

# THE MOSLEY STREET SUITE

A THIRD STREAM CHAMBER WORK FOR SIX PLAYERS

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## Abstract

In 1957 Gunther Schuller coined the term Third Stream as a description of a developing trend wherein elements of jazz and 20th century art music were being combined, creating a new body of compositions, performances and recordings by a diverse community of musicians. This thesis presents an original composition entitled *The Mosley Street Suite*, demonstrating some of the trends of third stream music and consisting four movements entitled: "Song Within The Story", "Paper Air Plane", "Chalet Music" and "Mbira Kids." A brief overview of third stream music from its inception in 1957 to the present day is included, as well as a discussion of some of the musical techniques and styles that embody third stream, citing examples from a variety of composers, arrangers and performers. A final section of this thesis contains a detailed description of the methodology and score of *The Mosley Street Suite*.

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## Introduction

This thesis is centred around an original composition, *The Mosley Street Suite*, and is representative of a style of composition called 'third stream' which combines elements of jazz and classical music traditions. As a trained classical guitarist who later ventured into jazz improvisation, the author's study of third stream music seemed to be a natural avenue to explore in this graduate thesis.

The instrumental combination includes both instruments that the author plays (classical guitar, electric guitar and piano) and instruments that the author has a particular affinity towards (soprano saxophone, drums, marimba and strings).

Chapter one offers a brief history of third stream as defined by Gunther Schuller in the late 1950s. A second chapter provides an overview of the original score, including a description of the creative process and methodology. Chapters three through six include a detailed description of each movement pointing to influences from third stream and jazz repertoire. The appendix includes a complete score for each of the four movements.



## Chapter One: A Brief Overview of Third Stream Music

Ran Blake defines third stream music as being primarily an improvised musical process that is a “deeply personalized vehicle for soloists or collaborators.”<sup>1</sup> Gunther Schuller coined the term third stream at his 1957 lecture at Brandeis University and explains this musical trend as follows: “At the heart of this concept is the notion that any music stands to profit from a confrontation with another; thus composers of western art music can learn a great deal from the rhythmic vitality and swing of jazz, while jazz musicians can find new avenues of development in the large-scale forms and complex tonal systems of classical music.”<sup>2</sup>

Blake also offers the notion that third stream can include multiple styles and influences from any cultural tradition. It could be observed that North American jazz has been doing just this since its inception. Schuller comments on this idea: “Jazz has assimilated and transformed countless European musical elements in its brief history.”<sup>3</sup> He also compares the strides jazz has made in mere decades to the developments made in European art music over several centuries.

The modernizing of jazz after World War II witnessed the music moving away from its original function as dance music to a form of art music. This phenomenon broadened the musical sophistication of jazz in terms of musical content, influencing the desire among musicians to expand the scope of their creativity. New elements of harmony, form and arrangement were being explored as were new timbral textures and instruments. An example of this trend is the Ralph Burns composition “Summer Sequence” which was performed by the Woody Herman Orchestra in 1946. Gunther Schuller describes this work as giving “young musicians of the time a clear glimpse of how the boundaries of jazz could be stretched without any loss of identity.”<sup>4</sup>

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<sup>1</sup> Ran Blake, *Third Stream and the Importance of the Ear: A Position Paper in Narrative Form* (College Music Symposium, Vol 21, No 2), 140.

<sup>2</sup> Gunther Schuller, *Third stream. The New Grove Dictionary of Music and Musicians*, 2nd ed., edited by Stanley Sadie, Vol. 25: 401. London: Macmillan, 2001.

<sup>3</sup> Gunther Schuller, *Musings: The Musical Worlds of Gunther Schuller* (New York: Oxford University Press, 1986), 121.

<sup>4</sup> *Ibid.*, 126.

The 1949 recordings by the Miles Davis Nonet, which would eventually be released as the album *Birth of the Cool*, involved musicians interested in forming a uniquely sized band larger than a small jazz combo yet smaller than a big band. This new type of ensemble included some instruments more commonly found in classical orchestras such as tuba and french horn.<sup>5</sup> On these recordings, jazz was moving in a new direction with arrangements and compositions by Gerry Mulligan, Gil Evans, John Carisi, Miles Davis and John Lewis.

Mulligan and Evans had previously worked for the Claude Thornhill Orchestra and, on these nonet recordings, were developing new arranging techniques. Frank Tirro describes these new trends:

“ In terms of cool orchestration techniques, a method of scoring large groups for soft sounds and a variety of solo timbres becomes prominent; another explored the practice of scoring small ensembles with a sparse instrumentation of singular timbres; and a third was the introduction of a thickened-melodic-line technique for orchestrating melodies with parallel dissonant harmonies.”<sup>6</sup>

These early collaborations between Miles Davis and Gil Evans would eventually result in seminal recordings such as *Miles Ahead* (1957) *Porgy and Bess* (1959) *Sketches of Spain* (1960) and *Quiet Nights* (1963).

Pianist Lennie Tristano was another musician in the 1940s who was incorporating new elements into his jazz performances. His use of counterpoint and chromaticism, especially with guitarist Billy Bauer, was a strong part of his progressive music making. Paul Bley comments: “Lennie Tristano’s music sounded like it *might* be atonal, because it sounded so different from the most modern player we all knew, Bird.”<sup>7</sup> Tristano’s 1949 recording *Crosscurrents* (later released by Capitol records in 1972) demonstrates his advanced writing and improvising

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<sup>5</sup> Gunther Schuller played french horn on one of the nonet recording dates

<sup>6</sup> Frank Tirro and Michael J. Budds, *The Birth of the Cool of Miles Davis and His Associates* (Hillsdale, N.Y.: Pendragon Press, 2009), 19.

<sup>7</sup> Paul Bley and David Lee, *Stopping Time: Paul Bley and the Transformation of Jazz*. (Montréal: Véhicule Press, 1998), 25.

concepts that include impressive group unison lines, contrapuntal improvising and free playing. Brian Morton comments:

“Tristano ruthlessly purged his music of uncontrolled emotion. Perhaps because his basic instruction to his horn-players - most obviously Lee Konitz and Wayne Marsh - was that they should use a deliberately unaffected and neutral tone, concentrating instead on the structure of a solo, Tristano remained a minority taste, and an intellectual one.”<sup>8</sup>

In 1952, pianist, composer and arranger John Lewis formed the Modern Jazz Quartet, a group that Martin Williams refers to as “perhaps the most illustrious small ensemble in jazz history.”<sup>9</sup> The MJQ would prove to be an important musical force on the American music scene and successfully blended elements of classical composition with jazz, crossing musical borders and later performing with classical orchestras. In an interview with Bill Quinn, Lewis describes his musical interests: “I want to hear another large sounding group, ensemble, sound and feel like, and be as exciting as the Ellington band, the Basie band and the large group that I think that’s left to do this, which is a marvellous instrument that’s been developed in western music is the symphony orchestra. That’s what I’m interested in.”<sup>10</sup>

In 1955, Schuller and Lewis formed the Jazz and Classical Music Society to present concerts that embraced both classical and jazz music. Schuller describes the goal of this organization: “We wanted to show our jazz listeners that the music of a Mozart (or a Bach or a Vivaldi) could, if performed correctly, have a kind of swing and rhythmic drive that was inherent in jazz; we also wanted to offer great tunes and at the same time show our classical audiences something about the freedom and ad hoc spontaneity intrinsic to jazz.”<sup>11</sup>

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<sup>8</sup> Richard Cook and Brian Morton, *The Penguin Guide to Jazz Recordings*. 9th ed. (London ; New York: Penguin, 2008),1303.

<sup>9</sup> Martin T. Williams, *Jazz in Its Time*. (New York: Oxford University Press, 1989), 207.

<sup>10</sup> Bill Quinn, “Interview with John Lewis. Howard University Jazz Oral History Project,” <https://www.mixcloud.com/HUMSRCDigital/john-lewis-interview-part-1/> (Accessed and transcribed on March 24th, 2019).

<sup>11</sup> Gunther Schuller, *A Life in Pursuit of Music and Beauty* (University of Rochester Press, 2011), 452.

Lewis, who was writing for jazz and classically mixed ensembles, started the publishing company MJQ music, which produced scores and parts of jazz and third stream compositions. Lewis hired Schuller as chief editor and to conduct, orchestrate and arrange recording sessions.

At the fourth ‘Brandeis Creative Arts Festival’<sup>12</sup> in June of 1957, Schuller programmed six new works by a varied list of composers: Harold Shapero and Milton Babbitt (both from the classical tradition), Charles Mingus, Jimmy Giuffre and George Russell (all from the jazz tradition) and Schuller himself having a foot in both areas. The music was recorded on the album *Brandeis Jazz Festival*. Max Harrison offers his view of the music:

“... there is nothing artificial about the fine quality of the jazz which resulted on this occasion: the best of it affords us a glimpse of the sort of music we might be able to expect if jazz ever breaks away from the normally almost crippling limitations and sense of values of the entertainment business to which it has always been linked. Besides, a good piece of music is its own justification, and compared to its enduring value the conditions under which it was created are finally of little interest.”<sup>13</sup>

In the early 1960s, two recordings emerged that defined this new genre of music. The first, *Third Stream Music* (Atlantic 1345) by The Modern Jazz Quartet and Guests (1960), features compositions by Schuller, Lewis and Jimmy Giuffre, performed by the Jimmy Giuffre Trio and the MJQ<sup>14</sup> as augmented by classical and jazz musicians, including the Beaux Arts String Quartet and guitarist Jim Hall. Schuller’s contribution to this record is “Conversation,” a work that blends the forces of a classical string quartet and jazz quartet, effectively creating a unique soundscape that begins with atonal, avant-garde textures with swinging jazz improvisation. “Exposure” by John Lewis focuses on a more orchestral approach in

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<sup>12</sup> This program was first recorded on the 1958 album *Modern Jazz Concert* with an orchestra conducted by Gunther Schuller and George Russell.

<sup>13</sup> Max Harrison, *A Jazz Retrospect* (Newton Abbot, David & Charles, 1976), 97.

<sup>14</sup> MJQ personnel: John Lewis (piano), Milt Jackson (vibes), Percy Heath (bass) and Connie Kay (drums).

instrumentation and thematic development. An angular motif is developed, transposed and elaborated upon. Less typical jazz instruments, such as french horn, flute, cello, viola and harp, are employed throughout. A short probing introduction gives way to a swinging drum groove over which there is continued thematic development and colours provided by the orchestral instrumentation. Milt Jackson and John Lewis are featured in a bluesy improvised solo section over bass and drums. Another unique texture appears in a freely played piano solo over drums, developing the theme further. The piece ends with a recapitulation of the beginning segment.

The second recording, *Jazz Abstractions* (Atlantic 1365), was released in 1961 and is, in Gunther Schuller's words, "an attempt to bring together the most advanced stylistic manifestations of both jazz and "classical" music, on the assumption that there are by now enough basic similarities to warrant such a fusion."<sup>15</sup> Schuller's "Abstraction" fuses contemporary composition with improvisation and features Ornette Coleman, who was a leading force in free jazz. "Piece for Guitar & Strings" by Jim Hall explores the many timbral possibilities of guitar and string quartet.

In the 1960s, the idea of blending styles and performance practices was beginning to be more of a norm. In 1964 New York trumpeter Bill Dixon established the Jazz Composer's Guild, inspired by a series of concerts called "October Revolution in Jazz" that featured experimental performances by Cecil Taylor, Sun Ra and Paul Bley. Based on these concerts, Carla Bley and Michael Mantler established The Jazz Composer's Orchestra and ultimately the The Jazz Composers Orchestra Association (JCOA), which was formed as a not for profit organization dedicated to presenting new recordings of creative music. JCOA would go on to produce a series of albums including the monumental *Escalator Over the Hill* by Carla Bley and Paul Haines, and *Relativity Suite* by Don Cherry, which resources a variety of elements including Indian karnatic singing, classical strings, free jazz and exotic instruments such as the ching.

Similar to the efforts of JCOA, the Art Ensemble of Chicago would prove to be another example of the growing number of musicians interested in breaking musical barriers and

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<sup>15</sup> Gunther Schuller. Liner notes for *Jazz Abstractions*. Atlantic, SD 1365, 1961, LP.

drawing on new influences while retaining the essence of jazz improvisation and collective music making.

The AEC is a group that has a long standing association with The Association for the Advancement of Creative Musicians (AACM) that was founded by Muhal Richard Abrams in Chicago during the 1960s. Nate Chinen from the New York Times comments on the musical vision of the AACM: “these musicians were concerned with a breadth of style that reached beyond jazz, to encompass serious classical composition, as well as music from Africa and the East.”<sup>16</sup>

By the 1980s, jazz improvisers and classical musicians were freely incorporating and intermingling a broad range of styles. In 1985, the classical group Kronos Quartet recorded the album *Monk Suite*, interpreting the music of Thelonious Monk along with bassist Ron Carter. A more recent example is the recording *Crystal Silence* by vibraphonist Gary Burton and pianist/composer Chick Corea, collaborating with the Sydney Symphony Orchestra, and blending their improvising with arranged music for classical players.

The ECM<sup>17</sup> record label has been documenting a wide range of creative musicians who refuse to acknowledge boundaries between genres since the 1960s. The following quote from the ECM website sums up the label’s vision: “New music, improvised or notated, builds upon the strengths of earlier models, and the concept of modern music informed by older music resonates through the improvised and composed projects heard on ECM.”<sup>18</sup>

One such artist is composer and flugelhorn player Kenny Wheeler, whose melodic and organic music is a synthesis of improvisation and composition. In an interview with Wheeler, jazz composer Fred Sturm elaborates on his compositional achievements:

“You have successfully integrated highly structured compositional formats and free music. In the case of *The Sweet Time Suite*, you have melded these seemingly disparate

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<sup>16</sup> Nate Chinen, *Four Decades of Music That Redefined Free* (New York Times, May 2nd, 2008), <https://www.nytimes.com/2008/05/02/arts/music/02aacm.html?ref=music> (accessed Nov. 23, 2018)

<sup>17</sup> The ECM record label was founded by Karl Egger, Manfred Eicher and Manfred Scheffner in Munich in 1969.

<sup>18</sup> ECM records, <https://www.ecmrecords.com/story>. Accessed Feb 21st, 2019

domains within the context of one extended large ensemble work.”<sup>19</sup>

In the educational world, Schuller had a long association with the New England Conservatory, serving as president from 1967-1977 and heavily involved in the school’s Third Stream Department (later named the Department of Contemporary Improvisation).

Composer/pianist Ran Blake, a well-known practitioner of third stream music, was chair of this department from 1972-2005 and is still on faculty to this day. Perhaps it is through the dichotomy of composition/improvisation that Blake truly gets to the heart of what the third stream is all about:

“The composer and improviser have so much to learn from each other. Composing and planning can really enrich the work of those people who want to be extemporaneous. Systematic planning can be dangerous if over used, but total lack of planning can rob you a lot of control, growth, and even freedom.”<sup>20</sup>

By the turn of the century, the musical styles and practices that were celebrated in the late 1950s as Third Stream music have become a normal part of contemporary music making. As jazz and contemporary music evolves and continues to intertwine with the multitude of influences available, the label third stream seems to be increasingly pertinent. *The Mosley Street Suite* integrates some of the techniques and devices found in third stream music as will be discussed in chapter two (section 2. creative process).

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<sup>19</sup> Kenny Wheeler and Fred Sturm, *Collected Works On ECM* (Vienna: Universal Edition, 1997), 6. This book contains scores and an interview.

<sup>20</sup> Ran Blake et al, *Primacy of the Ear: Listening, Memory and Development of Musical Style* (Brookline, Mass.: Third Stream Associates, 2010). 55.

## Chapter Two: Overview of “The Mosley Street Suite”

### 1. Description

This suite is organized into four movements of contrasting character similar to most classical sonatas, string quartets or symphonies, in which each movement exhibits an individual rhythmic feel and tonality. The first movement, “Song Within the Story,” was inspired by the T.S. Elliot poem *The Hollow Men* <sup>21</sup> and begins with a dark and chromatic introduction for solo piano. This opening ushers in the medium latin jazz tempo that characterizes the rest of the movement. The music is in 4/4 with sections of 7/8 included to create rhythmic interest. The main theme is transformed through various modalities favouring minor at first, then ending in a more joyful major key incarnation.

“Paper Airplane” is suggestive of the classical ‘scherzo’<sup>22</sup> movement and has a bright tempo and cheerful quality. It uses rising melodic figures in 6/8 to figuratively represent a child attempting to fly a paper airplane. The movement is in ternary form and has a highly improvisatory middle section that features a piano solo over a persistent ostinato.

“Chalet Music” was composed on the piano at the family ski chalet and represents the suite’s slow movement such as an ‘andante’ or ‘adagio’. An expressive cello melody emerges over contemporary jazz harmonies in the piano chord accompaniment. Contrapuntal phrases scored for strings blend imitative statements of the melody with improvised guitar and saxophone lines. A freely improvised B section supports a drum solo that crescendos into a swinging second chorus. The fourth and final movement, entitled “Mbira Kids,” is playful and

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<sup>21</sup> Roberta Charlesworth and Dennis Lee, *An Anthology of Verse* (Toronto: Oxford University Press, 1964), 133-134.

<sup>22</sup> As noted in *The Harvard Dictionary of Music: From the late 18th century to the present*, a standard movement-type introduced as a replacement for the minuet in multi-movement cycles. Scherzos are normally in rapid 3/4 time. Randel, Don Michael. *The Harvard Dictionary of Music*. 4th ed. Cambridge, Mass.: Belknap Press of Harvard University Press, 2003. p.761



full of asymmetrical time signatures and rhythmic vitality. The main marimba figure that accompanies the melody mimics the sound of the mbira (African thumb piano).

## **2. Creative Process**

As noted in Chapter One, third stream music combines jazz improvisation with a written score that exhibits stylistic aspects of classical music. Within this composition, the musicians are expected to perform carefully scored passages as well as improvise over chord symbols and written instructions. The unique choice of instruments offers a variety of textures from both classical and jazz idioms. Motivic development, tonality and forms similar to European art music can also be heard in the suite. The use of rhythmically free improvisation, soloing over chord changes and guided motivic soloing is evident within each movement. Care has been taken to score for the stylistic strengths of each of the varied group of player assembled to play this composition. For example, the drum kit part allows for much more freedom than the cello and violin parts. These include more detailed writing on the assumption that these players are more likely to be from a classical background. There is, however, a certain amount of improvisation and scored music for each performer.

The process used for creating this score consisted of four components, or stages, that can occur in any order.

- 1) Note book sketches on music paper (standard musical notation).
- 2) Working out ideas and improvising at the piano and/or guitar.
- 3) Consulting previously composed ideas found in sketch books.
- 4) Inputting music into Sibelius software for score production and audio playback.

The next step in the compositional process was the creation of a “lead sheet”<sup>23</sup>, a preliminary sketch defined in the *Harvard Dictionary of Music* as follows: “In jazz and popular music, a shorthand score or part. It may provide melody and chord symbols, along with accompanimental figures and/or lyrics.”<sup>24</sup> This lead sheet is sourced for melodic, harmonic and rhythmic materials for development and manipulation. Introductions, interludes and codas are added and in some cases new musical constructs or sections are created. Idiomatic writing for the specific instruments become an added layer of the compositional process as does the insertion of improvised passages. The resulting lead sheet displays a condensed structure and form similar to that of a “jazz standard.”<sup>25</sup>

### **3. Instrumentation**

*The Mosley Street Suite* is scored for violin, cello, soprano saxophone, guitar (electric and classical), percussion (marimba and drum kit) and piano. The unusual grouping of instruments was chosen to suggest both jazz and classical idioms. The inspiration for this choice was, in part, the album *Icarus* (CBS 31643) by the Paul Winter Consort, which features lyrical melodic lines for cello, soprano saxophone and oboe over a light sound of guitar, percussion and electric bass. Another influence was Jimmy Giuffre’s album *Trav’lin’ Light* (Atlantic 1282). This recording uses guitar, clarinet and valve trombone, and achieves a different texture by omitting a bass part as would be found in the typical jazz rhythm section<sup>26</sup>. The acoustic result is a more transparent bottom end exposing the subtle timbre of each instrument.

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<sup>24</sup> Randel, Don Michael. *The Harvard Dictionary of Music*. 4th ed. Cambridge, Mass.: Belknap Press of Harvard University Press, 2003. p.459

<sup>25</sup> Jazz standards in lead sheet format such as “Autumn Leaves” or “All the Things You Are”, can be found in many published collections. These lead sheets are not usually instrument specific and are often used as vehicles for jazz performances.

<sup>26</sup> The jazz rhythm section normally consists of bass, drums and piano.

The instruments are given various roles within the ensemble. Violin, cello, saxophone, guitar and piano all take turns playing the melody or background parts and are often grouped together in various configurations to create unified textures. In “Chalet Music,” for example, the cello is paired with the violin for a rich statement of the melody then later appears as a pizzicato bass line supporting solos with drums and piano.

Another unique texture is found in the introduction to “Paper Airplane,” which features sax, violin, cello and electric guitar (using volume pedal swells) playing closely scored fanfare-like lines together without the accompaniment of piano or percussion. Added sonic variation is provided by having the percussion part alternate between drum kit and marimba as well as the guitar part changing from electric to classical guitar. “Chalet Music” begins with marimba for its slow somber beginning switching to drum kit for a more dynamic middle section.

The final movement, “Mbira Kids” achieves a lighter quality by omitting the drum kit and combining the marimba and classical guitar for a playful and polyrhythmic effect. Unaccompanied solo passages are also present in the suite and include the improvised piano introduction to “Song Within the Story” and the rhythmically free guitar solo in “Mbira Kids.”

### Chapter 3: “Song Within the Story”

The structure of this movement is a strophic or repeating chorus form with a solo piano introduction. Each of the sections integrate improvised solos with scored musical material (see Table 1). Choruses I and III contain the thematic material similar to the ‘head’<sup>1</sup> in a jazz composition. Chorus II represents the traditional jazz solo chorus featuring violin and guitar with written background parts by other instruments.

**Table 1: “Song Within a Story” structural overview**

<b>Structural units</b>	<b>Intro</b>		<b>Chorus I</b>				
<b>Rehearsal marking</b>	A	B	C	D →	I →	J	
<b>Melody/Solo</b>	piano		piano	guitar	sax	Sax solo	
<b>Background</b>	none		none	drums cello piano guitar	violin cello piano guitar		
<b>Tonality/key</b>	Chord sequence centred on dominant note A		Dm	Gb/E	Db	Db	
<b>Rhythmic Feel/tempo</b>	slow ♩ = 62		Rubato ♩ = 130	straight eighths ♩ = 160			
<b>Chorus II</b>			<b>Chorus III</b> → →				
K	→	N	O	P	Q	R	S
violin solo		guitar solo		piano	sax/guitar	violin/sax/guitar	sax/guitar piano (solo)
guitar cello drums		violin(2nd x) cello piano drums	sax	none	violin cello piano drums	cello piano	violin cello
Dm	Gb/E	Db		Dm	Gb/E	Db	Db
straight eighths				rubato	straight eighths ♩ = 160		

<sup>1</sup> The head in jazz is the melody or theme section that usually occurs before and after the improvisation. Randel, *The Harvard Dictionary of Music*, 388.



The idea for the chorus came from the following phrase taken from T.S. Elliot's poem *The Hollow Men*:<sup>4</sup>

Eyes I dare not meet in dreams  
 In death's other kingdom  
 These do not appear:  
 There the eyes are  
 Sunlight on a broken column

This text provided inspiration for a simple sketchbook idea that moves from D minor into G flat major. (see Figure 3.2) The first measure was expanded to create a larger section in D minor. (see Figure 3.3)

**Figure 3.2: Sketchbook idea in D minor and Gb major based on text by T.S Elliot**

**Figure 3.3: “Song Within a Story” Opening 10 measures of chorus I (main theme)**

<sup>4</sup> T.S. Elliot, “The Hollow Men” in *An Anthology of Verse*, edited by Roberta A Charlesworth and Dennis Lee, (Toronto: Oxford University Press, 1964), 133-134.

The main theme of Chorus I (figure 3.3) is played by solo piano and consists of three imitative phrases similar to the AAB<sup>5</sup> form found in the blues. In this case, the main theme is constructed using A (main theme), A (main theme variant) and B (commentary). Each phrase grows in length with the third ‘commentary’ sentence being the longest. The underlying harmony makes use of the minor chord cliché <sup>6</sup> found in the composition “Cry Me a River” by Arthur Hamilton. Figure 3.3 also shows how this common harmonic device is expanded in “Song Within a Story” to include a Dm13 chord with the melody being the 13th (marked with a bracket and asterisk \* at C6).

The melodic construction in this movement can be described with the term *Grundgestalt*,<sup>7</sup> a term coined by Arnold Schoenberg outlining the compositional technique of repeating and transforming a single melodic fragment giving a composition unity and organic coherence. Norton Dudeque describes this idea as a “...gradual process of motivic development that takes place and conforms to intermediate steps towards new motive forms” <sup>8</sup> Having a composition unravel from a basic idea is evident in classical compositions such as Beethoven’s “Symphony No. 5” in C minor, op. 67 and Schubert’s “Wanderer Fantasy” in C major, Op.15.

Figure 3.4 shows a second sketchbook idea that depicts the word “Sunlight” with a modulation to E major where the main theme is varied featuring the wider interval of the perfect fifth. This modulating sequence is used to create two important key changes later in the composition.

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<sup>5</sup> A common blues song form is AAB; question, question and answer or statement, variation statement and response. An example is Robert Johnson’s “Crossroad Blues.”

<sup>6</sup> Minor chord with the fifth altered as follows: 5-b6-6-b7

<sup>7</sup> Michael J. Schiano, “Grundgestalt (Ger.: ‘basic shape’)” In *Grove Music Online* Oxford Music Online. <http://www.oxfordmusiconline.com.ezproxy.library.yorku.ca/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000011868> (Accessed March 28, 2019).

<sup>8</sup> Norton Dudeque, *Music Theory and Analysis in the Writings of Arnold Schoenberg (1874-1951)*, (Burlington, VT: Ashgate, 2005), 165.

**Figure 3.4: Sketchbook idea modulating from Gb major to E major idea**

The musical score for Figure 3.4 is written on two systems. The first system is in Gb major, 3/4 time, with the lyrics "These do not app - ea - r". The second system is in E major, 4/4 time, with the lyrics "There, the eyes are - Sun-light on a bro-ken col-umn". Chord symbols Gb, Db/F, E, A/C#, and B/D# are indicated above the staff.

The use of transposition in this movement was influenced by the composition “Consolation”<sup>9</sup> by Kenny Wheeler. This piece consists of two equal sections, one being an exact transposed version of the other a whole tone higher. The cadence at the end of A resolves up a minor third and the resolution at the end of B moves down by a semitone. The chromatic movement of these two cadence points provide the sense of surprise and forward motion. Similar modulations and irregular points of resolution are evident in “Song Within a Story” when the main theme in D minor is transposed and modally altered into the key of Db major and how there is an upward semitone resolution from Db major up to D minor at the end chorus one (rehearsal **K**) and two (rehearsal **O**).

At rehearsal **D** a new tempo, marked “latin groove” begins, accentuated by a sudden modulation to Gb major and the entrance of drums, arco string accompaniment with electric guitar playing the melody (see figures 3.5). This 5/4 measure is later transposed to create another modulation. (see figure 3.6)

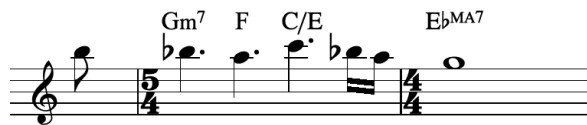
**Figure 3.5: 5/4 measure modulating to G flat major (Rehearsal D bar 36)**

The musical score for Figure 3.5 is written on two systems. The first system is in Gb major, 5/4 time, with the lyrics "These do not app - ea - r". The second system is in E major, 4/4 time, with the lyrics "There, the eyes are - Sun-light on a bro-ken col-umn". Chord symbols Bbm7, Ab, Eb/G, and GbMA7 are indicated above the staff.

<sup>9</sup> Consolation appears on the 1990 Kenny Wheeler album *Music for Large & Small Ensembles*. (disk 1, track 5)



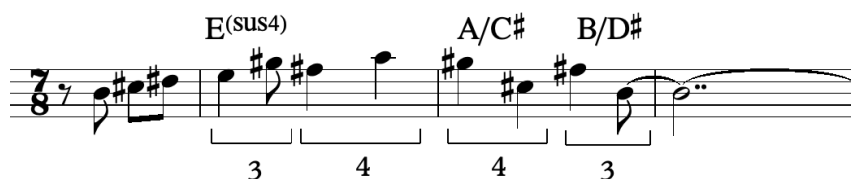
**Figure 3.6: 5/4 measure modulating to E flat major (Rehearsal G bar 51)**



As noted in chapter two measures of 7/8 are added to provide forward motion <sup>10</sup> when the main theme is manipulated through rhythm, modal alteration (minor to major) and different harmonizations.

Figure 3.7 shows the main theme diatonically harmonized in E Major with some changes to its intervallic structure. The internal breakdown of 7/8 alternates between a division of 3-4 and 4-3.

**Figure 3.7: Main theme Varied and transposed in 7/8 played by electric guitar (Rehearsal F bar 45)**



The final statement of the main theme (Figure 3.8) retains its original melodic shape and chord structure, but is transformed into Db major. Measures of 4/4 are combined with 7/8 providing added rhythmic interest.

<sup>10</sup> The insertion of 7/8 alters the predictable feel of 4/4 which has an even number of eighth notes. With one missing 8th note these measures propel into the next measure earlier than normally anticipated.

**Figure 3.8: Main theme tonally altered in Db major played by soprano sax (Rehearsal I bar 60)**



Following the statement of the Db theme the soprano sax is given a solo over a new chord progression over a pedal point that would typically be handled well by an experienced jazz player. (see figure 3.9) The key of this progression is more idiomatic for a saxophone player and appears at the end of each chorus.

**Figure 3.9: Chromatic chord progression ending each chorus (at rehearsal J, N and S)**



The choice of key for the violin solo (**K**) was deliberate in that D minor offers more open string possibilities for violin as well as the cello and guitar who are accompanists. Asymmetrical time signatures are omitted for the solo sections in order to provide a consistent rhythmic accompaniment for the soloists to play over the chord changes.<sup>11</sup> As a third stream composition “Song Within the Story” blends improvisation with a motivic and thematically organized structure similar to classical chamber music.

<sup>11</sup> Randel, *The Harvard Dictionary of Music*, 158.

## Chapter 4: “Paper Airplane”

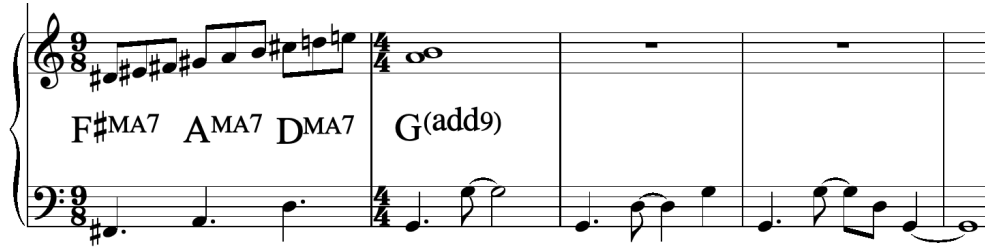
As shown in table two, “Paper Airplane” is in ternary form with an introduction. Section II contains an extended solo section for piano with various forms of group accompaniment. As a third stream composition, this movement combines elements of form and tonality found in both classical and jazz traditions. Motivic unity and thematic development are also features of this piece.

**Table Two: Structural overview of “Paper Airplane”**

<b>Structural units</b>	<b>Intro</b>	<b>Section I (main theme)</b>
<b>Rehearsal marking</b>	<b>A</b> → <b>B</b> <b>C</b> <b>D</b> <b>E</b>	<b>F</b> → →
<b>Melody/Solo</b>	violin, cello, sax, guitar guitar solo ———— tutti (written out material)	violin/sax/guitar
<b>Background</b>	drums, piano, cello, violin	cello/piano/drums
<b>Tonality/key</b>	shifting tonalities key sequence: A-D-B-C	shifting tonalities C,G & D (see table 3)
<b>Rhythmic feel/ tempo</b>	shifting rhythmic patterns jazz waltz feel ♩ = 220	shifting rhythmic patterns
<b>Section II (solo section)</b>		<b>Section III (recap of Section I)</b>
<b>N</b> <b>O</b> <b>P</b> → <b>S</b> <b>T</b> <b>U</b> <b>V</b>	<b>W</b> →	
piano solo ———— tutti		tutti
drums ———— (high hat figure) violin/cello/sax cello ostinato guitar ostinato sax/guit/violin		
blues structure (Bb-Eb-F) chromatic D pedal point		shifting tonalities ———C
♩ = 220 12/8 ostinato figure		shifting rhythmic patterns

The introduction to “Paper Airplane” was created using material extracted from the Section I (main theme). This main theme is based on short musical idea that features a rapid ascending measure of 9/8 immediately followed by four measures of 4/4. (Figure 4.1)

**Figure 4.1: Short musical idea featuring 9/8 and 4/4**



The chord progression is characterized by parallel major seventh chords that resolve to the more stable G triad with an added ninth. This phrase, with its rhythmic tension and distinctive rising and falling contour sets the mood of the piece. The composition is meant to feel harmonically unsettled, with a rhythmically shifting character. For example, a short hemiolic phrase in 3/4 (see Figure 4.2) provides an example of this unsettled harmonic quality.

**Figure 4.2: Short hemiolic phrase**



The progression here combines third inversion and root position chords, and in a parallel tonalities similar scheme to “Giant Steps”<sup>1</sup> by John Coltrane.

<sup>1</sup> Giants Steps appears on the recording of the same name by John Coltrane. The chordal motion in “Giant Steps” outlines the three notes in an augmented triad. This is also evident in the bridge to “Have You Met Miss Jones” by Richard Rogers and Lorenz Hart written in 1937.

This section is organized in A,A,B,A form with a contrasting B section. The form is repeated with an extra phrase added at bar 94. Table three illustrates the ending tonal degree of each phrase which correspond with the tonic, dominant and secondary dominant polarities found in classical music and in particular ‘Sonata Allegro Form’<sup>2</sup>. In Section III this main theme is recapitulated with one extra phrase added to end the piece on tonic C major.

**Table 3: “Paper Airplane” breakdown of Section I cadences**

Form	<b>A1</b>	<b>A2</b>	<b>B</b>	<b>A3</b>
Rehearsal/bar #	<b>F1</b> bar 58	<b>G1</b> bar 63	<b>H</b> bar 67	<b>I1</b> bar 72
Cadence & scale degree (key)	V(G)	I (C)	I (C)	II (D)

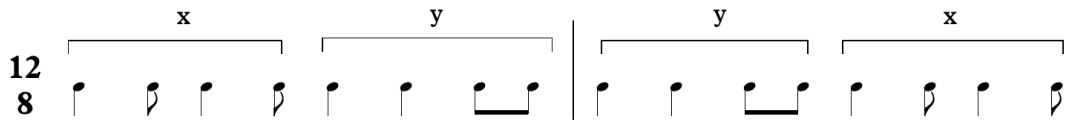
<b>A1</b>	<b>A2</b>	<b>B</b>	<b>A4</b>	<b>A5</b>
<b>J1</b> bar 77	<b>K1</b> bar 82	<b>L</b> bar 86	<b>L5</b> bar 91	<b>M</b> bar 94
V (G)	I (C)	I (C)	II (D)	V (G)

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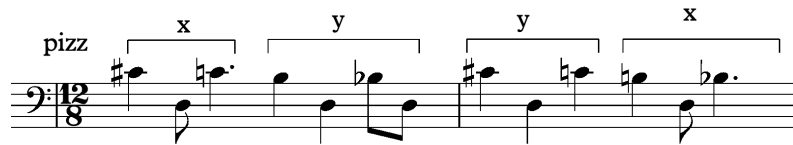
<sup>2</sup> Sonata Allegro Form was a common structure used by Mozart, Haydn and Beethoven. It originated from the Rounded Binary form (A-A-B-A) used in the Baroque era. For more information see the entry on Sonata Form in The Harvard Dictionary of Music: Randel, *The Harvard Dictionary of Music*, 799-802.

Section 2 (solo section) begins with a hi-hat figure in 12/8 that provides a rhythmic accompaniment for the featured piano solo. Figure 4.3 illustrates the alternating x and y motives that create a hemiola effect. Figure 4.4 shows how this figure is transformed into descending chromatic line played by the cello part at S and guitar at T.

**Figure 4.3: Ostinato figure with x and y motives**



**Figure 4.4: Descending chromatic line played by the cello**



From this descending chromatic figure an accompanying chord pattern was created that provides harmonic material for the solo section. (see figure 4.5)

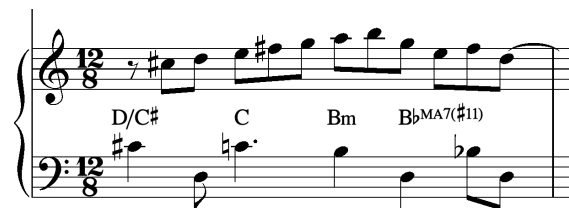
**Figure 4.5: Accompanying chord pattern**



The instrumental texture in this section, including the opening percussion figure, was influenced by the third movement of George Russell’s composition “All About Rosie”<sup>3</sup> from the album *Birth of the Third Stream (CK 64929)*. This recording features Bill Evans as the piano soloist. Gunther Schuller refers to construction of this piece as “fashioning a frame for a major jazz soloist.”<sup>4</sup> Schuller also comments on this work: “Composition and improvisation are welded into a seamless totality, where both complement each other and operate in the same harmonic/melodic field.”<sup>5</sup>

The piano solo is structured with a layering in of musical materials and begins with a repeated three chord blues structure over a drum ostinato that gradually transforms into a D pedal point. The initial chord progression is Bbma7(#11), Ebma7(#11) and Fma7(#11). The score instructs the player to play freely using the progression as a guide. The solid I-IV-V blues structure offsets the tonally ambiguous chord colours. The other instruments are gradually introduced and the chord sequence is expanded and combined with a rising and falling melodic pattern (Figure 4.6) that recalls the ascending eighth note pattern of the main theme. These lines including the aforementioned ostinato figures begin very quietly (*ppp*) and crescendo while the piano continues to solo.

**Figure 4.6: Rising and falling melodic pattern at rehearsal U**



The gradual introduction of this particular written accompaniment into the improvised solo in “Paper Airplane” was inspired by French composer André Hodeir's composition “On a

<sup>3</sup> “All About Rosie” is also known as movement three of “Concerto for Billy the Kid.”

<sup>4</sup> Schuller, *Musings: The Musical Worlds of Gunther Schuller*, 131.

<sup>5</sup> *Ibid.*, 131.

Blues.”<sup>6</sup> Gunther Schuller describes this piece as follows: “Beneath an evenly sustained tenor solo of some length there appears, at first imperceptibly, a riff, which gradually increases dynamically and orchestrally until it has overpowered and absorbed the improvised solo.”<sup>7</sup>

The introduction, which was composed ex post facto uses the following two ideas that originated from the other two sections of “Paper Airplane”.

1) The three eighth note pattern from the main theme A section is inverted and developed to create a series of short ‘fanfare like’ phrases for violin, cello, saxophone and guitar that alternate with single measures of silence. (Figures 4.7, 4.8 and 4.9)

**Figure 4.7: Introduction: short phrase**



**Figure 4.8: Introduction: varied short phrase**



**Figure 4.9: Introduction: expansion of short phrase**



<sup>6</sup> “On a Blues” can be found on the album *Essais D’André Hodier par le Jazz Groupe de Paris* (side B track 3).

<sup>7</sup> Schuller, *Musings: The Musical Worlds of Gunther Schuller*, 22.



The motivic unity and homorhythmic <sup>8</sup> nature of these phrases is similar to the Kenny Wheeler composition “Opening” <sup>9</sup> (from *The Sweet Time Suite*). Both examples are based on the repetition of a short motivic unit that is expanded. The harmonic quality is also similar in that both examples favour the sweet dissonance of the major seventh chord.

2) The piano enters with the chord progression (Figure 4.10) and chromatic line taken from the B (solo) section. This material is sequenced through the dominant cycle <sup>10</sup> providing attractive base for solo’s that features a jazz waltz feel. The key areas touched on during the sequence are as follows: Db, A, F#, D, B, G, E, C.

**Figure 4.10: Chord progression over chromatic line**

The musical score for Figure 4.10 is written in 3/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains the following chords:  $D_bMA7$ ,  $BMA7$ ,  $Bbm7$ , and  $AMA7(\#11)$ . The bass staff contains a chromatic line:  $Bb$ ,  $B$ ,  $B\#$ ,  $C$ ,  $C\#$ ,  $D$ . The first three measures are marked with a forte  $f$  dynamic. The last three measures are marked with a double slash  $//$  indicating a continuation or end of the sequence.

<sup>8</sup> Randel, *The Harvard Dictionary of Music*, 394.

<sup>9</sup> “Opening” is the first movement of the *Suite Time Suite* from the the Kenny Wheeler album *Music for Large & Small Ensembles* (disk 1 track 1).

<sup>10</sup> The dominant cycle is found in baroque and classical music and is often used to modulate from one key to another. This cycle technique is also found in 20th century songs such as Johnny Mercer’s “Autumn Leaves”

## Chapter 5: “Chalet Music”

This movement follows a repeating chorus form and is divided into three sections (**a. a1. b.**) that follow a slow-fast-slow tempo scheme. In chorus 2 the main thematic material is transformed into a quick swing tempo feel.

**Table 4: “Chalet Music” structural overview**

Structural units	Chorus I (a		a1	b)
Rehearsal marking	<b>A</b>	<b>B</b>	<b>C D</b> →	<b>F</b>
Melody/Solo	cello-violin	guitar marimba	guitar sax improv	drum solo
Background	piano ----- cello- violin		violin/cello piano marimba	full group improvisation accompanying drum solo (switch to drum kit)
Tonality/key	A- key changes		A- key changes	F#7-D7-Bb7
Rhythmic Feel/ tempo	Slow ♩ = 100		→	slow transitioning into swing feel

Chorus II (a	a1	b)	Chorus III (a	b)
<b>G (G)</b>	<b>H I</b>	<b>J K</b>	<b>L M</b>	<b>N</b> →
guitar solo — — Sax Solo	sax/guitar melody	group improvisation	sax/guitar melody	tutti (improv)
piano cello drums	piano cello drums  Violin	tutti -----	violin/cello (counterpoint) piano drums	piano drum
A- key changes	A- key changes	F#7-D7-Bb7		F#7-D7-Bb7
swing ♩ = 200	→	→	slow (tempo I) ♩ = 100	

The style of this movement, including the slow 'dirge-like'<sup>1</sup> tempo at the beginning, was inspired by Prelude in E-Minor, op.28, no.4 by Frédéric Chopin. In this short piano piece, a simple and expressive melody in the right hand is supported by a descending bass line (5.1) and a series of repeated chords with smooth chromatic voice leading.

**Figure 5.1: Chopin Prelude, descending bass (measures 1-12)**



In “Chalet Music,” a similar bass movement is used with chords that feature contemporary jazz harmony (7th, 9th, 11th and #11th chords) that move through various keys . Figures 5.2 illustrates the two descending chord progressions that make up A1 and A2 of each chorus.

**Figure 5.2: Descending bass and chord progression at A (measures 1-22) and A1 (measure 22-47)**

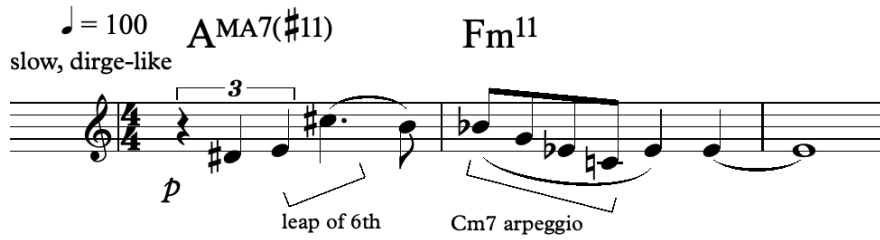
$A^{MA7(\#11)}$   $Fm^{11}$   $E^{MA7(\#11)}$   $Ebm^{11}$   $D_b^{MA7}$   $A_b/C$   $B^{MA7(\#11)}$   $F\#/A\#$

$A^{MA7(\#11)}$   $Fm^{11}$   $E^{MA7(\#11)}$   $Ebm^{11}$   $D_b^{MA7}$   $A_b/C$   $B^{MA7(\#11)}$   $F\#/A\#$   $A^{MA7(\#11)}$   $G\#m^7$   $F\#^7(sus4)$

The melody is first played by the cello at measure 2 (Figure 5.3) and is characterized by a large leaps of a sixth and arpeggio figures that outline the upper parts of the chord that include the 11th, 9th and 7th (Cm7 chord superimposed over F minor in the piano).

<sup>1</sup> A dirge is a slow and mournful song or hymn usually used for burial or memorial ceremonies. Randel, *The Harvard Dictionary of Music*, 243

**Figure 5.3 “Chalet Music” theme played by cello (measure 2)**



At measure 8, the violin states variants of the theme while the cello continues with a counter-melody <sup>2</sup> and harmonization in thirds (Figure 5.4). The interaction between these two lines was inspired by 17th century music including the baroque fugue.<sup>3</sup> This use of imitative counterpoint can also be heard in other third stream compositions such as Jimmy Giuffre’s “Rhetoric” from the 1956 album *Tangents in Jazz* (Capital T 634).

**Figure 5.4: Violin subject with cello countersubject (measure 8)**



At rehearsals **B** and **D** the marimba and guitar enter with a wide leaping melody (figure 5.5) that is accompanied by violin, cello and the continued chording by piano.

<sup>2</sup> “In a piece who’s texture consists of a melody with accompaniment, an accompanying part with distinct, tho subordinate, melodic interest.” Randel, *The Harvard Dictionary of Music*, 216.

<sup>3</sup> The fugue is synonymous with baroque counterpoint and the music of Johann Sebastian Bach. Its defining feature is having a subject (melodic theme) that becomes a countersubject when a second voice enters with an imitation of the same melody. For more information refer to: Randel, *The Harvard Dictionary of Music*, 336.

Counterpoint pervades this section with guitar, cello and violin sharing the melody. Guitar and saxophone have a short solo passages blending improvisation into the music.

**Figure 5.5: Wide leaping melody by guitar and marimba at rehearsal B and D**



At rehearsal **F** a significant instrumental change occurs where in the percussionist is instructed to switch to drum kit and solo with the other instruments providing improvised accompaniment. As shown in Figure 5.6 this bridge section is a repeating three chord progression over a pedal point and is used again later in the movement at rehearsal **J** and **N**.

**Figure 5.6: repeating harmonic sequence of ‘Erwartung’ triads at rehearsal F, J and N**



The chord type used is often referred to as the ‘Erwartung’ chord due to its ample use in the Schoenberg opera of the same name. Richard Taruskin describes this concept:

“The harmony of Erwartung, to a remarkable degree, consists of chords alternating fourths and tritones, ranging all the way from the basic three-note unit we are now calling the “atonal triad” to extensions of six notes or more.”<sup>4</sup>

The symmetrical major third movement of this harmonic pattern allows for multiple repeats providing space for the players to gradually crescendo and decrescendo. The concept here was inspired by the Chris Potter composition “The Arc of a Day”<sup>5</sup> in which a drum solo develops as the group interjects with increasingly atonal and cacaphonic phrases that create an avant-garde feel.

The drum solo ends with a transitions into a medium up swing tempo that cues the beginning of chorus two, which features solos for guitar and ‘layered in’ saxophone accompanied by a drum, cello and piano rhythm section. Figure 5.7 shows the written cello part that provides a unique arco timbre that emulates the pizzicato bass line normally found in a traditional jazz rhythm section.

**Figure 5.7: Arco cello part at G (bar 60)**



The saxophone and guitar dialogue culminates in a swing tempo statement of **A** and **A1** which, as shown in figure 5.8 take on a new character that features a faster tempo and syncopated rhythms.

<sup>4</sup> Richard Taruskin, *The Oxford History of Western Music*. (New York: Oxford University Press, 2005), 333.

<sup>5</sup> “The Arc of a Day” is from the 2007 Chris Potter album *Song for Anyone*. This recording features the third stream concept of blending a classical chamber ensemble with jazz quartet.

**Figure 5.8 “Chalet Music” theme in swing feel by saxophone and guitar (rehearsal H)**



At rehearsal I the violin enters with a fingered tremolo <sup>6</sup> figure that provides a background to the chord progression of Ab/C- Bma7#11. The repeating two notes create an ‘internal pedal point’ <sup>7</sup> that moves obliquely with the changing harmony of the passage.

**Figure 5.9: Violin fingered tremolo figure at rehearsal I**



As previously mentioned, the B section returns at rehearsal **J** and offers another group improvisation using the three ‘Erwartung’ triads. A transitional “soli”<sup>8</sup> section was composed and inserted at **K** leading to the return of tempo one at which time a shortened recapitulation of A1 occurs. The movement ends with a shortened B section over piano chords. The other players are instructed to improvise “quiet sounds disappearing.”

<sup>6</sup> Cecil Forsyth, *Orchestration*, (New York: Dover Publications, 1982), 356-362.

<sup>7</sup> A pedal point is a sustained tone that occurs under a moving chord progression. Usually found in the bass may occur in other registers.

<sup>8</sup> “Soli” refers to a homorhythmic passage for an entire section of instruments often used in big band arrangements. Sabina, Leslie M. *Jazz Arranging and Orchestration: A Concise Introduction With Interactive CD-ROM*. Belmont, CA: Schirmer Thomson Learning, 2002.

## Chapter 6: “Mbira Kids”

“Mbira Kids” is a bright and playful movement organized in ternary form (see table 5). The A section features mostly scored out material and the B section is designated for solos by various instruments in which material from A is developed.

**Table 5: “Mbira Kids” structural overview**

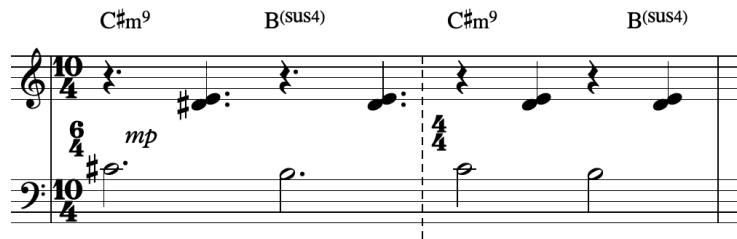
<b>Structural units</b>	<b>A1</b>								
<b>Rehearsal marking</b>	<b>A</b>	<b>B →</b>	<b>D</b>	<b>E</b>	<b>F →</b>	<b>H</b>	<b>I</b>	<b>I4</b>	<b>J</b>
<b>Melody/Solo</b>	sax				violin (sax solo) sax	tutti	violin piano	tutti	
<b>Background</b>				violin cello		tutti	none	tutti →	
		guitar →							
				piano →					
		marimba →							
<b>Tonality/key</b>	C#m, A, F#, G#m etc					A	chord sequence (F-G-Am-Bm-C-D)		E
<b>Rhythmic feel/tempo</b>	10/4 (6/4-4/4) – shifting meters (3/4-2/4-5/4)					10/4 (5+5)	7/4		10/4 (5+5)
	♩ = 200								

<b>B (solos)</b>					<b>A2 (recapitulation) →</b>				
<b>K</b>	<b>L</b>	<b>M</b>	<b>→</b>	<b>Q</b>	<b>R</b>	<b>S</b>	<b>→</b>	<b>→</b>	<b>X</b>
guitar solo	marimba			sax (ad lib)	piano (cadenza)	tutti (group improv.)	<b>condensed version of A1</b>		
		piano fade in/out							
	guitar	tutti	tutti	none					
	violin								
	cello								
	sax								
	piano								
C#m,A,F#									E
freely	10/4	7/4		10/4					



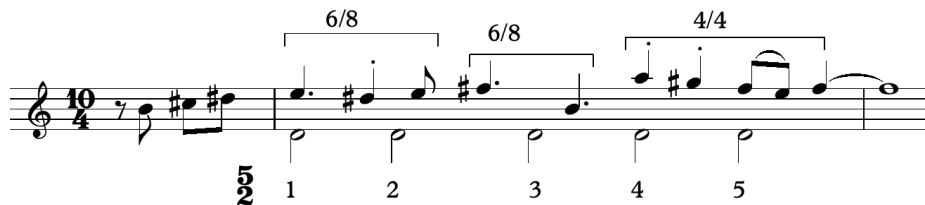
A1 begins with a simple bass-treble marimba accompaniment which suggests the sound of the African mbira<sup>1</sup> and establishes the rhythmic feel for the piece. As displayed in figure 6.1 this two chord figure is in 10/4 and is divided into 6/4 and 4/4. Starting at bar 10 guitar arpeggios and pizzicato strings are layered in to thicken the texture.

**Figure 6.1: Marimba part at bar 1**



The melody is first played by soprano saxophone at bar 4 and provides most of the motivic material for this movement. As shown in figure 6.2, this theme accentuates the rhythmic division established by the marimba part and also suggests other units of 6/8 and larger unit of 5/2. (The additive <sup>2</sup> nature of these rhythms is expanded upon later in the composition.)

**Figure 6.2: “Mbira Kids” main theme at rehearsal A bar 4**



The structure follows the same ‘Statement and Commentary’ form that was discussed in Chapter 3 (page 16, “Song Within the Story”). Table 5 shows the structural breakdown from measures 4 to 26, outlining the tonal centres that mark the form. At measure 16 the variation

<sup>1</sup> The mbira (African thumb piano) is an ancient instrument of the Shona people of Zimbabwe. It consists of a wooden board with metal keys attached that a plucked using thumbs by the player. Mbira can also be fitted with a resonator.

<sup>2</sup> Music Theory On line. Music Terminology: Difference between additive and asymmetric: <https://music.stackexchange.com/questions/44072/music-terminology-difference-between-additive-and-asymmetric> (accessed March 3rd, 2019)

phrase is extended with a descending sequence in 3/4 that modulates to the distant tonality of D which then moves a tritone<sup>3</sup> away to G# minor. Bars 10 and 26 function as dominant harmony creating a perfect cadence that resolves to tonic C# minor.

**Table 6: Structural breakdown, measures 4 to 26**

<b>bar number</b>	<b>4</b> →	<b>6</b> →	<b>8</b> →	<b>10</b> →
<b>structure</b>	Statement <b>(A1)</b>	Statement <b>(A2)</b>	Variation <b>(B1)</b>	
<b>chords</b> <b>tonal centre</b> →	C#m7- B7sus <b>C#m (aeolian)</b> →	Ama7-G#m7 <b>A (lydian)</b> →	F#7-Emaj7 <b>F# (mixolydian)</b>	G#m7-F#7sus <b>G#m (aeolian)</b> →

<b>12</b> →	<b>14</b> →	<b>16</b> →	→	<b>24</b> →	<b>26</b>
Statement <b>(A1)</b>	Statement <b>(A2)</b>	Variation (extended) <b>(B2)</b>			
C#m7- B7sus <b>C#m (aeolian)</b> →	Ama7-G#m7 <b>A (lydian)</b> →	F#7sus-Emaj7 Eb7sus-Dbma7 C7sus-Bbma7 <b>F#(mix) → Eb(mix) → C(mix)</b>		D7sus-Cma7 <b>D (mix)</b> →	G#m7-F#7sus <b>G#m(aeolian)</b> →

As shown in figure 6.3 a new five beat motive is introduced that splits the 10/4 measure in two equal halves of 5/4 . This new rhythmic idea appears several times throughout the movement including the ending of each A section (rehearsal **J** and **X**)

<sup>3</sup> In jazz harmony D and G# chords both function as the dominant of C#. This concept is known as tritone substitution.

**Figure 6.3 : New rhythmic idea in 5/4**



Figure 6.4 illustrates how the 5/4 subdivision was notated in the score using added time signatures and a dotted line.

**Figure 6.4: 5/4 subdivision notation**



At rehearsal I there is a harmonically sequential phrase in 7/4 (3+4) that features 7th, 9th and 13th chords.. This burst of new harmonic movement leads to the return of 10/4 at rehearsal J ending the A section in E lydian.

The breakdown of 10/4 time in “Mbira Kids” was influenced by the music of trumpeter Don Ellis who was known for his application of different time signatures in his jazz compositions. In his piece “Bali Dancer”<sup>4</sup>, Ellis combines Indian traditions within a jazz improvised context and explores exotic eighth note subdivisions in 5/4 time. In this example the measure is divided into two units of 5/8 that are grouped as 3-2 / 2-3.

The B section of this movement begins with a improvised classical guitar solo <sup>5</sup> over a repeated cycle of chords taken from the A section (figure 6.5).

<sup>4</sup> “Bali Dancer” was recorded on the promo vinyl EP *Mills Monarchs of Jazz Featuring Don Ellis* (Super Records EP 07-101)

<sup>5</sup> This solo guitar passage is a feature also found in the Charles Mingus album *The Black Saint and the Sinner Lady* from 1963 (Impulse A-35).

**Figure 6.5: Repeated chord cycle for guitar solo**

C#m<sup>6/9</sup>                      A<sup>M</sup>A7(#11)                      E<sup>M</sup>A7(#11)

out of time solo over chord changes

Following the unaccompanied solo the guitarist is instructed to begin a strumming pattern in 10/4 (figure 6.6) that uses the same chords and ushers in the solo section.

**Figure 6.6: Guitar chord rhythm**

C#m<sup>6/9</sup>      using flesh of thumb at first

*pp*      >

To help frame the marimba solo, instrumental backgrounds are layered in subsequent repetitions of the harmonic structure and include upward glissando tones by the saxophone and short melodic motifs harmonized in thirds by the violin and cello. On the third repeat the saxophone is called on to extend the written material and improvise with the marimba. This integration of arco strings within a jazz improvisation was inspired by the John Lewis composition “Sketch” from the album *Third Stream Music* by the Modern Jazz Quartet. In this example the swinging vibraphone playing of Milt Jackson is enhanced by written in string harmonies played by the Beaux Arts String Quartet.

The marimba solo takes place at rehearsal **L** using the chord sequence set up by the guitar. The score provides notated figures that give the marimba and saxophone an optional starting point for their improvisations. At rehearsal **M** the 7/4 sequential pattern previously used at **I** appears, this time transposed and leading into a new tonal area. Starting at **L4** solos are taken by violin, sax, guitar and marimba and the score instructs the players to fade in and out

while improvising and playing written out parts based on the  $\text{♩} \cdot \text{♪} \text{♪}$  rhythmic motive from the main theme, allowing for creative soloing within the context of a thematically organized environment. As displayed in Figure 6.7 the harmonic material in this section is constructed on a descending octatonic scale <sup>6</sup> resulting in a series of symmetrical modulations over the repeating rhythmic figures.

**Figure 6.7: Octatonic scale sequence at rehearsal N**

The motivic unity of this improvisation section was inspired by George Russel’s composition “Lydian M-1” which Gunther Schuller calls a “remarkable instance of total musical organization”.<sup>7</sup> Schuller goes on to discuss how unity in “Lydian M-1” is achieved through reference to “*reservoir material*”<sup>8</sup>. In “Mbira Kids” the same repeated reference to motivic material during the solo section gives the piece unity and cohesion.

At rehearsal Q a sudden texture change occurs with a four measure piano solo ending with an improvised passage over a dominant chord (G#13(b9)sus). This idea is indicated with a fermata in all parts and fills the role of the ‘cadenza’<sup>9</sup> typically found in concertos from the 18th century. As shown in figure 6.8 (rehearsal R) an extension of the cadenza is added in the form of

<sup>6</sup> This octatonic scale was previously used in “Song Within the Story” as discussed in chapter 3 page 14.

<sup>7</sup> Schuller, *Musings: The Musical Worlds of Gunther Schuller*, 22.

<sup>8</sup> The term “reservoir material” refers to melodic, harmonic or rhythmic materials used throughout a composition giving the music a sense of unified structure.

<sup>9</sup> Cadenza: a parenthetical flourish in an aria or other solo piece commonly just before a final or other important cadence. *The Merriam Webster Dictionary Online*, s.v. “Cadenza,” <https://www.merriam-webster.com/dictionary/cadenza> (accessed April 15th, 2019)

a group improvisation. This section features a notated set of pitches for each instrument that emulate the main theme of the movement and the previously mentioned chord. The players are given the freedom to manipulate the notated part by changing the rhythm, order, range and repetitions of the notes. This idea was inspired by the Terry Riley composition “In C”<sup>10</sup> in which the musicians are given a series of notes (modules) to perform in sequence without any firm number of repeats. Richard Taruskin refers to this idea as “A set of firm if loosely specified rules”.<sup>11</sup> The chord here contains the colourful and purposefully ambiguous combination of the flattened 9th and major 13th. While the 13th (E sharp) suggests the tonic major key, the 9th anticipates the the ensuing recapitulation in C#minor.

**Figure 6.8: Group improvisation section at rehearsal R**

G#13(b9sus4)

Free improvisation using given chord and pitch set as a starting point.  
 Pitches may be manipulated by altering rhythm, order, range and repetition.

The movement ends with a complete but condensed A2 section ending the suite with the 5/4 figure in E Lydian producing a ‘false ending’<sup>12</sup> effect.

<sup>10</sup> “In C” was first recorded on the 1968 album *In C* (Columbia 7178).

<sup>11</sup> Taruskin, *The Oxford History of Western Music*, 364.

<sup>12</sup> A false ending is when the expected or predictable ending of a musical composition is avoided or cut short, giving the feeling of a surprise conclusion.

## Chapter 7: Conclusion

By coining the term “third stream” in the late 1950s, Gunther Schuller put a name to a concept that successfully combined the forces of jazz improvisation with European musical traditions. Schuller and his colleagues produced a number of unique compositions that extend beyond conventional styles and foreshadow many trends commonly employed in contemporary music.

*The Mosley Street Suite* harnesses the idea of third stream by blending jazz and classical instruments, notated music with improvisation, and extended compositional structures. The score is designed to harness the spirit of collaboration within the players by balancing improvisational freedom with notated musical instructions thus creating a unique musical offering.

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## Appendix A Performance notes


The instruments in the “Mosley Street Suite” score are written at concert pitch with the exception of the guitar part, which appears one octave higher than the sound produced. Solos for individual players are notated with stemless slash marks and the instruction “solo” is written in the part (see example A).

**Example A:**



If the performer is required to improvise a background or provide chord ‘comping’, stemless slashes are used (see example B). Descriptive terms such as *ad lib*, *comping* or *chords*, are also used to help direct the players.

**Example B:**



### Violin and Cello Bowings:

Bowings are included and are to be used as a guide for the players. The two string players are, if need be, encouraged to customize their bowing and phrasing in keeping with the group interpretation and their own performing style.

### Comping Instruments:

The guitar, piano and marimba are scored with a combination of written chords and chord symbols. Players are free to choose their own voicings in keeping with the spirit of the piece and their own performance style. In many cases basic harmonies are written in simple form with the expectation that musicians will extend chords to include upper tensions common in contemporary jazz. For example, a *Dbma7* chord may include the 6th, 9th and/or #11th. The

marimba part is scored using treble and bass clef and the player may choose to use two or four soft mallets, the later applicable to passages involving chord comping.

### **The Guitar Part:**

Electric guitar is used throughout this suite with the exception of “Mbira Kids,” in which a standard classical guitar is called for, with steel string acoustic guitar being a possible substitute. (In the event that using one guitar for the entire suite is more convenient, electric guitar may be used for all movements provided a clean sound is used for the chord strumming in “Mbira Kids”). The electric guitar part may include the use of effects pedals <sup>1</sup> such as chorus and digital delay. A distortion pedal is a option in Chalet Music (at rehearsal **F**) and volume pedal swells are required for the introduction to “Paper Airplane”. The guitarist is expected to use his or her judgement in creating a sound that suits each section of the suite. When comping chords the timbre should blend with the ensemble and when playing the melody or soloing become a distinct melodic voice.

### **The Percussion Part:**

The drum kit part includes basic rhythmic notations as well as important cues from other parts in the ensemble. The player is expected to improvise and fill in the part as dictated by the feel of each section.

### **Improvised Sections:**

Several unique improvised sections for solo instruments and the group are included in the suite, and are notated as follows.

---

<sup>1</sup> Guitar effects pedals are commonly used by electric guitarists to enhance the sound of the instrument and create a distinctive signature sound.

**“Song Within the Story” rehearsal A and B, measures 1-35:**

At **A** the pianist is required to improvise using the notated material as a guide, alluding to the written melody at first, then introducing it gradually. At **B** the player is free to ad lib using the given melodic theme and chords.

**“Paper Airplane” rehearsals R and S measure 124-127:**

The multiple repeat should be observed with the intent of accentuating the quiet cello and guitar entries. The soloist is directed to cue the cello entry at **S**, as well as the guitar entry at **T**.

**“Chalet Music” rehearsal F (measures 50-56), J (measures 108-113) :**

As mentioned in Chapter 5 (p. 30), these sections direct the players to improvise using the notated chord symbols and scales. The players should use the provided scales as a guide to creating improvised lines and instrumental figures. Multiple repeats are suggested to extend these sections and important cues should be observed at **F7** (measure 56), where the drummer cues the swing tempo and at **K** (measure 114) where it is suggested that one member of the group be designated to cue the soli. At rehearsal **N** the piece ends with a quiet and understated version of this improvised section which occurs over the same chord scale sequence.

**“Mbira Kids” rehearsal K (measure 50-52), L (measure 54-65) and R (measures 97-100):**

The unaccompanied guitar solo at **K** allows the guitarist a rhythmically free improvisation based on the written chords. It is suggested that motivic material from the movement be employed and that the length of this section not exceed two minutes. At rehearsal **L**, the background parts are to be layered in as marked in the score. Soprano saxophone enters the 2nd time and adds improvisation on the 3rd time. Strings and piano enter at the 3rd time. The group improvisation which occurs at rehearsal **R** is similar those in “Chalet Music” and the musicians are expected to use the written notes to create melodic ideas that are based on the written figure and interact with the other players. The marimba should smoothly segue into the rhythmic figure at measure 101.



# Appendix B

## The Mosley Street Suite Score

### I. Song Within the Story

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♩ = 62 **A** freely

8<sup>va</sup>

Piano *p*

Bbaug<sup>ma</sup>7 Gaug<sup>ma</sup>7 Bbaug<sup>ma</sup>7 Gaug<sup>ma</sup>7 Eaug<sup>ma</sup>7

Slow, sparse and out of time piano solo over left hand voicings  
Melody alluded to at first and then introduced gradually

1. 2.

P Dbaug<sup>ma</sup>7 Eaug<sup>ma</sup>7 Dbaug<sup>ma</sup>7 Dbaug<sup>ma</sup>7

17 **B**

P Bbaug<sup>ma</sup>7 Gaug<sup>ma</sup>7 Bbaug<sup>ma</sup>7 Gaug<sup>ma</sup>7 Eaug<sup>ma</sup>7 Dbaug<sup>ma</sup>7

melody more pronounced  
tempo heading towards ♩ = 130

24 **C** ♩ = circa 130 freely ad lib

P Eaug<sup>ma</sup>7 Dbaug<sup>ma</sup>7 Dm Dm(b6) Dm<sup>6</sup> Dm(b6) Dm Dm(b6) Dm<sup>6</sup> Dm(b6)

30 32 rit. 34 ad lib

P Dm Dm(b6) Dm<sup>6</sup> Dm<sup>13</sup> Dm<sup>6</sup> Dm(b6) Dm<sup>6</sup> Dm(ma7#11) Dm(ma7#11) Dm

**D****Time****latin groove**35  $\text{♩} = 160$  $B\flat m7$   $A\flat$   $E\flat/G$   $G\flat ma7$ 

Vln.  $mp$   
 Vc. *arco*  $mp$   
 G  $mf$   
 P  $mp$   
 D  $mp$  latin groove

**E**

41

pizz

**F**

Vln.  $mf$   
 Vc. *pizz*  $E(sus4)$   $mf$   
 G  $E(sus4)$   $mf$   
 P  $E(sus4)$   $mf$   
 D  $mf$

**G**

49 arco Gm<sup>7</sup> F C/E

Vln.

Vc. arco Gm<sup>7</sup> F C/E E<sub>b</sub>ma<sup>7</sup>

G E(sus<sup>4</sup>) A/C# B/D# Gm<sup>7</sup> F C/E E<sub>b</sub>ma<sup>7</sup> B<sub>b</sub>ma<sup>7</sup>/D

P E(sus<sup>4</sup>) A/C# B/D# Gm<sup>7</sup> Fma<sup>7</sup> C/E E<sub>b</sub>ma<sup>7</sup> B<sub>b</sub>ma<sup>7</sup>/D

D

**H**

Vln.

Vc.

S

G

P D<sub>b</sub>ma<sup>9</sup>(sus<sup>4</sup>) D<sub>b</sub>ma<sup>7</sup> D<sub>b</sub>(#5) D<sub>b</sub><sup>6</sup> D<sub>b</sub>(#5)

D

**I**

Pizz

62

Vln.

Vc.

S

G

P

D

Chord symbols:  $D_bma7$ ,  $D_b(\#5)$ ,  $D_b6$ ,  $D_b(\#5)$ ,  $D_bma7$ ,  $D_b(\#5)$ ,  $D_b6$ ,  $C_b/D_b$ ,  $D_b6$ ,  $D_b(\#5)$ ,  $D_bma7$

68 **J**

Vln.

Vc.

S

G

P

D

Chord symbols:  $G_bma7/D_b$ ,  $D_b$ ,  $D_bm7$ ,  $C_b/D_b$ ,  $E_b/D_b$ ,  $D_b$

Instructions: *f*, *ad lib bass*, *solo*, *f*, *guitar chord and/or note volume swells*, *f*, *Ad lib comping*, *f*

76 Arco

Vln. *mp*

Vc. *mp*

S *mp*

G *mp*

P *mp*

D *mp*

Chords: C/D $\flat$  C $\flat$ /D $\flat$  G $\flat$ ma7/D $\flat$  D $\flat$  D $\flat$ m7 C $\flat$ /D $\flat$  E $\flat\flat$ /D $\flat$  D $\flat$  D $\flat$

Measure 7: 7

Measure 8: 2 2 2

Measure 9: 4

85 **K** Solo

Vln.

Vc. *p*

G *p*

D *p*

Chords: Dm Dm( $\flat$ 6) Dm $^6$  Dm $^{13}$  Dm $^6$  Dm( $\flat$ 6) Dm Dm(ma7 $\sharp$ 11)

Measure 5: ad lib bass

Measure 7: 4

93

Dm Dm<sup>(b6)</sup> Dm<sup>6</sup> Dm<sup>13</sup> Dm<sup>6</sup> Dm<sup>(b6)</sup> Dm Dm<sup>(ma7#11)</sup> Dm

Vln.

Vc.

G

D

102 **L**

B<sup>b</sup>m<sup>7</sup> A<sup>b</sup> E<sup>b</sup>/G G<sup>b</sup>ma<sup>7</sup> D<sup>b</sup>ma<sup>7</sup>/F D<sup>b</sup>ma<sup>7</sup>/F

Vln.

Vc. *arco* B<sup>b</sup>m<sup>7</sup> A<sup>b</sup> E<sup>b</sup>/G G<sup>b</sup>ma<sup>7</sup> D<sup>b</sup>ma<sup>7</sup>/F

S B<sup>b</sup>m<sup>7</sup> A<sup>b</sup>

G B<sup>b</sup>m<sup>7</sup> A<sup>b</sup> E<sup>b</sup>/G G<sup>b</sup>ma<sup>7</sup> D<sup>b</sup>ma<sup>7</sup>/F

*cresc..*

P B<sup>b</sup>m<sup>7</sup> A<sup>b</sup> E<sup>b</sup>/G G<sup>b</sup>ma<sup>7</sup> D<sup>b</sup>ma<sup>7</sup>/F D<sup>b</sup>ma<sup>7</sup>/F

D

**M**

E(sus4) 109 A/C# B/D# E(sus4)

Vln. Vc. S G P D

115 A/C# B/D# Gm7 F C/E Ebma7 Bb/D

Vln. Vc. S G P D

**N**

122

*pizz* 2nd time

Vln.

Vc.

G

P

D

*D<sub>b</sub>ma<sub>7</sub>*  
*pizz*

*f*

*ad lib*

**2**

*D<sub>b</sub>(#5)*

*D<sub>b</sub>ma<sub>7</sub> solo*

*D<sub>b</sub>(#5)*

*D<sub>b</sub><sup>6</sup>*

*C<sub>b</sub>ma<sub>7</sub>/D<sub>b</sub>*

*D<sub>b</sub>ma<sub>7</sub>*

*D<sub>b</sub>(#5)*

*D<sub>b</sub><sup>6</sup>*

*C<sub>b</sub>ma<sub>7</sub>/D<sub>b</sub>*

Vln.

Vc.

G

P

D

**2**

*D<sub>b</sub><sup>6</sup>*

*D<sub>b</sub>(#5)*

*D<sub>b</sub>*

*E<sub>b</sub>/D<sub>b</sub>*

*E<sub>b</sub>/D<sub>b</sub>*

*D<sub>b</sub><sup>6</sup>*

*D<sub>b</sub>(#5)*

*D<sub>b</sub>*

*E<sub>b</sub>/D<sub>b</sub>*

*E<sub>b</sub>/D<sub>b</sub>*



**O**

Vln.

Vc.

G

P

D

Chord symbols:  $G\flat ma7/D\flat$ ,  $D\flat$ ,  $D\flat m7$ ,  $C\flat/D\flat$ ,  $E\flat/D\flat$

arco

Vln.

Vc.

S

G

P

D

Chord symbols:  $D\flat$ ,  $C/D\flat$ ,  $C\flat/D\flat$ ,  $G\flat/D\flat$ ,  $D\flat$ ,  $D\flat m7$ ,  $C\flat/D\flat$

Vln.

Vc.

S

G

P

D

E $\flat$ /D $\flat$  E $\flat$ /D $\flat$  D $\flat$  D $\flat$  D $\flat$  D $\flat$

ad lib rubato

Dm Dm( $\flat$ 6) Dm<sup>6</sup> Dm( $\flat$ 6)

P

Dm Dm( $\flat$ 6) Dm<sup>6</sup> Dm( $\flat$ 6) Dm Dm( $\flat$ 6) Dm<sup>6</sup> Dm<sup>13</sup>

Vln.

S

G

P

D

$\text{♩} = 160$   
Time arco

Dm<sup>6</sup> Dm( $\flat$ 6) Dm<sup>6</sup> Dm(ma7#11) Dm

$\text{♩} = 160$   
Time

Q

latin groove

157

Bbm7 Ab Eb/G Gbma7

Vln. *mp*

Vc. *arco* *pizz*

S

G

P

Bbm7 Ab Eb/G Gbma7 Dbma7/F E(sus4)

D latin groove

Vln. *pizz* *arco*

Vc. *arco*

S

G

P

E(sus4) A/C# B/D# E(sus4) A/C# B/D#

E(sus4) A/C# B/D# E(sus4) A/C# B/D#

E(sus4) A/C# B/D# E(sus4) A/C# B/D#

D

**Gm<sup>7</sup> F C/E**  
**Gm<sup>7</sup> F C/E**  
**Gm<sup>7</sup> F C/E**  
**Gm<sup>7</sup> F C/E**  
**Gm<sup>7</sup> F<sup>ma</sup>7 C/E**  
**Gm<sup>7</sup> F C/E**  
**Gm<sup>7</sup> F<sup>ma</sup>7 C/E**  
**Gm<sup>7</sup> F C/E**

**E<sup>b</sup>ma<sup>7</sup>**  
**E<sup>b</sup>ma<sup>9</sup>**  
**E<sup>b</sup>ma<sup>9</sup>**  
**E<sup>b</sup>ma<sup>9</sup>**  
**E<sup>b</sup>ma<sup>9</sup>**  
**E<sup>b</sup>ma<sup>9</sup>**  
**E<sup>b</sup>ma<sup>9</sup>**  
**E<sup>b</sup>ma<sup>9</sup>**

**B<sup>b</sup>ma<sup>7</sup>/D**  
**B<sup>b</sup>ma<sup>7</sup>/D**  
**B<sup>b</sup>ma<sup>7</sup>/D**  
**B<sup>b</sup>ma<sup>7</sup>/D**  
**B<sup>b</sup>ma<sup>7</sup>/D**  
**B<sup>b</sup>ma<sup>7</sup>/D**  
**B<sup>b</sup>ma<sup>7</sup>/D**  
**B<sup>b</sup>ma<sup>7</sup>/D**

**3 3**  
**3 3**  
**3 3**  
**3 3**  
**4**

**R**  
**D<sup>b</sup>ma<sup>7</sup>(sus4)**  
**ad lib**

**f**  
**Pizz**

**D<sup>b</sup>ma<sup>7</sup>(sus4) solo**  
**f**

**D<sup>b</sup>ma<sup>7</sup>(sus4) solo**  
**f**

**D<sup>b</sup>ma<sup>9</sup>(sus4)**  
**D<sup>b</sup>ma<sup>7</sup> D<sup>b</sup>(#5) D<sup>b</sup>6 D<sup>b</sup>(#5) D<sup>b</sup>ma<sup>7</sup> D<sup>b</sup>(#5)**

**R**

Vln. 
  
 Vc. 
  
 S 
  
 G 
  
 P 
  
 D

**S**
  
 Vln. 
  
 Vc. 
  
 S 
  
 G 
  
 P 
  
 D

**T**

Arco

Vln.

Vc.

S

G

P

D

C/D $\flat$  C $\flat$ /D $\flat$  G $\flat$ ma7/D $\flat$  D $\flat$  D $\flat$ m7 C $\flat$ /D $\flat$

E $\flat$ ma7(#11)/D $\flat$

4

Vln.

Vc.

S

G

P

D

4

8

4

8

D $\flat$

# II. Paper Airplane

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$\text{♩} = 220$   
**A** brightly

This musical score system includes staves for Violin, Violoncello, Soprano Saxophone, Electric Guitar, Piano, and Drum kit. The Violin, Violoncello, and Soprano Saxophone parts begin with a piano (*p*) dynamic. The Electric Guitar part includes a 'volume swells' instruction. The Piano and Drum kit parts are marked with rests. The time signature changes from 6/8 to 4/4 and back to 6/8.

6

This musical score system continues the Violin, Violoncello, and Soprano Saxophone parts from the first system. The dynamics for these parts are marked as mezzo-piano (*mp*). The Electric Guitar part continues with rests. The Piano and Drum kit parts remain marked with rests. The time signature continues to alternate between 6/8 and 4/4.

Vln. *sp* *mf*  
 Vc. *sp* *mf*  
 S *sp* *mf*  
 G *sp* *mf*  
 P G/C D/G  
 piano comping  
 D

**B** jazz waltz  
 Vln. *f*  
 Vc. *f*  
 S *f* A MA7(#11)  
 G *f* D<sup>b</sup>MA7 D<sup>b</sup>MA7/C BMA7 Bbm7 A MA7(#11) solo  
 A MA7(#11) open solo cue drums  
 P A/D E/A B/E F#/B D<sup>b</sup>MA7 BMA7 Bbm7 A MA7(#11)  
 D jazz waltz *f* light cymbals  
 drum cue



**C**

on cue

30 a tempo

ad lib repeats

Score for Section C, starting at measure 30. The score includes staves for Violin (Vln.), Viola (Vc.), Soprano (S), Guitar (G), Piano (P), and Drums (D). The key signature is one sharp (F#) and the time signature is 3/4. The guitar part includes chords: F#, F#/E#, EMA7, D#m7, and DMA7(#11). The piano part includes chords: F#, F#/E#, EMA7, D#m7, and DMA7(#11). The drum part includes a "drum cue" in the final measure. The section ends with "ad lib repeats" and "cue drums".

**D**

on cue

38

Score for Section D, starting at measure 38. The score includes staves for Violin (Vln.), Viola (Vc.), Soprano (S), Guitar (G), Piano (P), and Drums (D). The key signature is one sharp (F#) and the time signature is 3/4. The guitar part includes chords: B, B/A#, AMA7, G#m7, and GMA7(#11). The piano part includes chords: B, B/A#, AMA7, G#m7, and GMA7(#11). The drum part includes a "drum cue" in the final measure. The section ends with "ad lib repeats".

44 **E** ♩ = 220  
on cue

Vln. *p*

Vc. *p*

S *p*

G *p*

P *f*

D *p*

*f* *p*

E E/D# DMA7 C#m7 CMA7(#11) CMA7(#11) open solo cue drums

drum cue **E** ♩ = 220

53 **F** 57 G(add9) solo

Vln. *mf* *mp* *mf*

Vc. *mf* *mp* *mf*

S *mf* *mp* *mf*

G *mf* *mp* *mf*

P *mp* *mf*

D *mf* *mp* *mf*

*mf* *mp* *mf*

F#MA7 A<sup>MA7</sup> DMA7 G(add9)

60 **G** C(add9)

**mp** **mf** **solo**

Vln. *mp* *mf*

Vc. *mp* *mf*

S *mp* *mf*

G *mp* *mf*

P *mp* *mf*

D *mp* *mf*

F#MA7 AMA7 DMA7 GMA7 C(add9)

67 **H** **I**

*mp* D(add9)

Vln. *mp* *mp*

Vc. *mp* *mp*

S *mp* *mp*

G *mp* *mp*

P *mp* *mp*

D *mp* *mp*

C/B E/D# AbMA7 CMA7(#11) EMA7 AMA7 D(add9)

74 **J** G(add9)

Vln. *mf*

Vc. Pizz.

S *mp* solo

G

P F#MA7 A MA7 DMA7 *mp*

D

81 **K** C(add9)

Vln. *mf*

Vc. Pizz.

S *mp* solo

G

P F#MA7 A MA7 DMA7 GMA7 C(add9) *mp*

D **K**

**L**

86

Vln.

Vc.

S

G

P

D

Arco

EMA7 AMA7 D(add9)

C/B E/D# AbMA7 CMA7(#11) EMA7 AMA7 D(add9) D(add9)

**M** **N**

94

Vln.

Vc.

S

G

P

D

G(add9)

High hat

*mp*

100 **O**

Vln. \_\_\_\_\_

Vc. \_\_\_\_\_

S \_\_\_\_\_

G \_\_\_\_\_

**solo**

P *B $\flat$ MA7(#11)* freely using chord structure as a guide *B $\flat$ MA7(#11)* *E $\flat$ MA7(#11)* *B $\flat$ MA7(#11)*

D continue rhythm gradually introducing more drums ad lib

**P**

2nd time only

Vln. \_\_\_\_\_

Vc. \_\_\_\_\_

S \_\_\_\_\_

G \_\_\_\_\_

P *FMA7(#11)* *E $\flat$ MA7(#11)* *B $\flat$ MA7(#11)* repeat ad lib *mp* incorporate written part into solo *extend solo ad lib 1st time*

D (piano cue)

2nd time only

Vln. *mp* *ppp* *mp* *ppp*

Vc. 2nd time only *ppp* *ppp*

S 2nd time only *mp* *ppp* *mp* *ppp*

G

P *G/F# F Em EbMA7(#11) EbMA7(#11)* *D/C# C Bm BbMA7(#11) BbMA7(#11)*  
*extend solo ad lib 1st time* *extend solo ad lib 1st time*

D

Q

Vln. *mp* *mp* *mp*

Vc. *mp* *mp* *mp*

S *mp* *mp* *mp*

G

P *A/G# G F#m FMA7(#11) FMA7(#11)* *G/F# F Em EbMA7(#11) EbMA7(#11)* *D/C# C Bm BbMA7(#11) BbMA7(#11)*

D

124 **R** **S**

Vln. *on cue*  
*pizz*

Vc. *ppp* gradual crescendo

S

G

P multiple repeats before cueing cello  
cue cello at S  
multiple repeats before cueing guitar  
cue guitar at T  
4  
4

D

**T**

Vln.

Vc. 2

S

G *on cue*  
*ppp* gradual crescendo 2

P 8  
8

D



U

Vln. *p cresc..*

Vc. *crescendo.... p*

S *ppp crescendo.... p*

G *pp crescendo.... p*

P *crescendo....*  
 D/C# C Bm BbMA7(#11)

D 4

V

Vln. *mp mf f*

Vc. *mp mf f arco*

S *mp mf f*

G *mp mf f*

P *f*  
 D/C# C Bm BbMA7(#11) Bm7 D/C# Bm7 C#7(sus4) Ebm7 Ebm7/Db CbMA7(#11) Bbm7 Bbm7/Ab GbMA7(#11)

D *f*

Vln. *rit* time

Vc. *rit* G#m<sup>9</sup> F#MA7(sus4) time

S *rit* time

G *rit* time

P *rit* time  
 Fm<sup>7</sup> Fm<sup>7</sup>/E<sup>b</sup> D<sup>b</sup>MA7(#11) Cm<sup>7</sup> Cm<sup>7</sup>/B<sup>b</sup> A<sup>b</sup>MA7(#11) G#m<sup>9</sup> F#MA7(sus4) E<sup>M</sup>A13(#11)

D *rit* time

**W** G(add9) ad lib solo

Vln. *mf*

Vc. *mf* G(add9)

S *mf*

G *mf*

P *mf* G(add9)

D *mf*

Vln.  $C^{(add9)}$  ad lib solo

Vc.  $F\#MA7$   $A^{MA7}$   $DMA7$   $GMA7$  Pizz.

S

G  $F\#MA7$   $A^{MA7}$   $DMA7$  *mf*

P  $F\#MA7$   $A^{MA7}$   $DMA7$   $GMA7$   $C^{(add9)}$  C/B

D

Vln.

Vc.  $D^{(add9)}$

S *ad lib solo*

G

P  $E/D\#$   $A\flat MA7$   $CMA7(\#11)$   $EMA7$   $A^{MA7}$   $D^{(add9)}$

D

**X** G(add9)

Vln. *mf*

Vc. Pizz.

S *mp* ad lib solo

G

P F#MA7 A MA7 D MA7 *mp*

D

C(add9)

Vln.

Vc. Pizz.

S ad lib solo

G

P F#MA7 A MA7 D MA7 G MA7 C(add9)

D

Y

Musical score for the first system, measures 1-5. The score is for a string quartet and piano. The instruments are Violin (Vln.), Viola (Vc.), Soprano (S), Guitar (G), Piano (P), and Double Bass (D). The key signature is one flat (B-flat major/D minor), and the time signature is 3/4. The score includes various musical notations such as triplets, slurs, and dynamics. The piano part includes chord symbols: C/B, E/D#, AbMA7, CMA7(#11), EMA7, AMA7, DMA7, and GMA7. The double bass part includes a 'pizz' marking. The dynamic 'f' (forte) is indicated at the end of the system.

Musical score for the second system, measures 6-9. The instruments are Violin (Vln.), Viola (Vc.), Soprano (S), Guitar (G), Piano (P), and Double Bass (D). The key signature is one flat (B-flat major/D minor), and the time signature is 3/4. The score includes various musical notations such as slurs, ties, and dynamics. The piano part includes chord symbols: GMA7 and C(add9). The dynamic 'pizz' (pizzicato) is indicated above the violin part in measure 7. The dynamic 'f' (forte) is indicated at the end of the system.

# III Chalet Music

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**A**

$\text{♩} = 100$  slow, dirge-like

Musical score for section A, measures 1-7. The score is for a 2/2 time signature. The instruments are Violin, Violoncello, Soprano Saxophone, Electric Guitar, Piano, and Marimba. The tempo is marked as  $\text{♩} = 100$  and the mood is "slow, dirge-like". The Piano part includes chords:  $Ama7(\#11)$ ,  $Fm^{11}$ ,  $Ama7(\#11)$ , and  $Fm^{11}$ . The Violoncello part has a triplet of eighth notes in the first measure, marked *p*.



**B**

Musical score for section B, measures 8-15. The score is for a 2/2 time signature. The instruments are Violin (Vln.), Violoncello (Vc.), Soprano Saxophone (S), Electric Guitar (G), Piano (P), and Marimba (M). The dynamics are marked as *mp* and *mf*. The Piano part includes chords:  $Ema7(\#11)$ ,  $Ebm^7$ ,  $Ema7(\#11)$ ,  $Ebm^7$ ,  $Db$ , and  $Ab/C$ . The Violin and Violoncello parts have triplets of eighth notes in measures 10 and 11. The Electric Guitar part has a single note in measure 15, marked *mp*. The Marimba part has a single note in measure 15, marked *mp*.

16

Vln. *mp* *p* *mf*

Vc. *mp* *p* *mf*

S

G *mf* *mp* *mf*

P *mf* *mp* *mf*  
*C<sub>b</sub>ma7(#11)* *Ab/C* *C<sub>b</sub>ma7(#11)*

M *mf* *mp* *mf*

22

**C**

Vln. *p*

Vc. *p*

S

G *f* *mf* *3*  
*Ama7(#11)* *Fm<sup>11</sup>* *Ama7(#11)*

P *mf*  
*F#/A#* *Ama7(#11)* *Fm<sup>11</sup>* *Ama7(#11)*

M *ad lib comping*  
*Ama7(#11)* *Fm<sup>11</sup>* *Ama7(#11)*

29

Vln.

Vc.

S

G

P

M

Fm<sup>11</sup> Ema7(#11) Ebm<sup>7</sup> solo Ema7(#11)

Fm<sup>11</sup> Ema7(#11) Ebm<sup>7</sup> Ema7(#11)

Fm<sup>11</sup> Ema7(#11) Ebm<sup>7</sup> Ema7(#11)

35

**D**

39

Vln.

Vc.

S

G

P

M

Ebm<sup>7</sup> Db Ab/C C<sup>b</sup>ma7(#11) solo

Ebm<sup>7</sup> Db Ab/C C<sup>b</sup>ma7(#11)

Ebm<sup>7</sup> Db Ab/C C<sup>b</sup>ma7(#11)

mp mp pp mp mf



41

Vln. *cresc.*

Vc. *cresc.*

S *cresc.*

G *cresc.*

P *cresc.*

M *cresc.*

*mf* To Dr.

*mf*

$A^bma7/C$   $C^bma7(\#11)$   $F\#7/A\#$

45

**E**

Vln. *mf*

Vc. *mf*

S *mf*

G *mf*

P *mf*

M *mf*

*mf* sax solo ends ad lib

*mf* Piano ad lib chords

$Ama7(\#11)$   $G\#m^9$   $F\#7(sus4)$   $D7(sus4)/F\#$   $B^b7(sus4)/F\#$

$F\#7(sus4)$   $F\#$  mixolydian  $F\#$  locrian  $D$  altered

Drum Set

Extended group improvisation supporting drum solo  
 Gradual crescendo and decrescendo over many repeats

repeat ad lib

50 **F**

Vln. *pp* F#7(sus4) hold pedal note to start D7(sus4)/F# Bb7(sus4)/F# F#7(sus4) Bb7(sus4)/F# D7(sus4)/F#

Vc. *pp* F#7(sus4) hold pedal note to start D7(sus4)/F# Bb7(sus4)/F# F#7(sus4) Bb7(sus4)/F# D7(sus4)/F#

S F#7(sus4) D7(sus4)/F# Bb7(sus4)/F# F#7(sus4) D7(sus4)/F# Bb7(sus4)/F#

G F#7(sus4) optional distortion D7(sus4)/F# Bb7(sus4)/F# F#7(sus4) D7(sus4)/F# Bb7(sus4)/F#

P F#7(sus4) play written part to start D7(sus4)/F# Bb7(sus4)/F# F#7(sus4) D7(sus4)/F# Bb7(sus4)/F#

Dr. solo gradual crescendo repeat ad lib

*ppp*

56 Drums cue swing tempo →

Vln. *p*

Vc. *p*

S *p*

G *p*

P F#7(sus4) *p*

Dr. transition into swing time

**G**  $\text{♩} = 200$   
**Swing**  
 on cue

60

Vln. \_\_\_\_\_

Vc. *mf*  
 solo second time  
 A ma7(#11) Fm<sup>11</sup> A ma7(#11) Fm<sup>11</sup> E ma7(#11)

S *mf*  
 solo both times  
 A ma7(#11) Fm<sup>11</sup> A ma7(#11) Fm<sup>11</sup> E ma7(#11)

G *mf*  
 A ma7(#11) Fm<sup>11</sup> A ma7(#11) Fm<sup>11</sup> E ma7(#11)

P *mf*  
 comping

Dr. *mf*  
 Swing (cello) etc...



Vln. \_\_\_\_\_

Vc. \_\_\_\_\_  
 Ebm<sup>11</sup> E ma7(#11) Ebm<sup>11</sup> D<sup>b</sup> ma7 A<sup>b</sup> ma7/C

S \_\_\_\_\_  
 Ebm<sup>11</sup> E ma7(#11) Ebm<sup>11</sup> D<sup>b</sup> ma7 A<sup>b</sup> ma7/C

G \_\_\_\_\_  
 Ebm<sup>11</sup> E ma7(#11) Ebm<sup>11</sup> D<sup>b</sup> ma7 A<sup>b</sup> ma7/C

P \_\_\_\_\_

Dr. \_\_\_\_\_

76

Vln.

Vc.

S

G

P

Dr.

$C_bma7(\#11)$

$A_bma7/C$

$Bma7(\#11)$

$F\#ma7/A\#$

83 (head out)

Vln.

Vc.

S

G

P

Dr.

**H**

$Ama7(\#11)$

$Fm^{11}$

$Ama7(\#11)$

$Fm^{11}$

*mf*

(2nd x)

(2nd x) *mf*

*mf*

melody

*mf*

90

Vln.

Vc.

S

G

P

Dr.

Chords: Ema7(#11), Ebm11, Ema7(#11), Ebm11, Dbma7

97

Vln.

Vc.

S

G

P

Dr.

Chords: Abma7/C, Cbma7(#11)

even eighths

101

1. | 2.

Vln.

Vc.

S  $A^b/C$

G  $A^b/C$

P  $A^bma7/C$   $C^bma7(\#11)$   $F^\#/A^\#$   $F^\#/A^\#$   $A^bma7(\#11)$   $G^\#m7$

Dr.

**J** Swinging group improvisation

108  $F^\#7(sus4)$   $D7(sus4)/F^\#$   $B^b7(sus4)/F^\#$  repeat ad lib

Vln.

Vc.

S  $F^\#7(sus4)$   $D7(sus4)/F^\#$   $B^b7(sus4)/F^\#$  repeat ad lib

G  $F^\#7(sus4)$   $D7(sus4)/F^\#$   $B^b7(sus4)/F^\#$  repeat ad lib

P  $F^\#7(sus4)$   $D7(sus4)/F^\#$   $B^b7(sus4)/F^\#$  repeat ad lib

Dr.  $F^\#7(sus4)$  Swinging group improvisation  $D7(sus4)/F^\#$   $B^b7(sus4)/F^\#$  repeat ad lib

**K** on cue

114 F#7(sus4) D7(sus4)/F# Bb7(sus4)/F# 4 repeats

Vln. F#7(sus4) D7(sus4)/F# Bb7(sus4)/F# 4 repeats

Vc. F#7(sus4) D7(sus4)/F# Bb7(sus4)/F# 4 repeats

S F#7(sus4) D7(sus4)/F# Bb7(sus4)/F# 4 repeats F#7(sus4)

G F#7(sus4) D7(sus4)/F# Bb7(sus4)/F# 4 repeats F#7(sus4)

P ad lib chords 4 repeats F#7(sus4)

Dr. on cue 2 4 repeats

**L** Tempo I

**L** ♩ = 100

Vln. Ama7(#11) Fm11 Ama7(#11) Fm11

Vc. Ama7(#11) Fm11 Ama7(#11) Fm11

S Ama7(#11) Fm11 Ama7(#11) Fm11

G Ama7(#11) Fm11 Ama7(#11) Fm11

P Ama7(#11) Fm11 Ama7(#11) Fm11

Dr. Ama7(#11) Fm11 Ama7(#11) Fm11

Vln. *3* *3* *3*

Vc. *3* *3* *3*

S

G *Ema7(#11)* *Ebm<sup>7</sup> solo* *Ema7(#11)*

P *Ema7(#11)* *Ebm<sup>7</sup>* *Ema7(#11)*

Dr.

**M**

Vln. *pp*

Vc. *pp* *C<sub>b</sub>ma7(#11) solo*

S

G *Ebm<sup>7</sup>* *Db* *Ab/C* *mp*

P *Ebm<sup>7</sup>* *Db* *Ab/C* *C<sub>b</sub>ma7(#11)*

Dr.



Vln.   
 Vc.   
 S   
 G   
 P   
 Dr.

Chord symbols:  $A\flat ma7/C$ ,  $C\flat ma7(\#11)$ ,  $F\#7/A\#$ ,  $A ma7(\#11)$ ,  $G\#m^9$   
 Piano ad lib chords

II   
 quiet sounds disappearing

Chord symbols:  $F\#7(sus4)$ ,  $D7(sus4)/F\#$ ,  $B\flat7(sus4)/F\#$ ,  $F\#7(sus4)$ ,  $D7(sus4)/F\#$ ,  $B\flat7(sus4)/F\#$ ,  $F\#7(sus4)$   
 Dynamics: *p*, *pp*  
 Performance instructions: *quiet sounds disappearing*, *pp*, *pp*  
 Solo: **SOLO** box

# IV Mbira Kids

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♩ = 200  
playful (6/4) A

Violin

Violoncello

Soprano Saxophone

Guitar

Piano

Marimba

♩ = 200 C#m9 B(sus4) C#m9 B(sus4)

*mp*

4

Vln.

Vc.

S

G

P

M

Ama7 G#m7 Ama7 G#m7

5

**B** **C**

Vln. *mp* Pizz.

Vc. *mp* Pizz.

S *mp*

G *mp*

P

M *mp*

*mp*

**D**

Vln. *mp* cresc.

Vc. *mp* cresc.

S *mp* cresc.

G *mp* cresc. *F#ma7* *Ema7*

P *mp* *F#ma7* *Ema7*

M *mp* cresc.

*cresc.* *ad lib chords*

Vln.

Vc.

S

G 
  
*F#ma7 Ema7* *Ebma7* *Dbma7* *Ebma7 Dbma7* *Cma7(sus4)* *Bbma7(#11)* *Cma7(sus4)*

P 
  
*F#ma7 Ema7* *Ebma7* *Dbma7* *Ebma7 Dbma7* *Cma7(sus4)* *Bbma7(#11)* *Cma7(sus4)*

M

**E**

Vln. *mf*

Vc. *mf*

S *mf* **Solo ad lib** *D(sus2)* *C(sus4)* *D(sus2)* *C(sus4)*

G *mf* *D(sus2)* *C(add9)* *D(sus2)* *C(add9)* simile

P *mf* *D(sus2)* *C(sus4)* *D(sus2)* *C(sus4)* *D(sus2)* *C(sus4)* *D(sus2)* *C(sus4)*

M *mf*

Arco **F**

Vln. *mf* C#m7 Bma7 C#m7 Bma7

Vc. *pizz.*

S *mf* G#m7 F#ma7(sus4) G#m7 F#ma7(sus4) G#m7 F#ma7(sus4) G#m7

G C#m9 Bma7 C#m9 Bma7

P C#m9 Bma7 C#m9 Bma7

M *p*

**G**

Vln. *mp* *cresc.* F#ma7 Ema7 F#ma7 Ema7 Ebma7(sus4)

Vc. *cresc.*

S *mp* *cresc.*

G *cresc.* F#ma7 Ema7 F#ma7 Ema7 Ebma7(sus4)

P *mp* *cresc.* F#ma7 Ema7 F#ma7 Ema7 Ebma7(sus4)

M *mp* *cresc.*

Vln.

Vc.

S

G

P

M

$D\flat ma7(\#11)$   $E\flat ma7$   $D\flat ma7$   $C ma7(sus4)$   $B\flat ma7(\#11)$   $C ma7(sus4)$

**H** **I**

Vln.

Vc.

S

G

P

M

$A$   $G/A$   $A$   $G/A$   $A$   $G/A$   $A$   $G/A$   $F ma7$   $G$

Vln. *mf*

Vc. *arco* *mf*

S *mf*

G *mf*  
 Fma7 G Am7 Bm7

P *mf*  
 Am7 Bm7 Cma7 Dma7 Fma7 G Am7 Bm7

M *mf*

Vln. *pizz*

Vc. *pizz*

S *pizz*

G *pizz*  
 Cma7 Dma7 Ema7 F#7(sus4) Ema7 F#7(sus4) Ema7

P *pizz*  
 Cma7 Dma7 Ema7 F#7(sus4) Ema7 F#7(sus4) Ema7

M *pizz*

**J**

**J**

**K**

Vln.

Vc.

S

G

P

M

**solo**  
C#m<sup>6/9</sup>

Ama7(#11)

Ema7(#11)

C#m<sup>6/9</sup> using flesh of thumb at first

out of time over chord changes

pp

**L**

Vln.

Vc.

S

G

P

M

3rd time

Arco

3rd time

C#m<sup>6/9</sup>

Arco

C#m<sup>6/9</sup>

2nd and 3rd time

ad lib on 3rd time

p

C#m<sup>6/9</sup>

same strumming

mp

3rd time ad lib comping

C#m<sup>6/9</sup>

(cue)

C#m<sup>6/9</sup> **solo**

C#m<sup>6/9</sup>

optional: play and develop written part (ad lib)



Vln.

Vc.

S  
Ama7(#11) ad lib 3rd time

G  
Ama7(#11)

P  
Ama7(#11) simile

M  
Ama7(#11)

2

4

4

repeat 3 times building in intensity

Vln.

Vc.

S  
Ema7(#11) ad lib 3rd time

G  
Ema7(#11)

P  
Ema7(#11)

M  
Ema7(#11)

4

4

4

**M**

Vln. *p* *mf*  
 Vc. *p* *mf*  
 S *p* *mf*  
 G *p* *mf*  
 P  
 M *p* *mf*

A<sup>ma7</sup>(#11) B<sup>ma7</sup> C<sup>#m7</sup> D<sup>#m7</sup> solo E<sup>ma7</sup> F<sup>#ma7</sup>

Vln. *mp* *f*  
 Vc. *mp* *f*  
 S *mp* *f*  
 G *mp* *f*  
 P *mp* *f*  
 M *mp* *f*

A<sup>ma7</sup>(#11) B<sup>ma7</sup> C<sup>#m7</sup> D<sup>#m7</sup> solo E<sup>ma7</sup> F<sup>#ma7</sup>

comping

**N**

*fade in soloing* Eb/F Db/Eb Eb/F Db/Eb

Vln. *p*

Vc. *Pizz* *p*

S *p* *fade out soloing* Eb/F Db/Eb Eb/F Db/Eb

G *p*

P *p* Eb/F Db/Eb Eb/F Db/Eb *mp*

M *p* Eb/F Db/Eb Eb/F Db/Eb *ad lib comping*

**II**

F#/G# E/F# F#/G# E/F#

Vln. *p*

Vc. *Pizz* *p*

S *p*

G *fade in solo* F#/G# E/F# F#/G# E/F#

P F#/G# E/F# F#/G# E/F#

M F#/G# E/F# F#/G# E/F#

**O**

Vln. *p*

Vc. *p* 4

S *p*

G *p*

P *p*  
 F#/G# E/F# F#/G# E/F#  
 Eb/F Db/Eb Eb/F Db/Eb

M *p*  
 Eb/F Db/Eb Eb/F Db/Eb  
 comping

Vln. *p*

Vc. *p*

S *p*

G *p* 4  
 C/D Bb/C C/D Bb/C  
 solo  
 comping

P *p*  
 C/D Bb/C C/D Bb/C

M *p*

**P**

Vln. *p* *f* *mf*

Vc. *p* *f mp* *mp*

S *p* *f solo*

G 4 *f* resonant chord strumming

P 4 *f* *mp*

M *p* *f*

A/B G/A A/B G/A

A/B G/A A/B G/A

Vln. *mf* *arco*

Vc. *mf*

S *mf*

G 4

P 4

M *mp* *mf*

A/B G/A A/B G/A

**Q**

Vln.

Vc.

S

G

P

M

*mf*

**||**

Vln.

Vc.

S

G

P

M

Ad lib cadenza

*f* G#13(b9sus4)

**R**

Free improvisation using given chord and pitch set as a starting point.  
(pitches may be manipulated by altering rhythm, order, range and repetition.)

G#13(b9sus4)

multiple repeats  
fade out last x

Musical score for the first section, featuring Vln., Vc., S, G, P, and M staves. The score includes the following elements:

- Vln.:** Treble clef, *pp* dynamics, melodic line with repeat markings.
- Vc.:** Bass clef, *pp* dynamics, melodic line with repeat markings.
- S:** Treble clef, *pp* dynamics, melodic line with repeat markings.
- G:** Treble clef, *pp* dynamics, melodic line with repeat markings.
- P:** Grand staff (treble and bass clefs), *pp* dynamics, chordal accompaniment with repeat markings. Includes the instruction: "Free improvisation using given chord and pitch set as a starting point".
- M:** Grand staff (treble and bass clefs), *pp* dynamics, melodic line with repeat markings.

Repeat markings include double bar lines with dots and diagonal slashes. Performance instructions include "fade out last x multiple repeats" and "segue into next section".

Musical score for the second section, featuring Vln., Vc., S, G, P, and M staves. The score includes the following elements:

- Vln.:** Treble clef, melodic line with a fermata and a final note.
- Vc.:** Bass clef, melodic line with a fermata and a final note.
- S:** Treble clef, melodic line with a fermata and a final note.
- G:** Treble clef, melodic line with a fermata and a final note.
- P:** Grand staff (treble and bass clefs), melodic line with a fermata and a final note.
- M:** Grand staff (treble and bass clefs), *pp* dynamics, melodic line with a "fade in" instruction.

The section concludes with a double bar line and repeat dots.

**S**

Vln. *Pizz*  
*mp*

Vc. *Pizz.*  
*mp*

S *mp*

G

P

M *mp*

Vln. *mp* *cresc.*

Vc. *mp* *cresc.*

S *mp* *cresc.*

G *mp* *cresc.*  
*F#ma7* *ad lib chords* *Ema7* *F#ma7* *Ema7* *Ebma7* *Dbma7* *Ebma7* *Dbma7*

P *mp* *cresc.*  
*F#ma7* *cresc.* *Ema7* *F#ma7* *Ema7* *Ebma7* *Dbma7* *Ebma7* *Dbma7*

M *mp* *cresc.*



**T**

arco D(sus2) C(sus4) D(sus2) C(sus4)

Vln. *mf* Solo ad lib

Vc. *mf* D(sus2) C(sus4) D(sus2) C(sus4)

S *mf* Solo ad lib

G *mf* Cma7(sus4) Bbma7(#11) Cma7(sus4) D(sus2) C(add9) D(sus2) C(add9) simile

P *mf* Cma7(sus4) Bbma7(#11) Cma7(sus4) D(sus2) C(sus4) D(sus2) C(sus4) D(sus2) C(sus4) D(sus2) C(sus4)

M *mf*

**U**

Vln. *mf*

Vc. G#m9 F#ma7 G#m9 F#ma7 Ad lib bass C#m7 Bma7 C#m7 Bma7 4

S *mf*

G comping G#m9 F#ma7 G#m9 F#ma7 C#m9 Bma7 C#m9 Bma7 4

P G#m9 F#ma7 G#m9 F#ma7 C#m9 Bma7 C#m9 Bma7

M

Vln. *Ama7 G#m7 Ama7 G#m7 Ama7 G#m7 Ama7 G#m7* *mp* *cresc.* *F#ma7 Ema7 F#ma7 Ema7 Ebma7(sus4)*

Vc. *mp* *cresc.*

S *Ama7 G#m7 Ama7 G#m7 Ama7 G#m7 Ama7 G#m7* *mp* *cresc.* *F#ma7 Ema7 F#ma7 Ema7 Ebma7(sus4)*

G *mp* *cresc.*

P *Ama7 G#m7 Ama7 G#m7* *mp* *cresc.* *F#ma7 Ema7 F#ma7 Ema7 Ebma7(sus4)*

M *mp* *cresc.* *cresc.*

Vln. *Dbma7(#11) Ebma7 Dbma7 Cma7(sus4) Bbma7(#11) Cma7(sus4)* *f* *p*

Vc. *f* *p*

S *f* *p*

G *Dbma7(#11) Ebma7 Dbma7 Cma7(sus4) Bbma7(#11) Cma7(sus4)* *A G/A A G/A A G/A A G/A* *f* *p*

P *Dbma7(#11) Ebma7 Dbma7 Cma7(sus4) Bbma7(#11) Cma7(sus4)* *A G/A A G/A A G/A A G/A* *f* *p*

M *f* *p*

**V**

Vln. *p* *mf*

Vc. *mf*

S *mf*

G *mf* Fma7 G

P *p* Fma7 G Am7 Bm7 Cma7 Dma7 *mf* solo

M *mf*

Vln. *mp* *p* *pizz*

Vc. *arco* *mp* *p* *pizz*

S *mp* *p* *key clicks*

G Am7 Bm7 Cma7 Dma7 Ema7 F#7(sus4) Ema7 F#7(sus4) *mp* *pizz*

P Am7 Bm7 Cma7 Dma7 Ema7 F#7(sus4) Ema7 F#7(sus4) *chords* *p* Ema7

M *mp* *p*