

11-8-2011

Extended Program Notes for Thesis Guitar Recital

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DOI: 10.25148/etd.FI11120807

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FLORIDA INTERNATIONAL UNIVERSITY

Miami, Florida

EXTENDED PROGRAM NOTES FOR THESIS GUITAR RECITAL

A thesis submitted in partial fulfillment of the

Requirements for the degree

in

MASTER OF MUSIC

by

Aaron Lebos

2011

To: Interim Dean Brian D. Schriener
College of Architecture and the Arts

This thesis, written by Aaron Lebos, and entitled Extended Program Notes for Thesis Guitar Recital, having been approved in respect to style and intellectual content, is referred to you for judgment.

We have read this thesis and recommend that it be approved.

Joel Galand

Michael Orta

Gary Campbell, Major Professor

Date of Defense: November 8, 2011

The thesis of Aaron Lebos is approved.

Interim Dean Brian D. Schriener
College of Architecture and the Arts

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Florida International University, 2011

ABSTRACT OF THE THESIS
EXTENDED PROGRAM NOTES FOR THESIS GUITAR RECITAL

by

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Florida International University, 2011

Miami, Florida

Professor Gary Campbell, Major Professor

This thesis presents extended program notes for a sixty-minute guitar graduate recital consisting of the following repertoire in order: *Benin*; *Pure*; *Home*; *Closure* all by Aaron Lebos; Pat Methany's *Uniquity Road*; Sonny Rollins's *Airegin*; and Aaron Lebos's *Nothing*. These works encompass and display a variety of musical influences and styles. The content of this thesis features detailed information on rhythmic, melodic and harmonic aspects of these works through historical study, musical analysis, and research in performance.

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I. Introduction

My Master's Recital, recorded on the accompanying compact disc, will be a selection of seven pieces, of which five are original compositions. The original compositions are in varying styles, including swing, African-influenced beats, and contemporary jazz. The diverse styles embodied in the songs allowed me to display my versatility as a performer as well as a composer and arranger. The other two compositions are Jazz standards performed in my original arrangements. The instrumentation for this recital was myself on guitar, accompanied by an upright bassist, drummer, and tenor saxophonist.

The first piece is an original composition titled *Benin*; in writing it, I was influenced by the style of African guitarist Lionel Loueke. The work comprises two entirely contrasting main sections, one riff-based and the more melodic. The piece juxtaposes many different time signatures, alternating mainly between 7/4, 5/4, and 6/4. I chose to open with this piece because it starts strong and is very energetic, even containing rock elements.

Home, also an original work, features an opening duo section with guitar and cello. *Home* contains two main sections that form the basis for subsequent improvisation. It is rather slow and conveys a sense of breadth and openness for approximately half of the song until the tempo change, at which point the eighth-note triplet becomes the quarter note of the next section and the meter changes from 4/4 to 3/4.

The third original piece, *Pure*, is the most straight-ahead jazz piece of the program. It is a medium-tempo swing tune in a simple AAB song form with a two-bar interlude that opens the tune and recurs after the B section. Both sections have rapidly

changing chords, with the difference that the A section chords are mainly diatonic while those in the B section are non-diatonic and functionally unrelated, making it very challenging for the soloists to superimpose their improvisations.

The fourth piece is an original titled *Closure*. It is a fast-tempo swing tune with an intense and somewhat dark vibe. It opens with a cold-sounding vamp in 6/4 generated from the bass motif. This vamp recurs numerous times as open sections over which the saxophone and drums to improvise.

Uniquity Road is a Pat Metheny tune from his classic album *Bright Size Life*. It is considered an “ECM” style jazz piece, which is an acronym for Edition of Contemporary Music. The time signature of this medium-tempo piece is 3/4 except for two bars that are in 4/4. I chose to perform this because of the beautiful chord changes, distinctive melody, and its atypicality (it is not a commonly performed jazz standard).

Airegin is a Sonny Rollins composition that I have arranged, altering several sections in so doing. The piece begins with a high-energy Latin vamp that I wrote in 6/4. The melody sections fluctuate between Latin and swing in somewhat uneven phrasing that I arranged according to the tension and release I wanted to convey. The solos eventually attain a fast-tempo swing style.

The final composition is an original entitled *Nothing*, which I performed as a trio to accentuate the intimate nature of the piece. The piece begins with an atmospheric solo guitar introduction. The form of the piece is AABA and is a medium-tempo “ECM” styled piece. The guitar plays the first A section solo and *rubato* before the bass and drums enter. The solo section is a four-bar vamp, where a particular voicing is moved around while the root (bass note) remains the same.

The C section is also five bars but I wrote it in 6/4 time to release the tension built up in the previous sections. The interlude connecting the A and B sections is an aggressive, rock-influenced passage subsequently used to end the piece while the drums solo over the bass, guitar and saxophone.

The harmonic structure of the A section is mainly based on the mixolydian mode, alternating between two bars of Ab and two bars of B. The B and C sections are melody-based and are each five measures in length. The rhythm of the melody on the B section is based on the 5/4 meter subdivided into the following pattern:

dotted quarter—dotted quarter—half.

Emphasis is thus placed on beats one and the second halves of beats two and four. The C section is in 6/4 and the subdivision of the melody, in constant dotted quarters, helps this section release and open up.

The image shows a musical staff in 6/4 time, starting at measure 21. The melody is written in treble clef and consists of five measures of dotted quarter notes. The notes are: G#4, Bb4, A4, G#4, F#4, E4, D#4, C#4, B3, A3, G#3, F#3, E3, D#3, C#3, B2, A2, G#2, F#2, E2, D#2, C#2, B1, A1, G#1, F#1, E1, D#1, C#1, B0, A0, G#0, F#0, E0, D#0, C#0, B-1, A-1, G#-1, F#-1, E-1, D#-1, C#-1, B-2, A-2, G#-2, F#-2, E-2, D#-2, C#-2, B-3, A-3, G#-3, F#-3, E-3, D#-3, C#-3, B-4, A-4, G#-4, F#-4, E-4, D#-4, C#-4, B-5, A-5, G#-5, F#-5, E-5, D#-5, C#-5, B-6, A-6, G#-6, F#-6, E-6, D#-6, C#-6, B-7, A-7, G#-7, F#-7, E-7, D#-7, C#-7, B-8, A-8, G#-8, F#-8, E-8, D#-8, C#-8, B-9, A-9, G#-9, F#-9, E-9, D#-9, C#-9, B-10, A-10, G#-10, F#-10, E-10, D#-10, C#-10, B-11, A-11, G#-11, F#-11, E-11, D#-11, C#-11, B-12, A-12, G#-12, F#-12, E-12, D#-12, C#-12, B-13, A-13, G#-13, F#-13, E-13, D#-13, C#-13, B-14, A-14, G#-14, F#-14, E-14, D#-14, C#-14, B-15, A-15, G#-15, F#-15, E-15, D#-15, C#-15, B-16, A-16, G#-16, F#-16, E-16, D#-16, C#-16, B-17, A-17, G#-17, F#-17, E-17, D#-17, C#-17, B-18, A-18, G#-18, F#-18, E-18, D#-18, C#-18, B-19, A-19, G#-19, F#-19, E-19, D#-19, C#-19, B-20, 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5/4 meter and in five-bar phrases. Meters and/or phrase lengths of five and seven are difficult to improvise over because they are not common in American and popular music. The A section must be played accurately, because it is syncopated, encompassing rhythms of eighth notes, quarter notes, dotted quarter notes, and even quarter-note triplets. During the B and C sections, the guitar must play the root, chord and melody simultaneously which is technically difficult, especially for the right hand. The final objective of this piece is to synthesize the different sections and the interlude, which are all stylistically different. Accuracy and tightness are essential to conveying an impression of the piece as a single trajectory rather than three different sections pasted together.

III. Home

The form of *Home* is based on two main vamps. The first occurs after a rubato duo between the guitar and cello. The guitar sets the tempo of the song by starting the vamp solo, and then is joined by the bass and drums after four bars. This vamp is basically a groove in which the guitar plays both the bass note and the chords.

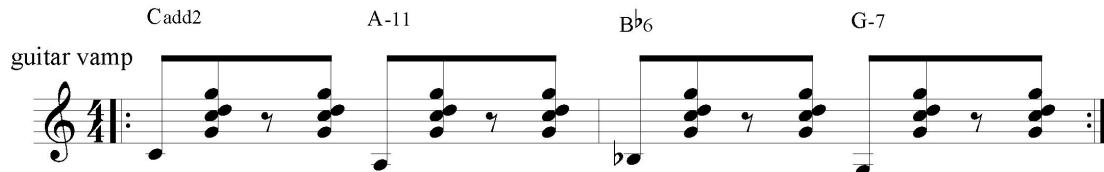


Figure 4. Lebos: *Home*, intro guitar vamp

A simple melody is then played over the vamp in the A section. The B section is a four-bar phrase repeated once, followed by a short two-bar tag that segues to the next section (C) that is also based on a four-bar vamp. The C section is a saxophone solo, during which the vamp opens up to allow the soloist more freedom. The main new element in the second vamp is that the eighth-note triplet from the A and B section becomes the new quarter-note tempo for the C section and then returns to the original tempo in the tenth bar of the D section, creating a metric modulation. The D section comprises a nine-bar phrase that segues back to the first vamp, which concludes the piece.

The harmony of the vamp is based on an upper-structure voicing that remains the same as the bass notes change, creating different chord qualities. The notes in the voicing are G, C, and D, and the bass notes are C, A, B^b and G. The chords that this creates are Cadd2, A^{min}11, B^b6/9 and G^{min}11. The melody of the A section is very simple, as it was derived from my improvised singing over the chords in the vamp. The

chords and melody in the B section were written on guitar simultaneously. They are played together so that they bring out the bass line and melody, the latter played by the saxophone. In the B section there are four two-bar phrases in which the first and third are the same and the second and fourth nearly the same, yielding a lower-level ABAB pattern. The second and fourth phrases are a response to the first and third, both in chord movement and melodic phrasing. The second vamp, which arrives in the C section, is based around a C7 sonority for the first two bars, followed by a IV–bVII–bIII–bVI turnaround.



Figure 5. Lebos: *Home*, C-section vamp/turnaround

The nine-bar D section sounds somewhat similar to the B section in terms of melody and chords but rhythmically is still in the modulated tempo of the C section and in 3/4 time. The song ends with a conclusive melody over the initial vamp to end the song in a way that reverts “Home.”

The primary challenges in performing *Home* are less obviously technical and more conceptual. The B and D sections contain the hidden technical challenge of cleanly and accurately playing the bass notes and melody at the same time. The melody in the A section is extremely simple, so I chose not to play it in exact unison with the saxophone and to give it a laid-back time feel to evoke an organic texture. The guitar improvises over the first vamp, and my approach is to start off melodically and atmospherically.

Then, as intensity builds within the rhythm section (bass and drums), the solo gradually becomes more rhythmically active (based on sixteenth notes) and harmonically venturesome, departing from the diatonic scales based on the vamp chords. In any given performance, I may choose to alter each chord such as adding a #11 (F#) to the Cadd2 chord or a natural 7 (G#) to the Amin11. Another possibility for creating more intensity and tension as the solo builds is for the rhythm section to create a pedal point; in the moment I choose a sound/scale that my ears relate to whatever that specific note may be. The challenge with the second vamp (saxophone solo) is much like the first and much like the challenge for any vamp or short, repetitive section, and that is to maintain rhythmic, harmonic and textual interest over a long solo.

IV. Pure

My conscious objective in composing “Pure” was to write a traditional jazz piece, since most of my other compositions, such as *Benin* and *Home*, are more complex and have multiple sections played in different styles. Therefore, the form and rhythm of *Pure* is a medium-tempo swing, except for the interlude that starts the tune and then occurs as a two-bar tag at the end of each chorus.

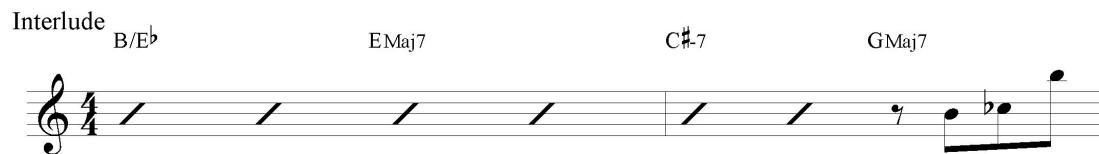


Figure 6. Lebos: *Pure*, tag section

The interlude is played with the implication of 12/8 over 4/4, which means that the quarter note subdivides into eighth-note triplets rather than eighth notes. The form is AAB plus the interlude, and this form is the same during the melody and solos. The A sections are six bars each, and the B section is eight bars.

The melody built on the A sections comprises two phrases that are identical in rhythm but based on two different key centers, the first in A \flat minor and the second a whole-step lower in F \sharp minor. The B section consists of two four-bar phrases that are identical except that the second is played a half-step higher. The rhythm of the melody on the B section is played initially with six consecutive downbeats. During the melody, the A sections are played with a broken feel and then switch to a flowing swing in the B sections. This switch in the rhythm section is to coincide with the melody in the B section to emphasize the swing-feel as the bass begins to walk and the drums swing in a

more straight-forward manner. The melody during the interlude is all eighth-note triplets with wide leaps in the second bar.

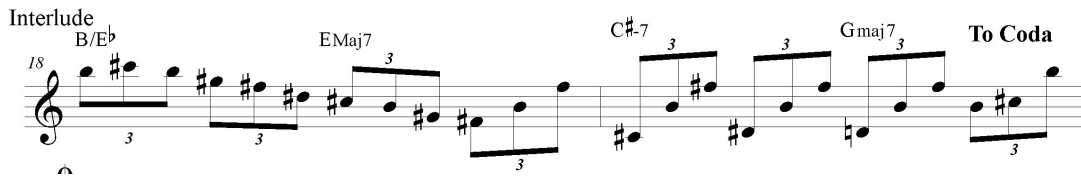


Figure 7. Lebos: *Pure*, interlude melody

The coda is actually the first two bars of the melody re-harmonized to have a conclusive ending on the relative major of Ab minor (enharmonically respelled as B major).

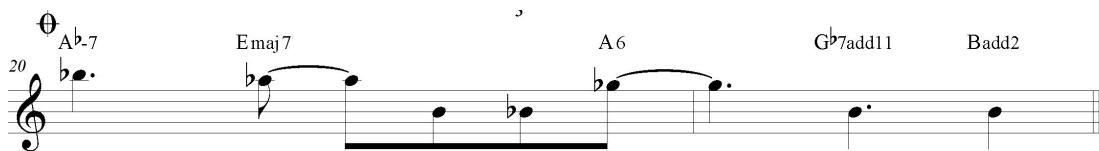


Figure 8. Lebos: *Pure*, coda melody

Performing “Pure” may look simple on a lead sheet, especially because it is not played very fast, but there are challenges. The A sections can be played either by soloing over each chord individually or by grouping several chords together because they are closely related. For example, Ab (G#) minor, E major#11, B major and F# major are all in the key of B major. A challenge in playing *Pure* lies in improvising smoothly over the B section, as most of the chords are unrelated, resulting in few common notes between scales. There are hidden resolutions, however, that I have discovered make the voice leading sound natural. The second chord of each section is actually a substitution for the V7b9 chord that would normally resolve to the next chord. For example, Bb7b9 uses the same scale (the half-whole diminished scale) as G7b9, or even B-diminished for that

matter. My overall objective with *Pure* is not necessarily to play over-dramatically or extremely fast but to play smoothly and with a good sense of time.

V. Closure

Closure is an original piece that begins with an open vamp in 6/4. The vamp is started and carried by the bass. This ostinato is then played over 4/4 time while the saxophone and guitar play an angular melody consisting of almost continuous eighth notes at a fast tempo. The form of the melody section is AAB, and the A sections are 16 bars long. The B section has an open feel, and the rhythm section does not play time here as much as it serves to highlight the melody, which consists mainly of whole notes or dotted-half notes. After the AAB melody, the vamp re-enters as an open send-off for the first soloist (usually saxophone). Upon cue the AAB form is initiated for the rest of the solos before returning to the vamp for a drum solo before the repeat of the melody section. The rhythmically tricky part of the tune is from bar 10 to bar 15 where the bass line and melody come together to accent a 5/8 phrase imposed over 4/4.

The image displays a musical score for the piece 'Closure' by Lebos, specifically focusing on measures 10 through 15. The score is presented in two systems, each consisting of a treble clef staff and a bass clef staff. The first system covers measures 10, 11, and 12. The second system covers measures 13, 14, and 15. The melody in the treble staff is characterized by a dense, angular line of eighth notes, while the bass line provides a more sparse accompaniment with whole and dotted-half notes. The notation includes various accidentals (sharps and flats) and rests, indicating a complex rhythmic structure where a 5/8 phrase is imposed over a 4/4 time signature.

Figure 9. Lebos: *Closure*, 5/8 phrase imposed over 4/4 (mm. 10–15)

The melody in the A section of *Closure* is influenced by an angular sound in which guitar and tenor saxophone play a note-busy melody together. The harmony of this melody is

atonal until the 5/8 phrasing begins at m. 10. At this point, the bass and saxophone play a descending line that implies specific harmonies, beginning with Eb minor. The note-busy melody in the A section is contrasted in the B section with a melody that is open sounding and made up of sustained notes in the saxophone and sustained chords in the guitar. The harmony for the B section, is based on the local harmonic possibilities of the melody and not necessarily on staying near a specific key center. The C and D sections are in essence the A and B sections rewritten as separate sections for the solo with some variant chords. The harmony is broken up into four-bar phrases in the A section, making it almost modal. The Bbsusb9 and Absusb9 chords that occur in mm. 35 and 39 respectively were chosen to convey a dark/cold sound resembling the A section melody. The unaltered suspended chords in mm. 43 and 47 open things up somewhat but are not resolved as the C section is repeated.

The figure shows two musical staves. The first staff is labeled with a boxed 'C' and the chord symbol $B^b_{sus}(b9)$. Above the staff is the measure number 35. The staff contains four measures of music, each filled with diagonal slashes representing sustained notes. The second staff is labeled with the chord symbol $A^b_{sus}(b9)$ and the measure number 39. It also contains four measures of music with diagonal slashes.

Figure 10. Lebos: *Closure*, solo section chords

Finally, there are different quality chords in the D section starting with a C major chord on m. 51. The harmonic aspect of the 6/4 vamp is subject to discretion but is built around the bass ostinato and is usually dark sounding, deriving chords from the Phrygian and Aeolian modes.

The objectives in performing this are many, including conceptual, technical and chordal ones. Beginning with the first vamp, the mood must be set but without being too deliberate. One way to subtly approach this vamp is to begin by swelling (with a volume pedal) chords, rather than playing them abrasively. Technically speaking, the hardest part is to play the melody in the A section accurately. The notes here are not in one key center or one mode, making the fingering extremely important. The fast tempo and non-stop nature of the A section melody make accuracy even more essential in order to play it in unison with the saxophone. In the B section the guitar plays the melody and chords simultaneously, which makes switching chords smoothly difficult. Finally the objective is to play in the style of the composition, which is intense and aggressive for the majority of the song.

VI. Uniquity Road

Uniquity Road is a composition from the legendary album by guitarist and composer Pat Metheny entitled “Bright Size Life”. Metheny was born and raised in Lee’s Summit, Missouri, a suburb southeast of Kansas City. Following his graduation from high school he briefly attended the University of Miami in 1972.² He then moved to Boston and joined vibraphonist Gary Burton’s group and began gaining popularity in the wider jazz scene. Upon this momentum he recorded *Bright Size Life* when he was only 21 as his debut album in 1976 with famous bassist Jaco Pastorius and Bob Moses on drums. This composition (as well as the entire album) epitomizes the ECM sound, open and beautiful. The form is AAB and is quite long, 58 bars. It is in 3/4 time but similar to my original composition *Nothing*, it is not a traditional jazz waltz. Measures 4–5 are in 4/4 which creates a challenge for the performers to smoothly transition from 3/4 to 4/4 and then back to 3/4 in m. 6.

The image shows a handwritten musical score for the piece 'Uniquity Road'. It consists of two systems of staves. The first system has three measures. The first measure is in 3/4 time and contains a treble clef, a key signature of one sharp (F#), and a chord symbol 'A'. The second measure is in 3/4 time and contains a bass clef, a key signature of one sharp, and a chord symbol 'B/A'. The third measure is in 4/4 time and contains a treble clef, a key signature of one sharp, and a chord symbol 'Emaj7 #11'. The second system has five measures. The first measure is in 4/4 time and contains a treble clef, a key signature of one sharp, and a chord symbol 'G-'. The second measure is in 4/4 time and contains a bass clef, a key signature of one sharp, and a chord symbol 'D7/A'. The third measure is in 4/4 time and contains a bass clef, a key signature of one sharp, and a chord symbol 'Bb-'. The fourth measure is in 4/4 time and contains a bass clef, a key signature of one sharp, and a chord symbol 'Ab G'. The fifth measure is in 4/4 time and contains a bass clef, a key signature of one sharp, and a chord symbol 'Gmaj7'. The score is written in black ink on white paper.

Figure 11. Metheny: *Uniquity Road*: 3/4 to 4/4

²Chinen, Nate. "19th-Century Concept, With a Few Upgrades." *NYTimes* 31/01/2010. AR22. *New York Edition*. Web. 29 Sep 2011.

The melody on the A section can be seen as a rhythmic motif of quarter note and two eighth note producing the rhythm of one, two-and, and this motif follows the harmony as it changes. The song is written in 3/4 meter, the basic pulse being the dotted quarter note implying 2 beats superimposed over 3.



Figure 12. Metheny: Uniquity Road: rhythmic motif

This rhythmic motif is carried through the entire A section until finally changing in the two bars approaching the B section. The harmony jumps around so much that it would be nearly impossible to determine one key center. The feeling of resolution seems to be only the Major chords that happen at mm. 4, 17 and 23, that being said, the opening two chords could be viewed as a IV and V/IV functioning chords. The B section can be viewed as two closely identical eighth bar phrases that only use different ending chords.

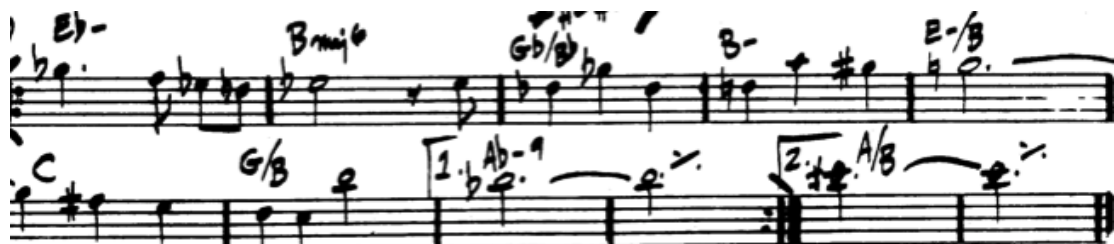


Figure 13. Metheny: Uniquity Road: B section

The rhythm of the melody also changes in the B section, but the two eight bar phrases are almost identical in melody again. The harmony in the B section as in the A section seems to not have one tonality but nine of the 16 chords do contain B (with different qualities) as the root.

Uniquity Road contains many more chords than any other piece in my program. The chords are also generally unrelated and often do not repeat, therefore memorization will be essential to playing and improvising on this tune at a high level. Another challenge will be memorizing the uneven sections. For example, the first A section is 24 bars; the second A section is 16 bars and the B section is 18 bars, thus making internalization the only possibility for memorization. Rhythmically, bars four and five are very deceiving because of the strong dotted quarter-note pulse. The real deception is when the three-note motif is displaced in m. 5, creating the feeling of the original 3/4 time signature. Improvisation is difficult in spots where the chords are unrelated, thus making traditional jazz voice leading a challenge. An example of this is the G/B in the 47th bar changing to an Ab-9 chord in the 48th bar. My objective while performing this piece will be total internalization of the chords, thus making it possible to produce an inspiring solo that is not merely an exercise of outlining the chord changes.

VII. Airegin

Airegin is a jazz standard composed by saxophonist and composer Sonny Rollins. Theodore Walter Rollins was born in New York City on September 7, 1930, where at age nine began piano lessons but discontinued them. At age 13 Rollins began playing the alto saxophone in high school, and switched to tenor sax after high school.³ *Airegin* was written by Rollins in 1954 and first recorded by the Miles Davis Quintet in 1956. Wes Montgomery also popularized the tune by recording it in 1960 on his album, "The Incredible Jazz Guitar of Wes Montgomery". The form of *Airegin* is ABAC, however I wrote a 6/4 Latin vamp that occurs at the beginning of the song and also after the guitar and saxophone solo for the drums to solo over. The A section is in a Latin feel and instead of going to swing right on the B section, I experimented with switching to swing in different places and decided on only swinging for four bars at m. 19 before returning to Latin for the repeated A section. The C section is swing and this pattern of Latin to swing stays consistent until after a few choruses of the first soloist the swing feel remains for the rest of the solos until the Latin vamp returns for the drum solo.

Airegin still retains certain bebop characteristics such as outlining the chord changes with arpeggios such as in bar one and five, even though it was written in 1954. The B and D sections are simple with the melody being mainly whole notes and half – notes.

³Nastos, Micheal. "Sonny Rollins." *Biography* n. pag. *AllMusic*. Web. 29 Sep 2011. <<http://www.allmusic.com/artist/p7446/biography>>.

Figure 14. Rollins: Airegin: B section simple melody

Harmonically, the melody on the B and D sections outline the descending chords by playing the thirds of each major chord at bar 11, 13, 15 and 17. The progression on the A sections are no more than an i to iv chords that are added to create more harmonic movement. Rather than four bars of the i chord and the four bars of iv, there are chords added such as a turnaround chord in bars two and six, and there is a ii-V7 to the iv in bar four to five. The song ends with a series of ii-V7 progressions that descend from the bV chord in bar 32.

Figure 15. Rollins: Airegin: descending ii-V7's from triton (mm. 31-37)

These are commonly played as minor ii-V7's, which means that the II chord is played with a b5 and the V chord is usually played with a b9 and #9. The scale that would coincide with these would be the Locrian mode for the ii7(b5) chord, and the half-whole diminished for the V7.

Airegin is a jazz standard, usually played at a fast tempo. The tempo which I perform it is about quarter note=280. Performing it also requires mental sharpness, as there is a lot to be aware of because of the details of my arrangement. The guitar first plays in unison with the bass during the Latin vamp, and then plays in unison with the saxophone during the "head", thus making accuracy and tightness essential. Improvising over this tune has specific challenges such as the half-step descending ii-V7-I progressions in the B section. This makes for non-traditional voice leading, especially at a fast tempo. In contrast to other songs on this program such as *Nothing* and *Home*, this piece is an aggressive style piece throughout which is why I performed it as the penultimate, playing *Nothing* as an encore.

VIII. Nothing

Nothing is the final song of my performance and begins with a rubato guitar intro. The form is AABA and the guitar will play the first A section solo. Each A section is 14 bars long and the B section is 8 bars long. There are four bars that act as an interlude to and from the bridge (B), these are mm. 19–22 and 31–34. The song is in 3/4 and is medium tempo. I wouldn't define *Nothing* as a waltz even though it is in 3/4. This tune has a broken, ECM type feel to it that separates it from the traditional waltz. The bridge goes to 6/4 because it is felt in two bar phrases. The rhythms of the melody of the entire song are very simple being mostly dotted half notes and quarter notes.

A

A-7 CMaj7 Dadd9 A-7/E G6 A-7 1,3

Figure 16. Lebos: Nothing: A section dotted half-note melody

All of the notes in the melody are downbeats. The solo section (G) is where the tune takes rhythmic liberties, resolving to swing by about the halfway point. The beginning of the solo breaks down to whole notes before transitioning through a minimalistic feel, 6/8 Afro-Cuban feel before finally settling on swing.

Nothing was written on guitar in a way that the melody and chords are played at the same time. The melody is based on contrary motion between the melody and the bass line, with the melody descending while the bass line ascends. The A sections have an A minor key center. The bridge is built around arpeggiated chords over a pedal point by the bass. The first four bars the pedal note is A and the second four bars the bass pedals on a D note. The solo begins as an upper-structure voicing that moves around an A note being

pedaled, which creates different chord qualities in the key of A. The voicing is a specific four-note shape on the guitar that I experimented moving around while playing A on the fifth string. The chords that resulted are Amaj9, Amin11, Asus13 and Amin6 (b9).

35 C open for solo
 AMaj7 A-11 Asus13 B^b/A

Figure 17. Lebos: Nothing: solo section upper-structure chords

This tune is intended to intimately draw in the audience, which is why I choose to begin it with a rubato intro even before playing the first A section. In contrast to my other compositions i.e. “*Closure*”, accuracy and preciseness aren’t as important as flow and pacing. It is extremely important in this song to maintain eye contact and other non-verbal communication with the musicians during the performance. In order to keep the flow smooth and natural during the transitions from section to section, particularly during the two interludes that occur before and after the bridge. The interaction during the solo and the awareness of what other musicians are playing are critical to flow smoothly as a group from the minimalistic broken feel, to the 6/8 Afro-Cuban groove and finally to swing.

Glossary

Contemporary Jazz: a sub-genre of jazz, which is heavily influenced by R&B, funk, rock, and pop music styles.

ECM (Edition of Contemporary Music): a [record label](#) founded in [Munich, Germany](#).

Half-whole diminished scale: a symmetrical scale consisting of the repeated pattern half-step, whole-step used in Jazz in association with a dominant b9 chord. Also known as the octatonic collection.

Harmony: referring to the "vertical" aspect of music, as distinguished from [melodic line](#), or the "horizontal" aspect.

Locrian mode: the 7th mode of the major scale, associated with a half-diminished chord.

Metric Modulation: a change (modulation) from one time signature/tempo (meter) to another, wherein a note value from the first is made equivalent to a note value in the second.

Melody: a [linear](#) succession of musical tones which is perceived as a single entity.

Upper structure chords: the top [notes](#) of a [chord](#) considered as a separate layer of that chord

Vamp: a repeating musical figure that may consist of a single chord or a sequence of chords played in a repeated rhythm. Vamps are generally symmetrical, self-contained, and open to variation.

Appendices

Score

Benin

Aaron Lebos

A

A^b6

Gtr.

Bass

$B7$

1,3

3

3

5

2. $B7$

3

3

7

A^b5

D^b5

4. $B7$

2 Benin

To Coda

A^b5

D^b5

Gtr.

A^b5

E^{Maj}7

A^b5

D^b5

Gtr.

13

E^b

drumfill

Gtr.

solo form is BBC

B

C-7

B^b-7

A^{Maj}7

E^{Maj}7

C[#]-9

C

E/G[#]

C/B^b

F/A

C[#]/B

F[#]/A[#]

C^{dim}

E^{Maj}7

D^b7^b9

D-13

on cue after solos

on cue

27

Gtr.

27

E/A

D.C. al Coda

29

Gtr.

29

Ø

31

Gtr.

31

33

Gtr.

33

35

Gtr.

35

4

Benin

Gtr.

37

37

Detailed description: This system contains two staves of guitar notation. The top staff is in treble clef and the bottom staff is in bass clef. Both staves start at measure 37. The music is in a key with two flats (B-flat and E-flat). The first two measures (37-38) are in 7/4 time, and the last two measures (39-40) are in 6/4 time. The notation includes eighth and quarter notes, some with ties, and rests.

Gtr.

39

39

Detailed description: This system contains two staves of guitar notation. The top staff is in treble clef and the bottom staff is in bass clef. Both staves start at measure 39. The music is in a key with two flats. The first two measures (39-40) are in 7/4 time. The notation includes eighth and quarter notes, some with ties, and rests.

drums break

Gtr.

41

41

Detailed description: This system contains two staves of guitar notation. The top staff is in treble clef and the bottom staff is in bass clef. Both staves start at measure 41. The music is in a key with two flats. The first two measures (41-42) are in 6/4 time. The notation includes eighth and quarter notes, some with ties, and rests.

Gtr.

43

43

Detailed description: This system contains two staves of guitar notation. The top staff is in treble clef and the bottom staff is in bass clef. Both staves start at measure 43. The music is in a key with two flats. The notation consists of whole notes and rests.

Home

Aaron Lebos

guitar vamp

Cadd2 A-11 B^b6 G-7

A Cadd2 A-11 B^b6 G-7 Cadd2 A-11 B^b6 G-7

B F-Maj7/A^b C/G C/E F6 F-Maj7/A^b G/B B^b6 F/A

F-Maj7/A^b C/G C/E F6 F-Maj7/A^b G/B B^b6

F-Maj7/A^b G/B B^b6

C C7 F B^b E^b A^b

D C/G F[#]-11 FMaj9 C/E

FMaj9 C/E FMaj9 F/A D/F[#]

2

Home

C/G Cadd2 A-11 B^b6 G-7 Cadd2 A-11 B^b6 G-7

29

4/4

Score

Pure

Aaron Lebos

Interlude

B/E^b EMaj7 C[#]-7 GMaj7

A

3 A^b-9 EMaj7 BMaj7 G^b7add11 A^b-11 F[#]-11 AMaj7 EMaj7

7 E^b-11 DMaj[#]11 1 2 DMaj7[#]11

10 **B** G^bMaj9 B^b7b9 C-13 D7alt G-7 A^b-9 A/E^b

14 A^bMaj9 B7b9 D^b-13 E^b7alt A^b-7 A-9 B^b/E

Interlude

18 B/E^b EMaj7 C[#]-7 Gmaj7 **To Coda**

20 A^b-7 Emaj7 A6 G^b7add11 Badd2

solo form AB,interlude

Score

Closure

Aaron Lebos

open vamp B6/C

This system shows the beginning of the piece. The guitar staff (top) starts with a whole rest, followed by a double bar line and a key signature change to B-flat major. The music consists of a series of chords and arpeggios, including a prominent B6/C chord. The bass staff (bottom) provides a rhythmic accompaniment with eighth and quarter notes.

A

The second system begins with a measure number '3' in a box. The guitar staff features a melodic line with eighth notes and accidentals. The bass staff continues the accompaniment with a mix of eighth and quarter notes.

The third system starts with a measure number '5' in a box. The guitar staff continues its melodic development, while the bass staff maintains the rhythmic pattern.

The fourth system begins with a measure number '7' in a box. The guitar staff shows further melodic progression, and the bass staff concludes the system with a few final notes.

2

Closure

Musical notation for measures 9 and 10. The top staff is in treble clef with a key signature of two flats. The bottom staff is in bass clef. Measure 9 contains a melodic line in the treble and a bass line in the bass. Measure 10 continues the melodic line with a grace note and a final chord in the treble, and a bass line with a grace note and a final chord.

Musical notation for measures 11 and 12. The top staff is in treble clef. The bottom staff is in bass clef. Measure 11 features a melodic line in the treble and a bass line with a grace note. Measure 12 continues the melodic line and the bass line.

Musical notation for measures 13 and 14. The top staff is in treble clef. The bottom staff is in bass clef. Measure 13 contains a melodic line in the treble and a bass line. Measure 14 continues the melodic line and the bass line.

Fine

Musical notation for measures 15 and 16. The top staff is in treble clef. The bottom staff is in bass clef. Measure 15 contains a melodic line in the treble and a bass line. Measure 16 continues the melodic line and the bass line.

Musical notation for measures 17 and 18. The top staff is in treble clef. The bottom staff is in bass clef. Measure 17 contains a melodic line in the treble with first and second endings, and a bass line. Measure 18 continues the melodic line with a triplet and a bass line.

Closure

3

B

20

22

1
24

28

33

C B^bsus(b9)

35

A^bsus(b9)

39

B^bsus7

43

4

Closure

A^bsus7

47

D

51

C^{Maj}7 B-7 G^bMaj/B^b Esus7

55

C^{Maj}7 B^bMaj7 G^{Maj}7 E/G[#]

59

C^{Maj}7 B-7 G^bmaj7/B^b Esus7

63

E^b7alt D7 C7b9

D.C. al Fine
drum solo over vamp

(EVEN 8ths) GUIT:

UNQUITY ROAD

- PAT MATHENY #39.

Musical notation for the first system, featuring a treble clef and a 3/4 time signature. The melody is marked with a circled 'A' and includes notes with sharp signs. The bass line is marked with 'A' and 'B/A' chords. A double bar line is followed by a 4/4 time signature and a key signature change to two sharps (F# and C#), with the melody marked 'E major #11'.

Musical notation for the second system, featuring a bass clef and a 3/4 time signature. The melody is marked with a circled 'B'. The bass line includes chords such as D7/A, Bb, Ab6, and G major 7.

Musical notation for the third system, featuring a bass clef and a 3/4 time signature. The bass line includes chords G, B, A6, C#, and B6.

Musical notation for the fourth system, featuring a bass clef and a 3/4 time signature. The melody is marked with a circled '1.'. The bass line includes chords A major 7, E, and G#.

Musical notation for the fifth system, featuring a bass clef and a 3/4 time signature. The melody is marked with a circled '2.'. The bass line includes chords F#G, E major #11, and Bb7.

Musical notation for the sixth system, featuring a bass clef and a 3/4 time signature. The melody is marked with a circled 'C'. The bass line includes chords Eb, B major 6, Gb/bb, B-, E/B, G/B, Ab-9, and A/B.

2

Airegin

31 C D^bMaj7 D-7b5 G7b9 C-7b5 F7b9

35 B^b-7 E^b7 To Coda A^bMaj7 after solos D.C. al Coda

39 Φ Fine

solo over form ABAC

Nothing

Aaron Lebos

solo guitar 1st & 2nd ending rubato

A A-7 CMaj7 Dadd9 A-7/E G6 A-7 ^{1,3}

² D/F# FMaj7#11 A-7/E E7/D To Coda A-7 break

⁴ D/F# FMaj7#11 A-7/E /E♭ E7/D A A/F# A/E A/D

B Dadd9/A E♭Maj7/A DMaj7/A A-11 Dadd9,11 Dadd9 D-Maj7 D6add9

³¹ A A/F# A/E A/D

C open for solo A Maj7 A-11 Asus13 B♭/A D.C. al Coda on cue

A solo guitar 1st & 2nd ending A-7 CMaj7 Dadd9 A-7/E G6 A-7 ^{1,3}

² D/F# FMaj7#11 A-7/E E7/D A-7 break

