

**EARLY 21<sup>ST</sup> CENTURY JAZZ COMPOSITION**

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**ABSTRACT**

In this thesis the author distills a sub-genre of 21<sup>st</sup> century Jazz music through a collection of five compositions. The author's compositions are based upon relevant techniques and materials found in Pop, Rock, and Jazz music between the years of 1970-2012. Focus is given to the author's compositions.

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## DRUM LEGEND

		Other Cymbals
	Ride cymbal	
Drum Set		
	High Hats (hit by sticks)	High Hats (foot control)
	Snare (on)	Snare (off)
	Low Rack Tom	High Rack Tom
	Bass Drum	Floor Tom

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## Introduction

One style within the large tradition of jazz music is known as ‘fusion’ or ‘jazz-rock’. While the term ‘fusion’ is problematic, in that it could refer to any combination of separate musical idioms, in this thesis it will be used to describe the music created from the influences of rock and jazz of the late nineteen sixties and is to be synonymous with the term ‘jazz-rock.’

During the nineteen sixties rock music had become the primary popular music of America, and towards the end of the sixties many rock musicians were borrowing elements from jazz. Artists such as Cream, Soft Machine, King Crimson, Jimi Hendrix, and Pink Floyd were incorporating improvisation to their music, as well as an exploratory attitude towards their music’s creation.<sup>1</sup> At this time, jazz was no longer at the peak of its popularity in America but through rock’s popularity, jazz musicians found a new direction in the form of jazz-rock. I agree with Nicholson’s view that “jazz is an inclusive music that not only allows, but demands individuality and new concepts.”<sup>2</sup> Nicholson states, “When jazz-rock emerged at the end of the 1960’s it was the last coherent radical jazz movement.”<sup>3</sup>

The emergence of rock as the dominant music of America in the sixties, and the high level of experimentation and improvisation by rock musicians during this decade, created a desire in young jazz musicians, such as Larry Coryell, to be viewed as

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<sup>1</sup>Stuart Nicholson, *Jazz-Rock: A History*, (New York, New York, Schirmer Books, 1998), 21-25.

<sup>2</sup> Nicholson, *Jazz-Rock*, xiv.

<sup>3</sup> Nicholson, *Jazz-Rock*, xv.

connected with rock while remaining apart of the jazz tradition.<sup>4</sup> Larry Coryell frames it this way; “We were saying, we love Wes [Montgomery], but we also love Bob Dylan. We love Coltrane but we also love the Beatles. We love Miles but we also love the Rolling Stones. We wanted people to know we are very much part of the contemporary scene, but at the same time we had worked our butts off to learn this other music [called jazz]. It was a very sincere thing.”<sup>5</sup>

According to Mark Gridley, jazz-rock fusion gained popularity within the jazz community through two albums by Miles Davis, *In a Silent Way* (1969) and *Bitches Brew* (1970).<sup>6</sup> More fusion bands shortly followed. “Bands such as Lifetime, Mahavishnu Orchestra, Gateway, and Eleventh House appeared more like rock bands, fronted as they were by an electric guitarist, who was often complemented by electronic keyboardists. These bands’ sounds shared jazz’s reliance on virtuosic improvisations coupled with volume level and instrumentation more in keeping with contemporaneous rock bands such as Cream, the Jimi Hendrix Experience and Led Zeppelin.”<sup>7</sup> “But as the jazz-rock bandwagon gained momentum, the majors seemed unaware that authenticity could not be manufactured.”<sup>8</sup> According to Nicholson, eventually, “there were no more Miles Davises, Mahavishnu Orchestras, Weather Reports, or Tony Williams Lifetimes on

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<sup>4</sup> Nicholson, *Jazz-Rock*, 29.

<sup>5</sup> Nicholson, *Jazz-Rock*, 29.

<sup>6</sup> Mark C. Gridley, *Concise Guide to Jazz*, (Upper Saddle River, New Jersey: Pearson Education Ltd., 2007), 197.

<sup>7</sup> Kevin Fellezs, *Birds of Fire: Jazz, Rock, Funk, and the Creation of Fusion*, (Durham and London England: Duke University Press, 2011), 28.

<sup>8</sup> Nicholson, *Jazz-Rock*, xv.

the horizon and the initial impact of jazz-rock became undone.”<sup>9</sup> While the artists who were making jazz-rock were earnest about their art, jazz fans and critics did not remain as enthusiastic about the genre.

With jazz-rock’s popularity in decline, the eighties ushered in a new era in which musicians were experimenting with playing and fusing a multitude of styles. “The exciting and fascinating thing about eighties jazz was its enormous diversity. On the other hand, transcending stylistic became such a formative component in the jazz of the eighties that this freedom from any circumscribed style became the decades ‘style’.”<sup>10</sup> This stylistic diversity continued into the nineties and according to Berendt “the stylistic delta of jazz had become immeasurably broad.”<sup>11</sup> Jazz-rock is included in this ‘delta’ and is now able to be drawn upon and used within other styles and contexts.

In the 21<sup>st</sup> century, players and composers have incorporated jazz-rock in a myriad of ways. The following four categories contain examples of players and composers who have utilized some aspect of jazz-rock in their performances or compositions.

The first category consists of players and bands that play jazz with ‘jazz-rock’ tendencies but would not necessarily be considered within the realms of jazz-rock or

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<sup>9</sup> Nicholson, *Jazz-Rock*, xvi.

<sup>10</sup> Joachim-Ernst Berendt, and Gunther Huesman, *The Jazz Book: From Ragtime to the 21<sup>st</sup> Century*, (Chicago, Illinois: Lawrence Hill Books, 2009), 42.

<sup>11</sup> Berendt, *Jazz Book*, 55.

fusion. These performers and ensembles utilize acoustic bass and jazz drumming as well as use complex harmony and often references the rock idiom. Guitarists such as Ben Monder<sup>12</sup>, Adam Rogers<sup>13</sup>, and Kurt Rosenwinkel<sup>14</sup> fall into this category with their employment of effects, and the rock-like intensity they achieve within their solos. Saxophonists Chris Potter<sup>15</sup> and Donny McCaslin<sup>16</sup> fall into this category because of their traditional jazz leanings while also having jazz-rock projects.

The second group includes performers that are updating jazz repertoire with reinventions of popular music from the last 40 years. This category includes pianist Brad Meldhau<sup>17</sup> and the ensemble The Bad Plus<sup>18</sup>. These artists have mixed traditional jazz tendencies and format with a popular music repertoire post-1970.<sup>19</sup> This mix has a tendency to allow for more of rock aesthetic within a traditional jazz setting sans effects and electronics.

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<sup>12</sup> Ben Monder, “Rooms of Light”, from *Oceana*, with Ted Poor, Skulli Sverrisson, and Theo Bleckman, Sunnyside 1146, 2005, Compact Disc.

<sup>13</sup> Adam Rogers, “Tyranny of Fixed Numbers”, from *Apparitions*, with Chris Potter, Clarence Penn, Edward Simon, and Scott Colley, Criss Cross 1263, 2005, Compact Disc.

<sup>14</sup> Kurt Rosenwinkel, “Minor Blues”, from *The Next Step*, with Jeff Ballard, Ben Street, and Mark Turner, Verve Records 549 162-2, 2001 Compact Disc.

<sup>15</sup> Chris Potter, *Follow The Red Liné: Live at the Village Vanguard*, with Underground, Sunnyside 3075, 2007, Compact Disc.

<sup>16</sup> Donny McCaslin, *In Pursuit*, with Scott Colley, Ben Monder, Antonio Sanchez, and David Binney Sunnyside 1169, 2007, Compact Disc.

<sup>17</sup> Brad Mehldau, *Day is Done*, with Jeff Ballard and Larry Grenadier, Nonesuch Records 79910, 2005, Compact Disc.

<sup>18</sup> The Bad Plus, *These are the Vistas*, with Ethan Iverson, Reid Anderson, and David King, Epic Records 5106662, 2003, Compact Disc.

<sup>19</sup> See The Bad Plus’ version of Nirvana’s “Smells Like Teen Spirit” from the album *Theses are the Vistas* and Brad Melhdau’s version of Radiohead’s “Knives out” from the album *Day is Done*.

The third category includes jazz groups that focus on the ensemble being rooted in jazz-rock and compositional styles that support the soloist. These groups combine elements of gospel, funk, rock, and pop into the jazz ensemble while favoring a hybrid of rock and jazz drumming styles and usually employ an electric guitar and an acoustic bass. Groups such as Jim Black's *Alas no Axis*<sup>20</sup>, Ben Allison's *Man Size Safe*<sup>21</sup> and Jenny Scheinman's *Mischief and Mayhem* fall into this category.<sup>22</sup>

The fourth category uses free and loose forms of composition as well as collective improvisation to create music. Nels Cline<sup>23</sup> and Jerry Granelli's *V16 Project*<sup>24</sup> are part of this category due to the focus given to rock inspired improvisation and spontaneous composition in their ensembles and the rock aesthetic that results in their compositions. While this definition could be used to describe the early jazz-rock fusion ensembles, the differences within this evolution of jazz-rock occur in musical aesthetics, and sonic advances in recording and performance.

In this thesis, I will explore ideas that are used to make these current offshoots of jazz-rock fusion through the compositional process. Five compositions have been written for this thesis that make use of common trends present in jazz and pop music of the last fifteen years. The first composition is "Spadina Eastbound" and it borrows dense

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<sup>20</sup> Jim Black, *Haybyor*, with Alas No Axis, Winter and Winter 73, 2004, Compact Disc.

<sup>21</sup> Ben Allison, *Cowboy Justice*, with Man Size Safe, Palmetto 2117, 2006, Compact Disc.

<sup>22</sup> Jenny Scheinman, *Mischief and Mayhem*, with Nels Cline, Todd Sickafoose, and Jim Black, Jenny Scheinman Presents 158159, 2012, Compact Disc.

<sup>23</sup> Nels Cline, *The Giant Pin*, with Scott Amendola, Devin Hoff, and Greg Saunier, Cryptogramophone 120, 2004, Compact Disc.

<sup>24</sup> Jerry Granelli, *The V16 Project*, with Christian Kogel, David Tronzo, and Anthony Cox, Songlines Recordings 1544, 2003, Compact Disc.

harmonic and melodic ideas from Ben Monder's compositions. The second piece, "Forgotten Day," was written to reflect simple melodies, rhythms, and harmonies found in pop and rock music. The third composition, "Spring Loaded," focuses on blending the textures of the guitar and bass to make them sound like one instrument, a technique often used by bassist/composer Ben Allison.<sup>25</sup> The fourth piece looked at is "Poutine Dream," a composition influenced by saxophonist Bill McHenry,<sup>26</sup> and trumpeter Dave Douglas<sup>27</sup>, which uses repeating bass and drum rhythms to propel the piece like a pop composition. The fifth and final composition, "Roads," experiments with a through-composed form that varies style, and meter. "Roads," as the final composition, is also the most inclusive of various styles into one piece of music. While incorporating some jazz-rock, it probably belongs under the broader meaning of the word 'fusion.'

The main objective in writing these compositions was to fulfill certain criteria from today's trends that would place these compositions within the stated niche of jazz-rock fusion. The compositional goal was to emulate a process of composition that allows for a fusion of current popular styles with typical jazz language. With an ensemble consisting of alto saxophone, guitar, acoustic bass, and drums, the compositions were written in a score format so that all of the instruments would have individual parts. The score format is used to make the ensemble less improvisational during the main melodic

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<sup>25</sup> See Allison's composition "Blabbermouth" from the album *Cowboy Justice* for an example of this.

<sup>26</sup> Bill McHenry, "Art/Omi", from *Graphic*, with Ben Monder, Reid Anderson, and Gerald Cleaver, Fresh Sound New Talent 56, 1999, Compact Disc.

<sup>27</sup> Dave Douglas is a New York City based composer and trumpet player. Active 1990s-present.

movements. The composing of each piece began with more focus and attention upon the bass, guitar and alto sax. Only later did drum parts emerge and added to the score.

Writing this way turns the group into a hybrid ensemble that shares qualities of a chamber ensemble with the improvisational freedoms allowed in a jazz group. Each tonal instrument was treated as being its own melodic voice and though the voices sometimes share melodies it is only to heighten the friction of the counterpoint when the melodies interlock in different ways.

These compositions were mainly written on the guitar because a key component to use within them was the creation of dual-purpose melodies that also functioned harmonically. The purpose of this was to acknowledge how closely related these two elements are in music. This approach is used in each of the tunes differently but the conception is the same. It is either done using a vertical form of the melody as a static chord, or using the melody to build the chord, or by having variation in a figure which it progresses to leave notes ringing and creating harmony. The difficulty of this technique on guitar is in crafting a melodic line that allows the player to incorporate all or many of the notes of a melody into a voicing.

## Chapter 1- “Spadina Eastbound”

“Spadina Eastbound” (named after the eastbound platform of the Spadina subway station in Toronto) reflects the use of dissonant tonal clusters inspired by composer and guitarist Ben Monder.<sup>28</sup> Three of Monder’s albums were consulted for this composition, *Flux*<sup>29</sup>, *Dust*<sup>30</sup>, and *Oceana*<sup>31</sup>, to gain an aural understanding of his use of dissonance, and chordal structures. Monder often likes his dissonant chordal and melodic ideas to last for a prolonged amount of time to create lasting moments of intensity (see figure 1.1).<sup>32</sup> Monder also uses brief moments of rock styled material combined with jazz to help propel his pieces. (see figure 1.2).<sup>33</sup> These became central points of departure in the beginning of crafting “Spadina Eastbound”.

**Figure 1.1** Voicings used at 05:20-06:20 in “Oceana” by Ben Monder

The figure shows a musical staff with a treble clef and a key signature of one sharp (F#). The staff contains a sequence of dissonant voicings, each represented by a cluster of notes with various accidentals. Below the staff, the corresponding chord symbols are listed: D7#5, Eb7#5, F7#5, Gb7#5, Ab7#5, A7#5, B7#5, C7#5, D7#5, Eb7#5, Eb7#5.

<sup>28</sup> New York City based guitarist and composer, b.1962

<sup>29</sup> Ben Monder, *Flux*, with Ben Street and Jim Black, Songlines Recordings 1509, 1995, Compact Disc.

<sup>30</sup> Ben Monder, *Dust*, with Ben Street, and Jim Black, Arabesque 131, 1997, Compact Disc.

<sup>31</sup> Monder, “Oceana” from *Oceana*.

<sup>32</sup> See “Oceana” [05:20-06:20] from the album *Oceana*.

<sup>33</sup> See “Muvseevum” [01:58-02:12] from the album *Flux*.

For this piece, the dissonant aesthetic of note clusters is used to replace the electronic distortion effects that are often used in pop or rock music.

**Figure 1.2** “Muvseevum” [01:58-02:12] from the album *Flux*



Dissonant note clusters can provide an acoustic distortion when the notes rub against each other without the use of effects and can have a similar aesthetic quality to that of more simplistic guitar chords played with electronic or analog distortion. With this idea in mind, the compositional process proceeded through several phases.

The initial phase began with improvisation. I recorded long improvisations and then later sifted through the material to find workable ideas. There were no predetermined intentions or forms. Eventually, the piece took on the form A (12 bar introduction) B, C, D, and E (8 bar sections). During this improvisational phase, singular ideas were explored in many variations to find and potentially use the most appealing options. A six-tone, melodically dense fragment, (see figure 1.3) was chosen to be the main theme. It was an appealing choice because its abundance of neighboring tones provided ample possibilities for movement in a variety of directions. One direction, that was not chosen, was to play the line forwards and then backwards. Another idea was to permute the line so that the notes would occur in different octaves at different times of the figure’s repetition. After some trial and error, a method of playing the figure on the

guitar where the notes layer and produce chord-like structures was chosen (see figure 1.4).

**Figure 1.3** Initial idea fragment for “Spadina Eastbound”



After proceeding with this method, and settling on a thematic approach to develop the material, the next step was to derive a harmonic scheme from this material for the solo sections. The fragment was ambiguous in tonality and ripe with discord and dissonance. This ambiguity made any harmonic progression solutions difficult. Developing this material through a thematic approach allowed the harmonic movement to be limited to three repeating chords every two bars. The first bar containing Cm, which is able to take on the various tensions within the melodic fragment, and the second measure consisting of Am7b5 leading to G7/B.

As with other pieces in this body of work, the guitar layers the notes of the melody to create harmony. Notes are held and contribute to the layering until another note on the same string is to be played or until it is impossible to fret the note any longer. The main objective of this is to layer as many notes from the melody as possible so that it progresses into a harmonic structure. In this piece there is also an emphasis in building harmonic tension as the melody progresses. The angular melody develops in incremental tension and dissonance as the adjacent clustered note pairings add together, as much as

possible, to create the totality of the melodic/harmonic idea. The best of example of this is seen in mm.1-2 of the guitar part. (See figure 1.4)

**Figure 1.4** Measures 1-2 of Guitar Part

*Largo Rubato*

A

Guitar

delay/reverb

Let notes ring until next pitch on string or as indicated

Figure 1.4 demonstrates how the notes are suspended in the guitar to create a clustered harmony from the melody. The slur markings are not intended to be slurs at all and instead are used as a visually clean method of indicating how long notes are to be held. In mm.1, C3 is held until Eb3 replaces it on string 5. Similarly, Bb3 is held until C4, B3 is held until B3 is attacked again, and E4 is held until Ab4 must replace it on the same string. This process is continued into mm.2 and is to be continued in a similar fashion throughout the piece. This notation is demonstrated again in section C1 for the other material to be played in this manner. To keep the score from getting overly cluttered, notating in this fashion only occurs selectively in these sections to give the performer an idea of how the material is to be played.



throughout this melody. The first pair of Bb, on string 3, and B, on string 2, rings over the second pair of E, on string 1, and Eb, on string 2, but for the Eb to be played the B note must be ended. The dissonance, however, is still incrementally increased and

**Figure 1.6** Section B1 of “Spadina Eastbound”

**B1**

The musical score is presented in four systems, each with four staves labeled 'as', 'g', 'b', and 'd' from top to bottom. The key signature is three flats (B-flat major or D-flat minor). The first system starts at measure 13, marked with a repeat sign and a forte (*f*) dynamic. The 'as' staff has a melodic line with accents and slurs. The 'g' staff is marked 'simile' and contains a similar melodic line. The 'b' staff has a bass line with a double bar line and a repeat sign at the end. The 'd' staff is marked 'Simile' and contains a rhythmic accompaniment. The second system starts at measure 17, continuing the melodic and rhythmic patterns. The 'g' staff features a large slur over several measures. The 'b' staff continues its bass line with accents. The 'd' staff continues its rhythmic accompaniment.

**Fig 1.7** Measures 19-20 of Guitar Part



maintained. First, it is increased when the E joins the Bb and B, adding a diminished 4<sup>th</sup> and perfect 4<sup>th</sup> to the minor 2<sup>nd</sup>. When the B is replaced with Eb, identical intervallic relationships are maintained. Similar events happen with the other note pairs but as the guitar reaches the lower ranged Eb and D more notes can be played together resulting in further dissonance. Also, with effects such as reverb and delay being able to prolong notes without having to fret them, the worries of having to sacrifice notes is lessened and it maximizes the dissonance towards the end of the melodic line.

Melodic analysis of the fragment suggested that a C minor vamp in the bass would be the ideal candidate to support the fragment due to the fragment containing all of C minor's chord tones while also beginning and ending on Cm7 chord tones. Another advantage of basing the line against a Cm backdrop was that the Cm could handle all the various tensions of the non-chordal tones and could allow the discord of the phrase to be represented. This bass line is the prominent purveyor of the Cm-Am7b5-G7/B progression in section B1, with its vamp notes of C, D, Eb being able to support Cm, as well as notes A and B supporting Am7b5 and G7/B respectively.

The end of section B1 is followed by a contrasting C1, in the meter of 6/4, that provides more harmonic movement, rhythmic counterpoint, and more interaction between voices. While there are no strictly vertical chords, there is once again

melodic/harmonic creation through layering within the guitar part. The guitar in C1 builds each chord over each six beat figure seen in mm.21-24 and arpeggiates the last chord in mm.25. The harmonic progression created and implied by the ensemble is Eb7sus4-EMaj7-AbMaj7#11 9 13-B7alt-EbMaj7. Though not shown here, the progression is simplified and depicted in section C2. The six beat rhythmic figures in the guitar and bass parts shift the feel of the straight eighths to sound like triplets over the dotted quarter pulse. To further this idea, the saxophone line, over the first two guitar figures of section C1, consists of straight eighths in three groups of three in alternating directions. These eighths fill in the space left by the guitar and confirm the 'triplet' feeling. Essentially, the guitar and saxophone are alternating their resting and movement periods with their respective six-beat figures. The saxophone signals the return of the 4/4 meter in mm.24 by changing its melodic cells from groups of 3 to groups of 2. The return to a 4/4 meter is completed in mm.25 with the guitar playing real triplets. The vertical voicing of EbMaj7, in mm.26, provides segue to D1 where similar voicing structures are continued.

**Figure 1.8** Ensemble, Section C1 of “Spadina Eastbound”

The image displays a musical score for an ensemble, specifically Section C1 of the piece "Spadina Eastbound". The score is arranged in two systems, each containing four staves. The instruments are labeled as follows: 'as' (alto saxophone), 'g' (guitar), 'b' (bass), and 'd' (drums). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The first system begins at measure 21. The alto saxophone part starts with a *mf* dynamic and features a melodic line with eighth and sixteenth notes. The guitar part also begins with *mf* and includes a long, sweeping melodic phrase that spans across the first two measures, marked with a slur and the word "etc.". The bass part provides a steady accompaniment with eighth notes. The drum part is marked "embellish" and features a simple rhythmic pattern of eighth notes. The second system begins at measure 23. The alto saxophone continues its melodic line. The guitar part features a triplet of eighth notes in the final measure of the system. The bass part continues with eighth notes, and the drum part also features a triplet of eighth notes in the final measure.

Section D1 provides juxtaposition to the release and rest at the end of section C1 with more harmonic tension, rhythmic density, and tacit saxophone. Section D1 also serves as a return to the urgency that began in Section B1. This urgency is directly implied in the drums with the instruction to proceed to double time. The guitar aids the double time feel by playing off of the 16<sup>th</sup> note grid. The urgency is further aided by the ascending voice leading in the guitar part that outlines the harmony as E7#5-Dmi7-Bb#9-

Cbadd9. These chords are depicted during D2 of the solos. Choosing these chords with these voicings created an alternating pattern of tension and release in the harmony's top note.

**Fig 1.9** Section D1 of “Spadina Eastbound”

The musical score for Section D1 of "Spadina Eastbound" is presented in two systems. The first system begins at measure 27 and includes staves for saxophone (as), guitar (g), bass (b), and drums (d). The saxophone part is marked *tacit*. The guitar part is marked *With Urgency* and *f*. The bass part is marked *f* and *double time feel*. The drum part is marked *simile*. The second system begins at measure 31 and includes staves for saxophone (as), guitar (g), bass (b), and drums (d). The saxophone part is marked *tacit*. The guitar part is marked *f*. The bass part is marked *f*. The drum part is marked *simile*.

E7#5 resolves to Dmi7 and Bb#9 resolves to Cbadd9. The rhythmic motive in the bass, during D1, is less active than the guitar and drums to allow for some rhythmic stability in the section.

**Fig 1.10** Section E1 of “Spadina Eastbound”

The image displays a musical score for Section E1 of "Spadina Eastbound". It consists of two systems of music, each with four staves. The first system starts at measure 35 and the second at measure 39. The staves are labeled 'as' (alto saxophone), 'g' (guitar), 'b' (bass), and 'd' (drums). The key signature is three flats (B-flat major/D-flat minor) and the time signature is 4/4. The score features complex harmonic textures with dissonant intervals and a prominent rhythmic motif of eighth notes. The drum part includes a pattern of 'x' marks, indicating specific drum sounds or accents. The first system concludes with the instruction "end double time play on and around shots".

Section E1, while its own unique section, also serves as a variant of section B1 with its return of material from that section. Returned is the harmonic and melodic content from section B1 but a different rhythmic motive is involved for E1. Section B1 leaned more towards developing the melodic line into the harmony but section E1 takes what is already known harmonically and relies on the abrasive sound of the dissonant harmonic structure to be used as the focal point of an ensemble shots section. Section E1

finishes with a reiteration of the main melodic idea before either heading to solos or ending the piece.

The solo sections of the composition are based upon sections BCD and E. Sections B2, B3, and B4 rely upon the bass vamp from section B1. Section C2 is a harmonically simplified version of C1. The implied progression of Eb7sus4-EMaj7-AbMaj7#11 9 13-B7alt-EbMaj7 in C1 has been changed to Eb7sus4-EMaj7-AbMaj7-Bb7-EbMaj7 to allow for easier improvisation. In section D2, the guitar part is the same from D1 so that section D2 can recall some of the past urgency. Section E2 is a direct repetition of E1 and acts as a divider between solos and between the last solo and section F. In section F, there is a return to the B1 bass vamp before signaling the head out with a D.S. al Fine.

# Spadina Eastbound

Lane Halley

*Largo Rubato*

**A**

Guitar

delay/reverb

Let notes ring until next pitch on string or as indicated

*accel.*

**2**

g

simile

*a tempo* MM=170

g

**2**

**2**

Jazz straight 8ths

**B1**

13

as

*f*

g

simile

b

*f*

d

Simile

17

as  
g  
b  
d

C1

21

as  
g  
b  
d

*mf*  
*mf*  
*mf*  
embellish  
*mf*

etc.

23

as  
g  
b  
d

*mf*  
*mf*  
*mf*  
embellish  
*mf*

etc.

D1

27

as *tacit*

g *With Urgency*  
*f*

b *f*

d *double time feel*  
*simile*

31

as

g

b

d

E1

35

as

g

b

d

*end double time*  
*play on and around shots*

39

as  
g  
b  
d

**B2** sax solo choruses 1 and 2, take 1st and 2nd ending

43

Cm Am7b5 G7/B Cm Am7b5 G7/B

as  
g  
b  
d

comp for solos  
comp for solos chorus 1 and 2 solo chorus 3, take third ending

47

Cm Am7b5 G7/B Cm Am7b5 G7/B

as  
g  
b  
d

B3

51 Cm Am7b5 G7/B Cm Am7b5 G7/B

as  
g  
b  
d

55 Cm Am7b5 G7/B Cm Am7b5 G7/B

as  
g  
b  
d

C2

59 Eb7sus4 EMaj7 AbMaj7 Bb7 EbMaj7

as  
g  
b  
d

D2

67 E7#5 Dm7

as  
g  
b  
d

71

Bb7 CbMaj7

2nd time sax solo ends

3rd time bass solo ends

as  
g  
b  
d

B4

75 1. Cm

Bass plays material from B2

as  
g  
b  
d

E2

83

2, 3.

as g b d

Detailed description: This system of music covers measures 83 to 86. It features four staves: 'as' (soprano), 'g' (alto), 'b' (tenor), and 'd' (bass). The 'as' staff begins with a box labeled 'E2' and a measure number '83'. A bracket above the first two measures of the 'as' staff is labeled '2, 3.'. The music consists of vocal lines with various note values and rests, and a piano accompaniment in the lower staves. Dynamic markings include accents (^) and hairpins (> and <). The system concludes with a double bar line and a repeat sign.

87

as g b d

Detailed description: This system of music covers measures 87 to 90. It features four staves: 'as' (soprano), 'g' (alto), 'b' (tenor), and 'd' (bass). The music continues with vocal lines and piano accompaniment. Dynamic markings include accents (^) and hairpins (> and <). The system concludes with a double bar line and a repeat sign.

F

91

D.S. al Fine

as g b d

Detailed description: This system of music covers measures 91 to 94. It features four staves: 'as' (soprano), 'g' (alto), 'b' (tenor), and 'd' (bass). The music continues with vocal lines and piano accompaniment. Dynamic markings include accents (^) and hairpins (> and <). The system concludes with a double bar line and a repeat sign.

## Chapter 2- “Forgotten Day”

“Forgotten Day” is described as a ‘power ballad’ (a term used loosely to describe ballads found in pop and rock music) played slowly in a rock-like manner. This ballad style also reflects the emotive qualities found within the piece. The simple melodies and rock-like interplay was influenced by Jim Black’s Alas No Axis ensemble.<sup>34</sup> Black’s compositions are firmly situated in jazz-rock. His pieces typically feature simple melodies and rhythms with a rock aesthetic<sup>35</sup> and only rarely have a featured soloist. Despite the lack of melodic improvisation, Black’s pieces usually feature drum-kit improvisation underlying the composed sections. These ideas are included in “Forgotten Day” in the form of simple melodies, the rock-like aesthetic, and the drum-kit improvisation underlying the composition at the end of the piece.

The form of the piece is ABC plus a two bar introduction and a two bar dénouement. Section A (twelve bars) begins slowly and dreamily, building towards the more rock-styled B section (six bars) before entering the C section (twenty-six bars) which builds through repetition and instrumental layers. During the solos section C is reduced to eighteen bars.

The origins of “Forgotten Day’s” construction began with a focus on the timbral qualities of unfretted guitar strings. Guitar strings that are played in an open and

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<sup>34</sup> Black, *Habyor*.

<sup>35</sup> Black’s rock aesthetic includes rock drum rhythms, over-driven electric guitar, and repetition of melodic sections.

unfretted manner possess a sound much richer with overtones than their fretted counterparts. A longer, thicker string allows for more overtones to be present alongside the fundamental note. While the study of guitar sound is beyond the scope of this paper, the sound of open strings could be described as being less sonically encumbered than fretted strings in that open strings contain more overtones that support the fundamental. For this piece, a combination of open strings and fretted notes are used together to create a distinct contrasting guitar sound as a backdrop for the melodies played by the saxophone and bass.

To create a consistent backdrop, the piece uses the open D and G strings of the guitar as a constant while other notes in the voicings move around them. It is intended that these D and G notes are played on the open strings throughout the entire chord sequence in the A section and most of the B section to create an overall timbre for the composition. As well, these open strings connect the unrelated harmonic movement through voice leading by utilizing the D and G as common tones of each chord, either as chord tones or extensions. The harmonic progression in mm.1-10, as depicted by the guitar and bass under the influence of the D and G open strings, is CMaj6/9-AbMaj7#11 13-GMaj7-A7sus4-G13sus4-A7sus4-G13sus4-A7sus4-G-Gm-A7sus4.

The A section of "Forgotten Day" develops through three separate themes that occur in each of the alto sax, guitar, and bass parts. These themes develop at a similar pace and together create a peak of activity at mm.5. The saxophone's theme is developed through an ascending motive in mm.1-4 (see figure 2.1 and 2.2) and by mm.5 reaches the

peak of that motive in mm.5 and repeats variations of this theme until mm.9. By mm.9 the theme is abandoned through descension and replaced with the saxophone setting up a point of rest before section B. A separate theme in the guitar part is based upon thematically varying the direction of the arpeggiated notes within each bar (see figure 2.3). This allows the guitar to create a dreamy harmonic backdrop for the saxophone, by letting the open stringed notes ring throughout, but it also creates a two bar rhythmic motive within mm.1-4. At mm.5, the voice leading continues in a similar fashion, however, the previous theme is replaced by a new theme of chords that are played in a consistent eighth note pattern until mm.9 (see figure 2.4). Variation of the first theme returns in mm.9-10 (see figure 2.5) before concluding on a point of rest alongside the saxophone in mm.11. The role of the bass in section A is to develop its own theme while

**Figure 2.1** Saxophone theme mm.1-2 in section A



**Figure 2.2** Saxophone development in mm.3-6



**Figure 2.3** Guitar theme mm.1-2



**Figure 2.4** Guitar theme development in mm.3-6**Figure 2.5** Guitar theme variation mm.9-11

containing large doses of the harmony's root. The theme of the bass in mm.1-4 (see figure 2.6) is a one bar motive that varies rhythmically on the last half of each bar. The bass changes its theme at mm.5 (see figure 2.7) to provide a 16<sup>th</sup> note rhythmic counterpoint against the guitar part. Unlike the other instruments, the bass' point of rest occurs in mm.9-10. In mm.11-12, the bass sets up a transition to section B while the other instruments are considerably less active.

**Figure 2.6** Bass theme mm.1-2**Figure 2.7** Bass at mm.5-6

Each instrument's thematic development is created to provide contrast to at least one other instrument. Contrast of rhythmic motion occurs in mm.1-4. In this case, the saxophone and bass have most of their rhythmic activity in the last half of each bar, while the guitar has its activity in the first half. Also, in mm.1-4, the ascension of the saxophone's melody is contrasted by the guitar melody's descent of its first note in each bar. In mm.5-8, the contrast occurs in the rhythmic density of the saxophone and guitar, playing on an eighth note grid, against the bass' sixteenth note grid. The rhythmic contrast in mm.9-11 has to do with the bass' period of rest in mm.9-10, while the sax and guitar are active, and the alternation of these roles in mm.11.

**Figure 2.8** Transition to section B mm.11-14

The musical score for Figure 2.8 shows the transition to section B (mm. 11-14). It consists of four staves: saxophone (sax), guitar (g), bass (b), and drums (d). A double bar line with a repeat sign (//) is at the start of mm. 11. A box labeled 'B' is above the sax staff at the beginning of mm. 12. The saxophone part has a melodic line with a dynamic marking of 'f'. The guitar part has a rhythmic accompaniment with a dynamic marking of 'f'. The bass part has a rhythmic accompaniment with a dynamic marking of 'f' and the instruction 'play shots only'. The drums part has a rhythmic accompaniment with a dynamic marking of 'f'.

Section B begins in the last half of mm.12, with the entrance of the drums and the ensemble playing in rhythmic unison. The rhythmic unison of the ensemble contrasts with the instrument's separate melodies in section A. Also, the introduction of the drums

at section B provides a clear separation from section A and, with the addition of a fortissimo marking, creates energetic propulsion to begin the section. The D and G notes in the guitar part continue throughout section B and suggest similar voice leading and timbral qualities to those present in section A. While the drums, guitar, and sax play their phrases in complete rhythmic unison during mm.12-15, the bass inserts a variation of its transitional phrase from mm.11 near the end of each unison rhythmic figure played by the ensemble. At mm.16 the near complete rhythmic unison of the ensemble is abandoned and the instruments play separate rhythms for a richer counterpoint.

In section B, the saxophone, guitar, and bass work together to create the harmony. The bass and guitar take up their typical harmonic roles but the role of the saxophone, in this harmonic sequence, is to double many notes from the guitar part to create richer sonorities within the harmony (see figure 2.9, 2.10, and 2.11). The thematic rhythm in section B has two harmonic variations. In the first rhythmic phrase of section B, starting in the last half of mm.12, we have Dadd4-EbMaj#11-Cadd9. In the second phrase (see figure 2.10) we get Dadd4-EbMaj7sus11-AbMaj7#11. The final phrase, in mm.16-18, is the longest of the variations. In these measures we get Dadd4-EbMaj7-Dmi11-GMaj7/D-GMaj7/A-GMaj7 (see figure 2.11). For soloing in section B2, these progressions have been simplified to D7sus4-C-D7sus4-Ab-D7sus4-D7-GMaj7.

**Figure 2.9** Rhythmic theme: Dadd4-EbMaj#11-Cadd9 in the saxophone and guitar

**Figure 2.10** First Variation

**Figure 2.11** Final Variation and development

The first eight bars of section C act as a point of rest after all the activity that has occurred in section B. It begins very sparsely with the saxophone resolving its line from section B and fading out in decrescendo and the guitar taking over the main melodic role. The resting nature of section C is emphasized by the melodic rhythm of the guitar line. Rhythmically, the line is contained to one bar with emphasis on beat one. The line is also repetitive, repeating itself each bar throughout mm.19-23 and repeating the general melodic shape in mm.23-26. This static rhythm and shape in addition to the slower root

movement creates an expansive resting point in the piece. Mm.27-34 and its repetition use instrumental addition, a very popular and widely used technique in pop and rock music to build suspense and tension. First, the guitar plays a slight variation of mm.19-21 and is joined by the bass. The saxophone enters the second time through mm.27-34 playing in unison with the guitar. The build of these measures lie in the recapitulation of the bass figure from in mm.5-8, this time it is depicting different roots but the rhythm and melodic shape remain the same. With the bass providing a syncopated rhythmic motion on the 16<sup>th</sup> note grid, section C builds to its fullest when the saxophone enters. This build up leads to a final release and conclusion in mm.35-36, where the piece has brief resting moment before continuing on with the solo section after the head in. During the head out of this composition, a drum solo is to be played from mm.27-34 and its repeat. The drum solo is meant to add a great amount of excitement before the compositions conclusion in the two measure long section D.

Harmonically, section C is the most simplistic of the piece. Alternating between FMaj7-G7 for six bars before switching to E7-Am7-C7 over two bars. This progression repeats twice during the head and concludes with FMaj7-G7 in the last two bars of section C.

# Forgotten Day

Power Ballad

Lane Halley

MM=75

A

1

Musical score for the first system of 'Forgotten Day'. It features five staves: Alto Sax, Guitar, Bass, and Drums. The Alto Sax part begins with the instruction 'Let ring' and a dynamic marking of *p*. The Guitar part also has a *p* dynamic. The Bass part includes the instruction 'tacet' and a *p* dynamic. The Drums part is marked with a *p* dynamic and includes a triplet of eighth notes. Above the staves, there is a section symbol (a circle with a diagonal slash) and a first ending bracket labeled '1'.

Musical score for the second system of 'Forgotten Day'. It features four staves: Alto Sax, Guitar, Bass, and Drums. The Alto Sax part starts with a triplet of eighth notes and a dynamic marking of *f*. The Guitar part has a *f* dynamic and includes a triplet of eighth notes. The Bass part also has a *f* dynamic and includes a triplet of eighth notes. The Drums part is marked with a *f* dynamic. Above the staves, there is a section symbol (a circle with a diagonal slash) and a first ending bracket labeled '3'.

7

as  
g  
b  
d

B

11

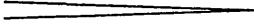
as  
g  
b  
d

*f*  
*f*  
*f* play shots only  
*f*

15

as  
g  
b  
d

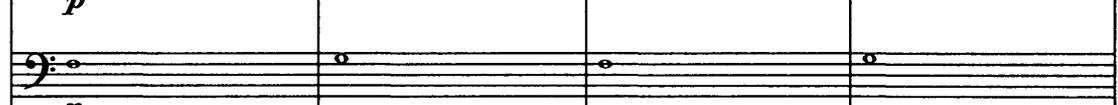
*mf*  
*mf*  
*mf*  
*mf*

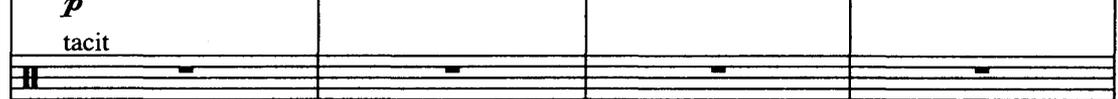
C 

19

as 

g   
*p*

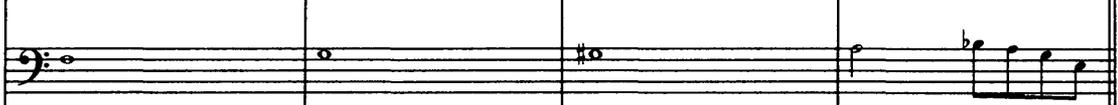
b   
*p*  
tacit

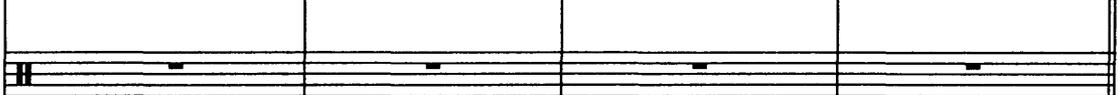
d 

23

as 

g 

b 

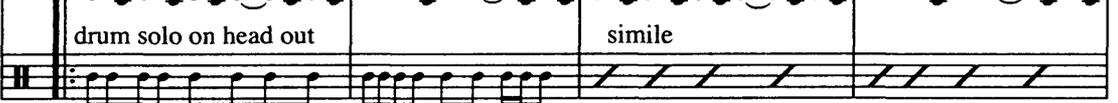
d 

25 *sax 2nd time only*

as 

g 

b 

d   
drum solo on head out      simile

31

as

g

b

d

2nd time end solo

35

Head out To Coda ⊕

A2

gtr solo chorus 1, bass solo chorus 2

CMaj7

AbMaj7#11

as

g

b

d

comp for bass solo

comp for guitar solo

comp for solos

39

as

g

b

d

GMaj7 A7 G7 A7 G7 A7 G Gm

GMaj7 A7 G7 A7 G7 A7 G Gm

47 B2

A7sus4 D7sus4 C D7sus4 Ab D7sus4 D7 GMaj7

as

g

b

d

55 C2

FMaj7 G7 FMaj7 G7

as

g

b

d

59

FMaj7 G7 E7 Am7 C7

as

g

b

d

63

FMaj7 G7 FMaj7 G7

as

g

b

d

67

FMaj7 G7 E7 Am7 C7 FMaj7 G7

as

g

b

d

*Last time D.S. al coda*

D

73 ⊕ *Coda* rit. Fine

as

g

b

d

### Chapter 3 – “Spring Loaded”

“Spring Loaded”, was written in a 6/4 meter to provide metric variety to the collection. In writing this piece, the original idea was to use a direct pairing of the guitar and bass. When these instruments play parts in unison or octaves, the blending of their timbres often make them sound like one instrument. This approach was suggested by Ben Allison’s composition “Blabbermouth” (from the album *Cowboy Justice*<sup>36</sup>), in which he uses this technique with great success. The beginning of this piece has the guitar and bass playing in unison while accompanying the melody played by the trumpet. This ends when the bass breaks away from the unison and plays an interlocking line with the initial line still being played by the guitar. The overall effect of this type of blending was desired for the bass and guitar parts in “Spring Loaded”. In addition to the influence of jazz composition, pieces from the classic rock era of the 1970’s were also examined in an attempt to assimilate some of the rock and roll aesthetic that would aid in the creation of jazz-rock.

A fragment of the Led Zeppelin composition “Immigrant Song”<sup>37</sup> influenced the initial beginnings of “Spring Loaded”. Led Zeppelin’s opening ostinato of their composition is a half bar phrase in 4/4 that alternates between F#2 and F#3 (see figure 3.1)

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<sup>36</sup> See Allison’s composition “Blabbermouth” from the album *Cowboy Justice* (2006).

<sup>37</sup> Led Zeppelin, “Immigrant Song”, from *Led Zeppelin III*, Atlantic Records 7567826782, 1970, Compact Disc.

Using this material as inspiration, a similar rhythmic ostinato was derived for “Spring Loaded”, as seen in the guitar and bass parts in mm.1-8 (see figure 3.2). The rhythmic density of the ostinato was changed from a sixteenth note grid to an eighth note grid. Also, the meter has been elongated to six beats to create a new rhythm while still maintaining the drive of the source material. The new rhythm places a weight on beat six that adds finality to the rhythm as well as a sense of forward motion into the next bar (see figure 3.2).

**Figure 3.1** Guitar Ostinato from Led Zeppelin’s “Immigrant Song”



Furthermore, voice leading note pairs have been used instead of the unchanging octave ostinato. These pairs are later used to imply harmonic movement of Am/E-EbMaj7 - AbMaj7 - G/B in mm.9-16.

In addition to having the harmony realized, mm.9-16 also see the entrance of the saxophone with the melody (see figure 3.3). With the ostinato already set up, it seemed appropriate to write a contrasting melody free of the bass and guitar rhythm that would essentially ‘float’ on top of the rigid ostinato. The saxophone enters with the melody at mm.9 with a theme that develops through to mm.16. The length of the theme is varied, as well as its entrance within each bar. At mm.12 the theme develops some new material in the form of sixteenth notes. These sixteenths occur until the end of the theme in mm.16 and continue into the new theme at mm.17. There they provide a transition between section B and C. Initially, these sixteenths were used to smooth out the melody, in section B, so it wouldn’t be as jarring but as this material developed within the melody there became an opportunity to incorporate this sixteenth note material into section C.

**Figure 3.3** “Spring Loaded”, Saxophone Melody mm.9-16

The musical score consists of three staves of music in treble clef, with a key signature of one flat (Bb) and a 4/4 time signature. The first staff, labeled with measure 9, begins with a mezzo-forte (*mf*) dynamic. It contains a melody of eighth notes and rests, with accents on the first and third notes of the first measure. The second staff, labeled with measure 11, continues the melody with a slur over the first two measures and introduces sixteenth notes. The third staff, labeled with measure 13, further develops the melody with sixteenth notes and rests, ending with a final note in the 16th measure.

In addition to the developments in the melody, growth also occurs, in an integral way, in the guitar and bass during section C. At mm.17, the guitar and bass end their unison ostinato. The bass continues the ostinato rhythm but begins to outline new chords that are depicted in the solo section C2 as Bb6-AbMaj7-Eb/G-Fm7. The guitar aids the bass in outlining the harmony by adhering to strict chord tones of the harmony from the solo section. The guitar, however, splits from the ostinato, in section C, to superimpose a four against six feel with dotted quarter notes that starkly contrasts the rhythms in the bass and saxophone.

Section D brings about the end of the ostinato in the bass but re-introduces the blending of the bass with the guitar. This time these instruments are not playing in unison but instead filling out the spaces left by the other in a more pianistic approach to the blending. The repetitive nature of the guitar and bass during section D creates an E7b9#9 backdrop for the saxophone. The saxophone's main melodic material is taken from the E half-whole diminished scale to fit modally with the guitar and bass. The saxophone's motive during this section remains consistent with its previous themes in that it is meant to seem unpredictable and apart from the other instruments.

**Figure 3.4** “Spring Loaded” mm.17-24

The musical score for "Spring Loaded" mm.17-24 is presented in two systems. The first system covers measures 17-20, and the second system covers measures 21-24. The saxophone part (labeled 'as') is in the treble clef, the guitar part (labeled 'g') is in the treble clef, and the bass part (labeled 'b') is in the bass clef. The drum part (labeled 'd') is shown as a series of diagonal lines. The key signature is B-flat major, and the time signature is 4/4. The saxophone melody consists of eighth-note and quarter-note patterns. The guitar part provides harmonic support with chords and single notes. The bass part features a steady eighth-note pattern. The drum part maintains a consistent rhythm.

17 Bb6 Abmaj7 Ebmaj7/G

21 Fm7

There are three main components to the saxophone's melody at section D. First, there is the short motive that is a two eighth-note rhythmic unit that generally increases frequency throughout section D. Second, there is a theme made up of these units that begins the same way every two bars but is only the same for the first three units. The quarter notes that are found in mm.26-27 and mm.30-31 make up the third component.

Their purpose is to accentuate the peaks of the melody and allow the development of the theme to be more apparent.

**Figure 3.5** “Spring Loaded” mm.25-32

**D1** *forcefully*

25 E7b9 13

as

*f*

blend w/bass

g

*f*

blend w/guitar

b

*f*

d

simile

29

as

g

b

d

Section E serves as a slight return to the material that begins the composition in Section A. The guitar and bass return to playing in unison and play a condensed

variation of the ostinato material from section A and B. The progression Am7-EbMaj7-AbMaj7-G is played at half the harmonic rhythm from that of section A. Rhythmically, the ostinato rhythm is abandoned for three separate variations of it in mm.33-34, mm.35, and mm.36. Melodically, the material is more similar to mm.17-24 with the descending line in mm.34-36 being akin to the melody in those measures. The material found in mm.33-36 act as a lead into the solos on the head in and leads to the coda after the head out.

**Figure 3.6** Section E of “Spring Loaded”

The musical score for Section E of "Spring Loaded" is presented in four staves: as (alto saxophone), g (guitar), b (bass), and d (drums). The score begins at measure 33, marked with a box containing "E1" and the number "33". The alto saxophone part features a melodic line that descends chromatically from G4 to Bb3, with a "decresc." (decrescendo) marking. The guitar part plays a descending line of eighth notes, mirroring the saxophone's melody. The bass part plays a steady eighth-note pattern, which is altered at measure 37 to begin a chromatic descent from B2 to Bb2. The drums play a simple ostinato pattern. The section concludes with a "To Coda" symbol (a diamond with a cross) at the end of measure 36.

The coda of “Spring Loaded” is a brief two bar coda that follows the head out and brings the piece to a halt as well ending it in a foreign key. Like the transition in mm.16-17, mm.36-37 also has B leading to Bb in the bass, which is also doubled by the guitar this time. However, instead of continuing with the previous material, the ostinato from mm.17 is altered at beat five in mm.37 to begin a descension of chromatic major sixths to the final chord. The guitar doubles this bass line up an octave and fills in the

final chord with a D#3 above its own F#2 in mm.38. The final chord of F#Maj6 is completed with an A# played on top by the saxophone. This is the only appearance for the F# Major tonality in the whole composition. The other chords and tonalities are presented thoroughly in the piece already that a slight departure to the F# cadence gives the composition a defining finality.

**Figure 3.7** Coda of “Spring Loaded”

The musical score for the Coda of "Spring Loaded" consists of four staves. The top staff is labeled 'as' and contains a single note with a fermata. The second staff is labeled 'g' and contains a melodic line. The third staff is labeled 'b' and contains a bass line. The fourth staff is labeled 'd' and contains a rhythmic pattern of diagonal lines. The score is marked with a Coda symbol at the beginning and the word 'Fine' at the end.

# Spring Loaded

49

Straight 8ths

Lane Halley

MM=140

**A**

tacit

Alto Sax

Guitar muted *mf*

Bass blend w/guitar *mf*

Drums

blend with guitar and bass

5

as

g

b

d

B1

9 Am cresc

mf

unmuted

simile

as

g

b

d

11 Ebmaj7

as

g

b

d

13 Abmaj7

as

g

b

d

15 G7/B

as

g

b

d

C1

17 Bb6 Abmaj7 Ebmaj7/G

as

g

b

d

21 Fm7

as

g

b

d

D1 *forcefully*

25 E7b9 13

as *f*  
blend w/bass

g *f*  
blend w/guitar

b *f*

d simile

29

E1

To Coda ☉

33

as *decresc.*

g

b

d

B2

Alto Sax solo for one chorus

37 Am7 Ebmaj7 Abmaj7 G7

as

guitar comps for solos

g

bass comps for solos

b

drums comps for solos

d

C2

45 Bb6 Abmaj7 EbMaj7/G Fm7

as

g

b

d

D2

53 E7b9 13

as

g

b

d

*D.C. al Coda*

**E2**  
61 Am EbMaj7 AbMaj7 G7 end solo

as  
g  
b  
d

♢ *Coda* *Fine*

65

as  
g  
b  
d

#### Chapter 4- “Poutine Dream”

“Poutine Dream” is a medium tempo jazz composition in the vein of up-beat pop music.<sup>38</sup> This piece began as a 36 bar jazz composition. The initial order of the sections was BBCAD, four eight bar sections followed by a single four bar section. Typically, this order would be repeated for solos and played this way for the head out. This arrangement, however, rearranges the sections so that there is a disproportionate amount of sections between the head in, head out, and solos. The most significant structural changes are as follows: Section A from the head out was taken and put at the beginning of the head in so that it reads ABBCAD. Sections A and D of the head out have been replaced by the new material of section E that serves as an ending to the composition. The solo sections remain true to the original BBCAD form except for the final section D of the sax solo that is instead used as a transitional beginning of the head out. (see figure 4.1)

The main influence for this piece is a composition written by Dave Douglas called “The Frisell Dream”.<sup>39</sup> Written for guitarist Bill Frisell<sup>40</sup>, the composition employs the use of several major triads in sequence to construct the melody that implies the harmony (see figure 4.2). With this in mind, the harmonic background that “Poutine Dream”

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<sup>38</sup> Characteristic of up-beat pop music used in this piece refer to the pop influenced bass rhythm, rock styled drums and the bpm marking of 130.

<sup>39</sup> Dave Douglas, “The Frisell Dream”, from *Strange Liberation*, with Uri Caine, Bill Frisell, Clarence Penn, and Chris Potter, BMG/Sony Music Entertainment 750428, 2004, Compact Disc.

<sup>40</sup> Bill Frisell is a prominent American Jazz Guitarist. Active 1980s-present.

navigates through is constructed mainly out of major triads or upper structure major triads, as shown in figure 4.3, that attains a similar major-centric quality found within Douglas' composition. These triads are unrelated in the sense that they do not come from the same common major/minor chord scale.

**Figure 4.1**

Compositional Sequence of Events	Form
Head In	ABBCAD
Guitar Solo	BBCAD x2
Sax Solo	BBCADBBCA
Head Out	DBBCE

**Figure 4.2** Excerpt from Dave Douglas' "The Frisell Dream" mm.1-5

-----FMaj-----AbMaj-----F#Maj-----AMaj-----GMaj-----

The musical notation shows a melodic line in 2/4 time. It consists of five measures, each containing a triplet of eighth notes. The notes are: F4, A4, C5 (first measure); G4, Bb4, D5 (second measure); F#4, A4, C5 (third measure); A4, B4, D5 (fourth measure); G4, A4, C5 (fifth measure). The key signature has one sharp (F#).

The three main sections, A, B, and C, rely on different harmonic strategies that give each section a distinct harmonic sound. Section A relies on harmonies using a root movement of a minor third. In section B, there are some harmonic similarities that occur between the D/C- Bb6-G6 and C/D-AbMaj7-FMaj7 progressions. One similarity being

the minor third root motions between Bb-G and Ab-F and the other similarity being the V chord relationship of the D and C triads to their resolutions in G6 and FMaj7 respectively (see figure 4.3). Section C relies mostly on the cycle of fourths for harmonic movement, with the exception of the movement from Bb to Db7#5.

**Figure 4.3** Section B chord progression



The harmony for section B, as shown in sections B3 and B4, is D/C-Bb6-G6-C-C/D-AbMaj7-FMaj7- (Em7-A7) or G7, a progression where every chord contains a major triad. The major harmony continues this way through section C with the progression C-F-Bb-Db7#5-C-F-Bb, with the exception being Db7#5. When the ensemble plays section A2 the progression emphasized is Bb9-G9-Bb9-G9-Ab9-F9-Ab9-F9. This progression is altered during the solos in section A3 by switching these chords with the relative minor of each and due to these harmonic relationships it isn't necessary to name this as a new section. While very similar tonally, the emphasis on minor 7<sup>th</sup> chords in section A3 gives a necessary contrast to the major tonalities found in the rest of the piece. Section D returns to the major tonalities with a CMaj7-D7-GMaj7-A7 progression and stresses this with a chord-tone abundant melody that achieves a similar major-tonality effect found in "The Frisell Dream".

The piece begins with solo guitar (section A) playing a one bar ascending motive. This motive remains intervallically consistent throughout section A while moving to different key areas in parallel motion. The motive in mm.2 becomes is used as the departure point of the melody in section B. (see figure 4.4 and figure 4.5)

**Figure 4.4** Guitar's melody at mm.2



**Figure 4.5** Guitar's melody at the start of section B



The melody at section B is mostly played in unison between the guitar and saxophone. The guitar occasionally thickens the melody with some chordal material and also fills in the space left by the melody during the fourth measure of each B section. The bass plays a consistent rhythmic pattern during section B and only abandons this pattern during the third measure of each B section to fill the melodic space left by the guitar and saxophone.

Section C is highlighted by 'call and response' idea between the guitar and saxophone. The saxophone's theme at section C begins (See figure 4.6) with a two bar 'call' that ends with a long tone (Bar 26). The guitar responds with its own motive

consisting of parallel fourths (Bar 27, first introduced briefly during section B in mm.12). This motive repeats during the next two bars over a different harmony. These two ideas develop further over the fifth and sixth bar of section C when the call and response changes into a rhythmic interplay between the overlapping ideas of the saxophone and the guitar. The final two bars of this section act as a resting point before the return of section A.

**Figure 4.6** “Poutine Dream” Section C mm.25-32

The musical score for "Poutine Dream" Section C, measures 25-32, is presented in four systems. Each system contains five staves: saxophone (as), guitar (g), bass (b), and drums (d). The first system (measures 25-28) begins with a common time signature and a key signature of one flat. The saxophone part starts with a melody marked *mf*. The guitar part features a rhythmic pattern of eighth notes, marked *f* in the second measure. The bass part has a simple line, and the drums play a steady eighth-note pattern. The second system (measures 29-32) continues the saxophone melody, marked *cresc.* and *ff*. The guitar part continues with a similar rhythmic pattern. The bass part has a more active line. The drums continue with the eighth-note pattern. The key signature changes to two flats (Bb) for the final two measures. The saxophone part ends with a final note marked *mf*. The guitar part has a final chord marked *mf*. The bass part has a final note marked *mf*. The drums end with a final pattern marked *mf*.

Section A returns at mm.33, as A2, with the guitar playing the same part as before but accompanied by bass and drums. The saxophone enters four measures later playing the same material as the guitar but displaced a beat later. A brief four-measure canon is created between the sax and guitar that contrapuntally contrasts from the solo guitar introductory in section A1. (See figure 4.7) At the end of the canon the piece returns to familiar material in section D, which is a shortened variation of section B that uses a similar rhythmic flow as well as section B's bass rhythm. (See figure 4.8)

**Figure 4.7** Canon in Section A2 mm.37-40, "Poutine Dream"

The musical score for Figure 4.7 shows a four-measure canon between saxophone (sax) and guitar (g). The saxophone part begins at measure 37 with a melodic line: quarter note G4, eighth note A4, quarter note B4, eighth note A4, quarter note G4, eighth note F4, quarter note E4, eighth note D4, quarter note C4. The guitar part begins at measure 37 with a similar melodic line: quarter note G4, eighth note A4, quarter note B4, eighth note A4, quarter note G4, eighth note F4, quarter note E4, eighth note D4, quarter note C4. The canon continues for four measures, with the saxophone part always leading the guitar part by one beat.

**Figure 4.8** Saxophone, guitar and bass in Section D, mm.41-44

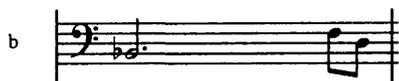
The musical score for Figure 4.8 shows saxophone (sax), guitar (g), and bass (b) in Section D, mm.41-44. The saxophone part begins at measure 41 with a melodic line: quarter note G4, eighth note A4, quarter note B4, eighth note A4, quarter note G4, eighth note F4, quarter note E4, eighth note D4, quarter note C4. The guitar part begins at measure 41 with a similar melodic line: quarter note G4, eighth note A4, quarter note B4, eighth note A4, quarter note G4, eighth note F4, quarter note E4, eighth note D4, quarter note C4. The bass part begins at measure 41 with a rhythmic line: quarter note G2, quarter note A2, quarter note B2, quarter note C3. The saxophone and guitar parts continue for four measures, with the saxophone part always leading the guitar part by one beat.

The function of the bass within this composition is primarily to add a consistent rhythm to the piece in addition to its role of providing root motion. Within this composition the bass has two main bass rhythm patterns. The first pattern occurs within the B and C sections. It is a very common, two beat pattern consisting of a dotted quarter followed by an eighth note. (See figure 4.9) This material decided upon after hearing Bill McHenry's composition "Art/Omi" in which he uses it throughout to great success.<sup>41</sup> In his composition it creates relaxed and steady propulsion to the music. This understated effect was desired for "Poutine Dream" and utilized in a similar fashion. The bass occasionally abandons this pattern to emphasize the guitar part. The second main bass pattern occurs in section A2. This four beat long pattern focuses on resolving on beat one with eighth note motion on beat four. (See figure 4.10) This pattern and its variations within A2 were used to add consistent time to the meter during the canon between the guitar and sax.

**Figure 4.9** First main bass rhythm of "Poutine Dream"



**Figure 4.10** Second main bass rhythm of "Poutine Dream"



The drum part was intended to be the one constant throughout the composition. A two-bar written pattern serves as a basic guideline for what the performer might play (see

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<sup>41</sup> Bill McHenry, "Art/Omi", from *Graphic*, with Ben Monder, Gerald Cleaver, and Reid Anderson, Fresh Sound New Talent 56, 1999, Compact Disc.

figure 4.11). As indicated on the score, ‘variable drum pattern’ allows the pattern to be varied and expanded. The drum pattern is only abandoned in measures 26 and 28 where the drums play in unison with the guitar and bass.

**Figure 4.11** Main drum pattern



**Figure 4.12** Section D3 of “Poutine Dream”

The image displays a musical score for Section D3 of "Poutine Dream". It consists of four staves: saxophone (as), guitar (g), bass (b), and drums (d). The score is marked with a box labeled 'D3' and the number '89'. The saxophone part begins with a *mf* dynamic. The guitar and bass parts also feature *mf* dynamics. The drum part shows a complex rhythmic pattern with various note values and rests. The score is written in a standard musical notation style with a key signature of one flat and a common time signature.

At section B3 the composition goes into the solo section. There is very little instruction within the solo sections other than guitar and saxophone getting two choruses each, the chord changes, as well as the coda markings in section D2 to get to the head out of the composition. After D2 the ensemble returns to section B3 but instead of reaching

section A3 again, the 4<sup>th</sup> time *To Coda* goes to a shots section in A4. The saxophone solo ends at the end of A4 and section D3 begins the head out with a four bar pick-up that returns the composition to the main melodies that begin in B5. (See figure 4.12) The melody continues through B6 and C3 before venturing into new material in section E.

**Figure 4.13** Section E of “Poutine Dream”

The musical score for Section E of "Poutine Dream" is presented in a four-staff format. The staves are labeled 'as', 'g', 'b', and 'd' from top to bottom. The score begins at measure 117, marked with a box containing the letter 'E'. The key signature is one flat (B-flat major). The chord progression is indicated above the staves: Ab, C, Eb, Abm, E, and Db. The dynamics are marked as *mf* (mezzo-forte) throughout. The tempo is marked as *rit.* (ritardando) starting in the fourth measure. The section concludes with the word *Fine* above the final measure. The notation includes treble clefs for the upper two staves and a bass clef for the lower two staves. The bass line features a steady eighth-note rhythm, while the upper parts feature triadic harmonies and melodic lines.

Section E (see figure 4.13) concludes “Poutine Dream” with an emphasis on triadic harmony to further reflect the general harmonic qualities of the piece. The progression for this section is Ab-C-Eb-Abm-E-Db. As in other sections, it consists mostly of simple major triads ascending over the main bass rhythm. The piece ritards in the second last bar and ends with a cadence of E-Db.

Up-beat pop

# Poutine Dream

MM=130

Lane Halley

A

This musical system includes staves for Alto sax, Guitar, Bass, and Drums. The Alto sax and Guitar parts are active, while the Bass and Drums parts are mostly silent. The guitar part features a melodic line with accents and a dynamic marking of *mp*. The Alto sax part has a few notes with accents. The Bass and Drums parts have rests.

5

This musical system includes staves for Alto sax (labeled 'as'), Guitar (labeled 'g'), Bass (labeled 'b'), and Drums (labeled 'd'). The Alto sax and Guitar parts are active, while the Bass and Drums parts are mostly silent. The Alto sax part has a melodic line with accents and a dynamic marking of *mp*. The Guitar part has a melodic line with accents and a dynamic marking of *mp*. The Bass and Drums parts have rests.

B

9

as  
g  
b  
d

*mf* variable drum pattern

*mf* simile

13

as  
g  
b  
d

B2

17

as  
g  
b  
d

*mf*

21

as  
g  
b  
d

25

C F

as  
g  
b  
d

*mf* *f*

29

Bb Db7#5 C F Bb

as  
g  
b  
d

*cresc.* *ff* *H.XII* *mf* *mf*

A2

33

as

g

b

d

*mf*

*mf*

*mf*

*mf*

simile

37

as

g

b

d

D

41

as

g

b

d

**B3** sax solo choruses 3 and 4

45 D/C Bb6 GMaj7 C

as

guitar solo choruses 1 and 2, comp for 3 and 4

g

comp for solos

b

comp for solos

d

49 C/D AbMaj7 FMaj7 Em7 A7

as

g

b

d

**B4**

53 D/C Bb6 GMaj7 C

as

g

b

d

57 C/D AbMaj7 FMaj7 G7

as

g

b

d

C2

61 C F

as

g

b

d

4th chorus To Coda

65 Bb Db7#5 C F Bb

as

g

b

d

A3

69 Gm7 Em7 Gm7 Em7 Dm7

as

g

b

d

73 Fm7 Dm7 Fm7 Dm7 G7

as

g

b

d

D2

77 CMaj7 D7 GMaj7 A7

1, 2, 3,  
End of third time D.S. al Coda

as

g

b

d

A4  $\oplus$  Coda

81 Gm7 Em7 Gm7 Em7 Dm7

as

g

b

d

4th chorus end solo

85 Fm7 Dm7 Fm7 Dm7 G7

as

g

b

d

D3

89

mf

mf

mf

mf

mf

B5

93

as

g

b

d

*f* simile

*f*

97

as

g

b

d

B6

101

as

g

b

d

*f*

*f*

105

as

g

b

d

C3

109

as

g

b

d

113

as

g

b

d

*cresc.*

*ff*

HXII

*mf*

**E**

117 *mf* Ab C Eb A $\flat$ m E Db *rit.* *Fine*

The musical score consists of four staves labeled 'as', 'g', 'b', and 'd'. The 'as' staff is in treble clef, 'g' is in treble clef with a key signature of one flat, 'b' is in bass clef, and 'd' is in bass clef with a key signature of one flat. The score is divided into five measures. Above the staves, the chords are indicated as Ab, C, Eb, A $\flat$ m, E, and Db. The first measure starts with a dynamic marking of *mf*. The fourth measure is marked *rit.* and the piece ends with *Fine*. The 'as' staff contains a melodic line with a long note in the fourth measure. The 'g' staff contains a chordal accompaniment. The 'b' staff contains a rhythmic accompaniment with eighth notes. The 'd' staff contains a bass line with quarter notes.

## Chapter 5- “Roads”

The fifth composition in this thesis focuses on including other elements and influences alongside jazz-rock. This is accomplished in “Roads” through multiple contrasting sections, contrasting solo sections, and a through-composed method from start to finish. There are no direct jazz-rock influences in this piece but indirectly inspiration for this piece comes from jazz-rock’s ethos of experimentation and combining disparate elements. “Roads” is made up of seven unique sections that provide a contour of energy throughout the piece. While the metronome marking remains consistent at 100 beats per minute, sections vary in regards to meter, pace, dynamics and atmosphere. The title suggests these many sections and implies their differences. Unlike the other compositions in this thesis, “Roads” combines many influences into one piece without directly amalgamating them together.

“Roads” is not the lengthiest piece in this body of work but it does take the most unconventional path to its conclusion. Each section is its own metaphoric road and is treated as being distinctly separate from the other sections. The experiment of this piece was to put these “Roads” together with as little transition between sections as possible. The disjunction of the sections allows a jarring experience for the listener and an unexpected sequence of events.

**Table 1: Structural Overview of “Roads”**

Section	Bars	Meter	Description of events
A1	1-4	4/4	Bass introductory phrase
A2	5-8	4/4	Guitar phrase. Bass phrase repeats displaced backwards 1 beat.
A3	9-12	4/4 To 2/4	Saxophone phrase. Guitar phrase, displaced backwards 1 beat. Bass phrase repeats displaced backwards 1 beat. Final bar shifts meter to 2/4
B	13-19	4/4	Call and response: Guitar/bass (bar 1) answered by saxophone (Bar 2) Call and response repeats.(Bars 3-4) Guitar/bass variant conclusion (bars 5-7) with ascending saxophone.
C	20-33	5/4 - 4/4	Change in rhythmic feel – broken pattern in bass and drums. Shifting metrical structure: 5/4 – 4/4 -5/4 – 4/4. Concludes with transitional material in mm.24-27.
D	34-35 36-37	4/4	2 bar introduction of ostinato bass/drum pattern followed by call-response above in saxophone and guitar.
E	38-45		Solo section for saxophone. Bass rhythm from section D continues
A4	46-49		Variation of A. Beat placement similar to A2
F	50-53 54-65 65		Unaccompanied Bass Bass rhythm continues. Solo section for guitar begins accompanied by saxophone and drums. Pick-up to section G
G	66-67 68-69		Bass, guitar, and saxophone vamp for drum solo. Vamp phrase morphs into a conclusion. Cadence on Ab9.

Section A is the one section that occurs multiple times. It’s a four bar section that occurs four times throughout the piece with each entrance a variation. The theme of A suggests a majestic fanfare. Section A1 (see figure 5.1) begins the piece with the bass

providing the theme accompanied by the drums playing in a march like style. A2 (see figure 5.2) follows A1, with the introduction of the guitar playing a similar theme in counterpoint to the bass. The third iteration (see figure 5.3) occurs subsequently and includes another counterpointed theme played by the alto saxophone. With section A as the main section of the piece, the gradual addition of instrumental layers in the opening twelve measures, sections A1 to A3, provides the initial momentum for the sections that follow. As well, further variation occurs with sections A1 to A3 with the entrance occurring half a beat earlier each time. These entrances are compensated by a meter change to 2/4 at the end of section A3 that maintains the desired flow of the piece. After a few other sections, section A4, at mm.46, provides a break from the through-composition style of the form and provides another variation to the main theme.

**Figure 5.1** Section A1 of “Roads” mm.1-4



**Figure 5.2** Section A2 of “Roads” mm.5-8

**Figure 5.3** Section A3 of “Roads” mm.9-12

Section B (see figure 5.4) is a seven bar section that occurs only once during the piece. It's composed to sound more relaxed and jazz oriented than section A. Its key center is based mainly upon Gb major and its main themes take place as two bar phrases. Beginning in mm.13, the bass and guitar begin with their phrase. It ascends for one bar and descends for the second. During this second bar, the saxophone enters with its theme, which is briefly joined by the guitar, and continues it into the next bar where the bass and guitar are beginning to repeat their theme. At mm.17, the bass and guitar continue their theme with ascension and when their melodies begin their descension in mm.18 ascension continues in the saxophone line to the section's peak in mm.19. This is followed by a resolution of the ensemble in the Gb major key center.

Figure 5.4 Section B of “Roads” mm.13-19

The musical score for Section B of "Roads" (mm. 13-19) is presented in four staves: as (alto saxophone), g (guitar), b (bass), and d (drums). The key signature is four flats, and the time signature is 4/4. The score is divided into two systems. The first system (mm. 13-16) begins with a box labeled "B" and the number "13". The saxophone part has a rest in m. 13, then plays a melodic line in m. 14-16. The guitar and bass parts play a rhythmic accompaniment. The second system (mm. 17-19) starts with the number "17". The saxophone part plays a melodic line. The guitar and bass parts play a rhythmic accompaniment. The score ends with a double bar line and a 5/4 time signature.

The piece drastically changes at section C beginning with a meter change to 5/4. This section contrasts with sections A and B and it is meant to be the most jarring section of the piece. Melodic development is greatly reduced in exchange for phrase repetition in mm.20-23. The role of the bass becomes sparser and less melodic. Section C is very dissonant with focus given the interval of a minor 2<sup>nd</sup> in the notes played by the guitar and saxophone. Further dissonance is created by the guitar and sax in mm.20-23 in that they

play different two note pairs in rhythmic unison. In mm.24 there is a brief return to common time where the guitar and saxophone play in melodic unison. After the repetition of mm.20-25, section C begins to end in mm.26 with a continuation of the material in mm.24-25 in a descent towards section D.

**Figure 5.5** Section C ensemble ostinato

The musical score for Figure 5.5 shows an ensemble ostinato in 7/4 time, starting at measure 20. It consists of four staves: saxophone (as), guitar (g), bass (b), and drums (d). The saxophone and guitar parts are marked *mp* (mezzo-piano) and play eighth-note patterns. The bass part is marked *f* (forte) and plays a rhythmic ostinato pattern. The drum part is marked *mf* (mezzo-forte) and plays a simple rhythmic pattern. The score is divided into two systems, with the first system covering measures 20-23 and the second system covering measures 24-25.

Section D is a driving jazz-rock inspired section and begins with a one bar ostinato (see figure 5.6) in the bass that continues throughout the entire section. Over the ostinato, the guitar and saxophone play a call and response consisting of an angular theme played the saxophone (see figure 5.7), and an accompaniment in the guitar that matches the ostinato rhythmically. The saxophone's theme is a measure long and its last half is in rhythmic unison with the ostinato. The saxophone theme develops in mm.34-36 and is supported by development in the guitar accompaniment.

**Figure 5.6** Bass ostinato in section D

The beginning of section F has the saxophone and guitar tacit to allow the bass to set up the sparse atmosphere for the guitar solo. The guitar solo begins at mm.54 and is played over a progression of Bbm-Eb-Ebm-Gb-Bbm-C7-F-Gb-Bbm-C7-F. The saxophone accompanies the saxophone with a simple melody that provides a melodic contour throughout the solo.

The final section, section G (see figure 5.9), brings the piece to its conclusion in a jazz-rock manner. A phrase at the end of section F sets up the rhythmic counterpoint in this section. Instructions on the score, at mm.66, indicate an optional drum solo. Other instructions indicate the repeating mm.66-67 seven times to make it sixteen bars long to allow enough time for the vamp to become its most effective at establishing the tonic chord of Bb minor. After the vamp, the piece concludes shortly thereafter with two measures of material similar to the vamp but with the saxophone up an octave and the harmony concluding on Ab9.

**Figure 5.9** Section G of “Roads”, mm.66-69

The musical score for Section G of "Roads" (measures 66-69) is presented in four staves: saxophone (as), guitar (g), bass (b), and drums (d). The key signature is Bb minor (three flats). The score begins at measure 66, marked with a double bar line and repeat signs. Above the saxophone staff, the chord progression is indicated: Eb, Ebm, Bbm, followed by a repeat sign with "x7", then Eb, Ebm, and Ab9. The saxophone part features a simple melodic line. The guitar part provides harmonic support with chords and some melodic fragments. The bass part has a steady rhythmic pattern. The drum part includes an "optional: drum solo" in measure 66, indicated by a slash and repeat sign. The section concludes with a double bar line and the word "Fine" above the saxophone staff.

# Roads

Lane Halley

Rock Fanfare

MM=100

A1

Musical score for the A1 section, featuring Alto Sax, Guitar, Bass, and Drums. The Alto Sax and Guitar parts are mostly rests. The Bass part starts with a half note rest, followed by a melodic line starting on G2, moving up to D3, with a forte (*f*) dynamic. The Drums part starts with a half note rest, followed by a rhythmic pattern of eighth notes, with a mezzo-forte (*mf*) dynamic. A 'simile' marking is present over the drum part in the second measure.

A2

Musical score for the A2 section, featuring Alto Sax (labeled 'as'), Guitar (labeled 'g'), Bass (labeled 'b'), and Drums (labeled 'd'). The Alto Sax part starts with a half note rest, followed by a melodic line starting on G4, moving up to D5, with a forte (*f*) dynamic. The Guitar part starts with a half note rest, followed by a melodic line starting on G4, moving up to D5, with a forte (*f*) dynamic. The Bass part starts with a half note rest, followed by a melodic line starting on G2, moving up to D3, with a forte (*f*) dynamic. The Drums part consists of a continuous rhythmic pattern of eighth notes.

A3

9

as  
g  
b  
d

B

13

as  
g  
b  
d

*mf*  
*mf*  
*mf*  
*mf*

17

as  
g  
b  
d

*p*  
*f*  
*p*  
*f*

C

20

as

g

b

d

*mp*

*mp*

*f*

*mf*

24

as

g

b

d

*mf*

*f*

*mf*

*mf*

26

as

g

b

d

D

28

as

g

b

d

*C7*

*p*

*f*

tacit

*f*

Detailed description: This system covers measures 28 and 29. The vocal line (as) is mostly silent, with a few notes in measure 29. The guitar (g) plays a *p* (piano) accompaniment. The bass (b) has a melodic line with a *f* (forte) dynamic. The drum set (d) is marked "tacit" (tacet) and is silent. A *C7* chord is indicated above the guitar staff.

30

as

g

b

d

*f*

*f*

*f*

Detailed description: This system covers measures 30 and 31. The vocal line (as) has a melodic line. The guitar (g) has a melodic line with a *f* (forte) dynamic. The bass (b) has a melodic line with a *f* (forte) dynamic. The drum set (d) has a rhythmic pattern with triplets in measure 31.

32

as

g

b

d

*f*

*f*

*f*

*f*

simile

Detailed description: This system covers measures 32 and 33. The vocal line (as) has a melodic line. The guitar (g) has a melodic line with a *f* (forte) dynamic. The bass (b) has a melodic line with a *f* (forte) dynamic. The drum set (d) has a rhythmic pattern with a *f* (forte) dynamic. The word "simile" is written below the drum set staff.

34

as  
g  
b  
d

36

as  
g  
b  
d

**E** alto sax solo

38 Cm7b5 A7b9#5 Bbm

as  
g  
b  
d

*f*

42 Cm7b5 A7b9#5 Bbm end solo

as

g

b

d

A4

46

as

g *mf*

b *mf*

d *mf*

48

as

g *mf*

b *mf*

d *mf*

**F**

50

as *tacit*

g *tacit*

b *mp* *tacit* *simile*

d

54

as *Bbm* *Eb* *Ebm*

g *guitar solo*

b *simile*

d *simile*

58

as *Gb* *Bbm* *C7* *F*

g *guitar solo*

b *simile*

d *simile*

62

as Gb Bbm C7 F Bbm

*mf* end solo *f*

g

b

d

G

66

as Eb Ebm Bbm x7 Eb Ebm Ab9 *Fine*

*optional: drum solo*

g

b

d

## Conclusion

Through the course of writing this thesis, jazz-rock was examined in a few contexts ranging from its early roots to its manifestation in the 21<sup>st</sup> century. This was done in an effort to inform the five compositions written in the current style of jazz-rock and provide insight into the important stylistic developments within the idiom. Findings included changes to the ensemble, compositional techniques and arrangement, and the incorporation of current influences.

Jazz-rock, in its current form, has a unique sonic balance that differs from its early roots. The instrumentation of jazz-rock bands today favors an acoustic bass over the electric bass that is still popular in rock music. The electric guitar, however, plays an important role in creating the rock sound in jazz-rock through its employment of effects and its vast use within the rock idiom. But perhaps the most important factor in this sonic balance is the drummer's role in playing rock rhythms in an improvisational manner. The instrumentation I chose for these compositions reflect this development and the simplistic compositional approach to composing for drums is intended to encourage improvisation.

A broad multitude of techniques were used in creating these compositions making note that the possibilities for creating jazz-rock are vast. In "Spadina Eastbound", the influence of Ben Monder allowed for a harmonically dense and dissonant composition

where jazz-rock tendencies were mostly found in the rhythmic attitude of the ensemble.

“Forgotten Day” drew upon some of rock’s language and compositional techniques to

create smooth transitions and give each of its sections separate identities. In “Spring

Loaded”, material from Led Zeppelin’s “Immigrant Song” was used to create a

completely new and different composition. The compositional influence of Dave

Douglas and Bill McHenry on “Poutine Dream” combines their influence to create a

piece that draws upon similar sounds but that are used in a different way. Finally,

“Roads” furthers the notion that current jazz-rock is an inclusive music that can be

combined with and played alongside a myriad of other musical idioms and styles.

Through these compositions, this thesis builds upon the growing tradition of jazz-rock by

being influenced by its players and some of its important developments within the early

21<sup>st</sup> century.

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