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SENIOR THESIS

by

Trevor Dane Vincent

**Thesis submitted in partial fulfillment
of the requirements for the degree**

of

DEPARTMENTAL HONORS

in

**Music Performance
in the Department of Music**

Approved:

**Thesis/Project Advisor
Dr. Jon Gudmundson**

**Departmental Honors Advisor
Dr. Nicholas Morrison**

**Director of Honors Program
Dr. Nicholas Morrison**

**UTAH STATE UNIVERSITY
Logan, UT**

Spring 2014

SENIOR RECITAL



Trevor Vincent

Accompanied by:

Mike Benson (Saxophone), Sierra Summers (Piano), Alfredo Balcacer (Guitar), Kelin Gibbons (Guitar), Emily Pack (Piano/Keyboard), Thomas Pratt (Bass), Nick Miner (Drums)

Saturday April 26th 2014

Program

Konzertstück für zwei Altsaxophone _____ Paul Hindemith

I. *Lebhaft*

II. *Mäßig langsam*

III. *Lebhaft*

Trevor Vincent - Alto Saxophone

Mike Benson - Alto Saxophone

Mai, La Bataille de la Mer _____ Ryo Noda

Trevor Vincent - Alto Saxophone

Concerto pour Saxophone alto et Orchestre à Cordes __ Pierre Max Dubois

II. *Sarabande*

I. *Lento espressive; Allegro*

Trevor Vincent - Alto Saxophone

Sierra Summers - Piano

Popcorn Fingers _____ Trevor Vincent

Trevor Vincent - Alto Saxophone

Alfredo Balcacer - Guitar

Emily Pack - Keyboard

Thomas Pratt - Bass

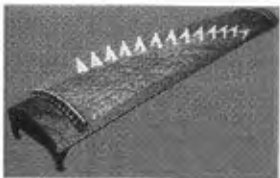
Nick Miner - Drums

Konzerstück für zwei Altsaxophone

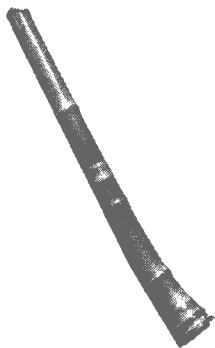
Composed by Paul Hindemith (1895-1963) in 1933 for American (German-born) saxophonist Sigurd Rascher (1907-2001). Hindemith actually composed this piece at the request of Rascher, who had over 140 works dedicated to him over the duration of his career. *Konzerstück* for two alto saxophones is decidedly a 20th century piece in that it is composed specifically for the saxophone (at the time a comparatively young instrument), makes use of colorful and often dissonant harmonies, and utilizes interesting and syncopated rhythms in tandem between the two voices. Furthermore, Hindemith took advantage of Rascher's ability to play the extended range on the saxophone as he incorporated "altissimo" notes (itches written above the traditional register of the instrument) into the normal flow of the melodies. Hindemith never had the opportunity to hear this piece performed in his lifetime.

Mai, La Bataille de la Mer

Composed by Ryo Noda (b.1948) in 1975 for his wife. Noda studied saxophone with Arata Sakaguchi at the Osaka College of Music, Frederick Hemke at Northwestern University, and Jean-Marie Londeix the Bordeaux Conservatory in France. As is typical of many of his compositions, *Mai* is an avant-garde piece [the advance group in any field... whose works are characterized chiefly by unorthodox and experimental methods] focused almost entirely on extended techniques and musical improvisation by the performer. *Mai* is clearly composed in a Japanese character, and is based on music performed on two Japanese instruments: the koto, and the shakuhachi.



The koto is a Japanese zither with thirteen strings. A zither is a musical instrument, consisting of a flat sounding box with numerous strings stretched over it, that is placed on a horizontal surface and played with a plectrum and fingertips. When playing the koto the performer uses the right hand to pick the strings while the left hand presses down on the strings to change the pitch. The koto produces a nasal sound that is sometimes bent, which creates a very distinctive tone. In *Mai*, Noda aims to capture the tone of the koto through nasal sounds and pitch bends on the saxophone.



The shakuhachi is a bamboo flute with five finger holes (four on the front, and one on the back). Its sound is also distinctively Japanese. The instrument has a range of three octaves. Performance practice on the shakuhachi features pitch bending and large interval leaps. Both of these practices are incorporated into the composition of *Atai*.

In regards to performance style, *Atai* is unmeasured. Noda did include some tempo markings, but there is no discernable pulse throughout the piece. Rather, the progression of the piece is left to the musical interpretation of the performer. In addition to some tempo markings, Noda also included specific expression markings – some traditional and some non-traditional with specific explanations in the score – such as alternate fingerings, trills, semi-tones, multiphonics, pitch bends, and “*alissimo*” notes.

Included at the beginning of the score is this programmatic note from Noda (translated from French):

At twilight one night in Autumn, while the moon reflected its silver light on the surface of the waves, General Kyotsum plays his flute.

Standing at the prow of the ship, he seizes his sword and cuts the plate which goes down to his feet and disappears into the sea.

On his doorstep the phantom of the Samurai appeared. Facing him his wife asks him "Why did you go?"

"To save my army" he replied, "because I knew the battle was lost in advance and I also saved the lives of my men and their families."

"And me," she said. "Did you think about me!"

Concerto pour Saxophone alto et Orchestra à Cordes

Composed by Pierre Max Dubois (1930-1995) in 1959 for acclaimed saxophonist Jean-Marie Londeix (1932-present). Dubois was a pupil to Darius Milhaud – a member of *JCS Six*, a group that called for new ways to perceive music – and spent the majority of his career as a professor at the Paris Conservatory. Dubois took the ideals of his mentor’s

group into his compositions of the 20th century. He wrote many concertos and an abundance of chamber music with a clear affinity for the saxophone. Given Dubois' own instruction and the time period in which he composed, it is safe to say that the Concerto for Alto Saxophone falls directly in the neo-Classical era and is composed in a French eclectic style. His music is characterized by its general light-heartedness and interesting harmonic and melodic textures

Sarabande is the second movement of this concerto. As the history of the sarabande indicates, this movement is based on a stately Spanish dance. It is composed in the time signature $\frac{3}{4}$, as expected, and for the most part the harmonies are quite traditional. This movement takes a 20th-century turn, however, as the middle section transfers the melody from the saxophone to the piano while the solo instrument plays a purely chromatic backdrop. Chromaticism is a technique that became widely used and explored during the 20th century.

Lento espressivo; Allegro, the first movement of this concerto, imitates the aria form of an opera. The opening portion is mostly unaccompanied and up to the musical interpretation of the performer. The first expression marking is "*recitativo*" which, in an opera, indicates that tempo and expressiveness are up to the performer. This section is very much like an extended cadenza. The second section of this movement, *Allegro*, is composed in a ternary form, meaning a melody is presented, followed by a developmental section, concluding with the material from the first melody, which has been slightly recomposed to make it sound more final.

Popcorn Fingers

Composed by Trevor Vincent (b 1990) in the fall of 2013 and spring of 2014. The idea for this song formed at a comical moment. My wife and I were in the car driving to return a rental movie. In an effort to keep things interesting we frequently turn any given action we are performing into an impromptu song—these songs are, of course, purposefully silly and ridiculous. On this particular occasion, the phrase we put to song was, "Return the movie." The first melodic phrase is the representation of that phrase, and serves as a tonal anchor for the rest of the tune. The second section is a musical development of the first, passing through a series of interesting chords and rhythms. *Popcorn Fingers* captures the style of late "bop" music (1950s) with a touch of Avant-Garde (late-1950s).

Rim

Composed by Stefan Schultze (b 1979) in 2011. *Rim* first appeared on Schultze's large ensemble CD entitled *Rim*. Hailing from Cologne, Germany, Schultze studied at the Academy of Music and Dance in Cologne as a pianist and composer. Following his education in Cologne, Schultze delved further into the world of composition at the Manhattan School of Music under the instruction of Michael Abene and Reiko Fütting in 2006. He is an active composer in the European scene and performs frequently with his various ensembles. *Rim* is a rock-based song that covers a light and spacey style to a 16th.

note based, Led Zeppelin-esque style. This particular version has been arranged from a standard big band score to a smaller ensemble setting

Molten Soul

Composed by Joshua Redman (b.1969) and released in 2002 on the album *Elastic*. The Joshua Redman Elastic Band originally performed this song. Redman (saxophones) and Sam Yahel (keyboards) make up the core of this group, alternating between Brian Blade and Jeff Ballard on drums. In regards to the album *Elastic* specifically, Brian Blade recorded with the group. *Elastic* is a decidedly funk-based album, which is very evident in *Molten Soul*. The melody features syncopated rhythms, frequent use of fourths, and funk/blues-based sonorities ("bluesy" notes). The Elastic Band is well known for the use of electronics in their sound as well. Redman often overdubs his sound to create a thicker harmonic structure during the melody and solo sections, and Yahel frequently mixes various electronic timbres into the organ sound to create new textures.

Uptown Up

Composed by Maceo Parker (b.1943) and released in 1998 on the album *Funk Overload*. Maceo Parker is one of the premier funk saxophonists of all time. He has played with and helped define the sounds of artists such as James Brown, Ray Charles, Ani DiFranco, James Taylor, De La Soul, the Dave Matthews Band, and the Red Hot Chili Peppers. His style, to quote Parker, consists of "20% jazz, and 98% funky stuff." Consistent with Parker's style, Uptown Up is a simple and funky tune. Funk, as Maceo Parker has said, "is known as happy music... which makes you want to shake everything you've got"

Program

Run _____ **Stefan Schultze**

Trevor Vincent - Alto Saxophone

Alfredo Balcacer - Guitar

Kelin Gibbons - Guitar

Emily Pack - Piano

Thomas Pratt - Bass

Nick Miner - Drums

Molten Soul _____ **Joshua Redman**

Trevor Vincent - Alto Saxophone

Emily Pack - Keyboard

Thomas Pratt - Bass

Nick Miner - Drums

Uptown Up _____ **Maceo Parker**

Trevor Vincent - Alto Saxophone

Alfredo Balcacer - Guitar

Emily Pack - Keyboard

Thomas Pratt - Bass

Nick Miner - Drums

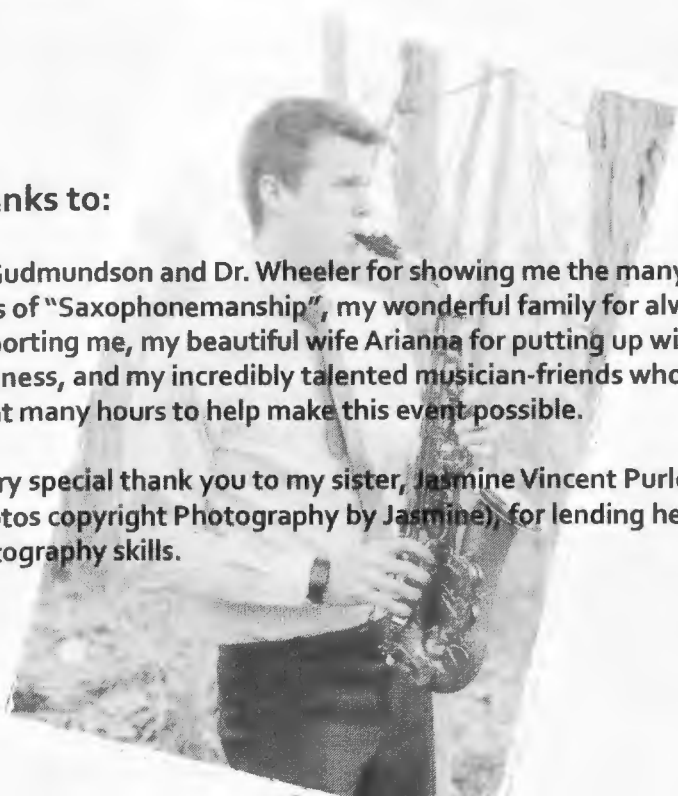
C A I N E
COLLEGE
of the ARTS

UtahStateUniversity

Thanks to:

Dr. Gudmundson and Dr. Wheeler for showing me the many ways of "Saxophonemanship", my wonderful family for always supporting me, my beautiful wife Arianna for putting up with my craziness, and my incredibly talented musician-friends who have spent many hours to help make this event possible.

A very special thank you to my sister, Jasmine Vincent Purles (Photos copyright Photography by Jasmine), for lending her photography skills.



ORIGINAL COMPOSITION

ELECTRIC GUITAR

POPCORN FINGERS

TREVOR VINCENT
ARRANGER

♩ = 160

B^bΔ B07 C- F7 B^b B^b B07 C- F7 B^b

G-7b5 C13#9 A-7 D7^{b9}#9 E-9 A-9 D7b9 G-7 C7#9

F7#11 GΔ A-7 A^b07 A^b07

C-7 F7 B^b Last X Only

Molten Soul

7

T. Sax.

Bass

E. Pno.

This system contains measures 7, 8, and 9. The T. Sax. part features a melodic line with eighth and sixteenth notes, including a sharp sign in measure 8. The Bass part plays a steady eighth-note accompaniment. The E. Pno. part consists of a piano accompaniment with chords and moving lines in both the treble and bass staves.

10

T. Sax.

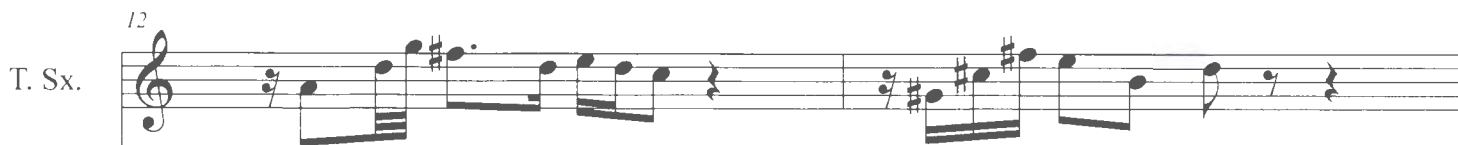
Bass

E. Pno.

This system contains measures 10, 11, and 12. The T. Sax. part continues the melodic line with eighth and sixteenth notes. The Bass part maintains the eighth-note accompaniment. The E. Pno. part continues the piano accompaniment with chords and moving lines in both the treble and bass staves.

12

T. Sax.



Musical notation for T. Sax. starting at measure 12. The staff contains two measures of music. The first measure begins with a triplet of eighth notes (F4, G4, A4) followed by a dotted quarter note (B4), a quarter note (C5), and a quarter rest. The second measure begins with a triplet of eighth notes (C5, B4, A4) followed by a quarter note (G4), a quarter note (F4), and a quarter rest.

12

Bass



Musical notation for Bass starting at measure 12. The staff contains two measures of music. The first measure begins with a triplet of eighth notes (F3, G3, A3) followed by a dotted quarter note (B3), a quarter note (C4), and a quarter rest. The second measure begins with a triplet of eighth notes (C4, B3, A3) followed by a quarter note (G3), a quarter note (F3), and a quarter rest.

12

E. Pno.



Musical notation for E. Pno. starting at measure 12. The staff contains two measures of music. The first measure has a dotted half note (F4) in the right hand and a dotted half note (F3) in the left hand. The second measure has a dotted half note (G4) in the right hand and a dotted half note (G3) in the left hand.

14

T. Sax.



Musical notation for T. Sax. starting at measure 14. The staff contains two measures of music. The first measure begins with a triplet of eighth notes (F4, G4, A4) followed by a dotted quarter note (B4), a quarter note (C5), and a quarter rest. The second measure begins with a triplet of eighth notes (C5, B4, A4) followed by a quarter note (G4), a quarter note (F4), and a quarter rest.

14

Bass



Musical notation for Bass starting at measure 14. The staff contains two measures of music. The first measure begins with a triplet of eighth notes (F3, G3, A3) followed by a dotted quarter note (B3), a quarter note (C4), and a quarter rest. The second measure begins with a triplet of eighth notes (C4, B3, A3) followed by a quarter note (G3), a quarter note (F3), and a quarter rest.

14

E. Pno.



Musical notation for E. Pno. starting at measure 14. The staff contains two measures of music. The first measure has a dotted half note (F4) in the right hand and a dotted half note (F3) in the left hand. The second measure has a dotted half note (G4) in the right hand and a dotted half note (G3) in the left hand.

17

T. Sax.

Bass

E. Pno.

Musical score for measures 17-19. The T. Sax. part features a melodic line with a sharp sign. The Bass part has a rhythmic line with eighth notes. The E. Pno. part consists of a bass line with chords and a treble clef staff with rests.

20

T. Sax.

Bass

E. Pno.

Musical score for measures 20-22. The T. Sax. part features a melodic line with a sharp sign. The Bass part has a rhythmic line with eighth notes. The E. Pno. part consists of a bass line with chords and a treble clef staff with chords.

23
T. Sax.

23
Bass

23
E. Pno.

26
T. Sax.

26
Bass

26
E. Pno.

Fix this!!

28

T. Sax.

Bass

E. Pno.

30

T. Sax.

Bass

E. Pno.

32

T. Sax.

Bass

E. Pno.

Musical score for measures 32-34. The T. Sax. part features a melodic line with eighth and quarter notes, including a sharp sign. The Bass part provides a rhythmic accompaniment with eighth and quarter notes. The E. Pno. part consists of a chordal accompaniment with eighth and quarter notes.

35

T. Sax.

Bass

E. Pno.

Musical score for measures 35-37. The T. Sax. part features a melodic line with eighth and quarter notes, including a sharp sign. The Bass part provides a rhythmic accompaniment with eighth and quarter notes. The E. Pno. part consists of a chordal accompaniment with eighth and quarter notes.

38

T. Sax.

Bass

E. Pno.

38

38

41

T. Sax.

Bass

E. Pno.

41

41

41

44

T. Sax.

Bass

E. Pno.

47

T. Sax.

Bass

E. Pno.



ARRANGEMENT

SCORE

RUN

STEFAN SCHULTZE
TREVOR VINCENT

$\text{♩} = 50$

Musical score for the first system, featuring:

- ALTO SAX: Treble clef, 1/4 time signature, rests.
- ELECTRIC GUITAR 1: Treble clef, 1/4 time signature, melodic line with slurs.
- ELECTRIC GUITAR 2: Treble clef, 1/4 time signature, rhythmic accompaniment.
- PIANO: Grand staff (treble and bass clefs), 1/4 time signature, complex accompaniment.
- ACOUSTIC BASS: Bass clef, 1/4 time signature, rests.
- DRUM SET: Drum notation, 1/4 time signature, rhythmic pattern.

Musical score for the second system, featuring:

- A. SX.: Treble clef, 1/4 time signature, rests.
- E.GTR. 1: Treble clef, 1/4 time signature, melodic line with slurs.
- E.GTR. 2: Treble clef, 1/4 time signature, rhythmic accompaniment.
- P.NO.: Grand staff (treble and bass clefs), 1/4 time signature, complex accompaniment.
- A.B.: Bass clef, 1/4 time signature, rests.
- D. S.: Drum notation, 1/4 time signature, rhythmic pattern.

♩ = 100

A. Sax. *SPARSELY COMP ALTO MELODY*
 E.GTR. 1 *E/G#* *F/A* *D/F#*
 E.GTR. 2 *E/G#* *F/A* *D/F#*
 PNO. *E/G#* *F/A* *D/F#*
 A.B. *E/G#* *D/F#*
 D. S. *E/G#*
CUES, DON'T PLAY
MALLETS, COMP ALTO MELODY WITH SOUNDS

A. Sax. *E-/G* *E7/G#* *A-*
 E.GTR. 1 *E-/G* *E7/G#* *A-*
 E.GTR. 2 *E-/G* *E7/G#* *A-*
 PNO. *E-/G* *E7/G#* *A-*
 A.B. *E-/G* *E7/G#* *A-*
 D. S.

23

A. Sax. *G/B* *C* *A MA 7(b13)*

E.Gtr. 1 *G/B* *C* *A MA 7(b13)*

E.Gtr. 2 *G/B* *C* *A MA 7(b13)*

Pmo. *G/B* *C* *A MA 7(b13)*

A.B. *G/B* *C* *A MA 7(b13)*

D. S. *H*

29

A. Sax. *F MA 7#11* *A MA 7(b13)* *F MA 7#11*

E.Gtr. 1 *F MA 7#11* *A MA 7(b13)* *F MA 7#11*

E.Gtr. 2 *F MA 7#11* *A MA 7(b13)* *F MA 7#11*

Pmo. *F MA 7#11* *A MA 7(b13)* *F MA 7#11*

A.B. *F MA 7#11* *A MA 7(b13)* *F MA 7#11*

D. S. *H*

BASS PLAYS

C#7 (b9/b13)

DMA7(ADD#9)

A. SX.

E.GTR. 1

E.GTR. 2

PNO.

A.B.

D. S.

COMP MISTERIOUSLY, SOUND LIKE VIBRAPHONE

COMP WITH FILLS, LEFT HAND PART & MELODY ARE JUST FOR INFORMATION

COMP, EVEN 8TH FEEL, A BIT MISTERIOUS

B7(b9/b13)/D#

A. SX.

E.GTR. 1

E.GTR. 2

PNO.

A.B.

D. S.

D7(b9/b13)/F#

D7(b9/b13)/F#

D7(b9/b13)/F#

D7(b9/b13)/F#

D7(b9/b13)/F#

PLAY

Chord progression: C#7/E, E-7/G, E7 (b9/b13)/G#

47

Chord progression: F#-9, A-9

53

6

Run

A. SX. $E7(\flat 9/\flat 13)/G\#$ $A7(\flat 13)$

E.GTR. 1 $G7(\flat 9/\flat 13)/B$ $C7(\flat 13)$

E.GTR. 2 $G7(\flat 9/\flat 13)/B$ $C7(\flat 13)$

PNO. $G7(\flat 9/\flat 13)/B$ $C7(\flat 13)$

A.B. $G7(\flat 9/\flat 13)/B$ $C7(\flat 13)$

D. S. $C7(\flat 13)$

59

A. SX. $F\#7(\flat 13)$ $A7(\flat 13)$

E.GTR. 1 $A7(\flat 13)$ $A7(\flat 13)$

E.GTR. 2 $A7(\flat 13)$ $A7(\flat 13)$

PNO. $A7(\flat 13)$ $A7(\flat 13)$

A.B. $A7(\flat 13)$ $A7(\flat 13)$

D. S. $A7(\flat 13)$

65

DMA7#11

A. SX.

FMA7#11

E.GTR. 1

FMA7#11

E.GTR. 2

FMA7#11

PNO.

FMA7#11

A.B.

FMA7#11

D. S.

70

F#MA7(b13)

A. SX.

AMA7(b13)

E.GTR. 1

AMA7(b13)

E.GTR. 2

AMA7(b13)

PNO.

AMA7(b13)

A.B.

AMA7(b13)

D. S.

75

B7(b9/b13)/D# C#-7/E RUN C#7(b9/b13)/E# F#-9 E7(b9/b13)/G#

A. SX.

E.GTR. 1

E.GTR. 2

PNO.

A.B.

D. S.

D7(b9/b13)/F# E-7/G E7(b9/b13)/G# A-9 G7(b9/b13)/B

ANA7(b13) GUIT. JOINS FOR 8 BARS F#MA7(#9/b13)

A. SX.

E.GTR. 1

E.GTR. 2

PNO.

A.B.

D. S.

CMA7(b13) ANA7(#9/b13) PLAY LONG NOTES / HEROIC SOLO W/ ALTO

Dma7#11 **F#MA7 (#9/b13)**

A. SIX.

E.GTR. 1 **FMA7#11** **A#MA7 (#9/b13)**

E.GTR. 2 **FMA7#11** **A#MA7 (#9/b13)**

PNO. **FMA7#11** **A#MA7 (#9/b13)**

A.I.B. **FMA7#11** **A#MA7 (#9/b13)**

D. S.

99

Dma7#11 **C#7 (b9/b13)** **BUILD 16TH ROCK FEEL - PLAY LIKE A HERO!**

A. SIX.

E.GTR. 1 **FMA7#11** **END SOLO E7 (b9/b13)**

E.GTR. 2 **FMA7#11** **PLAY E POWERCHORDS, PLAY 8TH ROCK FEEL AND BUILD TO 16TH FEEL, DISTORTION E7 (b9/b13)**

PNO. **FMA7#11** **OPEN, PLAY 8TH ROCK FEEL AND BUILD TO 16TH FEEL E7 (b9/b13)**

A.I.B. **FMA7#11** **OPEN, PLAY 8TH ROCK FEEL AND BUILD TO 16TH FEEL E7 (b9/b13)**

D. S.

104

A. SX.

E.GTR. 1

E.GTR. 2

PNO.

A.B.

D. S.

109

C#7 (b9/b13)

A. SX.

E.GTR. 1

E.GTR. 2

PNO.

A.B.

D. S.

CREATE ROCK-FEEL WITH RHYTHM-SECTION

BASS PLAYS

FETTE SOUNDS, HELDEN SOUNDS

114

DMA7#11

11e

A. SSX.

E.GTR. 1

E.GTR. 2

PINO.

A.B.

D. S.

B7 (b9/b13)/D#

C#7/E

123

A. SSX.

E.GTR. 1

E.GTR. 2

PINO.

A.B.

D. S.

D7 (b9/b13)/F#

E7/G

D7 (b9/b13)/F#

E7/G

D7 (b9/b13)/F#

E7/G

D7 (b9/b13)/F#

E7/G

D7 (b9/b13)/F#

E7/G

A. SX.

E.GTR. 1

E.GTR. 2

PNO.

A.B.

D. S.

A. SX.

E.GTR. 1

E.GTR. 2

PNO.

A.B.

D. S.

Run

A.SX. $A_{MA}7(b13)$ $F^{\#}MA7(b13)$ $D_{MA}7\sharp11$

E.GTR. 1 $C_{MA}7(b13)$ $A_{MA}7(b13)$ $F_{MA}7\sharp11$

E.GTR. 2 $C_{MA}7(b13)$ $A_{MA}7(b13)$ $F_{MA}7\sharp11$

PNIO. $C_{MA}7(b13)$ $A_{MA}7(b13)$ $F_{MA}7\sharp11$

A.IB. $C_{MA}7(b13)$ $A_{MA}7(b13)$ $F_{MA}7\sharp11$

D.S. $C_{MA}7(b13)$ $A_{MA}7(b13)$ $F_{MA}7\sharp11$

137

$F^{\#}MA7(b13)$ $D_{MA}7\sharp11$ $C^{\#}7ISH$

A.SX. $A_{MA}7(b13)$ $F_{MA}7\sharp11$ $E7ISH$ SOLO

E.GTR. 1 $A_{MA}7(b13)$ $F_{MA}7\sharp11$ $E7ISH$ SOLO / SOUNDS

E.GTR. 2 $A_{MA}7(b13)$ $F_{MA}7\sharp11$ $E7ISH$ SOUNDS / COMP

PNIO. $A_{MA}7(b13)$ $F_{MA}7\sharp11$ $E7ISH$

A.IB. $A_{MA}7(b13)$ $F_{MA}7\sharp11$ $E7ISH$

D.S. $A_{MA}7(b13)$ $F_{MA}7\sharp11$ $E7ISH$

142

A. SK.

E.GTR. 1

E.GTR. 2

PNO.

A.B.

D. S.

148

A. SK.

E.GTR. 1

E.GTR. 2

PNO.

A.B.

D. S.

154

A. SIX.      

159

A. SIX.      

164

A. SX.

E.GTR. 1

E.GTR. 2

PNO.

A.B.

D. S.

167

A. SX.

E.GTR. 1

E.GTR. 2

PNO.

A.B.

D. S.

175

UPTOWN UP

MACEO PARKER
ARRANGER

B^{b7}

5

9

14