

364 DAYS: SUITE FOR JAZZ ORCHESTRA

A DISSERTATION IN  
Music Composition

Presented to the Faculty of the University  
of Missouri-Kansas City in partial fulfillment of  
the requirements for the degree

DOCTOR OF MUSICAL ARTS

by

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## **364 DAYS: SUITE FOR JAZZ ORCHESTRA**

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**University of Missouri, Kansas City, 2014**

### **ABSTRACT**

*364 Days: Suite for Jazz Orchestra* was composed for a standard seventeen-piece (5/4/4/4) jazz orchestra. The suite is comprised of five pieces - *And I Think of You*; *Goodnight*; *What Ifs*; *364 Days*; *The Dreamer* and *The Realist* - and were recorded for the album *J.E. Chapman, 364 Days: music for large ensembles*. Each movement of the suite is intended to work as a part of the larger work or out of context as an individual performance piece. The sections of the suite are connected through an “affiliated motif”. Each piece is tied together through intervallic commonalities, common melodic contour, and “spirit” but are unique enough in their own individuality to possess their own personality. While the intent is for the suite to be performed as a complete work I took great effort in creating five works that could be performed separately and yet still sound complete; each piece has its own unique formal structure and distinctive rhythmic and style elements that allow them to succeed as part of a set or as an isolated work. These compositions blend modern jazz harmonies and non-traditional formal structures; staying connected to and extending the tradition of jazz composition.

APPROVAL PAGE

The faculty listed below have examined a dissertation titled “364 Days: Suite for Jazz Orchestra”, presented by Jonathan Eric Chapman, candidate for the Doctorate of Musical Arts degree, and certify that in their opinion it is worthy of acceptance.

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# *364 Days*

## *Suite for Jazz Orchestra*

*Composed by J. E. Chapman*



- I. ... *And I Think of You*
- II. *Goodnight*
- III. *What Ifs*
- IV. *364 Days*
- V. *The Dreamer and The Realist*

*All composition the property of Jonathan Eric Chapman*

# ...and I think of you

by: J. E. Chapman

A

1. 114

The score is arranged for a large ensemble. It begins with a 4-measure rest for all instruments. The first staff is for Trombone (Tromb.), followed by Alto Saxophone (Alto Sax.), Tenor Saxophone 1 (Tenor Sax. 1), Tenor Saxophone 2 (Tenor Sax. 2), Baritone Saxophone (Bariton Sax.), Trombone Bb 1 (Tromb. in Bb 1), Trombone Bb 2 (Tromb. in Bb 2), Trombone Bb 3 (Tromb. in Bb 3), Trombone Bb 4 (Tromb. in Bb 4), Trumpet 1 (Trompet 1), Trumpet 2 (Trompet 2), Trumpet 3 (Trompet 3), Bass Trombone (Bass Trombone), Guitar (Gitar), Piano (Piano), Bass (Bass), and Double Bass (Doppelbass). The Piano part features a melodic line with dynamics markings of *mp* and *mf*. The Trombone Bb 1 part has a dynamic marking of *mf* and a *f* marking. The score includes various musical notations such as rests, notes, and dynamic markings.

...and I think of you 2

**B** **C**

This musical score is for the piece "...and I think of you 2". It is divided into two sections, B and C. Section B includes staves for 2.Sx., A.Sx., T.Sx. 1, T.Sx. 2, and B.Sx. Section C includes staves for B) Trp. 1-4, Trombones 1-3, B. Trp., Clarinet (Clarinet), Saxophone (Sax.), Flute (Flute), Piccolo (Pic.), and Bassoon (Bass). The score features various musical notations such as dynamics (mf, p, mp, f), articulation (accents), and performance instructions like "flaut. non". The piece concludes with the instruction "KEEP STRYB 'MARCH' GOING" and a final dynamic marking of mf.



...and I think of you 3

This musical score is for the piece "...and I think of you 3". It is arranged for a string quartet and woodwinds. The score is divided into three sections labeled D, E, and F. Section D (measures 1-16) features a string quartet (2.Sk., A.Sk., 1.Tr.1, 1.Tr.2, 3.Sk.) and woodwinds (Bb Tr.1, Bb Tr.2, Bb Tr.3, Bb Tr.4, Tenor 1-3, Bass). Section E (measures 17-32) continues with the same instrumentation. Section F (measures 33-48) includes a Clarinet (Cl.) and Flute (Fl.) parts. The score includes various musical notations such as dynamics (mf, mp, f, p, pp), articulation (accents, slurs), and performance instructions like "apply an echo effect on G and F". The piece concludes with a "FINE" marking and a "fill" instruction.

...and I think of you 4

Score for strings and woodwinds, divided into systems G through J.

**System G:** Violins I & II, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, and Contrabass.

**System H:** Violins I & II, Violas, Cellos, and Double Basses.

**System I:** Violins I & II, Violas, Cellos, and Double Basses.

**System J:** Violins I & II, Violas, Cellos, and Double Basses.

Key signature: one sharp (F#). Time signature: 4/4.

Tempo: *Andante*.

Dynamic markings include *p*, *mp*, *mf*, *f*, and *ff*. Performance instructions include accents, slurs, and breath marks for woodwinds.

Rehearsal marks are present at the beginning of systems G, H, I, and J.





...and I think of you 7

**P** **Q** **TRUMPET CHORDS**

2.Sx. *mp* *f* *sfz*  
A.Sx. *mp* *f* *sfz*  
T. 3x. 1 *mp* *f* *sfz*  
T. 3x. 2 *mp* *f* *sfz*  
8.Sx. *f* *sfz*

B1 Tr. 1 *f* *sfz*  
B1 Tr. 2 *f* *sfz*  
B1 Tr. 3 *f* *sfz*  
B1 Tr. 4 *f* *sfz*

Ten. 1 *f* *sfz*  
Ten. 2 *f* *sfz*  
Ten. 3 *f* *sfz*  
Ten. 4 *f* *sfz*

8. Tr. *f* *sfz*

Ch. *f* *sfz*

Bar. *f* *sfz*

B.S. *mf*

8

...and I think of you 8

R S T U

Open Sob. On Cue

The musical score is arranged in a grid with 10 columns and 10 rows. The columns are labeled R, S, T, U, and the rows are labeled 2.Sk., A.Sk., T. Sk. 1, T. Sk. 2, 8. Sk., B) Trk. 1, B) Trk. 2, B) Trk. 3, B) Trk. 4, Tam. 1, Tam. 2, Tam. 3, 8. Trk., Cim., Perc., and Bass. The score includes various musical notations such as notes, rests, dynamics (p, mp, mf, f, sf, fff), and performance instructions like 'Open Sob.' and 'On Cue'. The percussion parts (Tam. 1-3, 8. Trk., Cim., Perc.) feature complex rhythmic patterns. The bass part includes a section with a 6/4 and 4/4 time signature. The score concludes with a 'Fill' instruction and a page number '9'.



...and I think of you 10

Section X

3. Sax. *f*

A. Sax. *f*

1. Tr. 1 *f*

1. Tr. 2 *f*

3. Sax. *f*

Y

Z

Section Y

Bb Tr. 1 *mf* *f*

Bb Tr. 2 *mf* *f*

Bb Tr. 3 *mf* *f*

Bb Tr. 4 *mf* *f*

Tr. 1 *f* (force forte)

Tr. 2 *f*

Tr. 3 *f*

B. Tr. 4 *f*

Z

Section Z

3. Sax. *f*

A. Sax. *f*

1. Tr. 1 *f*

1. Tr. 2 *f*

3. Sax. *f*

Y

Z

Section A

Bb Tr. 1 *mf* *f*

Bb Tr. 2 *mf* *f*

Bb Tr. 3 *mf* *f*

Bb Tr. 4 *mf* *f*

Tr. 1 *f*

Z

Section B

3. Sax. *mf* *f*

A. Sax. *mf* *f*

1. Tr. 1 *mf* *f*

1. Tr. 2 *mf* *f*

3. Sax. *mf* *f*

Y

Z

Section C

Bb Tr. 1 *mf* *f*

Bb Tr. 2 *mf* *f*

Bb Tr. 3 *mf* *f*

Bb Tr. 4 *mf* *f*

Tr. 1 *f*

Z

Section D

3. Sax. *mf* *f*

A. Sax. *mf* *f*

1. Tr. 1 *mf* *f*

1. Tr. 2 *mf* *f*

3. Sax. *mf* *f*

Y

Z



...and I think of you 11

This musical score is divided into five main sections: AA, BB, CC, DD, and On Cue. Section AA (measures 1-16) includes vocal parts (S. Vox., A. Vox., T. Vox. 1 & 2, B. Vox.) and piano accompaniment (B. Trp. 1-4, Tenor 1-3, B. Trp.). Section BB (measures 17-32) features piano accompaniment for B. Trp. 1-4 and Tenor 1-3. Section CC (measures 33-48) includes piano accompaniment for B. Trp. 1-4, Tenor 1-3, and B. Trp. Section DD (measures 49-64) features piano accompaniment for Gtr. Caprizza, B. Trp. 1-4, Tenor 1-3, and B. Trp. Section On Cue (measures 65-70) includes piano accompaniment for Gtr. Caprizza, B. Trp. 1-4, Tenor 1-3, and B. Trp. The score is written for various instruments including vocalists, trumpets, tenors, guitar, and piano.

# Goodnight

by: J.E. Chapman

**A** **J-62** **STRING 2/3** **B**

The score is divided into two main sections, A and B. Section A (measures 1-16) features a string quartet (Violin 1, Violin 2, Viola, and Violoncello) and a vocal line. The strings play a rhythmic pattern of eighth notes, while the vocal line consists of a simple melody. Section B (measures 17-32) continues the string quartet and vocal parts. The vocal line includes lyrics: "GOOD-NIGHT, GOOD-NIGHT". The score includes various musical notations such as dynamics (p, mp, mf), articulation (accents, slurs), and performance instructions like "SING - NO ART" and "SINGING IN TIME".

Violin 1  
Violin 2  
Viola  
Violoncello  
Vocal  
Guitar  
Piano  
Bass  
Drum Set

# Goodnight 2

This musical score is for the piece "Goodnight 2". It is divided into two main sections, C and D, indicated by boxed letters at the top of the staves.

**Section C:** This section includes staves for:

- I. Str. (Violins I)
- A. Str. (Violins II)
- I. Str. 1 (Violas I)
- I. Str. 2 (Violas II)
- B. Str. (Cellos)
- B. Trp. 1, 2, 3, 4 (Bass Trumpets)
- Trp. 1, 2, 3, 4 (Trumpets)
- Dr. (Drum)
- Pn. (Piano)
- Bass
- B. S. (Bass Soloist)

The instrumentation is primarily string-based with woodwinds and percussion. Dynamics range from *mp* (mezzo-piano) to *sf* (sforzando).

**Section D:** This section includes staves for:

- B. Trp. 1, 2, 3, 4 (Bass Trumpets)
- Trp. 1, 2, 3, 4 (Trumpets)
- Dr. (Drum)
- Pn. (Piano)
- Bass
- B. S. (Bass Soloist)

The instrumentation focuses on brass and piano. Dynamics include *mf* (mezzo-forte), *p* (piano), and *sf* (sforzando).

The score contains various musical notations such as notes, rests, slurs, and dynamic markings. There are also some handwritten-style annotations and markings on the staves, including a large bracket spanning across the beginning of Section C.



# Goodnight 4

The musical score is arranged in a standard format with vocal parts on the left and piano accompaniment on the right. The vocal parts include Soprano (S.), Alto (A.), Tenor 1 (Ten. 1), Tenor 2 (Ten. 2), Tenor 3 (Ten. 3), and Tenor 4 (Ten. 4). The piano accompaniment consists of Tom 1 (Tom. 1), Tom 2 (Tom. 2), Tom 3 (Tom. 3), Tom 4 (Tom. 4), Snare (Sn.), Bass (Bass), and Drums (Dr.).

Key features of the score include:

- Section G:** The first section, marked with a box labeled 'G', features a vocal melody starting with a *f* dynamic. The piano accompaniment includes chords like  $\text{b}^{\flat}\text{bours}/\text{D}$  and  $\text{D}^{\flat 9}$ .
- Section H:** A second section marked with a box labeled 'H', continuing the vocal melody.
- Section 3MS:** A section marked with a box labeled '3MS', featuring a vocal melody with a *f* dynamic.
- Section A:** A section marked with a box labeled 'A', featuring a vocal melody with a *f* dynamic.
- Section B:** A section marked with a box labeled 'B', featuring a vocal melody with a *f* dynamic.
- Section C:** A section marked with a box labeled 'C', featuring a vocal melody with a *f* dynamic.
- Section D:** A section marked with a box labeled 'D', featuring a vocal melody with a *f* dynamic.
- Section E:** A section marked with a box labeled 'E', featuring a vocal melody with a *f* dynamic.
- Section F:** A section marked with a box labeled 'F', featuring a vocal melody with a *f* dynamic.
- Section G:** A section marked with a box labeled 'G', featuring a vocal melody with a *f* dynamic.
- Section H:** A section marked with a box labeled 'H', featuring a vocal melody with a *f* dynamic.
- Section I:** A section marked with a box labeled 'I', featuring a vocal melody with a *f* dynamic.
- Section J:** A section marked with a box labeled 'J', featuring a vocal melody with a *f* dynamic.
- Section K:** A section marked with a box labeled 'K', featuring a vocal melody with a *f* dynamic.
- Section L:** A section marked with a box labeled 'L', featuring a vocal melody with a *f* dynamic.
- Section M:** A section marked with a box labeled 'M', featuring a vocal melody with a *f* dynamic.
- Section N:** A section marked with a box labeled 'N', featuring a vocal melody with a *f* dynamic.
- Section O:** A section marked with a box labeled 'O', featuring a vocal melody with a *f* dynamic.
- Section P:** A section marked with a box labeled 'P', featuring a vocal melody with a *f* dynamic.
- Section Q:** A section marked with a box labeled 'Q', featuring a vocal melody with a *f* dynamic.
- Section R:** A section marked with a box labeled 'R', featuring a vocal melody with a *f* dynamic.
- Section S:** A section marked with a box labeled 'S', featuring a vocal melody with a *f* dynamic.
- Section T:** A section marked with a box labeled 'T', featuring a vocal melody with a *f* dynamic.
- Section U:** A section marked with a box labeled 'U', featuring a vocal melody with a *f* dynamic.
- Section V:** A section marked with a box labeled 'V', featuring a vocal melody with a *f* dynamic.
- Section W:** A section marked with a box labeled 'W', featuring a vocal melody with a *f* dynamic.
- Section X:** A section marked with a box labeled 'X', featuring a vocal melody with a *f* dynamic.
- Section Y:** A section marked with a box labeled 'Y', featuring a vocal melody with a *f* dynamic.
- Section Z:** A section marked with a box labeled 'Z', featuring a vocal melody with a *f* dynamic.

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# What Ifs

by J. E. Chapman

swing Rb/modern jazz 4 = 160

1. 2. 3.

Alto Sax. 1 1st X only *f* No Cres. *mf*

Alto Sax. 2 1st X only *f* No Cres. *mf*

Tenor Sax. 1 1st X only *f* No Cres. *mf*

Tenor Sax. 2 1st X only *f* No Cres. *mf*

Baritone Sax. 1st X only *f* No Cres. *mf*

Trumpet in Bb. 1 1st X only *f* No Cres. *mf*

Trumpet in Bb. 2 1st X only *f* No Cres. *mf*

Trumpet in Bb. 3 1st X only *f* No Cres. *mf*

Trumpet in Bb. 4 1st X only *f* No Cres. *mf*

Trombone 1 1st X *f* (2nd X) *mf* (3rd X) *mf* No Cres. *mf*

Trombone 2 1st X *f* (2nd X) *mf* (3rd X) *mf* No Cres. *mf*

Trombone 3 1st X *f* (2nd X) *mf* (3rd X) *mf* No Cres. *mf*

Trombone 4 1st X *f* (2nd X) *mf* (3rd X) *mf* No Cres. *mf*

Guitar F#m Ebadd9/G D7sus E-9 C#sus *f* F#m Ebadd9/G D7sus E-9 C#sus *mf*

Piano F#m Ebadd9/G D7sus E-9 C#sus *f* F#m Ebadd9/G D7sus E-9 C#sus *mf*

Bass *f* *mf*

Drum Set *f* *mf*

14

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What Ifs 2

**B** **C**

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

This section contains five staves of vocal music. The first two staves (A.Sx. 1 and A.Sx. 2) are in soprano clef, and the last three (T.Sx. 1, T.Sx. 2, and B.Sx.) are in alto clef. The music features a melodic line with various dynamics including *mp* and *f*. Section markers **B** and **C** are placed above the first and second staves respectively.

Harmon Mx  
Drums

Harmon Mx  
Harmon Mx  
Harmon Mx

Drums 1  
Drums 2  
Drums 3  
Drums 4

This section contains ten staves of music. The first four staves are for Harmon Mx, and the last four are for Drums. The Harmon Mx parts include dynamics like *mf* and *f*. The Drums part shows a rhythmic pattern with various drum sounds.

Gtr.  
Pno.  
Bass  
D.S.

Gtr.  
Pno.  
Bass  
D.S.

This section contains four staves of music. The first staff is for Guitar (Gtr.), the second for Piano (Pno.), the third for Bass, and the fourth for Double Bass (D.S.). The music includes various chords and dynamics such as *mp* and *f*. Section markers **B** and **C** are placed above the first and second staves respectively.













What Ifs 8

This musical score is for the piece "What Ifs" and is divided into two systems. The first system (measures 148-164) features a SATB choir and a four-piece band. The choir parts (A.Sx. 1 & 2, T.Sx. 1 & 2, B.Sx.) are marked with dynamics *f* and *mf*. The band parts include Br-Tpt. 1-4, Trbn. 1-4, Gtr., and Pno. The second system (measures 165-172) continues the choir and band parts. The Gtr. part includes chord diagrams for F#m9, E-9, D#m9, and E-9. The Pno. part includes chord diagrams for F#m9, E-9, D#m9, and E-9. The Bass part includes a "Zurück" marking. The D.S. part includes a "with Bass" marking. The score includes various musical notations such as dynamics (*f*, *mf*), articulation marks, and performance instructions.

What If's 9

This musical score is for the piece "What If's 9". It is a full orchestral score with the following parts:

- Strings:** A. Str. 1 & 2, T. Str. 1 & 2, B. Str., Vln. 1 & 2, Vla. 1 & 2, Vcl. 1 & 2, Cb. 1 & 2.
- Woodwinds:** Fl. 1 & 2, Clarinet (C, Bb, Eb), Bassoon (Bb, Eb), Saxophone (Soprano, Alto, Tenor, Baritone).
- Brass:** Trumpet (1-4), Trombone (1-4), Horn (E-flat, F), Baritone (Bb), Tuba (Bb), Snare Drum, Cymbal, Tom-tom, Bass Drum.
- Percussion:** Snare Drum, Cymbal, Tom-tom, Bass Drum.
- Other:** Piano, Bass, Double Bass.

The score includes dynamic markings such as *mf*, *fz*, *f*, and *mf*. It also features performance instructions like "M" and "L" in boxes, and a "174" in a box above the first string part. The score is divided into measures, with measure numbers 100, 105, and 110 indicated at the beginning of sections.

What Ifs 10

This musical score is for the piece "What Ifs" and is divided into two systems. The first system (measures 187-196) includes parts for A. Sax. 1 & 2, T. Sax. 1 & 2, B. Sax., Bb Trumpet 1-4, Trombone 1-4, Clarinet, Piano, and Bass. The second system (measures 197-206) includes parts for Bb Trumpet 1-4, Trombone 1-4, Clarinet, Piano, and Bass. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *mf*, *ff*, and *f*. A "BIG HIT" section is indicated at the end of the second system. Instrument abbreviations include A.Sax, T.Sax, B.Sax, BbTpt, Trbn, Clar, Pno, and Bass.



What Ifs II

281

282

A. Sx. 1 *mf*

A. Sx. 2 *mf*

T. Sx. 1 *mf*

T. Sx. 2 *mf*

B. Sx. *mf*

283

B. Trp. 1 *mf*

B. Trp. 2 *mf*

B. Trp. 3 *mf*

B. Trp. 4 *mf*

Ths. 1 *mf*

Ths. 2 *mf*

Ths. 3 *mf*

Ths. 4 *mf*

284

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# 364 Days 5

**K** 62

BB-Cl.1 *p*

BB-Cl.2 *p* Stagger Breathing - never make a harsh attack, always delicate

BB-Cl.3 *p* Stagger Breathing - never make a harsh attack, always delicate

A.Sax. *p* Stagger Breathing - never make a harsh attack, always delicate

B.Sax. *p* Stagger Breathing - never make a harsh attack, always delicate

Trp. 1 *p*

Trp. 2 *p*

Trp. 3 *p*

Flute. *p* Gripe attack(s)

Tbn. 1 *p* Stagger Breathing - never make a harsh attack, always delicate

Tbn. 2 *p* Stagger Breathing - never make a harsh attack, always delicate

Tbn. 3 *p* Stagger Breathing - never make a harsh attack, always delicate

Tbn. 4 *p* Stagger Breathing - never make a harsh attack, always delicate

Gtr. *p* (Forte/acc.)

Pno. *p* Let the chord ring then gently re-articulate, always delicate, never a harsh attack

Bass *p*

D.S. *p* soloistic - like below

# The Dreamer and The Realist

Composed by: J.E. Chapman

**A** Open Piano Solo **B** straight 2's, ♩ = 140 **E**

Alto Saxophone  
Alto Sax. 2  
Tenor Saxophone  
Tenor Sax. 2  
Baritone Sax.

Trumpet in Bb 1  
Trumpet in Bb 2  
Trumpet in Bb 3  
Trumpet in Bb 4  
Trombone 1  
Trombone 2  
Trombone 3  
Trombone 4

Guitar  
Piano  
Bass

Drum Set

The Dreamer and The Realist 2

**C**

A.Sx. 1  
A.Sx. 2  
T.Sx.  
T.Sx. 2  
B.Sx.  
D.S.

**D**

Bb Trp. 1  
Bb Trp. 2  
Bb Trp. 3  
Bb Trp. 4  
Trbn. 1  
Trbn. 2  
Trbn. 3  
Trbn. 4  
Chtr.

Chtr.  
Pno.  
BASS  
D.S.







The Dreamer and The Realist 5

This musical score is for the piece 'The Dreamer and The Realist 5'. It features a vocal line and a piano accompaniment. The score is divided into two systems, 76 and 77. System 76 includes staves for A. Sax., Fl., Clarinet, Bassoon, Trumpets 1-4, Trombones 1-4, Drums, Piano, and Double Bass. System 77 includes staves for Trumpets 1-4, Trombones 1-4, Drums, Piano, and Double Bass. The vocal line is in the key of B-flat major and has a tempo of 'Allegretto'. The lyrics are: 'stay active keep momentum driving forward', 'stay active keep momentum driving forward', 'stay active keep momentum driving forward', 'stay active keep momentum driving forward'. The piano accompaniment features a steady eighth-note bass line and a more melodic upper line. The score includes various musical notations such as dynamics (p, pp, mf), articulation (accents), and performance instructions like 'Mute' for the brass instruments. The piece concludes with a final cadence in the key of B-flat major.

76

A. Sax. *p*

Fl. *p*

Clarinet *p*

Bassoon *p*

Trumpet 1 *p*

Trumpet 2 *p*

Trumpet 3 *p*

Trumpet 4 *p*

Trombone 1 *p*

Trombone 2 *p*

Trombone 3 *p*

Trombone 4 *p*

Drums *p*

Piano *p*

Double Bass *p*

77

Trumpet 1 *p*

Trumpet 2 *p*

Trumpet 3 *p*

Trumpet 4 *p*

Trombone 1 *p*

Trombone 2 *p*

Trombone 3 *p*

Trombone 4 *p*

Drums *p*

Piano *p*

Double Bass *p*

78

Trumpet 1 *p*

Trumpet 2 *p*

Trumpet 3 *p*

Trumpet 4 *p*

Trombone 1 *p*

Trombone 2 *p*

Trombone 3 *p*

Trombone 4 *p*

Drums *p*

Piano *p*

Double Bass *p*

79

Trumpet 1 *p*

Trumpet 2 *p*

Trumpet 3 *p*

Trumpet 4 *p*

Trombone 1 *p*

Trombone 2 *p*

Trombone 3 *p*

Trombone 4 *p*

Drums *p*

Piano *p*

Double Bass *p*

80

Trumpet 1 *p*

Trumpet 2 *p*

Trumpet 3 *p*

Trumpet 4 *p*

Trombone 1 *p*

Trombone 2 *p*

Trombone 3 *p*

Trombone 4 *p*

Drums *p*

Piano *p*

Double Bass *p*

The Dreamer and The Realist 6

1. 2. 1. 2.

86 89

A. Sax 1  
 Fl.  
 Fl.  
 Fl.  
 Fl.  
 Fl.

Alto Sax  
 Tenor Sax  
 Tenor Sax  
 Baritone Sax

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

B♭ Trp. 1  
 B♭ Trp. 2  
 B♭ Trp. 3  
 B♭ Trp. 4

Open  
 Open  
 Trumpet

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

Ths. 1  
 Ths. 2  
 Ths. 3  
 Ths. 4

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

Chr.  
 Pno.

D-11086  
 D-11086

*f*  
*f*

Bass  
 D.S.

*f*  
*f*

39

(Consider switching to sticks for filter.)

1

86

89

K

1.

2.

1.

2.

(Consider switching to sticks for filter.)

The Dreamer and The Realist 7

This musical score is arranged for a large ensemble, including strings, woodwinds, brass, and voice. It is divided into two systems, L and M, with measures 100-109 and 110-119 respectively. The score includes parts for:

- Strings:** A.Sx. 1 & 2, T.Sx., B.Sx., Bb Trp. 1-4, Trp. 1-4, Trombones (Tbn. 1-4), and Double Bass (BASS).
- Woodwinds:** Flutes (Fl.), Clarinets (Cl.), Saxophones (Sax.), and Bassoons (Bsn.).
- Brass:** Trumpets (Trp.), Trombones (Tbn.), and Euphonium/Tuba (Eup/Trb.).
- Voice:** A vocal line with lyrics and performance instructions.

Key performance markings include dynamics such as *mf*, *ff*, *pp*, and *ppp*, as well as articulation like accents and slurs. Chord symbols (e.g., G#11 A#) are provided for the bass line. The score concludes with a 'PLAY OUT' instruction for the vocal line.

The Dreamer and The Realist 8

[20] Dmaj9 B7sus G#11 A5 Dmaj9 B7sus G#11 A5 Dmaj9 B7sus G#11 A5 Dmaj9 B7sus G#11 A5

A.Sx. PLAY OUT (your own) *mf*

A.Sx. PLAY OUT (your own) *mf*

T.Sx.

T.Sx. 2 PLAY OUT (your own) *mf*

B.Sx.

[21] Dmaj9 B7sus G#11 A5 Dmaj9 B7sus G#11 A5 Dmaj9 B7sus G#11 A5 Dmaj9 B7sus G#11 A5

Bb-Trp. 1 PLAY OUT (your own) *mf*

Bb-Trp. 2 PLAY OUT (your own) *mf*

Bb-Trp. 3 PLAY OUT (your own) *mf*

Bb-Trp. 4 PLAY OUT (your own) *mf*

Tbn. 1 E-11 C5 Fmaj9 D7sus E-11 C5

Tbn. 2 PLAY OUT (your own) *mf*

Tbn. 3 PLAY OUT (your own) *mf*

Tbn. 4 PLAY OUT (your own) *mf*

[22] Fmaj9 D7sus E-11 C5 Fmaj9 D7sus E-11 C5 Fmaj9 D7sus E-11 C5 Fmaj9 D7sus E-11 C5

Ctr. [22] Fmaj9 D7sus E-11 C5 Fmaj9 D7sus E-11 C5 Fmaj9 D7sus E-11 C5

[23] Fmaj9 D7sus E-11 C5 Fmaj9 D7sus E-11 C5 Fmaj9 D7sus E-11 C5 Fmaj9 D7sus E-11 C5

Pro. [23] Fmaj9 D7sus E-11 C5 Fmaj9 D7sus E-11 C5 Fmaj9 D7sus E-11 C5

[24] Fmaj9 D7sus E-11 C5 Fmaj9 D7sus E-11 C5 Fmaj9 D7sus E-11 C5 Fmaj9 D7sus E-11 C5

Bass

[25] Fmaj9 D7sus E-11 C5 Fmaj9 D7sus E-11 C5 Fmaj9 D7sus E-11 C5 Fmaj9 D7sus E-11 C5

D.S.

13A [mf] P Pop last X O Open, F on Cue N NS Dmaj9 B7sus G#11 A5 P Pop last X [mf] [25] Pop last X [mf] [26] Pop last X [mf] [27] Pop last X [mf] [28] Pop last X [mf] [29] Pop last X [mf] [30] Pop last X [mf] [31] Pop last X [mf] [32] Pop last X [mf]

## VITA

Jonathan **Eric** Chapman (born 1977) is a native of Webster Groves, Missouri. Chosen to play the trombone in 6<sup>th</sup> grade because his arms were long enough to reach 7<sup>th</sup> position, Mr. Chapman later developed a serious interest in music and jazz at age 14. He taught himself instrument transpositions and basic orchestration, attempting his first compositions and arrangements for jazz ensemble while in high school.

Mr. Chapman attended Eastern Illinois University, in Charleston Il., where he continued his interest in composition and arranging. While at E.I.U., multiple jazz ensembles performed originals and arrangements by Mr. Chapman. Mr. Chapman also co-founded a popular music group which performed regionally and had two recordings published on CD. After E.I.U. Mr. Chapman, eventually, attended Western Illinois University, in Macomb Il., and was active as a composer and arranger – again having many pieces featured by multiple ensembles.

In 2008 Mr. Chapman moved to Kansas City to work on a doctorate in composition from the University of Missouri – Kansas City. While in Kansas City, Mr. Chapman remained active as a trombonist and composer/arranger both at the university and off campus in the Kansas City jazz community. At U.M.K.C. Mr. Chapman was a composition mentor to undergraduate level students and was a jazz combo coach/director for three years. He has been a member of The New Jazz Order Big Band since 2008; performed with The 627 Big Band; a three time participant of The Blackhouse Collective ensemble; performed with multiple popular music ensemble in Kansas City; lead his own ensemble - The J.E. Chapman Music Circus. As a trombonist Mr. Chapman has recorded with The New Jazz Order Big Band and Mr. Bobby Watson on The Gates BBQ Suite CD. Mr. Chapman has a release

slated for spring of 2014 of original works performed and recorded by his own ensemble; the title of the CD is *364 Days*.

Mr. Chapman holds degrees from Eastern Illinois University (B.A. Trombone Performance – Jazz Studies), Western Illinois University (M.M. in Music – Jazz composition), and is currently completing the doctorate degree in composition from The Conservatory of Music and Dance at University of Missouri – Kansas City and will graduate in May of 2014.