

**WORKS FOR CARIBBEAN ORCHESTRA
COMPOSITIONS REFLECTING THE MUSIC OF GRENADA
AND THE AFRICAN CARIBBEAN DIASPORA**

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ABSTRACT

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In this thesis, the music and history of Grenada and the African Caribbean diaspora provided inspiration for compositions featuring a seventeen piece orchestra with an emphasis on form, structure, harmony, rhythm, melody and dynamics. This research includes four original musical compositions, tailored particularly, to characterize the music of the "Big Drum," a lively ancient dance rite of the island of Carriacou, and "Shango," another African based religion in Grenada, and their influences on calypso, reggae, Latin music, jazz, blues, gospel, soul music, and other sub-genres in the Afro-Caribbean diaspora.

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INTRODUCTION

..... ..

My musical career began in Grenada as a child, but it quickly sent me all over the world. I knew from early childhood that despite the economic and social factors that were working against me, I could be successful. As a jazz organist, pianist and vocalist, I have travelled around the country with world renowned guitarist Nelson Symonds for two years (December 1983 to March 1985). Subsequently, I joined the Platters for a two year South African tour (September 1986 to April 1988).

On my return to Toronto I was invited to the Montreal jazz festival (June 1998), together with tenor saxophonist Doug Richardson, Nelson Symonds Charlie Biddle, and Norman Marshall Villeneuve. After playing around the Montreal jazz circuit with Biddle, Richardson, Symonds and Villeneuve for a year, the jobs suddenly started to decline. I then proceeded to study the piano, as well as arranging and composition with pianist Oliver Jones. Throughout the duration of Oliver's world touring engagements, I resumed my studies with pianist Wray Downs. During the process of continuing my studies, resources that I had accumulated started to dwindle, and a few weeks later I decided to return to Toronto.

While jobbing around Toronto in 1998, tenor saxophonist Don Carrington invited me on countless occasions to join his Trad-Jazz band. I finally decided to join his group in June 1998, because I wanted to understand the authenticity, genesis and history of the music. Things worked out great for me playing with these seasoned group of musicians who were much older than I. Their musical awareness, resources and experiences were bountiful.

Our repertoire was mostly the music of Louis Daniel Armstrong nicknamed Satchmo, Satch, and Pops, who was born August 4th 1901 in New Orleans Louisiana in a section so poor it was nicknamed "The Battlefield." Louis Armstrong was an American trumpeter, composer, singer and occasional actor, who was one of the most influential figures in jazz. Our repertoire included songs such as; "When The Saints Go Marching In," "Hello Dolly" and "What A Wonderful World." From a calypso standpoint, I

discovered that there were strong similarities between Traditional-Jazz, often called "Dixieland" or Dixieland-jazz, and calypso music. They both contained the same consistent flow, rhythmically, melodically and harmonically.

For many arduous years, I encountered difficulties mastering the Hammond B3 organ, and one day July 1999 , Jimmy McGriff, one of the world's most popular jazz blues organ players from the United States, walked into the Benos jazz club in Toronto to listen to our Saturday afternoon jazz matinee. After listening to my playing with earnest and eager attention, he walked over towards me and asked, if I was willing to do a duet organ battle with him. I was elated by his comment and answered in the affirmative. A few months later we started rehearsing for our touring dates.

Throughout the duration of our touring engagements, I was asked by another world renowned jazz and blues organ player Jack McDuff to include a battle with all three of us. Jimmy and I both accepted. These organ battles have given me the opportunity to play with local and world class organ players all over the world.

After returning to Toronto, the music scene had changed drastically, and most of the Toronto popular jazz clubs were closed. I continued studying musical analysis, jazz theory, improvisation, harmony and speculative concepts with professor John Gittens from the York University music program, but stopped, because I was offered a job travelling internationally as musical director with Norris Vines and the Platters.

In early spring 2017, I wrote four original pieces depicting the experiences I have had growing up in Grenada and Canada. These compositions incorporated jazz, blues, calypso, and other elements of African music, with heavy use of percussion instruments, complex rhythmical patterns, and call and response vocals. These compositions were written specifically, for a seventeen piece orchestra, with the purpose of highlighting influences from Grenadian music-in-culture, my Canadian musical experiences, and other sub-genres from the Afro-Caribbean and Afro-American diaspora.

One person in particular, to be highlighted as the key factor in ensuring favourable treatment and support in my musical development, and also, the main reason why I am a musician today, is Joseph Chateau. My original composition "Tribute" was dedicated in his honour. The three other compositions were written specifically to recognize the unique musical styles of each Caribbean island, and other styles of music from the Afro-American and Afro-Caribbean diaspora.

CHAPTER 1

MUSIC IN GRENADA: A PERSONAL HISTORY OF MUSICAL INFLUENCES

..... ..

I was born in Grenada, West Indies, known as the Spice isle of the Caribbean, in a village called Corinth in the parish of St. David's, with a census of no more than twenty five hundred people, no telephones, or televisions, and maybe one or two privately owned radios. Our only source of drinking water were stand pipes in the community located one or two miles away from each other. Most of the people in the village were staunch believers in the church called Gospel Hall. From early childhood I sang in the church choir, and at age seven I began playing on street corners using borrowed home-made instruments. I played music that I heard on the radio, church, Sunday school, as well as my mother's singing (while house cleaning or cooking).

Most of the people in the village were staunch believers in the church called Gospel Hall. My mother and grandmother loved music, especially Gospel songs like, "How Great Thou Art," "You'll Never Walk Alone," "Take My Hand Precious Lord," as well as Negro spirituals like, "Wade In The Water," and "Coming For To Carry Me Home" by the queen of gospel music, "Mahalia Jackson." They never yearned for other musical art forms that were not church orientated, and furthermore, if one were to be a calypsonian or a steel pan player, you were at the bottom of the heap of desirables.

The church (Gospel Hall) was located on the border of Corinth estate which was owned by British Biologist Dr. Groom. This estate was best-known for its production of coconuts utilized for coconut oil, vegetables and fruits like oranges, grapefruit and bananas. Joseph Chasteau was the overseer and housed on this estate. I didn't perceive until later, that Chasteau was one of the first big band arranger/composers, saxophone and guitar players in the late 1940s and 50s in Grenada.

Chasteau used the downstairs space of the Corinth Great House for band rehearsals of the newly named Velvet Tones Orchestra. A major part of the repertoire of the orchestra was a collection of arrangements made popular in the swing era by famous American big-band trombonist arranger

composer Glen Miller. Other parts of the repertoire featured international calypso songs like "Jean and Dinah" sung by the Mighty Sparrow (Grenadian born Slinger Francisco) and even a calypso arrangement of Paul Anka's 1957 hit single "Diana."

Chateau had an extraordinary gift for diverse ideas, and elements in his music seemed natural and effortless. Sadly, there are no recordings of the Velvet Tones Orchestra, yet I still have vivid memories of that unmistakable sound lingering in my ear. Chateau's influence as well as his assistance in my musical journey was an important factor in my musical evolution as a composer, arranger and musician.

When I was seven I became interested in the banjo. The banjo player in Chateau's band (Leomas Lett) played so well that I tried to emulate everything he did. On one particular night, my mother, (who always had a passion for the banjo) took me to a competition among musicians from all the neighbouring communities. I sneaked behind the musicians, picked up the banjo, and started to imitate a musician playing it. One of the guitar players noticed me and demonstrated to me the correct way of tuning the instrument, the naming and purpose of the four strings, as well as a few chord changes to work with.

I quickly developed my ear as well as my memory (possible as a result of not having a radio in my house), key factors in my development as a musician. I became very clever when identifying rhythmical and melodic structures of songs played on the radio and at church. On countless occasions my mother mentioned (knowing there were only two radios in the community), that she had heard me singing melodic lines of songs by Nat King Cole, Brook Benton, Ray Charles, as well as lines of more complex melodies from classical and classic pieces such as : "Voices of Spring" by Johann Strauss II, and "Island in the Sun" by Harry Belafonte, as well as "Yellow Bird" by Allen Bergman.

In January 1957, Anthony Bernard (locally called Lucky), began teaching at the Catholic school in Corinth. Mr. Bernard was very much admired by everyone in the community, he was a priest, a

Catholic brother, a scout master, member of the Grenada voluntary constabulary, farmer, musician, sculptor and school teacher. He has made a significant impact on my career and my family in many ways. Mr. Bernard introduced me to the concept of community drumming ensembles, where everyone was welcome to learn, practice and perform in drum corp parades with other neighbouring villages, and also students who were interested to learn Negro spirituals such as, "Nobody Knows The Trouble I've Seen" and "Kumbaya" (Come by Here).

Growing up in Grenada, the music that I heard everyday was calypso music, steel band music from Trinidad, and traditional folkloric songs of the "Big Drum" and "Shango" that we sang as kids everyday during school recesses. Calypso music, and the folkloric traditional songs of Grenada and Carriacou, (also in chapter two), were highly influenced by the "Big Drum" and "Shango." These traditions are demonstrated throughout the four pieces of my original compositions.

I was introduced to the steel pan in 1963 by Ben Philbert. It was a major musical development in my life. At his home, I had the opportunity to become acquainted with, and experiment with different melodies that I had heard on the radio. The steel pan routinely brought many musicians to his house, and later we decided to organize a steel band in the community. The band created lots of chaos in the neighbourhood, as pan players in Grenada had a bad reputation. Later, after all the turbulence with the steel band subsided, my friend Godwin Pierre formed a singing group called the Jolly Knights. The group displayed our melodic and harmonic versatility, and became very popular throughout the Caribbean for a brief time, but the steel band remained our priority.

In 1964, much of the repertoire arranged for steel orchestras in Trinidad included a great deal of classical music, particularly, "Voices of Spring," by Johann Strauss II. This piece of music was very challenging, therefore we were forced to memorize our parts because our steel orchestra had no classical background. We continued to play our local arrangements of calypso and folkloric songs that we had heard on the radio.

In August 1968 I was offered a job at the Windward Islands Broadcasting Station (owned and operated by the Grenada government), replacing parts for tape recorders and transmitters that were needed to keep the station on the air. I also had access to the music library as well as various recording studios.

By the ending of the year 1968, I had played with many of the combos around the country. I started playing the tenor and alto saxophones briefly at jam sessions around the neighbourhood but I could not get motivated. One Saturday evening May 1969, after attending a new American fashionable venue called the Aquatic Club in Grenada, a man named Terry Blackburn asked me to join his band. His repertoire included, songs like, "Time is Tight" and "Green Onions" by Booker T & the M.G.'s, "The in Crowd" by Ramsey Lewis, "Agua de Beber" by Sergio Mendez Brazil 66, and "The Girl from Ipanema" by Antonio Carlos Jobim. I quickly replied that was the music I really wanted to play.

My mother never wanted me to play music. She thought that I needed a better life that was stable and that included more options for progress. She kept pressing me to quit my job at the radio station and to pursue my studies in radio engineering. Mr. Smith, the chief engineer of the Windward Islands Broadcasting Station suddenly took a liking to me.

One day after trouble shooting some of the technical problems we had encountered in the control room at the broadcasting station, I told Mr. Smith that I was very interested in studying radio engineering. He was very elated with my decision and suddenly replied; "I'll look into it for you." The following day he called me to his office and suggested that I should apply to the Grenada Government for a scholarship.

After browsing around the different pamphlets and brochures of engineering schools in the U.S.A and Canada I discovered that Radio College of Canada, (the same institution that Ray Smith the chief engineer graduated with his engineering degree) was admitting foreign students to their radio engineering program. The next day I forwarded an application to the public service commission for an

engineering scholarship. A few days later Mr. Smith called me to his office for a meeting and handed me a brown envelope. Later, I opened it and found out that I was granted a two-year scholarship at Radio College of Canada.

Before leaving Grenada, I went to thank Chateau for unselfishly sharing with me his relevant experience and musical knowledge. He was so elated to see me, cordially asked me to sit down, in view of the fact that he wanted to impart relevant information regarding the continuation of my musical career before leaving the country. He talked to me about the real commitments and various challenges that face the musician when he is alone with his instrument. He continued to say that I must sit with that instrument and improvise hour after hour, day after day, year by year with NO LET UP! I must be convinced that there will always be a deeper level of creativity that has not yet been tapped. I must have faith in what I am doing and must sense, feel, and visualize a light shining inside the body and mind that grows ever brighter as each new level is mastered, and only when that light engulfs me during a performance, I will then know the true meaning of joy: a joy beyond description and will be felt by all. That joy will be called MAGIC.

Chateau also made me aware of how to develop and express my emotions through the art of calypso, Latin and jazz improvisations. He also gave me enlightening insights into the compositional process, the reading and writing of music, and compositional self-analysis. I have extrapolated these ideas in my compositions through a complete study of harmony, counterpoint, analysis, compositional forms, arranging and orchestration.

CHAPTER 2

OVERVIEW OF MUSIC IN GRENADA

..... ..

The country of Grenada consists of a series of islands that includes Grenada, Carriacou, Petite Martinique, Saint Vincent and the Grenadines and others. Grenadians have a mixed ethnic heritage that includes aboriginal peoples (primarily Arawak and Carib), people of West African descent, people of East Indian descent, and those with a Western European background (mainly French and British). This mixed heritage has given the islanders a culture of their own, from their folklore and personal histories passed down in family memories, to their August carnival celebrations. A Grenadian tourism website provides an interesting overview of the music popular today. It states that:

The main types of music popular in Grenada are calypso and reggae. French Caribbean music known as 'zouk' now seems to be having a strong influence on calypso..... Steel pan, originating in neighbouring Trinidad, is a major part of the music scene.... There are also a few drumming groups scattered around the island. There is an annual drum festival held in the village of Tivoli, which is growing in popularity and is attracting international acts. Folk dance/singing groups are trying to keep alive the traditional dances and songs. Carnival is celebrated in Grenada on the second weekend of August every year and in Carriacou and Petite Martinique at the traditional time of just before Ash Wednesday. There's DJ music, steel pan bands on floats and street parades with brightly-coloured costumes. It is a time of great revelry and fun. There are many traditional characters to look out for, including the Jab Jabs (devils), and Shortknees (like Pierrots). Carriacou has a very particular type of masquerade called "Shakespeare Mas" which can be seen during their Carnival, where participants recite long stretches of "Julius Caesar" interspersed with their own tales of bravado. This has been an unbroken tradition for centuries and is one of the oldest forms of masquerading in the Caribbean region. (Grenada -

Culture and Lifestyle.)¹

Carnival, as mentioned above, occurs at two different times of year in the country of Grenada.

Another Grenadian website (directly linked to the official website of the Division of Culture Grenada) notes this as well and describes carnival in the following manner:

Carnival is the Caribbean's signature celebration. Usually, it takes place at the beginning of the year, around lent, but on Grenada the celebration occurs in August. Carnival is an exuberant, colorful event filled with costumed parades and island music. Carriaco, meanwhile, does hold its Carnival in March. Events here include a parade, a children's carnival, a calypso king contest, and a competition for the king and queen of bands.²

An important part of Grenada's carnival is the music of "Shortknee."³ "Shortknee music" is a style of African Caribbean music that originated in Grenada during the early to mid-19th century.⁴ The music is also used for other special occasions like Independence day celebrations. The official website of the Division of Culture Grenada (<http://www.grenadaculture.org/index.htm/>) states that:

"Shortknee" ... is one aspect of Grenada's carnival. This masked character ... dates back to the 16th and 17th century. The revellers wear brightly coloured costumes ... adorned with bells and mirrors. Their call and response chants and vigorous movements portray them as fearless warriors as their parade enveloped in a cloud of talcum powder.⁵

The island of Carriacou is perhaps best known for the "Big Drum" ritual which contains both music and dance. In "Soul Force 101: Yoruba Sacred Music, Old World and New", John Gray discusses McDaniel's insights into the "Big Drum" dance and notes:

¹ <http://www.homestaysgrenada.com/grencont.htm>

² "carnival". <http://caribya.com/grenada/culture/>

³ Lorna McDaniels, *The Big Drum Ritual of Carriacou Praisesongs in Memory of Flight* (ISBN 0-813-167-X.0-813 University Press of Florida 1998), 56.

⁴ Steele, Beverley A. *Grenada a History of its People* (ISBN 9780 333 93053 3 Macmillan Publishers Limited 2003), 147.

⁵ <http://caribya.com/grenada/culture/>

The "Big Drum" or Nation dance of Carriacou, Grenada, although not specifically a Yoruba tradition, bears remarkable similarities to many of the festivals described by Ajayi ... Lorna McDaniel points out... (that) hints of shared cultural inheritances permeate the event. Carriacou is a tiny eastern Caribbean island boasting a multi-ethnic population of chiefly West African descent. The nine "nations" acknowledged as ancestors to Carriacou's people include the Cromanti (Akan), Igbo, Manding, Arada (Fon), Moko, Chamba, Temne, Banda, and Kongo. It is to them that the "Big Drum" pays homage with its fusion of national dance repertoires. The ritual's performers include three drummers, five to twelve singer/dancers, and a chantwell (lead singer) ... (The) chantwell's function is to teach repertoire, introduce the songs, and spur on the drummers and dancers during performances. Although the dance can be performed as a cultural concert for tourists, a political celebration, or a regatta show, it is, first and foremost, a fête for Carriacou's ancestors.⁶

The music consists of singing and chanting with short repetitive melodies no more than two bars in length, typically joined by three drums, shakers and maracas. This musical rhythm is similar to Shango but with less emphasis on the drums. These rhythms creates a very loose accompaniment to many of the African Caribbean dance styles (see Table 1 page 14). An anonymous article on a Grenadian website Grenada: 'Africans in Caribbean Island of Spice and the "Big Drum" Nation' contributes the following descriptions:

The "Big Drum" is actually a set of three drums, originally carved from trees and later made of rum kegs. The skin of male goats is used for the two side drums and the skin of a female goat for the middle one. The middle drum, which has pins threaded across its surface, produces the most complicated rhythms. The singers are usually women, and the lead singer is called a "chantwell." The lyrics are usually satirical, making fun of governing figures or social customs. Dancing is performed inside a ring of people by dancers wearing full skirts and headdresses and

⁶ www.descarga.com/cgi-bin/db/archives/Article17

who interact with the musicians. The "Big Drum" music is performed on Carriacou at religious ceremonies including weddings and funerals.⁷

Shango is an African based religion practised primarily in Trinidad, Grenada and Brazil.⁸ Shango is known as the God of thunder and lightning, Shango's dance rhythms were supported by a drum ensemble of at least three members. Examples 2.1 and 2.2 (below) give examples of the kinds of rhythms used in Shango. As a young man growing up in Corinth (a rural village in Grenada), I had many opportunities to observe the Shango ritual. The Shango ceremony starts with uptempo drumming, dancing and hand clapping. Angelina Pollak-Eltz states that:

Indentured labourers from Nigeria arrived during the second half of the 19th century in Grenada. It seems possible that these free-men introduced Yoruba religion which gradually blended with African concepts and Catholic traditions. The Shango cult in Grenada is thus a product of syncretism.⁹

⁷ <https://kwekudee-tripdownmemorylane.blogspot.com/2013/11/grenada-africans-in-caribbean-island-of.html>

⁸ Nathaniel Samuel Murrell, *Afro-Caribbean Religions Culture and Sacred Tradition*. (Temple University Press, 1601 North Broad Street, Philadelphia PA 19122), 112.

⁹ Angelina Pollak-Eltz, Angelina. *The Shango Cult and Other African Rituals in Trinidad, Grenada, and Carriacou and their Possible Influence on the Spiritual Baptist Faith*. (1993.: Caribbean Quarterly), 39:3-4, 12-26.

Fusion Calypso
♩ = 94

Shango Rhythms

A musical score for a Shango drum ensemble in 4/4 time. The score consists of four staves: LOG DRUM, BONGO DRUMS, CONGA DRUMS, and BAT. The tempo is marked as ♩ = 94. The LOG DRUM part features a steady eighth-note pattern. The BONGO DRUMS part has a complex pattern of eighth and sixteenth notes. The CONGA DRUMS part features a pattern of eighth notes with accents. The BAT part has a simple pattern of quarter and eighth notes.

Example: 2. 1 *Shango* drum ensemble.

A musical score for a Shango drum ensemble in 4/4 time. The score consists of five staves: Bass Drum, Conga Drums 1, Conga Drums 2, Bongo Drums, and Timbales. The Bass Drum part has a simple pattern of quarter notes. Conga Drums 1 and 2 have complex patterns of eighth and sixteenth notes. The Bongo Drums part has a pattern of eighth notes. The Timbales part has a pattern of eighth notes.

Example: 2. 2 *Shango* drum ensemble.

DANCE	DESCRIPTION
Bele	Beautiful, the name that describes the dance. ¹⁰ This social dance, primarily done by women, originated in France with African dance influences. The movements of this dance are very soft and flirtatious.
Bongo	A dance of strength performed by men. It was used to settle disputes as well as to ease the passage of the spirit from one world to another. ¹¹
Pique	A fast creole dance for couples choreographed with African movements. This dance contains strong sexual movements as exemplified mainly by the hip and pelvic thrust of both men and women. Due to the the sexual content of the dance, children were not allowed to see or be part of it. For this reason the dance was done late in the evening. ¹²
Kalinda	Stick fighting is the most prominent feature of the kalinda. It is a duelling dance between two men who have issues to settle. The stick fight takes place in a circle formed by villagers. The movements of the dance are very strong and can be very bloody in the end. The dance is done to drums, music, singing and chanting. ¹³
Chamba/Tenme	This dance is musically similar to the pique dance but does not have much movement, but has similar costumes and drumming.
Big Drum Nation Dance	A significant feature of the Carriacou folk culture to which the African connection has been preserved. ¹⁴ This dance in particular is a social dance displayed outdoors, at pre-wedding ceremonies, and maroon or tombstone feasts.
Quadrille	A recreational dance of French origin performed by a couple.
Shango	The <i>Shango</i> dance, of West African origin, is a part of the <i>Shango</i> religion. ¹⁵ The dance is supported by a very powerful rhythm section of maracas, drums and tambourines.

Table 1: Folk Dances Of Grenada

¹⁰ Ray Allen, *Traditional Music and Dance from North, South and Central America, and the Caribbean* (New York: World Music Institute, 1988), 73.

¹¹ Harold Courlander, *A Treasury of Afro-American Folklore* (New York: Marlowe & Company, 1996), 15.

¹² John Amira, *The Music of Santería: Traditional Rhythms of the Batá Drums* (Crown Point, Ind. White Cliffs Media Co), 37.

¹³ Harold Courlander, *A Treasury of Afro-American Folklore* (New York: Marlowe & Company, 1996), 18.

¹⁴ Michael Largey, *Black Music Research Journal* 14, no.2 (Composing a Haitian Cultural Identity African Ancestry, and Musical Discourse, 1994.): 99.994.

¹⁵ John Amira, *The Music of Santería: Traditional Rhythms of the Batá Drums* (Crown Point, Ind. White Cliffs Media Co), 138.

On moonlight nights in Grenada, people in the neighbouring villages gather together for lalin kle' (full moon) events featuring, stick fighting and highly participatory flirtatious dances.¹⁶ At lalin kle' (full moon), one also hears a traditional body of Nancy stories, usually enjoyed by adults as well as children in the community. These stories also contained their own call-and-response singing led by the storyteller.

My great grandmother spent most of her adult life working on the Bellair plantations in Carriacou as a labourer in the groundnut, sugarcane and cotton fields. She was one of the original dancers of the Carriacou versions of the quadrille. Before she passed away, she demonstrated to us the different versions of the quadrille which featured four men and four women, forming a square, accompanied by a tambourine, bass drum, violin and triangle. Dance styles can be either formal, with couples gliding rigidly in turn, or a more free style, where all couples dance at the same time with unfettered movements and improvisations. However, the quadrille does not have the rhythmical variety of the "Big Drum," nor does it include the significance of the African Nation dance.

There were many popular styles that remained "folkloric," and also those that never made the transition to modern electric instruments. In Grenada rural bands tended towards accordions, fiddles, bamboo flutes, and light percussion, while urban bands used saxophone, clarinet, piano, and drums. Today rural bands often incorporate more modern instruments (electric guitar, drums, perhaps a saxophone and /or trumpet) alongside traditional ones, and may be seen in town fetes and local parties. Growing up in Grenada I have learned a number of folkloric-traditional songs depicting my personal experience of memories and historical eras of events. These songs were written in colloquial dialect, (patois), which was introduced to Grenada by French planters who were brought in from French speaking Caribbean islands.¹⁷ This dialect became the widely spoken language of Grenadians and was

¹⁶ Lorna McDaniels, *The Big Drum Ritual Of Carriacou Praisesongs in memory of Flight*. (University press of Florida ISBN 0-813-167-X.0-8130, 1998), 37.

¹⁷ Lorna McDaniels, *The Big Drum Ritual Of Carriacou Praisesongs in memory of Flight*. (University press of Florida ISBN 0-813-167-X.0-8130, 1998), 21.

widely used in their songs. The lyrics of the songs were interspersed with patois and English words.¹⁸

Example 2.3 represents my recollection of one of these songs growing up in Grenada.

Yoruba

Oh releh ee leh, Oh releh ee leh Oh
Bur burtii manday Oh reeleh
Bur burtii manday Oh reeleh

English

Oh my lord my lord, Oh my lord my god oh
Heal me oh holy spirit heal me
Save me oh holy spirit save me

Example: 2. 3 Yoruba and English version of "Oh Releh ee Leh."¹⁹

¹⁸ Mervin Alleyne, *The Construction and Representation of Race and Ethnicity in the Caribbean and The World*. (University of the West Indies Press 1A, Aqueduct Flats Mona Kingston 7 Jamaica), 91.

¹⁹ Donald Hill, *Black Music Research Journal* 18, no.1/2, (West African and Haitian Influences on the Ritual and Popular Music of Carriacou, Trinidad, and Cuba 1998): 139.

CHAPTER 3

PRESENTATION OF COMPOSITIONS WITH ANALYSIS

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COMPOSITION 1: "KING DOG"

.....

BACKGROUND OVERVIEW

The derivation of the song title "King Dog" and the original idea came from growing up as an adolescent in the so-called ghettos of Toronto known as "Regent Park." Life in "Regent Park" has developed my conceptualization of living on the edge, and also contain key components and inspirations displayed in my writing. Throughout this drug infested diverse community, various people were motivated by self interest, and were also very distrustful of human sincerity and integrity. The original idea of the song titled "King Dog" derived from the combination of two phrases habitually used in the neighbourhood, "drug king pins" and "dog eat dog." The local name "dog eat dog" was very prevalent in the community particularly with drug dealers. The "drug king pins" in the neighbourhood were concerned with their own self-interests, and did everything in their power to exploit the morals of others.

One incident in particular provided inspiration for the writing of the melody of "King Dog." On a particular Saturday morning at 4am, we were abruptly woken by the sounds of barking police dogs and sirens, then the pounding footsteps of drug dealers running away from the police, followed by prostitutes trying desperately to hide from their pimps. Undercover police officers in search of illegal paraphernalia, drugs, stolen guns and after hours booze cans, reminded me of the American crime drama *Mod Squad*, featuring the music the of Earle Hagen.²⁰

²⁰ http://en.wikipedia.org/wiki/The_Mod_Squad

FORM / STRUCTURE

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The overall structure of "King Dog" is divided into five sections. Section one begins with the rhythm section along with the background vocals and piano for eight measures into section two, which features a muted trumpet playing the first sixteen bars of the melody. The middle register of the trumpet is very comfortable, making the melody line seem smooth and effortless. This statement by the muted trumpet also harkens back to the recordings of Miles Davis. The line, clearly demonstrates versatility, lending another dimension to the orchestra. Section three begins with the saxes and trombone, which sits on top of the "basic groove" providing a gentle and counter-locking counter-rhythm section in close voicings of Bbmin7 to Eb7. This counter-rhythm is additionally reflected in a trombone movement from the seventh to the third as this riff repeats three times. Section four commences with a swing section for sixteen measures, into section five for eight measures of Latin music towards the end of the song.

ANALYTIC DETAILS

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A perspicuous analysis of "King Dog" commences with the drums playing a solid reggae funk rhythm in half time for sixteen bars, followed by a laid back repeated bass line, which serves as one of the main characteristics in making the music flow. Reggae also signifies the modern popular music of Jamaica and its diaspora.²¹ The term reggae more popularly represents a particular music style influenced by calypso music, as well as American jazz, blues, R&B, and particularly, New Orleans R&B practices by Fats Domino and Allen Toussaint in the late 1950s.²² The inception of early reggae music can be traced as starting in early 1968.²³ This music was closely related to other genres like ska

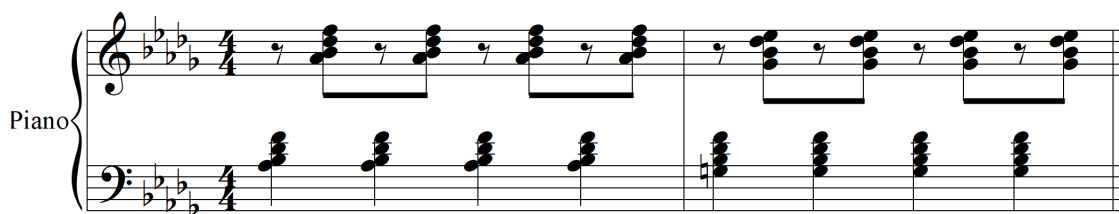
²¹ Malm, Krister and Sealey, *Music in the Caribbean* (Introduction by the Mighty Chalkdust (Hollis Liverpool). London: Hodder and Stoughton, 1983),72.

²² Michelle, A . Gonzales, and Ennis Barrington Edmonds, *Caribbean Religious History* (New York University Press 2010, New York and London), 112. www.nyupress.org

²³ Harold Courlander, *A Treasure of Afro-American Folklore* (Marlowe & Company 161 William Street, 16th. Floor New York, NY 10038, 1976,1996), 31.

and rock steady.²⁴ Reggae music was also highly influenced by funk and soul music from American record labels such as Stax and Motown. Later, in the early 1980s, the music began to permeate the music industry. Artists such as UB40 were described using terms that joined the various genres they perform (e.g. "reggae funk," "reggae pop" and "reggae-disco"). These sub-genres predominantly evolved from 1980s dance hall music, which included instrumentals or rhythms, that contained elements from the R&B and hip hop genres. With every-day life experiences, coupled with the musical evolution and experimentation within these genres, the musicians in Jamaica developed a very unique rhythmic comping figure on the piano known as the "bubble."²⁵ As shown in Example: 3. 1.

The Reggae Bubble



Example: 3. 1 Reggae bubble.

The reggae bubble is a unique way of comping that uses a reggae organ tone which is different from the usual organ tones when played by a Hammond B3 organ in the lower register of the instrument. This particular rhythm gives a choppy kind of sound which influences the feel of the reggae beat, and in addition, further stabilizes the rhythmic content while emphasizing the dynamic accents. The bubble is not necessarily used to add fills, but is normally played throughout the song. To master this technique using both hands can be very tricky. Here is how it works with both hands. The left hand plays on the down beat, and your right hand plays on the up beat. This becomes left right, left right, left right, left right. Reggae has a hypnotic feel, and this characteristic of reggae music (the bubble) can be attributed to its easy and laid back nature.

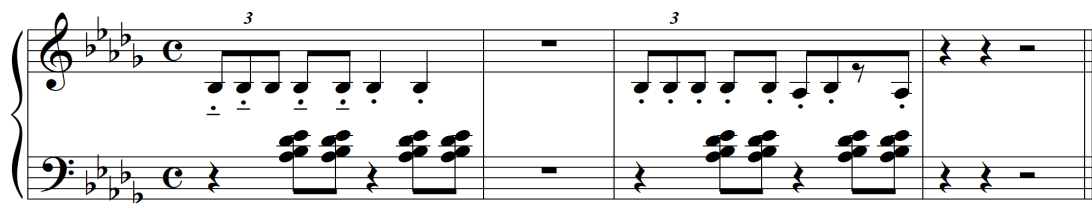
²⁴ John Amira, and Steve Cornelius, *The Music of Santería: Traditional Rhythms of the Batá Drums* (Performance in World Music Series, No. 5. Crown Point, Ind.: White Cliffs Media Co., 1999), 70.

²⁵ <https://www.bing.com/search?q=an+example+of+the+reggae+bubble&form=EDNTHT>

The rhythmical balance of the secondary motion of the right hand must be played in a controlled and unwavering manner to maintain rhythmical balance. The bass line must be steady, repetitive, and also groovy and profound (roots reggae). When mastered, this particular style, with the combination of the bass line together with the reggae bubble, captures the roots reggae perfectly. Bob Marley once said "many people know it but can't play it, because its not a know, its a feel."

The lead guitarist introduces the "chicken picking" guitar line which is very essential in reggae rhythms. Chicken picking guitar is a group of hand and finger techniques a guitarist uses to set the guitar strings in motion to produce audible notes. This technique involves plucking, muting or choking notes on the guitar to sound like a chicken rooster. The "chicken picking" guitar line is also called the stuck line and often mirrors the bass guitar (exact same or similar notes up the octave) which follows along with the bass guitar. This part of the guitar is generally muted to give a mellow tone as a complement to the fuller more robust tones of the reggae bass. This technique is produced by applying a moderate or flexible amount of pressure with the left hand in relation to the guitar fretboard, which when properly balanced creates distinctive tones which are crucial to the overall sound of reggae.

Chicken Picking Guitar Line



Example: 3. 2 Chicken picking guitar line.

Great reggae guitar players usually have one thing in common, the ability to create an illusion of simplicity. One may find the "chicken picking" guitar lines to be very boring. However, its virtuosity is in the nuances of the attacks as well as the many subtle rhythmic emphasis. The immediate damping of the left hand as well as the most hypnotic steadiness and even attack of the right hand picking,

makes a rhythm flow that transcends this music to a different plateau. Reggae music's simplicity, coupled with a sophisticated and unique method of performance, has created an impact in many musical genres including country, jazz blues, funk, calypso and commercial music.

THE BLUES AS A MUSICAL STYLE

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The melodic pattern of "King Dog" is based on the Bb blues scale. The chords Bbm7 to Ebm7 and not Bb7 to Eb7 as shown in example of 3. 3, was used, because the composition was written in Db and the relative minor of Db is Bbm, therefore, the Bb blues scale would be the appropriate scale to be played. If the song was written in Bb, then, the relative minor would be Gm, therefore the g minor blues scale would also be correct.

The Blues Scale

The musical notation shows the Bb blues scale in 4/4 time. The treble clef staff contains the melodic line: Bb4, Bb4, Bb4, Eb4, Bb4, Bb4, Bb4, Bb4. The bass clef staff contains the harmonic accompaniment with chords Bbm7 and Ebm7. The first two measures are Bbm7, and the last two measures are Ebm7.

Example: 3. 3 Bb blues scale.

Blues music has several defining characteristics that have been around since its inception. The blues as a style developed in the late 19th-early centuries in areas such as Texas, the Mississippi Delta and the eastern seaboard of the United States.²⁶ The classic blues representation is a singer accompanied on acoustic guitar and sometimes harmonica. The legendary blues-man Robert Johnson is the quintessential example.

The blues can be played on any instrument. One element that ties the blues together as a musical style is its lyrical content. Most people associate the blues with depressing lyrics about loss and loneliness, but, that is not completely accurate. It does not have to be depressing to be the blues. As

²⁶ <https://www.studybass.com/lessons/blues-bass/about-the-blues/>

the famous blues composer and bassist Willie Dixon explains, "It's got to be a fact or it wouldn't be the blues."²⁷ Blues players will often tell you that the blues is about life, the good parts and the bad parts. Other key factors of the blues are the unique harmonies, rhythms, and inflections.²⁸ Playing melodies from a blues scale instantly imbues a blues character into the music. The blues sound is hard to describe in words, but one would know it when one heard it.²⁹

Many of the characteristic sounds found in the blues have "popped up" elsewhere. Some of these blues qualities include slides, bends, and "blue notes." They are heard both in the singer's voice and on the instruments playing the blues. Having elements of a blues sound doesn't necessarily make something "the blues." For example, a pop song could have blue notes while not being the blues. In this case, we would say something is "bluesy" rather than being the blues. Another common misunderstanding is that the use of the blues scale makes something the blues. Again, the blues scale has bluesy sounds, but it isn't necessarily the blues style or might not make something a blues song. It's simply a sound derived from the blues.

MUSICAL INFLUENCES

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Dizzy Gillespie, Eddie Palmieri, Chucho Valdes, and Mongo Santamaria were my biggest influences in writing "Compositions Reflecting the Music of Grenada and the African Caribbean Diaspora."³⁰ Dizzy Gellispie was known world-wide for being an important figure in the creation, essence, and evolution of bebop.³¹ Gillespie began to take an interest in Afro-Cuban music in the late

²⁷ <https://www.bing.com/search?q=jamey+aebersold&form=EDNTH&mkt=en->

²⁸ Gerard Behagued, ed. *Music and Black Ethnicity the Caribbean and South America* (New Brunswick, N.J: Transaction Publishers, 1994), 18.

²⁹ Mervin Alleyne, *The Construction and Representation of Race and Ethnicity in the Caribbean and The World* (University of the West Indies Press 1A Aqueduct Flats Mona Kingston 7 Jamaica), 103.

³⁰ Robert Pastor, ed., *Migration and Development in the Caribbean* (The Unexplored Connection. Westview Special Studies on Latin America and the Caribbean. Boulder: Westview Press, 1985), 33.

³¹ Peter Manuel, Kenneth Bilby, and Michael Largely, *Caribbean Currents: Caribbean Music From Rumba to Reggae* (Temple University Press 1601 North Broad St., Philadelphia PA 19122 University press of Florida ISBN 0-813-167-X.0- 81301998), 31.

1940s. He was a key figure in the movement, importing Latin musical elements into jazz and even pop music. Some of Dizzy's most famous contributions to Afro-Cuban music include the compositions "Night In Tunisia," "Manteca" and "Tin Tin Deo," co-written with famous conga player Chano Pozo.³²

Afro Caribbean Jazz music finds its beginnings in Africa, Cuba, Brazil, in the Caribbean and North America. Composer and pianist Eddie Palmieri was also one of the giants of Afro Caribbean Jazz.³³ Rooted in Cuba's venerable forms, Palmieri has extended and developed the music as much, or more than any of its modern practitioners.³⁴ Palmieri was born in El Barrio (Spanish Harlem, New York) and grew up in the Bronx. He landed jobs with Tito Rodríguez and others before forming his own group. Eddie Palmieri's style marries a soul-jazz funkiness attributed to sound of McCoy Tyner former pianist with legendary saxophonist John Coltrane.³⁵

In the late 1970s the Cuban band Irakere burst on the scene with a revolutionary sound quite unlike anything heard before.³⁶ It soon gained popularity with US audiences, winning Grammys in 1980 and 1981. Founded and led by pianist Jesus "Chucho" Valdés, (son of the legendary pianist "Bebo" Valdés), Irakere seamlessly blended jazz and traditional Cuban music to an unprecedented degree.

Mongo Santamaria's cross-pollination of jazz, R&B and Latin music on pieces such as "Watermelon Man" and a string of Riverside albums, led to a high-profile contract with Columbia that resulted in a wave of hot, dance-able music between 1965 and 1970.³⁷ With a brighter brassy sound, propelled by trumpeter Marty Sheller's driving charts, the Santamaria band perfectly reflected the mood of the go-go 60s, and continued to mix genres into the 70s. Since then, Santamaria returned to his

³² <https://www.bing.com/search?q=manteca+by+dizzy+gellispie&form=EDNTHHT>

³³ <https://www.biography.com/people/eddie-palmieri-402802>

³⁴ Judith Bettelheim, ed., *A Century of Afro-Cuban Culture* (Kingston, Ian Randle Publishers, 2001), 90.

³⁵ <https://www.bing.com/search?q=mccoy+tyner+island+birdie&form=EDNTHHT>

³⁶ Peter Manuel, Kenneth Bilby, and Michael Largely, *Caribbean Currents: Caribbean Music From Rumba to Reggae* (Temple University Press 1601 North Broad St., Philadelphia PA 19122 University press of Florida ISBN 0-813-167-X.0- 81301998), 26.

³⁷ <https://www.bing.com/search?q=mongo+santamaria+watermelon+man&form=EDNTHHT>

Afro-Cuban base, recording for Vaya in the early 70s, as well as teaming with Gillespie and Toots Thielemans.³⁸ He died on February 1st 2003 at Baptist Hospital in Miami, following a stroke.

ANALYSIS WITH EXCERPTS FROM THE SCORE

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The rhythmical patterns from the trombone and saxes were used as a comfortable support, and is also one of the characteristics used to assist the rhythm section in maintaining a constant rhythmical flow throughout the song (shown in example: 3. 4).

The musical score excerpt shows six staves for Example 3.4, spanning measures 16-18. The instruments are Bb Tpt. 1, A. SX., T. SX., Tbn., PNO., and E.B. The key signature is B-flat major (two flats), and the time signature is 4/4. The music features a steady reggae groove with saxophone and trombone playing rhythmic patterns over a piano accompaniment and electric bass line. The saxophone and trombone parts are marked with *mf* (mezzo-forte) dynamics. The piano part provides a harmonic accompaniment with chords and arpeggios. The electric bass line is a simple, steady pattern.

Example: 3. 4 Reggae pads with saxes and trombone in mm. 16-18.

³⁸ <https://www.bing.com/search?q=mongo+santamaria+toots+thitlesmans+and+dizzy+gellispe&form=EDNTH>

"King Dog" In Three Part Harmony

Example: 3. 5 Last two bars of the melody in three part harmony.

In example 3. 5 the last two bars of the melody in four part harmony, the trumpet, tenor, alto and trombone are well known for having a rawness that makes them authentic. The tenor and alto saxophone as woodwind instruments combined with the trombone as a brass instrument has a marked effect on the overall timbre of the sound. They also provide a lot of rhythmic strength and vigour particularly when delivering accented stabs and staccatos in four part harmony.

Latin Rhythms Of "King Dog"

The image shows a musical score for the piece "Latin Rhythms Of King Dog". The score is arranged in a system with six staves. From top to bottom, the staves are: Bb TPT. 1 (B-flat Trumpet 1), A. SX. (Alto Saxophone), T. SX. (Tenor Saxophone), TBN. (Trombone), PNO. (Piano), and E.B. (Electric Bass). The key signature is three flats (B-flat major/D minor), and the time signature is 4/4. The score begins at measure 34. The horn parts (TPT. 1, A. SX., T. SX., TBN.) play a melodic line with a dynamic marking of *p* (piano). The piano part (PNO.) provides harmonic support with chords and a bass line, including a specific chord marking of F7(+9). The electric bass part (E.B.) plays a steady, rhythmic line. The overall style is Latin, characterized by complex, syncopated rhythms.

Example: 3. 6 Latin rhythms of "King Dog."

In example 3. 4 (mm.34-36), the rhythms from the horn section played in half time, together with the cross-pollinated rhythms of the rhythms section provides the music with a continuous flow and endless harmonic possibilities. The sensuous and dance-able rhythms of Latin music, is a Cuban style of music blended with Brazilian and Afro-Caribbean rhythms originally derived from congas, bells, drums and bongos.³⁹

³⁹ Cristina, Ayala Diaz, *The Roots of Salsa* (The history of Cuban music. William Zinn, 2000), 17.

"King Dog" in Harmony

The musical score for "King Dog" in Harmony, measures 37-40, is presented in a multi-staff format. The instruments and their parts are as follows:

- Bb Tpt. 1:** Features a melodic line starting with a short punch riff in measure 37, followed by a long, developing melody in measures 38-40. A dynamic marking of *p* is present in measure 38.
- A. Sax.:** Mirrors the trumpet's melodic line with a similar rhythmic pattern and phrasing.
- T. Sax.:** Provides a harmonic accompaniment with a steady eighth-note pattern.
- Tbn.:** Plays a melodic line that complements the other horns, also featuring a short punch riff in measure 37.
- E. Gtr.:** Remains silent throughout these measures, indicated by a horizontal line.
- PNO.:** The piano part consists of two staves. The right hand plays a melodic line, and the left hand provides harmonic support. Chords are indicated as $G^b MA3 7$ in measure 37 and $F7(+9)$ in measure 38. A dynamic marking of *p* is present in measure 38.

Example: 3. 7 horns in harmony measures 37-40.

The horns in harmony featuring short punch riffs moving directly to full, long developing melodies made popular in the early 1960s by Latin orchestras such as Tito Puente, Eddie Palmieri and Pancho Sanchez, and percussionist Mongo Santamaria.⁴⁰

⁴⁰ John Amira, and Steve Cornelius, *The Music of Santería: Traditional Rhythms of the Batá Drums* (Performance in World Music Series, No. 5. Crown Point, Ind.: White Cliffs Media Co., 1999), 46.

"King Dog"

The image displays a musical score for the piece "King Dog". It features six staves: Bb Tpt. 1, A. SX., T. SX., TBN., PNO., and E.B. The score is in 4/4 time and begins at measure 40. The key signature has four flats (Bb, Eb, Ab, Db). The horn parts (Bb Tpt. 1, A. SX., T. SX., TBN.) play a melodic line with syncopated rhythms and accents, marked with a fortissimo (ff) dynamic. The piano part (PNO.) provides harmonic support with chords, including F7(alt) chords in measures 42 and 43. The E.B. part plays a bass line with a consistent rhythmic pattern.

Example: 3. 8 Continuation of the horns in harmony.

The horn section continues with very tight syncopated hooks, along with the blending of an F7+9 in harmony into bar 42. This unique sounding horn section incorporates a wide range of musical styles, with undeniable individuality that includes, very precise and close-fittings of melodic harmonic and staccato phrasings. These melodies harmonies and staccato phrasings from the horns has a consistent structure, and provides the music with a consistent flow.

"King Dog"

The musical score for "King Dog" consists of six staves. The top staff is for Bb TPT. 1, followed by A. SX., T. SX., TBN., PNO., and E.B. The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4. The music is written in a style that combines jazz and reggae, with a focus on harmonic structure. The score includes various musical notations such as notes, rests, and dynamic markings. The piece concludes with a final chord in measure 45.

Example: 3. 9 Horns ending in harmony.

The combination of jazz and reggae, along with the back and forth exchanges between funk, Latin and swing styles, demonstrates the use of genres that comprises the theoretical analysis of my African Caribbean roots, and are also very prevalent in most of my original compositions.⁴¹ The shout-chorus featured in the Thad Jones 1969 arrangement of "The Groove Merchant" was my main musical influence in writing the traditional-sounding big band-soli for "King Dog."⁴²

⁴¹ Donald Hill, *Black Music Research Journal* 18, no.1/2 (West African and Haitian Influences on the Ritual and Popular Music of Carriacou, Trinidad, and Cuba,1998): 183.

⁴² <https://www.bing.com/search?q=thad+jones+the+groove+nerchant&form=EDNTHHT>

My ultimate goal is to create lively, energetic, and "pulse-rising" music that elicits excited and emotional responses from the audience, and the Caribbean Orchestra is naturally conducive to evoke these kinds of reactions. In the initial planning of the arrangement of "King Dog," I have specifically chosen Bb minor to convey a dark and solitary bluesy feeling, as well as rhythm and dynamics, that provided the melody with a new and fresh personality. The simplicity of the rhythmical changes from Bb minor to Eb7 gives the music a creative flow and relates to the audience as one cohesive thought.

Particular attention has been given to certain qualities in Bob Marley's music: soaring and singable melodies, with an underlying rhythm section that provides a groove that is true to each genres style. Bob Marley's simple but sophisticated funky-reggae bass line from his celebrated composition "Lively up Yourself," shares similar movements in both "King Dog" and "Lively up Yourself." Example: 3.10, and 3. 11, demonstrates examples of the bass line for "King Dog" and "Lively up yourself."⁴³

Bass Line For "King Dog"

The musical notation shows a bass line for the song "King Dog". It consists of two staves: a treble clef staff and a bass clef staff. The key signature is Bb minor (three flats). The time signature is 4/4. The piece is divided into four measures. Above the first and third measures, the chord is Bbm7. Above the second and fourth measures, the chord is Eb7. The bass line starts with a quarter note G2, followed by a quarter rest, then a quarter note G2, and a quarter note F2. The second measure is a whole rest. The third measure starts with a quarter note G2, followed by a quarter rest, then a quarter note G2, and a quarter note F2. The fourth measure is a whole rest.

Example: 3. 10 Bass line from "King Dog."

"King Dog's" bass line is built upon a very laid back groove. This looseness in the rhythm section allows the music to breathe, and provides the keyboards with lots of room to extrapolate the chord structure from Bbm7 to Eb7 as shown in example: 3.11.

⁴³ <https://www.&pq=lively+up+yourself+bob+marley&sc=1-29&qs=n&sk=&cvid=f4=EDNTH>

Bass Line For "Lively Up Yourself"

The musical notation shows a bass line in 4/4 time, B-flat major. The top staff (treble clef) contains a whole rest in the first measure. The bottom staff (bass clef) contains a rhythmic pattern of eighth and sixteenth notes. The chord symbols Bbm7, Eb7, and Bbm7 are placed above the staff.

Example: 3. 11 Bass line from "Lively up Yourself" by Bob Marley.

My goal was to create individual movements that would be somewhat reflective of some of my mentors, musical influences, tastes and preferences. In "King Dog" I have incorporated some of the diverse musical styles that I have experienced and enjoyed over the years. My influences are numerous, varying, and in a constant state of development. It would be impossible to cover all of them thoroughly within the confines of this one particular work. I have written three other pieces that represents some of the diverse styles I have accomplished throughout my musical journey.

COMPOSITION 2: "TRIBUTE"

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BACKGROUND OVERVIEW

It is important to acknowledge several people who have given their time and reassuring confidence in my musical ability. They have granted me a great source of information unselfishly, and also, their constant nudging and scholarly tutelage have given me the impetus to forge ahead. This particular original composition "Tribute," was written specifically to acknowledge seven people, who have imparted significant information, helpful criticism, and invaluable support in my musical career. Oliver Jones, Don Carrington, Dougie Richardson, Neilson Symons, Wray Downs, Joseph Chasteau, and Norman Villeneuve. Oliver Jones once told me that "there is no guarantee the musical world will automatically reward the talented and hard working with fame and fortune." "We must be prepared for disappointments and make them a source of improving, personally and musically, remembering also that compatibility and dependability may be preferred over talent that is extreme." These words have been cemented in my head and throughout my musical career.

FORM / STRUCTURE

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"Tribute" uses a non-traditional bar structure (as can be seen in Table 2 below). The introduction is a twenty-eight bar statement broken up into two sections: I (8+12) plus II (8 bar vamp). The introductory melodic line is played by the flute, starting with a pickup line of one bar (see Example 3.12). In the first eight bars of the introduction the chord changes move in a sequence of perfect fourths (GbMaj7 to BMaj7 to EMaj7 to A Maj7) as shown in Examples 3.12 and 3.13. The rate of change doubles at this point to one chord change per bar (predominantly min7 chords) until a brief resolution to E Major at bar 18. Bars 21-28 constitute a 'vamp' leading to the introduction of the main melody at Bar 29. The melody is introduced at A with a five piece horn section in unison for twenty-

four bars. At B the flute takes over the melody while saxes and trombone provide background harmony. D is a variant of A, used to finish the first statement of the theme.

Structural Section	Number of bars
Introduction	28
A	10 + 14
B	17
C	8
D	14
E	20
F (guitar solo)	31
Interlude 1	8 + 8
G (piano solo)	16 + 16
H	17 + 10
Interlude 2	12
A	10 + 14
Coda + I	1 + 4
J	10
K	8
L (guitar solo)	11

Table 2: Structure Of "Tribute"

FLUTE

PIANO

(INTRO)

(INTRO)

G^bMaj7

B Maj7

Example: 3. 12 Melody together with chord changes up a 4th from Gbm7 to BMaj7.

.....

FL.

PNO.

EMaj7

AMaj7

Example: 3. 13 Melody together with chord changes up a 4th from EMaj7 to AMaj7.

.....

FL.

PNO.

B^bm7(-9+5)

E⁹

E^bMIN7

Example: 3. 14 Cadences via half step motion.

ANALYTIC DETAILS

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The flute was selected as the instrument that could best portray the mood and meaning of the melody. The call and answer melodic passages of the flute in the introduction of the piece seems to fit this particular instrument, because its timbre mirrors the tone and attitude of the song.

The multi-ethnic Nation dance the "Big Drum" of Grenada, offers some substance for comparison in the rhythms of the bass drum and other percussive instruments. The phrasings of minor melodic and rhythmical transmutations within "Tribute," as well as, other distinctive elements such as the shape and movement of the harmonic and rhythmic structure, reference distinctive elements prevalent in calypso, soca, Latin, zouk and hybrid music today.⁴⁴

The drums and other percussive instruments like the congas and bongos, are the most essential rhythmical instruments used in cross-pollinated musics in the Caribbean and South America.⁴⁵ The conga and bongo drums, two of the most habitually used percussive instruments in this genre, originated in West Africa, and are highly featured throughout the ensemble.⁴⁶ The bongo drums are a pair of Afro-Cuban drums, played with the fingers and used principally in Latin American dance bands.⁴⁷ The conga became an important instrument in rumba, Latin, bolero, and a mainstay in Caribbean orchestras and combos, as well as an unalterable instrument utilized in calypso, zouk, soca and other cross-pollinated genres.⁴⁸ The cowbell as well as other assorted percussion were all used in identifying the stylistic aspect of the piece and, in addition, add depth and flavor to the composition.

A specific melodic, harmonic and rhythmical structure was selected in my writing of "Tribute," together with, a particular style-analytic approach that interjects an element of surprise, with very

⁴⁴ John Gray, *From Vodou to Zouk* (A Bibliographic Guide to Music of the French-Speaking Caribbean Diaspora. African Diaspora Press 30 Marion st., Nyack, NY 10960), 23.

⁴⁵ Michael Largey, *Black Music Research Journal* 14, no.2: 99.18, no.1/2: 183 (Composing a Haitian Cultural Identity: Haitian Elites, African Ancestry, and Musical Discourse, 1998), 51.

⁴⁶ <https://www.bing.com/search?q=the+conga+drums&form=EDNTHT&mkt=en>

⁴⁷ <https://www.bing.com/search?q=the+bongo+drums&form=EDNTHT&mkt=en>

⁴⁸ Cristina Diaz, *The Roots of Salsa: The History of Cuban Music* (William Zinn, 2000), 11.

distinctive vocal extemporizations and call and response phrasings. These distinguishing characteristics of the music, provides the melody with a characteristic identity that enabled me to create a very unique rhythmical comping pattern on the piano different to my other compositions (as shown below). "Tribute" accommodates different genres of music from the Afro-Caribbean diaspora, such as, calypso music, soca, Latin music, zouk, salsa, and American jazz, blues and soul music. The chord changes are very simple, one measure Ebmin7 along with another measure of Abmin7. These chord changes add aloofness and ambiguity to the piece, and also lends the music a continuous flow.

Fusion Calypso Jazz

$\text{♩} = 139$

Piano

Example: 3. 15 Creative piano comping patterns for "Tribute."

MUSICAL INFLUENCES

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This music is highly influenced by the music of Mongo Santamaria and Tito Puente, along with conguero and bandleader Ray Barretto, who has been one of the leading forces in Afro Caribbean Jazz. Other influences are the "Big Drum" and *Shango*.

Bass Drums

Example: 3. 16 Rhythmical patterns of the "Big Drum" for healing, and anointings.

.....

Bass Drums

Example: 3. 17 Rhythmical patterns of the "Big Drum" for saracas and boat launchings.

ANALYSIS WITH EXCERPTS FROM THE SCORE

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In measures 17-19, I have chosen the special harmonic effect called the bell chord, which is a technique used in musical arrangements where single notes are played in sequence by separate instruments which sustain their individual notes to allow the chord to be heard.⁴⁹ In sectional harmony and in ensemble techniques, all note attacks occur simultaneously for all instruments, as shown in example: 3. 18.

The musical score for Example 3.18, 'The bell chord', spans measures 17 to 19. It features the following instruments and parts:

- FL.** (Flute): Measure 17 has a melodic line. Measure 18 has a whole note. Measure 19 has a whole note.
- S_b TPT. 1** (Soprano Trumpet 1): Measure 17 has a whole note. Measure 18 has a whole note. Measure 19 has a whole note.
- S_b TPT. 2** (Soprano Trumpet 2): Measure 17 has a whole note. Measure 18 has a whole note. Measure 19 has a whole note.
- A. SX.** (Alto Saxophone): Measure 17 has a whole note. Measure 18 has a whole note. Measure 19 has a whole note.
- T. SX.** (Tenor Saxophone): Measure 17 has a whole note. Measure 18 has a whole note. Measure 19 has a whole note.
- T.S.N.** (Trombone): Measure 17 has a whole note. Measure 18 has a whole note. Measure 19 has a whole note.
- GTR.** (Guitar): Measure 17 has a whole note. Measure 18 has a whole note. Measure 19 has a whole note.
- PNO.** (Piano): Measure 17 has a whole note. Measure 18 has a whole note. Measure 19 has a whole note.
- BASS** (Bass): Measure 17 has a whole note. Measure 18 has a whole note. Measure 19 has a whole note.

Key features of the score include:

- Chord Progression:** The piano part shows a progression from $E^b_{MIN}7$ in measure 17 to $E_{MA}7(+11)$ in measure 18.
- Dynamic Markings:** mp (mezzo-piano) is indicated for measures 18 and 19 across most instruments.
- Articulation:** Accents (^) are placed over notes in measures 18 and 19.
- Performance Indicators:** A 'To CODA' symbol (a circle with a cross) is placed above the staff in measure 18 for all instruments.
- Page Number:** The number '5' is located in the top right corner of the score.

Example: 3. 18 The bell chord.

⁴⁹<https://www.bing.com/search?q=A+bell+chord&form=EDNTHT&mkt=en>

In a bell chord, the notes from the chord structure are played one after the other.⁵⁰ Usually this happens in one direction, either from the lowest to the highest pitch (ascending bell chord) or, frequently from the highest to the lowest pitch (descending bell chord).⁵¹ The time between attacks is usually consistent, but the attack might sound at different intervals. The application of this technique is fairly common; and most frequently used at the end of a musical phrase, or in an introduction. A well known example in jazz is the descending bell chord at the beginning of the track "The meaning of the Blues," arranged by Gil Evans for Miles Davis' album.

The bell chord is also an arpeggio played by several instruments sequentially.⁵² This is known as a "pyramid" or cascade (waterfall). This technique originated in big bands and was a leading force in traditional jazz. This effect is also common in barber shop harmony.⁵³ Barber shop vocal harmony as codified during the barbershop revival era (1930s to present), is a style of acapella close harmony, or unaccompanied vocal music characterized by consonant four part chords for every melody note.⁵⁴ Gradually, the lead singer sings the melody note, the tenor harmonizes with the melody, the bass sings the lowest harmonizing note and the baritone completes the chord.

Starting with the top voice of trumpet 1, measures 45-48 of the score, I have chosen this particular sound from the horns going descending through the close voicings of Ebm11th. The flute lands on a Bb in the melody, and the trumpet starts on a background melody a third below the flute. The trumpet continues with the background melody that goes up a tone and back down a tone, as the underlying harmonic accompaniment moves in parallel motion, as shown in example: 3. 19, measures 45-48.

⁵⁰ "The Meaning of the Blues," *Miles Ahead* (Columbia SICP 811).

⁵¹ Richard, J. Lawn and Jeffrey L Hellmer, *Jazz Theory and Practice* (University of Texas at Austin, Alfred Publishing Co. Inc. Los Angeles California), 101.

⁵² Sammy Nestico, *The Complete Arranger* (Fenwood music, inc.Po. Box 130565 Carlsbad, CA p2013- 0565), 55.

⁵³ <https://www.bing.com/search?q=barbershop+harmony+music&form=EDNTHT&mkt=en->

⁵⁴ <https://www.bing.com/search?q=a+capella+vocal&form=EDNTHT&mkt=en->

Horns in parallel motion measures 45-48.

The image displays a musical score for measures 45-48, illustrating parallel motion in the horns. The score includes staves for Flute (FL.), B♭ Trumpet 1 (B♭ TPT. 1), B♭ Trumpet 2 (B♭ TPT. 2), Alto Saxophone (A. SX.), Tenor Saxophone (T. SX.), Trombone (TBN.), Guitar (GTR.), Piano (PNO.), and Bass. The key signature is three flats (B♭, E♭, A♭), and the time signature is 4/4. The melody in the Flute part is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (half), G4 (half). The horn parts (B♭ TPT. 1, B♭ TPT. 2, A. SX., T. SX., TBN.) play this melody in parallel motion, each shifted down by an octave. The Piano part provides harmonic support with a steady bass line of quarter notes: G2, F2, E2, D2, C2, B1, A1, G1. The Bass part plays a similar bass line. The guitar part is silent. The piano part includes a chord marking of E♭ MIN7 in the right hand.

Example: 3. 19 Horns in parallel motion.

Parallel motion is the movement of all the voices of the horns in the same direction as the melody.

In example 3. 20, each note moves by the same number of semitones in the same direction.⁵⁵

The image displays a musical score for Example 3. 20, featuring parallel motion in the horns. The score is written for ten instruments: Flute (FL.), two Trumpets (B♭ Tpt. 1 and 2), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Trombone (Tbn.), Guitar (Gtr.), Piano (PNO.), and Bass. The key signature is B-flat major (two flats), and the time signature is 4/4. The score begins at measure 49. The Flute part starts with a melodic line that moves in parallel motion with the horns. The two Trumpets, Alto Saxophone, and Tenor Saxophone parts all play the same melodic line, demonstrating parallel motion. The Trombone part plays a similar line, also in parallel motion. The Guitar part is silent. The Piano part plays a simple harmonic accompaniment, with the right hand playing a steady eighth-note pattern and the left hand playing a simple bass line. The Bass part plays a simple harmonic accompaniment, with the right hand playing a steady eighth-note pattern and the left hand playing a simple bass line. The score is marked with measure numbers 49, 50, 51, 52, and 53.

Example: 3. 20 Horns continue in parallel motion.

⁵⁵ Sammy Nestico, *The Complete Arranger* (Fenwood music, inc. Po. Box 130565 Carlsbad, CA p2013- 0565), 127.

Example: 3. 21 Open voicings in fourths.

In this case, the alto saxophone provides a closer intermediate voice which provides a little bit of a cluster to the arrangement.

In measures 57-60, the trumpet is playing an open F which is a very strong note to have at the top of the background harmony, because the sharp eleven and root part of the group of "favourable notes" commonly used at the top of the background harmony.

The musical score shows measures 57-60 for the following instruments:

- FL.**: Flute, starting with a melodic line in measure 57.
- B \flat TPT. 1** and **B \flat TPT. 2**: Trumpets, playing a sustained note (F) with a sharp eleven alteration.
- A. SX.** and **T. SX.**: Saxophones, playing a melodic line.
- TBN.**: Trombone, playing a sustained note (F) with a sharp eleven alteration.
- GTR.**: Guitar, playing a sustained note (F) with a sharp eleven alteration.
- PNO.** and **BASS**: Piano and Bass, playing a harmonic progression. Handwritten annotations include **BMA7(#11)**, **F7(ALT)**, and **DM7(9)**.

Example: 3. 22 Horns with sharp eleven movement commonly used as background harmony.

Octave unisons for the saxophone are very common and an effective device that can deliver great strength and flexibility. In the saxes and trombone interlude, measures 122-126, and 127-130, a piano montuno was supposed to be featured as a semi-improvised instrumental section. I intentionally removed the piano and featured the saxes and trombone in a rhythm-conscious setting, to provide clarity and definition, and also to create breathing space for the music, as shown in example: 3. 23, and 3. 24, measures 122-126 and 127-130.

This musical score shows three staves: A. SX. (Alto Saxophone), T. SX. (Tenor Saxophone), and T&B. (Trombone). The key signature has four flats (B-flat, E-flat, A-flat, D-flat), and the time signature is 4/4. The score begins at measure 122. The saxophones and trombone play in unison. A box labeled 'INTERLUDE' with a 'mf' dynamic marking is placed over the first two measures. The saxophones play a melodic line with eighth and quarter notes, while the trombone provides a rhythmic accompaniment with eighth and quarter notes.

Example: 3. 23 Saxes and trombone interlude in unison.

This musical score continues the previous example, showing three staves: A. SX. (Alto Saxophone), T. SX. (Tenor Saxophone), and T&B. (Trombone). The key signature remains four flats, and the time signature is 4/4. The score begins at measure 127. The saxophones and trombone continue in unison. The saxophones play a melodic line with eighth and quarter notes, while the trombone provides a rhythmic accompaniment with eighth and quarter notes.

Example: 3. 24 Continuation of the saxes and trombone interlude in unison.

For harmonic and textural contrast the saxes, trumpets and trombone bursts into brief patches of thirds, and in addition, display a specific sound reminiscent of the early recordings of the album *Basie Straight Ahead*.⁵⁶ Example: 3. 25, measures 131-134, shows an example of the saxes and trombone in harmony.

The image shows a musical score for measures 131-134. The instruments are Bb TPT. 1, Bb TPT. 2, A. SX., T. SX., T&B., GTR., and PNO. The key signature is three flats (Bb, Eb, Ab). The time signature is 4/4. The piano part includes chords EbMIN7 and AbMIN7. The score is in 4/4 time and features a key signature of three flats.

Example: 3. 25 Trumpets saxes and trombone in tertial harmony.

⁵⁶ <https://www.bing.com/search?q=basie+straight+ahead&form=EDNTHT&mkt=en-ca&httpsmsn=1&refig>

The image displays a musical score for five instruments: 8b Trumpet 1, 8b Trumpet 2, Alto Saxophone (A. SX.), Tenor Saxophone (T. SX.), and Trombone (TBN.). The score is written in 4/4 time and features a key signature of three flats (B-flat major/D minor). The music consists of several measures, with the saxophones and trombone playing a melodic line that is harmonized by the trumpets. The saxophones and trombone parts include dynamic markings such as *155* and *ff*. The trumpets play a more rhythmic, syncopated line. The score is divided into measures by vertical bar lines, and there are some rests and ties indicated.

Example: 3. 26 Continuation of the saxes and trombone in harmony.

With reference to this original composition "Tribute," there are specific distinctive elements throughout the song that are highly influenced by the music of Cuba and Latin America. The "clave" which is the foundation of many Cuban based forms of salsa music, also contributes melodically and rhythmically to the composition.⁵⁷ This particular genre has a very unique groove, and plays a significant part in the feeling of the music and dancing to it.⁵⁸

Afro-Caribbean music is a folklore, or a music of the people.⁵⁹ There are similarities and relationships between jazz and African-derived rhythms from the Caribbean. It is understandable that musicians would be sympathetic and susceptible to the syncopated quality of Afro-Caribbean music. This style of music is a language based on the spontaneous expression of the day to day struggle and the emotions of the people.

⁵⁷ <https://www.bing.com/search?q=the+clave+in+cuban+music&form=EDNTHT&mkt=en->

⁵⁸ Yvonne Daniel, *Rumba, Dance and Social Change in Contemporary Cuba* (Blacks in the Diaspora. Bloomfield, Indiana University Press. 1995), 121.

⁵⁹ Ian Randle, *Culture Politics Race and Diaspora* (Ian Randle Publishers, 11 Cunningham Ave. Box 686, Kingston Jamaica 6. First Published in Jamaica, 2007), 17.

Since a great number of pioneers in the jazz, blues, Latin and Afro-Caribbean musicians are black, it stands to reason that they would explore the roots of their heritage. This motivation would most conveniently lead them to the discovery and assimilation of Afro-American and Afro-Caribbean styles. A certain kinship existed between the musicians because they were victims of similar social and moral criticism.

The ideal marriage between jazz and Latin and Afro-Caribbean music was not accomplished overnight. Afro-Caribbean, Latin and Afro-American musicians were forced to address jazz, blues and Afro-Caribbean rhythms which are similar yet different to their native styles, with a more advanced harmonic and melodic vocabulary.⁶⁰ "Tribute" is one of my compositions that was written specifically to display a combination of Latin American, Caribbean and Afro-American jazz and blues influences.

⁶⁰ Patrick Taylor, *Religion Identity and Cultural Differences in the Caribbean* (Indiana University Press 2001, 601 North Morton Street Bloomington, N 47404-3797), 31.

COMPOSITION 3: "SHANGO"

.....

BACKGROUND OVERVIEW

As noted in Chapter Two, Shango rhythms play an important role in Grenadian music and are one of the main inspirations for my composition of the same name.

FORM / STRUCTURE

.....

The composition "Shango" is divided into four main sections. Table 2 (below) shows the structural breakdown. The first section serves as an the introduction, with the rhythm section together with the background vocals singing "hey la", "hey la ho" to set the tone for the piece. Section two (A through C) contains the main melodic statement. Section three (D and E) provides room for a brief saxophone solo. The fourth main section (F to the end) features the background vocals in call and response singing with a chant underneath, as well as a buildup in intensity in the background horns, especially beginning at Section H.

Section	Number of Bars	Description
Introduction	8 + 8	Introduction (rhythm and vocals)
A + B	16 + 16	Main melodic statement
A + B	16 + 16	Main melodic statement
C	8 + 8	Main melodic statement ('bridge' section)
D	16 + 16	Interlude (16) + saxophone solo (16)
E	8 + 8	Interlude
F	16 + 8	Interlude (chant) with building horns
G	8 + 8	Chant
H	8 + 8 + 8	Chant with piano fills
I	8	Full ensemble repeat and fade

Table 3: Structural Breakdown Of "Shango"

MUSICAL INFLUENCES

.....

The influences of the "Big Drum" and Shango rhythms are demonstrated throughout the piece. Other musical influences came from Shango Baptist, often known as the shouting (or shouter) baptist in the Caribbean, and the spiritual baptist from southern United States. "Shouting Baptists" are people who use elements of the "Big Drum" singing, dancing and rhythm. They tend to shout and sometimes speak in tongues. Other musical influences in this piece include cadence music from Martinique and Guadeloupe as well as calypso, jazz and blues.⁶¹

ANALYTIC DETAILS

.....

The music and lyrics of "Shango" were written specifically to elucidate the spiritual, emotional and rhythmical elements of the song. The translation of the melody line in the beginning of "Shango" begins with the language "hey la," a shouted expression of joy used to attract attention in the South African language. Additionally, in the *Shango* religion, "hey la" means "Hello people."⁶² In the chorus section for sixteen bars, the call and response background voices all sing "hey la" in unison then breaks into a two part harmony. The traditional West African guitar driven stylings range from short muted single line rhythmical patterns to jabbing three note chord riffs, and produce a hypnotic cycle that converses with the bass lines and drum-percussion parts. Drawing references to the ancient songs of the "Big Drum" and calypso offer some substance of comparison, such as rhythm, shape and movement, and call and response phrasing.⁶³ The rhythmical chants throughout the song are all spiritually evoked, and cannot be delineated. The language consists of remnants of African dialects

⁶¹ Peter Manuel, Kenneth Bilby, and Michael Largely, *Caribbean Currents: Caribbean Music From Rumba to Reggae* (Temple University Press 1601 North Broad St., Philadelphia PA 19122 University press of Florida ISBN 0-813-167-X.0- 81301998), 36.

⁶² Noel, Leo Erskine, *How African American Religion Was Born in Caribbean Slavery* (Oxford University Press 2014, 198 Madison Avenue, New York, NY 10016), 11.

⁶³ Lorna McDaniels, *The Big Drum Ritual of Carriacou Praisesongs in Memory of Flight* (Macmillan 175 Fifth Avenue, N.Y. 10010), 23.

which are partly understood by many people, just as Latin used to be the language of the Catholic Mass.

The pinnacle of this great sublimation of musical energy into vocal work can be felt in the music of "Shango." The background vocalists makes frequent use of ostinato, a motif or phrase which is persistently repeated at the same pitch. There are explicit jazz blues, soulful and gospel musical overtones portrayed on the piano, which is highly influenced by composer Thomas Andrew Dorsey ("The Father of Black Gospel Music") as shown in example: 3. 27.

Piano Comping Patterns For "Shango"

Fusion Calypso

♩ = 93

The image shows a musical score for piano comping patterns. It is in 4/4 time and B-flat major. The tempo is marked as ♩ = 93. The score is written for piano and consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a series of chords and melodic lines, while the bass staff contains a simple bass line. The music is characterized by a fusion of calypso and gospel styles.

Example: 3. 27 Gospel piano comping patterns for "Shango."

Gospel piano can be further identified by its piano chord progressions. This music utilizes specific chord progressions to give its characteristic sound, such as the I-IV-I, (plagal cadence) progression, VII-III-VI-II-V-I progression, and the VI-II-V-I progression. Gospel piano in the church is used for healings and anointings, as well as accompanying sermons and providing the backbone for mainstream gospel music's development. The piano in "Shango" is expected to use a gospel approach.

Paul Simon's 1986 album "Graceland," with background vocals by Ladysmith Black Mambazo was one of my leading musical influences in creating the song "Shango."⁶⁴ Simon provided listeners with a unique collaboration of South African and North American music, and incorporated this eclectic

⁶⁴ Graceland album. <http://en.wikipedia.org/wiki/graceland> (album) The birth of Gospel music- Chicago Tribune

mixture of musical genres, sending shock waves throughout the world. The smooth and soulful background vocals of Ladysmith Black Mambazo, the intricate rhythms and harmonies from their native South African musical traditions, together with the sounds and sentiments of Christian gospel music within "Graceland," created a landmark recording in the popularization of so-called world music. The worldwide success of the music introduced some of the musicians, particularly Ladysmith Black Mambazo and its leader Joseph Shabalala to global audiences of their own.

Ladysmith Black Mambazo are a South African male choral group singing in the vocal styles of *iscathamiya* originating in Ladysmith South Africa. The group was assembled in the early 1960s by Joseph Shabalala, who took the name from his hometown which lies in the province Kwazulu Natal. The word Black, references the oxen as the strongest of all farm animals, and was Shabalala's way of honouring his early life on his family's farm. Mambazo is the Zulu word for chopping axe, and a symbol of the group's vocal strength, clearing the way for their music and ultimate success.

The soulful South African drumming, together with the rhythmic, tight knit horn section of "Graceland" was one of the distinctive characteristics that influenced my writing of "Shango." These distinctive rhythmical musical elements were a combination of North American and South African music, tailored particularly to display the effects of unison, rhythm, harmony, timbre and dynamics. The horn section of "Shango" also created textures of movement from gospel music, jazz, blues, *Shango*, the "Big Drum" and calypso music. These specialized textures of music together, influenced the style-analytic approach to my compositions as well as the compositional toolkit used in writing most of my cross-pollinated original music. Finally, the lyrics of "Shango" (see below) describes the ceremonial practices I have witnessed growing up in Grenada.

LYRICS OF "SHANGO"

.....

Verse No: 1

Way back home, up in the country
"Shango" drumming rhythms always haunted me
"Shango" voices chanting sweet melodies our ancestors brought long time ago

Chorus Voices

Let's sing.....background vocals "Shango" (two part harmony)
Let's dance.....background vocals "Shango oh" (two part harmony)
Let's shout.....background vocals "Shango oh oh" (two part harmony)
"Shango Calypso"....."Shango Calypso" (background vocals in unison)

Verse No: 2

Like the sound of the wind at the end of the day
I can hear sweet "Shango" rhythms from the hills far away
Words can't explain what came over me
When these "Shango" rhythms get a hold on me

Chorus Voices Repeat

Let's sing.....background vocals "Shango" (in two part harmony)
Let's dance.....background vocals "Shango" oh (In two part harmony)
Let's shout.....background vocals "Shango" oh oh (in two part harmony)
"Shango Calypso" "Shango Calypso" (background vocals in unison)

Bridge

The sound of the drum calls on the healing spirits. Heavenly spirits come down.
The music will heal you.....Heal you..... Background vocals (in harmony)
The music will move you.....Move you.....Background vocals (in harmony)
The music will cleanse you.....Cleanse you.....Background vocals (in unison)
When you try to dance "Shango" will put you in a trance.

Example: 3. 28 Lyrics Of "Shango"

ANALYSIS WITH EXCERPTS FROM THE SCORE

.....

The lead vocals continues the calling "hey la," ("Hey Everybody"). In response, the horn section and background vocals respond in rhythmic unison, echoing "Hey la" as shown in measures 66-69 of the score.

The musical score excerpt shows measures 66-69. The vocal parts (Vox. 1 and Vox. 2) feature the lyrics "HEY LAH". The instrumental parts include two Trumpets (B♭ Tpt. 1 and 2), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Trombone (Tbn.), Guitar (Gtr.), Piano (PIANO), and Electric Bass (E.B.). The guitar and piano parts include the annotation "SPARSE FILLS". The bass line includes chord symbols: B♭6, F/C, F/C, C/D, D/C, and F/C. The score is written in a key signature of one sharp (F#) and a common time signature (C).

Example: 3. 29 Horns with background vocals singing "Hey la" in harmony.

The next example: 3. 30, the ending of the horns with the background vocals call and response singing "Hey la," "Hey la," "Hey la ho."

The image shows a musical score for a piece titled "Example: 3.30". The score is arranged in a multi-staff format. At the top, there is a vocal line with lyrics: "HO", "HEY LAH HEY LAH HO". Below this are staves for two vocal parts (Vox. 1 and Vox. 2). The instrumental section includes staves for Bb Trumpet 1 and 2, Alto Saxophone (A. SX.), Tenor Saxophone (T. SX.), Tenor Bassoon (T.BN.), Trombone (TBN.), Trumpet (TPT.), Piano (PIANO), and Electric Bass (E.B.). The piano and electric bass parts include chord markings: Bb7, F/C, F/C, C/D, and Db(-5). The score is written in a key signature of one flat and a 4/4 time signature.

Example: 3.30 Horns with the background call and response singing "Hey la," "Hey la ho."

I interpolated a rhythmic breakdown within the instrumental part of the song to provide a sense of anticipation, to signal a new section, and to create variety in the arrangement. The solo break for the

rhythm section starts from measures 97-112 of the score for sixteen bars. The bass guitar, and all other instruments drop out, leaving the drums, percussion, and the South African rhythm guitar for four bars. After 8 measures of the rhythm section, the bass guitarist creates a more grounded static quality to the music, by placing eighth notes on the down beat, of the second and fourth beat of the bar, which provides the music with a very bubbly feel. This colourful and rhythmical bass line, provides the rhythm section with a consistent flow and a fresh outlook throughout the song. The background singers connected three different sections of singing and chanting throughout the breakdown, first, the "Shango" voices with their tribal chanting together; then the call and response voices singing "Hey la," which leads into another background vocal section singing "Shango," "Shango oh," "Shango oh oh," "Shango calypso." The rhythm section continues with the accompaniment of the Caribbean flavoured horn lines every four measures to the end of the song, as shown in example: 3. 31, measures 121-124.

Caribbean Flavoured Horn Lines

The musical score consists of seven staves. The top two staves are for vocalists: 'Vox.' and 'Vox. 2'. The 'Vox.' staff has lyrics 'SHAN - GO' under two measures. The remaining staves are for instruments: 'B♭ Trp. 1', 'B♭ Trp. 2', 'A. Sx.', 'T. Sx.', and 'Tbn.'. The instrumental parts feature rhythmic patterns with accents and slurs, typical of Caribbean music. The key signature has one flat (Bb) and the time signature is 4/4.

Example: 3. 31 Continuation of the breakdown throughout the song.

The following example: 3. 32, in measures 125-128 shows the horns with background vocals featured in the breakdown.

Horn Section With Background Vocals Throughout The Breakdown

The musical score consists of seven staves. The top two staves are for vocalists: 'Vox.' and 'Vox. 2'. The 'Vox.' staff contains lyrics: 'SHANGO - GO' and 'SHAN - GO CA - LYP - GO'. The bottom five staves are for instruments: 'Bb Tpt. 1', 'Bb Tpt. 2', 'A. SX.', 'T. SX.', and 'TBN.'. The score is in 4/4 time and features a complex rhythmic pattern with many accents and slurs. A '125' measure marker is present at the beginning of each staff.

Example: 3. 32 Horns with background vocals featured throughout the breakdown.

The distinctive sounds of the horns, are all reminiscent of the horn section from Paul Simon's Grammy Award Winning Album *Graceland*. The outcome of this music is a collaboration of call and response phrasings, together with rhythmical and distinctive elements form the "Big Drum," *Shango*, Afro-American, Afro-Caribbean and Latin musics.

COMPOSITION 4: "CALYPSO GOT SOUL JAZZ BLUES AND ROCK & ROLL"

..... ..

BACKGROUND OVERVIEW

Trinidad and Tobago, whose calypso style is a particularly influential part of the music in the Caribbean, also share traditions like the "Big Drum" and *Shango* rhythms.⁶⁵ Calypso is a style of Afro-Caribbean music that originated in Trinidad and Tobago during the early to mid 19th century and in the 20th century became popular in the rest of the Caribbean.⁶⁶ Its origins can be traced to the griots of West Africa. As Jan Fairley notes:

Musically calypso resembles the Brazilian samba; it is in duple metre, well suited to Caribbean 'jump up' dancing and carnival road marches. Most modern calypsos are in the major mode; earlier ones were slower and tended to be in minor mode (locally called 'me-minor' calypsos). Calypsos are typically played by steel bands, with groups of up to 150 pans accompanying carnival street dancing, and smaller steel bands or dance band instruments playing for smaller groups on streets and for indoor dancing. From the 19th century calypso lyrics functioned as oral newspapers, with social and political comment, satirical treatment of scandal and topical themes. The words are witty with much double entendre. Until the mid-20th century calypso lyrics remained largely local in subject-matter, but with the arrival in Britain of emigrants from the West Indies such calypsonians as 'Lord Kitchener' (Aldwyn Roberts) began to include international themes.⁶⁷

⁶⁵ John Gray, *Calypso Carnival and Steelpan* (African Diaspora Press 30 Marion St., Nyack, NY10960), 109.

⁶⁶ Lorna McDaniels, *The Big Drum Ritual of Carriacou Praisesongs in Memory of Flight* (University Press of Florida ISBN 0-813-167-X.0-8130, 1998), 71.

⁶⁷ Jan Fairley, Calypso.www. Oxford reference.com

Calypso Rhythms
♩ = 107

C E+ F F#Dim Em A7 Dm G7

Piano

3 C E+ F F#Dim Em A7 Dm G7

Pno.

Example: 3. 33 Calypso rhythms as played by the rhythm section on carnival day.

FORM / STRUCTURE

.....

As noted above, calypso is a song form which makes use of some form of social comment and also an important feature of the carnival celebrations in Trinidad. Calypso is often performed by the singer accompanied by a guitar, although there can be a larger backing group which might include brass, saxophones, drums and electric guitars. It is especially associated with the steel pan.

ANALYTIC DETAILS

.....

♩ = 112 Fusion Calypso Jazz

E. PIANO

F#MA7 DMIN7 E7(+9)/G#

Example: 3. 34 An excerpt from the steel pan melody of "Calypso Got Soul."

Steel pan melodies have always been one of my biggest influences growing up in the Caribbean, particularly melodies played from classical pieces like "Voices of Spring" written in 1882 by Johan Strauss II and "Minuet in G" written in 1725 by Christian Petzold. "Calypso Got Soul" is a steel pan

melody from one of my compositions that was written specifically for the "Angel Harps" steel orchestra of Grenada, for the winner's accolade in the carnival steel pan competition in August 2015.

Jeremy Montagu notes:

Steel pans were originally adapted from oil drums and other metal containers but are now precision-tuned instruments, professionally manufactured. The sides of the oil drums are cut off at the required depth and the top of each drum is beaten into a bowl shape with a sledge hammer and then marked out into separate areas. Each area is isolated by hammering grooves along the marked lines with a punch and tuned by hammering it up from inside the pan. The tone-quality is much enhanced by the fact that each area is not completely isolated from its neighbours and some vibrations carry across the grooves, producing the characteristic shimmer and vibrato.

Some makers temper the steel by heating it. The beaters used must be light, because beating too heavily throws the domed areas out of tune. The use of tremolo and rapid arpeggiation makes sustained melodies possible.⁶⁸

During the process of writing and arranging this piece; "Calypso Got Soul," I limited myself to a few stylistic melodic and rhythmical ideas and let them grow, because, there is always the temptation of getting too busy, and not allowing the music to flow, a pitfall that can plague any composer-arranger. This is especially true, when resources are bountiful and the orchestra is large. In the final analysis, my self-expressions determined the shape and resonance of the arrangement, and the subsequent treatment given to the background vocals and the rhythm section. Although I am constantly striving toward a strong rhythmical approach to my writing, the importance of the melody has always been my first priority. The electric piano was chosen as the instrumental solo feature to extrapolate the melody, and the cultural authentication in areas where the song breathes and needs clarity from intrusions. I strive to create a sturdy identifiable melody and nurse it along into areas that impart a fresh exposure, enhance the arrangement, expands my musical vistas, and adds individuality.

⁶⁸ Jeremy Montagu, *Steel Band* www.oxfordreference.com.

My concern towards this music was principally to use the knowledge of instrument ranges and characteristics, to enlist the pure colours of the orchestra, and maximize the combination of instruments, two trumpets, one alto saxophone, tenor saxophone, and trombone in order to enrich, strengthen and colour the music. Since each musical instrument possesses its own unique timbre, their combination offers a wide range of textures that are also used to add variety and spice to the arrangement. Through these selective orchestration moods, subtle orchestral colorations were used sparingly with suitable results throughout the song. The authentication of this music works best with a walking bass line, accented with rhythms on the upbeat, together with rhythms accented on the downbeat.

Octave unisons are very common in Afro-Caribbean orchestras. These unique effective devices were used in the arrangement of "Calypso Got Soul" to deliver great strength and flexibility in this rhythm-conscious setting to provide tension, ambiguity, clarity and definition within the arrangement.

The musical score for Example 3.35, titled "Horns in rhythmic unison," is arranged for a horn section and rhythm section. The horn section consists of two Bb Trumpets (Tpt. 1 and 2), an Alto Saxophone (A. SX.), a Tenor Saxophone (T. SX.), and a Trombone (Tbn.). The rhythm section includes an Electric Piano (E. PIANO) and an Electric Bass (E.B.). The score is written in the key of D major (one sharp) and 4/4 time. The horn parts play a rhythmic unison pattern, with the Tenor Saxophone part including a chord symbol of A7. The Electric Piano part features a walking bass line with chord symbols G7 sus and F#13. The Electric Bass part features a walking bass line with accents on the upbeats.

Example: 3.35 Horns in rhythmic unison.

MUSICAL INFLUENCES

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"Calypso Got Soul" is highly influenced by the music of Sonny Rollins.⁶⁹ He has firmly placed his personal stamp on some of my favourite songs like "St. Thomas" and "Don't Stop the Carnival." These fusion calypso songs have highly influenced the writing style of my four compositions. In the 1960s, Grenada and the rest of the neighbouring Windward and Leeward were experiencing a musical convulsion that caught everybody's awareness. This was the era of the Beatles, the Rolling Stones and the Beach Boys. The blues led to hard rock, pop felt like soul and jazz felt free. The smooth jazzy soulful pop-like sounds of Nat King Cole, and Brooke Benton, together with soul legends like Sam Cooke, Percy Sledge, Otis Redding and the Righteous Brothers "Unchained Melody," flooded the airways daily with hit songs one after the other.

⁶⁹ Peter Manuel, Kenneth Bilby, and Michael Largely, *Caribbean Currents: Caribbean Music From Rumba to Reggae* (Temple University Press 1601 North Broad St., Philadelphia PA 19122 University press of Florida ISBN 0-813-167-X.0- 81301998), 36.

ANALYSIS WITH EXCERPTS FROM THE SCORE

.....

"Calypso Got Soul"

The musical score for "Calypso Got Soul" features the following parts:

- Bb Tpt. 1:** Melodic line starting at measure 172.
- Bb Tpt. 2:** Melodic line starting at measure 172.
- A. Sax.:** Melodic line starting at measure 172.
- T. Sax.:** Melodic line starting at measure 172.
- Tbn.:** Melodic line starting at measure 172.
- E. PIANO:** Harmonic accompaniment with chords: E MIN7, A7, D9, and a triplet of G MIN7, F# MIN7, F MIN7.
- E. B.:** Bass line with chords: E MIN7, A7, D9, and a triplet of G MIN7, F# MIN7, F MIN7.

Example: 3. 36 Harmonic replacement for II-V-I progressions.

On my entering Canada in May 1970, I realized that there was a large world of music and that maybe I could be part of it. There was never a conscious decision that I would make my living playing music, the music just led me there. Later, I found myself gravitating towards the African American art-form known as jazz and blues. After my first visit to the Colonial tavern in Toronto, and listening intently to Oscar Peterson on the piano, and later, Jimmy Smith on the Hammond B3 organ, I decided that was what I wanted to do. After years of experimenting with different rhythmic and melodic

patterns that I have reconstructed from Chick Corea, George Duke and Herbie Hancock's fusion bands in the late 70s, I have integrated the effects of melody, rhythm, harmony, timbre, dynamics and specialized textures of musical elements from soul music, calypso, blues, jazz and rock & roll music, to create a signature style of my own.

CONCLUSION

.....

My ultimate goal in writing these four compositions reflecting the music of Grenada and the African diaspora was to rediscover the joy of calypso music that I had experienced in my childhood days. Through extensive research, I have also learned that calypso music was a way of life encompassing traditions and folklore passed on orally through generations. Dance patterns, music and socialization, were the heart of this dynamic cultural community.

There are many linguistic nuances on the island of Grenada, mostly due to its history. Though English is the main language, traces of French and African languages can still be heard. Folklore has also been an important tradition in Grenada. The tradition of telling folk stories is still alive particularly on the island of Carriacou. Two of the most popular characters from these tales, Annancy, a West Africa spider trickster and Ligaroo, from the French Loupgaroux (werewolf), testify to the many cultures that have combined on these islands.

Throughout the years, many Grenadians have also been able to maintain their tribal heritage each with its own unique drum and dance style. These were often performed at "Big Drum" festivals. Traditionally, calypso and reggae have been the most important musical styles of Grenada. Later, outside sources started to influence the local music scene, like zouk from the French Caribbean islands, jazz and blues, gospel, Latin, R&B and soul music.

Currently, a majority of Grenadians are affiliated with the Roman Catholic religion. However, due to the high population of African descendants, the majority of the natives believed in *Shango*, the African religious cult derived from the Yoruba tribe of West Africa. *Shango* believed in obeah or white magic, and also had the ability to cast a spell or throw out evil spirits.

As an adolescent, I danced to calypso music but never understood its relevance in the Afro-Caribbean diaspora. This music offers innovative freedom, and endless possibilities, enriched with the combination of jazz, blues, Latin, R&B and soul music.

The music of the "Big Drum," *Shango* and the folkloric traditional music of Grenada and the Grenadines, have all influenced calypso, jazz, salsa, and Latin music. I have written four original compositions featuring a seventeen piece Caribbean orchestra, to exemplify and exhibit the influences of these musical genres, and to satisfy my heartfelt passion for this music.

Throughout these compositions I have chosen specific rhythmical concepts from calypso music, Latin music, salsa, and reggae music, together with harmonic progressions from jazz, blues, gospel and soul music, to further improve the quality of these musical compositions. The combination of these sub-genres result in a new hybrid of musical content that is still evolving today.

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APPENDIX: A

.....

MEMBERS OF THE ORCHESTRA

..... ..

1st Trumpet.....	Alexis Baro
2nd Trumpet.....	Alexander Brown
Alto Saxophone.....	Bobby Tsu
Tenor Saxophone and Flute.....	Dr. Michael Arthurs
Trombone.....	Kelsley Grant
Guitar.....	Brooke Blackburn
Guitar.....	Shane "Shakey J" Forrest
Bass Guitar.....	Howard Ayee and Andrew Stuart
Piano and Hammond Organ SK2.....	Kingsley Ettienne
Drums.....	Ben Riley and Larnell Lewis
Congas, Bongos and Assorted Percussion.....	Muthadi Thomas
Lead Vocals on "Shango".....	Kingsley Ettienne
Background Vocals.....	Dianne Brooks, Betty Richardson, Gail Berry and Kingsley Ettienne

APPENDIX: B

.....

SCORES

.....

CONCERT SCORE

KING DOG

KINGSLEY ETTIENNE

FUNK
(REGGAE)

♩ = 170

VOCALS

TRUMPET IN Bb 1

ALTO SAX.

TENOR SAX.

TROMBONE

ELECTRIC GUITAR

PIANO

ELECTRIC BASS

DRUM SET

FILL (SHUFFLE)

KING DOG

FUNK (REGGAE)

INTRO

Vox.

Bb Tpt. 1

A. Sax.

T. Sax.

Tbn.

E. GTR.

PNO.

E. B.

D. S.

(MUTED) Bb^{MIN7} $Eb7$ Bb^{MIN7} $Eb7$

OPTIONAL REGGAE "BUBBLE"

Bb^{MIN7} $Eb7$

Bb^{MIN7} $Eb7$

KING DOG

8

VOX. *mp* HEY KING

Bb TPT. 1 *mp*

A. SX. *mp*

T. SX. *mp*

TBN. *mp* Bb MIN7 Eb7 Bb MIN7 Eb7

E. GTR. *mp* Bb MIN7 Eb7

PNO. *mp* Bb MIN7 Eb7

E.B. 2

D.S. 2

8

Detailed description: This is a musical score for the piece 'King Dog'. It features eight staves. The vocal line (VOX.) starts with the lyrics 'HEY' and 'KING'. The brass section includes Bb Trumpet 1 (Bb TPT. 1), Alto Saxophone (A. SX.), Tenor Saxophone (T. SX.), and Trombone (TBN.). The guitar section includes Electric Guitar (E. GTR.) and Piano (PNO.). The rhythm section includes Electric Bass (E.B.) and Drums (D.S.). The score is in 4/4 time and features a key signature of three flats (Bb, Eb, Ab). Dynamics include *mp* (mezzo-piano) and accents (^). Chord changes for the piano and guitar are indicated as Bb MIN7 and Eb7. The piano part features a complex harmonic texture with many beamed notes. The electric bass and drums parts are relatively simple, with the bass playing a steady line and the drums providing a rhythmic accompaniment.

KING DOG

12

Vox. Dog

12

B \flat TPT. 1

12

A. SX.

T. SX.

TBN.

12

B \flat MIN7 E \flat 7 B \flat MIN7 E \flat 7

E. GTR.

12

PNO.

12

E. B.

12

D. S.

12

KING DOG

A 16

Vox. 16

Bb TPT. 1 16 HARMON

A. SAX. 16 mp

T. SAX. 16 mp

TBN. 16

E. GTR. 16 mp Bb min7 Eb7 Bb min7 Eb7

PNO. 16

E. B. 16

D. S. 16

KING DOG

20

Vox.

20

Bb TPT. 1

HARMON

20

A. SX.

20

T. SX.

20

TBN.

20

E. GTR.

20

PNO.

20

E. B.

20

D. S.

20

KING DOG

825 SWING

Vox. 25

Bb TPT. 1 25 (OPEN) *m_p*

A. SX. 25 *m_f*

T. SX. 25 *m_f*

TBN. 25 *m_p* *m_p*

E. GTR. 25

PNO. 25 ALTO SAX. *B^bMIN7* *E^b7* *A^bMIN7* *D^b7(ALT)*

E. B. 25 *B^bMIN7 (BASSWALKS PLAIN FOUR)* *E^b7* *A^bMIN7* *D^b7(ALT)*

D. S. 25

KING DOG

Vox. *ss*

B♭ TPT. 1 *ss*

A. SX. *ss*

T. SX. *ss*

TBN. *ss*

E. GTR. *ss*

PNO. *ss*

E. B. *ss*

D. S. *ss*

TRUMPET IN B♭ *ss*

8♭ MIN7 E♭7 A♭ MIN7 D♭7 (ALT)

8♭ MIN7 E♭7 A♭ MIN7 D♭7 (ALT)

Detailed description: This is a page of a musical score for the piece 'King Dog'. The score is arranged for a large ensemble. At the top, the title 'KING DOG' is centered. The score consists of ten staves. From top to bottom: 1. Vox. (Vocal line) with a dynamic marking of *ss*. 2. B♭ TPT. 1 (B-flat Trumpet 1) with a dynamic marking of *ss*. 3. A. SX. (Alto Saxophone) with a dynamic marking of *ss*. 4. T. SX. (Tenor Saxophone) with a dynamic marking of *ss*. 5. TBN. (Trombone) with a dynamic marking of *ss*. 6. E. GTR. (Electric Guitar) with a dynamic marking of *ss*. 7. PNO. (Piano) with a dynamic marking of *ss*. This staff is split into two parts: the upper part is for the right hand and contains a melodic line with a 'TRUMPET IN B♭' instruction above it; the lower part is for the left hand and contains a bass line. 8. E. B. (Double Bass) with a dynamic marking of *ss*. 9. D. S. (Drum Set) with a dynamic marking of *ss*. The piano accompaniment section includes four measures of chords: 8♭ MIN7, E♭7, A♭ MIN7, and D♭7 (ALT). The key signature has three flats (B-flat major or D-flat minor), and the time signature is 4/4. The score includes various musical notations such as slurs, accents, and dynamic markings.

KING DOG

Vox. 37

Bb Tpt. 1 37 *p*

A. Sax. 37 *p*

T. Sax. *p*

Tbn. 37 *p*

E. Gtr. 37

PNO. 37
Gb MA7 F7(+9)
Gb MA7 F7(+9)

E. B. 37

D. S. 37

KING DOG

LATIN

Vox.

Bb TPT. 1

A. SAX.

T. SAX.

TBN.

E. GTR.

PNO.

E. B.

D. S.

41

EMAS13

EMAS13

CONTINUE GROOVE

KING DOG



SOLO SECTION 1
PIANO SOLO
FUNK (REGGAE)

Vox. 51
HEY _____ KING DOG

Bb TPT. 1 51

A. SX. 51

T. SX. 51

TBN. 51
Bb MIN7 Eb7 Bb MIN7 Eb7 Bb MIN7 Eb7 Bb MIN7 Eb7

E. GTR. 51
-b- -b- -b- -b-

PNO. 51
Bb MIN7 Eb7

E. B. 51
Bb MIN7 Eb7

D. S. 51

CONTINUE SOLO SECTION 1

Vox. 59 Hey KING

Bb TPT. 1 59 mp

A. Sax. 59 mp

T. Sax. 59 mp

Tbn. 59 mp Bb min7 Eb7 Bb min7 Eb7

E. GTR. 59

PNO. 59

E. B. 59

D. S. 59

KING DOG

63

Vox. Dog

63

Bb TPT. 1

63

A. SX.

63

T. SX.

63

TBN.

63

8b MIN7 Eb7 8b MIN7 Eb7

E. GTR.

63

PNO.

63

E. B.

63

D. S.

63

Detailed description: This is a musical score for the piece 'King Dog'. It consists of ten staves. The top staff is for the voice, with the lyrics 'Dog' written below the first measure. The second staff is for the first Bb Trumpet. The third and fourth staves are for the Alto and Tenor Saxophones. The fifth staff is for the Trombone. The sixth staff is for the Electric Guitar, with chord changes indicated as 8b MIN7, Eb7, 8b MIN7, and Eb7. The seventh and eighth staves are for the Piano. The ninth staff is for the Electric Bass. The tenth staff is for the Double Bass. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

KING DOG

67

SWING

Vox. 67

Bb TPT. 1 67 *m^p* *sfz*

A. SX. 67 *m^p* *sfz*

T. SX. 67 *m^p* *sfz*

TBN. 67 *m^p* *sfz*

E. GTR. 67

TRUMPET IN Bb 1

PNO. 67 *Bb*MIN7 *Eb*7 *Ab*MIN7 *Db*7(ALT)

E.B. 67

D.S. 67

Detailed description: This is a page of a musical score for the piece 'King Dog'. The score is written for a swing ensemble. It includes parts for Voice (Vox.), Bb Trumpet 1 (Bb TPT. 1), Alto Saxophone (A. SX.), Tenor Saxophone (T. SX.), Trombone (TBN.), Electric Guitar (E. GTR.), Piano (PNO.), Electric Bass (E.B.), and Double Bass (D.S.). The key signature is Bb major (three flats). The score is divided into four measures. The piano accompaniment (PNO.) features a specific chord progression: Bb minor 7, Eb 7, Ab minor 7, and Db 7 (Altered). The saxophone and trumpet parts have dynamic markings of mezzo-piano (m^p) and sforzando (sfz). The electric guitar part is mostly silent, indicated by a long horizontal line. The double bass part has a rhythmic pattern of eighth notes. The voice part is silent, indicated by a long horizontal line.

KING DOG

Vox.

8b TPT. 1

A. SX.

T. SX.

TBN.

E. GTR.

PNO.

E. B.

D. S.

The musical score is for the piece 'King Dog'. It consists of ten staves. The top staff is for the voice (Vox.), which contains rests. The second staff is for the first B-flat trumpet (8b TPT. 1). The third and fourth staves are for the alto saxophone (A. SX.) and tenor saxophone (T. SX.), respectively. The fifth staff is for the trombone (TBN.). The sixth staff is for the electric guitar (E. GTR.), which contains rests. The seventh and eighth staves are for the piano (PNO.), with the right and left hands. The ninth staff is for the electric bass (E. B.), and the tenth staff is for the double bass (D. S.). The key signature is three flats (B-flat major/D-flat minor), and the time signature is 4/4. The score includes various musical notations such as slurs, accents, and dynamic markings. The piano accompaniment includes the following chord changes: Gb MAJ7, F7(+9), CMIN7(-5), and F7(ALT).

KING DOG

E 75

Vox. 75

Bb TPT. 1 75 *mp* *sfz* *mf* *mp*

A. SX. 75 *mp* *sfz* *mf* *mp*

T. SX. 75 *mp* *sfz* *mf* *mp*

TBN. 75 *mp* *sfz* *mf* *mp*

E. GTR. 75

TRUMPET IN Bb 1

PNO. 75

E.B. 75

D.S. 75

8bMIN7 Eb7 AbMIN7 Db7(ALT) GbMA7 F7(+9)

8bMIN7 Eb7 AbMIN7 Db7(ALT) GbMA7 F7(+9)

Detailed description: This is a musical score for the piece 'King Dog'. It features ten staves. The top staff is for the voice (Vox.), which is mostly silent. The next three staves are for the brass section: Bb Trumpet 1, Alto Saxophone (A. SX.), and Tenor Saxophone (T. SX.). The fourth staff is for the Trombone (TBN.). The fifth staff is for the Electric Guitar (E. GTR.), which is also silent. The sixth staff is for the Piano (PNO.), which includes a specific part for a Trumpet in Bb 1. The piano accompaniment is shown in two systems, with the right hand (RH) and left hand (LH) parts. The right hand part includes a series of chords: 8bMIN7, Eb7, AbMIN7, Db7(ALT), GbMA7, and F7(+9). The left hand part consists of a steady bass line. The seventh staff is for the Electric Bass (E.B.), and the eighth staff is for the Double Bass (D.S.). The score includes various musical notations such as dynamics (mp, sfz, mf), articulation (accents, slurs), and performance instructions (e.g., 'TRUMPET IN Bb 1'). The key signature is three flats (Bb, Eb, Ab), and the time signature is 4/4.

KING DOG

LATIN

Vox. 82

Bb TPT. 1 82

A. Sax. 82 *mf*

T. Sax. 82 *mf*

Tbn. 82 *mf*

E. GTR. 82

TRUMPET IN Bb 1

PNO. 82 *EMAS13*

E. B. 82 *EMAS13*

D. S. 82

KING DOG

SOLO BREAK

Musical score for 'King Dog' Solo Break. The score is written for multiple instruments and includes dynamic markings and articulation symbols.

- Vox:** 86
- Bb TPT. 1:** 86, *f*, *mp*, *ff*
- A. SX.:** 86, *f*, *mp*, *ff*
- T. SX.:** 86, *f*, *mp*, *ff*
- TBN.:** 86, *f*, *mp*, *ff*
- E. GTR.:** 86
- PNO.:** 86, *F7(ALT)*
- E. B.:** 86, *F7(ALT)*
- D. S.:** 86

SOLO SECTION 2

F 93

FUNK (REGGAE)

Vox. *93* Hey _____ KING

Bb TPT. 1 *93*

A. SX. *93*

T. SX. *93* *m^e* *Bb MIN7* *Eb7* *Bb MIN7* *Eb7*

TBN. *93* *m^e* *Bb MIN7* *Eb7* *Bb MIN7* *Eb7*

E. GTR. *93* *m^e* *Bb MIN7* *Eb7* *Bb MIN7* *Eb7*

PNO. *93* *Bb MIN7* *Eb7* *Bb MIN7* *Eb7*

E. B. *93* *Bb MIN7* *Eb7*

D. S. *93*

KING DOG

97

Vox. *97* Dog

B♭ TPT. 1 *97*

A. SX. *97*

T. SX. *97*

TBN. *97*

E. GTR. *97*

PNO. *97*

E. B. *97*

D. S. *97*

Chord markings: B♭ MIN7, E♭7

Rehearsal marks: 2

Detailed description: This is a page of a musical score for the piece 'King Dog', starting at measure 97. The score is arranged for a vocal line and several instruments: B♭ Trumpet 1, Alto Saxophone, Tenor Saxophone, Trombone, Electric Guitar, Piano, Euphonium, and Double Bass. The key signature is B♭ major (three flats). The vocal line begins with the lyrics 'Dog' in measure 97. The instrumental parts feature various rhythmic patterns and melodic lines. Chord markings for B♭ minor 7 and E♭7 are present throughout the score. Rehearsal marks with the number '2' are placed at the end of measures 99 and 101. The page number '97' is written at the bottom left.

KING DOG

101

Vox. Hey KING

Bb TPT. 1

A. SX. Bb MIN7 Eb7 Bb MIN7 Eb7

T. SX.

TBN. Bb MIN7 Eb7 Bb MIN7 Eb7

E. GTR. b

PNO. Bb MIN7 Eb7

E. B. 2

D. S. 2

101

Detailed description: This is a musical score for the piece 'King Dog'. It features eight staves: Vocalist (Vox.), Bb Trumpet 1 (Bb TPT. 1), Alto Saxophone (A. SX.), Tenor Saxophone (T. SX.), Tenor Baritone (TBN.), Electric Guitar (E. GTR.), Piano (PNO.), and Double Bass (E. B.). The Drum Set (D. S.) is indicated by a double bar line with a '2' above it, suggesting a 2-beat pattern. The score is in 4/4 time and the key signature has three flats (Bb, Eb, Ab). The vocal line starts with 'Hey' and 'KING'. The piano accompaniment includes chords such as Bb MIN7 and Eb7. The electric guitar part features a 'b' (bend) mark. The double bass and drum set parts are marked with a '2' above the staff, indicating a specific rhythmic pattern.

KING DOG

Vox. 105 Dog

Bb TPT. 1 105

A. SAX. 105

T. SAX. 105

TBN. 105

E. GTR. 105

PNO. 105

E. B. 105

D. S. 105

Chords: Bb MIN7, Eb7

Rehearsal marks: 2

KING DOG

G 109 SWING

Musical score for 'King Dog' in G major, 4/4 time, Swing feel. The score includes parts for Voice, Bb Trumpet 1, Alto Saxophone, Tenor Saxophone, Trombone, Electric Guitar, Piano, and Double Bass. The piano accompaniment is divided into right and left hands. Chord changes are indicated throughout the piece.

Chord Progression:

- 109: G
- 110: G
- 111: G
- 112: G
- 113: G
- 114: G
- 115: G
- 116: G
- 117: G
- 118: G
- 119: G
- 120: G
- 121: G
- 122: G
- 123: G
- 124: G
- 125: G
- 126: G
- 127: G
- 128: G
- 129: G
- 130: G
- 131: G
- 132: G
- 133: G
- 134: G
- 135: G
- 136: G
- 137: G
- 138: G
- 139: G
- 140: G
- 141: G
- 142: G
- 143: G
- 144: G
- 145: G
- 146: G
- 147: G
- 148: G
- 149: G
- 150: G
- 151: G
- 152: G
- 153: G
- 154: G
- 155: G
- 156: G
- 157: G
- 158: G
- 159: G
- 160: G
- 161: G
- 162: G
- 163: G
- 164: G
- 165: G
- 166: G
- 167: G
- 168: G
- 169: G
- 170: G
- 171: G
- 172: G
- 173: G
- 174: G
- 175: G
- 176: G
- 177: G
- 178: G
- 179: G
- 180: G
- 181: G
- 182: G
- 183: G
- 184: G
- 185: G
- 186: G
- 187: G
- 188: G
- 189: G
- 190: G
- 191: G
- 192: G
- 193: G
- 194: G
- 195: G
- 196: G
- 197: G
- 198: G
- 199: G
- 200: G

Instrument Parts:

- Vox:** Silent throughout.
- Bb TPT. 1:** Silent throughout.
- A. SX.:** Melodic line with accents and slurs.
- T. SX.:** Melodic line with accents and slurs.
- TBN.:** Silent throughout.
- E. GTR.:** Silent throughout.
- PNO.:** Right hand: Chords and arpeggios. Left hand: Bass line with slurs.
- E. B.:** Bass line with slurs.
- D. S.:** Drum set part with accents and slurs.

Chord Changes:

- 110: Bb MIN7
- 111: Eb7
- 112: Ab MIN7
- 113: Db7(ALT)
- 114: Bb MIN7
- 115: Eb7
- 116: Ab MIN7
- 117: Db7(ALT)
- 118: Bb MIN7
- 119: Eb7
- 120: Ab MIN7
- 121: Db7(ALT)
- 122: Bb MIN7
- 123: Eb7
- 124: Ab MIN7
- 125: Db7(ALT)
- 126: Bb MIN7
- 127: Eb7
- 128: Ab MIN7
- 129: Db7(ALT)
- 130: Bb MIN7
- 131: Eb7
- 132: Ab MIN7
- 133: Db7(ALT)
- 134: Bb MIN7
- 135: Eb7
- 136: Ab MIN7
- 137: Db7(ALT)
- 138: Bb MIN7
- 139: Eb7
- 140: Ab MIN7
- 141: Db7(ALT)
- 142: Bb MIN7
- 143: Eb7
- 144: Ab MIN7
- 145: Db7(ALT)
- 146: Bb MIN7
- 147: Eb7
- 148: Ab MIN7
- 149: Db7(ALT)
- 150: Bb MIN7
- 151: Eb7
- 152: Ab MIN7
- 153: Db7(ALT)
- 154: Bb MIN7
- 155: Eb7
- 156: Ab MIN7
- 157: Db7(ALT)
- 158: Bb MIN7
- 159: Eb7
- 160: Ab MIN7
- 161: Db7(ALT)
- 162: Bb MIN7
- 163: Eb7
- 164: Ab MIN7
- 165: Db7(ALT)
- 166: Bb MIN7
- 167: Eb7
- 168: Ab MIN7
- 169: Db7(ALT)
- 170: Bb MIN7
- 171: Eb7
- 172: Ab MIN7
- 173: Db7(ALT)
- 174: Bb MIN7
- 175: Eb7
- 176: Ab MIN7
- 177: Db7(ALT)
- 178: Bb MIN7
- 179: Eb7
- 180: Ab MIN7
- 181: Db7(ALT)
- 182: Bb MIN7
- 183: Eb7
- 184: Ab MIN7
- 185: Db7(ALT)
- 186: Bb MIN7
- 187: Eb7
- 188: Ab MIN7
- 189: Db7(ALT)
- 190: Bb MIN7
- 191: Eb7
- 192: Ab MIN7
- 193: Db7(ALT)
- 194: Bb MIN7
- 195: Eb7
- 196: Ab MIN7
- 197: Db7(ALT)
- 198: Bb MIN7
- 199: Eb7
- 200: Ab MIN7

Annotations:

- 109: G
- 110: Bb MIN7
- 111: Eb7
- 112: Ab MIN7
- 113: Db7(ALT)
- 114: Bb MIN7
- 115: Eb7
- 116: Ab MIN7
- 117: Db7(ALT)
- 118: Bb MIN7
- 119: Eb7
- 120: Ab MIN7
- 121: Db7(ALT)
- 122: Bb MIN7
- 123: Eb7
- 124: Ab MIN7
- 125: Db7(ALT)
- 126: Bb MIN7
- 127: Eb7
- 128: Ab MIN7
- 129: Db7(ALT)
- 130: Bb MIN7
- 131: Eb7
- 132: Ab MIN7
- 133: Db7(ALT)
- 134: Bb MIN7
- 135: Eb7
- 136: Ab MIN7
- 137: Db7(ALT)
- 138: Bb MIN7
- 139: Eb7
- 140: Ab MIN7
- 141: Db7(ALT)
- 142: Bb MIN7
- 143: Eb7
- 144: Ab MIN7
- 145: Db7(ALT)
- 146: Bb MIN7
- 147: Eb7
- 148: Ab MIN7
- 149: Db7(ALT)
- 150: Bb MIN7
- 151: Eb7
- 152: Ab MIN7
- 153: Db7(ALT)
- 154: Bb MIN7
- 155: Eb7
- 156: Ab MIN7
- 157: Db7(ALT)
- 158: Bb MIN7
- 159: Eb7
- 160: Ab MIN7
- 161: Db7(ALT)
- 162: Bb MIN7
- 163: Eb7
- 164: Ab MIN7
- 165: Db7(ALT)
- 166: Bb MIN7
- 167: Eb7
- 168: Ab MIN7
- 169: Db7(ALT)
- 170: Bb MIN7
- 171: Eb7
- 172: Ab MIN7
- 173: Db7(ALT)
- 174: Bb MIN7
- 175: Eb7
- 176: Ab MIN7
- 177: Db7(ALT)
- 178: Bb MIN7
- 179: Eb7
- 180: Ab MIN7
- 181: Db7(ALT)
- 182: Bb MIN7
- 183: Eb7
- 184: Ab MIN7
- 185: Db7(ALT)
- 186: Bb MIN7
- 187: Eb7
- 188: Ab MIN7
- 189: Db7(ALT)
- 190: Bb MIN7
- 191: Eb7
- 192: Ab MIN7
- 193: Db7(ALT)
- 194: Bb MIN7
- 195: Eb7
- 196: Ab MIN7
- 197: Db7(ALT)
- 198: Bb MIN7
- 199: Eb7
- 200: Ab MIN7

KING DOG

Vox. 117

Bb TPT. 1 117

A. SX. 117

T. SX. 117

TBN. 117

E. GTR. 117

PNO. 117

E.B. 117

D. S. 117

Chord progression: Bb MIN7, Eb7, Ab MIN7, Db7(ALT), Gb MAJ7

Detailed description: This is a page of a musical score for the piece 'King Dog'. It features ten staves. The top staff is for the vocal line, which is mostly silent with a few notes. The second staff is for the first Bb trumpet. The third and fourth staves are for saxophones (Alto and Tenor), with the Tenor Sax staff including handwritten chord symbols: Bb MIN7, Eb7, Ab MIN7, Db7(ALT), and Gb MAJ7. The fifth staff is for the trombone. The sixth staff is for the electric guitar. The seventh and eighth staves are for the piano, with the right hand staff including the same handwritten chord symbols as the Tenor Sax staff. The ninth staff is for the electric bass. The tenth staff is for the double bass. The score is in a key with three flats (Bb major) and a 4/4 time signature. The page number 117 is written at the beginning of each staff.

KING DOG

122

Vox.

8b TPT. 1

A. SX.

T. SX.

TBN.

E. GTR.

PNO.

E. B.

D. S.

mf

F7(+9)

Emaj13

122

122

KING DOG

LATIN

VOX. 126

Bb TPT. 1 126 ff

A. SX. 126 ff EMASIS

T. SX. 126 ff

TBN. 126 ff

E.GTR. 126

PNO. 126 F7(ALT)

E.B. 126 F7(ALT)

D.S. 126

KING DOG

Vox. 180

B \flat TPT. 1 180

A. SX. 180

T. SX. 180

TBN. 180

E. GTR. 180

PNO. 180

E. B. 180

D. S. 180

F7(ALT)

TRUMPET IN B \flat 1

FILL

Detailed description: This is a page of a musical score for the piece 'King Dog'. The score is arranged in a multi-staff format. The instruments and parts are: Vox (Vocal), B \flat TPT. 1 (Trumpet in B-flat 1), A. SX. (Alto Saxophone), T. SX. (Tenor Saxophone), TBN. (Tuba/Euphonium), E. GTR. (Electric Guitar), PNO. (Piano), E. B. (Electric Bass), and D. S. (Drum Set). The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4. The score begins at measure 180. The vocal line is mostly rests. The saxophone and tuba parts have melodic lines with accents. The piano part includes a specific chord annotation 'F7(ALT)'. The electric guitar part has a 'TRUMPET IN B \flat 1' annotation. The drum set part includes a 'FILL' annotation. Dynamic markings of '180' (fortissimo) are present at the start of several staves.

KING DOG

159

VOX.

159

8b TPT. 1

159

A. SX.

159

T. SX.

159

TBN.

159

E. GTR.

159

PNO.

159

E. B.

159

D. S.

159

G^bMAS7

F7(+9)

F7(+9)

ALTO SAX.

C MIN7(-5)

F7(ALT)

F7(ALT)

F7(ALT)

C MIN7(-5)

F7(ALT)

KING DOG

143

Vox. 143

Bb Tpt. 1 143

A. Sax. 143

T. Sax. 143

Tbn. 143

E. Gtr. 143

PNO. 143
Bb MIN7 Eb7 Ab MIN7 Db7(ALT)

E. S. 143

D. S. 143

KING DOG

Vox. 147

Bb TPT. 1 147

A. Sax. 147

T. Sax. 147

Tbn. 147

E. GTR. 147

PNO. 147

E. B. 147

D. S. 147

Chord symbols: G^b_{MA57} , $F7(+9)$

KING DOG

LATIN

Vox. 151

Bb Tpt. 1 151

A. Sax. 151

T. Sax. 151

Tbn. 151

E. Gtr. 151

PNO. 151

E. B. 151

D. S. 151

EMAS13

KING DOG

Musical score for 'King Dog' featuring various instruments. The score includes dynamic markings such as '155' and 'ff'. The instruments listed are:

- Vox.
- 8b TPT. 1
- A. SX.
- T. SX.
- TBN.
- E. GTR.
- PNO.
- E. B.
- D. S.

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 piece begins at measure 155. The saxophone parts (A. SX. and T. SX.) feature intricate eighth-note patterns. The piano part (PNO.) includes a bass line with a prominent F7(ALT) chord. The electric guitar (E. GTR.) and double bass (E. B.) parts provide harmonic support. The drum set (D. S.) part shows a steady rhythmic pattern.

KING DOG

FUNK (REGGAE)

161

VOX. 160
HEY
KING

Bb TPT. 1 160
mf

A. SX. 160
mp

T. SX. 160
mf

TBN. 160
mf Bb MIN7 Eb7 Bb MIN7 Eb7

E. GTR. 160
-3- -3-

PNO. 160
Bb MIN7 Eb7

E. B. 160
Bb MIN7 Eb7

D. S. (FILL) 160

KING DOG

The musical score for "King Dog" is written for a large ensemble. It features the following parts and annotations:

- Vox:** Includes the handwritten word "Dog" and a measure rest.
- Bb Tpt. 1:** Features a melodic line with a trill-like figure and a handwritten accent (^) above a note.
- A. Sax. & T. Sax.:** Play a rhythmic melody with slurs and accents.
- Tbn.:** Features a melodic line with a trill-like figure and a handwritten accent (^) above a note. Chord annotations $Bb\ MIN7$ and $Eb7$ are written below the staff.
- E. Gtr.:** Features a rhythmic pattern with a handwritten "3-" above a triplet.
- PNO., E. B., & D. S.:** Provide harmonic support with a steady rhythmic pattern, marked with a "2" above the staff.

The score is divided into two systems, each with first and second endings. The page number "165" is written at the beginning of each staff.

KING DOG

K 169 ING

Vox. 170

8b TPT. 1 170 *mp*

A. SX. 170 *mf*

T. SX. 170 *mf*

TBN. 170 *mp*

E. GTR. 170

PNO. 170
TRUMPET IN Bb 1
Bb MIN7 *Eb7* *Ab MIN7* *Db7(ALT)*

E. B. 170

D. S. 170

KING DOG

Musical score for 'King Dog' featuring various instruments and vocal parts. The score is written in G minor (three flats) and includes the following parts:

- VOX.**: Vocal line, starting at measure 174.
- 8b TPT. 1**: First B-flat Trumpet part, starting at measure 174.
- A. SX.**: Alto Saxophone part, starting at measure 174.
- T. SX.**: Tenor Saxophone part, starting at measure 174.
- TBN.**: Trombone part, starting at measure 174.
- E. GTR.**: Electric Guitar part, starting at measure 174.
- PNO.**: Piano part, starting at measure 174. Includes chord markings: G^b_{MA7} , $F7(+9)$, $C^{MIN}7(-5)$, and $F7(ALT)$.
- E. B.**: Electric Bass part, starting at measure 174.
- D. S.**: Drum Set part, starting at measure 174.

Measure numbers 174 are indicated at the beginning of each staff. Dynamics markings such as mf are present throughout the score.

KING DOG

182

Vox.

8b TPT. I

A. SX.

T. SX.

TBN.

E. GTR.

PNO.

E. B.

D. S.

mf

$G^b MA7$

$F7(+9)$

182

KING DOG

LATIN

Vox. 186

B♭ TPT. 1 186

A. SX. 186

T. SX. 186

TBN. 186

E. GTR. 186

PNO. 186
EMAS13

E. B. 186
EMAS13

O. S. 186

Detailed description: This is a page of a musical score for the piece 'KING DOG' in a Latin style. The score is arranged for a large ensemble and includes a vocal line. The instruments listed are: Voice (Vox.), B♭ Trumpet 1 (B♭ TPT. 1), Alto Saxophone (A. SX.), Tenor Saxophone (T. SX.), Trombone (TBN.), Electric Guitar (E. GTR.), Piano (PNO.), Euphonium (E. B.), and Oboe (O. S.). The score begins at measure 186. The key signature is three flats (B♭, E♭, A♭). The vocal line consists of four measures of whole rests. The B♭ Trumpet 1 part features a melodic line with a slur over the first two measures and a dynamic marking of *f*. The Alto and Tenor Saxophones play a rhythmic pattern with eighth notes and slurs. The Trombone part has a melodic line with accents and a dynamic marking of *f*. The Electric Guitar part consists of four measures of whole rests. The Piano part has a melodic line in the right hand and a bass line in the left hand with a dynamic marking of *f*; the text 'EMAS13' is written above the right hand. The Euphonium part has a melodic line with a dynamic marking of *f* and the text 'EMAS13' above it. The Oboe part has a melodic line with a dynamic marking of *f*. The page number 114 is centered at the bottom.

KING DOG

Vox. 190

Bb Tpt. 1 190 ff

A. Sax. 190 ff

T. Sax. 190 ff

Tbn. 190 ff

E. Gtr. 190 ff

PNO. 190 ff F7(ALT)

E. S. 190 ff F7(ALT)

D. S. 190 ff

FINE

CONCERT SCORE

TRIBUTE

KINGSLEY ETIENNE

CALYPSO $\text{♩} = 98$

The musical score is arranged for a concert band. It begins with an introduction marked "INTRO" and "mf" for most instruments. The Flute part has a melodic line starting with a grace note. The Trumpets in Bb 1 and 2 play a rhythmic accompaniment. The Alto Saxophone has a melodic line, while the Tenor Saxophone is silent. The Trombone plays a rhythmic accompaniment. The Guitar is silent. The Piano part includes a bass line and a chord progression starting with G^bMAS7 and moving to B^MAS7 ETC. The Bass part follows a similar chord progression. The Drum Set part includes a "FILL" section and a rhythmic accompaniment.

TRIBUTE

Musical score for 'TRIBUTE' featuring various instruments. The score is written in 4/4 time and includes parts for Flute (FL.), B♭ Trumpet 1 (B♭ TPT. 1), B♭ Trumpet 2 (B♭ TPT. 2), Alto Saxophone (A. SX.), Tenor Saxophone (T. SX.), Trombone (TBN.), Guitar (GTR.), Piano (PNO.), Bass, and Drums (D. S.).

The score is divided into four measures. The Flute part begins with a melodic line in the first measure. The Trumpets and Saxophones have various rhythmic patterns and accents. The Trombone part features a melodic line with accents. The Piano and Bass parts provide harmonic support, with the Piano part including chord changes to E7MA7 and A7MA7 in the second and fourth measures. The Drums part features a consistent rhythmic pattern throughout the piece.

TRIBUTE

FL. 12

B♭ TPT. 1 12

B♭ TPT. 2 12

A. SX. 12

T. SX. 12

TBN. 12

GTR. 12

PNO. 12

BASS 12

D. S. 12

Ab MIN9 Eb MIN7 Ab MIN9 Eb MIN7

Ab MIN9 Eb MIN7 Ab MIN9 Eb MIN7

Detailed description: This is a page of a musical score for a piece titled "TRIBUTE". The score is arranged for a large ensemble. The instruments listed on the left are Flute (FL.), two B-flat Trumpets (B♭ TPT. 1 and 2), Alto Saxophone (A. SX.), Tenor Saxophone (T. SX.), Trombone (TBN.), Guitar (GTR.), Piano (PNO.), Bass, and Drums (D. S.). The score is in 4/4 time and features a key signature of three flats (B-flat major or D-flat minor). The piano part includes specific chord voicings: Ab MIN9 and Eb MIN7. The flute and tenor saxophone parts have a melodic line starting at measure 12. The bass and drums provide a steady rhythmic accompaniment. The guitar part is mostly silent, indicated by a long horizontal line.

TRIBUTE TO CODA

Musical score for 'TRIBUTE TO CODA', starting at measure 16. The score includes parts for Flute (FL.), Bb Trumpet 1 (Bb TPT. 1), Bb Trumpet 2 (Bb TPT. 2), Alto Saxophone (A. SX.), Tenor Saxophone (T. SX.), Trombone (TBN.), Guitar (GTR.), Piano (PNO.), Bass, and Drums (D. S.).

Key features of the score include:

- Flute (FL.):** Active melodic line starting at measure 16.
- Bb Trumpets (Bb TPT. 1 & 2):** Rests until measure 17, then play a melodic phrase.
- Alto Saxophone (A. SX.):** Rests until measure 17, then plays a melodic phrase.
- Tenor Saxophone (T. SX.):** Rests until measure 17, then plays a melodic phrase.
- Trombone (TBN.):** Rests until measure 17, then plays a melodic phrase.
- Guitar (GTR.):** Rests until measure 17, then plays a melodic phrase.
- Piano (PNO.):** Accompaniment with chords: A^b_{MIN9} , E^b_{MIN7} , and $E_{MA7}(+11)$.
- Bass:** Accompaniment with a melodic line.
- Drums (D. S.):** Accompaniment with a melodic line.

Rehearsal marks and dynamics include:

- Rehearsal mark 16 at the beginning of each staff.
- Rehearsal mark 17 at the start of the second system.
- Dynamic markings: mp and fp .
- Accents and breath marks.
- Section markers: "TO CODA" with a square symbol containing a circle and a cross.
- Drum notation: "FILLS".

TRIBUTE

FL. 20

B♭ TPT. 1 20

B♭ TPT. 2

A. SX. 20

T. SX. 20

TBN. 20

GTR. 20

PNO. 20

BASS 20

D. S. 20

Chord markings: E♭ MIN7, A♭ MIN7

Rehearsal mark: 2

The score is for a tribute piece in 4/4 time, featuring a variety of instruments. The key signature has three flats (B-flat major or D-flat minor). The piano part includes chord markings for E-flat minor 7 and A-flat minor 7. A double bar line with a '2' above it indicates a second ending. The drum part features a consistent rhythmic pattern of eighth notes.

TRIBUTE

FL. 25

B♭ TPT. 1 25

B♭ TPT. 2 25

A. SX. 25

T. SX. 25

TBN. 25

GTR. 25

PNO. 25

BASS 25

D. S. 25

The musical score is for a piece titled "TRIBUTE". It features ten staves of music. The instruments are: Flute (FL.), two B♭ Trumpets (B♭ TPT. 1 and 2), Alto Saxophone (A. SX.), Tenor Saxophone (T. SX.), Trombone (TBN.), Guitar (GTR.), Piano (PNO.), Bass, and Double Bass (D. S.). The score begins at measure 25. The Flute, Guitar, and Double Bass parts are mostly rests. The Trumpets, Saxophones, and Trombone parts have melodic lines with accents and dynamic markings like *ff* and *mf*. The Piano and Bass parts provide harmonic support with chords and a bass line. The key signature has four flats, and the time signature is 4/4.

A 29

TRIBUTE

FL. 29

Bb TPT. 1 29

Bb TPT. 2 29

A. SX. 29

T. SX. 29

TBN. 29

GTR. 29

PNO. 29

BASS 29

D. S. 29

TRIBUTE

Musical score for "TRIBUTE" featuring the following instruments and parts:

- FL.** (Flute): Treble clef, key signature of three flats, dynamic *ss*. Rested throughout.
- Bb TPT. 1** (Bb Trumpet 1): Treble clef, key signature of three flats, dynamic *ss*. Active melody with slurs and accents.
- Bb TPT. 2** (Bb Trumpet 2): Treble clef, key signature of three flats, dynamic *ss*. Active melody with slurs and accents.
- A. SX.** (Alto Saxophone): Treble clef, key signature of three flats, dynamic *ss*. Active melody with slurs and accents.
- T. SX.** (Tenor Saxophone): Bass clef, key signature of three flats, dynamic *ss*. Active melody with slurs and accents.
- TBN.** (Trombone): Bass clef, key signature of three flats, dynamic *ss*. Active melody with slurs and accents.
- GTR.** (Guitar): Treble clef, key signature of three flats, dynamic *ss*. Rested throughout.
- PNO.** (Piano): Treble and Bass clefs, key signature of three flats, dynamic *ss*. Accompaniment with double bar lines and a "2" above.
- BASS** (Bass): Bass clef, key signature of three flats, dynamic *ss*. Accompaniment with double bar lines and a "2" above.
- D. S.** (Double Bass): Bass clef, key signature of three flats, dynamic *ss*. Accompaniment with double bar lines and a "2" above.

TRIBUTE

FL. 37

B♭ TPT. 1 37

B♭ TPT. 2 37

A. SX. 37

T. SX. 37

TBN. 37

GTR. 37

PNO. 37

BASS 37

D. S. 37

The musical score is for a piece titled "TRIBUTE". It consists of ten staves for different instruments: Flute (FL.), two B♭ Trumpets (B♭ TPT. 1 and 2), Alto Saxophone (A. SX.), Tenor Saxophone (T. SX.), Trombone (TBN.), Guitar (GTR.), Piano (PNO.), Bass, and Drums (D. S.). The score is divided into two systems, each with a first ending (1.) and a second ending (2.). The first ending of each system concludes with a double bar line and repeat dots. The second ending of each system begins with a double bar line and repeat dots, followed by a key signature change to three flats (B♭, E♭, A♭) and a common time signature (C). The piano part includes a grand staff with both treble and bass clefs. The bass and drums parts use a bass clef and a common time signature. The flute, saxophones, and trombone parts use a treble clef and a common time signature. The guitar part uses a treble clef and a common time signature. The trumpets and saxophones have a dynamic marking of *37* at the beginning of their parts. The piano part has a dynamic marking of *37* at the beginning of its part. The bass and drums parts have a dynamic marking of *37* at the beginning of their parts. The score is written in a key signature of three flats (B♭, E♭, A♭) and a common time signature (C). The first ending of each system concludes with a double bar line and repeat dots. The second ending of each system begins with a double bar line and repeat dots, followed by a key signature change to three flats (B♭, E♭, A♭) and a common time signature (C). The piano part includes a grand staff with both treble and bass clefs. The bass and drums parts use a bass clef and a common time signature. The flute, saxophones, and trombone parts use a treble clef and a common time signature. The guitar part uses a treble clef and a common time signature. The trumpets and saxophones have a dynamic marking of *37* at the beginning of their parts. The piano part has a dynamic marking of *37* at the beginning of its part. The bass and drums parts have a dynamic marking of *37* at the beginning of their parts. The score is written in a key signature of three flats (B♭, E♭, A♭) and a common time signature (C).

TRIBUTE

FL. 41

B♭ TPT. 1 41

B♭ TPT. 2 41

A. SX. 41

T. SX. 41

TBN. 41

GTR. 41

PNO. 41

BASS 41

D. S. 41

TRUMPET

E♭ MIN7

E MAJ3

2

2

Detailed description: This is a page of a musical score for a piece titled "TRIBUTE". The score is arranged for a large ensemble. The instruments listed on the left are Flute (FL.), two B-flat Trumpets (B♭ TPT. 1 and 2), Alto Saxophone (A. SX.), Tenor Saxophone (T. SX.), Trombone (TBN.), Guitar (GTR.), Piano (PNO.), Bass, and Double Bass (D. S.). The score begins at measure 41. The Flute part has a whole rest. The two Trumpets play a melodic line with a slur over the first two measures and a crescendo hairpin. The Alto Saxophone and Tenor Saxophone play a similar melodic line with slurs and accents. The Trombone plays a rhythmic accompaniment with eighth notes and slurs. The Guitar has a whole rest. The Piano part is split into two staves, with the right hand playing chords and the left hand playing a bass line. Chords are labeled as E♭ MIN7 and E MAJ3. The Bass and Double Bass parts play a simple bass line with slurs and accents. The Double Bass part has a "2" above the staff, indicating a second ending or a specific technique.

TRIBUTE

8 45

FL. 45

Bb TPT. 1 45 *mf*

Bb TPT. 2 45 *mf*

A. SX. 45 *mf*

T. SX. 45 *mf*

TBN. 45 *mf*

GTR. 45

PNO. 45 *E^b MIN7*

BASS 45 *E^b MIN7*

D. S. 45 *2*

TRIBUTE

FL. 49

Bb TPT. 1 49

Bb TPT. 2 49

A. SX. 49

T. SX. 49

TBN. 49

GTR. 49

PNO. 49

BASS 49

D. S. 49

B13(#11)

B13(#11)

2

2

TRIBUTE

FL. *53*

Bb TPT. 1 *53*

Bb TPT. 2 *53*

A. SX. *53*

T. SX. *53*

TBN. *53*

GTR. *53*

PNO. *53*
Bb MA7

BASS *53*
Bb MA7

D. S. *53*
2
//

Detailed description: This is a page of a musical score for a piece titled "TRIBUTE". The score is arranged in a standard orchestral layout with ten staves. From top to bottom, the parts are: Flute (FL.), two parts of B-flat Trumpet (Bb TPT. 1 and Bb TPT. 2), Alto Saxophone (A. SX.), Tenor Saxophone (T. SX.), Trombone (TBN.), Guitar (GTR.), Piano (PNO.), Bass, and Double Bass (D. S.). The key signature is B-flat major (two flats), and the time signature is 4/4. The score is marked with a dynamic of *53* (mezzo-forte) throughout. The piano part features a *Bb MA7* chord in the right hand and a bass line in the left hand. The double bass part has a *Bb MA7* chord and a bass line. The guitar part is mostly silent, indicated by rests. The saxophones and trumpets have melodic lines with various articulations like accents and slurs. The flute has a more active melodic line. The double bass part has two measures with a *2* and *//* marking, likely indicating a second ending or a specific rhythmic pattern.

TRIBUTE

FL. 57

Bb TPT. 1 57

Bb TPT. 2 57

A. SX. 57

T. SX. 57

TBN. 57

GTR. 57

PNO. 57

BASS 57

D. S. 57

BMA7(#11) F7(ALT) DM7(+9)

BMA7(#11) F7(ALT) DM7(+9)

CONTINUE GROOVE 2 TROMBONE

TRIBUTE

© 62

FL.

Bb TPT. 1

Bb TPT. 2

A. SX.

T. SX.

TBN.

GTR.

PNO.

BASS

O. S.

ALTO SAX.

E7

E^bMIN7

AbMIN7

61

2

2

2

TRIBUTE

Musical score for 'TRIBUTE' featuring various instruments. The score is written in a key signature of three flats (B-flat major or D-flat minor) and a 7/8 time signature. The instruments and their parts are:

- FL.** (Flute): Rests throughout the piece.
- Bb TPT. 1** (B-flat Trumpet 1): Active melodic line with eighth and sixteenth notes.
- Bb TPT. 2** (B-flat Trumpet 2): Active melodic line, often in unison with the first trumpet.
- A. SX.** (Alto Saxophone): Active melodic line, often in unison with the trumpets.
- T. SX.** (Tenor Saxophone): Active melodic line, often in unison with the trumpets and alto sax.
- TBN.** (Tuba/Euphonium): Active melodic line, often in unison with the saxophones.
- GTR.** (Guitar): Rests throughout the piece.
- PNO.** (Piano): Accompaniment with chords and rests. Includes a '2' above the staff in the second and fourth measures.
- BASS** (Bass): Accompaniment with chords and rests. Includes a '2' above the staff in the second and fourth measures.
- D. S.** (Drum Set): Accompaniment with rests and a '2' above the staff in the second, fourth, and sixth measures.

TRIBUTE

FL. 86

Bb TPT. 1 86

Bb TPT. 2 86

A. SX. 86

T. SX. 86

TBN. 86

GTR. 86

PNO. 86

BASS 86

D. S. 86

$Bm7$ $E7$

$Bm7$ $E7$

2 2

TRIBUTE

Musical score for 'TRIBUTE' featuring various instruments. The score includes parts for Flute (FL.), B♭ Trumpet 1 (B♭ TPT. 1), B♭ Trumpet 2 (B♭ TPT. 2), Alto Saxophone (A. SX.), Tenor Saxophone (T. SX.), Trombone (TBN.), Guitar (GTR.), Piano (PNO.), Bass, and Drums (D. S.). The score is in 4/4 time and features a key signature of two flats (B♭ major or D minor). The tempo is marked '90'. The piano part includes chord changes: A major 7 (A MAJ7), B♭ major 7 (-9+5) (B♭ MAJ7(-9+5)), and E9. The drum part includes a double bar line and a '2' over the bar line, followed by a '2 TROMBONE' marking.

TRIBUTE

FL.
8b TPT. 1
8b TPT. 2
A. SX.
T. SX.
TBN.
GTR.
PNO.
BASS
D. S.

The score is written for a jazz ensemble. The key signature has three flats (B-flat major or D-flat minor). The time signature is 4/4. The piece begins with a flute solo (marked *pp*) and is followed by a horn section entry (marked *pp*). The piano and bass parts include harmonic support with chords $E^b MIN7$ and $E MA7(+11)$. The double bass part includes the instruction *BASS*.

TRIBUTE

Musical score for 'TRIBUTE', page 142. The score is arranged for a band and includes the following parts:

- FL.** (Flute): Treble clef, 4/4 time. Measure 106 starts with a whole rest.
- Bb TPT. 1** (Bb Trumpet 1): Treble clef, 4/4 time. Measure 106 starts with a whole note chord.
- Bb TPT. 2** (Bb Trumpet 2): Treble clef, 4/4 time. Measure 106 starts with a whole note chord.
- A. SX.** (Alto Saxophone): Treble clef, 4/4 time. Measure 106 starts with a whole note chord.
- T. SX.** (Tenor Saxophone): Treble clef, 4/4 time. Measure 106 starts with a whole note chord.
- TBN.** (Tuba/Euphonium): Bass clef, 4/4 time. Measure 106 starts with a whole note chord.
- GTR.** (Guitar): Treble clef, 4/4 time. Measure 106 starts with a whole note chord. Measures 107 and 108 feature a double bar line with a '2' above it, indicating a two-measure rest.
- PNO.** (Piano): Grand staff (treble and bass clefs), 4/4 time. Measure 106 starts with a whole note chord. Measures 107 and 108 feature a double bar line with a '2' above it, indicating a two-measure rest.
- BASS** (Bass): Bass clef, 4/4 time. Measure 106 starts with a whole note chord. Measures 107 and 108 feature a double bar line with a '2' above it, indicating a two-measure rest.
- D. S.** (Drum Set): Bass clef, 4/4 time. Measure 106 starts with a whole note chord. Measures 107 and 108 feature a double bar line with a '2' above it, indicating a two-measure rest.

Measure numbers 106, 107, and 108 are indicated at the beginning of their respective measures.

TRIBUTE

FL. 110

Bb TPT. 1 110

Bb TPT. 2

A. SX. 110

T. SX. 110

TBN. 110

GTR. 110

PNO. 110

BASS 110

D. S. 110

CONTINUE GROOVE

TROMBONE

2

2

2

2

TRIBUTE

Musical score for 'TRIBUTE' featuring the following instruments and parts:

- FL.** (Flute): Treble clef, starting at measure 114. First ending bracket above measures 114-115.
- Bb TPT. 1** (Bb Trumpet 1): Treble clef, starting at measure 114. First ending bracket above measures 114-115.
- Bb TPT. 2** (Bb Trumpet 2): Treble clef, starting at measure 114. First ending bracket above measures 114-115.
- A. SX.** (Alto Saxophone): Treble clef, starting at measure 114. First ending bracket above measures 114-115.
- T. SX.** (Tenor Saxophone): Bass clef, starting at measure 114. First ending bracket above measures 114-115.
- TBN.** (Tuba/Euphonium): Bass clef, starting at measure 114. First ending bracket above measures 114-115.
- GTR.** (Guitar): Treble clef, starting at measure 114. First ending bracket above measures 114-115. Includes a double bar line with a '2' above it in measure 115.
- PNO.** (Piano): Treble and Bass clefs, starting at measure 114. First ending bracket above measures 114-115.
- BASS** (Bass): Bass clef, starting at measure 114. First ending bracket above measures 114-115. Includes a double bar line with a '2' above it in measure 115.
- D. S.** (Drum Set): Bass clef, starting at measure 114. First ending bracket above measures 114-115.

TRIBUTE

INTERLUDE 1

FL. 123 mf

Bb TPT. 1 123 mf

Bb TPT. 2 mf

A. SX. 123 mf

T. SX. mf

TBN. 123 mf

GTR. 123 mf

PNO. 123 mf

BASS 123

D. S. 123 mf

TRIBUTE

FL. 127

Bb TPT. 1 127

Bb TPT. 2 127

A. SX. 127

T. SX. 127

TBN. 127

GTR. 127

PNO. 127

BASS 127

D. S. 127

FILL AD LIB

FILLS 2

TRIBUTE

FL. 135

Bb TPT. 1 135

Bb TPT. 2 135

A. SX. 135

T. SX. 135

TBN. 135

GTR. 135

PNO. 135

BASS 135

D. S. 135

FILLS

TRIBUTE

G139

PIANO SOLO

Musical score for Piano Solo, featuring staves for Flute (FL.), Bb Trumpet 1 (Bb TPT. 1), Bb Trumpet 2 (Bb TPT. 2), Alto Saxophone (A. SX.), Tenor Saxophone (T. SX.), Trombone (TBN.), Guitar (GTR.), Piano (PNO.), Bass, and Drums (D. S.). The score is in 4/4 time and includes dynamic markings (mf), articulation (accents), and performance instructions such as "PLAY 2ND X" and "(2ND X SHOT)". The piano part includes chord changes from EbMIN7 to AbMIN7. The bass part includes a "2" marking at the end of the phrase. The drum part includes a "2" marking at the end of the phrase.

TRIBUTE

Musical score for 'TRIBUTE' featuring various instruments. The score includes musical notation with accidentals and rests, and rehearsal marks '143'.

Instruments and parts shown:

- FL. (Flute)
- Bb TPT. 1 (B-flat Trumpet 1)
- Bb TPT. 2 (B-flat Trumpet 2)
- A. SX. (Alto Saxophone)
- T. SX. (Tenor Saxophone)
- TBN. (Tuba/Euphonium)
- GTR. (Guitar)
- PNO. (Piano) - includes both right and left hand staves
- BASS (Double Bass)
- D. S. (Drum Set)

Rehearsal marks '143' are present at the beginning of each instrument's part.

TRIBUTE

Musical score for 'TRIBUTE' featuring various instruments. The score is divided into systems. The first system includes FL., Bb TPT. 1, Bb TPT. 2, A. SX., and T. SX. The second system includes TBN., GTR., and PNO. The third system includes BASS and D. S. The score includes handwritten measure numbers 147 and 147i. The PNO. part includes a grand staff with a treble clef and a bass clef. The BASS and D. S. parts include a bass clef and a double bar line with a '2' above it, indicating a second ending.

TRIBUTE

Musical score for 'TRIBUTE' featuring the following instruments: FL., Bb TPT. 1, Bb TPT. 2, A. SX., T. SX., TBN., GTR., PNO., BASS, and D. S. The score includes first and second endings for each instrument. The first ending is marked with a '1.' and a bracket, and the second ending is marked with a '2.' and a double bar line with repeat dots. The piano part (PNO.) is written in grand staff notation. The bass part (BASS) and double bass part (D. S.) are written in bass clef notation. The score is marked with '151' at the beginning of each staff.

TRIBUTE

FL. 155 **mf**

Bb TPT. 1 155 **mf**

Bb TPT. 2 **mf**

A. SX. 155 **mf**

T. SX. **mf**

TBN. 155 **mf**

GTR. 155 **mf**

PNO. 155 **mf**
E^b MIN7 E MAJ7S

FILLS **mf**

BASS 155 **mf**

D. S. 155 **mf**

TRIBUTE

FL. 105

Bb TPT. 1 105

Bb TPT. 2

A. SX. 105

T. SX.

TBN. 105

GTR. 105

PNO. 105
B13(#11)

BASS 105
B13(#11)

D. S. 105

2

2

Detailed description: This is a page of a musical score for a tribute piece. It features ten staves for different instruments: Flute (FL.), two parts of Bb Trumpet (Bb TPT. 1 and Bb TPT. 2), Alto Saxophone (A. SX.), Tenor Saxophone (T. SX.), Tenor Trombone (TBN.), Guitar (GTR.), Piano (PNO.), Bass (BASS), and Double Bass (D. S.). The score is in 4/4 time and begins at measure 105. The key signature has three flats. The piano part includes a B13(#11) chord. The double bass part has a 2-measure rest in the second and fourth measures. The flute and guitar parts are mostly silent, indicated by whole rests. The saxophones and trombone have melodic lines with various articulations like accents and slurs. The trumpets play rhythmic patterns with accents. The piano part has a steady accompaniment of eighth notes.

TRIBUTE

FL. 167

Bb TPT. 1 167

Bb TPT. 2

A. SX. 167

T. SX.

TBN. 167

GTR. 167

PNO. 167

BASS 167

D. S. 167

Bb MAJ7

2

2

TRIBUTE

FL. 171

Bb TPT. 1 171

Bb TPT. 2 171

A. SX. 171

T. SX. 171

TBN. 171

GTR. 171

PNO. 171

BASS 171

D. S. 171

Bmaj7(#11) F7(ALT) Eb7(ALT)

Bmaj7(#11) F7(ALT) Eb7(ALT)

CONTINUE GROOVE TRUMPET

TRIBUTE

FL. 175

Bb TPT. 1 175

Bb TPT. 2 175

A. SX. 175

T. SX. 175

TBN. 175

GTR. 175

PNO. 175

BASS 175

D. S. 175

2

TRIBUTE

Musical score for 'TRIBUTE' featuring various instruments: FL., Bb TPT. 1, Bb TPT. 2, A. SX., T. SX., TBN., GTR., PNO., BASS, and D. S. The score includes musical notation, accidentals, and chord symbols like AbMIN7 and EbMIN7.

TRIBUTE

FL. 135

Bb TPT. 1 135 s+pp

Bb TPT. 2 135 s+pp

A. SX. 135 s+pp

T. SX. 135 s+pp

TBN. 135 s+pp

GTR. 135 ENO SOLO

PNO. 135 AbMIN7 EbMIN7 AbMIN7

BASS 135

D. S. 135 2

TRIBUTE

INTERLUDE 2

FL. 186

Bb TPT. 1 186

Bb TPT. 2

A. SX. 186

T. SX.

TBN. 186

GTR. 186

PNO. 186

BASS 186

D. S. 186

TRIBUTE

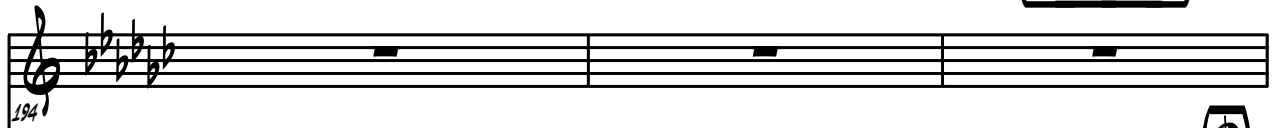
Musical score for 'TRIBUTE' featuring the following instruments and parts:

- FL. (Flute)
- Bb TPT. 1 (B-flat Trumpet 1)
- Bb TPT. 2 (B-flat Trumpet 2)
- A. SX. (Alto Saxophone)
- T. SX. (Tenor Saxophone)
- TBN. (Tuba/Euphonium)
- GTR. (Guitar)
- PNO. (Piano)
- BASS (Double Bass)
- D. S. (Drum Set)

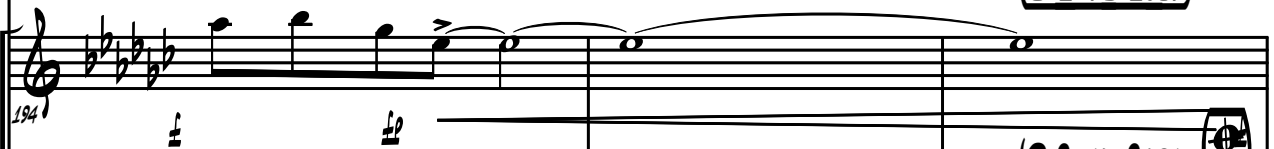
The score is marked with a rehearsal cue '190' at the beginning of each staff. The key signature is B-flat major (two flats). The drum set part (D. S.) features a consistent rhythmic pattern of eighth notes, with a '2' above the staff indicating a specific drum sound or technique.

TRIBUTE

(D.C. AL CODA) 


FL. 
194

(D.C. AL CODA) 


Bb TPT. 1 
194

(D.C. AL CODA) 


Bb TPT. 2 
194


(D.C. AL CODA) 

A. SX. 
194

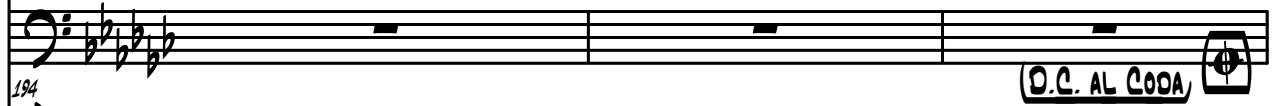
(D.C. AL CODA) 

T. SX. 
194


(D.C. AL CODA) 

TBN. 
194

(D.C. AL CODA) 

GTR. 
194

(D.C. AL CODA) 

PNO. 
194

E^bMIN7 E^bMAJ3

(D.C. AL CODA) 

BASS 
194

E^bMIN7 E^bMAJ3

(D.C. AL CODA) 

O. S. 
194

TRIBUTE

199

FL. 1971

Bb TPT. 1 1971

Bb TPT. 2 1971

A. SX. 1971

T. SX. 1971

TBN. 1971

PRE. 1971

PNO. 1971

BASS 1971

D. S. 1971

Handwritten notes: EbMIN9, EbMIN7, AbMIN7, 2

TRIBUTE

205

FL.

Bb TPT. 1

Bb TPT. 2

A. SX.

T. SX.

TBN.

GTR.

PNO.

BASS

D. S.

TRIBUTE

FL. 2006

Bb TPT. 1 2006

Bb TPT. 2

A. SX. 2006

T. SX.

TBN. 2006

GTR. 2006

PNO. 2006

BASS 2006

D. S. 2006

Handwritten annotations: Eb MIN7, E MAJ7, 2, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

TRIBUTE

K213

FL. 210

B \flat TPT. 1 210

B \flat TPT. 2 210

A. SX. 210

T. SX. 210

TBN. 210

GTR. 210

PNO. 210

BASS 210

D. S. 210

$E\flat$ MIN7

$A\flat$ MIN7

2

TRIBUTE

FL. 214

Bb TPT. 1 214

Bb TPT. 2 214

A. SX. 214

T. SX. 214

TBN. 214

GTR. 214

PNO. 214

BASS 214

D. S. 214

TRIBUTE

221

FL. 218

Bb TPT. 1 218

Bb TPT. 2 218

A. SX. 218

T. SX. 218

TBN. 218

GTR. 218

PNO. 218

BASS 218

D. S. 218

SOLO

CONTINUE GROOVE TRUMPET

TRIBUTE

FL. *ppp*

B♭ TPT. 1 *ppp*

B♭ TPT. 2 *ppp*

A. SX. *ppp*

T. SX. *ppp*

TBN. *ppp*

GTR. *ppp*

PNO. *ppp*

BASS *ppp*

O. S. *ppp*

Detailed description: This is a page of a musical score for a piece titled "TRIBUTE". The score is arranged for a large ensemble. The instruments listed on the left are Flute (FL.), B♭ Trumpet 1 (B♭ TPT. 1), B♭ Trumpet 2 (B♭ TPT. 2), Alto Saxophone (A. SX.), Tenor Saxophone (T. SX.), Trombone (TBN.), Guitar (GTR.), Piano (PNO.), Bass, and Oboe (O. S.). The score is written in a key signature of three flats (B♭, E♭, A♭) and a 4/4 time signature. The flute part is mostly rests with a *ppp* dynamic marking. The trumpets and saxophones play a melodic line with accents (^) and slurs. The trombone and oboe play a similar melodic line. The guitar, piano, and bass provide harmonic support with chords and a steady rhythm. The piano part includes a grand staff with both treble and bass clefs. The bass part features a walking bass line with a *ppp* dynamic marking. The oboe part plays a melodic line with accents and slurs. The score is divided into four measures, with some measures containing rests for certain instruments.

TRIBUTE

Musical score for 'TRIBUTE' featuring the following instruments and parts:

- FL.** (Flute): Treble clef, 226, ends with **FINE!**
- Bb TPT. 1** (Trumpet 1): Treble clef, 226, ends with **FINE!**
- Bb TPT. 2** (Trumpet 2): Treble clef, 226, ends with **FINE!**
- A. SX.** (Alto Saxophone): Treble clef, 226, ends with **FINE!**
- T. SX.** (Tenor Saxophone): Treble clef, 226, ends with **FINE!**
- TBN.** (Tuba/Euphonium): Bass clef, 226, ends with **FINE!**
- GTR.** (Guitar): Treble clef, 226, includes **TRUMPET** marking and **E^bMIN7** / **E^bMaj7** chords, ends with **FINE!**
- PNO.** (Piano): Grand staff, 226, includes **E^bMIN7** / **E^bMaj7** chords, ends with **FINE!**
- BASS** (Double Bass): Bass clef, 226, includes **E^bMIN7** / **E^bMaj7** chords, ends with **FINE!**
- O. S.** (Oboe/Saxophone): Treble clef, 226, includes **TRUMPET** marking, ends with **FINE!**

CONCERT SCORE

SHANGO

KINGSLEY ETIENNE

$\text{♩} = 94$
CALYPSO

LEAD VOCAL

8V8 HEY LAHALAH LAH LAH LAHALAH LAHALAH HEY

BG VOCALS

8V8 HEY LAH HEY LAH

VOCALS 2

TRUMPET IN Bb 1

TRUMPET IN Bb 2

ALTO SAX.

TENOR SAX.

TROMBONE

"AFRICAN HI LIFE" GROOVE

GIUITAR

SIMILE rit rit

PIANO

F Bb F Bb F Bb

ELECTRIC BASS

F Bb F Bb F Bb

DRUM SET

SIMILE rit rit

SHANGO

7

LAH LAH LAHLAHLAH LAH

HEY LAH

Vox. 1

Vox. 2

Bb Tpt. 1

Bb Tpt. 2

A. Sax.

T. Sax.

Tbn.

Gtr.

PIANO

E. S.

D. S.

CONTINUE GROOVE

F/C C/D D/C F/C

F/C C/D D/C F/C

F/C C/D D/C F/C

2

7

SHANGO

25

Words SHAN - GO VOIC - ES CHANT - ING SWEET MEL - O - DIES
CAN'T EXPLAIN WHAT CAME OV - ER ME

Vox. 1

Vox. 2

Bb Tpt. 1

Bb Tpt. 2

A. Sax.

T. Sax.

Tbn.

Gtr. D^{MIN7} $FMA\sharp 7$

PIANO D^{MIN7} $FMA\sharp 7$

E. S. D^{MIN7} $FMA\sharp 7$

D. S. $\frac{2}{4}$ $\frac{2}{4}$

25

SHANGO

833

LET'S KEEP ON SING - ING LET'S KEEP ON DANC - ING DANC - ING

Vox. SHAN - GO SHAN - GO

(CHANT)

3VB

Bb Tpt. 1

Bb Tpt. 2

A. SX.

T. SX.

TBN.

HI LIFE

GTR.

PIANO

F Bb F Bb

F Bb F Bb

E. B.

D. S.

55

SHANGO

57

LET'S KEPP ON SHOUT - ING SHOUT - ING

Vox. 1

SHAN - GO SHAN GO CA LYP SO

Vox. 2

57

Bb Tpt. 1

Bb Tpt. 2

A. SX.

T. SX.

TBN.

57

GTR.

57

PIANO

57

F Bb F Bb

F Bb F Bb

E. B.

57

D. S.

57

SHANGO

41

LET'S KEEP ON SING - ING LET'S KEEP ON DANC - ING DANC - ING

Vox. 1

SHAN - GO SHAN - GO

Vox. 2

Bb Tpt. 1

Bb Tpt. 2

A. SX.

T. SX.

TBN.

GTR.

PIANO

F Bb F Bb

F Bb F Bb

E. B.

D. S.

41

SHANGO

45

LET'S KEPP ON SHOUT - ING SHOUT - ING

Vox. 1

SHAN - GO SHAN GO CA LYP SO

Vox. 2

45

Bb Tpt. 1

Bb Tpt. 2

A. SX.

T. SX.

TBN.

45

GTR.

45

PIANO

F Bb F Bb

F Bb F Bb

E. B.

45

D. S.

45

SHANGO

49

Vox.
THE SOUND OF THE DRUMS CALLS ON THE

Bb Tpt. 1
49

Bb Tpt. 2
49

A. SX.
49

T. SX.
49

TBN.
49

GTR.
49
D MIN7

PIANO
49
D MIN7

E.B.
49
D MIN7

D. S.
49
MAINTAIN GROOVE

49

SHANGO

WHEN YOU TRY TO DANCE SHAN-GO WILL PUT YOU IN A TRANCE

INSTRUMENTAL PARTS:
Bb TPT. 1
Bb TPT. 2
A. SAX.
T. SAX.
TBN.
GTR.
PIANO
E.B.
D.S.

CHORDS: BbMA7, GMIN7, C13sus

MARKINGS: *61*, *62*, *63*, *64*, *65*, *66*, *67*, *68*, *69*, *70*, *71*, *72*, *73*, *74*, *75*, *76*, *77*, *78*, *79*, *80*, *81*, *82*, *83*, *84*, *85*, *86*, *87*, *88*, *89*, *90*, *91*, *92*, *93*, *94*, *95*, *96*, *97*, *98*, *99*, *100*

SHANGO

065

Musical score for 'SHANGO' featuring multiple instruments and vocal parts. The score is written in 4/4 time and includes the following parts:

- Vox. 1:** Vocal line with lyrics "HEY LA" and "HEY LAH".
- Vox. 2:** Second vocal line.
- Bb Tpt. 1:** First B-flat Trumpet part.
- Bb Tpt. 2:** Second B-flat Trumpet part.
- A. SX.:** Alto Saxophone part.
- T. SX.:** Tenor Saxophone part.
- TBN.:** Trombone part.
- GTR.:** Guitar part with "SPARSE FILLS" and chord changes: Bb^{\flat} , F/C, F/C, C/D, D/C, F/C.
- PIANO:** Piano part with "SPARSE FILLS" and chord changes: Bb^{\flat} , F/C, F/C, C/D, D/C, F/C.
- E. B.:** Electric Bass part with "SPARSE FILLS" and chord changes: Bb^{\flat} , F/C, F/C, C/D, D/C, F/C.
- D. S.:** Double Bass part with "SPARSE FILLS".

SHANGO

Musical score for the piece "SHANGO". The score includes the following parts:

- Vox. 1:** Vocal line with lyrics: "HEY LAH HEY LAH HO".
- Vox. 2:** Second vocal line.
- Bb Tpt. 1 & 2:** Horn parts.
- A. SX. & T. SX.:** Saxophone parts.
- TBN.:** Trombone part.
- GTR.:** Guitar part with chords: Bb^{\flat} , F/C, F/C, C/O, $D^{\flat}(-5)$.
- PIANO:** Piano accompaniment with chords: Bb^{\flat} , F/C, F/C, C/O, $D^{\flat}(-5)$.
- E. B.:** Electric Bass part with chords: Bb^{\flat} , F/C, F/C, C/O, $D^{\flat}(-5)$.
- D. S.:** Double Bass part.

The score is marked with a dynamic of 69 and includes various musical notations such as accents, slurs, and articulation marks.

SHANGO

SAXOPHONE SOLO

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

- Saxophone:** Features a solo line with a dynamic marking of *p* (piano).
- Vox.:** Vocal line, currently silent.
- Vox. 2:** Second vocal line, currently silent.
- B♭ Tpt. 1:** First B♭ Trumpet part, playing a rhythmic pattern with a *p* dynamic.
- B♭ Tpt. 2:** Second B♭ Trumpet part, playing a rhythmic pattern with a *p* dynamic.
- A. SX.:** Alto Saxophone part, playing a rhythmic pattern with a *p* dynamic.
- T. SX.:** Tenor Saxophone part, playing a rhythmic pattern with a *p* dynamic.
- TBN.:** Trombone part, playing a rhythmic pattern with a *p* dynamic.
- GTR.:** Guitar part, providing harmonic support with chords F, B♭, F, and B♭.
- PIANO:** Piano accompaniment, mirroring the guitar's harmonic structure with chords F, B♭, F, and B♭.
- E. B.:** Electric Bass part, playing a walking bass line.
- D. S.:** Drum set part, providing the rhythmic foundation.

SHANGO

77

Vox.

Vox. 2

77

8b Tpt. 1

8b Tpt. 2

A. SX.

T. SX.

TBN.

77

GTR.

77

PIANO

77

E.B.

77

D. S.

77

F

8b

F

8b

F

8b

F

8b

2

2

Detailed description: This is a page of a musical score for the piece 'SHANGO'. The score is arranged in a vertical stack of staves. At the top, there are two empty vocal staves labeled 'Vox.' and 'Vox. 2'. Below these are four brass staves: '8b Tpt. 1', '8b Tpt. 2', 'A. SX.', and 'T. SX.'. The next staff is 'TBN.'. Below that are the guitar and piano parts, labeled 'GTR.' and 'PIANO' respectively. The piano part is written in grand staff notation. Below the piano part is the electric bass part, labeled 'E.B.'. At the bottom is the double bass part, labeled 'D. S.'. The key signature is one flat (B-flat major or F minor). The score includes various musical notations such as notes, rests, and dynamics. A rehearsal mark '77' is placed at the beginning of several staves. The guitar and piano parts feature chord symbols: F, 8b, F, and 8b. The electric bass part has a '2' above it in two places. The double bass part has a '2' above it in two places. The score is on page 191.

SHANGO

Sheet music for the piece "SHANGO". The score is arranged for a large ensemble and includes the following parts:

- Vox. 1**: Vocal line 1, mostly rests.
- Vox. 2**: Vocal line 2, mostly rests.
- Bb Tpt. 1**: First B-flat Trumpet part.
- Bb Tpt. 2**: Second B-flat Trumpet part.
- A. SX.**: Alto Saxophone part.
- T. SX.**: Tenor Saxophone part.
- TBN.**: Trombone part.
- GTR.**: Guitar part, indicated by slashes.
- PIANO**: Piano part, indicated by slashes.
- E.B.**: Electric Bass part.
- D. S.**: Drum Set part, showing a 2/4 time signature.

Chord markings are present in the TBN., GTR., and PIANO parts:

- TBN.:** DMIN7 (measures 1-2), FMA7 (measures 3-4).
- GTR.:** DMIN7 (measures 1-2), FMA7 (measures 3-4).
- PIANO:** DMIN7 (measures 1-2), FMA7 (measures 3-4).

Dynamic markings include *mf* (mezzo-forte) in the saxophone and trumpet parts.

SHANGO

E 88

89

Vox. 1

HEY LAH

Vox. 2

89

Bb Tpt. 1

89

Bb Tpt. 2

89

A. Sax.

89

T. Sax.

89

Tbn.

89

Gtr.

89

PIANO

89

E.B.

89

D.S.

89

8b9

F/C

F/C

C/D

D/C

F/C

8b9

F/C

F/C

C/D

D/C

F/C

8b9

F/C

F/C

C/D

D/C

F/C

8b9

8b9

8b9

SHANGO

Musical score for the piece "SHANGO". The score includes the following parts:

- Vox. 1:** Vocal line with lyrics: HEY LAH HEY LAH Ho
- Vox. 2:** Second vocal line
- Sb Tpt. 1 & 2:** Two parts for B-flat Trumpet
- A. SX. & T. SX.:** Alto and Tenor Saxophone parts
- TBN.:** Trombone part
- GTR.:** Guitar part with chords: Bb^{\flat} , F/C, F/C, C/D, $D^{\flat}(-5)$
- PIANO:** Piano part with chords: Bb^{\flat} , F/C, F/C, C/D, $D^{\flat}(-5)$
- E. B.:** Electric Bass part with chords: Bb^{\flat} , F/C, F/C, C/D, $D^{\flat}(-5)$
- D. S.:** Double Bass part

SHANGO

INTERLUDE (CHANT)

F 97

The musical score is arranged in a standard orchestral layout. It begins with a key signature of one flat (Bb) and a common time signature (C). The score is divided into several parts:

- Vox. 1:** Features the instruction "ENTER 2NDX" above the staff and the lyrics "HEY LAH" below it. The notation shows a vocal line with a fermata over the first measure.
- Vox. 2:** Labeled "(CHANT)", this part contains a rhythmic vocal line with notes and rests.
- Bb Tpt. 1 & 2:** Both parts are marked "2NDX ONLY" and contain a melodic line starting in the second measure.
- A. Sax. & T. Sax.:** Both parts are marked "2NDX ONLY" and contain a melodic line starting in the second measure.
- Tbn.:** Marked "2NDX ONLY", this part contains a melodic line starting in the second measure.
- Gtr.:** This part is mostly silent, with a few notes in the first measure.
- PIANO:** This part is mostly silent, with a few notes in the first measure.
- E.B.:** This part is mostly silent, with a few notes in the first measure.
- D. S.:** The drum part features a rhythmic pattern of eighth notes with accents, marked with "++ 0" above the notes.

The score concludes with a double bar line and a repeat sign in the drum part, indicating the end of the interlude.

SHANGO

101

Vox.

HEY LAH

Vox. 2

Bb Tpt. 1

Bb Tpt. 2

A. Sx.

T. Sx.

TBN.

Gtr.

PIANO

E. B.

D. S.

2

2

101

Detailed description: This is a musical score for the piece 'SHANGO'. It consists of 12 staves. The top staff is a blank treble clef staff with a '101' rehearsal mark. The second staff is for the lead vocal, with lyrics 'HEY LAH' under the first two measures. The third staff is for a second vocal part. The fourth and fifth staves are for two B-flat trumpet parts. The sixth and seventh staves are for Alto Saxophone and Tenor Saxophone. The eighth staff is for Trombone. The ninth staff is for Guitar. The tenth and eleventh staves are for Piano, with the word 'PIANO' written to the left. The twelfth staff is for Double Bass. The drum part (D. S.) is on a single staff at the bottom, showing two measures with a '2' above the staff, indicating a double hit. A '101' rehearsal mark is also present at the beginning of the drum staff.

SHANGO

F 105

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

- Vox. 1:** Features lyrics "HEY" and "LAH" under a series of chords.
- Vox. 2:** A vocal line with a melodic pattern.
- Bb Tpt. 1 & 2:** Trumpet parts with a rhythmic pattern.
- A. Sx. & T. Sx.:** Saxophone parts (Alto and Tenor).
- TBN.:** Trombone part.
- Gte.:** Electric guitar part with a melodic line.
- PIANO:** Piano part, currently silent.
- E. B.:** Electric Bass part, currently silent.
- D. S.:** Drum set part, showing a 2/4 time signature.

Each staff begins with a measure number "105" and a key signature of one flat (Bb).

105

SHANGO

109

Vox.

HEY LAH

Vox. 2

109

Bb Tpt. 1

109

Bb Tpt. 2

A. SX.

109

T. SX.

TBN.

109

Gtr.

109

PIANO

109

E. B.

109

D. S.

2

2

SHANGO

113

113

Vox.

SHAN - GO

SHAN - GO

Vox. 2

113

Bb Tpt. 1

113

Bb Tpt. 2

mf

A. Sx.

113

mf

T. Sx.

113

mf

TBN.

113

mf

Gtr.

(SUGGESTED)

2

113

PIANO

113

FILLS

E.B.

113

D. S.

2

2

113

SHANGO

117

Vox.

SHAN - GO

SHAN - GO CA - LYP - SO

Vox. 2

117

Bb Tpt. 1

117

Bb Tpt. 2

117

A. Sx.

117

T. Sx.

117

TBN.

117

Gtr.

117

PIANO

117

E. B.

117

D. S.

117

Detailed description: This is a musical score for the piece 'SHANGO'. It consists of 12 staves. The top staff is a grand staff with a treble clef and a key signature of one flat (Bb). The second staff is for the lead vocal, with lyrics 'SHAN - GO' and 'SHAN - GO CA - LYP - SO'. The third staff is for a second vocal part. The fourth and fifth staves are for two Bb Trumpets. The sixth and seventh staves are for Alto Saxophone and Tenor Saxophone. The eighth staff is for Trombone. The ninth staff is for Guitar, with a '2' above the staff and a slash through the staff line. The tenth staff is for Piano, with a grand staff and a '2' above the staff line. The eleventh staff is for Electric Bass. The twelfth staff is for Drums, with a '2' above the staff line and a slash through the staff line. The number '117' is written at the beginning of each staff.

SHANGO

(H) 121

The musical score is arranged in a multi-stem format. The instruments and parts are as follows:

- Vox. 1:** Lead vocal line with lyrics "SHAN - GO" and "SHAN - GO".
- Vox. 2:** Second vocal line.
- Bb Tpt. 1 & 2:** Horns in B-flat, playing a melodic line with accents.
- A. Sx. & T. Sx.:** Saxophones in A and Tenor, playing a rhythmic accompaniment.
- TBN.:** Trombone, playing a rhythmic accompaniment.
- Gtr.:** Electric guitar, playing a rhythmic accompaniment with a capo on the 2nd fret.
- PIANO:** Piano accompaniment with chords F, Bb, F, Bb.
- E. B.:** Electric Bass, playing a rhythmic accompaniment.
- D. S.:** Drums, playing a rhythmic accompaniment.

Rehearsal mark 121 is indicated at the beginning of each staff.

SHANGO

125

Vox. 1
SHAN - GO
SHAN - GO CA-LYP - SO

Vox. 2

Bb Tpt. 1

Bb Tpt. 2

A. SX.

T. SX.

TBN.

Gtr.

PIANO

F Bb F Bb

F Bb F Bb

E. B.

D. S.

125

SHANGO

129

Vox. 1

SHAN - GO

SHAN - GO

Vox. 2

129

Bb Tpt. 1

129

Bb Tpt. 2

A. Sx.

129

T. Sx.

TBN.

129

Gtr.

129

PIANO

129

F

Bb

F

Bb

F

Bb

E. B.

129

D. S.

129

2

2

SHANGO

155

Vox. 1
SHAN - GO
SHAN - GO CA - LYP - GO

Vox. 2

Bb Tpt. 1

Bb Tpt. 2

A. Sx.

T. Sx.

TBN.

Gtr.

PIANO

F Bb F Bb

E. B.

D. S.

155

2

2

SHANGO

REPEAT AND FADE

The musical score is arranged in a multi-staff format. The instruments and parts are as follows:

- Vox. 1:** Lead vocal line with lyrics "SHAN - GO" and "SHAN - GO".
- Vox. 2:** Second vocal line.
- Bb Tpt. 1 & 2:** Horn parts for B-flat Trumpets 1 and 2.
- A. Sx. & T. Sx.:** Saxophone parts for Alto and Tenor Saxophones.
- TBN.:** Trombone part.
- Gtr.:** Electric guitar part with double bar lines and accents.
- PIANO:** Piano accompaniment with chord symbols (F, Bb) and slurs.
- E. B.:** Electric Bass part.
- D. S.:** Drum set part with double bar lines and accents.

Rehearsal mark 157 is present at the beginning of each staff.

SHANGO

141

Vox. 1
SHAN - GO
SHAN - GO CA - LYR - SO

Vox. 2

Bb Tpt. 1

Bb Tpt. 2

A. SX.

T. SX.

TBN.

Gtr.

PIANO

F F^b F F^b

E. B.

D. S.

141

CALYPSO GOT SOUL

JAZZ BLUES AND ROCK AND ROLL

CONCERT SCORE

KINGSLEY ETIENNE

CALYPSO

$\text{♩} = 112$

A1

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

- VOCALS:** A single staff with a treble clef and a common time signature. It contains five measures of rests.
- TRUMPET IN B \flat 1:** A staff with a treble clef. It features a melodic line with eighth and quarter notes, including a triplet in the second measure and a sixteenth-note run in the fifth measure.
- TRUMPET IN B \flat 2:** A staff with a treble clef. It plays a rhythmic accompaniment with eighth notes and quarter notes, including a triplet in the second measure.
- ALTO SAX:** A staff with a treble clef. It plays a melodic line similar to the first trumpet, with a triplet in the second measure and a sixteenth-note run in the fifth measure.
- TENOR SAX:** A staff with a bass clef. It plays a rhythmic accompaniment with eighth notes and quarter notes, including a triplet in the second measure.
- TROMBONE:** A staff with a bass clef. It plays a melodic line with eighth and quarter notes, including a triplet in the second measure.
- ELECTRIC PIANO:** A grand staff (treble and bass clefs). The right hand plays a melodic line with a triplet in the second measure. The left hand plays a simple bass line. Chords **E $\text{MIN}7$** and **A 7** are indicated above the staff.
- ELECTRIC BASS:** A staff with a bass clef. It plays a simple bass line with quarter notes. Chords **E $\text{MIN}7$** and **A 7** are indicated above the staff.
- DRUM SET:** A staff with a drum set icon. It shows a rhythmic pattern with eighth and quarter notes, including a triplet in the second measure. The word **ETC** is written above the staff.

CALYPSO GOT SOUL
JAZZ BLUES AND ROCK AND ROLL

5

Vox.

Bb TPT. 1

Bb TPT. 2

A. SX.

T. SX.

TBN.

E. PIANO

E.B.

D.S.

5

Detailed description of the musical score: The score is for a jazz piece titled 'Calypso Got Soul' in the style of 'Jazz Blues and Rock and Roll'. It features a vocal line (Vox.) which is mostly silent. The instrumental parts include Bb Trumpet 1 and 2, Alto Saxophone (A. SX.), Tenor Saxophone (T. SX.), Trombone (TBN.), and Electric Piano (E. PIANO). The piano part includes a right-hand staff with chords and a left-hand staff with a bass line. The drum set (D.S.) is indicated by a double bar line with a slash. The score is marked with a '5' at the beginning of the first measure of each staff.

CALYPSO GOT SOUL
JAZZ BLUES AND ROCK AND ROLL

Vox.

B♭ TPT. 1

B♭ TPT. 2

A. SX.

T. SX.

TBN.

E. PIANO

E. B.

D. S.

The musical score is for a piece titled "Calypso Got Soul" in the style of "Jazz Blues and Rock and Roll". It consists of nine staves. The top staff is for the voice (Vox.), which is currently blank. The next three staves are for B♭ Trumpets 1 and 2, Alto Saxophone, and Tenor Saxophone. The fifth staff is for Trombone. The sixth staff is for the Electric Piano, which includes a grand staff with chord symbols: C, C7/E, F, and F#. The seventh staff is for the Electric Bass (E.B.), which provides a bass line. The eighth staff is for the Double Bass (D.S.), which is marked with a double bar line and a slash in each of the four measures. The score is marked with a forte dynamic (f) at the beginning of each staff.

CALYPSO GOT SOUL
JAZZ BLUES AND ROCK AND ROLL

Vox.

Bb TPT. 1

Bb TPT. 2

A. SAX.

T. SAX.

TBN.

E. PIANO

E. B.

D. S.

MELODY

G 1360S

G 1360S

15

817

CALYPSO GOT SOUL
JAZZ BLUES AND ROCK AND ROLL

Vox. 17

Bb TPT. 1 17

Bb TPT. 2 17

A. SX. 17

T. SX. 17

TBN. 17

E. PIANO 17
C E7 ETC.

E. S. 17
C E7

D. S. 17

CALYPSO GOT SOUL
JAZZ BLUES AND ROCK AND ROLL

Vox.

Bb TPT. 1

Bb TPT. 2

A. SX.

T. SX.

TBN.

E. PIANO

E. B.

D. S.

The musical score is arranged in a standard orchestral format. The top staff is for the voice (Vox.), which is currently blank. Below it are the brass sections: Bb Trumpet 1 and 2, Alto Saxophone (A. SX.), Tenor Saxophone (T. SX.), and Trombone (TBN.). The piano accompaniment (E. PIANO) is shown in two staves, with the right hand (RH) playing a melodic line and the left hand (LH) providing harmonic support. The piano part includes specific chord markings: Fmaj7, Dmin7, and E7(+9)/G#. The double bass (E. B.) and drum set (D. S.) parts are also present but contain only rhythmic slash marks, indicating that their specific parts are not detailed in this page.

CALYPSO GOT SOUL
JAZZ BLUES AND ROCK AND ROLL

Vox.  25

Bb TPT. 1  25

Bb TPT. 2  25

A. SX.  25

T. SX.  25

TBN.  25

E. PIANO  25

E. B.  25

D. S.  25

CALYPSO GOT SOUL
JAZZ BLUES AND ROCK AND ROLL

29

Vox.

B♭ TPT. 1

B♭ TPT. 2

A. SX.

T. SX.

TBN.

E. PIANO

FMA7

DMIN7

E7(+9)/G#

E.S.

D.S.

29

CALYPSO GOT SOUL
JAZZ BLUES AND ROCK AND ROLL

Vox. *ss*

Bb TPT. 1 *ss*

Bb TPT. 2 *ss*

A. SX. *ss*

T. SX. *ss*

TBN. *ss*

E. PIANO *ss*

E. B. *ss*

D. S. *ss*

The musical score is arranged in a standard orchestral layout. The top staff is for the vocal line (Vox.), which is mostly silent. Below it are the brass and woodwind parts: Bb Trumpet 1, Bb Trumpet 2, Alto Saxophone, Tenor Saxophone, and Trombone. The piano part is split into two staves: the upper staff for the right hand and the lower staff for the left hand. The double bass (E. B.) and drum set (D. S.) parts are at the bottom. The score consists of four measures. The piano part includes a common time signature (C) and a key signature change to E7 in the second measure. The saxophone and trombone parts feature various rhythmic patterns and articulations like accents and slurs. The vocal line has a few notes in the first measure.

CALYPSO GOT SOUL
JAZZ BLUES AND ROCK AND ROLL

Vox.  57

Bb TPT. 1  57

Bb TPT. 2  57

A. SX.  57

T. SX.  57

TBN.  57

E. PIANO  57

TRUMPET  57

E.S.  57

D. S.  57

Chord progression for E. Piano and E.S.:
FMA7 | FMIN7 | Bb13

41

CALYPSO GOT SOUL
JAZZ BLUES AND ROCK AND ROLL

Vox. 

B♭ TPT. 1 

B♭ TPT. 2 

A. SX. 

T. SX. 

TBN. 

E. PIANO 

E. B. 

D. S. 

CALYPSO GOT SOUL
JAZZ BLUES AND ROCK AND ROLL

Vox. 45
JAZZ BLUES AND ROCK AND ROLL

Bb TPT. 1 45

Bb TPT. 2 45

A. SX. 45

T. SX. 45

TBN. 45

E. PIANO 45
D9 G9sus

E.B. 45

D.S. 45

CALYPSO GOT SOUL
JAZZ BLUES AND ROCK AND ROLL

49

Vox. 000 000 000 000

Bb TPT. 1

Bb TPT. 2

A. SX.

T. SX.

TBN.

E. PIANO C C7/E F F#°

E.B. C C7/E F F#°

D. S. % % % %

49

CALYPSO GOT SOUL
JAZZ BLUES AND ROCK AND ROLL

58

Vox.

Bb TPT. 1

Bb TPT. 2

A. SX.

T. SX.

TBN.

E. PIANO

G 13sus

E. B.

D. S.

58

062 CALYPSO GOT SOUL
JAZZ BLUES AND ROCK AND ROLL

PIANO SOLO

Vox. 

Bb TPT. 1 

Bb TPT. 2 

A. SX. 

T. SX. 

TBN. 

E. PIANO 

E.B. 

D. S. 

PIANO SOLO

F#7

F7

PIANO SOLO

F7

PIANO SOLO

PIANO SOLO

CALYPSO GOT SOUL
 JAZZ BLUES AND ROCK AND ROLL

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

- Vox.**: Vocal line, currently silent.
- B♭ TPT. 1**: First Trumpet part.
- B♭ TPT. 2**: Second Trumpet part.
- A. SX.**: Alto Saxophone part.
- T. SX.**: Tenor Saxophone part.
- TBN.**: Trombone part.
- E. PIANO**: Electric Piano part, consisting of a grand staff (treble and bass clefs) with a C7 chord indicated in both staves.
- E.B.**: Electric Bass part.
- D.S.**: Drum set part, indicated by a double bar line and a slash.

The score is divided into four measures. The first measure contains musical notation for all parts. The subsequent three measures contain rests for the vocal and saxophone parts, while the instrumental parts continue with rhythmic patterns. A dynamic marking of *66* is present at the beginning of each staff.

CALYPSO GOT SOUL
JAZZ BLUES AND ROCK AND ROLL

Musical score for "Calypso Got Soul" (Jazz Blues and Rock and Roll). The score is arranged for a band and includes the following parts:

- Vox:** Vocal line, mostly rests.
- Bb TPT. 1:** First B-flat Trumpet part.
- Bb TPT. 2:** Second B-flat Trumpet part.
- A. SX.:** Alto Saxophone part.
- T. SX.:** Tenor Saxophone part.
- TBN.:** Trombone part.
- E. PIANO:** Electric Piano part, featuring F7 chords.
- E.B.:** Electric Bass part.
- D. S.:** Drum set part, indicated by a double bar line and slash.

The score is marked with a **70** in the bottom left corner of each staff.

CALYPSO GOT SOUL
JAZZ BLUES AND ROCK AND ROLL

Vox. 74

Bb TPT. 1 74

Bb TPT. 2 74

A. SX. 74

T. SX. 74

TBN. 74

E. PIANO 74

E. B. 74

D. S. 74

07

G 13sus

G 13sus

CALYPSO GOT SOUL
JAZZ BLUES AND ROCK AND ROLL



78

Vox.

Bb TPT. 1

Bb TPT. 2

A. SX.

T. SX.

TBN.

E. PIANO

E. B.

D. S.

78

CALYPSO GOT SOUL
 JAZZ BLUES AND ROCK AND ROLL

82

Vox.

Bb TPT. 1

Bb TPT. 2

A. SX.

T. SX.

TBN.

E. PIANO

E. B.

D. S.

82

The musical score is arranged in a standard orchestral layout. It includes staves for Voice (Vox.), two Bb Trumpets (TPT. 1 and 2), Alto Saxophone (A. SX.), Tenor Saxophone (T. SX.), Trombone (TBN.), Electric Piano (E. PIANO), Electric Bass (E. B.), and Double Bass (D. S.). The score is marked with a tempo of 82. The piano accompaniment (E. PIANO and E. B.) features a series of chords: E7, FMA97, FMIN7, and Bb13. The saxophone and trumpet parts have various articulations such as accents (^) and slurs. The double bass part is marked with a 'D. S.' (Double Bass) and contains rhythmic slash marks. The page number '82' appears at the beginning and end of the score.

CALYPSO GOT SOUL
JAZZ BLUES AND ROCK AND ROLL

E 88

Vox. 88
CA - LY - PSO GOT SOUL

Bb TPT. 1 88

Bb TPT. 2 88

A. SX. 88

T. SX. 88

TBN. 88

E. PIANO 88
E MIN7 A7

E. B. 88
E MIN7 A7

D. S. 88

CALYPSO GOT SOUL
 JAZZ BLUES AND ROCK AND ROLL

Vox.

Bb TPT. 1

Bb TPT. 2

A. SX.

T. SX.

TBN.

E. PIANO

E.B.

D.S.

CALYPSO GOT SOUL
JAZZ BLUES AND ROCK AND ROLL

To CODA 

Vox.
 000 000 000 000

Bb TPT. 1

Bb TPT. 2

A. SX.

T. SX.

TBN.

E. PIANO
 C C7/E F F#°

E. B.
 C C7/E F F#°

D. S.

CALYPSO GOT SOUL
JAZZ BLUES AND ROCK AND ROLL

Vox. *100*

Bb TPT. 1 *100*

Bb TPT. 2 *100*

A. SX. *100*

T. SX. *100*

TBN. *100*

E. PIANO *100*
G 13sus

E. B. *100*
G 13sus

D. S. *100*

CALYPSO GOT SOUL
JAZZ BLUES AND ROCK AND ROLL

PERCUSSION SOLO

Vox. 104

Bb TPT. 1 104

Bb TPT. 2 104

A. SX. 104

T. SX. 104

TBN. 104

E. PIANO 104 C7(+9)

E. B. 104 C7(+9)

D. S. 104

CALYPSO GOT SOUL
JAZZ BLUES AND ROCK AND ROLL

PLAY SX
TRPT SOLO

Vox. 108

Bb TPT. 1 108 ENTER 3RD X

Bb TPT. 2 108 ENTER 3RD X

A. SX. 108 ENTER 3RD X

T. SX. 108 ENTER 3RD X

TBN. 108 ENTER 3RD X

E. PIANO 108 C E7

E. B. 108 C E7

D. S. 108

CALYPSO GOT SOUL
 JAZZ BLUES AND ROCK AND ROLL

112

Vox. *1. 2.*

Bb TPT. 1 *1. 2.*

Bb TPT. 2 *1. 2.*

A. SX. *1. 2.*

T. SX. *1. 2.*

TBN. *1. 2.*

E. PIANO *1. 2.*
 FMA7 DMIN7 G7

E.B. *1. 2.*
 FMA7 DMIN7 G7

D.S. *1. 2.*

112

CALYPSO GOT SOUL
 JAZZ BLUES AND ROCK AND ROLL

F118

116

Vox. *3.* CA - LY - PSO GOT SOUL

Bb TPT. 1 *3.*

Bb TPT. 2 *3.*

A. SX. *3.*

T. SX. *3.*

TBN. *3.*

E. PIANO *3.*
 FMIN7 Bb13 EMIN7 A7

E.B. *3.*
 FMIN7 Bb13 EMIN7 A7

D.S. *3.*

116

CALYPSO GOT SOUL
 JAZZ BLUES AND ROCK AND ROLL

121

Vox. *121* JAZZ BLUES AND ROCK AND ROLL

Bb TPT. 1 *121*

Bb TPT. 2 *121*

A. SX. *121*

T. SX. *121*

TBN. *121*

E. PIANO *121* D9 G9sus

E.B. *121* D9 G9sus

D.S. *121*

CALYPSO GOT SOUL
JAZZ BLUES AND ROCK AND ROLL

126

Vox. *126*
Ooo Ooo Ooo Ooo

Bb TPT. 1 *126*

Bb TPT. 2

A. SX. *126*

T. SX.

TBN. *126*

E. PIANO *126*
C C7/E F F#°

E.B. *126*
C C7/E F F#°

D. S. *126*
H % % % %

Detailed description of the musical score: The score is for a jazz ensemble. The vocal line consists of four measures of 'Ooo' sounds. The brass section (Bb Trumpet 1 & 2, Alto Saxophone, Tenor Saxophone, Trombone) plays a melodic line starting in measure 2, featuring eighth and quarter notes with accents. The piano part (Electric Piano and Electric Bass) provides harmonic support with chords C, C7/E, F, and F#° over four measures. The drum part (Drum Set) is indicated by a double bar line and a slash with a percentage sign in each measure.

CALYPSO GOT SOUL
JAZZ BLUES AND ROCK AND ROLL

150

Vox.

Bb TPT. 1

Bb TPT. 2

A. SX.

T. SX.

TBN.

E. PIANO

G 13sus

E. B.

D. S.

150

CALYPSO GOT SOUL
JAZZ BLUES AND ROCK AND ROLL

PERCUSSION SOLO 2

The musical score for 'PERCUSSION SOLO 2' is arranged in a standard orchestral format. It consists of the following parts and staves:

- Vox.**: Vocal line, starting at measure 134. The staff contains rests for the duration of the solo.
- Bb TPT. 1**: First B-flat Trumpet part, starting at measure 134. The staff contains rests.
- Bb TPT. 2**: Second B-flat Trumpet part, starting at measure 134. The staff contains rests.
- A. SX.**: Alto Saxophone part, starting at measure 134. The staff contains rests.
- T. SX.**: Tenor Saxophone part, starting at measure 134. The staff contains rests.
- TBN.**: Trombone part, starting at measure 134. The staff contains rests.
- E. PIANO**: Electric Piano part, starting at measure 134. The right hand staff contains rests, and the left hand staff contains rests. The chord **C7(+9)** is indicated in both hands.
- E. B.**: Electric Bass part, starting at measure 134. The staff contains rests.
- D. S.**: Drum Set part, starting at measure 134. The staff contains rhythmic notation for the solo.

Measure numbers 134 are indicated at the beginning of the first staff of each instrument part.

CALYPSO GOT SOUL
JAZZ BLUES AND ROCK AND ROLL

TENOR SAX SOLO
(TO THE END)

Vox.

B \flat TPT. 1

B \flat TPT. 2

A. SX.

T. SX.

TBN.

E. PIANO

E. B.

D. S.

138

CALYPSO GOT SOUL
JAZZ BLUES AND ROCK AND ROLL

142

Vox. 000 000 000 000

Bb TPT. 1

Bb TPT. 2

A. SX. D7 G13sus

T. SX.

TBN. 142

E. PIANO D9 G13

E.B. D9 G13 142

D. S. 142

CALYPSO GOT SOUL
JAZZ BLUES AND ROCK AND ROLL

146

Vox. 146

Bb TPT. 1 146

Bb TPT. 2 146

A. SX. 146
C C7 F F#°

T. SX. 146

TBN. 146

E. PIANO 146
C C7/E F F#°

E. B. 146

D. S. 146

CALYPSO GOT SOUL
 JAZZ BLUES AND ROCK AND ROLL

150

Vox.

B♭ TPT. 1

B♭ TPT. 2

A. SX.

T. SX.

TBN.

E. PIANO

E.B.

D. S.

150

G7sus

F#13

G7sus

F#13

G7sus

F#13

150

CALYPSO GOT SOUL
JAZZ BLUES AND ROCK AND ROLL

H 154

Vox. 154

Bb TPT. 1 154

Bb TPT. 2

A. SX. 154 F13

T. SX.

TBN. 154

E. PIANO 154 F13

E. B. 154 F13

D. S. 154

CALYPSO GOT SOUL
JAZZ BLUES AND ROCK AND ROLL

Vox. 158

Bb TPT. 1 158

Bb TPT. 2

A. SX. 158 C 13

T. SX.

TBN. 158

E. PIANO 158 C 13

E. B. 158 C 13

D. S. 158

CALYPSO GOT SOUL
JAZZ BLUES AND ROCK AND ROLL

(D.S. AL CODA) 



167

Vox.

167

8b Tpt. 1

167

8b Tpt. 2

167

A. Sax.

167

T. Sax.

167

Tbn.

167

E. PIANO

167

E. B.

167

D. S.

167

(D.S. AL CODA) 

(D.S. AL CODA) 

(D.S. AL CODA) 

(D.S. AL CODA) 

(D.S. AL CODA) 

(D.S. AL CODA) 

(D.S. AL CODA) 

(D.S. AL CODA) 

(D.S. AL CODA) 

G 13sus

G 13sus

G 13sus

CALYPSO GOT SOUL
JAZZ BLUES AND ROCK AND ROLL

172

Vox.

172

Bb Tpt. 1

Bb Tpt. 2

A. Sax.

T. Sax.

Tbn.

172

E. PIANO

172

E.B.

172

D. S.

172

REPEAT AND FADE

CALYPSO GOT SOUL
JAZZ BLUES AND ROCK AND ROLL

176

Vox. 176 CA - LY - PSO GOT SOUL

Bb TPT. 1 176

Bb TPT. 2 176

A. SX. 176 E MIN7 A7

T. SX. 176

TBN. 176

E. PIANO 176 E MIN7 A7

E.B. 176 E MIN7 A7

D. S. 176

The musical score is arranged in a standard orchestral layout. It begins with a boxed instruction 'REPEAT AND FADE' and the title 'CALYPSO GOT SOUL' in a bold, sans-serif font. Below the title, the genre 'JAZZ BLUES AND ROCK AND ROLL' is written. The score starts at measure 176, indicated by a circled '176' in the top left. The vocal line (Vox.) features the lyrics 'CA - LY - PSO GOT SOUL' with a long line following 'SOUL'. The instrumental parts include two Bb Trumpets (TPT. 1 and 2), Alto Saxophone (A. SX.), Tenor Saxophone (T. SX.), Trombone (TBN.), Electric Piano (E. PIANO), Electric Bass (E.B.), and Drums (D. S.). The piano and bass parts include chord markings for E MIN7 and A7. The drum part shows a simple rhythmic pattern with slash marks. The score is written in 4/4 time with a key signature of one flat (Bb).

CALYPSO GOT SOUL
JAZZ BLUES AND ROCK AND ROLL

180

Vox. JAZZ BLUES AND ROCK AND ROLL

Bb TPT. 1

Bb TPT. 2

A. SX. DMIN7 G7sus

T. SX.

TBN. 180

E. PIANO DMIN7 G7sus

E. B. DMIN7 G7sus 180

D. S. 180

CALYPSO GOT SOUL
JAZZ BLUES AND ROCK AND ROLL

184

Vox. *184*
Ooo Ooo Ooo Ooo

Bb TPT. 1 *184*

Bb TPT. 2 *184*

A. SX. *184*
C C7/E F F#°

T. SX. *184*

TBN. *184*

E. PIANO *184*
C C7/E F F#°

E.B. *184*

D. S. *184*

