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by

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**A Hero's Journey:
A Modern Musical Exploration of the Monomyth**

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**A Hero's Journey:
A Modern Musical Exploration of the Monomyth**

by

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Thesis

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*Fairy tales are more than true;
not because they tell us that dragons exist,
but because they tell us that dragons can be beaten.*

- G.K. Chesterton

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This thesis presents and analyzes the author's original jazz composition *A Hero's Journey*, based on the ancient and widespread storytelling pattern that Joseph Campbell called the "monomyth." Using major concepts from the monomyth, the author composed a suite for ten-piece jazz orchestra consisting of six scenes divided into two acts. Although rooted in the jazz tradition, the piece borrows freely from classical music, African music, Indian music, and modern rock and hip-hop to create an adventurous and continually evolving musical experience. This thesis first provides an overview of the entire suite, then discusses its important melodic themes, and finally analyzes the techniques used for harmonic development within the piece.

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Chapter One: Overview and Story Connections

In *The Hero with a Thousand Faces* (1949), Joseph Campbell observed that many of humanity's great stories, spanning thousands of years and a wide variety of cultures, share a similar pattern. Campbell called this pattern the "monomyth," and summarized it as follows:

A hero ventures forth from the world of common day into a region of supernatural wonder; fabulous forces are there encountered and a decisive victory is won; the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man.¹

This pattern can be found in Greek mythology, in religious stories of Buddha, Moses, and Christ, in the adventures of comic book superheroes, in fantasy tales such as Tolkien's *The Lord of the Rings*, and in science fiction works like the *Star Wars* and *Matrix* trilogies. Now popularized as "the hero's journey," it has become a staple device for writers, particularly those who write for film² and games.³ If it has become a cliché, it's one we don't seem to mind too much; we tend to consider these stories "classic" (an

¹ Joseph Campbell, *The Hero with a Thousand Faces*, 3rd ed. (Novato, CA: New World Library, 2008), 23.

² Christopher Vogler, "A Practical Guide to Joseph Campbell's *The Hero with a Thousand Faces*," 1985. Memo published online by Storytech Literary Consulting, <http://thewritersjourney.com/hero's_journey.htm#Memo> (1 December 2009).

³ Jesse Schell, *The Art of Game Design: A Book of Lenses* (Burlington, MA: Morgan Kaufmann Publishers, 2008), 273-275.

appropriate term considering their ancient roots), to be touched and inspired by them, and to feel that they are relevant to our lives despite their often fantastical settings.

My composition *A Hero's Journey* is divided into two acts, each with three distinct scenes representing the major story elements from which I drew inspiration. By focusing on just those elements that I felt were most crucial, I was able to create a musical arc that felt faithful to the classic hero story while still allowing myself a great deal of freedom with the specifics. *A Hero's Journey* therefore represents the broad strokes of Campbell's monomyth, filtered through half a century of pop culture and finally through my own experience and interpretation. I took similar liberties with the jazz tradition, weaving in elements of classical music, African and Indian music, and even hip-hop breakbeats to suit the needs of the moment.



Figure 1.1: *A Hero's Journey* opens with a statement of the “Village” theme, a folk song that will play a major role in the suite’s development.

Act I begins with a scene called “The Village,” a glimpse of peaceful life in a simpler time. A wash of piano and cymbals sets the stage for a bowed bass solo. Imagine the arco bass as the voice of an ancient storyteller, singing the song that begins a cherished ritual: “Listen, and I will tell you of the hero who was born long ago in this very village...” This brief prologue introduces the piece’s most important melodic theme (Figure 1.1), which would not be out of place as a traditional folk song. When the bass melody reaches its conclusion, the rhythm section strikes an open, dramatic chord, bringing us into the world of the story at the moment of the hero’s “call to adventure.”⁴

The solo flugelhorn represents the voice of the hero throughout the piece. Here it is heard over an unusual solo form (Figure 1.2). The rhythm section strikes an open chord, over which the flugelhorn plays a rubato phrase. After each phrase, the soloist cues a new rhythm section chord, and the cycle begins again. The solo’s development is guided by a series of notes that are revealed in a specific order, leading to greater and greater dissonance against the rhythm section’s pedal point.



Figure 1.2: Piano part demonstrating the simple but unusual form of the first flugelhorn solo, with the soloist leading the rhythm section through increasingly dissonant sounds.

⁴ Campbell, 42.

When this cycle is complete, the turbulence dies down and the full horn section enters with a chorale version of the “Village” theme (Figure 1.3). Partial phrases are played in harmony while the continuing flugelhorn solo fills in the gaps, until all the voices come together in a unison line that resolves into a tense chord in a new key and tempo. The hero has said his goodbyes and set off on a new adventure.

The musical score consists of two systems. The first system, starting at measure 33, features a piano part with a melody in the right hand and accompaniment in the left hand, marked *mf*. The drums part is marked *mp* and features a pattern labeled "HANDS ON TOMS". The second system, starting at measure 36, features a piano part with a melody in the right hand and accompaniment in the left hand, marked *f*. The drums part is marked *mf* and features a pattern labeled "TRIBAL GROOVE (STILL WITH HANDS)". The key signature changes to three flats and the time signature to 6/4.

Figure 1.3: Reduction of the transition from "The Village" into "The Winding Road," showing the conclusion of the chorale and the new groove set up by the drummer.

The next scene, “The Winding Road,” adapts some of the sections traditionally found in big band music – head, solos, backgrounds, shout – into a more fluid, gradually

evolving form that evokes a feeling of wandering through an exotic landscape. This scene is built on the slow 6/4 tom groove that begins during the final phrase of the chorale, establishing a natural connection between the two scenes. Repetitive rhythmic figures and a persistent pedal point create a sense of slow but steady progress through the dissonant harmonic landscape. A melody is introduced in the tenor saxophone (A), then harmonized in the flute over an octave above (A again). The bottom momentarily drops out to reveal a pair of muted, high-voice fanfares played against low-voice counterlines (B), but the music quickly returns to the plodding pedal-point section. This AAB form repeats a second time, and begins a more ambitious build: the melody is joined by a counter-melody in flute and guitar, then by more brassy harmonies (Figure 1.4). When the fanfare comes around again it is without mutes, and much more aggressive. A descending series of horn chords leads into a tenor saxophone solo, which begins over a long, tense pedal point and then settles down into a soft groove with a slowly wandering chord progression.

Although the tenor saxophonist begins improvising at letter H (m. 91), this could actually be heard as part of an orchestrated decrescendo from G (m. 85) to I (m.99), with the true solo form beginning then. The solo's ending is similarly veiled by the backgrounds that gradually build up behind it, referencing the melody and counter-melody and eventually becoming a full-fledged reprise with the soloist taking the melodic lead. Next the ensemble makes way for a trombone solo, which similarly rises up out of the general horn-section diminuendo and eventually becomes lost behind a final statement of this scene's melody.

77 *F_{MAT}7#11* *F-11*

MELODY

COUNTERLINE

mf

79 *D_bMAT7#11/F* *B_{MAT}7#11/F* *F_{MAT}7#11*

82 *F-11* *B_{MAT}7#11/F* *G/F*

85 *f (+ 8vb)* *fp* *mf*

88 *fp* *mf* *mp*

A_b/D (TENOR SAX SOLO)

Figure 1.4: Reduction of melodic and transitional material from "The Winding Road."

There are quite a few musical influences behind “The Winding Road.” Duke Ellington’s long, carefully-orchestrated crescendos (as in “Koko” and “Diminuendo and Crescendo in Blue”⁵) and Maria Schneider’s use of solos as transitional sections (as in “The Pretty Road”⁶) were on my mind as I crafted this scene’s relatively simple themes into a complete movement. African music was a rhythmic inspiration, both in the tribal drum groove that runs throughout as well as in specific instances where duple- and triple-meter figures overlap to create interesting polyrhythms (Figure 1.5).

The image shows a musical score for two parts: MELODY and COUNTERLINE. The score is in 6/4 time. The MELODY staff starts at measure 58 with a dynamic of *mf*. The COUNTERLINE staff starts at measure 58 with a dynamic of *mf*. The score includes measures 58, 59, and 60. Chords are labeled as F_MAJ7#11, F-11, B_MAJ7#11, and G/F. The MELODY staff has a four-against-six line in the low horns. The COUNTERLINE staff has a four-against-six line in the low horns. The score is in 6/4 time.

Figure 1.5: A four-against-six line in the low horns pushes towards the first B section.

⁵ Duke Ellington, The Essential Duke Ellington, Duke Ellington and His Famous Orchestra, Sony compact disc 89281.

⁶ Maria Schneider, Sky Blue, Maria Schneider Orchestra, ArtistShare compact disc 0065.

The first movement of Mahler's *Symphony No. 5* also played a significant role in my thinking as I composed this scene. Mahler repeatedly builds his opening theme up to a dramatic climax, then pulls it down in a tiered decrescendo that makes way for new material and the start of a new build.⁷ This technique is reflected in my own transitions from brassy fanfares to darker, more subdued horn chords and finally into quiet solo sections.

Following the trombone solo, the audience expects to hear the full fanfare once again, but instead it is cut short after the initial sting. The drums suddenly break into an aggressive 9/8 + 9/8 Afro-Cuban pattern. An alto saxophone solo begins over an ominous pedal point, and soon the entire horn section joins in a wild group solo. Something sinister has interrupted our hero's wanderings. As a fan of medieval fantasy tales, I like to imagine that he has stumbled into the den of a vicious, fire-breathing dragon; but those specifics hardly matter as far as the music is concerned. It is the adrenaline rush, the struggle, and the anguish of defeat that are the subject of the third scene, "The Impossible Task."

A brief drum solo kicks off a new, faster tempo and cues a rhythm section vamp, replacing the preceding chaos with a more focused energy. Tight-knit 3/8 cross-rhythms, non-functional harmony, and a mixed-meter hook characterize this section (Figure 1.6). Saxophones and trombone join in during the second repetition with an aggressive blues lick, and on the third repetition muted trumpets and bass clarinet add an angular, off-beat counterline. These are the A sections of what is essentially an AABC form.

⁷ Gustav Mahler, *Symphony No. 5 in C Sharp Minor*, Royal Concertgebouw Orchestra, Riccardo Chailly, Decca compact disc DEC 2894588602.

234 **V** C-7 D-7 Eb-7 Db/Eb Bb/C B-7 Ab-7 C-7 D-7 Eb-7

PIANO *mf*

BASS

240 D/E Bb/C C/B Ab/Db C-7 D-7 Eb-7 Db/Eb Bb/C B-7

245 Ab-7 C-7 D-7 Eb-7 E-7 F#-7 G7(#5#9)

Figure 1.6: Rhythm section parts for an A section in "The Impossible Task." The drums play these same rhythms, with fills under the longer note values. The mixed-meter closing phrase (mm. 246-248) is this scene's primary recurring hook.

249 **W** AbMA7#11

PIANO

BASS

253 A-11

Figure 1.7: Rhythm section parts for a B section in "The Impossible Task." Drums play a two-bar, hip-hop breakbeat pattern.

The bridge changes up the groove, with piano and bass figures accenting the drummer's hip-hop breakbeat (Figure 1.7). The horns work within this rhythmic framework as well, playing an angular riff that starts subtly and builds up over time, while the guitar and flute soar above with a new melody. This melody provides a lyrical element in a tune otherwise built on rhythmic patterns and riffs.

The C section returns to the A section's swing feel, now unencumbered by intricate chord changes or cross-rhythmic hits (Figure 1.8). The horns play a bluesy riff, similar to the one heard in the A section, over a series of four repeating chords with a pedal point in the bass. A final, full-band statement of the mixed-meter hook completes the tune.

"The Impossible Task" continues with a rampaging guitar solo, the voice of the story's villain. While the rhythm section vamps over the C section chord pattern, the guitarist has instructions to play a power octave with "wild distortion, bends, etc. ad lib" (m. 296) and then to "shriek, wail, roar!" over the non-functional chord changes (m. 304). After those 15 bars, the solo continues over the full AABC form, which naturally leads the soloist to settle down a bit before building up to a new climax over the last C section. Here again the audience hears an extremely chaotic introduction to a more focused section.

With its complex time feel, hip-hop bridge, often non-functional harmony, and distorted rock guitar solo, "The Impossible Task" hardly sounds like traditional jazz. However, there is one respect in which this is the most traditional scene in the entire

281 **X** TENOR AND BARI SAXES

HORNS

RHYTHM

285 ADD TRUMPET

289 ADD ALTO SAX AND TROMBONE

293 FULL ENSEMBLE

ff

Chord changes: C-7, F/C, F#/C, E/C, D-7, Eb-7, E-7, F#-7, G7(#5#9)

Figure 1.8: The final section of the form in “The Impossible Task” features a burning blues riff over a driving swing feel. Each repetition of the riff adds new players, until the full ensemble comes together with powerful quartal harmony on the mixed-meter hook.

suite: it is the only place where a tune is followed by a solo over the same form and chord changes. As the guitar solo finishes, the horn section returns with a quick series of tension-building chord stabs, ending on a powerful altered dominant. The scene’s mixed-meter rhythmic hook appears again here, but there is little else to provide a sense of

closure; the tune is not restated, the dominant chord not resolved. It is with a strong sense of unfinished business that Act II begins.

After a pause, a brief classical interlude leads into a mournful piano motif, and from there into a soft, minor-key ballad (Figure 1.9). This scene, “Doubt and Inspiration,” portrays the hero struggling to lift himself up from a dark place. The ballad melody is heard first on bass, then on piano, and finally on flugelhorn. With each iteration a new instrument is added, and the tune is spun out in a different way. This is especially true when the flugelhorn takes the melody: the key shifts up a whole step, the tempo gets slightly faster, and after a few bars the meter changes to 3/4 time. The music is more hopeful here, but it doesn’t stay that way for long before descending back into an almost dirge-like 4/4 pedal point.

This ballad section is very much inspired by the compositions of Kenny Wheeler. Certain devices are right out of Wheeler’s playbook, such as the opening bass melody (Wheeler uses this device in “Consolation” from *Sweet Time Suite*) as well as the melodic shape and slow 3/4 feel in the latter half of the flugelhorn solo (resembling “For Jan,” another movement of *Sweet Time Suite*).⁸ More importantly, the harmony here is inspired by the techniques Wheeler uses to create his signature “romantic melancholy.”⁹

What finally rouses the hero is a reprise of the “Village” theme from the beginning of Act I. Perhaps he has remembered why he came on this journey in the first

⁸ Kenny Wheeler, *Music for Large and Small Ensembles*, Kenny Wheeler Orchestra, ECM compact disc 843 400-2.

⁹ Gene Lees, “Kenny Wheeler: Slowly but Surely,” *JazzTimes*, December 1999, <<http://jazztimes.com/articles/20565-kenny-wheeler-slowly-but-surely>> (1 December 2009).

389 BASS (ARCO) TRUMPET
mp

393 (TRUMPET)
mf mp

397
f mf p

402 PIANO SOLO
mp LINGERING... BASS SOLO
mp

406 DO 8-7 Cm7#11 8-7 G-7
pp A TEMPO 3

Figure 1.9: Act II begins without the rhythm section in a brief classical interlude that descends into a melancholy ballad. The ballad form is heard in three different variations on different instruments, with the solo piano motif (mm. 402-05) played before each.

place; perhaps he has found strength in his commitment to the people who are counting on him. Here the theme is presented in its chorale form, with the first two phrases left incomplete and the holes filled in by the flugelhorn soloist. As before, these conversing voices come together in a unison line, a brief a cappella bridge leading to a return of the music from “The Impossible Task.” The hero has finally found his inspiration, and is now prepared to face his challenge head on.

“The Impossible Accomplished” portrays the final struggle between hero and villain, and the victory of the hero. Guitar and flugelhorn trade A sections, with horns playing background figures the last two times to keep the momentum going. The guitar and flugelhorn trade fours through the B section, and their duel reaches a climax as they solo together over the C section. The music moves one last time from chaos to focused energy as the soloists hit the mixed-meter hook rhythm together, then continue into a unison statement of the B section melody. The angular horn riff appears underneath, first in the alto and tenor saxophones and then expanding throughout the horn section, building up toward a final climactic C section.

This time, however, the C section material never comes. Instead it is replaced by an unexpected statement of the village theme, fully harmonized and soaring above a new 12/8 Afro-Cuban groove in the rhythm section. Gaps between phrases are filled by the B-section riff in guitar and flute, and the groove shifts rapidly back and forth between these two rhythmic frameworks until the new material wins the day. The full band strikes a triumphant dominant-sus chord over a newly energized 12/8 groove (Figure 1.10).

606 *f* C G/B A- \flat 6 GADD⁴ FMA⁷

ENSEMBLE

611 **ff** G⁷sus

615 G⁷sus *mf* BASS SOLO (ARCO) *mf*

pp (SOFT PIANO TREMOLO, GUITAR HARMONICS AD LIB)

619 *mp*

623

Figure 1.10: At the climax of the suite, the full ensemble ascends to a triumphant dominant-sus chord (m. 611). The orchestration thins out over the next eight bars, until only the rhythm section remains to play a final rendition of the “Village” theme. It has a new, quiet intensity here, a sign of how the hero has been changed by the journey.

The music stands on the dominant for eight bars in an orchestrated diminuendo, eventually dropping down to just the rhythm section. Finally the texture is reduced to a wash of piano tremolos and guitar harmonics, with the drummer continuing the 12/8 feel softly with hands rather than sticks. The bassist takes up his bow again for a final reprise of “The Village.” It is the full version of this theme, not heard since the piece’s beginning, and now it is in a brighter key with a subtle rhythmic drive, a quiet intensity that was missing before. The journey has come full circle as the hero returns home and the old storyteller delivers his epilogue. The final, rubato phrase of the folk song resolves into a soft horn chord (Figure 1.11), bringing an end to *A Hero’s Journey*.

Figure 1.11: The suite concludes with an allusion to the chorale version of the “Village” theme and a final, soft horn chord.

Chapter Two: Melodic Themes

A Hero's Journey features four important melodic themes, coinciding with the first four scenes: “The Village,” “The Winding Road,” “The Impossible Task,” and “Doubt and Inspiration.” The “Village” theme is the first to be introduced, and also the most important to the story. It symbolizes the hero's humble origins, the people he fights for, and the place where his journey begins and ends. It is simple but profoundly meaningful: it is home.

This theme appears through the piece in three significant variations, distinguished primarily by their orchestration. The most complete version is played on solo bass, a simple folk song with a light wash of harmony behind. *A Hero's Journey* begins and ends with solo presentations of the theme, easily recognizable but not exactly identical: the opening is played rubato in the key of A-flat major, while the conclusion is in more energetic 12/8 time in the key of C major. The conclusion also features a subtle reprise of the chorale harmony in the piano part (Figure 2.1). The effect is not one of simple bookends, but rather of a storyteller delivering a prologue and epilogue.

618 **pp** ARCO *mf*

623

627

631

635 **pp** $\text{♩} = 70$ *mp* RIT... C_{MA7}#11

PIANO

RIT...

RIT...

Figure 2.1: The "Village" theme as presented at the end of *A Hero's Journey*, with the piano alluding to the chorale version of the theme in the last four bars.

The image displays three systems of musical notation for the "Village" theme in Act II. Each system consists of a top staff for the Flugel Solo and a bottom staff for the Choral ensemble. The key signature is B-flat major (two flats) and the time signature is 4/4.

- System 1 (Measures 474-479):** The Flugel Solo part begins with a double bar line and a repeat sign. The Choral part starts with a *mp* dynamic. Chord symbols $E\flat_{ADD}^9/B\flat$ are indicated above the staff. The Choral melody features a rising line that is later reshaped.
- System 2 (Measures 480-484):** The Flugel Solo part has a series of slanted lines, indicating rests. The Choral part continues with a *mf* dynamic. Chord symbols F_{ADD}^9 , F^{13} , $E\flat_{MAJ}7$, F^6 , and $E\flat_{MAJ}7$ are shown above the staff.
- System 3 (Measures 485-489):** The Flugel Solo part continues with slanted lines. The Choral part concludes with a *mf* dynamic and includes a fermata over the final notes.

Figure 2.2: The chorale version of the "Village" theme as heard in Act II. The initial rising line is reshaped to better accommodate the horns, and shortened phrases create gaps that are filled in by the flugelhorn soloist.

The second version of the “Village” theme is written as a horn-section chorale, and is heard in A-flat near the end of “The Village” in Act I, as well as in B-flat near the end of “Doubt and Inspiration” in Act II (Figure 2.2). In this version the initial ascending leap is softened by an intermediate note, creating a more idiomatic horn line that also lends itself well to a gradual unfolding of harmony through contrary motion. Another significant change is that the first two phrases are incomplete, leaving a gap to be filled in by the flugelhorn soloist. While the solo bass theme opens and closes the story, the chorale version is a living part of it, a chorus of voices interacting directly with the hero to send him off on the journey and later inspire him to complete it.

A third and final variation of the “Village” theme is heard near the end of the piece, in the scene “The Impossible Accomplished” (Figure 2.3). This version resembles the chorale version, with horn section harmony, shortened phrases, and gaps filled in by another voice (this time a written figure for flute and guitar). However, this time around the atmosphere is very different, with a brighter key, a more lively tempo, rapid shifts between rhythmic feels, and a triumphant ascent into the suspended dominant chord at the climax of the piece.

NN

586

GUITAR, FLUTE

HORNS

PIANO, BASS

DRUMS

mf

mf

mf

C G/B A- G F_{MA7}#11

12/8 AFRO-CUBAN FEEL HIP-HOP

591

C G/B F/A G

12/8 FEEL

Figure 2.3: This intense section in “The Impossible Accomplished” sets the “Village” chorale to an eclectic set of rhythms, moving back and forth between the established hip-hop breakbeat and a new 12/8 Afro-Cuban pattern. Figure continues on next page.

595

Musical score for measures 595-598. The score includes a melody line, piano accompaniment, and a drum line. The piano part features chords labeled $F\#_{-11}$ and $HIP-HOP$. The melody includes a triplet marked "OPEN".

599

C_{MA7}/G $E7\#5\#9/G\#$ A_{-11}

Musical score for measures 599-602. The score includes piano accompaniment and a drum line. The piano part features chords labeled C_{MA7}/G , $E7\#5\#9/G\#$, and A_{-11} . The drum line is marked with a forte (f) dynamic. The tempo is indicated as 12/8 FEEL.

Figure 2.3 (continued): The music intensifies with a deceptive resolution to F-sharp minor (m. 595) and the beginning of a longer horn line. Figure continues on next page.

605 $Bb_{MAT}7\#11$

C G/B A-b⁶ G_{ADD}⁴

C G/B A-b⁶ G_{ADD}⁴

HIP-HOP 12/8 FEEL

609 $F_{MAT}7$

00 G^7_{SUS}

$F_{MAT}7$ G^7_{SUS}

HEAVIER AFRO-CUBAN

ff

Figure 2.3 (continued): The “Village” chorale ascends to a dramatic peak, landing on a triumphant dominant-sus chord that sets up a return to the opening material.

The “Winding Road” theme in the second scene is built around a rising-fourth motif. It is first presented in the tenor saxophone at letter D (Figure 2.4), with the orchestration gradually building up to include full horn section harmony along with a counter-melody (Figure 2.5) in guitar and flute. The rising fourth motif reappears in the backgrounds behind each of this scene’s two solos (Figure 2.6), building up each time into a full statement of the theme with varying instrumentation.

47 D

TENOR SAX
(SOUNDING)

mf

51

55

59

Figure 2.4: The exposition of the “Winding Road” theme, built on a rising-fourth motif.

69 **F**
COUNTERLINE *mf*

72

75

78

81

Figure 2.5: The second time through the “Winding Road” form, a new melodic voice is added whose patterns of activity and space create a counterpoint to the main theme.

127 **K**
BACKGROUND FIGURE

130

133

Figure 2.6: The main theme’s rising fourth motif reappears in the solo backgrounds.

The “Winding Road” music is intended to evoke a sense of wandering through an unfamiliar landscape. It is full of ups and downs, but never arrives at a clear destination and is ultimately interrupted by the abrupt shift at letter S (m. 201) into the chaotic group solo section. However, it does make a brief cameo appearance near the end of the flugelhorn ballad in “Doubt and Inspiration,” providing some small sense of resolution for this theme (Figure 2.7).

The image displays three staves of musical notation. The first staff, labeled 'FLUGELHORN' and starting at measure 462, shows a 'RISING FOURTH' motif in 3/4 time with a key signature of three sharps (F#, C#, G#). The notes are G4, A4, B4, and C5. Above the staff are the labels 'RISING FOURTH', 'A_{MAT}7#11', 'G#-7b6', 'RISING FOURTH', 'G_{MAT}7#11', and 'F#-7b6'. The second staff, starting at measure 466, is titled '"WINDING ROAD" MELODY AND HARMONY' and shows a more complex version of the motif in 4/4 time with a key signature of three sharps. It includes a triplet of eighth notes. Above the staff are the labels 'F_{MAT}7#11', 'F-11b6', 'D_{bMAT}7#11/F', and 'B_{MAT}7#11/F'. The third staff, starting at measure 470, is titled 'RESOLUTION' and shows the motif in 4/4 time with a key signature of three flats (Bb, Eb, Ab). The notes are Bb3, Bb4, Bb5, and Ab6. Above the staff are the labels 'Bb-11', 'B_{MAT}7#11/Bb', 'Bb-11', 'B_{MAT}7#11/Bb', and 'Bb-11'. A box containing 'HH' is placed above the first measure. Below the staff, there are markings for 'RIT...' and 'mp'.

Figure 2.7: The rising fourth motif from “The Winding Road” appears in the 3/4 section of “Doubt and Inspiration,” followed by a more complete version of the theme including both melody and harmony (mm. 466-69).

The next important melodic theme occurs during the bridges of “The Impossible Task” and its continuation, “The Impossible Accomplished” (Figure 2.8). If these two scenes are thought of as a single tune spanning both acts, then the bridge melody can be heard as the “head in” in Act I and the “head out” in Act II. This tune also has a significant non-melodic theme in the mixed-meter hook that ends the A and C sections (see Chapter One, Figures 1.6 and 1.8). The hook helps tie the diverse sections together into a cohesive whole, while the lyrical bridge melody provides contrast against the hyperactive rhythms that characterize these two scenes.

The musical score consists of five staves of music in G-flat major (two flats). The first staff (measures 554-558) is marked 'GUITAR. FLUGEL' and 'mf'. It begins with a triplet of eighth notes (G4, A4, Bb4) and a 'MM' (Mixed Meter) hook. The second staff (measures 559-565) features a melodic line with a 'A-11' chord and an 'AbMA7#11' chord. The third staff (measures 566-572) continues the melody with 'A-11' and 'DbMA7#11' chords, marked 'f'. The fourth staff (measures 573-579) includes 'C-11' and 'DbMA7#11' chords. The fifth staff (measures 580-585) features 'D-11' and 'G7ALT' chords, ending with a triplet of eighth notes (G4, A4, Bb4).

Figure 2.8: The bridge melody in “The Impossible Accomplished,” played by guitar and flugelhorn, immediately follows their improvised duet and effectively acts as the “head out” of a tune that spans both acts of *A Hero’s Journey*.

Chapter Three: Harmonic Development

A Hero's Journey begins with a folk song, and the harmony that accompanies it is extremely simple: for the first 15 bars, it doesn't move at all. After that, only one note changes, suggesting a movement from I to IV (Figure 3.1).

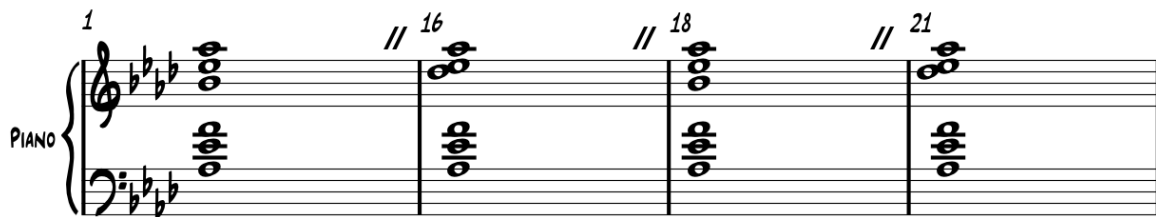


Figure 3.1: Simplified piano part showing its single moving voice during the opening.

The following solo section (Figure 3.2) takes this idea of slow development through a single changed note to an extreme, inspired in part by the ritual revelation of individual notes in Indian ragas. As the soloist introduces each note, the rhythm section incorporates it into their accompaniment chord: first one new note, then two, then three, until eventually every note but the leading tone is available. Above a persistent A-flat pedal point, the harmony has gradually transformed from a simple added-ninth chord into a complex wave of dissonant sound.

22 **A** *G* 1 $\flat 7$ 6 4 5 2 3 $\#4$ $\#5$ $\#9$ $\flat 9$ 1

A-FLAT PEDAL - - - - -

Figure 3.2: The notes in the first flugelhorn solo progress from relative consonance to relative dissonance over the persistent pedal point before finally resolving back to the root. Every chromatic pitch is represented except for the leading tone G.

In the chorale version of the village theme, the horns begin in unison but quickly fan out to create simple, functional I-IV-V harmony over a root pedal (Figure 3.3). In the third phrase (mm. 29-33) this harmony becomes slightly more colorful, with major sevenths added to the I and IV chords along with a few passing tones, and the bass line slowly begins moving to hit the chord roots. Finally, in the last phrase (mm. 34-36) the bass joins the lowest horn voice in its scalar descent. This is completely diatonic music, intended to feel like home; but even here there is a subtle progression away from stability and toward something more adventurous.

33 8 | I V IV V IV | I V IV V IV

40 | I IV V V¹³ IV V IV

44 | I V⁶ IV⁶ V IV (N.C.)

ROOT PEDAL - - - - -

ROOT PEDAL - - - - -

SCALAR DESCENT - - - - -

UNISON - - - - -

Figure 3.3: Harmonic analysis of the village theme chorale.

All three sections of “The Village” make use of pedal points, and pedal points will reappear throughout *A Hero’s Journey* in different contexts. There is also another common harmonic device that has yet to be introduced: parallel motion of chord shapes, especially parallel triads. The next two scenes, “The Winding Road” and “The Impossible Task,” derive much of their harmonic material from interactions between these two devices.

The A sections in “The Winding Road” derive their harmony from pairs of right-hand shapes that move in parallel over a left-hand pedal point (Figure 3.4). The stacked fourths in the first bar move down a half step in the second, the fourth + tritone shape in bar three is repeated a whole step down in bar four, and so on. The final two bars of the phrase break the pattern, condensing into a triad and moving upwards to create tension leading into the next phrase. The pianist plays only these bare shapes at first, contributing to a mood of desolation, but during the solo sections they are fleshed out into a chord progression for comping: Fmaj7(#11), F-11, D \flat maj7(#11), Bmaj7(#11), Fmaj7(#11), F-11, Bmaj7(#11), G/F.

The figure shows a musical score for a piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The bass clef staff has a constant pedal point of F in the left hand. The treble clef staff shows a sequence of chords in the right hand. Above the treble staff, there are five labels: "4THS IN PARALLEL", "4TH + TRITONE IN PARALLEL", "4THS IN PARALLEL", "TRITONE + 4TH", and "TRIAD". A box containing the letter 'C' is positioned above the first bar. Below the bass staff, a dashed line is labeled "PEDAL F ESTABLISHES TONIC".

Figure 3.4: The A-section harmony in "The Winding Road" is derived from 4ths-based shapes moving in parallel over a pedal point.

The bridge abandons this pedal point, but the chromatic planing continues in force. The horns pick up on the second-inversion G major triad heard in the piano part, moving that shape around in alternating major thirds and whole steps during their brief fanfare (Figure 3.5). The softer chords that follow use the same technique, but a fourth

voice is added underneath the triads: first a whole step below, creating a suspended sound, then a half step below for the resolution into the solo section.



Figure 3.5: The "Winding Road" bridge features chromatic planing of major triads in the horns. The soft chords are derived from similar triad shapes with an added note below.

The solo changes themselves continue the theme of pedal points and parallel motion, although in more subtle ways. Parallelism can be found in the shifting minor chords at letters I (m. 99) and O (m. 157). An obvious pedal point is the long minor-sus sound at the beginning of each solo section. A less obvious example occurs later: the motion from Bb-11 to Amaj7(#11) and back again (mm. 107-112) is based on the idea of a right-hand pedal point, formed by the key chord tones Db/C#, Eb/D#, and Ab/G#, against a changing bass note. This particular harmonic pattern plays an important role in "The Impossible Task" as well (Figure 3.6). The rapid harmonic motion in the A section is contrasted by the relatively static harmony in the B section, emphasizing the B section's melodic line and especially its unique rhythmic groove.

249 **W** *Abmaj7#11* *STATIC RIGHT-HAND SHAPE (3 4 7)* -----

PIANO

BASS

253 *A-11* *SAME RIGHT-HAND SHAPE (3 4 7)* -----

A-FLAT MOVES TO A-NATURAL

Figure 3.6: A right-hand pedal point over a changing bass note begins the B section in "The Impossible Task," placing the focus on rhythm rather than harmony.

The mostly nonfunctional A section harmony in "The Impossible Task" was constructed using major triads above varied bass notes. This section's minor-7s, sus chords, and slash chords can all be expressed as a major triad above a root, and that's exactly how they are voiced the first time through (Figure 3.7). The only exception is the long altered-dominant chord at the end, but even it has the implication of an Eb tonality in its upper structure. Each four-bar phrase can be thought of as an two-bar antecedent where the triads move upwards in parallel, and a two-bar consequent where their motion is more free. The consequent phrase in measures 210-211 holds a bit of an Easter egg: these four chords are actually a reinterpretation of the parallel triad motif heard in "The Winding Road" (Figure 3.5 above), following the same pattern of movement down a major third, up a whole step, and down a major third.

204 **T** Eb/C F/D Gb/Eb Db/Eb Bb/C D/B B/Ab

208 Eb/C F/D Gb/Eb D/E Bb/C C/B Ab/Db

212 Eb/C F/D Gb/Eb Db/Eb Bb/C D/B B/Ab

216 Eb/C F/D Gb/Eb G/E A/F# G7(#5#9)

The image displays four systems of piano accompaniment for the first A section of "The Impossible Task." Each system consists of a grand staff (treble and bass clefs) with a piano (PIANO) marking. Above each system, a sequence of chords is listed. The chords are: Eb/C, F/D, Gb/Eb, Db/Eb, Bb/C, D/B, B/Ab, D/E, C/B, Ab/Db, G/E, A/F#, and G7(#5#9). The music is written in a style that emphasizes major triads above a root, with some chromatic movement in the bass line. The key signature has one flat (Bb), and the time signature is 3/2. A boxed 'T' is placed above the first measure of the first system.

Figure 3.7: In the first A section of "The Impossible Task," every chord except the last is voiced as a major triad above a root. Several of these structures recall the chromatic planing from "The Winding Road."

APPENDIX A

Waveform Map of *A Hero's Journey*

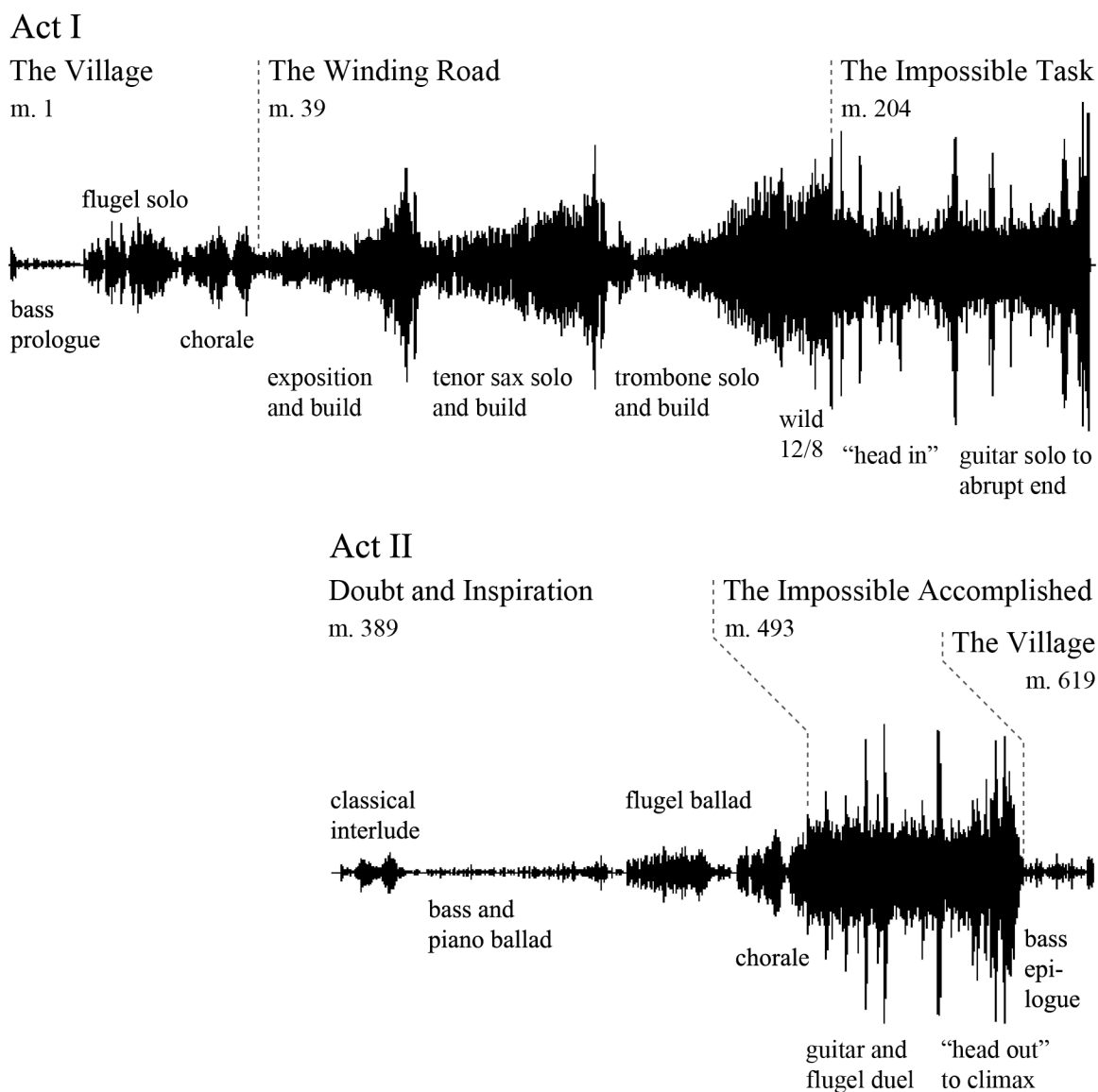


Figure A-1: A labeled waveform presents a visual image of the suite’s overall developmental arc. The waveform used is from the premiere performance of *A Hero’s Journey*, recorded in the Recital Studio at The University of Texas at Austin by Butler Music School Recording (Dan Hemingson, engineer), 1 November 2009.

APPENDIX B

A Hero's Journey

Suite for Ten-Piece Jazz Orchestra

by Conor Lane Brace

copyright 2009

Act I: The Village, The Winding Road, The Impossible Task

Act II: Doubt and Inspiration, The Impossible Accomplished, The Village

Approximate total length:

25 minutes

Instrumentation:

Alto Saxophone (doubling on Flute)
Tenor Saxophone
Baritone Saxophone (doubling on Bass Clarinet)
2 Trumpets (1 doubling on Flugelhorn)
Trombone
Guitar
Piano
Bass
Drums

HERO'S JOURNEY - ACT I

CHORALE ♩ = 72

CONOR BRACE 2009

ALTO SAXOPHONE

TENOR SAXOPHONE

BASS CLARINET
IN Bb

TRUMPET 1

TRUMPET 2

TROMBONE

GUITAR

KEYBOARD

(TREMOLLO / FLOURISH AD LIB)

//

mp

BASS CUE:

BASS

// SOLO - ARCO, RUBATO, EXPRESSIVE

mf

DRUMS

(SPARSE, SHIMMERING CYMBALS)

// BASS CUE:

f *mp*

8

ALTO

TENOR

B. CL.

TPT. 1

TPT. 2

TBN.

GTR.

KEYS

BASS

DR.

Musical score for a band, starting at measure 15. The score includes parts for:

- ALTO (Soprano clef)
- TENOR (Alto clef)
- B. CL. (Bass clef)
- TPT. 1 (Soprano clef)
- TPT. 2 (Alto clef)
- TBN. (Bass clef)
- GTR. (Soprano clef)
- KEYS (Grand staff)
- BASS (Soprano clef)
- DR. (Bass clef)

The score is in a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature. The vocalists (ALTO, TENOR, B. CL., TPT. 1, TPT. 2) and TBN. are currently silent. The GTR. part is also silent. The KEYS part features a complex accompaniment with triplets and slurs, including a 'SIM.' (Sustained) marking. The BASS and DR. parts provide a rhythmic foundation with eighth and quarter notes.

22 **A**

ALTO

TENOR

B. CL.

TPT. 1

TPT. 2

TBN.

GTR.

KEYS

BASS

DR.

ON CUE

mp

FLUGELHORN SOLO - OUT OF TIME. GRADUALLY "REVEALING" THE FOLLOWING NOTES IN ORDER:

OUT OF TIME. REPEAT TIL CUE. ADD COLOR NOTES ONLY AFTER SOLOIST "REVEALS" THEM:

OUT OF TIME. REPEAT TIL CUE. ADD COLOR NOTES ONLY AFTER SOLOIST "REVEALS" THEM:

PIZZ. OUT OF TIME. REPEAT TIL CUE. COLOR NOTES "REVEALED" BY SOLOIST:

OUT OF TIME. REPEAT TIL CUE. COLOR NOTES "REVEALED" BY SOLOIST:

39 C

ALTO

TENOR

B. CL.

TPT. 1 TO HARMON

TPT. 2 TO TRUMPET W/ CUP

TBN.

GTR.

KEYS

BASS

DR.

44

ALTO

TENOR

B. CL.

TPT. 1

TPT. 2

TBN.

GTR.

KEYS

BASS

DR.

0

mf

48

ALTO

TENOR

B. CL.

TPT. 1

TPT. 2

TBN.

GTR.

KEYS

BASS

DR.

Detailed description of the musical score: The score is for measures 48 through 51. The key signature is two sharps (F# and C#), and the time signature is 4/4. The Alto saxophone part is mostly rests. The Tenor saxophone part features a melodic line starting with a quarter note G4, followed by eighth notes, a half note, and a quarter note. The Bass Clarinet, Trumpet 1, Trumpet 2, Trombone, and Guitar parts are mostly rests. The Keys part consists of a steady accompaniment of chords in the right hand and rests in the left hand. The Bass part features a simple rhythmic pattern of quarter notes with accents. The Drums part provides a consistent rhythmic accompaniment with eighth notes.

52

ALTO

TENOR

B. CL.

TPT. 1

TPT. 2

TBN.

GTR.

KEYS

BASS

DR.

FLUTE

mf

(SUBTLE PICKING, RHYTHM AD LIB)

pp

Detailed description of the musical score: The score is for page 52, measures 1 through 4. It features a variety of instruments. The Alto and Tenor parts are vocal lines. The Alto part has a melodic line starting in measure 3 with a dynamic marking of *mf*. The Tenor part has a vocal line that is mostly silent in measures 1 and 2, then has a vocal line in measures 3 and 4. The Bass Clarinet, Trumpets 1 & 2, Trombone, and Drums parts are mostly silent or have simple rhythmic patterns. The Guitar part has a rhythmic pattern starting in measure 4, marked with a dynamic of *pp* and the instruction "(SUBTLE PICKING, RHYTHM AD LIB)". The Keys part has a chordal accompaniment. The Bass part has a simple bass line. The Flute part has a melodic line starting in measure 3.

56

FL.

TENOR

B. CL.

TPT. 1

TPT. 2

TBN.

GTR.

KEYS

BASS

DR.

(SIM.)

mf

Detailed description: This is a page of a musical score, measures 56 through 59. The score is arranged in a standard orchestral layout with multiple staves. The instruments are: Flute (FL.), Tenor (TENOR), Bass Clarinet (B. CL.), Trumpet 1 (TPT. 1), Trumpet 2 (TPT. 2), Trombone (TBN.), Guitar (GTR.), Keys (KEYS), Bass (BASS), and Drums (DR.). The key signature has one sharp (F#) and the time signature is 4/4. In measure 56, the Flute and Tenor parts have a melodic line starting with a flat (Bb). The Bass Clarinet part is silent until measure 59, where it plays a short phrase marked *mf*. The Trumpets and Trombone parts are silent throughout. The Guitar part plays a rhythmic pattern of eighth notes with accents, marked (SIM.) in measure 57. The Keys part plays a chordal accompaniment with a bass line. The Bass part plays a simple rhythmic pattern with accents. The Drums part plays a steady eighth-note pattern.

60

FL.

TENOR

B. CL.

TPT. 1

TPT. 2

TBN.

GTR.

KEYS

BASS

DR.

HARMON

CUP

mf

mf

mf

mf

64

FL. *mf* *fp*

TENOR *mf*

B. CL. *mf* *mp* TO BARI. SAX.

TPT. 1 *fp* TO OPEN

TPT. 2 *fp* TO OPEN

TBN. *fp*

GTR.

KEYS *mf* Ab-7 Db/Ab

BASS *mf* *mp*

DR. (TO STICKS) HI-HAT *mp*

69 F

FL. $\frac{6}{4}$

TENOR $\frac{6}{4}$ *mf*

B. CL. $\frac{6}{4}$

TPT. 1 $\frac{6}{4}$

TPT. 2 $\frac{6}{4}$

TBN. $\frac{6}{4}$ *mf*

GTR. $\frac{6}{4}$ *mf*

KEYS $\frac{6}{4}$ *mf*

BASS $\frac{6}{4}$

DR. $\frac{6}{4}$ *mf*

TRIBAL GROOVE (STICKS)

*F*_{MAT}7#11 F-11 D_bMAT7#11/F B_{MAT}7#11/F

73

FL.

TENOR

B. CL.

TPT. 1

TPT. 2

TBN.

GTR.

KEYS

BASS

DR.

BARITONE SAXOPHONE

Fmaj7#11

F-11

Bbmaj7#11/F

G/F

77

FL. *mf*

TENOR

BARI.

TPT. 1 *mf* OPEN

TPT. 2 *mf* OPEN

TBN.

GTR.

KEYS *F_{MA7}#11* *F-11* *D_bMA7#11/F* *BMA7#11/F*

BASS

DR.

81 TO ALTO SAX.

FL.

TENOR

BAR.

TPT. 1

TPT. 2

TBN.

GTR.

KEYS

BASS

DR.

*F*_{MAJ7#11} *F*-11 *B*_{MAJ7#11}/*F* *G*/*F*

HORNS:

85 G ALTO SAXOPHONE

FL. *f* *fp* *f* *fp*

TENOR *f* *fp* *f* *fp*

BARI. *f* *fp* *f* *fp*

TPT. 1 *f* *fp* *f* *fp* TO HARMON

TPT. 2 *f* *fp* *f* *fp*

TBN. *f* *fp* *f* *fp*

GTR. *f* *mf*

KEYS *f* *mf*

BASS *f* *mf*

DR. HI-HAT HI-HAT

89 H

ALTO *mf*

TENOR *8b/E SOLO*

BARI. *mf*

TPT. 1

TPT. 2 *mf* TO HARMON

TBN. *mf* TO CUP

GTR. *Ab/D*

KEYS *Ab/D*

BASS *Ab/D*

DR. FLOATING... LOOSE TIME...

95

ALTO

TENOR

BAR.

TPT. 1

TPT. 2

TBN.

GTR.

KEYS

BASS

DR.

A-11

G-11

G-11

G-11

G-11

p

p

p

TIME

p

100

ALTO

TENOR

BAR.

TPT. 1

TPT. 2

TBN.

GTR.

KEYS

BASS

DR.

F-11

A-11

E \flat -11

G-11

E \flat -11

G-11

E \flat -11

G-11

105

ALTO

TENOR

BARI

TPT. 1

TPT. 2

TBN.

GTR.

KEYS

BASS

DR.

C#-11

C-11

BMA7#11

B-11

Bb-11

AMA7#11

B-11

Bb-11

AMA7#11

B-11

Bb-11

AMA7#11

110

Musical score for measures 110-114. The score includes staves for Alto, Tenor, Bari, Tpt. 1, Tpt. 2, Tbn., Gtr., Keys, Bass, and Dr. Chord changes are indicated above the Gtr., Keys, and Bass staves.

Measure	Chord
110	-
111	C-11
112	-
113	B-11
114	BbMA7#11

115 J

ALTO

TENOR

BARI.

TPT. 1

TPT. 2

TBN.

GTR.

KEYS

BASS

DR.

A₋₁₁ F₋₁₁

HARMON

HARMON

CUP

p G₋₁₁ Eb₋₁₁

GRADUAL CRESC. G₋₁₁ Eb₋₁₁

GRADUAL CRESC.

G₋₁₁ Eb₋₁₁

GRADUAL CRESC.

GRADUAL CRESC.

119

Musical score for measures 119-122. The score includes the following parts:

- ALTO:** Treble clef, key signature of two sharps (F# and C#). Measures 119-122 contain whole rests.
- TENOR:** Treble clef, key signature of two sharps. Measures 119-120 contain slurs. Measure 121 is marked *A-11*. Measure 122 is marked *C#-11*. The staff contains rhythmic slashes.
- BARI.:** Treble clef, key signature of two sharps. Measures 119-122 contain whole rests.
- TPT. 1:** Treble clef, key signature of two sharps. Measures 119-122 contain eighth notes with accents and slurs. Dynamics include *mp*.
- TPT. 2:** Treble clef, key signature of two sharps. Measures 119-122 contain eighth notes with accents and slurs.
- TBN.:** Bass clef, key signature of two sharps. Measures 119-122 contain eighth notes with accents and slurs.
- GTR.:** Treble clef, key signature of two sharps. Measures 119-120 are marked *G-11*. Measures 121-122 are marked *B-11*. The staff contains rhythmic slashes.
- KEYS:** Treble and Bass clefs, key signature of two sharps. Measures 119-122 contain rhythmic slashes.
- BASS:** Bass clef, key signature of two sharps. Measures 119-120 are marked *G-11*. Measures 121-122 are marked *B-11*. The staff contains rhythmic slashes.
- DR.:** Drum set notation. Measures 119-122 contain rhythmic slashes.

123

Musical score for a jazz ensemble. The score is written for four vocalists (ALTO, TENOR, BARI, TPT. 1, TPT. 2) and five instrumentalists (TBN., GTR., KEYS, BASS, DR.). The key signature is two sharps (F# and C#), and the time signature is 4/4. The score consists of four measures. The vocalists have melodic lines with dynamics *mp* and *mf*. The instrumentalists play rhythmic patterns, with some chords indicated: *DMA7#11*, *F#-11*, *CMA7#11*, and *E-11*. The drum part is marked with a double bar line and a slash, indicating a rhythmic pattern.

127 **K**

ALTO *mf*
G_{MAT}7#11 *G-11* *E_{bMAT}7#11/G* *C#_{MAT}7#11/G*

TENOR

BARI. *EXPRESSIVE*
f *f* *f*

TPT. 1 *f*

TPT. 2 *f*

TBN. *mf*
F_{MAT}7#11 *F-11* *D_{bMAT}7#11/F* *B_{MAT}7#11/F*

QTR. *mf*
F_{MAT}7#11 *F-11* *D_{bMAT}7#11/F* *B_{MAT}7#11/F*

KEYS *mf*

BASS *mf*
F_{MAT}7#11 *F-11* *D_{bMAT}7#11/F* *B_{MAT}7#11/F*

DR. *mf*

ALTO

TENOR

BARI.

TPT. 1

TPT. 2

TBN.

GTR.

KEYS

BASS

DR.

Chord changes: GMA7#11, G-11, C#MA7#11/G, A(#11)/G

Chord changes: FMA7#11, F-11, BMA7#11/F, G(#11)/F

TO OPEN

135 L

ALTO *mf*

TENOR *f*

BARI. *mf*

TPT. 1 OPEN

TPT. 2 OPEN

TBN. *f* TO OPEN

QTR. *mf*

KEYS

BASS

DR.

*F*_{MAT}7#11 *F*-11 *D*_bMAT7#11/*F* *B*MAT7#11/*F*

139

Musical score for measures 139-142. The score includes parts for Alto, Tenor, Baritone, Trumpet 1, Trumpet 2, Trombone, Guitar, Keys, Bass, and Drums. The key signature is two sharps (F# and C#). The time signature is 4/4. The score features various musical notations including eighth notes, quarter notes, and rests. Chord symbols are provided for the Keys part: FMA7#11, F-11, BMA7#11/F, and G/F. The Trombone part includes the instruction "OPEN" in the final measure. The Drums part shows a consistent rhythmic pattern of eighth notes.

147 N TO FLUTE

ALTO

TENOR

BAR.

TPT. 1

TPT. 2

TBN.

GTR.

KEYS

BASS

DR.

FLOATING...

LOOSE TIME...

8b/E

8b/E

8b/E

8b/E

0

153

Musical score for rehearsal mark 0, measures 153-157. The score includes parts for Alto, Tenor, Baritone, Trumpet 1, Trumpet 2, Trombone, Guitar, Keys (Piano and Bass), Bass, and Drums. The vocal parts are silent, while the instrumental parts play a rhythmic pattern of eighth notes. Dynamics include mp and A-11.

158

Musical score for rehearsal mark 158. The score is arranged in a vertical stack of staves. The top three staves are for vocal parts: ALTO, TENOR, and BARI. The next two staves are for Trumpets: TPT. 1 and TPT. 2. Below these are the Trombone (TBN), Guitar (GTR.), and Keys sections. The Bass (BASS) and Drum (DR.) parts are at the bottom. The vocal parts and Trumpets have rests in all five measures. The Trombone, Guitar, and Keys parts feature a rhythmic pattern of eighth notes with diagonal slashes. The Bass and Drum parts also feature a rhythmic pattern of eighth notes with diagonal slashes. Chord markings 'F-11' and 'A-11' are placed above the Trombone staff in the second and fourth measures, respectively. The key signature is two sharps (F# and C#).

163

Musical score for measures 163-167. The score includes parts for Alto, Tenor, Baritone, Trumpet 1, Trumpet 2, Trombone, Guitar, Keys, Bass, and Drums. The key signature is D major (two sharps). The Alto, Tenor, and Baritone parts are mostly rests. The Trombone, Guitar, and Bass parts feature a rhythmic pattern of eighth notes with a slash, and are annotated with chords: C#_11, C_11, and B_MAJ7#11. The Keys part is split into two staves, both with rhythmic slashes. The Drums part has a consistent rhythmic slash pattern.

168

ALTO

TENOR

BARI.

TPT. 1

TPT. 2

TBN.

GTR.

KEYS

BASS

DR.

FLUTE

C-11

B-11

Bb_{MAT}7#11

173 **P**

FL. *mp*

TENOR *p*

BARI.

TPT. 1

TPT. 2

TBN. *A-11* *F-11* *A-11*

GTR. *A-11* *F-11* *A-11*
GRADUAL CRESC.

KEYS *A-11* *F-11* *A-11*
GRADUAL CRESC.

BASS *A-11* *F-11* *A-11*
GRADUAL CRESC.

DR. *GRADUAL CRESC.*

178

FL.

TENOR

BARI.

TPT. 1

TPT. 2

TBN.

GTR.

KEYS

BASS

DR.

mp

mp

mp

C#_11

D_MAT7#11

C#_11

D_MAT7#11

C#_11

D_MAT7#11

C#_11

D_MAT7#11

183

To ALTO SAX.

FL. *mf*

TENOR *mp*

BARI. *mp* *mf*

TPT. 1 *mp*

TPT. 2 *mp*

TBN. *F#_11* *F_{MAT}7#11* *F_11*

GTR. *F#_11* *mf* *F_{MAT}7#11* *F_11*

KEYS *mf*

BASS *F#_11* *F_{MAT}7#11* *F_11* *mf*

DR. *mf*

187

ALTO SAXOPHONE

FL.

TENOR

BARI.

TPT. 1

TPT. 2

TBN.

GTR.

KEYS

BASS

DR.

mp

mp

Db_{MAT}7#11/F

B_{MAT}7#11/F

F_{MAT}7#11

F₋₁₁

Db_{MAT}7#11/F

B_{MAT}7#11/F

F_{MAT}7#11

F₋₁₁

Db_{MAT}7#11/F

B_{MAT}7#11/F

F_{MAT}7#11

F₋₁₁

Db_{MAT}7#11/F

B_{MAT}7#11/F

F_{MAT}7#11

F₋₁₁

Musical score for a jazz ensemble. The score is written for Alto Sax, Tenor, Bari, Tpt. 1, Tpt. 2, Tbn., Gtr., Keys, Bass, and Dr. The key signature is two sharps (F# and C#), and the time signature is 4/4. The Alto Sax part features a melodic line with a four-measure phrase. The Tenor and Tpt. 1 parts have similar melodic lines. The Bari part is mostly rests. The Tbn. part is a rhythmic pattern of slashes. The Gtr. part has a melodic line with a four-measure phrase. The Keys part has a harmonic accompaniment. The Bass part has a rhythmic pattern. The Dr. part is a rhythmic pattern of slashes. The score is divided into four measures.

ALTO SAX.

TENOR

BARI.

TPT. 1

TPT. 2

TBN.

GTR.

KEYS

BASS

DR.

DbMA7#11/F

BMA7#11/F

FMA7#11

F-11

199

S SOLO E/Bb 8 TIMES

ALTO SAX. *f* (1x0) A/Eb 8 TIMES - START SOLOING ON 5TH TIME

TENOR *f* (1x0) E/Bb 8 TIMES - START SOLOING ON 8TH TIME

BARI. *f* (1x0) A/Eb 8 TIMES - START SOLOING ON 8TH TIME

TPT. 1 *f* (1x0) A/Eb 8 TIMES - START SOLOING ON 7TH TIME

TPT. 2 *f* (1x0) G/Db 8 TIMES - START SOLOING ON 6TH TIME

TBN. *f* (1x0) G/Db 8 TIMES - START SOLOING ON 6TH TIME

GTR. *f* G/Db AFRO-CUBAN (9/8 + 9/8) 8 TIMES

KEYS *f* G/Db AFRO-CUBAN (9/8 + 9/8) 8 TIMES

BASS *f* G/Db AFRO-CUBAN (9/8 + 9/8) 8 TIMES

DR. *f* AFRO-CUBAN (9/8 + 9/8) 8 TIMES

8MAT 7#11/F G/F

203 T ♩ = 240 SWING

ALTO SAX. OPEN DRUMS

TENOR OPEN DRUMS

BARI. OPEN DRUMS

TPT. 1 OPEN DRUMS TO HARMON

TPT. 2 OPEN DRUMS TO HARMON

TBN. OPEN DRUMS

QTR. OPEN DRUMS. LETTER T ON CUE C-7 D-7 Eb-7 Db/Eb Bb/C B-7 Ab-7 C-7 D-7 Eb-7

KEYS OPEN DRUMS. LETTER T ON CUE (AS WRITTEN)

BASS OPEN DRUMS. LETTER T ON CUE C-7 D-7 Eb-7 Db/Eb Bb/C B-7 Ab-7 C-7 D-7 Eb-7

DR. OPEN SOLO/FILL. CUE LETTER T BROKEN SWING

ALTO SAX. 

TENOR 

BARI. 

TPT. 1 

TPT. 2 

TBN. 

GTR. 

KEYS 

BASS 

DR. 

D/E Bb/C C/B Ab/Db C-7 D-7 Eb-7 Db/Eb Bb/C B-7 Ab-7

D/E Bb/C C/B Ab/Db C-7 D-7 Eb-7 Db/Eb Bb/C B-7 Ab-7

D/E Bb/C C/B Ab/Db C-7 D-7 Eb-7 Db/Eb Bb/C B-7 Ab-7

U

216

ALTO SAX.

TENOR

BARI.

TPT. 1

TPT. 2

TBN.

GTR.

KEYS

BASS

DR.

C-7 D-7 Eb-7 E-7 F#-7 G7(#5#9) C-7 D-7 Eb-7 Db/Eb Bb/C B-7

mf

mf

mf

mf

mf

mf

mf

(VOICINGS AD LIB)

ALTO SAX. 

TENOR 

BARI. 

TPT. 1 

TPT. 2 

TBN. 

GTR. 

KEYS 

BASS 

DR. 

Chord progression: Ab-7 C-7 D-7 Eb-7 D/E Bb/C C/B Ab/Db C-7 D-7 Eb-7

ALTO SAX.

TENOR

BARI.

TPT. 1

TPT. 2

TBN.

GTR.

KEYS

BASS

DR.

Chord progression: Db/Eb Bb/C B-7 Ab-7 C-7 D-7 Eb-7 E-7 F#-7 G7(#9)

234 V

ALTO SAX. *mf*

TENOR *mf*

BARI. *mf*

TPT. 1 HARMON *f*

TPT. 2 HARMON *f*

TBN. *mf*

GTR. *f*

KEYS

BASS

DR.

C-7 D-7 Eb-7 Db/Eb Bb/C B-7 Ab-7 C-7 D-7 Eb-7

ALTO SAX. *fp* *mf*

TENOR *fp* *mf*

BARI. *fp* *mf*

TPT. 1 *fp* *f*

TPT. 2 *fp* *mf*

TBN. *fp* *mf*

GTR. *D/E Bb/C C/B Ab/Db C-7 D-7 Eb-7*

KEYS

BASS *D/E Bb/C C/B Ab/Db C-7 D-7 Eb-7*

DR.

ALTO SAX. *f* *pp*

TENOR *f* *pp*

BARI. *f*

TPT. 1

TPT. 2 TO CUP

TBN.

GTR. *f* *mf* SOLO *mf* *Ab* *MAT 7#11*

KEYS

BASS *Db/Eb Bb/C* *B-7* *Ab-7* *C-7* *D-7* *Eb-7* *E-7* *F#-7* *G7(9#9)* *Ab* *MAT 7#11*

DR. BUSY HIP-HOP BACKBEAT *mp*

250

ALTO SAX. 

TENOR 

BARI. 

TPT. 1 

TPT. 2 

TBN. 

GTR. 

KEYS 

BASS 

DR. 

GRADUAL CRESC...

255 TO FLUTE

ALTO SAX.

TENOR

BARI.

TPT. 1

TPT. 2

TBN.

GTR.

KEYS

BASS

DR.

260

ALTO SAX.

TENOR

BARI.

TPT. 1

TPT. 2

TBN.

QTR.

KEYS

BASS

DR.

FLUTE

f

A-11

A-11

265

FL.

TENOR *mp*

BARI. *mp*

TPT. 1 *mf*

TPT. 2 *mp*

TBN. *mp*

GTR.

KEYS

BASS *Dbmaj7#11* *C-11*

DR.

270

FL.

TENOR

BARI.

TPT. 1

TPT. 2

TBN.

GTR.

KEYS

BASS

DR.

mp

mp

Ob_{MAT} 7#11

Ob_{MAT} 7#11

285

FL.

TENOR

BARI.

ALTO SAX.

TPT. 1

TPT. 2

TBN.

GTR.

KEYS

BASS

DR.

OPEN

3

3

C-7

F/C

F#/C

E/C

C-7

C-7

F/C

F#/C

E/C

C-7

C-7

F/C

F#/C

E/C

C-7

290

ALTO

TENOR

BARI.

TPT. 1

TPT. 2

TBN.

GTR.

KEYS

BASS

DR.

Chords: F/C, F#/C, E/C, C-7, D-7, Eb-7, E-7, F#-7, G7(♯5♯9)

Dynamics: *ff*

y

295

ALTO

TENOR

BAR.

TPT. 1

TPT. 2

TBN.

GTR.

KEYS

BASS

DR.

WILD DISTORTION, BENDS, ETC. AD LIB

ff

C-7 F/C F#/C E/C C-7 F/C

C-7 F/C F#/C E/C C-7 F/C

Detailed description: This is a musical score for a band. It features ten staves: three for vocalists (Alto, Tenor, Baritone), two for trumpets (TPT. 1, TPT. 2), one for trombone (TBN.), one for guitar (GTR.), one for keys (KEYS), one for bass (BASS), and one for drums (DR.). The key signature is D major (two sharps). The score begins with a measure containing a box with the letter 'y'. The guitar part starts with a solo marked 'ff' and includes the instruction 'WILD DISTORTION, BENDS, ETC. AD LIB'. The guitar and bass parts have a series of chords: C-7, F/C, F#/C, E/C, C-7, F/C. The bass and drum parts feature a rhythmic pattern of eighth notes, represented by diagonal slashes. The vocal parts are mostly empty staves with a few notes at the beginning.

302

ALTO

TENOR

BARI.

TPT. 1

TPT. 2

TBN.

GTR.

KEYS

BASS

DR.

C-7 SHRIEK, WAIL, ROAR! F/C F#/C E/C C-7

fff

F#/C E/C C-7 F/C F#/C E/C C-7

F#/C E/C C-7 F/C F#/C E/C C-7

309 2

ALTO

TENOR

BARI.

TPT. 1

TPT. 2

TBN.

GTR.

KEYS

BASS

DR.

F/C F#/C E/C C-7 D-7 Eb-7 (CONTINUE SOLO) Db/Eb Bb/C B-7 Ab-7

F/C F#/C E/C C-7 D-7 Eb-7 Db/Eb Bb/C B-7 Ab-7

F/C D F#/C E/C C-7 D-7 Eb-7 Db/Eb Bb/C B-7 Ab-7

mf *mf* *mf*

316

Musical score for a jazz ensemble. The score includes parts for Alto, Tenor, Baritone, Trumpet 1, Trumpet 2, Trombone, Guitar, Keys, Bass, and Drums. The key signature is two sharps (F# and C#). The guitar and bass parts include chord diagrams and chord names: C-7, D-7, Eb-7, D/E, Bb/C, C/B, Ab/Db, C-7, D-7, Eb-7, Db/Eb, Bb/C, B-7.

AA

323

ALTO

TENOR

BARI.

TPT. 1

TPT. 2

TBN.

GTR.

KEYS

BASS

DR.

Ab-7 C-7 D-7 Eb-7 E-7 F#-7 G7(#5#9) AbMA7#11

Ab-7 C-7 D-7 Eb-7 E-7 F#-7 G7(#5#9) AbMA7#11

Ab-7 C-7 D-7 Eb-7 E-7 F#-7 G7(#5#9) AbMA7#11

BUSY HIP-HOP BACKBEAT

330

ALTO

TENOR

BARI.

TPT. 1

TPT. 2

TBN.

GTR.

KEYS

BASS

DR.

A-11

Ab_{MAT}7#11

A-11

Ab_{MAT}7#11

A-11

Ab_{MAT}7#11

338

ALTO

TENOR

BARI.

TPT. 1

TPT. 2

TBN.

GTR.

KEYS

BASS

DR.

A-11

Db_{MAT}7#11

A-11

Db_{MAT}7#11

A-11

Db_{MAT}7#11

346

ALTO

TENOR

BARI.

TPT. 1

TPT. 2

TBN.

GTR.

KEYS

BASS

DR.

354

Musical score for a jazz ensemble. The score includes parts for Alto, Tenor, Baritone, Trumpet 1, Trumpet 2, Trombone, Guitar, Keys, Bass, and Drums. The key signature is two sharps (F# and C#). The guitar, bass, and drums parts feature a rhythmic pattern of eighth notes. The guitar and bass parts are marked with chords: D-11, G7ALT, C-7, and F/C. The keys part includes a melodic line in the right hand and a bass line in the left hand. The drums part is marked "DRIVING SWING".

361

ALTO

TENOR

BAR.

TPT. 1

TPT. 2

TBN.

GTR.

KEYS

BASS

DR.

F#/C E/C C-7 F/C F#/C E/C C-7

F#/C E/C C-7 F/C F#/C E/C C-7

F#/C E/C C-7 F/C F#/C E/C C-7

368

ALTO

TENOR

BARI.

TPT. 1

TPT. 2

TBN.

GTR.

KEYS

BASS

DR.

F/C F#/C E/C C-7 D-7 Eb-7 E-7 F#-7 G7(#5#9) END SOLO WITH FIGURE:

ff

374 CC

ALTO

TENOR

BARI.

TPT. 1

TPT. 2

TBN.

GTR.

KEYS

BASS

DR.

f

f

f

C-7 F/C F#/C E/C C-7 F/C F#/C

C-7 F/C F#/C E/C C-7 F/C F#/C

381

ALTO

TENOR

BAR.

TPT. 1

TPT. 2

TBN.

GTR.

E/C C-7 F/C F#/C

KEYS

E/C C-7 F/C F#/C

BASS

DR.

HERO'S JOURNEY - ACT II

CONOR BRACE 2009

389 $\text{♩} = 80$. FREELY (BASS CUES)

FLUTE *PLAY (FLUTE)* *mp*

TENOR SAXOPHONE *PLAY* *mp*

BASS CLARINET IN B \flat *PLAY (BASS CLARINET)* *mp*

TRUMPET 1 *PLAY* *mp* *mf*

FLUGELHORN

TROMBONE *PLAY* *mp*

GUITAR

KEYBOARD *PLAY* *mp*

BASS *SOLO, ARCO* *mp*

DRUMS

FL.

TENOR

B. CL.

TPT. 1

FLUG.

TBN.

GTR.

KEYS

BASS

DR.

mp *mf* *p* *f* *mp* *p* *mf* *p* *mp* *p*

SOLO

(ARCO)

Detailed description of the musical score: The score is for a jazz ensemble. It features woodwinds (Flute, Tenor Saxophone, Bass Clarinet), brass (Trumpet 1, Flugelhorn, Trombone), guitar, keys, bass, and drums. The music is in 4/4 time with a key signature of two sharps (F# and C#). The score is divided into measures with various time signatures (4/4, 5/4, 3/4) indicated by the bar lines. Dynamic markings include *mp* (mezzo-piano), *mf* (mezzo-forte), *p* (piano), and *f* (forte). Performance instructions include 'SOLO' for the Trumpet 1 part and '(ARCO)' for the Bass part. The score concludes with a double bar line and repeat signs.

DD ♩ = 72 (BALLAD)

402

Musical score for rehearsal mark 402, featuring vocal parts (FL., TENOR, B. CL.), brass (TPT. 1, FLUG., TBN., GTR.), piano (KEYS), bass, and drums (DR.). The score includes dynamic markings like *mp*, *p*, *pp*, and performance instructions such as SOLO, LINGERING..., and A TEMPO.

FL. **TENOR** **B. CL.** **TPT. 1** **FLUG.** **TBN.** **GTR.** **KEYS** **BASS** **DR.**

mp SOLO LINGERING... *p* *pp* (BASS CUE) A TEMPO 3

8-7 CMAT7#11 8-7

PIZZ. SOLO LINGERING... *mp* A TEMPO 3

409

FL.

TENOR

B. CL.

TPT. 1

FLUG.

TBN.

GTR.

KEYS

BASS

DR.

G-7 F#7sus F#7ALT B-7 CMAT7#11 B-7

RIT... A TEMPO

3

3

415

FL.

TENOR

B. CL.

TPT. 1

FLUG.

TBN.

GTR.

KEYS

BASS

DR.

8bMA7#11 EbMA7#11 E-7 A7b9sus DMA7#9s B-7 GMA7#11 G#-11 GMA7 F#sus F#7b9sus

EE

422

FL.

TENOR

B. CL.

TPT. 1

FLUG.

TBN.

GTR.

KEYS

BASS

DR.

mp LINGERING...

p

mf SOLO

mp A TEMPO

mp TIME (BRUSHES)

8-7

CMA7#11

8-7

3

mp

429

FL.

TENOR

B. CL.

TPT. 1

FLUG.

TBN.

GTR.

KEYS

BASS

DR.

G-7 AbMA7 A-7 AbMA7 A-7 AbMA7 G-7 B-7 F#7sus F#7ALT B-7

G-7 AbMA7 A-7 AbMA7 A-7 AbMA7 G-7 B-7 F#7sus F#7ALT B-7

435

FL.

TENOR

B. CL.

TPT. 1

FLUG.

TBN.

GTR.

KEYS

BASS

DR.

$C_{MAT}7\#11$ $B-7$ $Bb_{MAT}7\#11$ $B7\#5\#9$ $E-7$ $A7b9_{SUS}$ $D_{MAT}7\#5$ $B-7$ $G_{MAT}7$

441

FL.

TENOR

B. CL.

TPT. 1

FLUG.

TBN.

GTR.

KEYS

BASS

DR.

G#_11 *GMA7#11* *F#7sus CMA7/F#*

mf *LINGERING...* *mp*

SHIMMERING CYMBALS... *LINGERING...* *mp*

FF A LITTLE FASTER

448

FL.

TENOR

B. CL.

TPT. 1

FLUG.

TBN.

GTR.

KEYS

BASS

DR.

mf

mf

mf

TIME (STICKS)

mf

C#-7 D_{mat}7#11/C# C#-7 G/C C#-7^{b6} F#-7 B^b9^{sus} E_{Mat}7#5 C#-7

C#-7 D_{mat}7#11/C# C#-7 G/C C#-7^{b6} F#-7 B^b9^{sus} E_{Mat}7#5 C#-7

454 **GG**

FL.

TENOR

B. CL.

TPT. 1

FLUG.

TBN.

GTR.

KEYS

BASS

DR.

AMaj7
SWING 8THS

G#-7b6

GMaj7

F#-7b6

FMaj7

E-7

F#-7b5

G#7#5#9

AMaj7#11

G#-7b6

SWING 8THS

HW

464

FL.

TENOR

S. CL.

TPT. 1

FLUG.

TBN.

GTR.

KEYS

BASS

DR.

$G_{\text{MAJ}}7\#11$ $F\#-7b6$ $F_{\text{MAJ}}7\#11$ $F-11b6$ $D\flat_{\text{MAJ}}7\#11/F$ $B\flat_{\text{MAJ}}7\#11/F$ $B\flat-11$

$G_{\text{MAJ}}7\#11$ $F\#-7b6$ $F_{\text{MAJ}}7\#11$ $F-11b6$ $D\flat_{\text{MAJ}}7\#11/F$ $B\flat_{\text{MAJ}}7\#11/F$ $B\flat-11$

485 ♩ = 240 SWING

ALTO

TENOR

B. CL.

TPT. 1

FLUG.

TBN.

GTR.

KEYS

BASS

DR.

mf *f* *mf* *f* *mf* *f*

SIM.

B \flat F E \flat F E \flat A \flat D \flat ²/B \flat

C PEDAL

HANDS ON TOMS *mp* *f* TO STICKS STICKS - BIG FILL!

JJ

490

ALTO

TENOR

B. CL.

TPT. 1

FLUG.

TBN.

GTR.

KEYS

BASS

DR.

To BARI. SAX.

D-7 E-7 F-7
SOLO 2ND AND 4TH TIMES

C-7 D-7 Eb-7
SOLO 1ST AND 3RD TIMES

Eb/F C/D C#-7 Bb-7

C-7 D-7 Eb-7 Db/Eb Bb/C B-7 Ab-7

C-7 D-7 Eb-7 Db/Eb Bb/C B-7 Ab-7

C-7 D-7 Eb-7 Db/Eb Bb/C B-7 Ab-7

ALTO

TENOR

B. CL.

TPT. 1

FLUG.

TBN.

GTR.

KEYS

BASS

DR.

BARITONE SAXOPHONE

fp *mf* *f*

D-7 E-7 F-7 E/F# C/D D/C# Bb/Eb E-7 F-7

C-7 D-7 Eb-7 D/E Bb/C C/B Ab/Db C-7 D-7 Eb-7

C-7 D-7 Eb-7 D/E Bb/C C/B Ab/Db C-7 D-7 Eb-7

C-7 D-7 Eb-7 D/E Bb/C C/B Ab/Db C-7 D-7 Eb-7

509

Musical score for a jazz ensemble. The score is written for eight instruments: Alto, Tenor, Bari. Sax., Tpt. 1, Flugelhorn, Tbn., Gtr., Keys, Bass, and Dr. The key signature is B-flat major (two flats). The Alto, Tenor, Bari. Sax., Tpt. 1, and Tbn. parts are mostly silent, indicated by horizontal lines. The Flugelhorn part has a solo section from measure 4 to 7, marked "B-11 SOLO (TRADING WITH GUITAR)". The Gtr., Keys, and Bass parts are marked with "A-11" in measure 4 and "Abmaj7#11" in measure 7. The Dr. part is marked with a double bar line and diagonal slashes throughout the piece.

517

ALTO

TENOR

BARI. SAX.

TPT. 1

FLUG.

TBN.

GTR.

KEYS

BASS

DR.

B-11

A-11

DbMA7#11

A-11

DbMA7#11

A-11

DbMA7#11

525

Musical score for a jazz ensemble. The score consists of ten staves, each representing a different instrument. The instruments are: ALTO (Soprano clef), TENOR (Alto clef), BARI. SAX. (Bass clef), TPT. 1 (Alto clef), FLUG. (Alto clef), TBN. (Bass clef), GTR. (Alto clef), KEYS (Grand staff), BASS (Bass clef), and DR. (Drum set). The score is divided into measures by vertical bar lines. The Alto, Tenor, Bari. Sax., and Tbn. parts are mostly silent, indicated by horizontal lines. The Tpt. 1 part has a 'D-11' chord marking above the fourth measure. The Flugelhorn part has a 'D-11' chord marking above the fourth measure and a hatched pattern from the fourth to the seventh measure. The Gtr. part has a hatched pattern from the first to the third measure, is silent from the fourth to the seventh measure, and has a hatched pattern from the eighth to the ninth measure. The Keys part has a hatched pattern from the first to the third measure, is silent from the fourth to the seventh measure, and has a hatched pattern from the eighth to the ninth measure. The Bass part has a hatched pattern from the first to the third measure, is silent from the fourth to the seventh measure, and has a hatched pattern from the eighth to the ninth measure. The Dr. part has a hatched pattern from the first to the ninth measure. Chord markings 'C-11' and 'DbMA7#11' are placed above the Bass staff at the beginning of the fourth and eighth measures, respectively.

LL

533

Musical score for a jazz ensemble. The score is written for Alto, Tenor, Bari Sax, Tpt. 1, Flugelhorn, Tbn., Gtr., Keys, Bass, and Drums. The Alto, Tenor, Bari Sax, and Tpt. 1 parts are mostly silent, indicated by horizontal lines. The Flugelhorn part has a solo section starting in the 4th measure, marked with diagonal lines and the text "D-7 SOLO WITH GUITAR". The Gtr. part has a solo section starting in the 6th measure, marked with diagonal lines and the text "C-7 SOLO WITH FLUGELHORN". The Keys part has a solo section starting in the 8th measure, marked with a treble clef and a few notes. The Bass and Drums parts are marked with diagonal lines, indicating a driving swing rhythm. Chord changes are indicated by text above the Flugelhorn, Gtr., and Bass staves: E-11, A7ALT, D-7, G7ALT, D-11, G7ALT, C-7, and D-11.

541

Musical score for a jazz ensemble. The score is written for seven measures. The instruments and their parts are as follows:

- ALTO:** Treble clef, key signature of two flats. All notes are rests.
- TENOR:** Treble clef, key signature of two flats. All notes are rests.
- BARI. SAX.:** Treble clef, key signature of two flats. All notes are rests.
- TPT. 1:** Treble clef, key signature of two flats. All notes are rests.
- FLUG.:** Treble clef, key signature of two flats. The staff contains diagonal slashes representing a rhythmic pattern.
- TBN.:** Bass clef, key signature of two flats. All notes are rests.
- GTR.:** Treble clef, key signature of two flats. The staff contains diagonal slashes representing a rhythmic pattern.
- KEYS:** Treble and Bass clefs, key signature of two flats. The treble clef part has a rhythmic pattern of eighth notes and quarter notes. The bass clef part contains rests.
- BASS:** Bass clef, key signature of two flats. The staff contains diagonal slashes representing a rhythmic pattern.
- DR.:** Drum set notation with diagonal slashes representing a rhythmic pattern.

Chord progressions are indicated above the Flugelhorn, Guitar, and Bass staves:

- FLUG.:** G/D, G#/D, F#/D, D-7, G/D, G#/D, F#/D
- GTR.:** F/C, F#/C, E/C, C-7, F/C, F#/C, E/C
- BASS:** F/C, F#/C, E/C, C-7, F/C, F#/C, E/C

548

ALTO

TENOR

BARI. SAX.

TPT. 1

FLUG.

TBN.

GTR.

KEYS

BASS

DR.

Chord progressions for GTR, KEYS, and BASS:

- Measures 1-4: C-7, F/C, F#/C, E/C
- Measure 5: C-7, D-7, Eb-7
- Measure 6: E-7, F#-7, G7(#5#9)

Chord progressions for FLUGELHORN and TROMBONE:

- Measures 1-4: D-7, G/D, G#/D, F#/D
- Measure 5: D-7, E-7, F-7
- Measure 6: F#-7, G#-7, A7(#5#9)

MM

554

Musical score for a jazz ensemble. The score is written for Alto, Tenor, Baritone Sax, Trumpet 1, Flute, Trombone, Guitar, Keys, Bass, and Drums. The key signature is B-flat major (two flats). The tempo is marked **MM** (Moderato). The score consists of five measures. The Alto and Tenor parts play a melodic line starting in the second measure, marked *pp*. The Flute and Guitar parts play a rhythmic pattern with triplets, marked *mf*. The Keys and Bass parts play a harmonic accompaniment, marked *mp*, with the chord *AbMA7#11* indicated. The Drums part plays a **BUSY HIP-HOP BACKBEAT**, marked *mp*.

559 To FLUTE

ALTO

TENOR

BARI. SAX.

TPT. 1

FLUG.

TBN.

GTR.

KEYS

BASS

DR.

p

mp

p

CUP MUTE

A-11

AbMaj7#11

A-11

AbMaj7#11

564

ALTO

TENOR

BAR. SAX.

TPT. 1

FLUG.

TBN.

GTR.

KEYS

BASS

DR.

A-11

A-11

569

FLUTE

ALTO

TENOR

BARI. SAX.

TPT. 1

FLUG.

TBN.

GTR.

KEYS

BASS

DR.

f

mp

mf

f

f

mp

f

Ob_{MAT}7#11

Ob_{MAT}7#11

3

3

3

575

FL.

TENOR

BARI. SAX.

TPT. 1

FLUG.

TBN.

GTR.

KEYS

BASS

DR.

C-11

DbMAt7#11

C-11

DbMAt7#11

580

FL.

TENOR

BARI. SAX.

TPT. 1

FLUG.

TBN.

GTR.

KEYS

BASS

DR.

mf

mf

mf

mf

mf

D₁₁

D₁₁

NN

585

FL. *mf*

TENOR *mf*

BARI. SAX. *mf*

TPT. 1 TO OPEN

FLUG. *mf*

TBN. *mf*

GTR. *mf*

KEYS *mf*

BASS *mf*

DR. *mf*

12/8 AFRO-CUBAN FEEL HIP-HOP

G⁷ALT C G/B A G F_{MAY}7#11

591

FL.

TENOR

BARI. SAX.

TPT. 1

FLUG.

TBN.

GTR.

KEYS

BASS

DR.

12/8 FEEL

HIP-HOP

C G/B F/A G F#_11

3 3 3 3

596

TO ALTO SAX.

The musical score is arranged in a standard ensemble format with the following parts and details:

- FL.**: Flute part with eighth-note patterns in the first three measures.
- TENOR**: Tenor saxophone part, starting with a whole note in the first measure and then playing a melodic line with triplets in the final two measures.
- BAR. SAX.**: Baritone saxophone part, similar to the tenor saxophone.
- TPT. 1**: Trumpet 1 part, featuring an "OPEN" triplett in the third measure.
- FLUG.**: Flugelhorn part, mirroring the tenor saxophone.
- TBN.**: Trombone part, playing a steady melodic line.
- GTR.**: Guitar part, playing eighth-note chords in the first three measures, then a rhythmic pattern of slashes for the remainder of the piece.
- KEYS**: Keyboard part, playing chords in the first three measures.
- BASS**: Bass line, playing eighth-note chords in the first three measures, then a rhythmic pattern of slashes.
- DR.**: Drum part, playing a consistent rhythmic pattern of slashes.

Chord changes and dynamics are indicated throughout the score:

- Chord changes:** C^{MAT}7/G (12/8 FEEL) and E7^{#9}/G#.
- Dynamics:** *f* (forte) is used in several measures.

602

ALTO SAXOPHONE

FL.

TENOR

BARI. SAX.

TPT. 1

FLUG.

TBN.

GTR.

KEYS

BASS

DR.

A-11

Bb MA7#11

HIP-HOP

C

G/B

A-b6

GADD4

12/8 FEEL

HIP-HOP

12/8 FEEL

609

00 $\text{♩} = \text{♩}$

ALTO SAX.

TENOR

BARI. SAX.

TPT. 1

FLUG.

TBN.

GTR.

KEYS

BASS

DR.

$F_{\text{MA}7}$ G^7_{SUS}

ff f

ff f

ff f

ff f

HEAVIER AFRO-CUBAN

615 pp

ALTO SAX.

TENOR

BARI. SAX.

TPT. 1

FLUG.

TBN.

QTR.

KEYS

BASS

DR.

TO CUP

TO CUP

(TREMOLLO / FLOURISH AD LIB)

mp

(BASS)

mp

(HANDS ON TOMS)

mp

620

ALTO SAX.

TENOR

BARL. SAX.

TPT. 1

FLUG.

TBN.

GTR.

KEYS

BASS

DR.

626

ALTO SAX.

TENOR

BARI SAX.

TPT. 1

FLUG.

TBN.

GTR.

KEYS

BASS

DR.

SIM.

2

2

631

ALTO SAX.

TENOR

BARI. SAX.

TPT. 1

FLUG.

TBN.

GTR.

KEYS

BASS

DR.

SIM.

RIT...

RIT...

RIT...

2

2

2

2

635 QQ ♩ = 70

ALTO SAX. *ppp*

TENOR *ppp*

BARI. SAX. *ppp*

TPT. 1 *ppp* CUP

FLUG. *ppp* CUP

TBN. *ppp* CUP

GTR.

KEYS *RIT...* *ppp* C_{MA7}7#11 (EMBELLISH AD LIB)

BASS *RIT...* *p*

DR. *p*

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VITA

Conor Lane Brace was born in Houston, Texas. After graduating from Jack C. Hays High School, Buda, Texas, he entered the School of Architecture at the University of Texas at Austin, but quickly realized his mistake and transferred to the School of Music. Conor received the degree of Bachelor of Music in Jazz Composition as well as the degree of Bachelor of Arts in Plan II from the University in December 2006. In January 2007, he entered the Graduate School at the University of Texas at Austin. Studying under Dr. John Mills and Dr. Bruce Pennycook, Conor developed a passion for writing music for media that carried him into the world of film and video game production and inspired the creation of *A Hero's Journey*.

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This thesis was typed by the author.