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by

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**Manhattan by Midnight:  
A Suite for Jazz Orchestra in Three Movements**

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**Manhattan by Midnight:**  
**A Suite for Jazz Orchestra in Three Movements**

by

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## **Dedication**

To my father, whose support and guidance has meant the world to me.



## Acknowledgements

Special thanks to: Jeff Hellmer, John Mills and John Fremgen for their guidance and mentorship throughout my entire doctoral experience; to Duke Ellington, Thad Jones, Ed Neumeister, and Wynton Marsalis for inspiring me to compose the music found herein.

# **Manhattan by Midnight:**

## **A Suite for Jazz Orchestra in Three Movements**

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The University of Texas at Austin, 2013

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*Manhattan by Midnight* is a three-movement work for jazz orchestra scored for woodwinds, brass and jazz rhythm section. The intent is to compose a work that reflects and emphasizes two musical elements that set jazz apart from every other genre: the swung eighth note and its distinctive, idiomatic use of extended diatonic and chromatic harmony. Combining these two musical elements with my own ever-evolving composition style will culminate in a work that explores and expands upon the typical conventions of jazz melody, jazz harmony and jazz rhythm to create a piece that is a sum of my influences as well as my experiences. The title *Manhattan by Midnight* refers to the night I moved into my current residence, which is in a neighborhood called Washington Heights in the northern part of Manhattan in New York City. The drive in and the frantic attempt to move all of my belongings into my apartment, as well as the multitude of emotions a jazz musician experiences when making the move to the jazz capital of the world, provided more than enough inspiration for an extended composition. The

following analysis of this suite provides an overview of how *Manhattan by Midnight* works in a technical sense with special attention given to form, harmony, melodic content and orchestration.

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## Chapter 1: Inspiration, Influences and Goals

. . . To my ears, we are going through the same philosophical struggles in jazz. It seems as though, every week, a musician comes out with a new paradigm, a new concept, and it is eagerly embraced, in the way the stadiums of the 70s were. Very quietly though, there is a movement in jazz that embraces a once taken-for-granted model: modernity thru authenticity.<sup>1</sup>

These thoughts from saxophonist and composer Branford Marsalis, were printed in the liner notes of saxophonist Chad Eby's 2010 release entitled *Broken Shadows*. The idea that musicians can be considered modern and also create something, either in their improvisations or through a composition, that pushes their craft forward through the study of music that came before them, is not a new idea. However, it is one, as Mr. Marsalis points out, that has been that has been forgotten in the last few decades by a considerable part of the jazz community.

The driving force behind this project was the idea that one could create a piece that was rooted in the jazz tradition as well as the compositional techniques and principles of some of the greatest composers of the genre, resulting in music that is inherently unique, thought provoking, yet modern by today's jazz standards.

Jazz music, since its creation, has been a music in which its musicians drew from other genres, mainly ragtime and European classical music, for its foundational concepts like syncopation, phrasing, rhythm, melodic interaction and instrumentation. These

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<sup>1</sup> Branford Marsalis, liner notes to *Broken Shadows*, The Chad Eby Trio, CD, 2010.

musical concepts, combined with the social climate of New Orleans as well as a great deal of cultural exchange that occurred in the early 1900's between Creoles, African Americans, Caucasians and Hispanic immigrants, spawned what many believe were the first jazz musicians.

As the art form progressed through the 1920's and 1930's, musicians like trumpeter Louis Armstrong, saxophonist Coleman Hawkins, pianist Art Tatum, trombonist Jack Teagarden and composer Don Redman emerged as leading voices in improvising and composing. Students of jazz looked towards these musicians, as well as others, as ideal models to mimic in the pursuit of becoming skilled improvisers and composers. Mimicking great musicians who came before became the standard of how one learned how to play jazz. It is this concept through which *Manhattan by Midnight* is created.

In recent years, as Marsalis states in the above comment, the idea of creating something new and cutting edge has become a desirable goal with many musicians. The criticism comes when these musicians, who are searching for the *next new thing*, fail to search out the musicians who have come before them on their respective instrument in regards to phrasing and improvisation. These criticisms were at the heart of the jazz world in the late 1980's and early 1990's due to the efforts of Branford's brother, Wynton Marsalis, who was the unofficial leader of a movement of musicians who were determined to make music that was rooted in tradition and based off of jazz music that came from the 1950's and 1960's. *The Young Lions*, as they were later called, made popular again the idea of looking backwards – mimicking those jazz greats and then

creating one's unique voice, in a time (the 1980's) when acoustic jazz that paid reverence to the tradition was largely ignored by musicians as well as the general public.

The following composers contributed significantly to the creation and completion of *Manhattan by Midnight*. Individual characteristics of their respective approaches are described below.

### **DUKE ELLINGTON**

Duke Ellington was the first composer of large ensemble music to draw heavily from the music created in New Orleans from 1900 – 1930. Ellington, originally from Washington, D.C., was influenced by the ragtime and stride pianists like Scott Joplin and James P. Johnson. Ellington's first composition, *Soda Fountain Rag*, is a clear example of both ragtime and stride traditions. It was these two genres, in addition to the music of New Orleans, which he encountered through musicians like Fats Waller and Sidney Bechet upon his move to New York City in 1923, and from which he would synthesize the music he would become famous for in the late 1920's and the 1930's. Ellington combined classical music practices of composition and orchestration with the many varied textures available from his instrumentalists, and from performance practices associated with New Orleans music, especially its group improvisation, to create large ensemble music that was and still is unique, thought-provoking and entertaining. Example 1.1 shows the combination of these musical genres within Ellington's 1926 composition *East St. Toddle-oo*. This was the theme song for his famed Cotton Club Orchestra and would remain a popular song for his ensemble for over 50 years.



**Example 1.1** East St. Louis Toodle-oo: a synthesis of ragtime, stride and New Orleans musical traditions.

The musical score for 'East St. Louis Toodle-oo' is presented in four systems. The first system includes parts for Trumpet in Bb, Trombone, Piano (Doubled by Bass), and Percussion. The second system includes parts for Bb Trumpet, Trombone, Piano, and D.S. (Drum Set). Annotations provide context for the music's style:

- Rigid Two-Feel:** Indicated by a bracket under the first four measures of the Percussion part.
- Rigid use of rhythm:** A box notes that these types of rhythms are prevalent in Ragtime music, specifically mentioning the staccato notes and the rhythmic distance between the 26th and 27th notes.
- Trombone counter melody:** A box explains that this is very reminiscent of New Orleans style groups, where the trombone typically plays improvised counter melodies beneath the main melody to connect chord changes.
- Stride piano style comping:** A box notes that this is created by the bass note on beats 1 and 3, and the chord being played on beats 2 and 4.
- Drum set:** A box notes that the drum set was not used in the earliest incarnations of the Ellington's Cotton Club Orchestra, where orchestral percussion was used.

There are several elements at play in the above example that are borrowed from ragtime, stride and New Orleans musical traditions. The first, and perhaps the most obvious element is the use of rigid rhythm in the melody (trumpet). This idea is seen in the first four measures of the above example with the use of dotted eighth note values combined with sixteenth notes. These rhythms are prevalent in ragtime music, and were the precursor to the swung eighth note that dominates most jazz music today.

The second borrowed element is found in the trombone part. In the traditional New Orleans music format, there are at least three horn players who work together to

deliver the melody (trumpet, trombone and clarinet, most typically). Each instrument plays a specific role in the polyphony that characterizes the sound of New Orleans music:

1. The trumpet delivers the main melodic statement.
2. The clarinet delivers an obbligato melody above the main melodic statement.
3. The trombone plays another melody below the first two that is rhythmically more static and ties the harmony together. Typically, this melody hovers around the core notes of the chord progression.

In Example 1.1, the trombone mainly sticks to the 3<sup>rd</sup> and 7<sup>th</sup> that are ornamented with idiomatic New Orleans-type phrasing.

The last borrowed element is found in the delivery of the accompaniment found in the rhythm section. This approach is reminiscent of the stride piano tradition in which the bass note occurs on beats one and three and the chord is played on beats two and four.

Ellington would go on to expand his composition approach to include works of much greater magnitude, often incorporating music from other cultures (e.g. *The Far East Suite*, recorded in 1967) as well as composing multi-movement works that expanded upon the tried and true large ensemble compositional strategies of the 1930's. These large scale, multi-movement works for jazz orchestra (e.g. *Black, Brown and Beige*, recorded in 1943) were the first of their kind and set Ellington apart from all other composers of his time.

## THAD JONES

Thad Jones is another influence on *Manhattan by Midnight*, and an important figure in the history of jazz composition. He, along with composers Frank Foster, Quincy Jones, Ernie Wilkins, Neal Hefti, Sammy Nestico, Bob Graettinger, Don Ellis, Charles Mingus and Gunther Schuller created music that expanded upon Swing Era compositional styles of the 1930's and 1940's.

Jones' music was originally influenced by composers associated with the *New Testament* Count Basie Orchestra, which included the aforementioned composers Frank Foster, Quincy Jones, Ernie Wilkins, Neal Hefti and Sammy Nestico. As Jones developed his own individual style, his music began to fill an important void that was created between Swing Era composers of the late 1940's and early 1950's and Third Stream composers of the same time frame. These included Bob Graettinger, Don Ellis, Gunther Schuller and Charles Mingus, who were combining jazz and classical composition and performance practices.

Jones' approach towards melody, harmony and rhythm were unique in the late 1950's and 1960's. Rather than focusing on melody and sonorous harmonic structures, Jones exploited dissonance, angular and jagged melodies, as well as blues phrasing and chromatic harmonic vocabulary. Jones, much like Duke Ellington, who was one of his major influences, recognized the power and importance of the melodic phrasing prevalently found in the blues tradition and had the ability to harmonize the sound of the blues effectively in a large ensemble using complex, chromatic harmony – a feat more easily said than done.

The following musical samples display Jones' affinity towards angular melodies, dissonant chromatic harmony<sup>2</sup> as well as harmonizing the blues tradition with thirteen instrumentalists.

In Example 1.2, it seems Jones seeks to achieve two things: 1.) Create a melodic line that outlines the altered upper extensions of each chord change, and accordingly 2.) generate a melody that is very angular, containing many intervallic leaps by a major third, fourth, tritone, fifth, raised fifth and sixths. These intervallic leaps, particularly the tritone and the raised fifth, are not indicative of swing era melodic construction where more diatonic and pentatonic choices are the norm. Jones was one of the first to take these types of chances with rhythm and harmony outside of the Third Stream movement.

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<sup>2</sup> Chromatic harmony is an open-ended term that can be interpreted several different ways. For the purposes of this treatise, chromatic harmony refers to heavy use of altered extensions available to dominant seventh chords including the flatted 9<sup>th</sup>, the sharp 9<sup>th</sup>, the # 11<sup>th</sup> (or flatted 5<sup>th</sup>), and the # 5<sup>th</sup> (or flatted 13<sup>th</sup>).

## Stylistic Characteristics of Thad Jones' Music

**Example 1.2** Jagged, angular melodic shapes that outline chromatic upper extensions as demonstrated in *Us*:

The image displays three staves of musical notation in treble clef, key of A major (two sharps), and common time. The first staff is labeled "BASIC HARMONY SUPPLIED BY THE RHYTHM SECTION" and shows a melodic line with notes and rests. Above the staff are chord symbols: A<sup>7</sup>, G<sup>7</sup>, and G<sup>13</sup>(b9). Below the staff, lines connect specific notes to implied harmony labels: A<sup>13</sup>(#11) and G<sup>13</sup>(b9). The second staff continues the melodic line with notes and rests. Above the staff are chord symbols: A<sup>7</sup>, E<sup>7</sup>, and E<sup>13</sup>(b9). Below the staff, lines connect notes to implied harmony labels: A<sup>7</sup>(#11#9b9) and E<sup>13</sup>(b9). The third staff continues the melodic line with notes and rests. Above the staff are chord symbols: A<sup>7</sup>, D<sup>7</sup>, and E<sup>7</sup>. Below the staff, lines connect notes to implied harmony labels: A<sup>13</sup>(#11b9) and D<sup>13</sup>(#9b9). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Some notes are marked with a '3' indicating a triplet.

Example 1.3 illustrates Jones' unique approach towards harmonizing simple blues melodies. This example is taken from his composition *Don't Git Sassy*.

**Example 1.3** A distinct and unique harmonization of the blues sound as found in the last four measures of Jones' original composition *Don't Git Sassy*:

ALTO

TENORS

BARI

TRUMPETS

TROMBONES

HARM. ANALYSIS

$D^{\flat}$   $G^{\flat}MAJ^{13}$   $C^6$   $F7(\#11\flat9)$   $B^{\flat}7(\flat13)$   $E^{13}(\#11)$   $E^{\flat}11$   $D^{7(\#9)}$   $D^{\flat}13(\#9\flat9)$

Jones uses subdominant, leading tone, mediant, sub-mediant and supertonic chord functions to effectively harmonize the simple blues-scale-based melodic statement supplied by the lead trumpet. This method of finding chord changes that effectively harmonize simple blues ideas can be simplified by thinking of these four bars as a chain of tonicizations, all leading to the tonic of  $D^{\flat}13(\#9,\flat9)$ . This is demonstrated below in Example 1.4. For the sake of simplicity, all the 7<sup>th</sup>s and chord alterations have been omitted so that root movement and the method of tonicization can be observed. This method of tonicization is a key factor in the “sound” of Thad Jones.

**Example 1.4** Tonicizing chord progressions that effectively harmonize simple blues-based melodies. Roman numeral analysis of Example 1.3.

$D\flat^6$     $G\flat MAJ^{13}$     $C\flat$     $F7(\sharp 11 b9)$     $B\flat 7(\sharp 13)$     $E^{13}(\sharp 11)$     $E\flat 11$     $D 7(9)$     $D\flat^{13}(\sharp 9 b9)$

$D\flat:$    I   IV   VII   III   VI    $\flat III$    ii    $\flat II$    I

$V/IV$     $V/III$     $V/VI$    TRITONE SUB  $V/II$    TRITONE SUB  $/V$

### ED NEUMEISTER

Ed Neumeister's compositional style was a major source of inspiration for *Manhattan by Midnight*. His writing can be characterized as a mixture of the harmonic and rhythmic sensibilities that distinguish Thad Jones' music from music of composers before him with a highly individualistic approach towards chord voicings and a thorough approach towards orchestration and form. His use of orchestral sonorities, synthetic harmony and thematic development put him in a league of his own by combining many different genres of music in ways few composers ever succeed in doing.<sup>3</sup>

Neumeister's most noticeable influences in *Manhattan by Midnight* can be found in the use of synthetic harmony, a distinctive linear approach in regards to tutti passages as well as unique orchestration choices, where diverse instrumental groupings create interesting and unusual timbres.

<sup>3</sup> Synthetic harmony is a term that is referred to several times in this treatise. In short, the term describes harmony that is not tertian in nature and is not easily described by common jazz nomenclature. These chords are not thought of as major, minor, diminished, etc., and in most cases are used for an effect or are used when traditional chord choices are not dissonant enough for the musical situation at hand.

Detailed analysis of Neumeister's scores yields several insights into his writing. The first, and most important, I believe, is that melody always supersedes harmony and harmonic sonority/dissonance is used in conjunction with melodic and thematic development to create moments of tension and release.

This concept is demonstrated in Example 1.5 with Neumeister's use of synthetic harmony. The chord in question, that is being referred to as synthetic, is labeled Dmaj7(#11,#9,b9).

**Example 1.5** Use of synthetic harmony in Neumeister's *Locomotion*.

The image displays a musical score for Example 1.5, illustrating the use of synthetic harmony in Neumeister's *Locomotion*. The score is organized into two systems of staves, each representing a different instrument group. The first system includes Soprano Sax, Alto Sax, Tenor 1-2, Trumpet 1-2, Trombone 1-2, and Trombone 3-4. The second system includes S. Sax, A. Sax, T. Sax 1-2, Trp. 1-2, Tbn. 1-2, and Tbn. 3-4. The score features several annotations: a box labeled "TENSION BUILDING..." with an arrow pointing right above the first system; a box labeled "MAX. TENSION" with an arrow pointing right above the second system; and a box labeled "RELEASE WITH SONOROUS MAJOR 7TH CHORD (F)" with a circled "F" above the second system. Chord symbols are provided for the Trombone 3-4 part: G MAJ7(MAJ3RD) in the first system, and G MAJ<sup>13</sup> D, Dmaj7(#11#9b9), and G MAJ<sup>13</sup> in the second system.



Normally, functioning V chords must have a major 3<sup>rd</sup> and, if applicable, a dominant 7<sup>th</sup>. The V – I relationship in this example is clear as the resolution chord is a Gmaj13. This synthetic chord also occurs at the end of a climactic build and phrase, exactly where a V chord would occur. For all intents and purposes, this is an acting V chord, complete with upper extensions one would suspect would be in place on a V chord that contains all of the available altered chromatic extensions, but with a major 7<sup>th</sup> instead of a dominant 7<sup>th</sup>. Is this a mistake? It sounds good in the context of where it occurs in the composition.

The answer becomes clear when Neumeister explains the musical purpose behind Dmaj7(#11,#9,b9) in his own words. To paraphrase, he explains that when this section was in the creative process, the altered dominant that would generally occur at that point was not dissonant enough to achieve the tension and release that propels the melody into the next section, which can be viewed as a shout chorus that occurs before and after the solo section in this piece. Again, Neumeister does not allow the conventions of harmony to dictate what is possible in terms of effects and creating dramatic moments at any given point.

Another important facet of Neumeister's style is how he writes for supporting voices in tutti sections. Inner part motion is complex in nature and ranges from moving in rhythmic unison with the melody to being a completely different musical idea both rhythmically and harmonically. This practice creates unique and perhaps unplanned harmonic situations that are driven by individual part motion as well as voicings that are constructed of stacked fourths and fifths. Neumeister avoids tertian structures in full band and brass section tutti passages.

In Example 1.6, there are three distinct moving voices that create a stacked-fourth melodic structure that exists over an F# pedal. At times, the structure breaks to include a tritone at the bottom of the fourth structure, for example in measure three, which results in a major seventh interval between the bottom and top voices and a tritone between the middle and bottom voices: a popular structure in jazz harmony. This striking melodic structure, paired with the way it is orchestrated, creates a menacing sound.

**Example 1.6** Ed Neumeister’s use of instrument pairings for effect, found in his arrangement of Wayne Shorter’s composition *E.S.P.*

\* = VOICING CREATED WITH MAJ. 7 INTERVAL AND TRITONE - A POPULAR HARMONIC STRUCTURE IN JAZZ MUSIC

The musical score is arranged in two systems. The first system contains four staves: TRPT 1, ALTO 1 (Trb. 1); TRPT 3-4, ALTO 2; TENOR 1, TRB. 1-2 (with the note "(ALSO DOUBLED BY BASS)"); and TBONE 3-4. The second system contains four staves labeled LINE 1, LINE 2, LINE 3, and TB. 3-4. The key signature has one flat, and the time signature is 4/4. The music features a melodic line in the upper voices and a bass line. Several chords are marked with an asterisk (\*), indicating they are created with a major 7th interval and a tritone. The overall texture is dense and menacing.

The way in which the three-note melodic structure is paired is as follows:

Line 1 (melody) – Trumpet 1-2, Alto 1

Line 2 – Trumpet 3-4, Alto 2

Line 3 – Tenor 1, Trombone 1-2

These pairings exist in the upper registers of each instrument, resulting in the menacing sound mentioned before. An orchestration like this shows thought into how the melody is being delivered and how that melody will sound when played by a chosen group of instruments with different timbres. This sort of forethought is something that is carried into *Manhattan by Midnight*.

### WYNTON MARSALIS

Wynton Marsalis, arguably the most visible and important trumpeter and jazz composer of the last 20 years, was another major influence in the creation of *Manhattan By Midnight*. His approach towards jazz music is well publicized as being innovative but always paying homage to the New Orleans musical tradition as well as music from the Bebop and Hard Bop eras. Another part of his musicianship, which was a major component of his earlier career, is a mastery of and reverence towards classical musical, classical interpretation and classical composition practices. This understanding of classical composition can be best heard in how Marsalis writes for large ensembles, most notably, his approach toward texture, timbre, form, counterpoint, melody and a linear

approach in creating melodic material. A great example of his style is his Pulitzer Prize winning oratorio, *Blood On The Fields*. Example 1.7 is an excerpt of this work entitled *Back to Basics*, which is composed almost entirely without any full band voicings. This linear approach towards creating melodic and harmonic material was the impetus for the first movement of *Manhattan By Midnight*.

**Example 1.7** Linear approach as demonstrated in Marsalis' *Back To Basics*.

The image displays a musical score for Example 1.7, titled "Back to Basics" by Wynton Marsalis. The score is divided into two systems. The first system includes parts for SAXOPHONES, TRUMPETS, TROMBONES, and RHYTHM SECTION, all in 4/4 time. The key signature is B major, indicated by a "B<sup>7</sup>" chord symbol above the first staff. The music features a melodic line with a triplet of eighth notes in the first measure, followed by a series of eighth and quarter notes. The second system includes parts for SAXS, TRPTS., TRBS., and RHYTHM. The key signature changes to B minor, indicated by a "B<sup>b7</sup>" chord symbol above the first staff. A callout box with an arrow pointing to a specific note in the saxophone part contains the following text: "OBSCURATION OF MELODY NOTE USED AS AN EFFECT. THE 5TH AGAINST THE FLATTED 5TH CREATES A 'BLUESY' SOUND AS WELL AS A TEMPORARY EFFECT THAT RELEASES THE TENSION CREATED BY THE UNISON VOICING THAT PERVADES THIS PIECE."

## CONCLUSIONS

In keeping with the idea of *modernity thru authenticity*, *Manhattan by Midnight* pays respect to the aforementioned composers by expanding upon musical principles that characterize their respective styles to create a piece of music that is rooted in tradition, but is inherently modern. Musical ideas and practices from the following composers influenced *Manhattan by Midnight*:

1. Duke Ellington – The idea to create a work that is grand in scale, encompassing several movements, was the catalyzing idea behind *Manhattan by Midnight*. Also, Movement I is very much influenced by the spirit and sound of the late 1920's – early 1930's era Duke Ellington Orchestra that incorporates heavy use of the plunger mute in the brass section, as well as guttural, bluesy phrasing (often referred to as “Jungle Music”).
2. Thad Jones – Jones' approach and affinity towards using heavily tonicized chord progressions that utilize the full range of chromatic extensions available to any chord quality is a concept applied frequently in *Manhattan by Midnight*. Also, his ability to harmonize simple blues-based melodic figures with interesting and complex harmony directly influences Movement II.
3. Ed Neumeister – Neumeister's use of synthetic harmony greatly influenced chord construction in Movement I, as well as certain instances in Movement II where standard jazz harmonic practices were not sufficient to achieve a desired effect. Also, his approach towards instrument groupings, and to be more exact, his use of differing instrumental

timbres combined on a melodic line can be found in many examples throughout Movements I and II.

4. Wynton Marsalis – Marsalis’ approach towards creating linear melodic material that is not reliant upon harmony greatly influenced the sound and character of Movement I. Also, his affinity towards creating large-scale works for jazz orchestra (an undeniable influence from Duke Ellington) that draw heavily from past composers contributes greatly to the overall aesthetic of *Manhattan by Midnight*.

The following analysis provides an overview of how *Manhattan by Midnight* works in a structural sense, with special attention given to form, harmony, rhythm, melodic content and orchestration.

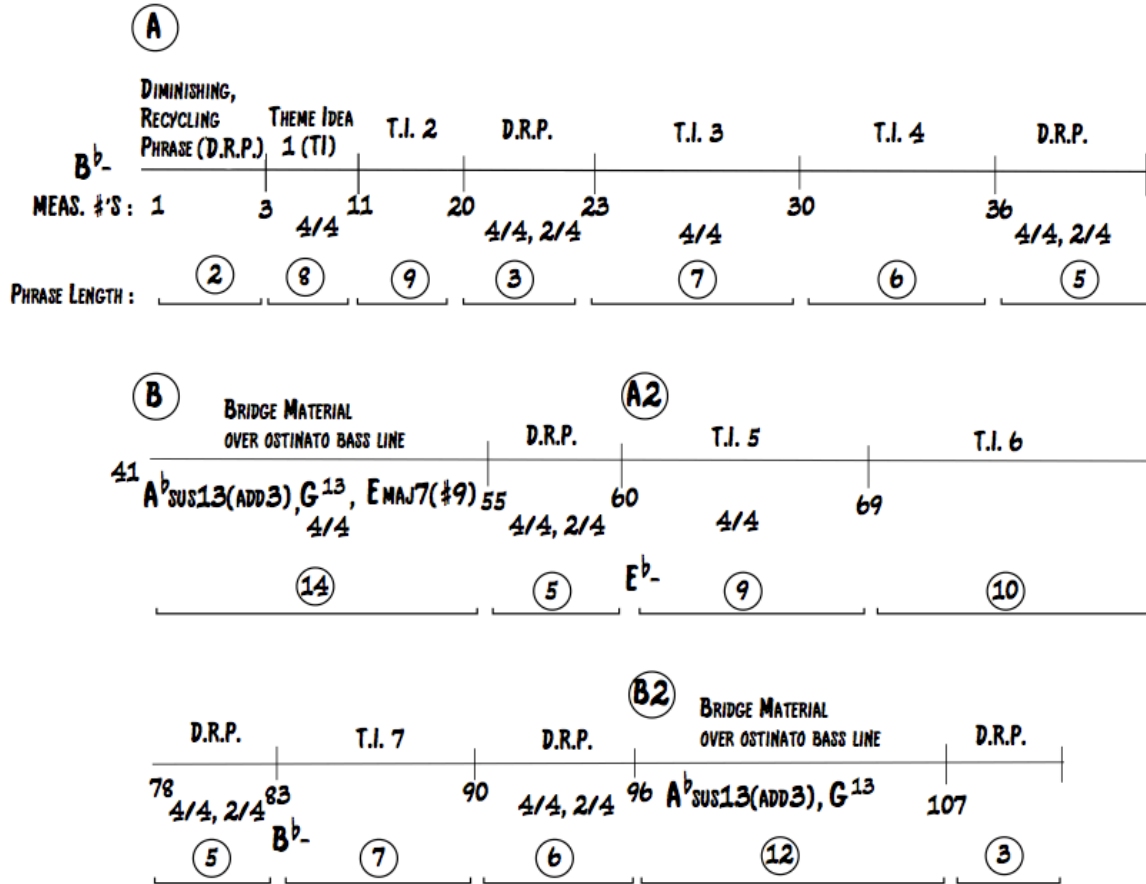
## Chapter 2: Form

*Manhattan by Midnight* presents different ideas in terms of formal construction, varying from complex to very simple. What may not be as clear is that throughout the composition of this three-movement suite, the musical content and melodic development dictated the form and phrase length instead of the music being fit into already established guidelines. In the first movement, several different themes combined with improvisation create “theme ideas,” where neither the themes nor the improvisation supersede the other in importance. The many themes combine sonically to create a unified sound that defines entire sections of music, or to create “theme ideas” that are not defined by a single melodic line.

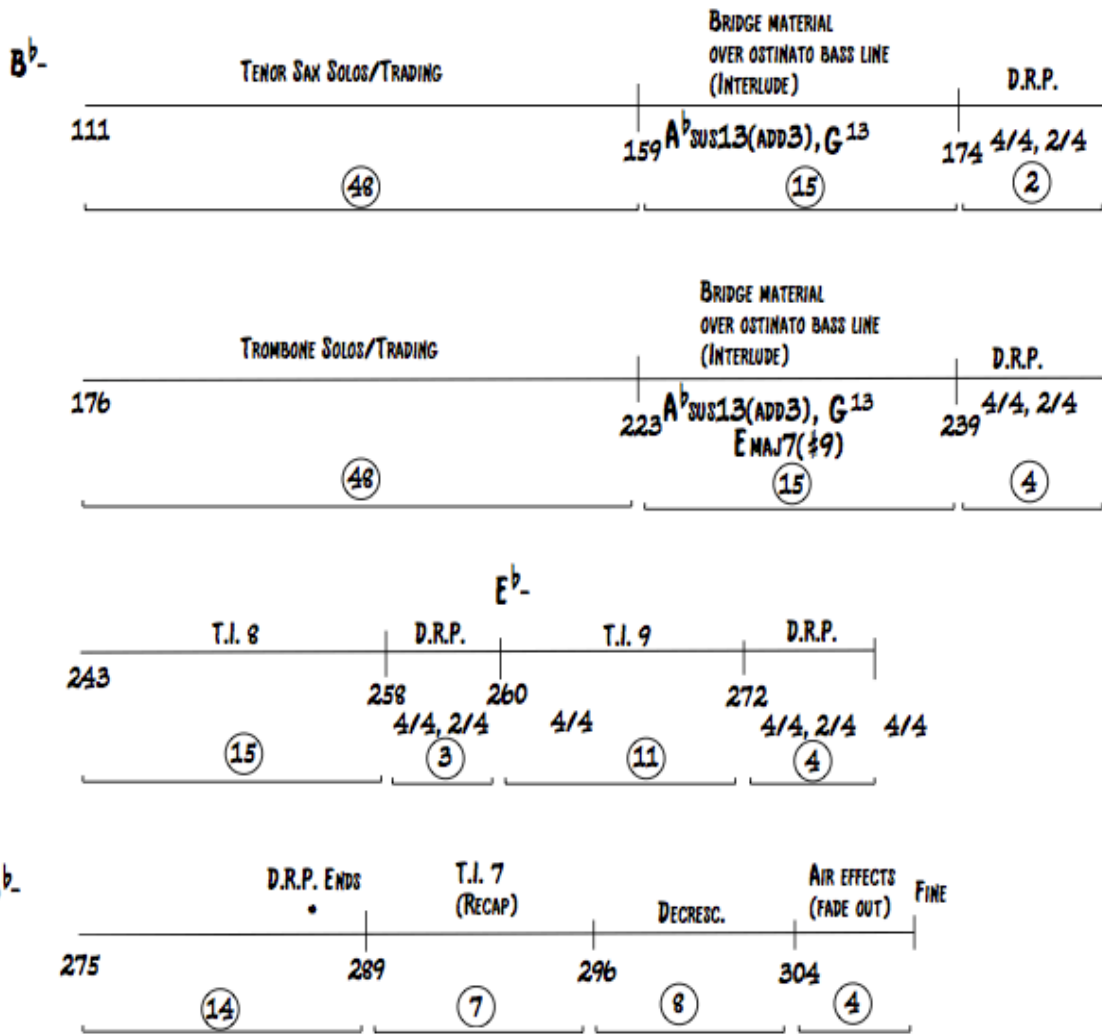
The harmonic language is closely related to the construction of formal units in this piece, assisting in defining phrase length and phrase endings, as well as establishing entire sections. Each movement differs in its formal construction but shares similar harmonic devices and themes that unify the composition as a whole. The following discussion will cover the construction of each movement as well as several unifying melodic and harmonic themes existing throughout the composition that tie the entire work together.

# MOVEMENT I

Example 2.1: Formal outline of Movement I: *Manhattan By Midnight*.







Example 2.1 illustrates the form of Movement I. At first glance, Movement I appears to be a series of irregular phrase groups that vary in length, yet follow a predictable ABA form. Before continuing with an analysis of how this movement works in a formal sense, an explanation of terms is needed.

The term *theme idea* is used to describe the material and general musical effect that the A sections convey. This effect includes the rhythmic and melodic interplay between different sections of the ensemble, the use of unison and voiced motives, any and all phrasing that is injected by the musicians playing the music and the character of





**Example 2.4** Movement I: Solo form of Movement I in its entirety.

(A)  $B^b-$   $G^b13(\#11)$   
 9  $B^b-$   $F7ALT.$   $B^b-7$   
 (B)  $A^b13_{sus}$   $G^{13}_{sus}$   
 25  $A^b13_{sus}$   $G^{13}(b9)$   $E MAJ(\#9)$   $D^b13(\#11)$   
 (A)  $B^b-$   $G^b13(\#11)$   
 33  $B^b-$   $F7ALT.$   $B^b-$   
 41

A more traditional approach towards writing for large jazz ensembles would be to deliver a melody while also establishing the song form. These forms are generally twelve, sixteen or thirty-two measure structures. New material would then be introduced by way of soli sections, shout sections, etc., over that form, while maintaining the same symmetrical form set forth at the beginning of the composition. In the first movement of *Manhattan by Midnight*, the song form is merely a model from which to draw. While the

hierarchy of A and B sections is preserved, the number of bars and the material found inside those bars vary greatly. This movement is the least complex of the three movements. Because of the importance given toward creating melodies and establishing a linear approach in the A sections, the harmony is static in nature. In general, the use of chords and tutti sectional and full band passages can be characterized in two ways: function and melodic embellishment.

In most tonal music, there exist conventions that govern when and where specific chords exist in the space of a phrase. These harmonic patterns create tension, release, dissonance and consonance and dictate phrase length. The simplest of these conventions to understand and hear is that any V chord is generally followed by its I chord at the end of a phrase.<sup>4</sup> The leading tone contained in the V chord resolves upward to the tonic, providing a sense of completion to the phrase. If a dominant 7<sup>th</sup> is added to the V chord, that chord tone resolves downward to the 3<sup>rd</sup> scale degree of the I chord, again creating a sense of finality. These same guidelines exist in jazz voice leading and are used as guidelines (not as hard and fast rules) within Movement I, in the sense that they are described above – as a method for ending phrases and creating forward motion toward cadences. There are no instances of gratuitous tonicization or overt examples of colorful, functional harmony. There are of course many instances where colorful and interesting harmony is used to embellish melodic movement or to make the melody more interesting by choosing chords that place the melody on upper extensions, but true V to I relationships are used only to end phrases or sections. This is the exact opposite of the functional harmonic approach pioneered by Thad Jones.

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<sup>4</sup> For the sake of stating the importance of harmonic function and its role in this movement, the common exception of functional deceptive cadences is set aside.

Example 2.5 shows an instance of the trombone section initiating the end of a theme idea beginning in measure 14.

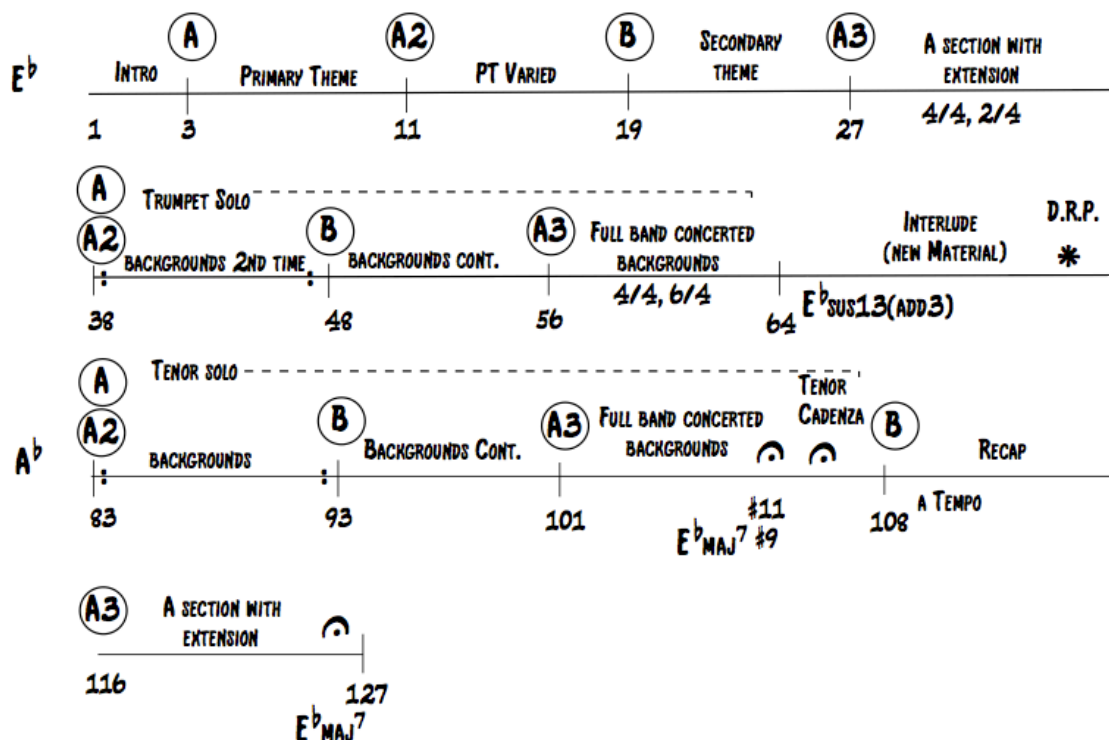
**Example 2.5** Movement 1: Functional harmony ending a phrase, mm. 14-16.

The image shows a musical score for three trombones and a harmony part, spanning measures 14 to 16. The key signature is three flats (B-flat major/C minor) and the time signature is 4/4. Each trombone part begins with a handwritten instruction "(SCOOP)" above a slur over the first measure. The harmony part consists of diamond-shaped chord symbols: G<sup>b</sup> sus13 in measure 14, F7(9) in measure 15, and B<sup>b</sup>-6 in measure 16. The trombone parts feature sustained notes in measures 15 and 16, with some melodic movement in measure 16.

Ignoring the upper extensions of each chord, the root movement is a very strong  $\flat VI - V - I$ . This statement from the trombone section brings about the close of T.I. 2 and also initiates the second iteration of the D.R.P.

## MOVEMENT II

**Example 2.6** Formal outline of Movement II: *The Highest of Highs, The Lowest of Lows*.

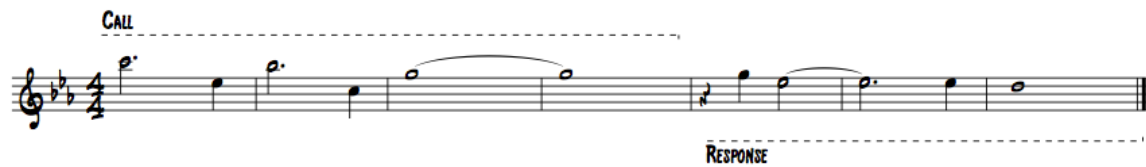


Movement II, *The Highest of Highs, The Lowest of Lows*, takes a much more traditional approach in regards to formal construction compared to Movement I, as shown in Example 2.6. Standard phrase lengths of two, four and eight measures predominate this movement, creating contrast and a sense of relaxation juxtaposed against Movement I. Consisting of two themes, a primary statement found in the A sections and a secondary statement found in both the B sections as well as the recapitulation after the tenor solo, this movement serves as a bridge between the three movements and contains rhythmic and harmonic devices that are found in both the first and third movements. Variation of

accompaniment figures during the primary statement is an important part of this movement, given the fact that the form is a traditional AABA song form, where each A section generally consists of the same melodic material. To avoid excessive repetition, the accompanying sections supporting the melody play new material each time the A sections occur. This provides an interesting counterpoint to a somewhat static melody.

### Primary and Secondary Themes – Movement II

**Example 2.7** Movement II: Primary melodic statement, mm. 3-9.



Example 2.7 shows the primary melodic statement, which is derived from the E flat pentatonic scale and is delivered by flute (played by alto 1), trumpet 1 (in cup mute) and piano. It consists of a simple call and response of equal measure lengths. This melody provides ample opportunity for reharmonization due to its diatonic nature, as well as rhythmic interplay with supporting sections due to its sustained rhythmic values.

The first iteration of the primary statement is delivered with voiced brass accompaniment in rhythmic unison with the melody. As the second iteration occurs, unison eighth and sixteenth note figures are introduced that provide motion and variance to the main theme, as shown in Example 2.8.



**Example 2.8** Movement II: Second iteration of primary statement, mm. 11-17.

The musical score for Example 2.8 consists of two systems of staves. The first system has a top staff for Flute, Trumpet, and Piano, and a bottom staff for Alto and Tenors. The top staff contains a melodic line with notes G4, A4, Bb4, C5, Bb4, A4, G4, and a half rest. The bottom staff contains a counter-melody with notes G4, A4, Bb4, C5, Bb4, A4, G4, and a half rest. Chord symbols are placed above the top staff: Eb-13, D7(b13#9b9), D,13(811), and D-9b5. Chord symbols are placed below the bottom staff: C-9, Bb-11, E MAJ,13(811), and Eb MAJ,7(811). Dynamics include mp and mf.

This counter melody provides motion while reinforcing the colorful and dense harmonic structures being supplied by the brass section.

Skipping ahead eight measures to the third iteration of the primary theme, the primary statement is again approached differently in terms of accompaniment, this time employing stop time.<sup>5</sup> This momentary rest in the non-melody instruments is intended to create a dramatic effect, along with brief reharmonizations in measures 28, 32 and 33, which provide unexpected and desired sonic shifts. The diminished root movement that occurs in measures 32 and 33 is a reoccurring harmonic idea that can be seen throughout Movements 1 and II. In each instance, its intent is to provide variance on typical harmonic structures like the heavily used ii-V-I chord sequence as well as chord structures that occur within this piece. Example 2.9 shows the relationship between the melody and the supporting instruments as well as the reharmonization that differentiates this statement of the primary theme from the first and second iterations.

<sup>5</sup> Stop time is defined in this case as the omission of steady tempo delineation from the rhythm section as well as in the supporting instruments.

**Example 2.9** Movement II: Third iteration of primary statement, mm. 27-36.

FLUTE, TRPT 1, PIANO

TEMPORARY REHARM. THE EXPECTED CHORD IS D7(-13)

FULL BAND

Chords: Eb-13, E-13(11), D-13, D-9b5, C-13, Bb-11, Eb-13, F#-13, A-13, F-9, Bbsusb9, EbMAJ7

ROOT MOVMT BY MINOR 3RDS. THIS DIMINISHED IDEA OCCURS IN SEVERAL AREAS IN MOVMT.'s II AND III.

The secondary theme, or the “bridge,” to use the more common vernacular, varies in instrumentation, harmony and more importantly, rhythm to create contrast to the primary melodic statement.

Given the underlying theme of this venture, *modernity thru authenticity*, the construction of the B section and the effect that it attempts to convey is important to the overall idea of this piece.

The bridge sections of the second movement are a product of the study and dissemination of the music of Bob Brookmeyer, Thad Jones and Duke Ellington. Melodically, the first four bars of this section are inspired by Brookmeyer’s composition *First Love Song*: a serene ballad featuring an understated, mostly diatonic melody that is elaborated on by unique orchestration choices as well as interesting harmonization practices. Harmonically, Thad Jones’s approach towards tonicization and dense chord

voicings is present, namely occurring on beats one and four of measure 19, beats two and four of measure 20 and beat four of measure 21. Example 2.10 shows the first half of the secondary theme with its accompanying harmony.

**Example 2.10** Movement II: First half of the secondary theme, mm. 19-22.

Example 2.11 shows the second half of the bridge, which contains a resultant phrase that is influenced by Duke Ellington's *Bourbon Street Jingling Jollies* from his work entitled *The New Orleans Suite*.

**Example 2.11** Movement II: Second half of the secondary theme, mm. 23-26.

The arc and mood of the secondary theme from Movement II is reminiscent of *Bourbon Street Jingling Jollies* however, the harmonic framework and the rhythm have been changed. For comparison, Example 2.12 shows the portion of the melody found in the bridge of *Bourbon Street Jingling Jollies* that influences the melodic statement in Movement II.

**Example 2.12** Movement II: Portion of bridge from Duke Ellington's *Bourbon Street Jangling Jollies* from *The New Orleans Suite*.

THIS PORTION OF THE WOODWIND MELODY INFLUENCED  
 THE MELODIC STATEMENT IN EXAMPLE 2.11

TENOR 1 - 2  
 & FLUTE  
 HARMONY  
 DRUM SET  
 (RUMBA RHYTHMS ON TONS)

The melodic arc, stepwise harmonic motion and the orchestration of the second half of the bridge from Movement II are all influenced by the above four measures.

### **Interlude, Shout Section and D.S. – Movement II**

After the trumpet solo, Movement II enters into a double-time-feel interlude section. Again, the gesture defines phrase length, a common idea throughout the entirety of this piece. The material in this section, being chromatic in nature, is elongated easily creating phrases of odd measure length, which provide contrast to the metrically even nature of the first half of Movement II. A reappearance of the Diminishing Recycling Phrase (D.R.P.) from Movement I completes the interlude section and launches tenor saxophone I into the solo/shout section in the new key of A $\flat$ . Example 2.13 shows the

melody of the interlude section as well as the elongations that are created by use of ascending and descending chromatic phrases.

**Example 2.13** Movement II: Interlude and the use of phrase elongation, mm. 64-82.

DOUBLE TIME!!!  
♩ = 155

5

9

13

17

CHROMATIC ELONGATION

CHROMATIC ELONGATION

D.R.P.

Shout sections, in the traditional sense, are sections of music that generally occur towards the end of large ensemble jazz compositions. Several different ensemble configurations are possible, including full band tutti material or pitting the brass section against the saxophone section in a range of different orchestration possibilities. It also is typically the most climatic section of a piece, where every instrumentalist is playing at the same time.

A less typical approach towards shout sections, as found in Movement II, is to allow a soloist to create the energy and excitement of a shout section accompanied by the rest of the band. To pull this off, the soloist must be a skilled improviser and understand

the musical nuance behind creating the necessary excitement that is needed to initiate the climax of the song. To help the soloist along in the relatively short solo section, several compositional techniques are used, most notably the use of upward-moving lines in the saxophones that create a sense of forward motion within this section, as well as forte tutti brass section interjections. This concept is shown in Example 2.14.

**Example 2.14** Movement II: Tenor saxophone solo with backgrounds, mm. 64-71.

The musical score for Example 2.14 consists of three staves: TENOR 1 SOLO, UNISON SAX LINE, and BRASS INTERJECTIONS. The key signature is three flats (B-flat major/C minor). The first system (measures 64-67) features chords A<sup>b</sup>-7, G7(#11b9), G<sup>b</sup>13, and F13. The second system (measures 68-71) features chords B<sup>b</sup>-7, A13, A<sup>b</sup>maj7(#5), F7(b9), B<sup>b</sup>13(#9), and E<sup>b</sup>maj7(#11#9b9). The UNISON SAX LINE and BRASS INTERJECTIONS staves show melodic and rhythmic patterns corresponding to the chords.

A recapitulation of the B and A3 sections in the home key and original tempo finishes off this rather short movement. A brief ending created by an extension using the chords B13(#11) and A<sup>b</sup>maj7(#5) signals the final melodic statement played by the principal melodic instruments (flute, muted trumpet and piano). Example 2.15 shows the brief extension to the ending as well as reharmonization that brings about the ending chord of E<sup>b</sup>maj7. Again, chord movement based off the diminished arpeggio provides variance to the typical ii-V-I structure.

**Example 2.15** Movement II: Extension and Fine, mm. 121-127.

DESCENDING MELODIC PATTERN ELONGATES THE PHRASE AND DELAYS THE MINOR II CHORD THAT BRINGS ABOUT THE FINAL CADENCE.

FLUTE & SAXES

TRUMPETS

TROMBONES

BARI & HARMONY

Diminished Arpeggio Root Movement

FLUTE & SAXES

TRUMPETS

TROMBONES

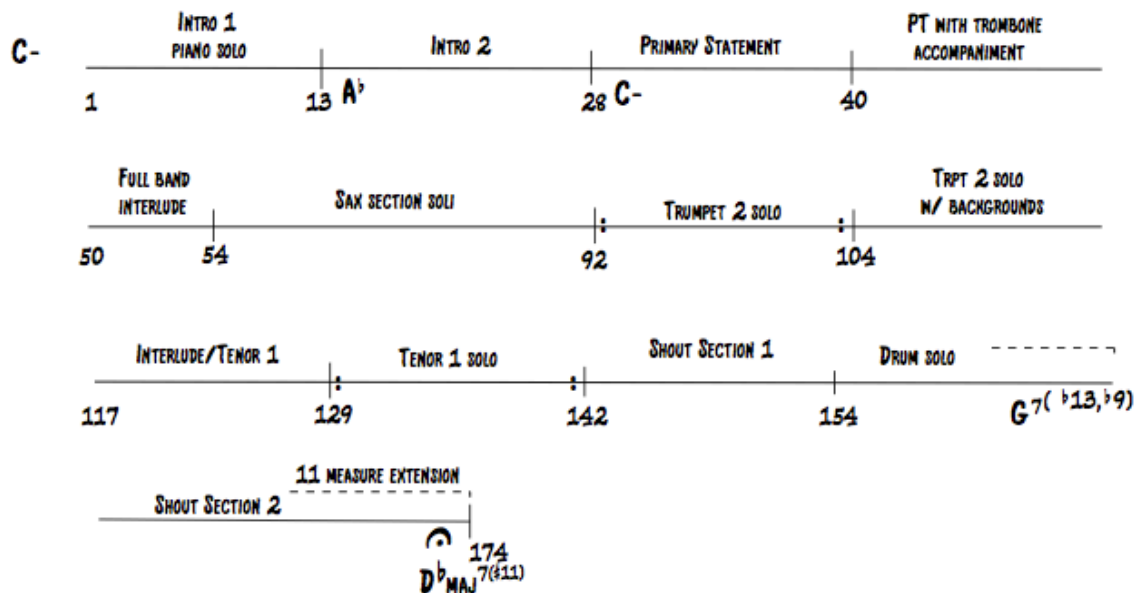
BARI & HARM.

Movement II in general is an exercise in making the typical AABA form sound fresh and original. Other than the recapitulation after the tenor solo/shout section, no large formal unit is duplicated. To be more clear, the accompaniment and the originality of said accompaniment is treated with just as much care as the construction and orchestration of the melody. This results in a piece that is based off a tried and true formal approach but with harmonic and rhythmic principles that constitute a more modern approach.



## MOVEMENT III

**Example 2.16** Movement III: Formal outline of “A” *Train Antics*.



Example 2.16 shows the formal outline of Movement III. “A” *Train Antics*, the most straight-ahead and accessible movement of *Manhattan by Midnight*, is a twelve-measure minor blues form influenced by the music from the Hard Bop era<sup>6</sup>. The intent of this movement in a formal sense is to serve as a release of tension that is established by Movement I and the double-time solo section in Movement II. Of the three movements, “A” *Train Antics* contains the least amount of written material as well as the least amount of interplay between the different instrumental sections. To provide relief from the twelve-measure minor blues structure, several passages are added that depart from the home key

<sup>6</sup> The term Hard Bop designates a sub-genre of jazz that came into existence in the mid 1950’s. Hard Bop incorporates gospel music, blues phrasing and rhythm and blues aspects in a more thorough way than Bebop, of which it is a natural extension.

of C minor. The first, appearing in measures 13-27, is a fifteen-measure phrase in the key center of  $A\flat$ . This section is heavily influenced by Ed Neumeister's arrangement of *E.S.P.* (as demonstrated in Example 1.6). These kinds of parallel, stacked fourth intervals moving linearly over a pedal were first invented and defined by pianist McCoy Tyner in the 1960's. Example 2.17 shows this concept at work.

**Example 2.17** Movement III: Intro 2, mm. 13-26.

The musical score for Example 2.17 is presented in three systems. Each system contains two staves: the upper staff is labeled 'SELECT MINDS' and the lower staff is labeled 'PEDAL'. The key signature consists of two flats (B-flat and E-flat), and the time signature is 4/4. The music is characterized by parallel, stacked fourth intervals in the upper staff moving linearly over a steady bass line (pedal) in the lower staff. The first system covers measures 13-16, the second system covers measures 17-20, and the third system covers measures 21-24. The notation includes various chordal textures and melodic lines, with some notes beamed together and others marked with accents.

This section acts as a second introduction, the first being a twenty-four bar piano solo.

A second interesting formal unit employed in Movement III is a saxophone section soli that occurs in mm. 54-91. Saxophone solis are a commonly used tool in large ensemble jazz writing, often occurring in a variety of different places within the span of a composition. A simple way to think about the material that makes up a saxophone section

soli would be to envision that the melodic line in the top voice, generally the first alto, is a melody composed in the language of an improvised jazz solo. The supporting saxophone voices play lines underneath the lead line that follow the underlying harmonic framework being provided by the rhythm section or in some cases play in unison with the melody line. In the case of Movement III, the lead line actually is a transcribed jazz solo played by Hard Bop era saxophonist Cannonball Adderley on Victor Young's *Big P*, that has been voiced out for five saxophones. This formal unit ties together the primary statement and the first solo section. An excerpt of the soli is shown below in Example 2.18.

**Example 2.18** Movement III: Saxophone soli, mm. 54-58.

The musical score for Example 2.18 shows five saxophone parts (Alto Sax 1, Alto Sax 2, Tenor Sax 1, Tenor Sax 2, and Baritone Sax) in common time, two flats key signature. The first measure is marked 'UNISON' with a dashed line. The harmonic progression is indicated above the staves: F-9, E-9, F-9, C7(b13b9), and F-13. The music consists of five measures of music, with the first measure being a whole note chord and the subsequent measures being eighth notes.

After the saxophone section soli, minor blues solo sections emerge that include backgrounds. There is also a short four-measure interlude, drawn from the shout section that occurs from m. 174 to the end of the piece. A climatic drum solo begins in measure 154, which brings about the final iteration of the shout section in measure 174. After a brief extension of the form for a dramatic effect, Movement III comes to a close.

### **Chapter 3: Harmony**

Harmony, and the approach and usage of specific structures and ideals, is the most defining musical characteristic of *Manhattan by Midnight*. This chapter provides an overview of specific harmonic principles as well as devices and progressions that are used throughout the piece.

#### **SYNTHETIC HARMONY**

Harmony is a defining characteristic when distinguishing jazz music from other genres. Throughout the history of jazz music, approaches towards harmony have always relied on embellishment, beginning with the earliest instrumentalists and composers adding dominant 7<sup>th</sup>'s to triads. Beginning in the late 1940's, composers like Bob Graettinger and others from the Third Stream began to employ chords and atonal concepts that did not adhere to specific harmonic functions, but created a desired effect, whether it was to provide momentary dissonance or simply to get away from convention. Composers like Graettinger were influenced by the likes of Arnold Schoenberg and Charles Ives, who rarely if ever approached composition in a vertical fashion where melody is reliant upon and ruled by harmony.

The efforts of the Third Stream are extremely important in the evolution of jazz composition, particularly in the advances in the use of synthetic harmony in modern jazz writing.

Synthetic harmony is a term created for this project that attempts to define chords that do not adhere to the common guidelines that govern jazz harmony. These chords are dissonant in nature and are not tertian in regards to structure, often times heavily employing the use of minor second intervals, tritones, major seventh intervals and minor ninth intervals.<sup>7</sup> Synthetic chords in *Manhattan by Midnight* serve both functional and non-functional harmonic roles. When employed in functional harmonic situations, they always act as a V chord moving towards a tonic. When used in non-functional harmonic situations, they serve as colorful elaboration to melody or are used for gestural effect to provide a momentary dissonance. The following discussion details specific usage of synthetic harmony in Movements I and II.

### **Synthetic Harmony – Movement I**

Example 3.1 shows the first instance of synthetic harmony, which occurs in measure 11. The chord in question, best described as B $\flat$ -13(add#11), is used as an effect to balance the heavy use of unison that occurs before it in measures 3 through 10. In this instance, this chord is being used for a gestural effect to offset the heavy amount of unison preceding it. The effect is a “bluesy” yet dissonant sound.

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<sup>7</sup> Minor ninth intervals are also commonly referred to as  $\flat 9$  intervals.

**Example 3.1** Movement I: Measure 11.

Attempting to describe this chord with standard jazz nomenclature is not only cumbersome, but also confusing due to standard practices of naming and identifying chords. The red flag comes with the simultaneous use of the natural 5<sup>th</sup> and #11<sup>th</sup> scale degrees with an absence of a major 3<sup>rd</sup> as well as the addition of the natural 9<sup>th</sup> scale degree in relation to the root of B♭. Simply adding a major 3<sup>rd</sup> to the voicing confuses the typical altered dominant sound due to the natural 9<sup>th</sup> being employed in trumpet 3.

Because this chord contains both un-altered and altered upper extensions, attempting to label this chord with standard chord nomenclature simply is not adequate.

The diatonic upper extensions for a dominant chord are the 9<sup>th</sup>, the #11<sup>th</sup>, and the 13<sup>th</sup>. The altered upper extensions for a dominant chords are the  $\flat$ 9<sup>th</sup> , the #9<sup>th</sup> , the #11<sup>th</sup>, and the  $\flat$ 13<sup>th</sup>. Minor and diminished chords have their own set of available upper extensions. Since these conventions govern the construction of traditional chord nomenclature, chords that do not adhere to these harmonic guidelines tend to be problematic, resulting in convoluted and confusing chord symbols.

A better option in this case is to examine the intervallic relationships within this collection of notes to better understand the sound that results. This chord, and many like it in this movement, are not based on tertian harmony, whereas most jazz harmony and jazz nomenclature is. Example 3.2 illustrates the intervals in play.

Example 3.2 Movement I: Measure 11.

The image displays a musical score for Measure 11, featuring seven staves. The top four staves are for Bb Trumpets (TPT. 1-4) and the bottom three are for Trombones (TBN. 1-3). The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4. Each staff begins with a treble clef (for trumpets) or bass clef (for trombones), followed by the key signature and time signature. The notation shows a sequence of notes: a quarter rest, a quarter note, and a half note. Above each note is the annotation 'NOP!' with a downward-pointing arrow. Lines connect these annotations to the label 'MAJ. 7TH' on the right side of the score, indicating that the intervals between the notes in each staff are major seventh intervals. The notes are: TPT. 1 (G4), TPT. 2 (F4), TPT. 3 (E4), TPT. 4 (D4), TBN. 1 (Bb3), TBN. 2 (Ab3), and TBN. 3 (Gb3).

This chord is the result of stacking dissonant major seventh intervals above a stable harmonic structure, in this case, an inverted B $\flat$ -7 chord with the root omitted. In order to disrupt the unison occurring from measures three through ten, this dense and dissonant chord is used in place of a more typical diatonic chord. With the root of the chord placed in the top voice as well as the stable foundation found in the trombone section, the resulting sound is one of both dissonance and strength.



Viewing the chord in this way provides insight into why it sounds the way it does and also why attempting to analyze this voicing with standard jazz nomenclature falls short of accurately describing the unique intervallic relationship present.

In Example 3.3, the major seventh interval is again used to provide dissonance along with the inversion of that interval, the minor second. Another idea at play is the symbolism at work with the material in the trumpet section, which is one reason the supporting chord found in this example was created – to provide a strong foundation for the dissonance of minor second intervals stacked a minor third apart. The minor seconds represent car horns and traffic jams in this example.

**Example 3.3** Movement I: Measure 69.

The musical score for Example 3.3, Movement I, Measure 69, is presented in 4/4 time with a key signature of four flats. It consists of four staves: TPT. 1-2, TPT. 3-4, TRB. 1-3, and BARI & TENOR. The trumpet parts (TPT. 1-2 and TPT. 3-4) are marked with 'FLUTTER TONGUE' and 'f' (forte). The trombone part (TRB. 1-3) has a 'VIB. - CHOIR LINE' marking. The baritone and tenor part (BARI & TENOR) is mostly silent with a few notes in the final measure. A box highlights the final measure of the trumpet parts.

This chord would best be represented in standard jazz nomenclature as  $E^b-9(\text{add } \#4, \text{add } \text{maj}7)$ , an understandably confusing chord symbol. A case could be made for labeling it as  $E^b\text{dim}.9(\text{add } \text{maj}7, \text{add } \text{nat}.5)$  but nevertheless, this symbol is problematic at best and does not accurately describe the resulting effect. Exploring the intervallic relationships present provides an easier explanation for how the chord achieves a strong, yet very dissonant sound. These intervals at work are shown in Example 3.4.

**Example 3.4** Movement I: Measure 69.

The image shows two staves of music in 4/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). The top staff is in treble clef and the bottom staff is in bass clef. Both staves show a chord with a dotted quarter note followed by a half note. The chord consists of the notes E-flat, G, B-flat, and D. Hand-drawn lines connect the notes between the two staves to highlight specific intervals: a major 7th interval between G and E-flat, and a minor 2nd interval between B-flat and D. Two callout boxes provide further analysis: one points to the B-flat and D notes with the text 'UNSTABLE MINOR 2ND'S STACKED A MINOR 3RD APART REPRESENTING CAR HORNS', and another points to the E-flat, G, and B-flat notes with the text 'STABLE FOUNDATION - ROOT, 5TH, ROOT, MINOR 3RD'.

This chord would be considered as non-functional since it is not implying a V – I relationship.

Example 3.5 illustrates a harmonic device that appears twice in Movement I, once toward the beginning (mm. 83-89 and mm. 289-295) and once toward the end. This is the only section in Movement I where every instrument is playing at the same time, therefore, it can be viewed as a shout section both times it occurs both by definition, as well as by the musical effect that is created when it occurs.

**Example 3.5** Movement I: mm. 83-89 and 289-295.

The image displays a musical score for Brass instruments, consisting of two systems of staves. The top system shows two staves (treble and bass clef) with a key signature of three flats and a 4/4 time signature. The score is annotated with three callout boxes: 'LEAD LINE STAYS ON B<sup>b</sup> THROUGHOUT' pointing to the top line of the treble staff; 'STACKED 4TH STRUCTURE' pointing to the initial chordal structure; and 'SUPPORTING VOICES MOVE DOWN 1 HALF STEP EACH TIME THE B<sup>b</sup> MELODY NOTE IS RE-ARTICULATED' pointing to the lower voices. The bottom system continues the musical notation, showing the progression of the stacked fourth structure and the re-articulation of the B<sup>b</sup> melody note.

This sound, pioneered by pianists like Herbie Hancock and others of the 1970's, is accomplished by creating a stacked fourth structure, then allowing the bottom voices to descend by half step while the top note stays the same. Quartal voicings like these are popular with jazz pianists and guitar players as well as modern composers who enjoy the strong, ominous sound of stacked fourths. These harmonic features offer stark contrast to the prevalence of unison that is used throughout this movement. Because of this, it occurs in several different situations and in several orchestrations within Movement I, including measures 32, 247-248, 251-253, 265-287 and 296-207. These instances are all non-functional usages of synthetic harmony.

Example 3.6 shows an example of a functional usage of synthetic harmony occurring towards the end of Movement I.

**Example 3.6** Movement I: Functional, synthetic harmony, mm. 284-285.

The image displays a musical score for four instruments: Saxes, Trumpets, Trombones, and Bass. The score is in 4/4 time and the key signature has three flats (B-flat major). The Saxes, Trumpets, and Trombones parts feature stacked fourth structures that move up by a half step from the first measure to the second. The Bass part shows a V-I motion in the home key (B-flat major) from the first measure to the second. Annotations include: 'STACKED 4TH STRUCTURES THAT RESOLVE UP BY HALF STEP' pointing to the chord structures in the upper staves; 'V - I IN HOME KEY BASS MOTION, BRINGING FINALITY TO ALONG WITH THE COMPLETION OF THE D.R.P.' pointing to the bass line; and 'LEAD TRUMPET PLAYING A COMMON, YET STRONG FINALIZING FIGURE WITH SCALE DEGREES ♯3, 1. THIS STRONG CLOSING STATEMENT AND V - I BASS MOTION COMBINED WITH STACKED 4TH STRUCTURES MOVING IN PARALLEL MOTION UPWARDS BY HALF STEP CREATES AN INTERESTING SOUND AND A SENSE OF FINALITY.' pointing to the lead trumpet part.

This example shows the penultimate appearance of the D.R.P. The bass motion is clearly V – I in the home key, however, the structures above these roots have very little to do with the common harmonic content generally associated with a V and I chord in the key of B $\flat$ .

As noted in the example, the contents that makeup these chords are stacked fourth structures. The first, found on beat 4 of the first measure of the example, consists of stacked fourths downward from the top melody note of E $\flat$ .<sup>8</sup> The second structure is the same as the one preceding it, but up one half step. The use of contrary motion between the lead trumpet and the supporting voices adds to the intensity of this culminating statement.

<sup>8</sup> For added intensity, the melody note is doubled one octave above in the lead trumpet.

## Synthetic Harmony – Movement II

The harmonic basis of Movement II is mostly diatonic in nature, albeit with many extended chord voicings and tonicization in use. However, there are instances where diatonic chord structures were not dissonant enough to match a particular musical moment. In these cases, much like the synthetic chords from Movement I, chord structures are created that appropriately compliment the musical phrase to which they belong. In Movement II, there are two cases of synthetic harmony which happen in key spots in terms of the formal development as well as the overall sense of tension and release that is associated with the last half of *The Highest of Highs, The Lowest of Lows*. Both are examples of functional, synthetic harmony.

**Example 3.7** Movement II: mm. 89-90.

The musical score for Example 3.7, Movement II, measures 89-90, is presented in a four-staff format. The top two staves are for Trombones (Tpt. 1-2 and Tpt. 3-4), the third staff is for Trombones, and the bottom staff is labeled 'HARMONY REDUX'. The key signature is three flats (B-flat major/C minor) and the time signature is common time (C). The score shows four measures of music with complex chord voicings. The chords are:  $A\flat+7(b9\#9)$ ,  $F7(b9\#9)$ ,  $B\flat^{13}(b9)$ , and  $E\flat\text{maj}7(\#11\#9b9)$ . A circled 'A2' is above the final measure.

Example 3.7 shows an excerpt that is taken from the tenor saxophone solo section in which the soloist guides and helps propel the intensity of the tune until the final cadenza and recapitulation. Rather than simply using a V chord with any choice of the

available extensions applicable to V chords,  $E\flat\text{maj}7(\#\text{11},\#\text{9},\flat\text{9})$  is used to create tension that is released on beat 2 of the following measure by a unison “hit” on the tonic  $A\flat$  on beat 2, which is the beginning of the second A section. This tension begins to build prior to this chord’s usage through the ascending melody notes in the lead trumpet beginning in measure 89 and by the use of a chromatic ascending background line found in the saxophone section beginning seven measures earlier at measure 83.

Finally, Example 3.8 illustrates the final chord of the double time section. This chord is the climax of the movement and is the most dissonant sound in the piece.

**Example 3.8** Movement II: measure 106.

The musical score for Example 3.8, Movement II, measure 106, is presented in four staves. The key signature is three flats (B-flat major/C minor). The time signature is 4/4. The staves are labeled SAXES, TPTS, TRBS, and RHYTHM. The saxophone and trumpet parts play a melodic line starting on G4, moving to A4, and then to B4. The trombone part plays a chromatic ascending line starting on G3, moving to A3, and then to B3. The rhythm part plays a simple accompaniment. The chord is labeled as  $E\flat\text{maj}7(\#\text{11},\#\text{9},\flat\text{9})$ .

This chord signals the end of the double-time section and also sets up the “free” cadenza played by the tenor soloist. After the cadenza, a recapitulation of the B section in the home key occurs in the original slow tempo.

## HARMONIC PROGRESSIONS

Throughout the entirety of *Manhattan by Midnight*, there are several harmonic devices that are used to create chord progressions in important areas of each movement. Each one of these progressions is derived from one of two scales - the chromatic scale and the diminished scale. In an effort to get away from the typical progressions that permeate jazz music (i.e. ii-V-I, iii-VI-ii-V-I, etc.), progressions that move by half step and minor thirds are used to discover new and interesting methods of harmonization. A comparison of three examples will illustrate how each progression is conceived and why they are used.

### Example 3.9 Movement I: Harmony of D.R.P.

MELODY

HARMONY

F<sup>13</sup>(#11) B<sup>b13</sup>(#11) A<sup>13</sup>(#11) A<sup>#13</sup>(#11) G<sup>13</sup>(#11) G<sup>b13</sup>(#11) F<sup>13</sup>(#11) E<sup>13</sup>(#11) E<sup>b13</sup>(#11) D<sup>13</sup>(#11) D<sup>b13</sup>(#11) C<sup>13</sup>(#11) B<sup>13</sup>(#11) N.C.

Example 3.9 illustrates the *Diminishing, Recycling Phrase* (D.R.P.) and how it is harmonized throughout Movement I. The half-step motion in the melody as well as the harmony helps drive the phrase to the eventual root, displayed here as a B♭ with the distinction N.C.<sup>9</sup> This progression also provides a temporary moment of dense harmony during the extensive use of unison in the first movement, and the choice of the dominant 13 (#11) sonority provides contrast to the use of minor tonalities (B♭-, E♭-) that pervade Movement I. This technique of moving chords in parallel motion by half steps is commonly referred to as chromatic planning.

Example 3.10 illustrates the complete harmony of the bridge section of Movement I. Throughout the duration of this movement, the full bridge section occurs only during the solo sections and the interludes between soloists. The root movement of this progression is constructed from a fully diminished arpeggio.

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<sup>9</sup> N.C. stands for no chord.



**Example 3.10** Movement I: Chord progression derived from fully diminished arpeggio, mm. 166-172.

The musical score for Example 3.10, Movement I, is presented in two systems. The first system consists of four staves: MELODY, C. MELODY, TRBS., and BASS/HARMONY. The second system also consists of four staves: MELODY, C. MELODY, TRBS., and BASS/HARMONY. The key signature is three flats (B-flat major/C minor), and the time signature is 4/4. The first system features a chord progression starting with G13(#11) and E7(b9). The second system features a chord progression starting with D13(#11) and (Bb-). The bass line in both systems outlines a fully diminished arpeggio starting on G (G, E, D-flat, B-flat) and ending on B-flat.

Excluding the chord qualities and extensions, the roots outline a fully diminished arpeggio starting on G (G, E, D $\flat$ , B $\flat$ ) and ending at the B $\flat$  which is played by every instrument on beat two of the 2/4 measure at the end of the example. While this is not a ii-V-I, which is typically considered the strongest cadence in jazz music, this progression has a sense of finality given its intervallic symmetry.

Finally, Example 3.11 illustrates a chord progression in Movement II that launches the flugelhorn soloist and the band into the double-time feel interlude that brings about the tenor saxophone solo. This progression is constructed from the E $\flat$  diminished scale.

**Example 3.11** Movement II: Chord progression derived from diminished scale, mm. 56-63.

The musical score for Example 3.11, Movement II, is presented in two systems. The first system consists of four measures in 4/4 time. The chords are  $E^b \text{ MAJ}_{13}(\#11)$ ,  $D-13$ ,  $C \text{ MAJ}_7(\#11)$ , and  $B-13$ . The second system consists of five measures, with the first four in 4/4 time and the fifth in 6/4 time. The chords are  $A \text{ MAJ}_{13}(\#11)$ ,  $A^b-13$ ,  $A^b \text{ MAJ}_{13}$ ,  $G^b \text{ MAJ}_{13}(\#5)$ ,  $F-11$ , and  $E^b \text{ sus}_{13}(\text{ADD}3)$ . The melody line shows notes corresponding to the roots of these chords, with some notes marked with accents (>) and a fermata over the final note of the second system.

Ignoring the chord qualities and extensions, the root movement forms a descending diminished scale ( $E^b$ ,  $D$ ,  $C$ ,  $B$ ,  $A$ ,  $A^b$ ,  $G^b$ ,  $F$ ,  $E^b$ ). This descending root movement creates forward motion towards the climactic  $F-11$  chord found in the 6/4 measure, which is the penultimate measure before the double-time interlude section. Another interesting point about this progression is that it starts with  $E^b \text{ maj}_7(\#11)$  instead of  $E^b-13$ , which is the chord that starts every A section except for this one.

## VOICINGS

The analysis below identifies several contemporary approaches towards voicing chords in full band and sectional situations within *Manhattan by Midnight*, as well as defines solutions to voicing problems associated with the use of synthetic and extended harmony.

**Example 3.12a-b** Sus4 chords containing the 3<sup>rd</sup> scale degree.

(a) Movement I, m. 41

(b) Movement II, m. 79

Example 3.12a illustrates the intervallic relationships at work that produce this chord's tonally ambiguous nature. The D $\flat$  and the C above it, the 4<sup>th</sup> and the 3<sup>rd</sup> respectively, and the G $\flat$  and the F above it, which are the dominant 7<sup>th</sup> and the 13<sup>th</sup>, create two major seventh intervals. When this voicing is combined with the use of half step and major seventh interval leaps in the melody as well as the fourth between the bottom two voices, desired dissonances are created that produce the distinctive sound of

the sus13(add 3) chord. It is important to note that the fourth scale degree should either be voiced next to the 3<sup>rd</sup> (creating a minor 2<sup>nd</sup> grind), or below the 3<sup>rd</sup> (creating a major 7<sup>th</sup> interval). Also, the dominant 7<sup>th</sup> should be voiced below the 13<sup>th</sup> (creating a major 7<sup>th</sup> interval). If these guidelines are not followed, ♭9 intervals result. This is undesirable because the ♭9 interval is such a dominating and aggressive sound that it overpowers the sound of the chord. This rule also applies to dominant chords. Of course, this is standard practice, and not a hard and fast rule. If a desired effect is being created by the use of ♭9 intervals, then it is by no means wrong.

Example 3.12b shows a full band rootless voicing of the chord E♭sus13(add 3). Again, what creates the distinctive sound associated with this chord type is the major seventh interval created between the 4<sup>th</sup> and the 3<sup>rd</sup>. Added dissonance is created with the addition of the 13<sup>th</sup>, which in turn creates another major seventh interval.

When voicing any rootless chord, it is important to place the 3<sup>rd</sup> and the 7<sup>th</sup> (either major, minor or dominant) at the bottom of the chord. In dominant sonorities, this creates a tritone at the bottom of the voicing upon which the chord's extensions can be placed. This technique of voicing is identical to how piano players approach voicing chords while comping<sup>10</sup>. In Example 3.12b, the 4<sup>th</sup> scale degree is placed at the bottom of the voicing because it is assuming the role of the 3<sup>rd</sup>, as the chord is suspended.

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<sup>10</sup> Comping is an abbreviation for accompanying. It describes how players use counter melodies, as well as chord voicings to accompany a melody or soloists.

**Example 3.13** Movement II: Combining interval types within voicings, Movement II, mm. 56-60.

The musical score consists of four staves. The top staff is for REEDS, the second for TRUMPETS, the third for TROMBONES, and the bottom for HARMONY/BASS LINE. The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The REEDS, TRUMPETS, and TROMBONES staves show chord voicings with intervals of stacked fourths and fifths. The HARMONY/BASS LINE shows a bass line with chords: E<sup>b</sup> MAJ<sup>7</sup>, C<sup>#</sup>-11, D-13, C MAJ<sup>7</sup>(<sup>#</sup>11), B<sup>b</sup>-11, B-13, and A MAJ<sup>13</sup>(<sup>#</sup>11). Labels 'STACKED 4THS' and 'STACKED 5THS' are placed above and below the staves to indicate the interval structures used in the voicings.

Example 3.13 illustrates a combination of stacked fourths and fifths within chord voicings. The goal of these interval structures within voicings is to create a broad, hollow sounding section that the flugelhorn soloist can improvise over without having to play against dense, dissonant chord voicings, which can be somewhat problematic in terms of projection. Writing in this way allows full band chord orchestration without the “rub” associated with voicing chords for full wind sections. This approach differs strongly from the typical tertian approach towards chord voicings.

## Chapter 4: Orchestration

Instrumentation, specific layering of voices and uncommon orchestration choices help define the character of *Manhattan by Midnight*. Given the number of instruments available within a jazz orchestra, there are many combinations to choose from to create a multitude of different timbres.

Movements I and II offer more timbral variation than Movement III. Specific examples from these movements are discussed in detail below.

### INSTRUMENTATION

The chosen instrumentation for *Manhattan by Midnight* is somewhat dated given the typical instrumentation for contemporary large jazz groups. Today's typical jazz orchestra instrumentation includes five reeds, four trombones (trombone 4 playing bass trombone), four trumpets and four rhythm players including bass, piano, drums and guitar. The instrumentation for *Manhattan by Midnight* is five reeds, three trombones (bass trombone omitted), four trumpets and three rhythm players with the guitar excluded. This was the preferred instrumentation of Duke Ellington.

The omission of bass trombone from the instrumentation means special considerations must be taken in regard to section writing for the trombones as well as for full band tutti sections, where the bass trombone typically plays the root. Generally, within this piece, the trombone section never plays the root of any chord. Instead, rootless voicings are chosen when unison lines are not in play. These voicings generally contain

the 3<sup>rd</sup> and 7<sup>th</sup> scale degrees of whatever chord they are playing with one extension, which provides a stable foundation on which upper extensions can be added in higher pitched instruments. Common voice leading rules are employed to provide continuity within the chord changes. Example 4.1 illustrates rootless voicings that contain the 3<sup>rd</sup> and the 7<sup>th</sup>, written with smooth voice leading in mind with an addition of one extension. This is the model for trombone orchestration in *Manhattan by Midnight*.

**Example 4.1** Movement II: Voicing the trombone section, mm. 3-6.

The musical score for Example 4.1 consists of four staves. The top three staves are for Trombone 1 (TRB. 1), Trombone 2 (TRB. 2), and Trombone 3 (TRB. 3), all in bass clef with a key signature of two flats (Bb, Eb) and a common time signature (C). The bottom staff is labeled 'HARMONY' and contains diamond-shaped chord symbols. The notes in the trombone staves are as follows:

- TRB. 1:** Notes are Eb, Gb, and Bb. Each note has a 'b7' label above it.
- TRB. 2:** Notes are Eb, Gb, and Bb. The first two notes are tied across the first two measures. Labels above the notes are 5, b13, b13, b5, and b13.
- TRB. 3:** Notes are Eb, Gb, and Bb. The first two notes are tied across the first two measures. Labels above the notes are b3, b3, b3, b3, and b3.
- HARMONY:** Chord symbols are Eb-13, D7(b13#9b9), Db13(#11), D-9b5, and Db13(#11).

With the absence of the bass trombone, the baritone saxophone assumes the role of supplying roots or doubling the double bass. Example 4.2 shows the addition of the baritone saxophone to the above voicings.

**Example 4.2** Movement II: Baritone saxophone assuming the role of bass trombone, mm. 3-6.

The decision to omit guitar was made mainly because the overall sound of this work was in a more traditional vein. Also, the composers who influenced this work do not typically include the guitar in their instrumentations.

### INSTRUMENTAL GROUPINGS

As mentioned previously, there are many different groupings available, given the number of instruments available. Combine that with the number of mutes available to the brass section as well as the doubling options for the reed section including flutes, clarinets and bass clarinet, and the number of orchestration options seem endless.

Within the entirety of *Manhattan by Midnight*, unison instrumental groupings always occur within three voices. This orchestration technique is gleaned from the



writings of Nikolay Rimsky-Korsakov in his treatise, *Principles of Orchestration*. Rimsky-Korsakov explains that instrumental groupings of at least three instruments are preferred because the individual players are more likely to play with uniform phrasing and said melody will project through even dense accompaniment without any of the three instruments having to force their sound. With this concept and the instrumentation of the jazz orchestra in mind, melodic statements that do not contain either full band or section writing are given to groupings of three instruments throughout *Manhattan by Midnight*. These statements generally occur with mixed instrumentations to create unique timbres. Example 4.3 illustrates this concept.

**Example 4.3** Movement I: Mixed grouping of three instruments delivering primary statement, mm. 96-103.

In the above example, a somewhat unusual grouping of three instruments with differing timbres and ranges are combined to contrast the section preceding it, which is much more dense in orchestration and instrumentation. The bright sound of muted trumpet blends well with the upper register of the baritone saxophone as well as the

middle register of the piano. The use of softer dynamics also helps differentiate this section from the louder, more unison-voicing-based sections of Movement I.

The following example reinforces the concept of differing instrument groupings in search of interesting timbres within *Manhattan by Midnight*. The combination of cup-muted trumpet, flute and tenor saxophone provides a delicate timbre to the delivery of the primary statement in Movement II. Furthermore, the placement of the melody in the upper register of the tenor saxophone (unison with muted trumpet, the flute is an octave higher) helps blend with the flute so that it is not overpowered, while also strengthening the melody against the dense harmony provided by the rest of the winds. Example 4.4 shows this idea at work.

**Example 4.4** Movement II: Primary statement with three-instrument grouping, mm. 3-9.

The musical score for Example 4.4 consists of two systems of staves. The first system is for measures 3-5, and the second system is for measures 6-9. The top staff is for the melody, labeled 'FLUTE, MUTED TRUMPET (8VB), TENOR SAX (8VB)'. The bottom staff is for the harmony, labeled 'FULL BAND 6. HARMONY'. The melody is in the upper register, and the harmony is in the lower register. The key signature is two flats (Bb and Eb), and the time signature is 4/4. The melody consists of a series of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The harmony consists of chords: Eb-13, D7(b13#9b9), Db13(#11), D-9b5, Db13(#11), C-13, Bb-11, E MAJ13(#11), Eb MAJ13(#11), and C-13.

## ORCHESTRATING ACROSS SECTIONS

Voicing chords across sections is a technique in which two sections overlap each other with regards to range inside of a chord voicing or in the span of a melodic line. This idea is prevalent with the trombone section and the lower pitched saxophones due to those instruments sharing the same general range. What is less common is overlapping the brass sections. To be more specific, this approach allows the lead trombone to be written above the fourth trumpet in full band tutti passages as well as in tutti brass section situations. What results is a more aggressive sound as it positions the trombone section in a more powerful part of the instruments range, from C3 upwards. Trumpet 4 and the lead trombone share the same range in a compositional sense. However, the trumpet is less forceful in this register as these pitches are at the bottom of their available range, whereas that same notes are in the medium-high to high register of the trombone. This knowledge allows the construction of very wide voicings in the trombone section, placing the lead trombone below the third trumpet and having trumpet four assume the usual role of trombone one in the voicing. Example 4.5 illustrates this practice.

**Example 4.5a-b** Movement III: Voicings that cross sections, mm. 93-94.

(a) as seen in the score                      (b) sections not crossing

TRB. VOICED ABOVE  
TPT. 4

G-7b5                      C7(b13#9)                      G-7b5                      C7(b13#9)

WIDE, BROAD VOICINGS CONSTRUCTED  
WITH DESIRED 4TH AND 5TH INTERVALS

Example 4.5a shows measures 93 and 94 as they appear in the score while Example 4.5b shows the same voices without any crossing between the trumpet and trombone sections. Creating interval structures of a fourth and fifth are common practice in this piece, as mentioned in Chapter 3 section C. These structures provide depth to any voicing, which helps make up for the lack of an extra voice (in this case, bass trombone). These wide interval structures also place the trombone section either in the upper register of the lead trombone's range or the lower register of the third trombone's range. In Example 4.5a, the latter occurs, which results in the lead trombone being voiced in the range where the fourth trumpet would traditionally be voiced. As discussed above, the trombone is able to play with more authority in this register and project its sound farther than the trumpet is able to. This orchestration decision results in a more powerful sound

because intensity of each chord tone is being matched from the top to the bottom while also maintaining wide interval structures in the trombone section.

Example 4.5b shows the same two measures but with the sections “un-crossed.” What results is a voicing with less power and less intervallic symmetry. Since this example occurs in the most climatic part of Movement II, Example 4.5a is much preferred. Example 4.6 further shows the use of voice crossing in the brass section.

**Example 4.6** Movement II: Lead trombone and fourth trumpet crossing voices during the trumpet solo, mm. 56-59.

The musical score for Example 4.6 consists of three staves: TRUMPETS (top), TROMBONES (middle), and HARMONY/BASS LINE (bottom). The key signature is two flats (B-flat and E-flat) and the time signature is 4/4. The score is divided into four measures. Annotations above the trumpet staff indicate voice crossing: 'TRB. 1 AND TPT. 4 CROSSED' in measures 1 and 3, and 'UNCROSSED' in measures 2 and 4. The chord symbols below the bass line are: E<sup>b</sup>MAJ<sup>7</sup>, C<sup>#</sup>-11, D-13, CMAJ<sup>7</sup>(<sup>#11</sup>), B<sup>b</sup>-11, and B-13. The bass line features a triplet of eighth notes in the final measure.

## CONTRARY MOTION

Example 4.6 introduces another technique widely used in *Manhattan by Midnight* - the use of contrary motion between the melodic line and the supporting voices. Contrary motion is used in this piece to create interesting movement within the supporting instruments, which adds excitement to the melodic line. Also, in cases where the melody

ascends, the supporting instruments will generally descend to create wider, broader sounding voicings. This technique is shown in Example 4.7.

**Example 4.7** Movement III: Contrary motion, mm. 90-92.

The musical score for Example 4.7 consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom is labeled 'HARMONY' in bass clef. The treble staff has two annotations: 'UPWARD MOTION' with arrows pointing to the first and second measures, and another 'UPWARD MOTION' with arrows pointing to the fifth and sixth measures. The bass staff has two annotations: 'DOWNWARD MOTION' with arrows pointing to the first and second measures, and another 'DOWNWARD MOTION' with arrows pointing to the fifth and sixth measures. The 'HARMONY' staff lists the following chords: C7(b13#11), E<sup>13(411)</sup>, F<sup>13(411)</sup>, D7(#9b9), A<sup>b13(#5#9)</sup>, G7(#9b9), B-13, and C-13. A text box in the upper right corner states: 'FINAL CHORD RESULT IN DESIRED WIDE VOICING WITH STACKED 4TH'S AND 5TH'S'.

Example 4.8 shows another example of this concept in Movement II.

**Example 4.8** Movement II: Contrary motion occurring in background figures, mm. 54-55.

TRPT. 1 - 3 - 4  
ALTO 1 - 2

TENOR 1 - 2

TRB. 2  
BARI

HARMONY

ASCENDING MOVEMENT

DESCENDING MOVEMENT

A<sup>b</sup>-13    G<sup>13</sup>(#11<sup>b</sup>9)    C<sup>13</sup>(#11)    B<sup>b</sup>7(#11<sup>b</sup>9)

### THE INFLUENCE OF DUKE ELLINGTON

One can have no doubt that the compositional style and scope of Duke Ellington's work has offered considerable inspiration to the overall aesthetic of *Manhattan by Midnight*. Furthermore, the individual playing styles of select members of his ensemble directly influence orchestration choices as well as specific gestural features that characterize the mood of Movement I, most notably, the use of the plunger mute.

Collectively, the brass section is written to employ four different mutes in Movement I: cup mute, straight mute, harmon mute, and plunger mute. The aforementioned plunger mute was a staple of Duke Ellington's music, most notably, his

music from the late 1920's, commonly referred to as "Jungle Music." It is used in this piece much in the same way as it was used Ellington's music: to create a guttural, raw sound. When the plunger mute is combined with growling, the sound effect that is created is very exciting and powerful.<sup>11</sup>

The plunger mute is used in the short improvisation sections that contribute to theme ideas within the A sections of Movement I. It is also used in the brass section to enhance specific melodic themes as well as used for effect when accentuating brass hits. Example 4.9a-b shows specific instances of the plunger mute at work.

**Example 4.9a-b** Movement 1: Use of the plunger mute<sup>12</sup>.

(a) m. 11

(b) mm. 34-35

The image displays two staves of musical notation. The top staff is for (a) m. 11, featuring a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 4/4 time signature. It shows a plunger mute effect labeled "MOP!" with a plunger symbol over a chord. The bottom staff is for (b) mm. 34-35, featuring a bass clef, the same key signature and time signature. It shows plunger mute effects for "(UNISON TRUMPETS)" and "(UNISON TROMBONES)", both labeled "GROWL". The notation includes plunger symbols (+ for tightly held, O for slightly open) over notes, with a slur over the first two notes of the growl section.

<sup>11</sup> Growling is a special effect available on wind instruments that is created by humming or grunting while blowing through the instrument. It is not the same as the flutter tongue, which is the result of a rapid movement of the tongue.

<sup>12</sup> In example 4.9a-b, + denotes that the plunger mute be held tightly over the bell of the instrument. O denotes that the mute be held slightly open over the bell.



Ellington's first multi-movement composition, *Black, Brown and Beige* (composed in 1942-43) was the first of its kind in the jazz idiom and consequently paved the way for composers to implement these types of classical composition practices into their music. *Black, Brown and Beige* is also a programmatic work, depicting the narrative of African-Americans around the turn of the 20<sup>th</sup> century. This concept is used in *Manhattan by Midnight*, where the music depicts various scenes related to life in New York City. If not for the forward-thinking compositions of Duke Ellington in the late 1930's and early 1940's, large scale works like *Manhattan by Midnight* may have never come into existence.

## Chapter 5: Conclusions

Composing a work of this size for this instrumentation requires a huge time investment. Creating three movements of music that relate to each other while also painting a broader narrative requires a great deal of planning and critical thought towards themes, orchestration, melody and harmony.

Branford Marsalis' take on the state of today's art, as discussed in Chapter 1, was a major influence on the creation and completion *Manhattan by Midnight*. The idea of *modernity thru authenticity*, which translates in this situation as creating a piece of music that is considered modern with musical concepts from days gone by, serves an important niche in large ensemble jazz music, a niche to which a minority of jazz composers belong. With the majority of jazz composers leaning towards the extremes of the jazz music spectrum, where strict adherence to the tradition is on one side and fiercely modern-sounding music is on the other, there are few found in the middle, where the opportunity for innovation and musical growth abound. The composers who influenced this work successfully straddle both ends of the spectrum to create music that helps to fill the in-between ground of the large ensemble jazz music genre.

An ensemble with this sort of instrumentation provides endless possibilities in regards to melody, harmony and orchestration. Add that to the research into the influences of this project and the result is a more informed, more sophisticated approach towards composing that will hopefully lead to many more projects of this scope.

SCORE

# MVMT. 1: MANHATTAN BY MIDNIGHT

MIKE SAILORS

$\text{♩} = 180$

ALTO SAX. 1

ALTO SAX. 2

TENOR SAX. 1

TENOR SAX. 2

BARITONE SAX.

TRUMPET IN B $\flat$  1

TRUMPET IN B $\flat$  2

TRUMPET IN B $\flat$  3

TRUMPET IN B $\flat$  4

TROMBONE 1

TROMBONE 2

TROMBONE 3

PIANO

BASS

DRUM SET

(A)

"PLAY IT MEAN"

(PLUNGER) GRONL SOLO  
C-7

B $\flat$  DAEOLIAN

HI-HAT AND SNARE

G-7 NASTY BLUES!

A musical score for a jazz ensemble. The score is written for ten parts: A. Sax. 1, A. Sax. 2, T. Sax. 1, T. Sax. 2, B. Sax., B. Tpt. 1, B. Tpt. 2, B. Tpt. 3, B. Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, PNO., BASS, and D. S. The key signature is B-flat major (two flats). The time signature is 4/4. The score is divided into measures, with some measures containing slurs and accents. The saxophone parts (A. Sax. 1, A. Sax. 2, T. Sax. 1, T. Sax. 2) feature melodic lines with slurs and accents. The brass parts (B. Tpt. 1, B. Tpt. 2, B. Tpt. 3, B. Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3) include dynamic markings such as *ff* and *f*, and performance instructions like **(PLUNGER)** and **WOP!**. The piano part (PNO.) has a melodic line with slurs and accents. The bass part (BASS) consists of a rhythmic pattern of eighth notes. The drum part (D. S.) features a rhythmic pattern with slurs and accents. The score is marked with a page number '6' at the bottom left and '71' at the bottom center.

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

B> TPT. 1

B> TPT. 2

B> TPT. 3

B> TPT. 4

TBN. 1

TBN. 2

TBN. 3

PNO.

BASS

D. S.

WOP!

WOP!

WOP!

WOP!

WOP!

(SCOOP)

(SCOOP)

(SCOOP)

WOP! (OPEN)

WOP! (OPEN)

WOP! (OPEN)

WOP! (OPEN)

HAVE PLUNGER READY

HAVE PLUNGER READY

HAVE PLUNGER READY

HAVE PLUNGER READY

HAVE PLUNGER READY

HAVE PLUNGER READY

G<sup>b</sup>SUS13

F 7(b9)

G<sup>b</sup>SUS13

F 7(b9)

G<sup>b</sup>SUS13

F 7(b9)

Solo

**19** **(B)**

A. SX. 1  
A. SX. 2  
T. SX. 1  
T. SX. 2  
B. SX.

B> TPT. 1  
B> TPT. 2  
B> TPT. 3  
B> TPT. 4

TBN. 1  
TBN. 2  
TBN. 3

PNO.

BASS

D. S.

*(PLUNGER)* WAH! WAH! WAH! WAH! WAH! WAH!  
*(PLUNGER)* WAH! WAH! WAH! WAH! WAH! WAH!  
*(PLUNGER)* WAH! WAH! WAH! WAH! WAH! WAH!  
*(PLUNGER)* WAH! WAH! WAH! WAH! WAH! WAH!  
*(PLUNGER)* WAH! WAH! WAH! WAH! WAH! WAH!  
*(PLUNGER)* WAH! WAH! WAH! WAH! WAH! WAH!  
*(PLUNGER)* WAH! WAH! WAH! WAH! WAH! WAH!  
*(PLUNGER)* WAH! WAH! WAH! WAH! WAH! WAH!

WAH! (OPEN)  
 WAH! (OPEN)  
 WAH! (OPEN)  
 WAH! (OPEN)  
 WAH! (OPEN)  
 WAH! (OPEN)  
 WAH! (OPEN)  
 WAH! (OPEN)

C-7 NASTY BLUES!

B<sup>DAEOLIAN</sup>

25

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

B> TPT. 1

B> TPT. 2

B> TPT. 3

B> TPT. 4

TBN. 1

TBN. 2

TBN. 3

PNO.

BASS

D. S.

*ff*

(OPEN)

**B<sup>b</sup>-7**  
NASTY BLUES!





35

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

B> TPT. 1

B> TPT. 2

B> TPT. 3

B> TPT. 4

TBN. 1

TBN. 2

TBN. 3

PNO.

BASS

D. S.

(C)

*mp* *fp*

(OPEN)

(CUP)

*mp* *fp*

*fp*

*fp*

*fp*

*mp*

Solo

RIDE AND SNARE

*mp*

A. SX. 1  
A. SX. 2  
T. SX. 1  
T. SX. 2  
B. SX.

B. TPT. 1  
B. TPT. 2  
B. TPT. 3  
B. TPT. 4

TBN. 1  
TBN. 2  
TBN. 3

PNO.

BASS  
D. S.

This page of the musical score, numbered 47, contains the following parts and dynamics:

- A. SX. 1:** Starts with a dynamic of *fp* (fortissimo), then transitions to *mp* (mezzo-piano), and returns to *fp*.
- A. SX. 2:** Remains silent throughout the page.
- T. SX. 1:** Starts with a dynamic of *fp*, then transitions to *mp*, and returns to *fp*.
- T. SX. 2:** Remains silent throughout the page.
- B. SX.:** Remains silent throughout the page.
- B. TPT. 1:** Starts with a dynamic of *fp*, then transitions to *mp*, and returns to *fp*.
- B. TPT. 2:** Starts with a dynamic of *fp*, then transitions to *mp*, and returns to *fp*.
- B. TPT. 3:** Starts with a dynamic of *fp*, then transitions to *mp*, and returns to *fp*.
- B. TPT. 4:** Starts with a dynamic of *fp*, then transitions to *mp*, and returns to *fp*.
- TBN. 1:** Starts with a dynamic of *fp*, then transitions to *mp*, and returns to *fp*.
- TBN. 2:** Starts with a dynamic of *fp*, then transitions to *mp*, and returns to *fp*.
- TBN. 3:** Starts with a dynamic of *fp*, then transitions to *mp*, and returns to *fp*.
- PNO.:** Remains silent throughout the page.
- BASS:** Provides a bass line with various rhythmic patterns.
- D. S.:** Provides a drum line with various rhythmic patterns.

52

A. SX. 1 *mp* *fp* *mp*

A. SX. 2 *mp* *fp* *mp*

T. SX. 1 *mp* *fp* *mp*

T. SX. 2 *mp* *fp* *mp*

B. SX. *mp* *fp* *mp* (OPEN) HAVE HARMON W/STEM READY *f*

B> TPT. 1 *mp* *fp* *mp* (OPEN) *f*

B> TPT. 2 *mp* *fp* *mp* (OPEN) *f*

B> TPT. 3 *mp* *fp* *mp* (OPEN) *f*

B> TPT. 4 *mp* *fp* *mp* *f*

TBN. 1 *mp* *fp* *mp* *f*

TBN. 2 *mp* *fp* *mp* *f*

TBN. 3 *mp* *fp* *mp* *f*

PNO. *mp* *fp* *mp* *f*

BASS *f*

D. S. *f*

*Solo*

(D)

A. SX. 1 *mf* BEND NOTE UP AND DOWN GET IT!

A. SX. 2 *mf* BEND NOTE UP AND DOWN GET IT!

T. SX. 1 *mf* BEND NOTE UP AND DOWN GET IT!

T. SX. 2 *mf* BEND NOTE UP AND DOWN GET IT!

B. SX. *mf* BEND NOTE UP AND DOWN GET IT!

B. TPT. 1 *mf* (HARMON W/STEM)

B. TPT. 2 *mf* (HARMON W/STEM)

B. TPT. 3 *mf* (HARMON W/STEM)

B. TPT. 4 *mf*

TBN. 1 *mf*

TBN. 2 *mf*

TBN. 3 *mf*

PNO. *mf*

E DAEOLIAN

BASS

HI-HAT AND SNARE

D. S. *mf*

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

Musical score for Saxophones (A, T, B). The score is in 4/4 time and features a key signature of three flats (B-flat major or D-flat minor). The saxophone parts are written in treble clef. The first three measures show a rhythmic pattern of eighth notes, followed by a melodic line with slurs and ties. The fourth measure contains a complex melodic phrase with many accidentals.

F-7 BLUES, PLAY SOME HIGH NOTES!

FLUTTER TONGUE

B> TPT. 1

B> TPT. 2

B> TPT. 3

B> TPT. 4

TBN. 1

TBN. 2

TBN. 3

Musical score for Trumpets and Trombones. The score is in 4/4 time and features a key signature of three flats. The trumpet parts (B> TPT. 1-4) are written in treble clef, and the trombone parts (TBN. 1-3) are written in bass clef. The trumpet parts include slurs, ties, and dynamic markings like *f* and *f*. The trombone parts are mostly rests with some rhythmic patterns in the later measures. The instruction "FLUTTER TONGUE" is written above the trumpet parts.

PNO.

Musical score for Piano. The score is in 4/4 time and features a key signature of three flats. The piano part is written in grand staff (treble and bass clefs) and consists of several measures of rests.

BASS

Musical score for Bass. The score is in 4/4 time and features a key signature of three flats. The bass part is written in bass clef and consists of several measures of rhythmic patterns represented by slanted lines.

D. S.

Musical score for Drums. The score is in 4/4 time and features a key signature of three flats. The drum part is written in a single staff and consists of several measures of rhythmic patterns represented by slanted lines.

E

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B> TPT. 1

B> TPT. 2

B> TPT. 3

B> TPT. 4

TBN. 1

TBN. 2

TBN. 3

PNO.

BASS

D. S.

C-7 NASTY BLUES!

FLUTTER TONGUE

VIB. - CHOIR LIKE

GET IT!

*sfz*

*mf*

*f*

*ff*

OPEN

E DAEOLIAN

B 13 (#11)

75

A. Sx. 1 *f*

A. Sx. 2 *f*

T. Sx. 1 *f*

T. Sx. 2 *f*

B. Sx. *f*

B> Tpt. 1 *f*

B> Tpt. 2 *f*

B> Tpt. 3 *f*

B> Tpt. 4 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

PNO.

BASS

D. S.

*Solo*



A. Sx. 1  
A. Sx. 2  
T. Sx. 1  
T. Sx. 2  
B. Sx.  
B> TPT. 1  
B> TPT. 2  
B> TPT. 3  
B> TPT. 4  
TBN. 1  
TBN. 2  
TBN. 3  
PNO.  
BASS  
D. S.

*ff*

**F**

81 *ff* 84

A. SX. 1 *Tr* (1/2 STEP)  
 A. SX. 2 *Tr* (1/2 STEP)  
 T. SX. 1 *Tr* (1/2 STEP)  
 T. SX. 2 *Tr* (1/2 STEP)  
 B. SX.  
 B> TPT. 1 -2  
 B> TPT. 2 -2 **HAVE STRAIGHT READY**  
 B> TPT. 3 -2  
 B> TPT. 4 -2  
 TBN. 1 -2  
 TBN. 2 -2  
 TBN. 3 -2  
 PNO.  
 BASS  
 D. S. **GO NUTS!!!!**  
 Solo

94

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

B♭ TPT. 1

B♭ TPT. 2

B♭ TPT. 3

B♭ TPT. 4

TBN. 1

TBN. 2

TBN. 3

PNO.

BASS

D. S.

(G)

94

mp

(STRAIGHT)

mp

(STRAIGHT)

mp

(STRAIGHT)

mp

fp

fp

fp

fp

fp

fp

fp

mp

RIDE AND SNARE

mp

94

A. Sax. 1  
100 *fp*

A. Sax. 2  
*fp*

T. Sax. 1  
*fp*

T. Sax. 2  
*fp*

B. Sax.  
*fp*

B. Tpt. 1

B. Tpt. 2  
*mp*

B. Tpt. 3  
*mp*

B. Tpt. 4  
*mp*

Tbn. 1

Tbn. 2  
*fp*

Tbn. 3  
*fp*

PNO.

BASS

D. S.



H

A. Sx. 1  
A. Sx. 2  
T. Sx. 1  
T. Sx. 2  
B. Sx.  
B> Tpt. 1  
B> Tpt. 2  
B> Tpt. 3  
B> Tpt. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
PNO.  
BASS  
D. S.

Chord markings: C-, A<sup>b</sup>13(#11), B<sup>b</sup>-, G<sup>b</sup>13(#11), B<sup>b</sup>-

Drum notation: (8)

Detailed description: This page of a musical score is for rehearsal mark 'H'. It contains staves for A. Sx. 1, A. Sx. 2, T. Sx. 1, T. Sx. 2, B. Sx., B> Tpt. 1-4, Tbn. 1-3, PNO., BASS, and D. S. The key signature has two flats and the time signature is 4/4. The saxophone parts have rests with chord markings: A. Sx. 2 has C- and A<sup>b</sup>13(#11); T. Sx. 1 has a hatched staff and C-; T. Sx. 2 has a hatched staff. The piano and bass parts have hatched staves with chord markings B<sup>b</sup>-, G<sup>b</sup>13(#11), and B<sup>b</sup>- below them. The drum part has a hatched staff with the notation (8) below it.

1

A. SX. 1  
123

A. SX. 2

T. SX. 1  
G7ALT. C-

T. SX. 2

B. SX.

B> TPT. 1

B> TPT. 2

B> TPT. 3

B> TPT. 4

TBN. 1

TBN. 2

TBN. 3

F7ALT. B<sup>b</sup>-7 A<sup>b13</sup>SUS G<sup>13</sup>SUS

PNO.

F7ALT. B<sup>b</sup>-7 A<sup>b13</sup>SUS G<sup>13</sup>SUS

BASS

D. S.

(8)

(8)

(J)

A. Sx. 1  
A. Sx. 2  
T. Sx. 1  
T. Sx. 2  
B. Sx.

B> TPT. 1  
B> TPT. 2  
B> TPT. 3  
B> TPT. 4  
TBN. 1  
TBN. 2  
TBN. 3

A<sup>b13</sup><sub>SUS</sub>      G<sup>13</sup>(b9)      E<sup>MAJ</sup>(#9)      D<sup>b13</sup>(#11)      B<sup>b</sup>-

PNO.

A<sup>b13</sup><sub>SUS</sub>      G<sup>13</sup>(b9)      E<sup>MAJ</sup>(#9)      D<sup>b13</sup>(#11)      B<sup>b</sup>-

BASS

(8)

D. S.



A. Sx. 1 *147*

A. Sx. 2 *A<sup>b</sup>13(#11)*

T. Sx. 1 *C-* *G7ALT.* *C-*

T. Sx. 2

B. Sx.

B<sup>b</sup> TPT. 1

B<sup>b</sup> TPT. 2

B<sup>b</sup> TPT. 3

B<sup>b</sup> TPT. 4

TBN. 1

TBN. 2

TBN. 3

*G<sup>b</sup>13(#11)* *B<sup>b</sup>-* *F7ALT.* *B<sup>b</sup>-*

PNO.

*G<sup>b</sup>13(#11)* *B<sup>b</sup>-* *F7ALT.* *B<sup>b</sup>-*

BASS

*(69)*

D. S.

(K)

A. SX. 1  
*mf* *fp* *mp* *mp*

A. SX. 2  
*mf* *fp* *mp* *mp* *fp*

T. SX. 1

T. SX. 2

B. SX.

B> TPT. 1

B> TPT. 2  
*mf* *fp* *mp* (STRAIGHT) *mp* *fp*

B> TPT. 3  
*mp*

B> TPT. 4  
*mp*

TBN. 1  
*fp* *mp* *fp* *mp* *fp*

TBN. 2  
*fp* *mp* *fp* *mp* *fp*

TBN. 3  
*fp* *mp* *fp* *mp* *fp*

PNO.  
*mf*

BASS

D. S.  
RIDE AND SNARE

164

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

B> TPT. 1

B> TPT. 2

B> TPT. 3

B> TPT. 4

TBN. 1

TBN. 2

TBN. 3

PNO.

BASS

D. S.

*mp* *sf* *mp* *sf* *mp* *sf* *mp* *sf* *mp*

169

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

B♭ TPT. 1

B♭ TPT. 2

B♭ TPT. 3

B♭ TPT. 4

TBN. 1

TBN. 2

TBN. 3

PNO.

BASS

D. S.

*mf*

*fp*

*f*

169

174

(L)

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

B♭ TPT. 1

B♭ TPT. 2

B♭ TPT. 3

B♭ TPT. 4

TBN. 1

TBN. 2

TBN. 3

PNO.

BASS

D. S.

OPEN

B<sup>b</sup>

G<sup>b</sup>13(411)

B<sup>b</sup>

G<sup>b</sup>13(411)

B<sup>b</sup>

G<sup>b</sup>13(411)

183

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B> Tpt. 1

B> Tpt. 2

B> Tpt. 3

B> Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

PNO.

BASS

D. S.

$B^b$

F7ALT.

$B^b-7$

$A^{b13}_{sus}$

(8)

(8)

A. Sx. 1  
195

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B> Tpt. 1

B> Tpt. 2

B> Tpt. 3

B> Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

$G^{13}_{sus}$

$A^{b13}_{sus}$

$G^{13(b9)}$

$E_{MAJ(\#9)}$

$D^{b13(\#11)}$

$G^{13}_{sus}$

$A^{b13}_{sus}$

$G^{13(b9)}$

$E_{MAJ(\#9)}$

$D^{b13(\#11)}$

PNO.

$G^{13}_{sus}$

$A^{b13}_{sus}$

$G^{13(b9)}$

$E_{MAJ(\#9)}$

$D^{b13(\#11)}$

BASS

(8)

D. S.

(M)

A. Sx. 1  
207

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B> Tpt. 1

B> Tpt. 2

B> Tpt. 3

B> Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B<sup>b</sup>-

G<sup>b</sup>13(#11)

B<sup>b</sup>-

PNO.

B<sup>b</sup>-

G<sup>b</sup>13(#11)

B<sup>b</sup>-

BASS

(8)

(8)

D. S.



(N)

A. SX. 1  
219

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

Musical score for Saxophones (A, T, B). The score is in 4/4 time and features a key signature of two flats. The first system shows the beginning of the piece with a repeat sign. The second system starts with a circled 'N' above the staff. Dynamics include *mf*, *fp*, and *mf*. There are accents and slurs throughout. A 'D' marking is present above the first staff in the second system.

B> TPT. 1

B> TPT. 2

B> TPT. 3

B> TPT. 4

TBN. 1

TBN. 2

TBN. 3

F7ALT. B<sup>b</sup>

F7ALT. B<sup>b</sup>

*mf* *fp* *mf* *fp*

(STRAIGHT) *mf* (STRAIGHT) *mf*

Musical score for Trumpets and Trombones. The score is in 4/4 time and features a key signature of two flats. The first system shows the beginning of the piece with a repeat sign. The second system starts with a circled 'N' above the staff. Dynamics include *mf*, *fp*, and *mf*. There are accents and slurs throughout. A 'D' marking is present above the first staff in the second system. The word 'STRAIGHT' is written above the notes in the third system.

PNO.

F7ALT. B<sup>b</sup>

*mf*

Musical score for Piano. The score is in 4/4 time and features a key signature of two flats. The first system shows the beginning of the piece with a repeat sign. The second system starts with a circled 'N' above the staff. Dynamics include *mf*. There are accents and slurs throughout. A 'D' marking is present above the first staff in the second system.

BASS

(8) RIDE AND SNARE

D. S.

Musical score for Bass and Drums. The score is in 4/4 time and features a key signature of two flats. The first system shows the beginning of the piece with a repeat sign. The second system starts with a circled 'N' above the staff. Dynamics include *mf*. There are accents and slurs throughout. A 'D' marking is present above the first staff in the second system.

A. SX. 1  
227

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

B> TPT. 1

B> TPT. 2

B> TPT. 3

B> TPT. 4

TBN. 1

TBN. 2

TBN. 3

PNO.

BASS

D. S.

232

A. Sx. 1 *fp* *f* *fp*

A. Sx. 2

T. Sx. 1 *fp* *f* *fp*

T. Sx. 2

B. Sx.

B> Tpt. 1 *fp* *f* *fp*

B> Tpt. 2 *fp* *f* *fp*

B> Tpt. 3 *fp* *f* *fp*

B> Tpt. 4 *fp* *f* *fp*

Tbn. 1 *fp* *mf* *fp* *mf* *fp*

Tbn. 2 *fp* *mf* *fp* *mf* *fp*

Tbn. 3 *fp* *mf* *fp* *mf* *fp*

PNO. *fp* *fp* *fp*

BASS

D. S.

A. Sx. 1  
237 *f*

A. Sx. 2 *f*

T. Sx. 1 *f*

T. Sx. 2 *f*

B. Sx. *f*

B> TPT. 1 *f* (OPEN) HAVE PLUNGER READY (PLUNGER) WOP! WOP!

B> TPT. 2 *f* HAVE PLUNGER READY (PLUNGER) WOP! WOP!

B> TPT. 3 *f* (OPEN) HAVE PLUNGER READY (PLUNGER) WOP! WOP!

B> TPT. 4 *f* (OPEN) HAVE PLUNGER READY (PLUNGER) WOP! WOP!

TBN. 1 *f* HAVE PLUNGER READY (PLUNGER) WOP! WOP!

TBN. 2 *f* HAVE PLUNGER READY (PLUNGER) WOP! WOP!

TBN. 3 *f* HAVE PLUNGER READY (PLUNGER) WOP! WOP!

PNO. *f* *mf* B DAELIAN

BASS *f*

D. S. *f* *mf*

237

103



250

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

PNO.

BASS

D. S.

*f*

*p*

*mp*

**P**

**B** DAEOLIAN

256

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

B> TPT. 1

B> TPT. 2

B> TPT. 3

B> TPT. 4

TBN. 1

TBN. 2

TBN. 3

PNO.

BASS

D. S.

*mf* *f*

HAVE PLUNGER READY

PLUNGER

VIB.

$\text{E}^{\text{DAEOLIAN}}$

FREE IMPROV, GO CRAZY!

A. Sx. 1  
262

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B> TPT. 1

B> TPT. 2

B> TPT. 3

B> TPT. 4

TBN. 1  
VIB. - CHOIR LINE

TBN. 2

TBN. 3

PNO.

BASS

D. S.

FREE IMPROV, GO CRAZY!

FREE IMPROV, GO CRAZY!

FREE IMPROV, GO CRAZY!

FREE IMPROV, GO CRAZY!

FREE IMPROV, GO CRAZY!

WOP!

BEND NOTE UP AND DOWN

BEND NOTE UP AND DOWN

BEND NOTE UP AND DOWN

BEND NOTE UP AND DOWN



Q

267

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

B> TPT. 1

B> TPT. 2

B> TPT. 3

B> TPT. 4

TBN. 1

TBN. 2

TBN. 3

PNO.

BASS

D. S.

VIB.

BEND NOTE UP AND DOWN

WOP!

E<sup>b</sup> DAEOLIAN

Solo

273

(R)

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

B> TPT. 1

B> TPT. 2

B> TPT. 3

B> TPT. 4

TBN. 1

TBN. 2

TBN. 3

PNO.

BASS

D. S.

Solo

Solo

Solo

GO NUTS!!!!

282

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

PNO.

BASS

D. S.

Solo

Solo

2

Detailed description: This is a page of a musical score for a jazz ensemble. The page is numbered 110 at the bottom. The score is for measures 282 and 283. The key signature is B-flat major (two flats). The time signature is 4/4. The instruments are: A. Sax. 1, A. Sax. 2, T. Sax. 1, T. Sax. 2, B. Sax., B♭ Tpt. 1, B♭ Tpt. 2, B♭ Tpt. 3, B♭ Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, PNO. (Piano), BASS, and D. S. (Double Bass). The saxophones and trumpets play a melodic line with eighth notes and slurs. The trombones play a similar line. The piano and bass provide harmonic support. The double bass has a solo section indicated by dashed lines and the word 'Solo' above the staff. A circled '2' is above the first staff in measure 283.

291

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

B> TPT. 1

B> TPT. 2

B> TPT. 3

B> TPT. 4

TBN. 1

TBN. 2

TBN. 3

PNO.

BASS

D. S.

(1/2 STEP)

(1/2 STEP)

(1/2 STEP)

(1/2 STEP)

-2

-2

-2

-2

-2

-2

-2

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

A. SX. 1  
298

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

B> TPT. 1

B> TPT. 2

B> TPT. 3

B> TPT. 4

TBN. 1

TBN. 2

TBN. 3

PNO.

BASS

D. S.

BRUSHES

(T)

FADE OUT

A. Sx. 1  
A. Sx. 2  
T. Sx. 1  
T. Sx. 2  
B. Sx.

BLOW SOFT AIR THROUGH HORN

FADE TO NOTHING

B> Tpt. 1  
B> Tpt. 2  
B> Tpt. 3  
B> Tpt. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3

BLOW SOFT AIR THROUGH HORN

FADE TO NOTHING

BLOW SOFT AIR THROUGH HORN

FADE TO NOTHING

BLOW SOFT AIR THROUGH HORN

FADE TO NOTHING

BLOW SOFT AIR THROUGH HORN

FADE TO NOTHING

BLOW SOFT AIR THROUGH HORN

FADE TO NOTHING

BLOW SOFT AIR THROUGH HORN

FADE TO NOTHING

FADE TO NOTHING

PNO.

BASS

FADE TO NOTHING

FADE TO NOTHING

D. S.

SCORE

# MVMT. 2: THE HIGHEST OF HIGHS, THE LOWEST OF LOWS

MIKE SAILORS

The musical score is for a jazz ensemble and is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The score is divided into two systems of five staves each. The instruments are listed on the left side of each staff: ALTO SAX. 1, ALTO SAX. 2, TENOR SAX. 1, TENOR SAX. 2, BARITONE SAX., TRUMPET IN B♭ 1, TRUMPET IN B♭ 2, TRUMPET IN B♭ 3, TRUMPET IN B♭ 4, TROMBONE 1, TROMBONE 2, TROMBONE 3, PIANO, BASS, and DRUM SET. The score includes various musical notations such as notes, rests, and dynamics (mp, mf). Specific performance instructions are marked with circled letters: 'A' for the Alto Sax 1 part and 'FLUTE' for the Flute and Trumpet parts. The Flute part is marked with a circled 'CUP'. The Drum Set part is marked with 'BRUSHES'. The score is divided into measures by vertical bar lines, and the dynamics change throughout the piece.

7

Fl. *mp*

A. Sax. 2

T. Sax. 1 *mp*

T. Sax. 2

B. Sax. *mp* *mf*

B> Tpt. 1 *mp* *mf*

B> Tpt. 2 *mp* *mf*

B> Tpt. 3 *mp* *mf*

B> Tpt. 4 *mp* *mf*

Tbn. 1 *mp* *mf*

Tbn. 2 *mp* *mf*

Tbn. 3 *mp* *mf*

PNO. *Solo*

BASS *mp*

D. S. *SCRAPE* *mf*



FI.  
 A. SX. 2  
 T. SX. 1  
 T. SX. 2  
 B. SX.  
 B♭ TPT. 1  
 B♭ TPT. 2  
 B♭ TPT. 3  
 B♭ TPT. 4  
 TBN. 1  
 TBN. 2  
 TBN. 3  
 PNO.  
 BASS  
 D. S.

TO ALTO  
 B  
 PLAY  
 FLUGEL  
 14  
 mp

This page of a musical score contains parts for the following instruments: Flute I (FI.), Alto Saxophone 2 (A. SX. 2), Tenor Saxophone 1 (T. SX. 1), Tenor Saxophone 2 (T. SX. 2), Bass Saxophone (B. SX.), four B-flat Trumpets (B♭ TPT. 1-4), three Trombones (TBN. 1-3), Piano (PNO.), Bass, and Drum Set (D. S.). The score is written in 4/4 time with a key signature of two flats (B-flat major or D-flat minor). The music is marked with a mezzo-piano (*mp*) dynamic. Key performance instructions include "TO ALTO" and "B" in circles above the Flute I staff, "PLAY" above the Bass Saxophone staff, and "FLUGEL" in a circle above the first B-flat Trumpet staff. A rehearsal mark "14" is located at the bottom left of the page.



Fl.  
A. Sax. 2  
T. Sax. 1  
T. Sax. 2  
B. Sax.  
B♭ Tpt. 1  
B♭ Tpt. 2  
B♭ Tpt. 3  
B♭ Tpt. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
PNO.  
BASS  
D. S.

28

118

Detailed description: This is a page of a musical score, page 28, for a 118-measure piece. The score is arranged in a standard orchestral layout with multiple staves. The instruments listed on the left are Flute (Fl.), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone 1 (T. Sax. 1), Tenor Saxophone 2 (T. Sax. 2), Bass Saxophone (B. Sax.), B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), B♭ Trumpet 3 (B♭ Tpt. 3), B♭ Trumpet 4 (B♭ Tpt. 4), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Piano (PNO.), Bass (BASS), and Drums (D. S.). The music is in a 2/4 time signature and a key signature of two flats (B♭ major or D minor). The score features various musical notations including eighth notes, quarter notes, and rests. There are several trills marked with a '3' and a slur. The dynamic marking 'mf' (mezzo-forte) is used throughout. The piano part consists of a few chords in the first measure. The drum part is indicated by slashes. The page number '28' is at the bottom left, and '118' is at the bottom center.

Fl. (TO ALTO)  
 A. Sx. 2  
 T. Sx. 1 OPEN  
 T. Sx. 2  
 B. Sx.  
 B> Tpt. 1  
 B> Tpt. 2  
 B> Tpt. 3  
 B> Tpt. 4  
 Tbn. 1  
 Tbn. 2  
 Tbn. 3  
 PNO.  
 BASS  
 D. S. SCRAPE

The score is written in 2/4 time and consists of 11 staves. The key signature has two flats (B-flat and E-flat). The first measure is in 2/4 time, and the second measure changes to 4/4 time. The Flute part starts with a trill in the first measure. The Saxophone parts (A. Sx. 2, T. Sx. 1, T. Sx. 2) play a rhythmic pattern of quarter notes. The Trumpet and Trombone parts have various rhythmic patterns, including triplets. The Piano part has a complex chordal structure in the final measure. The Double Bass part has a rhythmic pattern of eighth notes.

D

1.

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

TACET 1X

TACET 1X

TACET 1X

B> TPT. 1

B> TPT. 2

B> TPT. 3

B> TPT. 4

F-7 E7<sup>b9</sup><sub>45</sub> E<sup>b13</sup> D<sup>13</sup> G-7 G<sup>b13</sup> F<sup>MA7</sup> D7<sup>9</sup> G-7 C<sup>13</sup><sup>9</sup>

TBN. 1

TBN. 2

TBN. 3

TACET 1X

TACET 1X

PNO.

E<sup>b</sup>-7 D7<sup>b9</sup><sub>45</sub> D<sup>b13</sup> C<sup>13</sup> F-7 E<sup>13</sup> E<sup>b</sup>MA7 C7<sup>9</sup> F-7 B<sup>b</sup><sup>13</sup><sup>9</sup>

BASS

E<sup>b</sup>-7 D7<sup>b9</sup><sub>45</sub> D<sup>b13</sup> C<sup>13</sup> F-7 E<sup>13</sup> E<sup>b</sup>MA7 C7<sup>9</sup> F-7 B<sup>b</sup><sup>13</sup><sup>9</sup>

D. S.

E

2

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

B> TPT. 1

B> TPT. 2

B> TPT. 3

B> TPT. 4

To TRUMPET

(CUP)

TBN. 1

TBN. 2

TBN. 3

To TRUMPET

(CUP)

PNO.

E<sup>b</sup>MA<sup>7</sup> D-7<sup>b</sup>9 G7<sup>b</sup>9 C-7 F13 BMA<sup>7</sup>13 AMA<sup>7</sup>#11 A<sup>b</sup>-7 G13<sup>b</sup>9 C13 B<sup>b</sup>7<sup>b</sup>13

BASS

E<sup>b</sup>MA<sup>7</sup> D-7<sup>b</sup>9 G7<sup>b</sup>9 C-7 F13 BMA<sup>7</sup>13 AMA<sup>7</sup>#11 A<sup>b</sup>-7 G13<sup>b</sup>9 C13 B<sup>b</sup>7<sup>b</sup>13

D. S.

F

A.Sx. 1  
mf

A.Sx. 2  
mf

T.Sx. 1  
mf

T.Sx. 2

B.Sx.  
mf

B>Tpt. 1  
mf

B>Tpt. 2  
FMAJ7 E-7 DMAJ7 C#-9

B>Tpt. 3  
mf

B>Tpt. 4  
mf

Tbn. 1  
mf

Tbn. 2  
mf

Tbn. 3  
mf

PNO.

BASS  
E<sup>b</sup>MAJ7 D-7 CMAJ7 B-9

D.S.  
mf

A. SX. 1  
 A. SX. 2  
 T. SX. 1  
 T. SX. 2  
 B. SX.  
 B $\flat$  TPT. 1  
 B $\flat$  TPT. 2  
 B $\flat$  TPT. 3  
 B $\flat$  TPT. 4  
 TBN. 1  
 TBN. 2  
 TBN. 3  
 PNO.  
 BASS  
 D. S.

B $\flat$  MAJ $^7$     B $\flat$  MIN $^9$     *f*    A $\flat$  MAJ $^7$ ( $\sharp 5$ )    G-9

A MAJ $^7$     A $\flat$  MIN $^9$     G $\flat$  MAJ $^7$ ( $\sharp 5$ )

60    *f*    123



DOUBLE TIME!!!

$\text{♩} = 155$

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

B♭ TPT. 1

B♭ TPT. 2

B♭ TPT. 3

B♭ TPT. 4

TBN. 1

TBN. 2

TBN. 3

PNO.

BASS

D. S.

64

STRAIGHT

F SUS

To TRUMPET

*sfpp*

*p*

*f*





A. SX. 1  
 A. SX. 2  
 T. SX. 1  
 T. SX. 2  
 B. SX.  
 B♭ TPT. 1  
 B♭ TPT. 2  
 B♭ TPT. 3  
 B♭ TPT. 4  
 TBN. 1  
 TBN. 2  
 TBN. 3  
 PNO.  
 BASS  
 D. S.

Musical score for page 76, featuring various instruments and dynamic markings. The score is divided into systems, with dynamics ranging from *f* (forte) to *sfz* (sforzando) and *Fill!* (fill). The instruments listed include A. SX. 1, A. SX. 2, T. SX. 1, T. SX. 2, B. SX., B♭ TPT. 1, B♭ TPT. 2, B♭ TPT. 3, B♭ TPT. 4, TBN. 1, TBN. 2, TBN. 3, PNO., BASS, and D. S. The score shows a progression of dynamics across the measures, with a final measure marked *sfz* and *Fill!*.

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3

B. Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

PNO.

BASS

D. S.

80

G

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

PNO.

BASS

D. S.

*p*

*TACET 1x*

*A<sup>b</sup>13* *G7<sup>b9</sup><sub>13</sub>* *A<sup>b</sup>13* *G13* *C-7* *B13*

*A<sup>b</sup>13* *G7<sup>b9</sup><sub>13</sub>* *G<sup>b</sup>13* *F13* *B<sup>b</sup>-7* *A13*

89

130

(H)

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

Chord progression for saxophones: C13, GbMaj13, EMaj7#11, Eb-7, D13b9, G13, F7b13, Bb-7.

B> TPT. 1

B> TPT. 2

B> TPT. 3

B> TPT. 4

TBN. 1

TBN. 2

TBN. 3

Chord progression for trombones: Bb13, EMaj13, DMaj7#11, Db-7, C13b9, F13, Eb7b13.

PNO.

Chord progression for piano: Bb13, EMaj13, DMaj7#11, Db-7, C13b9, F13, Eb7b13.

BASS

Chord progression for bass: Bb13, EMaj13, DMaj7#11, Db-7, C13b9, F13, Eb7b13.

D. S.

Drum notation with a 'Fill!' label.



A. SX. 1  
 A. SX. 2  
 T. SX. 1  
 T. SX. 2  
 B. SX.  
 B> TPT. 1  
 B> TPT. 2  
 B> TPT. 3  
 B> TPT. 4  
 TBN. 1  
 TBN. 2  
 TBN. 3  
 PNO.  
 BASS  
 D. S.

A 7<sup>b</sup>13    A<sup>b</sup>13    G13    C-7    FMAJ(#11,#9)    CADENZA (FREE)

FLUTE

Musical score for page 102, featuring woodwinds, brass, and strings. The score includes parts for Alto Saxophones 1 and 2, Tenor Saxophones 1 and 2, Baritone Saxophone, B-flat Trumpets 1-4, Trombones 1-3, Piano, Bass, and Double Bass. The key signature is B-flat major (two flats). The score includes various musical notations such as notes, rests, and dynamic markings. A cadenza section is indicated for the saxophones.

1

A TEMPO  
♩ = 75

FL.  
A. SX. 2  
T. SX. 1  
T. SX. 2  
B. SX.

B♭ TPT. 1  
B♭ TPT. 2  
B♭ TPT. 3  
B♭ TPT. 4  
TBN. 1  
TBN. 2  
TBN. 3

PNO.

BASS  
D. S.

Fl. (J)  
 A. Sx. 2  
 T. Sx. 1  
 T. Sx. 2  
 B. Sx.  
 B> TPT. 1  
 B> TPT. 2  
 B> TPT. 3  
 B> TPT. 4  
 TBN. 1  
 TBN. 2  
 TBN. 3  
 PNO.  
 BASS  
 D. S.

Musical score for measures 113 and 134. The score includes parts for Flute, Saxophones (Alto, Tenor 1 & 2, Baritone), Trumpets (B> 1-4), Trombones (TBN. 1-3), Piano, Bass, and Drum Set (D. S.). The key signature is B-flat major. Measure 113 features a dynamic marking of *p*. Measure 134 features dynamic markings of *f*, *mf*, and *mp*. A circled 'J' is positioned above the Flute staff in measure 134. A fermata is present over the Flute staff in measure 134. A triplet of eighth notes is marked with a '3' in the Flute, Baritone Saxophone, and Trumpet 1 staves in measure 134.



Fl. *b<sub>2</sub>* *e* *tr*  
 A. Sx. 2 *f<sub>p</sub>* *f<sub>p</sub>* *f* *mp*  
 T. Sx. 1 *f* *f* *f*  
 T. Sx. 2 *f* *f* *f*  
 B. Sx. *f<sub>p</sub>* *f<sub>p</sub>* *f*  
 B $\flat$  TPT. 1 *f<sub>p</sub>* *f<sub>p</sub>* *f*  
 B $\flat$  TPT. 2 *f<sub>p</sub>* *f<sub>p</sub>* *f*  
 B $\flat$  TPT. 3 *f<sub>p</sub>* *f<sub>p</sub>* *f*  
 B $\flat$  TPT. 4 *f<sub>p</sub>* *f<sub>p</sub>* *f* *mp*  
 TBN. 1 *f<sub>p</sub>* *f<sub>p</sub>* *f* *f<sub>p</sub>*  
 TBN. 2 *f<sub>p</sub>* *f<sub>p</sub>* *f* *f<sub>p</sub>*  
 TBN. 3 *f<sub>p</sub>* *f<sub>p</sub>* *f* *f<sub>p</sub>*  
 PNO.  
 BASS *f* *mp*  
 D. S. *tr* *tr* *f* *mp*

# MVMT. 3: "A" TRAIN ANTICS

SCORE

MIKE SAILORS

**INTRO** ♩=180

The score is for an introduction in 4/4 time at 180 beats per minute. It features ten staves for saxophones (Alto 1 & 2, Tenor 1 & 2, Baritone), four staves for trumpets in Bb (1-4), three staves for trombones (1-3), a piano part, a bass line, and a drum set. The piano, bass, and drum parts are marked with diagonal hatching, indicating a rhythmic accompaniment. The piano part includes chord symbols: C-11, F-9, C-11, A<sup>b</sup>9, G-7<sup>b</sup>9, C-7, and G-7<sup>b</sup>9.

ALTO SAX. 1

ALTO SAX. 2

TENOR SAX. 1

TENOR SAX. 2

BARITONE SAX.

TRUMPET IN B<sub>b</sub> 1

TRUMPET IN B<sub>b</sub> 2

TRUMPET IN B<sub>b</sub> 3

TRUMPET IN B<sub>b</sub> 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

PIANO

BASS

DRUM SET

C-11 F-9 C-11 A<sup>b</sup>9 G-7<sup>b</sup>9 C-7 G-7<sup>b</sup>9

C-11 F-9 C-11 A<sup>b</sup>9 G-7<sup>b</sup>9 C-7 G-7<sup>b</sup>9

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

B> TPT. 1

B> TPT. 2

B> TPT. 3

B> TPT. 4

TBN. 1

TBN. 2

TBN. 3

PNO.

BASS

D. S.

13

138

(STRAIGHT)

(STRAIGHT)

13

138

Detailed description: This is a page of a musical score for a band. It contains 13 staves. The top five staves are for saxophones: A. SX. 1 and A. SX. 2 (Alto Saxophones), T. SX. 1 and T. SX. 2 (Tenor Saxophones), and B. SX. (Baritone Saxophone). The next four staves are for trumpets: B> TPT. 1, B> TPT. 2, B> TPT. 3, and B> TPT. 4 (B-flat Trumpets). The following three staves are for trombones: TBN. 1, TBN. 2, and TBN. 3. The next two staves are for piano (PNO.) and bass (BASS). The bottom staff is for drums (D. S.). The score is in 4/4 time and features a key signature of one sharp (F#). The music consists of melodic lines with various articulations and dynamics. A rehearsal mark '13' is placed at the beginning of the saxophone parts. The word '(STRAIGHT)' is written above the first and third trumpet staves. The page number '138' is printed at the bottom center.

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

B> TPT. 1

B> TPT. 2

B> TPT. 3

B> TPT. 4

TBN. 1

TBN. 2

TBN. 3

PNO.

BASS

D. S.



A. SX. 1  
23  
A. SX. 2  
T. SX. 1  
T. SX. 2  
B. SX.  
B> TPT. 1  
B> TPT. 2  
B> TPT. 3  
B> TPT. 4  
TBN. 1  
TBN. 2  
TBN. 3  
PNO.  
BASS  
D. S.

AFRO-CUBAN  
*mf*  
AFRO-CUBAN  
*mf*  
(OPEN)  
AFRO-CUBAN  
*mf*  
(OPEN)

A

A. SX. 1  
A. SX. 2  
T. SX. 1  
T. SX. 2  
B. SX.

B $\flat$  TPT. 1  
B $\flat$  TPT. 2  
B $\flat$  TPT. 3  
B $\flat$  TPT. 4  
TBN. 1  
TBN. 2  
TBN. 3

PNO.  
BASS  
D. S.

AFRO-CUBAN

A. SX. 1

34

SWING

A. SX. 2

T. SX. 1

SWING

T. SX. 2

B. SX.

B> TPT. 1

SWING

B> TPT. 2

B> TPT. 3

B> TPT. 4

TBN. 1

TBN. 2

TBN. 3

PNO.

SWING

A<sup>b</sup>9

G7<sup>b</sup>9

C-7

D<sup>b</sup>13(11)

BASS

SWING

A<sup>b</sup>9

G7<sup>b</sup>9

C-7

D<sup>b</sup>13(11)

D. S.

SWING

B

AFRO-CUBAN

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

B> TPT. 1

B> TPT. 2

B> TPT. 3

B> TPT. 4

TBN. 1

TBN. 2

TBN. 3

PNO.

BASS

D. S.

46

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

B $\flat$  TPT. 1

B $\flat$  TPT. 2

B $\flat$  TPT. 3

B $\flat$  TPT. 4

TBN. 1

TBN. 2

TBN. 3

PNO.

BASS

D. S.

SWING

A $\flat$ 9

SWING

A $\flat$ 9

G7 $\flat$ 9

50

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

B> TPT. 1

B> TPT. 2

B> TPT. 3

B> TPT. 4

TBN. 1

TBN. 2

TBN. 3

PNO.

BASS

D. S.

-4

-4

-4

50

145

Detailed description: This is a page of a musical score, page 50, numbered 145. It features a woodwind section with two flutes (A. SX. 1 & 2), two saxophones (T. SX. 1 & 2), and a baritone saxophone (B. SX.). The brass section includes four trumpets (B> TPT. 1-4) and three trombones (TBN. 1-3). The piano (PNO.) part is mostly silent. The bass line (BASS) and double bass (D. S.) are also present. The score is in 4/4 time with a key signature of one sharp (F#). The woodwinds play a melodic line with various articulations like accents and slurs. The trumpets and trombones provide harmonic support with sustained notes and rhythmic patterns. The percussion part shows a steady drum pattern.

©

A. SX. 1  
A. SX. 2  
T. SX. 1  
T. SX. 2  
B. SX.

B> TPT. 1  
B> TPT. 2  
B> TPT. 3  
B> TPT. 4  
TBN. 1  
TBN. 2  
TBN. 3

PNO.

C-11 F-7

BASS

C-7 F-7

D. S.

A. SX. 1  
A. SX. 2  
T. SX. 1  
T. SX. 2  
B. SX.

B> TPT. 1  
B> TPT. 2  
B> TPT. 3  
B> TPT. 4  
TBN. 1  
TBN. 2  
TBN. 3

PNO.

BASS

D. S.



D

A. SX. 1  
A. SX. 2  
T. SX. 1  
T. SX. 2  
B. SX.

B $\flat$  TPT. 1  
B $\flat$  TPT. 2  
B $\flat$  TPT. 3  
B $\flat$  TPT. 4  
TBN. 1  
TBN. 2  
TBN. 3

PNO.

BASS

D. S.

72

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

Detailed description: This section contains five staves for saxophones. The top two staves are for Alto Saxophones (A. SX. 1 and 2), the middle two for Tenor Saxophones (T. SX. 1 and 2), and the bottom for Baritone Saxophone (B. SX.). The music is in 4/4 time with a key signature of one sharp (F#). The first two measures show a melodic line with eighth and quarter notes. The third measure has a whole rest. The fourth and fifth measures continue the melodic line. The sixth measure concludes with a half note and a fermata.

B> TPT. 1

B> TPT. 2

B> TPT. 3

B> TPT. 4

TBN. 1

TBN. 2

TBN. 3

Detailed description: This section contains seven staves for brass instruments. The top four staves are for Trumpets (B> TPT. 1-4) and are mostly empty with whole rests. The bottom three staves are for Trombones (TBN. 1-3). In the third measure, the trombone parts enter with a rhythmic pattern of eighth notes, marked with a forte (*f*) dynamic. The pattern continues through the fourth and fifth measures.

PNO.

C-7

A<sup>b</sup>7

G7<sup>b</sup>9

C-7

Detailed description: This section shows the piano accompaniment. The right hand part consists of a series of slanted lines representing chords. The chord sequence is C-7, A<sup>b</sup>7, G7<sup>b</sup>9, and C-7. The left hand part is mostly empty with whole rests.

BASS

C-7

A<sup>b</sup>7

G7<sup>b</sup>9

C-7

Detailed description: This section shows the bass line. It consists of a series of slanted lines representing chords, mirroring the piano accompaniment. The chord sequence is C-7, A<sup>b</sup>7, G7<sup>b</sup>9, and C-7.

D. S.

(8)

Detailed description: This section shows the drum set part. It consists of a series of slanted lines representing a rhythmic pattern. The pattern is consistent with the trombone parts in the section above.

E

A. SX. 1  
A. SX. 2  
T. SX. 1  
T. SX. 2  
B. SX.

B> TPT. 1  
B> TPT. 2  
B> TPT. 3  
B> TPT. 4  
TBN. 1  
TBN. 2  
TBN. 3

PNO.

BASS  
D. S.

84

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

3

3

33

3

3

3

B $\flat$  TPT. 1

B $\flat$  TPT. 2

B $\flat$  TPT. 3

B $\flat$  TPT. 4

TBN. 1

TBN. 2

TBN. 3

PNO.

C-7

A $\flat$ 7

G7 $\flat$ 9

BASS

C-7

A $\flat$ 7

G7 $\flat$ 9

D. S.

(8)

A. SX. 1  
88

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

B> TPT. 1

B> TPT. 2

B> TPT. 3

B> TPT. 4

TBN. 1

TBN. 2

TBN. 3

PNO.

BASS

D. S.

88

p

Detailed description: This page of a musical score, numbered 152, features a complex arrangement of instruments. The woodwind section includes three flutes (A. SX. 1, 2, and T. SX. 1), two clarinets (T. SX. 2 and B. SX.), and four tenors (B> TPT. 1-4). The brass section consists of three trombones (TBN. 1-3). The piano (PNO.) and bass (BASS) parts are marked with a C-7 chord and a slash, indicating sustained chords. The drum set (D. S.) provides a rhythmic accompaniment. The score is written in a key signature of one sharp (F#) and a time signature of 4/4. The first two measures show sustained notes for the woodwinds and brass, while the third measure introduces a more active melodic line for the woodwinds. Dynamics include piano (p) and accents (^).

OPEN

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

B> TPT. 1

B> TPT. 2

B> TPT. 3

B> TPT. 4

TBN. 1

TBN. 2

TBN. 3

PNO.

BASS

D. S.

G

A. SX. 1  
A. SX. 2  
T. SX. 1  
T. SX. 2  
B. SX.

B $\flat$  TPT. 1  
B $\flat$  TPT. 2  
B $\flat$  TPT. 3  
B $\flat$  TPT. 4  
TBN. 1  
TBN. 2  
TBN. 3

PNO.

BASS

D. S.







A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

122

G-7 D-7 E-7 $\flat$ 5 A7 $\flat$ 9 D-7 A7 $\flat$ (9)

B> TPT. 1

B> TPT. 2

B> TPT. 3

B> TPT. 4

TBN. 1

TBN. 2

TBN. 3

PNO.

BASS

D. S.

C-7 D-7 $\flat$ 5 G7 $\flat$ 9 C-7 G7 $\flat$ (9)

(6) (6)

1 OPEN

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

B> TPT. 1

B> TPT. 2

B> TPT. 3

B> TPT. 4

TBN. 1

TBN. 2

TBN. 3

PNO.

BASS

D. S.



**J**

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

B $\flat$  TPT. 1

B $\flat$  TPT. 2

B $\flat$  TPT. 3

B $\flat$  TPT. 4

TBN. 1

TBN. 2

TBN. 3

PNO.

BASS

D. S.

D-7(b5)

C-7

F-7

C-7

148

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

B♭ TPT. 1

B♭ TPT. 2

B♭ TPT. 3

B♭ TPT. 4

TBN. 1

TBN. 2

TBN. 3

PNO.

BASS

D. S.

C-7

D-7♭5

G-7♭9

Solo!

(K)

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

B $\flat$  TPT. 1

B $\flat$  TPT. 2

B $\flat$  TPT. 3

B $\flat$  TPT. 4

TBN. 1

TBN. 2

TBN. 3

PNO.

BASS

D. S.

(8)

A. SX. 1  
162

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

B♭ TPT. 1

B♭ TPT. 2

B♭ TPT. 3

B♭ TPT. 4

TBN. 1

TBN. 2

TBN. 3

PNO.

BASS

D. S.



170

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

B♭ TPT. 1

B♭ TPT. 2

B♭ TPT. 3

B♭ TPT. 4

TBN. 1

TBN. 2

TBN. 3

PNO.

BASS

D. S.

(L)

C-7

G7(b9)

C-7

Detailed description: This is a page of a musical score for a jazz ensemble. The page is numbered 170 in the top left. It features 14 staves. The top five staves are for woodwinds: Alto Saxophones 1 and 2, Tenor Saxophones 1 and 2, and Baritone Saxophone. The next five staves are for brass: four B-flat Trumpets and three Trombones. The piano part is shown in grand staff notation. The bass line is in bass clef, and the drum set part is in a simplified notation. The key signature has one sharp (F#) and the time signature is 4/4. A circled 'L' is above the first staff. The score includes various musical notations such as slurs, accents, and dynamic markings. At the bottom, there are three measures of chord changes: C-7, G7(b9), and C-7.

177

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

B♭ TPT. 1

B♭ TPT. 2

B♭ TPT. 3

B♭ TPT. 4

TBN. 1

TBN. 2

TBN. 3

PNO.

BASS

D. S.

177

F-7

C-7

F-7

C-7

D-7b9

SHORT FALL

SHORT FALL

SHORT FALL

183

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

B♭ TPT. 1

B♭ TPT. 2

B♭ TPT. 3

B♭ TPT. 4

TBN. 1

TBN. 2

TBN. 3

PNO.

G7b9    D-7b5    G7b9    D-7b5    G7b9

BASS

D. S.

Solo!

189

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

B♭ TPT. 1

B♭ TPT. 2

B♭ TPT. 3

B♭ TPT. 4

TBN. 1

TBN. 2

TBN. 3

PNO.

BASS

D. S.

189

Detailed description: This is a page of a musical score for a large ensemble. The page is numbered 189 in the top left and bottom left corners. The score is arranged in a system with 13 staves. The top five staves are for woodwinds: A. SX. 1 and 2 (Alto Saxophones), T. SX. 1 and 2 (Tenor Saxophones), and B. SX. (Baritone Saxophone). The next five staves are for brass: B♭ TPT. 1-4 (B-flat Trumpets) and TBN. 1-3 (Trombones). The sixth staff from the top is for Piano (PNO.), with a grand staff (treble and bass clefs). The seventh staff is for Bass. The eighth staff is for Drums (D. S.), showing a drum set with various patterns of slashes and notes. The music is in 4/4 time and the key signature has one sharp (F#). The score includes various musical notations such as rests, notes, stems, beams, slurs, and dynamic markings like 'v' (accents) and 'f' (forte). The bottom right corner of the page contains the number 167.

## Recommended Listening List

The following list of recordings directly influenced *Manhattan by Midnight* or contain writing that embodies the idea of *modernity thru authenticity*. Study of these recordings is greatly encouraged to enhance understanding of the principles set forth in this document.

<u>Artist Name</u>	<u>Recording Title</u>	<u>Specific Tracks of Note</u>
The Duke Ellington Orchestra	Duke Ellington at Fargo, Live 1940	Sepia Panorama, Ko-Ko, Harlem Airshaft
The Stan Kenton Orchestra	Stan Kenton Plays Bob Graettinger	City of Glass
The Thad Jones/Mel Lewis Orchestra	Live at the Village Vanguard	Don't Git Sassy, The Second Race
The Thad Jones/Mel Lewis Orchestra	Consummation	Us, Fingers, Ahunk Ahunk
Jazz Big Band Graz	Here and There: JBBG Plays the Music of Ed Neumeister	Locomotion, E.S.P., Here and There
Jazz at Lincoln Center Orchestra	Blood on the Fields	Back to Basics, God Don't Like Ugly, Look and See
The Nicholas Payton Jazz Orchestra	Dear Louis	Potato Head Blues, Hello Dolly, Dear Louis
The Christian McBride Big Band	The Good Feeling	Science Fiction
The Village Vanguard Orchestra	Lickety Split: The Music of Jim McNeely	Thad, Bob Brookmeyer, Absolution, Extra Credit
The Duke Ellington Orchestra	Black, Brown and Beige	Light, Come Sunday

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Michael Sailors was born in Charleston, South Carolina on January 31<sup>st</sup>, 1983. He graduated in 2005 with a Bachelor of Music degree from the University of North Carolina at Greensboro. In 2007, he entered Michigan State University to pursue a Masters of Music degree in Jazz Performance. After completing his Masters Degree in 2009, he moved to Austin, Texas in 2011 to pursue a Doctorate of Musical Arts in Jazz Composition (w/Jazz Emphasis).

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