

CALYPSO: TRADITION and CREATIVITY

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ABSTRACT

In this thesis, I will research the history of calypso music from the early origins to present times with an emphasis on form and structure, melodic shape and line, textural energy, instrumentation, and various other relevant components. I will also consider the aspects of the tradition as realized by selected artists who previously and successfully fused elements of calypso with various sub-genres to create a new fresh sound. Included in this research will be famous artists such as Lord Kitchener, Charlie Parker, Dizzy Gillespie, and Andy Narell who offer impressive models for inspiration and study. My research will inform the creation of a collection of original compositions containing relevant aspects of several styles with a clear focus and emphasis on the melding of calypso and jazz traditions above other sources of inspiration. Audio recordings of my newly created compositions will also be an aspect of the creative component.

DEDICATION

Dedicated to my parents, wife and son

Conceta E. Barrett 1933-1998 and Leo A. Barrett 1925-2008

Lisa A. Richardson

Cory A. Barrett

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QUOTE

*What is calypso?....
It is a feeling that comes from deep within
A tale of joy or one of suffering.
It's an editorial in song
Of the life we undergo,
That and only that, I know
Is true calypso.*

(Kevin Pope-Mighty Duke)¹

1. Hollis Liverpool, *Kaiso and Society* (Diego Martin, Trinidad, W.I: Juba Publications, 1990).

INTRODUCTION

I consider myself fortunate to have grown up with parents who passionately loved music. From Coleman Hawkins to Bob Marley to Pink Floyd, our home was constantly humming with the sounds of a wide variety of world-class artists who offered our young minds a remarkably rich and diverse palette of musical colours. Every Sunday, my brothers and I would awake to the sounds of Lord Kitchener telling humorous life stories accompanied by driving calypso beats. In the blink of an eye we would all be jumping around and dancing, singing into our toothbrushes, and responding to the upbeat rhythms and infectious melodic hooks. Somewhere along the way, my connection with calypso music moved into the background as I became ever more immersed in the profession of music. At this point in my development, I feel a strong creative urge to rediscover the energy and joy I experienced as a younger person listening and moving to this particular sub-genre of music.

I started playing the electric bass in junior high school at the age of twelve. The schools I attended before college had music programs that were very advanced for the grade level. Learning from the progressive forward-thinking teachers that I had challenged, inspired and motivated me to think on a higher level in my early developmental years. The lesson plans encompassed jazz theory, sight reading, improvisation and composition. This allowed me to play jazz music in many different musical situations. Attending Humber College provided the opportunity for me to play in a big band with some of the greatest young musicians in Canada as well as expand my knowledge of jazz theory and composition. My growth has been exponential as a composer and musician thanks to the guidance and encouragement of the outstanding educators I was fortunate to study with especially at Humber College and York University in Toronto, Canada.

Over the years pop projects slowly eclipsed jazz projects and as with calypso, I feel passionate to re-connect to this music that I have loved for so long.

This thesis examines five of my compositions that display features of calypso and jazz music that have an affinity with me. Each composition is inspired by my experiences over time in Trinidad and Tobago as well as calypso and jazz compositions created in the 1930s through the 1960s.

Calypso music has been fused with many other musical forms resulting in a myriad of new and fresh hybrid genres. My primary focus is merging the jazz form with the calypso form as realised by some of the greatest jazz musicians of our time. My compositional focus was to compose works using calypso traditions merged with jazz traditions with hopes of exciting a wide audience of followers around the globe. I am driven to re-discover calypso heroes from my childhood years through the process of composition.

In Trinidad, people of contrasting cultural heritage and traditions lived in close proximity for hundreds of years. Some came by choice while others were unwillingly relocated from their homelands to be enslaved by imperialists seeking to prosper from resources of the land.² Many transported religious practices and folklore to the new world. This acculturation resulted in the formation of new traditions including calypso.³

Musical instruments were also transported or recreated in the new world. African drumming and call and response chanting mixed with British, Irish and European folk songs, Spanish guitars, European strings, brass, woodwinds, and other influences formed new hybrid and musical practices.

2. Ed Uribe, *The Essence of Afro-Cuban Percussion & Drumset*, 2006.

3. Peter Mason, *Bacchanal!: The Carnival Culture of Trinidad* (Philadelphia, PA: Temple University Press, 1999).

Poly-rhythmical phrases and drumming seem to be dominating traits of calypso and are clearly rooted in West African traditions. Singing religious songs, work songs, songs of praise, ridicule and mockery were center stage as an outlet of release for the enslaved people during social times or events. Songs were also used as a vehicle to communicate information.⁴

Calypso music has roots in an important tradition called “Kalenda” which is a ritual involving a fight with sticks accompanied by drumming, dancing and singing.⁵ Stick fighting was a social event where two men from competing plantations fought violently using light canes approximately three feet in length. Surrounded by musicians and supporters, the two men duelled sometimes until blood was drawn and other times to the death. Each group had a leader called the “Chantwell” whose job was to sing songs that brag about his gang while offensively insulting rival gangs. The stick fighting event commenced after tension flared and was accompanied by drums. The “Chantwell” had to have great expertise in extemporising⁶ in order to compete with other gangs. Musical elements of the “Kalenda” such as melodic material and rhythmic textures have been used in kaiso (calypso) music through generations.⁷

In the book “Atilla’s Kaiso” Raymond Quevedo speaks of competition between gangs each having a leader chanting a melody refrained in unison by the entire gang. The leader of the gang would select a sensational name to appear larger than life. This leader was called “the Chantwell” and through evolution became “the Kaisonian” and “the Calypsonian.”

Early in the twentieth century stage names were given to outstanding artists by their peers and colleagues. These names often began with titles such as “Lord” or “Mighty.”

4. Ibid.

5. Hollis “Chalkdust” Liverpool, *Rituals of Power and Rebellion: The Carnival Tradition in Trinidad and Tobago, 1763-1962* (Chicago, IL: Research Associates School Times / Frontline Distribution, 2001).

6. Lyrically improvised song based on a given topic.

7. Raymond Quevedo, *Atilla’s Kaiso: A Short History of Trinidad Calypso* (St. Augustine, Trinidad & Tobago, West Indies: University of the West Indies, Dept. of Extra Mural Studies, 1983).

It is important to note “Chantwells” were both male and female. Titles for women ranged from “Queen” to “Lady.” These traditions are a viable part of the cultural and musical landscape to this day.⁸

Many distinct cultural groups that settled in Trinidad brought a variety of musical instruments to the Island. Europeans brought strings, brass, woodwinds, guitars, guiro, timbales and various other percussive instruments. They also introduced melodic and harmonic content from religious and secular songs with influences from the French, Spanish, Portuguese and other European regions. Polyphony was part of their vocal traditions as were chant and verse-chorus forms. The Africans brought various drums, percussion instruments, bamboo fifes, flutes, xylophones and pan pipes along with vocal traditions and complex rhythmic content. Indians contributed flutes, shakers, rattles and vocal traditions. The West Indies gave rise to a wide variety of musical instruments and musical styles.^{9 10}

The dominating traits of calypso are clearly rooted in West African traditions. These traditions are alive and well today in calypso music.

8. Ibid.

9. Ed Uribe, *The Essence of Afro-Cuban Percussion & Drumset*, 2006.

10. Liverpool, *Rituals of Power and Rebellion*.

CHAPTER 1: OLE' TYME CALYPSO

“Ole’ Tyme Calypso” was inspired by calypso music from the 1930s through the 1960s which is my favourite period for authentic calypso. Famous “authentic” calypsonians such as Aldwyn Roberts (Lord Kitchener) and Slinger Francisco (The Mighty Sparrow) were two of the top calypsonians of the time. The lyrical content represented the voice of the people speaking out against politicians and world events with calypsonians serving as the messenger which was in parallel with African slaves mocking their masters. The use of double entendres brought humour and wit to the music that is well received to this day.

During this time period the popularity and acceptance of calypso grew immensely all over the world. American born Harry Belafonte played a large role in the growth of calypso with his album *Calypso*¹¹ released on the RCA record label in 1956 containing songs that were written by well-respected calypsonians. In the “The Roots of Calypso,” George Maharaj states that this album was the first to sell one million copies in any genre worldwide.¹²

Since the music was a vehicle to make viable statements publically the tempos had to be in a range where listeners could understand the message. As result, most of the compositions I have listened to sit in the mid-tempo range from approximately ♩=80 to 90 bpm. This tempo is moderate but the rhythmic layers often pronounce a clear driving double time feel.

My compositional goal was to compose a song with an accessible melody that would have the dance floor packed with patrons swaying together and throwing away all problems and worries. Lord Kitchener (who is my favourite calypsonian) was the main inspiration for this composition.

11. “Harry Belafonte - Calypso,” *Discogs*, accessed November 22, 2015, <http://www.discogs.com/Harry-Belafonte-Calypso/release/604057>.

12. George D. Maharaj, *The Roots of Calypso: A Short Passage into the World of Calypso*, 1st ed. (Toronto: G.D. Maharaj], 2004).

His humour and wit combined with a distinct strong sense of rhythm and sing-a-long melodies places him at the forefront of this sub-genre to my ear. In his composition “Wife and Mother,”¹³ Kitchener sings with a jazz sensibility. He seems to accent the top notes of the moment while stretching some of the lower material. This idea is a trait of the famous Charlie Parker as stated by Thomas Owens.¹⁴ Kitchener appears to be imitating a jazz melodic instrument as an approach to singing this melody. In another composition “Kitch,” the melody is constructed using arpeggiations with some pentatonics over a I - IV- I – V harmonic progression. His use of back-phrasing the melody along with accenting the higher notes excites a jazz influence while the rhythmic structure is clearly born out of calypso. In both tunes the melodies are diatonic to the key center and offer the perfect mix of rhythm, motion and resolution.

The instrumentation is drum kit, congas, shaker, agogos, triangle, acoustic bass, acoustic piano, flute, and violin. These instruments work together well to define the colours that permeate the emotion of the composition. The Acoustic bass brings a vintage authenticity as well as a thicker darker sound to the overall picture. Many instruments could successfully blend in the upper structural colours of the sonic space. Traditionally instruments such as bottles, triangles, wood blocks, bells or break drums are used. I favoured the triangle because of its sharp attack combined with an inherent open and airy quality that blended well with the cymbals.

Congas and shakers are often used in calypso music for providing driving forward moving rhythmic colours.

13. “Lord Kitchener - Kitch - King Of Calypso (Vinyl) at Discogs,” accessed November 22, 2015, <http://www.discogs.com/Lord-Kitchener-Kitch-King-Of-Calypso/release/5257801>.

14. Thomas Owens, Oxford University Press E-books (CRKN) - York University, and ebrary, Inc, *Bebop: The Music and Its Players* (New York: Oxford University Press, 1995), <http://www.library.yorku.ca/eresolver/?id=1265236>.

Some calypso songs utilize Spanish guitars for the harmony while others use piano. There are times when both instruments were used in a similar manner to approaches found in the jazz idiom. Harmonically I found that the piano voice fit really nicely between the bass and drums while avoiding clutter in the mid-range of the sonic palette. The melody demanded a sonic quality that emanates positive energy while being light in timbre and the flute proved to be the perfect option. The violin eventually joins the flute on the melody to deepen the colour by adding the grainy texture of the bow coupled with the resonant character of a wooden instrument.

The percussion instruments are built above a basic samba pattern on the drum kit. I believe the samba pattern came from the influence of the Spaniards and merged quite successfully with calypso traditions. During this period many drum kit parts were often very simple and static in nature.

Fig. 1.1: Samba drum pattern (mm. 1-5).



The remaining percussion instruments are covering typical rhythms that appear in calypso music.

Fig. 1.2: Common percussion instrument patterns (mm. 21-25).

The image shows a musical score for five percussion instruments: Tri., Agogos, Shk., Congas, and Dr. The score is in 4/4 time and consists of four measures. A box labeled 'B' is placed above the first measure. The Tri. part has a series of notes and rests. The Agogos part has a series of notes and rests. The Shk. part has a series of notes and rests. The Congas part has a series of notes and rests. The Dr. part has a series of 'x' marks above the staff, indicating a specific rhythmic pattern. The score ends with a double bar line and a 2/4 time signature.

“Ole’ Tyme Calypso” is written on a “rhythm changes”¹⁵ contrafactum.¹⁶ The bass line moves in half notes sounding the root or root and 5th of each chord in the harmonic progression. This line is working in tandem with the drums as the foundational structure.

Fig. 1.3 (a): Bass line ‘A’ section (mm. 5-9).

A

5 F⁶ Dm⁷ Gm⁷ C⁹ F⁶ Dm⁷ Gm⁷ C^(sus9) C⁹

A. Bass

Fig. 1.3 (b): Bass line ‘B’ section (mm. 21-25).

B

21 A⁹ D⁹

A. Bass

The use of the “Charleston Rhythm”¹⁷ in the piano accompaniment (comping) proved to enhance the overall rhythmic energy.

Fig. 1.4 (a): The Charleston Rhythm.

Charle - ston Charle - ston

Fig. 1.4 (b): Piano part (mm. 5-9).

A

5 F⁶ Dm⁷ Gm⁷ C⁹ F⁶ Dm⁷ Gm⁷ C^(sus9) C⁹

Pno.

15. A harmonic progression occurring in George Gershwin’s “I Got Rhythm.”

16. Ashton Joliet, *Ethel Merman Sings I Got Rhythm 1956*, 2011, <https://www.youtube.com/watch?v=v4hl-xhGZug>.

17. The Charleston is a popular dance from the early 1920s. Composer/pianist James P. Johnson wrote music to accompany this dance.

The major sixth chord is one of my favourite sonorities. This chord appears frequently across many genres of music and in this case creates a 6-5 moving line in the upper voice as counterpoint to the melody.

Fig. 1.5: 6-5 moving line in upper voice of harmonic progression (mm. 5-13).

Figure 1.5 shows a harmonic progression in two staves. The top staff contains the following chords: F⁶, Dm⁷, Gm⁷, C⁹, F⁶, Dm⁷, Gm⁷, C⁹. The bottom staff contains the following chords: F, F/A, B^b, B^{°7}, F/C, Dm⁷, Gm⁷, C⁹. The upper voice of the top staff shows a 6-5 moving line: F⁶ (F-A-C) to Dm⁷ (D-F-A) to Gm⁷ (G-B^b-D) to C⁹ (C-E-G-A) to F⁶ (F-A-C) to Dm⁷ (D-F-A) to Gm⁷ (G-B^b-D) to C⁹ (C-E-G-A).

In the bridge the piano comping rhythm is a pattern that is usually played on the bell, bottle, block or similar functioning percussive instrument. This idea covers the harmony while leaving rhythmic space for the soloist. This part feels punchy against the bass, drums and percussion while delivering another layer of colourful rhythmic content.

Fig. 1.6: Piano comp emulating bell pattern (mm. 21-25).

Figure 1.6 shows a piano comping rhythm emulating a bell pattern. The score is for Piano (Pno.) and Acoustic Bass (A. Bass). The Pno. part starts at measure 21 and features a rhythmic pattern of eighth notes with chords: A⁹, D⁹, A⁹, D⁹. The A. Bass part features a simple bass line with notes: A, D, A, D.

Calypso melodies from the 1930s through the 1960s seem to be diatonic to the key and as result, very memorable and easy to sing. The ‘A’ section melody is a similar idea with some non-harmonic tones in bars 5 and 6 that give the melody more of a jazz sensibility.

Fig. 1.7: Use of nonharmonic tones in the ‘A’ section melody (mm. 5-8).

The G# in bar 5 is a chromatic neighbour note while the E natural in bar 6 is heard as tension 13 against the underlying Gm7 chord. The rhythmic structure of melodic line in bars 9 through 11 is predominately stated on the upbeats of the bar in contrast with the rhythmic structure in bars 5 through 7. The consistent static groove between the bass and drums allow all of the musical layers (especially the melody) to be heard without clutter. Although simple, the bass and drums create a driving forward motion that feels natural with all of the surrounding parts. The melody leans more to calypso while the harmonic progression is more to the jazz side.

In the ‘B’ section both melodic instrumentalists will improvise concurrently using a mixture of jazz phrasing with calypso rhythms. This opens up an opportunity for the soloists to tease the audience for what is to come in the solo section. At an early age I heard a recording of Joe Pass and Niels-Henning Orsted Pederson playing “Oleo.” To this day it is one of the best recorded performances I have heard and is a large inspiration to me as a musician. When they arrived at the bridge both musician improvised simultaneously and it was explosive.¹⁸

18. “Oleo - Joe Pass/Niels-Henning Orsted Pedersen - YouTube,” accessed August 15, 2015, <https://www.youtube.com/watch?v=33RWPfoDoRs>.

In the 'C' section the melody is restated with a slight variation in the first 2 measures for contrast moving to the cadence in bar 36 ending in contrary motion between the bass and melody.

The composition builds towards a jazz-style soli section that is played in unison with the flute and violin commencing at letter 'G' and continuing through letter 'H'. In this section the motives lean more towards the blues. I am thinking from key perspective as opposed to chord of the moment. Tones b3 and b7 in the first 4 measures are modal variants in the key of F major which introduces the minor over major tonality to set the blues sound in motion. Measures 68-69 share the same rhythmic motivic content with a slight variation to the melodic motivic content. In measure 68 the original motive begins on tone A and concludes on tone F whereas the varied motive begins on tone Ab and concludes on tone F in measure 69. In both instances the motives are anticipated by the up-beat of beat 4 from the previous measure. This aids greatly in pronouncing the blues sound because of the movement from a major 3rd to a minor 3rd in the key. I thought it would be effective to build the melody off of 6th + 5th tones in the key. Colourful tensions are introduced against the under laying harmony in measures 71-72. In the first 4 measures of letter 'H' I move to linear motion with chromaticism. In the latter half of letter 'H' it was my intention to decorate the third and tonic in the key while adding diminished harmony and a cross rhythm.

After the bridge I was satisfied that the tune could return to the head without any deviation and move to the conclusion that ends with contrary motion.

If there were lyrics, I would reduce the tempo slightly so the calypsonian could get the message out clearly. As an instrumental composition, the tempo sits in a comfortable range to allow the melodic line to sing and all accompanying parts to groove.

CHAPTER 2: THE COCONUT MAN!

My wife and I visit Trinidad often. One of our favourite things to do while visiting Trinidad is drive around the Queen's Park Savannah in the early evening. Simply known as "the Savannah," there are approximately 260 acres of grass-land located in Port of Spain. We would drive around for quite some time on what seems to be the largest roundabout I have ever experienced. This is a popular area where family, friends and colleagues meet to socialize. Scattered all around "the Savannah" are many vendors who cook fresh food on the spot.

My wife enjoys drinking fresh coconut water right out of the coconut so night after night we would be on a mission to find a vendor that could fulfill this need. We surely located many vendors but being a Trinidadian native, my wife had experienced the *pièce de résistance* of coconut juice from as far back as her childhood. We came across an older gentleman selling coconuts that we had not seen before. He was about 5'2" with no neck and his head appeared to be tilted to the left. His voice had a grainy character combined with a deep rumble and a very thick accent making comprehension quite challenging. In the blink of an eye he grabbed a coconut, chopped it up with a rather large cutlass and handed it to my wife. One small sip returned her to those childhood days of consuming Trinidad's finest coconut water. This man became our new friend that we visited frequently sometimes twice a day. We named him "the Coconut Man," and we always look for him when we visit Trinidad.

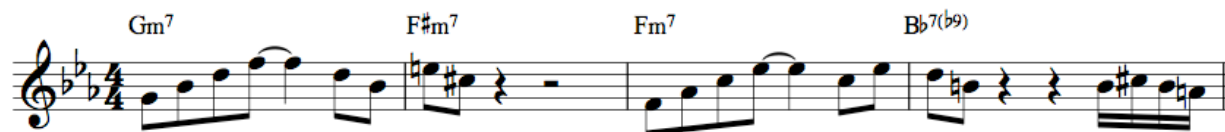
I have always been a fan of "Dizzy" Gillespie. "DIZZY GILLESPIE has been the most influential trumpet player since Louis Armstrong."¹⁹ From poly-rhythmical phrases to symmetrical motives to varying melodic shapes, Gillespie has kept many in awe for decades.

19. Raymond Horricks, *Dizzy Gillespie and the Be-Bop Revolution*, Jazz Masters (Tunbridge Wells: Spellmount, 1984).

I especially love his warm, fluffy tone coupled with his loose feel and wonderful sensibility of rhythm, melodic content and use of forward motion. Accompanying his talent as a leading trumpet player were his accomplishments as a composer and band-leader. In many of his compositions Gillespie moved away from the fairly standard diatonic chord progressions. There were temporary movements to new tonal centers, secondary dominants, tri-tone substitutions and chromaticism as well as other devices. The melodies seem more challenging not only because of the harmonic content but the rhythmic landscape also. No matter what the challenges, Dizzy Gillespie seems to find the sweetest notes of choice.

In his composition “Groovin’ High,” non-diatonic harmony is present through the use of secondary ii-v’s that offer strong root motion and the feeling of a temporary movement from the home key. I like the chromatic root motion with parallel structure in the last four bars of the melody in the ‘A’ section. It would be a common approach for the harmony to contain a dominant structure in the second bar such as a C7 or any derivatives. The use of F#-7 as a linear descending chromatic passing chord is a welcome surprise.

Fig. 2.1: Groovin’ High excerpt from The Colorado Cookbook (mm. 13-17).



Devices such as repetition, transposition, tension tones, expansion, arpeggiation and like-function substitution are strategically utilized in the melody throughout the piece.

In the latter forties Dizzy embraced Afro-Cuban traditions and married these concepts to jazz music. This idea introduced a broader rhythmic structure and new instrumentation.

As result, the formulation of a new hybrid type of jazz was created that gave birth to famous standards such as “A Night In Tunisia” and “Manteca.”

In 1964 Gillespie record and released the album *Jambo Caribe*.²⁰ There are eight compositions on this album that are fairly rooted in “West Indian” traditions.

Jazz concepts are overlaid on various calypso musical traditions giving rise to yet another hybrid jazz form culminated by Gillespie. After listening to this record many times the composition “And Then She Stopped” resonated with me.²¹

To write “Coconut Man” I borrowed certain concepts from this song that I thought were a great model for study. The idea of having the ‘A’ section in a major key moving to the parallel minor key for the bridge was worth exploring. The tune opens with an “Afro-Cuban” style intro in the key of Eb major and moves through the head in the ‘A’ section diverting to the key of Eb minor for the bridge and a return back to Eb major for the final ‘A’ section. The form is a 40 bar AABA landscape. The ‘A’ section is eight bars in length while the ‘B’ section is sixteen bars in length. Calypso music often has irregular bar structures to accommodate lyrical content. In order to break up the feeling of an even bar structure a 2 measure unison line was created to conclude the ‘B’ section.

Fig. 2.2: Unison line in last 2 bars of the ‘B’ section (mm. 29-33).

The musical score for Figure 2.2 shows three staves: Soprano Saxophone (Sop. Sax.), Piano (Pno.), and Alto Bass (A. Bass). The music is in 4/4 time and Eb major. The key signature has three flats. The score begins at measure 29. The Soprano Saxophone part features a melodic line with eighth and quarter notes. The Piano part provides harmonic support with chords and a bass line. The Alto Bass part follows a similar melodic pattern. The final two bars (32-33) show a unison line where all three instruments play the same notes together. Chord markings above the piano staff include Gm9, C13, and Abmaj7/Bb.

20. Dizzy Gillespie, *Jambo Caribe*, Audio CD (Verve Records, 1998).

21. Ibid.

In the ‘A’ section harmony I introduce non-diatonic chords to briefly tonicize other tonal centers. The harmonic rhythm is moving mostly at the two chords per bar level to propel the composition forward in a fairly up-tempo pace. The root motion is fairly aggressive by using 5ths or movement by step in a downward direction pulling to the tonic in measure 16. The piano voicings are pretty standard five part sonorities. The chord voicings are in closed position resulting in a thick sonic textural energy. For colour tones I liked the sound of 9ths and 13ths in both the major and minor keys.

In the ‘B’ section an unprepared modulation to the parallel Aeolian minor key creates a subtle shift in tonal colour while keeping the tonic of Eb constant. Alongside the move to the parallel minor key is a retrograde of the harmonic rhythm in the first 2 measures that makes the transition between sections flow gently.

‘A’ Section first four bars.

Fig. 2.3 (a): ‘A’ section Eb major tonal area (mm. 9-13).

‘B’ section first four bars.

Fig. 2.3 (b): ‘B’ section Eb minor tonal area (mm. 17-21).

In measures 21-24 the harmony and melody are transposed up a perfect fourth leading to downward moving ii-v's by whole steps from the b6 into a unison figure to end the section. The harmony rests on beat 3 of measure 30 allowing the unison line to stand out followed by a rhythmic motive executed by the ensemble over beats 3 and 4.

The rhythmic content of the melody is similar to that of "And Then She Stopped" I emulate his use of syncopation by placing most of the melody notes in the 'A' section on the up beats.

For fun, I used a rhythmic motive from "Salt Peanuts"²² by Dizzy Gillespie to end the melody in the 'A' section. For the 'B' section melody I used more stepwise motion for contrast as well as transpositions and repetition. The soloist is instructed to improvise using a be-bop approach.

This appears to be the approach used by the soloists on a recording of "And Then She Stopped" that I heard. To conclude the piece I hint at a fake ending then return to the piano intro ending on the tonic note in the home key.

The instrumentation is very minimal and all parts are very simple. I constructed the instruments to replicate a small jazz quintet similar to the recording of "And Then She Stopped." Included in the ensemble are the soprano sax, piano, acoustic bass, bongos and drum kit. The soprano sax proved to be the perfect solo voice for the melody offering a sharp yet warm intimate sonic quality that speaks well against the accompanying instruments. The bongos are used to represent the sound of coconuts being chopped up by "the Coconut Man." The idea is to drive the tune with the melody and harmony. Having minimal instruments leaves more space for the melody to breathe. Avoiding many percussive layers allows the rhythm of the melody to stand out.

22. "Holdings: Diz 'N' Bird at Carnegie Hall | York University Libraries," accessed November 23, 2015, <https://www.library.yorku.ca/find/Record/2333164>.

CHAPTER 3: STORE BAY SUNRISE

In the year 2006 my wife and I went to Trinidad and Tobago in the West Indies for our honeymoon. Visiting family and friends in Trinidad was a wonderful experience but spending time in Tobago was simply amazing. The way of life seems to be very easy-going. Being surrounded by the ocean was invigorating. Our favourite beach was a place known as “Store Bay,” located in Tobago. We were in the ocean from sunrise to sunset day after day living what felt like a carefree life. Every sunrise was engaging, unique and captivating with beauty that is seemingly hard to describe. Starting our days like this evoked a peacefulness and joy that I hold dear to this day. In this composition I have tried to capture our shared experiences in this place we both think of as paradise.

A sunrise is patient yet ambiguous. It transforms darkness to light in real-time. I open the composition with the alto sax voice against the piano. The emotion in the lead voice is crucial to creating the imagery of the sun rising. The introduction is an 11 measure phrase divided into two 5 measure chunks (mm. 1-5, 6-10), followed by a one bar drum fill to introduce the rhythm section. Parallel suspended chords over a pedal point offered vibrant harmonic tension while exciting ambiguity as any sense of a diatonic key center is obscured. All of the root movement in the upper chordal structure occurs within a melodic step up or down with the exception of the final chord in bar 9. My idea was to contain the harmonic content within the interval of a minor third with the note B as the axis, all of which takes place over a G pedal. In the first half of the melody (mm. 1-5), it seemed natural for a slow moving melody to work in contrast to a medium paced harmonic rhythm. The held note A in the melody creates various tensions against the underpinned chord of the moment adding more depth to the visual effect.

In the second half (mm. 6-10), the pace of the melody moves more aggressively with a 7-beat, 5-beat and 8-beat figure with no alterations to the harmonic rhythm.

Part two of the intro starts with a snare drum fill that enters seemingly out of nowhere to confirm the sun has risen for the visual effect and to set up the new tempo of $\downarrow=195$ bpm. The tempo and feel is actually interpreted as $\downarrow=97.5$ in double time. The rhythm section accompaniment is introduced over an eight bar period to set up the letter 'A'. The instrumentation for the rhythm section is acoustic piano, electric bass, drum kit and percussion. The melodic voices used are tenor sax, flute and electric bass. The electric bass offers a more modern sound that fit much better than the deeper thud of an acoustic bass. Using a djembe enhanced the lower sonic spectrum while working in tandem with the congas to create a driving energy to propel the groove forward.

The "call and response" interplay of West African traditions demanded exploration. Pairing this traditional concept with cross rhythms that appear in jazz music present two contrasting textures for the melody in an 8 measure repeated phrase. Contrast in the melodic texture was an important element used to entice the listener. The phrase is divided so that the melody from (mm. 16-20) is executed with the flute doubled with electric bass (the call) and in (mm 20-24) the flute plays in concert with the tenor sax (the response). The bass is played up the octave to be in unison with the flute for the first four bars and returns to playing the regular bass line for the second four bars of the phrase. The melody is diatonic to the key of G major.

The opening 4 measures of the ‘A’ section contain 3 beat hemiolas to create rhythmic tension.

Fig. 3.1: ‘A’ section melody 3 beat hemiola (mm. 16-20).

The last four bars of the melody is a melodic rhythmic retrograde of the first four bars (see figure 3.2 below). I particularly like this for couple of reasons; firstly because the melody notes line up differently with the underlying harmony creating an alternate textural energy; secondly, the hemiolas appear at the back end of the phrase which works well returning to the repeat of the ‘A’ section and contrasting moving to the bridge.

Fig. 3.2: 3 beat hemiola; melodic rhythmic retrograde of (mm. 16-20) of the ‘A’ section melody (mm. 20-24).

My approach to the harmony was to continue with the constant structure idea presented in the introduction. I explored various upper structures that melded together well with the melody while moving the roots in a unified pattern. I was pleased with a root pattern of iii-iv-v-iv-iii-ii-iii-ii over the pedal point. The suspended sonority continued to fit well with this concept.

For the ‘A1’ section, I transposed the ‘A’ section up a minor third in order to keep the melodic and rhythmic content consistent for the listener. Next is the ‘A2’ section that is the restatement of the ‘A’ section melody in the original tonal area.

I wanted the ‘B’ section to present a very contrasting theme from any material previously heard yet connected in context to keep the listener engaged. My goal was to make the listener experience the sunrise from an alternate perspective. To achieve this I thought of three concepts; firstly, slow down the melody and reduce the rhythmic content; secondly, stay very close to one theme and vary it; and lastly, continue with constant structure.

In the composition “Humpty Dumpty”²³ by Chick Corea, the use of constant structure²⁴ was eye opening for me. Constant structure in jazz, is one of many techniques composers often use to compose music that obscures clear key centers found in tonal music. Corea uses constant structure throughout this piece avoiding cadences, typical forms, guide tones or predictable harmonic motions. My favourite part of the composition is the harmonic pattern of descending minor 7th chords accompanied a colourful melody that rests on tension tones against the underlying harmony (see figure 3.3 below).

Fig. 3.3: Excerpt from Humpty Dumpty by Chick Corea (mm. 11-17).



23. “Chick Corea - The Mad Hatter,” *Discogs*, accessed November 23, 2015, <http://www.discogs.com/Chick-Corea-The-Mad-Hatter/release/4763730>.

24. A chord progression that contains a series of chords of the same quality.

The bridge (mm. 40-56) is 16 measures long and contains a harmonic progression that moves in a downward intervallic pattern of minor 3rds. The chord qualities alternate between major and minor sonorities exciting a subtle change in tonal colour throughout the bridge (see figure 3.4 below). Open voicings are used in contrast of the suspended clusters in the previous sections to fill more of the harmonic space. In measures 48-52 the harmonic motion is truncated to accelerate the pace leading into the final 4 measures of the bridge, where an F9 chord is used to introduce a new textural colour as well as evoking the feeling of unrest.

A closed voicing was necessary to create the desired effect. I felt a traditional cadence would not have worked as well here. The use of subdominant minor in this way is one of my favourite compositional devices.

Fig. 3.4: ‘B’ open voicings with alternating major and minor chord sonorities (mm. 40-52).

B

40 $E\flat\text{maj}^9$ $C\text{maj}^9$ $A\text{maj}^9$ $G\flat\text{maj}^9$

44 $E\flat\text{m}^9$ $C\text{m}^9$ $A\text{m}^9$ $G\flat\text{m}^9$

48 $E\flat\text{maj}^9$ $C\text{maj}^9$ $A\text{m}^9$ $G\flat\text{m}^9$

A new theme is introduced in the 'B' section that is developed with two variations. The opening theme starts with a G minor pentatonic motive over the first 2 chords leading to a displaced interval of a minor 3rd that rests on the 9th of the Gb major 7th chord in measure 43. This motive is a transposed with variation to work over the minor chords in measures (44-48). The second variation of the opening theme happens in measures (48-52) to complete the phrase. The 'B' section concludes with two motives; the first being a 3 over 4 cross-rhythm that outlines a C minor triad sounded over an F dominant 9th chord in measures (52-53); the second being chromatic descending minor-thirds ending on the tension #11 against the under-laying harmony.

The solo section is followed by the reprise of the opening theme. For the conclusion, the last four bars of the bridge is repeated and eventually reduced over time to percussion and the melody. My goal here is to emulate the imagery of the sun going down after a joyous day at Store Bay in Tobago.

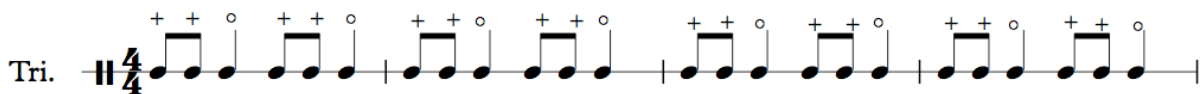
CHAPTER 4: SHARK AND BAKE

Shark and Bake is a traditional dish that my wife has enjoyed for many years growing up in Trinidad. This composition is inspired by the joy I experience observing the euphoric space she enters while consuming this meal; bought specifically at Richard's Bake and Shark in Maracas Beach, Trinidad. My idea was to create an up-tempo driving calypso groove to accompany a linear "jazz style" melody, encompassing chromaticism and arpeggiation. To start I borrowed a common I - I/6 - IV - # VI dim - V/I - VI - II - V harmony progression used in many calypsos. Typically this progression is found in the mid-tempo range for ease of vocal performance and lyrical clarity but being an instrumental composition, a more up tempo approach was appealing. Constructing the melodic material was inspired by the great Charlie Parker. Parker's ability to write melodies with fast moving lines using the perfect mixture of linear, chromatic and arpeggiated motions is a rewarding model for study.

The tune begins with a 16 bar introduction. The first 8 bars include percussion instruments with the entrance of the rhythm section in the following 8 bars. The idea here is to set the mood to 'get the party started.'

Below is a seminal rhythm in calypso music that can be played on various instruments (see figure 4.1 below). In this case I selected the triangle in favour of the wood block or bottle. The triangle sits in the higher part of the frequency spectrum and works very well with enhancing the upper partials of the drum kit.

Fig. 4.1: Seminal rhythm played on the triangle (mm. 1-5).



The feel of this part is very important because it adds a nice swing to the overall picture. The first two notes are choked while the third is played open. An accent is placed on every third note or the second and fourth beat of every bar. This syncopated rhythmic cell aids in driving the groove forward while filling upper partials in the sonic space.

The congas enter in measure 5 playing a traditional pattern alongside the triangle (see figure 4.3 below). Congas, bongos and a variety of hand drums are very important ingredients in calypso music. They offer a sustained energy throughout the piece as well as satisfying warm timbre that functions as extra glue between the bass and drums. The patterns played on conga drums are often repetitive and layered with multiple parts to form one large entity. In this composition I only use one part as a rhythmic layer in tandem with the drum part.

Fig. 4.2: Conga pattern with accent on beat 4 (mm. 5-9).



The above rhythm can be performed on other instruments such as bells, wood block, bottles and I particular enjoy it on a shaker or shekere. The parts line up with the *clave* see figure 4.3 below.

Fig. 4.3: Percussion parts with 3-2 *clave* direction (mm 5-9)

The image shows three staves of music for percussion parts. The time signature is 4/4. The top staff is for the Triangle (Tri.), the middle staff is for the Conga, and the bottom staff is for the Clavichord (Clv.). The Triangle part consists of a sequence of notes with accents (+) and circles (o) above them. The Conga part is the same as in Fig. 4.2. The Clavichord part consists of a sequence of notes with accents (>) above them. The parts are aligned with a 3-2 clave pattern.

The *clave* pattern is a repeated two-measure rhythmic cell used in Afro-Cuban music. One measure contains three notes while the other contains two notes. The *clave* can be played in two directions which are, “three two” (forward) or “two three” (reverse). The direction of the *clave* is determined by which measure starts the phrase. “The *clave* is the foundation of most Cuban rhythms, as instrument patterns, melodic phrases and even improvisation revolve around it.”²⁵

Fig. 4.4: Clave 3-2 direction



Fig. 4.5: Clave 2-3 direction



The drumbeat is based on a bombo drum pattern that rests on beat one and two and plays on beats three and four.

Fig. 4.6: Bombo rhythm



This part commences in measure 9 creating a deeper layer under the congas moving to the full drum pattern in bar 13. The hi-hats and triangle rhythms are linked except for a slight variation on beat four in the second bar of the pattern.

25. Rebeca Mauleón, *Salsa Guidebook: For Piano and Ensemble* (Petaluma, Ca: Sher Music Co., 1993).

The triangle adds a sonic air-like quality to the hi-hat that is quite pleasing to my ear. The drum pattern starts with the snare drum on beat 1 followed by the kick drum which is opposite to the approach used in the western world. I have heard this approach used in African music by artists such as the famous West African drummer Brice Wassy.²⁶

Fig. 4.7: Drum pattern (mm 13-17).



A static drum pattern throughout the composition maintains a steady flow in concert with the percussion and bass. There would be some flexibility for variation when approached by a live player but the core of the pattern must remain for the desired effect.

The bass line is an extension of the bombo style drum part with added rhythmic content used to create forward motion. The last note of every bar anticipates the harmony of the following bar (see figure 4.8 below). This concept is very similar to bass parts heard in Latin music. This idea manifested into a new calypso form called “SOCA”, born in the seventies. SOCA was created by Lord Shorty with his arranger Ed Watson and was based on the East Indian influence.²⁷ This musical form is much more up-tempo with subject matter that is more about partying and being care-free in contrast to political and life events.

26. “N’ga Funk - Brice Wassy | Songs, Reviews, Credits, Awards | AllMusic,” accessed August 18, 2015, <http://www.allmusic.com/album/nga-funk-mw0000610517>.

27. Peter Lamarche Manuel, Kenneth M. Bilby, and Michael D. Largey, *Caribbean Currents: Caribbean Music from Rumba to Reggae*, Rev. and expanded ed. (Philadelphia: Temple University Press, 2006).

Fig. 4.8: Bass part (mm. 13-21).

13 Eb Eb/G Ab A° Eb/Bb Cm Fm7 Bb7

Bass

17 Eb Eb/G Ab A° Eb/Bb Cm Fm7 Bb7

Bass

The bassline aligns with the bombo drum pattern with quarter notes on beats 3 and 4 that function as the pillars of the pattern. The surrounding notes are foundational ornaments to outline the harmony with compelling rhythmic energy. Bass players often rest on beats 1 and 2 as a historic variation to the pattern. There are many possibilities that are left up to the players' discretion.

The piano part adds a gospel flavour to the composition. I grew up listening to a band called “Stuff” that had some of the greatest ‘feel’ players of all time. Stuff was a New York City based jazz-funk band with a heavy presence in the 70s and 80s. Richard Tee was the keyboard player and he brought a very distinct gospel style to jazz music.²⁸ The great master Richard Tee inspired my approach to the piano accompaniment. The idea is to be very rhythmic while outlining the harmony. The harmony progression contains one over three, one over five and diminished passing chord qualities that are essential in creating the gospel flavour. The use of these chord qualities in measures 1 and 2 create a rising chromatic root motion that drives the groove forward.

28. “Stuff - Live at Montreux '76 (1978) - YouTube,” accessed August 18, 2015, <https://www.youtube.com/watch?v=MZcTP3-ARFQ>.

Typically in gospel music the voicings may contain more notes but the use two voices over the bass left more space for the melody to breath.

Fig. 4.9: Gospel comp in piano part (mm. 13-21).

Figure 4.9 shows two staves of musical notation in a key signature of two flats (B-flat and E-flat). The first staff covers measures 13 to 16, and the second staff covers measures 17 to 21. Above each staff, the following chords are indicated: Eb, Eb/G, Ab, A°, Eb/Bb, Cm, Fm7, and Bb7. The notation consists of eighth and quarter notes with stems, and rests, creating a rhythmic accompaniment.

The part loosens up in the ‘A’ section to leave room for growth. There is still rhythmic content present but phrased in an implied half time feel. See the ‘A’ section below.

Fig. 4.10: Gospel comp in piano part with more space (mm. 21-29).

Figure 4.10 shows two staves of musical notation in a key signature of two flats (B-flat and E-flat). The first staff covers measures 21 to 24, and the second staff covers measures 25 to 29. Above each staff, the following chords are indicated: Eb, Eb/G, Ab, A°, Eb/Bb, Cm, Fm7, and Bb7. The notation is more sparse than in Figure 4.9, with longer note values and more rests, creating a more spacious feel.

I love the sound of a baritone saxophone. The edgy bite coupled with an airy sultry bottom end is very pleasing to my ear. There is something magical about a musician that can make this seemingly awkward instrument easy to sing and Gerry Mulligan was a master of this. The sonic texture that is created by sounding the baritone sax and the flute in unison for the melody is very appealing to me. They are an octave apart in range and very contrasting in timbre and that brings a desiring colour mixture to the melody (see figure 4.11 on the following page).

Fig. 4.11: ‘A’ section melody concert score (mm. 21-29).

§ **A**

Fl. 21

Bari. Sax.

Fl. 25

Bari. Sax.

The first few bars of the opening phrase are inspired by a “Charlie Parker” style line.

Fig. 4.12: “Charlie Parker” style line.

Fl.

Fig. 4.13: ‘A’ section melody (mm. 21-25).

Fl.

The melody is based on the key center as opposed to the chord of the moment. The opening motive is similar to the “Parker” style line manipulated with various nonharmonic tones encircling the 5th, 3rd and tonic of the key.

A 5-beat cross-rhythm executed in (mm. 23-24) is added to create rhythmic tension (see figure 4.14 below). The rhythmic concept was expanded over 5 measures (mm. 23-28), with a displacement of the pattern for the last part of the phrase (See figure 4.11 above).

Fig. 4.14: ‘A’ section melody 5/8 cross-rhythm (mm. 23-25).

The image shows a musical score for Flute (Fl.) in 4/4 time, starting at measure 21. The key signature has two flats (B-flat and E-flat). Measure 21 begins with a quarter rest followed by a quarter note G4. Measure 22 contains a 5/8 cross-rhythm: a quarter note G4, an eighth note A4, a quarter note B-flat4, an eighth note B4, a quarter note C5, an eighth note C5, a quarter note B4, an eighth note A4, and a quarter note G4. Measure 23 continues the 5/8 cross-rhythm: a quarter note G4, an eighth note A4, a quarter note B-flat4, an eighth note B4, a quarter note C5, an eighth note C5, a quarter note B4, an eighth note A4, and a quarter note G4. Measure 24 continues the 5/8 cross-rhythm: a quarter note G4, an eighth note A4, a quarter note B-flat4, an eighth note B4, a quarter note C5, an eighth note C5, a quarter note B4, an eighth note A4, and a quarter note G4. Measure 25 concludes the phrase with a quarter note G4, an eighth note A4, a quarter note B-flat4, an eighth note B4, a quarter note C5, an eighth note C5, a quarter note B4, an eighth note A4, and a quarter note G4.

The phrase concludes in measure 27 with the melody note B natural (#5 or b13 in the key) creating tension against the harmony and also for a little humour. In the next 8 measures of the ‘A’ section, the melody continues with stepwise motion and chromaticism driving towards cadencing on the tonic note of the home key in followed by a cross rhythm ending on the #5 once again.

Fig. 4.15: ‘A’ section melody (mm. 29-37).

The image shows two staves of musical notation for Flute (Fl.) in 4/4 time, starting at measure 29. The key signature has two flats (B-flat and E-flat). The first staff contains measures 29 through 32. Measure 29: quarter note G4, quarter note A4, quarter note B-flat4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 30: quarter note G4, quarter note A4, quarter note B-flat4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 31: quarter note G4, quarter note A4, quarter note B-flat4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 32: quarter note G4, quarter note A4, quarter note B-flat4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. The second staff contains measures 33 through 37. Measure 33: quarter note G4, quarter note A4, quarter note B-flat4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 34: quarter note G4, quarter note A4, quarter note B-flat4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 35: quarter note G4, quarter note A4, quarter note B-flat4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 36: quarter note G4, quarter note A4, quarter note B-flat4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 37: quarter note G4, quarter note A4, quarter note B-flat4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.

For the 'A1' section I used the melody in the "A" section and reversed the starting points of each 8-measure phrase. This idea created some interesting phrases that worked rhythmically well with the groove (see figure 4.15 above).

The bridge demanded a sizable change in pace so a half time feel was established in the first 8 bars for contrast. Using modal interchange the tonality is extended by moving to B major for the first 4 measures adding a dynamic colour change without departing too far away from the home key. There is a return to Eb major tonality for the next 4 measures with some pentatonics in the melody.

In 'B1' an ascending and descending secondary dominant chord pattern was established drawing from concepts used by the legendary Thelonious Monk. The pattern starts on the #V7 in the key and rises to VII and descends from VII to V7 in the key followed by a unison line and a drum fill. The chord sonority is parallel dominant 9ths throughout resting on V7sus displayed as a slash chord Ab/Bb. The suspended sound produced a more ambiguous harmonic feeling which helped introduce a 2 bar drum break.

The drum pattern remained the same for continuity and the bass part was simplified to create a solid foundation for the harmony and melody. The parallel harmonic shapes enabled the root motion to really stand out and this appeals to me.

To move through the sequence of dominant 9th chords the opening motive was rhythmically displaced and transposed building up to a 4 measure unison line that releases into a drum fill to end the section (see figure 4.16).

Fig. 4.16: 'B1' section (mm. 61-73).

B1

61 B^9 C^9 D^b9 D^9

65 D^b9 C^9 B^9 A^b/B^b

69

The soloist freely improvises over the form eventually returning to the reprise of the melody moving to the coda section. In the coda section the unison line is repeated and coloured by adding slash chords that get more distorted on every repeat line ending with the feeling of unrest.

CHAPTER 5: BENJAMIN STREET

My wife was born and raised in Trinidad and lived in the Diego Martin area. She grew up in a house on Benjamin Street that was located in an exclusive area of Diego Martin.

We spent many days relaxing on the porch listening exotic sounds of the island around us and often witnessed flocks of parakeets that flew by as the sun set. This ballad was written to transform in song, the memories and beauty we enjoy when visiting this sunny island.

I wanted to compose a song with the tenor steel pan as the main voice. The steel pan is a very unique instrument that is rooted in the Trinidadian culture. The “tenor pan” is usually the lead-voice in a composition. There are approximately 28-30 notes with a tonal range between D4 and D6.²⁹ The sound, texture and harmonic resonance permeates like no other instrument I can think of. The end goal is to accomplish writing a composition consisting of three contrasting layers of music; layer one is a deep sultry funky groove between the bass, drums and percussion serving as the foundational cornerstone; layer two is jazz harmony played on the piano; layer three is a colourful melody that is easy to sing and is enriched with calypso rhythms.

One of the pioneers who has successfully accomplished this is Andy Narell. I do realise that there are other important steel pan players before and after him that some would argue are more traditional because they were born and raised in the Trinidadian culture. For me, he seems to find the perfect mix of ingredients to create magical recipes for composing or remaking music that has the potential to be embraced by a global audience which appeals to me.

Narell is an American born musician who has successfully transported the steel pan into jazz culture. He began releasing recordings in the late seventies.

29. “Steelband,” accessed November 8, 2015, <http://www.nalis.gov.tt/Research/SubjectGuide/Music/Steelband/tabid/239/Default.aspx?PageContentMode=1>.

One of my favourite Andy Narell records is “University Of Calypso.”³⁰ It includes fifteen wonderful songs that make you think, laugh, sing and dance. He is accompanied by a famous calypsonian known as Relator who brings more authenticity to the project. Narell’s ability to execute ideas with great emotion on the steel pan seems effortless and his knowledge of jazz and calypso music seems very broad, but the ingredient that resonates most with me is his thick warm tone. The steel pan can sound very bright and harsh but he finds a way to make the instrument resonate and sing in a very pleasing way.

I love everything about playing the bass. I learned early in my career that the bass is the foundation on which everything rests. In 1976 I heard Jaco Pastorius on the radio playing with a group called “Weather Report.” He was playing a melody on the electric bass in a way I had not heard before. He removed the frets from his electric bass enabling a more freeing sliding motion that mimicked the sound of a human voice with pitch and vibrato. This idea is a similar approach to how acoustic bass players and cellists played. This great pioneer was the first bass player I heard to alter the function of the electric bass and bring it forward as a leading voice in an ensemble. I am sure there were others that I was not aware of, but for me Pastorius was outstanding.

In this composition I open with the bass as the melodic voice over suspended chord structures. My artistic approach for the complete bass part was to simulate how I would play it in a live setting. The opening melodic line is improvised using mostly 4ths and 9ths as colours with acciaccaturas in choice place to add some emotion. The harmony opens with the slash chord Bbma7/C that could be traditionally written as C7sus13. I think of this as one of those “Herbie chords” and I identify this chord with him.

30. “Andy Narell : University of Calypso,” accessed August 18, 2015, <http://andynarell.net/calypso/index.html>.

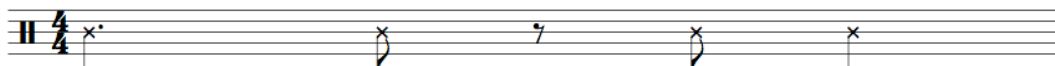
You can hear this shape on his compositions such as “Maiden Voyage” and “Dolphin Dance.” In the last four bars of the intro I moved suspended chords by step in parallel resting on a tritone substitution to setup the ‘A’ section.

My idea here is to make the root motion drive to the tonic. The bass melody moves up the neck and introduces a 3-beat hemiola over measures 13 and 14. This is supported by the harmony landing on beat 4 in measure 13. The final motive contains the #11th and 13th of the harmony which both add a darker texture to the end of the phrase. The motive is repeated to establish this colour.

In the ‘A’ section the voicings are closed for the most part to be true to the “Rhythm and Blues” genre. I wanted the harmony to be close to the bass to produce a thick-sultry textural landscape underneath the melody. I voiced up to the 9th as a common theme to add a satisfying colour without too much distortion. The harmonic rhythm is very slow and static to leave room for the bass to create the motion.

In listening calypso music, one particular rhythm cell seems to appear quite frequently. It is often revealed in melodic content, ensemble backgrounds, bass lines, guitar comping and percussion. You will hear this rhythmic cell in many famous calypso tunes such as “Matilda,” “Kitch,” “Love in the Cemetery” and “Jean and Dinah.”³¹

Fig. 5.1: Rhythmic cell widely used in many calypso



31. Ibid.

This rhythm is often varied, see examples below.

Fig. 5.2 (a): Rhythmic cell widely used in many calypso; variation example 1

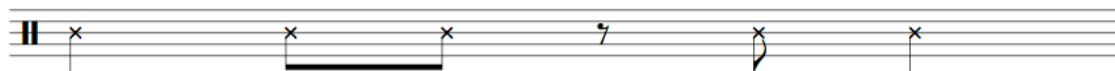


Fig. 5.2 (b): Rhythmic cell widely used in many calypso; variation example 2



In keeping with what appears to be a traditional calypso rhythmic cell I use this rhythm and a variation in my melody.

Fig. 5.3: Rhythmic cell used in my melody (mm. 17-21).



My aim was to find a successful mixture of arpeggiation and stepwise motion that would be easy for the average listener to hear and sing along. I like adding various tensions in the melody to spice up the harmonic palette e.g. in measure 20 the melody note G adds a 13th against the under-laying harmony. In measures 23-24 there is oblique counterpoint between the melody and bass. In the counterpoint I expand the idea of introducing tensions by placing the melody note on the major 7th of the chord of the moment while playing the #4 (eleven) in this bassline. I experiment with diminished harmony in measures 25-28 in the melody and chords.

The E diminished chord replaced a C altered chord to give a chromatic rising root motion into the F minor 9th chord to interrupt the I – V motion that has previously occurred. The two motives in measures (25-26) are transposed and varied in measures (27-28) for continuity. In the last 4 measures the harmonic rhythm is accelerated leading to the cadence in measure 31 followed by a tritone substitution.

There is a contrasting move to the parallel major key for in the ‘B’ section. For the first 8 bars the harmonic rhythm remains slow moving with closed voicings. I move from the seminal calypso rhythmic cells used in the ‘A’ section to more of a jazz approach by use of anticipations. In measures (41-44) movement around the cycle is accessed to create strong forward motion and rootless open voicings are added for contrast. In letter ‘C’ the soloist will be instructed to use a mixture of bebop language, calypso rhythms and calypso phrasing.

The composition needed a new contrasting section to surprise the listener. In letter ‘E’ a unison line begins with motives drawing from the F harmonic minor scale. The voices on the melody are the steel pan, piano and bass. This melody floats above the drum kit and percussion which invites the listener into an intimate space. This melodic line functions as a short journey in an alternate direction from what has been experienced thus far. My goal was to introduce new thematic material that is contrasting but keeps the listener engaged as a welcoming surprise.

To conclude the composition a reprise of the ‘A’ section seem to flow very well. Measures 109 - 117 are repeated with all instruments playing as before leading to the final 8 bars that are stripped down to percussion and pan.

CONCLUSION

My original goal in writing these compositions was to rediscover the joy of calypso music that I experienced in my childhood years. Through research I have learned that calypso is a catch all phrase for a way of life encompassing traditions and folklore passed on orally through generations. Music, dance patterns and socialization are at the heart of this dynamic cultural community. As a young child I danced to the music but as an older person I understand the relevance of the music in society.

In junior high school I was introduced to jazz music. I have been fortunate to play in countless jazz groups throughout school and my musical career. This music offers a creative freedom enriched with boundless possibilities. For me, bebop is the pinnacle of jazz. Through research I have discovered the overwhelming contribution of Dizzy Gillespie and Charlie Parker to this musical form. This is not to take away from the genius of Monk and others as it is common knowledge that jazz evolved through the creative minds of a myriad of musicians and composers.

Jazz and calypso music share common concepts that have been used by composers and musicians in both sub-genres. Calypsos often borrow harmonic progressions from the jazz idiom. Jazz borrows rhythmic content and form innovations from calypsos. Both sub-genres share melodic and phrasing information that has resulted in new hybrid content that is still evolving to this day.

Improvisation is a main feature that is common to both musical forms. In jazz it is simply called improvisation whereas extempo is the term used in calypso music.

Improvisation in jazz is the idea of freely creating melodic and harmonic material over a given musical landscape in real time; extemporizing in calypso is creating words, melody and a story related to a given topic on the spot.

Jazz and calypso music are perfect models for study as there are layers as deep as the ocean to explore. Over the years bebop music seems to have faded into the background while electronic music has taken center stage. In this thesis I have written compositions that fuse calypso and jazz together to satisfy my passion for both musical forms. As result, I am driven to pursue this idea in future endeavors with a goal of creating successful new hybrid musical sub-genres.

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SCORES

Ole' Tyme Calypso

Lively Calypso Feel

♩ = 198

Concert Score

Collin A. Barrett

Percussion Intro

Flute

Violin

Piano

Acoustic Bass

Tacit first time play on repeat

Triangle

Agogos

Shaker

Congas

Drum Set

Ole' Tyme Calypso

A

5

Fl.

Tacit first time play on repeat

Vln.

Tacit first time play on repeat

Pno.

F⁶ Dm⁷ Gm⁷ C⁹ F⁶ Dm⁷ Gm⁷ C(sus9) C⁹

A. Bass

Tri.

Agogos

Shk.

Congas

Dr.

Simile

Ole' Tyme Calypso

9

Fl.

Vln.

Pno.

A. Bass

Tri.

Agogos

Shk.

Congas

Dr.

F F/A B \flat B $^{\circ}$ 7 F/C Dm 7 Gm 7 C 9 F

F F/A B \flat B $^{\circ}$ 7 F/C Dm 7 Gm 7 C 9 F

2 //

2 //

2 //

2 //

2 //

2 //

Ole' Tyme Calypso

13

Fl.

Vln.

Pno.

A. Bass

Tri.

Agogos

Shk.

Congas

Dr.

F⁶ Dm⁷ Gm⁷ C⁹ F⁶ Dm⁷ Gm⁷ C(sus9) C⁹

Simile

Simile

Ole' Tyme Calypso

17

Fl.

Vln.

Pno.

A. Bass

Tri.

Agogos

Shk.

Congas

Dr.

F F/A B \flat B $^{\circ 7}$ F/C Dm 7 Gm 7 C 9 F

F F/A B \flat B $^{\circ 7}$ F/C Dm 7 Gm 7 C 9 F

Ole' Tyme Calypso

B 21 A^9 D^9 A^9 D^9

Fl. A^9 D^9 A^9 D^9

Vln. A^9 D^9 A^9 D^9

Pno. A^9 D^9 A^9 D^9

A. Bass A^9 D^9 A^9 D^9

Tri. $\frac{2}{\text{||}}$

Agogos $\frac{2}{\text{||}}$

Shk. $\frac{2}{\text{||}}$

Congas $\frac{2}{\text{||}}$

Dr. $\frac{2}{\text{||}}$

Improvise simultaneously with violin

Improvise simultaneously with flute

Ole' Tyme Calypso

25 G⁹ C⁹

Fl.

Vln.

Pno.

A. Bass

Tri.

Agogos

Shk.

Congas

Dr.

The musical score is arranged in a system with five staves for melodic instruments and five staves for percussion. The top staff is for Flute (Fl.), followed by Violin (Vln.), Piano (Pno.), and Alto Bass (A. Bass). The bottom five staves are for Triangles (Tri.), Agogos, Shakers (Shk.), Congas, and Drums (Dr.). The score is divided into two measures by a vertical bar line. The first measure is marked with a G⁹ chord, and the second measure is marked with a C⁹ chord. The Flute and Violin parts consist of rhythmic patterns of slanted lines. The Piano part features a complex rhythmic pattern with chords. The Alto Bass part has a simple melodic line. The percussion parts are marked with a '2' and a double slash, indicating a specific rhythmic pattern.

Ole' Tyme Calypso

C

29

Fl.

Vln.

Pno.

A. Bass

Tri.

Agogos

Shk.

Congas

Dr.

F⁶ Dm⁷ Gm⁷ C⁹ F⁶ Dm⁷ Gm⁷ C(sus9) C⁹

F⁶ Dm⁷ Gm⁷ C⁹ F⁶ Dm⁷ Gm⁷ C(sus9) C⁹

The musical score is for the piece 'Ole' Tyme Calypso', starting at measure 29. It is in the key of B-flat major (one flat) and 4/4 time. The score includes parts for Flute (Fl.), Violin (Vln.), Piano (Pno.), Acoustic Bass (A. Bass), Triangle (Tri.), Agogos, Shaker (Shk.), Congas, and Drums (Dr.). The piano accompaniment features a series of chords: F⁶, Dm⁷, Gm⁷, C⁹, F⁶, Dm⁷, Gm⁷, C(sus9), and C⁹. The drum part includes a steady bass drum pattern and a snare drum pattern with 'x' marks indicating cymbal hits. The percussion parts (Tri., Agogos, Shk., Congas) provide a rhythmic accompaniment. The score concludes with a double bar line and a repeat sign.

Ole' Tyme Calypso

33

Fl.

Vln.

Pno.

A. Bass

Tri.

Agogos

Shk.

Congas

Dr.

F

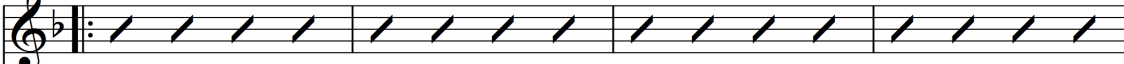
F

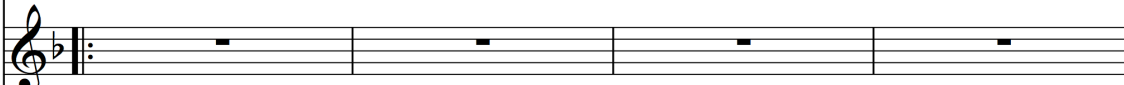
Detailed description: This is a musical score for a calypso piece. It consists of nine staves. The top four staves are for melodic instruments: Flute (Fl.), Violin (Vln.), Piano (Pno.), and Acoustic Bass (A. Bass). The bottom five staves are for percussion: Triangle (Tri.), Agogo (Agogos), Shaker (Shk.), Congas, and Drums (Dr.). The score is in 4/4 time and features a key signature of one flat (B-flat). The piano part includes two chords labeled 'F'. The percussion parts include various rhythmic patterns such as eighth notes, quarter notes, and rests, with some drum parts using 'x' to denote specific sounds.

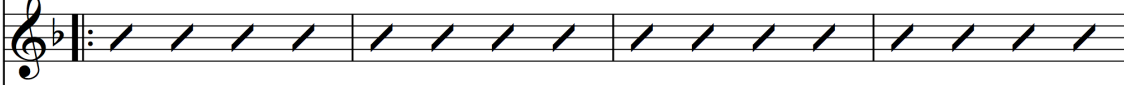
Ole' Tyme Calypso

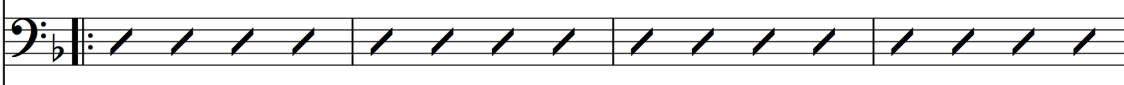
D Flute Solo

37 F⁶ Dm⁷ Gm⁷ C⁹ F⁶ Dm⁷ Gm⁷ C⁹

Fl. 

Vln. 

Pno. 

A. Bass 

Play as **A**

F⁶ Dm⁷ Gm⁷ C⁹ F⁶ Dm⁷ Gm⁷ C⁹

Play in "2"

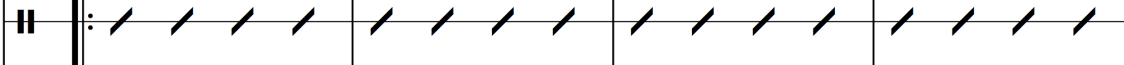
F⁶ Dm⁷ Gm⁷ C⁹ F⁶ Dm⁷ Gm⁷ C(sus9) C⁹

Tri. 

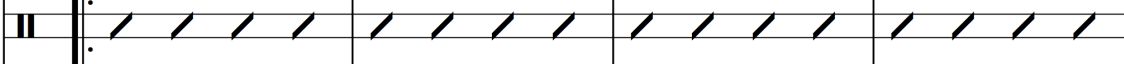
Play as **C**

Agogos 

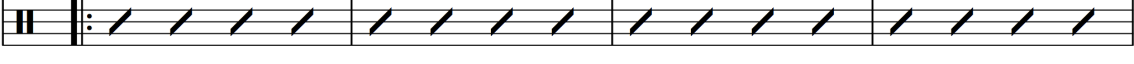
Play as **C**

Shk. 

Play as **C**

Congas 

Play as **C**

Dr. 

Play as **C**

Ole' Tyme Calypso

41 F F/A B \flat B $^{\circ 7}$ F/C Dm 7 Gm 7 C 9

Fl.

Vln.

Pno.

A. Bass

Tri.

Agogos

Shk.

Congas

Dr.

Ole' Tyme Calypso

E

45

Fl.

Violin Solo
A⁹ D⁹

Vln.

Comp
A⁹ D⁹

Pno.

Play in "2"
A⁹ D⁹

A. Bass

Tri.

Agogos

Shk.

Congas

Dr.

Ole' Tyme Calypso

49

Fl.

Vln. G⁹ C⁹

Pno. G⁹ C⁹

A. Bass G⁹ C⁹

Tri.

Agogos

Shk.

Congas

Dr.

Ole' Tyme Calypso

F Flute Solo

53

Fl. F^6 Dm^7 Gm^7 C^9 F^6 Dm^7 Gm^7 C^9

Vln. - - - -

Pno. F^6 Dm^7 Gm^7 C^9 F^6 Dm^7 Gm^7 C^9

A. Bass F^6 Dm^7 Gm^7 C^9 F^6 Dm^7 Gm^7 C^9

Tri. // // // //

Agogos // // // //

Shk. // // // //

Congas // // // //

Dr. // // // //

Ole' Tyme Calypso

57 F F/A B \flat B $^{\circ 7}$ F/C Dm 7 Gm 7 C 9 Solo ends

Fl.

Vln.

Pno.

A. Bass

Tri.

Agogos

Shk.

Congas

Dr.

Ole' Tyme Calypso

G Soli Section

61

Fl.

Vln.

Pno.

A. Bass

Tri.

Agogos

Shk.

Congas

Dr.

F⁶ Dm⁷ Gm⁷ C⁹ F⁶ Dm⁷ Gm⁷ C⁹

2

Ole' Tyme Calypso

65

Fl.

Vln.

Pno.

A. Bass

Tri.

Agogos

Shk.

Congas

Dr.

F F/A B \flat B $^{\circ}7$ F/C Dm 7 Gm 7 C 9

The musical score for 'Ole' Tyme Calypso' begins at measure 65. It features a melody for Flute and Violin, a piano accompaniment with a series of chords (F, F/A, B \flat , B $^{\circ}7$, F/C, Dm 7 , Gm 7 , C 9), and a bass line. The percussion section includes Triangle, Agogos, Shaker, Congas, and Drums, all marked with a '2' and a double slash, indicating a specific rhythmic pattern.

Ole' Tyme Calypso

69

Fl.

Vln.

Pno.

A. Bass

Tri.

Agogos

Shk.

Congas

Dr.

F⁶ Dm⁷ Gm⁷ C⁹ F⁶ Dm⁷ Gm⁷ C⁹

The musical score for 'Ole' Tyme Calypso' begins at measure 69. It features a melody for Flute and Violin, a piano accompaniment with a specific chord progression (F⁶, Dm⁷, Gm⁷, C⁹, F⁶, Dm⁷, Gm⁷, C⁹), and a bass line. The percussion section includes Triangle, Agogos, Shaker, Congas, and Drums, with rhythmic markings such as accents and a '2' above the staff.

Ole' Tyme Calypso

73

Fl.

Vln.

Pno.

A. Bass

Tri.

Agogos

Shk.

Congas

Dr.

F F/A B \flat B $^{\circ}$ 7 F/C Dm 7 Gm 7 C 9

Ole' Tyme Calypso

H

77

Fl.

Vln.

Pno. A^9 D^9 D^9

A. Bass

Tri.

Agogos

Shk.

Congas

Dr.

The musical score is arranged in a standard orchestral layout. The top staves are for Flute (Fl.) and Violin (Vln.), both in treble clef. The Piano (Pno.) part is in treble clef and features a sequence of chords: A^9 , D^9 , and D^9 . The Acoustic Bass (A. Bass) part is in bass clef. The percussion section includes Triangles (Tri.), Agogos, Shakers (Shk.), Congas, and Drums (Dr.), each with a '2' and a double slash indicating a specific rhythmic pattern.

Ole' Tyme Calypso

81

Fl.

Vln.

Pno. G^9 C^9

A. Bass

Tri.

Agogos

Shk.

Congas

Dr.

Ole' Tyme Calypso

I

85

Fl.

Vln.

Pno.

A. Bass

Tri.

Agogos

Shk.

Congas

Dr.

F⁶ Dm⁷ Gm⁷ C⁹ F⁶ Dm⁷ Gm⁷ C(sus9) C⁹

Ole' Tyme Calypso

89

Fl.

Vln.

Pno.

A. Bass

Tri.

Agogos

Shk.

Congas

Dr.

F F/A B \flat B $^{\circ}$ 7 F/C Dm 7 Gm 7 C 9 F

Ole' Tyme Calypso

93

Fl.

Vln.

Pno.

A. Bass

Tri.

Agogos

Shk.

Congas

Dr.

F⁶ Dm⁷ Gm⁷ C⁹ F⁶ Dm⁷ Gm⁷ C(sus⁹) C⁹

Ole' Tyme Calypso

97 Fine

Fl.

Vln.

Pno. F Gm7 C⁹ F

A. Bass F

Tri.

Agogos

Shk.

Congas

Dr.

The Coconut Man!

Up Tempo Calypso

Collin A. Barrett

$\text{♩} = 240$

Concert Score

Sop. Sax.

Pno.

A. Bass

Bongos

Dr.

5

Sop. Sax.

Pno.

A. Bass

Bongos

Dr.

Fill

Detailed description of the musical score: The score is for an up-tempo calypso piece. It features five instruments: Soprano Saxophone, Piano, Alto Bass, Bongos, and Drums. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The tempo is marked as quarter note = 240. The score is divided into two systems. The first system contains measures 1-4. The piano part begins with a melodic line in the right hand and a bass line in the left hand. The alto bass part provides a steady bass line. The drums play a simple pattern. The second system starts at measure 5. The piano part features triplets in both hands. The alto bass part also has a triplet. The drums play a similar pattern, ending with a 'Fill' section in the final measure.

The Coconut Man!

9 **A**

Sop. Sax.

Pno.

A. Bass

Bongos

Dr.

13

Sop. Sax.

Pno.

A. Bass

Bongos

Dr.

Chord symbols for the first system: Fm⁹, B^b13, E^bmaj⁹, F[#]m⁹, B¹³, Fm⁹, B^b13.

Chord symbols for the second system: E^bmaj⁹, D^b⁹, C⁹, F⁹, A^b/B^b, E^bmaj⁹.

The Coconut Man!

17 **B**

Sop. Sax.

Simile

Pno.

A. Bass

Bongos

Dr.

21

Sop. Sax.

Simile

Pno.

A. Bass

Bongos

Dr.

4

4

Chord progression for measures 17-20: Ebm7, Fø7, Bb7(b9), Ebm13, Bbø7, Eb7(b9).

Chord progression for measures 21-24: Abm7, Bbø7, Eb7(b9), Abm13, Bbø7, Eb7(b9).

The Coconut Man!

25

Sop. Sax.

Pno.

A. Bass

Bongos

Dr.

Bm⁹ E¹³ Am⁹ D¹³

Bm⁹ E¹³ Am⁹ D¹³

29

Sop. Sax.

Pno.

A. Bass

Bongos

Dr.

Gm⁹ C¹³ A^bmaj7/B^b

Gm⁹ C¹³ A^bmaj7/B^b

The Coconut Man!

C

33

Sop. Sax.

Play as **A**

Fm⁹ B^b13 E^bmaj⁹ F[#]m⁹ B¹³ Fm⁹ B^b13

Pno.

Play as **A**

Fm⁹ B^b13 E^bmaj⁹ F[#]m⁹ B¹³ Fm⁹ B^b13

A. Bass

Bongos

Dr.

37 **To Coda**

Sop. Sax.

E^bmaj⁹ D^b9 C⁹ F⁹ A^b/B^b E^bmaj⁹

Pno.

E^bmaj⁹ D^b9 C⁹ F⁹ A^b/B^b E^bmaj⁹

A. Bass

Bongos

Dr.

The musical score is arranged in a system with five staves. The top staff is for Soprano Saxophone, followed by Piano (treble and bass clefs), Alto Bass (bass clef), Bongos, and Drums. The score is divided into two sections. The first section, starting at measure 33, is marked with a 'C' in a box. It features a melodic line for the Soprano Saxophone and a rhythmic accompaniment for the Piano and Alto Bass. The Piano and Alto Bass parts are marked 'Play as A' and contain a series of chords: Fm9, Bb13, Ebmaj9, F#m9, B13, Fm9, and Bb13. The Bongos and Drums parts provide a steady rhythmic pattern. The second section starts at measure 37 and is marked 'To Coda'. The Soprano Saxophone part has a melodic line that concludes with a double bar line. The Piano and Alto Bass parts continue with the same rhythmic accompaniment and are marked with chords: Ebmaj9, Db9, C9, F9, Ab/Bb, and Ebmaj9. The Bongos and Drums parts feature a specific rhythmic pattern in the final measure, marked with a '4' and a slash through the staff.

The Coconut Man!

D Sax Solo Section

41 Fm^9 Bb^{13} $Ebmaj^9$ $F\#m^9$ B^{13} Fm^9 Bb^{13}

Sop. Sax. 

Play as **A**

Fm^9 Bb^{13} $Ebmaj^9$ $F\#m^9$ B^{13} Fm^9 Bb^{13}

Pno. 

Play as **A**

Fm^9 Bb^{13} $Ebmaj^9$ $F\#m^9$ B^{13} Fm^9 Bb^{13}

A. Bass 

Bongos 

Dr. 

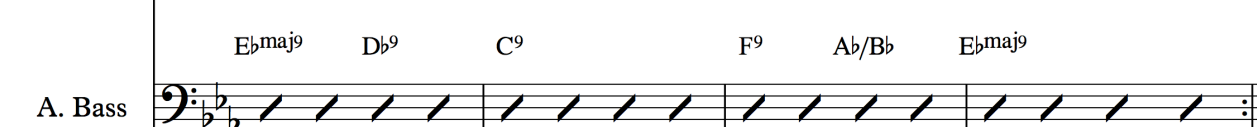
45 $Ebmaj^9$ D^9 C^9 F^9 Ab/Bb $Ebmaj^9$

Sop. Sax. 

$Ebmaj^9$ D^9 C^9 F^9 Ab/Bb $Ebmaj^9$

Pno. 

$Ebmaj^9$ D^9 C^9 F^9 Ab/Bb $Ebmaj^9$

A. Bass 

Bongos 

Dr. 

The Coconut Man!

E

49 $E\flat m^7$ $F\emptyset^7$ $B\flat 7(b9)$ $E\flat m^{13}$ $B\flat\emptyset^7$ $E\flat 7(b9)$

Sop. Sax.

Pno.

A. Bass

Bongos

Dr.

53 $A\flat m^7$ $B\flat\emptyset^7$ $E\flat 7(b9)$ $A\flat m^{13}$ $B\flat\emptyset^7$ $E\flat 7(b9)$

Sop. Sax.

Pno.

A. Bass

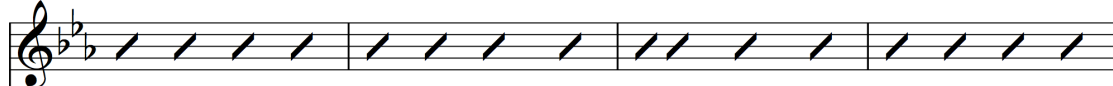
Bongos


Dr.

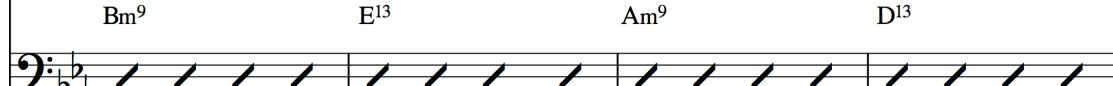
Detailed description of the musical score: The score is for a jazz ensemble. It features five parts: Soprano Saxophone, Piano, Alto Bass, Bongos, and Drums. The key signature has two flats (Bb and Eb). The first system (measures 49-52) has a chord progression: Ebm7, Fø7, Bb7(b9), Ebm13, Bbø7, Eb7(b9). The second system (measures 53-56) has a chord progression: Abm7, Bbø7, Eb7(b9), Abm13, Bbø7, Eb7(b9). The Piano and Alto Bass parts consist of slash marks indicating accompaniment. The Soprano Saxophone part has slash marks. The Bongos and Drums parts have specific rhythmic notation, including eighth and sixteenth notes, rests, and accents. The Bongos part has a '4' with a slash above it in measure 55, and the Drums part has a '4' with a slash above it in measure 55.

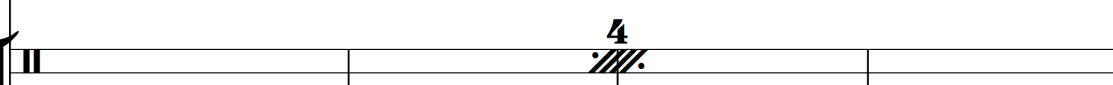
The Coconut Man!

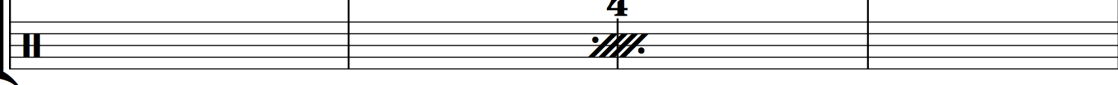
57 Bm^9 E^{13} Am^9 D^{13}

Sop. Sax. 

Pno. 

A. Bass 

Bongos 

Dr. 

61 Gm^9 C^{13} $A\flat maj^7/B\flat$

Sop. Sax. 

Pno. 

A. Bass 

Bongos 

Dr. 

The Coconut Man!

F

65 Fm⁹ B^b13 E^bmaj⁹ F[#]m⁹ B¹³ Fm⁹ B^b13

Sop. Sax.

Pno.

A. Bass

Bongos

Dr.

69 E^bmaj⁹ D^b⁹ C⁹ F⁹ A^b/B^b E^bmaj⁹ **D.S. al Coda**
Solo ends

Sop. Sax.

Pno.

A. Bass

Bongos

Dr.

The musical score is arranged for a jazz ensemble. It features a key signature of two flats (Bb and Eb) and a 4/4 time signature. The score is divided into two systems. The first system, starting at measure 65, includes parts for Soprano Saxophone, Piano, Alto Bass, Bongos, and Drums. The piano part consists of a continuous eighth-note accompaniment. The saxophone part has a melodic line with some rests. The drums play a steady pattern. The second system, starting at measure 69, includes parts for Soprano Saxophone, Piano, Alto Bass, Bongos, and Drums. The piano part continues with the same accompaniment. The saxophone part has a melodic line. The drums play a steady pattern. The score ends with a double bar line and the instruction 'Solo ends'.

The Coconut Man!

CODA

73

Sop. Sax.

Pno.

A. Bass

Bongos

Dr.

77

Sop. Sax.

Pno.

A. Bass

Bongos

Dr.

F⁹ Ab/Bb Ebmaj⁹ F⁹ Ab/Bb Ebmaj⁹

Ebmaj⁹ Db⁹ C⁹ F⁹ Ab/Bb Ebmaj⁹

The Coconut Man!

81

Sop. Sax.

Pno.

A. Bass

Bongos

Dr.

85

Sop. Sax.

Pno.

A. Bass

Bongos

Dr.

Fine

Storebay Sunrise

Medium Calypso

Collin A. Barrett

Concert Score

Rubato Intro

Flute

Tenor Saxophone

Piano

5-string Bass Guitar

Triangle

Guiro

Congas

Djembe

Drum Set

B7(sus4)/G C(sus4)/G B7(sus4)/G A(sus4)/G B7(sus4)/G

Storebay Sunrise

6 **Tempo** ♩ = 195

Fl.

Ten. Sax.

Pno.

Bass

Tri.

Gro.

Congas

Djembe

Dr.

C(sus4)/G C(sus4)/G B7(sus4)/G D/G

Fill

The musical score is arranged in a grand staff format. The Flute (Fl.) part is mostly silent, indicated by rests. The Tenor Saxophone (Ten. Sax.) part features a melodic line in the first four measures, consisting of eighth and quarter notes. The Piano (Pno.) part provides harmonic support with chords: C(sus4)/G, C(sus4)/G, B7(sus4)/G, and D/G. The Bass part is silent. The Percussion section includes Triangle (Tri.), Grooves (Gro.), Congas, Djembe, and Drums (Dr.). The Drums part has a 'Fill' section in the final measure, marked with an asterisk and a small musical notation.

Storebay Sunrise

12

Fl.

Ten. Sax.

Pno.

Bass

Tri.

Gro.

Congas

Djembe

Dr.

Play fill on repeat

The musical score is arranged in a multi-staff format. The top two staves are for Flute (Fl.) and Tenor Saxophone (Ten. Sax.), both in treble clef with a key signature of one sharp (F#). The Piano (Pno.) part is in grand staff (treble and bass clefs). The Bass part is in bass clef. The percussion parts (Triangle, Gong, Congas, Djembe, Drums) are in a simplified notation style. The Congas, Djembe, and Drums parts show rhythmic patterns with stems and flags. The Drums part includes a fill sequence marked with 'x' symbols. The Bass part has a specific melodic line with a 'Play fill on repeat' instruction. The score is marked with a repeat sign and a first ending bracket.

Storebay Sunrise

16 **A**

Fl.

Ten. Sax.

Pno.

Bass

Tri.

Gro.

Congas

Djembe

Dr.

B(sus4)/G C(sus4)/G D(sus4)/G C(sus4)/G

B(sus4)/G C(sus4)/G D(sus4)/G C(sus4)/G

The musical score is for a 4-measure section labeled 'A' starting at measure 16. The key signature has one sharp (F#) and the time signature is 7/8. The instruments and their parts are: Flute (Fl.) with a melodic line; Tenor Saxophone (Ten. Sax.) with a whole rest; Piano (Pno.) with chords in the right hand and a bass line in the left hand; Bass with a rhythmic eighth-note pattern; Triangle (Tri.) with a steady eighth-note pattern; Grooves (Gro.) with a whole rest; Congas (Congas) with a whole rest; Djembe with a rhythmic pattern of eighth notes and rests; and Drums (Dr.) with a complex rhythmic pattern using 'x' for cymbals and dots for other drums.

Storebay Sunrise

20

Fl.

Ten. Sax.

Pno.

Bass

Tri.

Gro.

Congas

Djembe

Dr.

B(sus4)/G A(sus4)/G B(sus4)/G A(sus4)/G

B(sus4)/G A(sus4)/G B(sus4)/G A(sus4)/G

4

4

4

Simile

Simile

Storebay Sunrise

24 **A1**

Fl.

Ten. Sax.

Pno.

Bass

Tri.

Gro.

Congas

Djembe

Dr.

D(sus4)/B \flat E \flat (sus4)/B \flat F(sus4)/B \flat E \flat (sus4)/B \flat

8va

4

4

4

Storebay Sunrise

28

Fl.

Ten. Sax.

Pno.

Bass

Tri.

Gro.

Congas

Djembe

Dr.

D(sus4)/B \flat C(sus4)/B \flat D(sus4)/B \flat C(sus4)/B \flat

D(sus4)/B \flat C(sus4)/B \flat D(sus4)/B \flat C(sus4)/B \flat

4

4

4

Storebay Sunrise

32 **A2**

Fl.

Ten. Sax.

Pno.

Bass

Tri.

Gro.

Congas

Djembe

Dr.

B(sus4)/G C(sus4)/G D(sus4)/G C(sus4)/G

B(sus4)/G C(sus4)/G D(sus4)/G C(sus4)/G

Storebay Sunrise

36

Fl.

Ten. Sax.

Pno.

Bass

Tri.

Gro.

Congas

Djembe

Dr.

B(sus4)/G A(sus4)/G B(sus4)/G A(sus4)/G

B(sus4)/G A(sus4)/G B(sus4)/G A(sus4)/G

4

4

4

Fill

Storebay Sunrise

40 **B**

Fl.

Ten. Sax.

Pno.

Bass

Tri.

Gro.

Congas

Djembe

Dr.

$E_b\text{maj}^9$ $C\text{maj}^9$ $A\text{maj}^9$ $F\#\text{maj}^9$

$E_b\text{maj}^9$ $C\text{maj}^9$ $A\text{maj}^9$ $F\#\text{maj}^9$

Storebay Sunrise

44

Fl.

Ten. Sax.

Pno.

Bass

Tri.

Gro.

Congas

Djembe

Dr.

Chords: Ebm⁹, Cm⁹, Am⁹, F#m⁹

Drum notation: 4/4

Storebay Sunrise

48

Fl.

Ten. Sax.

Pno.

Bass

Tri.

Gro.

Congas

Djembe

Dr.

$E_b\text{maj}^9$ $C\text{maj}^9$ $A\text{m}^9$ $F\#\text{m}^9$

$E_b\text{maj}^9$ $C\text{maj}^9$ $A\text{m}^9$ $F\#\text{m}^9$

Storebay Sunrise

52 To Coda ⊕

Fl.

Ten. Sax.

Pno. F^9

Bass F^9

Tri.

Gro.

Congas

Djembe

Dr.

Storebay Sunrise

56 **C**

Fl. 

Ten. Sax. 

Pno. 

Bass 

Tri. 

Gro. 

Congas 

Djembe 

Dr. 

Tenor Sax Solo
B(sus4)/G C(sus4)/G D(sus4)/G C(sus4)/G

B(sus4)/G C(sus4)/G D(sus4)/G C(sus4)/G

B(sus4)/G C(sus4)/G D(sus4)/G C(sus4)/G

Storebay Sunrise

60

Fl. $B(\text{sus}4)/G$ $A(\text{sus}4)/G$ $B(\text{sus}4)/G$ $A(\text{sus}4)/G$

Ten. Sax. $B(\text{sus}4)/G$ $A(\text{sus}4)/G$ $B(\text{sus}4)/G$ $A(\text{sus}4)/G$

Pno. $B(\text{sus}4)/G$ $A(\text{sus}4)/G$ $B(\text{sus}4)/G$ $A(\text{sus}4)/G$

Bass $B(\text{sus}4)/G$ $A(\text{sus}4)/G$ $B(\text{sus}4)/G$ $A(\text{sus}4)/G$

Tri. 4

Gro. 4

Congas 4

Djembe 4

Dr. 4

Storebay Sunrise

64

Fl.

Ten. Sax.

Pno.

Bass

Tri.

Gro.

Congas

Djembe

Dr.

D(sus4)/Bb Eb(sus4)/Bb F(sus4)/Bb Eb(sus4)/Bb

D(sus4)/Bb Eb(sus4)/Bb F(sus4)/Bb Eb(sus4)/Bb

D(sus4)/Bb Eb(sus4)/Bb F(sus4)/Bb Eb(sus4)/Bb

4

4

4

Storebay Sunrise

68

Fl.

Ten. Sax.

Pno.

Bass

Tri.

Gro.

Congas

Djembe

Dr.

D(sus4)/Bb C(sus4)/Bb D(sus4)/Bb C(sus4)/Bb

D(sus4)/Bb C(sus4)/Bb D(sus4)/Bb C(sus4)/Bb

D(sus4)/Bb C(sus4)/Bb D(sus4)/Bb C(sus4)/Bb

4

4

4

Storebay Sunrise

72

Fl.

Ten. Sax.

Pno.

Bass

Tri.

Gro.

Congas

Djembe

Dr.

B(sus4)/G C(sus4)/G D(sus4)/G C(sus4)/G

B(sus4)/G C(sus4)/G D(sus4)/G C(sus4)/G

B(sus4)/G C(sus4)/G D(sus4)/G C(sus4)/G

4

4

4

Storebay Sunrise

76

Fl.

Ten. Sax.

Pno.

Bass

Tri.

Gro.

Congas

Djembe

Dr.

B(sus4)/G A(sus4)/G B(sus4)/G A(sus4)/G

B(sus4)/G A(sus4)/G B(sus4)/G A(sus4)/G

B(sus4)/G A(sus4)/G B(sus4)/G A(sus4)/G

4

4

4

D**Storebay Sunrise**

80

Fl. Solo continues

Ten. Sax. $E\flat\text{maj}9$ $C\text{maj}9$ $A\text{maj}9$ $F\#\text{maj}9$

Pno. Play as **B** $E\flat\text{maj}9$ $C\text{maj}9$ $A\text{maj}9$ $F\#\text{maj}9$

Bass Play as **B** $E\flat\text{maj}9$ $C\text{maj}9$ $A\text{maj}9$ $F\#\text{maj}9$

Tri.

Gro.

Congas

Djembe

Dr.

Storebay Sunrise

84

Fl.

Ten. Sax.

Pno.

Bass

Tri.

Gro.

Congas

Djembe

Dr.

Ebm^9 Cm^9 Am^9 $F\#m^9$

Ebm^9 Cm^9 Am^9 $F\#m^9$

Ebm^9 Cm^9 Am^9 $F\#m^9$

Ebm^9 Cm^9 Am^9 $F\#m^9$

Storebay Sunrise

88

Fl.

Ten. Sax.

Pno.

Bass

Tri.

Gro.

Congas

Djembe

Dr.

$E\flat\text{maj}^9$ $C\text{maj}^9$ $A\text{m}^9$ $F\sharp\text{m}^9$

$E\flat\text{maj}^9$ $C\text{maj}^9$ $A\text{m}^9$ $F\sharp\text{m}^9$

$E\flat\text{maj}^9$ $C\text{maj}^9$ $A\text{m}^9$ $F\sharp\text{m}^9$

4

4

4

4

Storebay Sunrise

D.S. al Coda

92

Fl.

Ten. Sax.

Pno.

Bass

Tri.

Gro.

Congas

Djembe

Dr.

F⁹

F⁹

F⁹

Storebay Sunrise

⊕ CODA

96

Fl.

Ten. Sax.

Pno. F⁹

Bass

Tri.

Gro.

Congas

Djembe

Dr.

Storebay Sunrise

100 Fine

Fl.

Ten. Sax.

Pno.

Bass

Tri.

Gro.

Congas

Djembe

Dr.

Shark and Bake

Up tempo Calypso

♩ = 240

Concert Score

Collin A. Barrett

Intro

The musical score for the Intro of 'Shark and Bake' is written for a concert band. It features the following instruments and parts:

- Flute:** Treble clef, 4/4 time signature, key signature of two flats (B-flat and E-flat). The staff contains four whole rests.
- Baritone Saxophone:** Bass clef, 4/4 time signature, key signature of two flats. The staff contains four whole rests.
- Piano:** Treble and Bass clefs, 4/4 time signature, key signature of two flats. Both staves contain four whole rests.
- 5-string Electric Bass:** Bass clef, 4/4 time signature, key signature of two flats. The staff contains four whole rests.
- Triangle:** Percussion clef, 4/4 time signature. The part consists of a rhythmic pattern of eighth notes: quarter, eighth, eighth, quarter, eighth, eighth, quarter, eighth, eighth, quarter. This pattern is repeated four times across the four measures. Above each eighth note is a '+' sign, and above each quarter note is an 'o' sign.
- Congas:** Percussion clef, 4/4 time signature. The staff contains four whole rests.
- Drum Set:** Percussion clef, 4/4 time signature. The staff contains four whole rests.

Shark and Bake

5

Fl.

Bari. Sax.

Pno.

E. Bass

Tri.

Congas

Dr.

4

The musical score is arranged in a system of seven staves. The top two staves are for Flute (Fl.) and Bari. Saxophone (Bari. Sax.), both in treble clef with a key signature of two flats. The next two staves are for Piano (Pno.), with a grand staff (treble and bass clefs). The fifth staff is for Electric Bass (E. Bass) in bass clef. The sixth staff is for Triangle (Tri.) in percussion clef. The seventh staff is for Congas, also in percussion clef, showing a rhythmic pattern of eighth and quarter notes with accents. The eighth staff is for Drums (Dr.) in percussion clef. A measure rest is indicated by a horizontal line with a vertical tick mark. A 4-measure rest is indicated by a '4' above a diagonal slash with four diagonal lines. The score is in 4/4 time.

Shark and Bake

9

Fl.

Bari. Sax.

Pno.

E. Bass

Tri.

Congas

Dr.

Shark and Bake

13

Fl.

Bari. Sax.

Pno.

E. Bass

Tri.

Congas

Dr.

E_b E_b/G A_b A° E_b/B_b C_m F_m^7 B_b^7

4

4

Shark and Bake

17

Fl.

Bari. Sax.

Pno.

E. Bass

Tri.

Congas

Dr.

Chords: Eb Eb/G Ab A° Eb/Bb Cm Fm7 Bb7

Fill

Shark and Bake

A

21

Fl.

Bari. Sax.

Pno.

E. Bass

Tri.

Congas

Dr.

Simile

Simile

E_b E_b/G A_b A° E_b/B_b C_m F_m^7 B_b^7

E_b E_b/G A_b A° E_b/B_b C_m F_m^7 B_b^7

+

+

o

+

+

o

+

+

o

+

+

o

+

+

o

+

+

o

+

+

o

4

4

Shark and Bake

25

Fl.

Bari. Sax.

Pno.

E. Bass

Tri.

Congas

Dr.

E_b E_b/G A_b A° E_b/B_b C_m F_m^7 B_b^7

E_b E_b/G A_b A° E_b/B_b C_m F_m^7 B_b^7

4

4

4

Shark and Bake

29

Fl.

Bari. Sax.

Pno.

E. Bass

Tri.

Congas

Dr.

Chords: Eb Eb/G Ab A° Eb/Bb Cm Fm7 Bb7

Shark and Bake

33

Fl.

Bari. Sax.

Pno.

E. Bass

Tri.

Congas

Dr.

E_b E_b/G A_b A° E_b/B_b C_m F_m^7 B_b^7

E_b E_b/G A_b A° E_b/B_b C_m F_m^7 B_b^7

4

4

4

Shark and Bake

37 **A1**

Fl.

Bari. Sax.

Pno.

E. Bass

Tri.

Congas

Dr.

E_b E_b/G A_b A° E_b/B_b C_m F_m^7 B_b^7

E_b E_b/G A_b A° E_b/B_b C_m F_m^7 B_b^7

E_b E_b/G A_b A° E_b/B_b C_m F_m^7 B_b^7

4

4

4

Shark and Bake

41

Fl.

Bari. Sax.

Pno.

E. Bass

Tri.

Congas

Dr.

E_b E_b/G A_b A° E_b/B_b C_m F_m^7 B_b^7

Shark and Bake

45

Fl.

Bari. Sax.

Pno.

E. Bass

Tri.

Congas

Dr.

Chords: Eb Eb/G Ab A° Eb/Bb Cm Fm7 Bb7

Shark and Bake

49

Fl.

Bari. Sax.

Pno.

E. Bass

Tri.

Congas

Dr.

E_b E_b/G A_b A° E_b/B_b C_m F_m^7 B_b^7

4

4

4

Shark and Bake

53 **B**

Fl.

Bari. Sax.

Pno.

E. Bass

Tri.

Congas

Dr.

The musical score is for the piece "Shark and Bake" and begins at measure 53, marked with a box containing the letter "B". The score is written for seven instruments: Flute (Fl.), Bari. Sax., Piano (Pno.), E. Bass, Tri., Congas, and Drums (Dr.). The key signature is B major (two sharps) and the time signature is 8/8. The Flute and Bari. Sax. parts are melodic, with the Flute part featuring a slur over the first two measures and the Bari. Sax. part featuring a slur over the first two measures. The Piano part features chords and arpeggios, with the label "Bmaj9" above the first measure. The E. Bass part has a simple bass line. The Tri., Congas, and Drums parts provide rhythmic accompaniment. The Tri. part has a simple rhythmic pattern. The Congas part has a simple rhythmic pattern. The Drums part has a simple rhythmic pattern.

Shark and Bake

To Coda Φ

57

Fl.

Bari. Sax.

Pno.

E. Bass

Tri.

Congas

Dr.

E_b maj⁹

E_b maj⁹

Shark and Bake

61 **B1**

Fl.

Bari. Sax.

Pno.

E. Bass

Tri.

Congas

Dr.

B⁹ C⁹ D^{b9} D⁹

B⁹ C⁹ D^{b9} D⁹

Shark and Bake

65

Fl.

Bari. Sax.

Pno.

E. Bass

Tri.

Congas

Dr.

$D\flat^9$ C^9 B^9 $A\flat/B\flat$

The musical score is for measures 65-68. The key signature is Bb Eb. The flute and baritone saxophone parts have a melodic line with eighth and quarter notes. The piano part provides harmonic support with chords: $D\flat^9$ (measures 65-66), C^9 (measures 66-67), B^9 (measures 67-68), and $A\flat/B\flat$ (measures 68-69). The electric bass line follows a similar rhythmic pattern. The triangle plays a steady eighth-note pattern. The congas and drums have a specific rhythmic pattern, with a '4' and a slash indicating a four-measure rest or a specific drum pattern in the second and third measures.

Shark and Bake

69

Fl.

Bari. Sax.

Pno.

E. Bass

Tri.

Congas

Dr.

Big Drum Fill

Detailed description: This is a musical score for a jazz ensemble. It consists of seven staves. The top two staves are for Flute (Fl.) and Bari. Saxophone (Bari. Sax.), both in treble clef. The next two staves are for Piano (Pno.), with a grand staff (treble and bass clefs). The fifth staff is for Electric Bass (E. Bass) in bass clef. The sixth staff is for Triangle (Tri.) in percussion clef. The seventh staff is for Drums (Dr.) in percussion clef. The score is in 4/4 time and the key signature has two flats (B-flat and E-flat). The piece starts at measure 69. The Flute and Bari. Sax. parts have melodic lines with eighth and quarter notes. The Piano part has a sustained chord in the left hand and a melodic line in the right hand. The E. Bass part has a walking bass line. The Tri. part has a steady eighth-note pattern. The Congas part has a rhythmic pattern with accents. The Drums part has a complex rhythmic pattern with many 'x' marks indicating cymbal hits. A 'Big Drum Fill' is indicated in the fourth measure of the Drum staff.

Shark and Bake

73 **C** Solo section

Fl. 

Bari. Sax. 
Comp 

Pno. 

E. Bass 
Play as **A**

Tri. 

Congas 

Dr. 

Chord progression: Eb Eb/G Ab A° Eb/Bb Cm Fm7 Bb7

Shark and Bake

77

Fl.

Bari. Sax.

Pno.

E. Bass

Tri.

Congas

Dr.

Chords: Eb Eb/G Ab A° Eb/Bb Cm Fm7 Bb7

Shark and Bake

81

Fl.

Bari. Sax.

Pno.

E. Bass

Tri.

Congas

Dr.

E♭ Eb/G A♭ A° E♭/B♭ Cm Fm7 B♭7

E♭ Eb/G A♭ A° E♭/B♭ Cm Fm7 B♭7

E♭ Eb/G A♭ A° E♭/B♭ Cm Fm7 B♭7

4

4

4

Shark and Bake

85

Fl.

Bari. Sax.

Pno.

E. Bass

Tri.

Congas

Dr.

Chord progression: Eb Eb/G Ab A° Eb/Bb Cm Fm7 Bb7

Shark and Bake

89

Fl.

Bari. Sax.

Pno.

E. Bass

Tri.

Congas

Dr.

E♭ E♭/G A♭ A° E♭/B♭ Cm Fm7 B♭7

E♭ E♭/G A♭ A° E♭/B♭ Cm Fm7 B♭7

E♭ E♭/G A♭ A° E♭/B♭ Cm Fm7 B♭7

4

4

4

Shark and Bake

93

Fl.

Bari. Sax.

Pno.

E. Bass

Tri.

Congas

Dr.

Chord progression: Eb Eb/G Ab A° Eb/Bb Cm Fm7 Bb7

Rhythmic notation: 4 /

Shark and Bake

97

Fl.

Bari. Sax.

Pno.

E. Bass

Tri.

Congas

Dr.

$E\flat$ $E\flat/G$ $A\flat$ A° $E\flat/B\flat$ Cm Fm^7 $B\flat^7$

$E\flat$ $E\flat/G$ $A\flat$ A° $E\flat/B\flat$ Cm Fm^7 $B\flat^7$

$E\flat$ $E\flat/G$ $A\flat$ A° $E\flat/B\flat$ Cm Fm^7 $B\flat^7$

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

Shark and Bake

101

Fl.

Bari. Sax.

Pno.

E. Bass

Tri.

Congas

Dr.

Chords: Eb Eb/G Ab A° Eb/Bb Cm Fm7 Bb7

Shark and Bake

105 **D** Solo continues

Fl. **B**_{maj9}

Bari. Sax. **B**_{maj9} Play as **B**

Pno. **B**_{maj9} Play as **B**

E. Bass **B**_{maj9} Play as **B**

Tri.

Congas

Dr.

Shark and Bake

109

Fl. *E_bmaj⁹*

Bari. Sax. *E_bmaj⁹*

Pno. *E_bmaj⁹*

E. Bass *E_bmaj⁹*

Tri.

Congas

Dr.

Shark and Bake

113

Fl.

Bari. Sax.

Pno.

E. Bass

Tri.

Congas

Dr.

B⁹ C⁹ D^{b9} D⁹

B⁹ C⁹ D^{b9} D⁹

4

4

Shark and Bake

D.S. al Coda

117

The musical score for measures 117-120 is as follows:

- Fl.:** Four measures of whole rests.
- Bari. Sax.:** Four measures of eighth-note patterns. Chords are indicated above: $D\flat^9$, C^9 , B^9 , and $A\flat/B\flat$.
- Pno.:** Four measures of eighth-note patterns. Chords are indicated above: $D\flat^9$, C^9 , B^9 , and $A\flat/B\flat$.
- E. Bass:** Four measures of eighth-note patterns. Chords are indicated above: $D\flat^9$, C^9 , B^9 , and $A\flat/B\flat$.
- Tri.:** Four measures of whole rests.
- Congas:** Four measures. A quarter note with a slash and a '4' above it is present in the third measure.
- Dr.:** Four measures. A quarter note with a slash and a '4' above it is present in the third measure. The final measure contains the word "Fill".

Shark and Bake

♢ CODA

121

Fl.

Bari. Sax.

Pno.

E. Bass

Tri.

Congas

Dr.

B⁹ C⁹ D^b⁹ D⁹

Shark and Bake

125

The musical score is arranged in a system with seven staves. The top two staves are for Flute (Fl.) and Bari. Saxophone (Bari. Sax.), both in treble clef. The Piano (Pno.) part is in grand staff (treble and bass clefs). The Electric Bass (E. Bass) is in bass clef. The Trombone (Tri.) part is in bass clef and mostly silent. The Congas and Drums (Dr.) parts are in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score consists of four measures. The piano accompaniment is indicated by chords: Db9, C9, B9, and Ab/Bb. The Flute and Bari. Sax. parts have melodic lines with various articulations like slurs and accents. The E. Bass part has a walking bass line. The Congas and Drums parts provide a rhythmic accompaniment with specific patterns and accents.

Fl.

Bari. Sax.

Pno.

E. Bass

Tri.

Congas

Dr.

Db⁹ C⁹ B⁹ Ab/Bb

Shark and Bake

129

Fl.

Bari. Sax.

Pno.

E. Bass

Tri.

Congas

Dr.

C/Bb

Detailed description: This is a musical score for a jazz ensemble. It consists of seven staves. The top two staves are for Flute (Fl.) and Bari. Saxophone (Bari. Sax.), both in treble clef. The third staff is for Piano (Pno.), with a grand staff (treble and bass clefs). The fourth staff is for Electric Bass (E. Bass) in bass clef. The fifth staff is for Trumpet (Tri.) with a double bar line. The sixth staff is for Congas, and the seventh is for Drums (Dr.), both in bass clef. The music is in 4/4 time and the key signature has two flats (B-flat and E-flat). The score is divided into four measures. In the first measure, the Flute and Bari. Sax. play eighth-note patterns. The Piano plays a chord in the right hand and a single note in the left hand. The E. Bass plays a walking bass line. The Congas and Drums provide a rhythmic accompaniment. In the second measure, the Flute and Bari. Sax. continue their patterns. The Piano has a whole rest in both hands. The E. Bass continues its line. The Congas and Drums continue. In the third measure, the Flute and Bari. Sax. have whole rests. The Piano has a whole rest in both hands. The E. Bass has a whole rest. The Congas and Drums continue. In the fourth measure, the Flute and Bari. Sax. play eighth-note patterns. The Piano plays a sustained chord in the right hand and a single note in the left hand, with the label 'C/Bb' above the staff. The E. Bass continues its line. The Congas and Drums continue.

Shark and Bake

133

Fl.

Bari. Sax.

Pno.

E. Bass

Tri.

Congas

Dr.

Ab/Bb

Detailed description: This is a musical score for a jazz ensemble. It consists of seven staves. The top two staves are for Flute (Fl.) and Bari. Saxophone (Bari. Sax.), both in treble clef with a key signature of two flats. The Piano (Pno.) is in grand staff (treble and bass clefs). The Electric Bass (E. Bass) is in bass clef. The Triangle (Tri.) is shown as a vertical bar. The Congas and Drums (Dr.) are in bass clef. The score is divided into four measures. The first measure contains the beginning of the melody for Flute and Bari. Sax. The second and third measures show rests for the woodwinds. The fourth measure features a key change to Ab/Bb, indicated by a double flat symbol above the staff. The Piano part has a sustained chord in the fourth measure. The E. Bass part has a melodic line. The Congas and Drums provide a rhythmic accompaniment throughout.

Shark and Bake

137 Fine

Fl.

Bari. Sax.

Pno. A/Bb

E. Bass

Tri.

Congas

Dr.

Benjamin Street TTT

Sultry Calypso Ballad

Collin A. Barrett

Concert Score

♩ = 145 **Intro**

Steel D.

Pno. $B\flat\text{maj}7/C$

Bass $B\flat\text{maj}7/C$ Bass melody

Tri. $\frac{4}{4}$

W.B. $\frac{4}{4}$

Cax. $\frac{4}{4}$

Congas

Dr.

Benjamin Street TTT

5

Steel D.

Pno. *B♭maj7/C*

Bass *B♭maj7/C*

Tri.

W.B.

Cax.

Congas **4**

Dr. **4**

Benjamin Street TTT

9

Steel D.

Pno.

Bass

Tri.

W.B.

Cax.

Congas

Dr.

The musical score is arranged in a vertical stack of staves. At the top, a measure number '9' is written. The first staff is for 'Steel D.', showing four measures of rests. The second staff is for 'Pno.', with a treble and bass clef. Above the treble clef is the chord symbol 'B♭maj7/C'. The piano part consists of sustained chords in both hands. The third staff is for 'Bass', with a bass clef and the chord symbol 'B♭maj7/C' above it. The bass line features a melodic sequence starting in the second measure. Below the bass staff are five percussion staves: 'Tri.', 'W.B.', 'Cax.', 'Congas', and 'Dr.'. Each of these staves has a double bar line in the first measure. In the third measure, the 'Congas' and 'Dr.' staves have a '4' above a slash with diagonal lines, indicating a four-measure drum pattern.

Benjamin Street TTT

13

Steel D.

Pno.

Bass

Tri.

W.B.

Cax.

Congas

Dr.

$A\flat\text{maj}7/B\flat$ $G\flat\text{maj}7/A\flat$ $G\flat 13(\#11)$

$A\flat\text{maj}7/B\flat$ $G\flat\text{maj}7/A\flat$ $G\flat 13(\#11)$

4

4

Benjamin Street TTT

17 **A**

Steel D.

Pno.

Bass

Tri.

W.B.

Cax.

Congas

Dr.

Fm⁹ Bbm⁹ Fm⁹ Bbm⁹

Benjamin Street TTT

21

Steel D.

Pno.

Bass

Tri.

W.B.

Cax.

Congas

Dr.

Fm⁹ C^{+7(b9)} D^bmaj⁹

Fm⁹ C^{+7(b9)} D^bmaj⁹

4

4

4

Benjamin Street TTT

25

Steel D.

Pno.

Bass

Tri.

W.B.

Cax.

Congas

Dr.

E^{o7} Fm⁹ G^{+7(b9)} Cm⁹

E^{o7} Fm⁹ G^{+7(b9)} Cm⁹

4

4

4

Benjamin Street TTT

29

Steel D.

Pno.

Bass

Tri.

W.B.

Cax.

Congas

Dr.

Bbm⁹ /Ab G^{ø7} C^{7(b9)} Fm⁹ Gb⁹

Bbm⁹ /Ab G^{ø7} C^{7(b9)} Fm⁹ Gb⁹

4

4

4

Benjamin Street TTT

33 **B**

Steel D.

Pno.

Bass

Tri.

W.B.

Cax.

Congas

Dr.

$G^{\circ 7}$ $C7(b9)$ $Fmaj^9$ Dm^9

$G^{\circ 7}$ $C7(b9)$ $Fmaj^9$ Dm^9

Benjamin Street TTT

37

Steel D.

Pno.

Bass

Tri.

W.B.

Cax.

Congas

Dr.

$G\emptyset7$ $C7(b9)$ $Fmaj9$

$G\emptyset7$ $C7(b9)$ $Fmaj9$

Benjamin Street TTT

41

Steel D.

Pno.

Bass

Tri.

W.B.

Cax.

Congas

Dr.

Bbm¹¹ Eb⁹ Abm¹¹ Db⁹

Bbm¹¹ Eb⁹ Abm¹¹ Db⁹

Benjamin Street TTT

45

Steel D.

Pno.

Bass

Tri.

W.B.

Cax.

Congas

Dr.

The musical score is for the piece "Benjamin Street TTT" on page 151. It features seven staves: Steel D., Piano (Pno.), Bass, Triangle (Tri.), W.B., Cax., and Drums (Dr.). The key signature is three flats (B-flat, E-flat, A-flat). The piano part has two measures with chords Gø7 and C7(b9). The drum parts show a 4/4 time signature in the second measure.

Benjamin Street TTT

49 **C** Pan solo begins

Steel D. Fm^9 Bbm^9

Comp Fm^9 Bbm^9

Pno.

Simile Fm^9 Bbm^9

Bass

Tri.

W.B.

Cax.

Congas

Dr.

Benjamin Street TTT

53

Steel D. Fm^9 $C+7(b9)$ $D\flat maj^9$

Pno. Fm^9 $C+7(b9)$ $D\flat maj^9$

Bass Fm^9 $C+7(b9)$ $D\flat maj^9$

Tri. || || || ||

W.B. || || || ||

Cax. || || || ||

Congas || || || ||

Dr. || || || ||

Benjamin Street TTT

57 E^{o7} Fm⁹ G^{+7(b9)} Cm⁹

Steel D.

Pno.

Bass

Tri.

W.B.

Cax.

Congas

Dr.

Benjamin Street TTT

61 Bbm⁹ /Ab G^{ø7} C7(b9) Fm⁹ Gb⁹

Steel D.

Pno.

Bass

Tri.

W.B.

Cax.

Congas

Dr.

Benjamin Street TTT

D Pan solo continues

65

Steel D. *G^{ø7} C^{7(b9)} Fmaj⁹ Dm⁹*

Pno. *G^{ø7} C^{7(b9)} Fmaj⁹ Dm⁹*

Bass *G^{ø7} C^{7(b9)} Fmaj⁹ Dm⁹*

Tri. *||*

W.B. *7 8 7 6 5 4 3 2 1*

Cax. *||*

Congas *· 8 7 6 5 4 3 2 1*

Dr. *· 8 7 6 5 4 3 2 1*

Benjamin Street TTT

69 $G\emptyset7$ $C7(b9)$ $Fmaj9$

Steel D.

Pno. $G\emptyset7$ $C7(b9)$ $Fmaj9$

Bass $G\emptyset7$ $C7(b9)$ $Fmaj9$

Tri.

W.B. $\frac{4}{4}$

Cax.

Congas $\frac{4}{4}$

Dr. $\frac{4}{4}$

Benjamin Street TTT

73 Bbm¹¹ Eb⁹ Abm¹¹ Db⁹

Steel D.

Pno.

Bass

Tri.

W.B.

Cax.

Congas

Dr.

Benjamin Street TTT

77 $G\emptyset7$ $C7(b9)$ Solo ends

Steel D.

Pno.

Bass

Tri.

W.B.

Cax.

Congas

Dr.

Benjamin Street TTT

81 **E** Soli Section

Steel D.

Pno.

Bass

Tri.

W.B.

Cax.

Congas

Dr.

Benjamin Street TTT

85

Steel D.

Pno.

Bass

Tri.

W.B.

Cax.

Congas

Dr.

Benjamin Street TTT

89

Steel D.

Pno.

Bass

Tri.

W.B.

Cax.

Congas

Dr.

Benjamin Street TTT

93

Steel D.

Pno.

Bass

Tri.

W.B.

Cax.

Congas

Dr.

Benjamin Street TTT

97

Steel D.

Pno.

Bass

Tri.

W.B.

Cax.

Congas

Dr.

$A\flat\text{maj}7/B\flat$ $G\text{maj}7/A$ $G\flat\text{maj}7/A\flat$ $C+7(b9)$ $G\flat7(\text{add}9)$

$A\flat\text{maj}7/B\flat$ $G\text{maj}7/A$ $G\flat\text{maj}7/A\flat$ $C+7(b9)$ $G\flat7(\text{add}9)$

Benjamin Street TTT

101 **F**

Steel D.

Pno.

Bass

Tri.

W.B.

Cax.

Congas

Dr.

Benjamin Street TTT

105

Steel D.

Pno.

Bass

Tri.

W.B.

Cax.

Congas

Dr.

Fm⁹ C^{+7(b9)} D^bmaj⁹

Fm⁹ C^{+7(b9)} D^bmaj⁹

4

4

4

Benjamin Street TTT

109

Steel D.

Pno.

Bass

Tri.

W.B.

Cax.

Congas

Dr.

E^{o7} Fm⁹ G+7(b⁹) Cm⁹

E^{o7} Fm⁹ G+7(b⁹) Cm⁹

4

4

4

Benjamin Street TTT

113

Steel D.

Pno.

Bass

Tri.

W.B.

Cax.

Congas

Dr.

Bbm⁹ /Ab G^{ø7} C^{7(b9)} Fm⁹ Gb⁹

Bbm⁹ /Ab G^{ø7} C^{7(b9)} Fm⁹ Gb⁹

4

4

4

Benjamin Street TTT

117

Steel D.

Pno.

Bass

Tri.

W.B.

Cax.

Congas

Dr.

Benjamin Street TTT

121 Fine

Steel D.

Pno.

Bass

Tri.

W.B.

Cax.

Congas

Dr.