

JOHN DRACE

JAZZ TRAVELS

A Portfolio of Jazz Compositions and Arrangements of African Inspiration

**Submitted in fulfillment of the requirements for the Master of Arts Degree
(Music Composition: Jazz—Full Portfolio)
March, 2010**

DECLARATION

Submitted in fulfilment / ~~partial fulfilment~~ of the requirements for the degree
of M. Music....., in the Graduate Programme in

Music....., University of KwaZulu-Natal,
South Africa.

I declare that this dissertation is my own unaided work. All citations,
references and borrowed ideas have been duly acknowledged. I confirm
that an external editor ~~was~~ was not used (delete whichever is applicable)
and that my Supervisor was informed of the identity and details of my editor.
It is being submitted for the degree of Master of Music..... in
the Faculty of Humanities, Development and Social Science, University of
KwaZulu-Natal, South Africa. None of the present work has been submitted
previously for any degree or examination in any other University.

John Drace

Student name

12 March, 2010

Date

N/A

Editor

Abstract

The pieces presented in this portfolio are in some ways a synthesis of my own musical history up to this point in time. Though I was scarcely aware as a child, I now know that the diverse strains of modern African American music and their largely non-African American inspirations originate from the larger, older branches of Jazz and Blues.

Nevertheless, the music that forms the lion's share of my early musical memories—African American and African American inspired music—is still quite distinct from its West African ancestral music that I would later come to learn and love so much. After being inspired primarily by Rhythm and Blues, Rock, Blues and Jazz through the pre-teen and teenage years, I discovered Latin music of Cuban origin. Soon after that I began to explore traditional Afro-Cuban and West African music. These new musics resonated strongly with me, and I began to learn and play them not long after that first exposure.

A probable reason for the aforementioned resonance lies in the 'rhythmic priming' provided by my early exposure to African American music. This state of rhythmic awareness was excited by the complex rhythmic interplay subsequently heard between West African musicians and between Afro-Cuban musicians, hinted at but rarely as fully developed in the African American music I was used to. In retrospect, it makes perfect sense that this rhythmic sensibility, developed through exposure to American music, would be stimulated and fulfilled by traditional West African percussion music.

As much as I came to enjoy that type of polyrhythmic, percussion based music, however, in time I also began to wonder at the possibility of creating a similar music but with more harmonic movement, perhaps even modulation to different keys. This would require different instruments, and it would require mastery of another musical world: that of western, and in particular for my sensibilities, Jazz harmony. This pursuit—the attempt to combine at once an African rhythmic sensibility with a Jazz harmonic sensibility—is one that will no doubt occupy me for some time into the future. It is also a major source of inspiration, sometimes obvious and at other times more subtle, in the creation of this portfolio.

The aforementioned fusion of African rhythm and Western harmony, in conceptual terms, is not something altogether new. That rhythmic, melodic and harmonic complexities co-exist in the Jazz tradition is no secret. What's more, much of the music referred to as 'Latin' is named as such because it has already absorbed and incorporated the rhythmic vitality of the African origins of much of the populace, and their predisposition to Afro-Latin (Afro-Cuban, Afro-Dominican, Afro-Puerto Rican, Afro-Brazilian, etc.) folkloric music with its direct link to the percussive music of West Africa.

However, composition and arrangement are processes of the individual. I don't claim to be the first one to attempt the stated objective combination of African and European elements; what I *can* say is that I am the first one to do it in my own particular way. Thus this portfolio presents a combination, not only of different styles, but of underlying objectives as well. These objectives have been in mind throughout the creative process. In addition to the aforementioned objective of blending African and Jazz elements (1), it has been my intent to demonstrate proficiency in more traditional Jazz, Latin and even orchestral arranging frameworks (2), hopefully achieving a balance that allows my own voice to shine subtly through (3).

Acknowledgements

Thanks go out to friends, family and teachers too numerous to mention. Special thanks to Mageshen Naidoo for supervision, advice and friendship, Glynis Malcolm-Smith, Emily Akuno, Jeff Robinson, Demi Fernandez. The biggest thank you I have to my family, Melanie, Azalea and Ezra Jack. This work is dedicated to you.

CONTENTS

ABSTRACT	3
ACKNOWLEDGEMENTS	4
CD TRACK LIST	6
BACKGROUND	7
HISTORY	8
PRECEDENTS	10
PROPOSITION	11
ARENA	12
THE PIECES	13
ADJAME TAXI RIDE	14
ANNIVERSARY	17
BLUE SCHMOO	19
(HAPPY) COMMUTE	21
COMPLEMENTARITY	23
GOIN' TO GOA	26
GOODBYE, BROTHER M	28
HAW DEE DAW	30
LIKE VINYL	32
NIGER	34
THE ARRANGEMENTS	40
ARRANGEMENTS FOR SMALL ENSEMBLE—MY COMPOSITIONS	41
<i>Coincidence</i>	41
<i>(Happy) Commute</i>	59
<i>Goin' To Goa</i>	70
<i>Goodbye, Brother M</i>	79
ARRANGEMENTS FOR SMALL ENSEMBLE--STANDARDS	90
<i>Adam's Apple</i>	90
<i>Ask Me Now</i>	105
<i>I Love You</i>	107
<i>Solitude</i>	110
ARRANGEMENTS FOR LARGE ENSEMBLE	116
<i>Beautiful Love</i>	116
<i>Caravan</i>	139
<i>El Conguero</i>	164
<i>Little B's Poem</i>	188
<i>Nica's Dream</i>	199
<i>Like Vinyl</i>	221
BIBLIOGRAPHY	240

CD Track List

1. Adjame Taxi Ride LS
2. Anniversary LS
3. Blue Schmoo LS
4. Complementarity LS
5. Haw Dee Daw LS
6. Niger LS
7. Coincidence SA
8. (Happy) Commute SA
9. Goin' to Goa SA
10. Goodbye, Brother M SA
11. Adam's Apple SA
12. Ask Me Now SA
13. I Love You SA
14. Solitude SA
15. Beautiful Love LA
16. Caravan LA
17. El Conguero LA
18. Little B's Poem LA
19. Nica's Dream LA
20. Like Vinyl LA
21. Excerpt-Solo *Bala* by Dembele Tidiane
22. Excerpt- Two *Balas* played by the author and Dembele Tidiane¹

Note: The listening CD that accompanies this portfolio consists of example tracks of the compositions and arrangements made from midi files, plus two examples of *Bala* music from West Africa. For the tracks marked 'LS' (for 'lead sheet'), no arrangement is presented, but a very simple piano or piano and bass rendition of the lead sheet is included for convenience. Those marked 'SA' (small ensemble arrangement) or 'LA' (large ensemble arrangement) are listening examples with most or all of the voices from the included small group or large group arrangements represented.

¹ Tracks 21 and 22 are from personal recordings of the author made in Korhogo, Côte d'Ivoire, 1999.

Background

History

The pieces presented in this portfolio are in some ways a synthesis of my own musical history up to this point in time. As a native of the United States, growing up with two older siblings in the 1970s and 80s, my early musical exposure was to British and American Pop music of the day—the Beatles, Stevie Wonder, Blood, Sweat and Tears, the Doobie Brothers, Earth, Wind and Fire, the Jackson Five, Sly and the Family Stone, Santana, The Chick Corea Electric Band, Ray Charles, and so on. The list could go on into several, overlapping sub genres including Rock, Blues, Rhythm and Blues, Jazz, Country Rock, Disco, Funk, etc. I was also exposed to music of the Western Classical Tradition through the record collections of older relatives, and through the choral singing of my mother and sisters. Though this partial list may appear diverse and less than cohesive, among the pop genres cited there is for me one dominant common influence: that of African American music.

Though I was scarcely aware as a child, I now know that the diverse strains of modern African American music and their largely non-African American inspirations (such as Rock, itself quite a large and diverse genre) originate from the larger, older branches of Jazz and Blues.

It is not within the scope of this document to present a complete epistemology of African American music. Needless to say, however, the various strains of African American and African American inspired music, from field hollers, spirituals, and minstrelsy to gospel, Delta Blues, Ragtime, and Swing, from Be-Bop and Modal Jazz to Electric Blues, Rhythm and Blues, Rock, Funk, Free Jazz, Acid Jazz, Smooth Jazz, Jazz Rock, Hip Hop and House music can all trace their roots to the music of the West Africans who were brought to the Americas as slaves to work the plantations of the rural South.² With this historical cultural link understood, the musical constants also become more clear: A basic ensemble structure consisting of several players playing repetitive, rhythmically distinct, interlocking parts to create a background, over which a soloist or soloists play or sing a theme, and improvise; An emphasis on rhythmic interplay between players or sections of players; an emphasis on various subdivisions of the rhythmic cycle, not only on universally accepted ‘strong beats’, as in much Western Classical music; and, anywhere from the occasional suggestion to the constant presence of polyrhythm—the superimposition of several different metric cycles over the same unit of time. One could also add to this list the influence of the swing pulse, as argued persuasively by drummer Steve Smith³, and there are likely other common traits that link the broad swath of musical landscape touched by African American music with its West African musical forbearers.

Nevertheless, the music that forms the lion’s share of my early musical memories—African American and African American inspired music—is still quite distinct from its West African ancestral music that I would later come to learn and love so much. After being inspired primarily by Rhythm and Blues, Rock, Blues and Jazz through my pre-teen and teenage years, I discovered Latin music of Cuban origin and soon after traditional Afro-Cuban and West African music. These new musics resonated strongly with me, as they do with many young Americans (in support of this statement the reader may wish to search the internet and note the proliferation of recordings, instructional materials, study tours, music and dance camps, and the like pertaining to Afro-Cuban, West African, Congolese, and Zimbabwean music), and I began to learn and play them soon after that first exposure. While at The University of California, Los Angeles, my interest in Latin Music kindled by a recent study abroad programme in Mexico, I enrolled in an ensemble course called, “Music of Mexico.” As it turned out, the course focused not on Mexican music but on ‘Salsa’ music—the popular

² See Giddins, 1996; Burns, 2000; Gioia, 1997; Feather 1977; Gridley 2003; Jones, 1980, among many others.

³ Smith, 2002.

genre with roots in the Afro-Cuban *Son*, *Charanga*, and *Danzon* styles, as well as Folkloric and Sacred percussion music, developed primarily in Cuba and by Latin American Immigrants to the United States.⁴ I intended to play guitar in the ensemble, but there were more than five guitarists all crowded around a single chart, so I switched to percussion. This was my first exposure to an organized, African based rhythm section (in this case the style was Afro-Cuban), and I soon enrolled in ensembles playing Ghanaian and Ugandan traditional music as well. Next I began lessons with a Yoruba talking drum teacher for two years, until I left Los Angeles. In the ensuing four years I would gain substantial playing experience in traditional musical ensembles and dance classes playing Congolese, Afro-Cuban and Mandeng (*Jembe*) musical styles, before finally relocating to Côte d'Ivoire, West Africa, to live, work and learn music. During the aforementioned period, I also took up the Shona *Mbira Dzavadzimu*, of Zimbabwe.

The personal history that precedes and follows is not meant to be an autobiographical sketch, nor is it intended for self-aggrandizement. It is included, rather, to give the reader a glimpse of the background to the work presented herein, its references as well as its intent. Furthermore, it is presented to remark on the degree to which these various African traditional musics, and West African and Diaspora music in general, have had such a strong resonance with my artistic sensibilities, as mentioned above, for over two decades.

I believe the reason for this resonance lies in the 'rhythmic priming' provided by my early exposure to African American music. This state of rhythmic awareness was excited by the complex rhythmic interplay I subsequently heard between West African musicians and between Afro-Cuban musicians, hinted at but rarely as fully developed in the African American music I was used to. Of course, the varieties of musical inspiration that might draw one person to a certain kind of music or other could be the focus of a whole study, but in retrospect, it makes perfect sense that my own rhythmic sensibility, developed through exposure to American music, would be stimulated and fulfilled by traditional West African percussion music.

In West Africa I continued my study of Mandeng drumming traditions, but also spent a considerable amount of time learning the *bala* (widely known as the *balafon*, from the words *bala* and *fò*, the verb for 'to speak', or 'to play') the marimba like instrument of the wider Mandeng culture area. The tuning of the *bala* varies widely from region to region and ethnic group to ethnic group, but can generally be divided into the pentatonic tunings popular with many of the *Bamana* peoples (those ethnic groups at the fringes of the Mandeng Diaspora that traditionally resisted Islam) and the equi-heptatonic tuning of the *jelibalanin*, or, 'the little *bala* of the *jelis* (griots).'⁵ Although I spent some time learning the latter in Bamako, Mali, due to local practice in my primary residence in Northern Côte d'Ivoire, I spent the bulk of my *bala* study on the pentatonic variety.

The mention of tunings and *bala* styles is specifically included because of the influence this music would have on my future musical pursuits, culminating in the Master's Portfolio. Probably the most striking aesthetic locus of *bala* music (and perhaps especially so with the pentatonic varieties) is the polyrhythmic approach to melodic music. Often the relationship between the two hands of the player finds two distinct melodic patterns each suggesting a different metre. In addition, when more players are involved, the various melodic or ostinato accompaniment patterns also interlock with the patterns played by another player on another instrument. The composite patterns produced often include (in the music I was accustomed to playing): a low register melodic figure played by the accompanist's left hand; a fast melodic ostinato created by the rhythmic interlocking of the accompanist's right hand and

⁴ Mauleon, 1993.

⁵ Charry, 2000.

the soloist's left hand, and, a rhythmically independent solo line played by the soloist's right hand. This sort of groove or 'lock' as it is sometimes called in Afro-centric percussion music, alternates with sections featuring melodic runs, octave improvisations and other virtuoso techniques by the soloist, before he or she falls back into the 'lock' again. Alternatively, the soloist might drop to the low register prompting the accompanist to go high and turning their relationships around (for examples, listen to the accompanying CD, tracks 21 and 22). The result is, for me, a symphony of sound and musical stimulation—albeit from someone who very much enjoys complex rhythmic-melodic interplay—from just two players. I was charmed, to say the least.

However, although I loved the pentatonic *bala* music just as I found it, in time I also began to wonder at the possibility of creating a similar music but one that might have more harmonic movement, perhaps even modulation to different keys; *bala* music usually alternates between just two harmonic areas.⁶ Obviously this would require different instruments, but it would also require mastery of another musical world: that of western, and in particular for my sensibilities, Jazz harmony. This pursuit—the attempt to combine at once an African rhythmic sensibility with a Jazz harmonic sensibility--was not a one day or even one year decision. In fact it is a pursuit that will no doubt occupy me for some time into the future. It is, however, a major source of inspiration, sometimes obvious and other times more subtle, in the creation of this portfolio.

Precedents

The aforementioned fusion of African rhythm and Western harmony, in conceptual terms, is not something altogether new. That rhythmic, melodic and harmonic complexities co-exist in the Jazz tradition is no secret. Even in the first half of the 20th Century, in what might be called Jazz's adolescence, the stride piano masters such as James P. Johnson, Fats Waller and Art Tatum had already created some of the most rhythmically challenging piano arrangements still to be seen, based on the rich harmonic language of the American show tune tradition.⁷ Likewise, the swing band tradition of the same era saw the rhythmic superimposition of sectional 'riffs', as a background for soloists, or as stand alone sections. The rhythmic drive and excitement generated by the distinct but overlapping melodic lines was developed starting in the 1920s, and through several succeeding generations, for the same purpose as its West African predecessors: to incite the 'spectators' to become 'participants'--to inspire them to dance.

On the Latin music front,⁸ the combination of African rhythm and Western harmony is arguably even more complete. The piano *montuno*, a prominent feature of much of the popular music from Cuba, Puerto Rico, the Dominican Republic, and Venezuela, among other nations, and of the Latin communities of the United States, is in itself a meeting of African melodic-rhythmic sensibility with European derived harmony and instrumentation. Moving into the second half of the 20th Century, with the development of 'Latin Jazz', these Latin American piano stylists gradually assimilated the more complex harmonic language of North American Jazz into their *montunos*. What's more, as in the swing music mentioned above, the brass, wind and string sections of the Latin American orchestras, originally developed along European lines, gradually began to use this rhythmic riffing counterplay to reflect and musically absorb the African origins of much of the populace, and their

⁶ Charry, pg. 168, 320.

⁷ See Gioia, Giddins, Burns, et. Al.

⁸ The term 'Latin Music' could refer to such a variety of different genres, it is almost preferable to avoid it. I use it reluctantly, to save a few words, and because there are useful generalizations to be made regarding the musical and cultural background of *much*, but by no means *all* of the musical genres that might fall under this broad banner. In this discussion I refer primarily to the 'Latin' music of the Spanish speaking Caribbean and its offshoots in the United States.

predisposition to Afro-Latin (Afro-Cuban, Afro-Dominican, Afro-Puerto Rican, etc.) Folkloric music, with its direct link to the percussive music of West Africa.⁹ Finally, the Afro-Cuban, Afro-Puerto Rican, and other Latin American orchestras eventually incorporated the African derived percussion instruments (e.g. Congas, Bongos, bells, *Pandereta*, *Bata* drums, etc.) and rhythms (*Rumba*, *Bembe*, *Abakwa*, *Conga de Comparsa*, *Bomba*, etc.) directly from the Folkloric traditions.¹⁰ These folkloric traditions, under Catholic masters, managed to continue relatively undisturbed from their various African origins, especially as compared to the folkloric traditions of those Africans brought as slaves to the United States, where their African instrumental traditions were all but abolished until their renaissance, in altered forms, on European instruments.¹¹ A similar but distinct process took place in Brazil and in other parts of the African Diaspora. This combination of African derived percussion instruments and rhythms with predominantly European harmony and instrumentation is yet another example of my stated primary goal, already achieved.

Proposition

However, composition and arrangement is an individual process. I don't claim to be the first one to attempt the stated objective combination of African and European elements. However, though it may seem obvious, I am the first one to do it in my own way. From that initial inspiration while playing the *Bala* in West Africa, I have been clear and cautious that this sort of engineered combination of stylistic elements could produce a result that sounds contrived, culturally adrift, or downright incoherent. For this reason, it has long been an implicit part of the goal that the process would take place organically. That is, that I always take inspiration from what I feel will sound good in context, and that that inspiration will come from my inner voice, the meeting place of the intuitive and the rational where a composer finds his or her voice and raw material (as opposed to a goal driven approach centered on the constant demonstration and combination of intellectual concepts).¹² Still, it should be evident that my voice draws from the various strains of my experiences. However, the background objective—to combine African rhythm with Western harmony--may or may not be clear at any given bar line. For example, I make rhythmic adjustments to the melodies of standard tunes, and I do it in my own way, from my own, largely West African, inspiration. But this is common practice in the Jazz performance and arranging arena, and Jazz has always been well known for its rhythmic vitality, and for the insistence of variation as an aesthetic requirement. So, my adjustments may at times sound indistinguishable from those that might have been made by someone from the core Jazz tradition. Likewise, I combine overlapping, sectional horn riffs in my own way, from my own inspiration. However, as stated above, this is a common practice in much Latin music and Latin Jazz, especially that of Israel "Cachao" Lopez¹³ and Eddie Palmieri, among others.¹⁴ So at times, my Latin arrangements may sound similar to something they would do. Both these traditions—Jazz and Latin/Latin Jazz—are, after all, of the African Diaspora. They are also favourite genres of mine, so similarities should come as no surprise. However, I maintain that the inspiration for my material was generated in my own inner world, informed as it is by the *extra*-Jazz experiences outlined above.

⁹ Mauleon, 1993, 1999; Fernandez, 2006.

¹⁰ Mauleon, 1993 for an in depth discussion and further references.

¹¹ Jones, 1980

¹² 'The meeting of the intuitive and the rational,' was a favourite phrase of my former composition teacher, Dr. Paul Renan, who claimed it to be the source of all good composition. It has become a favourite phrase of my own as well.

¹³ Mauleon, 1993

¹⁴ Levine, 1995: "As for my own Latin Jazz style as a pianist, my biggest influence has been Eddie Palmieri, who is the Bud Powell, Herbie Hancock, and McCoy Tyner of Afro-Cuban music, all rolled into one. Eddie revolutionized Latin Jazz in the 1960s, adding a new harmonic and rhythmic dimensions to the music." Although primarily concerned with Palmieri's prowess on the piano, there is also the mention of 'adding new...dimensions to the music,' I thought such high praise worth quoting in its entirety.

In other points in the portfolio, I think the African influences mentioned above and the stated objective—to move toward a combination of an African rhythmic sensibility and a Jazz harmonic sensibility—will be much clearer, and more unique in their presentation. Thus this portfolio presents a combination, not only of different styles, but of underlying objectives as well. These objectives have been in mind throughout the creative process. In addition to the aforementioned objective of blending African and Jazz elements (1), the portfolio is intended to demonstrate proficiency in more traditional Jazz, Latin and even orchestral arranging frameworks (2), and, to achieve a balance that allows a unique individual voice to shine subtly through (3).

Arena

As for the second objective, the portfolio is, after all, submitted in fulfillment of the requirements for the Master of Music in *Jazz Composition*, and proficiency in this arena should be amply demonstrated. I chose Jazz composition over classical composition for several reasons: First among them, I love Jazz and have long been inspired by the many dozens of genius musician/composers in its century long history; what's more, it is known as, 'America's Classical Music', and having been born and raised in America, it is in many ways the music of my heart; in addition, I love improvisation: I could not, in fact, imagine wanting to compose a large body of work that would not be enhanced by the voices of the performers through improvisation. Not only does improvisation speak in a different way than previously composed, thought out musical material, it also allows the inclusion of several more voices than the composer's own, and this inclusion of multiple musical perspectives makes the music all the more rich, just as life is arguably richer in the company of others. Finally, Jazz is an absorptive tradition. Through the years, it has changed not only with the inclusion of new compositional and improvisatory voices, but with the inclusion of new cultural practices as well. Thus Jazz players have long sought new ideas in the music of other cultures: Coltrane's pursuit of Indian Classical music, Dizzy Gillespie's of Afro-Cuban music, Charlie Parker's knowledge of Impressionist composers or Bill Evan's knowledge of Post-Romantic, Western Classical harmony come to mind; Likewise, other cultures have long appropriated Jazz music and transformed it into new branches on the Jazz music tree: Europeans have their own way to play Jazz, Brazilians have theirs and South Africans theirs. It seems, then, that in Jazz there is room, and even need, for change. These facts, combined with Jazz's rich history and language of improvisation and its equally rich harmonic language made it the ideal forum in which to study, grow and pursue my musical goals.

The Pieces

Adjame Taxi Ride

This piece was inspired by the memory of numerous taxi rides to the infamous *Gare d'Adjame*, in Abidjan, Côte d'Ivoire, a station where one caught buses to various parts of the country. As such, it is something of a programme piece. The *Quartier* is known for its various and sundry pickpockets, swindlers, touts and thieves, including many a young *petit* who would reach into the open window of any incoming taxi and either steal something or try to claim it as his own to guide to its destination in the labyrinth of bus depots, all the while battling his competing *petits* and often the occupants of the cab as well. I knew several people who were robbed there and I saw these guys hold on, even as the window was being rolled up on their fingers, and they were dragged along, feet intermittently running and flying through the air. The piece is therefore meant to portray more than a bit of excitement, insecurity, danger and a bit of good natured but adrenaline charged fun as well. It starts with a fast, six bar repeated A section. The sense of movement is portrayed by sequential descending major 7 arpeggios (bars 1 and 2), leading to a stepwise undulation over a series of ii-V progressions culminating in an octave leap on the #11 of the tri-tone substitute to the dominant chord (bars 3-7).

As a transition to the B section, I indicated four bars of bass on the tonic G note, on beats two and four (bars 7-10). This provides a feeling of suspended action; of the calm but energized repose that comes between bouts of stressful activity. The B section continues in the same vein, but the bass now walks and the melody is much simpler than in the A section, but with long, half step *glissandi* that add to the sense of tension or insecurity. The harmony, here in G minor, also conveys the calm but tense atmosphere with a series of V7 b13-I resolutions (bars 10-17, 22-28). The length of the sub-sections is irregular at 7 bars (11-17), followed by a 4 bar bass and rhythm section only transition, as above, followed by a repeat 7 bars but with the melody duplicated a third higher (bars 22-28). Although the irregular length makes musical sense and the uncertain phrase lengths contribute to the sense of suspense.

After a one bar drum fill, the action picks up again in the C section, but with the soloist(s) providing the energy. I have also included a line to be harmonized as background, and instructions for the bass. Though it borders on arranging, these instructions show the intent of the piece at that section. Also, this is not a solo section, but still part of the first statement of the piece; the solo voice is part of the composer's intent for this section. The harmony moves by parallel motion from G minor and then G minor 6 to F minor 6 (bars 33-34). This chord can be seen as parallel in structure to the G minor 6 and therefore modal in function, but it also suggests the key of Eb major, rather than the G minor/Bb major relative relation which otherwise predominates. The G minor 7 and C minor 7 chords that follow (bar 38) fit in either key, confounding the listener to find a safe place (key) of repose, reflecting the dangerous taxi ride to an unknown destination. The place of repose is offered, only briefly, and only by way of two neighboring altered dominant chords leading back to G minor (bars 39-41). The background phrase and harmony repeats again, but this time the Eb major 7 chord is explicitly stated in place of G minor 7 (bar 45). After one bar of the same C minor 7—G minor 7 movement, as before, suggesting G minor/Bb major, or Eb major, the Eb chord reappears as an Eb altered dominant, making use of similar neighboring altered dominant motion, but this time coming from above and moving down to the final dominant, D, on the way back to a G tonic (bars 47-48 and repeat).

The final section is a repeat of the first, so we are back in G major, hopefully still energized but back to a happier, more confident mood. This time, however, with a slight alteration of the melody, the second repetition leads to Bb major at the end, the parallel of the G minor tonic of most of the piece. The final F 7 chord sounds in this key also, but of course leads quite easily to G major (as bVII7) for a repeat of the form in the solo section (bar 57).

ADJAME TAXI RIDE

FAST SWING

A ♩=200

JOHN MILES DRACE

1 GMA7 FMA7 EbMA7 D7 CMi9 F7

4 Bbm9 Eb7 EMi9 A7 Ab7#11

7 Gmi D7b13 B Gmi

BASS LINE.....

12 D7b13 Gmi D7b13 Gmi D7b13

17 Gmi D7b13

22 Gmi D7b13 Gmi D7b13

26 Gmi D7b13 Gmi D7b13

30

Musical notation for measures 30-32. The top staff is a treble clef with rests. The bottom staff is a bass clef with a rhythmic pattern of quarter notes.

C SOLOS

Musical notation for measures 33-39. Treble clef staff with notes and rests. Chord symbols are written above the staff.

BACKGROUND. TO BE HARMONIZED. BASS COL BACKGROUND 1ST 2 BARS THEN WALK

Musical notation for measures 40-46. Treble clef staff with notes and rests. Chord symbols are written above the staff.

D

Musical notation for measures 47-51. Treble clef staff with notes and rests. Chord symbols are written above the staff.

Musical notation for measures 52-54. Treble clef staff with notes and rests. Chord symbols are written above the staff.

Musical notation for measures 55-59. Treble clef staff with notes and rests. Chord symbols are written above the staff.

Anniversary

Of all the compositions in the portfolio, this one probably sounds the most like a Jazz standard, and like so many of the Jazz standards, it is a song of love, dedicated to my wife, Melanie. As the name suggests, however it is not about longing or unrequited love, but about the bittersweet complexity that comes as love unfolds itself in our lives. Thus, the song has a hint of melancholy in it, and another of warmth. This is helped along by the alternate predominance of major and minor tonalities. After beginning in Bb major, two minor ii-V progressions support the latter option, but lead nevertheless to a major 7 chord on IV (bars 2-4). From here there is a resolution to the tonic, but in minor form (bars 4 and 5). Next, the hints at love's complexity begin with altered extensions on ii and V (bar 5), after the suggestion of a fully altered II7 chord as Gb7 (bar 6). On the return to the tonic we remain in minor (bar 7), and then see a pivot chord, Eb minor 9 (bar 8), that acts as the minor iv or as a ii chord on the way to the relative major, Db (bar 9). The temporary resolution in Db major is meant to convey love's continual, unpredictable unfolding, as mentioned above; this feels like a good resting place, but we don't stay there long. The movement picks up again to bring us finally back to the original, tonic Bb major (first ending bar 11, second ending bar 13). The first ending of the twelve bar A section goes right into a turnaround. The second ending brings a transition to the eight bar B section.

The use of altered dominant chords thus far has already introduced a fair amount of harmonic dissonance and its associated tension into the piece. This continues with the transition into the B section but abates for a time, only to resurface at the end of the section and the turnaround back to A. The first resolution, from F7 alt to D major 7, could be seen as a resolution to the tonic function, on chord III, except that chord III would normally be minor bar 14-15). Still, Bb major 7 and D major 7 still share two common notes. Alternatively, we could hear resolution by a minor third—from either the F7 Alt chord or from the related B dominant chord. Whatever the choice of explanation, we stay in with the same root for three bars (15-17), in contrast to the constant root movement in the A section. This time it is the chord quality that changes—another metaphor in the theme of lasting love—gradually into a dominant resolving to G major (bar 18). This could be chord VI (suggesting a minor key) on our way back to Bb. We are finally led back there after a series of unsuccessful tries--the entire B section melody, in fact, consists of just one motif in different harmonic situations, like searching for a good footing on a slippery slope. We finally get there, after some slightly unusual harmonic wandering by way of Gb13 and F7 Alt (bar 22). Perhaps I've been a bit liberal in my use of metaphor in this description, but I believe music is the language of the emotions, more than anything else.¹⁵ The feelings that are triggered and altered by interesting rhythmic, melodic or harmonic movement—in this case the movement in question is predominantly harmonic—are perhaps the key to music's power in the human experience.

¹⁵ Jourdain, 1997, pgs. 308-315

ANNIVERSARY

MEDIUM SWING BALLAD

JOHN MILES DRACE

♩=115

$B^b MA^7$

$A MI^7 b5$

$D^7 b9$

$A^b MI^7 b5$

$D^7 b9$

$E^b MA^7$

F^7

To CODA

1.

2.

D.C. AL CODA

CODA

Blue Schmoo

The African influence in this song comes from the emphasis of the offbeat, 12/8 feeling in the culmination of each phrase bars 4, 8, and 12). Most of the tune is written in a normal swing feel, except for the bars of off-beat triplet partials. Perhaps a little unusual in Jazz, when taken from an African percussive context, it is clearly a reference to that tendency toward triplets, and the common practice of having one or more parts dedicated to the off beats only. This can create a feeling of confusion in the uninitiated, or a feeling of lightness and the pull to dance in those accustomed to the practice. This sort of feel can be found commonly in the Congo, in rhythms such as *Zebola*, in the Mandeng tradition in rhythms such as those from the *Dununba* family, *Mandiani*, *Soli*, and others, in Shona *mbira* music, in Afro Cuban pieces such as *Bembe*, *Abakwa*, *Rumba Colombia*, and in the music of the *Bata* drums, and in a great many other dance and music traditions across the continent. Of course, in this instance, the two off beat triplet partials are only emphasized for one bar at a time, but this is a reference that could be amplified in the choice of rhythm section accompaniment. A knowledgeable drummer or percussionist could use some of these traditional rhythms or a hybrid of his or her own creation to give the underlying feel that the melody brings out when it reaches these phrase endings.¹⁶

As the name suggests, the piece is based on the blues. However, as the name also suggests, it departs from the blues form while remaining musically logical, as if to suggest that a higher form, the musical truth of the ear, should be one's only final source of right or wrong. The name 'Blue Schmoo' comes from two sources: the colloquial practice of rhyming a word with another, non-sense word created by adding the 'schm-' sound to the ending of the first word. The result suggests a certain comic, sarcastic disregard for the original word, e.g., "You can't go off to New York, what about your job?" "Job, schmob! I don't care anymore!" The other source of the non-word 'schmoo' is my wife Melanie, who uses it as a term of endearment for our children, also with sarcastic undertones to my ear, a bit like calling a child, 'my little monkey,' perhaps, or, as is common in French, 'my little cabbage' (*Ma petit chou*).

In any case the first deviation from the blues, strictly speaking is in bar 3 (the offbeat triplet bar. I'm not counting the pickup, to stay with the Blues form), with I 6/9, IV major 7 and IV 6/9 chords. The use of major instead of dominant tonality is not so unusual, however, and is common since the music of Charlie Parker, if not earlier. After the usual two bars of IV in bars 5 and 6 and the same tonic-subdominant figure in bar 7 that was described above for bar 3, however, we find a ii-V7 not of V but leading back to I7 again (bars 8 and 9). Along with the low register of the melody anchoring the tonic tonality, the harmony states quite clearly that the piece is staying with chord I in bar 9, usually the strongest appearance of V (this where one might say, "Blues, Schmoos!"). We then plane up and down in half steps to land on another dominant chord on VII for bar 10. This could be seen, finally, as a substitute for chord V (in this case Vb9,#11,b13 in first inversion), or just a half step parallel approach from below to chord I, although in the latter case, the approach is not totally parallel, as it is to chord I major 7, rather than I dominant 13. The offbeat triplet figure is repeated one last time, but with a different harmony indicated underneath, I major 7-ii minor 9-V 13 instead of the previous I 6/9, IV major 7 and IV 6/9 chords (bar 11).

¹⁶ Charry, 2000; Schepers, 2005; Billmeier, 1999; Mauleon, 1993.

BLUE SCHMOO

JOHN MILES DRACE

MEDIUM SWING

1 F13 GMI7b5 C13b9 FMA6/9 BbMA7 BbMA6/9

5 CMi11 F13 Bb13 Bb13b9 FMA6/9 BbMA7 BbMA6/9

9 GMI9 C13 F13 Gb13 F13 E13 Eb7

12 FMA7 GMI9 C13 1 FMA7 C7ALT 2 FMA7

(Happy) Commute

This piece began as an experiment in creating a Jazz melody out of a percussive line. This initial inspiration only served, however, to create the kernel of the melodic idea. After the first two bars, the original, syncopated rhythmic idea becomes more of a constant stream of eight notes, the interest being held primarily by melodic and harmonic qualities of the line. The start of the line is similar to bell rhythms from the Cuban rhythm *Mozambique*, or the common salsa rhythm known as *Pallitos*, in the folkloric *Rumba* tradition, or as *Cascara*, in the modern 'Salsa' tradition.¹⁷

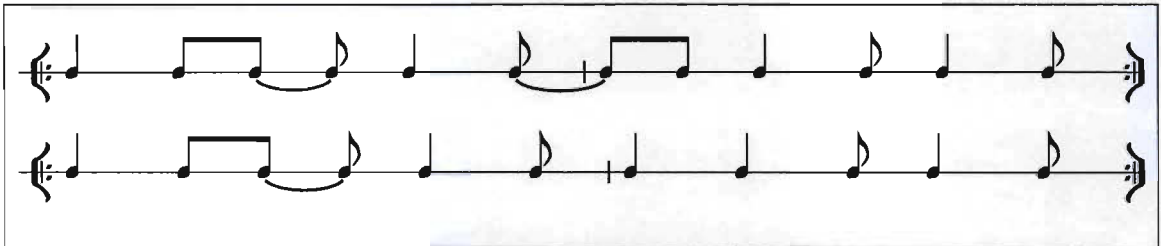


Figure 1: A *Mozambique* bell pattern (top); '3/2' *Pallitos* or *Cascara* pattern

I didn't start out with either of those in mind, only the idea of a syncopated bell-type rhythm similar to the ones mentioned. The melodic idea took over from there. However, I found this way of composing to provide fertile ground for the generation of new ideas. I can't help but wonder if a similar process, that is, using rhythm to generate melody, might have been used by composers like Charlie Parker, for tunes like 'Anthropology', among many others, or Chick Corea for tunes like, 'Spain'. I don't claim to know the answer to that question. However, as stated in the introduction, this is a case where the end product is not necessarily discernable from Jazz of the core traditions, even though the background that led me to this approach is quite a bit different. One could also argue that the African American musical experience is fundamentally still rooted in the creation and manipulation of rhythmic motives, as is its West African predecessor.

The harmony of the piece is characterized by the intermittent predominance of C major and F major tonalities. It thus exploits the ambiguity between closely related keys (keys a fourth apart), a common practice since the music of the Romantic period, if not earlier. That is, given the chords F and C, how does one say if C is V in the key of F or that F is IV in the key of C? Likewise, the chords built on two other scale degrees, in this case D minor, and A minor, are common to both keys. With chord extensions, alterations and substitutions, this ambiguity can be moderated and played with at the composer's discretion. The form of the piece is AABA'. In the first two five bar A sections, the piece is in the C major tonality for five of the ten bars and the F major tonality for another five. These groups of five, however, are not sequential: half a bar in C (bar 1), two in F (bars 1 ½ to 3 ½), and then two and a half in C (through bar 5), before repeating. In the bridge section, the first one and a half bars, with A minor 7 and D minor 7 harmonies, could be in either key--a pivot--but since the phrase ends in F we'll say they are also in F. This equates to a slightly less than equal five bars (11-15) of F and three bars (16-18) of C, which is normal enough given that the piece as a whole is in C. This ambiguity between only two keys creates a constant of its own, moving but not too disconcerting that reflects the title of the piece. Likewise, the melodic framework reflects a fast drive through traffic: lots horizontal movements with quick directional changes—the tight surface street traffic--in A; longer notes with the occasional flurry of activity (in bars 12, 14, and 18)—perhaps a fast moving freeway—in B.

¹⁷ Mauleon, 1993; Malabe, 1990.

(HAPPY) COMMUTE

A

$\text{♩} = 150$

JOHN MILES DRACE

$\text{CMA}^{\flat/9}$ $\text{Gb}^{\flat 9/13}$ FMA^7 GMI^7 $\text{C}^{\sharp 11/3}$ FMA^7 Dmi^7 G^7 E^{MI^9} $\text{A}^{\sharp 9}$ Dmi^7b^5 $\text{G}^{\flat 9/13}$

6 $\text{CMA}^{\flat/9}$ $\text{Gb}^{\flat 9/13}$ FMA^7 GMI^7 $\text{C}^{\sharp 11/3}$ FMA^7 D^7 FMA^7 $\text{G}^{\flat 7}\text{sus}$ G^7 CMA^7

B

11 Ami^7 Dmi^7 Gmi^7 C^7 FMA^7 Gmi^7 $\text{C}^{\flat 9}$ FMA^7 Dmi^7 G^7

17 CMA^7 G^7 $\text{C}^{\sharp 11}$ F^7 G^7 **A'** $\text{CMA}^{\flat/9}$ $\text{Gb}^{\flat 9/13}$

20 FMA^7 GMI^7 $\text{C}^{\sharp 11/3}$ FMA^7 Ab^7 $\text{A}^{\flat 7}\text{ALT}$ $\text{D}^{\flat 7}\text{ALT}$ $\text{G}^{\flat 7}\text{sus}$ G^7 $\text{G}^{\flat 7}\text{ALT}$ CMA^7

Complementarity

The principle of complementarity states that, for any reasonably complex system, the views of any two observers will be complementary – it will be impossible to derive all the observations of one of the observers from the other. The principle applies whenever we have partial descriptions of the world from our observers, and may disappear if we ask the observers to make increasingly detailed observations.¹⁸

This song came to me whole while touring a ‘Slave Castle’, as they are called, in Ghana. I’ll let the lyrics speak for themselves. The feel is meant to be a medium funk groove, perhaps with a rhythm guitar part like this:

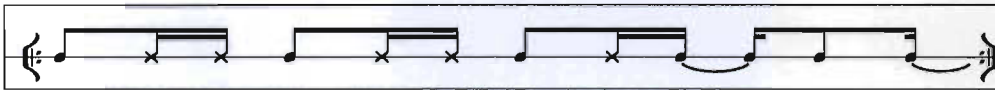


Figure 2: proposed rhythm guitar pattern.

The drums and percussion could play a Latin/Funk variation with *Cascara* type rhythms suggested on the hi-hats and ride cymbals. In this way, the musical inspiration for the song, in keeping with the larger theme, is largely rhythmic, the voice articulating each of the phrases with three notes, much like the three basic sounds of the hand drums in many of the West African and Latin styles—tone, slap, and bass.

For the vocal style I imagine Stevie Wonder, or someone else who could deliver similar emotional and moral conviction to the repetitive melody. The vocal could be performed an octave higher than the written baritone, which reflects my own limited vocal range.

The harmony features parallel movement between major 7 chords for the A sections and Dominant 7 chords for the B sections. The C major tonality is maintained despite the uniformity of chord quality by the type of movement employed. From C major 7 to Bb major 7 (bars 1 and 2), the I to bVII relationship is invoked, whereby the first chord still sounds as the home key. Furthermore, parallel movement of half and whole steps up or down tend to sound like embellishments rather than new tonal centres. From Bb major 7 to Eb major 7 (bars 2-3), the movement sounds like a natural tonic to subdominant movement, rather than dominant to tonic movement, as both chords are major 7 chords, as in the normal tonic-subdominant relationship in a major key. This type of movement sounds natural, but not overly powerful. That is, the ear accepts the movement but is not led to hear a hierarchical relationship, or one of strong gravitational force, as in the movement from dominant to tonic. This also supports the message of equality in the lyrics. The same movement between major 7 chords a fourth apart continues with the change from Eb major 7 to Ab major 7 (bars 3-4). At this point there is a similar tendency—strong but not overwhelming—for the bVI to resolve back to I, given its relationship to the minor form of the subdominant (bars 4-5). In the second half of the A section, we see half step parallel motion up and down, which sound as embellishments to C more than tonal movement, as described above (bars 5-10).

In the B section, we have descending parallel movement by half steps, but of dominant 13 chords. The change in chord quality to an extended dominant lends more poignancy or more tension to the section, as does the elevated vocal line. However, the harmonic function is much the same. Even when the parallel movement continues through three half step drops in the same direction, the effective tension is elevated by stretching the bonds tying us to the tonal centre, but the ear remains tied there nonetheless, perhaps even more so.

Overall, the parallel motion might be called impressionistic, using harmony in the way made popular by Debussy. The song is derived from a simple but profound idea: that all people

¹⁸ Babylon 8 dictionary reference; www.babylon.com.

are, or should be, worthy of our full measure of consideration and compassion. The harmony follows suit, but without abandoning the concept of tonal centre. The metaphor can be extended to say that we can imagine and appreciate what its like to be in different skin, but in the end we cannot escape our own identity.

COMPLEMENTARITY

MEDIUM FUNK

♩=100
C_MA⁷

JOHN DRACE

(CHORUS ON REPEAT ONLY)

8^bM_A⁷ E^bM_A⁷

IF YOU COULD SEE IN SIDE MY HEART — GO A HEAD GIVE IT A TRY WOULD YOU SEE BE YOND MY SKIN?
WOULD WE BOTH UN DERSTANDWHAT'S TRUE

4 A^bM_A⁷ C_MA⁷ D^bM_A⁷

— GO A HEAD GIVE IT A TRY WOULD WE NO LONG ER BE A PART? — GO A HEAD GIVE IT A TRY —
— WOULD OUR CON NECTION THEN BE WHOLE —

7 C_MA⁷ 1. B_MA⁷ C_MA⁷ 2. B_MA⁷ DRUM FILL. BREAK

THIS LINE BE TWEEN US NOT SO THIN?
AND OUR DI REC TION WOULD BE NEW? IF YOU COULD SEE IN SIDE MY SOUL —

11 C¹³ D^b13 C¹³ G¹³ B^b13 A¹³

IF YOU COULD SEE IN SIDE MY HEART — WOULD YOU SEE BE YOND MY SKIN?
AND SEE WHOSE LOOK ING BACK AT YOU —

15 C¹³ D^b13 C¹³ G¹³ B^b13 A¹³

AND WOULD YOU UN DER STANDWHAT'S ART? — SOME MA-GIC ESS ENCE THAT'S WITH IN?
YOU'D CATCH A STARE THAT'S JUST AS WISE — AS THE ONE YOU'RE LOOK ING THROUGH —

19 C_MA⁷ (CHORUS ON REPEAT ONLY) 8^bM_A⁷ E^bM_A⁷

IF YOU COULD SLIP IN TO MY SHOES — GO A HEAD GIVE IT A TRY WHERE THEM 'TIL THEY'RE ALL BROKE IN
IF WE COULD SEE IN EACH OTHERS'EYES — EACH MO MENT REAL-LY NEW

22 A^bM_A⁷ C_MA⁷ D^bM_A⁷

GO A HEAD GIVE IT A TRY COULD YOU SAY THEN YOU'D PAID YOUR DUES? — GO A HEAD GIVE IT A TRY —
— WOULD WE THEN GRAB THE WIN-NING PRIZE? —

25 C_MA⁷ 1. B_MA⁷ C¹³ 2. B_MA⁷

WILL YOU HAVE LOST THE NEED TO WIN? — IF YOU'D JUST LOOK IN TO MY EYES
END OF ME, END OF YOU? —

Goin' to Goa

This song was written in my head while walking on a beach in Mozambique. As such, it gave me practice in memorization for those times, all too common, when inspiration strikes but no pencil and paper are at hand. The song itself is very simple, almost Folk or Country and Western in character, but I liked the tune and the lyric, and decided to use it as an exercise in harmony. Working from the theory that all tonal music (rooted in the Western Classical tradition) can be reduced to tonic, dominant or subdominant function, I did just that with the piece: I divided it into what I felt were its distinct tonal areas and marked them with I, IV, or V. This was a surprisingly intuitive process, and quite satisfying for that fact. That is, there are certain gray areas, even in a simple piece, which can theoretically be represented by any number of harmonic possibilities. I found, however, that by listening internally to what my former teacher Dr. Paul Renan might have referred to as the harmonic drive (or lack thereof) at each part of the melody, and by limiting the possibilities to tonic, subdominant and dominant only, it was intuitively clear what the harmonic function was at that point, even if intellectually the picture was somewhat more muddy.

This information in place, I made several successive passes through the harmony, adding more detail and harmonic diversions with each, but always working from the background to the foreground, or from the foundation to the decoration, to use a different metaphor. This process is probably common among composers and arrangers, but, especially working in the academic arena, I found more than a little theoretical mileage by using the intellect to dissect the intuitive into its more fundamental elements, and came to understand the process as well as the structure of a great deal of Western tonal music better.

For reference, I called bars 2-7, I, consisting of I6 to subV13/iii to iii minor 9 to sub V13/vi, to vi minor 9 to IV major 7; bar 8, I called IV in function, and it has a ii minor 9 chord; I heard bar 9 as V and gave it a V13; bars 10-14, I labeled IV, consisting of ii minor 9, #I major 7, ii minor 9, sub V13 of ii, back to ii minor 9; bar 15, I called V, with a sub V13/I, and bars 16 and 17, I, with I major 7 chords; in the second half, bars 18 and 19 are IV, filled out with a IV6/9 and a minor IV6/9; bars 20 and 21 are I in function with I major 7 harmony; bar 22 is IV with a ii minor 9 chord; bars 23 is V with a V13b9, while bars 24 and 25 are I with a iii minor 9 to ii minor 9 leading to I major 7 by parallel approach from above through #I major 7; bars 26 through 30 repeat the same harmonic sequence as bars 18 through 22, this time leading to a V13#9 instead of V13b9 in bar 31, resolving directly to I major 7, instead of the previous and less final resolution to the iii chord that stood for I in bar 24.

There is an arrangement of this piece for small ensemble in the arrangements section.

GOIN' TO GOA

STRAIGHT 1/8S BUT WITH RELAXED 'COUNTRY' FEEL

JOHN MILES DRACE

$\text{♩} = 130$

1 I LOOKED A-ROUND BE-HIND ME TO SEE MY FOOT-STEPS COULD NOT FIND

5 ME I'M STAN-DIN' BY THE SIDE OF THE ROAD TRYIN' TO GET FREE

9 I GOT A FRIEND A-CROSSTHE IN-DI-AN O-CEAN SHE'S FEAS-TIN' ON LIFE AND

13 STAY-IN' IN MOTION SHE'S A REAL SOUL SIS-TER SAID TO COME ON OV-ER AND SEE

17 SO I'M GO-IN' TO GO - A DON'T YOU KNOW I IF I COULD

22 FIND MY SOUL WELL I BE-LIEVE I'D WORK FOR FREE I'M GO-IN TO GO - A

27 DON'T YOU KNOW MY MY BAGS ARE PACK-ED I

31 GOT TO GO DOWN AND SEE

SOLOS AND INTRO ON C MIXOLYDIAN OVER C PEDAL-'RAGA' FEEL

Goodbye, Brother M

This song was written for my friend and teacher, the famous *Mbira maestro*, Ephat Mujuru. I drove him and his brother to the Harare airport for a trip to the USA to teach at Grinnell College, but sadly, he passed away *en route* in London. Thus, the piece is something of a dirge. Ironically, there is not much of the *Mbira* in it. The emotional content, in my personal world, informed by my personal experience, was better expressed through Jazz harmony.

The piece is in the Eb minor tonality, with significant use of melodic minor derived harmony, especially on and around the dominant Bb7 chord. Commonly used to give a 'fresh' or 'modern' sound to Jazz harmony, I found the altered dominant sound, in the right context, can also lend a sense of anguish or confusion, akin to that experienced by someone grieving a loss. In particular the sound of the b9 and #9, sounded simultaneously at the end of the line, "When you got on that plane, We thought we'd meet again so soon... Who knew?" (bars 27-28), is meant to re-create the astonished feeling that comes with news of the loss of a loved one--rooted in denial and hope--that there must be some mistake. By allowing the use of not just either, but both of the normally dissonant, altered ninth extensions, melodic minor harmony lends itself to expression of intellectual as well as emotional exoticism.

As for the form, after an eight bar introduction, harmonized for the piano, the A section lasts for eight bars (11-18), followed by a 5 bar interlude (bars 19-23). The interlude could also be seen as four bars with a one bar pick up to the recapitulation of the A section. After the second A statement, there is another interlude, similar to the first but pitched a third higher and with different harmonies (the coda, from bar 24). This second interlude is combined with an altered third statement of the first half of the A section (bar 29 to end) comprising the final eight bars of the tune. The introduction is repeated as a *D.C. al Fine* to end the song. This piece is also presented in the arrangements for small ensemble section.

GOODBYE, BROTHER M

MEDIUM SWING BALLAD

JOHN MILES DRACE

$\text{♩} = 100$

$E^b M_1$ $C M_1 7^b 5$ $B^b 7$ $E^b M_1$

Introductory musical notation in bass clef, measures 1-4. The melody consists of eighth and quarter notes. Chords are indicated above the staff.

(INTRO-PIANO OR OTHER SOLO)

$A^b M_1 7$ $B^b 7$ $E^b M_1$ $C M_1 7^b 5$ $B^b 7$ $E^b M_1$

Musical notation in bass clef, measures 5-8. Similar to the first system, with eighth and quarter notes and chords.

A^{13} **FINE** $B^b 7$ **A** $E^b M_1 9$ $A^b 13$

Musical notation in bass clef, measures 9-12. Includes lyrics and a boxed letter 'A' above measure 11.

GOOD BYE BROTHER M THOUGH I KNEW YOU FOR
M THOUGH I KNEW YOU FOR

$C^b 0$ $B^b 7^b 9^b 13$ $B^b 7^b 9^b 13$ $E^b M_1 9$ $A^b 7$

Musical notation in treble clef, measures 13-16. Includes lyrics and a boxed letter 'A' above measure 15.

SUCH A SHORT TIME_ GOOD BYE BROTHER M HOW I WISH I'D HAD SOME
SUCH A SHORT TIME_ GOOD BYE BROTHER M WE ALL WISH WE'D HAD SOME

To CODA

$C^b M_1 A 7^b 9$ $B^b 7^b A L T$ **B** $A^b M_1 9$ $E^b M_1 9$ $F M_1 7^b 5$ $E^b M_1 7$ $G^b M_1 A^b 6/9$

Musical notation in treble clef, measures 17-20. Includes lyrics and a boxed letter 'B' above measure 18.

KIND OF SIGN_ I KNEW YOU_ FOR A TIME YOU LEFT US_ WITH ONE LINE TO SING
KIND OF SIGN_

$B^b 9^b 13$ **D.S. AL CODA** \oplus CODA $C^b 0$ $B^b 7^b 9$

Musical notation in treble clef, measures 21-24. Includes lyrics and a boxed letter 'C' above measure 23.

'LET'S SWING_ GOOD BYE BROTHER WHEN YOU GOT_ ON THAT PLANE WE

$E^b M_1 7$ $A^b 7$ $F M_1 9^b 5$ $B^b 7^b 9^b 13$

Musical notation in treble clef, measures 25-28. Includes lyrics and a boxed letter 'C' above measure 27.

THOUGHT WE'D_ MEET A GAIN SO SOON_ WHO KNEW?_

$E^b M_1 7$ $A^b 7$ $C^b M_1 A 7$ $B^b 7^b 9$ $E^b M_1$ **D.C. AL FINE**

Musical notation in treble clef, measures 29-32. Includes lyrics and a boxed letter 'C' above measure 31.

GOOD BYE BROTHER M AND MAY WE MEET A GAIN

Haw Dee Daw

This piece celebrates that most ubiquitous of South African noise makers, the Hadedda Ibis (*Bostrychia hagedash*). The melody doesn't attempt to capture their fairly un-musical call exactly (I don't think they had this bird in name mind when they gave Charlie Parker the nickname), but rather to make a tune out of its folly. The form is a blues, with liberties taken at the last V section, but ending with a dominant to tonic resolution nevertheless.

The suggested bass line is a four bar pattern consisting of two ascending G minor 6/9 arpeggios and an alternately sparse and busy, syncopated rhythmic pattern reminiscent of a supporting *Dunun* pattern from the *ambience* section of a Mandeng dance celebration. It does not change with the harmony but acts instead as an ostinato, or ground bass. The harmony does not indicate a minor blues despite the G minor arpeggio underneath. Under the I chord, the minor third sounds as a 'blue' note. In addition, the contrast between the intended G 7 harmony and the lower Bb in the bass adds a touch of intended dissonance, in celebration of the clumsy birds and their a-melodious cries. One round of the bass ostinato serves as the introduction. All of the motivic material in the melody is contained in one two bar phrase of the bass ostinato.

In bar 9 of the form (not including the introduction) the bass leaves the ostinato to take up a faster, eighth and sixteenth note triplet figure. This could be seen as a temporary *echauffement* (lit. 'heating up', displaying more rhythmic activity) of the preceding *Dunun* like rhythm. It is also an obvious reference to the bass playing of Charles Mingus. Again, there are some intended dissonances, such as the G bass note under the Bb minor harmony (bar 13), that recall the gawky birds in flight. The ostinato returns for the last two bars, but the arpeggio figure is a major third lower, underlying the tri-tone substitution of the ii-V7 progression to the tonic G.

With the repetition of the melody, I added an upper voice, predominantly playing at the interval of a third higher. Consisting largely of fluctuating, frequently altered, upper extensions to the harmony, this is to further emphasize the comical squawking the birds make in flight. As such, it was difficult to decide what harmonies to indicate, without frequent changes to the chord extensions. In some cases there are natural ninths and flat ninths used in the same beat (see bar 10, second beat). This is the desired effect, and I considered giving a detailed, beat by beat list of the proper alterations, so that the soloists would maintain the flavour of the piece in the solo section. In the end, however, I decided to stick with one chord colour per change of harmony, and let the written melody give the alterations. The soloists are free to alter the extensions as they see fit and the result should be no more dissonant than the call of those lovely, beastly birds.

HADEEDAW

BASS GROOVE SWING

JOHN MILES DRACE

$\text{♩} = 130$

PIZZ.

BASS LINE.....

G7

(TOP VOICE TACIT 1ST TIME)

6

C7 G7 C7#9#11 Cb9b13

11

G7 Ab7 Ami11 Bbm7 Eb7#9 Ab7#9 D7b5b13

15

1. Gmi11 Ebmi7 Ab7 | 2. Gmi11 Ebmi(MAT7) Gb7ALT

FOR SOLOS BASS WALKS IN EIGHTHS OVER FORM.

Like Vinyl

'Like Vinyl' is a medium tempo song of nostalgia, conjuring memories of my childhood and of our LP record collection. The form is AABA. The sections are eight bars each, not including the repetition of the last bar of section A in the second ending and in the coda tag. The A section begins with a light, open feeling over major 7 and dominant 7 sus (V of IV) chords on I (bars 1 and 2) and a major 7 #11 on IV (bar 3), and two statements of same motif at different pitch levels (bars 1 and 3). This is meant to suggest a calm recollection of a pleasant memory. The end of the A section brings more harmonic movement, as when the mind starts to move and jump again in its more normal fashion, connecting that pleasant memory to other thoughts, past, present, future, concrete, abstract or whatever bars (6 and 7). Words about music are always subjective, but these are the feelings the tune is meant to conjure. The A section ends on the Ab dominant, but this changes to Ab 7 b9 before returning home (bar 8). This bit of diminished harmony, and the series of ascending minor thirds in the melody, represents a more powerful attempt by the mind to shake off the equanimity, the intoxication of the pleasant memory and return to 'busy-ness' as usual. The first statement wins out, however, and is repeated, in normal fashion, to reinforce the poignancy of the theme.

After the second repetition, however, the Diminished harmony is repeated for two bars, with an added melodic part whose minor third movement is staggered with that of the first (bars 9 and 10). The desired effect is disorientation, intellectual and harmonic, preceding movement to the new theme, and new key.

For the B section, the key centre changes to B minor / D major. The tonic feeling is traded back and forth between these relative home keys, but with a slight predominance of the B minor tonality. This minor feeling and the constant movement, with a harmonic rhythm of two chords per bar throughout, brings out the difference between a pleasant memory (represented by the A section), and nostalgia, the feeling of longing for the past fueled by the mind's futile search to find the way back (represented by the B section). However, music can be so powerful, in part, because it doesn't have to conform to reality. And, after searching its way through most of the diatonic chords of the B minor / D major key area, and a few chromatic alterations, the melody finds its way to one of only two common notes between the two key centres of the piece, F# / Gb (bars 17-18). This being the fourth of the original key, a Db sus chord recalls the lighter feeling of the A section, the light at the end of the tunnel, perhaps. A quick ii-V7#11 turnaround allows the melody a half step approach from D to the original starting note, Eb, and the original key (bar 18).

It should be noted that the piece is notated in 12/8, whereas it could've been notated in 4/4 swing. I chose 12/8 because I wanted the option of using a 12/8 African feel for part or all of the tune. See the arrangement section for an example of this tune over an alternating 12/8, 4/4 feel.

LIKE VINYL

ALTERNATE SWING WITH AFRICAN 12/8 FEEL

JOHN MILES DRACE

$\text{♩} = 130$

$D^{\flat}MA7$

$D^{\flat}7_{SUS}$

$G^{\flat}MA7^{\#11}$

Ab^{13} $D^{\flat}MA^{\flat}/9$

$Ab7$

6

$G7$ C^{13} $E^{\flat}Mi^{11}$ $Ab7$ $Ab7^{\flat9}$ $Ab7^{\flat9}$

To CODA

10

Bmi^9 $GMA7^{\#11}$ $C^{\#}Mi^{\flat6}$ $F^{\#13^{\flat9}}$ $DMA7$ $GMA7$

14

E^{13} $E^{\flat7^{13^{\flat9}}}$ A^{13} $A^{\#}DIM7$ $Bmi7$ $C^{\#}Mi7^{\flat5}$ $DMA7$ E^{13} $E^{\flat13}$

D.C. AL CODA

18

$D^{\flat}7_{SUS}$ $E^{\flat}Mi7$ $A^{\flat13^{\flat5}}$ \oplus CODA

Niger

Pronounced *nee-zhair*, this quasi-Latin piece takes its name, indirectly, from the West African River and nation of the same name. The piece was inspired by a rhythm taught to me by friends, teachers and fellow musicians from Burkina Faso, Dembele Daouda, and Coulibaly Adama. It is a rhythm we played as part of the *ambiance* section of a West African *Jembe* dance celebration. In the *ambiance* section most of the musicians (mostly drummers, sometimes with added guitar or *Bala*) play one, slow, long, rhythmic pattern in unison, while the dancers step in unison and the *Jelimusolu* (female praise singers, or *griottes*, in French) or *Jelikew* (male praise singers, *griots*), sing the family history and praises of one or more important patrons, in exchange for money and other gifts. There is usually one, shorter accompanying rhythm for a total of two, but this is still in contrast to the solo dance sections where each of five or more drummers play different, interlocking and overlapping parts, at fast tempos, while the soloist plays to single dancers or pairs of dancers as they take their turn at soloing.¹⁹

In any case, that is how *they* used the rhythm. They also claimed to have invented it, but I had my doubts, having heard a similar pattern played elsewhere. In the constant flux of repertoire in any robust live music tradition, there is a good deal of borrowing and adaptation, and the *Jembe* repertoire, covering a very large area of West Africa and practiced by number of musicians of many different regional, national, an ethnic backgrounds, is far from immune to this phenomenon. So, I learned the piece but kept my ears open for a different explanation of its origin. And it stuck with me, probably due to its length and rhythmic vitality. Surprisingly, I never wrote it down until putting it into this piece. Later on in my research into the *Jembe* drumming repertoire, I found the same pattern played as an introduction to a dance rhythm called *Niger*. The source, Guinean drummer, Fara Tolno, says the rhythm is named after a street in Conakry, the capital city of Guinea.²⁰ Thus, I can't be completely certain at this point in time where the rhythm or the name comes from. Given the wide geographic distribution of my two sources, and the relative proximity of the Niger river and the nation of Niger, it seems unlikely that it comes from the name of a street in Conakry. Considering the importance of the river, current and historical, as well as its course from the Guinean highlands right through the Mandeng heartland, I'd say it is reasonable to attribute the name to the river. In any case, I'll use that as the source for the name of this piece.

The decision to present this rhythm in quasi-Jazz context came with the inspiration for a Latin, *montuno* like pattern for piano. I thought it might be interesting to combine a standard 'Salsa' rhythm section approach with a longer rhythmic motif (eight bars in this case) to see what would happen. I like the result and decided to develop it into a piece.

The introduction leaves no doubt as to the central theme of the piece. It has the percussion section playing the '*Niger*' rhythm in unison (plus a clave accompaniment) and trading solos over the top for four cycles. At the end of the fourth, the piano comes in with its *montuno* like figure, while the *clave* switches to a more embellished version common in African music and the timbales switch to the 3/2 cascara rhythm on the bell or cymbal and the common *bombo-tumbao* figure on the drums.^{21 22} The big challenge with this piece was to make sure

¹⁹ For a discussion of related *Apollo* festivities, see Charry, 2000.

²⁰ Tolno, 2008. pdf doc, pg. 29.

²¹ This pattern, which I've studied in Yoruba talking drum music and heard extensively in central African popular music, has the same articulation pattern as the popular 12/8 bell pattern found through much of Sub-Saharan Africa and Latin America, but with a duple subdivision instead of triple. I also refer to it in teaching situations as a 'composite' clave, as it contains the notes of both the '3/2' *son* and *rumba claves*, plus a pick up note to the first beat. For the 12/8 version, see the drum part in the arrangement for 'Like Vinyl.'

²² Mauleon, 1993, for explanation of *bombo-tumbao*.

the rhythms of the different parts were aligned in a way that was tasteful and that made sense from a Latin 'Clave-centric' point of view. As someone who plays Afro-Cuban music, I am keenly aware of the aesthetic requirement within that musical universe for all the parts to line up, 'in Clave'. For some parts, be they rhythmic patterns or melodic phrases, their orientation with the clave is clear; For others it can be quite difficult to determine how they should align with the *clave* and thus with all the other parts of the ensemble. The way the proper synchronization is normally determined, given a rhythm such as that for a piano *montuno*, or a vocal or horn line, that doesn't really align with the clave rhythm directly, is to decide which bar is predominantly 'off beat', and which is predominantly 'on beat.' The off beat bar (often called the 'upbeat side') should line up with the 'three' side of the *Clave*, and the on beat bar should line up with the 'two' side. In the case of phrases of one bar or less, they can go either way.²³ This is the case with the first half of the 'Niger' rhythm (See figure 3, below). The second half of the rhythm is a bit more tricky, however, as it 'crosses the bar lines' and suggests another time signature. Its phrases have six eighth notes each instead of two, four or eight, suggesting triple time. This poses no problem with *clave* alignment, however, as the phrase goes in and out of clave, lining up with it at some point in each bar, and conveniently ending right with the 'two' side, on beats 'two' and 'three'. This sort of polyrhythmic weaving across bar lines, or 'crossing' is in fact one of the primary aesthetic loci of Afro-Cuban, clave based music, if not of African music in general, so this presents no problem. If the pattern were to stay in one, out of clave orientation, however, that would be bad.²⁴

The image displays a musical score for five parts: CLAVE, 'NIGER', 'NIGER' MONTUNO, 3/2 MONTUNO, and 3/2 CASCARA. The score is organized into two systems. The first system contains two bars for each part. The Clave part is shown as a sequence of 'x' marks on a staff. The 'NIGER' part features a melodic line with eighth notes and rests. The 'NIGER' MONTUNO, 3/2 MONTUNO, and 3/2 CASCARA parts consist of rhythmic patterns of eighth notes. The second system also contains two bars for each part, continuing the patterns from the first system. A small number '5' is written above the first bar of the second system.

Figure 3: 3/2 Clave, 'Niger' rhythm, 'Niger' piano montuno, and standard, 3/2 piano montuno, 3/2 Cascara

The piano figure proved a bit more difficult to explain. As one can see in Figure 3, the normal 3/2 piano *montuno*, ignoring the beginning of bar one, never lands on a downbeat,

²³ Mauleon, 1993, 1999; Levine, 1995.

²⁴ Spiro, 2006.

except for the first and second beats of the bar that is the *clave*'s 'two' side. In the case of the 'Niger' montuno, the *clave*'s 'two' side is emphasized by hitting downbeats on three and four. Moreover, beats one and two are played on the 'three' side as well. In fact, the 'three' side is rhythmically identical to the 'two' side of the normal *montuno*. Still, intuitively it seems to fit well enough with the *clave*. After some deliberation, I realized that the reason for this is that the first part of the 'Niger' piano figure mimics the first bar of the 3/2 *cascara* rhythm, normally played by the timbale player. Also, a chromatic approach figure leading to a change in harmony at the beginning of each *clave* cycle suggests a new beginning to the *montuno*, so that the emphasis on beat one feels normal, as it might at the beginning of a song or section.

The harmony of the piece is predominantly in Bb minor, though it moves through several other key centres for short periods, namely Eb, Ab minor, and Gb (bars 19-23). At the end of the A section, there is an alternation between E and F dominant chords, confusing the tonal trajectory. At this same point in the song, the melody joins the percussion for the second half of the 'Niger' rhythmic figure, the one mentioned above that suggests a triplet subdivision across the bar lines of the piece's 4/4 meter. From this relatively unstable rhythmic and harmonic ground (though the F7 harmony at the third to last and last bars of this section is clearly indicating the way home), the piano plays the same chromatic approach that originally introduced the *montuno* in Bb, and the A section repeats (bars 24-27).

The bridge section has the melody quoting and elaborating on parts of the 'Niger' rhythm, while the harmony strays in and out of Bb minor and its dominant through several parallel substitutions (bars 29-44). After two bars sections of i and iv, there is a b VII dominant on Ab 13, leading up by half step as before to B13, which is a tri-tone away from the normal dominant, suggesting an altered dominant (bars 45-52). As in A, the elevated harmonic tension at the end of the section goes with the elevated rhythmic tension at the end of the 'Niger' rhythm, and both of these sources of tension are released as the B section finishes. The A section repeats to end the song.

NIGER

JOHN MILES DRACE

♩=205

INTRO

PERCUSSION TRADE SOLOS ON PASSES 2.-4.

Musical score for the Intro section, measures 1-6. The piano part consists of a right-hand melody and a left-hand accompaniment. The percussion part features trade solos on passes 2, 3, and 4.

Musical score for measures 7-11. Measures 7-10 are marked with a first ending (1-3) and measure 11 is marked with a second ending (4.). The piano part includes a right-hand melody and a left-hand accompaniment. The percussion part includes trade solos.

Musical score for measures 12-15. Measure 12 is marked with a section 'A' and a chord symbol $Bbmi7$. Measure 13 is marked with a chord symbol $Ebmi7$. The piano part includes a right-hand melody and a left-hand accompaniment. The percussion part includes trade solos.

NIGER - P. 2

16 Cm7b5 F7b9 Bbm7 Bb7b9

PERCUSSION CONTINUES, AS ABOVE

20 Eb7 Abm7 Db7 Gbm7

24 E7 F7 E7b9#11 To CODA 1. F7

NIGER - P. 3

8

28 F7 PERC. $BbMi^7$ F13 E13 $BbMi^7$

PIANO COMPS CHORDS

34 $Gb13$ F13 $BbMi^9$ F13

40 E13 $BbMi^9$ $Gb13$ F13

45 $BbMi^9$ $EbMi^9$

49 $BbMi^9$ $Ab13$ $B13$ D.S. AL CODA

53 CODA F7 PERC. $BbMi^7$

The Arrangements

Arrangements for Small Ensemble—My Compositions

Coincidence

This is an arrangement of a composition that is not included in the ten lead sheets from the portfolio. The coincidence, in this case, refers not to a chance meeting, but to the intended combination of West African, *Mandeng* percussion music with Jazz instrumentation and harmony. The rhythms used are taken from two dance pieces called *Yankadi* and *Makru*, from the *Baga* people of Western Guinea. They are normally played in succession. *Yankadi* has a slow, swinging subdivision, while *Makru* is played straight and about twice as fast.²⁵

The arrangement starts with the *Yankadi* rhythm, to which the piano, bass and wind material is added (bars 3-10, after *jembe* break). The theme is repeated twice (bars 11-24) then continues to a solo section with background horns (bars 25-37). After the solo section, the lead *jembe* gives the call and the percussion changes to the faster rhythm (bar 38). For this section, the accompanying *jembes* play the characteristic accompaniment patterns (in this case, specified by Guinean percussionist and teacher Mamady Keita), while the rhythms normally played by the *dunun* have been arranged as horn, brass and saxophone accompaniment (bars 43-58). This style of arrangement is inspired by the melodic use African rhythmic patterns as heard in the music of the *bala*, *mbira*, *timbila*, *kora*, and in guitar music from across the continent. The principal difference between this arrangement and those other styles of music is the application of the style to Jazz harmonies, with their chordal extensions, chromatic alterations and movement between key centres. This arrangement, along with that of the Horace Silver standard, 'Nica's Dream', showcase this style, the most complete application and most thorough combination of my experiences with American Jazz and African music that I have attempted. I hope to continue along these lines in future, and to refine these concepts in other settings.

²⁵ Keita, in Billmeier, 1999.

COINCIDENCE

SWING

JOHN MILES DRACE

$\text{♩} = 150$

ALTO SAXOPHONE

TENOR SAXOPHONE

BARITONE SAXOPHONE

TRUMPET IN B♭

TRUMPET IN B♭

TROMBONE

UPRIGHT BASS

PIANO

JEMBE 1

JEMBE 2

JEMBE 3

BELL KENKANI

BELL SANGBAN

BELL DUNUNBA

COINCIDENCE - P.2

6

A. SAX.

T. SAX.

BAR. SAX.

TPT.

TPT.

TBN.

U. BASS

PNO

PERC.

PERC.

PERC.

PERC.

PERC.

PERC.

COINCIDENCE - P.3

11

A. SAX. *mf*

T. SAX. *mf*

BAR. SAX. *mf*

TPT. *mf* 3

TPT. *mf* 3

TBN. *mf*

U. BASS *mf* PIZZ. *E^bMi⁷* *A⁷* *E^bMA⁷* *D^b7* *F[#]Mi⁷* *B⁷SUS* *E⁷SUS* *AM^b/9*

PNO *E^bMi⁷* *A⁷* *E^bMA⁷* *D^b7* *F[#]Mi⁷* *B⁷SUS* *E⁷SUS* *AM^b/9*

PERC. *mf*

PERC. *mf*

PERC. *mf*

PERC. *mf*

PERC. *mf*

PERC. *mf*

COINCIDENCE - P.A

16

A. SAX. *f*

T. SAX. *f*

BAR. SAX. *f*

TPT. *f*

TPT. *f*

TBN. *f*

U. BASS

PNO

PERC.

PERC.

PERC.

PERC.

PERC.

PERC.

Detailed description: This is a page of a musical score for a jazz ensemble. It contains ten staves. The first six staves are for saxophones (Alto, Tenor, Baritone), two trumpets, and a trombone, all playing melodic lines with a forte (*f*) dynamic. The seventh staff is for the upright bass, featuring a walking bass line with chord symbols: E_{mi}11, A7, D_{ma}7, E_{mi}7, A^b7, D^bma7, and D7. The eighth staff is for the piano, with chords corresponding to the bass line. The bottom four staves are for percussion, showing various rhythmic patterns including eighth and sixteenth notes, and rests.

COINCIDENCE - P.5

21

1.

2.

SOLOS

A. SAX.

T. SAX.

BAR. SAX.

TPT.

TPT.

TBN.

U. BASS

PNO

PERC.

PERC.

PERC.

PERC.

PERC.

PERC.

The musical score is arranged in a standard orchestral layout. The top section includes three saxophone parts (A. SAX., T. SAX., BAR. SAX.), two trumpet parts (TPT.), and one trombone part (TBN.). Below these are the U. BASS and PNO parts. The bottom section consists of six percussion parts (PERC.).

The score is divided into three measures. The first measure is marked with a first ending bracket (1.) and a first ending sign. The second measure is marked with a second ending bracket (2.) and a second ending sign. The third measure is marked with a 'SOLOS' box and a first ending sign.

Key musical elements include:

- Tempo/Style:** Indicated by a '4' time signature and a 'TACIT 1ST PASS' marking.
- Chords:** Chord symbols are provided for the bass and piano parts, including C7+11, Cm7, F7+, C7+11, Em7, A7, and E7ma7.
- Performance Instructions:** Dynamics such as mp, mf, ff, and f are used throughout. Specific techniques like 'PIZZ.' (pizzicato) are noted for the bass.
- Percussion:** The percussion parts feature complex rhythmic patterns, including triplets and sixteenth-note runs, with dynamics ranging from mp to ff.

COINCIDENCE - P.7

31

A. SAX. *mp* *mf*

T. SAX. *mp* *mf*

BAR. SAX. *mp* *mf*

TPT. *mp* *mf*

TBN. *mp* *mf*

U. BASS *E^bMi⁷* *A^b7* *D^bMa⁷* *D⁷*

PNO *E^bMi⁷* *A^b7* *D^bMa⁷* *D⁷*

PERC. *mf*

PERC. *mf*

PERC. *mf*

PERC. *mf*

PERC. *mf*

PERC. *mf*

Detailed description: This is a page of a musical score for a jazz ensemble. The score is for measures 31-34. The instruments are: Alto Saxophone (A. SAX.), Tenor Saxophone (T. SAX.), Baritone Saxophone (BAR. SAX.), Trumpet (TPT.), Trombone (TBN.), Upright Bass (U. BASS), Piano (PNO), and Percussion (PERC.). The saxophones and trumpets play melodic lines with dynamics *mp* and *mf*. The bass and piano provide harmonic support with chords: *E^bMi⁷*, *A^b7*, *D^bMa⁷*, and *D⁷*. The percussion consists of six staves with various rhythmic patterns, including a steady eighth-note accompaniment on the bottom staff and more complex patterns on the others.

COINCIDENCE - P.8

35

STRAIGHT

A. SAX.

T. SAX.

BAR. SAX.

TPT.

TPT.

TBN.

U. BASS

PNO

PERC.

COINCIDENCE - P.9

39

A. SAX.

T. SAX.

BAR. SAX.

TPT.

TPT.

TBN.

U. BASS

PNO

PERC.

PERC.

PERC.

PERC.

PERC.

PERC.

COINCIDENCE - P.11

47

A. SAX.
 T. SAX.
 BAR. SAX.
 TPT.
 TPT.
 TBN.
 U. BASS
 PNO
 PERC.
 PERC.
 PERC.
 PERC.
 PERC.
 PERC.

Chord markings: Cm7, F7, BbM6/9

The score is for a jazz ensemble. The saxophone section (A. SAX., T. SAX., BAR. SAX.) plays a melodic line with eighth notes and rests. The trumpet section (TPT.) has a lead line with a long slur over the first two measures. The trombone (TBN.) and bass (U. BASS) play a rhythmic accompaniment. The piano (PNO) provides harmonic support with chords and a melodic line. The percussion (PERC.) includes a snare drum pattern, a hi-hat pattern, and a bass drum pattern.

50

A. SAX.
 T. SAX.
 BAR. SAX.
 TPT.
 TPT.
 TBN.
 U. BASS
 PNO
 PERC.
 PERC.
 PERC.
 PERC.
 PERC.
 PERC.

Chord markings: $Dm7$, $Gm7$, $Ebm7$

Detailed description: This page of a musical score, titled 'Coincidence - P.12', is numbered 50. It features a multi-staff arrangement for a jazz ensemble. The top section includes saxophones (Alto, Tenor, Baritone), two trumpets, a trombone, an upright bass, and piano. The bottom section is dedicated to percussion, with six staves. The saxophones and bass play a melodic line with eighth-note patterns. The piano provides harmonic support with chords $Dm7$, $Gm7$, and $Ebm7$. The percussion consists of a complex rhythmic pattern involving multiple instruments, with some parts playing eighth-note figures and others providing a steady pulse.

COINCIDENCE - P.13

54

A. SAX.
 T. SAX.
 BAR. SAX.
 TPT.
 TPT.
 TBN.
 U. BASS
 PNO
 PERC.
 PERC.
 PERC.
 PERC.
 PERC.
 PERC.

The score is for a jazz ensemble. The saxophone section (A. SAX., T. SAX., BAR. SAX.) plays a melodic line with eighth notes and rests. The trumpet section (TPT.) has a lead line with a long note in the first measure and a rhythmic pattern of eighth notes. The trombone (TBN.) and bass (U. BASS) play a similar rhythmic pattern. The piano (PNO) provides harmonic support with chords labeled Cmi7 and F7. The percussion (PERC.) consists of six parts: three playing a steady eighth-note pattern with accents, one playing a more complex eighth-note pattern, and two playing a simple bass drum pattern.

SWING

A. SAX. T. SAX. BAR. SAX.

TPT. TPT. TEN.

U. BASS *F+7*

PNO *F+7* SWING

PERC. PERC. PERC. PERC. PERC. PERC.

COINCIDENCE - P.15

61

A. SAX. *p*

T. SAX. *p*

BAR. SAX. *p*

TPT. *p*

TPT. *p*

TBN. *p*

U. BASS *pizz.*

PNO *mf*

PERC. *p*

PERC. *p*

PERC. *p*

PERC. *p*

PERC. *p*

PERC. *p*

Detailed description: This page of a musical score, numbered 61, is for the piece 'Coincidence - P.15'. It features a multi-ensemble arrangement. The saxophone section (Alto, Tenor, Baritone) and trumpet section (two parts) play melodic lines with a dynamic marking of *p*. The trombone part also has a *p* dynamic. The double bass part is marked *pizz.* and includes a series of chord changes: E^bM⁷, A⁷, E^bM⁷, D^b7, F^bM⁷, E^b-7, A^b7, and D^bM⁷. The piano part features chords corresponding to these changes, with a *mf* dynamic. The percussion section consists of six parts, each with a *p* dynamic, providing a rhythmic accompaniment.

COINCIDENCE - P.16

66

A. SAX.

T. SAX.

BAR. SAX.

TPT.

TPT.

TBN.

U. BASS

PNO

PERC.

PERC.

PERC.

PERC.

PERC.

PERC.

The musical score is arranged in a standard orchestral layout. The top section includes three saxophone parts (A. SAX., T. SAX., BAR. SAX.), two trumpet parts (TPT.), and one trombone part (TBN.). Below these are the bass line (U. BASS) and piano accompaniment (PNO), which includes chord symbols such as E^b-7, A^b7, and D^bMA7. The bottom section consists of six percussion parts (PERC.), each with its own staff. The score is divided into three measures, with a double bar line after the first measure. The key signature is one flat (B-flat), and the time signature is 4/4.

COINCIDENCE - P.17

69

A. SAX.
 T. SAX.
 BAR. SAX.
 TPT.
 TPT.
 TBN.
 U. BASS
 PNO
 PERC.
 PERC.
 PERC.
 PERC.
 PERC.
 PERC.

The score is written for a jazz ensemble. The saxophone section (A. SAX., T. SAX., BAR. SAX.) and trumpet section (TPT., TPT., TBN.) play melodic lines with long notes and slurs. The U. BASS part features a walking bass line with chord changes: E^b7, A^b7, and D^bMA7. The PNO part provides harmonic support with chords corresponding to the bass line. The PERC. section consists of six staves, each with a different rhythmic pattern, including eighth and sixteenth notes, and rests.

(Happy) Commute

For a description of the piece itself, see the composition section. The arrangement is for piano, bass, drums, trumpet and tenor saxophone. The entire melody is played in octaves (bars 1-23), followed by a solo section (bars 24-46), first with piano accompaniment only, then with a horn background (this could be for the piano solo, or the top line only could be played, or another soloist could be included). After the solos, the trumpet repeats the melody, while the sax plays a counter line for the A sections (bars 47-56), and a harmonization in the B section (bars 57-64, 65-69). The piece ends with tag created from the last two bars of the final A. This is repeated twice then halved and repeated over the A7 alt-D7 alt-G7 sus-G7 one bar progression leading to the final resolution in C major on the last articulation (bars 70-75).

(HAPPY) COMMUTE

SWING ♩=175

JOHN MILES DRACE

TENOR SAXOPHONE

TRUMPET IN B♭

PIANO

UPRIGHT BASS

DRUM SET

SWING ♩=175

5

TEN. SAX.

TPT.

PNO.

U. BASS

Dr.

SWING ♩=175

(HAPPY) COMMUTE - P. 2

9

TEN. SAX.

TPT.

PNO.

U. BASS

DR.

Chords: FMA7, G7sus, G7, CMA7, AMI7, DMI7, GMI7, C7

13

TEN. SAX.

TPT.

PNO.

U. BASS

DR.

Chords: FMA7, GMI7, C7b9, FMA7, DMI7, G7, CMA7

(HAPPY) COMMUTE - P. 3

18

TEN. SAX. 

TPT. 

PNO. 

U. BASS 

DR. 

Chords: G7, C7#11, F7, G7, CMA6/9, Gb9b13, FMA7, Gmi7, C7#11

21

TEN. SAX. 

TPT. 

PNO. 

U. BASS 

DR. 

Chords: FMA7, Ab7, A7ALT, D7ALT, G7SUS, G7, G7ALT, CMA7, CMA6/9, Gb9b13

(HAPPY) COMMUTE - P. 4

25

TEN. SAX.

TPT.

PNO.

U. BASS

DR.

Chords: FMA7, GMi7, C7#11, FMA7, Dmi7, G7, Emi9, A7#9, Dmi7b5, G7b9b13

29

TEN. SAX.

TPT.

PNO.

U. BASS

DR.

Chords: CMA6/9, Gb9b13, FMA7, GMi7, C7#11, FMA7, D7, FMA7, G7sus

(HAPPY) COMMUTE - P. 5

33

TEN. SAX.

TPT.

PNO.

U. BASS

DR.

3 3

Chords: G7, CMA7, AMI7, DMI7, GMI7, C7, FMA7

37

TEN. SAX.

TPT.

PNO.

U. BASS

DR.

3 3

Chords: GMI7, C7b9, FMA7, DMI7, G7, CMA7

(HAPPY) COMMUTE - P. 6

41

TEN. SAX.

TPT.

PNO.

U. BASS

DR.

Chords: G7, C7#11, F7, G7, C6/9, Gb9b13, FMA7, Gmi7, C7#11, FMA7, Ab7

45

TEN. SAX.

TPT.

PNO.

U. BASS

DR.

Chords: A7ALT, D7ALT, G7SUS, G7, G7ALT, CMA7, CMA6/9, Gb9b13, FMA7, Gmi7, C7#11

mf

(HAPPY) COMMUTE - P. 7

49

TEN. SAX.

TPT.

PNO.

U. BASS

DR.

Chords: F#m7, Dm7, G7, Em9, A7#9, Dm7b5, G7b9b13, C6/9, Gb9b13

53

TEN. SAX.

TPT.

PNO.

U. BASS

DR.

Chords: F#m7, Gm7, C7#11, F#m7, D7, F#m7, G13sus, G7, C#m7

(HAPPY) COMMUTE - P. 8

57

TEN. SAX.

TPT.

PNO.

U. BASS

DR.

Chords: A mi7, D mi7, G mi7, C7, F MA7, G mi7, C7 b9

61

TEN. SAX.

TPT.

PNO.

U. BASS

DR.

Chords: F MA7, D mi7, G7, C MA7, G7, C7 #11, F7, G7

(HAPPY) COMMUTE - P. 9

65

TEN. SAX.

TPT.

PNO.

U. BASS

DR.

Chord progression for measures 65-68: C^{b9}, G^{b9b13}, F^MA⁷, G^Mi⁷, C[#]11, F^MA⁷, A^b7, A⁷ALT, D⁷ALT, G⁷SUS, G⁷.

Detailed description: This system contains measures 65 through 68. The Tenor Saxophone and Trumpet parts feature melodic lines with slurs and accents. The Piano part includes complex chords and a bass line. The Upright Bass part provides a steady accompaniment. The Drum part shows a consistent rhythmic pattern with snare and bass drum hits.

69

TEN. SAX.

TPT.

PNO.

U. BASS

DR.

Chord progression for measures 69-72: G⁷ALT, C^MA⁷, A⁷ALT, D⁷ALT, G⁷SUS, G⁷, G⁷ALT, C^MA⁷.

Detailed description: This system contains measures 69 through 72. The Tenor Saxophone and Trumpet parts continue with melodic lines. The Piano part features chords and a bass line. The Upright Bass part provides accompaniment. The Drum part includes triplets in measures 69 and 72.

(HAPPY) COMMUTE - P. 10

72

TEN. SAX.

TPT.

PNO.

U. BASS

DR.

Chord progression for Piano and Upright Bass:

- Measures 72-73: A⁷ALT D⁷ALT G⁷SUS G⁷
- Measures 74-75: A⁷ALT D⁷ALT G⁷SUS G⁷
- Measure 76: G⁷ALT CMA⁷

Drum notation includes triplets (3) and snare marks (x).

Goin' To Goa

When I was learning to play this piece on piano, I enjoyed experimenting with introductions and endings by exploring the C Mixolydian mode within a non-structured harmonic or metric framework. I soon realized that true to the origin of the piece—dreams about running to India—I was striving to play with an Indian Classical feel, as one might hear in the *Alap* section of a piece that serves to introduce the *raga* to the listeners. I won't **attempt** to draw any further parallels, at the risk of insulting the many diverse and venerable traditions implied. My piece is what it is, and I would never claim it to be Indian music. Nevertheless, the piece returns several times to the C mixolydian modal solo, where I have written a **sample** solo for piano (bars 10-21), and indicated that the soloist(s) can extend to several minutes and cue the form when they are ready. For me this recurrent modal feel with open-ended solos is the anchor of the arrangement, even though the form of the piece proper is more of a typical Jazz arrangement. For more information on the structure and inspiration for this piece, see the composition section.

GOIN' TO GOA

JOHN MILES DRACE

$\text{♩} = 175$
SWING

STRAIGHT

INTRO AND SOLOS ON CMIX OVER C MIX. PEDAL-'RAGA' FEEL.

Musical score for the first system of 'GOIN' TO GOA'. The score is in 4/4 time with a tempo of 175. It includes parts for Alto Saxophone, Tenor Saxophone, Trumpet in Bb, Trombone, Piano, Upright Bass, Tenor, and Drum Set. The key signature is C major. The score begins with a double bar line and a repeat sign. The Alto Saxophone and Tenor Saxophone parts have a melodic line starting in the third measure. The Trumpet in Bb part has a melodic line starting in the third measure. The Trombone part has a melodic line starting in the third measure. The Piano part has a melodic line starting in the third measure. The Upright Bass part has a bass line starting in the first measure. The Tenor part has a melodic line starting in the third measure. The Drum Set part has a rhythmic pattern starting in the first measure.

SAMPLE SOLO. SOLOIST CAN EXTEND TO SEVERAL MINUTES AND CUE FORM

Musical score for the second system of 'GOIN' TO GOA'. The score is in 4/4 time with a tempo of 175. It includes parts for Alto Sax, Tenor Sax, Tpt., Tbn., PNO., U. BASS, T., and Dr. The key signature is C major. The score begins with a double bar line and a repeat sign. The Alto Sax and Tenor Sax parts have a melodic line starting in the third measure. The Tpt. part has a melodic line starting in the third measure. The Tbn. part has a melodic line starting in the third measure. The PNO. part has a melodic line starting in the third measure. The U. BASS part has a bass line starting in the first measure. The T. part has a melodic line starting in the third measure. The Dr. part has a rhythmic pattern starting in the first measure.

GOIN' TO GOA - P. 2

11

Musical score for measures 11-14, featuring parts for ALTO SAX., TEN. SAX., TPT., TBN., PNO., U. BASS, T., and DR.



15

Musical score for measures 15-18, featuring parts for ALTO SAX., TEN. SAX., TPT., TBN., PNO., U. BASS, T., and DR.

GOIN' TO GOA - P. 3

To CODA

19

Musical score for measures 19-23. The score includes parts for Alto Sax, Tenor Sax, Trumpet, Trombone, Piano, Upright Bass, Tenor, and Drums. The piano part features a complex rhythmic pattern in the right hand. The Upright Bass part consists of a steady bass line. The Tenor part is mostly rests. The Drums part shows a consistent drum pattern with some variations in the later measures.



24

SWING

Musical score for measures 24-28. The score includes parts for Alto Sax, Tenor Sax, Trumpet, Trombone, Piano, Upright Bass, Tenor, and Drums. The saxophone parts have melodic lines with triplets. The piano part has chords labeled Cm6 and F13. The Upright Bass part has a bass line with notes corresponding to the Cm6 and F13 chords. The Tenor part has a rhythmic line. The Drums part has a drum pattern with triplets. Lyrics are provided for the Tenor part: "I LOOKED A-ROUND BE-HIND ME TO SEE MY".

28

ALTO SAX.

TEN. SAX.

TPT.

TBN.

PNO.

U. BASS

T.

DR.

FOOT-STEPS COULD NOT FIND ME I'M STAN-DIN' BY THE SIDE OF THE ROAD

31

ALTO SAX.

TEN. SAX.

TPT.

TBN.

PNO.

U. BASS

T.

DR.

TRYIN' TO GET FREE I GOT A FRIENDA-CROSSTHE IN-DI-AN O -

35

ALTO SAX.

TEN. SAX.

TPT.

TBN.

PNO.

U. BASS

T.

DR.

39

ALTO SAX.

TEN. SAX.

TPT.

TBN.

PNO.

U. BASS

T.

DR.

GOIN' TO GOA - P. 6

43

ALTO SAX.

TEN. SAX.

TPT.

TBN.

PNO.

U. BASS

T.

DR.

Chord symbols: Fm11b9, Cma7, Dm11b9

47

ALTO SAX.

TEN. SAX.

TPT.

TBN.

PNO.

U. BASS

T.

DR.

Chord symbols: G13b9, Em11b9, Dm11b9, C#ma7, Cma7, Fma11b9

GOIN' TO GOA - P. 7

51

ALTO SAX.

TEN. SAX.

TPT.

TBN.

PNO.

U. BASS

T.

DR.

Chords: Fm11/9, CMA7, Dm11/9, G13#9

56

ALTO SAX.

TEN. SAX.

TPT.

TBN.

PNO.

U. BASS

T.

DR.

Chords: CMA7, C7, CMA6 C, C7, CMA6 C

GOIN' TO GOA - P. 8

61

1

2

D.C. AL CODA

ALTO SAX.

TEN. SAX.

TPT.

TBN.

PNO.

U. BASS

T.

DR.

C7

CMA^b C

C7

CMA^b C

C7

CMA^b C

C7

CMA^b C

1

3

3

3

3

3

3

3

3

2

D.C. AL CODA

65 Coda

ALTO SAX.

TEN. SAX.

TPT.

TBN.

PNO.

U. BASS

T.

DR.

C7

C9

C7

comits

C7

C9

C7

comits

C9

C9

C9

Goodbye, Brother M

The piano introduction was kept for the arrangement with support from upright bass and drums. After the piano introduction the rest of the band—trombone, trumpet, baritone, tenor and alto saxes--enters to play the rest of the piece (bar 11). Though the piece was written for vocal, there is no vocalist indicated and the melody is passed between several of the wind instruments. After the complete, harmonized and embellished statement of the piece, there is a solo section with brass and woodwind backgrounds over the harmony of the first two A sections (bars 40-55). This leads to a tutti restatement of the second interlude, twice, and then the end section (bars 56-67. See compositions section for an explanation of the form). Finally, the introduction is repeated, but this time it is played by the brass and woodwinds in addition to the piano (bars 68-75).

GOODBYE, BROTHER M

JOHN MILES DRACE

ANDANTE SWING, ♩=100
(INTER-PIANO OR OTHER SOLO)

Musical score for the first system, measures 1-5. The score includes staves for Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpet in B♭, Trombone, Piano, Upright Bass, and Drum Set. The key signature is three flats (B♭, E♭, A♭). The tempo is Andante Swing at 100 beats per minute. The piano part features a melodic line with accompaniment, and the bass part provides harmonic support with chords: EbMI, Cm7b5, Bb7, EbMI, AbMI7, and Bb7. The drum set part shows a steady swing rhythm.



Musical score for the second system, measures 6-10. The score includes staves for Alto Sax, Ten. Sax., Bari. Sax., Tpt., Tbn., Pno., U. Bass, and Dr. The key signature remains three flats. The tempo is Andante Swing at 100 beats per minute. The piano part continues with a melodic line and accompaniment, with chords: EbMI, Cm7b5, Bb7, EbMI, A13, and Bb7. The bass part provides harmonic support with chords: EbMI, Cm7b5, Bb7, EbMI, A13, and Bb7. The drum set part shows a steady swing rhythm.

GOODBYE, BROTHER M - P. 2

10

ALTO SAX.

TEN. SAX.

BAR. SAX.

TPT.

TBN.

PNO.

U. BASS

DR.

Chord symbols: $E^b M_9$, $A^b 13^b 9$, $C^b DIM7$, $B^b 7^b 9^b 13$

14

ALTO SAX.

TEN. SAX.

BAR. SAX.

TPT.

TBN.

PNO.

U. BASS

DR.

Chord symbols: $B^b 7^b 9^b 13$, $E^b M_9$, $A^b 7$, $C^b MA7^b 9$, $B^b 7_{ALT}$

GOODBYE, BROTHER M - P. 3

18

ALTO SAX. 3

TEN. SAX. 3

BARI. SAX. 3

TPT. 3

TBN. 3

PNO. $A^b M_1^9$ $E^b M_1^9$ $F M_1^7 b^5$ $E^b M_1^7$ $G^b M A^b / ^9$

U. BASS $A^b M_1^9$ $E^b M_1^9$ $F M_1^7 b^5$ $E^b M_1^7$ $G^b M A^b / ^9$

DR.



21

ALTO SAX.

TEN. SAX.

BARI. SAX.

TPT. 3

TBN. 3

PNO. $G^b 9 b 13$ ff 3

U. BASS $G^b 9 b 13$

DR.

GOODBYE, BROTHER M - P. 4

24

Musical score for measures 24-27. The score includes parts for Alto Sax, Tenor Sax, Bari Sax, Trumpet, Trombone, Piano, U. Bass, and Drums. The key signature is three flats (B-flat major/D-flat minor). Measure 24 shows the saxophones and piano with rests. Measure 25 features a piano solo with triplets and chords. Measure 26 continues the piano solo. Measure 27 shows the saxophones and piano with rests.

Alto Sax: Treble clef, three flats key signature. Measure 24: whole rest. Measure 25: quarter note G4, quarter note A4. Measure 26: quarter note G4, quarter note A4. Measure 27: whole rest.

Tenor Sax: Treble clef, three flats key signature. Measure 24: whole rest. Measure 25: quarter note G4, quarter note A4. Measure 26: quarter note G4, quarter note A4. Measure 27: whole rest.

Bari Sax: Bass clef, three flats key signature. Measure 24: whole rest. Measure 25: quarter note G3, quarter note A3. Measure 26: quarter note G3, quarter note A3. Measure 27: whole rest.

Trumpet: Treble clef, three flats key signature. Measure 24: whole rest. Measure 25: quarter note G4, quarter note A4. Measure 26: quarter note G4, quarter note A4. Measure 27: quarter note G4, quarter note A4, quarter note B4 (triple). Measure 28: quarter note B4, quarter note C5.

Trombone: Treble clef, three flats key signature. Measure 24: whole rest. Measure 25: quarter note G4, quarter note A4. Measure 26: quarter note G4, quarter note A4. Measure 27: quarter note G4, quarter note A4. Measure 28: quarter note G4, quarter note A4, quarter note B4 (triple). Measure 29: quarter note B4, quarter note C5.

Piano: Grand staff, three flats key signature. Measure 24: whole rest. Measure 25: triplet of eighth notes G4, A4, B4. Measure 26: triplet of eighth notes G4, A4, B4. Measure 27: quarter note G4, quarter note A4. Measure 28: quarter note G4, quarter note A4. Measure 29: quarter note G4, quarter note A4.

U. Bass: Bass clef, three flats key signature. Measure 24: whole rest. Measure 25: quarter note G3, quarter note A3. Measure 26: quarter note G3, quarter note A3. Measure 27: quarter note G3, quarter note A3. Measure 28: quarter note G3, quarter note A3, quarter note B3 (triple). Measure 29: quarter note B3, quarter note C4.

Drums: Drum set notation. Measure 24: quarter note snare, quarter note snare. Measure 25: quarter note snare, quarter note snare. Measure 26: quarter note snare, quarter note snare. Measure 27: quarter note snare, quarter note snare. Measure 28: quarter note snare, quarter note snare. Measure 29: quarter note snare, quarter note snare.

Chords: E^bMi⁹, Ab^{13b}, C^bDiM⁷, B^b7^b9^b13.

27

Musical score for measures 27-30. The score includes parts for Alto Sax, Tenor Sax, Bari Sax, Trumpet, Trombone, Piano, U. Bass, and Drums. The key signature is three flats (B-flat major/D-flat minor). Measure 27 shows the saxophones and piano with rests. Measure 28 features a piano solo with triplets and chords. Measure 29 continues the piano solo. Measure 30 shows the saxophones and piano with rests.

Alto Sax: Treble clef, three flats key signature. Measure 27: whole rest. Measure 28: quarter note G4, quarter note A4. Measure 29: quarter note G4, quarter note A4. Measure 30: whole rest.

Tenor Sax: Treble clef, three flats key signature. Measure 27: whole rest. Measure 28: quarter note G4, quarter note A4. Measure 29: quarter note G4, quarter note A4. Measure 30: whole rest.

Bari Sax: Bass clef, three flats key signature. Measure 27: whole rest. Measure 28: quarter note G3, quarter note A3. Measure 29: quarter note G3, quarter note A3. Measure 30: whole rest.

Trumpet: Treble clef, three flats key signature. Measure 27: whole rest. Measure 28: quarter note G4, quarter note A4. Measure 29: quarter note G4, quarter note A4. Measure 30: whole rest.

Trombone: Treble clef, three flats key signature. Measure 27: whole rest. Measure 28: quarter note G4, quarter note A4. Measure 29: quarter note G4, quarter note A4. Measure 30: whole rest.

Piano: Grand staff, three flats key signature. Measure 27: whole rest. Measure 28: triplet of eighth notes G4, A4, B4. Measure 29: triplet of eighth notes G4, A4, B4. Measure 30: quarter note G4, quarter note A4.

U. Bass: Bass clef, three flats key signature. Measure 27: whole rest. Measure 28: quarter note G3, quarter note A3. Measure 29: quarter note G3, quarter note A3. Measure 30: quarter note G3, quarter note A3.

Drums: Drum set notation. Measure 27: quarter note snare, quarter note snare. Measure 28: quarter note snare, quarter note snare. Measure 29: quarter note snare, quarter note snare. Measure 30: quarter note snare, quarter note snare.

Chords: B^b7^b9^b13, E^bMi⁹, C^bMa⁷9^b11, B^b7^{ALT}.

GOODBYE, BROTHER M - P. 5

31

Musical score for measures 31-33. Instruments: ALTO SAX., TEN. SAX., BARI. SAX., TPT., TBN., PNO., U. BASS, DR.

Chord progression: Cmi7/Bb, C°dim7, Bb7b9, Ebmi7, Ab7, Fmi7b5

34

Musical score for measures 34-37. Instruments: ALTO SAX., TEN. SAX., BARI. SAX., TPT., TBN., PNO., U. BASS, DR.

Chord progression: Bb7b9, Ebmi7, Ab7, Cbma7, Bb7b9

GOODBYE, BROTHER M - P. 6

39

SOLOS

Musical score for measures 39-43. The score includes parts for Alto Sax, Tenor Sax, Bari Sax, Trumpet, Trombone, Piano, Upright Bass, and Drums. The key signature is three flats (B-flat major/C minor). The time signature is 4/4. The piano part includes the following chord changes: E^b_{MI} , $E^b_{MI}^9$, $A^b_{13}^b9$, $C^b_{DIM}7$, $B^b7^b9^b13$, and $B^b7^b9^b13$.



44

Musical score for measures 44-47. The score includes parts for Alto Sax, Tenor Sax, Bari Sax, Trumpet, Trombone, Piano, Upright Bass, and Drums. The key signature is three flats (B-flat major/C minor). The time signature is 4/4. The piano part includes the following chord changes: $E^b_{MI}^9$, A^b7 , $C^b_{MA}7^b9$, and B^b7_{ALT} .

GOODBYE, BROTHER M - P. 7

48

Musical score for measures 48-51. The score includes parts for Alto Sax, Tenor Sax, Bari Sax, Trumpet, Trombone, Piano, U. Bass, and Drums. The key signature is three flats (B-flat major/C minor). The time signature is 4/4. The piano part includes chords: E^bMi⁹, Ab^b9, C^bdim7, B^b7^b9^b13, and B^b7[#]9^b13. The U. Bass part includes chords: E^bMi⁹, Ab^b9, C^bdim7, B^b7^b9^b13, and B^b7[#]9^b13. The drum part features a steady bass drum pattern and snare hits, with triplets in measures 50 and 51.

52

Musical score for measures 52-55. The score includes parts for Alto Sax, Tenor Sax, Bari Sax, Trumpet, Trombone, Piano, U. Bass, and Drums. The key signature is three flats (B-flat major/C minor). The time signature is 4/4. The piano part includes chords: E^bMi⁹, A^b7, C^bMA7[#]9, and B^b7^{ALT}. The U. Bass part includes chords: E^bMi⁹, A^b7, C^bMA7[#]9, and B^b7^{ALT}. The drum part features a steady bass drum pattern and snare hits, with triplets in measures 53 and 54.

GOODBYE, BROTHER M - P. 8

56

Musical score for measures 56-59. Instruments: ALTO SAX., TEN. SAX., BARI. SAX., TPT., TBN., PNO., U. BASS, DR.

Chord progression: $A^b M_1^9$, $E^b M_1^9$, $F M_1 7^b 5$, $E^b M_1 7 G^b M A^b 6/9$

60

Musical score for measures 60-63. Instruments: ALTO SAX., TEN. SAX., BARI. SAX., TPT., TBN., PNO., U. BASS, DR.

Chord progression: $A^b M_1^9$, $E^b M_1^9$, $F M_1 7^b 5$, $E^b M_1 7 G^b M A^b 6/9$, $B^b 9^b 13$

GOODBYE, BROTHER M - P. 9

64

Musical score for measures 64-67. Instruments include Alto Sax, Tenor Sax, Bari Sax, Trumpet, Trombone, Piano, U. Bass, and Drums. Chord changes are indicated below the piano and bass staves.

Chord changes: $E^b M17$, A^b7 , $C^b M A7$, B^b7^9 , $E^b M1$

68

Musical score for measures 68-71. Instruments include Alto Sax, Tenor Sax, Bari Sax, Trumpet, Trombone, Piano, U. Bass, and Drums. Chord changes are indicated below the piano and bass staves.

Chord changes: $E^b M1$, $C M17^b5$, B^b7 , $E^b M1$, $A^b M17$, B^b7

GOODBYE, BROTHER M - P. 10

72

Musical score for 'GOODBYE, BROTHER M - P. 10', page 72. The score is arranged for a jazz ensemble and includes the following parts:

- ALTO SAX. (Alto Saxophone)
- TEN. SAX. (Tenor Saxophone)
- BARI. SAX. (Baritone Saxophone)
- TPT. (Trumpet)
- TBN. (Trombone)
- PNO. (Piano)
- U. BASS (Upright Bass)
- DR. (Drum)

The score is in 4/4 time and features a key signature of three flats (B-flat major / D-flat minor). The piano part includes the following chord changes:

- Measures 1-2: EbMI
- Measures 3-4: Cm7b5
- Measures 5-6: Bb7
- Measures 7-8: EbMI
- Measures 9-10: A13
- Measures 11-12: Bb7

The drum part features a steady bass drum pattern with snare accents on the second and fourth beats, and cymbal accents on the first and third beats.

Arrangements for Small Ensemble--Standards

Adam's Apple

For this famous modal tune by Wayne Shorter, from the album of the same name, the charts indicate, 'Latin', though the playing on the original recording sounds somewhere between Latin and Motown to my ears. It's a great sound, buoyed by Herbie Hancock's inimitable funky piano style, Reggie Workman on bass and Joe Chambers on drums. I decided to go a step further in the Latin direction, however. Over a lightly swinging subdivision, I assigned the drums a hybrid rhythm pattern on the cymbals, reminiscent of the sparse cascara patterns favored by Cuban percussionist Jose Luis 'Changuito' Quintana, over a '2/3' *clave pattern*.²⁶ I gave the bass a Latin inspired bass line favoring the 'and' of beat two, and beat four. During the head, the piano plays an entirely off beat, two bar comping pattern in the right hand and a figure similar to that for the bass in the left (bars 17-40).

For the introduction, transitions and solo section, I composed a *montuno* like piano pattern, and rhythmic horn 'chips', also reminiscent of an Afro-Latin, percussive style (bars 9-16, 41-72, 97-104). Although the first section of the tune rests for up to eight bars in the same harmony, typical of the modal style, I felt the suggestion of harmonic alternation was appropriate, punctuating the two bar, Latin structure of the rhythm section. This is especially apparent in the piano *montuno* sections where the effect was arrived at by emphasizing the primary chord tones (1, 3 and 5) and the upper extensions (5, b7, #9) in alternation, giving the suggestion of a tonic to dominant movement, but still within the notes of the Ab7#9 and Gb9 chords that predominate.

In keeping with the incorporation of rhythmic styles different from those used on Shorter's original, acoustic, Jazz presentation, I chose to bring in a different sonic texture as well. The use of overdriven, distorted guitar, though not unheard of at the time of the original recording, in 1966, suggests a sonic landscape that includes much of the popular music in favour since that time. The combination of distorted guitar and trombone is one I generally favour. That is, a mixture of the more pure, bell like timbre of the brass with the more gravelly, vibratory, wavering texture of the bowed strings, the reeds, or in this case, the electronically modified guitar.

²⁶ Spiro, 2006.

ADAM'S APPLE

UP TEMPO LATIN, WITH A LIGHT SWING

WAYNE SHORTER

ARR: JOHN MILES DRACE

$\text{♩} = 180$

INTRO

Musical score for the first system of 'Adam's Apple'. The score is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The instruments and their parts are:

- TRUMPET I:** Rests for the first three measures.
- (ALTO SAXOPHONE) II:** Rests for the first three measures.
- (TROMBONE) III:** Plays a rhythmic pattern starting in the second measure: quarter note G4, eighth notes A4-B4, quarter note C5, quarter rest, eighth notes G4-A4, quarter note B4, quarter rest.
- GUITAR:** Rests for the first two measures, then plays a rhythmic pattern in the third measure: quarter note G4, eighth notes A4-B4, quarter note C5, quarter rest, eighth notes G4-A4, quarter note B4, quarter rest. A dynamic marking of *mf* is present.
- KEYBOARD:** Rests for all three measures.
- ELECTRIC BASS:** Plays a bass line starting in the second measure: quarter note G2, quarter note A2, quarter note B2, quarter note C3.
- DRUMS:** Plays a consistent Latin rhythm throughout the first three measures.

Musical score for the second system of 'Adam's Apple', starting at measure 4. The instruments and their parts are:

- TRUMPET I:** Rests for all four measures.
- (ALTO SAXOPHONE) II:** Plays a rhythmic pattern starting in the second measure: quarter note G4, eighth notes A4-B4, quarter note C5, quarter rest, eighth notes G4-A4, quarter note B4, quarter rest.
- (TROMBONE) III:** Plays a rhythmic pattern starting in the second measure: quarter note G4, eighth notes A4-B4, quarter note C5, quarter rest, eighth notes G4-A4, quarter note B4, quarter rest.
- GTR.:** Plays a rhythmic pattern starting in the second measure: quarter note G4, eighth notes A4-B4, quarter note C5, quarter rest, eighth notes G4-A4, quarter note B4, quarter rest.
- KEYS:** Rests for all four measures.
- BASS:** Plays a bass line starting in the second measure: quarter note G2, quarter note A2, quarter note B2, quarter note C3.
- DR.:** Plays a consistent Latin rhythm throughout the four measures.

ADAM'S APPLE - P. 2

9

Musical score for measures 9-12. The score is in 4/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The instruments are: I (Vocal), II (Vocal), III (Vocal), GTR. (Guitar), KEYS (Piano), BASS (Bass), and DR. (Drums). Measure 9 has a dynamic marking of *f* (forte) for the vocal parts. The vocal parts (I, II, III) are mostly silent in these measures. The guitar (GTR.) is also silent. The piano (KEYS) and bass (BASS) play a steady accompaniment. The drums (DR.) play a consistent rhythmic pattern.

13

Musical score for measures 13-16. The score continues in 4/4 time with the same key signature. The instruments are: I (Vocal), II (Vocal), III (Vocal), GTR. (Guitar), KEYS (Piano), BASS (Bass), and DR. (Drums). Measure 13 has a dynamic marking of *f* (forte) for the vocal parts. Measure 14 has dynamic markings of *mf* (mezzo-forte) for the guitar and *mp* (mezzo-piano) for the piano. The vocal parts (I, II, III) are active in these measures. The guitar (GTR.) plays a melodic line. The piano (KEYS) and bass (BASS) continue their accompaniment. The drums (DR.) play a consistent rhythmic pattern, with triplets indicated in measures 14 and 15.

ADAM'S APPLE - P. 3

17

A

Musical score for measures 17-19. The score is in 4/4 time and features a key signature of three flats (B-flat major or D-flat minor). The instruments are: I (Violin I), II (Violin II), III (Viola), GTR. (Guitar), KEYS (Piano), BASS (Double Bass), and DR. (Drums). Measure 17 includes a first ending bracket labeled 'A' and a dynamic marking of *mf*. Measure 18 includes a dynamic marking of *f* and a chord marking of *Ab7#9*. Measure 19 includes a dynamic marking of *mf*. The drum part features triplet patterns in measures 18 and 19.

20

Musical score for measures 20-22. The score continues in 4/4 time with the same key signature and instrumentation as the previous section. Measure 20 includes a first ending bracket labeled 'A'. The drum part continues with triplet patterns in measures 20 and 21.

ADAM'S APPLE - P. 4

23

Musical score for measures 23-26. The score is in 4/4 time and features a key signature of three flats (B-flat major or D-flat minor). The instruments are: I (Vocal line 1), II (Vocal line 2), III (Vocal line 3), GTR. (Guitar), KEYS (Piano), BASS (Bass), and DR. (Drums). The guitar part has a Gb9 chord indicated above the staff. The piano part has a Gb9 chord indicated below the staff. The bass part has a Gb9 chord indicated below the staff. The drums part has a 3/8 triplet indicated below the staff.

27

Musical score for measures 27-30. The score is in 4/4 time and features a key signature of three flats (B-flat major or D-flat minor). The instruments are: I (Vocal line 1), II (Vocal line 2), III (Vocal line 3), GTR. (Guitar), KEYS (Piano), BASS (Bass), and DR. (Drums). The guitar part has an Ab7#9 chord indicated above the staff. The piano part has an Ab7#9 chord indicated above the staff. The bass part has an Ab7#9 chord indicated below the staff. The drums part has a 3/8 triplet indicated below the staff.

ADAM'S APPLE - P. 5

31

Musical score for measures 31-34. The score is written for six parts: I (Vocal), II (Vocal), III (Bass), GTR. (Guitar), KEYS (Piano), and DR. (Drums). The key signature is three flats (B-flat major/D-flat minor) and the time signature is 4/4. The guitar part features a melodic line with a bridge pickup effect, and the piano part features a complex chordal accompaniment. Chord changes are indicated by Abm7 and Db13.

35

Musical score for measures 35-38. The score is written for six parts: I (Vocal), II (Vocal), III (Bass), GTR. (Guitar), KEYS (Piano), and DR. (Drums). The key signature is three flats (B-flat major/D-flat minor) and the time signature is 4/4. The guitar part features a melodic line with a bridge pickup effect, and the piano part features a complex chordal accompaniment. Chord changes are indicated by Bbm7, Eb7#9, and Abm7.

ADAM'S APPLE - P. 6

39

Musical score for measures 39-42. The score is arranged in six staves: I (Vocal), II (Vocal), III (Vocal), GTR. (Guitar), KEYS (Piano), and DR. (Drums). The key signature is three flats (B-flat major/D-flat minor). Measure 39 features a vocal line with a melodic phrase and a guitar line with a sustained chord marked $Bbmi7/Eb$. Measure 40 continues the vocal line and guitar chord. Measure 41 shows a change in the guitar chord to $Ab7\#9$. Measure 42 concludes the phrase with a final vocal note and guitar chord. The drum part provides a steady accompaniment with triplet patterns in the final measure.

43

Musical score for measures 43-45. The score continues with six staves: I (Vocal), II (Vocal), III (Vocal), GTR. (Guitar), KEYS (Piano), and DR. (Drums). The key signature remains three flats. Measure 43 features a vocal line with a melodic phrase and a guitar line with a sustained chord marked $Bbmi7/Eb$. Measure 44 continues the vocal line and guitar chord. Measure 45 concludes the phrase with a final vocal note and guitar chord. The drum part provides a steady accompaniment with triplet patterns in the final measure.

ADAM'S APPLE - P. 7

46

I

ADAM'S APPLE - P. 8

53

Musical score for measures 53-56. The score is written for five staves: I (Vocal), II (Vocal), III (Vocal), GTR. (Guitar), and KEYS (Piano). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The vocal lines (I, II, III) are mostly rests, with some eighth-note patterns in measure 54. The guitar part (GTR.) is a whole rest. The piano part (KEYS) features a complex accompaniment with eighth and sixteenth notes. The bass part (BASS) has a steady eighth-note bass line. The drum part (DR.) features a consistent pattern of eighth notes and rests, with triplets in measures 55 and 56.

57

Musical score for measures 57-60. The score is written for five staves: I (Vocal), II (Vocal), III (Vocal), GTR. (Guitar), and KEYS (Piano). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The vocal line (I) has a melodic line with a slur over measures 57-58. The guitar part (GTR.) has a whole rest with a G^b9 chord marking above it. The piano part (KEYS) features a complex accompaniment with eighth and sixteenth notes, also marked with a G^b9 chord. The bass part (BASS) has a steady eighth-note bass line, also marked with a G^b9 chord. The drum part (DR.) features a consistent pattern of eighth notes and rests, with triplets in measures 59 and 60.

ADAM'S APPLE - P. 9

61

Musical score for measures 61-64. The score is written for five staves: I (Melody), II (Empty), III (Bass Line), GTR. (Guitar), and DR. (Drums). The key signature is three flats (B-flat major/D-flat minor) and the time signature is 4/4. The GTR. staff has a chord marking of $Ab7\#9$ above the first measure. The KEYS staff has a chord marking of $Ab7\#9$ above the first measure. The BASS staff has a chord marking of $Ab7\#9$ above the first measure. The DR. staff shows a consistent drum pattern.

65

Musical score for measures 65-68. The score is written for five staves: I (Melody), II (Empty), III (Bass Line), GTR. (Guitar), and DR. (Drums). The key signature is three flats (B-flat major/D-flat minor) and the time signature is 4/4. The GTR. staff has chord markings: $Abm7$, $D\flat13$, $Bbm7$, and $E\flat7\#9$ above measures 65, 66, 67, and 68 respectively. The KEYS staff has chord markings: $Abm7$, $D\flat13$, $Bbm7$, and $E\flat7\#9$ above measures 65, 66, 67, and 68 respectively. The BASS staff has chord markings: $Abm7$, $D\flat13$, $Bbm7$, and $E\flat7\#9$ above measures 65, 66, 67, and 68 respectively. The DR. staff shows a consistent drum pattern.

(WITH OPTIONAL REPEATS FOR MORE SOLOS)

69

Musical score for measures 69-72. The score includes staves for I, II, III, GTR., KEYS, BASS, and DR. The key signature is three flats (B-flat major/C minor). The time signature is 4/4. The GTR. staff has chord symbols $Abm7$ and $Bbm7/Eb$. The KEYS staff has chord symbols $Abm7$ and $Bbm7/Eb$. The BASS staff has chord symbols $Abm7$ and $Bbm7/Eb$. The DR. staff has the instruction (WITH OPTIONAL REPEATS FOR MORE SOLOS). The piece ends with D.C. AL FINE.

73

C

Musical score for measures 73-76. The score includes staves for I, II, III, GTR., KEYS, BASS, and DR. The key signature is three flats (B-flat major/C minor). The time signature is 4/4. The GTR. staff has chord symbols $Ab7\sharp9$ and f . The KEYS staff has chord symbols $Ab7\sharp9$ and f . The BASS staff has chord symbols $Ab7\sharp9$ and f . The DR. staff has the instruction (WITH OPTIONAL REPEATS FOR MORE SOLOS). The piece ends with D.C. AL FINE.

76

Musical score for measures 76-78. The score is written for six staves: I (Vocal), II (Vocal), III (Bass), GTR. (Guitar), KEYS (Piano), and DR. (Drums). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. Measures 76 and 77 contain vocal lines and accompaniment. Measure 78 features a long melisma in the vocal parts, indicated by a large slur over the notes. The guitar part has a similar melisma. The piano and bass parts continue with their respective parts. The drum part provides a steady accompaniment.

79

Musical score for measures 79-81. The score is written for six staves: I (Vocal), II (Vocal), III (Bass), GTR. (Guitar), KEYS (Piano), and DR. (Drums). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. Measures 79 and 80 contain vocal lines and accompaniment. Measure 81 features a melisma in the vocal parts, indicated by a large slur over the notes. The guitar part has a melisma with a G^b9 chord indicated above the staff. The piano and bass parts continue with their respective parts. The drum part provides a steady accompaniment with triplets in measures 80 and 81.

83

Musical score for measures 83-86. The score is arranged in six staves: I (Vocal), II (Vocal), III (Vocal), GTR. (Guitar), KEYS (Piano), and DR. (Drums). The key signature is three flats (B-flat major/D-flat minor) and the time signature is 4/4. The guitar part features a melodic line with a sustained chord of Ab7#9 starting in measure 85. The piano part provides harmonic support with chords and arpeggios. The drums play a steady pattern of eighth notes.



87

Musical score for measures 87-90. The score continues with six staves: I (Vocal), II (Vocal), III (Vocal), GTR. (Guitar), KEYS (Piano), and DR. (Drums). The key signature remains three flats. The guitar part features a melodic line with a sustained chord of Abmi7 in measure 87, which changes to Db13 in measure 89. The piano part continues with harmonic support. The drums play a steady pattern of eighth notes.

91

Musical score for measures 91-94. The score is arranged in six staves: I (Vocal), II (Vocal), III (Vocal), GTR. (Guitar), KEYS (Piano), and DR. (Drums). The key signature is three flats (B-flat major/D-flat minor). The guitar part includes chords $Bbmi^7$, $Eb7\#9$, and $Abmi^7$. The piano part includes chords $Bbmi^7$, $Eb7\#9$, and $Abmi^7$. The bass part includes chords $Bbmi^7$, $Eb7\#9$, and $Abmi^7$. The drum part features a consistent rhythmic pattern.

95

Musical score for measures 95-98. The score is arranged in six staves: I (Vocal), II (Vocal), III (Vocal), GTR. (Guitar), KEYS (Piano), and DR. (Drums). The key signature is three flats (B-flat major/D-flat minor). The guitar part includes chords $Bbmi^7/Eb$ and $Ab7\#9$. The piano part includes chords $Bbmi^7/Eb$ and $Ab7\#9$. The bass part includes chords $Bbmi^7/Eb$ and $Ab7\#9$. The drum part features a consistent rhythmic pattern with triplets in measures 97 and 98.

ADAM'S APPLE - P. 14

99

Musical score for measures 99-101. The score is written for a band with the following parts: I (Trumpet), II (Trumpet), III (Trumpet), GTR. (Guitar), KEYS (Piano), BASS (Bass), and DR. (Drum). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. Measures 99 and 100 contain the main melody in the I and II parts, with accompaniment in KEYS and BASS. Measure 101 features a drum solo with triplets and a triplet of eighth notes in the DR. part.

102

Musical score for measures 102-104. The score is written for a band with the following parts: I (Trumpet), II (Trumpet), III (Trumpet), GTR. (Guitar), KEYS (Piano), BASS (Bass), and DR. (Drum). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. Measures 102 and 103 contain the main melody in the I and II parts, with accompaniment in KEYS and BASS. Measure 104 features a drum solo with triplets and a triplet of eighth notes in the DR. part.

Ask Me Now

After much deliberation and experimentation, I decided not to arrange this piece for a rhythm section with brass and woodwinds, but to leave it as a piano solo, as it is in the Monk recordings I've heard. Of course, I could never hope to do better than what Monk himself recorded, but I wanted to try something different. I also decided against reharmonization, as the original is sufficiently complex, and is, I think, central to the whole conception of the tune. I decided instead to render it in a contrapuntal setting. Monk, in his own way does much the same, by putting the melody against a two note bass accompaniment, which has to move continually with the four chords per bar harmonic rhythm (from the album, 'Monk Alone'). He plays a stride left hand in the B section. Still, there is a definite accompaniment, melody hierarchy. I decided to produce two independent lines while still remaining faithful to Monk's great melody and changes. The melody is rhythmically modified in the A and B sections, with a counter line for the left hand (or other voice) (bars 1-18). In the third A, the melody is slightly different and the other voice has a different counter line (bars 18-26).

ASK ME NOW

THELONIOUS MONK
ARR. JOHN MILES DRACE

PIANO

1. Gmi7 C7 F#mi7 B7 Fmi7 Bb7 3 Emi7 A7 Ebmi7 3 Ab7

Measures 1-3: The piano part features a complex rhythmic pattern with triplets and slurs. The right hand has a melodic line with slurs and triplets, while the left hand provides a steady accompaniment with slurs and triplets.

PNO.

4. Bb7 3 Eb7 3 D7 Dbma7 3 Eb7 1. Ebmi7 3 Ab7

Measures 4-6: Continuation of the piano part. Measure 4 starts with a triplet of eighth notes. Measure 5 has a triplet of eighth notes. Measure 6 has a triplet of eighth notes. A first ending bracket covers measures 6-7.

PNO.

8. Fmi7 3 E7 3 Ebmi7 3 D7 2. Ebmi7 3 Ab7 Db

Measures 7-9: Continuation of the piano part. Measure 7 has a triplet of eighth notes. Measure 8 has a triplet of eighth notes. Measure 9 has a triplet of eighth notes. A second ending bracket covers measures 9-10.

PNO.

11. Ebmi7 Ab Dbma7 Fmi7 Ebmi7 Ab7 Dbma7

Measures 10-12: Continuation of the piano part. Measure 10 has a triplet of eighth notes. Measure 11 has a triplet of eighth notes. Measure 12 has a triplet of eighth notes.

PNO.

15. Bbmi7 3 Eb7 3 Eb7 3 Bbmi7 3 Ebmi7 3 Ab7 3 Dbmi7 3 Gb7

Measures 13-15: Continuation of the piano part. Measure 13 has a triplet of eighth notes. Measure 14 has a triplet of eighth notes. Measure 15 has a triplet of eighth notes.

PNO.

19. Gmi7 C7 F#mi7 B7 Fmi7 Bb7 3 Emi7 A7 Ebmi7 3 Ab7 3 Bb7 3 Bb7

Measures 16-18: Continuation of the piano part. Measure 16 has a triplet of eighth notes. Measure 17 has a triplet of eighth notes. Measure 18 has a triplet of eighth notes.

PNO.

23. Eb7 3 D7 3 Dbma7 3 Eb7 3 Ebmi7 3 Ab7 3 Db

Measures 19-21: Continuation of the piano part. Measure 19 has a triplet of eighth notes. Measure 20 has a triplet of eighth notes. Measure 21 has a triplet of eighth notes.

I Love You

As with the Monk tune, I decided to take my own spin on this old Cole Porter tune by modifying the melodic line and writing counter lines to be played against it. For this tune, the arrangement is for piano, bass, drums, trumpet and tenor saxophone. The arrangement depends on great soloists, as it presents a progression between the relatively simple and the relatively complex, both composed and improvised. The tune starts with improvised solos by two performers with the indication, "Improvised Counterpoint." This is merely an attempt to suggest that they must listen to each other and try to solo coherently but around each other, not independently as if the other wasn't playing. The next section presents the melody, played by the trumpet and the tenor. The melody will be played in several more guises throughout the arrangement, so this first rendition is quite straightforward. There are only a few minor rhythmic alterations, and the tenor plays a parallel harmonization underneath the trumpet, which plays the melody at the original pitch level (condensed score bars 4-35).

Next, the rhythm section continues for one of the musicians to take the first solo. This is their chance to showcase their take on the same harmonic changes, uninhibited by another soloist, as per the common Jazz practice. The next section presents the melody again, but this time the tenor's line, though in the same rhythm as trumpet, is not strictly parallel (bars 37-68). Rather, it uses contrary, parallel and oblique motion to put a slightly more complex spin on the melody.

The next section lets the next soloist have a go, and also clears the listeners' minds of the melody. After that third solo, the next section presents the fully contrapuntal, written version of the melody (bars 70-101). The rhythm is changed considerably, but the melody is still fully recognizable. The other voice plays an independent line. It falls in the empty spaces of the first but also overlaps, as do the rhythmically independent but complementary voices to be found in much African music, as discussed in the introduction to this reflective document. It is, in essence, another pre-composed solo, but one that is designed not to interfere with the first voice. The arrangement continues with another chorus featuring two, simultaneous, improvised solos, as at the beginning. This section completes the progression from complex (two improvised but sensitive voices) to simple and back, in stages to complex again. The contrapuntal section is repeated again for further comparison of the two methods—on the spot creation and careful, reflective composition—and the piece ends with a reference to the tag ending of the original Broadway version.

This arrangement was inspired in part by the methods of Bill Dobbins, though I claim no strict adherence to his approach.²⁷ He writes about different ways that the lines of an arrangement might be conceived of or related, with his preference being for the 'linear approach'. That is, that each line has a melodic life of its own. In this arrangement, the second voice progresses from more to less dependence on the first voice, all the while juxtaposed against the soloists' voices, alone and independent chorus.

Probably more than any other, this piece needs to be performed live, by good Jazz musicians, to offer the full intent of the composition. The included midi file offers therefore only a low resolution sketch of the authentic picture, rather than a high quality photo, as do the others.

²⁷ Dobbins, 1986.

I LOVE YOU

FAST SWING ♩ = 200

COLE PORTER

SOLO I: TRUMPET AND SAX TOGETHER OVER FORM.
LISTEN. 'IMPROVISED COUNTERPOINT'

MELODY I

(TRUMPET) |
|| (TENOR SAX) |

32 BARS

RHYTHM SECTION GROOVE THROUGHOUT

Chords: Gmi7b5, C7b9, E/F, FMA7, Ami7b5, D7b9

8

Chords: Gmi7, C7b9, F, Ami7b5, D7b9, Gmi7b5, C7b9, E/F, FMA7

15

Chords: Bmi7b5, E7sus, A, F#mi7, Bmi7, E7, Ama7, Ama6, Gmi7, C7, C7b5

22

Chords: FMA7, Gmi7, Ami7b5, D7b9, G7, G7b5/D7, C7, Bbmi7

29

Chords: Eb7, E/F, E9, D9, G9, Gmi9, C9, F, Ami7b5, D7

SOLOS II: 1ST SOLOIST

MELODY II

36

32 BARS

Chords: Gmi7b5, C7b9, E/F, FMA7, Ami7b5, D7b9, Gmi7, C7b9

43

Chords: F, Ami7b5, D7b9, Gmi7b5, C7b9, E/F, FMA7, Bmi7b5, E7sus, A, F#mi7

50

Chords: Bmi7, E7, Ama7, Ama6, Gmi7, C7, C7b5, FMA7, Gmi7

57

Chords: Ami7b5, D7b9, G7, G7b5/D7, C7, Bbmi7, E7, E/F, E9

I LOVE YOU - P. 2

64

SOLO III: 2ND SOLOIST

32 BARS

Musical notation for measures 64-69. Treble clef, key signature of two flats. Chords: D9, G9, Gmi9, C9, F. Includes a triplet of eighth notes in measure 68.

70

MELODY III

Musical notation for measures 70-75. Treble clef. Chords: Gmi7b5, C7b9, E/F, FMA7, 3 Ami7b5, D7b9, Gmi7, 3 C7b9. Includes triplets in measures 73 and 75.

76

Musical notation for measures 76-81. Treble clef. Chords: F, Ami7b5, D7b9, Gmi7b5, C7b9, E/F, FMA7, Bmi7b5, E7sus.

82

Musical notation for measures 82-87. Treble clef. Chords: A, F#mi7, Bmi7, E7, Ama7, Ama6/3, 3 Gmi7, C7, C7#5. Includes triplets in measures 85 and 87.

88

Musical notation for measures 88-93. Treble clef. Chords: FMA7, Gmi7, Ami7b5, D7b9, G7, G7b5/Db, C7.

94

Musical notation for measures 94-98. Treble clef. Chords: Bbmi7, Eb7, E/F, Eb9, D9, G9. Includes the instruction "TO CODA" below the staff.

D.S. AL CODA

99

SOLO IV: COMBINED SOLOS. AS AT BEGINNING TO MELODY III AGAIN-->

32 BARS

Musical notation for measures 99-103. Treble clef. Chords: Gmi9, C9, F, Ami7b5, D7. Includes a triplet in measure 100.

104

Musical notation for measures 104-109. Treble clef. Chords: Bb7b6, Bb9, BbMA6, Eb9.

110

Musical notation for measures 110-114. Treble clef. Chords: Gmi7b5, Gb9, FMA6/9, EbMA6/9, FMA6/9.

Solitude

This arrangement of the Duke Ellington standard is another explicit combination of West African and Jazz elements. In this case, the introduction and rhythmic background played by the drums and percussion are taken from the *Mandeng* rhythm known as *Dununba*, or, 'Dance of the Strong Men.'²⁸ In former times, it was an occasion for men to show their strength and challenge members of rival age groups by dancing and whipping each other to see who would persevere. Today, it is a very popular dance throughout the expanse former *Mandeng* empire. There is perhaps an ironic connection between a rhythm and dance about showing strength by enduring pain inflicted by one's peers being used to present a song about the pain of solitude, but I leave those musings to the listeners.

After the rhythmic introduction, the song proper begins with the melody on the piano while the baritone and alto saxophones play a background texture (bars 5-20). For the B section of the melody, the Alto takes the melody while the baritone plays a rhythmic figure derived from the percussion rhythm bars (21-28). For the end of this section, while the intensity of the baritone's figure builds, the alto plays a series of sixteenth note descending runs from ascending starting pitches—the performer is also free to improvise in a similar manner—until the final note of the section (bars 25-28). This bout of manic activity represents the pain of self-derision, overwhelming desire, or just an overactive imagination that torture the lonely. The harmony is also changed at B to reflect this unsettled emotional state. The first half has parallel, back and forth half step movement of dominant 13 chords around Ab. While the alto is doing its acrobatics, the second half features similar chordal activity but with dominant 13 altered harmonies on bass notes shifted a tri-tone away from the originals (Only the bass notes need shift, but the effect is considerably more dissonant). After this whirlwind of activity, the percussion and drums start again quietly and are joined by the lone (and lonely) baritone, in a recapitulation of the melody (bars 31-38).

For the solo sections (bars 39-62), the A harmonic content is modified with the additions and of dominant #11 chords, tri-tone substitutions, altered chords and the like. The B section retains the reharmonization described above.

After the solos, the introduction and melody are repeated as at the beginning, this time ending with the hyper-activity of the alto's runs. This section, and the decision to end with it, echo the lyrics to the song—which indicate that the type of solitude under consideration is far from the peaceful sort.

²⁸ Schepers, 2005; Keita, in Billmeier, 1999.

SOLITUDE

DUKE ELLINGTON
ARR. JOHN MILES DRACE

$\text{♩} = 115$
COOL

Musical score for the first system of 'Solitude'. The score includes staves for Alto Saxophone, Baritone Saxophone, Piano, Acoustic Bass, Drum Set, and Tympani. The tempo is marked as $\text{♩} = 115$ and the mood is 'COOL'. The key signature is B-flat major (two flats) and the time signature is 12/8. The piano part has a $\text{Bb7}\flat 5$ chord. The drum set and tympani parts feature a steady 12/8 groove.

Musical score for the second system of 'Solitude', starting at measure 5. The section is marked 'PIANO HAS MELODY'. The Alto Saxophone part has a melodic line with a 'p' dynamic and a '(IF POSSIBLE)' instruction. The Baritone Saxophone part has a similar melodic line. The Piano part has a complex chord progression: $\text{E}^{\flat}\text{M}\text{A}7$, $\text{E}^{\flat}7$, $\text{A}^{\flat}\text{M}\text{A}7$, $\text{D}^{\flat}9\#11$, and $\text{C}7$. The Acoustic Bass part follows the same chord progression. The Drum Set and Tympani parts continue the 12/8 groove. A section marker 'A' is present at the beginning of the system.

Musical score for the third system of 'Solitude', starting at measure 9. The Alto Saxophone and Baritone Saxophone parts have melodic lines. The Piano part has a complex chord progression: $\text{F}\text{M}\text{I}7$, $\text{B}^{\flat}7$, $\text{E}^{\flat}\text{M}\text{A}7$, $\text{F}\text{M}\text{I}7$, and $\text{B}^{\flat}7\flat 5$. The Acoustic Bass part follows the same chord progression. The Drum Set and Tympani parts continue the 12/8 groove.

13

ALTO SAX. *p*

BAR. SAX. *p*

PNO. *E♭Ma7* *E♭7* *A♭Ma7* *D♭♯11* *C7* *Fm7*

A. BASS *E♭Ma7* *E♭7* *A♭Ma7* *D♭♯11* *C7* *Fm7*

DTMBS

DR.

18

ALTO SAX. *f*

BAR. SAX. *f*

PNO. *A♭13 mf* *A13*

A. BASS *A♭13* *A13*

DTMBS

DR.

8

22

ALTO SAX. *ff*

BAR. SAX. *ff*

PNO. *A♭13* *G13* *A♭13* *A13* *A♭13* *G13* *D7ALT ff* *E♭7ALT*

A. BASS *A♭13* *G13* *A♭13* *A13* *A♭13* *G13* *D7ALT* *E♭7ALT*

DTMBS

DR. *ff*

(IF POSSIBLE)

26

ALTO SAX.

BAR. SAX.

PNO.

A. BASS

TIEMBE

DR.

Chords: D7^{ALT}, D7^{ALT}, D7^{ALT}, E7^{ALT}, D7^{ALT}, Bb7^{bs}

29

FINE

BAR. ALONE

ALTO SAX.

BAR. SAX.

PNO.

A. BASS

TIEMBE

DR.

Chords: Fm7, Bb7^{bs}, EbM7, E7, A7M7, D9#11, C7, Fm7

36

SOLOS

ALTO SAX.

BAR. SAX.

PNO.

A. BASS

TIEMBE

DR.

Chords: Bb7, EbM7 (Eo7), Fm7, Bb7^{bs}, EbM7#11, E7^{ALT}, A7M7#11

42

ALTO SAX. -

BARI SAX. -

PNO. $D^{\flat 9} \#11$ $G^{\flat 7} \text{ALT}$ $Cm^{\flat 11}$ $F^{\flat 7} \text{ALT}$ $B^{\flat 7} \text{SUS}$ $E^{\flat}Ma^{\flat 7} \#11$ (E $\flat 7$) $C^{\flat}m^{\flat 7}$ $F^{\flat 7}$ $Bm^{\flat 7}$ $E^{\flat 7}$

A. BASS $D^{\flat 9}$ $G^{\flat 7} \text{ALT}$ $Cm^{\flat 11}$ $F^{\flat 7} \text{ALT}$ $B^{\flat 7} \text{SUS}$ $E^{\flat}Ma^{\flat 7} \#11$ (E $\flat 7$) $C^{\flat}m^{\flat 7}$ $F^{\flat 7}$ $Bm^{\flat 7}$ $E^{\flat 7}$

DTEMBE -

DR.

47

ALTO SAX. -

BARI SAX. -

PNO. $A^{\flat 13}$ $A^{\flat 13}$ $A^{\flat 13}$ $G^{\flat 13}$ $A^{\flat 13}$ $A^{\flat 13}$ $A^{\flat 13}$ $G^{\flat 13}$ $D^{\flat 7} \text{ALT}$ $E^{\flat 7} \text{ALT}$

A. BASS $A^{\flat 13}$ $A^{\flat 13}$ $A^{\flat 13}$ $G^{\flat 13}$ $A^{\flat 13}$ $A^{\flat 13}$ $A^{\flat 13}$ $G^{\flat 13}$ $D^{\flat 7} \text{ALT}$ $E^{\flat 7} \text{ALT}$

DTEMBE -

DR.

52

ALTO SAX. -

BARI SAX. -

PNO. $D^{\flat 7} \text{ALT}$ $D^{\flat 7} \text{ALT}$ $D^{\flat 7} \text{ALT}$ $E^{\flat 7} \text{ALT}$ $D^{\flat 7} \text{ALT}$ $B^{\flat 7} \#5$ $E^{\flat}Ma^{\flat 7} \#11$ $E^{\flat 7} \text{ALT}$

A. BASS $D^{\flat 7} \text{ALT}$ $D^{\flat 7} \text{ALT}$ $D^{\flat 7} \text{ALT}$ $E^{\flat 7} \text{ALT}$ $D^{\flat 7} \text{ALT}$ $B^{\flat 7} \#5$ $E^{\flat}Ma^{\flat 7}$ $E^{\flat 7} \text{ALT}$

DTEMBE -

DR.

57

ALTO SAX. —

BARI. SAX. —

PNO. $A^{\flat}MA7\#11$ $D^{\flat}\#11$ $G^{\flat}ALT$ $Cm11$ $F7ALT$

A. BASS $A^{\flat}MA7$ $D^{\flat}\#11$ $G^{\flat}ALT$ $Cm11$ $F7ALT$

Q. TEMBE —

DR.

AFTER SOLOS.
D.C. AL FINE

60

ALTO SAX. —

BARI. SAX. —

PNO. $B^{\flat}7sus$ $E^{\flat}MA7\#11$ $C^{\flat}m11$ $F^{\flat}7$ $Bm11$ $E7$

A. BASS $B^{\flat}7sus$ $E^{\flat}MA7\#11$ $C^{\flat}m11$ $F^{\flat}7$ $Bm11$ $E7$

Q. TEMBE —

DR.

D.C. AL FINE

Arrangements for Large Ensemble

Beautiful Love

This is one of those standards that has been done so many times by so many people, that I decided to join the ranks, but with a different spin. The arrangement is for a large ensemble in the Jazz tradition—a big band—consisting of flute, clarinet, two alto, two tenor, and one baritone saxophone, four trumpets, four trombones (including bass trombone), piano, bass, guitar and drums. I chose to change the time signature to 7/8. I also chose to quote the melody only sporadically, at the end, and in the backgrounds to the solos.

After 72 bars of through composed introduction, drawing loosely on motifs from the original song, the form begins. With the form come short snippets of the melody, harmonized as backgrounds for the soloists (bars 73-136). As in the introduction, the intention is to hint at the song but not actually play it, as it is assumed most Jazz listeners know it well enough. After two choruses of this harmonized background for the soloists, the tempo picks up to one third faster, and there is a written, harmonized solo with counter melody, which ends by quoting loosely from the original (bars 137-163). The tempo then drops back down as the piece briefly revisits the introductory material (bars 164 to end). As with my other works for large ensemble, I strove in this piece to create a musically informed balance between material arranged for brass, for woodwinds, and for the various combinations of the two—predominantly brass with some woodwinds, predominantly woodwinds with some brass, and thorough blend.

BEAUTIFUL LOVES SEVEN (BEAUTIFUL LOVE)

YOUNG, KING, AND VAN ALSTYNE
ARR. JOHN MILES DEACE

♩ = 150

Musical score for 'Beautiful Loves Seven (Beautiful Love)'. The score is arranged for a jazz ensemble and includes the following parts:

- FLUTE
- CLARINET IN Bb
- ALTO 1
- ALTO 2
- TENOR 1
- TENOR 2
- BAR. SAX.
- TRUMPET 1
- TRUMPET 2
- TRUMPET 3
- TRUMPET 4
- TROMBONE 1
- TROMBONE 2
- TROMBONE 3
- BASS TROMBONE
- UPRIGHT BASS
- GUITAR
- PIANO
- DRUMS

The score is in 7/8 time, with a tempo of 150 beats per minute. The key signature has one flat (Bb). The music features a 7/8 SONGO alternating with a 2 BAR. 2+2+3 GROOVE. The score includes various musical notations such as rests, notes, and accidentals. The Upright Bass, Guitar, and Piano parts include chord symbols: Dm9, Gm11, Am11, Dm9, Eo, and Am11. The Drums part includes a tempo marking of 150 and a dynamic marking of mp.

7/8 SONGO ALTERNATING WITH 2 BAR. 2+2+3 GROOVE

mp

10

FL.

CL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

S. TEN.

U. BASS

Gtr.

PNO.

Dr.

mf

Detailed description: This is a page of a musical score for the song 'Beautiful Love', page 2. The score is written for a large ensemble including woodwinds (Flute, Clarinet), brass (Trumpets 1-4, Trombones 1-3, Baritone, Euphonium), vocalists (Tenors 1-3, Soprano), guitar, piano, and drums. The music is in 4/4 time and features a mix of melodic lines and harmonic accompaniment. The key signature has one flat (B-flat major or D minor). The score includes dynamic markings such as *mf* and *p*. The guitar and piano parts feature chord voicings: A7b9, Dm11, A7b9, Dm11, Dm11(b9), Dm11(b9), A7b13, and Dm11(b9). The drum part features a steady rhythmic pattern. The vocal parts have melodic lines with some rests. The page number '10' is written at the top left.

27

FL.

CL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

U. BASS

GTR.

PNO.

OR.

f

44

FL. *f*

CL. *f*

ALTO 1 *f*

ALTO 2 *f*

TENOR 1 *f*

TENOR 2 *f*

BAS. *f*

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

B. TEN.

U. BASS

GTR.

PNO.

DR. *mp* *f*

Chords: C#dim7, Cdim7, Bdim7, Cdim7, A#dim7, Gm7, D7b9, Em7b5, D7b9, Gm11, Bb13, Bb13, A7b13, E+, A7b13

52

FL.

CL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARL.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

U. BASS

GTR.

PNO.

DR.

mf

This musical score is for the seventh page of 'Beautiful Love'. It features a variety of instruments and vocal parts. The woodwinds include Flute (FL.), Clarinet (CL.), and Saxophone (SARL.). The brass section consists of four Trumpets (TPT. 1-4) and three Tenors (TBN. 1-3), plus a Baritone (B. TBN.). The vocal parts include Alto 1 and Alto 2, Tenor 1 and Tenor 2, and a Bass (U. BASS). The guitar (GTR.) and piano (PNO.) parts are also present, along with a drum set (DR.). The score is written in 4/4 time and begins with a mezzo-forte (*mf*) dynamic. The key signature has one flat (B-flat). The music is characterized by long, flowing lines with many slurs and accents, suggesting a romantic and lyrical mood. The piano part is mostly sustained chords, while the guitar and drums provide harmonic support. The vocal parts have a melodic quality with some syncopation.

SOLOS

This musical score page, titled "BEAUTIFUL LOVE - P. 9", features a section for "SOLOS" starting at measure 70. The score is arranged for a large ensemble and includes the following parts:

- FL.** (Flute): Soloist part with dynamics *f*.
- CL.** (Clarinet): Soloist part with dynamics *f*.
- ALTO 1** and **ALTO 2** (Alto Saxophones): Soloist parts with dynamics *f*.
- TENOR 1** and **TENOR 2** (Tenor Saxophones): Soloist parts with dynamics *f*.
- SAX.** (Soprano Saxophone): Soloist part with dynamics *f*.
- TRP. 1** through **TRP. 4** (Trumpets): Soloist parts with dynamics *mf*.
- TEN. 1** through **TEN. 3** (Trombones): Soloist parts with dynamics *mf*.
- B. TEN.** (Baritone Trombone): Soloist part with dynamics *mf*.
- U. BASS** (Upright Bass): Accompaniment with chords *A7b9*, *A7b9*, *E7b9*, *A7b9*, *Dm7*, *D7*, *Gm7*.
- GTR.** (Guitar): Accompaniment with chords *A7b9*, *A7b9*, *E7b9*, *A7b9*, *Dm7*, *D7*, *Gm7*.
- PNO.** (Piano): Accompaniment with chords *A7b9*, *A7b9*, *E7b9*, *A7b9*, *Dm7*, *D7*, *Gm7*.
- DR.** (Drums): Percussion part with dynamics *f* and *mf*.

This musical score page, titled "BEAUTIFUL LOVE - P. 10", contains the following parts and markings:

- Vocal Parts:** FLUTE (FL.), CLARINET (CL.), ALTO 1, ALTO 2, TENOR 1, TENOR 2, and SRO (Soprano).
- Brass Section:** TPT. 1-4 (Trumpets) and TEN. 1-4 (Tenors).
- Piano Section:** U. BASS (Upright Bass), Gtr. (Guitar), PNO. (Piano), and DR. (Drum).
- Measure 78:** The score begins at measure 78, marked with a *mf* dynamic.
- Chord Progression:** The piano accompaniment features a sequence of chords: C⁷, F_{MA}⁷, E_{MI}^{7b5}, A⁷, D_{MI}, G_{MI}⁷, B^{b7}, A⁷, D_{MI}, B^{b5}, and G^{7b9}.
- Drum Part:** The drum part includes various rhythmic patterns and dynamics, starting with *mp* and moving to *mf*.

55

FL.

CL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

8. TEN.

U. BASS

GTR.

PNO.

DR.

f

ff

104

FL.

CL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

B. TEN.

U. BASS

GTR.

PNO.

DR.

122

FL. *f*

CL. *f*

ALTO 1 *mf*

ALTO 2 *mf*

TENOR 1 *mf*

TENOR 2 *mf*

BAR.

TPT. 1 *f*

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

U. BASS

GTR.

PNO.

DR.

mf *f*

ACCEL. $\text{♩} = 200$

132

FL.

CL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

U. BASS

GTR.

PNO.

ACCEL. $\text{♩} = 200$

DR.

139

FL.

CL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TEN. 1

TEN. 2

TEN. 3

S. TEN.

U. BASS

Gtr.

PNO.

Dr.

Chords: Dmi, D7, Gmi7, C7, F#m7, Evi7b9, A7, Dmi

146

FL.
CL.
ALTO 1
ALTO 2
TENOR 1
TENOR 2
BARI.

TRP. 1
TRP. 2
TRP. 3
TRP. 4

TEN. 1
TEN. 2
TEN. 3
B. TEN.

U. BASS
GTR.
PNO.
DR.

154

This musical score is for the piece "Beautiful Love" on page 19. It is a full orchestral and vocal score. The vocal parts include Soprano (Soprano 1 and 2), Alto (Alto 1 and 2), Tenor (Tenor 1, 2, and 3), and Bass (Bass). The instrumental parts include Flute (Fl.), Clarinet (Cl.), Trumpet (Trumpet 1-4), Trombone (Trombone 1-3 and Bass Trombone), Upright Bass (U. Bass), Guitar (Gtr.), Piano (Pno.), and Drums (Dr.). The score is written in 4/4 time and features a key signature of one flat (B-flat major). The vocal lines are written in treble clef, while the instrumental parts are in their respective clefs. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The guitar part includes chord diagrams for Bb7, A7, Dmi, and Bb7(9). The piano part includes chord diagrams for Bb7, A7, Dmi, and Bb7(9). The drums part includes a simple drum set notation with a 3/4 time signature for the bass drum.

RALL. - - - - -

A TEMPO ♩=150

FL.

CL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

U. BASS

GTR.

PNO.

RALL. - - - - -

A TEMPO ♩=150

fff mp

170

FL.

CL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

U. BASS

GTR.

PNO.

DR.

Chord progression: E9, F#m7, Am7, Dm, A7b9

175

FL.  

CL. 

ALTO 1 

ALTO 2 

TENOR 1 

TENOR 2 

BASS. 

TRP. 1 

TRP. 2 

TRP. 3 

TRP. 4 

TAN. 1 

TAN. 2 

TAN. 3 

B. TAN. 

U. BASS 

GTR. 

PNO. 

DR. 

Caravan

For this arrangement of another famous, old, Jazz standard, I dispensed with the drum kit and supported the big band with the three *Dunun*, three bell combination that is the standard foundation for the *Jembe* ensemble, especially in Guinea. The drums were assigned three different traditional rhythms, for different sections of the arrangement. For the introduction and A section, they play the rhythm, *Kassa Soro* (bars 1-40). For the B section, they play a related rhythm called *Kassa* (bars 41-56), and for the return of the A section, which I have scored in 12/8 time, they play a rhythm in triple meter called *Wasolon* bars (57-64).²⁹ Please see the score for the notation of these rhythms. These rhythms are all associated with farming, to help energize group labor in the fields. This of course might be considered nearly the opposite of traveling in a caravan. Or, one could imagine the caravan coming across the Sahara to West Africa as part of the once lively trans-Sahara trade that brought Islam to West Africa more than 1000 years ago,³⁰ and finding the dancing farmers, *in situ*.

Those imaginings aside, the real reason for the selection of these particular rhythms is musical. The *Kassa Soro*, rhythm, as stated by the signature part played on the middle voiced *Sangban* drum, is four bars long, as are the phrases in the A section of Caravan. The related *Kassa* rhythm (the two can be heard arranged in succession on Mamady Keita's first album, '*Wasolon*') is half as long, as are the phrases in the B section of Caravan. Finally, I knew I wanted to restate the melody in a triplet feel, a common practice in Latin Jazz renditions of Jazz Tunes. I chose the rhythm *Wasolon*, rather than a more standard Afro-Cuban 12/8 feel, because it has similar origins and uses similar instrumentation as the other two.

Instead of using the original harmony for the A section, which begins with 12 bars of C7, or C7 b9, I decided to substitute other, equivalent diminished scale harmonies from the C half-whole diminished scale. Thus, in addition to C7b9, I also used Eb7b9, Gb7b9 and A7b9, in alternation, before proceeding to the more common ending of ii-V in Eb, followed by a chain of dominant 7 chords from Eb7 to Db7, a tri-tone resolution back to C7, which then resolves to F minor and back to C7 again for the next A.

For the B section, I kept the essence of the original changes, but reharmonized some of the connections. For example, instead of four bars of F9 going to Bb9, I gave the last two bars a two chord per bar harmonic rhythm and a iii-vi-ii-V progression to Bb. Likewise, instead of four bars of Eb7, leading to Ab6, I chose to use iii-bIII7 (tri-tone substitute resolution to ii)-ii minor/major 7-II7#11-bII7#11-I (Ab). Also in this section, I superimposed the A section melody, with a few changes, on the B section melody and harmony, as a background.

For the return of the A section in 12/8 time, I kept the arrangement more sparse, buoying the new metric feel with a more contemplative, calm atmosphere. Instead of a solo section, there is a re-composed and arranged version over the whole form, making extensive use of harmonized diminished runs (bars 65-128).

Finally, this arrangement is quite dense and could be thinned out in parts, but it has grown on me just as it is, so I left it that way. It has a bit of the programme piece approach, mimicking whirling sandstorms in the desert, calm nights at the oases, and the whirling of emotions that is part of traveling to distant, unknown locales.

²⁹ Keita, in Billmeier, 1999.

³⁰ Charry, 2000.

CARAVAN

DUKE ELLINGTON, IRVING MILLS AND JUAN TIZOL
ARR. JOHN MILES DRACE

♩=200
STRAIGHT.

INTRO

Musical score for the piece "Caravan" by Duke Ellington, Irving Mills, and Juan Tizol, arranged by John Miles Drace. The score is in 4/4 time and features a variety of instruments. The woodwinds include Flute, two Alto Saxophones, two Tenor Saxophones, and Baritone Saxophone. The brass section consists of four Trumpets in B♭ and three Trombones (two Tenor and one Bass). The piano part includes a grand piano and an electric guitar. The rhythm section includes an upright bass and three percussion instruments: Kenken, Sangsan, and Dunmba. The score begins with an introduction marked "INTRO" and "STRAIGHT." with a tempo of ♩=200. The key signature is three flats (B♭, E♭, A♭). The piano part features a series of chords: C7♯9, E♭7♯9, C7♯9, G♭7♯9, C7♯9, E♭7♯9, and C7♯9. The electric guitar part follows the same chord sequence. The upright bass part features a walking bass line with a dynamic marking of *f*. The percussion parts are labeled "RHYTHM KASSA SORO" and feature a complex, syncopated pattern with a dynamic marking of *mp*.

15

FL.

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

BARI. SAX.

TPT.

TPT.

TPT.

TPT.

TBN.

TBN.

TBN.

B. TBN.

PNO.

E. GTR.

U. BASS

VEN.

SNDRM.

DRBA.

C7b9 A7b9 C7b9 A7b9 Gb7b9 A7b9 Gb7b9

C7b9 A7b9 C7b9 A7b9 Gb7b9 A7b9 Gb7b9

C7b9 A7b9 C7b9 A7b9 Gb7b9 A7b9 Gb7b9

This musical score is for the piece "Caravan" on page 5. It features a variety of instruments and parts:

- FL.** (Flute): Starts with a rest, then plays a melodic line starting at measure 7, marked *mf*.
- ALTO SAX.** (Alto Saxophone): Two parts, both playing a melodic line with slurs and accents.
- TEN. SAX.** (Tenor Saxophone): Two parts, both playing a melodic line with slurs and accents.
- BARI. SAX.** (Baritone Saxophone): Playing a melodic line with slurs and accents.
- TPT.** (Trumpet): Four parts, each playing a rhythmic pattern of eighth notes.
- TBN.** (Trombone): Three parts, each playing a rhythmic pattern of eighth notes.
- B. TBN.** (Baritone Trombone): Playing a rhythmic pattern of eighth notes.
- PNO.** (Piano): Accompanying with chords, indicated by the chord symbols above the staff.
- E. GTR.** (Electric Guitar): Accompanying with chords, indicated by the chord symbols above the staff.
- U. BASS.** (Upright Bass): Accompanying with a walking bass line.
- PERCUSSION:** Includes **KEN.** (Cymbal), **SNARE.** (Snare Drum), and **DRUM.** (Drum) parts, all playing a consistent rhythmic pattern.

The score is written in 4/4 time and features a key signature of two flats (B-flat and E-flat). The woodwinds and strings play melodic lines, while the brass and percussion provide a strong rhythmic foundation. The piano and guitar parts are primarily chordal accompaniment.

41 8

FL. *mp* *mf*

ALTO SAX. *mp* *mf*

ALTO SAX. *mp* *mf*

TEN. SAX. *mp* *mf*

TEN. SAX. *mp* *mf*

BAR. SAX. *mp* *mf*

TPT. *f*

TPT. *f*

TPT.

TPT.

TBN. *f*

TBN. *f*

TBN. *mp*

B. TBN. *mp*

PNO. *F⁹* *D-7* *G-7* *C-7* *F13* *Bb⁹*

E. GTR. *F⁹* *D-7* *G-7* *C-7* *F13* *Bb⁹*

U. BASS. *F⁹* *D-7* *G-7* *C-7* *F13* *Bb⁹*

PERC. *f*

KEN. *f*

SNDRM. *f*

ONBA. *f*

CHANGE TO KASSA

This musical score is for the piece "Caravan" on page 8. It is a full orchestration for a jazz ensemble. The score is divided into several systems of staves:

- Woodwinds:** Flute (FL.), Alto Saxophone (ALTO SAX.), Tenor Saxophone (TEN. SAX.), and Baritone Saxophone (BAR. SAX.).
- Brass:** Trumpet (TPT.) and Trombone (TEN.).
- String Section:** Violin (V.), Viola (V.), Violoncello (VCL.), and Double Bass (U. BASS.).
- Piano (PNO.)**
- Guitar (E. GTR.)**
- Percussion:** Conga (CONG.), Snare Drum (SNDR.), and Bass Drum (BDR.).

The score begins at measure 48. The woodwinds and strings play a melodic line, while the brass and piano provide harmonic support. The guitar and bass play a rhythmic pattern. The percussion consists of a steady beat. The key signature is one flat (B-flat major/D minor), and the time signature is 4/4. The score includes various musical notations such as dynamics (e.g., *f*, *mf*), articulation (accents, slurs), and chord symbols (e.g., Eb7, C-7, B7, Bb-Δ, Bb7#11, A7#11, Ab6).

FL. *mf*

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

BARI. SAX. *f*

TPT. *p*

TPT. *mf*

TPT.

TPT.

TEN. *mf*

TEN. *mf*

TEN. *mf*

S. TEN.

PNO. *mf*

E. QTR. *mf*

U. BASS *mf*

KEN. *mf*

SNDRN. *mf*

DRM. *mf*

C $\text{♩} = 100$

C $\text{♩} = 100$
CHANGE TO WALSOLN.

59

FL.

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

BARI. SAX.

TPT.

TPT.

TPT.

TPT.

TEN.

TEN.

TEN.

S. TEN.

PNO.

E. GTR.

U. BASS.

KEN.

SNDRM.

DNBA.

To CODA

A TEMPO
♩=200

63

FL.

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

BARI. SAX.

SENZA SORD.

TPT.

TPT.

TPT.

TPT.

TEN.

TEN.

TEN.

B. TEN.

PNO.

E. GTR.

U. BASS

To CODA

A TEMPO
♩=200
BACK TO KASSA SORD.

KEN.

SNDR.

ONDA.

70

FL.

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

BARI. SAX.

TPT.

TPT.

TPT.

TPT.

TEN.

TEN.

TEN.

B. TON.

PNO.

E. TUB.

U. BASS.

VEN.

SNDR.

DRMS.

f

f

f

f

f

f

f

mf

mf

mf

mf

mf

mf

E♭7(b9) *C7(b9)* *G♭7(b9)* *C7(b9)* *E♭7(b9)* *C7(b9)* *G♭7(b9)*

E♭7(b9) *C7(b9)* *G♭7(b9)* *C7(b9)* *E♭7(b9)* *C7(b9)* *G♭7(b9)*

E♭7(b9) *C7(b9)* *G♭7(b9)* *C7(b9)* *E♭7(b9)* *C7(b9)* *G♭7(b9)*

78

This musical score page, numbered 78, is for the piece 'Caravan'. It features a variety of instruments and parts:

- Flute (FL):** A single staff with a whole rest throughout the page.
- Alto Saxophone (ALTO SAX):** Two staves, both with whole rests.
- Tenor Saxophone (TEN SAX):** Two staves, both with whole rests.
- Baritone Saxophone (BAR SAX):** One staff with a whole rest.
- Trumpet (TPT.):** Four staves. The first three staves have melodic lines with slurs and accents, marked with a forte (*f*) dynamic. The fourth staff has a whole rest.
- Trombone (TEN):** Three staves. The top two staves have rhythmic patterns with slurs and accents. The bottom staff has a whole rest.
- Piano (PNO):** Two staves. The upper staff contains a sequence of chords: Eb7b9, C7b9, A7b9, C7b9, A7b9, Gb7b9, A7b9, Gb7b9. The lower staff has whole rests.
- Electric Guitar (E. GTR.):** One staff with a sequence of chords: Eb7b9, C7b9, A7b9, C7b9, A7b9, Gb7b9, A7b9, Gb7b9.
- Upright Bass (U. BASS):** One staff with a rhythmic line of eighth notes.
- Keyboard (KEN):** One staff with a rhythmic pattern of eighth notes.
- String Ensemble (STRNGS.):** One staff with a rhythmic pattern of eighth notes.
- Double Bass (DNBA):** One staff with a rhythmic pattern of eighth notes.

85

FL.

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

BARI. SAX.

TPT.

TPT.

TPT.

TPT.

TBN.

TBN.

TBN.

B. TBN.

PNO.

E. GTR.

U. BASS.

KEY.

SNARE.

DRUM.

Chord symbols: Fm1, Bb13, Eb9sus, Eb9, Ab13, Db9, C7alt, Fm6/9, C7b9, Eb7b9

91

FL.

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

BARI. SAX.

TRP.

TRP.

TRP.

TRP.

TEN.

TEN.

TEN.

S. TEN.

PNO.

E. GTR.

U. BASS.

KEN.

SNDRM.

DNBA.

The musical score is written for a large ensemble. The top section includes Flute (FL.), two Alto Saxophones (ALTO SAX.), two Tenor Saxophones (TEN. SAX.), and one Baritone Saxophone (BARI. SAX.). The middle section includes four Trumpets (TRP.) and three Trombones (TEN.). The bottom section includes a Piano (PNO.), Electric Guitar (E. GTR.), Upright Bass (U. BASS.), Keyboard (KEN.), Snare Drum (SNDRM.), and Double Bass (DNBA.). The score is in 4/4 time and features complex rhythmic patterns, including triplets and quintuplets. The key signature has two flats (B-flat and E-flat). The piece is marked with a forte (f) dynamic. The score is divided into measures, with some measures containing rests for certain instruments. The piano part includes chord symbols: C7b9, G7b9, C7b9, Eb7b9, and C7b9.

This musical score is for the piece "Caravan" on page 16. It features a variety of instruments and includes dynamic markings and chord charts.

Instrumentation:
FL. (Flute)
ALTO SAX. (Alto Saxophone)
TEN. SAX. (Tenor Saxophone)
BARI. SAX. (Baritone Saxophone)
TPT. (Trumpet)
TEN. (Trombone)
PNO. (Piano)
E. GTR. (Electric Guitar)
U. BASS (Upright Bass)
PER. (Percussion)

Dynamic Markings:
The score includes dynamic markings such as *mf* (mezzo-forte) and *ff* (fortissimo) across various staves.

Chord Chart:
A chord chart is provided at the bottom of the page, listing the following chords: $A7^9$, $C7^9$, $A7^9$, $G\flat7^9$, $A7^9$, $G\flat7^9$, Full, $B\flat^{13}$, $E\flat^9$, and $A\flat^{13}$.

E

103

FL.

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

BARI. SAX.

TPT.

TPT.

TPT.

TPT.

TEN.

TEN.

TEN.

S. TEN.

PNO.

E. GTR.

U. BASS

E
CHANGE TO KASSA.

KEN.

SNDRM.

DRMS.

110

FL.

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

BARI. SAX.

TPT.

TPT.

TPT.

TPT.

TEN.

TEN.

TEN.

B. TEN.

PNO.

E. GTR.

U. BASS

KEY.

SNDR.

DRBA.

E♭7 C-7 ♯7 B♭-Δ B♭7♯11 A7♯11

E♭7 C-7 ♯7 B♭-Δ B♭7♯11 A7♯11

E♭7 C-7 ♯7 B♭-Δ B♭7♯11 A7♯11

117

F $\text{♩} = 100$

FL.

ALTO SAX.

ALTO SAX.

TEN SAX.

TEN SAX.

BARI SAX.

TPT.

TPT.

TPT.

TPT.

TBN.

TBN.

TBN.

TBN.

S. TBN.

PNO.

E. GTR.

U. BASS

KEN.

SNDRM.

DRUMS.

F $\text{♩} = 100$
CHANGE TO WALSLOW.

122

This musical score page, titled "CARAVAN - P. 20", covers measures 122 through 124. The music is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The instrumentation includes:

- Flute (FL.):** Features melodic lines with slurs and accents, particularly in measures 122 and 124.
- Alto Saxophone (ALTO SAX.):** Plays a melodic line in measure 122, then rests in measures 123 and 124.
- Tenor Saxophone (TEN. SAX.):** Plays a melodic line in measure 122, then rests in measures 123 and 124.
- Baritone Saxophone (BAR. SAX.):** Plays a melodic line in measure 122, then rests in measures 123 and 124.
- Trumpet (TPT.):** Four trumpets enter in measure 123 with a forte (*f*) dynamic, playing a rhythmic pattern.
- Trombone (TBN.):** Two trombones play a rhythmic pattern in measure 123.
- Bass Trombone (B. TBN.):** Plays a rhythmic pattern in measure 123.
- Piano (PNO.):** Provides harmonic support with chords: C7b9, Gb7b9, C7b9, A7b9, C7b9, and A7b9.
- Electric Guitar (E. GTR.):** Provides harmonic support with chords: C7b9, Gb7b9, C7b9, A7b9, C7b9, and A7b9.
- Upright Bass (U. BASS):** Plays a rhythmic pattern in measure 123.
- Drums:** Includes Kettle Drum (KEN.), Snare Drum (SNDR.), and Double Bass (DNBR.), all playing a consistent rhythmic pattern.

125

This page of the musical score for "Caravan" (page 21) covers measures 125 through 130. The instrumentation includes Flute (FL.), Alto Saxophone (ALTO SAX.), Tenor Saxophone (TEN. SAX.), Baritone Saxophone (BARI. SAX.), Trumpet (TPT.), Trombone (TBN.), Piano (PNO.), Electric Guitar (E. GTR.), Upright Bass (U. BASS), and Percussion (PERC.).

The Flute, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, and Trumpet parts feature melodic lines with various articulations and dynamics. The Trombone parts are marked with *ff* (fortissimo) and include accents. The Piano part provides harmonic support with chords: G^b7^9 , $A7^9$, G^b7^9 , F_{MI} , B^b13 , E^b9 , and A^b13 . The Electric Guitar and Upright Bass parts mirror this harmonic structure. The Percussion part consists of a steady drum pattern.

D.C. AL CODA

127

FL.

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

BAR. SAX.

TPT.

TPT.

TPT.

TPT.

TBN.

TBN.

TBN.

B. TBN.

PNO.

E. GTR.

U. BASS.

KEN.

SNDRM.

DNBA.

D.C. AL CODA

D.C. AL CODA

129 CODA

FL. ALTO SAX. ALTO SAX. TEN. SAX. TEN. SAX. BAR. SAX.

TPT. TPT. TPT. TPT. TEN. TEN. TEN. S. TEN.

PNO.

E. GTR.

U. BASS.

KEN. SNGRN. DRUMS.

131

This musical score page contains measures 131 through 134. The instrumentation includes:

- Flute (FL):** Measures 131-132 are rests; measures 133-134 play a descending eighth-note line: G4, F4, E4, D4.
- Alto Saxophone (ALTO SAX):** Rests throughout.
- Tenor Saxophone (TEN SAX):** Measures 131-132 are rests; measures 133-134 play a descending eighth-note line: G4, F4, E4, D4, marked *mf*.
- Baritone Saxophone (BAR. SAX):** Measures 131-132 are rests; measures 133-134 play a descending eighth-note line: G4, F4, E4, D4, marked *mf*.
- Trumpet (TPT.):** Measures 131-132 are rests; measures 133-134 play a descending eighth-note line: G4, F4, E4, D4.
- Trombone (TBN.):** Measures 131-132 are rests; measures 133-134 play a descending eighth-note line: G4, F4, E4, D4.
- Piano (PNO.):** Measures 131-132 are rests; measures 133-134 play a descending eighth-note line: G4, F4, E4, D4.
- Electric Guitar (E. GTR.):** Measures 131-132 are rests; measures 133-134 play a descending eighth-note line: G4, F4, E4, D4.
- Upright Bass (U. BASS):** Measures 131-132 are rests; measures 133-134 play a descending eighth-note line: G4, F4, E4, D4.
- Percussion:** Kettles (KEN), Snare (SNDR), and Bass Drum (DNBA) play a consistent rhythmic pattern of eighth notes throughout the measures.

Chord changes are indicated above the piano and guitar staves: Db9 (measures 131-132), C7ALT (measures 133-134), and Fm6/9 (measures 135-136).

El Conguero

El Conguero (the conga player), is a big band arrangement in a typical 'Salsa' style. The song is by Poncho Sanchez, but I no longer have a recording for it so I transcribed it from memory, then harmonized and arranged it from there. This was a good exercise and helped me feel confident that my ideas were original, as I haven't heard the song in years. The rhythm section is in a typical *Son Montuno* style, with congas, bass, and timbales playing the traditional way. The arrangement calls for vocals, which includes a *coro* (chorus) section in which the vocalist improvises words and melody between the lines of the chorus (these are the blank spots in recording). Since the main melody is sung, the band doesn't harmonize it directly but rather plays pads and counter lines to complement the lead vocal, the vocal improvisations and the chorus sections (bars 45-72).

After the main melody and the *coro* sections, there is an instrumental solo section. The background for the soloist(s) builds gradually. It begins with sixteen bars of rhythm section only (bars 79-80, with repeats), after which two alternating horn lines are added (bars 81-88). These are gradually harmonized and thickened with octaves until the whole band is playing (bars 89-128), and then thinned slightly to provide players for a third, overlapping line, which is also then harmonized and repeated several times before a rhythmic break played by the entire band (bars 129-148), leading back to the *coro* section, with its vocal solo, and out. In this way, the supporting energy behind the soloist builds considerably and the climax of the last solo is also a climax for the band. The style is reminiscent of arrangements used by latin pianist and band leader Eddie Palmieri. It also demonstrates a different way of applying African type rhythms in a Jazz context. In this case, the brass and woodwind background phrases are relatively long compared to those used in the 'Coincidence' or 'Nica's Dream' arrangements, but they still demonstrate the themes of repetition, interlock, and overlap used in those arrangements and in much African and African inspired music. Parallels can be drawn to the use of similar devices in the big band music of the swing era, as well. Here, they are used with an Afro-Latin flavour.

EL CONQUERO

PONCHO SANCHEZ
ARRANGEMENT BY JOHN MILES DRACE

2/3 SON MONTUNO

$\downarrow = 175$

A

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- ALTO 1
- ALTO 2
- TENOR 1
- TENOR 2
- BARI SAX.
- TRUMPET 1
- TRUMPET 2
- TRUMPET 3
- TRUMPET 4
- TROMBONE 1
- TROMBONE 2
- TROMBONE 3
- BASS TROMBONE
- BASS GUITAR
- GUITAR
- PIANO (with MONTUNO and VAMP ON CHORDS markings)
- BARITONE SOLO
- CONGAS
- BONGO BELL
- CLAVE
- TIMBALES (with 2/3 CACHA markings)

The score includes dynamic markings such as *mp* (mezzo-piano) and chord symbols like $Fm7$ and Fm . A section marker **A** is present in the top right and above the Congas part.

10

Musical score for 'El Conquero' - P. 2, measures 10-15. The score includes parts for Alto 1 & 2, Tenor 1 & 2, Baritone, Trumpet 1-4, Trombone 1-3, Bass, Guitar, Piano, Baritone Solo, Congas, Snare, Cymbals, and Timbales. The key signature is B-flat major (two flats). The score is written in 4/4 time. The bass line includes chord symbols: Gm7b9, Bbm7, Eoim7, C7, C7b9b9, Fm, and Gb7ALT. Dynamics include mf and ff. The Baritone Solo part has a melodic line with slurs. The Congas, Snare, and Cymbals parts have rhythmic patterns. The Timbales part has a complex rhythmic pattern.

17

Vocal Parts:
ALTO 1: *mp* (measures 17-19), *ff* (measures 20-24)
ALTO 2: *mp* (measures 17-19), *ff* (measures 20-24)
TENOR 1: *mp* (measures 17-19), *ff* (measures 20-24)
TENOR 2: *mp* (measures 17-19), *ff* (measures 20-24)
BARI.: *mp* (measures 17-19), *ff* (measures 20-24)

Instrumental Parts:
TPT. 1-4: Trumpets 1-4, playing rhythmic patterns.
TBN. 1-3: Trombones 1-3, playing rhythmic patterns.
B. TBN.: Bass Trombone, playing rhythmic patterns.
BASS: Bass line with chords: *Fmi7*, *Fmi7*, *Bb7*, *Eom7*, *C7b9*, *C7b9*, *Fmi7*, *Fmi7*.
GTR.: Guitar, playing rhythmic patterns.
PNO.: Piano, playing rhythmic patterns.
BASS SOLO: Solo bass line with rhythmic patterns.
CONGAS: Congas, playing rhythmic patterns.
S.B.: Snare, playing rhythmic patterns.
Cv.: Cymbals, playing rhythmic patterns.
TIMB.: Timbales, playing rhythmic patterns.

8

25

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

B. TEN.

BASS

GTR.

PNO.

MONTEUNO

BAR. SOLO

8

CONGAS

S.B.

CLV.

TUB.

32

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

8. TEN.

BASS

GTR.

PNO.

BAR. SOLO

CONGAS

B.B.

CR.

TIMB.

ff

f

Fu⁷ Em⁹ Ebm⁷ Ab⁷ Dbm⁷♭11 Dbm⁶ Dbm⁷♭11 C7b9 C7ALT

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

B. TEN.

BASS

GTR.

PNO.

F#m7 G#m7b5 C7 F#m7 F#m7 G7b5

BAR. SOLO

VOCAL SOLO AD. LIB.

CONGAS

B.B.

CU.

TMB.

47

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

BASS

GTR.

PNO.

BAR. SOLO

CONGAS

S.B.

CV.

TIMB.

CIRCUS

TO MAMBO BELL SIDE

Lyrics:
ALTO 1: ...
ALTO 2: ...
TENOR 1: ...
TENOR 2: ...
BAR.: ...
BASS: ...
GTR.: ...
PNO.: ...
CONGAS: ...
S.B.: ...
CV.: ...
TIMB.: ...

54

This musical score page includes the following parts and markings:

- Vocal Parts:** ALTO 1, ALTO 2, TENOR 1, TENOR 2, TENOR 3, TENOR 4, TENOR 5, TENOR 6, TENOR 7, TENOR 8, TENOR 9, TENOR 10, TENOR 11, TENOR 12, TENOR 13, TENOR 14, TENOR 15, TENOR 16, TENOR 17, TENOR 18, TENOR 19, TENOR 20, TENOR 21, TENOR 22, TENOR 23, TENOR 24, TENOR 25, TENOR 26, TENOR 27, TENOR 28, TENOR 29, TENOR 30, TENOR 31, TENOR 32, TENOR 33, TENOR 34, TENOR 35, TENOR 36, TENOR 37, TENOR 38, TENOR 39, TENOR 40, TENOR 41, TENOR 42, TENOR 43, TENOR 44, TENOR 45, TENOR 46, TENOR 47, TENOR 48, TENOR 49, TENOR 50, TENOR 51, TENOR 52, TENOR 53, TENOR 54, TENOR 55, TENOR 56, TENOR 57, TENOR 58, TENOR 59, TENOR 60, TENOR 61, TENOR 62, TENOR 63, TENOR 64, TENOR 65, TENOR 66, TENOR 67, TENOR 68, TENOR 69, TENOR 70, TENOR 71, TENOR 72, TENOR 73, TENOR 74, TENOR 75, TENOR 76, TENOR 77, TENOR 78, TENOR 79, TENOR 80, TENOR 81, TENOR 82, TENOR 83, TENOR 84, TENOR 85, TENOR 86, TENOR 87, TENOR 88, TENOR 89, TENOR 90, TENOR 91, TENOR 92, TENOR 93, TENOR 94, TENOR 95, TENOR 96, TENOR 97, TENOR 98, TENOR 99, TENOR 100. *mf*
- Brass:** TPT. 1, TPT. 2, TPT. 3, TPT. 4, TEN. 1, TEN. 2, TEN. 3, B. TEN.
- Woodwinds:** BASS, GTR., PNO.
- Percussion:** CONGAS, S.B., C.V., TIMB.
- Chorus:** CHORUS
- Chords:** G7b5, C7, Fm7, Fm7, Gm7b5, C7, Fm7

61

ALTO 1
mp *mf*

ALTO 2
mp

TENOR 1
mf

TENOR 2

BASS
mf

TRPT. 1
mf

TRPT. 2
mf

TRPT. 3
mp

TRPT. 4

TEN. 1

TEN. 2
mp *mf*

TEN. 3
mp *mf*

B. TEN.

BASS
Fm7 *G7b5* *C7* *Fm7* *Fm7* *Gm7b5* *C7*

GTR.
Fm7 *G7b5* *C7* *Fm7* *Fm7* *Gm7b5* *C7*

PNO.
Fm7 *G7b5* *C7* *Fm7* *Fm7* *Gm7b5* *C7*

BASS SOLO
CHORUS

CONGAS

B.B.

CU.

TIMB.

To CODA

68

Musical score for 'El Conquero' page 10, measures 68-71. The score includes parts for Alto 1 & 2, Tenor 1 & 2, Bass, Trumpet 1-4, Trombone 1-3, Bass Solo, Bass, Guitar, Piano, Congas, Snare, Cymbal, and Timbale. Dynamics range from *f* to *mf*. The score concludes with 'To CODA'.

Instrument parts and dynamics:

- ALTO 1: *f*, *mf*
- ALTO 2: *f*, *mf*
- TENOR 1: *mf*
- TENOR 2: *mf*
- BASS: *f*, *mf*
- TRP. 1: *f*, *mf*
- TRP. 2: *f*, *mf*
- TRP. 3: *f*, *mf*
- TRP. 4: *mf*
- TEN. 1: *f*, *mf*
- TEN. 2: *mf*
- TEN. 3: *mf*
- S. TEN.: *mf*
- BASS: *mf*
- GTR.: *mf*
- PHO.: *mf*
- CONGAS: *mf*
- S.S.: *mf*
- CU.: *mf*
- TIMB.: *mf*

Chord progression (BASS, GTR., PHO.):

Fm7	Fm7	G7b9	C7	Fm7	Fm7	Gm7b9
-----	-----	------	----	-----	-----	-------

D

SOLOS

(4x) E

Musical score for El Conguero - P. II, featuring a solo section. The score includes parts for Alto 1 & 2, Tenor 1 & 2, Baritone, Trumpet 1-4, Trombone 1-3, Bass, Guitar, Piano, Congas, B.B., Cu., and Timbale.

The solo section begins at measure 75. The first part of the solo (measures 75-84) is marked **ff** (fortissimo). The second part (measures 85-94) is marked **mf** (mezzo-forte). The solo section is repeated four times, indicated by the notation **(4x)**.

Chord progressions for the solo section are as follows:

- Measures 75-84: C7, Fm7, Fm7, Gm7b9, C7, Fm7, Fm7
- Measures 85-94: C7, Fm7, Fm7, Gm7b9, C7, Fm7, Fm7

The score also includes parts for Congas, B.B., Cu., and Timbale, with various rhythmic patterns and dynamics.

82

Musical score for 'El Conquero' - P. 12, measures 82-89. The score includes parts for Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1-4, Trombone 1-3, Bass, Guitar, Piano, Baritone Solo, Congas, Bongos, Cava, and Timbales. The key signature is B-flat major (two flats). The tempo is marked 'mf' (mezzo-forte). The score features a complex arrangement with multiple instrumental and vocal parts. The Bass part includes a melodic line with a 'mf' dynamic marking. The Guitar part includes a chord progression: Gm7b5, C7, Fm7, Fm7, Gm7b5, C7, Fm7, Fm7. The Congas, Bongos, Cava, and Timbales parts provide a rhythmic accompaniment.

30

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SOPR.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

B. TEN.

BASS

GTR.

PNO.

SOPR. SOLO

CONGAS

B.B.

CLV.

TIMB.

Chords: Gm7b9, C7, Fm7

97

The musical score for 'El Conguero' page 14, measures 97-100, is arranged as follows:

- Vocalists:** Alto 1 and Alto 2 (measures 97-98), Tenor 1 and Tenor 2 (measures 97-98), Bass (measures 99-100).
- Instrumentalists:** Trumpet 1 and 2 (measures 97-98), Trombone 1 and 2 (measures 99-100), Bass Trombone (measures 99-100), Bass (measures 99-100), Guitar (measures 99-100), Piano (measures 99-100), Baritone Solo (measures 99-100).
- Drummers:** Congas, S.B., Cu., and Timbales (measures 99-100).

Chord progression for measures 99-100:

Measure	Chord
99	Fm7
100	Gm7b5
101	C7
102	Fm7
103	Fm7
104	Gm7b5
105	C7

104

Musical score for 'El Conquero' page 15, measures 104-110. The score includes parts for Alto 1 & 2, Tenor 1 & 2, Bass, Trumpet 1-4, Trombone 1-3, Bass Solo, Bass, Guitar, Piano, Congas, B.B., Cu., and Timbale.

Measures 104-110 are shown. The key signature is B-flat major (two flats). The tempo is marked *mf* (mezzo-forte).

Chord progression (BASS, GTR, PNO):

Measure	Chord
104	Fm7
105	Fm7
106	Gm7b5
107	C7
108	Fm7
109	Fm7
110	Gm7b5

fff

This musical score is for page 16 of 'El Conquero'. It features a variety of instruments and vocal parts. The vocal parts include Alto 1 and 2, Tenor 1 and 2, and Baritone. The instrumental parts include Trumpets 1-4, Trombones 1-3, Bass Trombone, Bass, Guitar, Piano, Baritone Solo, Congas, Bongos, Cymbals, and Timbales. The score is written in a key signature of two flats and a 4/4 time signature. The tempo is marked 'fff' (fortissimo). The dynamics range from *f* (forte) to *mf* (mezzo-forte). The chord progression for the bass and guitar parts is: C7, Fm7, Fm7, Gm7b9, C7, Fm7, Fm7.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

BASS

GTR.

PNO.

BAR. SOLO

CONGAS

B.S.

CV.

TIMS.

118

Musical score for 'El Conquero' - P. 17, measures 118-123. The score includes parts for Alto 1 & 2, Tenor 1 & 2, Baritone, Trumpet 1-4, Trombone 1-3, Bass, Guitar, Piano, Baritone Solo, Congas, Snare, Cymbal, and Timbale. The key signature is B-flat major (two flats). The score features various dynamics such as *ff* (fortissimo) and *f* (forte). The bass line includes chord markings: *Qu7b5*, *C7*, and *Fm7*. The percussion parts include Congas, Snare, Cymbal, and Timbale.

This musical score page, numbered 125, is for the piece 'El Conquero'. It features a variety of instruments and vocal parts. The vocal parts include Alto 1 and Alto 2, Tenor 1 and Tenor 2, Bass, and a Bass Solo part. The woodwind section consists of Trumpets 1 through 4 and Trombones 1 through 3, plus an 8th Trombone. The string section includes Bass, Guitar, and Piano. The percussion section includes Congas, Snare, Cymbal, and Timbale. The score is written in a key signature of two flats and a 4/4 time signature. The music is divided into measures, with some measures containing rests. The dynamic marking 'fff' (fortissimo) is used in several places, notably in the vocal parts and Trombone 3. The bass line includes chord symbols: Fm7, Cm7b9, C7, Fm7, and Cm7b9. The guitar and piano parts also include these chord symbols. The percussion parts are marked with double slashes (//) indicating specific rhythmic patterns or accents.

131

This musical score is for the piece "El Conguero" on page 19. It features a variety of instruments and vocal parts. The vocal parts include Alto 1 and 2, Tenor 1 and 2, and Bass. The woodwind section consists of four Trumpets (Tpt. 1-4) and three Trombones (Tbn. 1-3), plus a Bass Trombone (B. Tbn.). The string section includes Bass, Guitar, and Piano. The percussion section includes Congas, Snare (S.B.), Cymbal (Cv.), and Timbale (Tmb.). The score is written in 4/4 time with a key signature of two flats (Bb and Eb). The bass line and guitar part feature a series of chords: C7, Fm7, Fm7, Gm7b9, and C7. The piano part is mostly silent, and the percussion parts are marked with double slashes (//) indicating rests or specific rhythmic patterns.

136

Musical score for 'El Conquero' - Page 20, measures 136-140. The score includes vocal parts (Alto 1 & 2, Tenor 1 & 2, Baritone), trumpet (TPT. 1-4), trombone (TEN. 1-3, S. TEN.), bass (BASS), guitar (GTR.), piano (PNO.), baritone solo (BAR. SOLO), and percussion (CONGAS, S.B., CL., TIMB.).

Chord progression for Bass and Guitar:

Measure	Chord
136	F#m7
137	F#m7
138	G#m7b5
139	C7
140	F#m7

141

Musical score for 'El Conquero' - P. 21, measures 141-144. The score includes vocal parts (Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone), four Trumpets (Tpt. 1-4), three Tenors (Ten. 1-3), Bass, Guitar, Piano, Baritone Solo, Congas, Snare Drum, Cymbals, and Timbales. The key signature is B-flat major (two flats). The score features a variety of rhythmic patterns and dynamics, including a forte (ff) section starting in measure 143. The guitar part is marked with chords: Fm7, Cm7b9, C7, Fm7, Fm7, and Cm7b9. The piano part is mostly silent, with some notes in measures 143 and 144. The percussion parts include Congas, Snare Drum (S.B.), Cymbals (Cv.), and Timbales (TMB.).

152

RALL

The musical score is arranged in a standard orchestral layout. The vocal parts (Alto 1 & 2, Tenor 1 & 2, Baritone) and brass parts (Trumpet 1-4, Trombone 1-3, Bass) are in the upper half. The guitar, piano, and baritone solo are in the middle. The percussion parts (Congas, Snare, Cymbal, Timbale) are at the bottom. The score is in 4/4 time and features a key signature of one flat. The tempo is marked 'RALL' (Ritardando) and 'GALL' (Ad libitum). Dynamics include *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). The guitar part includes chords *G⁰⁷* and *F_M⁷*. The piano part has a *G⁰⁷* chord. The baritone solo part is marked 'GALL'. The percussion parts include complex rhythmic patterns, including triplets and sixteenth-note runs.

Little B's Poem

For my brief foray into orchestral arranging, I chose this Bobby Hutcherson tune for its uniqueness, its calm beauty, and harmonic surprises. For me, the tune manages considerable emotional depth, which is useful when arranging for symphony orchestra. I won't claim to have mastered arranging for orchestra, but I wanted to demonstrate some degree of competence. Without emotionally inspiring material, I think the task of arranging for the thousands of color possibilities inherent in the symphony would be quite daunting.

The arrangement for this short song—this Jazz symphony—is quite straightforward and occurs in three sections, each with different underlying harmonies. In each section, the melody is presented in a unique way, harmonized with different textures, counter lines, etc. After the melody statement, the same harmonic changes persist for new material that could serve as a background for soloists or that could, alternatively, stand on its own. This second sub-section is repeated for another soloist, or an extended solo, and also to further familiarize the listener with that particular set of harmonic changes before they are discarded for the next. Next, the whole process repeats with new changes, new backing material and different orchestral colors. The first section (bars 1-32) works with the original changes, while the second and third sections feature two contrasting, complete reharmonizations (bars 33-64, 65-98). Due to the character of the piece each of the two new chord progressions were begun in parallel to the original—they all start with chord roots descending by a major second. From there, however, the movements proceed in different fashions, some functional, some less so, but all held together by the melody.

LITTLE B'S POEM

BOBBY HUTCHERSON
ARR. JOHN MILES DRACE

FLUTE 1
mp

FLUTE 2
mp

OBOE 1
mp

OBOE 2

CLARINET IN B \flat 1
mp

CLARINET IN B \flat 2
mp

BASSOON 1
mp

BASSOON 2
mp

HORN IN F 1

HORN IN F 2

HORN IN F 3

HORN IN F 4

TRUMPET IN B \flat 1

TRUMPET IN B \flat 2

TRUMPET IN B \flat 3

TROMBONE 1

TROMBONE 2

BASS TROMBONE

TUBA

BASS GUITAR
Am⁷ Gm⁷ Am⁷ Dm⁷ Gm⁷ Fm⁷ Gm⁷ Em⁷ \flat ⁵ A⁷ Dm⁷ Ebm⁷ Ab⁷ Dbm⁷

VIOLIN I
f *mf*

VIOLIN II
f *mf*

VIOLA

VIOLONCELLO
f *mf*

CONTRABASS
f

DRUM KIT
mf *mp* *f* *mf*

12

This page of a musical score for 'Little B's Poem - P. 2' features a variety of instruments. The woodwinds section includes Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horn 1-4, Trumpet 1-3, and Trombone 1-3. The string section consists of Violin 1 and 2, Viola, Violoncello, and Contrabass. The keyboard section includes Piano and Electric Bass. The score is divided into two systems by a double bar line. The first system contains measures 12 through 15, and the second system contains measures 16 through 19. The bass line includes chord symbols: Dmi7, G7, Cmi7, C#mi7, AΔ7Bmi7C#mi7, Dmi7Eui7, Gmi7, Aui7, Gmi7, Aui7, Dmi7, Gmi7, and Fui7. Performance markings include *ff* and *pizz.* at the end of the second system. The page concludes with dynamic markings *f* and *mf*.

FL. 1
FL. 2
OB. 1
OB. 2
CL. 1
CL. 2
BSN. 1
BSN. 2
HN. 1
HN. 2
HN. 3
HN. 4
TPT. 1
TPT. 2
TPT. 3
TEN. 1
TEN. 2
B. TEN.
TEN.
BASS
VLA. I
VLA. II
VLA.
VCL.
CB.
KIT

Chord progression for Bass:
Gm7, Em7b5, A7, Dm7, Ebm7, Ab7, Dm7, G7, Cm7, C#m7, AΔ7, Bm7, C#m7, Dm7, Em7, Gm7

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flutes, Oboes, Clarinets, Bassoons) and strings (Horns, Trumpets, Trombones, Bass Trombone, Tuba). The bottom section includes the Bass, Violins, Viola, Violoncello, Contrabass, and Keyboard. The score is written in a key signature of two flats and a 4/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings are placed throughout the score to indicate volume changes. The keyboard part at the bottom includes specific chord voicings and articulation marks.

44

FL. 1
FL. 2
OB. 1
OB. 2
CL. 1
CL. 2
Bsn. 1
Bsn. 2
HN. 1
HN. 2
HN. 3
HN. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
S. Tbn.
Tba.
BASS
Vln. I
Vln. II
Vla.
Vc.
Cb.
KIT

HARMON MUTE
TACIT IST X
ppp
HARMON MUTE
TACIT IST X
ppp
HARMON MUTE
TACIT IST X
ppp

p

mp *f* *mp* *ff* *mf*

FL. 1

FL. 2

OB. 1

OB. 2

CL. 1

CL. 2

BSN. 1

BSN. 2

HN. 1

HN. 2

HN. 3

HN. 4

TP. 1

TP. 2

TP. 3

TBN. 1

TBN. 2

B. TBN.

TUBA

BASS

VLN. I

VLN. II

VIOLA

VIOLONCELLO

CONTRABASS

DRUMS

CHORD PROGRESSION: EbΔ#11, D-11, G7, AbΔ#5, Eb-ΔEb7b11, b7b11, AbΔ, o-7, ob7, cΔ, cl-7, eΔ#11, fΔ, gΔ

DYNAMICS: p, ff, mf

64

This page of a musical score for 'Little B's Poem - P. 7' features a variety of instruments. The woodwinds include Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, and Horns 1 through 4. The brass section consists of Trumpets 1, 2, and 3, Tenors 1 and 2, Baritone, and Bass. The strings include Violins I and II, Viola, Violoncello, and Contrabass. The keyboard part is marked with *ff* and *f*. The score includes dynamic markings such as *mf* and *mp*, and performance instructions like 'SENZA SORD.' and 'PUL'. Chord symbols for the bass line include $\flat\Delta$, $\sharp\Delta$, $D\flat\Delta$, $C\Delta$, $\sharp 11$, $\flat\Delta$, $C\Delta$, $F\Delta$, $\flat\Delta$, $\sharp 11$, $\flat\Delta$, $\flat\Delta$, $G-7$, $C7$, and $F\Delta$. The page number '64' is located at the top left of the score.

74

FL. 1

FL. 2

Ob. 1

Ob. 2

CL. 1

CL. 2

Bsn. 1

Bsn. 2

Hrn. 1

Hrn. 2

Hrn. 3

Hrn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tsa.

SASS

Vln. I

Vln. II

Vla.

Vc.

Cb.

Ktr

f *mp* *ff*

Ob-11 Gb7#11 F-7 C-12#11 F#11 E-7 EΔ C#-7 DΔ EΔ FΔ GΔ AΔ#11 CΔ#11 BbΔ CΔ FΔ#11

85

This musical score is for the piece 'Little 55 Poem - P. 9'. It is a full orchestral score with the following parts:

- Flutes 1 & 2 (FL. 1, FL. 2)
- Oboes 1 & 2 (Ob. 1, Ob. 2)
- Clarinets 1 & 2 (Cl. 1, Cl. 2)
- Bassoons 1 & 2 (BSN. 1, BSN. 2)
- Horns 1, 2, 3, & 4 (HN. 1, HN. 2, HN. 3, HN. 4)
- Trumpets 1, 2, & 3 (TPT. 1, TPT. 2, TPT. 3)
- Trombones 1 & 2 (TBN. 1, TBN. 2)
- Baritone (B. TBN.)
- Tuba (Tbn.)
- Bass (BASS)
- Violins I & II (VLN. I, VLN. II)
- Viola (VLA.)
- Violoncello (VC.)
- Double Bass (Cb.)
- Kick Drum (KIT)

The score is written in 4/4 time and features a key signature of one flat (B-flat major or D minor). The bass line includes the following chord symbols: $\text{B}\flat\Delta$, $\text{A}\flat\Delta$, $\text{B}\flat\Delta$, $\text{G}7$, $\text{C}7$, $\text{F}\Delta\sharp 11$, $\text{D}\flat 11$, $\text{G}\flat 7\sharp 11$, $\text{F}7$, $\text{C}\flat 11$, and $\text{F}7\sharp 11$. The score includes various musical notations such as slurs, ties, and dynamic markings like *ff*.

This page contains the musical score for measures 93, 94, and 95 of the piece "Little 86 Poem". The score is arranged in a standard orchestral layout with the following parts:

- FL. 1 & 2:** Flute parts, both in treble clef.
- Ob. 1 & 2:** Oboe parts, both in treble clef.
- CL. 1 & 2:** Clarinet parts, both in treble clef.
- SN. 1 & 2:** Snare drum parts, both in bass clef.
- HN. 1-4:** Horn parts, all in bass clef.
- TRP. 1-3:** Trumpet parts, all in treble clef.
- TBN. 1-2:** Trombone parts, both in bass clef.
- B. TBN.:** Bass Trombone part, in bass clef.
- TBA.:** Tuba part, in bass clef.
- BASS:** Bass line with chord symbols: E-7, EΔ, CΔ-7, DΔ, EΔ, FΔ, GΔ, BbΔ, CΔ, Bb7 100°, AΔ.
- VLN. I & II:** Violin parts, both in treble clef.
- VLA.:** Viola part, in alto clef.
- VC.:** Violoncello part, in bass clef.
- CB.:** Contrabass part, in bass clef.
- KIT.:** Keyboard part, in treble clef.

The score features a variety of musical notations including slurs, ties, and dynamic markings. The dynamic marking *mp* (mezzo-piano) is consistently used across all parts. The bass line includes specific chord symbols such as E-7, EΔ, CΔ-7, DΔ, EΔ, FΔ, GΔ, BbΔ, CΔ, Bb7 100°, and AΔ. The keyboard part includes triplet markings and a fermata.

Nica's Dream

This big band arrangement of the Horace Silver standard was one of my first large arranging projects while at UKZN, its first iteration completed about two years ago. To me, it is clear that my style has changed considerably (for the better, I hope!), but it is still intriguing to listen to my 'Afro-Horn' and Latin big band arranging concepts as they took shape at that particular time. And, though I've done only a little recent work on it to bring it closer to my new standard, it remains my boldest attempt to develop the fusion of an African, hocketing melodic style with Jazz harmony.

The introduction quotes from some of Silver's original material from his section transitions, the transitions, in turn, quote from his introduction, just to mix things up a bit. The tune then proceeds through the two A Latin sections and the B swing section (bars 11-58). There is a predominance of fourth voicings throughout, giving the arrangement a bit of a sharp bite. On the return of the A melody, the 'Afro-Horn' concept begins (bar 59). It is used again in the solo section, as the only background on the first repetitions of A and then in combination with horn 'chips' on the repeat (bars 82-130). The whole form is repeated after the solos to end with a series of fermata, full band chords and answering drum fills.

NICA'S DREAM

HORACE SILVER
ARR. JOHN MILES DRACE

MED.-UP LATIN.
INTRO.
♩ = 124

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- ALTO 1
- ALTO 2
- TENOR 1
- TENOR 2
- SARITONE
- TRUMPET 1
- TRUMPET 2
- TRUMPET 3
- TRUMPET 4
- TROMBONE 1
- TROMBONE 2
- TROMBONE 3
- TROMBONE 4
- GUITAR
- PIANO
- BASS
- DRUM SET

The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked as MED.-UP LATIN with a quarter note equal to 124 beats per minute. The piece begins with an introduction. The guitar and bass parts include the following chord changes: B^bm7(b9), A^bm7(b9), G^bm7, C^bm7(b9), and B/F. The drum set part is marked with a 2/3 RUMBA CLAVE ON CLAVE OR SUB (OR WOOD BLOCK, ETC.).

A **LATIN**
MIXED VOICINGS.

9

A. SAX. 1

A. SAX. 2

T. SAX. 1

T. SAX. 2

BAR. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN.

QUT.

PNO

DB.

DR.

8^bmi7

8^bmi(ma7)

A^bmi(ma7)

8^bmi(ma7)

PLAY STRAIGHTER THAN PIANO.
RESPOND TO BACKGROUND FIGURES THROUGHOUT. IN SYNC WITH PIANO.

8^bmi7

8^bmi(ma7)

A^bmi(ma7)

8^bmi(ma7)

RESPOND TO BACKGROUND FIGURES THROUGHOUT

8^bmi7

8^bmi(ma7)

A^bmi(ma7)

8^bmi(ma7)

PIZZ. CHORD ROOTS ON '1'

FILL USING SAME CLAVE-RHYTHM

VAMP AD LIB. USING SAME CLAVE RHYTHM E.G.

17

Alto Sax. 1
Alto Sax. 2
Tenor Sax. 1
Tenor Sax. 2
Baritone Sax.
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Trombone
Clarinet
Piano
Double Bass
Drums

Chord symbols:
Alto Sax. 1: $A^{\flat}mi(ma7)$, $D^{\flat}7$, $A^{\flat}mi^{\flat}7$, $D^{\flat}7$, $G^{\flat}ma7$, $D^{\flat}9$, $C^{\flat}7(b9)$, B/F , $F7(b9)$
Clarinet: $A^{\flat}mi(ma7)$, $D^{\flat}7$, $A^{\flat}mi^{\flat}7$, $D^{\flat}7$, $G^{\flat}ma7$, $D^{\flat}9$, $C^{\flat}7(b9)$, B/F , $F7(b9)$
Piano: $A^{\flat}mi(ma7)$, $D^{\flat}7$, $A^{\flat}mi^{\flat}7$, $D^{\flat}7$, $G^{\flat}ma7$, $D^{\flat}9$, $C^{\flat}7(b9)$, B/F , $F7(b9)$
Double Bass: $A^{\flat}mi(ma7)$, $D^{\flat}7$, $A^{\flat}mi^{\flat}7$, $D^{\flat}7$, $G^{\flat}ma7$, $D^{\flat}9$, $C^{\flat}7(b9)$, B/F , $F7(b9)$

Dynamic markings: mf

Drum notation: $fill$

TRUMPETS LEAD. NICA'S DREAM - P. 4

8

SAXES COUNTER.

TROMBONES HOLD BOTTOM.

25

SAX. 1

SAX. 2

T. SAX. 1

T. SAX. 2

BAR. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN.

CLAR.

PNO

DR.

DR.

FILL----- CASOIRA WITH BASS AND TOM FIGURES

HIGHLIGHT BACKGROUND FIGURES IN SAX SECTION, AS APPROPRIATE

32

The musical score is arranged in a standard orchestral layout. The top section includes two saxophone parts (SAX. 1 and SAX. 2), two trombone parts (T. SAX. 1 and T. SAX. 2), and a baritone saxophone (BAR. SAX.). The middle section features four trumpet parts (TPT. 1-4), three trombone parts (TEN. 1-3), and a tuba (TEN.). The bottom section consists of guitar (GUIT.), piano (PNO.), double bass (DB.), and drums (DR.). The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The saxophone parts are marked with a mezzo-forte (*mf*) dynamic. The guitar and piano parts include chord voicings such as A^bmi(ma7), D^b7, A^bmi7, D^b7, G^bma7, D^b9, and C7^b9. The drum part includes a pattern of eighth notes and rests, with the word "etc." written above the first few measures.

SAX. 1

SAX. 2

T. SAX. 1

T. SAX. 2

BAR. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

TEN.

GUIT.

PNO.

DB.

DR.

mf

mf

mf

A^bmi(ma7) D^b7 A^bmi7 D^b7 G^bma7 D^b9 C7^b9

A^bmi(ma7) D^b7 A^bmi7 D^b7 G^bma7 D^b9 C7^b9

A^bmi(ma7) D^b7 A^bmi7 D^b7 G^bma7 D^b9 C7^b9

etc.

C

SWING

MIXED VOICINGS.

39

Musical score for saxophones and trumpets. The score includes staves for:

- A. SAX. 1
- A. SAX. 2
- T. SAX. 1
- T. SAX. 2
- BAS. SAX.
- TPT 1
- TPT 2
- TPT 3
- TPT 4
- TEN. 1
- TEN. 2
- TEN. 3
- TEN.

Musical score for keyboard instruments and drums. The score includes staves for:

- QUAT. (Quadrant)
- PNO (Piano)
- DR. (Drums)

Chord progressions for QUAT. and PNO:

- B/F
- F7(b9)
- Bb(mi)(ma7)
- A7sus
- A7sus(b9)
- G(b)7
- Fmi7 Eb(mi7) D(ma7) Fmi7

Drum notation includes a "FILL" section.

46

SAX. 1

SAX. 2

T. SAX. 1

T. SAX. 2

BAR. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN.

QUAT.

PNO

DB.

DR.

Chords: $G^{13}b9$, G^7d9 , E^9 , A^9sus , A^7b9 , $D^9mi^9(ma7b9)$, E^mi^9 , A^{13} , A^9sus , A^7sus^9 , Q^{107} , $Fmi^7E^9mi^7$, D^9ma7 , Fmi^7

D LATIN STRAIGHT MIXED VOICINGS, APRO HORNS

54

A. SAX. 1
 A. SAX. 2
 T. SAX. 1
 T. SAX. 2
 BAR. SAX.
 TPT. 1
 TPT. 2
 TPT. 3
 TPT. 4
 TBN. 1
 TBN. 2
 TBN. 3
 TBN.
 QUIT.
 PNO.
 DB.
 DR.

Chord progression for guitar and piano:
 G13(b9) G7(b9) E9 A9sus A7(b9) D9mi9(ma7b9) Fmi7(b9b5) B9mi(ma7)

Drum notation includes: FILL, 2/3 CASOBA AS BEFORE, and a triplet of 3 notes.

61

A. SAX. 1

A. SAX. 2

T. SAX. 1

T. SAX. 2

BAR. SAX.

TPT 1

TPT 2

TPT 3

TPT 4

TBN. 1

TBN. 2

TBN. 3

TBN.

GUIT.

PNO

DR.

DR.

f

68

A. SAX. 1
A. SAX. 2
T. SAX. 1
T. SAX. 2
BAR. SAX.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TRBN. 1
TRBN. 2
TRBN. 3
TRBN.
QUIT.
PNO.
DB.
DR.

Chord symbols: D^b7, G^bm7, D^b9, C7^b9, B/F, F7^b9, B^bm7(ma7), FILL

This musical score is for the piece "Nica's Dream" on page 12, page 83. It features a variety of instruments including saxophones, trumpets, trombones, guitar, piano, double bass, and double drumset. The score is written in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. The saxophones play a melodic line with eighth notes and rests. The trumpets and trombones play a rhythmic accompaniment with eighth notes and rests, marked with a mezzo-piano (*mp*) dynamic. The guitar and piano play a steady eighth-note accompaniment, with the guitar part including chord markings: *A^bmi(ma7)*, *B^bmi(ma7)*, and *A^bmi7*. The double bass and double drumset provide a solid rhythmic foundation.

89

A. SAX. 1
 A. SAX. 2
 T. SAX. 1
 T. SAX. 2
 BAR. SAX.
 TPT. 1
 TPT. 2
 TPT. 3
 TPT. 4
 TBN. 1
 TBN. 2
 TBN. 3
 TBN.
 GUIT.
 PNO
 DB.
 DB.

The score is written for a jazz ensemble. The saxophone section (Alto, Tenor, Baritone) and trumpet section (1-4) play melodic lines. The trombone section (1-4) provides harmonic support. The guitar and piano play a rhythmic accompaniment. The double bass plays a walking bass line. The key signature is B-flat major (two flats), and the time signature is 4/4. The piece is marked with a tempo of 89.

Chord symbols for the guitar and piano parts are: D⁷, A^{mi}7, D⁷, G^{mi}7, D⁹, C⁷ALT, and F⁷ALT.

103

The musical score is arranged in a standard orchestral layout. The top section contains woodwinds: Alto Saxophones 1 & 2, Tenor Saxophones 1 & 2, and Baritone Saxophone. Below these are the brass instruments: Trumpets 1-4 and Trombones 1-3. The bottom section features the rhythm section: Quartet (string quartet), Piano (Grand Piano), Double Bass, and Drums. The key signature is B-flat major (two flats), and the time signature is 4/4. The score is divided into measures 103 through 108. The saxophone parts have melodic lines with some rests. The brass parts have harmonic support, with some melodic lines in the trumpets and trombones. The rhythm section provides a steady accompaniment with chords and a drum pattern.

H STRAIGHT LATIN

mf

A. SAX. 1

A. SAX. 2

T. SAX. 1

T. SAX. 2

SOP. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN.

CLAR.

PNO

DR.

DR.

p

mf

mp

E⁹

A⁹SUS

A⁷ALT

D⁹M⁹(MA7b)

F⁷ALT

B⁹M⁹(MA7)

A⁹M⁹(MA7)

2/3 CASUAL AS BEFORE, SOFTLY

118

This musical score page, numbered 118, is for the piece "Nick's Dream". It features a variety of instruments including saxophones, trumpets, trombones, double bass, piano, and drums. The score is written in a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature. The saxophone parts (Alto, Tenor, Baritone) play a rhythmic melody of eighth and quarter notes. The brass section (Trumpets and Trombones) provides harmonic support with sustained notes and some melodic lines. The double bass and piano parts are primarily chordal, with the piano part including a bass line. The drum part features a consistent rhythmic pattern. Chord changes are indicated above the piano and double bass staves, including B-flat minor 7 (with a natural 9th), A-flat minor 7, D7, and A-flat minor 7.

124

This musical score is for the piece "NICKA'S DREAM - P. 18". It is a multi-staff arrangement for a jazz ensemble. The score includes parts for two Alto Saxophones (A. SAX. 1 & 2), two Tenor Saxophones (T. SAX. 1 & 2), one Baritone Saxophone (BAR. SAX.), four Trumpets (TPT. 1-4), three Trombones (TBN. 1-3), a Guitar (GUIT.), Piano (PNO), and Drums (DR.). The key signature is B-flat major (two flats), and the time signature is 4/4. The music is divided into measures, with various musical notations including eighth notes, quarter notes, and rests. Chord symbols are provided for the guitar and piano parts, including D7, G7ma7, D7b9, C7ALT, F7ALT, and G7mi(ma7). The drum part features a consistent rhythmic pattern of eighth notes.

BREAK. SAME AS INTRO.

NICA'S DREAM - P. 19

PLAY FFGH FOR EACH SOLO.

THEN | BETWEEN SOLOS.

AFTER LAST SOLO, D.C. AL CODA.

130

Musical score for Nica's Dream - P. 19, measures 130-135. The score includes staves for Saxophones (SAX. 1, SAX. 2, BAR. SAX.), Trumpets (TPT. 1-4), Trombones (TBN. 1-4), Guitar (GUIT.), Piano (PNO), and Drums (DR.). The key signature is B-flat major. The score shows a break section with various musical notations and a drum part at the bottom.

Chord progressions for GUIT., PNO, and DR. (measures 133-135):

- Measure 133: B^bmi(9)ma7, A^bmi(9)ma7, G^bma7, Cmi7(b9), B/F
- Measure 134: B^bmi(9)ma7, A^bmi(9)ma7, G^bma7, Cmi7(b9), B/F
- Measure 135: B^bmi(9)ma7, A^bmi(9)ma7, G^bma7, Cmi7(b9), B/F

Drum notation: 2/3 RUMBA CLAVE VAMP. AS BEFORE

NICK'S DREAM - P. 208 BREAK. SLOW DOWN TO ABOUT HALF TIME BY END.

1
CODA DRUM FILLS BETWEEN FERMATA NOTES.
OPTIONAL FILLS FOR OTHER INSTRUMENTS

The musical score is arranged in a standard orchestral layout. It includes staves for:

- Saxophones: Alto Sax 1 & 2, Tenor Sax 1 & 2, Baritone Sax.
- Trumpets: TPT 1, 2, 3, 4.
- Trombones: TEN 1, 2, 3, TEN.
- Guitar (GUIT.) and Piano (PNO).
- Drums (DR.) with a specific fill pattern.

The score is divided into measures by vertical bar lines. A double bar line with a '1' above it indicates the start of the Coda section. Above the saxophone and trumpet staves, there are vertical markings for 'Coda' and 'Fills' (represented by 'v' symbols) that occur at the beginning and end of the Coda section. The guitar and piano parts include chord changes: $B^b mi^7$, $E^b mi^9$, and $C^b mi^9$. The drum part features a 'FILL AROUND SAME CLAVE RHYTHM' with triplet patterns.

79

SAX. 1
SAX. 2
SAX. 1
SAX. 2
BAR. SAX.

TPT 1
TPT 2
TPT 3
TPT 4
TON. 1
TON. 2
TON. 3
TON.

QUT.
PNO.
DR.
DR.

8mi9
F7(b9)
8mi(9#11)
87(b9)

ff

Like Vinyl

In this reflective document, I have considered the pieces in order by type—lead sheet, small arrangement, large arrangement—and within those categories, by alphabetical order. But due to a small inconsistency in my file structure, the alphabetical order was thrown off a bit. And, as it turns out, I couldn't think of a better choice for the last in the list. Here is my own big band arrangement of my own composition. Furthermore, as it is one of the last large ensemble charts I worked on, I think it shows the latest evolution of my skills and of my own voice.

As mentioned in the compositions section, the piece was written and here arranged using the 12/8 time signature. This makes it easier and clearer to notate the feel, especially for the drummer, who is switching back and forth between the two. 12/8 is also convenient for the notation, manipulation, and especially, the understanding of the polyrhythmic material. 12 can be divided as two times six, three times four, four times three, or six times two, all with the primary subdivision. Yes, it can be cumbersome for writing swing, but when the second triplet partial is given equal weight to the others, it becomes much more flexible and informative, in my opinion.

The introduction is notated in swing time and draws on the melodic theme and major 7 harmonies of section A. It descends by whole steps through a series of major 7 chords before landing on Bb7 and proceeding by fourths to the dominant of the main A section key, Db (bars 1-7). The main theme comes at bar 8 and is arranged through the AABA form. The solo section at bar 46 provides background for the soloists or could be used as a stand alone. After the solos, the form is repeated to finish.

The harmonic and melodic material is more or less of the Jazz idiom, and perhaps sounds less like the West African/ Jazz/horns play percussion fusion than one might expect at this point in the presentation. But as I've stressed throughout this discussion, my goal is not to go away from Jazz, but to go with it, hopefully adding something of value on the way. Exploring the musical experiences of my past through the Jazz idiom has been a springboard not just for creating some very different sounding African and Jazz fusions, but also for getting deeper into the fold of the Jazz tradition without losing the most important ingredient—individuality.

LIKE VINYL

JOHN MILES DEACE

♩ 130
INTRO-SWING

FLUTE

CLARINET IN E♭

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

BASS TROMBONE

GUITAR

PIANO

UPRIGHT BASS

DRUMS

Chord Progression: Eb7, Ab7(b9), Ebu7sus4, Ebu7(b9), Du7sus4, Du7(b9), Cu7sus4, Cu7(b9), Bb7, Eb7

FL. *mf* *f*

CL. *f*

ALTO 1 *mf*

ALTO 2 *mf* *f*

TENOR 1 *mf* *f*

TENOR 2 *mf* *f*

BAR. *mf* *f*

TPT. 1 *f*

TPT. 2 *f*

TPT. 3

TPT. 4

TBN. 1 *f*

TBN. 2 *f*

TBN. 3 *f*

S. TBN. *f*

GR. *Ab13* *Obw6/9* *Ab7* *G7* *C13* *Ebw11* *Ab7*

PNO. *Ab13* *Obw6/9* *Ab7* *G7* *C13* *Ebw11* *Ab7*

U. BASS *Ab13* *Obw6/9* *Ab7* *G7* *C13* *Ebw11* *Ab7*

DR. *f*

FL *ff* *f*

E♭ CL *ff* *f*

ALTO 1

ALTO 2

TENOR 1 *ff* *f*

TENOR 2 *ff* *f* *mf*

BASS *ff* *mf*

TRP. 1 *f*

TRP. 2 *f*

TRP. 3 *f* *mp*

TRP. 4 *f* *mp*

TBN. 1 *mf*

TBN. 2 *mf*

TBN. 3

B. TRBN *mf*

GTR. *Ab7b9* *F#m6* *D#m7* *D#7sus* *G#m7b9* *Ab13*

PNO.

U. BASS *Ab7b9* *F#m6* *D#m7* *D#7sus* *G#m7b9* *Ab13*

DR.

20

FL. *ff*

EB CL. *ff*

ALTO 1

ALTO 2

TENOR 1 *ff*

TENOR 2 *ff*

BAR. *ff*

TP. 1

TP. 2

TP. 3 *f*

TP. 4 *f*

TBN 1

TBN 2

TBN 3

8. TBN

TRP. *Obus^{6/8} Ab⁷ G⁷ C¹³ Eb¹¹ Ab⁷ Ab⁷⁹ Ab⁷⁹*

PNO.

U. BASS *Obus^{6/8} Ab⁷ G⁷ C¹³ Eb¹¹ Ab⁷ Ab⁷⁹ Ab⁷⁹*

DR.

25

DRUM FILL

FL

EB CL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GTR.

PNO.

U. BASS

DR.

ff

mf

f

DRUM FILL

Bm⁹ Gm⁷b⁹ Cm⁶ F#13⁹

39

FL.

EP. CL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAX.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

B. TEN.

GR.

PNO.

U. BASS

DR.

SOLOS

44

FINE

This musical score is for a jazz ensemble, page 10 of a live vinyl recording. It features a variety of instruments including Flute (FL), Eb Clarinet (Eb CL), Alto Saxophones 1 and 2 (ALTO 1, ALTO 2), Tenor Saxophones 1, 2, and 3 (TENOR 1, TENOR 2, TENOR 3), Bass Tenor (B. TEN.), Trumpets 1 through 4 (TRPT. 1-4), Trombones 1 through 3 (TEN. 1-3), Guitar (GTR.), Piano (PNO.), Upright Bass (U. BASS), and Drums (DR.).

The score is divided into four measures. The first measure contains the main melody for most instruments, marked with a dynamic of *f* (forte). A *FINE* marking is present above the Flute staff in the first measure. The second measure is a *SOLOS* section, where the Flute, Eb Clarinet, and Bass Tenor are silent. The Tenor Saxophones 1, 2, and 3, and the Upright Bass have solo lines marked with a dynamic of *mf* (mezzo-forte). The Guitar and Piano parts in this measure consist of chords: *D^b9*, *D^b9sus*, and *D^b9#11*. The third and fourth measures continue the solo lines for the Tenors and Upright Bass, and the chordal accompaniment for the Guitar and Piano.

49

FL

E♭ CL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GTR.

PNO.

U. BASS.

DR.

Ab¹³ Dbm⁷b⁹ Ab⁷ G⁷ C⁷ Ebm¹¹ Ab⁷ Ab⁷b⁹

FL

E♭ CL. *mp*

ALTO 1

ALTO 2 *mp*

TENOR 1 *mp*

TENOR 2 *mp*

BASS

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1 *mf*

TBN. 2 *mf*

TBN. 3 *mf*

S. TEN. *mf*

GTR. *Dbm7* *D7sus* *Abm7b9* *Ab13* *Dbm7b9* *Ab7*

PNO. *Dbm7* *D7sus* *Abm7b9* *Ab13* *Dbm7b9* *Ab7*

U. BASS *Dbm7* *D7sus* *Abm7b9* *Ab13* *Dbm7b9* *Ab7*

DR.

59

FL

EB CL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GRE.

PNO.

U. BASS

DR.

64

FL.

EB CL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

B. TEN.

GTR.

PNO.

U. BASS

DR.

mf

mf

mf

mf

Bm⁹ Qua7#11 C#m⁶ F#13⁹ Dm⁷ Qua⁷

Bm⁹ Qua7#11 C#m⁶ F#13⁹ Dm⁷ Qua⁷

Bm⁹ Qua7#11 C#m⁶ F#13⁹ Dm⁷ Qua⁷

68

FL

EB CL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARO.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GR.

PNO.

U. BASS

DR.

Chords: E¹³, E^{7(b9)}, A^{7(b13)}, A^{#dim7}, B^{m7}, C^{#m7(b5)}, D^{m7}, E¹³, E^{#13}

72

FL.

EUPH.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GTR.

PNO.

U. BASS

DR.

Chord symbols: D^7_{sus} , Ebm^7 , A^13_{sus} , D^9_{sus} , D^7_{sus} , G^9_{sus} , A^13

77

FL.

CL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAS.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

E. TBN.

GTR.

PNO.

U. BASS

DR.

mf

mf

Dbm7/9 Ab7 G7 C7 Ebm11 Ab7

Dbm7/9 Ab7 G7 C7 Ebm11 Ab7

Dbm7/9 Ab7 G7 C7 Ebm11 Ab7

80

FL.

EP. CL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SACL.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

S. TEN.

GRF.

PNO.

U. BASS

DR.

D.S. AL FINE

Bibliography.

- Baker, David. 1988. *Arranging and Composing for the Small Ensemble: Jazz, R&B, Jazz-Rock*. New York: Alfred.
- Berle, Arnie. 1996. *Theory and Harmony for the Contemporary Musician*. New York: Amsco Publications.
- Berliner, Paul. 1981. *The Soul of Mbira: Music and Traditions of the Shona People of Zimbabwe*. Chicago: The University of Chicago Press.
- Berliner, Paul. 1994. *Thinking in Jazz: The Infinite Art of Improvisation*. Chicago: The University of Chicago Press.
- Billmeier, Uschi. 1999. *Mamady Keita: A Life for the Djembe; Traditional Rhythms of the Malinke*. Engerda, Germany: Arun-Verlag.
- Briggs, Frank. 1994. *Mel Bay's Complete Modern Drum Set*. Pacific, Missouri: Mel Bay Publications.
- Bohlman, Philip V. 2002. *World Music: A Very Short Introduction*. Oxford: Oxford University Press.
- Burns, Ken. 2000. *Jazz*. (10 part video series). PBS Home Video.
- Charry, Eric. 2000. *Mande Music: Traditional and Modern Music of the Maninka and Mandinka of Western Africa*. Chicago: The University of Chicago Press.
- Chernoff, John Miller. 1979. *African Rhythm and African Sensibility: Aesthetics and Social Action in African Musical Idioms*. Chicago: The University of Chicago Press.
- Csikszentmihalyi, Mihaly. 1990. *Flow: The Psychology of Optimal Experience*. New York: Harper Perennial.
- Dobbins, Bill. 1986. *Jazz Arranging and Composing: A Linear Approach*. Advance Music.
- Fox, Dan. 1995. *Write It Right!: A Practical Guide to Music Notation for Arrangers, Composers, Copyists, Songwriters and Teachers*. New York: Alfred.
- Gridley, Mark C. 2003. *Jazz Styles: History and Analysis*. New Jersey: Prentice Hall
- Feather, Leonard. 1977. *Inside Jazz*. New York: Da Capo Press.
- Fernandez, Raul A. 2006. *From Afro-Cuban Rhythms to Latin Jazz*. Berkeley: University of California Press.
- Garcia, Russell. 1979. *The Professional Arranger Composer, Book I*. Hollywood: Criterion Music.
- Giddins, Gary. 1998. *Visions of Jazz: The First Century*. Oxford: Oxford University Press.

- Gioia, Ted. 1997. *The History of Jazz*. New York: Oxford University Press.
- Gorow, Ron. 2000. *Hearing and Writing Music: Professional Training for Today's Musician*. Studio City, California: September Publishing.
- Haidt, Jonathan. 2006. *The Happiness Hypothesis: Putting Ancient Wisdom and Philosophy to the Test of Modern Science*. London: Arrow Books.
- Huwiler, Kurt. 1995. *Musical Instruments of Africa*. Gweru, Zimbabwe: Mambo Press.
- Jessup, Lynne. 1983. *The Mandinka Balafon: An Introduction with Notation for Teaching*. La Mesa, California: Xylo Publications.
- Jones, LeRoi. 1980. *Blues People: Negro Music in White America*. Westport, Connecticut: Greenwood Press.
- Jourdain, Robert. 1997. *Music, the Brain and Ecstasy: How Music Captures Our Imagination*. New York: Harper Collins.
- Kennan, Kent and Grantham, D. 1997. *The Technique of Orchestration, Fifth Edition*. Saddle River, New Jersey: Prentice Hall.
- Khan, Hazrat Inayat. 1991. *The Mysticism of Sound and Music*. Boston: Shambhala.
- Levine, Mark. 1995. *Jazz Piano Voicings: Transcribed Comping from Volume 64*. New Albany, Indiana: Jamey Aebersold Jazz, Inc.
- Levine, Mark. 1989. *The Jazz Piano Book*. Petaluma, California: Sher Music Co.
- Levine, Mark. 1995. *The Jazz Theory Book*. Petaluma, California: Sher Music Co.
- Levitin, Daniel J. 2006. *This is Your Brain on Music*. Boston: Dutton.
- Malabe, Frank and Weiner, B. 1990. *Afro-Cuban Rhythms for Drumset*. New York: Manhattan Music.
- Mauleon, Rebeca. 1993. *Salsa Guidebook for Piano and Ensemble*. Petaluma, California: Sher Music Co.
- Mauleon, Rebeca. 1999. *101 Montunos*. Petaluma, California: Sher Music Co.
- Polak, Rainer, in Post, Jenifer, (Ed). 2006. *Ethnomusicology: A Contemporary Reader*. New York: Taylor and Francis Group.
- Randel, Don Michael, (Ed) 1999. *The Harvard Concise Dictionary of Music and Musicians*. Cambridge, Massachusetts: Harvard University Press.
- Smith, Steve. 2002. *Drumset Technique/History of the U.S. Beat (DVD)*. Hudson Music.
- Sacks, Oliver. 2008. *Musicophilia*. London: Picador.
- Sadai, Yizhak. 1980. *Harmony in its Systemic and Phenomenological Aspects*. Tel Aviv: Yanets
- Sebesky, Don. 1974. *The Contemporary Arranger*. Sherman Oaks, California: Alfred Publishing.

- Schepers, Maarten. 2005. *Djembe, Dunu, Drumset. (Rhythmes Traditionnels Malinke, et Adaptation Batterie)*. Courbevoie, France: I.D. Music.
- Sher, Chuck, (Ed). 1997. *The Latin Real Book*. Petaluma, California: Sher Music Co.
- Spiro, Michael. 2006. *The Conga Drummer's Guidebook*. Petaluma, California: Sher Music Co.
- Stearns, Marshall W. 1970. *The Story of Jazz*. London: Oxford University Press.
- Sturm, Fred. 1995. *Changes Over Time: The Evolution of Jazz Arranging*. New York: Advance Music.
- Tolno, Fara. 2008. *The Rhythm Reference Project. (Recordings of *Jembe* and *Dunun* accompaniments with notation with notes in accompanying 'pdf' document.)* Boulder, Colorado: <http://www.rhythmreference.com/>
- Wong, Dr. Herb. 1992. *The Real Little Ultimate Jazz Fake Book*. Milwaukee, Wisconsin: Hal Leonard.
- Wright, Rayburn. 1982. *Inside the Score: A detailed Look at Eight Classic Jazz Ensemble Charts by Sammy Nestico, Thad Jones, Bob Brookmeyer*. New York: Kendor Music.
- Wyatt, Keith and Schroeder, C. 1998. *Harmony and Theory: A Comprehensive Source for All Musicians*. Milwaukee, Wisconsin: Hal Leonard.