

CRUTCHER, CHARLES CHRISTOPHER. M.M. *Juno & Bruno*. (2024)
Directed by Dr. Alejandro Ruty. 48 pp.

This thesis comprises two jazz compositions with a combined duration of 10 minutes. The document includes scores for each piece along with an exploration and analysis of musical techniques and influences. This document challenges the traditional notion of prioritizing the melody in the higher register, above the accompanying instrumentation, proposing an alternative approach: that strategic spacing of voicings allow the melody to reside within the harmony rather than above it. Subverting the traditional approach of placing the melody above the harmony and instead integrating it within the harmonic framework. I also explore the concept of dovetailing, highlighting its role in seamlessly connecting lines to create a singular, cohesive idea. These techniques establish a strong basis for my composing style, offering ample room for future growth and variation.

JUNO & BRUNO

by

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Approved by

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DEDICATION

This project is dedicated to my wife, Martine Kolatchew, and my mother, Judy Wheatley.

APPROVAL PAGE

This thesis written by Charles Christopher Crutcher has been approved by the following committee of the Faculty of The Graduate School at The University of North Carolina at Greensboro.

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CHAPTER I: INTRODUCTION

Juno and *Bruno* both represent my exploration of jazz styles as a composer. As part of my musical preparation, I delved into the works of composers such as Red Garland, Horace Silver, and especially Duke Ellington, learning from their meticulous attention to detail, chord voicings, and the thoughtful construction of melodies and counter-melodies.

This document outlines essential elements in my horn writing, beginning with the structural integrity of the voicings used by the trumpet, tenor saxophone, and trombone, collectively referred to as "horns" throughout this paper, in both compositions. Most often in music, the melody is written above the rest of the instrumentation in order for it to be clearly represented. As my compositional style has evolved, I have experimented with the strategic spacing of voicings, a technique I frequently employ in *Juno*. I use voicings that feature large intervals designed to create space for the melody, thus allowing it to move within the voicings rather than above them. This is an intentional device to add richness.

Additionally, I explore dovetailing, a technique I learned from "The Study of Orchestration"¹ by Samuel Adler and observed in the music of Johannes Brahms and Maurice Ravel. I place particular emphasis on Ravel in this paper. This technique is employed in both *Juno* and *Bruno*.

¹ Adler, Samuel. *The Study of Orchestration*. 3rd ed., New York: W.W. Norton & Company, 1982, p. 159.

CHAPTER II: HORN VOICINGS AND DOVETAILING

Types of Voicings

In my horn writing, I use voicings that derive from those of jazz piano.

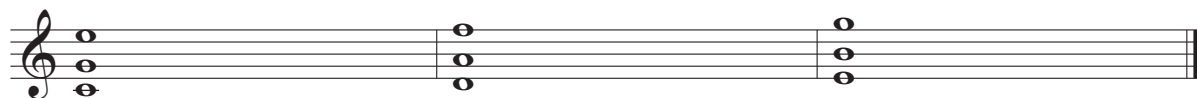
These voicings are:

1. Open voicings
2. Three-note shell voicings
3. Rootless voicings

1. Open voicings are chords that extend beyond an octave to create an open sound. A simple way to create an open voicing is to take a 3-note tertian chord and move the middle note up an octave. This will create intervals of a 5th and then a 6th, producing a more spacious sound.

Example 1. Open Voicing

C Major (open voicing) D Minor (open voicing) E Minor (open voicing)

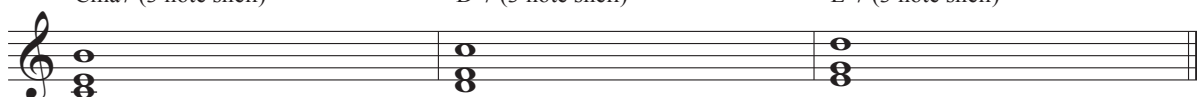


The image shows three musical staves in treble clef. The first staff is labeled 'C Major (open voicing)' and contains three notes: C4 (middle C), G4 (one octave above C), and C5 (two octaves above C). The second staff is labeled 'D Minor (open voicing)' and contains three notes: D4, F4, and D5. The third staff is labeled 'E Minor (open voicing)' and contains three notes: E4, G4, and E5.

2. Three-note shell voicings consist of the root, the third (indicating if the chord is major or minor), and the seventh (indicating the chord's quality). By emphasizing these three chord tones, we are left with the foundational harmonic structure of the chord.

Example 2. Three-Note Shell Voicing

Cma7 (3 note shell) D-7 (3 note shell) E-7 (3 note shell)



The image shows three musical staves in treble clef. The first staff is labeled 'Cma7 (3 note shell)' and contains three notes: C4, E4, and Bb4. The second staff is labeled 'D-7 (3 note shell)' and contains three notes: D4, F4, and C5. The third staff is labeled 'E-7 (3 note shell)' and contains three notes: E4, G4, and D5.

What makes these voicings special is that they provide space for a soloist to improvise freely, allowing them to incorporate color tones such as the 9th, 11th, and 13th to add complexity to their melodies. This is possible because the chord's harmonic integrity is clearly represented, making these extended harmonies sound sensible. Jazz pianists typically use shell voicings as a starting point and gradually incorporate the 9th, 11th, and 13th into their voicings, all the while omitting the root, thereby creating a rootless voicing.

3. Rootless voicings omit the chord's root and replace it with a different harmony. The chord remains harmonically intact because the bass player provides the root of the chord. Similar to shell voicings, they also include the third and seventh scale degrees. However, rather than the root, these voicings incorporate an added extension, typically the 9th or the 5th scale degree. These chords are used to create a harmonically richer sound.

Example 3. Rootless Voicing

The image displays two rows of musical notation on a grand staff (treble clef). The first row shows three chords: D-9, G7(b13), and Cmaj9. The second row shows three chords: D-7, G7(b9), and Cmaj7. Each chord is represented by a set of notes on a five-line staff, with the root note omitted. The notes are arranged in a way that facilitates voice leading between adjacent chords.

What makes these voicings so effective is the voice leading; nothing moves more than a half step. Not only is this great voice leading but it also allows the accompanist to stay in one spot while comping for the soloist. This gives the soloist more range to move freely without worrying about clashing with the accompanist.

I vary these voicings to introduce different flavors within the harmonic progressions throughout the music. This is made effective by good voice leading, enabling me to focus more on each individual line horizontally, rather than being overly concerned with the collective vertical harmony they produce.

Duke Ellington's use of Open Voicings

In this excerpt from *Don't Get Around Much Anymore*, Ellington employs the trombone section, starting at measure 37, to play a handful of different open voicings.²

Example 4. Open Voicings in *Don't Get Around Much Anymore*

The musical score for Example 4 consists of two staves: Voice (treble clef) and Trombones (bass clef). The key signature is one sharp (F#). Measure 37 is marked. The Voice part begins with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. A triplet of eighth notes (D5, E5, F#5) follows. The Trombones part shows four voicings: 1. Open Voicing: G2, B1, D2. 2. Open Voicing: G2, B1, D2. 3. Open Voicing: G2, B1, D2. 4. Inverted 3 Note Shell Voicing (Open Voicing): G2, B1, D2.

The last voicing shown in Example 4 is a 3-note shell of a Db7 chord, with the root of the chord shifted down the octave. This octave displacement extends the voicing beyond a single octave, turning it into both an open voicing and a 3-note shell voicing.

Voicings in *Juno*

Throughout this piece, I capitalize on the spacing of both open and rootless voicings, distinguished by their large intervals. I position the melody within these intervals,

² Berger, David (Transcriber). "Don't Get Around Much Anymore." In *Jazz at Lincoln Center Library: Essentially Ellington*. Music by Duke Ellington, lyrics by Bob Russell. New York: Jazz at Lincoln Center Library, 1942.

ensuring it does not extend beyond this space. This serves almost as an embellishment within the voicing itself.

At measure 45 the second trumpet, trombone, and tenor saxophone employ four open voicings. An excerpt from the score is shown in Example 5.

Example 5. *Juno* Excerpt, mm. 45-46.

The image shows a musical score excerpt for measures 45 and 46. The score is arranged in six staves, labeled on the left as T. Sax. 1, T. Sax. 2, B♭ Tpt. 1, B♭ Tpt. 2, Tbn. 1, and Tbn. 2. The key signature is B-flat major (two flats). Measure 45 is marked with a '45' above the first staff. In measure 45, T. Sax. 1 has a whole rest followed by a quarter rest, then a quarter note G4, a quarter note A4, and a quarter note B4. T. Sax. 2 has a whole note G3. B♭ Tpt. 1 has a quarter note G3, a quarter note A3, a quarter note B3, a quarter note G3, a quarter note F3, and a quarter note E3. B♭ Tpt. 2 has a whole note G3. Tbn. 1 has a quarter note G3, a quarter note A3, a quarter note B3, a quarter note G3, a quarter note F3, and a quarter note E3. Tbn. 2 has a whole note G3. In measure 46, T. Sax. 1 has a whole note G4. T. Sax. 2 has a whole note G3. B♭ Tpt. 1 has a whole note G3. B♭ Tpt. 2 has a whole note G3. Tbn. 1 has a whole note G3. Tbn. 2 has a whole note G3.

The first three chords feature the root, 3rd, and 5th scale degrees, resembling root-position tertian chords with the third of each chord shifted up an octave. The fourth chord, a three-note shell voicing, also takes on the characteristics of an open voicing, as the third is once again moved up the octave. The voicings used are presented in a piano reduction in Example 6.

Example 6. Open Voicings in *Juno*

The image shows a musical score for four chords: Db7, C11, C-9, and D-9. The score is written in 4/4 time with a key signature of three flats (Bb, Eb, Ab). The chords are arranged in a sequence across four measures. The notes for each chord are as follows:

Chord	Notes (Bass to Treble)
Db7	Fb, Bb, Ab, Gb
C11	F, C, Eb, Gb, Ab, Bb
C-9	F, C, Eb, Gb, Ab
D-9	F, C, Eb, Gb, Ab, Bb

Labels below the bass staff indicate the voicing type for each chord: "open voicing" for Db7, C11, and C-9, and "3 note shell voicing (also open voicing)" for D-9.

In Example 7, we introduce the melody to the same passage, played by the first trumpet and first trombone, doubled at the octave. The open-voiced chords from the previous example create space for the melody to move freely through the register that the third would have originally occupied if it were not raised up the octave. The extended harmony not represented in the chord, such as the 7th of the Db7 chord and the 7th and 11th of the C11 chord, is played by the electric piano and piano.

Example 7. Melody Moving Through Open Voicings

The image shows a musical score for the same four chords as in Example 6: Db7, C11, C-9, and D-9. The score is written in 4/4 time with a key signature of three flats. The melody is played in the treble clef, and the bass line is in the bass clef. The melody moves through the register of the chords, illustrating the concept of open voicings.

At measure 40 the second trumpet, second tenor, and second trombone introduce two rootless voicings to add color as the piece moves into the B section. An excerpt from the score is shown in Example 8.

Example 8. *Juno* Excerpt, mm. 40-41.

40

T. Sax. 1

T. Sax. 2

40

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Notably, the second voicing creates an interval of a fourth between the two lower notes, providing a small window for the melody to glide through. In Examples 9 and 10, the voicings employed are depicted in a piano reduction.

Example 9. Rootless Voicings in *Juno*

D7(#9) C-9

Example 10. Melody Moving Through Rootless Voicings

The musical score for Example 10 is written in 3/4 time and B-flat major. It consists of two measures. The first measure shows a melody in the treble clef starting with a quarter rest, followed by a triplet of eighth notes (F4, G4, A4), and then a quarter note (Bb4). The bass clef has a quarter rest followed by a 7th chord voicing (F4, Ab4, Bb4, C5). The second measure shows a melody in the treble clef starting with a quarter note (Bb4), followed by eighth notes (A4, G4, F4), and ending with a quarter note (E4). The bass clef has a whole note C-9 chord voicing (C4, Eb4, F4, Gb4).

Dovetailing

Within my writing I frequently employ a technique known as dovetailing—a term borrowed from carpentry where two pieces of wood seamlessly interlock.³ Dovetailing in music involves different musical lines overlapping and connecting to form a unified musical idea. In his book "The Study of Orchestration," Samuel Adler highlights the significance of dovetailing, especially when transcribing from piano to strings. He notes, "The dovetailing of parts can be employed to recreate the smoothness that a single player can achieve on a single instrument."⁴

Maurice Ravel's use of Dovetailing

Pianists often use the sustain pedal to extend pitches, creating sounds beyond what they could produce with two hands. In *Pavane pour une infante défunte*,⁵ Ravel achieves this same sustained effect in the orchestra by incorporating dovetailing into his orchestration.

³ Sanchez-Behar, Alexander. "Dovetailing in John Adams's 'Chain to the Rhythm'." *Indiana Theory Review* 31, no. 1–2 (2013): 88–114. <http://www.jstor.org/stable/10.2979/inditheorevi.31.1-2.0088>

⁴ Adler, Samuel. *The Study of Orchestration*. 3rd ed., New York: W.W. Norton & Company, 1982, p. 159.

⁵ Ravel, Maurice. *Pavane pour une infante défunte*. Paris: Durand, 1899.

Example 11. Ravel's Implementation of Dovetailing

The image shows a musical score for Example 11, Ravel's implementation of dovetailing. The score is in 3/4 time and features a key signature of one flat. It consists of two systems of staves. The first system includes a solo horn part (top two staves) and a piano accompaniment (bottom two staves). The second system includes a solo bassoon part (top two staves) and a piano accompaniment (bottom two staves). The tempo is marked 'au Mouvt'. Dynamics include pp, mf, p, and pp. Performance instructions include 'SOLO', 'uniss.', 'div.', 'pizz.', and 'arco'. A red box highlights a dovetailing passage in the horn part of the first system, and another red box highlights a pizzicato passage in the bassoon part of the second system.

Ravel achieves this effect with the cello, played pizzicato, producing the attack, and the resonance created by the horns and bassoon. Additionally, Ravel recreates the envelope of a piano by crescendoing, then de-crescendoing the bassoon and horns.

Dovetailing in *Juno and Bruno*

At measure 22 in *Juno* the second trumpet, second trombone, and second tenor saxophone, collaborate to convey a single musical idea. An excerpt from the score is shown in Example 12.

Example 12. *Juno* Excerpt, mm. 22.

Musical score for Example 12, mm. 22. The score is arranged in six staves. The top two staves are for Tenor Saxophones (T. Sx. 1 and T. Sx. 2), and the bottom four staves are for Horns (B♭ Tpt. 1, B♭ Tpt. 2, Tbn. 1, and Tbn. 2). The key signature is B-flat major (two flats). The time signature is 4/4. The score begins with a measure number '22' above the first staff. T. Sx. 1 plays a sustained whole note. T. Sx. 2 plays a phrase starting with a forte (*f*) dynamic, consisting of a quarter note, an eighth note, and a dotted quarter note. B♭ Tpt. 1 plays a sustained whole note. B♭ Tpt. 2 plays a phrase starting with a forte (*f*) dynamic, consisting of a quarter rest, followed by a quarter note, an eighth note, and a dotted quarter note. Tbn. 1 plays a sustained whole note. Tbn. 2 plays a phrase starting with a forte (*f*) dynamic, consisting of a quarter note, an eighth note, and a dotted quarter note.

The first two horns begin together in octaves. As the first horn sustains its note, the second horn extends the phrase by playing an additional 16th note, initiating the third horn to conclude the line. Meanwhile, both of the initial horns maintain their sustained notes. This excerpt is presented in a piano reduction in Example 13.

Example 13. Dovetailing in *Juno*

Piano reduction of Example 13, showing a dovetailing effect between two phrases. The score is arranged in two staves (treble and bass clef). The key signature is B-flat major (two flats). The time signature is 4/4. The first phrase is marked with the chord symbol F-9 and the second phrase with B♭13. The first phrase consists of a quarter rest followed by a quarter note, an eighth note, and a dotted quarter note. The second phrase consists of a quarter note, an eighth note, and a dotted quarter note. The two phrases overlap, with the second phrase beginning while the first phrase is still playing.

At the end of measure 101 in *Bruno* the trumpet, trombone, and tenor saxophone, work together to convey a single musical idea. Example 14 illustrates this moment within the score.

Example 14. *Bruno* Excerpt, mm. 101-104.

At measure 101, the trombone sustains a note for a measure and a half, while the trumpet concludes a phrase and sustains a note through the next measure. Meanwhile, on the "and" of the 4th beat of measure 101, the tenor saxophone initiates an ascending counter-melody. By beat 3 of measure 102, the trombone joins the tenor saxophone's line. Then, at measure 103, all three horns converge as the trumpet also doubles the line. This excerpt is presented in a piano reduction in Example 15.

Example 15. Dovetailing in *Bruno*

CHAPTER III: CONCLUSION

Departing from the conventional practice of placing the melody above other instrumentation, my evolving compositional style embraces strategic spacing of voicings. This deliberate deviation and use of specific voicings provides room for melodic exploration, and contributes to a dense sonic palette. Both *Juno* and *Bruno* are examples of my journey into jazz composition, shaped by studying the works of influential figures like Maurice Ravel and Duke Ellington.

REFERENCES

Adler, S. (1982, April 12). *The Study of Orchestration* (3rd ed.). W.W. Norton & Company.

Alexander Sanchez-Behar. (2013). Dovetailing in John Adams's "Chain to the Rhythm." *Indiana Theory Review*, 31(1-2), 88-114. <http://www.jstor.org/stable/10.2979/inditheorevi.31.1-2.0088>

Berger, D. (Transcriber). (1942). "Don't Get Around Much Anymore." In *Jazz at Lincoln Center Library: Essentially Ellington*. Music by Duke Ellington, lyrics by Bob Russell. New York: Jazz at Lincoln Center Library.

Ravel, M. (1899). "Pavane pour une infante défunte." Paris: Durand.

APPENDIX A: LINKS TO MUSIC

Link to Music:

[https://drive.google.com/drive/folders/1kHFCdC9b-jL2nWEJr-pfOL8Kim8tNW87?
usp=drive_link](https://drive.google.com/drive/folders/1kHFCdC9b-jL2nWEJr-pfOL8Kim8tNW87?usp=drive_link)

APPENDIX B: *JUNO & BRUNO*, FULL SCORE

Juno

Chris Crutcher

Juno

Chris Crutcher

Straight 8th ♩ = 92

Tenor Sax 1
p *f* *pp*

Tenor Sax 2
p *f* *pp*

Trumpet in B \flat 1
p *f* *pp*

Trumpet in B \flat 2

Trombone 1
p *f* *pp*

Trombone 2
p *f* *pp*

Piano
p *f* *pp*
G9sus A \flat 9sus G9sus A \flat 9sus G9sus A \flat 9sus G9sus G \flat 7 F7 F7/E G7

Electric Piano
p *f* *pp*
G9sus A \flat 9sus G9sus A \flat 9sus G9sus A \flat 9sus G9sus G \flat 7 F7 E6 G7

Bass
p *f* *pp*
G9sus A \flat 9sus G9sus A \flat 9sus G9sus A \flat 9sus G9sus G \flat 7 F7 E6 G7

Drum Set
p *f* *pp*
slowly fall apart
(like a car breaking down)

A

T. Sax. 1

T. Sax. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Pno.

E. Pno.

Bass

D. S.

f

f

f

start very sparse

F-9 B♭13 F-9 F-9 B♭13

F-9 B♭13

6

6

6

6

6

6

6

6

B

11

T. Sax. 1

T. Sax. 2

B \flat Tpt. 1

B \flat Tpt. 2

Tbn. 1

Tbn. 2

Pno.

E. Pno.

Bass

D. S.

f

f

f

f

creep in with a
flowery chord

F-9

F-9

B \flat 13

F-9

F-9

B \flat 13

F-9

fill

f

C

17

T. Sax. 1

T. Sax. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Pno.

17

G5 still creeping in

f

E. Pno.

17

F-9 B♭13 F-9 G5

Bass

17

F-9 B♭13 F-9 G5

D. S.

17

fill

Juno

22

T. Sx. 1

T. Sx. 2

B \flat Tpt. 1

B \flat Tpt. 2

Tbn. 1

Tbn. 2

Pno.

E. Pno.

Bass

D. S.

22

22

F-9 B \flat 13 F-9

F-9 B \flat 13 F-9

F-9 B \flat 13

F-9 B \flat 13

D

Musical score for Junco, measures 27-32. The score includes parts for T. Sax. 1, T. Sax. 2, B♭ Tpt. 1, B♭ Tpt. 2, Tbn. 1, Tbn. 2, Pno., E. Pno., Bass, and D. S. The key signature is B-flat major (two flats), and the time signature is 4/4. The score is marked with a 'D' in a box above measure 27. Dynamic markings include *p* (piano) and *ff* (fortissimo). The piano part includes chord markings F-9 and G5(b9) above measures 27 and 28 respectively. The double bass part includes chord markings F-9 and G5(b9) above measures 27 and 28 respectively. The drum set part (D. S.) is marked with *p* and features a consistent rhythmic pattern of eighth notes.

E

T. Sax. 1 *ff* *f*

T. Sax. 2 *ff* *f*

B♭ Tpt. 1 *ff* *f*

B♭ Tpt. 2 *ff* *f*

Tbn. 1 *ff* *f*

Tbn. 2 *f*

Pno. *ff* *f*
F-9 B♭13 F-9 F-9

E. Pno. *f*

Bass *ff* *f* get sparse again

D. S. *ff* *f*

F

37

T. Sax. 1

T. Sax. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Pno.

E. Pno.

Bass

D. S.

now you're fully in

B♭13 F-9 G5(b9) D7(#9) C-9

p *f* *p* *f* *p* *f*

Juno

42

T. Sax. 1

T. Sax. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Pno.

E. Pno.

Bass

D. S.

42 G-13 C-9 F7 B♭maj7 E♭7 D7 G-7 D♭7(#11) C11 C-9 D-9

42 G-13 C-9 F7 B♭maj7 E♭7 D7 G-7 D♭7(#11) C11 C-9 D-9

42 G-13 C-9 F7 B♭maj7 E♭7 D7 G-7 D♭7(#11) C11 C-9 D-9

42

G

Musical score for Juno, rehearsal mark G. The score includes parts for T. Sax. 1, T. Sax. 2, B♭ Tpt. 1, B♭ Tpt. 2, Tbn. 1, Tbn. 2, Pno., E. Pno., Bass, and D. S. The key signature is B-flat major (two flats). The score starts at rehearsal mark 47. Dynamics include *mf* and *ff*. Chord symbols are provided for the piano and electric piano parts.

Chord symbols for Pno. and E. Pno. parts:

Measure	Chord
47	C-9
48	F7
49	B♭maj7
50	E♭7
51	D7
52	G-7
53	D♭7(b5)
54	C11
55	C-9
56	D-9
57	F-9
58	B♭13

Solo Starts

H a tempo

53 *rit.* *molto rit.* *pp* *f* G-9 C13

T. Sax. 1

T. Sax. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Pno.

E. Pno.

Bass

D. S.

53 *pp* *f* F-9 G7 G♭7 G♭7/F A♭7 B♭13

53 *pp* *f* F-9 G7 G♭7 F6 A♭7 B♭13

53 *pp* *f* F-9 G7 G♭7 F6 A♭7 B♭13

53 *pp* *f* F-9 B♭13

now you take over comping and I'll add color

slowly fall apart (like a car breaking down)

Juno

57 G-9 E-9 G-9 C13 G-9

T. Sax. 1

T. Sax. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Pno.

E. Pno.

Bass

D. S.

f

Juno

I **J**

T. Sax. 1 C13 G-9 A7(b9) Bb7sus A7sus Bb7sus A7sus Bb7sus A7sus Bb7sus

T. Sax. 2 C13 G-9 A7(b9) Bb7sus A7sus Bb7sus A7sus Bb7sus A7sus Bb7sus

Bb Tpt. 1 63 C13 G-9 A7(b9) Bb7sus A7sus Bb7sus A7sus Bb7sus A7sus Bb7sus

Bb Tpt. 2 C13 G-9 A7(b9) Bb7sus A7sus Bb7sus A7sus Bb7sus A7sus Bb7sus

Tbn. 1 Bb13 F-9 G7(b9) Ab7sus G7sus Ab7sus G7sus Ab7sus G7sus Ab7sus

Tbn. 2 Bb13 F-9 G7(b9) Ab7sus G7sus Ab7sus G7sus Ab7sus G7sus Ab7sus

Pno. 63 Bb13 F-9 G7(b9) Ab7sus G7sus Ab7sus G7sus Ab7sus G7sus Ab7sus

E. Pno. 63 Bb13 F-9 G7(b9)

Bass 63 F-9 G7(b9) Ab7sus G7sus Ab7sus G7sus Ab7sus G7sus Ab7sus

D. S. 63

Juno

K play a variation of this if soloing

70 A 7sus A♭7sus G 7sus A♭7sus G 7sus A♭7sus G 7sus A♭7sus

70 A 7sus A♭7sus A 7sus A♭7sus A 7sus A♭7sus A 7sus A♭7sus

70 A 7sus A♭7sus G 7sus A♭7sus G 7sus A♭7sus G 7sus A♭7sus

70 A 7sus A♭7sus A 7sus A♭7sus A 7sus A♭7sus A 7sus A♭7sus

70 G 7sus G♭7sus F 7sus G♭7sus F 7sus G♭7sus F 7sus G♭7sus

70 G 7sus G♭7sus G 7sus G♭7sus G 7sus G♭7sus G 7sus G♭7sus

70 G 7sus G♭7sus F 7sus G♭7sus F 7sus G♭7sus F 7sus G♭7sus G 5(b9) D 7(#9)

70 D 7(#9)

70 G 7sus G♭7sus F 7sus G♭7sus F 7sus G♭7sus D 7(#9)

70

Dynamics: *f*

Annotations: play a variation of this if soloing

Juno

76 D-9 A-13 D-9 G6 Cmaj7 F7 E7 A-7 Eb7(b5) D11

T. Sax. 1

T. Sax. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Pno.

E. Pno.

Bass

D. S.

L

Solo Ends

D-9 E-9

The musical score is arranged in a standard orchestral layout. It includes parts for two saxophones (T. Sx. 1 and 2), two B♭ trumpets (B♭ Tpt. 1 and 2), two trombones (Tbn. 1 and 2), piano (Pno.), electric piano (E. Pno.), bass, and drums (D. S.). The score is in 4/4 time and features a key signature of two flats (B♭ and E♭). The saxophone parts have melodic lines with dynamics ranging from *f* to *ff*. The brass parts provide harmonic support, with the trombone 1 part featuring a triplet in the second measure. The piano and electric piano parts consist of rhythmic patterns, while the bass line provides a steady accompaniment. The drum part includes a snare drum solo in the second measure. Chord markings are provided above the piano and electric piano staves, including C-9, D-9, F7, B♭maj7, E♭7, D7, G7, D♭7(b5), C11, and D-9. A rehearsal mark '81' is placed at the beginning of the piano and electric piano parts.

M

86

T. Sax. 1 *ff* *f*

T. Sax. 2 *f*

B♭ Tpt. 1 *ff* *f*

B♭ Tpt. 2 *f*

Tbn. 1 *ff* *f*

Tbn. 2 *f*

Pno.

E. Pno. *ff* *f* F-9 B♭13 F-9 F-9

Bass *f* F-9 B♭13 F-9 F-9

D. S. *ff* *f*

Detailed description: This page of a musical score for 'Juno' (page 33) features a rehearsal mark 'M' at the top right. The score is for measures 86-89. The instrumentation includes T. Sax. 1, T. Sax. 2, B♭ Tpt. 1, B♭ Tpt. 2, Tbn. 1, Tbn. 2, Pno., E. Pno., Bass, and D. S. (Drum Set). The key signature is three flats (B-flat major/D-flat minor). The time signature is 4/4. The T. Sax. 1 part starts with a *ff* dynamic and a *f* dynamic. The B♭ Tpt. 1 part also starts with *ff* and *f*. The Tbn. 1 part starts with *ff* and *f*. The E. Pno. part starts with *ff* and *f*. The Bass part starts with *f*. The D. S. part starts with *ff* and *f*. The E. Pno. and Bass parts have chord markings: F-9, B♭13, F-9, and F-9. The Pno. part is mostly silent. The T. Sax. 2 part has a *f* dynamic. The B♭ Tpt. 2 part has a *f* dynamic. The Tbn. 2 part has a *f* dynamic. The D. S. part has a *ff* dynamic and a *f* dynamic.

Juno

91

T. Sx. 1

T. Sx. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

91

thin voicing here
G5(b9)
f

Pno.

91

B♭13 F-9 G5(b9)

E. Pno.

91

B♭13 F-9 G5(b9)

Bass

91

D. S.

BRUNO

CHRIS CRUTCHER

SCORE

BRUNO

CHRIS CRUTCHER

♩ = 104

TENOR SAX

TRUMPET IN B \flat

TROMBONE

PIANO

BASS GUITAR

f *pp* *f*

C-7 F11 B \flat 7 A7(b9) D-7 G7

f

C-7 F11 B \flat 7 A7(b9) D-7 G7

f

A

T. SX.

B \flat Tpt.

Tbn.

PNO.

BASS

C7(b5) F $\text{maj}9$ G $\text{.}9$

g^{ua} *p*

F $\text{maj}9$ G $\text{.}9$

p

BRUNO

15

T. SX.

B \flat TPT.

TBN.

PNO.

BASS

C $7(\flat 5)$ F maj9

C $7(\flat 5)$ F maj9

21

T. SX.

B \flat TPT.

TBN.

PNO.

BASS

B

G -9 C $7(\flat 5)$ F maj9

G -9 C $7(\flat 5)$ F maj9

BRUNO

27

T. SX.

B♭ TPT.

TBN.

PNO.

BASS

G-9

C7(b5)

33

T. SX.

B♭ TPT.

TBN.

PNO.

BASS

F maj9

G-9

f

BRUNO

C

39

T. SX.

B♭ TPT.

TBN.

PNO.

BASS

39 C₇(b5) E^b_{maj7} D^b_{maj7} C-7 F₁₁

39 C₇(b5) E^b_{maj7} D^b_{maj7} C-7 F₁₁

46

T. SX.

B♭ TPT.

TBN.

PNO.

BASS

46 B^b₇ A₇(b9) D-7 G₇ C₇(b5)

46 B^b₇ A₇(b9) D-7 G₇

D

T. SX. G^{maj9} A⁻⁹

B^b TPT. 53 G^{maj9} A⁻⁹ G⁻⁹

TBN. G^{maj9} A⁻⁹ G⁻⁹

PNO. 53 F^{maj9} G⁻⁹

BASS 53 F^{maj9} G⁻⁹

60 F^{maj7} E^b maj7 **E**

T. SX. f

B^b TPT. 60 F^{maj7} E^b maj7 f

TBN. E^b maj7 D^b maj7 f

PNO. 60 E^b maj7 D^b maj7 f

BASS 60 E^b maj7 D^b maj7 f

BRUNO

67

T. SX. **F** G maj9

B♭ TPT. G maj9

TBN. F maj9

PNO. F maj9

BASS F maj9

74

T. SX. A-9 **G** *f*

B♭ TPT. A-9

TBN. G-9

PNO. G-9 *f* F maj9

BASS G-9 C7(b5) F maj9 *f*

BRUNO

82

T. SX.

B \flat TPT.

TBN.

PNO.

BASS

G-9

87

T. SX.

B \flat TPT.

TBN.

PNO.

BASS

f

F maj9

C7(b5) F maj9

BRUNO

92

T. SX.

B \flat TPT.

TBN.

PNO.

BASS

f

G-9

F maj9

98

T. SX.

B \flat TPT.

TBN.

PNO.

BASS

f

G-9

G-9

BRUNO

103

T. SX.

B \flat TPT.

TBN.

PNO.

BASS

110

T. SX.

B \flat TPT.

TBN.

PNO.

BASS

H

ff *mp*

ff *mp*

ff *mp*

mp

mp

$E^{\flat} \text{maj7}$ $D^{\flat} \text{maj7}$ C-7 F11

C7(b5) $E^{\flat} \text{maj7}$ $D^{\flat} \text{maj7}$ C-7 F11

mp

$B^{\flat} 7$ $A 7(b9)$ D-7 G7

$B^{\flat} 7$ $A 7(b9)$ D-7 G7 C7(b5)

BRUNO

I

T. SX.

B \flat TPT.

TBN.

PNO.

BASS

117

p

F maj9 *8va*

G-9

117 F maj9

G-9

p

T. SX.

B \flat TPT.

TBN.

PNO.

BASS

123

p

C7(b5) F maj9

123 C7(b5) F maj9

BRUNO

J

129

T. SX.

B \flat TPT.

TBN.

PNO.

BASS

G-9

F maj9

p

mp

K

135

T. SX.

B \flat TPT.

TBN.

PNO.

BASS

G-9

F maj9

C 7(b5)

F maj9

f

BRUNO

142

T. SX.

B \flat TPT.

TBN.

PNO.

BASS

G-9

G-9

148

T. SX.

B \flat TPT.

TBN.

PNO.

BASS

F maj9

G-9

C 7(b5)

F maj9

G-9

BRUNO

154

T. SX.

B \flat TPT.

TBN.

PNO.

BASS

F maj9

C 7(b5) F maj9

160

T. SX.

B \flat TPT.

TBN.

PNO.

BASS

G-9

G-9

ff

ff

ff