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DE SANTIAGO DE GUAYAQUIL**
FACULTAD DE ARTES Y HUMANIDADES
CARRERA DE MÚSICA

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A maestros y músicos que fueron parte del proceso para la realización del concierto de graduación.

A mi familia y amigos por su apoyo incondicional.

A Dios, quien proveyó todo.

MARÍA ELENA RODRÍGUEZ HANZE

DEDICATORIA

A mi familia

MARÍA ELENA RODRIGUEZ HANZE

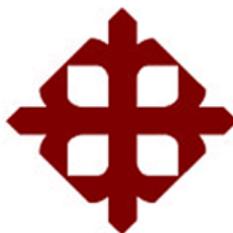
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MGS. YASMINE YASELGA ROJAS

TUTOR

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1. Antecedentes

1.1. Antecedentes históricos

1.1.1. El jazz, su origen.

El Jazz nació en el siglo XIX en Estados Unidos con la fusión de corrientes europeas y africanas. Esta fusión inicialmente empezó en el siglo XVII. A los negros esclavos se les daba los llamados “*Hymns*” y “*Spirituals*” y así intentar enseñarles la forma de hacer música y “occidentalizar” sus costumbres; este intento tuvo poco éxito ya que en cambio, los negros lograron enriquecer los “*Hymns*” con elementos africanos (Gioia, 2013).

Al paso del tiempo generaciones de músicos como: Jelly Roll Morton, Louis Armstrong, Miles Davis, Charlie Parker, Dexter Gordon, Sonny Rollins, Chet Baker, Wayne Shorter, Herbie Hancock entre otros, aportaron al jazz para su desarrollo y difusión hasta el día de hoy.

1.1.2. Jazz en Ecuador.

Desde los años veinte en el siglo pasado el jazz llegó al Ecuador. Empezó en Guayaquil en la Sociedad Filarmónica del Guayas, donde se formó el primer grupo de jazz ecuatoriano llamado “Jazz Band” liderado, por Nicolás Mestanza e integrado por Fermín Silva de la Torre, Pepín ‘Tío’ Avilés, Humberto Cueva, León Benigno Palacios, Nicasio Safadi y el trombonista afroecuatoriano Sandiford. (Estrada, 2013)

La Jazz Band viaja a Quito con su repertorio, lo cual despertó el interés del público de la capital. Por la impresión causada con sus presentaciones el músico Humberto Jácome Maldonado forma una agrupación de jazz que inspiró a su vez a Luis Aníbal Granja, Rafael Ramos Albuja y otros. Pocos años después aparecen Cabo Frío del pianista Raymond Robira y la agrupación más importante de jazz de los años sesenta y setenta: los hermanos Salgado. (Russo, 2013)

Al paso de los años, el jazz en Guayaquil se consolidaba con la formación de bandas. Una de ellas la “Tropical Boys” que dominaban el *Bebop* según afirmó Corral, como citó (Russo, 2013).

A partir de 1999 se crean instituciones para estudiar académicamente este género musical, entre las que se encuentran el Instituto de Música de la Universidad San Francisco de Quito, la UDLA de la misma ciudad; en la Facultad de Artes de la Universidad de Cuenca y en la Universidad Santiago de Guayaquil. De estas instituciones y universidades han salido las agrupaciones: Jazz the Roots, Alejandra Bayas, Andrés Noboa, Ensamble de Jazz UDLA, Vam Jazz Quartet, entre otros.

Existen otras agrupaciones que han influenciado el medio jazzístico de Guayaquil: Francisco Echeverría que también ha sido uno de los principales difusores del jazz en la ciudad a través del programa de radio “Apasionados por el Jazz” que junto a la UCSG tienen la iniciativa de promover este género a través de la radio. Además están las agrupaciones: Jazz Fusión de Carlos Prado y su Banda de Latin Jazz y Guayabera Band, Jazzero con

Roberto Bolaños Jr como director. En Cuenca: Trío Abad Jazz, Mainstream Jazz, de Miguel Jiménez y Ebano.

A su vez se han abierto espacios donde se difunde este tipo de música, a través de *jazz sessions*. En Quito “Pobre Diablo” y “La Liebre”. En Guayaquil el bar “Diva Nicotina”. En Cuenca: Néctar, Tertulia y el Cuenca Jazz Café.

Músicos ecuatorianos también se han dedicado a fusionar el jazz con géneros nacionales, entre estos encontramos a: Alexandra Cabanilla, Maria Tejada, Mancero trio, Pies en la Tierra, Mariela Condo, Yagé Jazz, Chaucha Kings, Papaya Dada, La Grupa, Juan Fernando Velasco, y Alex Alvear.

1.2. Exposición musical en Guayaquil

En la ciudad de Guayaquil existen espacios donde se expone música en vivo, entre estos están los bares: “Diva Nicotina”, “White Rabbit”, “Ojos de Perro Azul” entre otros, que ofrecen un repertorio de música inédita de estilo pop y rock; así también covers de bandas extranjeras donde se exponen los géneros rock, blues, reggae, pop e independiente.

En los teatros como el “Teatro Centro de Arte” se presentan covers y tributos a artistas o bandas populares. En el caso del “Teatro Sánchez Aguilar” se ha abierto una plaza en la cual se han presentado la Orquesta Sinfónica de Guayaquil, artistas internacionales, musicales entre ellos: “Enredados” (una propuesta ecuatoriana), y “Cabaret” un musical internacional; además de bandas de música extranjera. En la Sala Zaruma se han presentado bandas de tributos, covers y presentaciones de música inédita de artistas como: Jenny Villafuerte, Tripulantes del Submarino Amarillo entre otros.

También hay espacios alternativos como “Plaza Lagos” y restaurantes de la ciudad donde en su mayoría se presentan covers de música extranjera.

2. Justificación

Como se mencionó anteriormente, el jazz se ha difundido en el país con la aparición de agrupaciones y solistas que han utilizado diferentes recursos armónicos y melódicos de este género en sus composiciones e interpretaciones. Pero a pesar de esto, la realidad es que en Guayaquil, hay muy pocos lugares donde se exponen propuestas de música inédita y/o arreglos de músicos que han tenido una formación superior en jazz.

La situación general es que en teatros, bares, plazas y lugares públicos; prefieren presentar *covers* de composiciones extranjeras. Esto hace que sea muy raro escuchar propuestas de música contemporánea en la ciudad. Debido a: la poca cantidad de jazzistas que han presentado propuestas de música contemporánea e inédita, por la poca orientación de músicos de jazz a la composición o simplemente por la demanda del público a escuchar música ya existente.

Al realizar un concierto en la ciudad, exponiendo la música inédita y arreglos de la vocalista guayaquileña María Elena Rodríguez, con formación académica de música Contemporánea, se promueve entre músicos y público en general, al conocimiento de una nueva propuesta musical; que abrirá puertas a la aparición de nuevos artistas y ampliará el acervo musical ecuatoriano, además de favorecer a la producción artística.

Esta propuesta consiste en el concierto de graduación de María Elena Rodríguez, el mismo tendrá cinco temas que serán: tres composiciones

inéditas, un arreglo de un *wuayñu* ecuatoriano usando elementos del jazz y un arreglo de un *standard* de jazz al estilo *bebop*.

Los tres temas inéditos titulados: “Moldes”, “Perseguir al viento” y “Dónde estás” son canciones donde se refleja las influencias del jazz, pop, y música brasilera que ha tenido a lo largo de sus estudios la vocalista María Elena Rodríguez .

El tema ecuatoriano “Purikuna” del Riobambeño Enrique Males, es un *Wuayñu*, estilo propio del *Tawantinsuyo*, que se difundió en la sierra ecuatoriana. El tema se fusionará con elementos armónicos del jazz y de esta forma conectar la música tradicional con generaciones nuevas, como lo han estado realizando con una proyección internacional, los diferentes músicos contemporáneos con formación académica tales como: Mariela Condo, Maria Tejada, Alexandra Cabanilla, entre otros.

El tema “*Boplicity*” de *Miles Davis*, un *standard* de jazz, se hará al estilo *bebop*. Este estilo permite demostrar todas las habilidades y destrezas de improvisación que un cantante con formación jazzista debe tener. Además se dará un enfoque personal a la obra, a través de arreglos musicales propios.

El propósito del concierto es:

- Fomentar la productividad artística e intelectual propia y de jóvenes estudiantes de música.

- Contribuir a los sectores de la sociedad a través de la vinculación de los siguientes objetivos del Plan del Buen Vivir:
 - 4. Fortalecer las capacidades y potencialidades de la ciudadanía.
 - 4.10. Fortalecer la formación profesional de artistas y deportistas de alto nivel competitivo
 - 4.10.h. Fortalecer y crear espacios de difusión y práctica para las diferentes disciplinas artísticas.
 - 5. Construir espacios de encuentro común y fortalecer la identidad nacional, las identidades diversas, la plurinacionalidad y la interculturalidad.
 - 5.3. Impulsar los procesos de creación cultural en todas sus formas, lenguajes y expresiones, tanto de individuos como de colectividades diversas
 - 5.3.g. Recuperar y desarrollar el patrimonio artístico y cultural diverso en la generación del nuevo patrimonio sonoro y musical, dancístico, escénico, plástico, literario y audiovisual.

Los beneficiarios del concierto son:

- Estudiantes de música.
- Jóvenes compositores contemporáneos.
- Intérpretes de jazz de Guayaquil.
- Público en general.

3. Objetivo General

Demostrar los conocimientos adquiridos a lo largo de la Carrera de Música Contemporánea de la Universidad Católica Santiago de Guayaquil, a través de la presentación de un concierto de la cantautora y arreglista musical Maria Elena Rodriguez, dirigido a músicos guayaquileños y público en general.

4. Objetivos Específicos

- Crear tres temas contemporáneos usando recursos rítmicos, melódicos y armónicos del jazz.
- Realizar arreglos musicales a los cinco temas a presentarse en el concierto.
- Interpretar los estilos *Bebop*, *Wuayñu* y temas inéditos.

5. Análisis de la producción

5.1. Rider técnico

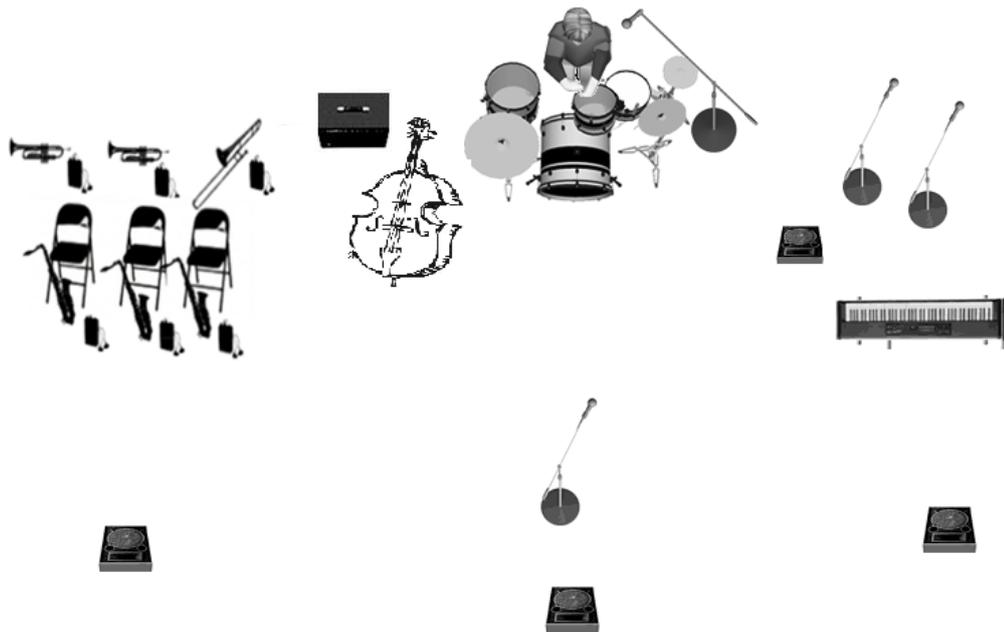
5.1.1. Input List.

- Voz Cantante Principal: 1 Micrófono Shure SM58 con pedestal.
- Voces Coros: 2 Micrófonos Shure SM57 con Pedestal.
- Piano Eléctrico: 1 Direct Box.
- Bajo: 1 Direct Box.
- Sección Brass: 3 Micrófonos Shure SM57 con pedestal.
- Sección Saxofones: 4 Micrófonos Shure SM57 con pedestal.
- Batería: Set de Microfonía completa.

5.1.2. Requerimientos Técnicos.

- Sistema de PA con capacidad de 500 Personas.
- Consola de 24 canales.
- Sistema de Monitoreo con 4 Mezclas individuales.
- Amplificador de Bajo.

5.2. Stage plot



Audiencia

5.3. Guión del programa

Guión	Programación de luces	Programación del concierto
1.-Inauguración del evento y bienvenida a cargo de la presentadora: Indira Granizo.	Luces del teatro encendidas.	Sección rítmica se ubica en el escenario.
Tema #1:Boplicity	Intro de canción: Auditorio a oscuras con luz blanca en el centro. En head in: luz color amarilla se enciende.	Ingresa al auditorio María Elena Rodríguez
3-Palabras de Bienvenida del concierto a cargo de Ma. Elena Rodríguez, presenta al Guitarrista y el siguiente tema.	luces encendidas	Músicos Sobre el escenario
4- Tema #2 : Moldes	luces apagadas del auditorio y luz azul sobre el escenario	<ul style="list-style-type: none"> • Músicos sobre el escenario
5.-Tema#3:Perseguir al viento	Luces amarillas en el tema. En shout chorus: luces blancas y amarillas alternadas.	<ul style="list-style-type: none"> • Entrada de vientos.
6.- Presentación de orquesta. Y del tema que fue interpretado.	Luces claras sobre el escenario.	<ul style="list-style-type: none"> • Músicos en el escenario.
7.- Tema #4 : Purikuna	Auditorio apagado luz blanca en el centro del escenario	<ul style="list-style-type: none"> • Músicos en el escenario
8.-Palabras de Ma. Elena Rodríguez sobre arreglo, ecuatoriano. Presentación del último	Luz encendida	Músicos en escenario.

tema		
9- Tema #5 Dónde estas	Auditorio con luces encendidas y luz azul encendida.	Músicos sobre el escenario
10-agradecimiento a los asistentes	auditorio con luces encendidas	Retirada de los asistentes y músicos del escenario.

5.4. Programa

- Boplicity.....Miles Davis/Arr.Ma. Elena Rodríguez.
- Moldes.....Ma. Elena Rodríguez.
- Perseguir al viento.....Ma. Elena Rodríguez.
- Purikuna.....Enrique Males/Arr. Ma. Elena Rodríguez.
- Dónde estás.....Ma. Elena Rodríguez.

5.5. Equipo de producción

CARGOS	NOMBRES
-Producción General	-María Elena Rodríguez.
-Productores Ejecutivos	-Marco Armijos.
-Asistente de producción	-Anthony Aguilar -María Emilia Zambrano -Megan Wong -Isaac Ordoñez -Cristina Hernández -Cristina Alcívar -Indira Granizo (presentador) -Luisana Castro
-Vestuarista	-Cristina Jácome
-Maquillador y Peinador	-Cristina Jácome

Director General	-Gustavo Vargas
-Director de Arte	-Juan Isidro Mejía
-Asistente de Dirección	-Ma. Elena Rodríguez
-Guionista	-Ma. Elena Rodríguez
Técnico	
-Sonidista	-Marco Armijos
-Microfonista	-Daniel Ruiz
-iluminador	-Anthony Aguilar
-Realizador de Escenografía	-Ma. Elena Rodríguez.
-Tramoyas	-Eduardo Duval -Jaime Rodríguez -Fernando Castro -Sebastián León -Hugo Menoscal -Diego Bedon -Jefferson Loor -Max Murillo
Talento de producción (Músicos)	
Coros	-Laura Gonzalez. -Armando Gutierrez. -Adriano Calderrón
Piano	-Joan Sanchez
Bajo	- Andres Maya
Batería	- Marco Armijos
Saxo tenor	-Robert Bosch -Josué Nieto
Saxo alto	-Luis Montesdeoca -Rodrigo Navarro

5.6. Presupuesto

PRESUPUESTO CONCIERTO DE GRADUACIÓN	
MÚSICOS	
Saxos Tenores.....	100
Saxos Altos.....	100
SONIDO.....	200
AFICHE.....	70
GASTOS DE PRODUCCIÓN.....	200
TOTAL.....	670

5.7. Calendario de Actividades

Actividades	Mayo	Junio					Julio					Agosto					Septiembre					Octubre
	Semana																					
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	
revisión de videos de conciertos de música contemporánea	■		■	■				■			■											
composición temas armonía y melodía		■		■						■		■			■							
entrevista a miembros de bandas locales			■																			
Conciertos y capacitación				■		■				■												
lectura de repositorios					■			■	■													
Plantear el proyecto							■															
Sondeo de la escena musical en Guayaquil							■	■														
Realizar antecedentes									■			■										
Realizar Justificación del proyecto											■	■		■								
Realizar objetivos													■		■							
Análisis de la producción															■		■	■				
Arreglos de temas							■	■	■	■	■	■	■	■	■	■	■					
Análisis de partituras																	■					
Realizar afiches															■							
Fotografías para el evento																	■					
Elaboración de trípticos																	■					
reuniones con equipo de producción													■				■	■				
Impresiones														■			■					
ensayo con vientos														■								
ensayo con coros															■	■						
ensayo con la banda																	■	■	■	■		
ensayos generales																		■	■	■		
Presentación del Concierto																					■	

6. Análisis de los temas

6.1. “Boplicity”

El tema “Boplicity” fue escrito por Miles Davis, pertenece al álbum “*Birth of the Cool of Miles Davis*” (1950).

Se decide realizar un arreglo de la canción porque, a pesar de ser interpretado originalmente al estilo *cool* del jazz, su melodía refleja claramente la influencia del *bebop* de los años 40, al poseer riqueza en arpeggios y cromatismos típicos del género; se escogió para el concierto, debido a que es una canción fácil de digerir para el público dentro del estilo *bebop*.

En el arreglo se hizo una adaptación con dos líneas armonizadas entre la voz y la guitarra, para brindar a la canción un color diferente al original de trompeta. Además se cambió el registro de acuerdo a la tesitura de la cantante quien hace la melodía principal.

El *shout chorus* para el arreglo de este tema comprende: una armonización de 4 voces en las cuales se usó técnicas orquestación de armonía tradicional y también contemporánea como *four way close* y *triadic voicings*.

Se incluye los solos al estilo *bebop* de voz y guitarra respetivamente.

6.2 “Moldes”

En el tema “Moldes”, de autoría de María Elena Rodríguez, se usa un ritmo basado en corcheas rectas (sin swing). Se escribió una línea de bajo como parte del arreglo, que le brinda una tensión rítmica en la introducción y las primeras estrofas.

Su armonía es funcional y también incluye intercambio modal en ciertas secciones como en el pre-coro. El tema fue concebido para invitar a la reflexión utilizando recursos armónicos y melódicos como escalas menores

y cadencia de acordes que se mantienen en su mayoría en una forma estática.

La letra de la canción abarca el tema del conflicto entre la gracia de Dios y las buenas obras del hombre.

6.3. Perseguir al viento

La canción compuesta por María Elena Rodríguez, fue pensada como un tema de *jazz* originalmente y posterior a esto producido con un enfoque latino, utilizando recursos rítmicos provenientes del *baiao* y la samba.

Su armonía es funcional e incluye cadencias de acordes disminuidos en la introducción y estrofas; en el coro se utilizó acordes mayores con un movimiento por cuartas para crear una sensación de estabilidad y resolución en la audiencia.

Se realizó un arreglo con vientos; 2 saxos altos y 2 saxos tenores. Usándolos como *backgrounds* (fondos), mientras la melodía suena en un plano principal.

Incluye un *shout chorus* en forma de *solí* donde todos los vientos y las voces se unen.

El puente es una parte distinta al resto de la canción se le realizó cambio de métrica a 5/4, para luego volver al coro en 4/4.

La letra de la canción nos invita a valorar lo eterno.

6.4. “Purikuna”

El tema “*Purikuna*” del compositor riobambeño, Enrique Males es del estilo ancestral *wayñu*, proveniente del *Tawantinsuyo*.

Se escogió el tema por la belleza de su melodía y sencillez que brinda a la arreglista un sinnúmero de opciones para usar elementos

contemporáneos dentro de la pieza, manteniendo su tono reflexivo en la interpretación de la versión original.

Por ello se realiza un arreglo donde se conserva la misma simplicidad, buscando resaltar la melodía, al mantenerla tal como en la original y realizando cambios en ciertos acordes para brindar un color diferente a la composición, respetando el sentido de la misma.

En el arreglo participan las voces de solistas y coristas haciéndose presente de forma paulatina; se usaron recursos de contrapunto, y dinámicas con la banda para crear un ambiente en donde la audiencia pueda disfrutar de la interpretación.

6.5. “Dónde estás”

El tema “Dónde estás”, compuesto y arreglado por Maria Elena Rodriguez es influenciado por elementos ritmos de la samba y el *baiao*; a su vez posee influencia del jazz en los recursos armónicos y melódicos.

Este tema tiene una forma ABC donde la parte “A” fue escrita con el modo C frigio y la parte “B” y “C” utilizan un modo mayor.

Tiene un arreglo escrito para una trompeta y saxo tenor que realizan *fills* a lo largo del tema. Incluyen solos de voz y guitarra respectivamente.

7. Partituras del repertorio

Score

Boplicity

Bebop Lives

Miles Davis
Ma. Elena Rodriguez

Intro

A

F m7 G m7 A^bM7 B^b7 E^bM7 B^bm7 E^b7(#5)

Voice 1

Voice 2

Voice 3

Tenor Sax.

Piano

F m7 G m7 A^bM7 B^b7 E^bM7 B^bm7 E^b7(#5)

Acoustic Bass

Two feel

Drum Set

Two feel

©

Boplicity

2

5

A^bM7 F m7 E^bM7/G A^bM7 B^b7 E^bM7(#11)

T. Sax.

Pno.

A.B.

D. S.

5

A^bM7 F m7 E^bM7/G A^bM7 B^b7 E^bM7(#11)

5

5

3

3

Detailed description: This is a musical score for the piece 'Boplicity'. It features a saxophone (T. Sax.) with a melodic line in the upper register, starting with a triplet of eighth notes. The piano accompaniment (Pno.) is minimal, with the right hand playing a series of chords and the left hand playing a steady eighth-note bass line. The score is divided into six measures, each with a specific chord indicated above the staff: A^bM7, F m7, E^bM7/G, A^bM7, B^b7, and E^bM7(#11). The key signature has two flats (Bb and Eb), and the time signature is 4/4. The saxophone part includes a '5' above the first measure and a '3' above the triplet. The piano part includes a '5' above the first measure of both the right and left hands. The bass line (A.B. and D.S.) is marked with a '5' above the first measure and consists of eighth notes.

Boplicity

[B] F m7 G m7 A^bM7 B^b7 E^bM7 B^bm7 E^b7(#5) 3

The musical score is arranged in five systems. The first system contains the vocal line with a treble clef and a key signature of two flats. It features a melody with eighth and quarter notes, including two triplet markings. The second system contains a saxophone part (T. Sx.) with a bass clef, mostly consisting of rests. The third system contains the piano accompaniment (Pno.) with a grand staff (treble and bass clefs), marked 'Four feel' and consisting of rhythmic slash patterns. The fourth system contains the double bass part (A.B.) with a bass clef, also marked 'Four feel' and consisting of rhythmic slash patterns. The fifth system contains the double bass part (D. S.) with a double bar line and rhythmic slash patterns. Chord symbols are placed above the vocal line and below the piano and double bass parts.

T. Sx.

Pno.

A.B.

D. S.

Boplicity

4

13

A^bM7 F m7 E^bM7/G A^bM7 B^b7 E^bM7(#11)

T. Sx.

13

A^bM7 F m7 E^bM7/G A^bM7 B^b7 E^bM7(#11)

Pno.

13

A^bM7 F m7 E^bM7/G A^bM7 B^b7 E^bM7(#11)

A. B.

13

D. S.

Detailed description: This is a musical score for the piece 'Boplicity'. It features six staves. The top staff is for the Saxophone (T. Sx.) in treble clef, showing a melodic line with a triplet of eighth notes, a slur over a quarter note, and another triplet of eighth notes. The second and third staves are empty. The fourth staff is for the Saxophone (T. Sx.) in bass clef, showing a melodic line with a triplet of eighth notes and a slur over a quarter note. The fifth and sixth staves are for Piano (Pno.) and Double Bass (D. S.), both in bass clef, showing rhythmic patterns of eighth notes. Chord changes are indicated above the staves: A^bM7, F m7, E^bM7/G, A^bM7, B^b7, and E^bM7(#11). The number '4' is at the top left, and '13' is written above the first measure of each staff.

Boplicity

C F m7 G m7 A^bM7 B^b7 E^bM7 B^bm7 E^b7(#5) 5

The musical score is arranged in five systems. The first system contains the vocal line and three empty staves. The second system contains the T. Sax. part and a Pno. part with slash notation. The third system contains the A.B. part with slash notation. The fourth system contains the D. S. part with slash notation. Chord progressions are indicated above the vocal line and below the T. Sax. and A.B. parts. The key signature has two flats (Bb and Eb), and the time signature is common time (C). The piece ends on a 5 chord.

Boplicity

6

21

A^bM7 F m7 E^bM7/G A^bM7 B^b7 E^bM7

T. Sx.

21

A^bM7 F m7 E^bM7/G A^bM7 B^b7 E^bM7(#11)

Pno.

21

A^bM7 F m7 E^bM7/G A^bM7 B^b7 E^bM7(#11)

A. B.

21

D. S.

21

Drum Fill-----!

Detailed description of the musical score: The score is for a piece titled 'Boplicity'. It consists of six staves. The top staff is for guitar, showing a melodic line with triplets and slurs. The second and third staves are empty. The fourth staff is for tenor saxophone (T. Sx.), showing a melodic line with triplets and slurs. The fifth staff is for piano (Pno.), showing a rhythmic accompaniment with slurs and triplets. The sixth staff is for double bass (A. B.), showing a rhythmic accompaniment with slurs and triplets. The seventh staff is for drums (D. S.), showing a rhythmic accompaniment with slurs and triplets. Chord progressions are indicated above the guitar and saxophone staves. A 'Drum Fill' instruction is present at the end of the drum staff.

Boplicity

7

D

The musical score is written in B-flat major (two flats) and 4/4 time. It consists of six staves. The top staff is the saxophone (T. Sax.) part, which begins with a melodic line in measure 25. The second and third staves are empty. The fourth staff is the bass line, starting with a bass clef and a '25' measure marker. It contains a series of chords: Bbm7, Eb7(#5), Bbm7, Eb7(#5), AbM7, and AbM7. The fifth and sixth staves are for piano accompaniment (Pno.) and double bass (D. S.), both marked with a '25' and containing rhythmic slash patterns. Above the saxophone staff, the chords Bbm7, Eb7(#5), Bbm7, Eb7(#5), AbM7, and AbM7 are written. Above the bass line staff, the same sequence of chords is written.

Boplicity

8 29 A^bm7 D^b7(#5) A^bm7 D^b7(#5) G^bM7 G^bm7 F m7 B^b13(#11)

T. Sax. 29 A^bm7 D^b7(#5) A^bm7 D^b7(#5) G^bM7 G^bm7 F m7 B^b13(#11)

Pno. 29

A.B. 29 A^bm7 D^b7(#5) A^bm7 D^b7(#5) G^bM7 G^bm7 F m7 B^b13(#11)

D. S. 29

Boplicity

9

E F m7 G m7 A^bM7 B^b7 E^bM7 B^bm7 E^b7(#5)

33

T. Sx.

33

Pno.

33

A. B.

33

D. S.

Detailed description: This is a musical score for the piece 'Boplicity'. It consists of five staves. The top staff is a vocal line in treble clef with a key signature of two flats (Bb, Eb) and a common time signature. It contains a melodic line with a triplet of eighth notes in the third measure. The second and third staves are empty. The fourth staff is for Tenor Saxophone (T. Sx.) in bass clef, with a measure rest followed by a melodic phrase starting at measure 33. The fifth staff is for Piano (Pno.) in grand staff, with a rhythmic accompaniment of eighth notes throughout. The sixth staff is for Alto Saxophone (A. B.) in bass clef, with a rhythmic accompaniment of eighth notes. The seventh staff is for Double Bass (D. S.) in bass clef, with a rhythmic accompaniment of eighth notes and some grace notes. Chord symbols are placed above the vocal line and below the piano and saxophone staves. Measure numbers 33 are indicated at the start of the saxophone and piano parts.

Boplicity

10

The musical score for 'Boplicity' is arranged for four parts: T. Sax, Pno., A.B., and D.S. The key signature is B-flat major (two flats). The score begins at measure 37. The T. Sax part features a melodic line with triplets and a final note with a fermata. The Pno. part provides harmonic accompaniment with chords and rhythmic patterns. The A.B. part has a similar accompaniment style. The D.S. part includes a rhythmic pattern with 'x' marks on the notes. Chord changes are indicated above the staves: A^bM7, Fm7, E^bM7/G, A^bM7, B^b7, and E^bM7(#11).

Boplicity

F Solo

T. Sx.

Pno.

A.B.

D. S.

F m7 G m7 A^bM7 B^b7 E^bM7 B^bm7 E^b7(#5)

Boplicity

12

The musical score for 'Boplicity' consists of four staves. The top staff is for Tenor Saxophone (T. Sax.), the second for Piano (Pno.), the third for Alto Saxophone (A.B.), and the fourth for Double Bass (D.S.). The key signature is B-flat major (two flats). The score is divided into four measures, each starting with a measure rest (45). The piano part is marked with a 'P' and contains rhythmic slash marks. The alto saxophone part is marked with a '45' and contains rhythmic slash marks. The double bass part is marked with a '45' and contains rhythmic slash marks. The chord progression is as follows:

Measure	Chord
1	A ^b M7
2	F m7
3	E ^b M7/G
4	A ^b M7
5	B ^b 7
6	E ^b M7(#11)

Boplicity

49

T. Sax.

Pno.

A.B.

D. S.

F m7 G m7 A^bM7 B^b7 E^bM7 B^bm7 E^b7(#5)

F m7 G m7 A^bM7 B^b7 E^bM7 B^bm7 E^b7(#5)

Detailed description: This is a musical score for the piece 'Boplicity'. It consists of five staves. The top staff is for Tenor Saxophone (T. Sax.) and contains rhythmic notation (diagonal slashes) in all four measures. The second staff is for Piano (Pno.) and contains whole rests in all four measures. The third staff is for Alto Saxophone (A.B.) and contains rhythmic notation (diagonal slashes) in all four measures. The fourth staff is for Double Bass (D. S.) and contains rhythmic notation (diagonal slashes) in all four measures. The fifth staff is a chord progression line with the following chords: F m7, G m7, A^bM7, B^b7, E^bM7, B^bm7, and E^b7(#5). The key signature has two flats (Bb and Eb) and the time signature is 4/4. The measure numbers 49, 50, 51, and 52 are indicated at the beginning of each measure.

Boplicity

14

53

T. Sax.

Pno.

A.B.

D. S.

53

53

53

53

53

A[♭]M7 Fm7 E[♭]M7/G A[♭]M7 B[♭]7 E[♭]M7(♯11)

A[♭]M7 Fm7 E[♭]M7/G A[♭]M7 B[♭]7 E[♭]M7(♯11)

Boplicity

15

57

T. Sax.

Pno.

A. S.

D. S.

57

57

57

57

B^bm7 E^b7(#5) B^bm7 E^b7(#5) A^bM7 A^bM7

B^bm7 E^b7(#5) B^bm7 E^b7(#5) A^bM7 A^bM7

Boplicity

16

6/1

T. Sax.

6/1

Pno.

6/1

A.B.

6/1

D. S.

A^bm7 D^b7(#5) A^bm7 D^b7(#5) G^bM7 G^bm7 Fm7 B^b13(#11)

A^bm7 D^b7(#5) A^bm7 D^b7(#5) G^bM7 G^bm7 Fm7 B^b13(#11)

Boplicity

65

T. Sx.

Pno.

A.B.

D. S.

65

65

65

65

F m7 G m7 A^bM7 B^b7 E^bM7 B^bm7 E^b7(#5)

F m7 G m7 A^bM7 B^b7 E^bM7 B^bm7 E^b7(#5)

Boplicity

18

69

T. Sax. 69

Pno. 69

A.B. 69

D. S. 69

A^bM7 F m7 E^bM7/G A^bM7 B^b7 E^bM7(#11)

A^bM7 F m7 E^bM7/G A^bM7 B^b7 E^bM7(#11)

Detailed description: This is a page of a musical score for the piece 'Boplicity'. The page is numbered 18. It features six staves. The first staff is for the saxophone (T. Sax.), the second and third are for the piano (Pno.), the fourth is for the double bass (A.B.), and the fifth is for the double bass (D. S.). The score is in B-flat major (two flats) and 4/4 time. The key signature is B-flat major. The piece starts at measure 69. The saxophone part consists of a series of slanted lines, indicating a specific rhythmic pattern. The piano part consists of a series of slanted lines in both the treble and bass clefs. The double bass part consists of a series of slanted lines. The chord progression is indicated by the following chords: A^bM7, F m7, E^bM7/G, A^bM7, B^b7, and E^bM7(#11). The saxophone part is marked with a '69' at the beginning of the first staff. The piano part is marked with a '69' at the beginning of the first staff. The double bass part is marked with a '69' at the beginning of the first staff. The double bass part is marked with a '69' at the beginning of the first staff.

Boplicity

G

73 Solo

F m7 G m7 A b M7 B b 7 E b M7 B b m7 E b 7 (b5)

T. Sax.

73

F m7 G m7 A b M7 B b 7 E b M7 B b m7 E b 7 (b5)

Pno.

73

F m7 G m7 A b M7 B b 7 E b M7 B b m7 E b 7 (b5)

A.B.

73

D. S.

Boplicity

81

T. Sax.

Pno.

A.B.

D. S.

F m7 G m7 A^bM7 B^b7 E^bM7 B^bm7 E^b7(#5)

F m7 G m7 A^bM7 B^b7 E^bM7 B^bm7 E^b7(#5)

F m7 G m7 A^bM7 B^b7 E^bM7 B^bm7 E^b7(#5)

Boplicity

24

The musical score for 'Boplicity' is arranged for four instruments: Tenor Saxophone (T. Sax.), Piano (Pno.), Alto Bass (A. B.), and Drums (D. S.). The score is in 4/4 time and features a key signature of two flats (Bb and Eb). The music is divided into four measures, each containing a sequence of chords. The chords are: A^bm7, D^b7(#5), A^bm7, D^b7(#5), G^bM7, G^bm7, F m7, and B^b13(#11). The T. Sax. part is written in the treble clef and contains whole rests in all measures. The Pno. part is written in the grand staff (treble and bass clefs) and contains slash marks in all measures. The A. B. part is written in the bass clef and contains slash marks in all measures. The D. S. part is written in the drum set notation and contains slash marks in all measures. The number 93 is written above the first measure of each instrument part.

93

T. Sax.

Pno.

A. B.

D. S.

A^bm7 D^b7(#5) A^bm7 D^b7(#5) G^bM7 G^bm7 F m7 B^b13(#11)

A^bm7 D^b7(#5) A^bm7 D^b7(#5) G^bM7 G^bm7 F m7 B^b13(#11)

A^bm7 D^b7(#5) A^bm7 D^b7(#5) G^bM7 G^bm7 F m7 B^b13(#11)

Boplicity

97

The musical score for page 25 of "Boplicity" features four staves. The top three staves (T. Sax., Pno., and A.B.) are in treble clef with a key signature of two flats (Bb, Eb). The bottom staff (D.S.) is in bass clef with a key signature of two flats. The score is divided into four measures. The first two staves (T. Sax. and Pno.) contain rhythmic markings consisting of diagonal slashes. The third staff (A.B.) contains chord diagrams for each measure. The fourth staff (D.S.) contains rhythmic markings. The chord diagrams are: F m7, G m7, A b M7, B b 7, E b M7, B b m7, and E b 7(#5).

T. Sax.

Pno.

A.B.

D. S.

F m7 G m7 A b M7 B b 7 E b M7 B b m7 E b 7(#5)

F m7 G m7 A b M7 B b 7 E b M7 B b m7 E b 7(#5)

F m7 G m7 A b M7 B b 7 E b M7 B b m7 E b 7(#5)

Boplicity

The musical score for 'Boplicity' is arranged for four instruments: T. Sax, Pno., A.B., and D.S. The score is divided into four measures. The top three staves (T. Sax, Pno., and A.B.) are in the key of B-flat major and feature a series of chords: A^bM7, F m7, E^bM7/G, A^bM7, B^b7, and E^bM7(#11). The T. Sax and A.B. parts are marked with a '101' and contain rhythmic notation consisting of diagonal slashes. The Pno. part is marked with a '101' and contains rhythmic notation consisting of diagonal slashes. The D.S. part is marked with a '101' and contains rhythmic notation consisting of diagonal slashes.

101

101

101

101

T. Sax.

Pno.

A.B.

D. S.

A^bM7 F m7 E^bM7/G A^bM7 B^b7 E^bM7(#11)

A^bM7 F m7 E^bM7/G A^bM7 B^b7 E^bM7(#11)

A^bM7 F m7 E^bM7/G A^bM7 B^b7 E^bM7(#11)

Boplicity

27

Shout Chorus

105

F m7 G m7 A^bM7 B^b7 E^bM7 B^bm7 E^b7

The musical score is arranged in a standard five-staff format. The top three staves are for vocal parts: a lead vocal line with lyrics, a second vocal line, and a third vocal line. The lyrics are: "ba du ba du dei ba du ba du du dat dei rap ba du dat ba". The bottom two staves are for instrumental accompaniment: a Bass line and a Drum line. The piano accompaniment consists of a rhythmic pattern of eighth notes in both hands. The drum line features a simple pattern with snare and bass drum hits. Chord symbols are placed above the vocal staves and below the piano and bass staves. A rehearsal mark '105' is present at the beginning of each staff.

T. Sax.

Pno.

A. B.

D. S.

Boplicity

28

109

A^bM7 F m7 E^bM7/G A^bM7 B^b7 E^bM7(#11)

ru dat ba rap dup dup rap bu du ba dei du wap

ru dat ba rap dup dup rap bu du ba dei du wap

ru dat ba rap dup dup rap bu du ba dei du wap

T. Sx.

109

A^bM7 F m7 E^bM7/G A^bM7 B^b7 E^bM7

Pno.

109

A^bM7 F m7 E^bM7/G A^bM7 B^b7 E^bM7

A.B.

109

D. S.

Detailed description: This page of a musical score for 'Boplicity' covers measures 109-112. It features five staves: three vocal staves (Soprano, Alto, Tenor), a piano accompaniment (Pno.), and a double bass (D. S.). The key signature is B-flat major (two flats). The vocal lines are in a rhythmic, rap-like style with lyrics: 'ru dat ba rap dup dup rap bu du ba dei du wap'. The piano accompaniment consists of a steady eighth-note bass line and chords. The double bass part features a rhythmic pattern of eighth notes and rests. Chord changes are indicated above the vocal staves: A^bM7, F m7, E^bM7/G, A^bM7, B^b7, and E^bM7(#11). The piano part has a similar chord sequence: A^bM7, F m7, E^bM7/G, A^bM7, B^b7, and E^bM7. The double bass part has a similar chord sequence: A^bM7, F m7, E^bM7/G, A^bM7, B^b7, and E^bM7. The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings.

Boplicity

29

1

B^bm7 E^b7(#5) B^bm7 E^b7(#5) A^bM7 A^bM7

T. Sax. 113 #2 e #2 e #2 e e e e e

Pno. 113

A.B. 113

D. S. 113

Detailed description: This is a page of a musical score for the piece 'Boplicity'. The score is arranged in a system with five staves. The top staff is the melody, written in treble clef with a key signature of two flats (B-flat major/D minor). It begins with a first ending bracket labeled '1'. The melody consists of eighth and quarter notes, with a triplet of eighth notes in the second measure. The second and third staves are empty. The fourth staff is for Tenor Saxophone (T. Sax.), written in bass clef, starting at measure 113. It features a series of notes, including a sharp sign above the first note and a '2' above the second note, indicating a second ending. The fifth staff is for Piano (Pno.), also in bass clef, starting at measure 113. It contains rhythmic slash marks. Below the piano staff are two more staves, labeled 'A.B.' and 'D. S.', both in bass clef and containing rhythmic slash marks. Above the piano staff, there are chord markings: B^bm7, E^b7(#5), B^bm7, E^b7(#5), A^bM7, and A^bM7, which correspond to the measures of the melody.

Boplicity

30

Musical score for 'Boplicity' starting at measure 117. The score is in B-flat major (two flats) and 4/4 time. It features a saxophone (T. Sax.), piano (Pno.), and double bass (D. S.) parts. The saxophone part has a melodic line with triplets and slurs. The piano part consists of a steady eighth-note accompaniment. The double bass part has a rhythmic pattern with triplets. Chord changes are indicated above the staves: A^bm7, D^b7(#5), A^bm7, D^b7(#5), G^bM7, G^bm7, F m7, and B^b13(#11).

117 A^bm7 D^b7(#5) A^bm7 D^b7(#5) G^bM7 G^bm7 F m7 B^b13(#11)

T. Sax.

117 A^bm7 D^b7(#5) A^bm7 D^b7(#5) G^bM7 G^bm7 F m7 B^b13(#11)

Pno.

117 A^bm7 D^b7(#5) A^bm7 D^b7(#5) G^bM7 G^bm7 F m7 B^b13(#11)

A. B.

117

D. S.

Boplicity

32

Musical score for 'Boplicity' featuring saxophone, piano, and drums. The score is in B-flat major and 4/4 time. It consists of six staves: Treble Saxophone (T. Sax.), Piano (Pno.), Alto Saxophone (A.B.), and Drums (D. S.). The piano part includes a bass line and a right-hand part with chords and triplets. The drum part includes a bass line and a right-hand part with a drum fill. The saxophone parts are mostly rests, with some notes in the T. Sax. part. The score is marked with measure numbers 125 and 126. Chord changes are indicated above the piano part: A^bM7, F m7, E^bM7/G, A^bM7, B^b7, and E^bM7(#11). The drum part includes a 'Drum fill-----!' at the end of the piece.

Moldes

Score

Ma Elena Rodriguez
Ma. Elena Rodriguez

Intro

A

Soprano

Alto

Tenor

Piano

Acoustic Bass

Drum Set

A M7 C#m7 G#m7 C#7 F#7

Piano fills-----!

2
5

S

A

T

8

F#m7 A M7 F#m7 F 7 E M7

Pno.

5

F#m7 A M7 F#m7 F 7 E M7

A.B.

5

D. S.

B A M7 C#m7 G#m7 C#7 F#7 3

S

A

T

Pno.

9 A M7 C#m7 G#m7 C#7 F#7

A.B.

9

D. S.

4

13 F#m7 AM7 F#m7 F7 EM7

S

A

T

13 F#m7 AM7 F#m7 F7 EM7

Pno.

13 F#m7 AM7 F#m7 F7 EM7

A.B.

13

D. S.

C
A M7
C#m7
D#7
G#m7
G#m7
C#7
5

S

A

T

17

Pno.

17

A.B.

17

D. S.

6

F#m7 AM7 D#m7(b5) G#7 GM7 GM7

S

A

T

Pno.

F#m7 AM7 D#m7(b5) G#7 GM7 GM7

A.B.

D. S.

D

A m7 A m7 Em(maj7) G#m7 C#7 7

S

A

T

Pno.

26 A m7 A m7 Em(maj7) G#m7 C#7

A.B.

26

D. S.

8
30

S CM7 B7 F#m7 F7 EM7 EM7

A

T

Pno. CM7 B7 F#m7 F7 EM7 EM7

A.B. CM7 B7 F#m7 F7 EM7 EM7

D. S. 30

E C#m7 C#m7 G#m7 C#7

S

A

T

35 C#m7 C#m7 G#m7 C#7

Pno.

35 C#m7 C#m7 G#m7 C#7

A.B.

35

D. S.

39 F#m7 C#m7 D#m7(b5) G#7 F#m7 Bm7 Bb7

S

A

T

Pno.

A.B.

D. S.

F A M7 C#m7 G#m7 C#7 F#7

S

A

T

45 A M7 C#m7 G#m7 C#7 F#7

Pno.

45 A M7 C#m7 G#m7 C#7 F#7

A.B.

45

D.S.

12

49 F#m7 AM7 F#m7 F7 EM7

S

A

T

8

49 F#m7 AM7 F#m7 F7 EM7

Pno.

49 F#m7 AM7 F#m7 F7 EM7

A.B.

49

D. S.

Detailed description: This is a musical score for a voice and piano ensemble. It consists of six staves. The top staff is for the Soprano (S), the second for Alto (A), the third for Tenor (T), the fourth for Piano (Pno.), the fifth for Alto/Bass (A.B.), and the sixth for Double Bass (D.S.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into four measures. The Soprano part has a melodic line with lyrics: 'I am a poor, black and blue man, who has been wronged by the world, and I am here to tell you that I am not a slave, I am a man.' The Alto and Tenor parts are silent. The Piano part provides harmonic accompaniment with a steady eighth-note bass line and chords. The Alto/Bass part has a rhythmic accompaniment of eighth notes. The Double Bass part has a steady eighth-note bass line. Chord symbols are placed above the Soprano and Piano staves: F#m7, AM7, F#m7, F7, and EM7.

G AM7 AM7 D#m7(b5) G#7 C#m7 F#7

S

A

T

Pno.

53 AM7 AM7 D#m7(b5) G#7 C#m7 F#7

A.B.

53

D. S.

14

Musical score for voice and piano, measures 57-60. The score is in the key of F# major (three sharps) and 4/4 time. The vocal parts (Soprano, Alto, Tenor) and the piano accompaniment (Piano and Double Bass) are shown. The piano part consists of a steady eighth-note accompaniment in both hands. The vocal parts have rests in measures 58-60. Chord symbols are provided above the vocal staves: F#m7, AM7, D#m7(b5), G#7, and GM7.

57

Soprano (S): $F\#m7$ $AM7$ $D\#m7(b5)$ $G\#7$ $GM7$

Alto (A):

Tenor (T):

Piano (Pno.): $F\#m7$ $AM7$ $D\#m7(b5)$ $G\#7$ $GM7$

57

57

57

57

57

57

57

57

57

[H] Am7 Am7 Em(maj7) G#m7 C#7

S

A

T

Pno. 6/1 Am7 Am7 Em(maj7) G#m7 C#7

A.B. 6/1 Am7 Am7 Em(maj7) G#m7 C#7

D. S. 6/1

16

CM7 B7 F#m7 F7 EM7

S

A

T

Pno.

A.B.

D.S.

65

65

65

I C#m7 C#m7 G#m7 C#7

S

A

T

Pno. C#m7 C#m7 G#m7 C#7

A.B. C#m7 C#m7 G#m7 C#7

D. S. C#m7 C#m7 G#m7 C#7

73 F#m7 C#m7 D#m7(b9) 1. G#7 F#m7 2. Bm7 Bb7

Soprano (S): Melodic line with first and second endings.

Alto (A): Melodic line with first and second endings.

Tenor (T): Melodic line with first and second endings.

Piano (Pno.): Accompaniment with slash marks in both staves.

A.B.: Accompaniment with slash marks.

D.S.: Accompaniment with slash marks.

73 F#m7 C#m7 D#m7(b9) 1. G#7 F#m7 2. Bm7 Bb7

J

S

A

T

Pno.

A.B.

D. S.

79 C#m7 C#m7 G#m7 C#7

Solo

83

S

A

T

Pno.

A.B.

D. S.

F#m7 C#m7 D#m7(b5) G#7 F#m7 B m7 Bb7

1. 2. 1. 2. 1. 2.

Detailed description: This is a musical score for a vocal ensemble and piano. It consists of six staves. The top three staves are for Soprano (S), Alto (A), and Tenor (T), each with a treble clef and a key signature of three sharps (F#, C#, G#). The piano accompaniment (Pno.) is shown in two parts: a right-hand part with a treble clef and a left-hand part with a bass clef, both in the same key signature. The piano parts are filled with diagonal hatching, indicating a rhythmic accompaniment. Chord symbols are placed above the piano staves: F#m7, C#m7, D#m7(b5), G#7, F#m7, B m7, and Bb7. The score is divided into two systems, each with a first ending (1.) and a second ending (2.). The first ending of each system ends with a repeat sign, and the second ending continues the piece. The vocal staves have rests in the first two measures of each system, followed by a bar line and then the first ending. The piano accompaniment starts at measure 83.

Key signature: C#m7, C#m7, G#m7, C#7

89 C#m7 C#m7 G#m7 C#7

89 C#m7 C#m7 G#m7 C#7

89

The image shows a musical score for a vocal piece. It consists of five staves: Soprano (S), Alto (A), Tenor (T), Piano (Pno.), and Double Bass (D.S.). The key signature is C#m7, C#m7, G#m7, C#7. The Soprano part has a melodic line with some rests. The Alto and Tenor parts have whole notes with rests. The Piano and Double Bass parts have rhythmic patterns indicated by slashes. The score is divided into four measures, with a key signature change from C#m7 to G#m7 in the third measure and back to C#m7 in the fourth measure.

The musical score for page 22 consists of six staves. The vocal parts (Soprano, Alto, Tenor) and the double bass (D.S.) part feature melodic lines with first and second endings. The piano accompaniment (Pno.) and the A.B. part provide harmonic support with a consistent rhythmic pattern of eighth notes. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The score is divided into two systems, each starting at measure 93. The first system covers measures 93-96, and the second system covers measures 97-100. The chord progression is as follows:

Measure	Chord
93	F#m7
94	C#m7
95	D#m7(b9) 1.
96	G#7
97	F#m7 2.
98	Bm7
99	Bb7
100	Bb7

I. Ending

Soprano (S) staff: Treble clef, E major key signature. Notes: Measure 1: quarter rest, quarter note G4, quarter note A4, quarter note B4. Measure 2: quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 3: quarter note F4, quarter note E4, quarter note D4, quarter note C4. Measure 4: quarter note B3, quarter note A3, quarter note G3, quarter note F3.

Alto (A) staff: Treble clef, E major key signature. Rest throughout.

Tenor (T) staff: Treble clef, E major key signature. Rest throughout.

Piano (Pno.) staff: Treble and Bass clefs, E major key signature. Dynamics: *ff*. Chords: E M7, C#sus4, E M7, E M7. Rhythm: Steady eighth-note accompaniment in both hands.

A.B. staff: Bass clef, E major key signature. Dynamics: *ff*. Chords: E M7, C#sus4, E M7, E M7. Rhythm: Steady eighth-note accompaniment.

D.S. staff: Bass clef, E major key signature. Dynamics: *ff*. Rhythm: Steady eighth-note accompaniment.

103

S

A

T

Pno.

A.B.

D. S.

EM7 C#sus4 C#m7 C#m7

EM7 C#sus4 C#m7 C#m7

103

103

Detailed description: This musical score page contains six staves. The top staff is for the Soprano (S) voice, showing a melodic line starting at measure 103. The second staff is for the Alto (A) voice, the third for the Tenor (T) voice, and both are currently silent. The fourth staff is for the Piano (Pno.), with a grand staff (treble and bass clefs) showing a rhythmic accompaniment of eighth notes. The fifth staff is for the Alto Bass (A.B.) voice, also with a grand staff and rhythmic accompaniment. The sixth staff is for the Double Bass (D.S.), with a grand staff and rhythmic accompaniment. Chord symbols are placed above the piano and alto bass staves: EM7, C#sus4, C#m7, and C#m7. The page number '24' is at the top left, and the measure number '103' is written above the first measure of the vocal and piano parts.

Perseguir al viento

Score

Ma. Elena Rodríguez
Ma. Elena Rodríguez

Intro

A

Voice 1

Voice 2
lei a dur dei a

Voice 3

Alto Sax 1

Alto Sax 2

Tenor Sax 1

Tenor Sax 2

Guitar

Piano

Acoustic Bass

Drum Set

©

Perseguir al viento

The musical score is arranged in a standard orchestral layout. It begins with a treble clef and a key signature of one flat (B-flat). The score is divided into four measures. The vocal line (top) features a melodic line with a mix of eighth and quarter notes, including some ties. The instrumental parts include two saxophones (A. Sx. 1 and 2), two tenor saxophones (T. Sx. 1 and 2), guitar (Gtar), piano (Pno.), double bass (A.B.), and double bass (D.S.). The saxophone parts are mostly rests, while the guitar, piano, and double bass parts have rhythmic patterns indicated by slashes. The piano part is written in grand staff notation.

Perseguir al viento

0

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

12

Guitar

Pho.

A.B.

D. S.

Am7 A7dim7 Gm7 E7(b9) Eb7

Am7 A7dim7 Gm7 E7(b9) Eb7

Am7 A7dim7 Gm7 E7(b9) Eb7

4

Perseguir al viento

The musical score is arranged in a standard orchestral layout. At the top, there are three staves for vocal parts: a soprano line (marked *ff*), an alto line, and a tenor line. Below these are two more vocal staves labeled 'A. Sx. 1', 'A. Sx. 2', 'T. Sx. 1', and 'T. Sx. 2'. The guitar part is on a staff below the vocal parts, with chord symbols *A m7*, *A7 dm7*, *G m7*, *E7(9)*, and *Bb7* written above it. The piano part is on a grand staff (treble and bass clefs) below the guitar, with the same chord symbols written above the treble clef. The bass line is on a staff labeled 'A.B.' below the piano part, with the same chord symbols written above it. The drum part is on a staff labeled 'D.S.' at the bottom, with a 'Drum fill-----!' instruction written above it. The score is in 4/4 time and features a key signature of one flat (Bb).

Perseguir al viento

5

The musical score is arranged in a system with the following parts from top to bottom:

- Vocal Line:** Features a melody in the treble clef with lyrics. Chords indicated above the staff are Am7, A7dim7, Gm7, E7, and Bb7.
- A. Sax. 1 & 2:** Two alto saxophone parts, both in treble clef. They play a melodic line starting in the third measure, marked *mp*.
- T. Sax. 1 & 2:** Two tenor saxophone parts, both in bass clef. They play a melodic line starting in the third measure, marked *mp*.
- Gitar:** Guitar part in treble clef, showing a rhythmic accompaniment with chords.
- Pno.:** Piano part in bass clef, showing a rhythmic accompaniment with chords.
- A.B.:** Double Bass part in bass clef, showing a rhythmic accompaniment with chords.
- D.S.:** Drum set part, indicated by a double bar line with a vertical line through it.

Chord changes for the instrumental parts are indicated above the staff: Am7, A7dim7, Gm7, E7, and Bb7.

6

Perseguir al viento

The musical score is arranged in a system with the following parts from top to bottom:

- Vocal Line:** Features a melody in the upper voice with lyrics. Chords *A m7*, *A7 d m7*, *G m7*, *E7*, and *B7* are indicated above the staff.
- A. Sc. 1 & 2:** Alto saxophone parts, both marked *mf*. The first staff has a *mp* dynamic marking at the end of the phrase.
- T. Sc. 1 & 2:** Tenor saxophone parts, both marked *mf*.
- Gitar:** Guitar part with slash notation indicating rhythmic patterns.
- Pno.:** Piano part with slash notation indicating rhythmic patterns.
- A.B.:** Double bass part with slash notation indicating rhythmic patterns.
- D.S.:** Drum set part with slash notation indicating rhythmic patterns.

Chord changes for the guitar and piano parts are: *A m7*, *A7 d m7*, *G m7*, *E7(9)*, and *B7*.

Perseguir al viento

7

Clarinet (C)

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

Gitar

Pno.

A.B.

D. S.

Am7 A°dim7 Gm7 E7 Bb7

mf p

mf p

mf p

mf p

Am7 A°dim7 Gm7 E7 Bb7

Am7 A°dim7 Gm7 E7 Bb7

Am7 A°dim7 Gm7 E7 Bb7 Bb7

8

Perseguir al viento

The musical score is arranged in a standard orchestral layout. At the top, a vocal line is shown with a treble clef and a key signature of one flat. The lyrics are: "D | A m7 A7dim7 G m7 E7 Bb7". The vocal line consists of a single melodic line with some rests. Below the vocal line are two staves for strings, labeled "A. Sx. 1" and "A. Sx. 2" (Violins), and two staves for strings, labeled "T. Sx. 1" and "T. Sx. 2" (Violas). The string parts are marked with dynamics *mp* and *mf*. Below the string parts are staves for guitar and piano. The guitar part is marked with dynamics *f* and *mf*. The piano part is marked with dynamics *f* and *mf*. The piano part is split into two staves, labeled "Pno." and "A.B.". Below the piano part is a staff for drums, labeled "D. S.". The score is divided into measures by vertical bar lines. The key signature is one flat, and the time signature is not explicitly shown but appears to be 4/4 based on the notation.

Perseguir al viento

9

The musical score is arranged in a system with the following parts from top to bottom:

- Vocal Line:** Treble clef, key signature of one flat. Chords indicated above the staff are Am7, A7dim7, Gm7, and C7.
- A. Sax. 1 & 2:** Treble clef, playing a melodic line with dynamics *mf* and *f*.
- T. Sax. 1 & 2:** Bass clef, playing a harmonic accompaniment with dynamics *mf* and *f*.
- Guitar:** Treble clef, playing chords with dynamics *f*.
- Piano:** Treble and Bass clefs, playing chords with dynamics *f*.
- A.B. (Alto Bass):** Bass clef, playing chords with dynamics *f*.
- D. S. (Drum Set):** Drum notation with a double bar line.

Measure numbers 33, 34, 35, and 36 are indicated at the beginning of the vocal line.

Perseguir al viento

The musical score is arranged in a system with the following parts and staves:

- Vocal Line:** A single staff at the top with a treble clef and a key signature of one flat. It contains a melodic line with lyrics. Chord symbols **Fm7**, **Bbm7**, **Em7**, and **Abm7** are placed above the staff at the beginning of each measure.
- Instrumental Accompaniment:** A grand staff consisting of:
 - A. Sax. 1:** Alto saxophone, treble clef, starting at measure 17. Dynamics include *mf* and *f*.
 - A. Sax. 2:** Alto saxophone, treble clef, starting at measure 17. Dynamics include *mf* and *f*.
 - T. Sax. 1:** Tenor saxophone, bass clef, starting at measure 17. Dynamics include *mf* and *f*.
 - T. Sax. 2:** Tenor saxophone, bass clef, starting at measure 17. Dynamics include *mf* and *f*.
 - Gitar:** Guitar, treble clef, starting at measure 17. Chord symbols **Fm7**, **Bbm7**, **Em7**, and **Abm7** are placed above the staff.
 - Pno.:** Piano, grand staff (treble and bass clefs), starting at measure 17. Chord symbols **Fm7**, **Bbm7**, **Em7**, and **Abm7** are placed above the staff.
 - A.B.:** Bass, bass clef, starting at measure 17. Chord symbols **Fm7**, **Bbm7**, **Em7**, and **Abm7** are placed above the staff.
 - D. S.:** Double bass, bass clef, starting at measure 17. Chord symbols **Fm7**, **Bbm7**, **Em7**, and **Abm7** are placed above the staff.

Perseguir al viento

11

The musical score is arranged in a system with the following parts from top to bottom:

- Vocal Line:** A single melodic line in treble clef with a key signature of one flat. Chord symbols *D⁹M7*, *G⁹M7*, *F⁹M7*, and *C⁷* are placed above the staff at the beginning of each measure.
- Instrumental Section 1 (A. Sx. 1, A. Sx. 2, T. Sx. 1, T. Sx. 2):** Four staves. The top two are in treble clef, and the bottom two are in bass clef. Dynamics include *mf* and *f*.
- Guitar (Gitar):** Treble clef staff with slash marks indicating rhythmic accompaniment.
- Piano (Pno):** Grand staff (treble and bass clefs) with slash marks.
- Double Bass (A.B.):** Bass clef staff with slash marks.
- Drum Set (D. S.):** Drum set notation with slash marks.

Chord symbols *D⁹M7*, *G⁹M7*, *F⁹M7*, and *C⁷* are repeated above the guitar and piano staves to indicate harmonic structure.

Perseguir al viento

The musical score is arranged in a system with the following parts from top to bottom:

- Conductor's Part:** A single staff with a treble clef, containing a melodic line with notes and rests. Chord symbols *F*, *Fm7*, *Bbm7*, *Ebm7*, and *Abm7* are placed above the staff.
- A. Sax 1 & 2:** Two staves with treble clefs. They play a melodic line starting at measure 17, with dynamics *pp*, *f*, and *mf*.
- T. Sax 1 & 2:** Two staves with bass clefs. They play a melodic line starting at measure 17, with dynamics *pp*, *f*, and *mf*.
- Gitar:** A staff with a treble clef, containing rhythmic slash marks and a melodic line starting at measure 17.
- Pho:** A grand staff (treble and bass clefs) with rhythmic slash marks and a melodic line starting at measure 17.
- A.B. Pedal:** A staff with a bass clef, containing a melodic line starting at measure 43, with the word "Pedal" written above the staff.
- D. S.:** A staff with a double bar line and rhythmic slash marks.

Chord symbols *Fm7*, *Bbm7*, *Ebm7*, and *Abm7* are repeated above the guitar and piano parts. The score is in a key signature of one flat and a 4/4 time signature.

Perseguir al viento

13

Chord symbols: D9#11, G9#11, F#9, F#9, E7

Instrument parts: A. Sx. 1, A. Sx. 2, T. Sx. 1, T. Sx. 2, Gitar, Pno, A.B., D.S.

Perseguir al viento

The musical score is arranged in a system with the following parts from top to bottom:

- Guitar (G):** Chords: A m7, A°m7, G m7, E7, Bb7.
- Saxophones (A.Sx. 1, A.Sx. 2, T.Sx. 1, T.Sx. 2):** Melodic lines starting at measure 52. Dynamics include *mf*. Saxophones 1 and 2 play similar parts, while Tenor Saxophones 1 and 2 play more rhythmic patterns.
- Guitar (G):** Chords: A m7, A°m7, G m7, E7, Bb7.
- Piano (Pno.):** Chords: A m7, A°m7, G m7, E7, Bb7.
- Double Bass (A.B.):** Chords: A m7, A°m7, G m7, E7, Bb7.
- Drum Set (D.S.):** Rhythmic accompaniment.

Measure numbers 52, 53, 54, 55, and 56 are indicated at the beginning of their respective staves.

Perseguir al viento

The musical score is arranged in a system with the following parts from top to bottom:

- Two blank staves for vocal or flute parts.
- A. Sax. 1 and A. Sax. 2: Alto saxophones, both playing a melodic line starting at measure 37 with a forte (*f*) dynamic.
- T. Sax. 1 and T. Sax. 2: Tenor saxophones, both playing a melodic line starting at measure 37 with a forte (*f*) dynamic.
- Gitar: Guitar, playing a rhythmic accompaniment with a forte (*f*) dynamic.
- Pho.: Piano, playing a rhythmic accompaniment with a forte (*f*) dynamic.
- A.B.: Double Bass, playing a rhythmic accompaniment.
- D. S.: Drums, playing a rhythmic accompaniment.

Chord progressions are indicated above the vocal/flute staves: Am7, A7(b9)7, Gm7, E7, and Bb7. Measure numbers 37, 38, 39, 40, and 41 are marked at the beginning of their respective measures.

Perseguir al viento

The musical score for 'Perseguir al viento' is presented on page 16. It features a vocal line and instrumental parts for Saxophones, Guitar, Piano, and Double Bass. The key signature has one flat (B-flat major/A minor), and the time signature is 4/4. The score is divided into five measures. The vocal line begins with a melodic phrase in the first measure, followed by rests in the second and third measures, and a concluding phrase in the fifth measure. The instrumental parts for Saxophones (A.Sx.1, A.Sx.2, T.Sx.1, T.Sx.2) provide harmonic support, with dynamics ranging from *mp* to *p*. The Guitar and Piano parts are marked with *sf* (sforzando) and provide a rhythmic accompaniment. The Double Bass part is marked with *sf* and provides a steady bass line. Chord symbols are indicated above the vocal line and below the guitar and piano parts: Am7, A°dim7, Gm7, E7, and Bb7.

Perseguir al viento

The musical score is arranged in a system with the following parts from top to bottom:

- Violin 1 (Vn. 1):** Treble clef, starting with a melodic line. Chords above the staff are A m7, A b m7, G m7, and C7.
- Violin 2 (Vn. 2):** Treble clef, mostly silent.
- Viola (Vla.):** Treble clef, mostly silent.
- Violoncello 1 (Vcl. 1):** Bass clef, playing a sustained bass line. Dynamics: *f*, *mf*, *ff*.
- Violoncello 2 (Vcl. 2):** Bass clef, playing a sustained bass line. Dynamics: *f*, *mf*, *ff*.
- Guitar (Gtar):** Treble clef, playing chords. Dynamics: *ff*.
- Piano (Pno.):** Grand staff (treble and bass clefs), playing chords. Dynamics: *ff*.
- Acoustic Bass (A.B.):** Bass clef, playing a rhythmic pattern. Dynamics: *ff*.
- Drum Set (D.S.):** Drum notation, playing a rhythmic pattern. Dynamics: *ff*.

Chord changes are indicated above the Violin 1 staff: A m7, A b m7, G m7, and C7. The score is divided into measures by vertical bar lines, with some measures containing rests for the upper strings.

Perseguir al viento

The musical score for "Perseguir al viento" is arranged for a vocal ensemble and instrumental accompaniment. The score is divided into systems for different instruments and voices. The vocal parts include Soprano 1 (A. Ss. 1), Soprano 2 (A. Ss. 2), Tenor 1 (T. Ss. 1), and Tenor 2 (T. Ss. 2). The instrumental parts include Guitar (Gtar), Piano (Pno.), and Double Bass (D. S.). The score is marked with a first ending bracket (I) and includes dynamic markings such as *mf*. Chord symbols are provided above the vocal and guitar staves, including FM7, Bbm7, Ebm7, and Abm7. The piano and double bass parts feature rhythmic patterns indicated by diagonal slashes. The vocal lines consist of melodic phrases with lyrics, though the lyrics themselves are not transcribed in this image.

Perseguir al viento

19

Musical score for 'Perseguir al viento' page 19. The score includes parts for:

- Two vocal staves (top two staves)
- Two Alto Saxophones (A. Sx. 1 and A. Sx. 2)
- Two Tenor Saxophones (T. Sx. 1 and T. Sx. 2)
- Guitar (Gitar)
- Piano (Pno.)
- Double Bass (A.B.)
- Drum Set (D.S.)

Chord markings above the staves include: D^bM7, G^bM7, F^bM7, and C7. The score is divided into measures by vertical bar lines. The piano part features a rhythmic accompaniment with slash marks indicating chords. The guitar part also features slash marks. The double bass and drum set parts have slash marks indicating rhythmic patterns. The saxophone parts have melodic lines with slurs and accents. The vocal parts have lyrics written below the notes.

Shout Chorus

The musical score for the 'Shout Chorus' section of 'Perseguir al viento' is arranged for a vocal quartet and a rock band. The score is divided into two systems, each containing four staves. The first system includes a vocal line (marked with a square box containing the number 1) and three instrumental staves. The second system includes two vocal parts (A. Sx. 1 and A. Sx. 2), two tenor parts (T. Sx. 1 and T. Sx. 2), a guitar part (Gtar), a piano part (Pno), a bass part (A.B.), and a drum part (D. S.). The key signature has one flat (B-flat), and the time signature is 4/4. The music is marked with a forte dynamic (*f*) and includes various chord symbols such as F#m7, Bbm7, Ebm7, and Abm7. The vocal lines feature melodic phrases with lyrics, while the instrumental parts provide harmonic support and rhythmic accompaniment.

Perseguir al viento

21

The musical score is arranged in a system with the following parts from top to bottom:

- Vocal Part:** A single staff with lyrics. Chords $D^{\flat}M^{\flat}$, $G^{\flat}M^{\flat}$, $F^{\flat}M^{\flat}$, and C^{\flat} are indicated above the staff.
- A. Sx. 1:** Alto Saxophone 1 part.
- A. Sx. 2:** Alto Saxophone 2 part.
- T. Sx. 1:** Tenor Saxophone 1 part.
- T. Sx. 2:** Tenor Saxophone 2 part.
- Gitar:** Guitar part.
- Pno.:** Piano part.
- A.B.:** Alto Bass part.
- D. S.:** Double Bass part.

The score includes various musical notations such as notes, rests, and dynamic markings like sf (sforzando).

Perseguir al viento

The musical score is arranged in a system with the following parts from top to bottom:

- Vocal Line:** A single staff with a treble clef and a key signature of one flat. It contains a melodic line with lyrics. Chord symbols $Fm7$, $Bb7$, $Ebm7$, and $Am7$ are placed above the staff at the beginning of each measure.
- Instrumental Staves:** A group of six staves labeled A. Sx. 1, A. Sx. 2, T. Sx. 1, and T. Sx. 2. These staves are currently empty, indicating that the instrumental parts have not yet been written.
- Guitar:** A staff with a treble clef and a key signature of one flat, containing rhythmic slash marks. Chord symbols $Fm7$, $Bb7$, $Ebm7$, and $Am7$ are placed above the staff.
- Piano:** A grand staff with a treble and bass clef and a key signature of one flat, containing rhythmic slash marks. Chord symbols $Fm7$, $Bb7$, $Ebm7$, and $Am7$ are placed above the staff.
- Double Bass:** A staff with a bass clef and a key signature of one flat, containing rhythmic slash marks. Chord symbols $Fm7$, $Bb7$, $Ebm7$, and $Am7$ are placed above the staff.

Perseguir al viento

23

The musical score for page 23 of "Perseguir al viento" is arranged in a standard orchestral format. It includes the following parts and markings:

- Flute:** Melodic line with dynamics *pp*, *mf*, and *sf*. Chord markings above the staff include *A7sus*, *Gm7*, *F#dim*, *Gm7*, and *G9*.
- Saxophones (A. Sx. 1 & 2):** Both parts play sustained notes with a dynamic marking of *mf*.
- Trombones (T. Sx. 1 & 2):** Both parts play sustained notes with a dynamic marking of *mf*.
- Guitar:** Accompaniment with a dynamic marking of *sf*.
- Piano:** Accompaniment with a dynamic marking of *sf*.
- Bass (A.B.):** Bass line with a dynamic marking of *mf*.
- Drums (D.S.):** Drum part with a dynamic marking of *mf* and a "Drum Fill-----!" instruction at the end of the piece.

Perseguir al viento

The musical score is for the piece "Perseguir al viento" and is arranged for a full orchestra. The score is written in 4/4 time and features a key signature of one flat (B-flat). The instruments and parts are as follows:

- Flute (Fl):** The top staff, marked with a first ending bracket (L) and containing four measures of music. Chord symbols Fm7, Bbm7, Ebm7, and Abm7 are placed above the staff.
- Woodwinds:** Includes two Alto Saxophones (A. Sx. 1 and 2), two Tenor Saxophones (T. Sx. 1 and 2), Clarinet (Clar.), Bassoon (Fag.), and Double Bass (D. S.).
- Guitar (Gitar):** A guitar part with a first ending bracket (L) and four measures of music, corresponding to the chord symbols above the Flute staff.
- Piano (Pno.):** A piano accompaniment part with a first ending bracket (L) and four measures of music, corresponding to the chord symbols above the Flute staff.
- String Section (A.B., D.S.):** A double bass (A.B.) and double bass (D.S.) part with a first ending bracket (L) and four measures of music, corresponding to the chord symbols above the Flute staff.

The score is divided into four measures, each with a chord symbol above the Flute staff: Fm7, Bbm7, Ebm7, and Abm7. The woodwind parts (A. Sx., T. Sx., Clar., Fag.) and the guitar part play a melodic line, while the piano and string parts provide harmonic support.

Perseguir al viento

This musical score is for the piece "Perseguir al viento" on page 25. It features a woodwind section with three staves (A. Sx. 1, A. Sx. 2, and T. Sx. 1) and two string staves (T. Sx. 2). The woodwinds play a melodic line starting at measure 84, with dynamics ranging from *mf* to *f*. The strings provide a rhythmic accompaniment. The guitar and piano parts are shown with slash marks, indicating they are not to be played. The bass part (A.B.) and double bass part (D.S.) also have slash marks. Chord symbols (DPMT, GPM7, FM7, CT) are placed above the woodwind staves to indicate the harmonic structure. The score is in 4/4 time and the key signature has one flat.

26

Perseguir al viento

Ending

Musical score for the ending of "Perseguir al viento". The score is arranged for a multi-instrument ensemble. The top staff is marked with a box containing the letter 'M'. The key signature is one flat (B-flat major). The score is divided into four measures, with chord changes indicated above the staves: FM7, Bbm7, Ebm7, and Abm7. The dynamics range from *pp* (pianissimo) to *f* (forte). The instruments and their parts are:

- M:** Melody line with notes and rests.
- A. Sx. 1 & 2:** Alto Saxophones with melodic lines and dynamics.
- T. Sx. 1 & 2:** Tenor Saxophones with melodic lines and dynamics.
- Gitar:** Guitar with slash marks indicating rhythmic accompaniment.
- Pno.:** Piano with slash marks indicating rhythmic accompaniment.
- A.B.:** Bass with a "pedal" instruction and notes.
- D. S.:** Drums with slash marks indicating rhythmic accompaniment.

Perseguir al viento

The musical score is arranged in a standard orchestral layout. At the top, there are five empty staves for vocal parts, with chord symbols (DPM7, GPM7, FM7, C7, FM7B9) placed above them. Below these are the instrumental parts: A. Sax. 1 and A. Sax. 2 (Alto Saxophones), T. Sax. 1 and T. Sax. 2 (Tenor Saxophones), Gitar (Guitar), Pno. (Piano), A.B. (Acoustic Bass), and D. S. (Drum Set). The score begins at measure 156. The saxophone parts feature melodic lines with dynamics markings of *mf* and *f*. The guitar and piano parts provide harmonic support with chords and textures. The drum set part includes a 'Drum Fill' section indicated by a dashed line. The overall style is contemporary jazz or pop.

Purikuna

Score

Enrique Males
Ma. Elena Rodriguez

A Intro

The musical score is arranged in a system with six staves. The top four staves are for vocal parts: Soprano, Alto, and Tenor, each with a treble clef and a 4/4 time signature. The Piano part consists of two staves, one with a treble clef and one with a bass clef, both in 4/4 time. The Acoustic Bass part is on a single staff with a bass clef and a 4/4 time signature. The Drum Set part is on a single staff with a drum clef and a 4/4 time signature. The Soprano, Alto, and Tenor parts, as well as the Piano and Drum Set parts, contain only rests throughout the section. The Acoustic Bass part contains a melodic line of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

B

Purikuna

The musical score is arranged in six staves. The Soprano (S) staff is the only one with notes, starting with a mezzo-piano (*mp*) dynamic. The Alto (A) and Tenor (T) staves are empty. The Piano (Pno.) part consists of two empty staves. The Alto Bass (A.B.) staff has a melodic line in the bass clef. The Double Bass (D.S.) staff is empty. The score is divided into four measures by vertical bar lines.

Purikuna

3

S

A

T

Pno.

A.B.

D. S.

9

9

9

9

9

9

4

Purikuna

The musical score for "Purikuna" consists of six staves. The Soprano (S) and Tenor (T) parts are in treble clef with a mezzo-forte (*mf*) dynamic. The Soprano line features a melodic phrase with a slur over the first two measures and a quarter rest in the third. The Tenor line mirrors this melody. The Alto (A) part is silent, indicated by a whole rest in each measure. The Piano (Pno.) part is also silent, with whole rests in both the right and left hands. The Double Bass (D.S.) part is in bass clef and plays a steady eighth-note accompaniment. The Alto Bass (A.B.) part is also in bass clef and plays a steady eighth-note accompaniment. The number 13 is written above the first measure of both the A.B. and D.S. parts.

Purikuna

17

S

A

T

8

17

Pno.

17

A.B.

17

D. S.

Detailed description: This is a page of a musical score for the piece 'Purikuna', page 5. The score is arranged for a vocal quartet (Soprano, Alto, Tenor, and Double Bass), Piano, and Double Bass. The vocal parts are written in treble clef (Soprano, Alto, Tenor) and bass clef (Double Bass). The piano part consists of two staves, treble and bass clef. The double bass part is written in bass clef. The score begins at measure 17. The Soprano part has a melodic line with eighth and quarter notes. The Alto part has rests. The Tenor part has a melodic line with quarter and eighth notes. The Piano part has rests. The Double Bass part has a bass line with quarter and eighth notes. The Double Bass part has a double bar line and a repeat sign in the third measure.

Ø

Purikuna

The musical score for "Purikuna" is arranged for Soprano (S), Alto (A), Tenor (T), Piano (Pno.), and Double Bass (D.S.). The score is in 4/4 time and features a key signature of one flat (B-flat major). The tempo and dynamics are marked *mf* (mezzo-forte). The piano accompaniment consists of a steady eighth-note pattern in both hands. The vocal parts have the following lyrics: "Purikuna".

Chord Progression:

Measure	Chord
1	A m7
2	B m7(b5)
3	E7
4	A m7
5	E m7
6	A7

Vocal Melody (Soprano): G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).

Vocal Melody (Alto): Rest.

Vocal Melody (Tenor): G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).

Piano (Pno.): Steady eighth-note accompaniment in both hands.

Double Bass (D.S.): Steady eighth-note accompaniment in the bass clef.

Purikuna

25

S

A

T

Pno.

A.B.

D. S.

8

Dm7 F7 Em7 Dm7 A^bM7 B7 B^b7

8 Purikuna

S *f*
 A *f*
 T *f_m* G6 Am Em7 A7
 Pno. *f*
 A.B. *f*
 D.S. *f*

Purikuna

33

S

A

T

8

Dm F7 Em7 Dm7 G

33

Pno.

33

A.B.

33

D.S.

Detailed description: This is a page of a musical score for the piece 'Purikuna', page 9. The score is arranged for a vocal quartet (Soprano, Alto, Tenor) and piano accompaniment. The vocal parts are written in treble clef, and the piano part is in grand staff. The double bass part is in bass clef. The piano part consists of a rhythmic accompaniment of eighth notes. The double bass part consists of a rhythmic accompaniment of eighth notes. The score is divided into four measures. The first measure has a key signature of one flat and a time signature of 8/8. The second measure has a key signature of one flat and a time signature of 8/8. The third measure has a key signature of one flat and a time signature of 8/8. The fourth measure has a key signature of one flat and a time signature of 8/8. The piano part consists of a rhythmic accompaniment of eighth notes. The double bass part consists of a rhythmic accompaniment of eighth notes. The score is divided into four measures. The first measure has a key signature of one flat and a time signature of 8/8. The second measure has a key signature of one flat and a time signature of 8/8. The third measure has a key signature of one flat and a time signature of 8/8. The fourth measure has a key signature of one flat and a time signature of 8/8.

10

Purikuna

F

A m

G7

C

G

A m

A m

G7

S

mp

Detailed description: The Soprano staff contains a melodic line starting with a half note F4, followed by a quarter note G4, an eighth note A4, and an eighth note B4 beamed together. This is followed by a quarter rest, then a quarter note G4, an eighth note A4, and an eighth note B4 beamed together. The line continues with a quarter note C5, a quarter note B4, and a quarter note A4.

A

Detailed description: The Alto staff contains a whole rest in the first measure, followed by a quarter rest in the second measure, and a half note G4 in the fourth measure.

T

8

Detailed description: The Tenor staff contains a whole rest in the first measure, followed by a quarter rest in the second measure, and a half note G4 in the fourth measure.

Pno.

37

Detailed description: The Piano staff consists of two staves (treble and bass clef) with whole rests in both hands for all four measures.

A.B.

37

Detailed description: The Alto Bass staff contains a whole rest for all four measures.

D. S.

37

Detailed description: The Double Bass staff contains a whole rest for all four measures.

Purikuna

11

41 C Am D7 G6 G7 Am

S *mf* *mf* *ff*

A *mf* *mf* *ff*

T *mf* D7 *mf* G7 *ff*

Pno.

A.B.

D. S. 41 Drum fill-----! *mp* *ff*

Detailed description: This is a musical score for a piece titled 'Purikuna', page 11. The score covers measures 41 to 46. It features five staves: Soprano (S), Alto (A), Tenor (T), Piano (Pno.), and Drum Set (D. S.). The vocal parts (S, A, T) are written in treble clef. The piano part is in grand staff (treble and bass clefs). The drum set part is in bass clef. Chord symbols are placed above the vocal staves: C, Am, D7, G6, G7, and Am. Dynamic markings include *mf* (mezzo-forte) and *ff* (fortissimo). The piano part has a rhythmic pattern of eighth notes in the right hand and eighth notes in the left hand, with a crescendo leading to a drum fill in the final measure. The drum set part has a similar rhythmic pattern, also with a crescendo leading to a drum fill. The score ends with a double bar line.

12

Purikuna

G

The musical score for measures 12-15 of 'Purikuna' features the following parts:

- Soprano (S):** Treble clef, *ff* dynamics. Melody with a slur over measures 12-13 and a fermata over measure 14.
- Alto (A):** Treble clef, *ff* dynamics. Melody with eighth-note patterns.
- Tenor (T):** Treble clef, *ff_m* dynamics. Melody with a slur over measures 12-13 and a fermata over measure 14.
- Piano (Pno.):** Grand staff (treble and bass clefs), *ff* dynamics. Accompaniment consisting of rhythmic slashes in both staves.
- Alto Bass (A.B.):** Bass clef, *ff* dynamics. Bass line with eighth-note patterns.
- Double Bass (D.S.):** Bass clef, *ff* dynamics. Accompaniment consisting of rhythmic slashes.

Chord markings below the Tenor staff: *ff_m* (measure 12), G 6 (measure 13), A m (measure 14), E m7 (measure 15), A 7 (measure 15).

Purikuna

13

51

S

A

T

8

Dm F7 Em7 Dm7 G

51

Pno.

51

A.B.

51

D.S.

14

Purikuna

Ending

S

A

T

8

Dm F7 Em7 Dm G

Pno.

55

A.B.

55

D. S.

Drum fill-----!

mp *ff*

Dónde estás

Score

Ma. Elena Rodríguez
Ma. Elena Rodríguez

A

C 7sus(♭9) B♭m7 C 7sus(♭9) D♭M7

Voice 1

Voice 2

Voice 3

Trumpet in B♭

Tenor Sax.

Piano

Piano fill-----!

C 7sus(♭9) B♭m7 C 7sus(♭9) D♭M7

Acoustic Bass

Drum Set

©

2 C 7sus(b9) Bbm7 [Title] C 7sus(b9) DbM7

5

B \flat Tpt.

T. Sx.

Pno.

A.B.

D. S.

5

C 7sus(b9) Bbm7 C 7sus(b9) DbM7

Piano fill-----!

5

C 7sus(b9) Bbm7 C 7sus(b9) DbM7

5

C 7sus(♭9) E♭ [Title] D♭M7 D♭M7 3

B♭ Tpt.

T. Sx.

Pno.

A.B.

D. S.

4 C 7sus(b9) Bbm7 C 7sus(b9) [Title] Dbm7 Db7 G7

13

B \flat Tpt.

T. Sx.

Pno.

A.B.

D. S.

B C M7

A m7

[Title]

D^bM7

5

The first two staves of the score. The top staff is in treble clef and contains a melodic line with a triplet of eighth notes in the first measure. The second staff is also in treble clef and contains a bass line with quarter and eighth notes.

B^b Tpt. ¹⁸

T. Sx. ¹⁸

Parts for B^b Tpt. and T. Sx. Both parts start at measure 18. The B^b Tpt. part is in treble clef, and the T. Sx. part is in bass clef. Both parts have rests for the first three measures and then play a melodic line.

¹⁸ C M7 A m7 D7 D^bM7

Pno.

Piano part starting at measure 18. It consists of two staves (treble and bass clef) with a rhythmic accompaniment of eighth notes, indicated by diagonal slashes.

¹⁸ C M7 A m7 D7 D^bM7

A.B.

A.B. part starting at measure 18. It consists of one staff in bass clef with a rhythmic accompaniment of eighth notes, indicated by diagonal slashes.

¹⁸

D. S.

D. S. part starting at measure 18. It consists of one staff with a rhythmic accompaniment of eighth notes, indicated by diagonal slashes.

6 C M7 D m7 B^b7 [Title] E^bM7

22

B^b Tpt.

T. Sax.

Pno.

A.B.

D. S.

26 C M7 Am7 D7 [Title] D^bM7 7

Melody: 26 C M7 Am7 D7 [Title] D^bM7 7

B^b Tpt. 26

T. Sax. 26

Pno. 26 C M7 Am7 D7 D^bM7

A.B. 26 C M7 Am7 D7 D^bM7

D. S. 26

8

C M7 Dm7 A^bM7 [Title] G7 C M7

30

B^b Tpt.

T. Sx.

Pno.

A.B.

D. S.

[Title]

C A m7 D7 B m7 E7 D^bm7 G^b7 D^bM7

B^b Tpt. 34 A m7 D7 B m7 E7 D^bm7 G^b7 D^bM7

T. Sax. 34

Pno. 34 A m7 D7 B m7 E7 D^bm7 G^b7 D^bM7

A.B. 34

D. S. 34

Detailed description: This is a page of a musical score for a jazz ensemble. The title is "[Title]" and it is page 9. The score is in common time (C) and features a key signature of one flat (Bb). The top staff shows the main melody with a sequence of chords: Am7, D7, Bm7, E7, Dbm7, Gb7, and DbM7. Below this are staves for Bb Trumpet (B♭ Tpt.), Tenor Saxophone (T. Sax.), Piano (Pno.), Alto Saxophone (A.B.), and Double Bass (D. S.). The B♭ Tpt. and T. Sax. parts have a melodic line starting at measure 34, with notes corresponding to the chords above. The Pno. part features a rhythmic accompaniment of eighth notes with a slash through each note, indicating a specific texture. The A.B. and D. S. parts also have rhythmic notation with slashes, and the D. S. part includes a double bar line at the beginning of the measure.

10

[Title]

D

C 7sus(b9) Solo

B^bm7

C 7sus(b9)

D^bM7



B^b Tpt.

38



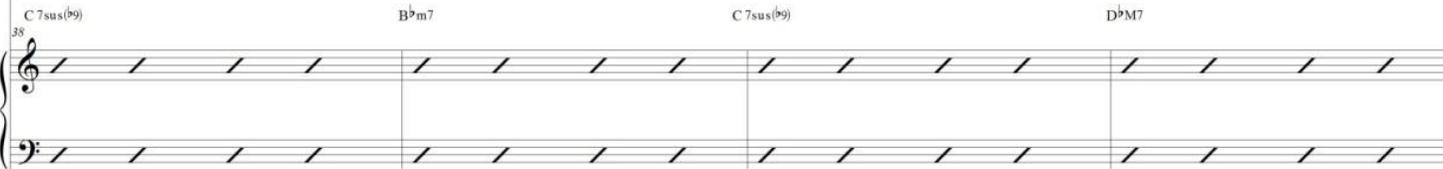
T. Sx.

38



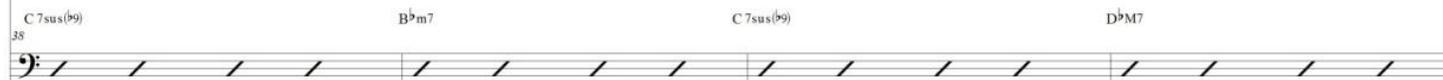
Pno.

38



A.B.

38



D. S.

38



C 7sus(b9)

B^bm7

C 7sus(b9)

D^bM7

C 7sus(b9)

B^bm7

C 7sus(b9)

D^bM7

12

[Title]

Musical score for measures 46-49. The score is arranged in a system with seven staves. The first staff is for the piano (Pno.) and contains a treble clef, a key signature of one flat, and a 4/4 time signature. The second staff is for the B♭ Trumpet (B♭ Tpt.) and contains a treble clef. The third staff is for the Trombone (T. Sx.) and contains a bass clef. The fourth staff is for the Piano (Pno.) and contains a bass clef. The fifth staff is for the Alto Saxophone (A.B.) and contains a bass clef. The sixth staff is for the Double Bass (D. S.) and contains a double bar line. The seventh staff is for the Double Bass (D. S.) and contains a double bar line. The score is divided into four measures. The first measure is marked with a 46 and contains a C 7sus(b9) chord. The second measure is marked with a 46 and contains an E♭ chord. The third measure is marked with a 46 and contains a D♭M7 chord. The fourth measure is marked with a 46 and contains a D♭M7 chord. The piano part (Pno.) is marked with a 46 and contains a treble clef and a bass clef. The piano part (Pno.) is marked with a 46 and contains a treble clef and a bass clef. The piano part (Pno.) is marked with a 46 and contains a treble clef and a bass clef. The piano part (Pno.) is marked with a 46 and contains a treble clef and a bass clef.

[Title]

13

50

C 7sus(b9) B^bm7 C 7sus(b9) D^bM7 D^b7 G7

B^b Tpt.

T. Sax.

Pno.

A.B.

D. S.

Detailed description: This is a page of a musical score for page 13, starting at measure 50. The score is arranged in a system with five main parts: B^b Tpt., T. Sax., Pno., A.B., and D.S. Above the first three staves (B^b Tpt., T. Sax., and Pno.), there are six measures of music. The first measure of each staff contains diagonal slashes, while the subsequent five measures contain a horizontal bar, indicating that these instruments are silent. The chord markings above the staves are: C 7sus(b9) for measures 50-51, B^bm7 for measure 52, C 7sus(b9) for measure 53, D^bM7 for measure 54, D^b7 for measure 55, and G7 for measure 56. The Pno. part is specifically marked with a brace on the left. The A.B. and D.S. parts also show diagonal slashes in the first measure and horizontal bars in the following five measures.

14

[Title]

Musical score for measures 14-17. The score includes piano accompaniment and staves for B♭ Tpt., T. Sax., A.B., and D. S. The piano part consists of a treble and bass clef staff with a grand staff brace. The other parts are single staves. Chords are indicated above the piano staff: C M7, A m7, D7, and D♭ M7. The piano part contains rhythmic notation (slashes) in measures 14-15 and 16-17. The other parts contain rests.

Instrument	Measure 14	Measure 15	Measure 16	Measure 17
Piano (Pno.)	Chord: C M7, Rhythmic notation	Chord: A m7, Rhythmic notation	Chord: D7, Rhythmic notation	Chord: D♭ M7, Rhythmic notation
B♭ Tpt.	Rest	Rest	Rest	Rest
T. Sax.	Rest	Rest	Rest	Rest
A.B.	Chord: C M7, Rhythmic notation	Chord: A m7, Rhythmic notation	Chord: D7, Rhythmic notation	Chord: D♭ M7, Rhythmic notation
D. S.	Rest	Rest	Rest	Rest

[Title]

15

Musical score for page 15, featuring piano accompaniment and staves for B♭ Trumpet, Trombone, and Double Bass. The score is organized into four systems, each corresponding to a chord: C M7, D m7, B♭7, and E♭ M7. The piano part (Pno.) is written in grand staff notation (treble and bass clefs) and contains rhythmic slash marks. The B♭ Trumpet (B♭ Tpt.), Trombone (T. Sx.), and Double Bass (D. S.) parts are written in single staves and contain rests. The first system includes a measure number '59' at the beginning. The second system includes a measure number '59' at the beginning. The third system includes a measure number '59' at the beginning. The fourth system includes a measure number '59' at the beginning.

63 C M7 A m7 D7 D^bM7

B^b Tpt.

T. Sx.

Pno.

A.B.

D. S.

63 C M7 A m7 D7 D^bM7

63 C M7 A m7 D7 D^bM7

63

[Title]

17

Musical score for page 17, featuring piano accompaniment and staves for B♭ Tpt., T. Sx., A.B., and D. S. The score is divided into four measures, with chord markings C M7, D m7, A♭ M7, G7, and C M7. The piano part (Pno.) is marked with a 67 and contains rhythmic notation. The other parts (B♭ Tpt., T. Sx., A.B., D. S.) are marked with a 67 and contain rests.

Chord markings: C M7, D m7, A^bM7, G7, C M7

Staff labels: B^b Tpt., T. Sx., Pno., A.B., D. S.

E

The musical score for page 18 consists of five staves. The top three staves (B♭ Tpt., T. Sax., and Pno.) are mostly empty, with only a few notes in the first measure of the Pno. staff. The fourth staff (A.B.) contains a 'Solo' section starting at measure 71, indicated by a '71' above the staff and a 'Solo' label. The fifth staff (D. S.) contains a '71' above the staff. Chord changes are indicated below the staves: C 7sus(b9) at the start of the first measure, B♭m7 at the start of the second measure, C 7sus(b9) at the start of the third measure, and D♭M7 at the start of the fourth measure. The Pno. staff has a '71' above the first measure and a '71' above the second measure.

Musical score for page 22, featuring staves for B♭ Tpt., T. Sax., Pno., A.B., and D. S. The score includes chord markings: C M7, A m7, D7, and D♭ M7. The notation includes treble and bass clefs, and various musical symbols such as slurs and rests.

Musical score for measures 96-99. The score includes staves for B♭ Tpt., T. Sax., Pno., A.B., and D. S. The first three staves (B♭ Tpt., T. Sax., Pno.) are marked with a '96' at the beginning and contain rests. The last two staves (A.B., D. S.) are marked with a '96' at the beginning and contain rhythmic notation consisting of diagonal slashes. Chord markings are provided below the first three staves: C M7, A m7, D7, and D♭ M7.

[Title]

25

Musical score for page 25, featuring staves for B♭ Tpt., T. Sax., Pno., A.B., and D.S. The score includes various musical notations and chord symbols.

Chord symbols: C M7, D m7, A^bM7, G7, C M7, D^b7, F, G7.

Staff labels: B^b Tpt., T. Sax., Pno., A.B., D.S.

Measure numbers: 100.

26

[Title]

Musical score for measures 105-108. The score includes parts for Vocal, B♭ Tpt., T. Sax., Pno., A.B., and D. S. The key signature is C major. The chord progression is C M7, A m7, D7, and D♭M7. The vocal line starts with a triplet of eighth notes in measure 105. The piano part consists of a rhythmic accompaniment of eighth notes. The A.B. and D. S. parts are marked with a double bar line and a repeat sign.

Chord progression: C M7, A m7, D7, D♭M7

Measures: 105, 106, 107, 108

Parts: Vocal, B♭ Tpt., T. Sax., Pno., A.B., D. S.

[Title]

27

Musical score for measures 109-112. The score is arranged for five parts: B♭ Tpt., T. Sax., Pno., A.B., and D. S. The key signature has one flat (B♭ major / D minor). The chord progression is C M7, D m7, B♭7, and E♭ M7. Measure 109 starts with a treble clef and a 3-measure triplet. Measures 110 and 111 have a bass clef and a 3-measure triplet. Measure 112 has a treble clef and a 3-measure triplet. The Pno. and A.B. parts are marked with diagonal lines, indicating a steady accompaniment. The D. S. part is marked with a double bar line and a dash, indicating a drum solo.

Musical score for measures 113-116. The score includes parts for Vocal, B♭ Tpt., T. Sx., Pno., A.B., and D. S. The key signature is C major. The chord progression is CM7, A m7, D7, and D♭M7. The vocal line starts with a triplet of eighth notes in measure 113. The piano and A.B. parts feature a rhythmic pattern of eighth notes with diagonal slashes. The D. S. part is a simple line with rests.

Instrument	Measure 113	Measure 114	Measure 115	Measure 116
Vocal	113	114	115	116
B♭ Tpt.	113	114	115	116
T. Sx.	113	114	115	116
Pno.	113	114	115	116
A.B.	113	114	115	116
D. S.	113	114	115	116

[Title]

117 CM7 Dm7 A♭M7 G7 CM7

B♭ Tpt.

T. Sax.

Pno.

A.B.

D. S.

117 CM7 Dm7 A♭M7 G7 CM7

30

Ending

[Title]

G

Am7 D7 Bm7 E7 D^bm7 G^b7 D^bM7

The first system of music features a treble clef staff with a melodic line. The line begins with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. This is followed by a quarter note D5, an eighth note C5, and a quarter note B4. The next measure contains a quarter note G4, an eighth note F4, and a quarter note E4. The final measure of the system has a quarter rest, followed by a quarter note D4, an eighth note C4, and a quarter note B3. A triplet of eighth notes (B3, A3, G3) is marked above the final measure. Below the treble staff are two empty staves.

B^b Tpt.

The B^b Tpt. part begins at measure 121. It features a melodic line with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. This is followed by a quarter note D5, an eighth note C5, and a quarter note B4. The next measure contains a quarter note G4, an eighth note F4, and a quarter note E4. The final measure of the system has a quarter rest, followed by a quarter note D4, an eighth note C4, and a quarter note B3. A triplet of eighth notes (B3, A3, G3) is marked above the final measure.

T. Sx.

The T. Sx. part begins at measure 121. It features a melodic line with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. This is followed by a quarter note D5, an eighth note C5, and a quarter note B4. The next measure contains a quarter note G4, an eighth note F4, and a quarter note E4. The final measure of the system has a quarter rest, followed by a quarter note D4, an eighth note C4, and a quarter note B3. A triplet of eighth notes (B3, A3, G3) is marked above the final measure.

Pno.

The Pno. part begins at measure 121. The right hand has a treble clef and contains a series of diagonal slashes, indicating a rhythmic pattern. The left hand has a bass clef and contains a series of diagonal slashes, indicating a rhythmic pattern. The final measure of the system has a quarter rest, followed by a quarter note D4, an eighth note C4, and a quarter note B3. A triplet of eighth notes (B3, A3, G3) is marked above the final measure.

A.B.

The A.B. part begins at measure 121. It features a melodic line with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. This is followed by a quarter note D5, an eighth note C5, and a quarter note B4. The next measure contains a quarter note G4, an eighth note F4, and a quarter note E4. The final measure of the system has a quarter rest, followed by a quarter note D4, an eighth note C4, and a quarter note B3. A triplet of eighth notes (B3, A3, G3) is marked above the final measure.

D. S.

The D. S. part begins at measure 121. It features a melodic line with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. This is followed by a quarter note D5, an eighth note C5, and a quarter note B4. The next measure contains a quarter note G4, an eighth note F4, and a quarter note E4. The final measure of the system has a quarter rest, followed by a quarter note D4, an eighth note C4, and a quarter note B3. A triplet of eighth notes (B3, A3, G3) is marked above the final measure.

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