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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:

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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.

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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 Goldkette¹ and Paul Whiteman’s²

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 Parker³, Clifford Brown⁴, Stan Getz⁵, Paul Desmond⁶ 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 Suite⁹ in terms of its 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 Aebersold¹¹ 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 \natural (from the G Aeolian) vs. the A \flat (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:

IMPROVISE OVER E FLAT IONIAN

Second Fill:

IMPROVISE OVER E FLAT IONIAN

Third Fill:

The musical example shows a piano fill consisting of six measures. The first measure is labeled "E FLAT IONIAN". The second measure is labeled "D FLAT IONIAN". The third measure is labeled "A FLAT JAZZ MINOR". The fourth measure continues the A Flat Jazz Minor pattern. The fifth and sixth measures show further chromaticism and passing tones.

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.

The musical excerpt shows two staves of violin counterlines. The top staff starts at measure 28 in common time (C). It features a G Ionian pattern. The bottom staff starts at measure 32 in common time (C). It features an E Ionian pattern followed by a D Whole/Half Diminished Scale pattern. The notation includes various slurs, grace notes, and dynamic markings like accents and dashes.

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.

A musical score excerpt showing six parts: Tenor Saxophone, Bass Clarinet, Violin I, Violin II, Cello, and Bass. The score is in common time, with a key signature of one flat. The Tenor Saxophone and Bass Clarinet play sustained notes. The Violins, Cello, and Bass provide harmonic support with eighth-note patterns. Measure numbers 29 and 30 are visible at the top of the page.

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**.

A musical score excerpt showing five parts: Tenor Saxophone, Violin I, Violin II, Cello, and Bass. The score is in common time, with a key signature of one flat. The Tenor Saxophone plays sustained notes. The strings play sustained chords, and the bass provides harmonic support with eighth-note patterns. Measure number 109 is indicated at the top left, with a note "(STRINGS PLAY SUSTAINED CHORDS)". Measure number 110 is indicated at the top right.

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 V⁷alt 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).

A musical notation excerpt from Part 7: La Brecaton Minute. It consists of two staves. The top staff is labeled 'PNO.' and shows a treble clef, a key signature of one flat, and a time signature of common time. The first beat features a rootless V7alt chord (F7alt) with a bass note (Bb) and a LH piano unison note (Bb). The second staff is labeled 'A. BASS' and shows a bass clef, a key signature of one flat, and a time signature of common time. It also features a bass note (Bb) and a LH piano unison note (Bb) on the first beat. The piano part has a dynamic marking of 'p' (piano).

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.

Musical score for strings. The score consists of four staves: VLN. I (Violin I), VLN. II (Violin II), VLA. (Cello), and Vc. (Double Bass). All staves are in common time. The key signature is one flat. The dynamics are marked as forte (f) throughout the score.

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.

Musical score excerpt showing a piano part at measure 52. The piano is playing an Eb(add4) chord in first inversion, consisting of E flat, G, and C. The bass line consists of eighth-note patterns.

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.

Musical score excerpt for strings (Vln. I, Vln. II, Vla, Vc) in section F. The strings play eighth-note patterns with dynamic markings f, p, and sforzando (sfz).

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.

A musical score for piano and bass. The piano part is in treble clef, and the bass part is in bass clef. The score shows a sequence of chords: Eb(add4)/G, Fm¹¹, Eb(add4)/G, AbΔ9(omit3), Bb13(sus4), and AbmΔ9/B. The bass line features eighth-note patterns that change with each chord, illustrating the harmonic exploration mentioned in the text. The piano part consists of sustained notes and eighth-note chords.

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**.

E♭ add 4

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).

Pno.

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.

The musical score consists of six staves. From top to bottom: Tenor Saxophone (TEN. SAX.), Violin I (VLN. I), Violin II (VLN. II), Cello (VLA.), Cello (VC.), and Double Bass (PNO.). The piano part (PNO.) is shown below the cellos. The score includes dynamic markings such as *f*, *p*, and *ff*. Performance instructions include "Eh adda/G" and "Toms". A bracket above the piano staff indicates "UNISON WITH SAX". The time signature changes between measures, reflecting the rhythmic subdivisions mentioned in the text.

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 musical score page 64 shows a complex arrangement with six staves. From top to bottom: Tenor Saxophone (TEN. SAX.), Violin I (VLN. I), Violin II (VLN. II), Cello (VC.), Piano (PNO.), Double Bass (A. BASS.), and Drums (DR.). The Tenor Saxophone and Double Bass provide rhythmic patterns with 9/8 time signatures. The Violins, Cello, and Piano introduce a 6/8 time signature. The Drums and Double Bass maintain a steady 2/4 or 6/8 beat. The piano staff includes a key signature change to E♭ major (E♭Maj 6/8). The score uses various dynamics and articulations to emphasize the rhythmic complexity.

The idea of alternate **rhythmic subdivisions** and **meters** being implemented 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 musical score consists of two staves. The top staff is labeled "DRUM SET" and has a tempo of $\text{♩} = 140$. It is in 2/4 time, indicated by a "2" over a "4". The bottom staff is labeled "D. E." and has a tempo of $\text{♩} = 140$. It is in 6/8 time, indicated by a "6" over an "8". Both staves begin with a measure of eighth-note patterns. The drum set staff then transitions to a dotted eighth note followed by a sixteenth note pattern, while the D. E. staff continues with eighth notes. The score concludes with an "ETC." marking.

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:

A musical excerpt illustrating a modulatory technique. It starts with a measure in 3/8 time, indicated by a '3 OVER 4' above the staff. The first three notes are eighth notes, followed by a fermata over the next three measures. The time signature then changes to 4/4 time, indicated by a vertical bar line and a '4'. The subsequent measures show a steady eighth-note pattern.

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:

A musical excerpt for drums. It begins with a dynamic instruction 'OPEN SOLO' with a fermata symbol, followed by 'FADE DOWN TO NOTHING'. The tempo is marked as $\text{♩}=100$. The instruction 'SLOW SWING' is written above the staff. The drum part consists of eighth-note patterns. A section labeled 'DRUMS PICK-UP' is shown before the tempo change.

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.

A musical excerpt for bass. The measure number '817' is written in a box above the staff. The bass line consists of eighth notes and sixteenth notes, primarily in a 3/4 time signature. The bass line features a repeating 15-beat phrase.

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 its 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 examples 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.

A musical score for four instruments: Violin I, Violin II, Viola, and Violoncello. The score shows a series of measures where the instruments play different notes at different times. Violin I starts with a long note, while Violin II, Viola, and Violoncello play shorter notes. This pattern repeats, illustrating the concept of oblique motion where different instruments move independently over a sustained harmonic background.

Oblique motion also used by the strings and sax in Part 7: La Breton 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).

A musical score for several instruments: Tenor Saxophone, Bassoon, Violin I, Violin II, Viola, Cello, Piano, and Double Bass. The score is divided into measures 16 and 17. In measure 16, the Tenor Saxophone and Bassoon play sustained notes while the strings (Violin I, Violin II, Viola, Cello) play a descending melodic line. In measure 17, the piano and double bass provide a harmonic foundation with a steady eighth-note pattern, while the strings continue their melodic descent. This illustrates how oblique motion can occur within a harmonic framework.

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).

The musical score consists of three staves. The top two staves are for the Viola (Vla) and Cello (Vc), both marked 'Arco'. The Viola starts with a sixteenth-note pattern, followed by an eighth-note pattern, and then a sixteenth-note pattern again. The Cello follows a similar pattern. The bottom staff is for the Double Bass (A. Bass), which provides harmonic support with a descending eighth-note pattern across the measures.

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 b9 and ♯1.

Part 2: Freebie: 7th bar of section B, between $\natural 3$ and $\sharp 9$. In the 7th and 8th bars of section C, between $\natural 3$ and $\sharp 9$, then the $\#11$ and $\natural 5$. In the 6th bar of section D, between $\natural 9$ and $\flat 3$.

Part 4: Memorialisation: 3rd bar of D, between $\natural 4$ and $\natural 3$.

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

Augmented 5th/Minor 6th

Part 1: Tebrocnala: Bars 14 and 15, between $\flat 9$ and the $\natural 6$ (but this could be also be regarded as harmonically anticipating the $\natural 3$ 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 $\natural 1$ and $\flat 13$.

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 $\natural 9$.

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 $\natural 3$ and the $\#9$, then between the $\natural 5$ and the $\#11$.

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

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

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).

6 **A**

7

8

9

12

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).

2 INTRO

22

A MELODY

28

32

B 36

40

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 $2\frac{1}{2}$ 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 $2\frac{1}{2}$ bars long, which remains unchanged for the first repetition. The next repetition is then expanded to become $4\frac{1}{2}$ bars (and is also up an octave). After this, the following statement remains the same length (again $4\frac{1}{2}$ 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 $7\frac{1}{2}$ 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 $3\frac{1}{2}$ 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 notes¹⁶: “*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 form¹⁷, 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 form¹⁸ 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 the 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**).

¹⁹Gunther 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).

A musical score excerpt showing three staves. The top staff is labeled "TEN. SAX." and shows a single sustained note. The middle staff is labeled "VLN. I" and the bottom staff is labeled "VLN. II", both showing sustained notes. The music is in common time, and the key signature is indicated by a "E" above the staff.

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 note²⁰, 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

The musical score consists of five staves. The top four staves are labeled LN. I, LN. II, VLA., and Vc. from top to bottom. The bottom staff is labeled PNO. A vertical bar separates the string section from the piano section. The piano section contains three chords: D7(45), GΔ7, and EΔ7. The strings play eighth-note patterns with slurs, and the piano plays eighth-note patterns with diamonds.

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).

Musical score for bar 41:

- Sop. SAX.**: Treble clef, G major, note A.
- VLN. I**: Treble clef, G major, notes A and B-flat.
- VLN. II**: Treble clef, G major, notes A and B-flat.
- VLA.**: Bass clef, F major, note A.
- Vc.**: Bass clef, F major, notes A and B-flat.
- A. BASS**: Bass clef, F major, note A.
- DRUMS PICK-UP**: Indicated by a hand-drawn mark above the staff.
- Ab¹³**: Indicated by a hand-drawn mark below the staff.

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.

Musical score for the 34th bar of Part 6:

- VLN. I**: Treble clef, G major, notes A and B-flat.
- VLN. II**: Treble clef, G major, notes A and B-flat.
- VLA.**: Bass clef, F major, note A.
- Vc.**: Bass clef, F major, note A.

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.

The musical score excerpt shows a quintal voicing for a chord. The tempo is 228 BPM. The instrumentation includes Tenor Saxophone (TEN. SAX.), Violin I (VLN. I), Violin II (VLN. II), Cello (VLA.), and Bass (Vc.). The Tenor Saxophone plays the top note (highest), followed by the strings (Violin I, Violin II, Cello, Bass) in descending order of pitch. The bass note is sustained throughout the measure.

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 Rawlins²⁴), 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.

The musical score excerpt shows four staves: Sop. SAX., VLN. I, VLN. II, and VLA. The time signature is 4/4. Measure 25 starts with a soprano saxophone note (C) followed by three pizzicato notes on each of the three string staves. The strings play sustained notes with horizontal stems, while the soprano saxophone has vertical stems.

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.

A musical score for four string instruments: Vln. I, Vln. II, Vla., and Vc. The score shows a rhythmic pattern of eighth-note pizzicato strokes. The Vln. I and Vln. II parts play a continuous eighth-note pattern. The Vla. part provides harmonic support with sustained notes and eighth-note chords. The Vc. part also plays eighth-note patterns, often in unison with the Vln. II. The notation uses standard musical symbols like quarter notes, eighth notes, and sixteenth notes, with vertical bar lines indicating measures.

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).

A musical score for four string instruments: Vln. I, Vln. II, Vla., and Vc. The Vln. I, Vln. II, and Vla. parts are silent (indicated by dashes). The Vc. part begins with a short arco phrase, followed by sustained notes. The arco strokes are indicated by horizontal dashes above the notes. The subsequent sustained notes are shown with vertical stems and dots at the top, indicating a sustained sound. The notation uses standard musical symbols like quarter notes, eighth notes, and sixteenth notes, with vertical bar lines indicating measures.

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.

A musical score excerpt featuring four staves. The top three staves represent the string quartet: Vln. I, Vln. II, and Vla. Each of these staves has a dynamic marking 'f' and a 'PIZZ.' instruction above it, indicating they are to play pizzicato. The bottom staff is for the piano (Pno.), which is providing harmonic support with sustained notes and a continuous tremolo pattern. The piano staff also has a dynamic marking 'f'.

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 Forsyth’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 musical score consists of five staves. From top to bottom: Sop. SAX, VLN. I, VLN. II, VLA., and VC. The Sop. SAX staff begins with a dynamic *sf*. The VLN. I, VLN. II, VLA., and VC. staves begin with eighth-note patterns. The VLN. I staff has a dynamic *fp*. The VLN. II staff has a dynamic *fp*. The VLA. staff has a dynamic *fp*. The VC. staff has a dynamic *fp*. The Sop. SAX staff ends with a dynamic *ff*. The VLN. I, VLN. II, VLA., and VC. staves end with dynamics *ff*. Above the VLN. I staff, there is a section labeled "SAX CADENZA" with "G7b9sus4" underneath.

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.com²⁷: ‘*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 piece²⁸. The concept of a suite is more commonplace in classical music²⁹ (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 Online³².

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:

Musical score for Viola. The score consists of two staves. The first staff begins with a dynamic of $\frac{4}{4}$, followed by a fermata over a note, and then a melodic line of eighth notes. The second staff begins with a dynamic of $\frac{2}{4}$. Above the first staff, the instruction "ARCO" is written above the notes. The notes in the first staff have vertical stems pointing down, while the notes in the second staff have vertical stems pointing up.

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:

The image shows two measures of musical notation for an orchestra. Measure 11 starts with a bassoon playing a eighth note followed by a sixteenth-note grace, then a eighth note. This is followed by a eighth note, a sixteenth note, another eighth note, and a eighth note. Measure 12 begins with a eighth note, followed by a sixteenth note, then a eighth note, a eighth note, a sixteenth note, and a eighth note. The key signature changes to one sharp at the end of measure 12.

In the next contrasting section (section D), the cello motif used in section A is reused. 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:

Musical notation for Violoncello showing a melodic line with grace notes and slurs.

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:

Musical notation for Violoncello showing a melodic line with a '3' above the first measure.

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):

Musical notation for Violoncello showing a melodic line with grace notes and slurs.

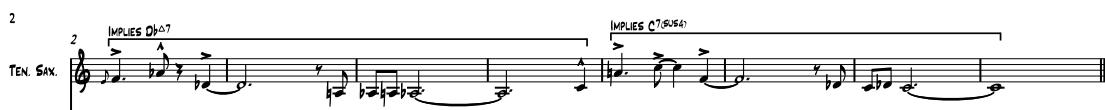
The **melodic development** demonstrated above provides the links between the contrasting sections in Part 3: Feb 19, and demonstrates how this use of **variation form** is used to provide the piece with the overall structure it needs to function as a purposeful and effective piece of music.

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 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).

DRUM SOLO
(STRINGS PLAY SUSTAINED CHORDS)

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:

The musical score consists of eight staves. From top to bottom: Flute (FL.) in treble clef, Voice in bass clef, Alto Flute (A. FL.) in treble clef, Bass Clarinet (B. CL.) in bass clef, Violin I (VLN. I) in treble clef, Violin II (VLN. II) in treble clef, Cello (VC.) in bass clef, and Piano (PNO.) in bass clef. The piano staff indicates harmonic changes with Roman numerals and sus4 chords. The vocal line has a unique rhythmic pattern: a single note followed by a 3/4 measure of eighth-note pairs, then two 4/4 measures of eighth-note pairs.

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:

TEN. SAX.
THE SCOTSMAN'S WALTZ

VLN. I
THE SCOTSMAN'S WALTZ

VLN. II
THE SCOTSMAN'S WALTZ

VLA.
THE SCOTSMAN'S WALTZ

VC.
THE SCOTSMAN'S WALTZ

PNO.
THE SCOTSMAN'S WALTZ

A. BASS
THE SCOTSMAN'S WALTZ

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 give 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:

USES DIMINISHED SCALE PATTERN

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):

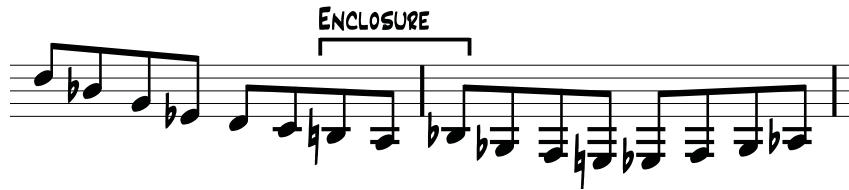
FULL DIMINISHED SCALE PATTERN (C HALF-WHOLE DIMINISHED SCALE)

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).

Musical excerpt showing three bars of a solo. The first bar is labeled '19 Am⁷'. The second bar is labeled 'Am^{7/G}'. The third bar is labeled 'F#ø⁷'. A bracket above the second and third bars is labeled 'ENCLOSURES', indicating the use of the enclosure device over these two bars.

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).

Musical excerpt showing two bars of a solo. The first bar is labeled 'gø⁷'. The second bar is labeled 'E⁷'. A bracket above both bars is labeled 'EXTENDED ENCLOSURE', indicating the use of an extended enclosure device over these two bars.

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).

G RHYTHMIC IDEAS RATHER THAN MELODIC/HARMONIC

The musical score consists of two staves. The top staff begins with a Gm7 chord, indicated by a Roman numeral 'G' and a 'Gm7' label above the staff. It features a rhythmic pattern of eighth-note pairs with grace notes. The bottom staff continues this pattern, maintaining the eighth-note pairs with grace notes.

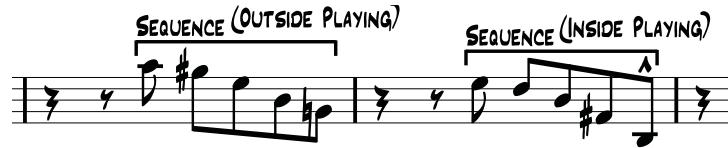
Roberts tends to play consonantly within the harmony for this section, using the Bb Melodic Minor Ascending scale (which happens to be the same scale as the F Mixolydian b6 mode used previously, i.e. using a familiar and recognizable sound in a different way) and G Dorian for their corresponding chords. 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.

TENOR SAXOPHONE

SEMIQUAVERS (DUPLE TIME SUBDIVISION)

QUADRUPLET QUAVERS/DOTTET QUAVERS (TRIPLE TIME SUBDIVISION)

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 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**.

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.

METRIC MODULATION

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.

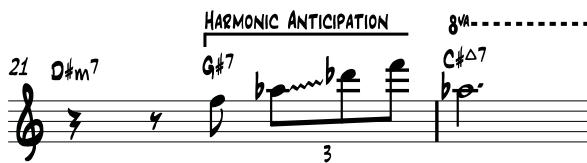
Roberts utilizes other harmonic based ideas/devices in this solo, such as **harmonic delaying**, **harmonic anticipation**, **harmonic generalization** and basic **harmonic substitution**.

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).

D_b PENTATONIC

D_b PENTATONIC

D_b PENTATONIC

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).

Musical score excerpt for bar 35. The score consists of two staves. The top staff shows a melodic line with various note heads and stems. Brackets above the notes are labeled "SEQUENCE" and "ENCLOSURE". The bottom staff is labeled "(COWBELL)". The key signature changes from B-flat major to A major.

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.

Musical score excerpt for bar 2. The staff is labeled "TEN. SAX.". Above the staff, there are two horizontal brackets with labels: "IMPLIES DbMaj7" and "IMPLIES C7sus4". The music consists of a series of eighth-note chords.

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 synergy³⁵ (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 Dictionary²⁶, 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 notes¹⁶), 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 Zen³⁷: a school of Buddhism that, interestingly, holds Nondualism³⁸ 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 Comparative 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 **form** that are common in both jazz and classical music (e.g. **strophic form** is common in jazz¹⁶ and **sonata form** is common in classical¹⁷); 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.

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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



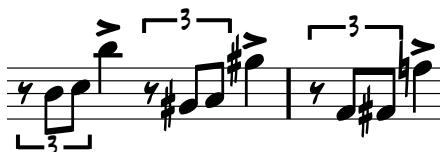
Sequence: Repeating a phrase either exactly the same, or with some form of motivic development (i.e. rhythmic, melodic, elongation etc.)



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



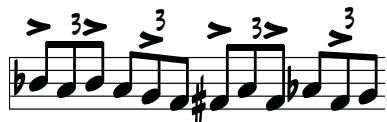
Diminished Pattern: Use of a repeating pattern taken from the diminished scale. It usually involves transposition of minor 3rds



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.

A5: Examples of Duality in Human Culture

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: TE BROCNALA

TROY ROBERTS
TRANSCRIBED BY MICHAEL CRAWFORD

A *SAX & PIANO INTRO*

BALLAD
(WRITTEN DOUBLE TIME)

SOPRANO SAXOPHONE

Violin I **Violin II** **Viola** **Violoncello**

Piano

Bass

Drums

SAX & PIANO INTRO

E

C Δ 7

A Δ 7

E/B

2 9

DRUMS & BASS ENTER

Sop. SAX.

VLN. I

VLN. II

VLA.

VC.

E

PNO.

BASS

Dr.

DRUMS & BASS ENTER

B7sus4(B7)

Bsus4

B

BRUSHES

17

SOP. SAX.

וְלִנְדָה

二

۲۰۷

yc

60

BASS

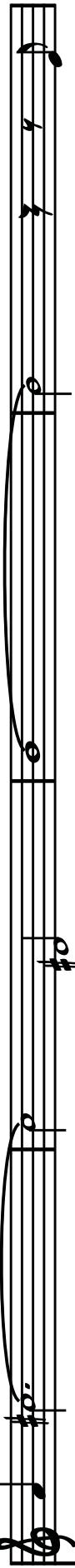
2

C

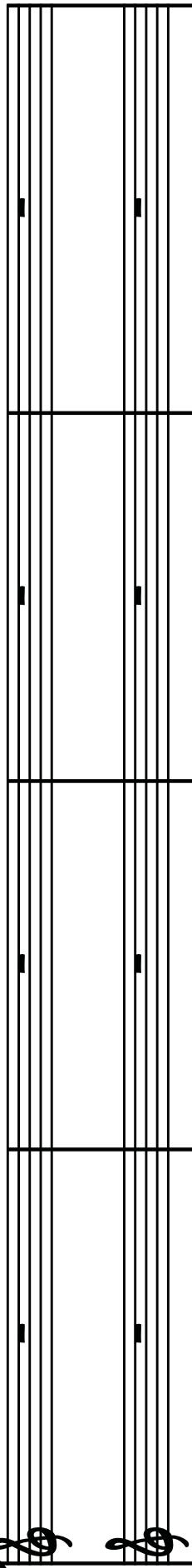
25

4

SOP. SAX.



VLN. I

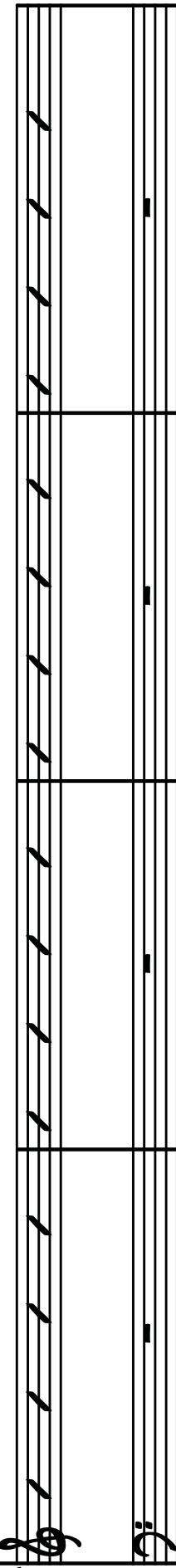


VLN. II

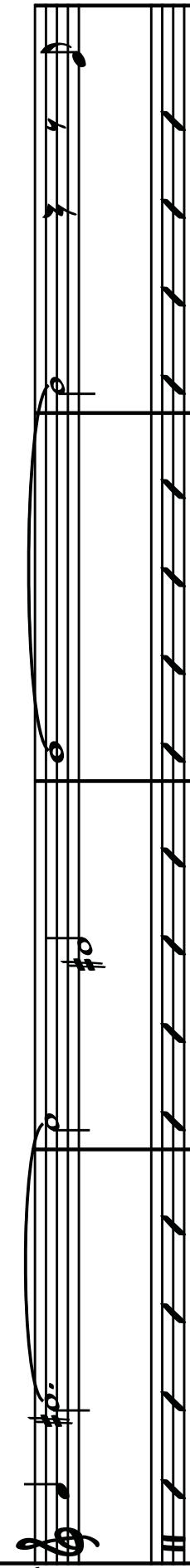
VLA.

VC.

PNO.

F#m⁹ B7(5sus4) B7 E9

BASS

F#m⁹ B7(5sus4) B7 E9

DR.

Musical score for orchestra and piano, page 5, measure 29. The score consists of eight staves:

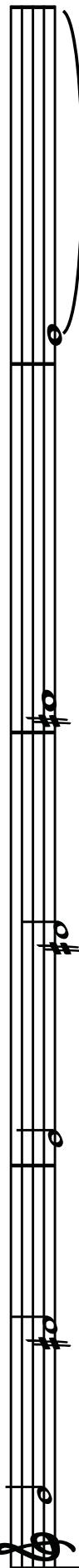
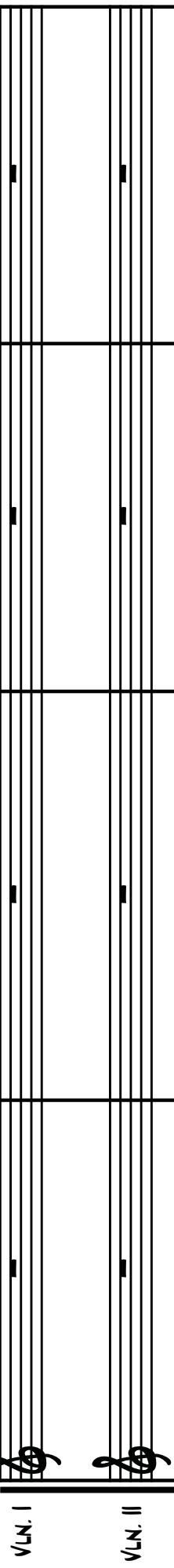
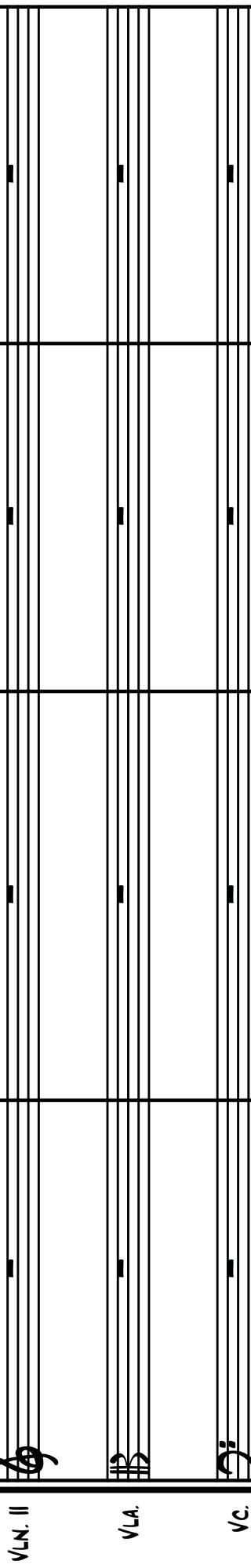
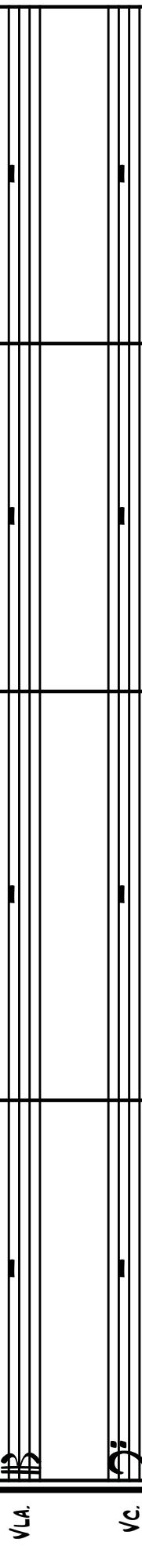
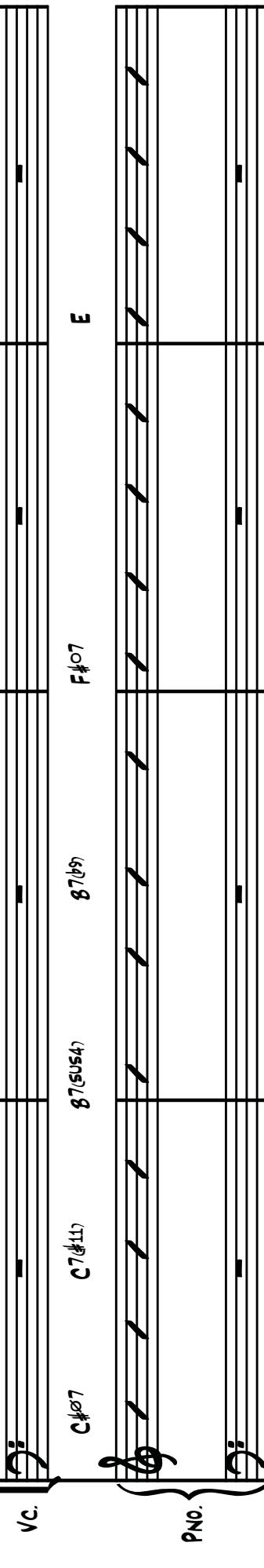
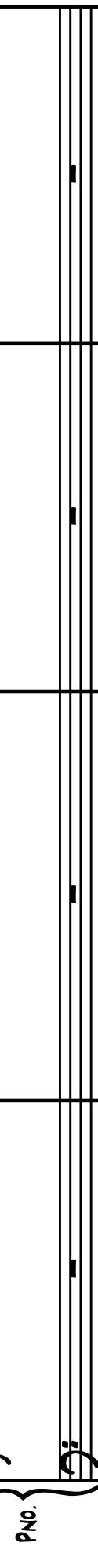
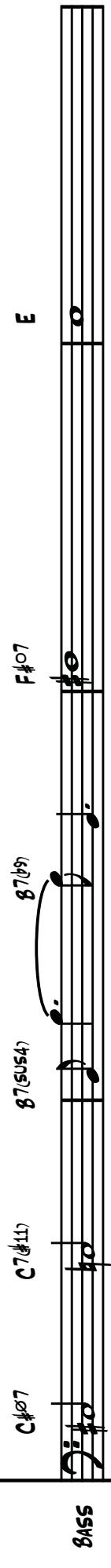
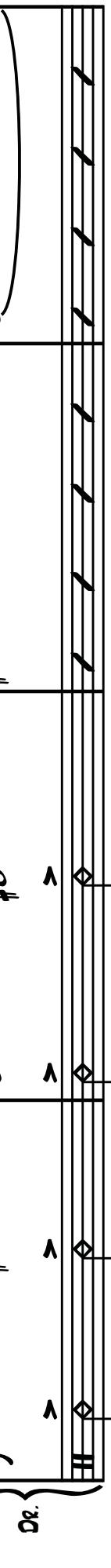
- SOP. SAX.**: Treble clef, key signature of one sharp (F#). Notes: G, F#, E, D, C, B, A, G.
- VLN. I**: Treble clef, key signature of one sharp (F#). Notes: G, F#, E, D, C, B, A, G.
- VLN. II**: Treble clef, key signature of one sharp (F#). Notes: G, F#, E, D, C, B, A, G.
- VLA.**: Bass clef, key signature of one sharp (F#). Notes: G, F#, E, D, C, B, A, G.
- VC.**: Bass clef, key signature of one sharp (F#). Notes: G, F#, E, D, C, B, A, G.
- PNO.**: Treble clef, key signature of one sharp (F#). Notes: G, F#, E, D, C, B, A, G.
- BASS**: Bass clef, key signature of one sharp (F#). Notes: G, F#, E, D, C, B, A, G.
- DR.**: Bass clef, key signature of one sharp (F#). Notes: G, F#, E, D, C, B, A, G.

Chords indicated above the piano staff:

- $D7(\text{sus}4)$
- $A\Delta7$
- $G\Delta7$
- $D7(\text{sus}4)$
- $A\Delta7$
- $G\Delta7$

6

35

SOP. SAX.**VLN. I****VLN. II****VLA.****VC.****PNO.****BASS****DR.**

7

Sop. SAX.

VLN. I

VLN. II

VLA.

VC.

PNO.

BASS

Dr.

Q7(SUS4)

Q7(SUS4)

Q7(SUS4)

Drum Fill

SOLO

E

C Δ 7A Δ 7

B7sus4

SOP. SAX.**VLN. I**

VLN. I

VLN. II

VLA.

VC.

PNO.

E

C Δ 7

A Δ 7

B7sus4

BASS

E

SAX SOLO (STRINGS ENTER)

C Δ 7

A Δ 7

B7sus4

DR.

9
SOP. SAX. **VLN. I** **VLN. II** **VLA.** **VC.** **PNO.** **BASS** **DR.**

C Δ 7 **B7sus4** **B13sus4(b9)**
E **E** **E** **E** **E** **E** **E**

C Δ 7 **B7sus4** **B13sus4(b9)**
E **E** **E** **E** **E** **E** **E**

C Δ 7 **B7sus4** **B13sus4(b9)**
E **E** **E** **E** **E** **E** **E**

C Δ 7 **B7sus4** **B13sus4(b9)**
E **E** **E** **E** **E** **E** **E**

$\text{G}\#m7$ $A\flat 13(b9)$ $G\#m/D\flat$ $D\flat 7(b9\#11)$

SOP. SAX.

Musical staff for Soprano Saxophone. The staff begins with a $G\#m7$ chord, followed by a sequence of eighth-note chords: $A\flat 13(b9)$, $G\#m/D\flat$, $D\flat 7(b9\#11)$, $E\flat\theta7$, $G\#m7$, $A\flat 13(b9)$, $G\#m/D\flat$, and $D\flat 7(b9\#11)$.

VLN. I

Musical staff for Violin I. The staff begins with a $G\#m7$ chord, followed by a sequence of eighth-note chords: $A\flat 13(b9)$, $G\#m/D\flat$, $D\flat 7(b9\#11)$, $E\flat\theta7$, $G\#m7$, $A\flat 13(b9)$, $G\#m/D\flat$, and $D\flat 7(b9\#11)$. There are circled notes at the beginning of measures 2 and 4, and measure repeat signs at the end of measures 4 and 8.

VLN. II

Musical staff for Violin II. The staff begins with a $G\#m7$ chord, followed by a sequence of eighth-note chords: $A\flat 13(b9)$, $G\#m/D\flat$, $D\flat 7(b9\#11)$, $E\flat\theta7$, $G\#m7$, $A\flat 13(b9)$, $G\#m/D\flat$, and $D\flat 7(b9\#11)$. There are circled notes at the beginning of measures 2 and 4, and measure repeat signs at the end of measures 4 and 8.

VLA.

Musical staff for Double Bass. The staff begins with a $G\#m7$ chord, followed by a sequence of eighth-note chords: $A\flat 13(b9)$, $G\#m/D\flat$, $D\flat 7(b9\#11)$, $E\flat\theta7$, $G\#m7$, $A\flat 13(b9)$, $G\#m/D\flat$, and $D\flat 7(b9\#11)$. There are circled notes at the beginning of measures 2 and 4, and measure repeat signs at the end of measures 4 and 8.

VC.

Musical staff for Cello. The staff begins with a $G\#m7$ chord, followed by a sequence of eighth-note chords: $A\flat 13(b9)$, $G\#m/D\flat$, $D\flat 7(b9\#11)$, $E\flat\theta7$, $G\#m7$, $A\flat 13(b9)$, $G\#m/D\flat$, and $D\flat 7(b9\#11)$. Measure repeat signs are present at the end of measures 4 and 8.

 $C\#m7$ $A\flat 13(b9)$ $F\#m/C\#$ $C\#7(b9\#11)$

PNO.

Musical staff for Piano. The staff begins with a $G\#m7$ chord, followed by a sequence of eighth-note chords: $A\flat 13(b9)$, $G\#m/D\flat$, $D\flat 7(b9\#11)$, $E\flat\theta7$, $G\#m7$, $A\flat 13(b9)$, $G\#m/D\flat$, and $D\flat 7(b9\#11)$. Measure repeat signs are present at the end of measures 4 and 8.

 $C\#m7$ $A\flat 13(b9)$ $F\#m/C\#$ $C\#7(b9\#11)$

BASS

Musical staff for Double Bass. The staff begins with a $G\#m7$ chord, followed by a sequence of eighth-note chords: $A\flat 13(b9)$, $E\flat\theta7$, $G\#m7$, $A\flat 13(b9)$, $E\flat\theta7$, $G\#m7$, $A\flat 13(b9)$, and $E\flat\theta7$. Measure repeat signs are present at the end of measures 4 and 8.

 $D\flat m7$ $A\flat 13(b9)$ $G\#m/D\flat$ $D\flat 7(b9\#11) (SAX)$

Musical staff for Double Bass. The staff begins with a $G\#m7$ chord, followed by a sequence of eighth-note chords: $A\flat 13(b9)$, $E\flat\theta7$, $G\#m7$, $A\flat 13(b9)$, $E\flat\theta7$, $G\#m7$, $A\flat 13(b9)$, and $E\flat\theta7$. Measure repeat signs are present at the end of measures 4 and 8.

D

67 MELODY RE-ENTERS

Sop. SAX.

VLN. I

VLN. II

VLA.

VC.

PNO.

BASS

DR.

MELODY RE-ENTERS
F[#]M₉

E⁹

E⁹

E⁹

E⁹

E⁹

E⁹

Sop. Sax.



G

C

E

G

VLN. I



G

C

E

VLN. II



G

C

E

VLA.



F

A

C

VC.



F

A

C

PNO.



F

A

C

BASS



F

A

C

DR.



F

A

C

77

Sop. Sax.

G

C

E

G

VLN. I

G

C

E

G

VLN. II

G

C

E

G

VLA.

F

A

C

F

VC.

F

A

C

F

PNO.

F

A

C

F

BASS

F

A

C

F

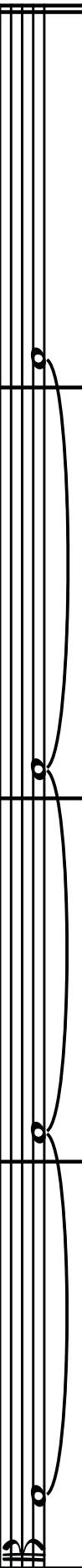
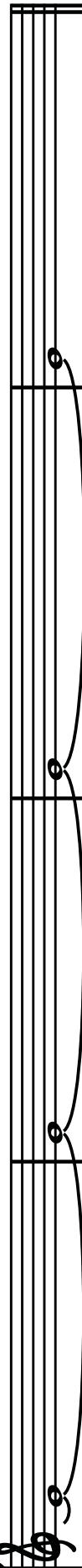
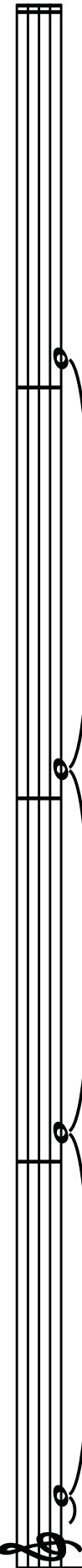
DR.

F

A

C

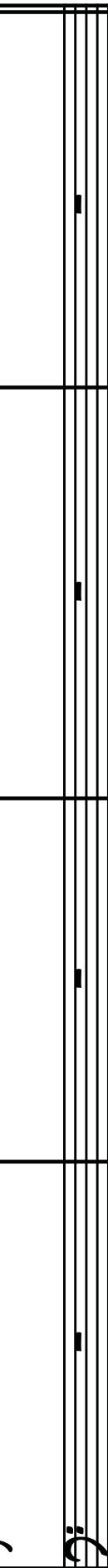
F



D7(SUS4)
SPARSE IMPROV

G7(SUS4)

PNO.



D7(SUS4)

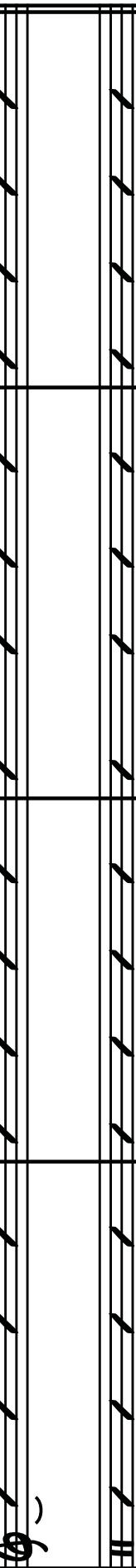


G7(SUS4)



D7(SUS4)
(PIANO IMPROV)

G7(SUS4)



DR.

E

85

SOP. SAX.  **VLN. I**  **VLN. II**  **VLA.**  **V.C.** 

PIANO      

PNO.      

BASS  **DRT.** 

RIT.  **PIANO**   **PIANO**   **PIANO**  

G7(SUS4)  **D7(SUS4)**  **G7(SUS4)**  **D7(SUS4)**  **G7(SUS4)** 

RIT.  **PIANO**   **PIANO**   **PIANO**  

E

C  **E**  **C**  **E**  **C**  **E**  **C**  **E**  **C** 

PART 2: FREEBIE

Troy Rosette
TRANSCRIBED BY MICHAEL CRAWFORD

RUBATO PIANO INTRO

[OPEN]



ENOR SAXOPHONE

RUBATO PIANO INTRO

[$\frac{2}{2}$]



VIOLIN I

RUBATO PIANO INTRO

[$\frac{2}{2}$]



VIOLIN II

RUBATO PIANO INTRO

[$\frac{2}{2}$]



VIOLA

RUBATO PIANO INTRO

[$\frac{2}{2}$]



VIOLONCELLO

RUBATO PIANO INTRO

[$\frac{2}{2}$]



PIANO

RUBATO PIANO INTRO (BASED ON CHORDS IN THE INTRO)

[$\frac{2}{2}$]



PIANO

RUBATO PIANO INTRO

[$\frac{2}{2}$]



ACOUSTIC BASS

RUBATO PIANO INTRO

[$\frac{2}{2}$]



DRUM SET

INT 20

FAST SWING

2

OPEN SAX

VLN. I **VLN. II** **VLA.** **VC.**

This section shows four staves for Violin I, Violin II, Cello, and Double Bass. The tempo is marked as 'FAST SWING' with a value of 120. The key signature is A major (no sharps or flats). The music consists of eighth-note patterns with various grace notes and slurs. Measures 1 through 4 are shown, with measure 5 starting on a new page. Measure 1 begins with a dynamic of f . Measures 2 and 3 begin with dynamics of p . Measure 4 begins with a dynamic of $\text{d} \cdot$.

PNO.

A. BASS

This section shows two staves for Piano/Narrator and Double Bass. The tempo is marked as 'FAST SWING' with a value of 120. The key signature is A major (no sharps or flats). The music consists of eighth-note patterns with various grace notes and slurs. Measures 1 through 4 are shown, with measure 5 starting on a new page. Measure 1 begins with a dynamic of f . Measures 2 and 3 begin with dynamics of p . Measure 4 begins with a dynamic of $\text{d} \cdot$.

ECM FEEL

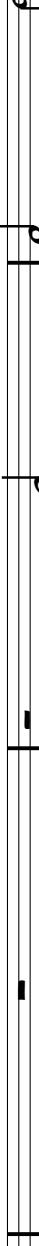
This section shows one staff for Drums. The tempo is marked as 'FAST SWING' with a value of 120. The key signature is A major (no sharps or flats). The music consists of eighth-note patterns with various grace notes and slurs. Measures 1 through 4 are shown, with measure 5 starting on a new page. Measure 1 begins with a dynamic of f . Measures 2 and 3 begin with dynamics of p . Measure 4 begins with a dynamic of $\text{d} \cdot$.

10

EEN SAX



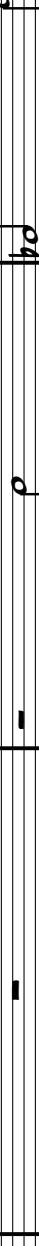
VLN. I



VLN. II



VLA.



VC.



D7 ($\frac{4}{4}$)
PNO.

Musical staff for D7 ($\frac{4}{4}$) PNO. The staff shows a complex harmonic progression with multiple voices. Sustained notes are indicated by vertical stems. The bass line is labeled "A. BASS".

A. BASS



DE.
II



EINEN SAX

Violin I: $\text{G} \text{--} \text{A} \text{--} \text{B} \text{--} \text{C} \text{--} \text{D}$

Violin II: $\text{G} \text{--} \text{A} \text{--} \text{B} \text{--} \text{C} \text{--} \text{D}$

Cello: $\text{C} \text{--} \text{D} \text{--} \text{E} \text{--} \text{F} \text{--} \text{G}$

Pno.: $\text{C} \text{--} \text{D} \text{--} \text{E} \text{--} \text{F} \text{--} \text{G}$

A. Bass: $\text{C} \text{--} \text{D} \text{--} \text{E} \text{--} \text{F} \text{--} \text{G}$

This section shows six staves of musical notation. The first two staves are for Violin I and Violin II, both in treble clef and common time. The next two staves are for Cello and Piano (Pno.), both in bass clef and common time. The final two staves are for Double Bass (A. Bass) in bass clef and common time. Each staff contains a series of eighth-note chords. Slurs are used to group notes, and dynamic markings such as f (fortissimo), p (pianissimo), and mf (mezzo-forte) are placed above or below the staves.

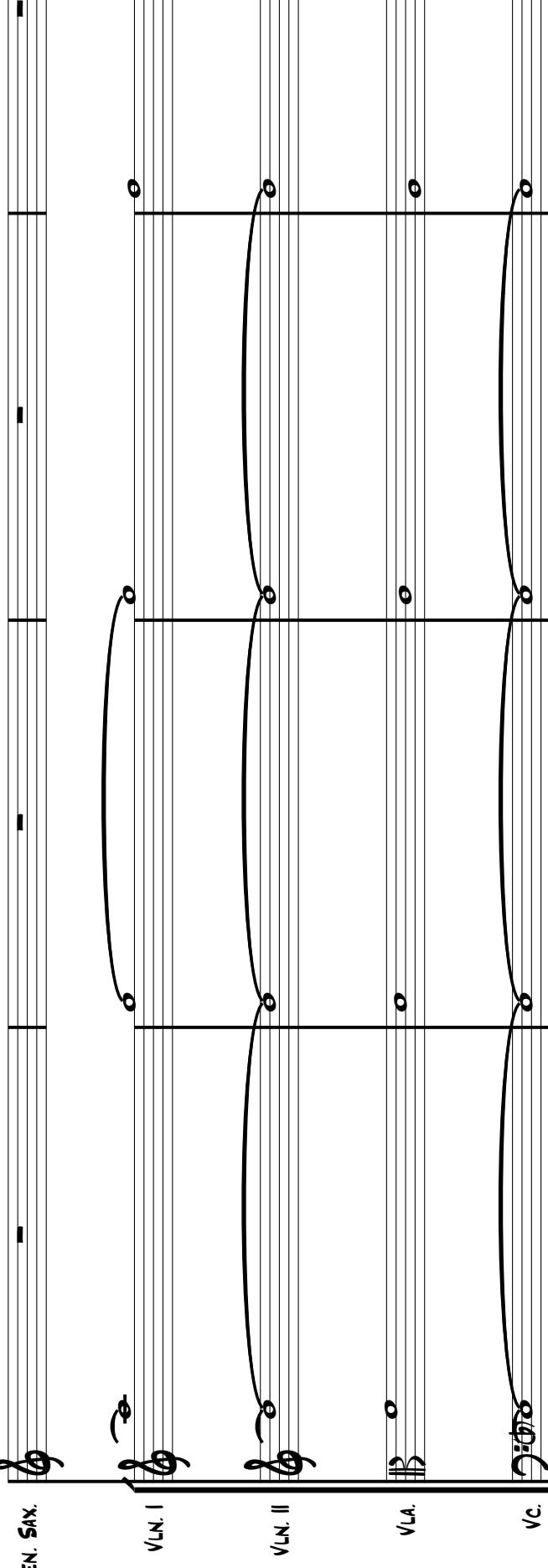
Pno.

A. BASS

DR.

20

EINEN SAX



A. BASS



24

A MELODY

(SAX MELODY)

(SAX MELODY)

(SAX MELODY)

(SAX MELODY)

G_m7

E_b[△]7

F7(sus4)

D_m7

E_bm7

F7(sus4)

G_m7

PNO.

A. BASS

DR.

VLN. I

VLN. II

VLA.

VCL.

PNO.

A. BASS

DR.

30

EN. SAX.

VLN. I

VLN. II

VLA.

VC.

PNO.

A. BASS

DRUMS

F7095US41

36

EVEN SAX.



VLN. I

VLN. II

VLA.

VC.

G_m7
A7sus4
D7^(G5)
Gm11
C9
F
BbΔ7
EΔ7

A7^(G5)

G_m7
A7sus4
D7^(G5)
Gm11
C9
F
BbΔ7
EΔ7

A. BASS

PNO.



DR.

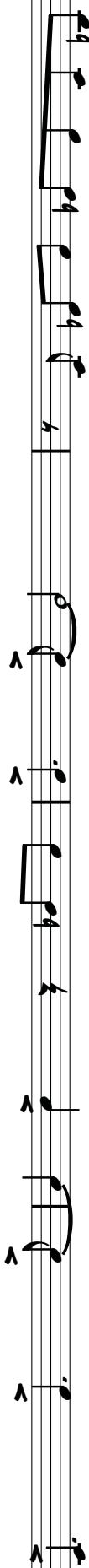
WALK

TO SWING

C

44

TEN SAX



VLN. I

f

f

f

VLN. II

f

f

f

VLA.

f

f

f

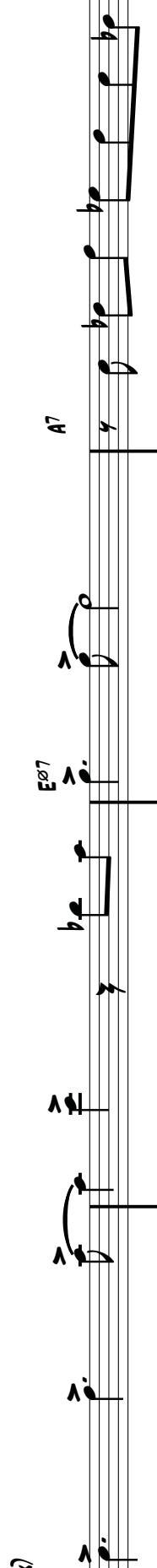
VC.

f

f

f

(WITH SAX)

Dm⁷

PNO.

{ }

Dm⁷

f

f

f

A. BASS

f

f

f

Dr.

f

f

f

VLN. I

VLN. II

VLA.

VC.

PNO.

A. BASS

D.

E \varnothing 7

F Δ 7

A \varnothing 7

52

This musical score page contains seven staves. From left to right, they are labeled: VLN. I, VLN. II, VLA., VC., PNO., A. BASS, and DRUMS. The VLN. I and VLN. II staves feature complex rhythmic patterns with many eighth and sixteenth notes. The VLA. and VC. staves show sustained notes. The PNO. staff has a prominent bass line with eighth-note chords. The A. BASS staff consists of single eighth notes. The DRUMS staff includes a 'TOMS' section with eighth-note patterns and a 'DR.' section with sustained notes.

VLN. I

VLN. II

VLA.

VC.

PNO.

A. BASS

DRUMS

OPEN SAX

Violin I: Measures 1-4. Violin II: Measures 1-4. Cello: Measures 1-4.

Violin I: Measures 5-8. Violin II: Measures 5-8. Cello: Measures 5-8.

Violin I: Measures 9-12. Violin II: Measures 9-12. Cello: Measures 9-12.

Violin I: Measures 13-16. Violin II: Measures 13-16. Cello: Measures 13-16.

E_m¹¹ D_b⁶ B_b^{Δ7} E_m¹¹ A[○] F7(SUS4)

PNO.

{

A. BASS

TRIPLET FILL

Dr.

64

VLN. I

VLN. II

VLA.

V.C.

PNO.

Ebm(Δ7)

A. BASS

DR.

Musical score page 4 featuring seven staves across two systems.

System 1:

- VLN. I:** Treble clef, dynamic f . Notes include eighth-note pairs and sixteenth-note patterns.
- VLN. II:** Treble clef, dynamic f . Notes include eighth-note pairs and sixteenth-note patterns.
- VLA:** Bass clef. Notes include eighth-note pairs and sixteenth-note patterns.
- VC:** Bass clef. Notes include eighth-note pairs and sixteenth-note patterns.
- PNO:** Treble clef. Notes include eighth-note pairs and sixteenth-note patterns.
- A. BASS:** Bass clef. Notes include eighth-note pairs and sixteenth-note patterns.
- DR.** Bass clef. Notes include eighth-note pairs and sixteenth-note patterns.

System 2:

- VLN. I:** Treble clef. Notes include eighth-note pairs and sixteenth-note patterns.
- VLN. II:** Treble clef. Notes include eighth-note pairs and sixteenth-note patterns.
- VLA:** Bass clef. Notes include eighth-note pairs and sixteenth-note patterns.
- VC:** Bass clef. Notes include eighth-note pairs and sixteenth-note patterns.
- PNO:** Treble clef. Notes include eighth-note pairs and sixteenth-note patterns.
- A. BASS:** Bass clef. Notes include eighth-note pairs and sixteenth-note patterns.
- DR.** Bass clef. Notes include eighth-note pairs and sixteenth-note patterns.

E76
MEN SAX

VLN. I

VLN. II

VLA.

VC.

Musical staff for PNO. The staff shows a sequence of eighth-note chords and rests. The chords are labeled above the staff: E Δ 7, F7(sus4), Gm7, E \flat Δ7, F7(sus4), Dm7, and G7. The staff consists of five horizontal lines with vertical bar lines dividing measures.

PNO.

A. BASS

E

Dr.

ECM FEEL



80

16'EN SAX

This block contains two staves of musical notation for the instrument 16'EN SAX. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves feature a variety of note heads, including solid black notes, open circles, and open squares, along with rests of different lengths.

VLN. I

VLN. II

VLA.

VC.

PNO.

A. BASS

DR.

Gm7

This block shows a single staff for the instrument A. BASS. It features a bass clef and a single note head. Below the staff, there is a bass drum symbol (a circle with a diagonal line) with a vertical line extending downwards.

E \flat Δ7

C7

This block shows a single staff for the instrument A. BASS. It features a bass clef and a single note head. Below the staff, there is a bass drum symbol (a circle with a diagonal line) with a vertical line extending downwards.

This block contains two staves of musical notation for the instrument DR. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves feature a variety of note heads, including solid black notes, open circles, and open squares, along with rests of different lengths.

p

VLN. I VLN. II VLA. VC.

p

F7 (b95554)

E \flat

PNO.

A. BASS

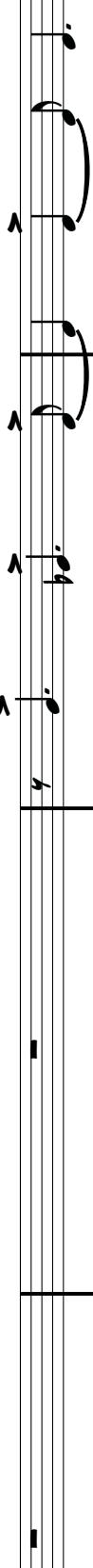
p

F

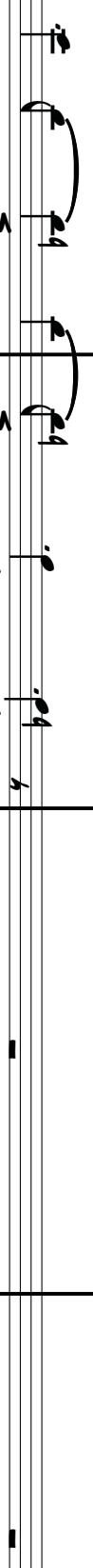
88
EEN SAX



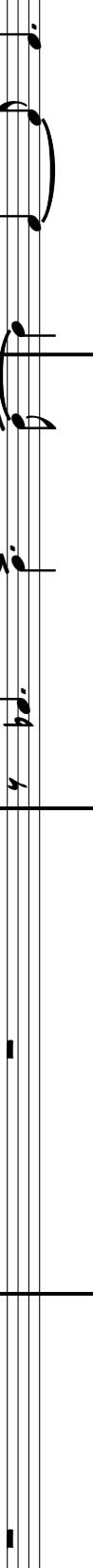
VLN. I



VLN. II



VLA.



VC.



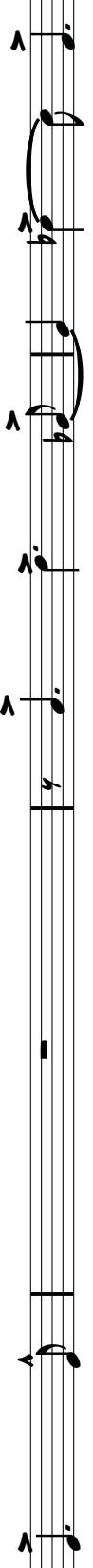
Gm7

A7($\text{E}_\flat\Delta 7$)
 $\text{E}_\flat\Delta 7$
 $\text{B}_\flat\Delta 7$
F7



PNO.

A. BASS



DR.



EINEN SAX

Musical score for four instruments:

- VLN. I:** Treble clef, mostly quarter notes with some eighth notes and grace notes.
- VLN. II:** Treble clef, mostly eighth notes with grace notes.
- VLA.:** Bass clef, mostly eighth notes with grace notes.
- VC.:** Bass clef, mostly eighth notes with grace notes.

The score consists of five systems of music. The first system starts with a whole note. The second system begins with a half note. The third system begins with a quarter note. The fourth system begins with a half note. The fifth system begins with a whole note.

PNO.

D7^(#) GΔ7 EΔ7

Musical score for Piano (PNO.):

- System 1:** Whole note followed by a half note.
- System 2:** Half note followed by a quarter note.
- System 3:** Quarter note followed by a half note.
- System 4:** Half note followed by a quarter note.
- System 5:** Whole note followed by a half note.

A. BASS

Musical score for Double Bass (A. BASS):

- System 1:** Whole note followed by a half note.
- System 2:** Half note followed by a quarter note.
- System 3:** Quarter note followed by a half note.
- System 4:** Half note followed by a quarter note.
- System 5:** Whole note followed by a half note.

FINE

BEN SAX

VLN. I

VLN. II

VLA.

VC.

PNO.

A. BASS

DR.

FINE

FINE

FINE

FINE

FINE

FINE

FINE

FINE

FINE

Cm7 F7(sus4) BbΔ7

Eb7 A7(sus4) Ebm7

Ab7

-

-

-

-

-

-

-

-

-

-

-

-

SOLOS

108

G_{m7} E_b^{Δ7} D⁷ G_{m7} C⁷

EN SAX.

2



VLN. I



VLN. II



VLA.



VC.



PNO.

G_{m7} E_b^{Δ7} D⁷ G_{m7} C⁷

A. BASS



DR.

G_{m7} E_b^{Δ7} D⁷ G_{m7} C⁷

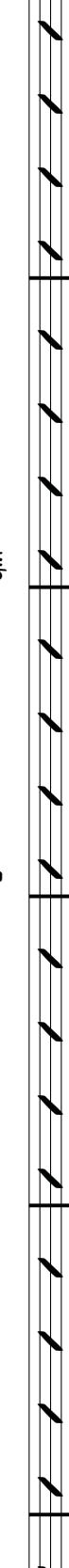
116

F7

Gm7

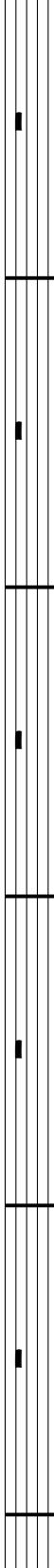
D7

OPEN SAX



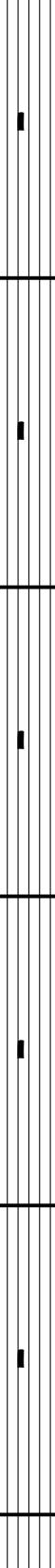
VLN. I

OPEN SAX



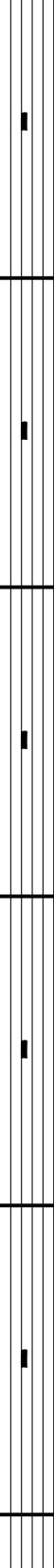
VLN. II

OPEN SAX



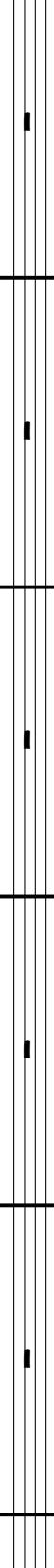
VLA.

OPEN SAX



V.C.

OPEN SAX



F7

OPEN SAX



PNO.

OPEN SAX



F7

A. BASS



F7

DR.



2

122 Cm7 F7 B \flat Δ7 E \flat Δ7 A \flat 7 D7 Gm7/F E \flat 7 A7

EN. SAX.

VLN. I

VLN. II

VLA.

Vc.

PNO.

A. BASS

D. DR.

128 D_m⁷ E^{ø7} A⁷

EN SAX

VLN. I

VLN. II

VLA.

VCL.

D_m⁷ E^{ø7} A⁷

PNO.

A. BASS

D_m⁷ E^{ø7} A⁷

D_m⁷ E^{ø7} A⁷

D_m⁷ E^{ø7} A⁷

136 Cm7 F7 Ebm7 A^b7 D^bA7

VLN. I VLN. II VLA. Vc.

Cm7 F7 Ebm7 A^b7 D^bA7

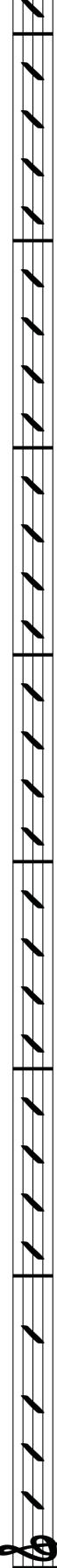
Pno. A. BASS Dr.

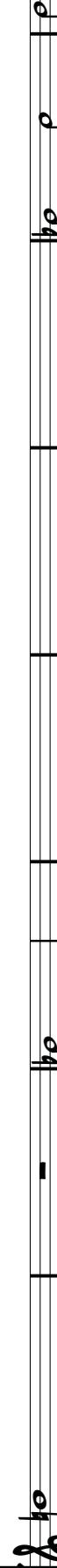
142 F7(SUS4)

F7(b9sus4)

F7(b9sus4) A⁷ D⁷ Gm⁷

142 F7(SUS4) F7(b9sus4) A⁷ D⁷ Gm⁷

VLN. I 

VLN. II 

VLA. 

V.C. 

F7(b9sus4) A⁷ D⁷ Gm⁷

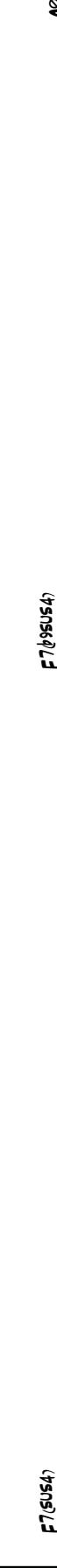
PNO. 

A. BASS 

D. 

F7(b9sus4) A⁷ D⁷ Gm⁷

PNO. 

A. BASS 

D. 

F7(b9sus4) A⁷ D⁷ Gm⁷

PNO. 

A. BASS 

D. 

150 G_m7

EN SAX

E_bΔ7

G_m7

D7

E_bΔ7

C7

VLN. I

VLN. II

VLA.

Vc.

VNO.

G_m7

A. BASS

E_bΔ7

C7

G_m7

DE.

E_bΔ7

C7

158 F7 A^ø7 D7 Gm7 Gm7 Cm7 F7 Bb△7 A^ø7

EN SAX.

VLN. I VLN. II VLA. VCL.

F7 A^ø7 D7 Gm7 Cm7 F7 Bb△7 A^ø7

PNO.

A. BASS DR.

166

VLN. I

VLN. II

VLA.

V.C.

PNO.

A. BASS

D. DRUMS

$A_{\flat}7$ C_m7 $F7$ $B_{\flat}\Delta7$ $E_{\flat}7$ $A7(sus4)$ $E_{\flat}m7$

174

MEN. SAX.

VLN. I

VLN. II

VLA.

VC.

PNO.

A. BASS

DR.

Musical score for strings and piano showing measures 174-175. The score includes parts for MEN. SAX., VLN. I, VLN. II, VLA., VC., PNO., A. BASS, and DR. The music consists of eighth-note patterns with various dynamics like forte (f), piano (p), and sforzando (sf). Measure 174 starts with a forte dynamic. Measure 175 begins with a piano dynamic.

Musical score for strings and piano showing measures 176-177. The score includes parts for MEN. SAX., VLN. I, VLN. II, VLA., VC., PNO., A. BASS, and DR. The music continues with eighth-note patterns and dynamics. Measure 176 ends with a fermata over the piano part. Measure 177 begins with a piano dynamic.

1. D7 Gm7 A7sus4) Ab13 Gm7 2. D7

VLN. I VLN. II VLA. Vc.

PNO. A. BASS DR.

1. D7 Gm7 A7sus4) Ab13 Gm7 2. D7

VLN. I VLN. II VLA. Vc.

PNO. A. BASS DR.

6

2

185
DRUM SOLO
EEN SAX

DRUM SOLO
VLN. I

DRUM SOLO
VLN. II

DRUM SOLO
VLA.

DRUM SOLO
VC.

DRUM SOLO
PNO.

DRUM SOLO
A. BASS

DRUM SOLO
DR.

185 DRUM SOLO
EEN SAX

DRUM SOLO
VLN. I

DRUM SOLO
VLN. II

DRUM SOLO
VLA.

DRUM SOLO
VC.

DRUM SOLO
PNO.

DRUM SOLO
A. BASS

DRUM SOLO
DR.

193

EN SAX.

VLN. I VLN. II VLA. V.C.

This block contains four staves representing string instruments (Violin I, Violin II, Cello, Double Bass) and one staff for the piano. The piano staff shows a harmonic progression: F7sus4, EbΔ7, Am7, and AbΔ7. The strings play eighth-note patterns primarily, while the piano provides harmonic support.

PNO.

F7sus4 EbΔ7 Am7 AbΔ7

This block shows the piano part for measures 193-194. It features a harmonic progression from F7sus4 to EbΔ7, then Am7, and finally AbΔ7. The piano's role is to provide harmonic support and rhythmic pulse.

A. BASS

D. BASS

This block contains two staves for bass instruments: one for the double bass and one for the piano's bass clef part. Both parts feature eighth-note patterns throughout the measures.

201

EN SAX.

This section of the musical score includes parts for:

- VLN. I**: Violin part, mostly eighth-note patterns.
- VLN. II**: Violin part, mostly eighth-note patterns.
- VLA.**: Cello part, mostly eighth-note patterns.
- VC.**: Double bass part, mostly eighth-note patterns.
- PNO.**: Piano part, mostly eighth-note patterns.
- A. BASS**: Double bass part, mostly eighth-note patterns.
- DR.**: Drum part, mostly eighth-note patterns.

The score consists of six staves. The first four staves (EN SAX, VLN. I, VLN. II, VLA.) are in treble clef, while the last two (VC., PNO.) are in bass clef. The tempo is marked as 201 BPM.

F7/SUS4) E \flat Δ7 G/D Gadd9/D CΔ7 Cm7 Am7 AbΔ7 Gm7

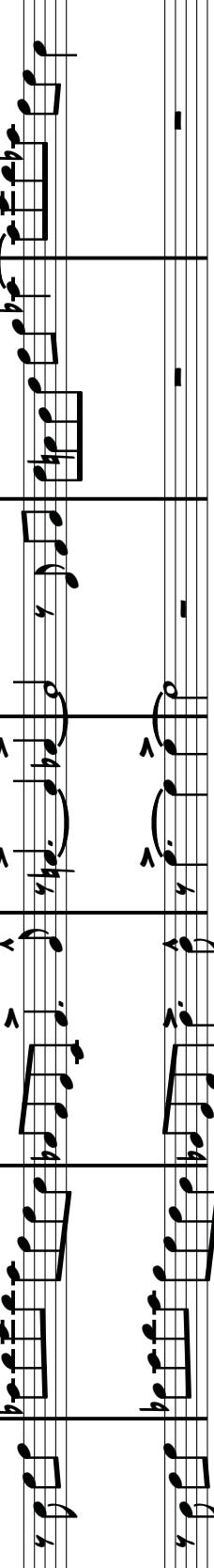
This section of the musical score includes chords:

- F7/SUS4)**
- E \flat Δ7**
- G/D**
- Gadd9/D**
- CΔ7**
- Cm7**
- Am7**
- AbΔ7**
- Gm7**

The score consists of six staves. The first four staves (EN SAX, VLN. I, VLN. II, VLA.) are in treble clef, while the last two (VC., PNO.) are in bass clef.

209

EN SAX.



F7sus4

E \flat Δ7

G/D Gadd9/D CΔ7 Cm7

Am7

AbΔ7

Gm7



PNO.

PNO.



A. BASS



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.



DR.

H

217

OPEN SAX

Musical score for strings and piano. The score consists of six staves: VLN. I, VLN. II, VLA., VC., PNO., and DR. The strings play eighth-note patterns, while the piano provides harmonic support. Measure 217 ends with a fermata over the strings' eighth-note pattern. Measure 218 begins with a dynamic change and continues the rhythmic pattern.

F7sus4) EbΔ7

G7/D Gadd9/Δ C Cm BbΔ7 Ab/Gb

D7^(F5)

Musical score for strings, piano, and drums. The strings continue their eighth-note patterns. The piano plays eighth-note chords. The drums enter with a rhythmic pattern. Measures 218 and 219 show the progression from F7sus4/EbΔ7 to G7/D, C, Cm, BbΔ7, Ab/Gb, and D7(F5).

H HATS

A. BASS

DR.

225

VLN. SAX

VLN. I

VLN. II

VLA.

VC.

C_m7 F7(SUS4)

PNO.

A. BASS

D. DR.

IMPLY 2 OVER

D.S. AL FINE

VLN. SAX

D.S. AL FINE

VLN. I

VLN. II

VLA.

V.C.

PNO.

D.S. AL FINE

F7(SUS4)

A. BASS

PNO.

D.S. AL FINE

TRIPLET FEEL

DR.

PART 3: FE8 19

TROY ROBERT
TRANSCRIBED BY MICHAEL CRAWFORD

$\text{♩} = 70$

A

Soprano Saxophone

Violin I

Violin II

Viola

Violoncello

PIANO

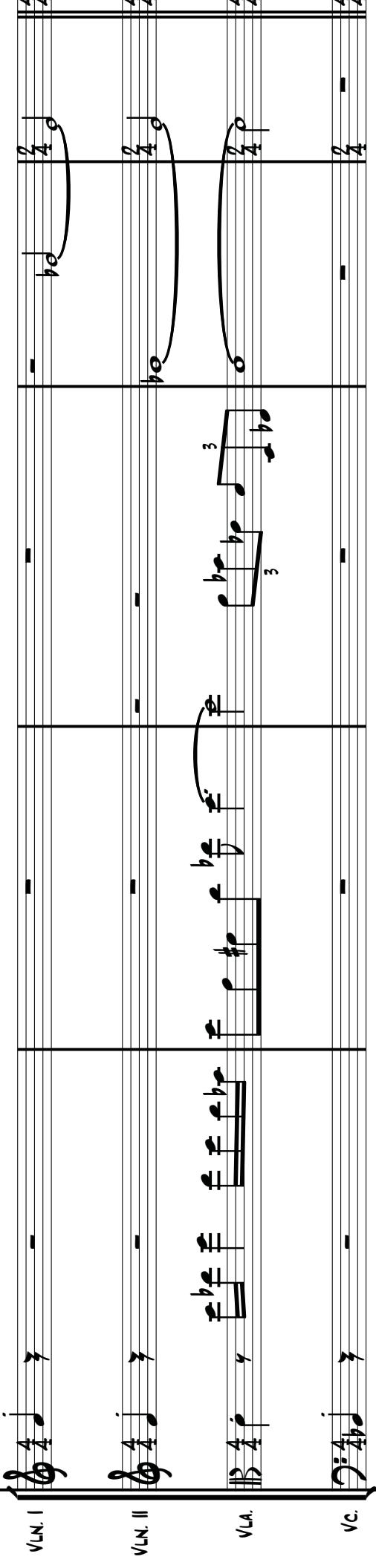
PIANO

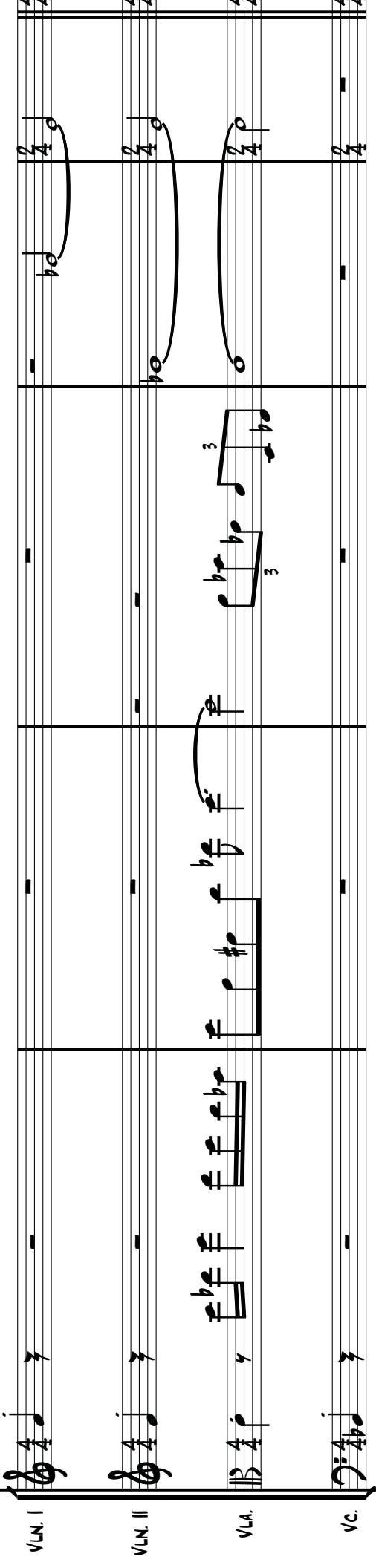
Acoustic Bass

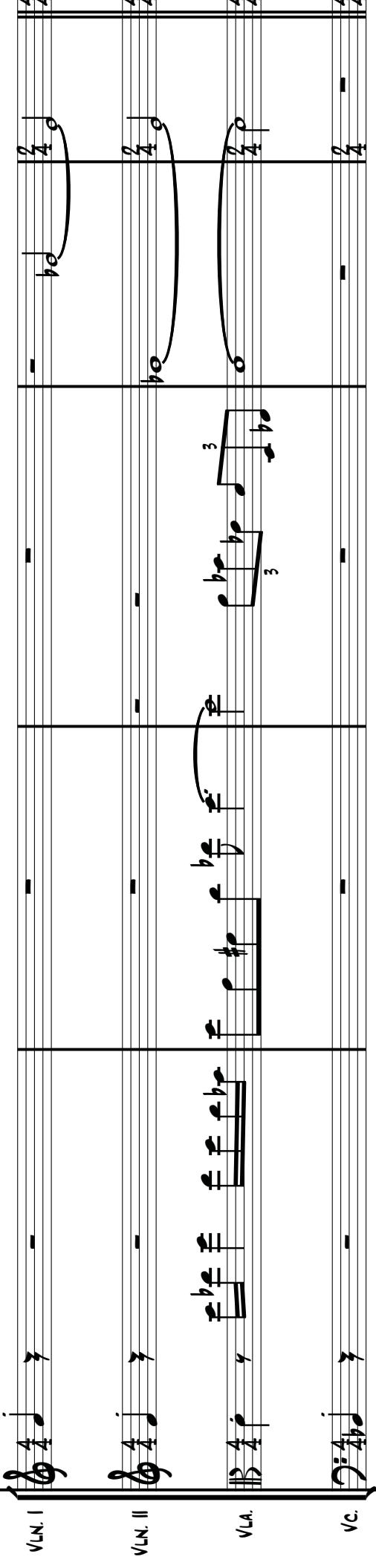
Drums

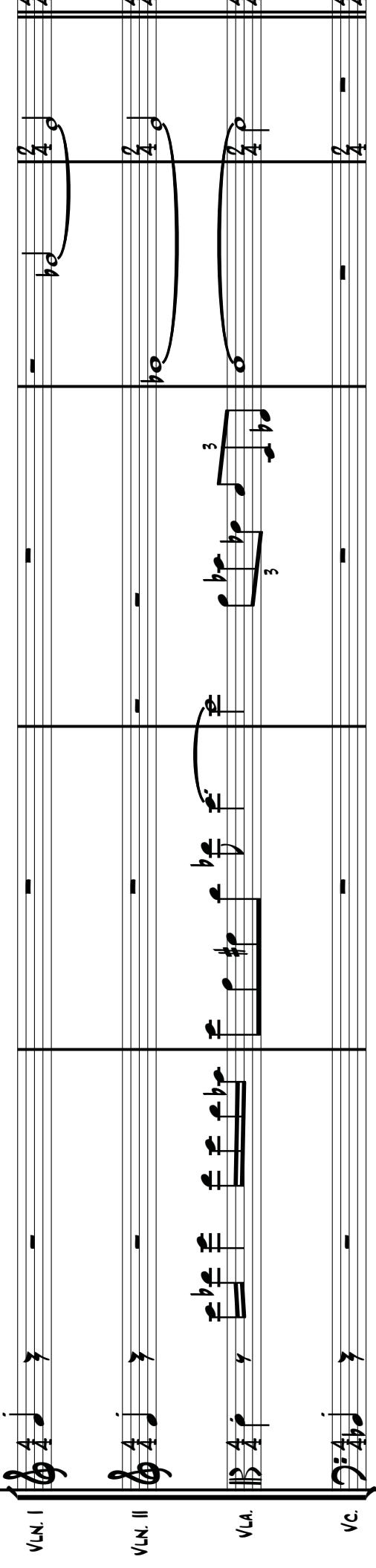
op. SAX.

7

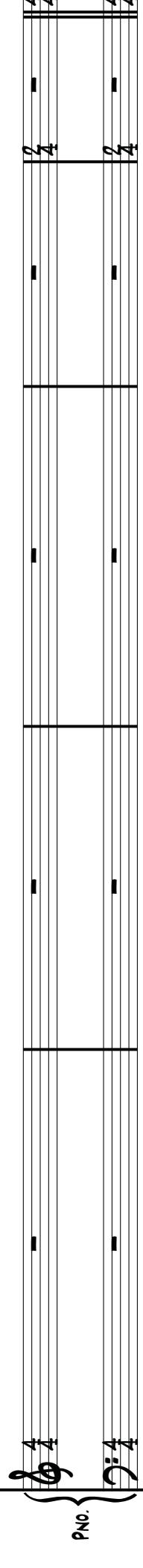
VLN. I 

VLN. II 

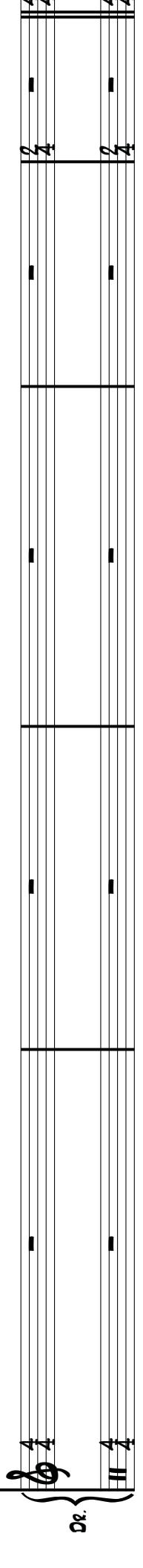
V.L.A. 

VC. 

PNO.

A. BASS 

D.R.

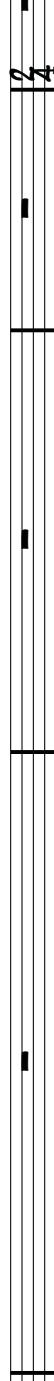
H 

8

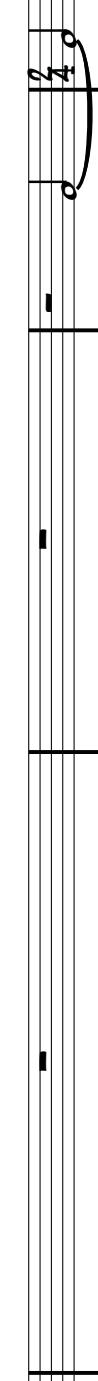
12



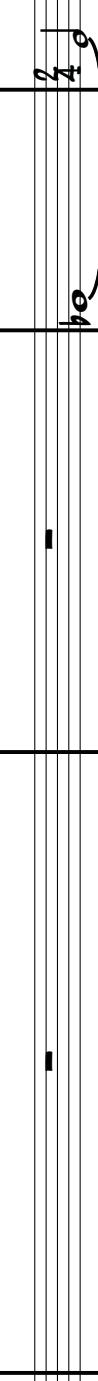
OP. SAX.



VLN. I



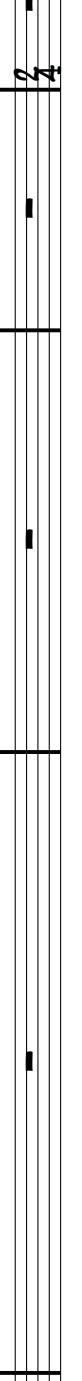
VLN. II



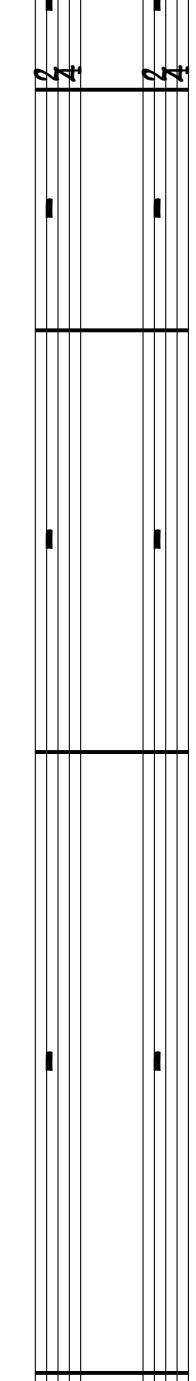
VLA.



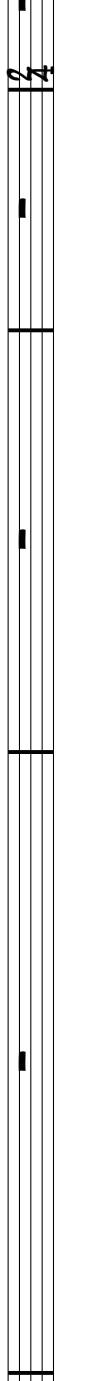
VC.



PNO.



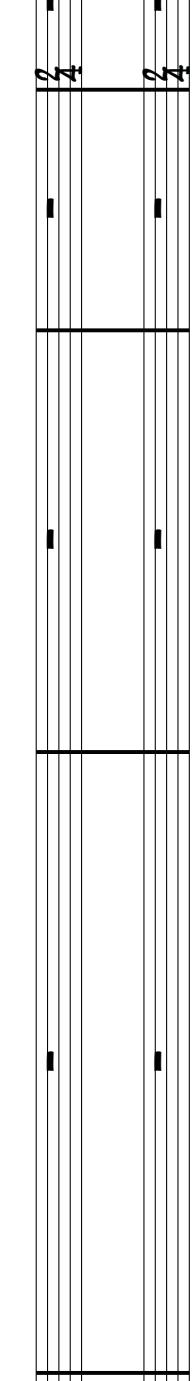
A. BASS



8



DR.



4

VLN. I VLN. II VLA. VC.

This block contains four staves for string instruments (Violin I, Violin II, Cello, Double Bass) and one staff for the piano. Measures 17-18 show sustained notes with grace notes. Measure 19 begins with a dynamic of $\frac{9}{4}$, followed by a measure of $\frac{2}{4}$. Measure 20 starts with a dynamic of $\frac{7}{4}$.

4

PNO.

This block contains a single staff for the piano. It shows sustained notes with grace notes in measures 17-18, followed by measures of $\frac{3}{4}$, $\frac{3}{4}$, and $\frac{2}{4}$.

4

A. BASS

This block contains a single staff for the double bass. It shows sustained notes with grace notes in measures 17-18, followed by measures of $\frac{3}{4}$, $\frac{3}{4}$, and $\frac{2}{4}$.

4

DR.

This block contains a single staff for the drums. It shows sustained notes with grace notes in measures 17-18, followed by measures of $\frac{3}{4}$, $\frac{3}{4}$, and $\frac{2}{4}$.

25

C

op. SAX.

VLN. I VLN. II VLA. VC.

PNO. A. BASS.

C (SAX)

H.

Musical score page 32. The score consists of eight staves. From left to right, the instruments are:

- Op. SAX.: Treble clef, G clef, B-flat clef.
- VLN. I: Treble clef, G clef.
- VLN. II: Treble clef, G clef.
- VLA.: Bass clef.
- VC.: Bass clef.
- PNO.: Bass clef.
- A. BASS: Bass clef.
- DR.: Bass clef.

The music includes various dynamics like f , p , pizz. , and ff . There are also slurs, grace notes, and a 3/4 time signature. The strings (VLN. I, VLN. II, VLA., VC.) play eighth-note patterns, while the woodwind (Op. SAX.) and brass (A. BASS) provide harmonic support. The piano part features sustained notes and chords. The drums (DR.) provide rhythmic drive with eighth-note patterns.

D

37

OP. SAX.

VLN. I

VLN. II

VLA.

V.C.

PNO.

A. BASS

(VIOLIN 2)

D

(VIOLIN 2)

Dr.

MALLETS

43

SAX.

Musical score page 10, measures 11-15. The score includes parts for Vln. I, Vln. II, Vla., and Vc. The key signature changes from C major to A major (three sharps) at the beginning of measure 11. Measure 11: Vln. I has eighth-note pairs (G, B), (A, C), (B, D), (C, E). Vln. II has eighth-note pairs (G, B), (A, C), (B, D), (C, E). Vla. has eighth-note pairs (G, B), (A, C), (B, D), (C, E). Vc. has eighth-note pairs (G, B), (A, C), (B, D), (C, E). Measure 12: Vln. I has eighth-note pairs (G, B), (A, C), (B, D), (C, E). Vln. II has eighth-note pairs (G, B), (A, C), (B, D), (C, E). Vla. has eighth-note pairs (G, B), (A, C), (B, D), (C, E). Vc. has eighth-note pairs (G, B), (A, C), (B, D), (C, E). Measure 13: Vln. I has eighth-note pairs (G, B), (A, C), (B, D), (C, E). Vln. II has eighth-note pairs (G, B), (A, C), (B, D), (C, E). Vla. has eighth-note pairs (G, B), (A, C), (B, D), (C, E). Vc. has eighth-note pairs (G, B), (A, C), (B, D), (C, E). Measure 14: Vln. I has eighth-note pairs (G, B), (A, C), (B, D), (C, E). Vln. II has eighth-note pairs (G, B), (A, C), (B, D), (C, E). Vla. has eighth-note pairs (G, B), (A, C), (B, D), (C, E). Vc. has eighth-note pairs (G, B), (A, C), (B, D), (C, E). Measure 15: Vln. I has eighth-note pairs (G, B), (A, C), (B, D), (C, E). Vln. II has eighth-note pairs (G, B), (A, C), (B, D), (C, E). Vla. has eighth-note pairs (G, B), (A, C), (B, D), (C, E). Vc. has eighth-note pairs (G, B), (A, C), (B, D), (C, E).

- 1 -

۲۷۰

VLA.

vc.

1

PNO.

10

10

1

1

כ'ו

(CELL 0) 2

(VIOLIN 2)

BASS CADENZA

Dr.

50

SAX CADENZA

G7(b7)EUS4

Op. SAX.

VLN I

VLN. II

VLA.

VC.

pno.

A. BASS

D. DR.

G7(b7)EUS4

SAX CADENZA

Cymbals

Dr.

PART 4: MEMORIALIZATION

**COMPOSED by TROY ROBERT
TRANSCRIBED by MICHAEL CRAWFORD**

COMPOSED BY TROY ROBERT
TRANSCRIBED BY MICHAEL CRAWFORD

[INTRO]

RANO SAXPHONE Drums Pick-up Pizz.

VIOLIN I Drums Pick-up Pizz.

VIOLIN II Drums Pick-up Pizz.

VIOLA Drums Pick-up Pizz.

VIOLOCCELLO Drums Pick-up Pizz.

PIANO Drums Pick-up

ACOUSTIC BASS Drums (use ends of brushes)

A

OP. SAX.

Musical score for Op. SAX. The score consists of four staves: Violin I (Vln. I), Violin II (Vln. II), Cello (Vla.), and Double Bass (Vc.). The key signature is one sharp (F#). The time signature is common time (indicated by a 'C'). Measures 1-3 show eighth-note patterns primarily in the upper octaves of each instrument.

VLN. I

Musical score for Op. SAX. Measures 4-6 continue the eighth-note patterns established in the previous measures, maintaining the same instrumentation and key signature.

VLN. II

Musical score for Op. SAX. Measures 7-9 continue the eighth-note patterns, with some variations in the bass line (Vla. and Vc.) compared to the earlier measures.

VLA.

Vc.

PNO.

Musical score for Op. SAX. Measures 10-12 feature the piano (Pno.) playing eighth-note chords. A bracket above the piano staff indicates an "IMPROVISE OVER E FLAT IONIAN" section. The double bass (A. BASS) and drums (DR.) provide harmonic support during this improvisation.

(SAX)

II

A. BASS

Musical score for Op. SAX. Measures 13-15 continue the eighth-note patterns from the previous measures, with the drums (Dr.) providing rhythmic drive. The piano (Pno.) and double bass (A. BASS) provide harmonic support.

DR.

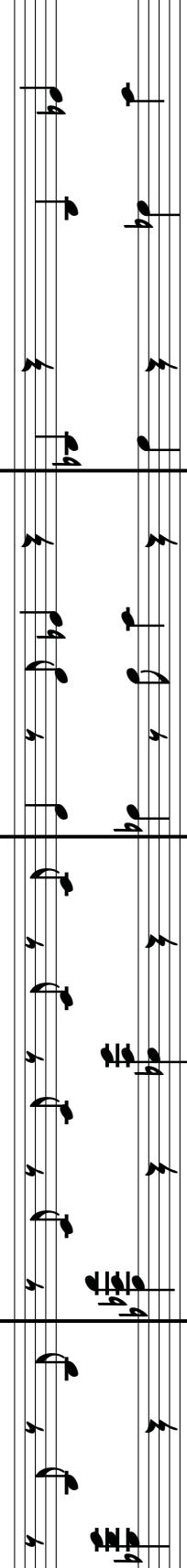
OP. SAX.



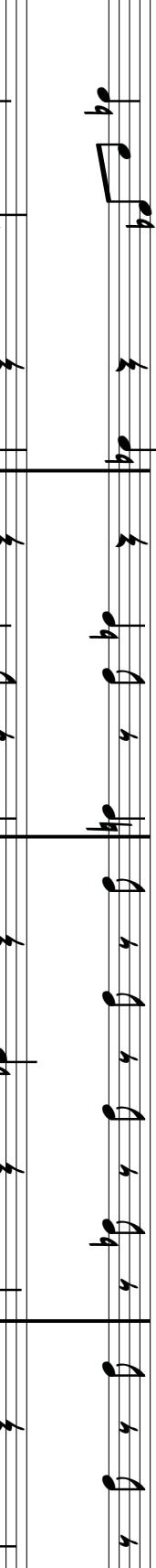
VLN. I



VLN. II

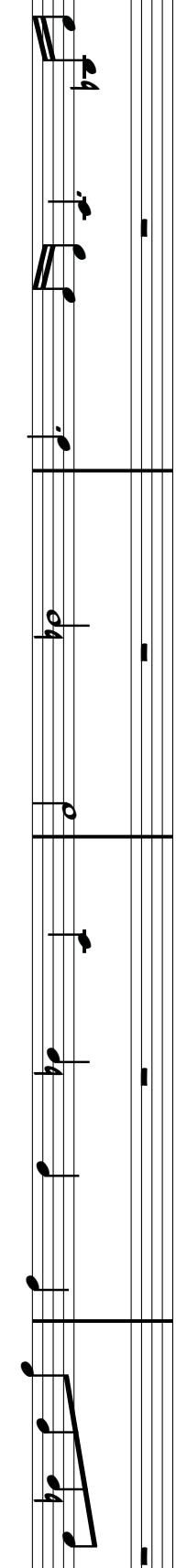


VLA.

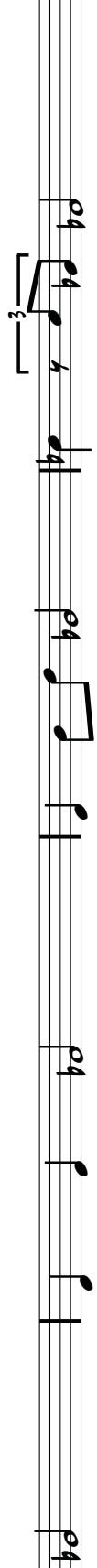


VC.

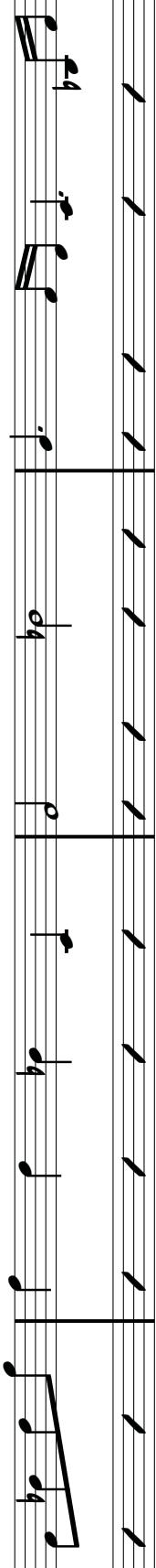
PNO.



A. BASS



DR.



16

OP. SAX.

VLN I

VLN II

VLA.

V.C.

PNO.

A. BASS

Dr.

IMPROVISE OVER E FLAT IONIAN

18

OP. SAX.

8

VLN. I VLN. II VLA. VC.

PNO.

E FLAT IONIAN D FLAT IONIAN A FLAT JAZZ MINOR

A. BASS DR.

Musical score page 24, featuring six staves:

- Vln. I**: Violin I staff, treble clef, mostly eighth-note patterns.
- Vln. II**: Violin II staff, treble clef, mostly eighth-note patterns.
- Vla.**: Cello staff, bass clef, mostly eighth-note patterns.
- Vc.**: Double Bass staff, bass clef, mostly eighth-note patterns.
- Pno.**: Piano staff, treble clef, mostly eighth-note patterns.
- Dr.**: Drum staff, bass clef, mostly eighth-note patterns.

The score includes dynamic markings such as **sf** (sforzando) and **sfz** (sforzando zappato). The piano part has a section labeled **A. BASS**. The page ends with a **STOP!** instruction.

C

op. SAX.

Arco

VLN. I

Arco

VLN. II

Arco

VLA.

Arco

VC.

Arco

PNO.

A. BASS

(VIOLA)

Dr.



37

OP. SAX.

Drums Pick-Up

(USE ENDS OF BRUSHES)

(SAX ENTERS)

Dr.

D

44

OP. SAX.

pizz.

SOLO (WITH SAX)

Arco

pizz.

VLN. I

VLN. II

VLA.

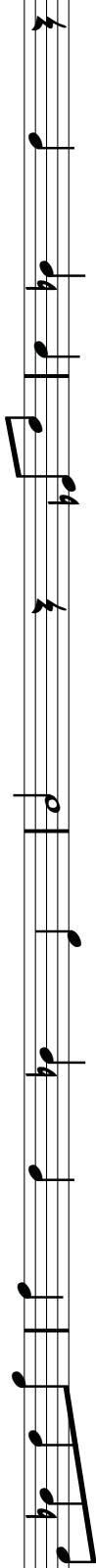
pizz.

VC.

PNO.

A. BASS

Dr.



A musical staff for the instrument VLN. I. It consists of five horizontal lines. The notes are sixteenth notes, primarily on the second and fourth lines, with occasional eighth notes on the first and third lines. A bracket labeled "SOLO (WITH SAX)" spans the first four lines. A curved brace labeled "Arco" covers the first three lines. A bracket labeled "pizz." covers the first two lines. A vertical bar line is positioned between the fourth and fifth lines.

A musical staff for the instrument VLN. II. It consists of five horizontal lines. The notes are eighth notes, primarily on the second and fourth lines, with occasional quarter notes on the first and third lines. A bracket labeled "pizz." covers the first two lines. A vertical bar line is positioned between the fourth and fifth lines.

A musical staff for the instrument VC. It consists of five horizontal lines. The notes are eighth notes, primarily on the second and fourth lines, with occasional quarter notes on the first and third lines. A vertical bar line is positioned between the fourth and fifth lines.

A musical staff for the instrument PNO. It consists of five horizontal lines. The notes are eighth notes, primarily on the second and fourth lines, with occasional quarter notes on the first and third lines. A vertical bar line is positioned between the fourth and fifth lines.

10

PIZZ

VLN. I

10

11

VC.

3

A 8ASS

8

D7(b9)

Musical score for strings and soprano saxophone. The score consists of four staves: VLN. I, VLN. II, VLA., and VC. Each staff has a treble clef and a key signature of one sharp. The soprano saxophone part is written in a separate staff below the strings.

VLN. I

VLN. II

VLA.

VC.

Soprano SAX.

D7(b9)

Musical score for piano and bass. The piano part is written in a treble clef staff, and the bass part is written in a bass clef staff. The bass staff includes a dynamic marking "pno." and a circled "b" symbol.

pno.

b

A. BASS

D7(b9)

Musical score for double bass. The double bass part is written in a bass clef staff. The bass staff includes a dynamic marking "bass!" and a circled "b" symbol.

bass!

b

A musical score for piano and bass. The piano part (left hand) consists of eighth-note patterns: a single eighth note followed by a sixteenth-note rest, then a sixteenth note followed by a sixteenth-note rest, and so on. The bass part (right hand) consists of eighth-note patterns: a single eighth note followed by a sixteenth-note rest, then a sixteenth note followed by a sixteenth-note rest, and so on. The score is in common time and has a key signature of one sharp (D major). The bass part includes a dynamic instruction "SIMILE".

OP. SAX.

This image shows a page from a musical score. The page is divided into two main sections by a vertical line. The left section contains five staves: VLN. I (Violin I), VLN. II (Violin II), VC. (Cello), PNO. (Piano), and A. BASS (Double Bass). The right section contains one staff for DR. (Drums). The music consists of measures of sixteenth-note patterns. In the VLN. I and VLN. II staves, there are grace notes and slurs. The VC. staff has a sustained note with a fermata. The PNO. staff features a bass line with eighth-note chords. The A. BASS staff has a sustained note with a fermata. The DR. staff includes a dynamic instruction 'f' (fortissimo) and a grace note pattern.

OP. SAX. **Drums Pick-Up**
VLN. I **Drums Pick-Up**
VLN. II **Drums Pick-Up**
VLA. **Drums Pick-Up**
Vc. **Drums Pick-Up**
PNO. **Drums Pick-Up**
A. BASS **To BRUSHES (USE ENDS OF BRUSHES)**
Dr. **To BRUSHES (USE ENDS OF BRUSHES)**

E

OP. SAX.

pizz.

VLN. I

pizz.

VLN. II

VLA.
VC.

pizz.

VC.

PNO.

A. BASS

DR.

Piano Solo

OP. SAX.

Musical score for piano solo, featuring four staves: Vln. I, Vln. II, Vla., and Vc. The score consists of six measures. Measures 1-4 are identical, showing eighth-note patterns on the treble and bass staves. Measures 5-6 show eighth-note patterns on the treble staff, with measure 6 concluding with a half note on the bass staff.

VLN. I VLN. II VLA. VC.

Gm⁷ PLAY USING G AEOLIAN

PNO.

Musical score for piano solo, featuring two staves: A. BASS and DRUMS (Dr.). The score consists of six measures. Measures 1-4 are identical, showing eighth-note patterns on the bass staff. Measures 5-6 show eighth-note patterns on the bass staff, with measure 6 concluding with a half note on the drums staff.

A. BASS DR.

OP. SAX.

VLN. I

VLN. II

VLA.

VC.

PNO.

A. BASS

D. BASS

OP. SAX.



VLN. I



VLN. II



VLA.



VC.



Gm7



PNO.



A. BASS



D. Gm7 (STRINGS STOP)



FADE DOWN TO NOTHING



OPEN REPEAT.

RIT.

OP. SAX

VLN. I

VLN. II

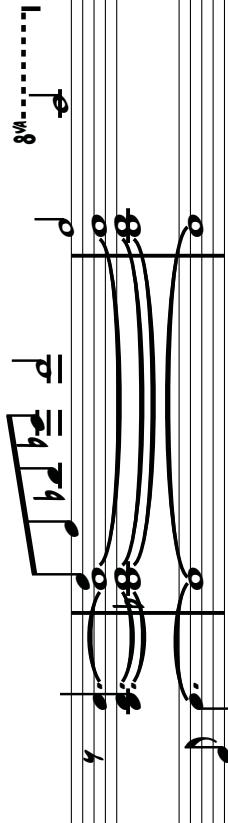
VLA.

VC.

OPEN PIANO CADENZA

To FINISH

PNO.



PLAY 1ST TIME ONLY
OPEN PIANO CADENZA

A. BASS

OPEN REPEAT.

RIT.

DR.

PLAY 1ST TIME ONLY
OPEN PIANO CADENZA

PART 5: VILLA

175

2

ENOR SAXOPHONE

SAXOPHONE

Violin I

Violin II

VIOLA

Violoncello

PIANO

BASS

(SAX)

DRUMS

BRUSHES

10

VLN. I VLN. II VLA. VC.

PNO.

A. BASS DR.

Eflat add 4

Eflat add 5

mf

19

8

V. N. SAX.

VLN. I

VLN. II

VLA.

V.C.

Pno.

1. BASS

D. BASS

f

mp

sforz.

rit.

Musical score page 27 featuring five staves:

- VLN. I**: Violin I staff.
- VLN. II**: Violin II staff.
- VLA.**: Cello staff.
- V.C.**: Bassoon staff.
- PNO.**: Piano staff.

Performance instructions and dynamics:

- Measure 1-2: *mf*
- Measure 3-4: *mf*
- Measure 5-6: *mp*
- Measure 7-8: *mp*
- Measure 9-10: *Eflat add 4*
- Measure 11-12: *Drum Fill*

C

36

VLN. I

VLN. II

VLA.

V.C.

mf
E-flat major

PNO.

B-flat/E-flat

A. BASS

D.R.

VLN. I VLN. II VLA. VC.

This section shows the string parts (Violin I, Violin II, Viola, Cello) and the piano part. The strings play eighth-note patterns with grace notes, primarily in the upper half of the staff. The piano part consists of harmonic chords and bass notes.

Eflat add4

Bflat/Eflat

PNO. A. BASS DR.

This section shows the piano and bass parts. The piano part includes a melodic line and harmonic chords. The bass part provides harmonic support. The drum part features a continuous rhythmic pattern with various strokes and rests.

52

JAZZEN SAX.

VLN. I

VLN. II

VLA.

VC.

E \flat (add4)E \flat m7 D \flat (add9)B \flat /6C7(\sharp 5)

PNO. A. BASS

Dr.

ECM FEEL

The musical score consists of seven staves, each representing a different instrument or section. From left to right, the instruments are:

- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)
- VC. (Cello)
- Pno. (Piano)
- A. BASS (Double Bass)
- Dr. (Drums)

The score is set against a grid background. Various musical elements are present throughout the staves, including:

- Dynamic markings:** 'pp' (pianissimo), 'f' (fortissimo), 'A' (accents), and 'D' (dynamics).
- Performance instructions:** Circular arrows indicating fingerings or specific playing techniques.
- Chords and progressions:** Chords such as E \flat m7, D \flat (add9), B \flat /6, C7(\sharp 5), and E \flat (add4) are indicated with arrows pointing to specific notes.
- Measure numbers:** Measures are numbered at the beginning of each staff, starting from 1.

56

EN. SAX.

VLN. I f

VLN. II f

VLA. f

VC. f

PNO. f

E♭7(add4)

C7(♯5)

A. BASS

Dr.

60

EN. SAX.

VLN. I

VLN. II

VLA.

VC.

Cm7

Fm7

Ehm7

C7(5)

Dp%

B%

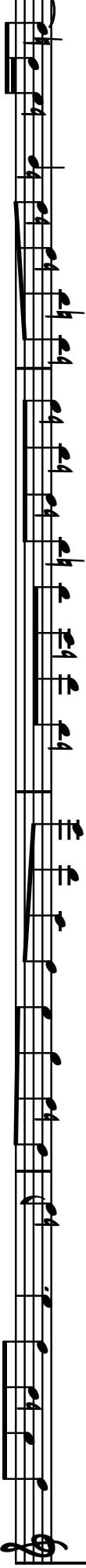
PNO.

A. BASS

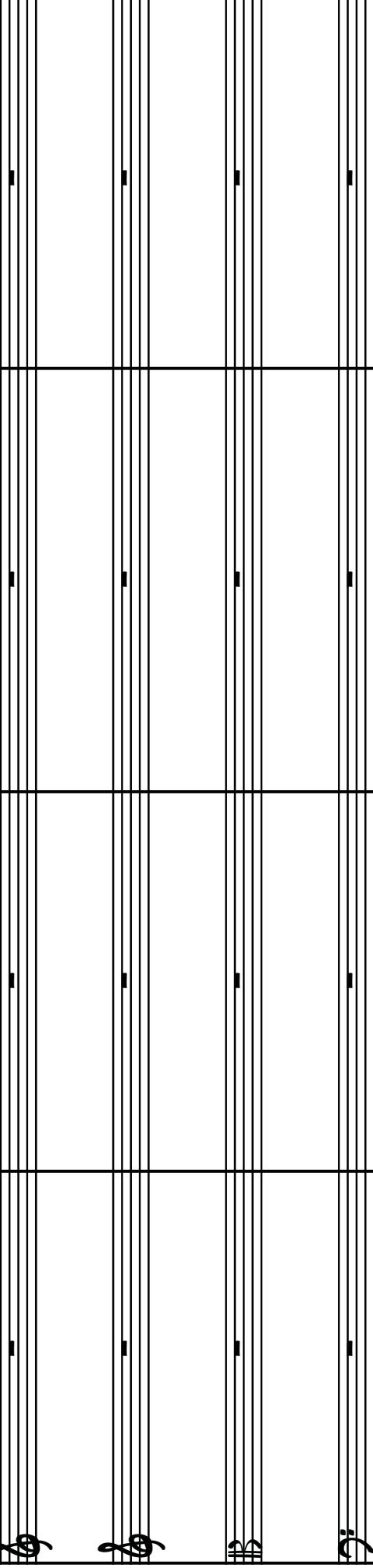
Dr.

E

EN. SAX.



VLN. I



VLN. II

VLA.

VC.

E \flat /G

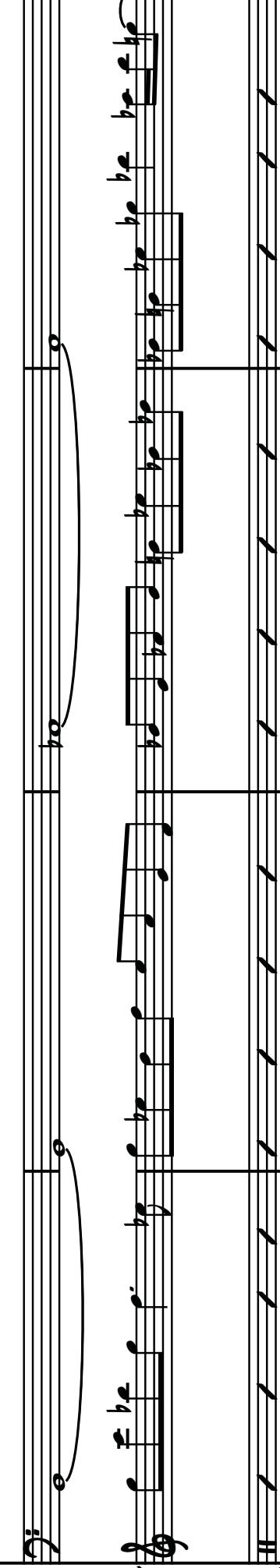
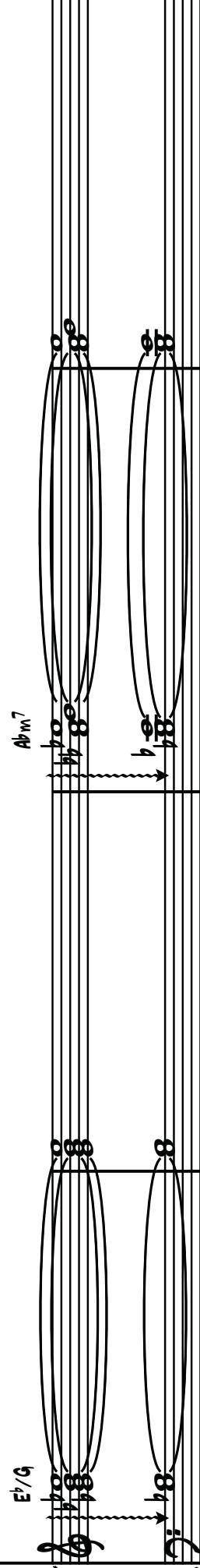
Abm7

B \flat GE \flat /GB \flat G

PNO.

A. BASS

Dr.



Musical score for EN. SAX. featuring two staves. The top staff consists of five lines and a double bar line, with a treble clef and a key signature of one sharp. The bottom staff consists of five lines and a double bar line, with a bass clef and a key signature of one sharp. The music includes various note heads and rests.

VLN. I

Musical score for VLN. I featuring two staves. The top staff consists of five lines and a double bar line, with a treble clef and a key signature of one sharp. The bottom staff consists of five lines and a double bar line, with a bass clef and a key signature of one sharp. The music includes various note heads and rests.

VLN. II

VLA.

Musical score for VLA. featuring two staves. The top staff consists of five lines and a double bar line, with a treble clef and a key signature of one sharp. The bottom staff consists of five lines and a double bar line, with a bass clef and a key signature of one sharp. The music includes various note heads and rests.

VC.

Musical score for PNO. featuring two staves. The top staff consists of five lines and a double bar line, with a treble clef and a key signature of one sharp. The bottom staff consists of five lines and a double bar line, with a bass clef and a key signature of one sharp. The music includes various note heads and rests. A dynamic instruction "p" is present on the first staff, and a tempo instruction "pno." is present on the second staff. Measure numbers 13 and 14 are indicated above the staff.

PNO.

B¹7sus⁴B¹3G¹7G¹3D¹7D¹3A¹7A¹3E¹7E¹3B¹7B¹3F#¹7F#¹3C#¹7C#¹3G#¹7G#¹3D#¹7D#¹3A#¹7A#¹3E#¹7E#¹3B#¹7B#¹3F#¹7F#¹3C#¹7C#¹3G#¹7G#¹3D#¹7D#¹3A#¹7A#¹3E#¹7E#¹3B#¹7B#¹3F#¹7F#¹3C#¹7C#¹3G#¹7G#¹3D#¹7D#¹3A#¹7A#¹3E#¹7E#¹3B#¹7B#¹3F#¹7F#¹3C#¹7C#¹3G#¹7G#¹3D#¹7D#¹3A#¹7A#¹3E#¹7E#¹3B#¹7B#¹3F#¹7F#¹3C#¹7C#¹3G#¹7G#¹3D#¹7D#¹3A#¹7A#¹3E#¹7E#¹3B#¹7B#¹3F#¹7F#¹3C#¹7C#¹3G#¹7G#¹3D#¹7D#¹3A#¹7A#¹3E#¹7E#¹3B#¹7B#¹3F#¹7F#¹3C#¹7C#¹3G#¹7G#¹3D#¹7D#¹3A#¹7A#¹3E#¹7E#¹3B#¹7B#¹3F#¹7F#¹3C#¹7C#¹3G#¹7G#¹3D#¹7D#¹3A#¹7A#¹3E#¹7E#¹3B#¹7B#¹3F#¹7F#¹3C#¹7C#¹3G#¹7G#¹3D#¹7D#¹3A#¹7A#¹3E#¹7E#¹3B#¹7B#¹3F#¹7F#¹3C#¹7C#¹3G#¹7G#¹3D#¹7D#¹3A#¹7A#¹3E#¹7E#¹3B#¹7B#¹3F#¹7F#¹3C#¹7C#¹3G#¹7G#¹3D#¹7D#¹3A#¹7A#¹3E#¹7E#¹3B#¹7B#¹3F#¹7F#¹3C#¹7C#¹3G#¹7G#¹3D#¹7D#¹3A#¹7A#¹3E#¹7E#¹3B#¹7B#¹3F#¹7F#¹3C#¹7C#¹3G#¹7G#¹3D#¹7D#¹3A#¹7A#¹3E#¹7E#¹3B#¹7B#¹3F#¹7F#¹3C#¹7C#¹3G#¹7G#¹3D#¹7D#¹3A#¹7A#¹3E#¹7E#¹3B#¹7B#¹3F#¹7F#¹3C#¹7C#¹3G#¹7G#¹3D#¹7D#¹3A#¹7A#¹3E#¹7E#¹3B#¹7B#¹3F#¹7F#¹3C#¹7C#¹3G#¹7G#¹3D#¹7D#¹3A#¹7A#¹3E#¹7E#¹3B#¹7B#¹3F#¹7F#¹3C#¹7C#¹3G#¹7G#¹3D#¹7D#¹3A#¹7A#¹3E#¹7E#¹3B#¹7B#¹3F#¹7F#¹3C#¹7C#¹3G#¹7G#¹3D#¹7D#¹3A#¹7A#¹3E#¹7E#¹3B#¹7B#¹3F#¹7F#¹3C#¹7C#¹3G#¹7G#¹3D#¹7D#¹3

80 $D_{\text{b}} m^7$

VLN. I VLN. II VLA.

Vc. PNO. A. BASS

D. R.

$D_{\text{b}} \Delta 7$

$D_{\text{b}} m^7$

$D_{\text{b}} \Delta 7$

$D_{\text{b}} m^7$

$D_{\text{b}} \Delta 7$

$D_{\text{b}} m^7$

88 C^ø7

F⁷ ALT. Bbm7 Ab Gbm7

[OPEN REPEAT.]

[LAST TIME.]

VLN. I

mp

VLN. II

mp

VLA.

mp

V.C.

mp

PNO.

mp

A. BASS

mp

D.R.

mp

VLN. I

mp

VLN. II

mp

VLA.

mp

V.C.

mp

PNO.

mp

A. BASS

mp

D.R.

mp

C^ø7

mp

VLN. I

mp

VLN. II

mp

VLA.

mp

V.C.

mp

PNO.

mp

A. BASS

mp

D.R.

mp

C^ø7

mp

VLN. I

mp

VLN. II

mp

VLA.

mp

V.C.

mp

PNO.

mp

A. BASS

mp

D.R.

mp

C^ø7

Musical score for strings and piano in common time. The score consists of six staves:

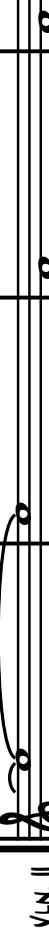
- VLN. I: Violin I staff.
- VLN. II: Violin II staff.
- VLA.: Cello staff.
- V.C.: Bassoon staff.
- PNO.: Piano staff.

The music features eighth-note patterns. Measures 1-4 show eighth-note pairs on each staff. Measures 5-8 show eighth-note pairs on VLN. I, VLN. II, VLA., and V.C. respectively. Measures 9-12 show eighth-note pairs on PNO., VLN. I, VLN. II, and VLA. respectively. Measures 13-16 show eighth-note pairs on VLN. I, VLN. II, VLA., and V.C. respectively. Measures 17-20 show eighth-note pairs on PNO., VLN. I, VLN. II, and VLA. respectively. Measures 21-24 show eighth-note pairs on VLN. I, VLN. II, VLA., and V.C. respectively. Measures 25-28 show eighth-note pairs on PNO., VLN. I, VLN. II, and VLA. respectively. Measures 29-32 show eighth-note pairs on VLN. I, VLN. II, VLA., and V.C. respectively. Measures 33-36 show eighth-note pairs on PNO., VLN. I, VLN. II, and VLA. respectively. Measures 37-40 show eighth-note pairs on VLN. I, VLN. II, VLA., and V.C. respectively. Measures 41-44 show eighth-note pairs on PNO., VLN. I, VLN. II, and VLA. respectively. Measures 45-48 show eighth-note pairs on VLN. I, VLN. II, VLA., and V.C. respectively. Measures 49-52 show eighth-note pairs on PNO., VLN. I, VLN. II, and VLA. respectively. Measures 53-56 show eighth-note pairs on VLN. I, VLN. II, VLA., and V.C. respectively. Measures 57-60 show eighth-note pairs on PNO., VLN. I, VLN. II, and VLA. respectively. Measures 61-64 show eighth-note pairs on VLN. I, VLN. II, VLA., and V.C. respectively. Measures 65-68 show eighth-note pairs on PNO., VLN. I, VLN. II, and VLA. respectively. Measures 69-72 show eighth-note pairs on VLN. I, VLN. II, VLA., and V.C. respectively. Measures 73-76 show eighth-note pairs on PNO., VLN. I, VLN. II, and VLA. respectively. Measures 77-80 show eighth-note pairs on VLN. I, VLN. II, VLA., and V.C. respectively. Measures 81-84 show eighth-note pairs on PNO., VLN. I, VLN. II, and VLA. respectively. Measures 85-88 show eighth-note pairs on VLN. I, VLN. II, VLA., and V.C. respectively. Measures 89-92 show eighth-note pairs on PNO., VLN. I, VLN. II, and VLA. respectively. Measures 93-96 show eighth-note pairs on VLN. I, VLN. II, VLA., and V.C. respectively. Measures 97-100 show eighth-note pairs on PNO., VLN. I, VLN. II, and VLA. respectively.

EN. SAX.



VLN. I

 f  f  f  f 

V.C.

 f $\text{B7}(\text{sus4})$ 

PNO.

 f $\text{B7}(\text{sus4})$

A. BASS

 $\text{B7}(\text{sus4})$

OPEN HATS



Dr.

Musical score for four string instruments: VLN. I, VLN. II, VLA., and VCL. The score consists of five systems of music. The first four systems are identical, featuring a continuous eighth-note pattern on a single staff. The fifth system begins with a repeat sign, followed by a bass clef, and contains a similar eighth-note pattern. The instruments are positioned vertically from top to bottom: VLN. I, VLN. II, VLA., and VCL. The score is written on five-line staves.

Musical score for PNO. (Piano) concluding with a dynamic marking of **ff**. The score features a single staff with a continuous eighth-note pattern. The word "END" is printed above the staff. The piano is positioned vertically at the bottom of the page.

Musical score for A. BASS and DR. The score consists of two systems. The first system shows a bass clef and a continuous eighth-note pattern on a single staff. The second system shows a treble clef and a similar eighth-note pattern. The instruments are positioned vertically from top to bottom: A. BASS and DR. The score is written on five-line staves.

F

E♭add4/G

VLN. I **VLN. II** **VLA.** **V.C.**

p

p

pno.

A. BASS

(VIOLIN)

D.R.

OPEN HATS

BREAKBEAT-EQUE

11

Violin I Violin II Viola Cello

p

f

p

E♭ add4/G

Piano

p

A. BASS

Double Bass

(VIOLIN)

E♭ add4 (SAX)

EN SAX

Violin I

Violin II

V.L.A.

V.C.

Pno.

A. Bass

(Violin)

Dr.

E♭(add4)/G

Toms

G (SOLO 2ND TIME)

146

G DORIAN

EVEN. SAX.

pizz.

f

pizz.
f

f
pizz.
f

VLN. I
VLN. II

VLA.
VC.

PNO.

A. BASS

(BASS/PIANO)

D.R.
HEAVY BACKBEAT

f

DRUM FILL

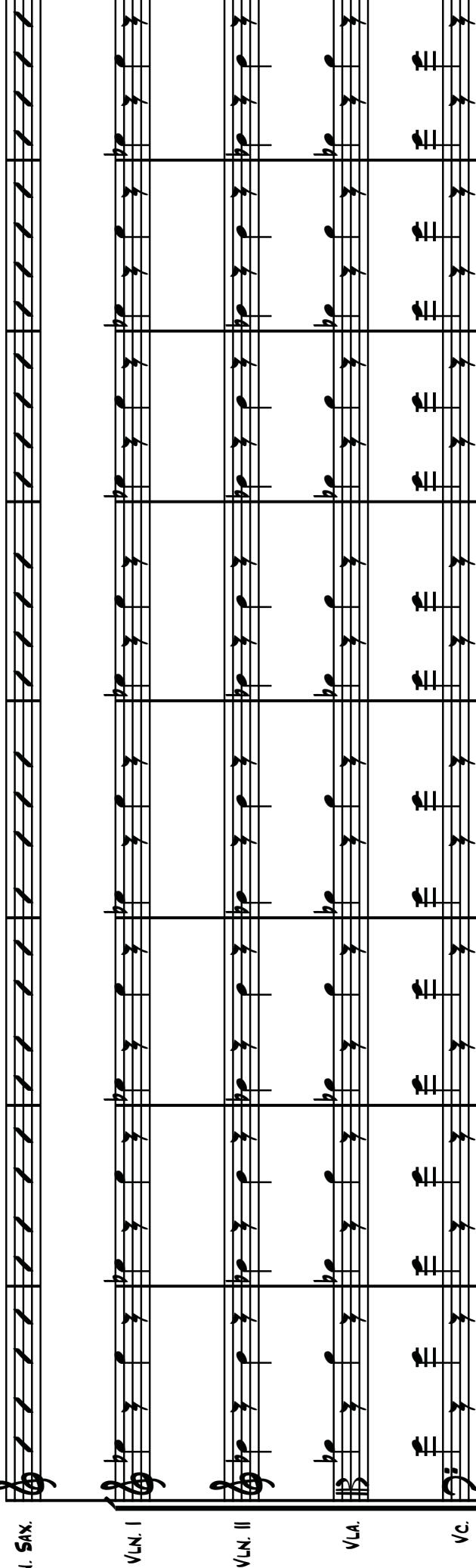
Musical score for B_b Jazz Minor, page 2, measures 154-155. The score consists of six staves:

- VLN. I**: Violin I staff.
- VLN. II**: Violin II staff.
- VLA.**: Cello staff.
- VC.**: Bassoon staff.
- PNO.**: Piano staff.
- A. BASS**: Double bass staff.
- DR.**: Drum set staff.

The score is in common time (indicated by the 'C' symbol). The key signature is B_b minor (one flat). The piano part includes a "DRUM FILL" instruction. The double bass part features eighth-note patterns. The drums provide a steady rhythmic foundation.

162

G DORIAN



Musical score for strings and piano. The score consists of six staves. From left to right: Violin I (G clef), Violin II (F clef), Viola (C clef), Cello (C clef), Piano (F clef), and Double Bass (F clef). The music is in G Dorian mode, indicated by the key signature of one sharp (F#) and the mode name "G DORIAN" at the top left. The tempo is 162 BPM. The piano part includes a dynamic instruction "P" and a section labeled "DRUM FILL". The double bass part includes a dynamic instruction "A.".

V.C.

PNO.

A. BASS

Dr.

Musical score for B_b Jazz Minor, page 4, featuring seven staves across five systems. The staves are labeled from left to right: VLN. I, VLN. II, VLA., VC., PNO., A. BASS, and DR.

The score consists of five systems of music. Each system begins with a dynamic instruction: System 1 starts with $\text{F} \text{ Ff}$, System 2 with $\text{F} \text{ Ff}$, System 3 with $\text{F} \text{ Ff}$, System 4 with $\text{F} \text{ Ff}$, and System 5 with $\text{F} \text{ Ff}$. The music is primarily composed of eighth-note patterns, with occasional sixteenth-note figures and rests. The bassoon (BASS) part in System 5 includes several grace notes and slurs.

176

EN. SAX.

VLN. I

VLN. II

VLA.

VC.

PNO.

A. BASS

D.R.

EASY ECM FEEL

2. $F^{\Delta 7}$

1. $Bb\min{7}$

2. (Violin)

DRUM FILL

EASY ECM FEEL

A hand-drawn musical score for bass clef. The score consists of two systems of music. The first system starts with a bass clef, followed by a key signature of one sharp (F major), and a 7/8 time signature. The melody is composed of eighth-note patterns. The second system begins with a bass clef, followed by a key signature of one sharp (F major), and a common time (indicated by a 'C'). This system also features eighth-note patterns. The score is written on five-line staff paper.

190

A musical score for orchestra and piano. The score consists of six staves. From left to right, the instruments are: Tenor Saxophone (TEN. SAX.), Violin I (VLN. I), Violin II (VLN. II), Viola (VLA.), Cello (VC.), Piano (PNO.), Double Bass (A. BASS), and Drums (D.R.). The score features a dynamic section where all instruments play eighth-note patterns. The strings and woodwind sections play eighth-note chords. The piano has sustained notes. The double bass and drums provide rhythmic support. The score concludes with a dynamic instruction: "FADE DOWN TO NOTHING".

BASS AND SAX UNION

200

A musical score for "Bass And Sax Union" featuring six staves. The tempo is marked as 200. The instruments are:

- Vln. I (Violin I) - Treble clef, G clef, C clef.
- Vln. II (Violin II) - Treble clef, G clef, C clef.
- Vla. (Viola) - Bass clef, F clef.
- Vc. (Cello) - Bass clef, F clef.
- Pno. (Piano) - Bass clef, F clef.
- Dr. (Drums) - Bass clef, F clef.

The score consists of six systems of music, each starting with a dynamic instruction. The first system starts with "P". The second system starts with "F". The third system starts with "P". The fourth system starts with "F". The fifth system starts with "P". The sixth system starts with "F".

Violin I
Violin II
Viola
Cello
Pno.
A. BASS
Dr.

1 2 3 4 5 6 7 8

VLN. I VLN. II VLA. VC. PNO.

A. BASS DR.

(PIANO)

(SAX)

(PIANO)

(PIANO)

(SAX)

VLN. I

VLN. II

VLA.

VC.

PICK-UP (WITH BASS)

PICK-UP (WITH PIANO)

(BASS/PIANO)

A. BASS

D.R.

H

OPEN SAX.

VLN. I

VLN. II

VLA.

VC.

E \flat add4)

E \flat m7

D \flat add9

B \flat 9

C7 \sharp 9

A. BASS

(SAX)

DR.

ECM FEEL

Violin I f

Violin II f

Viola f

Cello f

Pno. $E\flat m^7$ $C7(\sharp 5)$ $D\flat m^7$ $B\flat \frac{5}{4}$

$E\flat 7(\text{add}4)$

A. Bass

Dr.

HEN. SAX.

י. ל. נ. ו.

ၪၮ။

VLA.

4

Eh
(add4)

Ebm⁷

C7(8)

86%

pNo.

A. BASS

De

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

1 2

3

E♭7(add4) E♭7(9) C7(9)

B7(9)

VLN. I VLN. II VLA. VC.

PNO.

A. BASS

D. R.

1 2 3 4 5 6 7 8

E♭M7 Fm7 Cm7 G7(♯5)

B♭M7 A♭M7 D♭M7 B♭M7

245 **G Δ 7** **F7sus4** **E Δ 7(#11)**
VLN. I **VLN. II** **VLA.** **V.C.** **PNO.** **A. BASS** **D.R.**

PART 6: THE SCOTSMAN'S WALTZ

TROY ROBERT
TRANSCRIBED BY MICHAEL CRAWFORD

$\text{♩} = 85$

STRING INTRO

Flute

Voice

ALTO FLUTE

BASS CLARINET IN B_b

Violin I

Violin II

Viola

VIOLOCCELLO

PIANO

ACOUSTIC BASS

DRUMS

N. SAX.

Fl.

Voice

A. Fl.

B. Cl.

9

This musical score page contains six staves. From left to right, they are labeled: VLN I, VLN II, VLA, VC, PNO, and DR. The VLN I staff features a melodic line with eighth-note patterns and grace notes. The VLN II staff has eighth-note patterns with some grace notes. The VLA staff consists of eighth-note patterns. The VC staff shows eighth-note patterns. The PNO staff is mostly blank with a few eighth-note patterns. The DR staff is also mostly blank.

VLN. I VLN. II VLA VC

PNO

DR

A. BASS

Dr.

A page of musical notation for orchestra and piano. The page is divided into two systems by a vertical bar line. The left system consists of six staves: Flute (Fl.), Voice, Bassoon (B. C.), Violin I (Vln. I), Violin II (Vln. II), and Cello (Vc.). The right system also has six staves: Piano (Pno.) and Double Bass (D. B.). The notation includes various dynamic markings such as ff , f , p , pp , and mf . Measures 17 through 22 are shown, with measure 17 starting with a forte dynamic and measure 18 starting with a piano dynamic. Measure 22 ends with a repeat sign and a double bar line.

3

VLN. I VLN. II VLA. VC.

35

E.N. SAX.

F.L.

VOICE

A. Fl.

B. Cl.

VLN. I

VLN. II

VLA.

VC.

PNO.

A. BASS

D.

E.N. SAX.

Fl.

gr.

Voice

gr.

A. Fl.

gr.

B. Cl.

gr.

VLN. I

$\frac{2}{4}$

gr.

VLN. II

$\frac{2}{4}$

gr.

V.L.

$\frac{2}{4}$

gr.

V.C.

$\frac{2}{4}$

gr.

PNO

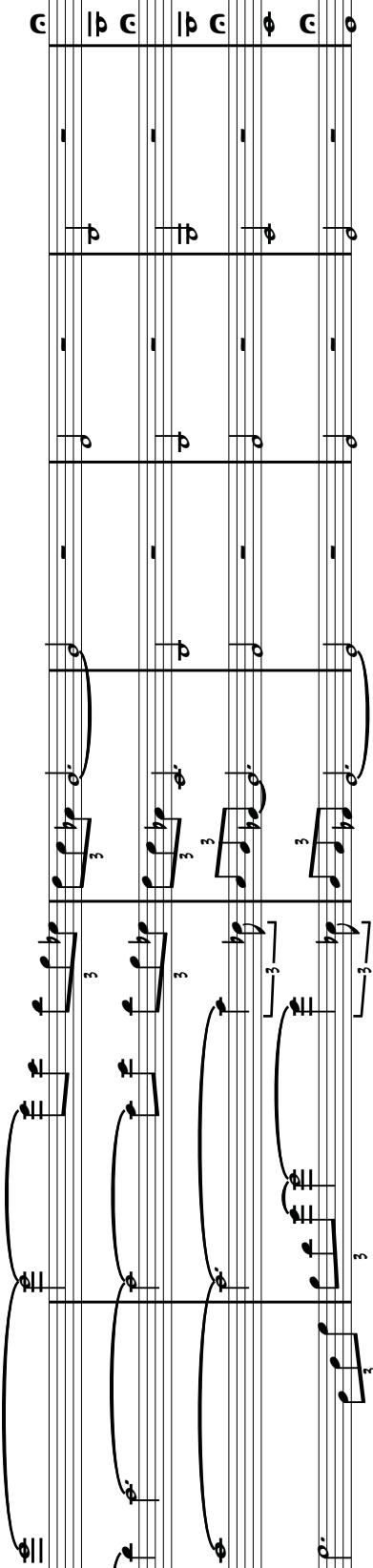
gr.

A. BASS

gr.

D.

gr.



A

120
J.N. S.AX. F.M. 54 WALTZ

Fl.
Voice
(SAX)
A. Fl.
B. Cl.
(SAX)
Vln. I
Vln. II
Vla.
Vc.
Pno.
A. Bass
Dr.

Flute part: Measures 1-2 show eighth-note patterns. Measure 3 starts with a sixteenth-note pattern followed by eighth-note pairs. Measures 4-5 show eighth-note patterns. Measure 6 ends with a sixteenth-note pattern.

Voice part: Measures 1-2 show eighth-note patterns. Measures 3-5 show eighth-note patterns. Measure 6 ends with a sixteenth-note pattern.

Alto Flute part: Measures 1-2 show eighth-note patterns. Measures 3-5 show eighth-note patterns. Measure 6 ends with a sixteenth-note pattern.

Bass Clarinet part: Measures 1-2 show eighth-note patterns. Measures 3-5 show eighth-note patterns. Measure 6 ends with a sixteenth-note pattern.

Violin I part: Measures 1-2 show eighth-note patterns. Measures 3-5 show eighth-note patterns. Measure 6 ends with a sixteenth-note pattern.

Violin II part: Measures 1-2 show eighth-note patterns. Measures 3-5 show eighth-note patterns. Measure 6 ends with a sixteenth-note pattern.

Viola part: Measures 1-2 show eighth-note patterns. Measures 3-5 show eighth-note patterns. Measure 6 ends with a sixteenth-note pattern.

Cello part: Measures 1-2 show eighth-note patterns. Measures 3-5 show eighth-note patterns. Measure 6 ends with a sixteenth-note pattern.

Piano part: Measures 1-2 show eighth-note patterns. Measures 3-5 show eighth-note patterns. Measure 6 ends with a sixteenth-note pattern.

Double Bass part: Measures 1-2 show eighth-note patterns. Measures 3-5 show eighth-note patterns. Measure 6 ends with a sixteenth-note pattern.

Drums part: Measures 1-2 show eighth-note patterns. Measures 3-5 show eighth-note patterns. Measure 6 ends with a sixteenth-note pattern.

62
 T.N. SNK.
Fl.
Voice
A. Fl.
B. Cl.
Vln. I
Vln. II
V.L.
Vc.
Pno.
A. Bass
D.

Fl. -
Voice -
A. Fl. -
B. Cl. -
Vln. I -
Vln. II -
V.L. -
Vc. -
Pno. -
A. Bass -
D. -

E♭Δ7
A♭m7
D7
G7(β)
F7
A♭Δ7
E♭Δ7/G
E%
A♭Δ7
E♭7
E♭7/Sus4
E♭7
C♯m7
F#7(b9)
DRUM FILL
BRUSHES

8

E.N. SAX.

Fl.

VOICE

A. Fl.

B. Cl.

VLN. I

VLN. II

VLA.

VC.

8/6

E_m/8C^Δ7

Am7

E7

PNO

A. BASS

(FLUTE)

JAZZ WALTZ

Dr.

Musical score for E.N. SAX, Flute, and Voice. The score consists of two systems of music. The first system starts with a measure of eighth-note pairs followed by a measure of sixteenth-note pairs. The second system begins with a measure of eighth-note pairs followed by a measure of sixteenth-note pairs.

Musical score for VLN. I, VLN. II, VLA., VC., PNO, A. BASS, and Dr. The score consists of two systems of music. The first system starts with a measure of eighth-note pairs followed by a measure of sixteenth-note pairs. The second system begins with a measure of eighth-note pairs followed by a measure of sixteenth-note pairs.

Musical score for (FLUTE), JAZZ WALTZ, A. BASS, and Dr. The score consists of two systems of music. The first system starts with a measure of eighth-note pairs followed by a measure of sixteenth-note pairs. The second system begins with a measure of eighth-note pairs followed by a measure of sixteenth-note pairs.

N. SAX.

Fl.

VOCAL

A. FL.

B. CL.

VLN. I

VLN. II

VLA.

VC.

PNO.

A. BASS

D.

Am⁷

G⁷

C⁷

F#⁷

B⁷

E^{7(B9)}

F#⁷

Am⁷

G⁷

C⁷

F#⁷

B⁷

E^{7(B9)}

F#⁷

Am⁷

G⁷

C⁷

F#⁷

B⁷

E^{7(B9)}

F#⁷

A page of musical notation for orchestra, featuring staves for various instruments including Saxophone, Flute, Voice, Alto Flute, Bassoon, Trombones, and Piano. The music is in 4/4 time, with measures numbered 1 through 8. The piano part includes harmonic markings such as F#m7, Bb7, G7sus4, C, Dm7, and G13sus9. The vocal part has lyrics in parentheses. Measure 8 concludes with a dynamic instruction 'Doux Full'.

C

98

E.N. SAX.

Fl.

VOICE

A. Fl.

B. Cl.

VN. I

VN. II

V.L.

VC.

PNO

CΔ7 Fm 9/8/C Am7

A. BASS

D.

(VIOLIN)

(FLUTE)

N. SAX.

Fl.

Voice

A. Fl.

B. Cl.

VLN. I

VLN. II

VLA.

Vc.

PNO.

A. BASS

D.

Cm7

F⁹/⁹

B♭7

A♭7

E♭7(SUS4)

C♯m7

F#13(9)

To Sticks

Drum Fill

O.

0

N. SAX.

Fl.

VOICE

A. Fl.

B. Cl.

VLN. I

VLN. II

VLA.

VC.

PNO

A. BASS

Dr.

Musical score page 148 featuring ten staves across five systems. The instruments are:

- System 1:** Flute (Fl.), Voice (3/4 time), Alto Flute (A. Fl.), Bass Clarinet (B. Cl.).
- System 2:** Violin I (VLN. I), Violin II (VLN. II), Bassoon (VLA.), Cello (VC.).
- System 3:** Piano (PNO) (4/4 time), Double Bass (A. BASS), Drums (Dr.).

The score includes various musical markings such as dynamics (e.g., f , p), articulations (e.g., slurs, grace notes), and performance instructions (e.g., bass , drum). Measures 1 through 10 are shown, with measure 10 being the last on the page.

Fl.

VOICE

A. Fl.

B. Cl.

VLN. I

VLN. II

VLA.

Vc.

PNO.

A. BASS

D.

N. SAX. Fl. VOICE A. Fl. B. Cl.

VLN. I VLN. II VLA. VC.

PNO. A. BASS DR.

Solo Section

E

Musical score for page 10, measures 55-67. The score consists of two systems of five staves each. The key signature is B-flat major (two flats). The time signature is common time (indicated by 'C'). The vocal parts are labeled with their respective names above the staves. The piano part is labeled 'P' below the staves. Measure 55 starts with a forte dynamic. Measures 56-60 show a melodic line in the soprano and alto voices, with harmonic changes indicated by Roman numerals (IV, V, I) above the staff. Measures 61-65 continue this pattern. Measure 66 begins with a forte dynamic. Measures 67-68 conclude the section.

Musical score for the first section of "The Star-Spangled Banner". The score consists of two staves. The top staff uses soprano C-clef and the bottom staff uses bass F-clef. The key signature is common time (indicated by a 'C'). The vocal line starts with a half note on E Δ 7, followed by a whole note on A \flat m7, another whole note on A \flat Δ 7, and a half note on G7. The lyrics are: "O! say can you see, by the dawn's early light, our flag..." The vocal line continues with a whole note on B \flat 7 (TUS4), another whole note on A \flat Δ 7, and a half note on G7. The lyrics continue: "...what it means to be free; we are..." The vocal line then moves to a whole note on Cm7, followed by a half note on F7, another half note on A \flat Δ 7, and a final half note on E \flat 7. The lyrics end with "...a nation..." The score concludes with a repeat sign and a double bar line.

E Δ 7	A \flat m7	D7	G7	A \flat Δ7	B \flat 7 (B \flat S4)	G7	Cm7	F7	A \flat Δ7	B \flat 7 (B \flat S4)	E \flat Δ7	C \flat m7	F \sharp 7
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162

N. SAX.

F.L.

Voice

A. Fl.

B. Cl.

VLN. I

VLN. II

VLA.

VC.

Pno.

A. BASS

Dx.

E Δ 7

E $m\frac{6}{5}/\beta$

g Δ 7

E $m\frac{6}{5}/\beta$

C Δ 7

E $m\frac{6}{5}/\beta$

Am7

E7

E $m\frac{6}{5}/\beta$

g Δ 7

E $m\frac{6}{5}/\beta$

C Δ 7

E $m\frac{6}{5}/\beta$

Am7

E7

E $m\frac{6}{5}/\beta$

g Δ 7

E $m\frac{6}{5}/\beta$

C Δ 7

E $m\frac{6}{5}/\beta$

Am7

E7

E $m\frac{6}{5}/\beta$

g Δ 7

E $m\frac{6}{5}/\beta$

C Δ 7

E $m\frac{6}{5}/\beta$

Am7

E7

178 F#m7 FΔ7 Bb7(SUS4) Bb7(SUS4) LAST TIME.
 CΔ7 Dm7 G7 G7(SUS4) G7(SUS4)

OPEN REPEAT. Dm7 G7 CΔ7 Dm7 G7 CΔ7/G
 G7(SUS4) G7(SUS4) G7(SUS4) G7(SUS4) G7(SUS4) G7(SUS4)

F. F#m7 FΔ7 Bb7(SUS4) Bb7(SUS4) LAST TIME.
 CΔ7 Dm7 G7 G7(SUS4) G7(SUS4)

OPEN REPEAT. Dm7 G7 CΔ7 Dm7 G7 CΔ7/G
 G7(SUS4) G7(SUS4) G7(SUS4) G7(SUS4) G7(SUS4) G7(SUS4)

Voice F#m7 FΔ7 Bb7(SUS4) Bb7(SUS4) LAST TIME.
 CΔ7 Dm7 G7 G7(SUS4) G7(SUS4)

A. Fl. F#m7 FΔ7 Bb7(SUS4) Bb7(SUS4) LAST TIME.
 CΔ7 Dm7 G7 G7(SUS4) G7(SUS4)

B. Cl. F#m7 FΔ7 Bb7(SUS4) Bb7(SUS4) LAST TIME.
 CΔ7 Dm7 G7 G7(SUS4) G7(SUS4)

VLN. I F#m7 FΔ7 Bb7(SUS4) Bb7(SUS4) LAST TIME.
 CΔ7 Dm7 G7 G7(SUS4) G7(SUS4)

VLN. II F#m7 FΔ7 Bb7(SUS4) Bb7(SUS4) LAST TIME.
 CΔ7 Dm7 G7 G7(SUS4) G7(SUS4)

VLA. F#m7 FΔ7 Bb7(SUS4) Bb7(SUS4) LAST TIME.
 CΔ7 Dm7 G7 G7(SUS4) G7(SUS4)

VC. F#m7 FΔ7 Bb7(SUS4) Bb7(SUS4) LAST TIME.
 CΔ7 Dm7 G7 G7(SUS4) G7(SUS4)

Pno. F#m7 FΔ7 Bb7(SUS4) Bb7(SUS4) LAST TIME.
 CΔ7 Dm7 G7 G7(SUS4) G7(SUS4)

F#m7 FΔ7 Bb7(SUS4) Bb7(SUS4) LAST TIME.
 CΔ7 Dm7 G7 G7(SUS4) G7(SUS4)

A. BASS F#m7 FΔ7 Bb7(SUS4) Bb7(SUS4) LAST TIME.
 CΔ7 Dm7 G7 G7(SUS4) G7(SUS4)

Dr. F#m7 FΔ7 Bb7(SUS4) Bb7(SUS4) LAST TIME.
 CΔ7 Dm7 G7 G7(SUS4) G7(SUS4)

E

190 $C\Delta7$ $Fm\%9/C$ $C\Delta7$ $Fm\%9/C$ $Am7$ $E7(b9)$

N. SNK. Fl. VOICE A. Fl. B. Cl.

VLN. I VLN. II VLA. VC.

Pno. A. BASS Dr.

(STRINGS) C $\Delta7$ $Fm\%9/C$ $C\Delta7$ $Fm\%9/C$ $Am7$ $E7(b9)$ STOP!

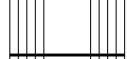
198

PLAY!

N. SAX.

Fl.

VOICE

A. FL.
B. CL.VLN. I
VLN. II
VLA.
VC.STOP!
PNO.STOP!
A. BASS(VIOLIN)
D.

D7(alt)

210

Fl.

Voice

A. Fl.

B. Cl.

VLN. I VLN. II VLA VC.

PNO

D7(alt)

2

A. BASS

D7(alt)

A vertical blank five-line staff. At the bottom left is a bass clef. At the bottom right is a double bar line with two repeat dots.

A musical score for two voices, labeled 'RUBATO'. The top staff consists of five lines of music with various dynamic markings like 'p' (piano), 'f' (forte), and 'ff' (double forte). The bottom staff also has five lines of music with similar dynamic markings. There are several performance instructions written vertically along the left side of the page, including '2', '2', '4', '3', and '1'. The score is set on a grid of horizontal and vertical lines.

PART 7: LA BRECAZON MINUTE

$\text{♩} = 150$

TROY ROBERT
TRANSCRIBED BY MICHAEL CRAIGFOOD

A

ENOR SAXOPHONE

VIOLIN I

VIOLIN II

VIOLA

VIOLONCELLO

PIANO

ACOUSTIC BASS

DRUM SET

8

EEN. SAX.

Musical score for VLN. I, VLN. II, VLA., and VC. The score consists of four staves. The first three staves are in common time (indicated by a '4') and the fourth staff is in 2/4 time. The first three staves begin with a treble clef, while the fourth staff begins with a bass clef. Measures 1 through 4 show mostly rests. Measure 5 starts with a sixteenth-note pattern in VLN. I, followed by eighth-note patterns in VLN. II and VLA. Measure 6 continues with eighth-note patterns in VLN. II and VLA. Measure 7 shows a sixteenth-note pattern in VLN. I, followed by eighth-note patterns in VLN. II and VLA. Measure 8 concludes with eighth-note patterns in VLN. II and VLA. The VC staff remains mostly silent throughout the measures shown.

VLN. I

VLN. II

VLA.

VC.

Musical score for PNO, A. BASS, and DR. The score consists of three staves. The first two staves are in common time (indicated by a '4') and the third staff is in 2/4 time. The first staff begins with a treble clef, while the second and third staves begin with a bass clef. Measures 1 through 4 show mostly rests. Measures 5 through 8 feature eighth-note patterns in PNO. Measures 9 through 12 show eighth-note patterns in A. BASS. Measures 13 through 16 show eighth-note patterns in DR. Measure 17 concludes with eighth-note patterns in DR. The PNO staff has a dynamic marking of $\frac{3}{4}$ above it.

PNO

A. BASS

BACKBEAT

DR.

C

17

EEN. SAX.

$\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

$\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

EN. SAX.

VLN. I

VLN. II

VLA.

VC.

F7($\frac{4}{4}$)

PNO.

EΔB Δ 11

D \flat m7

E \flat m7

A \flat 7(sus4)

A. BASS

DR.

Fill

D

28

EN. SAX.

$\frac{3}{4}$

VLN. I

VLN. II

$\frac{3}{4}$

VLA.

VC.

PNO

$\frac{3}{4}$

A. BASS

DR.

EN. SAX.

VLN. I

VLN. II

VLA.

VC.

This section of the musical score features four staves. The top two staves are for the violin section, with VLN. I on the treble clef staff and VLN. II on the bass clef staff. The bottom two staves are for the viola and cello sections, with VLA. on the treble clef staff and VC. on the bass clef staff. The music consists of measures of eighth and sixteenth note patterns, primarily in common time (indicated by a '4'). The instrumentation includes two violins, one viola, and one cello.

PNO.

F7(4:5)

D \flat m7

Ebm7

A \flat 7(SUS4)

EΔ3(4:1)

This section of the musical score features two staves. The top staff is for the piano (PNO.), showing a harmonic progression with chords F7(4:5), D \flat m7, Ebm7, A \flat 7(SUS4), and EΔ3(4:1). The bottom staff is for the bass (A. BASS), showing a rhythmic pattern of eighth and sixteenth notes. The instrumentation includes piano and bass.

Dr.

Fill

This section of the musical score features two staves. The top staff is for the drums (Dr.), showing a rhythmic pattern of eighth and sixteenth notes. The bottom staff is for a fill section, indicated by the word "Fill". The instrumentation includes drums and fill.

39

E 6745

EN. SAX.

VLN. I

VLN. II

VLA.

VC.

This block contains four staves for string instruments: VLN. I, VLN. II, VLA., and VC. The first two staves are in common time (indicated by '4'), while the last two are in 3/4 time. The piano part (PNO) begins at measure 40. Measures 39 and 40 show mostly rests or simple harmonic patterns. Measure 40 includes a dynamic instruction 'ff' above the strings.

PNO

A. BASS

SAX SOLO

Dr.

This block contains four staves: PNO, A. BASS, SAX SOLO, and DRUMS. The PNO staff shows a rhythmic pattern of eighth notes. The A. BASS staff has a sustained note with a grace note. The SAX SOLO staff features a melodic line with various dynamics and articulations. The DRUMS staff shows a steady pattern of eighth notes. Measure 39 consists primarily of rests. Measure 40 begins with the PNO and A. BASS parts.

F

47

EN. SAX.

VLN. I

VLN. II

VLA.

Vc.

G Δ 7

F \sharp m(Δ 7)

PNO

A Δ 7

G Δ 7

A. BASS

QUASI-BOSCA

D.

55

VEN. SAX.

VLN. I

VLN. II

VLA.

VC.

Measure 55: The strings play eighth-note patterns. The first violin has a sixteenth-note pattern. The second violin has a eighth-note pattern. The cello has a sixteenth-note pattern. The double bass has a eighth-note pattern. The alto saxophone has a sixteenth-note pattern.

PNO

A. BASS

D.

$\text{G}^{\triangle 7}$ G7(654)

$\text{E}^{\triangle 7}$ E7(54)

$\text{C}^{\triangle 7}$

Gm7

Measure 56: The piano and bass play chords. The drums play eighth-note patterns. The alto saxophone has a sixteenth-note pattern.

VLN. I VLN. II VLA. Vc.

F#m7

B7(SUS4)

E♭7

Bbm7

3

PNO. { 2: #o

A. BASS

#o

#o

II

Cymbals

Dr.

VEN. SAX.

VLN. I

VLN. II

VLA.

VC.

This section shows the string parts (Violin I, Violin II, Viola, Cello) and the piano part. The strings play eighth-note patterns with grace notes, primarily on the A and G strings. The piano part consists of harmonic chords and bass notes. Measure 68 ends with a forte dynamic, indicated by a large 'f' above the piano staff. Measure 69 begins with a piano dynamic 'p'.

F7(9)

B7(9)

Cm7

D7(5sus4)

PNO

This section shows the piano part. It features harmonic chords and bass notes. The piano dynamic is 'f' at the start of measure 68, followed by 'p' at the start of measure 69. The piano part includes a bass line and harmonic support for the strings.

A. BASS

DR.

This section shows the bass and drum parts. The bass part consists of eighth-note patterns, and the drums provide rhythmic support with various strokes and accents. The bass dynamic is 'f' at the start of measure 68, followed by 'p' at the start of measure 69.

G

EEN. SAX.

2

3

VLN. I VLN. II VLA. VC.

3

PNO. { D. 2/4 A. BASS. 2/4 DR. 2/4

BACKBEAT

"
EN. SAX.

2

4

VLN. I

VLN. II

VLA.

VC.

This section shows four measures of music for string instruments (Violin I, Violin II, Viola, Cello) and piano. The strings play eighth-note patterns primarily on the A and D strings. The piano provides harmonic support with sustained notes and eighth-note chords. Measure 1 starts with a piano forte dynamic. Measures 2-4 feature eighth-note patterns in the strings with eighth-note chords in the piano. Measure 4 ends with a piano dynamic of 4.

F7(13)

D Δ 7

Ebm7Ab7(SUS4)

EΔ13(13)

PNO

A. BASS

Dr.

Fill

This section shows four measures of music for piano, bass, and drums. The piano plays eighth-note chords. The bass provides harmonic support with sustained notes and eighth-note chords. The drums play a simple pattern of eighth-note strokes. Measure 1 starts with a piano forte dynamic. Measures 2-4 feature eighth-note patterns in the piano with eighth-note chords in the bass. Measure 4 ends with a piano dynamic of 4. The word "Fill" is written above the drums in measure 4.

三

84

84 
EN. SAX.

204

44

104

1

11

VLA.

4

PNO.

A. BASS

De.

Musical score for strings and piano, page 89. The score consists of five staves:

- VLN. I**: Treble clef, 4/4 time, key signature of one sharp (F#). Notes include G, A, B, C, D, E, F#, G, A, B, C, D, E, F#, G, A, B.
- VLN. II**: Treble clef, 4/4 time, key signature of one sharp (F#). Notes include G, A, B, C, D, E, F#, G, A, B, C, D, E, F#, G, A, B.
- VLA.**: Bass clef, 4/4 time, key signature of one sharp (F#). Notes include B, C, D, E, F#, G, A, B, C, D, E, F#, G, A, B.
- Vc.**: Bass clef, 4/4 time, key signature of one sharp (F#). Notes include C, D, E, F#, G, A, B, C, D, E, F#, G, A, B.
- PNO.**: Treble clef, 4/4 time, key signature of one sharp (F#). Notes include D, E, F#, G, A, B, C, D, E, F#, G, A, B.

Continuation of the musical score for strings and piano, page 89. The score consists of four staves:

- PNO.**: Treble clef, 4/4 time, key signature of one sharp (F#). Notes include D, E, F#, G, A, B, C, D, E, F#, G, A, B.
- A. BASS**: Bass clef, 4/4 time, key signature of one sharp (F#). Notes include D, E, F#, G, A, B, C, D, E, F#, G, A, B.
- D.**: Bass clef, 4/4 time, key signature of one sharp (F#). Notes include D, E, F#, G, A, B, C, D, E, F#, G, A, B.
- D.**: Bass clef, 4/4 time, key signature of one sharp (F#). Notes include D, E, F#, G, A, B, C, D, E, F#, G, A, B.

EN. SAX.

VLN. I

VLN. II

VLA.

VC.

This section of the musical score contains five staves. From top to bottom: EN. SAX. (E♭ Alto Saxophone) in common time, VLN. I (Violin I) in common time, VLN. II (Violin II) in common time, VLA. (Viola) in common time, and VC. (Cello) in common time. The music consists of eighth-note patterns with various dynamics like forte (f), piano (p), and sforzando (sf).

PNO

A. BASS

D. DR.

FILL

This section of the musical score contains three staves. From top to bottom: PNO (Piano) in common time, A. BASS (Double Bass) in common time, and D. DR. (Drums) in common time. The piano part features a rhythmic pattern of eighth notes. The double bass part has sustained notes with grace notes. The drums part includes a dynamic instruction 'FILL'.

Solo Section

100 $B\flat 7$

EN. SAX.

Musical score for the Solo Section. The score consists of seven staves. The first four staves (Vln. I, Vln. II, Vla., Vc.) are grouped together and play eighth-note patterns. The fifth staff (Pno.) is silent. The sixth staff (A. Bass) has a single eighth note. The seventh staff (Dr.) has a single eighth note. Measure numbers 1 through 10 are indicated above the staves. Measure 10 ends with a repeat sign and a key signature of $B\flat 7$. The score includes several "PLAY LAST TIME (ON CUE)" markings, which are placed at the end of measures 1, 5, 9, and 10. The strings (Vln. I, Vln. II, Vla., Vc.) play eighth-note patterns throughout the section.

$B\flat 7$

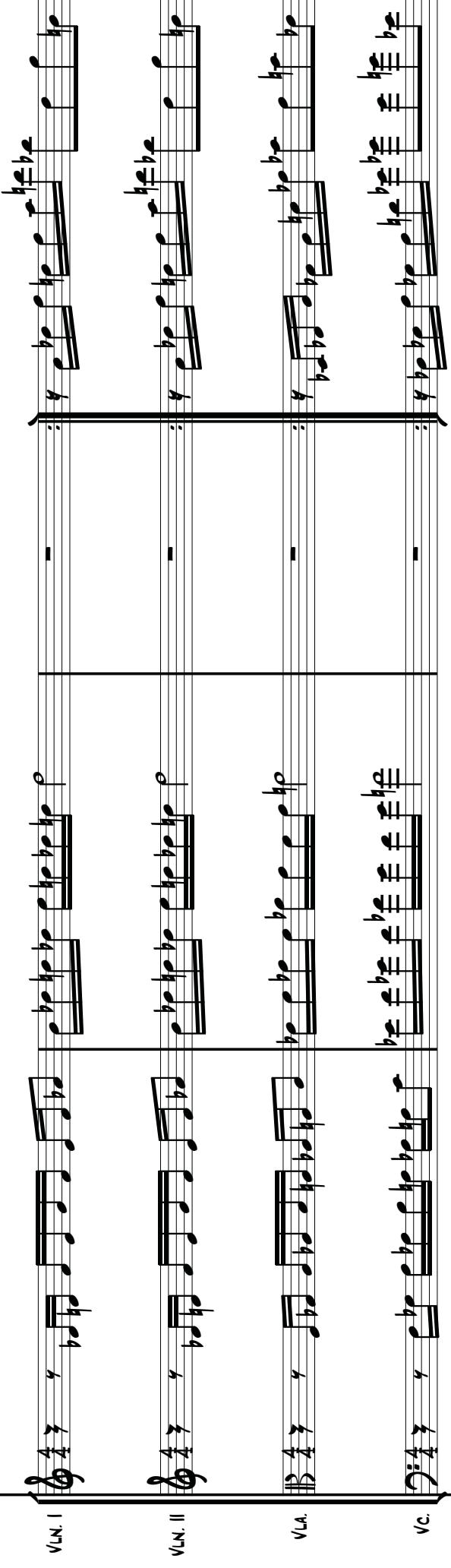
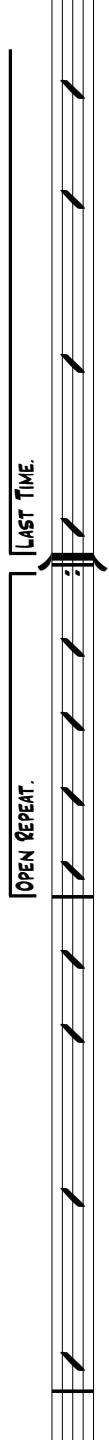
PNO.

Musical score for the String Backgrounds Last Time section. The score consists of two staves: A. Bass and Dr. Both staves have single eighth notes. The A. Bass staff has a key signature of $B\flat 7$. The Dr. staff has a key signature of $A\flat 7$. The score includes a "(STRING BACKGROUNDS LAST TIME)" marking above the staves. The A. Bass staff has a repeat sign at the beginning of the section.

(STRING BACKGROUNDS LAST TIME)

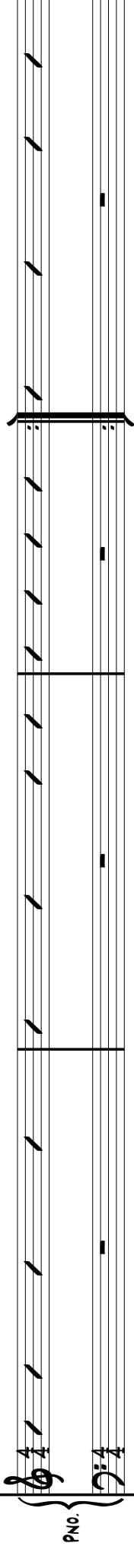
DR.

OPEN REPEAT.



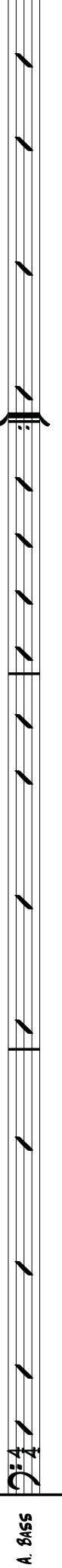
PNO.

LAST TIME.

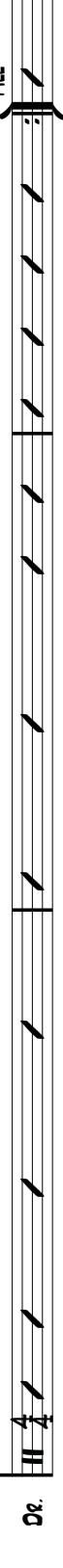


A. BASS

LAST TIME.



DR.



(STRINGS PLAY SUSTAINED CHORDS)

109

B_bM7

VEN. SAX.

Musical score for strings and piano. The score consists of four staves: VLN. I, VLN. II, VLA., and VC. Each staff has a bass clef, a key signature of B_bM7, and a common time signature. The strings play sustained chords (B_bD_bF_#A_bC_#, B_bD_bF_#A_bC_#, E_bG_bB_bD_b, and A_bC_#E_bG_b) indicated by large black ovals around the notes. The piano staff (PNO) below has a common time signature and rests throughout the measure.

(STRINGS PLAY SUSTAINED CHORDS)

B_bM7

PNO

Musical score for strings and piano. The strings play sustained chords (B_bD_bF_#A_bC_#, B_bD_bF_#A_bC_#, E_bG_bB_bD_b, and A_bC_#E_bG_b) indicated by large black ovals around the notes. The piano staff (PNO) below has a common time signature and rests throughout the measure.

(STRINGS PLAY SUSTAINED CHORDS)

B_bM7

A. BASS

Musical score for strings and bass. The strings play sustained chords (B_bD_bF_#A_bC_#, B_bD_bF_#A_bC_#, E_bG_bB_bD_b, and A_bC_#E_bG_b) indicated by large black ovals around the notes. The bass staff (A. BASS) below has a common time signature and rests throughout the measure.

(STRINGS PLAY SUSTAINED CHORDS)

BELL

DR.

Musical score for strings and bell. The strings play sustained chords (B_bD_bF_#A_bC_#, B_bD_bF_#A_bC_#, E_bG_bB_bD_b, and A_bC_#E_bG_b) indicated by large black ovals around the notes. The bell staff (BELL) below has a common time signature and rests throughout the measure.

113

113

Musical score page 1, measures 1-4. The score includes five staves: EN. SAX. (bass clef), VLN. I (bass clef), VLN. II (bass clef), VLA. (bass clef), and VC (bass clef). Measures 1-3 show eighth-note patterns. Measure 4 features sixteenth-note patterns with dynamic markings: *pp.*, *p.*, *p.*, and *f.*

Musical score page 117, measures 1-4. The score consists of four systems of music, each with two staves. The instruments are:

- VLN. I**: Treble clef, 2/4 time, dynamic f . The first measure has a fermata over the first note. Measures 2-4 have a fermata over the second note.
- VLN. II**: Treble clef, 2/4 time, dynamic f . Measures 2-4 have a fermata over the second note.
- V.L.A.**: Bass clef, 2/4 time, dynamic f . Measures 2-4 have a fermata over the second note.
- Vc.**: Bass clef, 2/4 time, dynamic f . Measures 2-4 have a fermata over the second note.

The score is set on a grid of 12 vertical measures and 5 horizontal measures. Measures 1-4 are grouped by a brace under VLN. I, VLN. II, and V.L.A. Measures 5-8 are grouped by a brace under Vc., PNO, and A. BASS. Measures 9-12 are grouped by a brace under DR.

Musical score page 117, measures 5-8. The score consists of four systems of music, each with two staves. The instruments are:

- PNO**: Treble clef, 2/4 time, dynamic f . Measures 5-8 have a fermata over the second note.
- A. BASS**: Bass clef, 2/4 time, dynamic f . Measures 5-8 have a fermata over the second note.
- DR.**: Bass clef, 2/4 time, dynamic f . Measures 5-8 have a fermata over the second note.

The score is set on a grid of 12 vertical measures and 5 horizontal measures. Measures 1-4 are grouped by a brace under VLN. I, VLN. II, and V.L.A. Measures 5-8 are grouped by a brace under Vc., PNO, and A. BASS. Measures 9-12 are grouped by a brace under DR.

EN. SAX.

Musical score for strings (Vln. I, Vln. II, Vla., Vc.) in 2/4 time. The score consists of four staves. Measures 1-3 show eighth-note patterns with grace notes. Measure 4 shows sixteenth-note patterns with grace notes. Measure 5 concludes with a fermata over the bassoon staff.

Vln. I

Vln. II

Vla.

Vc.

Pno.

A. BASS

2:2 4:4

4

fff

Dr.

16-measure staff with eighth-note patterns:

- Measures 1-2: 2 eighth notes followed by a rest.
- Measures 3-4: 1 eighth note followed by a rest.
- Measures 5-6: 2 eighth notes followed by a rest.
- Measures 7-8: 1 eighth note followed by a rest.
- Measures 9-10: 2 eighth notes followed by a rest.
- Measures 11-12: 1 eighth note followed by a rest.
- Measures 13-14: 2 eighth notes followed by a rest.
- Measures 15-16: 1 eighth note followed by a rest.

EN. SAX.

VLN. I

VLN. II

VIOLA

VC.

PNO.

{ 2:2

3

A. BASS

D. DRUMS

(STRINGS)

133 A^{△7}

VLN. I VLN. II VLA. VC.

A^{△7} G^{b△7} D^{b△7(45)}

G^{b△7}

PNO. A^{△7} F#m(^{b△7})

A^{△7} G^{b△7}

A. BASS DR.

QUASI-BOSCA

Pno.

G \flat △7

E \flat 7(ESUS4)

C△7

C△7 G7(ESUS4)

Gm7

A. BASS

Dg.

T

150

EN. SAX.

VLN. I VLN. II VLA. VC.

This block contains four staves for string instruments (Violin I, Violin II, Cello, Double Bass) and a piano staff. The strings play eighth-note patterns with grace notes and slurs. The piano staff shows harmonic changes between measures 150 and 151, including a transition from B-flat major to E major.

F#m7
Bbm7
PNO

87(SUS4)
E7
PNO

This block shows a piano part with a sus4 chord progression (F#m7 - Bbm7 - E7) over two measures. The piano part ends with a dynamic instruction 'p'.

A. BASS

C: #
D:

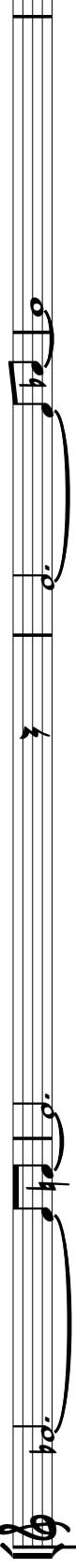
This block shows a bass line with a dynamic 'p' and a drum part consisting of eighth-note patterns.

T CYMBALS

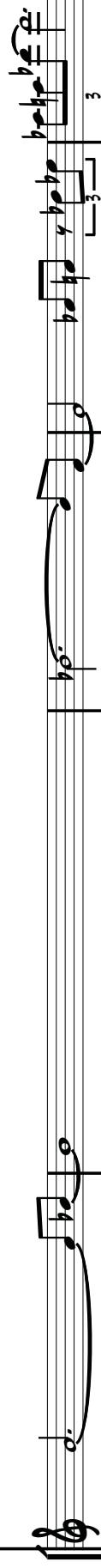
D:

This block shows a continuous eighth-note pattern on the drums.

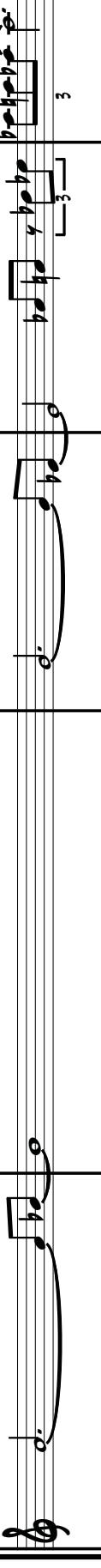
EN. SAX.



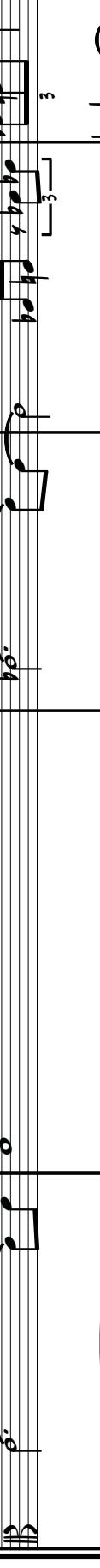
VLN. I



VLN. II



VLA.



VC.



D7(5654)

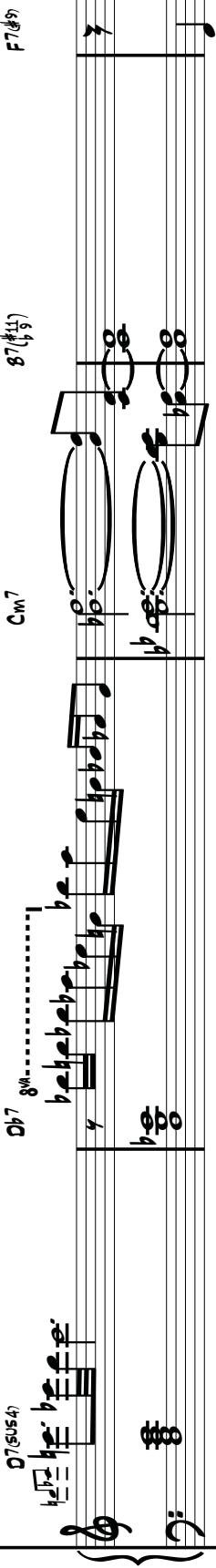
F

B7(5654)

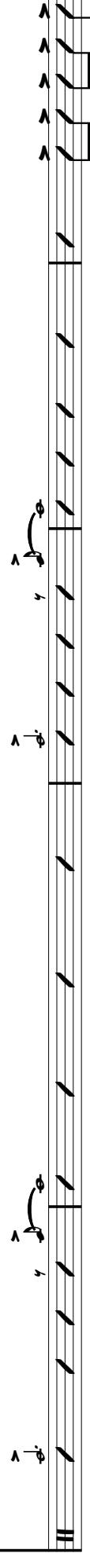
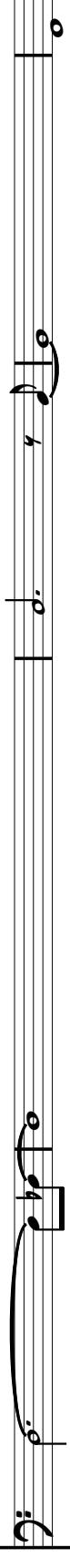
Cm7

D67

Gm



A. BASS



DRUM SOLO

159

2
4x

VLN. I VLN. II VLA. VC.

Pizz. Pizz. Pizz. Pizz.

4x

4x

4x

4x

This section of the score shows four staves. The first two staves are for Violin I and Violin II, both playing pizzicato. The third staff is for Double Bass (VLA) and the fourth staff is for Cello (VC). Each staff has a 'Pizz.' instruction above it. There are four measures of '4x' (four times) at the beginning of each staff, followed by a measure of '4x' at the end of each staff.

4x

PNO

A. BASS

DRUM SOLO (PIANO)

STOP!

FILL

4x

4x

4x

4x

This section of the score shows three staves. The first staff is for Piano (PNO), which has a dynamic instruction '(PIANO)' above it. The second staff is for Double Bass (A. BASS). The third staff is for Drums (DR.). There are four measures of '4x' at the beginning of each staff, followed by a measure of '4x' at the end of each staff. The piano part includes a 'STOP!' instruction and a 'FILL' instruction.

163

4x

VLN. I VLN. II VLA. VC.

This section shows four staves for string instruments. The first two staves are in common time, while the last two are in 2/4 time. All staves begin with a quarter note followed by an eighth note. The first two staves then continue with an eighth note followed by a quarter note. The last two staves begin with a quarter note followed by an eighth note, then continue with an eighth note followed by a quarter note. The notation is in common time throughout.

PNO

4x

A. BASS

4x

SOLI
DR.

4x

DR.

4x

167

EN. SAX.

8. CL.

WLN. I

11

VLA.

yc

6

8ASS

KEEP SOLOING!

OPEN REPEAT.

OPEN REPEAT.

LAST TIME.

LAST TIME.

LAST TIME.

ALAST TIME.

170

EEN. SAX.

B. CL.

Arco

Arco

Arco

Vc.

PNO.

A. BASS

BACKBEAT

DR.

174

EN. SAX.

8.
CL.

၁၅၈

11

VLA

۲۷

PNO.

BASS

Dr.

178

EN. SAX.

B. CL.

VLN. I

VLN. II

VLA.

VC.

PNO.

A. BASS

182

VEN. SAX.

B. CL.

4

VLN. I

4

Arco

VLN. II

4

Arco

VLA.

4

Arco

VC.

4

PNO.

4

A. BASS

4

Dx.

4

PART 8: FINALE

$\text{♩} = 140$

FAST SWING **SAX AND DRUMS IMPROV.**

OPEN REPEAT.

ENOR SAXOPHONE

VOLIN I **SAX AND DRUMS IMPROV.**

VOLIN II **SAX AND DRUMS IMPROV.**

VIOLA **SAX AND DRUMS IMPROV.**

VIOLONCELLO **SAX AND DRUMS IMPROV.**

SAX AND DRUMS IMPROV.

PIANO

ACOUSTIC BASS **SAX AND DRUMS IMPROV.**

DRUM SET **OPEN REPEAT.**

The musical score for Part 8: Finale features ten staves. The first five staves (ENOR SAXOPHONE, VOLIN I, VOLIN II, VIOLA, VIOLONCELLO) are grouped under a 'FAST SWING' tempo and 'SAX AND DRUMS IMPROV.' dynamic. Above these staves are 'OPEN REPEAT.' markings. The last five staves (PIANO, ACOUSTIC BASS, DRUM SET) are also grouped under 'SAX AND DRUMS IMPROV.' dynamics, with 'OPEN REPEAT.' markings below them. The score is set against a background of vertical bars.

2

EN. SAX.

(SAX)

VLN. I

(SAX)

VLN. II

(SAX)

VLA.

(SAX)

VC.

(SAX)

PNO.

(SAX)

A. BASS

Drum Fill

A

EBERONALA

EN. SAX.

EBERONALA

PLAY!

10

PLAY!

PLAY!

PLAY!

PLAY!

PLAY!

EBERONALA

PLAY!

EBERONALA

PNO.

EBERONALA

C7(SUS4)

EBERONALA

BbΔ7

EBERONALA

D6/6

EBERONALA

A. BASS

EBERONALA

Dr.

EBERONALA

ECM/HALF TIME BACKBEAT

EBERONALA

Dr.

ff

fff

C7(SUS4)

A. BASS

Dr.

18

VLN. I VLN. II VLA. VC.

EN. SAX.

F#₅

A7/5^{#5}

C7(sus4)

D#₅

PNO.

A. BASS

Dr.

Drum Fill

26

8

EN. SAX.

Musical score for EN. SAX., VLN. I, VLN. II, VLA., and VC. The score consists of five staves. EN. SAX. has a treble clef and a key signature of one sharp. VLN. I, VLN. II, and VLA. have bass clefs and a key signature of one sharp. VC. has a bass clef and a key signature of one sharp. The music includes various notes and rests, with some notes having circled stems.

Musical score for PNO. and A. BASS. The score consists of two staves. PNO. has a treble clef and a key signature of one sharp. A. BASS has a bass clef and a key signature of one sharp. The music includes eighth and sixteenth note patterns.

Musical score for DR. The score consists of one staff with a bass clef and a key signature of one sharp. The music includes eighth and sixteenth note patterns, with the instruction "Swing" above the staff.

VLN. I

VLN. II

VLA.

VC.

PNO.

Gm7

C7(Sus4)

C7

FΔ7

BbM7

EΔ7

AΔ7

A. BASS

D.

Gm7

C7(Sus4)

C7

FΔ7

BbM7

EΔ7

AΔ7

EN. SAX.

42

VLN. I

VLN. II

VLA.

VC.

fp

fp

fp

fp

E^bM7

pno.

E^bM7

A. BASS

HALF TIME FEEL

DRUM FILL

DRUM FILL

Solo SECTION

BROKEN FEEL (1ST TIME ONLY)

F $\frac{4}{4}$

D $\frac{5}{6}$

B \flat 7(SUS4)

C7(b9)

LEN. SAX.

C7(SUS4)

B \flat 7(SUS4)



VLN. I

C7(SUS4)

B \flat 7(SUS4)

C7(b9)



VLN. II

C7(SUS4)

B \flat 7(SUS4)

C7(b9)



VLA.

C7(SUS4)

B \flat 7(SUS4)

C7(b9)



V.C.

C7(SUS4)

B \flat 7(SUS4)

C7(b9)

BROKEN FEEL (1ST TIME ONLY)

F $\frac{4}{4}$

D $\frac{5}{6}$

B \flat 7(SUS4)

C7(b9)



PNO.

C7(SUS4)

B \flat 7(SUS4)

C7(b9)

BROKEN FEEL (1ST TIME ONLY)

F $\frac{4}{4}$

D $\frac{5}{6}$

B \flat 7(SUS4)

C7(b9)



A. BASS

C7(SUS4)

B \flat 7(SUS4)

C7(b9)

BROKEN FEEL (1ST TIME ONLY)

F $\frac{4}{4}$

D $\frac{5}{6}$

B \flat 7(SUS4)

C7(b9)



DR.

C7(SUS4)

B \flat 7(SUS4)

C7(b9)

58 F%

C7sus4

VLN. I VLN. II VLA. Vc.

This staff contains four staves, each with a treble clef. The first three staves have a common time signature, while the fourth has a 2/4 time signature. The notes are eighth notes, primarily on the second and third beats of each measure.

F%

C7sus4

PNO.

This staff shows a single piano part with a treble clef. It consists of two measures of eighth-note patterns, starting with a C7sus4 chord.

F%

Db%

C7sus4

A. BASS DR.

This staff contains two staves: one for double bass (A. BASS) and one for drums (DR.). Both staves show eighth-note patterns throughout the measures.

F%

Db%

C7sus4

DR.

This staff shows a single drum part (DR.) with a treble clef. It features eighth-note patterns across all measures.

IN 4 (EVERY TIME)

66 Dm7 E^ø7 A7 E^ø7 A7 A^ø7/D D7(B9)

VLN. I

IN 4 (EVERY TIME)

Dm7 E^ø7 A7 E^ø7 A7 A^ø7 A7 A^ø7/D D7(B9)

VLN. II

VLA.

VC.

IN 4 (EVERY TIME)

Dm7 E^ø7 A7 E^ø7 A7 A^ø7 A7 A^ø7/D D7(B9)

PNO.

WALK (EVERY TIME)

Dm7 E^ø7 A7 E^ø7 A7 A^ø7 A7 A^ø7/D D7(B9)

A. BASS

IN 4 (EVERY TIME)

Dm7 E^ø7 A7 E^ø7 A7 A^ø7 A7 A^ø7/D D7(B9)

DR.

PNO.

BASS

DR.

BROKEN FEEL (1ST TIME ONLY)

E_bm⁷

C

(Go ON ON CUE)
OPEN REPEAT.

VLN. I EN. SAX. VLA. VC.

(Go ON ON CUE)
C7sus4
C13 β 9

VLN. I EN. SAX. VLA. VC.

BROKEN FEEL (1ST TIME ONLY)

E_bm⁷

C

(Go ON ON CUE)
C7sus4
C13 β 9

PNO. A. BASS

(Go ON ON CUE)
E_bm⁷
C7sus4
C13 β 9

H.

Solo Section Continued

F $\frac{4}{4}$

C7(5sus4) B \flat 7(5sus4)

VLN. I VLN. II VLA. Vc.

F $\frac{4}{4}$

C7(5sus4) B \flat 7(5sus4)

VLN. I VLN. II VLA. Vc.

F $\frac{4}{4}$

B \flat 7(5sus4) C7(5sus4)

Pno. A. BASS

F $\frac{4}{4}$

C7(5sus4) B \flat 7(5sus4)

(String Backgrounds)

F $\frac{4}{4}$

C7(5sus4) B \flat 7(5sus4)

Drt. Drt.

C

F%

D%

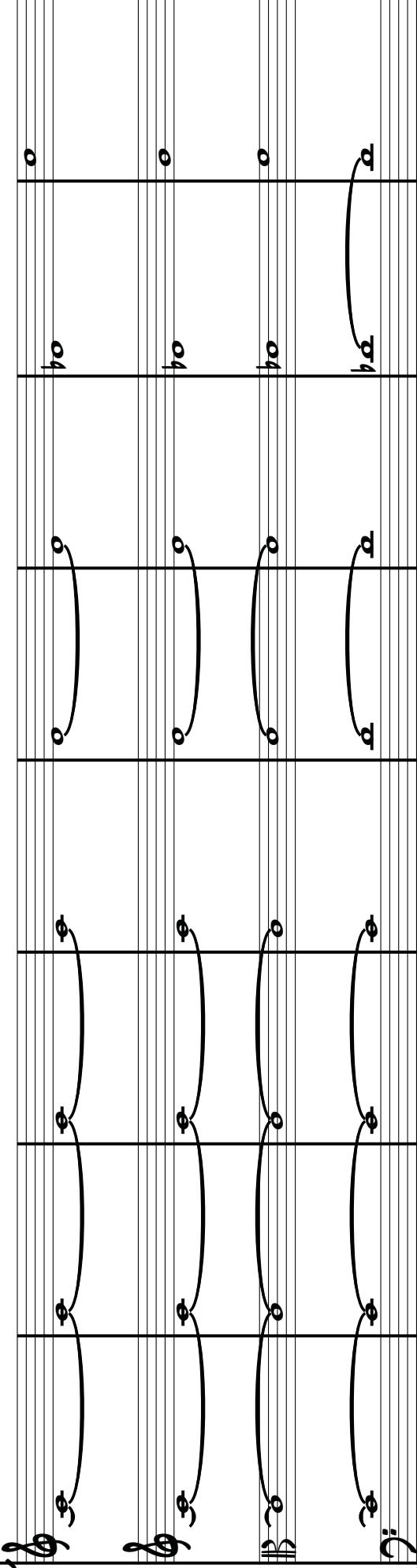
C7sus4

C7b9

EN. SAX.



VLN. I



VLN. II

VLA.

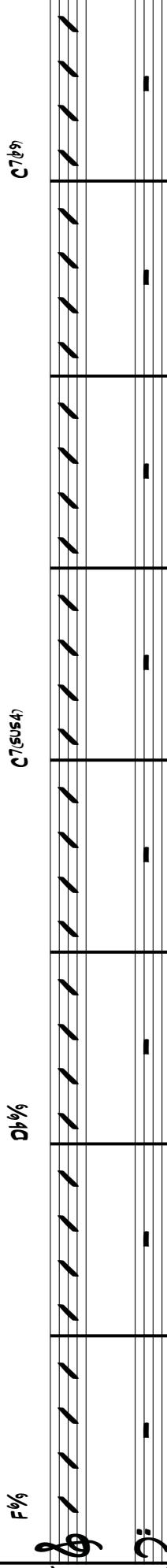
VC.

F%

D%

C7sus4

C7b9

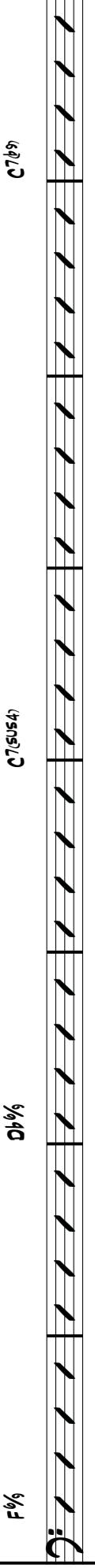


A. BASS

F%

D%

C7b9



F%

D%

C7b9

DR.

D_m7 E^ø7 A⁷ E^ø7 A⁷ A^{ø7/D} D^{7(b9)}

VLN. I

VLN. II

VLA.

Vc.

D_m7 E^ø7 A⁷ E^ø7 A⁷ A^{ø7/D} D^{7(b9)}

PNO.

D_m7 E^ø7 A⁷ E^ø7 A⁷ A^{ø7/D} D^{7(b9)}

A. BASS

D_m7 E^ø7 A⁷ E^ø7 A⁷ A^{ø7/D} D^{7(b9)}

DR.

Sheet music for a jazz ensemble featuring six staves across four systems. The instruments are: VLN. I, VLN. II, VLA., VC., PNO., A. BASS, and DR.

System 1:

- VLN. I:** Gm7, C7(Sus4), C7, F△7, Bbm7, Eb7, Ab△7, END SOL.
- VLN. II:** -
- VLA.:** -
- VC.:** -
- PNO.:** -
- A. BASS:** -
- DR.:** -

System 2:

- VLN. I:** Gm7, C7(Sus4), C7, F△7, Bbm7, Eb7, Ab△7, END SOL.
- VLN. II:** -
- VLA.:** -
- VC.:** -
- PNO.:** -
- A. BASS:** -
- DR.:** -

System 3:

- VLN. I:** Gm7, C7(Sus4), C7, F△7, Bbm7, Eb7, Ab△7, END SOL.
- VLN. II:** -
- VLA.:** -
- VC.:** -
- PNO.:** -
- A. BASS:** -
- DR.:** -

System 4:

- VLN. I:** Gm7, C7(Sus4), C7, F△7, Bbm7, Eb7, Ab△7, END SOL.
- VLN. II:** -
- VLA.:** -
- VC.:** -
- PNO.:** -
- A. BASS:** -
- DR.:** -

1

C13(9)

VLN. I VLN. II VLA. VC.

(SAX)
Ebm7

PNO.

A. BASS

(MELODY)
Ebm7

DRUM FILL

C

VILLA

EN. SAX.

VILLA

VILLA

VILLA

VLA.

VILLA

Vc.

(Drums)



(Drums)

Musical staff for Drums. The staff consists of five horizontal lines. It features a rhythmic pattern of eighth and sixteenth notes. A dynamic marking 'pp' (pianissimo) is placed above the first measure. The notes are connected by vertical stems and horizontal beams, with some notes having small vertical dashes below them.

(Drums)

Musical staff for Drums. The staff consists of five horizontal lines. It features a rhythmic pattern of eighth and sixteenth notes. A dynamic marking 'p' (piano) is placed above the first measure. The notes are connected by vertical stems and horizontal beams, with some notes having small vertical dashes below them.

BUSY BAIÃO

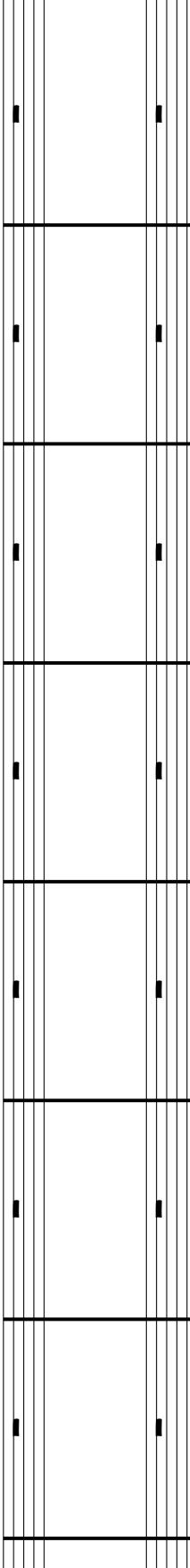
DRUM FILL

Musical staff for Drums. The staff consists of five horizontal lines. It features a rhythmic pattern of eighth and sixteenth notes. The text 'BUSY BAIÃO DR. DRUM FILL' is written across the top of the staff. The notes are connected by vertical stems and horizontal beams, with some notes having small vertical dashes below them.

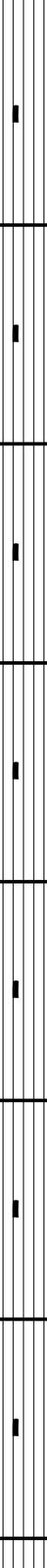
EN. SAX.



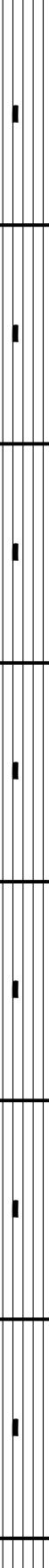
VLN. I



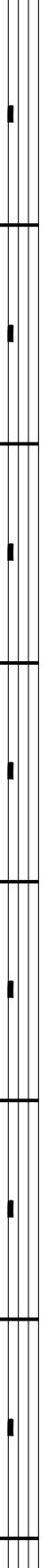
VLN. II



VLA.



VC.



PNO.



A. BASS



DR.





VLN. I



VLN. II

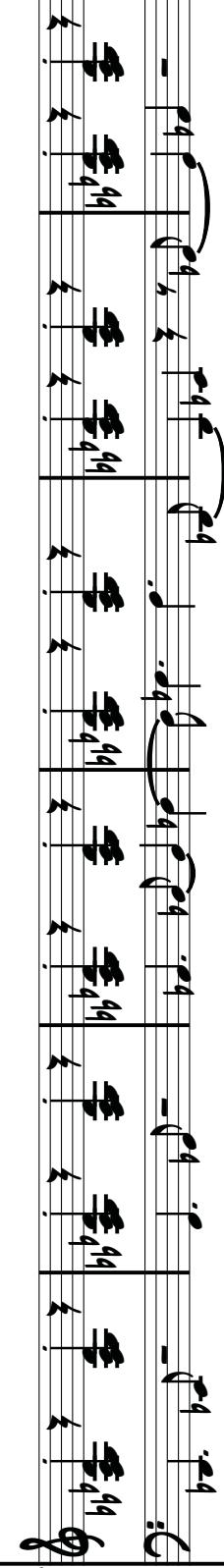
VLA.



VC.



(Drums)



(Drums)



DRUM FILL



EN. SAX.

vLN. I

vLN. II

vLA.

vc.

g

c

pno.

a. bass

dr.

Musical score for strings and piano. The score consists of five staves. From left to right: 1. Violin I (G clef), 2. Violin II (G clef), 3. Viola (C clef), 4. Cello (C clef), 5. Piano (two staves, G clef and F clef). All staves have a common time signature. The piano part includes dynamic markings such as ff , f , mf , p , and pp .

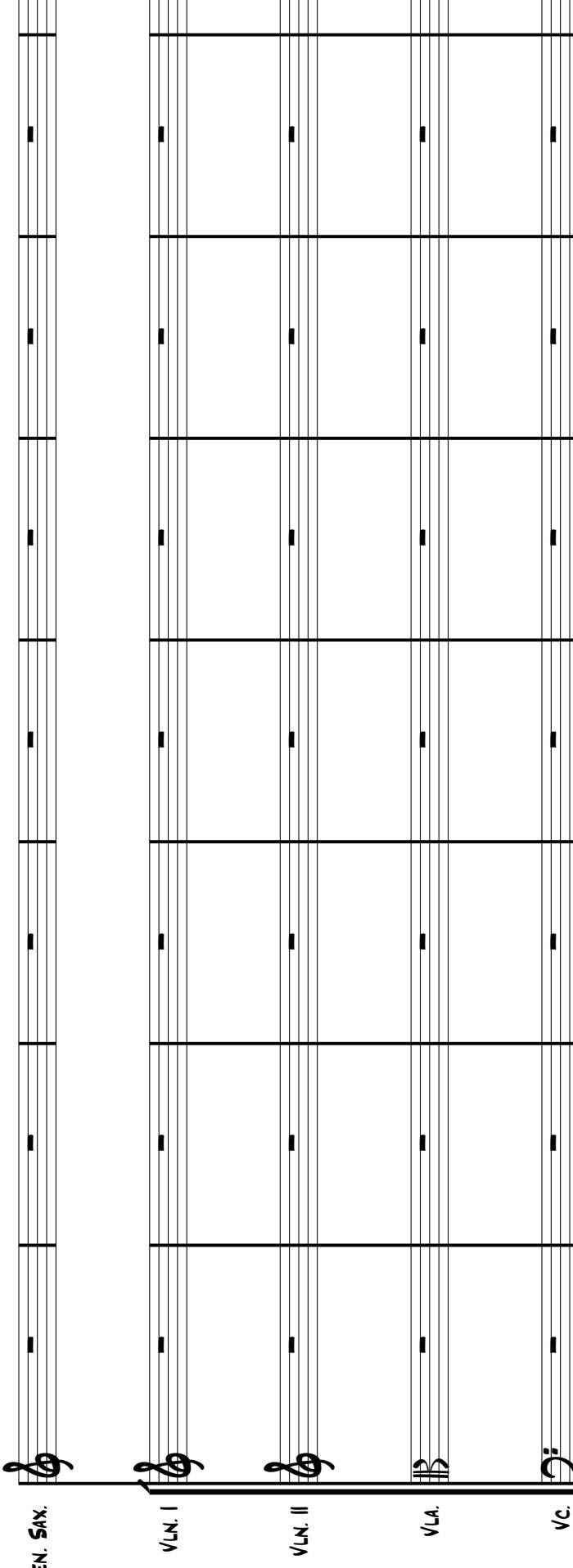
(Drums)

Musical score for drums. It features two staves. The top staff is labeled "PNO." and the bottom staff is labeled "A. BASS". The music consists of various drum patterns, including sixteenth-note rolls and eighth-note patterns.

(Drums)

Musical score for drums. It features two staves. The top staff is labeled "PNO." and the bottom staff is labeled "A. BASS". The music consists of eighth-note patterns and sixteenth-note patterns, with a section titled "DRUM FILM" indicated by a bracket.

EN. SAX.



A musical score page featuring five staves. From left to right: 1) Violin I (G clef), 2) Violin II (G clef), 3) Viola (C clef), 4) Cello (C clef), and 5) Piano (G clef). The piano staff includes a dynamic marking 'pno.' and a section title 'A. BASS'. The score consists of ten measures. Measures 1-4 show eighth-note patterns on the strings and sixteenth-note patterns on the piano. Measures 5-8 show eighth-note patterns on the strings and eighth-note chords on the piano. Measures 9-10 show eighth-note patterns on the strings and sixteenth-note patterns on the piano.

pno.
A. BASS

Dr.

VLN. I

VLN. II

VLA.

Vc.

(Drums)

pno.

A. BASS

Drum Fill

EN. SAX.



VLN. I



VLN. II



VLA.



VC.



PNO.



A. BASS



DR.



EN. SAX.

VLN. I

VLN. II

VLA.

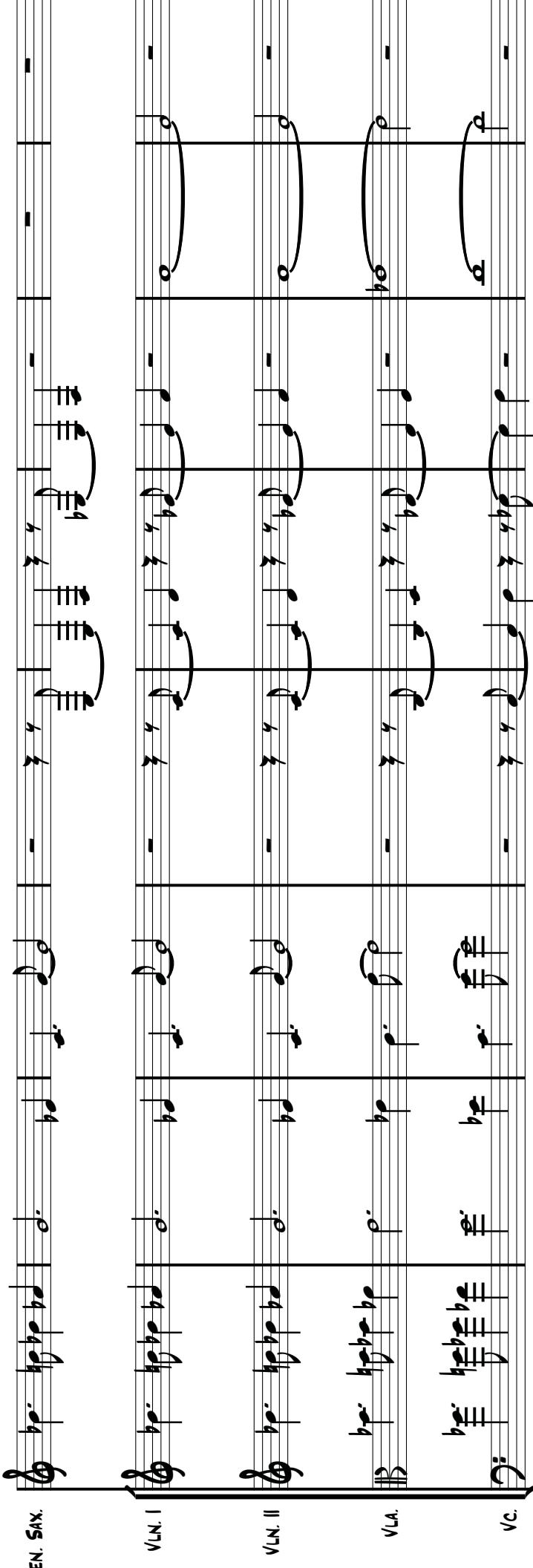
VC.

PNO.

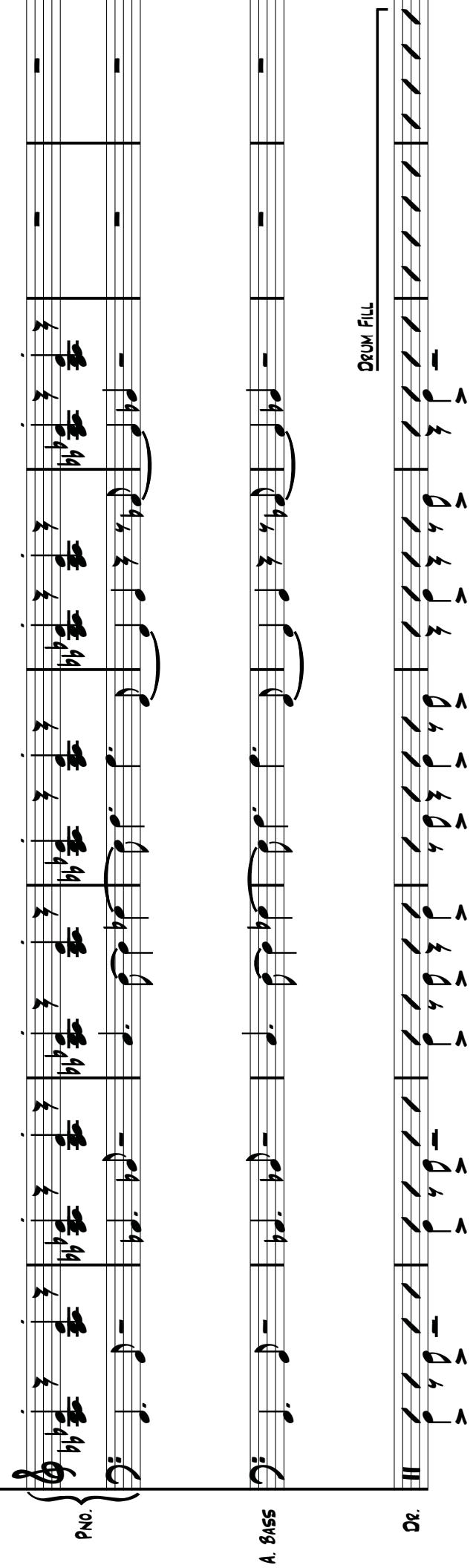
A. BASS

DR.

DRUM FILL



Musical score for strings and piano. The score consists of five staves. From top to bottom: 1) Violin I (G clef), 2) Violin II (G clef), 3) Viola (C clef), 4) Cello (C clef), and 5) Piano (G clef). The piano staff includes a bass clef at the bottom. The music features eighth-note patterns with various dynamics (e.g., f , p , ff) and grace notes. Measures 1-4 show a repeating pattern of eighth-note pairs. Measure 5 introduces a new rhythmic pattern. Measure 6 contains a single eighth note followed by a measure rest. Measures 7-8 show a return to the previous pattern. Measures 9-10 feature eighth-note pairs again. Measures 11-12 show a return to the previous pattern. Measures 13-14 show a return to the previous pattern. Measures 15-16 show a return to the previous pattern. Measures 17-18 show a return to the previous pattern. Measures 19-20 show a return to the previous pattern. Measures 21-22 show a return to the previous pattern. Measures 23-24 show a return to the previous pattern. Measures 25-26 show a return to the previous pattern. Measures 27-28 show a return to the previous pattern. Measures 29-30 show a return to the previous pattern. Measures 31-32 show a return to the previous pattern. Measures 33-34 show a return to the previous pattern. Measures 35-36 show a return to the previous pattern. Measures 37-38 show a return to the previous pattern. Measures 39-40 show a return to the previous pattern. Measures 41-42 show a return to the previous pattern. Measures 43-44 show a return to the previous pattern. Measures 45-46 show a return to the previous pattern. Measures 47-48 show a return to the previous pattern. Measures 49-50 show a return to the previous pattern. Measures 51-52 show a return to the previous pattern. Measures 53-54 show a return to the previous pattern. Measures 55-56 show a return to the previous pattern. Measures 57-58 show a return to the previous pattern. Measures 59-60 show a return to the previous pattern. Measures 61-62 show a return to the previous pattern. Measures 63-64 show a return to the previous pattern. Measures 65-66 show a return to the previous pattern. Measures 67-68 show a return to the previous pattern. Measures 69-70 show a return to the previous pattern. Measures 71-72 show a return to the previous pattern. Measures 73-74 show a return to the previous pattern. Measures 75-76 show a return to the previous pattern. Measures 77-78 show a return to the previous pattern. Measures 79-80 show a return to the previous pattern. Measures 81-82 show a return to the previous pattern. Measures 83-84 show a return to the previous pattern. Measures 85-86 show a return to the previous pattern. Measures 87-88 show a return to the previous pattern. Measures 89-90 show a return to the previous pattern. Measures 91-92 show a return to the previous pattern. Measures 93-94 show a return to the previous pattern. Measures 95-96 show a return to the previous pattern. Measures 97-98 show a return to the previous pattern. Measures 99-100 show a return to the previous pattern.



Musical score for drums. The score consists of four staves: 1) Snare Drum (G clef), 2) Bass Drum (F clef), 3) Hi-Hat (C clef), and 4) Tom-Tom (C clef). The music features eighth-note patterns with various dynamics (e.g., f , p , ff). Measures 1-2 show a repeating pattern of eighth-note pairs. Measures 3-4 show a return to the previous pattern. Measures 5-6 show a return to the previous pattern. Measures 7-8 show a return to the previous pattern. Measures 9-10 show a return to the previous pattern. Measures 11-12 show a return to the previous pattern. Measures 13-14 show a return to the previous pattern. Measures 15-16 show a return to the previous pattern. Measures 17-18 show a return to the previous pattern. Measures 19-20 show a return to the previous pattern. Measures 21-22 show a return to the previous pattern. Measures 23-24 show a return to the previous pattern. Measures 25-26 show a return to the previous pattern. Measures 27-28 show a return to the previous pattern. Measures 29-30 show a return to the previous pattern. Measures 31-32 show a return to the previous pattern. Measures 33-34 show a return to the previous pattern. Measures 35-36 show a return to the previous pattern. Measures 37-38 show a return to the previous pattern. Measures 39-40 show a return to the previous pattern. Measures 41-42 show a return to the previous pattern. Measures 43-44 show a return to the previous pattern. Measures 45-46 show a return to the previous pattern. Measures 47-48 show a return to the previous pattern. Measures 49-50 show a return to the previous pattern. Measures 51-52 show a return to the previous pattern. Measures 53-54 show a return to the previous pattern. Measures 55-56 show a return to the previous pattern. Measures 57-58 show a return to the previous pattern. Measures 59-60 show a return to the previous pattern. Measures 61-62 show a return to the previous pattern. Measures 63-64 show a return to the previous pattern. Measures 65-66 show a return to the previous pattern. Measures 67-68 show a return to the previous pattern. Measures 69-70 show a return to the previous pattern. Measures 71-72 show a return to the previous pattern. Measures 73-74 show a return to the previous pattern. Measures 75-76 show a return to the previous pattern. Measures 77-78 show a return to the previous pattern. Measures 79-80 show a return to the previous pattern. Measures 81-82 show a return to the previous pattern. Measures 83-84 show a return to the previous pattern. Measures 85-86 show a return to the previous pattern. Measures 87-88 show a return to the previous pattern. Measures 89-90 show a return to the previous pattern. Measures 91-92 show a return to the previous pattern. Measures 93-94 show a return to the previous pattern. Measures 95-96 show a return to the previous pattern. Measures 97-98 show a return to the previous pattern. Measures 99-100 show a return to the previous pattern.

DRUM FILL

EN. SAX.

VLN. I

VLN. II

VLA.

V.C.

PNO.

A. BASS

Dr.

E
LA BRECAZON
MINUTE

LEN. SAX.

6
6

LA BRECAZON
MINUTE

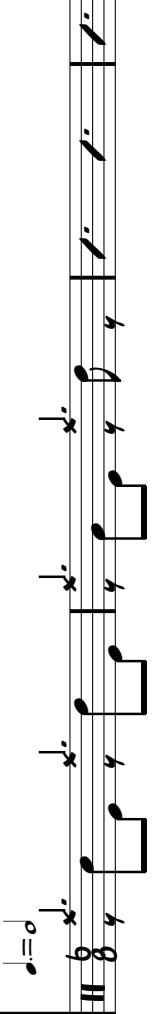
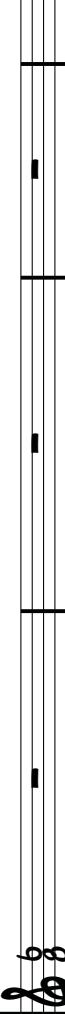
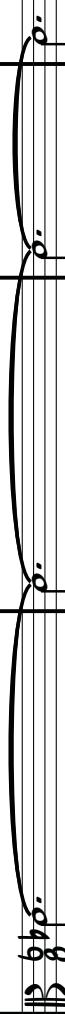
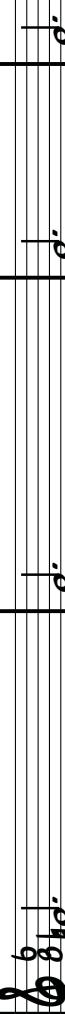
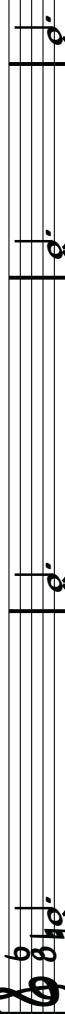
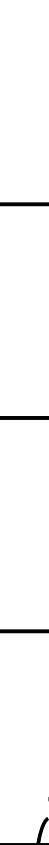
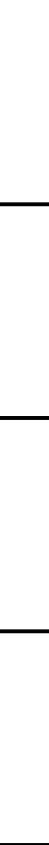
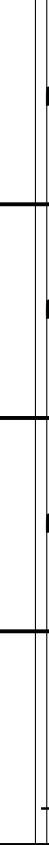
6
6

A. BASS

6
6

DR.

6
6



EN. SAX.

Musical score for strings and piano. The left side shows staves for VLN. I, VLN. II, VLA., and VC. Each staff has four horizontal lines above it, representing sustained notes. The notes are labeled with their corresponding letter names (C, D, E, F, G, A, B) and octaves (1 through 5). The right side shows a piano (PNO.) staff with sustained notes labeled C, D, E, F, G, A, B. The score is in common time (indicated by 'C') and includes a section for 'A. BASS' and 'DRUM SOLO (STRINGS PLAY SUSTAINED CHORDS)'.

VLN. I

VLN. II

VLA.

VC.

PNO.

A. BASS

DRUM SOLO
(STRINGS PLAY SUSTAINED CHORDS)

DRUM SOLO
(STRINGS PLAY SUSTAINED CHORDS)

Drum

Musical score for EN. SAX. featuring six staves of music:

- VLN. I**: Violin I staff, treble clef, 4/4 time.
- VLN. II**: Violin II staff, treble clef, 4/4 time.
- VLA.**: Cello staff, bass clef, 4/4 time.
- Vc.**: Double Bass staff, bass clef, 4/4 time.
- PNO.**: Piano staff, treble clef, 4/4 time.
- A. BASS**: Bassoon staff, bass clef, 2/2 time.

The music consists of a series of eighth-note chords. The first four staves (Violin I, Violin II, Cello, Double Bass) play a G major chord (G-B-D). The Piano and Bassoon play a D major chord (D-F#-A).

Musical score for EN. SAX. featuring two staves of music:

- A. BASS**: Bassoon staff, bass clef, 2/2 time. The bassoon plays eighth-note patterns consisting of quarter note followed by eighth note, and eighth note followed by quarter note.
- DR.**: Drum staff, bass clef, 2/2 time. The drums play eighth-note patterns consisting of eighth note followed by eighth note, and eighth note followed by eighth note.

EN. SAX.

VLN. I

VLN. II

VLA.

Vc.

PNO.

A. BASS.

DR.

COTSMAN'S

ZEN SAX.

COTSMAN'S

Z

F

G \flat 6/4

3

Ab7(sus4)

F7

Bbm7

E \flat 7

Ab7(sus4)

F7

Bbm7

E \flat 7

COTSMAN'S

Z

COTSMAN'S

Z

COTSMAN'S

Z

COTSMAN'S

Z

PNO.

Ab7(sus4)

F7

Bbm7

E \flat 7

COTSMAN'S

Z

COTSMAN'S

Z

Z

A. BASS

Z

COTSMAN'S

Z

Z

IMPROVISE AROUND MELODY
E♭7

A♭7(5sus4) **F7** **B♭m7** **E♭7**

G♭½ **3**

VLN. I **VLN. II** **VLA.** **Vc.**

PNO.

A. BASS

D. DR.

G \flat 6 Ab7(Sus4) F7 B \flat m7 G \flat 6 Ab7(Sus4) F7 B \flat m7
E \flat 7 E \flat 7 B \flat m7 E \flat 7 E \flat 7 B \flat m7 E \flat 7 E \flat 7

VLN. I VLN. II V.L.A. V.C. Pno. A. BASS

3

EN. SAX.

VLN. I

VLN. II

VLA.

V.C.

PNO.

A. BASS

(SAX)

EN. SAX.

VLN. I

VLN. II

VLA.

V.C.

PNO.

A. BASS

DR.

Al7(sus4)

Gb7

Ab7

D7

PLAY BLUESY STUFF

Al7(sus4)

Gb7

Ab7

D7

Al7(sus4)

Gb7

Ab7

D7

Al7(sus4)

Gb7

Ab7

D7

Appendix C

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

$\text{♩} = 60$

BALLAD

PART 1: TEBROCNALA LEAD SHEET

TROY ROBERTS

1 E C^Δ7 A^Δ7 B^{7(SUS4)}

5 E C^Δ7 B^{7(SUS4)} B^{13(b9)}

9 C^{#m}7 Eb⁰⁷ Ab^{13(b9)} F^{#m/C#} C^{#7(b9)}

13 F^{#m}7 B^{7(SUS4)} B⁷ E^{Δ7} E⁷ A^{Δ7} Am⁷ D^{7(SUS4)}

17 G^{Δ7} C^{Δ7} C^{#07} C^{7(b9)} B^{7(SUS4)} B^{7(b9)} F^{#07} E D^{7(SUS4)} G^{7(SUS4)}

22 E

$\text{♩} = 120$
FAST JAZZ

PART 2: FREEBIE LEAD SHEET

TROY ROBERTS

INTRO

PIANO

D⁷($\#_5$) G△7 Eb△7

5 D⁷($\#_5$) G△7 Eb△7

9 D⁷($\#_5$) G△7 Eb△7

13 D⁷($\#_5$) G△7 Eb△7

15

(VIOLA)

2 [A] 23 Gm⁷

E♭Δ7 F7(SUS4) Dm⁷ E♭m⁷ F7(SUS4)

27 Gm⁷

E♭Δ7 C⁷

31 E♭ F F7(b9SUS4)

[B] 35 Gm⁷

Cm⁷ F7(SUS4) B♭Δ7 E♭Δ7 A7(SUS4)

39 D7(♯5) Gm¹¹ C⁹ F B♭Δ7 E⁹ A7(♯5)

C 43 Dm⁷

FAST SWING

47 F△7

51 Cm⁷

F⁷

Ebm⁷

54 Ab⁷

D♭△7

G7(♯5)

57 Ebm¹¹

D♭△9

B♭△7

E^m¹¹

A°

59 F7(SUS4)

(STRINGS)

4

D 63 EbΔ7

12/8 FEEL

67

(STRINGS)

71

(PIANO/BASS)

E 74 Gm7

BROKEN FAST SWING

EbΔ7 F7(SUS4) Dm7 Ebm7 F7(SUS4)

78 Gm7

EbΔ7 C7

82 Eb F F7(b9SUS4)

(PIANO/BASS)

F 86 Gm⁷ Cm⁷ F7(SUS4) BbΔ7 EbΔ7 A7(SUS4) 5

90 D7(♯5) GΔ7 EbΔ7

94 D7(♯5) GΔ7 EbΔ7

98 Cm⁷ F7(SUS4) BbΔ7 Eb7 A7(SUS4) Ebm⁷ Ab7

102 D7(♯5) Gm⁷ ↑ FINE A7(SUS4) Ab13 Gm⁷

SOLO SECTION

6

106 Gm⁷ EbΔ7 D⁷

110 Gm⁷ EbΔ7 C⁷

114 F⁷ D⁷

118 Gm⁷ Cm⁷ F⁷ BbΔ7 EbΔ7

122 AΔ7 D⁷ Gm⁷ Gm⁷/F EΔ7 A⁷

126 Dm⁷ EΔ7 A⁷

130 Dm⁷ EΔ7 A⁷

134 Cm⁷ F⁷ Ebm⁷ Ab⁷

138 DΔ7

140 F⁷(sus4)

144 F⁷(sus4) AΔ7 D⁷ Gm⁷

148 Gm⁷

152 Gm⁷

156 F⁷

160 Cm⁷ F⁷ Bb^{Δ7} A^{Δ7}

164 D⁷ G^{Δ7} Eb^{Δ7}

168 D⁷ G^{Δ7} Eb^{Δ7}

172 Cm⁷ F⁷ Bb^{Δ7} Eb⁷ A7(SUS4) Ebm⁷ Ab⁷

176 D⁷ Gm⁷

Eb^{Δ7}

D⁷

C⁷

A^{Δ7} D⁷ Gm⁷

B⁷

1. A7(SUS4) Ab13 Gm⁷ || 2. Bb13(b9) A7(13) Gm⁷

DRUM SOLO

181

185

189

193

TUTTI SECTION

197

201

205

Two staves of music. The top staff is in treble clef and the bottom is in bass clef. Both staves show eighth-note patterns with some slurs and grace notes.

207 G^Δ7 Gm7 E_b^Δ7 Ab^Δ7 Cm7 F7(sus4)

Two staves of music. The top staff shows chords: GΔ7, Gm7, E_bΔ7, AbΔ7, Cm7, and F7(sus4). The bottom staff shows a bass line with eighth-note patterns and grace notes.

211

Two staves of music. Both staves show sustained notes across four measures, indicated by long horizontal stems and small circles at the start of each measure.

215 D.S. AL FINE

Two staves of music. The top staff has four measures of rests. The bottom staff shows a bass line with eighth-note patterns and grace notes, with measure groups separated by vertical bar lines and brackets underlined with the number '3'.

$\text{♩} = 70$

PART 3: FEB 19 LEAD SHEET

TROY ROBERTS

A

1 ARCO (VIOLA)
Pizz. (CELLO)

4 ARCO (VIOLA)

7 (VIOLA)

12 (VIOLA)

14

17 (VIOLA)

20

25 **C** (SOPRANO)

28 (SOPRANO/1ST VIOLIN)

31

34 pizz.

37

(2ND VIOLIN)

(1ST VIOLIN)

ARCO

(BASS/CELLO/TOMS)

41

(BASS/CELLO/TOMS)

(BASS/CELLO/TOMS)

43

(VIOLA)

(CELLO)

46

BASS CADENZA
Ab^Δ7

50

E (SOPRANO/STRINGS)

SAX CADENZA
G7(b9SUS4)

fp

ff

fp

ff

PART 4: MEMORIALISATION LEAD SHEET

COMPOSED BY TROY ROBERTS

TRANSCRIBED BY MICHAEL CRAWFORD

$\text{♩} = 88$

INTRO

DRUMS PICK-UP Gm⁷

PIZZ. (VIOLA) BbΔ7

(VIOLINS/CELLO)

(BASS)

SIMILE

Gm⁷ BbΔ7 Gm⁷ BbΔ7

A (SAX/PIANO)

6 Gm⁷ BbΔ7 Fm⁷ AbΔ7(#11) Gm⁷ Bb7(SUS4) EbΔ7 Ab⁷ Gm⁷ BbΔ7 Gm⁷ BbΔ7

(BASS)

PIANO FILLS

12 Gm⁷ BbΔ7

Fm⁷ AbΔ7(#11) Gm⁷ Bb7(SUS4) EbΔ7 Ab⁷ Gm⁷ BbΔ7 Gm⁷ BbΔ7

(BASS)

PIANO FILLS

B 18 Gm⁷ BbΔ7

Fm⁷ AbΔ7(#11) Gm⁷ Bb7(SUS4) EbΔ7 Ab⁷ Gm⁷ BbΔ7 Gm⁷ BbΔ7

(BASS)

PIANO FILLS

24 Gm⁷

BbΔ7 Fm⁷ AbΔ7(#11) Gm⁷ BbΔ7

27 EbΔ7

Ab⁷ Gm⁷ Bb7(SUS4) EbΔ7 F7(SUS4) Bb

(BASS)

PIZZ.

2 **C** 31

ARCO (VIOLA)

ARCO (CELLO)

(BASS)

This section consists of four measures. The first measure has a bass note with a fermata. The second measure features eighth-note patterns in the upper voices. The third measure contains eighth-note pairs in the upper voices. The fourth measure includes eighth-note pairs and a sixteenth-note pattern.

35

This measure shows eighth-note patterns in the upper voices and a sixteenth-note pattern in the bass.

39 *(SAX)* *(SAX/1ST VIOLIN)*

DRUMS PICK-UP

This measure features eighth-note patterns in the upper voices and a sixteenth-note pattern in the bass. It concludes with a dynamic instruction for drums.

D 44 *(SAX)*

Gm⁷ *Bb^{Δ7}* *Fm⁷* *Ab^{Δ7}(#11)* *Gm⁷* *Bb^{7(SUS4)}* *Eb^{Δ7}* *Ab^{7(#11)}*

(2ND VIOLIN)

(BASS)

This measure shows eighth-note patterns in the upper voices and a sixteenth-note pattern in the bass. Chords listed above the staff include Gm⁷, Bb^{Δ7}, Fm⁷, Ab^{Δ7}(#11), Gm⁷, Bb^{7(SUS4)}, Eb^{Δ7}, and Ab^{7(#11)}.

48 *Gm⁷* *Bb^{Δ7}* *Fm⁷* *Ab^{Δ7}* *Gm⁷* *Bb^{7(SUS4)}* *Eb^{Δ7}* *F^{7(SUS4)}* *Bb*

p122

This measure shows eighth-note patterns in the upper voices and a sixteenth-note pattern in the bass. Chords listed above the staff include Gm⁷, Bb^{Δ7}, Fm⁷, Ab^{Δ7}, Gm⁷, Bb^{7(SUS4)}, Eb^{Δ7}, F^{7(SUS4)}, and Bb. A dynamic instruction p122 is present.

SOLO SECTION
53 Gm⁷

OPEN REPEAT.

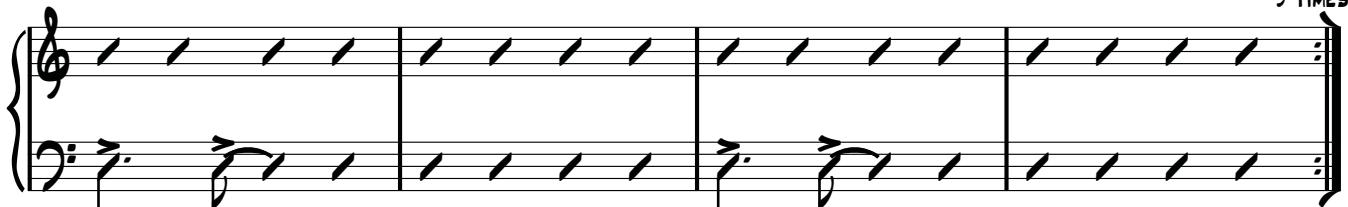


57 D7(b9)



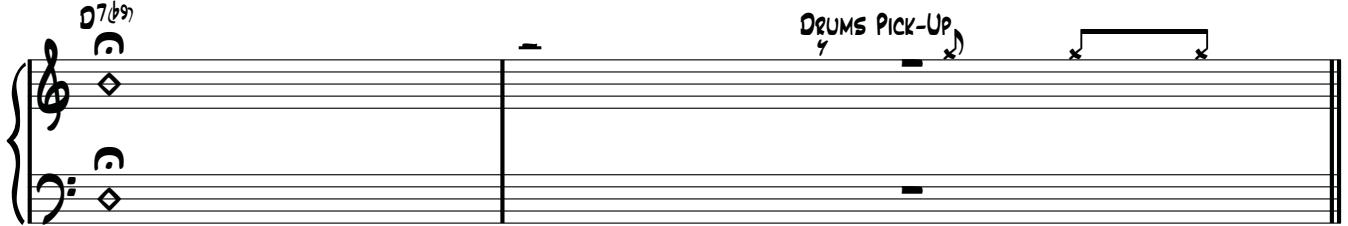
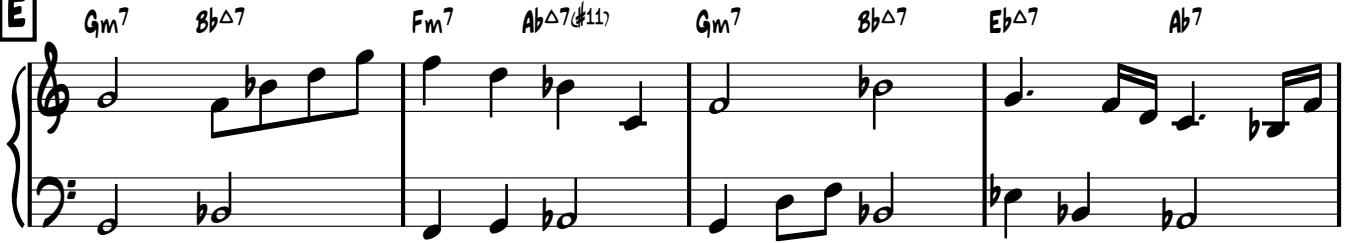
61

3 TIMES

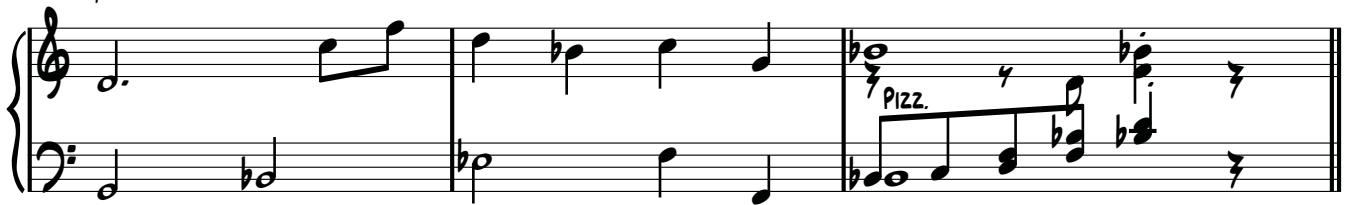


D7(b9)

DRUMS PICK-UP

**E**Gm⁷Bb^{7(SUS4)}Eb^{Δ7}F^{7(SUS4)}

Bb



PIANO SOLO

Gm⁷ Bb^{Δ7} Gm⁷ Bb^{Δ7} Gm⁷ Bb^{Δ7} Gm⁷ Bb^{Δ7}

Gm⁷ Bb^{Δ7} Gm⁷ Bb^{Δ7} Gm⁷ Bb^{Δ7} Gm⁷ Bb^{Δ7}

Gm⁷ Bb^{Δ7} Gm⁷ Bb^{Δ7} Gm⁷ Bb^{Δ7} Gm⁷ Bb^{Δ7}

STRINGS STOP

Gm⁷ Bb^{Δ7} Gm⁷ Bb^{Δ7} Gm⁷ Bb^{Δ7} Gm⁷ Bb^{Δ7}

BASS/DRUMS FADE DOWN TO NOTHING

PIANO CADENZA
Gm⁷

**OPEN REPEAT
FADE/RIT DOWN TO NOTHING**

PART 5: VILLA LEAD SHEET

$\text{♩} = 175$

TROY ROBERTS

(SAX)

A Eb(add4)

6 Eb(add4) 8^b/Eb

10 Eb(add4)

14 Eb(add4) E^s 8^b/Eb Eb(add4)

19 **B**

23 Eb(add4) 8^b/Eb

27 Eb(add4)

31 (PIANO) DRUM FILL

2

36 **C** Eb(add4)

40 Eb(add4) 86/Eb

44 Eb(add4) 86/Eb

48

52 **D** Eb(add4) Ebm7 Db(add9) C7(11) 86%

56 (STRINGS) Eb7(add4) Ebm7 Db6% C7(11) 86%

60 (SAX) Cm7 Fm7 Ebm7 Db6% C7(11) 86%

E 64 Eb/G Abm7

68 Bb7sus4 Bb13(11)

PIANO SOLO

3

72 $D\flat\Delta7$ (STRING BACKGROUNDS LAST TIME)

76 $D\flat m7$

80 $D\flat\Delta7$

84 $D\flat m7$

88 $C\flat\flat7$ $F7\text{ALT.}$ $B\flat m7$ $B\flat m7/A\flat$

92 $G\flat m7$ OPEN REPEAT. LAST TIME.

98 $B7(\text{SUS}4)$

102

106

110

END SOLO

3

The music features a variety of chords including $D\flat\Delta7$, $D\flat m7$, $C\flat\flat7$, $F7\text{ALT.}$, $B\flat m7$, $B\flat m7/A\flat$, $G\flat m7$, $B7(\text{SUS}4)$, and $B7$. The notation includes measure numbers, chord symbols, and performance instructions like 'OPEN REPEAT.' and 'LAST TIME.'

F 114 Eb^(add4)/G (VIOLIN/VIOLA)

118 SAX IMPROV

122 Eb^(add4)/G (VIOLIN/VIOLA)

126 SAX IMPROV

130 Eb^(add4)/G
(VIOLINS)
(VIOLA/CELLO)

134 SAX IMPROV

138 (VIOLINS)
(VIOLA/CELLO)

ETC.

(SAX)

fp

142

(STRINGS)

(TOMS)

SAX SOLO 2ND TIME
G
(PIZZ. STRINGS)
F DORIAN

146

150

154 Eb MIXOLYDIAN b6

158

162 F DORIAN

166

170 Eb MIXOLYDIAN b6

176 1. FΔ7
 (ARCO STRINGS)

180 2. FΔ7
 (ARCO STRINGS)

184 F^{Δ7}

188

192

BASS AND SAX SOLO

196 OPEN REPEAT.
F^{Δ7}

BASS AND SAX UNISON

200 (SAX)

204

208

212

215

H 219 (SAX) Eb^(add4)

223 (STRINGS) Eb^{7(add4)}

227 (SAX) Eb^(add4)

231 (STRINGS) Eb^{7(add4)}

235 (SAX) Cm⁷

239  BASS SOLO



The musical score consists of three staves of music. The top staff is a treble clef staff, the middle is a bass clef staff, and the bottom is another bass clef staff. The key signature is one flat (B-flat). Measure 239 starts with a rest followed by a bass solo section. The bass line is sustained on a single note (A-flat) with a continuous eighth-note pulse. Measures 240 through 243 show the bass line continuing its eighth-note pulse on the A-flat note. Measure 244 begins with a dotted half note followed by a bass solo section where the bass line is sustained on a single note (A-flat) with a continuous eighth-note pulse. Measures 245 through 247 show the bass line continuing its eighth-note pulse on the A-flat note. Measure 248 concludes with a bass solo section where the bass line is sustained on a single note (A-flat) with a continuous eighth-note pulse.

PART 6: THE SCOTSMAN'S WALTZ LEAD SHEET

TROY ROBERTS

$\text{♩} = 85$

STRING INTRO

The musical score consists of six staves of music. Staff 1 (Measures 1-4) starts with a dynamic of $\text{♩} = 85$ and a tempo marking of **STRING INTRO**. Staff 2 (Measures 5-8) shows a transition with a dynamic of $\text{♩} = 85$. Staff 3 (Measures 9-12) continues the transition with a dynamic of $\text{♩} = 85$. Staff 4 (Measures 13-16) shows a dynamic of $\text{♩} = 85$. Staff 5 (Measures 17-20) shows a dynamic of $\text{♩} = 85$. Staff 6 (Measures 21-24) shows a dynamic of $\text{♩} = 85$.

2

27

31

34

37

42

46

49

54

A (SAX)

Fm^{6/9}/C

CΔ7

Fm^{6/9}/C

(PIANO)

3

58

Am⁷

E7

Fm⁷ Bb7(SUS4)

62

EbΔ7

Abm⁷

D⁷

G7(^{b5})

66

AbΔ7

F⁷

G7(^{b5})/B

EbΔ7/G

F^{6/9}

70

AbΔ7

Bb7

Eb7(SUS4)

Eb7

C#m⁷

F#13(b9)

74

B^{6/9}

(FLUTES/VOICE)

Em/B

B/F#

Em^{6/9}/B

78

CΔ7

Am⁷

E7

82

Am⁷

Dm⁷

Am⁷

Dm⁷

G7

86 C^{Δ7} F^{Δ7} B^{ø7} E^{7(b9)} F^{ø7}

90 F#m⁷ F^{Δ7} Bb^{7(SUS4)} Bb⁷

94 Dm⁷ G^{7(SUS4)} 4 G⁷ C (SUS4) C Dm⁷ G^{13(b9)}

C 98 C^{Δ7} (VIOLIN) Fm^{b9/C} C^{Δ7} Fm^{b9/C}

102 Am⁷ E⁷ Fm⁷ Bb^{7(SUS4)} (FLUTES/VOICE)

106 Eb^{Δ7} Ab^{m7} D^{ø7} G^{7(b9)}

110 Ab^{Δ7} Eb/Bb G^{7(b9)}/B Cm⁷ F^{b9}

114 Ab^{Δ7} Bb⁷ E^{7(SUS4)} C#m⁷ F#13(b9)

118 $B^{\Delta 7}$ (FLUTES/VOICE) $E^m\frac{6}{9}/8$ $B^{\Delta 7}$ $E^m\frac{6}{9}/8$

122 $C^{\Delta 7}$ A^m^7 E^7

126 A^m^7 D^m^7 A^m^7 D^m^7 G^7

130 $C^{\Delta 7}$ $F^{\Delta 7}$ $B^{\Delta 7}$ $E^7\flat^9$ $F^{\Delta 7}$

134 $F^{\sharp}m^7$ $F^{\Delta 7}$ $B_b^7(\text{SUS4})$ B_b^7

138 D^m^7 $G^7(\text{SUS4})$ $4 G^7$ $C^{(\text{SUS4})}$ C D^m^7 $G^{13\flat^9}$

SOLO SECTION

142 C^{Δ7} Fm^{6/9/C} C^{Δ7} Fm^{6/9/C}

146 A^{m7} E^{7(Δ9)} F^{m7} B^{b7}

150 Eb^{Δ7} Ab^{m7} D^{ø7} G⁷

154 Ab^{Δ7} Bb^{7(SUS4)} G⁷ Cm⁷ F⁷

158 Ab^{Δ7} Bb^{7(SUS4)} Eb^{Δ7} C#m⁷ F#⁷

162 B^{Δ7} Em^{6/9/B} B^{Δ7} Em^{6/9/B}

166 C^{Δ7} Am⁷ E⁷

170 Am⁷ Dm⁷ Am⁷ Dm⁷ G⁷

174 C^{Δ7} F^{Δ7} B^{ø7} E⁷

178 F#m⁷ F^{Δ7} Bb^{7(SUS4)}

OPEN REPEAT. 182 Dm⁷ G⁷ C^{Δ7} Dm⁷ G⁷ **LAST TIME.** G^{7(SUS4)} G⁷ C^{Δ7/G} G^{7(SUS4)} G^{7(b9)}

7

E 190 *SAX SOLO
(STRINGS)*

Fm^{6/9}/C

C^{Δ7}

Fm^{6/9}/C

194 Am⁷

RHYTHM SECTION AND SAX STOP

E7^{b9}

3

198 (VIOLINS/VIOLA)

(CELLO/BASS CLARINET)

202

206 (SAX)

210 Dm⁷

G⁷

4

Am⁷

D7⁽¹¹⁾

214 Dm⁷

G⁷

4

Am⁷

D7⁽¹¹⁾

SAX IMPROVISES AROUND MELODY

Musical score for piano, three staves:

- Staff 1:
 - Measure 218: Dm⁷, G⁷, Am⁷, D7([#]F11)
 - Measure 222: Dm⁷, G⁷, Am⁷, D13([#]F11)
- Staff 2:
 - Measure 226: RUBATO, Dm⁷, G7(SUS4), 4 G7, Bbm¹¹
- Staff 3:
 - Measure 226: RIT.

PART 7: LA BRECATION MINUTE LEAD SHEET

TROY ROBERTS

150

1

(PIANO)

(BASS)

5

(PIANO)

(BASS)

9 A

(PIANO)

(BASS)

13

(PIANO)

(BASS)

17 B (SAX)

(PIANO)

(BASS)

(SAX)

(PIANO)

(BASS)

(SAX)

(PIANO)

(BASS)

21

(PIANO)

(BASS)

24 D Δ 7 E \flat m7 Ab7(sus4)

E Δ 13(\sharp 11)

(PIANO)

(BASS)

28

(SAX)

(STRINGS)

(SAX)

(STRINGS)

32

(SAX)

F7(135)

35

D Δ 7

E \flat m7

A \flat 7(SUS4)

(SAX/STRINGS)

E Δ 13(11)

39 SAX SOLO

B \flat 7(135)

43

47 **E** A^{Δ7}

51 F#m^{Δ7}

55 Gb^{Δ7} E♭7(SUS4)

60 C^{Δ7} G7(b9sus4)

F 64 F#m⁷

68 D7(SUS4) D♭7 Cm⁷ B7(♯11) F7(♯9)

4

73 (SAX) (STRINGS)

77 (SAX) F7(13)

80 D \flat 7 E \flat m7 A \flat 7(SUS4) E Δ 13(11)

84 E \flat m7 A \flat 7(SUS4) E Δ 13(11)

87 H (STRINGS)

91 (H)

95 (SAX/VIOLA)

99

SOLO SECTION103 *Bb m7 SAX SOLO*

107

OPEN REPEAT.

LAST TIME. (STRINGS)



112 AΔ7

GΔ7



116 AΔ7

DΔ7(5)

GΔ7



120 GΔ7

EΔ7

CΔ7

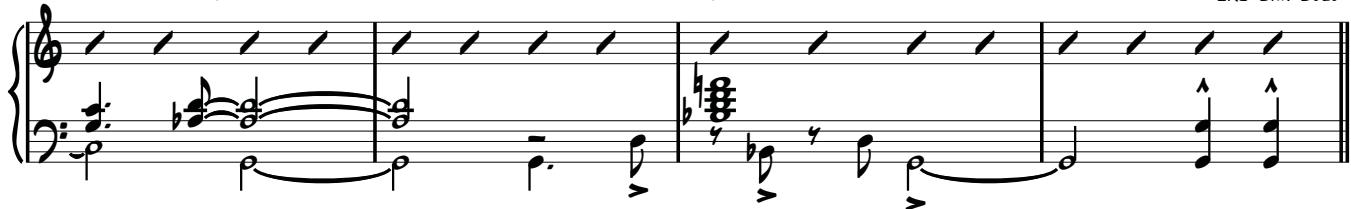


125 CΔ7

G7(b9sus4)

G-7

END SAX SOLO

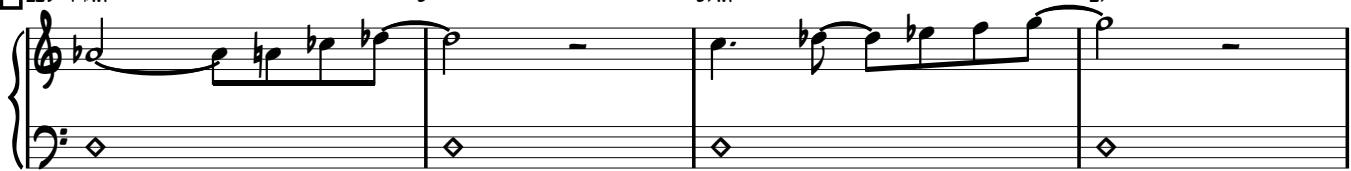


129 F#m7

B7(sus4)

Bbm7

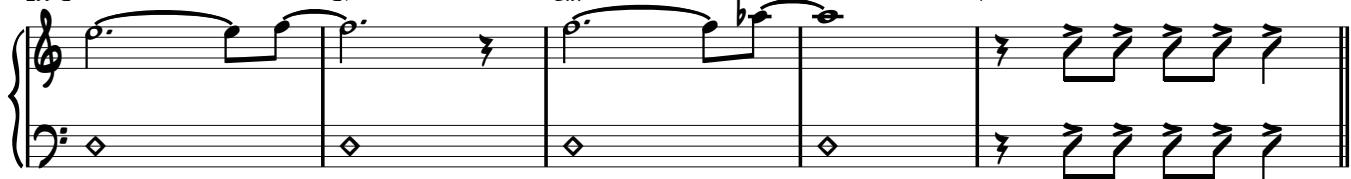
Eb7



133 D7(sus4)

D7

Cm7

B7($\frac{4}{3}$)F7($\frac{4}{3}$)

DRUM SOLO

138 (PIZZ. STRINGS)

142

146

OPEN REPEAT.

LAST TIME.

(BASS/PIANO/BASS CLARINET)

J 151

(SAX/VIOLA)

155

159

(SAX/PIANO)

K 163

(SAX/PIANO)

(BASS)

$\text{♩} = 140$
FAST SWING

PART 8: FINALE LEAD SHEET

TROY ROBERTS

SAX AND DRUMS IMPROV.

[OPEN REPEAT.]

4/4

4/4

- - - -

5 (SAX)

4/4

(BASS)

9 (SAX)

4/4

(BASS)

TEBROCNALA

14 A F $\frac{5}{4}$

ECM/HALF TIME BACKBEAT

D $\frac{5}{4}$

18 B $\frac{5}{4}$ 7

C7(SUS4)

C13 $\frac{5}{4}$ 9

22 F $\frac{5}{4}$

D $\frac{5}{4}$

26 C7(SUS4)

C13 $\frac{5}{4}$ 9

A7 $\frac{5}{4}$

2

30 Dm⁷ E^{ø7} A⁷

FAST SWING

34 E^{ø7} A⁷ A^{ø7/D} D^{7(b9)}

38 Gm⁷ C^{7(sus4)} C⁷ F^{Δ7}

42 Bbm⁷ Eb⁷ Ab^{Δ7}

46 Ebm⁷

HALF TIME FEEL

50 C^{7(sus4)} C^{13(b9)}

Solo Section

BROKEN FEEL (1ST TIME ONLY)

54 F^b₉

D^b₉58 B_b7(SUS4)

C7(SUS4)

C7(b9)

62 F^b₉D^b₉

66 C7(SUS4)

C7(b9)

In 4 (EVERY TIME)

70 Dm7

E^e7

A7

74 E^e7

A7

A^e7/D

D7(b9)

78 Gm7

C7(SUS4)

C7

FΔ7

82 Bbm7

E_b7

AbΔ7

OPEN REPEAT.

86 Ebm7 BROKEN FEEL (1ST TIME ONLY)

90 C7(SUS4)

C13(b9)

LAST TIME

Ebm7

98 C7(SUS4)

C13(b9)

4

VILLA C Fm⁷ (SAX PLAYS 1ST TIME ONLY)

106

110

118 D_b(add4)

122

126

134 D Fm⁷ (SAX/STRINGS)

138 (STRINGS) (DRUMS)

142 D_b(add4) (SAX/STRINGS)

146 (STRINGS) (DRUMS)

150 D Fm⁷ (SAX/STRINGS)

154 (STRINGS) (DRUMS)

158 D_b(add4) (SAX/STRINGS)

LA BRETON
MINUTE

164 **E** $\text{♩} = \text{♩}$
 (STRINGS)

172 (STRINGS)
 DRUM SOLO

176

180

OPEN DRUM SOLO
 FADE DOWN
 TO NOTHING

$\text{♩} = 100$

SLOW SWING

DRUMS PICK-UP

190

DRUMS PLAY TIME

(SAX)

(BASS)

THE SCOTSMAN'S
WALTZ

7

194 F G_b⁹ A_b⁷(SUS4) F⁷ B_bm⁷ E_b⁷

198 G_b⁹ A_b⁷(SUS4) F⁷ B_bm⁷ SAX IMPROVISES AROUND MELODY E_b⁷

202 G_b⁹ A_b⁷(SUS4) F⁷ B_bm⁷ E_b⁷

206 G_b⁹ A_b⁷(SUS4) F⁷ B_bm⁷ E_b⁷

210 G_b⁹ A_b⁷(SUS4) F⁷ B_bm⁷ E_b⁷

214 G_b⁹ A_b⁷(SUS4) F⁷ B_bm⁷ E_b⁷

218 G_b⁹ A_b⁷(SUS4) A_b⁷ D_b⁷

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

SOPRANO

HARMONIC ANTICIPATION

C# MAJOR PENTATONIC

DΔ7

5 BΔ7

C#7sus4

THINKING B MAJOR 7

9 F# 3

DΔ7

13 C#7sus4

THINKING B MAJOR 7

C#13sus4b9

17 Ebm7

DELAYED

Fm7(b5)

SEQUENCE

MOTIVIC DEVELOPMENT

21 B13(b9)

Abm/Eb

Eb7(b9#11)

ETC.

PART 2: FREEBIE SOLO (B FLAT TRANSPOSITION)

TROY ROBERTS
TRANSCRIBED BY MICHAEL CRAWFORD

SEQUENCE

40 G^{7(b9sus4)} 3 SEQUENCE 3 SEQUENCE 3 SEQUENCE 3 SEQUENCE 3 SEQUENCE 3 SEQUENCE 3 HARMONIC ANTICIPATION (OF E⁷)

42 8va 3 SEQUENCE 3 LINEAR CHROMATICISM 3 E⁷ Am⁷ ALTERED SCALE

44 (8) - 1 Am⁷ 3 LINEAR CHROMATICISM ENCLOSURE E⁷ Am⁷ IMPLYING E⁷ (V CHORD)

48 Am⁷ 3 ENCLOSURE 3 FΔ⁷ D⁷ DIMINISHED PATTERN

52 G⁷ 3 NON-CHORD TONES 3 SEQUENCE 3 SEQUENCE 3 SEQUENCE 3 8^{o7} E⁷ Am⁷ D TRIAD

56 Am⁷ D^{m7} G⁷ CΔ⁷ 8^{o7} DIMINISHED PATTERN

60 E⁷ B TRIAD AΔ⁷ FΔ⁷ B TRIAD

63 F TRIAD D TRIAD B TRIAD CHROMATIC APPROACH E⁷ AΔ⁷ 8va 3 3 HARMONIC GENERALISATION

68 (8) - 1 D^{m7} G⁷ CΔ⁷ F⁷ B^{7(sus4)} F^{m7} B^{b7} 3 LINEAR CHROMATICISM

72 DIATONIC SCALAR PATTERNS E⁷ Am⁷ 3 LINEAR CHROMATICISM 3 B^{7(sus4)} B^{b13} Am⁷

PART 4 MEMORIALISATION SOLO (B FLAT TRANSPOSITION)

TROY ROBERTS

TRANSCRIBED BY MICHAEL CRAWFORD

USING A HARMONIC MINOR

SOPRANO

Am⁷ SEQUENCE MOTIVIC DEVELOPMENT

5 MOTIVIC DEVELOPMENT b7 b7
IMPLYING E7(b9) (V CHORD)

7 SEQUENCE MOTIVIC DEVELOPMENT MOTIVIC DEVELOPMENT
3 3

9 13 A MINOR 6 PENTATONIC IMPLYING E7ALT (V CHORD)
OUTSIDE PLAYING

15 THINKING RHYTHMICALLY (RATHER THAN HARMONICALLY)

17 LINEAR CHROMATICISM THINKING RHYTHMICALLY (RATHER THAN HARMONICALLY)
SEQUENCE (USING V ALTERED) TRANSPOSED SEQUENCE (USING bVII ALTERED)

21 OUTSIDE PLAYING

23

25

29

2

SEQUENCE

33

MELODIC DEVELOPMENT

MELODIC DEVELOPMENT

37

41 E7(b9) BASING PHRASES AROUND #9

41 E7(b9) BASING PHRASES AROUND #9

45 3 TO #9

E7 ALTERED SCALE

SEQUENCE

SEQUENCE

49

SEQUENCE

MELODIC DEVELOPMENT

MELODIC DEVELOPMENT

53

55 #9 TO 3

3 TO #9

#9 TO 3

57

LINEAR CHROMATICISM

ENCL.

OUTSIDE PLAYING (F# MAJOR)

59

OUTSIDE PLAYING (F# MAJOR)

LINEAR CHROMATICISM

ENCL.

61

LINEAR CHROMATICISM

ENCL.

63

LINEAR CHROMATICISM

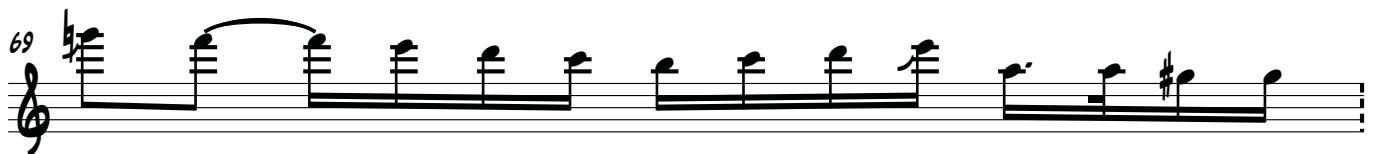
ENCL.

64

LINEAR CHROMATICISM

SAX CADENZA

BASED AROUND 5TH MODE OF HARMONIC MINOR (E DOUBLE HARMONIC MAJOR)



PART 5: VILLA SOLO (B FLAT TRANSPOSITION)

TROY ROBERTS

TRANSCRIBED BY MICHAEL CRAWFORD

TENOR SAXOPHONE

F F_(add4)/A

5 **USING F MIXOLYDIAN b6**

13 **USING F MIXOLYDIAN b6**

17

21

25 **END SOLO**

29

37 **G** HARMONIC GENERALISATION (F MIXOLYDIAN b6) **Gm⁷** **fp**

41

45 **Bb-△7**

49

2 53 G^m7

(87) PLAYING MORE INSIDE THE CHORDS (I.E. NOT HARMONICALLY GENERALISING)

57 87

61 B^b-A⁷

64

67 1. G^{A7} Cm⁷

71 2. G^{A7} Cm⁷

75 G^{A7} SEQUENCE SEQUENCE SEQUENCE

79

83

87 BASS AND SAX SOLO

SEQUENCE SEQUENCE SEQUENCE SEQUENCE

91

95

THINKING OF TRITONE SUBSTITUTION (D^b)

SEQUENCE

SEQUENCE

PATTERN IS 5 QUAVERS LONG, UNEVEN LENGTH MAKES SUBSEQUENT REPEATS START ON DIFFERENT BEATS

3

The musical score illustrates various jazz techniques across ten staves:

- Measure 99:** Shows a "SCALAR PATTERN" consisting of five quavers.
- Measure 103:** Shows a "SCALAR PATTERN (STARTING ON DIFFERENT BEAT)".
- Measure 107:** Shows a "SCALAR PATTERN (STARTING ON DIFFERENT BEAT)".
- Measure 111:** Shows a "D7 ALTERED (V CHORD)" sequence.
- Measure 115:** Shows "SEQUENCE (OUTSIDE PLAYING)" and "SEQUENCE (INSIDE PLAYING)".
- Measure 119:** Shows a "SEQUENCE" over a "D7(b9) (V CHORD)".
- Measure 123:** Shows "SEQUENCE", "SEQUENCE", and "DOMINANT BEBOP SCALE".
- Measure 127:** Shows a "D7ALT (V CHORD)" sequence.
- Measure 131:** Shows four "SEQUENCE" patterns.
- Measure 133:** Shows "SEQUENCE/MOTIVIC DEVELOPMENT" over a "D7(V CHORD)".
- Measure 135:** Shows an "ENCLOSURE", a "BEBOP SCALE", and a "DOMINANT BEBOP SCALE".
- Measure 138:** Shows a "LYDIAN" sequence.
- Measure 142:** Shows three "SEQUENCE" patterns and a "SCALAR PATTERN".

4 146

150

154

158

162

166

170

174

177

178

182

PART 6: THE SCOTSMAN'S WALTZ SOLO

TROY ROBERTS
TRANSCRIBED BY MICHAEL CRAWFORD

TENOR SAXOPHONE

PART 7: LA BRETON MINUTE SOLO (B FLAT TRANSPOSITION)

TROY ROBERTS
TRANSCRIBED BY MICHAEL CRAWFORD

C7(89)

PENTATONIC

5

METRIC MODULATION #9TH VS. ♯3RD #9TH VS. ♯3RD

9 METRIC MODULATION SEQUENCE SEQUENCE SEQUENCE ENCLOSURE LINEAR CHROMATICISM

13 ENCLOSURE EXTENDED ENCLOSURE EXTENDED ENCLOSURE SEQUENCE

17 SEQUENCE SEQUENCE SEQUENCE PENTATONIC

21 #9TH VS. ♯3RD DIMINISHED PATTERN USING MAJOR 7TH INTERVALS (NOTE: E♭/E♯ MOTIF DOESN'T FIT WITH THIS DIMINISHED SCALE)

25 3 DIMINISHED PATTERN 3

29 SEQUENCE SEQUENCE SEQUENCE SEQUENCE

33 BLUES SCALE

IMPLYING V CHORD (G7 ALT/G7 BEBOP SCALE)

37 ENCLOSURE ENCLOSURE ENCLOSURE

41 OUTSIDE PLAYING

METRIC MODULATION G8NF ENCLOSURE LINEAR CHROMATICISM

45

TENOR SAXOPHONE

OUTSIDE PLAYING (IMPLYING E MAJOR)

2 49

IMPLY 4 OVER 3

OUTSIDE PLAYING (IMPLYING A# MAJOR)

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 (D MAJOR)

(TONGUE ON)

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)

101

(STRING BACKGROUNDS START)

OUTSIDE PLAYING (B MAJOR)

SEQUENCE SEQUENCE SEQUENCE

(STRING PLAY SUSTAINED CHORDS)

SEQUENCE

SEQUENCE **SEQUENCE** **SEQUENCE** **LINEAR CHROMATICISM**

OUTSIDE PLAYING (F MINOR)

METRIC MODULATION

GROWL **OUTSIDE PLAYING (D MAJOR)**

(STRING BACKGROUNDS MOVE FASTER HARMONICALLY)

EXTENDED ENCLOSURE

EXTENDED ENCLOSURE **SEQUENCE**

SEQUENCE **SEQUENCE** **SEQUENCE** **SEQUENCE** **SEQUENCE** **SEQUENCE**

SEQUENCE **SEQUENCE** **SEQUENCE** **SEQUENCE** **SEQUENCE**

TENOR SAXOPHONE

4

137 $B^{\Delta}7$

141 $B^{\Delta}7$

METRIC MODULATION

$Eb^{\Delta}7(\#5)$

$Ab^{\Delta}7$

SAME AS IN BAR 139

SEQUENCE

145 $Ab^{\Delta}7$

SEQUENCE (MELODIC DEVELOPMENT)

$D^{\Delta}7$

$D^{\Delta}7$

149

$A7(b9sus4)$

Am^7

PART 8: FINALE SOLO (INTRO)

TROY ROBERTS

TRANSCRIBED BY MICHAEL CRAWFORD

d=140

FAST SWING

2 41 (SAX/DRUMS) ENCLOSURE

46 ENCLOSURE LINEAR CHROMATICISM ENCLOSURE

(DRUMS PLAY TIME, SAX SOLOS) SEQUENCE SEQUENCE (MELODIC DEVELOPMENT)

49

53

DIGITAL PATTERN ENCLOSURE EXTENDED ENCLOSURE

57

61 EXTENDED ENCLOSURE DIMINISHED SCALE D TRIAD 8 TRIAD Ab TRIAD

65

69 8va. SEQUENCE

SEQUENCE LINEAR CHROMATICISM

73 LINEAR CHROMATICISM WITH RHYTHMS

77

81 DIGITAL PATTERN SEQUENCE

SEQUENCE (MELODIC DEVELOPMENT)

85 LINEAR CHROMATICISM ENCLOSURE

89 ENCLOSURE

This musical score page contains ten staves of music. Measures 41-46 are labeled '(SAX/DRUMS)' at the top left. Measure 41 has an 'ENCLOSURE' bracket over the last four notes. Measures 42-45 show various patterns with 'ENCLOSURE' brackets. Measure 46 shows 'LINEAR CHROMATICISM' with a bracket over the first six notes. Measures 47-52 are labeled '(DRUMS PLAY TIME, SAX SOLOS)' and 'SEQUENCE' with a bracket over the first six notes. Measures 53-58 are labeled 'SEQUENCE (MELODIC DEVELOPMENT)' with a bracket over the first six notes. Measures 59-64 are labeled 'DIGITAL PATTERN' with a bracket over the first six notes, followed by 'ENCLOSURE' and 'EXTENDED ENCLOSURE' brackets. Measures 65-70 show 'DIMINISHED SCALE' with a bracket over the first six notes, followed by 'D TRIAD', '8 TRIAD', and 'Ab TRIAD' with brackets over the next three notes. Measures 71-76 are labeled 'EXTENDED ENCLOSURE'. Measures 77-82 show 'LINEAR CHROMATICISM WITH RHYTHMS' with a bracket over the first six notes. Measures 83-88 are labeled 'DIGITAL PATTERN' with a bracket over the first six notes, followed by 'SEQUENCE' with a bracket over the next two notes. Measures 89-94 are labeled 'SEQUENCE (MELODIC DEVELOPMENT)' with a bracket over the first six notes. Measures 95-100 are labeled 'LINEAR CHROMATICISM' with a bracket over the first six notes, followed by 'ENCLOSURE' and 'ENCLOSURE' brackets.

93 **D_b PENTATONIC**

ENCLOSURE

97 **D_b PENTATONIC**

LINEAR CHROMATICISM

SEQUENCE

SEQUENCE

SEQUENCE

101 **SEQUENCE (MELODIC DEVELOPMENT) SEQUENCE**

SEQUENCE

SEQUENCE

SEQUENCE

SEQUENCE

SEQUENCE

SEQUENCE

105 **ENCLOSURE**

LINEAR CHROMATICISM

ENCLOSURE

SEQUENCE

SEQUENCE

109 **ENCLOSURE**

LINEAR CHROMATICISM

ENCLOSURE

SEQUENCE

SEQUENCE

113 **SEQUENCE**

SEQUENCE

117 **ENCLOSURE**

121 (8) **SEQUENCE**

125 (8) **SEQUENCE**

DELAYED

129 8va **SEQUENCE**

SEQUENCE

SEQUENCE

133 8va **CMAR**

3

DIMINISHED PATTERN

137 G TRIAD E MINOR TRIAD C# MINOR TRIAD SEQUENCE

SEQUENCE

141 SEQUENCE SEQUENCE SEQUENCE SEQUENCE

145 SEQUENCE SEQUENCE SEQUENCE SEQUENCE

LINEAR CHROMATICISM ENCLOSURE ENCLOSURE

149 ENCLOSURE

153

157 (BASS ENTERS)

The musical score consists of six staves of music. Staff 1 (measures 137-141) shows a sequence of triads: G major, E minor, and C# minor. Staff 2 (measure 141) shows a sequence of chords. Staff 3 (measures 145-149) shows a sequence of chords. Staff 4 (measure 149) is labeled 'LINEAR CHROMATICISM' and 'ENCLOSURE'. Staff 5 (measure 153) and Staff 6 (measure 157) show bass entries.

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 its 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

J=90
BALLAD

4

J=90
BALLAD

COMPOSED BY
INSPIRED

8

TEN. SAX.

Musical score page 10, measures 11-12. The score consists of four systems. The first system (Sax. I) has a treble clef and includes a melodic line with grace notes and a bassoon line. The second system (Trombones) has a bass clef and shows sustained notes. The third system (Trombones) also shows sustained notes. The fourth system (Bassoon) has a bass clef and shows sustained notes. Measure 11 concludes with a fermata over the bassoon part. Measure 12 begins with a dynamic instruction p .

VLN. I

11

vLA

۲۰

P.NO.

८६

Solo Section

23 C Δ 7 F Δ 7 G \flat ø7 D γ Cadd9/E G7(sus4) Ab7($\frac{4}{5}$)

TEN. SAX.

VLN. I VLN. II VLA. Vc.

C Δ 7 F Δ 7 G \flat ø7 D γ Cadd9/E G7(sus4) Ab7($\frac{4}{5}$)

Pno.

C Δ 7 F Δ 7 G \flat ø7 D γ Cadd9/E G7(sus4) Ab7($\frac{4}{5}$)

A. BASS

D.

C

TEN. SAX.

VLN. I

VLN. II

VLA.

VC.

Pno.

A. BASS

Dr.

37

TEN. SAX.

VLN. I

VLN. II

VLA.

V.C.

Pno.

A. BASS

D.R.

G7(sus4) Cm7 F7 Bb7(sus4)

G7(sus4) Cm7 F7 Bb7(sus4)

G7(sus4) Cm7 F7 Bb7(sus4)

G7(sus4) Cm7 F7 Bb7(sus4)

TEN. SAX.

VLN. I

VLN. II

VCL.

PNO. (PIANO)

A. BASS.

DR.

15

TEN. SAX.

A vertical stack of six blank musical staves, each with a treble clef and a key signature of one sharp (F#). The staves are separated by horizontal lines and are aligned vertically.

גנ. י

二

۱۱۶

10

147

147

BASS

四

De

23

TEN. SAX.

A

VLN. I VLN. II VL.A. VC.

Pno. A. BASS

(SAX) Dr.

(WITH BASS/PIANO)

[8]



VLN. I VLN. II VLA. VC.

Violin I Violin II Cello Bass

Cm7 G7

F#m7 Bb7

Pno.

Piano

Cm7 G7

Fm7 Bb7

A. BASS

Double Bass

G7

Dr.

TEN. SAX.

TEN. SAX.

VLN. I VLN. II VLA. Vc. Pno. A. Bass. Dr.

VLN. I

VLN. II

VLA.

Vc.

E \flat Δ 7

E \flat Δ 7 A. Bass.

E \flat Δ 7

Dr.

VLN. I VLN. II VLA. Vc. Pno. A. Bass. Dr.

TEN. SAX.

Pno. A. Bass.

Dr.

C

43

TEN. SAX.

VLN. I

VLN. II

V.L.A.

V.C.

This section shows the parts for Tenor Saxophone, Violin I, Violin II, Cello, and Double Bass. The Tenor Saxophone part consists of eighth-note patterns primarily on the B and A strings. The Violin parts provide harmonic support with sustained notes and eighth-note chords. The Cello and Double Bass provide the harmonic foundation with sustained notes and bassline patterns.

E♭ add9/G

Ab m ½

F add9/A

B♭7(5sus4)

B♭7/A♭

A. BASS

E♭ add9/G (WITH SAX)

Ab m ½

B♭7(5sus4)

B♭7/A♭

D.R.

12/8 FEEL

S.I.

TEN. SAX. VLN. I VLN. II VLA. VC.

Pno. A. Bass Dr.

E♭ add9/G Abm6/6 Fadd9/A D7(♯5) G7(♯5)

Drum Fill



TEN. SAX.

vln. I

vln. II

vla.

vc.

60

C_m7

F_m7

B_b7

G7

A_b△7

A_b△7

TIME

Pno.

C_m7

F_m7

B_b7

G7

A_b△7

A_b△7

TIME

A. Bass

Dr.

TIME

Dr.

66

TEN. SAX.

VLN. I

VLN. II

VLA.

VC.

Pno.

A. BASS

DR.

This page of musical notation contains six staves, each with a key signature of one flat (B-flat). The staves are as follows:

- TEN. SAX.**: Stave 1, treble clef.
- VLN. I**: Stave 2, treble clef.
- VLN. II**: Stave 3, treble clef.
- VLA.**: Stave 4, bass clef.
- V.C.**: Stave 5, bass clef.
- PNO.**: Stave 6, treble clef.
- A. BASS**: Stave 7, bass clef.
- D.R.**: Stave 8, bass clef.

The music consists of two systems. The first system starts with a measure of B_b^7 , followed by $E_b\text{add}(\text{G})$, B^7 , C_m^7 , A_b^7 , $G^{13(69)}$, B^7 , $G^{13(69)}$, B^7 , and ends with a repeat sign. The second system begins with B_b^7 , followed by $E_b\text{add}(\text{G})$, B^7 , C_m^7 , A_b^7 , $G^{13(69)}$, B^7 , $G^{13(69)}$, B^7 , and ends with a repeat sign. The piano part includes dynamic markings such as p (piano), f (forte), and ff (double forte).

7

TEN. SAX.

VLN. I

VLN. II

VLA.

V.C.

Bb7 (sus4)

PNO.

A. BASS

D.

Bb7 (sus4)

Cm7

Bb7 (sus4)

Cm7

Drum Fill

Solo Section

SAX.

VLN. I

VLN. II

V.L.A.

VC.

(1ST TIME ONLY)

(1ST TIME ONLY)

(1ST TIME ONLY)

(1ST TIME ONLY)

Musical score for Bass part, measures 13-15:

Measure 13 (Measures 1-2 of the bass line): Cm7, Cm7, Cm7, Cm7

Measure 14 (Measures 3-4 of the bass line): Fm7, Bb7, G7, AbΔ7

Measure 15 (Measures 5-6 of the bass line): F#7(5sus4), BΔ7

Measure 16 (Measures 7-8 of the bass line): G7(5b5)7, G7(5b5)7

89 Cm7 Fm7 Bb7 G7 AbΔ7 DΔ7 G7 Fm7 Bb7

TEN. SAX.

VLN. I VLN. II V.L.A. V.C.

Cm7 Fm7 Bb7 G7 AbΔ7 DΔ7 G7 Fm7 Bb7

Pno.

Cm7 Fm7 Bb7 G7 AbΔ7 DΔ7 G7 Fm7 Bb7

A. BASS

Cm7 Fm7 Bb7 G7 AbΔ7 DΔ7 G7 Fm7 Bb7

D.R.

$B\Delta7$ $B\flat7(\text{sus}4)$ $B\Delta7$

TEN. SAX.

 $E\flat\Delta7$

Musical staff for Tenor Saxophone. Measures 1-2: $B\Delta7$. Measures 3-4: $B\flat7(\text{sus}4)$. Measures 5-6: $B\Delta7$.

(2ND TIME ONLY)

Musical staff for VLN I, VLN II, VLA, and VC. Measures 1-2: $B\Delta7$. Measures 3-4: $B\flat7(\text{sus}4)$. Measures 5-6: $B\Delta7$. The section is labeled "(2ND TIME ONLY)".

 $E\flat\Delta7$ $B\flat7(\text{sus}4)$ $E\flat\Delta7$

Musical staff for Pno. Measures 1-2: $E\flat\Delta7$. Measures 3-4: $B\flat7(\text{sus}4)$. Measures 5-6: $E\flat\Delta7$.

 $E\flat\Delta7$ $B\flat7(\text{sus}4)$ $E\flat\Delta7$

Musical staff for A. Bass and Dr. Measures 1-2: $E\flat\Delta7$. Measures 3-4: $B\flat7(\text{sus}4)$. Measures 5-6: $E\flat\Delta7$.

TEN. SAX.

F^{add9}/A

Abm⁹/G

Bb7(5sus4)

Bb7(b⁹)

Bb7/Ab

VLN. I

VLN. II

V.L.A.

V.C.

Eflatadd9/G

Abm⁹/G

F^{add9}/A

Bb7(5sus4)

Bb7(b⁹)

Bb7/Ab

Pno.

Eflatadd9/G

Abm⁹/G

F^{add9}/A

Bb7(5sus4)

Bb7(b⁹)

Bb7/Ab

A. BASS

Eflatadd9/G

Abm⁹/G

F^{add9}/A

Bb7(5sus4)

Bb7(b⁹)

Bb7/Ab

D.R.

Eflatadd9/G

Abm⁹/G

F^{add9}/A

Bb7(5sus4)

Bb7(b⁹)

Bb7/Ab

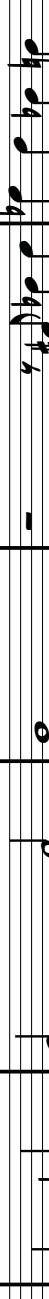
TEN. SAX.



VLN. I



VLN. II



V.L.A.



V.C.



Pno.



A. BASS



Dr.



117 Cm7

117 G7

117 Fm7

117 B7

TEN. SAX.

VLN. I

VLN. II

VLA.

Vc.

A musical score for a single instrument, likely a woodwind or brass, featuring a treble clef and a key signature of one sharp (F#). The score consists of four measures. The first measure starts with a C major seventh chord (C, E, G, B) followed by a half note. The second measure starts with a G major seventh chord (G, B, D, F#) followed by a half note. The third measure starts with a B major seventh chord (B, D, F#, A) followed by a half note. The fourth measure starts with a D major seventh chord (D, F#, A, C) followed by a half note.

121

TEN. SAX.

VLN. I VLN. II VLA. VC. Pno. A. Bass

D.R.

129 *Bb7* *Eflatadd9/G* *B7*

TEN. SAX. *VLN. I* *VLN. II* *VLA.* *Vc.*

Pno.

130 *Bb7* *Cm7* *Aflat7* *B7*

A. BASS *D.*

TEN. SAX.

132

Bl7(SUS4) Bl7(SUS4)

1. D07 G7($\#$ 9) Cm7 | 2. D07 G7($\#$ 9) Cm7

Bl7(SUS4) Bl7(SUS4)

1. D07 G7($\#$ 9) Cm7 | 2. D07 G7($\#$ 9) Cm7

Bl7(SUS4) Bl7(SUS4)

1. D07 G7($\#$ 9) Cm7 | 2. D07 G7($\#$ 9) Cm7

Bl7(SUS4) Bl7(SUS4)

1. D07 G7($\#$ 9) Cm7 | 2. D07 G7($\#$ 9) Cm7

VLN. I

VLN. II

V.L.A.

V.C.

Pno.

A. BASS

D.R.

Drum Solo

The musical score consists of five systems of music, each with a different instrument's name below it:

- TEN. SAX.**: The first system starts with a measure of $G7(1/5)$. It contains measures of eighth-note patterns and rests.
- VLN. I**: The second system starts with a measure of $F7(SUS4)$. It contains measures of eighth-note patterns and rests.
- VLN. II**: The third system starts with a measure of $Bb7(1/5)$. It contains measures of eighth-note patterns and rests.
- VLA.**: The fourth system starts with a measure of $Ab7(SUS4)$. It contains measures of eighth-note patterns and rests.
- VC.**: The fifth system starts with a measure of $Bb7(1/5)$. It contains measures of eighth-note patterns and rests.

Below these systems are two more systems:

- PNO.**: Starts with a measure of $G7(1/5)$.
- A. BASS**: Starts with a measure of $F7(SUS4)$.

At the bottom right, there is a section for the **DR.** (Drums) with a label **Solo!**.

143

TEN. SAX.

VLN. I

VLN. II

V.L.A.

V.C.

Pno.

E Δ 7

D \flat 9

A \flat 7

C m 7

A \flat 7

D \flat 9

E Δ 7

A \flat 7

D \flat 9

147

TEN. SAX.

Musical score for Tenor Saxophone (TEN. SAX.) across four staves (VLN. I, VLN. II, VLA, Vc.). The score consists of four measures (147-150). Measures 147-148 show eighth-note patterns primarily on the first and third strings. Measure 149 begins with a sixteenth-note pattern on the first string, followed by eighth-note patterns. Measure 150 concludes with eighth-note patterns. The key signature changes from G major (two sharps) to A major (one sharp) at the end of measure 149.

VLN. I

VLN. II

VLA

Vc.

Pno.

A. Bass

Dr.

G7(\sharp \natural) AbΔ7 D7(\flat \natural)E7(\flat \natural) E7(\flat \natural)E7(\flat \natural) G7(\flat \natural)

Bb/Ab

A7(SUS4)

D7(\flat \natural)

Cm7

D7(\sharp \natural)E7(\flat \natural)

Bb/Ab

A7(SUS4)

D7(\flat \natural)

Cm7

D7(\sharp \natural)

155

TEN. SAX.

VLN. I

VLN. II

VLA.

VC.

PNO.

A. BASS

DR.

B7add9/D

F7(SUS4)

G7(Δ)

B7(SUS4)

A7(SUS4)

159

TEN. SAX.

VLN. I

VLN. II

VLA.

Vc.

E Δ 7

Pno.

D \flat 9

A. BASS

E Δ 7

D \flat 9

Cm7

Dr.

163

TEN. SAX.

VLN. I

VLN. II

VLA.

Vc.

PNO.

A. BASS

DR.

E♭add9/G D7(♯11)

G7(♯5) A♭Δ7 D7(♯5)

D7(♯5) A♭Δ7 D7(♯5)

D7(♯5) A♭Δ7 D7(♯5)

Musical score page 167 featuring five staves. The staves are labeled from left to right as VLN. I, VLN. II, VLA, and VC. The VLN. I staff includes a bass clef, a key signature of one sharp, and a tempo marking of 100. The VLN. II staff includes a bass clef, a key signature of one sharp, and a tempo marking of 100. The VLA staff includes a bass clef, a key signature of one sharp, and a tempo marking of 100. The VC staff includes a bass clef, a key signature of one sharp, and a tempo marking of 100. The music consists of various notes and rests, with some notes having slurs and grace notes.

Musical score for Bass 1, featuring a 12-bar blues progression. The score includes four measures per line, with measure numbers 1 through 12 indicated above each measure. The progression consists of A7sus4, B7/Ab, E13(b9), E7(b9), and Cm7 chords. The bass line is primarily eighth-note patterns, with some sixteenth-note fills and grace notes. Measure 12 concludes with a final Cm7 chord.

A handwritten musical score for two voices. The left page contains ten staves of music for soprano (Soprano) and alto (Alto). The right page contains ten staves of music for tenor (Tenor) and bass (Bass). The vocal parts are written in soprano and alto clefs, while the instrumental parts are written in bass clef. The score includes various musical markings such as dynamic changes (e.g., ff , f , ff), tempo markings (e.g., Largo , Adagio , Andante , Moderato , Allegro , Presto , Prestissimo , Prestissimo , Prestissimo , Prestissimo), and performance instructions (e.g., End Solo , D.C. , D.S. , rit.). The score is divided into two sections by a vertical bar line.

E
171

TEN. SAX.

VLN. I VLN. II

VLA. Vc.

The score consists of four staves. The first two staves are for Violin I and Violin II, both in G clef. The third staff is for Double Bass (VLA) in C clef, and the fourth staff is for Cello (Vc) in C clef. The music is in common time, featuring eighth-note patterns primarily.

Bb (add9) / D Ab7 (sus4)

PNO.

F7 (sus4)

The score consists of two staves for Piano (PNO). The top staff uses a treble clef and the bottom staff uses a bass clef. The music includes eighth-note chords and rests.

G7 (sus4) F7 (sus4)

A. BASS

D.R.

The score consists of two staves for Double Bass (A. BASS and D.R.). Both staves use a bass clef. The music features eighth-note patterns.

D.R.

The score consists of two staves for Double Bass (D.R.). Both staves use a bass clef. The music features eighth-note patterns.

175

TEN. SAX.

VLN. I

VLN. II

VLA.

Vc.

Pno.

E Δ 7

D \flat Δ 7

D \sharp Δ 7

A. BASS

Dr.

DRUM FILL

179

TEN. SAX.

VLN. I

VLN. II

VLA.

VC.

Pno.

A. BASS

Dr.

$B\Delta 7/\text{G}^{\natural}$

$E\flat\text{add}9/G\ B^{\flat}7$

C_m7

$A\flat 7$

$G^{13(69)}$

$D\flat 7$

$G\flat 7/\text{G}^{\natural}$

$B\Delta 7/\text{G}^{\natural}$

$E\flat\text{add}9/G\ B^{\flat}7$

C_m7

$A\flat 7$

$G^{13(69)}$

$D\flat 7$

$G\flat 7/\text{G}^{\natural}$

186

TEN. SAX.

VLN. I

VLN. II

VLA.

V.C.

PNO.

A. BASS

(BASS)

DR.

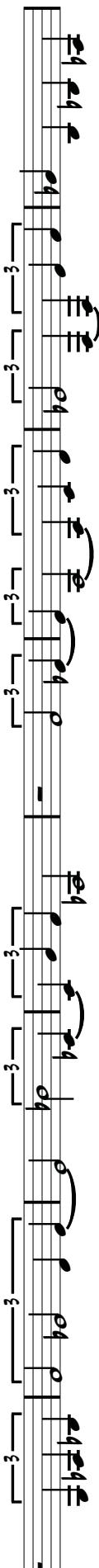
B17 (SUS4)

TRIPLET FILL

The musical score consists of eight staves across four systems. The first system starts with a bass clef, followed by ten measures of eighth-note patterns for the strings and piano. The second system begins with a treble clef, followed by ten measures of eighth-note patterns. The third system begins with a bass clef, followed by ten measures of eighth-note patterns. The fourth system begins with a treble clef, followed by ten measures of eighth-note patterns. Measure 10 of each system includes a dynamic instruction *B17 (SUS4)*. Measure 11 of each system includes a dynamic instruction *TRIPLET FILL*.

194

F
TEN. SAX.



VLN. I

A musical staff for Violin I (VLN. I) in common time. The staff consists of five horizontal lines. It features a continuous eighth-note pattern starting from a low note, moving up through various positions on the staff, and then returning to a lower position. The notes are connected by vertical stems.

VLN. II

VLA.

V.C.

E♭ add9/G

Abm⁹/G

F add9/A

B♭7(5sus4)

A musical staff for Bassoon (Bassoon) in common time. The staff consists of five horizontal lines. It features a continuous eighth-note pattern starting from a low note, moving up through various positions on the staff, and then returning to a lower position. The notes are connected by vertical stems.

Pno.

Abm⁹/G

B♭7(5sus4)

F add9/A

B♭7/Ab

A musical staff for Bass (A. BASS) in common time. The staff consists of five horizontal lines. It features a continuous eighth-note pattern starting from a low note, moving up through various positions on the staff, and then returning to a lower position. The notes are connected by vertical stems.

A. BASS

(SAX)

B♭7/Ab

F add9/A

B♭7/Ab

A musical staff for Drums (Dr.) in common time. The staff consists of five horizontal lines. It features a continuous eighth-note pattern starting from a low note, moving up through various positions on the staff, and then returning to a lower position. The notes are connected by vertical stems.

Dr.

12/8 FEEL

202

TEN. SAX.

VLN. I VLN. II VLA. Vc.

E♭ add9/G

Abm6/6

Fadd9/A

D7(EBG)

D7(EBG) G7(EBG)

Pno.

E♭ add9/G

Abm6/6

Fadd9/A

D7(EBG)

E♭ add9/G Abm6/6

A. Bass Dr.

DRUM FILL

211 

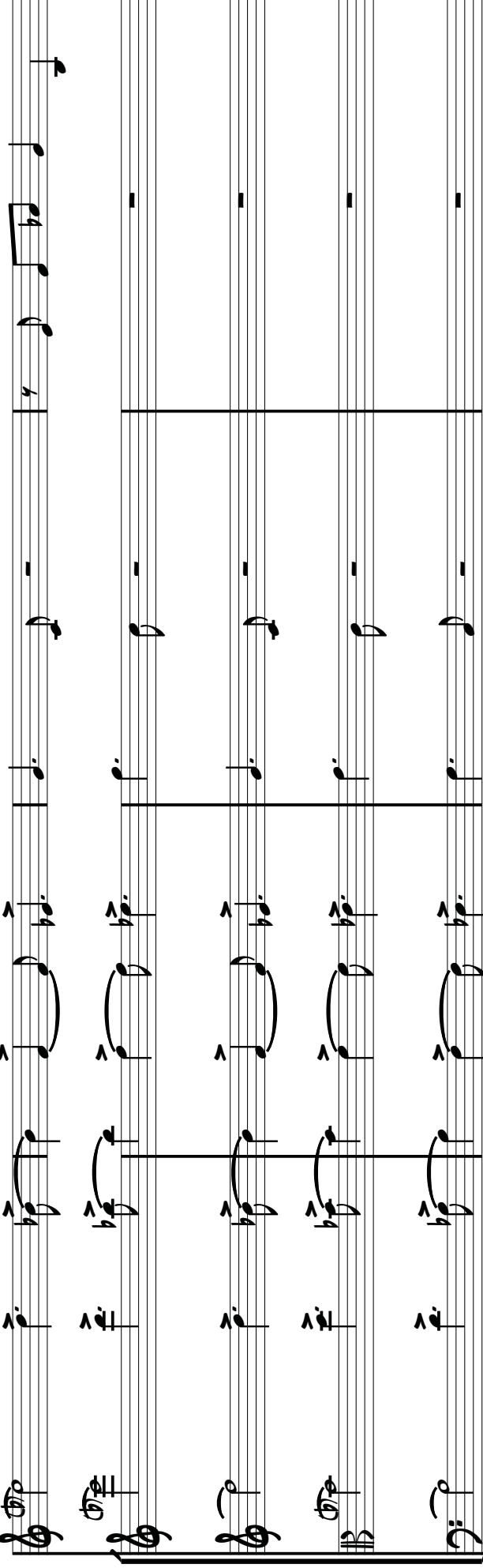
TEN. SAX.

VLN. I

VLN. II

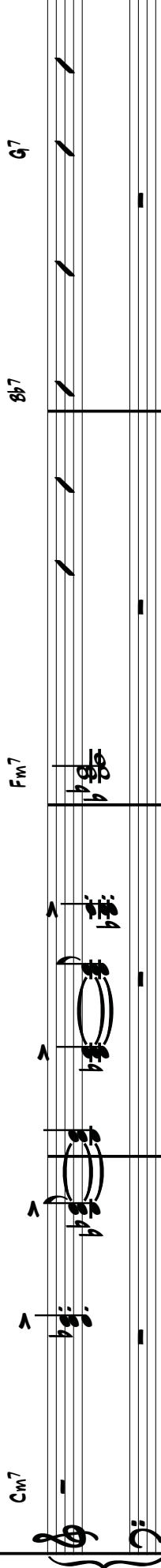
VLA.

Vc.



c_m7
pno.

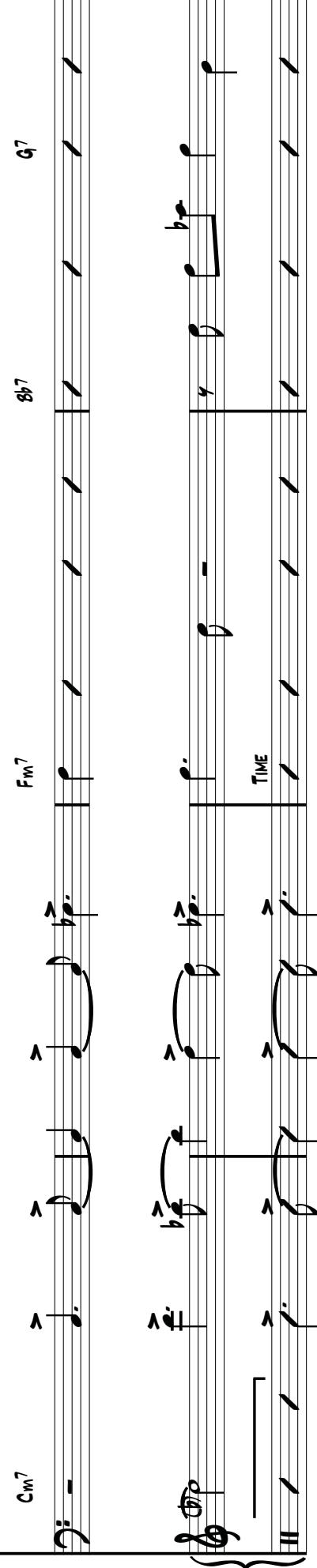
A. BASS



A. BASS

D.R.

TIME



215

TEN. SAX.

Musical score for Tenor Saxophone (TEN. SAX.) across four staves (VLN. I, VLN. II, VLA., VC.). The score consists of two measures (215-216). Measures are separated by a vertical bar. Measures begin with a dynamic ff. Measure 215 ends with a crescendo arrow pointing up. Measure 216 begins with a dynamic ff. Measures end with a crescendo arrow pointing up.

VC.

Pno.

Musical score for Piano (Pno.) across four staves (Ab Δ 7, Gm7, Fm7, Pno.). The score consists of two measures (215-216). Measures are separated by a vertical bar. Measures begin with a dynamic ff. Measure 215 ends with a crescendo arrow pointing up. Measure 216 begins with a dynamic ff. Measures end with a crescendo arrow pointing up.

A. BASS

Musical score for Double Bass (A. BASS) across four staves (Ab Δ 7, Gm7, Fm7, A. BASS). The score consists of two measures (215-216). Measures are separated by a vertical bar. Measures begin with a dynamic ff. Measure 215 ends with a crescendo arrow pointing up. Measure 216 begins with a dynamic ff. Measures end with a crescendo arrow pointing up.

DR.

Musical score for Drums (DR.) across four staves (Ab Δ 7, Gm7, Fm7, DR.). The score consists of two measures (215-216). Measures are separated by a vertical bar. Measures begin with a dynamic ff. Measure 215 ends with a crescendo arrow pointing up. Measure 216 begins with a dynamic ff. Measures end with a crescendo arrow pointing up.

