

1993

# Six compositions utilizing extended harmonies and improvisational techniques

Stephen Foglia  
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**Six compositions utilizing extended harmonies and improvisational techniques. [Original compositions]**

Foglia, Stephen Phillip, M.A.

San Jose State University, 1993

**U·M·I**

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Ann Arbor, MI 48106



# SIX COMPOSITIONS

Utilizing extended harmonies and improvisational techniques

Presented to

The Faculty of the Department of Music

San Jose State University

In Partial Fulfillment

of the requirements for the degree

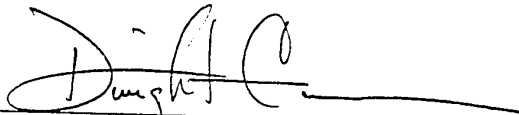
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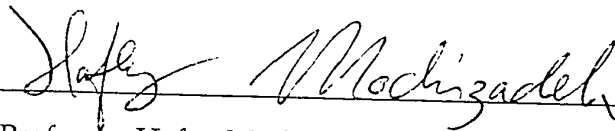
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August, 1993

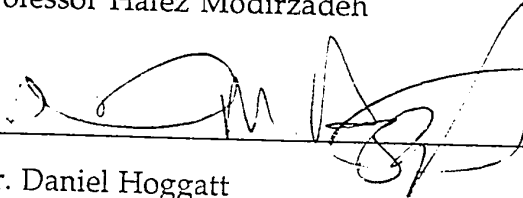
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Professor Dwight Cannon

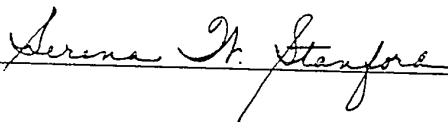
A handwritten signature in black ink, appearing to read "Hafez Modirzadeh", written over a horizontal line.

Professor Hafez Modirzadeh

A handwritten signature in black ink, appearing to read "Daniel Hoggatt", written over a horizontal line.

Dr. Daniel Hoggatt

APPROVED FOR THE UNIVERSITY

A handwritten signature in black ink, appearing to read "Serena M. Stanford", written over a horizontal line.

**ABSTRACT**  
**SIX COMPOSITIONS**

by Stephen Foglia

These six pieces address the topic of jazz composition through the utilization of extended harmonies, and the written melodic and improvisational concepts applicable to them. Two of the compositions are fully scored for the modern jazz orchestra with short improvisational sections. The other four are in lead sheet and small combo forms.

The factors that bind each piece together are the extended harmonies and the harmonic progressions themselves. Every composition is unique, in that each one is written in a different jazz style. "A Fools Wish" is a ballad reminiscent of the Stan Kenton-Bill Russo style; "Those That Get Away, Get Away" is a hard-bop big band chart reminiscent of the Woody Herman Orchestra; "Electric Bullets" is a contemporary jazz-rock or fusion piece composed in the style of the Brecker Brothers; "Black Eyed Funk" is a very free rhythm and blues piece with a melodic line that is based on chromatic fourths; "Living On the Western Side" is a combination of fusion and funk; This last piece has two melodic lines that are to be played at the same time, both based on extensions of the harmonies. The last piece "An April State of Mind," is a straight ahead jazz waltz composed in the style of Bill Evans.



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## Introduction

The six compositions contained in this work are original. This music has been written in a variety of jazz styles. The chord progressions, melodic lines, and some cases forms have been developed by the composer.

The music contained in this thesis has been designed for large ensembles and small groups. The pieces that were written in lead sheet form include the structure of the melody and chord progressions as well as an outline for improvisational solos. The performer should have a background in jazz improvisation and theory as well as traditional theory to interpret this music. Most of the chord structures are based on extensions (ninths, elevenths, and thirteenths). Some of the harmonic progressions have been influenced by the compositions of Bill Russo, Donald Fagan, Walter Becker, Michael and Randy Brecker, John Coltrane, Miles Davis, Bill Evans, Stephen Kupka, Emilio Castillo, and Bill Holman. The performer or performers of the compositions should be familiar with the styles of these and other noted jazz artists.

This thesis gives musicians six new compositions to include in their repertoires. The experienced performer will know when to improvise and when to play what is written, as each solo and ensemble section has been clearly defined in the orchestral pieces. The music written in lead sheet form can be interpreted with the same performance practice issues taken when using a fake book.

## A FOOLS WISH

This is a ballad composed in the style of Bill Russo, an arranger-composer from the Stan Kenton Orchestra of the early fifties. The harmonic progression of the A sections is based on the typical I, VI, II, V with chord alterations and substitutions. The B sections modulate to the IV and descend in whole steps to the flat III and Neapolitan of G major with variance as an F minor ninth chord is substituted for the Ab major. The turn around at the end of the bridge is a variation on the typical "round robin" cadence. (flat III, flat VI, Neapolitan.) There is a short 16 bar piano solo over the chords of the A section, followed by a trumpet solo in double time through the bridge, followed by a soprano solo through the A section.

The melody is traded from section to section of the orchestra, starting off with solo trumpet and piano pyramiding into a duet with soprano in the second A section. This section is embellished with divisi backgrounds by the trombones and saxophones. The melody of the first bridge is played in unison by the trombones and shifted to the trumpets with divisi backgrounds from each section. The third A is a continued duet between trumpet and soprano with contrapuntal lines played by the trombones developing into a huge climax played by the whole band to set up the contrasting piano solo.

The last bridge and final A section is very climactic and scored for the whole orchestra, this is very typical of Bill Russo as evident in his compositions "A Theme of Four Valves" and "My Lady."

# A Fool's Wish

S. Foglia

Saxes

0 1

Bari Sax

Tpts

*mf* 3 3

Tmbs

Rhythm Keyboard only G maj<sup>9</sup> E<sup>7(#9#5)</sup> A mi<sup>9</sup> D<sup>13(b9#11)</sup> G maj<sup>9</sup> F maj<sup>9</sup>

Saxes 4 5

Bari Sax

Tpts

Trmps 1-3

*Legato* *p* 3 3

Rhythm <sup>9 11</sup>E<sub>sus</sub> <sup>13 #11</sup>B<sup>b</sup> <sup>11</sup>A mi <sup>13 #11</sup>F <sup>7</sup>G maj/B <sup>9</sup>E<sup>b</sup> maj *p*

soprano in (duet)

The musical score consists of five staves. The first staff is for Saxophones, with a treble clef and a '7' above the first measure. It features a melodic line starting at measure 9 with the instruction 'Legato' and a dynamic marking of 'mp'. The second staff is for Bari Sax, with a bass clef and rests throughout. The third staff is for Trumpet, with a treble clef and a '3' under a triplet of notes in measure 7. It includes the instructions '1st part in' and '1st part out' and a dynamic marking of 'p'. The fourth staff is for Trombone, with a bass clef and a slur over the first two measures. The fifth staff is for Rhythm, with a treble clef and a 'p' dynamic marking. Above the staff are chord symbols: B<sup>b</sup> maj /F, G mi, D<sup>9</sup> sus, D<sup>4</sup> 13 (b9#11), G maj, and E<sup>7</sup> (#9#5). Below the staff are the instructions 'Bass & Drums in' and 'Guitar in'.

Saxes 10

Bari Sax

Tpts

Tmbs

Rhythm <sup>11</sup>A mi    D <sup>13 (b9#11)</sup>    G <sup>9</sup> maj    F <sup>6/9 #11</sup>    E <sup>9 4</sup> sus    B <sup>b 13 #11</sup>

Saxes 13

Bari Sax

Tpts

Tmbs

Rhythm

A mi<sup>11</sup> F<sup>13</sup> G maj<sup>7</sup> /B E<sup>b</sup> maj<sup>9</sup> B<sup>b</sup> maj<sup>9</sup> /F G mi<sup>11</sup>



altos & tenors with soprano

Saxes

16 17

*mf*

Bari Sax

*mf*

Tpts

B1

Tmbs

*p* *f*

1-3

Rhythm

D<sup>9</sup> sus<sup>4</sup> D (13 b9#11) G<sup>13</sup> sus<sup>4</sup> E /G C<sup>9</sup> maj A<sup>9</sup> mi

walk

Saxes 19

Bari Sax

Tpts all parts

Trmbs

Rhythm

$F^{13}_{sus} 4$   $D/F$   $B^{\flat}_{maj} 9$   $E^{\flat}_{maj} 9$

Detailed description of the musical score: The score is for a jazz ensemble. It consists of five staves. The top staff is for Saxophones (Saxes), starting at measure 19. The second staff is for Bari Sax. The third staff is for Trumpets (Tpts), with the instruction 'all parts' and triplet markings. The fourth staff is for Trombones (Trmbs). The fifth staff is for the Rhythm section, with chord symbols:  $F^{13}_{sus} 4$ ,  $D/F$ ,  $B^{\flat}_{maj} 9$ , and  $E^{\flat}_{maj} 9$ . Dynamics include *mf* (mezzo-forte) in the Sax and Bari Sax parts.

Saxes 21

Bari Sax

Tpts

2nd part solo

Tmbs

*p* *ff*

Rhythm

E<sup>b</sup> 13<sup>4</sup> sus C /Eb F mi<sup>11</sup> D<sup>b</sup> mi<sup>11</sup>

Back to ballad feel

Detailed description of the musical score: The score is for five parts: Saxes (measures 21-22), Bari Sax (measures 21-22), Trumpets (Tpts), Trombones (Tmbs), and Rhythm. The Saxes and Bari Sax parts are mostly rests. The Trumpets part features a '2nd part solo' starting at measure 21, with a triplet of eighth notes and a dynamic marking of *f*. The Trombones part starts with a piano (*p*) dynamic and crescendos to fortissimo (*ff*) by measure 22. The Rhythm part shows a sequence of chords: E<sup>b</sup> 13<sup>4</sup> sus, C /Eb, F mi<sup>11</sup>, and D<sup>b</sup> mi<sup>11</sup>. The instruction 'Back to ballad feel' is placed below the Rhythm part.

Saxes 23 25

Bari Sax

Tpts

Trmps

Rhythm

*mf* *p* BTB

$B^{\flat} 7 (b9 \text{ sus}4)$   $B^{\flat} 7 b9$   $E^{\flat} \text{maj}^9 A^{\flat} \text{maj}^{9\#11}$   $B \text{maj}^9$   $C \text{maj}^{13\#11}$

Detailed description of the musical score: The score is for five instruments: Saxophones (Saxes), Bari Saxophone (Bari Sax), Trumpets (Tpts), Trombones (Trmps), and Rhythm. The Saxes staff (treble clef) starts at measure 23 and ends at measure 25, featuring complex chordal textures with many accidentals. The Bari Sax staff (bass clef) has a few notes, including a dynamic marking of *p*. The Tpts staff (treble clef) has a melodic line with a dynamic marking of *p*. The Trmps staff (bass clef) has a melodic line with a dynamic marking of *mf* and a 'BTB' marking. The Rhythm staff (treble clef) shows chord symbols:  $B^{\flat} 7 (b9 \text{ sus}4)$ ,  $B^{\flat} 7 b9$ ,  $E^{\flat} \text{maj}^9 A^{\flat} \text{maj}^{9\#11}$ ,  $B \text{maj}^9$ , and  $C \text{maj}^{13\#11}$ . Measure numbers 23 and 25 are indicated at the top of the Saxes staff.

Saxes **soprano** **all saxes**

26  
mf

Bari Sax

Tpts **A3** mf **Tr 1** f

Tmbs 1-2

Rhythm G<sup>9</sup> maj E<sup>7(#9#5)</sup> A<sup>11</sup> mi D<sup>13(b9#11)</sup> G<sup>9</sup> maj F<sup>9</sup> maj

Saxes 29

Bari Sax

Tpts All parts *f*

Tmbs

Rhythm  $B^{7b5}_{mi}$   $E^{7(\#9\#5)}$   $B^b_{13(b9\#11)}$   $C^{\#}_{mi}{}^{7b5}$   $F^{9\ 4}_{sus}$   $D^7_{/F}$

Detailed description: This is a page of a musical score for a jazz ensemble. It features five staves. The top staff is for Saxophones (Saxes), marked with the number 29. The second staff is for Bari Saxophone. The third staff is for Trumpets (Tpts), with the instruction 'All parts' and a dynamic marking of *f*. The fourth staff is for Trombones (Tmbs). The fifth staff is for the Rhythm section, with a series of chord symbols:  $B^{7b5}_{mi}$ ,  $E^{7(\#9\#5)}$ ,  $B^b_{13(b9\#11)}$ ,  $C^{\#}_{mi}{}^{7b5}$ ,  $F^{9\ 4}_{sus}$ , and  $D^7_{/F}$ . The notation includes various musical symbols such as notes, rests, and dynamic markings.

Saxes 31

Bari Sax

Tpls

Tmbs

Rhythm

*f*

G<sup>9</sup> maj D<sup>9</sup> maj B<sup>♭</sup> maj<sup>9</sup> E<sup>♭</sup> maj<sup>9</sup> D<sup>9</sup> sus<sup>4</sup> D<sup>13</sup> (b9#11)

Detailed description of the musical score: The score consists of five staves. The top staff is for Saxes, starting at measure 31, featuring a triplet of eighth notes. The Bari Sax staff has a triplet of eighth notes. The Tpls staff has a triplet of eighth notes and another triplet of eighth notes. The Tmbs staff has a dynamic marking of *f* and features a triplet of eighth notes. The Rhythm staff shows a sequence of chords: G<sup>9</sup> maj, D<sup>9</sup> maj, B<sup>♭</sup> maj<sup>9</sup>, E<sup>♭</sup> maj<sup>9</sup>, D<sup>9</sup> sus<sup>4</sup>, and D<sup>13</sup> (b9#11). The chords are accompanied by a triplet of eighth notes.

Saxes 33 A4

Bari Sax

Tpts

Tmbs

Rhythm

G maj<sup>9</sup> B<sup>b</sup> 13 A mi sus 7 4 A<sup>b</sup> 13 G maj<sup>9</sup> E 7 (#9#5)



Saxes 35 37

Bari Sax

Tpls

Tmbs

Rhythm A mi 7 D 13 (b9#11) G maj 9 F maj 9 E sus 9 11 B b 13 #11 A mi 11 F 13

Saxes 39 41 **DOUBLE TIME**

Bari Sax

Tpls 2nd trumpet solo

Trmps

Rhythm

7 9 9 11 9 4 13 (b9#11) 13 4 7

G maj/BE  $\flat$  maj B  $\flat$  maj/FG mi D sus D G sus E /G

Saxes 44 45

Bari Sax

Tpts 1-3

Tmbs 1-3

Rhythm C<sup>9</sup> maj A<sup>11</sup> mi F<sup>13 4</sup> sus D<sup>7</sup> /F

Detailed description of the musical score: The score consists of five staves. The top staff is for Saxophones (Saxes), with measures 44 and 45 indicated. The second staff is for Baritone Saxophone (Bari Sax). The third staff is for Trumpets (Tpts), with a '1-3' marking above it. The fourth staff is for Trombones (Tmbs), also with a '1-3' marking above it. The bottom staff is for the Rhythm section, showing a sequence of chords: C major with a 9th (C<sup>9</sup> maj), A minor with an 11th (A<sup>11</sup> mi), F major with a 13th and 4th (F<sup>13 4</sup> sus), and D major with a 7th and slash/F (D<sup>7</sup> /F). The notation includes various note values, rests, and articulation marks.

Saxes 47 49

Bari Sax

Tpts

Tmbs

Rhythm

B<sup>b</sup> maj<sup>9</sup> E<sup>b</sup> maj<sup>9</sup> E<sup>b</sup> 13 4 7 sus C /E<sup>b</sup>

Saxes 52 53

*mf* < *f*

Bari Sax

*mf* < *f*

Tpts

*mf* < *ff*

Tmbs

*mf* < *ff* *mf*

Rhythm  $F^{11}$   $D^{\flat mi 11}$   $B^{\flat 7b9 4}$   $B^{\flat 7b9}$   $E^{\flat maj 9}$   $A^{\flat maj 9}$

Saxes 57 AS 61

Bari Sax

Tpts End trumpet solo

Tmbs

Rhythm B<sup>9</sup> maj C<sup>9</sup> maj G<sup>9</sup> maj E<sup>7(#9#5)</sup> A<sup>11</sup> mi D<sup>13(b9#11)</sup> G<sup>9</sup> maj

Saxes 63

65

A musical staff for Saxes in treble clef, containing six measures of music with various notes and rests.

Bari Sax

A musical staff for Bari Sax in bass clef, containing six measures of music with various notes and rests.

Tpls

A musical staff for Tpls in treble clef, containing six measures of music with various notes and rests.

Tmbs

A musical staff for Tmbs in bass clef, containing six measures of music with various notes and rests.

Rhythm

F<sup>9</sup> maj    B<sup>7b5</sup> mi    E<sup>7(#9#5)</sup>    B<sup>b</sup> 13 b9    C<sup>#</sup> mi    F<sup>7b5</sup>    F<sup>13 4</sup> sus    D<sup>7</sup> /F    G<sup>9</sup> maj

A musical staff for Rhythm in treble clef, containing six measures of music with various notes and rests.

# End Solo

Saxes 69 73

Bari Sax

Tpts

Tmbs

Rhythm

E<sup>b</sup> maj<sup>9</sup> D<sup>9</sup> sus<sup>4</sup> D<sup>13</sup> (b9#11) G maj<sup>9</sup> B<sup>b</sup> 13 A mi<sup>7</sup> A<sup>b</sup> 13 D<sup>9</sup> sus<sup>4</sup>



End Double Time

Saxes B3 75

Bari Sax

Tpts

Tmbs

Rhythm

G <sup>13</sup> 4 sus ^ C maj <sup>9</sup> A mi <sup>11</sup>

Saxes 78

Bari Sax

Tpts

Tmbs

Rhythm

F<sup>13</sup> sus<sup>4</sup>      D/F      B<sup>b</sup> maj<sup>9</sup>      E<sup>b</sup> maj<sup>9</sup>

Detailed description of the musical score: The score is for a jazz ensemble. It consists of five staves. The first staff is for Saxophones (Saxes 78) in treble clef, featuring a melodic line with triplet markings. The second staff is for Baritone Saxophone (Bari Sax) in bass clef, mirroring the saxophone line. The third staff is for Trumpets (Tpts) in treble clef, playing a rhythmic accompaniment. The fourth staff is for Trombones (Tmbs) in bass clef, providing harmonic support. The fifth staff is for the Rhythm section, showing a sequence of chords: F13sus4, D/F, Bb9maj, and Eb9maj.

Saxes 80

Bari Sax

Tpls

Tmbs

Rhythm

E<sup>b</sup> 13 4  
sus

C /E<sup>b</sup>

F mi<sup>11</sup>

D<sup>b</sup> mi<sup>11</sup>



Saxes 84 85

Bari Sax

Tpls

Tmbs

Rhythm A<sup>b</sup> maj<sup>9</sup> F<sup>7</sup> (#9#5) B<sup>b</sup> mi<sup>7</sup> E<sup>b</sup> 13 b9

Detailed description of the musical score: The score consists of five staves. The top staff is for Saxes, with measures 84 and 85. The second staff is for Bari Sax. The third staff is for Tpls (Trumpets), showing a melodic line with slurs and ties. The fourth staff is for Tmbs (Trombones), showing a harmonic accompaniment. The fifth staff is for Rhythm, showing a chord progression: A<sup>b</sup> maj<sup>9</sup>, F<sup>7</sup> (#9#5), B<sup>b</sup> mi<sup>7</sup>, and E<sup>b</sup> 13 b9.

Saxes  
86

Musical staff for Saxophones (Saxes) in treble clef. It contains a complex melodic line with many beamed notes and rests.

Bari Sax

Musical staff for Bari Sax in bass clef. It contains a melodic line with some beamed notes and rests.

Tpts

Musical staff for Trumpets (Tpts) in treble clef. It contains a melodic line with many beamed notes and rests.

Tmbs

Musical staff for Trombones (Tmbs) in bass clef. It contains a melodic line with many beamed notes and rests, starting with a forte (f) dynamic marking.

Rhythm

A<sup>b</sup> maj<sup>9</sup>      G<sup>b</sup> maj<sup>9</sup>      C mi<sup>7 b5</sup>      F<sup>7 (#9#5)</sup>      B<sup>13 (b9#11)</sup>

Musical staff for the Rhythm section in treble clef. It contains a rhythmic accompaniment with chords and notes.

Saxes 88 89 3

Bari Sax 3

Tpls 1st Trumpet in 3

Tmbs 3

Rhythm  $D^{7b5} mi$   $G^b_{sus} E^b / G^b$   $A^b_{maj} E^b_{maj}$   $B_{maj}$   $E_{maj}$

Saxes 90

Bari Sax

*mf*

Tpts

tr

tr

Tmbs

Rhythm

$E^{\flat} 13 11$  sus   
  $E^{\flat} 13 b9$    
  $F 9 4$  sus   
  $A^{\flat} 9$  mi/Gb   
  $A^{\flat} 9$  mi   
  $E^{\flat} 13 4$  sus



Saxes 93

Bari Sax

Tpts

Tmbs

Rhythm

$D^{mi} \quad D^{7b5} \quad D^{b9} \quad G^{7(b9\#5)} \quad A^{b2}_{sus}/C \quad C^{b13} \quad F^{94}_{sus}$

Piano Solo

Saxes 96 97

Bari Sax

Tpts 2nd only

Tmbs

Rhythm B<sup>b</sup> mi<sup>9</sup> A maj<sup>9#11</sup> A<sup>b</sup> maj<sup>9</sup>

Detailed description: This page of a musical score contains five staves. The top staff is for Saxophones, starting at measure 96 and ending at 97. It features a complex melodic line with many accidentals and a dynamic marking of *f*. The Bari Sax staff has a simpler line with a dynamic marking of *f*. The Trumpets staff is marked '2nd only' and includes a triplet of eighth notes with a dynamic marking of *mf* and a crescendo leading to *f*. The Trombones staff has a few notes at the end of the measure. The Rhythm staff shows a sequence of chords: B<sup>b</sup> mi<sup>9</sup>, A maj<sup>9#11</sup>, and A<sup>b</sup> maj<sup>9</sup>.

Saxes 98

Bari Sax

Tpls

Tmbs

Rhythm

G<sup>b</sup> maj<sup>9</sup> E maj<sup>9</sup> A<sup>13</sup>

The image shows a page of musical notation for a jazz ensemble. It consists of five staves. The top staff is for Saxophones (Saxes), starting at measure 98. The second staff is for Bari Saxophone. The third staff is for Trumpets (Tpls). The fourth staff is for Trombones (Tmbs). The fifth staff is for the Rhythm section, which includes chord changes: G<sup>b</sup> maj<sup>9</sup>, E maj<sup>9</sup>, and A<sup>13</sup>. The notation includes various musical symbols such as notes, rests, and chord symbols.

Saxes *rit.*  
99

Bari Sax

Tpts

Tmbs

Rhythm

*rit.* *mf* *f*

$E \flat 7 (\#9 \#5)$   $D \text{ maj}^{13}$   $D \flat \text{ maj}^{13}$   $D \flat \text{ maj}^{13 \#11}$

## THOSE THAT GET AWAY, GET AWAY

This is a hard-bop composition scored for big band in the tradition of the Woody Herman Orchestra also known as The Herd. Hard-bop as defined in the New Grove Dictionary of American Music is, "A term frequently applied to an intense, hard driving style of jazz of the fifties and sixties, as represented by Horace Silver, Art Blakey, Cannonball Adderly, John Coltrane and Miles Davis, among others."<sup>1</sup> The introduction is based on a B flat pedal with chords superimposed over the top, reminiscent of John Coltrane's "Naima" and "Moments Notice." The form of the piece is A1, A2, A3, A1 with variation, ending on the pedal section set-up by the introduction. The harmonic progression of the first A section is in E flat major, modulating to C major for the second A, modulating to E flat minor for the third A, and coming back to the key of Eb major in the recapitulation of the first A section. All the chords are extended with ninths, elevenths, and thirteenths. The shape of the melodic lines match the extensions of the chords, respectively. This is very typical of the hard-bop and be-bop styles. However the modulatory devices used in this piece are rather unique in that the style and feel is from the fifties, yet the progressions lend themselves to techniques found in the eighties and nineties by composers like Chick Corea, Donald Fagan, Mike Stem, and McCoy Tyner, among others.

<sup>1</sup>Gridley, Mark C. "Jazz-Rock, (Fusion)," *The New Grove Dictionary Of American Music*. Vol. II, Editors, Hitchcock and Sadie. London: Macmillan Press L.T.D., 1986.

# Those That Get Away, Get Away

♩ = 175 - 208

S. Foglia

Sax 1&2

1

*Fast Swing*

Sax 3&4

Bari sax

Tpt 1&2

Tpt 3&4

Trmb 1&2

Trmb 3&4

G mi<sup>7</sup>/Bb

A<sup>b</sup> maj<sup>7</sup>/Bb

G mi<sup>7</sup>/Bb

B<sup>b</sup> mi<sup>9</sup>

*rhythm simile*

*Bass Rhythm*

Sax 1&2 5 9

Sax 3&4

Bari sax *mf*

Tpt 1&2

Tpt 3&4

Tmb 1&2

Tmb 3&4

G mi<sup>7</sup>/Bb      A<sup>b</sup> maj<sup>7</sup>/Bb G mi<sup>7</sup>/Bb      B<sup>b</sup> mi<sup>9</sup>      G mi<sup>7</sup>/Bb

*Rhythm simile*

Sax 1&2  
10

Sax 3&4

Bari sax

Tpt 1&2

Tpt 3&4

Tmb 1&2

Tmb 3&4

A<sup>b</sup> maj<sup>7</sup>/B<sup>b</sup>      G mi<sup>7</sup>/B<sup>b</sup>      B<sup>b</sup> mi<sup>9</sup>

The image shows a page of a musical score for a jazz ensemble. It consists of seven staves of music and a chord chart at the bottom. The first two staves are for saxophones (Sax 1&2 and Sax 3&4), both marked with a mezzo-forte (*mf*) dynamic. The third staff is for the baritone saxophone (Bari sax). The fourth and fifth staves are for trumpets (Tpt 1&2 and Tpt 3&4). The sixth and seventh staves are for trombones (Tmb 1&2 and Tmb 3&4). The chord chart at the bottom indicates the following chord changes: A<sup>b</sup> maj<sup>7</sup>/B<sup>b</sup>, G mi<sup>7</sup>/B<sup>b</sup>, and B<sup>b</sup> mi<sup>9</sup>. The score is written in treble clef for saxophones and trumpets, and bass clef for baritone saxophone and trombones. The music is in 4/4 time and features a variety of rhythmic patterns and articulations.



Sax 1&2  
13

Sax 3&4

Bari sax

Tpt 1&2

Tpt 3&4

Tmb 1&2

Tmb 3&4

E<sup>b</sup> maj<sup>9</sup> F<sup>7</sup> mi<sup>7</sup> G mi<sup>7</sup> A<sup>b</sup> maj<sup>9</sup> A mi<sup>7</sup> A<sup>b</sup> 13<sup>7b5</sup> #11 B maj<sup>9</sup> E maj<sup>9</sup> #11

[A1]

Sax 1&2  
17

Sax 3&4

Bari sax

Tpt 1&2

Tpt 3&4

Tmb 1&2

Tmb 3&4

E<sup>b</sup> maj<sup>9</sup>  
Swing

COMP - - - -

Sax 1&2  $\frac{3}{8}$   
20 21

Sax 3&4

Bari sax

Tpt 1&2

Tpt 3&4

Tmb 1&2

Tmb 3&4

A<sup>b</sup> maj<sup>9</sup> D<sup>b</sup> maj<sup>9</sup> G mi<sup>7</sup> C mi<sup>11</sup> A<sup>13(#11)</sup>

*Rhythm Simile*

Sax 1&2  
23

Sax 3&4

Bari sax

Tpt 1&2

Tpt 3&4

Tmb 1&2

Tmb 3&4

A<sup>b</sup> maj<sup>9</sup>

G mi<sup>7</sup>

C mi<sup>11</sup>

A2

Sax 1&2  
25

Sax 3&4

Bari sax

Tpt 1&2

Tpt 3&4

Tmb 1&2

Tmb 3&4

B maj<sup>9</sup>      G# mi<sup>9</sup>      E maj<sup>9(#11)</sup>      E b maj<sup>9</sup>

Sax 1&2  
28

29

Sax 3&4

Bari sax

Tpt 1&2

Tpt 3&4

Tmb 1&2

Tmb 3&4

A<sup>b</sup> maj<sup>9</sup>      D<sup>b</sup> maj<sup>9</sup>      G mi<sup>7</sup>

Sax 1&2  
30

Musical staff for Sax 1&amp;2, measures 30-32. The staff shows a melodic line starting with a half note G4, followed by a quarter note A4, and then a half note B4. There are some accidentals and ties.

Sax 3&4

Musical staff for Sax 3&amp;4, measures 30-32. The staff shows a melodic line starting with a half note G4, followed by a quarter note A4, and then a half note B4. There are some accidentals and ties.

Bari sax

Musical staff for Bari sax, measures 30-32. The staff shows a melodic line starting with a half note G3, followed by a quarter note A3, and then a half note B3.

Tpt 1&2

Musical staff for Tpt 1&amp;2, measures 30-32. The staff shows a melodic line starting with a half note G4, followed by a quarter note A4, and then a half note B4. There are some accidentals and ties.

Tpt 3&4

Musical staff for Tpt 3&amp;4, measures 30-32. The staff is mostly empty with some rests.

Tmb 1&2

Musical staff for Tmb 1&amp;2, measures 30-32. The staff is mostly empty with some rests.

Tmb 3&4

Musical staff for Tmb 3&amp;4, measures 30-32. The staff is mostly empty with some rests.

C mi<sup>11</sup>      A<sup>13(#11)</sup>      A<sup>b</sup> maj<sup>9(#11)</sup>

Piano accompaniment staff, measures 30-32. The staff shows a grand staff with treble and bass clefs. The notes are mostly rests.

Sax 1&2 32 33

Sax 3&4 3

Bari sax

Tpt 1&2 3

Tpt 3&4

Tmb 1&2

Tmb 3&4

G mi<sup>7</sup> C mi<sup>11</sup> B maj<sup>9</sup>



**B**

Sax 1&2 34

Sax 3&4 ^

Bari sax

Tpt 1&2 ^

Tpt 3&4

Tmb 1&2

Tmb 3&4

G#<sup>9</sup> mi   E<sup>9(#11)</sup> maj   C<sup>13</sup> maj   A<sup>11</sup> mi   F<sup>9</sup> maj

Sax 1&2 37

Sax 3&4

Bari sax

Tpt 1&2

Tpt 3&4

Tmb 1&2

Tmb 3&4

A<sup>b</sup> maj<sup>9 (#11)</sup>      G mi<sup>7</sup>      G<sup>b</sup> 13 (#11)      F mi<sup>11</sup>

Sax 1&2 40 41 *ff*  $\wedge$

Sax 3&4 *ff*  $\wedge$

Bari sax *ff*  $\wedge$

Tpt 1&2

Tpt 3&4

Tmb 1&2

Tmb 3&4

$G^{7}_{mi}$        $G^{9}_{\flat maj}$        $A^{11}_{\flat mi}$

Walk

The image shows a page of a musical score for a jazz ensemble. It includes staves for Sax 1&2, Sax 3&4, Bari sax, Tpt 1&2, Tpt 3&4, Tmb 1&2, and Tmb 3&4. The saxophone parts feature melodic lines with dynamics like *ff* and accents. The trumpet and trombone parts have sustained notes. At the bottom, there are chord symbols:  $G^{7}_{mi}$ ,  $G^{9}_{\flat maj}$ , and  $A^{11}_{\flat mi}$ , and a piano instruction 'Walk'.

C

Sax 1&2  
42

Sax 3&4

Bari sax

Tpt 1&2

Tpt 3&4

Tmb 1&2

Tmb 3&4

$D^{\flat} 9^4_{sus}$        $B^{\flat} 7^{(\#5\flat9)}$        $E^{11}_{mi}$

Sax 1&2 44 45

Sax 3&4

Bari sax

Tpt 1&2 3

Tpt 3&4 3

Tmb 1&2

Tmb 3&4

C<sup>b</sup> maj<sup>9</sup>      B<sup>b</sup> mi<sup>7</sup>      A<sup>b</sup> mi<sup>9</sup>

Sax 1&2  
46

Musical staff for Sax 1&amp;2, measures 46-48. The staff is in treble clef with a key signature of two flats. It contains a melodic line with a slur over measures 46 and 47, and a sustained note in measure 48.

Sax 3&4

Musical staff for Sax 3&amp;4, measures 46-48. The staff is in treble clef with a key signature of two flats. It contains a melodic line with a slur over measures 46 and 47, and a sustained note in measure 48.

Bari sax

Musical staff for Bari sax, measures 46-48. The staff is in bass clef with a key signature of two flats. It contains a melodic line with a slur over measures 46 and 47, and a sustained note in measure 48.

Tpt 1&2

Musical staff for Tpt 1&amp;2, measures 46-48. The staff is in treble clef with a key signature of two flats. It contains a melodic line with a slur over measures 46 and 47, and a melodic phrase in measure 48.

Tpt 3&4

Musical staff for Tpt 3&amp;4, measures 46-48. The staff is in treble clef with a key signature of two flats. It contains a melodic line with a slur over measures 46 and 47, and a melodic phrase in measure 48.

Tmb 1&2

Musical staff for Tmb 1&amp;2, measures 46-48. The staff is in bass clef with a key signature of two flats. It contains a melodic line with a slur over measures 46 and 47, and a sustained note in measure 48.

Tmb 3&4

Musical staff for Tmb 3&amp;4, measures 46-48. The staff is in bass clef with a key signature of two flats. It contains a melodic line with a slur over measures 46 and 47, and a sustained note in measure 48.

E<sup>b</sup> mi<sup>11</sup>      A<sup>13</sup> (#11)      C<sup>b</sup> maj<sup>9</sup>

Piano accompaniment staff, measures 46-48. The staff is in treble and bass clefs with a key signature of two flats. It is currently empty.

Sax 1&2  
48

Sax 3&4

Bari sax

Tpt 1&2

Tpt 3&4

Tmb 1&2

Tmb 3&4

B $\flat$  mi<sup>7</sup>      E $\flat$  mi<sup>11</sup>      D maj<sup>9</sup>      B mi<sup>11</sup>

Sax 1&2  
50

Sax 3&4

Bari sax

Tpt 1&2

Tpt 3&4

Tmb 1&2

Tmb 3&4

F maj<sup>9</sup>      D mi<sup>11</sup>      A<sup>b</sup> maj<sup>9</sup>      F mi<sup>11</sup>

Detailed description of the musical score: The score is for a jazz ensemble. The saxophone parts (Sax 1&2, Sax 3&4, Bari sax) play a melodic line consisting of eighth and quarter notes. The trumpet parts (Tpt 1&2, Tpt 3&4) play a harmonic line with sustained notes. The trombone parts (Tmb 1&2, Tmb 3&4) provide harmonic support with sustained notes and chords. The chord symbols below the trombone parts are F maj<sup>9</sup>, D mi<sup>11</sup>, A<sup>b</sup> maj<sup>9</sup>, and F mi<sup>11</sup>.



Sax 1&2 52 A3 53

Sax 3&4 3rd Lead

Bari sax

Tpt 1&2

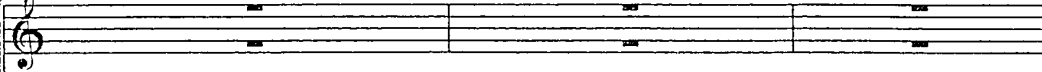
Tpt 3&4

Tmb 1&2

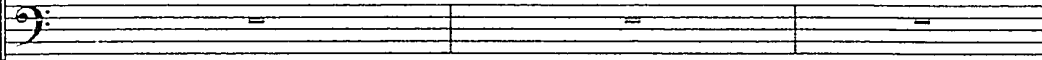
Tmb 3&4

$C^{\flat} \text{maj}^9$        $A^{\flat} \text{mi}^{11}$        $E^{\flat} \text{maj}^{13(\#11)}$

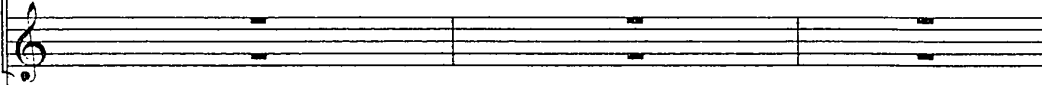
Sax 1&2  
54



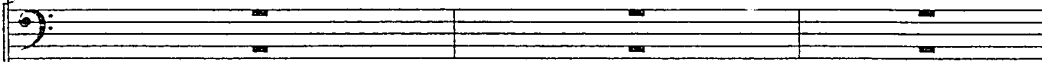
Bari sax



Tpt 3&4



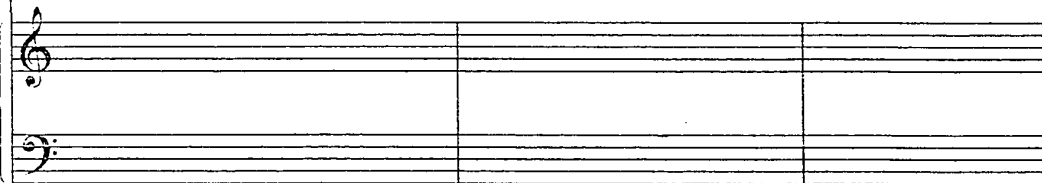
Tmb 1&2



Tmb 3&4



A<sup>b</sup> maj<sup>9</sup>   D<sup>b</sup> maj<sup>9</sup>   G mi<sup>7</sup>   C mi<sup>11</sup>   A<sup>13</sup>(#11)



Sax 1&2  
57

Sax 3&4

Bari sax

Tpt 1&2

Tpt 3&4

Tmb 1&2

Tmb 3&4

A<sup>b</sup> maj<sup>9(#11)</sup>

G mi<sup>7</sup>

C mi<sup>11</sup>

Sax 1&2 59 A4 61

Sax 3&4

Bari sax

Tpt 1&2

Tpt 3&4

Tmb 1&2

Tmb 3&4

B maj<sup>9</sup>      G# mi<sup>9</sup>      E maj<sup>9(#11)</sup>      E<sup>b</sup> maj<sup>9</sup>

Sax 1&2  
62

Sax 3&4

Bari sax

Tpt 1&2

Tpt 3&4

Tmb 1&2

Tmb 3&4

A<sup>b</sup> maj<sup>9</sup>      D<sup>b</sup> maj<sup>9</sup>      F mi<sup>11</sup>

Detailed description of the musical score: The score is arranged in a system with seven staves. The first three staves are for saxophones: Sax 1&2 (treble clef), Sax 3&4 (treble clef), and Bari sax (bass clef). The next two staves are for trumpets: Tpt 1&2 (treble clef) and Tpt 3&4 (treble clef). The following two staves are for trombones: Tmb 1&2 (bass clef) and Tmb 3&4 (bass clef). The final staff is a grand staff for piano accompaniment, consisting of a treble and bass clef. The saxophone parts are mostly rests. The trumpet parts feature a triplet of eighth notes in the first measure, followed by eighth and quarter notes. The trombone parts play chords. The piano accompaniment section shows three chords: A<sup>b</sup> maj<sup>9</sup>, D<sup>b</sup> maj<sup>9</sup>, and F mi<sup>11</sup>.

Sax 1&2 64 65

Sax 3&4

Bari sax

Tpt 1&2 *mf*

Tpt 3&4 *mf*

Tmb 1&2

Tmb 3&4

C mi<sup>11</sup> B<sup>b</sup> mi<sup>9</sup> A mi<sup>9(b5)</sup> D<sup>7(#5#9)</sup> G mi<sup>9(b5)</sup> C<sup>7(#5#9)</sup>

Sax 1&2 67 69

Sax 3&4

Bari sax

Tpt 1&2

Tpt 3&4

Trmb 1&2

Trmb 3&4

F<sup>11</sup> mi    B<sup>b</sup> 7 (#5b9)    G mi /Bb    A<sup>b</sup> maj 7 /Bb

*Rhythm simile*  
*Rhythm simile*

Sax 1&2  
70

Musical staff for Sax 1&amp;2, measures 70-72. The staff is mostly empty with some notes in the final measure.

Sax 3&4

Musical staff for Sax 3&amp;4, measures 70-72. The staff is mostly empty with some notes in the final measure.

Bari sax

Musical staff for Bari sax, measures 70-72. The staff is mostly empty with some notes in the final measure.

Tpt 1&2

Musical staff for Tpt 1&amp;2, measures 70-72. The staff contains long notes with slurs and some articulation marks.

Tpt 3&4

Musical staff for Tpt 3&amp;4, measures 70-72. The staff contains long notes with slurs and some articulation marks.

Tmb 1&2

Musical staff for Tmb 1&amp;2, measures 70-72. The staff contains rhythmic patterns with eighth and sixteenth notes.

Tmb 3&4

Musical staff for Tmb 3&amp;4, measures 70-72. The staff contains rhythmic patterns with eighth and sixteenth notes.

G<sup>7</sup> mi/Bb

B<sup>b</sup> mi<sup>9</sup>

E<sup>b</sup> maj<sup>9</sup> F mi<sup>7</sup>

Musical staff for chords, measures 70-72. The staff contains chord symbols and some notes in the final measure.



Sax 1&2  
73

Sax 3&4

Bari sax

Tpt 1&2  
*mf*

Tpt 3&4  
*mf*

Tmb 1&2

Tmb 3&4

G mi<sup>7</sup> A<sup>b</sup> maj<sup>9</sup> A mi<sup>7b5</sup> A<sup>b</sup> 13<sup>#11</sup> B maj<sup>9</sup> E maj<sup>9#11</sup> E<sup>b</sup> maj<sup>9</sup>

Guitar Solo  
COMP  
Walk

Sax 1&2

77

81

Sax 3&4

Bari sax

Tpt 1&2

Tpt 3&4

Tmb 1&2

Tmb 3&4

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

**A6**

Sax 1&2  
83

85

Sax 3&4

Bari sax

Tpt 1&2

Tpt 3&4

Tmb 1&2

Tmb 3&4

G# mi<sup>9</sup> E maj<sup>9(#11)</sup> E b maj<sup>9</sup>    A b maj<sup>9</sup> D b maj<sup>9</sup> F mi<sup>11</sup>    C mi<sup>9</sup> B b mi<sup>9</sup>

Sax 1&2 88 89

Sax 3&4

Bari sax

Tpt 1&2

Tpt 3&4

Tmb 1&2 *mp*

Tmb 3&4 *mp*

$A^{9(b5)}$   $D^{7(\#5\#9)}$   $G^{9b5}$   $C^{7(\#5\#9)}$   $F^{11}$   $B^{\flat 7(\#5b9)}$   $G^{7}$   
*A mi D G mi C F mi B<sup>b</sup> G mi/B<sup>b</sup>*

The image shows a musical score for a jazz ensemble. It includes staves for Sax 1&2, Sax 3&4, Bari sax, Tpt 1&2, Tpt 3&4, Tmb 1&2, and Tmb 3&4. The saxophone parts have melodic lines with some grace notes. The trombone parts are mostly rests with some dynamics like *mp*. Below the staves is a chord chart with notes and chord symbols:  $A^{9(b5)}$   $D^{7(\#5\#9)}$   $G^{9b5}$   $C^{7(\#5\#9)}$   $F^{11}$   $B^{\flat 7(\#5b9)}$   $G^{7}$ . Below the chord chart are empty staves for piano accompaniment.

Sax 1&2  
92 93

Sax 3&4

Bari sax

Tpt 1&2

Tpt 3&4

Tmp 1&2

Tmp 3&4

A<sup>b</sup> maj<sup>7</sup>/B<sup>b</sup>      G<sup>7</sup> mi/B<sup>b</sup>      B<sup>b</sup> mi<sup>9</sup>

*Opt.*

The image shows a page of musical notation for a band. It includes staves for Sax 1&2, Sax 3&4, Bari sax, Tpt 1&2, Tpt 3&4, Tmp 1&2, and Tmp 3&4. Below the staves are three measures of chords: A<sup>b</sup> maj<sup>7</sup>/B<sup>b</sup>, G<sup>7</sup> mi/B<sup>b</sup>, and B<sup>b</sup> mi<sup>9</sup>. At the bottom right, there is a section for Band Dynamics with a staff and the word 'Opt.' written in the first measure.

Band Dynamics

Sax 1&2 95 97

Sax 3&4

Bari sax

Tpt 1&2

Tpt 3&4

Tmb 1&2

Tmb 3&4

D maj 9(#11) E maj 9(#11) C maj 13 A<sup>b</sup> maj 9(#11) G 7(#5#9) E 7(#5#9)

*p*

Sax 1&2  
98

Musical staff for Sax 1&2, measures 98-101. The staff shows a sequence of chords: D<sup>b</sup>7(#5#9), F<sup>mi</sup>11, A<sup>mi</sup>7(b5), and A<sup>b</sup> maj<sup>9</sup>.

Sax 3&4

Musical staff for Sax 3&4, measures 98-101. The staff shows a sequence of chords: D<sup>b</sup>7(#5#9), F<sup>mi</sup>11, A<sup>mi</sup>7(b5), and A<sup>b</sup> maj<sup>9</sup>.

Bari sax

Musical staff for Bari sax, measures 98-101. The staff shows a sequence of chords: D<sup>b</sup>7(#5#9), F<sup>mi</sup>11, A<sup>mi</sup>7(b5), and A<sup>b</sup> maj<sup>9</sup>.

Tpt 1&2

Musical staff for Tpt 1&2, measures 98-101. The staff shows a sequence of chords: D<sup>b</sup>7(#5#9), F<sup>mi</sup>11, A<sup>mi</sup>7(b5), and A<sup>b</sup> maj<sup>9</sup>.

Tpt 3&4

Musical staff for Tpt 3&4, measures 98-101. The staff shows a sequence of chords: D<sup>b</sup>7(#5#9), F<sup>mi</sup>11, A<sup>mi</sup>7(b5), and A<sup>b</sup> maj<sup>9</sup>.

Tmb 1&2

Musical staff for Tmb 1&2, measures 98-101. The staff shows a sequence of chords: D<sup>b</sup>7(#5#9), F<sup>mi</sup>11, A<sup>mi</sup>7(b5), and A<sup>b</sup> maj<sup>9</sup>.

Tmb 3&4

Musical staff for Tmb 3&4, measures 98-101. The staff shows a sequence of chords: D<sup>b</sup>7(#5#9), F<sup>mi</sup>11, A<sup>mi</sup>7(b5), and A<sup>b</sup> maj<sup>9</sup>.Piano accompaniment for measures 98-101. The staff shows a sequence of chords: D<sup>b</sup>7(#5#9), F<sup>mi</sup>11, A<sup>mi</sup>7(b5), and A<sup>b</sup> maj<sup>9</sup>.

1st part solo

B2

Sax 1&2  
100

101

Sax 3&4

Bari sax

Tpt 1&2

Tpt 3&4

Tmb 1&2

Tmb 3&4

F mi<sup>7</sup>

B<sup>b</sup> 7 (#5b9)

E<sup>b</sup> maj<sup>9</sup>

C maj<sup>13</sup>

*f* ————— *ff*



Sax 1&2 104 105 109

Sax 3&4

Bari sax

Tpt 1&2

Tpt 3&4

Tmb 1&2

Tmb 3&4

11 9 9 7 13(#11) 11 7 9 11

A mi F maj A<sup>b</sup> maj G mi G<sup>b</sup> F mi G mi G<sup>b</sup> maj A<sup>b</sup> mi

C2

Sax 1&2  
110

Musical staff for Sax 1&2, measures 110-113. The staff shows a melodic line starting with a half note G4 (marked *f*) and a quarter note A4 (marked *mf*) in measure 113. There are also some rests and accidentals.

Sax 3&4

Musical staff for Sax 3&4, measures 110-113. The staff shows a melodic line starting with a half note G4 (marked *f*) and a quarter note A4 (marked *mf*) in measure 113. There are also some rests and accidentals.

Bari sax

Musical staff for Bari sax, measures 110-113. The staff shows a melodic line starting with a half note G3 (marked *f*) and a quarter note A3 (marked *mf*) in measure 113. There are also some rests and accidentals.

Tpt 1&2

Musical staff for Tpt 1&2, measures 110-113. The staff shows a melodic line starting with a half note G4 (marked *f*) and a quarter note A4 (marked *mf*) in measure 113. There are also some rests and accidentals.

Tpt 3&4

Musical staff for Tpt 3&4, measures 110-113. The staff shows a melodic line starting with a half note G4 (marked *f*) and a quarter note A4 (marked *mf*) in measure 113. There are also some rests and accidentals.

Tmb 1&2

Musical staff for Tmb 1&2, measures 110-113. The staff shows a melodic line starting with a half note G4 (marked *f*) and a quarter note A4 (marked *mf*) in measure 113. There are also some rests and accidentals.

Tmb 3&4

Musical staff for Tmb 3&4, measures 110-113. The staff shows a melodic line starting with a half note G4 (marked *f*) and a quarter note A4 (marked *mf*) in measure 113. There are also some rests and accidentals.

D<sup>b</sup> 9 sus 4 B<sup>b</sup> 7 (#5b9) E mi 11 C<sup>b</sup> maj 9 B<sup>b</sup> mi 7 A<sup>b</sup> mi 9

Piano accompaniment staff, measures 110-113. The staff shows a melodic line starting with a half note G4 (marked *f*) and a quarter note A4 (marked *mf*) in measure 113. There are also some rests and accidentals.

Sax 1&2  
114

117

Sax 3&4

Bari sax

Tpt 1&2

Tpt 3&4

Tmb 1&2

*mf*

Tmb 3&4

*mf*

E<sup>b</sup> mi<sup>11</sup>    A<sup>13</sup>(#11)    C<sup>b</sup> maj<sup>9</sup>    B<sup>b</sup> mi<sup>7</sup> E<sup>b</sup> mi<sup>11</sup>    D maj<sup>9</sup>    B mi<sup>11</sup>

**A7**

Sax 1&2 118 121

Sax 3&4

Bari sax

Tpt 1&2

Tpt 3&4

Tmb 1&2

Tmb 3&4

F<sup>9</sup> maj D<sup>11</sup> mi A<sup>b</sup> maj<sup>9</sup> F<sup>11</sup> mi C<sup>b</sup> maj<sup>9</sup> A<sup>b</sup> mi<sup>11</sup> E<sup>b</sup> maj<sup>9(#11)</sup>

*f* ————— *ff*

Solo End

Sax 1&2  
122 125

Sax 3&4

Bari sax

Tpt 1&2

Tpt 3&4

Tmb 1&2

Tmb 3&4

A<sup>b</sup> maj D<sup>b</sup> maj F mi C mi B<sup>b</sup> mi A mi D G mi C F mi B<sup>b</sup> 7 (#5b9)

128 129

Sax 1&2

Sax 3&4

Bari sax

Tpt 1&2

Tpt 3&4

Tmb 1&2

Tmb 3&4

*f*

*f*

G mi<sup>7</sup>/Bb      A<sup>b</sup> maj<sup>7</sup>/Bb      G mi<sup>7</sup>/Bb

Rhythm simile

Rhythm simile

Sax 1&2 131 133

Sax 3&4

Bari sax

Tpt 1&2

Tpt 3&4

Tmb 1&2

Tmb 3&4

B<sup>b</sup> mi<sup>9</sup> D maj<sup>9(#11)</sup> E maj<sup>9(#11)</sup> C maj<sup>13</sup> A<sup>b</sup> maj<sup>9(#11)</sup>

*Opt.*

*p*

Sax 1&2  
134

Sax 3&4

Bari sax

Tpt 1&2

Tpt 3&4

Tmb 1&2

Tmb 3&4

G<sup>7(#5#9)</sup> E<sup>7(#5#9)</sup> D<sup>b7(#5#9)</sup> F<sup>mi 11</sup> A<sup>mi 7(b5)</sup> A<sup>b9 maj</sup>

*f*



1st part solo

*D.S. al coda*

Sax 1&2  
137

Musical staff for Sax 1&2, measures 137-140. The staff shows a sequence of chords: F major 7, Bb major 7 (#5b9), and Eb major 9.

Sax 3&4

Lead *ff*

Musical staff for Sax 3&4, measures 137-140. The staff shows a sequence of chords: F major 7, Bb major 7 (#5b9), and Eb major 9. The word "Lead" and dynamic "ff" are written above the staff.

Bari sax

Musical staff for Bari sax, measures 137-140. The staff shows a sequence of chords: F major 7, Bb major 7 (#5b9), and Eb major 9.

Tpt 1&2

Musical staff for Tpt 1&2, measures 137-140. The staff shows a sequence of chords: F major 7, Bb major 7 (#5b9), and Eb major 9. An accent (^) is placed above the final note.

Tpt 3&4

Musical staff for Tpt 3&4, measures 137-140. The staff shows a sequence of chords: F major 7, Bb major 7 (#5b9), and Eb major 9.

Tmb 1&2

Musical staff for Tmb 1&2, measures 137-140. The staff shows a sequence of chords: F major 7, Bb major 7 (#5b9), and Eb major 9.

Tmb 3&4

Musical staff for Tmb 3&4, measures 137-140. The staff shows a sequence of chords: F major 7, Bb major 7 (#5b9), and Eb major 9.

F mi<sup>7</sup>      B<sup>b</sup> 7 (#5b9)      E<sup>b</sup> maj<sup>9</sup>

Musical staff for COMP, measures 137-140. The staff shows a sequence of chords: F major 7, Bb major 7 (#5b9), and Eb major 9. The word "COMP" is written above the staff.

*ff*

Sax 1&2  
139

Musical staff for Sax 1&amp;2, measures 139-140. The staff shows a melodic line with eighth and quarter notes, including a triplet of eighth notes in measure 139.

Sax 3&4

Musical staff for Sax 3&amp;4, measures 139-140. The staff shows a melodic line with eighth and quarter notes, including a triplet of eighth notes in measure 139.

Bari sax

Musical staff for Bari sax, measures 139-140. The staff shows a sustained bass line with two notes, each held across both measures.

Tpt 1&2

Musical staff for Tpt 1&2, measures 139-140. The staff shows a sustained bass line with two notes, each held across both measures. A dynamic marking *f* is present in measure 140.

Tpt 3&4

Musical staff for Tpt 3&amp;4, measures 139-140. The staff shows a sustained bass line with two notes, each held across both measures.

Tmb 1&2

Musical staff for Tmb 1&amp;2, measures 139-140. The staff shows a rhythmic pattern with eighth and quarter notes.

Tmb 3&4

Musical staff for Tmb 3&amp;4, measures 139-140. The staff shows a rhythmic pattern with eighth and quarter notes.

G mi<sup>7</sup>/Bb

A<sup>b</sup> maj<sup>7</sup>/Bb

Piano accompaniment staff, measures 139-140. The staff shows a rhythmic pattern with eighth and quarter notes. A dynamic marking *f* is present in measure 139. The right hand has a melodic line with eighth and quarter notes. The left hand has a bass line with eighth and quarter notes.

*Rhythm Simile*  
*Rhythm Simile*

*f*

Sax 1&2  
141

Sax 3&4

Bari sax

Tpt 1&2

Tpt 3&4

Tmb 1&2

Tmb 3&4

G mi<sup>7</sup>/Bb      B<sup>b</sup> mi<sup>9</sup>      G mi<sup>7</sup>/Bb

144 145

Sax 1&2

Sax 3&4

Bari sax

Tpt 1&2

Tpt 3&4

Tmb 1&2

Tmb 3&4

$A^{\flat} \text{maj}^7 / B^{\flat}$        $G \text{mi}^7 / B^{\flat}$        $B^{\flat} \text{mi}^9$

*r.*

Sax 1&2 147

Sax 3&4

Bari sax

Tpt 1&2

Tpt 3&4

Tmb 1&2

Tmb 3&4

E<sup>b</sup> maj<sup>9</sup> F mi<sup>7</sup> G mi<sup>7</sup> A<sup>b</sup> maj<sup>9</sup> A mi<sup>7b5</sup> A<sup>b</sup><sup>13</sup> E r

*mf* *mf*

Sax 1&2  
150

Sax 3&4

Bari sax

Tpt 1&2

Tpt 3&4

Tmb 1&2

Tmo 3&4

A<sup>b</sup> mi 9(b5) E maj 9(#11)

*f* > *mf*

## ELECTRIC BULLETS

This is a fusion composition reminiscent of the styles utilized by the Brecker Brothers, Jeff Lorber, and the group Steely Dan. Fusion as defined the New Grove Dictionary of American Music is, "A style of popular music, developed in the late 1960's and early 1970's, which combined the techniques of modern jazz improvisation with the instrumentation and approach to the rhythmic accompaniment of soul and rock music of the 1960's."<sup>1</sup> The melody of this piece is based on pentatonic scales. The tonality can be considered B major or B harmonic minor, thus it is bi-tonal. The chord structures have many suspensions and alterations in the A sections. The B sections are based on poly chords. The C and D sections are improvisational with time signature changes.

<sup>1</sup>Gridley, Mark C. "Jazz-Rock, (Fusion)," *The New Grove Dictionary Of American Music*. Vol. II, Editors, Hitchcock and Sadie. London: Macmillan Press L.T.D., 1986.

# Electric Bullets

S. Foglia

**1** = 130  
Rock

1 E maj<sup>9</sup> G maj<sup>9</sup> C maj<sup>9</sup>(#11) D maj<sup>9</sup>

3 C#<sup>9</sup>(sus4) F#<sup>9</sup>(sus4) 5 B<sup>13</sup> B<sup>13</sup>(b9) G maj<sup>9</sup>

6 E mi<sup>11</sup> E mi<sup>9</sup>(maj7) /F# E mi /F# E mi<sup>9</sup>(maj7) /F#

Rock Funk Groove

10 **A** % E maj<sup>9</sup> E b<sup>9</sup>(sus4) D b<sup>9</sup>(sus4) E<sup>9</sup>(sus4) A maj<sup>9</sup> G maj<sup>7</sup>/A B maj<sup>9</sup>

*mf*

12 E maj<sup>9</sup> A maj<sup>9</sup> B maj<sup>9</sup> B (sus2) /D#<sup>13</sup> E maj<sup>9</sup> D maj<sup>9</sup> B maj<sup>9</sup>

14 E maj<sup>9</sup> E b<sup>9</sup>(sus4) D b<sup>9</sup>(sus4) E<sup>9</sup>(sus4) A maj<sup>9</sup> G maj<sup>7</sup>/A B maj<sup>9</sup>

16 E maj<sup>9</sup> A maj<sup>9</sup> B maj<sup>9</sup> B (sus2) /D#<sup>17</sup> E maj<sup>9</sup> D maj<sup>9</sup> B maj<sup>9</sup>

18 **B** G maj<sup>7</sup>/A A /D B /E C# /F#

*f*



20 G<sup>7</sup>/A A/D B/E A<sup>b</sup>/A<sup>21</sup>

22 F<sup>#</sup>mi<sup>9</sup> B/E E<sup>b</sup>(sus11) F<sup>9</sup>(sus4)

24 F<sup>#</sup>(sus4)<sup>9</sup> G<sup>9</sup>(sus4) E/A D/G<sup>25</sup> G/F

26 E<sup>9</sup>mi E<sup>b</sup>(sus4)<sup>9</sup>G<sup>7</sup>/A F<sup>#</sup>(sus4)<sup>9</sup> F<sup>#</sup>13(b9)(sus4) B<sup>13</sup> B<sup>13</sup>(b9) G<sup>9</sup>mi

28 E<sup>11</sup>mi E<sup>9</sup>mi/F<sup>#</sup>(maj7) 29 E<sup>9</sup>mi/F<sup>#</sup> E<sup>9</sup>mi/F<sup>#</sup>(maj7) 31

*mf*

solos  
32 E<sup>9</sup>mi/F<sup>#</sup> E<sup>9</sup>mi/F<sup>#</sup>(maj7) 33 34 35

36 G<sup>7</sup>mi/A D<sup>7</sup>mi/A G<sup>7</sup>mi/A 37 G<sup>7</sup>mi/A B<sup>9</sup>mi G<sup>9</sup>mi

38 G<sup>7</sup>mi/A D<sup>7</sup>mi/A G<sup>7</sup>mi/A G<sup>7</sup>mi/A B<sup>9</sup>mi G<sup>9</sup>mi E<sup>6/9</sup> B<sup>6/9</sup>

41 42 43

44 C#<sup>13</sup> (sus4) F#<sup>9</sup> maj 45 B<sup>13</sup> (sus4) E<sup>9</sup> maj A<sup>13</sup> (sus4) D<sup>9</sup> maj

47 1 F#<sup>9</sup> (sus11) F#<sup>13</sup> (b9) B<sup>13</sup> B<sup>13</sup> (b9) G<sup>9</sup> maj E<sup>11</sup> mi E<sup>9</sup> (maj7) /F#

49 E<sup>9</sup> (maj7) /F# E<sup>9</sup> (maj7) 51

**D** Guitar Solo

52 C<sup>9</sup> (#11) maj 53 F#<sup>9</sup> (sus4)

54 C<sup>9</sup> (#11) maj E<sup>11</sup> mi F#<sup>11</sup> mi A<sup>11</sup> mi B<sup>11</sup> mi

56 G<sup>11</sup> mi E<sup>b</sup> 13 (#11) 57 E<sup>9</sup> (sus4)

58 E<sup>b</sup> 9 (#11) maj F<sup>9</sup> (#11) maj C#<sup>9</sup> (#11) maj E<sup>b</sup> 9 (#11) maj E<sup>9</sup> (#11) maj F#<sup>9</sup> (#11) maj

60  $G\#^{11}$   $D^{6/9(\#11)}$

Musical staff 60-61: Treble clef, 4/4 time. Measure 60:  $G\#^{11}$ . Measure 61:  $D^{6/9(\#11)}$ . Notes: G#4, A4, B4, C#5, D5.

62  $F^{6/9(\#11)}$   $F\#^9(sus4)$   $F\#^{13(b9)(sus4)}$

Musical staff 62-63: Treble clef, 4/4 time. Measure 62:  $F^{6/9(\#11)}$ . Measure 63:  $F\#^9(sus4)$ ,  $F\#^{13(b9)(sus4)}$ . Notes: F4, G4, A4, B4, C#5, D5.

64  $B^{13}$   $B^{13}$   $G^{9(maj)}$   $E^{11}$   $E^{9(maj7)}/F\#$

Musical staff 64-65: Treble clef, 4/4 time. Measure 64:  $B^{13}$ ,  $B^{13}$ . Measure 65:  $G^{9(maj)}$ ,  $E^{11}$ ,  $E^{9(maj7)}/F\#$ . Notes: B2, B3, G4, E5, E5, F#5.

66  $E^{9(maj7)}/F\#$   $E^{9(maj7)}/F\#$  End Guitar Solo 68 *D.S. al coda*

Musical staff 66-68: Treble clef, 4/4 time. Measure 66:  $E^{9(maj7)}/F\#$ ,  $E^{9(maj7)}/F\#$ . Measure 67:  $E^{9(maj7)}/F\#$ . Measure 68:  $E^{9(maj7)}/F\#$ . Notes: E4, F#4, E5, F#5. Includes "End Guitar Solo" and "D.S. al coda" markings.

69  $F^{7(b5)}$   $E^9$   $G^{7/A}$   $F\#^9(sus4)$   $F\#^{13(b9)(sus11)}$   $B^{13}$   $B^{13}$   $G^9$

Musical staff 69-70: Treble clef, 4/4 time. Measure 69:  $F^{7(b5)}$ ,  $E^9$ ,  $G^{7/A}$ . Measure 70:  $F\#^9(sus4)$ ,  $F\#^{13(b9)(sus11)}$ ,  $B^{13}$ ,  $B^{13}$ ,  $G^9$ . Notes: F4, E4, G4, F#4, F#4, G#4, B4, B4, G4.

71  $E^{11}$   $E^{9(maj7)}/F\#$   $E^{9(maj7)}/F\#$   $E^{9(maj7)}/F\#$  73 74

Musical staff 71-74: Treble clef, 4/4 time. Measure 71:  $E^{11}$ ,  $E^{9(maj7)}/F\#$ . Measure 72:  $E^{9(maj7)}/F\#$ ,  $E^{9(maj7)}/F\#$ . Measure 73:  $E^{9(maj7)}/F\#$ . Measure 74:  $E^{9(maj7)}/F\#$ . Notes: E4, F#4, E5, F#5, E5, F#5, E5, F#5.

75  $E^{9(\#11)}$   $G^{9(\#11)}$   $C^{9(\#11)}$   $D^{13(\#11)}$

Musical staff 75-76: Treble clef, 4/4 time. Measure 75:  $E^{9(\#11)}$ ,  $G^{9(\#11)}$ . Measure 76:  $C^{9(\#11)}$ ,  $D^{13(\#11)}$ . Notes: E4, G4, C4, D4.

77  $D^{9(\#11)}$   $E^{9(maj7 \#11)}/F\#$

Musical staff 77-78: Treble clef, 4/4 time. Measure 77:  $D^{9(\#11)}$ . Measure 78:  $E^{9(maj7 \#11)}/F\#$ . Notes: D4, E4, F#4, G#4.

## BLACK EYED FUNK

This piece was composed in the funk tradition of the groups, Tower of Power and the Brecker Brothers. Funk as defined in the New Grove Dictionary of American Music is, "A style of black popular music. It evolved from the complex polyrhythms of African music and the call-and-response of gospel, and is characterized by extended vamping over one or two chords and by heavy syncopation."<sup>1</sup>

The melody of this composition is based on the G blues scale and chromatic fourths. The use of chromatic fourths in the melody gives the piece a very modern "outside" flavor typical of the improvisational character of Michael Brecker and Freddie Hubbard. The harmonic structure of the piece is based on a twelve bar blues modulating to the flat III in bar five of the melody as opposed to the typical IV chord.

<sup>1</sup>Sigerson, Davitt. "Funk," *The New Grove Dictionary Of American Music*. Vol. II, Editors, Hitchcock and Sadie. London: Macmillan Press L.T.D., 1986

# Black Eyed Funk

S. Foglia

Funky Rock

The musical score is written in treble clef with a 4/4 time signature. It consists of eight staves of music. The first staff (measures 1-3) features a melodic line with accents (^) and is accompanied by chords G<sup>13</sup> sus4, G<sup>13</sup>, and G<sup>13</sup> sus4. The second staff (measures 4-5) continues the melodic line with accents and is accompanied by G<sup>13</sup> and G<sup>13</sup> sus4. The third staff (measures 6-7) includes a triplet and a fortissimo (ff) dynamic marking, with chords G<sup>13</sup> and G<sup>13</sup> sus4. The fourth staff (measures 8-9) features a fortissimo (f) dynamic, a triplet, and a fortissimo (ff) dynamic, with chords G<sup>13</sup>, B<sup>b</sup> 13 sus11, and B<sup>b</sup> 13 \*11. The fifth staff (measures 10-11) includes a triplet and a fortissimo (ff) dynamic, with chords B<sup>b</sup> 13 sus11 and B<sup>b</sup> 13 \*11, and the instruction "No Chords". The sixth staff (measures 12-13) features a triplet and a fortissimo (ff) dynamic, with chords B<sup>b</sup> 11, C 11, D 11, F 11, and D 11. The seventh staff (measures 14-15) includes a triplet and a fortissimo (ff) dynamic, with chords C 11 and D 11. The eighth staff (measures 16-17) features a triplet and a fortissimo (ff) dynamic, with chords C 11, G<sup>13</sup> sus11, and G<sup>13</sup>.

## LIVING ON THE WESTERN SIDE

This composition is a fusion-funk piece reminiscent of the styles used by the groups Steely Dan, Fishbone, The Brecker Brothers and Tower of Power. There are two melodic lines in the A sections. One based on fourths and triads of the upper extensions of the chords, the other based on the top note that is voiced on the chord progression itself. The B sections are improvisatory vamps based on altered dominant seventh chords. The C section is just a 6 bar quote of the A section to break up the tension created by the vamps.

# Living on the Western Side

S. Foglia

**A1** ♩ = 112 *Legato* *mf*

C#mi 7(b5) F# 7(b9) B 7(#5#9) Bb 13 Eb maj 13 Ab maj 9(#11)

(Top note of chords)

4 5

D 7(#5#9) G 7(#5#9) C maj 13 D 9 sus11 E 7(#5#9) C# 7(#5#9)

7 9

Bb mi 7(b5) Eb 7(b9) Ab 9(#5) G 13 C maj 13 C# 7(#5#9)

10

Eb 7(#5b9) F# mi 7(sus11) G 13(sus11) D 13(#11) C# 7(#5#9) E 7(#5#9)

13

$B \flat 7 (b5)$   $F \# 7 (sus11)$   $D 9 (\#11)$   $B 13 (sus4)$   $A 13$

*rit. on D.C. only*

**B1** *Heavy Funk*

16 17

$C \# 7 (\#5\#9)$

*(Basic Rhythm for Keyboard)*

19 21

$E 7 (\#5\#9)$   $E \flat 7 (\#5\#9)$   $D 7 (\#5\#9)$   $E \flat 7 (\#5\#9)$

22 25

$E 7 (\#5\#9)$   $F 7 (\#5\#9)$   $F \# 7 (\#5\#9)$   $F 7 (\#5\#9)$   $E 7 (\#5\#9)$   $E \flat 7 (\#5\#9)$   $D 7 (\#5\#9)$

*Back to Funk*

26

$C \# 7 (\#5\#9)$



29

E 7 (#5#9)

32

33

A2

C#mi 7 (b5) F# 7 (b9)

35

37

B 7 (#5#9) B $\flat$  13 E $\flat$  13 A $\flat$  maj 9 (#11) D 7 (#5#9) G 7 (#5#9)

B2

Back to Funk / Solos

38

Cmaj 13 D 9 (sus11) E 7 (#5#9) C 7 (#5#9)

41

44 45

E 7 (♯5♯9)

47 49

C♯ 7 (♯5♯9)

50

E 7 (♯5♯9)

53

56 57

C♯ mi 7 (♭5) F♯ 7 (♭9) B 7 (♯5♯9) B♭ 13 E♭ 13 maj A♭ 9 (♯11) maj

50 61

D 7 (#5#9) G 7 (#5#9) C maj 13 D 9 (sus4) E 7 (#5#9)

62 **B3**

C# 7 (#5#9)

65

E 7 (#5#9)

68 69

*DC. al coda*

70

E 6/9 E 6/9

## AN APRIL STATE OF MIND

This piece is a jazz-waltz based on a diatonic progression in B major and Ab major with chord substitutions. This composition is reminiscent of the music composed by the late pianist Bill Evans and is in standard song form (A B A).

# An April State of Mind

S. Foglia

*Legato*  $\text{♩} = 168$

1 **A1** B maj<sup>9</sup> G# mi<sup>11</sup> C# mi<sup>11</sup> F# mi<sup>9</sup> A maj<sup>13</sup>

5 E maj<sup>9</sup> B maj/D# G# mi<sup>9</sup> G# maj/F#

9 F mi<sup>7b5</sup> B<sup>7(b9#5)</sup> D# mi<sup>7</sup> G# mi<sup>11</sup>

13 C# mi<sup>11</sup> F#<sup>9(sus4)</sup> B maj<sup>9</sup> D maj<sup>9</sup> F#<sup>9(sus4)</sup> C maj<sup>9</sup> B maj<sup>9</sup> 17 **A2**

18 G# maj<sup>11</sup> C# maj<sup>11</sup> B<sup>13(b9)</sup> F mi<sup>7(b5)</sup> 21

22 B<sup>7(b9#5)</sup> E<sup>b</sup> mi<sup>9</sup> E<sup>b</sup> mi<sup>9</sup>/Db C mi<sup>7(b5)</sup> 25

26 B<sup>13(#11)</sup> B<sup>b</sup> maj<sup>9</sup> G mi<sup>9</sup> E<sup>b</sup> maj<sup>9</sup> A<sup>b</sup> maj<sup>9(#11)</sup> A<sup>b</sup> mi<sup>7</sup> 29

30 D<sup>b</sup> 13 C# mi<sup>11</sup> F#<sup>13(sus4)</sup> A<sup>13(#11)</sup> A<sup>b</sup> maj<sup>9</sup> 33 **B**

$D^{\flat} \text{maj}^9$      $B^{\flat} \text{mi}^{11}$      $E^{\flat} 13$      $E^{\flat} 13 / D^{\flat}$      $A^{\flat} \text{maj}^9 / C$

$F \text{mi}^{11}$      $B^{\flat} \text{mi}^{11}$      $F^{\sharp} 13$

$B \text{maj}^9$      $E \text{maj}^9$      $C^{\sharp} \text{mi}^{11}$      $F^{\sharp} 13$      $F^{\sharp} 13 / E$

$B \text{maj}^9 / D^{\ast}$      $G^{\sharp} \text{mi}^{11}$      $C^{\sharp} \text{mi}^{11}$

$E \text{mi}^9 / F^{\ast}$      $C 13 (\ast 11)$      $B \text{maj}^9$      $G^{\sharp} \text{mi}^{11}$      $C^{\sharp} \text{mi}^{11}$      $F^{\sharp} \text{mi}^9$      $B 13 (b9)$

$E \text{maj}^9$      $A 13 (\ast 11)$      $G^{\sharp} \text{mi}^{11}$      $G^{\sharp} \text{mi}^{11} / F^{\circ}$

$F \text{mi}^7 (b5)$      $B^{\flat} 7 (b9\ast 5)$      $D^{\sharp} \text{mi}^7$      $G^{\sharp} \text{mi}^{11}$

$C^{\sharp} \text{mi}^{11}$      $C \text{maj}^9$      $G \text{maj}^9$      $D \text{maj}^9$

A maj<sup>9(\*11)</sup>    B maj/D<sup>9</sup>    G# mi<sup>9</sup>    C# mi<sup>11</sup>  
 65

F#<sup>13</sup>    F#<sup>13</sup>/E    B maj/D<sup>9</sup>    G# mi<sup>9</sup>    C# mi<sup>11</sup>  
 69

B<sup>13</sup> (sus4)    B<sup>13</sup>(b9)    E maj<sup>9</sup>    D#<sup>7(\*9\*5)</sup>    G# mi<sup>11</sup>    G# mi<sup>11</sup>/F#  
 73

F mi<sup>7(b5)</sup>    E<sup>9(\*11)</sup>    B maj/D<sup>9</sup>    G# mi<sup>11</sup>    C# mi<sup>11</sup>  
 77

F#<sup>13</sup> (sus4)    B maj/F#<sup>9</sup>    E maj/F#<sup>9(\*11)</sup>  
 81

B maj/F#<sup>9</sup>    E maj/F#<sup>9(\*11)</sup>    B maj/F#<sup>9</sup>  
 85

E maj/F#<sup>9(\*11)</sup>    B maj/F#<sup>9</sup>    E maj/F#<sup>9(\*11)</sup>    C<sup>13(\*11)</sup>  
 89

92    93    97 D.C. al coda

B maj/F#<sup>9</sup> C maj<sup>9</sup>    G maj<sup>9</sup> F maj<sup>9</sup> D maj<sup>9</sup>    A maj<sup>9(\*11)</sup>    B maj<sup>13</sup>  
 98    101

## CONCLUSION

The contemporary jazz musician must be proficient in many areas to survive in today's competitive music industry. The jazz player must know how to improvise, sight read, arrange, compose, and also have a repertoire of standards both well known and obscure. The six compositions included in this thesis address many of those areas, and were written to shed some light on the problem areas that the modern jazz player encounters. Most jazz pieces being performed today are composed in one of these six styles. Some of the music in this thesis can limit the amount of freedom taken in interpretation and improvisation, such as "A Fool's Wish" and "Those That Get Away, Get Away." These two pieces have most of the parts written out note for note and short improvisational sections. "An April State of Mind" and "Black Eyed Funk" give the performers lots of freedom, as they are written in lead sheet form, such as what can be found in any fake book. "Living On the Western Side" and "Electric Bullets" have "head" section and improvisational sections. These are designed to be played by small groups such as rhythm sections with two horns or other melodic instruments playing the melody.