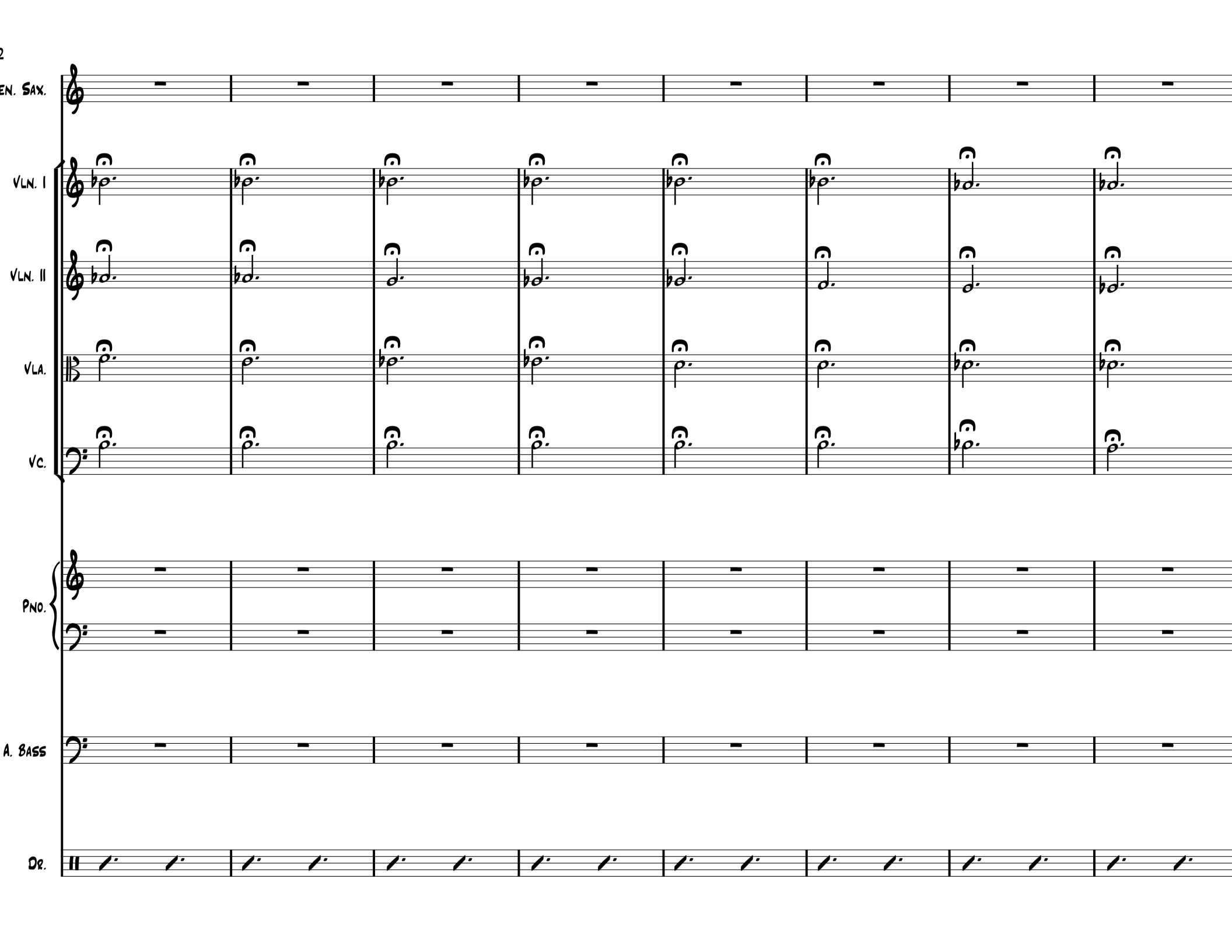

EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.
DRUM FILL

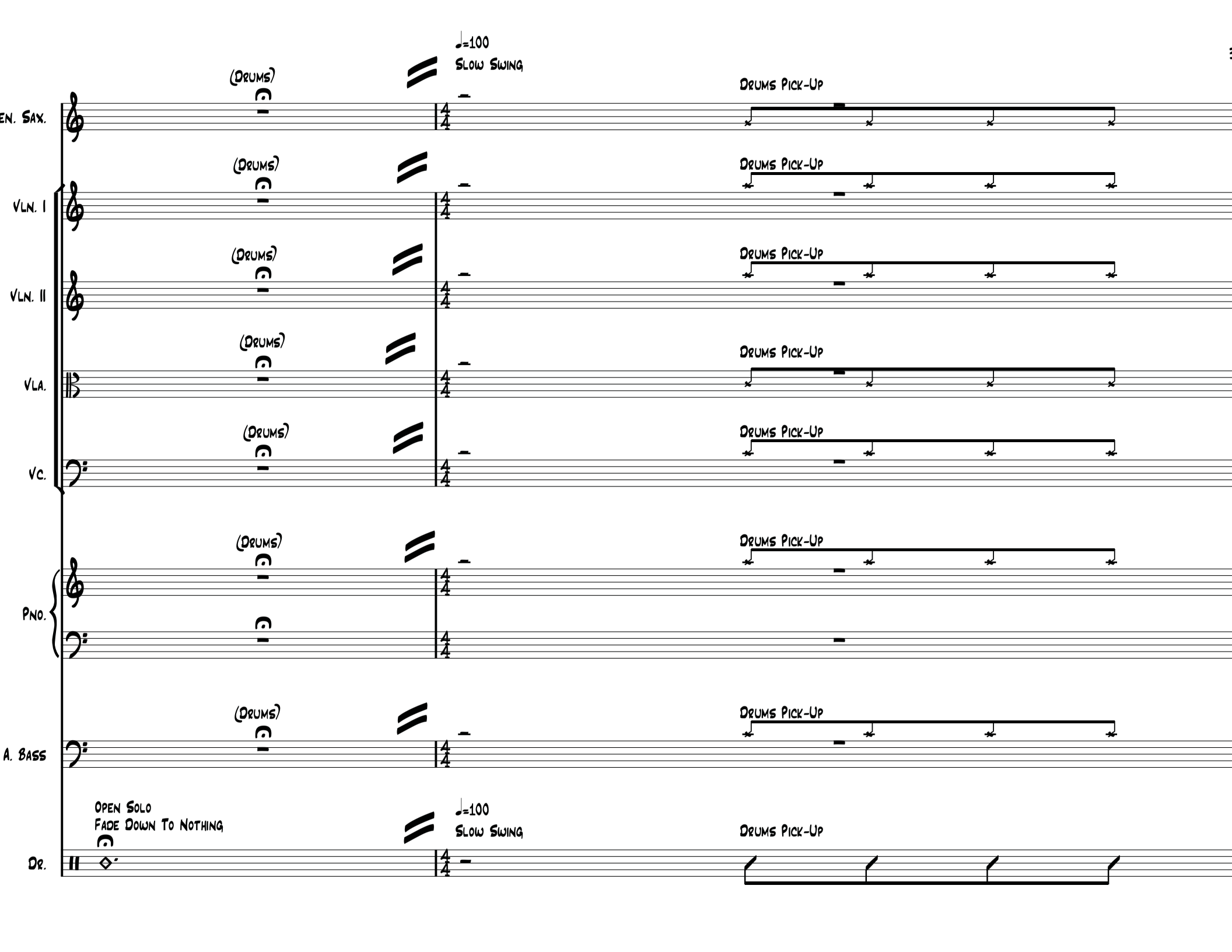

8
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.
Drum Fill

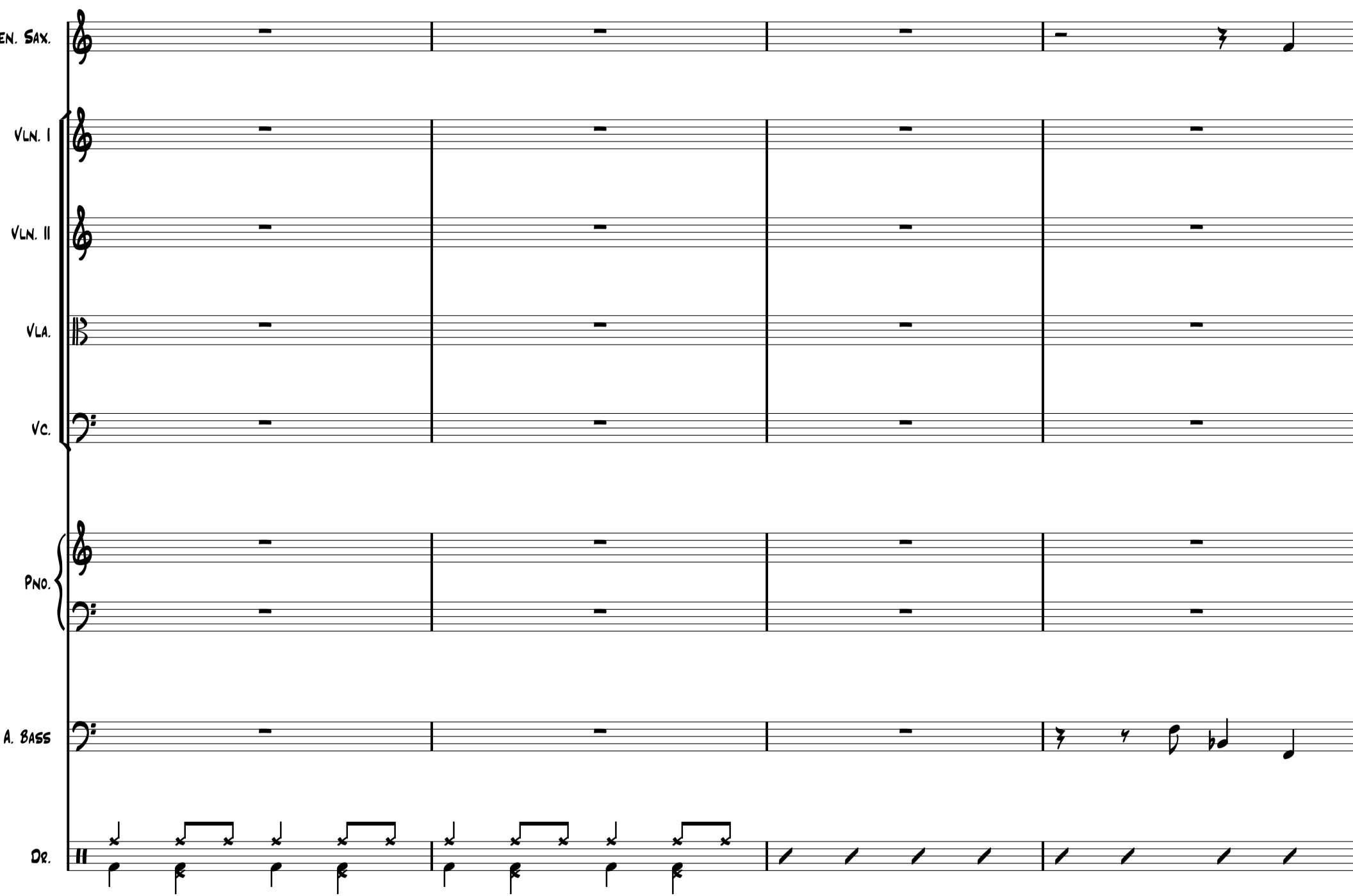

EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.

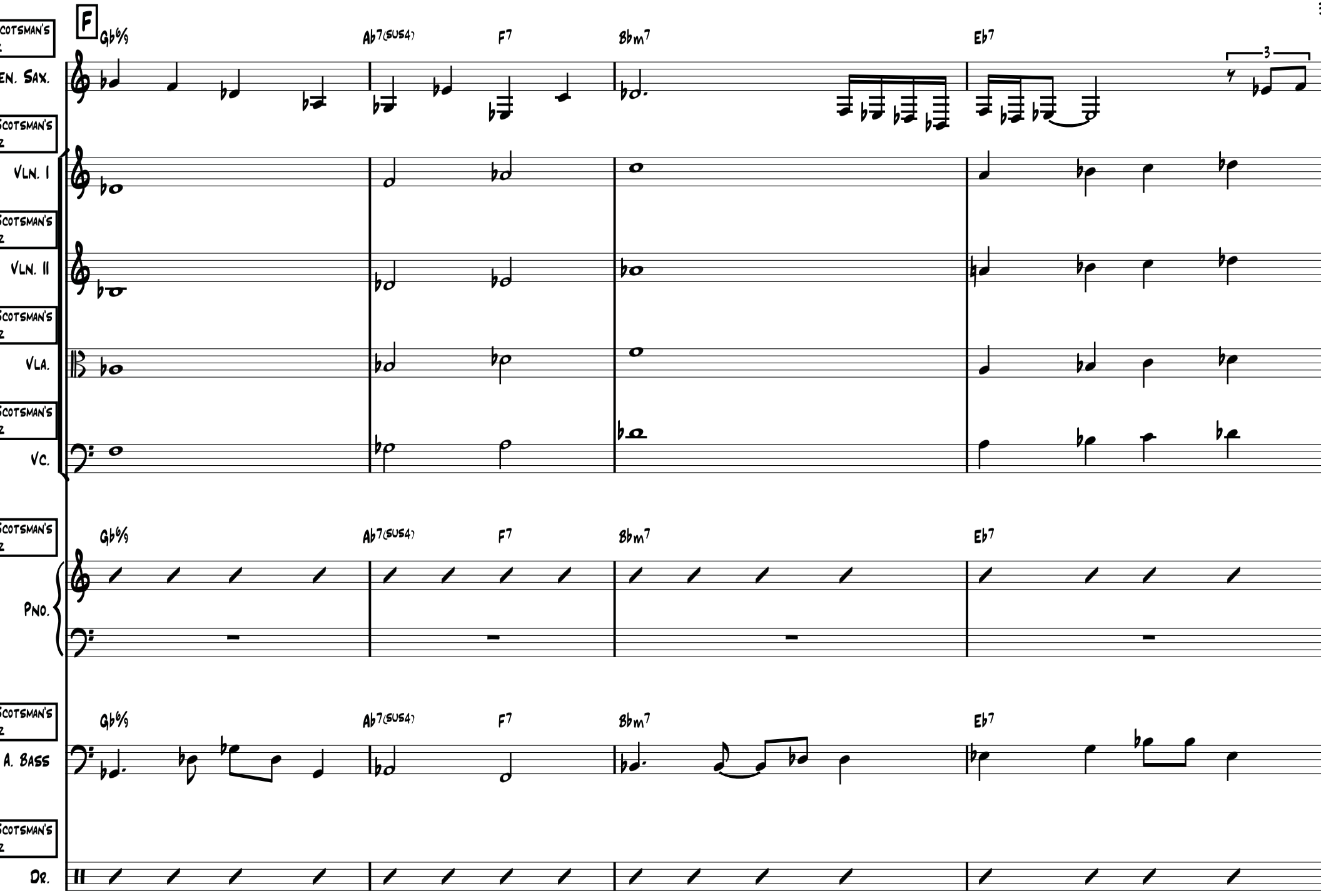

La Brecaton Minute
E
♩.=♩
En. Sax.
La Brecaton Minute
Vln. I
La Brecaton Minute
Vln. II
La Brecaton Minute
Vla.
La Brecaton Minute
Vc.
La Brecaton Minute
Pno.
La Brecaton Minute
A. Bass
♩.=♩
Dr.

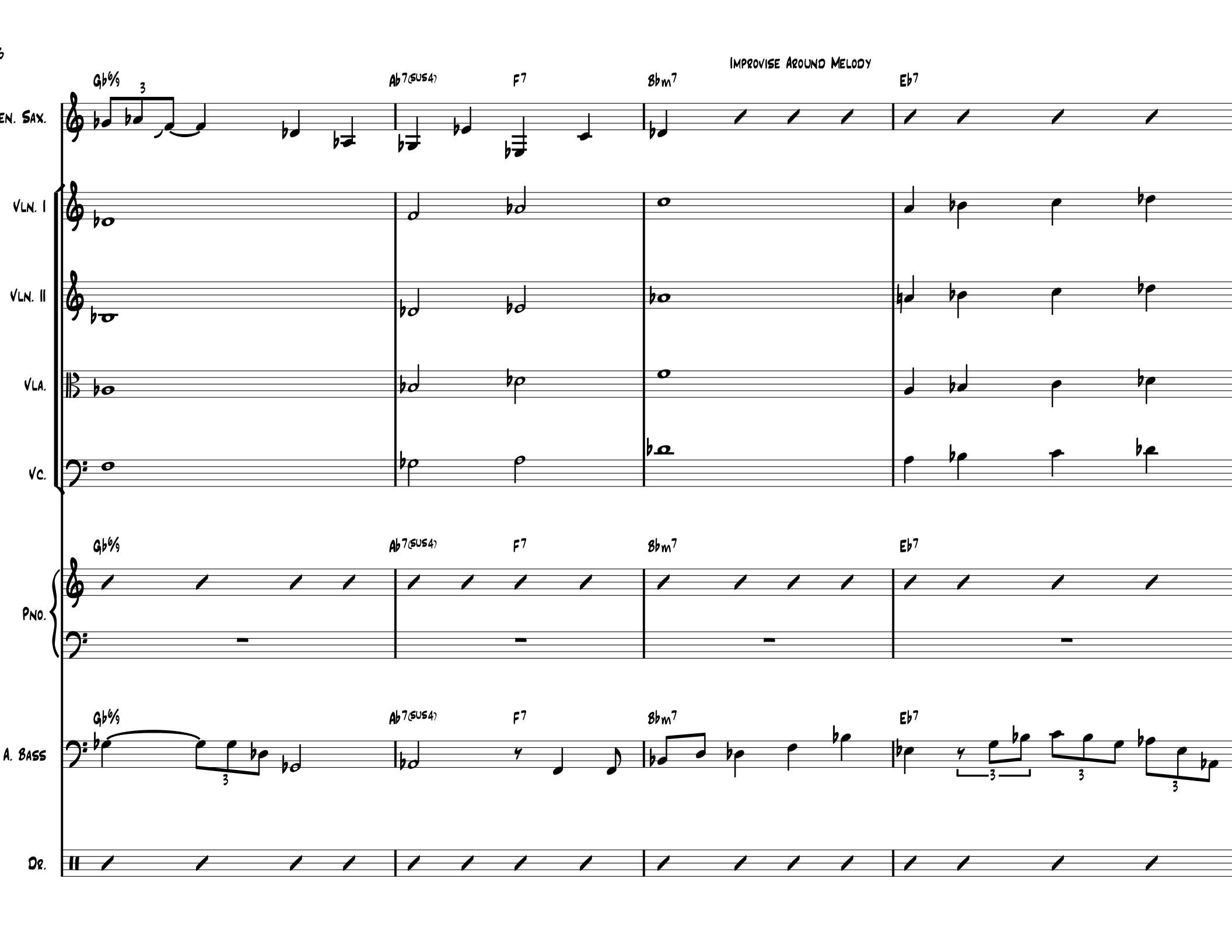

EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.
DRUM SOLO
(STRINGS PLAY SUSTAINED CHORDS)

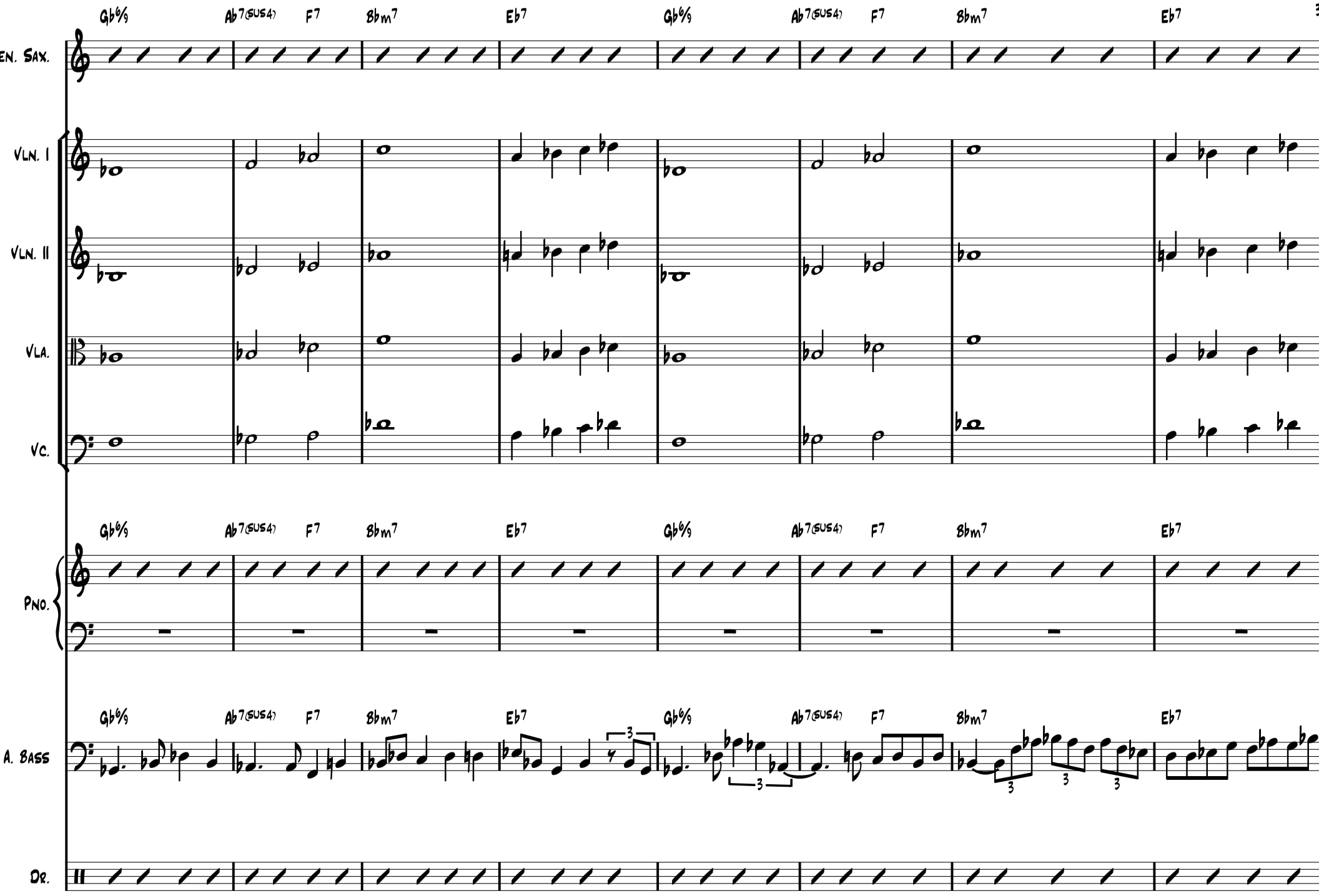

2
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.

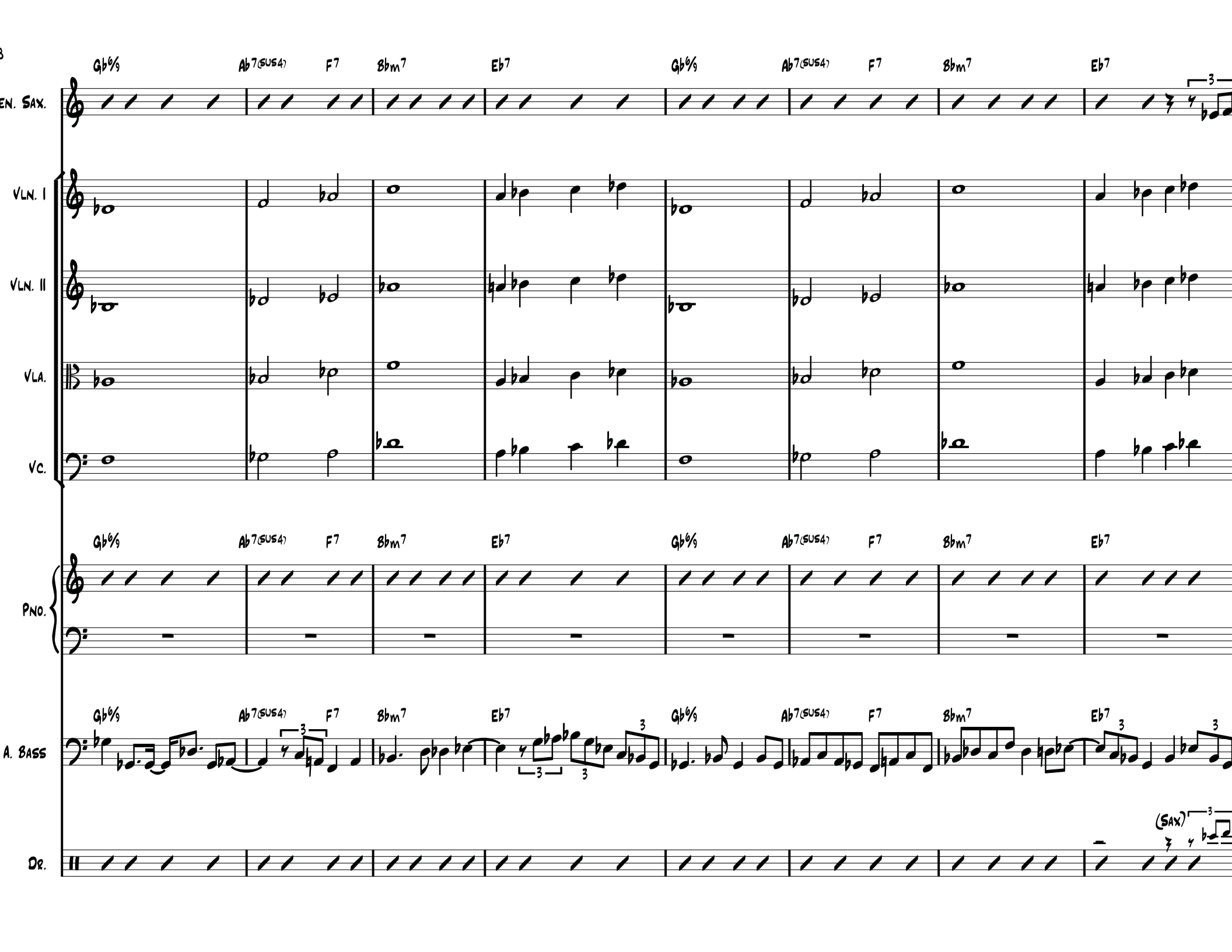

♩=100
Slow Swing
(Drums)
Drums Pick-Up
Ten. Sax.
Vln. I
Vln. II
Vla.
Vc.
Pno.
A. Bass
Open Solo
Fade Down To Nothing
Dr.

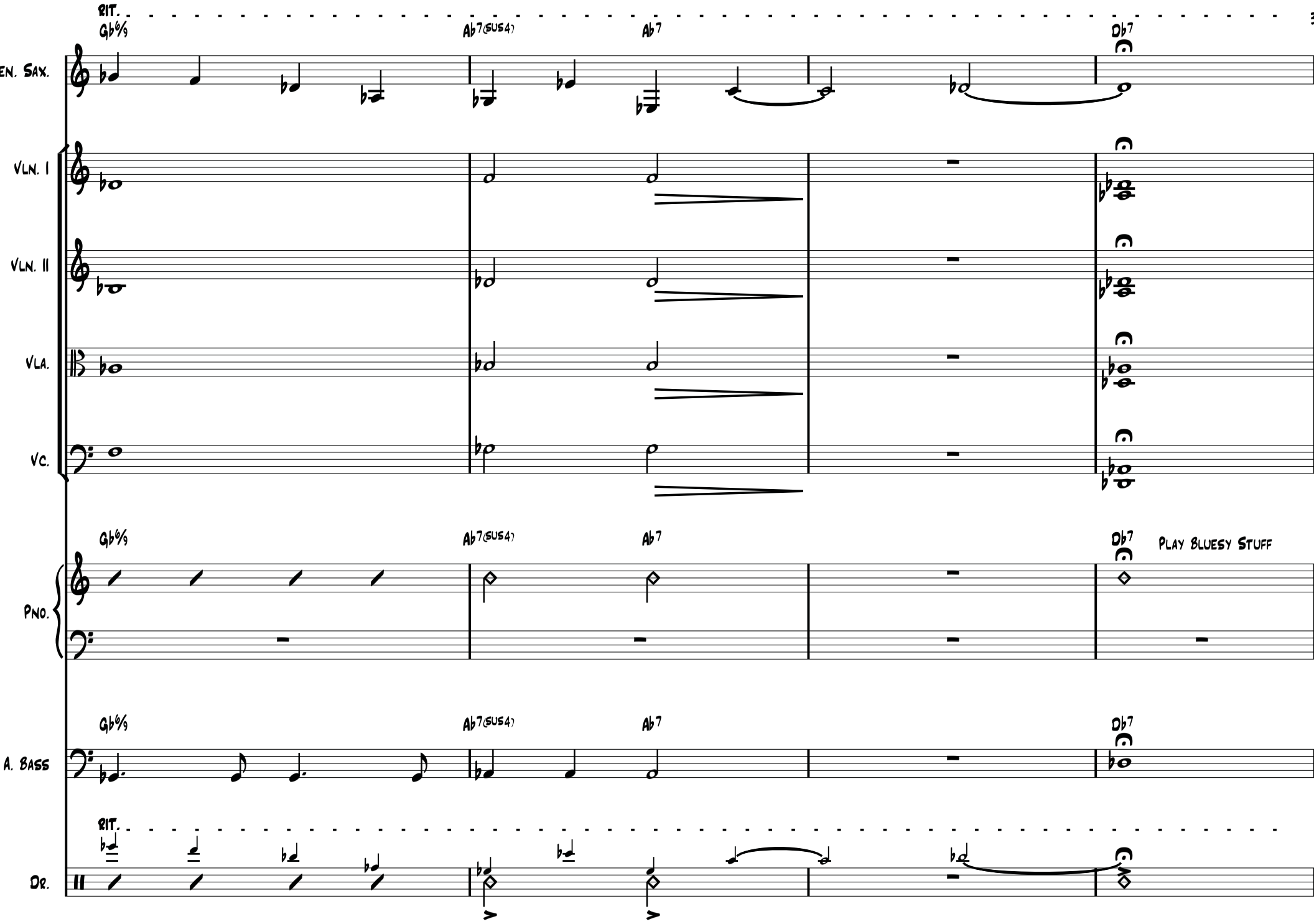

EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.


F
Gb6/9
Ab7(sus4)
F7
Bbm7
Eb7
3
Scotsman's
EN. SAX.
Scotsman's
VLN. I
Scotsman's
VLN. II
Scotsman's
VLA.
Scotsman's
VC.
Scotsman's
PNO.
Scotsman's
A. BASS
Scotsman's
DR.


Improvise Around Melody
Gb6/9
Ab7(sus4)
F7
Bbm7
Eb7
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.


Gb6/9
Ab7(sus4)
F7
Bbm7
Eb7
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.


Gb6/9
Ab7(sus4)
F7
Bbm7
Eb7
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
PNO.
A. BASS
DR.
(SAX)


RIT.
Gb6/9
Ab7(SUS4)
Ab7
Db7
EN. SAX.
VLN. I
VLN. II
VLA.
VC.
Gb6/9
Ab7(SUS4)
Ab7
Db7
PLAY BLUESY STUFF
PNO.
Gb6/9
Ab7(SUS4)
Ab7
Db7
A. BASS
RIT.
DR.

Appendix C

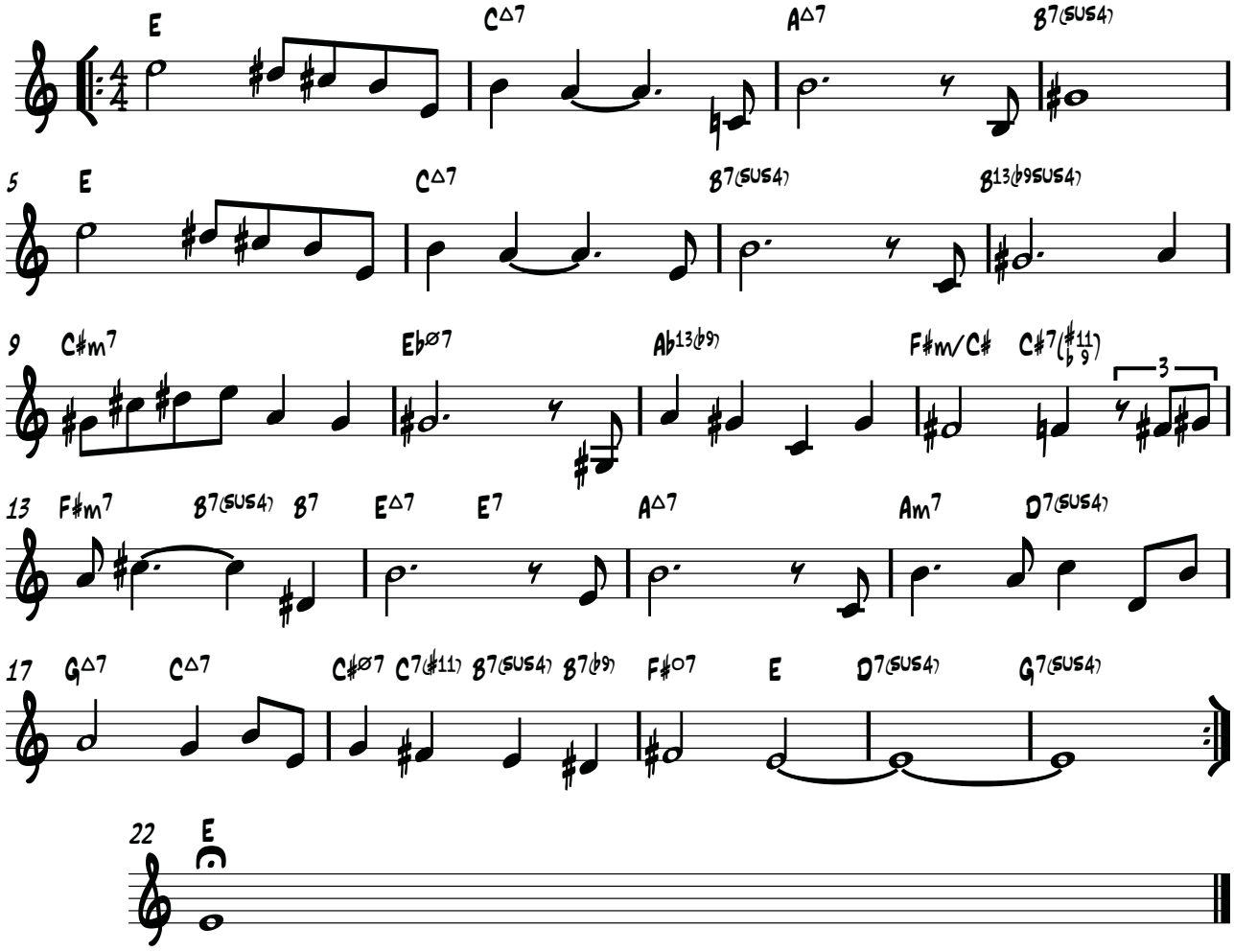
C1: Lead Sheet/Condensed Score Reductions of The XenDen Suite

Part 1: Tebrocnala Lead Sheet

♩=60

Ballad

Troy Roberts



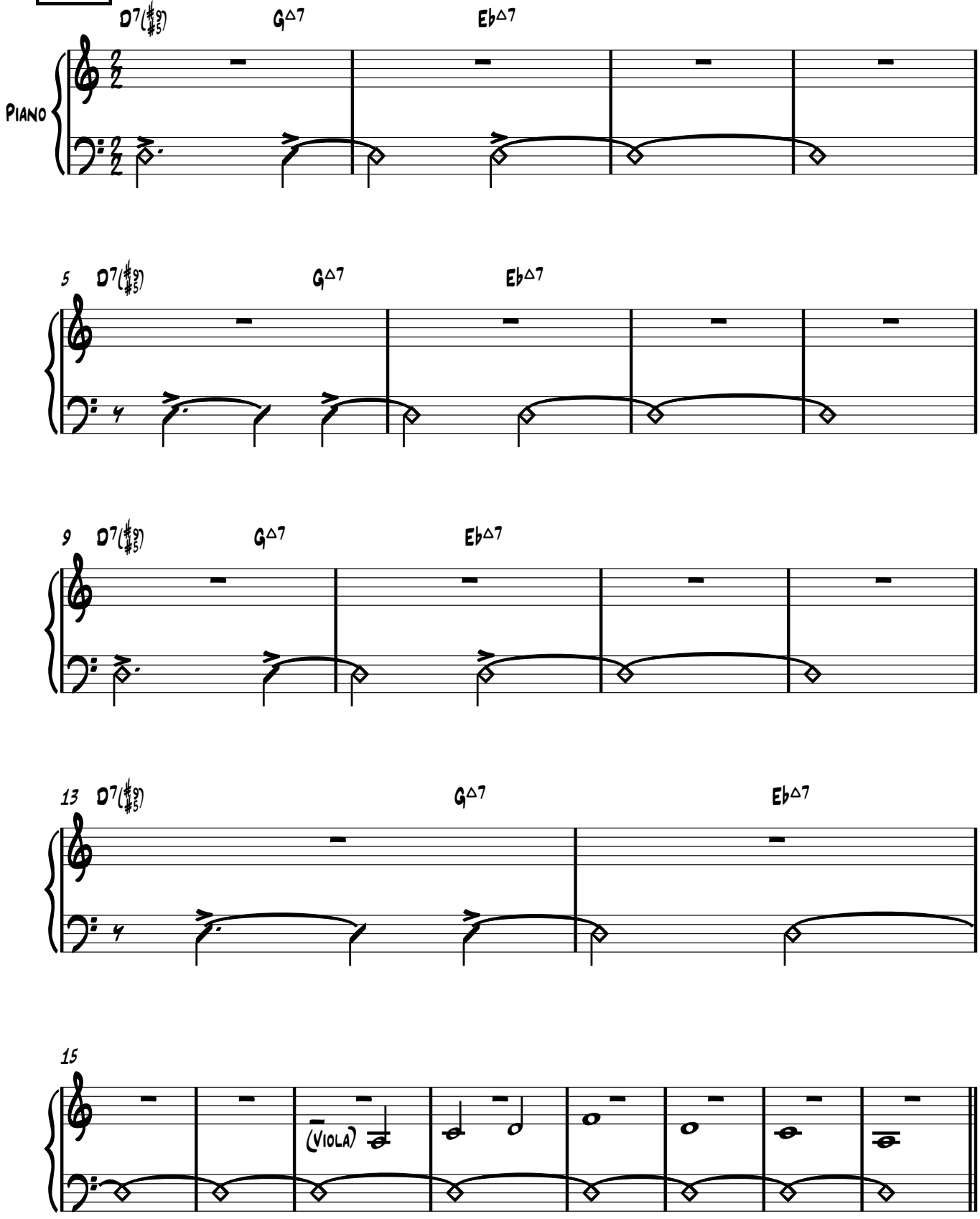
♩=120

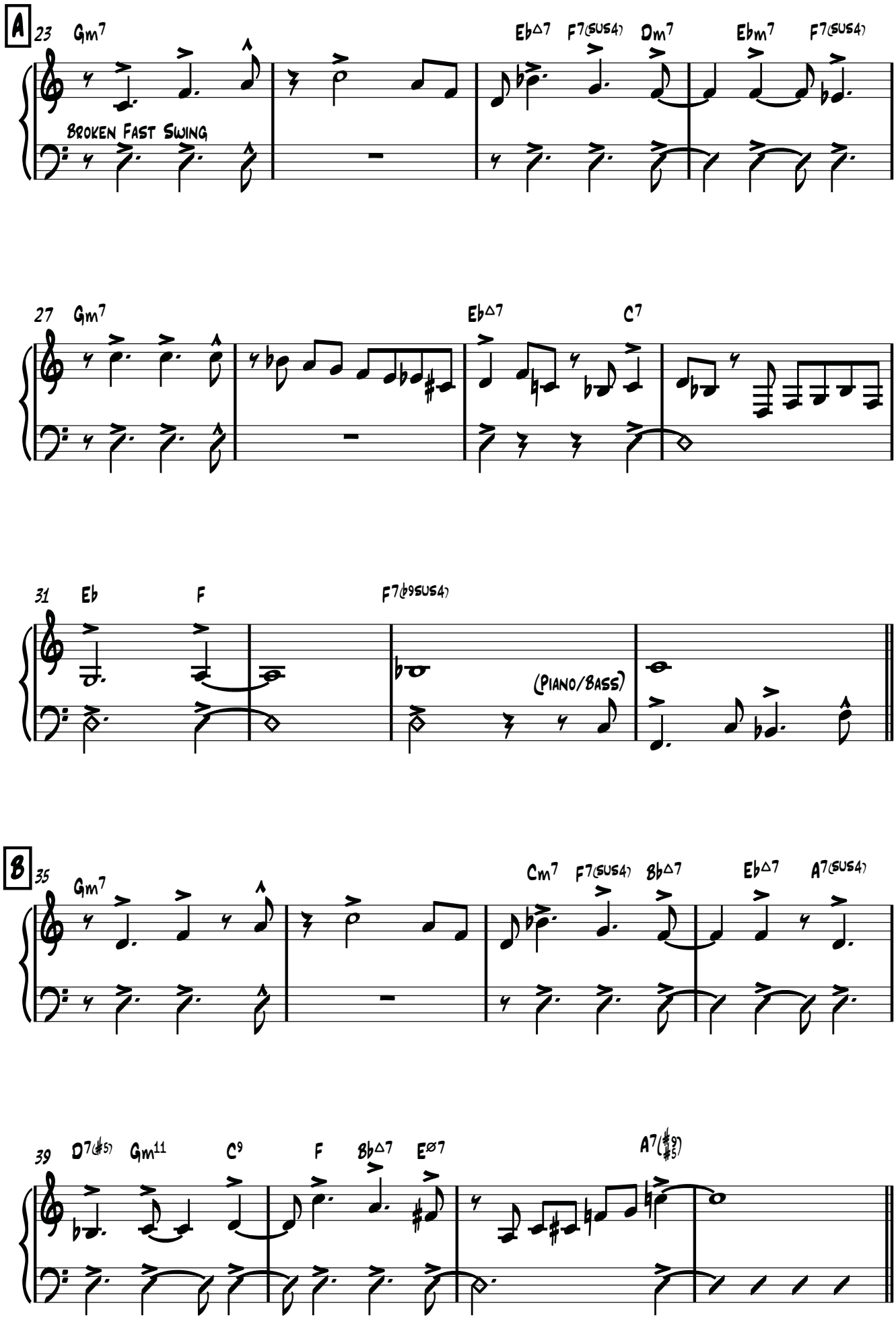
Fast Jazz

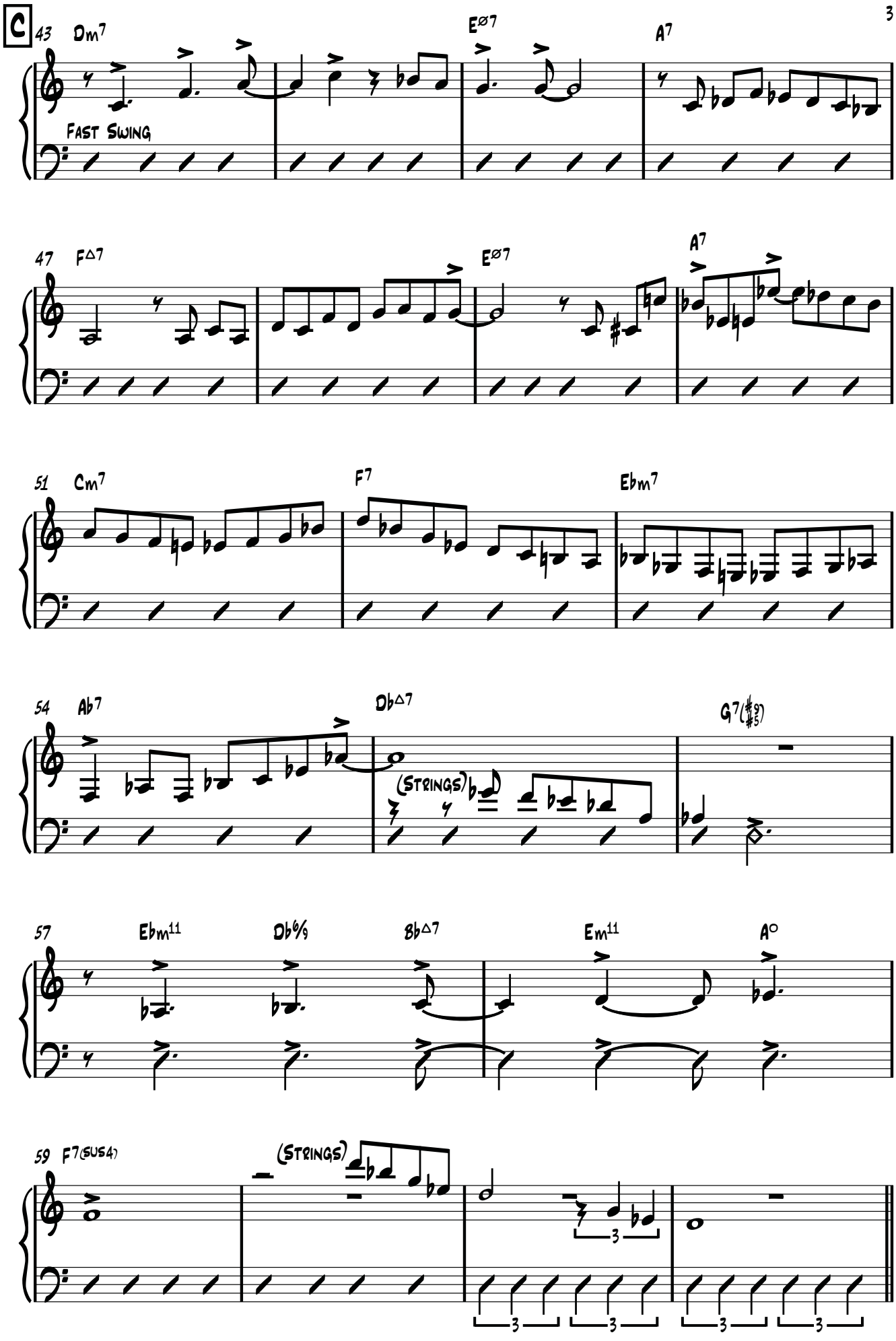
Part 2: Freebie Lead Sheet

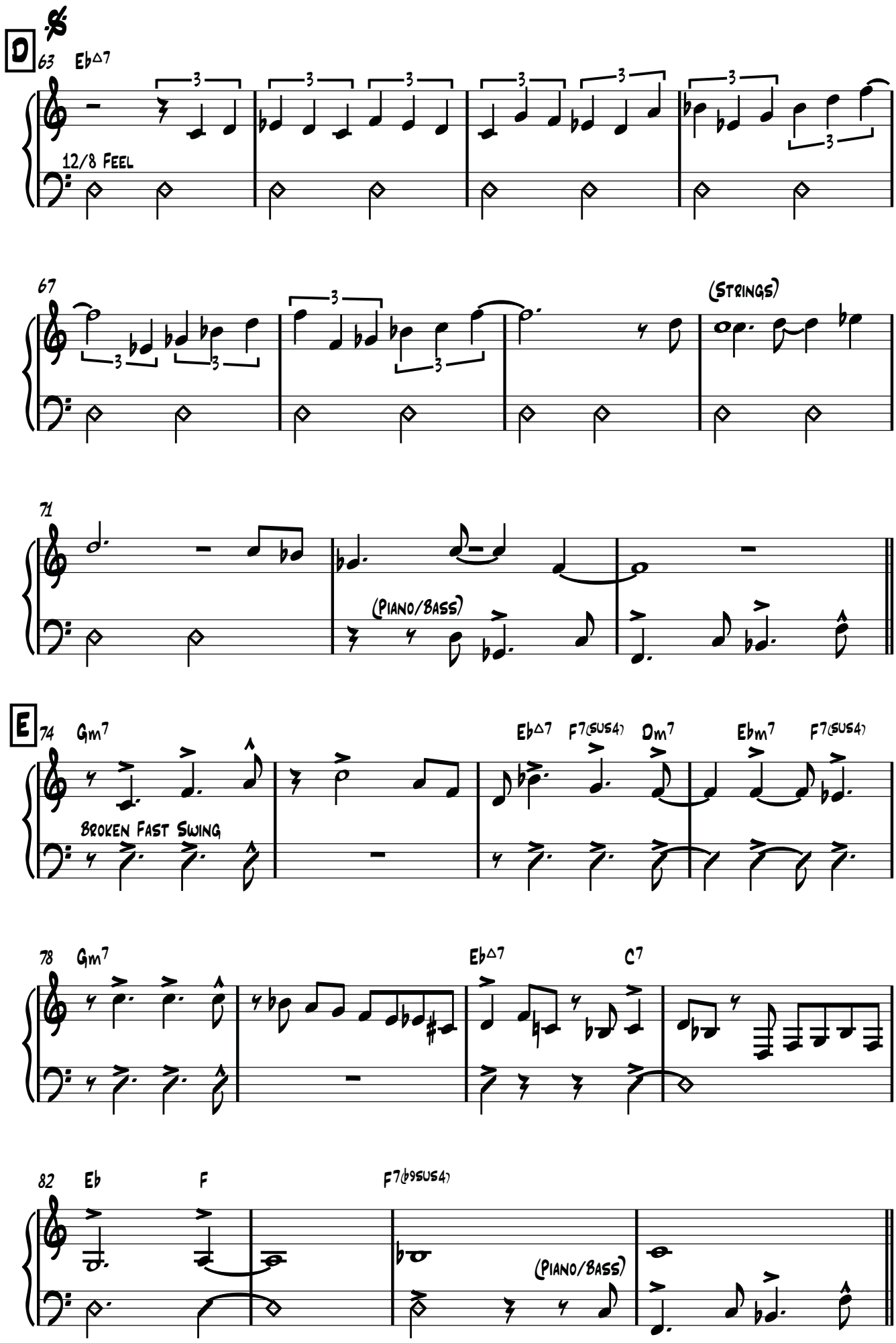
Troy Roberts

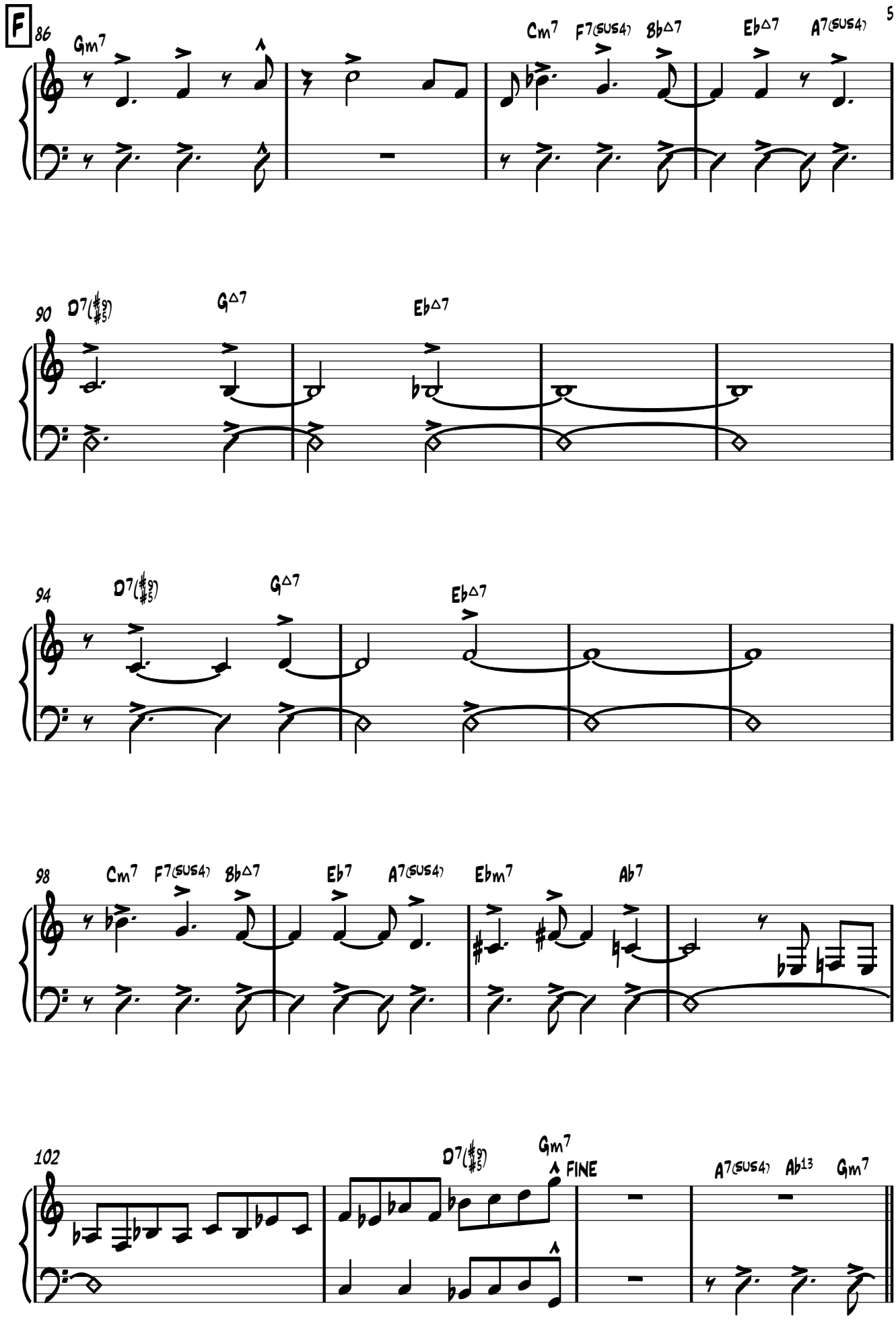
Intro



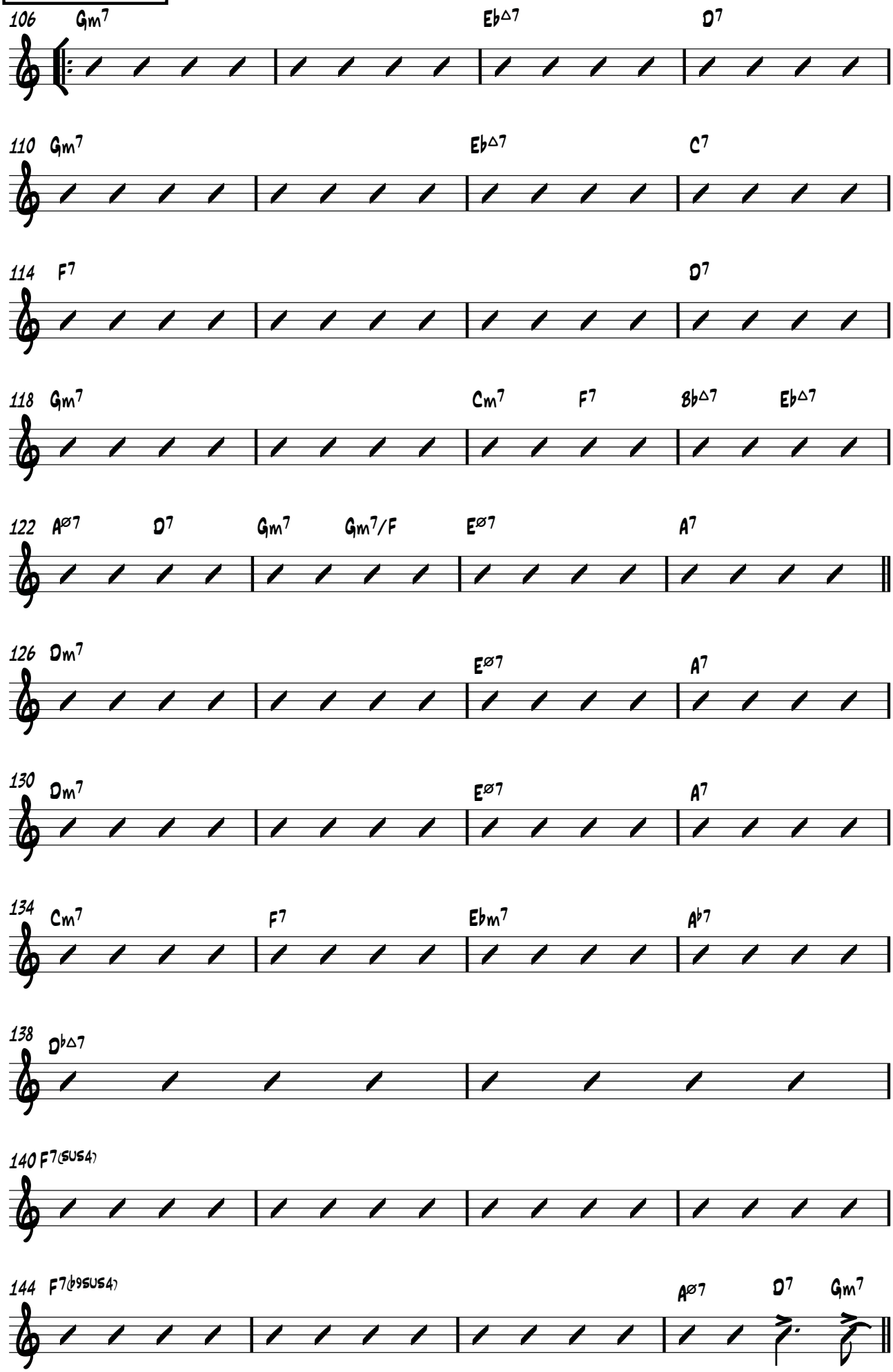

A
23
Gm7
Eb△7
F7(sus4)
Dm7
Ebm7
F7(sus4)
Broken Fast Swing
27
Gm7
Eb△7
C7
31
Eb
F
F7(b9sus4)
(Piano/Bass)
B
35
Gm7
Cm7
F7(sus4)
Bb△7
Eb△7
A7(sus4)
39
D7(♯5)
Gm11
C9
F
Bb△7
Eø7
A7(♯9)

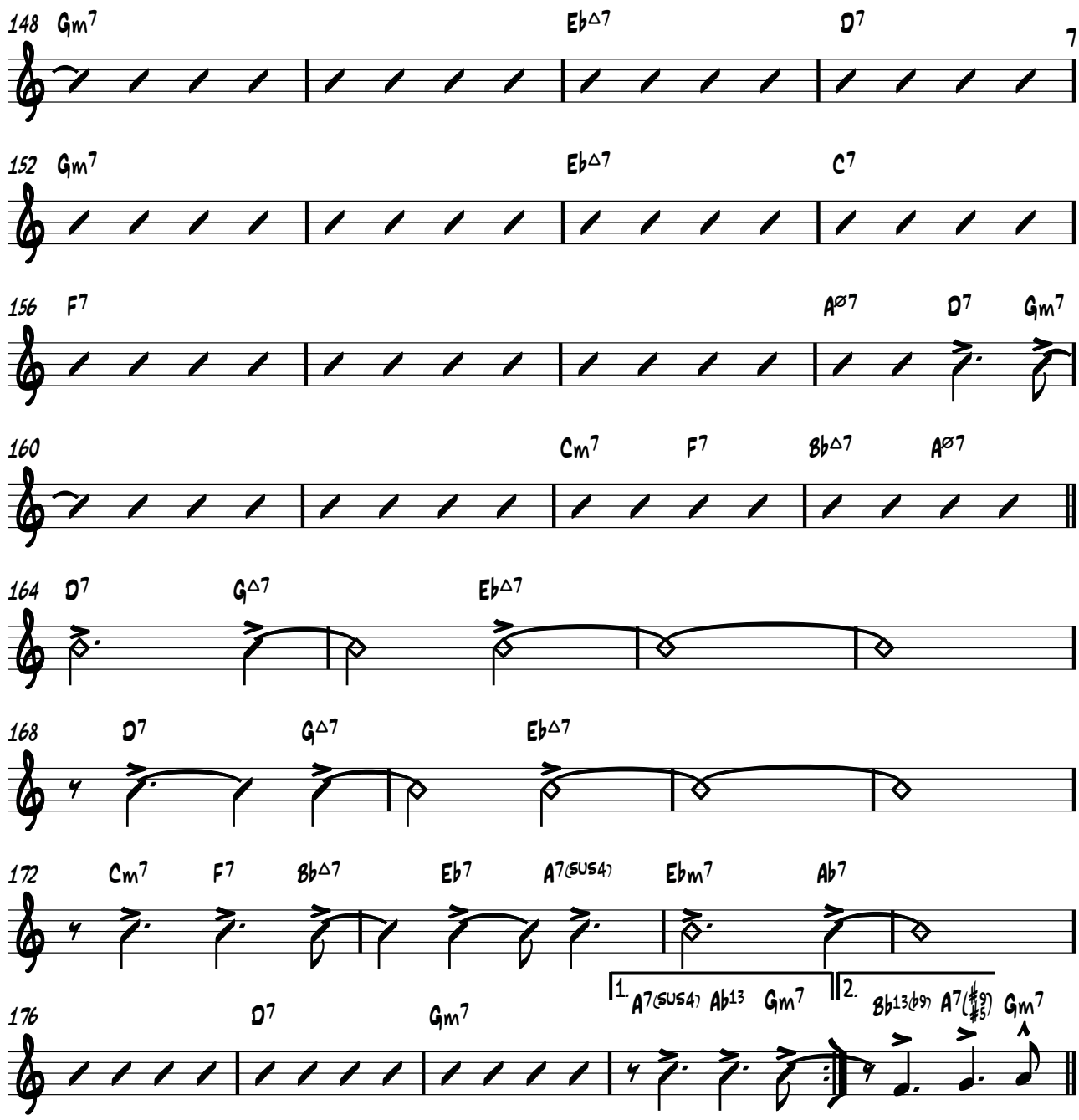

C
43
Dm7
Eø7
A7
Fast Swing
47
F△7
Eø7
A7
51
Cm7
F7
Ebm7
54
Ab7
Db△7
(Strings)
G7(♯5)
57
Ebm11
Db6/9
Bb△7
Em11
A°
59
F7(sus4)
(Strings)


D
63
Eb△7
12/8 Feel
67
(Strings)
71
(Piano/Bass)
E
74
Gm7
Broken Fast Swing
Eb△7
F7(sus4)
Dm7
Ebm7
F7(sus4)
78
Gm7
Eb△7
C7
82
Eb
F
F7(b9sus4)
(Piano/Bass)

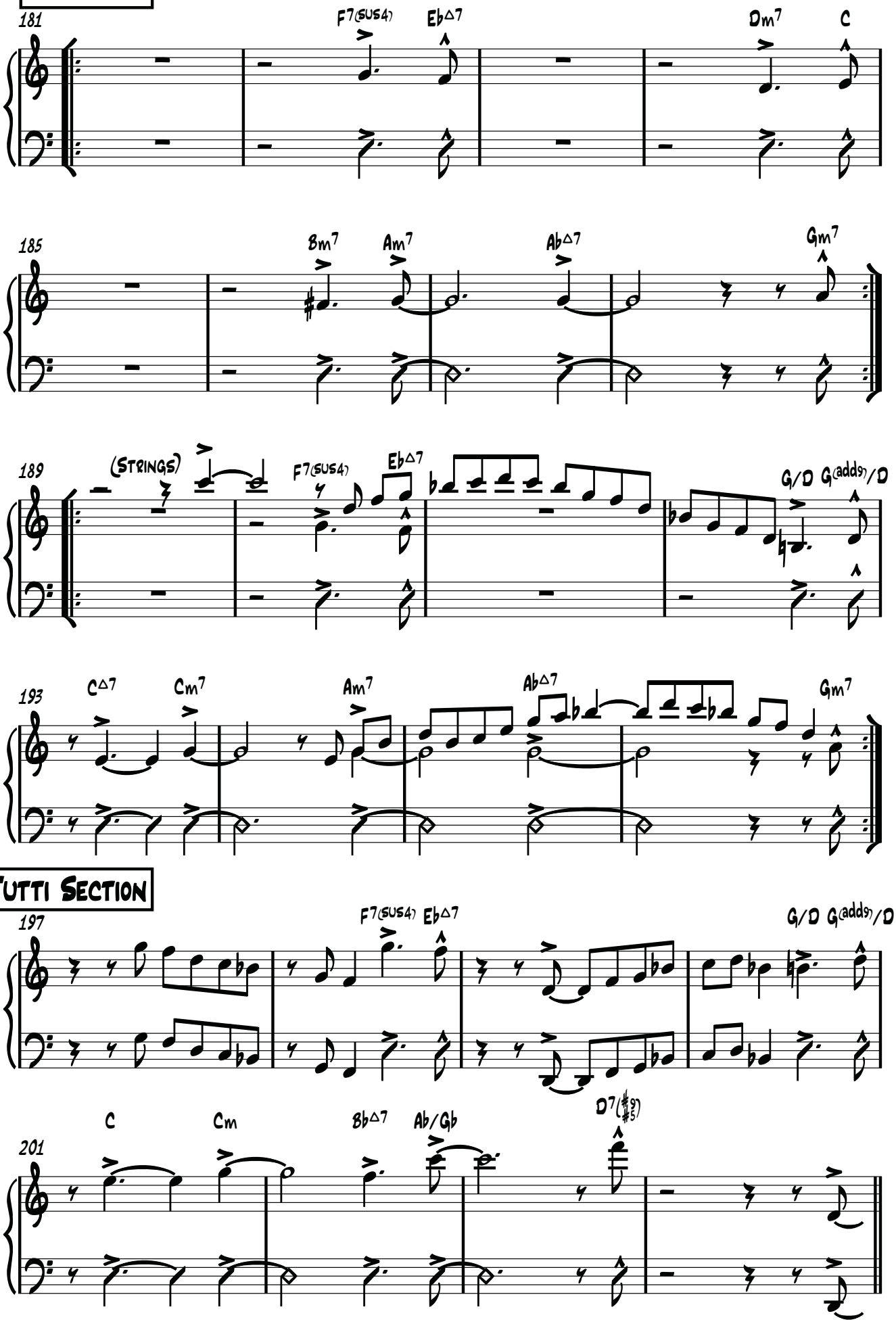

F
86
Gm7
Cm7
F7(sus4)
Bb△7
Eb△7
A7(sus4)
90
D7(♯9♯5)
G△7
Eb△7
94
D7(♯9♯5)
G△7
Eb△7
98
Cm7
F7(sus4)
Bb△7
Eb7
A7(sus4)
Ebm7
Ab7
102
D7(♯9♯5)
Gm7
FINE
A7(sus4)
Ab13
Gm7

Solo Section

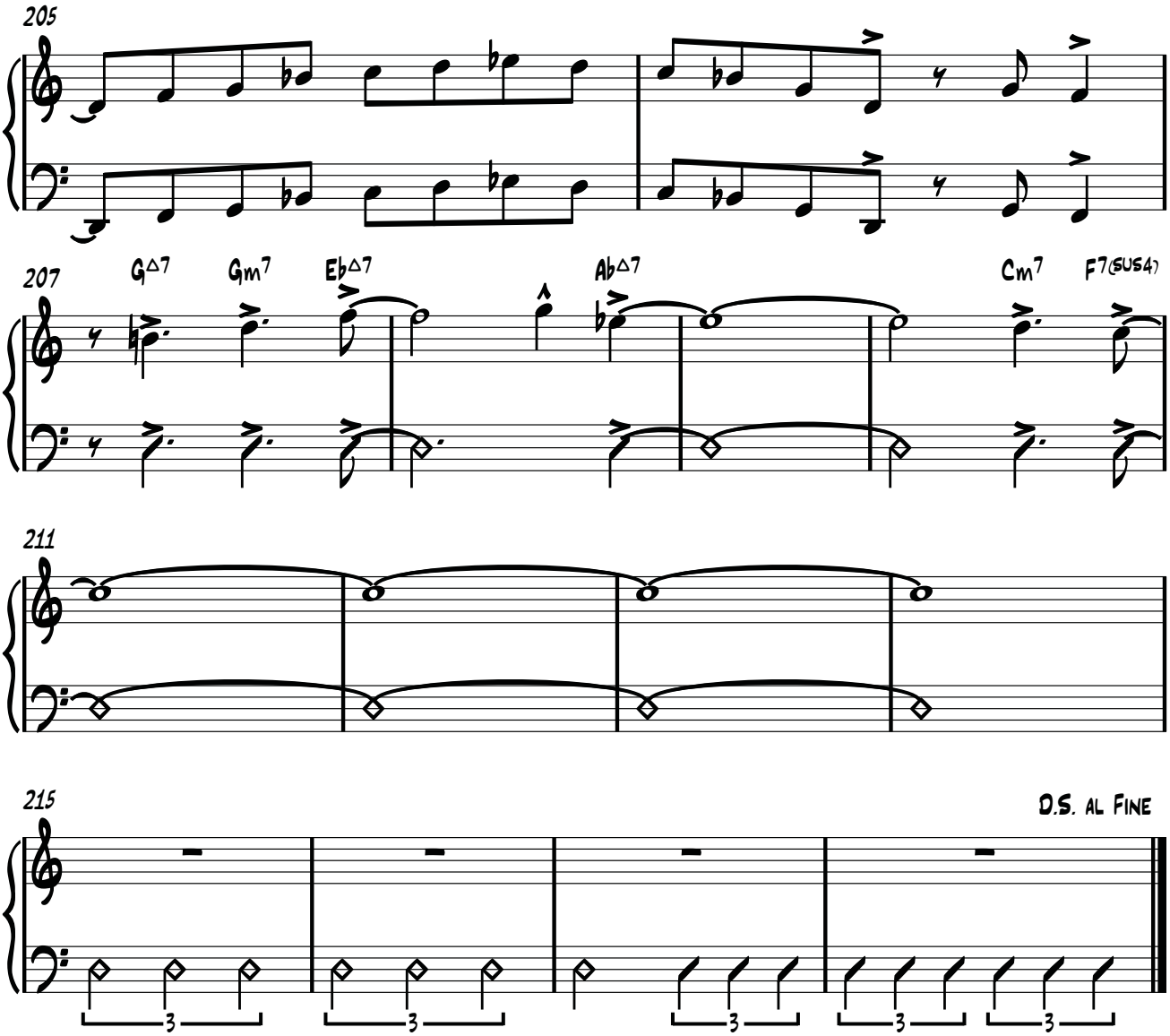



148 Gm7 Eb△7 D7
152 Gm7 Eb△7 C7
156 F7 Aø7 D7 Gm7
160 Cm7 F7 Bb△7 Aø7
164 D7 G△7 Eb△7
168 D7 G△7 Eb△7
172 Cm7 F7 Bb△7 Eb7 A7(sus4) Ebm7 Ab7
1. A7(sus4) Ab13 Gm7
2. Bb13(b9) A7(#9 #5) Gm7
176 D7 Gm7

Drum Solo



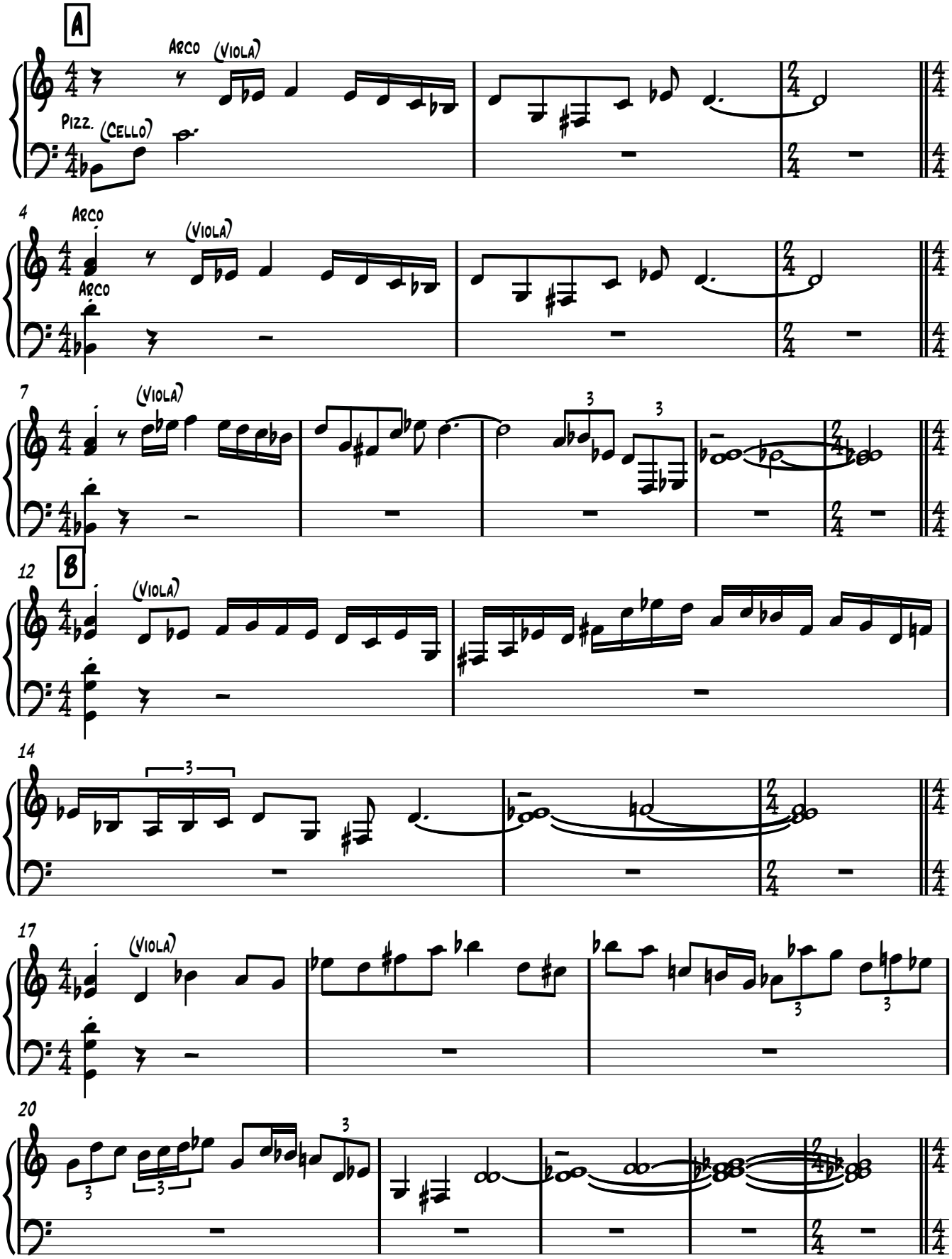
Tutti Section

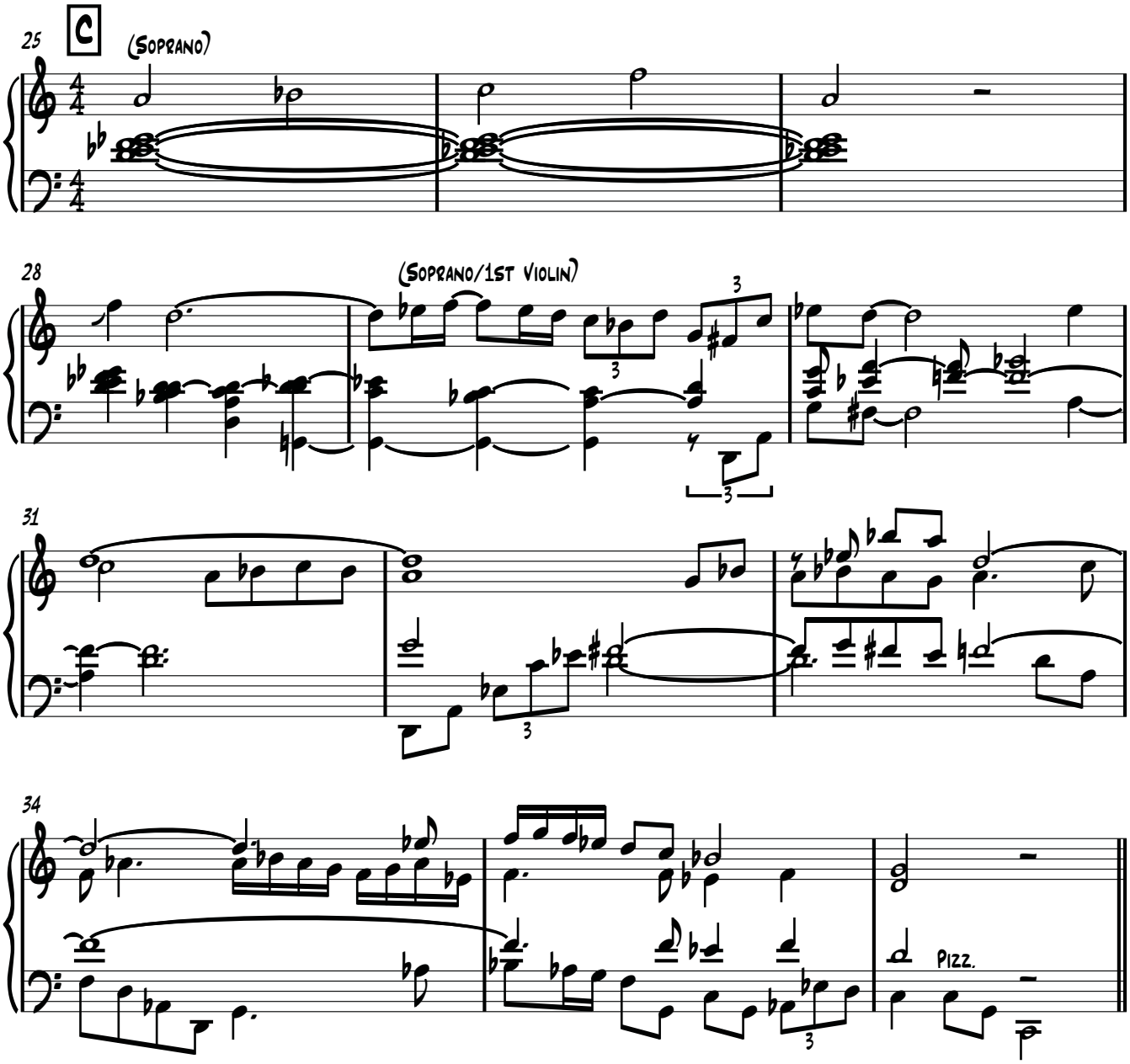

205
207
G△7
Gm7
Eb△7
Ab△7
Cm7
F7(sus4)
211
215
D.S. al Fine

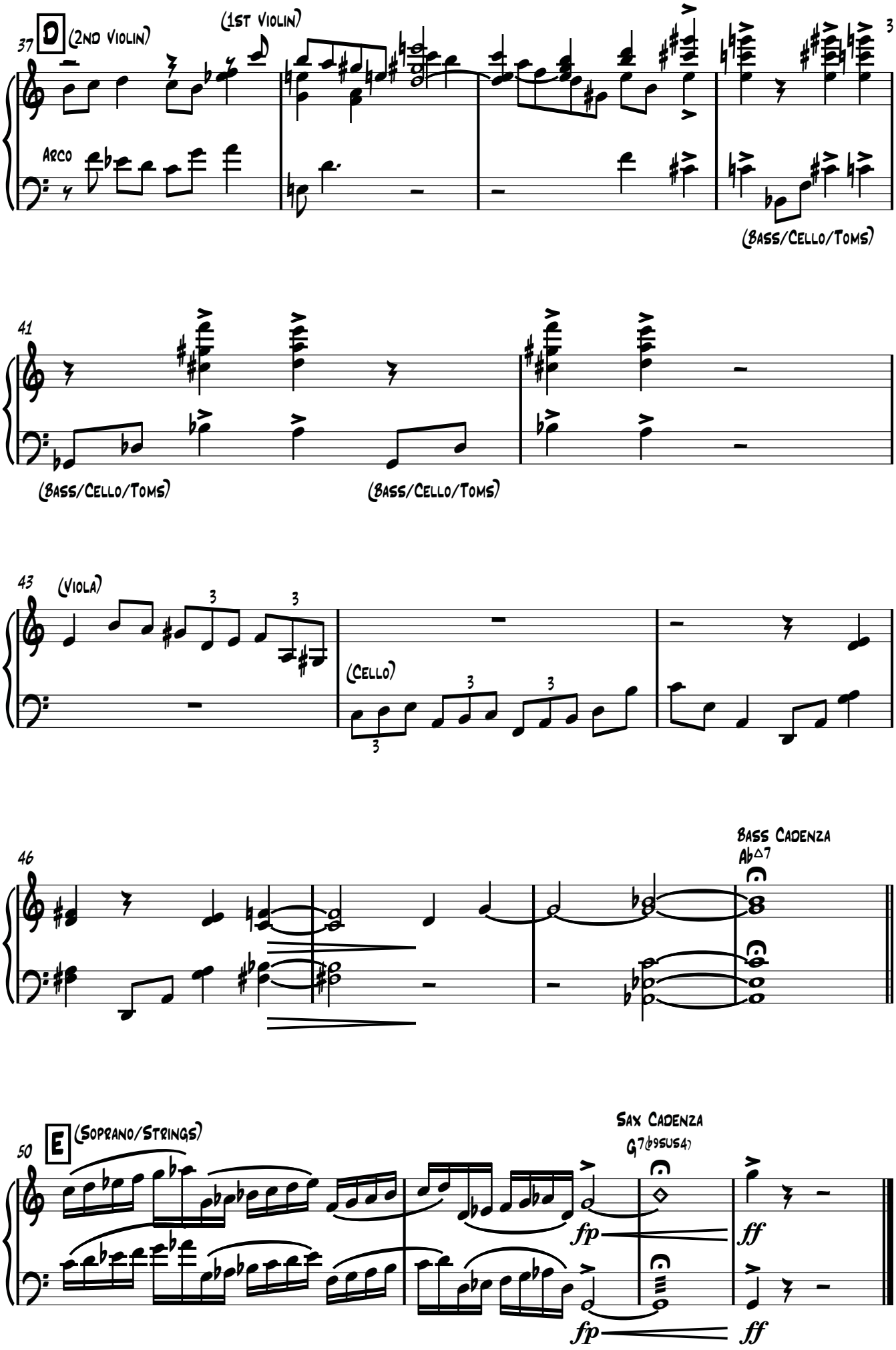
Part 3: Feb 19 Lead Sheet

♩=70

Troy Roberts




25
C
(Soprano)
28
(Soprano/1st Violin)
31
34
Pizz.


37
D
(2nd Violin)
(1st Violin)
3
Arco
(Bass/Cello/Toms)
41
(Bass/Cello/Toms)
(Bass/Cello/Toms)
43
(Viola)
3
3
(Cello)
3
3
3
46
Bass Cadenza
Ab△7
50
E
(Soprano/Strings)
Sax Cadenza
G7(♭9sus4)
fp
ff
fp
ff

Part 4: Memorialisation Lead Sheet

Composed By Troy Roberts
Transcribed By Michael Crawford

♩=88

Intro

Drums Pick-Up

Gm7 Bb△7 Gm7 Bb△7 Gm7 Bb△7 Gm7 Bb△7

Pizz. (Viola)

(Violins/Cello)

(Bass)

Simile

A

6 Gm7 Bb△7 Fm7 Ab△7(♯11) Gm7 Bb7(sus4) Eb△7 Ab7 Gm7 Bb△7 Gm7 Bb△7

(Sax/Piano)

(Bass)

Piano Fills

12 Gm7 Bb△7 Fm7 Ab△7(♯11) Gm7 Bb7(sus4) Eb△7 Ab7 Gm7 Bb△7 Gm7 Bb△7

Piano Fills

B

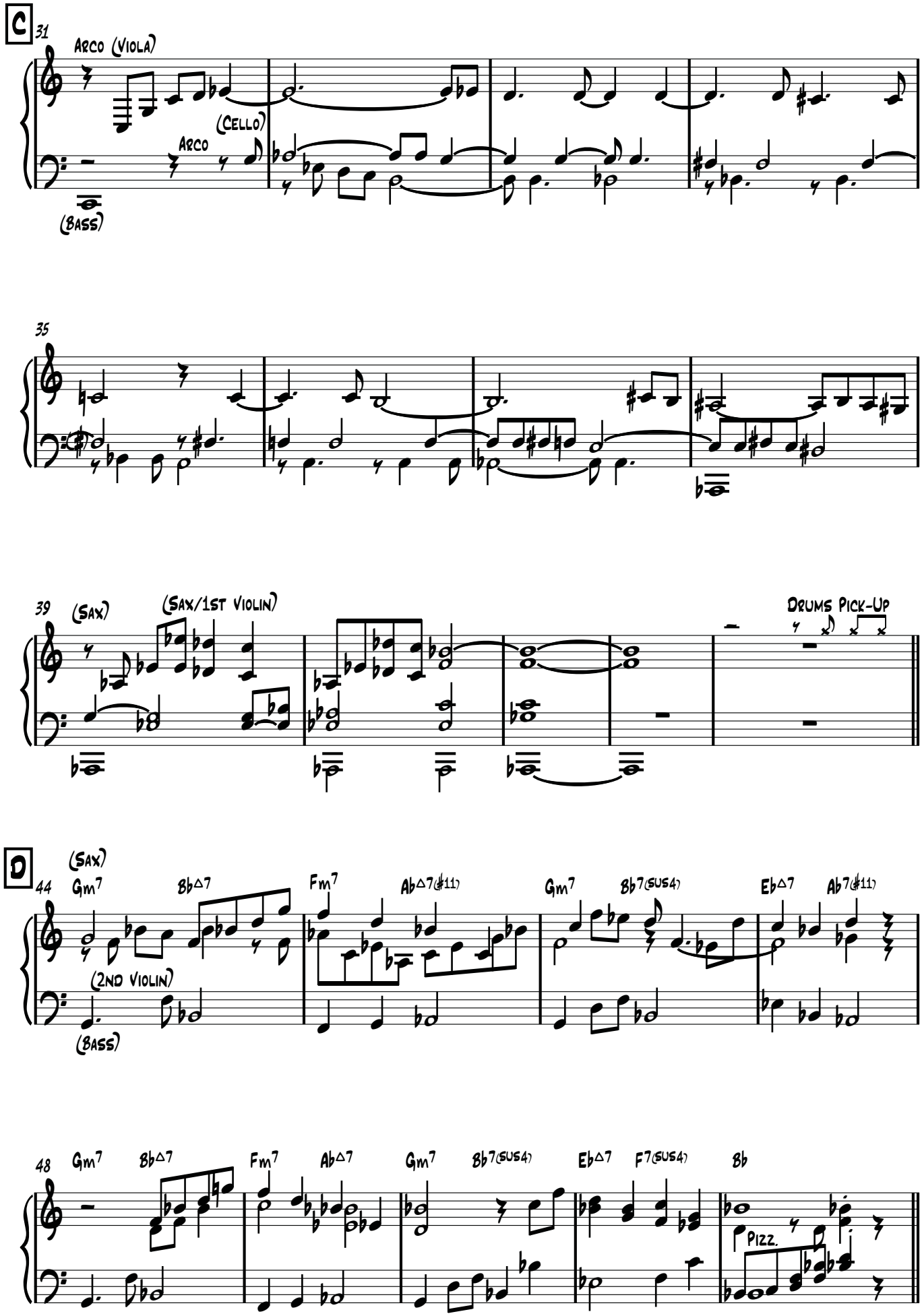
18 Gm7 Bb△7 Fm7 Ab△7(♯11) Gm7 Bb7(sus4) Eb△7 Ab7 Gm7 Bb△7 Gm7 Bb△7

Piano Fills

24 Gm7 Bb△7 Fm7 Ab△7(♯11) Gm7 Bb△7

27 Eb△7 Ab7 Gm7 Bb7(sus4) Eb△7 F7(sus4) Bb

Pizz.


C
31
Arco (Viola)
(Cello)
Arco
(Bass)
35
39
(Sax)
(Sax/1st Violin)
Drums Pick-Up
D
(Sax)
44
Gm7
Bb△7
Fm7
Ab△7(♯11)
Gm7
Bb7(sus4)
Eb△7
Ab7(♯11)
(2nd Violin)
(Bass)
48
Gm7
Bb△7
Fm7
Ab△7
Gm7
Bb7(sus4)
Eb△7
F7(sus4)
Bb
Pizz.

Solo Section

53 Gm7

Open Repeat.

57 D7(b9)

61

3 Times

D7(b9)

Drums Pick-Up

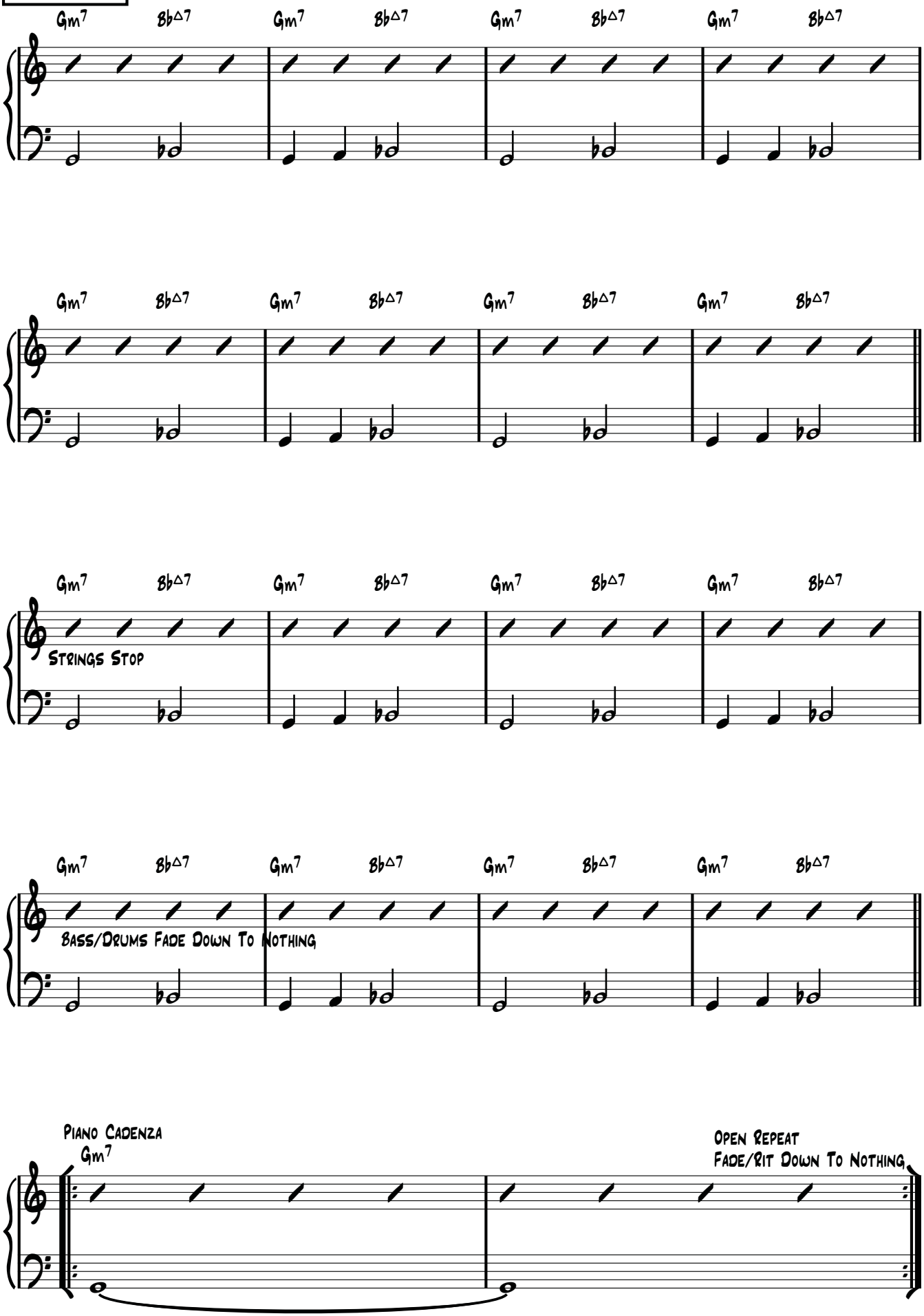
E

Gm7 Bb△7 Fm7 Ab△7(♯11) Gm7 Bb△7 Eb△7 Ab7

Gm7 Bb7(sus4) Eb△7 F7(sus4) Bb

Pizz.

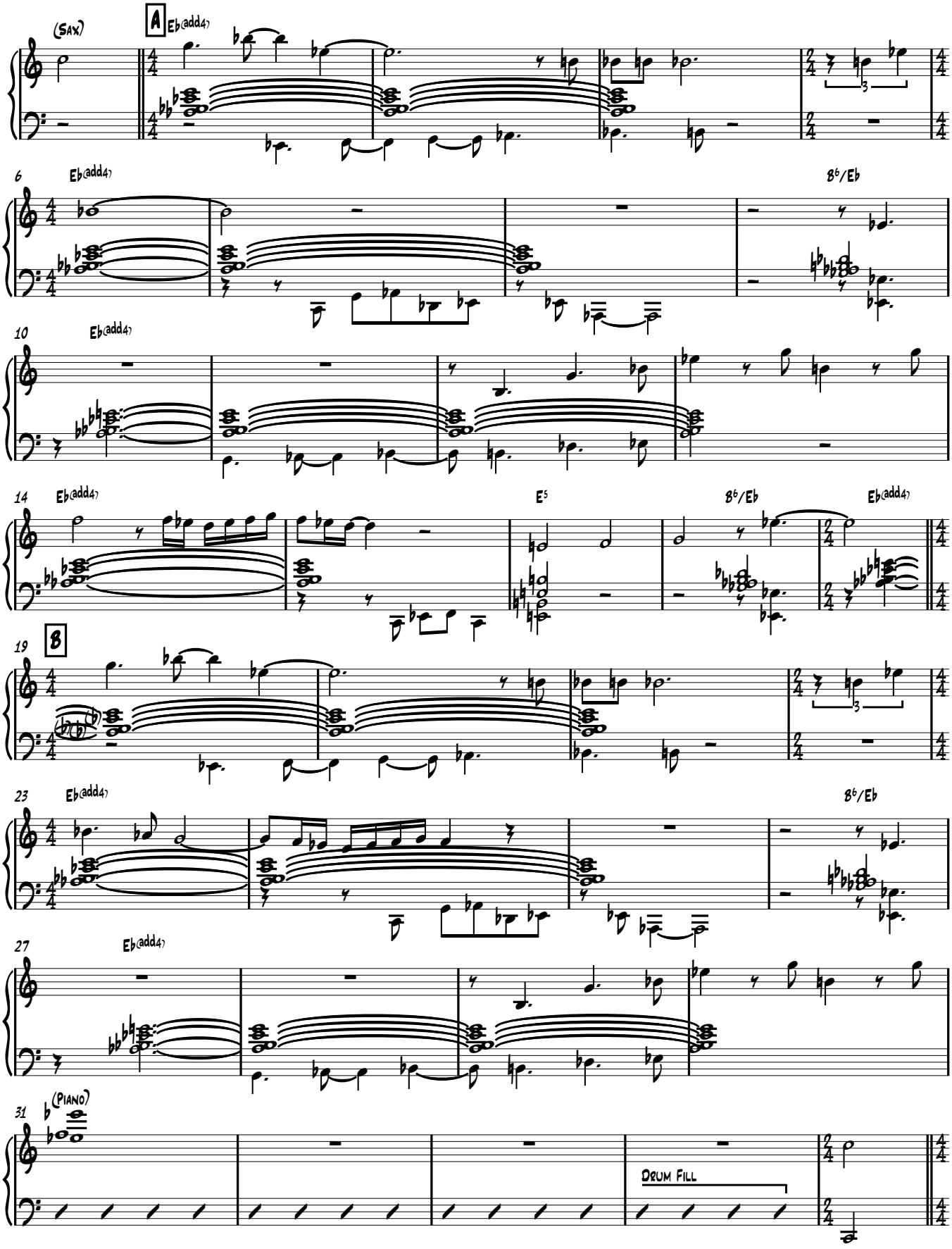
Piano Solo

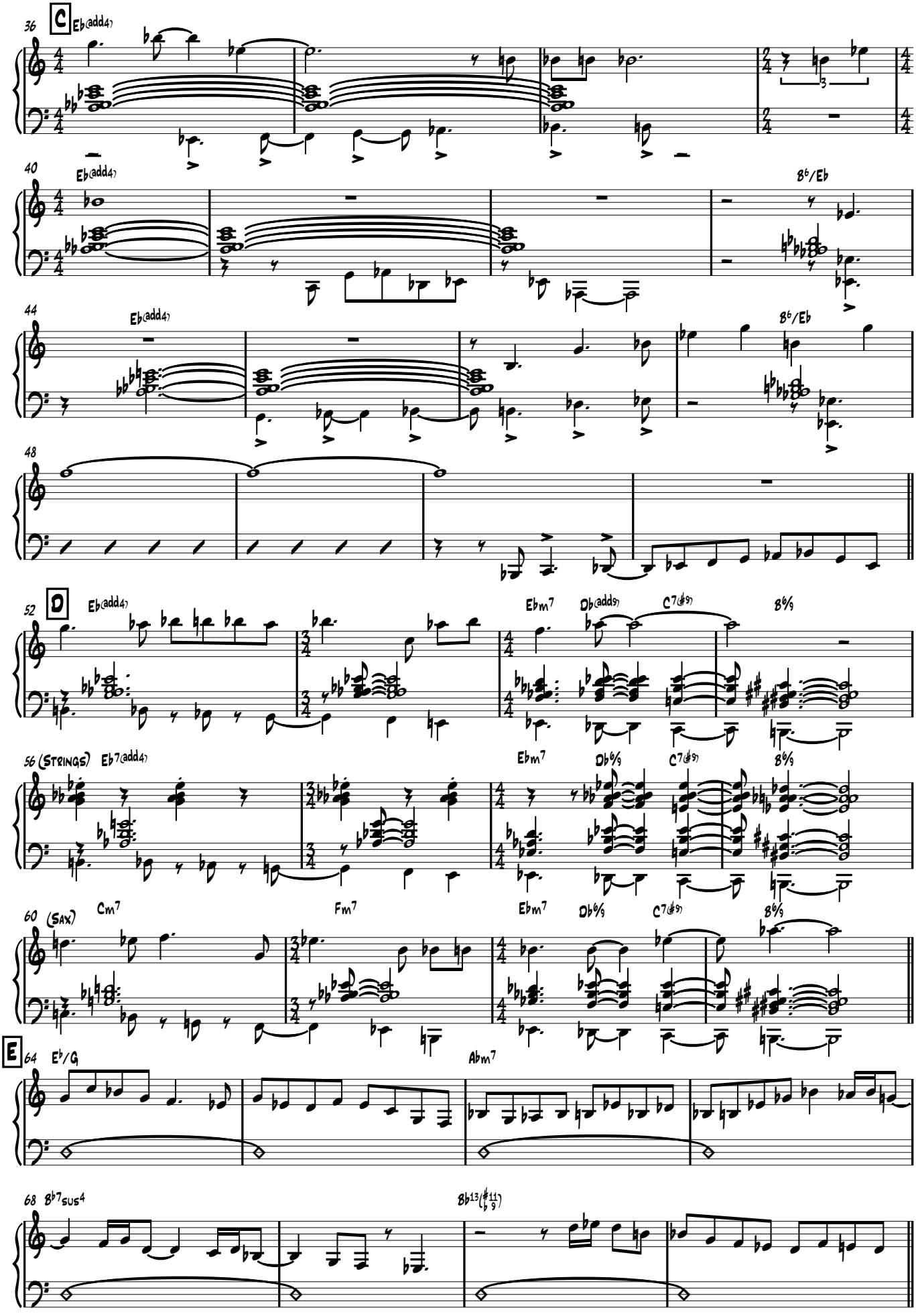

Gm7 Bb△7 Gm7 Bb△7 Gm7 Bb△7 Gm7 Bb△7
Gm7 Bb△7 Gm7 Bb△7 Gm7 Bb△7 Gm7 Bb△7
Gm7 Bb△7 Gm7 Bb△7 Gm7 Bb△7 Gm7 Bb△7
Strings Stop
Gm7 Bb△7 Gm7 Bb△7 Gm7 Bb△7 Gm7 Bb△7
Bass/Drums Fade Down To Nothing
Piano Cadenza
Gm7
Open Repeat
Fade/Rit Down To Nothing

Part 5: Villa Lead Sheet

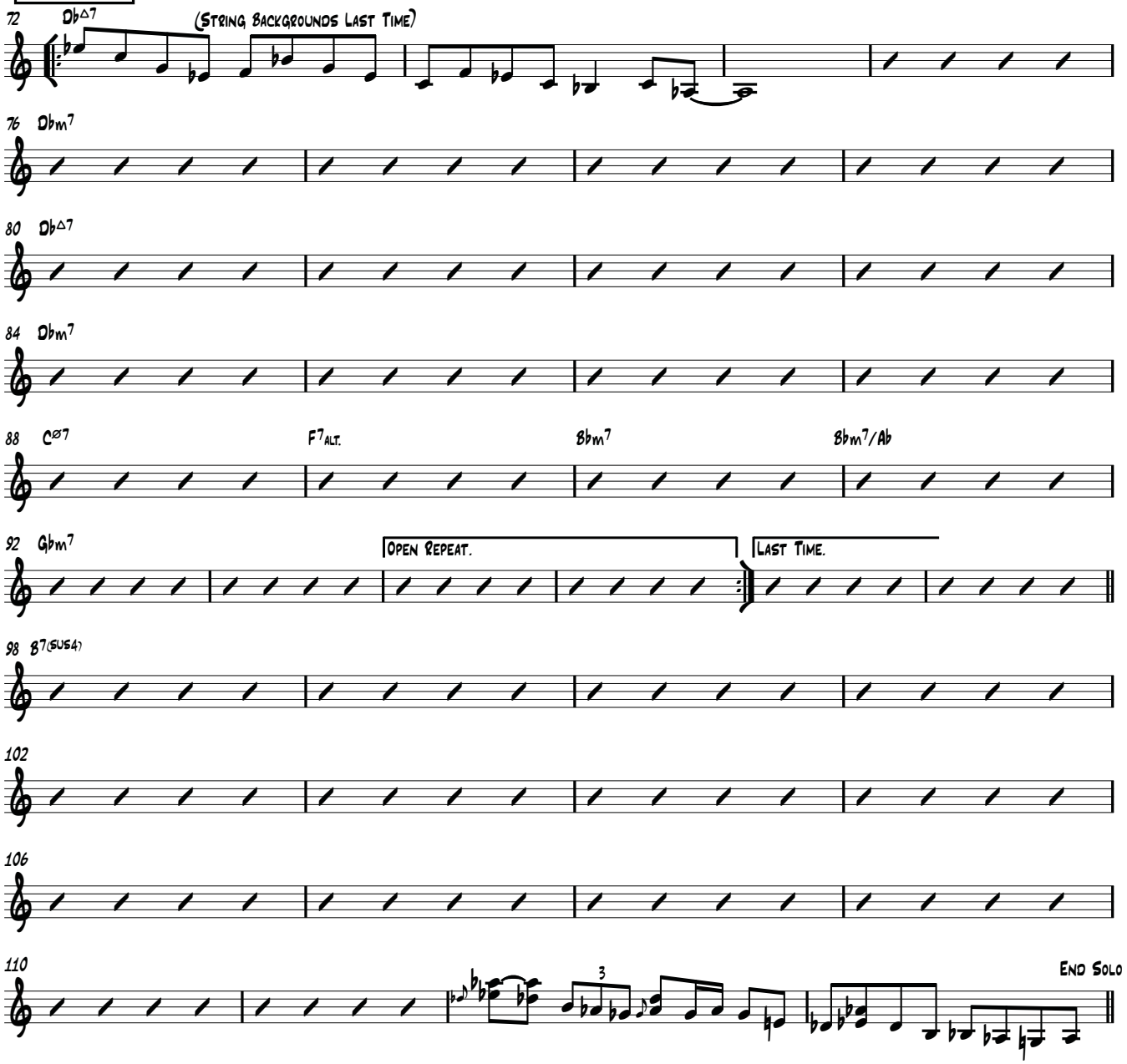
♩=175

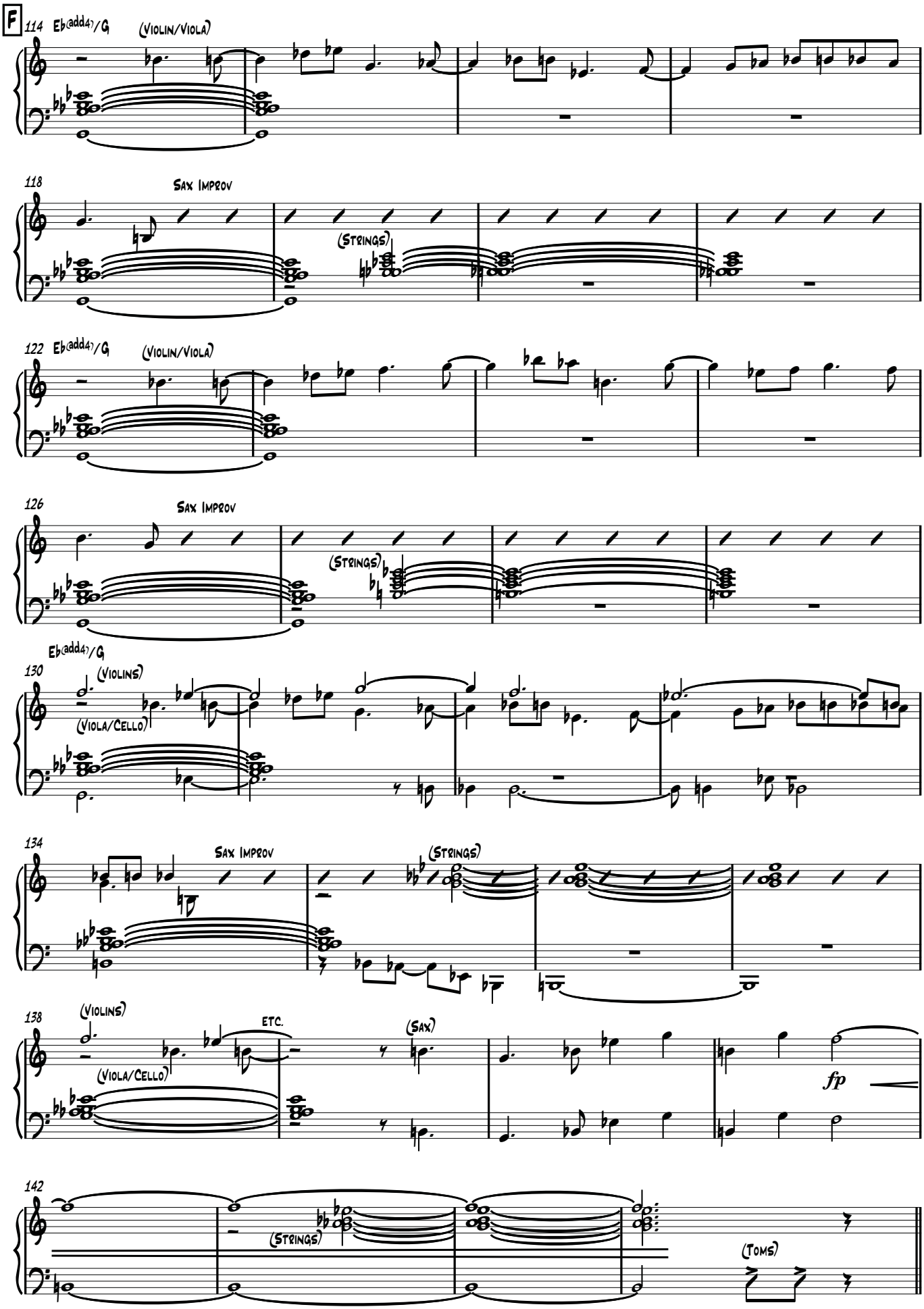
Troy Roberts




C
36
Eb(add4)
40
Eb(add4)
B6/Eb
44
Eb(add4)
B6/Eb
48
D
52
Eb(add4)
Ebm7
Db(add9)
C7(#9)
B6/9
56 (Strings)
Eb7(add4)
Ebm7
Db6/9
C7(#9)
B6/9
60 (Sax)
Cm7
Fm7
Ebm7
Db6/9
C7(#9)
B6/9
E
64
Eb/G
Abm7
68
Bb7sus4
Bb13(#11 b9)

Piano Solo


72
Db△7
(String Backgrounds Last Time)
76
Dbm7
80
Db△7
84
Dbm7
88
C∅7
F7alt.
Bbm7
Bbm7/Ab
92
Gbm7
Open Repeat.
Last Time.
98
B7(sus4)
102
106
110
3
End Solo


F
114
Eb(add4)/G
(Violin/Viola)
118
Sax Improv
(Strings)
122
Eb(add4)/G
(Violin/Viola)
126
Sax Improv
(Strings)
Eb(add4)/G
130
(Violins)
(Viola/Cello)
134
Sax Improv
(Strings)
138
(Violins)
(Viola/Cello)
etc.
(Sax)
fp
142
(Strings)
(Toms)

G Sax Solo 2nd Time
(Pizz. Strings)

146 F Dorian

150 Drum Fills 1st Time

154 E♭ Mixolydian ♭6

158 Drum Fills 1st Time

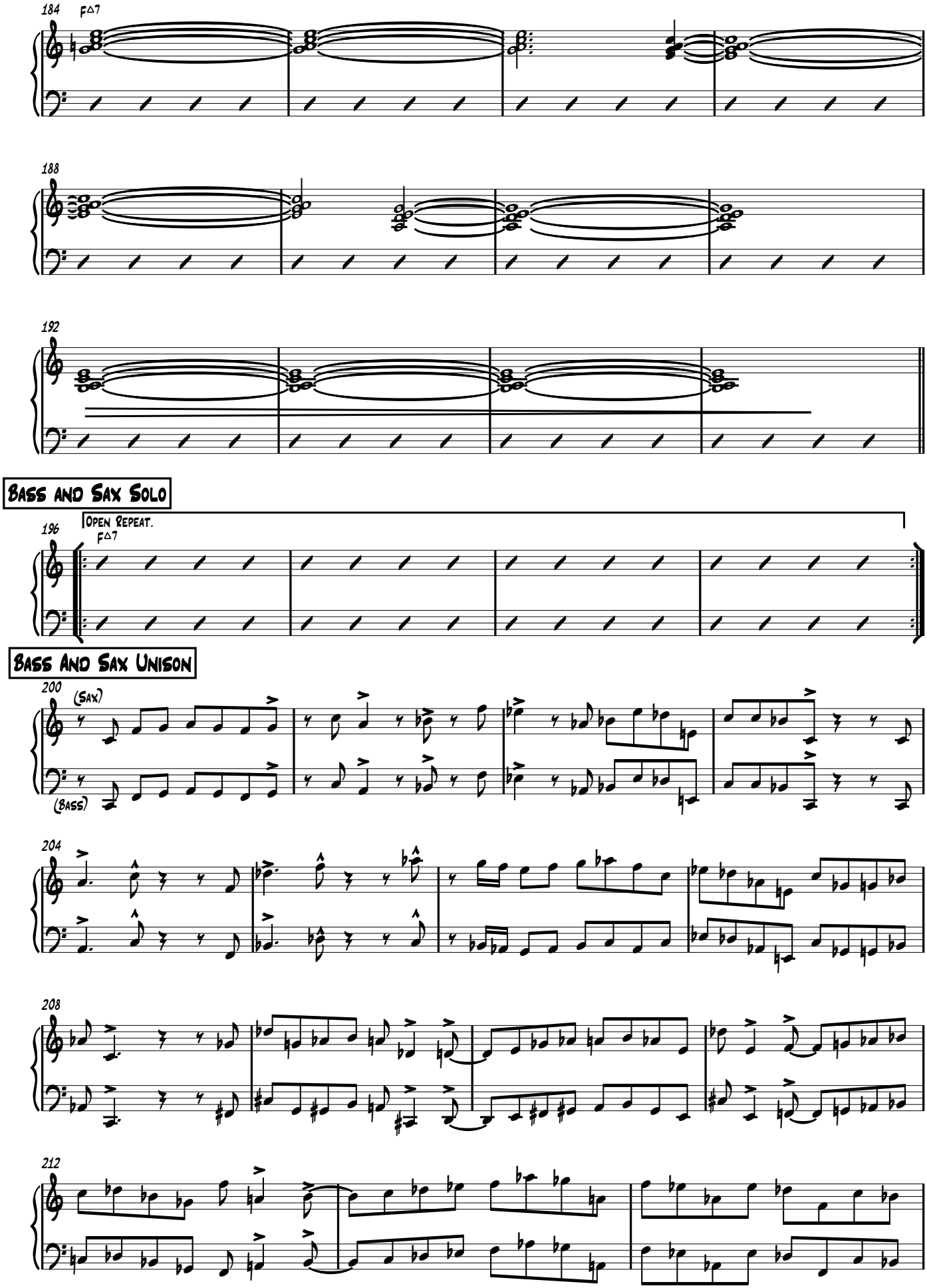
162 F Dorian

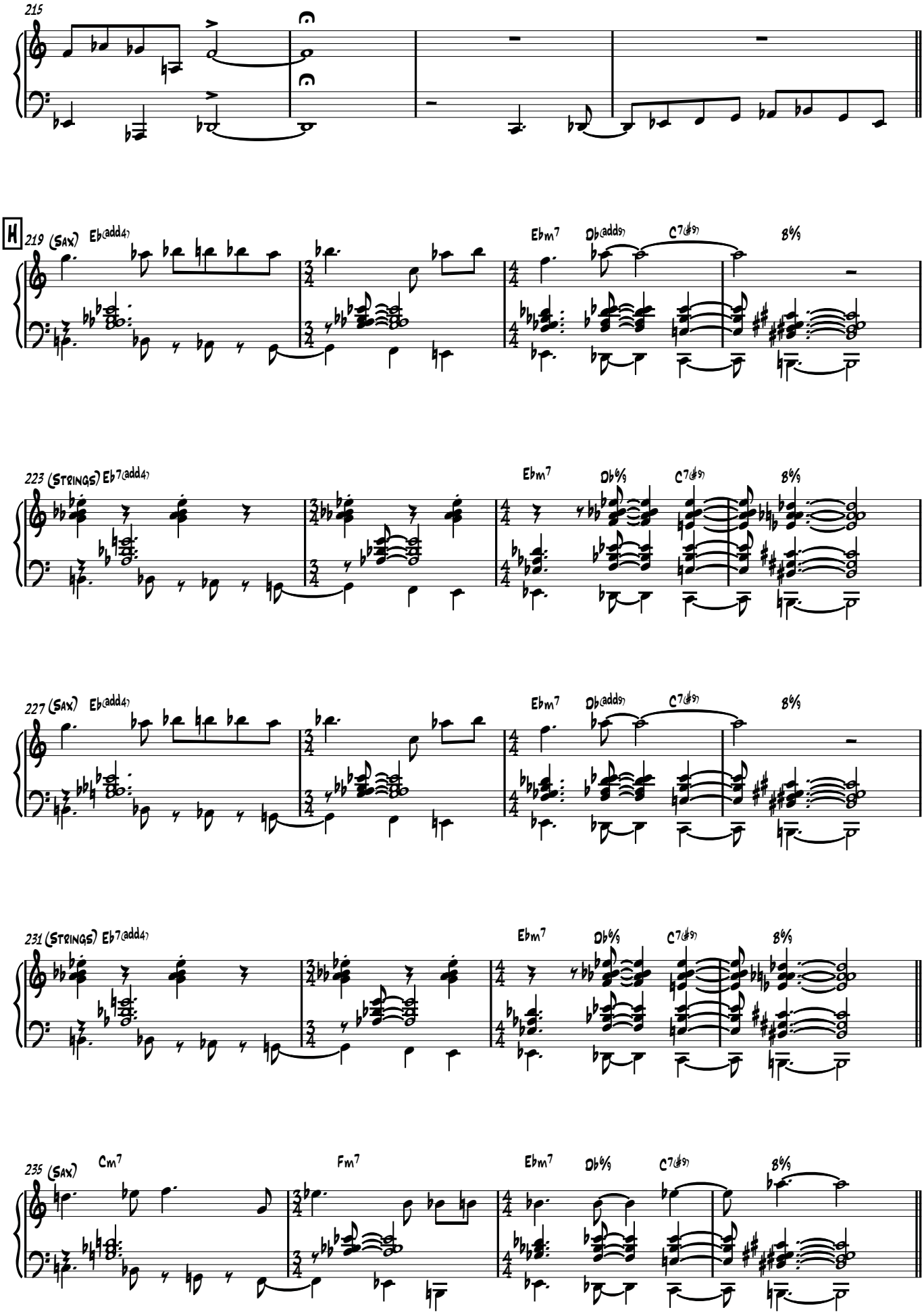
166 Drum Fills 1st Time

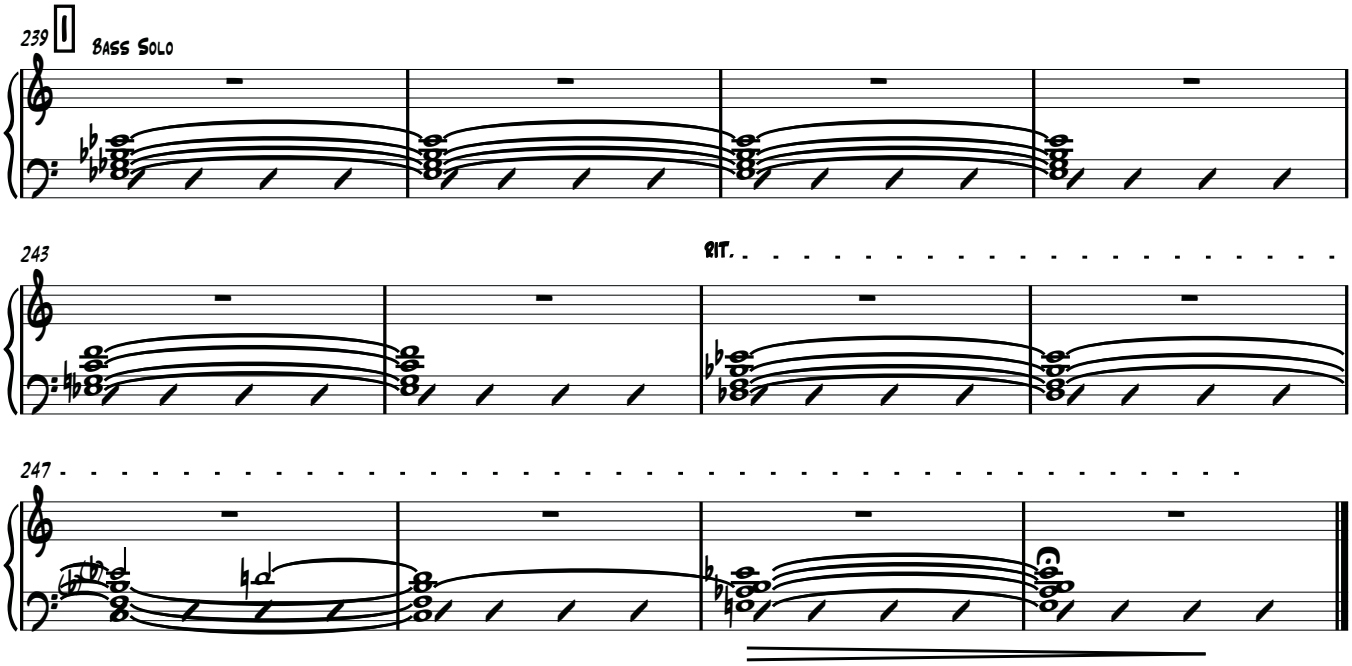
170 E♭ Mixolydian ♭6

176 1. F△7 (Arco Strings) B♭m7

180 2. F△7 (Arco Strings) B♭m7

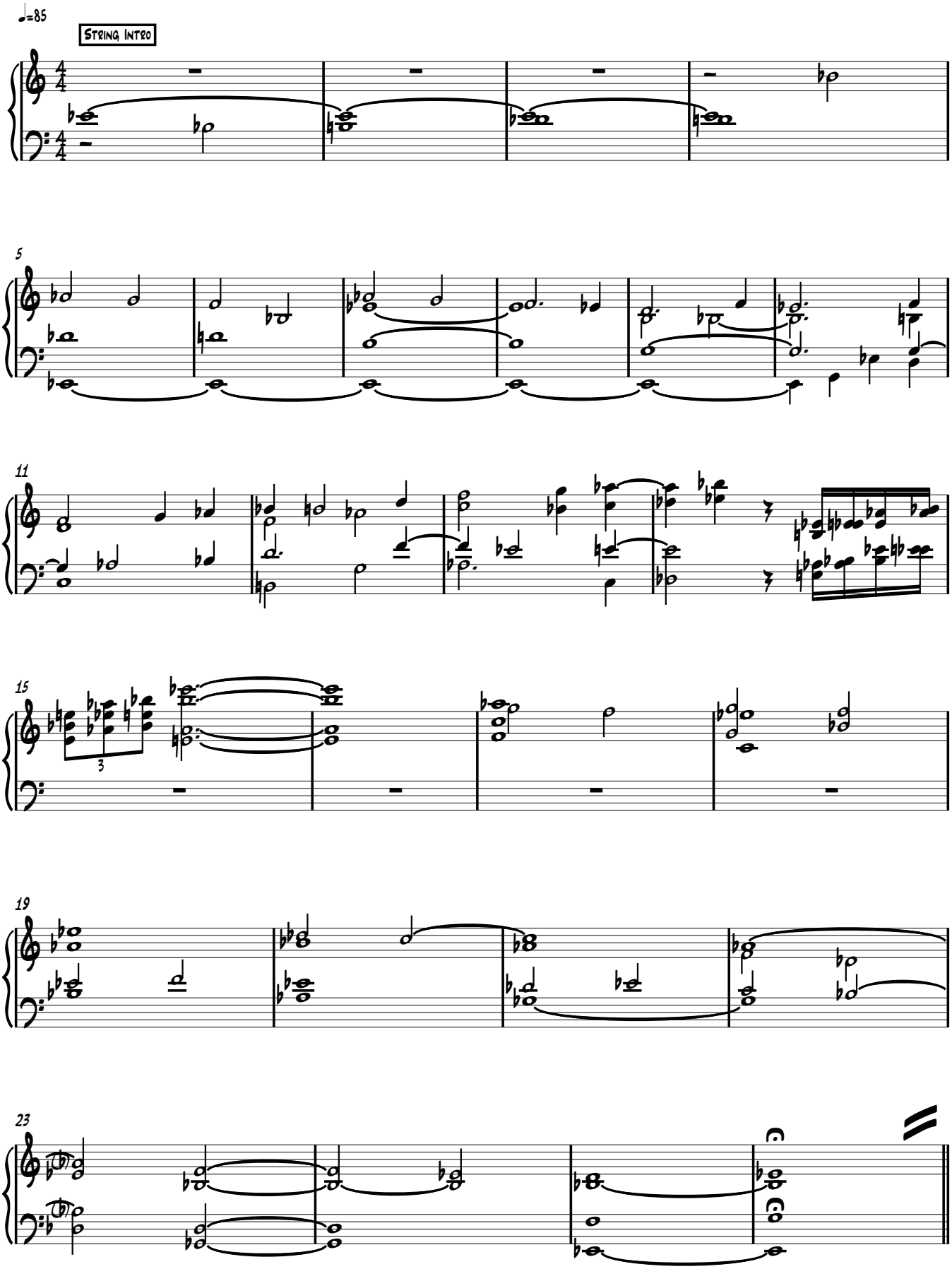

184
F△7
188
192
Bass and Sax Solo
196
Open Repeat.
F△7
Bass And Sax Unison
200
(Sax)
(Bass)
204
208
212

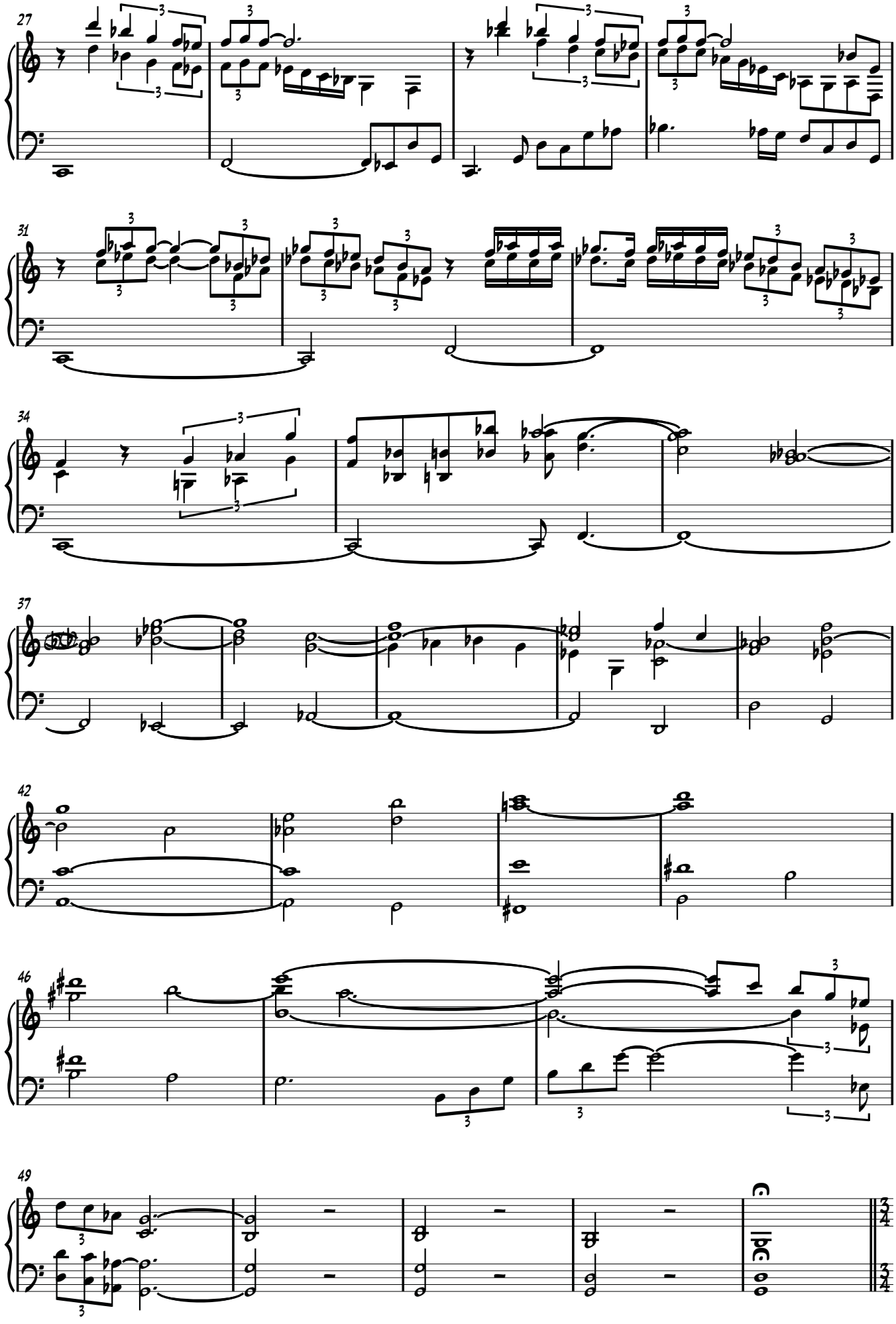

215
H
219 (Sax) Eb(add4)
Ebm7
Db(add9)
C7(#9)
8%
223 (Strings) Eb7(add4)
Ebm7
Db%
C7(#9)
8%
227 (Sax) Eb(add4)
Ebm7
Db(add9)
C7(#9)
8%
231 (Strings) Eb7(add4)
Ebm7
Db%
C7(#9)
8%
235 (Sax)
Cm7
Fm7
Ebm7
Db%
C7(#9)
8%

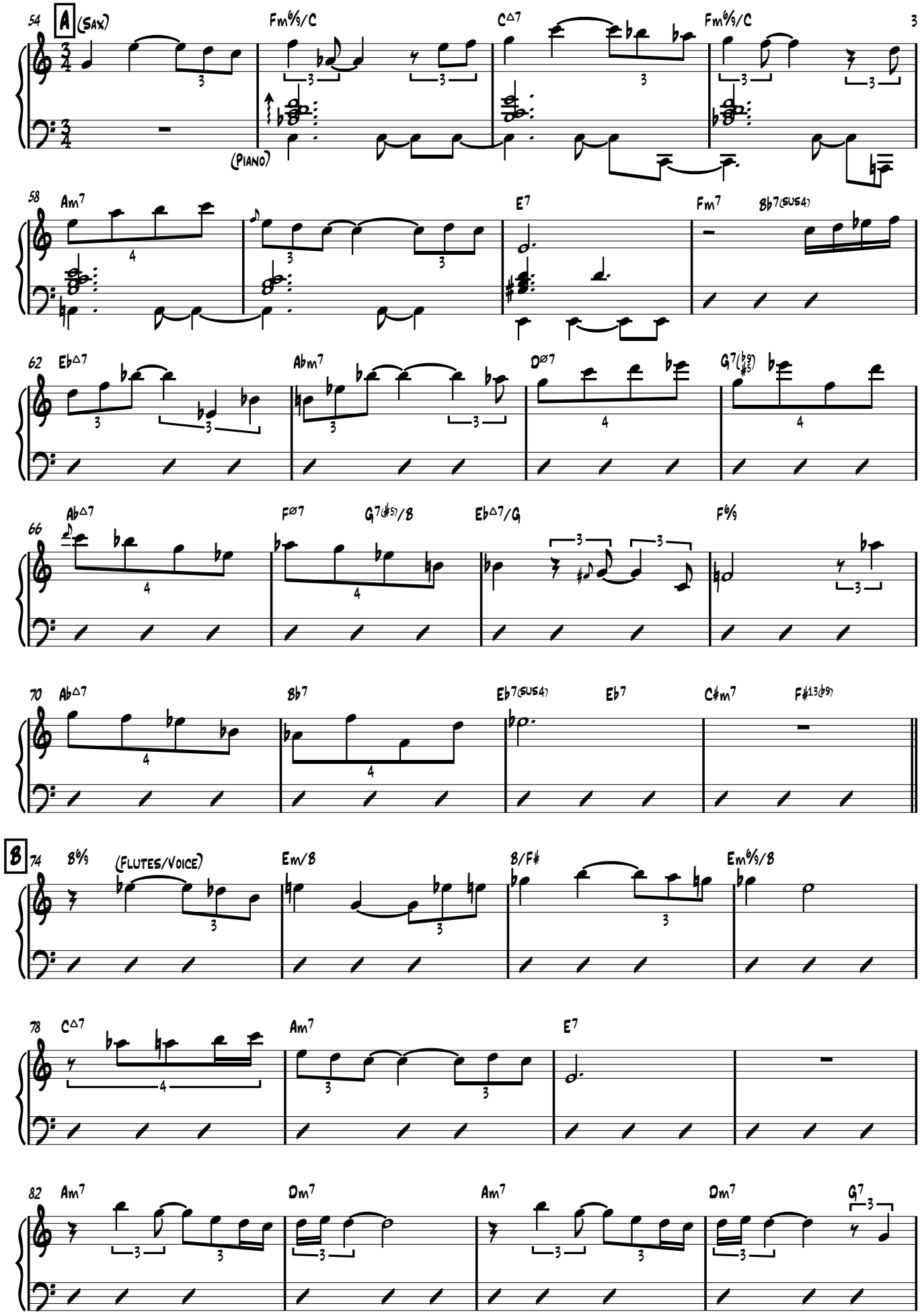

239
Bass Solo
243
rit.
247

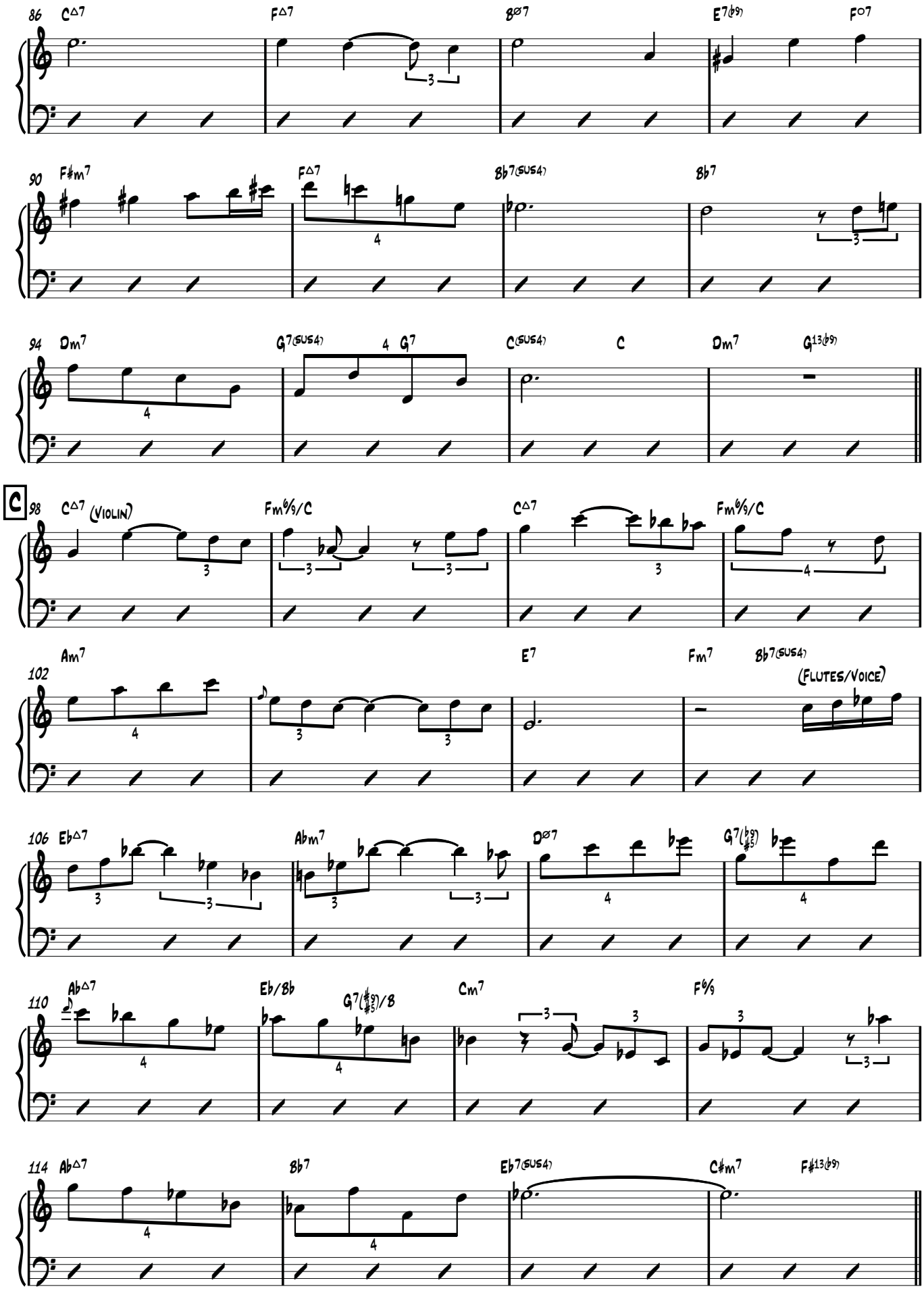
Part 6: The Scotsman's Waltz Lead Sheet

Troy Roberts




27
31
34
37
42
46
49
D.C.


54
A
(SAX)
Fm6/9/C
C△7
Fm6/9/C
(PIANO)
58
Am7
E7
Fm7
8b7(SUS4)
62
Eb△7
Abm7
D∅7
G7(b9)
66
Ab△7
F∅7
G7(#5)/B
Eb△7/G
F6/9
70
Ab△7
8b7
Eb7(SUS4)
Eb7
C#m7
F#13(b9)
B
74
B6/9
(FLUTES/VOICE)
Em/B
B/F#
Em6/9/B
78
C△7
Am7
E7
82
Am7
Dm7
Am7
Dm7
G7


86 C△7 F△7 B∅7 E7(♭9) F○7
90 F♯m7 F△7 B♭7(SUS4) B♭7
94 Dm7 G7(SUS4) G7 C(SUS4) C Dm7 G13(♭9)
C 98 C△7 (VIOLIN) Fm⁶/₉/C C△7 Fm⁶/₉/C
102 Am7 E7 Fm7 B♭7(SUS4) (FLUTES/VOICE)
106 E♭△7 Abm7 D∅7 G7(♭9 ♯5)
110 A♭△7 E♭/B♭ G7(♯9 ♯5)/B Cm7 F⁶/₉
114 A♭△7 B♭7 E♭7(SUS4) C♯m7 F♯13(♭9)

D

118 $B^{\triangle 7}$ (Flutes/Voice) $Em^{6}/_{9}/B$ $B^{\triangle 7}$ $Em^{6}/_{9}/B$

122 $C^{\triangle 7}$ Am^{7} E^{7}

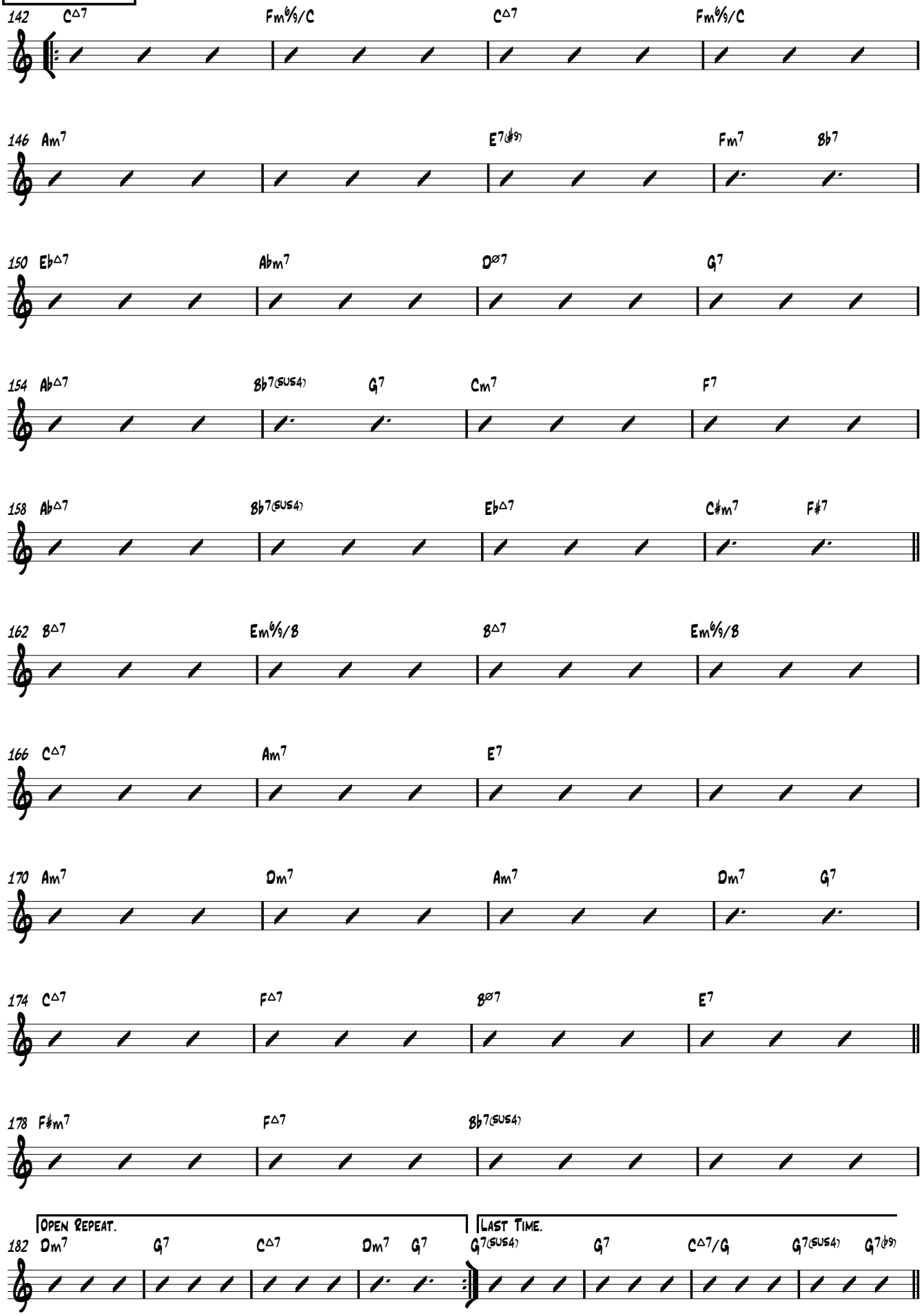
126 Am^{7} Dm^{7} Am^{7} Dm^{7} G^{7}

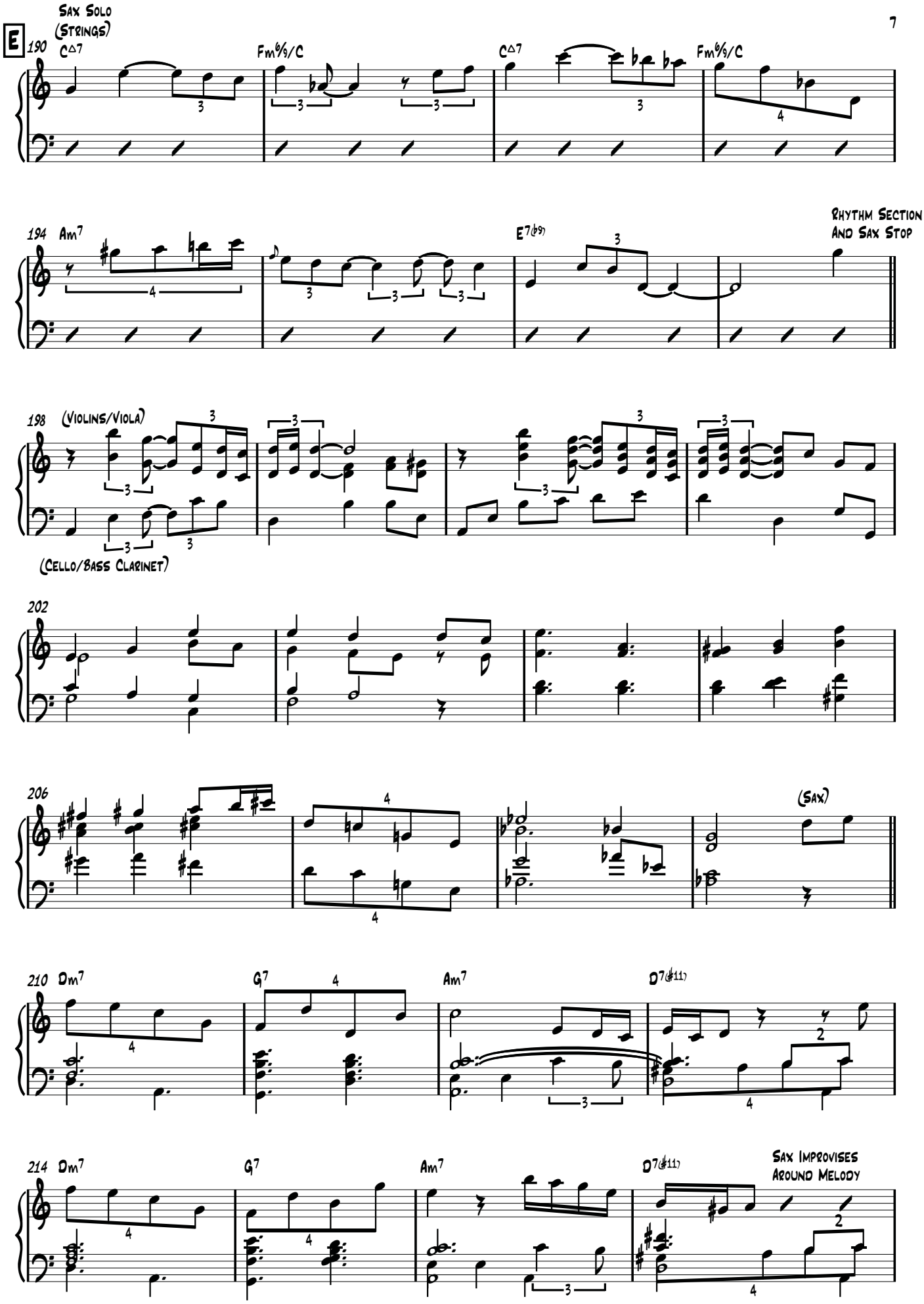
130 $C^{\triangle 7}$ $F^{\triangle 7}$ $B^{\varnothing 7}$ $E^{7(\flat 9)}$ $F^{\circ 7}$

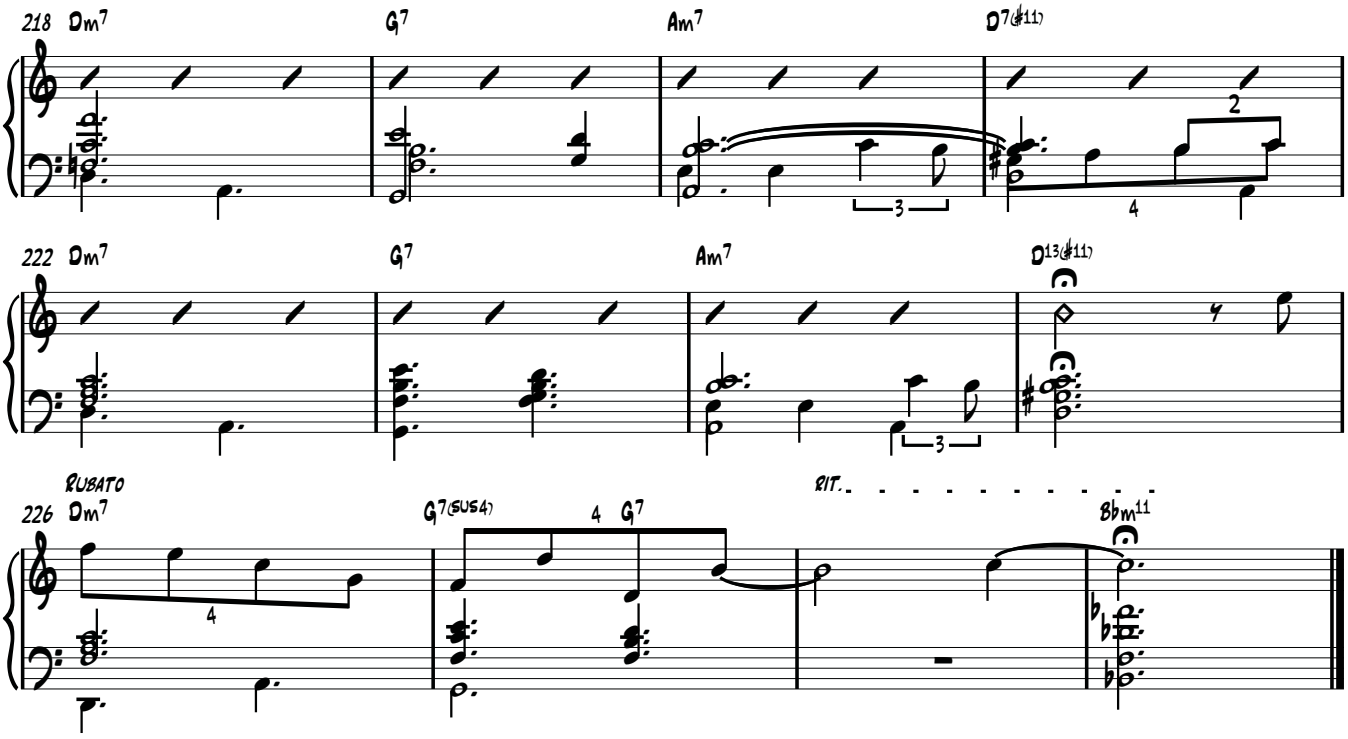
134 $F\sharp m^{7}$ $F^{\triangle 7}$ $B\flat^{7(sus4)}$ $B\flat^{7}$

138 Dm^{7} $G^{7(sus4)}$ G^{7} $C^{(sus4)}$ C Dm^{7} $G^{13(\flat 9)}$

Solo Section



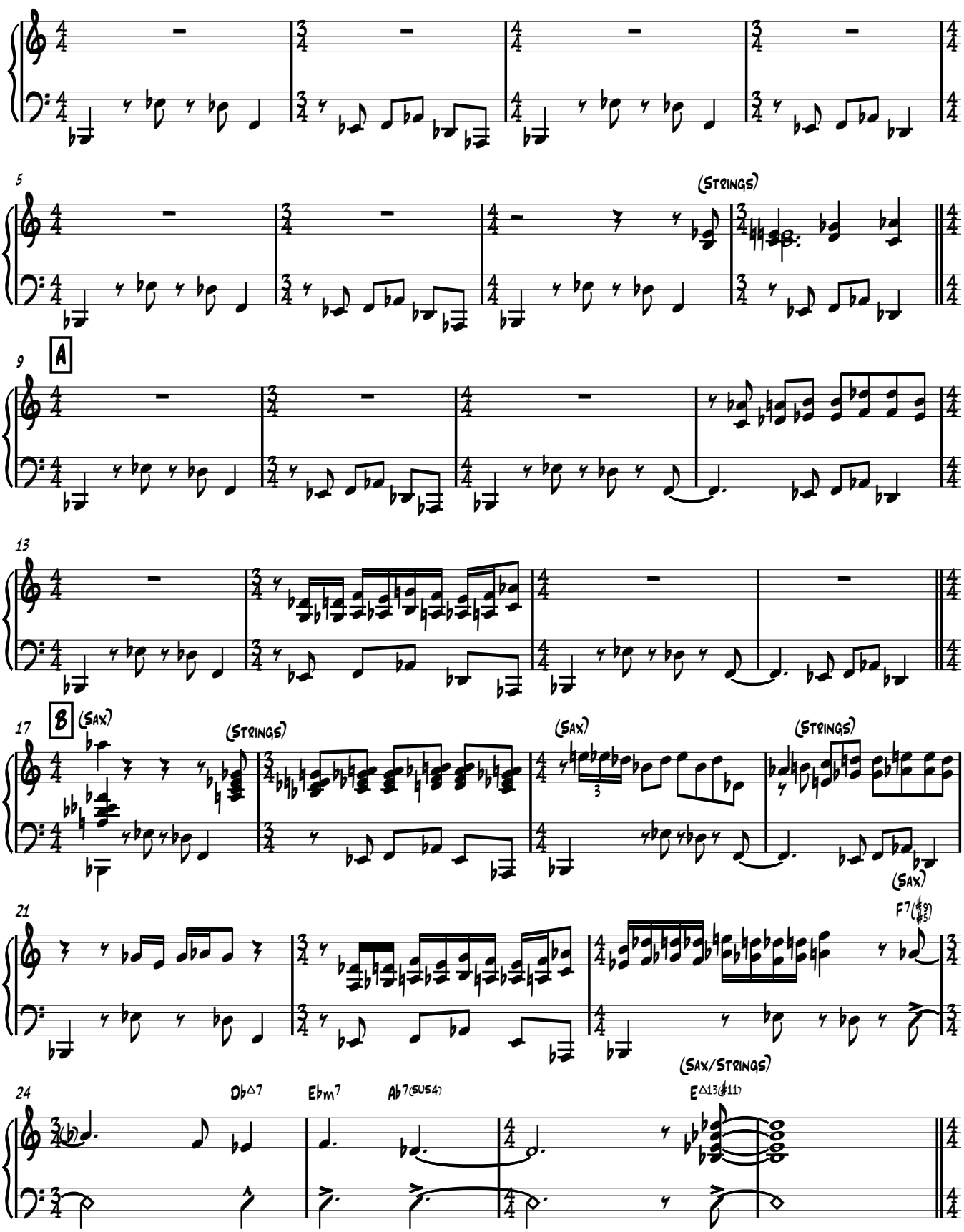

E
Sax Solo
(Strings)
190
C△7
Fm6/9/C
C△7
Fm6/9/C
194
Am7
E7(♭9)
Rhythm Section
And Sax Stop
198
(Violins/Viola)
(Cello/Bass Clarinet)
202
206
(Sax)
210
Dm7
G7
Am7
D7(♯11)
214
Dm7
G7
Am7
D7(♯11)
Sax Improvises
Around Melody

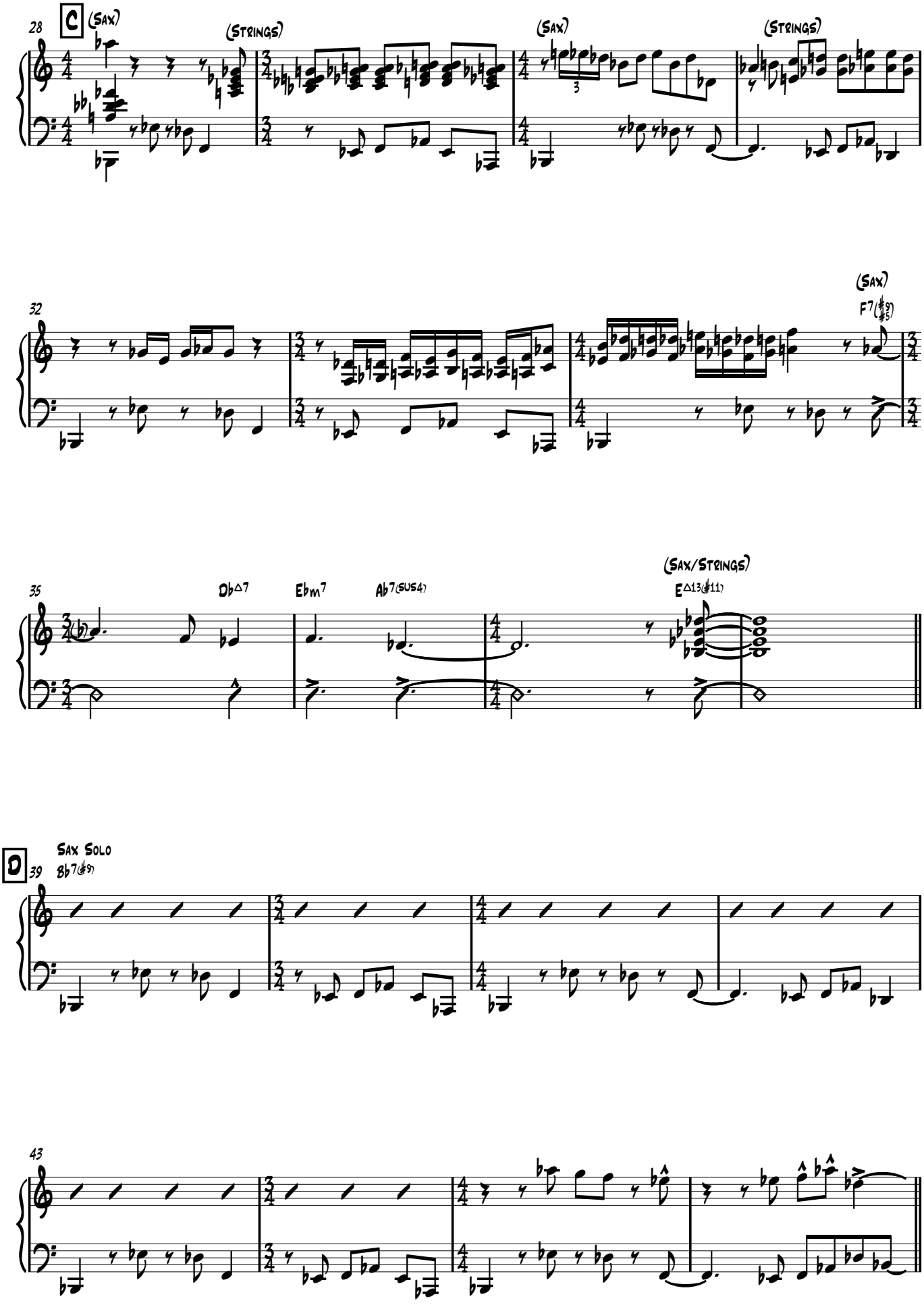

218
Dm7
G7
Am7
D7(♯11)
222
Dm7
G7
Am7
D13(♯11)
RUBATO
226
Dm7
G7(SUS4)
G7
RIT.
B♭m11

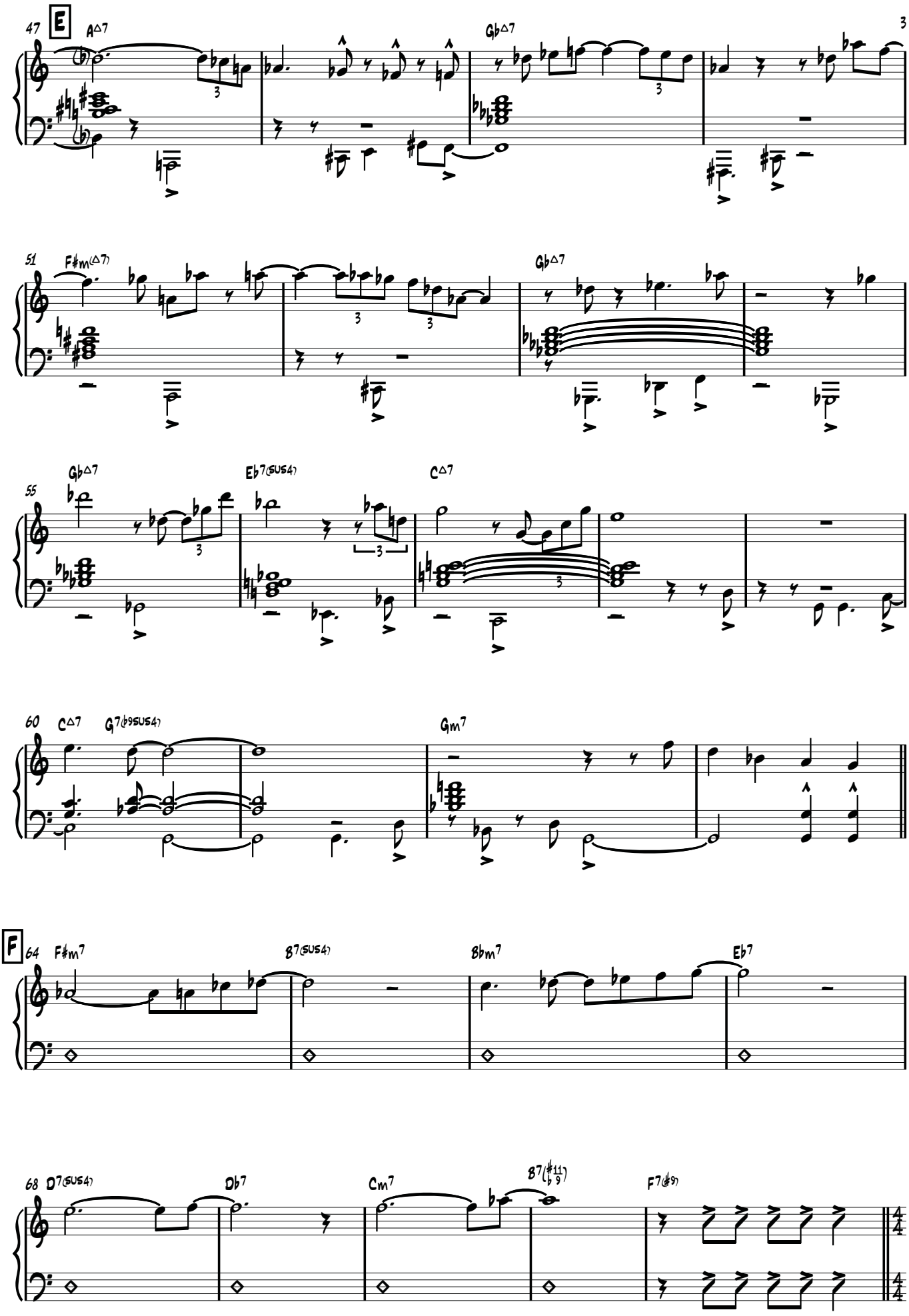
Part 7: La Brecaton Minute Lead Sheet

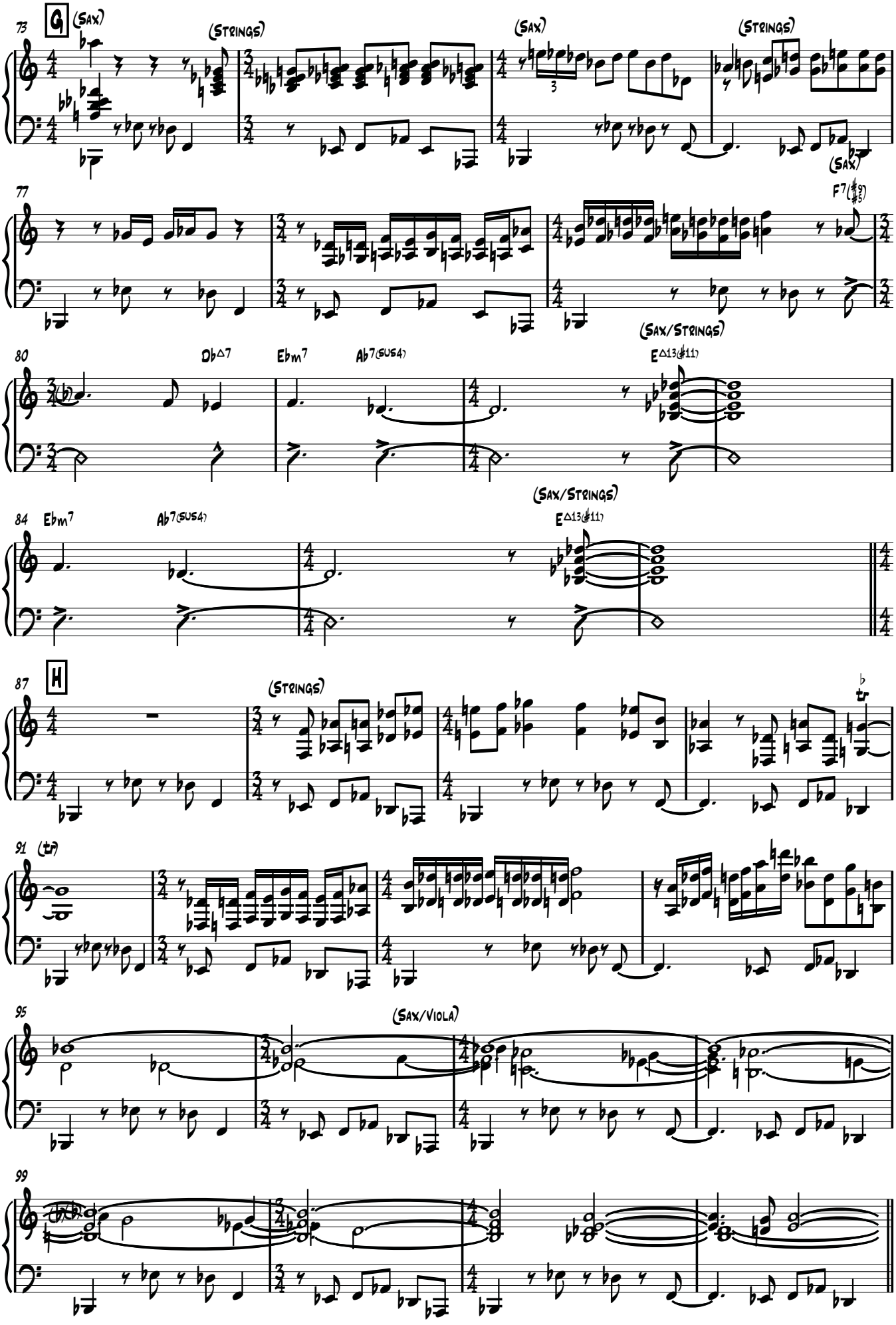
Troy Roberts

♩=150

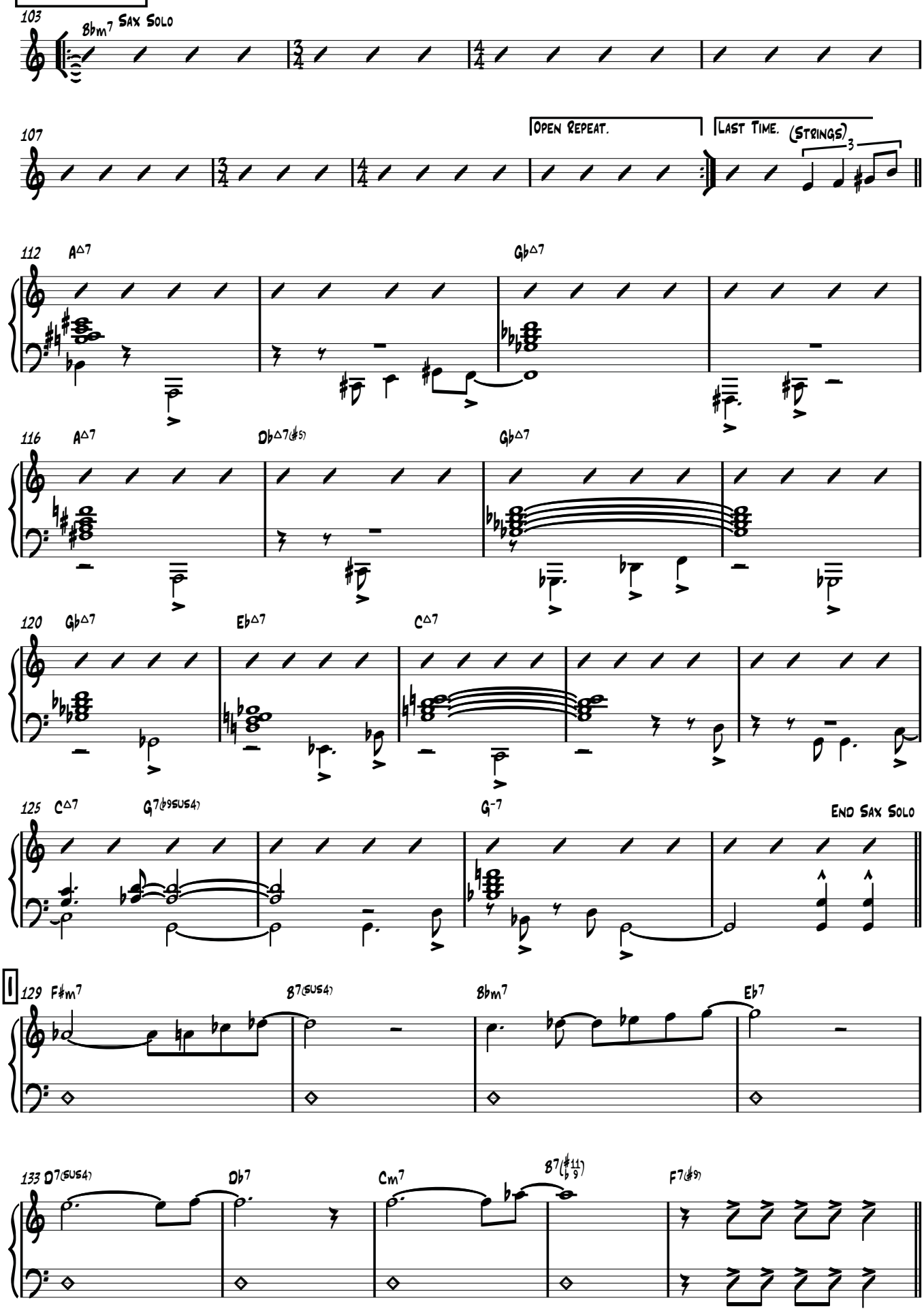



28
C
(Sax)
(Strings)
(Sax)
(Strings)
32
(Sax)
F7(♯9)
35
D♭△7
E♭m7
A♭7(sus4)
(Sax/Strings)
E△13(♯11)
D
39
Sax Solo
B♭7(♯9)
43


47
E
A△7
G♭△7
3
51
F♯m(△7)
G♭△7
55
G♭△7
E♭7(SUS4)
C△7
60
C△7
G7(♭9SUS4)
Gm7
F
64
F♯m7
B7(SUS4)
B♭m7
E♭7
68
D7(SUS4)
D♭7
Cm7
B7(♯11/♭9)
F7(♯9)
4/4


G
(Sax)
(Strings)
(Sax)
(Strings)
(Sax)
F7(#9 #5)
Db△7
Ebm7
Ab7(sus4)
(Sax/Strings)
E△13(#11)
Ebm7
Ab7(sus4)
(Sax/Strings)
E△13(#11)
H
(Strings)
tr
(tr)
(Sax/Viola)

Solo Section



DRUM SOLO

138 (Pizz. Strings)

(Bass/Piano)

4x

142

(Bass/Piano)

4x

146

(Bass/Piano/Bass Clarinet)

Open Repeat.

Last Time.

(Snare)

J 151 (Sax/Viola)

155

159

(Sax/Piano)

163 K (Sax/Piano)

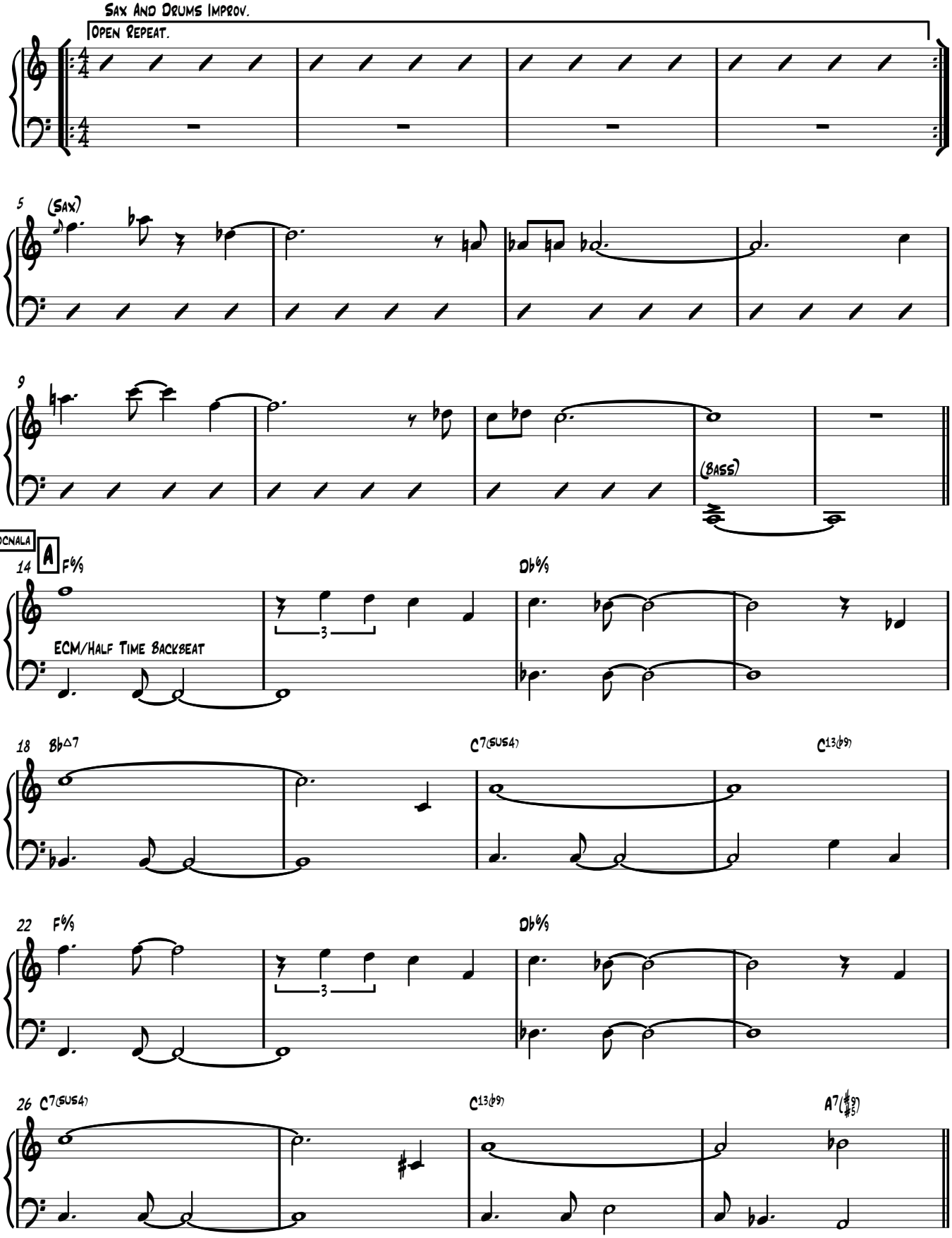
(Bass)

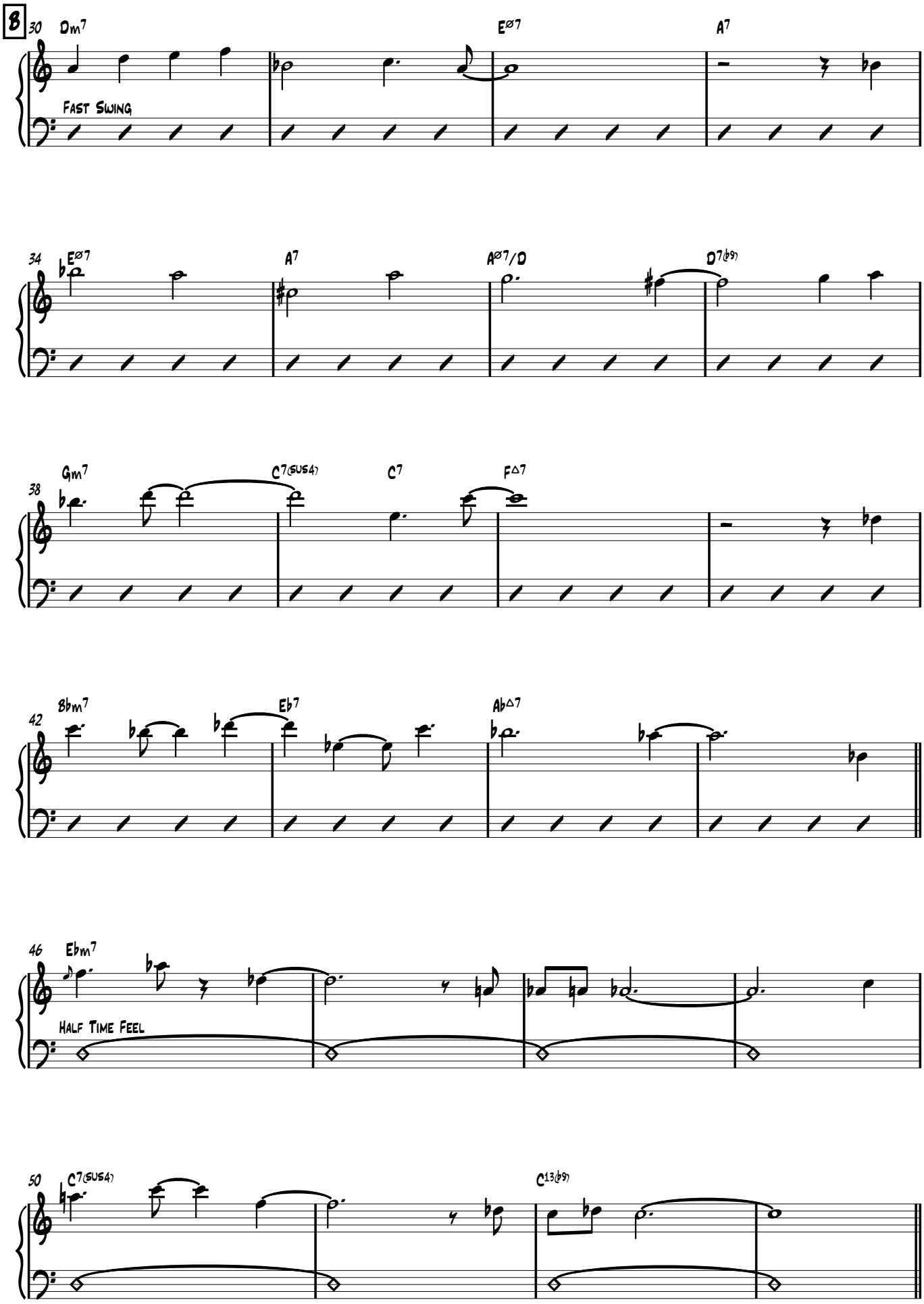
♩=140
Fast Swing

Part 8: Finale Lead Sheet

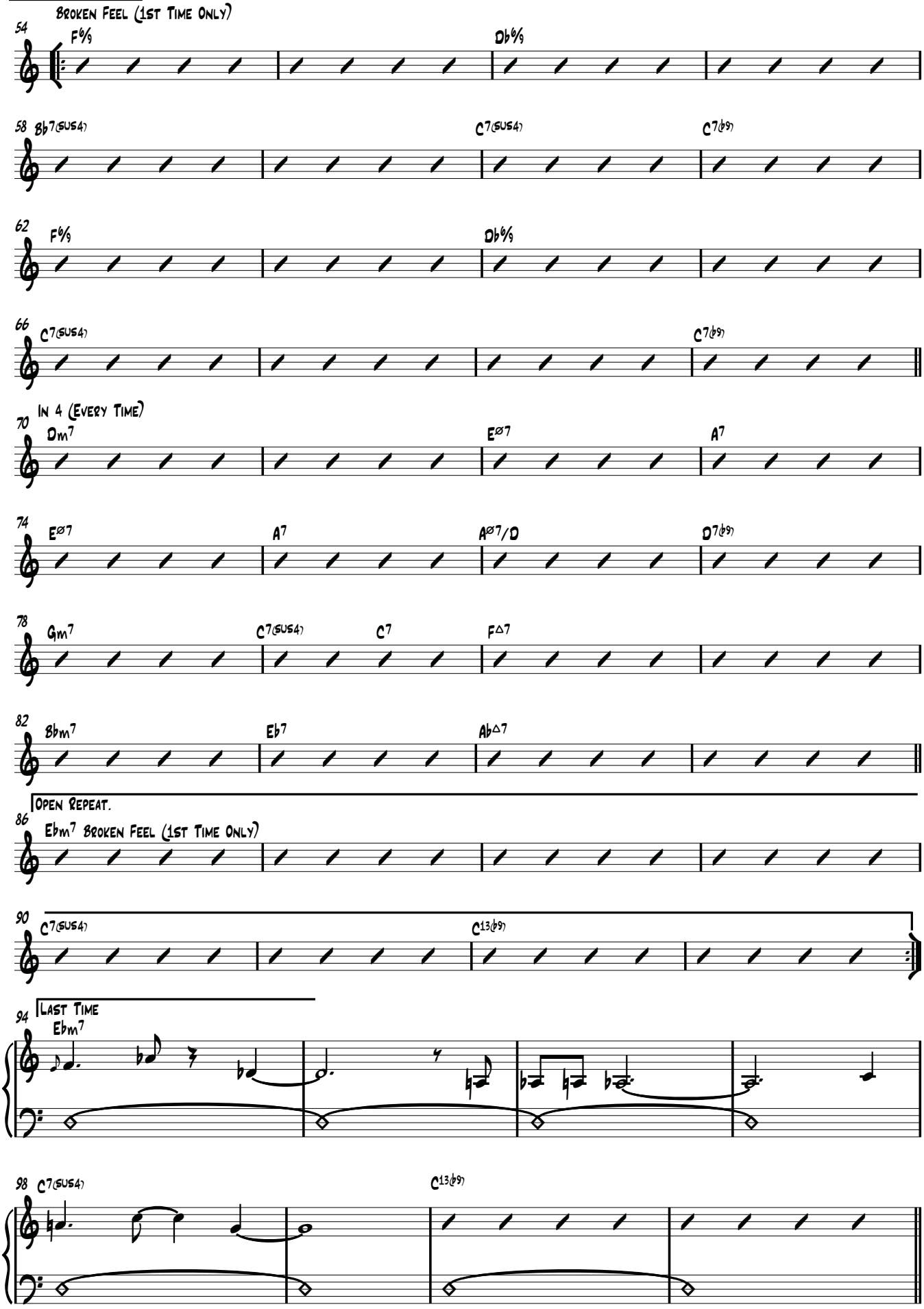
Troy Roberts

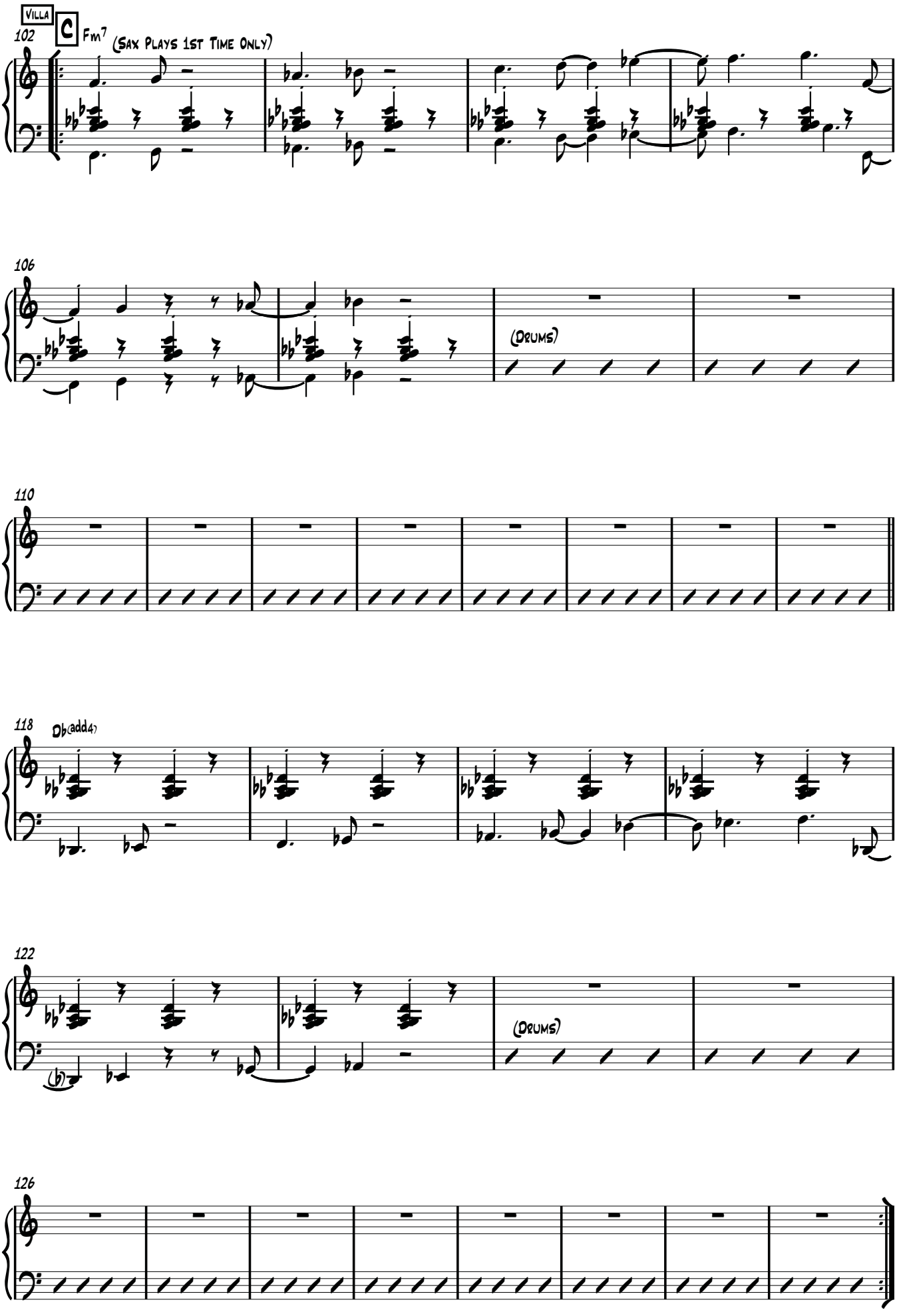
Sax And Drums Improv.
Open Repeat.

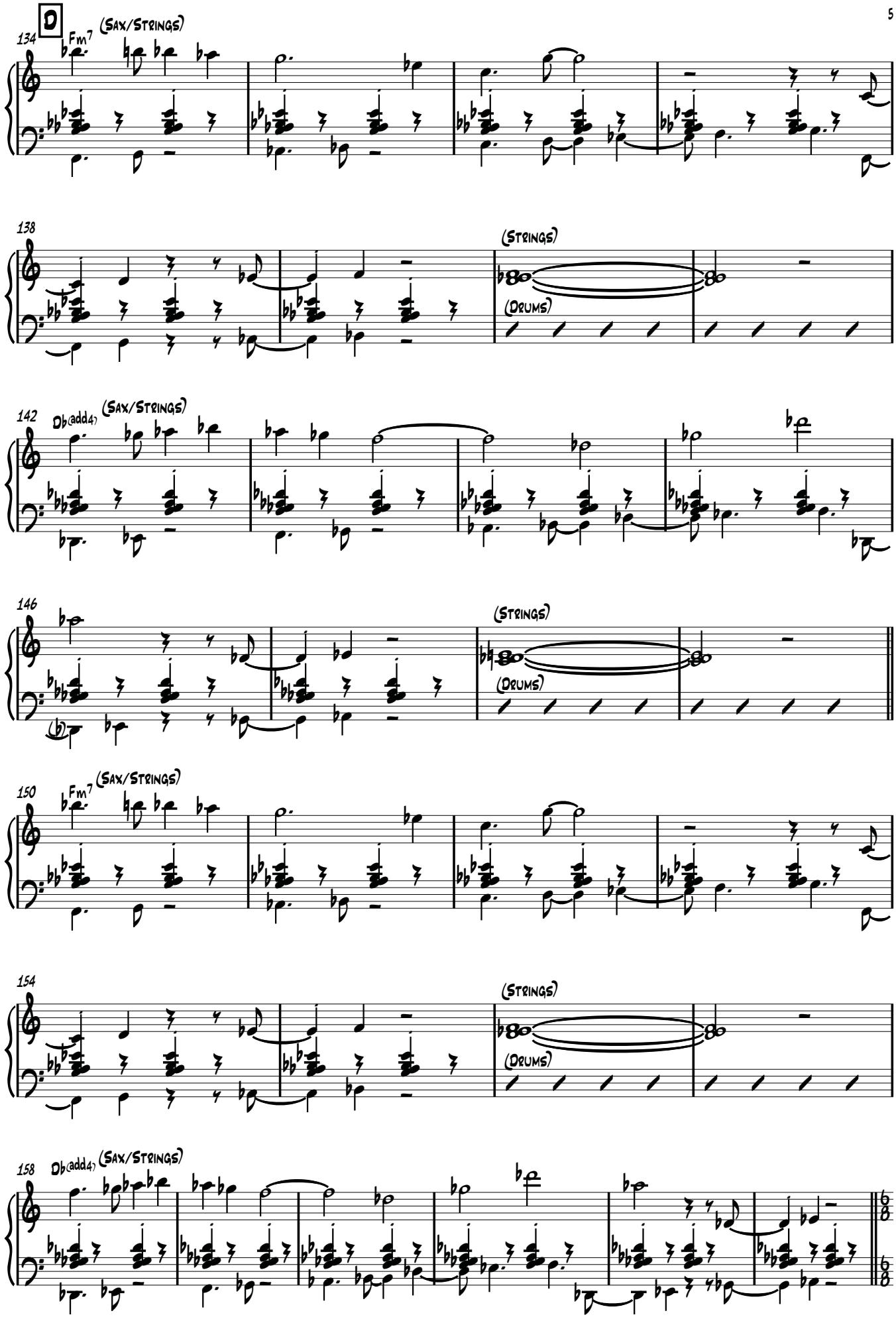


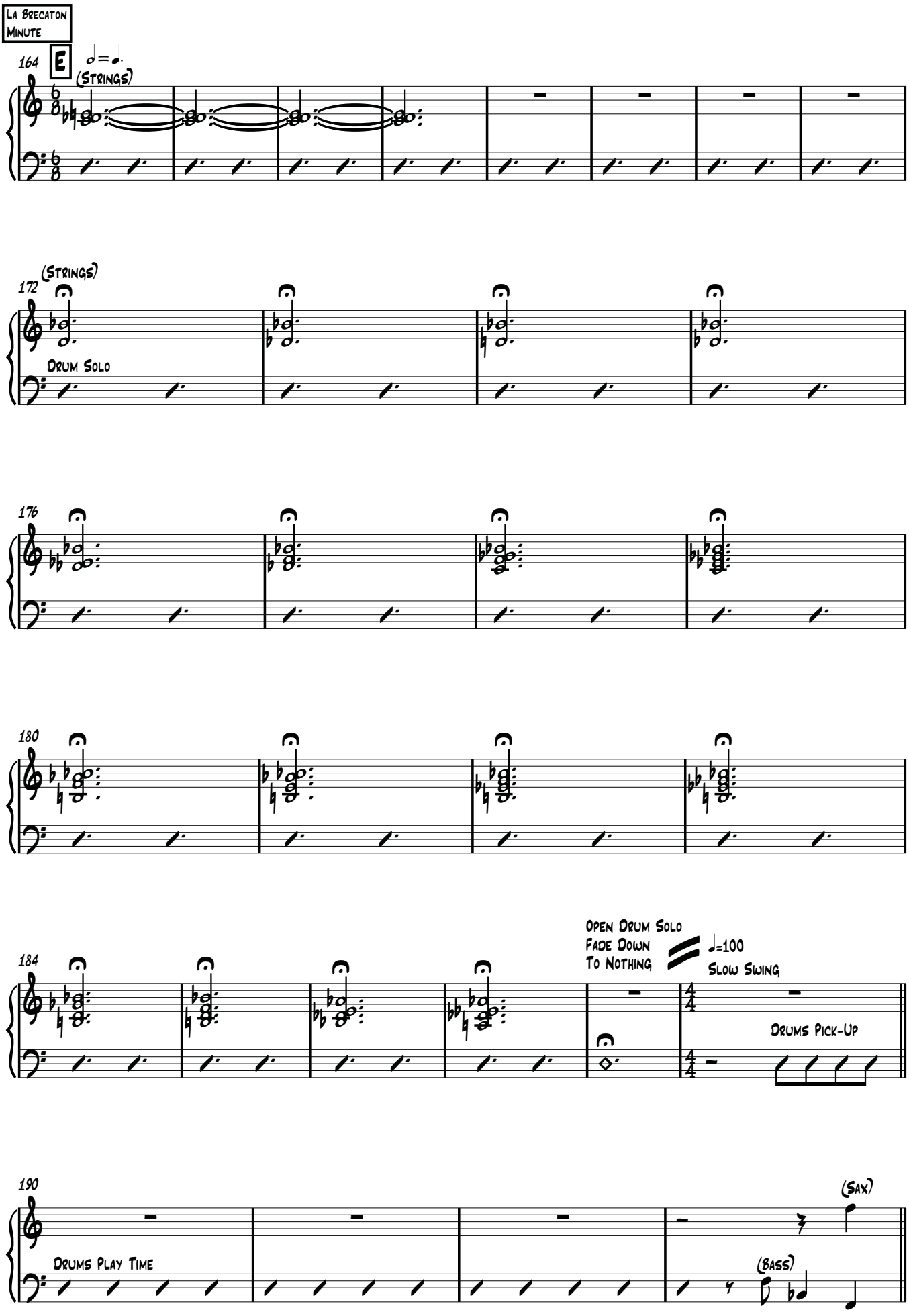

B
30
Dm7
Eø7
A7
Fast Swing
34
Eø7
A7
Aø7/D
D7(♭9)
38
Gm7
C7(sus4)
C7
F△7
42
Bbm7
Eb7
Ab△7
46
Ebm7
Half Time Feel
50
C7(sus4)
C13(♭9)

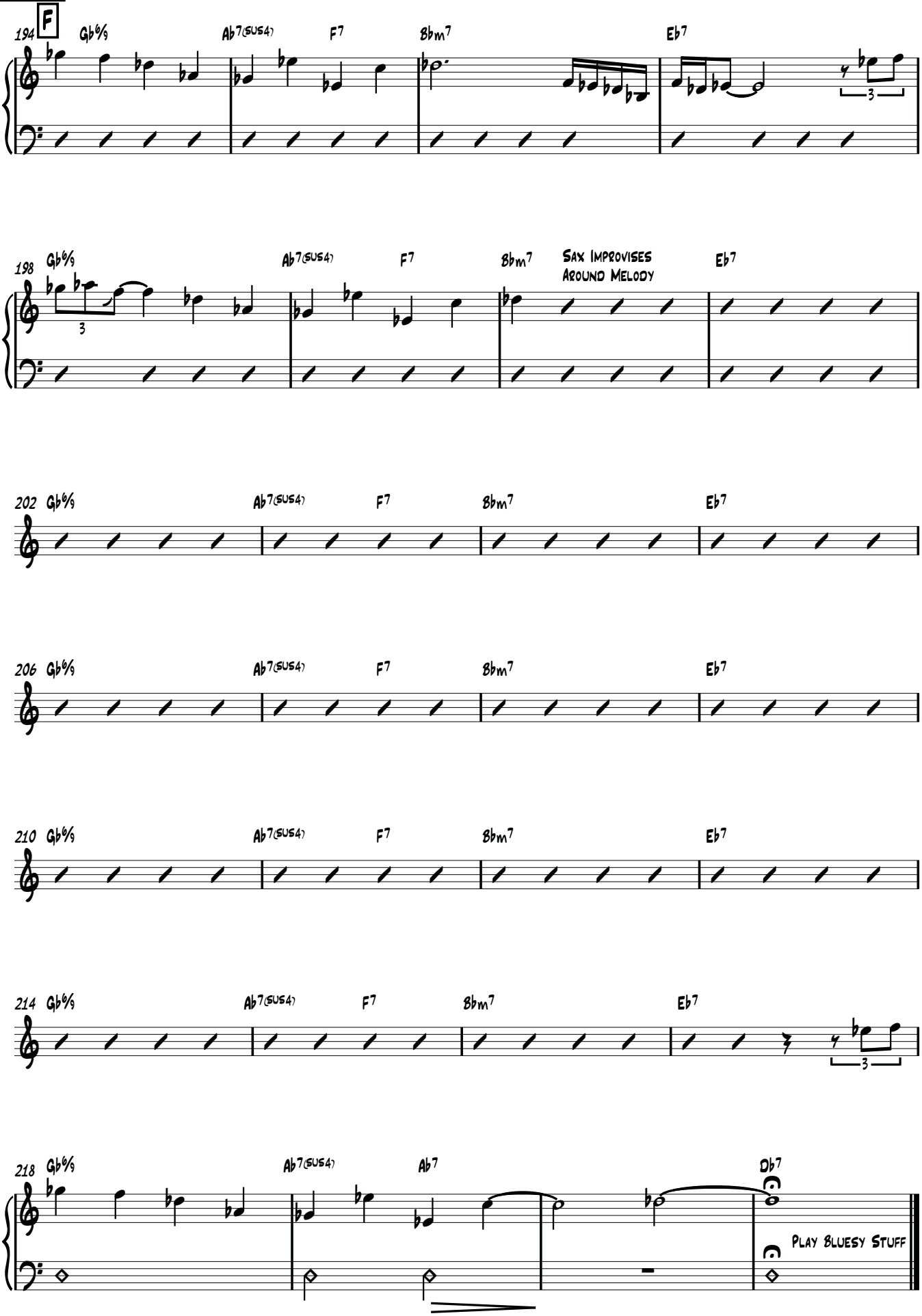
Solo Section




VILLA
C
102
Fm7
(SAX PLAYS 1ST TIME ONLY)
106
(DRUMS)
110
118
Db(add4)
122
(DRUMS)
126


D
134
Fm7
(Sax/Strings)
138
(Strings)
(Drums)
142
Db(add4)
(Sax/Strings)
146
(Strings)
(Drums)
150
Fm7
(Sax/Strings)
154
(Strings)
(Drums)
158
Db(add4)
(Sax/Strings)


164
E
(Strings)
172
(Strings)
Drum Solo
176
180
184
Open Drum Solo
Fade Down
To Nothing
♩=100
Slow Swing
Drums Pick-Up
190
Drums Play Time
(Sax)
(Bass)

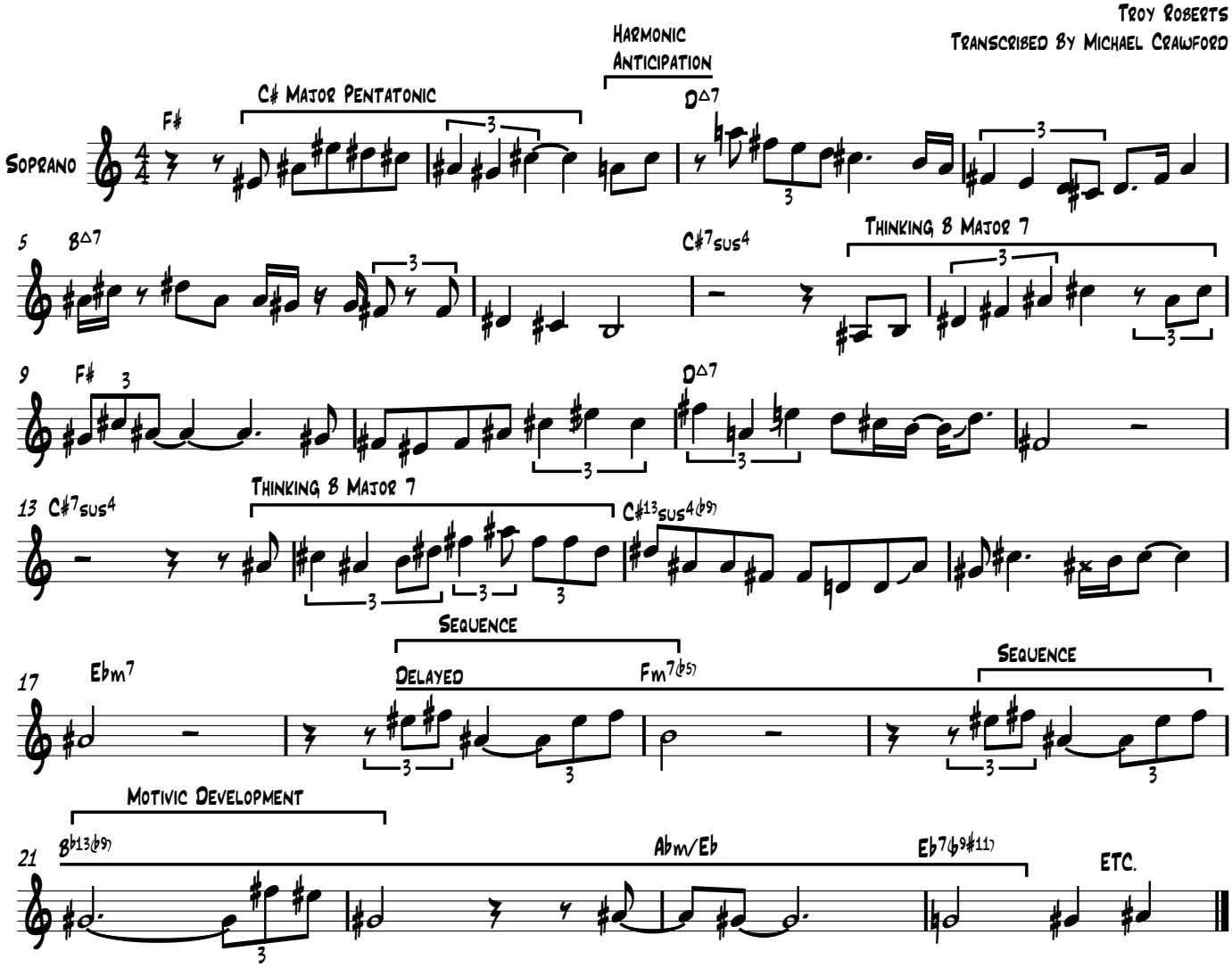

F
194
Gb6/9
Ab7(sus4)
F7
Bbm7
Eb7
198
Gb6/9
Ab7(sus4)
F7
Bbm7
Sax Improvises
Around Melody
Eb7
202
Gb6/9
Ab7(sus4)
F7
Bbm7
Eb7
206
Gb6/9
Ab7(sus4)
F7
Bbm7
Eb7
210
Gb6/9
Ab7(sus4)
F7
Bbm7
Eb7
214
Gb6/9
Ab7(sus4)
F7
Bbm7
Eb7
218
Gb6/9
Ab7(sus4)
Ab7
Db7
Play Bluesy Stuff

Appendix D

D1: Analysed Transcriptions of the Sax Solos from The XenDen Suite

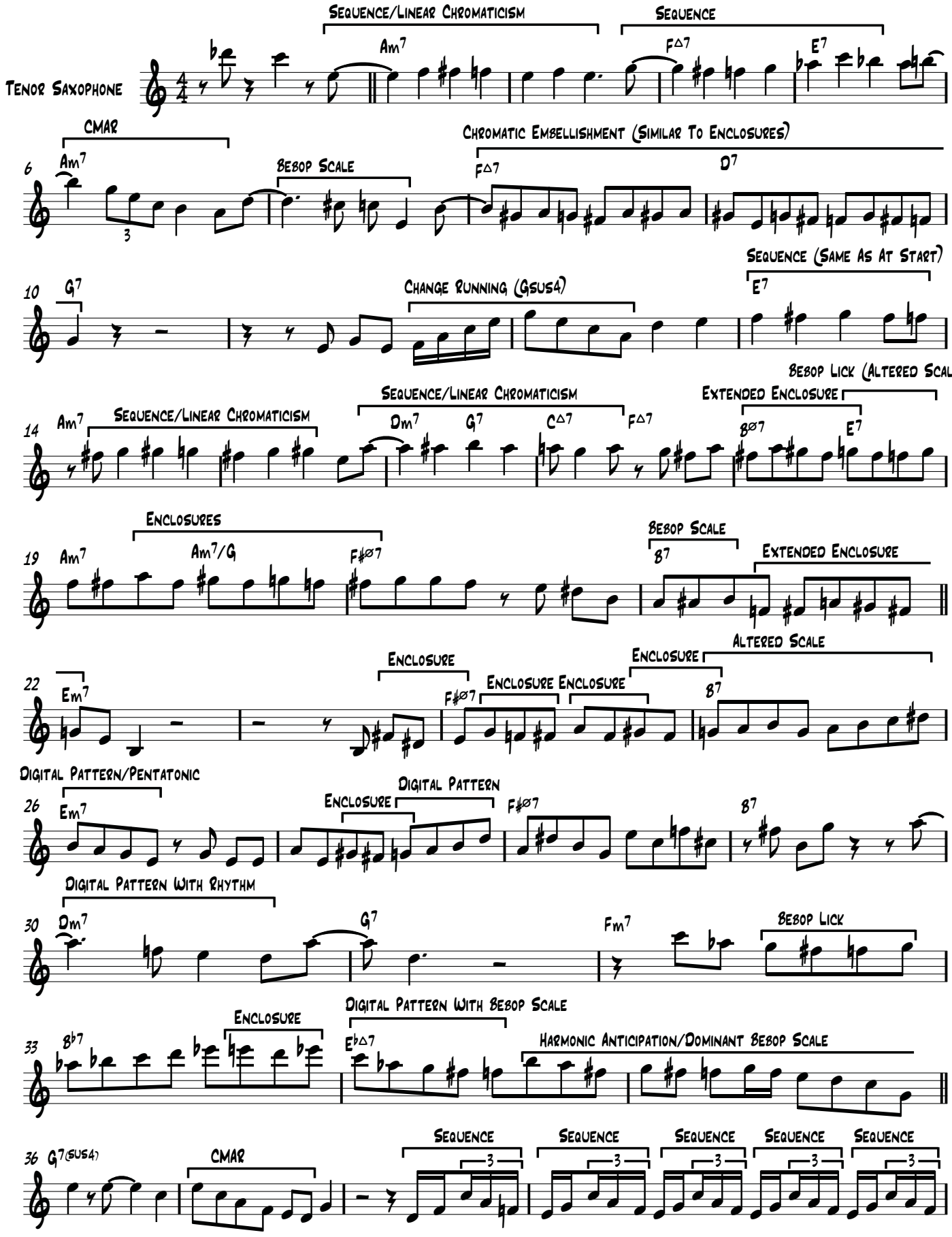
Part 1: Tebrocnala Solo (B Flat Transposition)

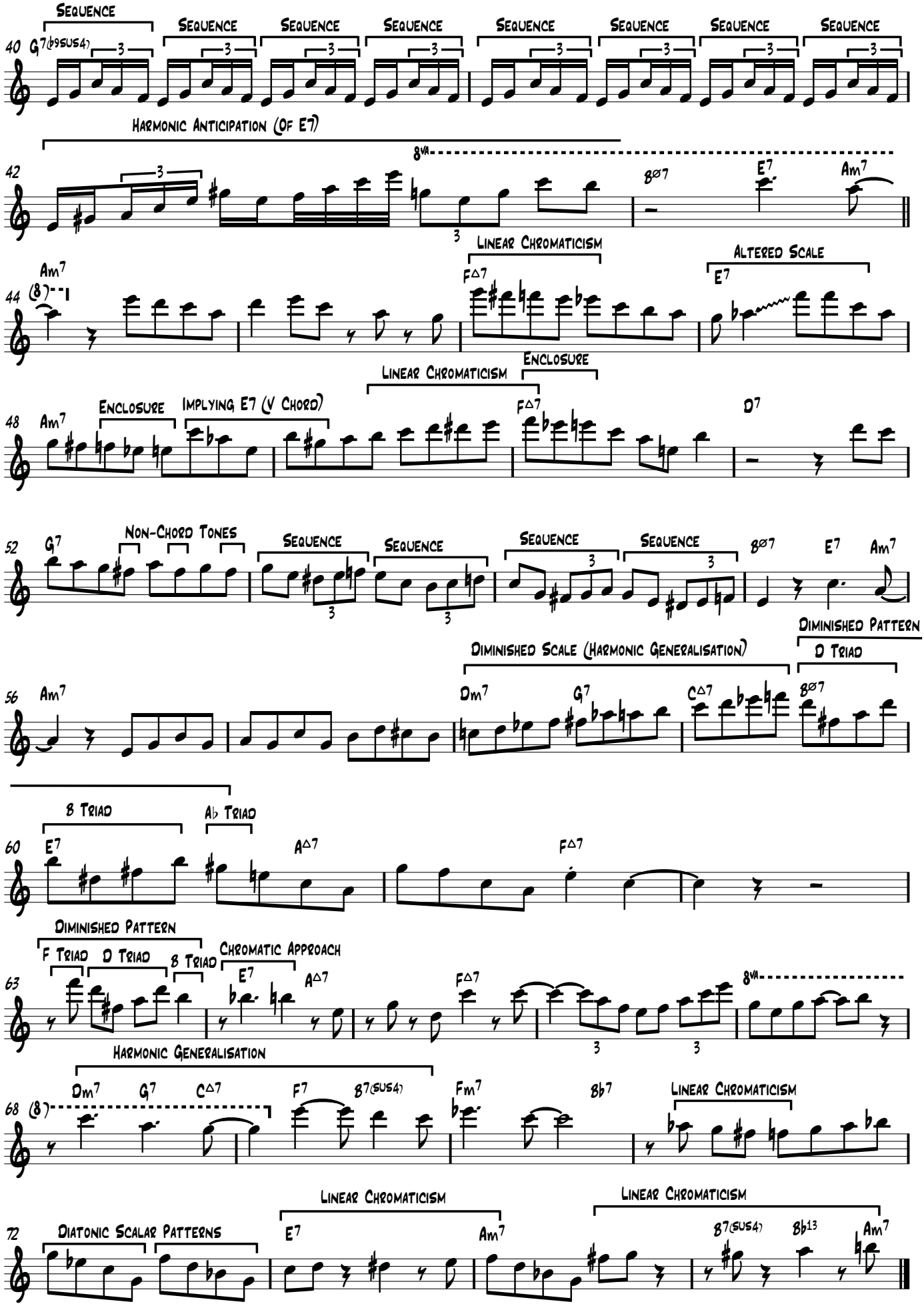
Troy Roberts
Transcribed By Michael Crawford



Part 2: Freebie Solo (B Flat Transposition)

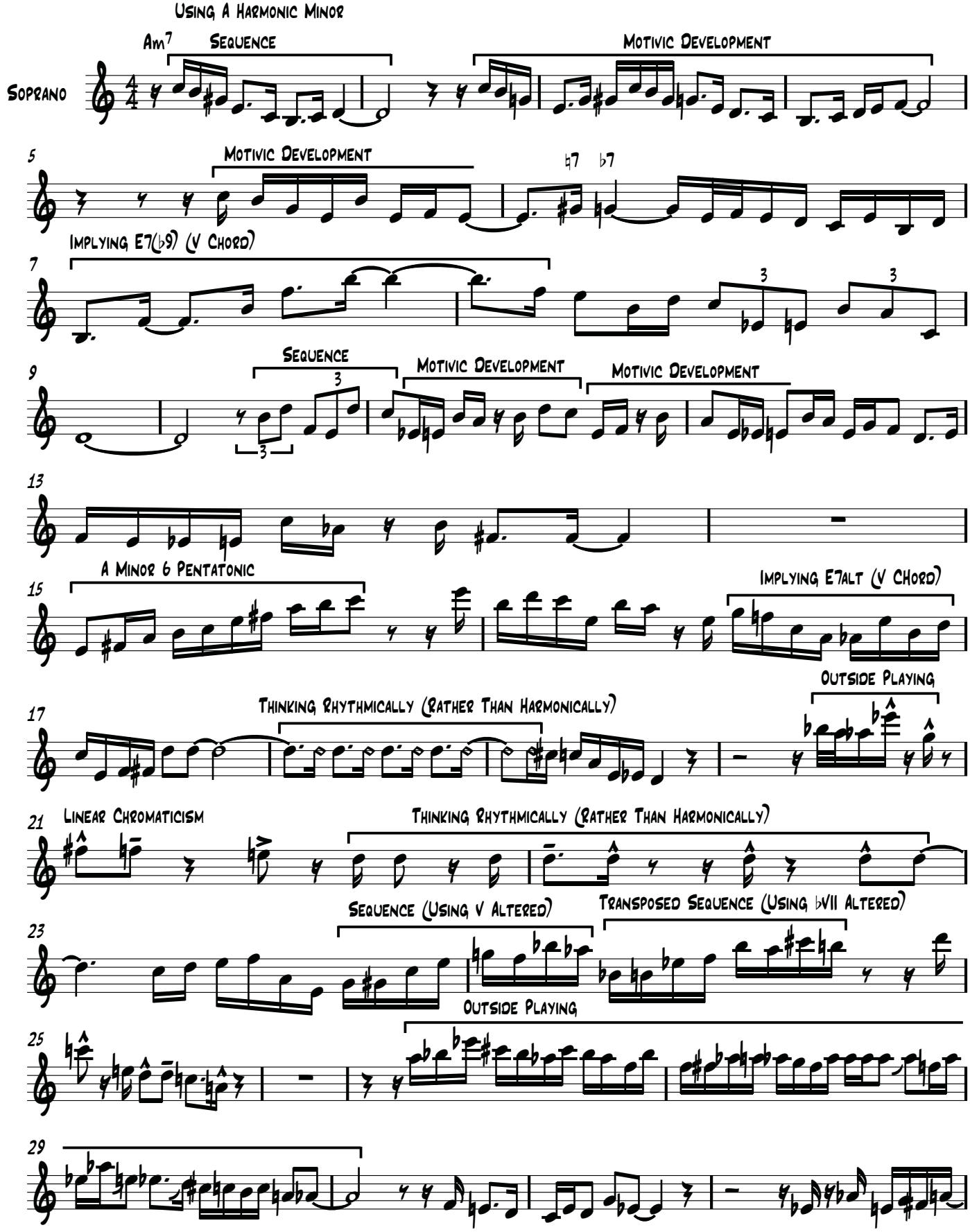
Troy Roberts
Transcribed By Michael Crawford

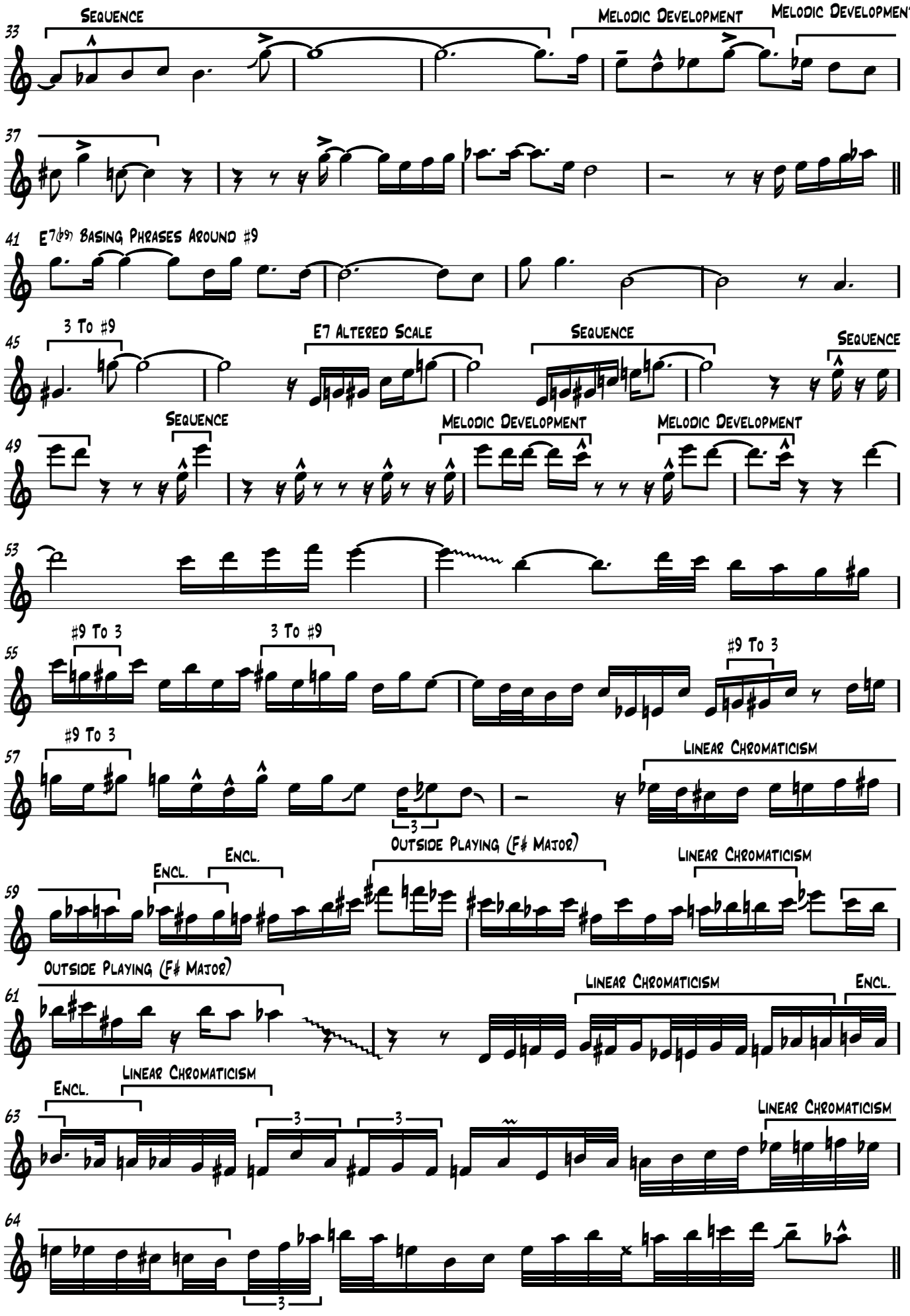


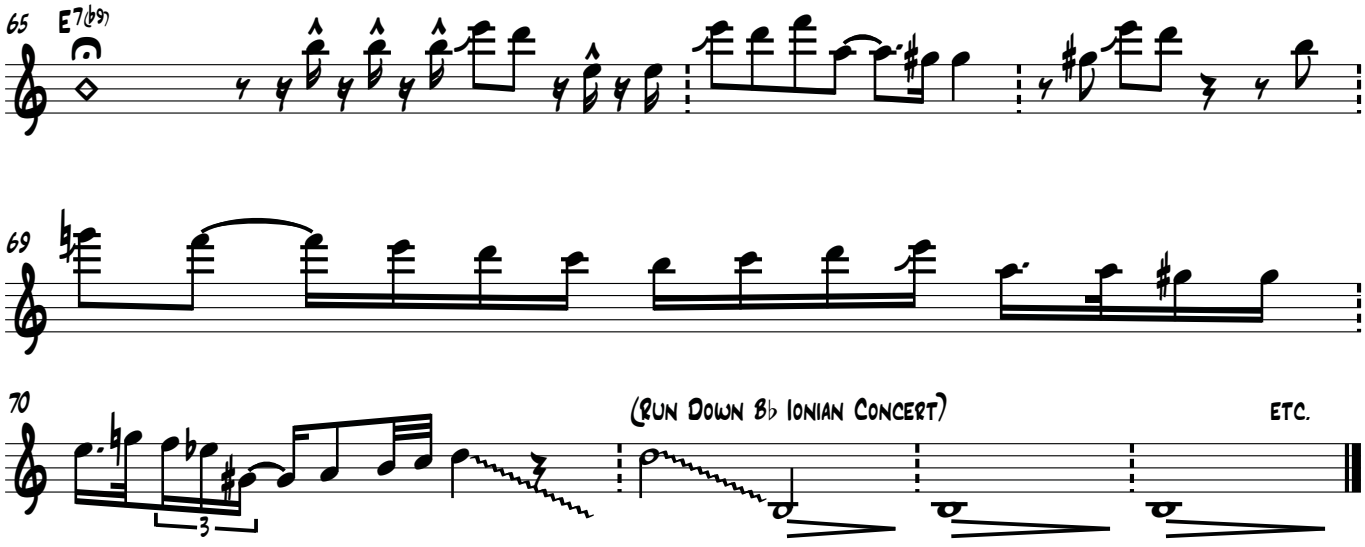

Sequence
Sequence
Sequence
Sequence
Sequence
Sequence
Sequence
Sequence
40 G7(b9sus4)
3
Harmonic Anticipation (of E7)
8va
42
3
3
Bø7
E7
Am7
Linear Chromaticism
Altered Scale
Am7
44
F△7
E7
Linear Chromaticism
Enclosure
Enclosure
Implying E7 (V Chord)
48 Am7
F△7
D7
Non-Chord Tones
52 G7
Sequence
Sequence
Sequence
Sequence
3
3
3
3
Bø7
E7
Am7
Diminished Pattern
D Triad
Diminished Scale (Harmonic Generalisation)
56 Am7
Dm7
G7
C△7
Bø7
B Triad
Ab Triad
60 E7
A△7
F△7
Diminished Pattern
F Triad
D Triad
B Triad
Chromatic Approach
63
E7
A△7
F△7
8va
3
3
Harmonic Generalisation
68 (8)
Dm7
G7
C△7
F7
B7(sus4)
Fm7
Bb7
Linear Chromaticism
72 Diatonic Scalar Patterns
Linear Chromaticism
E7
Am7
Linear Chromaticism
B7(sus4)
Bb13
Am7

Part 4 Memorialisation Solo (B Flat Transposition)

Troy Roberts
Transcribed By Michael Crawford

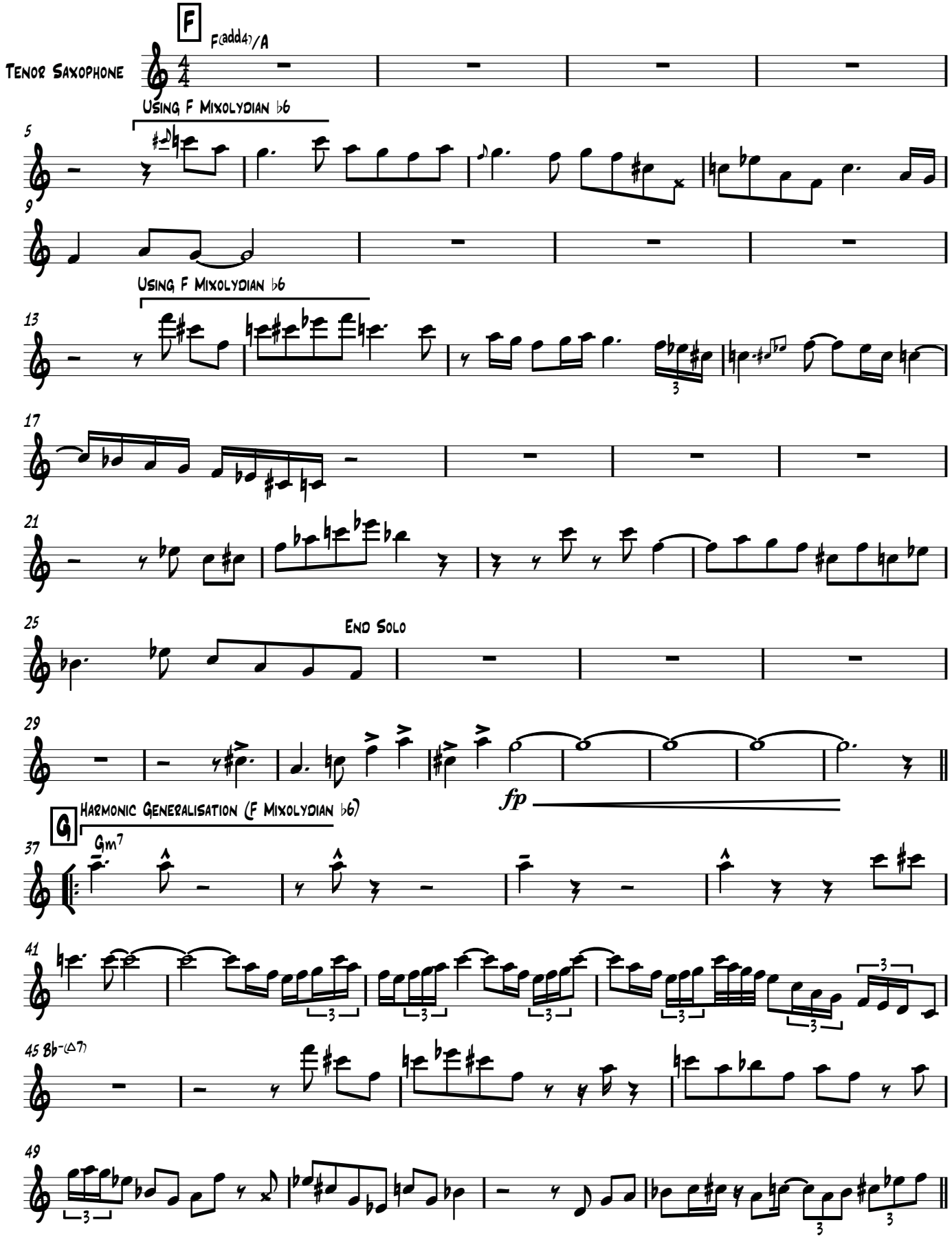


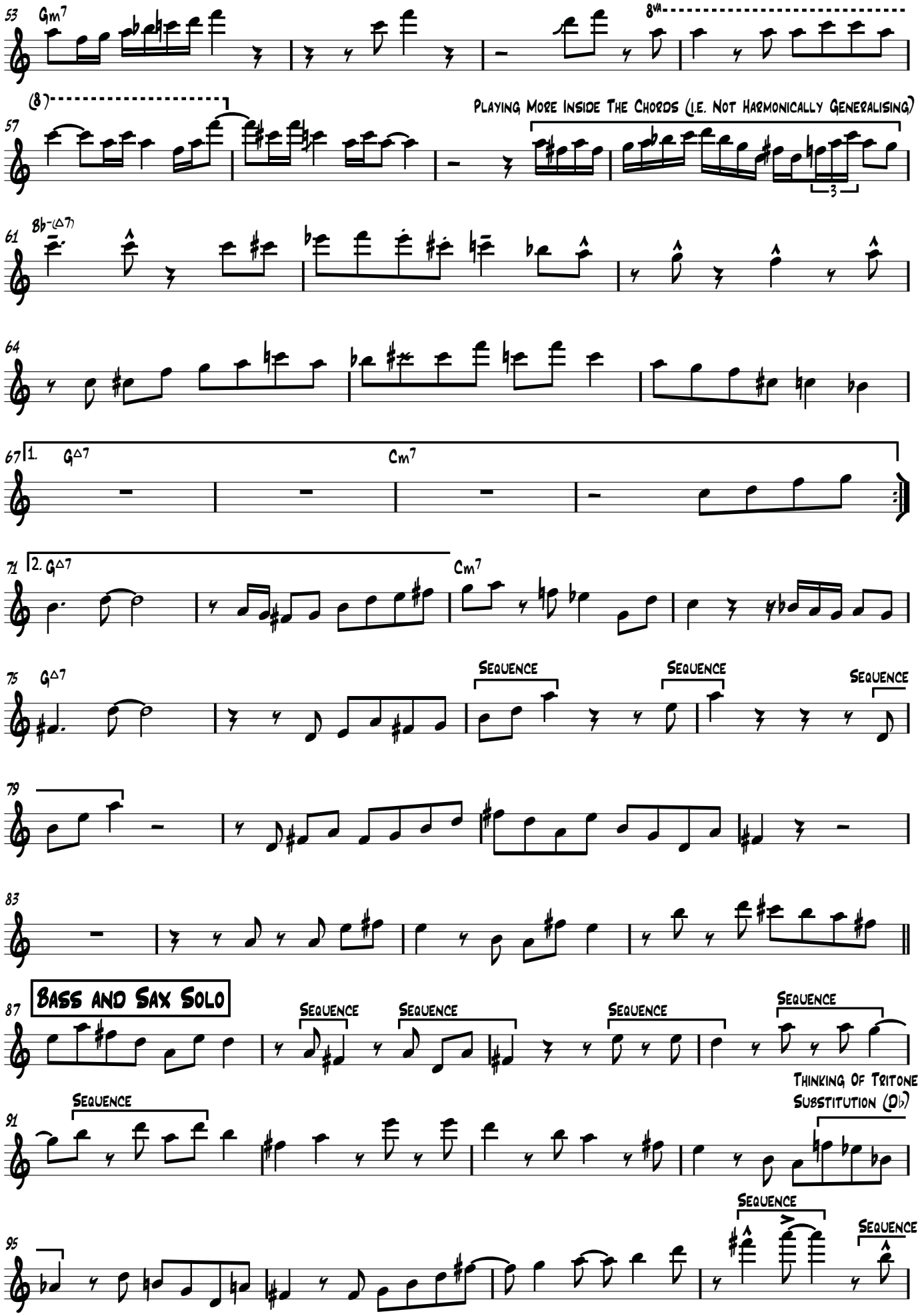

Sequence
Melodic Development
Melodic Development
33
37
41
E7(b9) Basing Phrases Around #9
3 To #9
45
E7 Altered Scale
Sequence
Sequence
Sequence
49
Melodic Development
Melodic Development
53
#9 To 3
3 To #9
55
#9 To 3
#9 To 3
57
Linear Chromaticism
3
Outside Playing (F# Major)
Encl.
Encl.
59
Linear Chromaticism
Outside Playing (F# Major)
61
Linear Chromaticism
Encl.
Encl.
Linear Chromaticism
63
3
3
Linear Chromaticism
64
3

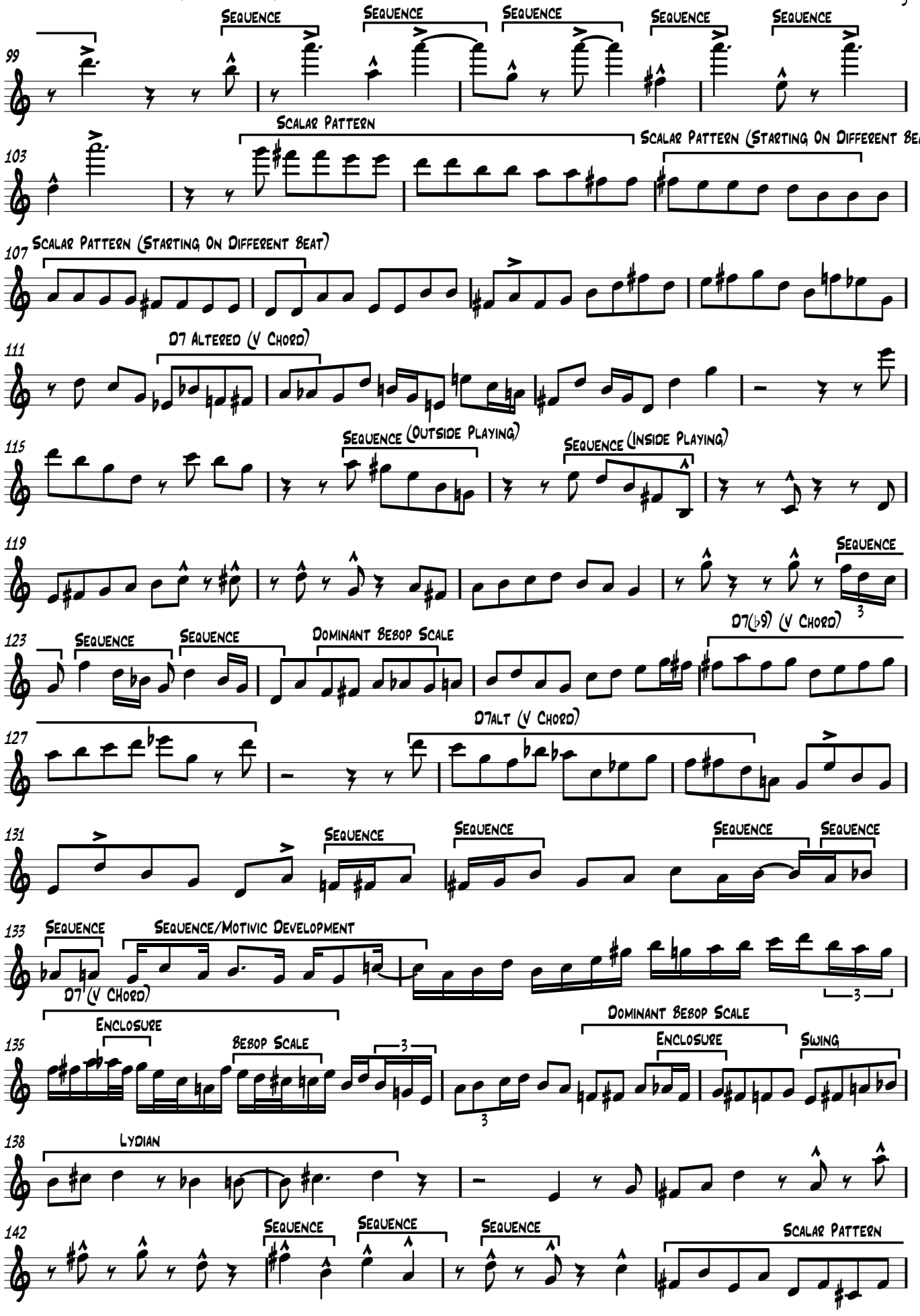

65
E7(b9)
69
70
3
(Run Down Bb Ionian Concert)
etc.

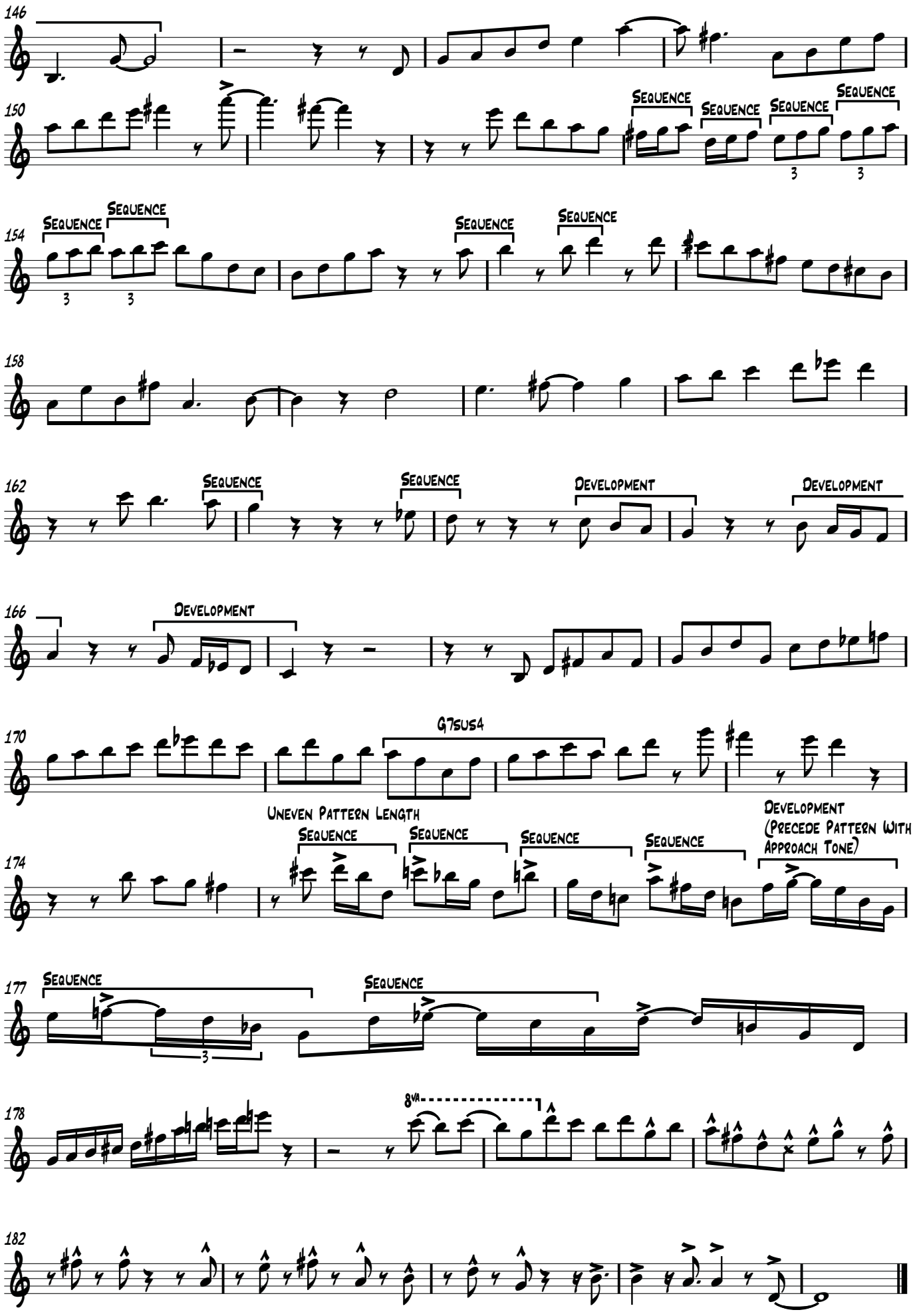
Part 5: Villa Solo (B Flat Transposition)

Troy Roberts
Transcribed By Michael Crawford



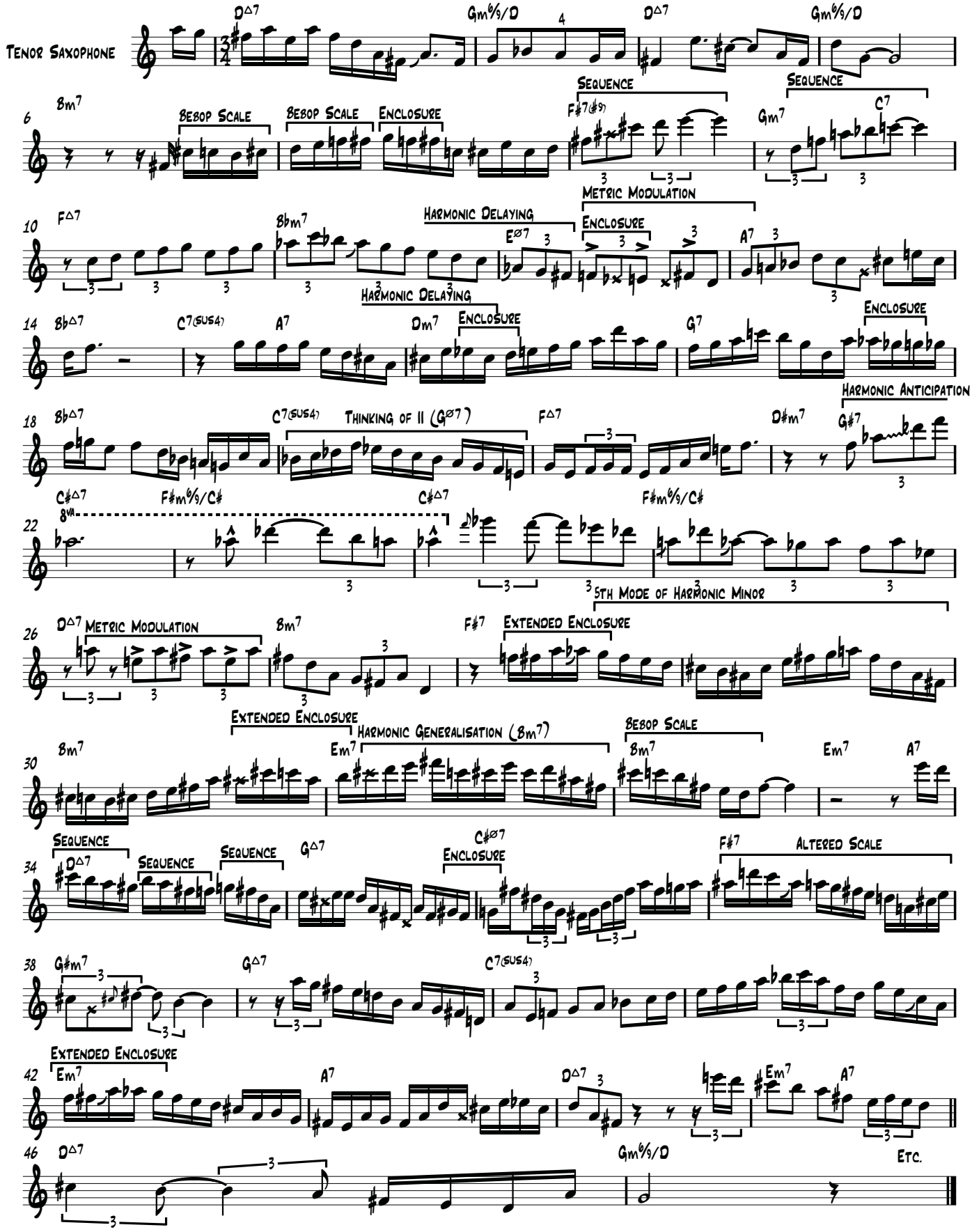

53
Gm7
8va
(8)
57
Playing More Inside The Chords (i.e. Not Harmonically Generalising)
3
61
Bb-(Δ7)
64
67
1.
G△7
Cm7
71
2. G△7
Cm7
75
G△7
Sequence
Sequence
Sequence
79
83
87
Bass and Sax Solo
Sequence
Sequence
Sequence
Sequence
91
Sequence
Thinking Of Tritone
Substitution (Db)
95
Sequence
Sequence


99
Sequence
Sequence
Sequence
Sequence
Sequence
103
Scalar Pattern
Scalar Pattern (Starting On Different Beat)
107
Scalar Pattern (Starting On Different Beat)
111
D7 Altered (V Chord)
115
Sequence (Outside Playing)
Sequence (Inside Playing)
119
Sequence
123
Sequence
Sequence
Dominant Bebop Scale
D7(♭9) (V Chord)
127
D7alt (V Chord)
131
Sequence
Sequence
Sequence
Sequence
133
Sequence
Sequence/Motivic Development
D7 (V Chord)
135
Enclosure
Bebop Scale
Dominant Bebop Scale
Enclosure
Swing
138
Lydian
142
Sequence
Sequence
Sequence
Scalar Pattern


146
150
Sequence
Sequence
Sequence
Sequence
154
Sequence
Sequence
Sequence
Sequence
158
162
Sequence
Sequence
Development
Development
166
Development
170
G7sus4
174
Uneven Pattern Length
Sequence
Sequence
Sequence
Sequence
Development
(Precede Pattern With
Approach Tone)
177
Sequence
Sequence
178
8va
182

Part 6: The Scotsman's Waltz Solo

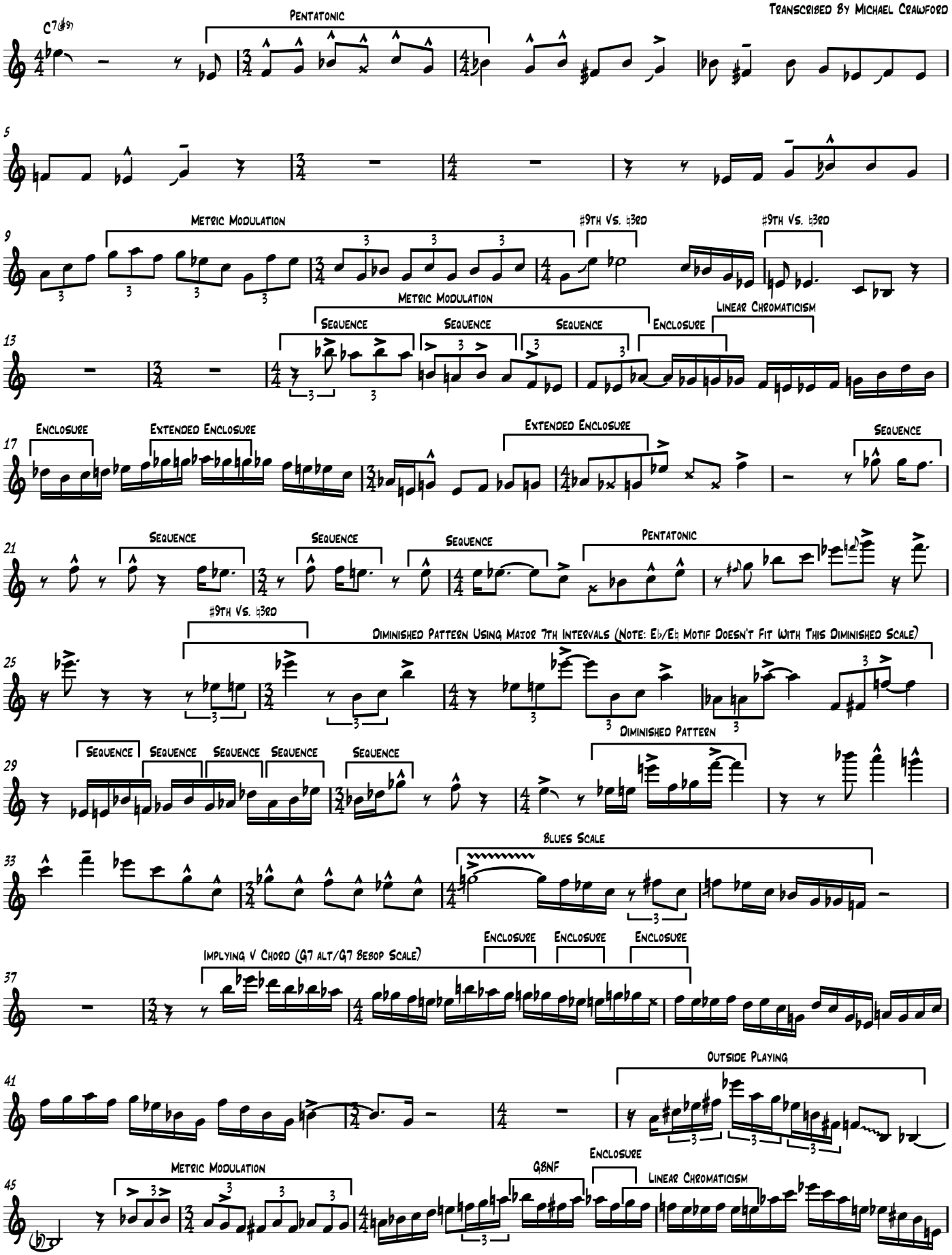
Troy Roberts
Transcribed By Michael Crawford

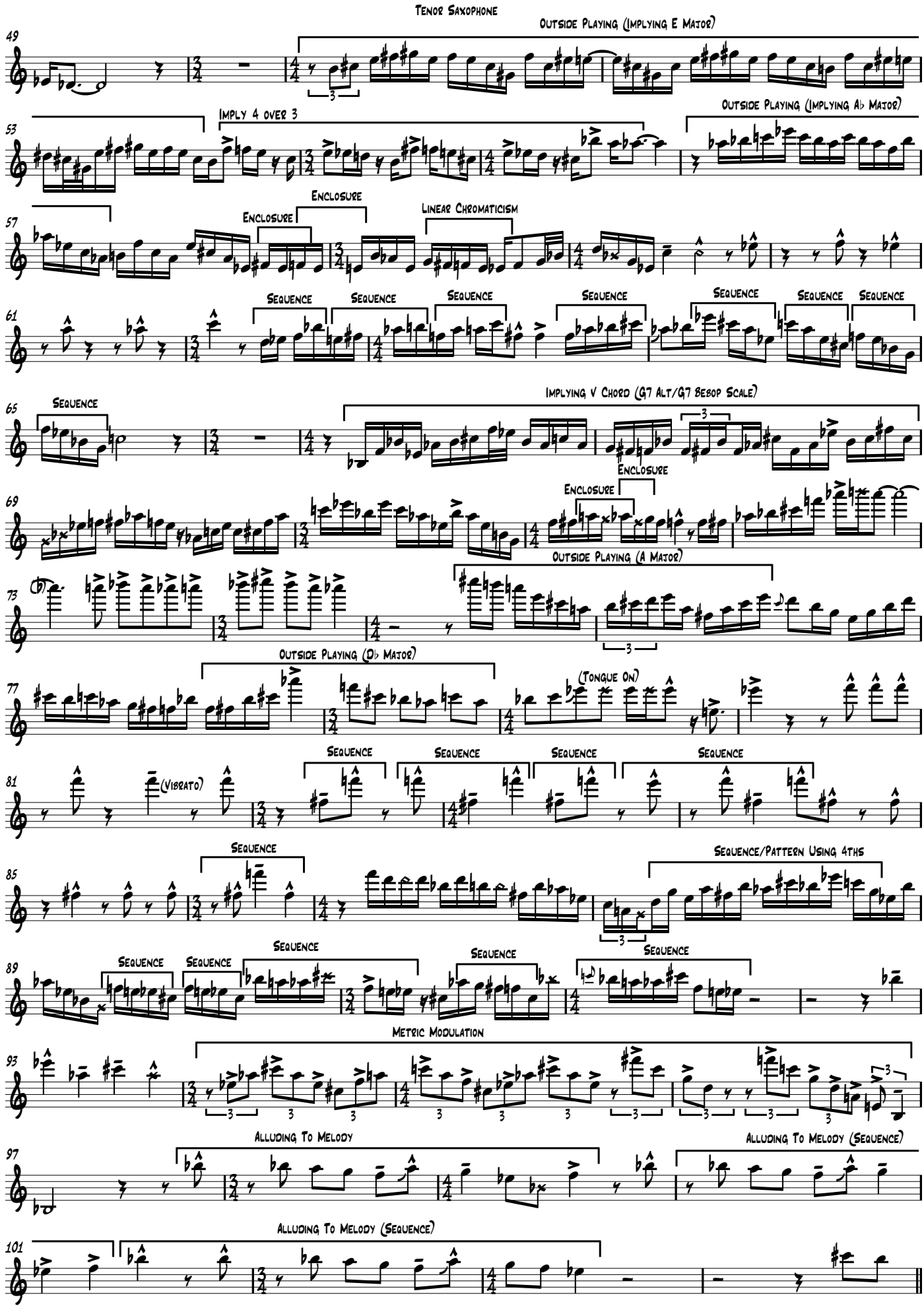


Tenor Saxophone

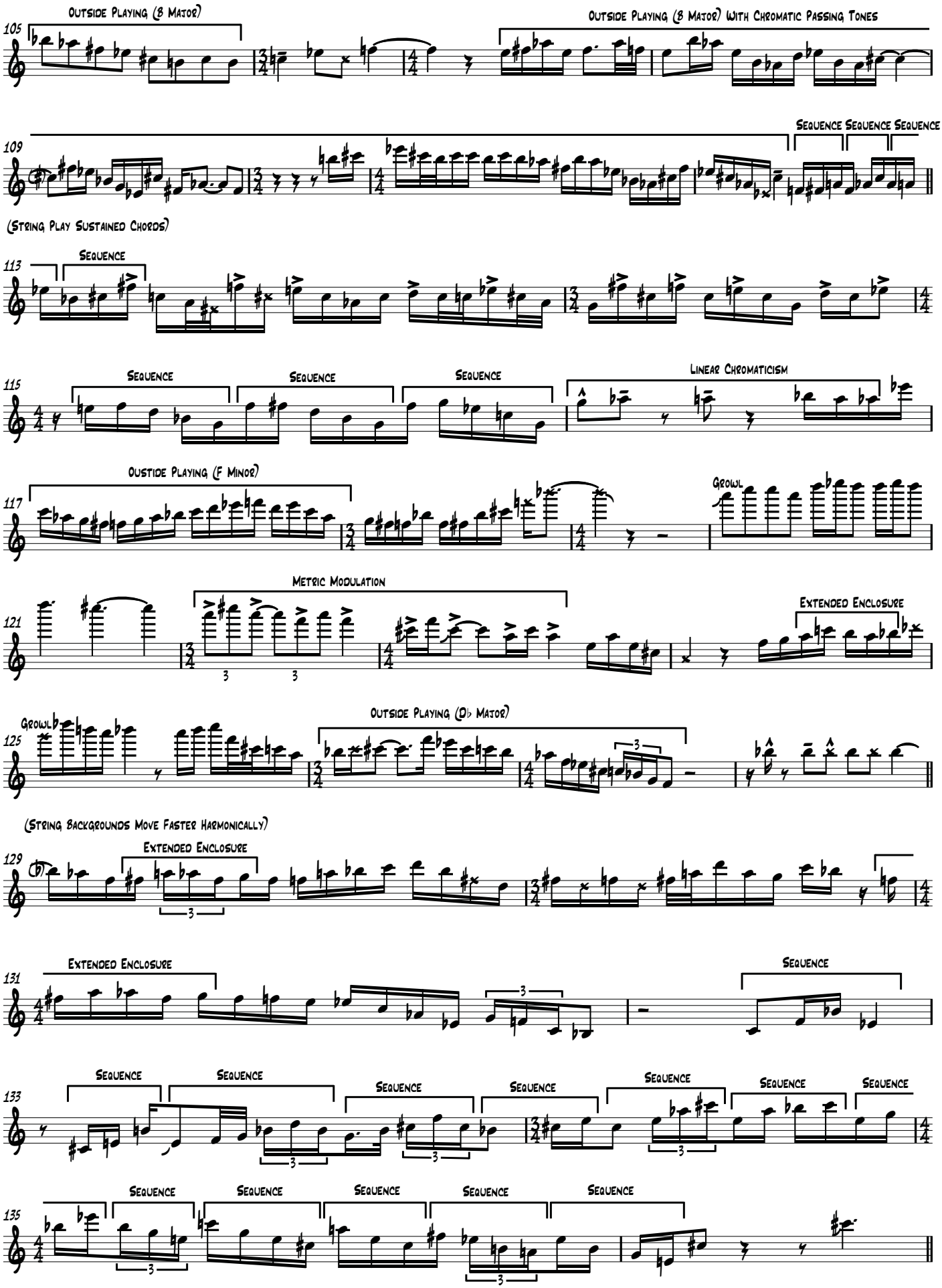
Part 7: La Brecaton Minute Solo (B Flat Transposition)

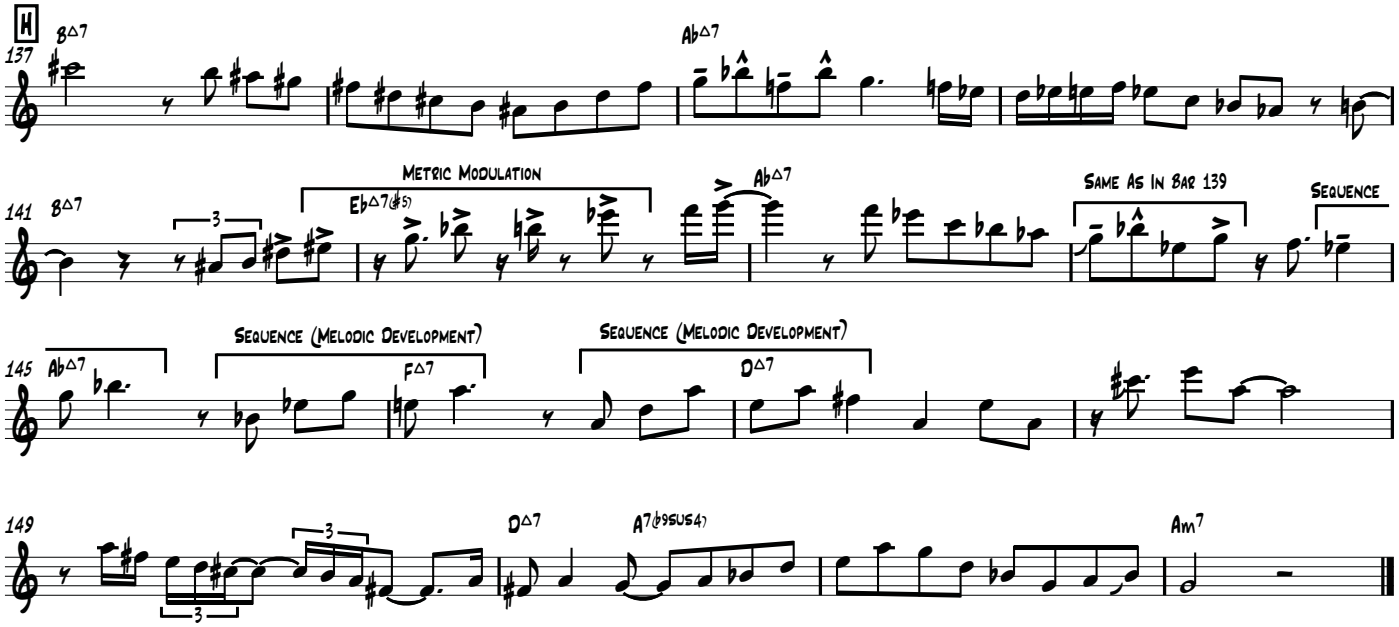
Troy Roberts
Transcribed By Michael Crawford




Tenor Saxophone
Outside Playing (Implying E Major)
Imply 4 over 3
Outside Playing (Implying Ab Major)
Enclosure
Enclosure
Linear Chromaticism
Sequence
Sequence
Sequence
Sequence
Sequence
Sequence
Sequence
Implying V Chord (G7 Alt/G7 Bebop Scale)
Enclosure
Enclosure
Outside Playing (A Major)
Outside Playing (Db Major)
(Tongue On)
(Vibrato)
Sequence
Sequence
Sequence
Sequence
Sequence
Sequence/Pattern Using 4ths
Sequence
Sequence
Sequence
Sequence
Metric Modulation
Alluding To Melody
Alluding To Melody (Sequence)
Alluding To Melody (Sequence)

(String Backgrounds Start)




H
137
B△7
Ab△7
141
B△7
Metric Modulation
Eb△7(♯5)
Ab△7
Same As In Bar 139
Sequence
145
Ab△7
Sequence (Melodic Development)
F△7
Sequence (Melodic Development)
D△7
149
D△7
A7(♭9sus4)
Am7

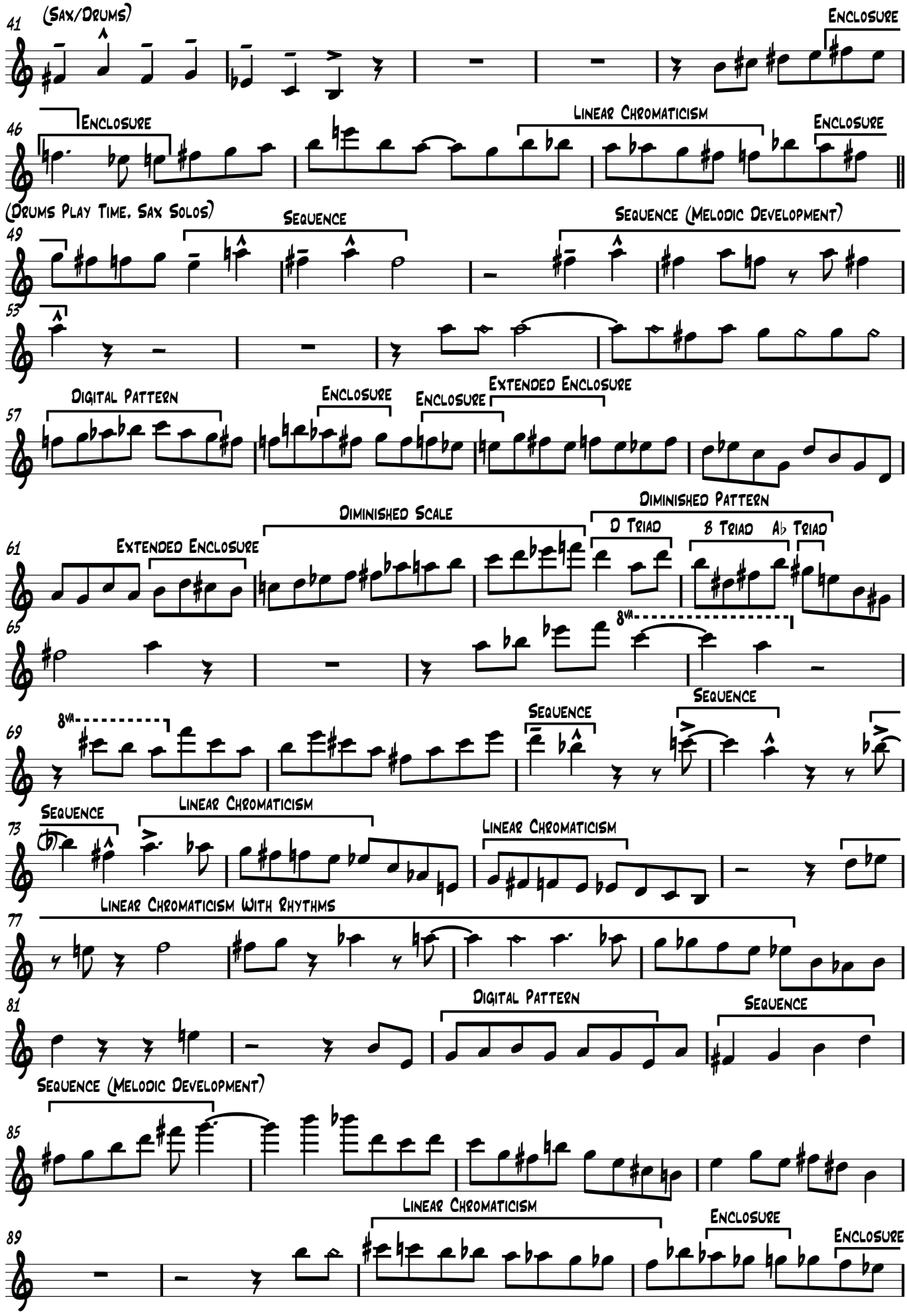
Part 8: Finale Solo (Intro)

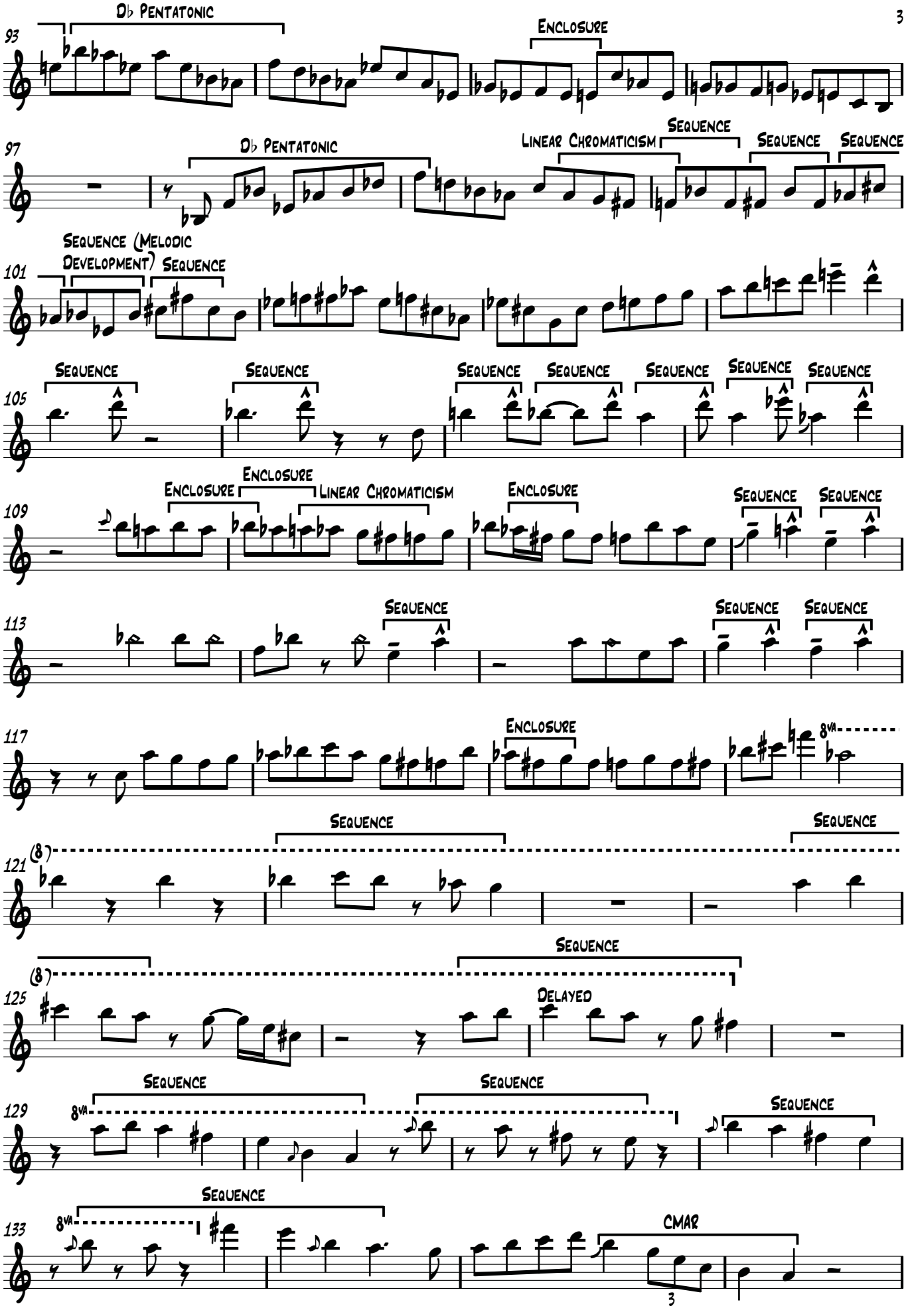
♩=140
Fast Swing

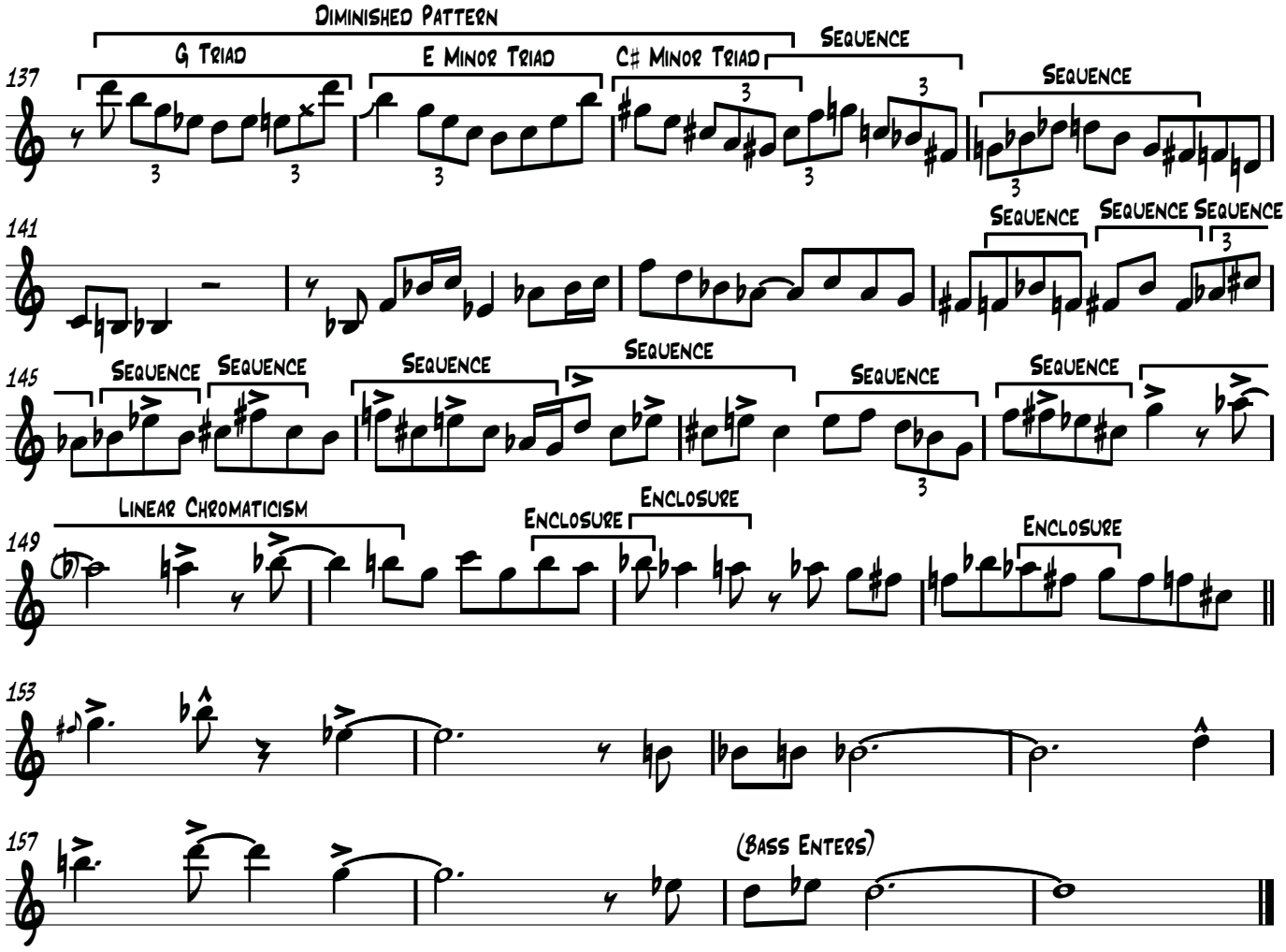
Troy Roberts
Transcribed By Michael Crawford

Tenor Saxophone

Sequence
(Solo Sax)
Sequence (Melodic Development)
5
Sequence
Sequence
Sequence
9
(Drums)
14
Sequence
17
(Solo Sax)
Sequence (Melodic Development)
21
Sequence
Sequence (Melodic Development)
25
(Drums)
Sequence
Sequence
29
33
(Solo Sax)
Sequence
Sequence
Enclosure
Enclosure
(Cowbell)
37
Enclosure
Sequence
Sequence
Sequence
Enclosure
Enclosure
Enclosure


41
(Sax/Drums)
Enclosure
46
Enclosure
Linear Chromaticism
Enclosure
(Drums Play Time, Sax Solos)
49
Sequence
Sequence (Melodic Development)
53
57
Digital Pattern
Enclosure
Enclosure
Extended Enclosure
61
Extended Enclosure
Diminished Scale
Diminished Pattern
D Triad
B Triad
Ab Triad
65
8va
69
8va
Sequence
Sequence
73
Sequence
Linear Chromaticism
Linear Chromaticism
77
Linear Chromaticism With Rhythms
81
Digital Pattern
Sequence
85
Sequence (Melodic Development)
89
Linear Chromaticism
Enclosure
Enclosure


93
Db Pentatonic
Enclosure
97
Db Pentatonic
Linear Chromaticism
Sequence
Sequence
Sequence
101
Sequence (Melodic Development)
Sequence
105
Sequence
Sequence
Sequence
Sequence
Sequence
Sequence
Sequence
109
Enclosure
Enclosure
Linear Chromaticism
Enclosure
Sequence
Sequence
113
Sequence
Sequence
Sequence
117
Enclosure
8va
121
(8)
Sequence
Sequence
125
(8)
Sequence
Delayed
129
8va
Sequence
Sequence
Sequence
133
8va
Sequence
CMAR
3


Diminished Pattern
G Triad
E Minor Triad
C# Minor Triad
Sequence
Sequence
137
Sequence
Sequence
Sequence
141
Sequence
Sequence
Sequence
Sequence
Sequence
Sequence
145
Linear Chromaticism
Enclosure
Enclosure
Enclosure
149
153
157
(Bass Enters)

Appendix E

E1: Composition Notes

Compositions based on pieces from Troy Roberts' album "The XenDen Suite"

For all of these compositions, I used elements of Roberts' compositions (which have been identified and described in my exegesis: Critical Analysis of the Compositional Techniques and Devices used in Troy Roberts' album 'The XenDen Suite'), combined with my own original material to create compositions based on and inspired by The XenDen Suite.
I chose to write 4 original tunes based on parts 1, 2, 5 and 6 of the XenDen Suite, using the main compositional elements of each of these pieces as guidelines for my own compositions.

My objective was to try and use the ideas and concepts behind Roberts' pieces to write something that sounds like The XenDen Suite, but without copying his music verbatim. In order to achieve this, I focussed particularly on how Roberts uses compositional devices, in order for me to apply the same concepts to my own material.

Some of the ideas and concepts from the XenDen Suite that I decided to use in almost the exact same way for my compositions are: the overall form of the pieces, the genre/style of the pieces, the instrumentation for various sections.

Some of the compositional devices and ideas from the XenDen Suite that I decided to use in different ways are: use of implied rhythmic subdivision, use of particular chord/scale as a compositional theme, application of standard piano 4-note voicings to the string section, use of anticipation, use of pedal points, use of transposition etc.

Composition Part 1
This piece is based on Part 1: Tebrocnala, i.e. a ballad. Like Tebrocnala, this piece begins with a sax and piano introduction, and then brings in the rest of the rhythm section for the B section.

Some concepts used in Tebrocnala that I applied to this piece are: changing to the relative minor at the start or the B section, avoiding resolution to the I chord for very long at the end of the form, introducing the strings at the start of the solo section, and using sparse piano improvisation at the end of the form.

Composition Part 2
This piece is an up-tempo swing tune, like it's original predecessor: Part 2: Freebie. One of the main devices used in Freebie is that of implying different rhythmic subdivisions (including metric modulations, hemiola, and meter changes), and I used this concept in my composition in various ways (in the melody, full band hits implying metric modulation, implied meter changes, and rhythmic harmonic movement to create hemiola). The main melodic rhythm in Freebie is used in my composition, but in a different way (i.e. by starting on beat 3 as opposed to the "and" of beat 1).

In Freebie, the main theme (i.e. sections A and C) usually ends with a "pedal point" type device, and I used this idea for the equivalent section of my composition, but over 3 chords instead of 1. The use of the bass and sax to play the melody in unison is also applied to my composition, in basically the same format. The final riff or phrase in the melody of Freebie is based on a repeating pentatonic pattern, which is played by the piano and sax. This instrumentation is kept the same in my composition, but instead of a pentatonic, the phrase uses a repeating pattern of different types of triads.

Composition Part 5

This piece is based on Part 5: Villa, which uses a particular cluster chord (usually Ebadd4, but the addition of various bass notes are used to imply different chords) and a relative scale (Mixolydian b6) as the main theme or idea, of which almost all the material of the piece is comprised. In my composition, the cluster chord used is D(b6) which, like Ebadd4, is a major triad with an extra semitone cluster. The scale used is the 5th mode of Harmonic Minor, but this scale is not adhered to as strictly as in Part 5: Villa.

In the saxophone melody of Villa, the rhythms create a hemiola, and I used this idea in different ways in my composition (i.e. the sax melody at section C, the chord movement at section C, the bass line at section E and F).

The various contrasting sections in Villa are used very similarly in my composition, until section E. At first I used the same types of ideas as Villa (i.e. pizzicato strings playing a static chord over changing harmony from the piano and bass, saxophone improvised "trades" with the piano/bass riff, the unexpected change to an unrelated Major chord in the middle of a phrase), but then in section F I added more harmonic movement (i.e. chords in the piano), and used a sustained unison note in the strings to build intensity.

Composition Part 6

Like Part 6: The Scotsman's Waltz, my composition starts off with a string quartet intro that leans towards the classical idiom (with the occasional "jazz chord" or harmony), which quotes several parts of the melody. Several arranging techniques are used in much the same way, i.e. a melody being played in parallel 4ths by the violins, and a final 3 chords that move downwards in range, and in harmonic density (i.e. polyphony decreases with each subsequent chord).

The Scotsman's Waltz has a melody stated by the saxophone, which is then reiterated by a combination of a concert flute, an alto flute and a female voice, and sometimes the 1st Violin. This melody goes through different keys through the use of transposition, ending on the home key. All these ideas are used in the same way in my composition. The main point of difference in terms of sections (between the Scotsman's Waltz and my composition) is the addition of an 8 bar pedal-point section (used as a "tag" on the end of the form).

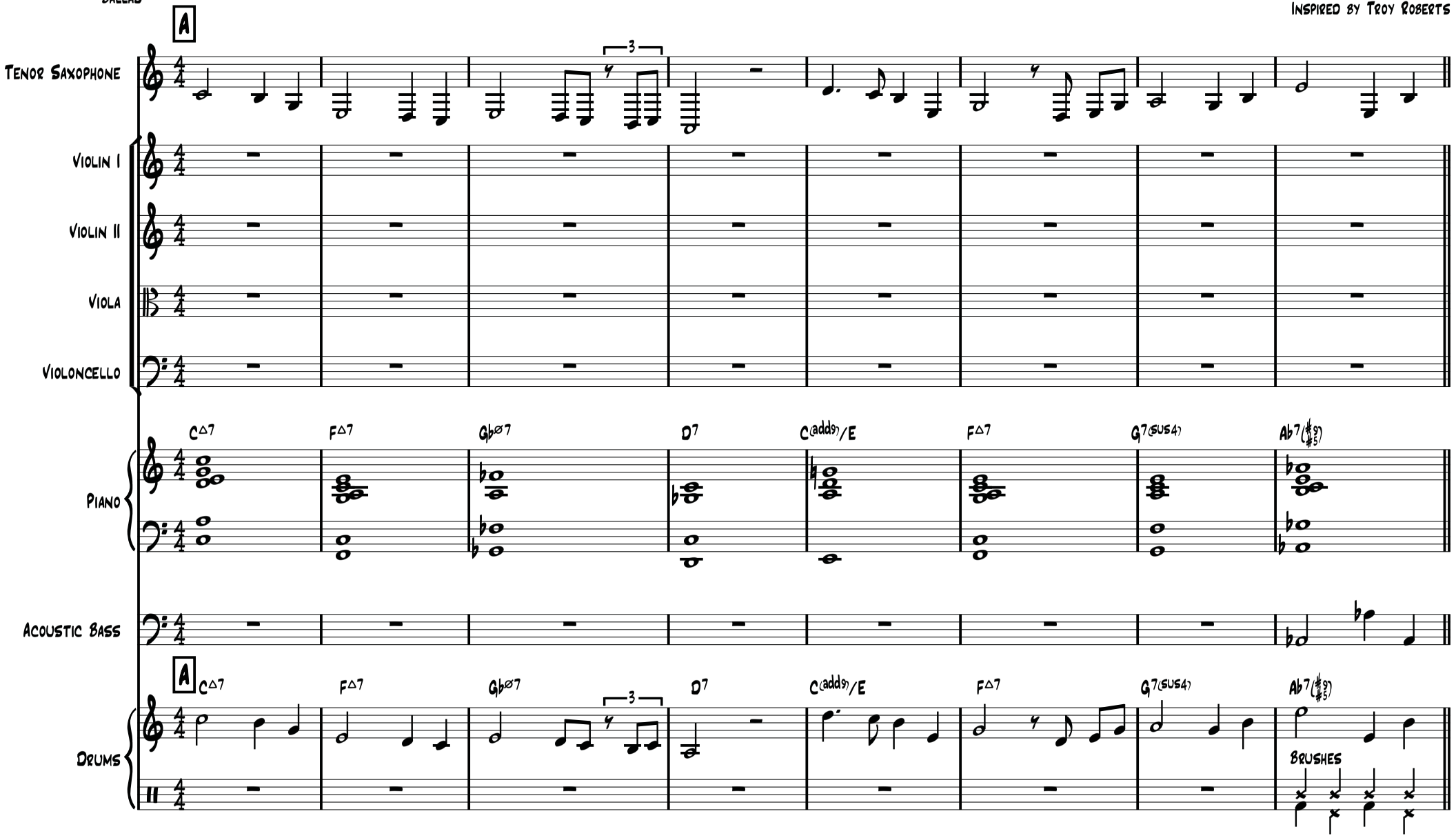
From section E onwards in my composition, the form/sections are very similar to The Scotsman's Waltz (i.e. just strings and sax playing a repeated 4 bar progression from the melody, and eventually ending on an unexpected/unrelated minor chord, which is a quintal voicing).

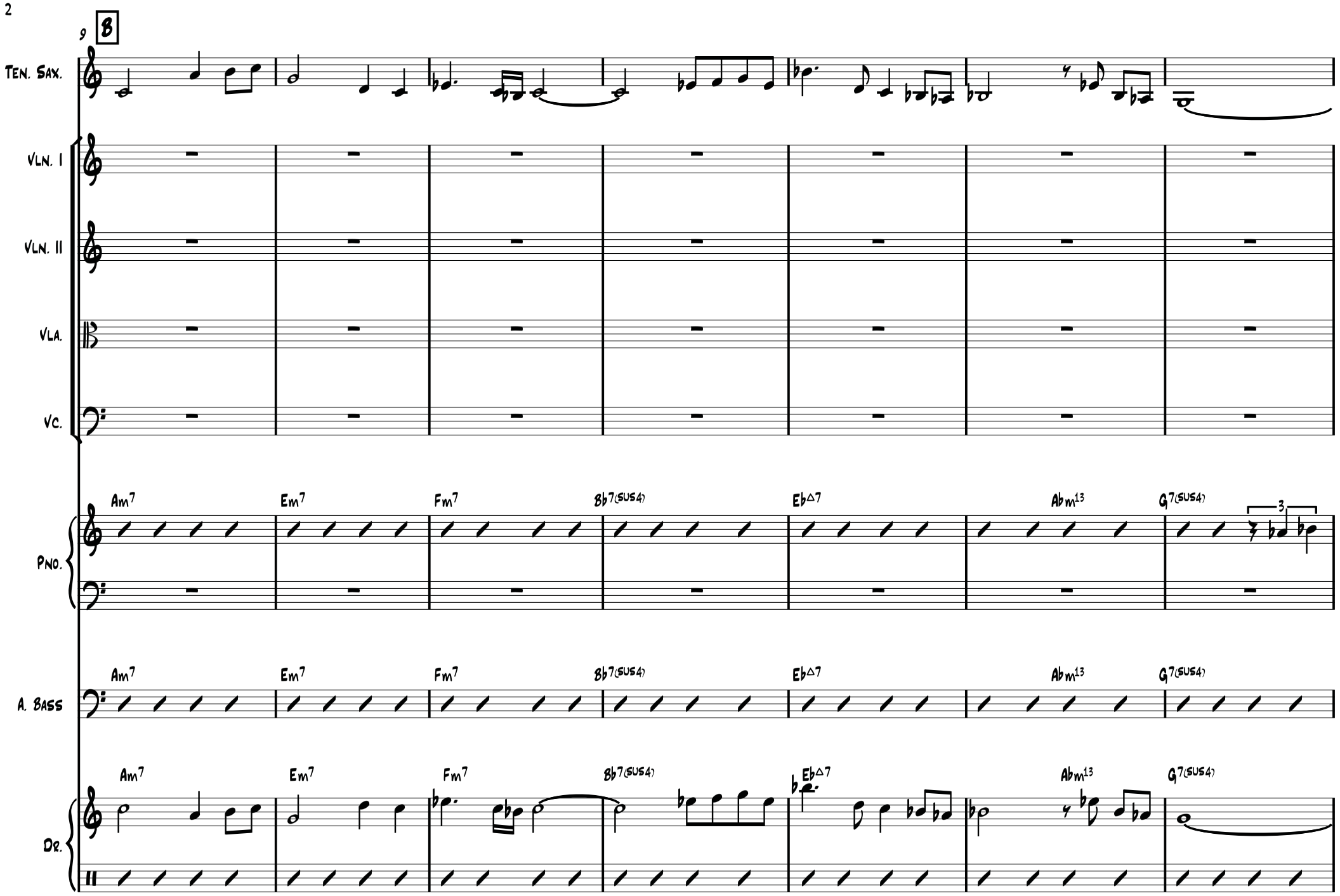
E2: Full Scores of Compositions

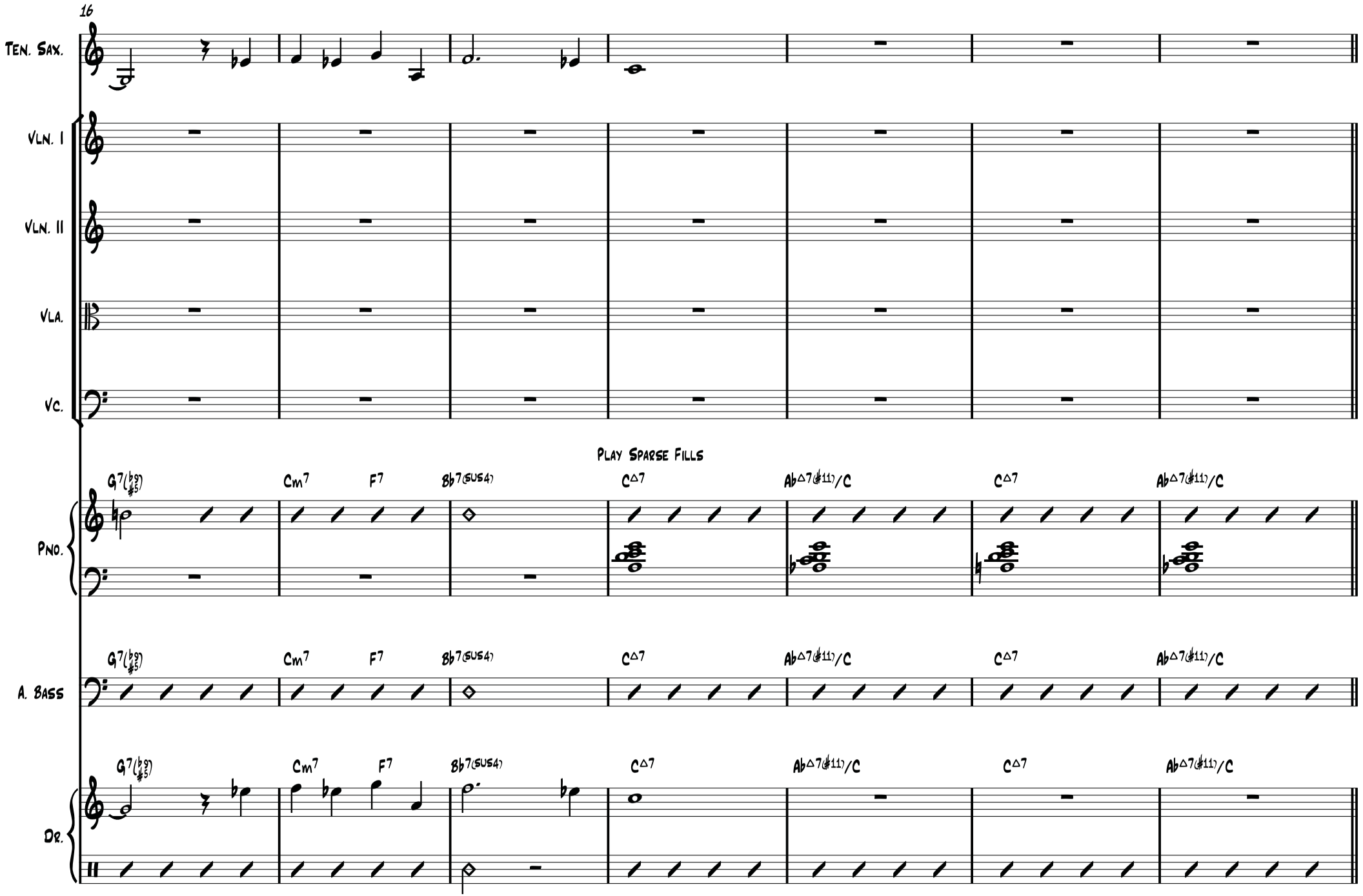
Composition Part 1

♩=90
Ballad

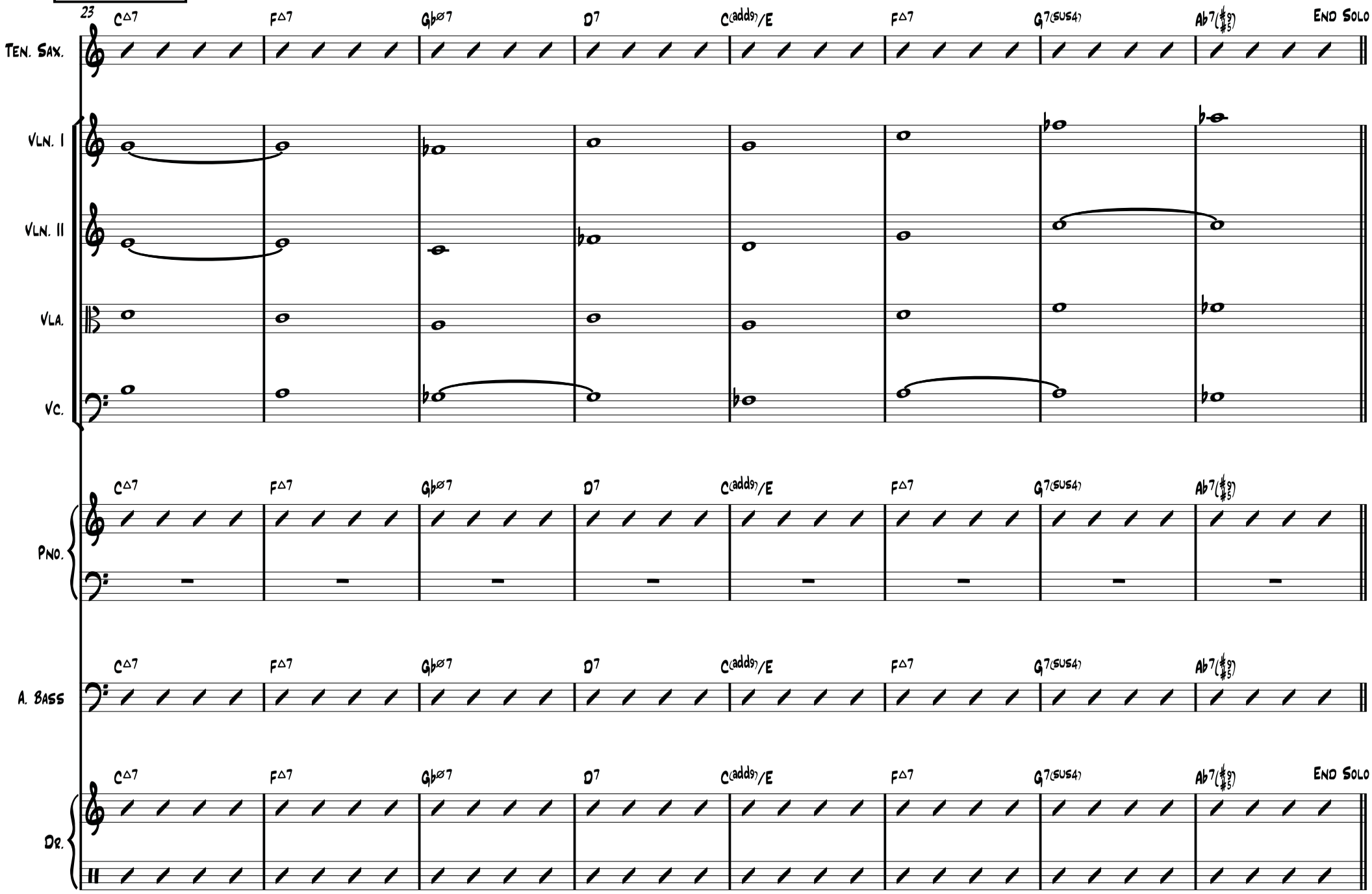
Composed by Michael Crawford
Inspired by Troy Roberts

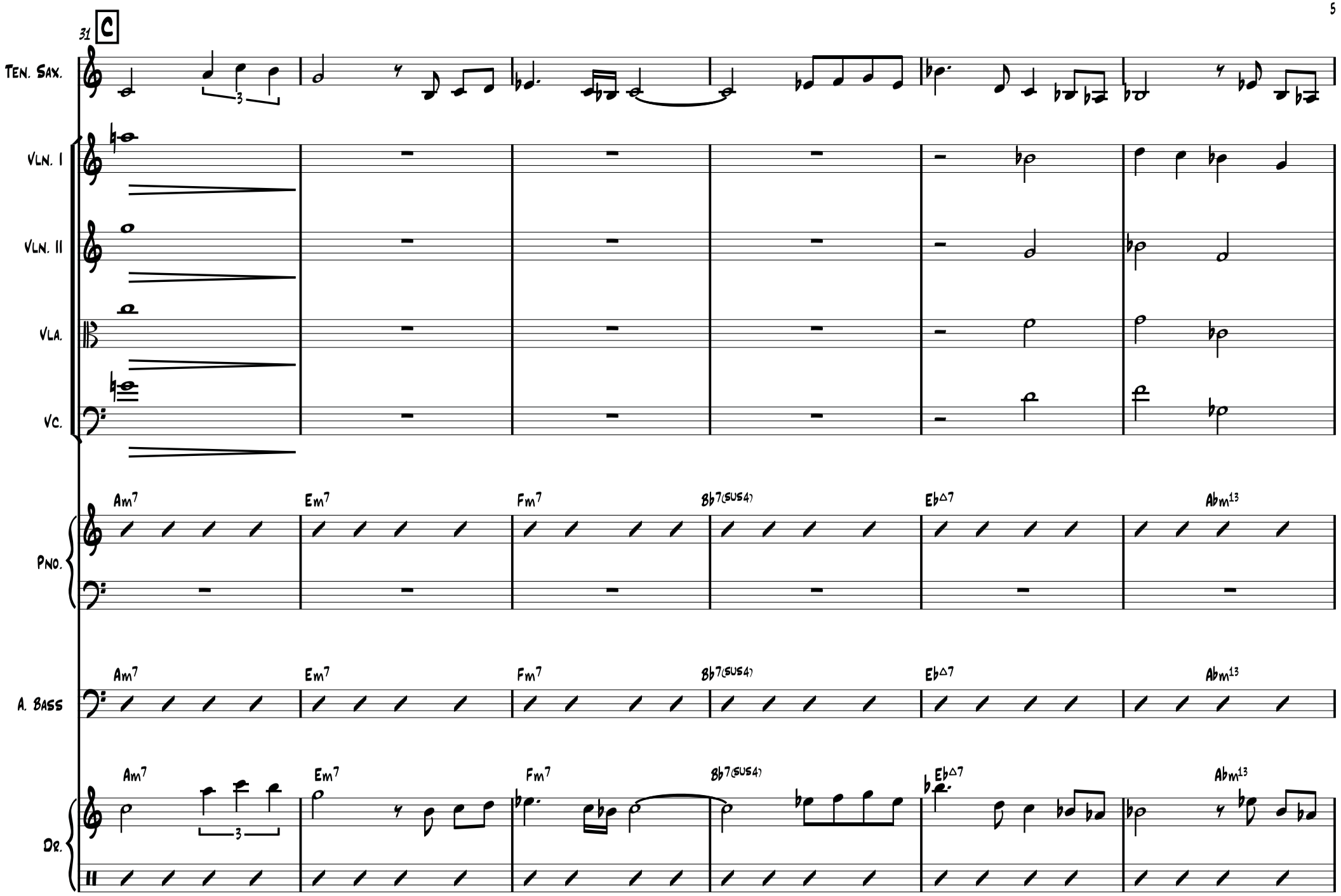


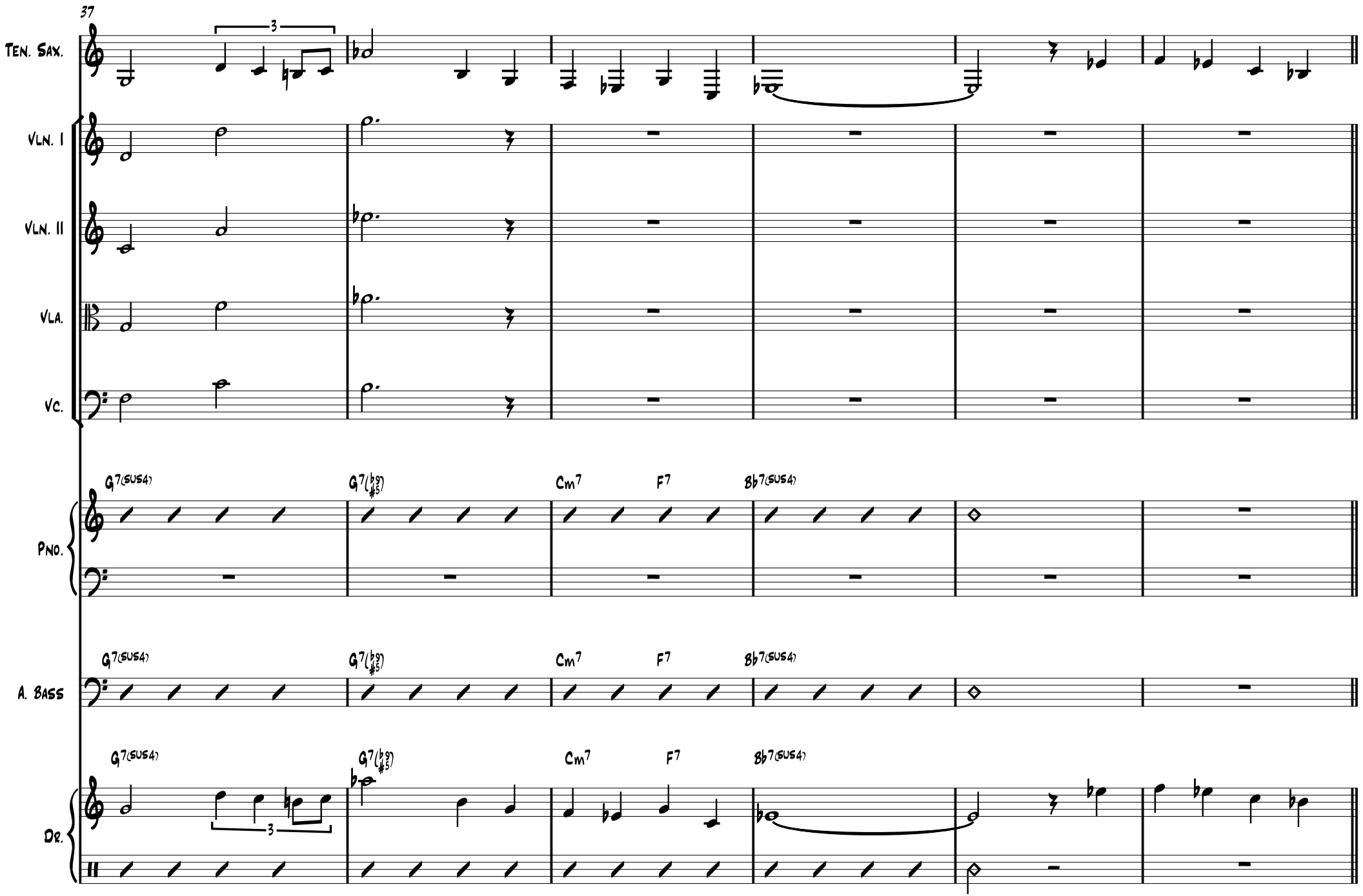

9
B
Ten. Sax.
Vln. I
Vln. II
Vla.
Vc.
Pno.
A. Bass
Dr.
Am7
Em7
Fm7
Bb7(sus4)
Eb△7
Abm13
G7(sus4)
3

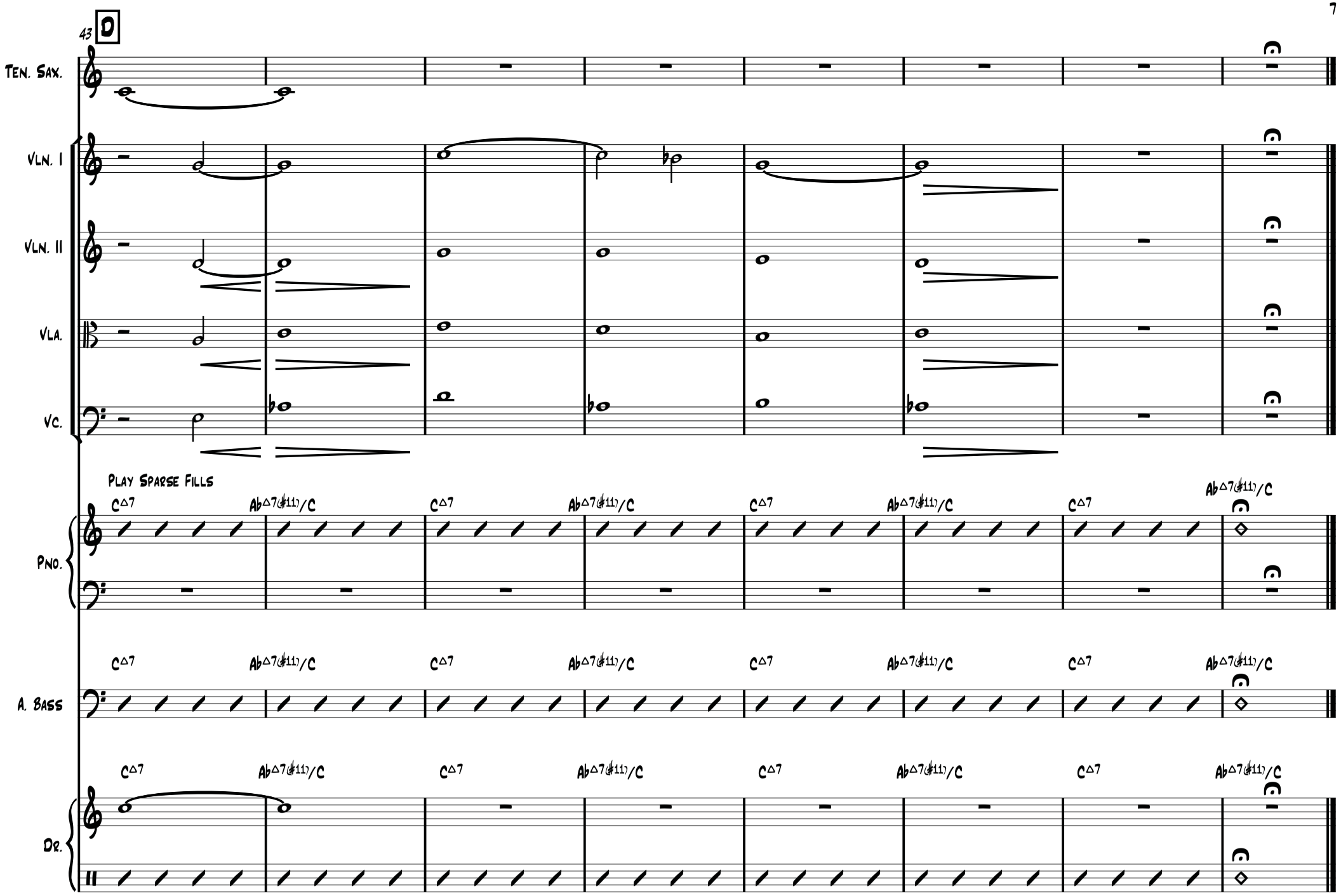

16
Ten. Sax.
Vln. I
Vln. II
Vla.
Vc.
Play Sparse Fills
Pno.
A. Bass
Dr.
G7(♭9)
Cm7
F7
B♭7(sus4)
C△7
A♭△7(♯11)/C

Solo Section




31
C
Ten. Sax.
Vln. I
Vln. II
Vla.
Vc.
Pno.
A. Bass
Dr.
Am7
Em7
Fm7
Bb7(sus4)
Eb△7
Abm13

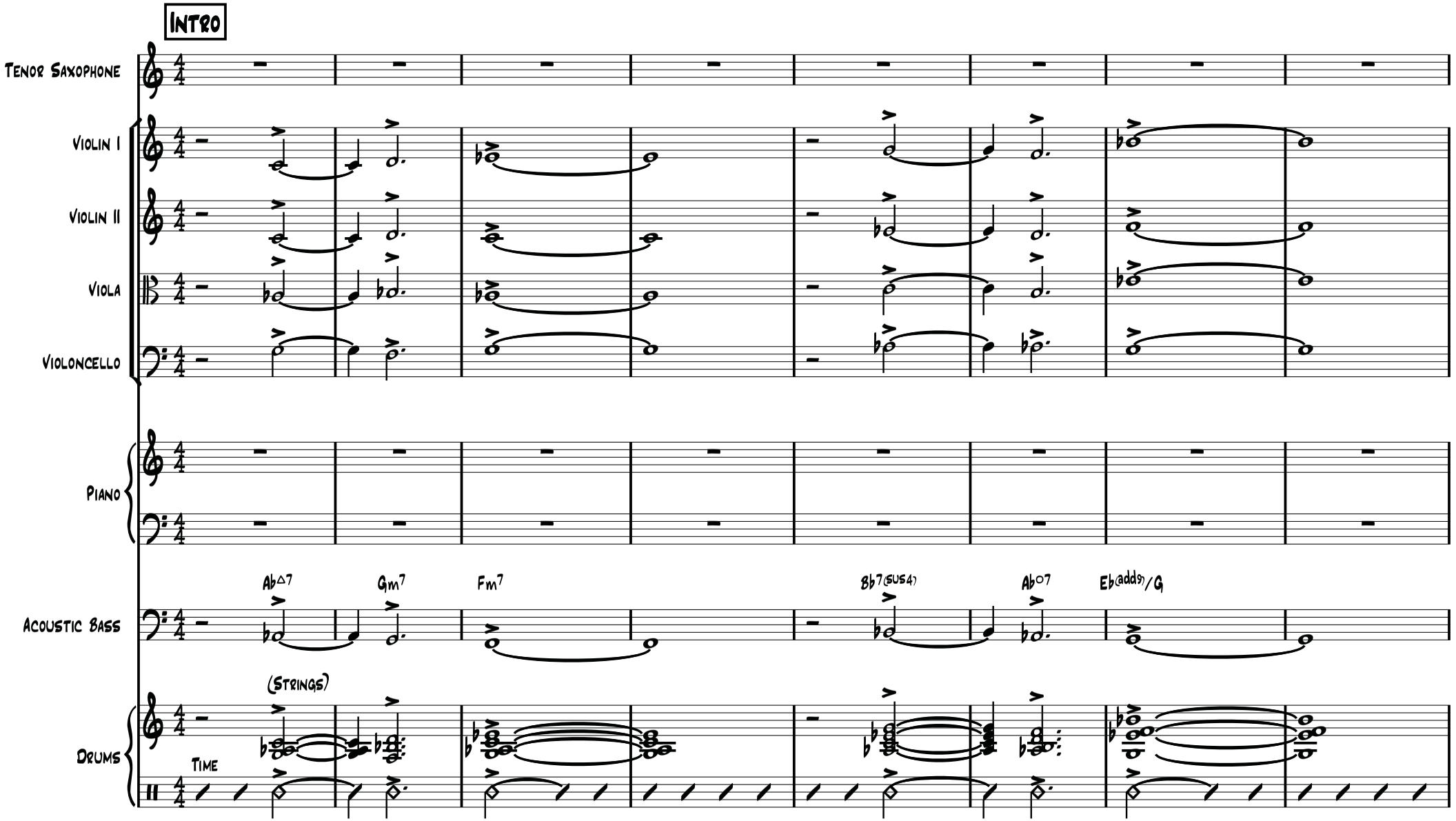

37
Ten. Sax.
Vln. I
Vln. II
Vla.
Vc.
Pno.
A. Bass
Dr.
G7(sus4)
G7(♭9)
Cm7
F7
B♭7(sus4)

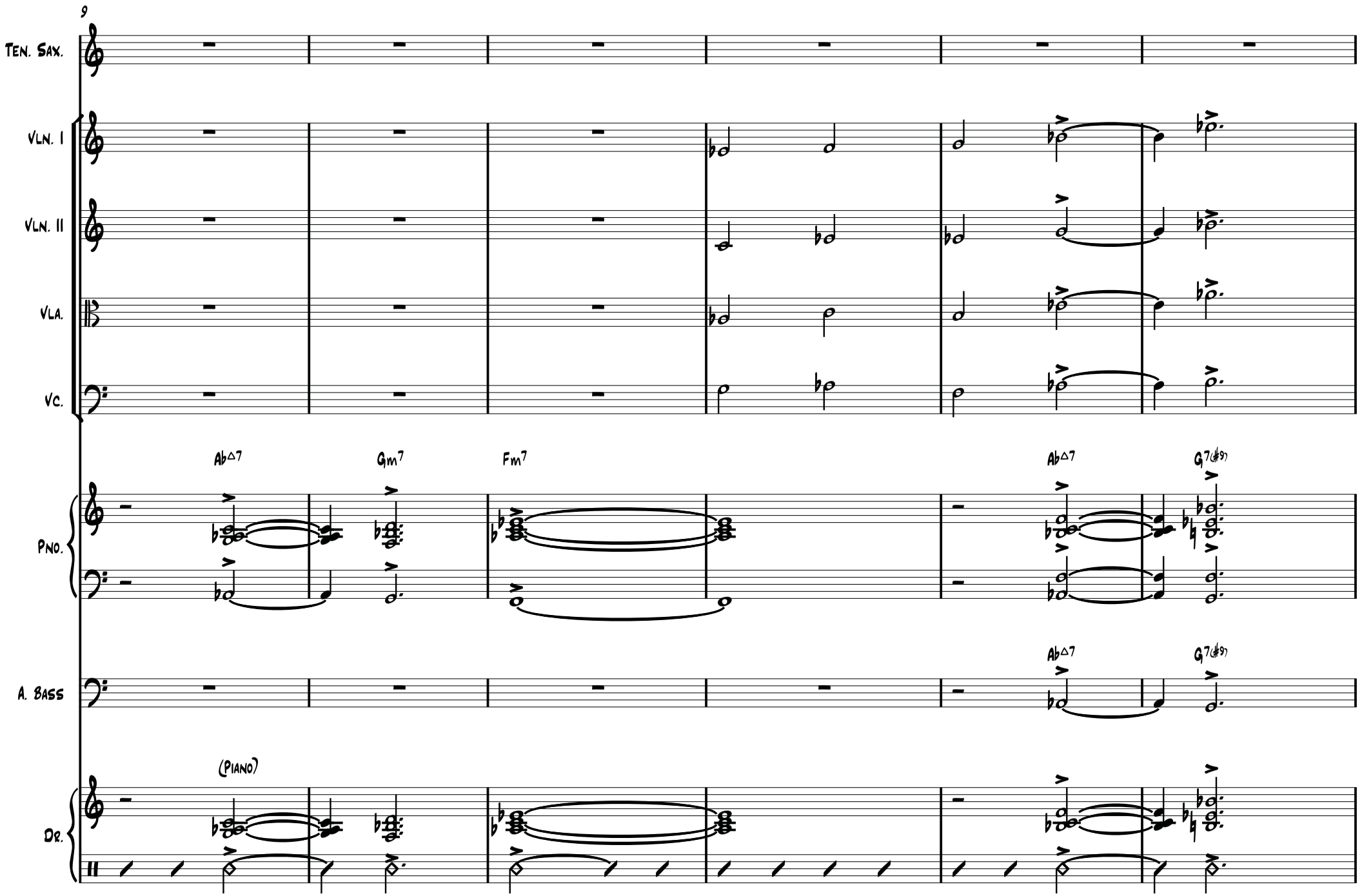

43
D
Ten. Sax.
Vln. I
Vln. II
Vla.
Vc.
Play Sparse Fills
Pno.
A. Bass
Dr.
C△7
Ab△7(♯11)/C

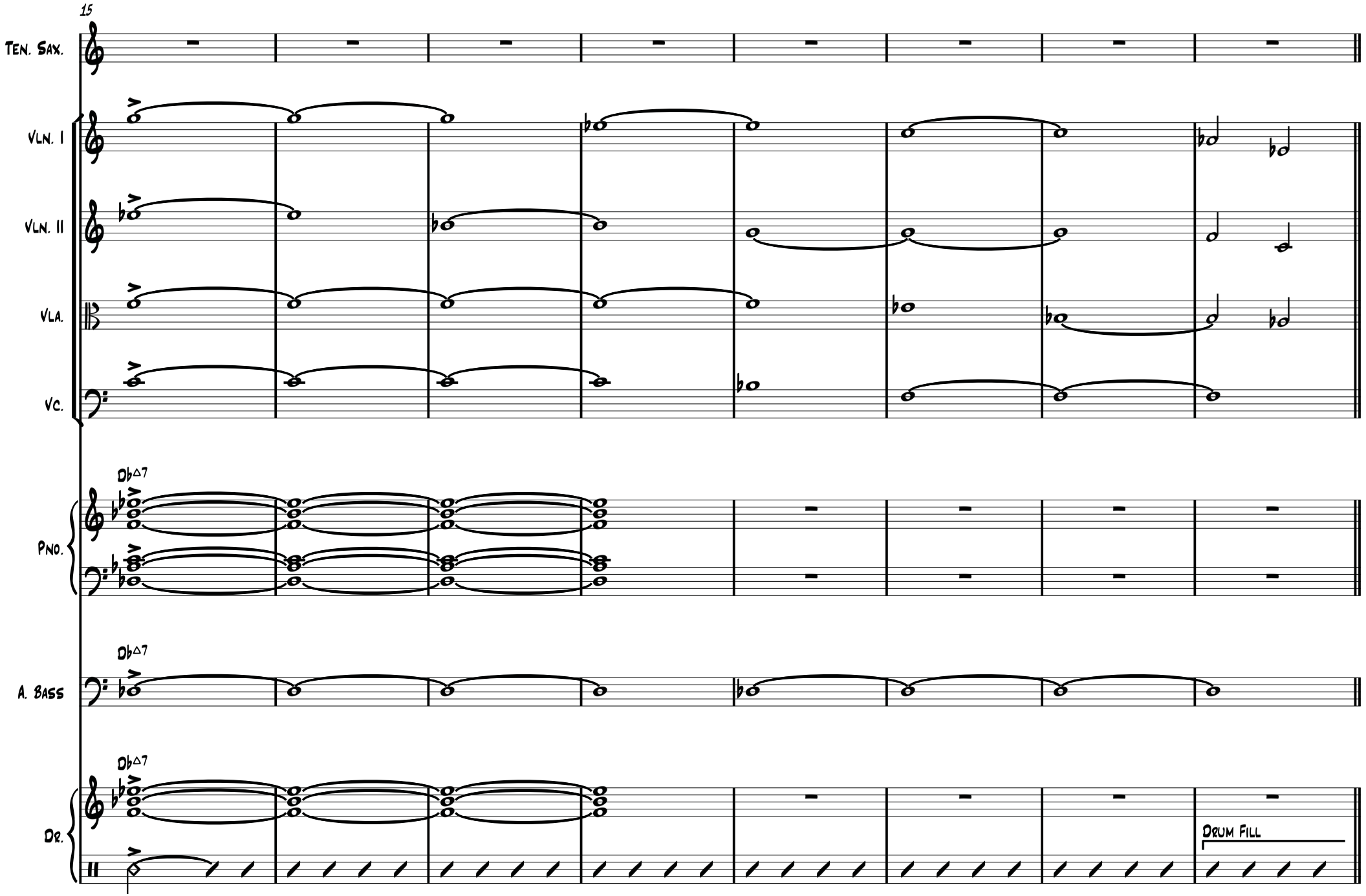
Composition Part 2

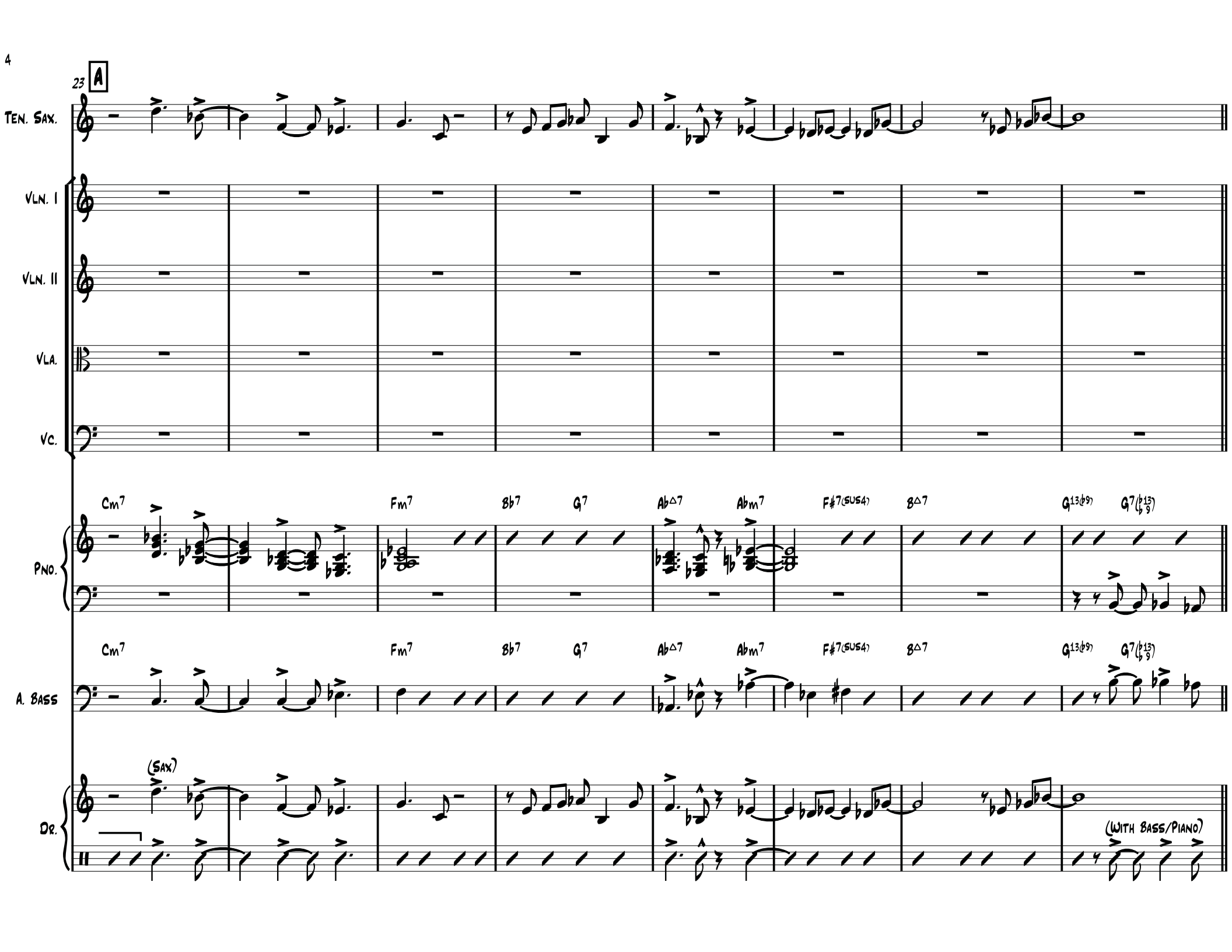
♩=240
Up Swing

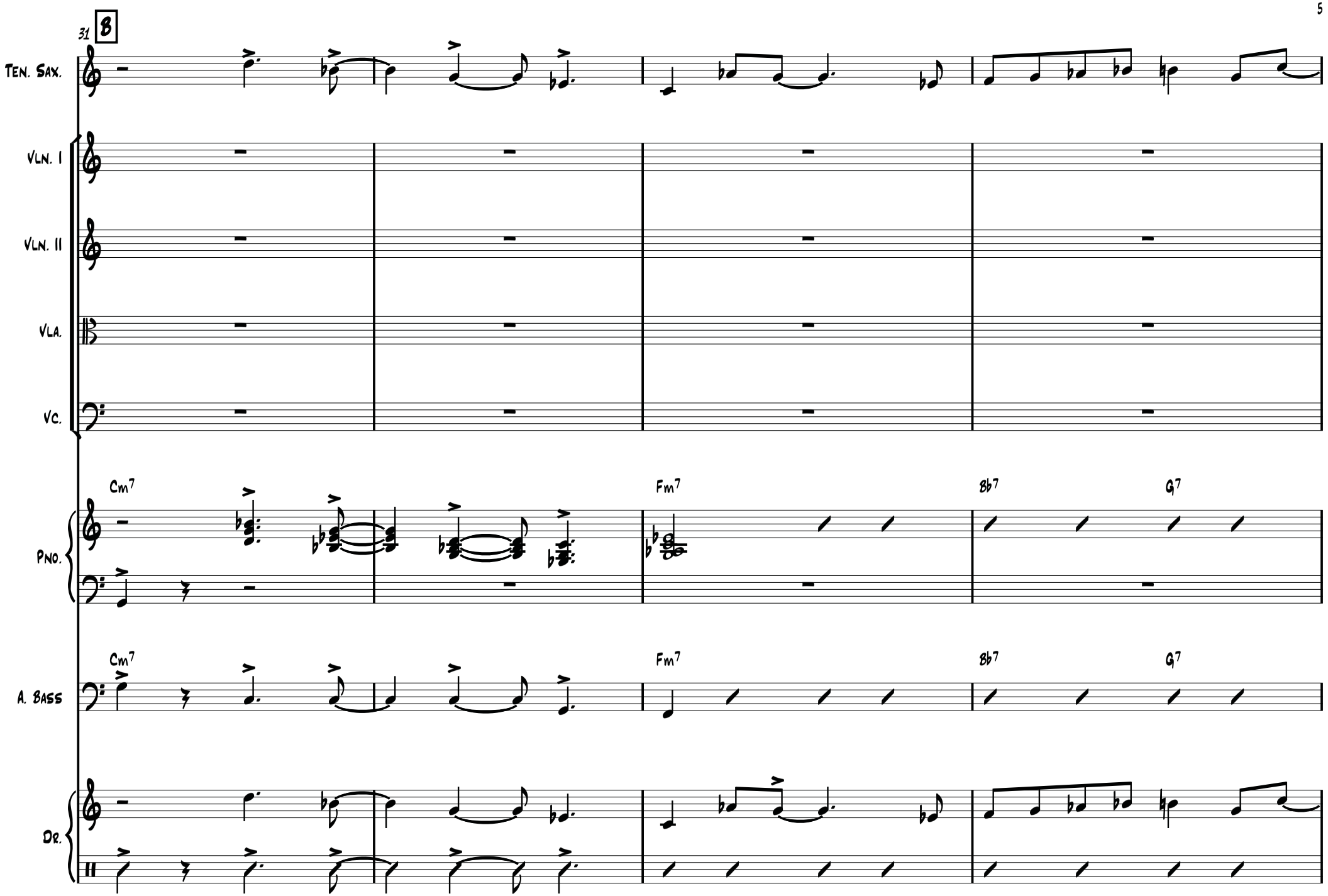
Composed by Michael Crawford
Inspired By Troy Roberts

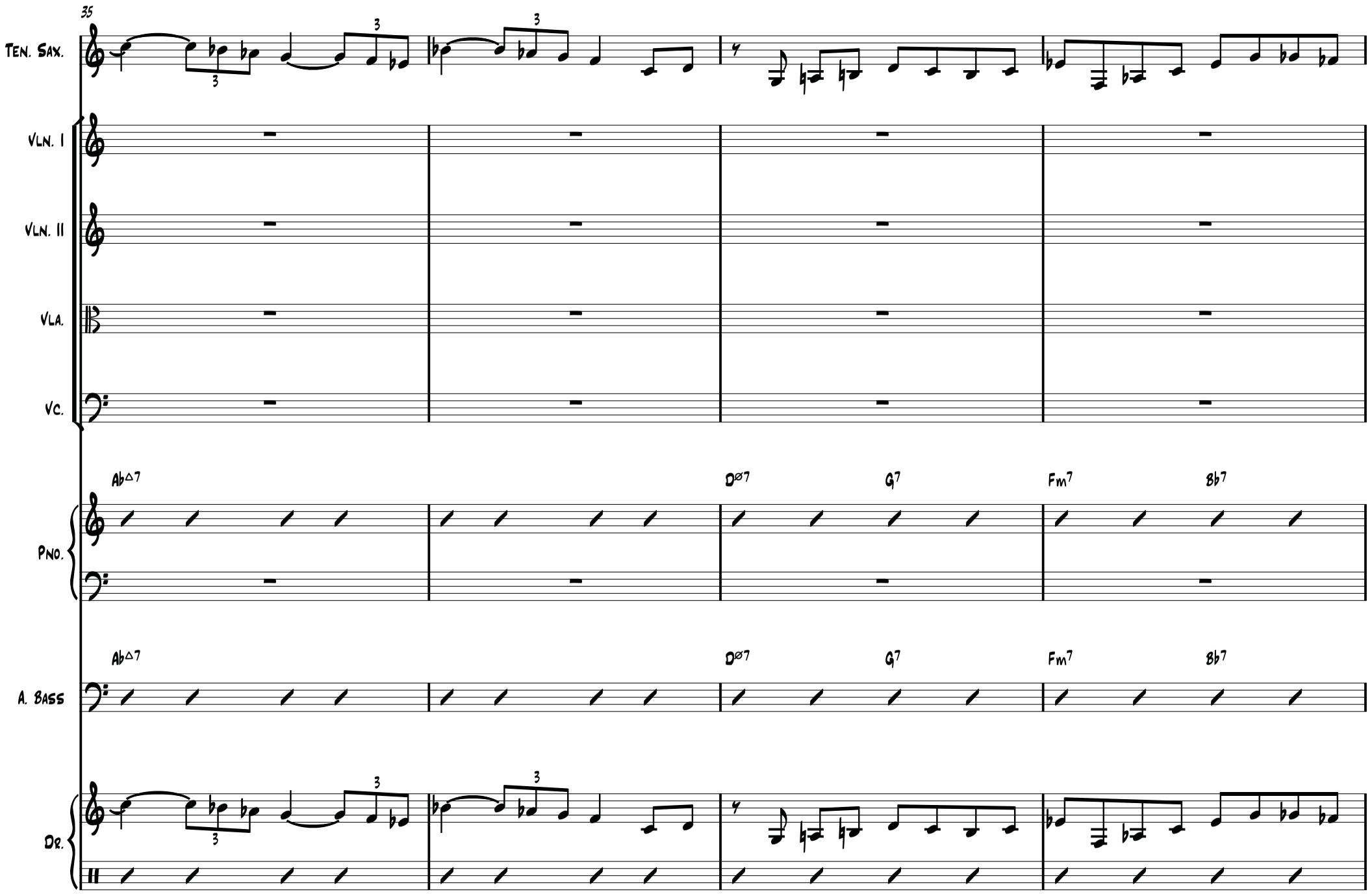


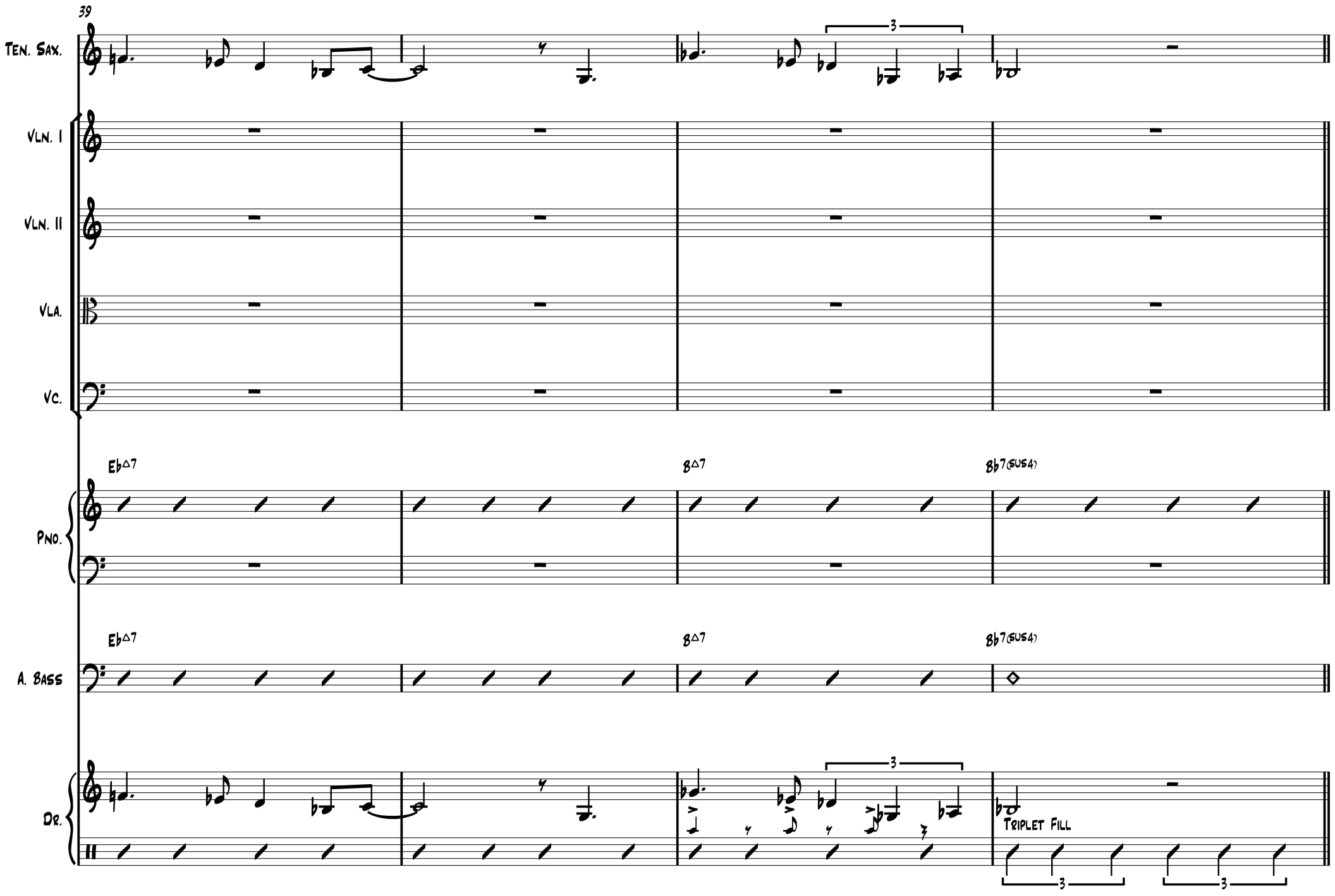

9
Ten. Sax.
Vln. I
Vln. II
Vla.
Vc.
Pno.
A. Bass
Dr.
Ab△7
Gm7
Fm7
Ab△7
G7(♭9)
Ab△7
G7(♭9)
(Piano)

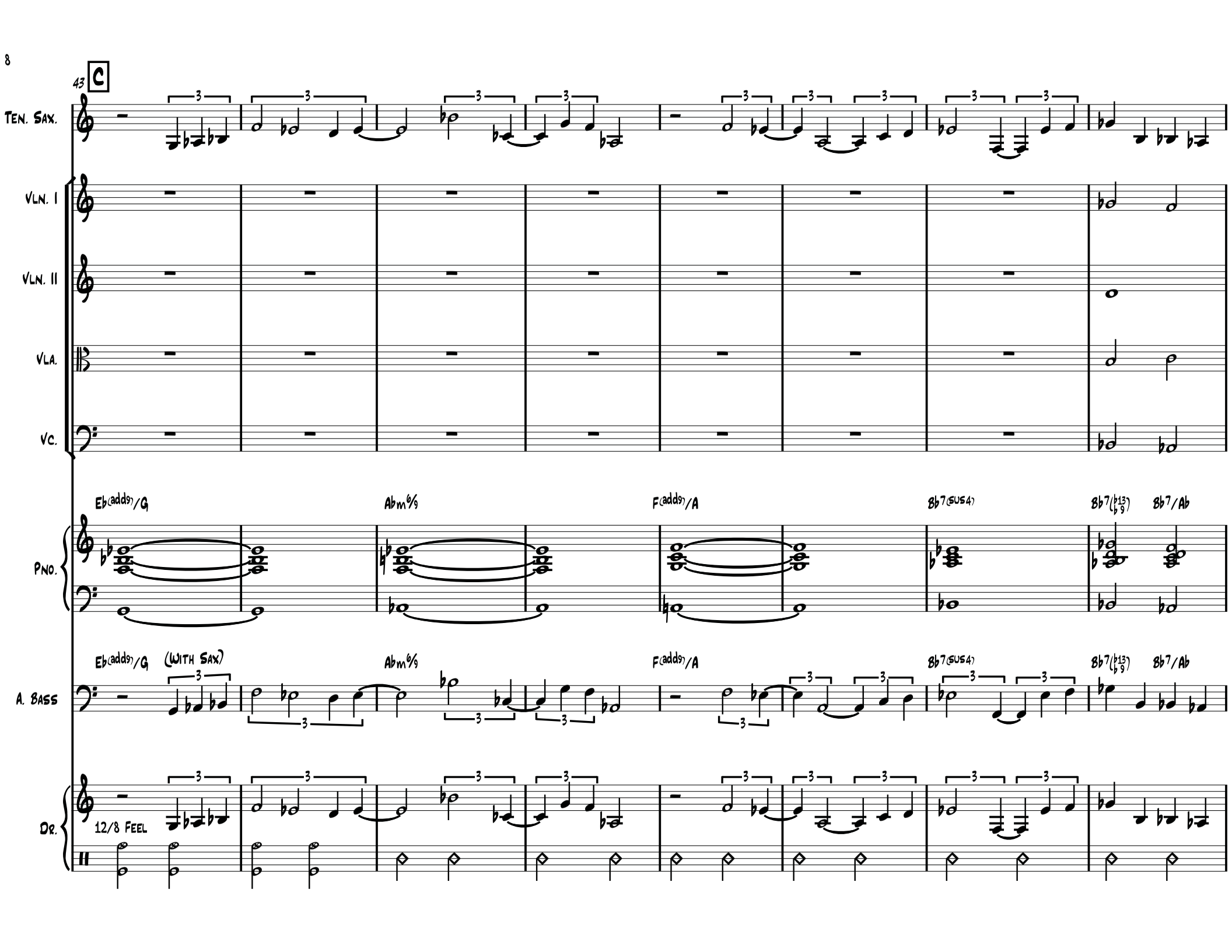

15
Ten. Sax.
Vln. I
Vln. II
Vla.
Vc.
Db△7
Pno.
Db△7
A. Bass
Db△7
Dr.
Drum Fill

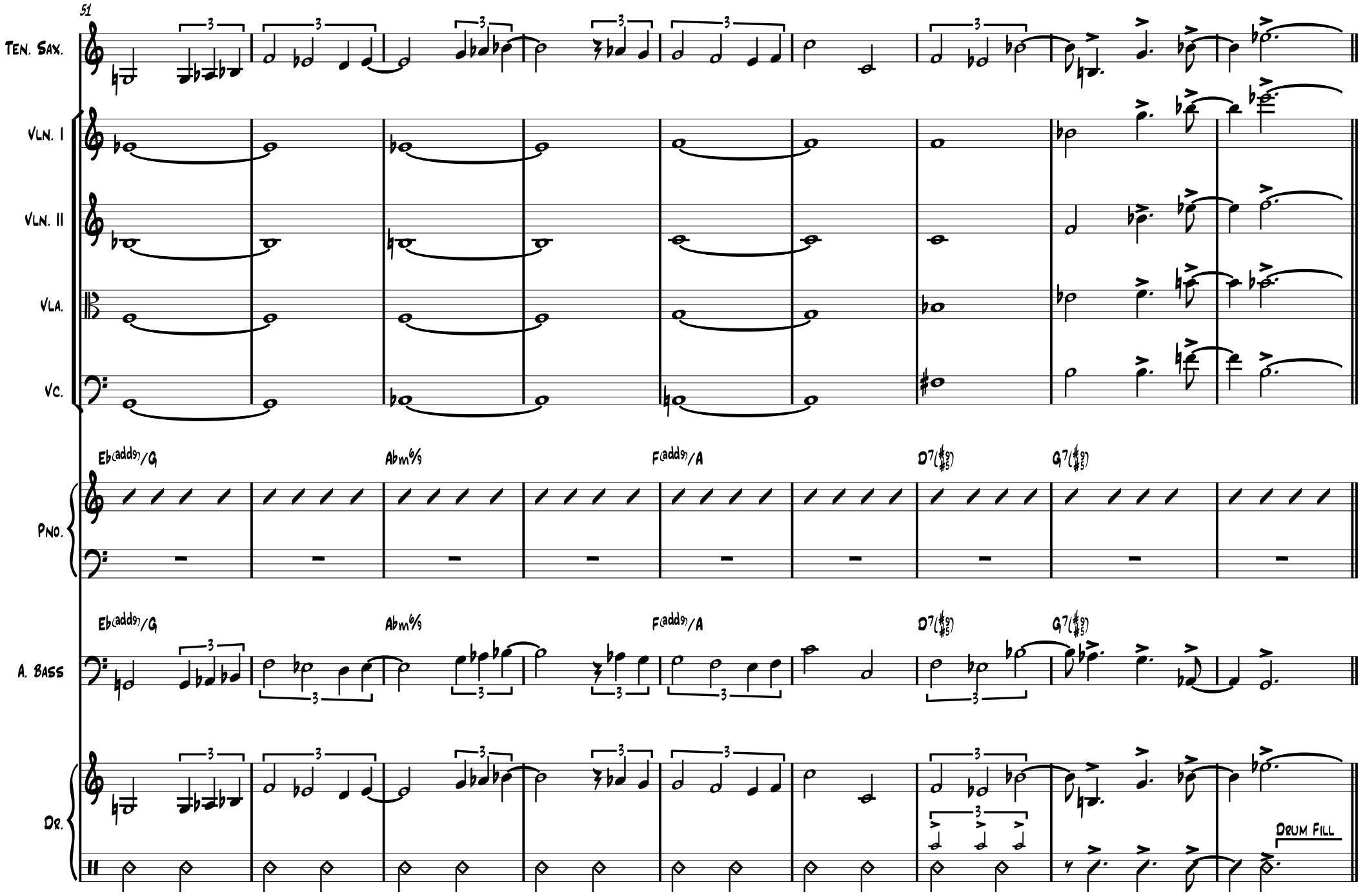

23
A
Ten. Sax.
Vln. I
Vln. II
Vla.
Vc.
Pno.
A. Bass
Dr.
Cm7
Fm7
B♭7
G7
A♭△7
A♭m7
F♯7(sus4)
B△7
G13(♭9)
G7(♭13 ♭9)
(Sax)
(With Bass/Piano)

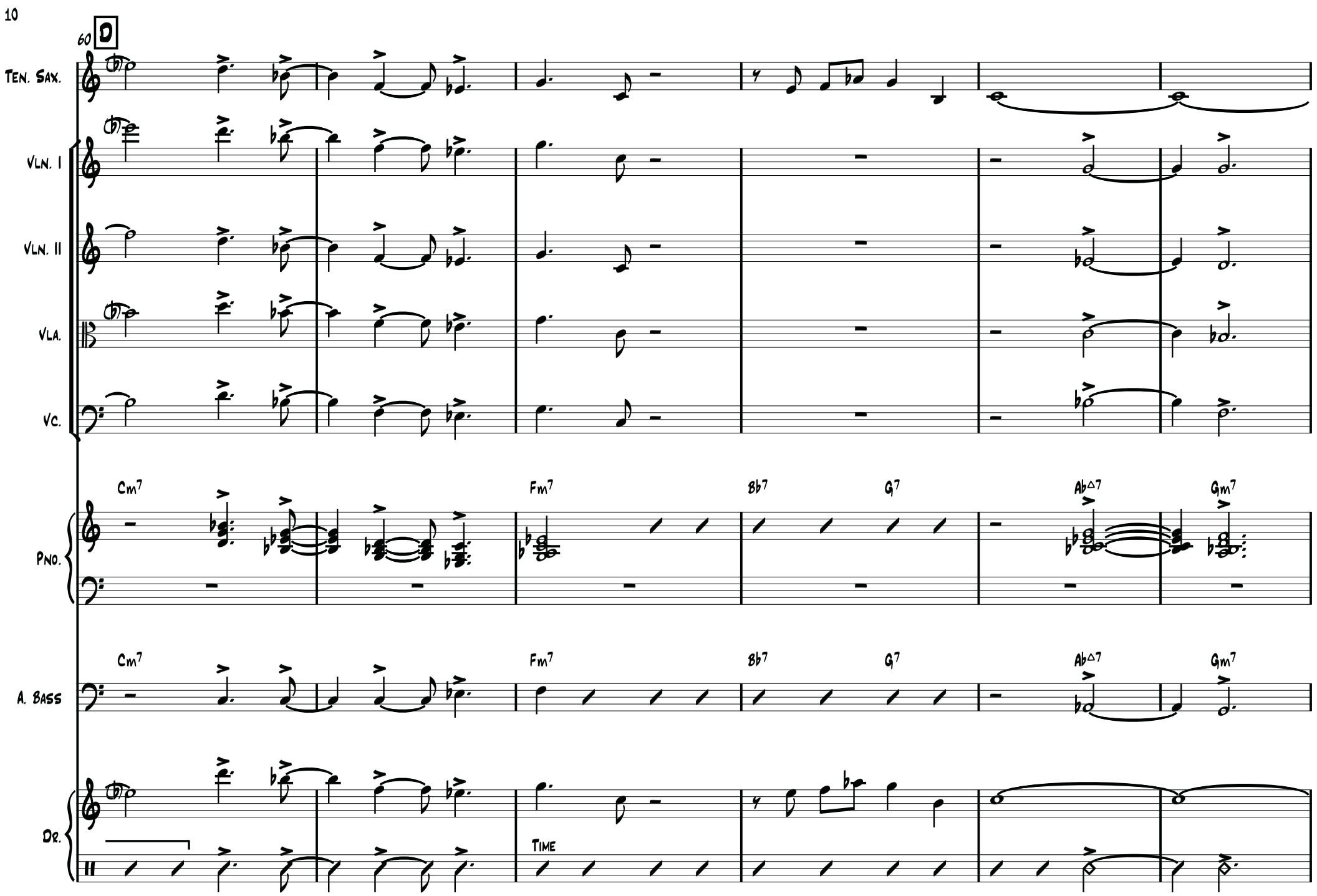

31
B
Ten. Sax.
Vln. I
Vln. II
Vla.
Vc.
Pno.
A. Bass
Dr.
Cm7
Fm7
Bb7
G7
Cm7
Fm7
Bb7
G7

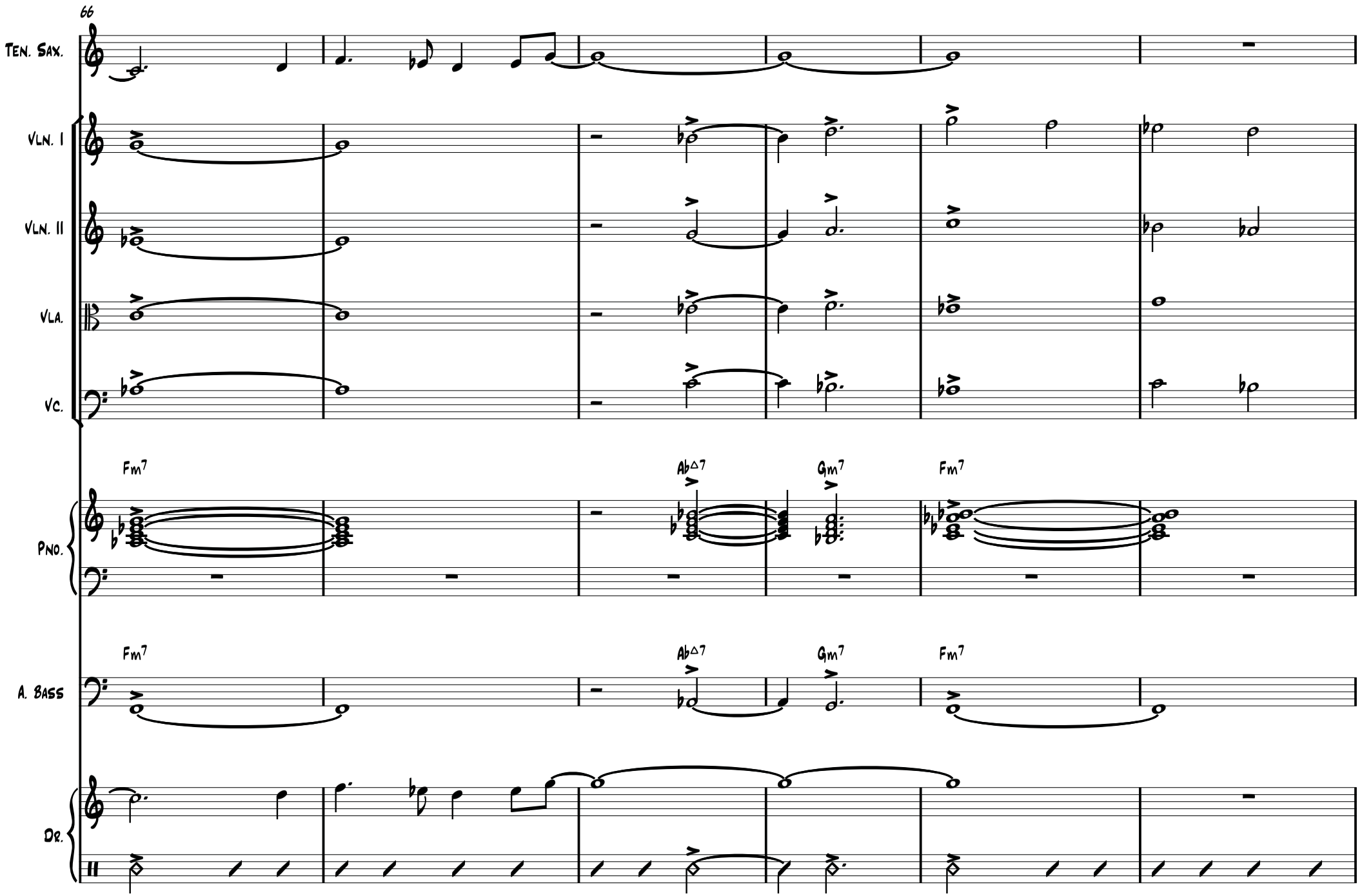

35
Ten. Sax.
Vln. I
Vln. II
Vla.
Vc.
Pno.
A. Bass
Dr.
A♭△7
D∅7
G7
Fm7
B♭7

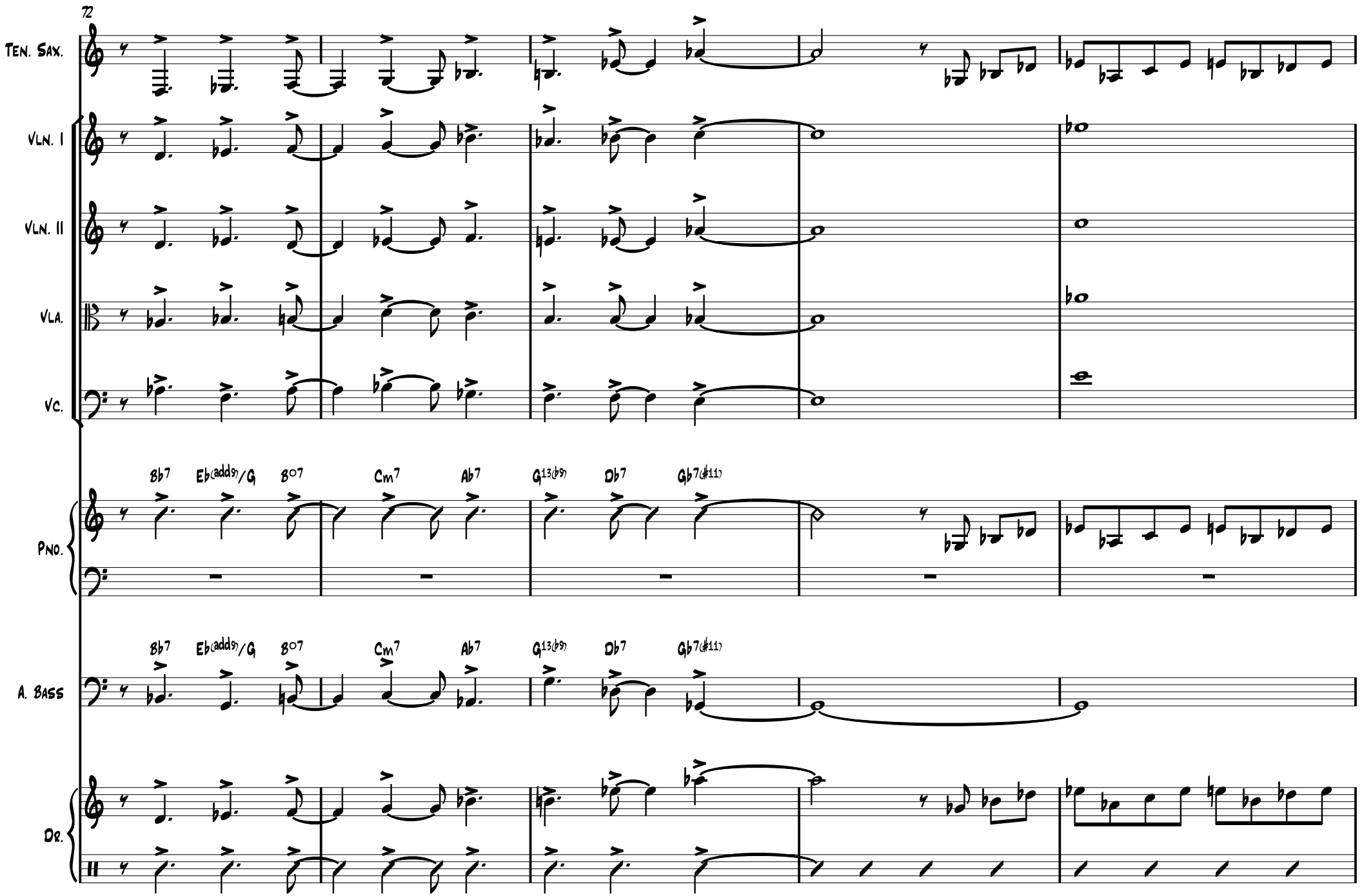

39
Ten. Sax.
Vln. I
Vln. II
Vla.
Vc.
Pno.
A. Bass
Dr.
Eb△7
B△7
Bb7(sus4)
Eb△7
B△7
Bb7(sus4)
3
3
Triplet Fill
3
3

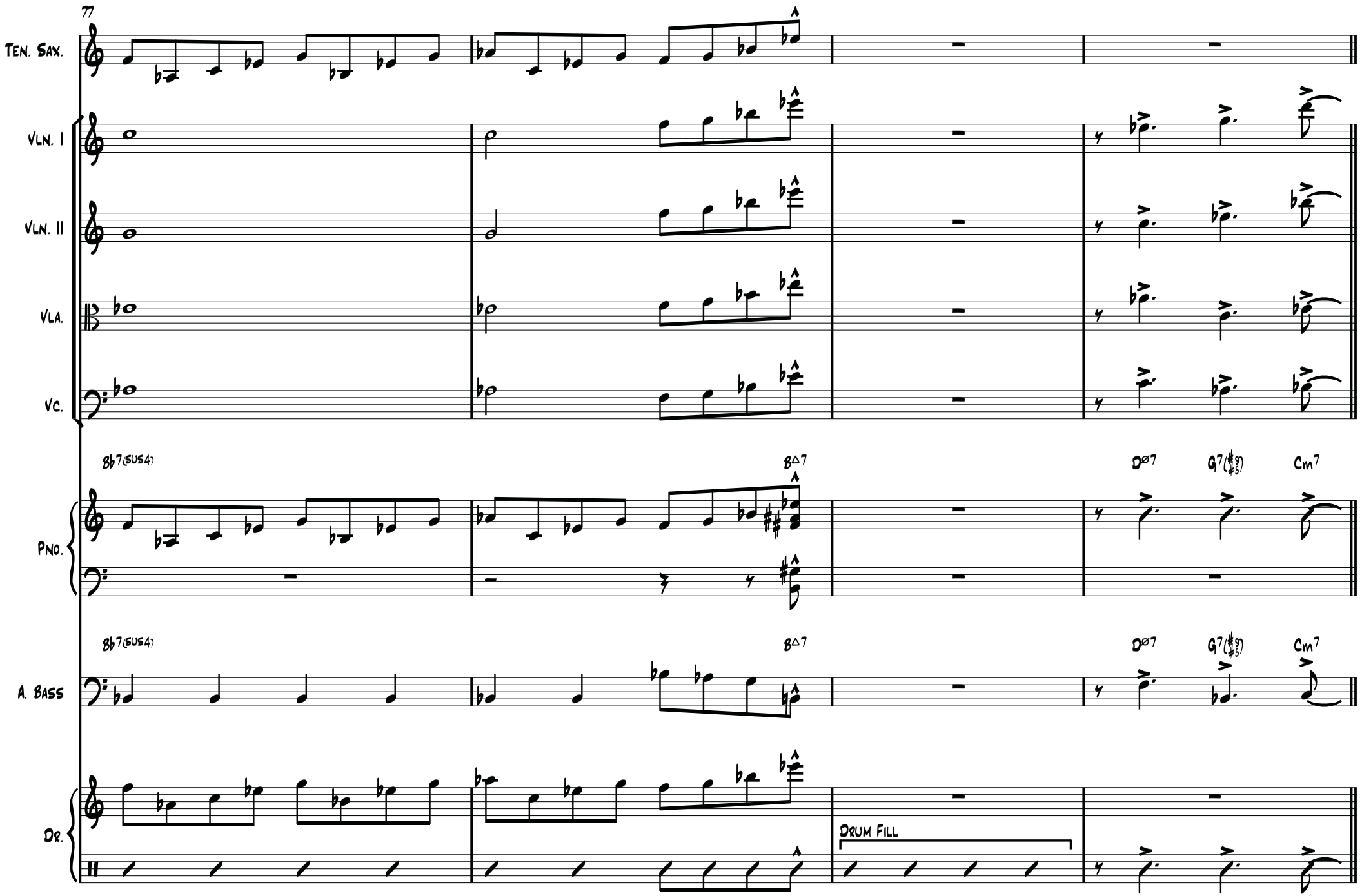

43
C
Ten. Sax.
Vln. I
Vln. II
Vla.
Vc.
Eb(add9)/G
Abm6/9
F(add9)/A
Bb7(sus4)
Bb7(b13 b9)
Bb7/Ab
Pno.
Eb(add9)/G
(with Sax)
Abm6/9
F(add9)/A
Bb7(sus4)
Bb7(b13 b9)
Bb7/Ab
A. Bass
12/8 Feel
Dr.


51
Ten. Sax.
Vln. I
Vln. II
Vla.
Vc.
Eb(add9)/G
Abm6/9
F(add9)/A
D7(♯5)
G7(♯5)
Pno.
Eb(add9)/G
Abm6/9
F(add9)/A
D7(♯5)
G7(♯5)
A. Bass
Dr.
Drum Fill


60
D
Ten. Sax.
Vln. I
Vln. II
Vla.
Vc.
Pno.
Cm7
Fm7
Bb7
G7
Ab△7
Gm7
A. Bass
Dr.
TIME


66
Ten. Sax.
Vln. I
Vln. II
Vla.
Vc.
Fm7
Ab△7
Gm7
Fm7
Pno.
Fm7
Ab△7
Gm7
Fm7
A. Bass
Dr.


72
Ten. Sax.
Vln. I
Vln. II
Vla.
Vc.
Pno.
A. Bass
Dr.
Bb7
Eb(add9)/G
B°7
Cm7
Ab7
G13(b9)
Db7
Gb7(#11)


77
Ten. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bb7(sus4)
B△7
Dø7
G7(♯5)
Cm7
Pno.
Bb7(sus4)
B△7
Dø7
G7(♯5)
Cm7
A. Bass
Dr.
Drum Fill

Solo Section

81

Ten. Sax.

Vln. I

Vln. II

Vla.

Vc.

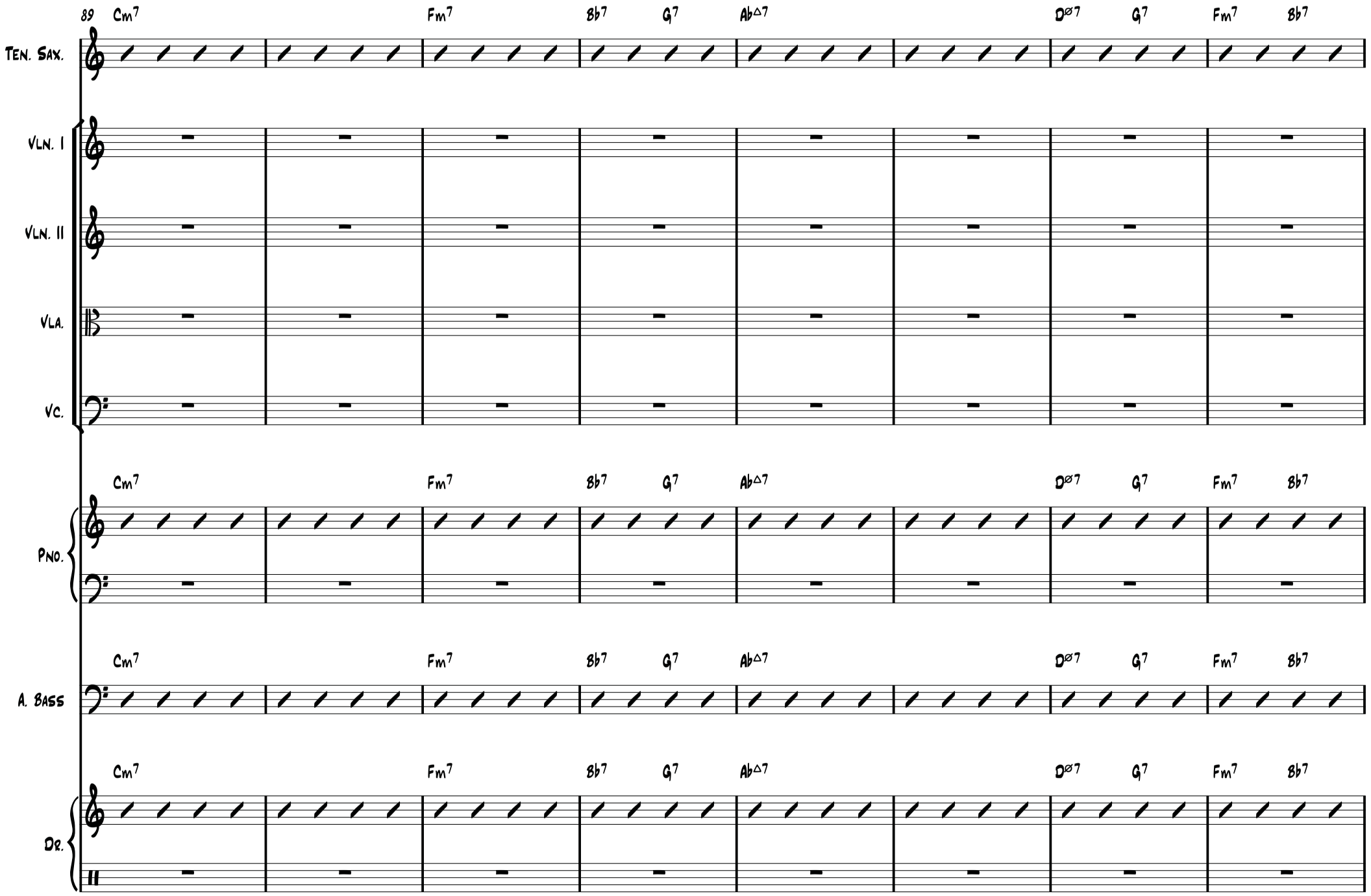
Pno.

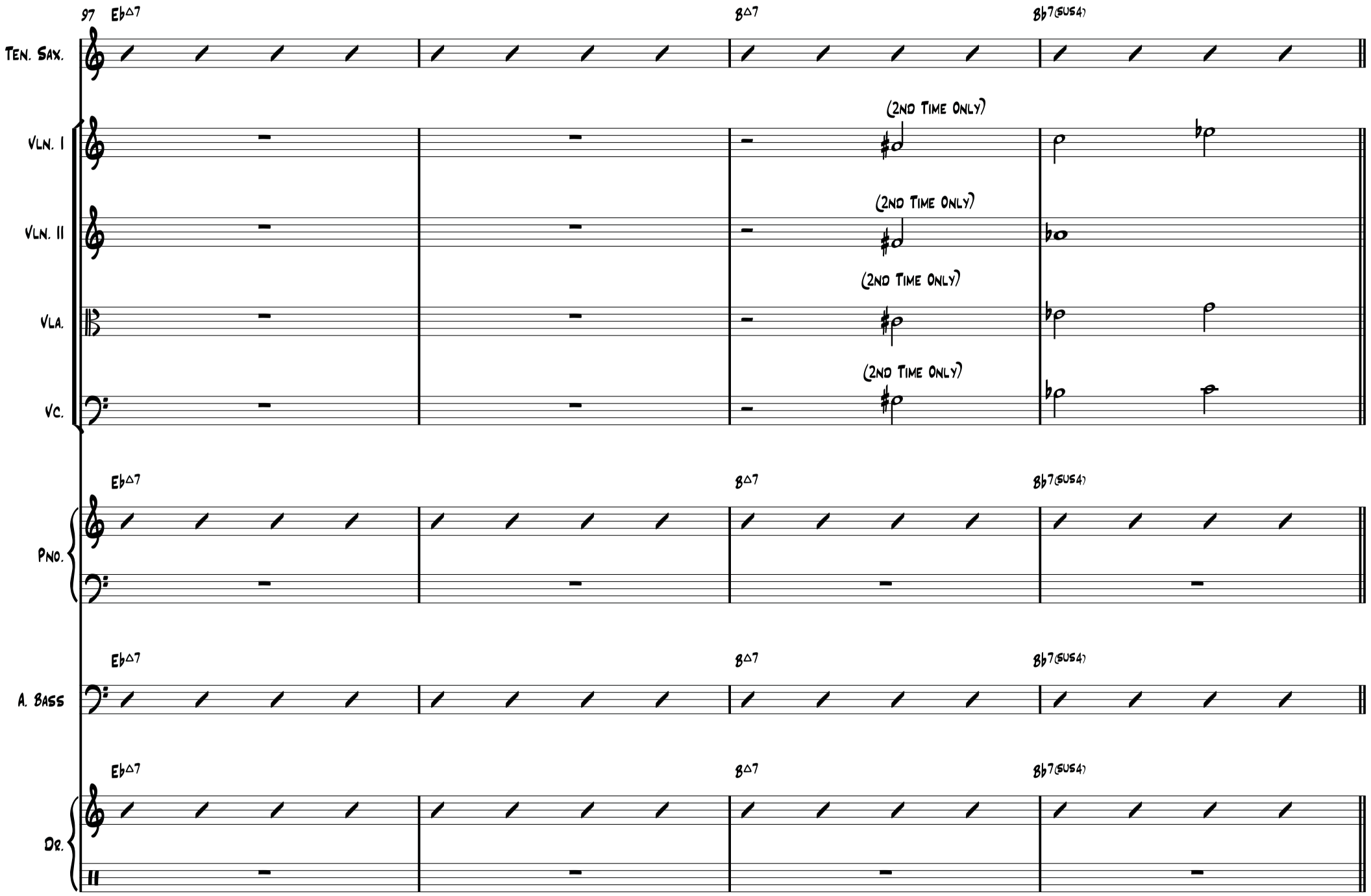
A. Bass

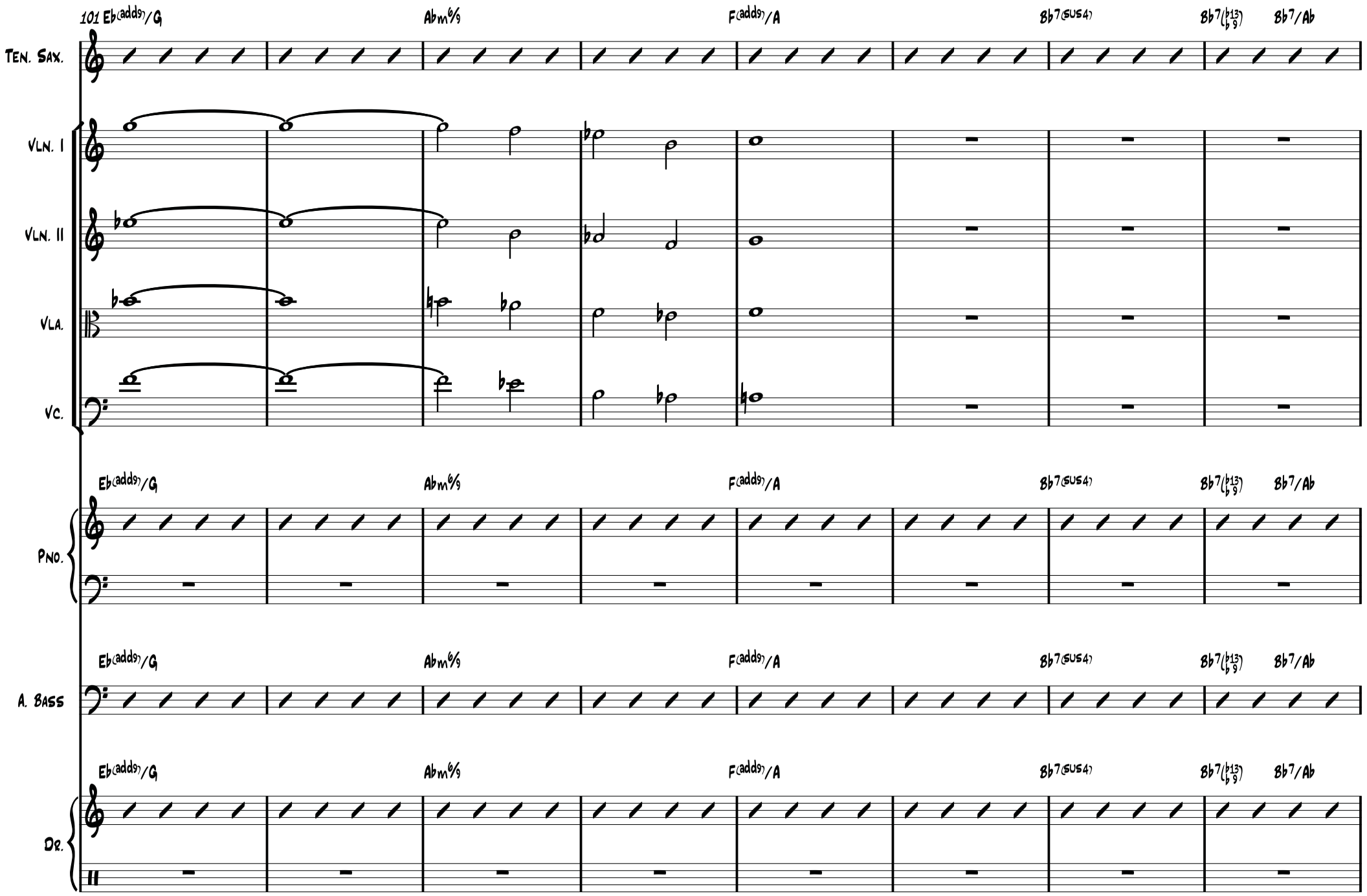
Dr.

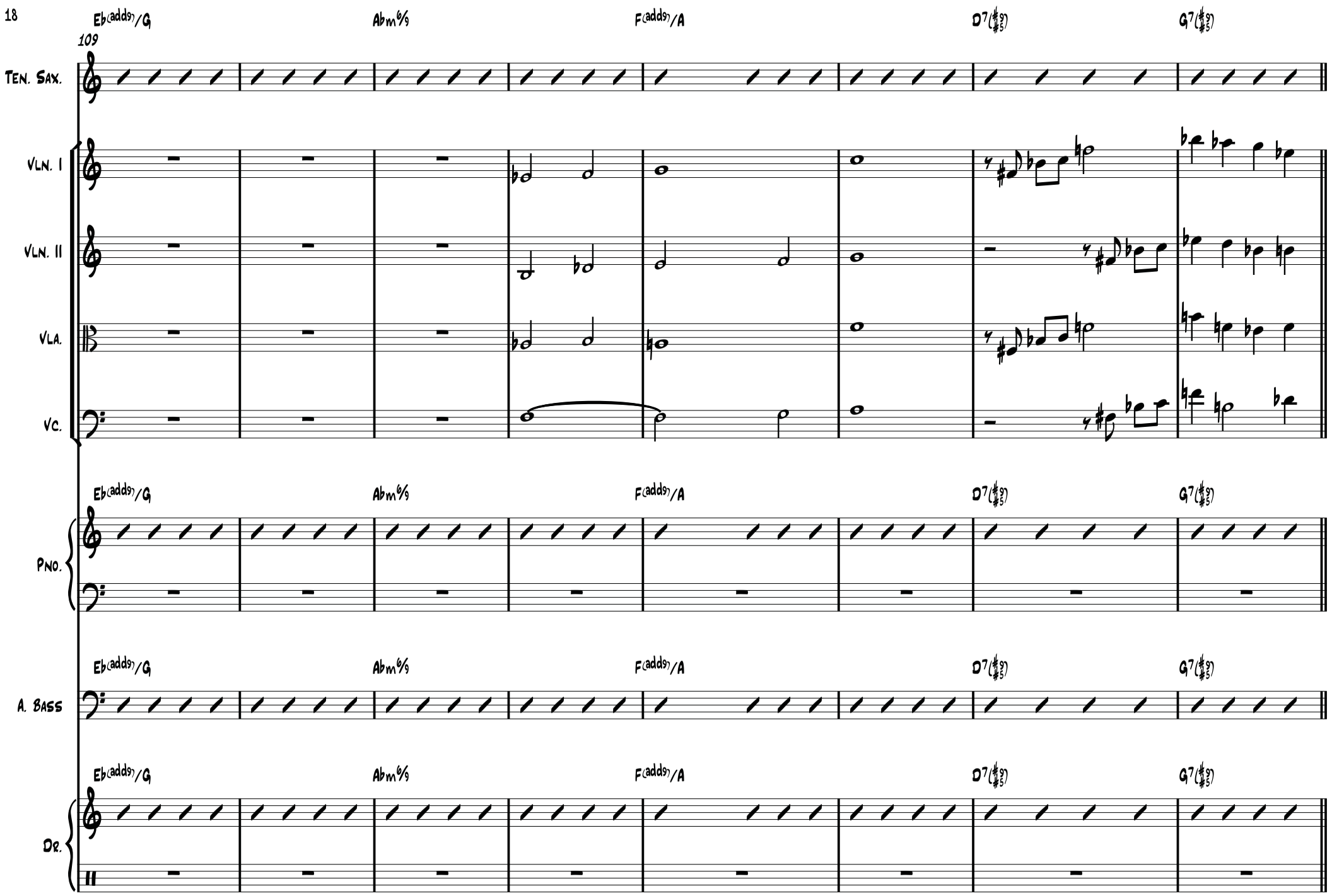
Cm7 | Fm7 | B♭7 | G7 | A♭△7 | F♯7(sus4) | B△7 | G13(♭9) | G7(♭13 ♭9)

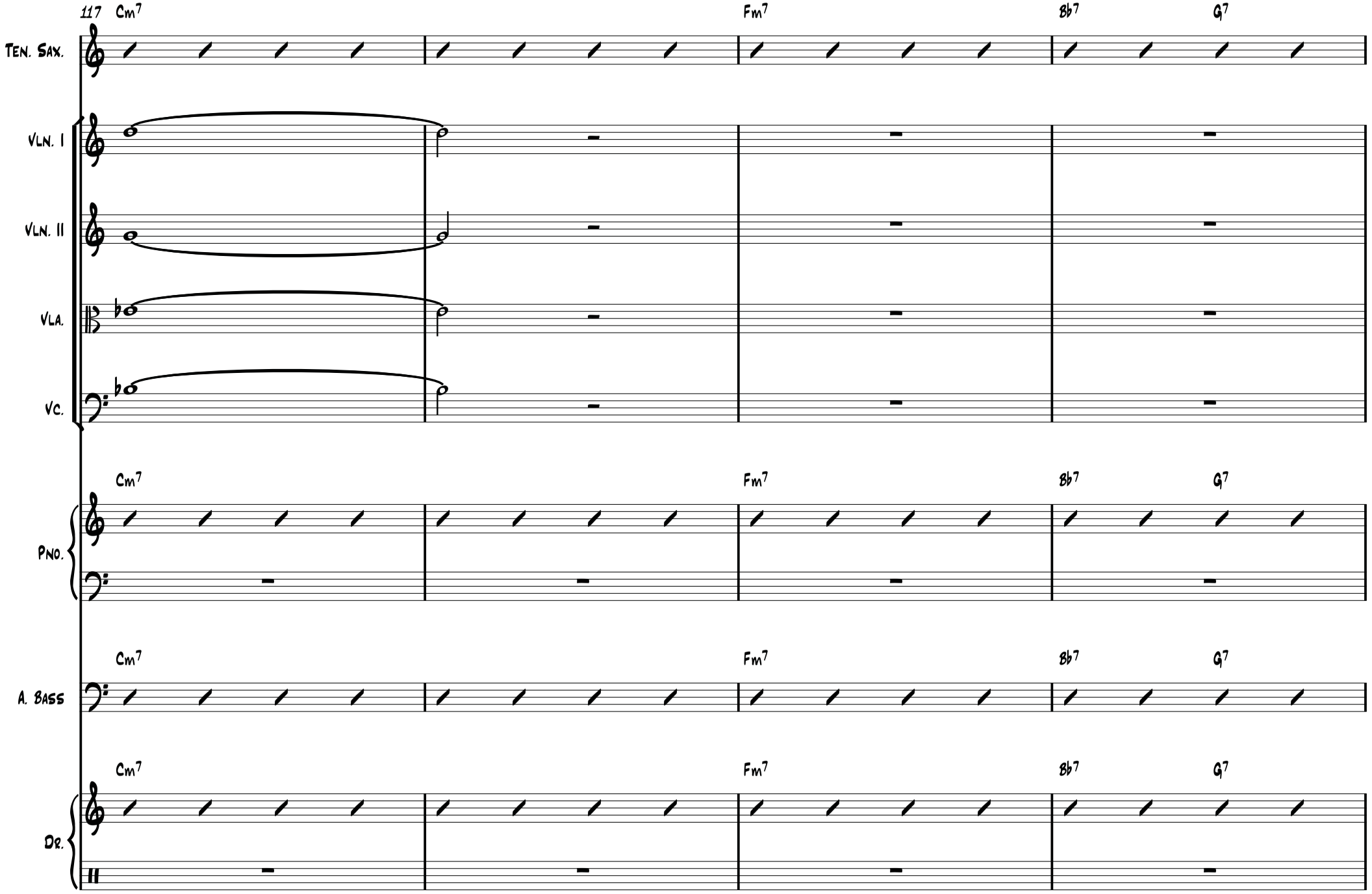
(1st Time Only)

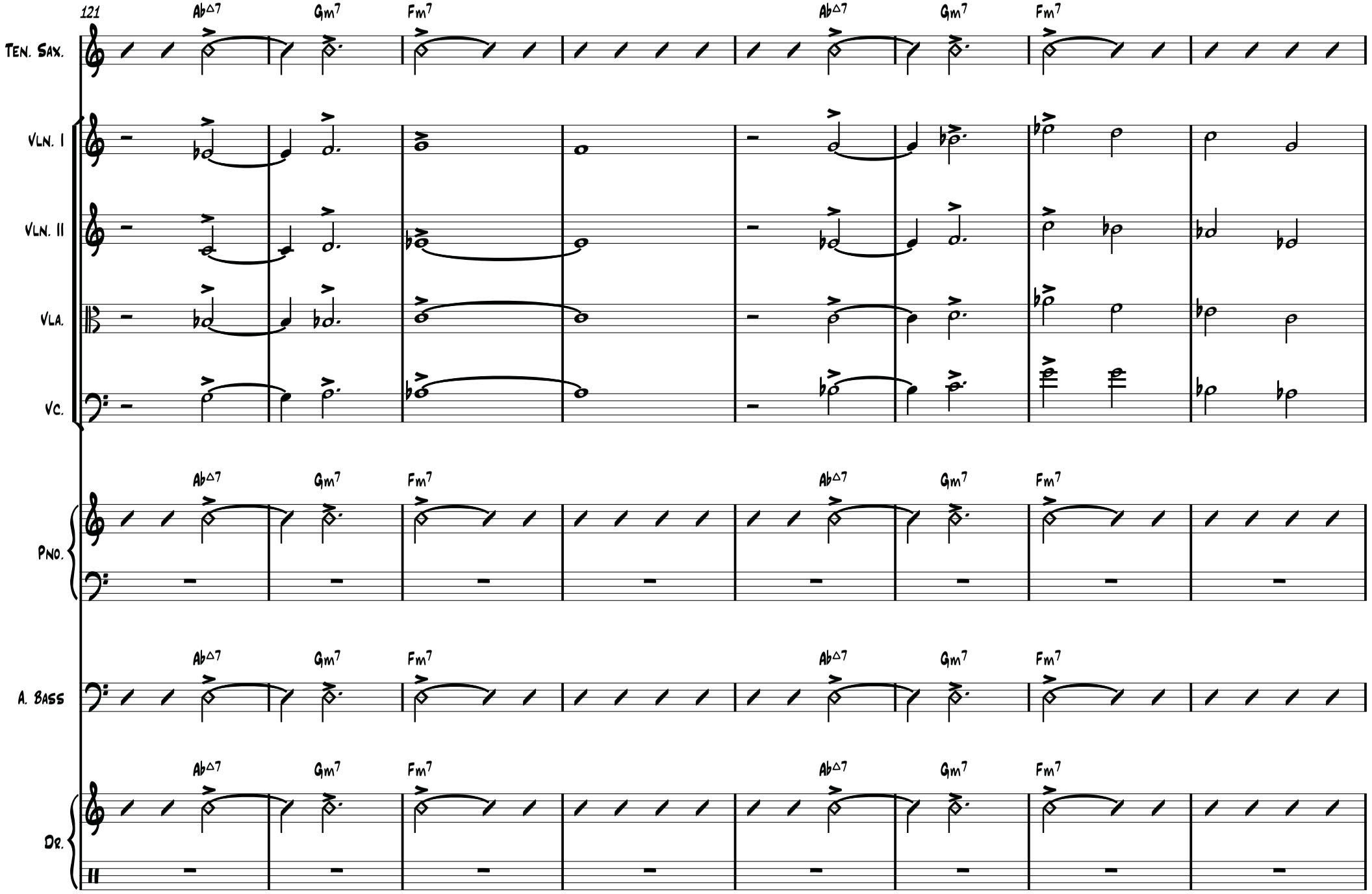

89
Cm7
Fm7
Bb7
G7
Ab△7
D∅7
G7
Fm7
Bb7
Ten. Sax.
Vln. I
Vln. II
Vla.
Vc.
Pno.
A. Bass
Dr.

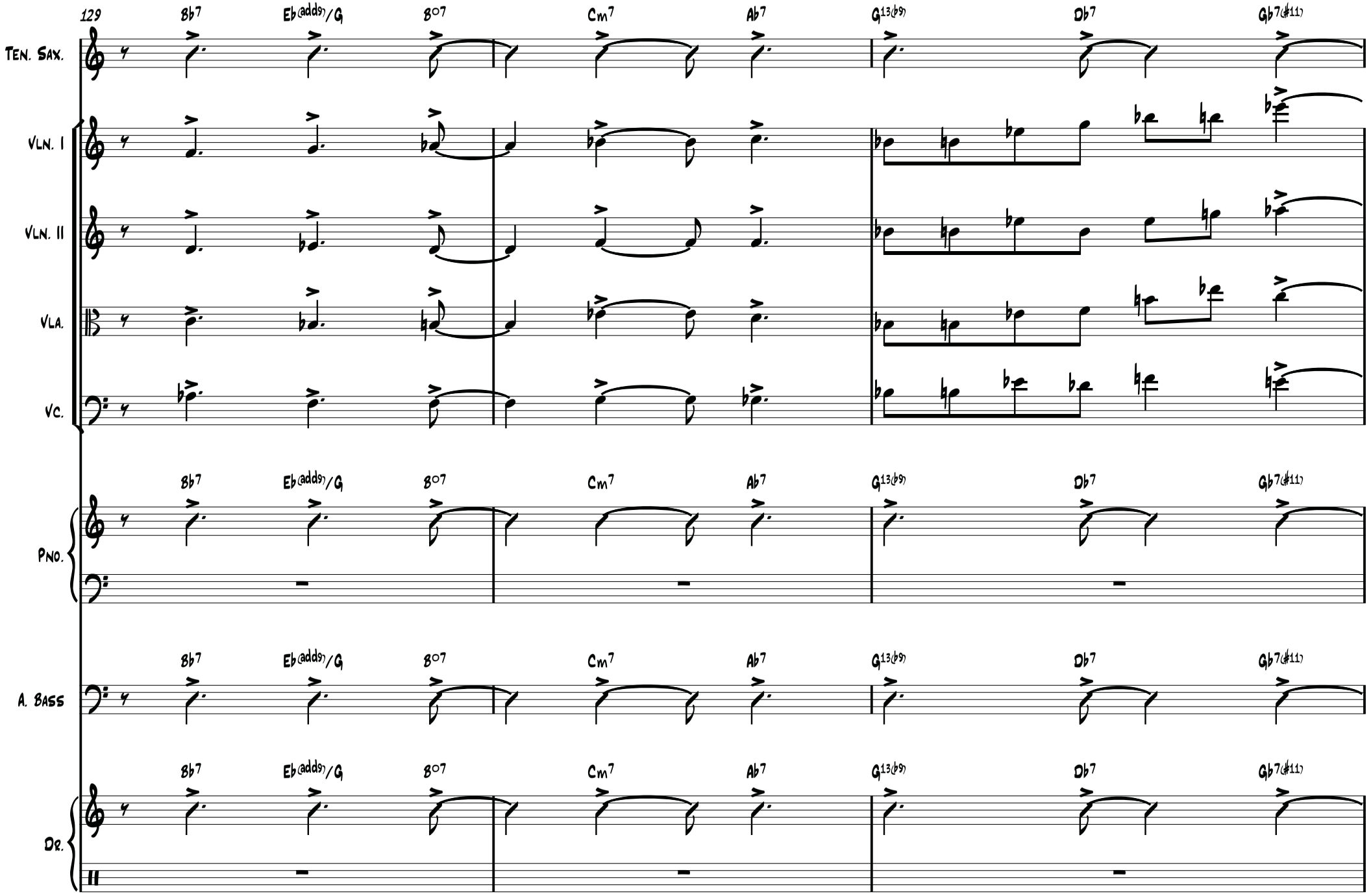

97
E♭△7
B△7
B♭7(SUS4)
Ten. Sax.
Vln. I
(2nd Time Only)
Vln. II
(2nd Time Only)
Vla.
(2nd Time Only)
Vc.
(2nd Time Only)
Pno.
A. Bass
Dr.

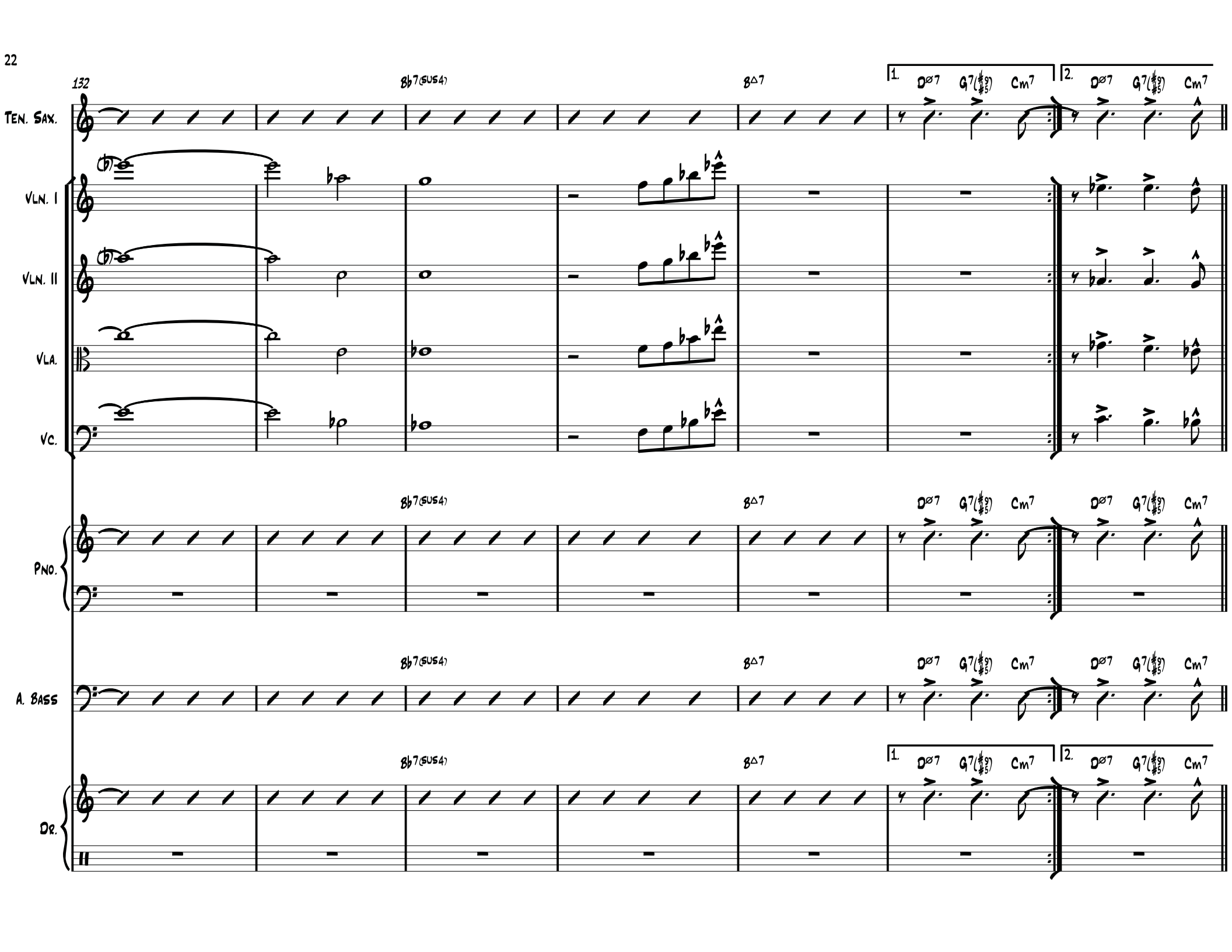

101 Eb(add9)/G
Abm6/9
F(add9)/A
Bb7(sus4)
Bb7(b13/b9)
Bb7/Ab
Ten. Sax.
Vln. I
Vln. II
Vla.
Vc.
Pno.
A. Bass
Dr.


109
Eb(add9)/G
Abm6/9
F(add9)/A
D7(♯5♯9)
G7(♯5♯9)
Ten. Sax.
Vln. I
Vln. II
Vla.
Vc.
Pno.
A. Bass
Dr.


117
Cm7
Fm7
Bb7
G7
Ten. Sax.
Vln. I
Vln. II
Vla.
Vc.
Pno.
A. Bass
Dr.


121
Ab△7
Gm7
Fm7
Ab△7
Gm7
Fm7
Ten. Sax.
Vln. I
Vln. II
Vla.
Vc.
Pno.
A. Bass
Dr.


129
Bb7
Eb(add9)/G
B°7
Cm7
Ab7
G13(b9)
Db7
Gb7(#11)
Ten. Sax.
Vln. I
Vln. II
Vla.
Vc.
Pno.
A. Bass
Dr.


132
Bb7(sus4)
B△7
1.
Dø7
G7(♯5)
Cm7
2.
Dø7
G7(♯5)
Cm7
Ten. Sax.
Vln. I
Vln. II
Vla.
Vc.
Pno.
A. Bass
Dr.

Drum Solo

139

Ten. Sax.

Vln. I

Vln. II

Vla.

Vc.

Pno.

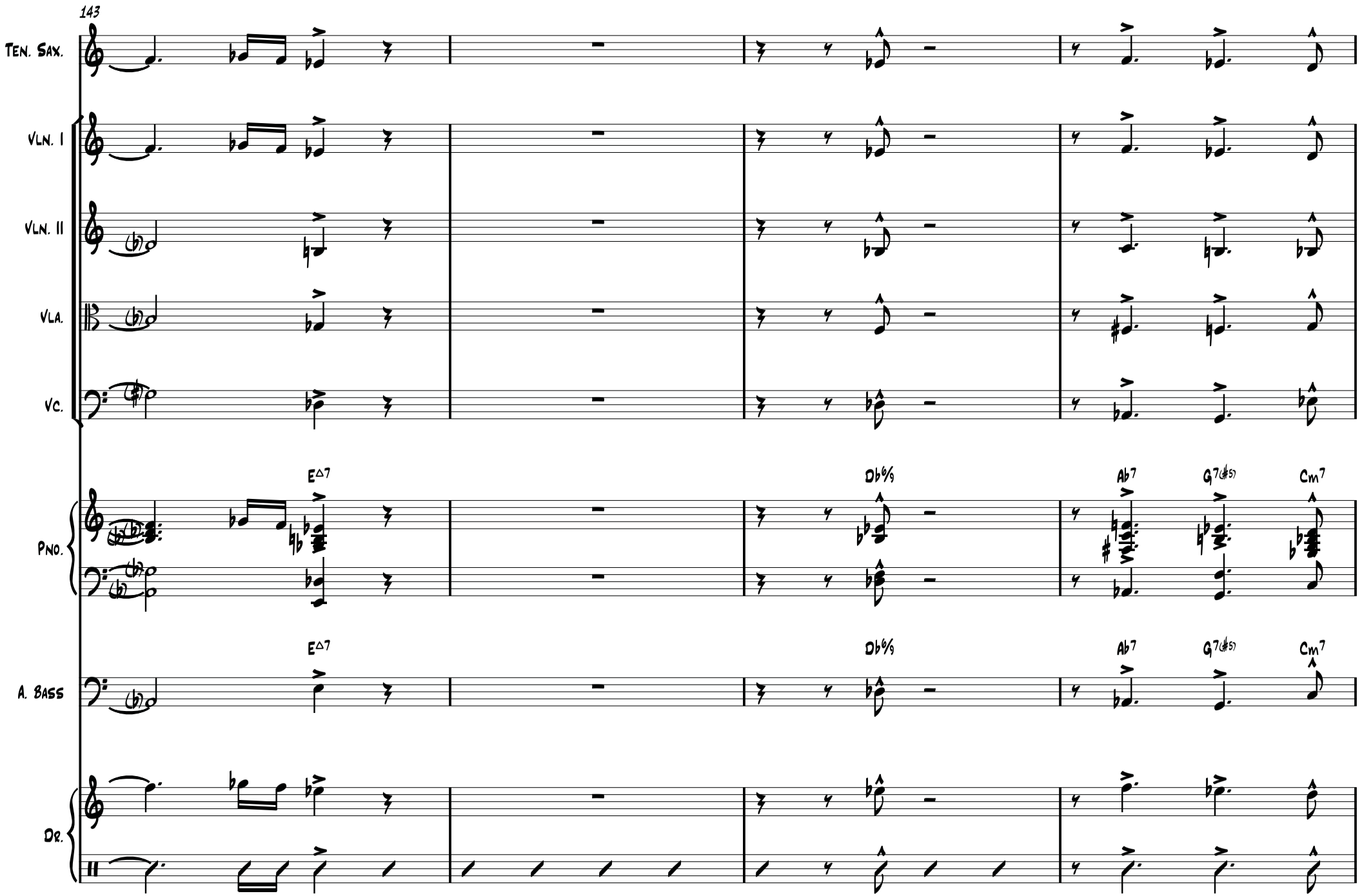
G7(♯5) F7(sus4) Bb(add9)/D Ab7(sus4)

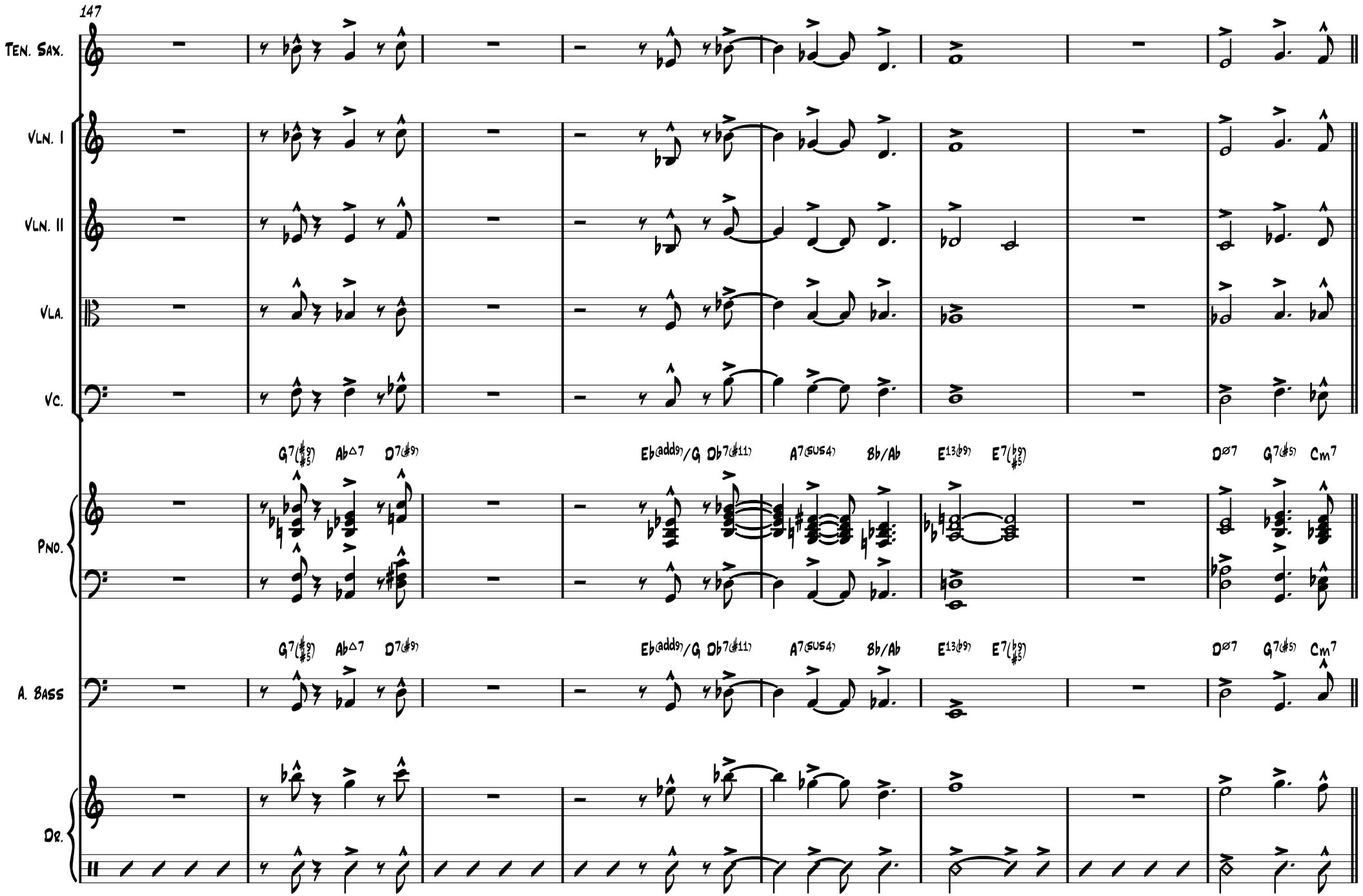
A. Bass

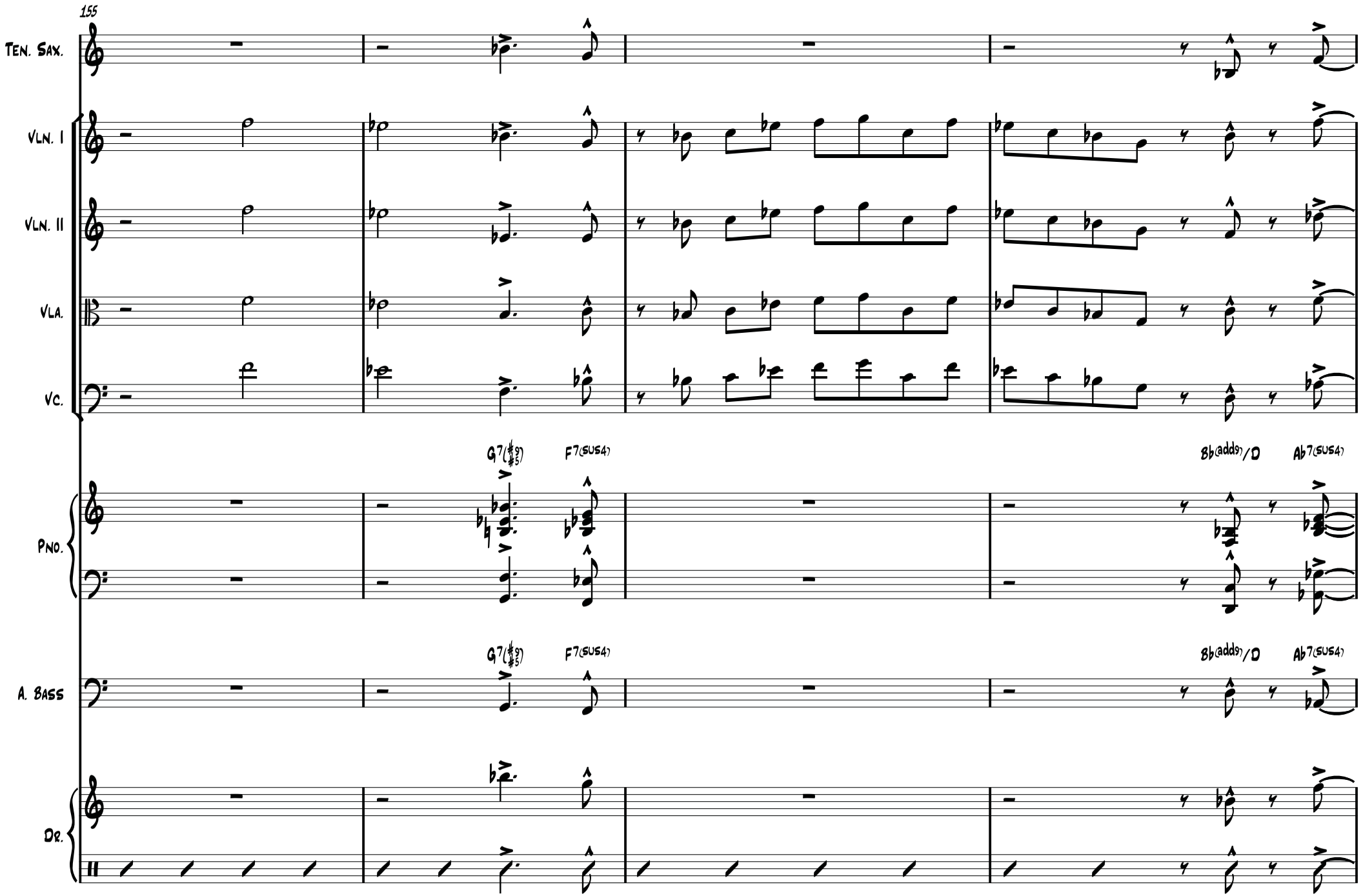
G7(♯5) F7(sus4) Bb(add9)/D Ab7(sus4)

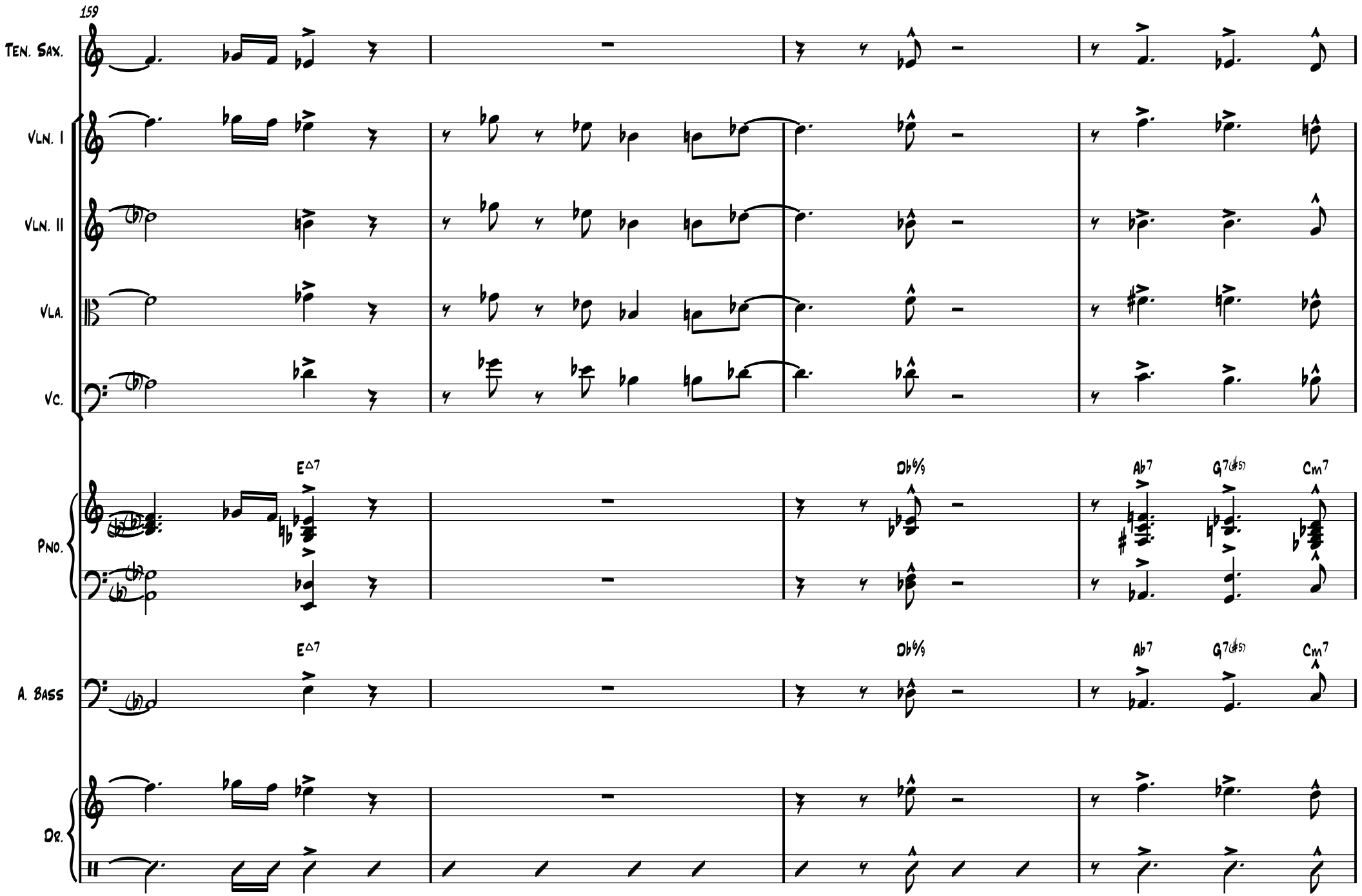
Dr.

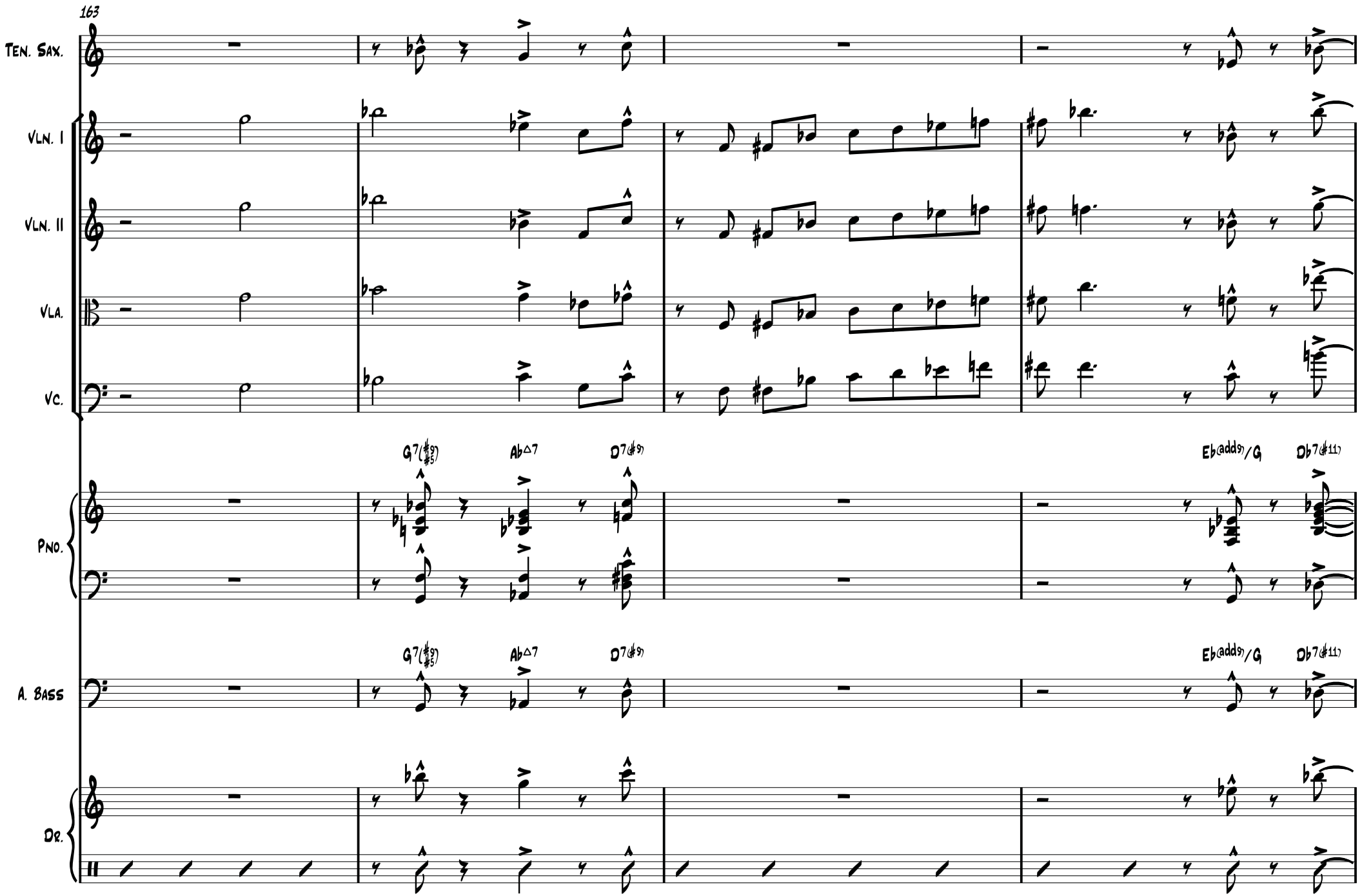
Solo!

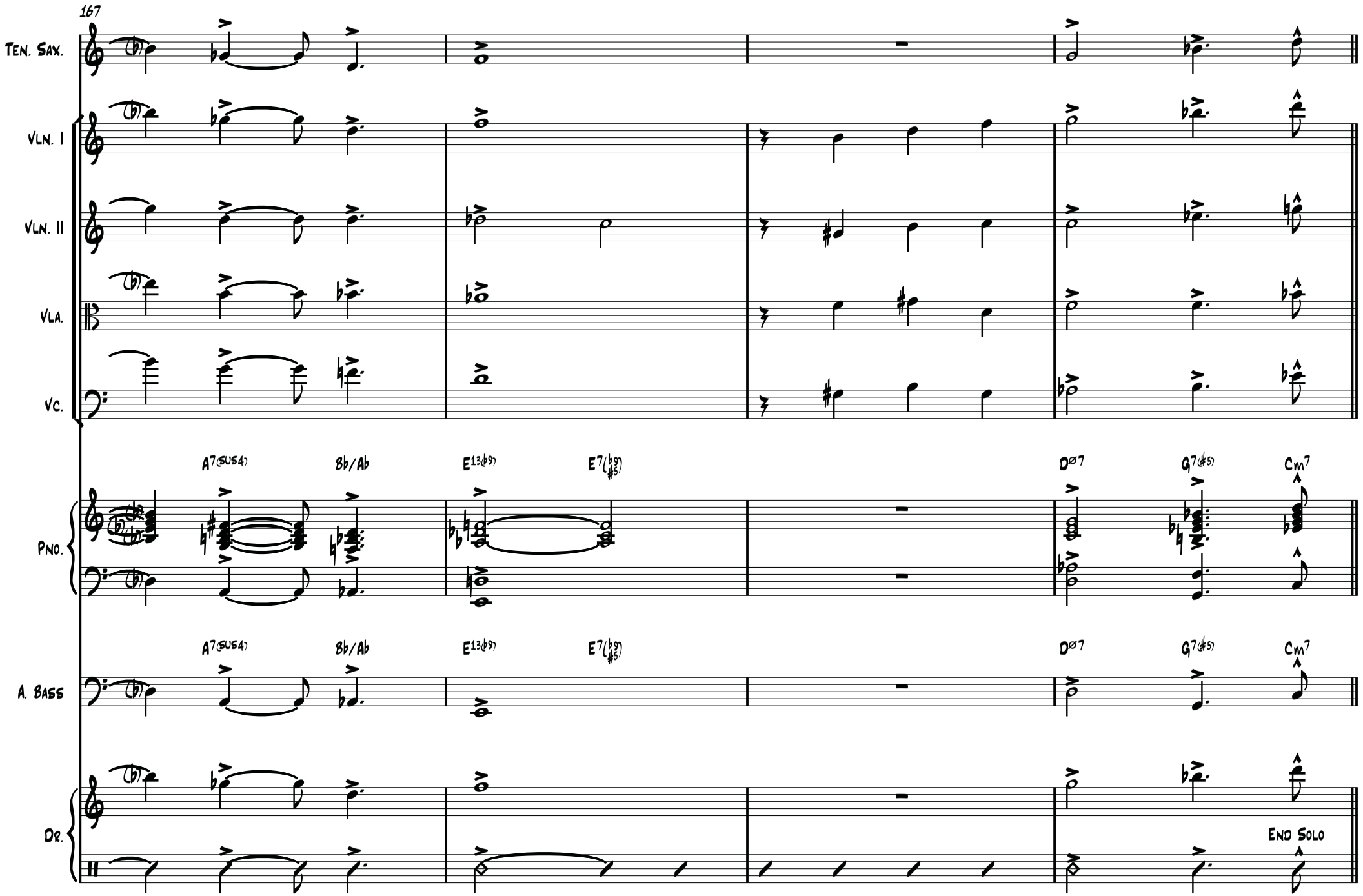

143
Ten. Sax.
Vln. I
Vln. II
Vla.
Vc.
Pno.
A. Bass
Dr.
E△7
Db⁶/₉
Ab7
G7(♯5)
Cm7

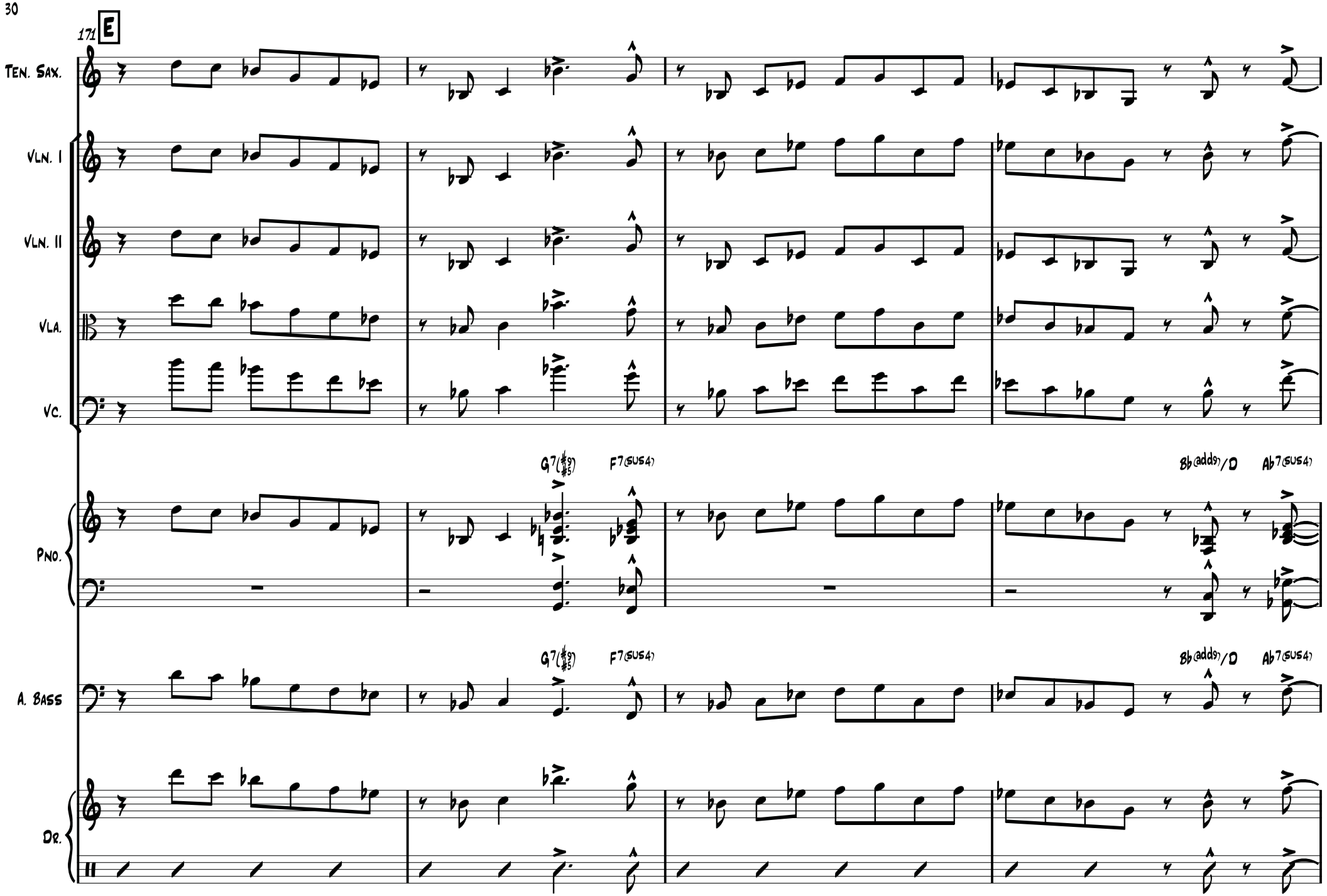

147
Ten. Sax.
Vln. I
Vln. II
Vla.
Vc.
Pno.
A. Bass
Dr.
G7(♯5) Ab△7 D7(♯9)
Eb(add9)/G Db7(♯11) A7(sus4) Bb/Ab E13(♭9) E7(♭5)
Dø7 G7(♯5) Cm7

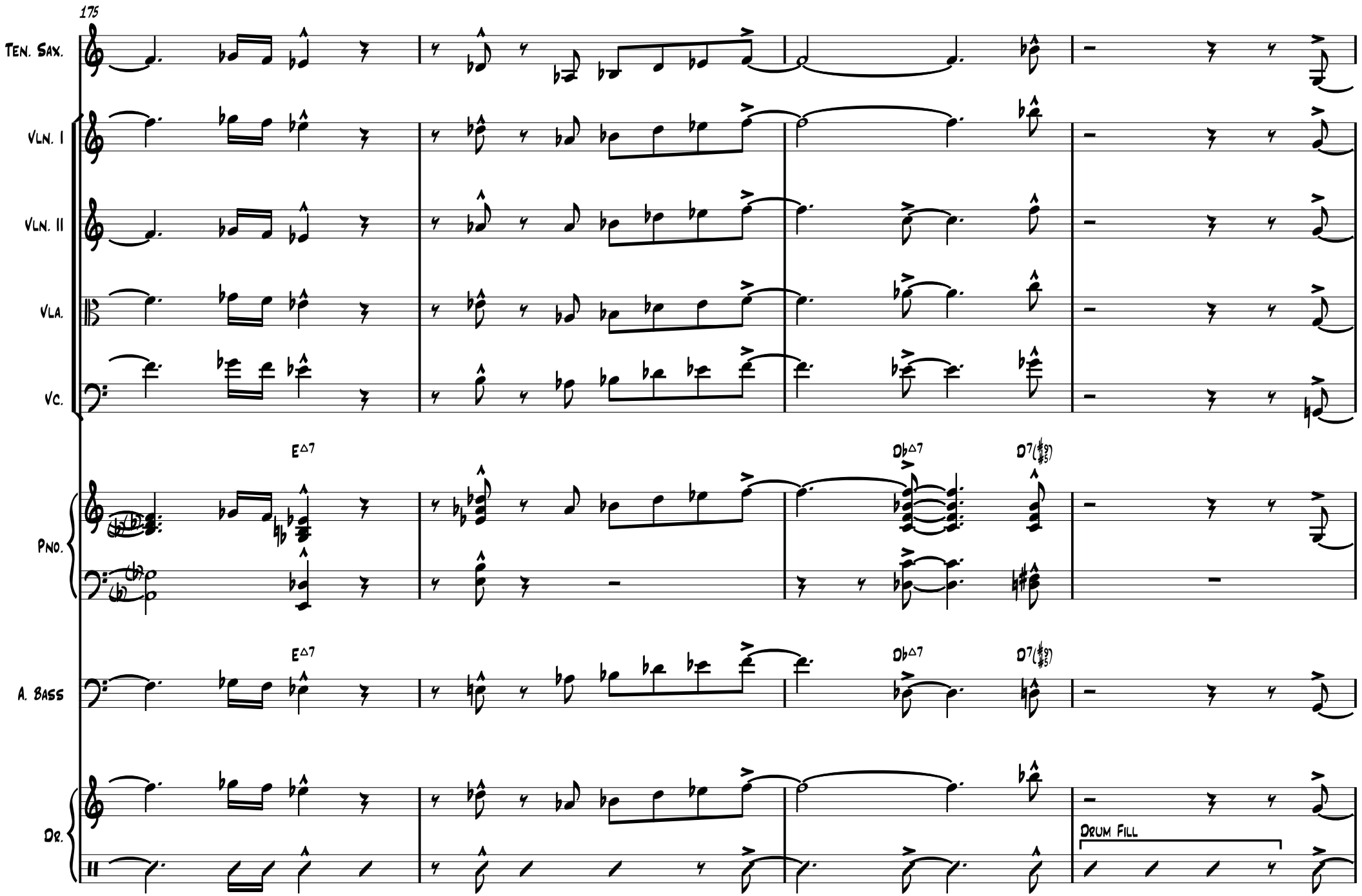

155
Ten. Sax.
Vln. I
Vln. II
Vla.
Vc.
Pno.
A. Bass
Dr.
G7(♯9)
F7(sus4)
Bb(add9)/D
Ab7(sus4)
G7(♯9)
F7(sus4)
Bb(add9)/D
Ab7(sus4)

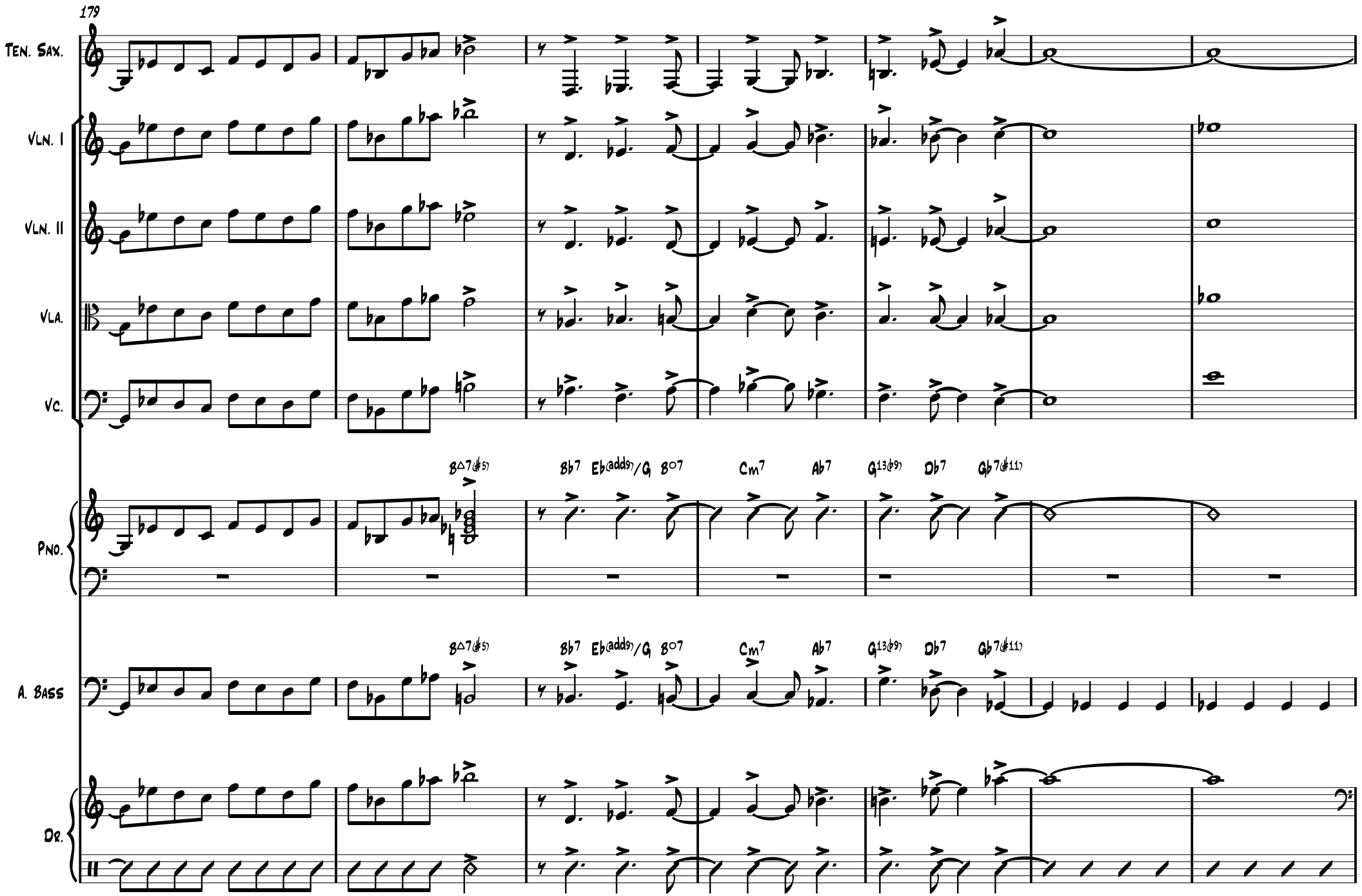

159
Ten. Sax.
Vln. I
Vln. II
Vla.
Vc.
Pno.
A. Bass
Dr.
E△7
Db6/9
Ab7
G7(♯5)
Cm7
E△7
Db6/9
Ab7
G7(♯5)
Cm7

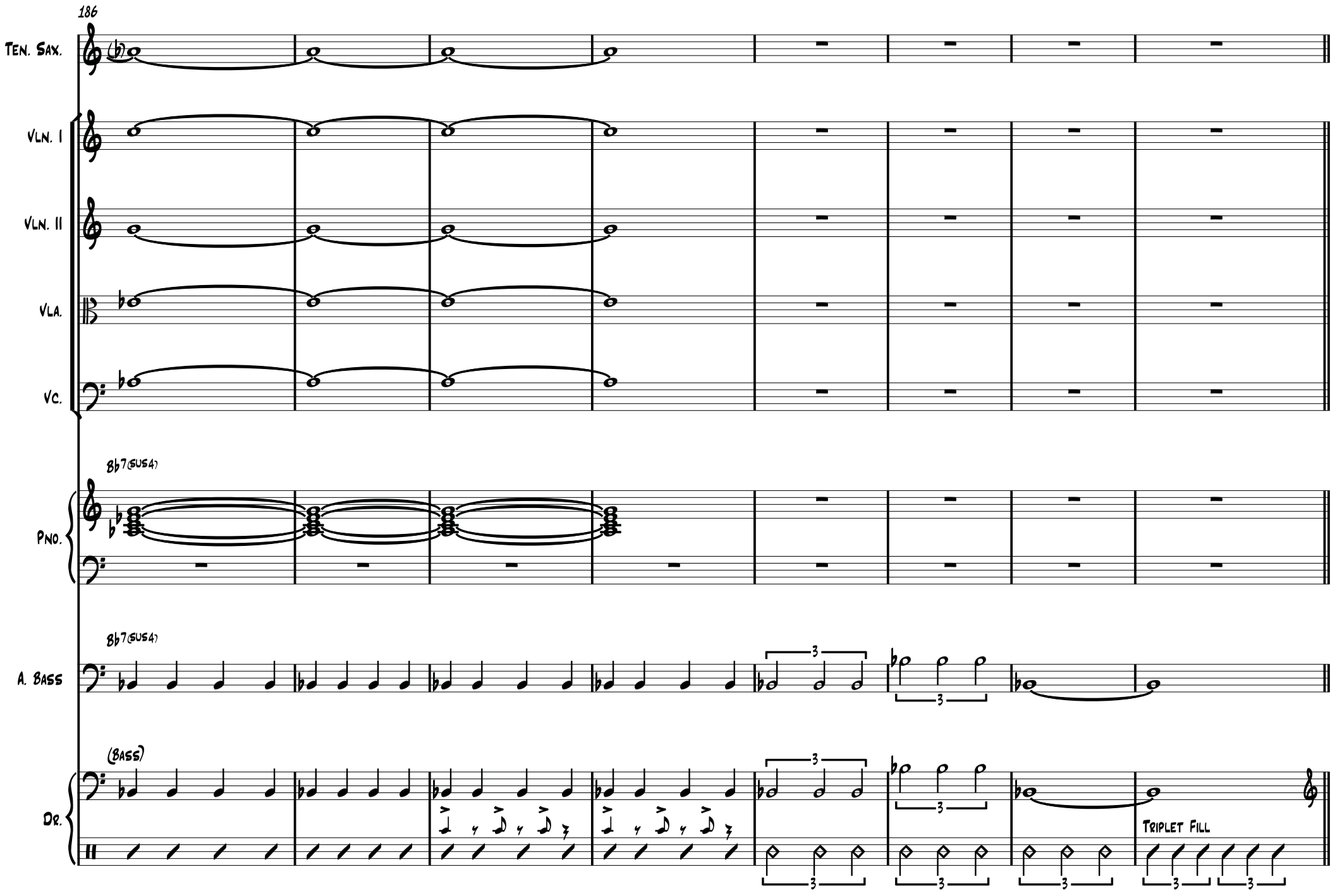

163
Ten. Sax.
Vln. I
Vln. II
Vla.
Vc.
Pno.
A. Bass
Dr.
G7(♯5)
A♭△7
D7(♯9)
E♭(add9)/G
D♭7(♯11)

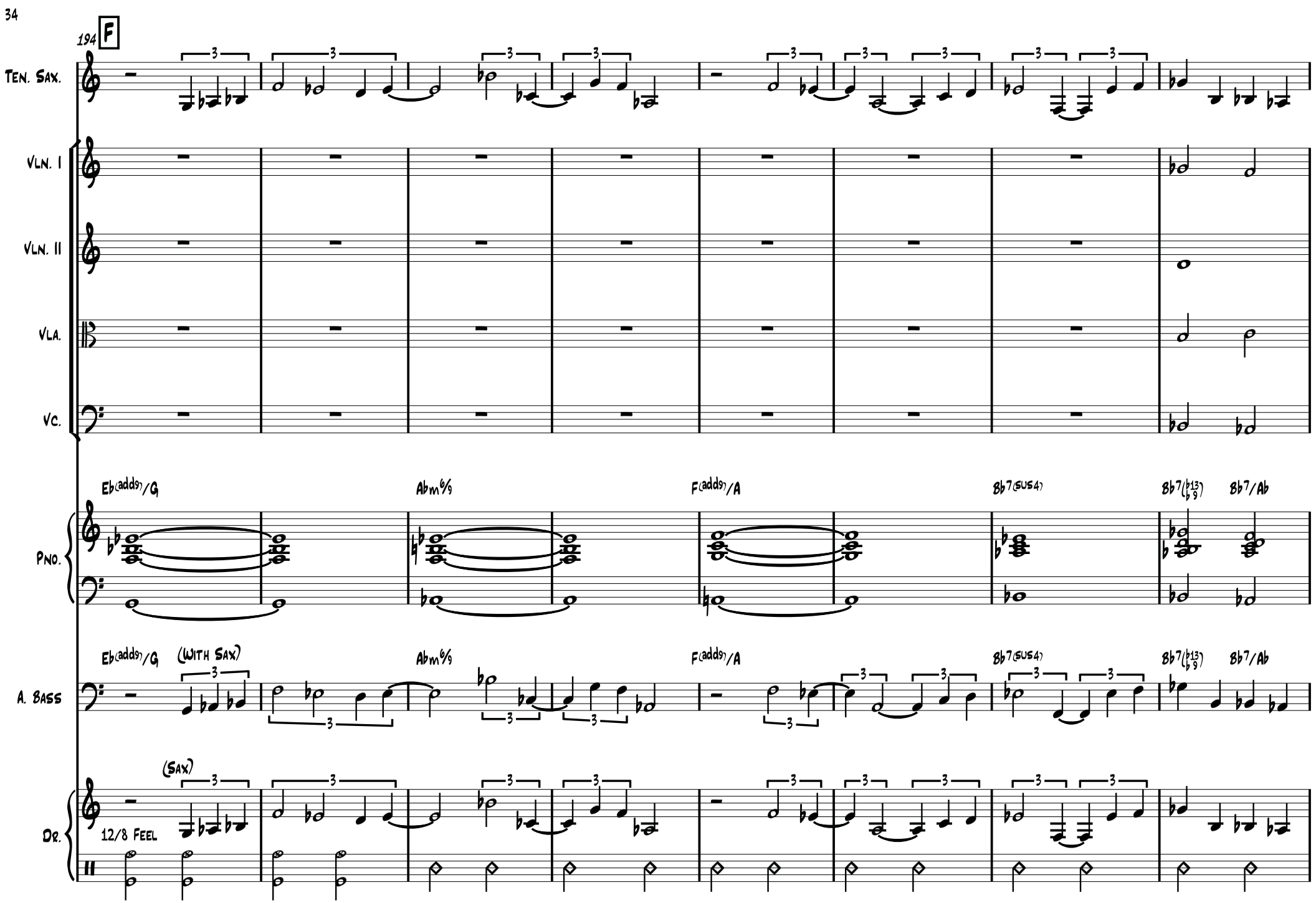

167
Ten. Sax.
Vln. I
Vln. II
Vla.
Vc.
Pno.
A. Bass
Dr.
A7(sus4)
Bb/Ab
E13(b9)
E7(b9 #5)
Dø7
G7(#5)
Cm7
End Solo

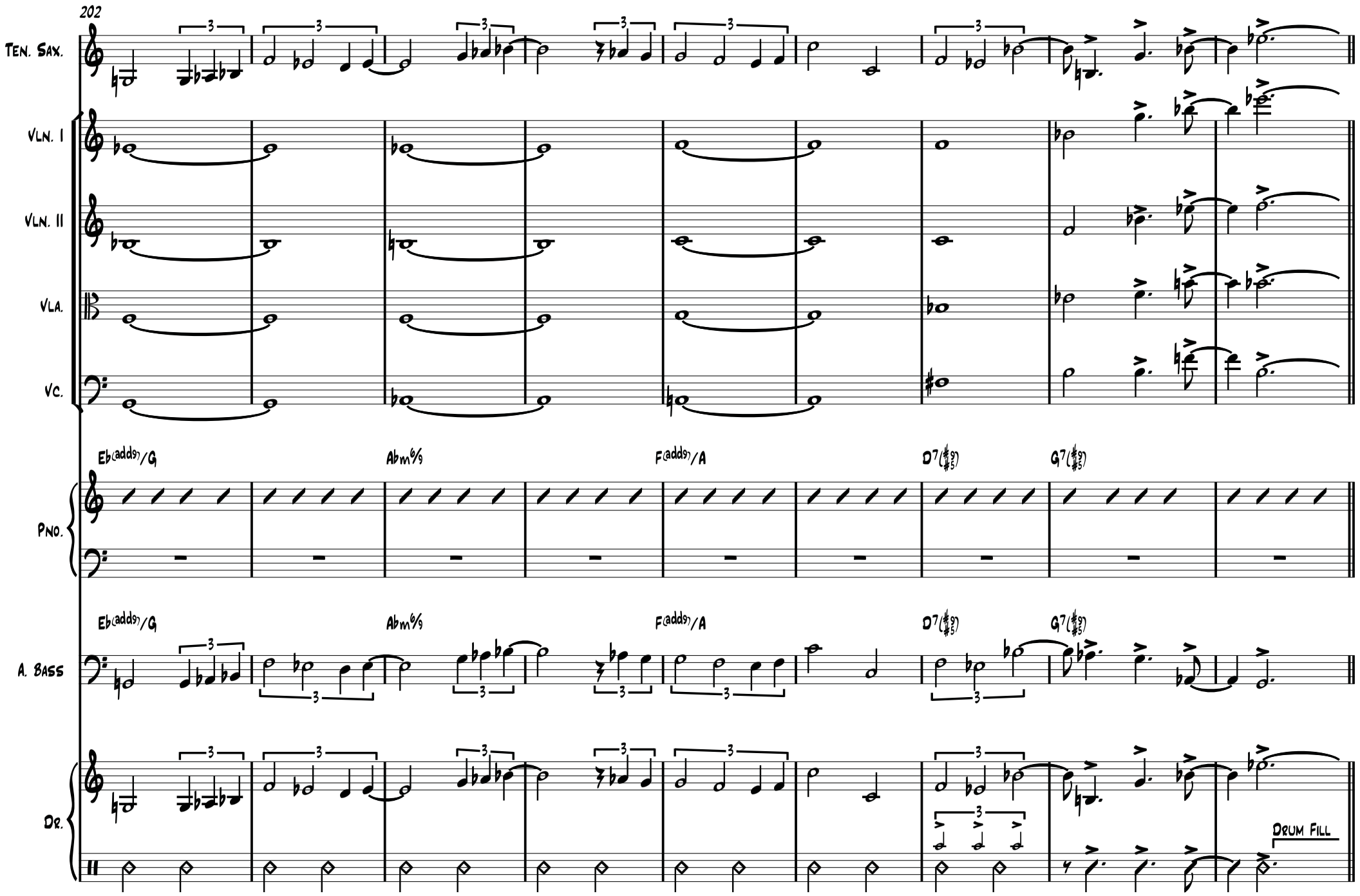

171
E
Ten. Sax.
Vln. I
Vln. II
Vla.
Vc.
Pno.
A. Bass
Dr.
G7(♯9)
F7(sus4)
Bb(add9)/D
Ab7(sus4)
G7(♯9)
F7(sus4)
Bb(add9)/D
Ab7(sus4)

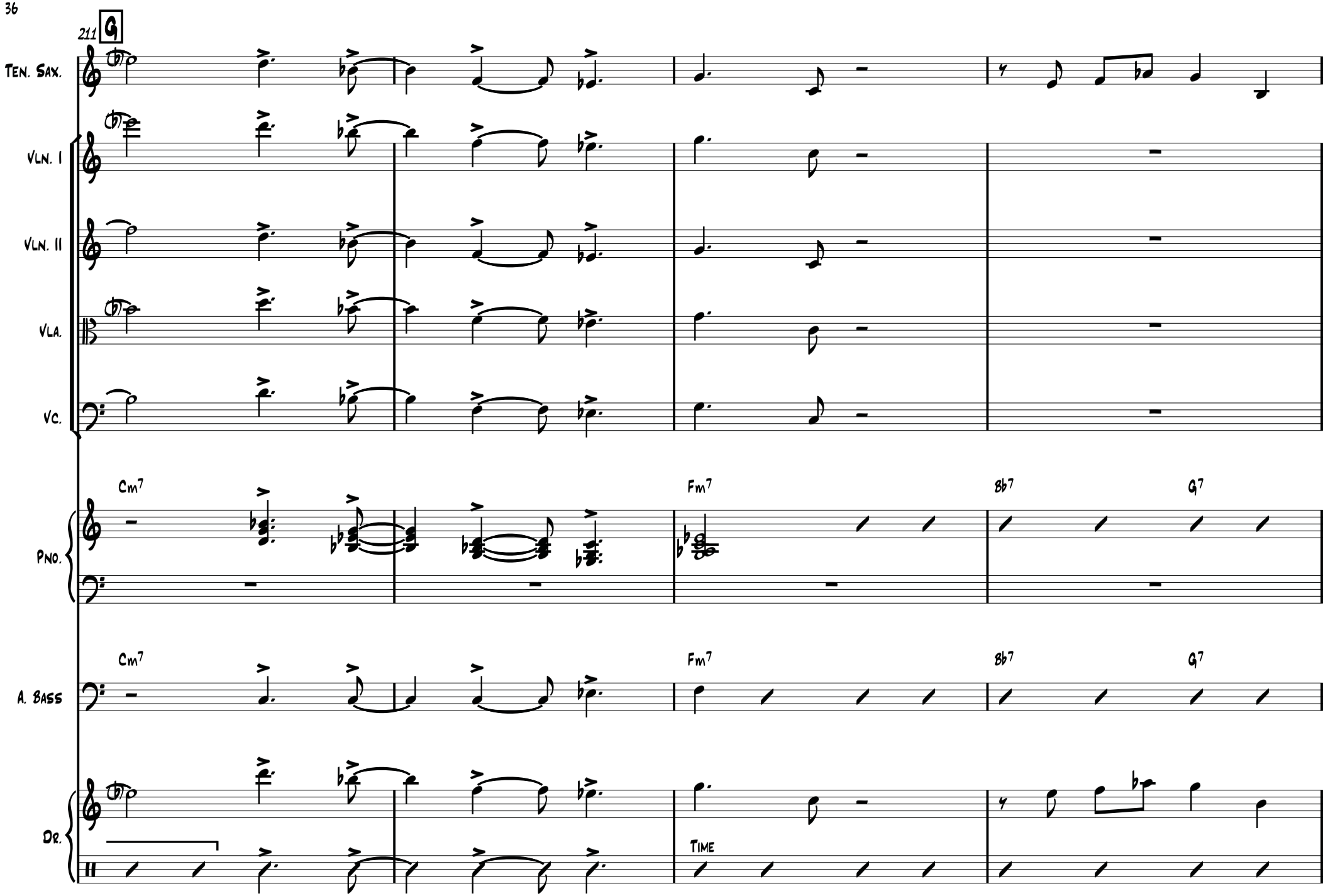

175
Ten. Sax.
Vln. I
Vln. II
Vla.
Vc.
Pno.
A. Bass
Dr.
E△7
D♭△7
D7(♯5)
E△7
D♭△7
D7(♯5)
Drum Fill

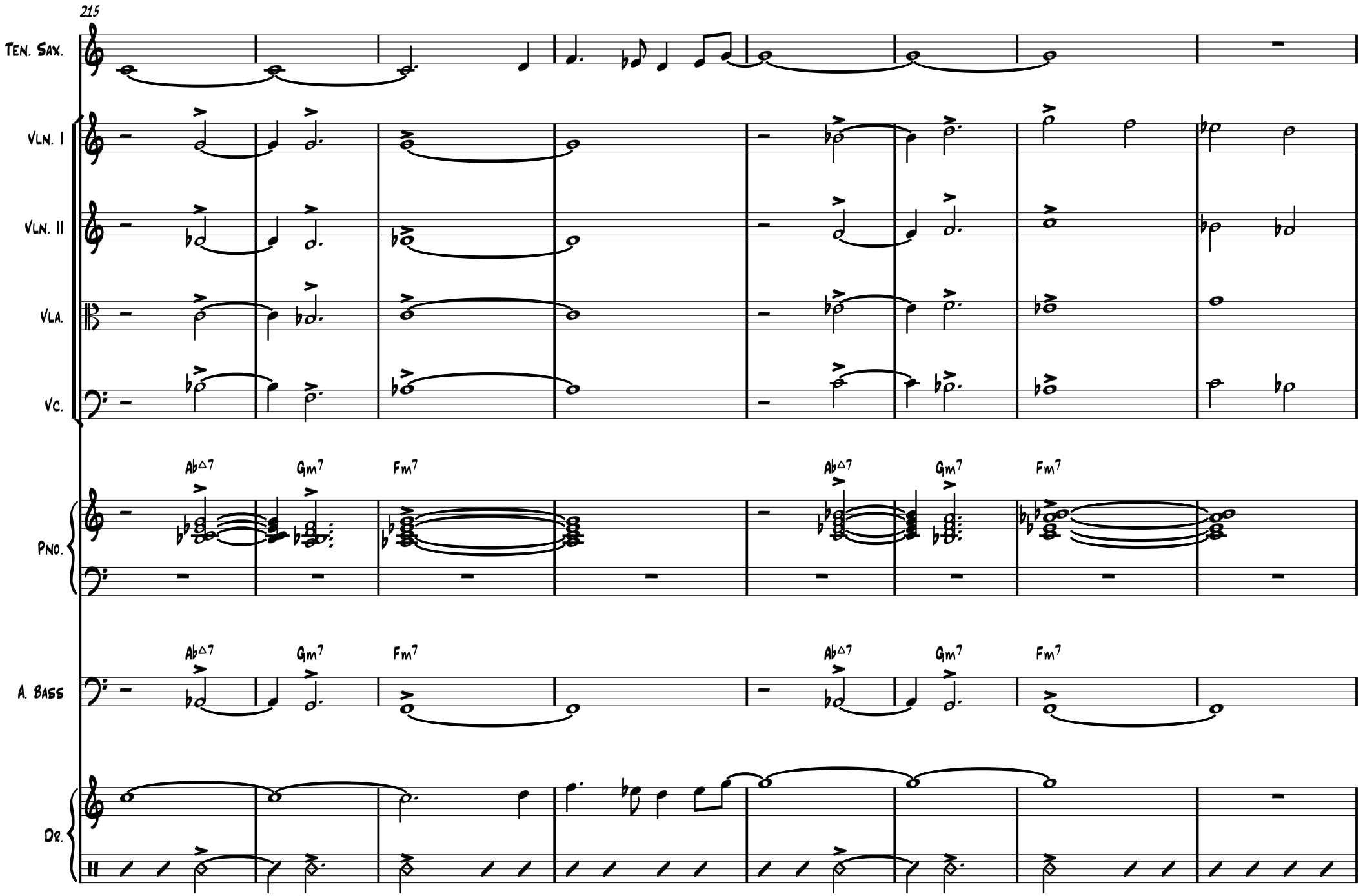

179
Ten. Sax.
Vln. I
Vln. II
Vla.
Vc.
Pno.
A. Bass
Dr.
B△7(♯5)
B♭7
E♭(add9)/G
B°7
Cm7
A♭7
G13(♭9)
D♭7
G♭7(♯11)


186
Ten. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bb7(sus4)
Pno.
Bb7(sus4)
A. Bass
(Bass)
Dr.
3
Triplet Fill


194
F
Ten. Sax.
Vln. I
Vln. II
Vla.
Vc.
Eb(add9)/G
Abm6/9
F(add9)/A
Bb7(sus4)
Bb7(b13/b9)
Bb7/Ab
Pno.
Eb(add9)/G
(With Sax)
Abm6/9
F(add9)/A
Bb7(sus4)
Bb7(b13/b9)
Bb7/Ab
A. Bass
(Sax)
12/8 Feel
Dr.


202
Ten. Sax.
Vln. I
Vln. II
Vla.
Vc.
Eb(add9)/G
Abm6/9
F(add9)/A
D7(♯5♯9)
G7(♯5♯9)
Pno.
A. Bass
Dr.
Drum Fill


211
G
Ten. Sax.
Vln. I
Vln. II
Vla.
Vc.
Pno.
A. Bass
Dr.
Cm7
Fm7
Bb7
G7
Cm7
Fm7
Bb7
G7
Time


215
Ten. Sax.
Vln. I
Vln. II
Vla.
Vc.
Pno.
A. Bass
Dr.
Ab△7
Gm7
Fm7
Ab△7
Gm7
Fm7
Ab△7
Gm7
Fm7
Ab△7
Gm7
Fm7