"DHYANA" INTRO - HORN REDUCTION W/BASS

"strong beat" "strong beat" "strong beat" "strong beat"

1 2 3 4 5 6 7

4 TPTS

SOP
ALTO
TEN

BARI

4 TBNS

BASS

"strong beat"

"strong beat"

8 9 10 11 12 13 14

4 TPTS

SOP
ALTO
TEN
(GROUP 6)

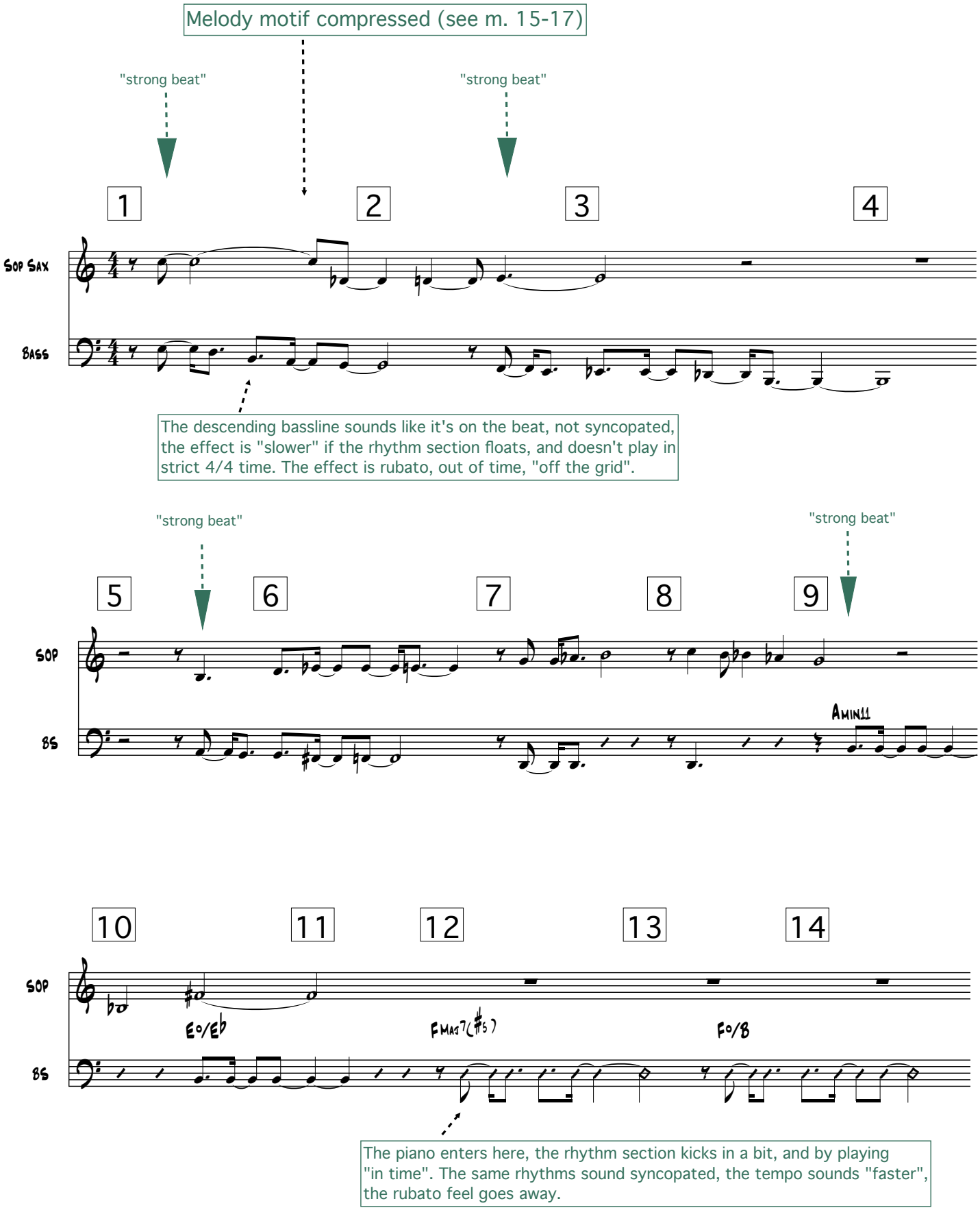
BARI

4 TBNS

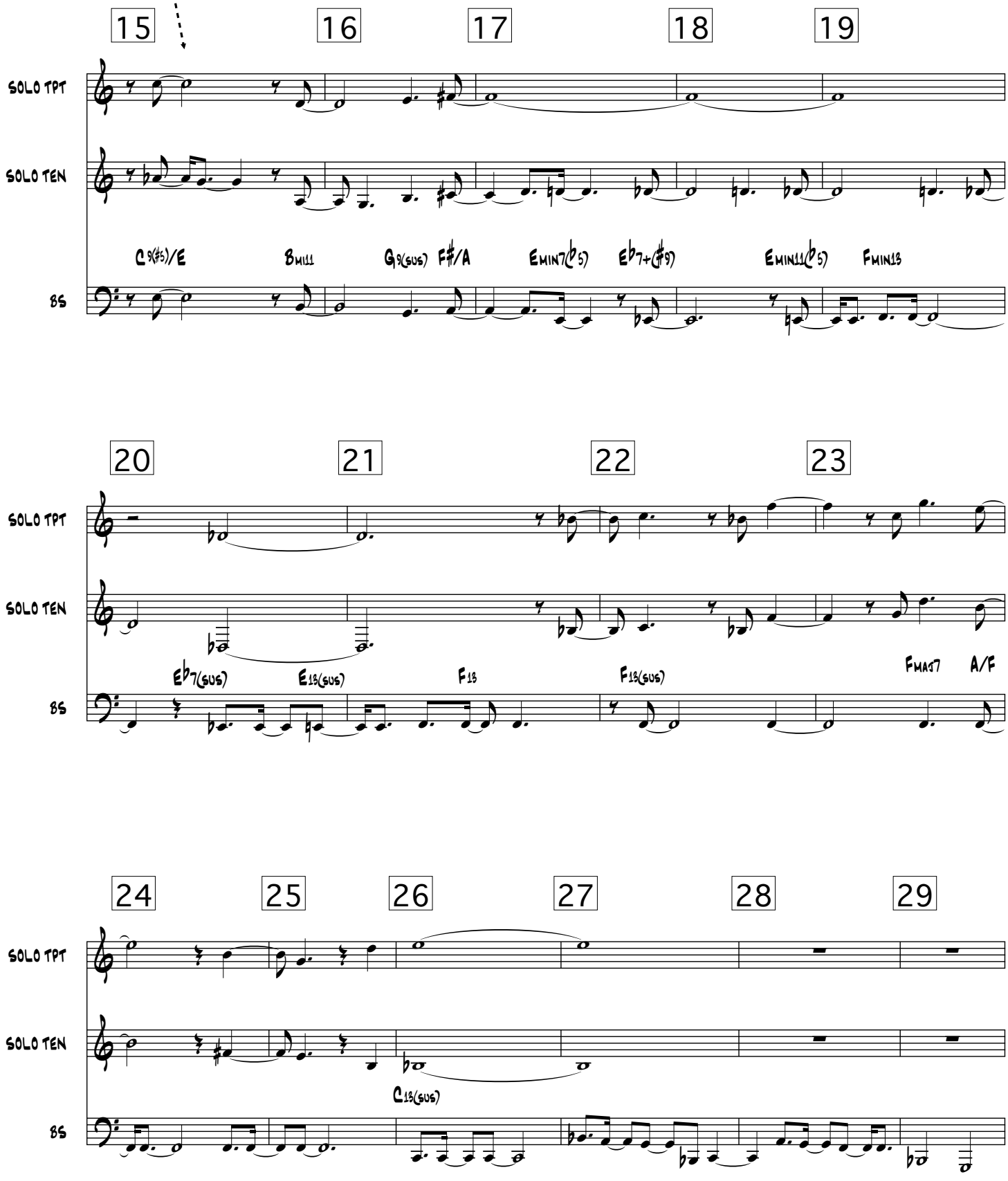
AMIN11 E°/E♭ FMAJ7(♯5) F°/B

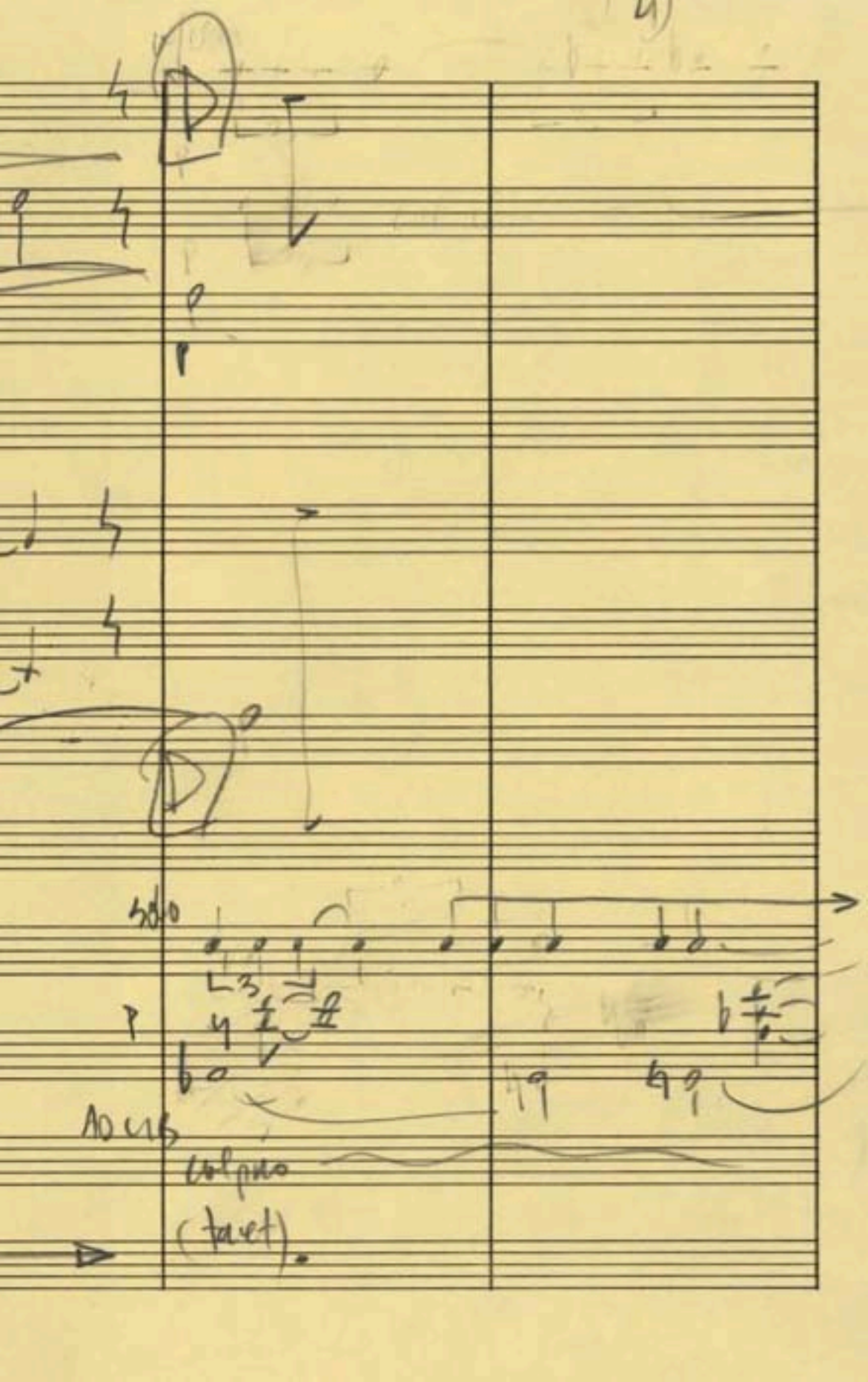
BASS

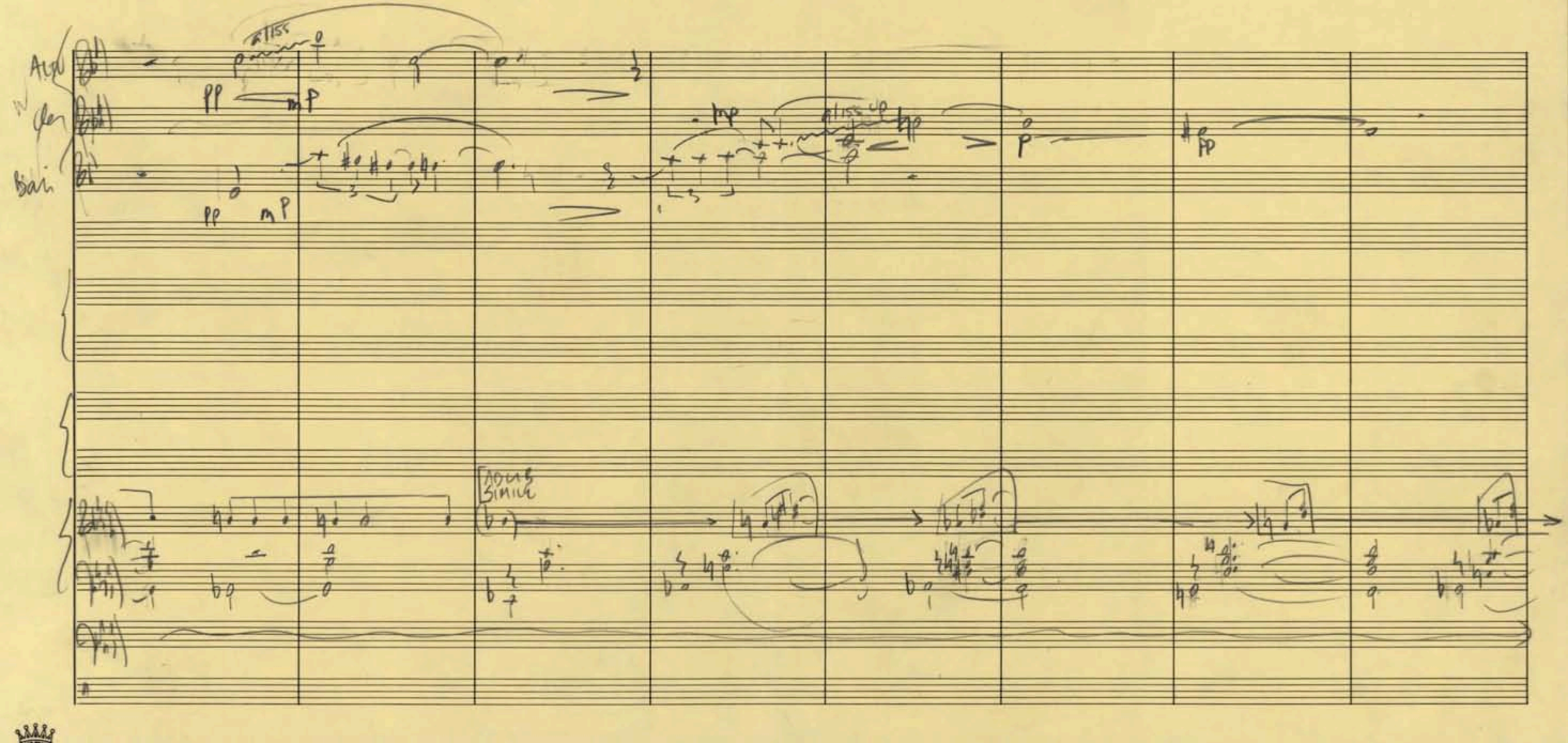
"DYHANA" - Leads/Bass/Chords

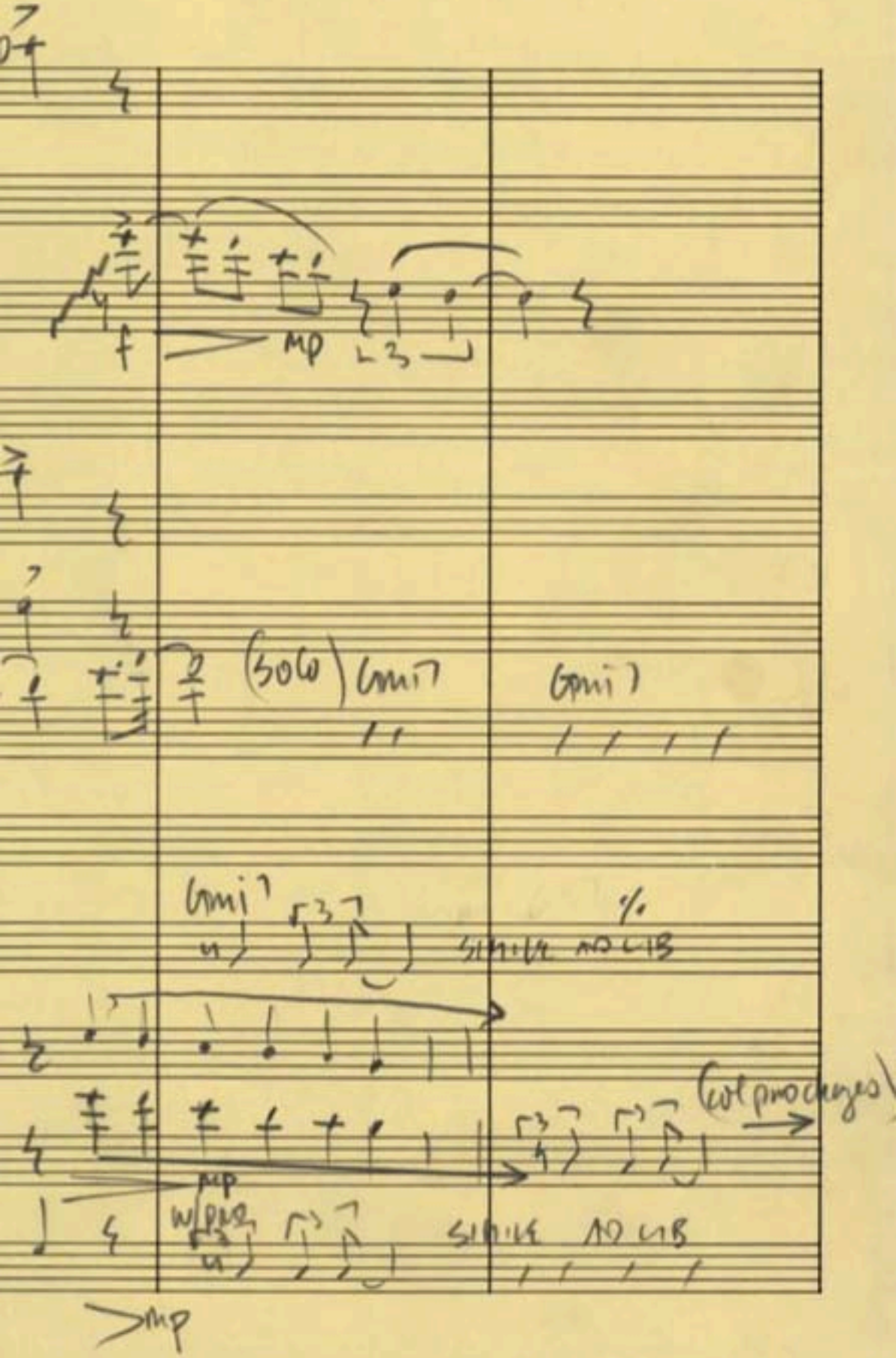


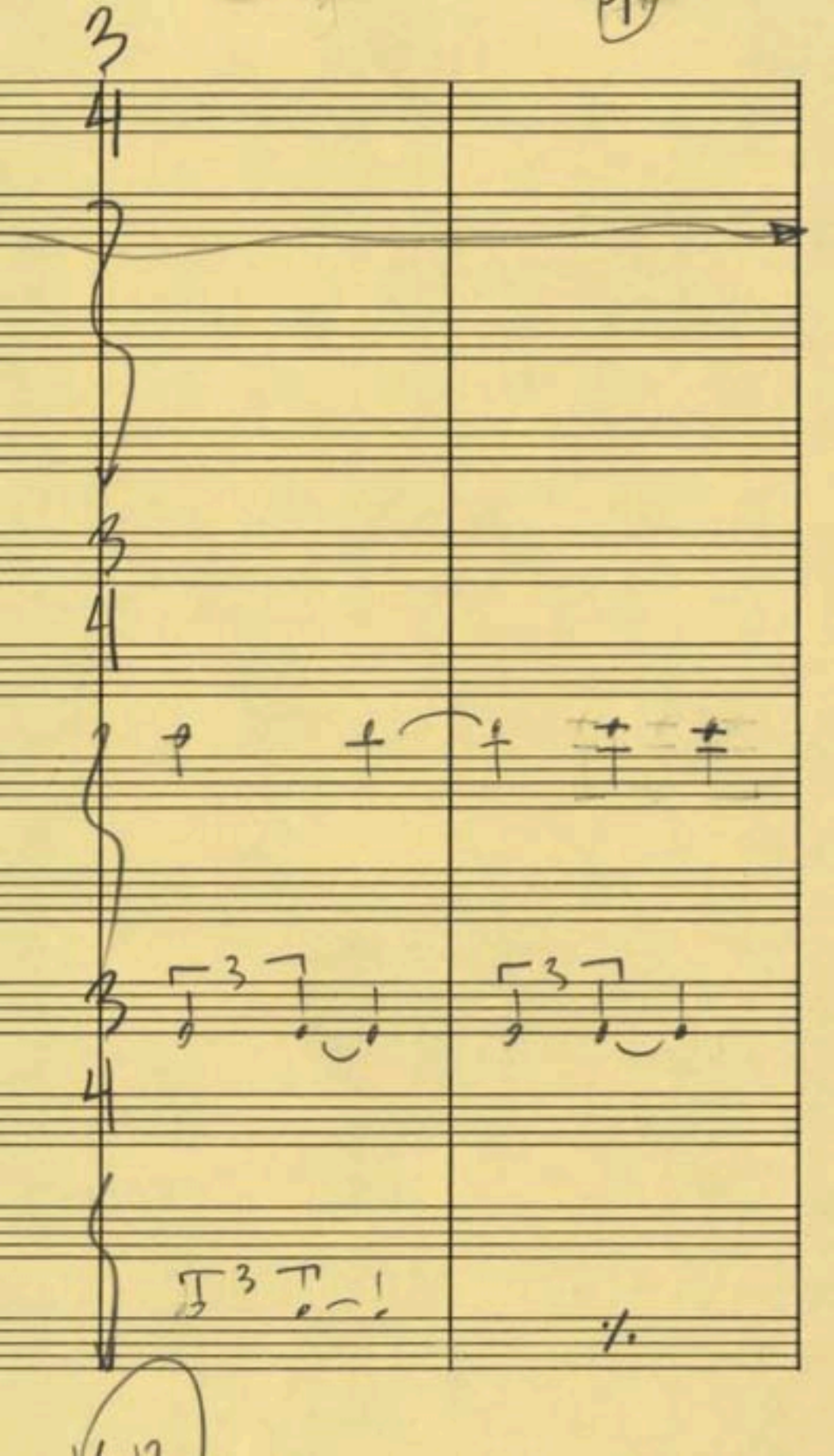
Melody motif played in time, as "the tune..."
It might make more sense and groove here, since the rhythm section is playing 4/4. The melody is now "on the grid".

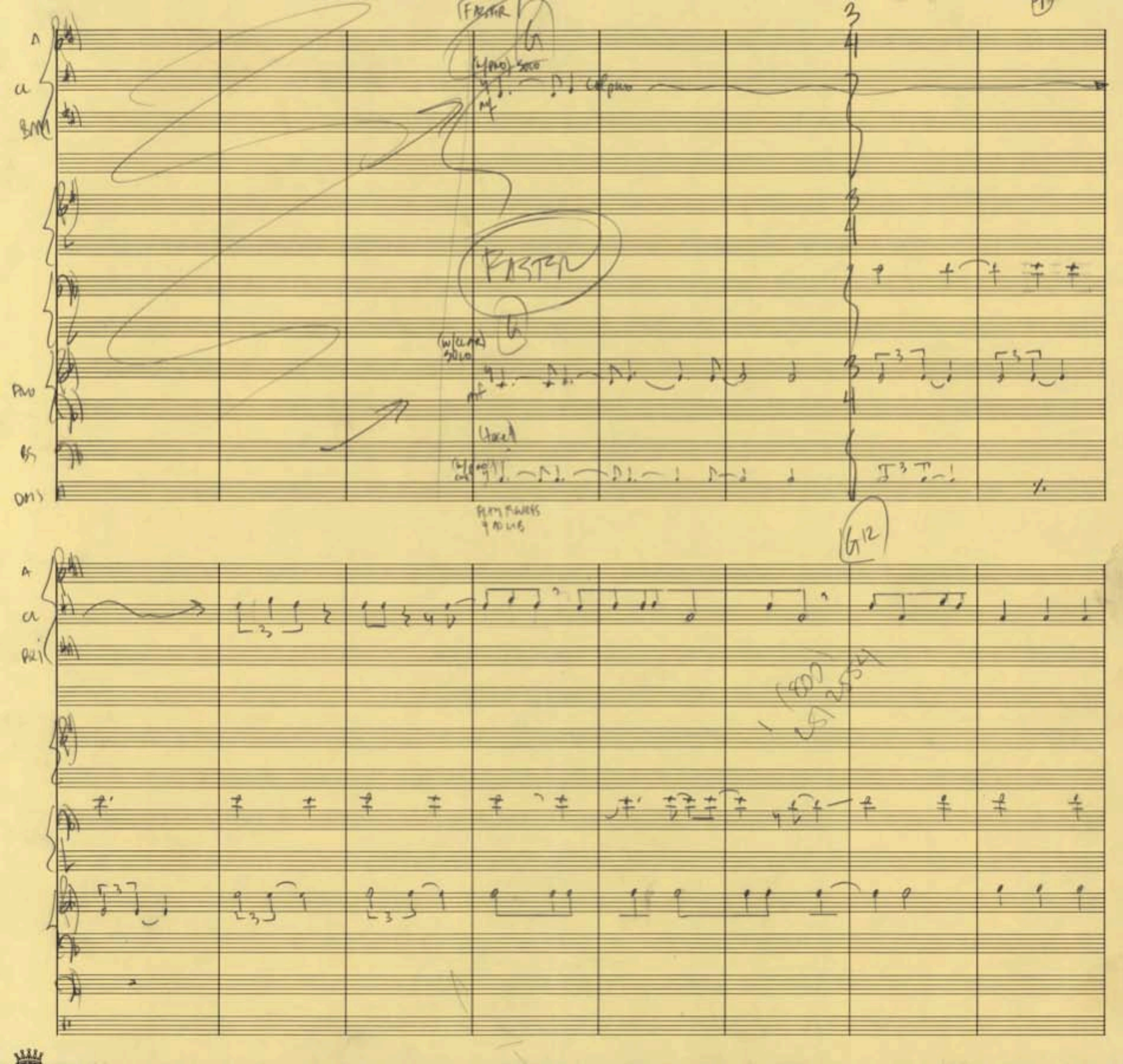


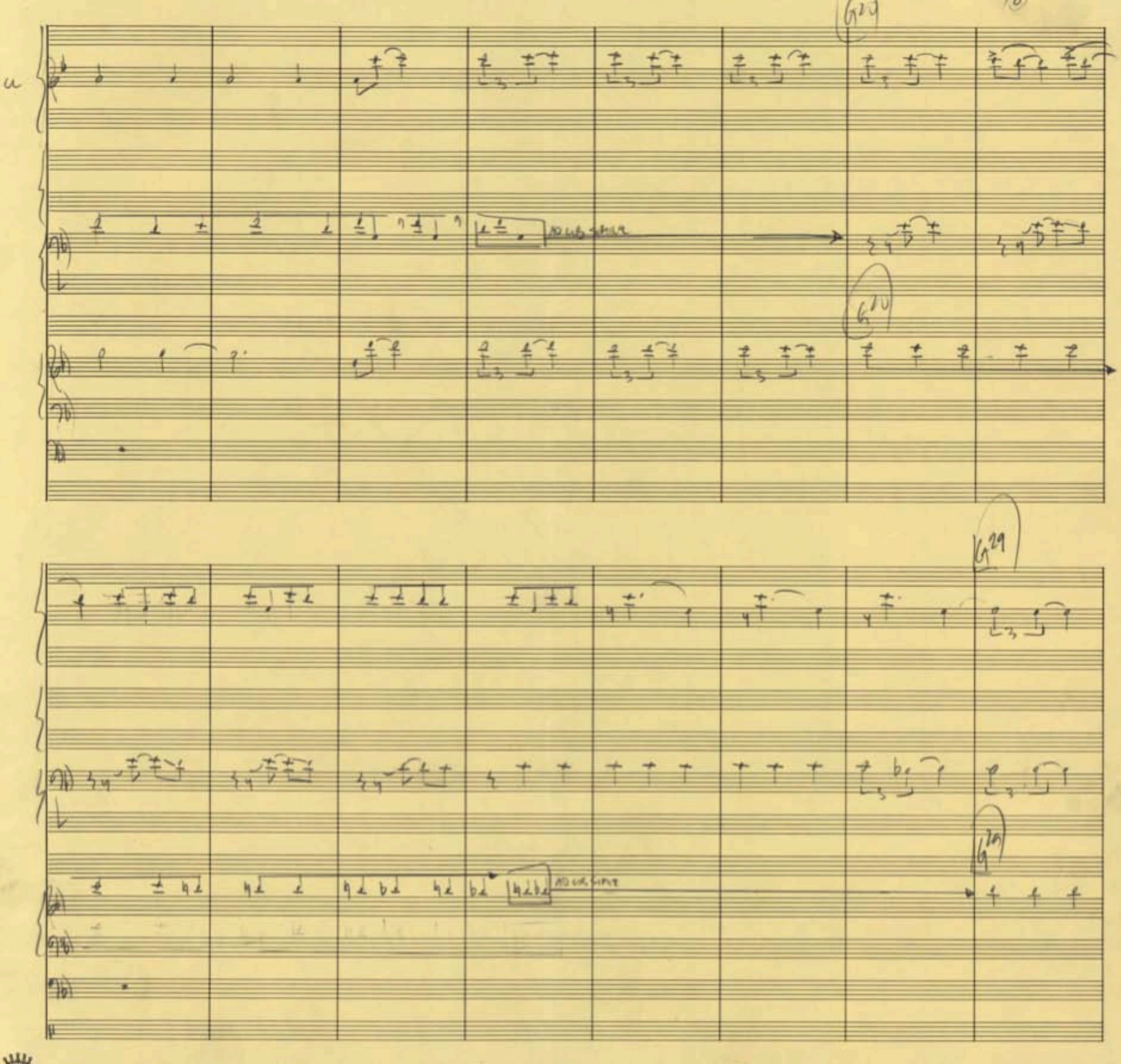

solo
colpito
(tacet).

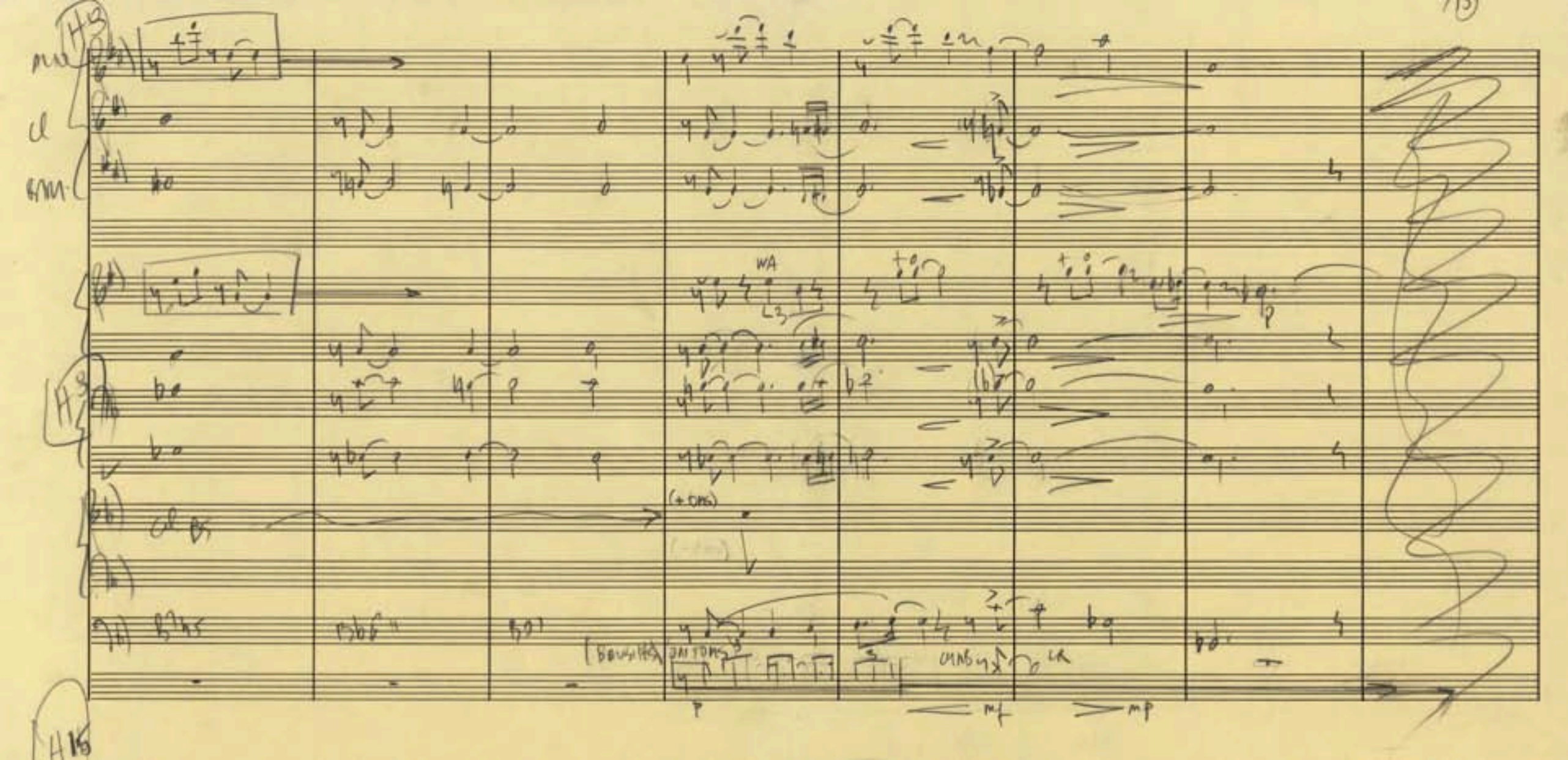

Alto
Cler
Bari
pp
mp
mp
pp
mp
pp
pp
Adlib
Simile

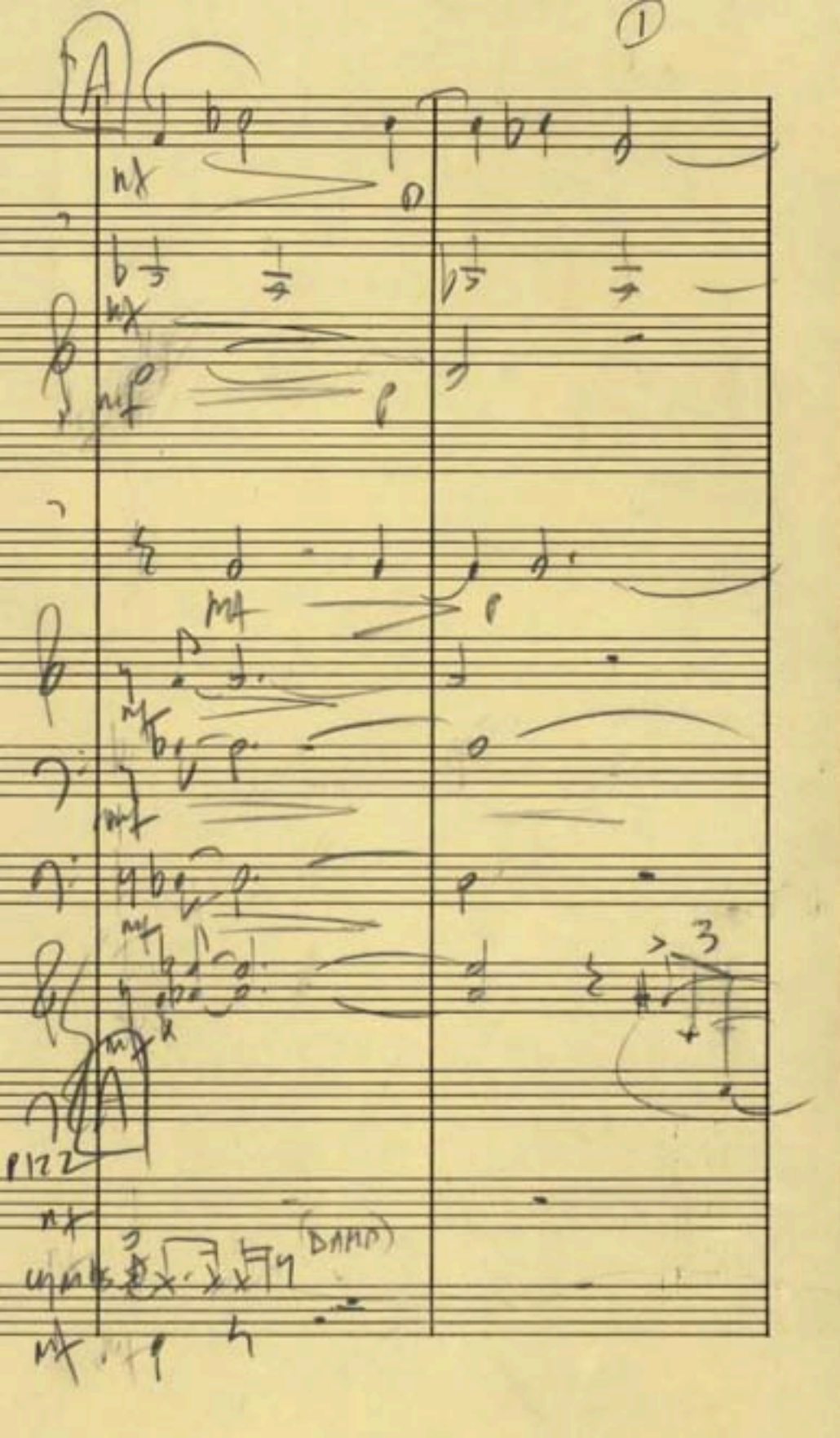

mp
(solo)
Gmi7
Gmi7
Gmi7
SIMILE AD LIB
(col prochazes)
mp
w/pno
SIMILE AD LIB
mp



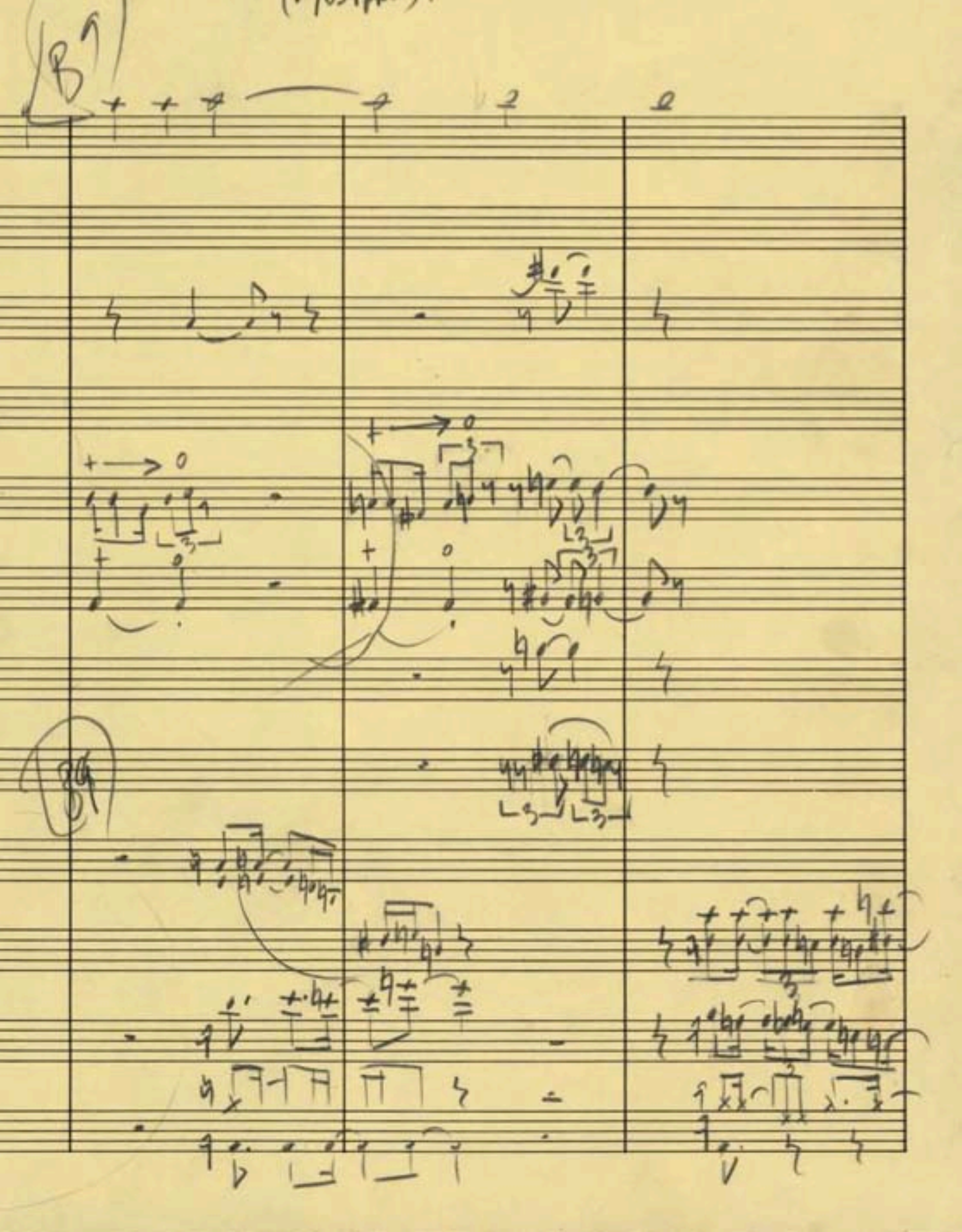

FASTER
FASTER
G12

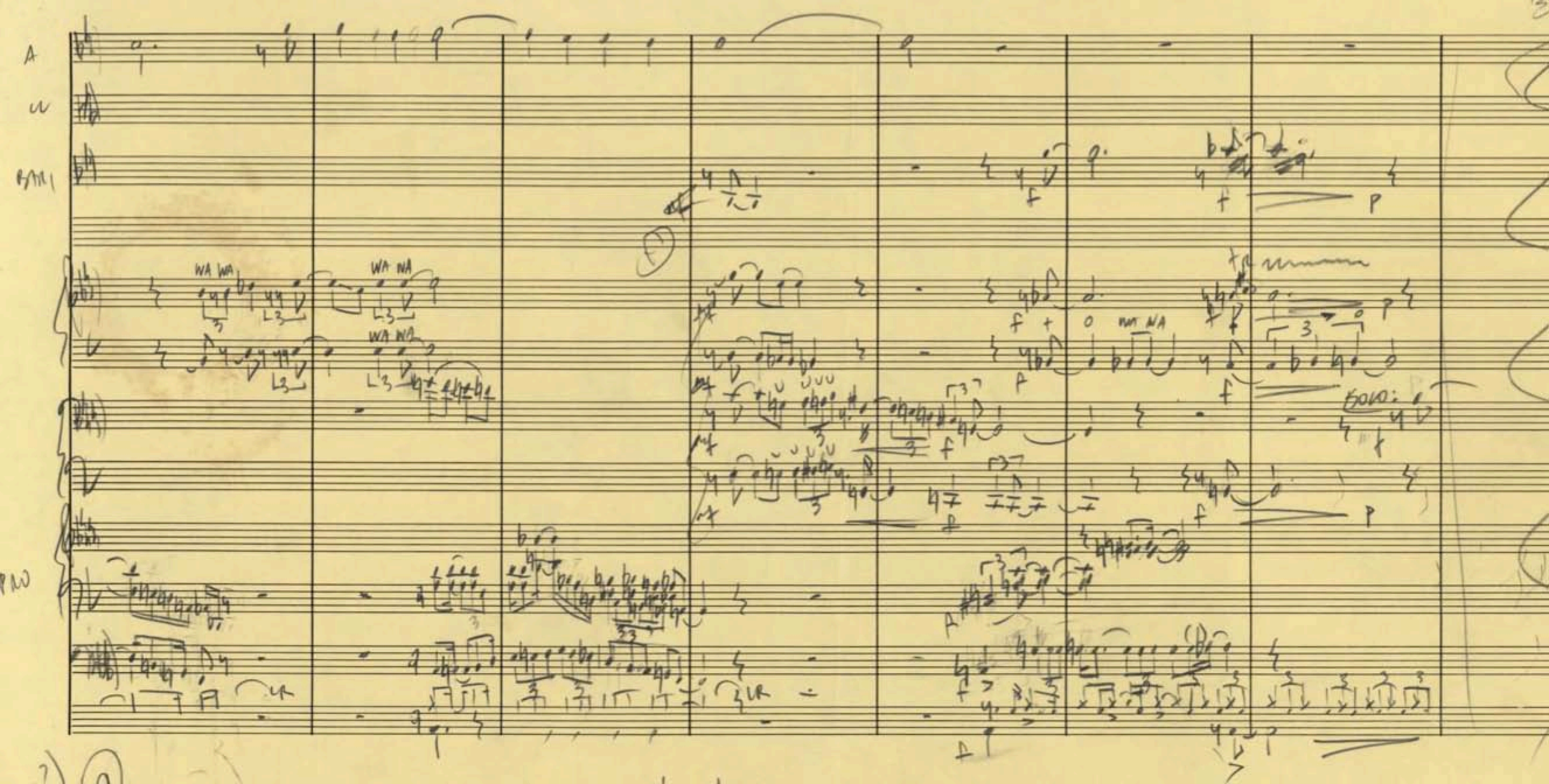

G29
G29
G29
G29

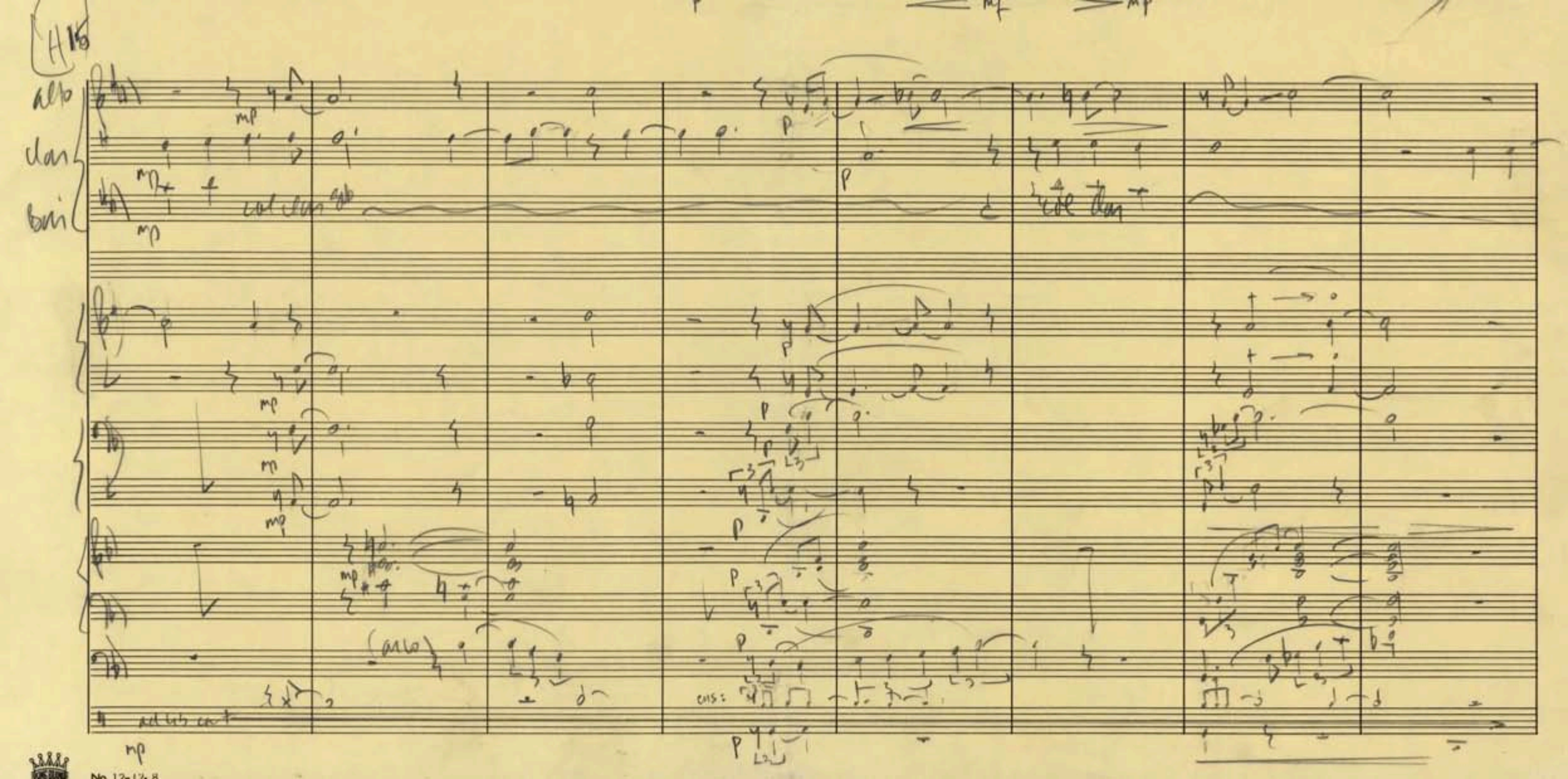

H13
H8
H15
WA
(+ DAS)
p
mf
mp

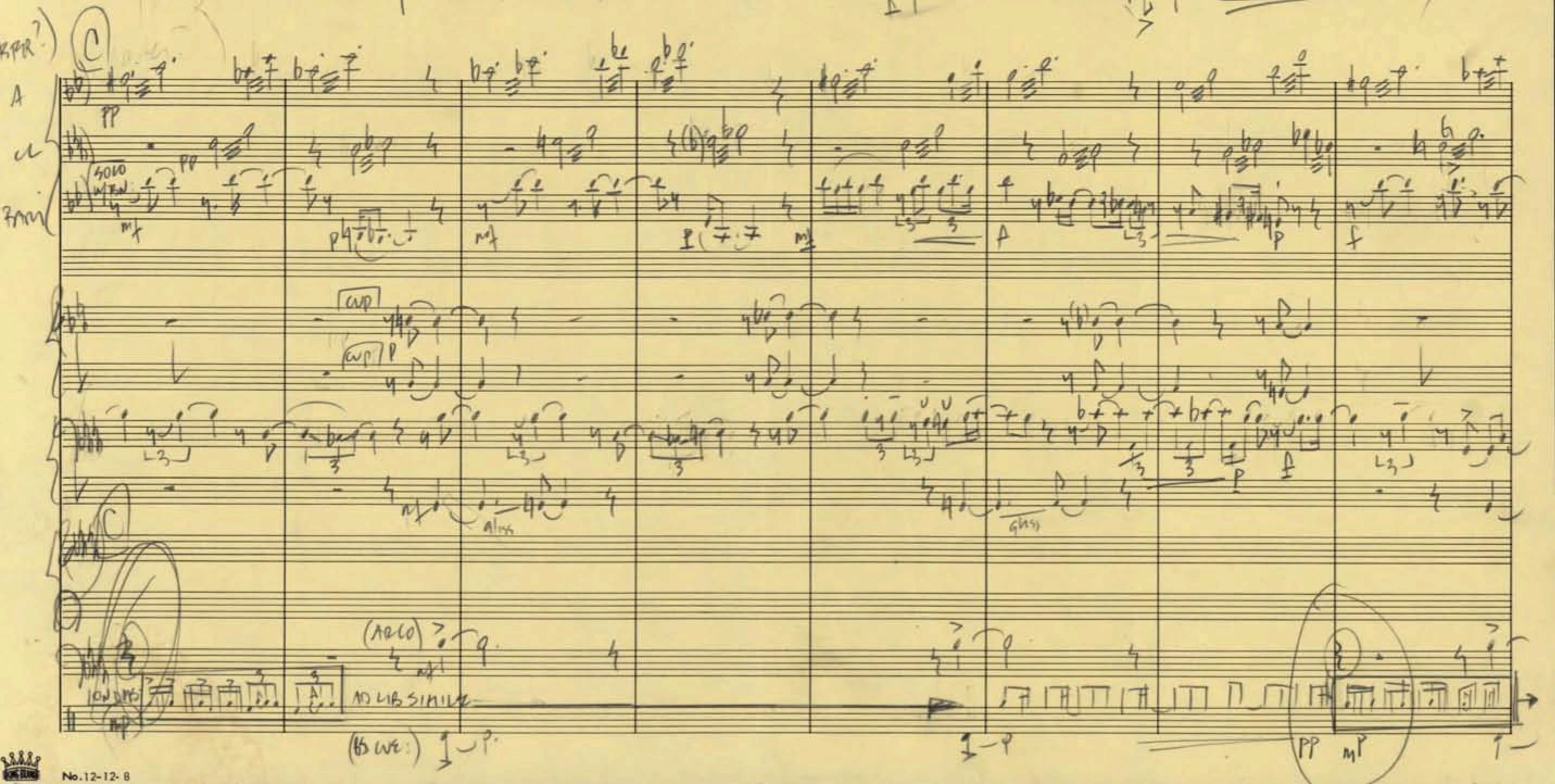

1
A
A
PIZZ
(DAMP)

ALT
CLR
BARI
mf
p
simile




WA WA
WA WA
WA WA
WA WA
SOLO:


H 15
alto
clar
bari
col clar
col clar
(arco)
cus:
ad lib cant

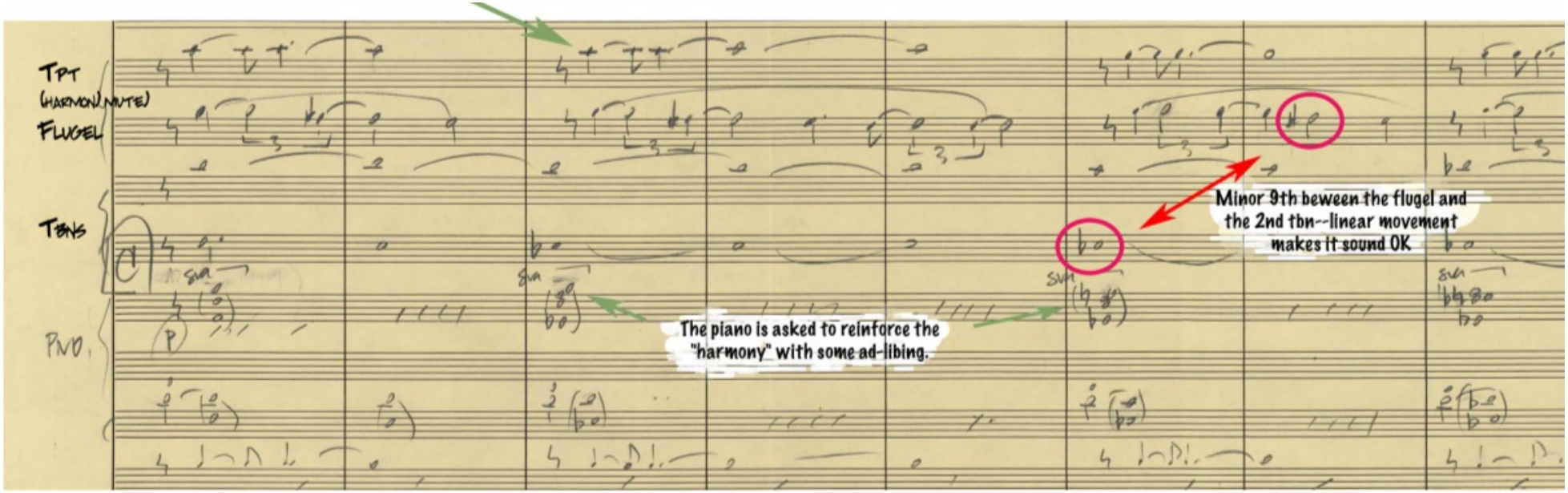


C
A
CL
SOLO
CUP
(ARCO)
AD LIB SIMILE
(BS CUE:)

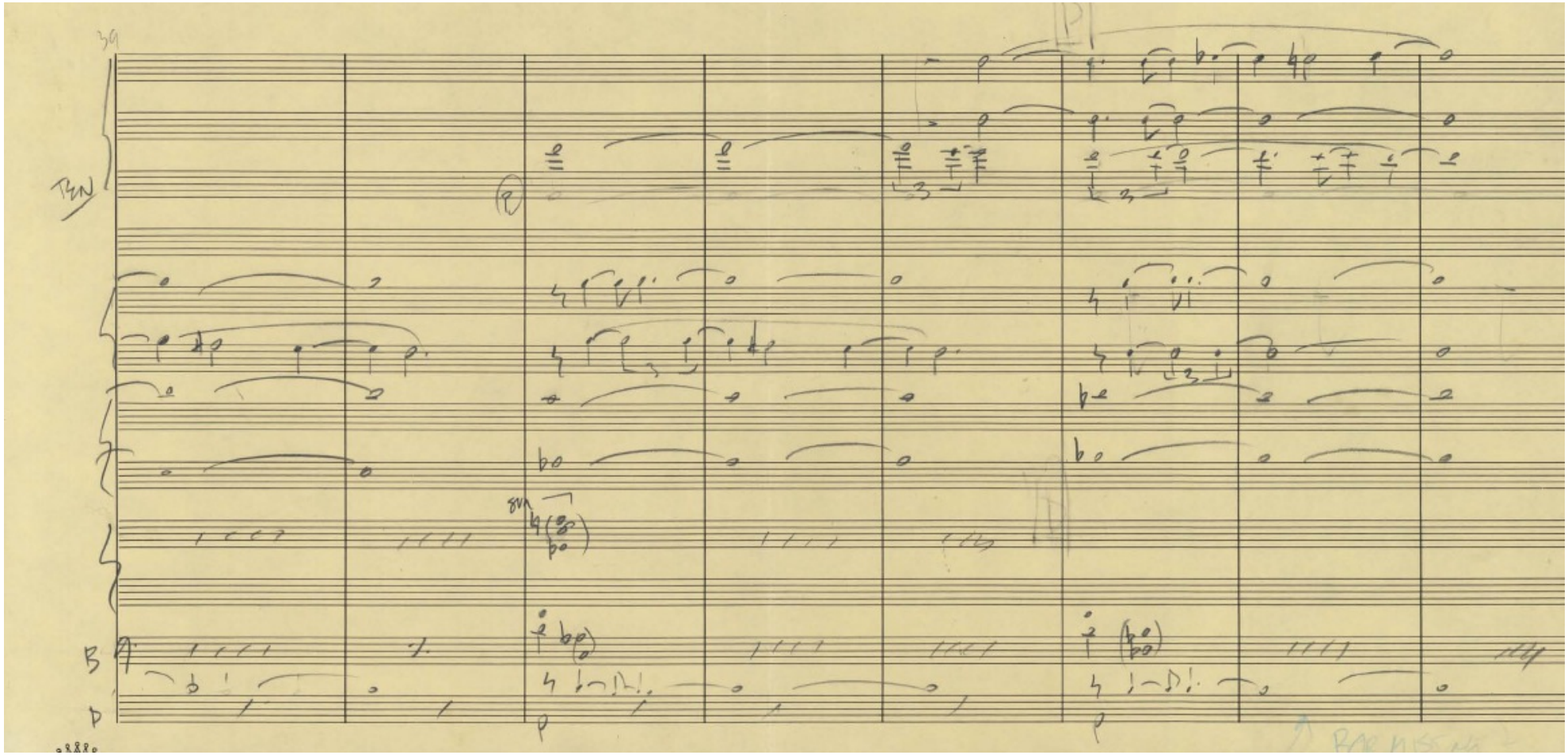
"Princess Tongora" – Melodic pedal point, top down harmony

Princess Tongora—Letter C:

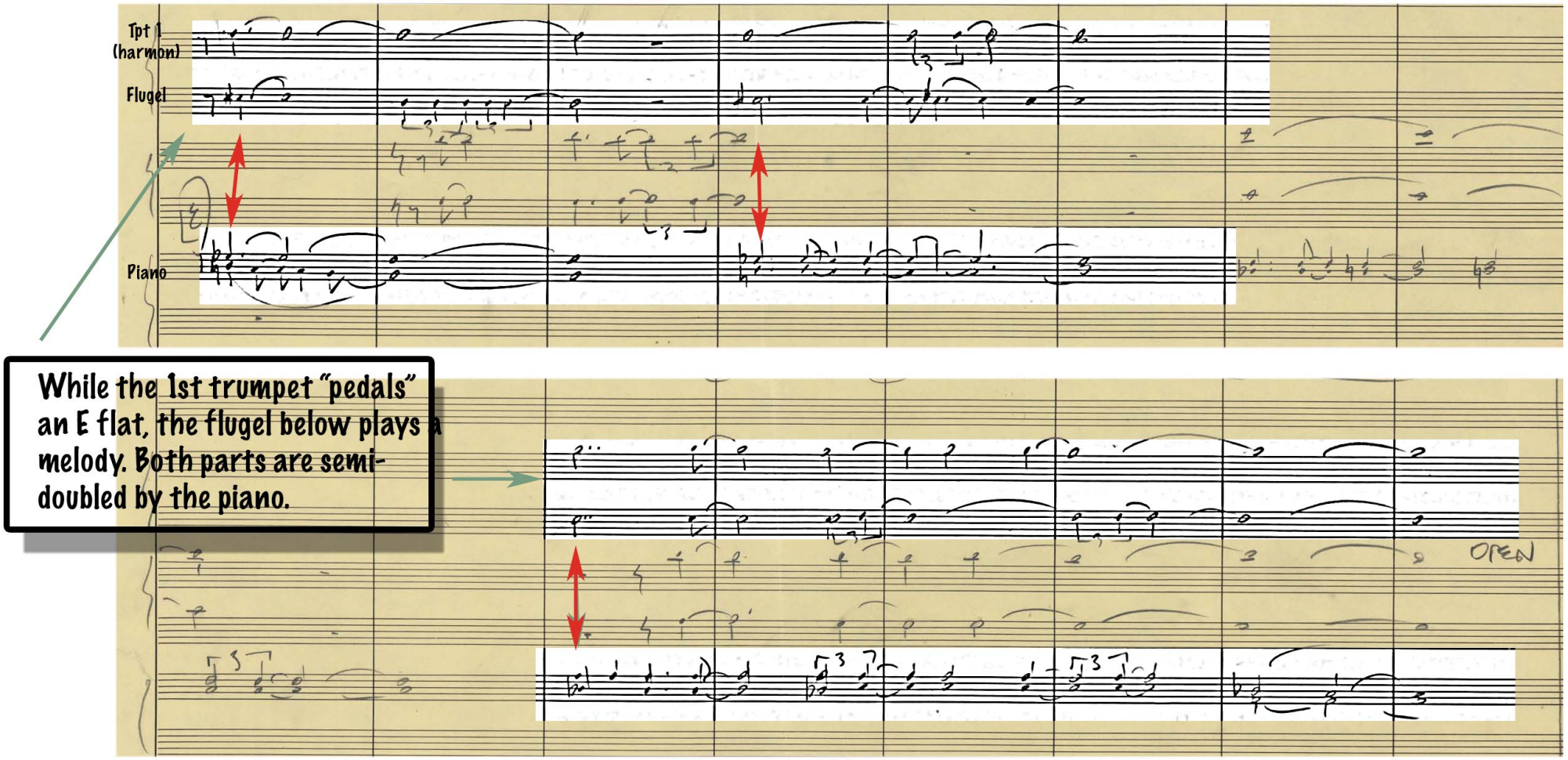
The muted trumpet pedals on a G, doubled by the top note in the piano. The flugel starts on an F—very close by—and moves down. Way down below, the bass moves around from an F to an Eb improvising on the same line the bass tbn has. The 1st tbn is also pedaling a D, reinforcing the perfect 4th (d-g) which comes from the intro gesture. Somehow the E naturals in the flugel sound fine atainst the Eb's in the trombone.



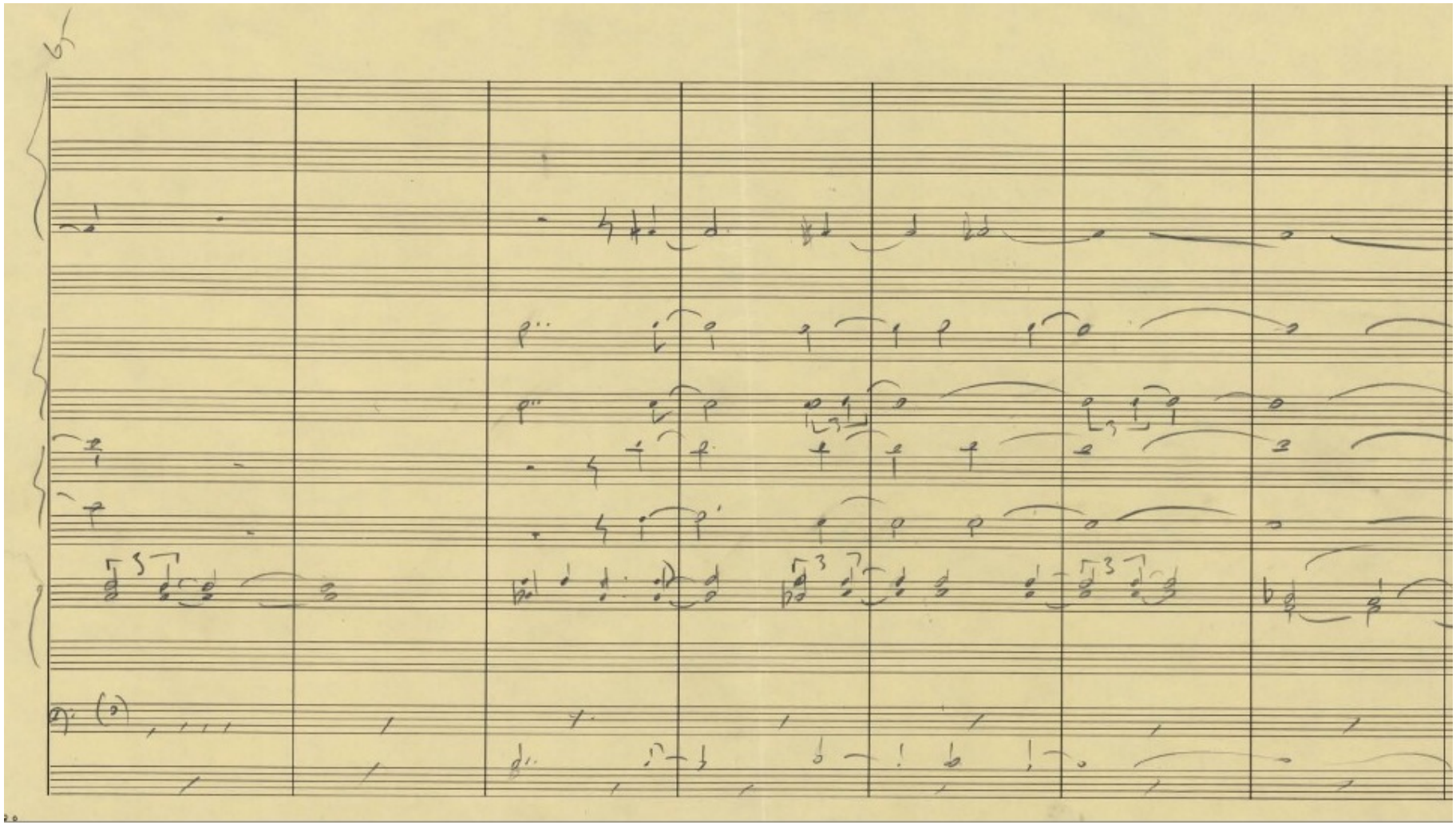
Here's a non-harmonic technique where a top voice repeats or holds a note, and action, movement happens under it. Like a bass pedal upside down. In linear harmony the movement of the line dictates the "trueness" of the harmony. Even though we naturally hear harmony from the bottom (bass is the root, etc.), repetition of a melodic pedal can justify just about any interval. or structure, as long as dissonant notes are approached and resolved in an ear-friendly manner.).


39
TEN
8va
B
D

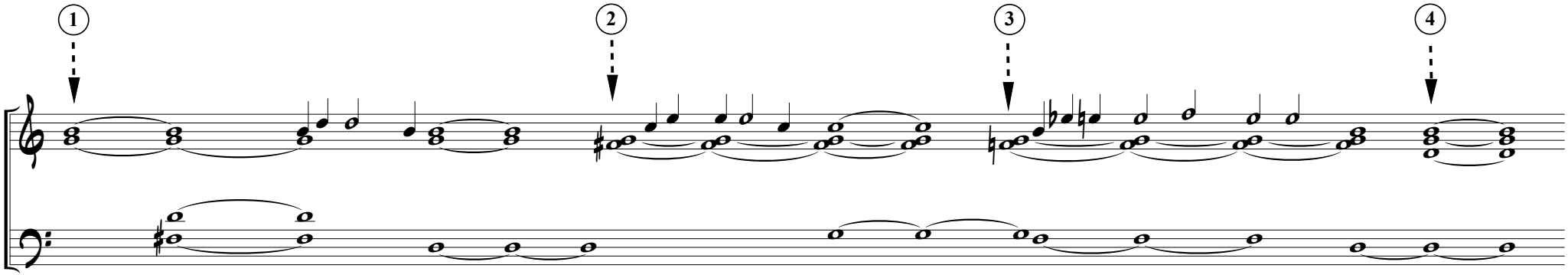
Princess Tongora Letter E:



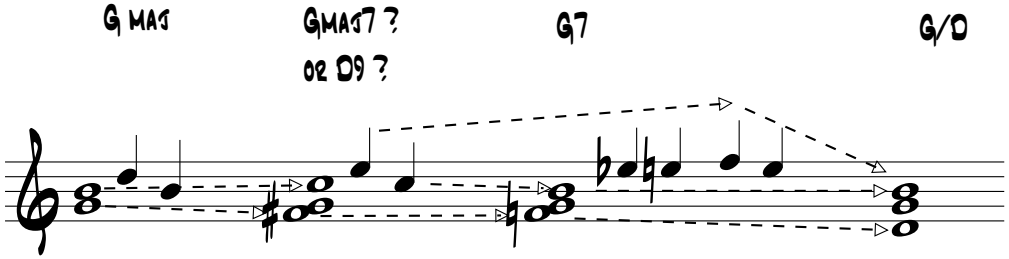
The rhythm section gets to start the groove at the 4th bar of E—and the melodic pedal idea is presented full force in the piano part. The melodic pedal continues until the solo, it's an important gesture in the piece. Note that even the chord changes initially have a common tone (F), which, if the pianist plays it on top of the voicing, continues the melodic pedal idea. Also, the Bb/E chord, with the F on top, exploits the dissonance (F-E)–by now we're used to it, and it sounds "normal". Frequently linear and non-harmonic ideas work after repetition. The groove is set up by the rhythm that takes over in the 4th bar of E, and that propels us into the solo.



"Princess Tongora" Coda Section



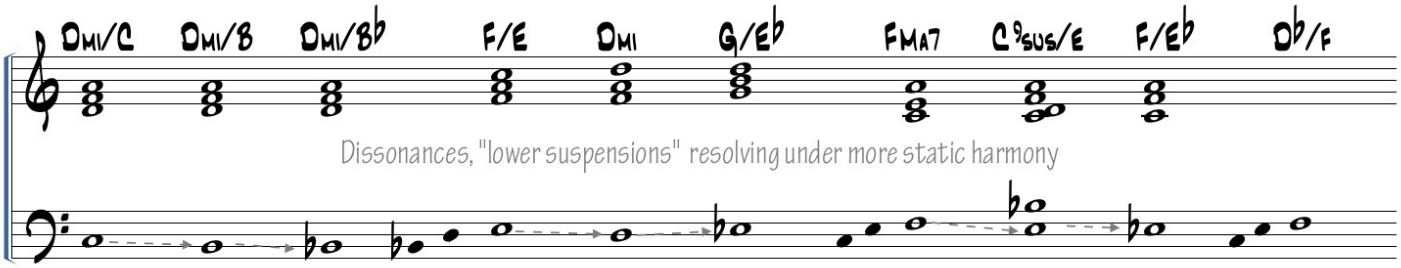
The upper melody moves away from the first and last B, and the Eb after #3 is quite dissonant. The lowest voice on the top staff moves down G-F#-F-D, while the lower voices mix it up a bit, but still move down, like right after #1: F#-D, and right before #3: G-F-D. I'm getting a lot of mileage out of just a few notes.



Each stop along the way is a tonal area. There is a melody, and there are "chords", born from the liner movement of the inner parts. Notice how the contour, the spread of the voices change over time: widening then moving in. What are the chord changes?

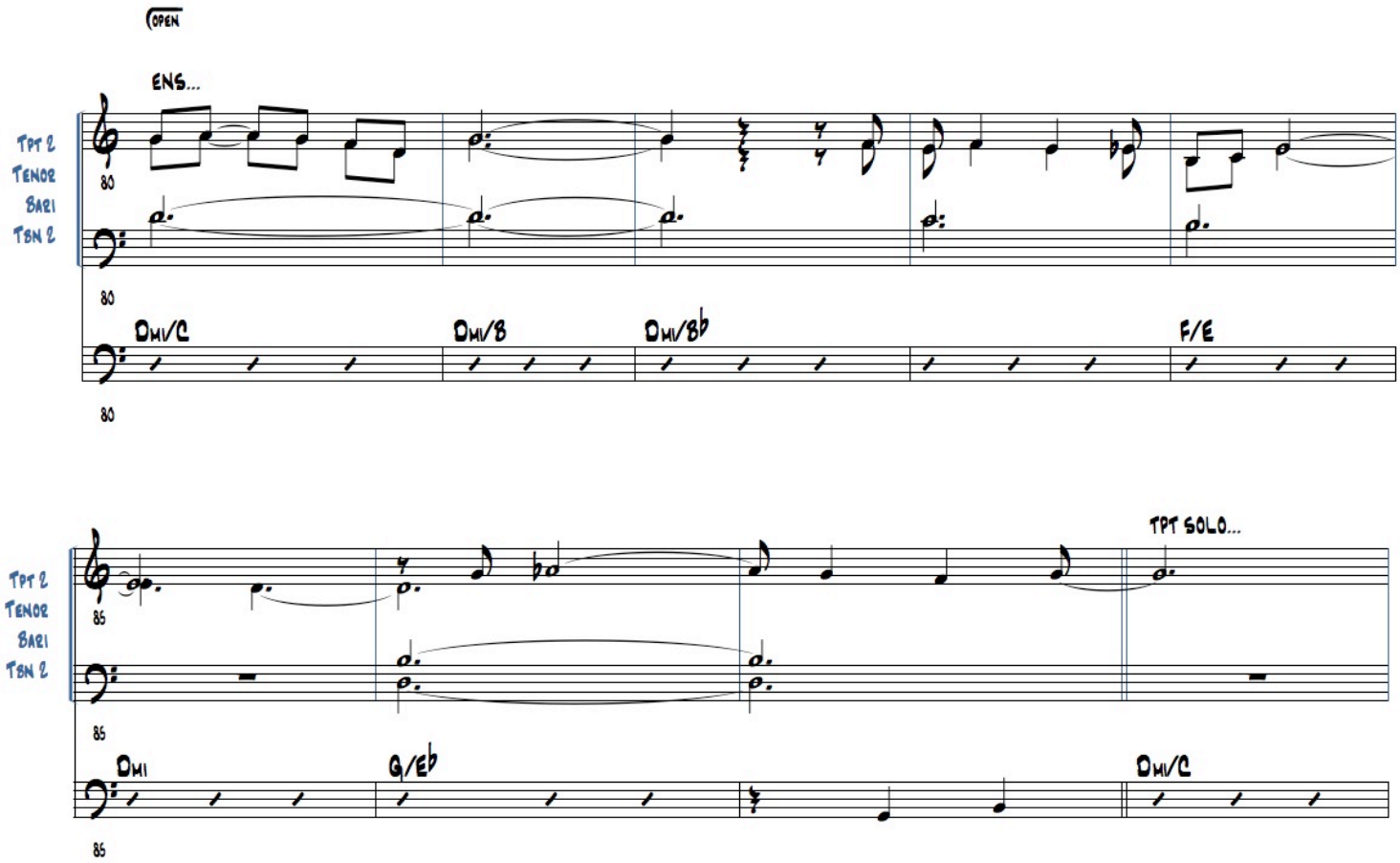
“TAKE IT INSIDE”
LINEAR HARMONY, VOICE LEADING, COUNTERPOINT AND LAYERING

EX 1) Chords that aren’t really chords:



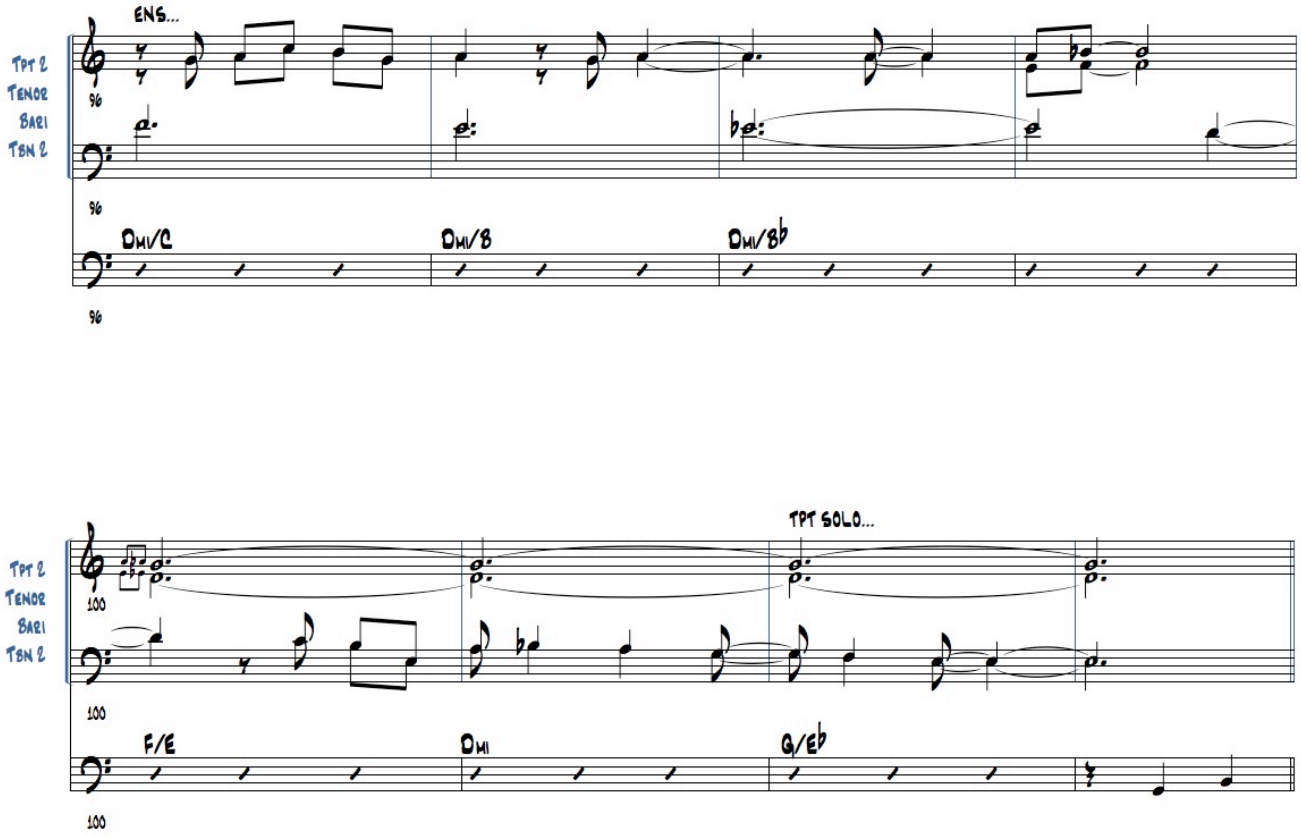
- Simple chords above and bass line below
- Harmony is “non-functional”
- Bassline moves while the chord structures above are static.
- Pickups (to the F/E, Db/F and Fmaj7 chords) show you phrase beginnings
- Wash of white key harmony above, strong linear bass movement below
- Dissonances, or “lower suspensions” resolve under static harmony

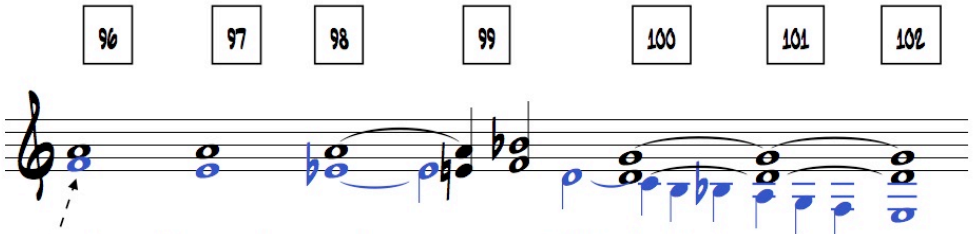
EX 2) M. 80 - Interlude...in and out of the harmony:



- Three-part texture, including the bass note.
- Fairly straight-ahead lines on top with a strong moving line in the middle.
- Any "chords" are implied
- Chromatic notes and non-harmonic tones just happen then are gone...
- Try and think of the phrase as a whole, stopped in time—let your inner ear guide you

EX 3) M 96 Another interlude...

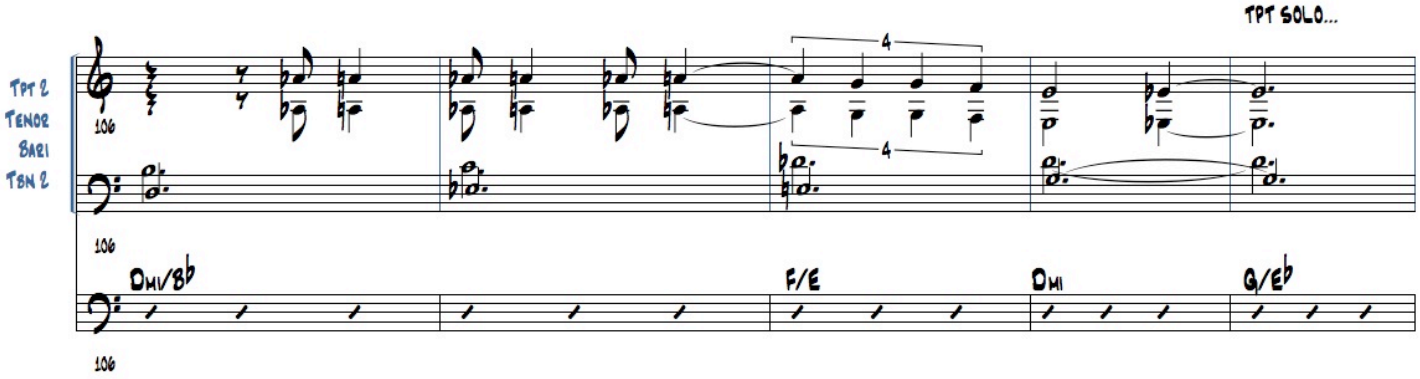


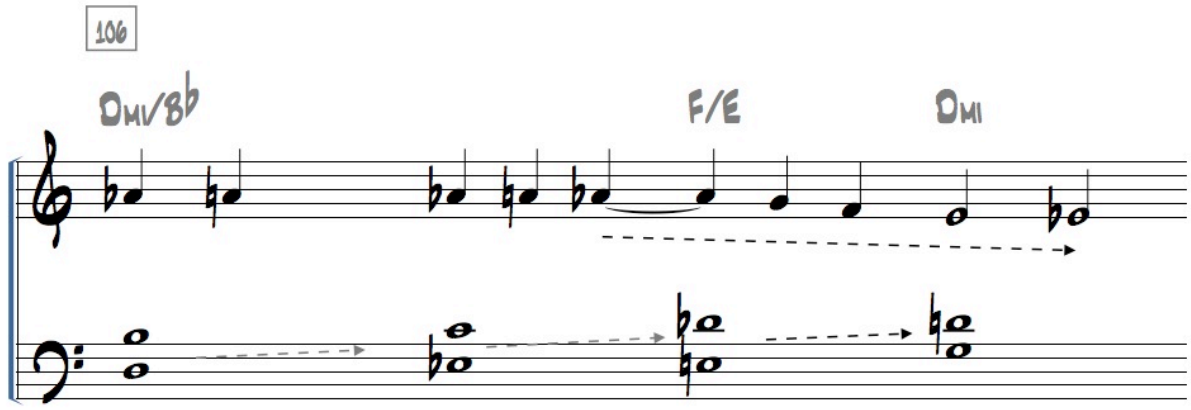


"Inside root" moves downward - strong intervals (M3rds, 4ths) attract the ear - "suspensions" like to resolve down...

- I think of the lowest horn voice as a functional, momentary bass note, or "root"
- One might hear a middle chord that is layered over the background. An illusion?
- I call this middle bass part (for now at least) an "inner root", or "inside root".
- Strong downward motion by the lower voice, and chord-like intervals create an inner harmony with a life of its own.

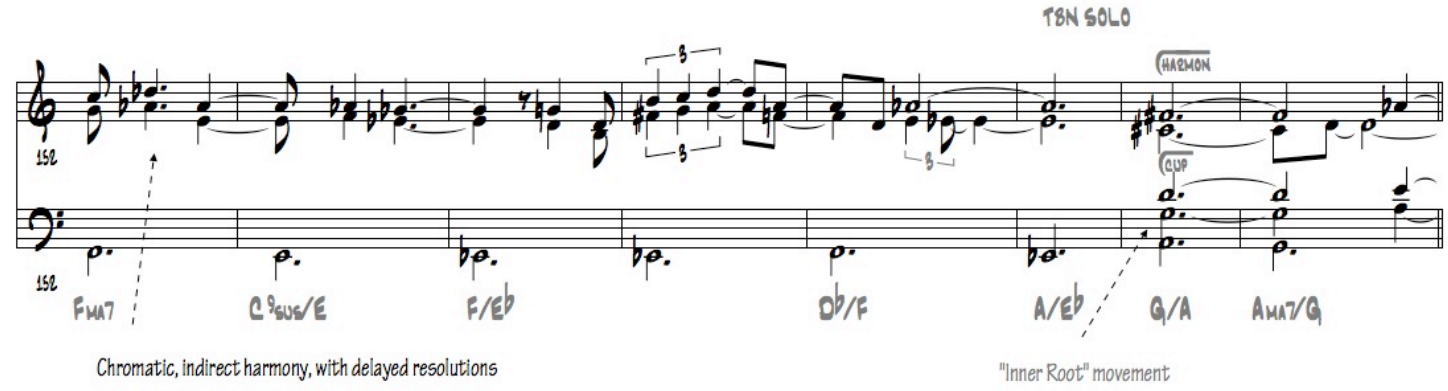
EX 4) M 106 Contrary motion, more linear motion:

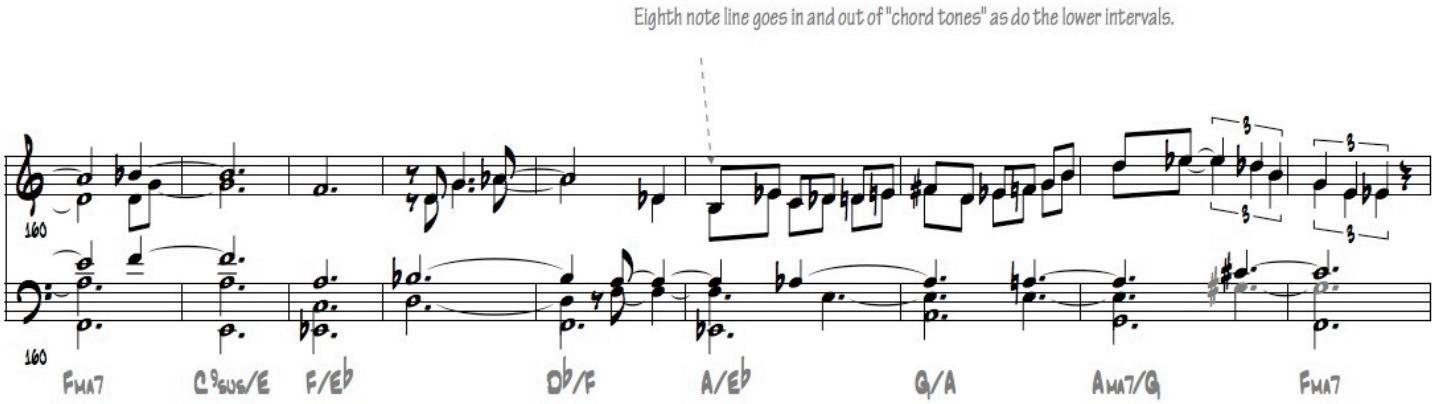




- The ensemble entrance is "off-center", and the rhythms heighten this effect.
- Upper voice is doubled at the lower octave, which sounds strong
- Upper voice rubs hard against the lower voices, but the strong linear motion makes it all ok.
- The harmony is indistinct, but the voice-leading is strong.
- Contrary motion between the top and bottom voices, is the simplest and perhaps strongest way of "justifying" dissonance.
- Consider the Dmi/Bb "chord area" – we're moving in and out of dissonance, and the upper line then becomes more crunchy as it descends, eventually hitting a minor 9th with the bass (if he happens to be playing the "root"), or a minor second with the second voice. Does it sound dissonant?

EX 9) M 152 - "Inner roots", delayed resolution, more chromaticism around "chord changes":

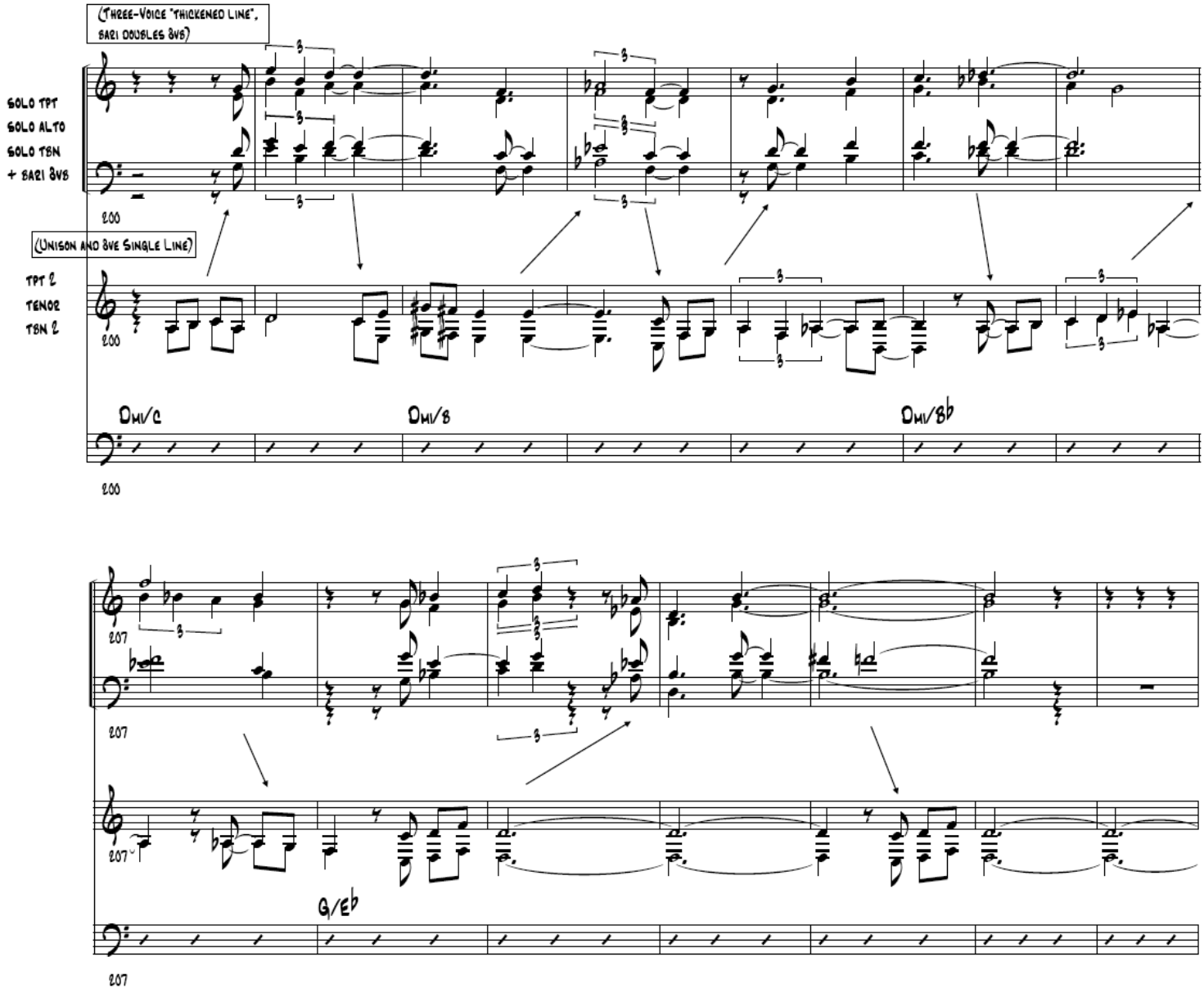




- There's a lot going on, some of which might seem vague and indistinct due to the fast tempo. In M. 152 there's an immediate departure from Fmaj, which doesn't even come back to consonance till the second beat of M. 154–the same "off-center" lines happen in M. 155-57. Then in M. 158 the ensemble voicing is close, and the 4 voices move independently, and together form inner or layered chords, which to my ear happen when the bass player doesn't play low roots, and the horn voicings take on an inner harmony of their own (again, see my earlier post for more on inner roots).

- There's a lot of tension and resolution in a few short bars, which go by fast, so all the listener might hear is a melodic passage with interesting and colorful harmony, and gestures that the soloist can react to in the upcoming solos.

EX 10) M 200 - Layering counterpoint:



- The solo instruments plus the bari have one part, the others play a unison line that sometimes compliments and sometimes clashes.
- The arrows show how the focus is passed back and forth as the lines unfold. The unison line eventually settles into a D minor-ish riff.