

THIRD STREAM CONSCIOUSNESS;
A COMPOSITIONAL PROCESS

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ABSTRACT

This thesis presents an original composition based on Gunther Schuller's term, Third Stream, which describes the organic approach of combining essential elements of both classical and jazz music (later in life, he revised this to include all world musics). This approach ideally culminates in an inextricably interwoven structure in and of itself. Therefore the two original “streams”, or genres, of music merge into a single 'Third Stream', of which there is a homogeneous sense of form, texture, melody, harmony and rhythm-- as opposed to a distinctly separate jazz and classical feel-- within the composition.

Inspired by a plethora of classical and jazz composers and musicians alike, this composition represents an attempt to fulfill Schuller's concept of Third Stream music, while at the same time creating something unique, engaging to the listener, and personally fulfilling. The hope is to have contributed a piece of music worthy of admission to the Third Stream catalogue.

DEDICATION

This composition and thesis is dedicated to my parents, without whose patience and gentle encouragement I would not have come this far.

ACKNOWLEDGMENTS

A special thank you to those professors who helped broaden my horizons, encouraged me to think out of the box and to not be afraid of diving into the unknown. Professors David Mott, Michael Coghlan, Alan Henderson, Bill Westcott, John Gittins, and John Brownell.

To Florence; you give me hope in everything that I do.

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CHAPTER 1 - INTRODUCTION

THE THIRD STREAM IDEAL/GUNTHER SCHULLER

No educated musician would say that the approach of combining two different styles, or genres, of music did not exist prior to Schuller's conception. Jazz itself is a product of an amalgamation of western European and African-American music which occurred in the early 20th century.¹ Even within European classical music, direct inspiration from various countries' folk musics has been incorporated into the elaborate structures of piano sonatas, string quartets and symphonic masterpieces.

In fact, there are many similarities between jazz and classical music. Possibly as many similarities as there are differences. One interesting example which might break down the barriers of the most ardent extremists of genre is that improvisation is used by the classical composer in the germinating stages of their work, and that jazz is a very structured musical form which acts as the foundation for the soloists to improvise over. Arguably, improvisation as a means of composing music is a process which may take hours, or days, whereas improvisation in a jazz performance sense is an immediate and spontaneous act which likely cannot ever be repeated note for note.

When Gunther Schuller first used the term Third Stream in 1957 at a Brandeis University lecture, his intention was not to start a new musical trend, but to observe an artistic tendency for crossover and incorporation of jazz and classical music around that time. There were a number of jazz artists looking to the techniques and structures of classical music in order to expand the

¹ Schuller, 'Musings', p.3.

jazz genre, Duke Ellington being one of the main proponents. From the classical world there was also a great appreciation for, and interest in, the improvisatory and rhythmic elements of jazz music. Stravinsky and Shostakovich were two enthusiasts of the jazz genre, if not directly incorporating either of the aforementioned attributes of jazz per se, at least paying tribute in their own compositional way.

As decades passed, and our global village has become more and more accessible through technological means, including physical travel and the internet, there have been countless crossovers and amalgamations of musical genres stemming from cultures all over the world. I have been involved in a number of them myself. By the turn of this century, Schuller stated in an interview with *Jazz Times*:

In the meantime, since my early postulation about bringing jazz and classical music together, the entire world of ethnic, folk and vernacular musics, of which there are several hundred thousand, some of which represent traditions that are 5,000 years old, have come into the streaming pot(...)So, the third stream is now 100,000 streams. The original [Third Stream] concept now seems like a trickle, the headwaters, and now third stream is like the Mississippi delta, a vast complex that has been fed by countless tributaries. But the idea of combining the various concepts and traditions of music is still very much at its beginnings.²

In this time of heightened cultural/artistic awareness, openness, and inclusivity it seems that all boundaries of genre have been erased and that the crossover possibilities are virtually limitless. One could plausibly conceive of an entire orchestra of improvising musicians, improvising simultaneously, or conversely, a lone tenor sax player performing a reduction of Stravinsky's *Rite of Spring*. Neither seems out of the realm of possibility anymore.

² website: <https://jazztimes.com/archives/gunther-schuller-third-stream-from-the-source/>

THIRD STREAM EXAMPLES/APPROACHES

At the time of Schuller's 1957 lecture in which he first used the term Third Stream, he had been observing various jazz composers' tendencies towards a more classical approach with regards to form, dynamics, textures and rhythmic variation, even multiple tempo variations within the same piece. In his view, "... the new genre [...] attempts to fuse 'the improvisational spontaneity and rhythmic vitality of jazz with the compositional procedures and techniques acquired in Western music during 700 years of musical development.'"³ Examples of such artists' recordings are; Duke Ellington *Black, Brown, & Beige*, his three suites entitled *The Queen's Suite*, *The Goutelas Suite*, and *The Uwis Suite*; Dave Brubeck *Octet*; Charles Mingus *The Black Saint and the Sinner Lady*; The Modern Jazz Quartet *Third Stream Music*; Gunther Schuller *Concertino for Jazz Quartet and Orchestra*; Joe Zawinul *The Rise and Fall of the Third Stream*; Miles Davis *Sketches of Spain*; Michael Brecker Quintet *Wide Angles*; Trilok Gurtu *Bad Habits Die Hard*; Yellowjackets *Dreamland*, and *Greenhouse*; this is by no means an exhaustive list of composers who have explored this intermingling of styles. Approaches to Third Stream composition and performance will vary, sometimes greatly among artists. Not every box has to be checked in order to be considered a Third Stream piece. Meaning, one composer may focus more on orchestral texture/instrumentation in a rhythmic jazz context while another may focus on a jazz trio exploring extended form with melodic and harmonic development, and complex chordal structures. In addition, there are no hard and fast rules which Third Stream has an obligation to adhere to, with the exception of improvisation. This element is the one constant.

³ Schuller, 'Musings', p.115

THESIS COMPOSITION

My composition The Sun and Moon Suite is in two complementary movements and scored for an eleven piece ensemble, or hendectet, consisting of standard woodwind quintet (flute, oboe, clarinet, bassoon, french horn), string quintet (violin I/II, viola, cello, contrabass), and marimba. My conception was to bring together some of my favourite sonorities based on my extensive listening, and informed by previous compositions of my own to form a cohesive chamber group with a unique sound and approach. At one point or another throughout this piece, every instrument will have the opportunity for improvisation. The duration and the rhythmic/harmonic context surrounding each section of improvisation will vary, allowing each improviser the opportunity to engage with the sonic environment of the moment and to showcase their instrument's particular timbre, range and overall colour. At the utmost height of ambition, the designated soloist as per the indication in the score would be negotiated just before a performance takes place, much like a jazz ensemble designating the tenor sax player to take the first solo for the next performance instead of the guitarist. Under these guidelines, the composition will have an element of freshness, demonstrating a uniqueness of form, shape and tonal colour each time that it is presented.

CHAPTER 2 - THE SUN AND MOON SUITE

BINARY CONCEPTION

The sun and the moon have a strong binary representation for me. As can be considered the fact that these two orbs have the greatest influence on our planet, the metaphorical, but related influence of both of my parents on my musical upbringing cannot be understated. The respective styles of music each of my parents grew up with (classical and jazz), the very genres I have intermingled here, and the number of movements which this piece constitute have led me to the conclusion that *The Sun and Moon Suite* must be the title of this composition. I cannot specifically say which of my parents represents which celestial orb. Perhaps the celestial/parental relationship has morphed from one to the other (and back even) over time. A bit mystical but, nevertheless, the reasoning for my choice of title.

ARGUMENT FOR SUITE

The decision to give this piece the designation of ‘Suite’ has to do with the overall mood which I imagined would emanate from the music itself. Although the more commonly known suite consists of four or more dance movements, the original suites from the 14th to 16th century were organized in pairs. Considering the fact that suites were considered dance movements even throughout the seventeenth and eighteenth centuries, I found it appropriate for these two movements, which represent for all intents and purposes a dance between the sun and the moon, to be framed with such a title.

A suite is generally speaking less structurally strict than a symphony, a concerto, or even a sonata. The Larousse Encyclopedia of Music calls it “a light work lacking strict formal

structure.”⁴ Arguably, the catalogue of suites has quite a vast array of sonorities, textures, instrumentation, levels of structural depth, and mood. Tchaikovsky’s *Nutcracker Suite* is a much “lighter” feeling work overall than say, Holst’s *The Planets*. Grieg’s *Peer Gynt Suite* is notably different than Debussy’s *Suite bergamasque* which is even further removed from Bach’s *Cello Suites*, the latter two of which are for solo instruments. Suites have also been written within the jazz idiom, some of which have been mentioned in the introduction.

COMPOSITION

These two movements are between ten and twelve minutes in length each, and will vary with each run through depending on the duration of the solos. While some of the indicated solo segments are of fixed duration, others are open to the discretion of the instrumentalist, with an obvious cue to be given for moving on to the next section. One of the primary aims here is for there to be an abundance of improvisational terrain. Of the many ways to interpret and arrange a Third Stream composition, I feel this is one sound approach to achieve a Third Stream sensibility. This terrain varies in harmonic complexity, tonality, supporting instrumentation, and rhythmic vitality. This is one of the main components which, to my taste, bring together elements of both the jazz and classical streams. In contrast to the fixed ‘32 bar head’ of a jazz standard in which each soloist takes turns soloing over the changes of the tune, often with the same comping background (assuming a quartet or quintet setting, for example), here I have created a variety of situations over which improvisation will take place. There are certain sections of each movement in which a soloist enters an entirely new harmonic landscape from the previous. There are a number of purposes for this treatment. Firstly, so that there is a

⁴ Larousse Encyclopedia of Music, p.545

contrast from “soloing over the head,” although this does occur at times throughout the piece; secondly, to be used either as transition materials between more formal sections of the piece or as a developmental device; and lastly, to be used as a new formal section in and of itself. In some of these instances, there is more than one soloist interacting simultaneously over a harmonic and rhythmic foundation.

I have still imposed constraints within these sections; for example, at no point in this composition is there improvisation without harmonic context or rhythmic syncopation of some sort, in other words no “free improv.”

I believe that there is an intrinsic logic to musical form which does not necessarily fit within predetermined confines, that there is room for exploration and adventure in structuring a larger format piece of music. With this in mind I chose not to approach this composition using any pre-determined form.

CHAPTER 3 - PERSONAL HISTORY

I have been influenced, practically since birth, very heavily by these two genres of music (with the addition of others creeping in here and there), and my parents are fully to blame for this. Without engaging in a full biographical sketch of either of them, I can say that they were/are brilliant in their respective fields of music, high achievers, and well respected on an international level. Before even being aware of it I was absorbing all of the musical information floating about the home, the recording studios, and the concert sound checks.

Growing up with a strong inclination to hit things, I became a drummer at a very young age. It was apparent that I had a fascination with rhythm (pardon the expression), but I also had a very strong emotional response to melody and harmony. Knowing how to flawlessly string up my father's reel to reel master tapes before being able to tie my own shoes, I would listen to certain reels and break down in sobs when particular tracks came on. I was between four and six years old. Of course, it still happens to me to this day with the same tunes although a few more have been added to that list. Some examples of this emotional reaction to music are; nearly every time Allan Holdsworth or Bill Evans takes a solo; Gorecki's *Symphony of Sorrowful Songs*; and a piece my father Doug Riley composed called 'Theme for Adele'; and when my mother plays Fritz Kreisler, Medelsohn's *Violin Concerto* or Bach's *Violin Partita No.3*

In addition to drumming, I also had a passion for sitting at the piano and making up pieces of music. Some were songs I would make up, complete with chords and lyrics, and others were somewhat lengthy instrumental piano pieces. I would run around the house scatting jazz solos pretending I was Cab Calloway, or playing the air violin pretending to be either Joe Venuti

or Itzhak Perlman. Having received a plastic saxophone on my seventh Christmas, I immediately tore into it not knowing at all what I was doing, and exclaimed “hey everyone, I’m Rick Wilkins!”

It was an upbringing which, when I look back upon it, was quite astounding in the musical sense. Jamming in the basement with Bill Evans who was an occasional houseguest of ours, Jeremy Steig, Mike Stern, the Brecker Brothers, Lenny Breau, and so many others. I’m sure it was for the best that my 6 year old precocious self didn’t really know these virtuosos for who they were, but rather friends whom I would get to jam with.

COMPOSITIONS

Having entered York University in 1996 to begin my Bachelor’s degree in Fine Arts, I was highly motivated and excited to absorb as much musical information my professors had to offer. I challenged myself to compose music which I initially felt was beyond me, but I trusted the experience of my ears, and the creativity of my imagination, and dove in. Some of the more interesting and lengthy efforts I had undertaken are:

- 1) *String Quartet in 3 Movements* - I was greatly inspired by listening to Shostakovich, Brahms, Schubert, and the late Beethoven string quartets, with some of the more modern composers’ influences as well; Arvo Pärt, Philip Glass, Charles Ives, Arnold Shoenberg, Anton Webern and Elliott Carter to name a few. I had this quartet roughly recorded and was performed by my mother Adele Armin, my uncle Richard Armin, and Amy and Ren Canzoneri.

- 2) *5 Moments for Erhu and Percussion* - I had a fascination with Chinese I Ching and the Five Elements Theory which, in Chinese philosophy believe that all symbiotic relationships in the universe interact with the elements **wood, fire, earth, metal** and **water**. This composition consists of five shorter movements, each of which showcases the erhu with a different percussion instrument per movement. I had been studying the musical capabilities of, as well as pieces written for, the erhu and was listening frequently to the group Nexus at that time.
- 3) *World Music Orchestra* - This piece was mainly inspired by my overall love of the unique ethnic sounds of instruments from around the world, and the compositions and textures of Joe Zawinul's two groups, Weather Report and The Zawinul Syndicate, as well as the various works and ensembles of Trilok Gurtu. This is not a typical 'orchestra' per se, the instrumentation here consisting of string quartet, jazz trio (electric piano, fretless bass and drums), Japanese shakuhachi, West African kora, bass clarinet, and Chinese erhu.
- 4) *Sublimation for Orchestra* - This composition was written for a standard modern orchestra. Between my two degrees, I had decided to compose a full orchestral movement for the TSO Young Composer's competition. This yielded a roughly seven-minute long piece which greatly increased my scope of awareness of the various timbral effects, dynamics and articulations of all of the standard instruments of a symphony orchestra. I recall one of my initial concepts (as I repeatedly seem to

like to turn things upside down) being to create a grandiose symphonic ending, but played at the very beginning of the piece, and to have the ending of the piece fade into the distance much like a symphonic introduction might begin, but reversed.

Interspersed throughout education and professional activity, there have been a number of compositions which have classical and jazz (or other) intermingling, in addition to a number of solo piano pieces, piano and voice 'lieder', violin with electronics (electro-acoustic) and pure electronic works.

CHAPTER 4 - CLASSICAL INFLUENCES AND CONCEPTS

There have been numerous composers and recordings which have influenced and inspired my own compositional process. Some have had a more abstract or inspirational role over a long period of time while others perhaps have exerted a more direct and specific impact. However, with regards to this particular composition I have allowed my creative process to tend towards an organic realization of internal impulses and aesthetic choices based on personal sonic preferences. The classical and jazz composers listed below have all, in some shape or form, and to varying degrees of subconscious, influenced the creation of *The Sun and Moon Suite*.

BEETHOVEN/BRUCKNER

Beethoven's 7th, 2nd Movement, was a source of inspiration for my opening string segment (mm.1-9), as was the opening of Bruckner's 5th (I had so wished that the opening of the latter symphony had lasted much longer, yet just over one minute was all he gave it). I have always loved how the fluid motion of the opening to these movements stirs up a feeling of dreaminess and bucolic reverie. These two composers can create such passionate expression yet with an element of restraint, which in turn gives just the right feeling of tension.

STRAVINSKY

I most likely fell in love with the sound of the bassoon the first time I heard Stravinsky's *Rite of Spring*. His opening melody, with a solo bassoon stretching the top of its range, creates a distinct timbral effect, a sonorous tension, which no doubt inspired the first melodic passage of

The Sun and Moon Suite (mm.10-13)⁵. Although the melody in my composition does not test the range of this instrument as does ‘The Rite’, it is within that “tension range” which the bassoonist will be compelled to express.

HOLST

Gustav Holst’s *The Planets* is an astounding display of sonic textures and imagery. There have been so many aspects of this collection of pieces which have informed a number of my own compositions. From the driving force and odd meter of ‘Mars’, to the light swiftness of ‘Mercury’, to the haunting distant beauty of ‘Neptune’, this entire suite continues to sneakily make its mark on my music, including *The Sun and Moon Suite*.

MAHLER

Gustav Mahler has an uncanny ability to contrast the most rich and vibrant passages utilizing the entire symphony’s power, pushing you nearly to the edge, with an immediate transition to a solo or duo passage in the pianissimo range, almost as if these lone instrumentalists had no idea of the train careening down the tracks, nearly obliterating them. I have put this cliffhanger device to use on many occasions, here as well, and also in the reverse order from minuteness to grandness (see in particular the bars leading up to, and preceding mm. 192/3 of the 2nd Movement). The element of surprise is a wonderful and effective device, whichever direction the dynamic train is heading.

⁵ It should be mentioned that this 4-bar melody was initially written entirely for bassoon, giving it much greater stress, and a more direct inspiration from Stravinsky’s *Rite of Spring*.

SCHOENBERG SCHOOL

The use of tonal serialism has not been put to use much in my compositions, but I found it to be rather effective as a transitional element in one particular section, which also served as the point of a rhythmic modulation occurring between two sections (mm.50-61 of the 2nd Movement). Schoenberg, Webern and Berg have made such extensive and exquisite use of this technique that it is frightening to consider ascertaining such a level of expertise. Nevertheless, a playful use of it in a sort of ‘call and response’ way between the bassoon and french horn had a joyous effect, at least to my taste.

GLASS/REICH

Both Philip Glass and Steve Reich are able to create such a mesmerizing, trance like effect with their use of what I might call transitioning repetition. Minute alterations in pitch, rhythm or chordal structure occur at just the right time to elicit this sense of a hidden or lost object about to be discovered. This effect was at the forefront of my intentions when I was composing the solo marimba section in the 2nd Movement of *The Sun and Moon Suite* (mm. 139-177). At this point in my composition a certain motif will have been presented for the first time (mm.64/66/68), one which has been a part of my musical memory since practically childbirth, which was written by my father.

BERLIOZ

Berlioz’ *Symphony Fantastique*, a singular musical, symphonic masterpiece, was an early fascination of mine. I have written a motif during the marimba cadenza of the 2nd Movement (mm.147-151) which later interchanges and intermingles with the motif of my late father’s piece

‘Dinosaurus’. With the superimposition of my original line into a new harmonic and rhythmic environment towards the end of piece, a sort of *idée fixe* results.

SCHUBERT

Schubert’s *Octet* and Beethoven’s *Septet* have been very useful in building my appreciation and understanding of chamber music combining wind and string instruments. The textural possibilities, the various groupings of instruments, the beauty and genius of the lines and overall counterpoint. When it comes to these two as well, their overall use of ostinato as a foundation for a melodic idea helps to create such drive and momentum to the phrase. This is a device I have used frequently, and have once again found quite effective, being put to use within *The Sun and Moon Suite* (mm.20-23 of the 2nd Movement).

HINDEMITH

Paul Hindemith has, throughout the years of my intrigue with his music, broadened my tonal horizons immensely. In addition, he has greatly influenced my choice of instrumentation for this suite. His great appreciation, and writing, for the viola (which he played himself) may have been the initial magnetic force for me, which brought me to the piano pieces, particularly the final fugue of his *Piano Sonata No.3* (I’m sure Glenn Gould’s interpretation was equally responsible for my extensive listening to, and deep appreciation of this piece). I find there to be a subtle combination of playfulness and seriousness in his works, and am fascinated by his unusual combination of instruments, as well as some unusual instruments themselves. Hindemith always creates an element of harmonic surprise, modulating to a tonal place I would never have imagined.

BRAHMS

Brahms. Pure elegance, and rich sophistication. I have discarded so many passages of original material because of the mistake of comparing them to Brahms (I have since learned never to do this with any composer). There is a feeling of such exquisite perfection, much like Mozart, to my ears. One of my frequent compositional tendencies, *The Sun and Moon Suite* being no exception, is to not repeat a predominant section the same way twice. This is especially true for exposition material. Brahms' 4th Symphony made such a strong psychological and emotional impact on me from a young age that this approach to altering, re-embellishing a melody each time it occurs, became such a natural tendency. This is somewhat similar to the concept of the *idée fixe*, with a melody recurring in a different form, in a new context.

Brahms' approach to melodic sections and form, seamlessly morphing one melodic idea into an entirely new section has been a model for the structure of my thesis composition, almost without me knowing it.

DOUG RILEY

My late father, Doug Riley was a Canadian composer, arranger, producer and pianist/organist encompassing many genres. He was awarded the Order of Canada, and has received numerous awards including the National Jazz Award for Pioneer of Jazz, the Toronto Musicians' Association Lifetime Achievement Award and, for over ten years in a row, the Jazz Report Award for Organist of the Year.

Considering his classical arrangements alone, not to mention two piano concertos, multiple works for chamber groups and three ballets, Doug Riley's intimate knowledge and

application of the craft was a force to be reckoned with. Much like Bach's exhaustive composing of cantatas for the church (on a weekly basis), Riley composed music - much of it classical and orchestral - on a weekly, sometimes daily, basis for commercial use. These were known as jingles, which are short compositions for the purpose of promoting a brand. His output over more than two decades of this type of writing, in addition to the more 'legit' compositions, numbers in the thousands.

His use of what he called pantonalism⁶ in many of his commissioned works, fit into so many different genres of music which he was deeply immersed in. His approach to melody and harmony is something as sonically second nature to me as a nursery rhyme, having been brought up with both equally.

⁶ Merriam Webster definition of pantonal: giving equal importance to each of the 12 semitones of the octave.

CHAPTER 5 - JAZZ INFLUENCES AND CONCEPTS

CHARLES MINGUS

Mingus' style of composing was quite unique right from the beginning. In addition to playing upright bass as a sideman for a number of jazz greats whose compositions were more concise, and which fit within the traditional jazz form, his own pieces could be quite expansive. Even before Schuller's pivotal 1957 lecture and Third Stream observation, Mingus was composing within this framework, incorporating aspects of classical music in pieces such as 'Pithecanthropus Erectus' in 1956, which he described as a tone poem⁷. In addition, the instrumentation he wrote for much of the time was out of the ordinary, adding tuba and contrabass trombone to his brass section which I have no doubt shook the walls of the recording studio.

Mingus' frequent use of rhythmic modulation and displacement within his compositions has influenced aspects of my approach within *The Sun and Moon Suite*, primarily in my creation of ostinato figures and the transition into and out of the 'swing' section of the 2nd Movement (mm.60-65 and mm.130-134). One of his larger works, a six movement suite entitled *The Black Saint and the Sinner Lady*, consists of an eleven-piece band which travels through many different rhythmic permutations and sonic landscapes. He also incorporates many rubato and accelerando sections which break down some of the traditional jazz concepts of maintaining the same tempo

⁷ Also known as 'Symphonic Poem' is a Romantic era development in orchestral form and technique, credited to Franz Liszt. See *The Oxford Companion to Music* p.998, 'Symphonic Poem'.

from beginning to end. This particular album was considered “one of the greatest achievements in orchestration by any composer in jazz history.”⁸

I have always been a fan of his use of legato lines, the textures and dynamics he embeds into the music, the unusualness, uniqueness and freshness of his compositional ‘sound’ and overall approach.

YELLOWJACKETS

From the clarity of their sound, to the funkiness of their rhythms, to the elaborate compositions they create, this group was an aural magnet to my ears from the very first note. The album *Greenhouse* was my introduction to the band and, fittingly, was somewhat orchestral in its instrumentation. The combination of world music rhythms, even melodies (the song “Freda” is a heavily Celtic influenced, pentatonic style piece with the addition of a violinist), add to the lushness and sonic fulfillment of these compositions. The orchestral arrangement to the title track of this album is lush and evocative, particularly the introduction in which I can clearly hear a motivic segment of Beethoven’s 2nd Movement of his 7th Symphony. This sensibility has had a great influence in passages such as the melodic lines I had written to accompany solo sections throughout both movements of *The Sun and Moon Suite*. The piece “Summer Song” from the album *Dreamland* features Bobby McFerrin singing an obbligato duet with himself as an introduction. The contrapuntal element achieved here is of the finest proportions, evoking Bach- and Brahms-style sensibilities, and which has certainly influenced a section of overlapping melody in the 1st Movement of my composition (mm.192-195).

⁸ Huey, Steve. “*The Black Saint and the Sinner Lady* – Charles Mingus”. [AllMusic](#). Retrieved November 29, 2010

The established intricacies of this group are a product of the decades they have spent together, growing together, touring together, and writing together. They seamlessly weave through various time signatures and syncopated rhythmic figures with elegance and finesse. The harmonic concepts are thrilling to listen to, with beautiful and unexpected chordal movements, creating such a wonderful feeling of being suspended at times. A very texturally based group, this quartet breaks down many barriers of musical idioms, and could just as likely sound like a classical chamber group as it could a gospel funk group, as it could a straight ahead burning jazz quartet.

ALLAN HOLDSWORTH

From his compositional style, to his harmonic concepts, to his virtuosic soloing abilities, there is nothing normal about Holdsworth. From a classical standpoint, listening to just his guitar solos can sound like Stravinsky, Beethoven and Rachmaninoff all in one. Every note is there for a reason, and every solo so intricately designed, and so fluid it would seem as if it were pre-composed. I can attest, having seen him live, and having heard numerous live versions of the same piece, that this is not the case. It is extraordinary to hear a musical train of thought so precise and seemingly perfect with respect to the melodic lines, the literal choice of notes for each passing chord, and the absolute rhythmic complexity and accuracy of his phrasing.

From a jazz perspective, there really is no resemblance to any other player, unless one were to listen to his phrasing as one would a saxophonist. When listened to in this perspective, it really does become evident that his approach is influenced much more by the saxophone than the guitar in the traditional sense. In fact, he has stated in numerous interviews that Cannonball

Adderley was an initial inspiration to him, and that hearing Coltrane changed his life.⁹ In an interview, he has said that he “never wanted to play the guitar”, and that he actually doesn’t “really like the guitar very much.”¹⁰ He spoke so highly of one of his contemporaries, Michael Brecker, it seems clear that this is the headspace that he is in.

Compositionally his works are outlandish, bizarre, and frequently make use of some beautiful non-functional chordal progressions. The content and the voicing of the chords are quite unusual in and of themselves.¹¹ His use of changing time signatures throughout a piece make them what I would not call “toe-tappers.”

MICHAEL BRECKER

Brecker’s style of playing more or less changed the game of tenor sax from the mid-seventies on. His fresh approach, seamlessly combining fluid, undulating legato lines with incredibly accurate syncopated staccato offbeats and octave displacements was unique to the genre and placed Brecker in a league of his own. Tenor saxophone great Chris Potter stated, “I just couldn’t believe it. I just remember thinking: man, this is as far as you could ever go on the saxophone.”¹²

The musical boundaries he has crossed has earned him deep appreciation from Herbie Hancock and Chris Potter, to James Taylor and Joni Mitchell, just four of the dozens and dozens of artists he collaborated with over the course of his career.

⁹ from an interview with Bill Milkowski; <https://jazztimes.com/features/profiles/allan-holdsworth-one-man-of-trane/>

¹⁰ from an interview with ‘One on One’; <https://www.youtube.com/watch?v=JPLBrKblegk>

¹¹ Holdsworth would often expose minor ninths, for example Cmaj7 voiced G-B-E-C within his chords which, due to his very large hands, was a unique ability.

¹² from website: jazzfuel.com ‘Michael Brecker-The Career of a Jazz Saxophone Great’, by Discover Jazz

For me, part of the excitement of listening to Brecker is that I never know what he is going to do next. I'll say to myself "how much longer can this line possibly go on?" or "what permutation of tonality will he explore now?" Due to his technique and his musical creativity, the array of possibilities at his disposal seems virtually limitless. In spite of this, the clarity, precision and uniqueness of his lines make it easy to pick him out amongst a sea of others.

As much as I have been inspired in many ways by nearly every one of his records, the album *Wide Angles* was far from his instrumental norm. This group consisted of a fifteen piece band, a quindecet, including a string quartet, french horn, english horn (oboe doubling), bass clarinet, alto flute, and the usual suspects filling in the rest of the ensemble. It would be a great oversight to say that this particular release did not open my mind and my ears up to the sonic and textural possibilities of this combination of instruments, not to mention the arrangements created for them.

JOE ZAWINUL

Zawinul created a sound. He created many sounds. I wrote a paper for an undergraduate course touting Joe Zawinul as one of the great pioneers of electronics in music. His contribution through the band Weather Report alone is enough for him to just sit back and rest on his laurels, although he was instrumental in the sound of the two Miles Davis albums which were recorded just prior to when Weather Report was conceived, not to mention his stints as pianist for Dinah Washington and Cannonball Adderley. Aside from the array of sonic textures he was able to create using an intricate network of cables, patches, sound banks, and early samplers, he could also just sit at the electric piano and play the soulful jazz which was his foundation. Joe's music

always seemed to escape far beyond the boundaries of traditional jazz, in the structural sense, and in the textural sense. Part of the beauty to my ears is that, in spite of the amount of electronic preparation and multi-synthesizer use, his sound is so organic and almost raw in a sense. He seems to be able to conjure the sounds of nature to his fingertips and shoot them through key, cables, and speakers. There is such a pureness to these textures. One possible explanation for this sonic alchemy is in his beginnings as an accordionist. The pumping mechanism which drives the air through the reeds is a very organic, earthy sound with a surprising amount of dynamics.

The slow building, funky world music, grooving, vamping, comping technique he uses in so many of his pieces builds a great degree of tension until- exhale- a decisive modality is entered into and a beautiful, much of the time native/ethnic, melody bursts forth as if it had been held back for too long.

MILES DAVIS/GIL EVANS

It seems to me as if every new era of jazz which occurred since the end of the swing era was defined by what Miles was doing at the time. In 1957 his album *Miles Ahead* was released, the same year as *Birth of the Cool* (which was actually recorded nearly a decade earlier), both with arranger/conductor Gil Evans, and both of which forged new paths with respect to instrumentation, orchestration, and structure. With the latter album, something new was happening in terms of musical lines occurring simultaneously. This is not to say that concurrent melodic lines had not existed before, speaking specifically of the polyphonic writing methods of the Baroque periods. In the idiom of jazz, this was a fresh approach to arranging, adding much

more subtlety to the compositions. Gerry Mulligan and John Lewis had much to do with this new sound as well, although initial influences on this approach are credited to Claude Thornhill.¹³

If there is one word I would use to describe Miles Davis' tone, playing style, mood, and general character, it would be - subtle. I am not purporting to say that Davis spearheaded the Third Stream ideal which was taking place but that his style was so enigmatic, and so magnetic that he was always surrounded by game changers who, it seems, were looking to him in a sense to lead the way.

With the album *Miles Ahead* another approach was taken, consisting of a much larger instrumentation than its predecessor, including bass trombone, bass clarinet, french horn, and tuba. The songs are all strung together with sparse interludes, never leaving dead space between them which gives the impression that they are to be considered movements within a complete whole, effectively a suite. *Porgy and Bess*, *Sketches of Spain* and *Quiet Nights* were albums to follow suit shortly afterward.

It is difficult to imagine a sub-genre, an offshoot of jazz, funk, fusion, or hip-hop which Miles Davis did not have a profound effect on.

TRILOK GURTU

Having such extensive, in depth knowledge of the music of India, mixed with an advanced vocabulary in jazz harmony, Mr. Gurtu is a divine master of meter, polyrhythm, and improvisation, and he is able to create vast sonic landscapes to accompany his breathtaking

¹³ <https://downbeat.com/news/detail/pre-birth-of-the-cool-claude-thornhill>

approach to the drum set, tabla, and multi-percussion. His combination of Indian solkattu (or Konnakol, in a performance context) with syncopated funk drum patterns, at times lining up his vocal phrasing with his drumming, is effectively bringing a centuries old Indian tradition to a modern jazz fusion, and world music context. His influences do not stop there, also showing a deep appreciation for, and incorporation of, the musical varieties of the African subcontinent. With this ultimate combination of elements he is able to create hypnotic ostinato patterns in both rhythmic and melodic contexts, usually with two or three instruments.

A Gurtu album which opened my eyes, and ears, to completely new horizons on the drum set was a release from the mid nineties entitled *Bad Habits Die Hard*. Listening in complete astonishment at this new and amazing blend of technique with a very personal feel, and a completely fresh approach to voicing rhythms around the drum set, my own style of playing developed greatly as a result. The manner in which he would place beats where I did not expect, and play specific drums of the set (ie. kick, snare, ride cymbal) in the most unusual and sonically “upside down” syncopated fashion creates an undulating rhythmic flow with seamless variations.

Upon hearing his drumming, his precision - in addition to the incredible “tightness” of the entire band - on this recording, I had reassured myself that this was a meticulously worked out studio album which would have taken weeks to record, with multiple takes, overdubs and splices.... until I heard the live applause at the end of the first track.

DOUG RILEY

Although his classical output was quite large, Doug Riley’s work as a jazz musician and composer is much more widespread and well known. Over the decades, collaborations with

hundreds of artists in the jazz, and the R&B/rock worlds, have culminated in an immense catalogue of work, as composer, arranger, producer or pianist/organist, and oftentimes all of the above.

Stylistically speaking it is hard to pin him down. When playing in the jazz idiom he might sound like the perfect balance between Bill Evans and Oscar Peterson, while in the R&B domain he would sound like Billy Preston, George Duke, and Joe Sample. It would be difficult to picture Bill Evans playing in a soul/R&B setting, just as it would to hear Ray Charles playing in Charlie Parker's quintet (although I must admit, I would love to hear both of these instances), however this was something that Riley seemed to fit so comfortably within. He could truly meld into the genre he was ensconced in. The aforementioned comparisons was not meant in any way to imply that he did not have his own "sound". Dr. Music, Doug Riley was an incredibly distinctive musician, whose personality shone through absolutely everything that he turned into music.

"Doc", as he was known by his peers, as well as the greater music community, would also sound completely different when he played the Hammond B3 organ than when he played the piano. Furthermore, it is not often to hear a keyboard player equally adept at harnessing both of these beasts. His solo piano album *Freedom* illuminated the breadth and depth of his piano playing, with tracks such as "Freedom" and "Child Eyes" (for Bill Evans) exposing his gentle, lyrical side while at the opposite end "Peace Dance" and "Dinosaur" portraying his stunning virtuosic array of technique, counterpoint, rhythmic syncopation, and improvisation, all the while creating the momentum of a Mack truck.

His ability to master so many different styles and approaches to playing the piano and B3, in tandem with composing and arranging in a huge variety of genres was the reason he was asked to contribute to the projects of Ray Charles, Clark Terry, Aretha Franklin, Anne Murray, Gordon Lightfoot, Blood Sweat and Tears, the Brecker Brothers, Placido Domingo, Bob Seger, Kim Mitchell, Moe Koffman, and countless, countless others.

This versatility is the mindset with which I grew up in. I feel it has molded my brain, my ears, in a way so that I can listen to a Brahms' String Quintet or a Mahler Symphony with the same passion that I listen to Herbie, or Holdsworth, James Brown, or James Taylor. In this case, I have definitely saved the most influential - to me - for the last.

CHAPTER 6 - COMPOSITION

As a process, my compositional methods and approaches differ depending on what type of group and what type of genre I am writing for. I have used various methods in order to complete *The Sun and Moon Suite*, some of which were consciously predetermined and others which happened more spontaneously. Having spent the majority of my formative years behind the drum set, my ears have always been open to what is going on around me, harmonically, melodically, and rhythmically. Truly, many of my compositional ideas have sprouted by merely sitting at the drum set and playing, with no accompaniment. I find this approach quite effective in that it sparks my imagination in a unique, and usually very productive way. An interesting and somewhat ironic result is that I have used this process in many situations which in the end require no drums at all. Elements of this composition are an example of this.

An alternate method which has worked for me many times, including the work in question, often happens upon me when I least expect it. This method presents itself as a form of visualization. It is best when it occurs without premeditation but at times I have deliberately sought it out, and with reasonable success. The visualization takes the form of imagining myself as the listener, usually in some sort of live setting - a nice concert hall for example. I can see the performer, or performers, take their place on stage and start to play. Occasionally I have to press 'reset' at times and have them take their places again, or envision different performers, however the end result is that I often can clearly hear what I would like to have heard as an audience member.

MELODY

— FIRST MOVEMENT —

I do believe that the eight bars of melody which occurs at bar ten of the first movement is a perfect example of the first method I have mentioned above; sitting alone at the drums and playing. Having already created a harmonic passage for the introductory nine bars while at the piano - which I will discuss in more depth - I absorbed this chord sequence internally and sat at the drums with a pair of brushes. After a short time of playing in a traditional jazz ballad sense, in the vein of Philly Jo Jones, and with the established chords swimming through my thoughts, melody began to emerge.

A three-note motif which is stated by the clarinet is answered with a subsequent three-note motif in a mirrored fashion, by the french horn. The mediator with which to settle this melodic 'altercation' comes in the form of the bassoon, effectively finishing off this motivic structure. This four-bar melodic segment is developed in various ways throughout the movement, and also reappears 'out of nowhere' in a separate section's developmental region, as if a prairie dog were sticking out its head to observe the landscape.

The following bars, which complete the eight-bar harmonic passage, consist of a sequence of descending eighth notes played by the flute and oboe, each resting at their respective half notes, with the seventh and eighth bars re-establishing the initial half note pulse, although this time in ascending fashion (from the F-natural). This F-natural, the sharp eleven of a Bmaj9 chord acts as a downbeat of tension (*appoggiatura*) resolving to the F-sharp, contrary to the

initial motion of the half-note progression in which passing notes have occurred on the ‘weak’ beats.

Before immediately revisiting this section I had decided to elaborate a bit more on the descending eighth note pattern with a slightly different melodic contour, also giving a hint of further development to come (little did I know at the time). This brief five-bar extension leads to a slightly re-orchestrated version of the exposition with the various melodic motifs redistributed amongst the woodwinds, reinforced lightly by the rich, mellow texture of the viola, and the harmonic accompaniment taken over by the marimba. With some embellishment added towards the latter half of this section, the marimba walks us into a larger area of development consisting of the two contrasting motifs, here in reverse order, and separated by an undulating flow of melodic triplets bridging the pair.

Before terminating this section and moving on, I felt compelled to do something a little more drastic as a final exclamation of the eighth note elaborations. I decided to create a more jolting and staggered approach to the serenity and innocuousness of the existing flow by treating the motif in 5/8 meter with dotted eighths, modulating upward in diminished thirds. A brief swelling of climate, a strong gust of wind, before descending gently into the marimba’s guiding tones once again, and walking us into completely new territory.

Where we have been led this time is not reminiscent of our previous landscape. Here there is a sense of eeriness, precariousness, and trepidation. Upon post-examination of the melody here, which I very distinctly wanted to sound Bartók-ian, and having listened closely to Bartók’s approach of what I personally called parallel chromaticism, I discovered that this coincides with his technique of *polymodal chromaticism*. The intention however was not to

mimic technique but rather to strive for a feeling, a sensation, of having to proceed with caution, pausing every few steps to look around, and to regain confidence in moving forward towards the jubilant reception which lies not too far ahead.

This extended reception in the form of an improvised solo section with accompaniment, for the bassoon, followed by the flute, has a fresh tonality. Here the true range and versatility of these two instruments can be freely explored, albeit under the constraints of this new harmonic sequence.

As a sort of bookend to the solo section is a passage similar to the four bars which led into it, possibly giving the illusion that we are heading back along the path we have come, except here it arrives at a place that can only be explained as the point between sleeping and awakening, as if all of the jubilant overtures of the previous section have sent us pleasantly drifting into a dream-like state. The ascending melodic line, although diatonic in nature, gives off a phrygian air with the help of the underlying harmony, and completes itself with a brief nod to the exposition, fully cloaked within this new modality. This state is interrupted by a mixture of the chromatic passage interspersed with the original motif of the exposition (our prairie dog poking its head out). The motif is expanded in a canonic sort of way which sets up a new and altogether different harmonic landscape, paving the way for an improvised section in which the clarinet and the marimba take turns soloing, “trading eights” in a jazz sense (in this case sixteens, then eights).

Repeating a previous development of the motivic eighth notes, this transitions the piece into a reintroduction, with woodwinds taking the place of strings, and now in the “key” of F. Over this reintroduction the cello will have its turn improvising, followed by the contrabass in

the original “key”. Upon completion of the bass solo, both marimba and bass will join together playing the transitional guiding tones which the marimba has previously employed, leading to a final interpretation of the ‘polymodal’ section.

In this penultimate section of the first movement, one last attempt has been made to deal with these slippery chromatic steps. The melody begins with its inversion accompanied by a descending chromatic bass line, which is immediately ‘corrected’ in the following bar with the original motif and its respective ascending bass line. With this, the motif and its inversion is voiced throughout the woodwinds, giving each a chance to express their opinion on the matter while the viola and cello have their discussion with the violins and contrabass. As this tumult winds down somewhat, the entire group comes together briefly, restating the diminished third sequence in 5/8 time, returning smoothly into the final statement of the first movement.

Here, ending up where the piece began, is the introduction and exposition in a much more contrapuntal state. The first four bars is a restatement of the harmonic string progression with suspensions alternating between viola and cello. This, in addition to the first violin playing a half note passage, creates a quarter note effect. The primary melody is given to the bassoon, with a secondary flute melody offset by two quarter notes, and played a fifth above, creating a fugal effect meanwhile the movement of suspensions is continually being churned below by the strings. All of this is occurring as the marimba takes a final improvisational lap around the harmonic course. Upon arrival at the descending eighth note sequence the marimba falls into line with the oboe and clarinet which take over the melody at this point.

This descending passage is played once more for emphasis, with the full and rich timbral effect of all of the instruments combined, leaving the last melodic note to the flute alone in the

open air. With the final resting chord in the strings, the movement comes to a close, punctuated by a *ppp* pizzicato.

— SECOND MOVEMENT —

I became intrigued by the octatonic scale, its function, its symmetry, and have thought about ways in which to incorporate its various facets. In light of the fact that there are three scalar possibilities due the diminished nature of the scale - twelve notes divided by four diminished intervals equals three scales - my initial idea was to start this movement off combining all three into an ascending melodic run. This also adds a nice contrast to the beginning of the first movement which has more peaceful beginnings. While I wouldn't necessarily call this introduction a motif per se, it does have relevance down the road. The first true melodic statement occurs at measure seven in the bassoon and french horn, beginning with a quintuplet figure. I desired to create the feeling of *rubato* for this initial segment, and to that effect wrote three distinct melodic rhythms to complete the phrase. A quintuplet followed by a sixteenth note run, in turn followed by a quarter note triplet motif. Depriving the phrase of a rhythmic or harmonic grounding with which to set these figures against, the intended effect is for the passage to sound free, and floating. The two quintuplet motifs in the upper woodwinds answer the two-bar phrase, prolonging the sense of weightlessness, until the strings gracefully guide us closer to the earth with slightly more rhythmic grounding and something harmonically structured to hold on to. This exposition forms the groundwork for much of what is to come. With a rhythmic ostinato now in place, along with a harmonic framework, the contrabass carries the weight of the

entire melody (already slightly altered at this point) which, after a brief pause for breath, dives straight into an extended improvised section for the french horn.

Following the solo, the exposition melody appears in the marimba, with strings taking over the ostinato figure, and contrabass accompanying the latter half to maintain the strained effect of its range. Here I chose to have a little fun with the quintuplet motif, between oboe and flute, venturing out into further uncharted territory before restating the original quintuplet sequence from the *rubato* exposition, this time voiced with marimba and supported with an harmonic and rhythmic foundation.

What comes next is similar to my approach in the first movement, in which things get a little strange sounding or, suffice to say, less ‘melodic’. I have used the syncopated bass pattern which supported the french horn solo and have altered its harmonic context into what I would consider to be an atonal, or twelve-tone, development. With marimba reinforcement throughout this segment, the interplay is chiefly between bassoon and french horn. Each twelve-tone segment lasts for two bars and has a ‘call and answer’ sensibility to it, with a slight rearrangement of the tone row each time it is played. Finally the horn restates the bassoon’s initial outburst, leaving the marimba to carry on alone. After one final twelve-tone variation, the marimba takes a new path with a syncopation giving the impression of a new tempo altogether, leading to a metric modulation, and change of feel altogether.

After a lengthy section of improvisation for oboe and violin respectively, a dense four-part melody occurs in the woodwinds with french horn octave-doubling the oboe, in the vein of Gerry Mulligan or Gil Evans arrangements from the album *Birth of the Cool*. This undulating melodic ‘shout chorus’ breaks into two parts at times, dividing the flow, and reunites into a

singular unit towards a very familiar motif which I have borrowed from an original piece of my father's, entitled "Dinosaurus". This motivic segment is a set of ascending eighth notes stacked in groups of fourths with a descending tail to finish it off. The segment consists of only eight notes but carries a weight with it, and within me, that is beyond explanation. My aim was to embed this motif within the structure of the latter half of the second movement, incorporating it into redeveloped material of this movement, and developing it as a subject unto itself, in tribute to my father. As this line draws to a close, the viola picks up on a quarter-note triplet element of the previous passage and transitions the rhythmic syncopation into its original meter with the help of marimba and contrabass.

The exposition motif is once again stated in the french horn and contrabass, following a reestablishment of the original 'groove' which the entire band chugs away at, giving way to an extended marimba cadenza. This section, although not improvised, is an interlude for solo marimba with two brief melodic incursions from the viola and clarinet in turn, which foreshadow a further development to come. As the marimba continues on this rhythmically hypnotic, harmonically elusive journey, the exploration takes a turn and within this new time signature and syncopated pattern, the 'Dinosaurus' motif emerges. Once this has occurred, the motif embeds itself into the motion and contour of the marimba pattern which continues on a modulatory exploration.

This marimba interlude leads to a motivic development and interplay of both the 'Dinosaurus' motif and the new melodic 'incursion' which accompanied the cadenza. The development ebbs and flows with contrasts in instrumentation, melodic inversions, superimpositions, modulations and anagrams. Culminating in a rich and sonorous blanket of

harmonies underneath contrapuntal lines of melody, the marimba once again hovers over a long, held tremolo, much like the exposition from the beginning of this movement.

This final few moments of movement two has the semblance of a denouement as the melodic ‘storyline’ wraps up its tale. A wistful melody line from the woodwinds sets up a final appearance of the quintuplet motif in canonic form, giving an echo effect from french horn to flute, and the echo returned, until the two meet and complete the phrase in tandem. Here, the motif is woven into the fabric of a more cadential harmonic sequence and superimposed over simultaneous oboe improvisation, later joined by marimba. Once the duo of flute and horn have ended, the horn begins improvising, becoming a third simultaneous soloist, something akin to a New Orleans street band with soloists “playing off of each other.” As this passage edges closer to a tonal resolution, a final buildup of harmonic and melodic tension occurs when finally, at its saturation point of density, it gives way to the octatonic sixteenth note run stated in the introduction. In octave unison, the pattern diffuses throughout the instruments when, at the end of its descent, the ‘Dinosaur’ motif interrupts ceremoniously in a thrice-modulated sequence, each time framed by a unique harmonic structure, which begins with dissonance, then suspension, and finally, resolution. With the final coronation of the motif achieved, the movement, and *The Sun and Moon Suite*, has reached its conclusion.

HARMONY

My harmonic ideas generally come into existence using a different means of conjuring altogether. Personally speaking, the most effective method with which to produce a favourable chordal structure is to sit at the piano and play, play, play. At times I like to begin in more familiar territory and proceed from there, while at other times I start with the obscure, letting my fingers fall to the keys and listening to what sonic surprises leap out at me. I have found the latter to be incredibly refreshing, and much of the time, inspiring. My particular harmonic background has developed more through a sense of feel, as well as listening closely to chord quality, and its relativity and relevance to the chords surrounding it. Creating mood and emotion through harmony has always been of utmost importance to me. A theoretical knowledge of “what should come next” or what the chord represents in the overall functional analysis of the system is an academic procedure which adds little value to the compositions I write, or the way I compose in general. This is not to say that I don’t employ more ‘standard’ harmonic movement, for example a progression in the cycle of fifths or fourths, or a set of ii-V-I changes once in a while. Harmonic colour for me has always been more about the emotional evocation than the cerebral, premeditated approach.

— FIRST MOVEMENT —

My harmonic sense stems from so many various idioms of music, from the deep blues of Muddy Waters, to the abstract string quartets of Elliott Carter. From the dense jazz voicings and harmonic complexity of Bill Evans to the spacial, chromatic quality of Bartók’s

Mikrokosmos. These contrasts have influenced my ideas and approach of harmony vs non-harmony, or at least abstract-harmony, which seems to be a theme throughout the first movement.

For the first 44 measures of the movement, there is a relatively sound harmonic flow, mainly stemming from jazz type voicings which I have cultivated sitting at the piano. The first chord to begin the movement is the ambiguous and versatile altered seven chord, which to me has mysterious quality to it. In spite of the various pieces I have written over the years, there isn't a single one of them which leads off with an altered dominant chord. I find it begins the piece with an immediate sense of instability, and of impending motion. Starting with a ballad feel, the harmonic sequence begins with a cycle of fifths using minor seventh chords, downwards from the C7alt, until it reaches a broad Ebmin11 chord. Using voice leading with half note motion in the upper voice, this helps to maintain a sense of unrest until the Eb minor chord is reached. At this point my ears (or some other part of me) felt the need for a change of tonality so, coming from a more minor feel, I lowered the bass a half step and moved into a more dominant/major spectrum for the latter half of the harmonic passage. The final chord, a broad Bmaj9#11, seemed a fitting if slightly deceptive landing point, with the voice leading now rising from within the middle of the voicing. This tonal template is the harmonic foundation of the majority of this movement.

The more non-harmonic, contrasting segments within this movement occur beginning at measures 45, 94 and 173 and consist of more chromatic, linear, and polymodal qualities. Here there is less of a sense of firm harmonic grounding, and more of a horizontal concept, rather than a vertical one.

Although there are improvisations over the initial harmonic sequence, throughout the movement, I have added improvisational sections with a fresh harmonic landscape. These are the sideview vistas which fill out the harmonic terrain of looking out only through the windshield, or the rear view mirror.

— SECOND MOVEMENT —

There are similarities in the harmonic elements between these two movements. One of which is the use of the altered dominant seventh chord. Both altered dominant chords serve the function of setting up the initial motion of harmonic sequence. It is where this initial altered chord leads which differs. Whereas in movement one the C7alt chord began a cycle of fifths motion, here, starting at measure twenty, the D7alt ‘resolves’ a half step to a Dbmaj7 chord. These are two vast sonic differences and harmonic motions, observed only upon post-compositional analysis, in which this type of dominant chord can be used. Each usage creates a completely different mood and sets up a contrasting landscape. Overall, in this expositional segment the harmonic movement is based on pairs of chromatically separated tonalities.

Aside from this subtle contrast in the usage of the altered dominant chord - I’ll call it a micro-contrast - a larger harmonic macro-contrast exists, similar to that of the first movement. Again there is a theme of the ‘harmonic vs. non-harmonic’ contrast, although not as widely distributed throughout this movement as it was throughout the previous. Beginning at measure 50, the lush and dense harmonies of minor nine- and eleven chords fizzle away into a harmonic void, leaving a pointillistic, atonal and more horizontal motion. Here the interval leaps are greater and more varied than in the first movement, which had a more snake-like effect. These

new intervals may give an impression at times of a chordal outline, however no specific tonality is inherent, or obvious to me, within this section.

The harmonic character of this movement developed in a slightly more piecemeal fashion than the first. The large improvisational section, from measures 64 to 98, was the initial conception for this half of the suite. It was much later on in my composing of the piece that I decided it would not form the ‘crux’ of the harmonic structure, but rather be the harmonic ‘escape’ from the exposition and development sections. Here I have used a slightly more standard ‘big band’ jazz method, with walking bass line, various harmonic sectional lines, its own harmonic ‘bridge’ section, and the culminating shout chorus. This section is made up primarily of dominant seven variants with one minor seventh pretending to set up a standard ii-V-I progression, and another minor seventh starting the ‘bridge’ off in a minor tonality. Various minor sevenths are scattered about this section which act as a slight resting point from the dominant motion. One major seven chord occurs near the end of the bridge which is a clear sonic indication that we are finished here and moving on.

As the ‘Dinosaur’ motif developed further in this movement, I felt it necessary to place the melody within a small portion of its original harmonic context, which I have orchestrated in the very last three chords of the suite. In Doug Riley’s solo piano album *Freedom*, the harmonic structure of this song is very clear (and can be seen in his hand written lead sheet for the tune, Appendix___) and displays what he called a polymodal system. He uses ‘slash chords’ in classic jazz chord symbol style, which outline the various modalities being implemented. With my own harmonic theme and variations of sorts, I felt the motivic ‘coronation’ would not be complete without it.

RHYTHM

For me, rhythm is everywhere. It is in the details of sophisticated syncopation, or merely implied with two half notes.... a single whole note even. Personally I hear it, or feel it more, in the ether of space. Much of the time I even prefer the implication of rhythm rather than the application, this suite being a perfect example.

I have deliberately chosen to exclude drums as an option for this composition with the idea that the ‘groove’ can be implied using non-percussion instruments. Of course an argument can be made for the marimba being considered a percussion instrument, however it is pitched and it is chromatic, and my purpose for including it in the instrumentation is because I have always enjoyed the tone this beautiful instrument produces. The fact that the drum set has been omitted here is an important challenge to my own compositional growth, as well as being one of the unique aspects of this Third Stream approach. It is a personal motivation, having been a drummer for forty years, for me to be able to investigate aspects of rhythm beyond the drum set, and to incorporate polyrhythm and syncopation outside of my ‘comfort zone’.

— FIRST MOVEMENT —

In spite of the majority of the first movement having a ballad-type feel to it, I have the pleasure of envisioning many options of how I might have accompanied this piece on the drum set. I may have played a simple and textural brushes sweep pattern, or I may have played a soul ballad feel, incorporating more consistent kick drum and cross-stick patterns with a semi-swung sixteenth note feel on the hi-hats. What I love about this is that, none of it is actually there.

As for the instruments themselves, there is no strong rhythmic indication until measure 40, in which is a brief three bar segment in 5/8 time signature, preceding a much lengthier solo section beginning at measure 58 in which the tempo is raised and a rhythmic implication of jazzy funk/soul is created by contrabass and marimba.

The second area of strong rhythmic feel within this movement begins at measure 111, which is reliant solely on the contrabass to create that medium tempo swing foundation. In this case, the soloist will very much help determine the motion and the overall character of this segment of improvisation.

— SECOND MOVEMENT —

‘Side B’ has a much more consistent, and uptempo rhythmic feel overall. It begins like a locomotive at full speed, which sets the relative tempo for the majority of the movement. The exposition and solo section in 5/4 time carries this momentum along with a strong syncopated rhythmic ostinato, which is enforced by the strings and the bass pattern of the marimba.

At measure 50 the marimba bass pattern maintains its dotted eighth note syncopation, until it reaches a point at which the dotted eighth note now equals the quarter note of the following section. Through the use of two bars in 6/4 time, the syncopated figure has a moment to sink in and, in a way, prepare the listeners’ ears for the new quarter-note walking bass line feel in 4/4 swing time.

Getting back to the original feel took a slightly different method of approach, although using similar devices. It is easy enough to simply state the reverse fraction, that a quarter note now equals a dotted eighth note, but to rhythmically transition from one feel to the other with a

relative feeling of smoothness, I overlapped the two patterns. I found that using both quarter- and half-note triplets in 4/4 time creates the sonic illusion of duple meter, sounding like two quarter notes for every half note. The contrabass is still there to create the juxtaposing meter for two bars until, again, a 6/4 bar of dotted eighth notes ‘seamlessly’ transitions the rhythmic feel into its original form. The rhythmic modulation to, and from, the swing segment is complete.

I have always enjoyed playing, and listening, to music in additive meters. Having been a member of a Turkish fusion ensemble, an East Indian fusion ensemble, and numerous modern jazz fusion ensembles, I have learned to ‘feel’ this unbelievable multitude of deeply rhythmic patterns. Nearly all of these additive meters are based on the combination of simple and compound meter, divided into twos and threes, which in turn divulge the accent pattern of the time signature.

Beginning at measure 139, a marimba cadenza occurs in the time signature of 7/8. The pattern is further divided within the bar into two groups of seven sixteenth-notes. It is within these sixteenth notes that the additive meter becomes a factor. Each grouping has an additive meter of 3-2-2 which outlines the accent pattern more accurately than if one were to count eighth notes in the time signature of 7/8. The implication of 2-2-3 meter is superimposed over the marimba pattern by the melodic contour of the viola, and the clarinet respectively.

FORM

Although I have given this two-movement composition the title of suite, it does not convey the detailed infrastructure of these pieces in and of themselves. From my understanding, the term ‘suite’ is more of a superficial characterization of a set of pieces, rather than a strict determination of instrumentation or formal style. As mentioned earlier, the usage of the term was initially meant to describe a set of dance pieces, but it has been used for such a wide variety of applications and does not have as common an outline within movements as, say, a symphony in which the sonata-allegro form of the first movement is specifically structured. In this respect, it again seems appropriate to use for the overall designation of this composition.

I am a proponent of experimenting with form, especially when there is a longer format compositional work which can accommodate such experimentation. Here, I had hoped to enable somewhat of an organic flow, the structure of which would manifest itself subconsciously through my compositional train of thought, rather than “what should ‘logically’ follow.” Generally speaking, I rarely have the urge to hear a section repeated immediately, unless there is some modification of the initial phrase, be it a melodic twist, a harmonic substitute or the addition (or subtraction) of rhythmic complexity.

Within these movements I have at times repeated and developed only portions of a phrase, even incorporated those specific segments into new exposition material. Occasionally new material occurs far later in the piece than one might expect. With the difficulty of trying to squeeze this work into a definitive category, I chose to break down the various sections as an enumerated list, in order to get a picture of the structural details which make up the whole.

When referring to the score, rehearsal letters are not indications of structure listed below.

Breakdown is duplicated on score.

— FIRST MOVEMENT —

Bar Number	Description
mm.1-9	Introduction-string passage with half note melody
mm.10-22	Exposition (A section), with appended 5 bar development
mm.23-44	Exposition (A) repeated with larger development of last 4 bars, then first 4 bars
mm.45-57	Exposition (B section)
mm.58-77	Solos (C section)
mm.78-85	Revisit B section, last half only
mm.86-93	Exposition (D section-‘the bridge’ perhaps)
mm.94-102	Development of B and A section combined
mm.103-150	Solos (E section)
mm.151-155	Original 5-bar development of A
mm.156-163	Solo over exposition (A), a 4th up
mm.164-172	Solo over exposition (A), original key
mm.175-187	Development of B section, adding repeat of development of last 4 bars of A
mm.188-191	Solo over Introduction, a 3rd up, with development of half of intro
mm.192-195	Solo over first half of A section, further developed
mm.196-200	A section, last half only
mm.201-207	Repeat last half of A section

— SECOND MOVEMENT —

Bar Number	Description
mm.1-6	Introduction
mm.7-14	Exposition (A section)
mm.15-19	Exposition, first half with development
mm.20-36	Solo over exposition chords
mm.37-49	Exposition and development
mm.50-63	New Exposition (B section)
mm.64-113	Solos (Introduction of C section)
mm.114-129	Exposition of C section
mm.130-132	Revisitation/Development of B section
mm.133-138	Revisitation/Development of A section
mm.139-177	New Exposition (D section, marimba cadenza)
mm.178-204	Development of D section
mm.205-226	Development and solos over A section
mm.227-245	Conclusion, recapitulation of Introduction, Coda (final development of D section)

Considering the structural building blocks of both movements, it might be within the scope of reason to acknowledge each movement as a ‘fantasia’ within the greater, titular umbrella of ‘suite’.

EPILOGUE - IMPROVISATION

I think one of the most beautiful things about improvisation is that it is such a personal means of expression, and a life long exploration. In my experience, and seemingly more and more in society as a whole, there are few moments in life where one is completely in the moment. The moment is the instance in which there is nothing but the present and engaged state of interaction. When a musician is improvising, s/he is composing 'on the fly', building, creating, searching, and possibly above all, trusting the moment. Another facet of its beauty lies in the act of artistic spontaneity, the ability to create without a preconceived or pre-meditated construct, and that each improvisation is going to be as unique as a snowflake.

Personally, I find the moments of improvisation to be one of the most gratifying, and satisfying expressions of my soul. It is my chance to 'speak without words', to lay my vulnerability on the line, to rediscover my inner balance of thought, technique, and feeling. There are even occasions where I have dreaded the upcoming, inevitable drum solo for reasons which might be impossible to explain. Maybe I have felt it has just 'not been my night', or have felt either my chops or my creativity lacking that certain edge, but regardless I have always felt the inner reward at the end of a concert of having put myself on the spot, and explored 'the moment', whatever it had to offer me at the time.

I remember concerts, touring with my father as a member of his jazz quartet, and some tunes where he would not come back in when I had made it clear that I had finished soloing. His opinion, upon reflection, was that I clearly was not. It was frustrating at times of course, being the youngest member of his band, but somehow that was an important schooling for me. Those

instances taught me to stretch further than I felt comfortable doing, to explore more deeply than I had previously, and to build beyond the heights I thought I had capped.

In terms of the jazz idiom at large, there is not one defining element alone which can explain the uniqueness of this music. Improvisation exists within various ethnicities of the world but do not fit into the category of jazz. Although I would say that improvisation is arguably the most important and defining mechanism of jazz, there is also a certain tonal and chordal structure which exists as a foundation and vehicle for improvisation. The rhythms attributed to jazz are so varied now, and can include virtually any type of percussion instrument and rhythm, that 'swing feel' is not, in my opinion a necessary characteristic anymore. The fact remains though, that 'swing feel' is unique to the jazz idiom and has etched itself inextricably within the genre.

Countless musicians throughout the twentieth century have devoted their entire lives to the specific art of improvisation in the field of jazz. It is the air they breathe, the water they drink, their 'raison d'être.' It is a lifelong process of self discovery, due to the realization that there is no goal, no 'end,' but only the means.

Ever since I was a child, if I didn't love the actual head or melody of a jazz tune, I would fast forward to the solo section. Even at that age, that is where I lived. That is where I knew the true inner beauty was, where the unique personality of each musician would unfold. This is always what has, and continues, to excite and inspire me as both listener and musician alike.

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APPENDIX A: "DINOSAURUS" LEAD SHEET

DINAH SORRASS

D. Riley

INTRO

DR. FILL

Routine: I A' A² A³ B
 I A² A³ B
 II: I - Φ Blowing - B:|
 I A' A² A³ B

Handwritten musical score for the song "The Rose Tree". The score is written on ten staves, organized into five systems of two staves each. The first system begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The second system starts with a box labeled "B" above the first staff. The third system includes a treble clef, a key signature of one flat, and a common time signature. The fourth system includes a treble clef, a key signature of one flat, and a common time signature. The fifth system includes a treble clef, a key signature of one flat, and a common time signature. The score concludes with the words "D.C." and "FINE" written in the final system.

D. Riley

D.C.

APPENDIX B: SUN AND MOON SUITE FOR HENDECTET

Sun and Moon Suite for Hendectet

Movement I

Ben Riley

Moderato
♩=67

Introduction-string passage with half note melody

Flute

Oboe

Clarinet in B♭

Bassoon

Horn in F

Marimba

Moderato
♩=67
espress.

Violin *p*

Violin *pp*

Viola *pp*

Violoncello *pp*

Contrabass *mp*

60

3

13

poco rit.

Fl.

f

Ob.

Cl.

Bsn.

Hn.

Mar.

p

poco rit.

Vln.

Vln.

Vla.

Vc.

Cb.

4 **slightly faster**
♩=68

18

Fl. *mf* *mf* *f*

Ob. *mf* *mf* *mp* *f*

Cl. *mf* *mf* *f*

Bsn. *mf* *mf* *f*

Hn. *p* *pp* *f*

Mar.

slightly faster
♩=68

Vln. *f*

Vln. *f*

Vla. *f*

Vc. *f*

Cb. *f*

5

23 Exposition (A) repeated with larger development of last 4 bars, then first 4 bars

Fl. *mf*

Ob. *mf*

Cl. *mf* 3

Bsn.

Hn. *mp*

Mar. *mf p mf p mf p mf p*

Vln.

Vln.

Vla. *mp* Ad lib melody (soloistic) 3

Vc.

Cb.

6

27

Fl. *mp* *f* *tr*

Ob. *mp* *mf*

Cl.

Bsn.

Hn.

Mar. *mf* *mf*

Vln. *p*

Vln.

Vla.

Vc.

Cb.

7

B

31

Fl.

Ob.

Cl.

Bsn.

Hn.

Mar.

Mar. *f*

B

Vln.

Vln.

Vla.

Vc.

Cb.

mf

mf

mf

f

mf

p

mf

f

66

40 poco accel.

Fl. *p* *mf* *ff*

Ob. *p* *mf* *ff*

Cl. *p* *mf* *ff*

Bsn. *mp* *mf* *ff* *mf*

Hn. *f* *mf*

Mar. *mp* *mf*

Vln. I *p* *mf* *ff* *mp*

Vln. II *p* *mf* *ff*

Vla. *p* *mf* *ff*

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

Cb. *mp* *mf* *f* *mf*

10

Exposition (B section)

44

rit. . . . faster ♩=74

Fl. *p* <

Ob. *p*

Cl. *mf*

Bsn. *p* *mp*

Hn. *p*

Mar. *mp*

Vln. rit. . . . faster ♩=74

Vln.

Vla.

Vc.

Cb.

11

49

Fl.

Ob.

Cl.

Bsn.

Hn.

Mar.

Vln.

Vln.

Vla.

Vc.

Cb.

12

55 **poco accel.** . . .

C Solos (C section)
Flute solo on repeat

Fl. *p* $E\flat 7^{\text{SUS}}$ $A 7(b13)$

Ob. *p*

Cl. *p*

Bsn. *p* pickup to Bsn solo $E\flat 7^{\text{SUS}}$ $A 7(b13)$

Hn. *pp*

Mar. *mf* *mf* funky feel $E\flat 7^{\text{SUS}}$ $A 7(b13)$

C

Vln. *pp*

Vln. *pp*

Vla. *pp*

Vc. *pp*

Cb. *mp*

poco accel. . . .

13

60

Fl. $A\flat m^{11}$ $D\flat m^{11}$ $C^{maj7}(\sharp 11)$ $C7(\sharp 11)$

Ob.

Cl.

Bsn. $A\flat m^{11}$ $D\flat m^{11}$ $C^{maj7}(\sharp 11)$ $C7(\sharp 11)$

Hn.

Mar. $A\flat m^{11}$ $D\flat m^{11}$ $C^{maj7}(\sharp 11)$ $C7(\sharp 11)$

Vln.

Vln.

Vla.

Vc.

Cb.

14

63 Bm7(b5) E7 G/A A7(#11) play 1st X only Abm9 Bm11

Fl. *fp* *mp*

Ob. *fp* *mp*

Cl. *fp* *mp*

Bsn. Bm7(b5) E7 G/A A7(#11) Abm9 Bm11

Hn. *fp* *mp*

Mar. Bm7(b5) E7 G/A A7(#11) Abm9 Bm11
punky comping *p* *mf*

Vln. play 2nd X only *p* *f* *pp*

Vln. play 2nd X only *p* *f* *pp*

Vla. play 2nd X only *p* *f* *pp*

Vc. play 2nd X only *p* *f* *pp*

Cb. Bm7(b5) E7 G/A A7(#11) Abm9 Bm11
pizz. *f* funky ad lib bass line

73

16

73

Fl. *Dmaj13* *A⁷* *A^bm⁷* *G⁷(#11)* *D^bm⁹* *C^MA⁷* *B⁷SUS* *B⁷(b9)*

Ob.

Cl.

Bsn. *Dmaj13* *A⁷* *A^bm⁷* *G⁷(#11)* *D^bm⁹* *C^MA⁷* *B⁷SUS* *B⁷(b9)*
(end Bsn solo)

Hn.

Mar. *Dmaj13* *A⁷* *A^bm⁷* *G⁷(#11)* *D^bm⁹* *C^MA⁷* *B⁷SUS* *B⁷(b9)*

Vln.

Vln.

Vla.

Vc.

Cb. *Dmaj13* *A⁷* *A^bm⁷* *G⁷(#11)* *D^bm⁹* *C^MA⁷* *B⁷SUS* *B⁷(b9)*

17 **D** Revisit B section, last half only **SLOWER**
 78 (CONT FLUTE SOLO) **rit.** $\text{♩} = 84$
 C \sharp /B B/A A maj7(\sharp 11) A \flat 7 B maj7 F

Fl. p

Ob. p

Cl. f p

Bsn. A maj7(\sharp 11) A \flat 7 f p

Hn. f pp

Mar.

D **rit.** $\text{♩} = 84$ **SLOWER**

Vln. pp

Vln. pp

Vla. pp

Vc. pp

Cb. mp

18

Exposition (D section- 'the bridge' perhaps)

85 $\text{♩} = 87$

Fl.

Ob.

Cl.

Bsn.

Hn.

Mar.

mp

p

mp

mp

mp

mp

Vln.

Vln.

Vla.

Vc.

Cb.

77

20

94 **E** **Slower** ♩=78

Fl.

Ob.

Cl.

Bsn.

Hn.

Mar.

Vln.

Vln.

Vla.

Vc.

Cb.

mf

p

p

pizz.

mp

3

21

Solos (E section)

99

Fl.

Ob.

Cl.

Bsn.

Hn.

Mar.

Vln.

Vln.

Vla.

Vc.

Cb.

Clarinet solo

Bbm¹¹

A⁷(#11)

A^bmaj⁹

mp

pp

arco

ppp

ppp

arco

f

22

106 ♩=118

Fl. 

Ob. 
f

Cl. 
D7(#11) F#m9/C# G#7(b9) C#9

Bsn. 

Hn. 

Mar. 

Vln. 
pp

Vln. 
pp

Vla. 
pp

Vc. 
pp

Cb. 
pizz. (swung)
f

8^{vb} (if possible)

23

113

Fl.

Ob.

Cl.

Bsn.

Hn.

Mar.

Vln.

Vln.

Vla.

Vc.

Cb.

24 **F**

119

Fl.

Ob.

Cl.

Bsn.

Hn.

Mar. **Marimba solo**

F

Vln.

Vln.

Vla.

Vc.

Cb.

$C\sharp m^{7(b5)}$

$C\sharp maj9$

$C\sharp m^{7(b5)}$

$C\sharp maj9$

25

124

Fl.

Ob.

Cl.

Bsn.

Hn.

Mar.

Vln.

Vln.

Vla.

Vc.

Cb.

Amaj7/C#

Amaj7/C#

26

129

Fl.

mp

Ob.

Cl.

Bsn.

Hn.

Mar.

C#maj13

Vln.

Vln.

Vla.

Vc.

Cb.

C#maj13

27

134

Fl.

Ob.

Cl.

Bsn.

Hn.

Mar.

Vln.

Vln.

Vla.

Vc.

Cb.

$C\sharp m7(b5)$

$C\sharp m7(b5)$

28

139

Fl.

Ob.

Cl. *C#maj9*

Bsn.

Hn.

Mar.

Amaj7/C#

Vln.

Vln.

Vla.

Vc.

Cb. *C#maj9* *Amaj7/C#*

29

145

Fl.

Ob.

Cl.

Bsn.

Hn.

Mar.

A#maj7(#5)/C#

Vln.

Vln.

Vla.

Vc.

A#maj7(#5)/C#

Cb.

30 **Slower** $\text{♩} = 70$ Original 5-bar development of A

151

Fl. *mp* *mf* *f*

Ob. *mp* *mf* *f*

Cl. *mp* *mf* *f*

Bsn. *mf* *mf* *f*

Hn. *p* *p* *mf* *f*

Mar. *mf*

Slower $\text{♩} = 70$

Vln. *pizz.*

Vln. *pizz.*

Vla. *pizz.*

Vc. *pizz.*

Cb. *pizz.* *mf*

31

G

Solo over exposition (A), a 4th up

156

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Mar. *mf*

G

Vln. *p*

Vln. *p*

Vla. *p*

Vc. *p*

Cb. *p*

Cello solo

F⁷alt. B^bm⁷ B^bm⁷(b5) E^b7(#9) A^bm¹¹ Gmaj7(^b13/_{#11}) Cmaj7 F/C

32

162

Solo over exposition (A), original key

Fl.

Ob.

Cl.

Bsn.

Hn.

Mar.

Vln.

Vln.

Vla.

Vc.

Cb.

p

p

p

p

Bass solo

C⁷alt.

Fm⁷

Fm⁷(b5)

Bb⁷(#9)

Ebm¹¹

(pizz or arco)

E^{maj9}(#11)

33

168

1.

Fl.

Ob.

Cl.

Bsn.

Hn.

mf

Mar.

mf

Vln.

mf

Vln.

mf

Vla.

mf

Vc.

mf

Cb.

Dmaj7(^b13)_{#11} Gmaj7 G/A Bmaj9([#]11)

H Faster
♩=78

172 [2.] **H** Faster $\text{♩} = 78$

Fl.

Ob.

Cl.

Bsn.

Hn.

Mar.

Vln.

Vln.

Vla.

Vc.

Cb. (pizz or arco) Bmaj9(#11)

mp

mp

mp

mp

pizz.

p

pizz.

p

pizz.

p

pizz.

mp

35

177

Fl.

Ob.

Cl.

Bsn.

Hn.

Mar.

Vln.

Vln.

Vla.

Vc.

Cb.

mf

arco

arco

36

181

Fl. *mp*

Ob.

Cl. *mp*

Bsn.

Hn.

Mar. *mp*

Vln. *mp* arco

Vln. *mp* arco

Vla.

Vc.

Cb. *mp* arco

p *< f*

p *< f*

p *< f*

p *< f*

p *< f*

p *< f*

37

185

I **Slower** $\text{♩} = 68$

Fl. *p* *mf*

Ob. *p* *mf*

Cl. *p* *mf*

Bsn. *mp* *mf*

Hn. *mp* *mf* *ff*

Mar. *p* *mf* *f* *p subito* *E⁷alt.* *Am⁷* *Am⁷(b⁵)*

I **Slower** $\text{♩} = 68$ *espress.*

Vln. *p* *mf* *f* *p subito* *pp* *espress.*

Vln. *p* *mf* *f* *p subito* *pp* *espress.*

Vla. *p* *mf* *f* *p subito* *pp* *espress.*

Vc. *p* *mf* *f* *p subito* *pp* *espress.*

Cb. *mp* *mf* *f* *p subito* *pp*

38

190

Solo over first half of A section, further developed

Fl.

Ob.

Cl.

Bsn.

Hn.

Mar.

Vln.

Vln.

Vla.

Vc.

Cb.

f

f

D7(#9) Gm11 C7alt. Fm7 Fm7(b5) Bb7(#9)

39

195 A section, last half only **accel.**

Fl.

Ob.

Cl.

Bsn.

Hn.

Mar.
 Ebm¹¹

Vln.

Vln.

Vla.

Vc.

Cb.

p

p

mp *p* *mf* *p*

mp *p* *mf* *p*

accel.

mf

Repeat last half of A section

40

A tempo

201

Fl. *mf* *p* *mf* *p* *mp*

Ob. *mf* *p* *mf* *p*

Cl. *mf* *p* *mf* *p*

Bsn. *mf* *p* *mf* *p*

Hn. *mf* *p* *mf* *p*

Mar. *mf* *p* *mf* *p*

A tempo

Vln. *mf* *p* *mf* *p*

Vln. *mf* *p* *mf* *p*

Vla. *mf* *p* *mf* *p*

Vc. *mf* *p* *mf* *p*

Cb. *mf* *p* *mf* *p*

41

204

Fl.

Ob.

Cl.

Bsn.

Hn.

Mar.

Vln.

Vln.

Vla.

Vc.

Cb.

p

pp

ppp

pizz.

mf

Sun&Moon Suite for Hendeoctet

Movement II

Ben Riley

Introduction

♩=98

Flute

Oboe

Clarinet in A

Bassoon

Horn in F

Marimba

mf

♩=98

Violin

Violin

Viola

Violoncello

Contrabass

f

Copyright BAR Music

2

3

Fl.

Ob.

Cl.

Bsn.

Hn.

Mar.

Vln.

Vln.

Vla.

Vc.

Cb.

102

A

Exposition (A section)

7 **Slower** ♩=90

Fl. *mp* 5

Ob. *mf* 5

Cl. *mp* 5

Bsn. *mf* 5 *p* 3

Hn. *mf* 5 *p* 3

Mar. *p*

Vln. **A** **Slower** ♩=90

Vln.

Vla.

Vc.

Cb.

5

A tempo
♩=96

Exposition, first half with development

Fl.
p

Ob.
p

Cl.
p

Bsn.
p

Hn.
mf 4:3 *p*

Mar.

A tempo
♩=96

Vln.
f 4:3 *p* *p*

Vln.
mf *p* *p*

Vla.
mf *p* *mp*

Vc.
mf *p* *mp*

Cb.
mf *p* *f* 5

6

16

Fl. *subito p*

Ob. *subito p*

Cl. *subito p*

Bsn. *subito p*

Hn. *subito p*

Mar.

Vln. *mf* 5 *f*

Vln. *mf* 5 *f*

Vla. *mf* 5 *f*

Vc. *mf* 5 *f*

Cb. *mf* 5 *f*

7

B Solo over exposition chords

20 3rd X only (after 2nd repeat)

Fl.

Ob.

Cl.

Bsn.

Hn.Solo (OPEN; cue 3rd ending)

D⁷alt. D^bmaj⁷ Gm⁷ A^b7(#11) C⁷alt. Bmaj⁷(#11) F#⁷(#11) Fm⁷

Hn.

AD LIB RIGHT HAND

mf

ff

Mar.

B

D⁷alt. D^bmaj⁷ Gm⁷ A^b7(#11) C⁷alt. Bmaj⁷(#11) F#⁷(#11) Fm⁷

Vln.

Vln.

Vla.

Vc.

Cb.

p

8

24 1.2. PLAY 2nd X only

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. Bbm^7 $A^7(b13)$ Abm^7 $G^7(b13)$ Bbm^7 $A^7(b13)$ Abm^7 $Eb^7(b5sus4)$

Mar.

Vln. *pp*

Vln. *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

9

28

3.

Fl.

p

Ob.

p

Cl.

p

Bsn.

p

Hn.

Bbm¹¹ A^{7(b13)} Abm¹¹ G^{7(b13)} Bbm¹¹ A^{7(b13)} Abm¹¹ G^{7(b13)}

Mar.

Vln.

pp

2nd X only
con sord.

Vln.

pp

2nd X only
con sord.

Vla.

Vc.

pp

Cb.

10

32

Fl.

Ob.

Cl.

Bsn.

Hn.

Mar.

Vln.

Vln.

Vla.

Vc.

Cb.

mp

f

f

f

11

Exposition and development

37 **C**

Fl.

Ob.

Cl.

Bsn.

Hn.

Mar.

mf 5 5

C

Vln. *p* *mf*

Vln. *p* *mf*

Vla. *p*

Vc. *p* pizz.

Cb. *f* arco *mf* 5 5

12

40

Fl.

Ob.

Cl.

Bsn.

Hn.

Mar.

Vln.

Vln.

Vla.

Vc.

Cb.

mf *p* *f*

p *p* *f*

fp

mf

mf

fp

13

43

Fl.

Ob.

Cl.

Bsn.

Hn.

Mar.

Vln.

Vln.

Vla.

Vc.

Cb.

mf

mf

113

15

D New Exposition (B section)

50 (tr)

Fl.

Ob. (tr)

Cl.

Bsn.

Hn.

Mar.

D

Vln.

Vln.

Vla.

Vc.

Cb.

16

54

Fl.

Ob.

Cl.

Bsn.

Hn.

Mar.

Vln.

Vln.

Vla.

Vc.

Cb.

17

57

Fl.

Ob.

Cl.

Bsn.

Hn.

Mar.

Vln.

Vln.

Vla.

Vc.

Cb.

6/4

6/4

6/4

6/4

6/4

6/4

6/4

6/4

6/4

6/4

6/4

18

60

Fl.

Ob.

Cl.

Bsn.

Hn.

Mar.

Vln.

Vln.

Vla.

Vc.

Cb.

pizz.

♩. = ♩

E

118

20

68

Fl.

Ob.

Cl.

Bsn.

Hn.

Mar.

Vln.

Vln.

Vla.

Vc.

Cb.

$A\flat^7$

Dm^7

$G^7(b13)$

p

mf

21

72

Fl.

Ob.

Cl.

Bsn.

Hn.

Mar.

Vln.

Vln.

Vla.

Vc.

Cb.

Bb7(#11)

Db7

f

mp

p

sfz

Bb7

Db7

121

122

24

88

Fl.

Ob.

Cl.

Bsn.

Hn.

Mar.

Vln.

Vln.

Vla.

Vc.

Cb.

$A\flat 7(\sharp 11)$ $G 7(b 13)$ $B m 7(b 5)$ $D 7$ $G 7$ $G \flat 7$ $F 7$ $E 7$

$A\flat 7(\sharp 11)$ $G 7(b 13)$ $B m 7(b 5)$ $D 7$ $G 7$ $G \flat 7$ $F 7$ $E 7$

$A\flat 7(\sharp 11)$ $G 7(b 13)$ $B m 7(b 5)$ $D 7$ $G 7$ $G \flat 7$ $F 7$ $E 7$

124

125

27

104

Fl.

Ob.

Cl.

Bsn.

Hn.

Mar.

Vln.

Vln.

Vla.

Vc.

Cb.

f *mp*

f *p*

mf *f* *p*

f *p*

*Dm*⁷ *G7*(*b*13) *Bb7*(*#*11) *Db*⁷

*Dm*⁷ *G7*(*b*13) *Bb7*(*#*11) *Db*⁷

*Dm*⁷ *G7*(*b*13) *Bb7*(*#*11) *Db*⁷

127

114

Fl. *mf*

Ob. *mp*

Cl. *mp*

Bsn. *mp* *mf*

Hn. *mp*

Mar. *mf*

B \flat 7 E \flat 7(#11) E \flat 7(b13)

G

Vln. *mf*

Vln. *mf*

Vla. *mf*

Vc. *mf*

Cb. B \flat 7 E \flat 7(#11)

30

118

Fl.

Ob.

Cl.

Bsn.

Hn.

Mar.

Vln.

Vln.

Vla.

Vc.

Cb.

Ab⁷

Ab⁷

Dm⁷

G7(b13)

Ab⁷

Dm⁷

G7(b13)

130

131

$\text{♩} = \text{♪.}$

132

H

35

136

Fl.

Ob.

Cl.

Bsn.

Hn.

Mar.

Vln.

Vln.

Vla.

Vc.

Cb.

f 5

f 5

arco

134

36

molto rit.

138

♩=94

A tempo

Fl.

Ob.

Cl.

Bsn.

Hn.

Mar.

mp
legato

mf
legato

molto rit. **I** **A tempo**
♩=94

Vln.

Vln.

Vla.

Vc.

Cb.

37

141

Fl.

Ob.

Cl.

Bsn.

Hn.

Mar.

Vln.

Vln.

Vla.

Vc.

Cb.

mp

38

144

Fl.

Ob.

Cl.

Bsn.

Hn.

Mar.

Vln.

Vln.

Vla.

Vc.

Cb.

39

147

Fl.

Ob.

Cl.

Bsn.

Hn.

Mar.

p

p

Vln.

Vln.

Vla.

mf

cresc.

Vc.

Cb.

40

150

Fl.

Ob.

Cl.

Bsn.

Hn.

Mar.

Vln.

Vln.

Vla.

Vc.

Cb.

41

153

Fl.

Ob.

Cl.

Bsn.

Hn.

Mar.

Vln.

Vln.

Vla.

Vc.

Cb.

42

156

Fl.

Ob.

Cl.

Bsn.

Hn.

Mar.

Vln.

Vln.

Vla.

Vc.

Cb.

f

subito p

subito p

43

159

Fl.

Ob.

Cl.

Bsn.

Hn.

Mar.

Vln.

Vln.

Vla.

Vc.

Cb.

44

162

Fl.

Ob.

Cl.

Bsn.

Hn.

Mar.

Vln.

Vln.

Vla.

Vc.

Cb.

45

165

Fl.

Ob.

Cl.

Bsn.

Hn.

Mar.

Vln.

Vln.

Vla.

Vc.

Cb.

46

167

Fl.

Ob.

Cl.

Bsn.

Hn.

Mar.

Vln.

Vln.

Vla.

Vc.

Cb.

47

169

Fl.

Ob.

Cl.

Bsn.

Hn.

Mar.

Vln.

Vln.

Vla.

Vc.

Cb.

48

172

Fl.

Ob.

Cl.

Bsn.

Hn.

Mar.

Vln.

Vln.

Vla.

Vc.

Cb.

49

175

Fl.

Ob.

Cl.

Bsn.

Hn.

Mar.

Vln.

Vln.

Vla.

Vc.

Cb.

50

J

Development of D section

molto rall. . .

178

Fl.

Ob.

Cl.

Bsn.

Hn.

Mar.

J

molto rall. . .

Vln.

Vln.

Vla.

Vc.

Cb.

51

181 $\text{♩} = 94$

Fl.

Ob.

Cl.

Bsn.

Hn.

Mar.

mf

mf

$\text{♩} = 94$

Vln.

Vln.

Vla.

Vc.

Cb.

52

184

Fl.

Ob.

Cl.

Bsn.

Hn.

Mar.

Vln.

Vln.

Vla.

Vc.

Cb.

f

mf

53

187

Fl.

Ob.

Cl.

Bsn.

mf

Hn.

mf

Mar.

Vln.

mf

Vln.

Vla.

Vc.

Cb.

54

190

Fl.

Ob.

Cl.

Bsn.

Hn.

Mar.

Vln.

Vln.

Vla.

Vc.

Cb.

p

p

13

55

K

193

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *mf*

Hn. *f*

Mar. *mf*

K

Vln. *mp*

Vln. *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

56

195

Fl.

Ob.

Cl.

Bsn.

Hn.

Mar.

Vln.

Vln.

Vla.

Vc.

Cb.

f

ff

156

58

203 - - - - -

L $\text{♩} = 78$

Development and solos over A section

Fl.

Ob.

Cl.

Bsn.

Hn.

Mar.

Vln.

Vln.

Vla.

Vc.

Cb.

mf

p

f

ppp

pp

no vib.

59

209

♩=94

Fl.

mf

Ob.

B \flat (sus4 \flat 13) B \flat B \flat maj7(#11)

Cl.

mp

Bsn.

p

Hn.

Mar.

♩=94

Vln.

pp

Vln.

pp

Vla.

pp

Vc.

pp

Cb.

pp

60

214

Fl.

mf 5 3 3

Ob.

B \flat (sus4 \flat 13) B \flat B \flat maj7(#11) B \flat (sus4 \flat 13) B \flat B \flat maj7(#11) B \flat (sus4 \flat 13)

(Cont. w Mb)

Cl.

Bsn.

Hn.

5 3 3

mf

Solo w Ob (interact)

Mar.

B \flat (sus4 \flat 13) B \flat B \flat maj7(#11) B \flat (sus4 \flat 13)

Vln.

Vln.

Vla.

Vc.

Cb.

61

219

Fl.

Ob.

Cl.

Bsn.

Hn.

Mar.

Vln.

Vln.

Vla.

Vc.

Cb.

B \flat B \flat maj7(#11) B \flat (sus $_4^2$) B \flat B \flat maj7(#11) B \flat (sus $_4^2$) B \flat B \flat maj7(#11) F7(sus4)

(Cont. w Hn)

Solo w Ob/Mb (interact)

B \flat (sus $_4^2$) B \flat B \flat maj7(#11) B \flat (sus $_4^2$) B \flat B \flat maj7(#11) F7(sus4)

B \flat B \flat maj7(#11) B \flat (sus $_4^2$) B \flat B \flat maj7(#11) F7(sus4)

62

225

M Conclusion, recapitulation of Introduction, Coda (final development of D section)

Fl.

Ob.

Cl.

Bsn.

Hn.

Mar.

$A\flat^7$

M

Vln.

Vln.

Vla.

Vc.

Cb.

p

p

p

p

p

mf

mf

mf

p

p

63

230

molto rall.

Fl.

Ob.

Cl.

Bsn.

Hn.

Mar.

Vln.

Vln.

Vla.

Vc.

Cb.

mf

mf

p

p

p

64

235 $\text{♩} = 70$ **molto accel.**

Fl.

Ob.

Cl.

Bsn.

Hn.

Mar.

molto accel. $\text{♩} = 70$

Vln.

Vln.

Vla.

Vc.

Cb.

mf

cresc.

mf

cresc.

mf

65

237

Fl. *f*

Ob.

Cl.

Bsn.

Hn.

Mar.

Vln. *mf*

Vln. *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

239

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Mar. *f*

Vln. *f*

Vln. *f*

Vla. *f*

Vc. *f*

Cb. *f*

67

243

Fl.

Ob.

Cl.

Bsn.

Hn.

Mar.

Vln.

Vln.

Vla.

Vc.

Cb.

ff

ff

ff

ff

f

fp

ff

fp

fp

fp

ff