

Eastman School of Music

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An Analysis of Clare Fischer's

“Passarinho”

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There are few that hold a musical talent as unique and expansive as Clare Fischer. As he explained in a 1987 Los Angeles Times interview “I relate to everything... I’m not just jazz, Latin or classical. I really am a fusion of all of those.”¹ This statement becomes evident with even the slightest look into his career. Beginning piano before the age of 9, Fischer began to continually absorb multiple styles into his musical language, from Stravinsky to Schoenberg, Lee Konitz to Duke Ellington, and everything in between. His dedication to his work was nearly unrivaled, even going so far as to become fluent in both Spanish and Portuguese after becoming engrossed in Latin music.² Whether he was working as an arranger, composer, keyboardist, or bandleader, Fischer was consistently one of the most influential and versatile musicians of his time.

Born October 22nd, 1928 in Durand, Michigan, Fischer began studying music in grade school, first on violin, and eventually moving to piano. By the age of 7, he was able to discern four-part voicings on the piano by ear, and by age 9 he was already beginning to compose his first pieces of classical music, as well as arrangements for various dance bands. By this point, his family had left Durand, and moved to Grand Rapids, where Fischer later attended South High School. This exposed him to even more musical opportunities not only on the academic level, and also allowed him to become more engaged in the city’s musical scene as he grew older.

Eventually, one of his high school teachers began to give him free lessons in music theory and orchestration in order to help advance his studies. Fischer would repay him by copying and orchestrating music for the ensembles at the school. Additionally, Fischer would also fill in for any empty spots at school concerts. Even if he didn’t know the instrument, so long as he had a fingering chart, he would figure it out.³ By 15 years old, Fischer had started his own band in Grand Rapids as well, in which he wrote all the arrangements for.⁴

In 1947, Fischer left Grand Rapids to attend Michigan State University, and began majoring in music composition and theory. Initially, his major instrument was clarinet, which he later switched to piano. Around this time is when he was introduced to Latin music, by way of

¹ Stewart, Zan. "He Arranges, Composes, Performs: Fischer: A Renaissance Man of Music." Los Angeles Times, May 14, 1987. <https://www.latimes.com/archives/la-xpm-1987-05-14-ca-8949-story.html>.

² de Haan, Maarten. “The Lovely Clare Fischer: The Best Kept Secret in Jazz.” Art Interviews. 1998. artistinterviews.eu/home/clarefischer

³ Fischer, Claire. “Harmonic Exercises for Piano.” Golden West Music Press. Biography. 1996

⁴ “Former Durand Boy Orchestra Leader at Age 15.” Owosso Argus – Press. December 13th, 1943. <https://news.google.com/newspapers?id=Z-UiAAAAIABAJ&sjid=UqsFAAAAIAAJ&pg=3126,1784317&dq>

his college roommates, who were Latin-Americans themselves.⁵ Fischer's mutual love for language and music was only provoked further when exposed to such greats such as Mario Bauza, Machito, Tito Puente, and others.^{6 7} This spurred a further interest in him that would last the rest of his life.

After finishing school, Fischer joined the army, where he went on to serve as staff arranger and composer for the U.S. Military Academy Band at West Point.⁸ Upon completing his enlistment, he returned to MSU in 1955 to pursue a Master of Music.⁹ However, he hadn't forgotten his love of Latin music, additionally completing a minor in Spanish along with his degree in an attempt to become fluent in the language.

After completing his college education, Fischer moved to Detroit, where he heard the vocal group The Hi-Lo's for the first time. He soon began working with them both as an arranger and keyboardist, which quickly opened numerous doors for collaboration. He eventually moved to Los Angeles and began working with musicians such as Cal Tjader and George Shearing. From here his career only grew further and further. His group, Salsa Picante, won a Grammy Award in 1981 for their album, "2+2," and later received another award for their 1986 album, "Free Fall."¹⁰

Fischer's career was not exclusive to Latin music however, encompassing seemingly all genres. Having performed with the WDR big band, Metropole Orchestra, recorded solo piano albums, composed symphonic works for celebrity soloists, arranged orchestrations for pop artists such as Paul McCartney and Prince, Fischer truly had an expansive career that included a plethora of styles and genres, all of which he absorbed to a degree like none other.

The samba and bossa nova styles, like many others, were born through a long oral tradition paired with many different cultural and social aspects. It is important to have a basic understanding of at least the musical aspects of this in order to discern why the elements Fischer added have such an impact on the piece. The samba is typically associated with Brazilian folk

⁵ Stewart, Zan.

⁶ de Haan, Maarten.

⁷ Wilson, John. "Critics Choices – Jazz" The New York Times, October 18th, 1987.
<https://www.nytimes.com/1987/10/18/arts/critics-choices-jazz.html>

⁸ Fischer, Claire.

⁹ "College to State Latin Jazz Shows" The Union Democrat. February 7th, 1992.
<https://news.google.com/newspapers?id=eydZAAAIAIBAJ&sjid=CkcNAAAIAIBAJ&pg=4071,690970&dq>

¹⁰ Locklin, Lydia. "Latin Salsa of Clare Fischer a Complement to Jazz Show." The Union Democrat, November 21, 1986.
<https://news.google.com/newspapers?id=tB1ZAAAIAIBAJ&sjid=p0YNAAAIAIBAJ&pg=4892,2511321&dq>

music, but shares roots with many West African musical traditions. The term *samba* existed within the Portuguese language since the 19th century, originally referring to a dance. After the introduction of the musical style, the dance and music eventually became synonymous, the word now referring to both.¹¹

In 1916, the first successful recording of a samba was produced. Ernesto Maria dos Santos, also known as ‘Donga,’ recorded “Pelo Telefone.” It features just voice, clarinet, guitar, bass, and backing vocals. However, it contains the typical sixteenth, eighth, sixteenth note rhythm found in sambas following it, as well as the uplifting, dance-like feel.¹² This spurred an interest in the style, and many imitators soon followed, leading to huge commercial and social success. Additionally, the infusion of multiple musical traditions across Brazil eventually gave birth to new styles within the samba idiom, primarily dictated by their rhythmic, melodic, or lyrical content. This is primarily seen in genres such as contemporary the samba-canção, samba-choro, and samba-fox.¹³

Eventually, one of the largest contributions to emerge from the samba was the creation of the bossa nova genre. Following a revolt in the government and an establishment of the new capitol, Brasília, in 1956, many university-aged youths in southern Rio de Janeiro began to structure a new form of rhythmic interpretation of the samba that reflected Brazil’s push to be a contemporary country.¹⁴ This effort quickly began to spread, and was termed *bossa nova*, meaning simply new wave, or new trend. Pieces such as “Chega de Saudade” by Antônio Carlos Jobim, and “Bim Bom” by João Gilberto began to gain notable popularity. Gilberto is often credited as the designer of the bossa nova style. Not only did he change interpretations of rhythm in the samba, but also introduced more complex harmonies on the guitar that triggered a movement in his contemporaries that began to radically change the harmonic landscape of the style. Many of these conventions can be heard on his 1959 album, “Chega de Saudade.”¹⁵

¹¹ Béhague, Gerard. "Samba." Grove Music Online. 2001; Accessed 23 Apr. 2021. <https://www-oxfordmusiconline-com.ezp.lib.rochester.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000024449>.

¹² Ibid.

¹³ Béhague, Gerard. Ibid.

¹⁴ Moreno, Albrecht. 1982. "Bossa Nova: Novo Brasil: The Significance of Bossa Nova as a Brazilian Popular Music." *Latin American Research Review*, 129-141.

¹⁵ Béhague, Gerard. "Bossa nova." Grove Music Online. 2001; Accessed 23 Apr. 2021. <https://www-oxfordmusiconline-com.ezp.lib.rochester.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000003663>.

Although “Passarinho” wasn’t recorded until 1997, Clare Fischer already had a long history composing and recording bossa nova and other Latin music styles. With the bossa emerging for the first time in the late 50’s, it hadn’t reached the United States until around 1962, where it began to find a home in night clubs in New York, as well as having various albums reissued for an American audience.¹⁶ Yet, the style had such an impact on Fischer, that the third album credit to his name, released the same year, was titled “Bossa Nova Jazz Samba,” and featured all samba or bossa nova pieces.¹⁷ By then, Fischer had totally absorbed the style and had aptly contributed his own harmonic sensibilities to it. His piece “Pensativa” from this album has since become considered one of the more important pieces in the style.

The piece “Passarinho” is an interesting take on Latin musical styles as a whole. It uniquely blends multiple styles together but does so in a manner where no part feels out of place. The album it originally appears on, *Rockin’ in Rhythm* (1997), features numerous pieces of this variety, including a samba with Spanish vocals, and a Brazilian inspired “Sakura,” with vocals entirely in Japanese. “Passarinho” in particular begins conspicuously as a bossa nova, but seemingly evades introducing familiar interpretations of the style for as long as possible. Instead, during these periods of evasion, introduces elements of “clave,” a rhythmic pattern not found in Brazilian music, and eventually “tumbao,” a pattern used in the bass in Afro-Cuban and salsa music. Through Fischer’s masterful compositional and arranging skills, these elements blend smoothly into a very tuneful piece that holds an incredible amount of harmonic richness, as well as interesting rhythmic turns. No part feels out of place due to the integrity and justifications behind each element.

“Passarinho” appears to have an almost songbird like quality to it, which may have been somewhat intentional. The piece itself seemingly draws inspiration from its title. *Passarinho*, meaning little bird, comes from the Portuguese root word *pássaro*, the male bird.¹⁸ The English translation of this species of bird would be *passerine*, which denotes any classification of a bird that has small feet designed for perching on a tree. Additionally, it includes any species of a

¹⁶ Ratliff, Ben. “João Gilberto, an Architect of Bossa Nova, Is Dead at 88.” The New York Times. July 6th, 2019. <https://www.nytimes.com/2019/07/06/arts/music/joao-gilberto-dead-bossa-nova.html>

¹⁷ Jazzlists.com. Accessed April 23, 2021. http://www.jazzlists.com/SJ_Label_Pacific_Jazz_10000.htm

¹⁸ Cambridge Portuguese to English Dictionary. <https://dictionary.cambridge.org/us/dictionary/portuguese-english/>

songbird.¹⁹ This songbird-like quality is immediately heard and is a central thematic aesthetic throughout the rest of the piece.

The piece itself is comprised of six different sections. It begins with an eight-bar long introduction in $2/2$ meter (written as cut time) that sets up the initial style and harmonic context of the piece. This is followed by two *A* sections, which introduce the primary theme, followed by an extension on the second *A* section beginning in bar 21. The *B* section follows, introducing the secondary theme, as well as a change in meter to $3/2$. Following this is the solo section, labeled *C* where Fischer solos on electric piano, accompanied later by vocal backgrounds. *D* is the largest point of the piece yet, where Fischer is still soloing, accompanied by the highest range so far in the vocals. Next, there's a D.C. back to the introduction that plays through until just before the end of the first *A* section, where the piece moves to the coda. The piece then plays a second *A* section that is truncated, labeled *E* with an additional section at the end to help the transition into *F*, the outro. At *F*, the vocalists play a repeated descending dotted quarter note figure three times, first in the mid register, in the high register the second time, and dropping to the lower register the third time, with variations on the rhythm each time. Similar rhythmic content is stated a fourth time, but solely on a repeated Cadd9 chord in the voices, followed by a bass figure that closes out the piece.

The introduction sets up the piece a I – V figure in $C\Delta$ played in the rhythm section to establish the tonal center of the piece. It's broken up into four similar 2-bar phrases, with a variation at the end of the last bar that helps lead into the *A* section. It begins with the electric piano playing a syncopated figure beginning on two “and” in the first bar that completes itself in the second bar. The voicing of the figure is very colorful, as Fischer places a G major chord in 2nd inversion in the right hand over the C major chord, and leaves “E,” the third, in a low voice. This essentially creates two strong, but similarly related major sonorities in both hands, while also placing the “D,” the 9th of the chord, in between the two chords, which in turn creates a richer texture.

On four “and” of bar 1, the voicing is constructed similarly. The “B” in the melody in the right hand is repeated, now as a part of an E major triad, over an “F” natural in the bass. The “G”

¹⁹ "passerine, adj. and n.". OED Online. March 2021. Oxford University Press. <https://www-oed-com.ezp.lib.rochester.edu/view/Entry/138484?redirectedFrom=passerine&> (accessed April 23, 2021).

comes in on two “and” of bar 2, filling out the harmony, which creates a G13-9 chord. In a similar fashion to the first bar, the right hand has its own sonority and integrity that gives further definition and richness to the dominant sonority of the G7 voicing in the left hand. A small flute figure bridges bars 2 and 3, where the figure repeats. In bar 4 however, Fischer develops the rhythm, adding an additional hit on two “and,” and now stacking an Eb+Δ7 chord on beats three and four, with the top note moving up a minor third to “D” natural. The left hand still has a G7 voicing, so both voicings have relatively strong harmonic integrity, following the pattern set by the previous bars. The next 4 bars are identical to the previous, excluding the bar immediately before A. Here, it stays on a CΔ9 chord, voiced with a “C” and “D” in the left hand a 9th apart, and a CΔ7 chord in 3rd inversion in the right hand. Again, placing the 9th in a lower voicing to add a harmonic richness similar to the beginning of the piece. The voices then enter on beat four with the repeated eighth notes on “E” natural to begin the melody at the A section.

The primary melody of the piece begins at *A1*, and is performed by the top four voices. The section itself is broken into a four-bar phrase, followed by a two-bar development of this phrase, and a four-bar consequent. The melody is characterized by its minor 3rd and major 4th movement back and forth from the “E” to the “G” and “A” on beats one and three of the first bar. It’s punctuated with repeated eighth notes on every partial, which is then truncated in the second bar, now having the “G” on beat one and the “E” returning on one “and.” This melodic shape is repeated in bars 3 and 4. The development of this follows in bars 5 and 6, which begins to ascend diatonically, up from the “A” to “B,” and finally to “C” on two “and” of bar 6, the 13th of the G13-9 chord. This is left feeling rather unresolved.

However, the melody returns back down to its initial “E” on beat four of bar 6 before creating an appoggiatura up to “D,” which resolves the tension left from the “C.” This steps down to the “C” again, before leaping down to the “G” on the C6/9Δ7 chord. A short, arpeggiation of the C major chord by the bass begins to close out the phrase in bar 8, which extends the form slightly. From this, it begins a chromatic walk up beginning on the “F” on one “and” in bar 10. This chromatic line is important, as variations of it return at various points later in the piece. From here, the primary melody begins again at *A2*, moved up a minor third.

Harmonically, *A1* has a few interesting things happening. The most noticeable feature is the use of the “G” pedal throughout the first seven bars, entering on beat two of bars 1, 3, and 6, but on beat three in bar 5. The entrance on beat three in bar 5 is due to the 3-beat cross rhythm

that is occurring, as it is the only movement occurring on that partial. The use of the “G” pedal is not incidental, as it functions as a dominant pedal the whole way through. However, it parts from this at the downbeat of bar 7 with the incomplete F#o7 chord (although this still has a “G” in the bass, held over from the previous bar.)

The melody is very richly harmonized, through efficient use of pentatonics and smooth voice leading. The initial statement in bar 1 is harmonized using simply the notes from C pentatonic, with the “D” in the lowest voice, similar to the voicings in the introduction. The second statement of the melody in bar 3 is now harmonized with all four voices from the onset, using notes from C# diminished, which is functioning as a viio7/ii at this point. Notice here, the “D” from the initial voice has now stepped down to a “C#,” a movement that will be carried further in the next phrase.

In bar 5, the rhythmically developed fragment of the melody is stated, now using notes from a G7sus chord. The lowest voice has now stepped down to a “C” natural, and finally a “B” on two “and.” As the highest voice eventually reaches a “B” after their “A,” a voice exchange occurs, and the lowest voice steps down further to “A,” and finally “A^b” on one “and” of bar 6, to form the G13-9 chord. While the C#o7 chord in bars 3 and 4 did imply some form of movement to D minor, the movement of “C#” down to “C” in bar 5 creates a smooth voice leading past this directly to the V7sus, and eventually the V7. After the melody note returns to “E” on beat four of bar 6, the melody and inner voices in bar 7 work in contrary motion leading from the F#o7 to the C6 chord, before the upper voices drop in register on beat four, resolving to the C6/9Δ7 to close out the phrase.

A2 works in a very similar manner to A1. However, Fischer’s use of rhythmic development and phrasing keeps the section interesting, along with a few clever harmonic turns as well. Structurally, it’s different than A1, broken into two 4-bar phrases, a 2-bar extension, and an 8-bar extension on the form. The melody begins in a similar fashion, with two eighth note pickups on beat four in the preceding bar. However, it’s been transposed a minor 3rd higher now, beginning on “G” and jumping a minor 3rd and major 4th to “B^b” and “C,” respectively. Here, it has been harmonized using notes from “E^b” pentatonic, similar to A1, but transposed up a minor 3rd. The phrase has been extended further as well, repeating the initial statement two additional times before moving to the next idea. In the two addition repetitions, Fischer extends the range

further on the melody, beginning in bar 17, where the melody note jumps up to a “D^b” on beat four, which is then repeated in bar 18 on beat two. By now, the notes are outside the initial E^b pentatonic sonority, and the ensuing harmonies are derived from the G7alt chord in the bass.

Bar 19 begins the further development of the melody, which further extends the range, reaching up to an “E^b” on three “and,” the ^b13th of the chord, which is resolved on the high “F” on two “and” of bar 20, before arpeggiating down the chord to reach the final “G” on four “and.” This holds over onto the eight-bar extension of the form, where the bass has a chromatic walk up beginning on “E^b” to “F#,” harmonized with octaves on the root and major 10th.

The development of the harmony in A2 is particularly interesting. Due to the use of the C pentatonic sonority in A1 leading to the section being in C major, one could assume that the E^b pentatonic harmonization of the melody could possibly be a direct modulation into a new key, either E^b major or C minor. However, it instead works as a colorful treatment of upper extensions on the dominant, that is built slowly throughout the section. After the E^b sonority is introduced in bar 11, the lowest voice enters with a chromatic walk up to an “A^b” in bar 13, already a note outside E^b pentatonic. This creates an Fm11 sonority. However, the bass then enters with another chromatic walk up to a “G” on the downbeat of bar 15. This creates a G13+9-9 chord, which is beginning to suggest that we may still be in C major, with the “G” functioning as the dominant. Another short chromatic walk up leads to a “C^b” in bar 17, that fills out to a G7alt. chord, that the voices use to harmonize the melody with. From here, the melody ascending from the “D^b” on beat three in bar 17 to eventually the unresolved “E^b” on three “and” in bar 19, which resolves on “F” on two “and” in bar 20. It then steps down the G7alt arpeggio before landing on the 5th on the C pentatonic cluster that is sustained throughout the eight-bar extension.

Regarding Fischer’s treatment of Latin music so far in the piece, there are a few indications that the piece was established in a bossa nova style. The piece is supposedly Brazilian in nature, due to the Portuguese title. Additionally, there is no clearly stated indication of clave, so the introduction is not directly implying any Afro-Cuban influences. While the bossa nova is born out of samba, they are two different interpretations of a rhythmic style. In this case, this section is absent of a samba interpretation, which is derived from pattern of two eighth notes,

followed by a sixteenth, eighth, sixteenth, figure, or a variation of the sort.²⁰ Fischer's piano figure in the opening bars is indicative of a bossa-style chordal accompaniment figure, in a rather syncopated fashion.

While the bossa is no stranger to syncopation, traditionally most accompanimental patterns tend to have one or two downbeat oriented sections combined with polyrhythmicism. While this is similar to clave, the way it is used in the style is different. Should the beat be displaced for an extended period of time, the phrase length tends to be longer, and either begins and/or ends with a downbeat. Clave patterns tend to be shorter in length, typically fitting within two bars of a 4/4, or similar meters. Here, Fischer's first two bars have no downbeats in the accompanimental pattern. Instead, they don't appear until the end of the second phrase, with two hits on beats three and four. This is the most stylistically telling part of the section and help solidify the bossa nova nature of the beginning of the piece.

However, the absence of any bossa nova like accompaniment throughout the melody is quite striking. It brings an additional focus to the melody, and an emphasis on the expanded harmonic identity of the piece, which is only exaggerated further through its development at A2. Despite this, Fischer still retain parts of a traditional bossa pattern through the use of its implied rhythmic content. In bar 9, at the highest point of the melody so far, the two dotted quarter notes followed by the quarter note on beat four that's tied over is indicative of a bossa-like accompanying rhythm, just used in the melody instead.

The next thing that's interesting is Fischer's use of the bass. It still retains a familiar I – V motion see commonly in bossa basslines. However, he forgoes traditionally samba inspired rhythms, and augments the movement as well. Due to this, he retains the I – V movement of the original rhythm and uses each as its own chordal root. Once the A section begins, there is no formal use of chordal movement in the bass that is indicative of a normal bossa bassline. Instead, in A1, a "G" pedal is used throughout the section before a rest is left at the end of bar 7, followed by the arpeggiation up CΔ in bar 8. Then again at A2, when the bass is left sustained on the dominant throughout the section, until the extension on the form. Here, it still doesn't move directly to the I, but instead to the \flat III, and does the previously mentioned chromatic walkup to

²⁰ "Bossa nova: Ex.1 Classical samba rhythms." Grove Music Online. ; Accessed 23 Apr. 2021. <https://www-oxfordmusiconline-com.ezp.lib.rochester.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-8000000704>.

the $\flat V$, which then leaps down to the I. Interestingly, its rhythmic pattern here isn't derived from the bossa nova style, but is very clearly a 2-3 clave pattern, borrowed from Afro-Cuban influences.

The reason why "Passarinho" has still felt like a bossa nova so far is most likely due to Fischer's incredible use of melody, that has been deeply informed by the style since its inception. Additionally, the backing percussion on the track has contributed greatly to the feel of the piece. Because of this, the augmented use of the bass and expanded rhythmic feel surreptitiously create their own style within the bossa. This continues only further in the later sections of the piece, forwarding Fischer's use of expanded harmony, and especially the augmentation of time and usage of the bass.

Bar 29 begins the B section, which immediately switches meter to $3/2$. Here, the secondary melody of the piece begins. It's broken up into three 4-bar phrases, and one 6-bar phrase, which is essentially a 4-bar phrase with a 2-bar extension at the end of it. The melody begins by stacking 4th's on the "B \flat " until it reaches "A \flat ," which steps down to a "G." This is a great example of Fischer's economical use of similar sonorities. While the A sections were colored with pentatonics, this section immediately breaks away from that using 4ths. However, they aren't totally unrelated, since pentatonics are also born out of 4ths. In this case, the emphasis of the 4th is different, generating a different harmonic sonority. One could also identify the stacked 4ths in bar 29 as belonging to D \flat pentatonic, which also creates a great contrast going into bar 30, where the voicing becomes more closed on one "and" as a C pentatonic cluster.

On one "and" of bar 30, the melody note "G" planes down to an "F#" over a "B" pentatonic cluster and then back up to the "G," before leaping up to an "E \flat " in the upper register, the 13th of B \flat dominant chord, before it resolves downwards to the "D," which is then held over to the next bar. This then skips down the E \flat major arpeggio down to a "G" before leaping up to a "C," which still sounds fresh, as we have yet to hear it in the melody. Harmonically, this bar is interesting, as Fischer uses both the +5 and the natural 5 in this movement. While the voices arrive on beat one with the +5 in the lowest voice, and the major 7th in the highest voice, beat three flips this, but instead moves the highest voice down to a "B \flat ," the natural 5. This is a subtle shift that is exaggerated further on five "and" when the low voice moves back down to the +5, before resolving down to the "B \flat ," as the upper voice leaps up to the "C". This ties over into the

next bar, before leaping down an octave, and then arpeggiates up the $A^b\Delta 7$ chord to land on the “B^b” on the downbeat of bar 33.

Bar 33 creates a syncopated figure moving between “B^b” and “A^b” in the melody, beginning with an eighth note on the downbeat, and then repeated quarter notes throughout the bar on upbeats. This grouping of two eighth notes, now joined in the quarter note, can be considered an allusion to the melodies in the A sections, which will be developed further in this section. On six “and,” the melody note moves up to “C^b” before resolving down to “B^b” in bar 34, then stepping down to “A^b,” the ^b9 of the G7alt. chord. This then leaps down to an “E^b” before resolving to the “G” at the end of the bar, over the Cm9 chord held into bar 35. Here, there is a short bass figure that is reminiscent to that in bars 8 and 9.

The harmonization of the melody in bar 33 works by simply 3rds from Dm9-5 beginning on the dominant 7th. The following syncopations beginning on one “and” step the first two voices down to the minor 3rd and the lowered 5th. Six “and,” however, contains the dominant 7th in the low voice, and the natural 6th in the upper voice, as well as the 9th and the lowered 5th in the inner voices. While the “C^b” in the top voice is out of the key, it’s being borrowed from the G7alt. chord in the next bar, and resolves down by half step, along with all the other voices. In bar 34, this resolution is harmonized using notes from A^b melodic minor, with the 9th on the top. This steps down to the “A^b,” harmonized with notes from Fm7-5, with the 3rd on the top. It eventually moves to the Cm9 voicing on six “and,” which is then altered by the movement of the “D” to the “D^b” in bar 36, to accommodate the F#13-9 chord.

The melody continues with the pickups going into bar 37, a direct allusion to the melody at A2. Here, there is no repeated eighth note except for beat six of bar 36. Instead, the melody begins to climb diatonically on syncopated quarter note upbeats. Like A2, this also begins harmonized with pentatonics, eventually using clusters with notes from the ensuing Fm13 chord to accommodate the melody note. This figure continues into bar 38, where instead of moving directly from the “E^b” to the “F,” the chord moves to Eadd9/B^b, and the melody leaps down to a “B” natural, before leaping back up to a “E” natural, creating a voice exchange between the outer voices. This drastically increases the range of the voicing, which is continued in bar 39.

The movement of the $Eadd9/B^b$ to the next “ E^b ” continues the V – I root movement seen throughout the majority of this section, while adding a distinct harmonic color. Additionally, it allows for the extension of the phrase melodically, as it opens up the chromatic notes “B” and “E” between the previous “ E^b ” and “ B^b ,” allowing for a smoother resolution on the high “F” in bar 39. The 13th of the $A\phi7$ chord, it’s harmonized with 4^{ths} below it on “C” and “G,” and a top line “A” in the bass clef, all notes from F pentatonic. Similar to the shape of the melody in bar 20, the melody steps down to “ E^b ” while all harmony notes plane down by a half step, forming $A^b m7$, before the melody note finally leaps down to a “ B^b ” on four “and,” the harmony notes stepping down to form $E^b \Delta 9$. While the inner voices moved into this by oblique motion with the melody, the lowest note in the bass clef simply continued its smooth half step motion from “A” to “ A^b ” to the “G” over the $E^b \Delta 9$.

In bar 40, the melody and lowest note are sustained throughout, while the inner voices first move in contrary motion from each other forming a $Em9-5$ chord as the bass moves down to the “E.” As the bass moves up to the “A,” the inner voices plane down a half step, now forming a $A7alt$. color. While this would normally indicate a ii – V movement to possibly D minor, the ii of the home key of “C” so far, it instead moves to $E^b m9$. This is aided by the movement of the lowest voice from the original “A,” “ A^b ,” “G” movement, now landing on “ G^b ” above the “ E^b ” in the bass, with the $A7alt$ functioning as a $^b V7$ to move into the E^b minor. The melody in this bar begins with dyads on [F, A^b] and step down the scale diatonically to beat five, where it planes down a half step, before the melody note steps back up to “ G^b ” on five “and,” and the harmony expands to three diatonic notes. The melody then leaps up to “ D^b ” and is joined by the “ B^b ” in the low voice, and the “F” and “G” in the middle voices, forming an $A^b 13sus$ chord with the bass.

Moving down the arpeggio, the melody moves to a “ B^b ” on three “and,” creating a voice exchange with the lowest voice, before skipping down to a “ G^b ” on four “and.” Here, the notes underneath the “ G^b ” are poised to plane chromatically into beat five, while the melody note moves by half step into “F”. While this may seem like a resolution into a voicing of the $A^b 13$ chord with the 13th on top, on beat five, the bass enters with an “A” natural below it all, instead

creating a $A6\Delta7+5$ chord. The melody and second voice step down by whole steps, while the third voice moves up by half step, all while the bass finally moves to an “A^b” now creating an A^b7+9-9 chord. It’s an interesting section, as it shows a masterful use of voice leading to lead into the A^b7+9-9 , through use of extended harmonies in lower voices that smoothly lead into a resolution.

On six “and” of bar 42, the melody note skips down to a “C,” the major 7th of the $D^b\circ\Delta7$ chord, continuing the V – I movement in the bass. Over the next few bars, however, this is broken. Commonly, on a V – I movement into a diminished major seventh chord, it resolves to its major form, in this case $D^b\Delta7$, or simply D^bM , should the seventh be omitted. However, the bass instead steps down to a “B,” spelling out a $B13$ chord. The melody note still resolves up a half step, enharmonically to “C#,” but now with a dominant sonority below it. This material is continued in bars 45 and 46. Here the melody moves up a whole step to “D#” as the bass note continues to move down by whole step to “A,” now spelling a $A13+11$ chord. The “D#” resolves as it should to “E,” while the bass continues to move down to “G,” now spelling a $G13$ chord. While this harmonic movement is otherwise untraditional, it becomes justified by the movement and resolution of the melody in bars 42 and 43, and it’s ensuing repetition in bars 45 and 46. Additionally, this leads the harmony smoothly back to the $G13$, which functions as the dominant in the tonic key.

At this point, it has become even more ambiguous as to what style Fischer is working with. Bossa nova, and the samba in general, is based on a 2/2 meter, and the interpretation of that meter. His decision to use 3/2 as the meter at *B* dictates that this is either not a bossa, or simply a bossa in 3/2. Given Fischer’s extensive use of the style, and musical flexibility, both are justifiable options if one is classifying the genre. However, at this point, due to Fischer’s flexibility with both Afro-Cuban and Brazilian styles, the piece has taken on a form of its own. By sharing elements of both styles, at this point it is best to look at Fischer’s utilization of different compositional elements from each.

One such element would be the use of the bass in the *B* section in comparison to its usage in the *A* sections. Previously, it was primarily used as a dominant, with very little rhythmic motion, apart from the arpeggiation in *A1* and clave pattern in *A2*. However at *B*, there is a recognizable V – I within the chords, albeit with very little rhythmic motion. Because of this, it’s

still ambiguous if it's forming into a bossa-inspired line, or an Afro-Cuban tumbao. However, due to the compositional nature of the piece, it instead acts more as a utility rather than a rhythmic counterpoint, with the piece relying heavily on the rhythmic motion in the voices, leaving more room for open notes in the bass. Inversely, the bass also acts rhythmically where the voices do not, as seen in bar 35, with the syncopated figure that's reminiscent of the initial bass arpeggiation in bar 8. Additionally, when the ensemble moves to the sustained melody tones in bars 43 through 46, the bass sustains with them, with no rhythmic motion across the entire ensemble, apart from the drums and electric keyboard. However, neither the keyboard nor percussion are telling of a specific style.

The next section, *C*, contains the first half of the solo section, as well as background figures in the vocals. It's broken up into four 4-bar phrases. The previous chord change of G13 indicates a movement into a "C" sonority of some variety. However, it instead moves to Em9 to A7+11, essentially a ii – V to D major. This is unresolved, however, and moves up to FΔ9+11 then to a B7+5+9. It repeats these two chords, then falling back to the Em9, with the B7+5+9 functioning as its dominant. After repeating the Em9 to A7+11 progression again, it moves to Am7(6), it's relative minor, to begin the next 4-bar phrase. It then moves between the Am7 to D13-9, essentially a ii – V to G major, but then resolves deceptively up to the initial Em9.

As the piece moves into the solo section, the amalgamation of styles begins to clear. Fischer's improvisation is seemingly rooted more in an Afro-Cuban style. This is due to his use of a more upbeat rhythmic feel, as well as occasionally hinting at montuno inspired piano riffs. The chord changes themselves appear to be less reaching harmonically than the previous sections as well, although this can be due to a want for a more harmonically tame improvisational canvas that can be expanded upon by the soloist. While especially the *B* section used a more chromatic approach to root movement in order to extend the phrases, the *C* section uses chordal roots all derived from C major. While this may appear to be simple in comparison to previous sections, the colors derived from these roots are what ultimately makes this section interesting. Additionally, using roots from a diatonic scale as the basis of a progression is within the style of various Afro-Cuban genres, as opposed to the more chromatically complex language that sometimes appears in bossa nova.

Further, these developments are aided by the rhythmic feel in the bass. Here, it's finally developed into a recognizable rhythmic pattern that's reminiscent of a tumbao. By omitting the

downbeat and placing the entrance on two “and,” it creates a broken feel, while the syncopation still aids in the momentum of the line itself. This is developed throughout the section, however. Bar 48 continues the initial syncopation with dotted quarters on four and five “and.” However, when the chord returns in bar 50, there are now quarter notes on beats four, five, and six. This pattern is used further over the next set of changes, until it develops again in bar 53, placing a dotted quarter on beat five and anticipating the movement into bar 54 with an eighth note pick up. The following two 4-bar phrases continually use the delayed two “and” entrance with the quarter notes on four, five, and six, but now beat six anticipates the following bar, adding further momentum towards the end of the section.

The vocal backgrounds in this section carry similar melodic content to various points of the original thematic material. Beginning in bar 47, the top note begins on a “B” on beat two and steps down the E minor scale diatonically to “E,” skipping the “F#,” before jumping back up to the “A.” This is using the notes from the melody at “A” in bars 1 through 5 in retrograde, in a significantly reduced fashion. It’s reminiscent of bar 37’s uses of this material as well, due to its collection of syncopated quarter notes in lieu of repeated eighth notes in the initial melody. Bar 49 holds a diminution of the initial figure’s rhythm, now entering with triplets off beat three. The ending of the phrase is extended as well, with the last note planing up to a “B^b,” and then back down to an “A”. Throughout this, the vocal line has been harmonized in a homophonic manner, using notes strictly from the dictated chord changes.

In bar 51, the chord moves to FΔ9+11, yet the lead vocal line stays the same, as it still fits within the chord. Instead, it’s just harmonized with the remaining voices differently to fit the harmony. Bar 53 uses the existing entrance on the second quarter note triplet off beat three, but now leaps up to a “D” at the lead of the bar, and steps down chromatically to “B.” The leap from “E” to “D” is similar to that in bars 6 and 7, where it would step from the “D” to “C” and eventually “G”. In bar 54, it extends this with the chromatics down to “B,” and extends the range past “G” as well, leaping down to the “G,” and then further to the “E^b.” The last two 4-bar sections are characterized by a sustained “F#” in the top voice. In the first 4-bar section, the lowest voice sustains on a “G,” creating a bright major 7th sonority between the two and rely on the inner voice movement to dictate the harmonic change from the Em9 to the A7+11. Here, the 7th of the Em9 resolves up to the +11 of the A7, and the 11th of Em9 is in the third voice, leaping up to the 3rd of the A7. In the second 4-bar phrase, the “G” in the lowest voice moves up to a “B”

every other bar, creating a minor 2nd tension with the third voice, and closing the entire voicing to only a 5th.

At *D*, the vocal backgrounds become more energetic, and begin to grow in range and spacing. Bar 63 begins with the same rhythmic material as “C’s” first phrase, and combines it with the material from bar 50, where it planes to the “B^b.” Instead, here it begins on a “D,” steps down to a “C#,” and returns back to the “D” before stepping further up to the “E”. It then anticipates the A7 chord on six “and” by skipping down to the “C#” again and leaps up to “E” and finally “A” on beat two. On one “and,” the remaining voices are set to plane into the next note. Unlike bar 50, where they plane down to beat two, here they plane up to the raised 9th, natural 6th, and natural 9th. Additionally, they continue moving up by half step on three “and” to the major 3rd, dominant 7th, and raised 9th again, now in the 2nd voice. This furthers the momentum of the line while also accommodating the additional colors to the harmony on beat two.

Bars 65 and 66 are similar to bars 49 and 50 in rhythm, while continuing the expanded range began in bar 63. However, bar 66 inverts the shape seen in bar 64, after the anticipation of the A7 with the “C#” on six “and” in bar 65. From here, instead of leaping up to “E,” it steps down to “B” then “A” on beat two of bar 66, arriving at the same note, but in a different range. The inner voices subsequently move by half step into their arrival on beat two, with voices two and three stepping down, and the lowest voice stepping up. This simultaneously creates oblique motion between the highest voice and the inner voices, as well as contrary motion between the lowest voice and the rest of the voices. This closes the voicing up to a major 9th, which contrasts the openness of its commensurate spot in bar 62, spanning a major 13th.

Bar 67 directly restates the rhythmic material from 51. It’s initial voicing places the “E” on top, stepping up further in range from the previous figures. Essentially a restatement of bar 51 moved up a 4th, it steps diatonically from the “E” to a “C” before leaping down to an “A,” then up to “D”. Apart from the last note, this is all harmonized with diatonic planing. The order of the initial voicing from top to bottom contains the major 7th, 5th, 9th, and the 3rd in the lowest voice. This all moves down by step until five “and,” where the top voices move down 3rd’s. However, the lowest voice instead moves in contrary motion up a step to “G,” the 9th, rather than down a 3rd to a “D,” the 6th. This sonority with a “G” is better prepared for the leap to the anticipation into

the B7+5+9 chord, as the contrary motion into the “G” helps to solidify five “and’s” finality as an FΔ9 sonority, rather than implying a Dm7 color with the “D” in the low voice.

Beginning to close the section, bars 70 and 71 are similar to bar 53 and 54. However, instead of performing the retrograde of the initial melody as seen in bar 53, bar 71 begins on an “E” at the bottom of the treble clef, and steps back and forth from a “G,” before leaping up to a “D” on six “and.” This “E” to “G” movement is an allusion to the initial movement seen between the first two notes at “A.” This is fitting, as this statement ends in bar 70, the solo comes to a close. Moving into bar 71, the meter has shifted back into cut time. This has been aided by the previous quarter notes on the bass in bar 70, followed by its first down of the section in bar 71. The voices enter in two “and” with a rhythm that’s a direct allusion to the last four bars of the introduction. Here, they’re harmonizing the Em11 with a G pentatonic cluster with a “D” on top, before leaping up to a 5th an “A” on four “and.” The Em11 to A13+11 progression implies a ii – V movement to D major or B minor, but instead it moves up by half step to B^bΔ13 in bar 73. The voices re-enter on one “and,” similar to bar 7, with a “D” in the melody harmonized with notes from C pentatonic, before leaping up a 5th again to “A.” The B^bΔ13 continues upwards by step to B9-13 in bar 74. This steps back down to the “B^b” on two “and” and back up to the “B” on beat four, before it D.C’s back to the introduction, stepping another half step upwards to CΔ9.

As state previously, the movement back to cut time is aided by the preceding quarter notes in the bass and the downbeat on bar 71. What’s interesting is that this is the only point so far in the piece that the bass was written to fill up a whole bar with active rhythmic motion. Additionally, this motion appears to be a tumbao that is playing around a 2-3 clave. While the clave has been established directly as compositional tool previously in the piece, it has yet to be used as a method in which to dictate a rhythmic feel from the rhythm section. Yet, in just these 4 bars, the bass breaks away from its original material, and moves right into an Afro-Cuban inspired line, beginning with this fresh downbeat that hasn’t been heard for minutes so far in the track. It’s an effective way of not only switching meters, but also transitioning back into the original feel, by blending the implied clave with the previously heard rhythmic figures from the beginning.

After the return to the introduction, the ensemble repeats the beginning of the piece until the coda sign at bar 7. Moving to the coda at bar 75, the material is almost identical, with the

melody line stepping down from the “D” to “C,” before leaping down to the “G.” However, where it was previously C6/9Δ7, it’s now C13, with a B^b in the voicing against the “A” in the lowest voice, adding tension. The following *E* section then helps to create a smooth transition into *F*, the outro of the piece. It does this by developing thematic material from the *A* sections, while introducing an added harmonic context. While previously, the *A* sections had a dominant pedal point underneath their repeated eighth note melody, there is now an identifiable series of ii – V progressions. In order, moving FΔ9 – B^b9+11, Em7 (Em11) – A7alt. (A9+5) – E^bm9 – A^b13, Dm9 – G13-9+9+11. Essentially what’s happening here is that rather than resolving each ii – V, it moves down by half step. So, from “F” (– B^b) to “E,” (– A) “E^b” (– A^b), and finally “D” (– G). However, on the last progression, rather than leading down to “D^b,” it has a final resolution to C13 at rehearsal letter *F*, resolving the progression.

The ensuing eighth note melody in bar 79 is thematically similar to A2, but transposed up by whole step. Beginning now on “A,” the melody moves to a “C,” then “D,” returning to the “A” in between, while harmonized with notes from C pentatonic. This is continued further in the next two bars, moving first to “C” and “D”, but now returning to “B^b” on beat four to accommodate the chord changes, before moving further to “E,” skipping down to “C,” and then leaping further to “F”. The chord now moving to Em7 on beat four of bar 82, the melody begins again on *B*, moving to “D” and “E”, harmonized with notes from G pentatonic. It finally leaps up to an “F#” on the downbeat of 84, and skips down to a “D,” before leaping up to a “G” on beat two, the highest point of the section so far. Beginning on three “and,” the vocals stack 4th, as well as ascend by fourths, the lead note moving from “A,” “D,” and then returning to a “G” on four “and.”

Re-entering on beat three of bar 85, the top voice sits on a high “B^b,” the highest note of the piece so far. A colorful harmonization of the A7alt. chord, the top three voices form a Cm7 sonority in the high register, while the lower three voices form a G7-5, all over an “A” in the bass (not marked in the score, but in the chord changes and recording). Beat two of bar 86 restates the chords, with no movement in the lower voices, while the highest voice steps down to an “A,” and voices two and three move in contrary motion from each other to an “E” and “B.” This descending movement in the upper voice is continued in bar 87, where the top four voices and the lowest voice all step down a half step, the highest voice now on an “A^b,” filling the gap

left from the leap to the “B^b” from the “G” in bar 84. This then leaps down to a “B^b” in the mid register, which helps to prepare it for its next entrance in bar 89. Here, it restates the original theme again, beginning on an “A” and skipping up to a “C,” before returning to the “A” until finally leaping up to a high “E” that’s sustained through into bar 91. On two “and,” it’s rearticulated, with further movement in the lower voices. The lowest voice, previously on “A,” steps down further to “A^b,” the lowered 9th of G13, while the “C” in the second voice steps up to “C#,” the lowered 5th. An additional voice is added on a “B^b” as well, the raised 9th, adding even more color to the final dominant of this section.

The use of the bass in this section is interesting as well, and it’s reminiscent of its breakaway moment in bars 71 through 74. That was the first time the bass directly referenced a tumbao in a 2-3 clave, and it felt exceedingly fresh since it had been so long since any pattern like that had landed on the downbeat. Now here at *E*, there’s been a return to the original thematic material, that was previously accompanied by a pedal note on the dominant, again, away from a downbeat. Except this time, the bass is playing a bossa nova inspired line over the chord changes. This one change becomes enough to affect the energy of the section and the context of the melody line. By increasing the energy in this manner, it aids in the melody’s ascent to the high “B^b” in bar 85, where the bass then drops to its low “A” creating a huge range in the ensemble. It then returns to a bossa nova rhythm in bar 88 which is carried through until rehearsal letter *F*, where the material is composed again.

Letter *F* is the outro of the piece. It’s broken up into four 4-bar phrases. The first three phrases are turnarounds beginning on a C dominant color, that work their way back to it in colorful ways. Additionally, they employ the various rhythmic feels heard throughout the piece, utilizing both clave and bossa nova inspired patterns to generate the rhythmic framework. The first phrase begins with a C13 chord on the downbeat of bar 92, the final resolution from the previously harmonic cycle in letter *E*. The first sequence was constructed by taking the initial voicing in the voices and stepping it down chromatically all the way to beat four of bar 94. This is in conjunction with contrary motion in the bass, beginning on a “C,” and stepping upwards until beat four of bar 94. Because of this, a series of chromatically descending dominant 13 chords are created, from C13 to G13 on two “and” of bar 94, with the bass on a “G” as well. On beat four of bar 94, the bass moves down to a “D,” while the voices continue their chromatic

descent, apart from voice three, who stays on an “E,” the enharmonic 7th of the chord, and the lowest voice, that moves up an “A^b.” On the last chord, the bass moves down to a “G,” the root of the chord, while the highest note moves up to a “C^b,” forming a G7^{alt.} chord. This “D” – “G” movement in the bass simulates a ii – V back into the C13, even though the “D” is actually the raised 5th of the G^b9+5, but in the lowest voice. It’s a colorful treatment of a ii – V movement that allows for the piece to continue its chromatically descending dominants at the same time.

The next four bars work in a similar manner to the initial phrase, this time by using parallel motion between the bass and the voicings. The initial voicing is created on beat two of bar 96, forming a C9+4 chord with the 5th in the bass, and this is just planed down chromatically all the way to beat four of bar 98. From here, the top three voices continue to move chromatically, while the fourth voice moves down by a whole step to “A^b,” and the bass moves to “G”. This in turn creates a ^bii – V movement in the bass motion, while actually stepping from G^b9+4 up to G7-9-13. This resolves further to another C13 voicing on the downbeat of bar 100, which begins the third turnaround to “C.” While the upper voices still plane down chromatically, the bass movement combines movements in 4^{ths} and half step movements. Because of this, instead of maintaining the same chord quality throughout, the movement by 4th alters every other voicing. The initial voicing being C13 followed by F7^{alt.}, returning to a B^b13, then E^b7^{alt.}. Here the bass moves with the voicings down a half step to “D,” creating a D7^{alt.} on beat four of bar 101, then continues the 4^{ths} movement, G13, and finally C7^{alt.}. This steps down a half step further, along with the bass, to form a B7^{alt.}, which resolves up by half step to the last four bars.

The final four bars hold two events. The first being the repeated Cadd9 voicing in the voices in the first two bars, followed by an arpeggiation in the bass and piano in the closing measures. The first event with voice has a static harmony that enters on beat two of bar 104 and continues in a dotted quarter note pattern until it sustains over from beat four of bar 105. The voicing is similar to that of the first CΔ9 voicing in the piano at the beginning of the piece, with the top note simply raise up from a “B” to a “C.” Because of this, it creates an open 4ths sonority in the top voices, while placing the 9th of the chord in the lower part of the voicing, just like before, adding an extra layer of richness. Bars 107 and 108 hold the arpeggiation from the bass. Here, it’s joined by an extra voice in the upper register, arpeggiating the chord downwards, beginning on the 3rd. On four “and” they are closest in range to each other, and from here ascend

by whole steps to the dominant 7th and lowered 5th of the chord, before closing the piece with an accented tonic “C” on beat four. A humorous way to end the piece, it can be considered a variation on the cliché 5, 6, 7, 1 ending commonly heard in other jazz pieces.

In line with the rest of the piece, Fischer’s use of rhythm throughout this section dips into both Afro-Cuban and bossa nova styles. The first four bars beginning in bar 92 is seemingly inspired by the bossa nova. Its use of dotted quarter note syncopation and anticipations on beat four is reminiscent of a bossa nova style accompanimental pattern. Stylistically, the only thing it’s missing is a quarter note on beat four of bar 95. Bars 96 through 99 appear to begin by directly stating a 2-3 clave pattern in bars 96 and 97, then tying it over bar 98. Here, it moves back into a bossa rhythm that’s identical to the first phrase. Bars 100 through 103 directly state the same bossa rhythm from bars 92 through 95. However, the 4ths movement in the bass aids even further in identifying a stylistic feel. The last four bars begin with the bossa rhythm again, tying over from beat four of 105 into 106. However, the arpeggiation figure in bars 106 and 107 seem to be playing within a 2-3 clave. Additionally, the absent beat four from the preceding patterns is present here, with the last accented “C” on beat four of bar 107.

Fischer’s use of both bossa nova and Afro-Cuban elements in his music is remarkably flexible. At times, otherwise incomplete or understated elements from either style is completed or supplemented by the introduction of elements from the other style. In most other contexts, this may sound cliché or hokey. Yet, Fischer’s long history with both styles allows him to blend them not only intelligently, but also in a refreshingly tasteful manner. Additionally, his compositional prowess outside of Latin music further adds to the overall effectiveness of the piece, as his use of voice leading through the complex harmonic language that he brought to the piece adds a personal touch that only a few could effectively blend with these styles normally. “Passarinho” is a tremendous example of Fischer’s ability not only as a composer, but as a unique musical polyglot, who is able to communicate his knowledge from multiple sources into an effective and remarkable musical statement.

Passarinho

(♩ = 88)

Clare Fischer

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic fragments. The lower staff is in bass clef and features a rhythmic accompaniment with eighth notes and rests. A fermata is placed over a note in the bass staff. The key signature has one sharp (F#).

The second system continues the piece. The upper staff includes a section labeled 'Voices' at the end. The bass staff continues with its rhythmic accompaniment. A fermata is present over a note in the bass staff. The key signature has one sharp (F#).

The third system features a more active melodic line in the upper staff, with eighth-note patterns. The bass staff has a long, sustained chord with a fermata. A first ending bracket labeled '1' spans the end of the system. The key signature has one sharp (F#).

The fourth system shows a continuation of the melodic and harmonic development. The upper staff has a complex melodic line with many beamed notes. The bass staff has a long, sustained chord with a fermata. A first ending bracket labeled '4' spans the end of the system. The key signature has one sharp (F#).

The fifth system concludes the piece. The upper staff has a final melodic flourish. The bass staff has a long, sustained chord with a fermata. The key signature has one sharp (F#).

12

Musical notation for measures 12-14. Treble clef has a melodic line with eighth notes and slurs. Bass clef has a simple accompaniment with quarter notes and rests.

15

Musical notation for measures 15-17. Treble clef continues the melodic line. Bass clef accompaniment features a long, sustained chord in the first measure.

18

Musical notation for measures 18-20. Treble clef has a melodic line with some grace notes. Bass clef accompaniment has a long, sustained chord.

21

Musical notation for measures 21-24. Treble clef has a long, sustained chord. Bass clef has a rhythmic accompaniment with eighth notes and rests.

25

Musical notation for measures 25-28. Treble clef has a long, sustained chord. Bass clef has a rhythmic accompaniment with eighth notes and rests.

29

Musical notation for measures 29-31. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat). The time signature is 3/4. Measure 29 features a complex chordal texture in the treble with a melodic line in the bass. Measure 30 continues the complex texture. Measure 31 shows a resolution of the texture.

32

Musical notation for measures 32-34. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat). The time signature is 3/4. Measure 32 features a complex chordal texture in the treble with a melodic line in the bass. Measure 33 continues the complex texture. Measure 34 shows a resolution of the texture.

35

Musical notation for measures 35-37. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat). The time signature is 3/4. Measure 35 features a complex chordal texture in the treble with a melodic line in the bass. Measure 36 continues the complex texture. Measure 37 shows a resolution of the texture.

38

Musical notation for measures 38-40. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat). The time signature is 3/4. Measure 38 features a complex chordal texture in the treble with a melodic line in the bass. Measure 39 continues the complex texture. Measure 40 shows a resolution of the texture.

41

Musical notation for measures 41-43. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat). The time signature is 3/4. Measure 41 features a complex chordal texture in the treble with a melodic line in the bass. Measure 42 continues the complex texture. Measure 43 shows a resolution of the texture.

44

Musical notation for measures 44-46. Measure 44 features a treble clef with a whole note chord and a bass clef with a whole note chord. Measures 45 and 46 show a treble clef with a half note chord and a bass clef with a half note chord. The key signature has one sharp (F#).

47 Solos (backgrounds last time)

Musical notation for measures 47-49. Measure 47: Treble clef has a triplet of eighth notes, bass clef has a quarter note. Measure 48: Treble clef has a half note chord, bass clef has a quarter note. Measure 49: Treble clef has a triplet of eighth notes, bass clef has a quarter note. Chords: Em⁹, A⁷⁺¹¹, Em⁹.

50

Musical notation for measures 50-52. Measure 50: Treble clef has a triplet of eighth notes, bass clef has a quarter note. Measure 51: Treble clef has a half note chord, bass clef has a quarter note. Measure 52: Treble clef has a half note chord, bass clef has a quarter note. Chords: F^{M9+11}, B⁷⁺⁵₊₉.

53

Musical notation for measures 53-55. Measure 53: Treble clef has a triplet of eighth notes, bass clef has a quarter note. Measure 54: Treble clef has a half note chord, bass clef has a quarter note. Measure 55: Treble clef has a half note chord, bass clef has a quarter note. Chords: F^{M9+11}, B⁷⁺⁵₊₉, Em⁹.

56

Musical notation for measures 56-58. Measure 56: Treble clef has a half note chord, bass clef has a quarter note. Measure 57: Treble clef has a half note chord, bass clef has a quarter note. Measure 58: Treble clef has a half note chord, bass clef has a quarter note. Chords: A⁷⁺¹¹, Em⁹, A⁷⁺¹¹.

59

Musical score for measures 59-61. Measure 59 features a treble clef with a whole note chord and a bass clef with a whole note chord. Measure 60 features a treble clef with a whole note chord and a bass clef with a whole note chord. Measure 61 features a treble clef with a whole note chord and a bass clef with a whole note chord. Chord labels: Am7(6), D13-9, Am7(6), D.

62

Musical score for measures 62-64. Measure 62 features a treble clef with a whole note chord and a bass clef with a whole note chord. Measure 63 features a treble clef with a whole note chord and a bass clef with a whole note chord. Measure 64 features a treble clef with a whole note chord and a bass clef with a whole note chord. Chord labels: D13-9, Em9, A7(+9).

65

Musical score for measures 65-67. Measure 65 features a treble clef with a triplet of eighth notes and a bass clef with a whole note chord. Measure 66 features a treble clef with a triplet of eighth notes and a bass clef with a whole note chord. Measure 67 features a treble clef with a whole note chord and a bass clef with a whole note chord. Chord labels: Em9, A7(13), FM9+11.

68

Musical score for measures 68-70. Measure 68 features a treble clef with a whole note chord and a bass clef with a whole note chord. Measure 69 features a treble clef with a triplet of eighth notes and a bass clef with a whole note chord. Measure 70 features a treble clef with a whole note chord and a bass clef with a whole note chord. Chord labels: B7+5+9, FM9+11, B7+5+9, (end solo).

71

Musical score for measures 71-73. Measure 71 features a treble clef with a whole note chord and a bass clef with a whole note chord. Measure 72 features a treble clef with a whole note chord and a bass clef with a whole note chord. Measure 73 features a treble clef with a whole note chord and a bass clef with a whole note chord. Chord labels: D.C. al Coda.

75

Musical notation for measures 75-78. Treble clef with chords and melodic lines. Bass clef with a walking bass line.

79

FM9

B \flat ⁹⁺¹¹

Musical notation for measures 79-81. Treble clef with chords and melodic lines. Bass clef with a walking bass line.

82

E m ⁷

E m ⁹⁽¹¹⁾

Musical notation for measures 82-84. Treble clef with chords and melodic lines. Bass clef with a walking bass line.

85

A⁷⁺⁵⁻⁹⁺⁹

A^{9(add+5)}

E b m ⁹

Musical notation for measures 85-87. Treble clef with chords and melodic lines. Bass clef with a walking bass line.

88

A \flat ⁹⁽¹³⁾

D m ⁹

D m ⁹
G

G¹³⁺⁹⁺¹¹⁻⁹

Musical notation for measures 88-91. Treble clef with chords and melodic lines. Bass clef with a walking bass line.

92

Musical score for measures 92-95. The system consists of two staves: a treble clef staff and a bass clef staff. The music is written in a key with two flats (B-flat and E-flat) and a common time signature. The melody in the treble staff features a series of chords and single notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

96

Musical score for measures 96-99. The system consists of two staves: a treble clef staff and a bass clef staff. The music continues in the same key and time signature. The treble staff shows a continuation of the melodic and harmonic ideas, with some notes beamed together. The bass staff continues with its accompaniment.

100

Musical score for measures 100-103. The system consists of two staves: a treble clef staff and a bass clef staff. The music continues in the same key and time signature. The treble staff features a series of chords, and the bass staff provides a steady accompaniment.

104

Musical score for measures 104-107. The system consists of two staves: a treble clef staff and a bass clef staff. The music continues in the same key and time signature. The treble staff has a long, sustained chord in the final measure, while the bass staff has a melodic line that concludes the phrase.

ossia

Musical score for the ossia section. The system consists of two staves: a treble clef staff and a bass clef staff. The music is written in the same key and time signature. The treble staff has a melodic line with some grace notes, and the bass staff has a corresponding accompaniment.