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# The Development of Bob Brookmeyer's Compositional Style: A Comparative Study of Six Works for Jazz Ensemble

Ryan Patrick Middagh

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UNIVERSITY OF NORTHERN COLORADO

Greeley, Colorado

The Graduate School

THE DEVELOPMENT OF BOB BROOKMEYER'S COMPOSITIONAL STYLE:  
A COMPARATIVE STUDY OF SIX WORKS FOR JAZZ ENSEMBLE

A Dissertation Submitted in Partial Fulfillment  
of the Requirements for the Degree of  
Doctor of Arts

Ryan Middagh

College of Performing and Visual Arts  
School of Music  
Jazz Studies

December 2015

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This Dissertation by: Ryan Middagh

Entitled: *The Development of Bob Brookmeyer's Compositional Style: A Comparative Study of Six Works for Jazz Ensemble*

has been approved as meeting the requirement for the Degree of Doctor of Arts in  
College of Visual and Performing Arts in School of Music, Program of Jazz Studies.

Accepted by the Doctoral Committee

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Date of Dissertation Defense \_\_\_\_\_ October 30, 2015 \_\_\_\_\_

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## ABSTRACT

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This study examines six pieces for large jazz ensemble written by Bob Brookmeyer in order to trace his compositional development over time. My analyses of melody, rhythm, form, structure, voicings, harmony, and orchestration illustrate how Brookmeyer's compositions fell into three distinct periods: early, middle, and late. In Brookmeyer's early period, his compositions exhibit a strong influence from the Count Basie band, conventional chord progressions, and eight- or twelve-measure phrases. His middle period compositions are defined by harmonic extremes and the use of indeterminacy, whereas he returned to simpler harmonies and added greater weight to counterpoint in his late period. Findings provide insight into Brookmeyer's compositional style and add to the understanding and proliferation of his music and legacy.

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## CHAPTER I

### INTRODUCTION

Born in Kansas City, Missouri, Bob Brookmeyer started arranging at an early age, and became a professional arranger and copyist at the age of fourteen while playing in local dance bands. Early on, he was inspired by the Count Basie Orchestra, which Brookmeyer heard for the first time in 1941.<sup>1</sup> In a 2006 *New York Times* interview, Brookmeyer reflected on the experience, saying, “I melted...It was the first time I felt good in my life.”<sup>2</sup> Later, Brookmeyer attended the Kansas City Conservatory (which joined the University of Kansas City in 1959 and is now the University of Missouri-Kansas City Conservatory of Music and Dance) and studied composition and piano. In 1951, Brookmeyer joined the Tex Beneke band playing piano, touring with the group until 1952 when he left the band to begin a free-lance career. During Brookmeyer’s early professional life, he played trombone, composed, and arranged for Woody Herman, the Terry Gibbs Orchestra, the Gerry Mulligan Concert Jazz Band, and the Maynard Ferguson Orchestra, and led his own groups. His early compositions exhibit a strong influence from the Basie band, conventional chord progressions, and eight- or twelve-measure phrases.

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<sup>1</sup> Gordon Jack, *Fifties Jazz Talk: An Oral Retrospective*. (Lanham, MD: Scarecrow Press), 2004, 40.

<sup>2</sup> Ben Ratliff, “Bob Brookmeyer: Raging and Composing Against the Jazz Machine,” *New York Times*, May 12, 2006, accessed March 22, 2013, <http://www.nytimes.com/2006/05/12/arts/music/12broo.html>.

In 1965, Brookmeyer became a founding member of the Thad Jones / Mel Lewis Orchestra, and played trombone with and wrote for the group until 1968. When Thad Jones left in 1978, it became known as Mel Lewis and the Jazz Orchestra, and Brookmeyer rejoined as the music director in 1979. His compositions and arrangements during this time are marked by experimentation, the use of indeterminacy, and a growing influence from classical composition techniques. Brookmeyer remarked:

Writing and arranging for Thad's band had forced me into a new kind of language. In that band, you were tacitly invited to be more than you could be, to try new things. And I did.<sup>3</sup>

During the decade-long gap in Brookmeyer's tenancy with the Thad Jones / Mel Lewis Orchestra (later Mel Lewis and the Jazz Orchestra), he worked as a studio musician in Los Angeles, and struggled with a drinking problem that resulted in two rehabilitations.<sup>4</sup> He did little composing during this period. After becoming sober, Brookmeyer returned to New York in 1978 and began studying with the modern classical composer Earle Brown. This coincided with the peak of his interest in twentieth-century concert music.

Through his studies of twentieth-century concert music, Brookmeyer developed a compositional philosophy according to which the improvised solo became secondary to the jazz ensemble composition:

My first rule became: The first solo only happens when absolutely nothing else can happen. You don't write in a solo until you've completely exhausted what you have to say. If you give a soloist an open solo for 30 seconds, he plays like he's

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<sup>3</sup> Marc Myers, "Interview: Bob Brookmeyer," *Jazz Wax*, June 22, 2009, accessed 22 March 2013, <http://www.jazzwax.com/2009/06/interview-bob-brookmeyer-part-1.html>.

<sup>4</sup> Wayne Enstice and Paul Rubin, *Jazz Spoken Here: Conversations with Twenty-Two Musicians* (Baton Rouge: Louisiana State University Press, 1992), 63.

coming from the piece that you wrote. Then he says, “What the hell was that piece that I was playing from?” And the next 30 seconds is, “Oh, I guess I’ll play what I learned last night.” And bang! Minute 2 is whoever he likes, which is probably Coltrane. I never think about a soloist when I’m writing a piece. I just think about the piece and say, O.K., maybe it would be a good place to have a little release. Keep your hand on the soloist, somehow, with long tones, chords, punches. Keep your hand on him, because he needs it.<sup>5</sup>

As Brookmeyer’s continued experimenting with the twentieth-century techniques and his compositional style developed, he did not see the Mel Lewis Orchestra as a good fit for his music.

I finally told Mel, “I think I’ve written myself out of the band. I think I have to go work for classical people.” So I left the band and went to Europe, to the radio stations in Cologne and Stockholm, and worked with their orchestras and producers. I even began writing electronic things and a double concerto.<sup>6</sup>

Brookmeyer left the Mel Lewis Orchestra in 1982, and began multiple long-term projects in Europe, including work with the WDR Big Band (Cologne, Germany), the Radioens Big Band (Copenhagen, Denmark), and the Stockholm Jazz Orchestra. Brookmeyer also formed his own ensemble, the New Art Orchestra, which he led from 1997 until his death in 2011. He held multiple teaching posts during the 1980s and 1990s, most notably at the New England Conservatory.<sup>7</sup> Compositions from the late period are defined by increased use of counterpoint and small motivic cells.

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<sup>5</sup> Ben Ratliff, “Bob Brookmeyer: Raging and Composing Against the Jazz Machine,” *New York Times*, May 12, 2006, accessed March 22, 2013, <http://www.nytimes.com/2006/05/12/arts/music/12broo.html>.

<sup>6</sup> Marc Myers, “Interview: Bob Brookmeyer,” *Jazz Wax*, June 22, 2009, accessed 22 March 2013, <http://www.jazzwax.com/2009/06/interview-bob-brookmeyer-part-5.html>.

<sup>7</sup> Ibid.



### **Purpose of the Study**

The purpose of this study was to provide insight into Brookmeyer's compositional style and how it developed over his career. To accomplish this, six compositions by Brookmeyer were selected for analysis, representing each of the three distinct time periods of his career. The three periods were divided as follows:

#### Early Period, 1955-1965

- *Just Plain Meyer* (1956), composed for the Terry Gibbs Dream Band
- *Mt. Everest* (1958), composed for the Woody Herman Orchestra

#### Middle Period, 1965-1968, 1979-1982

- *Samba Con Getchu* (1967), composed for the Thad Jones/Mel Lewis Orchestra
- *Ding Dong Ding* (1979), composed for the Thad Jones/Mel Lewis Orchestra

#### Late Period (Europe), 1982-2011

- *Boom Boom* (2002), composed for Brookmeyer's New Art Orchestra
- *Spirit Music: Happy Dance* (2006), composed for Brookmeyer's New Art Orchestra

Analysis focused on compositional elements including melody, rhythm, harmony, voicings, orchestration, and form. These elements, as well as the complete compositions were compared to examine how Brookmeyer's compositional style changed over the course of his career.

### **Need for the Study**

Though Brookmeyer is well-known and acknowledged as one of the greatest jazz composers, an in-depth analytical study of the development of his writing style had not been undertaken. The goal of this study was to add to the understanding and proliferation of Brookmeyer's music and legacy.

### **Scope and Limitations**

This study included only the selected compositions for large jazz ensemble. Works outside the scope of this study included small group compositions (for example,

“Upstairs with Beatrice” from the album *Island*); arrangements of pieces by other composers (for example, “Skylark” from the album *Bob Brookmeyer, Composer, Arranger*); and compositions for classical ensembles (for example, “Wood Dance” from *Music for String Quartet and Orchestra*). Previously-analyzed Brookmeyer compositions (for example, “ABC Blues” from *Inside the Score*) were referenced only to help solidify conclusions regarding his compositional style.

## CHAPTER II

### LITERATURE REVIEW

#### **Primary Materials**

##### Scores

Scores that were studied included some that were commercially available (published by ejazzlines, Kendor Music, Advance Music, and Artist Share) and some that were unpublished, but in Brookmeyer's handwriting (available through the Robert Brookmeyer Collection in the LaBudde Special Collections library at the University of Missouri-Kansas City).

"Just Plain Meyer," is an edited score from the Terry Gibbs library published and distributed by Jazz Lines Publications.<sup>8</sup> Brookmeyer's handwritten score of "Mt. Everest" is found in his repository at the University of Missouri-Kansas City.<sup>9</sup>

"Samba Con Getchu" and "Ding Dong Ding" are both published and distributed by Kendor Music Inc.<sup>10</sup> The Robert Brookmeyer Collection at the University of

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<sup>8</sup> Bob Brookmeyer, *Just Plain Meyer* (Jatap, 1957).

<sup>9</sup> Bob Brookmeyer, *Mt. Everest*, composer's score, 1958, LaBudde Department of Special Collections, Miller Nichols Library, University of Missouri-Kansas.

<sup>10</sup> Bob Brookmeyer, *Samba Con Getchu* (Delevan, NY: Kendor Music, 1980); *Ding Dong Ding* (Delevan, NY: Kendor Music, 1979).

Missouri-Kansas City has handwritten scores of “Samba Con Getchu” and “Ding Dong Ding.”<sup>11</sup>

“Boom Boom” is published and distributed through Advance Music and “Spirit Music: Happy Dance” is self-published and distributed through ArtistShare.<sup>12</sup>

### Recordings

Recordings of the compositions included are integral to this study. In addition, recordings of other compositions are important for informing conclusions about Brookmeyer’s compositional style during each period and the development of his compositional language the course of his career.

“Just Plain Meyer” was recorded in October, 1956 by Terry Gibbs and His Orchestra (released on the album *Swingin’*),<sup>13</sup> and again in March of 1959 by the Terry Gibbs Dream Band (on the album *Flying Home*).<sup>14</sup> In the later recording, Gibbs’ solo is two choruses in length, in contrast to the early recording, which contains only one chorus of solo from the vibraphonist. The 1959 recording of “Just Plain Meyer” is the one referenced in this study, as it is of higher sound quality. “Mt. Everest” was recorded by Chubby Jackson in 1958 (on *Chubby Takes Over*).<sup>15</sup>

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<sup>11</sup> Bob Brookmeyer, *Samba Con Getchu*, composer’s score, 1967, LaBudde Department of Special Collections, Miller Nichols Library, University of Missouri-Kansas.

<sup>12</sup> Bob Brookmeyer, *Ding Dong Ding*, composer’s score, 1979, LaBudde Department of Special Collections, Miller Nichols Library, University of Missouri-Kansas.

<sup>13</sup> Terry Gibbs and his Orchestra, *Swingin’*, EmArcy MG 36103, LP, 1956.

<sup>14</sup> Terry Gibbs Dream Band, *Flying Home: Volume 3*, Contemporary Records CCD-7654-2, (1988).

<sup>15</sup> Chubby Jackson, *Chubby Takes Over*, Legacy CD 545 450 703-2, 2006.

“Samba Con Getchu” was recorded in 1967 by the Thad Jones/Mel Lewis Orchestra (released on the album *Live at the Village Vanguard*).<sup>16</sup> “Ding Dong Ding” was recorded in 1980 by Mel Lewis and the Jazz Orchestra, on the album *Bob Brookmeyer, Composer, Arranger* (also titled *Bob Brookmeyer/Mel Lewis and the Jazz Orchestra*). Brookmeyer’s compositions “First Love Song,” “Hello and Goodbye,” “El Co,” and “The Fan Club” are also included on this album.<sup>17</sup>

“Boom Boom” was recorded in 1997 by Brookmeyer’s New Art Orchestra (on *New Works*),<sup>18</sup> *New Works* is comprised of a multi-movement work “Celebration Suite,” dedicated to Brookmeyer’s long time collaborator Gerry Mulligan. “Happy Dance” was recorded in 2006 (on the album *Spirit Music*), Brookmeyer’s final large jazz ensemble album as a leader.<sup>19</sup>

“Still Water Stomp,” Brookmeyer’s first recorded composition was recorded September 8, 1956 by Maynard Ferguson (on the album *The Birdland Dreamband*).<sup>20</sup> The next recording date that included his compositions for jazz ensemble took place a week later and resulted in the album *Brookmeyer*. His compositions on this date were “Oh, Jane Snavelly” and “Open Country.” Brookmeyer’s 1961 album *Gloomy Sunday*

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<sup>16</sup> Thad Jones and Mel Lewis, *Live at the Village Vanguard*, Solid State 18016, LP, 1967.

<sup>17</sup> Bob Brookmeyer, *Bob Brookmeyer – Composer & Arranger with Mel Lewis and the Jazz Orchestra*, Gryphone 912, LP, 1980.

<sup>18</sup> Bob Brookmeyer New Art Orchestra, *New Works*, Challenge 70066 CD, 1999.

<sup>19</sup> Bob Brookmeyer New Art Orchestra, *Spirit Music*, Artist Share 0050 CD, 2006.

<sup>20</sup> Maynard Ferguson, *Birdland Dreamband: Volume 1*, RCA 74321-58110-2, CD, 1998.

*and Other Bright Moments* serves as a representative recording from his late-early period.<sup>21</sup>

The following serve as representative recordings from his middle period: “ABC Blues” was recorded in May, 1966 (on *Presenting Thad Jones/Mel Lewis & "The Jazz Orchestra"*), “Nasty Dance,” “Make Me Smile,” “Nevermore,” “McNeely’s Piece” and “Goodbye World” recorded January, 1982 by Mel Lewis and the Jazz Orchestra (on *Make Me Smile and Other New Works by Bob Brookmeyer*), and “American Express” was recorded March, 1985 (on *20 Years At the Village Vanguard*).<sup>22</sup>

The albums *Dreams* (recorded in 1989 by the Stockholm Jazz Orchestra), *Electricity* (recorded in 1991 by the WDR Big Band), and the New Art Orchestra albums *Waltzing with Zoe* (2001) and *Get Well Soon* (2002) serve as recordings from Brookmeyer’s late period.<sup>23</sup>

### Interviews

Brookmeyer gave many interviews over his lifetime, which serve as valuable primary source material regarding his thoughts on composition specifically, and music in general.

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<sup>21</sup> Bob Brookmeyer Orchestra, *Gloomy Sunday and Other Bright Moments*, Verve 314 52768-2, CD, 1995.

<sup>22</sup> Mel Lewis and the Jazz Orchestra, *Make Me Smile & Other New Works By Bob Brookmeyer*, Finesse Records 37987, LP, 1982; The Mel Lewis Orchestra, *20 Years at the Village Vanguard*, Atlantic 81655-1, LP, 1986.

<sup>23</sup> Stockholm Jazz Orchestra and Bob Brookmeyer, *Dreams*, Dragon 169, CD, 1989; Bob Brookmeyer with John Ambrecrombie, Rainer Brüninghaus, Dieter Ilg, Danny Gottlieb, WDR Big Band, *Electricity*, Act Music 9219-2, CD, 1999; Bob Brookmeyer New Art Orchestra, *Waltzing with Zoe*, Challenge CD, 2001; Bob Brookmeyer New Art Orchestra, *Get Well Soon*, Challenge 70081, CD, 2002.

A 1980 interview with Brookmeyer collected in the book *Jazz Spoken Here: Conversations with Twenty-Two Musicians* by Eayne Enstice and Paul Rubin focuses on his career during the 1960s and 1970s.<sup>24</sup> The interview begins with his then-current association with Mel Lewis and the Orchestra and goes on to discuss his hiatus in California from 1968-78. He also reveals early influences as a musician and touches on his tenure with the Gerry Mulligan Concert Jazz Band.

A 1995 interview appearing in the Gordon Jack book *Fifties Jazz Talk: An Oral Retrospective* covers his early career, life and influences.<sup>25</sup>

In a 1999 interview published in *Cadence* in March 2001, Brookmeyer explores composition, teaching of composition, and horizontal/linear approaches to composing.<sup>26</sup> In addition, he compares the jazz music scene and jazz musicians of Europe and New York, and how the differences have affected him as a composer. This interview also supplies greater detail about his time away from music in the 1970s.

A 2004 interview by Edward Partyka published in the *ITA Journal* covers many parts of Brookmeyer's music career and reinforces biographical elements that are found in other interviews.<sup>27</sup> This interview provides Brookmeyer's thoughts on his New Art Orchestra and the state of the large jazz ensemble in the twenty-first century.

A 2006 interview by Ben Ratliff, originally published in the *New York Times*, provides Brookmeyer's broader philosophies and feelings on music while collecting

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<sup>24</sup> Wayne Enstice and Paul Rubin, *Jazz Spoken Here: Conversations with Twenty-Two Musicians* (Baton Rouge: Louisiana State University Press, 1992).

<sup>25</sup> Gordon Jack, *Fifties Jazz Talk: An Oral Retrospective*, (Lanham, MD: Scarecrow Press, 2004).

<sup>26</sup> Bill Donaldson, "Interview: Bob Brookmeyer," *Cadence*, March 2001, 5-14.

<sup>27</sup> Edward A. Partyka, "Bob Brookmeyer," *ITA Journal*, 33 no. 1 (January 2001), 44-49.

some biographical material. The interview is conducted paired with selected recordings including Count Basie's "9:20 Special," Bill Harris' recording of "Lady Be Good," and contemporary concert composer Witold Lutosławski's cello concerto. This interview is also available in the book *The Jazz Ear: Conversations Over Music*.<sup>28</sup>

A five-part interview by Marc Myers from 2009 encompasses Brookmeyer's prolific and multifaceted career.<sup>29</sup> It includes information on his early life up to his final projects as a composer and bandleader. Brookmeyer gives insight into his thoughts on composition, and on how his writing changed during his time with Mel Lewis. The interview is available on Myers' website, [jazzwax.com](http://jazzwax.com).

## Secondary Materials

### Books

Rayburn Wright's book *Inside the Score: A Detailed Analysis of 8 Classic Jazz Ensemble Charts by Sammy Nestico, Thad Jones, and Bob Brookmeyer* is significant to this project for two reasons. It is often referenced as the standard for how to analyze compositions for large jazz ensemble and will be used as a basis for methodology. In addition, it includes analyses of "ABC Blues" and "First Love Song," which will serve as additional resources regarding Brookmeyer's middle period.<sup>30</sup>

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<sup>28</sup> Ben Ratliff, "Bob Brookmeyer: Raging and Composing Against the Jazz Machine," *New York Times*, May 12, 2006, accessed March 22, 2013, <http://www.nytimes.com/2006/05/12/arts/music/12broo.html>; *The Jazz Ear: Conversations Over Music*, (New York: Times Books, 2008).

<sup>29</sup> Marc Myers, "Interview: Bob Brookmeyer," *Jazz Wax*, June 22, 2009, accessed 22 March 2013, <http://www.jazzwax.com/2009/06/interview-bob-brookmeyer-part-1.html>.

<sup>30</sup> Rayburn Wright, *Inside the Score: A Detailed Analysis of 8 Classic Jazz Ensemble Charts by Sammy Nestico, Thad Jones, and Bob Brookmeyer*, (Delevan, NY: Kendor Music, 1982).



Fred Sturm's book *Changes Over Time: The Evolution of Jazz Arranging* is a comparative study that traces the development of jazz arranging, specifically examining the elements of melody, rhythm, harmony, voicings, orchestration, unifying components, and form.<sup>31</sup> Sturm presents thirty-five arrangements of four songs ("King Porter Stomp," "Chant of the Weed," "All of Me," and "Take The 'A' Train") to demonstrate his findings. Included in Sturm's study are two different arrangements by Bob Brookmeyer of "King Porter Stomp". The first arrangement is from the 1958 Zoot Sims-Bob Brookmeyer Octet album *Stretching Out*, and the second was commissioned by Sturm in 1994 and illustrates, according to Sturm, Brookmeyer's "own dramatic evolution as an arranger."<sup>32</sup> *Changes Over Time: The Evolution of Jazz Arranging* provides a model for a comparative study in jazz writing that isolates changes in musical elements.

#### Articles

There are many articles on Bob Brookmeyer; however, very few supply information that is not found in interviews with the composer. The Brookmeyer *New Grove Dictionary of Jazz* entry by Bradford J. Robinson and Barry Kernfeld provides a concise and inclusive look at Brookmeyer's complete career.<sup>33</sup>

Ken Schaphorst, Chair of Jazz Studies and Improvisation at the New England Conservatory, wrote an article "It's All About the Line: The Pedagogy of Bob

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<sup>31</sup> Fred Sturm, *Changes Over Time: The Evolution of Jazz Arranging*. (Advance Music, 1995).

<sup>32</sup> Fred Sturm, *Changes Over Time: The Evolution of Jazz Arranging*, (Advance Music, 1995), 8.

<sup>33</sup> Bradford J. Robinson and Barry Kernfeld. "Brookmeyer, Bob," *The New Grove Dictionary of Jazz*, 2nd ed. (*Oxford Music Online*, Oxford University Press, accessed April 30, 2013), <http://0-www.oxfordmusiconline.com.source.unco.edu/subscriber/article/grove/music/J059700>.

Brookmeyer,” published in the March 2013 issue of *JAZZed: Practical Ideas & Techniques for Jazz Educators*.<sup>34</sup> The article addresses Brookmeyer’s thoughts on composition and how he taught it. The article is divided into three assignments: diatonic line writing, chromatic line writing, and form. Schaphorst discusses how Brookmeyer taught these concepts in lessons. These concepts also provide insight into Brookmeyer’s compositional style while he was teaching at the New England Conservatory.

#### Dissertations

*ProQuest Dissertations and Theses* and *Doctoral Dissertations in Musicology-Online* yield no dissertations or theses, either completed or in progress, with Bob Brookmeyer as the main topic. Brookmeyer is present as a secondary topic in multiple academic papers or is listed as a compositional influence for dissertations/theses where a composition was the project.

Some of the academic papers with Brookmeyer as the secondary topic are helpful for this research. Tyler Dennis’ undergraduate honors thesis from the University of Southern Mississippi, *Inside the Score in the 21st Century: Techniques for Contemporary Large Jazz Ensemble Composition*, is very similar in methodology to this dissertation.<sup>35</sup> Dennis’ thesis analyzes compositions by Brookmeyer protégés Jim McNeeley, John Hollenbeck, Darcy James Argue, and Maria Schneider. Dennis also analyzes Brookmeyer’s composition “Over Here,” which was recorded on the album *Get Well*

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<sup>34</sup> Ken Schaphorst, “It’s All about the Line: The Pedagogy of Bob Brookmeyer,” *JAZZed: Practical Ideas & Techniques for Jazz Educators* 8, no 2 (March 2013) 41-45.

<sup>35</sup> Tyler Dennis, “Inside the Score in the 21st Century: Techniques for Contemporary Large Jazz Ensemble Composition” (Honors Theses, University of Southern Mississippi, 2012).

*Soon*. Similar to Fred Sturm's book *Changes Over Time*, Dennis' thesis divides his analyses into compositional elements.

Joseph William Carucci's dissertation from the University of Kentucky entitled *The Contribution of Gerry Mulligan's Concert Jazz Band to the Jazz Tradition* presents Bob Brookmeyer as a prominent secondary topic.<sup>36</sup> This dissertation helps to track Brookmeyer's early compositional period, when he was most closely associated with baritone saxophonist Gerry Mulligan and co-led Mulligan's Concert Jazz Band. This dissertation also contains primary information from phone interviews that Carucci conducted with Brookmeyer.

Christopher James Smith's dissertation from the University of Northern Colorado *The View from the Back of the Band: The Career of Mel Lewis* (now a revised and published book entitled *The View from the Back of the Band: The Life and Music of Mel Lewis*), is a useful source for tracing much of Bob Brookmeyer's middle period when he was closely associated with the Thad Jones/Mel Lewis Orchestra.<sup>37</sup> In addition, the dissertation supplies a lot of information on Brookmeyer's early professional career, as Mel Lewis and Brookmeyer were long-time professional collaborators and friends.

The centerpiece of Jesse Milliner's dissertation from the University of Miami, *Quo Vadis: Exploring Musical Forms in Jazz*, is an original composition, but contains survey responses from notable musicians Django Bates, Bill Dobbins, Clare Fischer,

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<sup>36</sup> Carucci Joseph William Carucci, *The Contributions of Gerry Mulligan's Concert Jazz Band to the Jazz Tradition* (DMA Proj., University of Kentucky, 2009).

<sup>37</sup> Christopher James Smith, *The View from the Back of the Band: The Career of Mel Lewis* (Doctor of Arts Diss., University of Northern Colorado, 2012); *The View from the Back of the Band: The Life and Music of Mel Lewis*, (Denton, TX: University of North Texas Press, 2014).

Peter Herborn, David Liebman, Jim McNeeley, Pat Metheny, Bob Mintzer, Chuck Owen, Maria Schneider, and Bob Brookmeyer.<sup>38</sup> Milliner's survey and Brookmeyer's response cover his ideas on musical form in jazz and his compositional influences.

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<sup>38</sup> Jesse Milliner, *Quo Vadis – Exploring Musical Forms in Jazz* (DMA Essay, University of Miami, 2006).

### CHAPTER III

#### METHODOLOGY

Six compositions were chosen for in-depth analysis, two from each period of Brookmeyer's career. The analyses were modeled on the methodologies and styles used in Fred Sturm's *Changes Over Time: The Evolution of Jazz Arranging* and Rayburn Wright's *Inside the Score*.

As in the Sturm text, each composition was studied using the following six categories: melody and rhythm; form and structure; voicings and vertical sonorities; harmony; orchestration; and unifying components. Linear embellishment, rhythmic variation, and theme and development were additional compositional elements that were analyzed; Sturm presented these elements as subcategories of his melody and rhythm chapter.

When the melodies were analyzed, each was presented in a lead sheet format in order to isolate the musical element from the rest of the aspects of the composition. The range, contour, phrasing, and structure were studied, in addition to any use of motifs and motivic development.

Rhythmic components studied included the subdivision of the beat (straight eighth or swing), motives and their permutations (expansion/diminution), repetition, displacement, and hemiola. These rhythmic elements were analyzed on the lead sheet as well as on the reduction of the score.

In the style of the Wright text, a recreation and reduction of the original score showing saxophone, brass and rhythm sections was created with an additional staff dedicated to harmonic detail. These reductions notated the harmonic rhythm and progression of the piece and provided a clear avenue to study voicings and vertical sonorities. When the voicings and vertical sonorities of the compositions were studied, the intervallic relationships, use of chord tones and extensions, and the treatment of passing chords were analyzed. In addition, common voicings for instrument families and how the families interact were analyzed.

The study of the orchestration in each piece made note of instrumentation, instrument combinations, and registration. Form was studied, noting the formal structure, significant events (tutti/solos), orchestration, time feel, and intensity. It was also noted if the compositions were strophic or through-composed in form.

Unifying concepts, such as the re-use of melodic, motivic, rhythmic, and harmonic material were noted in the analyses, as these concepts supply continuity to the compositional ideas. Other methodologies were used as deemed relevant to the individual compositions as they are analyzed.

“Just Plain Meyer” and “Mt. Everest” were chosen due the availability of scores, as most of Brookmeyer’s compositions from his early period were unavailable. In addition, these two compositions helped in the formation of an opinion of Brookmeyer’s personal style at the time, since they were composed for two different jazz ensembles.

“Samba Con Getchu” and “Ding Dong Ding” were selected from Brookmeyer’s middle period due to the availability of published scores as well as handwritten scores. Since this middle period was divided into two sub-periods, one from each was included.

“Boom Boom” and “Spirit Music: Happy Dance” were chosen to represent Brookmeyer’s late compositional period. These pieces were selected as “Boom Boom” was from Brookmeyer’s first recording project with the New Art Orchestra, and “Spirit Music: Happy Dance” was from his final recording project with the ensemble.

Reference to other Brookmeyer compositions and their available analytical commentary were included to confirm the representative nature of the six compositions in this study. The analysis of these six pieces informed conclusions regarding the development of his compositional style throughout his career.

## CHAPTER IV

### ANALYSIS

#### **Just Plain Meyer**

#### Melody and Rhythm

The melody of “Just Plain Meyer” has an AA<sub>1</sub>BC form. The A, A<sub>1</sub>, and B sections are each eight measures; the C section is twelve measures and includes a sendoff for Terry Gibbs’ vibraphone solo. The melody in the A sections is constructed predominately by the interval of a major sixth. C section material is a small variation on A section material. The B section has a contrasting, independent theme, giving the composition two main themes.



Ex. 1: A section theme of “Just Plain Meyer



Ex. 2: B section theme of “Just Plain Meyer”

Voice leading plays an important structural role. In the first A section, two voices are implied, outlining significant harmonic points. Starting with the first note of the melody, there is a strong descending line from F to E and then to E $\flat$  in the sixth measure. The other voice starts on the third beat of the melody and employs a strong descending line starting from D to the G in the sixth measure. In the A<sub>1</sub> section,



Brookmeyer presents a variation on the A section material. While still outlining the harmonic structure, the A<sub>1</sub> section has an ascending melodic line and the third beat of the theme accentuates the raised fifth in the augmented dominant chords.

The composition employs the use of a perfect fourth relationship in multiple ways. In the A<sub>1</sub> section, the melody begins transposed up a fourth from the first A section. In measures 18-20 of the melody, the brass and saxophone sections perform a repeated rhythmic figure that when answered in the saxophone section is a perfect fourth above/below the original. These melodic relationships of a perfect fourth are reflected on a larger scale when the composition modulates from B $\flat$  major to E $\flat$  major.

There is a great deal of rhythmic continuity in the melody, especially in the A section material. The three consecutive downbeats presented in the A theme permeate the melodic statement, but this becomes obscured in the remainder of the composition.

**A** B $\flat$  B $\flat$  $\Delta$  B $\flat$ 6 G-7 C7 D $\flat$ 7( $\flat$ 5) C9 C7( $\flat$ 9)

Theme A:  
Fourth Relationship

Voice Leading

5 C-7 F7 A $\circ$ 7 B $\flat$ 6 B $\circ$ 7 F7 F7( $\sharp$ 5) A $\circ$ 7

**A<sub>1</sub>** B $\flat$ 7 B7( $\sharp$ 5) B $\flat$ 7 B7( $\sharp$ 5) B $\flat$ 7 C7 D $\flat$ 7( $\sharp$ 5) C7 (13th) C $\sharp$ 7

Accented #5

13 B $\flat$ 7 A7 A $\flat$ 7 G7 C7 F7 (13th) B $\flat$ 7 E $\flat$ 7

Rhythmic Motive

**B** D7 B $\flat$ -7 A-7 A $\flat$ 7 G7 A $\flat$ 7( $\sharp$ 5) G9

(13th) ( $\sharp$ 5th) (13th)

Theme B: Fourth Relationship

21 C7 D $\flat$ 7( $\sharp$ 5) C7 C $\sharp$ 7 D $\flat$  G9( $\sharp$ 5) C7 D $\flat$ 7 G $\flat$ 7 F7

(13th) ( $\sharp$ 5th) (13th)

**C** Variation of A Theme

B $\flat$  $\Delta$  C-7 D-7 C-7 F7 B $\flat$ 6 B $\flat$ 7 A $\flat$ 7 G7 A $\flat$ 7 G7 C-7 D $\circ$ 7 E $\flat$ 9 E9 F9

(9th) (9th) ( $\sharp$ 11th)

Major 6th leap  
Reference to Theme A

Sendoff

30 C-7 (11th) G7( $\sharp$ 9/ $\sharp$ 5) C9 F7 (13th) A7( $\flat$ 5) B $\flat$  ( $\flat$ 9th)

Ex. 3: Melody of “Just Plain Meyer”

## Form and Structure

The composition is four and one-half choruses in length with an eight-measure introduction, a four-measure extension at the end of the first chorus, and a four-measure transition into the ten-measure ending shout. After the eight-measure tutti introduction, the tenor and baritone saxophones present the melody with brass punctuations at the ends of phrases. The A<sub>1</sub> section has the saxophones presenting a harmonized melody leading into the B section where the brass and saxophone sections trade melodic statements. The C section begins with harmonized saxophones playing the melody, they are soon joined by the brass to execute the sendoff for Terry Gibbs' vibraphone solo.

The second chorus begins with a continuation of the sendoff for the first three measures and the vibraphone solo continues for the remainder of the second chorus and into the third chorus. Saxes and trombones support the vibraphone solo with backgrounds, leading into the A<sub>1</sub> of the third chorus later joined by trumpet backgrounds leading into the B section.

The first modulation occurs at the beginning of the fourth chorus, modulating from B $\flat$  major to E $\flat$  major. There is a tutti shout for the first sixteen measures followed by a tenor saxophone solo starting at the bridge, finishing out the chorus accompanied by backgrounds in the trumpets and trombones. Similar to the fourth chorus, the fifth chorus begins with a modulation of a perfect fifth, from E $\flat$  major to A $\flat$  major, and features a sixteen-measure shout section with saxophone and brass sections playing opposite of each other. After the sixteen-measure shout, there is a four-measure transition which features the vibraphone soloist and flows into a modulation back to E $\flat$  major for the final ten-measure tutti shout.

The climax of the composition does not come until the final ten-measure shout chorus at the very end. The tutti ensemble execution paired with modulation and the trumpets echoing octave leaps provide a satisfying climax and ending to the piece. The Terry Gibbs recording differs from the score, where in the score, following Terry Gibbs' first solo chorus there is an open, repeated section for additional or extended solos. This additional chorus and repeats are not executed in the original 1956 recording or in the later 1959 recordings.

#### Voicings and Vertical Sonorities

The saxophone voicings are predominately four-part closed, four-part drop two, and chorale. These voicings are employed when the saxophone section plays tutti with the brass, but in some cases the saxophone section fills in the gap between the trumpet and trombone sections (see example 5), especially when the lead trumpet plays above the staff.



Ex. 4: Saxophone voicings. Four-part closed, four-part drop two, and chorale.

For the entirety of the composition, the trumpet voicings are closed, predominately four-part, but occasionally Brookmeyer uses triads that allow the trombone section to double the complete trumpet voicing at the octave. It is not until the final shout that the fourth trumpet doubles the lead trumpet at the octave. This helps in giving the final ten-measure shout more power and finality. In a few instances, there is

only a major second between the first and second trumpets, which can make the lead note unclear.

The trombone section, comprised of three trombone parts, often doubles the trumpets at the octave, usually omitting the second, third, or fourth pitch in the trumpet voicing. The lead trombone usually doubles the lead trumpet at the octave when the lead trumpet is playing in the staff. Occasionally the trombone section will provide an important third or seventh in the chord that has been omitted in the trumpet voicing. In a few cases, the trombone voicing will become spread, and in these cases the saxophone section fills in the space between the trumpet and trombone sections.

Ex. 5: Brass voicings of “Just Plain Meyer”

### Harmony

The harmony of the piece is predominately four-part with occasional moments of five-part harmony. As the composition progresses, Brookmeyer makes use of more sophisticated harmony and utilizes up to six-part harmony. The raised fifth is an accentuated part of the melody and this is reflected in the harmony throughout the composition as a part of augmented dominant chords. The raised fifth is also used in a minor sonority in measure 47. In other treatments of minor sonorities, Brookmeyer often adds the eleventh of the chord to the minor-seventh chord. This frequent use of the minor-seventh chord with the added eleventh will be seen in Brookmeyer’s future compositions.

Diminished passing chords are utilized in the composition. When the diminished passing chord is longer than an eighth-note, the sonority is reflected in the chords of the piano part. The composition makes use of diatonic and chromatic planing. The chromatic planing is fleeting and pulls towards a resolution on the downbeat of the following measure; the instances of diatonic planing are often reflected in the chords notated in the rhythm section.

The image displays a musical score for piano, divided into three distinct sections. The first section, labeled 'Diminished Passing', spans measures (4) to (18) and features complex, dissonant chord structures. The second section, labeled 'Chromatic Planing', covers measures (18) to (163) and is characterized by rapid, sequential chord changes. The third section, labeled 'Diatonic Planing', also spans measures (163) to (18) and shows more stable, diatonic chord progressions. The score is written for piano with a grand staff (treble and bass clefs).

Ex. 6: Passing and planing chords in “Just Plain Meyer”

#### Rhythm Section

The rhythm section for the composition is vibraphone, piano, bass and drum set, with the vibraphonist as a featured soloist. With the exception of one Basie-like injection in the second measure, the piano plays a comping role throughout, and the part indicates chord symbols with slash notation. The bass part employs a walking bass texture throughout; Brookmeyer indicates specific notes for the majority of the piece, but does notate slashes and chord symbols in the solo sections. In most sections where the walking bass is notated, the piano part includes the walking bass line notated in the bass clef staff, but is not played in the recording. The drum part includes primarily slash notation, specific rhythmic figures to accentuate gestures in the brass.

### Orchestration

In contrast to the other pieces in this study, “Just Plain Meyer” is scored for only three, not four trombones. The three trombone parts result in the occasional use of spread voicings to create a fuller brass sound. Also distinctive is the inclusion of the vibraphone as a featured solo instrument in the piece. There are no exaggerated ranges in the instruments, and the lead trumpet’s highest note is a F-5, which is reserved for the end of the composition.

### Unifying Components

Though there is a well-constructed melodic statement with many unifying components, Brookmeyer abandons his themes in favor of other melodic statements as the composition progresses into solo backgrounds and shout sections. These solo backgrounds and shouts are satisfying and idiomatic but have little relation to the melody or rhythm of the initial melodic statement. In the solo backgrounds at letter G, the brass hits echo the “Charleston rhythm” of the B section theme, and the brass anacruses to the modulations at I and M are similar in shape and rhythm to the tutti sendoff at letter E. Starting at M, Brookmeyer presents a new theme that is repeated four times with slight variation and informs the melodic content of the ending of the composition.



Ex. 7: “Just Plain Meyer” Ending Theme







Ex. 10: C section theme of “Mt. Everest”



Ex. 11: Shout section theme of “Mt. Everest”

**A**

Repetition

G G<sup>7</sup> C<sup>7</sup> C<sup>♯</sup>

G<sup>6</sup> F<sup>♯</sup>m<sup>7</sup> F<sup>13</sup> E<sup>7</sup> E<sup>b</sup>9 B<sup>b</sup>+<sup>7</sup> E<sup>b</sup>9 D<sup>+</sup>7 E<sup>°</sup>

**A<sub>1</sub>**

Sequence

Rhythmic Sequence

G G<sup>9</sup> D<sup>b</sup>9 C C<sup>7</sup> C<sup>♯</sup>

Strong Ascending Melodic Contour

B<sup>m</sup>7 F<sup>9</sup> E<sup>7</sup>(sus4) E<sup>7</sup>(b9) A<sup>m</sup>7 D<sup>7</sup> G F<sup>m</sup>7 B<sup>b</sup>+<sup>7</sup>

**B**

Repetition

E<sup>b</sup> C<sup>+</sup>7 F<sup>7</sup> B<sup>b</sup>7 G<sup>m</sup>7

Rhythmic Sequence

G<sup>m</sup>7(sus4) C<sup>m</sup>7 F<sup>♯</sup>9 F<sup>9</sup> E<sup>9</sup> E<sup>b</sup>9 D<sup>7</sup> G

**C**

Sequence

G G<sup>7</sup>(<sup>♯</sup>9) C<sup>9</sup> E<sup>b</sup>9 D<sup>9</sup>

Strong Ascending Melodic Contour

Ex. 12: Melody of “Mt. Everest”

## Form and Structure

The composition is two full choruses and two half choruses in length with an eight-measure introduction and a six-measure ending shout. A seventeen-measure transition separates the two complete and two half choruses. Following the eight-measure introduction, the thirty-two bar form is presented in the key of G. The melody is played by the saxophone section with brass comping gestures in the A sections, and the trombones exchange the melody with saxophones and trumpets in the B section. Following a melodic statement from the saxophones in the C section, the brass have chromatically descending diminished chords that set up a modulation to the key of C.

The second chorus is a tutti shout in C major. Following the first two choruses of the piece, the transition utilizes pedal point (a device that will be seen in the later compositions of Brookmeyer). A G pedal creates a nine-measure phrase, modulating to a pedal on A $\flat$  for eight-measures. Following the transition, two A sections are presented in the key of G $\flat$  before modulating to B $\flat$  for two A sections of tutti shout. The piece concludes with a six-measure phrase in the key of B $\flat$ . This constant modulation gives the piece a sense of direction while having harmonic continuity. There is no solo section in the composition.

There are differences between Brookmeyer's handwritten score and the Chubby Jackson recording. The most significant is at rehearsal letter M the score indicates a modulation to B $\flat$ ; on the recording the modulation is to A $\flat$ . In measures 94 and 95; the lead trumpet changes his octave leap in the score to a rhythmically charged written high E $\flat$  on the recording. The brass unison-octave melodic statement in measures 103-105 becomes an octave unison shake on the recording.

## Voicings and Vertical Sonorities

Many of the voicings from this composition are derived from what Rayburn Wright calls the classic Basie four-part voicing, where all lead voices double each other at the octave and the same four-part chord is mirrored in the saxophone, trumpet, and trombone sections.<sup>39</sup> An extension of the Basie four-part voicing, a fifth trumpet voice is occasionally employed in the composition to double the lead trumpet down the octave. In many cases this allows the melody to be tripled by lead trumpet, fifth trumpet, and fourth trombone. In addition to these closed position voicings, Brookmeyer uses the trombone section in chorale-style voicings paired with closed voicings in the trumpets, especially early in the composition. There are signs of Brookmeyer's middle and late style of composition. This includes use of quartal structures, clusters, and the use of the minor ninth interval in voicings. These voicings occur less frequently in this piece than Brookmeyer's later works.

The image displays three musical examples of voicings from the piece "Mt. Everest":

- Classic Basie four-part (41):** Shows a four-part chord voicing in the trumpet section, with a note in the trombone section labeled "Trombones double trumpets at octave".
- Basie four-part with 5th tpt. (57):** Shows a four-part chord voicing in the trumpet section, with a note in the trombone section.
- Trumpets, closed voicing / Trombones, chorale voicing (18):** Shows a complex voicing in the trumpet section, with a note in the trombone section.

Ex. 13: Voicings from "Mt. Everest"

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<sup>39</sup> Rayburn Wright, *Inside the Score: A Detailed Analysis of 8 Classic Jazz Ensemble Charts by Sammy Nestico, Thad Jones, and Bob Brookmeyer* (Delevar, NY: Kendor Music, 1982), 10.



Ex. 14: Use of quartal structures, clusters, and minor ninth voicings

### Harmony

Similar to that of “Just Plain Meyer,” the harmony of “Mt. Everest” is predominantly four-part harmony with occasional moments of five-parts. As the composition progresses, Brookmeyer more sophisticated harmonies are employed, up to six-part harmony. Also similar to “Just Plain Meyer,” Brookmeyer often adds the eleventh of the chord to the minor-seventh chord.

During the composition’s seventeen-measure transition and pedal, Brookmeyer demonstrates the beginnings of the harmonic sophistication seen in his later works. Example 7 is the conclusion of the first pedal point section on G. During the first half the pedal point, Brookmeyer maintains an F major seven sonority over the G pedal, resulting in a suspended dominant sound (seen frequently in Brookmeyer’s later works). Gradually, the harmonies move farther away from this sonority and builds tension until the resolution on the C major chord at the end of the G pedal. Tension builds further by speeding up the harmonic rhythm towards the resolution.

Voicing: Upper saxes and lower trumpets create a cluster.

Chord symbols: G13, G7, D9#11/G, D7#11/G, G7(13), G-6, A9/G, G+(9), F#7/G, G7b13, C#(13)

Ex. 15: “Mt. Everest” pedal measures

### Rhythm Section

With exception of one Basie-like injection in the eighth measure, the piano plays a comping role throughout, and the part indicates chord symbols with slash notation. When the walking bass is notated, the piano has the walking bass line notated in the bass clef staff but is not played in the recording. The bass part employs a walking bass texture throughout; Brookmeyer indicates specific notes for the entirety of the piece. The drum part includes cues to accentuate syncopated brass figures, which are more frequent in this piece versus “Just Plain Meyer.” The drum part is more detailed, even notating some of the solo fills. The rhythm section roles and notation for the composition are very similar to “Just Plain Meyer.”

### Orchestration

The piece is scored for five trumpets and four trombones. This larger orchestration creates a fuller sound with the melody often being doubled or tripled. There is no vibraphone in this composition, or soloist that Brookmeyer orchestrates to

feature. Without the vibraphone, the rhythm section provides a comping role for the melody and shout choruses. Identical to “Just Plain Meyer,” and the lead trumpet’s highest note on the recording is a F-5, which is reserved for the end of the composition.

### Unifying Components

Similar to “Just Plain Meyer,” the composition presents a well-constructed melodic statement with many unifying components, but Brookmeyer abandons these themes in favor for other melodic statements as the composition progresses. When the composition modulates to C major, Brookmeyer presents the shout theme (example 11), which informs much of the melodic content of the end of the composition. When not using the shout theme, a repeated melodic idea is presented within short succession. For example, a different melodic idea materializes at rehearsal letter K, and is repeated eight measures later at rehearsal letter L to unify the statement. At rehearsal letter M, Brookmeyer continues to present variations on the shout theme.

### **Samba Con Getchu**

#### Melody and Rhythm

The melody has an AA<sub>1</sub>BA<sub>1</sub> form. The A section is eighteen measures in length, and the A<sub>1</sub> sections are eighteen measures in length with a four-measure transition in the first A<sub>1</sub> section and a four-measure solo break in the second A<sub>1</sub> section. The melody in the A and A<sub>1</sub> sections is constructed predominately by ascending stepwise motion, beginning with a leap of a perfect fourth and concluding with a leap of a perfect fifth. Measures 8-11 present a contrasting stepwise motivic cell, which is repeated, transposed

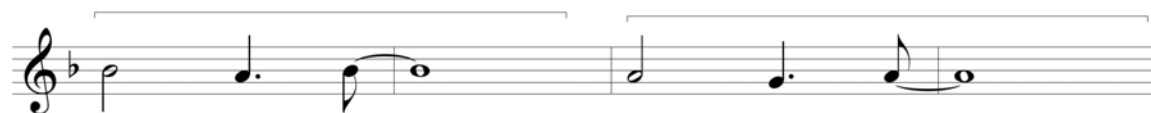
down by a diatonic second. Thad Jones plays this melodic gesture in the original recording.<sup>40</sup>

Continuing in stepwise motion, the B section provides contrast as the melody implies triple meter and contains longer melodic phrases. The B section, thirty-four measures in total, can be divided into three sections. The first fourteen measures feature a solo flugelhorn line followed by an eight-measure section of hits behind an ad-libbed flugelhorn line. The final twelve measures of the B section contain a dissonant pyramid for four measures, resolving to a four-octave unison C. Resolving to octave unison is a technique that will be seen in other compositions studied, and is characteristic of Brookmeyer's middle and late periods. This third part of the B section functions as a transition to restate the A<sub>1</sub>.

Unlike "Just Plain Meyer" and "Mt. Everest," the background and shout materials in "Samba Con Getchu" are derived from rhythmic and melodic materials presented in the melody. The rhythmic motive presented in the A<sub>1</sub> section is used as source material for many of the backgrounds in the solo sections.



Ex. 16: A section theme of "Samba Con Getchu"



Ex. 17: Thad's motive of "Samba Con Getchu"

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<sup>40</sup> Thad Jones and Mel Lewis, *Live at the Village Vanguard*, Solid State 18016, LP, 1967.





Ex. 18: B section theme of "Samba Con Getchu"



Ex. 19: Rhythmic motive from A<sub>1</sub> section of "Samba Con Getchu"

**A** Gmi7/C A $\flat$ 7#9 Cmi7 Dmi7 E $\flat$  F7b9 B $\flat$

Theme A: Transposed down major 2nd

B $\flat$ mi7 Cmi7 D $\flat$  E $\flat$ 7b9 A+7b9 D7b9

9 Gmi7 B $\flat$ mi B $\flat$ ° A mi7 Dmi Dmi/C Bmi7b5 E+7 B $\flat$ 7b5

15 A mi7 A $\flat$ mi7 D $\flat$ 7 Gmi7 C13 Dmi7 D $\flat$ mi

**A1** Cmi7 Dmi7 E $\flat$  F7b9 B $\flat$

Theme A: Transposed down major 2nd

23 B $\flat$ mi7 Cmi7 D $\flat$  E $\flat$ 7(b9) A mi7b5 (b13) D+7#9 F $\sharp$ °

27 Gmi7 A mi7 B $\flat$ mi6 (b6) B $\flat$ mi7 (9) B $\flat$ ° A mi7 (b6) A $\flat$ mi7 A mi7(b5) D+7#9 Gmi7

Rhythmic Motive

31 A mi7 A $\flat$ mi7 D $\flat$ 7#9 C+13b9 F

37 Transition: Drum Solo

**B**

B $\flat$ mi7 (11) Eb7 (9) A $\flat$  (13) A $^{\circ}$

Theme B: Transposed up major 3rd

45 B $\flat$ mi7 (11) (13) B $^{\circ}$  Cmi(MA7) Cmi7 D $\flat$ mi7

49 Dmi7 (11) (9) G7 (#11) Emi7 (11) A7b9 (b9) Dmi7 (11) G7

55 Gmi7/C C7 $^{\sharp 11}_{\#9}$  Gmi7/C C7 $^{\sharp 11}_{\#9}$

59 Gmi7/C C7 $^{\sharp 11}_{\#9}$  Gmi7/C C7 $^{\sharp 11}_{\#9}$

63 Transition: Pyramid Gmi7/CA $\flat 7^{\sharp 9}$

**A1**

Cmi7 Dmi7 Eb F7b9 B $\flat$

Theme A: Transposed down major 2nd

79 B $\flat$ mi7 Cmi7 D $\flat$  Eb7(b9) Ami7b5 (b13) D+7 $\sharp 9$  F $^{\circ}$

83 Gmi7 Ami7 B $\flat$ mi6 (b6) B $\flat$ mi7 (9) B $\flat$  Ami7 (b6) A $\flat$ mi7 Ami7(b5) D+7 $\sharp 9$  Gmi7

87 Ami7 A $\flat$ mi7 D $\flat 7^{\sharp 9}$  (b6) C+13b9 (13) F

Rhythmic Motive

The musical score is written in treble clef with a key signature of one flat (Bb). It consists of two main themes, A and B, and a transition section. Theme B starts at measure 45 and is transposed up a major 3rd. Theme A starts at measure 79 and is transposed down a major 2nd. The score includes various chord progressions and rhythmic motifs, with specific measures highlighted for each theme. The transition section is marked 'Pyramid' and leads to the final section starting at measure 83.

Ex. 20: Melody of “Samba Con Getchu”

## Form and Structure

The composition contains one complete chorus. The statement of the melody alternates between tutti horn section and flugelhorn soloist. The B section of the melody, focusing more on the soloist, metrically modulates to three. The melody closes with a reiteration of the A<sub>1</sub>, which leads into the first solo section. After the statement of the melody, ninety-two measures in total, the first solo section is truncated into a thirty-two-bar form. After the first solo section, a thirty-two-measure transition and sendoff occurs into the remaining solo sections, which are open over static harmony or no harmonic structure. On the 1967 recording, this solo section includes alto saxophone, piano, and flugelhorn solos. The trumpet and saxophone backgrounds notated at rehearsal letter I are not used on the recording. Similar to “Just Plain Meyer” and “Mt. Everest,” “Samba Con Getchu” has an eight-measure introduction, but unlike the other compositions, this introduction is solo drums. The restatement of the melody is a da capo al coda and includes the eight-measure introduction, A, and A<sub>1</sub> sections. The coda is a repeated four-measure section for drum solo, with a gradual ritardando into a tutti fermata chord.

There are no major differences between Brookmeyer’s handwritten score and the published score, but Brookmeyer’s handwritten score shows more economy of musical ideas and repetition than in the earlier compositions, in many cases writing “col” for entire sections of the composition. The handwritten score makes it clear that Brookmeyer is composing with certain musicians in mind, the solo flugelhorn being labeled “Thad” and page twenty-two of the handwritten score reads “Jerome solos with Mel,” referring to

saxophonist Jerome Richardson and drummer Mel Lewis. The solo section for the piano is noted in Brookmeyer's handwritten score, but is not present in the published score.

### Voicings and Vertical Sonorities

The saxophone voicings in the piece are predominantly five-part harmony, and typically in closed position. Occasionally, the saxophone voicings will spread out farther into a drop-two, drop-two and four, or chorale-style voicing. At the end of the A<sub>1</sub> sections of the melody, saxophones are voiced in four-part harmony in closed position, the baritone saxophone doubling lead alto saxophone down the octave. Playing tutti with the brass section for much of the composition, the saxophones fit inside brass voicing and will often supply one or two tones not represented at the registered octave played by saxophone, and occasionally supply a color tone.

The image displays musical notation for saxophone voicings across three sections: 'Chorale', 'Five-part closed', and 'Four-part closed'. Each section shows a piano accompaniment with treble and bass staves. The 'Chorale' section (measures 8-9) features a wide, open voicing. The 'Five-part closed' section (measure 35) shows a compact five-note chord. The 'Four-part closed' section (measure 10) shows a compact four-note chord. A legend on the right indicates that the 'Brass' section is represented by a circle with a dot, and 'Saxophones' by a circle with a horizontal line. The notation includes various accidentals and note heads to specify the voicings.

Ex. 21: Saxophone voicings from “Samba Con Getchu”

The trumpet voicings are primarily upper structure triads with one additional note, typically the added sixth or ninth, with the fifth trumpet doubling the lead trumpet down the octave. When trumpets deviate from upper structure triads, the voicings create clusters as a section or in combination with saxophones and trombones. The backgrounds at rehearsal letter E deviate from the upper structure triads, and are comprised of five-part closed voicings.

The trombone section is in chorale-style voicing for much of the melodic statement, and similar to the saxophone section, are voiced in four-part closed for the end of the A<sub>1</sub> sections. The four-part closed voicing continues at rehearsal letter E and is prominent for the remainder of the composition. Within these four-part closed voicings, the trombones are occasionally voiced in clusters, either on their own or in combination with trumpets and/or saxophones.

The image displays four musical examples of brass voicings from the composition "Samba Con Getchu". Each example is shown in a grand staff (treble and bass clefs) with specific annotations above and below the staves.

- Example (8):** Labeled "Trumpets: Upper structure Parallel minor 9th" and "Trombones: Chorale". It shows a trumpet part with a parallel minor 9th interval and a trombone part in chorale-style voicing.
- Example (104):** Labeled "Trumpets: Five-part closed Double minor 9ths" and "Trombones: Four-part closed". It shows a trumpet part with a five-part closed voicing featuring double minor 9ths, and a trombone part in four-part closed voicing.
- Example (35):** Labeled "Minor 2nd in trumpet voicing". It shows a trumpet part with a minor 2nd interval in the voicing.
- Example (63-64):** Labeled "Clusters: composite voicing". It shows a complex cluster voicing for the brass section.

Ex. 22: Brass voicings from "Samba Con Getchu"

### Harmony

In "Samba Con Getchu" there is increased use of the minor ninth interval than in previous compositions in this study. The minor ninth clash is placed in prominent parts of the brass voicing, lead trumpet and lead trombone, and also in significant portions of the composition. At rehearsal letter A, the minor ninth interval moves in parallel motion, accentuating the tension of the voicing. The backgrounds behind the tenor saxophone solo contain two minor ninth intervals. Creating additional tension and instability, these double-minor ninths also move in parallel motion.

The minor second interval is also used in voicings to build tension. This is apparent in the trumpet voicing at rehearsal letter B9, where there are two minor second intervals, one of which is between the lead and second trumpet. In this composition, there is more frequent use of clusters, measures 63-64 demonstrate the cluster created

between the saxophone and brass sections, measure 64 having a voicing that incorporates the altered and natural ninths of the chord. Brookmeyer frequently makes use of six- to eight-part harmony, and on occasion up to nine-part harmony.

### Rhythm Section

Parallel to “Just Plain Meyer” and “Mt. Everest,” the piano plays a comping role throughout, the part indicating chord symbols with slash notation. In most sections where the bass is notated, the piano has the bass line notated in the bass clef staff but is not played in the recording. Brookmeyer indicates specific notes for the majority of the piece, but does notate slashes and chord symbols in the solo sections. The drum set is given more liberty, with phrases of solo space with only slash notation acting as the introduction and transitions.

### Orchestration

Similar to “Just Plain Meyer,” the orchestration of “Samba Con Getchu” requires Brookmeyer to orchestrate for a featured soloist, in this case, Thad Jones on flugelhorn. The brass and woodwinds are tutti for the majority of the composition, exceptions being the beginning of the bridge section, the pyramid leading into the final A section, the beginning of the backgrounds behind the tenor saxophone solo, the first three measures of the send-off figure for the alto saxophone solo, and the sectionalized backgrounds at rehearsal letter I. At the start of the bridge, trombones are in a comping role providing harmonic detail, and trumpets and saxophones are in section unison, playing counter lines to Thad Jones’ melody. The backgrounds and send off for the saxophone solos briefly pit the saxophones against the brass section, but the sections quickly become tutti again. The sectionalized backgrounds at rehearsal letter I demonstrate sectional independence but

only the trombone backgrounds are executed on the recording. In this composition, pyramids are utilized as a compositional device, a technique he will use throughout his middle period.

Unique to this composition in Brookmeyer's work, there is an option for all parts to play Latin percussion instruments. This is heard on the recording, in addition to calls and yells from the ensemble. The lead trumpet range is slightly more conservative than the earlier compositions studied with a written D-5 as the highest pitch.

C13

The musical score for Ex. 23, 'Pyramid' from 'Samba Con Getchu', is presented for three sections: Saxes, Brass, and Rhythm. The score is in 4/4 time and features a key signature of one flat. The Saxes part begins with a melody in the right hand, marked *f* (forte) and *p* (piano), with a crescendo marked *cresc. poco a poco*. The Brass part also begins with a melody in the right hand, marked *sf* (sforzando) and *p*, with a crescendo marked *cresc. poco a poco*. The Rhythm part begins with a melody in the right hand, marked *f* and *pp* (pianissimo), with a crescendo marked *cresc. poco a poco*. The score is marked with measure numbers 71 and 72.

Ex. 23: Pyramid from "Samba Con Getchu"

### Unifying Components

Unlike the previous compositions in this study, Brookmeyer reuses the material presented in the melody. The stepwise half-note motion presented in the melody is reused in the backgrounds behind the tenor saxophone solo, and varied to help constitute the material at the beginning of the send-off figure. The rhythmic motive presented in the A<sub>1</sub> section of the piece is used in the later half of the send-off figure for the alto



saxophone solo, and in the backgrounds at letter I, which are executed on the recording by the trombone section.

## **Ding Dong Ding**

### Melody and Rhythm

The melodic construction of the composition is based off of a two-measure melodic cell and its variations that are presented in the initial statement of the melody. Brookmeyer is able to keep the interest in the piece through canonic treatments of the melody and changes in texture where the melody is presented. The melody is sixteen measures in length; however, the ending of the statement is treated differently in the composition, sometimes having a one-, two-, or four-measure extension. The initial melodic statement is entirely comprised of the rhythm of a half-note, dotted quarter-note, and eighth note tied to a whole note.

There are moments that the composition deviates from the melodic material. This occurs at rehearsal letter B, leading into the modulation to D $\flat$ , and rehearsal letter G between the solo sections. This transitional material is a variation on the motivic cell, and breaks up the monotony of the melodic rhythm and intervallic relationship, containing consecutive half notes and stepwise motion. Though rehearsal letters B and G are similar in melodic gesture and rhythm, they are harmonically and melodically different, and when rehearsal letter B is restated on the D.S., the material functions as background material to the soprano saxophone soloist. Unlike the previous compositions studied, the remainder of the background material in “Ding Dong Ding” is not melodic, and consists of densely voiced pads. The tutti sections at rehearsal letters K and L are rhythmic augmentations of the initial motivic cell.

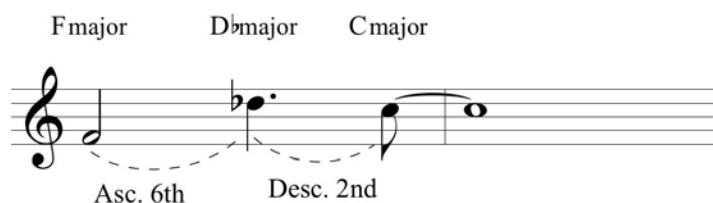


seventeen-measure phrase. A tutti and transitional section, rehearsal letter B is eighteen measures, consisting of two eight-measure phrases and a two-measure extension. The piece modulates and presents a melodic statement in the key of D $\flat$  with the melody in canon.

A six-measure transition modulates back to the key of C for the solo section, which is a twenty-four measure form repeated five times. Reflecting the modulation that occurs in the composition, the solo section modulates to D $\flat$  for sixteen measures, an eight-measure section that is repeated. The material at rehearsal letter G reflects the material at rehearsal letter B, but the form extends further with a four-measure solo break for the soprano saxophone. Soprano saxophone and piano solos dovetail in a repeated section where both are given rhythmic notation and instructed to “ad lib notes like melody.” At the transition into the piano solo, Brookmeyer’s instructions are “Unaccompanied piano solo, about 1 minute – In tempo based on the tune if desired. End the solo with 1st 16 bars of the tune, music-box style, like at the beginning.” The pianist on the 1980 recording, Jim McNeely, solos for one minute and forty seconds, including a final gesture similar to the opening melodic statement. Though the D.S. al Coda goes to the eight-measure drum solo, the instructions Brookmeyer gave the pianist gives the piece a sense of melodic recapitulation before the transitional material.

The coda occurs on the modulation to D $\flat$ , and after presenting tutti melodic passages for sixteen measures, the piece modulates to F major where it presents tutti passages in eight-measure phrases. If viewed from a large scale, (the modulations from C to D $\flat$  and finally F major), these tonal centers are an inverted macrocosm of the initial

motivic cell. Their intervallic relationship can be considered an ascending sixth followed by a descending second.



Ex. 26: Key area macrocosm of “Ding Dong Ding”

### Voicings and Vertical Sonorities

The saxophone voicings are much more spread than in the previous compositions studied. Brookmeyer makes use of five-part, four-part, and three-part voicings. The three-part voicings are used primarily during the soprano saxophone solo, with the baritone saxophone doubling the second soprano saxophone down the octave. When using four-part voicings, chorale-style or closed voicings with the soprano saxophones in unison are employed. The five-part voicings are much more spread than the three- or four-part voicings, and often mirror the lower brass voicings with the first soprano saxophone doubling the lead trumpet in unison.

Ex. 27: Saxophone voicings from “Ding Dong Ding”

Similar to “Samba Con Getchu,” the trumpet voicings are upper structure triads with one additional note, typically the added sixth or ninth, with the fifth trumpet

doubling the lead trumpet down the octave. Also similar to “Samba Con Getchu,” trumpets are voiced in clusters as a section or in combination with saxophones and trombones; however, the trumpet clusters are more frequent in “Ding Dong Ding.” Three-part trumpet voicings are used from measure 175 to 183, and contain a minor ninth interval with the trombone section, however not in parallel motion as in “Samba Con Getchu.”

Also similar to “Samba Con Getchu,” the trombone section is in chorale-style voicing for much of the composition. When not in chorale, the trombones are in quartal-based voicings or clusters, either on their own or in combination with other sections of the ensemble. As an ensemble, the opening pyramid of the composition results in an eleven-part voicing, when including the open-fifth ostinato in the piano. This type of voicing is unlike anything in the previous compositions studied.

The image displays five musical staves, each representing a different brass voicing technique. The staves are labeled as follows:
 

- Staff 1:** Trumpets: Upper structure Parallel minor 9th. Measure (8).
- Staff 2:** Trumpets: Upper structure. Trombones: Chorale. Measure (8).
- Staff 3:** Clusters. Measure (126).
- Staff 4:** Three-part Voicings. Measure (175).
- Staff 5:** Eleven-part Voicing. Measure (28).

 The notation includes various musical symbols such as notes, rests, and accidentals, illustrating the specific voicing techniques for each measure.

Ex. 28: Brass voicings from “Ding Dong Ding”

#### Harmony

Similar to “Samba Con Getchu,” there is more frequent use of the minor ninth interval than in compositions studied from Brookmeyer’s early period. The minor ninth clash is placed in prominent parts of the brass voicing, lead trumpet and lead trombone, but also placed in other voices throughout the composition. The minor ninth interval moves in parallel motion, between lead trumpet and lead trombone during the tutti

statement at measure 74. At rehearsal letter E, the backgrounds behind the tenor saxophone solo contain two minor ninth intervals. Unlike previous compositions studied, “Ding Dong Ding” has greater use of suspended dominant sonorities, and in many cases, Brookmeyer includes the third of the chord in these suspended dominant sonorities.

There are special moments that Brookmeyer makes use of polychords, most notably the resulting chord of the initial pyramid of the composition. This polychord’s relationship to the previously introduced C major melody and accompaniment in the piano adds further clashes to the sonority.

The image displays a musical score for the piece "Ding Dong Ding", specifically the Rhythm Section. The score is divided into four staves: Saxes, Brass, Rhythm, and Harmonic Detail. The Saxes staff shows a melodic line with various dynamics (mf, sf) and articulation (accents, slurs). The Brass staff features a similar melodic line with dynamics (mf, sf) and articulation. The Rhythm staff shows a steady eighth-note pattern. The Harmonic Detail staff provides a breakdown of the chords, including F-(9)/F#, F-(9)/F#, E△/F, E△11/F, and E-11/F#-11. The score is marked with rehearsal letter 13.

Ex. 29: Opening Pyramid from “Ding Dong Ding”

### Rhythm Section

The piano begins to take on a melodic, ensemble, and comping role. Unlike previous compositions studied, the piano makes the initial melodic statement, and participates in a counter melody with the soprano saxophone later in the composition. The piano also plays as part of the tutti ensemble where Brookmeyer notates specific

voicings to be executed with the winds. Analogous to the previous compositions, he has the notated bass lines in the bass clef staff. The bass is notated throughout the entire composition, and is ostinato oriented. The drum set is notated throughout and plays a more orchestral role during the introduction.

### Orchestration

Similar to “Samba Con Getchu,” the brass and woodwinds often play tutti passages. When the ensemble is not playing tutti, Brookmeyer makes use of pyramids, both at the beginning and the end of the composition. Unlike previous compositions studied, counterpoint is utilized through canonic treatment of the melody.

Beginning the composition with solo piano, Brookmeyer gradually adds density to the composition. By the final melodic statements of the piece, an ensemble ad lib. section is indicated at rehearsal letter K, using an augmentation of the melodic rhythm creating an extremely dense texture. In concluding the composition, Brookmeyer releases this dense texture with an octave unison F. This approach of orchestration gives a large-scale sense of tension and release in addition to order and chaos.

There are no alto saxophones in the composition, the top two woodwind instruments are assigned to soprano saxophone, resulting in a more spread woodwind section voicing, and allowing the soprano saxophone to double the lead trumpet at the octave in a higher register.

### Unifying Components

Building on his reuse of material seen in “Samba Con Getchu,” the composition is constructed on the development and reuse of a two-measure motivic cell. This motivic cell is displaced, augmented, and inverted to create nearly all of the melodic content of

the composition. In contrast to this motivic cell, there is stepwise half-note motion presented at rehearsal letters B and K. Brookmeyer's use of pyramids to begin and end the composition, also tie together elements of the composition.

### **Boom Boom**

#### Melody and Rhythm

A multi-sectional and through-composed piece, the work relies more on the use of counterpoint than the previous compositions studied. The melody is comprised of two main themes, both of which are two-measure motivic cells that are embellished and sequenced, comprising the melodic material of the composition. The first theme often concludes with an augmentation of the second half of the motivic cell, this augmentation, seen in measure 26 of the composition, is used as the main rhythmic device at the conclusion of the composition. The second theme of "Boom Boom," like the composition's first theme, is composed using a two measure melodic cell. The cell is mostly syncopated quarter notes and has an evenly distributed ascending and descending arc on a C dorian mode. Accompanying the second theme is a rhythmic augmentation of the motivic cell. This augmentation is used as melodic material in tutti passages of the piece, including measures 82 through 88, as well as a rhythmically displaced variation in measures 196 through 226. The initial presentation of the second theme in measures 31 through 41 has a unison answer in the trumpets that melds the first and second themes. The answer begins with a syncopated quarter-note figure derived from the second theme, and is then concluded with a variation of the first two beats of the motivic cell from the first theme. A reoccurring rhythmic device used in "Boom Boom" is consecutive syncopation on the upbeat of two and the up beat of four. This can be seen in the



trombone accompaniment of the second theme, in the solo section, and in select tutti sections of the composition.

#### First Theme

Motivic Cell

Variation (embellishment) of Initial Cell

Repetition of m. 3 of Theme

Augmentation

#### Second Theme

Motivic Cell

#### Answer to Second Theme

Variation of First Two Beats of Motivic Cell from the First Theme

Ex. 30: Melodic material of “Boom Boom”

#### Form and Structure

The composition begins with a seven-measure rubato trombone solo accompanied by the rhythm section concluding on an F dominant chord. An eight-measure repeated

section with developing backgrounds on a B $\flat$  pedal point follows the introduction. The eight-measure phrases set up an expectation for the listener, which is broken by the presentation of the first and second themes, and subsequent counterpoint, which consists of irregular phrases ranging from four to thirteen measures in length. These irregular phrases, with the presentation and development of the first and second themes alternate between B $\flat$  pedal, and constantly shifting minor-seven and dominant chords.

The solo section continues this alternation between B $\flat$  pedal and harmonic shifts, and uses two consecutive twelve-measure phrases, two eight-measure phrases, a nine-measure phrase, and a final eight-measure phrase for the soloist and the drummer. The tutti passage before the D.S. al Coda, is comprised of eight-measure phrases, concluding with a ten-measure phrase of group ad lib. (similar to the ab lib. used in “Ding Dong Ding”). The D.S. returns to the beginning of the solo section for an additional soloist.

The coda of the piece begins with a strong arrival and development of F, the dominant key area, resolving to B $\flat$  in measure 262. The coda is comprised of eight-measure phrases, returning to the expectations that were set up for the listener at the beginning of the piece. Along with the full orchestration, tutti passages, and the strong dominant to tonic resolution, these eight-measure phrases give the piece a sense of stability and finality to conclude the composition.

#### Voicings and Vertical Sonorities

The voicings include quartal structures, clusters, chorale, and classic Basie four-part voicings. Similar to the compositions in his middle period, Brookmeyer incorporates the minor ninth interval in voicings, and occasionally uses two minor ninths in the same voicing. In sections of the composition where the ensemble is not completely

harmonized, the harmonic detail is often given to the trombone section, supporting unison melodies in the trumpets or saxophone sections.

Measure 53 through 56 is the only occasion in “Boom Boom” where the saxophone section is independent of the brass, and the saxophones are in a chorale-style voicing. When paired with the brass section, the saxophone voicings include chorale, four-part closed with the baritone saxophone doubling the lead alto down the octave, four-part closed with the baritone saxophone doubling the lead alto down the octave, five-part drop two, and quartal voicings. In “Boom Boom,” the baritone saxophone plays as part of the trombone section more than the saxophone section, often doubling the bass trombone and occasionally the first trombone. The saxophone section spends much of the composition in unison, playing melodic lines in counterpoint with other sections of the ensemble.

The image displays four musical staves, each representing a different saxophone voicing technique. The staves are labeled from left to right: 'Chorale', '4-part Closed', 'Quartal Structures', and 'Counterpoint'. Each staff is written in a grand staff (treble and bass clefs). Below each staff is a measure number in parentheses: (54), (262), (123), and (94) respectively. The 'Chorale' staff shows a complex chordal structure with many notes. The '4-part Closed' staff shows a simpler, more compact chordal structure. The 'Quartal Structures' staff shows a series of chords built in fourths. The 'Counterpoint' staff shows a single melodic line.

Ex. 31: Saxophone voicings from “Boom Boom”

Throughout “Boom Boom,” the trumpet section has unison melody lines, two-part counterpoint, three- and four-part closed chords, and clusters. Unlike the previous compositions studied, the lead trumpet is doubled at the octave throughout the entire composition, often doubled by the second trumpet. The trombone section, spending most of the composition harmonized, utilizes chorale-style, quartal, closed, and spread voicings. In a few instances, the trombones are in unison, creating additional counterpoint with descending diatonic lines.

Ex. 32: Brass voicings from “Boom Boom”

### Harmony

The composition contrasts between pedal sections and parts of fast harmonic movement. The sections of fast harmonic movement contain more traditional minor-seventh and dominant harmonies, resolving to the home key of B♭ major. In the areas of pedal point, the harmonic rhythm moves more slowly, and Brookmeyer makes use of moving major-seventh and minor chords over the B♭ pedal. In some sections of counterpoint, where neither the rhythm section nor any wind section is harmonized, harmony is implied through counterpoint. Similar to “Samba Con Getchu” and “Ding Dong Ding,” the minor ninth interval appears in the harmony; however, it appears less frequently and in less prominent areas of the composition.

Brookmeyer uses a broad spectrum of harmonic densities, however, it is important to note that a change of density does not always correlate to a change in intensity. According to Rayburn Wright, “Sometimes Brookmeyer decreases the density and achieves greater intensity, or increases the density and achieves less intensity.”<sup>41</sup> An example of this technique can be found at the coda of the piece, measure 238, when

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<sup>41</sup> Rayburn Wright, *Inside the Score: A Detailed Analysis of 8 Classic Jazz Ensemble Charts by Sammy Nestico, Thad Jones, and Bob Brookmeyer* (Delevar, NY: Kendor Music, 1982)

Brookmeyer concludes the solo section with three tutti punctuations, the final of which is an octave unison for the horn section. This final punctuation is the most intense section of the passage, if not the entirety of the piece.



Ex. 33: Measures 235 through 238 of “Boom Boom”

### Rhythm Section

The synthesizer, piano, and guitar are used as an extension of the woodwind and brass section of the ensemble, often reinforcing their melodic and harmonic material and adding to the texture. Even when these instruments go into a traditional comping role during the trumpet solos, they are given rhythmic notation to execute.

### Orchestration

The addition of synthesizer to the rhythm section, which is a hallmark of Brookmeyer’s later work, reinforces the woodwind and brass sections of the ensemble. There are five trumpets and five trombones, the second trumpet often doubling with the lead trumpet resulting in a very clear, brassy melody. The fifth trombone part is a solo part for Brookmeyer to perform, and is absent from the piece after the solo concludes in the sixteenth measure. Unlike previous compositions studied, “Boom Boom,” though filled with tutti passages, has contrasting sections of counterpoint. Unlike the works studied in his middle period, “Boom Boom” does not have a pyramid.

### Unifying Components

Brookmeyer's use of B $\flat$  pedal throughout the composition creates a unifying component as well as a clear point of resolution, tension, and release. Consecutive dotted quarter-note rhythms are present throughout the entire composition, and become the centerpiece of the conclusion of the composition.

### **Spirit Music: Happy Song**

#### Melody and Rhythm

Similar to "Boom Boom," "Happy Song" relies much more on the use of counterpoint than compositions studied from Brookmeyer's early and middle career. Unlike "Boom Boom," the contrapuntal material is occasionally cross-sectional, instead of being sectionalized in the saxophone and trumpet sections. The opening melodic statement employs cross-sectional counterpoint, and when looking at a composite of the melodic content, it is evident that the piece is based on variations and embellishments of short motivic cells. The first eight measures of the composition contain a rhythmic motive that is defined by a perfect fourth interval. The following eight-measure phrase contains a rhythmic motive that is primarily defined by stepwise motion. In the opening melodic statement and as the composition develops, this second rhythmic motive contains the interval of a third, which often acts as an enclosure. The opening melodic statement concludes with a more sustained twelve-measure phrase and a reiteration of the second motive and a concrete melodic resolution to the tonic key of C.

The piece also has a prominent accompaniment theme that is present in the trombones and rhythm section during the opening melodic statement and consists of

stepwise motion on beat one and beat four. This theme reoccurs, is varied, and is elongated throughout the composition.

The image displays a single melodic line in treble clef across seven staves. The notation includes various musical symbols and annotations:

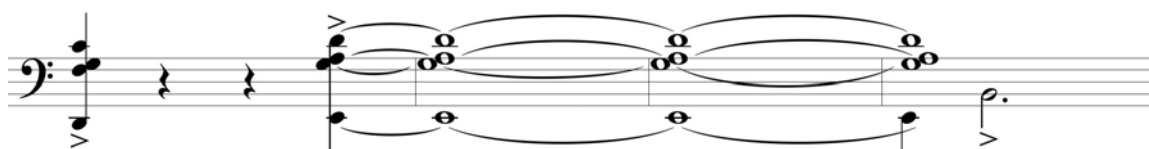
- Staff 1:** Features a "Perfect 4th" interval between the first two notes and a "Rhythmic Motive" indicated by a dashed bracket over the final three notes.
- Staff 2:** Continues the melodic line with another "Rhythmic Motive" indicated by a dashed bracket.
- Staff 3:** Includes an "Enclosure" indicated by a dashed bracket over a group of notes and an "Inversion" indicated by a dashed bracket over a descending interval.
- Staff 4:** Shows "Diatonic stepwise motion" indicated by a long dashed line spanning across the staff.
- Staff 5:** Continues the stepwise motion with various note values and rests.
- Staff 6:** Further develops the melodic line with eighth and sixteenth notes.
- Staff 7:** Concludes the opening melodic composite with a final note and a fermata.

Ex. 34: Opening melodic composite of "Happy Song"

The image shows a single line of accompaniment in treble clef across four staves. The notation consists of chords and intervals:

- Staff 1:** Starts with a chord, followed by a half-note interval, and another chord.
- Staff 2:** Continues with a half-note interval and a final chord.
- Staff 3:** Shows a half-note interval and a final chord.
- Staff 4:** Concludes with a final chord.

Ex. 35: Accompaniment theme of "Happy Song"



Ex. 36: Variation of accompaniment theme of “Happy Song”

### Form and Structure

The piece is through-composed and begins with a melodic statement of two eight-measure phrases and one twelve-measure phrase. The entire piece is primarily constructed on eight-measure phrases, but extended phrases are used in sections to give a sense of resolution. After the opening statement, there is an open trumpet solo over a four-measure vamp between D minor and E minor sonorities. Unison lines in the saxophones and trumpet sections form backgrounds for the final twenty-four measures of the trumpet solo. An additional eight-measure phrase of unison saxophone and trumpet counterpoint concludes this section followed by the entrance of harmonized trombones, as the composition shifts in stepwise motion to a B $\flat$  minor key area for twelve measures. The key center quickly returns to twelve measures of the D minor to E minor motion as heard during the trumpet solo.

The harmony once again shifts in ascending stepwise motion arriving to D minor for five consecutive descending ensemble punctuations on beat four, the peak of which is a unison octave G. This strong arrival to G sets up a strong resolution to the home key of C, with an ostinato in the synthesizer and piano. Six eight-measure phrases of counterpoint between the saxophones and trumpet section with melodic material derived from diatonic stepwise motion are supported by variations of the accompaniment theme in the trombone section. Eight-measure descent returns the key area to G to setup a



resolution to C, and the return of the piano and synthesizer ostinato to accompany the soprano saxophone solo.

The soprano saxophone soloist is given two open eight-measure vamps with an eight-measure interlude in between. Following the second open section, twelve-measures of backgrounds behind the soprano saxophone solo leads the composition into an open section of trading between the piano and synthesizer. Similar to the soprano saxophone, the keyboard soloists have an interlude between solo sections. However, these interludes briefly move to a G pedal, where interludes for the saxophone solo remain in C. There is a final twelve-measure statement from the winds that resolves to a unison C, and the composition closes with a fadeout of the keyboard ostinato.

#### Voicings and Vertical Sonorities

Thinner voicings are present in the composition, utilizing open-fifths and unisons with more complicated voicings reserved for choice sections of the composition.

The saxophone section spends the majority of the composition in unison, playing melodic lines in counterpoint with other sections of the ensemble. When harmonized, the saxophone section is paired with the brass, and is often in open-fifths or chorale-style voicings. Occasionally, the saxophone section adds an additional tone to the trombone voicing, often times in the first tenor part. The saxophone section also reinforces the ostinato pattern in the keyboards. Similar to “Boom Boom,” the baritone saxophone functions as part of the trombone section more than the saxophone section, often doubling the bass trombone occasionally adding a tone to the trombone voicing.

Ex. 37: Saxophone voicings from “Happy Song”

Similar to the saxophone section, the trumpet section is playing unison counterpoint for a substantial portion of the composition. When harmonized, the trumpets are in three parts, often with second trumpet doubling lead trumpet, and fifth trumpet doubling fourth trumpet. Similar to “Boom Boom,” the lead trumpet is doubled at the octave for almost the entire composition. When the trumpets are in three-part voicings, the voicing is occasionally doubled down the octave by the trombone section. The three-part trumpet voicing can also pair with the trombone section to create five- or six-part voicing. In both of these instances, the voicing is accompanied by an open-fifth in the third and fourth trombone. In cases where the trumpet section is in a four-part voicing, it is in closed position, and occasionally the lead trombone doubles the fifth trumpet at the octave. The trombone voicings are very spread, utilizing intervals of fourths, fifths, and sixths. The baritone saxophone completes the trombone voicing throughout the composition.

Ex. 38: Brass voicings from “Happy Song”

## Harmony

The harmony in the composition is the result of counterpoint lines in the unison saxophone and trumpet passages. The resulting harmonies from the counterpoint sections of the composition include open-fifth chords, suspended chords, and major sixth chords. When harmony is present, Brookmeyer often uses the harmony of a minor-seventh chord with an added eleventh. Similar to “Boom Boom,” the harmonic construction of “Happy Song” contrasts between fast-moving harmonies resolving to extend pedal areas. Also similar to “Boom Boom,” the harmonic density does not always correlate to a change in intensity. An example of this technique can be found in the approach to the unison octave G in measures 104 through 108. Very similar to a figure in “Boom Boom,” this final punctuation is the most intense section of the passage, if not the entirety of the piece.



Ex. 39: Measures 104 through 108 of “Happy Song”

## Rhythm Section

The synthesizer and piano in this piece are used as an extension of the woodwind and brass sections of the ensemble, often reinforcing their melodic and harmonic material and adding to the texture. Even when these instruments go into a traditional comping role during the trumpet and soprano saxophone solos, they are given very specific voicings and rhythms to execute. There is a keyboard ostinato, which is a part of the

composition, and an accompaniment figure behind the soprano saxophone solo. Similar to the keyboards, the bass and drum set have meticulously notated parts. The bass is sustaining in the upper register for much of the composition.



Ex. 40: Keyboard ostinato from “Happy Song”

### Orchestration

As in “Boom Boom,” the synthesizer is added to the rhythm section, but in this piece the guitar part is absent. There are five trumpets and four trombones, the lead trumpet often being doubled by another trumpet in the section. Building on the reed instrumentation seen in “Ding Dong Ding,” the upper three saxophones double on soprano saxophone. Unlike previous compositions studied, this piece makes use of cross-sectional writing in unison lines. Unlike the compositions from Brookmeyer’s middle period, “Happy Song” does not have a pyramid.

### Unifying Components

Brookmeyer reuses both rhythmic and melodic material. The diatonic stepwise gesture seen in the initial melodic statement is used throughout the composition, as well as the accompaniment figure initially seen in the trombones, low reeds, and keyboards. The keyboard ostinato initially presented in measure 120 departs and returns in the composition on four separate occasions. As in “Boom Boom,” use of pedal throughout the composition creates a unifying component as well as a clear point of resolution, tension, and release

## CHAPTER V

### CONCLUSIONS

#### **Melody and Rhythm**

Brookmeyer's early period is defined by well-constructed melodies, with solo backgrounds and ensemble material having little relation to the original melody. The melodies of "Just Plain Meyer" and "Mt. Everest" both are AA<sub>1</sub>BC forms. The initial presentations contain repeated themes and motives giving rhythmic and melodic continuity.

Similarly, the melody of "Samba Con Getchu" follows a four-part form, though in this case it is much longer. "Ding Dong Ding," however does not follow a strophic structure. In this middle period, Brookmeyer became more economical in melodic construction. A handful of themes inform melodic and rhythmic content within individual compositions, and certain melodic and rhythmic figures appear in multiple pieces. Comparing "Samba Con Getchu" and "Ding Dong Ding" shows evidence of rhythmic and melodic elements that are Brookmeyer's personal compositional style.

Samba Con Getchu



Ding Dong Ding



Ex. 41: Melodic fragments from "Samba Con Getchu" and "Ding Dong Ding"

Ex. 42: Half-note stepwise motion from “Samba Con Getchu”

Annotations:

- Double minor 9ths in parallel motion
- Presence of major and minor seventh. Clustered with tonic

Ex. 42: Half-note stepwise motion from “Samba Con Getchu”

Ex. 43: Half-note stepwise motion from “Ding Dong Ding”

Ex. 43: Half-note stepwise motion from “Ding Dong Ding”

Unlike compositions from the early period, background and shout materials in compositions from his middle period are derived from rhythmic and melodic elements presented in the original melody.

In the late period, compositions are through-composed and developed from short motivic cells. A continuing component of his language from the middle period, these compositions incorporate much more counterpoint than the compositions from his early and middle period, similarities can be seen in his melodic construction between “Boom Boom” and “Happy Song.”



Ex. 44: Melodic lines from “Boom Boom” and “Happy Song”

These compositions incorporate much more counterpoint than the compositions from his early and middle period. Demonstrated in “Boom Boom” and “Happy Song,” Brookmeyer’s counterpoint writing transforms from being by section to being cross sectional.

Two musical staves are shown. The first staff, labeled 'Saxes', contains a melodic line starting with a treble clef, a key signature of one flat, and a 2/4 time signature. It begins with a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. A measure rest of 92 measures follows. The second staff, labeled 'Brass', contains a melodic line starting with a treble clef, a key signature of one flat, and a 2/4 time signature. It begins with a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. A measure rest of 92 measures follows.

Ex. 45: Counterpoint in “Boom Boom”

Two musical staves are shown. The first staff, labeled 'Saxes', contains a melodic line starting with a treble clef, a key signature of one flat, and a 2/4 time signature. It begins with a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. A measure rest of 124 measures follows. The second staff, labeled 'Brass', contains a melodic line starting with a treble clef, a key signature of one flat, and a 2/4 time signature. It begins with a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. A measure rest of 124 measures follows.

Ex. 46: Cross sectional counterpoint in “Happy Dance”

### Form and Structure

Both “Just Plain Meyer” and “Mt. Everest” are strophic in form, “Just Plain Meyer” being four and one-half choruses in length, and “Mt. Everest” having two complete choruses and two half choruses. Both have an eight-measure tutti introduction. Both modulate multiple times, with the first modulation by a perfect fifth. “Just Plain Meyer” continues to modulate in perfect fifths, and “Mt. Everest” moves to other key areas via the use of pedal point. Both employ short transitions as vehicles for modulation: a four-measure vibraphone solo in “Just Plain Meyer,” and a seventeen-measure pedal point in “Mt. Everest.”

Similar to early-period compositions, “Samba Con Getchu” is strophic, but with a much longer form (ninety-two measures) containing just one and one-half choruses in total. “Ding Dong Ding” instead employs eight-measure phrases with one- or two-measure extensions, and utilizes larger key areas with extended pedal sections in C and Db. Both contain introductions, but these are presented by solo rhythm section instruments rather than the full ensemble. Reuse of material and form is significant in both, accomplished in part by the use of a da capo al coda in “Samba Con Getchu” and a del segno al coda in “Ding Dong Ding.”

Unlike early-period compositions, “Samba Con Getchu” does not modulate, but “Ding Dong Ding” modulates between C and Db, and ends in the key of F. The relationship between C and F key areas in “Ding Dong Ding” reflect the perfect fifth relationship in modulations seen in early-period compositions.

“Boom Boom” and “Happy Song” are both through-composed pieces. Similar to compositions from the early and middle periods, “Boom Boom” has an introduction, but



is rubato and uses just rhythm section and trombone soloist; there is no introduction in “Happy Song.” Both compositions make use of eight-measure phrases, but “Boom Boom” later makes use of irregular phrases, and “Happy Song” adds extensions to some phrases to give a sense of resolution. Both compositions alternate between sections of pedal point and sections of increased root and harmonic movement. Like “Ding Dong Ding,” “Boom Boom” has a del segno al coda, but here it is used for an additional soloist. Both compositions have development sections with accentuation of the dominant key area resolving to tonic.

The form, harmony, placement, and instructions of solo sections changed over time. “Just Plain Meyer” has a repeated strophic solo section, with later solo injections from the tenor saxophone and vibraphone, as opposed to “Mt. Everest,” which has no solo section. The solo sections in his middle period become more clearly defined where “Samba Con Getchu” and “Ding Dong Ding” both have the first solo section over a form, with remaining solo sections open over a vamp.

The later solos in middle-period compositions are open over static harmony or no harmonic structure. In the late-period compositions, Brookmeyer still employs static harmony in solo sections, but in contrast, the second solo section in “Boom Boom” is a balance between B $\flat$  pedal and constant harmonic shifts with rhythmic anticipations of harmony notated in the rhythm section.

The solo sections in the late period differ from the middle period in placement. Solo sections in “Boom Boom” and “Happy Song” are placed early in the composition, where in the middle period the solo sections occur after long melodic statements.

In “Ding Dong Ding,” Brookmeyer gives explicit instructions to the soloists, such as “ad lib notes like melody,” and “Unaccompanied piano solo, about one minute – In tempo based on the tune if desired. End the solo with first sixteen bars of the tune, music-box style, like at the beginning.” Similar instructions are given in “Happy Song” during the soprano saxophone solo (“Begin Diatonic”), and the keyboard solos (“Trade fours then wind up together”). Instructions like these are absent in “Boom Boom,” but may not have been necessary since Brookmeyer himself was the featured soloist.

Over the course of Brookmeyer’s career, it appears the climax point of his compositions shift. In “Just Plain Meyer” and “Mt. Everest,” the climaxes occur at the very last chord, where in “Samba Con Getchu” and “Ding Dong Ding” they occur just before the end of the composition. The highpoint of “Boom Boom” occurs approximately two-thirds through the composition on an octave unison B $\flat$ . The climax of “Happy Song” occurs one-third through the composition on an octave unison G, a very similar gesture to the climax of “Boom Boom.”

The image displays two musical staves, each representing a piano accompaniment. The top staff is titled "Boom Boom" and the bottom staff is titled "Happy Song". Both are in 4/4 time. The "Boom Boom" staff shows a series of chords in the right hand and single notes in the left hand, with a final chord marked with an accent (>) and a fermata. The "Happy Song" staff shows a series of chords in the right hand and single notes in the left hand, with a final chord marked with an accent (>) and a fermata. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings (accents).

Ex. 47: Climax points of “Boom Boom” and “Happy Song”

### Voicings and Vertical Sonorities

In Brookmeyer's early period, the majority of the voicings are derived from what Rayburn Wright calls the classic Basie four-part voicing. In "Just Plain Meyer" three-note trumpet voicings are occasionally used and the three-member trombone section can double the trumpet voicing down the octave. In "Mt. Everest" the presence of a fourth trombone and fifth trumpet allow for the lead voice to be reinforced at the octave. Quartal structures, clusters, and the minor ninth interval in voicings are present, but occur less frequently than in later works.

The image displays two musical excerpts. The first, titled "Just Plain Meyer", shows a piano accompaniment with a treble and bass staff. It features a series of three-note chords in the right hand and two-note chords in the left hand, all in a B-flat major key signature. The second excerpt, titled "Mt. Everest", also shows a piano accompaniment with similar voicings, but includes a fourth note in the right hand in some measures, indicating a four-note voicing. Both excerpts are marked with measure numbers (145) and (41) respectively.

Ex. 48: Early-period voicings

In the middle period, more complex and dissonant voicings were favored. Use of the minor ninth interval is more prevalent, and is occasionally found in pairs moving in parallel motion (see example 49). Clusters become more frequently used as seen in both "Samba Con Getchu" and "Ding Dong Ding."

The image displays two musical excerpts. The first, titled "Samba Con Getchu", shows a piano accompaniment with complex voicings, including clusters and dissonant intervals. The second excerpt, titled "Ding Dong Ding", shows a piano accompaniment with complex voicings, including clusters and dissonant intervals. Both excerpts are marked with measure numbers (104 - 105) and (75 - 76) respectively.

Ex. 49: Middle-period voicings

In Brookmeyer's later work, voicings become simplified, with the use of open-fifths and greater reliance on unison lines in counterpoint. He incorporates quartal structures, clusters, chorale, and classic Basie four-part voicings. Similar to the compositions of the middle period, Brookmeyer makes use of the minor ninth interval in voicings, and occasionally uses two minor ninths in the same voicing.

Boom Boom  
Basic four-part  
(266 - 267)

Happy Song  
Open-fifths  
(20 - 21)

Ex. 50: Late-period voicings

Employing mostly Basie four-part voicings in early-period compositions, the middle period went to harmonic extremes. Voicings in later works thinned out, but Basie-style voicings were still incorporated. Use of clusters and the minor ninth interval in voicings appear in compositions throughout Brookmeyer's career.

Just Plain Meyer  
Minor 9th  
(142)

Samba Con Getchu  
Double minor 9ths in parallel motion  
(9)

Boom Boom  
Double minor 9ths  
(200)

Ex. 51: Minor ninth intervals in Brookmeyer's voicings

Ex. 52: Clusters in Brookmeyer's voicings

### Harmony

In the early period, Brookmeyer predominantly uses four-part harmony with occasional moments of five-part harmony. In the case of “Just Plain Meyer” and “Mt. Everest,” as the composition progresses, the harmony becomes more sophisticated, utilizing up to six-part harmony. In minor sonorities, Brookmeyer often added the eleventh to the minor-seventh chord. These pieces also make use of diminished passing, chromatic planing, and diatonic planing techniques.

Brookmeyer's middle period can be defined harmonically by the frequent use of six- to eight-part, and occasionally up to nine-part harmonies with multiple extensions present, occasionally with natural and altered extensions happening concurrently. The compositions in his middle period also make greater use of suspended dominant sonorities, occasionally still including the third of the chord. Brookmeyer also incorporates polychords in his compositions, most notably the resulting chord of the initial pyramid of “Ding Dong Ding.”

“Boom Boom” contrasts between pedal sections and parts of fast harmonic movement. In the areas of pedal point, the harmonic rhythm moves slower, and Brookmeyer makes use of moving major-seven and minor chords over the B $\flat$  pedal. The sections of fast harmonic movement contain more traditional minor-seventh and

dominant harmonies resolving to the home key of B $\flat$  major. In some contrapuntal sections, where neither the rhythm section nor any wind section is harmonized, the harmony is implied rather than clearly stated.

Brookmeyer's harmonic vocabulary progressed through his career, gradually adding density up through his middle period. The compositions of his late period turned away from dense harmonies and Brookmeyer favored counterpoint. Consistent throughout his career was the frequent addition of the eleventh to minor sonorities.

The image displays three musical staves, each representing a different chord from Brookmeyer's compositions. Each staff is divided into two systems, with the top system in treble clef and the bottom system in bass clef. The first staff, titled 'Just Plain Meyer' with the chord symbol 'C-7(11)', shows a C major triad with a flat seventh and an eleventh. The second staff, titled 'Samba Con Getchu' with the chord symbol 'C-11', shows a C major triad with an eleventh. The third staff, titled 'Happy Song' with the chord symbol 'B $\flat$ -7(11)', shows a B $\flat$  major triad with a flat seventh and an eleventh. Below each staff, the measure numbers (40), (86), and (70) are indicated.

Ex. 53: Select minor chords in Brookmeyer's compositions

### Rhythm Section

In the rhythm section writing from his early period, the piano plays a comping role with chord symbols and slash notation and the notated walking bass line in the bass clef staff. The bass lines are notated throughout the compositions, and the drum set is given slashes with some notated figures to accentuate syncopated brass figures.

The piano in Brookmeyer's middle-period compositions continues to play a comping role with chord symbols and slash notation with the bass line notated in the bass clef. In "Ding Dong Ding" the piano plays a melodic role and participates in ensemble figures. Just as in his early-period compositions the bass part is notated in its entirety outside of solo sections, but in the middle period departs from standard walking bass lines. The drum set is given more liberties in "Samba Con Getchu" versus meticulous

notion in “Ding Dong Ding,” but in the middle period, the drum set becomes a transitory instrument with phrases of solo space to set up new sections of the compositions.

The addition of the synthesizer to the rhythm section helps define Brookmeyer’s late period, and paired with piano, bass, and the occasional guitar part, the rhythm section acts as an extension of the woodwind and brass section of the ensemble, often reinforcing their melodic and harmonic material and adding to the texture. Even when these instruments go into traditional comping roles, they are given very specific notation, or at least rhythmic notation to execute. The drum set parts in Brookmeyer’s late period are meticulously notated, but similar to his middle period, the instrument creates transitions between sections of the composition.

Brookmeyer’s rhythm section writing becomes more specific and notated over the course of his career. After his early period, he appears to depart from a standard walking bass line in favor of pedal points and ostinato patterns. The piano ostinatos in “Ding Dong Ding” and “Happy Song” share a striking resemblance, and this kind of gesture may help define Brookmeyer’s compositional style.



Ex. 54: Piano ostinatos from “Ding Dong Ding” and “Happy Song”

### Orchestration

In the early period, the band Brookmeyer was composing for defined the orchestration of the composition. The Terry Gibbs Dream Band only had three

trombone players, and the addition of a vibraphone, which was expected to be a featured soloist. The project with Chubby Jackson had a larger orchestration of five trumpets and four trombones. In both “Just Plain Meyer” and “Mt. Everest” the highest lead trumpet note is a high F, reserved for the end of the compositions.

During Brookmeyer’s middle period, composing for the Thad Jones / Mel Lewis Orchestra, the brass and woodwinds are often playing tutti, instead of the woodwind section playing opposite the brass section. Brookmeyer begins experimenting with doubles, including the option for all parts to play Latin percussion instruments on “Samba Con Getchu” and using two soprano saxophones on “Ding Dong Ding.” It is during this period that Brookmeyer is using pyramids as a compositional device. In “Ding Dong Ding,” Brookmeyer indicates an ensemble ad lib. section, creating an extremely dense texture. During this period, Brookmeyer also uses octave unisons in his compositions, which is also seen in his later work.

The addition of synthesizer to the rhythm section helps define the orchestration of Brookmeyer’s late period. During this period, Brookmeyer writes for five trumpets, the lead trumpet often being doubled by another trumpet in the section resulting in a very clear, brassy melody. Compositions during this period, though including tutti passages, in contrast have sections of counterpoint. Brookmeyer’s use of doubles continues in “Happy Song” with three soprano saxophones in the woodwind section. The two compositions in studied from the late period do not contain pyramids like the works from the middle period.



### Unifying Components

Compositions from Brookmeyer's early period contained well-constructed melodic statements with many unifying components, but he abandons his themes in favor of other melodic statements as the compositions progress. In both "Just Plain Meyer" and "Mt. Everest," Brookmeyer presents a new theme that is repeated with slight variation, and the new theme informs the melodic content of the ending of the composition.

Middle-period compositions show a greater use of material, including melodies, rhythms, and voicings. Development and reuse of short melodic fragments and motivic cells become Brookmeyer's main approach to composition. Brookmeyer's use of pyramids also ties together elements of the compositions.

Brookmeyer's use of pedal point throughout his late-period compositions creates a unifying component as well as a clear point of resolution, tension, and release. Variations on short rhythmic and melodic cells resulting in predominately diatonic eighth note stepwise melodies define this period.

Over the course of his career, Brookmeyer became more economical with his melodic and rhythmic content, favoring short motivic cells in his middle and late periods. Starting his composition career inspired by the Count Basie orchestra many of his voicings and harmonies reflect the music of the Basie orchestra. In his middle period he went to harmonic and voicing extremes with numerous extensions, use of multiple minor ninth intervals, and extreme density. In his late career, he stripped down to more simple and open harmonies, relying more on counterpoint, and saving more dense complicated voicings for specific sections of the compositions.

Brookmeyer's interest in doubles is apparent in his middle and late career, especially with the addition of the synthesizer in the rhythm section. His rhythm section notation became more detailed over time and after his early period; he abandoned standard walking bass lines.

By tracing the continuity and change over the course of Brookmeyer's career, this research has brought new insight into his compositional style, adds to the understanding and proliferation of his music and legacy, and provides tools for studying and listening to his compositions. The recognition of Brookmeyer's periodization and stylistic diversity will allow jazz musicians and ensemble leaders to make more informed decisions about programming should they choose to perform his works.

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APPENDIX  
SCORE REDUCTIONS

# Just Plain Meyer

*Terry Gibbs Dream Band*

Bob Brookmeyer  
Analysis by Ryan Middagh

**INTRO**  
**Bright Swing** ♩ = 200

**Saxes** Unison

**Brass** 4-part closed Diminished chromatic passing Doubled at octave

**Rhythm**

**Harmonic Detail**

A13 B♭13 G7(♯9)B7(♯9) C7(♯9) G♭13 F9(♯13) A7(♯9) B♭7(♯9) G7(♯13)B♭7(♯9) C7(♯9) E7(♯9) F7(♯9) A7(♯9) B♭9

**Saxes** Half diminished chromatic passing Chromatic Planing 4-part drop 2 Chorale

**Brass**

**Rhythm**

**Harmonic Detail**

B♭7 A7 B♭7 A7 A♯7 G7 B7 C7 B7 C7 F7

A6 B♭6 D♯ D♯ C♯ G9 B9 C9 B9 C9 F13

**Just Plain Meyer**

**A FIRST CHORUS**

**Saxes**

Unison melody

*p* *mf* *p*

**Brass**

Triads

*mf* *p*

**Rhythm**

B<sup>b</sup> B<sup>b</sup>m7 B<sup>b</sup>6 Gm7 C7 D<sup>b</sup>7(b5) C9 C7(b9)

**Harmonic Detail**

G<sup>-</sup> B<sup>b</sup> C B<sup>b</sup> E<sup>b</sup>

**Saxes**

Chorale

*mf*

**Brass**

4-part closed

**Rhythm**

Cm7 F7 A<sup>b</sup>7 B<sup>b</sup>6 B<sup>b</sup>7 F7 F7(b5) A<sup>b</sup>7

**Harmonic Detail**

B<sup>b</sup>6 B<sup>b</sup>7 F7/C E<sup>b</sup>7/F F7(<sup>13</sup><sub>9</sub>)



**Just Plain Meyer**

**B** 4-part closed

**Saxes**

**Brass**

**Rhythm**

**Harmonic Detail**

17 B<sup>9</sup>7 B<sup>7</sup>(<sup>9</sup>5) B<sup>9</sup>7 B<sup>7</sup>(<sup>9</sup>5) B<sup>9</sup>7 C<sup>7</sup> D<sup>9</sup>(<sup>9</sup>5) C<sup>7</sup> C<sup>9</sup>7

21 Chorale 4-part drop 2

**Saxes**

**Brass**

**Rhythm**

**Harmonic Detail**

21 B<sup>9</sup>7 A<sup>7</sup> A<sup>9</sup>7 G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> B<sup>9</sup>7 E<sup>9</sup>7

B<sup>9</sup>9 A<sup>9</sup>(<sup>9</sup>13) A<sup>9</sup>13 G<sup>7</sup>(<sup>13</sup><sub>29</sub>) C<sup>9</sup> F<sup>13</sup> B<sup>9</sup>7 F<sup>7</sup>(<sup>13</sup><sub>29</sub>) B<sup>9</sup>13 B<sup>9</sup>7 E<sup>9</sup>9

*pp* *mp* *f*

**Just Plain Meyer**

**C** Chorus

**Saxes**

**Brass**

**Rhythm**

**Harmonic Detail**

21 D 7 Bbm7 Am7 A7 G 7 A7(b9) G 9

21 Bb-9 A-9 A9 G 13 A-9 G 13

29

**Saxes**

**Brass**

**Rhythm**

**Harmonic Detail**

29 C 7 D7(b9) C 7 CF7 Dmi7(b5) G9(b5) C 7 D97 G97 F 7

29 C 13 Db-9 C 13 CF7 D# G7(b9) C7(b9) D9(b11) G9 F 13 Bb6

**Just Plain Meyer**

**D** 4-part closed

**Saxes**

**Brass**

**Rhythm**

**Harmonic Detail**

Bbm7 Cmi7 Dmi7 Cmi7 F7 Bb6 Bb7 Ab7 G7 Ab7 G7  
 Bb-9 Bb6 C-9 C-7 Bb6 D-7 C-9 F7(9) Bb6 Bb9 Ab9(E11) Ab9 G7(9) Ab9 G9

Send-off for Vibraphone Solo

**Saxes**

**Brass**

**Rhythm**

**Harmonic Detail**

Cmi7 D-7 Eb9 Eb9 F9  
 C-7(11) D-7 Eb13 Eb13 F13 F6 F-7 C-11 Ab9 G9 Gb9 F(9) B-7

*mf* *cresc.*

*Chromatic Planing*

## Just Plain Meyer

41

Saxes

Brass

Rhythm

Harmonic Detail

*f* *cresc.* *f* *Spread* *f*

Cm7 G7<sup>#9</sup>(<sub>♭5</sub>) C9 F7 A7<sup>7</sup>(<sub>♭5</sub>) B<sup>9</sup>7

C-7(11) G7<sup>13</sup>(<sub>♭9</sub>) C9 F7<sup>13</sup>(<sub>♭9</sub>) A7<sup>7</sup>(<sub>♭9</sub>) B<sup>9</sup>

## SECOND CHORUS

E

Chromatic Planing

Saxes

Brass

Rhythm

Harmonic Detail

G7 Cm7(♭5) F7(♭5) Em7(♭5) E<sup>9</sup>7 Dm7 Gm7(ma7)(♭5) Gm7 C7

A13 A<sup>9</sup>13 G13 C11(<sub>♭9</sub>) F7(♭11) E<sup>9</sup> E<sup>9</sup>7 G-7/D G-<sup>9</sup>(♭5) G-9 C7<sup>13</sup>(<sub>♭9</sub>)

## Just Plain Meyer

Rhythm *49* Cmi7 F7 Dmi7 G7 Cmi7 F7

Rhythm *53* Bmi7 C7

Rhythm *57* Cmi7 F7 Bmi7 E9

Rhythm *61* D7 G7

Rhythm *65* C7 F7 Cmi7 F7

Rhythm *69* Bmi7 C7

Rhythm *73* Cmi7 F7 Bmi7 G7 Cmi7 F7

**THIRD CHORUS**  
Rhythm *79* Bmi7 C7

Saxes *81* *4-part closed* *mp*

Rhythm *81* Cmi7 F7 Bmi7 G7 Cmi7 F7

Harmonic Detail *81* F9sus G7

## Just Plain Meyer

81

Saxes

Brass

Rhythm

Harmonic Detail

*mf* Unison

B $\flat$ 6 C7 Gm7 C7

B $\flat$ 6 B $\flat$ 6 C9 C7(9)

85

Saxes

Brass

Rhythm

Harmonic Detail

Cm7 G7(B5) B $\flat$ 7 Cm7 F7(9) B9 E9

C-7 C7sus G $\sharp$ 7 B $\flat$ 7 C-9 C7sus D $\flat$ 7 C-7 F $\sharp$ 9 F7(13) B9 E9

## Just Plain Meyer

**G**

Brass

Rhythm

Harmonic Detail

93

D7 A mi(ma7) A mi7 D7(9 11) G7 Dmi7 G7

D(9) E7/A A-7(11) A(9) G<sup>6</sup> A(9) G<sup>6</sup> G7(13 11) G<sup>6</sup>

97

Brass

Rhythm

Harmonic Detail

97

C7 F#7 Gmi7 C7 F7 B<sup>7</sup> Cmi7 F7

G7(9 11) F13sus F6/A

**H**

Saxes

Brass

Rhythm

Harmonic Detail

101

Bma7 Cmi7 Dmi7 Emi7 Dmi7 A(7) G7

Bb<sup>Δ</sup> C-7 D-7 Eb-9 Eb-6 Bb<sup>Δ</sup> A(13) A9(13) G9(13) G9 G7(9 11) C-7(11)

## Just Plain Meyer

103

Saxes

Chorale

Brass

Unison melody

Rhythm

Harmonic Detail

Cmi7 F7(9) B97 B7 B97 B7(b5) B97 C7

F7(13) B97 B9 B13 B9(b13) B9 C7 E7

1 FOURTH CHORUS

109

Saxes

Brass

Rhythm

Harmonic Detail

E97 E7 E97 E7 F7 G97 F7 B7

E13 E97(13) E13 F7(11) G97(11) F7(11) B9



## Just Plain Meyer

111

Saxes

Brass

Rhythm

Harmonic Detail

B $\flat$ 7 C7(b9) F7(b9) B $\flat$ 7 Gm7(b5) C7(b5) F9 B $\flat$ 7

B $\flat$ 6 C7alt D $\flat$ 13 C7(b9) F9(b13) B $\flat$ 7(b9) C $\flat$ 7 F9 F $\flat$ 7 B $\flat$ 13 E $\flat$ 13

J

Cross Sectional Voicing

Saxes

Brass

Rhythm

Harmonic Detail

E $\flat$ 9 D7 E $\flat$ 7 E7(b5) E $\flat$ 7 G7(b5) F7 C-7 B7(b5)

E7(b13) D13 E $\flat$ 13 E $\flat$ 9 E $\flat$ 9 G $\flat$ 9 F9 C $\flat$  C-7 B9 B $\flat$ 9

## Just Plain Meyer

121

Saxes

Brass

Rhythm

Harmonic Detail

B $\flat$ 7sus4 A7 A $\flat$ 7 G7 B7 F7 E7 E $\flat$ 7

B $\flat$ 9sus A7( $\frac{13}{11}$ ) A $\flat$ 9 G7( $\frac{9}{13}$ ) G $\flat$ 7( $\frac{13}{9}$ ) F7 E7( $\frac{13}{11}$ ) E $\flat$ 7 G13

**K** Tenor Solo

Saxes

Brass

Rhythm

Harmonic Detail

G7 G7( $\frac{9}{5}$ ) C9

G $\flat$ 9 G $\flat$ 7 C9 C13 C9 C7alt F7( $\frac{13}{9}$ )

## Just Plain Meyer

129

Saxes

Brass

Rhythm

Harmonic Detail

129

F 7 C mi7 F 7 Bb7 Eb7 F mi7 Bb7

*mp*

L

133

Saxes

Brass

Rhythm

Harmonic Detail

133

E mi7 F mi7 B mi7 Ab7 G mi7(b5) D97 C7

Eb7 F-7 G-7 Ab7 Ab(2) Ab7(B1) Eb7/G D97sus2 C7sus2

Trombone backgrounds

**Just Plain Meyer**

117

**Saxes**

Chromatic Planing

*mf*

Chorale

**Brass**

117

*mf*

Triads

**Rhythm**

117

F 7 B♭7(9) E♭7 A<sup>7</sup> Bbm7 D7 E♭sus4 A<sup>7</sup>7

**Harmonic Detail**

117

F(2) B♭9(omit3) E9 E9 A<sup>7</sup> B♭7(11) D9 Ebm4<sup>Δ</sup> A<sup>7</sup>7 A<sup>6</sup>

**M** **FIFTH CHORUS (Half Chorus)**

141

**Saxes**

4-part closed

*mf*

**Brass**

141

Prominent minor 9th

*f*

**Rhythm**

141

A<sup>6</sup> E9(95) A<sup>7</sup> G7 G♭7 F7 B♭7 B♭<sup>7</sup> B♭7 B<sup>7</sup>

**Harmonic Detail**

141

E♭9(11) A9 G9(13) G<sup>9</sup> F(4) A9 B9 B♭<sup>7</sup> B9 E7 B9 B<sup>7</sup>

## Just Plain Meyer

145

Saxes

Brass

Rhythm

Harmonic Detail

Bbmi7 E7 Eb7sus4 Eb7 Eb7(E5) Cm7 F7(E5) Bb7 Eb9(E5) F7

Bb7(11) E13 Eb7(13)sus Eb9(11) Eb9 Eb7 C7(11) F7 Bb9 Eb9 F7

149

Saxes

Brass

Rhythm

Harmonic Detail

A6 Eb9(E5) A7 G7 G7 F7 Bb7 Bb7 Bb7 B7

A6 Eb9(11) A9 G9(13) G9 F(4) A9 Bb9 Bb7 Bb9 Eb9 Bb9 B7

The musical score is divided into two systems, each starting at measure 145 and 149 respectively. Each system contains four staves: Saxes, Brass, Rhythm, and Harmonic Detail. The Saxes staff shows melodic lines for both treble and bass clefs. The Brass staff shows block chords for both treble and bass clefs. The Rhythm staff shows a bass line with eighth and quarter notes. The Harmonic Detail staff shows a sequence of chords with their corresponding notes. Chord symbols are written above the Rhythm staff and below the Harmonic Detail staff.

## Just Plain Meyer

131

Saxes

Brass

Rhythm

Harmonic Detail

Bbmi7 B<sup>7</sup> Cmi7 G#9 F7 B7 Bb7 A7 Ab7 A7(85) Ab7

Bb7(11) B<sup>7</sup> C-7 G#9(11) F7(11) Bb7(11) Bb7(13) A7(13) Ab7(13) A<sup>+</sup>9 Ab7(13)

TRANSITION

N

Saxes fill in brass voicing

mf

f

G7 D#7 C7 G#7 F7 B7 Fm7 Bb7

G7(13) D#6(11) C7(9) G#9(11) F9(13) F9(13) Bb13sus Bb7(13)

## Just Plain Meyer

ENDING

Just Plain Meyer

Saxes

Brass

Rhythm

Harmonic Detail

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for a band and includes four staves: Saxes, Brass, Rhythm, and Harmonic Detail. The key signature is B-flat major (two flats), and the time signature is 4/4. The score begins with a rehearsal mark 165. The Saxes staff features a melodic line with various articulations and dynamics. The Brass staff provides harmonic support with chords and a melodic line. The Rhythm staff shows a steady bass line and a melodic line. The Harmonic Detail staff provides a detailed view of the chord progression, including chords like Fm7, FF7, Eb6, Gb7, Fm7, Eb7, Fm7, D7(b9), C7(b9), Bb7, and Eb13. The score includes various musical notations such as notes, rests, dynamics (f, ff), and articulations (accents, slurs).

Bob Brookmeyer  
Analysis by Ryan Middagh

This image shows a detailed view of a musical score for a jazz ensemble. The score is organized into four main staves: Saxes, Brass, Rhythm, and Harmonic Detail. The key signature is one sharp (F#), and the time signature is 4/4.

- Saxes:** The top staff shows a melodic line for saxophones, starting with a 'Cross Sectional Writing' box highlighting a specific section. The line includes various notes, rests, and dynamic markings like *mf* and *f*.
- Brass:** The second staff shows a melodic line for brass instruments, including a 'Wrong note?' annotation pointing to a specific note.
- Rhythm:** The third staff shows a rhythmic line, likely for a rhythm section instrument like a piano or bass, with various notes and rests.
- Harmonic Detail:** The bottom staff provides a detailed harmonic structure, including chord symbols (e.g., C#7(b9), C-7, B-7(b9), B-7, A-7(b9), A#6, G-7(b9), E°/G, E#, A-7(b9)) and a 'Wrong note?' annotation pointing to a specific note.

The score includes various musical notations such as notes, rests, and dynamic markings, along with a 'Cross Sectional Writing' box highlighting a specific section.



## Mt. Everest Analysis

**A** Saxophones: 4-part closed

Saxes

Brass

Rhythm

Harmonic Detail

Voicing: Upper saxes and trumpets create a cluster.

Diminished Passing Chords

Saxophones: 5-part

Saxophones: 4-part, drop 2

Trumpets and trombones: closed

Harmonic Detail

Chord Progression (Measures 9-13):

Measure	Chord
9	G
10	G7
11	C7
12	C#7
13	C#7

Chord Progression (Measures 14-18):

Measure	Chord
14	G6 G#(13)G6
15	A7 G6
16	G7(b3) G7
17	A7 G7(b3)
18	C9
19	A7 C9
20	A7 C9
21	C#7

Chord Progression (Measures 22-26):

Measure	Chord
22	G6 G#(13)G6
23	F#m7
24	F13
25	E7
26	E9
27	Bb7
28	E9
29	D7
30	E7

Chord Progression (Measures 31-35):

Measure	Chord
31	G6 G#(13)G6
32	F#11
33	F9(b11)
34	E7(b9)
35	A7(b9)/E
36	E9
37	Bb7
38	E9
39	E#9
40	C#7 G#

### Mt. Everest Analysis

The image displays a musical score for a jazz ensemble, featuring four main sections: Saxophone, Brass, Rhythm, and Harmonic Detail. The score is divided into two systems, each with a key signature of one sharp (F#) and a common time signature.

**System 1:**

- Saxophone:** Features a melodic line with a "Diatonic Planing" section and a "Chromatic Planing" section.
- Brass:** Provides harmonic support with block chords and some melodic movement.
- Rhythm:** Features a steady bass line and a melodic line with a "Diatonic Planing" section.
- Harmonic Detail:** Lists the chords used in the section: G6, F#7, G6 A9(R11) G9, G9, A-7, G7 C#9(R11) C#7, C6, C#9 C6 D7sus B7, C6, B7, Bb7, B-7.

**System 2:**

- Saxophone:** Features a melodic line with an "Octave Union" section.
- Brass:** Provides harmonic support with block chords and some melodic movement.
- Rhythm:** Features a steady bass line and a melodic line with an "Octave Union" section.
- Harmonic Detail:** Lists the chords used in the section: Bm7, F9, E7sus4, E7(9), Am7, D7, G, Fm7, Bb7, Eb.

## Mt. Everest Analysis

**C**

Saxophones: 5-part closed

cluster

Unison

C<sup>+</sup>7 F7 B<sup>+</sup>7 Gm7 Gm7sus4

G-7(11) C<sup>+</sup>7(b9) C7(b9) F9 Bb-11(b9) Bb7sus(b9) G-7(11)

Saxophones: Choral

Quartal structure

Cm7 F#9 F9 E9 E#9 D7 G

G-7(11) C-9 F#11 F11 E7(b9) E#11(b9) D11 F#11 D G

Harmonic Detail

## Mt. Everest Analysis

**D** Saxophones: Unison octaves

Saxes

Brass

Rhythm

Harmonic Detail

G7(B9) C9 E9 D9

G7(B9)F C9/E E9 D9

Saxophones: 5-part, drop 2 and 4

Saxes

Brass

Rhythm

Harmonic Detail

Chromatic Descending Diminished Chords

D Pedal

D7(b9) D7 CF7 C7 B7 Bb7 A7 Ab7 G7 F#7 G7

## Mt. Everest Analysis

Classic Basic 4-Part Voicing  
Four trumpets in closed block voicing are  
doubled down the octave by trombones

**E**

Saxes

Brass

Rhythm

Harmonic Detail

C C7 C7+5 F7 FF

C6 C7 C+7 F9 Bb7 F#b A+7 A+7 F9 FF7

Saxophones: Chorale

Saxes

Brass

Rhythm

Harmonic Detail

G m6 A+7(b9) CF# D9 G9

G-6 E9(b11) A+7 D9 D+7 D9 G9 G+7 G9 G7(b13)

## Mt. Everest Analysis

**System 1:**

**Saxes:** Treble and Bass staves. Treble staff starts with a box labeled **F**. A text box below the staff reads: *[Departs from Classic Basic 4-Part Voicing]*

**Brass:** Treble and Bass staves.

**Rhythm:** Treble and Bass staves. Treble staff has a box labeled **C**. Chord symbols above the staff: **Gm7**, **G#7**, **F7**, **G#9**, **F9**, **FF<sup>7</sup>**.

**Harmonic Detail:** Treble staff. Chord symbols below the staff: **C6**, **G-7(11)**, **G#7(b9)**, **F9**, **G#13(11)**, **FF<sup>7</sup>**.

**System 2:**

**Saxes:** Treble and Bass staves. Treble staff has a box labeled **Saxophones: 4-part, drop 2**. Bass staff has a box labeled **Saxophones: Chorale**.

**Brass:** Treble and Bass staves.

**Rhythm:** Treble and Bass staves. Treble staff has a box labeled **Em7**. Chord symbols above the staff: **Bm7**, **B#7**, **A7**, **Em7**, **E#7**, **D7(b9)**, **G+7(b9)**, **C**, **E#7(b9)**.

**Harmonic Detail:** Treble staff. Chord symbols below the staff: **E-7**, **B-7(11)(b9)(11)**, **A7**, **E-7(11)**, **E#7(11)(b9)**, **D7(b9)**, **G+7**, **C6**, **E#7(b9)**.

## Mt. Everest Analysis

**G**

**Saxes**

**Brass**

**Rhythm**

**Harmonic Detail**

17 A<sup>7</sup> B<sup>9</sup>(9) E<sup>7</sup> A<sup>b</sup> A<sup>7</sup> E<sup>7</sup> D<sup>7</sup> A m<sup>7</sup> B<sup>9</sup>

17 A<sup>7</sup> A<sup>7</sup>(9) B<sup>7</sup>(9) E<sup>7</sup>(<sup>13</sup><sub>b9</sub>) A<sup>6</sup> B<sup>7</sup> D<sup>9</sup>(9) C<sup>sus4</sup> E<sup>9</sup> D<sup>9</sup>(9) A-7 B<sup>7</sup> G<sup>6</sup>

61 G<sup>6</sup> E<sup>7</sup> D<sup>7</sup> G<sup>7</sup> G<sup>7</sup> G<sup>7</sup>

61 A<sup>7</sup> E<sup>9</sup> D<sup>9</sup> G<sup>7</sup> G<sup>7</sup> G<sup>7</sup>

## Mt. Everest Analysis

**H**

Saxes

Brass

Rhythm

Harmonic Detail

65 C C7 F9 A9

65 C6 C7 C9 F9 A9

69 G9 F#9 G9

69 G13 F#13 G13 C9 C#7 C9 C#7 D# G#(13/9) C6



## Mt. Everest Analysis

1

Saxes

Brass

Rhythm

Harmonic Detail

G Pedal

G13sus

78

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89

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## Mt. Everest Analysis

**J**

**Saxes**

**Brass**

**Rhythm**

**Harmonic Detail**

Ab Pedal

B<sup>9</sup>7/A<sup>9</sup> B<sup>9</sup>7/A<sup>9</sup> B<sup>9</sup>7/A<sup>9</sup> B<sup>9</sup>7 A<sup>9</sup>7/A<sup>9</sup> C<sup>9</sup>7/A<sup>9</sup> B<sup>9</sup>7/A<sup>9</sup> D<sup>9</sup>6/A<sup>9</sup> B<sup>9</sup>7/A<sup>9</sup>

**Saxes**

**Brass**

**Rhythm**

**Harmonic Detail**

G<sup>9</sup>m7 E<sup>9</sup> A<sup>9</sup> A<sup>9</sup>7 A<sup>9</sup>7 B<sup>9</sup>7 C<sup>9</sup>7 D<sup>9</sup>7

G<sup>9</sup>-9 E<sup>9</sup>13 A<sup>9</sup>13 A<sup>9</sup>13 A<sup>9</sup>13 B<sup>9</sup>9 C<sup>9</sup>13 D<sup>9</sup>13

## Mt. Everest Analysis

Classic Basic 4-Part Voicing  
Four trumpets in closed block voicing are doubled down the octave by trombones

K

Saxes

Brass

Trumpets: Spread

Rhythm

Harmonic Detail

91

G<sup>6</sup> A<sup>b</sup>m7 A<sup>o</sup> G<sup>7</sup> B<sup>7</sup> C<sup>9</sup> B<sup>7</sup> C<sup>o</sup>

G<sup>b</sup>6 E<sup>b</sup>7 A<sup>b</sup>-7 A<sup>o</sup>7 G<sup>7</sup> G<sup>b</sup>13 B<sup>9</sup> C<sup>13</sup> B<sup>9</sup>(13)

95

G<sup>b</sup>13 G<sup>o</sup> A<sup>b</sup>9 E<sup>b</sup>7(9) D<sup>-9</sup> D<sup>b</sup>7

G<sup>b</sup>13 G<sup>o</sup>7 A<sup>b</sup>9 E<sup>b</sup>7(13) D<sup>b</sup>7(13) D<sup>b</sup>7(13)

## Mt. Everest Analysis

**L**

**Saxes**

**Brass**

**Rhythm**

**Harmonic Detail**

99

G<sup>b</sup> A<sup>b</sup>m7 A<sup>b</sup> G<sup>b</sup>7 B7 C<sup>9</sup> B7 A7

99

G<sup>b</sup>6 E<sup>b</sup>7 A<sup>b</sup>-7 A<sup>b</sup>7 G<sup>b</sup>7 G<sup>b</sup>13 B9 C13 B9(b13) A13 A<sup>b</sup>13

103

**Saxes**

**Brass**

**Rhythm**

**Harmonic Detail**

103

A<sup>b</sup>7 G<sup>b</sup>7 E7 E<sup>b</sup>7

103

G<sup>b</sup>13 E13 E<sup>b</sup>13

## Mt. Everest Analysis

**M**

Saxes

Brass

Rhythm

Harmonic Detail

107

B<sup>b</sup> C<sup>b</sup>7 C<sup>b</sup>7<sup>+</sup> B<sup>b</sup>6 E<sup>b</sup>9(5) E<sup>b</sup>9 E<sup>b</sup>9 E<sup>b</sup>9 E<sup>b</sup>9

111

Saxes

Brass

Rhythm

Harmonic Detail

111

D<sup>b</sup>m7(5) A<sup>b</sup>9(5) G<sup>b</sup>9 G<sup>b</sup>7(9) C<sup>b</sup>7sus G<sup>b</sup>7 C<sup>b</sup>7 G<sup>b</sup>9 F<sup>b</sup>7 C<sup>b</sup>7 B<sup>b</sup>7

B<sup>b</sup>7 A<sup>b</sup>9(E11) G<sup>b</sup>7 G<sup>b</sup>7(9) C<sup>b</sup>9sus G<sup>b</sup>7 C<sup>b</sup>9 F<sup>b</sup>7 C<sup>b</sup>7sus B<sup>b</sup>9

## Mt. Everest Analysis

**N** Presence of natural and altered 9th

Saxes

Brass

Trumpets: Spread

Rhythm

Harmonic Detail

B<sup>9</sup> F7(9) Fm7 E7 E9 E9 E9 E<sup>9</sup> A9

B<sup>6</sup> F7(13) F7(b9) F-11 E9(9) E7(b9) E9 E13 E9(11) E9 E<sup>9</sup> A9

Saxes

Brass

Rhythm

Harmonic Detail

B<sup>9</sup> A9(5) Dm7 G-7 Gm7 C<sup>9</sup> C9 G9 F7

B9 B<sup>13</sup> A9(11) D-7(11) D-7 G-9 G-7 G7sus C<sup>7</sup> C7 G9 F<sup>9</sup> F7 E<sup>7</sup>

## Mt. Everest Analysis

**O**

Saxes

Brass

Rhythm

Harmonic Detail

125

B $\flat$  A $\flat$ 9(5) G7 A $\flat$ 9 G9 C $\flat$ m7 C $\flat$  B $\flat$  D9 E9

125

B $\flat$ 6 A9(11) G7 A $\flat$ 9 G9 C-7 A $\flat$ 7 C $\flat$ F $\Delta$  C $\flat$ F7 G $\flat$ 6(9) B $\flat$ 6 D13 E $\flat$ 13

127

E9 F9 B $\flat$ 13

127

E13 F13 B $\flat$ 13(11)

# Samba Con Getchu

Bob Brookmeyer  
Analysis by Ryan Middagh

Thad Jones / Mel Lewis Jazz Orchestra "Live at the Village Vanguard"

Score for Saxes, Brass, Rhythm, and Harmonic Detail.

**Saxes:** Treble and Bass staves. Dynamics: *mf*. Chords:  $Gm7/C$ ,  $A\Delta7(9)$ .

**Brass:** Treble and Bass staves. Dynamics: *mf*. Chords:  $Gm7/C$ ,  $A\Delta7(9)$ .

**Rhythm:** Treble and Bass staves. Treble staff has a "Drum Solo" annotation. Bass staff has a "Drum Solo" annotation. Chords:  $Gm7/C$ ,  $A\Delta7(9)$ .

**Harmonic Detail:** Treble staff. Chords:  $G-13/C$ ,  $A\Delta7(9)$ .

Score for Saxes, Brass, Rhythm, and Harmonic Detail, starting at measure 9.

**Saxes:** Treble and Bass staves. Chords:  $Cmi7$ ,  $Dmi7$ ,  $E\Delta$ ,  $F7b9$ ,  $B\Delta$ . Annotations: "Double minor 9ths in parallel motion" (between measures 9 and 10), "Presence of major and minor seventh. Clustered with tonic" (measure 10).

**Brass:** Treble and Bass staves. Chords:  $Cmi7$ ,  $Dmi7$ ,  $E\Delta$ ,  $F7b9$ ,  $B\Delta$ .

**Rhythm:** Treble and Bass staves. Chords:  $C-11$ ,  $D-11$ ,  $E\Delta\Delta(\Delta11)$ ,  $F13(\Delta9)$ ,  $B\Delta\Delta(\Delta5)$ ,  $B\Delta\Delta13$ ,  $B\Delta7(maj7)$ ,  $B\Delta\Delta9$ .

**Harmonic Detail:** Treble staff. Chords:  $C-11$ ,  $D-11$ ,  $E\Delta\Delta(\Delta11)$ ,  $F13(\Delta9)$ ,  $B\Delta\Delta(\Delta5)$ ,  $B\Delta\Delta13$ ,  $B\Delta7(maj7)$ ,  $B\Delta\Delta9$ .



## Samba Con Getchu

11

Saxes

Brass

Rhythm

Harmonic Detail

Bmi7 Cmi7 D<sup>b</sup> E<sup>b</sup>7b9 A+7b9 D7b9

B<sup>b</sup>-11 C-11 D<sup>b</sup>-9(#11) E<sup>b</sup>13(#11) A 7alt D13(#11)

A9

Saxes

Brass

Rhythm

Harmonic Detail

Gmi7 Bmi B<sup>b</sup> Ami7 Dmi Dmi/C Bmi7b5

## Samba Con Getchu

22

Saxes

Brass

Rhythm

Harmonic Detail

E-7 B7b5 A mi7 A mi7 D67 G mi7 C 13 D mi7 D mi7

D-11 D-11

mf

B

Saxes

Brass

Rhythm

Harmonic Detail

Double minor 9ths in parallel motion

Presence of major and minor seventh. Clustered with tonic

C mi7 D mi7 E- F 7b9 B-

C-11 D-11 E-6-9(F11) F13(F9) B-6-9(E5) B-6-13 B-7(maj7) B-6-9

## Samba Con Getchu

31

Saxes

Brass

Rhythm

Harmonic Detail

Bm7 Cmi7 D<sup>b</sup> Eb7(9) Am7b5 D+7#9 FF<sup>+</sup>

Bb-11 C-11 D<sup>b</sup>-9#11 Eb13(9) A<sup>+</sup>11 D7alt C<sup>+</sup>9F#

B9

Saxes

Brass

Rhythm

Harmonic Detail

Gmi7 (ADD F) Ami7 Bmi6 Bmi7 Bb7 (ADD F) Ami7 Ami7 Ami7(b5) D+7#9 Gmi7 Ami7 Ami7 D#7#9

G-9 A-9(b13) Bb-11 Bb-11 F#13(F#9)/Bb A-11(b13) Ab-13 A<sup>+</sup>11 D7alt G-9 A-9(b13) Ab-13 D#7(F#9)

## Samba Con Getchu

40

Saxes

Brass

Rhythm

Harmonic Detail

C + 13(9)

F

C + 13(9)

F 13(11)

45

Saxes

Brass

Rhythm

Harmonic Detail

Drum Solo

*mf*

**Samba Con Getchu**

**C**

**Saxes**

**Brass**

**Rhythm**

**Harmonic Detail**

49

Bbm7 E7 A<sup>b</sup> A<sup>b</sup>

Bb-9 Eb7(13) A<sup>b</sup>7(omit 3) A<sup>b</sup>7(b13)

53

Bbm7 B<sup>9</sup> Cm(MA7) Cm7 Dbm7

Bb-11 G7(b13)<sub>(9)</sub> B C-11(Δ7) C-11 Db7(b9)

The musical score is divided into four systems, each with four staves. The first system (measures 49-52) features a Saxophone staff with a melodic line starting in measure 52, a Brass staff with harmonic support, a Rhythm staff with a steady beat, and a Harmonic Detail staff with chord voicings. The second system (measures 53-56) continues the melodic and harmonic development. Chord symbols are provided above the Rhythm staff and below the Harmonic Detail staff for each measure.

## Samba Con Getchu

**C9**

Saxes

Brass

Rhythm

Harmonic Detail

57

*mp*

*sfz*

*p*

Dmi7 G7 Emi7 A7b9 Dmi7 G7

D-11(13<sub>11</sub>) G7(13)

Saxes

Brass

Rhythm

Harmonic Detail

63

*p*

*p*

*mp*

Gmi7/C C7 #11<sub>9</sub> Gmi7/C C7 #11<sub>9</sub>

G-13/C C13( #11<sub>9</sub> ) G-13/C C13( #11<sub>9</sub> )

## Samba Con Getchu

67

Saxes

Brass

Rhythm

Harmonic Detail

Gm7/C C7 #11 Gm7/C C7 #11

G-13/C C13( #11 ) G-13/C C13( #11 )

C13

71

Saxes

Brass

Rhythm

Harmonic Detail

*f* *p* *cresc. poco a poco*

*f* *p* *cresc. poco a poco*

*f* *pp* *cresc. poco a poco*

Tension: B, C, Db resolving to unison C

## Samba Con Getchu

76

Saxes

Brass

Rhythm

Harmonic Detail

*mf* *ff* *mf*

Gm7/C A9(♭9)

G-13/C A9(♭9)

D

82

Saxes

Brass

Rhythm

Harmonic Detail

Double minor 9ths in parallel motion

Presence of major and minor seventh. Clustered with tonic

Cm7 Dmi7 E♭ F7b9 B♭

C-11 D-11 E♭-9(♭11) F13(♯9) B♭-9(♭5) B♭-13 B9(maj7) B♭-9



## Samba Con Getchu

86

Saxes

Brass

Rhythm

Harmonic Detail

Bm7 Cmi7 D<sup>b</sup> Eb7b9 Am7b5 D+7b9 F#

Bb-11 C-11 D<sup>b</sup>-9#11 Eb13<sup>b9</sup> A<sup>b</sup>11 D7alt C<sup>b</sup>9F#

89

Saxes

Brass

Rhythm

Harmonic Detail

Gmi7 (ADD F) Am7 Bmi6 Bb7 Bb<sup>9</sup> (ADD F) Am7 A<sup>b</sup>mi7 Am7(b5) D+7b9 Gmi7 Am7 A<sup>b</sup>mi7 D7b9

G-9 A-9(b13) Bb-11 Bb-11 F#13(F9)/Bb A-11(b13) Ab-13 A<sup>b</sup>11 D7alt G-9 A-9(b13) Ab-13 D7b9

## Samba Con Getchu

91

Saxes

Brass

Rhythm

Harmonic Detail

Tenor Solo

C-13b9

F

C-13(#11)

F 13(#11)

E

94

Saxes

Brass

Rhythm

Harmonic Detail

mp

Double minor 9ths in parallel motion

Cmi7

Dmi7/C

E>F

F-7b9

Bb

C-13

D-13

Eb-13(#11)

F 7alt

F-13(#5)

## Samba Con Getchu

108

Saxes

Brass

Rhythm

Harmonic Detail

B $\flat$ mi7 Cmi7/B $\flat$  D $\flat$ E $\flat$  E $\flat$ 7b9 A $\flat$ 7b9 D $\flat$ 7b9

B $\flat$ -13 C-13 D $\flat$ - $\flat$ 13(#11) E $\flat$ 7( $\flat$ 11) A $\flat$ 7( $\flat$ 9) D $\flat$ 7( $\flat$ 9)

E9

112

Saxes

Brass

Rhythm

Harmonic Detail

Gmi7 B $\flat$ mi B $\flat$  $\flat$  A $\flat$ mi7 Dmi7

G-13 B $\flat$ - $\flat$ 11

## Samba Con Getchu

The musical score is divided into four systems, each with four staves: Saxes, Brass, Rhythm, and Harmonic Detail.

- System 1 (Measures 116-119):**
  - Saxes:** Rests in all measures.
  - Brass:** Measures 116-117 are rests. Measures 118-119 feature a *pp* (pianissimo) chord consisting of a major triad with a minor 9th interval.
  - Rhythm:** Measures 116-117 have slash marks indicating a busy rhythmic pattern. Measures 118-119 are rests.
  - Harmonic Detail:** Measures 116-117 are rests. Measures 118-119 are rests.
- System 2 (Measures 120-123):**
  - Saxes:** Measure 120 starts with a *mp* (mezzo-piano) dynamic. Measures 120-121 have a slur over two notes. Measures 122-123 have single notes.
  - Brass:** Measure 120 has a text box: "Double minor 9ths in parallel motion". Measures 120-121 have a slur over two chords. Measures 122-123 have single chords.
  - Rhythm:** Measures 120-121 have slash marks. Measures 122-123 are rests.
  - Harmonic Detail:** Measures 120-121 have slash marks. Measures 122-123 are rests.
- System 3 (Measures 124-127):**
  - Saxes:** Measures 124-127 have single notes.
  - Brass:** Measures 124-127 have single chords.
  - Rhythm:** Measures 124-127 have slash marks.
  - Harmonic Detail:** Measures 124-127 have single notes.
- System 4 (Measures 128-131):**
  - Saxes:** Measures 128-131 have single notes.
  - Brass:** Measures 128-131 have single chords.
  - Rhythm:** Measures 128-131 have slash marks.
  - Harmonic Detail:** Measures 128-131 have single notes.

## Samba Con Getchu

124

Saxes

Brass

Rhythm

Harmonic Detail

Bbm7 Cmi7/Bb D#E> Eb7b9 Am7b5 D+7b9

Bb-13 C-13 D#-13(#11) Eb-13(11) F#-13(11) D+7(#9)

E25

128

Saxes

Brass

Rhythm

Harmonic Detail

Gmi7 Bbm7 Am7 (ADD Ab) Abm7 Abm6

G-13 Bb-13 A-11(13) Ab-11(13)

## Samba Con Getchu

112

Saxes

Brass

Rhythm

Harmonic Detail

Gmi7 C7 F

F

Saxes

Brass

Rhythm

Harmonic Detail

Cmi7 Dmi7 EbF Ebmi6/F F7(9) Bb Cmi7 Dmi7 A° Gmi7

C-11 D-11 E 69(#11) Eb 6 9(Δ7) F13(#11) Bb 6 13(#11) C-13 D-13 D7(9)/A G-7(13)

## Samba Con Getchu

140

**Saxes**

**Brass**

**Rhythm**

**Harmonic Detail**

*ff*

Bm7 E9b9 A9 G7(b9) Gm7/C A+7b9 E9 D7b9 A9

Bb9(13) Bb7 Eb13(<sup>#11</sup><sub>9</sub>) A9b13(<sup>#11</sup><sub>9</sub>) G13(<sup>#11</sup><sub>9</sub>) G-11 A+9(<sup>#11</sup><sub>9</sub>) Eb13(#11) D13(<sup>#11</sup><sub>9</sub>) A9b13(#11)

**F9** *Alto Solo*

**Saxes**

**Brass**

**Rhythm**

**Harmonic Detail**

*mf*

Gm7 Bbm7 Am7 Dm7 Bbm7b5 E7 Am7 D7 Gm7/Gm7/C C13

G-13

## Samba Con Getchu

**F17**

**Saxes**

**Brass**

**Rhythm**

**Harmonic Detail**

Chord progression for Rhythm:

Cmi7 Dmi7 Eb F7(9) Bb Cmi7 Dmi7 A° Gmi7

Chord progression for Harmonic Detail:

C-11 D-11 E°9(#11) Eb°7(9,11) F13(#11) Bb°13(#11) C-13 D-13 D7(9)/A G-7(13)

**Saxes**

**Brass**

**Rhythm**

**Harmonic Detail**

Chord progression for Rhythm:

Bbm7 E7b9 A7 G7(9) (ADD Ab) Am7b5 D+7(9) A9#11

Chord progression for Harmonic Detail:

Bb°(13) Bb-7 Eb13(#9) A9b13(11) G13(#11) A°11(9,7) D+7(9) A9#(11)



## Samba Con Getchu

160

Saxes

Brass

Rhythm

Harmonic Detail

*pp*

Gmi7 Bmi7 Ami7 A7mi7 (ADD C) Gmi7

G-11 A-7 A7(9) G-13

Drum Solo

G

Alto Solo

H

Saxes

Brass

Rhythm

Harmonic Detail

F 7sus

Flugel Solo

F 7sus

ON CUE

1st X - TRBS.  
2nd X - ADD TRPTS.  
3rd X - ADD SXS.

### Samba Con Getchu

**I**

**Saxes**

*mf*

**Brass**

*mf*

**Rhythm**

*F 7sus*

**Harmonic Detail**

*F 7sus F-9 F 7sus F-9*

**Saxes**

**Brass**

**Rhythm**

*F 7sus F-9 F 7sus F-9*

**Harmonic Detail**

*F 7sus F-9 F 7sus F-9*

The musical score is for a piece titled "Samba Con Getchu". It is divided into two systems, each containing four staves: Saxes, Brass, Rhythm, and Harmonic Detail. The key signature has one flat (Bb). The first system starts at measure 176. The Saxes staff has a melodic line starting on Bb4, moving to A4, then G4, and finally F4, with a dynamic marking of *mf*. The Brass staff has a rhythmic pattern of eighth notes, starting on Bb3 and moving up to F4. The Rhythm staff has a series of diagonal lines, indicating a rhythmic pattern. The Harmonic Detail staff shows the chord progression: F 7sus, F-9, F 7sus, and F-9. The second system starts at measure 180. The Saxes staff continues the melodic line from the first system. The Brass staff continues the rhythmic pattern. The Rhythm staff continues the diagonal lines. The Harmonic Detail staff continues the chord progression: F 7sus, F-9, F 7sus, and F-9.

## Samba Con Getchu

**J** D.C. al Coda

Saxes

Brass

Rhythm

Harmonic Detail

Drum Solo

**Ø Coda**

Saxes

Brass

Rhythm

Harmonic Detail

Drum Solo

Trumpets and trombones doubled

F7sus

Ding Dong Ding

Bob Brookmeyer

Analysis by Ryan Middagh

*Mel Lewis and the Jazz Orchestra "Bob Brookmeyer Composer, Arranger"*

Fast  $\text{♩} = 140$

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in four staves, each with a label on the left: "Saxes", "Brass", "Rhythm", and "Harmonic Detail". Each staff consists of a grand staff (treble and bass clefs) in 4/4 time. The "Saxes" and "Brass" staves are currently empty, showing only rests. The "Rhythm" staff contains a melodic line in the treble clef, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and continuing with a sequence of quarter and eighth notes. The "Harmonic Detail" staff is also empty, showing only rests. A text box labeled "Melody and Ostinato in C major" is positioned above the first measure of the "Rhythm" staff.

[illegible]

Ding Dong Ding

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is presented in a multi-staff format, with the following sections visible:

- Saxes:** The top staff, marked with a rehearsal mark 13, shows saxophone parts. It includes a treble clef staff with notes and a bass clef staff with sustained notes and a *mf* (mezzo-forte) dynamic marking.
- Brass:** The second staff, also marked with a rehearsal mark 13, shows brass parts. It includes a treble clef staff with notes and a bass clef staff with sustained notes and a *mf* dynamic marking.
- Rhythm:** The third staff, marked with a rehearsal mark 13, shows the rhythm section. It includes a treble clef staff with a melodic line and a bass clef staff with a steady bass line.
- Harmonic Detail:** The bottom staff, marked with a rehearsal mark 13, provides harmonic information. It shows a series of chords: F-(9)F#4, F-(9)F#4, E#4 F, E#411 F, and E#411 F#411. Each chord is represented by a diamond symbol with a vertical line through it.

The score is written in 4/4 time and features a key signature of one flat (Bb). The overall arrangement is a cover of the original song, likely for a jazz or big band ensemble.

The musical score is titled "Eleven out of twelve tones" and is arranged for four parts: Saxes, Brass, Rhythm, and Harmonic Detail. The score is divided into two systems, each containing two staves. The first system is marked with a first ending bracket (1.) and a second ending bracket (2.). The second system is marked with a second ending bracket (2.). The Saxes and Brass parts are written in treble and bass clefs, with the Saxes part starting at measure 21. The Rhythm part is written in treble and bass clefs, with the Rhythm part starting at measure 21. The Harmonic Detail part is written in treble and bass clefs, with the Harmonic Detail part starting at measure 21. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *fff*).

## Ding Dong Ding

29  $\frac{8}{8}$

Rhythm

Drum Solo

37

Rhythm

Prolongation of Pedal

45

Rhythm

A

Saxes

Brass

51

Rhythm

Cluster response to melody

51

Harmonic Detail

Clusters imply  $C_6(13_611)$

The musical score for 'Ding Dong Ding' is presented in a multi-staff format. The top staff, labeled 'Rhythm', shows a drum solo from measure 29 to 36, indicated by a series of diagonal lines. From measure 37, the rhythm section continues with a 'Prolongation of Pedal' in the bass line. Measure 45 shows a continuation of the rhythmic pattern. The 'Saxes' staff begins at measure 51 with a melodic line. The 'Brass' staff is also present but mostly contains rests. The 'Rhythm' staff at measure 51 shows a 'Cluster response to melody'. The 'Harmonic Detail' staff at measure 51 shows 'Clusters imply  $C_6(13_611)$ '. The score is written in 8/8 time and includes various musical notations such as notes, rests, and dynamic markings.

Ding Dong Ding

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in four systems, each with a specific instrument or section label on the left:

- Saxes:** The first system features a saxophone part. The treble clef staff contains a melodic line with various articulations (accents, slurs, and breath marks). The bass clef staff shows a complex, sustained chordal texture with dynamic markings of *fz* (forzando) and *mp* (mezzo-piano). A bracket labeled "Cluster" spans the first four measures of the bass staff.
- Brass:** The second system features a brass section. The treble clef staff has a melodic line with articulations. The bass clef staff contains a complex, sustained chordal texture with dynamic markings of *fz* and *mp*. A bracket labeled "Cluster" spans the first four measures of the bass staff.
- Rhythm:** The third system features a rhythm section. The treble clef staff contains a melodic line with articulations. The bass clef staff contains a complex, sustained chordal texture with dynamic markings of *fz* and *mp*. A bracket labeled "Cluster" spans the first four measures of the bass staff.
- Harmonic Detail:** The fourth system features a harmonic detail section. The treble clef staff contains a melodic line with articulations. The bass clef staff contains a complex, sustained chordal texture with dynamic markings of *fz* and *mp*. A bracket labeled "Cluster" spans the first four measures of the bass staff.

The score is written in 4/4 time and includes various musical notations such as notes, rests, dynamics, and articulations. The overall structure is a continuous musical piece with a focus on complex harmonic textures and melodic lines.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel, specifically the instrumental arrangement for the Saxophone Quartet. The score is presented in a multi-staff format, with five staves visible: Saxophones, Brass, Rhythm, and Harmonic Detail. The Saxophone staff is marked with a "B" in a box, indicating the key signature of B-flat major. The tempo is marked "mp" (moderato piano). The score includes various musical notations such as notes, rests, and dynamic markings. A legend in the top right corner identifies the instruments: Saxophones (Quartet Structure), Trumpets (Cluster), and Trombones (Chorale). The Rhythm staff includes chord symbols: A m11, D7(9), G m9, B m11, E7(9), and A m9. The Harmonic Detail staff includes chord symbols: A-11, D13(b9), G-13, B-13, E13(b9), and A-13. The score is divided into measures by vertical bar lines, and the Saxophone staff has a "B" in a box at the beginning.

## Ding Dong Ding

74

Saxes

Brass

Rhythm

Harmonic Detail

Voicing: Trumpets - upperstructure triad  
Trombones - quartal structure

Ebm11 Fm11 Gma9 A9sus Gm11 C7(9) Fma9(#11)

Ebm11 F-11 Gb13 A9sus G-11 C13 (9) F-13(#11)

78

Saxes

Brass

Rhythm

Harmonic Detail

*f* *mp*

A7ma7(b5) BbB E(sus) Fma7(b5)

A7-#11 BbB E(sus) F-#11



**C** Canonic treatment of melody

Saxes

Brass

Rhythm

Harmonic Detail

The score is for a 12-measure segment. The Saxophone part features a melodic line with accents and dynamics *f* and *mp*. The Brass part provides harmonic support with sustained notes and dynamics *mp*. The Rhythm section consists of a snare drum pattern and a bass line. The Harmonic Detail part shows the underlying chord progression: D<sup>+</sup>, A<sup>7</sup>(sus)D<sup>+</sup>, D<sup>+</sup>, A<sup>7</sup>(sus)D<sup>+</sup>, and D<sup>+</sup>.

## Ding Dong Ding

96

Saxes

Brass

Rhythm

Harmonic Detail

*mp*

A<sup>9</sup>(sus)D<sup>9</sup> D<sup>9</sup> A<sup>9</sup>(sus)D<sup>9</sup> D<sup>9</sup>

D

104

Saxes

Brass

Rhythm

Harmonic Detail

*mf* *fp* *p*

B<sup>9</sup>m11 E<sup>9</sup>m9(b5) G<sup>9</sup>m11 C<sup>9</sup>(sus)

B<sup>9</sup>-11 E<sup>9</sup>-9(#11) G-13 G-13/C

## Ding Dong Ding

Play 5 Times

**E** Soprano Solo

Saxes

Brass

Rhythm

Harmonic Detail

**E9**

Saxes

Brass

Rhythm

Harmonic Detail

## Ding Dong Ding

**E17**

126

*f*

Saxes

Brass

Rhythm

Harmonic Detail

*C* 13(11)

**F**

134

*f-fff*

Saxes

Brass

Rhythm

Harmonic Detail

*A* 9(11) D<sup>b</sup>

*D* 9(11)

## Ding Dong Ding

**G**

**Saxes**

**Brass**

**Rhythm**

**Harmonic Detail**

142

$F(4)/A$   $A^{\flat}(\frac{13}{11})$   $Gsus4$   $G/F$   $E-7(11)$   $E/E^{\flat}$

**Saxes**

**Brass**

**Rhythm**

**Harmonic Detail**

146

$C7/B^{\flat}$   $F\sharp mi7$   $B7(9)$   $Ema9$

$D^{\flat}$   $Csus2$   $B7sus$   $C/B^{\flat}$   $F\sharp-11$   $B11(\frac{9}{10})$   $E^{\flat}13$

Ding Dong Ding

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in four systems, each containing four staves: Saxes, Brass, Rhythm, and Harmonic Detail. The key signature is B-flat major (two flats), and the time signature is 4/4.

**System 1 (Measures 1-4):**

- Saxes:** Measures 1-4. Dynamics: *sf* (measures 1-2), *mp* (measures 3-4).
- Brass:** Measures 1-4. Dynamics: *sf* (measures 1-2), *mp* (measures 3-4).
- Rhythm:** Measures 1-4. Dynamics: *mp* (measure 3), *cresc.* (measure 4).
- Harmonic Detail:** Measures 1-4. Chords: A<sup>b</sup>411, B<sup>b</sup>B, E sus, F#411, F#11.

**System 2 (Measures 5-8):**

- Saxes:** Measures 5-8. Dynamics: *sf* (measures 5-6), *mp* (measures 7-8).
- Brass:** Measures 5-8. Dynamics: *sf* (measures 5-6), *mp* (measures 7-8).
- Rhythm:** Measures 5-8. Dynamics: *sf* (measure 5), *dim.* (measures 6-8).
- Harmonic Detail:** Measures 5-8. Chords: G 13, A<sup>b</sup>13sus, A 13sus.

**System 3 (Measures 9-12):**

- Saxes:** Measures 9-12. Dynamics: *sf* (measures 9-10), *mp* (measures 11-12).
- Brass:** Measures 9-12. Dynamics: *sf* (measures 9-10), *mp* (measures 11-12).
- Rhythm:** Measures 9-12. Dynamics: *sf* (measure 9), *dim.* (measures 10-12).
- Harmonic Detail:** Measures 9-12. Chords: G 13, A<sup>b</sup>13sus, A 13sus.

**System 4 (Measures 13-16):**

- Saxes:** Measures 13-16. Dynamics: *sf* (measures 13-14), *mp* (measures 15-16).
- Brass:** Measures 13-16. Dynamics: *sf* (measures 13-14), *mp* (measures 15-16).
- Rhythm:** Measures 13-16. Dynamics: *sf* (measure 13), *dim.* (measures 14-16).
- Harmonic Detail:** Measures 13-16. Chords: G 13, A<sup>b</sup>13sus, A 13sus.

## Ding Dong Ding

160

Saxes

Brass

Rhythm

Harmonic Detail

**H** Play 8 Times  
Ad Lib. Notes (Like Melody)

**I** D.S. al Coda

Ad Lib. Notes (Like Melody)

*mf* Gradual decrease to *pppp*

Piano Solo

D.S. al Coda

D.S. al Coda

D.S. al Coda

**J** Coda

Saxes

Brass

Rhythm

Harmonic Detail

*mf*

*mf*

*mf*

D<sup>9</sup>(13) D<sup>9</sup>(13)<sub>9</sub> D<sup>9</sup>13(11) C<sup>9</sup>13D<sup>9</sup> C<sup>9</sup>(13)<sub>11</sub>D<sup>9</sup> D<sup>9</sup>13(9)<sub>9</sub>

## Ding Dong Ding

171

Saxes

Brass

Rhythm

Harmonic Detail

Chromatic cluster

D<sup>9</sup>(<sup>9</sup>b13) D<sup>9</sup>(13)<sup>9</sup> E<sup>7</sup>alt D<sup>9</sup> B11(b9)/D<sup>9</sup> D<sup>9</sup>(<sup>9</sup>b11)

175

Saxes

Brass

Rhythm

Harmonic Detail

G<sup>9</sup>(<sup>9</sup>b11)/D<sup>9</sup> D<sup>9</sup>(<sup>9</sup>b11) D<sup>9</sup>13 B<sup>9</sup>(<sup>9</sup>b11)/D<sup>9</sup> D<sup>9</sup>(<sup>9</sup>b11) D<sup>9</sup>13(<sup>9</sup>b11)



## Ding Dong Ding

179

Saxes

Brass

Rhythm

Harmonic Detail

D $\flat$ -13 E $\flat$ -9(#9)D $\flat$  D $\flat$ -13 D $\flat$ -13( $\frac{11}{13}$ ) A7( $\frac{9}{11}$ ) D $\flat$ 2J3sus4(b9)

K Ad Lib.

184

Saxes

Brass

Rhythm

Harmonic Detail

## Ding Dong Ding

192

Unison Melody

Saxes

Brass

Rhythm

Harmonic Detail

200

L

Saxes

Brass

Rhythm

Harmonic Detail

B $\natural$ C

A $\natural$ 9(b13)/C

G $\natural$ 9/C

B $\natural$ <sup>9</sup>13(#11)

C $\sharp$ <sup>9</sup>13(#11)

G-13/C

The image displays a musical score for four parts: Saxophone, Brass, Rhythm, and Harmonic Detail. The score is written in 4/4 time and features a key signature of one flat (B-flat). The Saxophone part is in the treble clef, the Brass part is in the bass clef, the Rhythm part is in the treble clef, and the Harmonic Detail part is in the bass clef. The score includes various musical notations such as notes, rests, and dynamic markings. The Saxophone part has a melodic line with slurs and accents. The Brass part provides harmonic support with sustained notes and slurs. The Rhythm part features a steady bass line with occasional melodic fragments. The Harmonic Detail part shows the underlying chord structure, including Gm7, C7(9), G-11, C7(13), and F13(11).

**Saxophone**

**Brass**

**Rhythm**

**Harmonic Detail**

Chord progressions indicated in the Harmonic Detail part:

- Gm7
- C7(9)
- G-11
- C7(13)
- F13(11)

## Ding Dong Ding

M

Saxes

Brass

Rhythm

Harmonic Detail

216

219

Saxes

Brass

Rhythm

Harmonic Detail

220

223

13  
F13(#11)  
Δ7

## Ding Dong Ding

The musical score for "Ding Dong Ding" is presented in four staves, each with a 224 measure marker at the beginning. The key signature is one flat (B-flat).

- Saxes:** The top staff features a melodic line with slurs and ties, ending with a *pp* (pianissimo) dynamic marking.
- Brass:** The second staff contains a complex arrangement of notes with many slurs and ties, suggesting a dense harmonic texture.
- Rhythm:** The third staff shows a rhythmic pattern with slurs and ties, providing a steady accompaniment.
- Harmonic Detail:** The bottom staff provides a detailed harmonic view, including specific notes like  $C \sim 13q(1)$  and a **Unison F** marking.

# Boom Boom

Bob Brookmeyer  
Analysis by Ryan Middagh

Tempo (♩ = 94)

Saxes

Brass

Rhythm

Harmonic Detail

9 Repeat unit cue (or 6 times)

Saxes

Brass

Rhythm

Harmonic Detail

## Boom Boom

13 1, 2, 3, 4, 5. 6.

Saxes

Brass

Rhythm

Harmonic Detail

$B^{\flat} \rightarrow B^{\flat} 11$   $E^{\flat} \rightarrow B^{\flat}$   $B^{\flat}(9)$

19

Saxes

Brass

Rhythm

Harmonic Detail

$C-7/B^{\flat}$   $A-7/B^{\flat}$   $B^{\flat} 9$   $B^{\flat} 9$   $F-7/B^{\flat}$   $E^{\flat} 7/B^{\flat}$

## Boom Boom

24

Unison Bb

Saxes

Brass

Rhythm

Harmonic Detail

G<sup>9</sup>(#11)B<sup>9</sup> F<sup>7</sup>(<sup>13</sup><sub>9</sub>)B<sup>9</sup> A<sup>9</sup>(11)

31

Saxes

Brass

Rhythm

Harmonic Detail

A<sup>9</sup> D7(b9) G-7 D9 C-7 D7(b9) G-7 B<sup>9</sup> C-7 D7#F G-7

D7(<sup>13</sup><sub>9</sub>) G-(9) D#13 C-7(11) D7(<sup>13</sup><sub>9</sub>) G-(9) B<sup>9</sup>(b13) D(b9)F# G-11



## Boom Boom

36

Saxes

Brass

Rhythm

Harmonic Detail

*mf*

D9(11) C sus G13 G-7 C7(9) G13 F13 F7b9

D9(13) G7(11) G-11 C7(9) G13(B11) F13 F7(11)

41

Saxes

Brass

Rhythm

Harmonic Detail

Bb Eb Gb7(11)/Bb Bb

## Boom Boom

41

Saxes

41

Brass

41

Rhythm

41

Harmonic Detail

Unison Bb

cresc.

Bb<sup>6</sup> Eb<sup>6</sup> G<sup>6</sup>#11 D<sup>7</sup><sub>9</sub><sup>13</sup>

51

Saxes

51

Brass

51

Rhythm

51

Harmonic Detail

E<sup>b</sup>6 D<sup>9</sup>13 G<sup>9</sup> D<sup>9</sup>13(<sup>11</sup><sub>9</sub>) C<sup>9</sup> D<sup>7</sup><sub>9</sub><sup>13</sup> G<sup>9</sup> B<sup>6</sup>(13)

## Boom Boom

Quartal Structure

57

Saxes

Brass

Rhythm

Harmonic Detail

B $\flat$  $\Delta$  G13 $\flat$ 9 C9 B $\Delta$  B $\flat$  $\Delta$

C-7(11) D $\flat$ 7 E $\flat$  $\Delta$  E $\flat$  $\Delta$ (13) B $\flat$ F G13 $\flat$ (11) C9 B9 B $\flat$ 9 B $\flat$  $\Delta$

Drum Solo

66

Saxes

Brass

Rhythm

Harmonic Detail

E $\flat$ 9/B $\flat$  G $\flat$ 11/B $\flat$  B $\flat$  $\Delta$  C-7/B $\flat$

## Boom Boom

76

Saxes

Brass

Rhythm

Harmonic Detail

Quartal Structure

Bb<sup>6</sup> C-7/Bb Gb<sup>9</sup>/Bb C7(13)/F F7<sup>9</sup>(11)/Bb Unison Bb

74

Saxes

Brass

Rhythm

Harmonic Detail

## Boom Boom

78 82

Saxes

Brass

Rhythm

Harmonic Detail

A<sup>7</sup>(11) D<sup>7</sup>(<sup>#11</sup>/<sub>9</sub>) G-9 D<sup>b13</sup>(<sup>#11</sup>/<sub>9</sub>) C-7(11) A<sup>b13</sup>(B11) G-11

85

Saxes

Brass

Rhythm

Harmonic Detail

C-7 D7#9

D<sup>b13</sup>(<sup>#11</sup>/<sub>9</sub>) D<sup>7</sup>(<sup>b13</sup>/<sub>9</sub>) G-9 D<sup>b13</sup>(<sup>#11</sup>/<sub>9</sub>) C13sus C13 G<sup>b7</sup>(13) F<sup>7</sup>(13)

**Boom Boom**

92 Three Part Counterpoint

Saxes

Brass

Rhythm

Harmonic Detail

B<sup>b</sup> F sus F/B<sup>b</sup> F7 B<sup>b</sup> B<sup>b</sup> B<sup>b</sup>Δ

98

Saxes

Brass

Rhythm

Harmonic Detail

Boom Boom

The image displays a musical score for the song "Boom Boom" by The Notorious B.I.G. The score is organized into four horizontal staves, each with a label on the left: "Saxes", "Brass", "Rhythm", and "Harmonic Detail". The "Saxes" staff features a melody with eighth and quarter notes. The "Brass" staff contains complex chordal textures with many beamed notes. The "Rhythm" staff shows a steady eighth-note pattern. The "Harmonic Detail" staff provides a sequence of chords: Eb-13, D7(b9), G-11, C9(b13), F13sus, A7(b9)11, G-9, G7(b9)11, C-11, D9(b11), and Eb-13. A circled annotation "Clusters" points to a specific moment in the Brass staff. The score is marked with a rehearsal cue "104" at the beginning and a "164" mark above the Brass and Rhythm staves.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in four staves, each representing a different instrumental or harmonic layer:

- Saxes:** The top staff, featuring a saxophone melody with various articulations like accents and slurs.
- Brass:** The second staff, showing brass instrument parts with complex chordal textures and dynamic markings.
- Rhythm:** The third staff, containing the rhythmic foundation with a mix of eighth and sixteenth notes.
- Harmonic Detail:** The bottom staff, providing a detailed view of the harmonic structure, including specific chord symbols like C13(9#E), F#(11), A#13(B11), G7(9#), and C13.

The score is written in a standard musical notation style, with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked as "Moderato." The score includes various musical notations such as notes, rests, accidentals, and dynamic markings (e.g.,  $mf$ ,  $f$ ,  $sfz$ ).

## Boom Boom

114

Saxes

Brass

Rhythm

Harmonic Detail

B $\flat$ 7 $\flat$ 9 E $\flat$ 7 $\flat$ 9 B $\flat$  F $\flat$ 7 $\flat$  B $\flat$  F13sus9

118

Saxes

Brass

Rhythm

Harmonic Detail

B $\flat$ 7 $\flat$ 13(#11) E $\flat$ 7 $\flat$ 9 B $\flat$  F $\flat$ 7 $\flat$  B $\flat$  E $\flat$ 7 $\flat$ 9 F



Quartal based voicings

Boom Boom

122

Saxes

Brass

Rhythm

Harmonic Detail

Bb-13 Bb-9(11) Bb-9 Bb-9(b6) Bb-7(11) Bb-13sus

126

Saxes

Brass

Rhythm

Harmonic Detail

Bb-9 Bb-13sus Bb-9 Gb-9(11)/Bb

## Boom Boom

131

Saxes

Brass

Rhythm

Harmonic Detail

131

131

131

131

B $\flat$ -9 E $\flat$ -6/B $\flat$  B $\flat$ -9 A $\flat$ -6/B $\flat$  B $\flat$ -9 G $\flat$ -6/B $\flat$  B $\flat$ -9 E $\flat$ -6/B $\flat$

B $\flat$ -9 E $\flat$ -6/B $\flat$  B $\flat$ -9 A $\flat$ -6/B $\flat$  B $\flat$ -9 G $\flat$ -6/B $\flat$  F $\flat$ -6/B $\flat$  E $\flat$ -6/B $\flat$

139

Saxes

Brass

Rhythm

Harmonic Detail

139

139

139

139

B $\flat$  C-9/B $\flat$  E $\flat$ -6/B $\flat$  B $\flat$  B $\flat$  C-9/B $\flat$  E $\flat$ -6/B $\flat$

B $\flat$ -9 C-7/B $\flat$  G $\flat$ -9/B $\flat$  B $\flat$ -9 B $\flat$  C-7/B $\flat$  G $\flat$ -9/B $\flat$

## Boom Boom

143

Saxes

Brass

Rhythm

Harmonic Detail

C7(9)/B $\flat$  F7(9)/B $\flat$  B $\flat$  F/A G-7 F-11 E $\flat$ 9

C7(9) F7(9) Unison B $\flat$  F/A G-9 F-11 E $\flat$ 13(11)

151

Saxes

Brass

Rhythm

Harmonic Detail

D7alt G-7 C $\sharp$  F7alt B $\flat$  A $\sharp$  D7 G-7 D $\flat$ 9 C7sus

D13(11) G-9 A $\sharp$ 11 E $\flat$ -13 G-7/A D $\flat$ 13(11) C9sus

## Boom Boom

157

Saxes

Brass

Rhythm

Harmonic Detail

C7(b9) G9(b5) F7(b9)

C7(b9) G9(b11) F7(b9)

163

Saxes

Brass

Rhythm

Harmonic Detail

B<sup>b</sup> C-9/B<sup>b</sup> E<sup>b</sup>-B<sup>b</sup> B<sup>b</sup> B<sup>b</sup> C-9/B<sup>b</sup> E<sup>b</sup>-B<sup>b</sup> C7(b9)/B<sup>b</sup> F7(b9)/B<sup>b</sup> B<sup>b</sup>

B<sup>b</sup>

## Boom Boom

171

Saxes

Brass

Rhythm

Harmonic Detail

F/A G-7 F-7 Eb D-7 C-7 F7b9 Bbm9 E9 Eb

F7/A G-7 F-9 Eb#11 D-7 C-7(11) F7(9) Bbm9 E13(11)

179

To Coda

Saxes

Brass

Rhythm

Harmonic Detail

D7 G-7 Bbm9 C-7 D7/F# G-7 D7b9 C-7 Dbm9 Eb Eb Bbm9 G7alt To Coda C9 Bbm9 Bbm9

D7b9(11) C-7 Dbm9 Eb Eb F(9) G7(11) To Coda C9 Bbm9 Bbm9

## Boom Boom

Collective Solo - Trumpet and Drums

188

Saxes

Brass

Rhythm

Harmonic Detail

*f*

196

Saxes

Brass

Rhythm

Harmonic Detail

F#7 (E11)  
9,9

F13 (E9)  
9,9

E7 (E9)  
9,7

E9 (E13)  
9,9

D7 (E9)  
9,9

D#7 (E9)  
9,7

C#9 (E13)  
9,9

B7 (E13)  
9,9

E7 (E9)  
9,7

E#7 (E9)  
9,7

Boom Boom

Double minor 9ths

209

Saxes

Brass

Rhythm

Harmonic Detail

E<sup>-9</sup>(13) E<sup>-9</sup>(13) E-7(11) F#4-6/E<sup>b</sup> D-7(b6) D<sup>b</sup>7(11)<sub>29</sub> C-7(11) B-7(11) B<sup>b</sup>9(b6) C-7(11)<sub>29</sub>

204

Saxes

Brass

Rhythm

Harmonic Detail

A<sup>b</sup>7(13)<sub>29</sub> G7(13)<sub>29</sub> F#13(11)<sub>29</sub> F13(11)<sub>29</sub> E13(11)<sub>29</sub> E<sup>b</sup>13(11)<sub>29</sub> D<sup>b</sup>7(13)<sub>29</sub> D<sup>b</sup>9(13)<sub>29</sub> C-7(11) G13(11)<sub>29</sub>/B

The musical score is divided into two systems. The first system starts at measure 209 and includes staves for Saxes, Brass, Rhythm, and Harmonic Detail. The Saxes and Brass staves show complex chordal textures with many beamed notes. The Rhythm staff has a simpler line. The Harmonic Detail staff lists a series of chords: E<sup>-9</sup>(13), E<sup>-9</sup>(13), E-7(11), F#4-6/E<sup>b</sup>, D-7(b6), D<sup>b</sup>7(11)<sub>29</sub>, C-7(11), B-7(11), B<sup>b</sup>9(b6), and C-7(11)<sub>29</sub>. A box labeled 'Double minor 9ths' points to the first two measures. The second system starts at measure 204 and follows the same layout. Its Harmonic Detail staff lists: A<sup>b</sup>7(13)<sub>29</sub>, G7(13)<sub>29</sub>, F#13(11)<sub>29</sub>, F13(11)<sub>29</sub>, E13(11)<sub>29</sub>, E<sup>b</sup>13(11)<sub>29</sub>, D<sup>b</sup>7(13)<sub>29</sub>, D<sup>b</sup>9(13)<sub>29</sub>, C-7(11), and G13(11)<sub>29</sub>/B.

## Boom Boom

209

Saxes

Brass

Rhythm

Harmonic Detail

B♭9(b6) G-7 (11<sub>90</sub>) F#11(b9)/A♭ G-7(b6) D9/F# F7sus9 E7sus9 E♭7sus9 D7sus9 D♭7sus9

212

Double minor 9ths

Saxes

Brass

Rhythm

Harmonic Detail

F9sus F♯ F13 A♭<sup>6</sup><sub>9</sub>F G13<sup>b13</sup><sub>29</sub> F7<sup>b13</sup><sub>11</sub> F7 (♯9<sub>29</sub>) F7<sup>b13</sup><sub>11</sub>

The musical score for 'Boom Boom' is presented in four systems. The first system (measures 209-211) features Saxes, Brass, Rhythm, and Harmonic Detail staves. The Saxes and Brass staves contain complex rhythmic patterns with many beamed notes. The Rhythm staff shows a steady bass line. The Harmonic Detail staff provides chord symbols: B♭9(b6), G-7 (11<sub>90</sub>), F#11(b9)/A♭, G-7(b6), D9/F#, F7sus9, E7sus9, E♭7sus9, D7sus9, and D♭7sus9. The second system (measures 212-214) includes a 'Double minor 9ths' annotation above the Saxes staff. The Harmonic Detail staff for this system lists: F9sus, F♯, F13, A♭<sup>6</sup><sub>9</sub>F, G13<sup>b13</sup><sub>29</sub>, F7<sup>b13</sup><sub>11</sub>, F7 (♯9<sub>29</sub>), and F7<sup>b13</sup><sub>11</sub>.



## Boom Boom

220

Saxes

Brass

Rhythm

Harmonic Detail

220

F 9sus F 9 F 13 F 7(b9)(11) F 6 F 13sus F 7(b9)(11) G 13(b9)

224

Saxes

Brass

Rhythm

Harmonic Detail

224

F 13sus F 13 F 13sus F 6 G 7(b9)(11) C 9 Eb

## Boom Boom

228 D-7(b13) Collective Solo D.S. al Coda

Saxes

229 D.S. al Coda

Brass

229 D.S. al Coda

Rhythm

229 D-7(b6) D.S. al Coda

Harmonic Detail

230 Unison Bb

Saxes

230

Brass

230 C9 B7(9)

Rhythm

230 C9 B13(#11 9/7)

Harmonic Detail

## Boom Boom

246

Saxes

249

Brass

246

Rhythm

246

Harmonic Detail

F7sus F#susF D#9(11)/F E/F F-7(11) E-9/F

259

Saxes

259

Brass

259

Rhythm

259

Harmonic Detail

F7(b13)(11) C#9(13)(9) D#9(11)(9) D#9(b11)(11) D#7(11)/F F9susb9 E#7(13)(9)

## Boom Boom

254

Saxes

254

Brass

254

Rhythm

254

Harmonic Detail

F<sup>9</sup> F<sup>9</sup>(11) B<sup>9</sup>(9) F<sup>9</sup>(13)(11) F<sup>6</sup>(b13) D<sup>9</sup>(11)<sub>9</sub>/F E<sup>9</sup>(<sub>b6</sub>)

258

Saxes

258

Brass

258

Rhythm

258

Harmonic Detail

F 7alt

The musical score for 'Boom Boom' is presented in four systems. The first system (measures 254-258) includes staves for Saxes, Brass, Rhythm, and Harmonic Detail. The Saxes staff features a complex melodic line with many beamed sixteenth notes. The Brass and Rhythm staves provide harmonic support with various chordal textures. The Harmonic Detail staff shows a sequence of chords: F<sup>9</sup>, F<sup>9</sup>(11), B<sup>9</sup>(9), F<sup>9</sup>(13)(11), F<sup>6</sup>(b13), D<sup>9</sup>(11)<sub>9</sub>/F, and E<sup>9</sup>(<sub>b6</sub>). The second system (measures 259-262) continues the musical development, with the Saxes staff showing a more sustained melodic line and the Brass and Rhythm staves providing a consistent harmonic foundation. The Harmonic Detail staff for this system is mostly empty, with a final chord of F 7alt indicated at the end.

## Boom Boom

262

Saxes

Brass

Rhythm

Harmonic Detail

*ff*

B $\flat$  $\Delta$  B $\flat$  $\Delta$ /B $\flat$  C-7 A $\Delta$ /C G $\flat$  $\Delta$ /D B $\flat$  $\Delta$ /D G9(#11) F7 $\flat$ (13)

270

Saxes

Brass

Rhythm

Harmonic Detail

B9sus G(9)/B $\flat$  E13(#11) E $\flat$  $\Delta$ 13 D7 $\flat$ (13) A $\flat$ 13sus A $\flat$ 13 A9

## Boom Boom

274

Saxes

Brass

Rhythm

Harmonic Detail

Bb<sup>9</sup> Bb<sup>9</sup> Bb<sup>9</sup>13 Bb7(13)

278

Saxes

Brass

Rhythm

Harmonic Detail

Bb<sup>9</sup>9 A<sup>9</sup>9 Bb<sup>9</sup>(13) A<sup>9</sup>13(11) D7<sup>13</sup>(9) G7<sup>13</sup>(9)

## Boom Boom

282

Saxes

Brass

Rhythm

Harmonic Detail

C-9 D-7(b6) E-13 C-9 E-7 G-7/D A-9sus A-9sus B-9sus

286

Saxes

Brass

Rhythm

Harmonic Detail

C13( $\sharp 11$ ) B13(B11) B-13( $\sharp 9$ ) A-13sus A13sus B-13sus D13( $\sharp 11$ ) G13( $\sharp 11$ ) C13( $\sharp 9$ ) C13( $\sharp 11$ ) F7alt B-13( $\sharp 9$ )

The musical score for 'Boom Boom' is presented in four systems. The first system (measures 282-285) includes staves for Saxes, Brass, Rhythm, and Harmonic Detail. The Saxes and Brass staves show complex chordal textures with various accidentals. The Rhythm staff features a steady bass line. The Harmonic Detail staff provides a clear view of the chord changes: C-9, D-7(b6), E-13, C-9, E-7, G-7/D, A-9sus, A-9sus, and B-9sus. The second system (measures 286-289) continues the musical development. The Saxes and Brass staves maintain their intricate harmonic language. The Rhythm staff shows more melodic movement. The Harmonic Detail staff lists the following chords: C13(♯11), B13(B11), B-13(♯9), A-13sus, A13sus, B-13sus, D13(♯11), G13(♯11), C13(♯9), C13(♯11), F7alt, and B-13(♯9).

Boom Boom

[illegible]

The image displays a musical score for four parts: Saxophone, Brass, Rhythm, and Harmonic Detail. The score is written in 4/4 time and features a key signature of one flat (B-flat). The Saxophone part is in the treble clef, while the Brass, Rhythm, and Harmonic Detail parts are in the bass clef. The Saxophone part includes a melodic line with a crescendo leading to a fortissimo (ff) section. The Brass part provides harmonic support with sustained chords and a similar crescendo. The Rhythm part features a steady bass line with eighth notes and a crescendo. The Harmonic Detail part shows the underlying chord structure, including A-flat major, A minor, and B-flat major chords. The score is marked with a tempo of 100 and includes dynamic markings such as ff and crescendo.



Spirit Music: IV. Happy Song  
Bob Brookmeyer New Art Orchestra "Spirit Music"

Bob Brookmeyer  
Analysis by Ryan Middagh

The musical score is presented in four systems, each with four staves. The first system (measures 1-6) features a melody in the Saxes staff, with the Brass and Rhythm sections providing harmonic support. The Harmonic Detail staff shows the underlying chord progression: B<sup>9</sup>us2, C5, B<sup>9</sup>us2, C5, B<sup>9</sup>us2, C5. The second system (measures 7-12) continues the melody and harmonic support. The Harmonic Detail staff shows the progression: C, B<sup>6</sup>, C5, C, B<sup>9</sup>(9), C<sup>9</sup>us2, C<sup>9</sup>us, B<sup>9</sup>us2, C<sup>9</sup>us2. The score includes dynamic markings such as *ff* and *f*, and various musical notations including notes, rests, and accidentals.

Saxes

Brass

Rhythm

Harmonic Detail

B<sup>9</sup>us2 C5 B<sup>9</sup>us2 C5 B<sup>9</sup>us2 C5 B<sup>9</sup>us2 C5

7

Saxes

Brass

Rhythm

Harmonic Detail

7 C B<sup>6</sup> C5 C B<sup>9</sup>(9) C<sup>9</sup>us2 C<sup>9</sup>us B<sup>9</sup>us2 C<sup>9</sup>us2

## Spirit Music: IV. Happy Song

The musical score for "Spirit Music: IV. Happy Song" is presented in four systems. Each system consists of four staves: Saxes, Brass, Rhythm, and Harmonic Detail. The key signature is one flat (B-flat), and the time signature is 4/4.

**System 1 (Measures 11-16):**

- Saxes:** Melodic line with eighth and sixteenth notes, including slurs and accents.
- Brass:** Harmonic support with sustained chords and some melodic movement.
- Rhythm:** Complex rhythmic pattern with eighth and sixteenth notes, including slurs and accents.
- Harmonic Detail:** Chordal progression with labels: B<sup>9</sup>us2, C<sup>sus</sup>, B<sup>9</sup>us2, B<sup>6</sup>, B<sup>9</sup>us2, C<sup>sus</sup>2.

**System 2 (Measures 17-22):**

- Saxes:** Sustained chords and melodic fragments.
- Brass:** Sustained chords and melodic fragments.
- Rhythm:** Sustained chords and melodic fragments.
- Harmonic Detail:** Chordal progression with labels: G-11, C<sup>sus</sup>2.

## Spirit Music: IV. Happy Song

24

Saxes

Brass

Rhythm

Harmonic Detail

C sus2

29

Open Trumpet Solo

On Cue

Saxes

Brass

Rhythm

Harmonic Detail

Dm<sup>sus</sup> Em<sup>sus</sup> Dm<sup>sus</sup> Em<sup>sus</sup>

D-7(11) E-7(11) D-7(11) E-7(11)

## Spirit Music: IV. Happy Song

37

Saxes

Brass

Rhythm

Harmonic Detail

37

Dm<sup>sus</sup> Em<sup>sus</sup>

D-7(11) E-7(11) D-7(11) E-7(11)

43

Saxes

Brass

Rhythm

Harmonic Detail

43

D-7(11) E-7(11) D-7(11) E-7(11)

## Spirit Music: IV. Happy Song

53

Saxes

Brass

Rhythm

Harmonic Detail

D-7(11) E-7(11) D-7(11) E-7(11)

61

Saxes

Brass

Rhythm

Harmonic Detail

D-7(11) E-7(11) D-7(11) E-7(11) F-7(11) G-7(11)

*mf*

*mf*

The musical score is divided into two systems. The first system begins at measure 53 and the second at measure 61. Each system contains four staves: Saxes, Brass, Rhythm, and Harmonic Detail. The Saxes and Brass staves feature melodic lines with various note values and rests. The Rhythm staff provides a steady accompaniment with chords and single notes. The Harmonic Detail staff shows the underlying chord progression, with labels such as D-7(11), E-7(11), F-7(11), and G-7(11) indicating the specific chords. Dynamic markings like *mf* (mezzo-forte) are placed below the Brass and Rhythm staves in the second system.

### Spirit Music: IV. Happy Song

**Spirit Music: IV. Happy Song**

69

Saxes

Brass

Rhythm

Harmonic Detail

69

A $\flat$ -7(11) B $\flat$ -7(11) A $\flat$ -7(11) B $\flat$ -7(11)

74

Saxes

Brass

Rhythm

Harmonic Detail

74

A $\flat$ -7(11) B $\flat$ -7(11)

## Spirit Music: IV. Happy Song

81

Saxes

Brass

Rhythm

Harmonic Detail

A $\flat$ -7(11) B $\flat$ -7(11) B-7(11) C $\sharp$ -7(11) D-11 E-11

89

Saxes

Brass

Rhythm

Harmonic Detail

D-11 E-11 D-11 E-11 F $\flat$ -7(11) G $\flat$ -7(11)

Fmi Gmi

The musical score is divided into two systems. The first system covers measures 81 to 88, and the second system covers measures 89 to 96. Each system includes staves for Saxes, Brass, Rhythm, and Harmonic Detail. The Saxes staff features a melodic line with various notes and rests. The Brass staff provides harmonic support with chords and sustained notes. The Rhythm staff shows a steady beat with eighth and sixteenth notes. The Harmonic Detail staff lists the chords for each measure: A $\flat$ -7(11), B $\flat$ -7(11), B-7(11), C $\sharp$ -7(11), D-11, E-11, D-11, E-11, F $\flat$ -7(11), and G $\flat$ -7(11). The final two measures (95 and 96) include the chords Fmi and Gmi.

### Spirit Music: IV. Happy Song

Spirit Music: IV. Happy Song

The musical score is divided into four systems. The first system (measures 97-100) features Saxes, Brass, Rhythm, and Harmonic Detail. The Saxes staff has a melodic line with slurs and accents. The Brass staff has a sustained harmonic line. The Rhythm staff has a bass line with slurs and accents, and a chord progression: A sus, B sus, C sus. The Harmonic Detail staff shows the chord progression: A-7(11), B-7(11), B-7(11), C#-7(11). The second system (measures 101-104) features Saxes, Brass, Rhythm, and Harmonic Detail. The Saxes staff has a melodic line with slurs and accents, and a dynamic marking of *ff*. The Brass staff has a sustained harmonic line. The Rhythm staff has a bass line with slurs and accents, and a chord progression: D m sus, C m sus, B m sus, A m sus. The Harmonic Detail staff shows the chord progression: D-7(11), C-13, B-7 (13/11), A-13. The score ends with a Unison G note.



### Spirit Music: IV. Happy Song

108 Spirit Music: IV. Happy Song

This musical score is for the piece "Spirit Music: IV. Happy Song", measures 108-111. It is arranged for a four-part ensemble: Saxes, Brass, Rhythm, and Harmonic Detail. The key signature is A major (two sharps: F# and C#), and the time signature is 4/4. The score is divided into four measures. Measure 108 features a melodic line in the Saxes and Brass sections, with the Rhythm section providing a steady bass line. Measure 109 continues the melodic development. Measure 110 introduces a new melodic motif in the Saxes and Brass sections, with the Rhythm section providing a steady bass line. Measure 111 concludes the section with a final melodic phrase in the Saxes and Brass sections, and a steady bass line in the Rhythm section. The Harmonic Detail section provides a steady bass line throughout the measures.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in four staves, each with a grand staff (treble and bass clef). The first staff is labeled "Saxes" and the second "Brass". Both start at measure 116 and feature a melodic line in the treble clef and a sustained note in the bass clef, marked with a mezzo-forte (*mf*) dynamic. The third staff, labeled "Rhythm", begins at measure 116 and provides a complex accompaniment with chords and moving lines in both hands. The fourth staff, labeled "Harmonic Detail", also starts at measure 116 and contains a single line of music with diamond-shaped notes, with a "C5" label above it. The score is presented in a clean, black-and-white format with standard musical notation.

## Spirit Music: IV. Happy Song

124

Saxes

Brass

Rhythm

Harmonic Detail

*mf*

124

125

126

127

128

129

130

131

132

Saxes

Brass

Rhythm

Harmonic Detail

132

133

134

135

136

137

138

139

## Spirit Music: IV. Happy Song

140

Saxes

Brass

Rhythm

Harmonic Detail

149

Saxes

Brass

Rhythm

Harmonic Detail

C5

The image displays a musical score for a piece titled "Spirit Music: IV. Happy Song". The score is organized into two systems, each containing four staves: Saxes, Brass, Rhythm, and Harmonic Detail. The first system begins at measure 140, and the second system begins at measure 149. The Saxes staff features a melodic line with eighth and sixteenth notes. The Brass staff provides a harmonic foundation with sustained notes and some movement. The Rhythm staff shows a consistent rhythmic pattern with eighth notes. The Harmonic Detail staff is mostly empty, with a few notes appearing in the second system. Dynamic markings such as "mf" (mezzo-forte) are present in the Brass staff of the second system. The score concludes with a "C5" marking in the Harmonic Detail staff.

## Spirit Music: IV. Happy Song

156

Saxes

Brass

Rhythm

Harmonic Detail

C5

C5

164

Saxes

Brass

Rhythm

Harmonic Detail

C5

C5

C sus

C5

## Spirit Music: IV. Happy Song

172

Saxes

Brass

Rhythm

Harmonic Detail

C 7sus B<sup>b</sup> A-11 G-11

180

Saxes

Brass

Rhythm

Harmonic Detail

F 13sus G 13sus F 13sus G 13sus

## Spirit Music: IV. Happy Song

188

Saxes

Brass

Rhythm

Harmonic Detail

E-7(11) F-7(11) G-7(11) A-7(11) Bb-7(11) C sus2

197

Saxes

Brass

Rhythm

Harmonic Detail

Unison C C5

The musical score is divided into two systems. The first system covers measures 188 to 196, and the second system covers measures 197 to 204. Each system includes staves for Saxes, Brass, Rhythm, and Harmonic Detail. The Saxes and Brass staves use treble and bass clefs with various note values and rests. The Rhythm staff uses a single treble clef with a consistent rhythmic pattern. The Harmonic Detail staff provides chord symbols for each measure, including E-7(11), F-7(11), G-7(11), A-7(11), Bb-7(11), C sus2, Unison C, and C5.

## Spirit Music: IV. Happy Song

Open Soprano Solo

206 Gma7 1,2,3... Last X - On Cue

Saxes

Brass

Rhythm

Harmonic Detail

C5 C sus

216

Saxes

Brass

Rhythm

Harmonic Detail

C sus C sus2

Detailed description of the musical score: The score is for four staves: Saxes, Brass, Rhythm, and Harmonic Detail. Measures 206-215 show a sequence of chords and rhythms. Measure 206 is marked 'Open Soprano Solo' and 'Gma7'. Measures 207-210 are marked '1,2,3...'. Measure 211 is marked 'Last X - On Cue'. Measures 216-219 show a sequence of chords and rhythms. Measure 216 is marked 'C5'. Measure 217 is marked 'C sus'. Measure 218 is marked 'C sus'. Measure 219 is marked 'C sus2'.

## Spirit Music: IV. Happy Song

220

Saxes

Brass

Rhythm

Harmonic Detail

C sus2

Unison C

224

Open Soprano Solo

1,2,3...

Last X - On Cue

Saxes

Brass

Rhythm

Harmonic Detail

C5



## Spirit Music: IV. Happy Song

234

Saxes

Brass

Rhythm

Harmonic Detail

C5

C5

C5

249

Saxes

Brass

Rhythm

Harmonic Detail

Csus2

The musical score is divided into two systems. The first system covers measures 234 to 248, and the second system covers measures 249 to 263. Each system includes four staves: Saxes, Brass, Rhythm, and Harmonic Detail. The Saxes staff features a melodic line with eighth and quarter notes, often with accents. The Brass staff provides harmonic support with sustained chords and some movement. The Rhythm staff shows a consistent pattern of eighth and quarter notes. The Harmonic Detail staff highlights specific chords, with 'C5' (dominant fifth) appearing in the first system and 'Csus2' (suspected second) appearing in the second system. The score is written in a key with one flat (B-flat) and a 4/4 time signature.

## Spirit Music: IV. Happy Song

246 Open

Saxes

249

Brass

246 C5 Piano/Synth trade 4's then wind up together C5

Rhythm

246 G7sus

Harmonic Detail

262

Saxes

262

Brass

262

Rhythm

262 C/G G(4) G sus G(4) C/G G(4) G sus G7sus G sus G(4) C/G G7sus

Harmonic Detail

## Spirit Music: IV. Happy Song

267 272

Saxes

Brass

Rhythm

Harmonic Detail

Pno/Synth Solo

C/G Gsus G(4) Gsus G(4) C/G G(4) Unison C G7sus

277

Saxes

Brass

Rhythm

Harmonic Detail

C/G G(4) Gsus G(4) C/G G(4) C/G G7sus C/G G7sus C/G G(4) Gsus G(4) C/G

## Spirit Music: IV. Happy Song

289

Saxes

289

Brass

289

Rhythm

289

Harmonic Detail

Repeat and Fade

G(4) C/G 7sus G(4) C5 C5

The musical score is arranged in four staves. The Saxes staff (top) features a melody of eighth notes in the right hand and sustained chords in the left hand. The Brass staff follows a similar pattern with sustained chords. The Rhythm staff provides a steady eighth-note accompaniment. The Harmonic Detail staff (bottom) shows the chord progression: G(4), C/G 7sus, G(4), C5, and C5. A 'Repeat and Fade' instruction is placed above the final measure of the Saxes staff.