



**UNIVERSIDAD CATÓLICA
DE SANTIAGO DE GUAYAQUIL
FACULTAD DE ARTES Y HUMANIDADES
CARRERA DE MUSICA**

TÍTULO:

Concierto de graduación:

Jonathan Aguirre Chavez y Marco Armijos Neder

AUTOR (A):

**Aguirre Chávez Jonathan Marcelo
Armijos Néder Marco Iván**

**Concierto de graduación previo a la obtención del Título de:
LICENCIADO EN MÚSICA**

TUTOR:

Mgs. Carlos Bravo Ollague

**Guayaquil, Ecuador
2015**



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FACULTAD DE ARTES Y HUMANIDADES
CARRERA DE MUSICA**

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EL (LA) AUTOR(A):

Jonathan Marcelo Aguirre Chávez

AGRADECIMIENTO

A nuestros profesores que fueron parte de nuestro desarrollo profesional académico.

A todas las personas que colaboraron en el proceso de la realización de nuestro concierto de graduación.

A nuestras familias por su apoyo incondicional.

**Jonathan Marcelo Aguirre Chávez
Marco Iván Armijo Néder**

DEDICATORIA

**A Fabiola Néder de Armijos, Marco Armijos Silva, Walter Aguirre Delgado,
Sonia Chávez Gonzales por su apoyo incondicional en todo momento.**

**Jonathan Marcelo Aguirre Chávez
Marco Iván Armijos Neder**

TRIBUNAL DE SUSTENTACIÓN

Mgs. Carlos Bravo Ollague

(NOMBRES Y APELLIDOS)
PROFESOR DELEGADO



**UNIVERSIDAD CATÓLICA
DE SANTIAGO DE GUAYAQUIL
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CARRERA DE MUÍSICA**

CALIFICACIÓN

Mgc. Carlos Bravo Ollague

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ABSTRACT

The international music scene proposals is increasingly demanding, which promotes the development and competitiveness in terms of contemporary music schools in various parts of the world. This concert degree aims to expose a new concept of musical works created under the criteria of composition, arrangement, performance and resources acquired over 5 years of professional studies in music career at the Catholic University Santiago de Guayaquil. The writing process began in the semester B-2014 (November 2014 - February 2015) starting with basic ideas of rhythm section as lines of constant bass and melodies based on fourth intervals until orchestration arrangements for four voices counterpoint; to achieve a modern sound that perfectly meets international standards of composition of schools of contemporary music today. The purpose of generating a cutting edge style in an environment which has not yet taken place, is to expand the supply of new cultural proposals and simultaneously encourage the community to support such motions. To carry out this project strict work plan that spanned from preliminary meetings to field research in different areas of the country art design. Additional to this meticulously consolidated a team for the organization, management and event planning. The study used a qualitative approach based on the collection and analysis of specific data in the history of contemporary music in its infancy, its causes and effects also in the city of Guayaquil that arose around the twenties. We conclude that through this initiative to plant new music, we contribute significantly to the evolution in the cultural-musical scope of our country.

RESUMEN

La escena de las propuestas musicales internacionales es cada vez más exigente, lo cual fomenta el desarrollo y la competitividad a nivel de las escuelas de música contemporánea en diversas partes del mundo. Este concierto de grado tiene como finalidad exponer un nuevo concepto de obras musicales creadas bajo los criterios de composición, arreglos, performance y recursos adquiridos a lo largo de 5 años de estudios profesionales en la carrera de música de la Universidad Católica Santiago de Guayaquil. El proceso de composición empezó en el semestre B-2014 (noviembre 2014 – febrero 2015) partiendo de ideas básicas de sección rítmica como líneas de bajo constantes y melodías basadas en intervalos de cuarta hasta arreglos de orquestación para cuatro voces a contrapunto; para poder lograr una sonoridad moderna que cumple perfectamente con los estándares internacionales de composición de las escuelas de música contemporánea en la actualidad. El propósito de generar un estilo vanguardista en un medio en el cual aún no ha tenido lugar, es expandir la oferta de nuevas propuestas culturales y a la vez incentivar a la comunidad a respaldar este tipo de mociones. Para llevar a cabo este proyecto se diseñó un estricto plan de trabajo que abarcó desde reuniones preliminares hasta investigaciones de campo en diferentes espacios de arte en el país. Adicional a esto se consolidó meticulosamente un equipo de trabajo para la organización, dirección y planificación del evento. El estudio tuvo un enfoque cualitativo basado en la recolección y análisis de datos específicos de la historia de la música contemporánea en sus inicios, así mismo sus causas y efectos en la ciudad de Guayaquil que se suscitaron alrededor de los años veinte. Podemos concluir que gracias a esta iniciativa de sembrar nueva música, logramos aportar significativamente con la evolución en el ámbito cultural-musical de nuestro país.

1. INTRODUCCIÓN

Actualmente la escena musical de la ciudad de Guayaquil se ha visto perjudicada por la escasez de proyectos musicales que aporten a la cultura de una manera significativa, es por esta razón que nos hemos visto implicados en la responsabilidad de emprender un proyecto de concierto de grado que aporte de alguna manera dichas necesidades.

En este concierto se expondrán seis obras musicales contemporáneas; cuatro de las cuales son de nuestra autoría, así como también un arreglo para ensamble del pasillo ecuatoriano “El alma en los labios” del compositor Francisco Paredes Herrera, que incluye arreglos de vientos y sección rítmica. También se expondrá en escena el arreglo del tema “Resolution” del compositor estadounidense John Coltrane, una de las obras más relevantes en la historia del jazz.

Para cumplir con nuestro propósito hemos buscado prioritariamente el lugar más apropiado como sede del evento para que el oyente pueda apreciar con más claridad los detalles y las texturas de las obras a interpretarse. Por esta causa hemos decidido que el concierto de grado tenga lugar en el auditorio de la facultad de Jurisprudencia de la Universidad Católica de Santiago de Guayaquil.

Al mismo tiempo nos hemos enfocado en seleccionar cuidadosamente cada instrumentista que participará en el concierto de grado, tomando en cuenta su destreza y profesionalismo, para poder plasmar de manera íntegra la intención adecuada que tuvieron las obras al momento de ser concebidas.

Nuestra mayor motivación y expectativa al realizar este proyecto ha sido el aporte al crecimiento del repertorio nacional, canciones son el resultado de un estudio disciplinado en nuestra formación profesional, como también las influencias musicales de cada uno de los compositores de las mismas.

Al culminar este proyecto nos encontramos seriamente comprometidos con las generaciones de músicos venideras y guardamos el anhelo de ampliar el horizonte y la visión de estas, de tal manera que todos seamos parte del crecimiento histórico en la industria musical del Ecuador.

2. GLOSARIO

Orquestación: La orquestación es el estudio o la práctica de escribir música para orquesta; o bien la adaptación para orquesta de música compuesta para otro instrumento o conjunto musical.

Ostinato: Es un efecto familiarizado con el pedal, siendo la diferencia que en éste es una sola nota la que se repite o mantiene mientras que en el *obstinato* es una frase la repetida.

Pedal: El pedal es un recurso armónico que consiste en una única nota, que independientemente del ritmo, se va repitiendo sobre diferentes acordes. Bajo el efecto del pedal, el sentido de la progresión armónica se diluye un poco, creando más bien la sensación de diferentes disposiciones de voces sobre un mismo bajo.

Resolución: En el ámbito musical una resolución es el cambio de una nota o un acorde que van desde la disonancia hasta la consonancia. Las resoluciones forman un pilar importante en todos los géneros y subgéneros musicales.

Contrapunto: Es una técnica de composición musical que determina la relación existente entre dos o más voces independientes con la intención de conseguir cierto equilibrio armónico.

Armonía modal: La armonía modal es la que se realiza a partir de una melodía modal. Una melodía modal está siempre vinculada a un modo, y un modo es una escala en donde las distancias que hay entre sus sonidos, de manera consecutiva, coinciden o no con la escala tonal.

3. ANTECEDENTES

3.1. Origen del Jazz

El Jazz es un género musical que se desarrolló a partir de las tradiciones de África occidental, Europa y Norteamérica. Surge específicamente en Nueva Orleans, Luisiana, cuna del estilo musical, lugar en el que llegaban grandes remesas de esclavos de color, fundamentalmente de la zona occidental de África. Es por esto que el jazz nace de la combinación de tres tradiciones: la autóctona estadounidense, la africana y la europea. (Cañarte, 2008)

Con el paso del tiempo fueron apareciendo grandes generaciones de músicos que dejaron un legado importante en la historia del jazz debido a la riqueza de recursos musicales encontrados en sus discos, entre los compositores más destacados están: Louis Armstrong, Miles Davis, Billie Holiday, Chet Baker, Charlie Parker, Duke Ellington, Count Basie, Ella Fitzgerald, entre otros.

3.2. El Jazz en el Ecuador

3.2.1. Inicios

Según investigaciones del musicólogo riobambeño Mario Godoy Aguirre, los músicos extranjeros, discos, el cine norteamericano y la radiodifusión propiciaron en la primera mitad del siglo XX el conocimiento y difusión del jazz en Ecuador. Por su condición de puerto, Guayaquil fue la primera ciudad que conoció esta expresión musical. El pionero de este género fue Nicolás Mestanza y Álava (Guayaquil, 1893-1942), pianista y compositor que en los años 20 organizó la primera orquesta llamada Mestanza Jazz, integrada por Fermín Silva de la Torre, Pepín Avilés, Humberto Cueva y León Benigno Palacio. Teniendo como sede la Sociedad Filarmónica del Guayas.

En 1926, teniendo como sede la Sociedad Filarmónica del Guayas, la banda quedó integrada por Severo Pacheco, Bolívar Claverol, Martiniano Mestanza y Álava, Manuel Recalde, N. Daza, Pedro Avilés, Rosendo Pino Plaza, José Félix Lazo, Enrique Ibáñez, Píndaro Álvarez y el ícono de la música nacional Nicasio Safadi.

El movimiento creció y a él se incorporó Ecuador Felipe Cueva, quien por sus cualidades artísticas y personales logró acogida entre los jóvenes guayaquileños y formó, a finales de la década del 30, la primera banda de jazz moderno: Tropical Boys. De allí nacieron valores como Gustavo Tola Carbo, uno de los más reconocidos bateristas en California, los hermanos González, Leonidas Carrasco, entre otros. (Montoya, 2013)

3.2.2. Escena Actual

En la actualidad tenemos agrupaciones guayaquileñas de jazz que destacaron con su participación en el medio como "Tritono", "GuaJazz", "Francisco Echeverría Trío", "Jazz the Roots", entre las más representativas. Cada una de estas bandas han sido pioneras en un país donde no existía ningún mercado para esta. Estas bandas se auto gestionaron y no todas alcanzaron a dejar registrado en un material discográfico su música.

Fueron estas primeras bandas también las que abrieron un nuevo camino para las generaciones posteriores de músicos, quienes al escuchar esta nueva propuesta musical, se interesaron por esta corriente contemporánea, ya que la formación musical formal dentro de la ciudad siempre fue basada en el enfoque tradicional.

4. JUSTIFICACIÓN

El jazz, de origen estadounidense, es uno de los géneros más ricos y diversos en el mundo de la música contemporánea. Surge de la mezcla de la música de los esclavos negros con los tradicionales instrumentos europeos. (Burns, 2000)

En la actualidad, el jazz es un lenguaje universal y es un pilar relevante en la educación musical contemporánea superior a nivel académico, debido a que abarca innumerable cantidad de recursos con los que debería estar familiarizado cualquier compositor de música contemporánea. (Russo, 2013)

A lo largo de la historia de la ciudad de Guayaquil, se ha podido detectar una gran falencia dentro del campo musical, con respecto al jazz. Esto se debe a la ausencia de escuelas de música contemporánea. Como consecuencia a este problema, el movimiento del jazz en Guayaquil, se ha visto limitado a un escaso número de agrupaciones autodidactas que no aportaron de una forma significativa a la escena musical de la ciudad. Sin embargo con la apertura de la carrera de música popular y contemporánea de la Universidad Católica de Santiago de Guayaquil (UCSG), se ha incrementado el nivel de formación musical de los intérpretes de jazz locales logrando así mantenerse al margen de las grandes escuelas de música a nivel mundial.

A pesar de esto, no se ha evidenciado un incremento en la difusión de composiciones jazzísticas en la ciudad. Es por tal motivo que hemos elegido como trabajo final, un concierto de grado donde daremos a conocer un nuevo enfoque de la música contemporánea desde la perspectiva de dos estudiantes egresados de la carrera de música de la UCSG.

Este concierto de grado, abierto al público, tiene como objetivo principal exponer conocimientos sobre composición, armonía contemporánea y arreglos musicales. Considerando que el jazz es un tipo de música que permite la fusión de varios estilos, la propuesta musical busca un equilibrio entre el jazz contemporáneo y las influencias personales de cada uno de los compositores.

A través de este concierto estamos cooperando con la iniciativa del Gobierno nacional que con el Plan nacional del Buen vivir, en sus Objetivo 4 menciona: “Fortalecer las capacidades y potencialidades de la ciudadanía” y en las políticas y lineamientos señala:

4.2 Promover la culminación de los estudios en todos los niveles educativos.

4.4 Mejorar la calidad de la educación en todos sus niveles y modalidades, para la generación de conocimiento y la formación integral de personas creativas, solidarias, responsables, críticas, participativas y productivas, bajo los principios de igualdad, equidad social y territorialidad.

4.9 Impulsar la formación en áreas de conocimiento no tradicionales que aportan a la construcción del Buen Vivir.

4.10 Fortalecer la formación profesional de artistas y deportistas de alto nivel competitivo.

4.10. i Diseñar programas y estrategias de apoyo para el desarrollo artístico den talentos en las diferentes disciplinas artísticas y áreas creativas.

4.10. j Fortalecer la formación y la especialización de artistas en áreas relacionadas a la producción, la creación, la enseñanza y la investigación.

4.10. k Generar mecanismos de apoyo y promoción para la generación de contenidos culturales y artísticos creadores de imaginarios.

4.10. l Promover la participación de artistas nacionales en festivales y concursos en diferentes disciplinas artísticas y de creación, a nivel nacional e internacional.

Establecemos como compromiso con la sociedad que es necesario presentar al público guayaquileño una propuesta en vivo, que contenga recursos rítmicos y armónicos fuera del contexto de la escena local con el fin de aportar a la cultura y generar para la audiencia composiciones musicales de avanzado nivel académico.

5. OBJETIVO GENERAL

Realizar el concierto de graduación aplicando los conocimientos adquiridos en la carrera de música de la Universidad Católica de Santiago de Guayaquil para aportar a la cultura musical de la ciudad, por medio de composiciones inéditas y arreglos musicales que demuestren un alto nivel académico.

6. OBJETIVOS ESPECÍFICOS

1. Fusionar los géneros musicales ecuatorianos con el jazz, aplicando técnicas de composición y arreglos musicales para crear temas inéditos que aporten al repertorio de música nacional
2. Analizar la historia de la música ecuatoriana, investigando la discografía y bibliografía relacionada para identificar las propuestas musicales de jazz contemporáneo que existieron en la ciudad de Guayaquil,
3. Valorar los aspectos que deben considerarse para el desarrollo del concierto de graduación a partir de los resultados obtenidos y técnicas aplicadas

7. ANÁLISIS TÉCNICO DE LA PRODUCCIÓN

7.1. *Rider técnico*

Micrófonos:

- Shure SM - 58
- Shure SM - 57

Monitores:

- 2 Parlantes Mackie amplificados

Consola:

- Presonus (24 canales)

PA:

- Samson auro 15"

Luces:

- Chaubet LED

Instrumentos:

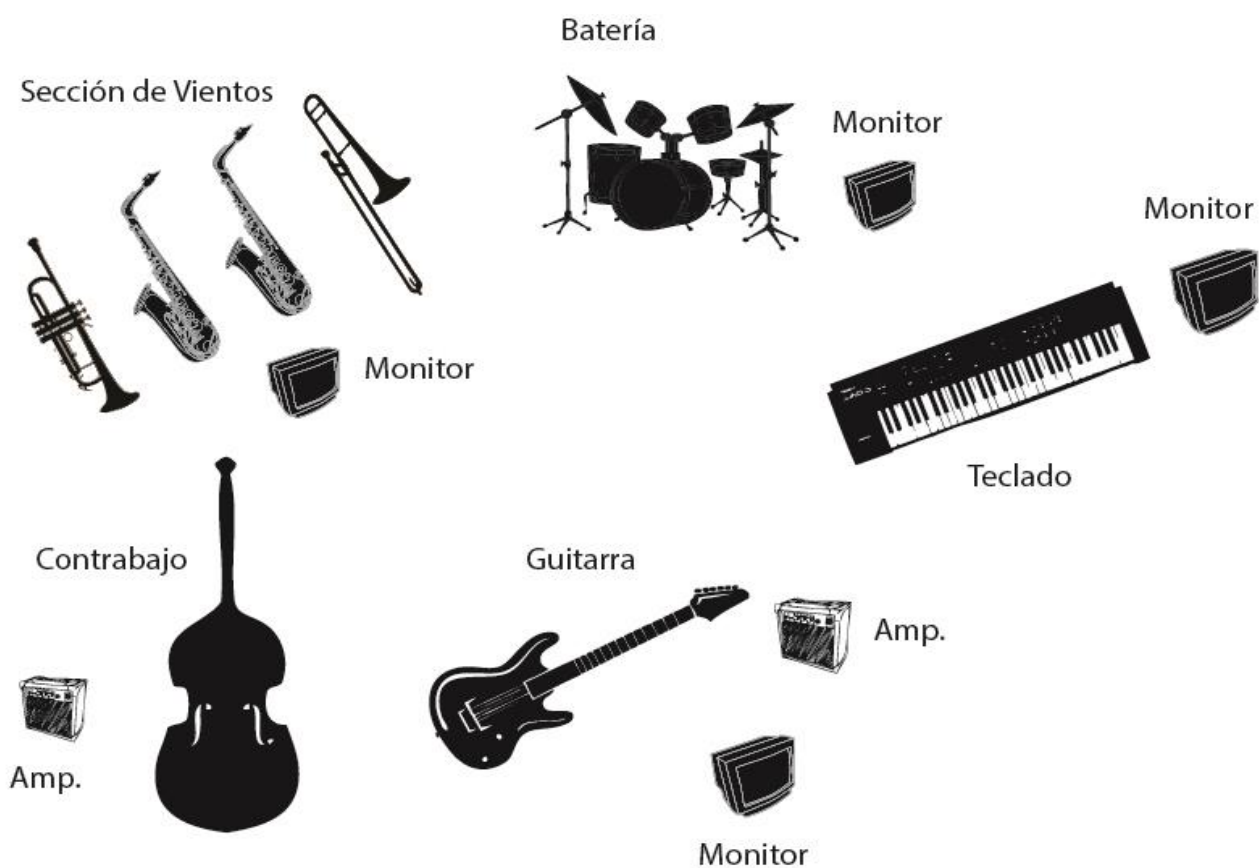
- Piano (NORD ELECTRO 4 HP)
- Guitarra (Custom hollowbody "The Charlie Christian" signature)

- Contrabajo
- Batería (Gretch Catalina Club 4 tambores y 4 platillos Istanbul)
- 1 Saxo Alto
- 1 Saxo Tenor
- 1 Trompeta
- 1 Trombón

7.2. Backline:

- Amplificador de guitarra Fender Hot Rod Deluxe
- Amplificador de bajo Fender Rumble 100
- Amplificador de piano Hartke 100

7.3. Stage Plot



7.4. Guión del programa

Guíon	Programación Luces	Programación del concierto
1.- Inauguración del evento y bienvenida a cargo de Juan Jose Sotomayor	Se encienden las luces del escenario y auditorio	Ingreso de músicos al escenario.
2.- Mahjong	Se apagan las luces del auditorio	Inicio del Recital.
3.- Palabras de bienvenida a los asistentes y Directivos.	Luces tonos bajos	Palabras a cargo del estudiante Marco Armijos.
4.- Metrology	Luces azules acompañando el ritmo.	Después del segundo tema Marco Armijos presenta la siguiente composición
5.- Resolution	Luces blancas intermitentes	Se anuncia la interpretación del siguiente tema Ingreso de la sección de vientos

6.-Finales Alternos	Luces del auditorio apagadas intercalando con luces de tono blanco	Preparación para interpretar el quinto tema
7.- El alma en los labios	Luces claras intercalando con luces color azul	Agradecimiento y Anuncio del último arreglo musical.
8.- Teoría del caos	Luces en tonalidades claras.	Todos los músicos de pie en el escenario.
9.- Palabras del director de la carrera.	Se encienden las luces del auditorio.	Palabras a cargo Gustavo Vargas.
10.- Agradecimiento a todos los asistentes.	Luces del auditorio y escenario encendidas.	Retirada de los asistentes y de los músicos del escenario.

7.5. PROGRAMA

- Mahong.....Jonathan Aguirre
- Metrology.....Marco Armijos
- Resolution.....John Coltrane/ Arr. Jonathan Aguirre y Marco Armijos.
- Finales alternos.....Marco Armijos
- El alma en los labios.....Francisco Paredes Herrera/Arr. Jonathan Aguirre y Marco Armijos
- Teoría del caos.....Jonathan Aguirre

7.6. Equipo de producción

CARGOS	NOMBRES
Producción general	Jonathan Aguirre
Productores ejecutivos	Marco Armijos

-Asistentes de producción	-María José González " -María Emilia Zambrano" -Megan Wong " -Isaac Ordoñez" -Joshua Abudeye" -Cristina Hernández" -Cristina Alcívar " -Indira Granizo (presentador)" -Juan José Sotomayor (presentador)"
-Vestuarista	María José Gonzales
-Maquillaje y peinados	María José Gonzales
-Director general	Gustavo Vargas
-Director de arte	Carlos Bravo
-Asistente de dirección	Jonathan Aguirre
Guionistas	-Jonathan Aguirre -Marco Armijos
Técnico	

Sonidista	-Jorge Campoverde
Microfonista	-Daniel Ruiz
Iluminador	-Sebastián León
Realizador de Escenografía	-Denisse Montoya
Ing. Grabacion	Jose Antonio Villafuerte
Tramoyas	-Eduardo Duval -Jaime Rodríguez -Fernando Castro -Sebastián León -Hugo Menoscal -Diego Bedon

Talento de Producción	
Guitarra	- Jonathan Aguirre
Batería	- Marco Armijos Neder

Contrabajo	- Luis Illescas
Piano	- Lyzbeth Badaraco
Saxos	- Emanuel Espinoza - Anahi Concari
Trompeta	- Enrique Garcia
Trombón	- Ivan Medina

7.7 Presupuesto

PRESUPUESTO CONCIERTO DE GRADUACIÓN	
MÚSICOS	
Saxo Tenor.....	100
Saxo Alto.....	40
Trombón.....	120
Trompeta.....	20
SONIDO.....	150
AFICHE.....	70
GASTOS DE PRODUCCIÓN.....	150
TOTAL.....	650

7.8. CALENDARIO DE ACTIVIDADES

Actividades	Octubre	Noviembre				Diciembre				Enero				Febrero			Marzo				
	Semana																				
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21
Análisis de composiciones contemporáneas en la web	■	■	■				■			■											
Elección de los temas a presentar		■	■						■	■			■								
Composición de los temas inéditos		■								■											
Plantear el proyecto			■		■					■											
Investigar antecedentes				■			■	■													
Investigar sobre la escena musical de Guayaquil						■															
Realizar Stage plot						■	■														
Realizar justificación								■			■										
Audicionar instrumentistas										■	■		■								
Realizar el presupuesto total de producción												■		■							
Análisis de la producción														■		■	■				
Contratar instrumentistas seleccionados							■	■	■	■	■	■	■	■							
Realizar arreglos de los temas																	■				
Realizar afiches															■	■	■				
Sesión de fotos																	■				
Elaboración de trípticos																	■				
Finalización de la parte teórica												■					■	■			
Realizar impresiones													■				■				
Reservar sala de ensayo													■								
Ensayo con la sección de vientos														■	■						
Ensayo sección rítmica																	■	■	■		
Ensayo general																		■	■		
Presentación del concierto																					■

8. ANÁLISIS DE LOS TEMAS

8.1. “Metrology”

La Canción Metrology fue compuesta por Marco Armijos Neder. Fue pensada como un estándar de jazz de estructura AABA, para luego ser producido con un enfoque de hard bop.

La armonía utilizada fue concebida utilizando la cadencia denominada “Coltrane Changes”, cadencia creada por el compositor y saxofonista estadounidense John Coltrane.

El compositor intenta expresar en la melodía del tema Metrology el calor y la desesperación que puede llegar a experimentar una persona al utilizar un medio de transporte masivo en horas de gran movimiento vehicular.

8.2. “Finales Alternos”

El tema “Finales Alternos” compuesto y arreglado por Marco Armijos Neder es influenciado por elementos del Jazz contemporáneo, la melodía utiliza elementos cuartales y eso le da una sonoridad vanguardista. La línea de Bajo escrita para este tema es un ostinato que con el pasar de los compases se convierte en un pedal constante que termina por estallar al pasar a la parte B de la canción.

Se realizó un arreglo de vientos; 1 trompeta, 1 saxo alto, 1 saxo tenor y 1 trombon. Usados como “backgrounds” (fondos) y así también, en ciertas partes tomando el protagonismo. Se utilizaron distintas técnicas de orquestación para que el oyente disfrute de distintos colores y distintos ambientes.

El compositor intenta plasmar en la obra el contrastado mundo de una persona bipolar.

8.3. “El alma en los labios”

“El alma en los labios” composición del músico cuencano Francisco Paredes Herrera es originalmente un pasillo tradicional del Ecuador.

Se decide hacer el arreglo de este emblemático tema por la riqueza musical de su melodía al prestarse para modificar la métrica original, sin perder su esencia.

Se realizaron arreglos de vientos: 1 trompeta, 1 saxo alto, 1 saxo tenor y 1 trombón. Las técnicas de orquestación utilizadas son contemporáneas y se realizaron arreglos a contrapunto. También se escribieron arreglos de sección rítmica y una línea de bajo.

Se conservó el mapa armónico original para no perder ese aire típico del pasillo ecuatoriano. Los sutiles pero acertados “voicings” (voces, sonorización) empleados, cuidan la armonía entre la profundidad de la letra original y la musicalización

8.4. “Resolution”

·“Resolution” (desambiguación) 1964 obra del compositor y saxofonista estadounidense John Coltrane.

Se decide incluir en el repertorio este tema por ser una búsqueda espiritual y de pureza del compositor. Se escribieron arreglos para sección rítmica dejando intacta la melodía original.

Se compuso un interludio para el tema armonizado a 2 voces para Guitarra y saxofón tenor.

8.5. “Mahjong”

“Mahjong” la canción fue compuesta por Jonathan Aguirre, consta de patrones rítmicos repetitivos tanto en el contrabajo como en la guitarra.

Tiene una estructura que a pesar de ser constante, puede llegar a engañar al oyente debido a los distintos modos usados en el tema.

Fue planteado como un formato de trio para destacar la musicalidad y la destreza de cada uno de los intérpretes. Este tema también cuenta con una parte experimental en la que el guitarrista usara un efecto de loop que servirá de base para crear una atmosfera sonora que permitirá aumentar el nivel de expectativa en la audiencia.

8.6. “Teoría del caos”

“Teoría del caos” es un tema compuesto y arreglado por Jonathan Aguirre. Se basa en una estructura variable que pasa de un estado ligero a uno con mucho mas movimiento.

El tema es influenciado por elementos rítmicos del rock y jazz, cuenta con dos partes fundamentales. La primera es un ostinato de bajo que esta precedido por una energética sección de vientos que interpreta una melodía a contrapunto.

En la segunda parte se desarrolla una transición a “swing”, por lo tanto las dinámicas del tema permanecen estables. A continuación se crea una atmosfera sonora utilizando a la sección rítmica de la banda.

Se utilizó técnicas de orquestación contemporáneas para la armonización de la sección de vientos como “*Fourths*” y “*Drop 2+4*”, para la sección de solos se utilizó armonía modal.

9. PARTITURAS DEL REPERTORIO

SCORE

EL ALMA EN LOS LABIOS

JONATHAN AGUIRRE & MARCO ARMIJOS NEDER

INTRO

A

Musical score for 'El Alma en los Labios' featuring various instruments: Trumpet in B \flat , Alto Sax, Tenor Sax, Trombone, Electric Guitar, Piano, Acoustic Bass, and Drum Set. The score includes a section labeled 'SIMILE' and 'AFRO FEEL *mf* 6/8'.

2

EL ALMA EN LOS LABIOS

Musical score for the piece "El Alma en los Labios". The score is arranged for a big band and includes the following parts:

- B \flat TPT.**: Trumpet part in G major, starting with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note G4. Dynamics range from *mp* to *f*.
- A. SX.**: Alto Saxophone part in G major, starting with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note G4. Dynamics range from *mp* to *f*.
- T. SX.**: Tenor Saxophone part in G major, starting with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note G4. Dynamics range from *mp* to *f*.
- TBN.**: Trombone part in G major, starting with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note G4. Dynamics range from *mp* to *f*.
- E. GTR.**: Electric Guitar part, indicated by a flat sign on the staff.
- PNO.**: Piano part, indicated by flat signs on both the treble and bass staves.
- A.B.**: Bass Drum part, indicated by a slash on the staff.
- D. S.**: Double Bass part, indicated by a slash on the staff.

EL ALMA EN LOS LABIOS

The musical score is arranged in eight staves. The first three staves (B♭ TPT., A. SX., T. SX.) are in treble clef with a key signature of one sharp (F#). The fourth staff (TBN.) is in bass clef with a key signature of one flat (B♭). The fifth staff (E. GTR.) is in treble clef with a key signature of one flat (B♭). The sixth staff (PNO.) consists of two staves, both in bass clef with a key signature of one flat (B♭). The seventh staff (A.B.) is in bass clef with a key signature of one flat (B♭). The eighth staff (D. S.) is a drum set staff with a key signature of one flat (B♭). The score begins with a dynamic marking of *f* (forte) in the first three staves. The B♭ TPT., A. SX., and T. SX. parts play a melodic line consisting of a dotted half note followed by a quarter note. The TBN. part plays a similar melodic line. The E. GTR. part has a dynamic marking of *f* and plays a series of chords. The PNO., A.B., and D. S. parts are marked with a slash, indicating they are not to be played.

EL ALMA EN LOS LABIOS

4

The musical score is arranged in a standard orchestral layout. The top staff is for Bb Trumpet (Bb TPT.) in treble clef with a key signature of one sharp (F#). The second staff is for Alto Saxophone (A. SX.) in treble clef with a key signature of one sharp (F#). The third staff is for Tenor Saxophone (T. SX.) in treble clef with a key signature of one sharp (F#). The fourth staff is for Trombone (TBN.) in bass clef with a key signature of one flat (Bb). The fifth staff is for Electric Guitar (E. GTR.) in treble clef with a key signature of one flat (Bb). The sixth and seventh staves are for Piano (PNO.) in grand staff (treble and bass clefs) with a key signature of one flat (Bb). The eighth staff is for Alto Bass (A. B.) in bass clef with a key signature of one flat (Bb). The ninth staff is for Double Bass (D. S.) in bass clef with a key signature of one flat (Bb). The music features a melodic line in the saxophones and trumpet, with dynamics ranging from mezzo-piano (mp) to fortissimo (f). The piano and bass parts are mostly rests, indicated by horizontal lines with a bar underneath. The electric guitar part is also mostly rests, indicated by horizontal lines with a bar underneath. The alto bass and double bass parts are marked with diagonal slashes, indicating they are not to be played.

EL ALMA EN LOS LABIOS

Musical score for 'El Alma en los Labios' featuring the following instruments and parts:

- B♭ TPT.** (B-flat Trumpet): Treble clef, key signature of one sharp (F#). Starts with a forte (*f*) dynamic. Melody: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (half).
- A. SX.** (Alto Saxophone): Treble clef, key signature of one sharp (F#). Starts with a forte (*f*) dynamic. Melody: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (half).
- T. SX.** (Tenor Saxophone): Treble clef, key signature of one sharp (F#). Melody: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (half).
- TBN.** (Tuba): Bass clef, key signature of one flat (Bb). Melody: G3 (quarter), F3 (quarter), E3 (quarter), D3 (half).
- E.GTR.** (Electric Guitar): Treble clef, key signature of one flat (Bb). Melody: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (half).
- PNO.** (Piano): Grand staff (treble and bass clefs), key signature of one flat (Bb). Both staves contain whole rests.
- A.B.** (Alto Bass): Bass clef, key signature of one flat (Bb). Melody: G3 (quarter), F3 (quarter), E3 (quarter), D3 (half).
- D.S.** (Drum Set): Drum clef, key signature of one flat (Bb). Melody: G3 (quarter), F3 (quarter), E3 (quarter), D3 (half).

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EL ALMA EN LOS LABIOS

B

Musical score for 'El Alma en los Labios' (Section B). The score is written for eight instruments: Bb Tpt., A. Sax., T. Sax., Tbn., E. Gtr., Pno., A.B., and D.S. The key signature is one sharp (F#) and the time signature is 6/8. The score consists of four measures. The E. Gtr. part begins in the second measure with a melodic line starting on a half note G4, followed by quarter notes A4, B4, and C5, with a dynamic marking of *mf*. The A.B. and D.S. parts also begin in the second measure with a bass line starting on a half note G2, followed by quarter notes A2, B2, and C3, with a dynamic marking of *mf*. The Pno. part is marked with a brace and contains rests in all four measures. The Bb Tpt., A. Sax., T. Sax., and Tbn. parts contain rests in all four measures.

EL ALMA EN LOS LABIOS

Musical score for 'El Alma en los Labios' featuring the following instruments and parts:

- B \flat TPT.**: Trumpet part in B \flat major, mostly rests.
- A. SX.**: Alto Saxophone part in B \flat major, mostly rests.
- T. SX.**: Tenor Saxophone part in B \flat major, mostly rests.
- TBN.**: Trombone part in B \flat major, mostly rests.
- E. GTR.**: Electric Guitar part in B \flat major, featuring a melodic line with accents and a key signature change to B major in the second measure.
- PNO.**: Piano part in B \flat major, mostly rests.
- A.B.**: Bass part in B \flat major, featuring a rhythmic bass line.
- D. S.**: Double Bass part in B \flat major, featuring a rhythmic bass line.

The score is divided into four measures. The key signature is B \flat major, with a change to B major in the second measure of the E. GTR. part.

EL ALMA EN LOS LABIOS

Musical score for 'El Alma en los Labios' featuring the following instruments:

- B♭ TPT. (B-flat Trumpet)
- A. SX. (Alto Saxophone)
- T. SX. (Tenor Saxophone)
- TBN. (Tuba)
- E. GTR. (Electric Guitar)
- PNO. (Piano)
- A.B. (Alto Bass)
- D. S. (Double Bass)

The score consists of eight staves. The first four staves (B♭ TPT., A. SX., T. SX., TBN.) contain rests. The E. GTR. staff has a melodic line with notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). The PNO. staff contains rests. The A.B. staff has a bass line with notes: G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), B1 (quarter), A1 (quarter), G1 (quarter), F1 (quarter), E1 (quarter), D1 (quarter). The D. S. staff has a bass line with notes: G1 (quarter), F1 (quarter), E1 (quarter), D1 (quarter), C1 (quarter), B0 (quarter), A0 (quarter), G0 (quarter), F0 (quarter), E0 (quarter), D0 (quarter).

EL ALMA EN LOS LABIOS

C

Musical score for 'El Alma en los Labios' featuring the following instruments and parts:

- B \flat TPT.:** Treble clef, key signature of one sharp (F#). Starts with a whole rest, then plays a melodic line starting on G4. Dynamics include *p*.
- A. SX.:** Treble clef, key signature of two sharps (F#, C#). Starts with a whole rest, then plays a melodic line starting on G4. Dynamics include *p*.
- T. SX.:** Treble clef, key signature of one sharp (F#). Starts with a whole rest, then plays a melodic line starting on G4. Dynamics include *p*.
- TBN.:** Bass clef, key signature of one flat (B \flat). Remains silent throughout the passage.
- E. GTR.:** Treble clef, key signature of one flat (B \flat). Starts with a whole rest, then plays a melodic line starting on G4. Dynamics include *p*.
- PNO.:** Grand staff (treble and bass clefs), key signature of one flat (B \flat). Starts with whole rests, then provides harmonic accompaniment.
- A.B.:** Bass clef, key signature of one flat (B \flat). Provides a bass line starting on G3.
- D. S.:** Drum set notation, providing a rhythmic accompaniment.

B♭ TPT. *f*

A. SX. *f*

T. SX. *f*

TBN. *f*

E. GTR. *D-* *D-* *D⁷* *D⁷ SIMILE*

PNO.

A.B.

D. S.

3

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Musical score for 'El Alma en los Labios' featuring the following instruments and parts:

- Bb TPT.**: Trumpet part in G major, starting with a whole rest, followed by a half note G4, a quarter rest, a half note A4, and a quarter note G4.
- A. SAX.**: Alto saxophone part in G major, starting with a whole rest, followed by a half note G4, a quarter rest, a half note A4, and a quarter note G4.
- T. SAX.**: Tenor saxophone part in G major, starting with a whole rest, followed by a half note G4, a quarter rest, a half note A4, and a quarter note G4.
- TBN.**: Trombone part in G major, starting with a whole rest, followed by a half note G4, a quarter rest, a half note A4, and a quarter note G4.
- E. GTR.**: Electric guitar part in G major, starting with a whole rest, followed by a half note G4, a quarter rest, a half note A4, and a quarter note G4.
- PNO.**: Piano part, indicated by slashes in both staves.
- A.B.**: Bass part in G major, starting with a whole rest, followed by a half note G4, a quarter rest, a half note A4, and a quarter note G4.
- D. S.**: Double bass part in G major, starting with a whole rest, followed by a half note G4, a quarter rest, a half note A4, and a quarter note G4.

Dynamic markings include *f* (forte) for the saxophones and *p* (piano) for the alto saxophone in the second measure.

D

Musical score for 'El Alma en los Labios' featuring the following instruments and parts:

- B \flat TPT.:** Treble clef, key signature of one sharp (F#). Dynamics: *mf*.
- A. SX.:** Treble clef, key signature of one sharp (F#). Dynamics: *mf*.
- T. SX.:** Treble clef, key signature of one sharp (F#). Dynamics: *mf*.
- TBN.:** Bass clef, key signature of one flat (B \flat). Dynamics: *mf*.
- E. GTR.:** Treble clef, key signature of one flat (B \flat). Chords: F, F, A 7 , A 7 .
- PNO.:** Grand staff (treble and bass clefs) with slash marks indicating rests.
- A.B.:** Bass clef, key signature of one flat (B \flat).
- D. S.:** Drum set notation with slash marks and 'x' symbols.

Musical score for 'El Alma en los Labios' featuring the following instruments:

- B \flat TPT.
- A. SAX.
- T. SAX.
- TBN.
- E. GTR.
- PNO.
- A.B.
- D. S.

The score is written in 4/4 time with a key signature of one sharp (F#). The first three staves (B \flat TPT., A. SAX., T. SAX.) and the TBN. staff play a melodic line consisting of quarter notes: F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, 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E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, F#158, G158, A158, B158, C159, D159, E159, F#159, G159, A159, B159, C160, D160, E160, F#160, G160, A160, B160, C161, D161, E161, F#161, G161, A161, B161, C162, D162, E162, F#162, G162, A162, B162, C163, D163, E163, F#163, G163, A163, B163, C164, D164, E164, F#164, G164, A164, B164, C165, D165, E165, F#165, G165, A165, B165, C166, D166, E166, F#166, G166, A166, B166, C167, D167, E167, F#167, G167, A167, B167, C168, D168, E168, F#168, G168, A168, B168, C169, D169, E169, F#169, G169, A169, B169, C170, D170, E170, F#170, G170, A170, B170, C171, D171, E171, F#171, G171, A171, B171, C172, D172, E172, F#172, G172, A172, B172, C173, D173, E173, F#173, G173, A173, B173, C174, D174, E174, F#174, G174, A174, B174, C175, D175, E175, F#175, G175, A175, B175, C176, D176, E176, F#176, G176, A176, B176, C177, D177, E177, F#177, G177, A177, B177, C178, D178, E178, F#178, G178, A178, B178, C179, D179, E179, F#179, G179, A179, B179, C180, D180, E180, F#180, G180, A180, B180, C181, D181, E181, F#181, G181, A181, B181, C182, D182, E182, F#182, G182, A182, B182, C183, D183, E183, F#183, G183, A183, B183, C184, D184, E184, F#184, G184, A184, B184, C185, D185, E185, F#185, G185, A185, B185, C186, D186, E186, F#186, G186, A186, B186, C187, D187, E187, F#187, G187, A187, B187, C188, D188, E188, F#188, G188, A188, B188, C189, D189, E189, F#189, G189, A189, B189, C190, D190, E190, F#190, G190, A190, B190, C191, D191, E191, F#191, G191, A191, B191, C192, D192, E192, F#192, G192, A192, B192, C193, D193, E193, F#193, G193, A193, B193, C194, D194, E194, F#194, G194, A194, B194, C195, D195, E195, F#195, G195, A195, B195, C196, D196, E196, F#196, G196, A196, B196, C197, D197, E197, F#197, G197, A197, B197, C198, D198, E198, F#198, G198, A198, B198, C199, D199, E199, F#199, G199, A199, B199, C200, D200, E200, F#200, G200, A200, B200, C201, D201, E201, F#201, G201, A201, B201, C202, D202, E202, F#202, G202, A202, B202, C203, D203, E203, F#203, G203, A203, B203, C204, D204, E204, F#204, G204, A204, B204, C205, D205, E205, F#205, G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, 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E

B \flat TPT.

A. SX.

T. SX.

TBN.

E. GTR.

PNO.

A.B.

D. S.

Musical score for 'El Alma en los Labios' featuring the following instruments and parts:

- Bb Tpt.:** Treble clef, key signature of one sharp (F#). Dynamics: *mp* (mezzo-piano) in the second measure, *f* (forte) in the fourth measure.
- A. Sax.:** Treble clef, key signature of one sharp (F#). Dynamics: *mp* in the second measure, *f* in the fourth measure.
- T. Sax.:** Treble clef, key signature of one sharp (F#). Dynamics: *mf* (mezzo-forte) in the third measure, *f* in the fourth measure.
- Tbn.:** Bass clef, key signature of one flat (Bb). Dynamics: *mf* in the third measure, *f* in the fourth measure.
- E. GTR.:** Treble clef, key signature of one flat (Bb). Chord marking: **A⁷** in the first measure. Dynamics: *mf* in the third measure, *f* in the fourth measure.
- PNO.:** Grand staff (treble and bass clefs), key signature of one flat (Bb). Chord marking: **A⁷** in the first measure. The score contains slash marks indicating rhythmic patterns.
- A.B.:** Bass clef, key signature of one flat (Bb). Contains slash marks indicating rhythmic patterns.
- D. S.:** Drum set notation with slash marks and two 'x' marks above the staff in the second and third measures.

B \flat TPT. A. SX. T. SX. TBN. E. GTR. PNO. A.B. D. S.

A⁷ A⁷

EL ALMA EN LOS LABIOS

The musical score is arranged in eight staves. The top staff is for B♭ TPT. (B-flat Trumpet), followed by A. SX. (Alto Saxophone), T. SX. (Tenor Saxophone), TBN. (Tuba), E. GTR. (Electric Guitar), PNO. (Piano), A.B. (Double Bass), and D. S. (Drum Set). The key signature is one sharp (F#) and the time signature is 4/4. The first two staves (B♭ TPT. and A. SX.) have a treble clef and a key signature of one sharp. The T. SX. staff has a treble clef and a key signature of one sharp. The TBN. staff has a bass clef and a key signature of one flat. The E. GTR. staff has a treble clef and a key signature of one flat. The PNO., A.B., and D. S. staves have a bass clef and a key signature of one flat. The score consists of four measures. The first two measures are mostly rests for the brass and woodwind instruments. The third measure begins with a *mf* dynamic marking. The electric guitar part features a melodic line with a triplet in the final measure. The piano, double bass, and drum set parts are indicated by slashes, suggesting a rhythmic accompaniment.

The musical score consists of eight staves. The first three staves (Bb TPT., A. SX., T. SX.) and the fourth staff (TBN.) feature a melodic line with a long slur across the first two measures, followed by rests in the subsequent two measures. The fifth staff (E.GTR.) contains a melodic line with various notes and accidentals, including a sharp sign. The sixth staff (PNO.) is divided into two systems, each with a slash in every measure, and includes a 'G-' marking. The seventh staff (A.B.) and eighth staff (D. S.) also feature slashes in every measure.

F

Musical score for 'El Alma en los Labios' featuring the following instruments and parts:

- B♭ TPT.:** Treble clef, key signature of one sharp (F#), dynamic *mf*. Part 1: F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter). Part 2: F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter). Part 3: F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter). Part 4: F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter).
- A. SX.:** Treble clef, key signature of one sharp (F#), dynamic *mf*. Part 1: F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter). Part 2: F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter). Part 3: F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter). Part 4: F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter).
- T. SX.:** Treble clef, key signature of one sharp (F#), dynamic *mf*. Part 1: F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter). Part 2: F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter). Part 3: F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter). Part 4: F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter).
- TBN.:** Bass clef, key signature of one flat (Bb), dynamic *mf*. Part 1: F3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter). Part 2: F3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter). Part 3: F3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter). Part 4: F3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter).
- E. GTR.:** Treble clef, key signature of one flat (Bb), dynamic *F*. Part 1: F3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter). Part 2: F3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter). Part 3: F3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter). Part 4: F3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter).
- PNO.:** Grand staff (treble and bass clefs), key signature of one flat (Bb), dynamic *F*. Part 1: F3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter). Part 2: F3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter). Part 3: F3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter). Part 4: F3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter).
- A.B.:** Bass clef, key signature of one flat (Bb), dynamic *F*. Part 1: F3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter). Part 2: F3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter). Part 3: F3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter). Part 4: F3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter).
- D. S.:** Drum set notation, key signature of one flat (Bb), dynamic *F*. Part 1: F3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter). Part 2: F3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter). Part 3: F3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter). Part 4: F3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter).

B \flat TPT. *f*

A. SAX. *f*

T. SAX. *f*

TBN. *f*

E. GTR. *D-*

PNO. *D-*

A.B. *D-*

D. S. **DRUM FILL** -----

The musical score is arranged in a system of eight staves. The top staff is for Bb Tpt. (B-flat Trumpet) in treble clef with a key signature of one sharp (F#). The second staff is for A. Sax. (Alto Saxophone) in treble clef with a key signature of two sharps (F# and C#). The third staff is for T. Sax. (Tenor Saxophone) in treble clef with a key signature of one sharp (F#). The fourth staff is for Tbn. (Tuba) in bass clef with a key signature of one flat (Bb). The fifth staff is for E. Gtr. (Electric Guitar) in treble clef with a key signature of one flat (Bb). The sixth staff is for PNO. (Piano) in grand staff (treble and bass clefs) with a key signature of one flat (Bb). The seventh staff is for A.B. (Alto Bass) in bass clef with a key signature of one flat (Bb). The eighth staff is for D.S. (Drum Set) in a simplified notation style. The score is divided into four measures. The second measure contains the text "SOLO BREAK" centered between the T. Sax. and Tbn. staves. The third measure contains the text "DRUM FILL" above the D.S. staff, followed by a dashed line extending across the measure. Each staff contains a single horizontal line in every measure, indicating a rest or a placeholder for notes.

G

B \flat TPT.

A. SX.

T. SX.

TBN.

E. GTR.

PNO.

WALKING BASS 6/8

D. S.

SAX SOLO

D- D-

SWING 6/8

The musical score consists of eight staves. The top four staves (B \flat TPT., A. SX., T. SX., TBN.) are in treble clef with a key signature of one sharp (F#). The fifth staff (E. GTR.) is in treble clef with a key signature of one flat (B \flat). The sixth staff (PNO.) is in grand staff (treble and bass clefs) with a key signature of one flat. The seventh staff (WALKING BASS 6/8) is in bass clef with a key signature of one flat. The eighth staff (D. S.) is in bass clef with a key signature of one flat. The score is divided into four measures. The saxophone parts (A. SX. and T. SX.) are marked 'SAX SOLO' and contain rests. The guitar part (E. GTR.) has a 'D-' chord marking in the first and second measures. The piano part (PNO.) has slash marks in all measures. The walking bass part (WALKING BASS 6/8) has a 'D-' chord marking in the second measure. The drum set part (D. S.) has slash marks in all measures.

B \flat TPT. A. SAX. T. SAX. TBN. E. GTR. PNO. A.B. D. S.

A⁷ A⁷

The image shows a musical score for a jazz ensemble. It consists of eight staves, each representing a different instrument. The instruments are: B \flat TPT. (B-flat Trumpet), A. SAX. (Alto Saxophone), T. SAX. (Tenor Saxophone), TBN. (Tuba), E. GTR. (Electric Guitar), PNO. (Piano), A.B. (Double Bass), and D. S. (Drum Set). Each staff contains a four-measure rest, indicated by a horizontal line with a vertical tick mark at the beginning of each measure. The key signature is one sharp (F#) for the saxophones and one flat (B \flat) for the tuba, guitar, piano, and double bass. The piano part is specifically marked with an A⁷ chord. The drum set part is marked with a double bar line and a slash, indicating a drum roll.

Musical score for 'El Alma en los Labios'. The score is arranged for a jazz ensemble and includes the following parts:

- B \flat TPT.**: B-flat Trumpet, Treble clef, one sharp key signature.
- A. SX.**: Alto Saxophone, Treble clef, one sharp key signature.
- T. SX.**: Tenor Saxophone, Treble clef, one sharp key signature.
- TBN.**: Trombone, Bass clef, one flat key signature.
- E. GTR.**: Electric Guitar, Treble clef, one flat key signature.
- PNO.**: Piano, Grand staff (treble and bass clefs), one flat key signature.
- A.B.**: Double Bass, Bass clef, one flat key signature.
- D. S.**: Drums, Drum set notation.

The score consists of four measures. The guitar part (E. GTR.) has a chord marking of **A⁷** in the first measure. The piano part (PNO.) and double bass part (A.B.) are marked with a slash (/) in every measure, indicating that the specific notes are not written out. The drum part (D. S.) is also marked with a slash (/) in every measure.

The musical score consists of eight staves, each representing a different instrument. The staves are labeled on the left as follows: B \flat TPT., A. SX., T. SX., TBN., E. GTR., PNO., A.B., and D. S. The B \flat TPT., A. SX., and T. SX. staves are in treble clef with a key signature of one sharp (F#). The TBN., E. GTR., and A.B. staves are in bass clef with a key signature of one flat (B \flat). The PNO. staff is a grand staff with both treble and bass clefs and a key signature of one flat. The D. S. staff uses a double bar line with a vertical line through it. The score is divided into four measures. The B \flat TPT., A. SX., T. SX., and TBN. staves contain whole rests in every measure. The E. GTR. staff contains whole rests in every measure, with a 'D-' marking below the first measure. The PNO. staff contains diagonal slashes in every measure, with a 'D-' marking below the first measure. The A.B. and D. S. staves also contain diagonal slashes in every measure.

The image shows a musical score for the piece "El Alma en los Labios" on page 27. The score is arranged in a system with eight staves. From top to bottom, the staves are labeled: B \flat TPT., A. SX., T. SX., TBN., E. GTR., PNO., A.B., and D. S. The B \flat TPT., A. SX., T. SX., and E. GTR. staves each contain a single horizontal line with a bar above it, indicating a whole rest. The PNO. staff is a grand staff with two staves, both containing diagonal slashes. The A.B. and D. S. staves also contain diagonal slashes. A **D⁷** chord marking is placed above the PNO. staff in the second measure. The key signature is one flat (B \flat), and the time signature is not explicitly shown but implied by the notation.

The musical score is arranged in eight staves. The top four staves (B♭ TPT., A. SX., T. SX., TBN.) and the fifth staff (E. GTR.) contain whole rests in every measure. The sixth staff (PNO.) consists of two staves with diagonal slashes in every measure, and a 'G-' chord marking is placed above the first measure. The seventh staff (A.B.) also contains diagonal slashes in every measure, with a 'G-' chord marking above the first measure. The eighth staff (D. S.) contains diagonal slashes in every measure.

The image shows a musical score for the piece "El Alma en los Labios". The score is arranged in a system of eight staves. From top to bottom, the staves are labeled: B \flat TPT., A. SX., T. SX., TBN., E.GTR., PNO., A.B., and D. S. The key signature is one sharp (F#) and the time signature is 4/4. The B \flat TPT., A. SX., T. SX., and TBN. staves contain whole rests in every measure. The E.GTR. staff contains whole rests in every measure, with chord markings "F" and "A⁷" placed below the first and third measures respectively. The PNO. staff is divided into two parts (treble and bass clefs) and contains diagonal slashes in every measure, with chord markings "F" and "A⁷" placed below the first and third measures respectively. The A.B. and D. S. staves also contain diagonal slashes in every measure.

EL ALMA EN LOS LABIOS

H

Musical score for 'El Alma en los Labios'. The score is arranged in eight staves. The first four staves are for brass instruments: Bb TPT. (B-flat Trumpet), A. SX. (Alto Saxophone), T. SX. (Tenor Saxophone), and TBN. (Tuba). The fifth staff is for E.GTR. (Electric Guitar). The sixth and seventh staves are for PNO. (Piano), with the right and left hands indicated by a brace. The eighth staff is for D. S. (Double Bass). The key signature is one sharp (F#) for the first four staves and one flat (Bb) for the remaining staves. The time signature is 4/4. The score begins with a rehearsal mark 'H' in a box. The first two measures are rests for all instruments. The third measure starts with a *mf* dynamic marking. The brass instruments play a melodic line, while the guitar, piano, and double bass provide harmonic support. The guitar part is marked with a 'D-' chord. The piano and double bass parts are marked with slashes, indicating they are to be played as indicated in the original score.

SOLOS D MODAL

I

B \flat TPT.




A. SX.



T. SX.



TBN.

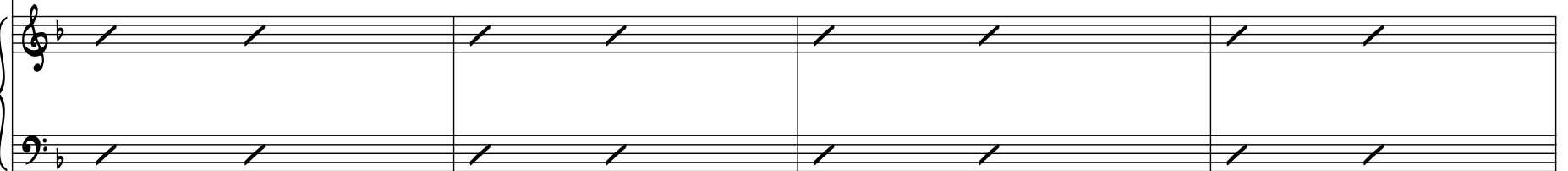


SOLO GUITARRA

E. GTR.



PNO.



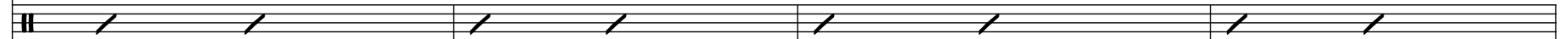
SIMILE

A.B.



AFRO FEEL 6/8

D. S.



Musical score for 'El Alma en los Labios' featuring the following instruments:

- B \flat TPT. (B-flat Trumpet): Treble clef, key signature of one sharp (F#).
- A. SX. (Alto Saxophone): Treble clef, key signature of two sharps (F# and C#).
- T. SX. (Tenor Saxophone): Treble clef, key signature of one sharp (F#).
- TBN. (Tuba): Bass clef, key signature of one flat (B \flat).
- E. GTR. (Electric Guitar): Treble clef, key signature of one flat (B \flat).
- PNO. (Piano): Grand staff (treble and bass clefs), key signature of one flat (B \flat).
- A.B. (Acoustic Bass): Bass clef, key signature of one flat (B \flat).
- D. S. (Drum Set): Drum notation.

The score consists of four measures. The B \flat TPT., A. SX., T. SX., and TBN. parts are marked with a horizontal line, indicating they are silent. The E. GTR., PNO., A.B., and D. S. parts are marked with a diagonal slash, indicating they are playing a rhythmic pattern.

Musical score for 'El Alma en los Labios' featuring the following instruments and parts:

- B \flat TPT.**: Treble clef, key signature of one sharp (F#). Part 1: Four measures with a melodic line consisting of quarter notes, slurred across the measures. Dynamics: *f*.
- A. SAX.**: Treble clef, key signature of one sharp (F#). Part 2: Four measures with a melodic line consisting of quarter notes, slurred across the measures. Dynamics: *f*.
- T. SAX.**: Treble clef, key signature of one sharp (F#). Part 3: Four measures with a melodic line consisting of quarter notes, slurred across the measures. Dynamics: *f*.
- TBN.**: Bass clef, key signature of one flat (B \flat). Part 4: Four measures with a melodic line consisting of quarter notes, slurred across the measures. Dynamics: *f*.
- E. GTR.**: Treble clef, key signature of one flat (B \flat). Part 5: Four measures with a rhythmic pattern of eighth notes, indicated by slashes.
- PNO.**: Grand staff (treble and bass clefs), key signature of one flat (B \flat). Part 6: Four measures with a rhythmic pattern of eighth notes, indicated by slashes.
- A.B.**: Bass clef, key signature of one flat (B \flat). Part 7: Four measures with a rhythmic pattern of eighth notes, indicated by slashes.
- D. S.**: Drum set. Part 8: Four measures with a rhythmic pattern of eighth notes, indicated by slashes.

Musical score for 'El Alma en los Labios' featuring the following instruments:

- B♭ TPT.**: B-flat Trumpet, Treble clef, key signature of one sharp (F#).
- A. SX.**: Alto Saxophone, Treble clef, key signature of two sharps (D#).
- T. SX.**: Tenor Saxophone, Treble clef, key signature of one sharp (F#).
- TBN.**: Trombone, Bass clef, key signature of one flat (B♭).
- E. GTR.**: Electric Guitar, Treble clef, key signature of one flat (B♭).
- PNO.**: Piano, Treble and Bass clefs, key signature of one flat (B♭).
- A. B.**: Double Bass, Bass clef, key signature of one flat (B♭).
- D. S.**: Drums, Percussion clef.

The score consists of four measures. The saxophone and trumpet parts are marked with a horizontal line, indicating they are silent. The guitar, piano, double bass, and drums parts are marked with a diagonal slash, indicating they are playing a rhythmic pattern.

The musical score is arranged in eight staves. The top four staves (B♭ TPT., A. SX., T. SX., and TBN.) contain melodic lines with dynamics of *f* and phrasing slurs. The bottom four staves (E. GTR., PNO., A.B., and D. S.) contain rhythmic patterns indicated by diagonal slashes. The key signature is one sharp (F#) for the first four staves and one flat (Bb) for the last four staves. The time signature is not explicitly shown but appears to be 4/4 based on the notation.

The musical score consists of eight staves, each representing a different instrument. The staves are arranged vertically from top to bottom: B♭ TPT., A. SX., T. SX., TBN., E. GTR., PNO., A.B., and D. S. The B♭ TPT., A. SX., and T. SX. staves are in treble clef with a key signature of one sharp (F#). The TBN. staff is in bass clef with a key signature of one flat (Bb). The E. GTR., PNO., A.B., and D. S. staves are in bass clef with a key signature of one flat (Bb). The PNO. staff is a grand staff, with a treble clef on the upper staff and a bass clef on the lower staff. The score is divided into four measures by vertical bar lines. Each measure contains a single horizontal line with a short vertical tick mark, indicating a rest or a specific rhythmic value. The D. S. staff begins with a double bar line symbol.

The musical score is arranged in eight staves. The top three staves (Bb TPT., A. SX., T. SX.) and the TBN. staff feature a melodic line with a dynamic marking of *f* and a long slur spanning across four measures. The E.GTR., PNO., A.B., and D. S. staves contain rhythmic slash marks, indicating accompaniment. The key signature is one sharp (F#) for the first three staves and one flat (Bb) for the remaining staves. The time signature is not explicitly shown but appears to be 4/4 based on the note values.



B \flat TPT. *ff*

A. SX. *ff*

T. SX. *ff*

TBN. *ff*

E. GTR. *ff*

PNO. *ff*

A.B. *ff*

D. S. *ff*

149

K OUTRO

B♭ TPT. $\frac{3}{4}$

A. SX. $\frac{3}{4}$

T. SX. $\frac{3}{4}$

TBN. $\frac{3}{4}$

E. GTR. $\frac{3}{4}$ RUBATTO A⁷ F A D-

PNO. $\frac{3}{4}$

A.B. $\frac{3}{4}$

D. S. $\frac{3}{4}$

SCORE

TEORIA DEL CAOS

ARREGLOS Y COMPOSICION
JONATHAN AGUIRRE

A STRAIGHT

ALTO SAX

TENOR SAX

TRUMPET IN B \flat

TROMBONE

ELECTRIC GUITAR

PIANO

ACOUSTIC BASS

DRUM SET

mf

SIMILE

COPYRIGHT

2

A. SX.

T. SX.

B♭ TPT.

TBN.

E.GTR.

PNO.

A.B.

D. S.

STRAIGHT FEEL

B

A. SX. *mf*

T. SX. *mf*

B♭ TPT. *mf*

TBN. *mf*

E.GTR. *mf*

PNO. *mf*

A.B.

D.S.

Detailed description: This page of a musical score, labeled 'B' in a box at the top left, contains seven staves. The top four staves are for woodwinds: A. SX. (Alto Saxophone), T. SX. (Tenor Saxophone), B♭ TPT. (B-flat Trumpet), and TBN. (Tuba). The fifth staff is for E.GTR. (Electric Guitar), and the sixth and seventh staves are for PNO. (Piano) and D.S. (Drum Set). The music is in 4/4 time with a key signature of two sharps (F# and C#). The first measure of each staff contains a whole note chord. The second measure contains a half note chord. The third measure contains a half note chord with a slur over the notes. The fourth measure contains a half note chord with a slur over the notes. The fifth measure contains a half note chord with a slur over the notes. The sixth measure contains a half note chord with a slur over the notes. The seventh measure contains a half note chord with a slur over the notes. The dynamics are marked *mf* (mezzo-forte) for the woodwinds and guitar. The piano part has a *mf* dynamic and a triplet of eighth notes in the first measure. The drum set part has a pattern of eighth notes in the first measure. The saxophone parts have a triplet of eighth notes in the second measure. The trumpet part has a triplet of eighth notes in the third measure. The tuba part has a triplet of eighth notes in the third measure. The electric guitar part has a triplet of eighth notes in the first measure. The piano part has a triplet of eighth notes in the first measure. The drum set part has a pattern of eighth notes in the first measure.

A. SX. *mf* *f*

T. SX. *mf* *f*

B♭ TPT. *mf* *f*

TBN. *mf* *f*

E. GTR. *mf* *f*

PNO. *mf* *f*

A.B.

D. S.

Detailed description: This is a page of a musical score for a band. It features eight staves. The top four staves are for woodwinds and brass: A. SX. (Alto Saxophone), T. SX. (Tenor Saxophone), B♭ TPT. (B-flat Trumpet), and TBN. (Tuba). The next two staves are for strings: E. GTR. (Electric Guitar) and PNO. (Piano). The bottom two staves are for percussion: A.B. (Cymbals) and D. S. (Drum Set). The score is in 4/4 time, indicated by the '4' at the top left. The key signature has two sharps (F# and C#). The music is divided into four measures. The first measure contains the initial notes for all instruments. The second measure features a triplet of eighth notes in the saxophones, trumpet, guitar, and piano. The third and fourth measures show a crescendo from mezzo-forte (mf) to forte (f) for the saxophones, trumpet, and tuba. The electric guitar and piano parts are marked with slanted lines, indicating they are to be played but not transcribed. The drum set part also consists of slanted lines.

A. SX. *mf*

T. SX. *mf*

B♭ TPT. *mf*

TBN. *mf*

E.GTR. *f*

PNO. *f*

A.B.

D. S.

The musical score consists of eight staves. The first four staves (A. SX., T. SX., B♭ TPT., TBN.) contain melodic lines with dynamics of *mf*. The fifth staff (E.GTR.) has a melodic line starting with a quarter rest, followed by a triplet of eighth notes (B♭, B, B♭) and a half note (B♭), with a dynamic of *f*. The sixth staff (PNO.) has a similar melodic line in the right hand, also with a dynamic of *f*, while the left hand has a slash. The seventh staff (A.B.) and eighth staff (D. S.) contain slashes, indicating that these instruments are not playing in this section.

SWING FEEL

C

A. SX. *mp* *f*

T. SX. *mp* *f*

B \flat TPT. *mp* *f*

TBN. *mp* *f*

E.GTR. *mp* *f*
mf *f*
E \flat MI^{7(b5)} A \flat 7 D \flat MIN^(ADD11) CMAJ^{7(#11)} A \flat 7 A MIN⁷ B \flat 7^{#11}

PNO. *mp* *f*
mf

WALKING BASS *mp* *f*
mf
 A MIN⁷ E \flat MI^{7(b5)} A \flat 7 D \flat MIN^(ADD11) CMAJ⁷ A \flat 7 A MIN⁷ B \flat 7

A.B. *mf*

D. S. *mp* *f* *mf*

25

A. SX.

T. SX.

B♭ TPT.

TBN.

E.GTR.

PNO.

A.B.

D. S.

The musical score for page 9 consists of eight staves. The top four staves (A. SX., T. SX., B♭ TPT., TBN.) are mostly empty, with only a few horizontal lines indicating rests. The fifth staff (E.GTR.) contains a complex, fast-moving melodic line with many sixteenth notes. The sixth staff (PNO.) is divided into two parts: the upper part has chords in the right hand, and the lower part has a bass line with eighth and sixteenth notes. The seventh staff (A.B.) contains a bass line with eighth and sixteenth notes, some with slurs. The eighth staff (D. S.) contains a series of diagonal slashes, indicating a drum pattern or a specific rhythmic accompaniment.

A. SX.

T. SX.

B♭ TPT.

TBN.

E.GTR.

PNO.

A.B.

D. S.

f

f

f

f

Detailed description: This page of a musical score contains eight staves. The top four staves are for woodwinds: A. SX. (Alto Saxophone), T. SX. (Tenor Saxophone), B♭ TPT. (B-flat Trumpet), and TBN. (Tuba). The fifth staff is for E.GTR. (Electric Guitar), showing a complex, fast-moving melodic line with many beamed notes. The sixth staff is for PNO. (Piano), with a grand staff showing chords in the right hand and a bass line in the left hand. The seventh staff is for A.B. (Alto Bass), featuring a bass line with some melodic movement. The eighth staff is for D. S. (Drum Set), indicated by a double bar line and a slash, meaning it is not written out. The key signature is two sharps (F# and C#), and the time signature is 4/4. Dynamics include *f* (forte) in the saxophone and trumpet parts.

A. SX. *mf*

T. SX.

B♭ TPT. *mf*

TBN. *mf*

E.GTR. *mf*

PNO.

A.B.

D. S.

Detailed description: This page of a musical score features seven staves. The top staff (A. SX.) is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with a dynamic marking of *mf* in the third measure. The second staff (T. SX.) is also in treble clef with the same key signature and contains rests. The third staff (B♭ TPT.) is in treble clef with a key signature of one flat (Bb) and contains a melodic line with a dynamic marking of *mf*. The fourth staff (TBN.) is in bass clef with a key signature of one flat (Bb) and contains a melodic line with a dynamic marking of *mf*. The fifth staff (E.GTR.) is in treble clef with a key signature of one flat (Bb) and contains a complex, rhythmic melodic line with a dynamic marking of *mf*. The sixth staff (PNO.) consists of two staves: the upper one in treble clef with a key signature of two flats (Bb and Eb) playing chords, and the lower one in bass clef with a key signature of one flat (Bb) playing a melodic line. The seventh staff (A.B.) is in bass clef with a key signature of one flat (Bb) and contains a melodic line. The eighth staff (D. S.) is a drum staff with a key signature of one flat (Bb) and contains rhythmic notation.

E

A. SX. *f*
SOLOS A DORIAN
T. SAX SOLO

T. SX.

B. TPT. *f*

TBN. *f*

E. GTR.

PNO. *SIMILE*

A.B.

D. S.

A. SX.

T. SX.

B♭ TPT.

TBN.

E. GTR.

PNO.

A.B.

D. S.

The musical score consists of eight staves. The top staff (A. SX.) is in treble clef with a key signature of two sharps (F# and C#) and contains five measures of whole rests. The second staff (T. SX.) is in treble clef with the same key signature and contains five measures of slash marks. The third staff (B♭ TPT.) is in treble clef with the same key signature and contains five measures of whole rests. The fourth staff (TBN.) is in bass clef with the same key signature and contains five measures of whole rests. The fifth staff (E. GTR.) is in treble clef and contains five measures of whole rests. The sixth staff (PNO.) is a grand staff with a treble clef on top and a bass clef on the bottom; the top part has five measures of whole rests, and the bottom part has five measures of slash marks. The seventh staff (A.B.) is in bass clef and contains five measures of slash marks. The eighth staff (D. S.) is a drum staff with a double bar line and contains five measures of slash marks. All staves end with a double bar line and repeat dots.

F

A. SX. *Solos AB DORIAN*

T. SX.

B \flat TPT.

TBN.

E. GTR.

PNO. *SIMILE*

A.B.

D. S.

A. SX.

T. SX.

B \flat TPT.

TBN.

E. GTR.

PNO.

A.B.

D. S.

The musical score consists of eight staves. The top staff (A. SX.) is in treble clef with a key signature of two sharps (F# and C#) and contains four measures of whole rests. The second staff (T. SX.) is in treble clef with the same key signature and contains four measures of slashes. The third staff (B \flat TPT.) is in treble clef with a key signature of two sharps and contains four measures of whole rests. The fourth staff (TBN.) is in bass clef with a key signature of two sharps and contains four measures of whole rests. The fifth staff (E. GTR.) is in treble clef with a key signature of two sharps and contains four measures of whole rests. The sixth staff (PNO.) is a grand staff with a treble clef on top and a bass clef on bottom, with a key signature of two sharps; the top part has four measures of whole rests and the bottom part has four measures of slashes. The seventh staff (A.B.) is in bass clef with a key signature of two sharps and contains four measures of slashes. The eighth staff (D. S.) is in a drum set clef with a key signature of two sharps and contains four measures of slashes. All staves end with a double bar line and repeat dots.

G

A. SX. *mp* *mf* *f*

T. SX. *mp* *mf* *f*

B♭ TPT. *mp* *mf* *f*

TBN. *mp* *mf* *f*

E.GTR.

PNO.

A.B.

D. S.

Detailed description: This is a page of a musical score for a brass and woodwind ensemble. It features seven staves: A. SX. (Alto Saxophone), T. SX. (Tenor Saxophone), B♭ TPT. (B-flat Trumpet), TBN. (Tuba/Euphonium), E.GTR. (Electric Guitar), PNO. (Piano), and A.B. (Alto Bass). The score is in G major (one sharp) and 4/4 time. The first staff (A. SX.) begins with a 'G' in a box. Dynamics range from *mp* (mezzo-piano) to *f* (forte). There are three triplet markings (indicated by a '3' above the notes) in the first staff. The second and third staves (T. SX. and B♭ TPT.) also feature triplet markings. The E.GTR., PNO., and A.B. staves contain rests. The D. S. (Drum Set) staff is empty.

A. SX. *f* *p* *ff*

T. SX. *f* *p* *ff*

B. TPT. *f* *p* *ff*

TBN. *f* *p* *ff*

E.GTR.

PNO.

A.B.

D. S.

Detailed description: This is a page of a musical score for a band. It features seven staves. The top four staves are for woodwinds and brass: A. SX. (Alto Saxophone), T. SX. (Tenor Saxophone), B. TPT. (Baritone Trumpet), and TBN. (Tuba). The bottom three staves are for guitar (E.GTR.), piano (PNO.), and double bass (A.B.), with a drum set (D. S.) staff at the very bottom. The key signature is two sharps (F# and C#). The A. SX. and TBN. parts include a triplet of eighth notes in the second measure. Dynamics include *f* (forte), *p* (piano), and *ff* (fortissimo). There are crescendo and decrescendo hairpins in the saxophone and tuba parts, and a decrescendo hairpin in the baritone trumpet part. The saxophone and tuba parts end with a fermata over a half note.

H

A. SX. *mf*

T. SX. *mf*

B \flat TPT. *mf*

TBN. *mf*

E. GTR. *mf* 3

PNO. *mf* 3

A.B. / / /

D. S. / / /

A. SX. *mf* 3

T. SX. *mf* 3

B \flat TPT. *mf* 3

TBN. *mf* 3

E.GTR. *mf* 3

PNO. *mf* 3

A.B.

D. S.

A. SX. *mf* *f* *mf*

T. SX. *mf* *f* *mf*

B \flat TPT. *mf* *f* *mf*

TBN. *mf* *f* *mf*

E.GTR. *f* 3

PNO. *f* 3

A.B.

D. S.

Detailed description: This page of a musical score contains seven staves. The top two staves are for Alto Saxophone (A. SX.) and Tenor Saxophone (T. SX.), both in treble clef with a key signature of two sharps (F# and C#). They play a melodic line starting with a half note G4, followed by a dotted quarter note A4, and a quarter note B4. The dynamics are *mf*, *f*, and *mf* respectively. The next two staves are for B-flat Trumpet (B \flat TPT.) and Trombone (TBN.), both in treble clef. They play a similar melodic line, with the B \flat TPT. staff starting on a whole note G3 and the TBN. staff starting on a whole note G2. Dynamics are *mf*, *f*, and *mf*. The Electric Guitar (E.GTR.) and Piano (PNO.) staves show a rhythmic pattern of slashes for the first three measures, followed by a triplet of eighth notes (B \flat 4, B \flat 4, B \flat 4) in the fourth measure, marked with a forte (*f*) dynamic. The Piano part also includes a triplet of eighth notes (B \flat 4, B \flat 4, B \flat 4) in the fourth measure. The A.B. (Alto Bass) and D.S. (Drum Set) staves are marked with slashes throughout the page, indicating they are not to be played.

A. SX.
 T. SX.
 B♭ TPT.
 TBN.
 E. GTR.
 PNO.
 A.B.
 D. S.

Musical score for page 21, measures 85-90. The score includes parts for A. SX., T. SX., B♭ TPT., TBN., E. GTR., PNO., A.B., and D. S. The key signature is one sharp (F#) and the time signature is 4/4. Dynamics include *mf* and *p*. A first ending bracket is present in the final measure.

B

2

HEAD IN

METROLOGY

E. Gtr. *mf* Eb7 Abmaj7 Bb7 Emaj7 A/G C maj7

E. Pno. *mf*

A.B. *mf* two feel Eb7 Abmaj7 Bb7 Emaj7 A/G C maj7

D. S. *mf* two feel

E. Gtr. *mf* 13 Abmaj7 Fmaj7 Dbmaj7 C maj7

E. Pno. *mf*

A.B. *mf* Abmaj7 Fmaj7 Dbmaj7 C maj7

D. S. *mf*

METROLOGY

E. Gtr.

E. Pno.

A.B.

D. S.

D-7 Eb7 Abmaj7 Bb7 Emaj7 A/G Cmaj7

21

E. Gtr.

E. Pno.

A.B.

D. S.

Abmaj7 Fmaj7 Dbmaj7 Cmaj7

D

4

METROLOGY

E. Gtr.

E. Pno.

A.B.

D. S.

29

E. Gtr.

E. Pno.

A.B.

D. S.

PIANO SOLO

6

METROLOGY

D-7

E♭7

A♭maj7

B♯7

E maj7

A/G

C maj7

E. Gtr.

E. Gtr. staff with slash notation

D-7

E♭7

A♭maj7

B♯7

E maj7

A/G

C maj7

SOLO

E. Pno.

E. Pno. grand staff with slash notation

D-7

E♭7

A♭maj7

B♯7

E maj7

A/G

C maj7

A. B.

A. B. staff with slash notation

D. S.

D. S. staff with slash notation

45 A♭maj7

Fmaj7

D♭maj7

C maj7

E. Gtr.

E. Gtr. staff with slash notation

A♭maj7

Fmaj7

D♭maj7

C maj7

E. Pno.

E. Pno. grand staff with slash notation

A♭maj7

Fmaj7

D♭maj7

C maj7

A. B.

A. B. staff with slash notation

D. S.

D. S. staff with slash notation

METROLOGY

49

E. Gtr. D-7 Eb7 Abmaj7 Bb7 Emaj7 A/G Cmaj7

E. Pno. D-7 Eb7 Abmaj7 Bb7 Emaj7 A/G Cmaj7

A.B. D-7 Eb7 Abmaj7 Bb7 Emaj7 A/G Cmaj7

D. S.

53

E. Gtr. Abmaj7 Fmaj7 Dbmaj7 Cmaj7

E. Pno. Abmaj7 Fmaj7 Dbmaj7 Cmaj7

A.B. Abmaj7 Fmaj7 Dbmaj7 Cmaj7

D. S.

METROLOGY

8
57

E. Gtr. Eb C-7 Bb-7 Abmaj7

E. Pno.

A.B. Eb C-7 Bb-7 Abmaj7

D. S.

61

E. Gtr. Eb C-7 Abmaj7 F-7 Eb Abmaj7

E. Pno.

A.B. Eb C-7 Abmaj7 F-7 Eb Abmaj7

D. S.

METROLOGY

65

E. Gtr. D-7 Eb7 Abmaj7 Bb7 Emaj7 A/G Cmaj7

E. Pno. D-7 Eb7 Abmaj7 Bb7 Emaj7 A/G Cmaj7

A.B. D-7 Eb7 Abmaj7 Bb7 Emaj7 A/G Cmaj7

D. S.

69

E. Gtr. Abmaj7 Fmaj7 Dbmaj7 Cmaj7

E. Pno. Abmaj7 Fmaj7 Dbmaj7 Cmaj7

A.B. Abmaj7 Fmaj7 Dbmaj7 Cmaj7

D. S.

G

10 GUITAR SOLO

METROLOGY

SOLO
E.Gtr.

Chord progression for the first system: D-7, Eb7, Abmaj7, Bb7, Emaj7, A/G, Cmaj7.

D-7 Eb7 Abmaj7 Bb7 Emaj7 A/G Cmaj7

E. Pno.

D-7 Eb7 Abmaj7 Bb7 Emaj7 A/G Cmaj7

A.B.

D. S.

77 Abmaj7 Fmaj7 Dbmaj7 Cmaj7

E. Gtr.

Abmaj7 Fmaj7 Dbmaj7 Cmaj7

E. Pno.

Abmaj7 Fmaj7 Dbmaj7 Cmaj7

A.B.

D. S.

METROLOGY

81

E. Gtr. D-7 Eb7 Abmaj7 Bb7 Emaj7 A/G Cmaj7

E. Pno. D-7 Eb7 Abmaj7 Bb7 Emaj7 A/G Cmaj7

A.B. D-7 Eb7 Abmaj7 Bb7 Emaj7 A/G Cmaj7

D. S.

85

E. Gtr. Abmaj7 Fmaj7 Dbmaj7 Cmaj7

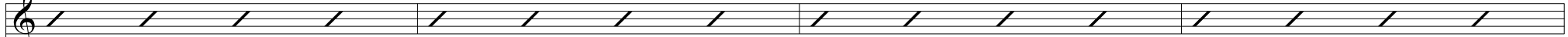
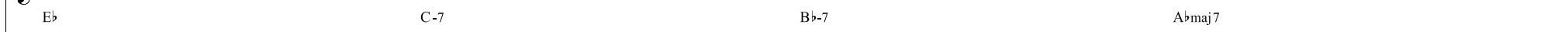
E. Pno. Abmaj7 Fmaj7 Dbmaj7 Cmaj7

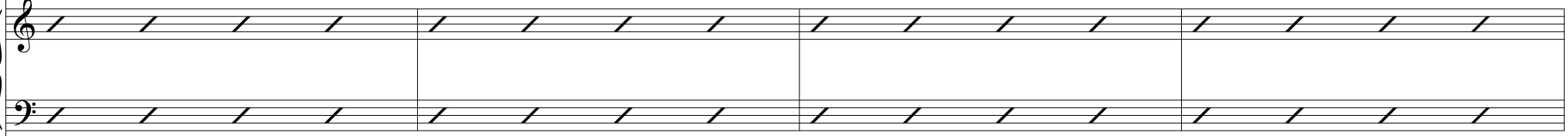
A.B. Abmaj7 Fmaj7 Dbmaj7 Cmaj7

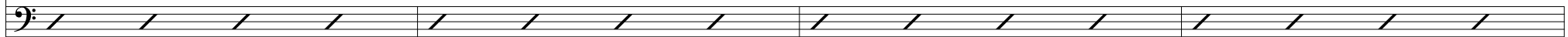
D. S.

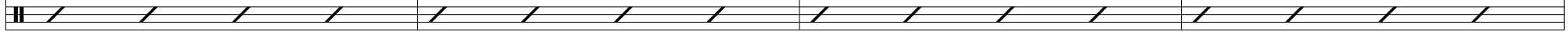
METROLOGY

12
89

E. Gtr.  

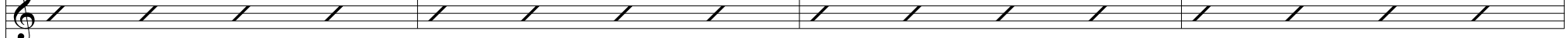
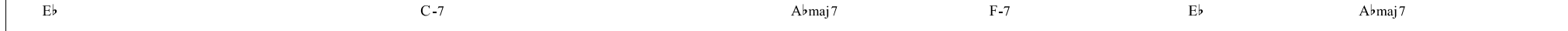
E. Pno. 

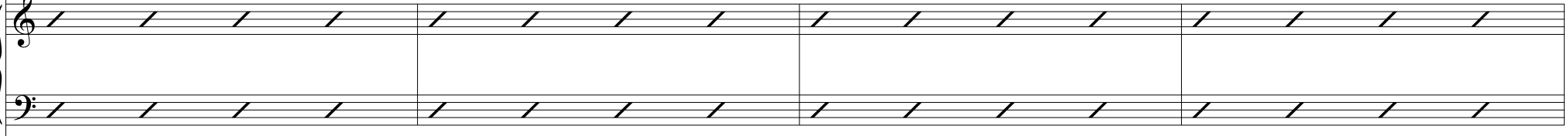
A.B. 

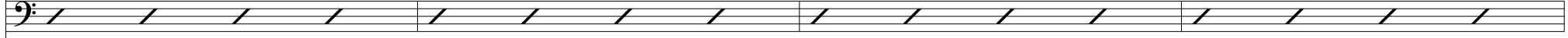
D. S. 

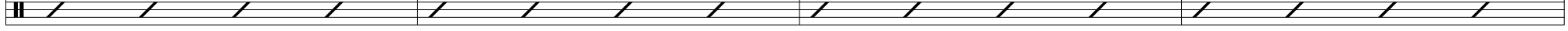
Chords: Eb, C-7, Bb-7, Abmaj7

93

E. Gtr.  

E. Pno. 

A.B. 

D. S. 

Chords: Eb, C-7, Abmaj7, F-7, Eb, Abmaj7

METROLOGY

97

E. Gtr. *D-7 Eb7 Abmaj7 Bb7 Emaj7 A/G Cmaj7*

E. Pno. *D-7 Eb7 Abmaj7 Bb7 Emaj7 A/G Cmaj7*

A.B. *D-7 Eb7 Abmaj7 Bb7 Emaj7 A/G Cmaj7*

D. S. *D-7 Eb7 Abmaj7 Bb7 Emaj7 A/G Cmaj7*

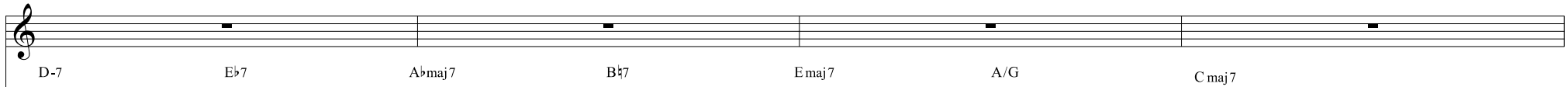
101

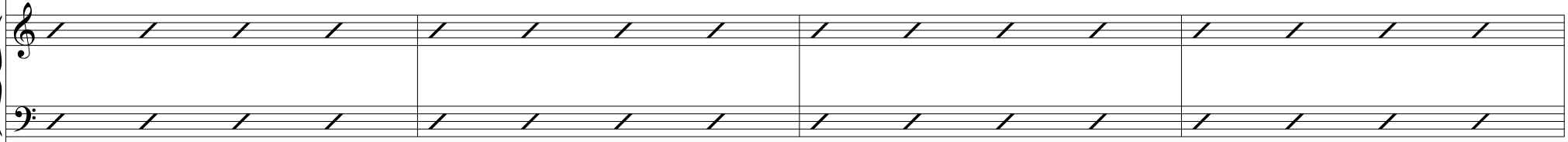
E. Gtr. *Abmaj7 Fmaj7 Dbmaj7 Cmaj7*


E. Pno. *Abmaj7 Fmaj7 Dbmaj7 Cmaj7*


A.B. *Abmaj7 Fmaj7 Dbmaj7 Cmaj7*

D. S. *Abmaj7 Fmaj7 Dbmaj7 Cmaj7*


E. Gtr. 

E. Pno. 

A. B. 

D. S. 

109
E. Gtr. 

E. Pno. 

A. B. 

D. S. 

METROLOGY

113

D-7 Eb7 Abmaj7 Bb7 E maj7 A/G C maj7

E. Gtr.

E. Pno.

A.B.

D. S.

117

E. Gtr.

E. Pno.

A.B.

D. S.

HEAD OUT

METROLOGY

E. Gtr.

E. Pno.

A.B.

D. S.

125
E. Gtr.

E. Pno.

A.B.

D. S.

E. Gtr.

E. Pno.

A.B.

D. S.

133
E. Gtr.

E. Pno.

A.B.

D. S.

SCORE

MAHJONG

COMPOSICION Y ARREGLOS
JONATHAN AGUIRRE

A STRAIGHT INTRO

ELECTRIC GUITAR

ACOUSTIC BASS

DRUM SET

STRAIGHT FEEL

mf

mf

Detailed description: This system contains the first four measures of the 'STRAIGHT INTRO'. The Electric Guitar part is in 4/4 time, starting with a quarter rest followed by eighth notes: Bb, A, G, F, E, D, C, B. The Acoustic Bass part has a quarter rest in the first measure and rests in the following three. The Drum Set part features a quarter rest in the first measure, followed by a steady eighth-note pattern in the next three measures. The dynamic marking *mf* is present for both the guitar and drums.

E.GTR.

A.B.

D. S.

Detailed description: This system contains measures 5 through 8. The Electric Guitar part continues with eighth notes: B, A, G, F, E, D, C, B. The Acoustic Bass part has rests in measures 5-7 and a quarter note B in measure 8. The Drum Set part continues with the eighth-note pattern. The dynamic marking *mf* is not explicitly shown in this system but is implied from the previous system.

E.GTR. 

A.B. 

D. S. 

16

E.GTR. 

A.B. 

D. S. 

C

f D/B^b B^{MIN}7 A^{MIN}7

f

f

22

D

E.GTR. *mf*

A.B. *mf*

D. S.

34 *mf*

E.GTR.

A.B.

D. S.

38

F

E.GTR. *mf* A MIN⁷ A MI^(MA7) B^b MA^{7(ADD#11)} G MIN⁷

A.B. *mf*

D. S.

50 *mf*

G

E.GTR. *mp*

A.B. *mp*

D. S. DRUM SOLO

54

MAHJONG

8

H

E.GTR. *f* D/B^b B^{MIN}7 A^{MIN}7 D/B^b B^{MIN}7 A^{MIN}7

A.B. *f*

D. S. *f*

58

E.GTR. *mp* G^{MIN}7 D^b/G G^{MIN}7 *mf* B/A D^b/B D/C

A.B. *mp* G^{MIN}7 *mf*

D. S. *mp* *mf*

62

I

E.GTR. *f*

A.B. *f*

D. S.

67 *f*

E.GTR.

A.B.

D. S.

71

FINALES ALTERNOS

MARCO ARMIJOS NEDER

SCORE

(A)

STRAIGHT FEEL

TRUMPET IN B \flat

ALTO SAX

TENOR SAX

TROMBONE

ELECTRIC GUITAR

ACOUSTIC BASS

DRUM SET

B \flat TPT.

A. SX.

T. SX.

TBN.

E.GTR.

A.B.

D. S.

©

(B)

2

FINALES ALTERNOS

Musical score for measures 9-12. The score includes staves for B♭ Tpt., A. Sax., T. Sax., Tbn., E.Gtr., A.B., and D.S. The key signature is three sharps (F#, C#, G#). The time signature is 4/4. Measures 9 and 10 show the E.Gtr. and A.B. playing a melodic line, while the other instruments are silent. Measures 11 and 12 continue this pattern.

Musical score for measures 13-16. The score includes staves for B♭ Tpt., A. Sax., T. Sax., Tbn., E.Gtr., A.B., and D.S. The key signature is three sharps (F#, C#, G#). The time signature is 4/4. Measures 13 and 14 show the B♭ Tpt., A. Sax., T. Sax., and Tbn. playing a melodic line, while the E.Gtr. and A.B. are silent. Measures 15 and 16 continue this pattern.

(D)

4

FINALES ALTERNOS

Musical score for measures 25-28. The score includes staves for B♭ TPT., A. SX., T. SX., TBN., E.G-TR., A.B., and D. S. The key signature is D major (two sharps). The time signature is 4/8. Measure 25 shows the beginning of a melodic line in the E.G-TR. and A.B. parts. Measures 26-28 continue this line with various rhythmic patterns and dynamics. The D. S. part consists of a series of slashes indicating a drum pattern.

Musical score for measures 29-32. The score includes staves for B♭ TPT., A. SX., T. SX., TBN., E.G-TR., A.B., and D. S. The key signature is D major (two sharps). The time signature is 4/8. Measure 29 features a chord change to B-7 in the E.G-TR. and A.B. parts. Measure 30 features a chord change to B^b7 in the E.G-TR. and A.B. parts. Measures 31-32 continue the melodic line in the E.G-TR. and A.B. parts. The D. S. part includes a double bar line and a fermata over a diamond-shaped note in measure 31. Dynamics include *f* and *mf*.

Musical score for measures 33-36. The score includes staves for B \flat TPT., A. SX., T. SX., TBN., E. GTR., A.B., and D. S. The key signature is three sharps (F#, C#, G#). The E. GTR. staff has a B-7 chord at measure 33 and a B \flat 7 chord at measure 34. The D. S. staff has diamond-shaped markers at measures 33, 34, 35, and 36. The dynamic marking *mf* is present in the B \flat TPT., A. SX., T. SX., and TBN. staves starting at measure 35.

Musical score for measures 37-40. The score includes staves for B \flat TPT., A. SX., T. SX., TBN., E. GTR., A.B., and D. S. The key signature is three sharps (F#, C#, G#). The E. GTR. staff has a B-7 chord at measure 37 and a B \flat 7 chord at measure 38. The D. S. staff has diamond-shaped markers at measures 37, 38, 39, and 40, with a '131' marking above measure 38. The dynamic marking *f* is present in the B \flat TPT., A. SX., T. SX., and TBN. staves starting at measure 37.

(F)

6

FINALES ALTERNOS

Musical score for section F, measures 41-44. The score includes staves for B \flat TPT., A. SX., T. SX., TBN., E.GTR., A.B., and D.S. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Dynamics include *f* and *pp*. Chord symbols B-7 and B \flat 7 are present above the E.GTR. staff. Measure numbers 41, 42, 43, and 44 are indicated below the D.S. staff.

(G)

GUITAR OPEN SOLO

Musical score for section G, measures 45-48. The score includes staves for B \flat TPT., A. SX., T. SX., TBN., GUITAR SOLO (E.GTR.), WALKING (A.B.), SWING (D.S.), and chord symbols B-7 and B \flat 7. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Measure numbers 45, 46, 47, and 48 are indicated below the D.S. staff.

DRUM SOLO

B \flat TPT.
A. SX.
T. SX.
TBN.
E.G-TR.
A.B.
D. S.

49 50 51 52

B \flat TPT.
A. SX.
T. SX.
TBN.
E.G-TR.
A.B.
D. S.

53 54 55 56

8

HEAD OUT

FINALES ALTERNOS

I

Musical score for measures 57-60, section I. The score is for seven instruments: Bb TPT., A. SX., T. SX., TBN., E.G-TR., A.B., and D. S. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. Measures 57-60 are marked with *mp*. The D. S. part consists of a rhythmic pattern of eighth notes.

J

Musical score for measures 61-64, section J. The score is for seven instruments: Bb TPT., A. SX., T. SX., TBN., E.G-TR., A.B., and D. S. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. Measures 61-64 are marked with *mf*. The D. S. part consists of a rhythmic pattern of eighth notes.

FINALES ALTERNOS

The musical score is arranged in seven staves. The instruments are: Bb TPT. (B-flat Trumpet), A. SX. (Alto Saxophone), T. SX. (Tenor Saxophone), TBN. (Tuba), E. G-TR. (Electric Guitar), A.B. (Alto Bass), and D. S. (Drum Set). The score spans measures 65 to 68. Measures 65 and 66 feature a *ff* dynamic, while measures 67 and 68 feature a *fff* dynamic. The key signature has three sharps (F#, C#, G#). The drum set part includes a bass drum line with a diamond symbol at the end of measure 67. The saxophone and trumpet parts have slurs over measures 67 and 68. The electric guitar part has a *fff* dynamic in measure 67. The alto bass part has a *fff* dynamic in measure 67. The tuba part has a *fff* dynamic in measure 67.

SCORE

RESOLUTION

JOHN COLTRANE

JONATHAN AGUIRRE & MARCO ARMIJOS

BRIGHT

A

TENOR SAX

ELECTRIC GUITAR

PIANO

ACOUSTIC BASS

SWING TIME-KEEPING

DRUM SET

COPYRIGHT

RESOLUTION

T. SX.

E.GTR.

PNO.

A.B.

D. S.

The image shows a musical score for a section titled "RESOLUTION" starting at measure 2. The score is arranged in five systems, each with a different instrument or part:

- T. SX. (Trumpet Saxophone):** Treble clef, key signature of two flats (Bb, Eb). Each of the four measures contains a whole rest.
- E.GTR. (Electric Guitar):** Treble clef, key signature of three flats (Bb, Eb, Ab). Each of the four measures contains a whole rest.
- PNO. (Piano):** Treble and Bass clefs, key signature of three flats (Bb, Eb, Ab). Each of the four measures contains whole rests in both staves.
- A.B. (Alto Saxophone):** Bass clef, key signature of three flats (Bb, Eb, Ab). Each of the four measures contains a whole rest.
- D. S. (Drum Set):** Indicated by a double bar line and a series of diagonal slashes in each of the four measures, representing a steady drum pattern.

B

RESOLUTION

3

T. SX.

E.GTR.

SOLO PIANO $E^b_{MIN}7$ B^7/E^b

PNO.

A.B.

D. S.

9 p

4

RESOLUTION

T. SX.

E.GTR.

PNO.

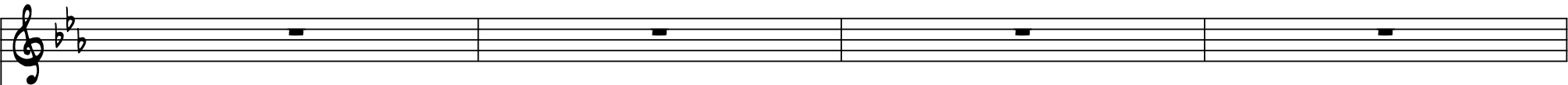
A.B.

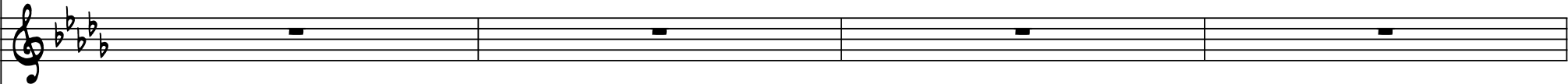
D. S.

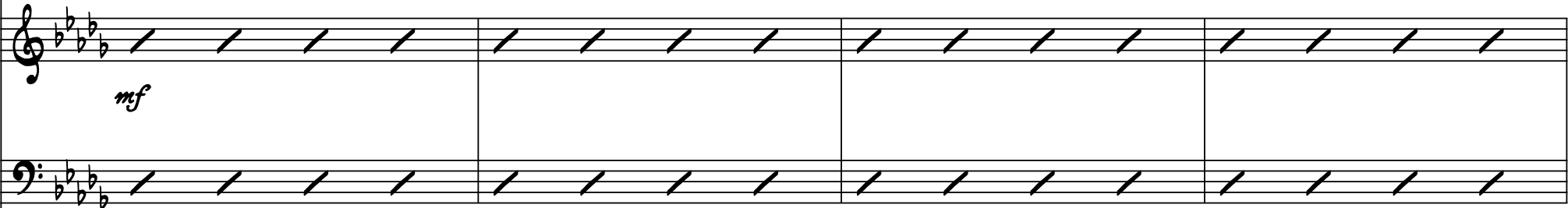
$F7^{(49)}/E^b$ $B^b7^{(b13)}/E^b$ $E^b_{MIN}7$

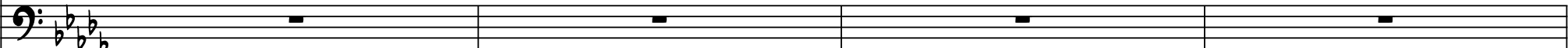
Detailed description: This musical score is for a section titled 'RESOLUTION' starting at measure 4. It features five staves: T. SX. (Tenor Saxophone), E.GTR. (Electric Guitar), PNO. (Piano), A.B. (Acoustic Bass), and D. S. (Drum Set). The key signature has three flats (B-flat, E-flat, A-flat). The T. SX. and E.GTR. parts consist of whole notes on a single pitch in each measure. The PNO. part is marked with diagonal slashes in both the treble and bass clefs, indicating a rhythmic pattern. The A.B. part consists of whole notes on a single pitch. The D. S. part is marked with diagonal slashes, indicating a rhythmic pattern. Chord changes are indicated above the E.GTR. staff: $F7^{(49)}/E^b$ in measures 4-5, $B^b7^{(b13)}/E^b$ in measures 6-7, and $E^b_{MIN}7$ in measures 8-9.

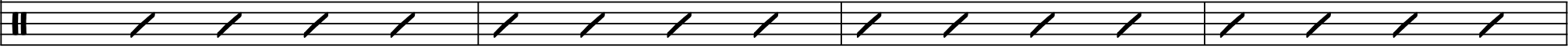
RESOLUTION

T. SX. 

E.GTR. 

PNO. 
mf

A.B. 

D. S. 

17 *mf*

E^bMIN⁷ *B⁷/E^b*

6

RESOLUTION

T. SX.

E.GTR.

PNO.

A.B.

D. S.

F7(49) / E^b

B^b7(b13) / E^b

Detailed description of the musical score: The score is for a 4-measure section titled 'RESOLUTION'. It features five staves: T. SX. (Trumpet Saxophone), E.GTR. (Electric Guitar), PNO. (Piano), A.B. (Alto Saxophone), and D. S. (Drum Set). The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 6/8. The T. SX. and E.GTR. staves have a whole rest in each measure. The PNO. staff has a slash in each measure, indicating a rhythmic pattern. The A.B. staff has a whole rest in each measure. The D. S. staff has a double bar line followed by a slash in each measure, indicating a rhythmic pattern. Chord changes are indicated below the E.GTR. staff: F7(49) / E^b for measures 6 and 7, and B^b7(b13) / E^b for measures 8 and 9.

RESOLUTION

T. SX.

E.GTR.

PNO.

A.B.

D. S.

$E^b \text{MIN}^7$ B^7/E^b

RESOLUTION

T. SX.

E.GTR.

PNO.

A.B.

D. S.

$F^{7(49)} / E^b$ $B^{b7(b13)} / E^b$ $E^b_{MIN}7$ $B^{b7(b13)}$

The musical score for measures 8-11 is as follows:

- T. SX. (Trumpet Saxophone):** Treble clef, key signature of two flats (Bb, Eb). Four measures of whole rests.
- E.GTR. (Electric Guitar):** Treble clef, key signature of two flats. Four measures of whole rests.
- PNO. (Piano):** Treble and Bass clefs, key signature of two flats. Four measures of rhythmic notation consisting of diagonal slashes (//) in both staves.
- A.B. (Alto Saxophone):** Bass clef, key signature of two flats. Four measures of whole rests.
- D. S. (Drum Set):** Four measures of rhythmic notation consisting of diagonal slashes (//) in the staff.

Chord symbols for the guitar part:

- Measure 8: $F^{7(49)} / E^b$
- Measure 9: $B^{b7(b13)} / E^b$
- Measure 10: $E^b_{MIN}7$
- Measure 11: $B^{b7(b13)}$

C

T. SX.

E.GTR.

PIANO SOLO x4 $E^b_{MIN}7$ B^7/E^b

PNO. mf

WALKING BASS mf $E^b_{MIN}7$ B^7

A.B. mf

D. S. mf

33

T. SX.

E.GTR.

PNO.

A.B.

D. S.

The score is for a piece titled "RESOLUTION" on page 10. It features five staves: T. SX. (Trumpet Saxophone), E.GTR. (Electric Guitar), PNO. (Piano), A.B. (Acoustic Bass), and D. S. (Drum Set). The key signature has three flats (B-flat major or D-flat minor). The E.GTR. part has four measures with chords: F7(49)/E-flat, B-flat7(b13)/E-flat, and E-flat MIN7. The PNO. part has two staves (treble and bass clef) with rhythmic notation (diagonal slashes) and the same chord changes: F7(49), B-flat7(b13), and E-flat MIN7. The A.B. and D. S. parts also feature rhythmic notation (diagonal slashes) across all four measures.

T. SX.

E.GTR.

PNO.

A.B.

D. S.

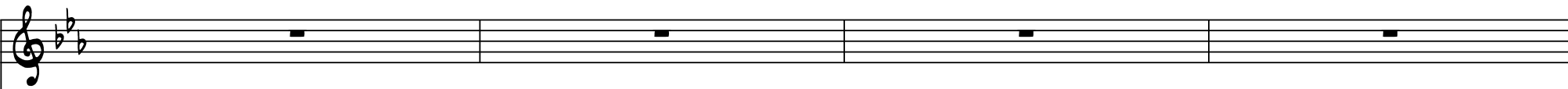
$E^b_{MIN}7$

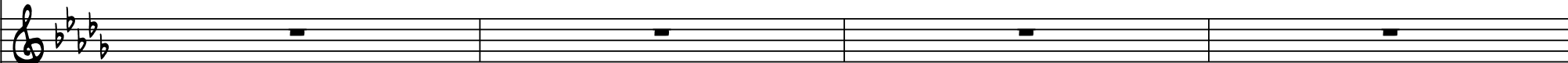
B^7/E^b

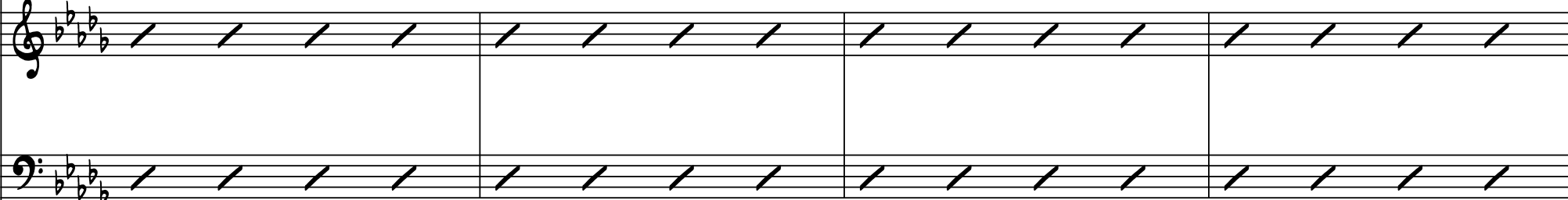
$E^b_{MIN}7$


B^7

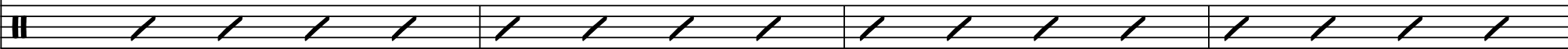
The musical score is arranged in five systems. The first system (T. SX.) is a single staff with a treble clef and a key signature of two flats (Bb, Eb), containing four measures of whole rests. The second system (E.GTR.) is a single staff with a treble clef and a key signature of three flats (Bb, Eb, Ab), containing four measures of whole rests. The third system (PNO.) consists of two staves: a treble clef staff with a key signature of three flats and a bass clef staff with a key signature of three flats. Both staves contain four measures of rhythmic notation represented by diagonal slashes. The fourth system (A.B.) is a single staff with a bass clef and a key signature of three flats, containing four measures of rhythmic notation represented by diagonal slashes. The fifth system (D. S.) is a single staff with a double bar line at the beginning and four measures of rhythmic notation represented by diagonal slashes. Chord symbols are placed below the guitar and piano staves: $E^b_{MIN}7$ is written under the first two measures of the guitar staff and the first two measures of the piano bass staff; B^7/E^b is written under the last two measures of the guitar staff and the last two measures of the piano bass staff.

T. SX. 

E.GTR. 
F7(49) / E^b **B^b7(b13) / E^b**

PNO. 
F7(49) **B^b7(b13)**

A.B. 

D. S. 

T. SX.

E.GTR.

PNO.

A.B.

D. S.

$E^b \text{MIN}^7$ B^7/E^b

$E^b \text{MIN}^7$ B^7

The musical score is arranged in five systems. The first system (T. SX.) is a single treble clef staff with a key signature of two flats and a whole rest in each of the four measures. The second system (E.GTR.) is a single treble clef staff with a key signature of three flats and a whole rest in each of the four measures. The third system (PNO.) consists of two staves: a treble clef staff with a key signature of three flats and a bass clef staff with a key signature of three flats. Both staves contain a series of diagonal slashes in each measure, indicating a rhythmic pattern. The fourth system (A.B.) is a single bass clef staff with a key signature of three flats and a series of diagonal slashes in each measure. The fifth system (D. S.) is a single bass clef staff with a key signature of three flats and a series of diagonal slashes in each measure. Chord symbols are placed below the piano and acoustic bass staves: $E^b \text{MIN}^7$ and B^7/E^b are positioned between the guitar and piano staves, while $E^b \text{MIN}^7$ and B^7 are positioned between the piano and acoustic bass staves.

T. SX.

E.GTR.

PNO.

A.B.

D. S.

The musical score is arranged in five staves. The top staff (T. SX.) is in treble clef with a key signature of two flats and contains four measures of whole rests. The second staff (E.GTR.) is also in treble clef with the same key signature and contains four measures of whole rests. The third staff (PNO.) consists of two staves (treble and bass clefs) with a brace on the left; both staves contain four measures of rhythmic slashes. The fourth staff (A.B.) is in bass clef with the same key signature and contains four measures of rhythmic slashes. The fifth staff (D. S.) is in bass clef with the same key signature and contains four measures of rhythmic slashes. Chord changes are indicated below the E.GTR. and PNO. staves: F7(49)/Eb, Bb7(b13)/Eb, EbMIN7, and Bb7(b13).

F7(49) / E^b **B^b7(b13) / E^b** **E^bMIN⁷** **B^b7(b13)**

F7(49) **B^b7(b13)** **E^bMIN⁷** **B^b7(b13)**

RESOLUTION

D HEAD IN

T. SX.

Musical notation for T. SX. in G major (one sharp). It features a melodic line with a long phrase starting with a quarter note G4, followed by a half note A4, and a dotted half note B4. The phrase continues with quarter notes C5, D5, E5, and F5, followed by a dotted quarter note E5, a quarter note D5, and a half note C5. A slur covers the final two notes.

E.GTR.

Musical notation for E.GTR. in G major. It features a melodic line with a long phrase starting with a quarter note G4, followed by a half note A4, and a dotted half note B4. The phrase continues with quarter notes C5, D5, E5, and F5, followed by a dotted quarter note E5, a quarter note D5, and a half note C5. A slur covers the final two notes. A *mf* dynamic marking is present.

PNO.

Chordal notation for PNO. in G major. The left hand plays a steady eighth-note accompaniment. The right hand plays chords: E^bMIN⁷ in the first measure, and B⁷/E^b in the second measure.

A.B.

Chordal notation for A.B. in G major. The left hand plays a steady eighth-note accompaniment. The right hand plays chords: E^bMIN⁷ in the first measure, and B⁷ in the second measure.

D. S.

Rhythmic notation for D. S. (Drum Set) in G major. It shows a steady eighth-note pattern with asterisks indicating specific drum sounds.

RESOLUTION

T. SX.

E.GTR.

PNO.

A.B.

D. S.

The musical score is arranged in five staves. The top two staves, T. SX. and E.GTR., contain melodic lines with slurs and dynamics. The E.GTR. staff includes a dynamic marking of *f* at the end. The PNO. staff is split into two systems, with the upper system containing slanted lines and the lower system being empty. The A.B. and D. S. staves also contain slanted lines. Chord changes are indicated below the PNO. staff: F7(#9)/Eb, Bb7(b13)/Eb, and EbMIN7. A dynamic marking of *f* is placed below the EbMIN7 chord.

f

f

F7(#9)/Eb

Bb7(b13)/Eb

EbMIN7

f

F7(#9)

Bb7(b13)

EbMIN7

RESOLUTION

T. SX.

Musical staff for T. SX. (Trumpet Saxophone) in G major (one flat). The staff contains a melodic line with a long phrase starting with a quarter note G4, followed by a half note G4, and a final quarter note G4. The phrase is marked with a slur. The rest of the staff contains a series of quarter notes: G4, A4, B4, C5, B4, A4, G4, and a final quarter rest.

E.GTR.

Musical staff for E.GTR. (Electric Guitar) in G major (one flat). The staff contains a melodic line with a long phrase starting with a quarter note G4, followed by a half note G4, and a final quarter note G4. The phrase is marked with a slur. The rest of the staff contains a series of quarter notes: G4, A4, B4, C5, B4, A4, G4, and a final quarter rest.

PNO.

Musical staff for PNO. (Piano) in G major (one flat). The staff contains a series of chords: E^bMIN7, E^bMIN7, and B7/E^b. The chords are indicated by slashes and vertical stems.

A.B.

Musical staff for A.B. (Acoustic Bass) in G major (one flat). The staff contains a series of chords: E^bMIN7, E^bMIN7, and B7. The chords are indicated by slashes and vertical stems.

D. S.

Musical staff for D. S. (Drum Set). The staff contains a series of rhythmic patterns indicated by slashes and vertical stems.

RESOLUTION

The musical score consists of five staves. The top two staves, T. SX. and E.GTR., contain melodic lines with various notes and rests. The E.GTR. staff includes a chord diagram for F7(#9) / Eb. The PNO. staff is divided into two systems, each with a treble and bass clef, and contains diagonal slash marks. The A.B. staff is a single bass clef staff with diagonal slash marks. The D.S. staff is a single staff with a double bar line and diagonal slash marks. Chord diagrams for F7(#9) and Bb7(b13) / Eb are placed below the PNO. staff.

RESOLUTION

T. SX.

E.GTR.

PNO.

A.B.

D. S.

F7(#9)/E^b B^b7(b13)/E^b E^bMIN⁷ B^b7(b13)

F7(#9) B^b7(b13) E^bMIN⁷ B^b7(b13)

Detailed description: This musical score is for a piece titled 'RESOLUTION' on page 20. It features five staves: T. SX. (Tenor Saxophone), E.GTR. (Electric Guitar), PNO. (Piano), A.B. (Acoustic Bass), and D. S. (Drum Set). The key signature is three flats (B-flat major or D-flat minor). The T. SX. and E.GTR. parts are in treble clef, while PNO., A.B., and D. S. are in bass clef. The PNO., A.B., and D. S. parts consist of rhythmic patterns indicated by diagonal slashes. The E.GTR. part includes four measures of chords: F7(#9)/E^b, B^b7(b13)/E^b, E^bMIN⁷, and B^b7(b13). The T. SX. part has a melodic line that resolves in the final measure.

G⁷⁽⁴⁹⁾/F

C^{7(b13)}/F

F^{MIN}7

T. SX.

E.GTR.

F⁷⁽⁴⁹⁾/E^b

B^{b7(b13)}/E^b

E^bMIN⁷

PNO.

F⁷⁽⁴⁹⁾

B^{b7(b13)}

E^bMIN⁷

A.B.

D. S.

RESOLUTION

F^bMIN⁷

C[#]7/F

T. SX.

E.GTR.

E^bMIN⁷

B⁷/E^b

PNO.

E^bMIN⁷

B⁷

A.B.

D. S.

RESOLUTION

G 7(#9) / F

C 7(b13) / F

T. SX.

E.GTR.

F 7(#9) / Eb

Bb 7(b13) / Eb

PNO.

F 7(#9)

Bb 7(b13)

A.B.

D. S.

F^bMIN⁷

C[#]7/F

T. SX.

Musical staff for T. SX. (Trumpet Saxophone) in G major (one flat). The staff contains four measures of rhythmic notation represented by diagonal slashes.

E.GTR.

Musical staff for E.GTR. (Electric Guitar) in G major (one flat). The staff contains four measures of rhythmic notation represented by horizontal dashes.

E^bMIN⁷

B⁷/E^b

PNO.

Musical staff for PNO. (Piano) in G major (one flat). The staff is divided into two parts: the upper part (treble clef) contains four measures of rhythmic notation (diagonal slashes), and the lower part (bass clef) contains four measures of rhythmic notation (diagonal slashes).

E^bMIN⁷

B⁷

A.B.

Musical staff for A.B. (Alto Saxophone) in G major (one flat). The staff contains four measures of rhythmic notation represented by diagonal slashes.

D. S.

Musical staff for D. S. (Drum Set) in G major (one flat). The staff contains four measures of rhythmic notation represented by diagonal slashes.

26

RESOLUTION

G⁷⁽⁴⁹⁾/F

C^{7(b13)}/F

F^{MIN}7

C^{7(b13)}

T. SX.

E.GTR.

F⁷⁽⁴⁹⁾/E^b

B^{b7(b13)}/E^b

E^bMIN⁷

B^{b7(b13)}

PNO.

F⁷⁽⁴⁹⁾

B^{b7(b13)}

E^bMIN⁷

B^{b7(b13)}

A.B.

D. S.

RESOLUTION

F INTERLUDIO

T. SX.

Musical staff for T. SX. (Trumpet in F). The staff is in the key of F major (one flat). It contains a melodic line with a fermata over the first measure, followed by eighth and quarter notes. A slur covers the final two measures.

E.GTR.

Musical staff for E.GTR. (Electric Guitar). The staff is in the key of F major (one flat). It contains a melodic line with a fermata over the first measure, followed by eighth and quarter notes. A slur covers the final two measures. The dynamic marking *mf* is present.

E^bMIN⁷

mf

B⁷/E^b

PNO.

Musical staff for PNO. (Piano). The staff is in the key of F major (one flat). It contains a rhythmic accompaniment consisting of a series of slanted lines, indicating a steady accompaniment pattern.

E^bMIN⁷

B⁷

A.B.

Musical staff for A.B. (Alto Saxophone). The staff is in the key of F major (one flat). It contains a rhythmic accompaniment consisting of a series of slanted lines, indicating a steady accompaniment pattern.

D. S.

Musical staff for D. S. (Drum Set). The staff is in the key of F major (one flat). It contains a rhythmic accompaniment consisting of a series of slanted lines, indicating a steady accompaniment pattern.

RESOLUTION

T. SX.

E.GTR.

PNO.

A.B.

D. S.

The musical score is arranged in five systems. The first system contains the T. SX. (Saxophone) and E.GTR. (Electric Guitar) staves. The T. SX. staff is in treble clef with a key signature of two flats (Bb, Eb). The E.GTR. staff is in treble clef with a key signature of three flats (Bb, Eb, Ab). The second system contains the PNO. (Piano) staff, which is split into two staves (treble and bass clef) and contains diagonal slash marks. The third system contains the A.B. (Acoustic Bass) staff, which is in bass clef with a key signature of three flats, also containing diagonal slash marks. The fourth system contains the D. S. (Drum Set) staff, which is in bass clef and contains diagonal slash marks. The fifth system contains the chord progression: F7(#9)/Eb, Bb7(b13)/Eb, and EbMIN7. The E.GTR. staff has triplets of eighth notes in the final two measures of the piece.

F7(#9)/Eb Bb7(b13)/Eb EbMIN7

F7(#9) Bb7(b13) EbMIN7

RESOLUTION

T. SX.

E.GTR.

PNO.

A.B.

D. S.

$E^b_{MIN}7$ B^7/E^b

$E^b_{MIN}7$ B^7

RESOLUTION

T. SX.

E.GTR.

PNO.

A.B.

D. S.

F7(#9) / E^b

B^b7(b13) / E^b

F7(#9)

B^b7(b13)

G

The musical score is arranged in five systems. The first system contains the T. SX. and E.GTR. staves. The second system contains the PNO. staff, which is split into two staves (treble and bass clef). The third system contains the A.B. staff. The fourth system contains the D.S. staff. The key signature is G major (one sharp). The time signature is 4/4. The score begins with a boxed 'G' in the top left corner. The first measure of the T. SX. and E.GTR. staves shows a melodic line starting on G4. The PNO. staff features a rhythmic accompaniment of eighth notes with a dynamic marking of *f*. The A.B. and D.S. staves also feature a rhythmic accompaniment of eighth notes with a dynamic marking of *f*. The E.GTR. staff has a *G⁷ sus* chord marking in the first measure. The score concludes with a diamond-shaped symbol in the final measure of the PNO. and D.S. staves.

T. SX.

E.GTR.

B^{b7}_{SUS}

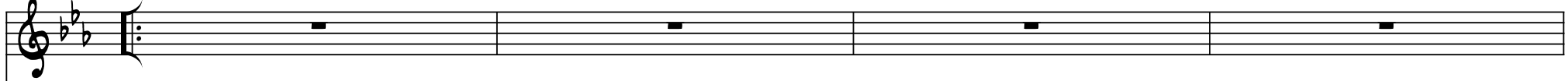
PNO.

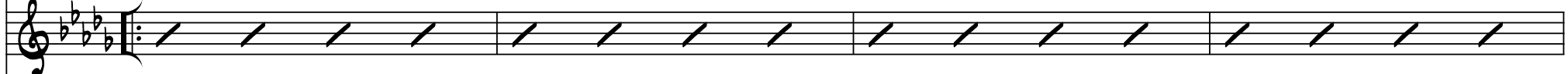
A.B.

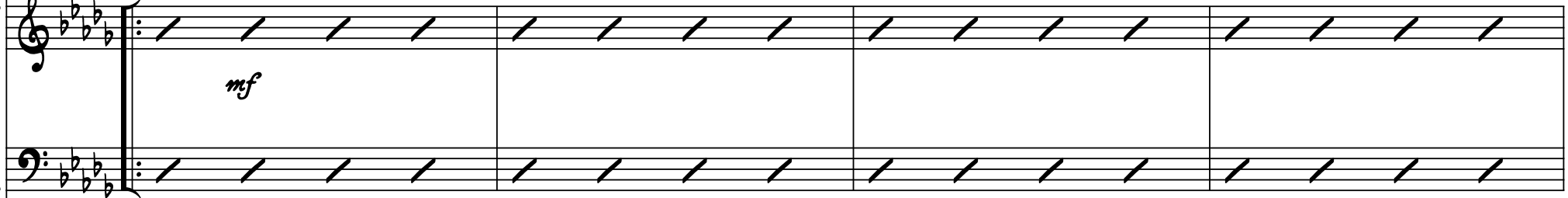
D. S.

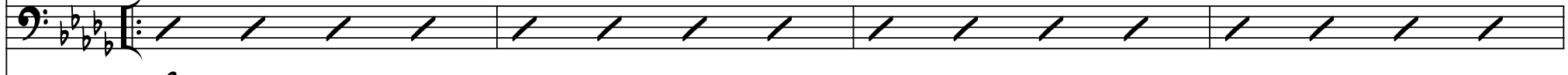
125


H

T. SX. 

E.GTR. 

PNO. 
mf

A.B. 
mf

D. S. 
mf

E^bMIN⁷ *B⁷/E^b*

E^bMIN⁷ *B⁷*

129

T. SX.

E.GTR.

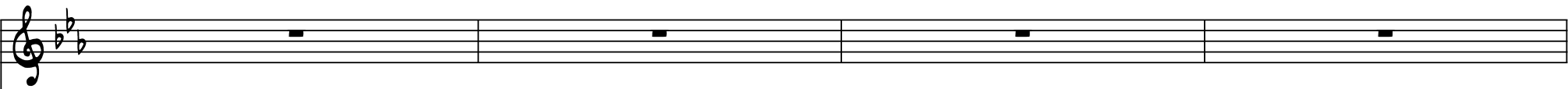
PNO.


A.B.

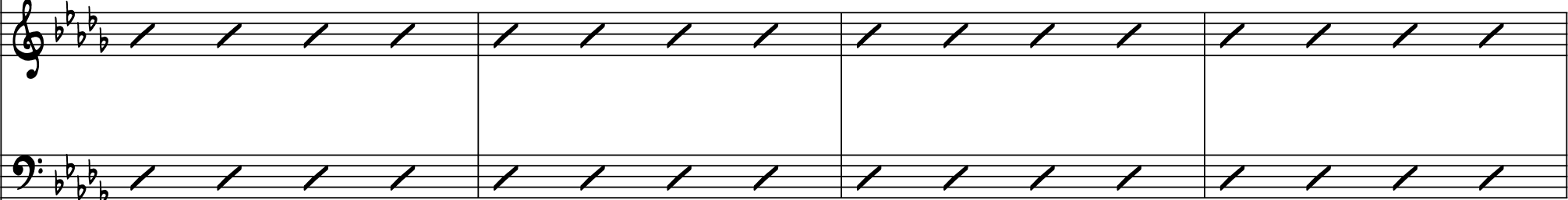
D. S.


F⁷⁽⁴⁹⁾ / E^b **B^{b7(b13)} / E^b** **E^bMIN⁷**

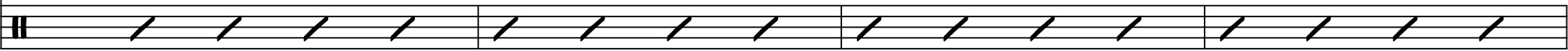
F⁷⁽⁴⁹⁾ **B^{b7(b13)}** **E^bMIN⁷**

T. SX. 

E.GTR. 
E^bMIN⁷ *B⁷/E^b*

PNO. 
E^bMIN⁷ *B⁷*

A.B. 

D. S. 

T. SX.

E.GTR.

PNO.

A.B.

D. S.

F7(49) / **E**^b

B^b7(b13) / **E**^b

F7(49)

B^b7(b13)

T. SX.

E.GTR.

PNO.

A.B.

D. S.

$E^b \text{MIN}^7$ B^7/E^b

$E^b \text{MIN}^7$ B^7

T. SX.

E.GTR.

PNO.

A.B.

D. S.

F7(49) / **E**^b **B**^b7(b13) / **E**^b **E**^bMIN7 **B**^b7(b13)

F7(49) **B**^b7(b13) **E**^bMIN7 **B**^b7(b13)

HEAD OUT

RESOLUTION

I

T. SX.

Musical notation for T. SX. (Trombone Saxophone) in treble clef, key signature of three flats. It features a melodic line with a long slur over the first two measures and a rhythmic pattern in the following measures.

E.GTR.

Musical notation for E.GTR. (Electric Guitar) in treble clef, key signature of three flats. It includes a *mf* dynamic marking and a melodic line with a long slur.

PNO.

Musical notation for PNO. (Piano) in treble clef, key signature of three flats. It shows a series of slanted lines representing chords and some rhythmic notation.

A.B.

Musical notation for A.B. (Acoustic Bass) in bass clef, key signature of three flats. It features a series of slanted lines representing chords.

D. S.

Musical notation for D. S. (Drum Set) in a standard drum notation format, showing a series of slanted lines representing rhythmic patterns.

mf
E^b MIN⁷

B⁷/E^b

E^b MIN⁷

E^b MIN⁷

B⁷

RESOLUTION

The musical score consists of five staves. The top two staves, T. SX. and E.GTR., contain melodic lines with slurs and dynamics. The E.GTR. staff includes chord diagrams: $F7(\sharp 9) / E^b$, $B^b7(b13) / E^b$, and $E^b_{MIN}7$. The PNO. staff is divided into two systems, each with a treble and bass clef, and contains diagonal slash marks. The A.B. staff is a single bass clef staff with diagonal slash marks. The D.S. staff is a single staff with a double bar line and diagonal slash marks. The key signature has two flats, and the time signature is 4/4.

RESOLUTION

T. SX.

Musical staff for T. SX. (Trumpet Saxophone) in G major (one flat). The staff contains a melodic line with a long phrase starting with a quarter note G4, followed by a half note G4, and a final quarter note G4. The phrase is marked with a slur. The rest of the staff contains a series of quarter notes: G4, A4, B4, C5, B4, A4, G4, and a final quarter rest.

E.GTR.

Musical staff for E.GTR. (Electric Guitar) in G major (one flat). The staff contains a melodic line with a long phrase starting with a quarter note G4, followed by a half note G4, and a final quarter note G4. The phrase is marked with a slur. The rest of the staff contains a series of quarter notes: G4, A4, B4, C5, B4, A4, G4, and a final quarter rest.

PNO.

Musical staff for PNO. (Piano) in G major (one flat). The staff is divided into two parts: a treble clef staff and a bass clef staff. Both staves contain a series of diagonal slashes representing chords. The first measure contains a chord marked E^bMIN⁷. The second measure contains a chord marked B⁷/E^b. The remaining measures contain diagonal slashes.

A.B.

Musical staff for A.B. (Acoustic Bass) in G major (one flat). The staff contains a series of diagonal slashes representing chords. The first measure contains a chord marked E^bMIN⁷. The second measure contains a chord marked B⁷. The remaining measures contain diagonal slashes.

D. S.

Musical staff for D. S. (Drum Set). The staff contains a series of diagonal slashes representing drum patterns. The first measure contains a quarter rest. The second measure contains a quarter note marked with an asterisk (*). The remaining measures contain diagonal slashes.

RESOLUTION

T. SX.

E.GTR.

PNO.

A.B.

D. S.

The musical score is arranged in five staves. The top two staves, T. SX. and E.GTR., contain melodic lines with various note values and slurs. The E.GTR. staff includes a double bar line in the second measure. The PNO. staff consists of two staves (treble and bass clef) with diagonal slash marks indicating a rhythmic accompaniment. The A.B. and D. S. staves also feature diagonal slash marks. Chord changes are indicated below the PNO. staff: F7(#9)/Eb in the first measure and Bb7(b13)/Eb in the third measure.

The musical score consists of five staves. The top two staves, T. SX. and E.GTR., contain melodic lines with various note values and rests. The PNO. staff is split into two parts, with the upper part containing a few notes and a dynamic marking of *f*. The A.B. and D.S. staves are primarily filled with diagonal slashes, indicating muted or sustained sounds, with a dynamic marking of *f* appearing in the final measure of the D.S. staff. Chord symbols are placed below the E.GTR. and PNO. staves: F7(#9) / E^b in the first measure, B^b7(b13) / E^b in the second measure, and E^b MIN⁷ in the third measure. The key signature is three flats (B-flat major / D-flat minor).

10. CONCLUSIÓN

Podemos concluir que la gestión, organización y producción de este tipo de eventos son un importante aporte a la escena musical de la ciudad de Guayaquil.

Un importante logro abarcado en este proyecto fue el Arreglo al emblemático pasillo ecuatoriano “El Alma en los Labios”, fue muy interesante el resultado obtenido al haber mantenido el mapa armónico original, pero a la vez aplicar técnicas de orquestación contemporáneas y melodías a contrapunto. Esta interesante mezcla entre la armonía tradicional con la contemporánea consideramos que es un campo de estudio muy amplio que pudiera ser abarcado a mucha mas profundidad.

Un aporte muy significativo de este proyecto es la entrega de 4 nuevas obras musicales de composición guayaquileña a la escena musical del país. Asi mismo el aporte de 2 arreglos musicales que servirán de referencia para las generaciones venideras, y para el publico en general que disfruto de estos en el día de su Realización.

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