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Curtis Peacock

**Concerto for solo tuba and winds**

Curtis Peacock

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Reading Committee:

Steven J. Morrison, Chair

John Rahn

Timothy Salzman

Chris Olka

University of Washington

**Abstract**

*Concerto* for tuba and winds

Curtis Peacock

Chair of Supervisory Committee:

Associate Professor Steven J. Morrison  
School of Music

The *Concerto* for tuba and winds is intended to reflect my interest in swing rhythm and the way other composers have notated jazz. Through new swing research with emphasis on a phenomenological interpretation of a bi-metric system, the nature of the backbeat is demonstrated. New polyrhythmic notational techniques, as well as new intuitive notations are also explored. Multiple versions of the Concerto were created to help rehearse polymetric music and allow for improvisational options. Optional parts for three squads of dancers emphasize the exchange of energy involved in swing and scat lyrics for instrumental parts offer more precise indications of jazz inflection. The Concerto is virtuosic work in three movements that musically demonstrates new swing notation techniques in modern wind ensemble setting.

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## INTRODUCTION

The *Concerto* for tuba and winds is intended to reflect my interest in swing rhythm and how other composers have notated jazz. In this work, I have utilized some new techniques to notate swing. Polymeter, improvisation and intuitive notation play important roles in this piece as well as traditional four-part counterpoint, Japanese-style theatrics and ancient Greek form.

The Concerto is in my usual Third-Stream style, but I utilized many new techniques for the first time in this work. It is simply titled Concerto in a classical fashion but each movement has a more descriptive title. They are:

- I. *Swing Low*
- II. *Adagio*
- III. *Cutting Contest*

I utilized a customized variation on the classical concerto form: a Sonata-Allegro movement, a slow movement and a theme and variations finale. Philosophically, this piece explores the traditional nature of a concerto from several different angles. The first movement explores the cooperative side of a concerto. One Latin root of the word concerto is *conserere*, which means to join. The soloist and wind ensemble cooperate to produce many layers of polymeter in *Swing Low*. The latin root *certamen*, on the other hand, means to fight. So while the first movement is a cooperative effort, the third movement, *Cutting Contest*, explores the idea of a musical battle between the solo tuba and the wind ensemble.

Jazz rhythmic theory is very new and not very well developed. Even though swing is considered to be the defining characteristic of jazz, most jazz theory is more

focused on harmony and improvisation rather than rhythmic theory. The research I did at the University of Washington gave me some new ideas on the nature of swing rhythm and how I might better notate these rhythms. My conclusions are presented in the Concerto musically and explained in this document in detail. In the Concerto, I utilize some new ways of notating swing that I have not seen in analysis of other third-stream composers. The variable subdivision of the beat, the essence of swing, should be notated differently depending on tempo and instrumentation for example. Other important aspects of swing that are often neglected in Third-Stream composition are the attenuation of the downbeat, the bi-metric backbeat, the asymmetrical grouping of the tactus and a specific type of articulation or inflection. My concerto demonstrates these concepts. It swings in many ways at various degrees and highlights specific swing concepts with new notation techniques. Hopefully, the tuba soloist as well as the wind ensemble players can learn something about the nature of swing through study and performance of this concerto. When I play this solo as a guest clinician, I can illustrate various swing concepts by using the Concerto as an example too.

There are multiple versions of the Concerto to help demonstrate concepts of polymeter and improvisation. For example, the solo tuba part has improvisational sections or written solo options so younger players could choose to focus on jazz rhythm without concern for improvisational skills. Some parts in the wind ensemble also have multiple versions for the same reason. The entire *Adagio* is offered in two versions as well. The first version is in monometer, meaning all various parts have the same bar lines while the second version and is fully polymetric throughout. I would like high school

honor bands to be able to perform at least part of this work, but it is definitely written for college-level wind ensembles and professionals.

I began writing the Concerto in March of 2011. Almost exactly one year later, the University of Washington Wind Ensemble under the direction of Timothy Salzman premiered the concerto March 6<sup>th</sup>, 2012. I employed many different compositional techniques while writing this piece, but my primary goal was to write a piece of music that used new ways to notate jazz swing rhythm. This document is written with hope that by sharing my ideas and techniques, performers and listeners will better understand my music.

## CHAPTER ONE: THE BACKBEAT, POLYMER AND METRIC MODULATIONS IN MOVEMENT ONE: *SWING LOW*

When I began to write the first movement, *Swing Low*, I knew that I wanted to use original themes in a customized sonata form. The first movement of my String Quartets #1, *My Funny Valentine*, as well as my chamber orchestra composition, *Telescope* utilize variations on sonata form as well. These are included in my dissertation as **CD Tracks One and Two**. Future performers will hopefully gain a better understanding of how to approach the Concerto by listening to these compositions. Tubists who would like to better understand the solo tuba part should listen to the CDs that I released with my jazz trio, RetroPotential. Two tracks from these CDs are also included. Our recording of the jazz standards, *Georgia On My Mind*<sup>1</sup> and *St. Thomas*<sup>2</sup> are **CD Tracks Three and Four**.

When I started thinking about writing the Concerto, I began working out a variety of themes, some of which were not ultimately used in the final version. I played them on the piano and improvised variations on them to explore their development potential and contemplate their swing characteristics. Eventually I settled on two contrasting themes and a transitional theme. **CD Track Five** is a simple demonstration of these themes and a transition between them. It is a short piano example that utilizes my original themes with harmonization and swing rhythm.

*Swing Low* starts with a brief introduction that includes the tuba and the wind ensemble. The primary theme can be heard inconspicuously in the low parts of the wind ensemble here. Then at letter A, the primary theme is played in the solo tuba from mm

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<sup>1</sup> Peacock, C. (2010). *RetroPotential*. [CD]. Ellensburg, WA: BP Records.

<sup>2</sup> Peacock, C. (2011). *Blue Turning Cool*. [CD] Ellensburg, WA: BP Records.

10 - 18 and varied immediately in the wind ensemble from mm 19 – 26. The primary theme has a minor tonality when the tuba plays it, but it becomes brighter when the wind ensemble sounds it and ends in D major. At letter B, the wind ensemble plays a transition (mm. 27-35) that takes the music from the tonal area of D to the tonal area of A for the secondary theme at letter C (mm. 36-56). This traditional tonal movement is obscured on both ends, however. This is because theme A and theme B blur the line between major and minor tonality. The secondary theme starts with a clear tonality in A minor at letter C, but that tonality is obscured and by the end of the of the wind ensemble's variation it ends in the distant D-flat major.

Measures 57-95 constitute the development section where some of my new swing techniques are employed. This is followed by a tuba cadenza just before mm 96 and a varied recapitulation (mm. 96) that also demonstrate some new ways of notating jazz rhythm. A metrically modulated transition follows that maintains the tonal area of D in the secondary theme. The sense of D is obscured, however, and the secondary theme leads into an F major coda that adds new thematic material and develops it a bit. An optional secondary coda rounds off the movement in clearly D minor.

*Swing Low* has the most complex form of the three movements. **Figure 1** is a diagram of the first movement's form with an intensity graph and tonal descriptions:



*Swing Low* explores some of the many swing notation techniques I researched at the University of Washington. While researching swing, I found that there are many different and often opposing theories on swing rhythm. Kenneth Morrison (1999) considers swing to be a unique perceptual orientation that creates a new way to feel the beat that is different from European or African music. In his University of Washington dissertation, he describes swing as a state of mind:

Jazz, like all types of music, must be experienced in its' own frame of reference or context. Therefore, I consider swing and other aspects of jazz rhythmic derive to result from a unique perceptual orientation rather than automatically resulting from the sound of certain idiomatic rhythmic figures (p. 3).

Gunther Schuller (1968), on the other hand, describes swing as a part of the music itself:

Swing is a force in the music that maintains the perfect equilibrium between the horizontal and vertical relationships of musical sounds. . . In a performance of classical music, for example, there is a hierarchy of elemental relationships in which pitch is considered more important than rhythm (p. 7).

While these two ideas are fundamentally opposed, they both point toward the fact that jazz music has a rhythmic character in which many emphatic beats can be felt and the downbeat is less hierarchically superior. Morrison wrote that the polymetric relationships are allowed to emerge when the hierarchical potential of the downbeat is attenuated (p. 125). Schuller also wrote that in addition to “swing” the “democratization” of rhythmic values is primary source of the uniqueness of jazz rhythm.

By the “democratization” of rhythmic values, I mean very simply that in jazz so-called weak beats (or weak parts of rhythmic units are not

underplayed as in “classical” music. Instead, they are brought up to the level of strong beats, and very often even emphasized beyond the strong beat (p. 8).

The first technical/theoretical issue I considered was how to notate and coordinate polymetric textures in a classical, conductor-driven ensemble. In my studies, I learned that Schuller and many other jazz writers consider the “backbeat” to be a bi-metric system (p. 25). I then used Husserl’s triangle to determine that the strongest beat in jazz is the fourth beat, which acts as another downbeat. So I have written parts of the concerto with measures that are offset from one another. There are also sections that have no bar lines at all. This presents a challenge to wind ensemble conductors because the attenuation of one hierarchically superior downbeat and the feel of more than one meter at a time is an important part of swing in my concerto. Some parts of the concerto are written in yet another meter or mixed meter above this bi-metric model as well. There are even parts of my concerto that metrically modulate into textures with multiple tempos at once. Throughout the Concerto, I reduced the emphasis of the downbeat overall and used notations that allow ways to feel other emphatic beats. Often the downbeat is silent or notes are sounded before the downbeat and polymetric relationships are implied.

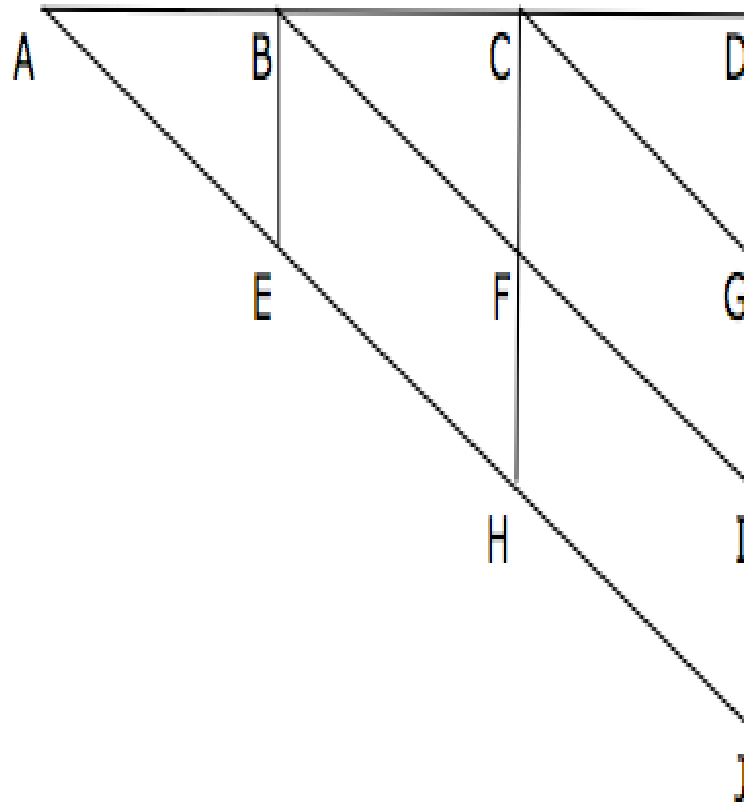
Before I go into detail about the new swing techniques I’ve used in this composition, I will share some of my research into the nature of the backbeat. Morrison explained the subtleties of the backbeat and how it is best achieved in great detail in his dissertation. Morrison also wrote that modern jazz requires a different kind of backbeat. He described the strength of metric accent for modern

jazz as (2212) according to his diagram (pg. 122). This means that downbeat is equal in metric strength to beats 2 and 4. Only beat three is weaker than the rest of the measure. This model of the backbeat in modern jazz is interesting because there is no clear hierarchical interpretation. This is especially interesting when we consider how this model is interpreted in time.

In Edmund Husserl's (1893-1917) book, *On the Phenomenology of the Consciousness of Internal Time*, he explains how we perceive melodies through time. He shows that although we do hear each individual note along a continuum of "now points", we comprehend the melody as a whole (p. 41). Husserl's (1991) concepts can also be applied to our perception of rhythm, meter and language as well. We hear each individual word of a sentence in chronological order, for example, but we comprehend the meaning of the sentence as a whole. Husserl shows that our perceptions are colored by retentions of the past that are reinterpreted in the now (p. 40).

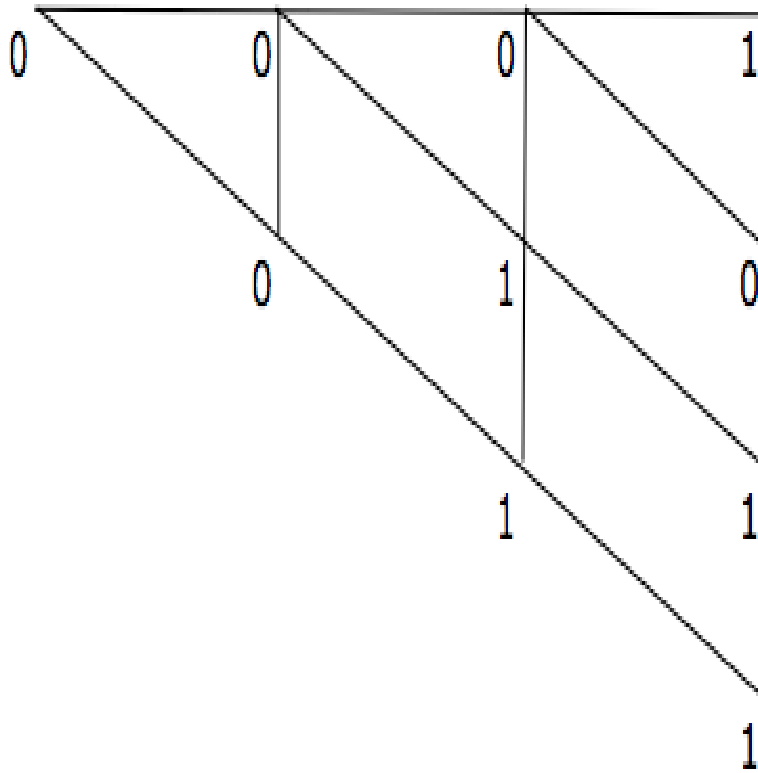
We can view this by way of using Husserl's "Diagram of Time" (p. 29). These triangles can help show how our perception of meter changes through time. **Figure 2** shows how a measure of 4/4 is perceived through time.

**Figure 2: Husserl's Diagram of Time as applied to 4/4 meter**



The horizontal line AD represents the continuous series of now-points that are perceived as the meter unfolds. The points A, B, C, and D are the now-points in which the downbeat, second beat, third beat and fourth beat are heard in chronological order, left to right. The diagonal lines AJ, BI, and CG represent three separate sequences of retentions of the downbeat, beat two, and beat three which were originally perceived at the points A, B, and C. The vertical lengths of the lines BE, CH, and DJ display the successive retentions of the downbeat that occur at points E, H and J and their lengths

show how much time has passed. At point A, the listener is conscious only of the downbeat and that it is occurring now. At point B, however, the listener is conscious of both the down beat and beat two, as well as the fact that the downbeat occurred in the past, beginning at point A, and ceased to occur just before point B (i.e. now), where beat two, which the listener is hearing now, is presently sounding. Also, at point C, the listener is conscious of beats 3, 2 and the downbeat, as well as the fact that beat 3 is occurring now, beat 2 occurred before that starting at point B and ending just before point c (i.e. now) and the downbeat occurred before that, starting at point A and ending just before point B. An analogous relationship will be perceived at point D as well. Thus, each vertical line segment in **Figure 2** from bottom to top represents each successive stage in development of the backbeats metric emphasis contour as it unfolds in time. In the case of the modern jazz backbeat, the beats are almost all equal. We hear a strong downbeat, but it becomes less important in the context of beat two. This is where the modern jazz backbeat begins to differ from the early jazz backbeat and conventional 4/4. **Figure 3** shows how the modern jazz backbeat is perceived through time.



**Figure 3 – Husserl’s Diagram of Time as applied to the modern jazz backbeat**

We apprehend the downbeat in our retentions when we hear beat two, but instead of recognizing the downbeat as stronger than beat two, we recognize them as equal. When we hear beat 3, we recognize that it is weaker than both beats 1 and 2 and when we hear beat 4 we recognize that it is stronger than beat 3 and equal to beats 1 and 2. No clear oscillation between strong and weak beats has been established and no pattern is

expected in our protensions. When the downbeat of the second bar arrives, it is not as easily perceived as a downbeat because it is no more emphasized than 3 out of the 4 beats prior to it. The downbeat will still have a harmonic emphasis, however, which plays an important role in the perception of a bimetric backbeat. One the downbeat of a second measure, we may have protensions about a continuation of equally strong beats. These protensions would be denied by the weaker beat three in bar two, however. Beat four of the second bar is the first beat in which a pattern can be established in this model. This pattern is most easily interpreted as a pattern of four beats with the first three being stronger than the last beat. So, the first of these four beats could be perceived as a kind of implied downbeat in the context of the weak beat that comes before it. This implied downbeat would emphasize beat 4 of a 4/4 bar, however. So, this metrically accented beat would be followed by a harmonically accented beat, the actual downbeat, and a bimetric model can be perceived. **Figure 4** shows how a bimetric model of the modern jazz backbeat can be demonstrated with a Husserlian Time Diagram.



My phenomenological approach to the study of the backbeat as a contour was greatly influenced by Robert D. Schultz's (2010) dissertation. The application of Schultz's phenomenological principles to a general theory of temporally ordered metric emphasis relationships works quite well. His Diachronic-Transformational approach begins with the fact that every contour starts out with a single point, represented by in c-space as the c-accent <0> (p. 17). This starting point would be the downbeat in the case of the backbeat. The second beat will either be more or less metrically accented or equal to the first beat. <0> will thus could become one of three two-cardinality metric relationships: <01>, <10> or <00>. In Morrison's interpretations of conventional 4/4, early jazz backbeat and modern jazz backbeat, we only find two of these metric relationships, however: <10> and <00>. The early jazz and Conventional 4/4 both begin with a <10> relationship, whereas modern jazz begins with an <00> relationship. This shows that the early jazz backbeat is closely related to conventional 4/4. On beat three, the following three-cardinality metric relationship could emerge: <210>, <100>, <201>, <102>, <001>, <000>, and <110>. Based on Morrison's models, we find a <201> relationship in conventional 4/4, a <100> relationship for early jazz, and a <110> relationship for modern jazz. Finally on the fourth beat, our measures become complete resulting in a <2010> relationship in conventional 4/4, a <1000> relationship in early jazz and a <1101> relationship in modern jazz.

The first swing technique that I included in the Concerto is a traditional backbeat emphasis on beats two and four. I wrote the backbeat into my concerto in several different ways. During the first theme, I simply wrote handclaps on beats two and four. This dates all the way back to early American spiritual practice. The way I wrote these

handclaps was influenced by my phenomenological interpretation of the backbeat. Since I discovered that the nature of the bi-metric system is a rhythmic downbeat that starts on beat four, the backbeat always starts on beat four in the Concerto and not beat two like many other Third Stream compositions. In addition to handclaps, I also employed the “Big Four”, a beat that Wynton Marsalis (2000) attributes to the early jazz legend, Buddy Bolden. Wynton described this beat on the Ken Burn’s documentary *Jazz*. Marsalis described this rhythm as a beat when the marching cymbal and the bass drum strike together on the fourth beat of every other bar. Wynton didn’t mention that the downbeat that follows the emphatic “Big Four” should be attenuated. But I observed that when he sings the “Big Four” that downbeat is silent. According to legend the “feeling” of the “Big Four” inspired turn-of-the-century brass players in New Orleans to swing. I believe that musical meter can have a profound effect on listeners and performers alike. Thomas Clifton (1975) also wrote that musical meter is something that is felt:

Musical meter is a typical example of a relation between foreground and middleground events, yet this relation is not just an abstract construct, but something felt, something, which, touching us motivates our bodies to respond to it (p. 79).

The first instances of the backbeat in the Concerto are very simple. I wrote the handclaps and “Big Four” in traditional notation that create phenomenal accents on beats two and four. Morrison wrote that phenomenal accents do not contribute to metric accents, however. While I do not necessarily agree, Morrison wrote that the sense of swing is attenuated and a potential hierarchical metric interpretation is reinforced. So in an effort to realize Morrison’s model of the modern backbeat in a written context, I wrote a polymetric version of the backbeat into the Concerto. The first part of the Concerto that utilizes polymeter

is this polymetric backbeat in the wind ensemble percussion section. The rhythmic strata of the marching cymbal and bass drum parts combine to create accents on the second and fourth quarter beats of a 4/4 measure. This section is from letter E to letter F and it is 24 beats long. I set up the polymeter by first changing the marching cymbal part to 3/4 so that the following downbeat would be on beat four of the bass drum part. Then I set the marching cymbal part back into 4/4 for five measures of polymeter and resolved the polymetric relationship by writing a 1/4 bar at the end of this section. Then, I set up a third rhythmic stratum in the crash cymbal part by inserting one 1/4 bar and resolving the polymeter with a bar of 3/4 after two bars of three part polymeter. Finally, I took the barlines out of all of the other parts through this section of 24 beats to capitalize on the potential for feeling the polymetric relationships in the percussion section. If swing is a perceptual orientation, as Morrison describes, I believe the removal of bar lines can help musicians feel the polymeter. **Figure 5** shows this polymetric backbeat.

The musical score is arranged in a multi-staff format. The instruments and their parts are as follows:

- TRP.** (Trumpet): Treble clef, playing a melodic line starting in the second measure.
- TEN.** (Tenor): Bass clef, playing a melodic line with slurs and accents.
- EUPH.** (Euphonium): Bass clef, playing a harmonic accompaniment.
- TSA.** (Trombone 1): Bass clef, playing a melodic line with slurs and accents.
- TSA.** (Trombone 2): Bass clef, playing a melodic line with slurs and accents.
- TWP.** (Trombone 3): Bass clef, playing a melodic line with slurs and accents.
- DR.** (Drums): Treble clef, playing a steady backbeat pattern.
- PERC.** (Percussion): Treble clef, playing a pattern labeled "(MATCHING CYMBAL)".
- TUBE.** (Tuba): Bass clef, playing a pattern labeled "(BASS DRUM)".

The score includes various musical notations such as slurs, accents, and dynamic markings like *mf* and *f*. The percussion parts are specifically labeled with their respective instrument names in parentheses.

**Figure 5: The Polymetric Backbeat**

The next section that contains polymeter is between letters H and I in the development section. There is an improvised backbeat throughout this section from the drum-set part and additional layers of polymeter are added on top of the backbeat. There are three, two measure riffs that are answered by short bursts of polymeter in this section. In the first burst of polymeter, I juxtaposed two measures of 6/8 in the wind ensemble over the improvised backbeat and resolved it with one measure of 3/8 followed by one measure of 1/8. This type of polymeter is unique to jazz because each group of two eighth notes is divided unevenly in traditional swing fashion, but then these uneven eighths are grouped into meters of 5/8, 6/8 and 7/8. In the second burst of polymeter, I juxtaposed three measures of 5/8 over the backbeat and resolved it with one measure of 1/8. In this second burst, I added yet another polymeric rhythmic stratum in the tuba part too. I set up the polymeter in the tuba part by starting the tubist with one measure of 1/4 rest, followed by a measure of 12/16 and a measure of 15/16 before I resolved the polymeter with one measure of 1/16. The complexity of these polymeric relationships are compounded by the fact that I wrote “straight 16<sup>ths</sup>” in the tuba part while the wind ensemble should still swing their eighths. Jazz drummer Charlie Persip stated that this blend of straight and swing rhythms is an important part of jazz too:

The triplet feeling, “dah-dah-dah, dah-dah-dah,” makes you relax. It makes you hold back; you can’t rush triplets. But the duple part of the rhythm is like marches, “one and two and,” or “one and two and three and four and.” That kind of time makes you move ahead, forge ahead, march - “boom, boom, boom, boom.” That’s the push of the rhythm. And that’s why it’s so nice when you combine those two feelings. Then you get a complete rhythm that marches and still relaxes (Berliner, 1995 p. 153).

The final burst of polymeter in this section is a bit longer than the first two. It is eight beats long because I juxtaposed three measures of 7/8 over the improvised backbeat and resolved it with one measure of 3/8. The tuba part is also polymetric in this section. The tuba part starts out with one measure of 4/4, but then moves into mixed meter. One measure of 12/16 is followed one measure of 4/16 and 15/16 before being resolved with one measure of 1/16.

The tuba cadenza follows and it demonstrates the swing concepts of Schuller by quoting Louis Armstrong's introduction to the *West End Blues*<sup>3</sup> (1928). This recording is included as **CD Track Six**. Schuller considers Armstrong's introduction to concisely summarize his style and contribution to the jazz language. Schuller's transcription is **Figure 6**:



**Figure 6: Schuller's *West End Blues* transcription**

<sup>3</sup> Armstrong, L. (1951) *The Louis Armstrong Story*. [LP]. New York: Columbia Records

The first four quarter-notes of this introduction are not syncopated, but exhibit clear swing in the sense of the forward propelling directionality that Schuller described (p. 7). Schuller claims that these four notes should be heard by anyone who does not understand swing.

The way Louis attacks each note, the quality and exact duration of each pitch, the manner in which he releases the note and the subsequent split-second before the next note- in other words, the entire acoustical pattern-present in capsule form all the essential characteristics of jazz inflection (p. 117)

Schuller then goes on to show how Armstrong intuitively uses metric modulation going into measure three and again in measure five. The straight eighths from the first two measures become the triplet eighths in measures three and four. It could be argued that Louis is merely playing eighth notes in groups of three here. If they were swing eighths in groups of three, they should be divided unevenly as I did at letter H. But these notes are clearly equally subdivided. The triplet eighths are then modulated back to duple swing in measure 5. Schuller explains that this metric modulation was probably Armstrong's solution to what might've started out as a mistake, but instead became a remarkable intuitive decision (p. 118). When I started to think about writing a cadenza for the first movement of the Concerto, I thought it would be fun to write a variation on Louis Armstrong's introduction to the *West End Blues*. Since the first movement is in D minor, or at least since the recapitulation that follows the cadenza is in D minor, I decided to rework Armstrong's intro into D minor. So I retained all of the original tempo and rhythm characteristics, but altered the pitch content to fit into D minor. I strove to keep the shapes of the lines as close to the original as

possible when changing the mode.

The recapitulation that follows the cadenza is another section of polymeter. This section also demonstrates an aspect of the uneven subdivision of the beat in jazz. Technically, one of the key components of swing is the variable subdivision of the beat. Swing eighth notes in jazz are usually divided unevenly. They often lie between the traditional subdivisions of classical music. Tirro (1977) states that jazz eighths vary between an even eighth-note feel, a dotted eighth and sixteenth-note feel and a triplet eighth-note feel (p. 17). Morrison used Max computer software to realize possible variations between these subdivisions. In his sound example (**CD Track 7**), the ratio of subdivision is gradually changed from 67% to 50%, triplet eighths to even eighths. Morrison can hear a range of “eighth notes” swing and speculates that different listeners would have different tolerance levels based on their own subjective opinion of swing. Morrison also shows that the variable subdivision of the beat is also related to tempo. In his sound example (**CD Track 8**), he shows that at very fast tempos the subdivision flattens out to an even eighth-note feel (p. 91). While Morrison doesn’t mention it, I believe that the opposite is also true. At very slow tempos, I think the subdivision is more uneven than triplet eighth-note feel. Rather than a quarter note followed by an eighth note in a triplet fashion, the division is closer to dotted eighth followed by a sixteenth at very slow tempos. This ratio would be closer to 75%. This concept is demonstrated in the polymeric recapitulation of *Swing Low*. The tempo is very slow; quarter note equals forty-eight. The primary theme can be heard in the wind ensemble tuba part with the dotted eighth, sixteenth subdivision and the

drummer's subdivision also has the traditional swing feel translated to this slow dotted eighth, sixteenth swing feel. Above this, the solo tuba line presents another rhythmic stratum that is twice as fast as the drummer's tempo and is in mixed polymeter with straight 16ths.

This section of the Concerto has two parts. This first part of this section of polymeter is 16 beats long between letters J and K. I harmonized the mixed meter tuba solo in parallel fifths with trombone and clarinet lines. The mixed meter in these lines is meticulously notated in the first part of this section. I wrote two measures of  $\frac{3}{8}$  followed by two measures of  $\frac{3}{16}$ , one measure of  $\frac{1}{16}$ , one measure of  $\frac{3}{8}$ , five measures of  $\frac{3}{16}$ , one measure of  $\frac{1}{16}$ , two measures of  $\frac{3}{8}$ , two measures of  $\frac{3}{16}$ , one measure of  $\frac{1}{16}$ , one measure of  $\frac{3}{4}$ , two measures of  $\frac{3}{16}$  and finally one measure of  $\frac{1}{16}$ . **Figure 7** shows this section.

The image displays a musical score for a section titled "The Polymetric Recapitulation Part I". The score is arranged in a multi-staff format. At the top, the instruments are listed: TRP. (Trumpets), TRN. (Trombones), EUPH. (Euphonium), TSA. (Tenors), TSB. (Basses), TAMP. (Timpani), DR. (Drums), and PERC. (Percussion). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like *mp*, *mf*, *f*, and *ff*. Chord symbols are present above the Euphonium and Tenor staves, including *Dm*, *Ew7(b9)*, and *C/E*. The percussion parts are indicated by slashes, suggesting a rhythmic pattern. The overall layout is professional and typical of a printed musical score.

Figure 7: The Polymetric Recapitulation Part I

The second part of this section of this section is a bit shorter. It is twelve beats long. It has the similar polymetric elements. The asymmetrical bass line in the wind ensemble tuba part based on the primary theme. This type of rhythm is typical of African music because it is comprised of asymmetrical groupings of the tactus or beat in an additive fashion. Morrison considers these asymmetrical groupings of the tactus to be an important part of jazz. These types of groupings are not uncommon in music outside Africa or African-American tradition, but they are usually notated in constantly changing time signatures in other types of music (p. 108). In jazz, however, African-Americans found a way to compromise their polyrhythmic music within European notation and maintain a regular backbeat. So, rather than changing meters, jazz musicians simply imply other meters on top of a regular backbeat. In my concerto I tried to realize this kind of rhythmic texture by composing polymetric counterpoint over a backbeat and removing all of the barlines. The tuba solo's straight sixteenth note tempo is again twice as fast as the drummer's slow swing tempo. The tuba line is in mixed meter again, but this time I decided to remove the bar lines. The clarinet and trombone lines are also in mixed meters that are in a straight 16<sup>th</sup> tempo that is twice as fast as the drummer's slow swing tempo with no bar lines, but this time I wrote them in a kind of implied polymetric canon to the tuba part rather than a parallel fifth harmony line. The parallel line returns by the end of this second part, however. **Figure 8** shows this section. One more interesting aspect of this section is the ascending groups of three sixteenth-notes. These notes should be triple tongued using a new technique: The polyrhythmic triple-tongue!

The image displays a complex musical score for a section titled "The Polymetric Recapitulation Part II". The score is arranged in a multi-stem format with the following instruments and parts from top to bottom:

- C. (Clarinet):** Two staves. The top staff contains a melodic line with various ornaments and dynamics, while the second staff is mostly silent.
- ALTO SAX. (Alto Saxophone):** A staff with a melodic line.
- TEN. SAX. (Tenor Saxophone):** A staff with a melodic line.
- SOB. (Soprano Saxophone):** A staff that is mostly silent.
- TRP. (Trumpet):** A staff with a melodic line.
- TBN. (Trombone):** A staff with a melodic line.
- EUPH. (Euphonium):** A staff that is mostly silent.
- TBA. (Tuba):** A staff with a melodic line, featuring dynamic markings such as *D<sub>mf</sub>* and *E<sub>mf</sub> 7<sup>th</sup>*.
- TBA. (Tuba):** A second staff for the tuba, also with dynamic markings like *D<sub>mf</sub>* and *E<sub>mf</sub> 7<sup>th</sup>*.
- TMP. (Tom Tom):** A staff that is mostly silent.
- DR. (Drum):** A staff with a rhythmic pattern of slashes.
- PERC. (Percussion):** A staff with a rhythmic pattern of notes.

The score is characterized by its polymetric nature, with different instruments playing in various time signatures simultaneously. The notation includes a variety of note values, rests, and dynamic markings, creating a dense and intricate texture.

**Figure 8: The Polymetric Recapitulation Part II**

This polymetric recapitulation leads into a metrically modulating transition. Each slow quarter note beat becomes one bar of 3/4. I used downward arrows to indicate a larger metric structure in 3/4. Every fourth downbeat of 3/4 is a downbeat in the larger metric structure of 4/4. The swing feel is also modulated from the very slow dotted-eighth sixteenth feel to a triplet feel through an indicated con moto and 3/4 meter change. **Figure 9** shows this transition.

The musical score for Figure 9 is a multi-staff arrangement. The instruments listed on the left are Alto Sax, Tenor Sax, Bass, Horn, Trumpet, Trombone, Euphonium, Double Bass (two staves), Timpani, Drum, and Percussion. The score is divided into two measures by a double bar line. The first measure is in 4/4 time, and the second measure is in 3/4 time. Dynamic markings include *mp* (mezzo-piano) and *mf* (mezzo-forte). The timpani part has a specific instruction: "THINK SAME BEAT BUT WITH TRIPLET SUBDIVISION NOW" with a downward arrow pointing to the first beat of the second measure. The bass and double bass parts include chord markings for  $E_{b7}^{9\#11}$  and  $A^7$ .

**Figure 9: The Metrically Modulating Transition**

## CHAPTER TWO: POLYMETRIC IN A CLASSICAL STYLE IN MOVEMENT TWO: *ADAGIO*

Each movement of the Concerto contrasts with the other movements has its own sound. I appreciate the contrast that was valued in the concertos from the classical era and I tried to emulate this contrast. The second movement of the Concerto is a lyrical *Adagio* in a Third Stream style that takes less inspiration jazz and more from modern rock music, but only in a very general sense. Ideally, this movement should be treated as classical in style, however. Third Stream music is now more than just a blending of jazz or classical styles, though. According to Schuller (1986),

it is a global concept which allow the world's music – written, improvised, handed-down, traditional, experimental – to come together, to learn from one another, to reflect human diversity and pluralism. . . and it is the logical outcome of the American Melting Pot: E Pluribus Unum.” (p. 119)

Third stream music has received criticism from both the Classical and Jazz communities. They argue for the purity of their cultural traditions. Schuller, on the other hand, claims:

There is a historical precedent for the mixing of musical cultures. Nine hundred years of Western European musical development could never have occurred without the mixing of cultural traditions. All of the significant musical innovations borrowed from geographically or stylistically neighboring cultural traditions. Cross influences expand the potential resources of the music (p. 122).

I believe that modern composers should draw on all the various sounds heard in modern America in an eclectic way. While my concerto's *Adagio* does employ polymeric textures, they are used in a different way than jazz. Instead of framing polymeric textures created from unevenly divided eighth notes over a constant bi-metric backbeat, the textures are more free and varied with evenly divided

eighth notes. I played this movement in the tuba and piano setting at many schools and concerts on the 2011 Ladies Musical Club of Seattle Awards Tour and I also played it on Seattle's KING-FM Radio's *Northwest Focus LIVE* on September 16<sup>th</sup>, 2011. **CD Track 9** is a recording from that radio performance.

The Adagio is offered in two versions. Version 1 has implied polymeter, but all of the parts have the same bar lines. Version 2, on the other hand, is highly polymetric. Both versions present challenges, however, and I feel that students could learn a lot about polymeter by preparing both versions. It is also possible to have some players playing from Version 1 and other playing from Version 2 at the same time!

This *Adagio* is in variation on ternary form. The A sections are alike in character, tempo and texture, but nothing from the first A section is directly repeated in the second A section. Both A sections are centered around E-flat, but ultimately the movement ends in Bb minor. The B section has a contrasting character and the tonality moves in many unusual directions. A brief transition slows the flurry of activity from the B section and leads the music back to E-flat for the return of the A section.

Gunther Schuller (1989) argues that the rhythmic impulses performed by jazz musicians must be *felt* to produce swing. Whatever calculation or study is involved must occur during the learning stages of the process. For a condition of "swing" to exist, any calculating, studying or practicing must have been translated into a *feeling* (p. 223). Since I didn't write a backbeat into this movement it doesn't swing in the traditional jazz sense, but the polymeter can be felt and the perceptual orientation that Morrison described can be found. Morrison wrote that the perception of polymetric relationships

helps create a sense of swing in a listener or performer (p. 101). Peretti (1994) wrote that polymeter needs to be blended with a steady beat for the music to swing, however:

Viewed in a broad context, swinging was the merging of West African polyrhythm – in which no beat was privileged – with the strict monorhythm [monometer] of European march and dance music. Musicians and others adopted the Eurocentric notion of the beat and perceived the polyrhythms as a swinging of that beat (p. 108).

Version 1 of the *Adagio* is fairly straightforward until the B section. This section is written with some very unusual ways of counting common meters. 6/8 should be counted in four, for example, and quick measures of 3/16 appear often. This strange counting is my way of reconciling the mixed polymeter into one overall meter. I think this version is much easier to perform because of the monometer.

Version 2 is polymetric throughout. At the outset, I wrote the lyrical tuba melody in 9/8 against a piano line clearly in four. The polymeter is resolved at the end of each bar with one measure of 1/8 that resets the two lines together. Another layer of polymeter is implied in every other 4/4 measure in the piano line. The clear three-note arpeggio is started on the second pitch in each of these measures and the arpeggio sounds offset from its original orientation when the tuba line meets the piano line on each of these downbeats.

The B section of version 2 has mixed polymeter. Most of the wind ensemble has the same meter as the tuba though this section. These parts are usually set in 5/8, 3/4, 6/8 or 7/8. Occasionally, the tuba is set in 6/8 against the wind ensemble's 3/4 as in measures 42, 50, 52 and 55 and 56. All of these parts are set in a very different meter from the piano and clarinet lines. These parts have quick metric modulations that maintain the same 16<sup>th</sup> note pulse. The orientation of the three

note arpeggios is set in alternating groups of three and four. The piano part has all of these quick changes, however, while the clarinet parts trade off and maintain one setting or the other. When the A section returns at letter F, the polymetric texture from the beginning is reprised, but nothing is repeated exactly from the first A section.

### CHAPTER THREE: INTUITIVE SWING NOTATION TECHNIQUES IN THE THIRD MOVEMENT: *CUTTING CONTEST*

I chose to utilize Edward Grieg's famous melody from *In the Hall of the Mountain King* as the theme to my finale, *Cutting Contest*. This melody holds special significance for me because it was the first solo that I played for a large audience at the Northern Arizona University Summer Music Camp when I was fourteen years old. I played a simple version of *In the Hall of the Mountain King* arranged for tuba and piano. The deep sound of the tuba is a perfect fit for this melody and the *accelerando* throughout provides a great display of tuba technique. A pivotal moment for me as a performer was when I first performed this simple arrangement and received a standing ovation from the audience of over a thousand. The excitement around this performance and the energy I felt from the audience inspired me to pursue music for the rest of my life.

One of my favorite compositional techniques is the reharmonization of great melodies. I go beyond mere reharmonization, however, and transform classical melodies into a jazz language, rhythmically and harmonically. **CD Track 10** is a demonstration of some of my initial ideas for the finale. It is a short piano example that utilizes my reharmonization of Grieg's melody with swing rhythm and improvisation. This final version of this movement is a musical battle between the solo tubist and wind ensemble. It is a friendly competition on the theme *In the Hall of the Mountain King*. Both sides utilize swing rhythm and improvisation, but while the tuba part features virtuosic passages as the contest escalates, the wind ensemble part features theatrical displays like the Yodogawa Technical High School from Japan. I played in the University of Washington Wind Ensemble when we shared an amazing concert with this band during our 2010 Japan Tour. I was struck by the energy that came from the stage when the

Yodogawa band performed. They utilized theatrics like dance routines and colorful signs as well as glow-sticks and lighting effects that are unheard of in America. They also featured soloists out in front of the band and sections that marched through the audience and across the stage, playing from memory. I was so struck by this performance that I decided to include some of these theatrics in my *Concerto*. This piece was written with the University of Washington Wind Ensemble (UWWE) in mind and I saw the UWWE utilize some similar techniques at their 2011 CBDNA concert. So I think it will be a good fit for the UWWE. These theatrics are optional, however.

For the third movement, *Cutting Contest*, I utilized a Theme and Variations form mixed with the ancient Pythian Nome. I also emphasized the competitive nature of a concerto and turned the soloist and the wind ensemble against each other, but all in the spirit of good fun. The wind ensemble provides an introduction, followed by alternating features of the tubist and wind ensemble that escalate until a face-off in song and a double-or-nothing face-off in speed. This movement has five parts after the introduction. They are all loosely based on the ancient Greek Pythian Nome. The Pythian Nome was an ancient piece of music in five parts that depicted the battle between the Greek God Apollo and the serpent Python. **Figure 10** shows the original form of the Pythian Nome and also my variation on it.

The original five parts were (Burney 1935, 303):

- I. Prelude; Preparation for the Fight
- II. Onset; the Beginning of Combat
- III. The Heat of Battle
- IV. The Song of Victory; The insults of Apollo over the Serpent Python
- V. The Hissing of the Dying Monster

I modified the last two parts to suit my needs, however. My five parts are:

- I. Prelude; Preparation for the Fight
- II. Onset; the Beginning of Combat
- III. The Heat of Battle
- IV. The Song of Victory; Face-off in Song
- V. Double or Nothing; Face-off in Speed

**Figure 10: The Pythian Nome Form**

As I mentioned, the first three parts are taken in turn with the tubist starting and the wind ensemble responding. The fourth and fifth parts are played together in a “face-off” battle between the best soloists from the wind ensemble. The original Pythian Nome was used as a piece of competition music at the ancient Greek Pythic Games. These games were similar to the ancient Olympic games, but they also included this important musical competition. In 586 B.C., an aulete named Sacadas of Argos gave the most memorable performance of the Pythian Nome in the competition’s history. Sacadas’ performance of the Nome on the auloi alone was so moving that it reconciled Apollo and his priest to the instrument, which was previously thought to be an inferior instrument because it was a wind instrument (Burney 1935, p. 302). Sacadas then went on to be crowned the musical champion of six successive Pythic games. (Belis 2008, p. 9) So in a variation on the original Pythian Nome, *Cutting Contest*, pits the tubist against the wind ensemble in a competition of ancient origins combined with our modern concerto model.

The title, *Cutting Contest*, is based on an early jazz tradition of musical competition. According to Oxford Music Online<sup>4</sup>, a cutting contest is

a competition between bands or soloists (often players of the same instrument) to determine which has superior skill, stamina, virtuosity, etc. The musicians play successive pieces or (especially in a contest between soloists) successive choruses in a single piece. Such a trial might take place spontaneously, during a performance or a jam session, or, in early New Orleans jazz, when two bands, each engaged in its own publicity, met by chance on the streets.

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<http://www.oxfordmusiconline.com.offcampus.lib.washington.edu/subscriber/article/grove/music/J109500>

In *Cutting Contest*, I did not use polymeter. Instead, I chose to use a more intuitive system of notation. Thomas Clifton suggests pursuing an intuitive interpretation of music rather than a scientific one.

In all this, we find a difference in direction between the intuitive and scientific consciousness: musical process, if experienced at all, tend toward embodiment, which is felt as something real, something even more real than physical touchable objects. Scientific consciousness, on the other hand, moves toward de-materialization into a world of pure functions and laws, so that the real is interpreted in terms of these while the substance to which these functions and laws refer-the world of persons and of natural or man-made objects-are regarded with a certain neutrality (p. 80).

When I listen to the Count Basie Orchestra play *Jumpin' at the Woodside*<sup>5</sup> (CD Track 11), I feel the urge to move my body. I tap my foot and nod my head. If I focus my attention on the Basie rhythm section, I do hear an emphasis on beat 4. To me, it sounds like an elongation of the fourth beat. But is that what is really causing me to want to move my body?

I think that swing is the essence of dancing. A description of swing in these terms functions as a guide to possible experience. Clifton argued that this kind of description goes beyond mere comparison. He demonstrates this through an example of Mahler's musical indication, "shadowlike."

The expression [shadowlike] functions as a guide to possible experience. It is a useful term to anyone who knows what shadows are, and who has felt their presence . . . To experience "shadowlike" in music is not to experience the symbol or metaphor of a shadow, but rather the essence of shadow (88).

I think swing is the embodiment of the American dances that jazz music originally accompanied. It is important to consider that the *raison d'être* of jazz

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<sup>5</sup> The Count Basie Orchestra. (1938). *The Complete Decca Recordings*. [LP] New York: Decca Records.

before the 1940s was dancing! The people who danced to the Count Basie Orchestra must have been feeling the swing that makes me want to tap my foot and nod my head. The jazz music of Count Basie's Orchestra undoubtedly inspired dancing. That musical intent found its way on to the recordings of the Count Basie Orchestra as well causing me to tap my foot and nod my head.

In order to make my concerto swing as hard as possible, I made the band dance. I knew there would be many members of the UWWE that would not have a part on my tuba concerto because I wanted to instrumentation to be small, like Anthony Plog's *Three Miniatures*, a modern concerto that I have performed many times. I first performed it with the Arizona State University Symphony Orchestra under the direction of Henry Charles Smith and later with the Central Washington University Wind Ensemble under the direction of Larry Gookin. A recording of the latter is **CD track 12**.

So, during the wind ensemble features in *Cutting Contest*, I wrote optional parts for three squads of extra musicians. Each squad is tasked with organizing and executing a theatrical dance display. I only indicated the duration and goal of the dance. I left the specifics of the dances up to each squad and their squad leader. Alpha Squad's dance is twenty seconds long and it is meant to inspire the home team, the band, while poking fun at the tubist at the same time. Beta Squad's dance is about twelve seconds long and is supposed to intimidate the tuba soloist and impress the audience. Finally, Delta Squad's dance is meant to win the hearts of the audience and inspire the wind ensemble's soloists. It lasts for about forty-five seconds. I did not initially write any specific indications or dance

moves for these squads. I'm curious what they will do! I believe that all of the dancing will make the music swing harder because it gives the music another dimension. The dancing creates an exchange of energy between the musicians and the dancers.

I also wrote very detailed articulation indications into *Cutting Contest* as well as the other movements. In every part of my concerto, I utilized traditional classical indications of legato, marcato, etc. But in *Cutting Contest*, I also used some non-traditional indications. Articulations are certainly an important part of swing. Jazz writer Barry Kernfeld (1995) wrote that swing involves the simultaneous interaction of rhythmic components of articulation, duration, note placement, contour, dynamics and vibrato (p. 12). Gunther Schuller (1968) also wrote about jazz articulation:

The consciousness of attack and sonority makes the jazz "horn" player tongue almost all notes, even in the fastest runs, though the effect may be that of slurring. A pure "legato" is foreign to him because he cannot then control as well the attack impulse or the sonority. It is no mere accident that when jazz musicians imitate their playing by singing, they use syllables which have fairly strong, bouncy consonant beginnings, for example, djah bah bah dah bah \_\_\_\_ (p. 8)

In an effort to write more intuitive articulation indications, I chose to write them as scat singing lyrics in several sections of *Cutting Contest*. These are not to be sung in performance, but they should be sung as a practice tool. The trumpet solo at letter B is indicated in the same scat lyrics that much of the wind ensemble is indicated at letter F. I chose to use non-classical indications in this movement because the sounds that I am looking for are not usually found in classical music. Gunther Schuller (1968) observed this as well:

In analyzing the swing element in jazz, we find that there are two characteristics that do not generally occur in classical music: (1) a specific type of accentuation and inflection with which the notes are played or sung, and (2) the continuity-the forward propelling directionality-with which the individual notes are linked together (p. 7).

I also used the downward arrows to indicate beats that should be played “like a downbeat.” I used these arrows in the first movement’s metric modulation to indicate a larger metric structure of 4/4. In *Cutting Contest*, I put arrows on the “Big Four,” beat four.

My concerto for tuba stands as a musical time capsule of my experiences at the University of Washington. During my time at the University of Washington, I studied many advanced tuba concertos as well as the way many composers have notated jazz. I also played many concerts with the University of Washington Wind Ensemble. Through composing and performing my own concerto for tuba I gained on more opportunity to perform with the UWWE and also gave me an opportunity to be a featured soloist with the band and try new swing notation techniques. I hope the Concerto will be played by other tubists. With that in mind, I have prepared tuba and piano versions of all of the movements of my concerto. The different versions of the solo tuba part as well as the optional theatrical parts for the band can be found in the appendices of this document.

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### CD Track Listing

1. String Quartet #1, I. *My Funny Valentine*
2. *Teleidoscope* for Chamber Orchestra
3. *Georgia On My Mind* – RetroPotential (Curtis Peacock, tuba)
4. *St. Thomas* – RetroPotential (Curtis Peacock, tuba)
5. First Movement Thematic Material
6. *West End Blues* – Louis Armstrong
7. Morrison's demonstration of jazz subdivision
8. Morrison's demonstration of the impact of tempo
9. *Adagio* LIVE on King-FM Radio Seattle, Sept. 16, 2011
10. *In the Hall of the Mountain King* reharmonization
11. *Jumpin' at the Woodside* – The Count Basie Orchestra
12. *Three Miniature* – Anthony Plog - CWU Wind Ensemble, Larry Gookin conductor, Curtis Peacock Tuba

## VITA

Curtis Peacock was born in Flagstaff, Arizona. At Arizona State University, he earned a Bachelor of Music in Performance degree in 2003 and a Master of Music in Performance degree in 2004. In 2005 he came to Washington State to teach at Central Washington University. While teaching at Central, he earned a Doctor of Musical Arts degree at the University of Washington in 2012.

# CONCERTO FOR TUBA AND WINDS

## MOVEMENT ONE: SWING LOW

CURTIS PEACOCK

**♩ = 72      STRAIGHT EIGHTHS**

**PICCOLO** *mp* *mf*

**FLUTE** *mp* *mf*

**OBOE** *mp* *mf*

**CLARINET IN B $\flat$ : 1** *pp* *mp* *p* *mf* *mp*

**CLARINET IN B $\flat$ : 2** *pp* *mp* *p* *mf* *mp*

**ALTO SAXOPHONE**

**TENOR SAXOPHONE**

**BASSOON**

**HORN IN F**

**TRUMPET IN B $\flat$**

**TENOR TROMBONE**

**EUPHONIUM** *pp* *p* *mp*

**SOLO TUBA** *mf* *Gm/D* *Dm* *Am/C* *Dm*

**TUBA** *pp* *mf* *p* *f* *mp* *ff*

**TIMPANI** *mf* *f*

**PERCUSSION 1 (DRUM SET & CYMBALS)**

**PERCUSSION 2 (MARCHING CYMBALS AND HANDCLAPS)**

**PERCUSSION 3 (TAMBOURINE, BASS DRUM AND HANDCLAPS)** (BASS DRUM) *mf* *f*

**HARP** *mf* *f* **ROLL CHORDS IN MIDDLE REGISTER** *Gm* *Am*

**STRING BASS** *pp* *mf* *p* *f* *mp* *ff*

**PIANO**

**♩ = 72      STRAIGHT EIGHTHS**

(BLUE NOTE  
SEND C TOWARD C#)

6

PICC. *f*

FL. *f*

OB. *f*

CL. *f* *mf*

CL. *f* *mf*

ALTO SAX. *f*

TEN. SAX. *f*

SSN.

HN.

TPT. *f*

TBN.

EUPH.

TBA. *E♭maj7/D* *Dm* *E♭7♭9* *mf* *fff*

TBA. *mf* *fff*

TIMP. *fff* *fff*

DR. (CRASH CYMBAL) *fff* STOP THE SOUND AGAINST YOUR CHEST (LET RING) *fff*

PERC.

TAMB. *fff* ROLL *fff* ROLL DRAMATIC CHORD FROM LOW REGISTER TO HIGH REGISTER DURING HOLD *Dm*

HP. *E♭maj7* *fff*

S. BASS *mf* *fff*

PNO.

46

10 **A**  $\text{♩} = 144$  **WYTH SWING**

PICC.  $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$

FL.  $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$

OB.  $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$

CL.  $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$

CL.  $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$

ALTO SAX.  $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   
*mp*

TEN. SAX.  $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   
*mp*

SSN.  $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$

HN.  $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$

TPT.  $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   
*mp*

TBN.  $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$

EUPH.  $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$

TBA.  $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   
*mf*

TBA.  $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$

TIMP.  $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$

DR.  $\text{H}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$

PERC.  $\text{H}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   
 (HANDCLAPS)

TAMB.  $\text{H}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   
 (HANDCLAPS)

HP.  $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$

S. BASS  $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   
*mf*  
*pizz.*  
*Em7<sup>b9</sup>* *Dm* *C* *F* *Dm* *Em7<sup>b9</sup>* *Dm*

PNO.  $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{C}$   
*mf*  
**A**  $\text{♩} = 144$  **WYTH SWING**  
*Em7<sup>b9</sup>* *Dm* *C/E* *F* *Dm* *Em7<sup>b9</sup>* *Dm7*

18

Picc. *mp*

Fl. *mp* *mf*

Ob. *mp* *f*

Cl. *mp* *mf*

ALTO SAX.

TEN. SAX.

Bsn. *mf*

Hr.

Tpt.

Tbn.

Euph. *mp*

Tba. *mf*

Tba.

Timp.

Dr. MOVE TO DRUM SET

Perc. LIGHTER STRAIGHTER SWING

Tam. (TAMBOURINE) *mf*

HP.

S. Bass *arco*  $E_{b7}^{9} A^7 G^{#}A^7$

Pno.

23

Picc.

FL.

Ob.

CL.

CL.

ALTO SAX.

TEN. SAX.

BSS.

HN.

TPT.

TBN.

EUPH.

TSA.

TSA.

TIMP.

Dr.

PERC.

TAMB.

HP.

S. BASS.

PNO.

Detailed description: This is a page of a musical score, page 23. It features 21 staves for various instruments. The Piccolo staff is mostly silent. The Flute staff has a melodic line with triplets. The Oboe staff has a melodic line with slurs. The Clarinet staff has a melodic line with triplets. The Alto Saxophone and Tenor Saxophone staves are silent. The Bassoon staff has a melodic line with slurs. The Horn staff has a melodic line with slurs. The Trumpet, Trombone, Euphonium, and Tuba staves are silent. The Tympani staff is silent. The Drums and Percussion staves are silent. The Tambourine staff has a rhythmic pattern. The Harp staff is silent. The Double Bass staff has a melodic line with slurs. The Piano staff is silent.

27 **8**

PICC. —

FL. *p*  
(SWING EIGHTHS)

OB. *mp*  
(SWING EIGHTHS)

CL. *p*  
(SWING EIGHTHS)

CL. *mp*  
(SWING EIGHTHS)

ALTO SAX. *mf*  
(SWING EIGHTHS)

TEN. SAX. *mp*  
(SWING EIGHTHS)

BSN. *mp*  
(SWING EIGHTHS)

HN. *p*  
(SWING EIGHTHS)

TPT. *mf*  
(SWING EIGHTHS)

TBN. *mp*  
(SWING EIGHTHS)

EUPH. *p*  
(SWING EIGHTHS)

TBA. —

TBA. —

TIMP. —

DR. —

PERC. (MARCHING CYMBALS) REGULAR SWING *mf*

TAMS. (BASS DRUM) *mf*

HP. —

S. BASS —

PNO. **8**

34 C

PICC.

FL.

OB.

CL.

CL.

ALTO SAX.

TEN. SAX.

BSN.

HN.

TRP.

TBN.

EUPH.

TSA.

TSA.

TIMP.

DR.

PERC.

TAMS.

HP.

S. BASS

PNO.

C

41 **REGULAR SWING**

Picc. -

Fl. -

Ob. -

CL. *fp* *fp* *fp* *fp* *f* DIXIELAND STYLE

CL. -

ALTO SAX. -

TEN. SAX. -

SSN. -

HN. *fp* *fp* *fp* *fp* OPEN

TPT. - *f* DIXIELAND STYLE

TBN. - OPEN *f* DIXIELAND STYLE

EUPH. -

TBA. *Dm* *E7/D* *f* DIXIELAND STYLE

TBA. *f* DIXIELAND STYLE

TIMP. *f*

DR. -

PERC. (MARCHING CYMBALS) *mp* DIXIELAND STYLE

TAMB. (BASS DRUM) *mp* DIXIELAND STYLE

HP. *Am* *Dm* *E7*

S. BASS -

PNO. **REGULAR SWING**

48

Picc.

Fl.

Ob.

Cl.

Cl.

ALTO SAX.

TEN. SAX.

BSN.

HN.

TPT.

TBN.

EUPH.

TBA.

TBA.

TIMP.

DR.

PERC.

TAMB.

HP.

S. BASS.

PNO.

Detailed description of the musical score: This page of a musical score, numbered 48, features 21 staves. The top section includes Piccolo, Flute, Oboe, Clarinet (two parts), Alto Saxophone, Tenor Saxophone, and Bassoon. The middle section includes Horn, Trumpet, Trombone, Euphonium, Tuba (two parts), and Timpani. The bottom section includes Drums, Percussion, Tambourine, Harp, and Piano. The Clarinet part has the most activity, with several measures of eighth-note patterns and a long melodic line. The Trombone part has a rhythmic pattern of eighth notes. The Percussion part has a complex rhythmic pattern with various symbols. The Harp and Piano parts are mostly empty.

55

**0**

Picc. -

Fl. *mf*

Ob. -

Cl. *mp*

Cl. -

ALTO SAX. -

TEN. SAX. -

Bsn. *mp*

Hn. *mp* OPEN  $\Delta$

Tpt. -

Tbn. -

Euph. -

Tba. *f* Am G7 Fmaj7 F6m

Tba. -

Timp. -

Dr. -

Perc. MOVE! DANCE (CLAP) *mp* *mf*

Tamb. MOVE! DANCE (STOMP) *mf* *f*

Hp. -

S. BASS -

Pno. *mf* **0** *ff*

65 **E** MOLTO RT. . . . .

PCC. *mf*

FL. *mf*

OB. *mf*

CL. *mf*

ALTO SAX. *f*

TEN. SAX. *mf*

BSN. *f*

HN. *mf*

TPT. *f*

TBN. *mf*

EUPH. *mf*

TSA. *f*

TBA. *f*

TAMP.

DR. (CRASH CYMBAL)

PERC. (MARCHING CYMBAL)

TAMB. (BASS DRUM)

HP.

S. BASS

PNO. *f* MOLTO RT. . . . .

F

69 STRAIGHT 8THS MAESTOSO ♩=72

PICC. *mp*

FL. *f* *mf* *mp*

OB. *f* *mf*

CL. *f* *mf* *mp*

CL. *f* *mf* *mp*

ALTO SAX.

TEN. SAX.

SGN.

HN. *f* *mp*

TPT. *mp*

TBN. *f* *mp*

EUPH. *f* *mp*

TBA. *mp*

TBA.

TIMP.

DR. MOVE TO DRUM SET

PERC.

TAMS. ROLL HIGH REGISTER CHORDS E<sup>♭</sup>Maj7 C<sup>♯</sup>Maj7 A<sup>♭</sup>m7

HP. *f* *mf* *mp*

S. BASS

PNO. STRAIGHT 8THS MAESTOSO ♩=72

MT. . . . .

**9** **75** **SUNNY** **♩=132**

PICC. *mf*

FL. *mf*

OB.

CL. *mf*

CL.

ALTO SAX. *mf*

TEN. SAX. *mp*

BSN.

HN. *mp*

TPT. *mp* HARMON MUTE OPEN

TBN.

EUPH. *mp*

TSA. *mf*

TSA.

TIMP.

(HI-HAT)  
(DRUM SET)

(BASS DRUM)

(SPLASH CYMBALS)

DR. *p*

PERC.

TAMS.

HP.

S. BASS *mf* PIZZ.

**9** **SUNNY** **♩=132**

PNO.

83 **H**

PICO.   
 FL.   
 OB.   
 CL.   
 CL.   
 ALTO SAX.   
 TEN. SAX.   
 BSN.   
 HN.   
 TPT.   
 TBN.   
 EUPH.   
 TBA.   
 TBA.   
 TMP.   
 DR.   
 PERC.   
 TAMB.   
 HP.   
 S. BASS.   
 PNO.

*mf*   
*mf*   
*mf*   
*mf*   
*fp*   
*mf*   
*mf*   
*fp*   
*p*   
*mf*   
*mp*



99

Picc. -  
Fl. -  
Ob. -  
Cl. -  
Cl. -  
ALTO SAX. *ff*  
TEN. SAX. *ff*  
SBN. -  
HN. -  
TPT. *ff*  
TRN. *ff*  
EUPH. -  
TSA. *ff*  
TSA. -  
TIMP. -  
DR. *ff*  
PERC. -  
TAMB. -  
HP. -  
S. BASS -  
PNO. *ff*

Detailed description of the musical score: The score is for page 99 of a symphony. It features a variety of instruments. The woodwind section includes Piccolo, Flute, Oboe, Clarinet (two parts), Alto Saxophone, and Tenor Saxophone, all playing a melodic line with accents and fortissimo dynamics. The brass section includes Horn, Trumpet, Trombone, Euphonium, and Trombone II, also playing with accents and fortissimo dynamics. The percussion section includes Snare Drum, Timpani, and Tom-tom, with the snare drum playing a rhythmic pattern. The string section includes Violin I, Violin II, Viola, Cello, and Double Bass, providing harmonic support. The piano part is also present, playing a complex accompaniment. The score is in 4/4 time and features a key signature of one flat.

97  ♩=240 ♩=160

PICC. 

FL. 

Ob. 

CL. 

CL. 

ALTO SAX. 

TEN. SAX. 

BAR. 

HN. 

TPT. 

TBN. 

EUPH. 

TBA. *CAOENZA "WEST END BLUES"*  


TBA. 

TIMP. 

DR. 

PERC. 

TAMB. 

HP. 



S. BASS 

PNO. 



97  ♩=240 ♩=160

101 ♩=240

Picc.

Fl.

Ob.

Cl.

Cl.

ALTO SAX.

TEN. SAX.

BSN.

Hn.

TPT.

TBN.

EUPH.

TBA.

TBA.

TIMP.

DR.

PERC.

TAMB.

HP.

S. BASS.

PNO.

♩=240

106 **3** ♩=48 ♩=96 **STRAIGHT EIGHTHS**

PICC. —

FL. —

OB. —

CL. *mf*

CL. —

ALTO SAX. *mp*

TEN. SAX. *mp*

BSN. —

HN. —

TPT. *mp*

TBN. *mf*

EUPH. —

TBA. *f* *ff*

TBA. *mf*

TIMP. —

DR. // // // // // // // //

PERC. —

TAMB. —

HP. —

S. BASS —

PNO. **3** ♩=48 ♩=96 **STRAIGHT EIGHTHS**

110 **K**

PCC.

FL.

Ob.

C.

C.

ALTO SAX.

TEN. SAX.

BSN.

HN.

TPT.

TBN.

EUPH.

TSA.

TSA.

TIMP.

DR.

PERC.

TAMB.

HP.

S. BASS

PNO.

**K**

113 L ♩=160 WITH SWING

Picc.

Fl.

Ob.

Cl.

Cl.

ALTO SAX.

TEN. SAX.

SGN.

HN.

TPT.

TBN.

EUPH.

TSA.

TSA.

TIMP.

DR.

PERC.

TAMB.

HP.

S. BASS

PNO.

THINK SAME BEAT BUT WITH TRIPLET SUBDIVISION NOW ↓

♩=160 WITH SWING

120  $\text{♩} = 144$  WITH SWING ( $\text{♩} = 72$ ) [M]  $\text{♩} = 72$  STRAIGHT EIGHTHS

PICC.  $\text{♩} = 144$  WITH SWING ( $\text{♩} = 72$ )

FL.  $\text{♩} = 144$  WITH SWING ( $\text{♩} = 72$ )

Ob.  $\text{♩} = 144$  WITH SWING ( $\text{♩} = 72$ ) *mp cresc.* *mp cresc.* *f*

CL.  $\text{♩} = 144$  WITH SWING ( $\text{♩} = 72$ ) *mf*

CL.  $\text{♩} = 144$  WITH SWING ( $\text{♩} = 72$ ) *f*

ALTO SAX.  $\text{♩} = 144$  WITH SWING ( $\text{♩} = 72$ ) *f*

TEN. SAX.  $\text{♩} = 144$  WITH SWING ( $\text{♩} = 72$ ) *f*

SGN.  $\text{♩} = 144$  WITH SWING ( $\text{♩} = 72$ ) *f*

HN.  $\text{♩} = 144$  WITH SWING ( $\text{♩} = 72$ ) *f*

TPT.  $\text{♩} = 144$  WITH SWING ( $\text{♩} = 72$ ) *mp cresc.* *f*

TBN.  $\text{♩} = 144$  WITH SWING ( $\text{♩} = 72$ ) OPEN

EUPH.  $\text{♩} = 144$  WITH SWING ( $\text{♩} = 72$ ) *mp cresc.* *f*

TBA.  $\text{♩} = 144$  WITH SWING ( $\text{♩} = 72$ ) *f*

TBA.  $\text{♩} = 144$  WITH SWING ( $\text{♩} = 72$ ) *f*

TIMP.  $\text{♩} = 144$  WITH SWING ( $\text{♩} = 72$ ) *tr* *>* *<* *ff*

Dr.  $\text{♩} = 144$  WITH SWING ( $\text{♩} = 72$ ) *ff*

PERC.  $\text{♩} = 144$  WITH SWING ( $\text{♩} = 72$ )

TAMB.  $\text{♩} = 144$  WITH SWING ( $\text{♩} = 72$ )

HP.  $\text{♩} = 144$  WITH SWING ( $\text{♩} = 72$ )

S. BASS  $\text{♩} = 144$  WITH SWING ( $\text{♩} = 72$ ) *f*

PNO.  $\text{♩} = 144$  WITH SWING ( $\text{♩} = 72$ ) *ff*

↓ USE LOTS OF 3:2 RHYTHMS AND QUARTER NOTE TRIPLETS  
EPIC ROCK BALLAD FEEL

[M]  $\text{♩} = 72$  STRAIGHT EIGHTHS



140 ♩ = 96

Picc. *p* ♩ = 96 **0** *mf* **ROLL**

Fl. *mp* *mf*

Ob. *mf*

Cl. *f* *mf*

Cl. *mp* *f* *f*

ALTO SAX.

TEN. SAX.

Bsn. *mf* *f*

Hr. *mf* *mf*

Tpt.

Tbn.

EUPH.

Tsa. *f*

Tsa.

TIMP. *tr*

DR. *fp* **MOVE TO CRASH CYMBALS** **(CRASH CYMBAL) MOVE BACK TO DRUM SET**

PERC.

TAMS.

HP. *f* **ROLL CHORDS IN HIGH REGISTER ONE PER BAR DESCENDING INTO MIDDLE REGISTER**  
*Am* *Fmaj7* *Dm7* *Gmaj7* *Am* *Fmaj7* *Dm7*

S. BASS

PNO. *f* ♩ = 96 **0** *mf* **ROLL**

152  $\text{♩} = 120$  WITH SWING

PICC. *mp*

FL. *mp*

OB. *mp*

CL. *mp*

CL. *mp*

ALTO SAX.

TEN. SAX.

BEN. *mp*

HN. *p*

TPT.

TBN.

EUPH. *p*

TSA. *mp*

TSA. *p*

TIMP.

DR. (HI-HAT) (BASS DRUM) *p* (SPLASH CYMBALS)

PERC.

TAMS.

HP. *55ma17* *7ma17*

S. BASS.

PNO. *mp*  $\text{♩} = 120$  WITH SWING

158 rit. . . . .

Picc. 

Fl. 

Ob. 

Cl. 

Cl. 

ALTO SAX. 

TEN. SAX. 

SSN. 

HN. 

TRP.  *mp*

TBN. 

EUPH. 

TSA. 

TBA. 

TIMP. 

Dr.  (Hi-HAT) (DRUM SET) (BASS DRUM) *p*

PERC. 

TAMB. 

HP. 

S. BASS 

PNO.  rit. . . . .

CONCERTO FOR TUBA AND WINDS  
MOVEMENT TWO: ADAGIO  
VERSION ONE: MONOMETRIC

CURTIS PEACOCK

Musical score for Concerto for Tuba and Winds, Movement Two: Adagio, Version One: Monometric. The score includes parts for Flute, Oboe, Clarinet in Bb (1 & 2), Alto Saxophone, Tenor Saxophone, Bassoon, Horn in F, Trumpet in Bb, Tenor Trombone, Euphonium, Tuba, Contrabass, Solo Tuba, Piano, Harp, and Celesta (Percussion One). The Solo Tuba part begins with a *mp* dynamic. The Piano part begins with a *mp* dynamic. The Harp part begins with a *mf* dynamic and includes a *SOLO* marking. The Celesta part begins with a *mf* dynamic.

8

FL. *mp*

Ob.

CL.

CL.2

ALTO SAX.

TEN. SAX.

SSN.

HN.

TPT.

TBN.

EUPH.

TBA.

CS.

S. TBA.

PNO.

HP.

CEL.

Detailed description: This page of a musical score, numbered 8, contains staves for various instruments. The woodwind section includes Flute (FL.), Oboe (Ob.), Clarinet (CL.), Clarinet 2 (CL.2), Alto Saxophone (ALTO SAX.), Tenor Saxophone (TEN. SAX.), and Bassoon (SSN.). The brass section includes Horn (HN.), Trumpet (TPT.), Trombone (TBN.), Euphonium (EUPH.), and Tuba (TBA.). The string section includes Cello (CS.), Second Trombone (S. TBA.), Piano (PNO.), Harp (HP.), and Celesta (CEL.). The Flute and Oboe parts have a dynamic marking of *mp* (mezzo-piano) in the final measure. The Piano part features a complex rhythmic accompaniment with many sixteenth notes. The Celesta part has a simple melodic line with some slurs. The other instruments are mostly silent, indicated by rests.

16

FL.

Ob.

CL.

CL. 2

ALTO SAX.

TEN. SAX.

SSN.

HN.

TPT.

TBN.

EUPH.

TBA.

Cs.

S. TBA.

PNO.

HP.

CEL.

*mp*

*p*

*sfz.*



31

FL.

Ob.

Cl.

Cl. 2

ALTO SAX.

TEN. SAX.

BSSN.

Hn.

TRP.

TBN.

EUPH.

TBA.

Cs.

S. TBA.

PNO.

HP.

CEL.

*mp*

*mf*

*fp*

*f*

38 **8**

FL.

Ob.

CL.

CL.2

ALTO SAX.

TEN. SAX.

B.SN.

HN.

TPT.

TBN.

EUPH.

TBA.

CB.

S. TBA.

PNO.

HP.

CEL.

*p*

*mf*

*p*

*mf*

*p*

*mf*

*p*

*mp*

*f*

*mp*

*mp*

*mf*

*mp*

**8**

44

FL.

Ob.

C.

C.L.2

ALTO SAX.

TEN. SAX.

BAR.

HN.

TRP.

TBN.

EUPH.

TBA.

CS.

S. TBA.

PNO.

HP.

CEL.

**C**

mp

mf

f

**C**

52 **D** FASTER, WITH INTENSITY

FL.

Ob.

CL.

CL.2

ALTO SAX.

TEN. SAX.

BSN.

HN.

TPT.

TBN.

EUPH.

TBA.

CB.

S. TBA.

PNO.

HP.

CEL.

**D** FASTER, WITH INTENSITY

58

**E**

FL. *mp* *mf*

Ob. *mp* *mf*

CL. *mp* *f*

CL. 2 *f*

ALTO SAX.

TEN. SAX.

BGN. *f* *mp* *mf*

HN.

TPT.

TBN.

EUPH.

TBA.

CS.

S. TBA. *f* *ff* *A TEMPO mp* *f*

PNO. *f* *mp* *mf*

HP.

CEL. **E**

65 *rit.* . . . . .

FL. *mf* *mp* *p* **F**

Ob. *mf* *mp* *p* SOLO *p*

CL. *f* *mf* *p*

CL. 2 //

ALTO SAX. //

TEN. SAX. //

BGN. *mf* *mp* *p*

HN. *mf* *mp* //

TPT. //

TBN. //

EUPH. // SOLO *mf*

TSA. //

CS. *mf* *mp* //

S. TSA. *mf* *mp* *p* *mp*

PNO. *mf* *mp* *p* *mp*

HP. //

CEL. *rit.* . . . . . **F**

74

FL. *p* *mp* *mp*

Ob.

CL. *p* *mp*

CL.2

ALTO SAX.

TEN. SAX.

BSN.

HN. *p* *mp*

TRP.

TRB.

EUPH.

TBA.

CS.

S. TBA. *mf* *mp*

PNO.

HP. *mf*

CEL. *mf*

82

FL. *sf* *mp* *mp*

Ob.

CL.

CL.2

ALTO SAX.

TEN. SAX.

SSN.

HN.

TPT.

TBN.

EUPH.

TBA.

CS.

S. TSA. *sf* *p*

PNO.

HP. *mf* *mf*

CEL. *mf*

Detailed description: This page of a musical score contains 18 staves. The top section (staves 1-10) includes Flute (FL.), Oboe (Ob.), Clarinet (CL.), Clarinet 2 (CL.2), Alto Saxophone (ALTO SAX.), Tenor Saxophone (TEN. SAX.), and Bassoon (SSN.). The middle section (staves 11-13) includes Horn (HN.), Trumpet (TPT.), and Trombone (TBN.). The bottom section (staves 14-18) includes Euphonium (EUPH.), Tuba (TBA.), Cymbals (CS.), Solo Trombone (S. TSA.), Piano (PNO.), Harp (HP.), and Cello (CEL.). The Flute part begins with a dynamic of *sf* and *mp*. The Solo Trombone part has a dynamic of *sf* and *p*. The Harp and Cello parts have a dynamic of *mf*. The score is in a key signature of two flats and a 4/4 time signature.

CONCERTO FOR TUBA AND WINDS  
MOVEMENT TWO: ADAGIO  
VERSION TWO: POLYMETRIC

CURTIS PEACOCK

Musical score for Concerto for Tuba and Winds, Movement Two: Adagio, Version Two: Polymetric. The score includes parts for Flute, Oboe, Clarinet in Bb, Clarinet in Bb 2, Alto Saxophone, Tenor Saxophone, Bassoon, Horn in F, Trumpet in Bb, Tenor Trombone, Euphonium, Tuba, Contrabass, Solo Tuba, Piano, Harp, and Celesta (Percussion One). The score is in 3/4 time and features a key signature of two flats (Bb and Eb). The Solo Tuba part begins with a melodic line marked *mp*. The Piano part features a complex rhythmic pattern with frequent changes in meter, including 3/4, 4/4, 5/4, and 6/4. The Harp part has a *mf* solo section. The Celesta part also begins with a melodic line marked *mf*.

7

FL.

OB.

CL.

CL. 2

ALTO SAX.

TEN. SAX.

BSN.

HN.

TPT.

TBN.

EUPH.

TBA.

CB.

S. TBA.

PNO.

HP.

CEL.

13

FL  
Ob  
CL  
CL.2  
ALTO SAX  
TEN. SAX  
BSN  
HN  
TPT  
TBN  
EUPH  
TBA  
Cs  
S. TBA  
PNO  
HP  
CEL

*mp*  
*mp*  
*mp*  
*mp*

19

FL

Ob

CL

CL.2

ALTO SAX

TEN. SAX

BSN

HN

TPT

TBN

EUPH

TBA

Cs

S. TBA

PNO

HP

CEL

rit.

*p*

ACCEL. . . . .

25 **A**  $\text{♩} = 44$   $\text{♩} = 69$

FL.

Ob.

CL.

CL.2

ALTO SAX.

TEN. SAX.

BGN.

HN.

TPT.

TBN.

EUPH.

TSA.

CS.

S. TSA.

PNO.

HP.

CEL.

ACCEL. . . . .

**A**

30

FL. *f* *mp*

Ob. *f* *mp*

CL. *mf*

CL.2

ALTO SAX. *mf* *fp* *mp* *mf*

TEN. SAX. *mf* *fp* *mp* *mf*

Bbn. *mf*

HN. *mf* *fp* *mp* *mf*

TPT. *mf* *fp* *mp* *mf*

TRN. *mf* *fp* *mp* *mf*

EUPH. *mf* *fp* *mp* *mf*

TBA.

Cs. *mf*

S. TRM. *f* *mf*

PNO. *mf* *mf*

HP.

CEL. *f*

37 8

FL.

Ob.

CL.

CL. 2

ALTO SAX.

TEN. SAX.

BSN.

HN.

TPT.

TBN.

EUPH.

TBA.

CB.

S. TBA.

PNO.

HP.

CEL.

*p*

*mf*

*mp*

*f*

8

42

FL.

OB.

CL.

CL.2

ALTO SAX.

TEN. SAX.

BSN.

HN.

TPT.

TBN.

EUPH.

TBA.

CB.

S. TBA.

PNO.

HP.

CEL.

*p*

*mp*

*mf*

48 C

FL.

OB.

CL.

CL. 2.

ALTO SAX.

TEN. SAX.

BSN.

HN.

TRP.

TBN.

EUPH.

TBA.

CB.

S. TBA.

PNO.

HP.

CEL.

*mf*

*f*

C

54 **D** FASTER, WITH INTENSITY

FL.

Ob.

CL.

CL.2

ALTO SAX.

TEN. SAX.

SSN.

HN.

TPT.

TBN.

EUPH.

TBA.

CS.

S. TSA.

PNO.

HP.

CEL.

**D** FASTER, WITH INTENSITY

60

**E**

FL. *mp* *mf*

Ob. *mp* *mf*

CL. *mp* *f*

CL. 2 //

ALTO SAX. //

TEN. SAX. //

SSN. *mp* *mf*

HN. *mp* *mf*

TPT. //

TBN. //

EUPH. *mp* *mf*

TSA. *mp* *mf*

CS. *mp* *mf*

S. TSA. *ff* *A TEMPO mp* *f*

PNO. *mp* *mf*

HP. //

**E**

CEL. //

65 *rit.* . . . . .

FL. *mf* *mp* *p*

Ob. *mf* *mp* *p*

CL. *f* *mf* *p*

CL. 2

ALTO SAX.

TEN. SAX.

BSN. *mf* *mp* *p*

HN.

TPT.

TBN.

EUPH. *mf* *SOLO*

TBA.

CS.

S. TSA.

PNO. *mf* *mp* *p*

HP.

CEL. *rit.* . . . . .

72 **F**

FL.

Ob. *SOLO*  
*p*

CL.

CL.2

ALTO SAX.

TEN. SAX.

BSN.

HN.

TRP.

TRBN.

EUPH.

TBA.

CB.

S. TBA.

PNO. *mp*

HP.

CEL. **F**

76

FL. *mp* *mp*

Ob.

CL.

CL. 2

ALTO SAX.

TEN. SAX.

SSN.

HN.

TPT.

TBN.

EUPH.

TBA.

CS.

S. TBA. *mf* *mp*

PNO.

HP. *mf*

CEL.

81

FL. *sf*

Ob.

CL.

CL. 2

ALTO SAX.

TEN. SAX.

BSN.

HN.

TPT.

TBN.

EUPH.

TBA.

CB.

S. TBA.

PNO.

HP.

CEL.

*mp*

*mf*

*mf*

85

FL. *mp*

OB. *mp*

CL. *mp*

CL. 2

ALTO SAX.

TEN. SAX.

BAR. 1

HN. *mp*

TPT.

TBN.

EUPH.

TBA.

CB.

S. TBA. *mf.*  
*p*

PNO. *mp*

HP. *mf*

CEL.

# CONCERTO FOR TUBA AND WINDS

## MOVEMENT THREE 'CUTTING CONTEST'

♩=132 CURTIS PEACOCK

♩=104

MOLTO ACCEL.

♩=90

RT.

**A** PART ONE: PRELUDE: PREPARATION FOR THE FIGHT

PICCOLO

FLUTE *mf* *mp*

OBOE *f*

CLARINET IN B $\flat$ : 1 *mf* *mp*

CLARINET IN B $\flat$ : 2

ALTO SAXOPHONE

TENOR SAXOPHONE

BASSOON *f* *mp*

TRUMPET IN B $\flat$  *mp*

HORN IN F *mf*

TENOR TROMBONE

EUPHONIUM *mp* *mf*

TUBA *f*

TUBA *mf*

TIMPANI

DRUM SET AND CYMBALS \* (CRASH CYMBALS) LET RING *mf* STOP AGAINST YOUR CHEST MOVE TO DRUMSET (MARCHING CYMBALS) *mp*

MARCHING CYMBALS *mp*

TAMBOURINE AND BASS DRUM (PLAYED) \* (BASS DRUM) *mf* *mf* *f* *mp*

♩=104 MOLTO ACCEL. ♩=90 RT. ♩=132

STRING BASS

10

Picc. Fl. Ob. Cl. C. ALTO SAX. TEN. SAX. BSN. TPT. HN. TRN. EUPH. TBA. TBA. TRM. PERC. PERC. PERC. S. BASS

Detailed description of the musical score: The score is for page 10 of a piece, starting at measure 10. The key signature has one flat (B-flat), and the time signature is 4/4. The instruments are arranged in a standard orchestral layout. The woodwinds (Piccolo, Flute, Oboe, Clarinet, Bassoon) and strings (Trumpet, Horn, Trombone, Euphonium, Tuba) play a rhythmic pattern of eighth notes with accents and dynamic markings. The percussion section includes three parts: a snare drum (PERC.) playing a steady eighth-note pattern, a tom-tom (PERC.) playing a pattern of eighth notes, and a cymbal (PERC.) playing a pattern of eighth notes. The S. BASS part is currently silent. Dynamic markings include *mf* (mezzo-forte) and *ff* (fortissimo). The score is written in a clean, professional style with clear notation and dynamic markings.

17 **8** POCO INT. . . .

Picc. \_\_\_\_\_

Fl. \_\_\_\_\_

Ob. \_\_\_\_\_

Cl. \_\_\_\_\_

Cl. \_\_\_\_\_

ALTO SAX. *mp* \_\_\_\_\_

TEN. SAX. *mp* \_\_\_\_\_

BAR. \_\_\_\_\_

TRUMPET SOLO  
SWING HARD!  
(LYRICS ARE ONLY ARTICULATION INDICATIONS FOR THE TRUMPET?)

*f* *mp* \_\_\_\_\_

TRUMPET. *f* \_\_\_\_\_

HN. \_\_\_\_\_

TEN. *mf* \_\_\_\_\_

EUPH. \_\_\_\_\_

TBA. \_\_\_\_\_

TBA. \_\_\_\_\_

TIMP. \_\_\_\_\_

PERC. \_\_\_\_\_

PERC. \_\_\_\_\_

PERC. *mf* \_\_\_\_\_

**8** *mf* \_\_\_\_\_

S. BASS. *mf* \_\_\_\_\_

CHORDS: *Dm*, *Bb9maj7*, *C#m*, *C#9maj7*, *Em*, *Dm*, *Bb9maj7*, *F#9maj7*, *Am*

LYRICS: SAH DOP SOP SOP SAH DOOP SAH SAH DOP SOP SOP SAH DOOP SAH SAH DOP SOP SOP SAH DOOP SOP SEE DAH SOP SOP SOP SAH

25  $\text{♩} = 104$  *rit.* C  $\text{♩} = 144$  PART TWO: ONSET: THE BEGINNING OF COMBAT

PICC. *mf*

FL. *mf* *p*

Ob. *mf*

CL. *f* *mp*

CL. *p*

ALTO SAX. *p*

TEN. SAX. *p*

BSN. *f* *mp*

TPT.

HN. *f* *p*

TBN.

EUPH.

TBA. *mp* *mf*

TBA.

TIMP.

PERC. *MARCHING CYMBALS*

PERC. *mf*

PERC. *mf*

S. BASS  $\text{♩} = 104$  *rit.* C  $\text{♩} = 144$

ALPHA SQUAD ENTERS HERE (OPTIONAL)

35

PCC. *mf*

FL. *mf*

OS. *mf*

CL. *mf*

ALTO SAX. *mp cresc.*

TEN. SAX. *mp cresc.*

BSN. *mf*

TPT. *mf cresc.*

HN. *mf*

TRN. *mp cresc.*

EUPH. *mf*

TBA. *f cresc.*

TBA. *f cresc.*

TIMP.

PERC. *mp*

PERC. *mp*

PERC. *mp*

S. BASS.

LEAD INTO NEW SECTION FOR FOUR BASS





57

PCC.   
 FL.   
 OS.   
 CL.   
 CL.   
 ALTO SAX.   
 TEN. SAX.   
 SN.   
 TPT.   
 HN.   
 TRN.   
 EUPH.   
 TBA.   
 TBA.   
 TIMP.   
 PERC.   
 PERC.   
 PERC.   
 S. BASS.

Musical score for page 106, starting at measure 57. The score includes parts for PCC, FL, OS, CL, ALTO SAX, TEN SAX, SN, TPT, HN, TRN, EUPH, TBA, TBA, TIMP, PERC, and S. BASS. The music is in 4/4 time with a key signature of two flats. Dynamics range from piano (*p*) to forte (*f*).

65

Picc.

Fl.

Ob.

Cl.

Cl.

ALTO SAX.

TEN. SAX.

BSN.

TPT.

HN.

TBN.

EUPH.

TBA.

TBA.

TIMP.

PERC.

PERC.

PERC.

S. BASS

**F** BETA SOUND ENTERS HERE (OPTIONAL)

68 **STRAIGHT EIGHTHS**

PICC. *ff*

FL. *ff*  
SAH DOP SOP SOP SAH DOOP SAH SAH DOO SAP SOP SAH DOOP SAA SAH DOP SOP SOP SAH DOP SOP SEE DAH SOP SOP SOP SAH  
CHEER!

Ob.

CL. *ff*  
SAH DOP SOP SOP SAH DOOP SAH SAH DOO SAP SOP SAH DOOP SAA SAH DOP SOP SOP SAH DOP SOP SEE DAH SOP SOP SOP SAH  
CHEER!

ALTO SAX. *ff*  
SAH DOP SOP SOP SAH DOOP SAH SAH DOO SAP SOP SAH DOOP SAA SAH DOP SOP SOP SAH DOP SOP SEE DAH SOP SOP SOP SAH

TEN. SAX. *ff*  
SAH DOP SOP SOP SAH DOOP SAH SAH DOO SAP SOP SAH DOOP SAA SAH DOP SOP SOP SAH DOP SOP SEE DAH SOP SOP SOP SAH

BSX.

TPT. *ff*  
SAH DOP SOP SOP SAH DOOP SAH SAH DOO SAP SOP SAH DOOP SAA SAH DOP SOP SOP SAH DOP SOP SEE DAH SOP SOP SOP SAH  
INTIMIDATION DANCE!

HN.

TBN. *ff*  
SAH DOP SOP SOP SAH DOOP SAH SAH DOO SAP SOP SAH DOOP SAA SAH DOP SOP SOP SAH DOP SOP SEE DAH SOP SOP SOP SAH  
INTIMIDATION DANCE!

EUPH.

TBA.

TBA. *ff*  
SAH DOP SOP SOP SAH DOOP SAH SAH DOO SAP SOP SAH DOOP SAA SAH DOP SOP SOP SAH DOP SOP SEE DAH SOP SOP SOP SAH

TIMP.

DEUM SOLO IN STEADY ROCK  
STYLE WHILE BAND HAS OFFBEATS  
FOR EIGHT BARS

PERC. *ff*  
ALTERNATE LONG AND SHORT  
WITH THE REST OF THE SAND  
SAH DOP SOP SOP SAH DOOP SAH SAH DOO SAP SOP SAH DOOP SAA SAH DOP SOP SOP SAH DOP SOP SEE DAH SOP SOP SOP SOP

PERC. *ff*  
ALTERNATE LONG AND SHORT  
WITH THE REST OF THE SAND  
SAH DOP SOP SOP SAH DOOP SAH SAH DOO SAP SOP SAH DOOP SAA SAH DOP SOP SOP SAH DOP SOP SEE DAH SOP SOP SOP SOP

**STRAIGHT EIGHTHS**

**F**

S. BASS *ff*  
SAH DOP SOP SOP SAH DOOP SAH SAH DOO SAP SOP SAH DOOP SAA SAH DOP SOP SOP SAH DOP SOP SEE DAH SOP SOP SOP SAH



89

PICC.  
 FL.  
 OB.  
 CL.  
 CL.  
 ALTO SAX.  
 TEN. SAX.  
 BSN.  
 TPT.  
 HN.  
 TRN.  
 EUPH.  
 TBA.  
 TBA.  
 TAMP.  
 PERC.  
 PERC.  
 PERC.  
 S. BASS

C7 C7#9 Dm Bbmaj7 Fmaj7 Am Ab7  
 C7 C7#9 Dm Bbmaj7 Fmaj7 Am Ab7

1 2  
 1 2

102

PART FIVE: DOUBLE OR NOTHING: FACEOFF IN SPEED

ACCEL.

Picc.

FL.

Ob.

CL.

CL.

ALTO SAX.

TEN. SAX.

BSN.

TPT.

HN.

TBN.

EUPH.

TBA.

TBA.

TIMP.

PERC.

PERC.

PERC.

S. BASS

4

ACCEL.

mp cresc.

f

SOFT ABSTRACT IMPROV WHILE THE LIGHTS ARE TURNED BACK UP

F Eb7 D7b9 Eb7 F Eb7

p

SOFT ABSTRACT IMPROV WHILE THE LIGHTS ARE TURNED BACK UP

F Eb7 D7b9 Eb7 F Eb7

p

↓

↓

↓

4

ACCEL.

115

PICC.

FL.

Ob.

CL.

CL.

ALTO SAX.

TEN. SAX.

SSN.

TPT.   
*D9<sup>major</sup>7* *Bb7*

HN.

TBN.

EUPH.

TSA.   
*D9<sup>major</sup>7* *Bb7*  
 SAH SAH DAH REE DAH DOO DAH REE DAH DOO  
*f* CRESC.

TSA.

TIMP.

PERC.   
 ACCEL IN ROCK STYLE  
*mp* CRESC.

PERC.

PERC.

S. BASS

PCC.  
 FL.  
 Ob.  
 CL.  
 CL.  
 ALTO SAX.  
 TEN. SAX.  
 BSN.  
 TPT.  
 HN.  
 TBN.  
 EUPH.  
 TBA.  
 TBA.  
 TIMP.  
 PERC.  
 PERC.  
 PERC.  
 S. BASS

DAH SAH SAH DAH SEE OOP SOP SAH DAH DAH SOM SOM SAH OOP SEE DAH SOP SAH DAH SAH SAH DAH SAH SEE SAH DAH SEE SAH DAH SEE SAH DAH DAH BE DAH SAH DAH SAH DAH SAH DEE SAH DAH SAH DAH SAH DAH SAH

133 H

Picc. *mf* *CEESC.*

FL. *f* *mf* *CEESC.* *f*

CL. *f* *f* *mf* *CEESC.* *f* *f*

ALTO SAX. *mf* *CEESC.*

TEN. SAX. *mf* *CEESC.*

BSN. *mf* *CEESC.*

TPT. *mf* *p* *CEESC.* *mf*

HN. *p* *CEESC.*

TBN. *f* *p* *CEESC.* *f*

EUPH. *ff* *p* *CEESC.* *ff*

TBA. *ff* *GLISC.* *ff* BAH BAH DAH BOP BAH BEE DAH BAH DEE BAH DAH BAH DOP *GLISC.*

TBA. *ff* *mp* *CEESC.* *ff*

TIMP.

PERC. *mp* *CEESC.* MARCHING CYMBAL

PERC. MARCHING CYMBAL

PERC. BASS DRUM BASS DRUM

S. BASS *ff* *mp* *CEESC.* *ff*

139

PCC. *mf* CRESC. *mp* CRESC.  
 FL. *mf* CRESC. *mp* CRESC. *f*  
 OB. *mf* CRESC. *f*  
 CL. *mf* CRESC. *mp* CRESC. *f*  
 CL. *mf* CRESC. *mf* CRESC. *f*  
 ALTO SAX. *mf* CRESC. *mp* CRESC.  
 TEN. SAX. *mf* CRESC.  
 BSN. *mf* CRESC. *f*  
 TPT. *p* CRESC. *pp* MOLTO CRESC.  
 HN. *p* CRESC. *pp* MOLTO CRESC.  
 TBN. *p* CRESC. *pp* MOLTO CRESC.  
 EUPH. *p* CRESC. *pp* MOLTO CRESC.  
 TBA. *ff* SAH SAH DAH SOP SAH BEE DAH SAH DEE SAH DAH SAH SAH BEE DAH BEE *pp* MOLTO CRESC. *ff*  
 TBA. *mp* CRESC. *ff*  
 TIMP. *tr*  
 PERC. *mp* CRESC. *ff*  
 PERC. *ff*  
 PERC. *ff*  
 S. BASS. *mp* CRESC. *ff*

SOLO TUBA

# CONCERTO FOR TUBA AND WINDS

## MOVEMENT ONE: SWING LOW

CURTIS PEACOCK

$\text{♩} = 72$   
**STRAIGHT EIGHTHS**  
*mf*

5

8 *ff* **A**  $\text{♩} = 144$  WITH SWING *mf*

12

15

18

28 **B** 8 **C** *ff*

SOLO TUBA

38

3

41

3

45 REGULAR SWING

12

D

f

59

3

62

E

3 3 3

65

MOLTO RIT. . . .

f

69

STRAIGHT 8THS MAESTOSO ♩=72

F

7 5

72

RIT. . . . G SWING ♩=132

4

mp

SOLO TUBA

79 *mf*

83 **H**

87 STRAIGHT 16THS

90

93

95

97 **CADENZA "WEST END BLUES"**  $\text{♩} = 240$

101  $\text{♩} = 240$

104

SOLO TUBA

106 **J** ♩=48 ♪=96

STRAIGHT EIGHTHS

106 *f*

107

108 *ff*

110 **K**

111

112

♩=160 WITH SWING

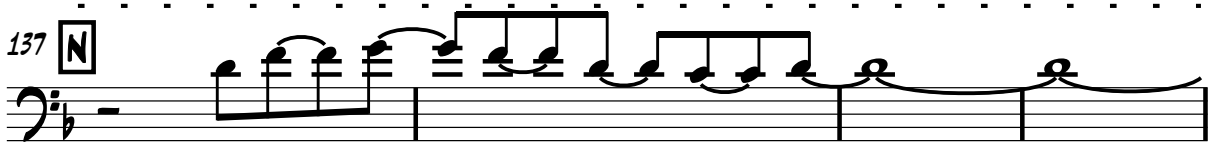
113 **L**

122 *rit.*

127 **M** ♩=72 STRAIGHT EIGHTHS *MOLTO ACCEL.*

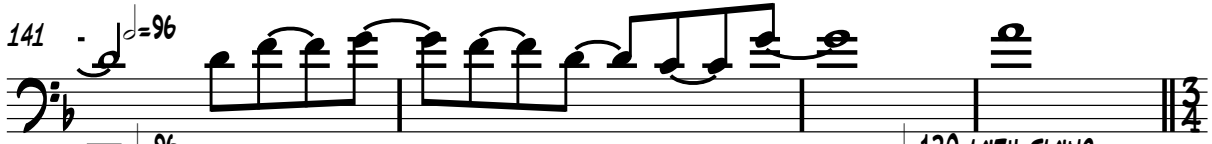
SOLO TUBA

137 **N**

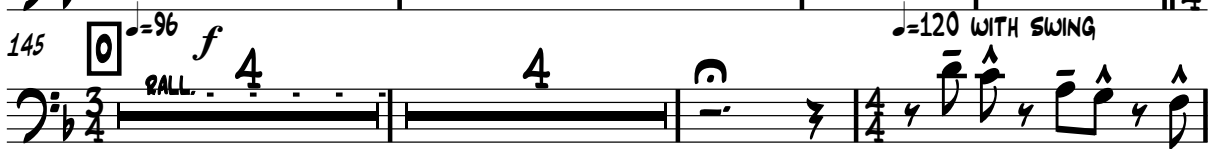


*mf* *CRESC.*

141  $\text{♩} = 96$



145 **O**  $\text{♩} = 96$  *f* *RALL.* 4 4  $\text{♩} = 120$  WITH SWING



155 *mp*



158 *RIT.* 4



TUBA

# CONCERTO FOR TUBA AND WINDS

CURTIS PEACOCK

## MOVEMENT THREE

### "CUTTING CONTEST"

$\text{♩} = 104$  MOLTO ACCEL. . . . .  $\text{♩} = 90$  RIT. . . . .

2 2

8 . . . . . **A**  $\text{♩} = 132$

*f*

12

14

17 **B** 7 POCO RIT. . . . .

25  $\text{♩} = 104$  RIT. . . . . 3

29 **C**  $\text{♩} = 144$  TUBA  
*mp*

33  
*mf*

37  
*f* *CRESC.*

41

45 **D** 7 **E** STRAIGHT EIGHTHS  
*f*

53

55

58

TUBA

61

Musical notation for measures 61 and 62. The key signature is three flats (B-flat, E-flat, A-flat). The notation consists of eighth notes with accents, some beamed together, and some with slurs. Measure 61 contains six measures of music, and measure 62 contains one measure.

63

Musical notation for measures 63 and 64. The key signature is three flats. The notation consists of eighth notes with accents, some beamed together, and some with slurs. Measure 63 contains six measures of music, and measure 64 contains one measure.

65

Musical notation for measures 65, 66, and 67. The key signature is three flats. The notation consists of eighth notes with accents, some beamed together, and some with slurs. Measure 65 contains six measures of music, measure 66 contains six measures, and measure 67 contains one measure.

68

Musical notation for measures 68 through 75. Measure 68 starts with a boxed 'F' and the text 'STRAIGHT EIGHTHS'. The notation consists of a single eighth note followed by a rest, then a long horizontal line representing a sustained note or rest for the remainder of the measure. Measure 69 contains one measure of music, and measure 70 contains one measure. Measures 71 through 75 are represented by a double bar line and a repeat sign.

76

Musical notation for measures 76 through 79. The tempo is marked as quarter note = 90. Measure 76 contains one measure of music, measure 77 contains one measure, measure 78 contains one measure, and measure 79 contains one measure. The notation consists of a long horizontal line representing a sustained note or rest for the first part of each measure, followed by a single eighth note.

*mf* CRESC.



scat lyrics are articulation indications only

TUBA

121

SOLO TUBA

# CONCERTO FOR TUBA AND WINDS

## MOVEMENT ONE: SWING LOW

♩=72

CURTIS PEACOCK

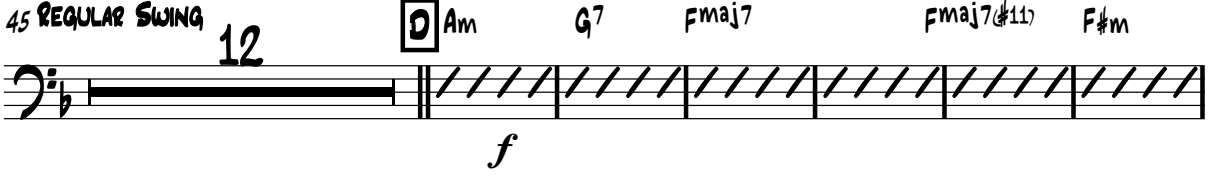
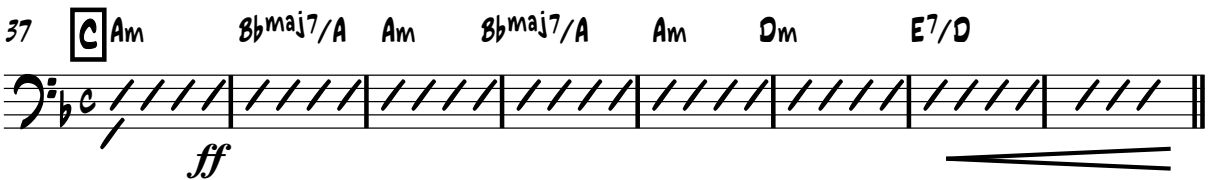
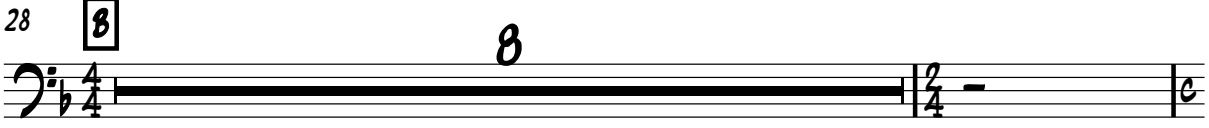
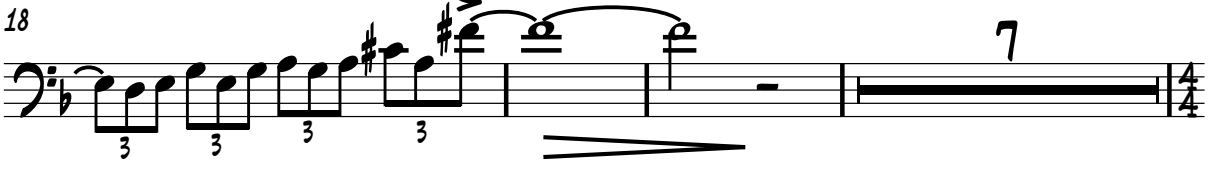
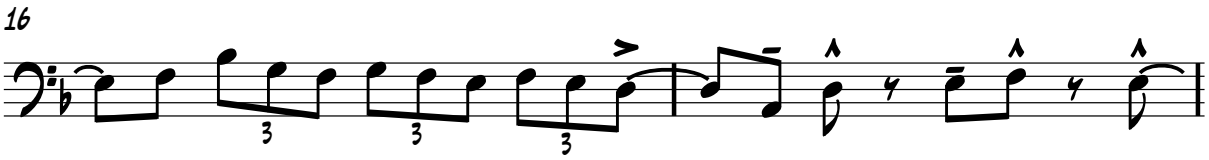
STRAIGHT EIGHTHS

Dm Gm/D Dm Am/C Dm Ebmaj7/D Dm Eb7(#11) A7(b9)



*mf*

*ff*



63 **E** Fmaj7(#11) A7 8m SOLO TUBA Gmaj7 Dmaj7 F#7 MOLTO RIT. . .

*f*

69 **F** STRAIGHT 8THS MAESTOSO  $\text{♩} = 72$

73 RIT. . **G** SWING  $\text{♩} = 132$

*mp* *mf*

81 **H**

86

89 STRAIGHT 16THS

90

93 **SOLO TUBA**

95

97 **CADENZA "WEST END BLUES"**

101  $\text{♩} = 240$

104

106 **J**  $Dm \text{ } \text{♩} = 48 \text{ } \text{♪} = 96$  **STRAIGHT EIGHTHS**

107  $E_m^7(b9) \text{ } f$

108  $Dm \text{ } C/E \text{ } ff$

110 **K**  $Dm$

111 *Em*7(♭5) SOLO TUBA

112

113 *Em*7(♭5) *A*7 ♩=160 WITH SWING

122 RIT. . . . .

127 **M** ♩=72 STRAIGHT EIGHTHS MOLTO ACCEL. . . . .

137 **N**

*mf* CRESC.

141 ♩=96

*f*

145 **O** ♩=96 RALL. . . . .

153  $\text{♩} = 120$  WITH SWING SOLO TUBA

*mp*

157

RIT.

TUBA

# CONCERTO FOR TUBA AND WINDS

CURTIS PEACOCK

## MOVEMENT THREE

$\text{♩} = 104$  MOLTO ACCEL. . . . . "CUTTING CONTEST" . . . . . RIT. . . . .  $\text{♩} = 132$

2

9 **A**

*f*

12

14

17 **B**

7

POCO RIT. . . . .

25  $\text{♩} = 104$  RIT. . . . .

3

29 **C**  $\text{♩} = 144$

C#m Amaj7/C# D#m G7 Fmaj7 Am Dm G7

*mp* *mf*

37 Bm Gmaj7/B C#m F7 TUBA Ebmaj7 Gm Cm7 F7



*f* CRESC.

45 **D** 7 **E** ROBOT! STRAIGHT EIGHTHS *f*

53

55 ROBOT MALFUNCTION!

58

61

63

65

68 **F** **STRAIGHT EIGHTHS** **TUBA** **6**

*mf cresc.*

SOLO WITH TRUMPET AND CLARINET IN SHOUT CHORUS STYLE FOR 1ST REPEAT THEN TRADE CONVERSATIONALLY, ALL WHILE DOING A SLOW DIM.

84 **Am** **Bbmaj7** **Fmaj7** **C7**

1. *f* 2. *f* (DIM.)

91 **C7(b9)** **Dm** **Bbmaj7** **Fmaj7**

1.

98 **Am** **Ab7** **Gb7(#11)**

2.

103 **Eb7** **Db**

SOFT ABSTRACT IMPROV WHILE THE LIGHTS ARE TURNED BACK UP

109 **F** **Ebmaj7** **Dbmaj7** **Bb7** **F**

*p*

114 **Ebmaj7** **Dbmaj7** **Bb7** **4**

121 TUBA

SAH SAH DAH SEE DAH DOO DAH SEE DAH DOO DAH SAH SAH DAH

126

SEE DOP SOP SAH DAH DAH SOM SOM SAH DOP SEE DAH SOP SAH DAH SAH SAH DAH SAH

130

BEE SAH DAH BEE SAH DAH BEE SAH DAH SE DAH SAH DAH SAH DAH SAH DEE SAH DAH SAH DAH SAH DAH SAH

133 H

DOP *ff* SAH SAH DAH SOP SAH SEE DAH SAH DEE SAH DAH SAH

137

DOP *ff* SAH SAH DAH SOP SAH\_

140

SEE DAH SAH DEE SAH DAH SAH SAH BEE DAH BEE\_

*pp* MOLTO CRESC.

# Alpha Squad

6-8 members, one squad leader

## Concerto For tuba and winds

Curtis Peacock

The third movement of Curtis Peacock's *Concerto for tuba and winds* is a musical battle. It pits the agility of the tubist against the power of the band. One aspect of the band's power is its inherent "strength in numbers." So in an attempt to prove the band's superiority, three squads of band members who do not play on the finale will use theatrical displays to intimidate the soloist and win the hearts of the audience.

The three squads are:

Alpha Squad (The Spirit Squad 6-8 members, one squad leader)

Beta Squad (The Intimidation Squad 6-8 members one squad leader)

Delta Squad (The Victory Squad 10-12 members, two squad leaders)

There are five parts to finale for *Concerto for tuba and winds*. They are:

Part One: The Preparation for the Fight

Part Two: The Onset of Combat

Part Three: The Heat of Battle

Part Four: The Song of Victory

Part Five: The Final Race to the End.

You have been selected for the Alpha Squad. Your display will take place for about 20 seconds during the "The Onset of Combat" section of the Third Movement. Your goal is simple: Mock the tuba player and cheer for your own team. You should make fun of the tuba player by dancing with a big cardboard cutout of a tuba and you will get your fellow band members excited by cheering for them. Yell things like: "Go Dawgs!" "UW!" etc.

# Beta Squad

6-8 members one squad leader

## Concerto For tuba and winds

Curtis Peacock

The third movement of Curtis Peacock's *Concerto for tuba and winds* is a musical battle. It pits the agility of the tubist against the power of the band. One aspect of the band's power is its inherent "strength in numbers." So in an attempt to prove the band's superiority, three squads of band members who do not play on the finale will use theatrical displays to intimidate the soloist and win the hearts of the audience.

The three squads are:

Alpha Squad (The Spirit Squad 6-8 members, one squad leader)

Beta Squad (The Intimidation Squad 6-8 members one squad leader)

Delta Squad (The Victory Squad 10-12 members, two squad leaders)

There are five parts to finale for *Concerto for tuba and winds*. They are:

Part One: The Preparation for the Fight

Part Two: The Onset of Combat

Part Three: The Heat of Battle

Part Four: The Song of Victory

Part Five: The Final Race to the End.

You have been selected for the Beta Squad. Your display will take place for about 12 seconds during the "Heat of Battle" section of the Third Movement. Your goal is simple: Intimate the tubist with your display of strength and unity. Ideally, this should be in the form a choreographed dance of fighting moves.

# Delta Squad

10-12 members, two squad leaders

## Concerto For tuba and winds

Curtis Peacock

The third movement of Curtis Peacock's *Concerto for tuba and winds* is a musical battle. It pits the agility of the tubist against the power of the band. One aspect of the band's power is its inherent "strength in numbers." So in an attempt to prove the band's superiority, three squads of band members who do not play on the finale will use theatrical displays to intimidate the soloist and win the hearts of the audience.

The three squads are:

Alpha Squad (The Spirit Squad 6-8 members, one squad leader)

Beta Squad (The Intimidation Squad 6-8 members one squad leader)

Delta Squad (The Victory Squad 10-12 members, two squad leaders)

There are five parts to finale for *Concerto for tuba and winds*. They are:

Part One: The Preparation for the Fight

Part Two: The Onset of Combat

Part Three: The Heat of Battle

Part Four: The Song of Victory

Part Five: The Final Race to the End.

You have been selected for the Delta Squad. Your display will take place for about 45 seconds during the "Song of Victory" section of the third movement. This section is the most climactic part of the entire concerto. It is also a face-off battle between the best soloists from the band versus the tubist. During this section, the lights will be turned down and glow sticks will be employed. Your goal is two parts: First, your squad must activate the glowsticks backstage, ideally before the entire concert starts and distribute them to audience members. Second, you should organize some sort of dance with the glowsticks. This should probably be very simple because the lights will be turned down and the audience won't see anything but the glowsticks.