

"DHYANA" INTRO - HORN REDUCTION W/BASS

4 TPTS

1 2 3 4 5 6 7

"strong beat"

SOP
ALTO
TEN

BARI

4 TBNS

BASS

Handwritten musical score for "DHYANA" INTRO - HORN REDUCTION W/BASS. The score is written for 4 TPTs, SOP, ALTO, TEN, BARI, 4 TBNS, and BASS. The key signature is B-flat major (two flats). The tempo is 4/4. The score is divided into measures 8 through 14. Measures 9 and 12 are marked with a dashed line and an arrow pointing to them, labeled "strong beat".

Measure numbers are boxed: 8, 9, 10, 11, 12, 13, 14.

Instrument parts and their notation:

- 4 TPTs:** Treble clef, 4/4 time. Notes are mostly quarter and eighth notes, with some ties and slurs.
- SOP, ALTO, TEN, BARI:** Treble clef, 4/4 time. Notes are mostly quarter and eighth notes, with some ties and slurs. A dashed line connects the Soprano part from measure 8 to measure 11.
- 4 TBNS:** Bass clef, 4/4 time. Notes are mostly quarter and eighth notes, with some ties and slurs.
- BASS:** Bass clef, 4/4 time. Notes are mostly quarter and eighth notes, with some ties and slurs.

Handwritten annotations below the staff:

- Measure 9: A_{MIN}^{11}
- Measure 10: E°/E^b
- Measure 12: $F_{MAJ}^7(\sharp 5)$
- Measure 13: F°/B

Handwritten notes above the staff:

- Measure 9: "strong beat" (with arrow pointing to the measure)
- Measure 12: "strong beat" (with arrow pointing to the measure)

Handwritten notes on the left side of the staff:

- Measure 8: 4 TPTs
- Measure 8: SOP, ALTO, TEN, BARI (Group 6)
- Measure 8: 4 TBNS
- Measure 8: BASS

"DYHANA" - Leads/Bass/Chords

Melody motif compressed (see m. 15-17)

"strong beat" "strong beat"

1 2 3 4

SOP SAX

BASS

The descending bassline sounds like it's on the beat, not syncopated, the effect is "slower" if the rhythm section floats, and doesn't play in strict 4/4 time. The effect is rubato, out of time, "off the grid".

"strong beat" "strong beat"

5 6 7 8 9

SOP

BS

Amin11

10 11 12 13 14

SOP

BS

E^o/E^b F⁺Maj7(♯5) F^o/B

The piano enters here, the rhythm section kicks in a bit, and by playing "in time". The same rhythms sound syncopated, the tempo sounds "faster", the rubato feel goes away.

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".

15 16 17 18 19

SOLO TPT

SOLO TEN

SS

C9(#5)/E Bm11 G9(sus) F#7/A Emin7(b5) Eb7+(#9) Emin11(b5) Fmin13

20 21 22 23

SOLO TPT

SOLO TEN

SS

Eb7(sus) Eb13(sus) F13 F13(sus) Fmaj7 A/F

24 25 26 27 28 29

SOLO TPT

SOLO TEN

SS

C13(sus)

Handwritten musical notation on a five-line staff, featuring various notes, rests, and dynamic markings. The notation is written in black ink on aged, yellowed paper.

The notation includes:

- Notes with stems and beams, some marked with a lightning bolt symbol (likely indicating an accent or forte dynamic).
- Rests and a long horizontal line with an arrow pointing right, indicating a sustained note or a fermata.
- A large, stylized, handwritten letter 'D' or 'B' in the upper left section.
- A section of notation starting with the word "Solo" written above the staff.
- Notes with stems and beams, some marked with a lightning bolt symbol.
- A section of notation starting with the word "Acoustic" written below the staff.
- Notes with stems and beams, some marked with a lightning bolt symbol.
- A section of notation starting with the word "Colpino" written below the staff, followed by "(tacet)".
- A section of notation starting with the word "Colpino" written below the staff, followed by "(tacet)".

The notation is organized into measures by vertical bar lines. The overall style is that of a handwritten musical score or sketch.

Handwritten musical score on a system of staves. The notation includes various musical symbols, dynamics, and performance markings.

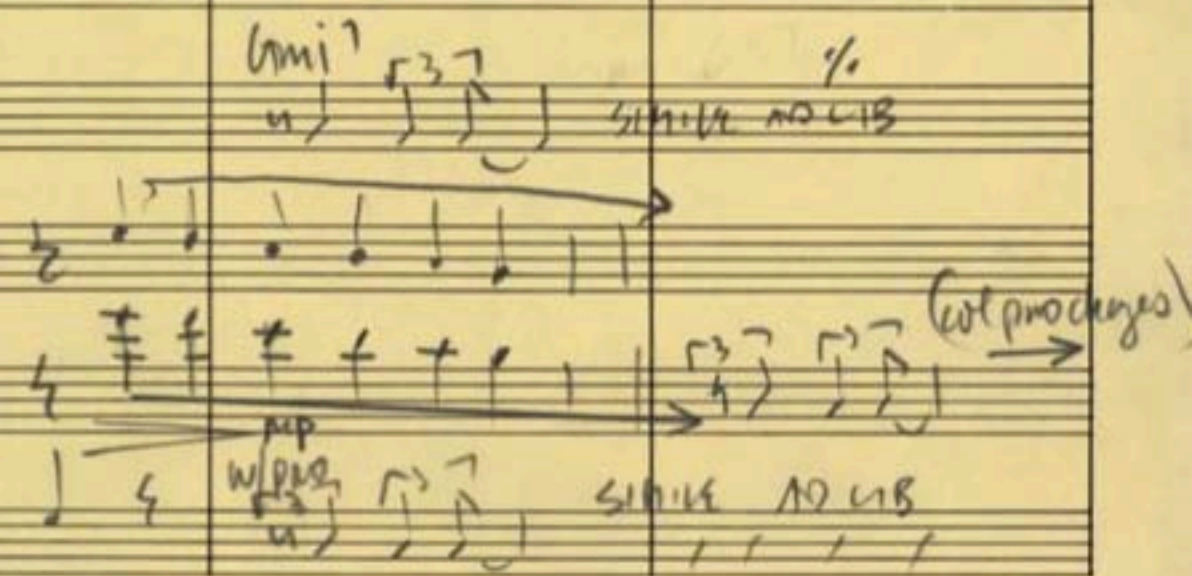
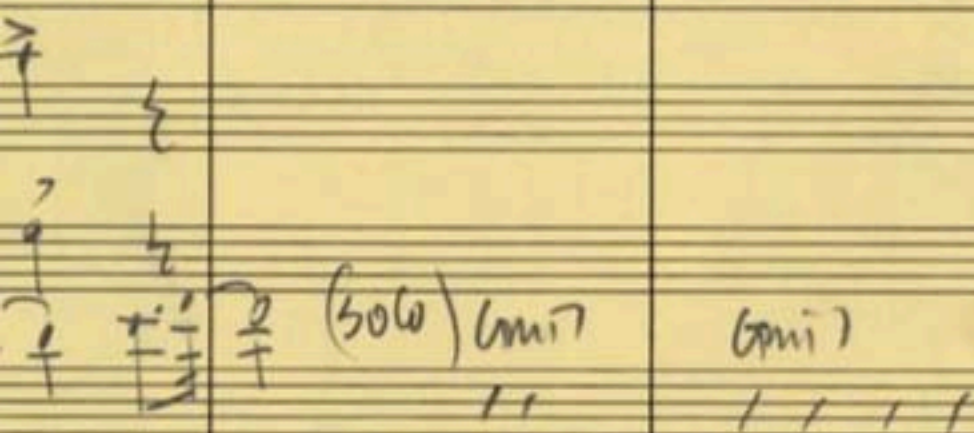
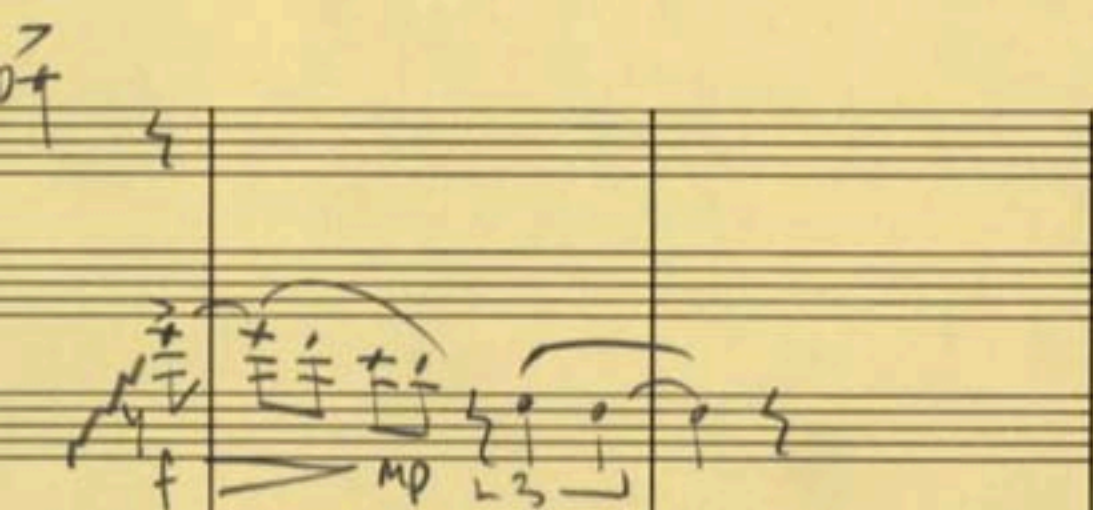
Staff Labels (Left Margin):

- Alto
- Clarinet
- Bass

Key Musical Elements:

- Dynamic Markings:** *pp* (pianissimo), *mp* (mezzo-piano), *pp* (pianissimo), *mp* (mezzo-piano), *pp* (pianissimo), *mp* (mezzo-piano).
- Performance Markings:** *Aliss* (written above notes), *Aliss up* (written above notes), *Aliss* (written below notes).
- Notes and Rhythms:** Quarter notes, eighth notes, and sixteenth notes are present. Some notes are beamed together. There are also rests and fermatas.
- Staff 4 (Bottom):** Contains a sequence of notes with a *Travis* marking above them. Below the staff, there are additional notes and markings, including *Travis* and *Travis*.
- Staff 5 (Bottom):** Contains a sequence of notes with a *Travis* marking above them. Below the staff, there are additional notes and markings, including *Travis* and *Travis*.





>mp

3

4

2

3

4

3

4

2

3

4

3

4

2

3

4

11

p

f

f

f

f

f

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

%

Handwritten musical score on yellowed paper, featuring three staves. The notation includes various musical symbols such as notes, rests, and accidentals. A circled measure number "624" is visible in the upper right. A bracketed section of the middle staff is labeled "no music" with an arrow pointing to the right. The score is written in a cursive, handwritten style.

Handwritten musical score on yellowed paper, featuring three staves. The notation includes various musical symbols such as notes, rests, and accidentals. A circled measure number "629" is visible in the upper right. A bracketed section of the middle staff is labeled "no music" with an arrow pointing to the right. The score is written in a cursive, handwritten style.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style.

Staff 1: *nu* (circled), *H3* (circled). Contains a boxed-in musical phrase.

Staff 2: *d* (circled). Contains musical notation.

Staff 3: *nm* (circled). Contains musical notation.

Staff 4: *H3* (circled). Contains a boxed-in musical phrase.

Staff 5: *H3* (circled). Contains musical notation.

Staff 6: *H3* (circled). Contains musical notation.

Staff 7: *H3* (circled). Contains musical notation.

Staff 8: *H3* (circled). Contains musical notation.

Staff 9: *H3* (circled). Contains musical notation.

Staff 10: *H3* (circled). Contains musical notation.

Dynamic markings: *p*, *mf*, *mp*.

Other markings: *WA*, *L3*, *(+Om)*, *(-Om)*, *(Bourne)*, *DAI TOM*, *CHAS*.

Large scribbles on the right side of the page.

ALT

CLR

BMY

Handwritten musical score for a string quartet. The score is written on ten staves, grouped into four systems of two staves each. The parts are labeled on the left: ALT (Alto), CLR (Clarinet), BMY (Bassoon), and a group of four staves for Violins (V1, V2, V3, V4). The music is in 4/4 time and features a variety of notes, rests, and dynamic markings such as *mf* (mezzo-forte) and *p* (piano). The score includes a key signature of one flat (B-flat) and a common time signature of 4. The bottom of the page features a large, stylized signature or set of initials, possibly "P. T. A. 1", and a small decorative flourish in the bottom left corner.

(B)

+ + + - + 2 2

4 1 2 3 4 - 4 5 6 7 8 9

+ → 0
1 2 3 4 5 6 7 8 9
+ 0
1 2 3 4 5 6 7 8 9

(B)

4 5 6 7 8 9

1 2 3 4 5 6 7 8 9
1 2 3 4 5 6 7 8 9
1 2 3 4 5 6 7 8 9
1 2 3 4 5 6 7 8 9

1 2 3 4 5 6 7 8 9
1 2 3 4 5 6 7 8 9
1 2 3 4 5 6 7 8 9
1 2 3 4 5 6 7 8 9

Handwritten musical score on aged paper, featuring multiple staves and various musical notations.

The score is organized into systems, with staves labeled on the left:

- A** (Alto)
- u** (Unlabeled)
- fm1** (First Member)
- W** (Wind)

The notation includes:

- Notes (quarter, eighth, sixteenth, and triplet notes)
- Rests
- Accents and dynamic markings (*f* for forte, *p* for piano)
- Phrasing slurs
- Lyrics: "WA WA" and "O WA NA" are written above some notes.
- Performance markings: "f" (forte) and "p" (piano) are used to indicate dynamics.
- Handwritten annotations: "f + o WA NA" and "f + o WA NA" are written above some notes.
- Handwritten annotations: "f + o WA NA" and "f + o WA NA" are written above some notes.

The score is written in a single system, with measures separated by vertical bar lines. The notation is dense and includes many accidentals (sharps, flats, naturals).

H 15

Handwritten musical score for a string quartet, featuring parts for Violin I, Violin II, Viola, and Cello/Double Bass. The score is written on a system of four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings (mp, p, f). The score is divided into measures by vertical bar lines. The first staff is labeled 'Violin I' and the second 'Violin II'. The third staff is labeled 'Viola' and the fourth 'Cello/Double Bass'. The score includes a variety of musical notations, including eighth notes, quarter notes, and half notes, as well as rests and dynamic markings. The first staff has a 'mp' marking. The second staff has a 'p' marking. The third staff has a 'mp' marking. The fourth staff has a 'p' marking. The score is written in a clear, legible hand.

“Princess Tongora” – Melodic pedal point, top down harmony

1

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 against the Eb's in the trombone.

The image shows a handwritten musical score on aged paper, organized into four staves. The staves are labeled on the left: TPT (HARMON/NOTE), FLUGEL, TBNs, and PNO. The TPT staff contains a series of notes, some with stems and flags. The FLUGEL staff shows a descending melodic line with notes and rests. The TBNs staff has a few notes, including a circled one. The PNO staff features a complex arrangement of notes, some with stems and flags, and some with circled notes. Annotations include a green arrow pointing to a note in the TPT staff, a red arrow pointing to a circled note in the FLUGEL staff, and a red arrow pointing to a circled note in the TBNs staff. A text box in the center of the score reads: "The piano is asked to reinforce the 'harmony' with some ad-libing." Another text box on the right side of the score reads: "Minor 9th between the flugel and the 2nd tbn--linear movement makes it sound OK".

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.).

Handwritten musical score on aged paper, featuring multiple staves and various musical notations. The score is written in ink and includes several measures of music, some with annotations like "39" and "B".

The notation includes:

- Staff 1 (top): Treble clef, key signature of one flat (B-flat), and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together, and rests.
- Staff 2: Treble clef, key signature of one flat, and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together, and rests.
- Staff 3: Treble clef, key signature of one flat, and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together, and rests.
- Staff 4: Treble clef, key signature of one flat, and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together, and rests.
- Staff 5: Treble clef, key signature of one flat, and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together, and rests.
- Staff 6: Treble clef, key signature of one flat, and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together, and rests.
- Staff 7: Treble clef, key signature of one flat, and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together, and rests.
- Staff 8: Treble clef, key signature of one flat, and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together, and rests.
- Staff 9: Treble clef, key signature of one flat, and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together, and rests.
- Staff 10: Treble clef, key signature of one flat, and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together, and rests.
- Staff 11: Treble clef, key signature of one flat, and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together, and rests.
- Staff 12: Treble clef, key signature of one flat, and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together, and rests.
- Staff 13: Treble clef, key signature of one flat, and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together, and rests.
- Staff 14: Treble clef, key signature of one flat, and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together, and rests.
- Staff 15: Treble clef, key signature of one flat, and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together, and rests.
- Staff 16: Treble clef, key signature of one flat, and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together, and rests.
- Staff 17: Treble clef, key signature of one flat, and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together, and rests.
- Staff 18: Treble clef, key signature of one flat, and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together, and rests.
- Staff 19: Treble clef, key signature of one flat, and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together, and rests.
- Staff 20: Treble clef, key signature of one flat, and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together, and rests.

Annotations include "39" in the top left corner, "B" in the middle left, and "B" in the bottom left. There are also some handwritten notes and markings throughout the score, such as "B" and "B" in the bottom right.

Princess Tongora Letter E:

While the 1st trumpet “pedals” an E flat, the flugel below plays a melody. Both parts are semi-doubled by the piano.

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.

Handwritten musical score on aged paper, featuring multiple staves and musical notation. The score is written in a system with five staves, grouped by a large brace on the left. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *p*, *f*). The paper shows signs of age, including yellowing and some staining.

The score is organized into measures by vertical bar lines. The notation is handwritten and includes various musical symbols such as notes, rests, and dynamic markings (e.g., *p*, *f*). The paper shows signs of age, including yellowing and some staining.

At the bottom left, there is a small handwritten mark that appears to be "2.9".

"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:

The image shows a musical score for a piece titled "TAKE IT INSIDE". It consists of two staves: a treble staff and a bass staff. The treble staff contains ten chords, each represented by a symbol above a block of notes. The chords are: Dm1/C, Dm1/B, Dm1/Bb, F/E, Dm1, G/Eb, FMA7, C9sus/E, F/Eb, and Db/F. The bass staff shows a single melodic line with notes corresponding to the chords above. A text annotation "Dissonances, 'lower suspensions' resolving under more static harmony" is placed between the two staves, with arrows pointing to the bass line notes that resolve the dissonances in the chords above.

Dissonances, "lower suspensions" resolving under more static harmony

- 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:

(OPEN)

ENS...

80

TPT 2
TENOR
BARI
TEN 2

80

Dm/C Dm/B Dm/B^b F/E

80

TPT SOLO...

85

TPT 2
TENOR
BARI
TEN 2

85

Dm G/E^b Dm/C

85

- 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...

ENS...

TPT 2
TENOR
BARI
TBN 2

96

Dm/C Dm/B Dm/Bb

96

TPT SOLO...

TPT 2
TENOR
BARI
TBN 2

100

F/E Dm G/Eb

100

96 97 98 99 100 101 102

"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:

104

TPT 2
TENOR
BARI
TEN 2

TPT SOLO...

106

106

107

106

Dmi/Bb

F/E

Dmi

106

107

- 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”:

Chromatic, indirect harmony, with delayed resolutions

"Inner Root" movement

Eighth note line goes in and out of "chord tones" as do the lower intervals.

- 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 image displays two systems of musical notation. The first system, labeled '(THREE-VOICE "THICKENED LINE", BARI DOUBLES BVS)', features three staves: SOLO TPT, SOLO ALTO, and SOLO TEN + BARI BVS. The second system, labeled '(UNISON AND BVE SINGLE LINE)', features two staves: TPT 2 and TENOR. Both systems include a bass line with chord symbols (Dmi/c, Dmi/b, Dmi/bb, G/eb) and a common time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings.

- 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.