

7-20-2007

An in-depth analysis of classic jazz compositions for a graduate jazz guitar recital

Derick Cordoba

Florida International University

DOI: 10.25148/etd.FI14061511

Follow this and additional works at: <https://digitalcommons.fiu.edu/etd>

 Part of the [Music Performance Commons](#)

Recommended Citation

Cordoba, Derick, "An in-depth analysis of classic jazz compositions for a graduate jazz guitar recital" (2007). *FIU Electronic Theses and Dissertations*. 2495.

<https://digitalcommons.fiu.edu/etd/2495>

This work is brought to you for free and open access by the University Graduate School at FIU Digital Commons. It has been accepted for inclusion in FIU Electronic Theses and Dissertations by an authorized administrator of FIU Digital Commons. For more information, please contact dcc@fiu.edu.

FLORIDA INTERNATIONAL UNIVERSITY

Miami, Florida

**AN IN-DEPTH ANALYSIS OF
CLASSIC JAZZ COMPOSITIONS
FOR A GRADUATE JAZZ GUITAR RECITAL**

A thesis submitted in partial fulfillment of the
requirements for the degree of
MASTER OF MUSIC

by

Derick Cordoba

2007

To: Dean Juan Antonio Bueno
College of Architecture and the Arts

This thesis, written by Derick Cordoba, and entitled *An In-depth Analysis of Classic Jazz Compositions for a Graduate Jazz 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.

Sam Lussier

Gary Campbell

Michael Orta, Major Professor

Date of Defense: July 20, 2007

The thesis of Derick Cordoba is approved.

Dean Juan Antonio Bueno
College of Architecture and the Arts

Dean George Walker
University Graduate School

Florida International University, 2007

ABSTRACT OF THE THESIS
AN IN-DEPTH ANALYSIS OF
CLASSIC JAZZ COMPOSITIONS
FOR A GRADUATE JAZZ GUITAR RECITAL

by

Derick Cordoba

Florida International University, 2007

Miami, Florida

Professor Michael Orta, Major Professor

The purpose of this thesis was to analyze jazz compositions by several great composers. The composers include: Howard Dietz, Arthur Schwartz, Russell Malone, Thad Jones, Dave Holland, Wes Montgomery, Pat Metheny, Hoagy Carmichael, Johnny Mercer and Joe Henderson. Through their unique use of melody, harmony and rhythm these composers have influenced countless performers and composers over many decades. These compositions served as the repertoire of a graduate jazz guitar recital. The musical group that interpreted these compositions was comprised of: guitar, upright bass, piano, tenor saxophone and drums.

TABLE OF CONTENTS

CHAPTER	PAGE
I. INTRODUCTION	1
II. ALONE TOGETHER	3
III. MUGSHOT	6
IV. A CHILD IS BORN	11
V. CONFERENCE OF THE BIRDS	14
VI. MI COSA	18
VII. SONG FOR BILBAO	21
VIII. SKYLARK	25
IX. OUT OF THE NIGHT	29
X. SUMMARY OF RECITAL INTENT	34
BIBLIOGRAPHY	35
APPENDIX	36

Chapter One

Introduction

The topic of this thesis is an in-depth analysis of classic jazz compositions for a graduate jazz guitar recital. The author has chosen to play a wide variety of material, which covers many decades of jazz composers and many styles within the jazz idiom. These compositions feature a variety of time signatures offering an additional challenge during the performance. The composers of these pieces are some of the most respected and accomplished composers in the world. The absorption of this repertoire has been a very instructive and rewarding experience. The pieces provided an interesting and challenging musical setting in which to improvise.

The recital consists of eight pieces; *Alone Together* by Howard Dietz and Arthur Schwartz, *Mugshot* by Russell Malone, *A Child is Born* by Thad Jones, *Conference of the Birds* by Dave Holland, *Mi Cosa* by Wes Montgomery, *Song for Bilbao* by Pat Metheny, *Skylark* by Hoagy Carmichael and Johnny Mercer, and *Out of the Night* by Joe Henderson. These compositions represent decades of jazz composition by masters of the craft. The composers come from a wide variety of backgrounds and play a vast range of instruments adding to the unique qualities of their composing. Each song represents a critical style of music that must be absorbed in order to perform as a musician today.

The setting of the songs ranges from solo guitar up to a quintet. Each song and setting offers unique challenges and represents the variety of settings a guitarist must be able to play in during a professional engagement.

The musicians include:

Derick Cordoba – guitar
Richard Mojica – drums
Jairo Cipolla – piano
Jason Moss – saxophone
Brian Lang – upright Bass

Each carefully selected musician brings with him his gifts to help add to the overall performance. They range from the undergraduate level to professional in their experience. The author has played with all but one in various ensembles during his studies at FIU. This familiarity will help facilitate a cohesive performance.

Chapter Two

Alone Together

Alone Together is a standard written by Howard Dietz and Arthur Schwartz during Broadway's heyday. The song was unveiled in the 1932 musical *Flying Colors* and sung by Tamara Geva. It has been recorded by hundreds of artists over the last 75 years. The author listened to versions of the song by Jim Hall, Keith Jarrett, Joe Diorio and Pat Martino.

Form and Rhythm

This composition is 44 measures long and has an AABA form. The first two A sections are unique in that they do not follow a traditional 8 measure pattern, but are 14 measures in length. (See Example 1)

| D-7 | E-7^(b5) A7^(b9) | D-7 | E-7^(b5) A7^(b9) | D-7 | A-7^(b5) D7^(b9) | G-7 | G-7 |
| B-7 E7 | G-7 C7 | FMaj7 | E-7^(b5) A7^(b9) | DMaj7 | DMaj7 |

Example 1: Chord progression from section A of *Alone Together* (mm. 1-14)

The B section and last A section are more traditional 8 measures each.

(See Example 2)

| A-7^(b5) | D7^(b9) | G-7 | G-7 | G-7^(b5) | C7^(b9) | FMaj7 | E-7^(b5) A7^(b9) |
| D-7 | E-7^(b5) A7^(b9) | D-7 | E-7^(b5) A7^(b9) | D-7 | Bb7 A7^(b9) | D-7 | E-7^(b5) A7^(b9) |

Example 2: Chord progression from section B and A of *Alone Together* (mm. 29-44)

The soloists use the entire form of the song during their improvisations. The style of the song is a traditional swing type of rhythm emphasized by a walking bass line.

Harmony and Melody

The harmonic structure of *Alone Together* is in D minor. It begins on the tonic and moves through a series of minor ii-V-i chord progressions. In measure six there is a chord progression of ii-V of iv which resolves to the iv in measures seven and eight. Measure nine features a ii-V of V which is left unresolved. Measures ten and eleven feature a modulation to the relative major key of F major by using a major ii-V-I chord progression. Measure twelve brings back the familiar minor ii-V with a surprising resolution to a D major 7th chord. This offers a bit of surprise to the listener and creates interesting possibilities for the soloist. (See Example 3)

| D-7 | E-7^(b5) A7^(b9) | D-7 | E-7^(b5) A7^(b9) | D-7 | A-7^(b5) D7^(b9) | G-7 | G-7 |
| B-7 E7 | G-7 C7 | FMaj7 | E-7^(b5) A7^(b9) | DMaj7 | DMaj7 |

Example 3: Chord progression from section A of *Alone Together* (mm. 1-14)

The B section starts with a four measure chord progression of ii-V of iv in measures 29 through 32. Measures 33 and 34 feature a minor ii-V chord progression which resolves to the relative major key of F in measure 35. The B section closes with a minor ii-V back to i chord progression in measure 36. (See Example 4)

| A-7^(b5) | D7^(b9) | G-7 | G-7 | G-7^(b5) | C7^(b9) | FMaj7 | E-7^(b5) A7^(b9) |

Example 4: Chord progression from section B of *Alone Together* (mm. 29-36)

The song closes with series of minor ii-V-i chord progressions in D minor.

Notably measure 42 has a tritone substitution for the ii chord. (See Example 5)

| D-7 | E-7^(b5) A7^(b9) | D-7 | E-7^(b5) A7^(b9) | D-7 | Bb7 A7^(b9) | D-7 | E-7^(b5) A7^(b9) |

Example 5: Chord progression from section A of *Alone Together* (mm. 37-44)

Melodically the song is very sparse using a series of rhythmic patterns throughout which ties the melody together. The bridge prominently features quarter note triplets in measures 18 and 22 to add rhythmic variety to the song. (See Example 6)

The image shows two staves of musical notation in G major. The first staff starts at measure 17 and contains the notes G4, A4, B4, C5, B4, A4, G4. Above the notes are chord symbols: A[∅] above G4, D7^(b9) above A4, G-7 above B4, and G-7 above C5. The second staff starts at measure 21 and contains the notes G4, A4, B4, C5, B4, A4, G4. Above the notes are chord symbols: G[∅] above G4, C7^(b9) above A4, F#7 above B4, E[∅] above C5, and A7^(b9) above G4. Both staves have a treble clef and a key signature of one sharp (F#).

Example 6: Melody from section B of *Alone Together* (mm. 17-24)

Performance Aspects

The composition features the full quintet with the guitar playing the melody. The song is played with a swing feeling at a tempo of 150 beats per minute. The guitar takes the first solo followed by the piano and tenor saxophone. The piano accompanies the guitar solo as well as its own solo. The guitar will accompany the tenor saxophone solo. The guitar will then state the melody again and end the song.

Chapter Three

Mugshot

Mugshot is a Russell Malone composition initially recorded on the 1998 GRP release *Sweet Georgia Peach*. It is an upbeat song featuring an ostinato bass line by Ron Carter and solos by Russell Malone on guitar and Kenny Barron on the piano. The drummer Lewis Nash plays a prominent role with a drum pattern which links him to the bass part. Malone “cut his teeth on church music” (Mathieson, 1999) as many of the jazz greats did. A Georgia native who switched to playing jazz after hearing George Benson, Malone has been featured as part of the Jimmy Smith trio, Harry Connick Jr. band and Diana Krall trio. He also appeared in the 1996 film *Kansas City* as part of a club’s house band. His knowledge is steeped in the gospel and blues traditions but he has managed to sound very modern in his compositional and improvisational style.

Form and Rhythm

This composition is 32 measures long and has an AABC form. It features an eight measure introduction which consists of an ostinato bass pattern that carries over into the A sections. (See Example 7)



Example 7: Ostinato bass pattern from introduction of *Mugshot* (mm. 1-8)

The A sections feature a static harmony, repeating melody line and ostinato bass line which leaves it up to the soloist to create both harmonic and rhythmic interest. The

B and C sections open up rhythmically leaving the ostinato bass line and static harmony. The solos are over the entire form of the song. The A sections feature a straight rhythm while the B and C sections are a swing type feel.

Harmony and Melody

The harmonic structure of the song is set in G minor for the A sections. The first sixteen measures consist of a single chord of Gmin6/9. The ostinato bass line reinforces this static harmony. The B section moves into a new tonal center of E-flat in measures 17 through 22. (See Example 8)

| C-7 | F-7^(b5) Bb7 | EbMaj7 | AbMaj7^(#11) | F7 Bb7 | Bb7 EbMaj7 |

Example 8: Chord Progression from section B of *Mugshot* (mm. 17-22)

Measure 24 is a minor ii-V chord progression leading into the C section. The C section is a series of descending ii-V chord progressions separated by a minor 11th and a tritone substitution in measures 25 through 29. The tonal center moves from F major to E flat major to D flat major finally resolving in measure 30. (See Example 9)

| G-7 C7 | B-11 Gb7 | F-7 Bb7 | A-11 E7 | Eb-7 Ab7 | DbMaj7 |

Example 9: Chord Progression from section B of *Mughshot* (mm. 17-24)

Measures 30, 31 and 32 are an unusual turnaround, not only incorporating interesting harmony but also interesting rhythmic placement. (See Example 10)

Musical notation for Example 10, showing a melody line with chords above it. The chords are: $\text{D}^{\flat}\text{7}$, $\text{G}7(\sharp 11)$, $\text{G}^{\flat}\text{7}$, $\text{B}7$, A-11 , and $\text{D}7(\sharp 9)$. The melody consists of eighth and quarter notes with some ties.

Example 10: Melody and chords from section C of *Mugshot* (mm. 30-32)

The melody in the A section is a repeating four measure phrase primarily made up of major 3rds and perfect 4ths, with an interesting minor 2nd in measure two of the pattern. (See Example 11)

Musical notation for Example 11, showing a repeating melody phrase in G minor. The melody is primarily composed of major 3rds and perfect 4ths, with a minor 2nd interval in the second measure. The chords are labeled as $\text{G} \text{MIN}^9$ above the staff.

Example 11: Melody from section A of *Mugshot* (mm. 1-4)

The melody uses repeating rhythmic and transposed harmonic patterns in measures 21, 25 and 26 of the B section. The composition also features a descending quarter note triplet pattern in measure 23. (See Example 12)

Example 12: Melody and chords from section B of *Mugshot* (mm. 21-28)

The C section enhances the tonal center movement in measures 29 through 32 with a melodic pattern which moves down by whole steps. (See Example 13)

Example 13: Melody and chords from section C of *Mugshot* (mm. 29-32)

Performance Aspects

Mugshot features the full quintet with an eight-bar introduction by the bass, piano and drums. The song is played with a straight feeling at a tempo of 155 beats per minute for the A sections and a swing style for the B and C sections. The guitar and tenor saxophone will play the melody over the entire AABC form twice with the saxophone taking the lower line in the A section. The guitar, tenor saxophone and piano will solo

followed by the melody played once. The song will end with a drum solo while the bass, piano and guitar continue the ostinato bass line, leaving the drummer free to subdivide the time while the other instruments keep the beat.

Chapter Four

A Child is Born

A Child is Born was composed by the legendary cornetist and bandleader Thad Jones, brother of greats Elvin and Hank Jones. Thad Jones was a featured member of the Count Basie Orchestra. He was called, “the greatest improvising cornet player he had ever heard” by Charles Mingus. (Lyons and Perlo, 1989) He was co-founder of The Thad Jones-Mel Lewis Orchestra, a band which still survives today as The Village Vanguard Orchestra. Thad Jones was one of the orchestra’s chief composers and arrangers, and his music is still widely played by big bands. The author listened to versions by Joe Diorio, Kenny Burrell and Kenny Werner.

Form and Rhythm

A Child is Born is in the key of B-flat major and is in a 3/4 time signature. A classic jazz waltz, it is an unusual 30 measures long. It has an AB form with the A section being a standard 16 measures long and the B section being an unusual 14 measures long. The song has a coda ending which extends the B section an additional five measures. It is almost always performed as a ballad and the feel is that of a jazz waltz in 3/4 time.

Harmony and Melody

The harmonic structure of the song is based in B-flat major. It starts on the I chord but immediately moves to a minor iv chord in the second measure adding to its harmonic interest. It features a pedal point bass note of B-flat for the first six measures before going to a ii-V of vi chord progression in measures 7 and 8. (See Example 14)

| **BbMaj7** | **Eb-6/Bb** | **BbMaj7** | **Eb-6/Bb** | **BbMaj7** | **Eb-6/Bb** | **A-7^(b5)** | **D7^(#9)** |

Example 14: Chord progression from section A of *A Child is Born* (mm. 1-8)

Measures eight through 13 have a series V of vi to vi chord progressions. This series of chords moves the song firmly into G minor throughout this section. (See Example 15)

| D7^(#9) | G-7 | D7^(#9) | G-7 | D7^(#9) | G-7 |

Example 15: Chord progression from section A of *A Child is Born* (mm. 8-13)

Measures 14 and 15 feature a V of V and Vsus4 chord delaying resolution to the V and then I chords in measures 16 and 17. (See Example 16)

| C9 | F7sus4 | F13 | BbMaj7 |

Example 16: Chord progression from section A of *A Child is Born* (mm. 14-17)

Measures 17 through 21 are identical to the first five measures of the song including the pedal point. Measure 22 features a V of vi chord which adds an element of surprise for the listener. Measures 23 and 24 have a major IV chord followed by a flat-VII dominant chord, which is a departure from the rest of the song. (See Example 17)

| D7^(#9) | EbMaj7 | Ab7 |

Example 17: Chord progression from section B of *A Child is Born* (mm. 22-24)

Measures 25 through 27 use an ascending bass line which leads to the same delayed resolution pattern from measures 14 through 17. (See Example 18)

| BbMaj7/F | Gb6 | G-7 | C9 | F7sus4 | F13 | BbMaj7 |

Example 18: Chord progression from section B of *A Child is Born* (mm. 25-31)

The coda ending features a tag which alternates between the I and iv chords as in the first five measures of the song without the pedal point bass note. (See Example 19)

| BbMaj7 | Eb-6 | BbMaj7 | Eb-6 | BbMaj7 |

Example 19: Chord progression from Coda section of *A Child is Born* (mm. 32-37)

Performance Aspects

A Child is Born is a ballad that will be performed in a trio setting featuring guitar and bass solos. The song is a jazz waltz and has a tempo of 90 beats per minute. This trio format leaves it up to the guitar to fill in the space for not only the melody, but the harmony as well, offering an additional challenge. The guitar will state the melody in a chord melody format and then take a solo over the entire form of the song minus the coda. The bass will then play a solo while the guitar accompanies it. The guitar will then play the melody out and finish the song with the coda. The drums will take on a supportive role in time keeping and filling space where appropriate. A trio setting is one of the most common groups of performance in jazz, which is why the author chose not to include piano or tenor saxophone during this song.

Chapter Five

Conference of the Birds

Conference of the Birds was composed by bassist Dave Holland and was on the 1973 ECM album of the same title. It features Dave Holland, Anthony Braxton, Barry Altschul and Sam Rivers. Dave Holland played in Miles Davis' group as well as Chick Corea's. He also played with Sam Rivers and has performed with virtually every great jazz musician of the 1970s up to present day, including Pat Metheny, John Scofield and Keith Jarrett to name just a few. His debut as a leader was with the *Conference of the Birds* record. He is one of the premiere bassists in the world. "Naturalness is a pervasive feeling in his style. He can take racing tempos and still swing and sound pretty. Ballads are a joy for his approach." (Gridley, 2000) He has recorded many albums as a leader and all have featured, almost exclusively, his compositions and arrangements. The author listened to Dave Holland's *Conference of the Birds* as well as many CDs of his music to gain a better understanding of his compositional approach.

Form and Rhythm

The form of the song is a single nine-measure section based in D minor. The melody is played twice and then again after each soloist who plays an open-ended improvisation. The song contains a bass and drum intro for eight measures. The unique form is augmented by the 5/4 time signature. Measure nine contains a time signature of 2/4 which adds an element of surprise for the listener.

Harmony and Melody

The harmony consists of a ostinato bass pattern of two measures in length. During the introduction the bass begins this pattern and is then joined by drums in measures five through eight. (See Example 20)



Example 20: Ostinato bass pattern from section A of *Conference of the Birds* (mm. 1-8)

The harmony during the solos consists of four chords repeated every two measures. The harmony, while not static, does have a drone type quality since the four chords repeat continuously. The repeating bass line of fourths and fifths adds to the drone like quality of the song. This drone leaves the soloist the responsibility of creating harmonic and rhythmic interest. The D minor i chord and F major III chords in measure one anchor the song in the D minor key. The B-flat chord in measure two is the I chord of the new B-flat key. The second half of the measure contains an E-flat major chord, which is the IV of the new key. The notes E-flat and B-flat also are a half step above the D and A in the next chord, providing some nice voice leading movement. (See Example 21)

| D- F | Bb Eb |

Example 21: Chord progression from section A of *Conference for the Birds* (mm. 9-10)

The bass contains a bass line during the solos that features fourths and fifths instead of single notes. The solos take place over a repeating two measure harmonic pattern in 5/4. Playing in 5/4 will take the soloist out his usual rhythmic patterns and help foster new approaches. Once again the soloist will be free to superimpose harmony over the repeating harmonic palette.

The melody is a three-part melody with three distinct parts. Measure nine features a crossing of the top and middle voice. The melody stays on all chord tones except for an upper neighbor on the end of four. The bass continues the introduction's pattern until beat five where it keeps the same notes but does not play them simultaneously, foreshadowing the coming melodic bass line. Measure ten features a crossing of the top and middle voices again in beat one. The top two voices are made up of a descending B-flat major scale outlining the key change. The bass has an ascending counter line. Measures 11 and 13 are a restatement of the melody in measure nine with the exception of a single note bass line. Measures 12 and 14 are also a restatement of the melody in measure two with a differing bass line. (See Example 22)

The image shows a musical score for three instruments: T. Sax., Gtr., and A.B. The score is in 5/4 time and features a complex melodic structure with voice crossings and harmonic patterns. The T. Sax. staff is in the treble clef with a key signature of one sharp (F#). The Gtr. staff is in the treble clef with a key signature of one flat (Bb). The A.B. staff is in the bass clef with a key signature of one flat (Bb). The score consists of three staves, each with a measure number '9' at the beginning. The T. Sax. staff has a melody that starts with a quarter note, followed by a half note, and then a quarter note. The Gtr. staff has a melody that starts with a quarter note, followed by a half note, and then a quarter note. The A.B. staff has a melody that starts with a quarter note, followed by a half note, and then a quarter note.

Example 22: Melody from section A of *Conference for the Birds* (mm. 9-12)

Measures 13, 14 and 15 offer a change in harmony, with a return to D minor with a i chord followed by a C major VII chord and a G major chord with a B in the bass. The voices spell out the D minor chord in beat one and form an interesting cluster of whole steps on the and of two. This cluster contains the root, 9th and major 3rd of the C major chord. The final notes are tied to the next two measures and outline a G major chord in first inversion with the natural nine. (See Example 23)

The musical score for Example 23 consists of four staves: Tenor Saxophone (T. Sax.), Guitar (Gtr.), Piano (PNO.), and Alto Saxophone (A.B.). The key signature changes to D minor (two flats) and the time signature is 2/4. The guitar part includes the following chord diagrams: D, F, B \flat , E \flat , D-C, G.

Example 23: Melody from section A of *Conference for the Birds* (mm. 13-17)

Performance Aspects

Conference of the Birds features the full quintet at a tempo of 155 beats per minute. The bass will start the piece alone and drums will enter on measure five. The melody will be played twice and then the tenor saxophone will take the first solo. After the solo the tenor saxophone will restate the melody. The guitar will then solo and restate the melody to close the song.

Chapter Six

Mi Cosa

Mi Cosa is a solo guitar piece written by Wes Montgomery and featured on the 1959 Riverside album *Guitar on the Go*. Wes Montgomery was introduced to jazz guitar after hearing Charlie Christian. He immediately purchased an electric guitar and amplifier and began figuring out Christian's musical style. He found the pick awkward and decided to play with only his thumb. This would be the beginning of one of the world's most recognizable guitarists sound. Wes joined Lionel Hampton's band in 1948. In 1957, he would record his first records as a leader with his brothers Monk and Buddy. He later went on to record with Jon Hendricks, Nat Adderley, Cannonball Adderley, Hank Jones, George Shearing and Milt Jackson among many other legendary artists. He also joined John Coltrane's band for some concerts that were never recorded. His style is described as possessing a "deep swing that gave his melodies unusual propulsion. Montgomery was the first guitarist to improvise in octaves." (Tesser, 2000) The author listened to the original recorded version of the song by Wes Montgomery.

Form and Rhythm

Mi Cosa is unusual in that Wes Montgomery recorded very few solo pieces. It is in the key of A major and has an ABACA form. It is also in a 3/4 time signature but has a straight Latin type feel rather than a standard jazz waltz feel. The song also has an introduction and ending which are very similar.

Harmony and Melody

The song is a solo piece also known as a chord melody. The introduction is firmly rooted in the key of A major. The first full measure features a flat-II chord with an A in the bass. This gives the song a distinct Spanish sonority. Measures five and six return to the I chord, which is altered into an augmented chord continuing to further the tension of the introduction. (See Example 24)

| A | Bb^(#11)/A | Bb^(#11)/A | Bb/A A | A | A+ | A+ | A |

Example 24: Chord progression from section A of *Mi Cosa* (mm. 1-8)

The A section has several V and I chord progressions throughout the section which resolve back to the I chord in the A section. Measures 20 through 23 feature a IV-i-bII-I chord progression which heightens the tension of the piece. (See Example 25)

| E | A | E | A | D | A-7 | Bb/A | AMaj9 |

Example 25: Chord progression from section A of *Mi Cosa* (mm. 20-27)

The B section features the octaves which Wes Montgomery is famous for. He uses the octaves to add weight to the melody in key spots. (See Example 26)



Example 26: Chord melody example from section A of *Mi Cosa* (mm. 32-43)

The C section features an E pedal tone beneath the harmony. This pedal tone creates interest for the listener by shifting the harmony above a solid tonal base. This is particularly effective on the guitar since the low E is the lowest note available without readjusting it to an alternate tuning. (See Example 27)

| A7 | DMaj7/E B7/E | E7 | C#-7/E A7/E | F#dim7/E | B7/E | E7 | AMaj7 |

Example 27: Chord progression from section C of *Mi Cosa* (mm. 64-71)

Performance Aspects

Mi Cosa is a solo guitar piece and has a straight eight note feel. Given that there is no group in which to interact, the piece demands a wide variety of dynamics in order to be played effectively and maintain the listener's interest. The ability to perform solo guitar pieces is vital to a working jazz guitarist and deserves special attention.

Chapter Seven

Song for Bilbao

Song for Bilbao is a Pat Metheny composition featured on the 1996 Impulse record *Tales from the Hudson*. It is a fast Latin song featuring Michael Brecker on tenor saxophone, Pat Metheny on guitar, Jack DeJohnette on drums, Dave Holland on bass and Joey Calderazzo on piano. Pat Metheny was first introduced to jazz after hearing an Ornette Coleman record. He began playing guitar at 13 and by age 17 was teaching at the University of Miami. He began his recording career with Paul Bley and Jaco Pastorius. He is arguably the most successful jazz guitarist ever. Metheny has recorded with Joni Mitchell, Gary Burton, Bob Moses, Charlie Haden, Dave Holland, John Scofield, Kenny Garrett, Michael Brecker and Jim Hall among many others. His compositions have been referred to as a “quest for the ecstatic. Using affective harmonies, gradually accumulating textures, and naturally increasing dynamics.” (Harker, 2005) The author listened to a studio and live version of the song by Michael Brecker.

Form and Rhythm

Song for Bilbao is in an AABA form has an unusual length of 28 measures long. The A sections are eight measures and contain a static chord of C7sus4 for the first four measures. Measures five and six have a G-flat major 7th #11 chord. Measures seven and eight return to the C7sus4 chord for resolution. (See Example 28)

| C7sus4 | C7sus4 | C7sus4 | C7sus4 | GbMaj7^{#11} | GbMaj7^{#11} | C7sus4 | C7sus4|

Example 28: Chord progression from section A of *Song for Bilbao* (mm. 1-8)

The B section is very interesting and challenging. It is only four measures long but is vital to the continuity of piece. It is in 3/4 and the chords cycle every one and a half beats, which can be very challenging to solo over at the 180 beats per minute tempo. (See Example 29)

| F Bb | Eb F | Db Eb| F G |

Example 29: Chord progression from section B of *Song for Bilbao* (mm. 17-20)

The final A section is a restating of the first A section. It uses an identical chord progression as well as melody.

Harmony and Melody

The harmony in the A section is a static C7sus4 chord leaving room for the soloist to use harmonic substitution to create interest. Measures five and six are a GbMaj7#11 providing a spot where the soloist could use Lydian, melodic minor or pentatonic scales. The harmonic content of the B section is all triads, starting with F and then going to B-flat, E-flat, F, D flat, E-flat, F and G in only four measures. The first measure is firmly rooted in F major going from the I to the IV. The second measure has a flat VII and then goes back to the I. Measures three and four use a technique called planeing to ultimately arrive at the G which acts as a V to the C7sus4. The chords begin on a D-flat and move up in whole steps to the G. You then return back to the A section. (See Example 30)

| F Bb | Eb F | Db Eb| F G |

Example 30: Chord progression from section B of *Song for Bilbao* (mm. 17-20)

The melody is very simple in the A sections and is made up almost entirely of a C and F note. This is an example of a compositional technique where the melody note stays the same while the harmony changes underneath, a common technique used by Pat Metheny. (See Example 31)

Example 31: Melody and chords from section A of *Song for Bilbao* (mm. 1-8)

The B section melody is much more complex moving through the changes. Measures one, two and four make use of the same rhythm, which serves to enhance the placement of the chords on beats one and on the end of beat two. (See Example 32)

Example 32: Melody and chords from section B of *Song for Bilbao* (mm. 17-20)

Performance Aspects

Song for Bilbao features the entire quintet. The feel is Latin at a tempo of 180 beats per minute. The rhythm section plays the entire form once without the melody. The second time through the form the guitar and tenor saxophone play the melody in

unison. The piano takes the first solo over the entire form of the song. The tenor saxophone takes the second followed by the guitar. The tenor saxophone and the guitar then play the melody once to the end the song.

Chapter Eight

Skylark

Skylark was written by Hoagy Carmichael and Johnny Mercer. This arrangement is similar to an arrangement featured on the Jim Hall 1995 Telarc record *Dialogues*. It is in the unusual key of C major, for this song, to facilitate the open chords used in the guitar introduction. Hoagy Carmichael was responsible for writing some of the most memorable standards in jazz. He wrote *Stardust*, *Georgia on my Mind*, *Rocking Chair*, *Lazy River* and *Skylark* to name a few. Johnny Mercer was “one of Carmichael’s most idolatrous disciples, who went on to become one of his most effective lyric writing partners.” (Green, 2001) The author listened to several versions by Jim Hall as well as by the Keith Jarrett Trio.

Form and Rhythm

Skylark is an AABA form and is 32 measures in length. The song is a slow ballad in 4/4 time. The song is very simple in its form. There is a rubato guitar introduction which continues into the first and second A sections. The B section incorporates the rest of a quartet. Rhythmically the melody in measures two through five contain an identical rhythmic pattern of eight notes starting on beat two. (See Example 33)

The image displays two staves of musical notation for the first eight measures of section A of the song "Skylark". The notation is in 4/4 time. The first staff shows the melody with chords: Cmaj7, D-7, E-7, F#m7b9, Cmaj7, Gb7, F#m7, E-7. The second staff shows the melody with chords: A-7, D7, D-7, G7, E-7, A-7, D-7, G7(b9). The melody consists of eighth notes and quarter notes, with a consistent rhythmic pattern of eight notes starting on beat two in measures 2 through 5.

Example 33: Melody and chords from section A of *Skylark* (mm. 1-8)

Measures 6, 14, 18 and 20 contain the same rhythm of an eight note triplet on beat two followed by four eighth notes. Measure 21 contains a slight variation of this rhythm by following the triplet with one eighth note and a dotted quarter note. (See Example 34)

Example 34: Melody and chords from sections A & B of *Skylark* (mm. 13-20)

Harmony and Melody

Skylark is in C major in this arrangement, though E-flat and F are more common keys for this song. The harmony is very straightforward in the A sections, starting with the I, ii, iii and IV chord progression in measures one and two. Measure three starts with a I chord and then goes to a G-flat 7 which is a tritone substitution for the V of IV chord. Measure four has a IV and iii chord with the iii chord being the beginning of a iii-vi-ii-V chord progression. Measure five has a vi chord and a D7 which acts as a V of V that resolves to the V in the second half of measure six's chord progression. Measures seven and eight are a standard iii-vi-ii-V chord progression with the V having a flat 9 for added tension. (See Example 35)

| CMaj7 D-7 | E-7 FMaj7^(#11) | CMaj7 Gb7 | FMaj7 E-7 |
 | A-7 D7 | D-7 G7 | E-7 A-7 | D-7 G7^(b9) |

Example 35: Chord progression from section A of *Skylark* (mm. 1-8)

The second A section is identical to the first A until measures 15 and 16.

Measure 15 starts with a I and then a G7(#9) which actually acts as a V of V in the new key of F major in the B section. Measure 16 has a G-7 to C7 that is a ii-V chord progression to the new key of F major. (See Example 36)

| CMaj7 G7^(#9) | G-7 C7 |

Example 36: Chord progression from section A of *Skylark* (mm. 15-16)

The B section modulates to the key of F major. It begins with a I chord followed by a D7(b9) which serves as a V of ii. Measures 18 and 19 have a ii-V-I chord progression in F major. Measure 20 has an E-7(b5) and an A7(b9) which act as a ii-V of vi which resolves in measure 21 to the vi chord. The second half of measure 21 contains an interesting B-flat 7 chord, which is very reminiscent of the chord progression in the song *Angel Eyes*. It is followed by a ii-V-I chord progression in F major in measure 22. Measure 23 has a I-vi chord progression in a new key of E major, followed by an F-sharp 7 which is a V of V and then a V and I chord progression in E major. The final beat has a G7 which is the V of I chord in C major in the last A section. (See Example 37)

| FMaj7 D7^(b9) | G-7 C7(b9) | FMaj7 | E-7^(b5) A7(b9) |

| D-7 Bb7 | G-7 C7 FMaj7 | EMaj7 C#-7 | F#7 B7 EMaj7 G7 |

Example 37: Chord progression from section B of *Skylark* (mm. 17-24)

The final A section is identical to the first with the exception of measures 31 and 32. Measure 31 has a I chord followed by a B-flat 7 and B7. They serve as dominant chords moving up chromatically toward the C major 7 in measure 32. The I chord is

followed by an A7 which is a V of ii and then a ii-V chord progression which is a turnaround back to the C major 7 in measure one. (See Example 38)

| Cmaj7 Bb7 B7 | CMaj7 A7 D-7 G7 |

Example 38: Chord progression from section C of *Skylark* (mm. 30-31)

The Melody contains the rhythmic patterns discussed in the form and rhythm section above. The B section also contains a bluesy touch in measures 20 and 21 featuring the flat-5 or “blue note” of each chord in a descending chromatic movement. (See Example 39)

Example 39: Melody and chord progression from section B of *Skylark* (mm. 17-24)

Performance Aspects

Skylark begins with a rubato solo guitar intro transcribed with minor modifications from the above-mentioned Jim Hall record. The solo guitar continues through both A sections featuring very modern chord voicings and a reharmonization of the melody making liberal use of chord substitutions. The B section brings in the drums, bass and piano at a tempo of 70 beats per minute.

Chapter Nine

Out of the Night

Out of the Night is a Joe Henderson composition featured on the 1963 Blue Note record *Page One*. The album features Kenny Dorham on trumpet, Joe Henderson on tenor saxophone, Butch Warren on bass, McCoy Tyner on piano and Pete La Roca on Drums. Joe Henderson is one of the modern jazz legends. He has played with Miles Davis, Herbie Hancock, McCoy Tyner, Elvin Jones, John Scofield, Lee Morgan and Horace Silver to name a few. Henderson's playing makes use of wide intervals, dissonances and melodic patterns which allow him to push the tonality to its limits. He was a true innovator and was successful in "rubbing away at the hard-bop structures [which] girded the music." (Gioia, 1997) The author listened to the original version of the song by Joe Henderson.

Form and Rhythm

Out of the Night is a minor blues in F. It has a 4/4 time signature and is 12 measures long. The song has a three beat pickup which also occurs in the last measure as a turnaround. It has a two type feel with a descending bass line. The solos are over a standard F minor blues chord progression. The solos are open-ended and will allow the soloist time to build a solo with intensity. Rhythmically the song provides an interesting contrast with the bass and drums in a two feel while the melody plays several 16th note lines as well as quarter note triplet ideas. (See Example 40)



Example 40: Melody from section A of *Out of the Night* (mm. 5-8)

Harmony and Melody

The harmonic and melodic aspects of the song are what really distinguish it as a note worthy composition. The first three bars have a descending bass line and an interesting cycle of chords which are all substitutes for the i chord. Measure four has a i chord and a V of iv chord progression. (See Example 41)

| F-7 F-7/Eb | D-7^(b5) C7^(#9)/Db | G-7/C Bb7 | F-7 F7^(#5) |

Example 41: Chord progression from section A of *Out of the Night* (mm. 1-4)

Measures five and six move up through the key in contrast to the first four measures. Measure five starts with a IV chord which is dominant instead of minor. The IV chord is followed by a C minor 7, acting as a passing chord to the D-flat major 7 which is the VI of the key, and then a V of I chord. Measure seven starts with a i chord followed by a ii chord, which deviates from the minor key by virtue of the fact it doesn't have a flat five. Measure eight has an A-flat major 7 which is the III chord. (See Example 42)

| Bb7 C-7 | DbMaj7 C7^(#9) | F-7 G-7 | AbMaj7 |

Example 42: Chord progression from section A of *Out of the Night* (mm. 5-8)

Measure nine has a D-flat 7, which is a tritone substitution of a V of V chord. Measure ten contains a V chord followed by a B-flat 7 in measure eleven which is a dominant IV chord. The last beat of the measure has a G-flat major 7 chord which is a tritone like substitution for the V chord.

By making the G-flat a major 7 chord Henderson kept an F natural in the chord which is also in the melody. (See Example 43)

| Db7 | C7^(#9) | Bb7 GbMaj7|

Example 43: Chord progression from section A of *Out of the Night* (mm. 9-11)

The solos are over a standard F minor blues chord progression. The first four measures are a i chord with the last two beats of measure four containing a V of iv chord. Measures five and six are made up of a iv chord which then returns to the i chord in measures seven and eight. Measures nine and ten have a D-flat 7 chord which is a tritone substitution for a V of V chord, which then resolves down by a half step to a V of i chord. Measures eleven and twelve have a i chord followed by a minor ii-V chord progression which acts as a turnaround back to the i chord in measure one. (See Example 44)

| F-7 | F-7 | F-7| F-7 F7^(#9) | Bb-7 | Bb-7 | F-7 | F-7 | Db7 | C7^(#9) | F-7 | G-7^(b5) C7^(#9) |

Example 44: Chord progression from solo section of *Out of the Night* (mm. 13-24)

The melody contains a recurring theme which is stated in the pickup. This theme is repeated in measures six and twelve. (See Example 45)



Example 45: Melody from section A of *Out of the Night* (mm. 1-8)

The composition also contains several arpeggios in a triplet rhythm in measures five and seven, which add rhythmic variety to the melody. (See Example 46)



Example 46: Melody from section A of *Out of the Night* (mm. 5-8)

Performance Aspects

Out of the Night features the piano playing the melody accompanied by bass and the drums the first time through the form. The guitar and saxophone take over the melody in unison the second time through the form. The song is in a two feel, at 120 beats per minute during the melody. During the solos the quintet goes into a 4/4 swing

feel. After the melody the guitar takes the first solo followed by the tenor saxophone, piano and upright bass. The guitar and tenor saxophone play the melody twice to end the song.

Chapter Ten

Summary of Recital Intent

It is the hope of the author that this program exhibits a good representation of various styles in the jazz idiom. The variety of the instrumental groupings, from a solo piece up to quintet, should be good preparation for performing in various professional settings. The wide range of eras in which these songs were composed also lends itself to improving the author's knowledge of jazz styles of differing periods. The author looks forward to delving deeper into the knowledge that he has accumulated during his studies at FIU.

BIBLIOGRAPHY

BOOKS AND ARTICLES

- Gioia, Ted. (1997). *The History of Jazz*. New York, NY: Oxford.
- Green, Benny. (2001). *Such Sweet Thunder*. London, England: Scribner.
- Gridley, Mark. (2000). *Jazz Styles*, Upper Saddle River, NJ: Prentice Hall.
- Harker, Brian. (2005). *Jazz an American Journey*. Upper Saddle River, NJ: Prentice Hall.
- Lyons, Leonard and Perlo, Don. (1989). *Jazz Portraits*, New York, NY: Quill.
- Mathieson, Kenny. (1999). *Masters of Jazz Guitar*, London, England: Balafon Books.
- Tesser, Neil. (2000). *The Oxford Companion to Jazz*, New York, NY: Oxford

RECORDED MATERIAL

- Brecker, Michael. *Song for Bilbao. Tales from the Hudson*. Impulse, 1996.
- Hall, Jim. *Skylark. Dialogues*. Telarc, 1995.
- Henderson, Joe. *Out of the Night. Page One*. Blue Note, 1963.
- Holland, Dave. *Conference of the Birds. Conference of the Birds*. ECM, 1973.
- Malone, Russell. *Mugshot. Sweet Georgia Peach*. GRP, 1998.
- Montgomery, Wes. *Mi Cosa. Guitar on the Go*. Riverside, 1959.

APPENDIX

ALONE TOGETHER

SWING ♩ = 150

DIETZ & SCHWARTZ

T. SAX. E-7 F#° B7(b9) E-7 F#° B7(b9)

QUITAR D-7 E° A7(b9) D-7 E° A7(b9)

BASS

PIANO

DRUMS

ALONE TOGETHER

2

T. SX. E-7 8[♯] E7(♯9) A-7 A-7

GTR. D-7 A[♯] D7(♯9) G-7 G-7

A.B. D-7 A[♯] D7(♯9) G-7 G-7

PNO. D-7 A[♯] D7(♯9) G-7 G-7

D. S. D-7 A[♯] D7(♯9) G-7 G-7

5

The musical score is arranged in five systems. The top system (T. SX.) contains a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. It features a melodic line with notes G4, A4, B4, C5, B4, A4, G4, and a final G4. Above the staff are the chords E-7, 8[♯] E7(♯9), A-7, and A-7. The second system (GTR.) contains a treble clef staff with a melodic line that is mostly obscured by the guitar chords D-7, A[♯] D7(♯9), G-7, and G-7. The third system (A.B.) contains a bass clef staff with a rhythmic pattern of eighth notes, indicated by a double bar line. The fourth system (PNO.) contains two staves (treble and bass clefs) with a rhythmic pattern of eighth notes, indicated by a double bar line. The fifth system (D. S.) contains a bass clef staff with a rhythmic pattern of eighth notes, indicated by a double bar line. A small number '5' is written at the bottom left of the page.

ALONE TOGETHER

T. SX. $C\sharp-7$ $F\sharp7$ $A-7$ $D7$ $G\Delta7$ $F\sharp\phi$ $B7(b9)$ B

GTR. $B-7$ $E7$ $G-7$ $C7$ $F\Delta7$ $E\phi$ $A7(b9)$

A.B. $B-7$ $E7$ $G-7$ $C7$ $F\Delta7$ $E\phi$ $A7(b9)$

PNO. $B-7$ $E7$ $G-7$ $C7$ $F\Delta7$ $E\phi$ $A7(b9)$

D.S. $B-7$ $E7$ $G-7$ $C7$ $F\Delta7$ $E\phi$ $A7(b9)$

ALONE TOGETHER

4

T. SX. $E\Delta 7$ $F\sharp\flat$ $B7(\flat 9)$ $E\Delta 7$ END ENDING

15

GRE. $D\Delta 7$ $E\phi$ $A7(\flat 9)$ $D\Delta 7$ END ENDING

15

A. S. $D\Delta 7$ $E\phi$ $A7(\flat 9)$ $D\Delta 7$ END ENDING

15

PNO. $D\Delta 7$ $E\phi$ $A7(\flat 9)$ $D\Delta 7$ END ENDING

15

D. S. $D\Delta 7$ $E\phi$ $A7(\flat 9)$ $D\Delta 7$ END ENDING

15

The musical score is arranged in five systems. The first system (T. SX.) contains a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. It features a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Above the staff are guitar chords: EΔ7, F#F, B7(♭9), and EΔ7. A double bar line with repeat dots is placed after the second measure. The second system (GRE.) contains a treble clef staff with a similar melodic line: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chords above are DΔ7, Eφ, A7(♭9), and DΔ7. The third system (A. S.) contains a bass clef staff with a rhythmic line of eighth notes. Chords above are DΔ7, Eφ, A7(♭9), and DΔ7. The fourth system (PNO.) contains a grand staff (treble and bass clefs) with a rhythmic line of eighth notes. Chords above are DΔ7, Eφ, A7(♭9), and DΔ7. The fifth system (D. S.) contains a bass clef staff with a rhythmic line of eighth notes. Chords above are DΔ7, Eφ, A7(♭9), and DΔ7. Each system has a '15' marking below the first measure. The 'END ENDING' label is placed above the final measure of each system.

ALONE TOGETHER

Musical score for the song "ALONE TOGETHER". The score is arranged for five instruments: T. Sax., Gtr., A.S., PNO., and D.S. The music is in 4/4 time and begins at measure 17. The T. Sax. part features a melodic line with a slur over measures 17-18 and a fermata over measures 19-20. The Gtr. and A.S. parts provide harmonic support with chords: A[♭], E7(♭9), G-7, and A-7. The PNO. and D.S. parts are marked with slanted lines, indicating they are to be played as a rhythmic accompaniment. The score concludes with a measure number 5 in the top right corner.

17

ALONE TOGETHER

6

T. SX. A^{\flat} $D7(\flat9)$ $G^{\flat7}$ $F^{\sharp\flat}$ $B7(\flat9)$

GTR. G^{\flat} $C7(\flat9)$ $F^{\flat7}$ E^{\flat} $A7(\flat9)$

A.B. G^{\flat} $C7(\flat9)$ $F^{\flat7}$ E^{\flat} $A7(\flat9)$

PNO. G^{\flat} $C7(\flat9)$ $F^{\flat7}$ E^{\flat} $A7(\flat9)$

D.S. G^{\flat} $C7(\flat9)$ $F^{\flat7}$ E^{\flat} $A7(\flat9)$

11

The image shows a musical score for the song "ALONE TOGETHER". It consists of five staves: T. SX. (Tenor Saxophone), GTR. (Guitar), A.B. (Alto Saxophone), PNO. (Piano), and D.S. (Double Bass). The key signature is one flat (Bb major / Eb minor). The time signature is 4/4. The score is divided into four measures. The T. SX. staff has handwritten musical notation with notes and rests. The GTR. staff has handwritten musical notation with notes and rests. The A.B. staff has handwritten musical notation with notes and rests. The PNO. staff has handwritten musical notation with notes and rests. The D.S. staff has handwritten musical notation with notes and rests. Chord notations are written above the staves: T. SX. (A[♭], D7(♭9), G[♭]7, F[♯]♭, B7(♭9)), GTR. (G[♭], C7(♭9), F[♭]7, E[♭], A7(♭9)), A.B. (G[♭], C7(♭9), F[♭]7, E[♭], A7(♭9)), PNO. (G[♭], C7(♭9), F[♭]7, E[♭], A7(♭9)), and D.S. (G[♭], C7(♭9), F[♭]7, E[♭], A7(♭9)). A rehearsal mark "6" is at the top left, and a page number "11" is at the bottom left.

ALONE TOGETHER

Handwritten musical score for "ALONE TOGETHER" featuring guitar, bass, piano, and drums. The score is divided into four measures. The guitar part (T. SX.) has a melodic line with a key signature of one sharp (F#) and a time signature of 4/4. The bass part (A.B.) and piano part (PNO.) provide harmonic support with chords and rhythmic patterns. The drum part (D. S.) shows a consistent rhythmic pattern. Chord symbols are written above the guitar and bass staves.

Chord symbols: E-7, F#7, B7(b9), E-7, F#7, B7(b9), 7, D-7, Eø, A7(b9), D-7, Eø, A7(b9).

Measure numbers: 25, 25, 25, 25.

ALONE TOGETHER

8

T. SX. *E-7* *D7* *B7(b9)* *E-7* *F#°* *B7(b9)*

GTR. *D-7* *Bb7* *A7(b9)* *D-7* *E°* *A7(b9)*

A.S. *D-7* *Bb7* *A7(b9)* *D-7* *E°* *A7(b9)*

PNO. *D-7* *Bb7* *A7(b9)* *D-7* *E°* *A7(b9)*

D. S. *D-7* *E°* *A7(b9)* *D-7* *E°* *A7(b9)*

The musical score is arranged in five systems. The first system (T. SX.) contains a melodic line with notes and rests, and a series of chord symbols: E-7, D7, B7(b9), E-7, F#°, and B7(b9). The second system (GTR.) contains a melodic line and chord symbols: D-7, Bb7, A7(b9), D-7, E°, and A7(b9). The third system (A.S.) contains a bass line with diagonal slashes and the same chord symbols as the guitar. The fourth system (PNO.) contains a grand staff with diagonal slashes in both staves and the same chord symbols. The fifth system (D. S.) contains a bass line with diagonal slashes and the same chord symbols. A measure number '8' is written at the top left of the first system.

29

MUGSHOT

MEDIUM SWING $\text{♩} = 155$

RUSSELL MALONE

INTRO

T. SAX.

GIITAR

PIANO

BASS

DRUMS

MUGSHOT

2 A A MIN9 A MIN9 A MIN9 A MIN9

T. SX. 5

GTR. 5

PNO. 5

A.B. 5

D. S. 5

The musical score is written on five staves. The top staff (T. SX.) is in treble clef with a key signature of two flats and a 2/4 time signature. It contains a melodic line with notes and rests. Above this staff are four guitar chords: A MIN9, A MIN9, A MIN9, and A MIN9. The second staff (GTR.) is also in treble clef and contains a guitar line with notes and rests. Above this staff are four guitar chords: G MIN9, G MIN9, G MIN9, and G MIN9. The third staff (PNO.) is in treble clef and contains a piano line with notes and rests. Above this staff are four guitar chords: G MIN9, G MIN9, G MIN9, and G MIN9. The fourth staff (A.B.) is in bass clef and contains a bass line with notes and rests. Above this staff are four guitar chords: G MIN9, G MIN9, G MIN9, and G MIN9. The fifth staff (D. S.) is a drum line with 'x' marks indicating hits on the snare and cymbals.

MUGSHOT

The musical score is arranged in five staves. The top staff is for Tenor Saxophone (T. SX.) in treble clef, with four measures of music and a double bar line at the end. The second staff is for Guitar (GTR.) in treble clef, with four measures of music and a double bar line. The third staff is for Piano (PNO.), with a grand staff (treble and bass clefs) and a double bar line. The fourth staff is for Alto Saxophone (A.B.) in bass clef, with four measures of music and a double bar line. The fifth staff is for Double Bass (D.S.) in bass clef, with four measures of music and a double bar line. Above the T. SX. staff are four chord diagrams labeled 'A MIN9'. Above the GTR. staff are four chord diagrams labeled 'G MIN9'. Above the A.B. staff are four chord diagrams labeled 'G MIN9'. The D.S. staff contains 'x' marks indicating fretted notes.

MUGSHOT

4

T. SX. A MIN⁹ A MIN⁹ A MIN⁹ A MIN⁹

GTR. G MIN⁹ G MIN⁹ G MIN⁹ G MIN⁹

PNO. G MIN⁹ G MIN⁹ G MIN⁹ G MIN⁹

A.B. G MIN⁹ G MIN⁹ G MIN⁹ G MIN⁹

D. S. x x x x x x x x x x x x x x x

15

Detailed description: This is a musical score for a piece titled 'MUGSHOT'. It consists of five staves. The top staff is for Tenor Saxophone (T. SX.) in treble clef, with a 4-measure phrase and a measure number '15' below the first measure. The second staff is for Guitar (GTR.) in treble clef, with guitar chords G MIN⁹ above each measure. The third staff is for Piano (PNO.) in treble clef, showing a rhythmic pattern of slanted lines. The fourth staff is for Alto Saxophone (A.B.) in bass clef, with guitar chords G MIN⁹ above each measure. The fifth staff is for Drums (D. S.) in bass clef, with a drum line consisting of 'x' marks representing notes. The key signature has two flats (Bb and Eb), and the time signature is 4/4.

MUGSHOT

6 8

T. SX. *ll*

QTR. *ll*

PNO. *ll*

A.S. *ll*

D.S. *ll*

Chord progression: D-7, G[♯], C7, F[♯]7, B[♭]7+11, C-7, F[♯], B[♭]7, E[♭]7, A[♭]7+11, C-7, F[♯], B[♭]7, E[♭]7, A[♭]7+11, C-7, F[♯], B[♭]7, E[♭]7, A[♭]7+11

Detailed description: This is a handwritten musical score for a piece titled 'MUGSHOT'. The score is arranged in five systems, each with a different instrument part. The top system is for Tenor Saxophone (T. SX.), followed by Trumpet (QTR.), Piano (PNO.), Alto Saxophone (A.S.), and Double Bass (D.S.). The key signature has one flat (B-flat major or D minor), and the time signature is 6/8. The piano part consists of two staves with slash marks indicating a simple accompaniment. The alto saxophone part has a melodic line with some grace notes. The double bass part also has slash marks. Chords are written above the staves, and dynamics like 'll' are present at the beginning of several parts.

MUGSHOT

T. SX. G7 C#7 C7 F#7 Eb7#9 G#7 A-7

QTR. F7 Bb7 Bb7 Eb7 D#7#9 G-7 A# D7(#9) G-7

PNO.

A.S. F7 Bb7 Bb7 Eb7 D#7#9 G-7 A# D7(#9) G-7

D.S. F7 Bb7 Bb7 Eb7 D#7#9 G-7 A# D7(#9) G-7

Detailed description: This is a handwritten musical score for a piece titled 'MUGSHOT'. The score is arranged in five systems, each with a different instrument part. The top system is for Tenor Saxophone (T. SX.), the second for Trumpet (QTR.), the third for Piano (PNO.), the fourth for Alto Saxophone (A.S.), and the fifth for Double Bass (D.S.). The key signature is B-flat major (two flats). The T. SX. and QTR. parts have melodic lines with eighth and quarter notes. The PNO. part consists of a rhythmic pattern of eighth notes in the right hand and rests in the left hand. The A.S. and D.S. parts have bass lines with quarter and eighth notes. Chord symbols are written above the T. SX. and QTR. staves, and below the A.S. and D.S. staves. The chords include G7, C#7, C7, F#7, Eb7#9, G#7, A-7, F7, Bb7, Bb7, Eb7, D#7#9, G-7, A#, and D7(#9). There are also some handwritten annotations like 'ES' and '25' at the beginning of the staves.

MURSHOT

8 C A-7 D7 C#-11 Ab7 G-7 C7 B-11 F#7

T. SX. 29

G-7 C7 B-11 Gb7 F-7 Bb7 A-11 E7

G-7 C7 B-11 Gb7 F-7 Bb7 A-11 E7 Eb-7

PNO. 29

G-7 C7 B-11 Gb7 F-7 Bb7 A-11 E7 Eb-7

A.B. 29

D.S. 29

The musical score is written in a system of five staves. The top staff is for Tenor Saxophone (T. SX.), the second for Guitar (GTR.), the third for Piano (PNO.), the fourth for Alto Saxophone (A.B.), and the fifth for Double Bass (D.S.). The key signature has one flat (Bb) and the time signature is common time (C). The score is divided into two measures by a double bar line. Above the staves, a series of chords are written: 8 C, A-7, D7, C#-11, Ab7, G-7, C7, B-11, F#7. The first measure contains notes for each instrument, with some notes beamed together. The second measure continues the melodic lines. The piano part has a simple accompaniment of chords. The double bass part has a rhythmic pattern of eighth notes. The number '29' is written at the beginning of each staff.

MURDER

T. SX. F-7 Bb7 EbΔ7 A7#11 AbΔ7 C#7 B-11 E7(9) 9

GTR. Eb-7 Ab7 DbΔ7 G7#11 GbΔ7 B7 A-11 D7(9)

PNO. Eb-7 Ab7 DbΔ7 G7#11 GbΔ7 B7 A-11 D7(9)

A.B. Eb-7 Ab7 DbΔ7 G7#11 GbΔ7 B7 A-11 D7(9)

D.S. *

VAMP OUT - DRUM SOLO

T. SX. 57

GTR. 57

PN0. 57

A. B. 57

D. S. 57

The musical score is arranged in five staves. The top staff, labeled 'T. SX.', contains a treble clef, a key signature of one flat, and a 4/4 time signature. It features a series of whole rests across four measures, with repeat signs at the beginning and end. The second staff, 'GTR.', shows a melodic line with eighth and quarter notes, including some double flats. The third staff, 'PNO.', is a grand staff with a treble clef on top and a bass clef on the bottom. The bass line contains a rhythmic pattern of eighth notes. The fourth staff, 'A. B.', is a bass clef staff with a similar eighth-note rhythmic pattern. The fifth staff, 'D. S.', is a drum staff with a single line and a series of 'x' marks representing drum hits, corresponding to the rhythmic patterns in the other staves.

A CHILD IS BORN

BALLAD ♩ = 90

THAO JONES

Handwritten musical notation for the first system, featuring GUITAR, BASS, and DRUMS parts. The key signature is B-flat major (two flats) and the time signature is 3/4. The notation includes chord symbols above the staves and rhythmic patterns.

Chord Progression: $Bb\Delta 7$ | $Eb\text{MIN}6/8b$ | $Bb\Delta 7$ | $Eb\text{MIN}6/8b$

Drum Pattern: C $\Delta 7$ | F $\text{MIN}6/C$ | C $\Delta 7$ | F $\text{MIN}6/C$

Handwritten musical notation for the second system, featuring GTR., A.B., and D.S. parts. The key signature is B-flat major (two flats) and the time signature is 3/4. The notation includes chord symbols above the staves and rhythmic patterns.

Chord Progression: $Bb\Delta 7$ | $Eb\text{MIN}6/8b$ | $A\phi$ | $D7(\sharp 9)$

Drum Pattern: C $\Delta 7$ | F $\text{MIN}6/C$ | $B\phi$ | $E7(\sharp 9)$

A CHILD IS BORN

9

Qre. G-7 D7(#9) G-7 D7(#9)

A.S. G-7 D7(#9) G-7 D7(#9)

D.S. A-7 E7(#9) A-7 E7(#9)

16

Qre. G-7 C9 F7sus4 F13

A.S. G-7 C9 F7sus4 F13

D.S. A-7 D9 G7sus4 G13

17

Qre. Bb07 EbM11b/8b Bb07 EbM11b/8b

A.S. Bb07 EbM11b/8b Bb07 EbM11b/8b

D.S. C07 F11b/C C07 F11b/C

17

Detailed description: The image shows a handwritten musical score for the song 'A Child is Born'. It is organized into three systems, each with four measures. The first system (measures 9-12) features a guitar (Qre.) and bass (A.S.) part with chords G-7, D7(#9), G-7, and D7(#9). The double bass (D.S.) part has chords A-7, E7(#9), A-7, and E7(#9). The second system (measures 13-16) features a guitar (Qre.) and bass (A.S.) part with chords G-7, C9, F7sus4, and F13. The double bass (D.S.) part has chords A-7, D9, G7sus4, and G13. The third system (measures 17-20) features a guitar (Qre.) and bass (A.S.) part with chords Bb07, EbM11b/8b, Bb07, and EbM11b/8b. The double bass (D.S.) part has chords C07, F11b/C, C07, and F11b/C. Measure numbers 9, 16, and 17 are indicated at the start of their respective systems.

A CHILLO IS BORN

Handwritten musical notation for the first system, consisting of three staves: GTR., A.B., and D.S.

Chords: $Bb\Delta 7$, $D7(\sharp 9)$, $Eb\Delta 7$, $A\flat 7$

Staff Labels: GTR., A.B., D.S.

Measure 1: $Bb\Delta 7$

Measure 2: $D7(\sharp 9)$

Measure 3: $Eb\Delta 7$

Measure 4: $A\flat 7$

Handwritten musical notation for the first system, consisting of three staves: GTR., A.B., and D.S.

Chords: $C\Delta 7$, $E7(\sharp 9)$, $F\Delta 7$, $A7$

Staff Labels: GTR., A.B., D.S.

Measure 1: $C\Delta 7$

Measure 2: $E7(\sharp 9)$

Measure 3: $F\Delta 7$

Measure 4: $A7$

Handwritten musical notation for the second system, consisting of three staves: GTR., A.B., and D.S.

Chords: $Bb\Delta 7/F$, $A\flat 6$, $A-7$, $C9$

Staff Labels: GTR., A.B., D.S.

Measure 1: $Bb\Delta 7/F$

Measure 2: $A\flat 6$

Measure 3: $A-7$

Measure 4: $C9$

Handwritten musical notation for the second system, consisting of three staves: GTR., A.B., and D.S.

Chords: $C\Delta 7/Q$, $A\flat 6$, $A-7$, $D9$

Staff Labels: GTR., A.B., D.S.

Measure 1: $C\Delta 7/Q$

Measure 2: $A\flat 6$

Measure 3: $A-7$

Measure 4: $D9$

A CHILD IS BORN

Handwritten musical notation for guitar, bass, and drums. The system includes three staves: GTE. (Guitar), A.B. (Bass), and D.S. (Drums). The music is in 4/4 time and features a key signature of one flat (B-flat). The guitar part has a treble clef and a capo on the 1st fret. The bass part has a bass clef. The drum part has a single line with a key signature of one flat. The notation is divided into two measures by a double bar line. Above the guitar staff, there are guitar icons and chord symbols: F7sus4, F13, F7sus4, and F13. The bass staff has corresponding chord symbols: F7sus4, F13, F7sus4, and F13. The drum staff has chord symbols: G7sus4, G13, G7sus4, and G13. A small number '19' is written below the first measure of the guitar staff.

Handwritten musical notation for guitar, bass, and drums. The system includes three staves: GTE. (Guitar), A.B. (Bass), and D.S. (Drums). The music is in 4/4 time and features a key signature of one flat (B-flat). The guitar part has a treble clef and a capo on the 1st fret. The bass part has a bass clef. The drum part has a single line with a key signature of one flat. The notation is divided into five measures. Above the guitar staff, there are guitar icons and chord symbols: Bb07, EbMing, Bb07, EbMing, and Bb07+11. The bass staff has corresponding chord symbols: Bb07, EbMing, Bb07, EbMing, and Bb07+11. The drum staff has chord symbols: C07, Fming, C07, Fming, and C07+11. A small number '16' is written below the first measure of the guitar staff.

CONFERENCE OF THE BIRDS

DAVE HOLLAND

$\bullet = 155$

T. SAX. 

QUIAR 

PIANO 

BASS 

DRUMS 

CONFERENCE OF THE BIRDS

The musical score is arranged in five systems. The first system contains three staves: T. SX. (Tenor Saxophone), GTR. (Guitar), and PNO. (Piano). Each of these three staves has a treble clef, a key signature of one flat (B-flat), and contains a whole rest in every measure of the four-measure phrase. A dynamic marking of 's' (piano) is placed below the first measure of each of these three staves. The second system contains two staves: A.B. (Alto Saxophone) and D.S. (Double Bass). The A.B. staff has a bass clef and contains a sequence of chords: G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3. The D.S. staff has a bass clef and contains a sequence of eighth notes: G2, A2, B2, C3, G2, A2, B2, C3, G2, A2, B2, C3, G2, A2, B2, C3. A dynamic marking of 's' is placed below the first measure of the D.S. staff.

CONFERENCE OF THE BIRDS

The musical score is written on five staves. The top staff is labeled 'T. SX.' and contains a melodic line in treble clef. The second staff is labeled 'GTR.' and contains a guitar accompaniment line in treble clef. The third staff is labeled 'PNO.' and is divided into two parts: the upper part shows a sequence of chords (D, F, Bb, Eb) repeated twice, and the lower part shows a bass line in bass clef. The fourth staff is labeled 'A.S.' and contains a line of music in bass clef. The fifth staff is labeled 'D.S.' and contains a line of music in bass clef. The key signature has one flat (Bb) and the time signature is 4/4.

CONFERENCE OF THE BIRDS

The musical score consists of five staves. The top staff is for Tenor Saxophone (T. SX.), the second for Trumpet (QTR.), the third for Piano (PNO.), the fourth for Alto Saxophone (A.S.), and the fifth for Double Bass (D.S.). The piano part includes a chord progression: D - F - Bb - Eb - D - C - G. The score is written in 2/4 time with a key signature of one flat. The number 15 is written below the first measure of each staff.

CONFERENCE OF THE BIRDS

SOLOS (OPEN) PLAY MELODY AFTER EVERY SOLO

18

T. SX. E- G C F E- G C F

18

QTR. D- F Bb Eb D- F Bb Eb

18

PNO. D- F Bb Eb D- F Bb Eb

18

A.S.

18

D. S.

18

MI COSA

GITAR

WES MONTGOMERY

TRANSCRIPTION BY MICHAEL JEUPE

LATIN = 104

The sheet music is written for guitar in 3/4 time. It begins with a treble clef, a key signature of two sharps (F# and C#), and a tempo marking of 'LATIN = 104'. The first staff contains a melodic line starting with a quarter rest, followed by eighth notes. The second staff continues the melody with eighth notes and quarter notes. The third staff features a similar melodic line with some chordal accompaniment. The fourth staff shows a melodic line with a 're' (r) marking under the first measure. The fifth staff is primarily chordal, with some eighth-note runs. The sixth staff continues with a melodic line and chordal accompaniment. The seventh staff features a melodic line with a 'u' marking under the first measure. The eighth staff continues the melodic line with chordal accompaniment. The ninth staff shows a melodic line with a 'u' marking under the first measure. The tenth and final staff concludes the piece with a melodic line and chordal accompaniment.

56

57

58

59

60

61

62

63

64

65

MI COSA

Musical score for the piece "MI COSA". The score consists of six staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music is primarily composed of chords and short melodic fragments. The second staff contains a boxed instruction: "D.S. AL CODA" with a Coda symbol (a circle with a cross) to its right. The score concludes with a double bar line at the end of the sixth staff.

SONG FOR BILBAO

LATIN - 180

PAT METHENY

1ST X RHYTHM SECTION ONLY

A

T. SAX.

QUIAR

BASS

PIANO


DRUMS


C7b9b4 C7b9b4

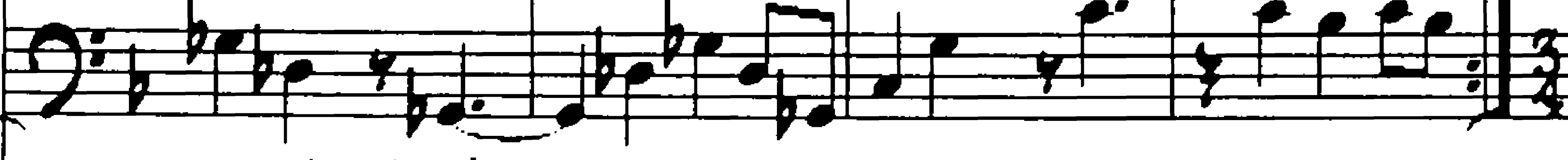
C7b9b4 C7b9b4


C7b9b4 C7b9b4 C7b9b4 C7b9b4

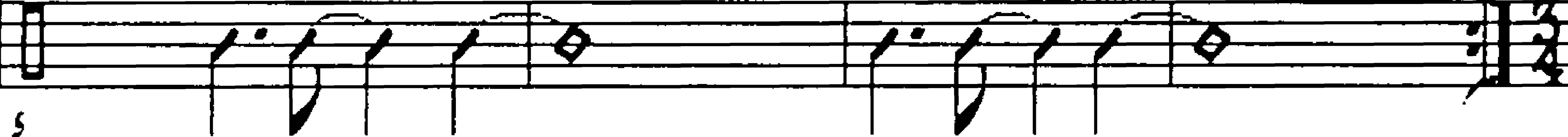
SONG FOR BILBAO

T. SX. 
 5 $G^b \Delta 7 \sharp 11$ $C 7 \flat 9 \sharp 4$

GTR. 
 5 $G^b \Delta 7 \sharp 11$ $C 7 \flat 9 \sharp 4$

E.B. 
 $G^b \Delta 7 \sharp 11$ A^b / D^b $G^b \Delta 7 \sharp 11$ $C 7 \flat 9 \sharp 4$ $C 6$ $C 7 \flat 9 \sharp 4$

PNO. 
 5

O.S. 
 5

SONG FOR BILBAO

8

T. SX.

QTR.

E.B.

PNO.

D. S.

9

F \flat Eb F \flat Eb F G

F \flat Eb F \flat Eb F G

F \flat Eb F \flat Eb F G

SONG FOR BILBAO

T. SX. ^c
15

Gtr. ^c
15

E.B. ^c
15

PNO. ^c
15

D. S. ^c
15

C76US4 C76US4
C76US4 C76US4
C76US4 C6 C76US4 C76US4 C6 C76US4

The musical score is arranged in five staves. The top staff (T. SX.) is in common time (C) and features a melodic line with a fermata over the first two measures. The guitar (Gtr.) and electric bass (E.B.) parts are also in common time and play a similar melodic line. The piano (PNO.) part is in common time and features a rhythmic accompaniment with a fermata over the first two measures. The double bass (D. S.) part is in common time and features a rhythmic accompaniment with a fermata over the first two measures. The guitar chords are C76US4 and C6. The electric bass part has a 'y' symbol under some notes, indicating a specific technique. The piano part has a fermata over the first two measures. The double bass part has a fermata over the first two measures.

SONG FOR BILBAO

T. SX. 17 5 X'S

QTR. 17

E.B.

PNO. 17

D.S. 17

Chords: $G^b \Delta 7 \# 11$, $C 7 \# 9 \# 4$, A^b / D^b , $C 6$

The image shows a handwritten musical score for the piece 'SONG FOR BILBAO'. It consists of five staves: T. SX. (Tenor Saxophone), QTR. (Trumpet), E.B. (Euphonium/Bass), PNO. (Piano), and D.S. (Double Bass). The score is in 4/4 time and begins at measure 17. The T. SX. and QTR. parts feature a melodic line with a long note in the first measure and a descending eighth-note pattern in the second measure, followed by a final eighth-note triplet marked '5 X'S'. The E.B. part provides a bass line with a similar rhythmic pattern. The PNO. part has a treble clef staff with a melodic line and a bass clef staff with a simple accompaniment. The D.S. part has a single staff with a rhythmic accompaniment. Chords are written below the staves: $G^b \Delta 7 \# 11$ and $C 7 \# 9 \# 4$ for the first two measures, and A^b / D^b , $C 6$, and $C 7 \# 9 \# 4$ for the last two measures.

SONG FOR BILBAO

SOLOS

Chord progression: $\text{C7}\text{E}\text{b}\text{9}\text{A}4$

T. SX. *ll* [Musical staff with rhythmic notation]

QTR. *ll* [Musical staff with rhythmic notation]

E. B. [Musical staff with notes and rests]

PNO. *ll* [Musical staff with rhythmic notation]

D. S. *ll* [Musical staff with rhythmic notation]

SONG FOR BILBAO

T. SX. $A^b \Delta 7 \sharp 11$ $A^b \Delta 7 \sharp 11$ $\textcircled{C} 7 \text{b} 9 \text{b} 6 4$ $\textcircled{C} 7 \text{b} 9 \text{b} 6 4$

GTR. $G^b \Delta 7 \sharp 11$ $G^b \Delta 7 \sharp 11$ $\textcircled{C} 7 \text{b} 9 \text{b} 6 4$ $\textcircled{C} 7 \text{b} 9 \text{b} 6 4$

E. B. $G^b \Delta 7 \sharp 11$ $G^b \Delta 7 \sharp 11$ $\textcircled{C} 7 \text{b} 9 \text{b} 6 4$ $\textcircled{C} 7 \text{b} 9 \text{b} 6 4$

PNO. $G^b \Delta 7 \sharp 11$ $G^b \Delta 7 \sharp 11$ $\textcircled{C} 7 \text{b} 9 \text{b} 6 4$ $\textcircled{C} 7 \text{b} 9 \text{b} 6 4$

D. S. $G^b \Delta 7 \sharp 11$ $G^b \Delta 7 \sharp 11$ $\textcircled{C} 7 \text{b} 9 \text{b} 6 4$ $\textcircled{C} 7 \text{b} 9 \text{b} 6 4$

The musical score is arranged in five systems. The top system (T. SX.) and the second system (GTR.) both feature a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The third system (E. B.) features a bass clef and the same key signature and time signature. The fourth system (PNO.) consists of two staves, both with a treble clef, a key signature of one sharp, and a 3/4 time signature. The fifth system (D. S.) features a bass clef and the same key signature and time signature. Above the T. SX. and GTR. staves, guitar chords are written: $A^b \Delta 7 \sharp 11$, $A^b \Delta 7 \sharp 11$, $\textcircled{C} 7 \text{b} 9 \text{b} 6 4$, and $\textcircled{C} 7 \text{b} 9 \text{b} 6 4$. Above the E. B. and PNO. staves, guitar chords are written: $G^b \Delta 7 \sharp 11$, $G^b \Delta 7 \sharp 11$, $\textcircled{C} 7 \text{b} 9 \text{b} 6 4$, and $\textcircled{C} 7 \text{b} 9 \text{b} 6 4$. The E. B. staff contains a melodic line with eighth and quarter notes. The PNO. and D. S. staves contain rhythmic notation consisting of diagonal slashes. A double bar line with repeat dots is at the end of each system. The number '25' is written below the first staff of each system.

SONG FOR BILBAO

G C F G E^b F G A

T. SX. 29
F B^b E^b F D^b E^b F G

Gtr. 29
F B^b E^b F D^b E^b F G

E. B. 29
F B^b E^b F D^b E^b F G

PNO. 29

D. S. 29

SONG FOR BILBAO

T. SX. $\text{C7}\text{EUS4}$ $\text{C7}\text{EUS4}$ $\text{C7}\text{EUS4}$ $\text{C7}\text{EUS4}$

QTR. $\text{C7}\text{EUS4}$ $\text{C7}\text{EUS4}$ $\text{C7}\text{EUS4}$ $\text{C7}\text{EUS4}$

E.B. $\text{C7}\text{EUS4}$ $\text{C7}\text{EUS4}$ $\text{C7}\text{EUS4}$ $\text{C7}\text{EUS4}$

PNQ. $\text{C7}\text{EUS4}$ $\text{C7}\text{EUS4}$ $\text{C7}\text{EUS4}$ $\text{C7}\text{EUS4}$

D. S. $\text{C7}\text{EUS4}$ $\text{C7}\text{EUS4}$ $\text{C7}\text{EUS4}$ $\text{C7}\text{EUS4}$

The musical score is arranged in five systems. The top system is for T. SX. (Tenor Saxophone), the second for QTR. (Trumpet), the third for E.B. (Euphonium/Bass), the fourth for PNO. (Piano), and the fifth for D. S. (Drum Set). Each system consists of a staff with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. Above each staff are four measures of music, each containing a guitar chord symbol: $\text{C7}\text{EUS4}$. The T. SX., QTR., and D. S. staves contain rhythmic notation consisting of eighth notes and rests. The E.B. staff contains a melodic line with eighth notes and rests. The PNO. staff contains a bass line with eighth notes and rests. The score is marked with a double bar line and repeat sign at the beginning of each system.

SONG FOR BILBAO

T. SX. $A^b \Delta 7 \sharp 11$ $A^b \Delta 7 \sharp 11$ $C 7 \flat 9 \sharp 5 4$ $C 7 \flat 9 \sharp 5 4$

57

QTR. $G^b \Delta 7 \sharp 11$ $G^b \Delta 7 \sharp 11$ $C 7 \flat 9 \sharp 5 4$ $C 7 \flat 9 \sharp 5 4$

57

E.B. $G^b \Delta 7 \sharp 11$ $G^b \Delta 7 \sharp 11$ $C 7 \flat 9 \sharp 5 4$ $C 7 \flat 9 \sharp 5 4$

PNO. $G^b \Delta 7 \sharp 11$ $G^b \Delta 7 \sharp 11$ $C 7 \flat 9 \sharp 5 4$ $C 7 \flat 9 \sharp 5 4$

57

O. S.

Detailed description: This is a musical score for the piece 'SONG FOR BILBAO'. It consists of five staves. The top staff is for Tenor Saxophone (T. SX.), the second for Trumpet (QTR.), the third for Euphonium (E.B.), the fourth for Piano (PNO.), and the fifth for Oboe (O. S.). The score is divided into four measures. Above the T. SX. and QTR. staves are handwritten guitar chords: $A^b \Delta 7 \sharp 11$, $A^b \Delta 7 \sharp 11$, $C 7 \flat 9 \sharp 5 4$, and $C 7 \flat 9 \sharp 5 4$ for the first two staves; and $G^b \Delta 7 \sharp 11$, $G^b \Delta 7 \sharp 11$, $C 7 \flat 9 \sharp 5 4$, and $C 7 \flat 9 \sharp 5 4$ for the next two staves. The E.B. staff contains a melodic line with notes and rests. The PNO. staff shows a grand staff with some notes in the bass clef. The O. S. staff contains a rhythmic line of slanted strokes. The number '57' is written at the beginning of the T. SX., QTR., and PNO. staves.

SKYLARK

CARMICHAEL & MEECER

A CΔ7 D-7 E-7 FΔ7#11 CΔ7 Gb7 FΔ7 E-7

QUITAE

BASS

PIANO

DRUMS

SKYLARK

A-7 D7 D-7 G7 E-7 A-7 D-7 G7(b9)

QTR.

A-7 D7 D-7 G7 E-7 A-7 D-7 G7(b9)

A.B.

A-7 D7 D-7 G7 E-7 A-7 D-7 G7(b9)

PNO.

D.S.

5

SKYLARK

Chord progression: CΔ7 D-7 E-7 FΔ7|| CΔ7 Gb7 FΔ7 E-7

GTR. (Guitar) - Treble clef, contains a melodic line with eighth notes.

A.B. (Acoustic Bass) - Bass clef, contains a rhythmic line of eighth notes.

PNO. (Piano) - Treble and Bass clefs, contains a rhythmic line of eighth notes.

D.S. (Drum Set) - Bass clef, contains a rhythmic line of eighth notes.

9

SKYLARK

Chord progression: A-7 D7 D-7 G7 C#7 G7#9 G-7 C7

GTR. 
A.B. 
PNO. 
D.S. 

15

SKYLARK

8

F#7 D7(b9) G-7 C7(b9) F#7 E# A7(b9)

QTR. 17

A.B.

PNO. 17

D.S. 17

SKYLARK

GTR. *LI*

A.B.

PNO. *LI*

D.S. *LI*

FILL

Chord progression: D-7, Bb7, G-7, C7, F#7, E#7, C#-7, F#7, B7, E#7, G7

SKYLARK

© C♯7 D-7 E-7 F♯7|11 C♯7 G♭7 F♯7 E-7

GTR. 

A.B. 

C♯7 D-7 E-7 F♯7|11 C♯7 G♭7 F♯7 E-7

PNO. 

O.S. 

25

SKYLARK


A-7 D7 D-7 G7 C#7  Bb7 B7 C#7 A7 D-7 G7

QTR. 

A-7 D7 D-7 G7 C#7  Bb7 B7 C#7 A7 D-7 G7

A.B. 

A-7 D7 D-7 G7 C#7  Bb7 B7 C#7 A7 D-7 G7

PNO. 




D.S. 

29

SKYLARK

The musical score for "SKYLARK" is arranged for four instruments: Guitar (Gtr.), Auto-harp (A.S.), Piano (PNO.), and Organ (O.S.). The score is written in common time (C) and the key signature has one flat (B-flat). Each instrument part begins with a treble clef, a key signature of one flat, and a common time signature. A double bar line with repeat dots is placed at the end of each staff. Above the first staff, there is a chord symbol consisting of a C, a flat sign, and a circled cross symbol. A similar chord symbol appears above the second, third, and fourth staves. The piano part (PNO.) is bracketed together and shows a single note in the right hand and a whole rest in the left hand. The organ part (O.S.) features a single note in the right hand and a whole rest in the left hand.

OUT OF THE NIGHT

JOE HENDERSON

1X TACIT $\text{♩} = 120$ G-7 G-7 E ϕ D7+9 A-7 C7 G-7 G7(#9)

T. SAX. 

1X TACIT F-7 F-7 D ϕ C7+9 G-7 Bb7 F-7 F7(#9)

QUITAR 

BASS 

F-7 F-7/Eb D ϕ C7+9/D G-7/C Bb7 F-7 F7(#9)

PIANO 

DRUMS 

OUT OF THE NIGHT

The musical score is arranged in five systems. The first system is for T. Saxophone (T. SX.), the second for Guitar (GTR.), the third for Alto Saxophone (A.B.), the fourth for Piano (PNO.), and the fifth for Double Bass (D.S.). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score includes various chords and melodic lines. The guitar part features a complex chord progression: C7, D-7, EbΔ7, D7(#9), G-7, A-7, and BbΔ7. The piano part has a similar progression: Bb7, C-7, EbΔ7, C7(#9), F-7, G-7, and AbΔ7. The double bass part has a rhythmic pattern of eighth notes. The piano part has a melodic line in the right hand and rests in the left hand. The alto saxophone part has a melodic line. The tenor saxophone part has a melodic line. The guitar part has a melodic line. The piano part has a melodic line. The double bass part has a rhythmic pattern. The score is written in a standard musical notation style with a treble clef for the saxophones and guitar, and a bass clef for the piano and double bass. The piano part is written in a grand staff format with a brace on the left. The double bass part is written in a single staff format. The guitar part is written in a single staff format. The saxophone parts are written in single staff formats. The score is written in a standard musical notation style with a treble clef for the saxophones and guitar, and a bass clef for the piano and double bass. The piano part is written in a grand staff format with a brace on the left. The double bass part is written in a single staff format. The guitar part is written in a single staff format. The saxophone parts are written in single staff formats. The score is written in a standard musical notation style with a treble clef for the saxophones and guitar, and a bass clef for the piano and double bass. The piano part is written in a grand staff format with a brace on the left. The double bass part is written in a single staff format. The guitar part is written in a single staff format. The saxophone parts are written in single staff formats.

OUT OF THE NIGHT

The musical score is written for five instruments: T. Sax., Gtr., A.S., PNO., and D.S. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score is divided into four measures. Above the staves, the following chord notations are written: Eb7, D7(9/11), C7, and AbΔ7. The Gtr. staff has additional chord notations: Db7, C7(9/11), Bb7, and GbΔ7. The PNO. staff has a 'BREAK' section in the fourth measure. The D.S. staff has a circled cross symbol in the fourth measure.

OUT OF THE NIGHT

SOLOS G-7 G-7 G-7 G-7 G7(#9)

T. SX. 

QTR. 

A. B. 

PNO. 


D. S. 

15

OUT OF THE NIGHT

T. SX. C-7 C-7 G-7 G-7

17

8b-7 8b-7 F-7 F-7

GRE. 17

8b-7 8b-7 F-7 F-7

A. S. 8b-7 8b-7 F-7 F-7

PNO. 17

D. S. 17

The musical score is arranged in five systems. The first system (T. SX.) has a treble clef, a key signature of two flats (Bb, Eb), and a common time signature. It features a rhythmic pattern of eighth notes across four measures. Above the staff are the chords C-7, C-7, G-7, and G-7. A measure number '17' is written below the first measure. The second system (GRE.) has a treble clef, a key signature of three flats (Bb, Eb, Ab), and the same rhythmic pattern. Above the staff are the chords 8b-7, 8b-7, F-7, and F-7. A measure number '17' is written below the first measure. The third system (A. S.) has a bass clef, a key signature of three flats (Bb, Eb, Ab), and the same rhythmic pattern. Above the staff are the chords 8b-7, 8b-7, F-7, and F-7. The fourth system (PNO.) has a grand staff (treble and bass clefs) with a key signature of three flats and the same rhythmic pattern. A measure number '17' is written below the first measure. The fifth system (D. S.) has a double bass clef and the same rhythmic pattern. A measure number '17' is written below the first measure.

OUT OF THE NIGHT

Handwritten musical score for "OUT OF THE NIGHT" featuring chord progressions for T. SX., GTR., A.B., PNO., and D.S. The score is organized into four measures across five staves. The chord progressions are as follows:

Staff	Measure 1	Measure 2	Measure 3	Measure 4
T. SX.	E ^b 7	D7(9)	G-7	A [♯] D7(9)
GTR.	D ^b 7	C7(9)	F-7	G [♯] C7(9)
A.B.	D ^b 7	C7(9)	F-7	G [♯] C7(9)
PNO.	D ^b 7	C7(9)	F-7	G [♯] C7(9)
D.S.				

The score includes clefs (treble and bass), a key signature of two flats (Bb, Eb), and a common time signature (C). Each staff contains rhythmic notation represented by diagonal slashes. A double bar line is present at the end of the fourth measure. A small 'u' symbol is located below the D.S. staff.

OUT OF THE NIGHT

The musical score is arranged in five systems, each with a staff and a chord diagram above it. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The first system is for T. Sax (Tenor Saxophone), the second for Gtr. (Guitar), the third for A.B. (Alto Saxophone), the fourth for PNO. (Piano), and the fifth for D.S. (Double Bass). Each system shows a single measure of music. The chord diagrams are: C7 for T. Sax, G-7 for Gtr., Ab7 for A.B., and F-7 for PNO. and D.S. The notation includes notes, rests, and dynamic markings like 'p' and '25'.