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Six compositions utilizing extended harmonies and improvisational techniques

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

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San Jose State University, 1993

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SIX COMPOSITIONS

Utilizing extended harmonies and improvisational techniques

Presented to
The Faculty of the Department of Music
San Jose State University

In Partial Fulfillment
of the requirements for the degree
Master of Arts

By
Stephen Foglia
August, 1993

APPROVED FOR THE DEPARTMENT OF MUSIC

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APPROVED FOR THE UNIVERSITY

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ABSTRACT
SIX COMPOSITIONS

by Stephen Foglia

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

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

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Introduction

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

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

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

A FOOLS WISH

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

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

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

A Fool's Wish

S. Foglia

Saxes 0 1

Bari Sax

Tpts *mf* 3 3

Tmbs

Rhythm Keyboard only G maj⁹ E^{7 (#9#5)} A mi⁹ D^{13 (b9#11)} G maj⁹ F maj⁹

Saxes 4 5

Bari Sax

Tpls

Tmbs 1-3

Legato *p* 3 3

Rhythm ^{9 11}E_{sus} ^{13 #11}B^b ¹¹A_{mi} ^{13 #11}F ⁷G_{maj/B} ⁹E^b_{maj} *p*

soprano in (duet)

Saxes ⁷ ⁹ *Legato*

mp

Bari Sax

Tpis 1st part in 1st part out

3 *p*

Tmbs

Rhythm ⁹ ¹¹ ⁹ ⁴ ^{13 (b9#11)} ⁹ ^{7 (#9#5)}

p B^b maj /F G mi D^{sus} D G maj E

Bass & Drums in Guitar in

Saxes 10

Bari Sax

Tpts

Tmbs

Rhythm

11 13 (b9 #11) 9 6/9 #11 9 4 B 13 #11

A mi D G maj F E sus

Saxes 13

Bari Sax

Tpts

Tmbs

Rhythm

A¹¹ mi F¹³ G⁷ maj /B E⁹ b maj B⁹ maj /F G¹¹ mi

altos & tenors with soprano

Saxes 16 17

mf

Bari Sax

mf

Tpis

[B]

Tmbs

p *f*

1-3

Rhythm

⁹ ⁴ ⁹ ⁴ (13 b9 #11) ¹³ ⁴ E /G C maj ⁹ A mi ⁹

D sus D G sus

walk

Saxes
19

Bari Sax

Tpts

Tmbs

Rhythm

D /F

B $\flat$ maj⁹

E $\flat$ maj⁹

Saxes 21

Bari Sax

Tpts

2nd part solo

Tmbs

p *ff*

Rhythm

E^b 13⁴ sus C /Eb F¹¹ mi D^b 11 mi

Back to ballad feel

Saxes 23 25

Bari Sax

Tpls

Trbbs 1-2

mf *p* BTB

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

Sax^{es} ^{soprano} ^{all saxes}

26

mf

Bari Sax

Tpts ^{A3}

mf *f* Tr 1

Tmbs

1-2

Rhythm ⁹G maj ^{7 (#9#5)}E ¹¹A mi ^{13 (b9#11)}D ⁹G maj ⁹F maj

Saxes 29

Bari Sax

Tpts All parts

Tmbs

Rhythm

7 b5 B mi E 7 (#9#5) B b 13 (b9#11) C # 7 b5 F 9 4 sus D 7 /F

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for a big band or jazz ensemble, featuring five staves:

- Saxes:** The top staff, featuring a complex melodic line with triplets and various accidentals.
- Bari Sax:** The second staff, featuring a melodic line with triplets and a dynamic marking of *f* (forte).
- Tpts:** The third staff, featuring a melodic line with triplets and a dynamic marking of *f* (forte).
- Tmbs:** The fourth staff, featuring a melodic line with triplets and a dynamic marking of *f* (forte).
- Rhythm:** The bottom staff, featuring a bass line with triplets and a dynamic marking of *f* (forte).

The score includes various musical notations, including triplets, dynamics (*f*), and chord symbols (G maj, D maj, B $\flat$ maj, E $\flat$ maj, D sus, D 13(b9#11)).

Saxes 33 A4

Bari Sax

Tpts

Tmbs

Rhythm

G⁹ maj B¹³ A^{7 4} mi sus A¹³ G⁹ maj E^{7 (#9#5)}

35 37

Saxes

Bari Sax

Tpts

Tmbs

Rhythm

A mi⁷ D^{13(b9#11)} G maj⁹ F maj⁹ E sus^{9 11} B^{b 13 #11} A mi¹¹ F¹³

Saxes 44 45

Bari Sax

Tpts 1-3

Trmps 1-3

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

Saxes 47 49

Bari Sax

Tpts

Tmbs

Rhythm

B $\flat$ maj⁹ E $\flat$ maj⁹ E $\flat$ 13 4 7 sus C /E $\flat$

Detailed description of the musical score: The score is for five instruments. The 'Saxes' part (measures 47-49) has rests in measures 47 and 48, followed by a chordal entry in measure 49. The 'Bari Sax' part (measures 47-49) has a half note in measure 47, rests in measures 48 and 49, and a half note in measure 49. The 'Tpts' (Trumpets) part (measures 47-49) has rests in measures 47 and 48, then a melodic line in measure 49. The 'Tmbs' (Trombones) part (measures 47-49) has rests in measures 47 and 48, then a melodic line in measure 49. The 'Rhythm' section (measures 47-49) has a bass line in measure 47, rests in measures 48 and 49, and a half note in measure 49. Chord changes are indicated above the Rhythm staff: B $\flat$ maj⁹ in measure 47, E $\flat$ maj⁹ in measure 48, and E $\flat$ 13 4 7 sus C /E $\flat$ in measure 49.

Saxes 52 53

mf < *f*

Bari Sax

mf < *f*

Tpts

mf < *ff*

Tmbs

mf < *ff* *mf*

Rhythm

F¹¹ mi D¹¹ mi B^{7b9 4} sus B^{7b9} E⁹ maj A⁹ maj

Saxes 57 A5 61

Bari Sax

Tpts End trumpet solo

Tmbs

Rhythm B⁹ maj C⁹ maj G⁹ maj E^{7(#9#5)} A¹¹ mi D^{13(b9#11)} G⁹ maj

Saxes 63 65

Bari Sax

Tpls

Tmbs

Rhythm 9 7 b5 7 (#9#5) 13 b9 C# 7 b5 13 4 7 9

F maj B mi E B b C# mi F sus D /F G maj

The image shows a musical score for five instruments: Saxes, Bari Sax, Tpls, Tmbs, and Rhythm. Each instrument has a staff with a treble or bass clef and a key signature of one flat. The Rhythm staff includes chord symbols and extensions above the staff.

Instrument	Staff	Chord Symbols
Saxes	Treble	63 65
Bari Sax	Bass	
Tpls	Treble	
Tmbs	Bass	
Rhythm	Treble	F maj, B mi, E, B b, C# mi, F sus, D /F, G maj

End Solo

Saxes 69

73

Bari Sax

Tpts

Tmbs

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

End Double Time

Saxes B3 75

Bari Sax

Tpts

Tmbs

Rhythm

f fff f

f fff

G ¹³ 4 _{sus} ^

C ⁹ maj A ¹¹ mi

The musical score consists of five staves. The first staff, labeled 'Saxes' with a boxed 'B3' and measure number 75, shows a treble clef with a series of chords and a dynamic marking of fff . The second staff, 'Bari Sax', is in bass clef with a dynamic marking of fff . The third staff, 'Tpts', is in treble clef with a dynamic marking of f and fff , and includes a series of eighth and sixteenth notes. The fourth staff, 'Tmbs', is in bass clef with a dynamic marking of f and fff . The fifth staff, 'Rhythm', is in treble clef and includes chord changes: G ¹³ 4 _{sus} ^, C ⁹ maj, and A ¹¹ mi.

78

Saxes

Bari Sax

Tpts

Tmbs

Rhythm

F ¹³ _{sus} 4 D / F B ⁹ _{ma} E ⁹ _{ma}

The musical score is for a jazz ensemble. It consists of five staves. The first staff is for Saxophones (Saxes), the second for Bari Sax, the third for Trumpets (Tpts), the fourth for Trombones (Tmbs), and the fifth for the Rhythm section. The Rhythm section is marked with chords: F 13 sus 4, D / F, B 9 ma, and E 9 ma. The Sax and Bari Sax parts feature triplet figures. The Tpts and Tmbs parts have specific melodic lines. The Rhythm part is a single staff with a treble clef.

Saxes 80

Bari Sax

Tpts

Tmbs

Rhythm

E^b 13 4
sus

C /E^b

F mi¹¹

D^b mi¹¹

The musical score is written for a jazz ensemble. It consists of five staves. The first staff is for Saxophones (Saxes), starting at measure 80. The second staff is for Bari Sax. The third staff is for Trumpets (Tpts). The fourth staff is for Trombones (Tmbs). The fifth staff is for the Rhythm section, which includes chord voicings: E^b 13 4 sus, C /E^b, F mi¹¹, and D^b mi¹¹. The Saxophones and Bari Sax parts feature complex rhythmic patterns, including triplets and sixteenth notes. The Rhythm section provides harmonic support with specific chords and voicings.

Saxes 82

Bari Sax

Tpts

Tmbs

Rhythm

Saxes 84 85

Bari Sax

Tpls

Tmbs

Rhythm A^b 9 maj F 7 (#9#5) B^b 7 mi E^b 13 b9

The musical score consists of five staves. The first staff, labeled 'Saxes', has a treble clef and a key signature of one flat. It contains rests for measures 84 and 85, followed by a chord of A-flat major 9 in measure 86. The second staff, labeled 'Bari Sax', has a bass clef and contains rests for measures 84 and 85, followed by a chord of F dominant 7 with #9 and #5 in measure 86. The third staff, labeled 'Tpls', has a treble clef and contains a melodic line. The fourth staff, labeled 'Tmbs', has a bass clef and contains a bass line. The fifth staff, labeled 'Rhythm', has a treble clef and contains a sequence of chords: A-flat major 9, F dominant 7 with #9 and #5, B-flat dominant 7, and E-flat dominant 13 with b9.

Saxes 86

Bari Sax

Tpts

Tmbs

Rhythm

A $\flat$ maj⁹ G $\flat$ maj⁹ C mi⁷ $\flat$ 5 F 7 (#9#5) B 13 ($\flat$ 9#11)

Saxes 90

Bari Sax

Tpts

Tmbs

Rhythm

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

The musical score is arranged in five staves. The first staff, labeled 'Saxes 90', is in treble clef and contains a series of chords and a final triplet. The second staff, 'Bari Sax', is in bass clef and features a melodic line with a 'mf' dynamic marking. The third staff, 'Tpts', is in treble clef and includes a triplet of eighth notes and trill markings ('tr'). The fourth staff, 'Tmbs', is in bass clef and shows a melodic line with a triplet at the end. The fifth staff, 'Rhythm', is in treble clef and displays a sequence of chords with extensions and accidentals, including 'E flat 13 11 sus', 'E flat 13 b9', 'F 9 4', 'A flat 9', 'A flat 9', and 'E flat 13 4 sus'.

Saxes 93

Bari Sax

Tpts

Tmbs

Rhythm

D^{7b5}_{mi} D^{9}_{b} $G^{7(b9\#5)}$ $A^{2}_{sus/C}$ C^{13}_{b} $F^{9\ 4}_{sus}$

Piano Solo

Saxes 96 97

Bari Sax

Tpts 2nd only 3 3

Tmbs

Rhythm B $\flat$ mi⁹ A maj^{9#11} A $\flat$ maj⁹

Saxes 98

Bari Sax

Tpls

Tmbs

Rhythm

G^b maj⁹ E maj⁹ A¹³

THOSE THAT GET AWAY, GET AWAY

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

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

Those That Get Away, Get Away

$\text{♩} = 175 - 208$

S. Foglia

Sax 1&2

1

Fast Swing

Sax 3&4

Bari sax

Tpt 1&2

Tpt 3&4

Trmb 1&2

Trmb 3&4

G⁷ mi /Bb

A^b maj⁷ /Bb

G⁷ mi /Bb

B^b mi⁹

Sax 1&2 5 9

Sax 3&4

Bari sax *mf*

Tpt 1&2

Tpt 3&4

Tmb 1&2

Tmb 3&4

G mi⁷/Bb A^b maj⁷/Bb G mi⁷/Bb B^b mi⁹ G mi⁷/Bb

Rhythm simile

Sax 1&2
10

Sax 3&4

Bari sax

Tpt 1&2

Tpt 3&4

Tmb 1&2

Tmb 3&4

A^b maj⁷/B^b G mi⁷/B^b B^b mi⁹

mf

mf

Sax 1&2
13

Sax 3&4

Bari sax

Tpt 1&2

Tpt 3&4

Tmb 1&2

Tmb 3&4

E^b maj⁹ F⁷ mi⁷ G mi⁷ A^b maj⁹ A mi⁷ A^b 7^{b5} 13^{#11} B maj⁹ E maj⁹ #11

[A]

Sax 1&2
17

Sax 3&4

3rd - Lead

Bari sax

Tpt 1&2

Tpt 3&4

Tmb 1&2

Tmb 3&4

E^b maj⁹
Swing

COMP - - - -

Sax 1&2 20 $\frac{3}{4}$ 21

Sax 3&4 3 ^

Bari sax

Tpt 1&2 3 ^

Tpt 3&4

Tmb 1&2

Tmb 3&4

A $\flat$ maj⁹ D $\flat$ maj⁹ G mi⁷ C mi¹¹ A^{13(#11)}

Rhythm Simile

Sax 1&2
23

Sax 3&4

Bari sax

Tpt 1&2

Tpt 3&4

Tmb 1&2

Tmb 3&4

A^b maj⁹

G mi⁷

C mi¹¹

A2

Sax 1&2
25

Sax 3&4

Bari sax

Tpt 1&2

Tpt 3&4

Tmb 1&2

Tmb 3&4

B⁹ maj G⁹ mi E⁹ (#11) maj E⁹ b maj

Sax 1&2 28 29

Sax 3&4 3

Bari sax

Tpt 1&2 3

Tpt 3&4

Tmb 1&2

Tmb 3&4

A^b maj⁹ D^b maj⁹ G mi⁷

Sax 1&2
30

Sax 3&4

Bari sax

Tpt 1&2

Tpt 3&4

Tmb 1&2

Tmb 3&4

C mi¹¹ A^{13 (#11)} A^{b 9 (#11)} maj

Sax 1&2 32 33

Sax 3&4 3

Bari sax

Tpt 1&2 3

Tpt 3&4

Tmb 1&2

Tmb 3&4

G mi⁷ C mi¹¹ B maj⁹

B

Sax 1&2 34

Sax 3&4 ^

Bari sax

Tpt 1&2 ^

Tpt 3&4

Tmb 1&2

Tmb 3&4

G#⁹ mi E maj^{9(#11)} C maj¹³ A mi¹¹ F maj⁹

Sax 1&2 37

Sax 3&4

Bari sax

Tpt 1&2

Tpt 3&4

Tmb 1&2

Tmb 3&4

A^b maj^{9 (#11)} G mi⁷ G^b 13 (#11) F mi¹¹

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

Sax 3&4 *ff* $\wedge$

Bari sax *ff* $\wedge$

Tpt 1&2

Tpt 3&4

Tmb 1&2

Tmb 3&4

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

Walk

C

Sax 1&2 42

Sax 3&4

Bari sax

Tpt 1&2

Tpt 3&4

Tmb 1&2

Tmb 3&4

$D^{\flat} 9 4_{\text{sus}}$ $B^{\flat} 7 (\#5b9)$ E_{mi}^{11}

Sax 1&2 44 45

Sax 3&4

Bari sax

Tpt 1&2 3

Tpt 3&4 3

Tmb 1&2

Tmb 3&4

C^b maj⁹ B^b mi⁷ A^b mi⁹

The musical score is arranged in a system with seven staves. The first three staves are for saxophones: Sax 1&2 (treble clef), Sax 3&4 (treble clef), and Bari sax (bass clef). The next two staves are for trumpets: Tpt 1&2 (treble clef) and Tpt 3&4 (treble clef). The following two staves are for trombones: Tmb 1&2 (bass clef) and Tmb 3&4 (bass clef). The bottom section consists of a grand staff (treble and bass clefs) for piano accompaniment, showing a chord progression: C^b maj⁹, B^b mi⁷, and A^b mi⁹. The saxophone and trumpet parts contain complex rhythmic figures, including triplets and slurs, while the trombone parts are mostly rests. The piano part is currently empty.

Sax 1&2
46

Sax 3&4

Bari sax

Tpt 1&2

Tpt 3&4

Tmb 1&2

Tmb 3&4

E^b mi¹¹ A¹³ (#11) C^b maj⁹

Sax 1&2
48

49

Sax 3&4

Bari sax

Tpt 1&2

Tpt 3&4

Tmb 1&2

Tmb 3&4

B $\flat$ mi⁷ E $\flat$ mi¹¹ D maj⁹ B mi¹¹

Sax 1&2
50

Sax 3&4

Bari sax

Tpt 1&2

Tpt 3&4

Tmb 1&2

Tmb 3&4

F maj⁹ D mi¹¹ A^b maj⁹ F mi¹¹

Detailed description: This is a musical score for a jazz ensemble. It consists of eight staves. The first three staves are for saxophones: Sax 1&2 (treble clef, starting at measure 50), Sax 3&4 (treble clef), and Bari sax (bass clef). The next three staves are for brass: Tpt 1&2 (treble clef, playing sustained chords), Tpt 3&4 (treble clef, playing sustained chords), and Tmb 1&2 (bass clef, playing sustained chords). The seventh staff is for Tmb 3&4 (bass clef, playing sustained chords). The eighth staff is a grand staff (treble and bass clefs) which is currently empty. Below the Tmb 3&4 staff, there are four chord symbols: F maj⁹, D mi¹¹, A^b maj⁹, and F mi¹¹.

Sax 1&2 52 53 A3

Sax 3&4 3rd Lead ^ ^

Bari sax

Tpt 1&2 ^ ^

Tpt 3&4

Tmb 1&2

Tmb 3&4

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

Sax 1&2
54

Sax 3&4

Bari sax

Tpt 1&2

Tpt 3&4

Tmb 1&2

Tmb 3&4

A^b maj⁹ D^b maj⁹ G mi⁷ C mi¹¹ A^{13(#11)}

Sax 1&2
57

Sax 3&4

Bari sax

Tpt 1&2

Tpt 3&4

Tmb 1&2

Tmb 3&4

A^b maj^{9(#11)}

G mi⁷

C mi¹¹

Sax 1&2 59 A4 61

Sax 3&4

Bari sax

Tpt 1&2

Tpt 3&4

Tmb 1&2

Tmb 3&4

B⁹ maj G⁹ #mi E⁹ (#11) maj E⁹ b maj

Sax 1&2
62

Sax 3&4

Bari sax

Tpt 1&2

Tpt 3&4

Tmb 1&2

Tmb 3&4

A^b maj⁹ D^b maj⁹ F mi¹¹

The musical score is arranged in a system with eight staves. The first three staves are for saxophones: Sax 1&2 (treble clef, 62), Sax 3&4 (treble clef), and Bari sax (bass clef). The next four staves are for brass: Tpt 1&2 (treble clef), Tpt 3&4 (treble clef), Tmb 1&2 (bass clef), and Tmb 3&4 (bass clef). The final staff is a grand staff for piano, consisting of a treble and bass clef. The saxophones and trumpets play melodic lines with triplets and accents. The trombones provide harmonic support. The piano part shows chords: A-flat major 9, D-flat major 9, and F minor 11.

Sax 1&2 64 65

Sax 3&4

Bari sax

Tpt 1&2 *mf*

Tpt 3&4 *mf*

Tmb 1&2

Tmb 3&4

C mi¹¹ B^b mi⁹ A mi^{9(b5)} D^{7(#5#9)} G mi^{9(b5)} C^{7(#5#9)}

Sax 1&2 67 69

Sax 3&4

Bari sax

Tpt 1&2

Tpt 3&4

Tmb 1&2

Tmb 3&4

F¹¹ mi B⁷ (#5b9) G⁷ mi / Bb A⁷ maj / Bb

Rhythm simile
Rhythm simile

Sax 1&2
70

Sax 3&4

Bari sax

Tpt 1&2

Tpt 3&4

Tmb 1&2

Tmb 3&4

$G^{7}_{mi/Bb}$
 $B^{\flat 9}_{mi}$
 $E^{\flat 9}_{maj}$
 F^7_{mi}

A5

Sax 1&2
73

Sax 3&4

Bari sax

Tpt 1&2
mf

Tpt 3&4
mf

Tmb 1&2

Tmb 3&4

$G^{7}mi$ $A^{9}\flat maj$ $A^{7\flat 5}mi$ $A^{13\#11}\flat$ $B^{9}maj$ $E^{9\#11}maj$ $E^{9}\flat maj$

Guitar Solo

COMP

Walk

Sax 1&2
77

81

Sax 3&4

Bari sax

Tpt 1&2

Tpt 3&4

Tmb 1&2

Tmb 3&4

A⁹ $\flat$ maj D⁹ $\flat$ maj G⁷ mi C¹¹ mi A^{13(\#11)} A^{9(\#11)} $\flat$ maj G⁷ mi C¹¹ mi B⁹ maj

A6

Sax 1&2 83 85

Sax 3&4

Bari sax

Tpt 1&2

Tpt 3&4

Tmb 1&2

Tmb 3&4

$G^{\sharp} \text{ mi}^9 \text{ E maj}^9(\sharp 11) \text{ E}^{\flat} \text{ maj}^9 \quad A^{\flat} \text{ maj}^9 \text{ D}^{\flat} \text{ maj}^9 \text{ F mi}^{11} \quad C \text{ mi}^9 \text{ B}^{\flat} \text{ mi}^9$

Sax 1&2 88 89

Sax 3&4

Bari sax

Tpt 1&2

Tpt 3&4

Tmb 1&2 8 *mp*

Tmb 3&4 8 *mp*

9 (b5) 7 (#5#9) 9b5 7 (#5#9) 11 7 (#5b9) 7

A mi D G mi C F mi B $\flat$ G mi /B $\flat$

Sax 1&2 92 93

Sax 3&4

Bari sax

Tpt 1&2

Tpt 3&4

Tmp 1&2

Tmp 3&4

A^b maj⁷/B^b G mi⁷/B^b B^b mi⁹

Opt.

Band Dynamics

Sax 1&2 95 97

Sax 3&4

Bari sax

Tpt 1&2

Tpt 3&4

Tmb 1&2

Tmb 3&4

D maj 9 (#11) E maj 9 (#11) C maj 13 A^b maj 9 (#11) G 7 (#5#9) E 7 (#5#9)

p

Sax 1&2
98

Sax 3&4

Bari sax

Tpt 1&2

Tpt 3&4

Tmb 1&2

Tmb 3&4

$D^b 7 (\#5\#9)$ $F^{11} \text{ mi}$ $A \text{ mi} 7 (b5)$ $A^b \text{ maj}^9$

The musical score is arranged in a system of eight staves. The first seven staves are for the saxophone and trumpet sections, and the eighth is for the piano. The piano part includes a series of chords: $D^b 7 (\#5\#9)$, $F^{11} \text{ mi}$, $A \text{ mi} 7 (b5)$, and $A^b \text{ maj}^9$. The notation includes various musical symbols such as notes, rests, and slurs.

Sax 1&2
100

Sax 3&4

Bari sax

Tpt 1&2

Tpt 3&4

Tmb 1&2

Tmb 3&4

1st part solo

101

B2

F mi ⁷ B ^b 7 (#5b9) E ^b maj ⁹ C maj ¹³

f ————— *ff*

COMP
Walk

Sax 1&2 104 105 109

Sax 3&4

Bari sax

Tpt 1&2

Tpt 3&4

Tmb 1&2

Tmb 3&4

¹¹A mi ⁹F maj ⁹A^b maj ⁷G mi ^{13(#11)}G^b ¹¹F mi ⁷G mi ⁹G^b maj ¹¹A^b mi

C2

Sax 1&2
110

Sax 3&4

Bari sax

Tpt 1&2

Tpt 3&4

Tmb 1&2

Tmb 3&4

D⁹ sus⁴ B⁷ (#5b9)

E^{mi}¹¹

C⁹ maj B⁷ mi A⁹ mi

Sax 1&2 114 117

Sax 3&4

Bari sax

Tpt 1&2

Tpt 3&4

Tmb 1&2 *mf*

Tmb 3&4 *mf*

E^b ¹¹mi A¹³([#]11) C^b ⁹maj B^b ⁷mi E^b ¹¹mi D ⁹maj B ¹¹mi

A7

Sax 1&2 118 121

Sax 3&4

Bari sax

Tpt 1&2

Tpt 3&4

Tmb 1&2

Tmb 3&4

F⁹ maj D¹¹ mi A^b maj⁹ F¹¹ mi C^b maj⁹ A^b mi¹¹ E^b maj^{9(#11)}

f ————— *ff*

Solo End

Sax 1&2 122 125

Sax 3&4

Bari sax

Tpt 1&2

Tpt 3&4

Tmb 1&2

Tmb 3&4

A^b maj⁹ D^b maj⁹ F¹¹ C¹¹ B^b mi⁹ A⁹ mi^{9(b5)} 7^(#5#9) D G^{9(b5)} mi⁷ C^(#5#9) F¹¹ mi⁷ B^b 7^(#5b9)

Sax 1&2 128 129

Sax 3&4

Bari sax

Tpt 1&2

Tpt 3&4

Tmb 1&2 *f*

Tmb 3&4 *f*

G mi ⁷/Bb A^b maj ⁷/Bb G mi ⁷/Bb

Rhythm simile
Rhythm simile

Sax 1&2 131 133

Sax 3&4

Bari sax

Tpt 1&2

Tpt 3&4

Tmb 1&2

Tmb 3&4

B $\flat$ 9 mi D 9 (#11) maj E 9 (#11) maj C 13 maj A $\flat$ 9 (#11) maj

Opt.

p

Sax 1&2
134

Sax 3&4

Bari sax

Tpt 1&2

Tpt 3&4

Tmb 1&2

Tmb 3&4

G^{7 (#5#9)} E^{7 (#5#9)} D^{7 (#5#9)} F^{mi 11} A^{mi 7 (b5)} A^{b maj 9}

f

1st part solo

D.S. *al coda*

Sax 1&2 137

Sax 3&4

Lead *ff*

Bari sax

Tpt 1&2

Tpt 3&4

Tmb 1&2

Tmb 3&4

F⁷ mi B⁷ (#5b9) E⁹ maj

COMP

ff

Sax 1&2 139
 Sax 3&4
 Bari sax
 Tpt 1&2
 Tpt 3&4
 Tmb 1&2
 Tmb 3&4
 G mi⁷/Bb A⁷ maj/Bb
Rhythm Simile
Rhythm Simile
f

Sax 1&2
141

Sax 3&4

Bari sax

Tpt 1&2

Tpt 3&4

Tmb 1&2

Tmb 3&4

G⁷ mi/Bb

B^b mi⁹

G⁷ mi/Bb

Sax 1&2 144 145

Sax 3&4

Bari sax

Tpt 1&2

Tpt 3&4

Tmb 1&2

Tmb 3&4

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

r.

Sax 1&2
147

Sax 3&4

Bari sax

Tpt 1&2

Tpt 3&4

Tmb 1&2

Tmb 3&4

E^b maj⁹ F mi⁷ G mi⁷ A^b maj⁹ A mi^{7b5} A^b 13 E^r

mf *mf*

Sax 1&2
150

Sax 3&4

Bari sax

Tpt 1&2

Tpt 3&4

Tmb 1&2

Tmb 3&4

A $\flat$ mi ^{9 (b5)} E maj ^{9 (#11)}

f $\rightrightarrows$ *mf*

ELECTRIC BULLETS

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

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

Electric Bullets

S. Foglia

1 = 130 Rock

1 E⁹ maj G⁹ maj C⁹ (#11) maj D⁹ maj

3 C⁹ (#sus4) F⁹ (#sus4) B¹³ B¹³ (b9) G⁹ maj

6 E¹¹ mi E⁹ (maj7) /F# E⁹ (maj7) /F# E⁹ (maj7) /F#

10 E⁹ maj E⁹ (sus4) D⁹ (sus4) E⁹ (sus4) A⁹ maj G⁷ maj/A B⁹ maj

12 E⁹ maj A⁹ maj B⁹ maj B⁹ (sus2) /D# E⁹ maj D⁹ maj B⁹ maj

14 E⁹ maj E⁹ (sus4) D⁹ (sus4) E⁹ (sus4) A⁹ maj G⁷ maj/A B⁹ maj

16 E⁹ maj A⁹ maj B⁹ maj B⁹ (sus2) /D# E⁹ maj D⁹ maj B⁹ maj

18 G⁷ maj/A A /D B /E C# /F#

mf

f

Rock Funk Groove

20 G⁷ maj/A A/D B/E A^b/A²¹

22 F⁹ #mi B/E E⁹ (sus11) F⁹ (sus4)

24 F⁹ # (sus4) G⁹ (sus4) E/A D/G²⁵ G/F

26 E⁹ maj E⁹ (sus4) G maj⁷/A F⁹ # (sus4) F¹³ # (b9) (sus4) B¹³ B¹³ (b9) G maj⁹

28 E¹¹ mi E⁹ (maj7) /F# 29 E mi /F# E⁹ (maj7) /F# 31

mf

solos

32 E mi /F# E⁹ (maj7) /F# 33 34 35

36 G⁷ maj/A D⁷ maj/A G⁷ maj/A 37 G⁷ maj/A B⁹ mi G maj⁹

38 G⁷ maj/A D⁷ maj/A G⁷ maj/A G⁷ maj/A B⁹ mi G maj⁹ E^{6/9} B^{6/9}

Guitar Solo

60 $G\sharp^{11}$ $D^{6/9(\sharp 11)}$ 61

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

64 B^{13} $B^{13(b9)}$ $G^{9(maj)}$ 65 E^{11} $E^{9(maj7)}/F\sharp$

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

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

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

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

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

BLACK EYED FUNK

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

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

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

Black Eyed Funk

S. Foglia

Funky Rock

1 G^{13}_{sus4} G^{13} G^{13}_{sus4}

4 G^{13} 5 G^{13}_{sus4}

6 G^{13} G^{13}_{sus4} ff

8 G^{13} Bb^{13}_{sus11} Bb^{13*11} f ff f

10 Bb^{13}_{sus11} Bb^{13*11} *No Chords*

12 Bb^{11} C^{11} D^{11} F^{11} D^{11} 13

14 C^{11} D^{11}

16 C^{11} G^{13}_{sus11} G^{13} 17

LIVING ON THE WESTERN SIDE

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

Living on the Western Side

S. Foglia

A1 ♩ = 112 *Legato* *mf*

(Top note of chords)

Chords and extensions for measures 1-12:

- Measure 1: C#mi 7(b5)
- Measure 2: F# 7(b9)
- Measure 3: B 7(#5#9), Bb 13
- Measure 4: Eb maj 13
- Measure 5: Ab maj 9(#11)
- Measure 6: D 7(#5#9), G 7(#5#9)
- Measure 7: C maj 13, D sus11 9
- Measure 8: E 7(#5#9), C# 7(#5#9)
- Measure 9: Bb mi 7(b5), Eb 7(b9)
- Measure 10: Ab 9(#5), G 13
- Measure 11: C maj 13, C# 7(#5#9)
- Measure 12: Eb 7(#5b9), F#mi 7(sus11)
- Measure 13: G 13(sus11), D 13(#11)
- Measure 14: C# 7(#5#9), E 7(#5#9)

13

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

rit on D.C. only

B1 Heavy Funk

16 17

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

(Basic Rhythm for Keyboard)

19 21

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

22 25

E 7($\sharp$ 5 $\sharp$ 9) F 7($\sharp$ 5 $\sharp$ 9) F $\sharp$ 7($\sharp$ 5 $\sharp$ 9) F 7($\sharp$ 5 $\sharp$ 9)

Back to Funk

26

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

29

E 7 (#5 #9)

32 33

A2

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

35 37

B 7 (#5 #9) Bb 13 Eb 13 Ab 9 (#11)

B2 Back to Funk / Solos

38

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

41

C 7 (#5 #9)

44 45

E 7 (♯5 ♯9)

47 49

C♯ 7 (♯5 ♯9)

50

E 7 (♯5 ♯9)

53

56 57

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

59 61

7 (♭5♭9) 7 (♭5♭9) C¹³ maj D⁹ (sus4) E 7 (♭5♭9)

D G

62

B3

C[#] 7 (♭5♭9)

65

E 7 (♭5♭9)

68 69

DC. al coda

70

E 6/9 E 6/9

AN APRIL STATE OF MIND

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

An April State of Mind

S. Foglia

$\text{♩} = 168$
Legato

A1

B⁹ maj G¹¹ mi C¹¹ mi F⁹ mi A¹³ maj

E⁹ maj B⁹ maj/D[#] G⁹ mi G⁹ maj/F[#]

F^{7b5} mi B^{7(b9#5)} D⁷ mi G¹¹ mi

C¹¹ mi F⁹ (sus4) B⁹ maj D⁹ maj F⁹ (sus4) C⁹ maj B⁹ maj

A2

G¹¹ maj C¹¹ maj B^{13(b9)} F^{7(b5)} mi

B^{7(b9#5)} E⁹ mi E⁹ mi/D^b C^{7(b5)} mi

B^{13(♭11)} B⁹ maj G⁹ mi E⁹ maj A^{9(♭11)} A⁷ mi

D¹³ C¹¹ mi F¹³ (sus4) A^{13(♭11)} A⁹ maj

B

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

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

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

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

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

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

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

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

A maj^{9(*11)} B maj/D⁹ G⁹ mi C¹¹ mi
 65
 F¹³ F¹³/E B maj/D⁹ G⁹ mi C¹¹ mi
 69
 B¹³ (sus4) B¹³ (b9) E maj⁹ D^{7(*9*5)} G¹¹ mi G¹¹ mi/F⁹
 73
 F^{7(b5)} mi E^{9(*11)} B maj/D⁹ G¹¹ mi C¹¹ mi
 77
 F¹³ (sus4) B maj/F⁹ E maj^{9(*11)}/F⁹
 81
 B maj/F⁹ E maj^{9(*11)}/F⁹ B maj/F⁹ 85
 86
 E maj^{9(*11)}/F⁹ B maj/F⁹ E maj^{9(*11)}/F⁹ C^{13(*11)}
 92 93 97 D.C. al coda
 B maj/F⁹ C maj⁹ G maj⁹ F maj⁹ D maj⁹ A maj^{9(*11)} B maj¹³
 98 101

CONCLUSION

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